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ANTIQUITÉS ÉGYPTIENNES
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GRAECO-EGYPTIAN COFFINS
MASKS AND PORTRAITS

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CATALOGUE GÉNÉRAL
DES
ANTIQUITÉS ÉGYPTIENNES
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N° 33101-33285

GRAECO-EGYPTIAN COFFINS
MASKS AND PORTRAITS

PAR M. C. C. EDGAR



LE CAIRE
IMPRIMERIE DE L'INSTITUT FRANÇAIS
D'ARCHÉOLOGIE ORIENTALE

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INTRODUCTION.

The objects described in the following catalogue belong for the most part to the last stages of the history of mummy-decoration in Egypt. They consist of those pieces in which the Greek element is either predominant or strongly pronounced. I have naturally not included everything which showed marks of Greek influence, for the change of style was gradual and part of the transitional matter will go more appropriately into another volume. A separate publication of the Greek portion of the series was advisable on practical grounds, but everyone who has studied the subject will recognise that it is impossible to make a really satisfactory division of the material. The masks and mummies which are published here cannot be rightly appreciated without some knowledge of the Egyptian types from which they are descended.

The order of the catalogue is as follows :

- Coffins, nos 33101-33125.
- Modelled masks, nos 33126-33213.
- Painted portraits, nos 33214-33269.
- Mummy-cases, nos 33270-33275.
- Byzantine masks and portraits, nos 33276-33282.

A few objects accidentally omitted are added at the end, nos 33283-33285. The work of photographing the collection was kindly undertaken by Brugsch Bey. I have also to thank several of my colleagues for help on various points, especially with regard to the Egyptian inscriptions.

The following notes are intended as explanatory matter for the student who is not a specialist in this field. I have not strayed beyond the limits of the collection and have not attempted to sketch the history of Graeco-Egyptian burial customs and funerary art, which is far too large a subject to be treated here. This introduction indeed might for the most part have been incorporated in the text of the catalogue, but I prefer to separate what is still partly conjecture and theory from what is merely description. The subject is one about which one finds very different opinions in archaeological writings, though I cannot but think that if it were more carefully studied as a whole, there would at least be a general agreement about the main outlines of it. But in any case there still

remain many uncertain points to be cleared up and the material is increasing every year.

With the exception of the two lead coffins, nos 33124 and 33125, all the objects in the collection come from Graeco-Egyptian cemeteries. There is nothing from Alexandria and only a little from the old Greek settlements at Naukratis and in Memphis. What we have here is almost entirely the work of craftsmen in the provincial towns such as Crocodilopolis and Hermopolis Magna, dating from a time when the two civilizations of Greece and Egypt were in intimate contact all over the country; and perhaps in no other class of antiquities is the process of interaction so vividly brought before us.

The coffins nos 33101-33125 stand quite apart from the rest of the objects catalogued. As for the two lead ones, nos 33124, 33125, these were probably brought here in recent times from the Syrian coast⁽¹⁾, where the type is very common, and there is no evidence that lead coffins of this sort were ever used in Egypt. The wooden coffins on the other hand, with the exception of no 33122, belong to a wide-spread type of which many specimens have been found in Egypt and in the south of Russia, and which has been very thoroughly studied in a recent book by Dr. C. Watzinger⁽²⁾. The Cairo examples are fully discussed there⁽³⁾. For reasons which are largely based on external evidence it would appear that no 33121 dates from the IVth century B. C., whereas no 33123 is probably to be placed in the later part of the IIIrd century. The splendid coffin from Saqqarah, nos 33101-33113, does not belong to the earlier part of the series, to judge by the details of the ornamentation: the Medousa-heads in particular are decidedly more Hellenistic in style than those from Naukratis⁽⁴⁾.

Passing over this small but interesting group of coffins, we come to the modelled masks, gathered together on plates VII-XXX. These are of course directly derived from Egyptian types. During the Ptolemaic period many of the Greek

(1) For what is known about their provenance see p. 11 and 13.

(2) *Griechische Holzsarcophage aus der Zeit Alexanders des Grossen. Wissenschaftliche Veröffentlichungen der Deutschen Orient-Gesellschaft*, Heft 6.

(3) No 2 of Watzinger's list does not appear here, as I did not learn of its presence in the Museum in time to include it in the catalogue: it is now exhibited in the Graeco-Roman gallery. A mistake in my description of no 33121 is corrected in the *Addenda et Corrigenda* on p. 132. Watzinger describes the roof-ridge of this coffin as painted yellow and brown alternately, but I can see no traces of yellow colouring on it. There is a peculiar object in the Museum which may possibly have once belonged to a coffin of this class, a heart-shaped plaque of wood with remains of a coloured design in the best Greek style.

(4) No 33114 is published by Watzinger as part of the Saqqarah coffin, but it really comes from the Naukratis cemetery. Nor are the Medousa-masks in Cairo made of stucco as he states on p. 33.

inhabitants began to adopt the practice of mummification. At first naturally their custom went to the native undertakers and their mummies were decorated just like those of the Egyptians. Here and there as time goes on signs of Greek influence begin to appear. But it is not till the Roman period that the style becomes what could properly be called Greek. The course of development at the great cemetery of Hawara has been traced in detail by Mr. Petrie⁽¹⁾. Here the first fairly Hellenized works are the group of gilded masks, of which we have three good specimens in the Cairo collection, n° 33126-33128. The date of this group is approximately determined by n° 33126, which has the hair dressed in a fashion peculiar to the Claudian age. The other masks, though they lack the characteristic curls above the ears, have so many points in common with that of Sambathion that we cannot suppose them to be either much earlier or much later. It is remarkable that the busts of this type almost all belong to women, and the male busts of the same period (which are not represented in this selection) seem for the most part to have been treated in a more Egyptian style, a distinction which was not confined to this locality as will be seen later. One of the male masks bears the name of Titus Flavius Demetrius⁽²⁾, which shows that it can scarcely be earlier than 70 A. D., though it need not be much later : the deceased may very likely have been a newly made citizen under the Flavian principate. From these and other indications which will appear afterwards it may be inferred that the gilded busts with modelled arms and drapery were fashionable in the Fayoum about the end of the Claudian period. A tendency towards greater naturalism may be noted in the treatment of n° 33127, which is less gilded than the other two, the arms and bosom being painted like the contemporary masks from Middle Egypt.

The methods of mummy-decoration naturally varied from place to place as well as from age to age. The gilded busts of which we have been speaking are characteristic of the Hawara cemetery and are apparently the latest busts that have been found there : for in the Fayoum the introduction of panel portraits drove the modelled masks out of the field. Plates VIII-XVII show another group of masks of about the same period as the Hawara type but very different in style. These come from the necropolis of Meir in Middle Egypt, and are somewhat less Hellenic in spite of their naturalistic colouring. The chitons are rendered without folds, the hair is dressed in an Egyptian mode (cf. the figure of Nephthys on pl. X), and the jewellery is partly Egyptian. In both groups we find

(1) *Hawara, Biahmu and Arsinoe*, p. 24 ff.

(2) *Op. cit.*, p. 16.

faces which show the influence of Egyptian style in the modelling, alongside of others which are somewhat characterless. Plate XVII gives an idea of the general decoration of the mummies to which these masks belonged, and n°s 33138-33144 are fragments of ornamentation from similar figures. All these masks represent women and girls. The corresponding male masks from Meir are decidedly more Egyptian and have not been included in the present catalogue. The jewellery, with the exception of the Egyptian pieces, is very similar to what we find on the gilded busts from Hawara. From their many points of resemblance to the Hawara class and also to the earlier specimens among the following groups it may be inferred that the Meir masks date from the 1st century A. D. and probably from the Claudian age.

The masks which follow, n°s 33145-33213, are catalogued without regard to their chronological order. Probably all of them, certainly the great bulk of them, come from the cemeteries of Middle Egypt, but we have very little trustworthy information about the discovery of them, the sort of graves they were buried in and the sort of mummies to which they were attached⁽¹⁾. The first lot put on the market was reported to have been found in the Great Oasis, and it was at first supposed that the type was a peculiar one which had sprung up in that far-away spot. Mr. C. Schmidt has questioned the truth of this report⁽²⁾, and it may at least be regarded as certain that Middle Egypt was the chief home of the type. Mr. Petrie gives the cemeteries north of Minieh as the provenance of the plaster masks⁽³⁾. Tounah, the necropolis of Hermopolis Magna, has been one of the main sources of supply. A good part of our collection is said to come from Balansourah. Several specimens have been obtained in the tombs of Antinopolis⁽⁴⁾, and one remarkable head has been found at Diospolis Parva⁽⁵⁾. It is evident that they were quite common over a long stretch of country.

⁽¹⁾ They are said by some writers to have been fastened to the lids of the coffins, see PETRIE, *Deshashesh*, p. 1, and Heron de Villefosse in *Comptes rendus de l'Académie des inscr.*, 1892, p. 187, but I do not know on what evidence this statement is founded. It is, I suppose, only meant to apply to the later masks, such as n° 33145, and not to the earlier ones, such as n° 33162, which were shaped like the group from Meir and are evidently intended to be attached to the mummy. In *Notice*, 1895-1897, p. 344, and EBERS, *Hellenistische Portraits*, p. 30, the more natural explanation is given that the plaster masks were laid over the upper end of the mummy, and those found at Antinopolis by M. Gayet were attached in this way (*Annales du Musée Guimet*, vol. XXVI, p. 57-58). N° 33209, which is of a different type from the others, is no doubt part of a coffin.

⁽²⁾ *Aegyptiaca (Festschrift für Georg Ebers)*, p. 104.

⁽³⁾ *Deshashesh*, p. 1.

⁽⁴⁾ *Annales du Musée Guimet*, vol. XXVI, pl. XXI-XXIV.

⁽⁵⁾ *Diospolis Parva (Eg. Expl. Fund)*, pl. XLII.

The masks in question cover a long period, more than a century and a half at least, and there are many differences in style and technique between the earlier and the later types. If all the busts had been preserved whole, it would have been easier to appreciate these distinctions, but in most cases nothing is left except the head. Instead of attempting a strictly chronological treatment it will be best to take one or two well-defined groups in turn and point out their characteristic features, leaving the more isolated specimens alone for the present.

The female heads on plates XXVI and XXVII (with the exception of n° 33199) may be classed together in spite of various little distinctions between them. They have obviously a great deal in common with the Hawara masks on the one hand and with the Meir busts on the other hand. The general shape of the whole mask is practically the same as in the latter group, except that perhaps the head does not always lie quite so flat : unfortunately there is no complete specimen in the Cairo collection ⁽¹⁾. But in technique they are somewhat different from the masks shown on plates VII-IX. While there are traces of canvas on the lower part of the bust, the front of the head seems to have been usually modelled in plaster alone without being first pressed out in canvas or cartonnage : plaster in fact was gradually being substituted for the latter material, and the change was probably conducive to a freer style of work. N°s 33162, 33190, 33191 are male masks of the same class. The treatment here is more conservative. While the hair above the forehead is modelled naturalistically, a conventional wig-end hangs down on each side of the neck, and the chest is covered by an Egyptian necklace. The two children, n°s 33163 and 33164, are treated in the same fashion as the men. The women on the other hand wear the Greek chiton and have long twisted locks hanging over their shoulders, an African coiffure frequently given to Graeco-Egyptian goddesses. Sambathion, pl. VII, has a single tress of the same sort on each side of her face, and similar locks are sometimes found on contemporary Roman portraits. On many of the heads of this class there are conspicuous traces of Egyptian style, for instance the narrow-topped nose of n° 33164, the curving lips of n° 33187 and the full cheeks of n° 33189. There is some variety in the types, but no real portraiture.

The above masks cannot be far removed in date from the Hawara and Meir busts, with which they have so many points in common; that is to say, they must belong for the most part to the 1st century A. D. And many of the details point to the same date. Thus for instance the waved hair of n° 33187 with the

⁽¹⁾ For a complete bust of this type see *Recueil*, 1895, p. 111.

fringe of circular ringlets is just in the style of Roman portraits of the Claudian age, and the small curls of n° 33184 recall a 1st century coiffure which reached its apogee in the Flavian period (see n° 33181). The heads on plates XXVI and XXVII look for the most part somewhat later than the Meir group, though one must beware of mistaking local differences for chronological stages. At any rate it was no doubt somewhere in the Claudian age that the type in question came into fashion.

Let us pass now to a quite different type of mask, of which some good specimens are shown on plate XIX. Here there are far fewer traces of the Egyptian prototype. No Egyptian detail strikes the eye except the representation at the back of the neck, and it is painted in a free sketchy style very different from that of the early masks. All these busts are either entirely or mainly modelled in plaster, and the old method of pressing out the shape in cartonnage is no longer used. The most striking point about the new type is that the head is raised as if it were resting on a high pillow. Another noticeable difference consists in the treatment of the eye. On the 1st century masks it is usually painted; and if inlaid, it is made of opaque material, stone or glass⁽¹⁾. But on the heads of the present class the eye is usually inlaid in a different way: a small convex sheet of transparent glass or mica⁽²⁾ is laid over a plaster ground on which the iris has been painted in black. This new technique gives a rather softer appearance than the opaque inlay. The features have little or nothing of that Egyptian character which is so marked on many of the earlier heads. But even in this group, however natural and life-like some of the heads may appear, it is questionable whether many of them can be regarded as faithful portraits. They tend to follow certain types. For the most part they seem intended for the average person, like ready-made clothes, rather than for the individual.

The female masks which belong to the same class are those on plates XX and XXIV and the first two on plate XXV. The various heads on plate XXIV, which have a strong family resemblance, are approximately dated by the way in which the hair is dressed. This style of coiffure, as we know from the coin-portraits of the Empresses, was fashionable from about the middle of the 1st century to about the beginning of the 3rd. On the earlier portraits the knot at the back of the head is usually small and deep, on the later ones it becomes large and

⁽¹⁾ So far as I have had them examined and tested, they seem to be usually, if not always, of glass.

⁽²⁾ Cf. *Comptes rendus de l'Acad. des inscr.*, 1892, p. 188. On some of the specimens which I have seen the material looked like mica, but in most cases it seems to be artificial glass, sometimes iridescent and sometimes full of small air-bubbles.

flat. Most of the masks on plate XXIV have the earlier type of knot and may be placed well before the end of the century. № 33149 is probably somewhat later than those just mentioned. № 33174 again is more in the style of the portraits of Plautilla, and № 33175 may be dated about the time of Julia Domna. The men's heads on plate XIX are also probably later than the Antonine age. № 33148 in particular has so much resemblance to Caracalla⁽¹⁾ (an Emperor of whom we have several portrait-statues in Egypt), that it may be assigned with good reason to his reign; and № 33147 is a younger head very similar in style.

To the same general class as the above works belong the lately acquired masks shown on plate XXX, №s 33210-33212. Here the heads are raised still higher. The eyes are not inlaid, but the pupil is emphasized by an impressed mark, and of course the whole eye was painted as well. The two busts, which are very good specimens of the realistic, unaffected style of IIIrd century portraiture, are still later than those on plate XIX, for close-cut hair like that of № 33210 is characteristic of the period after Caracalla. № 33211 may be compared with portraits of the young prince Diadumenianus. № 33212 is also a IIIrd century head. Inferior to these in style but of about the same age are the three wooden busts on plate XXIX, №s 33206-33208: for the technique see text of catalogue. № 33206, which is the best of them, looks like a contemporary of Severus Alexander. The use of wood, however, was not a late innovation, for a much earlier mask, № 33161, has the chest made of straight boards while the head is modelled in plaster.

These then are the two main classes among the masks, — the group which is represented by such heads as №s 33164 and 33187 and which belongs for the most part to the 1st century, and the series with raised heads, which extends from the second half of the IInd century to the second quarter of the IIIrd. The progress from the one type to the other was gradual. The Egyptian elements grow less and less conspicuous. The head, which at first had lain flat, rises little by little. The new method of inlaying the eye begins to come into use. The intermediate masks can be roughly arranged according as they approximate to the early or to the late type, though if they were all complete, the task would be much simpler. Apart from this, however, many of them have their age indicated by details which bring them into line with well-known Roman portraits. Thus № 33181, pl. XXV, has the characteristic coiffure of the Flavian age and probably belongs to the last quarter of the 1st century, or at least cannot be much

⁽¹⁾ Cf. especially the colossal head from Coptos (MILNE, *Egypt under Roman Rule*, p. 71, fig. 61).

later : the general shape of the mask is that of the early type, and the lady wears a long Egyptian necklace like those shown on plate VIII. N° 33156, pl. XXII, has the Flavian curls together with the long shoulder-locks of the early style, and ball-earrings like Sambathion's. Both these heads have the eyes inlaid, but made of opaque material. N° 33182, pl. XXV, the top of whose head is unfortunately broken, has had a high elaborate coiffure such as was fashionable in the times of Trajan and Hadrian⁽¹⁾. N° 33180, pl. XXV, is rather later : the coiffure resembles that of the elder Faustina, and the eyes are inlaid in the new method in transparent glass.

Among the men's heads which date from the IInd century n° 33158, pl. XXII, is an instructive specimen. Its age is roughly determined by the way in which the hair is arranged in long locks above the forehead and in shorter curls behind : this together with the beard indicates that it belongs to the reign of Hadrian or to the earlier years of Antoninus Pius. Though the head is partly raised, the conventional necklace and wig-ends are still retained and the back of the mask has been decorated in the early style. Of about the same age are n° 33157, pl. XXII, and n° 33205, pl. XVIII. The former is still somewhat Egyptian in style, but the eyes are here inlaid in transparent glass. Judging from the examples in the Cairo collection, it seems to have been in the second quarter of the IInd century that this technique came into use, though the older method existed side by side with it for some time and was not entirely superseded even in the IIIrd century (cf. n° 33201). The three bearded heads with thick curly hair shown on plate XXIII, n°s 33159-33161, may be assigned to the Antonine period⁽²⁾. N° 33161 is particularly interesting as a representative of the transitional stage. Though the head is not much raised, the general shape of the mask is that of the later class; on the other hand the shoulders are covered by Egyptian wig-ends and not by the mantle, and the face is of the old conventional type of which there are so many examples in the earlier part of the series.

I will now attempt a brief review of the remaining heads in the order in which they are catalogued. N° 33153, pl. XXI, belongs to the later type of mask, but the head lies nearly flat and I should place it about the beginning of the Antonine age, a date with which the earrings and the coiffure are quite in keeping. N° 33154 on the other hand is much later. The works with which it has most in

⁽¹⁾ A more complete specimen from Antinoopolis is published in *Annales du Musée Guimet*, vol. XXVI, pl. XXII.

⁽²⁾ A male head which is still more distinctly Antonine than any of these has recently come into the Museum. The eyes are of transparent glass.

common — compare especially the realistic modelling and the treatment of the eye — are the masks from Kom el Ahmar shown on plate XXX. N° 33155, which has several points of resemblance to n° 33153, is a rather isolated mask of the middle period, probably of the second quarter of the IInd century. The next in order is n° 33173 on plate XXIV, which has the head well raised and a mantle round the neck; the eyes are inlaid in opaque material and it somewhat resembles the female heads with which it is grouped in the illustration: I take it to belong, like most of these, to the earlier period of the later type of mask. N° 33176, though it is not clear what the shape of the complete mask was, may be placed among the earlier of the heads which have inlaid eyes of transparent material. N° 33177 is probably Antonine, like the curly-headed group on plate XXIII. The two boys' heads, n°s 33178 and 33179, which are evidently contemporary, seem to have lain nearly flat and one of them at least has worn an Egyptian necklace like the earlier male masks. On the other hand the style is perfectly free and n° 33178 has transparent glass eyes. Hence we may reasonably assign them to the transitional period. The two men's masks on plate XVII, n°s 33195 and 33196, closely resemble each other in style and are no doubt contemporary. The heads seem to have been more or less raised, though whether they were so high as that of n° 33145 is doubtful. They probably belong to the middle of the series when the two methods of inlaying the eye were used indifferently (cf. n°s 33166 and 33167). The same treatment of the hair occurs on masks of the early type (*e. g.* n° 33190), but we find something similar in the later class also (cf. n°s 33145, 33173). N° 33198 is shown to be early by its likeness to n° 33197. N° 33199 retains something of the same mannerism in the modelling of the features, but on the other hand it bears some affinity to the heads on plate XXIV and is probably not a great deal earlier than these: the eyes are inlaid in opaque material, the earrings are like those of n° 33155, and the ears are partly covered by the hair. Turning to plate XVIII, I should attribute n° 33200 to the later half of the earlier series of masks, when the inlaid eyes became more common: in style it is somewhat akin to the IInd century head n° 33182. N° 33201 has a good deal of Egyptian character, especially in the modelling of the eyes and eyebrows, and is no doubt pretty early. N° 33202, in spite of the modelled beard, is also in the early style, but I do not know exactly where to place it. The neighbouring head, n° 33203, which has the beard merely painted, is approximately dated by its likeness to the small female mask n° 33192. N° 33204 seems to have had shoulder-locks and therefore to belong to the early type of mask, but it looks decidedly later than the heads

on plate XXVI. A peculiar piece of sculpture is reproduced on plate XXIX, n° 33209. It is made of wood and has apparently been fixed on to the lid of the coffin. The badness of the style might lead one to call it a debased work of very late period. But the shape of the lips is characteristic of the earlier half of the series of masks, and similar earrings are common in the IInd century and occur also in the first. Hence I am not inclined to put it later than the middle of the IInd century, and it may be a good deal earlier. N° 33213, pl. XXX, should be compared with a much finer specimen of the same type, published in the *Lady Meux Collection*, pl. XXVII A. The latter has the same sort of eyes, the same arrangement of hair in front, wavy shoulder-tresses (cf. n° 33184), lips which curve upwards at the corners, and wears hoop-earrings: it may be placed in the earlier class of masks, though probably not very near the beginning.

This whole series of plaster masks is an important document concerning the relations between the native and the foreign elements in Egypt in the early centuries of the Christian era. The adoption of the practice of mummification is on the one hand a sign that the Greek part of the population was becoming assimilated in some respects to the Egyptian. On the other hand a study of the masks reveals on the whole a progress to a more Hellenic style and not a gradual lapse into Oriental traditions. There are no doubt many mediocre pieces in the later part of the series, but a work such as n° 33210 belongs to a higher class of art than one like n° 33129, however carefully executed. It was not of course an entirely regular development. Certain heads are more advanced in style than some others which are decidedly later in date. The Hawara busts, which belong to the Ist century, have the drapery treated more naturally than the best of those from Middle Egypt. Still the general tendency to adopt a more realistic style and omit or modify the Egyptian details is unmistakeable.

Though the main series of which we have been speaking does not appear to come farther down than the second quarter of the IIIrd century (so far as my knowledge goes), yet the custom of decorating mummies with modelled masks survived till much later, as is shown by the group on plate XLVI. Exactly similar masks were found by Mr. Naville at Deir el Bahari above the ruins of the temple⁽¹⁾, and ours may perhaps have come from the same place though I have found no mention of them in the *Journal d'entrée*. The Deir el Bahari mummies, one of which had a Coptic label attached to it, are supposed to be Christian, I do not know exactly on what grounds. Mr. Naville interprets the cup and corn-

⁽¹⁾ *The Temple of Deir el Bahari*, pt. II, p. 5.

ears held by one of the figures as symbols of the Eucharist, and M. E. Guimet speaks of the same or a similar figure as a priest of the convent in his white sacerdotal robe⁽¹⁾. This is going rather far; for a white robe with a stripe down each side is the usual costume of the men in the ordinary masks and portraits, and the corn-ears are a very common attribute in older times also (cf. n° 33127, 33216). On the other hand it may be admitted that the pagan elements in the decoration are not decisive against the view that the mummies are Christian; for there are some strange survivals of paganism in the Christian art of Egypt⁽²⁾. There is at least no doubt that they belong to the Christian period. The wreaths which they wear on their heads are characteristically Byzantine. The women's earrings are like those of n° 33280 with the addition of a string of three pearls in front. The books to which I have access do not supply any dated example of this particular form, but the simple type without the pearls was common in the IVth and Vth centuries, and the waved hair of the masks recalls some coin-portraits of the same period. It may be noted here that the faces are not painted a uniform red but have the contours emphasized by lines and round spots of a darker shade, and it is a remarkable coincidence that one finds the same technique used on some of the figures in the tombs of the Queens at the other end of the Theban necropolis, one of the few examples of shading in Egyptian art.

While Middle Egypt was the chief home of the realistic masks from the Ist to the IIIrd century, most of the panel portraits in our collections come from the Fayoum. It is true that they have been found in other places also, such as Akhmim and Antinoopolis, but the Fayoum seems to have been the centre where they were most popular. Many of those in Cairo come from the great cemetery of Hawara; for others the Fayoum is given as the provenance in the *Journal d'entrée* without any further specification; none is definitely assigned to the second chief source of supply, the cemetery of Roubayyat. The transition from the masks to the portraits at Hawara has been described by Mr. Petrie in a masterly chapter which is one of the main bases of our knowledge of the subject⁽³⁾. In certain minor respects his account seems to me to require modification, but as I have gone into this question elsewhere⁽⁴⁾, I shall here merely state my own opinion on these points without further argument.

(1) *Annales du Musée Guimet*, t. XXX, p. 150.

(2) On the practice of mummification among the Christians see C. Schmidt in *Zeitschrift für Aeg. Sprache*, 1894, p. 52 ff.

(3) *Hawara, Biahmu and Arsinoe*, chap. III.

(4) *Journal of Hellenic Studies*, 1905, p. 225.

It is just at the time when the masks are becoming really Hellenic in style that the series of painted portraits begins. The close connection between the two classes would appear more strikingly if we had a greater number of complete mummies in one collection; for the decoration of the rest of the figure apart from the head underwent no sudden change. It is certain, as Mr. Petrie has pointed out, that some of those which have portraits painted on canvas are among the earliest if not the earliest of all⁽¹⁾. But the various kinds of wrappings as shown on plates XXXI-XXXV are not to be regarded as successive stages of development⁽²⁾. They are to a large extent contemporary and are descended from different types among the earlier mummies. I shall not attempt here to discuss the order of development and the lines of connection. It should be noted that the Cairo collection of whole figures is not completely representative, and probably indeed there were more varieties than those of which entire specimens are now in existence. Sometimes we can tell to what type of mummy a portrait has belonged by the marks round the sides of the panel. But it is not possible to group the whole material satisfactorily in this way. The style and details of the portraits themselves must be our primary guides in arranging the series.

The great majority of the portraits are examples of a species of painting which the ancients called *encaustic*, or rather of one variety of this technique: that is to say, the colours were mixed with melted wax and put on in a more or less liquid condition. After the panel had been shaped and smoothed, it was sometimes coated with a priming, though as often as not the colours were applied directly to the surface of the wood. The priming usually consists of a thin dark (resinous?) substance⁽³⁾; in other cases a wash of white distemper has been used. Where the paint has flaked off, we often find traces of a sketch on the wood below in black lines. № 33258, which has almost entirely lost its coloured surface, gives a good idea of how these preliminary sketches looked. On № 33233 there are some remains of a drawing in red lines on a grey ground, and perhaps red may have been used occasionally when the colour of the surface was not well suited for black lines. How the wax-colours were put on is still partly a matter of controversy. There is no doubt that after being ground they were mixed with

⁽¹⁾ *Hawara, Biahmu and Arsinoe*, p. 17.

⁽²⁾ № 33216 is cited by Mr. Petrie as the earliest mummy with panel portrait, the gilded bosom being directly descended from works like № 33126-33128. There is certainly some similarity between the two types, but I think it is doubtful whether № 33216 ought to be placed at the head of the series on this evidence alone. The jewellery would go very well with a later date.

⁽³⁾ Donner von Richter, *Röm. Mitt.*, XIV, p. 138, notes a thin "Harzüberzug" on one of the Fayoum portraits which he has examined: the others had no priming at all.

melted wax. It is also clear that the background and drapery were painted with the brush in liquid pigments, usually with long full strokes. The grey background was put on first, round the preliminary sketch, then the head was added and then the drapery : this at least appears to have been the usual order. In many cases too it is clear that the flesh and hair were either wholly or mainly painted with the brush. But on most of the portraits these parts have a rougher appearance than the rest of the surface : the paint is thicker and there are marks of another instrument, a hard, rather blunt point with which the wax has been worked about and certain lines emphasized. Mr. Petrie has suggested that this may have been simply the end of the brush-handle.

A different explanation of certain points has been given by Mr. O. Donner von Richter, a student of ancient technique who has the great advantage of being himself an accomplished painter. According to his view the drapery was painted as described above, but the flesh and hair were usually put on in a soft paste by means of a leaf-shaped spatula with serrated edges : this is the sort of instrument which he supposes the *cestrum* or *verriculum* of Pliny to have been. Finally a hot iron was brought close to the panel so as to melt the rough edges left by the spatula and produce a glossy even surface. He claims that this explanation accords with the account of encaustic painting in Pliny and states that he has himself used the same method with satisfactory results. Nevertheless after examining the Cairo series of portraits I find it difficult to accept his theory. There are no clear traces of an instrument such as he describes. On the other hand the brush-marks and the marks of the hard point are often so closely mixed up that in such cases one can only suppose the colours to have been put on with the brush in a more or less fluid condition and then worked over in places with the other tool. I adhere therefore to the simpler explanation given above, which is practically Mr. Petrie's. As regards the passage in Pliny the text is extremely obscure and has been interpreted in very different ways. But whatever the exact meaning may be, it can in no case be regarded as decisive about this particular question.

The mummy-portraits are not all painted in this way with wax-colours. Some are painted in distemper on a white ground. N° 33228, which belongs to the earlier part of the series, is a good example of this style of work. Others, such as n° 33257, seem to be partly in encaustic and partly in distemper. There are one or two others again, particularly n°s 33242 and 33248, which seem to have been painted in a quite thin liquid material with a certain lustre; perhaps in such cases the colours were applied in a resinous medium; whether wax was used I do not know.

The panel portraits seem to me to range from the time of the Claudian Emperors to the second quarter of the III^{rd} century A. D. and therefore to cover much the same period as the realistic masks. The observations of Mr. Petrie and other excavators indicate that the whole series belongs to the Roman age, and the epigraphic evidence is to the same effect. But for a closer dating of them the details of the portraits themselves offer the best material. As in the case of the masks it is mainly by comparison with Roman portraits, especially the Imperial series, that the Egyptian paintings are to be dated and classified. The forms of the women's jewellery are also valuable as an indication of age, and there are various minor points which occasionally provide a little help. Some examples are given below, sufficient to show the main outlines of the series. I have not attempted, however, to go through the whole collection in detail, as I have not enough of material at hand for a complete study of the subject : for instance there are several portraits here which do not contain in themselves any convincing evidence of their age but which might be clearly dated by comparison with other examples, not known to me, in other collections. Moreover I hear that a publication of the whole of the scattered material has already been taken in hand, — a work which is certainly much needed.

The women's portraits can in many cases be dated by the way in which the hair is dressed. Thus the coiffure of n° 33265, pl. XLIII, is similar to that of Sambathion, pl. VII, though the curls on each side of the forehead are not rendered with the same naive detail, and it may therefore be placed in the Claudian period or at least not much later. The canvas portrait on the same plate, n° 33268, is another specimen from the beginning of the series, contemporary with the modelled masks on plates VII and XXVI. Somewhat later than these as a whole are the heads like n° 33237, pl. XXXVII, with a thick arch of small curls round the forehead and a coil round the crown of the head. This fashion, which grew out of the Claudian coiffure with side-curls, is characteristic of the Flavian period, and therefore such portraits as n°s 33223, 33241 and 33244 are to be assigned to the last quarter of the I^{st} century or the beginning of the II^{nd} . N° 33256, pl. XLI, is akin to the above portraits and is probably also a I^{st} century work. The tall artificial coiffure of n° 33222, pl. XXXIV, represents a fashion of the times of Trajan and Hadrian, while the simpler arrangement of n° 33253, pl. XL, and n° 33263, pl. XLII, may be placed rather later, about the time of the elder Faustina. The style of hair-dressing which came in with the younger princess of the same name is represented by n°s 33243 and 33248, pls. XXXVIII and XXXIX, but our collection is not rich in this

particular class. N° 33235, pl. XXXVII, is a less distinctive head which may also perhaps be placed in the later part of the series, as the shape of the earrings — a ring with a bunch of round grains at the lower end — is characteristic of such late masks as n°s 33150 and 33168⁽¹⁾. With regard to the jewellery in general I may remark that the above classification conflicts a good deal with Mr. Petrie's, which is based on a division of the types of earrings and necklaces into three successive periods, — a division which seems to me too rigid.

Among the male heads again those with clean-shaven faces and fairly smooth, but not close-cropped hair are in all probability not later than Hadrian and some may be as early as the Claudian age. The best examples in our collection are n°s 33228, 33255 and 33257. N° 33266, which is painted on a panel grained crosswise⁽²⁾, may probably be placed in the same early class. The heads with beards and thick curly hair are a later type. Many of them belong to the Antonine period. Among these may be placed n°s 33242 and 33252, while n° 33261 seems to be of the age of Septimius Severus as the hair above the forehead is arranged in large separate locks like that of the Emperor. Others such as n° 33233 may date from the reign of Caracalla, though none reflects the characteristics of the Imperial type so clearly as the plaster mask n° 33148. After the time of Caracalla it became the fashion to cut the hair and beard very close, and it is to this period that the latest portraits in our series belong. N°s 33231, 33258 and 33250 seem to me to be examples of this type : the latter in particular should be compared with the portraits of Alexander Severus (BERNOULLI, *Röm. Ikon.*, vol. II, pt. 3, pl. XXIX).

In tracing the outlines of the series I have naturally selected those heads which afford the best means of comparison with the great line of Roman portraits. There are others which have nothing so distinct to date them as most of the examples cited, and they do not all fall into the above-mentioned classes. For instance n° 33219, pl. XXXIII, is a portrait of a young man with the same sort of hair as n° 33255, but with a slight beard instead of a clean-shaven face : in spite of the latter feature⁽³⁾ I think that it probably belongs to the pre-Antonine part of the series⁽⁴⁾. But I do not propose to enter here into a discussion of all

(1) Cf. also *Hawara, Biahmu, Arsinoe*, frontispiece, n° 2.

(2) The panels of this sort are said by Mr. Petrie to be relatively early (*Hawara*, p. 19). The only other example which I know at first hand is the boy's portrait n° 33245, which also might very well belong to the early group.

(3) Among the plaster masks n° 33203 is an example of a bearded head of much the same sort.

(4) The vine-spray frame is according to Mr. Petrie an indication of an early date, but the examples which I know do not seem to me to be particularly early.

the less obvious cases such as this. If the main points of the above classification are right, I have little doubt that with more material available for comparative study it will be possible to determine the place of any decently preserved portrait to within two or three decades.

The paintings on the whole have much more individual character than the masks, many of which are simply reproductions of conventional types. This is largely due to the difference in origin of the two classes of objects. The masks are examples of an Egyptian art which had been taken up by the Greek inhabitants, and we have seen how deeply the style is affected by that of the Egyptian prototypes. The panels on the other hand are simply specimens of Greek portrait-painting in the first three centuries A. D., and they are not directly influenced by Egyptian art. Portraits of similar style were no doubt common in Egypt before they were applied to the decoration of mummies, though this innovation may have encouraged the art to some extent. It is an interesting question how far the mummy-paintings are faithful likenesses. The great majority of them have a distinct individuality, yet the painters, it may be argued, might quite well have been able to produce this without making a real portrait. It is probable indeed that in many cases they had not much first-hand knowledge of their subjects. A badly injured panel from Gharaq⁽¹⁾ has a few memoranda written on the back about the features of the deceased, an indication that the picture was not painted straight from nature. But the chances are that there was a good deal of difference in the way in which the portraits were taken, and there is no reason for thinking that there are not many good likenesses among them, though they may not be so carefully laboured as the pictures in a modern gallery. A slight test is afforded by the two separately painted heads of a mother and child on plate XXXVII: their resemblance to each other, especially about the throat and the eyes, is more than accidental. In any case the likenesses are close enough to make the portraits extremely valuable historically as giving a vivid idea of the well-to-do inhabitants of Egypt in the Roman age.

In a few exceptional cases portraits have been found in tombs not attached to the mummies like those discussed above. At Hawara Mr. Petrie found a framed painting lying loose beside a mummy (*Hawara, Biahmu and Arsinoe*, p. 10, pl. XII), and two pictures shown on plate XLIII, n° 33267 from Antinoopolis and n° 33269 from the Fayoum, probably both come from tombs. For whatever purpose they may have been painted — and the attributes on the base of n° 33269

⁽¹⁾ From the excavations of Grenfell and Hunt, 1900, and now in the Cairo Museum (*Journal d'entrée du Musée*, n° 34253) but not yet exhibited.

are certainly suggestive of a funerary monument — we may suppose that the forms are those of pictures used for the decoration of dwelling-houses. N° 33267 if set up in a house would no doubt have been placed in a frame. The shape of n° 33269 recalls certain Roman wall-paintings which consist of a picture framed by an aedicula much like this though more elaborate⁽¹⁾. As an actual instance of an architectural frame of this sort n° 33269 is particularly interesting, for it is a hotly debated question what exactly these wall-paintings were meant to represent, whether a panel picture in an elaborate frame or simply a view through a pillared window. It should be noted that this portrait, like n° 33228, is painted in distemper.

The custom of decorating mummies with painted portraits seems to have fallen into disuse by the middle of the mrd century, but it did not altogether die out at this time. Plates XLVII and XLVIII contain reproductions of three painted portraits forming a counterpart to the latest group of masks discussed above (p. x). Some of the mummies found at Hawara and elsewhere have a representation of the whole figure painted on the outer sheet of the wrappings (like n° 33217 but with the head painted on the cloth instead of on an inserted panel), and the three objects in question are survivals or revivals of this mode of decoration. N° 33282 is entirely painted, but parts of the other two are modelled in relief like the masks. The work is not on a level with that of the wooden panels, though perhaps for that very reason there is less incongruity between the portrait and the rest of the ornamentation. The two figures on plate XLVII are good examples of Egypto-Byzantine art and are perhaps not earlier than the second half of the ivth century, when earrings such as they wear come into fashion on the coin-portraits. Memphis seems to have been the home of this peculiar type⁽²⁾.

Another class of objects is shown on plates XLIV and XLV. These are mummy-cases of cartonnage, made in two pieces, the upper part being modelled in the likeness of the deceased and the lower part shallow and flat-bottomed. N° 33274, which still contains the mummy, best shows what the whole case was like when complete. Most of those which are here catalogued come from Akhmim, the Khemmis of Herodotus and the Panopolis of later times. They show a mixture of Greek and Egyptian elements like the mummy-masks, though in the matter of style Greek influence does not seem to have penetrated very deeply. The modelling of

(1) N° 33269 is being more fully published in the *Musée Égyptien*.

(2) Cf. EBERS, *Hellenistische Porträts*, p. 15. There are a few figures of the same sort in Europe, one of which is reproduced in ERMAN, *Aeg. Religion*, p. 236.

the faces and of the women's bodies is still essentially Egyptian. It is with the earlier of the masks that they have most affinity. Thus the hair of nos 33270 and 33271 has been of the same sort as that of no 33129. The jewellery is different in several respects from that which we meet with on the masks and portraits. The earrings in particular are in the form of an ornamental hoop ending apparently in an animal's head, — a type which is very common in the Hellenistic period. The fringed mantle fastened between the breasts is a typically Egyptian garment. On the other hand the male figures wear the Greek chiton and himation, and their bodies are rendered with scarcely any attempt at modelling⁽¹⁾.

No 33273 is one of the mummy-cases found by Mr. Rubensohn at Abousir el Malak⁽²⁾. It came from a large grave containing more than thirty corpses, and the papyri used in making the cases seem, so far as they have been examined, to belong to the close of the Ptolemaic or the beginning of the Roman period (*loc. cit.*, p. 13). Another mummy-case from the same tomb is published on p. 12 of Mr. Rubensohn's report, and a third figure of similar type, from a grave which on general grounds is assigned to the Ptolemaic age, is reproduced on p. 10. The figures from Akhmin have a good deal in common with this more northernly group, and from this and other indications it seems to me probable that such works as nos 33270 and 33271 belong to a rather earlier stage than any of the masks included in the present catalogue. On the other hand Dr. Budge dates a fine mummy-case of the same type and provenance as these two to about 200 A.D.⁽³⁾, remarking that the cartonnage of this or a similar figure from the same tomb is «largely composed of fragments of papyrus inscribed with writing in Greek of the IInd century». If this statement is correct, then the Cairo cases will have to be dated a good deal later than I should be inclined to place them on the evidence of style and particular details : for though the British Museum figure is of superior workmanship it cannot be separated from them by any long interval. But possibly there is some mistake about the palaeographical evidence.

The above review has been mainly concerned with the dating and classification of the objects in the collection and with their place in the development of

(1) A detail worth noting on the male effigies is the diadem of rosettes : cf. AHMED BEY KAMAL, *Stèles d'époque ptolémaïque et romaine*, no 22197, pl. LXIX, a head of a Graeco-Egyptian class which is usually assigned to the end of the Ptolemaic and the beginning of the Roman period. A statuette published in *Greek Bronzes*, pl. IV, no 27697 (and probably earlier than I have dated it, p. vii) wears a similar diadem.

(2) See *Zeitschrift für Aeg. Sprache*, vol. XLI, p. 1-21.

(3) Guide to 1st and 2nd Egyptian Rooms, p. 79, pl. XXIV.

Graeco-Egyptian art. But there are of course various other branches of archaeological study to which they contribute interesting material. For instance they give us a good deal of information about the history of dress in Egypt during the period which they cover. Without entering into this subject I may call attention to one striking feature in it, the frequent occurrence of isolated designs or symbols, such as the swastika, on the mantles of the modelled figures : see for example, nos 33126, 33155, 33210, 33272 and 33276⁽¹⁾. For the history of religion and ritual again the collection is not without importance. However Greek in style the portrait of the deceased may be, the mythological representations are invariably taken from the Egyptian mythology. They are largely reproductions of the ordinary stereotyped scenes and figures, but here and there we come upon some interesting details. For instance that peculiar long-spouted vessel which is figured on Alexandrian coins⁽²⁾ and mentioned by Apuleius in his description of the Isiac procession appears in one of the scenes on no 33220 in the draped arms of a priest who pours a libation from it to Osiris. Again on the lowest friezes of nos 33215 and 33216 (pl. XXXI and p. 70) there is represented a peculiar ceremonial scene to which I can find no parallel in older Egyptian art. What is the sacred object which the two priests hold between them in the folds of their drapery⁽³⁾, carefully guarding it from contact with the naked hand? The Anubis-jackal again with the symbolic key hung round his neck is another of those representations which one does not meet with before Roman times. As for the hieroglyphic inscriptions they appear to be of little interest and I have not attempted to give a reading of them in printed type. It is often doubtful which signs are meant to be represented. The great majority belong to the early masks from Meir and most of them are clearly shown in the photographs. On the 11th century masks, as Greek influence increases, it is very rarely that we find even a short line of ill-made hieroglyphic signs. The two latest examples in the collection are on nos 33158 and 33173.

⁽¹⁾ The swastika occasionally occurs as an ornament on Greek dress at a much earlier period than this (cf. REINACH, *Rép. de Vases*, II, p. 15). Its occurrence in Egypt is characteristically regarded by M. E. Guimet as evidence of the influence of Buddhism (*Annales du Musée Guimet*, XXX, p. 150).

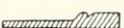
⁽²⁾ B. M. Cat., *Coins of Alexandria*, no 11, pl. XXXI : it seems to have a lid surrounded by uraei with a larger uraeus behind on top of handle to serve as thumb-piece : the Isiac crown in front of the shoulder cannot be the spout as is suggested in the catalogue, p. 2. There is another example on a mummy in the British Museum, no 21809. The vase on the Vatican relief (SAGLIO, *Dictionnaire*, art. *Isis*, fig. 4103) is less close to the original type.

⁽³⁾ This scrupulousness about touching certain sacred utensils is a conspicuous feature in Graeco-Egyptian ritual and there are many illustrations of it on the Italian monuments.

CATALOGUE GÉNÉRAL
DES
ANTIQUITÉS ÉGYPTIENNES
DU MUSÉE DU CAIRE.

GRAECO-EGYPTIAN COFFINS,
MASKS AND PORTRAITS.

33101. Coffin. — Wood with painted stucco decoration. — Height 0 m. 9⁴ c., length 1 m. 99 cent., breadth 0 m. 57 cent. — Saqqarah, at the Sarapeion (pl. I).

Rectangular coffin with high gable roof. The roof-ridge consists of a row of cylinders, of darker and lighter-coloured wood alternately, pinned together end to end; and there is a similar row along the foot of the roof on each side. The sides of the roof are each composed of two long planks, and in the middle of each side is a long narrow recess with a border of bead moulding, the upper side of the recess coinciding with the line of junction between the two planks. The bead moulding, which has plain ends on the longer sides, has been made on the lathe in several strips and then bisected lengthwise, the divisions in the upper and the lower line exactly corresponding with each other. Down the end of each side of roof is a broad strip of wood with mouldings: cross-section as sketched 

The tympana, which are elaborately ornamented, have been taken out and are described under n° 33102 and 33103. The roof-ridge and the two other rows of cylinders were originally adorned at each end with medallions containing heads of Medousa (see n° 33104-33113). Round the two sides of each tympanum is a line of dentil moulding (attached), and round the inner side of this is a plain narrow strip (also attached).

The sides of the coffin have a polychrome cornice, flat-faced with rounded underside: the face and the underside have each been made in thin strips and pinned on. The

Catal. du Musée, n° 33101.

ornamentation is composed of painted stucco in low relief. Along top is a line of wave pattern in gold leaf against dark red background. Below this is a maeander pattern in various colours (raised lines gilded, background blue, spaces between raised lines alternately white, red and green, squares in the centre alternately red, green and half red, half green). The underside of cornice is gilded, and on one of the sides of the coffin there is a narrow strip of red between the maeander pattern and the gilded underside. The gold leaf has been applied over a yellow ground; in many places the same yellow ground appears below some of the other colours also where the surface is rubbed.

In the middle of each side of the coffin is a long narrow recess like those on the roof, surrounded by a border of bead moulding: in several cases the strips of moulding have not got finished ends as on the roof. Each of the long sides is composed of three horizontal planks (one behind cornice, line of junction between the other two along top of recess) and strong vertical planks at the ends. The shorter sides and the ends of the longer sides are faced with thin boards pinned on to the stronger wood behind. The bottom is composed of two long planks fixed into grooves in the sides a little above the ground.

The various parts of the coffin are fastened together with wooden pins and the usual flat tenons.

PRESERVATION : The main parts are fairly complete; one cylinder wanting; good deal of bead moulding has come off, and also much of the thin facing at the ends and corners; planks broken and otherwise damaged in various places; much of polychrome ornamentation worn off. Mended and nailed together where insecure.

BIBL.: MASPERO, *Guide*, 1883, p. 375, n° 5609; *Notice*, 1892-1897, n° 394; *Guide*, 1902, p. 278, n° 394; *Guide*, 1903 (Eng. ed.), p. 365, n° 394; VASSALI, *Mon. istorici egizi*, p. 29; GARDNER, *Naukratis*, pt. II, p. 25; ALTMANN, *Architectur und Ornamentik der Antiken Sarkophagen*, p. 24.

33102. Tympanum of the coffin n° 33101⁽¹⁾. —Wood, with polychrome decoration in terracotta and stucco. — Height 0 m. 36 cent., breadth 0 m. 41 cent. — Sarapeion at Saqqarah (pl. II).

Triangular panel composed of three horizontal boards and surrounded by moulding (made separately and pinned on); has been fastened into top of one of the shorter sides of the coffin by means of two broad tenons.

ORNAMENTATION : The centre is occupied by a Siren in high relief, standing to front with wings outspread and left leg crossed over right; her arms are stretched towards her right haunch (playing musical instrument?) and her head is bent over to her right. She wears earrings and bracelets, and a gilt band with ornament passes over her left shoulder and round right side of waist. Her hair is drawn to each side, covering most of ears, and is fastened together in a large knot above crown of head. Calyx-base

⁽¹⁾ ALTMANN, *op. cit.*, is wrong in saying that the two tympana do not belong to the coffin n° 33101 but to a similar one.

consisting of three large leaves with curled-over tips. The colouring is as follows : flesh pinky white, lips pink, iris and upper eyelid-rim black, lower lid represented by a line of shading, hair brown, eyebrows rendered by a black line, below which is a red one (top of eyeball), band and bracelet gilded (but earring merely flesh-colour) wings blue with gilding round top and across middle, tail and thigh-feathers blue, legs red; leaves green on outside and pink on inside.

The background is filled up with an elaborate arrangement of fantastic tendrils, the important parts being in low relief and the minor details merely painted : many of the flowers are decorated with dots in relief. The colour of the background is a dingy brown (like that of the surrounding wood); the parts in relief are almost all gilded, with here and there some details in green and pink; a strip of green or light blue is in some places visible along the edge of the gilding; the minor details that are merely painted are chiefly in white, diversified with pink, green and blue; several of the small disks have a dot of white in the middle.

The triangular frame is decorated with egg and dart pattern in low relief. The pattern itself is in yellow and the background in blue (put on over the yellow) and there is a strip of green (in low relief) round top of moulding. Lights and shadows are emphasized, the highest parts of the yellow relief being coloured white and the hollows dark, while the shaded parts of the blue background are painted black.

TECHNIQUE : The Siren is of terracotta and has been made in a mould or more probably in several moulds, some of the details being perhaps added by hand. The calyx-base on the other hand is of stucco : it has been made in several pieces (probably without moulds), and the front of the feet of the Siren have also been added in stucco. The colours have been applied over the usual white ground after the figure had been attached to the panel. The raised parts of the tendril pattern have been put on in stucco. All the painted decoration is applied over a white stucco ground. Usual yellow ground for the gold leaf. The raised parts of the egg and dart moulding are also made of stucco. The yellow on the moulding is of course not gilded.

PRESERVATION : Cracks along joints of boards; moulding slightly broken. Hands of Siren and tip of left wing broken off, and also tip of central leaf below; cracks through neck, body, wings, legs and tail. Paint and stucco worn off here and there, especially in right hand corner.

BIBL. : MASPERO, *Guide*, 1883, p. 376, 390, n° 5710; *Notice*, 1892-1897, n° 345; *Guide*, 1902, p. 280, n° 345; *Guide*, 1903 (Eng. ed.), p. 367, n° 345; VASSALI, *Mou. istorici egizi*, p. 29; ALTMANN, *Architektur und Ornamentik der Antiken Sarkophagen*, p. 24.

33103. **Tympanum of the coffin n° 33101.** — Wood with polychrome decoration in terracotta and stucco. — Height 0 m. 39 cent., breadth 0 m. 41 cent. .

Similar to n° 33102. The Siren has been made in the same moulds and painted in exactly the same way except that there is more pink about the breasts : open space between right arm and body. There are some slight variations in the details of the

floral design and some light-coloured patches in background at top (probably accidental) : the colouring is otherwise the same.

PRESCRIPTION : In worse condition than n° 33102 : the joints of the boards have opened slightly; hands, tips of wings, part of right leg, and right cheek of Siren broken off; cracks through neck, wings, legs and tail; great deal of stucco and paint worn off.

BIBL. : MASPERO, *Guide*, 1883, p. 376, 390, n° 5709; for other references see n° 33102.

33104. Round plaque from the coffin n° 33101. — Wood with polychrome decoration. — Diam. 0 m. 105 mill., depth 0 m. 024 mill. (pl. II).

Concave plaque with flat rim and mouldings round back (see cross-section).



It has been fixed on to one of the ends of the cylindrical beams by means of a round pin and has had a Medousa-mask plastered on in front (see n° 33110 ff.). Marks of turning-lathe. Hole through middle for round pin.

COLOUR : Covered in front with a coat of white stucco; the rim is gilded and there is a band of green round inside immediately below rim.

PRESCRIPTION : Wood cracked; good deal of stucco, paint and gilding destroyed.

BIBL. : MASPERO, *Guide*, 1883, p. 376, 390, n° 5711; for other references see n° 33101 and 33102.

33105. Round plaque from the coffin n° 33101. — Wood with polychrome decoration. — Diam. 0 m. 102 mill., depth 0 m. 033 mill.

Like n° 33104 but rather deeper.

PRESCRIPTION : Rim chipped; gilding and good deal of paint and stucco gone.

33106. Round plaque from coffin n° 33101. — Wood with polychrome decoration. — Diam. 0 m. 105 mill., depth 0 m. 03 cent.

Similar to n° 33105.

PRESCRIPTION : Broken a good deal; gilding gone and also part of paint and stucco.

33107. Round plaque from coffin n° 33101. — Wood with polychrome decoration. — Diam. 0 m. 10 cent., depth 0 m. 02 cent.

Similar to n° 33104, but still shallower.

PRESCRIPTION : Notch on rim; gilding, paint and stucco almost entirely gone.

33108. Round plaque from coffin n° 33101. — Wood with polychrome decoration. — Diam. 0 m. 105 mill., depth 0 m. 031 mill.

Like n° 33105. Broken in several pieces and pinned together in ancient times; small rectangular hole through chief break.

PRESERVATION : Broken a good deal; some paint and gilding gone.

33109. Round plaque from coffin n° 33101. — Wood with polychrome decoration. — Diam. 0 m. 105 mill., depth 0 m. 031 mill.

Like n° 33105, and in similar condition.

33110. Medousa-mask from coffin n° 33101. — Painted terracotta. — Height 0 m. 061 mill.

Flat-backed mask of reddish brown terracotta, made in a simple mould and plastered on to one of the above plaques by means of a broad ring of stucco round the back. The face wears a troubled expression, the brows being slightly contracted and the lips parted; lumpy modelling of pronounced Hellenistic type. Framework of wavy hair round face, covering ears: it is intertwined with snakes which are fastened together in a large knot above forehead and a smaller one below chin. See pl. II, n° 33113.

COLOUR : Face white; lips pink; eyebrow, rim of upper eyelid and iris black; hair gilded (gold leaf over yellow ground); serpents green and blue.

PRESERVATION : Broken through middle; red on lips and good deal of gilding worn off.

33111. Medousa-mask from coffin n° 33101. — Painted terracotta. — Height 0 m. 058 mill.

Replica of n° 33110 and made in same mould.

Similar colouring; good deal of green on snakes (apparently over the blue).

PRESERVATION : Slightly broken below chin; red on lips and good deal of gilding worn off.

33112. Medousa-mask from coffin n° 33101. — Painted terracotta. — Height 0 m. 058 mill.

Made in same mould as n° 33110. Flesh colour not such a dead white; snakes blue.

PRESERVATION : Slightly broken below chin; paint worn here and there and some of gilding gone.

33113. Medousa-mask from coffin n° 33110. — Painted terracotta. — Height 0 m. 057 mill. (pl. II).

Made in same mould as n° 33110; snakes blue without any mixture of green.

PRESERVATION : Rather dirty; some of gilding gone.

33114. Medousa-mask from coffin. — Painted terracotta. — Height 0 m. 07 c., breadth 0 m. 07 cent. — Naukratis (excavations of Mr. Gardner, 1886) (pl. II).

Hollow-backed mask of reddish brown terracotta from a coffin like n° 33101.

The face is of a different type from n° 33110-33113 and has a less pathetic expression; lips parted; outer corners of eyebrows rather fleshy; wavy hair, with knot on top (?).

COLOUR : White engobe; pinky white flesh; gilded hair (gold leaf over white ground); lips and eyebrows reddish brown; iris black; pink on upper eyelid.

PRESERVATION : Worn and discoloured.

BIBL. : GARDNER, *Naukratis*, pt. II, p. 25; *Journal d'entrée du Musée*, n° 27201.

33115. Medousa-mask from a coffin. — Painted terracotta. — Height 0 m. 079 m., breadth 0 m. 079 mill. — Naukratis (excavations of Mr. Gardner, 1886) (pl. II).

Mould-made, hollow-backed mask of the usual reddish brown terracotta.

Wavy, leonine hair; brows slightly contracted; lips parted. Two serpents' heads are knotted together over forehead and there is a smaller knot below chin.

COLOUR : White engobe, hair gilded, lips red.

PRESERVATION : Paint almost entirely gone; dirty.

BIBL. : GARDNER, *Naukratis*, pt. II, p. 25 (cf. pl. XVI); *Journal d'entrée du Musée*, n° 27201.

33116. Medousa-mask from a coffin. — Painted terracotta. — Height 0 m. 076 m., breadth 0 m. 074 mill. — Naukratis, 1886.

Replica of n° 33115 and probably made in same mould; edges cut rather short.

Slight remains of white engobe and of red paint here and there.

PRESERVATION : Dirty; paint gone; edges slightly chipped.

BIBL. : GARDNER, *Naukratis*, pt. II, p. 25; *Journal d'entrée du Musée*, n° 27201.

33117. **Medousa-mask from a coffin.**—Painted terracotta.—Height 0 m. 085 m., breadth 0 m. 082 mill. — Naukratis, 1886.

Hollow-backed mask of same type as n° 33115. Serpent-knot below chin but none over forehead.

COLOUR : Remains of white engobe, red on lips, nostrils and upper eyelid, blue on serpent-knot; slight traces of red on hair.

PRESERVATION : Edges broken a little; paint almost all worn off.

BIBL. : GARDNER, *Naukratis*, pt. II, p. 25; *Journal d'entrée du Musée*, n° 27201.

33118. **Medousa-mask from a coffin.**—Painted terracotta.—Height 0 m. 082 m., breadth 0 m. 079 mill. — Naukratis, 1886.

Identical with n° 33117 except that it has serpent-knots like n° 33115.

COLOUR : Traces of white on face, blue on serpents, and reddish brown on hair.

PRESERVATION : Dirty; paint worn off.

BIBL. : GARDNER, *Naukratis*, pt. II, p. 25; *Journal d'entrée du Musée*, n° 27201.

33119. **Medousa-mask from a coffin.**—Terracotta. — Height 0 m. 062 mill., breadth 0 m. 062 mill. — Bought.

Same type as n° 33115 but a good deal smaller. Mark down nose, due to bad moulding. Traces of white engobe and yellow on hair (ground of gilding).

PRESERVATION : Dirty; paint worn off.

BIBL. : *Journal d'entrée du Musée*, n° 25712.

33120. **Medousa-mask from a coffin.**—Terracotta. — Height 0 m. 068 mill., breadth 0 m. 07 cent. — Naukratis, 1886 (pl. II).

Same type as n° 33117, but without serpent-knot below chin.

PRESERVATION : Rather dirty; paint gone.

BIBL. : GARDNER, *Naukratis*, pt. II, p. 25; *Journal d'entrée du Musée*, n° 27201.

33121. **Coffin with gable roof.**—Wood. — Height 0 m. 93 cent., length 2 metres, breadth 0 m. 645 mill. — Abousir, from the German excavations, 1902 (pl. III).

The sides of the roof are each composed of two rather thin boards pegged together, the upper one being the narrower. They project slightly beyond the tympanum, which is made of two horizontal pieces, the upper one being quite small. Along the

top of the roof runs a ridge,  in section, composed of one long strip of wood painted dark brown at alternate intervals (in imitation of the type represented by n° 33101). At each end of the ridge is a saucer-shaped antefix with mouldings round its concave front and with a knob in the middle; there is also a flat, circular projection behind. A similar ridge runs along the foot of each side of roof; they are painted like the above, but are rather lower and are each made of four unequal pieces; similar antefix at each end, but without any projection behind. Between the roof and the body of the coffin is a strip of wood about 0 m. 05 cent. high, fixed between two projecting ledges. At each end of the longer sides of the coffin is a thick vertical plank descending below the coffin-bottom and forming a leg; the lower parts of these planks have been sawn off (in a slightly slanting line) and joined on again. The corner planks are connected by three long horizontal boards, the middle one, which is the smallest, being on a rather lower plane and having a slightly convex surface. The two ends of the coffin have a similar arrangement of horizontal boards. Along the top, immediately under the lower of the two ledges, is a line of bead moulding. The sides descend a little below the bottom of the coffin, which is made of two long boards pegged on and supported by joists.

COLOUR : The antefixes, the tympana, the horizontal strip below roof, and the middle board of each side are coated with white; no trace of any further decoration over the white. The ridges along roof are painted in dark brown stripes as described above. The rest of the surface is left in the natural colour of the wood.

CARPENTRY : The horizontal boards composing the sides of the coffin end in flat projections which are fixed into the vertical corner-planks and secured by round wooden pins. All the other parts are pegged together by the usual round pins, the roof being fastened down in this way. The ledges below roof are joined together at the corners with a diagonal section. The moulding has been made with a turning-lathe in lengths of eight or nine beads and then halved lengthwise. The antefixes have of course been turned.

PRESERVATION : One antefix missing; mended and slightly restored in one or two places, various parts being secured with iron nails. The wood is in fairly good condition, though here and there it is slightly broken and worn.

BIBL. : *Journal d'entrée du Musée*, n° 37549 (?).

33122. Graeco-Egyptian coffin. — Wood. — Height (with lid) 0 m. 46 cent., length 1 m. 95 cent., breadth across head 0 m. 535 mill., breadth across foot 0 m. 37 cent. — Saqqarah (*Journal*); Fayoum according to *Guide*, but this is probably a mistake (pl. IV).

Four-sided coffin, narrowing towards the foot; plain cornice round the sides and the ends; flat lid, a little smaller than circumference of cornice; base projects slightly at the ends. The lid, which is made of several long boards pegged together with wooden pins, has three cross-bars on the underside : the lower parts of the ends of these bars project and fit into slits in the back of the cornice, so as to hold the

lid firm. The bottom of the coffin, which is made like the lid, has two cross-bars on the underside, one near the head and another in the middle : the former is shaped like those on the lid, while the latter is rounded underneath. The way in which the four sides were dovetailed together is clearly shown in the illustration. The cornices were made separately and have merely a diagonal junction at the corners. On the inside a strip of wood runs along each of the long sides, about half way up, at the lower end of the coffin, as if to support a board.

There are two mummies inside, wrapped up loosely in cloths and tapes. One is a long figure and lies with its head at the foot of the coffin. The other is a child : it lies alongside with its head in the other direction.

ORNAMENTATION : Along each of the long sides are three black bands with patterns in various colours. The two outer rows consist of a line of jewels, ellipses and lozenges alternately. A strong light is supposed to fall from the direction in which the head of the coffin is pointing. The outlines of the lozenges and ellipses, which represent a gold setting, are white on the half nearest head of coffin and yellow on the other half. The small dots round about are white, but on one side of the coffin those which surround the yellow half of the gold setting have a light blue tinge : perhaps small pearls. The large spots in the shaded parts of the lozenges are light blue, the corresponding spots in the ellipses are pink ; the smaller spots at the other ends are in both cases bright white ; apparently blue and pink gems. The round spots between the lozenges and ellipses are white. Blue and pink are applied over a white ground. The band in the middle, which is rather broader than the other two, is occupied by a garland of varied foliage (executed freely and without much detail). The leaves and stalks are for the most part light blue with darker tinges for shadows ; here and there are berries and buds in pink and yellow.

The upper end of the coffin is covered by a painted panel, which is attached and, though ancient, is not part of the original work. It is much narrower than the end to which it is attached, and behind it at each side are traces of a painted border round the original coffin-head : colours quite obliterated. The attached panel is composed of two boards and a cornice. In the centre of the representation a human figure with loin-cloth and short coiffure kneels between two large birds which advance towards him with the near wing drooped and the far wing raised. His head is to right, body and legs in three quarter view. He holds up a large indistinct object in his right hand ; his left arm hangs down in front. Outlines in black ; flesh pink with red shading ; hair and loin-cloth light blue or green with black lines. Birds light blue or green : outlines and inner markings in black. Along cornice is a festooned wreath (colours quite gone) tied together with pink and white ribbons.

On the foot of the coffin Anubis, wearing wig and loin-cloth, advances to right, holding a cup in his right hand and an indistinct object in his left (white and black). In front of him is a broad vertical band of black on which some object has been represented : possibly Osiris in shrine. Behind Anubis is a large tuft of plants and beyond that a tree. Horizontal band overhead, surmounted by disk with uraei and wings (no remains of colour). Anubis is outlined in black ; flesh pink with light red shading,

legs almost white; head dark, but the paint is worn off; wig and loin-cloth light blue with dark stripes. Tree and plants light green or blue with shading here and there.

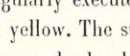
PRESERVATION : Wood well preserved, though cracked and slightly broken here and there; painting on the long sides rubbed a good deal but still very bright as a whole; painting on the ends of the coffin not so well preserved, much of the paint being entirely worn off.

BIBL. : *Notice*, 1892-1897, n° 395; *Guide*, 1902, p. 279, n° 393; *Guide*, 1903 (Eng. ed.), p. 366, n° 393; *Journal d'entrée du Musée*, n° 28433.

33123. Graeco-Egyptian coffin. — Wood. — Height 0 m. 53 cent. (to top of akroterion), length 1 m. 85 cent., breadth 0 m. 53 cent. — Nahas in the Fayoum, from excavations of Jouguet and Lefebvre (pl. V).

SHAPE : Rectangular coffin with low gable-roof fastened down with pins at the ends. There are triangular akroteria at the corners, and at the head of the coffin is a three-spiked central akroterion. The two long sides of the coffin have a vertical board attached at each end to strengthen the corners and have also a projecting strip along the foot. The bottom, which is slightly raised from the ground, is composed of transverse strips of wood, each a little apart from the other.

COLOURED DECORATION : The surface is covered with designs in various colours, the paint being applied upon a white ground.

1. *Roof.* In the middle is a long, rectangular strip of red with a white, red-edged border : along the middle of this runs a line of bead pattern painted in white, and round about is a row of triple dots, also in white. This central strip is surrounded by a dark yellow, rectangular strip with a white, red-edged border; patterns in black against the yellow background as sketched . Beyond this again is another rectangular strip, black with white, red-edged border : it has on each side an egg-and-dart pattern in white (rather irregularly executed), and along the middle is a pattern of this form  in yellow. The surface round about is dark yellow, covered with patterns in black; a maeander border of this shape  round the central part and long rays at the two ends. The vertical edge of the roof has a white egg-and-dart pattern on a black background, but the white pattern is not continued round the pediment at the head of the coffin.

2. *Tympa.* These are filled by palmettes in black (see illustration), the one at head of coffin against a white background, the other against a yellow.

3. *Akroteria.* The corner ones are painted dark yellow (one, however, has been left white behind), and the front of each is decorated with concentric triangles : the triangles at the head of the coffin are black, blue and red, and those at the foot are red, blue and black, the colours being separated by black lines. The central akroterion has a white panel dotted with red spots; the surrounding border and the two end spikes are also red, while the middle spike is blue; the sides and back are dark yellow.

4. *The long sides.* The vertical corner-planks are painted in imitation of the graining

of wood, red-brown lines and black-centred knots on a dark yellow ground. The top and bottom of the horizontal boards are painted in the same way. Along the middle runs a broad white band on which is represented a wavy wreath with red stalk and pale blue leaves. Along this at regular intervals are four bulls' heads to front, painted yellow with black outlines and inner markings, black horns and white on eyes : one of them is placed quite askew (not shown on pl. V). Over the horns of each hangs a pink wreath with red ribbon-ends, and on one side a similar wreath occurs alone between two of the heads. The central band is bordered by black strips with white bead pattern. The projecting strip along the foot has an egg-and-dart pattern in white on a black background.

5. *Upper end.* The main representation is on a long white panel with black border, the remaining surface being painted in imitation of graining as described above. The panel is occupied by a large wreath in the form of an arc, pink ground with curly red strokes and upturned red ribbon-ends. Below the wreath is a conventional plant, pale blue with red tips, and on each side of this a red star.
6. *Lower end.* Panel of similar shape surrounded by similarly treated surface. In the middle are two sacred apes seated back to back upon a coffer, wearing disk between horns ; their bodies are pale blue with black outlines and inner markings, disk red and horns black, white on eyes ; the pedestal is outlined in black and filled in with red black-edged bands and vertical lines of black dots. On each side is a jackal lying on a coffer with Egyptian cornice, holding crook and scourge. The jackals are black (with white on the eyes) ; the coffers are outlined in black and ornamented with red bands. In front of each jackal is a hieroglyphic legend in black (name and title of Anubis). Between the pedestals are two conventional plants in black. The background of the panel is yellow ; white round about the plants and under the bellies of the jackals. Black border round the panel.

PRESERVATION : In good condition ; worn and cracked here and there, but the wood is still sound and the colours are bright.

BIBL. : *Journal d'entrée du Musée*, n° 36040.

33124. Coffin. — Lead. — Length 1 m. 79 cent., breadth 0 m. 45 cent., height (including lid) 0 m. 48 cent.; length of lid 1 m. 90 cent., breadth of lid 0 m. 51 cent.; thickness of lead between 0 m. 005 mill. and 0 m. 01 cent. — Bought at Alexandria⁽¹⁾ (pl. VI).

SHAPE : Rectangular box, covered by a lid with flat top and turned-over edges.

ORNAMENTATION : The sides and the lid are both decorated with designs in low relief, the subjects on opposite sides being nearly the same.

The middle of each of the longer sides is occupied by a long festoon consisting of a

⁽¹⁾ See the remarks of M. Maspero in the *Guide* (1903) : « Said to have been found in the sea, in front of the spot where stood the obelisk which is now in New York. The whole tale has been certainly made up by the dealer to enhance the value of the monument ; it comes probably from Sidon or some other spot of the Phoenician coast, where many coffins of the same kind have been found at various times. »

laurel-wreath (no berries) with a rosette in the centre (broad petals with curled-over tips). Above is a human mask with thick curly hair, to front (details indistinct). At each end of the festoon is an aedicula, represented by two columns (mouldings on base and capital, bands of two impressed lines at intervals round the shaft) and a round arch consisting of a line of laurel-leaves with a conical stud in the middle. Within each aedicula a female figure stands to front, wearing chiton with long *apophyrgma* and girdle over the top of it; her hair is drawn back from forehead in ridges and furrows; her arms hang straight down and the palms are open; small base below feet. Beyond each aedicula is a Dionysiac mask to front (youthful face, long hair, band across forehead). The only difference between the decoration of the two sides is that in one case the leaves of the festoon point towards the rosette in the centre, while in the other case they are turned in the other direction.

At each of the narrow sides there is a similar aedicula with the same figure standing within. The roof in one case is composed of a laurel-wreath (leaves on each side of a raised line) with a rosette in the middle. In the other case the leaves are smaller

and shaped thus  ; similar rosette above.

The lid has a border of mouldings along each of its longer sides. Across the middle runs a straight band consisting of a laurel-wreath (usual type, with berries) with a rosette in the centre, and there is a similar band a little distance off on each side. Between each pair of bands is a mask, to front, of the same type as those above the festoons on the longer sides : the chin points outwards. At each end of the lid is a female figure standing within an aedicula (feet pointing inwards); the figures are replicas of those already mentioned; the columns are similar to those on the sides but thicker or in rather higher relief; the roofs consist of laurel-wreaths (no berries) with rosettes in the middle, the leaves pointing downwards in one case and upwards in the other. At each side of the aedicula is a mask of Medousa with wild hair and agonized expression, wings on temples and serpent-knot below chin.

TECHNIQUE : The sides have been cast separately, each in one piece, and fastened together afterwards. The lid has also been cast in one piece : diagonal slits at the corners to facilitate the turning-over of the edges. The opposite sides have not been cast in the same moulds, for there are minor differences in the treatment. On the other hand many of the details are identical, both on the sides and on the lid, and this is evidently due to some mechanical reproduction of the same models. The reliefs on the model may have been made separately (in a comparatively small number of moulds) and fixed on to the surface; or the details may have been stamped in the mould itself. The modelling and casting are by no means sharp : in several cases, for instance, the left arm of the standing figure is almost effaced.

PRESERVATION : Bottom wanting; lower edges of sides a good deal broken; surface corroded and incrusted; details rubbed flat here and there.

BIBL. : *Notice*, 1892-1897, p. 106, n° 356; *Guide*, 1902, p. 277, n° 356; *Guide*, 1903 (Eng. ed.), p. 364, n° 356.

33125. Fragment of a coffin. — Lead. — Height 0 m. 395 mill., length 1 m. 22 cent. — Bought, 4 November 1885, along with some objects from Syria.

Side of a sarcophagus of the same general type as n° 33124, with ornamentation in relief. There is a small cornice or projection a little below top to hold the lid. Below this is a wreath of laurel (leaves in threes, with berries) : the leaves point towards the middle and the two ends overlap there. Above and below the frieze is a border of rope pattern : the direction in which the strands are wound changes in several places on both lines. There is another similar line of rope pattern along the bottom. The main part of the side is divided into several compartments (originally six?) by columns with Corinthian capitals and fluting down the upper half. The representations in the various divisions are as follows, beginning from the right :

1. In the centre a winged female Sphinx lying to left with face to front and tail curled round her flank; hair waved to each side and knotted over crown of head; ends of wings curled forward; plinth with moulding. In each corner a bunch of three laurel-leaves, pointing toward centre. Above and below and on each side a leaf with curling tendrils.
2. In the centre a medallion with head of Medousa to front (wild hair, wings on temples, knot below chin). In each corner a curving dolphin with head pointing inwards. Above and below and on each side a leaf of the same form as on 1.
3. Same as 1 except that Sphinx is turned in the opposite direction.
4. Same as 1.
5. Same as 2, so far as preserved.

TECHNIQUE : Cast in one piece. Many of the details are exact replicas of each other and are no doubt mechanical reproductions of one and the same model. It should be noted that each detail has been put on separately (whether on the model or the mould) and that their relative positions vary a good deal in the different compartments.

PRESERVATION : Both ends broken off short (but probably right hand side is nearly complete); vertical break through middle; lower edge much broken; slightly worn here and there, but indistinctnesses chiefly due to bad moulding or casting.

BIBL. : *Notice*, 1892-1897, n° 344; *Guide*, 1902, p. 273, n° 344; *Guide*, 1903 (Eng. ed.), p. 359, n° 344; *Journal d'entrée du Musée*, n° 27013.

33126. Mummy of a woman called Sambathion. — Height 1 m. 53 cent. — Hawara, from the finds of Brugsch Pacha (pl. VII).

The front of the figure from waist to feet is covered by tapes wound diagonally so as to form a system of lozenges. The tapes are of three shades, whitish, pale pink, and brown, arranged in a regular order. One of the topmost ones bears the name of the

deceased written in ink⁽¹⁾ : **C A M B A O I O N**. The back is covered with resined canvas sheeting. Down each side runs a thick cord, round which tapes have been doubled over at intervals from behind. There is also a string down the front, fastened round some of the tapes (see illustration).

Head and bosom are covered by a realistic mask modelled in stucco and canvas (two quite thin layers of stucco with sheets of canvas between) : perhaps also fibrous pulp. It extends some little way below the arms, but the lower part is concealed by tapes. There has also been a foot-case of stucco and canvas (cf. n° 33222), but all that remains is a small fragment with chequer pattern in blue, red, white and black.

DESCRIPTION OF MASK : The right hand holds a wreath against upper part of bosom, thumb and two first fingers being stretched out; the left hand lies flat against body a little farther down. Roll-shaped wreath with pitted surface; nails and finger-joints modelled. Dress consists of chiton and mantle, the latter being draped over shoulders and back of head and drawn down in front beneath left breast; folds modelled naturalistically. She wears ball-earrings and necklace (see illustration). A long chain hangs between her breasts, composed of rosettes and plain disks, each surrounded by four studs; large disk at lower end. The armlets are plain rings, broadening out in front. Flat, serpentine bracelets with snake's head at each end. On left hand are four plain rings with bevels in front; indistinct ring on third finger of right hand. The hair is waved to each side and there is a large bunch of curls above each ear, half covering it; fringe of small circles round forehead; formal tress on each side of neck. Rather prominent eyes; end of nose slightly hooked; lips project in the middle.

COLOURING : Flesh, hair, drapery and jewellery gilded, over a yellow ground. Eyes black and white with touch of red in inner corners; eyelashes rendered by short black strokes, eyebrows by plain black lines. Black stripe with white edges down each side of chiton, passing over the breasts; short, similarly coloured stripe, with notch at each end, on mantle at left shoulder. Wreath pink. Reddish brown stripe round top of head and down each side of drapery, and space of same colour below arm.

MYTHOLOGICAL REPRESENTATIONS BELOW BOSOM AND ON BACK OF HEAD : 1. The former consists



of a frieze of six figures on a yellow ground; the outlines and inner markings are drawn in black; black line above and below. The figures are all of the same type (see sketch)⁽²⁾; the three on the right are seated to left and the other three face them; between the two central figures

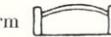
is an incense-vase  on the ground, painted green. The

two central figures are coloured according to sketch; so also the two end ones; the remaining two are pink

where the others are brown and brown where the others are pink.

⁽¹⁾ A lead seal bearing the name of Sambathion was also found fixed on the mummy (*Journal*, n° 31934; *MILNE, Grk. Inscr.*, n° 33017).

⁽²⁾ Only a rough sketch, as the figures are not quite accessible owing to the wrappings.

2. The representation on back of head is also on a yellow background and outlines and markings are in black. Most of space is occupied by a vulture of the usual Egyptian type standing with head turned to its right, wings outspread and legs apart. The wings are composed of three rows of feathers. The colouring is very varied, green, blue, pink, brown and yellow being the chief tints employed. There is a slanting band between top of each wing and edge of mantle; pink with blue borders and black outlines; black line on each side. Similar band below, across tail and feet of vulture. Below this is a funerary scene. In the middle stands a coffin of this form  , pink with green sides and top, apparently containing a (hawk-headed?) mummy (drawn in black lines against yellow ground); the lower part, however, is broken and half covered with canvas. Nephthys stands at head of coffin, with farther hand raised to head and nearer hand hanging down in front, and Isis stands at foot of coffin in similar attitude. Nephthys wears her usual headdress and Isis a throne-shaped crown; bands with long ends round their heads; tight-fitting drapery from bosom to feet. Flesh green, hair green or blue, drapery pink, crowns brown. Above the coffin is a hawk to right, with right wing extended and left drooped, holding *flabellum* in its claws; colouring mainly green and brown but not distinct. At the right side of the scene a hawk, wearing disk like the figures in front, is seated to right upon a bracket  ; disk brown, head green, body pink with small yellow dots left in the ground-colour, bracket blue or green. Similar hawk on left side, but only the upper part is preserved; head green, disk and body pink and brown. Band of brown round edge of mask as in front.

PRESERVATION : Bandages rather loose and somewhat worn; foot-case broken away; mask broken on left side of mouth and left corner of back of head; surface of stucco cracked all over; colours behind not distinct.

33127. Mummy of a woman with modelled mask. — Height 1 m. 41 cent. (pl. VII).

Bandaged in same way as n° 33126 with lozenge pattern in front. Dark tapes at regular intervals. In the centre of each lozenge is a gilded stud of stucco fastened in upon a square of stuccoed canvas painted red.

Realistic mask as on n° 33126, modelled in pulp and canvas with a coating of stucco on both sides. It ends behind in a long strip down the back (n° 33126 may have been shaped similarly, but the lower part of back is covered by bandages). No remains of foot-case.

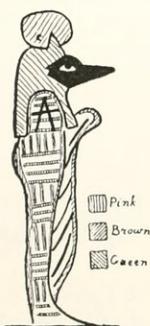
DESCRIPTION OF MASK : The right hand, which lies flat above left breast, holds a wreath of rose-petals (made in small twisted pieces of stucco); the left, which lies lower down, holds corn-ears and poppy; finger-nails are modelled. She wears chiton and mantle, the latter draped over back of head and bosom, leaving right side free. The drapery is modelled in raised wavy lines, less naturalistically than that of n° 33126. There is a purple stripe in relief down right side of chiton. Necklace, armlets

and bracelets like those of n° 33126; hoop-earrings with three pearls or beads attached ; rings on third and fourth fingers of left hand. The hair is waved in festoons and leaves ears free; line of small circular curls round forehead. Nose narrow at top, flat-set eyes, straight lips.

COLOURING : Face, neck and jewellery gilded; red on nostrils and inner corners of eyes; eyes white with black irises and black line round about; eyelashes and eyebrows rendered by short black strokes; hair black, mantle red or reddish brown; chiton light greenish tint with faded look; arms somewhat similar but with more pink and blue; wreath pink, corn yellow and poppy red; red background between fingers of right hand. The space below arms is red and bears no representation so far as can be seen.

MYTHOLOGICAL REPRESENTATIONS ON BACK OF HEAD : These are painted on a yellow ground, the outlines and inner markings being in black. On the top is a vulture of the usual type standing with head turned to right, wings outspread and feet wide apart. Head yellow, spotted with black; space below head green with black lines across; three rows of feathers, bordered each by a row of black dots and a black line; in the inner and outer row the feathers are green and blue on a white ground, in the middle row they are reddish brown on a yellow ground; lower end of body reddish brown with black dots, bordered by a semi-circular band (yellow with black edges); thighs green with black dots; legs reddish brown with black markings; tail has a chequer pattern in blue, reddish brown, green, pink, with yellow intervals between the squares and black outlines. Below feet is a pink band with green or blue borders and a black line above and below.

Below this is a representation of several figures. In the middle stands Osiris, occupying the tail-piece of the mask (see above) and of much larger size than the others; shoulders to front, head to right; holds crook and scourge in each hand; wears tall cap flanked by plumes and ram's horns, necklace and mummy-drapery. Flesh green; cap blue; plumes whitish, perhaps originally red; drapery reddish brown; necklace represented by pink band (with black line above and blue between two black below); crook and scourge green and blue; strip of yellow between chest and arm. On each side of his head is a hawk, in profile inwards, standing on a bracket, . The one on the right wears crown of Lower Egypt, pink; back of head perhaps blue; rest of head, breast and underside of body and of tail green; wings and legs brown; black markings all over. The other hawk wears crown of Upper Egypt, pink; back of head blue; rest of colouring much injured, but probably similar to the other; same black markings. On each side of the central scene are two funerary Genii standing in profile outwards and wearing disk. For the general type see the accompanying sketch; the wigs are dark green (perhaps originally blue), the disks brown; usual black bands round chest.



1. Outer figure on right is jackal-headed. Head black; white on eye; drapery-flap green with brown border and black markings; pink lines on body, vertical and horizontal alternately, and pink border inside the black outline.
2. Inner figure on right has the head of an ape. Head green; drapery-flap green with pink border and black markings; body brown, covered with dark vertical and green horizontal lines.
3. Outer figure on left side has the head of a man with J beard. Colours not distinct but probably similar to those of 2.
4. Inner figure on left is hawk-headed. Pink lines on body ; other colours not distinct.

The mask is bordered behind by a brown band with a black line on the inner side.

PRESERVATION : Wrappings much damaged behind, none of the outer sheets being left; tapes in front rather loose; the mask is badly broken behind on left side of head; stucco cracked and worn, and in certain places the colours are not well preserved.

33128. Mask from the mummy of a woman called Ammonarin. — Stuccoed cartonnage and canvas with gilding and painting. — Height 0 m. 51 c., breadth 0 m. 41 cent. — Hawara, from the finds of Mr. Petrie (pl. VIII).

Covering for head and bust like that of n° 33126; has had a projecting strip down the back (cf. n° 33127). Made of fibrous pulp and coarse canvas with coat of stucco on both sides. The general shape has been pressed out in the pulpy material, but a great deal of the surface detail has been modelled on in plaster alone.

The right hand lies flat against left breast and holds a wreath with hanging ribbon-ends; the left forearm is stretched across front of body a little lower down, and the hand is spread flat. Bust and upper part of arms are covered with drapery (modelled naturalistically), and there is a veil over back of head hanging down on right shoulder and over left breast; black stripe down right side of chiton. Ball-earrings like n° 33126. Thick necklace with large pendant consisting of three figures standing to front on a rectangular plinth with impressed pattern (wavy line between two straight lines). The two end figures represent Demeter, draped, wearing *modius* and holding a long torch by her right side, the left arm hanging down and the right foot drawn back: they look as if they had been made from same mould. The middle figure is smaller; long fold of mantle hangs down in front; indistinct headdress: probably Harpokrates. Large winding bracelets with serpent's head at each end (the coils are in very flat relief and scarcely distinguishable); armlets above elbows, thick with flattened ellipse in front. Serpent-ring on third finger of right hand; rings with impressed dots on first, third and small fingers of left (two on the latter, or else a double ring). The hair is lightly waved in ridges and furrows; line of small round ringlets over forehead, and small lock at each side. The eyes are made of white stone with black glass or obsidian iris, and the eyelashes are made of strips of copper foil with serrated edges. Prominent nose; upward-curving lips; modelling of face rather conventional.

Flesh, hair, drapery and jewellery gilded all over; eyebrows painted black (over the gilding); wreath and ribbon-ends pink.

There is a broad black band over top of veil ending in a narrow border down each side of bust, and the name of the deceased is inscribed in slightly raised, large gilded letters over the black: **AMMONAPIN**.

The back of the head-case is covered by a vulture of the conventional Egyptian type. Yellow background with light red border round the foot: the yellow pigment has a lustrous surface in parts but is not gilded with gold leaf. The head of the vulture is to right; wings outspread and legs apart; wears a tall red cap between dark plumes. Head and segment below dark green with black markings; strip of red along top of segment; 1st row of feathers green and brown or dark red, 2nd row red, 3rd row blue, green and dark red; black lines and dots between the rows, border of pink and red round 1st and 3rd, border of black round 2nd; lower part of body brown with scale pattern and markings in black; tail dark; thighs similar to head; legs pink with black markings. Above each wing is a plume, green with blue outer edge and red inner edge. Below feet a pink band with blue edges. Below, a horizontal band of tongue pattern  in black; tongues blue, red, green, pink. The part below this is broken away.

PRESERVATION: Projecting strip behind broken off; broken across foot of front; cracked all over and discoloured.

BIBL.: PETRIE, *Hawara, Biahmu and Arsinoe*, p. 17; *Journal d'entrée du Musée*, n° 28439.

33129. Mask from mummy of a woman. — Canvass and plaster. — Length 0 m. 66 cent., breadth 0 m. 39 cent., depth 0 m. 59 cent. — Nazali Ganoub (Meir), 1888 (pls. VIII and X).

Made to fit over top and sides of head and front of chest; holes at lower corners of front for attaching it to the wrappings (note the piece of string in the hole below left hand). Modelled in canvas and stucco, the stucco being fairly thick in front: the general forms are pressed out in the canvas but the finer surface details are of course modelled in stucco alone; from n° 33136 it appears that the hands were put on separately. The front of the work is of Hellenized type, while the back is covered with painted figures from the Egyptian mythology.

FRONT.

Right hand is laid against bosom, closed; left is open and a little lower. Light red chiton with black stripe down left side; green and pink border along top; blue, pale blue and white border down left side. Purple mantle or scarf, draped like a sling for right arm; one end hangs down straight on left side under the hand. The surface of chiton is quite plain, but the mantle is modelled naturalistically. Small, rather pointed breasts. Necklace of small vertical bars, broken in the middle where

there probably was a pendant; serpent-bracelets; rings on third and fourth fingers of left hand, the former with a green gem in front (painted). All the jewellery has a dark green sticky surface : was it gilded originally? Holes through lobes of ears with remains of string, probably for attachment of earrings; similar hole on each side of neck (for a necklace like that of n° 33130?). The hair, which hangs down on each side of neck, has been composed of vegetable fibre, painted black. There is a wreath across top of head, made of thin twisted pieces of plaster (like rose-petals) fixed on to a roll-shaped projection; it is painted pink along the top. The face is modelled in a rather wooden style neither distinctively Greek nor Egyptian; dimple on chin; rather full throat. The flesh is a smooth cream colour; pink markings on ears, finger-joints and nails, two pink lines across throat, and pink outlines round hands; lips red, dark in the middle and with dark strokes on underlip; inside of nostrils red; eyebrows black (thin tangled lines along the edges). Inlaid eyes of opaque white glass (?) with black iris; strip of blue glass round about, prolonged at the outer corners in the Egyptian style; narrow border of black paint here and there.

BACK.

The ornamentation is arranged in horizontal rows. The outlines and inner markings are in black unless otherwise specified. For the details see pl. X. The colours are as follows.

On top of head a scarabaeus, black with white markings, with brown disk above head and two *flabella* below feet, dark yellow and green with brown and blue ring in the middle; wings blue, yellow, crimson, pink, white, grey, blue, with dark yellow border; background yellow. Below, a metope border on yellow ground; rectangles red and blue with white centres; vertical bars green, red, green. Below, a frieze painted on a light red ground. I begin in the middle and go to right : the left side is exactly the same and need not be described. In the middle a *ded* symbol, yellow and black, with green uraeus, wearing white crown, on each side. Next, *khaker* ornaments, the end ones yellow with crimson disk, the middle one blue with yellow disk. Next, a seated Osiris, holding white sceptre, between two hawks holding palm-branches : face, hands, feet of Osiris yellow, cap white and plumes blue, wig white, drapery crimson; face of hawk white, wig blue, body and legs yellow, thigh white, wings yellow, red, white, grey, blue, disk crimson, uraeus green, palm-branch yellow; blue beneath feet. Next, *khaker* ornaments as before, end ones blue with yellow disk, middle one yellow with crimson disk. Next, *ded* symbol as before, grey and black, uraei yellow and crowns green. Next, *khaker* ornaments like the last three. Next, a black

jackal lying on white pedestal and holding yellow  ; yellow scourge over back.

Below this frieze is a horizontal band of hieroglyphics, black on yellow ground with red borders, composed of two separate series, each of which starts from the middle. The indistinct part on the left hand side, which contains the name of the

deceased⁽¹⁾, is as follows : 

Below, a row of white stars with red centres on a black band.

Below this is the main frieze, painted on a yellow ground. Border round sides and foot; red and black rectangles with white centres; vertical bars black on yellow ground; black line along inside. The representation consists of Osiris seated in the middle and approached on each side by four deities worshipping and offering.

COLOURING : Osiris. Face, hands, feet green, necklace yellow, cap white with spots of black, green and red, disk red, plumes blue, horns black; headband white, beard black; drapery crimson with green lines and yellow dots, part below arms white, girdle light red; scourge and crook light red; throne has chequer pattern in white, black, red (light and dark), green, faint blue, in corner a pattern in faint blue on black ground; border yellow, cushion blue; plinth light red with yellow border and ornamentation in black, green, white, yellow, red. Behind the throne stands a small figure of Maat : flesh green, hair black, necklace white, drapery light red, wing like that of the scarabaeus, hairband white, plume green.

Figures on right side. — 1. Horus. Face white with light red and black markings, flesh blue, wig green, necklace yellow with red lines; upper part of drapery and front of lower part light red, hinder part many-coloured like wing of scarabaeus, girdle crimson with light markings, tail and stripe in front green; lower part of *pshtent* light red, upper part white with black, red and green spots; uraeus green; vessels light red, incense white, flame red.

2. Nephthys. Flesh blue, eye white and black as usual, hair black, hairband white, necklace yellow, drapery light red with black lines and white and yellow dots, shoulder-bands crimson with lighter-coloured lines, crown green on light red stand, uraeus green; strip of green behind thigh (accidental?); vessel light red, band crimson, *ankh* green.
3. Amon-Ra. Flesh black (inner markings on breast red), necklace yellow with red markings; upper part of drapery green, lower part similar to that of Horus, tail red; headband white, lower part of crown light red, plumes white with red stems, disk crimson, uraeus green; attributes in hand green.
4. Neith. Flesh green, necklace yellow, drapery crimson with green lines and yellow dots, shoulder-bands light red, headband white, crown light red with black lines, uraei green; figure in hand crimson, other attributes black, object in front light red.

Figures on left side. — 1. Anubis. Flesh black, white on eye and ear, wig blue, necklace yellow; upper part of drapery light red, lower part blue in front and many-coloured behind, girdle crimson, tail red; crown red, uraeus green; vessel in hand blue, band light red.

2. Isis. Flesh green, hair and drapery like Nephthys, crown blue on light red stand, uraeus green (with green crown); vessel crimson, band light red.
3. Geb. Flesh light red, necklace yellow, upper part of drapery blue, lower part green

⁽¹⁾ Perhaps a Greek name in *τις*.

in front and many-coloured behind, girdle crimson, headband white, beard black, lower part of crown green, upper part black, red, blue, white, green, uraeus red, *ankh* green, other attributes black.

4. Neschbet. Flesh blue, necklace yellow, drapery crimson with green lines and white and yellow dots, shoulder-bands light red, headband and uraeus white, crown black with variegated spots and light red plumes.

Overhead are vertical bands, light red, green, crimson (with white interior lines), and blue, inscribed with hieroglyphics which contain the names of the various deities represented. Bands of light blue on a yellow ground across top of each shoulder.

There is a slight varnish on the yellow ground and some of the pigments, such as the light red, have likewise a smooth lustrous surface, while others, particularly the blue, are quite dull.

PRESERVATION : Corner broken off behind, including part of figure of Neith; opposite corner cracked; right side of front broken and cracked; hair worn off and part of wreath broken off, surface discoloured in places.

BIBL. : *Notice*, 1892-1897, p. 104; *Guide*, 1902, p. 273; *Guide*, 1903 (Eng. ed.), p. 360; *Journal d'entrée du Musée*, n° 28446.

33130. Mask from mummy of a woman or girl. — Canvas and plaster. — Length 0 m. 52 cent., breadth 0 m. 31 cent., depth 0 m. 41 cent. — Meir (*Notice* and *Guide*) (pls. VIII and XI).

Same sort of mask as n° 33129, made of alternate layers of canvas and stucco. The hands are laid against body below the breasts, the right closed, the left flat; there is a hole between thumb and forefinger of right, apparently to hold some attribute. She wears a light red chiton with a chocolate, yellow-edged stripe down each side and a border of blue and light blue round the neck and down the sides; surface quite plain and flat. Hoop-earrings of gold with one green and two blue stones (modelled in low relief). She has two necklaces. The first, which is modelled in low relief, is of gold, of same form as that of n° 33129, with a pendant in the middle and a row of small green stones below. The second, which hangs down between the breasts, is made of plaster beads modelled in the round and stuck together; the round ones are black, the long ones half-black and half-brown, the square ones green. Serpent-shaped bracelets of gold, and gold rings on third and fourth fingers of left hand. All the gold jewellery is painted yellow; no sign of gold leaf. Hair and wreath as on n° 33129, the petals being stuck on to a ridge of plaster and canvas. Flesh a smooth cream-colour with pink tinge on cheeks; lips pink (lighter towards edges) with chocolate line in the middle; pink on nostrils, two pink lines across throat; pink markings on fingers and nails; line of chocolate round outlines of arms. Inlaid eyes like those of n° 33129; strip of blue glass round about, with painted green border on outside. Eyebrows as on n° 33129. Hole through each of lower corners for fastening mask to mummy.

BACK.

Egyptian representations behind as on n° 33129. The outlines and inner markings are in black unless otherwise specified.

The top of head is occupied by a scene painted on a white ground. In the middle a hawk stands to right, holding *ankh* in front of him; colours are, white, blue, yellow, green, black, pink, grey and light brown; *ankh* blue with white ends. Overhead, behind, is a light red disk with pink wings and green uraeus. On each side a mystic eye on a ~~—~~ stand; colours, white, black, light blue, green, blue, light red; stand pink with green centre and white border along top and round centre. On each side of the central scene and separated from it by a vertical light red band with blue borders is a lattice pattern in light red lines on a white ground; blue dots in the lozenges and white dots at points of intersection. Yellow border round top. Metope border along foot, — light red and blue rectangles (with white spot in the centre of each) separated by vertical bands of green, crimson, green, all on a yellow ground. Below this a row of white stars on a black band; strip of yellow below.

The space below is occupied by three scenes separated by vertical yellow bands with green stripe down the middle and a line of white spots on the latter.

Middle scene. This is painted on a light red ground. A bird with human head and arms stands to front, holding two plumes in each hand and a *flabellum* in each foot. For details see illustration. The colours are as follows: flesh yellow, hair black, hairband and necklace white, disk pink, body yellow, pink and green with black, brown and white dots, thighs pink, legs yellow, tail white, blue, pale blue and black; inner ends of wings blue with yellow scales and white dots, feathers purple on yellow ground, green on yellow ground and black on white ground; plumes green with white markings and pale blue with black markings, stems white; handle of *flabellum* white, plume green with white stem and pink disk; ring at inner end of *flabellum* blue. Two vertical bands above on each side, pale blue and pink with blue borders.

Right side scene. Consists of three figures painted on white ground. In the middle Sokaris stands to left holding sceptre; Anubis approaches in attitude of worship, and Nephthys stands behind with one arm over shoulder of Sokaris. Colours as follows.

1. Anubis. Flesh black, wig blue, ear, eye and necklace white; upper part of drapery pink, girdle crimson, lower part yellow, white, green, part between legs white with black fringe; lower half of *pshent* yellow, upper half blue; band in hand light red.
2. Sokaris. Face white, hands and feet green, wig blue, cap yellow with green plumes, shoulder yellow, body crimson, flap of drapery white, sceptre yellow.
3. Nephthys. Flesh yellow, hair black, hairband and necklace white, crown green on red stand, drapery blue, *ankh* black.

Vertical bands yellow and light red with blue borders.

Left side scene. Similar figures, painted on white ground, Osiris in middle, Isis behind, and Horus worshipping.

1. Horus. Face white, flesh blue, wig green, necklace light red; lower half of *pshent*

pink, upper half light blue; upper part of drapery yellow, girdle crimson, lower part light red and light pink, part between legs white; band in hand pink.

2. Osiris. Face, hands, feet green; headband light red, crown white with blue plumes and pink disk, horns black; shoulder yellow, body crimson, flap of drapery white; sceptre yellow.

3. Isis. Similar to Nephthys; the *ankh* has white ends.

Vertical bands light red and yellow with blue borders, not inscribed.

Metope border right round back; light red and black rectangles (with white dot in centre of each) separated by vertical black bands, all on a yellow ground.

PRESERVATION : Hair worn off; necklace and wreath injured; corner below right arm broken; surface slightly worn and smudged here and there; colours on the whole bright and well preserved.

BIBL. : See n° 33129 : I have not identified this mask in the *Journal d'entrée du Musée*.

33131. Mask from female mummy. — Canvas and plaster. — Length 0 m. 51 c., breadth 0 m. 28 cent., depth 0 m. 42 cent. — Meir (*Notice and Guide*) (pls. VIII and XII).

Same as n° 33130 except in the following points. Border of pink, blue, light blue and white along top of chiton and of blue, light blue and white down the sides. Upper necklace sits rather higher than that of n° 33130; green dot-rosettes (painted) between coils of bracelets; ring on third finger of left hand with green gem in front (painted). Dark border round eyelids, beyond the strip of blue glass.

BACK.

Divided vertically into three parts by yellow, black-edged bands with a red stripe and white spots down the middle of each. The three scenes are painted on a white ground : outlines and inner markings in black unless otherwise specified.

Middle division. Above, a hawk with head to right, wings outspread and legs apart; face white with black markings; upper part of wings blue, green feathers on light yellow ground and blue feathers on red ground, border yellow; body light blue, tail green, thighs pink or crimson, legs brown, rings below feet blue; above its head a brown disk with green uraei. Below, a jackal (black, with white on eye and ear) standing astride, with head turned back, over a male mummy which lies on the ground; face green, wig blue, shoulder white and body reddish brown; the jackal's tail is bordered by a green uraeus with light blue cap and blue plumes on a pink or crimson stand. Vertical bands above hawk, light blue with blue borders; two others below, yellow with blue borders.

Right side division. In the middle Sokaris standing to left and holding crook and scourge; in front of him a male figure kneeling in adoration above a lotus flower; behind him a winged Isis holding *ankh* in one hand and raising the other. Kneeling

figure : flesh brown, hair and girdle black, hairband and shoulder-band white, loincloth white in front and light blue behind. Lotus flower blue, green and light crimson; sepals blue and green, petals light crimson; white (or light yellow) lines and dots on the blue and green. Sokaris : face white with black details, cap and shoulder yellow, plumes and wig blue, hands and feet green, drapery pink or light crimson, flap in front white, scourge and crook black. Isis : flesh green, hair black, hairband and necklace whitish; inner end of wing blue, first row of feathers light crimson, second row green, third row black (the last on a white ground, all the rest on a yellow ground); drapery red, crown blue in front and brown behind. Vertical bands light blue with blue borders.

Left side division. In the middle Osiris standing to right and holding sceptre : flesh and drapery like Sokaris, cap light blue with blue plumes, disk crimson, horns and sceptre black, headband white. In front of him a male figure kneeling in adoration above lotus flower : same colouring as on similar figure on right side, but flesh somewhat redder; lotus blue, green and red, with white lines on sepals and petals and three white dots below. Behind Osiris a *ded* symbol with headdress and extended wing : red or reddish brown, black and white; wing like that of Isis but without the crimson feathers. One vertical band yellow, the other light blue; blue borders on both.

Above each of the side scenes is a row of white stars on a black band; above, a metope border, red and blue rectangles with white centres, separated by bars of green, crimson and green; all this on a yellow ground between two black lines. Above is a lattice pattern in red lines on a white ground with blue spots in the lozenges and white spots at the points of intersection. Along foot and sides of the three scenes same pattern as on n° 33130. Strip of yellow round the top.

PRESERVATION : Crack through one corner behind; hair gone and wreath broken; surface worn here and there but still bright.

BIBL. : Same as n° 33130.

33132. Mask from the mummy of a woman. — Canvas and plaster. — Length 0 m. 55 cent., breadth 0 m. 30 cent., depth 0 m. 43 cent. — Nazali Ganoub (Meir), 1888 (pls. IX and XIII).

Of same type as the preceding. Position of hands as on n° 33129. Chiton like that of n° 33130, with black stripes, blue and pink border along top, and blue (or blue and white) border down the sides. Bracelets and rings as on n° 33129 : the lower of the two rings has a black gem in front (painted). Holes through ear-lobes and at each side of neck (for earrings and necklace); also a hole below each hand (for attachment to mummy). Hair as usual. Face and hands painted in same style as n° 33129; no shading on lower lip. Eyes not inlaid but merely painted; pupil black and iris brown; strip of black and blue round about. Eyebrows rendered by black cross-hatching on a blue band with a black line along the middle and yellow at the

edges. The wreath has pink petals in the middle and green and yellow leaves at the sides.

BACK.

Mythological representations of the usual sort : for details see pl. XIII. Below is a description of the colouring : outlines and inner markings are in black unless otherwise specified.

Above, a vulture, wearing crown of Lower Egypt, stands to front with head to right, wings outspread and legs apart : crown yellow; head yellow with white and black markings; body yellow with band of pink across middle, scale pattern in black, and white dots; legs yellow, with white on thighs; blue beneath feet; tail yellow with feathers of green, pink, green; wings blue (with row of white dots along top), yellow, red, light red, white, pale blue, blue, with yellow border round about. Above each wing a white vertical band with black borders. Background light red with black cross-hatching, yellow dots in the lozenges and white dots at the points of intersection. Yellow stripe round top. Metope border along foot; rectangles blue and light red with white centres, vertical bars green, light red, green, ground yellow. Below, a row of white stars on a black band with yellow borders.

Below is the main frieze, painted on a light yellow ground with the usual border round foot and sides. In the middle stands a *ded* symbol, partly in the form of Osiris, ending in uraei. Cap yellow, plumes blue, disks red, horns black and uraei red; part below red and yellow, horizontal bars black; necklace yellow, drapery light red, hands green, crook and scourge red; lower part chiefly yellow with traces of green, blue, pink; uraeus yellow with blue crown and red projection in front. On each side four deities approach worshipping and offering.

Figures on right side. — 1. Isis. Flesh green, hair black and hairband white, necklace yellow, armlets, bracelets and shoulder-bands yellow and red, drapery below arm white with red markings, crown blue with white border in front and pink stand.

2. Horus. Face white with black and yellow markings, wig green, flesh light red; armlets white and red, necklace and upper part of drapery yellow, scarf white, girdle pink, lower part of drapery blue in front and many-coloured behind with white strip along foot, tail red, lower part of crown pink with white band, upper part blue, vessel in hand green, object in the other hand blue.
3. Sefchet. Flesh blue, hair black with white band, object on head yellow, necklace yellow, armlets and bracelets white and red, drapery yellow, leopard-skin pink with yellow and white-centred blue spots and yellow head, palm-branch and pen black.
4. Broken away : attribute in front blue.

Figures on left side. — 1. Nephthys. Flesh blue, hair black with white band, necklace yellow, armlets and bracelets white and red, drapery pink or crimson, part below arm white with red markings, crown green on light red stand, band in hand red.

2. Anubis. Flesh black with yellow and white markings on head and red markings on

body, wig blue, armlets, bracelets and scarf white with red markings; front of loin-cloth green with yellow lines, hinder part many-coloured, girdle pink and tail red, drapery between legs light red and below arm white with red and black markings; lower part of *pshent* light red with white band, upper part white with red spots, vessel in hand blue, band light red.

3. Bast. Flesh yellow, wig black, necklace light red, drapery blue, part below arm and also armlets and bracelets white with red markings, disk pink or crimson on yellow stand, uraeus green; table pink.
4. Sos. Flesh light red, wig blue, hairband and uraeus yellow, necklace yellow, armlets and bracelets white and red, upper part of drapery yellow, girdle pink or crimson, lower part of drapery blue in front and many-coloured behind with green strip along foot, part between legs white with red and black markings, tail red; plumes green with yellow lines, the one on head has a yellow, the other a white stem; symbol in front green.

Vertical bands of hieroglyphics as on n° 33129; blue, green, yellow, pink; borders as a rule black, but blue, light red and yellow are also used.

PRESERVATION : Badly broken, many fragments being lost; surface in same condition as that of the preceding masks except that the chiton is discoloured.

BIBL. : *Journal d'entrée du Musée*, n° 28447; for other references see n° 33129.

33133. Mask from the mummy of a woman. — Canvas and plaster. — Length 0 m. 55 cent., breadth 0 m. 32 cent., depth 0 m. 45 cent. — Nazali Ganoub (Meir), 1888 (pls. IX and XIV).

Similar in front to n° 33132 except in the following points. The wreath is made entirely of pink petals like that of n° 33130. Touches of red in corners of eyes; no black line along middle of eyebrows. Lips painted like those of n° 33129. The bracelets are composed of long black beads (three rows on right hand, two on left), crossed by strips of green and bordered by dark torques (for colour of latter cf. n° 33129). Red stone on upper ring and black on lower (merely painted).

BACK.

The ornamentation is divided into two parts as on n° 33132. Similar borders except that the rectangles in the metope pattern are blue and dark red alternately and the stars have red centres; blue stripe on yellow ground across top of each shoulder. Background yellow all over; outlines and markings in black unless otherwise specified.

Upper scene. In the middle *ded* symbol, red (dark and light) and black; on each side sacred knot, pink with red stripe down middle, green and blue. At each end a jackal lying and holding sceptre: black, with white on ear and eye; sceptre light red and dark red.

Main scene. Osiris in the middle and four worshipping deities on each side. For details see pl. XIV. The colours are as follows :

Osiris. Face, hands and feet green, eye black and white, necklace yellow, drapery light red with blue lines and black and white dots, headband white; cap white, black and light red, disks light red and pink, plumes blue, horns black, and uraei light red; crook and scourge pink.

Figures on right side. — 1. Nephthys. Flesh blue, eye black and white, hair black and hairband light red, necklace yellow, armlets and bracelets white and red, drapery light red with black lines and white dots, crown green on crimson stand, band in hand red.

2. Horus. Flesh blue, face white, wig green, necklace yellow, armlets and bracelets white and red, drapery many-coloured, lower part of *pshent* crimson, upper part white with red and green dots, vessels in hands brownish red and crimson, table in front crimson.

3. Neith. Flesh green, headband white, necklace yellow, armlets and bracelets yellow and red; drapery crimson with blue zigzag band down middle and white spots; crown light red, uraei green; horns black; points of darts white; band in hand light red; table light red and plants green.

4. Not identified. Face, hands and feet green; wig blue with light red band, shoulder yellow, body light red with black lines and white spots, front of drapery white, crown green and red, sceptre black, table blue, objects on it red.

Figures on left. — 1. Isis. Flesh green, wig black with light red band, necklace yellow, anklets and bracelets yellow and red, drapery crimson with blue lines and yellow dots; wings blue, red, green on yellow ground, and black (touched with red) on white ground; crown blue on light red stand.

2. Anubis. Flesh black, white on eye and ear, wig blue, necklace yellow, armlets and bracelets red and white, drapery many-coloured, lower part of *pshent* light red, upper part white with green and red dots; vessel in hand blue, band crimson.

3. Bast. Flesh yellow, eye red, white and black, wig black, necklace green, bracelets and armlets red and white, drapery light red with black lines and white dots, disk crimson, uraeus green; bands red and green; table blue.

4. Not identified. Face, hands and feet green, wig blue with light red band and uraeus in front, shoulder yellow, body crimson with blue lines and white dots, front of drapery white, crown green and black, sceptre black.

The vertical bands overhead are crimson, light red and blue, with usual black borders : no inscription on them.

PRESERVATION : Hair worn off; cracked here and there; smudged and slightly discoloured in places; wreath chipped.

BIBL. : *Musée Égyptien*, p. 28 and pl. XXXII (Maspero); for other references see n° 33129; *Journal d'entrée du Musée*, n° 28443.

33134. Mask from the mummy of a woman. — Canvas and plaster. — Length 0 m. 57 cent., breadth 0 m. 30 cent., depth 0 m. 46 cent. — Nazali Ganoub (Meir), 1888 (pls. IX and XV).

Same as n° 33132 in front except that the bracelet is like that of n° 33133.

BACK.

The scenes are painted on a slightly varnished yellow ground; outlines and inner markings black unless otherwise described. On top of head a scarabaeus (black with white markings) holding yellow disk above its head; its wings, which are outstretched, have stripes of blue, pale blue, white, light red and dark red across outer ends; blue at inner ends. The surrounding space is filled with a lattice pattern of blue lines on a light red ground; white dots at points of intersection and yellow dots in the middle of lozenges. Below is a metope border; metopes blue and light red with small white square in the middle of each; triglyphs green, red and green with yellow intervals. Below, a row of white stars, with light red centres, on a black band. Below is the main scene, bordered along foot and sides by a metope pattern; metopes black and red with white centres, triglyphs yellow, black, yellow; black line along inside of this border. The central figure is Osiris. He is approached on each side by four deities, two male and two female, adoring and bringing offerings. For details see pl. XV : the colours are as follows.

Osiris. Flesh green, eye black and white, headband white; beard, scourge, crook and horns black; cap white, black, green and red, disks light red and plumes blue; necklace yellow with black markings; drapery has lattice pattern of blue lines on a crimson ground with yellow dot-rosettes in the lozenges; loose drapery below arms is white with designs in red, black and green (separated by black lines). The horizontal bands above his head are light red (on right) and yellow (on left).

Figures on right. — 1. Boutu (?). Flesh and headband like Osiris; crown light red with blue uraei and black horns; necklace, armlets, bracelets in red lines on yellow ground; drapery has lattice pattern of black lines on light red ground with white dots at points of intersection and yellow dots in the lozenges; shoulder-bands and anklets in black lines; *ankh* green.

2. Horus. Flesh blue, face white with markings in black, light red, yellow and white; *pshent* blue above and light red below, band across middle white; *wig* green, necklace yellow, armlets and bracelets white with red markings; upper part of drapery yellow with black markings and green spots, girdle crimson, front of loincloth light red with white spots, the stripes behind are yellow, blue, pale blue, pale pink, crimson, yellow, blue, and there is a white stripe along the foot; drapery between legs white with designs in red (divided by black lines); tail light red; vase in right hand light red, vase in left yellow with red flame and incense.

3. Nut. Flesh blue, eye black and white, hair black, hairband white and red, attribute

on head light red; necklace yellow with red markings, armlets and bracelets as on 2; anklets as on 1; drapery crimson with blue lines and yellow dots, loose part in front like that of 2; vases light red (lighter-coloured markings on front one).

4. Geb. Flesh light red, eye black and white; headband white with red spots; lower part of crown green, upper part black, yellow and blue, uraeus white; necklace yellow with black markings and green spots; armlets and bracelets as on 2; scarf in black lines; upper part of drapery yellow, front of loinloth in black, white, red and green stripes, yellow stripe along foot of loinloth, rest of drapery as on 2; statuette, scroll and *ankh* green.

Figures on left. — 1. Nechbet. Flesh blue, eye black and white, headband white with red spots; cap white with red and green spots, plumes light red; necklace yellow with black markings; armlets, bracelets and anklets as on Nut; drapery as on Buto; *ankh* green.

2. Anubis. Flesh black (with red outlines on upper part); white on ear and eye; lower part of crown light red with white band, upper part white with red spots; wig blue; jewellery as on Horus; drapery as on Horus except that there are no spots and no white line along the foot; vessel in hand green, band light red.

3. Bast. Flesh green, hair black, disk light red and uraeus green, necklace yellow, armlets, bracelets and anklets as on Buto, drapery as on Nut, vase in hand white.

4. Sos. Flesh light red, wig blue with white band, plume green with yellow stem, jewellery as on Nechbet, drapery as on Anubis except that front of loinloth is green with yellow stripes and there is a yellow stripe along the foot; objects in hands green.

The three vertical bands on right side are respectively yellow, blue, yellow with usual black borders. Those on the left are respectively yellow with green border (inner lines black), red with black border (inner lines white), yellow with blue border (inner lines black). The band between the legs of 5 and 6 is green with black border (inner lines yellow). No inscriptions. One corner outside of the main scene is filled up with black lines.

PRESERVATION : Left hand broken off and lower part much cracked and injured; hair worn off; earrings and necklace lost; crack through one corner behind; wreath a little chipped; some yellowish red paint about face.

BIBL. : *Musée Égyptien*, p. 28 and pl. XXXII (Maspero); see also n° 33129; *Journal d'entrée du Musée*, n° 33144.

33135. Mask from mummy of a woman. — Canvas and plaster. — Length 0 m. 56 cent., breadth 0 m. 30 cent., depth 0 m. 41 cent. — Nazali Ganoub (Meir), 1888 (pls. IX and XVI).

Same type as the preceding. The breasts are padded with mud mixed with straw. Hands as on n° 33130; usual hole in right. Chiton red with yellow border and blue

stripe down each side. Gold hoop-earrings as sketched



; the beads are yellow, green, and black with white line across the middle; merely painted. The necklace, which is like that of n° 33130, is in very low relief: square beads green, round ones black, and long ones black with white line across middle. Bracelets like those of n° 33133; long beads black with white line across middle, small ones green, band on each side light-coloured (plain, not twisted); all in low relief. The modelling of the face is decidedly Egyptian; nose narrow at top, deep hollow at each end of mouth, no division in middle of upper lip. Hole in each nostril. Flesh cream-coloured. Pink markings on mouth, nostrils, ears, throat and hands. Eyes merely painted, white and black with pink in the corners; black line round about with blue edge on outer side; eyebrows blue with black cross-hatching and black dots along the edges. Hair as on n° 33129. Roll-shaped wreath with plain surface; middle green with light red dots, ends yellow with green and pink dots; band across middle with stripes of black, yellow, pink, light red and white; band at each side with stripes of black, yellow, blue, pale blue, and white with black dots.

BACK.

Mythological scenes painted on a light red ground: for details see pl. IX; colours are described below; outlines and markings, as usual, in black. The ornamentation is divided into (1) a narrow frieze along the top and (2) a broad frieze below, separated and surrounded by various borders. Traces of preliminary squares or guiding lines on some of the figures.

1. In the middle a seated Osiris to right, holding sceptre on knee: face, hand and foot green, necklace yellow, drapery pink, headband white, cap yellow, plumes green with pink tops, disk pink, horns black, sceptre yellow. On each side lies a jackal, black with white on eye, holding blue crook and scourge in front of him, and with yellow scourge over his back. Beyond, on each side, a row of uraei with disks, all green. Yellow strip round top. Below, a metope border; rectangles pink and blue with white centres, bars green, pink, green, ground yellow. Below this, a row of yellow stars on a blue band; surrounding ground yellow.
2. In the middle a hawk with head and arms of a woman, *Ba-n-Hr*, standing and holding out plume and scourge in each hand. Flesh yellow, eye white and black, hair black, hairband and disk pink, scourges yellow (the one in right hand almost white), plumes green with pink tops and yellow stems; necklace green; body yellow with pink patch in the middle, scale pattern in black lines, and dots in pink and blue; tail yellow with rows of feathers in blue, pink, green, blue; thighs pink with yellow border; feet yellow, covered with black markings; rings below feet green with pink in the middle; *flabella* green with pink disks; inner ends of wings blue with scale pattern and black and pink dots; first row of feathers green, second row

blue, all on a yellow ground; the inner feathers in both rows have pink tips and the outer ones in the second row black tips. Above each wing is a hieroglyphic legend on a vertical yellow band with blue borders.

At the right end of the frieze is a seated Osiris approached by Horus bearing an offering of incense. Osiris : face, hands and feet green; cap and uraeus yellow, plumes green with pink tips, disk pink, horns blue, and headband white; necklace yellow and scarabaeus black; armlets, bracelets, crook and scourge yellow; drapery pink, part below arms blue with yellow fringe, loincloth yellow with green and pink stripes and blue half-rosette. Throne yellow; lines of scale pattern and of border green or black (?); spots pink and green, squares on border pink; lower corner pale blue with green floral pattern; cushion red. Pattern on plinth consists of a row of *ankhs* with arms holding *ws* sceptre in each hand and indistinct object below each elbow; yellow with black spots and pink in loop of *ankh*, blue background with green intervals; below, green and pale blue baskets with white centres, on a yellow ground; yellow border. Horus : flesh blue with black markings on face; wig yellow with pink and blue stripes, necklace pink with black markings, armlets and bracelets yellow; lower part of *pshent* yellow, upper part green with blue projection; drapery green, part round hip many-coloured, girdle blue with yellow border (yellow border also round lower part of drapery), tail and uraeus in black lines; censer yellow with pink disk and pale blue cup. Above, four hieroglyphic legends on vertical bands, two yellow, one pale blue and one green; borders blue.

On the left side a seated Sokaris is approached by Anubis offering. Sokaris : face white with black markings (and yellow touches?), flesh green, wig blue with pink and yellow stripes; necklace, crook, scourge and sceptre yellow, armlets, bracelets and anklets darker yellow; drapery round waist yellow, below arms pale blue with patterns in black (red dots on the lotuses), girdle pale blue, lower part of drapery yellow with pink and blue stripes and blue half-rosette; cap yellow, plumes green with pink tips, uraeus white. Throne light blue with markings in black and pink and a yellow stripe in front and behind; corner pink with pattern in green and metope border in yellow and black; cushion pink. Plinth yellow; animals green, with pink arms and touches of blue; flowers between also green; baskets blue and light blue with white centres; pattern below in green and pink. Anubis : flesh black with yellow markings and white on eye; wig green with blue and pink stripes; armlets and bracelets yellow, also necklace; drapery yellow, with parti-coloured wing round hip, girdle blue and tail yellow; lower part of *pshent* pink, upper part green with blue projection; vessel in hand yellow with pink or crimson top. Above, four vertical bands with hieroglyphics : same colours as on right side.

On both sides is a metope as described above. The border along the foot is slightly different; it has black outlines and the vertical bars between the rectangles are black.

PRESERVATION : Lower part of front badly broken; corners and edges of back also damaged, but entire; surface in fairly good condition, like the preceding masks.

33136. Left hand from a mask like n° 33134. — Plaster. — Length 0 m. 19 c., breadth 0 m. 08 cent.

Bracelet of same type as on n° 33133. The ring on third finger has a red, the one on the fourth a green gem (merely painted). The hand is modelled in plaster, quite thin; impression of canvas round the edges. It seems formerly to have been glued on to n° 33134, but does not really belong.

33137. Mummy of small girl called Anoubias. — Length 0 m. 98 cent., breadth 0 m. 42 cent., height of feet 0 m. 63 cent. — Meir, 1893 (pl. XVII).

Small but massively wrapped mummy with thick padding and tightly stretched outer covering. The head (without the mask) is nearly rectangular; the body is rounded off in front; the feet stick up very high and have a low-arched top with projecting ends. Broad tapes glued on round head, over shoulders and round feet. Head and bust are covered by a mask in relief, and lower part of body, feet and sides are decorated with figures and inscriptions of stuccoed canvas (gilded and painted), which have been glued on to the outer covering.

DESCRIPTION OF MASK : The mask is composed of several layers of canvas with a coat of stucco (fairly thick on outside, quite thin on inside). It has been glued on to surface. The lower end is torn, but it probably did not extend any farther down. The hands lie against body below breasts, the left being open and the right closed. She wears purple chiton with stripe down each breast, dark but indistinct with white or light yellow edges; border of brown, blue, pale blue and white lines round top and sides of drapery. Berry-shaped earrings. Broad necklace ornamented with  shaped ornaments alternating with oval beads of purple and green glass set in the plaster and surrounded by studs; the necklace ends between breasts in a large disk with a circle of studs round about. Serpent-shaped bracelets of usual form. Three rings on left hand (first, third and little fingers) with oval projections like beads. All the above jewellery is gilded (with gold leaf as usual). The hair has been made of black fibrous material, but there are only slight traces remaining. The eyes are composed of white enamel or stone with inserted black iris, and the lids are inlaid in dark blue glass. The modelling is stiff and not naturalistic; dimples on cheeks and chin; two lines on throat; small breasts. The skin is a light dingy hue (discoloured); eyebrows black, hatched; the lips, which are sharp-cut and slightly parted, are dark red.

FIGURES AND INSCRIPTIONS OF STUCCOED CANVAS : The following figures have been cut out of a sheet of canvas and stuck on to the outer covering of the mummy. They are ornamented with paint and gilding, applied over a slightly modelled coat of stucco.

Between bust and feet are four long bands with hieroglyphic inscriptions, the two in the middle rather shorter than the others : the letters and the borders are in

relief⁽¹⁾. The whole surface seems to have been painted reddish brown and then gilded, and there is a strip of dark resin down each border (over the gilding). The feet are attached in the same way. They are painted white (over a red surface), the spaces between the toes, representing the soles of the sandals, are red, and the sandal-straps are gilded. Immediately above the feet is a hawk standing to front with head to right and legs apart; the wings are half spread; he wears disk with uraeus at each side; feathers represented by raised dots and lines; inscription-band above on each side with raised border (not inscribed) : bird and bands gilded (over red surface), background red. Immediately above hawk is a disk with uraei and wings, gilded all over.

On the underside of feet (a tall flat surface) are three objects, one above another (cf. n° 33138).

1. On the top a disk with uraei and wings, the ends curving downwards; gilded (over usual red surface).
2. Rectangular tablet with inscription in black letters against a gilded background; a reddish brown surface shows beneath the gilding, and there has perhaps been a red border round the inscription (but the colours are mixed up). Inscription in capitals :

ΑΝΟΥΒΙΑΣΑΠΙΩΝΟC

ΛΓΕΥ+ΥΧΙ

3. Below is Anubis walking to right and holding a large disk on his shoulders with both hands. He wears a leopard's skin (spots represented by studs) fastened over shoulders and girdled round waist like a loincloth; wig, armlets and bracelets. Flesh of Anubis black; white on eyes and about ear; red markings on face; wig covered by green bands against a white background; disk, leopard's skin and jewellery gilded (over red surface); strip of white below feet; background red where not cut away; space between legs decorated by oblique parallel lines with rows of dots between, all in white upon the red background (part of drapery?).

On each side of upper part of body are three figures in profile towards the feet. They are gilded all over and the background is left in the red or reddish brown colour of the painted surface.

Figures on right side. — 1. Osiris seated on throne with hands against breast, holding scourge in right (crook not visible); he wears tall crown with plume on each side, necklace (?) and wrappings. The throne has a disk in the corner.

2. Female figure (Isis?) kneeling on pedestal with right leg doubled under her and left knee raised; right hand on right knee; left hand raised and left elbow on left knee; wears disk, wig, necklace and close-fitting drapery.
3. Sacred hawk standing with right wing advanced but not extended; wears disk with uraeus erecting its head in front.

⁽¹⁾ « Quatre lignes en hiéroglyphes qui paraissent donner le nom Anoubias (Journal). « Les quatre bandes n'offrent que des hiéroglyphes illisibles » (Notice).

Figures on left side. — 1. Sokaris seated on throne with hands against breast, scourge in right and crook in left; crown and dress like fig. 1 on right side; throne similar except that there is the symbol  instead of the disk.
 2. Similar to 2 on right side (Nephthys?); space between arm and body is cut out in this case.
 3. Hawk like 3 on right side.

The figures round the head of the mummy are coloured in the same way as the above.

In the middle below top of head Osiris stands to right with hands against breast, holding scourge in right (crook not shown); he wears tall crown with plume on each side and drapery hanging out from body on both sides; small base. On each side is a female divinity, turned towards him and holding up a hand, the other arm hanging behind; they both wear disk and drapery;  in front of legs; small base. On each side of the head is a seated ape in profile towards upper end; disk between horns; hair represented by studs. Over each ape is a small horizontal band with raised border and three stars in relief.

PRESERVATION : Mask badly broken all round; breaks through neck and down front of bust; whole of hair gone; only three of the six glass beads left; surface not very clear. Rest of mummy fairly well preserved; surface of stucco ornamentation worn in places.

BIBL. : *Notice*, 1895-1897, n° 1315; *Guide*, 1902, p. 277, n° 1315; *Guide*, 1903 (Eng. ed.), p. 364, n° 1315; *Journal d'entrée du Musée*, n° 30203.

33138. Decoration from a mummy like n° 33137. — Stuccoed canvas, gilded and painted. — Height 0 m. 68 cent., breadth 0 m. 24 cent. — Meir, 1894 (pl. XVIII).

From underside of feet of a mummy like n° 33137. The ornamentation consists of figures cut out of canvas and gummed on to the wrappings of the mummy. Besides being gilded and painted the details are modelled in very low relief.

On the top is a disk with uraeus on each side and large wings (represented by dots at inner ends and two rows of feathers): yellow ground with gold leaf over the parts in relief. Below is a tablet, rectangular with offsets at the ends. The inscription is in black against a gilded background (gold leaf over yellow surface); reddish brown stripes between the three lines of the inscription; light yellow border in low relief. The inscription runs as follows :

ΤΑΤΥΙΣ ΠΟΡΕΜΟΝΟΟΥ ΜΗΤΡΟΣ ΤΕΡΕΥΤΟΣ ΑΩΡΟΣ ΛΚΑ.

Below the inscription is a representation of Anubis walking to right, holding disk on shoulders with both hands. He wears a thickly studded leopard's skin, fastened over shoulders and girdled round waist like loincloth, armlets, bracelets and wig. Skin black; white on eye and white lines about ear and throat; wig greenish blue; disk, leopard's skin and jewellery gilded (gold leaf over yellow ground);

background (where not cut away) reddish brown; white strip below feet; white outline down front of second leg.

PRESERVATION : One of offsets of tablet broken off; lower part of Anubis torn and damaged; surface rather worn all over.

BIBL. : *Journal d'entrée du Musée*, n° 30995.

33139. Cloth from a mummy with inscription. — o m. 57 c. \times o m. 45 c.; inscription o m. 20 cent. \times o m. 045 mill. — Meir, found along with n° 33137.

From a mummy like n° 33137. It has been glued on to underside of feet; the upper corners project as on n° 33137; edges turned in on each side; marks of glue on back and edges.

Greek inscription in three lines in black ink :

ΑΝΟΥΒΑΣΣΑΡΑΠΙΩΝΟΣ
ΜΗΤΡΟΣ ΕΥΔΑΙΛΛΟΝΙΔΟΣ
ΕΒΙΩΣΕΝ ΕΤΗ ΝΕ ΔΑΥΡΟΣ

PRESERVATION : Inscription distinct; cloth torn a little.

BIBL. : *Guide*, 1902, p. 277; *Guide*, 1903 (Eng. ed.), p. 364; *Journal d'entrée du Musée*, n° 30304.

33139 bis⁽¹⁾. Cloth from a mummy with inscription. — o m. 50 c. \times o m. 45 c.; inscription o m. 23 cent. \times o m. 11 cent. — Meir, found along with n° 33137 and 33139.

From the underside of feet; same shape as n° 33139 and same marks of glue.
Greek inscription in three lines in black ink :

ΑΝΟΥΒΙΑΣ
ΠΙΕΛΒΥΤΕΡΑ
ΜΕΓΤΟΥ

PRESERVATION : Cloth more or less torn: inscription well preserved.

BIBL. : *Journal d'entrée du Musée*, n° 30303.

33140. Figure of Anubis from a mummy like n° 33137. — Stuccoed canvas, gilded and painted. — Height o m. 265 mill., breadth o m. 185 mill. — Meir (Siout) in *Journal*; Meir (Monfalout) on label.

Upper part of an Anubis like n° 33138, removed from cloth background. He carries disk on shoulders in same way as n° 33138 and wears leopard's skin, girdle and wig.

⁽¹⁾ Wrapped up in one piece with n° 33139 in the exhibition-case.

The representation is in very low relief. Flesh of Anubis black; disk and leopard's skin gilded, the latter being covered with dots and rings in relief; wig green with red stripes; girdle green, ornamented with a row of dots between two lines in dark colour; brown strokes against lighter-coloured ground on inside of ear. The background is brown and in several places where gilding has been rubbed the brown ground shows through.

PRESERVATION : Broken away from loins downwards; left hand and right elbow broken; cracks through waist and left elbow.

BIBL. : *Journal d'entrée du Musée*, n° 28568.

33141. Figure of Anubis from a mummy like n° 33137. — Stuccoed canvas, gilded and painted. — Height 0 m. 335 mill., breadth 0 m. 135 mill. — Meir (Siout) in *Journal*; Meir (Monfalout) on label (pl. XVIII).

Detached from mummy. He is in the same attitude as n° 33138, carrying disk on shoulders and wearing wig, leopard's skin (draped in usual way, with tail hanging from waist), bracelets, armlets and sandals.

TECHNIQUE AND COLOUR : In very low relief with rather coarse modelling on head, abdomen and knees; raised dots on leopard's skin. Flesh of Anubis black; white on eyes, ears, ends of fingers and toes, and faint reddish lines on head, navel, fingers and ankles; wig very dark with white lines; sandal-straps white; disk, leopard's skin and jewellery gilded; purplish background (a lighter-coloured ground shows through below gilding where surface has been rubbed); background under left arm and between legs is filled in by white lines with white dots between (part of dress), and the leopard's skin is bordered by a row of white dots along the chest; white horizontal band below feet.

PRESERVATION : In good condition.

BIBL. : *Journal d'entrée du Musée*, n° 28566.

33142. Figure of Osiris. — Stuccoed canvas, painted and gilded. — Height 0 m. 235 mill., breadth 0 m. 10 cent. — Meir (Siout) in *Journal*; Meir (Monfalout) on label.

Detached from a mummy like n° 33137. He stands in profile to right with shoulders to front and hands against breast, the right holding a scourge and the left a crook. His head is crowned by a tall cap, flanked by plumes and ram's horn; there is a disk above the horn and a small projection above forehead (uræus?). He has a false beard, and a headband hangs down behind. Necklace of round studs. His figure is swathed mummy-fashion, with loose drapery hanging down on each side below the arms.

TECHNIQUE : In low relief; loose drapery ribbed. The whole surface has been painted brown and the figure of Osiris is gilded.

PRESERVATION : Fairly good.

BIBL. : *Journal d'entrée du Musée*, n° 28566.

33143. Figure of Osiris like n° 33142. — Stuccoed canvas, painted and gilded.

— Height 0 m. 25 cent., breadth 0 m. 10 cent. —

Meir (Siout) in *Journal*; Meir (Monfalout) on label.

Replica of n° 33142, the only difference being that the ribbing of the drapery below right arm is more nearly horizontal. Whole surface covered with a coat of brown paint and figure of Osiris gilded.

PRESERVATION : Fairly good.

BIBL. : *Journal d'entrée du Musée*, n° 28566.



33144. Inscription from a mummy like n° 33137. — Stuccoed canvas, painted and gilt. — 0 m. 235 mill. × 0 m. 075 mill. — Meir (Siout) in *Journal*; Meir (Monfalout) on label.

The letters are in relief on a rectangular strip of canvas. The surface is gilded, the gilding being applied over a purplish ground, and there is a narrow brown border



round about. A fragment of the mummy-wrappings, coated with pitch, is still adhering to the back.

PRESERVATION : Entire but rather worn.

BIBL. : *Journal d'entrée du Musée*, n° 28567.

33145. Bust from a mummy. — Painted plaster. — Height 0 m. 295 mill., length 0 m. 50 cent., breadth 0 m. 245 mill. — Balansourah, 1897 (pl. XIX).

Bust-piece of fairly thick, modelled plaster, representing the deceased lying with head well raised and hands on breast. The top of the bust is slightly convex, and there have been holes near the edges for attaching it to the mummy : two of these remain on left side. Head hollow, but closed in below.

The person represented is a man. His hands lie flat against his breast, slanting upwards. He wears white tunic with lilac stripe down each side of breast, and a

white mantle round back of neck : the latter is decorated with two transverse stripes of lilac on each side, and a funerary scene is painted on it behind (see below). There is a ring on the small finger of left hand. Regular features without any Egyptian traits; short hair and beard, modelled as well as painted; sharp edge on throat just below beard. The eyes are made of thin transparent glass or other material inlaid against a backing of white plaster; the iris is black (painted on the plaster).

Light-coloured, pinkish flesh; lips pink; hair black; eyelashes rendered by black lines round eyes and short vertical strokes; nails outlined in black; ring gilded; drapery white and lilac.

The scene behind neck, which is of a common Egyptian type, is painted within a rectangular border. The mummy lies upon a bier, the lower end of which has a curving leg (upper end broken off); he wears cross-hatched wrappings with dots in the lozenges; zigzag lines between underside of bier and border. At each end of bier is a kneeling female figure with hanging hair and close-fitting drapery, holding up hands with palms open and turned inwards. Rather sketchily executed; outlines and inner markings in black; flesh light-coloured; hair black; drapery pink; bier yellow; background bluish grey; border yellow between black lines.

PRESCRIPTION : Large piece wanting from right side of neck, including part of the scene behind; several mended breaks on breast; surface of breast and hands much worn, and right thumb broken off; hair also badly worn; face in fairly good condition, but surface covered with small cracks.

BIBL. : *Guide*, 1902, p. 270; *Guide*, 1903 (Eng. ed.), p. 356; *Journal d'entrée du Musée*, n° 31767.

33146. Bust of young man. — Painted plaster. — Height 0 m. 28 cent., length 0 m. 48 cent., breadth 0 m. 23 cent. — Balansourah, 1897 (pl. XIX).

The bust is of the same type as n° 33145. Hole on left side. Inside of neck not closed in. The head is well raised. The right hand is laid flat against breast, pointing upwards, with thumb extended, and holds a wreath; the left is a little lower and points downwards, the thumb being extended in the same way. He wears chiton with thumb-marked border, and a mantle is draped round the back of his neck. Ring on third finger of left hand. The face is that of a young man with short hair and slight beard (the latter merely painted and not modelled); flat-set eyes and short nose. The eyes are made of transparent glass with white plaster backing and black iris (painted on the plaster); black line round about and short vertical strokes for eyelashes.

Flesh pink (light red about the arms); hair black; black line between lips and traces of black outlines round nails; drapery white; wreath red with blue ribbon-ends; finger-ring gilded.

On the drapery behind neck there is a representation in red lines between two broad red vertical borders. Above is a winged disk  and below is a fragment of a mummy of this form . Traces of blue beside the vertical borders.

PRESERVATION : The flat part has been joined together out of several fragments but is not complete; lower end broken off; back and right side of neck broken; surface worn and discoloured.

BIBL. : *Guide*, 1902, p. 270; *Guide*, 1903 (Eng. ed.), p. 356; *Journal d'entrée du Musée*, n° 31768.

33147. Head of young man. — Plaster. — Height 0 m. 28 cent., breadth 0 m. 175 mill. — Balansourah, 1897 (pl. XIX).

From a bust like n° 33145 modelled wholly in plaster; inside of neck closed in. A mantle is draped round back of neck, and there are traces of a chiton in front. He has short hair, slight moustache, and short beard round underjaw, leaving chin almost bare : the beard is modelled but the moustache merely painted. Eyes like those of the preceding.

Flesh pink; hair black; black line round eyes and vertical strokes for eyelashes; mantle probably brown on each side of neck (but colour not well preserved).

Behind neck is a rectangular panel with representation of a mummy lying on its back, to left; cross-hatched wrappings and very high feet; outlines and inner markings in black, colours faded.

PRESERVATION : Broken round back of neck and across top of chest : surface very badly corroded, especially left side of head.

BIBL. : *Guide*, 1902, p. 280; *Guide*, 1903 (Eng. ed.), p. 367; *Journal d'entrée du Musée*, n° 31763.

33148. Head of a man. — Plaster. — Height 0 m. 30 cent., breadth 0 m. 17 c. — Balansourah, 1897 (pl. XIX).

From a bust like n° 33145. The inside of the neck is closed in and the head is very heavy as though solid. A mantle is draped round back of neck. He has short, very curly hair, slightly receding on each side of forehead, and short moustache and beard, leaving upper part of chin nearly bare : moustache and beard are both modelled. Rather massive face with square forehead and straight eyebrows. Inlaid eyes like those of the preceding.

Flesh pink; hair black.

Funerary scene behind neck on red panel with black outlines. Traces of a mummy with cross-hatched wrappings lying on a bier; black outlines and inner markings.

PRESERVATION : Broken round back of neck and top of chest; surface is worn all over and colours have partly disappeared.

BIBL. : *Guide*, 1902, p. 280; *Guide*, 1903 (Eng. ed.), p. 367; *Journal d'entrée du Musée*, n° 31762.

33149. Bust of a woman. — Plaster. — Height 0 m. 31 cent., length 0 m. 55 c., breadth 0 m. 30 cent. — Balansourah, September 1893 (pl. XX).

Of same type as n° 33145; modelled wholly in plaster; two holes on each side; inside of neck closed in.

The right hand holds a rose-wreath against right breast, and the left hand is laid flat against left breast; nails and finger-joints not indicated. She wears a chiton, and a mantle is draped round back of neck and shoulders; the folds are indicated on top of chiton and along edge of mantle. Marks below both ears where earrings have been  ; ring on small finger of left hand. The hair is parted in the middle (sharp-cut parting) and arranged in ridges and furrows diverging from top of head; it lies fairly close against skull, covers most of ears, and has been coiled up behind; there has been a narrow fringe round forehead. Face similar to n° 33150. Inlaid eyes of same technique as those of n° 33145-33148, rather narrow.

Flesh pink; lips red with black line between; hair black; black line round eyes and short strokes for eyelashes; faint line round top of eyeball; chiton red; mantle brown; wreath pink; earrings have been gilded.

On the mantle behind neck is a funerary scene painted on a rectangular panel. In the middle is the mummy, lying to left on a bier and covered with cross-hatched wrappings; scale pattern below the bier. At the upper end a female figure kneels to left with right hand raised and left lying against knee; she wears close-fitting drapery leaving arms and leg exposed. Remains of a corresponding figure at lower end of bier (merely the head). The background is red with black outline round about; light-coloured border with pink outline. The figures are outlined in black and the inner markings are also in black. Flesh white, with red lines here and there; hair black; drapery, mummy-wrappings and lower part of bier brown; red lines along top of bier.

PRESERVATION : Piece of scene behind neck broken off, also fringe round forehead and coil at back of head; mended breaks on left side; surface much worn and damaged all over.

BIBL. : *Notice*, 1897, p. 344⁽¹⁾; *Guide*, 1902, p. 280; *Guide*, 1903 (Eng. ed.), p. 366; *Journal d'entrée du Musée*, n° 36576.

33150. Head of a woman. — Plaster. — Height 0 m. 23 c., breadth 0 m. 175 m.
— Balansourah, 1893 (pl. XX).

From a bust modelled in plaster like n° 33149, the inside of neck being closed in. She wears mantle round back of neck and gold earrings of this form  . Her hair is parted in the middle (sharp-cut line of parting), drawn back in broad strands, covering upper part of ears, and fastened up behind in a coil with holes pierced for hairpins and a narrow band round about; narrow, projecting fringe round forehead. Long face with narrow eyes and dimple in chin. Inlaid eyes like those of the preceding. Neck light red and face pale pink (perhaps darker originally); lips yellow with black line between; black line round eyes and short strokes for eyelashes; earrings gilded; mantle brown.

⁽¹⁾ See also earlier editions of *Notice*, Supplement, p. 45.

Fragment of funerary scene behind neck; dark red background with light red band along top and part of an object at left end which might be feet of a mummy; black outlines; light-coloured border with pink outline.

PRESERVATION : Broken right round neck; surface discoloured and worn here and there, but not in bad condition.

BIBL. : *Notice*, 1897, p. 344; *Guide*, 1902, p. 280; *Guide*, 1903 (Eng. ed.), p. 366; *Journal d'entrée du Musée*, n° 30562.

33151. Head of a girl. — Plaster. — Height 0 m. 22 cent., breadth 0 m. 14 cent. — Balansourah (pl. XX).

From a bust modelled entirely in plaster like n° 33149; closed in below on inside. She wears small earrings  and chain across neck with small pendant, and there is a mantle round the back of her neck. Childish face with small nose and rather high forehead. A wisp of hair is drawn round each side of head, the rest of hair is drawn upwards (with deep divisions at intervals) and fastened in a narrow plait along the top, and there has been a knot behind. The eyes consist of thin transparent glass against white plaster backing with black iris (painted on the plaster).

Flesh light pink; lips have been red; hair black; black line round eyes and vertical strokes to represent lashes; drapery light red; jewellery gilded.

PRESERVATION : Broken round neck; knot of hair broken off; surface much worn and discoloured.

BIBL. : *Guide*, 1902, p. 270; *Guide*, 1903 (Eng. ed.), p. 366; *Journal d'entrée du Musée*, n° 30561 (?).

33152. Head of girl. — Plaster. — Height 0 m. 28 c., breadth 0 m. 20 c. — Balansourah, 1893 (pl. XX).

From a bust like n° 33149; hole on right side; closed in on inside. There is a mantle round back of neck and there are traces of chiton on bosom; remains of two necklaces; earrings have disappeared. The hair is dressed like that of n° 33151 and is fastened up behind in a coil. The face also is somewhat similar to that of n° 33151, but less childish. Eyes like those of n° 33151.

Flesh pink; lips red; red dots on nostrils; hair black; black line round eyes and short vertical strokes to represent lashes; necklace gilded.

The mantle is red on each side of neck; behind are indistinct remains of a representation in black outline on a white ground with traces of various colours here and there.

PRESERVATION : Preserved down to top of chiton; surface much worn and discoloured.

BIBL. : *Notice*, 1897, p. 344; *Guide*, 1902, p. 280; *Guide*, 1903 (Eng. ed.), p. 366; *Journal d'entrée du Musée*, n° 30565.

Catal. du Musée, n° 33101.

33153. Bust of girl from a mummy. — Plaster. — Height 0 m. 155 mill., length 0 m. 46 cent., breadth 0 m. 145 mill. — Balansourah, 1897 (pl. XXI).

The head is scarcely raised. The hands lie flat against breast, right above left, the fingers slightly apart; the right hand holds a wreath between thumb and forefinger. She wears a reddish brown chiton with dark grey stripe down each breast and a dark grey mantle drawn over back of head and shoulders. Below her chin is an open-work necklace of black material and lower down a dark grey band or chain (for fastening mantle?). Hoop-earrings with two beads attached; gold bracelets of rope pattern; ring on third finger of right hand with projection on top; rings on third and fourth fingers of left hand with flat top. Childish face; rather full throat; small breasts. The hair is parted in the middle, drawn to each side in strands, and brought forward from back of neck to top of head in a broad plait; a small straight tress hangs in front of each ear. The eyes are not inlaid, the whites being left in the colour of the flesh and the iris painted black. Eyebrows and eyelashes are not represented by continuous lines but by short strokes or dots.

COLOUR : Flesh light pinkish; lips probably pink with black line between them; hair black; traces of black outlines on nails; earrings left in colour of flesh, bracelets and rings gilded; wreath seems to have been pink and black, with strings of same colour as drapery; for drapery see above.

PRESERVATION : Back of neck broken off; mended break through front of neck; part of wreath broken off; right bracelet broken; surface worn and discoloured in places, but general condition fairly good; inside plastered over.

BIBL. : *Guide*, 1902, p. 270; *Guide*, 1903 (Eng. ed.), p. 356; *Journal d'entrée du Musée*, n° 31766.

33154. Bust of boy called Herakleon. — Plaster. — Height 0 m. 23 cent., length 0 m. 35 cent., breadth 0 m. 17 cent. — Balansourah (*Guide*) (pl. XXI).

Bust of boy with head raised; the top is very convex; hole on each side, a little above the edge; cloth attached to the inside and round the edges of outside; neck closed in. The hands are laid against breast; the right is closed and holds a bunch of grapes, stalk upwards; between thumb and forefinger of left is a small bird, pecking at the fruit. He wears white drapery with red stripe down each side and a row of white strokes across top of each stripe: a white mantle is draped round back of neck with a red  shaped ornament on each side and an inscription behind in faded brown   . For necklace, see pl. XXI. Childish face, cleverly executed. Short black hair with sort of tuft on crown. Lines across throat. Eyes merely modelled and painted; pupil hollowed out.

COLOURING : Light pinkish flesh; mouth and nostrils red; black line between lips; red markings on ears, nose, throat and fingers; hair black; eyes white with dark brown iris and touch of red in corners; black line round eyes and shading in various tints round about; necklace black and light-coloured; drapery white with red stripes and red

markings; grapes black, stalk and leaves green; bird blue with black markings, red beak and legs and good deal of pink about breast. Some black pigment from hair has run down right side of face, and there are a few small black blots in other places also.

PRESERVATION: End of bust broken off; paint worn in places; lower part rather discoloured.

BIBL.: *Guide*, 1902, p. 270; *Guide*, 1903 (Eng. ed.), p. 356.

33155. Bust of woman. — Plaster. — Height 0 m. 22 c., length 0 m. 585 m., breadth 0 m. 24 cent. (pl. XXI).

Modelled in plaster. It is laid on a thick board which is antique and may belong to the same find; remains of wooden pegs round the edges and on the top.

The head is not much raised. The hands are laid on bosom, the left lying flat, the right closed with forefinger outstretched; nails and joints rendered by painted lines. She wears purple chiton and purple mantle draped round back of head and drawn over left breast. There is a broad stripe down each side of chiton, dark green (nearly black) edged with yellow and with a line of yellow dots on each side. Ornament on each side of mantle in dark green edged with yellow (see pl. XXI). Remains of yellow strips along outlines of chiton and mantle, and plain, unpainted band at lower end of drapery. Gold earrings with three pendant bars; gold necklace with spiral pattern ; two bracelets on right wrist, the upper one with thickness in middle. The coiffure is very elaborate; round forehead is a fringe of straight tresses with curly ends and a small tress in front of each ear; above this a frizzy strip; behind, the hair is drawn back in narrow strands and fastened together in a roll reaching from back of head to front; wooden hairpin in front, with traces of gilding. Eyebrows nearly meet; corners of mouth droop slightly; small dimple in chin. Inlaid eyes of opaque white glass with black iris.

COLOUR: Flesh creamy white; three pink lines across throat; outlines and markings on ears and fingers in pink; pink or light red on mouth, nostrils and corners of eyes; hair black with yellowish brown shading on eyebrows and forehead; black line round eye and thin strokes for eyelashes; strip of pink (with black outline) round upper eyelid, light purple round lower. For drapery see above. Jewellery gilded over a reddish brown ground.

PRESERVATION: Lower part put together out of a great many fragments; a few pieces lost; hair and eyebrows slightly worn.

33156. Head of a woman. — Plaster. — Height 0 m. 34 c., breadth 0 m. 26 c. — Balansourah, 1897 (pl. XXII).

Thick plaster with marks of cloth on inside. The hair forms a large arch of small curls round forehead, behind which it is drawn back in formal lines; on each side of neck it

hangs down in two rows of twisted tresses. She wears ball-earrings. Broad face with wide nostrils. Inlaid eyes like those of n° 33155.

Flesh white (or surface tint may be worn off); hair black; black line round eye and rather thick strokes to represent eyelashes.

PRESERVATION : Broken round back of head and across front of neck; left earring gone; no colour left on lips and earring.

BIBL. : *Guide*, 1902, p. 280; *Guide*, 1903 (Eng. ed.), p. 367; *Journal d'entrée du Musée*, n° 31764.

33157. Head of man. — Plaster. — Height 0 m. 235 m., breadth 0 m. 195 m. (pl. XXII).

The plaster is fairly thick and there are no traces of cloth on the inside.

Short-bearded face with thick crop of hair, very curly round forehead but arranged in flatter wisps farther back. The moustache is very slightly modelled. Inlaid eyes of transparent glass like those of n° 33145-33151.

Remains of black on hair, but the rest of the colouring has disappeared.

PRESERVATION : Broken round face and back of head; surface corroded.

33158. Bust of man. — Plaster. — Height 0 m. 275 mill., breadth 0 m. 32 c. (pl. XXII).

The inside of neck is closed over. The lower part is composed of two rather thin layers of plaster, the lower one being covered with impressions of cloth : the layers are a little apart from each other and there are impressions of cloth or some other substance on the intermediate surfaces. The head is raised a little.

The person represented is a bearded man. He has thick curly hair and his forehead is framed by rather long locks drawn forward; beard and moustache modelled; inlaid eyes of opaque white material with black iris; upper lid rather prominent; somewhat stiff lips without any division in the middle of upper one; neck modelled naturally. Flesh brown, but discoloured; hair and beard black; black lines below locks on forehead; eyebrows painted black; black lines round eyes with strokes to represent lashes.

A conventional wig-end hangs down on each side of neck; it is ornamented with blue and pink or red⁽¹⁾ stripes on a yellow ground, and there are horizontal stripes of the same kind along top of left side (not of right); below is a frieze of uraei, in profile inwards, wearing disks; they are drawn in black lines on a pale blue ground and filled in with yellow; black stripe on yellow ground along foot of wig; down the outer side runs a border as sketched, in pink or red and blue on a yellow ground, and beyond this again is a row of white stars on a band of black. Remains

⁽¹⁾ Pink on right side of neck but a good deal darker on left.

of Egyptian necklace on chest between ends of wig : yellow, black-edged border along top; below, a row of white rosettes (with black markings) on a black ground, the central one being of rather different form from the others (see illustration).

Representation round back of head in the Egyptian style, bordered by a strip of dark green (not clear whether continued round left side). In the middle a black scarabaeus with large wings (black markings on yellow ground, inner feathers pink, outer blue); above head a large yellow disk, circumscribed by two black lines; below feet two *flabellae*, whitish and pinkish with black outlines; red background. On each side of disk a vertical band of hieroglyphics in black on a white ground (same on both sides : see pl. XXII). Below is a continuation of the border round outside of wig (see above) and below the band of stars are fragments of a mythological scene.

PRESERVATION : Broken through chest and round back; surface discoloured and incrusted.

33159. Head of a man. — Plaster. — Height 0 m. 21 cent., breadth 0 m. 22 cent. (pl. XXIII).

From a bust modelled in plaster; the head has been very little raised; the lower part consists of two fairly thick layers with a sheet of canvas between; neck closed in; traces of cloth on inside.

The head has thick curly hair, moustache and short beard, leaving upper part of chin bare : moustache and beard are modelled as well as painted. Inlaid eyes of transparent glass like n° 33157. The neck is modelled naturalistically. Flesh pink; lips a different tint with black line between them; hair black; black line round eyes and vertical strokes to represent lashes; narrow black line round top of eyeball.

An Egyptian wig hangs down on each side of neck, ornamented with vertical stripes and horizontal bands across foot; whitish ground, black outlines, some stripes light red and others a pale indistinct tint. Along inner side of wig is a rounded edge, pale blue with grey border on each side.

At back of neck is a mythological representation, the lower part of which is broken away. In the middle is the mummy, lying to left on a bier. On each side of it sit two funerary Genii holding objects like bands on their knees; the two on the right have the heads of ape and hawk (1 and 2), those on the left have the heads of jackal and human being (3 and 4). Above the mummy is a disk surmounted by serpent. The ground-colour is light blue with black outlines and a strip of white along top; the figures are drawn in black outline and all the inner markings are also in black. Further details of the colouring are as follows. Face of mummy pink; cross-hatched wrappings, pink with pale spots at intersections of the black lines. Flesh of 1 pink; wig white and yellow; cross-hatched wrappings, white with pale spots at the intersections, object in hand white. Face and hand of 2 white; wig white and yellow (with black lines); cross-hatched wrappings, pink with pale spots; object in hand pink. Head of 3 black; wig and object in hand white and yellow (with black lines);

wrappings as on 2. Flesh of *h* white and yellow; wig black; white, cross-hatched wrappings. Serpent and disk white and yellow.

PRESERVATION : Broken through neck and round back of head; bridge of nose chipped; surface in good condition, though slightly worn here and there.

BIBL. : *Guide*, 1902, p. 280; *Guide*, 1903 (Eng. ed.), p. 367.

33460. Head of man. — Plaster. — Height 0 m. 23 cent., breadth 0 m. 17 cent. — Balansourah (*Guide*) (pl. XXIII).

Head of Antonine type, with thick curly hair and rather sparse beard and moustache, slightly modelled on upper lip and chin but merely painted on cheeks. Flesh pink; hair black; black line between lips; eyes left in flesh colour, with black iris and black outline; black line round top of eyeball.

PRESERVATION : Broken off round chin and top of head; surface badly worn.

BIBL. : *Guide*, 1902, p. 270; *Guide*, 1903 (Eng. ed.), p. 356.

33461. Bust of man. — Wood and plaster. — Height 0 m. 165 mill., length 0 m. 475 mill., breadth 0 m. 215 mill. — Balansourah (*Guide*) (pl. XXIII).

The head is modelled in plaster in the usual way; the rest of the bust is composed of a thin layer of plaster against a slightly convex wooden backing, which consists of three short boards pegged together and rounded off at the top end. There are two holes on each side through the wood and plaster.

The hands are laid against the breast; the right is flat, the fingers pointing upwards; the left is closed (or rather the ends of the fingers are closed) and holds an indistinct object, probably a wreath. The chest has apparently been covered with white drapery. An Egyptian wig hangs down on each side of neck, but does not cover back of head. Ring on small finger of left hand. The face is of a conventional type (cf. n° 33197 for instance); thick curly hair standing out over forehead; short beard and moustache (the former partly modelled, the latter merely painted). The eyes are inlaid, consisting of opaque white material with black iris and a strip of blue glass round about. Flesh light red and pink; hair a slightly faded black; black line between lips, black dots on nostrils and black line round eyes; hands and nails outlined in black; object in left hand blue with black markings and traces of pink. The wig is decorated on each side with three vertical stripes and three horizontal bands across foot, all outlined in black; the ground-colour is white (or faded yellow?); the middle stripes are white and the outer ones blue, while the middle bands are blue and the outer ones white.

PRESERVATION : Head entire, but surface rather worn; rest of work is in a very fragmentary condition and is much damaged; the boards are loose but entire.

BIBL. : *Guide*, 1902, p. 270; *Guide*, 1903 (Eng. ed.), p. 356.

33162. **Bust of man.** — Plaster. — Length 0 m. 37 c., breadth 0 m. 25 c. — Tounah, 1895 (pl. XXIII).

The bust is of the earlier type; head not raised. Marks of cloth on inside, but not against back of face.

Greek work with some Egyptian details. The head is that of a young man with regular features and short hair. The hair is modelled in wavy lines. Chin and upper lip are covered with painted dots to represent shaven or close-cut beard. Round front of head is a rose-wreath, made of thin folds of plaster with plaster backing. Brown complexion with ruddy cheeks; hair black; traces of colour on lips and black line between them; eyes white with black iris, black line round edge and narrow black line round top of eyeball; wreath brown.

An Egyptian wig hangs down on each shoulder, and there is a fragment of an Egyptian necklace between the ends. The ground-colour of wig and necklace is yellow. Each side of the former is decorated with three vertical stripes and three horizontal bands across the foot; the middle stripe is white with black outline round inner side and lower end; the other stripes are outlined in the same way but painted white over a brown ground, leaving a brown border in places; the horizontal bands are painted on the same system as the stripes, the black outlines running round upper side and inner end (except in the case of lowest band on left side). The top row of necklace consists of brown and white stripes with black lines between, the second row consists of rosettes with white, brown and yellow colouring (indistinct). Wig and necklace are separated from neck by a brown line.

The deceased has been holding a roll of papyrus against left side of breast. The upper part is still preserved; it is coloured white, and in front of it is a yellow pen with black point.

PRESERVATION: Broken round back of head, down both sides and across chest; surface worn here and there, especially the wreath.

BIBL.: *Guide*, 1902, p. 270; *Guide*, 1903 (Eng. ed.), p. 356; *Journal d'entrée du Musée*, n° 31178.

33163. **Head of a boy.** — Plaster. — Height 0 m. 275 mill., breadth 0 m. 205 m. — Balansourah (*Notice*) (pl. XXIII).

Mask of same general type as n° 33162. Thin plaster with impression of cloth backing, except on inside of face.

Short black hair, modelled and painted; flesh white; lips pink with black line in middle; pink on nostrils and pink lines on ears; eyes merely painted, white and black; eyebrows and eyelashes represented by black lines; narrow black line round top of eyeball.

An Egyptian wig hangs down on each side of neck, ornamented with vertical stripes and horizontal bands across foot; yellow ground, black outlines, stripes and bands in green and purple or red. Fragmentary remains of necklace on bosom; black

outlined lotus petals on horizontal bands of yellow, green, white and red. The back of wig has on it a fragment of a representation on a yellow background; green stripe (with black outlines) across top, and below that part of a winged disk; the disk is red (with black outline) and the feathers are black against stripes of various colours.

PRESERVATION : Broken all round; mended break through left side of wig; surface rather discoloured.

BIBL. : *Notice*, 1895-1897, n° 1316; *Guide*, 1902, p. 278; *Guide*, 1903 (Eng. ed.), p. 365.

33164. Head of a girl. — Plaster. — Height 0 m. 30 cent., breadth 0 m. 17 c. — Balansourah (*Notice*) (pl. XXIII).

Mask of same class as n° 33162, with similar impressions inside. Fringe of straight hair, coming down in front of each ear; behind fringe, her hair is drawn back and fastened in a small knot on top of head, from which hang two ends of a band (?). Not much modelling on face; upper part of nose very sharp, in the Egyptian style; no division in upper lip; sharp chin. Eyes merely painted and lashes represented by a black line.

Flesh smooth white; hair, eyebrows and eyes black; touch of red about whites of eyes; lips and nostrils pink; curving pink line on each side of nose and pink lines on ears. A conventional wig hangs down on each side of neck, ornamented with stripes and with cross-bands across lower end. Yellow background and black outlines; the central of the three stripes and the central of the three cross-bands are red with a white line down the middle; the other two are dark greenish with a brown line in the middle. Between the ends of the wig there has been a necklace, but this is almost entirely gone.

Beyond each side of the wig is a band of hieroglyphics, black on a light bluish green ground with black borders; inscription broken and not clear. Beyond the hieroglyphics is a strip of yellow with black borders, and beyond this is a red background on which mythological scenes have been painted in various colours : fragments of headdresses and of hieroglyphic bands.

PRESERVATION : Broken all round; mended breaks through both sides of wig; necklace destroyed; paint worn off in places, especially on front of hair.

BIBL. : Same as n° 33163.

33165. Head of a woman. — Plaster; marks of cloth round edges. — Height 0 m. 24 cent., breadth 0 m. 175 mill. — Balansourah (*Guide*) (pl. XXIV).

From a bust like n° 33149. She wears hoop-earrings (without pearls) and mantle round back of neck. Her hair is parted in the middle of forehead and waved to each side in regular ridges and furrows; it is drawn back tight over top of head and

fastened together in a high coil round the crown; the ears are almost entirely covered. Rather flat, staring face with small straight lips. Thick eyebrows, meeting above nose. Inlaid eyes of opaque white material with black iris; narrow strip of blue glass round about; lashes represented by vertical strokes.

Whitish flesh; lips pink with black line in the middle; hair black (small festoons painted round forehead); drapery light lilac; earrings gilt.

PRESERVATION: Broken round chin and back of neck; surface a little worn and incrusted in places.

BIBL.: *Notice*, 1895, n° 1319-1320; *Guide*, 1902, p. 270; *Guide*, 1903 (Eng. ed.), p. 356.

33166. Head of a woman. — Plaster. — Height 0 m. 235 mill., breadth 0 m. 175 mill. — Balansourah, 1893 (pl. XXIV).

From a bust like n° 33149. Hoop-earrings (without pearls) and mantle round back of neck. Her hair is parted in the middle and waved to each side, covering most of ears: it is drawn back tight over top of head and fastened together in a long coil laid obliquely against back of head; small hairs painted round forehead. The face is of the same type as n° 33165 and the eyes are inlaid in the same way; vertical strokes for eyelashes.

Light complexion (but original colour not distinct); lips brown; hair black with white parting; drapery blue (?); earrings gilt (over brown ground).

PRESERVATION: Broken round back of neck, chin, and through right side of face: mended breaks through middle of face and right side of hair; surface worn.

BIBL.: *Journal d'entrée du Musée*, n° 30573; for other references see n° 33165.

33167. Head of a woman. — Plaster. — Height 0 m. 18 c., breadth 0 m. 19 c. — Balansourah, 1893 (pl. XXIV).

From a bust like n° 33149. Traces of drapery round back of neck. The hair is dressed in front like that of n° 33166 and has been coiled round crown of head.

Earrings of this form . The face is of the same type as n° 33165 and 33166.

Inlaid eyes of transparent material with black iris painted on white plaster backing; black line round about and vertical strokes to represent eyelashes.

Hair black; earrings gilt.

PRESERVATION: Head broken off from rest of bust; coil of hair broken away; surface much injured and colours worn off.

BIBL.: *Journal d'entrée du Musée*, n° 30560; for other references see n° 33165.

33168. Head of a woman. — Plaster. — Height 0 m. 22 c., breadth 0 m. 22 c. (pl. XXIV).

From a bust like n° 33149. The lower part is composed of two fairly thick layers of plaster with a sheet of canvas between; neck closed in.

Catal. du Musée, n° 33101.

There is a mantle round back of head. The earrings are of this form . The hair is parted in the middle, waved to each side in ridges and furrows, covering most of ears, and is coiled up behind; hole for hairpin in top of coil. Full, flat face with short straight lips; rather thick eyebrows. Eyes like those of n° 33167.

Flesh white; lips red; hair black with white parting; black line round eyes and vertical strokes to represent lashes; earrings gilded.

The mantle is red and there is a representation on the back of it, painted on a red ground with blue border along the top. In the middle is a fragment of a winged object; the top is of this shape  and is painted with red lines on a blue ground; the wings are outspread and are painted blue with black markings. On each side is a fragment of the upper part of a human figure holding up both hands in adoration; outlines black, flesh brown, hair black, eye white with black iris. Only the upper part of the scene is preserved, and of the figure on the right side nothing remains except top of head.

PRESERVATION : Broken right round neck; surface worn and discoloured.

BIBL. : *Guide*, 1902, p. 280; *Guide*, 1903 (Eng. ed.), p. 367.

33169. Head of a woman. — Plaster. — Height 0 m. 225 mill., breadth 0 m. 17 cent. — Balansourah, 1893 (pl. XXIV).

From a bust like n° 33149 with marks of cloth inside. She wears mantle round back of neck and plain hoop-earrings. Her hair is parted in the middle (sharp-cut parting as on n° 33149), arranged in ridges and furrows diverging from crown of head, and fastened up behind in a flat oblong coil; the ears are almost hidden. Full, flat face of same type as the preceding. Inlaid eyes of transparent glass with white backing and black disk for iris.

Flesh pinkish white; hair black; black line between lips; black line round eyes and vertical strokes for eyelashes; earrings represented by thin red lines.

Light-coloured drapery with fragment of a representation behind neck. On left side appear the head and hand of a human figure and an object like the feet of a mummy: perhaps part of a scene with mummy on bier and mourner at each end. Red ground with light-coloured border along top; outlines and inner markings in black.

PRESERVATION : Broken right round neck; surface much worn.

BIBL. : *Journal d'entrée du Musée*, n° 36540; for other references see n° 33168.

33170. Head of a woman. — Plaster. — Height 0 m. 185 mill., breadth 0 m. 14 cent. — Balansourah (*Guide*) (pl. XXIV).

From a bust like the preceding. Flat face; small mouth with corners curved slightly upwards; remains of coil of hair round back of head. Inlaid eyes like n° 33165;

narrow strip of dark blue or black glass round about; lashes represented by vertical strokes. Earrings obliterated, but originally like those of n° 33175.

Light pinkish complexion; pink lips; black hair.

PRESERVATION : Broken off clean from rest of bust; good deal of surface worn away; mottled with black spots.

BIBL. : See n° 33165.

33171. Face of a woman. — Plaster. — Height 0 m. 175 mill., breadth 0 m. 12 cent. — Balansourah, 1893.

Flat face with narrow, rather prominent nose. Inlaid eyes of transparent glass against a white plaster backing with black disk for iris; black line round about.

TECHNIQUE : Has been strengthened by pieces of wood plastered on inside.

PRESERVATION : Broken off clean round outline of face; right eyebrow broken; surface worn and colours gone.

BIBL. : *Journal d'entrée du Musée*, n° 30566; see also n° 33165.

33172. Back of female head. — Plaster. — 0 m. 215 mill. \times 0 m. 165 mill. (pl. XXIV).

The hair is drawn back in carefully arranged strands and fastened behind in an elliptical coil, the centre of which is perforated lengthwise to hold a pin. Painted black. Fragment of light green mantle at one side of coil.

33173. Head of young man. — Plaster. — Height 0 m. 22 c., length 0 m. 21 c. (pl. XXIV).

From a bust of same general type as the preceding. Inside of neck not quite closed in. On the lower part the plaster is thin and there are traces of cloth.

Head, as usual, rather short and flat behind. The hair is modelled in slightly curving lines and stands out a little round forehead. Slight beard and moustache, painted merely. Inlaid eyes like those of n° 33165, with brown glass irises; upper eyelids rather prominent. A mantle is draped round back of neck, not high up.

Light-coloured flesh; lips pink with black line between; hair black; beard represented by curly black lines, moustache by straight strokes; eyebrows also painted; eyelashes rendered by black strokes on lilac ground; black lines round eyes and top of eyeballs; drapery white (unless the colour has faded).

Remains of representation on mantle behind neck, painted in black lines and filled in with yellow. In the middle appears the top of a large disk and on each side is a vertical band with hieroglyphics (broken).

PRESERVATION : Broken through front of neck and through mantle behind; surface dirty.

33174. Head of a woman. — Plaster. — Height 0 m. 26 cent., breadth 0 m. 165 mill. — Balansourah (*Guide*) (pl. XXV).

From a bust like n° 33149. Modelled in plaster; inside covered with cloth; neck closed in.

Extremely narrow from front to back. The hair is arranged in sharp ridges and furrows, running from front to back, with parting in the middle; behind, it is wound together in a large flat coil; small curls round forehead (merely painted). Earrings like n° 33168. The eyes are made of thin transparent glass against a backing of white plaster with a black disk in the middle.

Flesh warm brown; hair black, with white line of parting; eyelids pink, lashes represented by black lines and thin vertical strokes; two red lines round throat; red border round back of neck.

PRESERVATION : Head broken off from rest of bust; surface worn and discoloured.

BIBL. : See n° 33165.

33175. Head of a woman. — Plaster. — Height 0 m. 23 cent., depth 0 m. 25 c. (pl. XXV).

From a bust like n° 33149; remains of cloth round inside of neck. There has been a mantle round back of head. Earrings consist of a vertical bar of gold with a pearl at each end and a gold fastening above; necklace has been composed of light green rectangular stones and round stones or pearls (white with light green outlines or shadows) joined by gold links. The hair is parted in the middle and waved to each side in strongly marked ridges and furrows, covering most of ears; there is a large coil behind, modelled over a previously made one of much smaller diameter; two small projections on each side of forehead (tiny locks). Inlaid eyes like those of n° 33174.

Flesh white; traces of pink on lips; hair black with gilded parting; black line round eyes with vertical strokes for eyelashes; light-coloured drapery.

PRESERVATION : Broken off round neck; part of hair-coil broken; surface worn in places, especially about eyes and hair; colours faded.

BIBL. : *Guide*, 1902, p. 280; *Guide*, 1903 (Eng. ed.), p. 367.

33176. Head of girl or young woman. — Plaster; marks of cloth on inside of neck. — Height 0 m. 20 cent., breadth 0 m. 145 mill. — Balansourah (*Guide*) (pl. XXV).

Wears hoop-earrings with pearls attached and has had drapery round back of head. Her hair is drawn down each side of forehead, covering tops of ears; behind, it is arranged in three diverging ridges; small straight tress in front of each ear. Eyes

like those of n° 33175; black line round about and vertical strokes to represent lashes. Flesh light red or pink; black line between lips and dark markings on ears; light-coloured drapery; no sign of gilding on earrings.

PRESERVATION: Broken off round throat and back of head; surface rather worn.

BIBL.: See n° 33165.

33177. Head of youth. — Plaster. — Height 0 m. 19 cent., breadth 0 m. 17 c. (pl. XXV).

Traces of conventional wig on each side of neck as on n° 33159. Thick curly hair round forehead, rather flatter on top of head; the small curls are rendered carefully as on n° 33160. Face fairly well modelled; dimple in chin; eyes merely painted.

COLOUR: The flesh has first been painted red and then gilded all over; black line between lips; hair black; eyes white with black iris and black line round about; no sign of painting on eyebrows. The wig has been represented as usual by various-coloured stripes between black lines.

PRESERVATION: Broken off round face and back of head; surface worn and dirty.

33178. Head of a boy. — Plaster. — Height 0 m. 185 mill., breadth 0 m. 13 c. — Balansourah (*Guide*) (pl. XXV).

There is a round hole in the plaster on each side; marks of cloth round edges. The head has not been much raised. Wig or mantle round back of neck, with black cross-hatchings behind. Necklace with pendants. Short hair with small, plaited side-lock above right ear. Childish face, fairly well modelled. Inlaid eyes of transparent glass against white plaster backing and black iris. Flesh light red; hair black.

PRESERVATION: Broken across neck and round back of head; left eye gone; surface worn and discoloured.

BIBL.: See n° 33165.

33179. Head of a boy. — Plaster. — Height 0 m. 20 cent., breadth 0 m. 10 c. — Balansourah (*Guide*) (pl. XXV).

Thin screen of plaster on inside of face and marks of cloth over whole of interior. Top of Egyptian necklace is visible across neck (cf. n° 33162). Short hair, freely modelled. Eyes painted and lids modelled.

COLOUR: Flesh light red; hair black; eyebrows and eyelashes rendered by black lines; iris black. Yellow border down each side of neck and across top of necklace; necklace ornamented with narrow stripes of various colours (indistinct). White background round back of head.

PRESERVATION: Broken round back of head and across front of neck; surface discoloured.

BIBL.: See n° 33165.

33180. Head of woman. — Plaster; marks of flat backing on inside. — Height 0 m. 225 mill., breadth 0 m. 16 cent. — Balansourah, 1893 (pl. XXV).

She wears hoop-earrings with three pearls or beads attached. Her hair is waved round forehead in regular but not strongly marked ridges and furrows, gathered together behind and carried forward over top of head in a broad band; small straight tresses round forehead; narrow white band round top of head. Inlaid eyes of transparent material against white plaster backing with black disk for iris; ring of black round iris on outside. Flesh pink; hair black.

PRESERVATION : Broken round outline of face and back of head; right eye gone; surface badly worn.

BIBL. : *Journal d'entrée du Musée*, n° 30547.

33181. Head of a woman. — Plaster. — Height 0 m. 275 mill., breadth 0 m. 195 mill. — Tounah, 1895 (pl. XXV).

From a bust of the earlier type, with marks of cloth round edges. The hair is parted in the middle and arranged round forehead in a massive arch of small ringlets coming down over front of ears; it is plaited behind and coiled round top of head; hole in middle of coil for hairpin. Remains of drapery round back of neck; hoop-earrings with three beads attached; long necklace (cf. n° 33130, pl. VIII). Slightly curved nose; lines across throat. The eyes are inlaid against a flat plaster backing; they consist of opaque white glass with black iris inserted; the lids are of glass. Remains of yellow on flesh; hair and eyebrows black (brown patch on top of coil); drapery pale lilac.

PRESERVATION : Front of head and neck is all that remains; right eye lost; plaster slightly broken about eyes; colours worn; rather dirty.

BIBL. : *Guide*, 1902, p. 178; *Guide*, 1903 (Eng. ed.), p. 365; *Journal d'entrée du Musée*, n° 31176.

33182. Head of woman. — Plaster; marks of cloth on inside of neck. — Height 0 m. 155 mill., breadth 0 m. 14 cent. — Balansourah, 1893 (pl. XXV).

A broad band of hair with pitted surface is drawn to each side of forehead, half covering ears; this is bordered below by a narrow strip from which small straight tresses hang at intervals. Traces of earring on left ear. Rather long face. Inlaid eyes like those of n° 33181.

Flesh yellowish white, in the present condition of the surface; traces of pink on lips and eyelids; hair black; black line round eyes and narrow black strokes to represent eyelashes.

PRESERVATION : Broken round top of head and through throat, the right ear being included in the missing portion; surface rather worn.

BIBL. : *Guide*, 1902, p. 278; *Guide*, 1903 (Eng. ed.), p. 365; *Journal d'entrée du Musée*, n° 30546.

33183. **Head of woman.** — Plaster and cloth. — Height 0 m. 205 mill., breadth 0 m. 19 cent. — Balansourah, 1893 (pl. XXVI).

From a bust like n° 33187. The plaster is very thin and there are remains of cloth all over the inside.

She wears hoop-earrings with beads attached and rose-wreath on top of head. Her hair is waved round forehead, leaving ears free, and there is a fringe of tiny straight tresses round forehead; remains of hanging lock on right side of neck. Low forehead, arching eyebrows, rather coarse mouth. Eyes merely painted.

Flesh white, but surface colour may have worn off; hair black; eyelashes rendered; wreath red. The back of the head has been ornamented in the Egyptian manner, but there is scarcely any trace of the representation; fragment of border.

PRESERVATION : Broken round back of head, right side of neck, across throat and through left cheek; top of wreath and tip of nose broken; surface worn and dirty.

BIBL. : *Guide*, 1902, p. 278; *Guide*, 1903 (Eng. ed.), p. 365; *Journal d'entrée du Musée*, n° 30553.

33184. **Head of woman.** — Plaster; remains of canvas on inside edge. — Height 0 m. 195 mill., breadth 0 m. 16 cent. (pl. XXVI).

The hair is arranged round forehead in two rows of small curls and there is a tuft of small tresses in front of each ear; on top of head it is only slightly modelled; it has hung down on each side of neck (perhaps in wavy tresses); the ears are free. Eyes merely painted; pronounced droop in middle of upper lip as on n° 33190; dimpled chin. She apparently wears hoop-earrings (not distinct). There is a rose-wreath on top of head, made of thin twisted pieces of plaster.

Flesh pale pink; black line between lips; hair black; eyes white with black iris; eyebrows, top of eyeball and eyelashes rendered by plain black lines; earrings left in colour of flesh; wreath pink.

There has been a representation at back of neck on a white  shaped space with black border a little way in from the edge : remains of scarabaeus with black body and wings rendered in black lines with light blue on the outer ends.

PRESERVATION : Broken round about face and through back of head; surface worn and dirty.

33185. **Head of woman.** — Plaster. — Length 0 m. 25 cent., breadth 0 m. 18 c. (pl. XXVI).

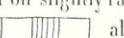
Thin plaster; traces of canvas inside on neck and back of head.

The hair is arranged round forehead in a fringe of small tresses which descends in front of ears but leaves them free; behind this it is drawn back to each side and straight tresses hang down on each side of neck; on top of head it is not modelled but merely painted. Eyes painted, not inlaid; small mouth and dimpled chin. She wears hoop-earrings, with three beads, and long necklace of same type as n° 33130. There is a wreath on top of head, stuck on solid, with gouged surface.

Flesh pale yellowish; lips and nostrils pink; hair black; eyes white with black iris and black line round about; narrow black line round top of eyeball; eyebrows black, cross-hatched; earrings dark (not distinct); necklace white and black.

PRESERVATION : Broken across neck and round back of head; the colouring is still bright but the surface is cracked and incrusted.

33186. Head of woman.—Plaster, with remains of canvas.—Height 0 m. 2/5 m., breadth 0 m. 175 mill. — Balansourah, 1897 (pl. XXVI).

The hair is waved round forehead, leaving ears free, and has hung down on each side; only slightly modelled on top of head. Nose of even thickness; no division in upper lip; dimpled chin; eyes merely painted. Hoop-earrings and necklace as on n° 33185. Flesh pinkish; lips pink with black line between; pink on nostrils; hair black; eyes white and black with black line round about; narrow line above eyeball; eyebrows black, hatched; earrings apparently dark but not distinct; necklace black and light-coloured. Representation on back of head on slightly raised, whitish background. All that remains is a border of this type  along top, in black lines, the squares being alternately greyish blue and light reddish brown.

PRESERVATION : Broken round face and back of head; cracked and worn.

BIBL. : *Journal d'entrée du Musée*, n° 31757.

33187. Head of woman.—Plaster.—Height 0 m. 295 mill., breadth 0 m. 18 c. — Tounah, 1895 (pl. XXVI).

The plaster is very thin and bears the impression of a cloth backing, except behind face. She wears chiton (with fold in the middle) and hoop-earrings with three beads attached; also an Egyptian necklace like that of n° 33130 (merely painted). Her hair is waved to each side of forehead; there is a fringe of small round curls in front and a bunch of small tresses at each end; behind the ears, which are left bare, long corkscrew locks hang down over neck. The front of her head is surmounted by a wreath of rose-petals. Face of conventional Graeco-Egyptian type; eyes merely painted; lines across throat.

Flesh and earrings yellow; colour of lips faded, black line between them; hair and eyebrows black; white of eyes yellow, iris black; black border round eyes, and light-coloured, more or less blue line round eyelids; wreath brown (originally red?); drapery brown with blue stripe down each side (?); necklace black and blue.

The back of head is partly covered by a disk with uraei and wings: ground white, disk red, inner end of wings blue with black cross-hatching, brown stripes along middle of wings; outlines and inner markings in black.

PRESERVATION : Edges broken all round; paint worn off in places and surface rather discoloured.

BIBL. : *Guide*, 1902, p. 278; *Guide*, 1903 (Eng. ed.), p. 365; *Journal d'entrée du Musée*, n° 31177.

33188. Head of a woman. — Plaster. — Height 0 m. 215 mill., breadth 0 m. 70 cent. — Balansourah, 1897 (pl. XXVI).

Fringe of small straight tresses round forehead and bunch in front of each ear; behind this the hair is drawn back as on n° 33185, and hangs down in formal tresses leaving the ears free; plain surface on top of head. Face of Graeco-Egyptian type with curving lips; nose very slightly curved; small chin; lines across throat. Eyes merely painted. She wears hoop-earrings with three beads and long necklace, the latter being merely painted. There is a wreath on the top of her head, made solid with pitted surface.

Flesh yellowish; lips pink with dark line between, and pink on nostrils; hair black; eyes white with black line round about, brown iris circumscribed by black line, and black pupil; narrow line round top of eyeball; eyebrows black, hatched; earrings not distinct; necklace black and light-coloured, the small squares being of latter shade; wreath pink.

The representation behind head has been on a yellow ground; light blue, black-edged stripe along top and down each side; below, remains of black lines.

PRESERVATION : Broken through neck and round back of head; mended break through tresses on each side; good deal of sand on surface; paint rather worn.

BIBL. : *Journal d'entrée du Musée*, n° 31756.

33189. Head of woman. — Plaster. — Height 0 m. 25 cent., breadth 0 m. 145 mill. — Balansourah, 1897 (pl. XXVI).

The hair is waved on top of head and has hung down in formal tresses on neck, leaving ears free; line of circular curls round forehead and bunch of small tresses in front of each ear. Rather Egyptian type of face; rounded cheeks; nose very narrow at top; pronounced division in middle of upper lip; lines across throat. Eyes merely painted. Hoop-earrings with three beads and long necklace. There has been a representation behind head.

Flesh yellowish; lips pink with black line between; pink on nostrils; eyes white and black with black line round about and narrow black line above eyeball; eyebrows black, hatched; earrings indistinct; necklace black and light-coloured as on n° 33188.

PRESERVATION : Broken through neck and top of head, only one tress of hair (on left side) being preserved; mottled surface; somewhat worn, especially about ears.

BIBL. : *Journal d'entrée du Musée*, n° 31758.

33190. Head of young man. — Plaster. — Length 0 m. 28 cent., breadth 0 m. 15 cent. — Balansourah, 1897 (pl. XXVI).

Probably from a bust of same type as n° 33191. The hair comes forward over forehead in straightish lines; eyes merely painted; rather full face; mouth of conventional type
Catal. du Musée, n° 33101.

with droop in middle of upper lip; slight ridge down front of throat. Trace of necklace at lower end of throat, merely painted and not in relief as usual.

Flesh white, but probably original colour is worn off; red line on mouth and red lines round nostrils; hair black; eyes white with black iris and black border; eyebrow rendered by plain black line.

PRESERVATION : Broken through neck and round back of head; worn in places, especially on top of head, and paint not well preserved.

BIBL. : *Journal d'entrée du Musée*, n° 31760.

33191. Head of youth. — Plaster. — Height 0 m. 16 cent., length 0 m. 30 c.
— Balansourah, 1897 (pl. XXVI).

Short curly hair, the top layer being put on over a ribbed surface not unlike the hair of n° 33190. Rather narrow face; straight nose, nearly in a line with forehead; scarcely any division in middle of upper lip; deep curve between underlip and chin; eyes merely painted; throat modelled naturalistically. Flesh light-coloured; lips have been red with black line between; red on nostrils; hair black; eyes white and black; plain black line round eyelashes and plain line for eyebrows.

He wears a conventional wig (only right side preserved) with black lines running down it (the colours between the lines having disappeared); below is a jackal lying to right, wearing disk, with scourge over back; painted in black and bordered above and below by a horizontal band (faded colour between two black lines); below, a band of vertical black lines alternating with vacant spaces (once coloured). There has been a representation behind head as on n° 33159, but nothing remains except the end of a large wing behind each ear; black markings and outlines, outer feathers green or blue, inner ones red (?). There is a necklace in relief (like the top of a chiton) between the ends of the wig : top row consists of a line of dot-rosettes in black; 2nd row, vertical stripes (colours faded) between black lines; 3rd row, slanting black lines.

PRESERVATION : Broken through chest, round left side of face and back of head; hair broken on right side of forehead; surface in very bad condition, worn and discoloured.

BIBL. : *Journal d'entrée du Musée*, n° 31759.

33192. Head of woman or girl. — Plaster. — Height 0 m. 235 mill., breadth 0 m. 17 cent. — Balansourah, 1893 (pl. XXVII).

From a bust like n° 33187. Thin plaster against a backing of stuccoed cloth and earth. Small female head. The hair is waved and there is a fringe of small curls round forehead; there have been long twisted tresses on each side of neck. She wears a rose-wreath on the top of her head, hoop-earrings with three beads, and long necklace (the latter merely painted). Poorly modelled face. The eyes are merely painted.

Flesh cream-coloured; mouth pink; white of eye same colour as flesh, iris black, touch of pink on lids; eyebrows and eyelashes rendered; earrings yellow, with touch

of green on beads (?); necklace black with green beads here and there; brown border down each side of hair.

The back of head is ornamented in the Egyptian style (see pl. XXVII). Round the top runs a border of blue and pink rectangles against a yellow background. On the right side of head (but not on the left) this border is outlined in black and there are three black lines between each pair of rectangles. Below is a fragment of a winged female figure holding up hands; her head is in profile to right but the rest of the figure to front; she wears bracelets and necklace, and there is a disk on her head. On each side are slight remains of other figures wearing disks, and between each pair is a vertical band, on one of which are some lines in imitation of hieroglyphics. Background brown and outlines in black; flesh pink and hair dark brown; disks and bands yellow; necklace yellow; wings green, pink, red; blue on wig of first figure to left.

PRESERVATION : Broken right round through neck and back of head, the tresses on right side of neck being in the missing portion; surface in good condition except that hair is slightly worn.

BIBL. : *Guide*, 1902, p. 280; *Guide*, 1903 (Eng. ed.), p. 367; *Journal d'entrée du Musée*, n° 30545.

33193. Head of a woman. — Plaster; remains of stuccoed cloth on inside. — Height 0 m. 29 cent., breadth 0 m. 18 cent. (pl. XXVII).

Traces of drapery on bosom; hoop-earrings with two beads attached. The hair is waved to each side of forehead, and two rows of twisted tresses hang down on each side of neck; small curl in middle of forehead; lines across throat; eyes merely painted.

Flesh white; lips pink; pink on nostrils and in corners of eyes; hair black; eyelashes represented by black dots; hoop of earring gilded; drapery brown with green spots. Back of head is decorated in the Egyptian manner. On the top is a winged disk: yellow ground, black outlines; streaks of blue, brown and white (mixed up and indistinct); part below disk light brown. Below this is a border shaped thus ; yellow background, black outlines, rectangles blue and brown alternately, with white centre. Traces of a strip of blue round back of head and down outside of tresses.

PRESERVATION : Broken round back of head and across top of bosom; mended break through throat and left earring; surface rather discoloured.

BIBL. : *Guide*, 1902, p. 280; *Guide*, 1903 (Eng. ed.), p. 367.

33194. Head of a woman. — Plaster. — Height 0 m. 185 mill., breadth 0 m. 155 mill. — « Saisi par le mamour du Markaz de Minich et envoyé au Musée », September 1897 (pl. XXVII).

Marks of cloth inside round edges but not against back of face. Nose rather narrow at top; dimpled chin. She wears hoop-earrings with three pearls and long necklace. Her

hair is parted in the middle and waved obliquely; there is a bunch of small tresses in front of each ear, and behind there are remains of long corkscrew locks as on n° 33187.

The eyes are inlaid; opaque white glass with black iris and lids of dark blue glass. Remains of black on hair and of yellow on the line of parting; rest of colouring has disappeared.

PRESERVATION : Face and top of head are all that is left; surface weathered; setting of eyes a little damaged.

BIBL. : *Guide*, 1902, p. 278; *Guide*, 1903 (Eng. ed.), p. 365; *Journal d'entrée du Musée*, n° 31971.

33195. Head of young man. — Plaster. — Height 0 m. 16 cent., breadth 0 m. 16 cent. — Balansourah (*Guide*) (pl. XXVII).

Hair brushed down on forehead like that of n° 33190 and encircled by a laurel-wreath.

Eyes made of thin transparent glass against white plaster backing with black disk for iris. Traces of gilding on face and wreath, over brown ground; black line round eye.

PRESERVATION : Broken off from rest of bust; mended break through top of head; cheeks broken; surface ruined.

BIBL. : *Guide*, 1902, p. 270; *Guide*, 1903 (Eng. ed.), p. 356.

33196. Head of a man. — Plaster. — Height 0 m. 22 cent., breadth 0 m. 18 c. — Balansourah (*Guide*) (pl. XXVII).

Of same type as n° 33195. Bearded man with short but fairly thick hair brushed forwards. Beard and moustache are modelled as well as painted. Inlaid eyes like those of n° 33194, but lids merely painted. Remains of black paint on hair, but other colours worn off.

PRESERVATION : Head broken off from rest of bust; mended break through upper part of face; left eye lost; surface in very poor condition.

BIBL. : *Guide*, 1902, p. 270; *Guide*, 1903 (Eng. ed.), p. 356.

33197. Head of girl. — Plaster. — Height 0 m. 16 cent., breadth 0 m. 14 c. — Balansourah (*Guide*) (pl. XXVII).

The face is of a common Graeco-Egyptian type; sharp nose, extremely narrow at top; small mouth projecting downwards; small chin; ears placed very high. Top of head is extremely flat and clumsily modelled on; the hair is parted in the middle and brushed back to each side; row of small straight tresses round forehead. She wears a rose-wreath and ball-earrings. Tool-marks on face.

Hair black, wreath pink, rest of colours gone.

PRESERVATION : Broken off round throat and back of head; wreath broken; surface worn.

BIBL. : *Notice*, 1895-1897, p. 344; *Guide*, 1902, p. 270; *Guide*, 1903 (Eng. ed.), p. 356.

33198. Head of boy. — Plaster. — Height 0 m. 185 mill., breadth 0 m. 15 cent.
— Balansourah (*Guide*) (pl. XXVII).

Face of same type as n° 33197. Hair modelled in curly locks lying flat against skull.

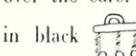
Above each temple is a piece of broken surface to which some projecting object has been attached, and there is also a projection on top of head (broken off short) : like the wings and plume of Hermes.

Remains of pink on face; hair black; black lines about eyes, nostrils and mouth.

PRESERVATION : Broken round chin and back of head; projecting attributes broken; surface discoloured.

BIBL. : Same as n° 33197.

33199. Female head. — Plaster. — Height 0 m. 20 cent., breadth 0 m. 155 m.
— Meir, 1893, if identical with *Journal* n° 30300; Balansourah according to *Notice* (pl. XXVII).

Upward-curving lips and sharp chin. The hair is arranged in ridges and furrows (running across head) with parting in the middle; it comes down half way over the ears. She wears earrings of this form, not modelled but merely outlined in black . The eyes, which are inlaid against a flat plaster backing, are made of opaque white material with iris of brown glass and small pupil of blue glass.

COLOUR : Flesh smooth white; lips pink; pink on nostrils and in corners of eyes; hair and earrings black; eyebrows brown; eyelashes rendered by a grey line and vertical strokes in brown.

TECHNIQUE : Modelled in plaster and strengthened behind with pieces of wood; impression of cloth all over inside.

PRESERVATION : Face and top of head broken off from rest of mask; left eye lost; surface chipped and worn in places.

BIBL. : *Notice*, 1895-1897, n° 1316; *Guide*, 1902, p. 278; *Guide*, 1903 (Eng. ed.), p. 365; *Journal d'entrée du Musée*, n° 30300 (?).

33200. Small male head. — Plaster. — Height 0 m. 185 mill., breadth 0 m. 13 cent. (pl. XXVIII).

Impression of cloth round inside of neck, but not on inside of face.

The hair is brushed forward in slightly curving lines. Dimple in chin. Prominent eyes, composed of opaque white material with black iris. Surface colour worn off; traces of black on hair, and black line round eyes.

An Egyptian wig hangs down on each side of neck and covers back of head, curving forward over the top. There are traces of red stripes down the sides, but the representation on the back is almost completely obliterated.

PRESERVATION : Broken round back of head and through front of neck; surface worn.

33201. Small male head. — Plaster. — Height 0 m. 18 cent., breadth 0 m. 155 mill. — Balansourah, 1893 (pl. XXVIII).

Impression of cloth all over inside of plaster.

Hair is brushed over forehead in straight lines; straight eyebrows; sharp nose. The eyes are merely painted, and their inner corners are placed very low. Flesh yellow; hair black; eyes white and black.

The back of head has been painted in the Egyptian manner; fragment of winged disk in pink and blue upon a white ground, outlines and inner markings being in black.

PRESERVATION : Broken round chin and top of head.

BIBL. : *Journal d'entrée du Musée*, n° 30548.

33202. Mask of a man. — Plaster. — Height 0 m. 225 mill., breadth 0 m. 155 mill. — Balansourah, 1893 (pl. XXVIII).

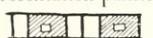
Face of a bearded man; arch of fairly thick hair round forehead; downward-curving eyebrows; hollow between forehead and top of nose. Flatter than usual. Flesh pink, hair and eyebrows black, eyes white with black iris, eyelashes represented by black line.

PRESERVATION : Broken all round; large break on each side and mended break through top of face; slightly worn.

BIBL. : *Notice*, 1895-1897, n° 1316; *Guide*, 1902, p. 278; *Guide*, 1903 (Eng. ed.), p. 365; *Journal d'entrée du Musée*, n° 30551.

33203. Mask of a man. — Plaster; remains of stuccoed cloth on inside. — Height 0 m. 20 cent., breadth 0 m. 17 cent. — Balansourah (*Notice*) (pl. XXVIII).

Short hair, low forehead with horizontal wrinkles, short beard and moustache. Flesh light red, lips pink, hair black, eyes white with black iris. The hair is modelled, but the beard is merely represented by black cross-hatching over the red surface; eyebrows and eyelashes rendered by black strokes; faint line round top of eyeball.

There is a band of light purple over top of head and beyond this a yellow background on which is a fragment of some representation painted in various colours with black outlines. The border is of this form .

PRESERVATION : The head is broken off from rest of mask; worn in places.

BIBL. : *Notice*, 1895-1897, n° 1316; *Guide*, 1902, p. 278; *Guide*, 1903 (Eng. ed.), p. 365.

33204. Mask from a mummy. — Plaster. — Height 0 m. 225 mill., breadth 0 m. 14 cent. — Meir, 1896 (pl. XXVIII).

Marks of cutting on surface; impression of cloth all over inside. Apparently the head of a woman. The hair is parted in the middle and brushed to each side, and there

has been a wreath over top of head; remains of long tress on right side of neck (?). Eyes have been inlaid; remains of glass eyelids. Incised line on eyebrows. Hair has been black; trace of gilding on flesh.

PRESERVATION : Broken away round face and top of head; eyes have fallen out; colour worn off.

BIBL. : *Guide*, 1902, p. 278; *Guide*, 1903 (Eng. ed.), p. 365; *Journal d'entrée du Musée*, n° 31574.

33205. Head of man. — Plaster. — Height 0 m. 25 cent., length 0 m. 31 cent., breadth 0 m. 23 cent. — Balansourah, 1897 (pl. XXVIII).

From a narrow bust of thick plaster with marks of cloth all over inside; front part of head apparently solid.

Head of bearded man with thick curly hair; beard and moustache slightly modelled; eyebrows rendered by broad blue-black lines. Inlaid eyes of opaque white material; the right iris is inlaid, the left is merely painted. Black line round eye and vertical strokes for lashes. Drapery round back of head.

Hair black; traces of brown on ears, lips and nostrils; rest of surface white, whether originally so or weathered.

PRESERVATION : Broken off short across neck; perhaps touched up.

BIBL. : *Journal d'entrée du Musée*, n° 31761.

33206. Bust of young man. — Wood and earth, stuccoed. — Height 0 m. 30 c., length 0 m. 58 cent., breadth 0 m. 20 cent. — Meir, January, 1893, according to *Journal*; Balansourah according to *Notice* (pl. XXIX).

The right hand holds a rose-wreath against breast, the left lies flat a little lower down; nails indicated but not finger-joints. He wears white chiton and white mantle draped round back of head and fastened together on breast, covering part of left side; there is a lilac stripe down each side of chiton with a row of white strokes across top and some wavy white lines above left hand; left side of mantle decorated with a lilac swastika. Short hair; slight beard and moustache, merely painted; small tuft of hair below lip; rather flat eyes; slightly hooked nose.

CONSTRUCTION : The lower part consists of several boards pegged together; the hands are made of wood, attached separately, but the rest of the modelling on the chest is done in sandy earth. The head is largely made of wood, like that of n° 33207, but a good deal of the modelling is done in sandy earth, especially on the back portion; it is hollow and there is an opening below. The hands and face are covered with tightly stretched cloth, and the whole surface (including under-side) is coated with stucco, on which the colours are applied.

COLOUR : The flesh is gilded, the gold leaf being applied over a red ground which shows through in places, especially about ears, eyes, nostrils, lips and round outline of

neck and hands. Hair black; white of eye white, pupil black, iris grey with black outline; eyelashes represented by vertical strokes. For drapery see above; wreath pink, green ends with pink bands round them and two yellow lines below.

PRESCRIPTION : Complete, but surface is broken a good deal all over; traces of cloth attached round the edges.

BIBL. : *Notice*, 1895-1897, n° 1317; *Guide*, 1902, p. 278; *Guide*, 1903 (Eng. ed.), p. 366; *Journal d'entrée du Musée*, n° 30297.

33207. Bust of man. — Wood, cloth and stucco. — Height 0 m. 265 mill., length 0 m. 60 cent., breadth 0 m. 22 cent. — Balansourah (*Notice*) (pl. XXIX).

Bust of a young man lying with head propped up. His right hand holds a roll against his breast, his left lies flat a little lower down; nails indicated but not finger-joints. He wears a chiton, and a mantle is draped round back of head and over left side of bust, the folds of the drapery being rendered. Beardless face with short hair, rather low forehead, and no mark in middle of upper lip.

The chest is made of five strips of wood pegged together, the hands being added separately. The head is hollow and is composed of several thick pieces of wood neatly joined; there is a round opening in the boards at the base of neck. The mantle round back of head is also made of several pieces, the lowest part consisting of a quite thin strip curved into a semi-circle.

The modelling is done almost entirely on the wood itself. After the modelling the greater part of surface has been covered with a tightly stretched cloth: hair, ears and part of mantle behind are, however, left uncovered, and so also hands and roll. The surface then received a coat of stucco, both upper side and under-side with exception of the hair, and on this the painted decoration was finally applied. The flesh is gilded; traces of red below the gilding here and there, especially on ears and hands. The roll is also gilded in the same way. The hair is painted black, the colour being applied directly to the surface of the wood; eyebrows and eyelashes black (over gilded surface). Colours of drapery scarcely recognizable, but chiton seems to have been lilac with a pink stripe down each side. Inlaid eyes of opaque white material with iris of black glass.

PRESCRIPTION : In wretched condition; surface broken, rotten, and rubbed bare in places; pieces wanting from back of head and both sides of bust; left eye gone (remains of glue in the cavity).

BIBL. : *Notice*, 1895-1897, n° 1318; *Guide*, 1902, p. 278; *Guide*, 1903 (Eng. ed.), p. 365.

33208. Bust of a man. — Wood and plaster. — Length 0 m. 72 cent., height 0 m. 26 cent., breadth 0 m. 30 cent. (pl. XXIX).

The lower part, which is of the usual convex shape, is made of boards pegged together, the hands and drapery being modelled in plaster in low relief. The surface along

the middle is of stuccoed canvas, but there are no traces of canvas at the sides. The boards are of irregular length and breadth. There are two holes on each side at the lower end. The head is made of blocks of wood pegged together and covered with a thick coat of plaster on which all the modelling is executed; the wood is merely a rough core.

The head is raised; right hand lies on breast, holding a wreath (?); the left is lower down. Drapery consists of chiton and mantle. The chiton is white with a pink stripe down each side; round the top are two reddish lines (with two vertical pink lines between them at right side), and lower down is a similar band with reddish edges (crossing the pink stripe on the right side); traces of wavy red lines on right side below end of mantle. The mantle is draped round back of head and hangs down on each side. In front it is white with reddish edges; along right side are traces of three gilt letters (CAP?), and lower down are two horizontal pink stripes, dark-edged, with a pink swastika between them. A portion of the mantle preserved on right side of head has a reddish brown surface covered with black dots, and in one place is a small yellow circle surrounded by yellow spots. He wears a gilded laurel-wreath on his head.

Poor style. Long narrow ear; short black hair; slight beard and moustache, not modelled but merely painted in black and brown lines on a slightly darker surface than rest of face. Light pinkish flesh-colour. Straight lips with red line between, and red on nostrils. Eyelids coarsely modelled and eyes merely painted; white with black pupil and black and reddish iris; pink at corners; black line (with reddish shadows) round about, and eyelashes of same colour; eyebrows also similar, rendered by cross-hatched and curving lines. Hands of same colour as face, with red outlines. The object in right hand is red, covered with spots of gilding and of black; green lines on one side (leaves?).

PRESERVATION: In very bad condition; left side of head and shoulders and lower part of back of head broken away; small board on right side of head disjoined; left eye, left hand and part of right hand gone; cracked, broken and worn all over.

BIBL.: *Journal d'entrée du Musée*, n° 36244.

33209. Bust of a woman. — Wood and earth, stuccoed and painted. — Length 0 m. 41 cent., breadth 0 m. 38 cent.; length of face 0 m. 155 mill., breadth across shoulder-tresses 0 m. 26 cent. — Balansourah, 1897 (pl. XXIX).

The bust is convex and seems to have formed the upper part of the coffin-lid. It is composed of fairly thick boards (seven of which are preserved) pegged together at both ends by wooden pins driven diagonally. The upper end of the boards has been fastened down (on to rounded end of coffin) by a row of pins. The head is carved of wood and pinned on, the pins being sharp-pointed and projecting on the under-side. The lower parts of the modelling (drapery and ends of hair) are merely applied in

Catal. du Musée, n° 33101.

sandy earth. The whole surface has then received a thin coat of stucco over which the colours have been put on.

The arrangement of the drapery is difficult to follow. There is a sort of arch round back of head, purplish-coloured with black outline, which perhaps represents a mantle; it seems to have been drawn over the shoulders, covering part of left side; on the left side is an ornament (see illustration), pink with black outlines. The drapery in front (chiton) is pink with black outlines, and there has been a blue, black-edged stripe down each side. Outside the drapery the surface of the boards is painted light red, and the upper end of the lid is coloured yellow.

The head is carved in a rather barbarous style; smiling mouth without any division in upper lip; roll of fat below chin. The eyes are modelled and painted. The hair is parted in the middle and waved to each side, covering ears and hanging over shoulders. Bar-earrings with two pendants.

Flesh creamy white with light pink shading round outlines, round eyes, and on wrinkles under chin; mouth, nostrils and dimple in chin light red and pink; hair black with white parting and row of black dots round outlines; eyebrows represented by thick black lines and eyelashes by narrow strokes; iris black, and black line round eye; earrings yellow with creamy white pearls.

PRESERVATION : Boards broken off on both sides; drapery badly injured.

BIBL. : *Guide*, 1902, p. 270; *Guide*, 1903 (Eng. ed.), p. 356; *Journal d'entrée du Musée*, n° 31765.

**33210. Bust of a man. — Plaster. — Height 0 m. 32 cent., length 0 m. 59 c.
— Kom-el-Ahmar, 1903⁽¹⁾ (pl. XXX).**

Of same type as n° 33145, made entirely of plaster; inside of neck closed over; hole on each side.

The deceased reclines in the usual attitude, with hands laid on breast, right above left. The fingers are straightened and the thumbs extended; nails modelled, but joints not represented. The right hand holds a rose-wreath (made in usual way of small twisted sheets of plaster), and a small branch, painted merely, lies above left hand. He wears a white chiton with yellowish stripe down each side and yellowish brown edging at top, and a white mantle with similar edging in front is draped round back of neck and shoulders; the mantle is decorated with a yellowish⁽²⁾ swastika on each side, and there is a large representation behind (see below).

The head is well executed. He has short hair, slightly modelled, and slight beard and moustache, merely painted. The head is very broad behind the ears; lower part of face is narrow; small closed lips, dimple in chin. The eyes, which are not inlaid, have impressed pupils.

⁽¹⁾ N°s 33210-33213 are said in the *Journal* to come from Sheikh Abadeh (Antinoopolis). The provenances given above, Kom-el-Ahmar (near Minieh) for n°s 33210-33212 and Tounah for n° 33213, were noted down by me when the objects were brought to the Museum and are probably correct.

⁽²⁾ Slight traces also of pink; not certain what the original surface colour has been; so also in case of stripes on chiton.

Flesh reddish brown; red between lips; hair painted black; beard and moustache in black lines over flesh colour; iris black and eyelashes represented by black strokes on a white ground; black line round top of eyeball; for drapery see above; the wreath is yellowish, with traces of pink which may originally have been the surface colour; remains of blue also at lower end; the branch is in white and yellowish tones.

The representation on the mantle behind neck consists of a bird with long erect neck standing to front with wings outspread and head turned to right. It is painted in dark brown lines, not in the conventional Egyptian style. Indistinct object or ornament below in brown and red. The scene is bordered by two red lines, following curve of mantle round top; on the inner side of these again is a chain of carelessly sketched festoons in red. The surface on which the bird is drawn has been prepared with a light-coloured, brownish wash, and there is a similar wash about the festoons and between the border lines.

PRESERVATION : In comparatively good condition; break through corner below fingers of left hand; surface a little worn in places, especially round foot of mantle, and the colours here and there are worn or faded.

BIBL. : *Journal d'entrée du Musée*, n° 36479.

33211. Bust of a boy. — Plaster. — Height 0 m. 33 cent., length 0 m. 60 c.
— Kom-el-Ahmar, 1903 (pl. XXX).

Of same type as n° 33210, made entirely of plaster; inside of neck closed up; hole on each side.

Broad, boyish face, well modelled, with short hair and turned-up nose; the head is very short and flat behind; the eyes, which are merely modelled in the plaster, have impressed pupils; the hair is rendered by short impressed strokes; line across throat. He wears a laurel-wreath round his head, painted merely. A chlamys, which is fastened against right shoulder by a large brooch⁽¹⁾, covers his chest and is draped round his head in the usual way; the arms are not shown. The brooch consists of a large disk, in the centre of which is the bust of a youthful god, to front, with curly hair, indistinct crown and chlamys; impressed line round edge and ring of small holes on inner side of this; below, a row of three round studs.

COLOUR : Flesh pink; red between lips and on nostrils; remains of pink on hair and of darker colour above; brown line round top of eyeball; colour of wreath not clear (green?); the drapery has probably been white for the most part, but there are traces of pink in the loop below brooch; brown spots behind neck, probably the remains of some representation. The brooch is gilded; gold leaf over yellow ground; traces also of pink?

PRESERVATION : Drapery much broken but nearly entire; colours badly preserved except the pink on flesh.

BIBL. : *Journal d'entrée du Musée*, n° 36480.

⁽¹⁾ The brooch had not been stuck on when the photograph was made and is unfortunately not shown in the illustration.

33212. Head of a woman. — Plaster. — Height 0 m. 24 cent. — Kom-el-Ahmar, 1903 (pl. XXX).

From a bust of same type as the preceding; opening on inside of neck with remains of two bands of fine cloth crossing at right angles.



The hair is parted in the middle, drawn to each side in narrow ridges and furrows, leaving the ears free, and fastened in a flat coil round back of head; there is a fringe of tiny tresses round forehead, and three rather larger ones hang in front of each ear. The face is fairly well modelled : the eyes are not inlaid, the pupils being rendered by slightly impressed marks.

Earrings consist of small ring with indistinct pendant (like n° 33150?); necklace of broad gold chain with disk and round stud in front. Mantle round back of head with hawk behind in black lines as sketched.

COLOUR : Remains of yellowish flesh-colour on right ear and here and there on face; hair black, fringe round forehead yellowish brown; traces of black on eyebrows and iris; eyelashes rendered by black vertical strokes; remains of pink round eyes and on lips; chiton pink; remains of gold leaf on necklace.

PRESERVATION : Broken across neck; surface cracked and in poor condition.

BIBL. : *Journal d'entrée du Musée*, n° 36481.

33213. Head of a woman. — Plaster. — Height 0 m. 22 c., breadth 0 m. 19 c. — Tounah, 1903 (pl. XXX).

The hair, which comes down low over the forehead, is parted in the middle and drawn down on the cheeks, ending in a small curl on each side; behind, it has hung in a mass over neck, leaving the ears free; slight flutings down back. The eyes are of opaque white glass with black iris. The modelling of nose and mouth is very wooden.

COLOUR : Hair and eyebrows black; lips and nostrils red; traces of pink here and there on flesh.

PRESERVATION : Broken round outline of face and through back of head; top and back of head plastered on; perhaps touched up here and there (?); in poor condition.

BIBL. : *Journal d'entrée du Musée*, n° 36482.

33214. Mummy of a boy with portrait painted on canvas. — Length 0 m. 83 c., breadth 0 m. 22 cent. — Fayoum (pl. XXXIII).

Covered with tape bandaging arranged in a rhombic pattern with the usual gilded studs in the middle of the lozenges. Portrait painted on a sheet of canvas fastened over the head of the mummy. Remains of stuffing visible at feet.

PORTRAIT : Head of young boy with face turned to front from his right; wears white drapery with purple stripe down right shoulder; short hair; pink complexion. Light-coloured background.

PRESERVATION : Bandages all loose and scarcely any left round portrait. Portrait itself in very bad condition; large tear on left side of forehead, colours largely gone and details indistinct.

BIBL. : *Notice*, 1895-1897, n° 334; *Guide*, 1902, p. 272; *Guide*, 1903 (Eng. ed.), p. 359.

33215. Mummy of a boy with gilded plaster covering and painted portrait. —
Length 1 m. 08 cent., breadth 0 m. 38 cent. (pl. XXXI).

The front and sides of the wrappings are covered with a layer of stucco, and on the front of the head is an open space in which a portrait, painted on a thin panel of wood, has been inserted. The stucco was first painted red all over and the front was then gilded (with gold leaf as usual). Arms and upper part of drapery are modelled in low relief, while back of head and lower part of body are covered with impressed ornamentation, chiefly in the Egyptian style.

Almost nothing of the panel portrait is left; remains of the usual light grey background; corners rounded.

The arms are laid against the breast; the right is sharply bent and the hand holds a bunch of grapes (rendered without detail); the left hand, which lies lower down, holds a small bird; neither hand is closed. The drapery is modelled naturalistically and does not cover the arms.

IMPRINTED ORNAMENTATION ROUND HEAD : The portrait is framed by a laurel-wreath, bordered on the outside by a plain line. Beyond, a zigzag line between two plain ones. Beyond this, on top and back of head, is a female deity kneeling to right, with wings and arms outstretched and a plume in each hand. She wears disk, short coiffure, and necklace; the drapery is not indicated. Inner part of wings cross-hatched, outer part consists of three rows of feathers. There is a vertical band above each wing; the one on the right is filled with a zigzag line, the other contains a few indistinct signs. Remains of lines above right wing, but this part is broken. Remains of a floral device at each end



IMPRINTED ORNAMENTATION ON BODY : Below left elbow is a similar floral device and below right a cup with horizontal bands. There have been other designs beyond, but the plaster is broken. The space below is divided into friezes, each of which is bordered above and below by two impressed lines. The subjects are as follows :

1. In the centre a female figure like the one above, kneeling to right with wings extended and plume in each hand. Her headdress is of this form

zontal lines on it. Beyond on the left is a jar (horizontal lines) and beyond that are remains of a standing mummy-figure as in next frieze.

2. In the centre, standing to right, is a bier of the ordinary lion-type, on which lies a small mummy wearing wig and cross-hatched wrappings. Behind the bier Anubis stands to right, laying right hand on mummy and holding out a cup in left; he wears disk, wig, necklace, and drapery (see illustration). Below bier stands a high jar. Above on the left is a vertical band of hieroglyphics (indistinct). On left of couch a mummy-figure stands to right, holding long papyrus-sceptre erect in front of him; he wears disk, wig, and wrappings with flap in front; pendant lines on body and lines round ankles. To left again are remains of a similar figure holding some object with three long hanging ends. On right side of bier there has been a similar figure with sceptre.

3. In the middle two figures stand facing each other, holding a large object, apparently in the folds of their drapery (see sketch). On the left side a man stands to right holding long *was* sceptre erect with both hands; his drapery is fastened round his waist in the priestly manner. Beyond him is a lotus or papyrus, erect; an uraeus is twined round the stem, its neck rising above the top and its head stuck forward. Remains of another similar figure on right side.



The feet are shown below the friezes; bare; nails and joints indicated. Between them is a curving spray with leaves and twigs. The part on each side of the feet is broken.

PRESERVATION : Almost whole of panel destroyed; stucco much broken, especially round the sides.

BIBL. : MASPERO, *Guide*, 1883, p. 374, n° 5608.

33216. Mummy of a girl with gilded plaster covering and panel portrait. — Length 1 m. 07 cent., breadth 0 m. 37 cent. — Hawara, Petrie's excavations, 1888 (pl. XXXI).

The wrappings are covered with stucco, fairly thick in front where the modelling is. The surface was painted red (or red in front and pink behind) and the front was then gilded all over. Panel portrait inserted as on n° 33215. Until lately the body was covered with canvas wrappings : these have now been removed (1903) in order to show the designs on the stucco. The decoration is of the same type as on n° 33215 but more careful and elaborate. The mythological scenes are not merely drawn in impressed lines but are modelled in low relief, and the surface is ornamented with incrusted gems.

PORTRAIT.

Painted on a thin panel of wood which is rather warped; otherwise in fine preservation. The head is to front, more of left side being shown. She wears fairly light purple

drapery with black gold-edged stripe down right side. Earrings consist of two pearls, one above the other, with gold connection. Elaborate necklace in several rows : 1. pearls with small gold squares between; 2. squares of dark green stone with gold setting; in the middle of this row an ornament , purple with gold setting, surrounded by pearls with gold links; 3. small gold squares, touched with purple; 4. dark green beads connected by small gold squares; white pearl below in the middle. Below necklace hangs a large chain, gold and purple, with a round pendant in the middle consisting of a gold rosette surrounded by gold lozenges. The back hair is confined by a broad gold diadem, the two ends being connected in front by a chain (gold and purple) with ornament in the middle as shown; dark green and purple gems with gold setting, gold dots in the corners. There is a fringe of curls round forehead and below left ear is a tuft of hair from which hang two purple ribbons. Thick arching eyebrows; nose somewhat curved; rather fleshy throat.

TECHNIQUE AND COLOURING : The usual wax medium is employed. The colours are put on thick, presenting a rough, broken surface, and are worked up here and there with hard point. Warm brownish flesh with lights on middle of face and dark shadows below mouth and chin. Hair black, with brown shadows on forehead. Brown eyes; purple shadows round about; upper eyelashes rendered by short strokes emphasized with hard point. For drapery and jewellery see above; purple shadows about necklace, pink on earrings. Gilded background.

GILDED STUCCO ORNAMENTATION.

The arms lie against bosom, hands flat and fingers slightly apart : in the right is a wreath and in the left a bunch of three ears of grain. The modelled drapery consists of a fringed mantle with knot between the breasts and probably a chiton underneath; no sleeves apparent. The panel portrait is framed by a laurel-wreath, bordered on outside by two raised lines and on inside by a raised line and dot moulding. In the middle of wreath, just above top of head, is a small Isiac crown, corn-ears (?), cow's horns, and plumes; the disk is represented by an elliptical glass gem, convex-faced and with red, white, black strata. Gems of glass and stone (green, blue, black, red, variegated) are inlaid at intervals round the wreath; flat or convex, elliptical or rectangular with bevelled sides. The lowest on the left side of head (elliptical, flat-faced red stone) bears an intaglio design : youthful head to right with fringe of curls and indistinct emblem like *pshtent*; apparently holds up right hand towards face; uncertain object behind : perhaps a head of Harpokrates. The armlets are rope-shaped and have had elliptical gems in front. Similar bracelets with various glass gems inlaid in front : in the middle a blue lozenge; at each end an elliptical gem with red, white and black strata; on each side two small globes of transparent green. Ring on third finger of right hand with convex blue gem; rings on third and fourth of left with gems of red, white and black strata, the one on the third finger being worn above the joint. Below bosom is a large elliptical blue gem with flat face and on

each side of it a green, pear-shaped one. On the right side of bosom beyond the arm is a figure of Osiris seated on a throne to right and holding scourge in each hand; head-dress of ram's horns and tall cap with disk in front; drapery cross-hatched round shoulders; lines round breast; long plinth with impressed vertical lines. Above his head is a convex, elliptical gem of transparent green glass. On the left side of breast, which is much broken, are remains of a corresponding plinth and a foot; above the foot is a lotus-shaped vessel on a stand. There is a setting for a square gem (lost) below left elbow.

Three friezes of mythological scenes below breast, bordered by horizontal bands:

1. In the middle a winged goddess kneels to right, with wings and arms stretched straight out, holding a plume in each hand; short coiffure, necklace and usual drapery fastened below the bosom; crown of cow's horns and disk (?) surmounted by . The disk is filled in by an engraved gem of red stone, flat-faced and elliptical: in the centre a vessel or table , surmounted by two erect corn-ears with a twig (?) standing slantwise on each side; on each side of this a bird stands (in profile inwards) on the top of a *cornucopiae*. On the left side of the scene a male figure stands to right, one leg advanced, holding out hands (one raised and the other lowered): he wears disk, short wig, loin-cloth, perhaps also drapery on chest. There was probably a similar figure on the other side, but this part is destroyed. Below the wings are four lotus-shaped vessels, the two outer ones on rectangular stands. Above the wings four vertical bands with zigzag lines for hieroglyphics.
2. In the middle a bier of the usual lion-form, to right, and a small mummy lying on it. Behind, Anubis stands to right, holding up vessel in left and touching mummy with right hand: he wears disk, wig, chest-drapery and loin-cloth. At head and foot of couch stand Horus and Thoth, holding out hands like the figure above: the former wears crown of two plumes and the latter ram's horns and tall cap; wigs and drapery like Anubis. On the left side a mummy-figure stands to right, wearing disk, wig and wrappings with flap in front. Between him and Thoth is a vertical band with indistinct strokes. On each side of the head of Anubis a flat-faced gem, the elliptical one blue, the square one dark red.
3. In the middle two figures as on n° 33215 with similar object between them; above, a white elliptical gem, convex. On each side a figure as on n° 33215, holding *was* sceptre. On the left again a hawk-headed mummy, wearing *psheat*, wig and usual drapery, stands to right; the right side is broken.

Below the mythological friezes the feet are represented in plain sandals and rope-shaped anklets with blue gems in front, elliptical and flat-faced. Between the feet a spray as on n° 33215. Beyond right foot a standing mummy of usual type, wearing disk, and remains of a similar one on the other side. The whole of the gilded decoration is surrounded by two impressed lines.

At the lower end of the mummy a disk of thin bronze has been inserted among the outer wrappings; no design apparent on the side exposed; rather oxidized; diameter 0 m. 055 mill.

PRESERVATION : Much damaged on left side, the stucco being broken off and the wrappings worn; broken elsewhere also round the sides; in front many small pieces of plaster have flaked off and some of the gems are lost; gilding injured by resinous matter from the outer wrapping; panel portrait in very good condition.

BIBL. : Presumably the mummy which is described in PETRIE, *Hawara, Biahmu and Arsinoe*, p. 17 and said to have been left at Bulak; part of jewellery sketched on pl. XI, AB. *Notice*, 1892-1897, n° 337; *Guide*, 1902, p. 275, n° 337; *Guide*, 1903 (Eng. ed.), p. 361, n° 337; *Journal d'entrée du Musée*, n° 28436.

33217. Mummy of woman with portrait painted on wood. — Length 1 m. 58 c., breadth 0 m. 41 cent. — Hibeh, 1903⁽¹⁾ (pl. XXXII).

Sheeted in cloth like n° 33218; the top is almost flat and the whole figure rather square-cut; feet stick up as usual; opening with doubled-over edges for insertion of the wooden portrait.

On the front of the canvas covering is a representation of the deceased lying outstretched; the rest of the surface, round back and sides, is painted red. The head, which is painted on the inserted panel, is stretched forward from her right. With her right hand she holds against her bosom a partly gilded wreath (pink, red and whitish?) with light-coloured ribbon-ends, the fingers being rather loosely spread; the left lies farther down and holds a light-coloured bunch of stalks with some gilding above the hand; the fore and second fingers of this hand are not closed. The hands and feet are light-coloured with dark red or purple outlines.

Her dress consists of chiton and himation, apparently of purple but the colours are not well preserved. The chiton has a stripe down each side with gilded pattern and a border of gilded lozenges along the foot. The himation, which is draped over left shoulder and across front of body, has a similar border along foot and a plain gilt edge on the upper part. From beneath himation hang two narrow, light-coloured bands with gilded lozenges and fringed ends. The feet are surrounded by a light-coloured background and the toe-nails are gilded; gilded sandal-straps with knots and tags, the gilding being applied over black lines; row of large gilded lozenges between feet.

Her head is encircled by a gilded wreath with  in the middle. The earrings consist of three pearls pendant from a horizontal bar which is surmounted by a fourth pearl. Necklace of dark rectangular stones set in gold and connected by large pearls. Gilded bracelets with dark square stone set in gold. Rings on third finger of right hand and third and fourth of left, the latter having stones set in them. Anklets consist of two rows of gilded rectangles. Gilded strips across upper part of right arm, apparently over the drapery.

The head and neck, including top of drapery, are painted in wax-colours on a wooden

⁽¹⁾ From the excavations of Grenfell and Hunt. Another mummy found close by was dated by a papyrus to the reign of Trajan.

panel. Flesh light brown with high lights down front of face, especially on right side of nose; dark red shadows about eyes and nose; brown cross-hatching on neck. Black hair with small curls round forehead and in front of ears; rendered by black and slate-coloured lines against a dark ground, with mixture of lighter lines. Brown eyes; dark line round upper lid; lashes represented by short strokes. Bars of earrings white in light and dark red in shadow. The background is gilded, the gilding covering part of the surrounding canvas.

RESERVATION : Covering torn here and there and mouldy in places; painted surface of the cloth discoloured and dingy; wooden panel in fairly good condition.

BIBL. : *Eg. Expl. Fund Report*, 1903, p. 2; *Journal d'entrée du Musée*, n° 36642.

33248. Mummy of woman with portrait painted on wood. — Height 1 m. 78 c., breadth 0 m. 47 cent. — Fayoum (pl. XXXIII).

Covered over with sheets of cloth glued⁽¹⁾ together (fairly fine linen behind, coarser material over front and sides); marks of tape bandages below, horizontal and diagonal. Oval opening, with doubled-over edges, round portrait. Front of covering painted purple (with black stripes?) to represent drapery; feet also represented, white against a lead-coloured background; rest of surface of covering painted red. Right forearm and left hand are shown, painted white; the right hand is lifted to bosom (holding wreath?), the left is farther down and holds a bunch of stalks; bracelets indistinct. The fingers of both hands are only slightly bent. Feet in formal position, side by side, outlined in brown; sandal-straps painted black : see sketch.

PORTRAIT : Head of a woman slightly to right, the left ear not being visible. Purple drapery, fitting on to the painting on the canvas cover; hoop-earrings of gold with two pearls and a gold bead attached; two necklaces, upper one of white beads (pearls?), lower one of oblong, dark blue stones with round gold beads between. Hair arranged in round arch over forehead, concealing top of ears, and coiled round crown of head. Rather lean and narrow face; long nose, small square chin. Clear brownish complexion, black hair, brown eyes. Lead-coloured background.

TECHNIQUE OF PORTRAIT : Colours applied in wax medium. Light falls on front of face; shading on left side of nose. Hair, drapery and jewels put on very thick. Good deal of light slate-colour in hair (partly accidental?). Some details emphasized with hard point. Dark line round rim of upper eyelid, but eyelashes not indicated separately. Surface of background rather rough.

RESERVATION : Canvas covering torn here and there; painting on canvas very dark and discoloured. Panel uncracked, but dirty and slightly smudged.

BIBL. : *Notice*, 1895-1897, n° 361.

(1) Sewed, according to *Notice* and *Guide*; perhaps stitched at places, though there are no clear marks of it.

33219. Mummy of a man with panel portrait. — Length 1 m. 80 c., breadth 0 m. 45 cent. (pl. XXXIII).

Covered with sheets of cloth glued together. In front one large sheet extends from shoulders to feet and is decorated with mythological scenes painted on a thinly stuccoed surface. Panel portrait inserted in the usual way. Footcase of stuccoed canvas.

PORTRAIT.

The head is that of a young man with short hair brushed down on forehead and with slight beard and moustache. It looks to front, stretched slightly forward from left corner of panel. No drapery is shown. The face has a serious expression; there is a line across forehead, the eyebrows are arched and the eyes seem to be looking up. Brown complexion.

The face is surrounded (except at lower end) by a thin, round-arched strip of carved bone or ivory attached tightly to surface of panel: it has a vine-spray pattern in relief and is gilded all over. Usual technique, with wax-colours. Rough, broken surface, probably worked up with hard point. Rather dark portrait, relieved by touches of light down middle of face. The hair is rendered by black strokes on a deep brown ground. Whites of eyes bluish; eyelashes not represented by separate strokes; purplish brown shadows. Grey background, very dark on left side of panel.

PAINTED ORNAMENTATION ON BODY.

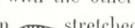
This is divided into several friezes. The background is light red; the outlines are drawn in black; and the inner markings are usually black also. The topmost frieze is bordered above by a band of gilding, each of the others by a row of white stars on a band of blue; below each frieze again is a yellow band with metope-like pattern in black lines  and above this is a black line on which the figures stand. Down each side is a border of horizontal zigzag lines, blue and yellow alternately, with white dots at the apices, and a line of each colour is continued across the lower end of the ornamentation. The designs on the friezes are as follows, beginning from the top:

1. In the middle a necklace with several rows of jewels, each divided from the other by two lines of green or blue⁽¹⁾, the whole painted on a yellow ground: 1st row, lotus petals, green and pink alternately; 2nd row, lotus flowers in green or blue and pink, with a small bud (outlined merely) between each pair; 3rd, pink rosettes with white radii and green rosettes with pink radii; 4th, round-tipped pendants, green or blue. Metope-like border along top of necklace; in the semi-circular space in the middle a small mummy-figure is seated to right, holding something above knee; wears blue plume on head and blue wig; face and drapery yellow. At each end of necklace a hawk's head wearing yellow disk with uraeus along top; face

(1) Where the colours are not well preserved, it is difficult to distinguish between green and blue.

white with black and red markings; wig blue with white stripes. White line like a festoon above middle of necklace. On the right side of necklace stands Nephthys and on the left Isis, each in profile inwards, with long wing drooped in front, one hand raised in adoration and the other drooped, holding plume and long white *flabellum* (?). Each wears the usual crown, wig and drapery. Crown, flesh and drapery yellow with black markings; wig blue; inner end of wing yellow with black cross-hatchings, feathers (in three rows) blue with white lines and pink with black lines; plume in hand, blue with white markings.

2. In the middle a yellow human figure (details indistinct) stands to right. On each side is a deity in profile towards him, holding up both hands and pouring water over his head. The heads of both are obliterated; the one on the right wears tall cap and plumes, the other the *psheat*; flesh blue, crowns yellow and blue, wigs yellow, drapery from breast to knee yellow and blue; white lines between legs of one figure, representing part of drapery; water rendered by zigzag white line with *ankh* at the end. At the left side of this scene Osiris is seated on a throne to right, holding white scourge and crook and wearing yellow cap and blue plumes; flesh yellow, drapery yellow with black scale pattern, throne blue with white markings and yellow border, corner of throne pink with black markings, pedestal blue with frieze of white lotus buds and yellow lilies connected by arcs and with yellow border. In front of Osiris is a table holding tall vessel and round objects; the leg is in the form of a column with calyx capital, with lotus flower and bud on each side; the colours are yellow, blue and white. At the other end of the scene is a hawk-headed Sokaris, seated on similar throne and with similar table in front of him; he holds scourge and crook and wears yellow disk with white uraeus along top; his face is white; otherwise same as the Osiris.
3. In the middle is a large pair of scales, supported on a column with calyx capital standing on a heart-shaped base; each end of the beam ends in a lotus flower and there is a small indistinct figure seated above the middle of it; the pans are each attached by three strings (white); colours are blue with white markings, yellow with black markings, and white. Below on right side Anubis stands to right, touching a string with one hand and holding up the other towards middle of beam; flesh black, wig yellow with black lines, drapery (from breast to below knee) white with black and red markings. On the other side the hawk-headed Horus stands in a corresponding attitude, wearing yellow disk with white uraeus along top; face white with black and red markings, wig blue with white lines, flesh blue, drapery (from breast to knee) yellow and blue. Facing Horus, on the other side of the scale, stands Thoth; one hand is raised and holds an arrow or pen, the other is drooped and holds a white roll; he wears tall cap and plumes, yellow and blue, yellow wig, and drapery like that of Anubis; head black, flesh blue. On the other side, facing Anubis, stands a mummy of ordinary type; face yellow, wig blue, drapery yellow with blue flap in front.
4. In the middle a mummy (yellow with black markings) lies on a lion-shaped bier standing to right (head, legs and tail yellow, wig blue with white lines, flat part

blue with white dots, feet-supports blue); on the lion's head is a crown of plumes and disk, yellow and blue with white lines. Behind the bier Anubis stands to right, holding up a vessel in one hand and touching mummy with the other; he wears a yellow disk; flesh black, wig yellow, drapery from breast to below knees white (?). Four blue cups stand beneath bier. At the head of the bier stands Nephthys and at the foot Isis; with one hand they each hold up a small blue vessel; with the other, which is drooped, they hold the ends of a long white arc of this form  stretched over the central scene; crowns and flesh yellow, wigs blue, drapery white with black and red markings.

5. The boat of the dead crossing the water to right; it has erect prow and stern in the form of lotus flowers on each of which a hawk stands in profile inwards (indistinct crown on one of them in black outline); boat and hawks yellow with black markings, flowers blue with white markings; blue water at each end of boat. In the prow stands Anubis (?), wearing crown of Lower Egypt and working a long punting-pole; colours are blue, black, yellow, white, with red and black markings; pole white. In the stern Horus stands to right, holding an oar in front of him in each hand; yellow disk, yellow wig, and long drapery; face and drapery white with black and red markings, flesh blue; the oars, which are blue, are surmounted by hawks' heads to right wearing disk and wig (yellow, white, blue). In the middle of the boat is a shrine in which a mummy (yellow against blue background) stands to right holding white *was* sceptre in both hands; hangings in front of his legs; shrine yellow with black details (indistinct); base blue with row of white dots between two whitelines. Nephthys stands in front of shrine and Isis behind, each in profile towards it; one hand is raised in adoration, the other holds an erect white rod, the end of which curves over top of shrine; dress and colours as in the frieze above.
6. Four figures standing in profile inwards, each holding an erect standard in front of him with both hands, the near arm being stretched out straight from shoulder. The inner standards are surmounted by standing jackals, the outer on right by a hawk and the outer on left by an ibis. The figures have each short blue hair, encircled by a white band with hanging ends, yellow flesh, and a white garment with black and red markings reaching from breast to calves. Standards blue or black; white on body of ibis.

Between the painted scenes and the foot-case is an unpainted strip, perhaps covered over originally.

FOOT-CASE.

The feet, which are in relief, wear plain sandals; gilded against red background. Round about is a chequer pattern in white, black, blue, green (?), yellow, pink and red, bordered on each side by a strip of yellow; usual black outlines. Below, round the edge, is a metope-like border of various patterns separated from each other by vertical bars (two blue and one red, each with a white line down the middle) on a yellow ground. The central metope is filled by a lotus flower with a bud on each side

(chiefly pink and blue, white markings, yellow ground); next on each side is a mystic eye (indistinct colouring on pink ground); next again a rosette (pink circle with black radii, on pale blue ground); next again (lozenge pink, lines black, ground light blue). On the underside of the foot-case two bearded Syrian captives are represented in contorted attitudes with arms bound together and heads turned inwards: details are indistinct and lower part is quite obliterated; flesh light red, hair pale-coloured with black markings, background yellow. The figures are divided from each other by black lines with tendril pattern in the middle; blue band across top; metope-like border round about, blue and red rectangles alternately, divided by black lines on a white ground.

PRESERVATION: Firm and solid, though topmost wrappings are rather loose and ragged behind; portrait in good condition; painted representations on front of body worn and discoloured; foot-case much broken and discoloured.

33220. **Mummy of a man with panel portrait.** — Length 1 m. 75 c., breadth 0 m. 43 cent. (pl. XXXIII).

Same type as n° 33219. There is a row of gilded stucco studs across front of shoulders with a tape on each side: one of the studs is on a separate, small square of canvas and perhaps some others of the same sort have fallen out.

PORTRAIT.

Head of a young man with white drapery round shoulders and purple stripe down right side. His face is to front, stretched forward from left side of panel. He has short hair, encircled by a gilded laurel-wreath, and slight growth of hair on face. Angular eyebrows, wide open eyes and full, slightly parted lips. Brown complexion.

Colours applied in usual wax medium; rough surface with marks of hard point. Lights on nose, forehead and cheek-bones. Eyebrows much lighter than hair; eyelashes not rendered by separate strokes. Drapery put on with long brush-strokes. Usual grey background. Wreath made of gold leaf.

PAINTED ORNAMENTATION ON BODY.

Divided into friezes like n° 33219. Background light red; outlines and most of inner markings in black. Above each frieze is a row of stars, white with red centre, on a band of blue. The border below the friezes consists of a metope-like pattern like that of n° 33219. The ground-colour is yellow, the metopes are red and blue or green with a white spot in the centre of each, and there is also some indistinct colouring on the vertical bands (red and green?). Instead of this pattern the lowest frieze is bordered by a yellow band on which is a wavy black line between two straight ones. Zigzag pattern down each side of front exactly as on n° 33219. The subjects of the friezes are as follows:

1. At the right end an Osiris is seated on a throne holding white crook and scourge: he wears blue cap, with white-outlined plumes, and necklace; colour of face indistinct

(greenish yellow), drapery yellow with cross-hatched lines; throne green (?) with scale pattern and yellow border; throne-back outlined in white; in corner of throne a white star on red ground; plinth red with yellow border and row of white dots along the middle. Towards Osiris approaches a man carrying a large yellow jug with uraeus-handle as sketched, a stream of white water falling from the spout; he wears long white drapery covering shoulders and arms, with an end hanging down below the jug; close-cropped hair, pinkish flesh. At the left end of the frieze Sokaris sits on throne to right in the same attitude as Osiris; yellow disk and blue wig with white lines; face white, eye red, drapery pink with white cross-hatching, throne similar to the other one. A worshipper approaches holding out a white-outlined cup in one hand and holding the other hand above; yellow drapery from breast to calves; close-cropped hair, pinkish flesh.



2. In the middle a man stands to right, the arm in front being slightly bent; close-cropped hair, yellow necklace, pinkish flesh, white drapery from breast to calves. Horus stands in front of him and Thoth behind, pouring water over his head as on n° 33219; the former wears crown of Lower Egypt and the latter the crown of Upper Egypt, both crowns resting on rectangular bases. Horus wears wig and drapery from breast to knee with scale pattern on upper part; crown and drapery yellow, the latter touched with red, flesh and wig indistinct greenish colour. Thoth wears similar dress and red wig with white lines; head black, flesh blue. At each end of the scene a Soul stands on a corniced pedestal in profile inwards, holding out a white rod and wearing yellow disk and short blue coiffure : Soul yellow, pedestal yellow, blue and red with black and white markings. Above are four vertical bands (not inscribed) with blue, white-edged borders.
3. At the left end is a shrine in which a mummy stands to right holding white *ws* sceptre; blue wig and white drapery; shrine yellow with black pattern round about, $\frac{1}{2}$, and white lines to represent cornice; yellow hangings in front of lower part of mummy; yellow plinth. Farther to right are three figures. The central one is a man (similar to the middle figure in 2nd frieze) standing to left. In front of him stands Anubis, holding him by the hand and raising his other hand towards the shrine, his head being turned in the same direction; his flesh is black, yellow disk, red wig with white lines, yellow necklace and yellow drapery of usual type with scale pattern on upper part and front and red border round hip. On the other side Horus stands to left, pointing to the shrine with hand outstretched over the man's shoulder; yellow disk, blue wig, white (?) drapery with scale pattern; face white, flesh yellow.
4. In the middle, a *ded* symbol, the lower ends of which are upcurled in the form of uraei, surmounted by bust of Osiris to front, with head to right, holding white scourge and crook and wearing plumes with disk in front, short wig and necklace; crown and drapery yellow (the latter cross-hatched), wig blue with black lines, flesh indistinct; symbol yellow with indistinct colouring in the middle. On each side

a pillar with cornice  on which a yellow hawk stands in profile inwards; colour of pillar indistinct (yellow?) with wavy black line down the middle, cornice represented by white lines. Above, two vertical bands as on 3. On each side a human figure (same as in 2 and 3) stands holding a white standard with Δ top, in profile inwards, the near arm being stretched straight from shoulder.

5. The mummy lies upon a lion-bier standing to right, the tail of the lion being curved downwards; face of mummy pink, wig blue, drapery yellow with red spots and black markings; wig of lion and flat part of bier blue, the rest yellow. Behind the bier Anubis stands as on n° 33219 (4), wearing yellow disk, red wig and long white drapery; flesh black. Isis stands at the head and Nephthys at the foot of bier; each has one hand raised and holds with the other hand the ends of two white lines which form an arch over the central scene; drapery like folded wings; much discoloured. Beside each a vertical band as above.

6. Occupied by a yellow boat with tall erect prow and stern in the form of lotus flowers; above each a mystic eye (discoloured). In the middle of boat the mummy stands to right in a shrine, holding white *was* sceptre; white wig, yellow, cross-hatched body; shrine yellow, cornice and top in white outline, yellow hangings in front of lower part of mummy. In the prow of the boat stands Anubis, with head turned back, working a long white punting-pole; pink wig, short yellow drapery from breast to knees, and white or yellow necklace; flesh black. In the stern Horus stands to right, holding out a white oar in each hand; yellow disk and white drapery with scale pattern on upper part; wig indistinct (pale blue?), flesh yellow or green, face white. Strip of green (?) water below boat.

7. In the middle a funerary monument as sketched, yellow with hieroglyphies in black. On each side a man, similar to those in the upper friezes, stands in profile towards centre, holding a standard erect with both hands, the upper one being turned inwards: the standard on the right is surmounted by a standing jackal, the other by a white-bodied ibis.

Slits in lower edge of outer covering, just above foot-case, to allow for the curve.

FOOT-CASE.

Feet like those of n° 33219 with white line round the outside. Below, a chequer pattern in white, black, red and other indistinct colours, bordered above and below by a yellow strip, the upper one of which is decorated with a row of black dots; plain black lines on a yellow ground at each end of chequer pattern. Below, a metope pattern; triglyphs as on n° 33219, but without white lines; in the central metope a lotus flower as sketched (pale blue and pink on yellow ground); in the next on each side a mystic eye (green, black, white on pink ground);



next again a pink rosette as on n° 33219, on a green ground (?); next, a jackal, black, lying on pedestal, black and red, with scourge and crook over his back (?), fragmentary; next, a rosette as above, pink and white on green ground. On the underside of the foot-case are two captives



painted on a yellow ground; usual black outlines. The one on the left is a Syrian as on n° 33219; head turned to right, elbows lifted behind head and wrists bound; perhaps kneeling; light red flesh and blue hair as on n° 33219. The other captive (see sketch) is of a different type with pink flesh and stubbly chin; arms and ankles seem to be attached to the central pattern by horizontal chains. The two are separated by a vertical green band with black edges, decorated with a wavy vine-spray in black lines and dots; black line on each side. Remains of metope border round about; metopes probably red and blue; triglyphs composed of two green and one pink band on a yellow ground.

PRESERVATION: In much the same condition as n° 33219; panel warped but not cracked, and a few pieces of paint flaked off; foot-case much broken, especially on underside.

33221. Mummy of a woman with portrait painted on wood. — Length 1 m. 63 cent., breadth 0 m. 46 cent. — Hawara, from the finds of Mr. Petrie, 1888 (pl. XXXII).

Sheeted in canvas with elliptical opening for panel, the feet projecting in the usual way. The canvas is coated with stucco, the surface of which is painted pink in front and light red behind. The front again is covered from head to feet with gilded stucco ornamentation in low relief, the gold leaf being applied over the pink ground.

PORTRAIT.

Face to front with more of right side showing. Purple drapery. Earrings consist of two pearls (white with slate-coloured shadows) one above the other with gold connection (indistinct); three necklaces, the two lower of gold, the upper one of dark rectangular stones set in gold; in the centre of the latter is a star-shaped ornament of dark green and purple stones set in gold with ring of small pearls round the middle. Black hair, brown eyes, light-coloured background. Colours applied in usual wax medium. Marks of hard point on flesh. Eyelashes slightly indicated.

ORNAMENTATION IN RELIEF.

Wreath over top of panel, with a pair of vertical lines in the middle and another pair below on left hand side; studs round rest of panel.

Below panel is a necklace consisting of four rows of ornament hung from two hawks' *Catal. du Musée*, n° 33101.

heads (see pl. XXXII); lowest row against a pink, the others against a gilded background. The hawks wear *psheat*; impressed circle on crown of Upper Egypt, impressed dots on that of Lower Egypt; details on hawks' heads in impressed dots and lines. Above middle of necklace is a squatting mummy-figure to right, wearing disk on head and holding plume above knees, and below on each side is a similar figure of larger size, in profile inwards: all three wear wigs and indistinct drapery (horizontal lines round chest and ankles, vertical bands down body, on the right figure, on the others).

Below is an inscription in one horizontal line: ΘΕΡΜΟΥΘΑΠΙΝ ΕΥ+ΥΧΕΙ.

Below this is a series of scenes bordered by horizontal lines. 1. The mummy lies on a lion-shaped bier; above the head of the lion a tall wig surmounted by disk and plumes. The mummy wears wig, lines round chest and cross-hatched wrappings round rest of body. Behind bier Anubis stands to right, laying his right hand on the front of the mummy and holding up a vessel in his left: he wears disk, wig, necklace, short sleeves and drapery descending from chest to ankles. Two narrow jars stand below the bier. At each end is a female figure, in profile inwards, wearing disk, wig, necklace and drapery (fastened round waist and leaving bosom bare); in the outer hand each holds a rod; the inner arm is raised, the fingers being extended horizontally in the one case and upright in the other: Isis and Nephthys?

2. In the centre stands a post surmounted by disk and plumes and encircled by bands with large symmetrical knots. On each side of this is a small column with base and calyx capital surmounted by a cone (altar?); bands round top of stem. From the right side approaches Thoth holding up both hands: disk, wig, short sleeves and loincloth. From the other side a hawk-headed Horus approaches in a similar attitude, wearing disk, wig, necklace and loincloth. On each side of the plumes is a vertical band with a broad stripe down the middle (not inscribed).
3. A hawk-headed mummy, wearing wig, necklace and cross-hatched wrappings, lies front downwards on a couch in the form of a jackal to right; the upper part of his body is raised, his head is to right and his chest to front with both hands laid against it. The jackal wears wig and the tail is curled upwards. Overhead is a vertical band.
4. A human-headed bird standing to front with wings outspread and head to right.

Below appear the feet of the mummy wearing sandals. Between them is a curving serpent with disk on head.

PRESERVATION: Covering broken in places but not badly; good deal of mould on right side; some fragments of gilded stucco broken off. Portrait badly smudged and details indistinct.

BIBL.: *Notice*, 1895-1897, p. 107, n° 360; *Guide*, 1902, p. 275, n° 360; *Journal d'entrée du Musée*, n° 28434; PETRIE, *Hawara, Biahmu and Arsinoe*, p. 18, pl. XI (sketch of upper necklace). Found in a tomb along with two other mummies decorated in the same way (PETRIE, *loc. cit.*). The mythological scenes are explained thus in *Notice*, 1895-1897, p. 107: 1. represents the corpse on the bier, 2. Thoth and Horus bringing about the resurrection of the soul, 3. the dead rising from the bier, 4. the flight of the soul to another existence.

33222. Mummy of a woman with portrait painted on wood. — Length 1 m. 62 cent., breadth 0 m. 37 cent. — Fayoum (pl. XXXIV).

The front is covered with tapes arranged in the ordinary lozenge pattern. In the centre of each lozenge is a stud of stucco painted red with a patch of gold leaf on the top : the studs are stuck upon small squares of stuccoed canvas which are fastened in by the tapes. The back of the mummy is covered by plain sheets glued on. Across top of chest runs an ornamental band containing a row of glass beads : it is bordered on each side by two tapes, white and light greenish; the background is stucco painted red; the beads are inserted in the stucco and surrounded by a strip of gilding as if set in gold, and between each pair of real beads is a stud of stucco in low relief with a gilded lozenge on the top. The beads are light and dark green, blue, red and whitish, fairly transparent for the most part; with the exception of one, which is circular and flat, they are elliptical and more or less convex.

The portrait is surrounded by an octagonal arrangement of tapes. She is looking to front from her left, showing rather more of the right side of face. Lilac-coloured drapery. Bar-earrings of usual type with three pendant bars; gold and white pearls. Necklace in three rows : 1. white pearls; 2. green stones with gold bead between each pair; 3. elliptical stones, green, pink and purple, in gold setting, and round the middle stone a circle of pearls with touches of gold. The hair stands up in front in a high erection, forming a pointed arch round forehead, and is coiled round back of head; a tress hangs down in front of each ear; two dark hair-pins behind. Rather angular eyebrows and long hooked nose. Fair pinkish complexion, black hair, dark eyes, grey background.

Painted on a vertically grained panel in the usual wax-colours. Great deal of light on the face, brightest down nose and upper lip where it is represented by a projecting line of white; shadows, not very deep, beneath eyes and chin; red shadows round upper eyelids and about nose, mouth and ear. Flesh rendered by a rough broken surface, fairly thick. Hair rendered by short, broad strokes of black on a dark ground and emphasized by narrow strokes of hard point. Eyebrows merely broad bands of black; upper eyelashes indicated by short strokes. Gold parts of jewellery gilded (gold leaf on yellow ground); dark red shadows about the gold; purple shadows about the white pearls; touches of light green on the bigger stones. Drapery and background put on with long free brush-strokes.

Foot-case as on n° 33219, made of pulp with thick layer of stucco on outside; the feet are modelled, the rest merely painted. Feet flesh-coloured, with gilded nails and blue outlines; sandal-straps red, with gilded stud at the point of intersection; background red. Round about, a band of yellow with black outlines and black dots along the middle. Beyond, a chequer pattern in white, black, green, red, blue. Beyond, round upper edge, a band of yellow with black outlines. Metope-like band of ornament, as on n° 33219, round front and sides; usual black outlines; the vertical bands are blue, red, blue with yellow intervals, a white line down each

band and a black one down the yellow. The patterns between are as follows : 1. In the middle a lotus flower with small bud on each side; blue, pink and green on a white ground. 2. Next, on each side, a mystic eye; black, white, blue and green on a lilac ground. 3. Next, a rosette with zones of colour and black markings; pink, green, white, pink on a green ground. The rest of this border is destroyed. The underside of foot-case is very much damaged. Round about runs a border of long rectangles, red and blue alternately, with small white circle in centre of each; divided from each other by black lines on a white ground |||. There have been two captives in the central space. The one on the right is an Asiatic; his head is to right, his elbows are raised high up behind; flesh red, hair and beard blue. Only the upper part of this figure is preserved; the other is completely obliterated. Yellow background; rectangular black line round each figure; broad vertical band between them (pattern obliterated); along the top a horizontal blue band with one white line and one line of white dots along the middle.

PRESERVATION : Panel well preserved, though slightly warped; wrappings solid, but much incrusted and discoloured; foot-case badly broken and mouldy.

BIBL. : *Notice*, 1892-1897, n° 337; *Guide*, 1902, p. 270; *Guide*, 1903 (Eng. ed.), p. 356.

33223. Mummy of a woman with panel portrait. — Length 1 m. 55 cent., breadth 0 m. 48 cent. — Fayoum (pl. XXXIV).

Of same type as n° 33222. Bandages arranged in front in the ordinary lozenge pattern with usual gilded stud in the middle of each lozenge. Row of similar studs across top of head; there has probably also been a row of them across breast, but two at each end are all that is left of it. Small fragments of foot-case preserved : made of cartonnage, canvas and stucco; remains of lilac, pink and gilding on right foot; below, traces of chequer pattern; below, traces of vertical bands and rosettes; yellow background, black outlines and various colours.

The portrait, which is surrounded by an octagonal arrangement of tapes, is painted on a vertically grained panel. The face is to front, rather more of the left side being shown. Lilac drapery with black stripe down right side. Gold ball-earrings. Her hair is arranged in a thick round arch of small curls, coming down over the ears and rather low on forehead. Face of pointed oval form; light pinkish complexion; brown eyes.

The colours are applied in the usual wax medium. Traces of an outline sketch in black on the surface of the wood where the paint has peeled off. High lights down front of face and on earrings and eyes; shadows, not dark, about nose and chin. Flesh-colours worked into a rough, minutely broken surface. Hair rendered by thick curly lines; uniform black all over; marks of hard point. Eyebrows somewhat lighter. Dark, vague outline round upper eyelid, but not round lower; eyelashes not rendered by separate lines. Drapery put on with long brush-strokes. Grey background.

PRESERVATION : Wrappings encrusted with dirt here and there and discoloured; some of topmost bandages loose; foot-case almost all broken away; several cracks and breaks on portrait; some of the paint has flaked off.

BIBL. : *Journal d'entrée du Musée*, n° 30292.

33224. Mummy of man with painted portrait. — Length 1 m. 75 cent., breadth 0 m. 47 cent. (pl. XXXIV).

Bandages arranged in usual rhombic pattern; in the centre of each lozenge a stucco stud backed by a square of canvas (the latter being covered by the tapes); the studs are painted red with a large gilded square on the top and the canvas is also red. Horizontal row of similar studs below portrait with plain band on each side. Bandages form octagonal frame round panel. The top of this frame is composed of black tapes; there is a good deal of black among the lozenges also, but owing to the condition of the surface no regular pattern can be followed. Sheets round back, glued on. Feet have been covered by a case of cartonnage and stucco of which only a fragment remains on left side : feet apparently gilded against a red background; below, chequer pattern; below, metope border; red, white, black, pale blue, grey, gilding; outlines in black.

PORTRAIT : Head of young man nearly to front but showing more of left side. No drapery. Black hair hanging over forehead, slight growth on lip and chin, downward-slanting eyebrows, slightly hooked nose, lips a little apart, full rounded underjaw. Brown complexion and brown eyes. Whitish background with red tinge in places (accidental?).

TECHNIQUE OF PORTRAIT : Vertically grained panel; colours applied in wax medium. Light falls on left side of face; shading on right of nose. Flesh cross-hatched and fairly rough, hair a uniform black; black line round rim of eyelids but lashes not rendered separately. Rather soft outlines.

PRESERVATION : Foot-case almost entirely gone; bandages encrusted with dirt, and worn in places, especially on left side of head and of body. Panel badly broken on left hand side; good many vertical cracks.

BIBL. : *Notice*, 1895-1897, n° 357; *Guide*, 1902, p. 376, n° 257; *Guide*, 1903 (Eng. ed.), p. 363, n° 357.

33225. Mummy of a child with portrait painted on wood. — Length 0 m. 88 c., breadth 0 m. 22 cent. — Hawara, Petrie's excavations, 1888 (pl. XXXV).

Tape bandages arranged in the usual rhombic pattern but without studs; horizontal band a little below panel; bandages round panel arranged in long-sided, octagonal frame. The back is covered by sheets glued on as on n° 33224. Feet stick out and are bandaged like rest of body. Many of the tapes are black and these are arranged with a certain amount of regularity, every rhombus being edged with black and black spaces occurring every here and there.

Head of young boy with face nearly to front but showing more of right side than of left. Wears purple drapery with dark gold-edged stripe down each shoulder; earrings in the form of small gold hoops; necklace of round beads, green and white (emeralds and pearls?). Short hair. Eyebrows thick, lips slightly parted, line across throat. Brown background.

TECHNIQUE : Painted on vertically grained panel with dark surface; colours applied in usual wax medium. Paint thick and rough all over, even on drapery and background. Streak of light down nose and shading on left side. Shadows on flesh in brown. Upper eyelashes rendered by vertical lines. Drapery done as usual with long strokes of brush.

PRESERVATION : Bandages fairly well preserved; slightly torn and worn in places; surface of panel rather dirty and paint peeled here and there.

BIBL. : *Notice, 1895-1897*, n° 335; *Guide, 1902*, p. 272; *Guide, 1903* (Eng. ed.), p. 359; *Journal d'entrée du Musée*, n° 28437.

33226. **Mummy of a girl with portrait painted on a wooden panel.** — Length 1 m. 10 cent., breadth 0 m. 31 cent. — Fayoum (pl. XXXV).

The front of the mummy is covered by tape bandages forming a system of sunken lozenges; round the back are sheets of fine and coarse cloth inserted between the various layers of tape. The tapes have been arranged in an octagonal frame round the portrait. The middle of each lozenge is occupied by a rather flat gilded stud of stucco upon a small square of canvas painted red, the innermost tapes passing over the corners of the canvas backing. There is also a horizontal row of similar studs glued on immediately below the panel, with another stud just above at each end of the row. Traces of light red colour on many of the tapes, and several of them are black. The feet of the mummy, which stick up in the usual manner, are covered by bandages in the same way as the body.

PORTRAIT : Face to front, rather more of left side shown. The drapery is hidden by the bandages except a strip round neck (lilac-coloured, whitish on left shoulder). She wears gold earrings, in the form of a large ball below a small one, and a gold necklace, a thick chain with a pendant of green stone in gold setting. Her hair is frizzed round forehead and surrounded above by a circlet of gold studs on a black band. Childish face; fair complexion, brown eyes and brown hair. Lead-coloured background.

TECHNIQUE : Colours applied in wax medium, directly on the panel apparently, as a strip of bare wood shows through between left shoulder and drapery. High light on jewellery and down middle of face (brilliant white on end of nose); warm yellowish tone on forehead and nose. The way in which the flesh is rendered and the tints blended is very pleasing; soft outlines. Paint put on thick on earrings, nose and diadem. Hair rendered by small curly strokes varying from black to some very light tints.

PRESERVATION : Top layer of tapes loose and more or less damaged; final sheet round back wanting; bandages round top of head in rotten condition and thickly incrusted with dirt. Panel uncracked, but paint rubbed off here and there.

BIBL. : *Notice*, 1895-1897, n° 398; *Guide*, 1902, p. 277, n° 398; *Guide*, 1903 (Eng. ed.), p. 363; *Journal d'entrée du Musée*, n° 3093 (?).

33227. Mummy of boy with portrait painted on wood. — Height 1 m. 22 c., breadth 0 m. 37 cent. — Hawara, Petrie's excavations, 1888 (pl. XXXV).

Bandages arranged in the usual rhombic pattern with studs of stucco in the centres of the lozenges; the studs are painted red with a gilded square on the top. Here and there are two lengths of tape sewed together. Round the portrait the bandages form a round-arched frame with chevron pattern in the middle and plain strip on each side; black chevrons at regular intervals and stud on top in the centre of a black lozenge. The feet stick out and are bandaged in same way as body. The back is covered by sheets glued on.

PORTRAIT : Head of a boy to front. He wears white drapery with light purple stripe on right shoulder. Small gold ring on right ear and behind this a black knot of hair with two ribbon-ends hanging down; necklace consists of a black band with spots of gold at intervals dotted with red and white. High-arched, rather angular eyebrows. Fair complexion, black hair, dark eyes. Dull-coloured background.

TECHNIQUE : Thick, vertically grained panel with dark preparation on surface; colours applied in wax medium. Fairly strong light on face; shading on left side of nose and of throat. Flesh rendered with a great deal of white hatching in lighter places. Hair rendered as a plain mass without detail; grey in front and black round top. Dark line round upper eyelid but lashes not represented separately. Drapery done with long brush-strokes. Small gaps here and there between background and outline of head.

PRESERVATION : Bandages in fairly good condition; good many studs wanting; coverings rotted away from left side of head. Panel somewhat worm-eaten.

BIBL. : *Notice*, 1895-1897, n° 396; *Guide*, 1902, p. 276, n° 396; *Guide*, 1903 (Eng. ed.), p. 362, n° 396; *Journal d'entrée du Musée*, n° 28435. Necklace in PETRIE, *Hawara, Biahmu and Arsinoe*, pl. XI, E (?).

33228. Mummy portrait. — Wood. — Height 0 m. 33 cent., breadth 0 m. 205 mill. — Fayoum, 1888 (pl. XXXVI).

Comparatively thick, vertically grained panel with upper corners cut away.

SUBJECT : Head of elderly man; face to front, stretched forward a little from left side of panel. He wears a light grey or white chiton with narrow black border and a black stripe down each shoulder. Alert, clean-shaven face; plentiful grey hair; black eyebrows; whites of eyes shot with red; cheeks rather deeply furrowed; tight-closed

lips with conspicuous droop in the middle; prominent chin with small notch underneath. Complexion fair, eyes brown. Grey background.

TECHNIQUE : Face of panel coated with a white wash, on which the portrait has been painted in distemper. High lights on eyes and nose (only a narrow line of white down latter). Shading on flesh done with red lines; black below underlip. Hair rendered by wavy white lines, interspersed with dark lines of similar shape, over a grey ground; the shaded locks on forehead are in red. Thick black lines round rim of eyelids. Black stripes on chiton put on over a dark red ground.

PRESERVATION : Vertical break through middle of panel; paint a good deal worn; right hand bottom corner stained; marks of glued cloth round edges.

BIBL. : *Journal d'entrée du Musée*, n° 28189.

33229. Mummy portrait. — Wood. — Height 0 m. 385 mill., breadth 0 m. 14 c.
— Fayoum, 1888 (pl. XXXVI).

Vertically grained panel with carefully rounded top.

SUBJECT : Head of young man with face to front; left shoulder slightly the nearer. He wears white chiton with dark lilac stripe down right side and white himation along top of right shoulder. His head is encircled by a gilded laurel-wreath. He has thick hair, and there is a dark shade, as of incipient beard, on upper lip and chin; eyebrows arched, so as to form wrinkles on forehead, and upward-turned eyes; full but firmly closed lips. Complexion brown, hair black, eyes brown. Light grey background with strip of gilding round head.

TECHNIQUE : Colours applied in usual wax medium and probably laid directly on surface of panel. Face rather dark with strip of light down front of nose. Hair rendered by lustrous black lines over a dull background. Eyelashes indicated by separate lines. Drapery done with thin, broad strokes and put on before flesh. Background put on before head, but gilding afterwards; the latter probably after the portrait had been bandaged up.

PRESERVATION : Badly broken, right hand side and part of face being destroyed; traces of resined cloth and red paint here and there ⁽¹⁾.

BIBL. : *Journal d'entrée du Musée*, n° 28191.

33230. Mummy portrait. — Wood. — Height 0 m. 39 cent., breadth 0 m. 185 mill. — Akhmim (pl. XXXVI).

Vertically grained panel with rounded top; unpainted below.

SUBJECT : Head of young man with face stretched forward from right side of panel. He wears a white chiton without the usual stripe. His head is encircled by a gilded laurel-wreath with a star in the middle. Oval face, broad across forehead and rather

(1) Perhaps from a painted covering like that of n° 33217.

narrow below, thick black hair, slight moustache, lips a little apart. Light brown complexion and dark brown eyes. Whitish background.

TECHNIQUE : Colours applied directly on surface of wood in usual wax medium. The light falls on left side of face; high light on nose and mouth, and shading on right side of nose; hatching in lines of light lilac on left side of forehead. Hair rendered by black lines on a surface of duller tone. Dark line round rim of eyelids; upper lashes indicated by separate strokes. Drapery done with a few brush-strokes (very thin).

PRESERVATION : Broad vertical break, passing through left cheek; many other cracks and breaks; the surface has been smudged and dirtied while the wax was soft, though not necessarily at the time of painting; remains of glue and red paint round edges, no doubt from a painted cloth as on n° 33218 (probably painted after the portrait had been fixed into its place).

BIBL. : *Journal d'entrée du Musée*, n° 30537 bis.

33231. Mummy portrait. — Wood. — Height 0 m. 385 mill., breadth 0 m. 21 c. (pl. XXXVI).

Thick vertically grained panel with upper corners cut away; on the original board the shape of the panel required has been marked out by an incised line, but this has not been very closely followed.

SUBJECT : Head of a man to front. He wears white chiton with broad, light purple stripe on each shoulder; line of white dots between two white lines across top of each stripe. The face is that of a man of mature age; short hair and beard, vertical lines above nose and horizontal lines across forehead, upward-slanting eyebrows, narrow eyes, pointed nose and thin firm lips. Complexion brown, hair dark, eyes brown. Whitish background.

TECHNIQUE : Dark priming on surface of panel; colours applied in usual wax medium. Slight line of light on nose; shading deepest on left side. Hard point much used, both on flesh and hair, both of which are laid on thick and rough-surfaced. Good deal of yellow on the flesh. Shading on right temple done with a few dark yellow lines. Zigzag line of hard point along the painted line which represents fold of upper lid round top of eyeball. Drapery put on as usual with broad brush-strokes. Strip of dark surface shows through in places between outline of head and background.

PRESERVATION : Few small cracks at lower end; surface dirty; marks of bandaging round edges and remains of cloth on back.

33232. Mummy portrait. — Wood. — Height 0 m. 415 mill., breadth 0 m. 175 mill. (pl. XXXVI).

Vertically grained panel with rounded top. Curving pink line, with traces of gilding on outer edge, down right side, probably remains of bandaging as on n° 33217.

SUBJECT : Head of a youth with face turned to front from his left. White drapery, *Catal. du Musée*, n° 33101.

chiton and himation over left shoulder. Thick curly hair; soft pink skin below eyes; full lips, slightly parted; down on upper lip. Light, pinky complexion, black hair, brown eyes. Background of whitish hue.

TECHNIQUE : Dark priming on face of panel; colours applied in usual wax medium. High lights down nose and on right cheek, lower lip and chin; shading on left side of nose and under mouth and chin. Flesh colours worked on with unusual minuteness; treated with hard point a good deal, especially the lines about lower jaw. Good deal of grey round edges of hair. Upper eyelashes rendered by small horizontal strokes. Drapery put on with long brush-strokes; light blue and light yellow tints. Background done with broad strokes except round cheek, where it is dabbed about, the outline of the flesh appearing very soft.

PRESERVATION : Left hand side broken off; vertical break through middle; surface much damaged, especially hair; conspicuous traces of bandaging.

BIBL. : GAYET, *L'Art copte*, p. 259.

33233. Mummy portrait. — Wood. — Height 0 m. 36 cent., breadth 0 m. 245 mill. — Fayoum, 1888 (pl. XXXVI).

Thick panel, vertically grained; upper corners cut away; has had an octagonal frame.

SUBJECT : Head of a man, almost full to front. He wears white chiton with pink stripe down each shoulder; white lines and rows of white dots across top of each stripe. Broad face with thick hair and short beard, hooked nose and full underlip. Complexion fairly light, hair black, eyes brown. Grey background.

TECHNIQUE : Painted in the usual wax-colours. The light-coloured background has in this case been put on over the face of the whole panel and the head painted over it. The portrait appears to have been first sketched out in reddish brown lines (over the above-mentioned background) of which there are many distinct remains where the surface paint has flaked. Traces of hard point here and there. The head is in a fairly strong light with bright spots on nose and left eye; shading deepest on left side of nose. Hair and beard put on with curly black lines, the former directly on the background, the latter over the flesh colour. Upper eyelashes rendered by separate lines. Drapery done hastily with a few strokes. Line of light grey here and there round outline of head. The picture has been fastened into its place before being completely finished.

PRESERVATION : Vertical break, passing through right eye; smaller crack on left hand side; marks of bandaging round edges; surface rather worn.

BIBL. : *Journal d'entrée du Musée*, n° 28190.

33234. Mummy portrait. — Wood. — Height 0 m. 34 cent., breadth 0 m. 185 mill. (pl. XXXVII).

Rectangular panel with upper corners cut away; vertically grained and comparatively thick.

SUBJECT : Head of a man in prime of life; face to front showing both ears. He wears white chiton with pink stripe down right shoulder. Rather long face with square forehead, straight eyebrows and a beard. Ruddy warm complexion, dark hair, brown eyes. Background a light bluish grey.

TECHNIQUE : The face of the panel has been coated with a white wash on which the colours have been applied in the usual wax medium; paint put on fairly thick. High lights on eyes and nose; shading strongest on left side of nose. Flesh colour worked on in the usual way, leaving a rough surface; outline of nose done with long brush-strokes; pink shading under eyes; broad brown line down each side of neck. Hair done in slate-coloured strokes over a dark green ground; dark purple round forehead; beard not so green. Drapery done with broad strokes; shading in grey. Background put on in the ordinary way round outline of head (before the latter was painted in).

PRESERVATION : Several vertical cracks; paint has flaked off in places.

33235. Mummy portrait. — Wood. — Height 0 m. 29 cent., breadth 0 m. 16 cent. (pl. XXXVII).

Small, vertically grained panel, rounded at both ends; small holes at top and bottom and at each side.

SUBJECT : Head of girl, almost full to front. Purple chiton with white border round top; black stripe on each side with narrow gold borders and with horizontal row of white dots between two white lines across top. Gold earrings, hoop-shaped, with three round grains attached to lower end; necklace of round beads, gold and dark green alternately. Arrangement of hair not distinct. Demure face with thick, slightly arched eyebrows and firmly closed lips; ears drawn too high, giving an appearance of bareness to the cheeks. Fair complexion, black hair, brown eyes. Background grey.

TECHNIQUE : Colours applied in the usual wax medium. High lights on eyes and down middle of face. Red shading on left side of nose, about eyes and under chin; lighter-coloured strip down each side of neck. Marks of hard point on surface, especially distinct on eyebrows. Hair done in dark green and black. Eyelashes rendered by short strokes; black line round iris.

PRESERVATION : Surface is badly damaged and has been rewaxed; edges broken here and there.

33236. Mummy portrait. — Wood. — Height 0 m. 385 mill., breadth 0 m. 20 cent. — Hawara, from the finds of Mr. Petrie (pl. XXXVII).

Vertically grained panel with upper corners cut away; unpainted strip along top. Has probably had an octagonal frame.

SUBJECT : Head of man with face turned to front from his left; not much of left ear visible. Only a small part of chest shown; no drapery. Massive, bearded face; hair

has receded somewhat from above temples. Dark complexion, black hair, brown eyes. Background whitish.

TECHNIQUE : Colours applied in usual wax medium. Surface rather dark, and the whites of the eyes grey; light down middle of face; shading deepest on left side. Good many marks of hard point. Flesh colours worked on fairly thick and surface left rough. Hair and beard also thick; black with lighter tinge round the edge. Background put on with broad brush-strokes round outline of head; hair and flesh have been painted over it here and there.

PRESERVATION : Several vertical cracks; paint peeled off a good deal; remains of resin round the edge.

BIBL. : PETRIE, *Hawara, Biahmu and Arsinoe*; illustration on inserted plate between pls. X and XI.

33237. **Mummy portrait.** — Wood. — Height 0 m. 38 c., breadth 0 m. 21 c. — Hawara, from the finds of Mr. Petrie (pl. XXXVII).

Vertically grained panel with roughly rounded top; unpainted strip below.

SUBJECT : Head of a lady to front. Purple chiton with black stripe down right side and purple himation draped round back of neck, over left shoulder and along top of right. Her earrings consist of three pearls hanging on gold bars from a horizontal bar of gold with a pearl in the middle; her necklace is composed of three rows, gold in the middle and emerald beads above and below. Round arch of hair round forehead concealing upper half of ears and consisting of several rows of tiny ringlets; large coil behind, through which is fixed (from right side of head to left) a long gold pin with hook-shaped top. Rather broad, oval face, lips just a little apart, line of fat below chin, complexion fair, hair black, eyes brown with black pupils. Grey background.

TECHNIQUE : Dark coat on face of panel, over which colours applied in usual wax medium. High lights on eyes, nose, mouth and jewellery. Flesh colour worked on in the usual way; warm yellowish tinge on forehead and nose. Hair rendered by black lines on a dull dark ground, curly above forehead and straight on the coil with spots of slate colour here and there to represent the play of light and brown shadows round forehead; eyelashes indicated. Drapery done with broad brush-strokes; so also background, the brush following the outline of head.

PRESERVATION : Large dent in middle of neck, from which the paint has sprung; some glue and cloth in left hand bottom corner; strip broken off on right hand side.

BIBL. : PETRIE, *Hawara, Biahmu and Arsinoe*, p. 19, 20; portrait reproduced on inserted plate between pls. X and XI, jewellery copied on pl. XI.

33238. **Inscription from same mummy as n° 33237.** — Stuccoed canvas. — Length 0 m. 47 cent. — Hawara, 1888, from the finds of Mr. Petrie.

The inscription is on a strip of canvas which lay across the breast of the mummy,

outside of the bandages. The stuccoed surface of the canvas is painted a brick red and the letters are gilded.

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PRESERVATION : In good condition; surface worn here and there.

BIBL. : PETRIE, *Hawara, Biahmu and Arsinoe*, p. 20 and pl. VIII, 4 (facsimile); *Journal d'entrée du Musée*, n° 28677.

33239. Painted strip of canvas from mummy. — Length 0 m. 45 c. — Hawara, 1888, from the finds of Mr. Petrie.

Divided into squares, each separated from the other by three black lines. The squares are painted different colours over a stuccoed surface, and there has originally been a gilded stud of stucco in the centre of each. The two middle squares are yellow, and those on each side are red, green, pink, grey and red. The two yellow squares have a pattern in black lines round the central stud .

PRESERVATION : Surface damaged, one of the squares being almost entirely destroyed; only four of the studs are left.

BIBL. : *Journal d'entrée du Musée*, n° 28677 (2).

33240. Mummy portrait. — Wood. — Height 0 m. 30 c., breadth 0 m. 155 mill. — Hawara, from the finds of Mr. Petrie (pl. XXXVII).

Vertically grained panel with roughly rounded top.

SUBJECT : Head of a boy (found with n° 33237 and probably her child) with face to front showing both ears. He wears a lilac-coloured chiton, with black stripe bordered by yellow lines on right shoulder, and a white himation draped round back of neck and over left shoulder. Round the top of the chiton is a necklace of pendants hanging from a pink band, consisting apparently of two gold medallions in the middle and  shaped ornaments on each side; the latter are either of gold or of gold and silver ⁽¹⁾. Broad face, short hair, rather fleshy throat; upper eyelids come down rather far over the eyeballs. Fair, pinky complexion, dark hair, brown eyes. Grey background.

TECHNIQUE : Colours applied in usual wax medium (directly on the surface of the wood apparently). High lights on front of face. Flesh colour worked on as usual. Hair rendered by black lines on a ground of lighter colour. Dark line round rim of upper eyelid. Drapery done in broad brush-strokes; so also background, the brush following outline of head.

PRESERVATION : Strip broken off on left hand side; a few vertical cracks; paint much damaged and surface re waxed.

BIBL. : PETRIE, *Hawara, Biahmu and Arsinoe*, p. 19; illustration on inserted plate between pls. X and XI; necklace copied on pl. XI (incorrectly).

⁽¹⁾ One is painted yellow, the other two white.

33241. Mummy portrait. — Wood. — Height 0 m. 33 cent., breadth 0 m. 215 m.
— Hawara, from the finds of Mr. Petrie (pl. XXXVII).

Vertically grained panel with roughly rounded top; unpainted strip along foot.

SUBJECT : Head of a woman; face almost full to front. She wears purple chiton and himation, the latter draped over left shoulder and along top of right; black stripe with gold edges down right side. Gold ball-earrings; necklace with two rows of beads, pearls above and dark green and blue stone below, set in gold. Round thick arch of tiny ringlets, concealing upper part of ears, and probably a coil round crown of head; silver diadem consisting of a narrow circlet with small pendant disks or balls. Warm complexion, black hair, dark eyes. Lead-coloured background.

TECHNIQUE : Black priming on face of panel; colours applied in usual wax medium. High lights down middle of face and on jewellery; shading rather deeper on left side. Flesh colours worked on pretty thick, leaving rough surface; warm tones of pink, yellow and purple. Hair rendered by small blue-black curls on dark ground, relieved by touches of lighter colour; lighter hue along top. Great deal of dark purple about eyes, mouth, nostrils and earrings. Drapery put on with long brush-strokes. Background as usual, painted over here and there by outline of head.

PRESERVATION : Strip broken off on left hand side; vertical crack through top of head; scratch on left cheek.

BIBL. : PETRIE, *Hawara, Biahmu and Arsinoe*; illustration on inserted plate between pls. X and XI; jewellery given on pl. XI (P).

33242. Mummy portrait. — Wood. — Height 0 m. 395 mill., breadth 0 m. 23 c.
(pl. XXXVIII).

Vertically grained panel with roughly arched top; unpainted strip along foot. Has had an octagonal frame.

SUBJECT : Head of bearded man with face to front from right side of panel; right ear not shown. Wears white chiton with lilac stripe on right side and white himation drawn round back of neck and over both shoulders. Thick, curly hair; bushy, arching eyebrows; full lips and curly beard. Reddish complexion, black hair, brown eyes. Light grey background.

TECHNIQUE : The colours are put on quite thin, and the surface is slightly lustrous; probably some finer medium than wax has been used, and certainly at least a great deal of the painting has been done without wax-colours; grey ground. High lights on eyes, nose and upper lip; shading on right side of nose, about eyes and below beard. Painted to a large extent by means of narrow lines, specially noticeable on eyebrows, lips and beard. Eyelashes rendered by separate strokes. Flesh warm red; whites of eyes bluish; drapery greyish white, with green shadows.

PRESERVATION : A good many vertical cracks; small break on left cheek and another on beard; paint peeled off here and there; remains of cloth and glue round edges and red stains on surface (from a painted covering?).

33243. **Mummy portrait.** — Wood. — Height 0 m. 42 cent., breadth 0 m. 23 c.
— Hawara, from the finds of Mr. Petrie (pl. XXXVIII).

Vertically grained panel with upper corners cut away.

SUBJECT : Head of a lady; shoulders in three quarter view, the left being the nearer; face turned to front; head slightly bent over to her left. Purple drapery, apparently chiton together with himation draped round front of bosom. Earrings consist of a vertical bar of gold with a pearl at each end; necklace of rectangular grey stones with a round gold bead between each pair. Her hair is parted in the middle, waved loosely down each side, concealing the ears, and coiled rather high up round back of head. Long, melancholy face, arched eyebrows. Pale complexion, black hair, dark brown eyes. Background varies from light grey to brown (discoloured).

TECHNIQUE : Face of panel covered with dark priming; colours applied in usual wax medium. High lights on eyes, nose and drapery; shading on right side of nose, chin and throat. Surface of flesh not so thick and rough as that of drapery; yellowish tinge here and there. Hair done with long black strokes on grey ground; brown shadows below round forehead. Dark line round rim of eyelids; lashes not rendered by separate strokes. The stones of necklace are painted grey with black or dark brown shading. Drapery rendered with thick sweeping strokes of dark brown and purple. Broad band of grey across lower end of panel.

PRESERVATION : Several vertical cracks; narrow strip broken off each side; fragments of paint worn off here and there; back covered with cloth and glue; marks of bandaging in front but not clear what the arrangement has been.

BIBL. : PETRIE, *Hawara, Biahmu and Arsinoe*; illustration on inserted plate between pls. X and XI; necklace given on pl. XI (W), but with the gold beads omitted. Also figured in GAYET, *L'Art copte*, p. 260.

33244. **Mummy portrait.** — Wood. — Height 0 m. 31 cent., breadth 0 m. 22 c.
(pl. XXXVIII).

Painted on a vertically grained panel with roughly rounded top. Has had an octagonal frame.

SUBJECT : Head of a woman with face to front showing both ears. Drapery purple, with black, gold-edged stripe down right side. Gold necklace with ring or crescent-shaped pendant in the middle; earrings composed of two pearls hanging from a horizontal gold bar which is surmounted in the middle by a third pearl; the vertical bars are also of gold. Thick arch of curly hair round forehead, concealing upper part of ears. Pale complexion, black hair, black eyes. Background has apparently been light-coloured, but is much injured.

TECHNIQUE : Colours applied in usual wax medium. High lights on eyes and jewels and down nose, lips and chin; shading on right side of nose and under chin. Flesh colours worked on as usual, with aid of hard point in several places. Hair rendered

by black, dark brown and slate-coloured curls on a more or less dark ground; brown shadows round forehead; worked over considerably with the hard point. Eyebrows done by zigzag motion of hard point over a thick line of black. Brown shadows on earrings, dark yellow on necklace.

PRESERVATION : Injured a good deal by the bandages, top of hair and part of drapery being obliterated; paint worn thin over a large part of surface and graining of wood shows through; fragment broken off at top; several vertical cracks and one horizontal one; strip of cloth adhering along foot of panel.

33245. Mummy portrait. — Wood. — Height 0 m. 35 cent., breadth 0 m. 21 c.
(pl. XXXVIII).

Rectangular panel, horizontally grained, with upper corners cut away.

SUBJECT : Head of a boy with face to front, showing both ears, and right shoulder turned slightly away. He wears white chiton, with broad lilac stripe down right side, and white himation round shoulders and back of neck. Broad face with fairly short hair, brushed forward, level eyebrows and rather small mouth. Light, pinkish complexion, hair dark, pupil of eye black and iris dark brown. Background brown.

TECHNIQUE : Face of panel coated with dark-coloured priming, of which a broad stripe remains uncovered at the foot of the picture. Traces of black outlines where the paint is worn off. Colours applied in a medium of liquid wax : they are put on fairly thick and the surface has a wrinkled appearance all over; marks of hard point here and there. High lights on pupils, nose, underlip and chin, and below right eye. Light shading about eyes and nose and under chin, deeper below lip. Hair rendered by curving black strokes over a grey ground. Dark line round edge of upper eyelid; whites of eyes in light grey; no precise outline for under-lid. Drapery rendered in a sketchy manner by broad downward strokes of white over grey surface.

PRESERVATION : Horizontal break right across panel, passing through both eyes; paint worn off at end of nose and on left cheek; otherwise in good condition.

33246. Mummy portrait. — Wood. — Height 0 m. 315 m., breadth 0 m. 125 m.
— Fayoum, 1888 (pl. XXXIX).

Vertically grained panel; upper corners cut away; unpainted strip along foot.

SUBJECT : Head of a young woman or girl with face to front; right shoulder the nearer. Purple drapery with gold-edged, black stripe on right shoulder. Gold earrings consisting of large ball hanging from a smaller; indistinct necklace with round gold pendant in the middle (row of dark red dots on light red ground with yellow shading on each side). Pointed arch of frizzed hair round forehead, largecoil round crown of head and small tresses in front of ears; a large-headed gold pin (dark yellow spots on dark purple ground) is stuck through coil in the usual way. Arched

eyebrows, small straight nose, corners of lips curve upwards. Complexion fair, hair black, eyes brown. Lead-coloured background.

TECHNIQUE : Colours applied in wax medium. Bright light on face, highest on eyes and down nose. Yellow-toned shading on left side of nose, and under hair, mouth and lower jaw; lilac-toned under eyes. Hair rendered by thick black curls on a dark grey ground. Dark brown line round rim of eyelids, with some pink on lower lid; eyelashes indicated by short lines. Drapery and background put on in the usual way with broad brush-strokes.

PRESERVATION : Vertical strip broken off from right hand side, horizontal strip from foot of panel; several vertical cracks; top discoloured by bandaging.

BIBL. : *Journal d'entrée du Musée*, n° 28192.

33247. Mummy portrait. — Wood. — Height 0 m. 31 c., breadth 0 m. 145 m. — Fayoum, bought 1889 (pl. XXXIX).

Vertically grained panel with roughly rounded top; unpainted strip below.

SUBJECT : Head of boy looking to front; right shoulder the nearer; left ear scarcely visible. Wears white drapery (with purple stripe down left side?); black band round neck with round gold pendant in front; gilded wreath round head. Below right ear is a knot of hair from which hang two purple ribbon-ends. Childish face; black hair and brown eyes. Light brown background.

TECHNIQUE : Dark preparation on surface of panel; colours applied in usual wax medium. High light on eyes and down nose, with shading on left side. Traces of hard point here and there. Hair a uniform black. Eyelashes separately rendered; iris and pupil brown with black hatching. Lips gilded, and also the pendant on neck. Drapery done with downward strokes of brush; green shadows.

PRESERVATION : Strip broken off from left hand side; several vertical cracks; surface scratched, paint flaked in places; good deal of the gilding gone.

BIBL. : *Journal d'entrée du Musée*, n° 31572.

33248. Mummy portrait. — Wood. — Height 0 m. 35 cent., breadth 0 m. 195 mill. — Fayoum (pl. XXXIX).

Thick panel, vertically grained; upper corners cut away.

SUBJECT : Head of a woman with face to front. Wears dark red chiton; black stripe down each side and white lines across top of each stripe. Dark red hoop-earrings with three pearls attached. The hair is parted in the middle and waved to the sides, concealing most of ears. High triangular forehead; long narrow nose; upper lip finely curved, lower one full; small pointed chin. Warm brownish complexion, black hair, brown eyes. Grey background.

TECHNIQUE : The surface is lustrous, but the pigments are thin and smooth compared
Catal. du Musée, n° 33001.

with the ordinary mummy portraits; probably painted with some finer medium; like n° 33242. The colours appear to have been applied over a white ground. High lights down nose and front of face; shadows in dark red and brown; good deal of hatching on flesh. Hair rendered by black lines on a dark ground, interspersed with narrower lines of white. Eyelashes, both upper and lower, rendered by separate lines.

PRESERVATION : Large break on one side of panel; surface rather worn.

BIBL. : *Journal d'entrée du Musée*, n° 30712.

33249. Mummy portrait. — Wood. — Height 0 m. 36 c., breadth 0 m. 20 c.
— Fayoum (label) (pl. XXXIX).

Vertically grained panel with upper corners cut away; left side curved.

SUBJECT : Head of old man with face to front showing slightly more of right side than of left. Wears white drapery (chiton and himation over left shoulder?) with light purple stripe on right side. Top of head bald; short beard; eyebrows meeting in the middle; firm, shut lips; erect neck. Deep brown complexion, hair more or less white, eyebrows black, eyes brown with black pupils. Whitish background.

TECHNIQUE : Dark, bluish priming which shows through a good deal; usual wax-colours. Lights on nose and hair; broad lines of shadow on throat and left of nose. The flesh is rendered with longer and simpler brush-strokes than usual, especially the shaded parts. Beard done very boldly in broad zigzag strokes varying from light grey and whitish to dark green. Drapery rendered with broad brush-strokes, the shadows being in grey between streaks of white. Background put in with long strokes round outline of head (before completion of latter).

PRESERVATION : A few vertical cracks, one broad one passing through right ear; some dirt and cloth-marks on forehead, and glue here and there about the edges.

33250. Mummy portrait. — Wood. — Height 0 m. 375 mill., breadth 0 m. 245 mill. — Fayoum (label) (pl. XXXIX).

Vertically grained panel; upper corners roughly cut away; unpainted strip below.

SUBJECT : Head of young man with face nearly to front, showing both ears; the right shoulder is the nearer. White drapery (chiton and himation over left shoulder?) with light purple stripe down right side. Short black hair, slight beard leaving chin nearly bare, full lips; some red at inner corners of eyes. Complexion brown, eyes the usual colour. Grey background.

TECHNIQUE : Surface of panel coated with a wash of white which shows through in many places; colours laid on over this in usual wax medium. The light falls on front of right side of face; shading chiefly in brown. The hair is a rather uniform black, though lines of deeper hue stand out here and there; beard dabbed on over flesh and background. Dark purple line round upper eyelid, short vertical strokes round

lower. Drapery not rendered by the usual straight strokes. Background as usual, the white surface colour showing through in places between it and the outlines of head.

PRESERVATION : Edges broken; several vertical cracks and breaks; paint peeled here and there; good deal of red on surface (stain from painted cloth?).

33251. Mummy portrait. — Wood. — Height 0 m. 37 cent., breadth 0 m. 175 mill. — Fayoum (label) (pl. XL).

Vertically grained panel with upper corners cut away; unpainted strip below.

SUBJECT : Head of old man; face to front, showing right ear only. He wears white drapery (badly preserved and indistinct). Bald head with some curly white hair above ears; short white beard; two wrinkles across forehead and deep lines below eyes and nose; angular eyebrows; eyes blood-shot at inner corners. Complexion rather light and ruddy, hair white or grey and eyebrows dark brown, eyes dark brown. Grey background.

TECHNIQUE : Colours applied in usual wax medium; laid on fairly thick, flesh and hair showing a wrinkled surface; good many traces of hard point. High lights here and there, especially on eyes and down nose; dark reddish shading on left side of nose, face and neck as well as about eyes. Hair rendered by curly lines above ear and short straight lines on lip and chin, emphasized by hard point. Eyebrows rendered by zigzag lines impressed with hard point over a thick strip of paint. Dark line round edge of upper eyelid; eyelashes not rendered by separate strokes. Drapery painted with broad brush-strokes.

PRESERVATION : Strip of panel broken away on left hand side; good many vertical cracks; there is a broad strip on right hand side which is very much discoloured; paint on lower part of panel much injured and partly rewaxed; cloth-marks and glue here and there.

33252. Mummy portrait. — Wood. — Height 0 m. 41 cent., breadth 0 m. 215 mill. — Fayoum (label) (pl. XL).

Vertically grained panel with upper corners cut away. Unpainted strip below. Has probably had an octagonal frame.

SUBJECT : Head of a man with left shoulder turned away and face turned to front showing more of right side than of left. White drapery. Thick curly hair and beard in the Antonine fashion; prominent eyes; full, curving lips. Brown complexion, black hair, brown eyes with yellow light-reflexion. Grey background.

TECHNIQUE : No appearance of dark priming, and here and there the surface of the wood shows through between two lines of paint. Colours applied in usual wax medium. High lights on eyes and front of face. Brown, rather greenish shading below hair and beard, about eyes and on left side of nose. Flesh colours put on thick and boldly; traces of hard point here and there, especially in the lines below eyes; streak

of red on right cheek. Hair rendered by small curly strokes of black and grey applied on a dark ground and worked over rather closely with hard point. Black line round rim of upper eyelid. Drapery put on in broad brush-strokes, rather thin. Background similar, with brush-strokes round outline of head, put on before completion of latter.

PRESERVATION : Two fragments broken off from foot and from right hand side; several vertical cracks; cut along outline of left shoulder; remains of glued cloth on lower part.

33253. Mummy portrait. — Wood. — Height 0 m. 425 mill., breadth 0 m. 21 c.
— Fayoum (label) (pl. XL).

Vertically grained panel with roughly rounded top. Unpainted strip below. Has apparently had an octagonal frame like n° 33222.

SUBJECT : Head of woman with left shoulder slightly turned away and face to front, showing a little of left ear; seems looking upward to her right. She wears purple chiton with broad black stripe down right shoulder and purple himation draped across bosom and over left shoulder; earrings in the form of a gold hoop strung with pearls; gold necklace, apparently a chain. Her hair is drawn back from forehead and coiled round crown of head; a brown pin with large round top is passed through the coil from right to left. Oval face with thick, round-arched eyebrows and large eyes. Light complexion with rather pink cheeks, black hair, brown eyes with black pupils. Grey background, darker on right side of head than on left.

TECHNIQUE : Dark brown priming; wax-colours; put on fairly thick, especially on hair and jewellery. High lights on eyes and jewellery and down front of face; dabs of grey here and there, especially on hair, eyes and chin. Shading on left side of nose, about lips and below chin; darker under eyes. Softly rendered outlines and contours. Hair done with fairly long black strokes on dark brown ground. Irregular line round upper eyelid, giving the effect of eyelashes. Drapery rendered as usual by long brush-strokes, varying from dark purple to light pink. Gold yellow with dark red shadows.

PRESERVATION : Several vertical cracks; fragments of paint sprung in places; surface scratched here and there; remains of bandaging round the edges.

33254. Mummy portrait. — Wood. — Height 0 m. 405 mill., breadth 0 m. 24 c.
— Fayoum (label) (pl. XL).

Vertically grained panel with upper corners cut away; unpainted strips at top and bottom.

SUBJECT : Head of a man; left shoulder turned slightly away; left ear not shown. He wears white chiton with narrow purple stripe down right shoulder and white himation draped over left shoulder; small dots across top of stripe. Fairly young face with beard, rather sparse on chin, and thick curly hair; slightly slanted eyebrows; hooked nose(?); rather narrow, firm lips. Brown complexion, black hair, brown eyes. Lead-coloured background.

TECHNIQUE : Dark preparation on face of panel; colours applied over this in usual wax medium. Rather dark surface with light falling on front of face; shading deepest on left side of nose and neck. Flesh colours worked on with rough, wrinkled surface. Hair rendered by wavy black lines over a dark ground. Dark lines round rim of eyelids, and upper eyelashes represented by short strokes. Drapery done with long brush-strokes; blue and yellow tints. Background fairly light on left side of head but darker farther out; thicker and rougher than usual.

PRESERVATION : Several vertical cracks through face, injuring the nose rather badly; large smudge above right ear; fragments of paint peeled here and there; some cloth adhering on left hand side.

33255. Mummy portrait. — Wood. — Height 0 m. 40 c., breadth 0 m. 185 m.
— Fayoum (label) (pl. XLI).

Vertically grained panel with rounded top; unpainted strip below. Remains of light red paint round about, no doubt from a painted cloth as on n° 33218.

SUBJECT : Head of elderly man with shoulders in three quarter view, the left being the nearer, and face to front showing a little of right ear. He wears a white chiton with purple stripe on left side and a white himation drawn round both shoulders. Clean-shaven face with rather wavy hair coming down over forehead, wrinkles on forehead and deep lines below corners of nose, lips closed. Fair ruddy complexion, black hair (touched with grey?) and brown eyes. Background of the usual grey colour.

TECHNIQUE : Colours applied in usual wax medium; no surface preparation visible. High lights down front of face and shading deepest on right side. Flesh colours laid on fairly thick, leaving a rough surface; probably worked over with hard point. Hair rendered by thick wavy black lines, interspersed with light grey ones, on a dark grey ground. Slanting strokes on eyebrows; both upper and lower eyelashes represented by short lines. Drapery executed with broad downward brush-strokes; greenish shading. Background as usual, thinner than the other parts.

PRESERVATION : Vertical crack down left side of face and small one above middle of head; paint peeled in places, especially on left side of face and right side of hair; remains of bandaging round edges.

BIBL. : *Journal of Hellenic Studies*, 1905, pl. XIII.

33256. Mummy portrait. — Wood. — Height 0 m. 39 c., breadth 0 m. 205 mill.
— Fayoum (label) (pl. XLI).

Vertically grained panel with rounded top; unpainted strip along foot. Has probably been surrounded by oval frame like n° 33218.

SUBJECT : Head of a woman; face slightly to spectator's left, the right ear not being shown. Purple drapery with black stripe, bordered by narrow gold lines, down right shoulder. Gold ball-earrings; details of necklace indistinct, but probably a row of

pearls and emeralds alternately between two rows of gold, with \bigcirc shaped gold pendant in the middle, the dark red dots being merely shadows. Hair arranged in curly lines round forehead half concealing ears; angular eyebrows, high at the outer ends; round chin. Fair pinkish complexion, black hair, brown eyes. Light grey background.

TECHNIQUE : Face of panel covered with black priming; colours applied over this in usual wax medium. High light on eyes, nose, chin and jewels; yellow-toned shading, about equally dark on both sides of nose, also about eyes and under chin. Flesh tints worked on very rough and thick. Hair rendered by thick zigzag lines of black, interspersed with grey spots, over a grey ground; marks of hard point on hair, as well as on flesh. Drapery and background as usual.

PRESERVATION : Broad vertical crack down left cheek; narrower one below; paint has peeled a good deal; remains of bandaging round edges.

33257. Mummy portrait. — Wood. — Height 0 m. 39 cent., breadth 0 m. 18 c.
— Fayoum (label) (pl. XLI).

Vertically grained panel with rounded top. Has been framed ovally by a red cloth (cf. n° 33217).

SUBJECT : Head of man, slightly to left. He wears white chiton and there is a trace of purple stripe on right shoulder; over his left shoulder appears a dark-coloured mantle and a belt passes over his right, red with large spots of yellow (partly gilded) and light blue or grey (jewels?). Round his head is a gilt laurel-wreath with a six-rayed star in the middle. Beardless face with short hair brushed down over forehead, fleshy, hooked nose with deep lines below the corners, and loose lips. Black hair, greyish eyes, some red about cheeks. The background is gilded.

TECHNIQUE : The surface is lustrous and the colours seem to have been partly mixed with wax, but the treatment is different from that of the preceding portraits. The face of the panel has first been covered with a white wash. Surface rather dark, relieved by touches of light about left eye and down nose. Flesh rendered by a multitude of lines and cross hatchings, hair by long black strokes interspersed with grey. Eyelashes indicated by strokes; dark line round iris. Laurel-wreath made, as usual, of sharp-cut gold leaf. The background has not been gilded until the portrait was bandaged up.

PRESERVATION : Strip broken off from left hand side; several vertical cracks; good deal of paint peeled off; remains of red-painted bandaging round edges.

33258. Mummy portrait. — Wood. — Height 0 m. 34 cent., breadth 0 m. 21 c.
(pl. XLI).

Thick, rectangular panel, vertically grained.

SUBJECT : Head of a young man, to front, showing rather more of right side of face; wears white drapery; short hair and slight beard (?).

TECHNIQUE : The colours are obliterated, almost beyond recognition, leaving marks where they have been; perhaps melted off. The preliminary sketch of the head, however, is well preserved and distinct. It is done in black lines with a good deal of cross hatching. The lines on upper lip and underjaw may perhaps be merely shading (cf. n° 33257), but it is more probable that they represent a short growth of hair.

PRESERVATION : See above; straight vertical split, passing through right eye; scratch across face; remains of bandaging round edges.

33259. **Mummy portrait.** — Wood. — Height 0 m. 43 cent., breadth 0 m. 22 c.
— Hawara, from the finds of Mr. Petrie (pl. XLII).

Vertically grained panel with roughly arched top; unpainted strip below. Has probably had an octagonal frame.

SUBJECT : Head of a man with face turned to front from his left; left ear shown. White chiton with pink or light purple stripe down right side and white himation over left shoulder. Thick curly black hair and short beard; fair, rather pinky complexion; eyebrows slightly curved; brown eyes. Grey background.

TECHNIQUE : Dark preparation on surface of panel; colours applied in usual wax medium. Hard point used a good deal, especially on beard and neck. The head is in a rather bright light, brilliant in eyes and down nose. Pinkish shading on left side of nose; yellow tone in the lighter shadows on flesh, brown about chin and on throat. Hair rendered by curly black strokes, relieved by grey. Eyelashes indicated by separate lines. Drapery done with long, downward brush-strokes; various tints in shadows. Background as usual, the edges of hair being painted over it; good deal lighter on left side of face.

PRESERVATION : Strip broken off from left hand side; one or two short cracks; remains of glue and cloth round edges.

BIBL. : PETRIE, *Hawara, Biahmu and Arsinoe*, illustration on inserted plate between pls. X and XI.

33260. **Mummy portrait.** — Wood. — Height 0 m. 355 mill., breadth 0 m. 165 mill. — Fayoum (label) (pl. XLII).

Vertically grained panel with upper corners cut away; unpainted strips at top and on both sides, and large unpainted piece below. Has probably had an octagonal frame.

SUBJECT : Head of boy with face to front showing both ears. He wears white drapery, chiton with narrow purple stripe on right side and himation drawn over left shoulder. His head is encircled by a gilded wreath. Oval face, short hair, thick eyebrows, rather chubby nose and mouth. Light complexion, dark hair, brown eyes. Grey background.

TECHNIQUE : Colours applied in wax medium, and probably laid directly on the panel

as the surface of the wood shows through in one or two places between two brush strokes. High lights on front of face. Greenish tone in the shaded parts. Flesh colours worked on thick and rough, and hair done in a similar way; marks of hard point. Upper eyelashes rendered by short strokes. White parts of drapery dabbed on thick, shaded parts in green. Background thinner and smoother than the rest.

PRESERVATION : Several vertical cracks; gilding rubbed slightly.

33261. Mummy portrait. — Wood. — Height 0 m. 42 c., breadth 0 m. 22 c.
(pl. XLII).

Vertically grained panel with roughly arched top; unpainted strip along foot.

SUBJECT : Head of a man with face turned to front from his left; left ear scarcely visible. He wears white chiton with purple stripe on right side and white himation over left shoulder. He is bearded and has thick curly hair with three locks on forehead; rather long, serious face; narrow eyebrows. Brown complexion, black hair. Lead-coloured background.

TECHNIQUE : Dark preparation on surface; colours applied in usual wax medium. Marks of hard point here and there. Light in eyes and down nose, not strong; shading on left side. Hair done with thick, sweeping strokes. Dark line round eyelids but lashes not rendered separately. Drapery as usual, with long, downward strokes; greenish shading.

PRESERVATION : One or two vertical cracks; a few scraps of paint flaked off; slight marks of glue and red paint.

BIBL. : *Journal of Hellenic Studies*, 1905, pl. XIII.

33262. Mummy portrait.—Wood.—Height 0 m. 365 mill., breadth 0 m. 185 m.
— Fayoum (label) (pl. XLII).

Vertically grained panel with roughly rounded top.

SUBJECT : Head of elderly man with face to front showing both ears; left shoulder the nearer. White drapery (chiton and himation) with purple stripe down right side. Thick wavy hair; short, rather stubbly beard; four wrinkles across forehead; open look; lines across throat. Ruddy, rather fair complexion, grey hair, brown eyebrows, brown eyes. Grey background.

TECHNIQUE : Traces of the original drawing in black lines visible here and there where the paint has peeled. Colours applied in wax medium (directly on the surface of the panel as far as can be seen). High lights on left eye and nose, shading on right side of nose and of throat. Flesh surfaces rather minutely wrinkled with brush-marks. Hair rendered by light grey and slate-coloured curving lines over a darker ground. Broad line round rim of upper eyelid, with short vertical strokes to represent lashes; pink

line round lower lid. Drapery put on in broad brush-strokes thinning towards lower end.

PRESERVATION : Large piece of chest broken off; good many vertical cracks; paint peeled in places; remains of cloth here and there.

33263. **Mummy portrait.** — Wood. — Height 0 m. 335 m., breadth 0 m. 16 c.
— Fayoum (label) (pl. XLII).

Rectangular panel; unpainted strips at top and bottom; vertically grained.

SUBJECT : Head of a girl or young woman, of unusually small size; right shoulder the nearer. She wears purple chiton with black stripe on right side and purple himation over left shoulder and along top of right. Earrings of three small pearls on a gold hoop; necklace with three separate rows of jewels (gold beads in top row, gold and emerald in the others?). Her hair is drawn upwards, forming a pointed arch round forehead, and fastened in a large plaited coil round the crown of her head; an oval-headed gold pin is stuck through the coil (from right side of head to left); a small tress hangs down in front of each ear. Slightly arched eyebrows, large eyes, parted lips and pointed chin. Complexion fair, hair black, eyes brown. Greyish brown background.

TECHNIQUE : Face of panel covered with dark priming, almost black; colours applied over this in usual wax medium. High lights on eyes and jewellery and down nose; shading deepest on left side of nose. Flesh colours worked on thick and rough. Hair rendered by black lines over dark grey ground, and eyebrows by slanting strokes over a dark band. Black line round rim of upper eyelid. Drapery done, as usual, with longer strokes of the brush; broad dark band across foot of it. White patch on left side of neck. Surface colour shows through in places between background and outline of head.

PRESERVATION : In good condition; one or two slight vertical cracks; a few fragments of paint peeled off.

33264. **Mummy portrait.** — Wood. — Height 0 m. 33 cent., breadth 0 m. 19 c.
— Fayoum (label) (pl. XLII).

Vertically grained panel with upper corners cut away.

SUBJECT : Head of a man with face to front, right side slightly nearer. He wears white drapery with light pink stripe on right shoulder. He has a beard and thick curly hair; his brows are contracted and the corners of his lips drawn down; hooked nose. Ruddy complexion, black hair, brown eyes. Light-coloured background.

TECHNIQUE : Slight traces of original sketch. Colours applied in wax medium. Marks of hard point in places. High light down nose and shading on left side. Flesh worked on in the usual way, fairly rough-surfaced. Hair a rather uniform black. Line round

rim of upper eyelid, but lashes not rendered separately. Drapery and background as usual.

PRESERVATION : Several vertical cracks; horizontal dent passing through nose; surface much damaged, drapery and background having partly disappeared.

33265. Mummy portrait. — Wood. — Height 0 m. 34 c., breadth 0 m. 205 m.
— Fayoum (label) (pl. XLIII).

Vertically grained panel with rounded top; unpainted strip below.

SUBJECT : Head of a woman with face to front, looking to her left; left shoulder slightly nearer. Purple drapery (chiton and himation) with black stripe on right side. Gold earrings, consisting of large round bead surmounted by a smaller; gold necklace with pendant like a horse-shoe in the middle. Rather curly hair parted in the middle and waved to each side, concealing most of ears; eyebrows rather high at inner ends; lips slightly parted. Light complexion, hair black, eyes brown. Grey background.

TECHNIQUE : Colours applied in usual wax medium. High lights down nose and in hair and earrings; shading strongest on right side of face and throat. Flesh colours put on thick and rough, with marks of hard point in many places; yellowish tinge in shaded parts. Hair rendered by thick black strokes, rather short, on a grey background, with streaks of white here and there. Dark line round rim of upper eyelid; lashes not rendered by separate strokes. Gold dull yellow with greenish shadows. Drapery done with broad brush-strokes. Background as usual.

PRESERVATION : Horizontal crack through middle of face and several vertical cracks; panel broken at right hand upper corner; paint peeled in places; surface somewhat scratched.

BIBL. : *Journal of Hellenic Studies*, 1905, pl. XIII.

33266. Mummy portrait. — Wood. — Length 0 m. 38 c., breadth 0 m. 235 mill.
— Fayoum (label) (pl. XLIII).

Horizontally grained panel with upper corners cut away and unpainted strips along top and bottom.

SUBJECT : Head of man, almost full to front. He wears white drapery (chiton and himation draped round back of neck, over left shoulder and along top of right) with narrow violet stripe down each side; white dots across top of stripe. Clean-shaven face with short, rather wavy hair coming down over forehead. Brown complexion, black hair and brown eyes. Grey background.

TECHNIQUE : Colours applied in usual wax medium; as the surface of the wood shows through in places between two lines, they seem to have been painted directly on the panel without any priming. Surface has a wrinkled appearance all over, including background. The tone of the head is dark; lights on eyes and nose; shading on both sides of nose and under chin. Hair rendered by rather narrow lines of black over a dark ground. Dark line round eyelids; upper eyelashes further rendered

by four vertical strokes; dark circle round iris. Shadows on drapery in green, and greenish tinge over the whole of it.

PRESERVATION : Several horizontal cracks, one of them right through mouth; paint peeled off here and there, especially on hair.

33267. *Portrait of two brothers.* — Wood. — Diam. 0 m. 61 cent. — Sheikh Abadeh (Antinoopolis), from the finds of M. Gavet, 1899 (pl. XLIII).

Large, perfectly circular panel, vertically grained; made of two vertically divided halves jointed together; fairly thick in the middle but quite thin round edges.

SUBJECT : Busts of two youths side by side with faces to front, showing rather more of right side. They are very like each other and are evidently brothers. The elder is to spectator's right, his right shoulder being hidden behind his brother's left. He wears white drapery with purple stripe down left side. He has thick curly hair and a slight downy growth on upper lip and lower jaw; bushy eyebrows, broad nose and thick lips⁽¹⁾. Brown complexion, black hair, brown eyes. The younger wears white chiton, with purple border along top ~~....~~ and purple swastika on right shoulder, and also a purple chlamys fastened on right shoulder by a brooch consisting of an oval green stone set in gold with a border of round gold studs. His skin is much lighter in colour than his brother's and there is only the slightest trace of down about his face. Grey background.

Above the outer shoulder of each figure is a golden statuette on a small base. The one above the elder brother represents Hermes advancing to front with right leg drawn back, *kerykeion* held downwards in right hand, and chlamys hanging from left side; he has wings on his ankles and an indistinct attribute on his head. The other statuette also represents a youthful god (Alexander?), standing to front with left leg drawn back and head half turned to his left, right hand raised to hold a long spear or sceptre and left arm hanging by his side; he is naked, has curly hair and wears on his head an Egyptian crown with three upright projections. A date is painted in black above shoulder of younger brother: — παχον

16.

TECHNIQUE : Face of panel prepared with a coat of whitewash; colours applied in wax medium. High lights on eyes and down front of faces; shading deepest on left side of nose. Flesh rendered by strokes of thick paint over a yellowish brown ground which shows through. Hair done with curly black and slate-coloured lines over a dark ground. Eyelashes indicated by short strokes or dots. Drapery rendered as usual with long brush-strokes. Statuettes sketched in with broad lines and spots in various shades of yellow. Background as usual, edges of hair being painted over it.

PRESERVATION : Wood in a rather rotten condition on right hand side, face and drapery of elder brother being much broken; several vertical cracks; white film here and there; small blisters on drapery of younger brother.

BIBL. : *Journal d'entrée du Musée*, n° 33739; *Annales du Musée Guimet*, XXX, pt. 3, pl. XI (described as «Portraits byzantins, peints à la cire sur bois et signés Pakhôme»).

⁽¹⁾ For the type cf. the bronze portrait-head from Cyrene in the British Museum.

33268. Mummy portrait. — Canvas. — Height 0 m. 40 c., breadth 0 m. 33 c.
— Fayoum (label); from Petrie's excavations at Hawara (pl. XLIII).

SUBJECT : Head and shoulders of a woman to front. She wears a dark green chiton with red stripe down each shoulder and earrings consisting of a gold hoop on which are fixed three pearls (white in light, dark red in shade). Black hair waved to each side, with small bunch above ear; full, slightly parted lips. Fair complexion, brown eyes. Background seems to have been light-coloured originally.

TECHNIQUE : Details not clear owing to bad state of preservation. High light on eyes and jewellery and down front of face. Shading yellowish for the most part; deepest on left side of nose; pink surfaces below the eyes. Good deal of hatching on flesh. Hair rendered by grey lines on black surface. Dark line round upper eyelid and lashes slightly indicated. Drapery put on with long brush-strokes; shadows almost black.

PRESERVATION : Surface in poor condition, much of colour being gone; canvas torn here and there; marks of glue about edge.

BIBL. : *Notice*, 1895-1897, n° 1266; PETRIE, *Hawara, Biahmu and Arsinoe*, p. 17; *Journal d'entrée du Musée*, n° 28377.

33269. Portrait of a girl in a small aedicula on a plinth. — Wood. — Height 0 m. 085 mill., breadth 0 m. 24 cent., depth 0 m. 15 cent. (pl. XLIII).

The aedicula consists of a board at the back, on which the portrait is painted, a flat roof with cornice along front and sides, and two columns in front with mouldings at top and bottom, an incised line round the middle and another near the top: the right hand column is much less carefully finished than the left. The plinth is a rectangular box which was originally covered in above; it has mouldings along top and bottom, in front and on the sides; and it stands on four short feet with upper edges bevelled; the front feet are broader than the others. The various pieces are fastened together with wooden pins. The back consists of a stout board, cut away below so as to fit into the sides of the plinth, while the middle portion of the top projects and fits into the roof. Cornice attached and pinned on from above; mouldings round plinth are mere strips of wood pinned on. The top of plinth has had a projection round its lower edge to fit into slits in the sides. The shape of the whole article is not quite symmetrical, one column being higher than the other.

With the exception of back, top of roof, inside and underside of plinth, the whole surface is painted. The colours seem to have been applied in distemper over a thin coat of white.

The face is to front and the upper part of bosom is shown; no drapery. Hair hangs loosely over shoulders and there is a light-coloured band round top of head; the line of hair recedes on each side of forehead. Angular eyebrows, full, curving lips, wide-open eyes. Flesh rendered mainly by close hatching and cross-hatching, but rather broader patches of colour on bosom; yellow the dominant tinge; a

good deal of pinkish brown on breast; touches of bright light all over and no deep shadows. Hair represented by black lines on a brown ground. Brown eyes; separate strokes for upper eyelashes. Usual grey background, rather darker below the bust. In the field to right is an open diptychon, black with yellow border and white mark on upper half. To left a papyrus manuscript rolled round a reed-pen; papyrus white, pen yellowish grey, shadows brown. The portrait is encircled by a wreath with border of bead moulding round inside; light yellow with white lights, darker yellow background, and brown outlines and shadows. In each of the corner spaces outside the wreath is an ornament of this form  , pink, white, light-coloured, and brown, on a light blue background surrounded by a black and a white line.

Cornice pink. Below, a black band with white spots; below, a strip of white; below, squares of pink and light blue with a square of white or yellow between each pair and black outlines. Top of columns light red, upper half of shaft white (?), lower half black; light red line round middle and traces of light red and other colours (indistinct) on the base.

The designs on the ceiling are divided into three parts and are painted on a brown background. Along the top is a row of white dots, below this a yellow line. In the middle is a yellow elliptical ring, the ends of which scarcely meet; below are five pendants, the middle one ending in a disk, the others with pointed, outward-curving ends; middle and end pendants yellow, the others blue with black outlines; above are two festoons, yellow lines with border of white dots below; below, a line of white dots; on each side a yellow line; beyond, a border of pinkish white leaves  between yellow lines; beyond, a line of white dots and a yellow line. Each of the side divisions is occupied by an altar with two-step base and projecting top, white with dark outlines; on top of altar a white and pinkish mass with black markings; yellow line along foot.

The mouldings round top of plinth are light red, those round the foot are pink. Paintings on a white ground in front and on the sides. The front is filled with a row of various objects (cf. the banquet-scenes in the funerary stelae of this period). In the middle an amphora in a stand; white lights in front, shadows brown. Below on each side a bunch of grapes; pink and white, brown shadows with yellow dots. Above on each side a kantharos; white, with black outlines and dots, pink on the top, bluish at the sides. Beyond on each side a basket (white and pinkish in front, brown shadows, black lines and dots) containing a bunch of leafy stalks, blue with black shadows, over which is a pink wreath with white lights and black outlines. Beyond, a brown vessel with variegated spots containing fruits, pink with dark shadows. At each end a curving branch, blue and black. The scene on each of the sides consists of two birds confronting each other and holding in their beaks the ends of a wreath which hangs between them; bodies and tails light green with black markings, heads and wings black with white markings and touches of lilac, beaks and legs brown, wreath pink with touches of white and

red. Sketchy plants in the field, light blue and pink. Background white, surrounded by a black line. Feet of plinth light yellow. Top of plinth has been painted; band of light blue round edge; beyond, a band of pink on a white background.

PRESERVATION : Top of plinth broken off; board at the back cracked; mended here and there with nails. Surface in fairly good condition for the most part, but rubbed and incrusted in places, especially on right side.

BIBL. : *Notice*, 1895-1897, n° 1360; *Guide*, 1902, p. 276, n° 1360; *Guide*, 1903 (Eng. ed.), p. 362, n° 1360.

33270. Mummy-case of a woman. — Cartonnage and stucco, gilded and painted.

— Length 1 m. 25 cent., breadth 0 m. 45 cent., depth at head 0 m. 48 cent. — Akhmim (pl. XLIV).

Upper half of anthropoid mummy-case. A strip round the foot, about 0 m. 05 cent. deep, with a projecting ledge above, has fitted into inside of under-half. The figure is modelled in pulp and only small details such as the jewellery are added in stucco in relief. Coat of stucco on surface of cartonnage inside and out. Inside and also strip round foot of outside are left unpainted. The gilding consists of gold leaf over a yellow ground.

The figure lies with arms against her sides, the fingers extended and a little separate from each other. The drapery is treated so decoratively that the details are difficult to follow. A mantle with fringed edge is knotted between the breasts and covers front of body. There is presumably also an undergarment, as sleeves appear on the arms below ends of mantle and a broad vertical stripe is painted above left breast; the rest of bosom, however, where not covered by mantle or necklace, is painted pink and the breasts are gilded. The general pattern of the mantle is shown in the illustration. The stripes are dark gold, purple, pink, white, light green, black, and whitish grey (arranged as a rule in the order named); the gold and grey stripes are usually the broadest, while the black is merely a narrow line. Several of the stripes have designs running along them. On the dark gold bands are lines of wavy ivy-spray in red, green and black, and also rows of blue dots. Some of the pale grey stripes have a continuous pattern of this form  : the lines are greenish, dots round the edges white, small dot in centre black, dots at side white, pink and light green, circles filled with yellow and light green. There are also rows of greenish dots on some of the grey stripes and of white dots on some of the pale green ones. The fringe of mantle is in black lines. Stripe above left breast and stripes across arms in white and pale grey, separated by narrow black lines; the stripes on sleeves are decorated with rows of white and greenish dots and also with this pattern  in the same colours. On the breasts are gilded rosettes in low relief. Stripe of pink with black edges on each side of each arm.

The earrings are of hoop form with animals' heads. For shape of necklace see illustration :

the top row, together with pendant, is gilded; 2nd row black, pale green and gilded; 3rd row pale green and gilded; the torque round the foot is dark; lower part of necklace stands out against a purple background. Gilded armlets with purple strip on each side. Gilded bracelets  against purple background. Ring on second finger of right hand, gilded, with ornament in front  All the jewellery is modelled.

Face and throat are gilded and surrounded by red outline. Poorly modelled face with sharp-bridged nose. Eyes white and black; blue line round about and blue lines for eyebrows (in imitation of glass?). She has had black artificial hair like n° 33129, but the surface is now almost bare; it hangs down to below ears and is arranged on back of head in a figure of this shape  with black zigzag line round the edge; pink background. Above forehead is a large pink wreath (see illustration); the narrow bands are light green with stripes at intervals in white, red and black. The arms are white with black outlines; spaces between fingers light green; brown markings on nails, finger-joints and wrists.

On each side of back of head are three mythological figures on white panels, separated from each other by vertical strips of the pink background. The outlines and markings of the figures are in black and there are also black lines round the panels. The figures are all in profile inwards.

The three on left side of head are :

1. Anubis advancing, draped from shoulders to knees, holding out *ws* sceptre in one hand; the other arm hangs behind: head black with white on eye, wig and rest of flesh dark green, drapery dark yellow and pink, sceptre dark yellow.
2. Ape-headed mummy standing, holding band (?)  in both hands; head yellow, wig dark green, drapery pink (two black bands with hanging ends round shoulders) with light greenish flap in front, band reddish brown.
3. Hawk-headed mummy exactly like 2. Above on right a vertical band of reddish brown.

The three figures on right side of head are :

1. Thoth in same attitude and costume as the Anubis opposite; flesh pale green, wig dark green, drapery dark yellow and pink, sceptre dark yellow.
2. Human-headed mummy like those on the other side; flesh yellow, wig dark green, drapery pink with light green flap in front, band brown. A vertical brown band above.
3. Jackal-headed mummy exactly like 2. Vertical band above.

Along underside of right arm (left side is broken away) is a frieze of figures and ornaments; pale yellow background; usual black outlines. Four mummy-figures are squatting in a row to right with a tall upright object on knees (plume?); between each pair  and at each end of the frieze are three *khaker* ornaments, blue with red disks . The figures are :

1. Jackal-headed; head yellow, wig blue, drapery pink (black bands with hanging ends round shoulders); object on knees red.

2. Indistinct head surmounted by crescent horns; head, horns and drapery yellow, wig blue, object on knees red.
3. Ibis-headed; wig blue, drapery pink, object on knees red.
4. Hawk-headed; head and drapery yellow, wig blue, object on knees red.

Between frieze and arm is a pink stripe with black edges; below frieze a yellow stripe with black edges. Below this is a band of  in red and blue against a white background; black outlines. Below, a stripe of pink.

RESERVATION : Lower part of legs broken off; large hole in front of body; left side broken, including part of left arm; hair worn off; bracelet broken; surface worn, especially round edge of upper part, all the ornamentation below the figures on back of head being obliterated.

BIBL. : *Guide*, 1902, p. 272; *Guide*, 1903 (Eng. ed.), p. 358; *Journal d'entrée du Musée*, n° 26934.

33271. Mummy-case of woman or girl. — Cartonnage, canvas and stucco, painted and gilded. — Height 1 m. 38 cent., breadth across shoulders 0 m. 43 cent., depth at head 0 m. 42 cent. — Akhmim (pl. XLIV).

Upper half of anthropoid mummy-case like n° 33270. Same sort of ledge for fitting on to rim of lower half. Inside and space below ledge stuccoed but not painted. Modelled in pulp like n° 33270, some of projecting details being added in stucco. That part of mantle which hangs over left shoulder is made of cloth; there are likewise traces of cloth between the breasts, and perhaps it may have been used in other places also though not recognizable now.

The figure is of a coarse, essentially Egyptian type, with deep navel and flaccid body; short legs; fleshy throat. She lies with arms close against sides, palms open and fingers a little apart. Her head is slightly turned to her left, but this was probably unintentional.

DRAPERY : Consists of tunic reaching to ankles, with sleeves down to elbows, and a mantle which is knotted between the breasts, covering right shoulder and lower part of body, while a loose end is drawn over left shoulder from behind. The drapery clings close in the Egyptian manner. Both tunic and mantle are covered with stripes like n° 33270. Those on tunic are light yellow with black borders, white, green, and pink; there is a wavy black line round the foot; round the top is a dark yellow or golden band with vertical rows of red and green dots (three red and two green rows alternately). The stripes on the mantle are gold (painted; rather resinous appearance), dark red or purple, pink, white, green, light mottled yellow with black or dark green borders; the gold stripes are as a rule the broadest, and the rectangular one below the breast is ornamented with a wavy spray-pattern in red and black (see illustration); the green is sometimes used as a row of dots bordering the stripes of white. The breasts are emphasized by rosette patterns in green and

pink on a white ground; nipples dark red and dark red line round about; surrounding background pink (as though the tunic did not cover this part). The stripes of drapery behind lower part of arms curve outwards to suggest outline of hips. Pink border round edge and also round neck.

FEET : Dark red or purple boots with ornamentation in front as sketched in yellow, white, green and pink; black outlines; yellow background with dark stripe between feet; broad pink black-edged band round about.



JEWELLERY : Hoop-earrings of elaborate but indistinct form; gilded, with touch of green at thick end; punctured dots where the ring begins to narrow. Necklace of round beads, gilded. Plain armlets, gilded, on dark red ground shading into pink. Bracelets consist of two rows of round studs on similar ground. On first finger of right hand a ring, with small disk in front, gilded; on third finger of same hand a ring with elaborate front consisting of two leaves back to back. No rings on left hand or else broken off.

ARMS : Flesh white; dark green or black outlines round hands, fingers and nails, rather carelessly executed; light green background between fingers; nails not modelled and finger-joints not shown.

HEAD : Very narrow nose; long eyebrows almost meeting in the middle; eyes modelled and painted; rather deep modelling round mouth. Flesh white; mouth dark red; curving red lines round nostrils, ends of lips, and chin, and dot on each side of chin; iris black; black lines round eyes (prolonged at outer corners in Egyptian style); eyebrows represented by long black lines; red lines above eyelids and eyebrows and on ears and throat. Face surrounded by pink border with red line on inside. The hair lies low round forehead, forming an obtuse angle in the middle, and hangs down on each side to below the ears, leaving them free; it is similar behind to that of n° 33270, with a broad stripe hanging down; the surface, which is black, has originally been covered with artificial hair like n° 33129; pink background round about; below on each side a horizontal stripe of light yellow, bordered by black, in the middle of a stripe of green. Thick pink wreath (made of greyish plaster) round upper part of head, similar to that of n° 33270; the cross-bands are yellow and green.

REPRESENTATION ON BACK OF HEAD : On each side there has been a painted figure in a white panel with dark green border, but only the one on the right is preserved. It is a rudely drawn Anubis (see sketch). Outlines and inner markings in dark green; wig and arms dark green; head and upper part of body yellow; loincloth yellow behind and pink in front; rectangular object yellow; pink background round the panel. On each side of the hanging stripe of hair is a white space bordered on outer side by two vertical dark green lines.

PRESERVATION : Left side of back of head broken off and lower end of case also much broken. The surface has peeled off in places, especially about



bosom, round back of head, and along edges. Wreath, bracelets and necklace more or less broken; hair worn off; cracks on face and neck. Though somewhat worn all over, the case is still sound and the colours bright.

BIBL. : *Guide*, 1902, p. 269; *Guide*, 1903 (Eng. ed.), p. 355; *Journal d'entrée du Musée*, n° 26933.

33272. Mummy-case of a child. — Cartonnage, stuccoed and painted. — Length 1 metre, breadth 0 m. 30 cent. — Akhmim (pl. XLV).

Upper part of anthropoid mummy-case, modelled in cartonnage. Stuccoed all over and painted on the outside. Studs on diadem added in stucco. Arms merely painted and not in relief.

The deceased, clad in chiton and himation, is represented lying with left hand against breast and right on thigh, the fingers being closed. The chiton is dark red or purple and has short sleeves; stripe down right side, the left side being hidden, in lines of black, red, pink, white, pink, red, black; two similar stripes across right sleeve and another visible across left. The himation, which is draped across waist and over left shoulder, is white with stripes or folds in green of varying tint; inner border of red and pink and outer border of pale blue or green with dark edges; dark red stripe on left shoulder with notch at each end, and another beside right hand. Black boots with ornaments down front, as sketched, in yellow, green, red and white with black outlines and markings; yellow background round about. Body surrounded from shoulders to feet by yellow border with black edges.

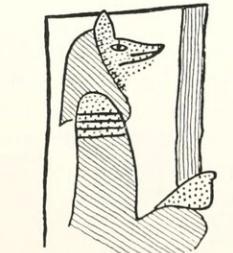
Face and arms in natural flesh-colour with dark red outlines and markings. Eyes white, touched with red; iris brown with black outline and black pupil; brown, black-edged stripe round about, and strokes to represent lashes; red lines round the eyelashes. Eyebrows rendered by brown, black-edged stripe (with black markings) surmounted by cross-hatchings which are bordered above and below by a narrow red line. Mouth pink with red outline; red markings on nostrils and upper lip (see illustration); line round chin, the upper part being dotted, and two dots in the middle. Red lines on ears, throat, wrists and finger-joints.

There is a pink background round throat and back of head.

The hair is represented by a dark stripe above forehead and a dark segment on top of head (surface rough, perhaps originally covered with artificial hair); these are separated by a diadem of pink and green rosette-shaped studs on a gold-coloured band in low relief. Behind each ear is a dark green patch with a yellow rectangle in the middle; usual black edges.

On each side of back of head are two mythological figures painted on white panels.

Those on the left represent a mummiform jackal-headed figure seated in profile inwards and holding up some object in his hand. For colours see sketch; the



■ RED ■ DARK GREEN ■ YELLOW

outer one has dark green drapery and the object in his hand is red, the inner one has red drapery and dark green object in hand; usual black outlines; vertical green borders (except at outer side of outer figure); between the two panels is a broad vertical band, pink with black edges; similar band at inner end. The two figures on the right side are hawk-headed but otherwise similar in every respect to the other pair; same colours and same distinctions between the two panels; vertical green borders and vertical pink bands. The space between the two pairs of panels has no remains of decoration; surface somewhat rough like that of the hair.

Traces of metope border round the sides of the figure  in dark green or blue, red, white and green; black outlines. Nothing left below this.

On the lower end of the figure are remains of two gold-coloured soles, surrounded by pink border; beyond this a stripe of dark green or blue between the soles and of red on each side, with black cross-lines (on a white ground) above and at the sides; beyond this is a metope border, same as above, with a stripe of pink on each side; black outlines between all the different colours above mentioned.

PRESERVATION : Feet broken off but preserved; much broken all round the edge; surface soiled and eaten away in places.

BIBL. : *Journal d'entrée du Musée*, n° 26935.

33273. Mummy-case of a small girl. — Cartonnage and canvas, stuccoed and painted. — Length 0 m. 715 mill., breadth 0 m. 25 cent. — Abousir el Malak, from Rubensohn's excavations (pl. XLV).

Upper part of anthropoid mummy-case like the preceding, pressed into shape out of a layer of pulp, covered with canvas on inside, and coated with stucco inside and out. It is somewhat twisted to one side, and there are marks of external pressure here and there and some remains of fibre. The main part of the modelling is done in pulp, but the details have been added in stucco.

The deceased lies with arms against sides, the fingers being extended. Her dress apparently consists of a yellow mantle, knotted together between the breasts and covering most of body, and a pink tunic visible above the breasts, below the knees and on the arms; but it is not quite clear. There is a stripe down front of drapery, composed of two lines of purple on a white ground bordered on each side by a line of green. There are four green lines down the pink drapery above the breasts and a green line above and below the pink drapery on the legs. Above each elbow is a band of green, white, purple, white and green lines bordered above and below by a yellow line in relief. She wears necklace and bracelets of round green and yellow beads, painted merely.

Her hair, which is painted black and covered by curls in low relief, hangs down a short distance on each side, leaving the ears free. The flesh is white, the eyes and eyebrows painted in black. Short nose, straight lips, dimple on chin. The body is rather coarsely modelled after the Egyptian type, the drapery clinging close to the form.

Schematic folds on drapery, rendered in low relief. The toes are defined by pink lines, the fingers slightly modelled. Green stripe between feet and another on each side; horizontal green stripe below, extending right across. The space below feet is occupied by green and pink stripes, black-edged, on a yellow ground, the yellow showing between each pair; black lines above and below and along top below the horizontal green stripe. On left side is a line of yellow which has run down during painting of drapery.

PRESERVATION : Slightly cracked, soiled and indented, but in good condition; colours still quite bright.

BIBL. : *Journal d'entrée du Musée*, n° 36258; *Zeitschrift für Aeg. Sprache*, n° 41, p. 13, fig. 11.

33274. Mummy and mummy-case of a child. — Cartonnage and canvas, stuccoed, gilt and painted. — Length 0 m. 84 cent., breadth 0 m. 32 cent. (pl. XLV).

The mummy is still inside the case, wound up tightly with cloths and tapes (see illustration).

The upper part of the case is anthropoid, of the same general type as the preceding; the lower part is shallow and flat underneath. The lower part is covered with canvas, and there is a strip of canvas round edge of upper part also. Both are coated with stucco inside and out.

The two parts are fastened together by strips of wood driven through the two edges and secured above and below by nails of iron and bronze. There are also two pairs of small iron rings on each side, one in the edge of the upper part and the other immediately below in the lower part, and each pair has been fastened together with string : the rings are of this form , the ends being bent at a right angle on the inside.

ORNAMENTATION OF TOP PART.

Modelled in the form of the deceased lying with feet together and right hand on thigh; left hand has lain on breast (cf. n° 33272); the fingers are closed. Arms as well as feet are in relief.

The dress consists of chiton and himation. The chiton is dark red and has short sleeves; there is a stripe down each side (lines of black, red, pink, white, pink, red, black), and there are two similar stripes across the sleeves. The himation, which is draped across waist and over left shoulder, is white, with stripes or folds of blue and pink; dark red line down front as on n° 33272; inner border of pink, red and black, and outer border of green between black lines. At the end of each sleeve is a gold-coloured band like an armlet with stripe across middle (red, pink, white, pink, red). Black boots against gold-coloured background; of same type as those of n° 33272, the ornamentation being in yellow, black, red, white and green.

Face gilded, with dark red outline; eyes white and black, touched with red; eyebrows rendered by plain black lines; ears white on inner part; arms flesh-coloured with red outlines; red lines between fingers and on joints. The outline of body is surrounded by a pink, black-edged border, and the same colour serves as background to ornamentation on top and back of head. The hair is represented by a dark stripe above forehead (against the pink background) and by a dark segment on top of head; between the two is a diadem, rosette-shaped studs of stucco, pink and green alternately, on a gold-coloured band. Behind each ear is a red, black-edged patch as on n° 33272 with a yellow, black-edged rectangle in the middle.

Back of head is surrounded by a row of six mythological figures painted on white panels with black edges (against the pink background). The three on the left are jackal-headed, those on the right hawk-headed. They are all in the same attitude, kneeling (in profile inwards) with one hand raised and the other held to breast. The accompanying drawings show the two types. The middle figure on the left has a black head, the eye and ear being in black and yellow, and the middle figure on the right has a green rectangle above its head; otherwise each three are exactly alike. Colours as shown; outlines and markings in black, rather irregularly applied.

The pink border round outline of body is surrounded by a yellow, black-edged strip which is continued round back of head. Below this a metope border exactly similar to that of n° 33272. Below this again a strip of pink.

On lower end of upper part of the mummy-case two soles are painted in gold colour with black outlines; bands across middle of each, in green, white (?), pink, red, pink, white (?), green, with two black lines above and below; pink, black-edged border round about. The background is blue between the soles and red at each side. Borders below and round about same as those round head and body.

ORNAMENTATION OF LOWER PART.

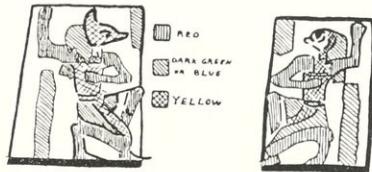


A border as sketched runs right round; red, blue, yellow, pink and white with black outlines. Strip of pink above and strip of yellow below. Underside plain white.

PRESERVATION : Large hole in top; surface much worn.

33275. Mummy-case of a man. — Cartonnage, canvas and stucco, gilded and painted. — Length 1 m. 50 cent., breadth 0 m. 42 cent. — Akhmin (pl. XLV).

Upper half of anthropoid mummy-case like n° 33270-33274, with ledge to fit on to top of lower half. Remains of canvas on head and feet and round the edges, but not clear



how much of the surface was originally covered with it. Stuccoed all over, but inside and strip round foot of outside not painted. Modelled in cartonnage and small details added in stucco. Iron rings round outside, a little above ledge, for tying the two halves together; they are of the same shape as those on n° 33274.

Body and drapery are of the same stiff type as n° 33272 and 33274, with very little modelling. The arms are in relief; the right hangs down in front, hand closed; the left hand lies against waist, and a large hole is pierced through it for holding some object with a thick stem.

The drapery consists of a close-fitting chiton with long sleeves and a mantle, probably arranged like that of n° 33272. The latter is white, with green stripes or folds, and has a border of yellow, dark red, pink, white and black-edged green. The chiton appears to be dark gold; there is a stripe down right side, line of white between two of green; stripes round arms, green, white, black, pink, gold and dark red above elbows and dark red, pink, white round wrists. Arms painted dark gold from elbow to wrist, apparently sleeves; slight mouldings above the elbows. Sleeves and hands are bordered by dark red lines; stripes of pink along outside. The lower end of chiton is shown below the mantle; bands of yellow, pink and gold with black and dark red edges; vertical lines of various colours on left side.

Boots black; same pattern in front as on n° 33272, in gold, white, green, dark red, pink, with black outlines; lotus flower above in dark red lines; dark red border round outline of feet; legs above boots flesh-coloured. Background pink; dark green or blue band below; below this again a white, black-edged band with three rows of round dots, green along top and bottom and dark red and blue along the middle. Beyond the left boot is a band of pink rosettes against a dark green ground; the rosettes have white centres and there are white notches along the edges of the dark band; black markings and outlines.



Gilded necklace with dark red border; three rows of ornament: 1. rosettes with green dot in centre and dark red dots round about; two small studs between each pair of rosettes: 2. vertical beads or shells (with slit down middle of each): 3. studs with green dots. There is also a ring on left hand.

The right hand is flesh-coloured with dark red markings; the left is gilded and the fingers are not indicated. Flesh of head gilded; eyes white and black with touches of red and pink; eyebrows black; dark red border round the gilding. On forehead is a frontlet of uraei wearing disks, gilded. Above, a diadem of rosettes (same as top row of necklace), gilded. Hair probably black, but surface destroyed. Below on each side of neck is a rectangle of blue (?), in the middle of it a smaller rectangle of light yellow and in the middle of this again a smaller one of dark red; black outlines. Pink background round sides and back of head.

Representation on back of head in very poor preservation. In the centre is a hawk standing with head turned to right, wings outspread and legs apart; the feathers are vertical, one row of short and one of long; long slanting object against left side; the colours are yellow, blue, green, dark red; black outlines and white ground. Vertical band above left wing (yellow, pink, dark red, with black outlines). On each

side of the hawk there have been two figures standing in profile outwards; one on the right has the head of a hawk, the others are less recognizable (probably a hawk-headed and a jackal-headed figure on each side); one hand hangs in front of body, the other behind, and one leg is advanced; they wear wigs and are draped from shoulders to below knees; the colours are yellow, dark green or blue, light green, dark red; black outlines and white ground; over each head a horizontal band of dark red.

There is also a rudely painted frieze down each side of body: on right side it reaches from shoulders to feet, but on left side stops short for want of space. For the pattern see sketch (the arrangement of the details varies a good deal); painted in dark red and dark blue or green, on a yellow ground; no outlines; black line above and another below. Below this is a narrower frieze, continued round back of head, of lotus petals, green, blue and red on a white ground; black outlines. The two friezes are bordered above and below by pink bands with black edges. Above each shoulder is a triangular pattern in yellow, dark red, white and blue; pink ground and black outlines. The design is not distinct; one corner looks like a hawk's head, the rest is merely geometric.

On the lower end of the case are two sandal-soles with pattern, as sketched, in green, yellow, red and some dark colour on a white ground. Horizontal and vertical bands between them at the ends, in red and blue (?) on a yellow ground. The background is partly red and partly blue. Strip of white across top and yellow segment above.



INSCRIPTION: There is a fragment of demotic writing on the lower part of the mantle (see illustration). The first line contains part of the date, — Year 20.

PRESERVATION: A great deal of the stucco surface has flaked off, and what remains of it is fragile and apt to break away; the cartonnage is sound.

BIBL.: *Guide*, 1902, p. 272; *Guide*, 1903 (Eng. ed.), p. 358; *Journal d'entrée du Musée*, n° 29020.

33276. Mummy of a man with painted covering of stuccoed canvas. — Length 1 m. 70 cent., breadth 0 m. 40 cent. (pl. XLVI).

For the general shape see pl. XLVI; feet stick out in the usual way; shoulders not indicated. The outer sheets are sewn together, and rather coarse tape bandaging is visible below. The upper part of front is covered with a representation of the deceased on stuccoed and painted canvas: here and there round the edges are traces of a border of much finer cloth (not continuous right round). The painted covering has been stitched on to the wrappings below; no glue has been used. The head is modelled, the projecting parts being entirely of stucco, but over the rest of surface the stucco is merely applied as a white ground for painting on.

The modelling of the face is very simple and rude. The flesh is painted pink, with darker spots on cheeks and chin and darker lines down nose and round forehead and throat;

lips dark red, hair black, eyes black and white. He wears a narrow beard and moustache, with a small tuft below underlip, beard, moustache and eyebrows being rendered by bands of black with serrated edges: small studs round forehead to represent hair. His head is encircled by a broad wreath (see illustration); the leaves are white, with traces of yellow across inner ends, the small berries are mostly light reddish (one above left ear is white and another above middle of forehead has been blue), the round objects are white with blue and light reddish centres alternately, and at each end is a patch of blue striped with black. A black space on each side of neck seems to represent hair.

The whole of the painted canvas is surrounded by a plain border of dark reddish brown edged with black on the inner side. The space above shoulders is filled in with a pattern in yellow lines on white ground; the circles along the borders are alternately red and dark-coloured, with white centres and black edges.

The body of the figure is defined by a black outline with slate-coloured edging. He wears a white tunic with square-cut neck and long sleeves. On the right of this is a dark brown vertical band, on each side of which are several faint lines (representing folds?). Down the left side are two sets of slate-coloured lines with a dark brown swastika⁽¹⁾ between them (possibly a mantle). The hands hold attributes against front of body, and the ends of the sleeves are shown; they are outlined in slate colour and crossed by a diagonal line of the same hue and also by faint wavy lines (folds?). The right ends in a broad black band with a fringe of white lines, the shadows of which are represented on the hands; the left ends in a bracelet-wreath, reddish brown with white and pink dots and with blue, black-outlined leaves round about. The hands are pink, with brown and red outlines and inner markings and white on nails. The right holds a tall, two-handled cup; dark red with pink stripe down front, two white lines across upper part, handles and rim blue with black outlines. The left holds a wreath, similar to the bracelet-wreath but without any white spots and tied at intervals with white strings. From the small finger of the same hand hang two yellow *cyathī* (apparently of gold). Above the right hand there is represented against the white tunic a small, dark brown amphora with a pale-coloured stopper on which is a row of white dots. A large pendant in the form of two outspread wings hangs from his neck on a white, yellow and brown band (golden?), which casts a shadow on his throat: the outlines and inner markings of the wings are black, the border of zigzags and dots is done in brown, the outer zone of feathers is blue with black and white lines, and the two semi-elliptical bands are filled in with red and ornamented with white spots.

The lower part of the painted canvas is covered with horizontal bands of ornament. Immediately below the hands is a white spiral spray upon a dark red ground with black edges. Below this, and between two black lines, is a thick wreath in black, grey and white with half-red, half-yellow spots at intervals. Below this again is a white spray like the one above.

(1) The four limbs of the swastika are separated from each other by very narrow white lines, scarcely recognizable in the illustration.

The lowest zone is occupied by a mythological scene. Three sloping-sided pedestals, yellow with black outlines and inner markings, stand in a row along the bottom. On the central one, which is the highest, stands a boat in which is a shrine surmounted by a hawk's head (?): the lines of the boat and shrine are yellow in the middle of the design and half yellow, half black at the sides (representing gold in light and shadow?); the hawk's head is in black, slate-colour and white. Over the left end of the boat is a long curving object, light red with black outline below; it passes immediately over the hawk's head and at this point is surmounted by a small disk of the same colour. Above and below the boat are four pairs of light red vertical strokes. On each of the other pedestals a jackal (dark slate-colour with black outlines) sits looking towards the boat and wearing a large key, black edged with yellow, attached to his neck. At each end of the scene stands a lotus flower between two lotus buds, painted in pink, yellow and slate-colour with black outlines.

PRESERVATION: Outside sheets worn and torn; painted covering torn round the edges and surface rather worn and discoloured, though the colouring is still bright as a whole; wreath broken in one or two places, otherwise the head is well preserved.

33277. Mask of a man from a mummy. — Canvas and stucco. — Height 0 m. 31 c., breadth 0 m. 29 cent. (pl. XLVI).

From a mummy-covering of same type as n° 33276. The face, which is modelled, is composed of plaster with a thick backing of pressed canvas: it is hollow behind. The surrounding parts are merely painted, over a flat stuccoed surface. The plaster is grey and gritty. The canvas seems to have been stiffened with a mixture of earth (or else has become clogged with it while underground). The piece preserved is circular and it looks as if that had been its original form.

Rudely executed face with prominent nose and dimple on chin. The flesh is pink with darker patches on cheeks, chin and nostrils, and darker lines down front of nose and round forehead; lips dark red; hair black; eyes black and white. He has a narrow beard and moustache with a tuft of hair below underlip. The hair on face is merely painted; it has a sort of serrated edge, and the eyelashes are represented by strokes. Round forehead the hair is modelled, and there is a black patch on each side of head. He wears a wreath as shown in illustration, the colours being red, blue and pale whitish yellow.

There is a red border round the canvas with a black edge on the inner side. The space between hair and shoulders is filled in by an indistinct pattern in deep yellow lines and dots on a pale yellow ground. The drapery, which has a square-cut neck, seems to have been white with dark brown outline, and there are some deep yellow dots on right shoulder. There is a band round his neck as on n° 33276, painted in pale yellow with deep yellow and brown edging.

PRESERVATION: Surface worn a good deal.

BIBL. : MASPERO, *Guide*, 1883, p. 377; *Notice*, 1892-1897, p. 116-117; *Guide*, 1902, p. 271; *Guide*, 1903 (Eng. ed.), p. 357.

Catal. du Musée, n° 33101.

33278. Mask of a woman from a mummy. — Canvas and stucco. — Height 0 m. 30 cent., breadth 0 m. 34 cent. (pl. XLVI).

From a mummy-covering of same type as that of n° 33276. The head is modelled in plaster and canvas, the projecting parts being entirely of plaster; the rest of the covering is merely flat canvas with a stuccoed surface for painting on. There is a fragment of tape at the upper end for tying on the covering.

Rudely modelled head with narrow, projecting nose and dimple in chin. The flesh is painted pink with spots of darker hue on cheeks, chin and nostrils and darker lines down nose and round forehead; dark shading about eyes; lips dark red; hair black, the eyelashes being represented by strokes; eyes white and black. The hair is parted in the middle and arranged in ridges and furrows, while a broad mass appears behind on each side of neck. She wears a wreath on her head like those of n° 33276-33277, painted red, green and white. The earrings are of this form  the pearls being white and the rest dingy yellow (representing gold).

The canvas is surrounded by a reddish brown border with a black edge on inner side.

The space between hair and shoulders is filled in by an indistinct pattern in pale, originally yellow, lines and dots on a white ground.

The tunic is dark purple, and on each shoulder are two white lines bordered by white dots (seams?). The top of it is covered by a large necklace in four rows; the small round stones in the second row are red, the rectangles in the third row are black and grey, the fourth row consists of elliptical red stones in gold setting and lozenge-shaped black and grey stones also in gold setting, all the other details are yellow (*i. e.* gold).

PRESERVATION : Broken off short just below necklace; top of head badly broken; cracks and incrustation on face; flat part of canvas much worn; colours faded in places, especially the yellow.

BIBL. : Same as n° 33277.

33279. Mask of a woman from a mummy. — Canvas and stucco. — Height 0 m. 34 cent., breadth 0 m. 35 cent. (pl. XLVI).

Of same type and technique as the preceding. The hair is arranged round forehead in ridges and furrows and sticks out behind on each side. The wreath is painted in red, blue and light yellow. Earrings of gold and pearls like those of n° 33278, light yellow and white.

Usual border round canvas. Space between hair and shoulders covered by a pattern in deep yellow lines and dots on a light yellow ground. The chiton is dark purple and the top of it is concealed by a necklace, of which only the upper two rows are preserved.  The top row is gold, deep yellow edged with light yellow, and the second row consists of red and blue stones alternately in a setting of

gold, deep yellow relieved by a circular strip of light yellow. Traces also of a third row, blue stones with dark edges on a white ground.

PRESERVATION : Head in fairly good condition, only the wreath being slightly broken; canvas broken off short a little below neck and surface very much worn.

BIBL. : Same as n° 33277.

33280. Covering from the mummy of a woman⁽¹⁾. — Cloth⁽²⁾ and stucco, painted and gilded. — Length 1 m. 60 cent., breadth about 0 m. 52 c. — Saqqarah (pl. XLVII).

The wrappings are covered in front with a sheet of fairly fine linen on which is a picture of the deceased lying with her hands laid against front of body. There are traces of strings along the edges, which were probably sealed with lead (cf. n° 33281). The design is partly painted on the flat cloth and is partly modelled in stucco. The hands and the arcade round the head were roughly modelled, then covered with cloth, and the surface details added in stucco : the less prominent parts were modelled entirely in stucco. There is a great deal of gilding on the parts in relief, consisting of gold leaf applied over a red ground; and they are surrounded as a rule by dark brown lines. The surface of the cloth before being painted was probably covered with a wash of white.

The face is merely painted : it is formal and lifeless compared with the earlier portraits. Pinkish flesh with brown outlines; strongly marked division in middle of chin; eyes done in black and brown, with shading underneath; eyelashes represented by separate strokes. The hair, which is rendered by black lines on a dark brown ground, is waved to each side of forehead, leaving the ears free, and some loose curls are shown behind right side of neck. Earrings in relief; gilded crescent at the top; below, an oval bead, light red with black line; below, a round bead, yellow with black ring. There is a similar round bead (with white centre) in the hair beside each ear. The head is surrounded by a wreath in relief, bluish grey with white and black markings and pink with white and red markings (lights and shadows); at intervals a black square with white strokes round about and gilded rosette in the middle; centre of rosette consists of a painted stud, red and dark blue alternately with white markings and black outlines. Beyond the wreath is an arcade in fairly high relief. The columns consist of gilded zones with raised patterns alternating with plain painted strips : the latter are alternately red and blue with black borders and a design in white as sketched . On the arch is a conch or palmette in gilded relief. Background between head and arcade white with yellow cross-hatching. Beyond the arcade a strip of yellow with white strokes and a brown border

(1) «Un homme» in all the Museum *Guides* and *Notices*, but the jewellery and the arrangement of the hair are more appropriate to a woman.

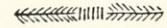
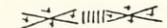
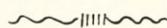
(2) «Toile et cuir cousu» in the *Guides* and *Notices*.

on inside. Beyond, similar strokes on alternate strips of red and blue (?), bordered by wavy black lines. Further designs beyond, but discoloured and indistinguishable. Elaborate necklace of gold and gems, all in relief, the gold parts gilded and the stone painted. For the details see the illustration. The gems are dark blue and red with black borders and designs in white ② . The lowest row has small hooks at the ends for attachment, and the two pendants in the middle of it are small Gorgoneia. Below the fourth row a strip of yellow with white strokes. Below the necklace is a short chain with two large Gorgoneia, all gilded.

The hands and attributes are modelled in relief. The right holds a small bottle and the left a wreath. Hands cream-coloured, with red outlines and markings but without detail in the modelling; bottle gilded, with zones of ornamentation in relief; middle of wreath bluish grey with black and white markings, outer part pink with red and white markings, ends like the middle but merely painted. Numerous rings on fingers, all gilded and decorated for the most part with small studs. Three thick cross-ribbed bracelets on right wrist, gilded; the middle one has a Gorgoneion in front, the one nearest hand a strip of longitudinal ribbing. Similar bracelets on left wrist and also a fourth consisting of gilded strips with small studs alternating with black strips with a white line across each end.

The drapery is treated decoratively, and it is difficult to follow the exact arrangement of it. She wears a light-coloured tunic with zigzag border along top and a broad lilac band, with gilded stripe in the middle, down each side; fringe of dark lines across left wrist like the end of a sleeve. The tunic seems to be white with more or less light-coloured markings, but the colours are indistinct; dark cross lines on the vertical bands. Above each arm is a gilded stripe in relief with raised cross lines and on each side of this a yellow and white background: it looks like the edge of a mantle wrapped round waist and back of shoulders, although the vertical bands of the tunic are continued  below the wrists. Round the outside of the tunic is a border of this form ; ground yellow, outlines purple or brown, in the centre of each circle a red  stud with gilding on the middle and white zone round about, in each ellipse a white spot with a black line in the middle. This border curves inwards below the arms and then runs straight down on each side. On the lower part of body is a highly ornamented covering like an apron, divided into rectangular panels which are filled with various designs. I shall describe first the part between the two sides of the above-mentioned border.

The panels are divided from each other horizontally by rows of studs (red with gilding in the middle): on each side of the studs is a pattern in purple or brown lines on a white ground; chief varieties as sketched; yellow background and dark outlines. These horizontal borders are separated from each other by rectangular gems (painted) in a gilded setting; dark blue and red with black outlines and white designs  . The patterns in the panels are in gilded relief, the details being rendered for the most part by raised lines and dots: dark brown outlines, sometimes



bordered by white lines and dots. I take them in horizontal rows, beginning at the top :

1. In the middle a sacred bull wearing disk, lying to right in a shrine with spirally fluted columns and uraeus cornice; legs not shown, possibly mummiform; dark bluish background with design in black and white and studs of usual kind. On left side a standing bull wearing disk; in front a post or altar ⁽¹⁾; above, a scarab with disk; background red with white dots and designs; shaft of altar (?) and ground below bull yellow with white strokes. On right side a corresponding bull; above, instead of scarab, two uraei with disks; colours similar.
2. In the middle a winged and draped figure (Victory?) flying to right with head to front and hands held out; below, a raised line ——; dots in relief round edge; all gilded. On each of side panels a hawk wearing disk, stands in profile inwards on a calyx-like pedestal; background lilac, designs in dark and white lines, ground colour of pedestal yellow, studs in field. In each of the intermediate spaces a dark blue lozenge with white design  in a gold setting, all in relief; small studs round edge of setting; dark red angular pattern round about, with white spots; lilac background; on each side a yellow border with white spots.
3. In the middle a winged griffin with serpent-tail, seated to right with left foreleg raised over wheel; in each of upper corners a small square with raised ornamentation; background as on side panels of 1. On each of side panels a geometric pattern, all gilded. In the intermediate spaces a branch in gilded relief, with white twigs, on a yellow or brown ground; along inner side a yellow stripe with white dots.
4. In the middle a bust to front, wearing chiton and himation; on each side an uncertain attribute (curving stem with bud-shaped top); small studs round about; all gilded. On each of side panels an ibis on pedestal; disk overhead; colours as on 2. Intermediate spaces filled by dark blue oval gems with white designs  in a gilded setting; studs at corners; background white with dark brown lines and dots; stripe on outer side as on 2 and 3.
5. In the middle a crocodile with hawk's head, wings and uraeus-tail, to right; note the projecting foreleg; disk above hawk's head; background and colouring as on middle panel of 3. Side panels and intermediate spaces also as on 3.
6. In the middle a winged female sphinx, to right, with tail round flank; wears disk; dots round edge of panel; the whole gilded. In each of side panels a seated mummy in profile inwards; background dark with design in black and white; pedestal below mummy as on 2 and 4. Intermediate spaces as on 2.

Below appears the lower end of tunic, ornamented with three small figures in gilded relief; in the middle a human-headed uraeus to front, on each side a winged serpent in profile inwards; usual dark lines round about. The chiton has a fringe and a border of spiral links along the foot in dark brown lines.

⁽¹⁾ Cf. the *Catalogue of Greek Bronzes*, n° 27738, pl. VI.

The ornamentation outside the vertical borders described above consists of rectangular panels separated from each other by horizontal borders like those in the central part. Down the outside is a strip of yellow with leaf-shaped strokes in white and beyond this a broader strip of dark blue or black with similar strokes. The patterns in the panels are the same on both sides :

1. The central lozenge is decorated with five studs, and the pattern is in white, with dark outlines, on a yellow ground. Opposite corners red and blue with pattern in white and dark purple .
2. In the central lozenge a mummy Anubis standing inwards; disk above head and leaf-shaped studs round about (like a growing plant); outlines in dark brown with white outlines beyond; background yellow with white cross-hatching; yellow border with white dots. White floral pattern in each corner with usual outlines.
3. Same as 1.
4. In central lozenge two uraei on  shaped pedestal; colouring, border and corners as on 2.
5. Same as 1 and 3.

FEET : She wears anklets and boots; for shape see illustration. The anklets are in gilded relief and there is a stud in front of each boot. Legs flesh-coloured with dark brown outlines shading into red. Boots more lilac, with lights and shadows in white and dark; front part red with border of white line and white dots. Background grey; strips of white between dark lines down middle and each side and also along foot. Beyond, on each side a broad band of yellow with wavy spray pattern in dark lines; on the inner side a strip of white between dark lines; on the outside continuation of the yellow and blue stripes with white strokes.

PRESERVATION : Only the front part of wrappings preserved; head much injured; broken and discoloured in places, but the surface as a whole is fairly bright and the details distinct.

BIBL. : MASPERO, *Guide*, 1883, n° 5614, p. 377; *Notice*, 1892-1897, n° 397; *Guide*, 1902, n° 397, p. 271; *Guide*, 1903 (Eng. ed.), p. 357; GAYET, *Musée copte de Boulaq* (*Mission arch. française*, t. III), p. 24-26, pl. B.

33281. Mummy of a young woman with painted cloth covering. — Length 1 m. 58 cent., breadth 0 m. 43 cent., depth of head 0 m. 27 cent. — Saqqarah (pl. XLVII).

Same type as n° 33280. Flat on top; square-cut round head; curve round shoulders; feet project upwards. At intervals round the edges (shoulders, waist, ankles, end of feet) the painted cloth is stitched into the wrappings below with a stout string; the loose ends of the strings are sealed with lead, those on opposite sides of waist and feet are tied together, and probably the others were also. A loose sheet of cloth is stitched on to top of head, perhaps to draw over the front. The front is painted and modelled in exactly the same way as on n° 33280. The gold leaf is applied

over a red or pink ground, and the gilded parts are as a rule surrounded by dark brown lines. Same technique as on n° 33280 with regard to the modelling of the hands and the arcade.

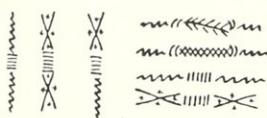
Prim oval face with long neck. The hair, which is painted in black on a brown ground, seems to be coiled round crown of head and encircled there by a grey band; there is a curly fringe round forehead; the ears are exposed. The colour of the flesh is very fair; brown outlines; white on pupils and nose to represent high lights; the whole appearance, however, is flat. The eyes are elaborately painted; whites grey and white with touches of red in the corners; central part black, yellowish brown and black; dark lines round about, and separate strokes to represent lashes; brown shading below and light lilac above; red line round top of eyeball; eyebrows rendered by horizontal strokes of black and greenish grey. Long four-head earring of same type as on n° 33280, all gilded; the bead below the crescent is ribbed spirally. Below on each side of neck a gilded stud, the one on right side with dot-rosette pattern, the other without the dots round the edge; also three plain studs above top of head. Wreath in relief round top of head; in the middle a blue and white stone (not real) in a gold setting with small studs round about; on each side of this an uraeus-head. Arcade round head as on n° 33280; designs and colouring similar, but coarser work. On each side of arcade a whitish border with dark line along the middle and groups of transverse lines at intervals: similar border round the ornament in middle of wreath. Beyond, alternate strips of red and blue with white strokes; wavy black line along each edge. Floral pattern beyond but very indistinct. Background about head yellow, covered for most part with white cross-hatchings.

Necklace of gold and gems; in relief, gilded and painted. For details see pl. XLVII. The lowest row has a hook at each end and is surrounded by a yellow border with white strokes and dark outlines. Designs in white on the larger stones ② ◇ ◎. Below the lowest row hang two Gorgoneia in gilded relief.

Hands as on n° 33280. The right holds a narrow bottle, gilded and ribbed spirally. The left holds a wreath, pink with red and white markings; band across middle, blue with black edges and white markings; similar colours at lower end. Two gilded bracelets on right arm with designs in relief; the outer one has a pink stud in front. Three similar bracelets on left arm; the outer one has a red stud in front; the middle one is composed of dark blue strips with white lines across the ends and short gilded strips with small studs. Rings on left hand of same type as on n° 33280.

The tunic is pink with red lines to represent the folds and white markings; white border across top with pattern of spiral links in dark lines. Down each side runs a black band with gilded edges in relief; on the inner side of the gilded stripe a narrow white line, on the outer side a yellow border with white strokes and dark outlines; across top of each band a strip of white cross-hatching between white lines; at lower end of tunic patterns in white lines as sketched  on each side of

the gilded edge. Dark lines round wrists, representing the fringed ends of sleeves (?). Broad brown border across foot of tunic with a pattern in white lines (see illustration). The mantle, which is of the same colour as the chiton, is arranged as on n° 33280. Along the top of it is a broad yellow band, down the middle of which runs a row of oblong studs, gilded and surrounded by black lines; between the studs are rudely drawn ellipses in black lines, filled in with white and with a black line down the middle; border on each side same as those round the arcade; blue fringe with white markings along the top. Below on each side is a slanting black stripe like those on the tunic with a notch at the end; band of white cross-hatching as across shoulder. Same border round shoulders and down each side of body as on n° 33280 : it does not extend, however, to foot of tunic. The lower part of body has an ornamental covering like n° 33280. The part between the vertical borders is divided into rectangular panels. These, with the exception of the top row, are separated from each other, both horizontally and vertically, by lines of small studs with larger ones at the points of intersection, roughly gilded in the usual way with strips of gold leaf. On each side of the studs is a strip of white on a yellow background with patterns,



as sketched, in black lines, carelessly executed. The figures in the panels are in gilded relief, the modelling being chiefly done by means of raised lines and dots; dark lines round about, and in some cases further outlines in white as on n° 33280. Along the top is

a continuation of the vertical border, and in the middle of this is a black strip with blue pattern edged with white. The panels are as follows, taken in horizontal rows :

1. In the middle a naked figure to front, with left leg drawn in, right hand raised and left against waist (Harpokrates?); background bluish, pattern in field in black and white, stud in one corner. On each side an uracus erect in a red panel with white lines and dots. At each end a human bust in profile outwards. Yellow stripes with white strokes between the various panels.
2. In the middle a rectangular plaque with studs and lines in relief, all gilded; round about, a dark yellow border with white cross-hatching. In each of side panels a hawk standing in profile inwards; dark purple background with white and black lines, stud in field.
3. In the middle a naked, winged Putto flying to right with head to front, left hand against waist and indistinct object in right; below, a yellow pedestal with white spots; red background with white lines and dots. On each side a rectangular plaque with studs and lines in relief, all gilded; border as on middle panel of 2.
4. Middle same as 2. In each of side panels a mummy standing in profile inwards; background blue with pattern in black and white lines.
5. In the middle a bull standing to right with head to front; red background with white lines and dots; two studs in field, one ornamented with dot-rosette. On each side a rectangular plaque with pattern in relief, all gilded; border as on middle panel of 2.

6. Middle same as 2 and 4. On each side a crown of cow's horns (or two uraei?) with two disks between; yellow pedestal with white dots; dark purple background with black and white markings.
7. In the middle two uraei confronting each other; small yellow pedestals with white dots; red background with white lines and dots. On each side a rectangular plaque with studs and lines in relief; border as on middle panel of 2.

On both sides, beyond the vertical border, is a zigzag band of yellow with white strokes, forming a series of triangles on each side of it. The triangles in the outer row are alternately pink and brown, those in the inner row are blue (or blue and some other colour that has faded); outlines black; indistinct foliage patterns in black and white (red and white in the pink triangles); gilded stud in the centre of each. Beyond on each side a yellow stripe with white strokes and beyond that a blue stripe with white strokes.

The legs are coloured like the face. Anklets as on n° 33280, with red shading round about. Lower part of boots brown, with black outlines, two white stars on front of each, white line and white dots round about and yellow circle at the outer end; upper part yellow with white markings; white fringe with black markings along top; gilded stud at tip of each. Blue or slate-coloured background; on each side and down the middle a white line between two black.

PRESERVATION : Comparatively sound and well-preserved; surface worn and faded here and there but on the whole still bright and distinct; only five of the lead sealings preserved.

BIBL. : MASPERO, *Guide*, 1883, n° 5613; *Notice*, 1892-1897, n° 397; *Guide*, 1902, n° 397, p. 274; *Guide*, 1903 (Eng. ed.), p. 357; GAYET, *Musée copte de Boulaq (Mission arch. française, t. III)*, p. 24-26, pl. A.

33282. Painted covering of cloth from the mummy of a woman. — Length 2 m. 05 cent., breadth 0 m. 84 cent. (pl. XLVIII).

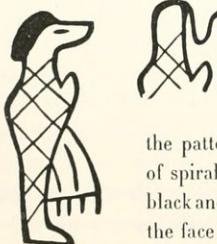
Consists of a single sheet of rather coarse cloth which has been glued over the front of the wrappings. It may perhaps have been covered with a wash of stucco before being painted, but the surface is worn and indistinct.

The deceased is represented lying with hands against front of body: the right, which is higher up, holds a cylindrical vase, and there is a garland in the left. The face is framed by a thick arch of wavy hair parted in the middle and coming down below the ears. Hands and face are painted a light reddish flesh colour; hair and eyes black; outlines in deep reddish brown. She wears two necklaces, the upper one a series of disks or rings with a circular pendant, the lower one an indistinct chain with a long pendant in the middle; twisted bracelet on each wrist; two rings on first finger of left hand and one on small finger. All the jewellery is outlined in black; slight traces of light blue on upper necklace, otherwise no signs of colour. Cup outlined in black; traces also of blue? Wreath drawn in black and brown; remains of light blue.

The main part of her dress consists of a tunic with broad reddish brown stripe down

each side; white dots between two white lines across top of each stripe. A scarf is wound horizontally round her bosom and a fringed end hangs down on her left side: outlines in reddish brown and two bands of same colour across the end. Tunic and scarf seem to have been light-coloured, perhaps white, but the surface is worn and discoloured. Black spot on tunic on each side of neck, perhaps a fastening. Down each side of body is a broad brown stripe with white edges and a white spray pattern down the middle. These stripes curve inwards at the waist, and the space between them from waist to feet is filled with various designs. Across the top a yellow band with black outlines, below which a festooned wreath (light red, black, trace of blue?). Below, a yellow band with design in black lines, n° 1,  Below, a bird of Egyptian type with wings outspread and legs apart; outlines and inner markings in black, body yellow with cross-hatchings, inner part of wings light red, middle part green (?), outer part blue. Below, a band with pattern in yellow and black, n° 2,  Below is a boat, black and perhaps yellow, with bent-in ends ending in calyxes; a mummy lies on the boat and Anubis stands over it to left on the far side; mummy outlined in black, wig green, body light red with black markings; Anubis black, inner markings left in ground colour. Below, a band like n° 1. Below, a bird probably like the one above but much broken; below, another band like n° 1. Below are two female figures, one at each end, standing in profile inwards with hands raised and palms turned in; slight remains of some object between them; the figure on the right has black outlines, black hair and blue drapery, flesh perhaps yellow; the other figure is half destroyed and discoloured. Below, a yellow band with black outlines and black spray pattern, and below this a festooned wreath, light red, black and green (?). All the above ornamentation is painted on a light-coloured ground, perhaps white originally. Above the ankles is a black are with white spots, marking the lower end of drapery. The feet are coloured like the rest of flesh and outlined in black; plain sandals with black markings.

The ornamentation outside of the body is enclosed within a rectangular frame consisting of a band of yellow on which is a black branch pattern with white spots: this, however, is not continued across the lower end. There is also a horizontal band of the



same pattern on each side of neck, dividing the ornamentation into two parts, upper and lower. The background round the head is bluish grey. Beyond on each side a vertical strip of light red with two black lines on each side and a pattern in black down the middle: the pattern on the left side consists of dots and on the right side of spirals or tendrils. Beyond at each end a dark indistinct figure, black and brown, on a grey background; human figure or mummy (?); the face is left in the grey ground. Black line across lower end.

Down each side of body is a vertical row of rectangular panels, alternately red, yellow and dark blue, with representations of animal-headed mummies standing in profile inwards (see sketch). The figures on most of the yellow panels are ape-headed

and on most of the red panels serpent-headed; the order, however, is irregular at the top of the right hand row; those on the blue panels are not recognizable. The outlines and inner markings are in black, and there are also traces of white on several of them. Black lines, edged with white, round each panel and two black lines between each pair. Beyond is another vertical row of rectangular panels, alternately red and dark blue, with a yellow space between each pair. The patterns are in white, perhaps with a spot of different colour in the centre (?); those on the blue panels are as sketched ; those on the red are less clear, but may be restored somewhat like this . White lines round the panels and the intermediate spaces.

PRESERVATION : Much torn and discoloured; marks of glue, especially round the edges.
It is at present mounted on white cloth with a wooden frame.

BIBL. : *Notice, 1892-1897*, n° 401.

33283. Mummy portrait. — Wood. — Height 0 m. 42 c., breadth 0 m. 205 m.
— Fag-el-Gamus, Fayoum, from Grenfell and Hunt.

Thin, vertically grained panel in extremely bad condition, much of the colouring and detail being unrecognizable.

Head of a young man to front, showing more of right side of face; a little like n° 33258. He has a short beard and moustache and wears a gilded wreath in his hair like n° 33229. The background was originally white and was afterwards gilded when the portrait had been fixed in its place among the bandages (cf. n° 33217). Painted, as usual, with wax-colours.

PRESERVATION : Broken and eaten away all round; the part preserved is full of holes; surface badly damaged and discoloured; back coated with cloth and pitch.

BIBL. : *Journal d'entrée du Musée*, n° 35499.

33284. Mummy portrait. — Wood. — Height 0 m. 38 c., breadth 0 m. 20 c.
— Fag-el-Gamus, from Grenfell and Hunt.

Thin, vertically grained panel.

Head of a bearded man, to front, showing rather more of the right side. There is a stripe of white with lilac border of this form  across front of neck, apparently top of chiton. He has thick wavy hair, coming down rather low on forehead, and a beard of similar appearance. Forehead wrinkled, vertical lines above nose and strongly marked line below inner corner of eye; thick, slightly arched eyebrows; the nose is hooked and the lips curve downwards in the middle; rather Jewish features. Fair, ruddy complexion, dark hair, brown eyes. Background white.

Ordinary wax-colours. Marks of hard point, especially on forehead. Fairly strong light on nose, forehead and cheek, shading on left side of nose : the deeper shading on face is yellowish brown. Hair rendered by curving black strokes on a brown ground; brown strokes round outside.

PRESERVATION: In very bad condition; broken all round and most of left side of face broken off; impression of cloth on surface; back coated with cloth and pitch; very fragile.

BIBL.: *Journal d'entrée du Musée*, n° 35500.

33285. Head from a mummy-mask like n° 33208. — Wood and plaster. — Height 0 m. 23 cent.

The core of the head consists of several pieces of wood pegged together with wooden pins, and the modelling is done entirely in plaster which is very thick in some parts. The bust was probably made of boards with a coating of plaster. Some fragments of drapery from the back of the neck have a surface of cloth, stuccoed and painted, over the plaster.

The head is that of a young man and is modelled in the same late, wooden style as n° 33208. He wears a wreath with a medallion in the middle. A mantle has been draped round the back of his neck. He is beardless and has short black hair (modelled); eyes not inlaid but modelled and painted; short nose; long upper lip without any division in the middle.

Flesh white or yellowish white; colouring of lips, nostrils, eyebrows and rim of eyelids put on over a yellow ground; good deal of yellow also on ears and round forehead below hair. Lips and nostrils red, hair black, eyes black and white. Eyebrows cross-hatched and eyelashes rendered by separate strokes. Wreath yellow. Mantle behind head reddish brown, covered with yellow dots and circles.

PRESERVATION: In very bad condition; left side of head broken off; one large fragment from left side is preserved, and also several small pieces of the drapery; surface worn and dirty.

ADDENDA ET CORRIGENDA.

N° 33101-33103. To the bibliography add WATZINGER, *Holzsarcophage aus der Zeit Alexanders des Grossen*, p. 32, n° 8 and *passim*; also VASSALI, *Rappresentazione di Sirene sopra un sarcofago egiziano*.

N° 33114. BIBL.: WATZINGER, *Holzsarcophage*, p. 33, fig. 58.

N° 33121, p. 8, l. 12. The corner planks are connected by two horizontal boards, the middle part being made in one piece with the lower board.

BIBL.: WATZINGER, *Holzsarcophage*, p. 27, n° 3 and *passim*.

N° 33123. BIBL.: WATZINGER, *Holzsarcophage*, p. 33, n° 9 and *passim*.

N° 33134. BIBL.: For *Journal d'entrée du Musée*, n° 33144, read n° 28444.

N° 33169. BIBL.: For *Journal d'entrée du Musée*, n° 30540, read n° 30548.

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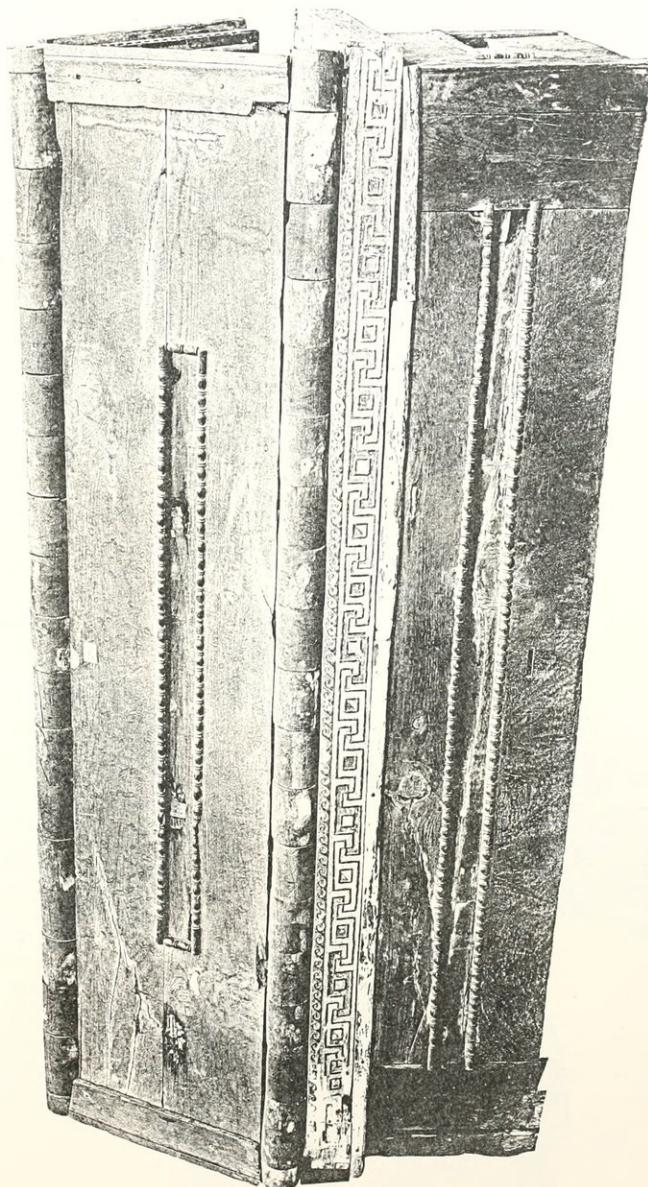
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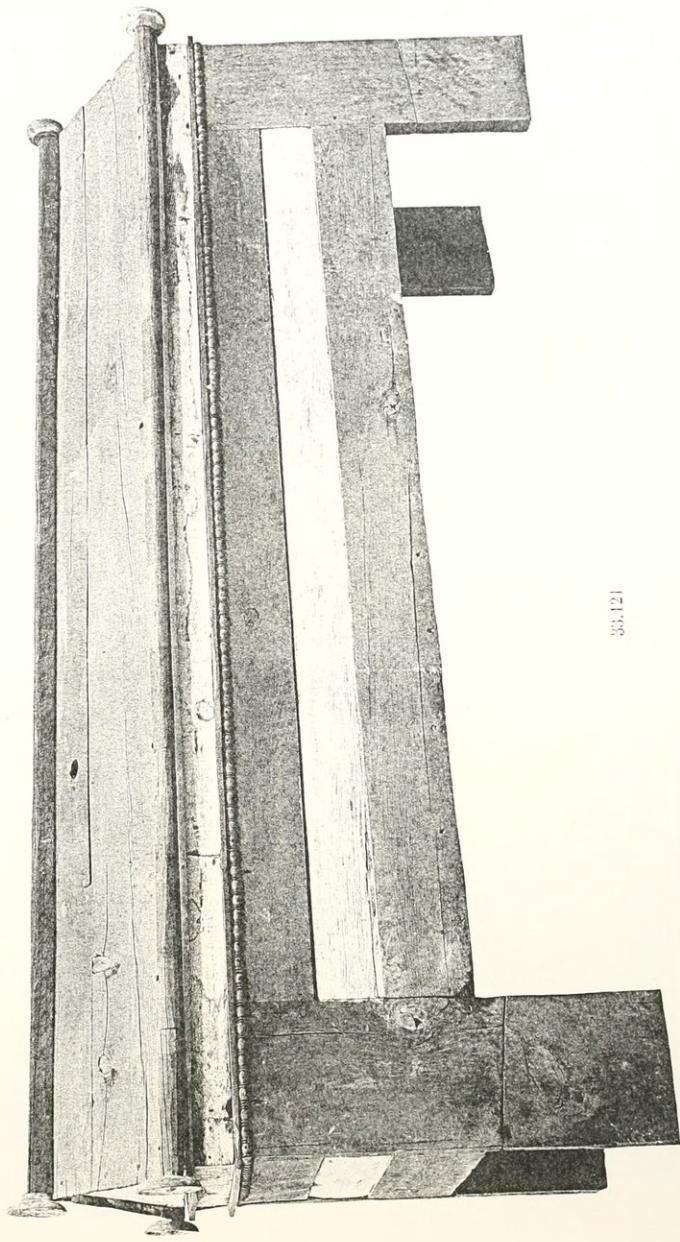
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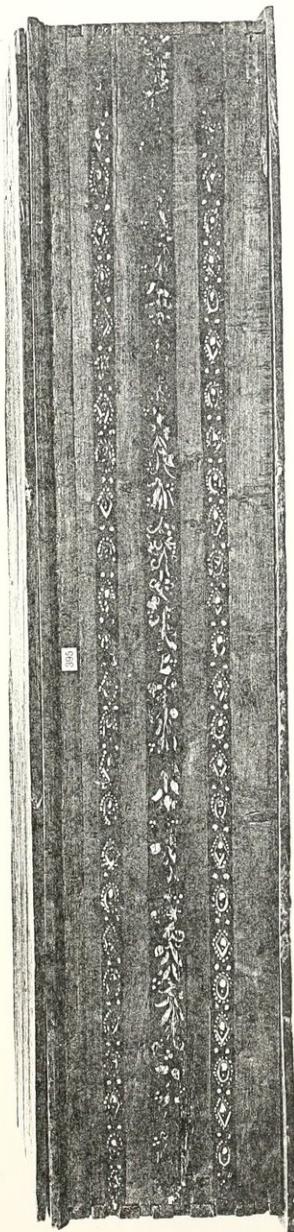
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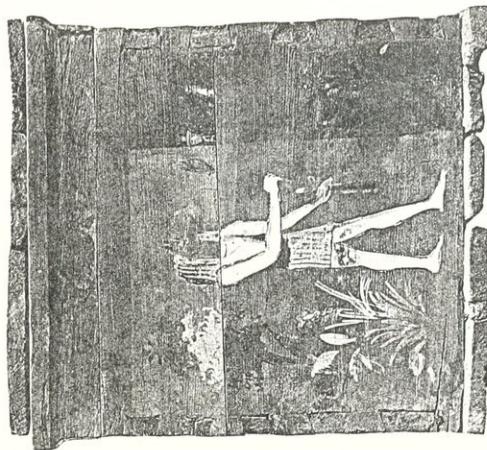


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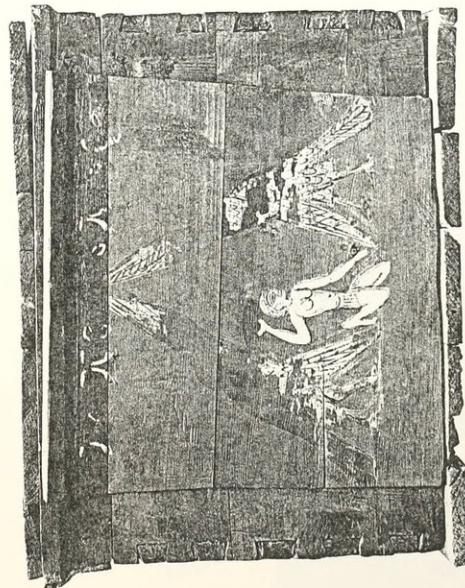




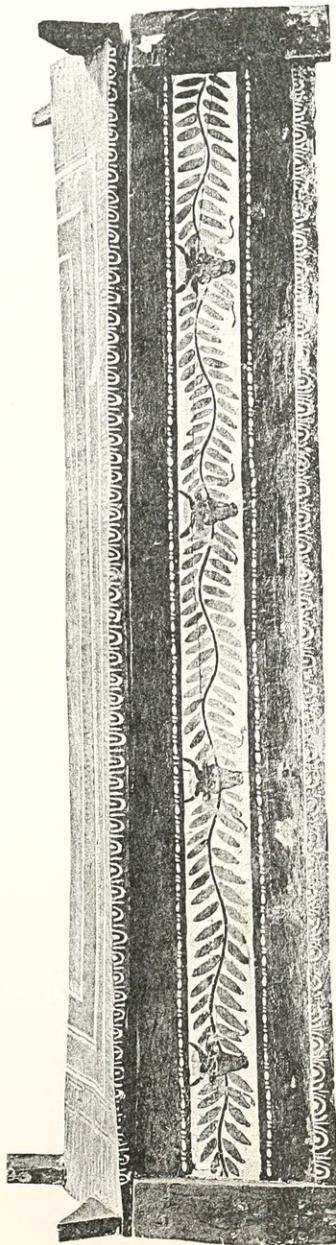
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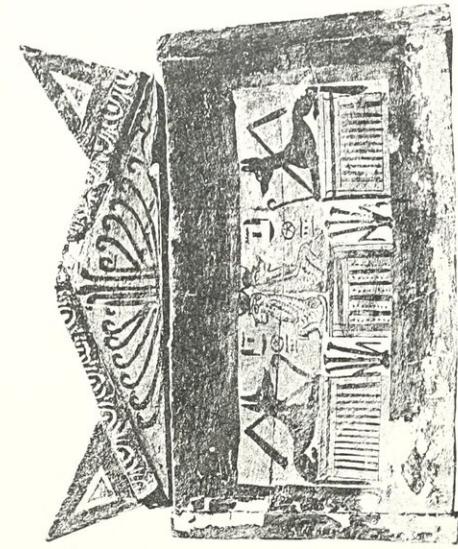
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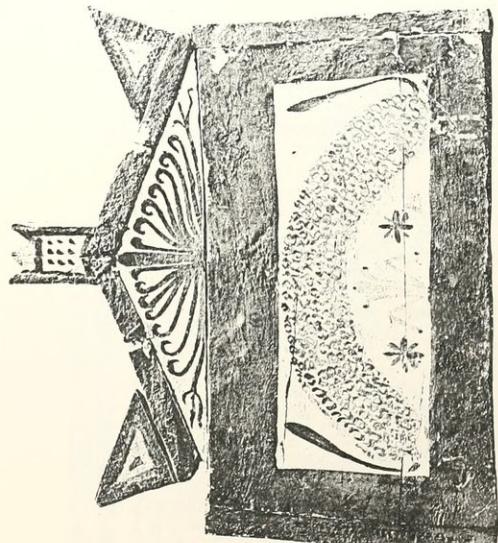
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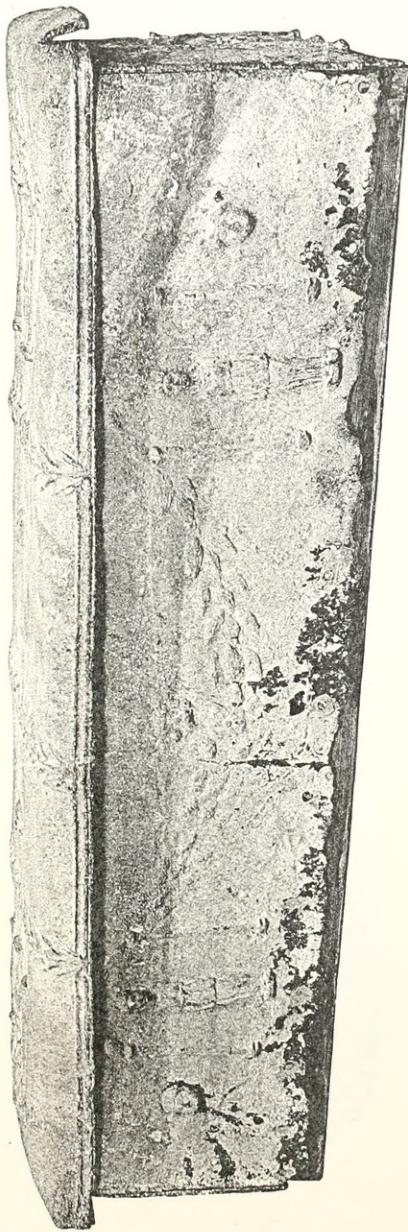
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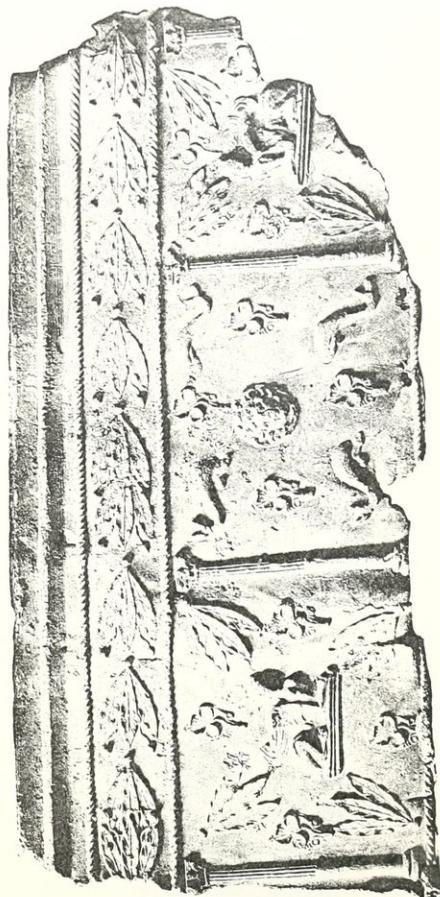
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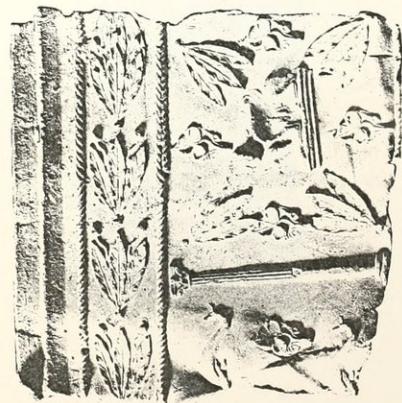
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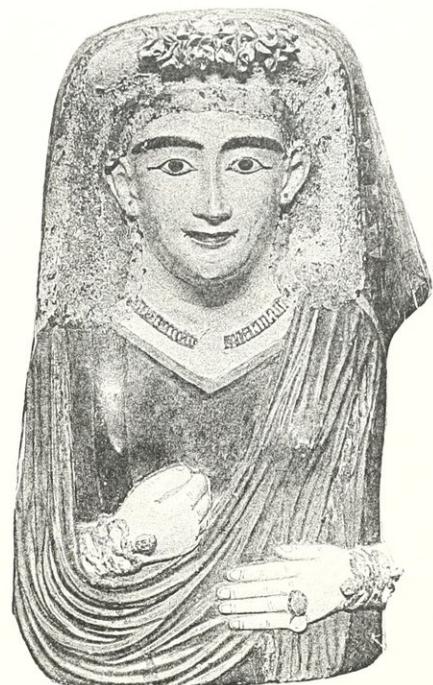


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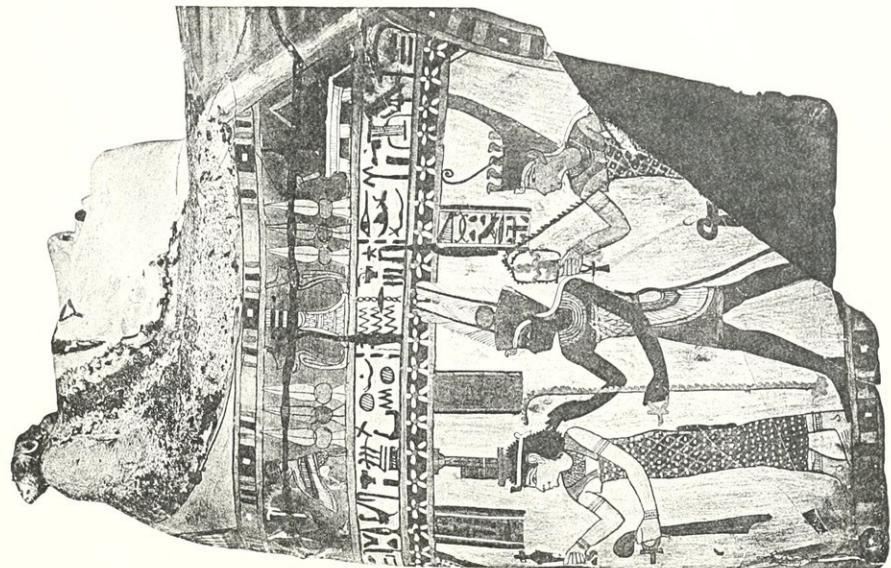
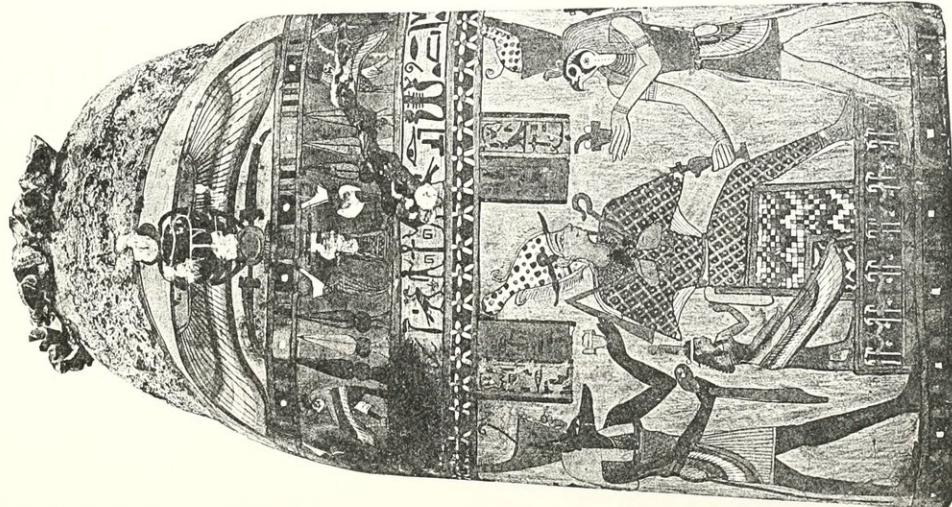
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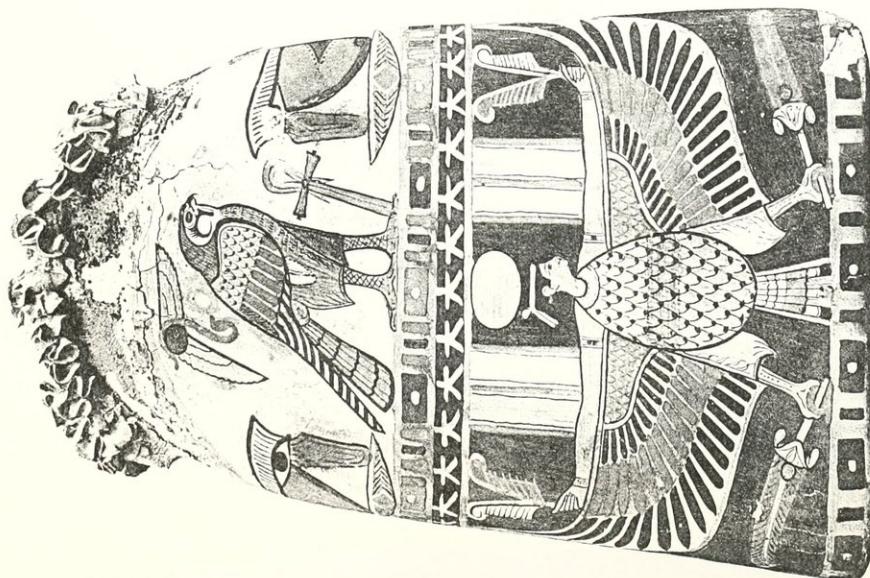


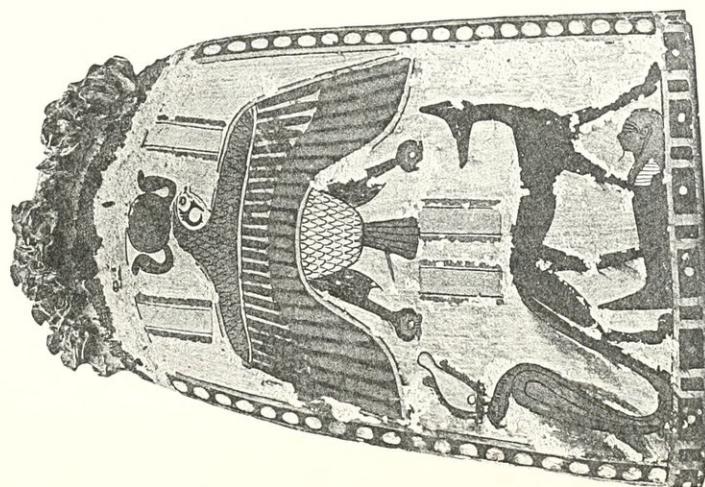
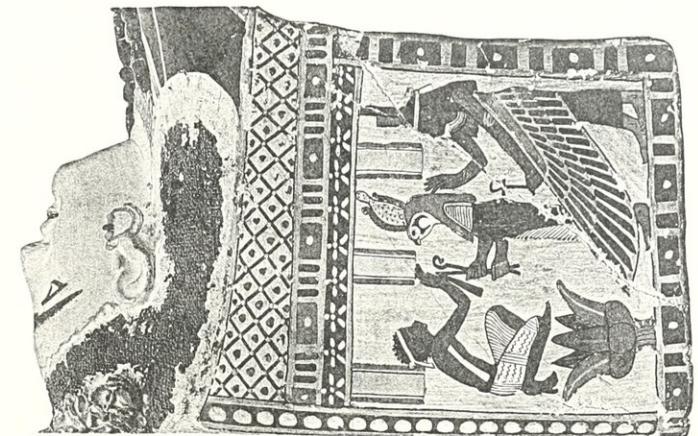
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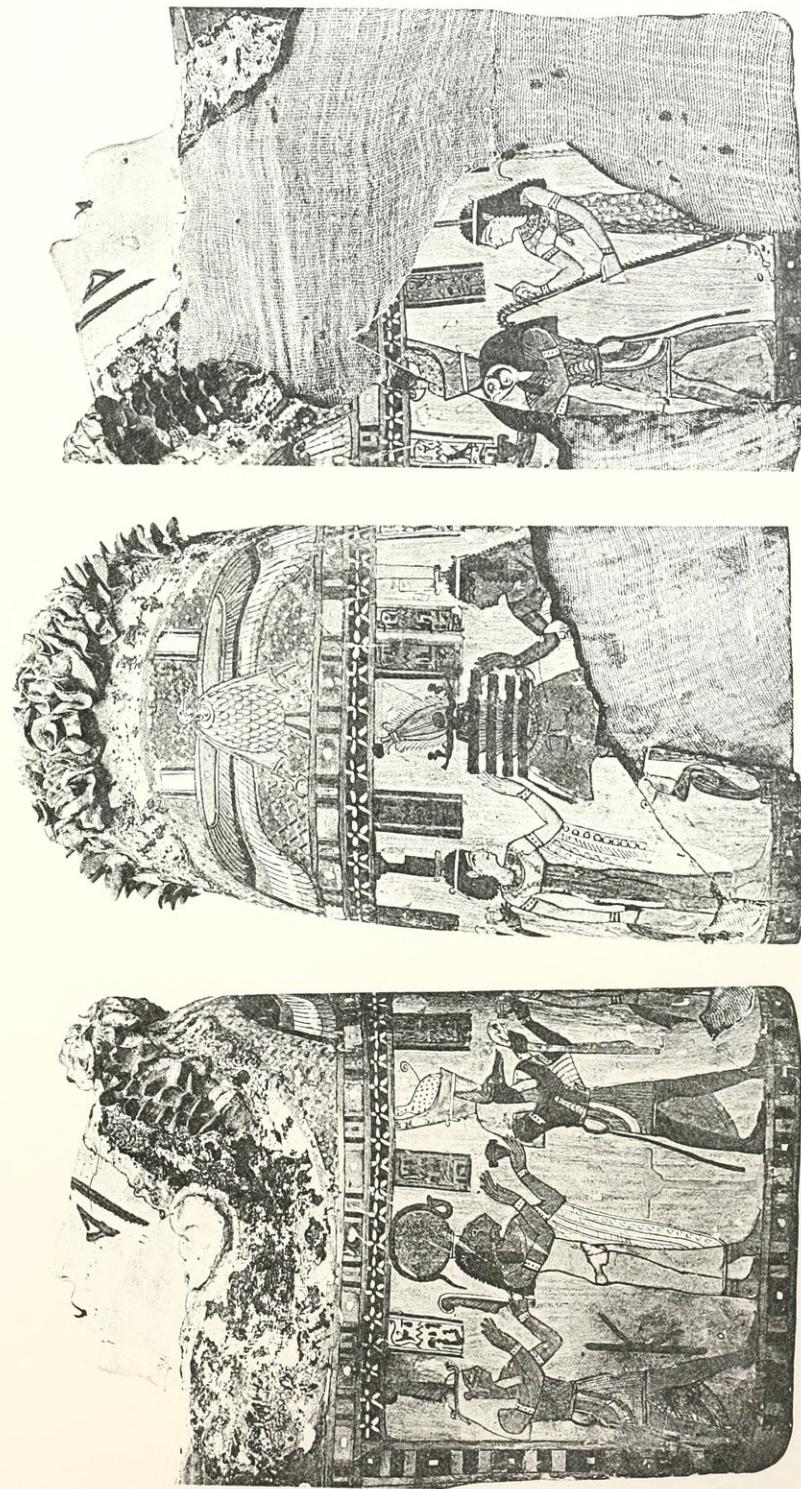


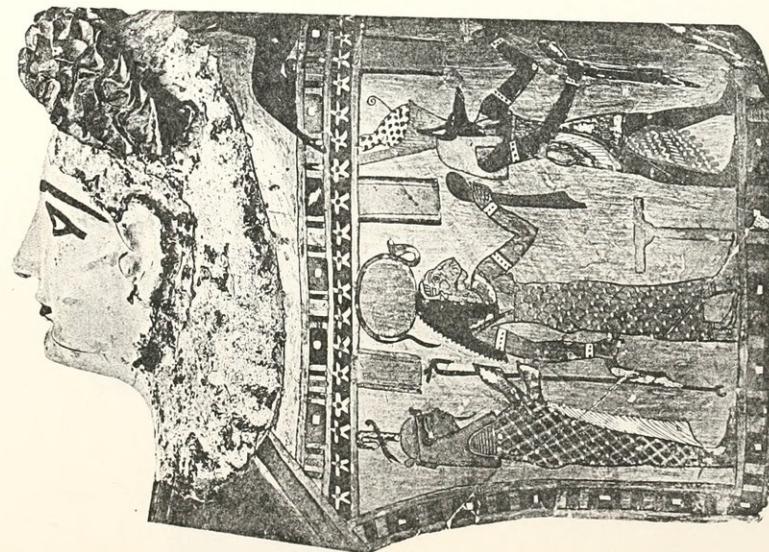
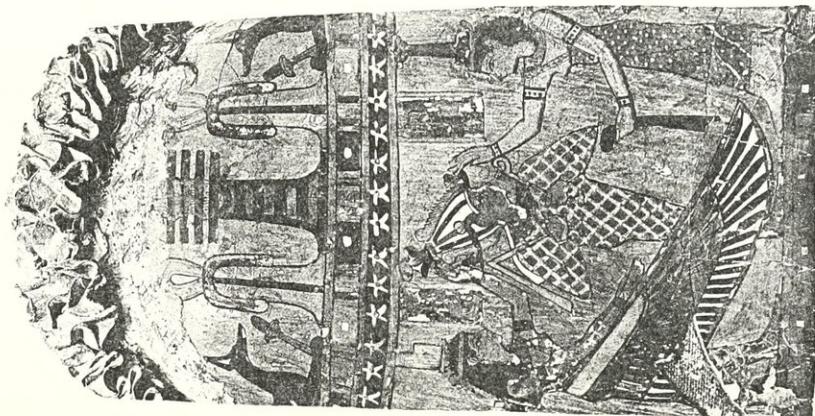
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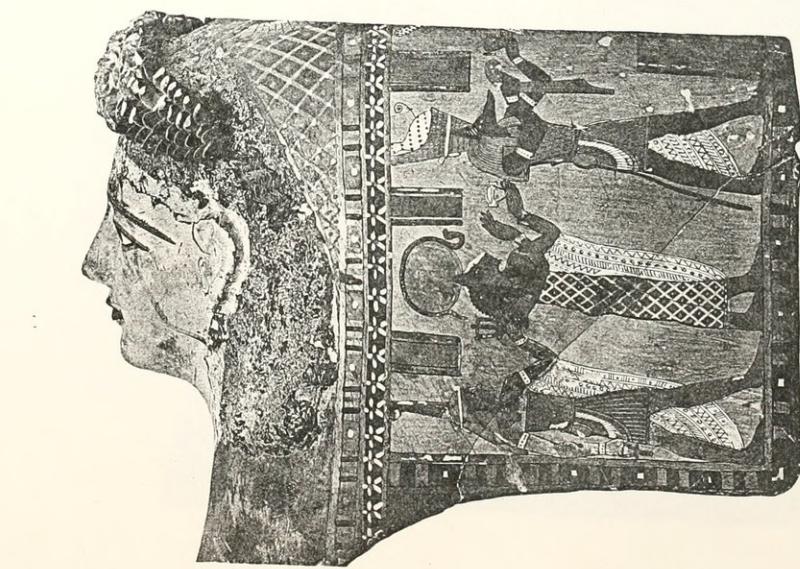




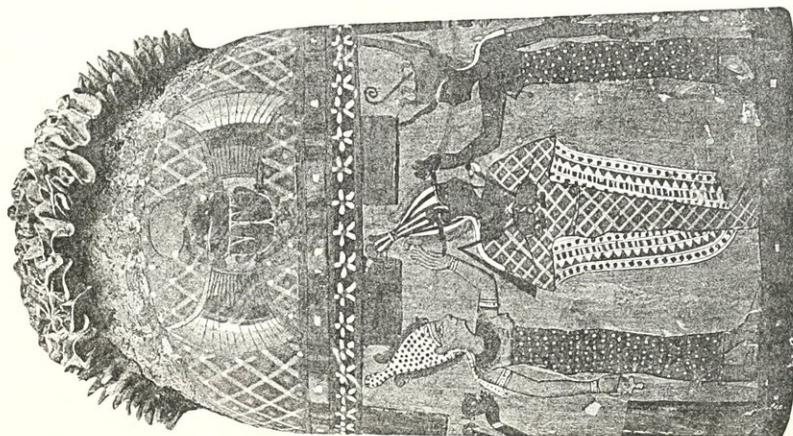




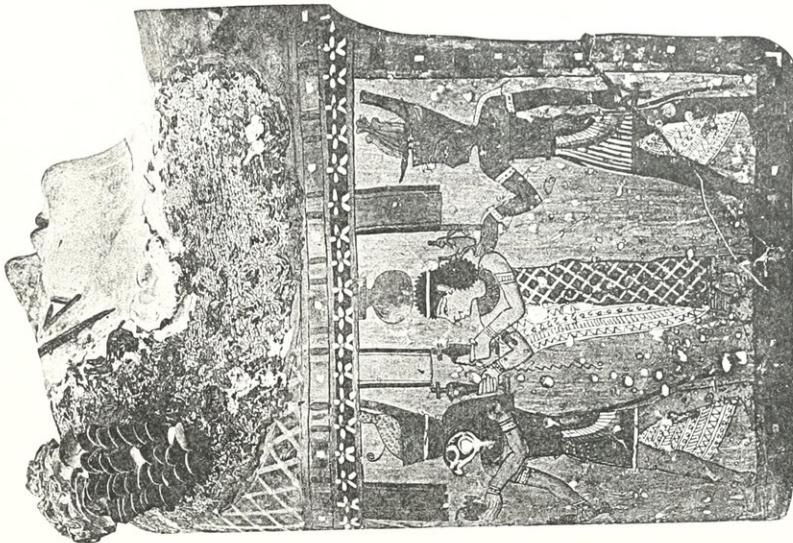


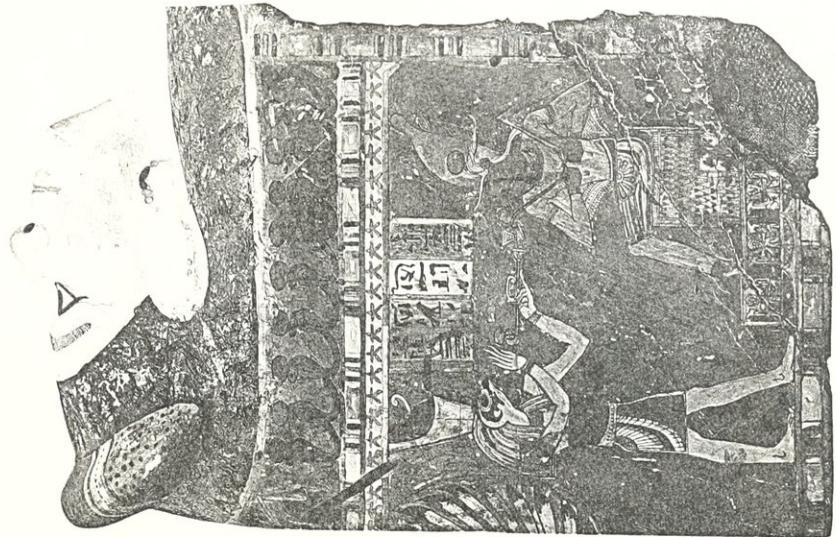
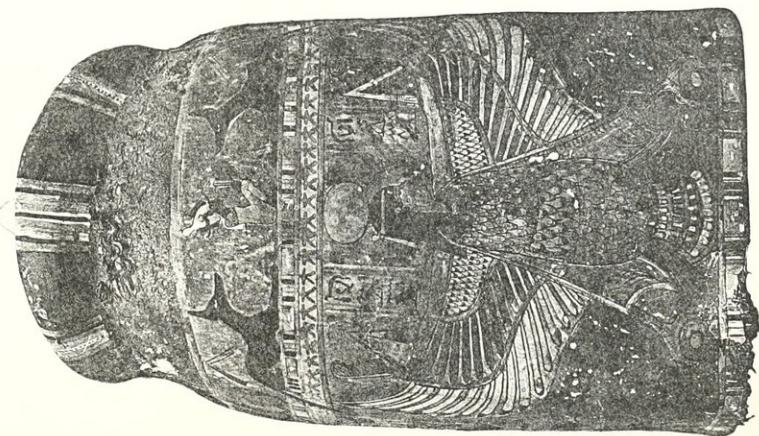
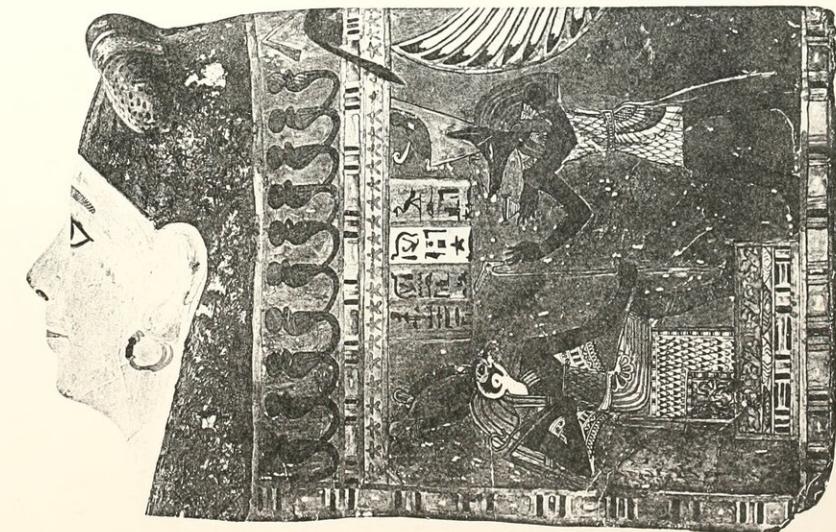


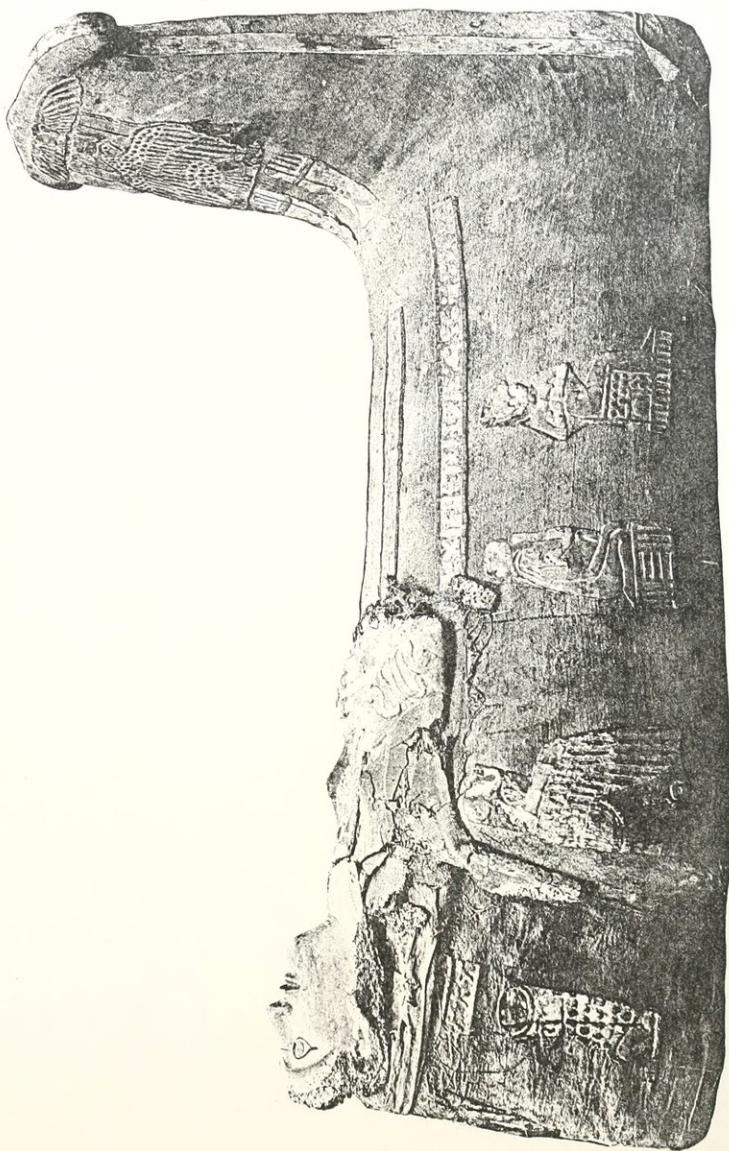
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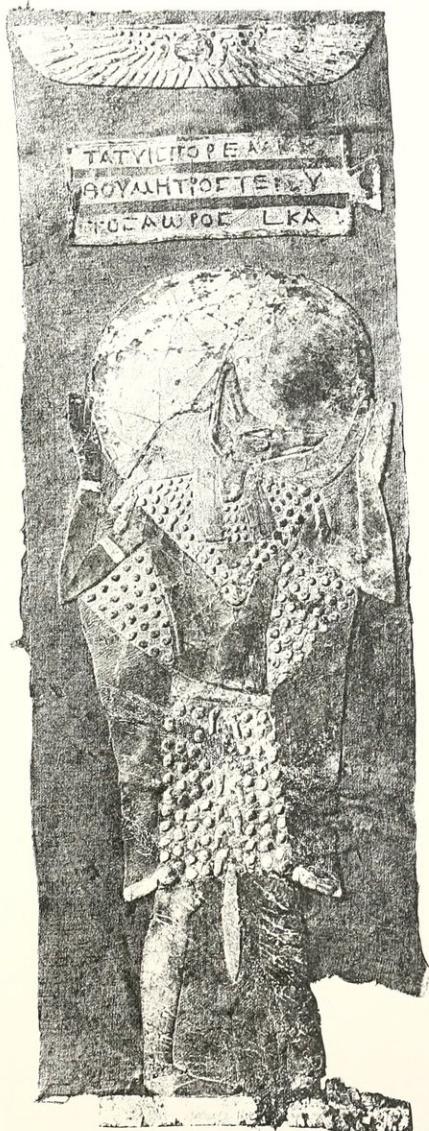


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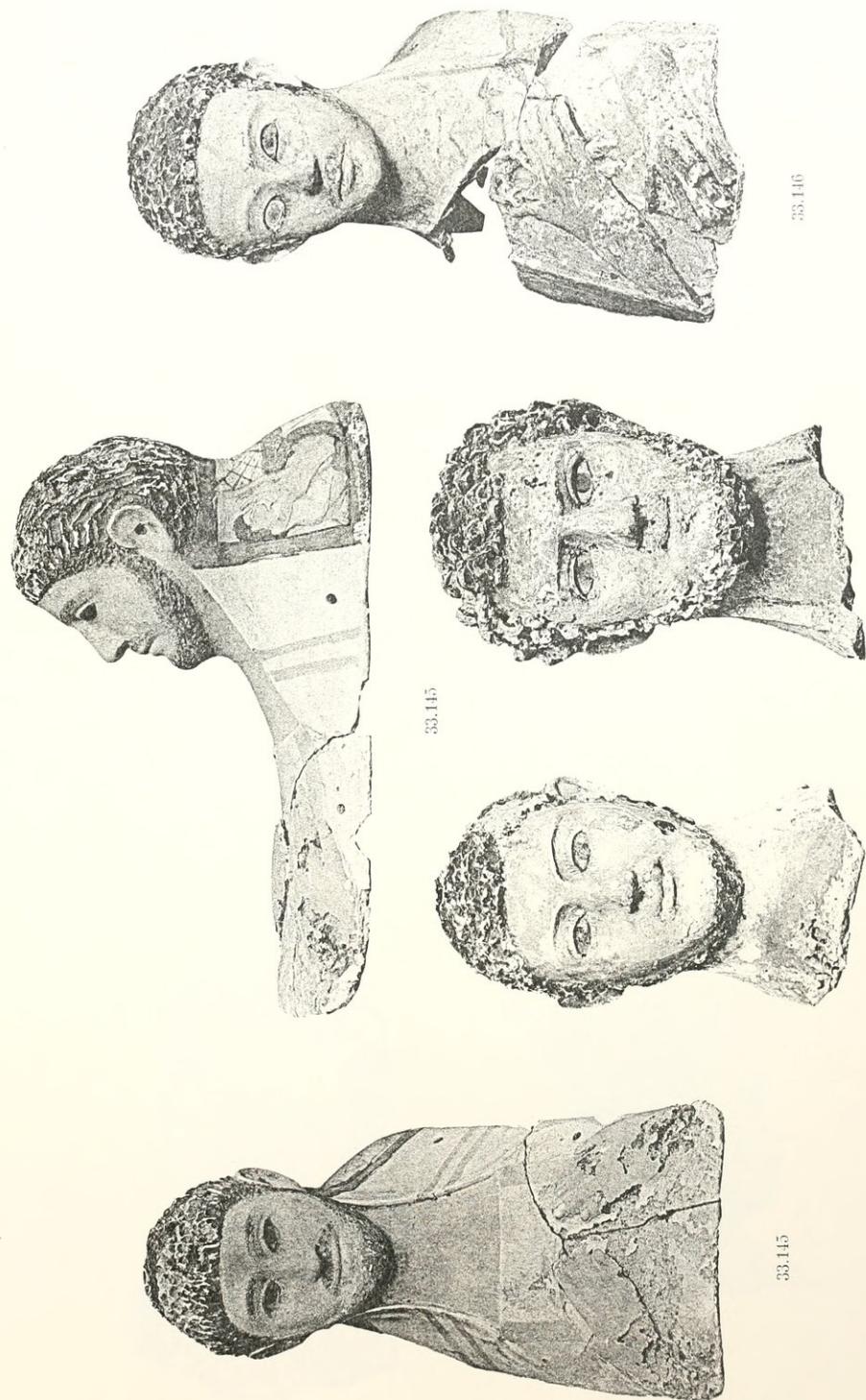




33.138



33.141





33.149



33.150



33.151



33.152



33.152



33.153



33.154



33.155



33.156



33.157



33.158



33.158 (back)



33.159



33.160



33.161



33.162



33.163



33.164



33.165



33.166



33.167



33.168



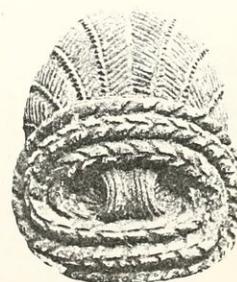
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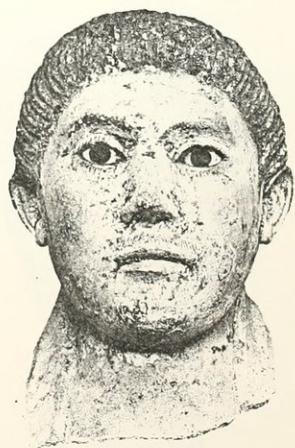
33.169



33.170



33.172



33.173



33.174



33.175



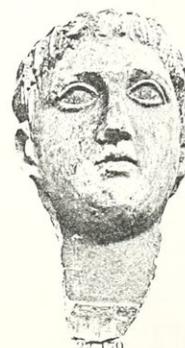
33.176



33.177



33.178



33.179



33.180



33.181



33.182





33.192



33.192 (back)



33.193



33.194



33.195



33.196



33.197



33.198



33.199



33.200



33.201



33.202



33.203



33.204



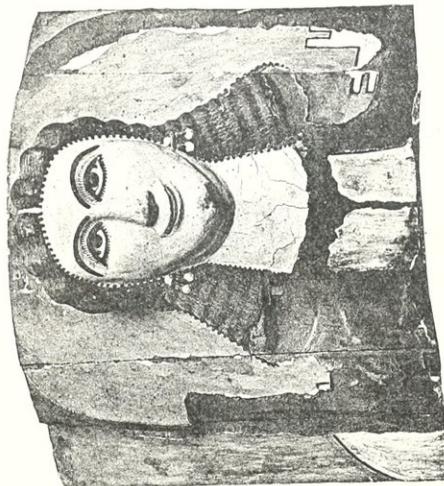
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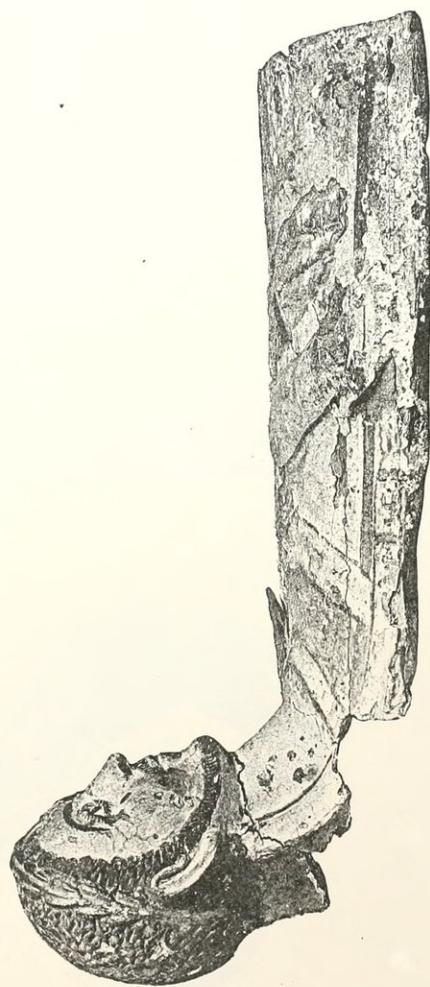
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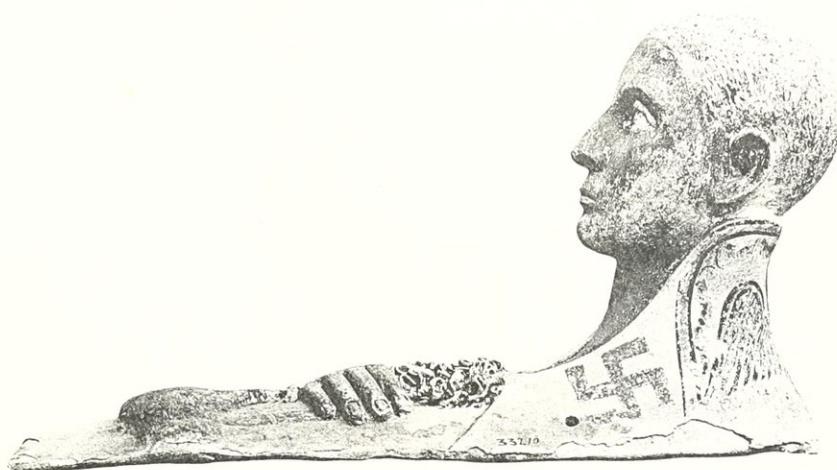
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33.209



33.208



33.210



33.211



33.212



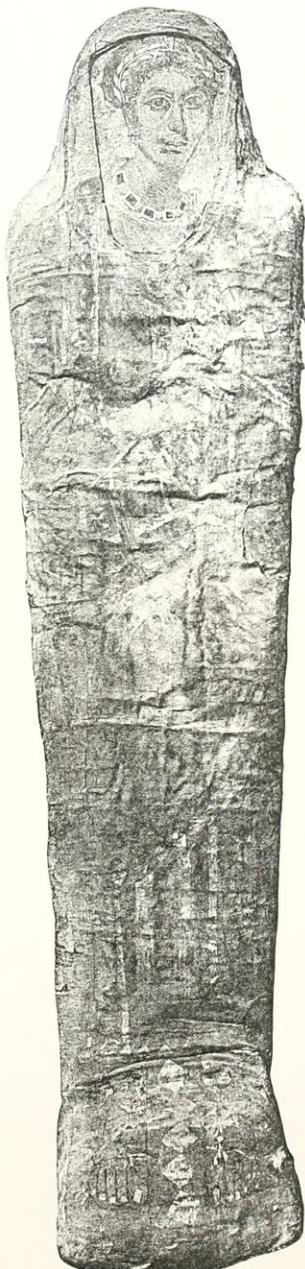
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33.215



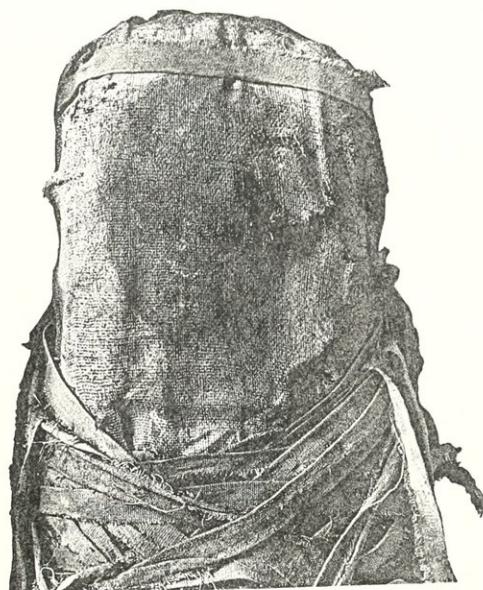
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33.217



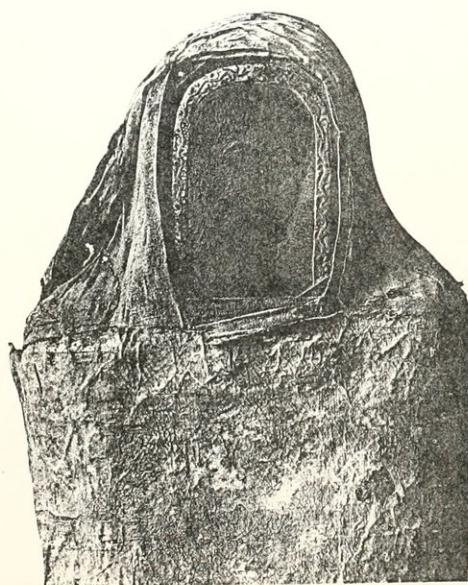
33.221



33.214



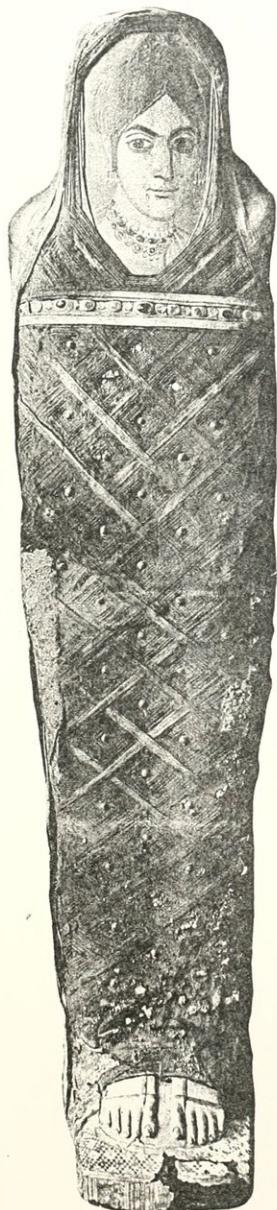
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33.219



33.220



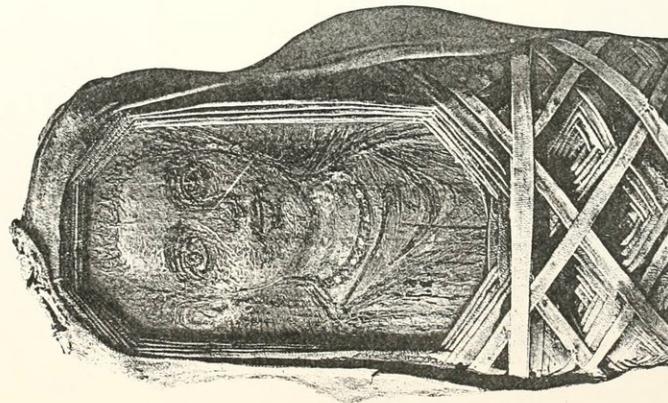
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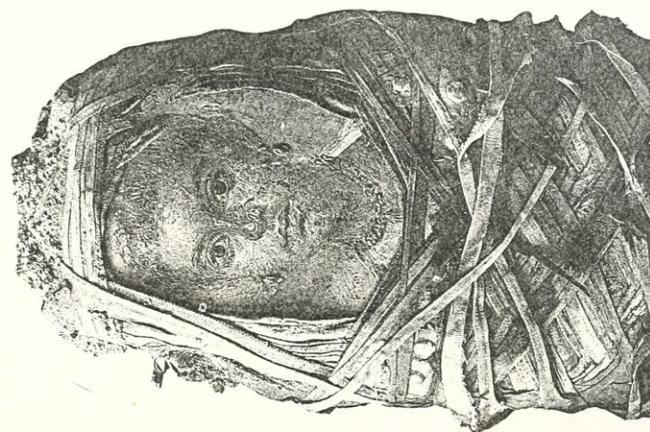
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33.224



33.225



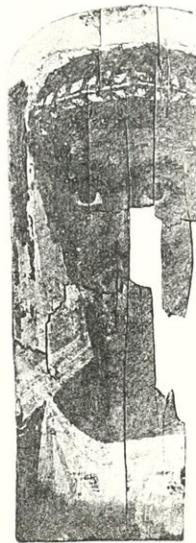
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33.236



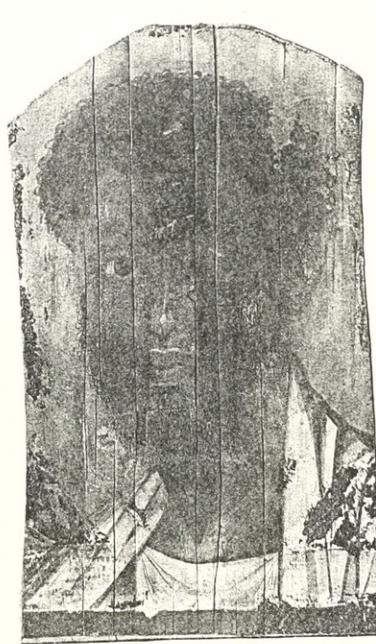
33.237



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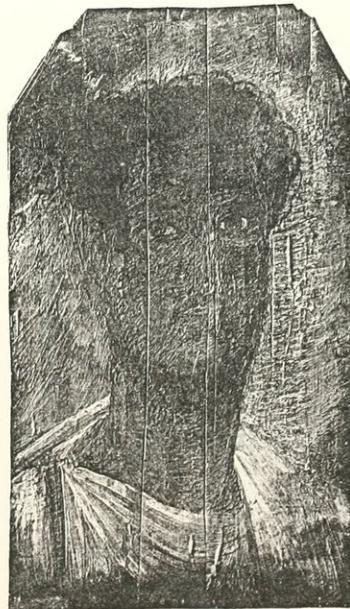
33.251



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33.256



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33.262



33.263



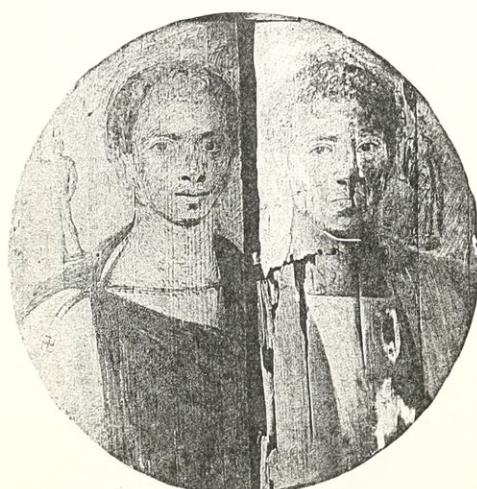
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33.265



33.266



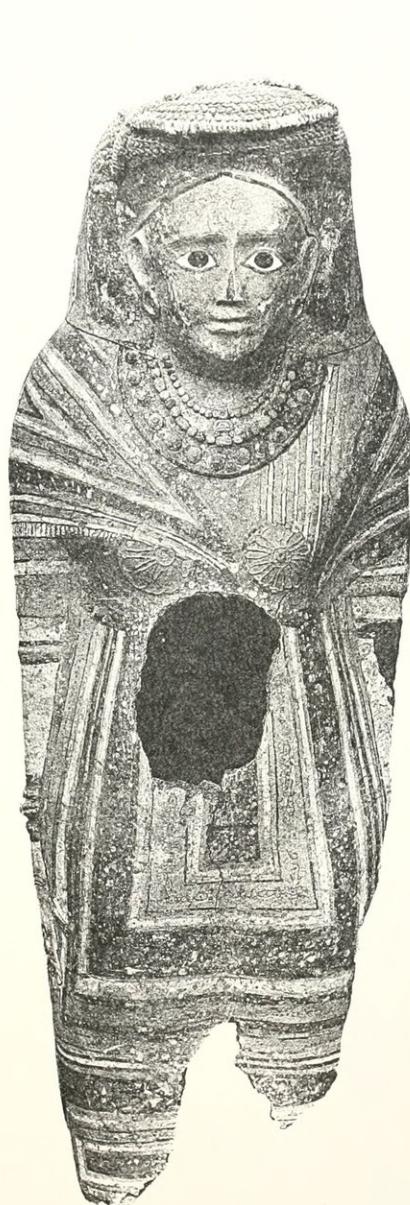
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33.268



33.269



33.270



33.271



33.272

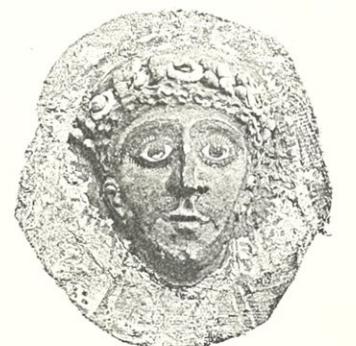
33.273

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33.278



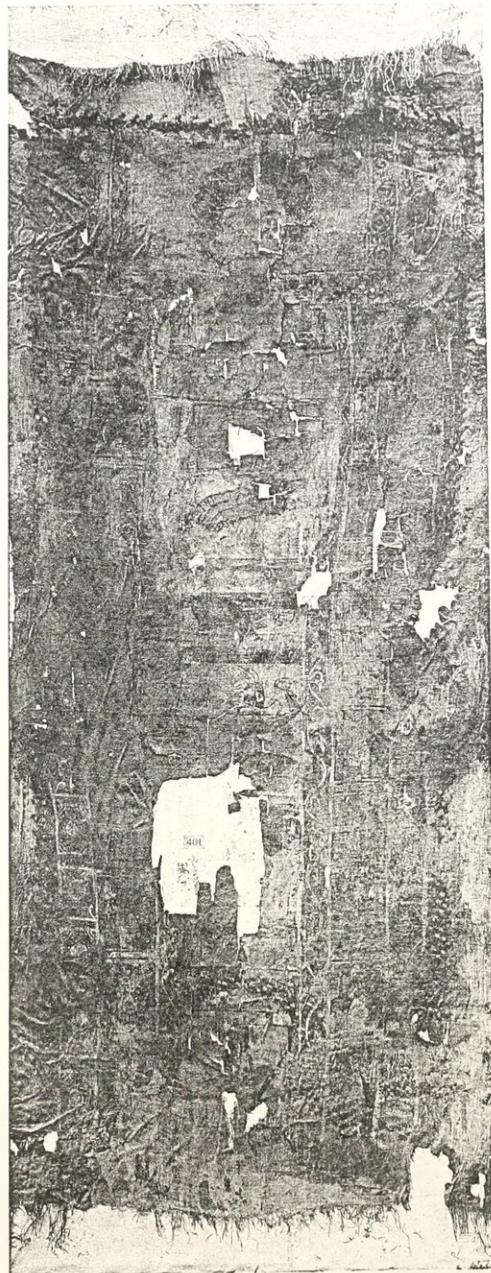
33.279



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33.281



33.282

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