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A FUNERARY MASK IN DURHAM AND MUMMY ADORNMENT IN THE LATE SECOND INTERMEDIATE PERIOD AND EARLY EIGHTEENTH DYNASTY

By AIDAN DODSON

The publication of a mummy mask of the early Eighteenth Dynasty in the Oriental Museum, University of Durham. It is discussed in relation to several other masks datable to the period from the Seventeenth Dynasty through to the earlier years of the New Kingdom.

AMONGST the items ceded to Durham University's Oriental Museum at the division of the Wellcome Collection during the 1960s was a cartonnage mummy-mask (pl. XIV, 1–2). As is the case with the vast majority of items from that source, nothing now appears to be known of its mode of acquisition, although much of Sir Henry Wellcome's collection was certainly purchased on the antiquities market.¹ Since arriving in the museum it has been held in reserve and has hitherto escaped any notice.²

However, the piece proves to be of uncommon interest, being one of the extremely small number of such masks to survive from the early years of the Eighteenth Dynasty. Its details are as follows:

Inventory number: W.Eg.F.1

Provenance: Unknown: ex-Wellcome Collection.

Dimensions: Height: 45 cm. Width: 33 cm. Depth: 25 cm. Height of face: 8 cm. Width of face: 7.5 cm

Material: Painted and gilded cartonnage.³ The latter is of quite considerable thickness, with a natural greyish colouration, and fairly coarse core-linen visible where the mask has broken. Both paint and gilding have been applied directly to the finished, plastered, surface of the cartonnage, without any additional preparation of the ground.

Description: A helmet mask, with a relatively small gilded face. The face is quite well modelled, with the cosmetic eye-lines painted in a dark blue-black paint, and the pupils and eyebrows rendered in dead black. The eyes do not show any caruncles. The ears are

¹ Cf. W. R. Dawson and E. P. Uphill, *Who Was Who in Egyptology*³, revised by M. L. Bierbrier (London, 1995), 436–7.

² My thanks are due to John Ruffle for bringing the Durham mask to my attention, providing facilities for its examination and permission to publish. I am also most appreciative of the hospitality shown by his staff while visiting the museum.

³ On the making of cartonnage masks, cf. J. H. Taylor, 'An Egyptian Mummy-mask in the British Museum', *Apollo* (July 1996), 36.

placed almost flat against the wig, the dominant colour of which is greenish-blue. Its gold striping runs uniformly in an inverted U-shape, from the front of the head to the rear. It is finished off at both lappets with gilded end-pieces.

The painted stripes of the collar are divided by thin gilded bands. The top one is greenish-blue; it is separated into eleven sections by thin, black, vertical lines. The bands below are successively red, black, blue, red, and black; all but the black examples are split into eleven sectors. The edge of the collar is adorned with a series of gilded drop-pendants. The outside edge of the collar is outlined in black. A 'tongue' originally protruded below the lower margin of the collar.

The inside of the mask broadly conforms to the contours of the exterior. The front portion of the interior displays the natural colour of the cartonnage, but from the crown of the head backwards it is coloured a dark brown, clearly resulting from the exudations of the mummy. These extend considerably further forward on the right-hand side than the left, implying that the masked mummy might have lain for a period angled slightly to its right.⁴

At certain points, the gilding has flaked away, allowing the original 'marking up' of the decoration to be observed. It may also be faintly discerned around the pendants of the collar, and probably elsewhere. This marking up was done in red ink directly on the natural surface of the cartonnage. As on gilded 'black' coffins of the Eighteenth Dynasty, the gilding was the first element of the decoration to be applied, the paint being added subsequently.⁵ This can be seen in a number of places on the Durham mask, where the paint clearly overlies the very thin gold sheet used for the gilding.

Condition: Generally good, but with the lower 'tongue' at the front broken off, exposing the linen interior of the cartonnage. The entire rearmost part of the lower section of the mask is also missing, together with the central part of the wig at the rear. Some small areas of gilding have also disappeared, but the paint is essentially intact. There are a number of cracks in the surface, penetrating into the upper layer of the cartonnage. There is some evidence of modern repair to the lower part of the front 'bib', in line with the bottom of the wig-lappets.

The loss of the 'tongue' at the lower edge of the unpainted 'bib' which extends below the collar has probably deprived us of the name of the owner of this fine mask. Comparable damage has been suffered by other masks of similar general form, for example, British Museum EA 29770,⁶ on which the former presence of the deceased's name is proven by the surviving start of *hṯp di nsw* formulae.

Although rather more richly gilded than the Durham piece, EA 29770 (pl. XIV, 3) shows many points of similarity. Apart from the 'tongued' design with an almost identically shaped 'bib', the underlying form of the headdress and colouring/gilding is identical, with the exception that the British Museum piece lacks the gilded end-pieces

⁴I.e. certainly not lying on its left-hand side, which had been standard until the later part of the Middle Kingdom.

⁵Cf. A. Dodson, 'On the Burial of Maihirpri and Certain Coffins of the Eighteenth Dynasty', in C. J. Eyre (ed.), *Proceedings of the Seventh International Congress of Egyptologists* (Louvain, 1997), 331–8.

⁶The owner has now been identified by John Taylor as the Lady Sitdjehuty, on the basis of mummy-cloth (British Museum EA 37104-5) which seems to have come from the same burial. The lady is given the title of *hs* of Queen Ahmes-Nefertiri: Taylor, *Apollo* (1996), 33–8; id., 'Tracking Down the Past', *British Museum Magazine* 21 (1995), 8–11.

to the lappets.⁷ The face is also gilded and finely modelled, albeit in a rather softer manner, and is proportionately considerably larger. The face of W.Eg.F.1 is particularly small, a point which will be considered below. These areas of affinity would suggest that W.Eg.F.1 and EA 29770 should be similarly dated. The latter has been placed by John Taylor in or just before the reign of Tuthmosis I on the grounds of the title of its probable owner.⁸ In any case, there can hardly be any doubt that the masks belong within the reigns of Amenophis I and Tuthmosis I.⁹

The most obvious difference between the two masks is the gilded wings that overlie the upper front part of the wig on EA 29770. Such an adornment is found on a fairly restricted group of masks, all no earlier than the later part of the Thirteenth Dynasty. The earliest example would seem to be Cairo CG 28109, belonging to the Lady Nubhirerdi, allegedly from Deir el-Bahari, and datable to the very end of the Thirteenth Dynasty.¹⁰ In this case, rather than merely forming a frame around the forehead and face, the entire head is covered with feathers: 'body feathers' around the temples, full wing-feathers over the rest, extending two-thirds of the way down the collar (pl. XIV, 4).¹¹ The mask is otherwise similar to earlier Middle Kingdom examples in the treatment of the face, but radical changes are to be seen on a number of masks that should probably be dated somewhat later, during the Seventeenth Dynasty proper.

The feathering seen on CG 28109 is a clear precursor of the *rishi* patterning that is characteristic of the anthropoid coffins of the Seventeenth Dynasty, which depict the deceased as a human-headed bird, its wings folded protectively along the body.¹² The same basic pattern is seen on a mask from Beni Hasan tomb 287 (pl. XV, 1).¹³ It was

⁷ However, darkened bands at the bottom of the lappets on EA 29770 indicate that some covering or colouring had been applied in these areas.

⁸ See n. 6, above.

⁹ Certainly neither can be later than the early years of Tuthmosis III, by which time the form of masks had changed appreciably. Rather than projecting down the front and back of the mummy and terminating in tabs (and being partially incorporated into the bandaging; cf. pl. XIV, 4), mid-Eighteenth Dynasty pieces completely surround the upper part of the wrapped body. The earliest dated example is that of Hatnefer, dating to Year 7 of Tuthmosis III (New York MMA 36.3.1: PM I², 669). The type continues until at least the reign of either Amenophis II or Tuthmosis IV, depending on how one dates the mask from the tomb of Maihirpri (KV 36; Cairo CG 24096: G. Daressy, *Fouilles de la Vallée des Rois* (CCG; Cairo, 1902), 57, pl. xvi). On the question of this sepulchre's dating, cf. C. N. Reeves, *Valley of the Kings* (London, 1990), 146–7; B. Nolte, *Glasgefäße im alten Ägypten* (Berlin, 1968), 50–1; C. Lilyquist and R. H. Brill, *Studies in Early Egyptian Glass* (New York, 1994), 30; Dodson, *Proceedings of the Seventh International Congress of Egyptologists*, 334. The masks from KV 46 (Yuya: Cairo CG 51008, D. C. F[orbes], 'Yuya's Mummy Mask Debuts in Cairo', *KMT* 7/2 (1996), 40–5; and Tjuiu: CG 51009, PM I², 563) revert to a design that cuts away the shoulders but does not reinstate the ventral tabs. Further changes occur at the end of the Eighteenth Dynasty, leading to the development of full-length mummy-boards during the Nineteenth Dynasty (cf. the material from TT 1: PM I², 4; cf. n. 44, below).

¹⁰ PM I², 657. The coffin in which the mummy and mask were found (CG 28030) is very similar to CG 28028 and 28029, assignable to the reign of King Sewahenre Senebmiu (O. Berlev, 'A Contemporary of King Swah-en-Rê', *JEA* 60 (1974), 106–13), and should be similarly dated to the cusp of the Thirteenth/Seventeenth Dynasties (A. Dodson, 'On the Internal Chronology of the Seventeenth Dynasty', *GM* 120 (1991), 34–5).

¹¹ See P. Lacau, *Sarcophages antérieurs au Nouvel Empire* (CCG; Cairo, 1904), I, pl. xxiii.

¹² Not as the deceased protected by the wings of Isis and Nephthys (as, e.g. J. H. Taylor, *Egyptian Coffins* (Princes Risborough, 1989), 28): it is clear that the wings sprout from the shoulders of the coffin itself. However, the wings of these two goddesses do appear later, as auxiliaries *overlying* the now-stylised *rishi* pattern on the inner and the outer coffins of Tutankhamun.

¹³ Present location unknown, (School of Archaeology, Classics and Oriental Studies, University of Liverpool [LUSACOS], negative B297). My thanks go to Sara Orel for making her analysis of the material from this tomb available to me, and to Pat Winker for access to the Garstang archive on numerous occasions and the provision of photographic prints.

found inside a rectangular coffin,¹⁴ with a large assembly of equipment.¹⁵ The coffin¹⁶ is of an anomalous type, and the edges are adorned with polychrome rectangles, motifs reminiscent of late Seventeenth/early Eighteenth Dynasty coffins from Asasif tomb HC 37.¹⁷ The pottery found makes it possible to date the tomb. The diagnostic pieces are Ashmolean E2001, a Palestinian-style juglet of Second Intermediate Period type, and E4145, a bowl whose parallels range from the Seventeenth and Eighteenth Dynasties.¹⁸ The tomb itself seems to have been a reused sepulchre of the late Old Kingdom, with a rock-cut upper chamber, as well as a burial shaft — in contrast to most tombs in the Beni Hasan Lower Necropolis.¹⁹

The striking thing about the Beni Hasan mask is the size of the face. It is absolutely minuscule, and is completely out of keeping with the proportions of the rest of the mask. This bizarre appearance is shared by a number of others. Cairo JE 45629 (pl. XV, 2)²⁰ derives from Asasif MMA Pit 3, in the court of HC 37, a Middle Kingdom sepulchre that contained many late Second Intermediate Period/early Eighteenth Dynasty intrusive burials.²¹ It has a gilded face, with green as the predominant colour of its extensive feathered head-covering, which closely resembles that seen on the Beni Hasan mask (and on CG 28109). A pair of mourning female figures is shown directly above each of the shoulders of the mask, a hawk hovering above them. These groups occupy the quadrants between the wing-feathers that fall either side of the face and the bird's legs that sprout from the body-feathers a little way behind the wings. Cairo JE 45629 measures 54 × 32 cm, and was found enclosing the head of a mummy in a rectangular coffin in Chamber E in Pit 3. Nothing closely datable appears to have been found in that specific room, but Chambers B and D of the same tomb contained anthropoid coffins of late *rishi*²² and 'white' (?)²³ types. These coffin types indicate that these chambers cannot

¹⁴J. Garstang, *Burial Customs of the Ancient Egyptians as Illustrated by Tombs of the Middle Kingdom* (London, 1907), 174–6, 181, fig. 189. Its present location is unknown.

¹⁵See Garstang, *Burial Customs*, 222. I owe to Dr Orel the following list of material and present locations: throwing stick (Fitzwilliam E.223.1902); wooden dish (Fitzwilliam E.7.1903: *ibid.*, fig. 109); seated male figure (Fitzwilliam E.187.1903); kohl box (Fitzwilliam E.W.30: *ibid.*, fig. 108); wooden kohl pot with lid (Ashmolean E2287: *ibid.*, fig. 109); boat model (MacGregor Collection: [P. E. Newberry], *Catalogue of the MacGregor Collection of Egyptian Antiquities. Which will be sold by auction by ... Sotheby, Wilkinson and Hodge ... the 26th of June, 1922 ... and ... the 3rd of July, 1922* (London, 1922), 79–80, lot 621); part of a 'hair curler' of copper or bronze (Ashmolean E2291); linen cutting knife (Ashmolean E2292); dagger of bronze and wood (Ashmolean E2293); head rest (Ashmolean E2004); pottery vessels (Liverpool Museum 56.22.617, Ashmolean E2001, E4145). Although only one coffin is listed by Garstang, the tomb photograph shows a number of others, plus a body wrapped in a reed mat: indeed, he dubs it the 'Tomb of Senu-Atef and Others'.

¹⁶LUSACOS neg. B211.

¹⁷PM I², 616. The Beni Hasan coffin is decorated with only a single column of text at the centre of each long side, reading *im:hy hr Dw:-mut.f Wsir[...?]*.

¹⁸Orel, personal communication, April 1996.

¹⁹Garstang, *Burial Customs*, 35–6.

²⁰PM I², 618: I am grateful to Christine Lilyquist for additional information on this object.

²¹PM I², 615–16.

²²This particular coffin, found within a rectangular outer coffin, had modelled arms and inscribed bands over the *rishi* pattern, (A. Lansing, 'The Egyptian Expedition, 1915–16', *BMMA Supplement* (May 1917), 22), a combination that marks out Eighteenth Dynasty variants.

²³Lansing fails to describe the coffin properly, only stating that it was 'of the Eighteenth Dynasty type, but to date it more closely than between the beginning of that dynasty and the reign of Hatshepsut is impossible' (*ibid.* 21). By this he presumably intends to state that it was not of *rishi* type; the only other design of anthropoid coffin current during the stated period is the 'white'.

be later than the early years of Tuthmosis III,²⁴ nor earlier than the reign of Amosis.²⁵ Since the entire Pit 3 complex would seem to be of one broad period,²⁶ JE 45629 can probably be dated within the same limits, or only marginally outside them.

That it should be placed at the earlier end of the span is suggested by the pottery evidence from Beni Hasan tomb 287, although one must be careful of making too direct comparison between such widely-separated locations. One would thus suggest that these particular 'micro-faced' masks should date from the late Seventeenth Dynasty to Amosis' reign — the end of the period of the dominance of the *rishi* coffin.

A second piece in Cairo is known to me only from an illustration in Valdemar Schmidt's *Sarkofager* (reproduced here as plate XV, 3).²⁷ Its shape is rather different from that of the other masks just discussed, while its decoration also differs in including the depiction of a large pendant-winged scarab, and a much wider 'tongue' bearing no less than six columns of inscription. Unfortunately, the identity of the owner is not clear.²⁸

Faces small in proportion to the rest of the masks to which they were originally attached are not uncommon from Second Intermediate Period contexts.²⁹ One of the largest groups of such pieces is from the Nubian site of Mirgissa.³⁰ Over 50 had faces smaller than 'normal',³¹ although only one displayed a face as minuscule as those just described.³² Headdresses displayed a range of options, including a full *rishi* pattern covering the whole head,³³ although no specimen quite reproduces the aspect of the Beni Hasan and Cairo examples.³⁴

It is important to distinguish between these full *rishi* masks and those where the feathered element is clearly an auxiliary component, i.e. not forming an integral part of the head, but merely superimposed over some other head ornamentation. A good example of this is from Serra East, where a hawk is shown on the top of the head, its wings over the rear part of the braided head-covering depicted.³⁵ The hawk's head is clearly shown,

²⁴The latest datable private *rishi* coffin, that of Rennefer from tomb MMA 729, dates to the time of Hatshepsut's regency (W. C. Hayes, 'The Tomb of Nefer-khewet and his Family', *BMAA* 30, Part II (1935), 18). 'White' coffins were being superseded by the 'black' type by the time that Senenmut's mother, Hatnefer, was buried outside TT 71 around Year 7 of Tuthmosis III: hers (Cairo JE 66196) was of the latter colouration, while that of her previously-deceased spouse, Ramose (JE 66197), was 'white' (PM I², 669–70).

²⁵Although it is difficult to pinpoint the time of origin of the 'white' coffin, none seem to be known from clear Seventeenth Dynasty contexts.

²⁶Allowing for two or three generations in what would seem to be a family sepulchre.

²⁷V. Schmidt, *Levende og døde i det gamle Ægypten: Album til ordnung af Sarkofager, Mumiekister, Mumiehylstre o. lign* (Copenhagen, 1919), 87 (457). No reference is given and one may, in fact, question its Cairene location, since the adjacent figure is stated to depict an object in 'Kairo', but is in fact the anthropoid coffin of Khnumhotpe from Deir Rifeh, now Edinburgh RMS 1909.713.5.

²⁸Schmidt's photograph cuts off the lower part of this feature, so that its termination remains obscure.

²⁹A useful summary of examples is given in T. Säve-Söderberg and L. Troy, *New Kingdom Pharaonic Sites: The Finds and the Sites* (SJE 5/2–3; Uppsala, 1991), 65.

³⁰A Vila, 'Les masques funéraires', in J. Vercoutter, *Mirgissa, III. Les nécropoles* (Paris, 1976), 151–268, pls. H–T.

³¹*Ibid.* 160–1.

³²From tomb T. 105 (T. 105–13): *ibid.* 214–15, fig. 23 (76).

³³*Ibid.* 165–7. One of the best-preserved examples, from T. 23, is now Louvre E.25702 (in colour: B. Gratién and F. Le Saout (eds.), *Nubie: les cultures antiques du Soudan, à travers les explorations et fouilles françaises et franco-soudanaises* (Lille, 1994), 133 (283)).

³⁴Although full comparison is hampered by the fragmentary state of the material from Mirgissa.

³⁵Site 280/244:1; Säve-Söderberg and Troy, *New Kingdom Pharaonic Sites*, 68, 72, pls. ii–iii).

facing right, and the whole motif obviously follows the prototype of the head of the king protected by Horus, as in the case of the well-known statues of Khephren and Nefer-efre.³⁶

On the pure *rishi* masks, the arrangement of the feathers is such that the human face actually seems to occupy the place that should be occupied by the bird's head. Of course, the life- or near-life-size faces seen on most masks are so out of proportion that it would be difficult to insist upon a definite representational intention. However, with the 'micro-faced' masks, one is confronted with the real possibility that their singular appearance was derived from an attempt to provide a miniaturised version of the *rishi* coffin. On this basis, could the disposition of wing feathers down the sides of the face, and body feathers over the crown of the head, culminating in a face broadly in proportion, indicate that the entire masks was meant to be a complete *ba*, perched upon the shoulders of the wrapped mummy?

Masks such as British Museum EA 29770, by the arrangement of their residual feathering, would appear to be developments (or, rather, degenerations) of this type. Judging by the absence of any other head, the avian image can hardly be that of a protective deity.³⁷ On the other hand, they combine this aspect with the traditional tripartite wig and a more naturally-sized face. Appearing alongside wholly conventional masks, the degeneration of their avian aspect parallels the situations seen with Eighteenth Dynasty *rishi* coffins, which adopt lateral and longitudinal banding and visible hands, both of which are at odds with the Seventeenth Dynasty prototype of a human-headed bird.³⁸

On the basis of this scheme, the unpublished cartonnage mask Manchester Museum 7931 (pl. XV, 4), acquired in 1925 from the Sharp Ogden collection and, like the Durham piece, of unknown original provenance,³⁹ ought perhaps to be placed slightly earlier than EA 29770. Around the upper part of the face is painted the same kind of residual feathering as is depicted in gold on the British Museum piece, but the remainder of the head-covering is plain white. Although the gilded face is relatively small, its workmanship is unlike that seen on early New Kingdom masks, and is more akin to masks of the Middle Kingdom, which might point to a significantly earlier date.⁴⁰ On the other hand, the form of the feathering makes it difficult to place the piece in the earlier period, while the treatment of the collar is very reminiscent of that on the coffin used for Inyotef VII,⁴¹

³⁶ Cairo JE 10062 = CG 14 and JE 98171: conveniently, M. Saleh and H. Sourouzzian, *The Egyptian Museum Cairo: Official Catalogue* (Mainz, 1987), nos. 31, 38. Taylor, *Apollo* (1996), 38, suggests that the Serra East mask's arrangement provides a clue to the origins of the *rishi* masks; the differences in the arrangement of the feathers would seem to make this unlikely.

³⁷ Unless, of course, we have here a combination of the two originally separate motifs, a phenomenon not unknown in Egyptian art.

³⁸ Compare, for example, the 'pure' coffins of Inyotef V–VII (BM EA 6652; Louvre E 3019–20: PM I², 602–3) with MMA 23.3.461 (with hands, from Wadi S, MMA 1013; W. C. Hayes, *Scepter of Egypt*, II (New York, 1959), 221), BM EA 54350 (with bands, from Asasif HC 41: N. Reeves and J. H. Taylor, *Howard Carter before Tutankhamun* (London, 1992), 100), and that from Asasif MMA Pit 3 (with both: n. 22, above). Looked at logically, the lateral strapping on the last two coffin variants would have held their wings immobile — hardly what was intended!

³⁹ Information on this piece was kindly supplied by Rosalie David. It measures 24.5 × 22 cm and lacks its rear section and the ventral tab below its painted collar.

⁴⁰ As has been pointed out to me by John Taylor.

⁴¹ See above, n. 38.

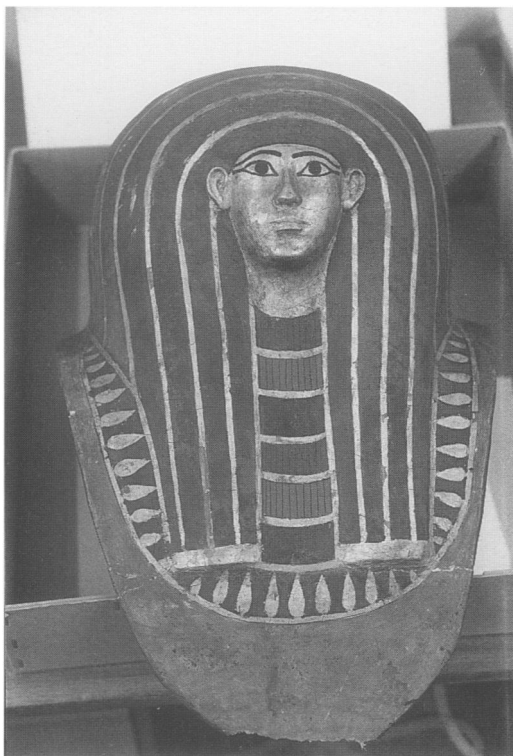
who should probably be dated to the beginning of the final third of the Seventeenth Dynasty.⁴²

These developments in funerary masks seem to go hand-in-hand with the final replacement of rectangular coffins by those of anthropoid form. Until the beginning of the Eighteenth Dynasty, it would seem that masks and anthropoid coffins were alternatives, the latter being in essence an extended version of the former.⁴³ Certainly, no Seventeenth Dynasty *rishi* coffin is known to have held a masked mummy. The early Eighteenth Dynasty saw the emergence of the mummy mask and anthropoid coffin as wholly separate elements of the burial ensemble, where the presence of one did not exclude the occurrence of the other.⁴⁴ The Durham mask is a significant piece of evidence in piecing together the nature of the material involved.

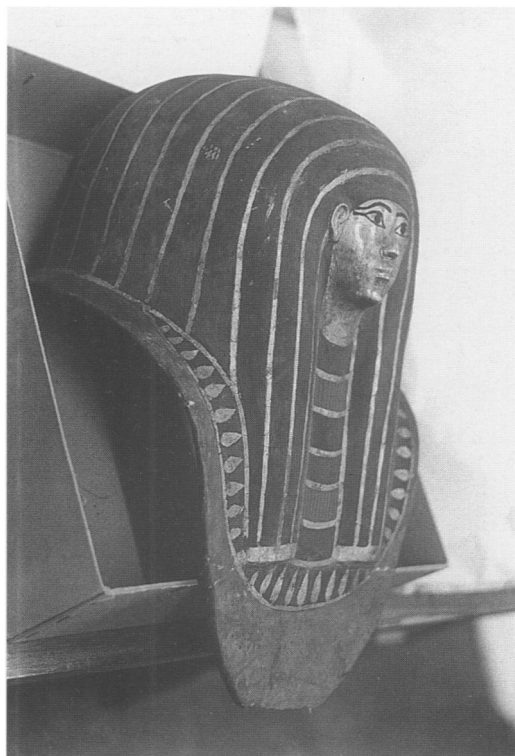
⁴²Dodson, *GM* 120, 36–7; cf. K. Ryholt, *The Political Situation in Egypt During the Second Intermediate Period, c. 1800–1550 B.C.* (Copenhagen, 1997), 167–71.

⁴³The development can be seen to begin with the extended front panels of such masks as that of Iyni, to allow for the inclusion of extensive texts (Cairo CG 28073: PM IV, 257). Next, we find a variant form of mask extended below the chest to cover the whole front of the mummy (e.g. from Beni Hasan tomb 140, present location unknown: Garstang, *Burial Customs*, 173, fig. 179), thus providing a prototype for the early mummiform coffin, typified by Fitzwilliam E.88.1903 (J. Bourriau, *Pharaohs and Mortals: Egyptian Art in the Middle Kingdom* (Cambridge, 1988) 91–2).

⁴⁴Analogous ‘growth’ and metamorphosis of the mummy-mask such as had been seen during the Middle Kingdom may subsequently be observed during the Ramesside and Third Intermediate Periods. By Sethos I’s reign, masks were sometimes growing into full-length mummy-boards (e.g. that of Sennedjem, from TT 1), which became standard by the Twenty-first Dynasty (cf. A. Niwiński, *21st Dynasty Coffins from Thebes: Chronological and Typological Studies* (Mainz, 1988)). The whole-body cartonnages of the Twenty-second Dynasty were clearly a further extension of this concept, much as the anthropoid coffins of the Middle Kingdom had been. Separate masks were not readopted until after the abandonment of the cartonnage in the Saite Period, when a very small, front-only, mask was employed (e.g. Cairo CG 53668: PM III², 650). The exception is the case of the mummy of Shoshenq II, which wore a mask (Cairo JE 72163A) within its hawk-headed cartonnage (JE 72196A), perhaps integrated into the mummy’s outer wrappings in the manner of BM EA 20745, the mummy of Irthoriru (early Late Period) (see W. R. Dawson and P. H. K. Gray, *Catalogue of Egyptian Antiquities in the British Museum, I. Mummies and Human Remains* (London, 1968), 27, pl. xiii (50), where it is misdated to the Ptolemaic Period).



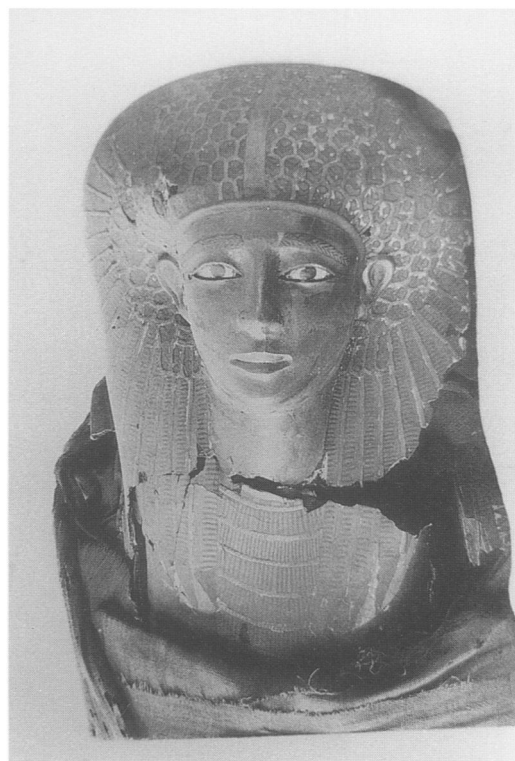
1. Durham W.Eg.F1 (*Courtesy of the Durham University Oriental Museum*)



2. Durham W.Eg.F1 (*Courtesy of the Durham University Oriental Museum*)



3. British Museum EA 29770 (*Copyright the British Museum*)



4. Cairo CG 28109 (from *P. Lacau, Sarcophages antérieurs au Nouvel Empire (CCG), I, pl. xxiii*)

A FUNERARY MASK IN DURHAM (pp. 93–99)



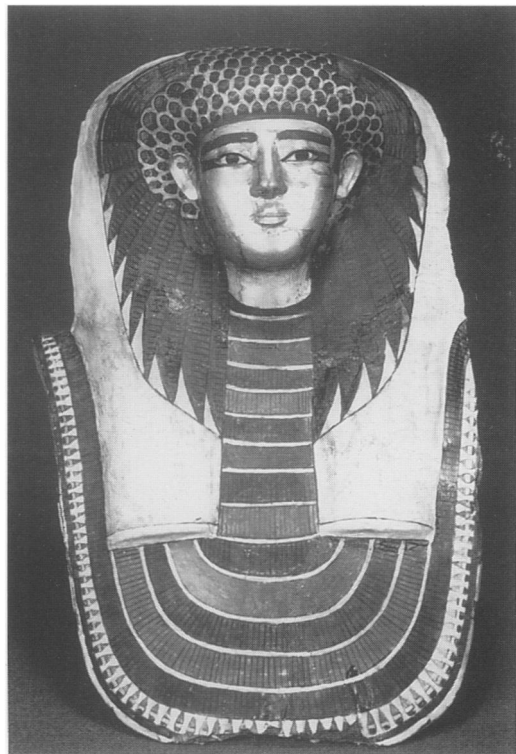
1. Mask from Beni Hasan tomb 287 (*Courtesy of the School of Archaeology, Classics and Oriental Studies, University of Liverpool*)



2. Cairo JE 45629



3. Mask in Cairo (?) (*from Schmidt, Sarkofager, fig. 457*)



4. Manchester Museum 7931 (*Courtesy the Manchester Museum*)

A FUNERARY MASK IN DURHAM (pp. 93–99)