

A Preliminary Analysis of the Cartonnage on the Child Mummy in the collection of the Australian Institute of Archaeology

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Abstract: This is a preliminary analysis of the style and iconography of three cartonnage fragments found on the front of a Graeco-Roman Period child mummy in the collection of the Australian Institute of Archaeology. The iconography is closely associated with Osiris and is consistent with much Egyptian funerary art. Limited comparative analysis suggests that the mask belongs to a group of mummies from Akhmim, near Abydos and dates from the mid-first century BC to the mid-first century AD while the lower fragment belongs to a group from the Kharga Oasis and dates from around the birth of Christ to the mid-first century AD. Stylistic analysis of the upper fragment was limited by its poor state of repair and recent touching up.

Introduction

The child's mummy forming the basis of this study is said to date from the Graeco-Roman Period, is of unknown provenance and was purchased by the Australian Institute of Archaeology in London in 1965 (Sotheby & Co 1965: 26). It measures about 80cm in length and is 24cm wide from shoulder to shoulder (Figure 2).

The mummy is decorated with three separate fragments of painted cartonnage. The first is the mask, parts of which have been cut away in fitting it to this small mummy. Some time after 1965 the nose was added, areas of the gilding reapplied and a line painted down the cheeks and under the mouth.

The large piece of cartonnage over the chest and stomach area forms the upper fragment which has been separated into five registers I, II, III, IV and V, for the purposes of this study (Figure 1). Register III and the upper section of register II has been repainted some time after 1965.

The lower fragment covers the hips and legs and is arranged in three areas. The central area consists of registers X, XI and XII. Registers VI, VII, VIII and IX constitute the left area. While the right area contains registers XIII, XIV, XV and XVI.

The field of Graeco-Roman funerary archaeology has only recently been studied with serious academic vigour. As Riggs (2005: 36) points out, before the 1960s, Graeco-Roman Period funerary art, other than the famous Fayum portraits, received little attention. Many early scholars regarded Graeco-Roman period art as being somewhere between the Greek and the Egyptian spheres, without legitimacy and even "degenerate" (Needler cited in Riggs 2005: 5). However with scholars such as Smith (1997), Riggs (2005), Walker (2000), Corbelli (2006) and Parlasca (Parlasca

and Seeman 1999; Parlasca and Frenz 2003) contributing important recent studies in the field, Graeco-Roman funerary art is finally taking its rightful place, as a challenging and legitimate assemblage.

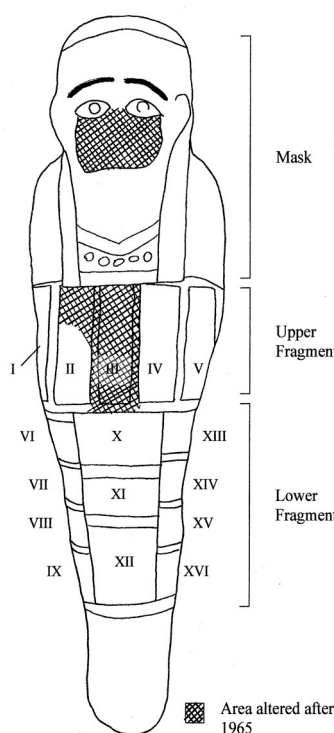


Figure 1: The register nomenclature adopted for the cartonnage.



Figure 2: A recent photograph of the mummy. (Photo: R.Frank)



Figure 3: Two photographs of the Mummy from soon after it was acquired. It had no nose at that time.

areas, as they now stand, cannot be considered in parts of this study (Figures 1 & 5). Therefore images of this section taken some time around 1965, before the section was tampered with, have been used (Figure 3).

Register III depicts a slender *Djed* pillar. The four sons of Horus who, as mummies, stand facing the central register III, occupy the four remaining registers. The sons can be identified by their mummiform dress with the customary cross over their sides and horizontal stripes over their shoulders. Each figure holds two unidentified objects, possibly ankh symbols or sceptres. Register IV contains Imsety, the human son of Horus who was the guardian of the liver of the dead person (Shorter 1985:135). Register V contains the Jackal headed Duamutef who guarded the Stomach (Wilkinson 2003: 88). Register II contains the hawk headed Qebesenuf (Wilkinson 2003: 88), who guarded the intestines while the final register contains an image of the baboon headed Hapy (Hart 1986: 204), who was responsible for the lungs of the deceased. A very similar example to the AIA mummy is found in the British museum, BM 6694, where a panel of similar size displays an identical scene except that the figures are in a different order. Here it is clear that they hold ankh symbols (Dawson and Gray 1968: 23, plate a. 43).

Iconography

Mask

The “broad fillet or headband” decorated with “brown stripes on a white background” over the brow of the mask identified by Davey et al (2003: 31) is a row of nine rearing cobras (Figure 4). The brown areas are what remain of the background behind what was a row of protruding stucco cobras. British Museum mummies BM 29584, BM 29590, BM 29588 (cited in Walker 2000: 31-35) and an example in the Allard Pierson Museum in Amsterdam (cited in Riggs 2005: 86) have very similar arrangements on their foreheads. These four examples date from the first to second century AD and come from Akhmim in Upper Egypt. The outline of the cobra’s bodies and the sun discs they wear on their heads can be seen in the brown paint.

The rearing cobra was identified with the Lower Egyptian sanctuary of Buto and when shown with the vulture (Upper Egyptian god of Nekhen) represented, in pharaonic times, the unification of Egypt (Johnson 1990: 5). As a symbol of unification the uraeus became a powerful pharaonic insignium and was often depicted on the forehead of royalty (Johnson 1990: 5). However, by the Late Period the uraeus was no longer associated with royalty when placed on the forehead (Goff 1979: 108) and by Graeco-Roman times the symbol had become a common piece of funerary iconography (Corbelli 2006: 56).

Upper Fragment

Because the face of Qebesenuf in register II and the whole of register III have been re-painted in recent times, these



Figure 4: The mask of the mummy. (Photo: R Frank)



Figure 5: *The Upper Fragment. Comparison with Figure 3 reveals the alterations made to the central register.*
(Photo: R. Frank)

Not only were these four figures associated with the internal organs of the dead but they also signified the cardinal points of the compass (Morenz 1973: 263) and in this way came to represent all the regions of Egypt (Wilkinson 2003: 88). Imsety was associated with the south, Duamutef with the east, Hapy with the north and Qebesenuf represented the west (Wilkinson 2003: 88).

Register III depicted a tall slender *Djed* pillar wearing an *Atef* crown consisting of two feathers, a solar disc and the horns of a cow (Figure 5). Several other examples exist showing a *Djed* pillar depicted as a person wearing crowns or holding regalia. These include the wall of chamber 4 in the Theban tomb of Wendjebauendjed where a *Djed* pillar wearing an *Atef* crown is seen between two goddesses (Goff 1979: 129) and the mid-late first century mask of a female from Meir which depicts a winged *Djed* pillar wearing an *Atef* crown very similar to the AIA example.

The origins of the *Djed* pillar are poorly understood and what it depicts exactly is unknown (Lurker 1980: 46). At the beginning of the New Kingdom the pillar became closely associated with Osiris (Lurker 1980: 47) and grew to be one of the most sacred symbols in ancient Egypt (Ermann 1977: 16). The pillar symbolises not only Osiris himself but also stability and strength (Clark 1959: 235).

Furthermore, the *Atef* crown was closely associated with Osiris. The Osiris myth is concerned with resurrection and revival (Clark 1959: 256) and it appears that the artist wished to convey these elements in depicting the *Djed* here. The invocation of Osiris on a mummy through the powerful symbolism of the *Djed* must have been potent imagery.

Lower Fragment

The lower fragment is the most iconographically rich of the three. It contains eleven individual registers arranged into a central area and two side areas. The central area has three registers depicting various funerary elements closely associated with Osiris (Figure 6). The two side areas, each containing four registers, display various gods who are almost all associated with the Osiris myth (Figures 7 & 8.).

Register X shows a mummy lying on a lion-headed funerary bier with four Canopic jars lined up beneath (Figure 6). The mummy lying on the bier not only represents the deceased but is also symbolic of Osiris who was embalmed on a similar table (Goff 1979: 139). In this way the dead person was associated with Osiris.

The bier scene is one of the most common elements of Graeco-Roman funerary iconography (Corbelli 2006: 51) and is found in many forms. For instance, a Roman Period shroud from Akhmim (see D'Auria et al 1988: 203) shows the deceased lying alone on the bier while on the mummy of Artemidorus the deceased is in the presence of a priest dressed as Anubis (see Vassilika 1997: 489).

The only accompanying images in the AIA bier scene are the four Canopic jars sitting beneath the table. These jars were intended to contain the internal organs of the deceased and after the eighteenth dynasty were made with the heads of the four sons of Horus as stoppers (Hart 1986: 204). In this way the protective power of these deities could be invoked over each of the organs stored in the jars.

By the Third Intermediate Period mummification practices

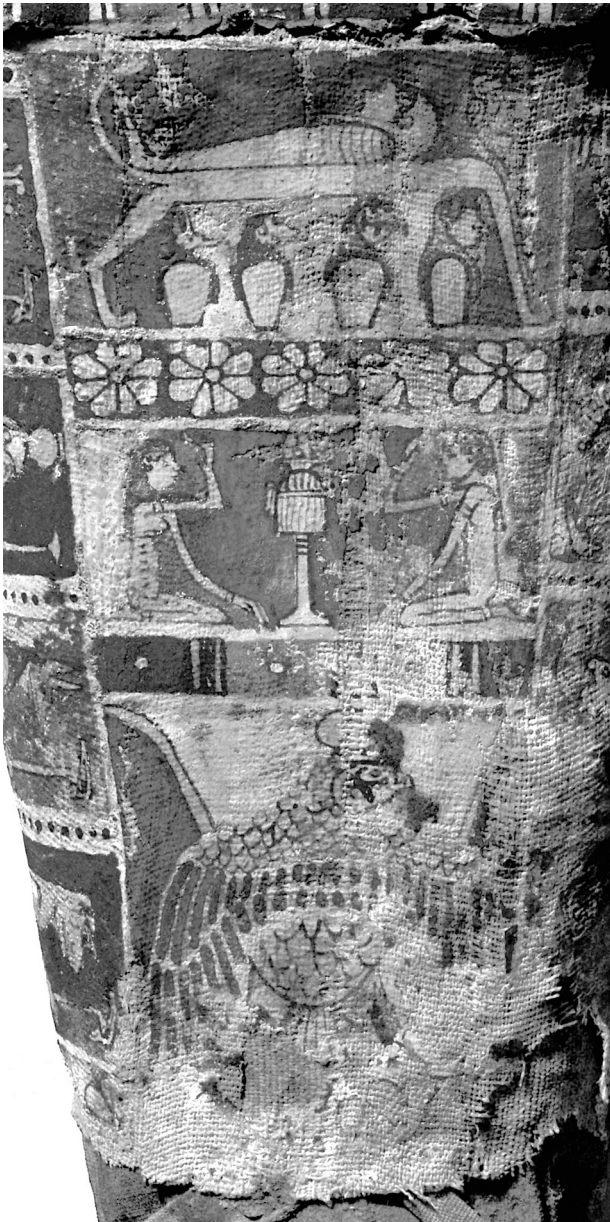


Figure 6: The Lower Fragment central registers. (Photo: R. Frank)

had changed and the organs were replaced into the body cavity (Wilkinson 2003: 88). By the Graeco-Roman Period the practice of including the jars in the funerary assemblage had died out completely (Ikram and Dodson 1998: 50). Yet they were still popular as symbols during the period and were often painted onto funerary shrouds or mummies (Corbelli 2006: 51).

Register XI depicts a mourning scene in which two women, representing Isis and Nephthys (Bleeker 1958: 10), sit either side of a fetish of Abydos which wears an *Atef* crown (Figure 6). It is clear that the figures are mourning the fetish because their arms are raised in the traditional gesture, a very similar example of which is found in the top panel of a Roman Period funerary shroud dating to the mid-second century (see Parlasca 1963: 265). These two gods are the

sisters of Osiris (Isis is also his wife) and, as part of the Osirian legend, they mourned him before searching for his dismembered body and restoring him to life,

*Ah Sister!
This is our brother,
Come, let us lift up his head,
Come, let us rejoin his bones,
Come, let us reassemble his limbs,
Come, let us put an end to all his woes.*

Spell 74 of the Coffin Texts (Clark 1959: 125)

The rectangular, canister-like object with a rounded top sitting between the two sisters is an obscure symbol known as the fetish of Abydos or the fetish of Osiris (Goff 1979: 100). Several Late Period examples exist where it is shown wearing two feathers and a uraeus (see for example Goff 1979: 53; and a Twenty-First Dynasty example on the papyrus of the lady Henuttawy in the British Museum, Hare 1999: 86). What the fetish actually represents is unclear. However, a convincing interpretation is that it is a reliquary containing the head of Osiris (Wilkinson 2003: 122; Riggs 2005: 49; Lurker 1980: 94).

The fetish is symbolic of Osiris (Clark 1959: 259; Lurker 1980: 94) and is often shown being worshipped or mourned by Isis and Nephthys. In the case of the AIA mummy, the fetish is further personified, like the *Djed* symbol in the upper fragment, through its adornment of the *Atef* crown. Goff (1979: 253) suggests that the fetish not only represents Osiris but is also identified with the deceased and expressed a desire for continued life after death. Thus the mourning figures of Isis and Nephthys are pouring out their sorrow not only for Osiris but also for the deceased.

Several examples of the fetish of Abydos similar to the AIA example are found in the Graeco-Roman Period. For instance, see an example in the British museum, BM 21810, which shows Thoth and Horus in the position of Isis and Nephthys with the fetish wearing an identical *Atef* crown (Zalosczer 1961: 17). Another very similar example is found on a mummy shroud in the Brussels Museum of Art History, probably from Thebes, E 7621, in which two mourning figures sit either side of the fetish (see Parlasca and Frenz 2003: 199).

Register XII depicts a large falcon with down-turned wings and wearing a solar disc. This figure could represent Horus, Sokar or even Osiris (Figure 6). Sokar and Horus are found in funerary art represented in this way and Osiris is praised as a divine falcon in some funerary texts. However it is likely, because of its adherence to the iconographic themes of the fragment, that the figure is Sokar rather than Horus. Horus' symbolism tends to be affiliated with kingship, political unity and divine justification of rulership rather than funerary iconography (Hart 1986: 89).

The underlying theme in the iconography of this fragment is based around Osiris and for this reason it seems that the falcon represents Sokar. Clark (1959: 179) suggests that Sokar in his falcon form is a symbol of the revival of Osiris

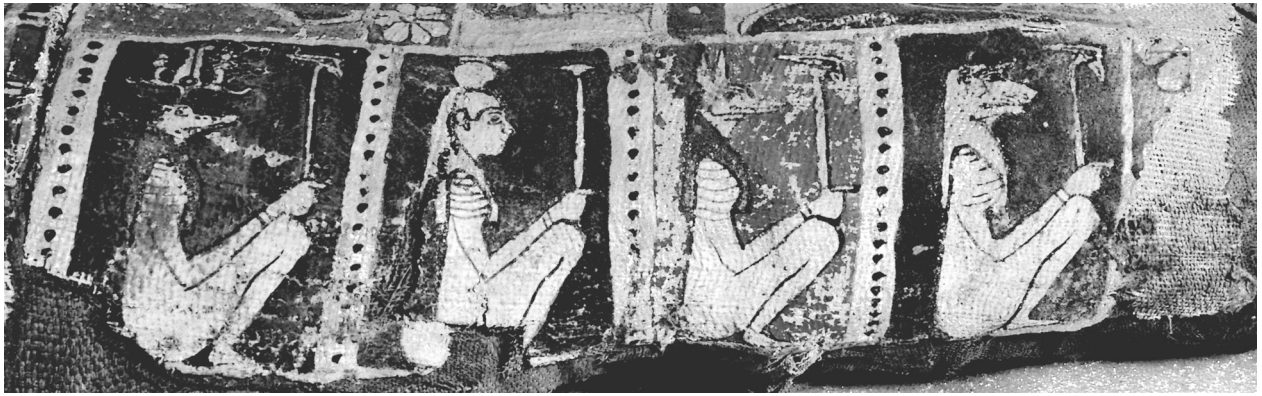


Figure 7: Lower Fragment, Registers VI-IX. The gods from left to right are Sobek, Nut, Duamutef and Hapy (Photo: R. Frank)

and therefore reinforces the symbolism introduced by the *Djed* pillar. As with many of the major ancient Egyptian gods, Sokar and Osiris were closely identified with each other. An inscription found in the tomb of Wendjebauendjed at Thebes refers to a god “Osiris-Sokaris”. In the same tomb another inscription reads,

Homage to you, Osiris, Lord of Abydos, divine falcon, variegated of feathers

(Goff 1979:224)

Clearly the god Sokar and his zoomorphic form, the falcon, were closely identified with Osiris.

In addition to this, Sokar was an extremely important funerary god whose cult centre was at Memphis (Hart 1986: 203; Wilkinson 2003: 210). It was here that Sokar’s temple *Ro-setau* (“gate of corridors”) was identified as the entrance to the underworld where the *henu* bark would descend with the dead into the afterlife (Wilkinson 2003: 209-210). A similar example to the Sokar figure found on the AIA mummy appears on a mummy mask from Meir in a private collection (see Parlasca and Seeman 1999: 312)

The two side areas of this fragment consist of four registers (VI, VII, VIII and IX are on the left side while XIII, XIV, XV and XVI are on the right) each containing the images of seated divinities facing towards the feet of the mummy in a very similar fashion to a mummy in the Heidelberg University Institute of Archaeology from the Kharga Oasis

(see Haslover 1998: 67). Registers VIII, IX, XV and XVI depict the four sons of Horus (Figures 7 & 8). Register XVI shows Qebhsenuf, XV shows Imsety, IX shows Hapy and the final register VIII shows Duamutef. It is clear that these four figures represent the sons of Horus because, consistent with other representations of the four sons, they do not wear crowns and they fit the morphological criteria for being the four sons.

On the right side, register XIII contains Nephthys and register XIV contains Thoth (Figure 8). The first figure is identified as Nephthys through her characteristic headdress, the hieroglyph for mansion topped by a bowl (Wilkinson 2003: 159). The presence of Nephthys on this fragment not only continues the Osirian theme in the work but also invokes her role as tutelary goddess to Hapy (Hart 1986: 204). Nephthys was a funerary goddess who was coupled with Seth, the evil slayer of Osiris, in order to balance the marriage of Osiris and Isis (Hart 1986: 136).

The figure of Thoth is identifiable through his characteristic ibis head (Wilkinson 2003: 215). Thoth is shown in this panel wearing a highly stylised and elaborate *Atef* crown which he wears in several other Graeco-Roman funerary examples (see for instance the mask of a woman from Meir dating to the first century AD in the Metropolitan Museum of Art, in Walker 2000: 131). Thoth was the god of writing and wisdom (Wilkinson 2003: 215). However, it is his role as the vizier of Osiris (Morenz 1973: 270) in the Osirian



Figure 8: Lower Fragment Registers from right to left XIII - XVI. The gods from right to left are Nephthys, Thoth, Imsety and Qebhsenuf. (Photo: R. Frank)

myth that makes him significant in funerary iconography, where he records Osiris' verdict in the judgement of the deceased's soul (Wilkinson 2003: 216).

On the left side, register VI shows Sobek wearing an *Atef* crown while register VII depicts Nut (Figure 7). Sobek is identifiable through his crocodilian form (Morenz 1973: 269). Although other gods also took this form, Sobek was popular in the Graeco-Roman Period, has a tentative link to Osiris and is often shown wearing the *Atef* crown. Sobek wears a similar *Atef* crown on the AIA mummy as he does in a Ptolemaic wall relief in the temple of Kom Ombo (see Lurker 1980: 117). It was during the Ptolemaic and Roman Periods that Sobek was particularly popular in the Fayum (Shorter 1985: 139). As well as his popularity during the Graeco-Roman Period, it is perhaps his tentative association with the Osirian cult (Wilkinson 2003: 219) that explains why he is included on the AIA mummy.

Register VII contains a seated female figure representing the goddess Nut. Although it is unclear from her physiology that she is female, the shape of her staff, unlike the *was* sceptres which are visible in the other figures' hands, is a papyrus reed sceptre indicating she is a goddess (Ermann 1977: 6; Wilkinson 2003: 148). An identical figure to this is found on the mummy of a child from the Kharga Oasis in the Heidelberg University Institute of Archaeology (see Haslover 1998: 67), except that this example wears a sun disc. The figure is identifiable as Nut through the small round pot that she wears upon her head (Mercatante 1995: 110; Lurker 1980: 90; Vassilika 1987: 94). Nut was an important funerary goddess who was thought to give birth to the sun every morning (Hollis 1987: 496) and in this sense was responsible for the resurrection of the deceased in the afterlife (Hollis 1987: 496; Wilkinson 2003: 161). Her funerary role also extended to providing nourishment for the dead in the afterlife and she would pour out water for the dead,

*Hail Sycamore tree of the goddess Nut!
Grant to me the air and the water which are in
thee.
I embrace thy throne...*

Chapter LIX of the Book of The Dead (Budge 1967:
315)

It is in these roles of provider and of nourisher that Nut appears on the AIA mummy.

Style

Comparison of the Three Fragments

This section will compare the three fragments to each other in an attempt to determine how stylistically similar they are in five areas- facial features, composition, style of line used, the way clothing is represented and finally the style of decoration used.

Facial Features

The facial features of figures in the upper fragment are of a poorer standard than those in the lower fragment. For instance the face of Imsety in the upper fragment (Figure 5) has been executed in a style quite different from Imsety as depicted in register XV (Figure 8). Firstly the outline shape of the face of the upper fragment version is far more simplistic and impressionistic than that of the lower fragment Imsety which displays a greater concern with conveying the shape of the face. This can clearly be seen in the upper face where no attempt to differentiate the nose from the forehead or eyes is made in the upper Imsety, a single slope covers the area giving the face a barely human appearance. The nose of the lower Imsety has been distinguished from the brow of the face through changing the angle of the incline and a small impression indicates the location of the brow ridge above the eyes.

Facial features, such as the eyes, mouth and ears, are conveyed very differently in the upper and lower fragments. This is seen when comparing the facial features of the upper Duamutef to the lower version. The lower Duamutef in register VIII is illustrated with fine lines delineating the mouth neck and eyes (Figure 7). In contrast, the upper version in register V shows nothing more than an outline of the head (Figure 5). Similarly, the face of Imsety in the upper fragment is just a silhouette. The eyes and mouth have been omitted.

This lack of detail in the upper fragment is in stark contrast to the detail of the facial features seen in the lower fragment. See for instance the face of Qebesenuief in register XVI displaying detailed and quite delicate facial markings arranged around a large glaring eye (Figure 8). Similarly, the face of the lower fragment Imsety displays very fine attempts to illustrate the ears, nose and eye, lending the face a human touch lacking in the blank face of the upper Imsety in register IV (Figure 5).

Composition

The composition of the lower fragment is far more busy and compacted than that of the upper fragment, which contains larger, more widely spaced figures. The bier panel in the lower fragment register X is particularly busy (Figure 6). Here the four Canopic jars are tightly packed into the space beneath the funerary bier. All the other available space is occupied in some way either by iconographic elements or areas of bright colouring.

In contrast, the spaciouly composed upper fragment is far less dense. The figures comfortably occupy their panels, which have generous areas of white behind each figure. Unlike the bier scene, the figures in the upper fragment occupy their space with an authoritative and ceremonial presence.

Line

The heavy uncompromising black lines used in areas of the upper fragment are not at all similar to the fine, nuanced lines used in the lower fragment. This is evident when comparing the thick uncontrolled lines illustrating the objects held by Duamutef in register V (Figure 5) to the delicate lines used to illustrate the details in the fetish of Abydos in the lower fragment, register XI (Figure 6). Here the very fine vertical lines in the body of the fetish convey a sense of softness, perhaps indicating that this is a drape while the more heavy lines in the domed part of the symbol are able to suggest a more solid texture. The delicate lines used in the lower fragment are in contrast to the heavy lines of the upper fragment.

Clothing

The mummy wrappings worn by the four sons in the upper fragment are depicted very differently from those sitting in the lower fragment. The figure of Imsety in the upper fragment register IV (Figure 5) has five horizontal lines across his shoulder with seven small dashes running perpendicular to the lowermost line just above a large cross that occupies the torso area of the figure. This way of representing the mummy wrappings is quite different from that used by the artist of the lower fragment who has painted very fine horizontal lines running from the shoulder right down to the chest and over the upper arms of the figures (Figure 7). Similarly the mummy lying on the funerary bier in the lower fragment lacks the small dashes running perpendicular to the shoulder lines and the large cross across the torso.

Decorative Elements

Flowers are used as a decorative element on both the mask and the lower fragment. The way that they are painted and their level of detail varies between the two fragments. The flowers appearing on the collar of the mask have been painted carelessly with little attention to detail or to uniformity (Figure 4). They are roughly round but the second from the right is almost rectangular. The petals have been painted using straight lines varying in length and thickness radiating from a roughly central dot not always in the middle of the flower. The number of petals found on these flowers varies between eight and five. Very little care has been taken in painting these flowers.

In contrast the flowers found on the front area of the lower fragment are painted carefully with a competent hand (Figure 6). They are uniformly round and of the same size. The petals are all of the same shape and size and the central dot in each is perfectly round and centrally placed. Each flower has eight petals and the radial spacing and placement of the petals is uniform. These flowers are highly uniform in all respects.

The block and line decoration seen on the lower edge of the upper fragment (Figure 5) is subtly different from the decorative band above the Sokar figure on the lower

fragment (Figure 6). For instance, the lines between the coloured block areas of this motif in the upper fragment consist of two thick white lines next to each other, separated by a single black line.

This motif in the lower fragment consists of coloured blocks with a small white dot in the centre, while the line element is made up of three lines, two parallel yellow coloured lines separated not by a thin line as in the upper section but by a thick black line.

It is clear that the mask, the upper fragment and the lower fragment have all been painted using different techniques, different representational modes and different levels of skill. Therefore, it would appear that the fragments were executed at different times, at different places or by different artists.

Comparison of the AIA Mummy to Other Mummies

Mummies stylistically similar to the AIA mummy were identified after a search which included the major Graeco-Roman mummy groups from the Fayum, Meir, Akhmim, Kharga Oasis, Deir el-Medina, Deir el-Bahri, Bahariya Oasis, Hawara, Tuna el-Gabel, Saqqara, Maghaba and Sheikh Abd el-Gurna.

Fayum and Hawara were subsequently excluded because the Hawara mummy group displays inlaid glass eyes and uses plaster rather than cartonnage. The Fayum was excluded because of the use of panel portraits.

The Theban groups, Deir el-Medina, Deir el-Bahri and Sheikh Abd el-Gurna as well as the Saqqara and Bahariya Oasis groups could all be discounted on style. The way they are painted and the way that facial features especially, are shown (see for instance the mask of Pebos from Deir el-Medina in the Luvre, Riggs 2005: 151) are very different from the way the AIA fragments are painted.

The Tuna el-Gabel and Meir groups have several similarities to the AIA mummy however they could also be excluded on grounds of form. They both displayed quite different shapes in the mask and also very different decorative elements from the AIA mummy.

The Maghaba group was found to be very similar to the lower fragment of the AIA mummy however it was discounted because the decorative elements used and the style of representation of the human form were both quite different.

The Mask

Analysis of the mask is limited by the fact that it is incomplete (Figure 4). What is visible today is likely to be a small part of a larger mask, the sides, top and bottom of which have been cut away to fit it to this small mummy. Most of the gilding of the mask and the line which separates the gilding from the dark area has been repainted since 1965. However, the features which can be identified indicate that

the mask is stylistically similar to those found on some of the Akhmim mummies from the mid first century BC or early first century AD.

The eyes of the AIA mummy mask are very similar to other Graeco-Roman mummies in that they are very large and the black dots representing the iris are not cut away by the upper or lower eyelid. Nor does the lower lid touch the bottom of the iris. The wide staring look this gives the AIA mummy is very similar to that found in the mask of a male from Meir dating to the mid-late first century AD in the Walters Art Museum, Baltimore (Riggs 2005: 114) and also to two mummies from Akhmim, which date from the mid first century BC to mid first century AD from the Myers Collection at Eton College and the British Museum (see Walker 2000: 33-34 plates 5 and 7).

The composition and way the face of the AIA mummy has been rendered is almost identical to that of a child mummy from Akhmim in the British Museum, EA 29590, which dates from the mid first century BC to the mid first century AD (see Walker 2000: 34 plate 7). The lips of this mummy have the same small puckered look and the eyes have an identical shape to the AIA mummy mask. Similarly, the eyebrows have been painted using the same thick black lines with a small gap between each other above the bridge of the nose. The British Museum child mummy also has a similar rounded chin and jaw line to the AIA mummy.

While mummies from other areas show similar stylistic features to the AIA mummy (see the mid first century Kharga Oasis group in the Cleveland Museum of Art, in Riggs 2005: 50 figure 13. Also see the Meir masks dating to the first century AD, in Walker 2000: 129-135), the Akhmim group is the only one I have seen which shows all the same features in the same mummy executed in painted line on cartonnage rather than inlaid glass on plaster.

The Akhmim child mummy mentioned above is the only example to my knowledge, which displays the same chequering on the lower side panels of the wig as is seen in the AIA example. Both the AIA and this British Museum examples display similar colouration and patterning while the position of the chequered panel is the same in both.

This child mummy is also the only other example I have found which displays the highly idiosyncratic method of painting flowers mentioned in the stylistic analysis above. This technique is also seen on British Museum mummy EA 29588 from Akhmim which dates from the mid first century BC to the mid first century AD (see Walker 2000: 35 plate 8).

Some of the Akhmim mummies display the same line of stucco uraei worn very low on the brow as the AIA mummy does. To my knowledge The Akhmim group constitutes the only comparable example of these uraei-laden headbands (see especially EA 29590, EA 29584 and EA 29588, in Walker 2000: 31-35 plates 2, 7 and 8).

The Upper Fragment

Comparison of this fragment to other groups has been avoided because much of it was repainted in recent times (Figure 5). The only surviving photograph of the mummy before it was repainted is in black and white and of poor quality (Figure 3).

However, the elongated *Djed* pillar is similar to that found on a mummy shroud from Saqqara dating to the mid first century in the Ägyptisches Museum in Berlin (see Riggs 2005: 168). It is also clear that the general composition and some elements of the clothing and paraphernalia held by the figures in the AIA fragment are similar to a panel on British Museum mummy 6694 (see Dawson and Gray 1968: 23 plate a. 43).

The Lower Fragment

This fragment is stylistically very similar to the Kharga Oasis mummy group which dates from the early decades of the Roman Period (around 1 AD), up to the mid-first century (Riggs 2005: 49). According to Riggs (2005: 49), certain stylistic elements in this fragment of the AIA mummy securely attribute it to the Kharga Oasis group.

This fragment is highly distinct in the way background colours are separated out (Figure 6). Any area of background that is entirely enclosed, either by a border or by a figure or element of a scene is given a single colour which is always different from the colour of the adjacent background area. In this way a highly distinct pattern of colouration is created where no two areas of the same colour abut each other. Riggs (2005: 49) suggests that this is indicative of either a single artist or a workshop at Akhmim and cites an example with similar colouration to the AIA mummy from the Louvre (see Riggs 2005: 54 figure 17). Another example from the Kharga Oasis with similar colouration comes from the Heidelberg University Institute of Archaeology (see Haslover 1998: 67) and is almost identical to the lower AIA fragment in its background colouration.

Another element which Riggs (2005: 49) suggests is diagnostic of the Kharga Oasis group is the presence of the Abydos reliquary (Figure 6). As was noted above, this piece of iconography is quite obscure and is not often used on mummies of the period. Its presence on the AIA mummy lends further weight to the conclusion that this fragment of cartonnage is from Akhmim, only 40km from Abydos.

Another similarity this fragment has with the Kharga Oasis mummies is the decorative elements used. The decorative design, both in composition and in the individual elements found on the Kharga Oasis mummy in the Heidelberg University Institute of Archaeology (see Haslover 1998: 67), is identical to that found on the lower fragment of the AIA mummy. In both cases the flowers used are white, have eight petals and round circles in the middle and are of the same shape. The block and line motif on the Heidelberg mummy displays the same small white circle in the middle of the coloured block and black line between the two light

coloured lines as the AIA mummy. Similarly, the lines of black dots on a light coloured background seen dividing the figures on the side areas of this fragment of the AIA cartonnage perform the same function in the Heidelberg mummy.

Also very similar in both the lower AIA fragment and the Kharga Oasis mummies is the style in which the sitting mummiform deities are represented. The second panel from the bottom of the right side of the Heidelberg mummy contains a seated figure who is identical to the figure identified as Nut in this study (Figure 7). The facial features, with the wide nostrils and naturalistic eyes as well as the form of the body and presence of the horizontal lines representing the mummy wrappings, are identical. Also identical is the sceptre held by the two figures.

Conclusion

Analysis of the decorated fragments of the AIA mummy suggests that they are stylistically different from each other. Two of the fragments can be dated and given a provenance. However, any attempt to apply the dates and provenances found in this study to the mummy as a whole should be avoided. Further work is needed before any such conclusion can be reached.

Demotic inscriptions are often used as criteria for dating Akhmim mummies (Smith 1997: 66), however none are evident on the AIA mummy. Based on style alone, it would seem that the mask is from Akhmim and dates from the mid first century BC to the mid first century AD, while the lower fragment can be securely dated from around the birth of Christ to the mid-first century AD and comes from the Kharga Oasis.

With regard to the upper fragment, it is unfortunate that it has been tampered with, however, if earlier images of reasonable quality can be found, further analysis will be possible.

The identities assigned to the deities in this study are not secure and much further work is needed on the iconography of the mummy. However, it appears that the overarching theme of the symbolism is associated with the Osirian legend.

It is of particular interest to note that two of the three cartonnage fragments are of a similar date and come from the same area. The significance of this, however, remains unclear. Finally it needs to be recorded that the mummy is in desperate need of conservation.

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