

Fragments of a Ramesside Coffin Ensemble:

What Information Can Be Gained?

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When excavating in elite necropoli, archaeologists are often confronted with large amounts of fragmentary and incomplete material due to earlier looting activities. Theban Tomb 95 in the Sheikh Abd'el-Qurna necropolis is no exception to this. In addition to various object categories, more than approximately five thousand wooden, as well as several hundred cartonnage, fragments came to light. Since the Spring of 2013, the present writer has been documenting and studying all the fragments belonging to wooden coffins, chests, and mummy-masks. Grouping of objects was achieved through observation of the material, manufacture, and epigraphy. In 2017 and 2018, samples of different wood types, of various pigments and pastes, as well as of varnishes were taken. This paper focuses on fragments belonging to two coffin ensembles probably dating to the later 18th and 19th Dynasties respectively. The Ramesside ensemble consists of a two-piece open-work mummy-board and an inner wooden coffin. Only a very small percentage of the ensemble is preserved, and its fragments were found dispersed throughout all three parts of the tomb. The fragments dating to the earlier ensemble are even fewer, and the wooden fragments might suggest an allocation to a rectangular outer coffin, while the cartonnage fragments mainly stem from the back lappet of a mummy-mask. The present two case studies discuss the different documentation and research steps that archaeological investigations of severely damaged and commingled remains of burials require and shows how much information can be gained from very fragmentary material.

1 General Information on TT 95

TT 95 is a New Kingdom elite tomb, located on the south-western slope of the hills of Sheikh 'Abd el-Qurna in the Theban necropolis.¹ The rock-cut tomb was built for Mery, a high priest of Amun, and his mother Hunay, a royal nurse of Amenhotep II.² Besides the tomb chapel TT 95A, the tomb was extended by two monumental sloping passages, substructures TT 95B and

TT 95C (Fig. 1).³ Although the burial chambers situated within substructure TT 95B were thoroughly looted over the millennia, inscribed vessels found therein mention the titles and names of Mery's closest female relatives, his mother Hunay, and his wife Myt.⁴ Additionally frag-

1 GNIRS/GROTHER/GUKSCH 1997: 61.

2 GNIRS/GROTHER/GUKSCH 1997: 66–67.

3 LOPRIENO-GNIRS 2021: Chapter I (in press).

4 GNIRS/GROTHER/GUKSCH 1997: 67–68; LOPRIENO-GNIRS 2021: subchapter VIII.1 (in press); <https://lht.philhist.unibas.ch>.

ments of at least three New Kingdom coffins of the black type, as well as two mummy-masks with blue and yellow striped wigs were found in Chamber 1 of the sloping passage TT 95B.⁵ TT 95B was reused during the Third Intermediate Period since fragments of coffins dating from the 21st to the 25th Dynasties were found mainly in Chambers 2 to 4.

By contrast, substructure TT 95C might have been built at a later stage and was left unfinished.⁶ Fragments of two New Kingdom coffins of the black type were also found here. Additionally, fragments of coffins of the yellow type and remains of two mummy-masks were discovered mainly in Chamber 4 of this substructure, at the very end of the sloping passage. Besides the New Kingdom material, fragments of various coffins and chests dating from the 22nd Dynasty to the Late Period were also found here. Like many other tombs in this necropolis, TT 95 was looted on numerous occasions.⁷ During the various phases of looting, objects were destroyed, and broken pieces were dispersed everywhere in the tomb complex, i.e., in the two substructures and the tomb chapel, or had even been completely removed from the tomb.⁸

2 Methodology

Excavations and epigraphic recording in TT 95 started in 1991 and were led by the present project coordinator and field director, Andrea Loprieno-Gnirs, on behalf of the German Archaeological

Institute (DAI).⁹ Between 2001 and 2014, the project continued as a joint venture between the DAI and the University of Basel, Switzerland, until, in 2014, the tomb concession was transferred to the University of Basel alone. In 2015, TT 95 along with TT 84, K85, K90, K453 and K555, was integrated into a larger project, focusing on the ‘Life Histories of Theban Tombs’ (LHTT).¹⁰ Since the beginning of the excavations in TT 95, a large number of wooden fragments came to light and more fragments were eventually discovered in all three substructures of the tomb as well as in the forecourt. Some of the fragments with well-preserved decoration and inscriptions were treated as individual object finds and received a F(ind)-N(umber) such as FN301, as indeed was done with diagnostic objects in all find categories.

2.1 Documentation and Numbering of the Wooden Material

When it became clear that the diagnostic pieces of wood reached an amount of a little more than two thousand, coming from mixed contexts, the documentation process was changed, inscribing each fragment with a W(ood) number (e.g., W131). In addition, fragments with a similar use of materials (wood types, pastes, pigments, glues, and varnishes), a similar decoration scheme or epigraphy, were assembled into groups, of which each item received a CO-number (for ‘coffin’, e.g., CO7). Only in a very few instances, joining fragments were found. Individual coffin numbers (e.g., CO7.1) were appended to those fragments that not only represented the same cof-

⁵ LOPRIENO-GNIRS 2021: Chapter IX (in press).

⁶ LOPRIENO-GNIRS 2021: Chapter I (in press).

⁷ See e.g., ASTON 2020.

⁸ LOPRIENO-GNIRS 2021: Chapter IX (in press).

⁹ See e.g., GNIRS 1995 and GNIRS/GROTHER/GUKSCH 1997.

¹⁰ For more information on the LHTT Project visit the project’s webpage <https://lhtt.philhist.unibas.ch> and see the forthcoming publication LOPRIENO-GNIRS 2021 (in press).

TT 95

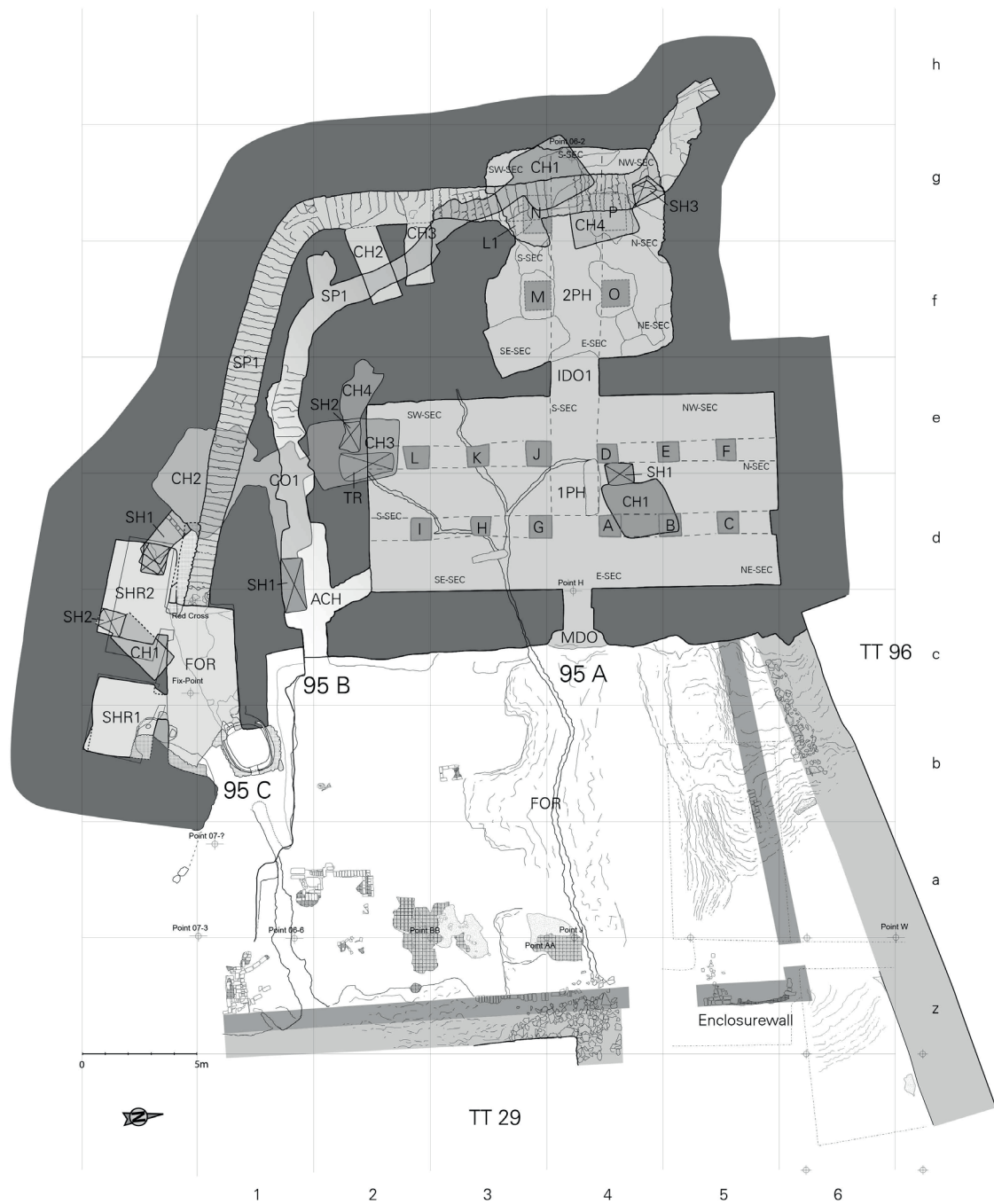


Fig. 1: Plan of TT 95 with the three substructures TT 95A, TT 95B and TT 95C. Key: 1PH: First Pillared Hall; 2PH: Second Pillared Hall; ACH: Antechamber; CH: Chamber; CO: Corridor; FOR: Forecourt; IDO: Inner Doorway; L: Loculus; MDO: Main Doorway; SHR: Shaftroom (© University of Basel, LHTT-Project, plan derived from 3D models based on terrestrial laser scanning; 3D models: E. Friedli, Z. Gojic 2017; orthographic projections: S. Unter 2018; visualisation: M. Aeschlimann-Langer 2019).

fin type but seemed to come from a single coffin. The first detailed study of the wooden fragments was undertaken by Andrea Loprieno-Gnirs, but since 2013 the present writer has been working on this wooden material. Besides the coffin pieces, there are also parts of wooden chests and boxes, which were numbered along the same lines. Individual fragments of cartonnage mummy-masks were numbered according to the cartonnage material with a C-number (C for 'cartonnage', e.g., C900) and received a MASK number if pieces could be grouped together (e.g., MASK2). In the beginning, each individual fragment was documented on a find-sheet and, since 2017, the description of the fragment was entered into the project's database. These object-entries resulted each in an additional database number. To facilitate the overview of fragments of different object categories and for consistency, these numbers received the prefix LHTT and are used in all the project's publications (e.g., LHTT2186 for the fragment W131). Since there are more than two thousand fragments, the database entries are still ongoing, and a focus has so far been put on groups from specific burial contexts now prepared for publication.

2.2 Analytical Procedures

All the fragments were studied (1) individually, (2) within their groups, and (3) compared to intact objects from museums and publications. This process provided three different sets of information: firstly, a special wood working or decoration scheme, for example, may become apparent solely in one fragment, whereas it is easily overlooked when the group is studied as a whole. Secondly, the examination of fragments forming a group can provide a more precise picture of the object to which they once belonged, and thus facilitate the search for appropriate comparative examples. And thirdly, the study of completely preserved objects provides the basic information

on coffin, mummy-board or mask types relevant to the investigated find material.

These comparative studies help to enhance the visual perception of features present in the given samples and thus (1) provide a more precise observation enabling a better understanding of the choice of materials and manufacturing techniques; (2) see fragmentary decoration as part of a complete decoration scheme and – in some instances – relocate the fragments within the coffin; and (3) analyse textual remains, which might provide further information on the coffin type, dating, or social background of the deceased.

The procedure of studying the individual fragments, the groups, and the comparative material was repeated with every new observation and, naturally, the order of the research steps could vary. Additionally, exchange of results with colleagues and specialists enhanced the research progress and added to the understanding of the fragments.

2.3 Limitations

The research procedure described here requires studies with the naked eye under very good light conditions, the use of a microscope, and high-resolution pictures of the fragments, so that a detailed comparison with complete coffins can be achieved. Access to physically complete coffins is necessary, since publications often only show the front of a coffin, seldom the decorated sides or inner surfaces, and hardly ever are the rear, or other undecorated surfaces depicted. Moreover, the resolution of the photographs in publication is often not high enough to distinguish small details which, when working with small fragments, is often decisive. The study of a comparative object exhibited in a well accessible museum usually leads to the best result. Yet, similar to the limitations observed in relevant publications, not

all the sides of the objects are always visible, and the reflection of the showcase's glass adds, at least in some cases, a further barrier.

3 Yellow Coffin Fragments from TT 95: Two Case Studies

In the following, two case studies will be looked at in more detail. A short overview of the first case study, a coffin ensemble with an overall yellow decoration (CO7), will be given. The group consists of fragments from an anthropoid inner coffin (CO7.1.) and a two-piece open-work mummy-board (MASK2 and body-board CO7.2). Only a small number of fragments are preserved for both objects. First, the characteristics in manufacture, decoration, and inscription will be outlined. In a second step, the coffin type to which these fragments belong will be discussed. In a third step, individual aspects of the fragments will be highlighted with references to intact examples of the same coffin-types.

The second case study concerns a coffin ensemble with fragments of a rectangular outer coffin (CO2) and a mummy-mask MASK4. It will also be introduced briefly and compared to the first group of fragments (CO7) as well as to complete coffins. Observed similarities and differences will be defined and discussed.

3.1 CO7 and MASK2 from TT 95: Case Study 1

Thirteen fragments could be assigned to the CO7 group: LHTT2186, LHTT2185, LHTT3446, LHTT3435, LHTT3440, LHTT2120, LHTT2119, LHTT3354, LHTT3448, LHTT3436, LHTT3353, LHTT777, LHTT778, and LHTT4828. All these objects were recovered from the end of the sloping passage or Chamber 4 of substructure TT 95C (Fig. 1). Characteristic of this group is the poly-

chrome decoration on a yellow ground and the varnish covering. On three fragments (LHTT2186, LHTT3435, and LHTT3436; for fragment LHTT2186 see Pl. 1) remains of a polychrome inscription are visible. The polychrome inscription, as well as the prominent yellow ground colour, suggests that the fragments belong to the yellow coffin type. The quite sparse application of the decoration and inscription are a common feature of a yellow coffin of the first phase,¹¹ the characteristic coffin type of the Ramesside Period.¹² Additionally, all fragments were cut from the same softwood, however, the precise species has not yet been identified. Samples have been taken and are being analysed in Cairo by the wood conservator, Nesrin el-Hadidi, and the archaeobotanist, Rim Hamdy. Apart from glue and paste, wooden (e.g., on LHTT2185) as well as bronze (e.g., on LHTT2120 and LHTT2119) nails were used for joining the wooden parts. The fragments further indicate that uneven elements of the surface were smoothed by a layer of brown paste¹³ containing muna. Prior to the application of the decoration, the surface was additionally covered with two thin layers of a very fine and homogenous white paste. Some fragments preserve the complete wall thickness and their measurements vary between 1.5 and 3.0 cm. Although the wall thickness of a coffin usually varies to a certain extent, the observed measurement values can be understood as a first indication that the fragments possibly belonged to two different objects.

¹¹ The distinction and terminology of the yellow coffins of the first and of the second phase follows that used by TAYLOR 2001: 169–171.

¹² For an overview on the yellow coffins of the first phase and especially of the Ramesside Period see COONEY 2007.

¹³ The term 'paste' is used according to STRUDWICK/DAWSON 2016: 247. No analyses of the exact components on the TT 95 material have so far been undertaken.

The rounded edges of some fragments (e.g., LHTT3448) as well as the open-work technique on two joining fragments (LHTT777, LHTT778 Pl. 2a) further confirm this assumption. Although smaller than generally seen on open-work objects, the holes were clearly intentional: they match the decoration well and were made before the decoration was applied. Open-work technique is also characteristic for the Ramesside Period and was applied on the body-boards of the two-piece mummy-boards.¹⁴

3.2 Coffins of the Yellow Coffins First Phase Style

The yellow coffin type emerged during the reign of Amenhotep III and was used contemporaneously with the black type until the reign of Ramesses II.¹⁵ It became more predominant during the Ramesside Period and prevailed

until the beginning of the 22nd Dynasty. As several changes took place at the transition from the New Kingdom to the Third Intermediate Period, the yellow coffins common during the New Kingdom are, in standard publications, distinguished as ‘yellow coffins of the first phase’¹⁶ whereas those of the early Third Intermediate Period are termed ‘yellow coffins of the second phase’¹⁷. During both phases, yellow coffin sets usually consisted of three parts, a mummy-board, an inner, and an outer anthropoid coffin. A few sets found in TT 1 in Deir el-Medina even contained a mummy-mask and a rectangular outer coffin similar to the earlier black coffin ensembles.¹⁸

3.2.1 Anthropoid Coffins

While the style of the anthropoid black coffins’ decoration continued to be used on the yellow ones, the colour of the background switched with the colour of inscription: on the early yellow coffins the central inscription, as well as the inscription on the three to four lateral bands, were executed in black.¹⁹ Over time, the bands

¹⁴ For comparison see e.g., the mummy-boards of Henutmehyt (London, British Museum EA 48001, published in TAYLOR 1989: 36–37, fig. 26–27; TAYLOR 1999; COONEY 2007: 402–404; https://research.british-museum.org/research/collection_online/collection_object_details.aspx?objectId=158615&page=3&partId=1&searchText=henutmehyt), Takayat (Frankfurt, Liebighausmuseum 1651e–f, published in POLZ 1993 and COONEY 2007: 410–412;), and Tamutnefret (Paris, Louvre N2620 and N2623, published in COONEY 2007: 416–418; <https://www.louvre.fr/en/oeuvre-notices/tamutnefret-s-coffins>).

¹⁵ See e.g., IKRAM/DODSON 1998: 214–216. Niwiński’s dating to the post-Amarna period as the starting point of the yellow coffins (NIWIŃSKI 1988: 12) can be opposed by the coffin of Teti (Brooklyn Museum 37.14Ea-b, published in IKRAM/DODSON 1998, 216; DODSON 1998: 338; BLEIBERG 2008: figs. 34 and 114; <https://www.brooklynmuseum.org/opencollection/objects/3932>). The use of the black coffin until the reign of Ramesses II is according to DODSON 1998: 336.

¹⁶ See TAYLOR 2001: 169. This corresponds with Niwiński’s type YI. Coffins of this type are mainly from the Theban or assumed Theban area, suspected or proven Saqqara provenance (COONEY 2007: 183), or Sedment (FRANZMEIER 2017: 180–187).

¹⁷ See TAYLOR 2001: 170. The finds of the tomb of Iurudef contain coffins showing transitional elements from the 20th and 21st Dynasty coffins (RAVEN 1991 and COONEY 2017: 279).

¹⁸ For the Ramesside coffin ensembles see also COONEY 2017: 279.

¹⁹ See e.g., the coffin of Teti (Brooklyn Museum 37.14Ea-b) and the coffin of Tairesekheru (Edinburgh, Royal Museums of Scotland RMS 1887.597, published in IKRAM/DODSON 1998: 225, fig. 285; TAYLOR 1989: 38, fig. 29; MANLEY/DODSON 2010: 30–31). In some instances, the monochrome inscriptions were executed in blue,

of inscription multiplied, and hieroglyphs were mainly applied in polychrome, but examples with monochrome writing continued throughout the Ramesside Period.²⁰ For polychrome inscriptions, individual signs were now generally sketched in red and painted in blue, green, and red. Whether a specific colour code evolved and was also used in a similar fashion for the yellow coffins of the second phase is still being researched.²¹

The characteristic yellow background could be achieved via two techniques:²² the first and less expensive procedure was by simply painting the surface yellow. In this method, the cheaper and more easily available yellow ochre pigment, which because of its rounded structure absorbs light and therefore appears somewhat dull,²³ was normally

used.²⁴ A more elaborate version was, however, to cover the white paste or yellow painted background with varnish.²⁵ If a yellow pigment was used, it mostly seems to be orpiment or a mixture of yellow ochre and orpiment.²⁶ The latter is an arsenic but precious pigment.²⁷ Because of the orpiment's structure, it reflects the light and thus appears shinier than its ochre counterpart.²⁸ However, exposed to light, the orpiment loses its yellow colour – unless it is covered with a resinous varnish. Additionally, experiments undertaken by Meghan Strong and the Fitzwilliam Museum in Cambridge showed that surfaces with an ochre-orpiment mixture and covered with a varnish are reminiscent of a golden surface²⁹ when lit

e.g., the coffin of Katabet (London, British Museum EA 6665; published in IKRAM/DODSON 1998: 216 and COONEY 2007: 404–406; https://research.britishmuseum.org/research/collection_online/collection_object_details/collection_image_gallery.aspx?assetid=405958001&objectid=124664&partid=1).

20 The decision of decorating the coffin with polychrome hieroglyphs might have depended on the wealth of the coffin owner and his or her family. Pigments such as Egyptian blue were much more costly than the charcoal black pigment. See e.g. COONEY 2007: 80. Furthermore, polychrome decoration seems to have been restricted to the Theban area; coffins from northern necropoli continue to be decorated in the monochrome style (COONEY 2017: 280).

21 Alessia Amenta, comment on the polychrome hieroglyphs at the International Conference of Egyptologists in Cairo, November 2019. Differences in colour uses may also have depended on the availability of the pigments and the financial resources of the deceased and her/his family.

22 See COONEY 2007: 186.

23 STRONG 2018: 176.

24 The yellow ochre consists of clays, iron oxides, goethite and limonite (STRONG 2018: 176 and LEE/QUIRKE 2000: 115). The Valley of the Colours close to the Sheikh Abd el-Qurna necropolis provided local yellow and red ochre.

25 The original colour of the varnish is unclear. It may have been transparent and become darker through the heating process or through ageing (see e.g., LUCAS 1962: 356–361 and SERPICO/WHITE 2001: 33).

26 Cooney observed in her studies that orpiment was usually covered with varnish (COONEY 2007: 186). Research by conservators has revealed that this might be due to the instability of this pigment (GREEN 2001: 46). Only recent research has shown the similarity of orpiment, and especially the mixture with ochre and a varnish cover, to a golden surface (STRONG 2018).

27 STRONG 2018: 175–176. Orpiment had to be traded from the Near East (modern Kurdistan, Iran, Syria and Anatolia). Exceptional and valuable materials, such as orpiment, were mentioned on texts from Deir el-Medina, while commonly used materials were not mentioned at all (see e.g., COONEY 2007: 80 and 117).

28 STRONG 2018: 176.

29 It is widely accepted that the yellow pigments served as a cheaper substitute for gold (see e.g., TAYLOR 2001: 165 and 166).

in the dark with a torch.³⁰ Although the sheet-like structure of orpiment can generally be distinguished from the rounded one of yellow ochre by the naked eye, the determination of a mixture of both pigments needs more expertise. Only a few analyses of the yellow pigments have been undertaken and thus the amount of coffins with a mixture of both pigments is impossible to determine at the current stage of research.³¹ Examples of the coffins with orpiment and varnish include the anthropoid coffins of Takayat³², Ant³³, and Tamutnefret³⁴. A good example of a coffin with a yellow background achieved through the application of yellow ochre is the coffin of Khnumsanapahsu.³⁵

Exceptions to the rule are the anthropoid coffin of Katabet³⁶ and an anonymous lid in Atlanta;³⁷ both of which were painted with yellow ochre and varnished.³⁸

Similar to the textual layout and content of the earlier black coffins, the vertical inscribed band usually bears an invocation of the goddess Nut. The goddess herself was depicted above the inscription and beneath the collar, with her wings open to protect the deceased. Two to seven horizontal text bands were applied on either side of the vertical inscription. They contained further spells for protecting the deceased, usually in the form of *dd mdw jn* (deity) or *dd mdw im3hy hr* (deity). The named deities included the four Sons of Horus, Nut, Geb, Re, Isis, Nephtys or Anubis, who were usually depicted in the compartment above or beneath the invocation.³⁹

The compartments between the vertical and lateral inscribed bands on the black and early yellow coffins were left blank, but approximately from the post-Amarna or early Ramesside period onwards they were filled with figures of deities or the deceased.⁴⁰ The longitudinal inscriptions multi-

30 The attribution of the varnish to a gold-like appearance of the yellow ochre-orpiment surface and the stabilization of the orpiment pigment seem not to be the only reasons for choosing a varnish finishing of the coffin. The varnish also carried a symbolic significance to the transformation of the deceased into a divine one (see e.g., LUCAS 1962: 324; Taylor 2001: 165 and 166; SERPICO/WHITE 2001: 36).

31 Analyses have been carried out on the mummy-mask and body-board of Weretwaset (Brooklyn, Brooklyn Museum 37.47E) and published in KARIYA/BRUNO/GODFREY/MARCH 2010: especially 101, table 1.

32 Inner coffin of Takayat (Frankfurt, Liebighaus Museum 1651c–d) and outer coffin (Frankfurt, Liebighaus Museum 1651a–b, published in POLZ 1993 and COONEY 2007: 407–410). The pigments have not been analysed and the identification of it has been done by observation (COONEY 2007: 186 and 214).

33 Ant (Vatican City Rome, Vatican Monumenti Musei, published in COONEY 2007: 472–475). The pigments have been analysed chemically (COONEY 2007: 214).

34 Inner coffin of Tamutnefret (Paris, Louvre N2571) and outer coffin (Paris, Louvre N2631). Both published in NIWIŃSKI 1988: 166; COONEY 2007: 413–416.

35 Berlin, Ägyptisches Museum und Papyrussammlung, Staatliche Museen zu Berlin 8505 and 8506. Published in NIWIŃSKI 1988: 109 and COONEY 2007: 462–464.

36 The coffin of Katabet (London, British Museum EA 6665). Analyses performed and published by SERPICO/WHITE 2001: 34.

37 Anonymous coffin lid (Atlanta, Michael C. Carlos Museum L2003.14.38, published in COONEY 2007: 480–482. Observation noted by the conservator Renee Stein and communicated with Cooney in 2006 (COONEY 2007: 186, STEIN/LACOVARA 2010: 5–6).

38 COONEY 2007: 214.

39 See also COONEY 2007: 189–190; ASSMANN 2005: 278–279; ELIAS 1993: 325, n. 6; NIWIŃSKI 1988: 12.

40 COONEY 2007: 187–189. Exceptions are the coffins of Henutmehyt (London, British Museum EA 48001, published in TAYLOR 1989: 36–37, fig. 26–27; TAYLOR 1999; COONEY 2007: 398–402 and well visible on the mu-

plied and the vignettes of the gods and the deceased increased in numbers. Empty spaces beside the main compositional elements started to be filled with small symbols, but contrary to the early Third Intermediate Period coffins, the overall decoration retained its aspect of spaciousness.⁴¹ In Niwiński's typology of the yellow coffins, this type of coffin is labelled YIb.⁴² In contrast to the bright surface of the outside of these coffins, their interiors appear to follow earlier decorative traditions⁴³ and most of them were either painted black⁴⁴ or covered with a black varnish.⁴⁵

seum homepage https://research.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=158614&page=1&partId=1&searchText=henuhmehyt and Tamutnefret (Paris, Louvre N2571 and N2631), where the focus was laid on the inscriptions and no space was left for figural depictions.

41 For an overview of the yellow coffins dating to the Third Intermediate Period and with an introduction on the yellow coffins in general, see NIWIŃSKI 1988.

42 NIWIŃSKI 1988: 13 (Fig. 10) and 68.

43 See DODSON 1998; TAYLOR 2001: 168. The white and black coffins of the earlier part of the New Kingdom were already painted black or covered with a black substance on the inside. For white coffins see e.g., the coffin of Amenhotep I, Cairo, Egyptian Museum CG 61005 and the coffin of Thutmose II, Cairo, Egyptian Museum CG 61013 (published in DARESSEY 1909, 7–8, 18, pl. VI, VII, XIII) and for the black coffins see e.g., coffin of Yuya, Cairo, Egyptian Museum CG 51003, rectangular coffin of Thuya, Cairo, Egyptian Museum CG 51005, the outer coffin of Thuya, Cairo, Egyptian Museum CG 51006 (published in QUIBELL 1908: 9, 20, 23). While black varnish was rare on the white coffins and might have been applied as part of an upgrade for their reuse at the end of the New Kingdom, there are more examples for the black coffin type (see TAYLOR 2001: 167 and 168).

44 TAYLOR 2001: 166.

45 TAYLOR 2001: 166 and COONEY 2007: 190. An exception is the coffin lid of Iyeferty with text on the interior. The

Niwiński's Type YIa represents a very unique decoration scheme of the coffin lid that seems to have been restricted to the 19th Dynasty.⁴⁶ The deceased was depicted in a life-like appearance, wearing a white garment.⁴⁷ Both the kilts of the men, and the dresses of the women, were usually pleated, either modelled in the paste layer below the painting or applied in colour. Between the bare feet, a short vertical text-band is visible containing the titles and name of the deceased.⁴⁸ While both hands of the male coffins are shown flat on their thighs, on the female version, one hand is placed on the chest and in some instances, the deceased is holding flowers in her hand. The imagery of this lid decoration shows the deceased after having successfully entered the afterlife.⁴⁹

For both lid types YIa and b, the skin colour of the anthropoid coffins could either be yellow or red and no distinction was made between men and women. Generally, the painted faces were covered with a layer of varnish. In some instances, the faces and hands were covered with gold leaf in-

coffin of Iyeferty, New York, Metropolitan Museum of Art 86.1.5b–c, published in COONEY 2007: 450–452.

46 NIWIŃSKI 1988: 13 (Fig. 11) and 68. Examples of this type are the coffin lid of Isis (Cairo, Egyptian Museum 27309a, published in COONEY 2007: 435–437 and NIWIŃSKI 1988: 118, no. 78), the coffin lid of Tairesekheru (Edinburgh, Royal Museums of Scotland RMS 1887.597).

47 See e.g., NIWIŃSKI 1988: 68; COONEY 2007: 195; BETTUM 2012: 117 and 126.

48 COONEY 2007: 196.

49 E.g., the female coffin lid of Weretwaset (Brooklyn, Brooklyn Museum of Art 37.47E b, published in COONEY 2007: 422–423; BLEIBERG 2008: 124–126, and well visible on the museum's homepage <https://www.brooklynmuseum.org/opencollection/objects/116784>).

stead of being painted.⁵⁰ Both, on the men and women's wigs, the strands were carved into the paste layer and painted black.⁵¹ The top of the head was decorated with a floral and geometric patterned garland, often with a lotus or small flower bouquet placed above the forehead. The shapes of the wigs were manufactured differently depending on gender. The male duplex wig was worked in two layers and the parts falling down onto the shoulders each end in a curved lappet. The female tripartite wig was composed of a single layer only and the lappets end in a straight line. In their lower part, the lappets were sometimes adorned with a decorative band. Beneath the lappet, the breasts were generally painted or modelled in paste. On the type Y1b coffin lids a further distinction between both sexes was the position of the hands: while the men's hands were clenched and held amulets, the women's hands were open, thus not holding any objects, but

their fingers and wrists were often adorned with jewellery.⁵²

The anthropoid coffins of the yellow type were manufactured out of wooden planks and joined together with wooden nails. According to Cooney, mortises and tenons were only used to fix the lid to the coffin case.⁵³ Poorly constructed coffins needed a large amount of paste⁵⁴ or linen to fill gaps, while carefully worked coffins were only covered with a very thin layer of fine white paste that served as decorative ground. The face and front part of the wig was generally made separately and then attached to the lid. The female wig lappets and the crossed arms over the chests of both genders were sometimes directly carved into the wood of the coffin lid or prepared on a separate piece of wood, which was then attached to the lid with wooden nails.⁵⁵ The hands were also usually worked separately and attached before the coffin was covered with a layer of paste. The decorative scheme was roughly outlined and the figures generally sketched in red. Then the coffin was polychrome painted and, in some instances, varnished. If gilding and inlays were used, they were probably attached before the decoration was applied, but surely before the coffin was varnished.⁵⁶

⁵⁰ Examples for yellow faces on a woman's coffin include Takayat (outer coffin, Frankfurt, Liebighausmuseum 1651a–b) and a man's coffin Padjamun (Cairo, Egyptian Museum JE 26220 / CG 61011, published in DARESSY 1909: 12–17, pl. XII and COONEY 2007: 466–468). Examples for red faces on a woman's coffin include Isis (Cairo, Egyptian Museum JE 27309a) and the inner coffin of Sennedjem (Cairo, Egyptian Museum 27308, published in COONEY 2007: 430–432). And faces with gilding: the inner coffin of Takayat (Frankfurt, Liebighaus Museum 31035), both coffins of Tamutnefret (Paris, Louvre N 2620 and N 2623), and both coffins of Henutmehyt (London, British Museum EA 48001). The golden skin colour was a reference to the divine status the deceased hoped for in the hereafter; the flesh of the gods was often described as being of gold. For the symbolic meaning of gilded faces see TAYLOR 2001: 165. Even more than the orpiment, only people of high rank could afford to adorn their coffin with this valuable material (TAYLOR 2001: 166).

⁵¹ See e.g., KARIYA/BRUNO/GODFREY/MARCH 2010: 97.

⁵² COONEY 2007: 187.

⁵³ COONEY 2007: 190–191.

⁵⁴ COONEY 2007: 190–191.

⁵⁵ COONEY 2007: 193. A similar feature can be observed in the manufacture of the arms and hand of the previous black coffin type (TAYLOR 2001: 168).

⁵⁶ This can be clearly observed on the mummy-mask of an anonymous man (Basel, Antikenmuseum Basel und Sammlung Ludwig, no inv. no., item on loan. Although it is a different object category, the general *chaîne opératoire* was the same.

3.2.2 Mummy-Masks

Mummy-masks already formed part of the funerary ensemble from the Old Kingdom onwards.⁵⁷ From the beginning, they were generally made of cartonnage⁵⁸, and covered the face, parts of the chest and sometimes the rear of the head.⁵⁹ They were apparently modelled over an endurable or temporary core, using several layers of linen soaked in glue. Their in- and outside were covered with several thin layers of a fine white paste, which gave additional stability to the mask and provided a smooth surface ideal for decorating. The insides of the masks were either left blank,⁶⁰ or were covered with a black substance, most likely strongly heated pistacia resin or a mixture of pistacia resin and bitumen.⁶¹ The outside was usually polychrome painted. In some instances, the face was covered with gold leaf,⁶² and glass or stone inlays were used for eyes, eyebrows, and sometimes the collar.⁶³ During the 18th Dynasty the mummy-mask was restricted to the higher elite, although not every rich burial ensemble contained this element.⁶⁴ Why some burials were provided

with mummy-masks and others not is an, as yet, unanswered question. Similar mummy-masks continued to be used during the first part of the Ramesside Period; well-known examples being found in TT 1, belonging to Sennedjem⁶⁵, Isis⁶⁶, Khonsu⁶⁷, and Inyeferty⁶⁸.

Contemporary with these masks, a new type evolved: its elongated front part was meant to cover the complete breast down to the abdomen. Besides the head, wig and collar, crossed arms were included beneath the collar. Contrary to the earlier type, the rear of the head was only covered to the neck⁶⁹ or not at all⁷⁰. This more common latter version was generally made of wood.⁷¹ Two of the few preserved cartonnage examples are the mask of the lady Weretwaset⁷² and the mask of an anonymous man⁷³. The latter shows well

57 SEEBER 1980; TACKE 1996; IKRAM/DODSON 1998: 167; GRAJETZKI 2003: 29; CASINI 2017: 58.

58 There are some masks made of paste only (SWEENEY 1993) or manufactured in wood (e.g., the anonymous mask in London, British Museum EA 22912, TAYLOR 1994: 169, fig. 117).

59 These masks are sometimes referred to as helmet-masks (ASSMANN 2002: 153; CASINI 2017: 58).

60 E.g., the mask of Satdjehuty (London, British Museum EA 27790, published in TAYLOR 1996: 36).

61 E.g., New York 30.8.69, REEVES 2013: 17. For the black substance see SERPICO/WHITE 2001: 35.

62 The mask of Maihirpri (Cairo, Egyptian Museum CG 24096, published in IKRAM/DODSON 1998: 170, fig. 198; LAKOMY 2016: 142–146).

63 E.g., the mask of Thuya (Cairo, Egyptian Museum CG 51009, published in VASSILIKA 2010: 40–41).

64 CASINI 2017: 67; SMITH 1992: 199.

65 Cairo, Egyptian Museum JE 27308, published in COONEY 2007: 434–435.

66 Cairo, Egyptian Museum JE 27309a, published in COONEY 2007: 437–438.

67 New York, Metropolitan Museum of Art 86.1.4, published in COONEY 2007: 449–450; <https://www.metmuseum.org/art/collection/search/544709>.

68 New York, Metropolitan Museum of Art 86.1.6a, published in COONEY 2007: 454–455.

69 See e.g., Katabet (London, British Museum EA 6665).

70 See e.g., Takayat (Frankfurt, Liebighaus Museum 1651e, published in POLZ 1993 and COONEY 2007: 410–411).

71 COONEY 2007: 23. See e.g., the mummy-masks of Henutmehyt (London, British Museum EA 48001, published in TAYLOR 1999), Takayat (Frankfurt, Liebighaus Museum 1651e) and Tamutnefret (Paris, Louvre N2623, published in COONEY 2007: 416–417).

72 Mummy-mask of Weretwaset (Brooklyn, Brooklyn Museum 37.47E a–b, published in COONEY 2007: 29, 475–476 and KARIYA/BRUNO/GODFREY/MARCH 2010).

73 In private possession. Until June 2019 exhibited in the Antikenmuseum Basel und Sammlung Ludwig, no inventory number.

that the construct was built of three to five layers of tightly glued linen. The inside was covered with a black substance.⁷⁴ On the outside, three layers of white paste were applied and reached a thickness of 2.5 cm. This thickness was necessary for the eye-inlays, which were made of frit. Although this mask was painted yellow and was varnished, the application of gold leaf was more common for this type of mask.⁷⁵ Unfortunately, no other part of the anonymous man's burial ensemble is extant. It is known from the majority of other elongated masks that they were almost always combined with an open-work body-board, suggesting that the masks formed the upper part of the two-piece mummy-boards.

3.2.3 Mummy-Boards

The origin of the lower part of the two-piece mummy-board, the open-work body-board, seems to lie within the mummy-bindings of the 18th Dynasty. Contemporary with the black coffins of the 18th Dynasty, bands that were formerly applied to keep the mummy-shroud together, developed into independent inscribed mummy-bands.⁷⁶ They could either consist of simple bands of textile⁷⁷ whereon the paint was directly applied,⁷⁸ or, similarly to the mummy-masks, multiple layers of textile, glued together and covered with a thin layer of fine white paste, serving as the ground for additional decoration.⁷⁹ Because of the multiple layers of textile and the paste, the bands could be formed over the mummy, and, once dry, keep their shape. Over time, figures of deities were commonly placed in the compartments between the bands.⁸⁰ In contrast to the coffins, however, these were manufactured in open-work technique and the mummy-shroud beneath was thus visible. Body-boards could be made out of cartonnage or wood.⁸¹ For the cartonnage

⁷⁴ Not enough analyses have so far been conducted to have general idea on the contents of the black substance. Kariya/Bruno/Godfrey/March describe it as "resinous material" (KARIYA/BRUNO/GODFREY/MARCH 2010: 99) and Serpico/White's analyses on some New Kingdom materials have shown that the origin of the black substance might be a strong heated pistacia resin or a mixture of the pistacia resin with bitumen (SERPICO/WHITE 2001: 35). Further research on black substances used on coffins have been undertaken by MCCREESH/GIZE/DAVID 2015 and HARRELL/LEWAN 2002.

⁷⁵ See e.g., the masks of anonymous woman, the so called Kanefernefer (St. Louis, St. Louis Art Museum 19:1998, published in GONEIM 1957: 23–27, pl. LXVII–LXVIII; COONEY 2007: 482–483; COONEY 2017: 287), Katabet (Louvre, British Museum EA 6665); Henutmehyt (London, British Museum EA 48001), Takayat (Frankfurt, Liebighaus Museum 1651e) and Tamutnefret (Paris, Louvre N2623). Besides the mask of the anonymous man at the Antikenmuseum Basel und Sammlung Ludwig, there is a further mask without gilding, the one of Ram (St. Petersburg, Hermitage 787, published in COONEY 2007: 440–442).

⁷⁶ See e.g., IKRAM/DODSON 1998: 170.

⁷⁷ It is generally assumed that the textile used was linen. However, no analyses have been undertaken so far and thus the more general term 'textile' will be used throughout the text.

⁷⁸ Decorated mummy-bands of Isis, Chantress of Amun, found in TT 95C (LOPRIENO-GNIRS 2009: 165, Abb. 18) and HASLAUER 2016: footnote 33. The mummy-bands will be published in more detail by Nadine Schönhütte and Noémi Villars.

⁷⁹ Yuya (Cairo, Egyptian Museum CG 51010, published in QUIBELL 1908: 28–29).

⁸⁰ Thuya (Cairo, Egyptian Museum CG 51011, published in QUIBELL 1908: 29–30 and IKRAM/DODSON 1998: 171, fig. 199) was the earliest of this kind.

⁸¹ Because of the different material and craftsmanship, Cooney divides them into two separate types: The wooden body-boards are type 2 while the cartonnage

examples it seems as if the complete body-board was first made in one piece, then the open areas were cut out and the frame was decorated.⁸² For the wooden examples, a different method was used: the strips meant to contain the text-bands were attached first. Several horizontal strips of a thin wood were joined to the left and right side of the three vertical wooden strips. Then Nut was put on the top of the construct with her wings outspread in an attitude of protection. Finally, carved figures were set within the compartments

and attached to the construct with glue or resin. In a few instances wooden nails can be observed. Another technique to strengthen the structure of the boards was to cover them with one or two layers of linen.⁸³ Once the timbering of the body-board was finished, the surface was covered with a layer of white paste and painted.

The mummy-mask and the body-board evolved into a two-piece mummy-board, which then became an integral part of a yellow coffin set. It is worth noting that these two-piece mummy-boards never seemed to be part of a set with regular mummy-masks. However, contemporary to the two-piece mummy-boards, a single mummy-board evolved as well. These mummy-boards could also be manufactured and decorated showing the deceased as an Akh, wearing a white kilt or dress, similar to Niwiński's anthropoid inner coffin lid type YIa. Contrary to the two-piece mummy-boards, these one-piece examples were sometimes combined with short mummy-masks.⁸⁴

3.2.4 Rectangular Outer Coffins

Besides mummy-masks, mummy-boards, and inner anthropoid coffins, sets could also include an outer anthropoid or rectangular coffin. Of the latter, only two examples are preserved: the ones of Sennedjem and Khonsu found in TT 1.⁸⁵ They are similar to the rectangular coffins of the

examples are type 3 (COONEY 2007: 18). Cooney's type 4 will not be discussed here since it dates to the end of the New Kingdom. It is a one-piece mummy-board completely manufactured in cartonnage and the decoration is reminiscent of the mummy-boards dating to the 21st Dynasty (COONEY 2007: 18 and COONEY 2017). For a more detailed reading, see SCHREIBER 2006, SCHREIBER 2015 and SCHREIBER 2018.

⁸² Examples for the cartonnage body-boards are Weretwaset (Brooklyn, Brooklyn Museum 37.47E d, published in COONEY 2007: 475–476 and KARIYA/BRUNO/GODFREY/MARCH 2010) and Meritre (fragmented, found in TT 295, published in HEGAZY/TOSI 1983: 29–30, Pl. 12). Apart from the two-piece mummy-boards of Weretwaset and Meritre, further three body-boards from Deir el-Medina were found without masks. Cooney argues, therefore, that it is not clear whether these were always combined with a mask (COONEY 2007: 23). Additionally, Weretwaset's mummy-mask and body-board were manufactured with different quality of linen, and contrary to the mask, the board was not varnished. These observation together with the reuse of the coffin, most likely during the 20th Dynasty, lets Cooney suggest that also the board might be of a later date (COONEY 2007: 475; KARIYA/BRUNO/GODFREY/MARCH 2010: 99). According to Schreiber, however, the open-work technique was abandoned in the beginning of the 20th Dynasty, at least for the wooden examples (SCHREIBER 2018: 192). A similar dating of the mask and board seems thus more likely.

⁸³ This technique can be observed on the fragment exhibited in the Antikenmuseum Basel und Sammlung Ludwig, Switzerland (Inv. No. BSAe1233), as well as on the body boards of Henutmehyt (London, British Museum EA 48001) and Tamutnefret (Paris, Louvre N2620). For the last two see COONEY 2007: 199.

⁸⁴ COONEY 2007: 195. Examples for a combination are the burial assemblage of Iyeferty and Sennedjem.

⁸⁵ COONEY 2007: 199–200.

black type,⁸⁶ but with an extensive polychrome decoration. The long sides include vignettes and text excerpts from the book of the Dead. On the short sides, the four protective deities, Nephtys, Isis, Selket, and Neith, are depicted. On the lid various demons with knives can be seen. The top of the box is adorned by a cavetto cornice and an inscription band that continues down the corner pillars. As is the case for the black coffins, the rectangular coffins of the yellow type were also placed on a sledge.

3.3 CO7 and MASK2 from TT 95: In More Detail

3.3.1 Fragments of an anthropoid coffin (CO7.1)

Returning to the fragments from TT 95 we can see that several characteristic elements of the inner anthropoid coffin can be observed on the fragments: polychrome decoration and inscription on a yellow ground, varnish covering the complete surface, protection spells on the horizontal inscription bands, a depiction of Nut, Khebesenuf, and the deceased.

Fragment LHTT2186 clearly exhibits the anthropoid shape of the coffin (Fig. 2 and Pl. 1). It derives from the lower leg area of the proper left side and contains parts of two lateral bands with polychrome inscription: the upper naming Hapy, and the lower one Khebesenuf. The inscription within the lateral bands was sketched in red and filled with blue, red, and green. A figurative representation of Hapy is partially preserved between the two bands and shows him

standing in front of a richly equipped offering table. His name is mentioned a second time in plain black hieroglyphs, just above his baboon-head. Beneath the band mentioning Khebesenuf, a woman is depicted in a pleated dress, wearing a wesekh-collar around her neck. She is adorned with looped earrings and an unguent cone with a closed lotus-flower on top of her head. Her hands are raised in adoration towards a figure sitting on a throne, most likely a deity. The black inscription above her mentions a name [...] *rwrw*, followed by *m³^c-hrw*. It thus seems likely that the depicted woman is actually the deceased,⁸⁷ and that *rwrw* is, or forms part of, her name.⁸⁸ A similar iconography is found on a second fragment LHTT3440. In this instance, however, only the left arm and sleeves of the pleated dress, as well as parts of the wesekh-collar, are visible. Due to the orientation, fragment LHTT3440 is also most likely from the left side of the coffin. Apart from these two fragments with figurative depictions, and two additional pieces with inscriptions (LHTT3435 and LHTT3436), no further

⁸⁶ E.g., the rectangular coffin of Maihirpri (Cairo, Egyptian Museum CG 24001, published in LAKOMY 2016: 101–117, pl. 23–25, fig. 58–90), Yuya (Cairo, Egyptian Museum CG 51001, published in QUIBELL 1909: 1–3, pl. 1) and Thuya (Cairo, Egyptian Museum CG 51005, published in QUIBELL 1909: 17–20, pl. 7–8.

⁸⁷ Besides the deceased, also members of his or her family are sometimes depicted on the mummy-boards or anthropoid coffins. See e.g. the inner coffin of Khonsu (New York, Metropolitan Museum of Art 86.1.2a–b, published in COONEY 2007: 447–449; <https://www.metmuseum.org/art/collection/search/544705>).

⁸⁸ A reconstruction of the complete name for a female deceased has so far not been possible. There is no name written with Gardiner sign E23 twice at the end in Ranke. E23 as part of the name, however, seems quite common during the New Kingdom and could be used for men and women (RANKE 1935: 220–221). In Schneider the name, solely written with the two E23 signs, is mentioned three times, dating to the early 18th Dynasty, the reign of Ramesses I, and the reign of Sety I. The origin of this name seems not to be clear and does not have to be of foreign origin (SCHNEIDER 1992: 154–155, no. N326–N328).

fragments can be securely related to the anthropoid coffin. Fragments showing only wings and feather ornaments presumably come from either the inner coffin or the mummy board.

The fragments allocated to the anthropoid coffin CO7.1 demonstrate that the coffin was, at least partly, manufactured out of an imported softwood.⁸⁹ It is unclear if in some instances, muna (e.g., LHTT2242) or textile (e.g., LHTT4828) was used as filling material, or whether these fragments stem from the mummy-board of the same ensemble. The surface on the outside was covered with two layers of a fine white paste, before the polychrome decoration was applied: yellow ochre served as the ground and then the decoration was sketched with a reed-pen in red. Red, green, blue and white were used to fill in the areas of the depictions and were applied with a brush. Then the outlines of the depictions were added in black. While the polychrome hieroglyphs of the lateral bands seem to have been executed at the same time as the figurative depictions, the black inscriptions within the compartments were done in the same working process as the outlines. The last step was the covering of the complete surface with varnish. The yellow ochre background has, however, only been inspected by the naked eye; if, indeed, no orpiment was mixed with it, this coffin belongs to the exceptions of yellow coffins using varnish on ochre. Whether the inside was painted black or covered with a black substance cannot be reconstructed since the inner surface is not preserved on any of the fragments securely assigned to the coffin.

The coffin was manufactured using valuable materials such as imported wood, Egyptian blue pigments, and varnish. Beside wooden nails, bronze nails were used too. As far as the author is

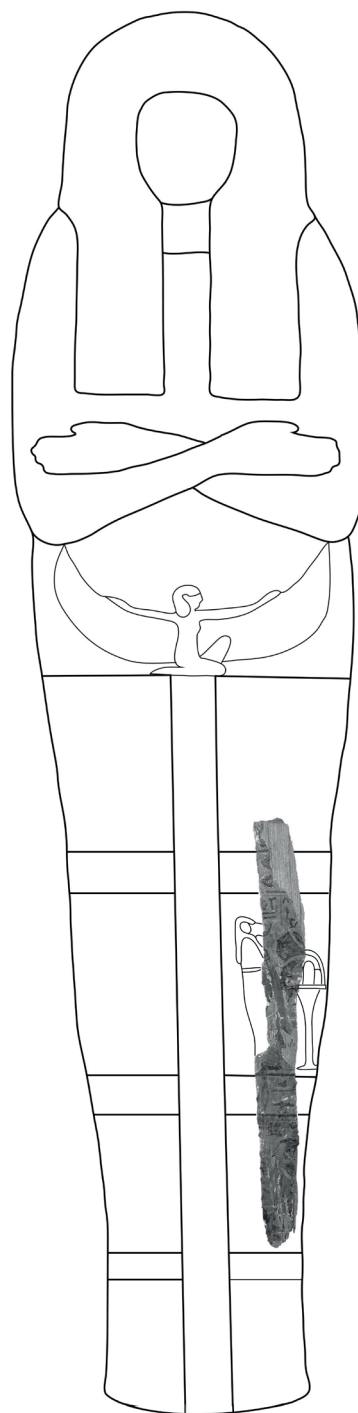


Fig. 2: Reconstruction with LHTT2186 placed on the outline of an inner anthropoid coffin (© University of Basel, LHTT-Project, photo of LHTT2186: M. Kačičnik, 2019. Drawing: Ch. Hunkeler, taking the inner coffin of Henutmehyt (BM EA 48001) as a model).

⁸⁹ Wood analyses are still being processed by N. El-Hadidi and R. Hamdy.

aware, the use of bronze nails has so far not been observed on any other coffin and would be an interesting topic for further research. The four preserved fragments suggest that the timbering of the coffin was carefully performed and that the decoration was applied with great care. However, the two fragments represent only a very small percentage of the original coffin. As mentioned before, further fragments (LHTT2242 and LHTT4828) contain filling material that would indicate a less well crafted coffin. The width of the two lateral bands as well as the height of the compartment show striking similarities with the inner coffins of Takayat and Tamutnefret, and thus suggest a decoration scheme popular during the early Ramesside Period. The iconography of the deceased supports this assumption.

3.3.2 *Fragments of the Mummy-Mask (MASK2)*

Only seven fragments (LHTT204, LHTT233, LHTT235, LHTT311, LHTT555, LHTT 556, and LHTT6784) of the mummy-mask MASK2 were preserved (Fig. 3). Fragment LHTT204 was found in Chamber 2 of substructure TT 95B, while all the other fragments were recovered from the fill of the Second Pillared Hall of tomb chapel TT 95A (Fig. 1). Three fragments (LHTT204, LHTT235, and LHTT311) completely manufactured in paste stem from the lower part of the front lappet. On the rear, at least three layers of textile are visible. The original interior surface, however, is missing. The strains of the lappets were modelled into the paste. The straight ends of the lappets indicate that they formed part of a female wig. Furthermore, remains of gilding can be seen at the very end of the lappets, showing that the mummy-mask was partially covered with gold leaf. This is confirmed by three further fragments of the mask's face: an inlaid eye, eyebrow, and the paste layer with gilding (LHTT233, LHTT555, and LHTT556). The paste layer is approximately 1.1 cm thick and

consists of at least two layers. This observation agrees well with those obtained during the study of the mummy-mask in Basel. The last fragment (LHTT6784) shows the same material as the inlaid eye and also contains remains of gold. This fragment was part of the chemisette. The inlays of the eye and chemisette, the gold foil, and the shape of the wig lappets are very similar to the mummy-mask of Takayat; therefore a dating of MASK2 into the reign of Ramesses II is likely.⁹⁰ Furthermore, the manufacture and use of paste documented in the fragments of MASK2 are similar to the CO7 fragments. This observation was confirmed by the project's conservator Erico Peintner. More wooden fragments, LHTT3352, LHTT3353, LHTT3354 and LHTT3446, which were retrieved from the end of the Sloping Passage in TT 95C, might also belong to the mask. They are all joining and show a rounded lower edge. Because of their shape and floral decoration, they might be from the lower part of the mummy-mask's collar. If this assumption is correct, the mask was partially worked in cartonnage, and partially in wood.⁹¹

3.3.3 *Fragments of an Open-Work Body-Board (CO7.2)*

Only a few fragments can be allocated to the body-board with any degree of certainty. All of them were found at the end of substructure TT 95C (Fig. 1). Besides fragments with floral patterns (LHTT2184 and LHTT3360), rounded edges (LHTT3448) and wings (LHTT2185), they also include two joining fragments in open-

⁹⁰ Takayat (Frankfurt, Liebighaus Museum 1651e).

⁹¹ Attributional wooden elements on cartonnage masks have been observed on other examples: on the cartonnage masks of Katabet (London, British Museum EA 6665) and Weretwaset (Brooklyn, Brooklyn Museum 37.47E c), where the arms and hands were manufactured in wood.

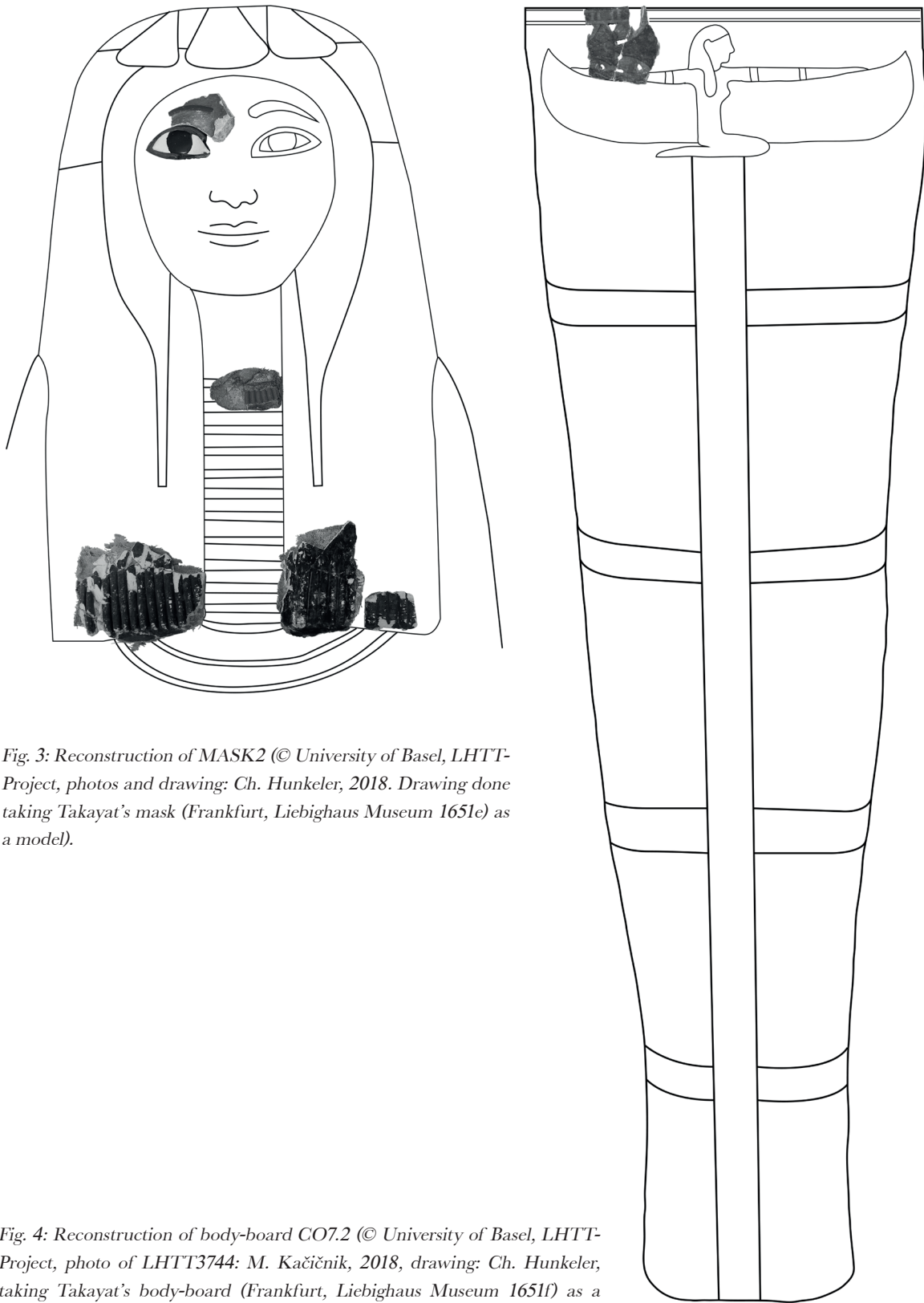


Fig. 3: Reconstruction of MASK2 (© University of Basel, LHTT-Project, photos and drawing: Ch. Hunkeler, 2018. Drawing done taking Takayat's mask (Frankfurt, Liebighaus Museum 1651e) as a model).

Fig. 4: Reconstruction of body-board CO7.2 (© University of Basel, LHTT-Project, photo of LHTT3744: M. Kačičnik, 2018, drawing: Ch. Hunkeler, taking Takayat's body-board (Frankfurt, Liebighaus Museum 1651f) as a model).

work technique (LHTT777 and LHTT778, Pl. 2a). On these two fragments, open lotus blossoms are visible; their similarity to the flowers on the offering table in front of Hapy on fragment LHTT2186 (Pl. 1) suggests that both coffin and body-board, were decorated in the same workshop. The green arm on the joining fragments LHTT777 and LHTT778 can be attributed to the goddess Nut, who is depicted at the upper edge of two-piece mummy-boards (Fig. 4). The *chaîne opératoire* for the decoration was the same as that observed on coffin CO7.1, with the exception that a first outline of the decoration must have taken place before the open-work was performed. Paste, pigments, and varnish that dripped inside the holes imply that they were applied only after a rough pattern was cut into the board. A similar outline of the decoration can also be observed on other open-work body-boards.⁹² The rear of the board was covered with a thin layer of white paste and then painted black. This custom, on the other hand, seems to be more typical for coffins and one-piece mummy-boards.

Contrary to the above mentioned observations on the inner coffin and the mummy-mask, the few fragments securely assigned to the open-work body-board do not only match the results obtained during the study of the complete examples, but also demonstrate the limits of trying to fit objects into an existing typology. The thinness of some of the fragments and the rounded edges were a first indication that some of the fragments stem from a mummy-board rather than from a coffin. The open-work on two fragments further indicated that the mummy-board was of the open-work type. The depiction of an arm of Nut, who is usually depicted on the top of this type

of mummy-board further supports this idea. However, comparing the fragments to complete ones and to other fragments, it became evident that the open-work was not achieved in the same way as observed in other wooden examples. The technique of having a board first and then to cut out the areas between the figures is a procedure that until now, was observed only in the production of the few known cartonnage examples.⁹³ It seems as if a technique originally reserved for one material category was eventually tested on another one. It must have been very difficult to achieve the open-work as the areas cut out from the wood are rather small. The result may not have been satisfactory and thus comparative material is lacking.

As mentioned above, the prototypes of open-work body-boards first appeared during the later years of Amenhotep III. The typical examples that form part of the yellow coffin sets are most common during the reign of Ramesses II. However, most of them are without find context, and this dating is only based on stylistic criteria.⁹⁴ Unfortunately, the rather peculiar manufacture of the open-work technique does not provide any more precise dating clues. It can be argued that the CO7.2 body-board was manufactured during the early stages of the open-work production, when experimenting with the technique was still in progress. But it might just as well be a coincidence: the right type of wood was not available, or the workshop involved was accustomed to manufacturing body-boards out of cartonnage and thus used the same technique. On some of these body-board fragments, the depiction of flowers is executed in a style similar to those on the coffin fragments. This similar-

⁹² Takayat (Frankfurt, Liebighaus Museum 1651f) and Tamutnefret (Paris, Louvre N2620).

⁹³ Weretwaset (Brooklyn, Brooklyn Museum 37.47E a–b) and Meritre (fragmented, found in TT 295).

⁹⁴ See e.g., COONEY 2007 and BETTUM 2012.

ity, which means that in some instances it is not possible to differentiate them, suggests that both objects were manufactured in the same workshop, by the same hands, at roughly the same time. Whereas the fragments securely assigned to the coffin demonstrate a fine craftsmanship, the timbering of the body-board seems to have been executed in a less experienced manner. Together with the mummy-mask, the complete mummy-board seems to have been manufactured in an experimental way, using a wide range of material of which a high percentage was quite valuable and not easy to obtain. Since two-piece open-work mummy-boards are only well attested during the reign of Ramesses II, it might well be that this ensemble also dates to this period. The quite exceptional manufacture of the mummy-board and the spacious decorative style of the anthropoid coffin suggest that it might even be amongst the earliest of its kind.

3.4 Fragments of a Rectangular Coffin

(CO2): Case Study 2

A further group shows similar characteristics and may also belong to the yellow coffins of the first phase. Only five fragments could be attributed to group CO2: LHTT2257, LHTT2260, LHTT2261, LHTT2262, and LHTT2295. Like most of the CO7 fragments, all CO2 fragments were found at the very end of the substructure TT 95C (Fig. 1). They were, however, not assigned to the CO7 group since they differ in various aspects: the wood used was sycamore (*Ficus sycomorus*)⁹⁵ and not the softwood characteristic for the CO7 fragments. The carving has been executed very precisely and directly into the wood. No additional brown paste was used; the white paste used as decorative ground was applied di-

rectly onto the wooden surface. The yellow background shows more reflecting elements; thus, a greater amount of orpiment seems to have been applied. The outline of all the hieroglyphs has been done in black, filled with red, green, and blue, and lastly, the varnish seems to be of a glue origin rather than a resin (Pl. 2b). Thus, this object was most likely manufactured in a different workshop and even, perhaps, at a different time. The black outline of the polychrome hieroglyphs might be an indication of a very early yellow coffin of the late 18th or very early 19th Dynasty.

Of the decorative scheme only very little is preserved. Fragment LHTT2257 shows a polychrome pattern outlined in black and filled with yellow, red and blue. The complete surface is varnished. The extant decoration is, by itself, too small to reveal any clues about the original image. On three additional fragments, only monochrome areas in either red or yellow are preserved (LHTT2258, LHTT2261, LHTT2262). The two most revealing fragments are LHTT2295 and LHTT2260 (Pl. 2b). On LHTT2295, two sides are preserved, each showing decoration. While one side is too fragmentary to provide a clear image, the other side displays part of an inscription. The vertical inscription column is framed by two thin green and a wider red band on both sides. Two names, Amun and Isis, are easily readable, but no determinatives or additional texts are preserved. A clue about the context of the names may be retrieved from mummy-bindings, which were found in the same location as the wooden fragments. According to their inscriptions, they belonged to a Chantress of Amun,⁹⁶ named

⁹⁵ For more information on sycamore (*Ficus sycomorus*) see CARTWRIGHT 2019.

⁹⁶ See LOPRIENO-GNIRS 2009: 165, Abb. 18 and HASLAUER 2016: footnote 33. N. Schönhütte and N. Villars are planning a more detailed publication on the mummy-bindings.

Isis.⁹⁷ Her title was very common during the New Kingdom,⁹⁸ and does not add any further clues concerning the dating of the coffin. The inscription on piece LHTT2260 is even more fragmentary and only a stroke is visible. The partly preserved column on the right side of the inscription accords with the ones on piece LHTT2295. The fragment's shape is very peculiar and shows a careful carving that could not be observed on any other object, neither from the excavation nor the comparative material.⁹⁹ This feature, as well as the rectangular edge of fragment LHTT2295, and the inscription band next to the edge do not fit with an anthropoid coffin, but they fit well with those of a rectangular object. The wall thickness of fragment LHTT2295 suggests a rectangular outer coffin rather than a box of some sort. If this assumption is true, CO2 would be the first rectangular outer coffin of the yellow type known to be used for a female burial. It would further imply that the original burial of Isis most likely contained an inner anthropoid coffin. Although no fragments of such a coffin have been found, fragments of a mask as well as the above-mentioned inscribed mummy-bands are of a similar style. It is thus quite likely

that these burial items were created for the same owner and formed part of the same ensemble.¹⁰⁰

3.5 Fragments of a Mummy-Mask (MASK4)

At the end of substructure TT 95C the remains of another mask were discovered (Fig. 1). The collation of MASK4 (Fig. 5), however, is more problematic. Although the large number of over fifty fragments seemed promising at the beginning, only the rear panel, the top of the head, a large part of the headband, and a small area of the collar could be reassembled; the face is completely missing. The mask was manufactured using three glued textile layers as a core. A textile band of approximately 4 cm in width was folded around the lower edge of the mask, overlapping 2 cm on the in- and outside, producing a smooth edge. The inner side was covered with a thin layer of muna¹⁰¹ and a layer of white paste (ca. 0.2 cm). On the outer side two layers of stucco were applied (0.1 cm or less and 0.2 cm). The headband is tripartite, comprising (1) a middle band decorated with white petals that are red at their top and petals that are green, red, and blue; (2) an upper end consisting of a thin band with a decoration of black and white squares, and (3) a lower end again in the shape of a thin band that is left white and decorated with one line of black, and two lines of green, dots. At the back, the headband is interrupted by a triangle, possibly simulating the knotting.

At least one garland of the collar was executed in a style similar to the headband's middle part

97 RANKE 1935: 3, no. 18. The name Isis is very common during the New Kingdom.

98 NIWIŃSKI 1989: 80.

99 The vertical inscriptions on the sides of Khonsu's rectangular outer coffin (Cairo, Egyptian Museum JE 27302) are done on a separate corner post. A similar construction with corner posts can also be seen on the rectangular coffins of Sennedjem (Cairo, Egyptian Museum JE 27301) and Yuya (Cairo, Egyptian Museum CG 51001). However, the rectangular coffins of Thuya (Cairo, Egyptian Museum CG 51005) and Maihirpri (Cairo, Egyptian Museum CG 24001) show a construction without corner posts and it seems that different construction techniques were contemporarily in use during the 18th and 19th Dynasties.

100 See LOPRIENO-GNIRS 2009: 165, Abb. 18 and HASLAUER 2016: fn. 33.

101 The muna layer may also be the remains of a temporary core, similar to the 22nd Dynasty cartonnages. See e.g., ADAMS 1966 and KREKELER 2007.

(Pl. 3). The thinner upper and lower bands, however, are missing and the petals show different proportions; i.e. they are thinner. The back lappet indicates a dating in the 18th Dynasty, whereas the floral headband with lotus blossoms at the front suggests that the mask was manufactured post-Amarna. Although exact parallels for both the CO2 rectangular coffin and MASK4 are missing, a dating contemporary with the early yellow coffins can be assumed, i.e. at the end of the 18th or early 19th Dynasty. This makes it rather likely that both objects belonged to the same burial. Based on the preserved fragments, it can be seen that both the rectangular coffin and the mummy-mask, have been very carefully manufactured. This also seems to support the assumption that they form parts of the same ensemble.

4 Résumé

The study of the fragments of the two coffin ensembles, CO7.1, CO7.2 and MASK2, as well as a rectangular coffin CO2 and MASK4, has shown that it is necessary to closely inspect each fragment, to study the fragments of a group together, and to compare individual aspects of manufacture, decoration, and inscription with comparative material. While comparisons with intact examples allow a more precise picture of the original object, the examination of fragmentary material especially helps in understanding the manufacturing processes. The present study devoted to funerary equipment, of which only a very small percentage is preserved, has shown that it is possible to obtain an approximate reconstruction of the original objects, propose a rough dating, and provide a suggestion for burial ensembles. However, working with this small number of fragments also has its limits: the peculiar manufacture of the open-work technique has



Fig. 5: Reconstruction of MASK4 (© University of Basel, LHTT-Project., photos and drawing: Ch. Hunkeler, 2018).

left many questions open, and the attribution of the CO2 fragments to a rectangular outer coffin remains a vague, but plausible, assumption.

The earlier of the two reconstructed burial ensembles, would appear to include a cartonnage mummy-mask, MASK4, of the short type with a long back lappet, and an outer rectangular coffin, CO2. Fragments of an anthropoid inner coffin, which one can presume was part of the original ensemble, were, however, not identifiable in the investigated material. The mummy-mask most likely dates to the 18th Dynasty.

Long back lappets as seen on MASK4 are common during that and earlier periods but were no longer in vogue during the 19th Dynasty. During the Third Intermediate Period, mummy-masks were not part of the burial goods. The manufacture of the mask has been executed very precisely: the rim of the mask has been edged with an additional textile band. For the floral garland, Egyptian blue and green were used along with red colours. The proposed wooden rectangular coffin has no close parallel to give a more precise dating than from the post-Amarna period to the middle of the reign of Ramesses II. The polychrome inscription seems to be typical for the Ramesside Period, however, no sketching in red was undertaken and the outline of the hieroglyphs was applied in black. This style of applying the inscription may be an additional hint to date the coffin to the early phase of the yellow coffin type. The carpentry was accurate and the contours of the inscription band evenly carved. No filling material had to be used. The writing and filling of the hieroglyphs was done very precisely and also here Egyptian blue and green were used. The yellow seems to include, or consist completely of, orpiment and was varnished. The varnish is, however, not of the typical yellow resin, but a transparent one containing glue.

The second ensemble consists of a two-piece mummy-board (MASK2 and body-board CO7.2) and an inner anthropoid coffin (CO7.1). Both, the mummy-board and the anthropoid coffin seem to have been manufactured in the same workshop. With most fragments it is not clear whether they belong to the body-board or the coffin; even an assignment to the mummy-mask cannot be ruled out. The fragments of the anthropoid coffin contain enough of the decoration to find comparative material dating to

the reign of Ramesses II. The outline of the preserved decoration and inscriptions were carried out in red and filled with white, red, blue, and green. The size of the registers approximately matches the ones of the inner coffins of Takayat and Tamutnefret. The image of a woman, most likely the deceased, in front of a seated deity again finds a parallel in the decoration of Takayat's inner coffin. The upper part of the two-piece mummy-board, the mummy-mask MASK2, shows similarity in craftsmanship to a mummy-mask exhibited in Basel. The inlays, the gilding and the style of the wig lappets remind one of Takayat's mask, and thus further strengthens the assumed dating to the reign of Ramesses II. Although the body-board shows the same decorative style as the fragments of the anthropoid coffin, the timbering of the open-work pattern is atypical for body-boards manufactured in wood. It is therefore argued that the technique was borrowed from the production of open-work cartonnages. However, no parallels for a similar wooden body-board have yet been discovered, therefore, the technique cannot be used for a more precise dating.

In conclusion, working with only scarce remains of objects, in this case funerary equipment, proved to be quite challenging, but very rewarding. The study of these tiny fragments has led to an approximate dating of the pieces, information about the deceased, and insights into the exceptional manufacturing techniques. Questions which still remain, such as more information on rectangular coffins of the yellow type and the peculiar open-work technique of the body-board CO7.1, may serve as a stimulus for fellow researchers to share their small, but valuable, fragments, leading to the discovery of parallels to our special cases – I am looking forward to this.

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