

## Clay Coffin Masks from Zagazig University Museum

Heba Mahran

**Abstract:** *Clay coffins were used in ancient Egypt since the Predynastic Period until the Roman times and adopted the anthropoid shape in the New Kingdom. Those coffins were fashioned with clay slabs from bottom to top. The upper part was cut after the clay dried and was made like a mask representing the deceased's face and chest, then reunited with the coffin after the placement of the mummy. The Zagazig university museum houses eighteen clay coffin facemasks acquired from the excavations at Tell Basta on the eastern Delta. Of these only three were published in details, and measures and some photos of the rest were provided. The present study offers a description and typology of twelve of them, shedding light on an ancient Egyptian treasure unknown to many people.*

### Introduction:

#### Clay Anthropoid Coffins

To ensure their existence in the afterlife, ancient Egyptians depended on the preservation of the body. For this a number of methods were employed, including mummification of the body and the use of sarcophagi and coffins which were used as body containers. Woven reeds, stone, wood and clay were popular materials for manufacturing such objects (Ikram and Dodson 1998: 15; 193). Clay was accessible and available to everyone and cheaper than stone and wood for poor and middle classes (Lucas 1962: 367; Kuchman 1977-78: 11; Arnold and Bourriau 1993: 11-12).

Clay coffins were known in Egypt since the Pre-dynastic period until the Greco-Roman Period (Garstang 1907: 207-208, fig. 226). This fact is supported by the excavation of a large number of such coffins from multiple sites dating back to various periods (Engelbach 1915: 18, 21, Pls. IX(18), XIX (1); Kuchman 1977: 9; Ibid 1977-78: 11; Cotellet-Michel 2004: 14, 97-181; Sabbahy 2009: 9; 11-18). Influenced by their Egyptian neighbors, Nubians and Palestinians

employed clay coffins in their burials as well (Reisner 1910: Pl. 36; Albright 1932: 305; Wright 1959: 53-66; Oren 1973: 139-142; Kuchman 1977-78: 11-12; Cotellet-Michel 2004: 195-183, 197-207; Killebrew 2005: 65-67, fig. 2.9; Von Leiven 2006: 101-110; Sabbahy 2009: 12; 16-18). Clay coffins began very simple and took an oval or rectangular shape. By the time of the New Kingdom, clay coffins adopted the fashionable anthropoid shape. (Kuchman 1977-78: 11; Ikram and Dodson 1998: 233, figs. 292-293).

A number of terms were employed to refer to clay anthropoid coffins, some of which were derived from their tube-like form. They were frequently named: cigar- coffins, slipper coffins, jars and even bullet- shaped jars (Montet 1931: 3; Ibid 1934: 5, Ibid 1939: 72; Tufnell 1958: 131; Ikram and Dodson 1998: 233). They were also named: clay coffins or pottery coffins in relation to their manufacturing material (Tufnell 1958: 132, 248; Sabbahy 2009: 9, 10; Cotellet-Michel 2004: 16-17).

Generally anthropoid clay coffins received little attention from excavators and Egyptologists for many years. They were only mentioned in

excavation reports and rarely in details (Albright 1932: 305; Oren: 1973: 144; Kuchman 1977: 9). Two comprehensive works on this type of coffins were introduced almost ten years ago. They assisted the present study tremendously: Cotellet-Michel, L. 2004 and the work of Sabbahy, 2009 discussing the pieces exhibited in the Egyptian Museum at Cairo.

Clay anthropoid coffins were probably made in the same way of manufacturing pottery pots, beginning with kneading clay followed by shaping, drying, baking and finally coloring (Lucas 1962: 368-372; Jéquier 1933: 50). Both clay slabs and coils were used for building up the coffins from bottom to top like tall pot stands (Arnold and Bourriau 1993: 28-29).

Once the coffin was completed, a small round hole of 5 to 15 cm was made in the top of the head. Another hole was often made as well in the middle of the foot end. These holes were probably made either to allow air circulation during the baking process or to provide a means for lifting up the coffin (Cotellet-Michel 2004: 25- 26; Sabbahy 2009: 9). These coffins were provided with the traditional themes employed in contemporary anthropoid coffins such as false beards, tripartite wigs, lotus flowers and collars. In some cases they were painted (Gander 2010: 127).

### Clay Coffin Facemasks

When the coffins were dry, facemasks representing the face and the chest of the deceased were cut out and decorated. They were put back again after placing the mummies inside the coffins. There is the possibility that those masks were made separately. Facemasks were more likely to have been baked in kilns while coffins, due to their large sizes, were probably baked in an open fire (Sabbahy 2009: 8-10). The crude manufacture of such coffins suggests that they were made locally for immediate burial,

unlike luxurious traditional coffins that were prepared some time before burial (Oren 1973: 133; Wright 1959: 55; fig. 7).

Artists used their fingers or simple tools to decorate the facemask directly on the clay face, or they attached required additional parts like arms, false beards, noses and ears. These were the same methods applied to figure vases (Arnold and Bourriau 1993: 88-89; Cotellet-Michel 2004: 28-29).

Traditionally, the anthropoid clay coffin facemasks have been classified in two distinctive categories: The so-called “naturalistic” and “grotesque” (Jéquier 1933: 50; Oren 1973: 133-135). In the naturalistic type the eyes, nose, ears, mouth, hands, beard and wig, whether incised or painted, were well proportioned (Cotellet-Michel 2004: 18; Gander 2010: 127-128).

The grotesque style, on the other hand, represented rougher caricature features, where the face line was not indicated or was crudely defined. The ill-proportioned eyes, eyebrows, mouth and massive hairstyle seem to have been pressed on the clay while, in some cases, the ears, nose and beard seem to have been made separately and then applied to the face (Jéquier 1933: 50; Kuchman, 1977: 19; Cotellet-Michel 2004: 18; Gander 2010: 128).

This does not necessarily mean that the pieces described as of the grotesque style are always of poor artistic quality; they should be rather considered to be different from the traditional art focused on by Egyptologists. In a certain way, the so-called grotesque style is a reminder of the features of some of the Middle Kingdom sculpture, concerning the modeling of the eyes, mouth and cheeks (Saleh 1986: 93, 98, 101, 103). These kinds of rough depictions of features are found on figured pottery vases as well. Some examples date back to the New Kingdom, when art reached its peak (Arnold 1993: figs. 100 D,

F). Some of these figured vases with similar features to clay coffin facemasks were found in the same cemeteries where those coffins were discovered (Bakry 1968: figs.7 b, 9 b).

Other types of artifacts show comparable attributes to those of clay facemasks. Examples include ushabti figures and the statuettes of Osiris or Ptah-Sokar-Osiris. Though different in size and function, just like the clay facemasks, ushabtis and Osiris statuettes appeared with no hands or with crossed hands. This is contrary to tradition which places the right hand over the left. During the Late New Kingdom, a change in this traditional position occurred where both hands were placed on the same level and may even merge with each other without an apparent joint point. This was the case in both ushabtis and anthropoid coffins, including clay anthropoid coffins where the typology of hands in both artifacts was compatible with each other. (Schneider (1977): 167). That was not the same in the case of Osiris or Ptah- Sokar- Osiris statuettes which followed the traditional position of hands (Van Wijngaarden (1932): figs. 5, 9, 19, 32, 33, 36).

Clay facemasks were different from ushabtis and Osiris statuettes in certain points. Facemasks were frequently represented with empty hands. In some cases they held lotus flowers (Cotelle-Michel 2004: fig. 29). Ushabtis on the other hand appeared with a variety of objects including: pots, bags, baskets, hoes and in some royal examples they were depicted with the crook and the flail (Schneider (1977): 168-175). Osiris statuettes either appeared empty handed or held the crook and the flail (Raven (1978- 1979): 258). Both ushabtis and Osiris Statues had been frequently represented with the false beard, the ousekh collar and the traditional tripartite wig together with the lappet wig; the Osiris statuettes, in some cases, had the traditional Osirion headdresses, the atef or the feather crowns (Schneider (1977):

165-166; 174-176; Raven (1978-1979): 252, pls. 39-41, Mahran (2013), figs. 1-3). With the exception of the crowns which were not depicted in coffins, clay facemasks had similar attributes but with a different degree of excellence and frequency; not all examples were richly decorated or painted, particularly the collection currently studied.

### The Zagazig University Museum Collection

Excavations at Tell Basta in the eastern Delta revealed a number of clay coffins that were dated to the New Kingdom and Late Period (Naville 1891: 60; Farid 1964: 85-98; El- Sawi 1979: 33-37; 44; 50-53; 57; Bakr 1982: 159; Bakr 1992: 30-34; Cotelle-Michel, 2004: 109-111; Sabbahy 2009: 11). Eighteen facemasks from these excavations are now on exhibition in the Zagazig University Museum— established in 1992 (Gander 2010: 126-131). Due to their fragile material, the masks were found broken and were restored. They probably belong to people of the middle class, judging from some high quality artifacts found together with these coffins (Gander 2009: 246, 249). Twelve pieces with different types were available for the present study.

The clay facemasks of the University Museum were worked on in the context of the project of ‘Museums in the Nile Delta’ (M.I.N Project) founded in 2004. Though the measures and some photos of the facemasks’ collection were published by Gander, only three face masks were discussed in details (Gander 2009: 245- 249; Ibid 2010: 126-131). The pieces inventory numbering signs differed from 2009 to 2010. Gander (2009) adopted UM (University Museum) while in 2010 he adopted RN (Register Number). The present study has adopted the most recent numbering system.

The studied objects are mainly categorized here according to the existence of the crossed arms



**Fig. 1: Facemask RN 141**

and whether they are painted or not, features that are easily detected. A different categorization can be carried out according to other elements such as eyes, mouth, ears or wigs, though this can be hardly representative as the modeling of these masks does not follow a systematic mode. All the pieces have distinctive eyebrows from which the noses stretch downward. The eyes are heavily represented in most of them (RN 438, 161, 343, 286, 342, 675, 143, 753 and 391). The mouth is generally oval whether opened (RN 771, 286, 140, 143) or closed (RN 141, 438, 161, 343, 342, 675, 753 and 391). Few pieces have crudely fashioned ears (RN 771, 675, 143, 753 and 140). The wigs— elegant, heavy, or short— appear in some pieces (RN 141, 438, 161, 343, 286 and 391).

## **A. Painted facemasks with crossed arms:**

### **A.1. Facemask RN 141 (Fig.1)**

This facemask is one of the finest examples of the Bubastite collection. It measures 62 cm high and 49 cm wide. It dates back to the Late New Kingdom (Gander 2009: 247, fig. 2; Ibid 2010:

129 g, 131 g).

The mask is representing a clearly outlined round face of an unknown deceased. The facial features are well proportioned. The eyes are represented closed with a long eyebrow marked by black paint imitating kohl. The nose is clearly stressed in high relief while the mouth is gently depicted with apparent lips.

With those features the face is compatible with the naturalistic type. The face is painted in dark red, the traditional color of ancient Egyptian males. The beard seems to have been made separately then attached to the chin. The deceased is wearing a long tripartite wig with traces of strips covering his ears. This type of wig was popular during the New Kingdom (Vandier 1958: 487 c).

In spite of the relatively good facial features, the hands are crudely sculpted. The hands are crossed at the wrists on the same level. The thumb is elongated and clearly distinct from the hands. No distinction was made to the rest of the fingers. This type is compatible with Cotelle-Michel's type (b) of crossed hands (Cotelle-Michel 2004: fig.30 b). It must be mentioned that crossed hands and arms are exclusive for New Kingdom facemasks. This is used to date clay facemasks (Cotelle-Michel 2004: 45).

### **A.2. Facemask RN 438 (Fig.2)**

RN 438 is different in style from RN 141. It is crudely fashioned, with slightly cone-shaped top where a hole is apparent. The mask is 45 cm high and 43 cm wide (Gander 2009: 247). The measures of Gander are slightly different from those on the museum identification card. This is also the case with other pieces as in RN 161, 753, 675, 143, 771, 286.

The face line is detected through a thick heavy wig that reaches the upper part of the chest. Thick wigs are known in coffins of the

late New kingdom and Late Period (Ikram and Dodson 1998: fig. 296, IIb, IIc). The features are grotesquely represented. The face is painted in deep dark red with high cheek bones. The curves of the eyebrows meet the high relief big nose. The eyes are depicted in a raised almond-shaped relief with the right one slightly damaged. The mouth is slightly opened with the upper lip extends to meet the round wide chin. The hands are harshly carved with unequal apparent thumbs while the rest of the fingers are not indicated.

### A.3. Facemask RN 161 (Fig.3)

Similar to RN 438 but in more delicate relief is RN 161; probably both came from the same workshop. Its height is 48 cm and width is 45 cm (Gander 2009: 248, fig.3). The face line is determined by a thick wig. The face is painted in more light red. The eyebrow line is extended to meet the delicately carved nose, with the right eye extremely damaged. The same high cheek bones of RN 438 are there. The mouth is



Fig. 2 Facemask RN 438

different; it is closed with a gentle smile and thin beautiful lips typical of the so-called naturalistic style, almost similar to RN 141. The chin is round like RN 438 but with less harsh lines. A bulge intended to be a false beard is separated from the chin by a crack. The arms are crossed. Each hand takes a different form and size. The left is closed with apparent thumb and fingers. The right hand lies flat on the chest with the fingers clearly indicated. Slight traces of blue paint are visible on both the lower parts of the wig and the beard. On the chest below the beard and the arms traces of a possible collar are indicated by traces of red lines.

### A.4. Facemask RN 771 (Fig.4)

This New Kingdom oval facemask is 57 cm high and 44.5 cm wide (Gander 2009: 247; 249, fig. 4; Ibid: 2010: 129 h, 131 h). It is depicted with grotesque features. The face line is not clearly outlined, with no wig. The mouth is slightly open with no shaped lips. The eyes are so narrow and seem to have been stressed onto

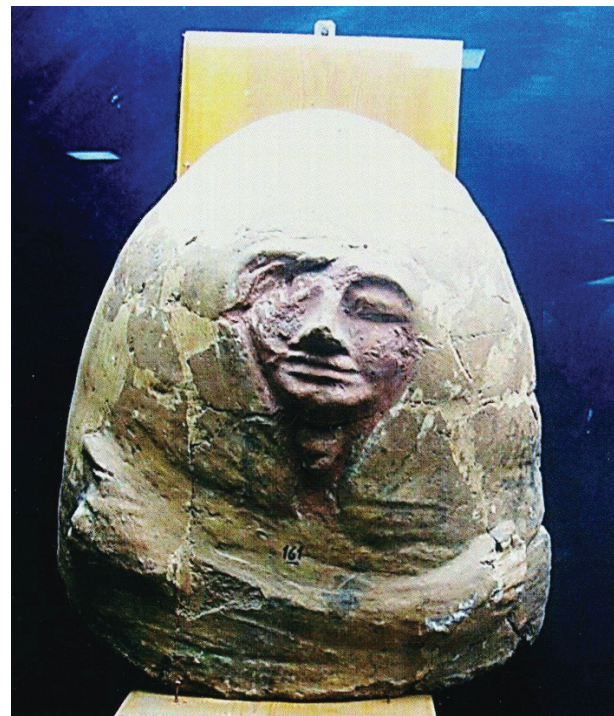
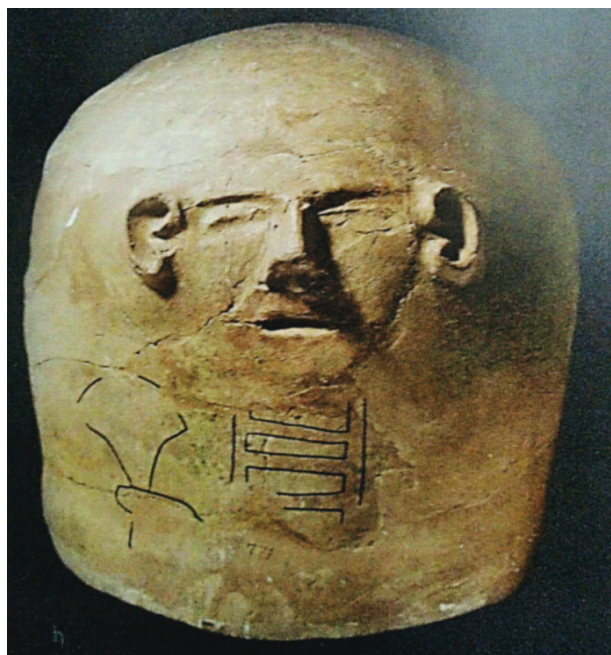


Fig. 3 Facemask RN 161



**Fig. 4, Facemask RN 771**

the wet clay by the artist. The nose is strongly modeled, while the chin is delicate. The cheeks are flat. The ears are different in shape and are not on the same level; the right one is slightly higher and more carefully modeled.

There are traces of painted hands holding lotus flowers. In this example the hands are not sculpted as is the case in other pieces.

The original facemask in museum exhibition is having faded traces of the painting, while fig. 4 is a restoration of Gander (2010, 131 h).

Evidently the rest of the crossed hands have faded. Lotus flowers appeared in the decorations of anthropoid clay coffins mainly during the New Kingdom (Cotelle-Michel 2004: 43, fig.29 e; Gander 2010: 127). The lotus flower was an important element of decoration and a religious symbol due to its connection with the creator sun god Ra. Thus the deceased, when holding lotus flowers, wishes to be reborn from the lotus flower like Ra (Zaki 2013: 39). The horizontal lines just under the chin could represent bands of a collar. Those bands are almost similar in style



**Fig. 5, Facemask RN 343**

to a New Kingdom clay coffin in the Egyptian Museum (Sabbahy 2009: 27; Pl. IV CG 17050).

#### **Unpainted facemasks with crossed arms:**

##### **B.1. Facemask RN 343 (Fig.5):**

RN 343 depicts a round face detected through a strange modeled wig surrounding the whole face, covering the ears and extending to slightly pass the shoulders with thin round tips. This is clearly a crude attempt to depict the tripartite wig. It measures 52 cm in height and 40 cm in width and dates back to the New Kingdom 19th -20th Dynasty (Gander 2009: 247; *Ibid.* 2010: 128 b, 130 b).

The face is too wide with heavy modeled features; high cheek bones, strongly carved nose, oval none symmetrical eyes, slightly opened mouth with a longer upper lip, wide chin. The mouth is similar to RN 438, though it has thinner lines. The chin seems to be attached to the face, probably intended as a false beard. The arms are crossed with an apparent thumb. The left hand is slightly damaged but seems to have a different

modeling. One can call this mask a screaming or frightened face owing to the expression made through the eye and mouth modeling

### B.2. Facemask RN 286 (Fig.6):

This slightly cone-shaped facemask has apparently grotesque features. It is 54.5 cm high and 41 cm wide. Like the majority of its companions, it dates back to the New Kingdom, 19th -20th Dynasty (Gander 2009: 247; Ibid. 2010: 128 d, 130 d).

The face line is depicted through a short, almost round wig that covers the ears. The head line is slightly protruding above the sharply carved eyebrows, which are connected with a sharp nose. The eyes are represented by small ovals. The slightly opened mouth is depicted through apparent sharp lip contours. There is an attempt to make a false beard attached to the chin. It is a short almost rectangular beard; similar in style to Bruxelles, E4348; a New Kingdom facemask found at Tell el-Yahudiyeh in the eastern Delta (Cotelle-Michel 2004: 40,



Fig. 6 Facemask RN 286

fig. 26 e, 232).The crossed hands are more carefully modeled; with stress made on every finger. It is similar to Cotelle- Michel type (e) of hands (Cotelle-Michel 2004: 45, fig. 30 e).

### B.3. Facemask RN 342 (Fig.7)

Smaller than its mates, though it has the same crude features regarding the almond- shaped eyes, eyebrows and nose. This New Kingdom facemask measures 35.5 cm high and 29.5 cm wide (Gander 2009: 247; Ibid 2010: 128 e,130 e). It has an egg shaped appearance with a hole on its top. A carved line starting above the eyebrows surrounds the face marking its oval shape. The mouth is depicted as an oval with slightly heavy lips, similar to the Egyptian Museum faceplate CG 17045 (Sabbahy 2009: 25, Pl. III). The beard is in the form of a small ball attached to the chin. The crossed hands are of the same type as RN141, RN 438 and RN 771 though roughly modeled. The ears are made separately and then attached to the mask. They look rectangular with no details.



Fig.7, Facemask RN 342

#### B.4 Facemask RN 140 (Fig.8)

A hole is clearly apparent on the top of this cone-shaped facemask. It measures 43.7 cm high and 41.8 cm wide. It dates back to the New Kingdom (Gander 2009: 247; Ibid 2010: 128 c, 130 c). There is neither face line nor cheeks. The eyebrows, as is the case in other examples, are extended to meet the strongly carved nose while the eye relief is flat. The mouth is similar to RN 342 but wider. The crude beard is attached immediately to the mouth.

What is really different is the position of the hands which are expected to be crossed. The hands' meeting point is absent. The left hand is strangely depicted with a huge wrist into which the fingers seem to have sunk. The right hand is small with short fingers as if belonging to a dwarf (Kozma2006: 304). Generally, it is very rare to see separate hands. This latter style came in two types; vertical or horizontal. In each case they are parallel (Cotelle-Michel 2004: 48,



Fig. 8, Facemask RN 140

fig.36). Examining the position of the hands of RN 140 and other examples, it seems that the strange appearance of the hands and forearms is a failing attempt at depicting crossed arms.

#### Unpainted simple facemasks with no wigs and hands:

##### C.1. Facemasks RN 675 (Fig.9)

This New Kingdom facemask is 51 cm high and 40 cm wide. It has a triangular face with no trace of paint (Gander 2009: 247; Ibid 2010: 126, 127 a). The face line is detected, though there is no wig indicated. The ears on both sides are more beautiful than RN 771 and RN 342. They are similar in style to the painted New Kingdom faceplate CG 17050 in the Egyptian Museum (Sabbahy 2009: 27; Pl. IV). It has similar eyes and eyebrows modeling to the other studied pieces with the eyebrows meeting the heavy nose. The closed mouth has fleshy and almost life-like lips. The beard is made as one piece with the chin. It is engraved as an extension of the face rather than a different piece as is the



Fig.9, Facemask RN 675





**Fig. 10, Facemask RN 143**

case in other facemasks.

### **C.2. Facemask RN 143 (Fig.10)**

Almost of the same size as RN 141; this facemask measures 65 cm in height and 48 cm in width (Gander2009: 247; Ibid 2010:129 f, 131 f). It has a number of cracks indicating its state on excavation. No wig is visible. The eyes and eyebrows are slightly curved like other grotesque examples, though in this case both eyebrows are connected and extended to meet the sharp nose. The mouth is slightly opened with very thin lips. There is no chin but a bulge depicting a beard. The ears are large with the right one slightly damaged at the top. No trace of paint can be found.

The feature modeling of RN 143, particularly that of the eyes and ears is similar to a New Kingdom facemask from Tell el-Yahudiyeh, now in the Museum of Fine Arts in Boston (Cotelle-Michel 2004: 120, fig. 84).

### **C.3. Facemask RN 753 (Fig.11)**



**Fig.11, Facemask RN 753**

RN 753 is 53 cm high and 46 cm wide (Gander 2009: 247). It has a hole in its cone-shaped head. The features are grotesque with no wig or arms. The slant eyebrows meet the short sharp nose. The slightly carved eyes are elongated while the mouth is only represented by a horizontal engraving. The cheek bones are slightly apparent. The ears are abbreviated being only round knobs as in a 20th Dynasty facemask from Tell el-Yahudiyeh, though larger than the studied example (Cotelle-Michel 2004: 38, fig. 24 (g); 39, 247 II -C2-8). These ears are a reminder of the small round ears attached to the faces of some New Kingdom figured vases (Arnold1993: 92, fig.100F). The beard is also a very small difficult-to-notice knob.

The modeling of these features is very much similar to a late New Kingdom facemask found at Tanis with its sarcophagus, though the lid has crossed hands (Cotelle-Michel 2004: 248 II-C2-13). So probably this piece dates back to late New Kingdom, judging as well from the modeling of the ears and other similar examples.

## D. Unpainted raised-relief facemasks:

### D.1 Facemask RN 391 (Fig.12)

Made of reddish clay; this egg-shaped facemask is 36 cm. high and 23 cm wide (Gander 2009: 247; Ibid 2010: 129 i, 131 i). It is almost the same size as RN 342; it was thought by Gander to belong to a child because of its size (Gander 2009: 247, n.20). It has distinctive face decoration unmatched by any of the others; it is one of its kind in the Zagazig collection. The face is not covering the upper part of the lid as is usually the case. It is rather made in high relief and seems to be bursting out of the lid. The face is round with slightly carved eyebrows that are connected with the short fleshy nose. The eyes are popping with strong reliefs; the cheeks are fat. The deceased has a protruding closed mouth with thick lips, similar in style to the New Kingdom faceplate in the Egyptian Museum; CG 17040 (Sabbahy2009: 23, Pl. I). The chin is very wide with no beard. The chubby face and



Fig. 12, Facemask RN 391

protruding mouth suggest Nubian features (De Simone 2014, fig. 23). The raised relief wig is short and round similar to the wig on the Late-Saite Period facemask from Qila ed-Dabba in Dakhla Oasis. In the Qila ed-Dabba example the wig is connected to the nose. The mask is of a bigger size than RN 391 and has separate vertically positioned hands (Cotelle-Michel 2004: 42, fig. 27 (32); 215 (II-G-2)).

This type of raised relief face modeling is attested in a number of examples dating from Late New Kingdom to the Roman Period as in a female face lid from Tell el- Yahudiyeh, probably dating back to the Late New Kingdom or the Late Period (Bissing 1945: 60, fig. b; Petrie 1906: 18, pl.18, 19 310). Two other examples are attested from Qila ed-Dabba; one is a Late Period-Ptolemaic facemask with vertical separated hands (Cotelle-Michel 2004: 216 II-G-3). The other is dated to the Roman Period (Cotelle-Michel 2004: 236 II-B2-4). Based on the resemblance between RN 391 and these examples and on its style difference from its companions, one can attribute a date later than the New Kingdom given by Gander (2009: 247; Ibid 2010: 129).

### Conclusion

The collection of facemasks in the Zagazig University Museum represents one of the ancient Egyptian hidden pieces of unique art in provincial museums. Though some of the studied facemasks have similar elements to each other and to pieces from other nearby sites, each one of them has its own distinctive appearance. They seem to have been made by different artists, but belong to the same school of art and are more likely of the same period (due to the same modeling lines of the eyes and noses except for RN 391). This school of art probably appeared in the eastern Delta; the Bubastite collection share many common features with pieces from Tell

el-Yahudiyeh,, a well-known site in the eastern Delta.

As an exception, owing to their strong similarities, RN 438 and RN 161 were probably made by the same artist.

Facemasks of anthropoid clay coffins reveal

new depiction of features in addition to the traditional coffin decorative elements. They represent an unfamiliar type of art to the eyes which, in traditionally ideal pieces, were used to delicate features. This unique type of art is a class of its own, a handy means to the afterlife available to the poor and middle classes.

### **Heba Mahran: Faculty of Tourism & Hotels, Minia University- Egypt**

**ملخص:** عرفت التوابيت الفخارية في مصر القديمة منذ عصر ما قبل الأسرات إلى العصر اليوناني الروماني. وقد اتخذت شكل الجسم الإنساني في الدولة الحديثة. وكانت تلك التوابيت تُشكّل من ألواح الطين من الأسفل إلى الأعلى، و بعد جفافها يتم قطع الجزء العلوي و يشكل على هيئة قناع يمثل وجه المتوفي و صدره، ثم يُعاد وضعه مرة أخرى على التابوت بعد دفن المومياء. يعرض متحف جامعة الزقازيق في مصر ثمانية عشر قناعاً لتوابيت فخارية، عُثر عليها في حفريات تل بسطة شرقي الدلتا. ثلاثة فقط من هذه الأقتعة منشورة بالتفصيل، بينما نشرت مقاييس و بعض الصور فقط لباقي المجموعة. تقدم الدراسة الحالية تفصيلاً لاثني عشر قناعاً مختلف الشكل، في إطار إلقاء الضوء على أحد الكنوز غير المعروفة للعديد من الناس.

### **References**

- Albright, W.F. 1932. "An Anthropoid Clay Coffin from Sahab in Transjordan", **Archaeological Institute of America**, Vol. 36, No.3 (Jul.-Sep): 295-306.
- Arnold, D. and J. Bourriau 1993. "An Introduction to Ancient Egyptian Pottery", **Fascicle 1**, P Von Zaberen, Mainz Am Rhein.
- Bakr, M. 1982. "New Excavations of Zagazig University" **Colleques Internationaux du C.N.R.S.**, No. 595- L'Égyptologie en 1979. **Axes Prioritaires de Recherches**, Volume I: 153-167.
- Bakr, M. 1992. **Tell Basta I, Tombs and Burial customs at Bubastis: the area of the so- called Western Cemetery**, E.A.O. Press, Cairo.
- Bakry, H. S. K. 1968. "Aşfûnul- Maţâneh Sondages" **ASAE**, 60: 37- 53.
- Bissing, F. Von 1945." **Intoronoaduna Testa Fittile di Sarcofago Conservatanel Museo Egiziano di Fierenze**", Scrittidedicati alla Memoria di Lppolito Rosaellininel primo Cemtenario dellamorte Florence, pp.58-67, Felice le Monnier, Firenze.
- Cotelle- Michel, L. 2004. **Les Sarcophages en Terre Cuite en Égypte et en Nubie de L'époque Predynastique a L'époque Romaine**, Edition Fatou, Djon.
- Engelbach, R. 1915. **Riqqeh and Memphis VI**, School of Archaeology in Egypt, London.
- De Simone, M. C. 2014. **Nubia and Nubians, the 'museumization' of a culture**, Ph. D. dissertation, Faculty of Humanities, Leiden University, Leiden, Netherlands.
- El- Sawi, A. 1979. **Excavations at Tell Basta, Report of Seasons 1967=1971 and Catalogue of Finds**, Charles University, Prague.
- Farid, S. 1964. "Preliminary Report on the Excavations of the Antiquities Department at Tell Basta (Season 1961)" **ASAE**, 58: 85-98.
- Gander, M. 2009. "Pottery Coffins and Ushabtis from Tell Basta" **ASAE**, 83: 245-254.
- Gander, M. 2010. "Pottery Coffin Masks". In: **Egyptian Antiquities from Kufur Nigm and Bubastis**, Context, M. I. Bakr, H. Brandl and F. Kalloniatis (eds.), pp.126-131. Museen im Nil delta, Berlin.

- Garstang, J. 1907. **The Burial Customs of Ancient Egypt As Illustrated by Tombs of the Middle Kingdom**, Archibald Constable & Co. LTD, London.
- Ikram, S. and A. Dodson 1998. **The Mummy in Ancient Egypt, Equipping the Dead for Eternity**, The American University in Cairo Press, Cairo.
- Jéquier, G. 1933. **Deux Pyramids du Moyen Empire (Fouilles a Sqqara)**, Imprimerie de l' Institut Français d'Archéologie Orientale, Le Caire.
- Killebrew, A. E. 2005. **Biblical People and Ethnicity, an Archaeological Study of Egyptians, Canaanites, Philistines and Early Israel, 1300-1100 BC.E.**, Society of Biblical Literature, Atlanta.
- Kozma, C. 2006. "Historical Review, Dwarfs in Ancient Egypt" **American Journal of Medical Genetics**, 140A:303–311.
- Kuchman, L. 1977. "Clay Anthropoid Coffins in Egypt" **NARCE** 99/100: 9.
- Kuchman, L. 1977- 1978. "Egyptian Clay Anthropoid Coffins" **Serapis** 4: 11-22.
- Lucas, A. 1962. **Ancient Egyptian Materials and Industries**, Edward Arnold Publishers LTD., London.
- Mahran, H. 2013. "Ptah-Sokar-Osiris Statuettes from Mallawi Museum" **BACE**, 24: 21-30.
- Montet, P. 1931. "Les Fouilles de Tanis en 1931" **BFLS**, 10: 1-7.
- Montet, P. 1934. "LesFouilles de Tanis en 1934" **BFLS**, 13: 1-18.
- Montet, P. 1939. "La DixièmeCampagne de Fouilles á Tanis" **BFLS**, 17: 69-76.
- Naville, E. 1891. **Bubastis (1887-1889)**, K. Paul Trench, Tübner, London.
- Oren, E. 1973. **The Northern Cemetery of Beth Shan**, E.J. Brill, Leiden.
- Petrie, W.F.L. 1906. **Hyksos and Israelite Cities**, School of Archaeology, London.
- Raven, M. J. (1978-1979). "Papyrus-Sheaths and Ptah-Sokar-Osiris Statues" **OMRO**, 59-60: 251-296.
- Reisener, G.A. 1910. **The Archaeological Survey of Nubia, Report for 1907-8**, Vo.I, National Printing Department, Cairo.
- Sabbahy, Lisa K. 2009. **Catalogue General of Egyptian Antiquities in the Cairo Museum, Nos. 17037-17091, 7127-7129 Anthropoid Clay Coffins**, The Supreme Council of Antiquities Press, Cairo.
- Saleh, M. and Hourig Sourouzein 1987. **The Official Catalogue of the Egyptian Museum Cairo**, Organization of Egyptian Antiquities, Cairo.
- Schneider, H. 1977. **Shabtis : An Introduction to the History of Ancient Egyptian Funerary Statuettes with a Catalogue of the Collection of Shabtis in the National Museum of Antiquities at Leiden**, Rijksmuseum van Oudheden, Leiden.
- Tufnell, O. 1958. **Lachish IV, the Bronze Age**, Oxford University Press, London.
- Van Wijngaarden, W.D. 1932. **Beschreibung der Aegyptischen Sammlung des Niederländischen Reichsmuseums der Altertümer in Leiden**, Bd. 14 Die Denkmäler des Neuen Reiches und der Saitischen Zeit, Haag Nijhohoff.
- Vandier, J. 1958. **Manuel D' ArchéologieÉgyptienne, Tome III, Les Grandes Époque, La Statuaire**, Éditions A. et J. Picard et C<sup>ie</sup>, Paris.
- Von Leiven, A. 2006. "Ägyptische Ein flütüsse auf die Funeräre Kultur Palästinas", **Zeitschrift des Deutschen Palästina- Vereins**, Bd. 122, H.2: 101-110.
- Wright, G. E. 1959. "Philistine Coffins and Mercenaries" **Biblical Archaeologist**, 22: 54-66.
- Zaki, F. E. 2013. **Scenes of Presenting Bouquets of Flowers in the Egyptian Temples during the Greco-Roman Period**, MA. Dissertation, Department of Tourist Guidance, Minia University, Minia , Egypt.