

Branislav Anđelković

*Department of Archaeology
Faculty of Philosophy, University of Belgrade, Serbia
B.Andelkovic@f.bg.ac.rs*

Jonathan P. Elias

*AMSC Research, LLC, Carlisle, USA
director@amscresearch.com*

The Mummy Trappings in the National Museum in Belgrade: A Reconstruction and Typological Assessment*

Abstract: In July 2009 the National Museum in Belgrade received – as a donation – two elements of a funerary assemblage: a fragmented mask and a conjoined collar-breast covering. Although heavily damaged, those ancient Egyptian mummy trappings furnish modern analysts with valuable information about their fabrication and ritual employment. The mask is of helmet-type, made of gessoed linen which had been decorated with paint and gilded upon the face. The front of the mask is in relatively fair condition, but the top and rear have suffered considerably, being reduced to small fragments whose original position is difficult to determine. The mask is heavily affected by staining caused by deliberately over-poured resin, i.e. the traces of a ritual unguent pouring. The collar-breast covering is a conjoined type forming a single rectangular or rather slightly trapezoidal plaque. The collar design consists of a system of schematized floral decoration arranged in seven semicircular bands around a single semi-lunate zone. A decorative grid containing funerary motifs extends below the collar field. It consists of four horizontal registers separated by polychrome bands of colored rectangles. The whole forms a complex tapestry of protective imagery: deities, amuletic symbols and magical vignettes. The mask and the breast cover are datable to the late Ptolemaic Period (*ca.* 100 – 50 B.C.). The most likely place of origin is site of Hawara at the entrance to the Fayum region.

Keywords: mummy cartonnage, helmet-type mask, collar-breast covering, a ritual unguent pouring, Fayum region, Hawara, Late Ptolemaic Period

* The present authors are grateful to the National Museum in Belgrade, particularly its Director Bojana Borić Brešković, for the permission to publish these items. Thanks are also due to Gordana Grabež for a skillful logistics and to Rifat Kulenović for the photos. Last but not least we are indebted to Predrag Markuš who kindly provided valuable information concerning recent history of the objects. B. Anđelković is participating in the Project no. 177008 of the Ministry of Education, Science and Technological Development, Republic of Serbia.

Introduction

The National Museum's Egyptological collection comprises a relatively moderate number of objects (Anđelković 2002a, 2002b, 2015; Anđelković and Teeter 2006). In spite of their scarcity and the fact that the objects – relics of Egyptian glory and decline – are far away from their original particular locations (frequently unknown), they still possess a unique 'time machine' ability to enrich a Museum visitor's knowledge and to 'transport' his or her thoughts and imagination to that ancient civilization centered around on the river Nile, which has left the world a lasting legacy (see Jenkins 2016).

In July 2009 the National Museum in Belgrade received two elements of a funerary assemblage: a fragmented mask and a conjoined collar-breast covering. The elements were bought in Egypt between 1967 and 1971 by Rade Markuš who during that time span held the position of an accountant in the Embassy of the Socialist Federal Republic of Yugoslavia in Egypt, Cairo. The fragmentary mummy trappings were probably purchased in an antique shop in Cairo.¹

After the Markuš family returned to Belgrade the objects were kept in a shallow cardboard box placed in the entryway closet of their Zvezdara neighborhood apartment.² The year after his parents passed away in 2008, Predrag Markuš, son of Rade Markuš, donated the objects to the National Museum in Belgrade in memory of his deceased parents.³

The subsequent 'museological biography' of the two donated elements of ancient Egyptian funerary assemblage might at first glance seem rather curious (see Alberti 2005) unless one is familiar with a 'push aside' policy concerning the ancient Egyptian artifacts in Serbian museums (Anđelković 2013; Vasiljević 2018). Originally, the donated mask and the collar-breast covering were kept in the collection of Lepenski Vir (an archaeological site of the Mesolithic-Neolithic culture of the Danube Gorges), then in the Numismatic collection, and then in the Greco-Hellenistic collection.⁴ The fragmentary mummy trappings never underwent any conservation or restoration treatment

¹ During four years of service in Cairo, Rade Markuš and his family have visited only Alexandria, Luxor and Aswan (Predrag Markuš, personal communication, April 18, 2019). Since the most likely place of origin of the donated mask and the collar-breast covering is the Fayum region, we can logically presume that the pieces were brought to Cairo as the nearest and biggest antiquities market.

² Predrag Markuš, personal communication, April 18, 2019.

³ The National Museum in Belgrade acknowledged receipt of the items in July 28, 2009 (Receipt No. 372/1). A slightly different time span for the Markuš family Cairo residing – from 1968 to 1972 – have been noted in the Museum Receipt.

⁴ Official Handover Protocol Record No. 55/4 of February 2, 2012, the National Museum in Belgrade.

nor were they ever exhibited. Moreover, these artifacts still lack a simple inventory/object number.

After a hiatus of almost two decades the remodeled building of the National Museum in Belgrade reopened in June 2018. However, it was only in April 2019 that the Egyptological collection (or rather most of it) was finally – and for the first time since the early 1960's – staged at the National Museum's permanent display. Even so, the donated cartonnage mask and the collar-breast covering remained out of sight. Only recently have the present authors learned of these 'ignored' museum pieces and gotten the opportunity to publish them.

Condition

The mask and breast covering were both made of cartonnage (layers of linen coated with gesso then gilded and/or painted). The pieces have survived a series of severe taphonomic impacts. Archaeologically they cracked through subsidence under pressure while entombed and this problem was exacerbated during extraction. In addition, it is evident that both mask and breast covering were subjected to moderate water damage at some stage since in many places the colors have smeared together and become rather muddied. In some areas pigment has flaked away, leaving areas devoid of color. In areas of the most serious disruption, the gesso surface has broken away completely from the linen substrate, resulting in a loss of content. The mask is in particularly poor condition (aside from the mask itself there are about three bigger and numerous smaller fragments of it).

It is our belief that the mask and breast panel once adorned the same mummy; the hairstyle of the mask may indicate that the trappings belonged to a female.⁵ In fact, a stylistically very similar mask and breast panel were found to adorn a well-preserved mummy of a late Ptolemaic woman (Redpath Museum RM 2720) in Montreal, Canada (Wade et al. 2012, 1237 RM2720, 1241 Fig. 4a-b). The intact RM 2720 mummy independently attests the association of this type of mask and breast panel with each other; it furthermore shows that the types are used in the burial of an adult female; and beyond that, that their style derives from a workshop serving Hawara and its environs.

⁵ The hairstyle of the mask's wig includes curled bangs on the forehead. Such bangs are found in masks placed on some female mummies, e.g., Ägyptisches Museum der Universität Leipzig Inv. 7813 (Germer 1997, 121), but it remains to be seen whether the curled bangs were only used for woman (cf. Manley and Dodson 2010, 110, cat. 39, where a mask with bangs found separated from the mummy is called the mask of a man).

Helmet-type Mask



Figure 1. Helmet-type mask

The mummy mask (Fig. 1) is of approximate maximum height 41.5 cm and thickness 0.2–0.85 cm. It is of so-called helmet-type. In other words, it is a head cover that was literally placed all around the mummy's head. The inner surface of the mask is also gessoed. The face of the mask – idealized and youthful with stylized facial features – is gilded with painted eyes with black centers which are edged in greenish-gray, which matches the eyebrows. A thicker line is provided on the top side of the eye. The ears are modeled in relief⁶ and are fairly large.⁷ The hair, indicated by green-gray stripes on a light (whitish) ground is arranged in bangs. These terminate in rounded, J-shaped curls. The paint is laid on thickly and this was done deliberately to create a schematic texture.

Areas painted light blue are present on detached fragments which once would have sat behind the hair. There are traces of other designs interpretable as the wings of a Khepri beetle, a common treatment for the summit of helmet-masks manufactured in the Fayum. Contrasting with the light blue field (on the rear) is a yellow headband element edged in red with a white stripe, which served on this mask as its 'wreath of vindication'. The front of this band toward the top of the mask is decorated with row of circular shapes. These have a raised relief quality like bosses.⁸ Their original color may have been white, and they would have stood out from the yellow-ground color of the headband. They are now black, and it seems that this color is the same as the resin that was placed elsewhere on the mask. The bosses, it seems, were individually dabbed with resin and very deliberately so.

⁶ The relief-modelling of the ears, eyes, mouth and nose is visible on the interior surface of the mask.

⁷ There is a tendency for the ears to become smaller, even vestigial in later Fayumic masks. These ears remain wide, suggesting an earlier date, Late Ptolemaic before 30 B.C.

⁸ Similar bosses appear on a mask in Hildesheim, Roemer-Pelizaeus Inv. 1587.

Each side of the face was also smeared with resin and the lines made by the operator matches a finger of each of the operator's hands. One should be sure not to confuse the obvious resin traces for a beard shown on a number of cartonnage mummy-masks (e.g. Ikram and Dodson 1998, 168–169, fig. 194). An image of a *wedjat*-eye seems to be visible below the headband but poured resin has flowed over and completely obscured it. Such painted *wedjat*-eyes are typical in Fayumic masks and were clearly intended to serve magically upon the forehead, which by the Ptolemaic Period had become the focal zone on which *wedjat*-eye amulets were to be placed within the mummy wrappings (Elias and Mekis 2019, 148, fig. 4b-1).

Also detached from the main area of the mask are the lappets; they were vertically striped and terminated in horizontal stripes of red, light blue and dark blue (top to bottom) on a white ground. Fragments indicate that the mask had a border on sides and below consisting of a band of polychrome rectangles (light blue and red) with white separators. At the level of the lappet terminus the artist has painted inter-fitted squares of light blue pigment with a red line at center.

The mask is heavily affected by staining caused by deliberately over-poured resin. Nevertheless, it is apparent that between the lappets, collar decoration of 5+ bands was painted in, including two bands consisting of triangles of light blue emulating folded petals with the stringing indicated in white on a red ground. Toward the bottom, a band of yellow dots on a light blue ground site atop the common band with painted tear-drop bangles. Significantly, two yellow lines overpaint the inter-lappet collar bands to indicate a pendant on gold necklace.

On the viewer's right (lower part), there are remnants of several thick linen straps decoratively arranged on one of the wig lappets. Two diagonals cross a pair of horizontally-arranged straps; below these, two diagonal straps remain from what seems to have been a diamond configuration. We interpret these as the traces of a more extensive lozenge-pattern webbing which bound the mask to the mummy bundle. It is a common feature in Ptolemaic and early Roman Period mummy preparation in the Fayum, an early foreshadowing of the well-known rhomboidal or coffer-pattern bandaging that becomes more prevalent toward the end of the 1st century A.D.

Masks having these characteristics are generally associated with sites in the Fayum region, including Tebtynis (Tell Ūmm el-Baragât), Deir el-Banat,⁹ Er-Rubbayat¹⁰ (Manley and Dodson 2010, 110, cat. 39) and Hawara (classical Labyrinthos). This last site is centered on the renowned 12th Dynasty cemetery associated with the Pyramid of Amenemhat III and was used intensively in

⁹ See: <http://english.ahram.org.eg/NewsContent/9/0/281484/Heritage/0/Mummy-discovered-at-Fayoums-Deir-ElBanat.aspx>.

¹⁰ See: Edinburgh NMS A.1901.547.1.



Figure 2. The collar-breast covering

Greco-Roman times as the municipal necropolis of Crocodilopolis/Arsinoe (Petrie, Wainwright and Mackay 1912). Examples of similar helmet masks emerged in large numbers following the initial investigation of the site in the late 1880's (Petrie 1889). The striping of the lappets in this example contrasts with many other masks of the general class that contain motifs within the lappet area, most notably images of Osiris (Osiroid figures seated upon shrines) common at Tebtynis (e.g. James 1982, 175, Fig. 80).¹¹

Collar-breast Covering

The collar-breast covering (Fig. 2) is of maximum height 41.5 cm, bottom width 16.5 cm and thickness 0.3–0.6 cm. It is gessoed only on the front side, whereas the back side is made of a single, rough, thick linen fabric. Small part on the (viewer's) right upper side is missing.

Collar patterns: the collar designs were originally very striking. Significantly, no upper border or flanking falcon terminals are included. Bright yellow bands with dark blue (or black) solid circles occur in the first and fifth position. The second position is decorated in a triangle folded-petal pattern (of blue) on a red ground. The third and sixth positions contain bands having a green ground, filled with white rosettes with red dots at their centers. The fourth and central band (as in other collar systems) sports the most complex of the patterns: this is heavily damaged but was evidently a red ground containing a row of dangling fan-shaped lotus blossoms in green separated by circular blue buds.

Organization of vignettes and motifs: vignettes and motifs on the collar-breast covering are organized in four horizontal registers flanked with five vertical continuous stripes painted in alternating white and blue color (W-B-W-B-W).

Register 1: A winged beetle representing solar deity Khepri occupies the upper position just below the collar bands. The beetles' claws push a sun-disk skyward. The disk itself was once flanked by *wedjat*-eyes, of which only one

¹¹ See: Sotheby's New York Sale, June 12, 2001, lot. 218.

remains (on the viewer's left). They were contained within innermost of a system of metope-like compartments separated by decorative triglyphs consisting of stripes of alternating color. The next two metopes, moving outward to either side, contain a triangular shape, and finally, two large lateral metopes on either side appear to have contained a figure of a male deity with a large knotted bandage at the waist. Only the one on the viewer's right still exists and it wears the plumed White Crown emblematic of the god Osiris. By comparing the present covering with known Hawara examples it is safe to assume that the deity in the large lateral damaged metope on viewer's left once also contained a figure of this very god. Namely, in view of the symmetrical composition of most collar-breast coverings from Hawara, the missing metope on the viewer's right would likely have contained a second image of Osiris as well.

Register 2: A vignette showing the mummy on a funerary bier is placed in the center of the covering. The god Anubis (or a priest in the role of Anubis) raises an unguent jar with flaring rim over the mummy as if about to pour its contents onto the wrapped body. The head of the bier is nearly entirely destroyed, but miraculously, what remains of it leaves no doubt that the figure wore a diadem consisting of a sun-disk with double plumes, the so-called *atef*-crown. The horizontal frame of the bier was painted yellow, but much of the area below it has broken away from the linen substrate, leaving no traces of Anubis' legs. However, the remains of one canopic jar can still be seen underneath. The remains of a standing goddess can still be seen on either side of the bier. They represent Isis and Nephthys respectively although a sun-disk replaces the distinctive hieroglyphic symbol we expect in each case (i.e. throne-glyph and mansion-glyph).

Register 3: A winged goddess holding a *maat*-feather in each hand is placed below the mummy-on-bier motif. She faces toward the viewer's right and wears a solar disk on her head. From comparison with countless other objects (e.g. Manley and Dodson 2010, 117, cat. 46) she can be identified as Nut, goddess of heaven, who has been given the attributes of Maat, goddess of justice. The goddess is set low inside the register, allowing the artist to fill the area above her wings with a colorful pattern of red, white and blue vertical stripes which seems intended to convey the splendid glow of the divine image. Dark resin poured deliberately on this register obscures some of the design.

Register 4: Apart from dark resin extending from register 3, an extremely fragmented vignette is all that remains. However, careful examination of the tiny pieces still adhering to the linen substrate shows traces of a group of crouching deities (perhaps four) facing to the viewer's right, seated within a boat with flaring lotus-form prow and stern elements. A sun-disk is seated on each of the lotuses. By comparing the present covering with known Fayumic examples from Hawara¹² (Drenkhahn and Germer 1991, Kat. Nr. 78) we sug-

¹² Hannover, Kestner Museum Inv. 1976.68.

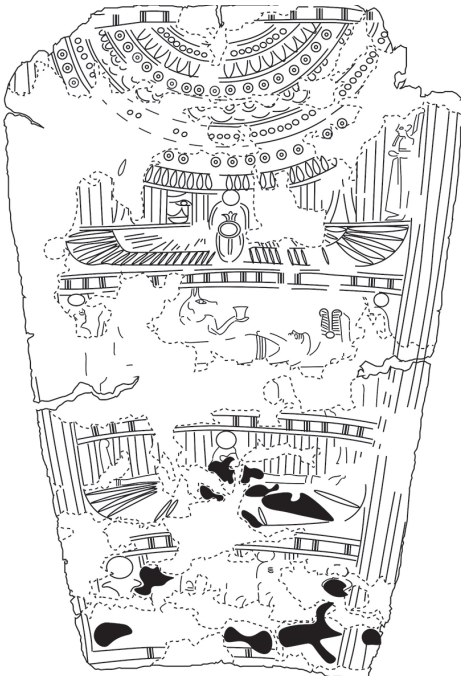


Figure 3. Organization of vignettes and motifs on the conjoined collar-breast covering

Belgrade correspond very closely with examples known to have come from Hawara, such as Hannover, Kestner Museum 1976.68 (Drenkhahn and Germer 1991, Kat. Nr. 78). By this we mean specifically: the Khepri beetle in register 1, the mummy on bier motif in register 2, the goddess Nut in register 3, and the sun-boat motif in register 4. Other smaller aspects of the design are represented at Hawara as well, including the addition of an *atef*-crown on the lion head of the mummification bier, the Anubis priest holding up an unguent vessel and sun disks hovering above the prow and stern of the solar boat. The inclusion of the solar boat in the lowest of the registers is a characteristic seen throughout the Heptanomis (the northern part of Upper Egypt); outside of the Fayum the feature is noted in the coffin art of El-Hibeh (Gessler-Löhr 2017, pls. 43–48).

Our example shows the red-white and blue vertical striping in the upper halves of the registers, a characteristic noted on cartonnage specimens from northern Middle Egypt and the Fayum.¹³

gest that the group of crouching deities included Ra and possibly Osiris, Isis and Nephthys.

Discussion

It was a real challenge to us to be able to work our way back from such a damaged elements of cartonnage to some semblance of understanding of their significance. The present authors clearly identify visual elements for the collar-breast covering reconstruction (Fig. 3). We are able to state unequivocally that the cartonnage originate from the Fayum region and within that zone the most likely place of origin is Hawara (cf. Wade et al. 2012, 1237 RM2720, 1241 Fig. 4a-b).

The sequence of motifs within the registers of the breast cover in

¹³ See the decorated lid of a coffin in the Frances Godwin and Joseph Ternbach Museum, Queens College, City University of New York.

The pouring of unguent onto the masks worn by Ptolemaic mummies is found in the case of the well-known ‘Mummy 1770’ (Manchester, MM 1770), a Ptolemaic female believed to have come from Hawara (David 1979, 87) and other examples (e.g. Copenhagen, Ny Carlsberg Glyptotek AEIn 927). It is completely expectable based on the recently discussed texts of the Embalming Ritual (Töpfer 2017). The ritual includes, as far as concerns the body beneath the bandages, directions for anointing the mummy with myrrh (in Egyptian: *'ntyw*) and singled out the head as a starting point in a larger sequence; this eventually included the body and it was apparently customary after anointing the head, to move from the shoulders to the soles of the feet (Töpfer 2017, 23, Chap. X +II, +III). The ritual does not mention mummy trappings nor the pouring of liquids on them, but it is abundantly clear that the anointing sequence could be played out or perhaps repeated externally, i.e. upon the decorative elements placed on mummies. Evidence is sporadically encountered from the Third Intermediate Period for the pouring of sacred unguent onto inner anthropoid containers (bivalve coffins and cartonnage mummy cases), while leaving the mummy itself in uncoated (e.g. Berlin Ägyptischen Museum Inv. 8500, bivalve inner anthropoid coffin of Ken-hor from Akhmim; KMB 1899, 274; Germer, Kischkewitz and Lüning 2009, 127). A growing body of data show that the practice of anointing the exterior of the mummy itself was carried out rather regularly in the Fayum in the Ptolemaic Period, particularly in preparations datable to the later part of that era and continuing into Roman times.

The Belgrade mask and breast cover appear to have belonged to one such anointed ensemble from the site of Hawara datable to the late Ptolemaic Period (*ca.* 100–50 B.C.). Beyond these typological conclusions, the ensemble also shows that, in addition to a pouring of the resin on the trappings seen in other Ptolemaic/early Roman Period examples, the liturgy of anointing could also involve ‘direct touch’. In this practice, the operator deliberately applied the resin to the mummy by means of a ‘laying on of hands’ dabbing the sacred oil onto prominent landmarks on the mask (e.g. the bosses on the headband) and cupping the cheeks of the face. Damage to the surface of the breast cover hinders a full specification of other meaningful ‘touches’.¹⁴ The dark resin appears to be concentrated on the part of the breast cover which would have laid over the navel of the deceased, but whether this is a part of a larger liturgical pattern cannot yet be confirmed. Nevertheless, our exercise in typology and reconstruction has drawn out from mere fragments eloquent testimony of an unexpectedly intimate ritual practice of late Ptolemaic times.

¹⁴ There may also be some use of the resin to deliberately trace over some of the designs, such as the stern and bow of the sun boat.

Literature

- Alberti, Samuel J. M. M. 2005. Objects and the Museum. *Isis* 96 (4): 559–571. <https://doi.org/10.1086/498593>.
- Anđelković, Branislav. 2002a. The Ancient Egyptian Collection in the National Museum of Belgrade. *Journal of the Serbian Archaeological Society* 18: 211–224. (Serbian, English summary)
- Anđelković, Branislav. 2002b. “Egyptian Antiquities in the Museums of Serbia”. In *Egyptian Museum Collections around the World: Studies for the Centennial of the Egyptian Museum, Cairo*, edited by Mamdouh Eldamaty and Mai Trad, 39–50. Cairo: Supreme Council of Antiquities.
- Anđelković, Branislav. 2013. Hand in Hand with Politics: The Challenges of Egyptian Studies in Serbia. *The Ancient Near East Today* 2. Accessed June 9, 2019. <http://www.asor.org/blog/2013/05/13/hand-in-hand-with-politics-the-challenges-of-egyptian-studies-in-serbia/>.
- Anđelković, Branislav. 2015. “Formation and Composition of the Egyptian Collections in Serbia”. In *A History of Research into Ancient Egyptian Culture Conducted in Southeast Europe*, edited by Mladen Tomorad, 107–115. Archaeopress Egyptology 8. Oxford: Archaeopress.
- Anđelković, Branislav and Emily Teeter. 2006. Corpus of Egyptian Antiquities in Serbia: Additions and Corrections. *Journal of the Serbian Archaeological Society* 22: 253–264.
- David, A. Rosalie, ed. 1979. *Mysteries of the Mummies, The Manchester Mummy Project*, Manchester.
- Drenkhahn, Rosemarie and Renate Germer. (eds). 1991. *Mumie und Computer: Ein multidisziplinäres Forschungsprojekt in Hannover Germany*. Hannover: Kestener-Museum.
- Elias, Jonathan and Tamás Mekis. 2019. “An Exemplary Burial in Ptolemaic Thebes”. In *The Book of the Dead, Saite through Ptolemaic Periods: Essays on Books of the Dead and Related Topics*, edited by Malcolm Mosher, Jr., 123–170. Prescott, AZ: SPBD Studies.
- Germer, Renate. 1997. *Mummies: Life after Death in Ancient Egypt*. Munich and New York: Prestel.
- Germer, Renate, Hannelore Kischkewitz and Meinhard Lüning. 2009. *Berliner Mumien-geschichten: Ergebnisse eines multidisziplinären Forschungsprojektes*. Regensburg: Schnell und Steiner GmbH.
- Gessler-Löhr, Beatrix. 2017. “Eine Gruppe Spätzeitlicher Mumien-särge aus el-Hibeh”. In *Burial and Mortuary Practices in Late Period and Graeco-Roman Egypt: Proceedings of the International Conference held at the Museum of Fine Arts, Budapest, 17–19 July 2014*, edited by Katalin Anna Kóthay, 195–240. Budapest: Museum of Fine Arts.
- Ikram, Salima and Aidan Dodson. 1998. *Mummy in Ancient Egypt: Equipping the Dead for Eternity*. London: Thames and Hudson.
- James, T. G. Henry. (ed.) 1982. *Excavating in Egypt: The Egypt Exploration Society 1882–1982*. Chicago: University of Chicago Press.

- Jenkins, Tiffany. 2016. *Keeping Their Marbles: How the Treasures of the Past Ended up in Museums ... And Why They Should Stay There*. Oxford: Oxford University Press.
- KMB. (Königliche Museen zu Berlin). 1899. *Ausführliches Verzeichnis der Aegyptische Altertümer und Gipsabgüsse*. Berlin: W. Spemann.
- Manley, Bill and Aidan Dodson. 2010. *Life Everlasting: National Museums Scotland Collection of Ancient Egyptian Coffins*. Edinburgh: NMS Enterprises – Publishing.
- Petrie, W. M. Flinders. 1889. *Hawara, Biahmu and Arsinoe*. London: Field & Tuer.
- Petrie, W. M. Flinders, Gerald A. Wainwright and Ernest Mackay. 1912. *The Labyrinth, Gerzeh and Mazghuneh*. British School of Archaeology in Egypt and Egyptian Research Account 18th year. London: School of Archaeology in Egypt and Bernard Quaritch.
- Töpfer, Suzanne. 2017. “Theory and Practice/Text and Mummies: The instructions of the ‘Embalming Ritual’ in light of Archaeological Evidence”. In *Burial and Mortuary Practices in Late Period and Graeco-Roman Egypt: Proceedings of the International Conference held at the Museum of Fine Arts, Budapest, 17–19 July 2014*, edited by Katalin Anna Kóthay, 21–32. Budapest: Museum of Fine Arts.
- Vasiljević, Vera. 2018. Invisible Heritage: Ancient Egypt and the Museums in Serbia. *Issues in Ethnology and Anthropology* 13 (3): 617–630. (Serbian, English summary). <https://doi.org/10.21301/eap.v13i3.3>
- Wade, Andrew D., et al. 2012. Scenes from the Past: Multidetector CT of Egyptian Mummies of the Redpath Museum. *RadioGraphics* 32: 1235–1250. <https://pubs.rsna.org/doi/pdf/10.1148/rg.324125704>

Branislav Anđelković

Odeljenje za arheologiju, Filozofski fakultet,
Univerzitet u Beogradu

Džonatan P. Ilajes
AMSC Research, LLC, Carlisle

*Delovi mumijske kartonaže iz Narodnog muzeja u Beogradu:
rekonstrukcija i tipološko određenje*

Jula 2009. Narodni muzej u Beogradu dobio je, kao donaciju porodice Mar-kuš, dva elementa mumijske kartonaže: fragmentovanu masku (Fig. 1) i ovratno-poprsni prekrivač (Fig. 2). Mada je njihov izvorni izgled narušen, ovi staroegipatski funerarni elementi pružaju nam dragoceno svedočanstvo o izradi i ritualnoj upotrebi takve vrste artefakata. Maska pripada tzv. šlem-tipu i načinjena je od slojeva lanenog platna premazanog gipsom, sa polihromnim oslikavanjem i pozlaćenim licem. Prednja strana maske je u relativno očuvanom stanju, dok su gornji deo i zadnja strana u znatnoj meri oštećeni i svedeni na veće i manje fragmente čiju originalnu poziciju nije lako utvrditi. Izgled maske je dodatno narušen svrhovitim prelijanjem obrednom smolom i uljima, odnosno tragovima

ritualnih pomasti. Ovratno-poprnsni prekrivač (Fig. 3) je združenog tipa, blago trapezoidnog oblika. Ovratnik se sastoji od šematizovanih, ornamentalnih ukrasa raspoređenih u sedam lučnih niski koje se sukcesivno, polukružno prostiru ispod centralne lunete. Ispod njih se u kontinuitetu pruža poprsna dekoracija sa funerarnim motivima. Čine je četiri horizontalna registra razdvojena trakama ispunjenim polihromno oslikanim triglifima-pravougaonicima. U registrima su predstavljene kompleksne figuralne scene protektivnog karaktera: božanstva, amuletski simboli i magijske vinjete. Registar 1: predstava krilatog skarabeja, odnosno solarnog boga Keprija koji gura sunčev disk; flankiran je *udžat*-očima i prikazom stojećeg boga Ozirisa u dva krajnja, vršna ugla. Registar 2: prikaz mumije na funerarnom odru, nad kojom stoji bog Anubis (ili sveštenik sa maskom Anubisa) koji iz posude prosipa ritualna ulja na mumiju; scena je flankirana stojećim boginjama Izidom i Neftis, svaka sa sunčevim diskom na glavi (umesto uobičajenih hijeroglifskih simbola ovih boginja); nadglavlje funerarnog odra je u obliku figure sa *atef*-krunom; ispod funerarnog odra se raspoznaje ostatak jedne od kanopskih posuda. Registar 3: prikaz klečeće boginje Nut sa solarnim diskom na glavi; Nut u svakoj od raširenih krilatih ruku drži *ma'at*-pero. Registar 4: prikaz solarne barke sa krmnim i pramčanim terminalom u obliku lotosa sa sunčevim diskom odozgo; u barci je bilo nekoliko sedećih božanstava, među kojima su najverovatnije nalazili Ra, Oziris, Izida i Neftis; usled teškog oštećenja ovog registra to se ne može sa preciznošću utvrditi. Maska i ovratno-poprnsni prekrivač se mogu datovati u pozni Ptolemejski period (100–50 g. pre n. e.). Najverovatnije mesto porekla ove mumijske kartonaže je Havara, u fajumskoj oblasti Egipta. Mišljenja smo da maska i ovratno-poprnsni prekrivač – sudeći, pored ostalog, i prema analogiji sa intaktnom mumijom RM 2720 u montrealskom Redpat muzeju – pripadaju istoj izvornoj celini. Moguće je da stil frizure maske ukazuje da se radilo o mumifikovanoj odrasloj osobi ženskog pola.

Ključne reči: kartonaža mumije, maska šlem-tipa, ovratno-poprnsni prekrivač, nanošenje ritualnih pomasti, Fajumska oblast, Havara, pozni Ptolemejski period

*Éléments du cartonage de momie du Musée national de Belgrade:
reconstruction et typologie*

En juillet 2009, le Musée national de Belgrade a reçu comme don de la famille Markuš deux éléments du cartonage de momie: le masque fragmenté (Fig. 1) et le plastron-tablier (Fig. 2). Bien que leur apparence originale soit endommagée, ces éléments funéraires d’Egypte ancienne portent un précieux témoignage sur la fabrication et l’usage rituel de ce type d’artéfacts. Le masque plastron est fait d’épaisseurs de toile de lin stuquée avec peinture polychrome et la face dorée. La partie antérieure du masque est relativement bien conservée

tandis que ses parties supérieure et postérieure sont endommagées en grande mesure et réduites en fragments de taille différente dont la position originale est difficilement déterminable. L'apparence du masque est en outre érodée par le déversement intentionnel des résines et des huiles rituelles, c'est-à-dire par les traces des onctions rituelles. Le plastron et le tablier (Fig. 3) sont intégrés et de forme légèrement trapézoïde. Le collier est constitué du décor schématisé ornemental divisé en sept rangs en forme d'arc se succédant en demi-cercle au-dessous de la lunette centrale. En dessous, la décoration pectorale avec motifs funéraires s'étend continûment. Elle est composée de quatre registres horizontaux séparés par les bandeaux polychromes peints de triglyphes-rectangles. Dans les registres sont représentées les scènes complexes du caractère protectif: divinités, amulettes et vignettes magiques. Registre 1: la représentation du scarabée ailé, c'est-à-dire du dieu solaire Khepri poussant le disque solaire; il est flanqué des yeux-*oudjat* et de la représentation du dieu Osiris debout dans les deux coins extrêmes supérieurs. Registre 2: la représentation de la momie sur le catafalque funéraire sur laquelle se penche le dieu Anubis (ou le prêtre portant le masque d'Anubis) versant du récipient des huiles rituelles sur la momie; la scène est flanquée des déesses Isis et Nephtys debout et chacune couronnée du disque solaire (au lieu des symboles hiéroglyphiques habituels de ces déesses); la tête du catafalque a la forme d'une figure portant la couronne *Atef*; au-dessous du catafalque sont discernés les restes d'un des récipients canopes. Registre 3: la représentation de la déesse Nout agenouillée, coiffée du disque solaire; Nout tient dans chacune de ses mains ailées ouvertes la plume *Maât*. Registre 4: la représentation de la barque solaire dont la poupe et la proue se terminent en forme de lotus avec le disque solaire au-dessus; la barque comportait quelques divinités assises, parmi lesquelles probablement Râ, Osiris, Isis et Nephtys; en raison d'un grand endommagement de ce registre, cela ne peut pas être déterminé avec précision. Le masque et le plastron-tablier peuvent être datés à l'époque ptolémaïque tardive (100–50 av. J.-C.). L'origine la plus probable de ce cartonnage de momie est Hawara dans la région de Fayoum en Egypte. On est d'avis que le masque et le plastron-tablier constituent le même ensemble original, c'est-à-dire qu'ils appartiennent à la même momie; il semble que le style de la coiffure du masque indique le sexe féminin de la défunte momifiée.

Mots-clés: cartonnage de momie, masque-plastron, plastron-tablier, pratique des onctions rituelles, région de Fayoum, Hawara, époque ptolémaïque tardive

Primljeno / Received: 14. 6. 2019.

Prihváčeno / Accepted for publication: 31. 7. 2019.