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Hassan Selim

Statue Fragments from Karnak Temple in the Basement of the Egyptian Museum in Cairo

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Statue Fragments from Karnak Temple in the Basement of the Egyptian Museum in Cairo

HASSAN SELIM

The fragments of the royal and the private statues forming the subject of this article are in one box in the basement of the Egyptian Museum, Cairo. They have never been published before; they do not have museum registration numbers and there is no information on their provenance.[1] The provenance of these statue fragments was probably the Karnak Temple and the Karnak cachette. Support for this view is that one fragment from this box completes the base of the block statue of *ʿnḫ-pȝ-ḫrd*[2] (fig. 1), which was discovered by G. Legrain at the Karnak cachette (K.443, Cairo JE 37143).[3] This fragment is the right-hand corner of a block statue base made of grey granite; it measures 4.3 cm in height, 11 cm in length, and 9 cm in width. There are remains of three horizontal lines of inscription on the lower part of the garment; there are also one horizontal line, and one vertical column of inscriptions on the top surfaces of the base. There are the remains of one horizontal line of inscription on the front of the base, which is completed on the right side, also in one horizontal line (fig. 2). When K. Jansen-Winkeln published the statue of *ʿnḫ-pȝ-ḫrd* (Cairo JE 37143),[4] he restored the texts of the lost part of the base[5] according to an exactly parallel text found on the block statue of the same person *ʿnḫ-pȝ-ḫrd* at Cairo Museum (JE. 37129).[6]

1 I would like to express my appreciation to Wafaa El-Saddeek, General Director of the Egyptian Museum in Cairo, to Sayed Hassan, Director of the Egyptian Museum and to Sabah Abdel-Razik, Curator of the Late Period Department, for their permission to publish these fragments.

2 I am grateful to Laurent Coulon who drew my attention to this statue.

3 PM II², 1972, p. 157.

4 K. Jansen-Winkeln, "Zwei Statuen der Spätzeit aus der Cachette von Karnak", *MDAIK* 60, 2004, p. 93-98, pl. 10-11.

5 *Ibid.*, p. 94, fig. 1a, p. 96, fig. 2.

6 K. Jansen-Winkeln, *Biographische und religiöse Inschriften der Spätzeit aus dem Ägyptischen Museum Kairo*, *ÄUAT* 45, 2001, p. 63-67, p. 360-362, pl. 27-28.

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I think that those statue fragments were gathered from the Karnak Temple and Karnak cachette and were placed in one box, which was sent to the Cairo Museum. There are more fragments in this box of royal, private, and divine statues and I will publish them in forthcoming articles.

Face of a king probably Amenhotep II

The face of a king split off from the back of the head by a break which extends from the top left side of the head to the bottom of the face, most of the left part of the face, the right ear, the right side of the *nemes*, and the neck have broken off (fig. 3). The face is made of the red granite and measures 23 cm in height, 16 cm in width at the top of the face and 12.5 cm in width at the bottom. The head is wearing the royal *nemes* headdress, the uraeus is set over the brow-band of the *nemes*, the body of the cobra is wide, and it winds over the top of the *nemes* with one curve in high relief above the hood of the cobra; the second curve is broken off. The Cairo Museum face shows an angular face with high broad cheek bones. The lower jaw is square with a perfectly polished broad chin. The nose, although broken, is long. The mouth is full, the lips are bulging, the upper lip protrudes ever so slightly and the corner is drawn up and marked by a hollow. The width of the mouth is a little more than the base of the nose. The eye is wide and natural-shaped; the cosmetic line extends out straight from the corner of the eye. The upper lid, the outer corners of the lower lid and the cosmetic line are in raised relief. The eyebrow, also in raised relief, curves over the brow and straightens out to run parallel with the cosmetic line across the temple.

The face from the Cairo Museum cannot be dated to early 18th Dynasty royal sculpture because during this time red granite was not used in royal sculpture.[7] The features of the Cairo Museum face do not correspond to the features of Hatshepsut, Thutmosis III or Amenhotep III. The features of the Cairo Museum face are more or less rounded, with a polished broad chin, square lower jaw, long nose, full mouth with bulging lips, natural-shaped eye. The facial features of Hatshepsut are triangular with wide open eyes.[8] The features of Thutmosis III are characterized by a short face, full cheeks ending with an oval or slightly square, delicate chin, the well cut wide open eyes placed on the same plane, a straight nose, hieroglyphic mouth with straight lips, and mouth corners either little drawn up or enhanced by two hollows.[9] Amenhotep III's features are an oval face, almond-shaped and banded eyes, a shorter nose, and a pursed mouth.[10]

7 I. Lindblad, *Royal Sculpture of the Early Eighteenth Dynasty in Egypt*, *Memoir Medelhavsmuseet* 5, 1984, p. 71-73.

8 See R. Tefnin, *La statuaire d'Hatshepsout, MonAeg* 4, 1979.

9 See D. Laboury, *La statuaire de Thoutmosis III, Essai d'interprétation d'un portrait royal dans son contexte historique, AegLeod* 5, 1998.

10 See A.P. Kozloff, B.M. Bryan, *Egypt's Dazzling Sun. Amenhotep III and his world,* Cleveland, 1992.

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The features of the Cairo Museum face strongly resemble the features of the face of the seated red granite statue of Amenhotep II in front of the fifth pylon at Karnak temple[11] and the red granite bust of Thutmosis IV at the Louvre (E 13889).[12]

The features of Amenhotep II and Thutmosis IV are similar in the angular face, the broad cheek bones, the full mouth with bulging lips, the corner of the mouth slightly drawn up and marked by a hollow, the lower jaw square in form. But the eyes of Thutmosis IV are distinguished from those of Amenhotep II in the fact that those of Amenhotep II are wider and natural-shaped; the cosmetic lines of Amenhotep II are commonly drawn straight from the outer corners while the eyes of Thutmosis IV are distinctly almond-shaped with a down-sloping cosmetic line. This form of the cosmetic line accentuates the upper lid and gives the perceived effect of a more naturally-shaped eye.[13] The features of the Cairo Museum face strongly resemble the features of Amenhotep II and his successor Thutmosis IV. But the cosmetic line in the Cairo Museum face is carved straight from the corner of the eye like the cosmetic line of Amenhotep II and due to that, it is probable that the face of the Cairo Museum depicts Amenhotep II.

Face of a king datable to Amenhotep III (Excavation Number P 25)

Face of a king made of black granite, split off from the back of the head. It measures 7.5 cm in height, 14.5 in length and 13 cm in width (fig. 4). Written on the back in red paint is the unknown excavation number P 25. The face has been badly damaged; the ears and the lower part of the nose have been chipped. The crown, the mouth (except for the right corner), the second half of the right eyebrow and the chin are broken away. The eye is set in the middle of a concavity formed by the two eyelids. The natural almond-shaped eyes are bordered by the protruding edge of the lower lid and by a narrow plastic rim of the upper lid. This rim is extended slightly beyond the eye socket and gradually constricted. The left eyebrow is in bas-relief which runs horizontally above the eye socket and slants onto the temple; the end narrows gradually. There is a drilled hole at the right corner of the mouth. The remains of the brow-band of a crown on the forehead and the remains of the raised ridge by the right ear might identify the face of the Cairo Museum as a royal head that was wearing a *khepresh* crown with raised ridges at the sides and the characteristic cobra of the *khepresh* crown with its body making a number of circular coils behind its raised head. In the royal sculpture of the New Kingdom the ridges of the *khepresh* crown are represented with raised ridges extended by the ear.[14] This motif of the *khepresh* crown with ridges is also found in the royal sculpture

11 H. Sourouzian, "A Bust of Amenophis II at the Kimbell Art Museum", *JARCE* 28, 1991, p. 65 (1a), p. 66, fig. 13.

12 B.M. Bryan, "Portrait Sculpture of Thutmose IV", *JARCE* 24, 1987, p. 12, p. 13, figs. 16-17, p. 14, fig. 19; Chr. Barbotin, *Les statues égyptiennes du Nouvel Empire : statues royales et divines* I, Paris, 2007, *Texte*, p. 40-41 (no. 7), *Planches*, p. 32-33 (no. 7).

13 For examples of Amenhotep II and Thutmosis IV sculpture, see B.M. Bryan, *JARCE* 24, 1987, p. 3-20; H. Sourouzian, *JARCE* 28, 1991, p. 55-74. For the difference between the iconography face features of Amenhotep II and Thutmosis IV, see B.M. Bryan, *op. cit.*, p. 4-8.

14 See T. Hardwick, "The Iconography of the Blue Crown in the New Kingdom", *JEA* 89, 2003, p. 130-141.

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of the Late Period[15] but the ridges are plain and not in the raised form like the ridges of the New Kingdom *khepresh* crowns. In the 18th Dynasty, all the royal heads wearing the *khepresh* crown are representing with natural eyes, while during the 19th Dynasty they are represented with formal eyes more than with natural eyes.[16] For these reasons, the Cairo Museum face can be dated to the 18th Dynasty, because of the natural eyes and the *khepresh* crown.

The features of the Cairo Museum face, the features of the black granite head of Amenhotep III at Luxor Museum (J. 1006)[17] and the clay and stucco head of Amenhotep III at Cairo Museum (JE 38597)[18] are strongly similar in the features specially in the molding of the eyes, which are natural almond-shaped eyes, the lower lids are bordered by protruding edges and the upper lids are bordered by a narrow plastic rim extended beyond the eye socket and gradually constricted. The eyebrows are in high relief running horizontally above the eye socket and slant onto the temples with narrow ends,[19] thus, the face of the Cairo Museum is probably attributable to Amenhotep III.

Head of a king attributable to Amenhotep III

Head of a king made of grey granite and measuring 38 cm in height, 22 cm in length and 12 cm in width. The head is broken through the right cheekbone, the mouth, the chin, and its narrow back pillar (fig. 5). The king wears the White Crown; the uraeus is set over the brow-band of the crown with double loop showing two wide oblique convolutions, the first to the left; and the second to the right, the tail of the cobra rises straight at the front of the crown and to the top. The cobra's hood has a deep pattern that was probably painted. The eyes are narrow and elongated with a single incised line between the eye and the eyebrow, representing a fold of skin over the upper lid of the eye. The eyebrows run above the eyes in raised relief and are framed with incised lines. The lower lids are bordered by protruding edges, the upper lids and outer corners of the lower lids are in raised relief and are extended by cosmetic lines across the temples and delineated by incised lines (fig. 6). The nose is straight, narrow, and long; the cheek bones are smooth and round.

15 See J. Josephson, *Egyptian Royal Sculpture of the Late Period, SDAIK* 30, 1997, pl. 2(b-c); 6(d); 7(b); 10(a-c).

16 T. Hardwick, *JEA* 89, 2003, p. 123. For the examples, *ibid.*, p. 130-141.

17 This head was in Alexandria Museum (inv. 406) and restored by H. Sourouzian to a kneeling statue of Amenhotep III in front of the god Amun from north Karnak (KN 120); the statue is now in Luxor Museum (J 1006 and J 1032), cf. H. Sourouzian, "Raccords de statues d'Aménophis III entre Karnak-Nord et le musée d'Alexandrie", *BIFAO* 97, 1997, p. 242-245, p. 249, fig. 4 a-d, 250, fig, 5-6; *ead.*, "Raccords de statues d'Aménophis III", *BIFAO* 107, 2007, p. 235-236, p. 237, fig. 18-19, p. 238, fig. 20- 23.

18 A.P. Kozloff, B.M. Bryan, *Egypt's Dazzling Sun. Amenhotep III and his World,* p. 254, fig. 46a; H. Hardwick, *JEA* 89, 2003, p. 134 (o); P. Schwaller de Lubicz, *Les temples de Karnak* II, Paris, 1982, pl. 354-355.

19 For different shapes of Amenhotep III's eyes, see B. Von Bothmer, "Eyes and Iconography in the Splendid Century: King Amenhotep III and his Aftermath", in M. Cody, P. E. Stanwick, M. Hill (eds.), *Egyptian Art: Selected Writing of Bernard V. Bothmer*, Oxford, 2004, p. 443-464; C. Strauss-Seeber, "Kriterien zur Erkennung der Königliche Rundplastik Amenophis'III", in L.M. Bermann (ed.), *The Art of Amenhotep III: Art Historical Analysis*, *Papers presented at the International Symposium held at the Cleveland Museum of Art, Cleveland, Ohio, 20-21 November 1987*, Cleveland, 1990, p. 11 and fig. 4-11, p. 12 and fig. 12.

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The royal head of the Cairo Museum cannot be dated from the early 18th Dynasty to the reign of Thutmosis IV because this head shows the full representation of the uraeus while in the all royal statues of this time, the uraeus on the White Crown shows only the head and the hood of the cobra.[20]

The head of the Cairo Museum can be attributed to Amenhotep III because the molding of the eye with a single incised line between the upper lid and the eyebrow is a treatment well known in the sculpture of Amenhotep III.[21] Support for this dating is that the eyes of the Cairo Museum head strongly resemble the eyes of the head of Amenhotep III in Cairo Museum CG 768.[22] Both of them show the narrow, elongated eyes with a single incised line between the eye and the eyebrow. The eyebrows, the upper lids, the outer corner of the lower lids and the cosmetic lines are in raised relief.

The iconographic features of the full representation of the uraeus on the White Crown, with two symmetrical loops flanking the upper part of the hood and its tail rising straight up the front of the crown appear for the first time in the reign of Amenhotep III in his granodiorite head in the Cairo Museum (JE 59880).[23] This motif of the uraeus on the White Crown is also found in the two gilded wooden statues of Tutankhamun standing on a leopard (Cairo JE 60714, JE 60715);[24] the limestone head of Ramesses II in the temple of Seti I at Abydos[25] and the statue of Ramesses III (Cairo CG 629).[26] The cobra's hood on the Cairo Museum has a deep pattern that was probably painted, the treatment of painting the pattern of the cobra's hood is also found in the head of Ramesses II (Cairo CG 558),[27] the Merenptah bust (Cairo CG 607),[28] and the head of Ramesses VI (Cairo JE 27535).[29]

20 See I. Lindblad, *Royal Sculpture of the Early Eighteenth Dynasty in Egypt*, pl. 1, and 5-7 (Ahmose); pl. 12, 23-24 and 29 (Amenhotep I); pl. 31-32 (Thutmosis I). About Thutmosis II, see G. Dreyer, "Eine Statue Thutmosis' II. aus Elephantine", *SAK* 11, 1984, p. 489-499, pl. 19-21. About Hatshepsut see R. Tefnin, *La statuaire d'Hatshepsout,* pl. 8-9, 11 and 22. About Thutmosis III, see D. Laboury, *La statuaire de Thoutmosis III*, p. 119, fig. 26, p. 121, fig. 28, p. 122, figs. 29-30, p. 125, figs. 33-34, p. 126, fig. 35, p. 127, fig. 36, p. 154, fig. 59, p. 155, fig. 60, p. 157, fig. 61, p. 228, fig. 117, p. 285, figs. 166-168, p. 318, fig. 200, p. 358, fig. 236. About Amenhotep II, see H. Sourouzian, *JARCE* 28, 1991, p. 56, figs. 1-3, p. 60, fig. 6, p. 71, fig. 26. A statue of Thutmosis IV is mentioned in B. Bryan, *JARCE* 24, 1987, p. 12, fig. 15.

21 See B. Von Bothmer, in *Egyptian Art: Selected Writing of Bernard V. Bothmer*, p. 446, fig. 29.2, p. 453, fig. 29.18 and fig. 29.19, p. 455, fig. 29.20.

22 A.P. Kozloff, B.M. Bryan, *Egypt's Dazzling Sun*, p. 453, fig. 29.18.

23 B. Von Bothmer, "On Photographing Egyptian Art", *SAK* 6, 1978, pl. 10; R.E. Freed, Y.J. Markowitz, S.H. D'Auria (eds.), *Pharaohs of the Sun: Akhenaten, Nefertiti, Tutankhamen, Exhibition organized by the Museum of Fines Arts, Boston November 1999 - February 2000*, p. 204, no 11.

24 Z. Hawass, *The Treasures of the Tomb of King Tutankhamun*, London, 2007, p. 211 and 213.

25 H. Sourouzian, *JARCE* 28, 1991, p. 58, fig. 5.

26 L. Borchardt, *Statuen und Satuetten II*, Berlin, 1925, pl. 116.

27 *Ibid.*, p. 105, pl. 94.

28 *Ibid.*, p. 156-157, pl. 110; H. Sourouzian, *Les monuments du roi Merenptah*, *SDAIK* 22, 1989 p. 107-172 (doc. 102), pl. 32 (a); *ead.,* "The Statues of King Merenptah", in *Fragments of a Shattered Visage, The Proceeding of the International Symposium on Ramesses the Great*, Memphis, Tenn, 1991, p. 227, pl. 1 (a).

29 B. Hornemann, *Types of Ancient Egyptian Statuary* II, Copenhagen, 1969, p. 367; M. Minas, "Käfer Krönen Köpfe: zum Skarabäus in der Plastik des Neuen Reiches", in M. Eldamady, M. Trad (eds.), *Egyptian Museum Collection around the World* II, Cairo, 2002, p. 813-814, p. 823, pl. II (B-C).

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Uninscribed headless mummiform shawabty statue of Amenhotep III

This shawabty (fig. 7) is made of granodiorite and measures 47 cm in height and 17 cm in width from the shoulders. The figure is wrapped in a mummiform cloth that leaves only his neck and hands uncovered, with bracelets and a long false beard, which is now destroyed. The arms are crossed over the chest; the left hand holds the *ḥqꜣ*-scepter with a circular crook opening downwards, and not towards the face, the right hand holds a flail consisting of a straight short handle to which are attached three strings hanging down the right arm, each string is carved with ten incised lines arranged in two groups of four representing beads. The *ḥqꜣ*-scepter and the flail are emblems that identify the king with the god Osiris.

The crook with the short handle and the circular part with the opening turned downwards is represented in the royal sculpture of the New Kingdom from the early 18th Dynasty to the reign of Amenhotep II[30]. The crook oriented upwards appeared for the first time in the reign of Amenhotep II (Cairo RT 6.11.26.7, CG 645),[31] which results in the crook oriented downwards and upwards being used concomitantly. The treatment of the circular crook opening upwards towards the head of the king appears in all statues of the New Kingdom, after the reign of Amenhotep II.[32] Only four shawabty of Amenhotep III (Louvre N 653; Louvre E 11103,[33] Brussels E 7439[34] and one shawabty in a private collection in London[35]) break the new rule and hold the crook in the archaic manner in which the circular part opens downwards.[36] The treatment of the 18th Dynasty shawabty statues holding crook and flail are found also in the reigns of Akhenaton[37] and Tutankhamun,[38] but in all the examples the circular crook has its opening upwards towards the face of the king. The four shawabty statues of Amenhotep III[39] are considered the only examples among the shawabty statues of the 18th Dynasty in which the crook is oriented downwards and due to that fact the shawabty of the Cairo Museum belongs to Amenhotep III because its circular crook is oriented downwards. The material and the shape of the back of the Cairo Museum shawabty strongly resemble the two shawabty statues of Amenhotep III in a private collection in London[40] and in the Louvre Museum (E 11105).[41]

There are more than 60 shawabty statues of Amenhotep III, depicted wearing the White Crown, the Double Crown, the *nemes* head-dress, or a short round wig.[42] The shawabty of the

30 See H. Sourouzian, *JARCE* 28, 1991, p. 61, n. 32.
31 *Ibid.*, p. 61, n. 33, p. 63, fig. 10-11.
32 *Ibid.*, p. 61, n. 34.
33 J.-L. Bovot, *Les serviteurs funéraires royaux et princiers de l'Ancienne Égypte*, Paris, 2003, p. 46-47 (no 4), p. 51-53 (no 7).
34 A.P. Kozloff, B.M. Bryan, *Egypt's Dazzling Sun*, p. 327 (no 69).
35 G. Janes, *Shabtis - a Private View: Ancient Egyptian Funerary Statuettes in European Private Collections*, Paris, 2002, p. 33-36 (no 13).
36 As for the shawabty of Amenhotep III (Louvre N 467 + E 27488), it holds the crook in the new way in which its circular part is oriented upwards towards the head of the king, see J.-L. Bovot, *Les serviteurs funéraires royaux et princiers*, p. 38-41 (no 1).
37 See G. Martin, *The Royal Tomb at El-'Amarna. The Rock Tombs of El-'Amarna* I, London, 1974, pl. 26 (no 58), pl. 27 (no 66-67 and 69), pl. 31 (no 90), pl. 32 (no 93), pl. 34 (no 103), pl. 35 (no 134-135), pl. 36 (no 137), pl. 38 (no 150-151 and 154), pl. 39 (no 156-158), pl. 41 (no 191-192), pl. 42 (no 197-198), pl. 43 (no 200), pl. 44 (no 211), pl. 46 (no 224-226).
38 See L. Aubert, *Statuettes égyptiennes: chaouabtis, ouchebtis*, Paris, 1974, p. 57-63.
39 *Supra,* n. 32-34.
40 G. Janes, *Shabtis - a Private View*, p. 33-36, no 13.
41 J.-L. Bovot, *op. cit.*, p. 58-59 (no 10).
42 For a list of Amenhotep III's shawabty statues, see G. Janes, *Shabtis - a private View*, p. 35; L. Aubert, *Chaouabtis, ouchebtis,* p. 46-48.

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Cairo Museum was not depicted wearing the *nemes* headdress because there are no remains of the lappets over its shoulders; this indicates that the shawabty was probably depicted wearing the White or the Double Crown. The treatment of the shawabty statues wearing the White or Double Crown is known for the first time in the reign of King Amenhotep III (Louvre N 467+E 27488; N 653; E 11103).[43]

The shawabty statues of Amenhotep III were discovered in his tomb in the west valley (Baboon valley) of the Valley of the Kings by the Napoleonic Expedition in August 1799,[44] and H. Carter in 1915;[45] more have been discovered recently in the excavation by Waseda University.[46] There is also one shawabty statue of Amenhotep III that was discovered in the Karnak cachette (K 407) by G. Legrain in 1904, now in Cairo Museum (JE 37372).[47] The two shawabty statues of the Cairo Museum (JE 37372) and the shawabty of the Cairo Museum basement were placed in Karnak Temple to identify the king with the god Osiris.

43 J.-L. Bovot, *Les serviteurs funéraires royaux et princiers*, p. 38-41 (no. 1), p. 46-47 (no. 4), p. 51-53 (no. 7).

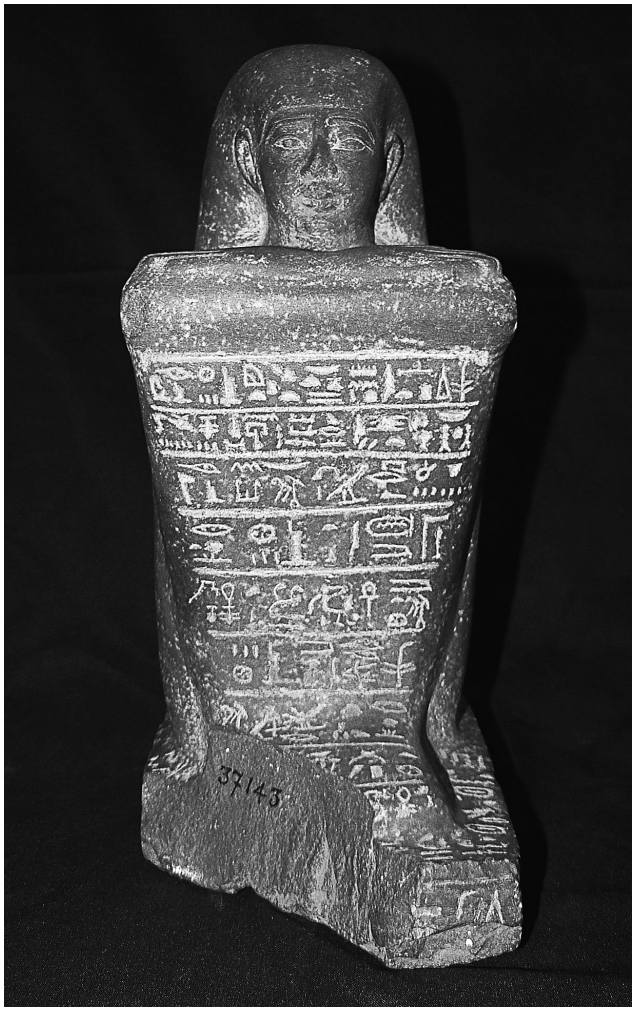
44 *Description de L'Égypte Antiquités – Planches* II, pl. 80-81

45 N. Reeves, J. Taylor, *Howard Carter before Tutankhamun*, London, 1992, p. 125.

46 J. Kondo, N. Reeves, "A Preliminary Report on the Re-Clearance of the Tomb of Amenhotis III (WV 22)", in *After Tut'ankhamun, Research and Excavation in the Royal Necropolis at Thebes*, London, 1992, p. 46, pl. 8.

47 G. Legrain, "Les récentes découvertes de Karnak", *BIE série* 4, no. 5, 1904, p. 112; *id.*, "Rapport sur les travaux exécutés à Karnak du 28 septembre 1903 au 6 juillet 1904", *ASAE* 5, 1904, p. 274. According to the *Journal d'entrée* the feet of this shawabty, found in the basement of the Egyptian Museum, were added in december 1932.

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a.



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b.

FIG. 1a-b. Statue of *ʿnḫ-pɔ-ḥrd*, Cairo Museum JE 37143, before and after the restoration.

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a.


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b.


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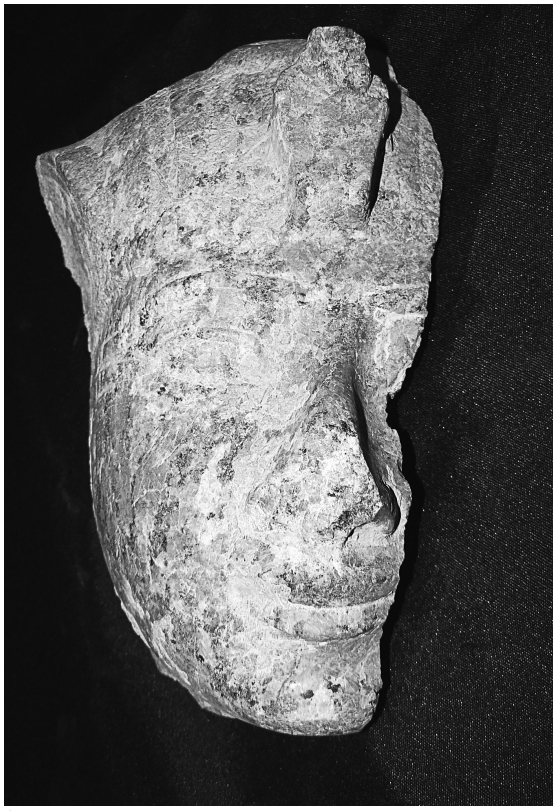
c.

FIG. 2 a-c. Statue Cairo JE 37143, base, right corner.

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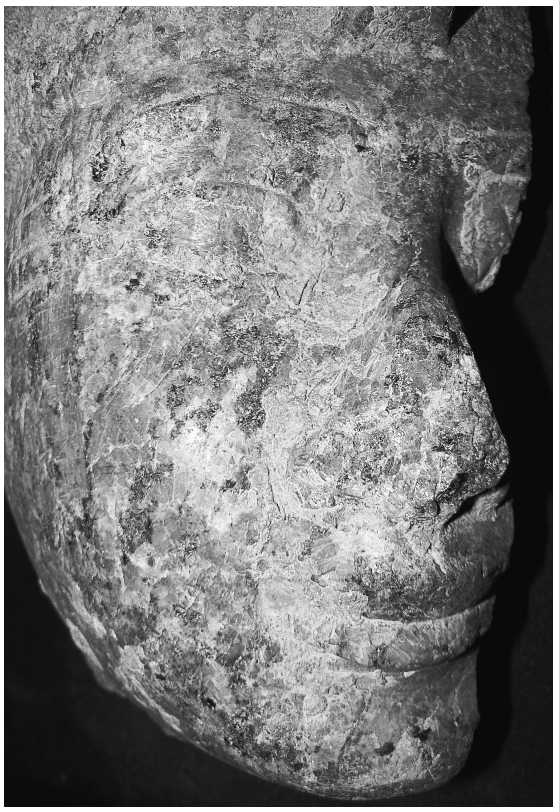
a.


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b.


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c.


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d.

FIG. 3 a-d. Cairo Museum, face of a king probably Amenhotep II.

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FIG. 4 a-c. Cairo Museum (excavation number P 25), face of a king datable to Amenhotep III.



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a.



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b.



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c.

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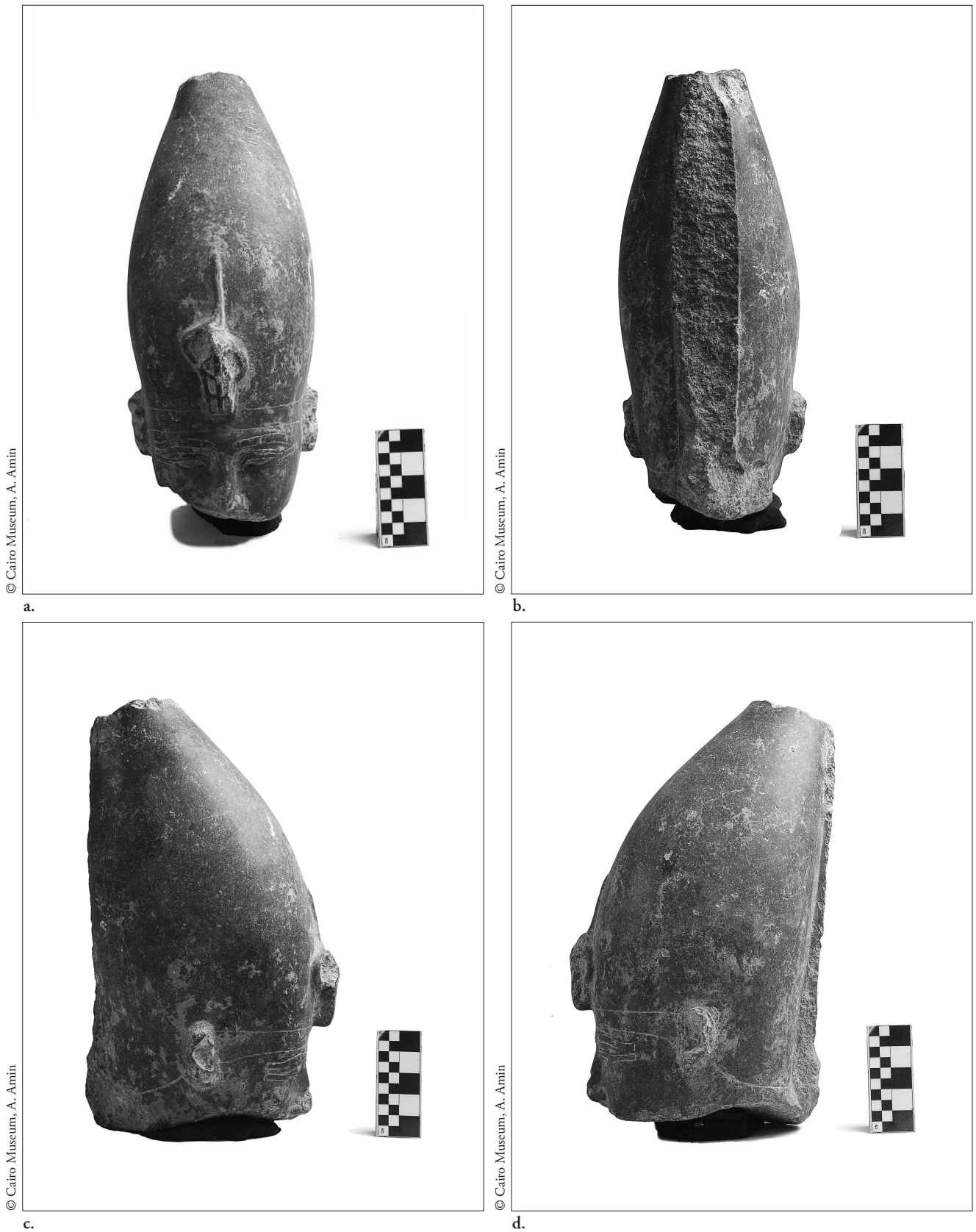


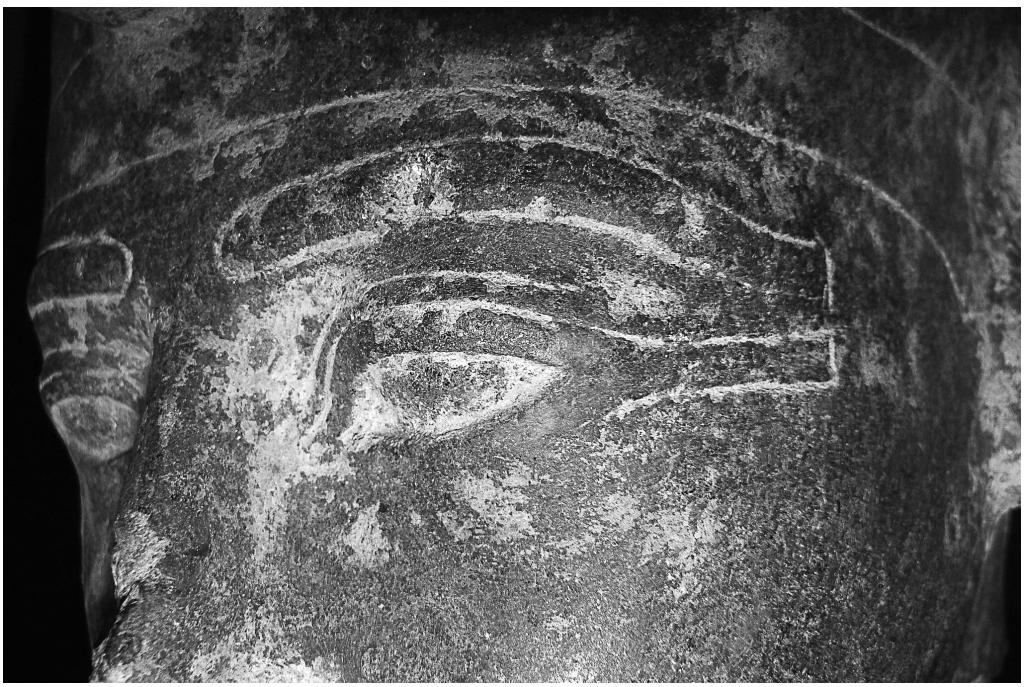
FIG. 5. Cairo Museum, head of a king attributable to Amenhotep III.

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a.



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b.

FIG. 6. Cairo Museum, head of a king attributable to Amenhotep III, detail.

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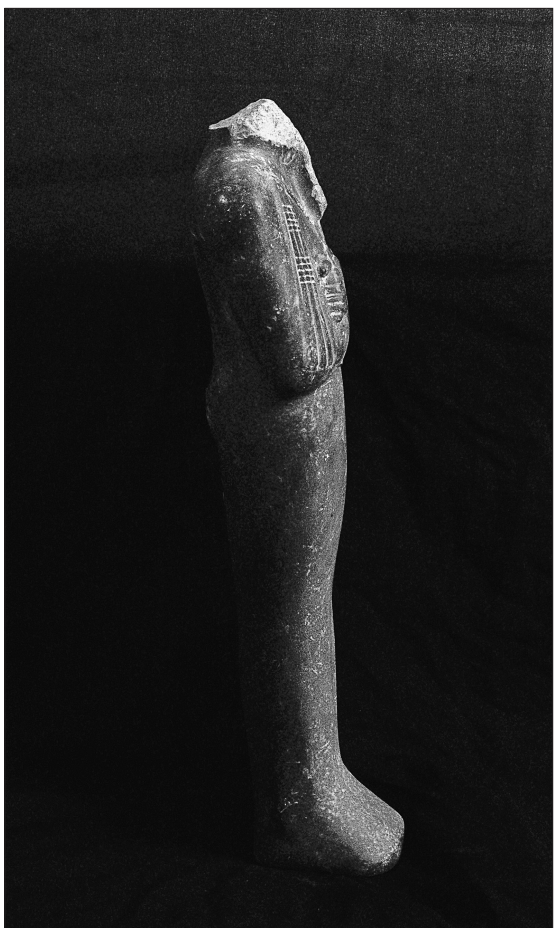
© Cairo Museum, A. Amin

a.



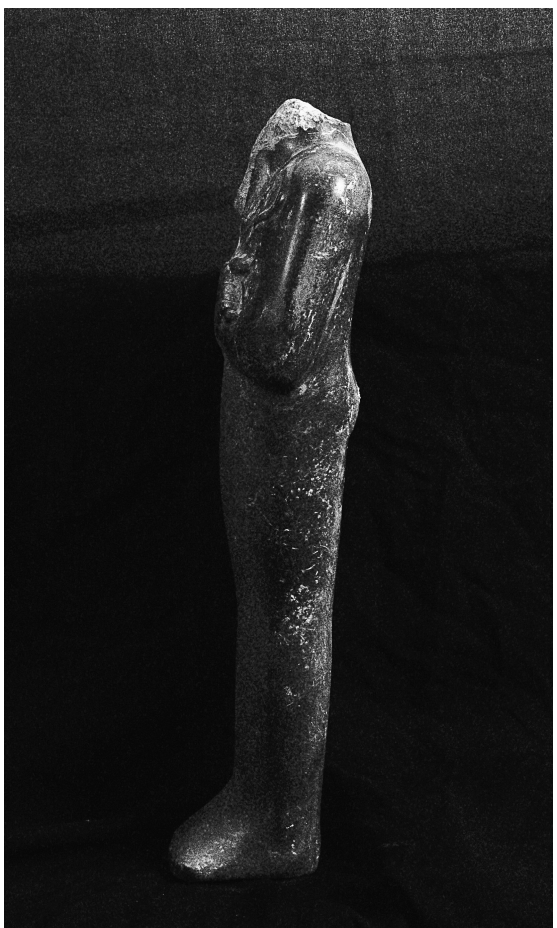
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d.

Fig. 7. Cairo Museum, uninscribed headless nummiform shawabty statue of Amenhotep III.

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