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Hassan Selim

Two Royal Statue Bases from Karnak in the Basement of the Egyptian Museum in Cairo.

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Two Royal Statue Bases from Karnak in the Basement of the Egyptian Museum in Cairo

HASSAN SELIM

The two royal statue bases to be discussed in this article are in the basement of the Cairo Museum.[1] They have never been published before and do not have registration numbers. Although there is no information on their provenance, they originate probably from Karnak temple, because they are in a box with other statue fragments from Karnak temple.[2] The first base belongs to a standing statue of Queen Mutemwia. The second one is a base of a standing statue of Tutankhamun.

1. Base of a Standing Statue of Queen Mutemwia [fig. 1]

This is a black granite base from a standing statue of a queen; her name includes the word *Mwt*. The base is dated to the New Kingdom and measures 39 cm in length × 34,5 cm in width, and 9 cm in height. The front of the base is lost; there are remains of two feet on the top surface. The right foot is preserved and shows a sandal, the sole of which is in relief on the base and the front is round in shape. The strap goes between the big and second toes and extends on top of the foot in an inverted triangle to join another wide strap across the foot. The left foot has been destroyed but its remains show that it is slightly advanced. This base was part of a striding statue of a queen from the 18th Dynasty, probably Mutemwia. According to the type of statues of royal women of the 18th Dynasty, the queen should have been wearing a long fitting dress probably with a belt or band knotted just below her breast. The ends of this

1 I would like to express my gratitude to Waafa El-Sadeek, Ex-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 the two bases herein.

2 See. H. Selim, "Statue Fragment from Karnak Temple in the Basement of the Egyptian Museum in Cairo", *BIFAO* 110, 2010, p. 275-288.

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band hang down, like ribbons, along the legs. This treatment of a garment with a long ribbed girdle was common on Amarna statues of queens, and was popular from that time onwards.[3] The left hand must have held a flail consisting of three long strings of beads hanging from a lily or lotus at the end of a long handle, the upper part of which rests on the left shoulder. The right hand hung down and held a flower.[4]

As for the remains of the queen's cartouche on the upper surface of the base in front of the right foot with the name *Mwt* at the top, there are five queens whose names included the word *Mwt* during the New Kingdom:

– *Mwt-nfrt,* Mutnefert, daughter of Amenhotep I, wife of Thutmosis I, and mother of Thutmosis II, 18th Dynasty;[5]

– *Mwt-m-wỉ3,* Mutemwia, wife of Thutmosis IV, and mother of Amenhotep III, 18th Dynasty;[6]

– *Mwt-nḏmt,* Mutnedjemt, wife of Horemheb, and mother of Ramesses I, 18th Dynasty;[7]

– T*uy,* Tuy, mother of Ramesses II, and therefore most likely wife of Sety I, her parents being the lieutenant of chariotry, Raia, and his wife Tuia, 19th Dynasty;[8]

– *Nfrt-ỉry mrt-n-Mwt*, Nefertari Merytenmut, wife of Ramesses II, 19th Dynasty.[9]

The treatment of queens' statues as wearing sandals during the New Kingdom is known from the time of Mutemwia, wife of Amenhotep III, which means that the base from the Cairo Museum does not belong to Mutnefert;[10] so probably this base belonged to the queens Mutemwia, Mutnedjemt, Tuy/Mut-tuy, or Nefertari Merytenmut.

There are three types of sandals in royal sculpture during the 18th –19th Dynasties: the first type is a sandal with a sole that is round at the front; its narrow strap goes between the big and second toes and extends on the top of the foot to join a narrow strap across the instep.[11]

3 C. Aldred, "The Foreign Gifts Offered to Pharaoh", *JEA* 56, 1970, p. 196.

4 The type of the standing statues holding a lily flail against the shoulder is known among royal women statues during the 18th Dynasty for example: Cairo CG 42050, Ahmose-Nefertary, mother of Amenhotep I, cf. G. Legrain, *CGC Statues et statuettes* I, Cairo, 1906, pl. XXVII; Cairo JE 37638, Sat-Aah, wife of Thutmosis III, cf. H. Sourouzian, "Une tête de la reine Touy à Gourna", *MDAIK* 37, 1981, pl. 73(a-b); Louvre N 2312, Queen Tiye, wife of Amenhotep III, cf. Chr. Barbotin, *Les statues égyptiennes du Nouvel Empire*, I, Paris, 2007, no. 19; Cairo JE 99281, cf. B.M. Bryan, "2006 Report on the Johns Hopkins University Excavations at the Mut Temple", *ASAE* 82, 2008, p. 31-32, p. 37, figs. 8-9; S. Ikram, J. Kamrin *et al.*, *American Contributions to Egyptian Archaeology*, Cairo, 2006, p. 55, no. 50.

5 L. Troy, *Patterns of Queenship in Ancient Egyptian Myth and History*, *Boreas* 14, 1986, p. 164, no. 18.16; O. Bialostocka, "Was Mutnofret depicted in *ḏsr-ḏsrw*?", *GM* 203, 2004, p. 7-10.

6 B. Bryan, *The Reign of Thutmose IV*, Baltimore, 1991, p. 113-118.

7 R. Hari, *Horemheb et la reine Moutnedjemet*, Geneva, 1964, p. 149-242; *id.*, "Un nouvel élément de la corégence Aménophis III – Akhénaton", *CdE* 51, 1976, p. 39-46.

8 Queen Tuy, mother of Rameses II, is named in some monuments Mut-tuy, cf. *LdR* III, p. 74-75 (no. CLXXI); L. Habachi, "La reine Touy, femme de Séthi I", *RdE* 21, 1969, p. 27-47; L. Troy, *op. cit.*, p. 65-66.

9 L. Troy, *op. cit.*, p. 169; H. Schmidt, J. Willeitner, *Nefertari: Gemahlin Ramses' II*, Mainz, 1994.

10 Queen Mutnefert does not wear sandal on Cairo CG 527, cf. I. Lindblad, *Royal Sculpture of the Early Eighteenth Dynasty*, *MedMus-Mem* 5, 1984, pl. 38 (a-d).

11 For some examples: Nantes, musée Dobrée no. 124, Thutmosis III, cf. D. Laboury, *La statuaire de Thoutmosis III: Essai d'interprétation d'un portrait royal dans son contexte historique*, *AegLeod* 5, 1998, p. 368, p. 370, fig. 247-248; Cairo JE 43611, Thutmosis IV, cf. B.M. Bryan, "Portrait Sculpture of Thutmose IV", *JARCE* 24, 1987, p. 15, fig. 20, p. 16, fig. 23 ; Luxor Museum, Amenhotep III on a sledge, Thebes, North Karnak, no. S 6, now in Cairo, National Museum of Egyptian

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The second type is a sandal with a sole that is round at the front; its strap goes between the big and second toes and extends on the top of the foot in an inverted triangle to join another wide strap across the instep.[12] The third type is a sandal with the sole pointed at the front; its narrow strap goes between the big and second toes and extends on the top of the foot to join another narrow or wide strap across the instep.[13]

The original owner of the base in the Cairo Museum basement can be only Queen Mutemwia, because of the sandals which belong to the second type, only represented in two statues of Mutemwia.

• The first statue (fig. 2) is the lower part of a black granite seated statue of Mutemwia, preserved from the waist down;[14] it measures 83 cm in height from the bottom of the base to above the navel. The statue was seen near the brick storehouses west of the Ramesseum temple and it is now in the Ramesseum magazine.[15] It must originally have come from the mortuary temple of Amenhotep III or Thutmose IV.[16] The queen sits on a block throne with her legs and feet apart; the block throne has a low back, which extends into a narrow back-pillar that probably extended to the bottom of her head; to the side of the throne, the *sematawy* is depicted, tied with lotus and papyrus. The queen's feet with long, slim toes rest on a base and she wears sandals. The queen's arms are resting on her thighs which are now destroyed and probably her right hand was placed flat on her knee and the left held a flail consisting of three long strings of beads hanging from a lily or lotus at the end of a long handle like the statue of

Civilization (NMEC), Amenhotep III, cf. A.P. Kozloff, B.M. Bryan, *Amenhotep III and his World: Egypt's Dazzling Sun. (Exhibition,) The Cleveland Museum of Art, July 1 - September 27 1992,* p. 132-133, figs. V. 14-16, p.141, fig. V. 21-22.

12 Statue in the Ramesseum magazine, PM II, 1972, p. 446, Mutemwia; base from Mut temple and now in the magazine of the NMEC, cf. R.A. Fazzini, "Two Semi-Erased Kushite Cartouches in the Precinct of Mut at South Karnak", in *Causing His Name to Live, Studies in Egyptian Epigraphy and History in Memory of William J. Murnane*, 2007, p. 100-101, n. 24; *id.*, "Some New Kingdom Female Images", *BES* 17, 2007, p. 92, n. 48 (B), see *infra*; Khartoum, National Museum 1843, from Gebel Barkal, temple B 500, Queen Amanimalel, cf. PM VII, 1995, p. 221; K.-H. Priese, « The Kingdom of Napata and Meroe », in D. Wildung, J. Liepe (eds), *Sudan Ancient Kingdoms of the Nile*, Paris, New York, 1996, p. 222-223.

13 Examples from 18th Dynasty: New York, MMA 30.8.74, Amenhotep III, cf. W.R. Johnson, "Amenhotep III and Amarna: Some New Considerations", *JEA* 82, 1996, pl. IV; Cairo JE 43580, Akhenaton, cf. M. Saleh, H. Sourouzian, *Official Catalogue. The Egyptian Museum*, Mainz, 1987, no. 160; Ashmolean Museum AM 1924.162, Brooklyn Museum 29.34, Akhenaton, cf. M. Müller, *Die Kunst Amenophis III. und Echnatons*, Basel, 1988, pl. 15 (a-b), pl. 18 (a-b); Berlin 21836, Akhenaton, cf. H. Schäfer, "Die Simonsche Holzfigure eines Königs der Amarnazeit", *ZÄS* 70, 1934, pl. 1-2; Berlin 21263, Nefertiti, cf. M. Müller, *op. cit*,, pl. 17 (a-c); *Pharaohs of the Sun: Akhenaten, Nefertiti, Tutankhamen, Exhibition, Boston, Museum of Fine Arts, November 14, 1999 - February 6, 2000*, p. 127, fig. 70; Louvre E 15593 (E 22746), Akhenaton and Nefertiti, cf. Chr. Barbotin, *op. cit.*, no. 25; Cairo CG 42091 and CG 24092, Tutankhamun, cf. G. Legrain, *CGC Statues et statuettes* I, p. 53-54, pl. LVII; Cairo JE 6070 and JE 60709, Tutankhamun, cf. M. Saleh, H. Sourouzian, *The Egyptian Museum*, no. 180, no. 192; Louvre E 11609, Amun and Tutankhamun, cf. Chr. Barbotin, *op. cit.*, no. 73; Cairo JE 35679, Turin Museum C 1382, Horemheb, cf. H. Sourouzian, *Les monuments du roi Merenptah, SDAIK* 22, 1989, pl. 12 a-e; Luxor Museum 834, Amun and Horemheb, cf. *Pharaohs of the Sun*, p. 278, no. 254; two statues from Saqqara magazine, Mutnodjement, wife of Horemheb cf. H.D. Schneider, *The Memphite Tomb of Horemheb, Commander-in-Chief of Tut'anchamun/2: A Catalogue of the Finds*, London, 1996, p. 77-78, no. 10, pl. 86-87, 103.

14 I would like to thank H. Sourouzian who drew my attention to this statue and its second parallel, the black granite base from the temple of Mut in Karnak (see. i*nfra*).

15 PM II, 1972, p. 446. I would like to thank Jacobus van Dyk for allowing me to publish a photograph of the statue.

16 B. Bryan, *The Reign of Thutmose IV*, 1991, p. 115.

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Isis mother of Thutmosis III.[17] She wears sandals, the soles of which extend beyond her feet and are shown in relief on the base of the throne; the fronts of the soles are round. They have straps going between the big and second toes that extend on the tops of the feet in inverted triangles and join wide straps across the insteps. The shape of this sandal is like those of the Cairo Museum base.

The side jambs, which surrounded the legs, are carved with two vertical columns of inscriptions and the back is inscribed with one vertical column of inscriptions. The cartouches with the name of Mutemwia are partially erased but still readable.

Texts

A. The outer edges of the front of the throne are carved with two vertical columns of inscriptions:

- Left



Mwt nswt ḥmt nswt wrt ḥnwt tꜣwy [Mwt-m-wiꜣ] ʿnḫ.tỉ ḏt
The king's mother, great royal wife, mistress of the Two Lands [Mutemwia][a] *living forever.*

a. The name of Mutemwia was erased most probably by the Aton attendants during the Amarna Period.[18]

- Right



[Mwt nswt ḥmt nswt w]r[t] ḥnw[t] tꜣwy Mwt-m-wiꜣ ʿnḫ.tỉ ḏt
[The king's mother, great royal wife][a] *mistress of the Two Lands Mutemwia,*[b] *living forever.*

a. Support for this restoration is the identical text on the left side.
b. The traces of the signs "*Mwt-m-wiꜣ*" are still visible on the original.

17 Cairo CG 42072, cf. G. LEGRAIN, *CGC Statues et statuettes* I, pl. 42.

18 The same happened to the statue of the queen by the left leg of a Colossus of Memnon, see M. EATON-KRAUSS, B. FAY, "Beobachtungen an den Memnonskolossen", *GM* 52, 1981, p. 25-29.

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B. The back of the throne is incised with a vertical column of hieroglyphs:



////////// [ỉmɜḫ] ḥr nṯrw nbw ḏt sɜ ʿnḫ ḥɜ.s nbt tɜwy ḏt

////////// [The honoured one] before all gods[a] forever. Protection and life be behind her, Mistress of the Two Lands forever.

a. The phrase is partially erased but readable, most probably this phrase was erased by the Aton attendants during the Amarna Period.

• The second statue is a black granite base with erased cartouche from a standing statue of a queen (fig. 3), found in the first court of Mut temple (A) by M.Pillet during his 1924–1925 excavations.[19] It is now in the magazine of the NMEC in Cairo.

At first R. Fazzini and R. Morkot dated this base to the 25th Dynasty[20] but later Fazzini dated it to the 18th Dynasty according to its style.[21]

This base is rectangular in shape with rounded front that is inscribed on top with two columns of hieroglyphs in front of the right foot. The base was broken into two parts, which are now joined together. There are two feet on the top surface. The right foot is well preserved, and shows a sandal with the sole rounded at the front, its strap runs between the big and second toes and extends on the top of the foot in an inverted triangle to join another wide strap across the instep. The left foot is destroyed but the remains show that it is in an advanced position.

Text

There are two vertical columns of inscription in front of the right foot:



[1] *snt nswt mwt nswt [...] ʿnḫ.tỉ ḏt*
[2] *mry(t) Ỉmn-Rʿ nb nswt tɜwy ḥnty Ỉpt-swt*

[1] *Sister of the king, mother of the king, ////////,[a] living forever.*
[2] *Beloved of Amun-Re Lord of the Thrones of the Two Lands, the foremost of Karnak.*

19 M. Pillet, "Rapport sur les travaux de Karnak (1924-1925)", *ASAE* 25, 1925, p. 18. I would like to thank Richard Fazzini for allowing me to publish a photograph of the statue.

20 R.A. Fazzini, « A Monument in the Precinct of Mut with the Name of the God's Wife Nitocris I », in H. De Meulenaere, L. Limme (eds), *Artibus Aegypti, Studia in Honorem Bernardi V. Bothmer A Colleges Amicis Discipulis*, 1983, p. 57-58, p. 62, fig 7 (a-b); R. Morkot, *The Black Pharaohs: Egypt's Nubian Rulers*, London, 2000, p. 244.

21 R.A. Fazzini, in *Causing His Name to Live*, p. 100-101, n. 24; *id.*, *BES* 17, 2007, p. 92, n. 48(B), see *supra*, note 12. For Fazzini, the owner of this base is Queen Tiya.

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a. The erased cartouche probably is restored with the name of Queen *ʿbr* (Abar), the daughter of Kashta, sister-wife of Piya, mother of Taharka, 25th Dynasty. Support for this restoration is that Abar held the two titles, *snt nswt* and *mwt nswt* on the Tanis stela and in Barkal temple.[22] This statue was probably dedicated by Amenhotep III for his mother Mutemwia and placed in the Temple of Mut. Then Queen Abar usurped this statue and inscribed her name and titles on the base and her son Taharka placed it in the first court of the Temple of Mut (A). Then the cartouches of Taharka were erased from the scenes of the birth and circumcision on north wall of the first court of the same temple (A),[23] as well as the name of his mother from this base.

An over-life-size black granite female torso (fig. 4) probably belongs to the same base from the Temple of Mut (A).[24] This headless torso was discovered by the Brooklyn Museum Mut Expedition in 1976 and it is now in the magazine of the NMEC (Cairo). It was found wedged between two statues of Sakhmet on the east side of the first court of the Temple of Mut (A); this torso was first dated to the 25th or 26th Dynasty[25] but on the basis of its style, it is now thought to be from the 18th Dynasty, usurped by Queen Abar, Taharka's mother.[26]

The queen is wearing a fitted dress, probably with a long ribbed girdle. Around the neck is a collar. The left hand held a flail consisting of three long strings of beads hanging from a lily or lotus at the end of a long handle, the upper part of which rests on the left shoulder. The right hand, now lost, must have hung down and held a flower.

So the base from the Cairo Museum, the base joined to the headless torso from the Temple of Mut (A) and the statue from the Ramesseum magazine were originally owned by Mutemwia.

2. Base of a Standing Statue of Tutankhamun [FIG. 5]

This is a black granite base from a standing statue of King Tutankhamun measuring 22 cm in length, 28 cm in width, and 11 cm in height. The back of the base and the right foot have been broken off. There are remains of the left foot and of the front of the sandal of the right foot on the top surface. The left foot wears a sandal, the sole of which is in relief on the base and its front is lost. The strap is destroyed but the remains show that it could have been narrow and running between the big and second toes. The right foot is completely destroyed and only the front of the right sandal remains; the front of the sole is pointed. The top surface of the base is carved with two vertical cartouches surmounted with the titles *nswt-bîty* and *sꜣ Rʿ*.

22 L. TROY, *Patterns of Queenship in Ancient Egyptian,* p. 176, no. 25.5. The daughter of Piya, perhaps wife of Taharka, Queen Tabekenamun, also held the same two titles *snt nswt mwt nswt* on Cairo JE 49167, cf. *ibid.*, p. 176, no. 25.8.

23 PM II, 1972, p. 271 (8-10); R.A. FAZZINI, W. PECK, « The Precinct of Mut during Dynasty XXV and Early Dynasty XXVI », *JSSEA* 11/3, 1981, p. 122; R.A. FAZZINI, in *Causing His Name to Live*, p. 99.

24 I would like to thank Richard Fazzini for this information.

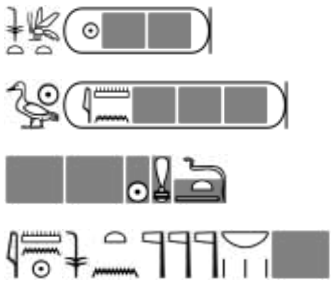
25 R.A. FAZZINI, J. MANNING, "Archaeology Work at Thebes by the Brooklyn Museum, under the Auspices of the American Research Center in Egypt, 1975-1977", *NARCE* 101/102, 1977, p. 16, p. 17, fig. 3.

26 R.A. FAZZINI, in *Causing His Name to Live*, p. 100-101, n. 24; *id.*, *BES* 17, 2007, p. 92, n. 48 (B); *supra*, note 12; R.A. SCHWALLER de LUBICZ, *Les temples de Karnak, contribution à l'étude de la pensée pharaonique,* 1982, pl. 437.

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Texts

The top surface of the base is carved with two vertical cartouches. There is one vertical column of inscription to the right side of the two cartouches and one horizontal line under them; the text is bordered by a rectangular frame in front of the right foot.



nswt-bỉty [Nb-ḫprw]-Rʿ
sꜣ Rʿ [Tw] t-[ʿnḫ]-Ỉmn [ḥḳꜣ Ỉwnw šmʿw]
[dỉ ʿnḫ] mỉ Rʿ ḏt
[mry] Ỉmn-Rʿ nswt nṯrw nbw

King of Upper and Lower Egypt [Nb-ḫprw]-Rʿ
Son of the sun [Twt-ʿnḫ]-Ỉmn[a]
[Given life] like Re[b] *forever*
[Beloved][c] *of Amun-Re king of all gods*

a. The two cartouches were erased by Horemheb's attendants, except the word *Ỉmn* in the *sꜣ Rʿ* name and the word *Rʿ* in the *nswt-bỉty* name; the names were intended to be replaced by those of King Horemheb *[Ḏsr-ḫprw]-Rʿ [stp-n-Rʿ]* and *[Ḥr-m-ḥp mry]-Ỉmn*. The closest parallels for erasing the name of Tutankhamun and leaving the words Re and Amun are found on the two theophorous statues of Tutankhamun, Louvre E 11609 and Louvre E 11005,[27] and another statue of the king holding a standard, British Museum 37639.[28]
It is noticeable that in the word *Ỉmn* the sign *n*, the ripple of water, N 35, is not inscribed near the bottom of the sign "*ỉ*", the flowering reed, M 17, as it is usual in the writing of the name of Tutankhamun, but a little above: .

27 M. Seidel, *Die königlichen Statuengruppen, HÄB* 42, 1996, p. 212-216, doc. 83; Chr. Barbotin, *op. cit.*, nos. 73-74.

28 *HTBM* 10, p. 9, pl. 2-3.

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This iconographic writing is found on some monuments of Tutankhamun such as the small golden shrine Cairo JE 60686, and the box in the shape of a cartouche, Carter 269.[29] I suggest that the restoration under the word *Ỉmn* should be:

.

At the bottom the three signs were:

 *ḥḳꜣ, ỉwnw, šmʿw*.[30]


© Cairo, Egyptian Museum
Lid of box belonging to Tutankhamun, Carter 269.

b. *⟦dỉ ʿnḫ⟧ mỉ Rʿ* is to be restored before the sentence *mỉ Rʿ ḏt*. Supporting this restoration is the fact that the remains of the two signs *mỉ Rʿ* are still visible on the original.

c. The traces of the *mry* signs are preserved.

The sandals on this base are like the sandals of the third type in royal sculpture of the New Kingdom, which shows sandals with the pointed front of the soles; their narrow strap runs between the big and second toes and extends on the top of the foot to join another narrow strap across the instep.[31] This base probably belonged to a striding worshiping statue of Tutankhamun, like the two worshiping statues Cairo CG 42091 and CG 42092,[32] but it remains only a supposition. The three statues may have been made in the same workshop, sharing the same artistic features and the same texts. If so, it would confirm the provenance of Karnak temple for the base in Cairo Museum.

29 Z. Hawass, *King Tutankhamun: the Treasures of the Tomb*, 2007, p. 59-63, 198.

30 For more information about the different writing of the names of Tutankhamun, see M. Eaton-Krauss, "The Titulary of Tutankhamun", dans *Form und Mass. Beiträge zur Literatur, Sprache und Kunst des alten Ägypten, Festschrift für Gerhard Fecht, ÄAT* 12, 1987, p. 110-123.

31 See *supra,* n. 13.

32 G. Legrain, *CGC Statues et statuettes* I, p. 53-54, pl. LVII-LVII.

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FIG. 1. Base of a standing statue of Mutemwia, Cairo, Egyptian Museum.

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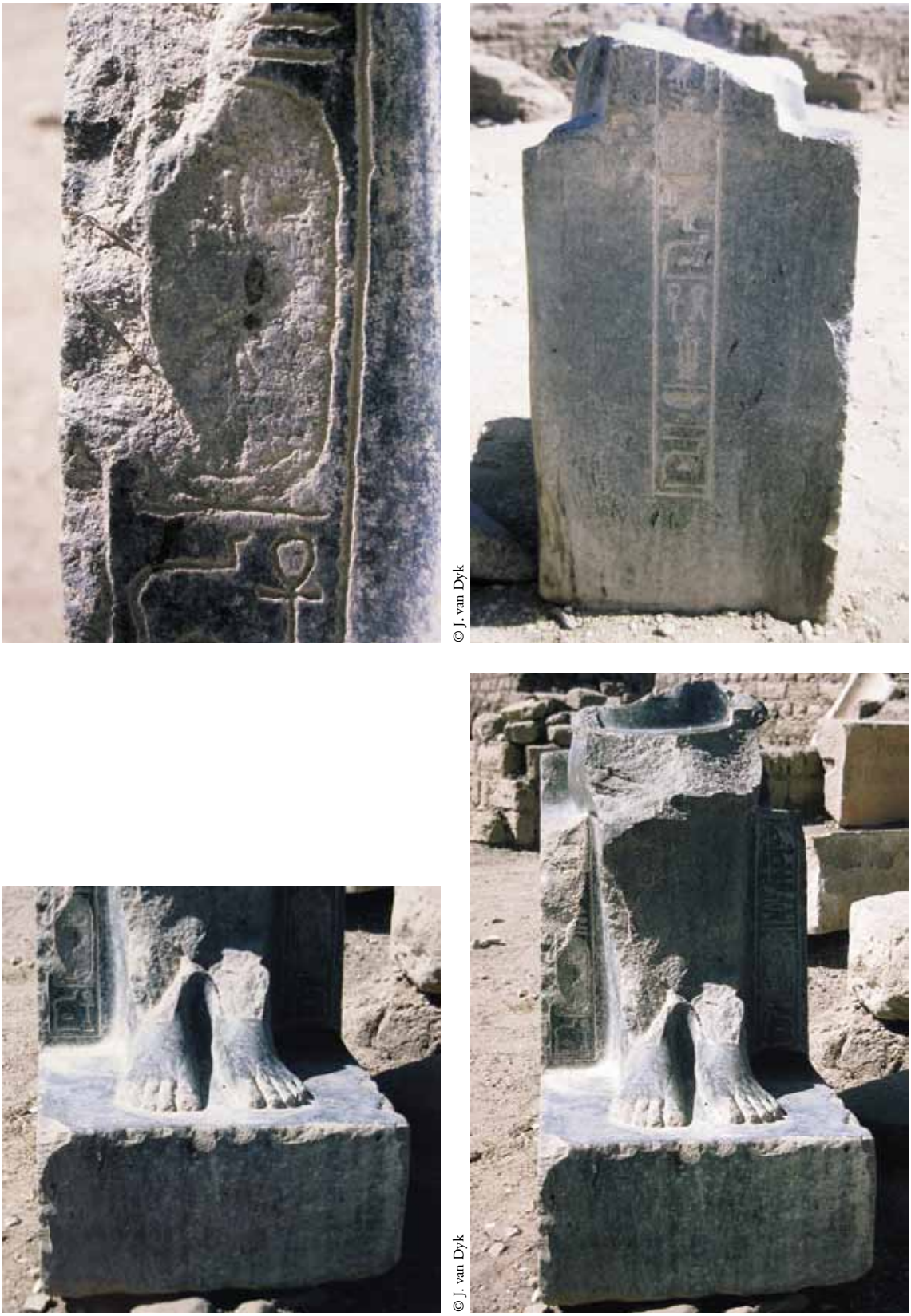

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FIG. 2. Black granite seated statue of Mutemwia, Ramesseum magazine.

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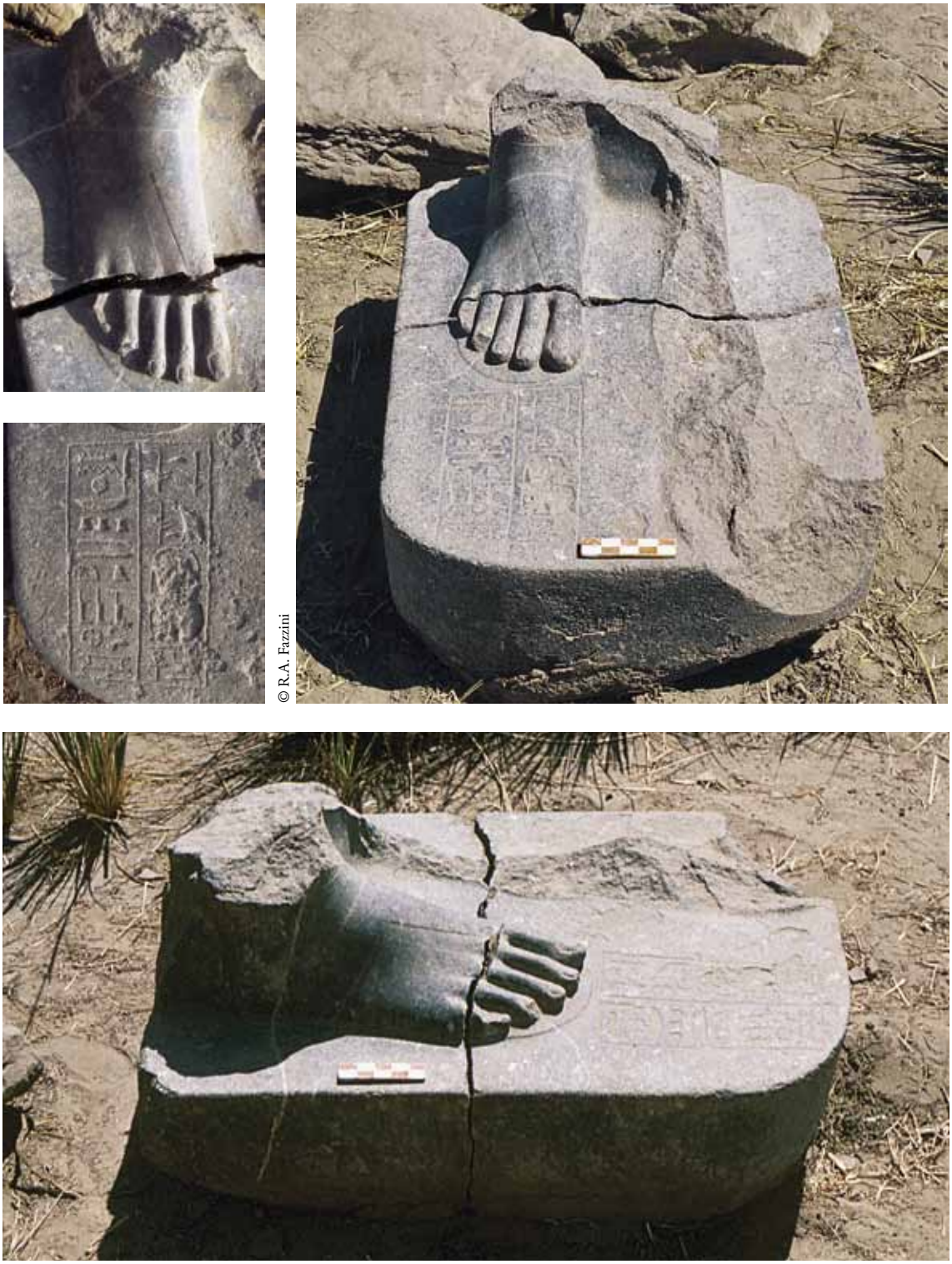


FIG. 3. Black granite base for a standing statue, R.A. Fazzini probably of Mutemwia, Cairo, NMEC.

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FIG. 4. Black granite female torso from the Temple of Mut (A) in Karnak, Cairo, NMEC.



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FIG. 5. Base of a standing statue of Tutankhamun, Cairo, Egyptian Museum.

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Two Royal Statues of Tutankhamun in Cairo.
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