The Brooklyn Museum's 2013 Season of Fieldwork at the Precinct of the Goddess Mut at South Karnak

by Richard Fazzini and Mary McKercher

Abstract

Excavations west of the Taharqa Gate revealed remains of mud brick walls and more of the roadway's original paving. Two soundings north of the Ramesses III Temple attempted to confirm the existence of a sphinx avenue; no sphinx bases were found, but there were remains of mud brick buildings. The west wing of the gate in the Mut Temple's Second Pylon was restored. Study of the site's texts, including those in the Montuemhat Crypt continued. The expedition worked in cooperation with the American Research Center in Egypt's team to prepare the site to open to the public, building mastabas to hold numerous inscribed blocks and Sakhmet statues. during their work, the ARCE team uncovered a standing Sakhmet statue that is published here. The previously-unrecorded epithets of Sakhmet statues discovered by the Brooklyn Museum's expedition over several seasons are also provided.

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The archaeological expedition to the Precinct of Mut at South Karnak is a project of the Brooklyn Museum conducted under the auspices of the American Research Center in Egypt and with the permission of the Ministry of State for Antiquities.[1] The 2013 season took place February 6 – March 4, 2013. It was primarily a study season with limited excavation.

Fig. 1 is a plan showing in general the area where the expedition worked in 2013; that work is described below.

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[1] The Expedition acknowledges with gratitude the cooperation and assistance of officials of the Supreme Council of Antiquities (now the Ministry of State for Antiquities), in particular Dr. Mohamed Ismail, General Director for Foreign and Egyptian Missions; Dr. Sabry Abd el-Aziz, General Director for Upper Egypt; Dr. Mansour Boreik, Director Upper Egypt and the Oases; Dr. Ibrahim Soliman, Director for Karnak; and Hassan Al-Tawab, the MSA Inspector assigned to the Expedition. We thank them all for their help with the season's work. The work of moving statues and the large blocks as part of the project to open the site to the public was carried out by Rais Mahmoud Farouk of Karnak. We are grateful to him for his expertise and thank Ibrahim Soliman for allowing him to take on this work in addition to his usual duties.

We also acknowledge the co-operation and assistance of the American Research Center in Egypt expedition (funded by USAID) that is charged with preparing the site to be opened to the public, and in particular its director, John Shearman, Associate Director of ARCE Luxor. Our two expeditions worked collaboratively to make the front area of the site more presentable.

The staff for this season were Richard A. Fazzini, Egyptologist and Director; Mary E. McKercher, Assistant Director, archaeologist and photographer; Jacobus van Dijk, Egyptologist, epigrapher and object registrar; Julia Harvey, pottery analyst. Funding for the 2013 season was provided by R. Fazzini and M. McKercher.

Excavation

East of the Mut Temple's First Court

At the request of the ARCE project, the Brooklyn expedition excavated the area immediately outside the gate in the east wall of the Mut Temple's First Court. The purpose was to create a passage to allow easier movement of large, undecorated blocks of stone from the interior of the temple to a designated exterior storage area. A trench was excavated from the gate to the level ground at the foot of the paving leading to Chapel B (figs. 1, 2). The excavated earth proved to be entirely made up of windblown dirt overlaid by excavation debris, most of it probably from the Benson and Gourlay excavations in 1895-1897. Aside from one large, displaced block, no traces of paving between the gate in the temple wall and the extant paving leading to Chapel B were found.

Taharqa Gate

In 2010 we opened a square west of the Taharqa Gate to try to trace both the Ptolemaic wall running west from the south side of the gate and the original paving associated with the gate.[2] We were only able to take the southern half of the square down to the paving (see fig. 3a). This year we completed excavation of the remaining debris above the paving. Fig. 3b shows the paving across the full width of the square.

Two mud brick features could be seen in the remaining stub of earth when we began work (fig. 4): a one-brick-wide wall projecting from the west baulk and running parallel to the north baulk for about 3 m. (wall 1), and the remains of a brick wall (also a single brick wide) visible in the east face of the stub of debris (wall 2).[3] Scraping the south face of the stub revealed a third area of brick (wall 3), separated from the west end of wall 2 by a pit (fig. 5). No trace of either wall or of the rest of the structure had been found previous excavations further to the east.[4] This is not surprising as the whole area west of the Taharqa Gate had been damaged both by

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[2] See R. Fazzini, *The Brooklyn Museum's 2010 Season of Fieldwork at the Precinct of Mut at South Karnak*, (online at www.brooklynmuseum.org/features/mut).

[3] The mud brick and baked brick in the baulks (visible in figs. 4, 7) are traces of a later structure, excavated in 2010, that appears to have been oriented at a different angle to the rest of the buildings in the area.

[4] See, for example, Fazzini, *The 2010 Season*, fig. 11a-b, which shows the west baulk of the area in mid-season.

pitting and by what seems to have been intentional landfill[5] to create a level area for later Ptolemaic and early Roman Period buildings in the area.

The east end of wall 2 rests on a small heap of broken limestone, with a line of debris against the north side that slopes down to the north and is defined by a thin layer of darker brown earth (fig. 4). These blocks are the western end of a jumble of limestone uncovered in 2010 lying on a layer of earth c. 40 cm thick over the 25th Dynasty paving (fig. 6). West of the stones, wall 2 was laid to accommodate the uneven ground that sloped up to the west; the wall diminishes from 7 courses at the east end to 4 courses at the point where it is cut by the pit. A stratum of fairly compact soil fills the space between the lowest course of the brick and a horizontal layer of darker brown soil that runs from the fourth course (counting from the bottom) of the north face of the wall to the north baulk.

Wall 3, which runs north-south, is more substantial than the other two walls, its upper course consisting of 2 rows of brick, the western laid as stretchers with headers behind it. It is preserved to a height of 4 courses, its west side stepping back to accommodate the slope of the land on which it is built (fig.5). It may have been part of the same construction as wall 2 since it looks to have been built on the western part of the same debris, but the large pit separating the two brick feature makes this conjectural.

However, both walls pre-date the Ptolemaic southern boundary wall of the approach to the Taharqa Gate; construction of that wall was possibly part of the work at the site undertaken by Ptolemies VI and VIII that also included building Chapel D and renovating the gate in the Mut Temple's First Pylon.[6] Since they are built on debris covering the paving, it is also likely that walls 2 and 3 post-date the gateway itself and the structure, built of dark grey brick, that was excavated in 2010 (visible in fig. 6) and that seems to be contemporary with the Taharqa Gateway and its paving.[7]

Wall 1 was also built to accommodate uneven ground. Its east end is on roughly the level of the base of the south boundary wall but rises fairly steeply to the west (fig. 7). The east end of the wall is preserved to a height of 6.5 courses, diminishing to two courses at the west baulk. Its

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[5] R. Fazzini, *Report on the Brooklyn Museum's 2009 Season of Fieldwork at the Precinct of Mut at South Karnak* (online at www.brooklynmuseum.org/features/mut), 9-10.

[6] For this gateway, see R.A. Fazzini, J. van Dijk (eds.), *The First Pylon of the Mut Temple: Architecture, Decoration, Inscriptions* (Leuven, forthcoming)

[7] Fazzini, *The 2010 Season,* 5-6 and figs. 11b-c, 15.

east end cuts wall 3, whose preserved top course is at the level of the 5th course from the top of wall 1. At 3.37 m. from the west baulk, wall 1 corners to the south. The one-brick wide north-south wall was cut at c. 80 cm from the corner. While it follows the same line as wall 3, it is only 2 courses deep and is separated from wall 3 by a layer of debris. At the east end of wall 1 there is a wider stub of mud brick (c. x5 x .46 m) that is bonded to the bricks of the south-running wall but is only 1 course deep.

The pottery from this area was very fragmentary with no whole vessels and very few joins between sherds. It is the same general mix as found in other parts of the area in earlier seasons:[8] occasional pieces of Late Period pottery mixed in with what seems to be predominantly early Ptolemaic material. Fragments of plates and cups were common.

North of Ramesses III Temple

According to the late French scholar, Agnes Cabrol, five androsphinxes along the north wall of the Mut Precinct (of which only one has a face; see fig. 8a) date stylistically to the time of Ramesses III and originally were part of an avenue of sphinxes running north from his temple.[9] To test that theory, we opened two 5-meter squares on the east side of the road to the temple, the southern square 14 m from the temple's north wall and the northern square a meter to the north (fig. 8b). Fig. 10 is a plan of the two squares at the end of the season. Regrettably, we did not find any evidence of sphinx bases, but it is possible that a more extensive excavation would be more successful.

Southern Square

The ground in the southern square sloped to the south, the modern surface at the northern baulk being about 1.2 meters higher than ground level at the south end. The northern part of the square had c. 50 cm of windblown earth over a layer of broken sandstone that sloped down to the south and east. Below this the southern part of the square was covered with about 30 cm of water-borne earth from the many times the sacred lake flooded the area over the centuries. Above the water-laid soil there was very little pottery, but below it we began to find a certain amount of

[8] See the reports on the 2009-2011 seasons online at www.brooklynmuseum.org/features/mut.

[9] A. Cabrol, "Une représentation de la tombe de Khâbekhenet et les dromos de Karnak-Sud: Nouvelles hypothèses," *Cahiers de Karnak X* (1995), 46-51, 56-57.

very fragmentary pottery, seemingly mainly Ptolemaic, lying over an expanse of mud brick that covered almost the whole square (figs. 10, 11). The north and west faces of this mass are clear, but to the south and east the brick continues into the baulks.

In 1922 Maurice Pillet excavated the Ramesses III temple,[10] which sat within its own enclosure. He found the south and west enclosure walls, but the east wall seems to have been completely eroded by the waters of the sacred lake. All that remains along the east side are the stone thresholds of four magazines and the stone paving of a fifth, uncovered by the Brooklyn expedition in 1985 (fig. 9). When we first came on the mass of mud brick, we thought we had perhaps found the north wall of the enclosure or even the foundations of a small pylon for the temple. However, the discovery of a line of baked brick along part of the west face of the mud brick casts some doubt on this theory. It is possible, though, that this baked brick is a later addition representing a re-use of the foundations of the wall/pylon.

The baked brick is two courses deep, with the upper course robbed out at the north end. To the south the brick ends at a sandstone block that is disturbed but seems to be *in situ*. The pit at the north end contained several fragments of sandstone. Perhaps we have the remains of a doorway with a baked brick threshold and stone jambs leading to a large brick-paved room.

We extended the square 1.5 meters to the south to try to find the south face of the brick. Although there are gaps in the brick (suggesting a casement construction), the brick continues into the south baulk. A round feature of baked brick projects from the south baulk of the extension; only the northern half was exposed. Possibly a well, it is set in a trench that is about 50 cm wide and cuts the mud brick (see figs. 10, 11).

We also extended the square 1 meter to the west to be certain we had the west face and the northwest corner of the brick feature. Except for a row of baked brick projecting from the extension's west baulk, the earth west of the face of the wall/pylon has no architectural features.

Northern Square

The northern square had the same wind-blown earth over broken stone as the south square, with the broken stone being concentrated in the western half, as was true in the southern square. However, at the level of the bottom of the stone layer we found two parallel walls of well-laid

[10] M. Pillet, "Rapport sur les travaux de Karnak (1921-1922), § VIII. Le Temple de Ramsès III du Sud (Enceinte de Mout)", *ASAE* 22 (1922), 257-259.

mud bricks running across the whole square from east to west, with three smaller mud brick walls projecting from the south side of the south wall (figs. 10, 12). The smaller walls were later in date, being built on pottery-filled debris that had accumulated against he face of the southern wall. The two eastern walls were actually built over the lower course of the southern wall. A shallow pit with grey ash and pottery was found south of the south wall.

The layer of pottery against the south face of the south wall seems to be part of the same stratum of pottery that lies over the mud brick mass in the southern square. Like that stratum, the pottery in the northern square was extremely fragmentary but mainly Ptolemaic.

Given this, it seems likely that the three short walls running south from the southern wall are Ptolemaic or later in date. The large east-walls may be earlier, but we were not able to reach their foundations in the time remaining to us this season.

At the end of the season we covered the excavated area with plastic matting and back-filled the two squares.

Conservation: The 2nd Pylon of the Mut Temple

Like the temple's First Pylon, the Second Pylon was originally of mud brick, with the east wing rebuilt in stone in the Ptolemaic Period. Of the stone gateway (probably also Ptolemaic in date as it incorporates blocks with the cartouches of Nectanebo II[11]), only two courses remain. Several years ago the Brooklyn expedition rebuilt the pylon's mud brick west wing to a height of about 3 m to give visitors an impression of how it once looked. We also supported the remaining two inscribed blocks of the west wing of the gateway on baked brick and cement. One was broken in two but was almost in its original position but the second block had fallen and lay facing to the east (fig 13). Dr. van Dijk had determined that these two blocks join, forming a continuous inscription and so we decided to restore them to their original position. When we removed the two blocks for conservation and began preparing the area for their restoration, we discovered a large sunk relief block showing the legs of a king facing left, with the legs of a goddess facing to the right re-used in the upper course. The block has the cartouche of Merenptah (fig. 14). It was photographed and left in position.

[11] See R. Fazzini, "Some Reliefs of Dynasty 30 in the Precinct of Mut at South Karnak", in a forthcoming *festschrift* for Geoffrey Martin, fig. 13.

The break surfaces of the blocks were consolidated with B-72 (paraloid) in acetone. Stainless steel rods were used to reinforce the join between the two pieces of the western block and the blocks were re-attached using epoxy. The blocks were put back into position and voids filled with sandstone and covered with a cementitious coating tinted to match the ancient sandstone (fig. 15).

Preparing to open the site to the public

The Brooklyn Museum expedition worked cooperatively with the ARCE expedition that is preparing the site to be opened to visitors. Brooklyn's principal contribution was to create mastabas to hold the various worked blocks and remains of Sakhmet statues in the area between the Propylon and the west wing of the Mut Temple's First Pylon. Fig. 16 shows the area at the beginning and end of the season. With the co-operation and assistance of the ARCE team, the following mastabas were constructed:

- A mastaba just inside the precinct entrance to hold several large blocks, including part of a large column capital and several pieces of cornice (fig. 17).
- A mastaba immediately west of the roadway at the north end of the west Porch on which we placed the body of the Taharqa criosphinx discovered in 2001[12] (fig. 18).
- A mastaba east of the existing group of 7 mastabas ; it now holds three large inscribed and relief-decorated blocks, a cornice fragment found by the SCA some years ago north of the pylon, and several pieces of a column capital (fig. 19).
- A mastaba west of the same group on which were placed the inscribed and decorated ceiling blocks from Chapel D as well as a few other displaced blocks from that chapel (fig. 20).
- A long mastaba south of the group of 9 mastabas to hold several large blocks that came from the temple walls. The intent is both to show visitors the scale of work undertaken by the ancient Egyptians with minimal technology and to provide a barrier to discourage visitors from going among the mastabas (fig. 21). The work of placing the blocks on the mastaba had not been completed by the end of the season.

[12] R. Fazzini, "Preliminary Report on the 1996-2001 Seasons of Fieldwork at the Precinct of the Goddess Mut at South Karnak", *ASAE*, 79 (2006), 86 and fig. 4; online at www.brooklynmuseum.org/features/mut.

- Individual mastabas for 3 Sakhmet statues found among the criosphinxes in front of the west wing of the Mut Temple's first pylon (fig. 22).
- A final mastaba running the length of the late extension to the Mut Temple's First Pylon (fig. 23). When completed it will hold several Sakhmet statues from the front west area as well as the head of the criosphinx discovered by the SCA some years ago.

We also rebuilt the inner face of the enclosure wall from the west end of the Propylon to the first sphinx in the area in order to keep dirt from drifting down onto the new mastaba there. The lower part of the wall is of baked brick with mud brick above as that is how the ancient wall was constructed. The rebuilt wall can be seen in fig. 17. And finally, the expedition moved a quantity of broken, undecorated blocks that lay in the western area of the site to a location between the two sections of the western enclosure wall just south of the inspectors' office in the northwest corner of the precinct. The blocks were placed on bricks and are accessible to future expeditions.

Study of previously excavated material

In addition to excavation, conservation and restoration, one of the goals of the season was to continue the study of inscriptional material at the site, both excavated and *in situ*. The texts of the Mut Temple's Montuemhat Crypt were compared to the original publication by Auguste Mariette as annotated by Charles Edwin Wilbour. The final pre-publication checking of the texts on the Mut Temple's First Pylon was completed. Documentation of the inscribed blocks on the east and west mastabas also continued.

The Discovery of a New Standing Statue of Sakhmet

On January 16 the MSA announced that the ARCE team had discovered a standing statue of Sakhmet (fig. 24a) while preparing the bed for the new paving between the Mut Temple's First and Second Pylons.[13] It is being published here at the behest of Dr. Mansour Boreik.[14] The statue is unfinished but complete except for the base and is c. 185 cm tall. The *El-Ahram* article

[13] See N. el-Aref, "The Lioness for Real", *El-Ahram Online*, http://english.ahram.org.eg/NewsContent/9/40/62647/Heritage/Ancient-Egypt/The-lioness-for-real.aspx. The discovery was also reported in EgyptAir's *Horus Magazine* (March, 2013), 9.

[14] I was not able to examine the statue in person as it had been moved to the MSA magazine at Abu el-Gud before I arrived. My comments are based on the photograph kindly provided to me by John Shearman, Associate Director of ARCE for Luxor.

quotes Mansour Boreik as saying that it is the first standing Sakhmet found in the Mut Temple. This is not correct.

Within the Mut Precinct a second statue, lacking only the sun disk, stands in front of Temple A's Second Pylon (fig. 24b). Found broken in two pieces, it was restored by the Mut Expedition in 2006. At 160 cm. it is smaller than the newly-discovered statue and is even less finished, the face, hands and other details being only roughly outlined and the sun disk missing entirely. It is somewhat unusual in that it still has its base; the bases of a great many of the standing figures of the goddess have long since been broken off, including all the those found by Hourig Sourouzian at Kom el-Hettân as of 2006.[15] The lower portion (roughly waist to knees) of what is possibly a third standing Sakhmet (although it could also be a statue of Khonsu) sits on the mastaba east of the precinct entrance (fig. 24c).

While standing Sakhmet statues are less common than the seated ones, they are not as rare as the *El-Ahram* article suggests, although few are complete. There are 15 in the British Museum; 11 in the Museo Egizio in Turin; 5 in the Egyptian Museum, Cairo (including 3 inscribed bases); 5 each in the Vatican and Berlin museums; 3 in the Louvre, and individual statues or parts of statues in Alexandria, Brussels, Munich and Copenhagen,[16] and a few other museums.[17] And the Colossi of Memnon and Amenhotep III Temple Conservation Project at Kom el-Hettân continues to find both seated and standing Sakkhmet statues in their excavations.[18]

Jean Yoyotte theorized that the huge number of Sakhmet statues represented a daily litany in stone to appease the goddess. He suggested there were two statues for every day of the

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[15] H. Sourouzian, *et al.*, "The Temple of Amenhotep III at Thebes: Excavation and Conservation at Kom el-Hettân. Fourth Report on the Sixth, Seventh and Eighth Seasons in 2004, 2004-2005 and 2006", *MDAIK* 63 (2007), 333. Most recently on the Sakhmets from this site, see H. Sourouzian *et al.*, "Fifth Report on Excavation Work at Kôm el-Hettan from 9th to 12th seasons (2007-2010) by the Colossi of Memnon and Amenhotep III Temple Conservation Project. Part III: Work in the Peristyle Court and the Western Zone, Architectural Research and Site Protection Plan", *ASAE* 85 (2013), 416-422, 441 and Pls. IV-VI, IX-XII, XXVII.

[16] PM II^2, 263-268 provides a list of Sakhmet statues housed in museums. The Griffith Institute also includes Sakhmet statues in the online list of statues of deities: "Statues of Deities: Zoomorphic and Partly Zoomorphic, or Animals" (http://www.griffith.ox.ac.uk/gri/3pm8sta5.pdf), 1166-1174.

[17] E.g., University of Pennsylvania Museum of Archaeology and Anthropology, acc. no. E2049 (most recently, D. Silverman *et al.*, *Akhenaten and Tutankhamun: Revolution and Restoration* [Philadelphia, 2006], 26-27, fig. 20); North Carolina Museum of Art, acc. no. 82.11 (http://collection.ncartmuseum.org/collection11/view/objects/asitem/id/135)

[18] See note 15, above.

year: one seated and one standing, for a total of 365 of each statue type.[19] Given the disparity in numbers of seated and standing statues found to date (including in the recent excavations at Kom el-Hettan), this equal division seems unlikely. It seems possible that only the seated statues marked the double daily litany to appease the goddess,[20] with the standing statues serving a somewhat different purpose, perhaps, as suggested by Elisabeth Delange "de rythmer des séries, de scander des groupes correspondant, selon les égyptologues, au rythme du temps".[21]

The meaning and purpose of Sakhmet statues and the rituals associated with the goddess have been discussed in detail elsewhere.[22] This brief note deals in broad terms only with the physical appearance of the statues themselves.

The "standard" seated Sakhmet statues show the goddess on a throne with her hands on her knees, the left holding an ankh and the right lying flat (fig. 25).[23] She normally wears a sun disk with a cobra over a tripartite wig. The sides of the throne are decorated with the the *sm3 t3wy* motif, and the front edges of the throne are very often inscribed, usually with the nomen and prenomen of Amenhotep III and an epithet of the goddess. Some, however, are uninscribed and

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[19] J. Yoyotte, "Une monumentale litanie de granit: les Sekhmet d'Aménophis III et la conjuration permanente de la déesse dangereuse", *BSFE* 87-88 (1980), 46-75, esp. 63-64.

[20] H. Sourouzian (*ASAE* 85, 419, n. 11) questions Yoyotte's theory, as not all Sakhmets bear an epithet. She suggests that the total number of Sakhmet statues, "seated and standing on both sides of the Nile was certainly superior to the days of the year, even doubled". Out of curiosity we did a very rough count of Sakhmet statues worldwide, in museums, private collections and other locations (e.g., Cairo's Gezira Gardens, the Hearst Mansion in San José), and at sites in Egypt, in particular the Mut Precinct and Kom el-Hettan. The list in PM II^2, 263-268 was our starting point. For broken seated statues we counted only lower halves (i.e., thrones) because counting both lower halves and upper halves of broken statues would inevitably lead to duplication. For standing statues we included only those with a significant portion of the body preserved. Examples with only the inscribed base or the head or bust is preserved were excluded, again to avoid duplication. At the Mut Precinct 177 seated statues and 3 standing statues met those criteria. Sourouzian's statue count (seated and standing) at Kom el Hettan was 84 as of 2008 (Sourouzian, *ASAE* 85, 419), of which we know that 6 are standing (H. Sourouzian *et al.*, "the Temple of Amenhotep III at Thebes: Excavation and Conservation at Kom el-Hettân: Fourth Report on the Sixth, Seventh and Eighth Seasons in 2004, 2004-2005 and 2006", *MDAIK* 63 [2007], 332). To our surprise, we came up with totals of fewer than 400 seated statues and fewer than 70 standing statues.

[21] E. Delange in A. Kozloff, *et al., Aménophis III: Le Pharaon-Soleil* (Paris, 1993), 190, cat. 34 ter. This is the French edition of the exhibition catalogue A. Kozloff, *et al., Egypt's Dazzling Sun: Amenhotep III and His World*, (London, 1992).

[22] E.g., Yoyotte, *op. cit.*; P. Germond, *Sekhmet et la protection du monde*, Aegyptiaca Helvetica 9 (Geneva, 1981); and most recently J.C. Goyon, *Le Rituel du sḫtp Sḫmt au changement de cycle annuel*, BdÉ 141 (Paris, 2006).

[23] A leonine face in the Brooklyn Museum's collection (16.171) whose eyes were once inlaid was acquired by Charles Edwin Wilbour in Luxor in 1880 and may come from the Mut Precinct; it is often called a Sakhmet. A similar face was found in 1967 at Buto (M.V. Seton-Williams, "The Tell Farâ'în Expedition, 1967", *JEA* 53 [1967], 147-148 and pl. XXVII,i) and is also assumed to be from the statue of a goddess. However, since all the Sakhmet statues known to me and to the other Brooklyn curators have eyes carved in relief, it seems more likely that these two faces are from sculptures of lions or lionesses.

others simply bear the name of Sheshonq I, seemingly a secondary addition to an existing statue. A few statues have later inscriptions on their back pillars, including several with the name of Ramesses II.[24] The best known, however, is that of Henuttawy, wife of Painedjem I, who claims to have re-organized the statues in the temple .[25]

Broadly speaking, there seem to be two basic types of the "standard" seated Sakhmet. In the more elaborate version, the goddess wears a broad collar necklace, bracelets and anklets and a tight-fitting dress with a bandeau under the breasts from which shoulder straps rise (see, e.g., fig. 25a-b). The straps are sometimes decorated with a rosette over each breast. In the second type (fig. 25c), the goddess also wears a broad collar, but her dress is indicated only by the hem at her ankles, she wears no other adornment, and the ankh in her left hand rests on a "plate" that projects beyond the side of the knee.

Judging primarily from the statues remaining in the Mut Precinct, seated statues appear to have three basic body types. The first is broad in the shoulders and hips with an almost exaggeratedly narrow waist (fig. 25a). This seems to correspond to the body type of Betsy Bryan's style one for granite and granodiorite royal statuary.[26] The second (Dr. Bryan's second style[27]) has a more squat torso with a wider waist (fig. 25b). Both adorned and unadorned statues occur with both body types. The third body type has a very long and lean torso whose waist is relatively undefined (fig. 25c). This type is less common, and an admittedly brief review suggests it may be confined only to unadorned statues.[28]

While most of the complete seated statues are roughly 2 m tall, a few are considerably larger, including at least 5 still in the Mut Precinct. All these larger statues hold a papyrus scepter as well as an ankh in their left hands. The largest was found by Benson and Gourlay just inside

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[24] E.g., Egyptian Museum, Cairo, CG 39075 (G. Daressy, *Catalogue Général des antiquités égyptiennes du Musée de Caire, Nos. 38001-39384: Statues de Divinités* [Cairo, 1905-1906], 34 and Pl. LII, center); Musée du Louvre A6 (C. Barbotin, *Les statues égyptiennes du nouvel empire: statues royales et divines* [Paris, 2007], vol. 1, cat. 106: 170-171 and vol. 2, 308, fig. 4.)

[25] Still in the Mut Temple's First Court. Yoyotte, *op. cit.* 50, notes that there was at least one other Henuttawy-inscribed Sakhmet. Interestingly, Henutawy also added an inscription to another statue in the Mut Precinct, that of Queen Tiye discovered by the Johns Hopkins University expedition in 2006. See B. Bryan, "A newly discovered Statue of a Queen from the Reign of Amenhotep III," in S. D'Auria (ed.), *Servant of Mut. Studies in Honor of Richard A. Fazzini* (Leiden and Boston, 2008), 32-43, esp. 38-39.

[26] B. Bryan, in A. Kozloff, *et al., Egypt's Dazzling Sun*, 144-145.

[27] *idem.*,145.

[28] One example of this third type in the Musée du Louvre is not only unadorned but has no broad collar and lacks any detailing on the wig or ruff: Barbotin, *op cit.*, vol. 1, 168-9 ; vol. 2, 300-303, cat. 104 (A 11). See p. 13, below for standing statues with a similar lack of detail.

the entrance to the Mut Temple's Second Court.[29] Its head measures 3 feet 11 inches (almost 120 cm) from the top of the sun disk to the chin. In addition to the head they also found one shoulder, the torso from mid-chest to mid-calf and the statue's feet. In the west half of the court we found fragments of what appears to be another statue of similar size, suggesting that two colossal seated Sakhmet statues once stood somewhere in the temple.

Benson and Gourlay found and restored a second over-lifesize seated Sakhmet in the Mut Temple's Second Court.[30] The now-missing sun disk of this statue, which is inscribed for Sheshonq I, is supported by a modius with a ring of cobras. Two other statues with papyrus scepters stand in front of the west wing of the Mut Temple's First Pylon. They are only slightly larger than the "standard" seated Sakhmet. A fifth statue, on a larger scale than the ones in the First Court, was found in 2001 by SCA inspectors during their excavations of the area north of the west wing of the Mut Temple's First Pylon. Another Sakhmet statue holding a papyrus and ankh was found recently at Kom el-Hettan; from the illustrations it appears to be the same size as most other Sakhmets.[31]

The three standing statues at Mut share the same attributes as other standing statues of the goddess. She holds a long papyrus-scepter in front of her body with her left hand and an ankh with her right hand, which hangs by her side. Because the swell of the goddess's hips doesn't permit the hand with the ankh to lie flat against her thigh, a panel of stone fills the negative space between thigh and ankh. These statues also wear a sun disk with rearing cobra over a tripartite wig. Sometimes the disk is an integral part of the statue, as with the newly-found one at Mut, but other statues have a groove or socket in the top of the head into which the disk could be set.[32]

The two nearly complete statues in the Mut Precinct are unfinished, so it is impossible to determine their final appearance. However, most finished standing statues seem to fall into the same two broad categories of adorned and unadorned as the seated statues. The former wear broad collars, bracelets and anklets, and the shoulder straps rising from the bandeaux of their

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[29] M. Benson, J. Gourlay, P. Newberry, *The Temple of Mut in Asher: An Account of the Excavation of the Temple and of the Religious Representations and Objects Found Therein, as Illustrating the History of Egypt and the Main Religious Ideas of the Egyptians* (London, 1899), 37-38 and Pl. X. It was in the Cairo Museum but is now on view in the Luxor Museum. The hand with papyrus scepter and ankh is illustrated by Yoyotte, *op. cit*., 53, fig. 5.

[30] *Ibid.*, 41 and Pl. XIX; see also Yoyotte, *op. cit.*, fig. 1.

[31] Sourouzian, *ASAE* 85, 422 (with fig. 7c-d) and Pl. XIIg-l.

[32] E.g., Musée du Louvre, cat. 106 (A6) (Barbotin, *op. cit.*, vol. 1, 170-171 and vol. 2, 308, fig. 4).

robes sometimes have rosettes over the breast.[33] The unadorned statues wear only the broad collar.[34] A subset of the second category takes the lack of adornment even further: they wear no broad collar and most lack any detail at all in the ruff around the lioness's face and the wig. Some are polished but others seem to be unpolished.[35] Like the seated statues, the finished standing Sakhmets appear to be quite highly polished.

Many of the standing Sakhmets I have been able to examine in photographs have narrow waists.[36] In some cases, the waist is exaggeratedly high, nipping in just below the breasts.[37] Again, both variations can be either adorned or unadorned. There is a third variation, with a relatively long torso and a waist that, while still slim, is less marked.[38] From the photograph, the newly-found statue at Mut seems to fall into this last category. None of the standing statues seem to demonstrate the squat torso proportions of some of the seated statues described above.

The position of the hand holding the papyrus scepter also varies. On some, the left elbow is bent so that the hand clasps the scepter at about the level of the right forearm, or even occasionally at about the level of the waist[39] while on others the left hand clasps the scepter further down, on the level of the right wrist.[40] From the photograph, it appears that both the

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[33] E.g., Egyptian Museum, Cairo, CG 39074 (Daressy, *op. cit*, 267 and pl. LII); Turin, Museo Egizio, cat. 255 (http://collezioni.museoegizio.it/eMuseumPlus); London, British Museum E71 (http://www.britishmuseum.org/research/collection_online/search.aspx)

[34] E.g., Musées royaux d'art et d'histoire, Brussels, E.7697 (C. de Wit, P. Gilbert, *Oud-Egyptische Kunst in twintig beelden/Vingt oeuvres de l'Égypte ancienne* [Brussels, 1963] pl. XI; http://www.globalegyptianmuseum.org/record.aspx?id=1370); Egyptian Museum, Cairo, CG 39075, (Daressy, *op. cit.)* 267-68 and pl. LII.

[35] E.g., the 5 statues in the Vatican: (G. Botti and P. Romanelli, *Le Sculture del Museo Gregoriano Egizio* [Vatican, 1951], 7-8 [cats. 12-16] and Pls. IX-X); Turin, Museo Egizio, cats. 259-264 (*loc. cit.*); Copenhagen, Ny Carlsberg Glyptotèque, AEIN 34 (O. Koefoed-Petersen, *Catalogue des statues et statuettes égyptiennes* [Copenhagen, 1950], 24, 40 [ill.]). A statue in Munich (GL 67) has received its final polish, but the details of the ruff, broad collar, bracelet and papyrus umbel and the ends of the wig have only been roughly scratched into the stone; see *Staatliche Sammlung Ägyptischer Kunst München* (Mainz, 1995), 90, abb. 103. For a seated Sakhmet statue that is similarly lacking in detail, see n. 28 above.

[36] E.g., Cairo, CG 39075 ((Daressy, *op. cit.*, Pl. LII); British Museum E49, E71 (*loc. cit.*).

[37] E.g., Cairo, CG 39074 (Daressy, *op. cit.*, Pl. LII); Turin, cats. 257-259 (*loc. cit.*).

[38] E.g., H. Sourouzian *et al.*, "The Temple of Amenhotep III at Thebes: Excavation and conservation at Kom el-Hettân. Third Report on the Fifth Season in 2002/2003", *MDAIK* 60 (2004), pl. 32c-d; Brussels E.7697; Munich, GL 67; Paris A5. Unlike most standing Sakhmets, the latter two have a clear gap between the right hip and the right arm.

[39] E.g., Cairo, CG 39074 (Daressy, *op. cit.*, Pl. LII); Copenhagen AEIN 34 (Koefoed-Petersen, *loc. cit.*); Turin, Cat. 255 (*loc. cit.*).

[40] E.g., Cairo CG 39075(Daressy, *op. cit.*, Pl. LII); Brussels, E.7697 (de Wit, Gilbert, *loc. cit.*); Paris, cat. 105 (A5) (Barbotin, *op. cit.*, vol. 1, 169-170 and vol. 22 304-305).

standing statues at Mut (fig. 24a-b) fall into the former category, with fig. 24b having its hand almost at waist level.

Except for later usurpations/additions,[41] the back pillars of standing Sakhmets are uninscribed, and several Sakhmets in museums whose bases are preserved also lack inscriptions.[42] On the other hand, as reported by Labib Habachy,[43] 14 bases from standing Sakhmets were found in the Medinet Habu magazine, all inscribed for Amunhotep III. Daressy recorded 3 more inscribed bases in the Egyptian Museum, Cairo,[44] two with cartouches of Amenhotep III (CG 39075 bis, 39077) and one whose cartouches were too badly damaged to read (CG 39076). The inscription on CG 39077 has an Amarna Period erasure of the name of Amenhotep, as does an inscribed base in the British Museum[45] and a base in Alexandria.[46]

These bases, as well as the usurpations by Ramesses II mentioned above, refute A. Kozloff's suggestion that all standing statues of Sakhmet are probably Saite in date.[47]

Previously unrecorded Sakhmet statue epithets

Over the course of its work, the Brooklyn Museum expedition has uncovered and/or recorded a number of Sakhmet statues, both whole and broken, bearing epithets not recorded in the published lists of Sakhmet statue epithets.[48] The SCA excavations north of the Mut Temple's First Pylon uncovered two more statues. The epithets all offered here as fig. 26. Their find spots are:

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[41] E.g., Cairo, CG 39075 (Ramesses II) (Daressy, *op. cit.*, 267 and pl. LII) Paris, cat. 106 (A6) (Ramesses II): (Barbotin, *op. cit.*, vol. 1, 170-171 and vol. 2, 306-309); and cat. 107 (E20001 – Sakhmet/Wadjet) (*idem.*, vol. 1, 171-172 and vol. 2, 310-311).

[42] E.g., Cairo, CG 39074 (Daressy, *op. cit.*, 267 and pl. LII); all the statues in the Turin (*loc. cit.*) and the Vatican Museums (Botti and Romanelli, *loc. cit.*).

[43] L. Habachy in G. Haeny *et al.*, *Unterschungen im Totentempel Amenophis' III*, BÄBA, Heft 11 (Wiesbaden, 1981), 121-122 and pls. 34-35.

[44] CG 39075 *bis*, 39076, 39077 (Daressy, *op. cit.*, 268).

[45] T.G.H. James (ed.), *The British Museum: Hieroglyphic Texts from Egyptian Stelae, etc.*, Part 9 (London, 1970), 5 and pl. III (upper left).

[46] G. Daressy, "Inscriptions hiéroglyphiques du Musée d'Alexandrie", *ASAE* 5 (1904), 120, no. XXI *bis.*

[47] A. Kozloff in A. Kozloff *et al.*, *Egypt's Dazzling Sun*, cat. 34, p. 225-226, and esp. 226. Her contention that the statues have a "uniform matte finish" is also unfounded.

[48] H. Gauthier, "Les statues thébaines de la déesse Sakhmet", *ASAE 19* (1919), 176-207, esp. 184-193. This list includes the epithets recorded by P. Newberry during Benson and Gourlay's 1895-97 work at the Mut Precinct. See also, S. Hoenes, *Untersuchungen zu Wesen und Kult der Göttin Sachmet* (Bonn, 1976), 232-243; W. Helk, *Urk* IV, 1763-1767.

Outside the Mut Temple:

- Immediately east of the Propylon: fig. 26a-b.
- While digging the foundations for the granite ram just east of the Propylon: fig. 26c.
- In the ruins of the northern part of the Mut Temple's West Porch, where they seem to have been taken to be broken up: fig. 26d-f.
- At the south end of the West Porch: fig. 26g.
- Among the ram sphinxes in front of the west wing of the Mut Temple's First Pylon: fig. 26h-k.[49]
- In the ruins of Temple A's short colonnade: fig. 26l.
- In front of the north wing of Temple A's Second Pylon: fig. 26m.
- Between the west wing of the Mut Temple's First Pylon and the northern enclosure wall, presumably near the Ramessesnakht stela[50] (SCA excavations): fig. 26n-o.

In the Mut Temple:

- In the northwest corner of the First Court: fig. 26p-s.[51]
- Along the south face of the east wing of the First Pylon: fig. 26t-u
- At the north face of the west wing of the Second Pylon: fig. 26v-w.
- In the northwest corner of the Second Court: fig. 26x.

[49] The epithets of fig. 25g-k were published in R. Fazzini, "The 1982 Season at Mut", *NARCE 120* (Winter, 1982), fig. 4.

[50] For this stela, see F. Gomaa, S. Abd el-Aziz, "Die neulich im *Mwt*-Tempel gefundene Stele," *MDAIK* 63 (2007), 42-51.

[51] Although Benson and Gourlay excavated the First Court, their plan (*op. cit.*, opp. P. 36) shows the court's west wall as destroyed, so they missed the northwest corner and these three statues.

Fig. 1 Map of the northern part of the precinct showing areas where the Brooklyn Museum expedition worked in 2013.

Fig. 2 View east of the cut east of the gate in the Mut Temple's First Court, with the blocks to be moved still in place.

Fig. 3a-b Views to the east of the square west of the Taharqa Gate at the start (left) and at the end of the season with the Dynasty 25 paving fully exposed.

Fig. 4 Stub of earth in square west of Taharqa Gate at the start of the season.

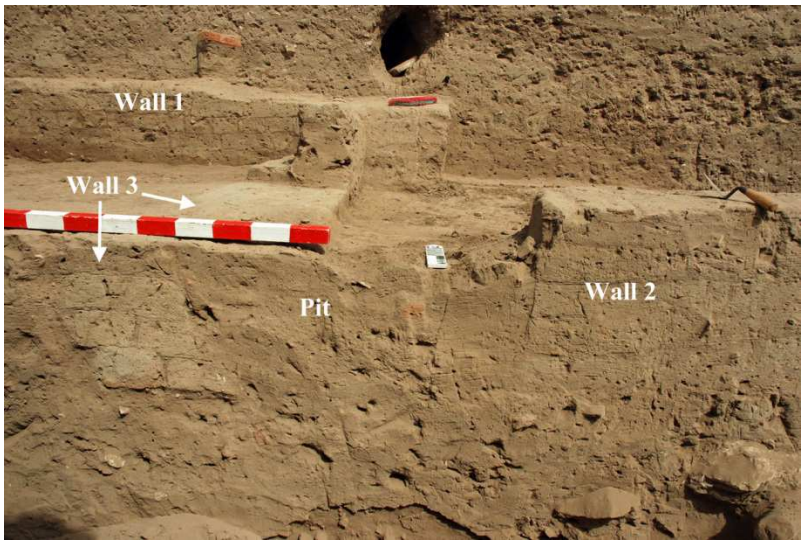

Fig. 5 The remains of three walls, with a pit cutting the west end of wall 2.

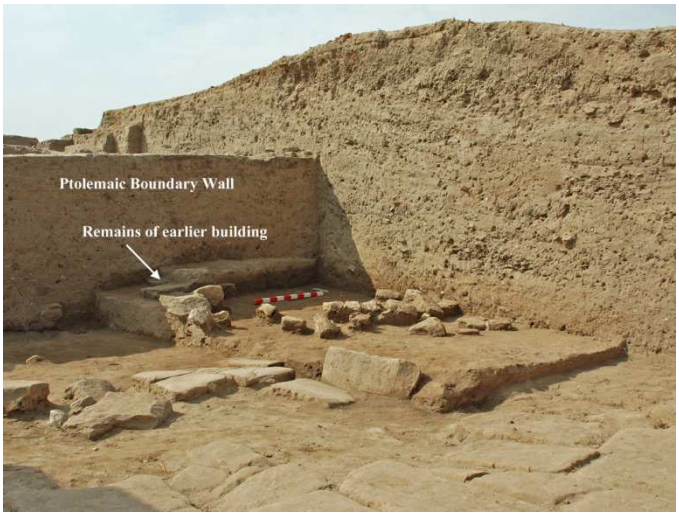

Fig.6 The earlier wall projecting from the north face of the Ptolemaic boundary wall, and the cluster of broken limestone over the original paving.

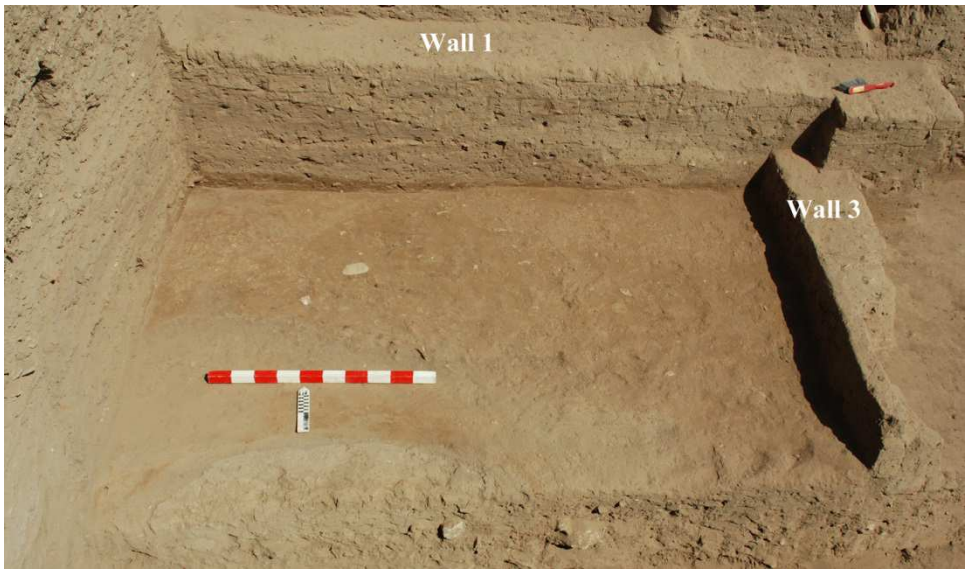

Fig. 7 Wall 1, built on sloping earth. The top course of wall 3 is on the level of wall 1's 5th course.

Fig. 8a The androsphinxes identified by Agnes Cabrol as being Ramesses III. The one east of the precinct entrance (left) is the only one whose face is fairly well-preserved; those east of Chapel D are much more fragmentary.

Fig. 8b The area north of the Ramesses III Temple at the start of work.

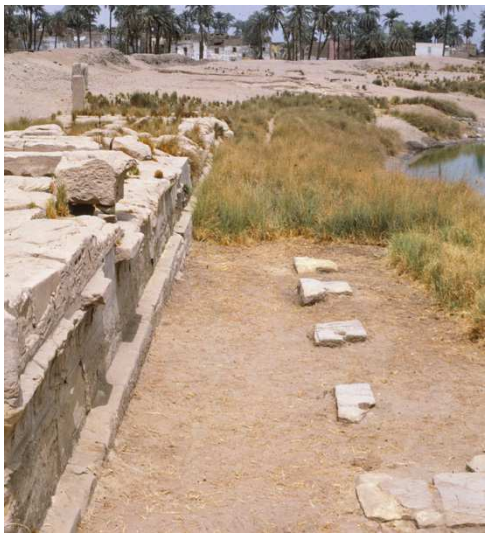

Fig. 9 Thresholds of magazines along the east side of the Ramesses III Temple.

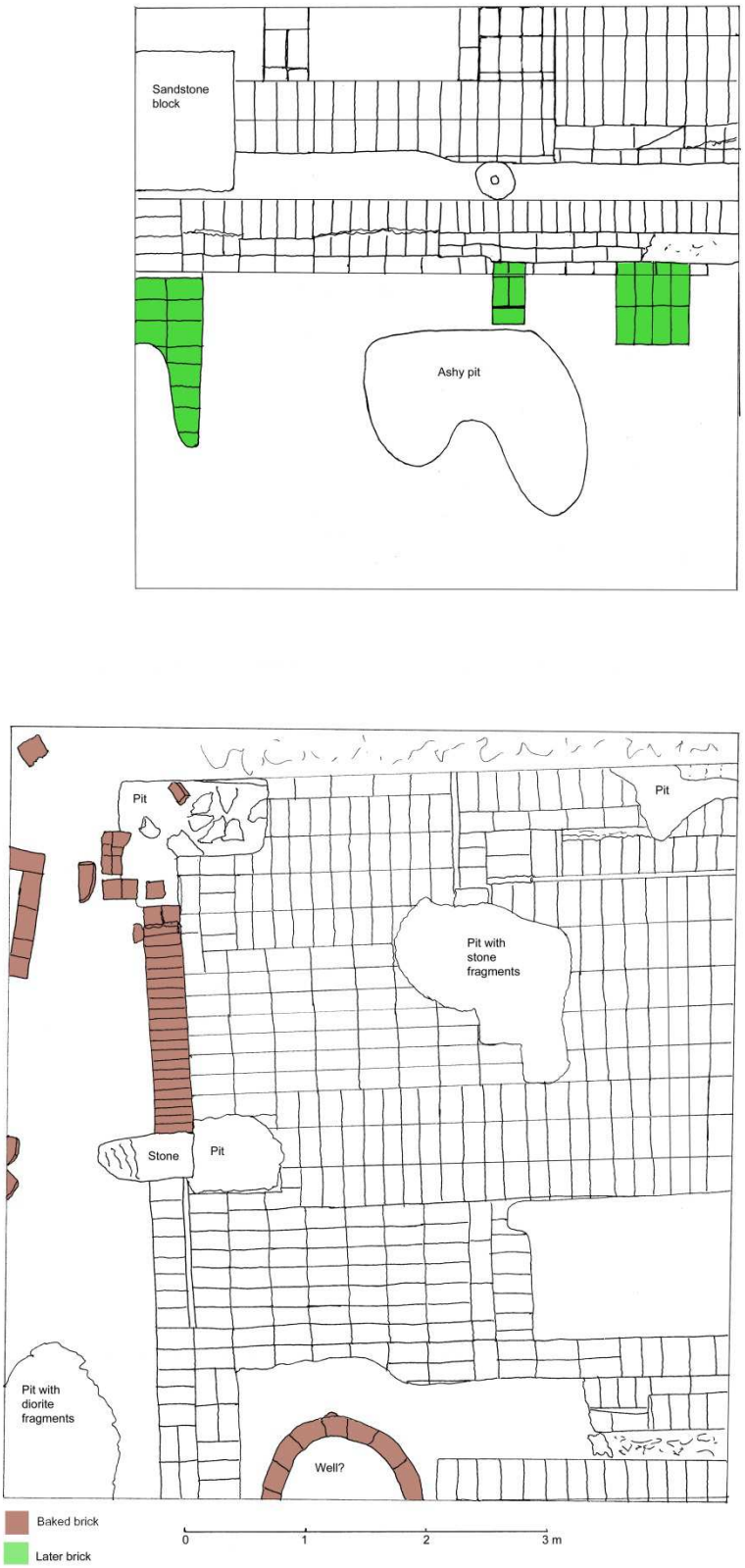

Fig. 10 Plan showing both squares at the end of the season.

Fig. 11 View north of the southern square at the end of the season showing the expanse of mud brick, the line of baked brick along the west face, and the possible well projecting from the south baulk.

Fig. 12 The northern square, with its two parallel walls, the later walls projecting from the south wall, and the ash pit (top); the square at the end of the season with the later walls removed.

Fig. 13 The north wing of the Mut Temple's Second Pylon at the beginning of the season, with the two inscribed blocks from the gateway's north face as found.

Fig. 14 The re-used block of Merenptah uncovered during the restoration of the gateway.

Fig. 15 The gateway in the Second Pylon at the end of the season.

Fig. 16 The front west area of the Precinct at the start (top) and at the end of the season, seen from the north..

Fig. 17 The rebuilt inner face of the northern enclosure wall west of the Propylon and the mastaba in front of it.

Fig. 18 The Taharqa criosphinx on its new mastaba west of the roadway.

Fig. 19 The new mastaba at the east end of the group of mastabas in the front west area, with the large decorated blocks.

Fig. 20 The new mastaba at the west end of the same group, with ceiling blocks from Chapel D.

Fig. 21 The long mastaba south of the same group with two Sakhmet statues were in position.

Fig. 22 The Sakhmets on new bases between the criosphinxes north of the Mut Temple's First Pylon.

Fig. 23 The mastaba at the west end of the First Pylon and the head of the criosphinx (right) found by the SCA some years ago.

(a)

(b)

(c)

Fig. 24 Standing Sakhmet statues in the Mut Precinct: (a) statue found in January 2013 (photograph courtesy of ARCE); (b) statue in front of Temple A; (c) torso on mastaba east of the Precinct entrance (possibly Khonsu, not Sakhmet).

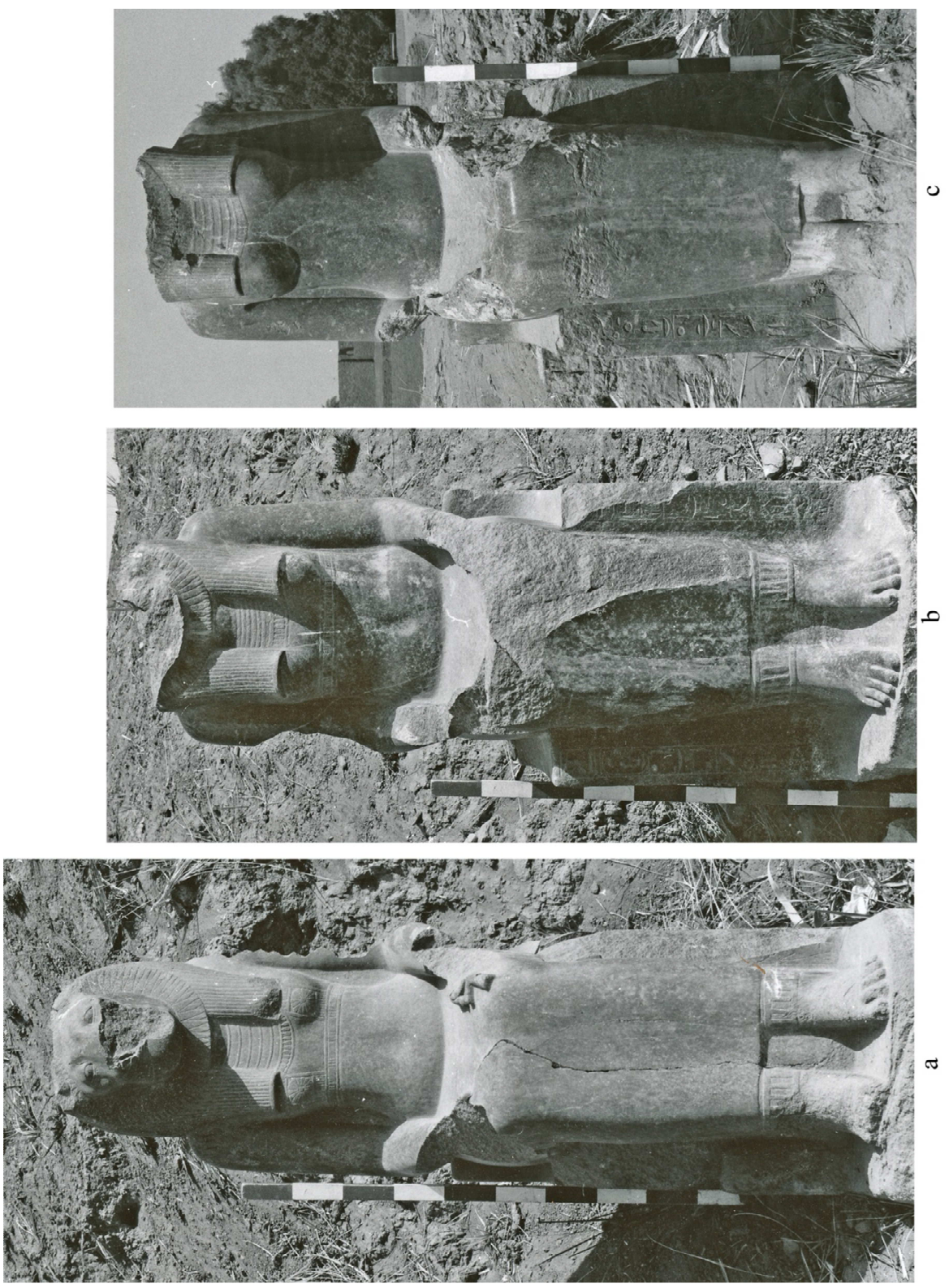

Fig. 25 The three basic body types of seated Sakhmet statues.

Fig. 26 Epithets on Sakhmet statues uncovered by the Brooklyn Museum Mut Expedition that have not been previously recorded.