

CHAPTER VII

THE STATUARY

PREVIOUS to the excavation of the temples of Mycerinus, only thirteen statues and statuettes were known of kings of Dynasty IV, and these pieces presented no more than five faces, Cheops, Radedef, two of Chephren and a very poor one of Mycerinus. In the temples of Mycerinus, the Harvard-Boston Expedition found seventeen statues equal in preservation to the thirteen already known of Dynasty IV and in addition fifteen statuettes presenting eight stages in the creation of a statue. Five of the seventeen statues were practically perfect, and two were nearly complete, giving us seven portraits of Mycerinus, one of the queen, and eight faces of Hathor and the nome-deities. In addition to these, two other heads were found, making a total of eighteen faces carved by the royal sculptors of Dynasty IV, of which ten were portraits of the king and his family. This rich material made it necessary to revise the history of Egyptian art during its great creative period, the Fourth Dynasty, and led to the immediate abandonment of a number of theories which had been confidently advanced in regard to that period.

1. LIST OF THE STATUARY FOUND IN THE MYCERINUS TEMPLES

The list of statues, statuettes, and fragments found in the temples of the Third Pyramid is as follows:

(A) THE PYRAMID TEMPLE (M. P. T.)

- (1) *Great statue of Mycerinus*, over life-size, of clear translucent alabaster; broken and incomplete; see Pls. 12, 13, 14, 15, 16 *a*.
 - (a) The head was found outside the northern wall opposite room (20), about three meters from the drain hole in the wall; see p. 22 and Pl. 8; Reg. No. 07-4-9.
 - (b) The left shoulder was found with the head; see p. 22 and Pl. 8; Reg. No. 07-4-10.
 - (c) A fragment of the body was found nearer the drain hole; see p. 23; Reg. No. 07-4-13.
 - (d) Three fragments of the body and shoulder, embedded in sand in the inner end of the drain hole, in room (20); see p. 18 and Pl. 8 *b*; Reg. No. 07-1-70, 71, 72.
 - (e) The large fragment of the knees and part of the basis, found in sand in room (15); see p. 18 and Pl. 7 *b, d*; Reg. No. 07-1-77.
 - (f) Fragments of basis and toes with part of inscribed name of Mycerinus, in sand in quarry.
- (2) *Smaller statue of Mycerinus*, seated, about two thirds life-size, of opaque alabaster; broken and incomplete; see Pls. 16 *b, c, d*, and 17 *c*.
 - (a) Two fragments of torso found with the head of the great statue, outside the drain hole; see p. 22 and Pl. 8 *c*; Reg. No. 07-4-11, 12.
 - (b) One fragment of torso, in inner end of drain hole, in room (20), with fragments of great statue; see p. 18 and Pl. 8 *b*; Reg. No. 07-1-73.
 - (c) Four fragments of basis, feet, hips, and apron, in the sand in room (15), west of knees of great statue; see p. 18 and Pl. 7 *b*; Reg. No. 07-1-74, 75, 76, and 79.
 - (d) Fragment of thigh, high in sand above room (15); see p. 17; Reg. No. 07-1-22.
- (3) *Small fragment of slate statue*, in rubbish in room (9); see p. 16; Reg. No. 07-1-29.
- (4) *Small fragment of alabaster statue*, found with No. 3; Reg. No. 07-1-28.
- (5) *Small fragment of copper statue (?)*, found with No. 3; Reg. No. 07-1-30.
- (6) *Few minute fragments of alabaster*, in floor débris of court; see p. 14.
- (7) *Few minute fragments of slate and alabaster*, in débris of portico; see p. 15.

(B) THE TEMPLE OF PYRAMID III-*a*, THE QUEEN'S TEMPLE (M. Q. T.)

- (8) *Statue of the Queen*, life-size, of clear translucent alabaster; fragments only, see Pl. 17 *d*.
 - (a) Seven fragments of face and wig with vulture on head; found in room (9) in stratum No. 5; see p. 56; Reg. No. 10-3-00.
 - (b) Ten fragments of right hand and arm, in rooms (3) and (9) in stratum No. 5; see p. 56; Reg. No. 10-3-00.

Beautifully polished like the great statue of Mycerinus.

(C) THE MYCERINUS VALLEY TEMPLE (M. V. T.)

(9) *Nome triad, Hathor, Mycerinus, and the Hare-nome.*

Hathor seated in the middle; Mycerinus with crown of upper Egypt, standing on left embraced by the goddess, holding mace in right hand; and female figure representing the Hare-nome standing on right of goddess with *ꜥnh*-sign in left hand; see Pls. 38 *a*, 39, 40.

Dark amorphous slate; about two fifths life-size.

Painted, traces of red on king's face, of yellow on female faces, of black on hair parts, of green and yellow on necklaces, of black and green on king's belt.

Inscribed on top of basis,

(a) In front of Mycerinus:

"Horus Kay-khet; King of Upper and Lower Egypt, Men-kauw-ra; beloved of Hathor, mistress of the Sycamore Tree."

(b) In front of nome-goddess:

"Recitation: I have given to you all good, all offerings, all foods which are in the South forever."

(c) Faintly legible on front of king's belt, the name "Men-kauw-ra."

Found in southern magazine-corridor (III-4), practically on floor with statues Nos. 10-12; see pp. 35, 42 and Pls. 36, 37.

(10) *Nome triad, Mycerinus, Hathor, and the Theban nome.*

Mycerinus with crown of Upper Egypt, standing in the middle; Hathor standing on his right; and a male figure representing the Theban nome standing on his left; see Pls. 38 *b*, 41, 42; all three have the left foot advanced and the arms hanging at sides.

Dark amorphous slate; slightly larger scale than No. 9.

Coloring similar to No. 9.

King's beard broken off and not found.

Inscribed on top of basis (Pl. 46 *c*),

(a) In front of king and Hathor, signs facing to right:

"King of Upper and Lower Egypt, Men-kauw-ra; Horus, Kay-khet; beloved of Hathor, mistress of the Sycamore Tree, in all her seats."

(b) In front of the nome-god, signs facing to left:

"Recitation: I have given to you all things which are in the South, all food, all offerings, since thou hast appeared as King of Upper and Lower Egypt forever."

(c) Painted on front of king's belt: "Men-kauw-ra."

Found with No. 9, on west side of room facing north.

Now in Cairo Museum.

(11) *Nome triad, Mycerinus, Hathor and Jackal-nome.*

Mycerinus with crown of Upper Egypt, standing in middle, with left foot advanced and arms hanging; Hathor on his right, standing with left foot slightly advanced, with left arm around king's back and left hand on his left arm, with right hand hanging, holding seal; goddess representing the Jackal-nome on king's left, standing with feet together, with right arm around king (at Hathor's left), with left hand hanging and holding seal; see Pls. 38 *c*, 43.

Dark amorphous slate; slightly larger than No. 10.

Coloring similar to No. 9, but not so well preserved.

Inscribed (Pl. 46 *e*),

(a) On top of basis, in front of king and Hathor, signs facing to right:

"King of Upper and Lower Egypt, Men-kauw-ra; beloved of Hathor, mistress of the Sycamore Tree, in all her seats."

(b) On top of basis, in front of nome-goddess, signs facing to left:

"Recitation: I have given to you all good things and all offerings which are in the South (for) you have appeared as King of Upper and Lower Egypt forever."

(c) Name painted on king's belt, now very faint.

Found with No. 9 on west side of room, south of No. 10 and facing north.

Now in Cairo Museum.

(12) *Nome triad, Mycerinus, Hathor, and nome of Diospolis parva.*

Mycerinus wearing crown of Upper Egypt, standing in middle, left foot well forward, left hand hanging closed at side, right hand open, held by Hathor's left hand; Hathor on king's right, standing with left foot slightly advanced, right hand hanging and closed, left hand holding open hand of king; goddess representing the nome of Diospolis parva on king's right, standing with feet together, hands hanging closed at sides; see Pls. 38 *d*, 44, 45.

Dark amorphous slate; in size, the largest of the four triads.

Coloring similar to No. 9 but not so well preserved.

Inscribed (Pl. 46 *a, b*),

(a) On top of basis, in front of king and Hathor, signs facing to right:

"Horus, Kay-khet; King of Upper and Lower Egypt, Men-kauw-ra; beloved of Hathor, mistress of the Sycamore Tree, in all her seats."

- (b) On top of basis, in front of nome-figure, signs facing to left:
 "Recitation: I have given to you every good thing and all offerings which are in the South (for you have appeared as King of Upper and Lower Egypt forever."
- (c) Painted name on king's belt, scaled off.
 Found with No. 9, just behind it to the north and facing south.
 Now in Cairo Museum.
- (13) *Shattered nome triad, Mycerinus, Hathor, and a nome (male).*
 Mycerinus in the middle, standing, left foot advanced, left hand hanging closed at side, right hand held by Hathor's left (cf. No. 12); Hathor on right of king, standing, left foot advanced, right hand hanging closed at side, left hand holding king's right; god representing a nome (name broken off) on left of king, standing with left foot advanced, right arm around back of king with hand open on king's right shoulder, left hand hanging (broken off); see Pl. 46 f.
 Slate as Nos. 9-12; slightly larger scale than No. 12.
 Coloring completely lost.
 Heads and feet broken away, except chin of Hathor; hands, arms, legs, and other parts damaged or missing.
 Found in upper part of débris of decay (mud) in court, four meters east of entrance to portico and two meters north of axis of court; see pp. 37, 49 and Pl. 32 f.
- (14) *Fragment of nome triad.*
 Large fragment from left lower part of back of triad; seated figure in middle and standing male figure on left of seated figure; probably like No. 9; see Pl. 64 h.
 Slate like Nos. 9-13.
 No trace of color.
 Found in thieves' hole in room (III-4) in sand below the water level, about 50 cm. below base of the slate pair, No. 17.
- (15) *Fragments of other nome triads, of slate.*
 Fragments of other triads of slate were found,
 (a) In SE quarter of portico (III-1) near the floor of the Second Temple of crude brick;
 (b) Under the walls of the last series of houses (I-5 to I-10) above the southern wall and on the surface of decay of the First Temple; Pl. 64 g.
 (c) Three larger pieces, in sand outside southern wall of First Temple at a depth of 150 cm.; see p. 36 (Dec. 15).
- (16) *Fragments of nome triads (?), of alabaster.*
 A number of very small fragments of alabaster statues which seem to be parts of triads similar to the slate triads suggest that the nome triads of Lower Egypt were of alabaster. But as alabaster and slate were concealed under the paint so that the finished triads would have looked alike, this conclusion is probably fallacious and the fragments represent only small *ka*-statuettes, singly or in groups of the usual character.
 Found with No. 15b.
- (17) *Pair statue of king and queen.*
 King on right of queen; both standing with left foot advanced; king with closed hands hanging at his sides; the queen has her right arm around king's waist with her left hand resting on his arm; king wears the royal headdress but no uraeus; see Pls. 55-60.
 Dark amorphous slate; unfinished, in state VII with the feet and lower part of legs in state VI.
 Traces of conventional colors on king's face.
 Not inscribed, being in states VI-VII, but undoubtedly Mycerinus and Khamerernebt II.
 Found in hole dug by treasure-hunters of the Moslem Period; two meters below floor of corridor (III-4) (where the triads were found) in sand and débris with feet at water level; apparently thrown into the hole by the treasure-hunters before they began the next hole on the west; see p. 37 (Jan. 18-19) and Pl. 54.
- (18) *Life-size statue of Mycerinus (in Cairo Museum).*
 Mycerinus wearing royal headdress and uraeus, seated on a plain block basis; right hand closed on knee with thumb up, holding "handkerchief"; left hand open palm down on left knee; see Pls. 48, 49.
 Opaque alabaster; life-size; broken but nearly complete; three large pieces, head, torso, and legs with basis; arms shattered but right arm nearly complete; not quite finished.
 No trace of coloring.
 Inscribed on top of basis beside right foot:
 "King of Upper and Lower Egypt, Men-kauw-ra."
 Found as follows:
 (a) Basis in portico (II-1) on the floor of the Second Temple, the northernmost of a row of four alabaster bases (Nos. 18-21); shifted slightly from their places in the portico (III-1) of the First Temple; see p. 36 and Pl. 47 a.
 (b) Torso in débris a little above floor in middle of same room directly east of No. 19.
 (c) Head practically on floor immediately in front of No. 19.
 (d) Part of arm was found in court in house (I-323), on February 23, 1910 (the rest was found in 1908).
 Now in Cairo Museum.

(19) *Inscribed alabaster statue-basis of Mycerinus.*

Part of a life-size seated statue; plain block basis with lower part of thighs, legs, and feet; see Pl. 47.

Clear translucent alabaster.

No trace of coloring preserved, except blue in hieroglyphics.

Inscribed,

(a) On front of basis beside right leg and foot:

"Horus, Kay-khet; King of Upper and Lower Egypt, Lord of the Two Crowns, Ka; Golden Horus, Netery Men-kauw-ra, endowed with life forever; King of Upper and Lower Egypt, Men-kauw-ra, shining brighter than any other good god (*šwt r ntr nfr nb*)."

(b) On front of basis beside left leg and foot:

"King of Upper and Lower Egypt, Lord of the Two Crowns, Ka; Golden Horus, Netery Men-kauw-ra, endowed with life forever; Hor[us Kay-khet], shining brighter than any other good god."

(c) On the right side of basis engraved, from top to bottom:

Above, two flying hawks, facing each other, each carrying a seal in its claws.

Under these, toward front of basis:

"King of Upper and Lower Egypt, Men-kauw-ra."

Under the hawks, toward back of basis:

"Horus, Kay-khet," facing the other name.

Between the two names, from top to bottom and facing to back, (1) "Nekhbet," (2) vulture with *wšs*-staff, (3) the sign *nb*, (4) the straight-stemmed lily (?) of El-Kab.

Between the lily (?) and the names stand the signs, "endowed with life, endurance, and prosperity."

Below these is a straight horizontal line and below that, two Nile gods facing each other, the one on the right holding the papyrus plant of Lower Egypt and the other the plant of Upper Egypt.

Above, the stem of the plants twine about the sign for "union" to form the conventional arms of United Egypt.

The whole is enclosed in a rectangular frame with the sign for "sky" at the top.

(d) On the left side of the basis the same design and inscriptions occur as on the right, except that in the middle field, "Buto" replaces "Nekhbet," the uraeus replaces the vulture, and the three-stemmed papyrus plant replaces the lily (?), leaving no space for the four signs, "endowed with life, endurance, and prosperity," which are therefore omitted.

(e) The back of the basis bears one horizontal line of inscription at the top, reading from left to right, "Horus, Kay-khet," not in a frame. Below this, the arms of Egypt are engraved as on the sides of the basis but without the Nile gods. The whole is enclosed in a plain rectangular frame.

Found in the portico (II-1) with Nos. 18, 20, 21, the second from the north and just north of the doorway to (II-2); see p. 36 and Pl. 47 *a*.

(20) *Basis of unfinished statue of Mycerinus.*

Seated figure of Mycerinus, over life-size; plain block basis with lower part of thighs, legs (incomplete), and feet.

Clear alabaster (not so good as No. 19), was still in state VI, when it was hastily finished, polished, and partly inscribed, leaving sawing marks still visible between the legs; saw marks filled with greenish paste (pumice?) stained with copper oxide.

No trace of color.

Inscribed,

On projection of basis beside right foot:

"King of Upper and Lower Egypt, Men-kauw-ra."

Found in portico (II-1) with Nos. 18, 19, and 21, the second from the south, south of doorway to (II-2); see p. 36 and Pl. 47 *a*.

Still at pyramids.

(21) *Basis of unfinished statue of Mycerinus.*

Like No. 20 in material, lack of coloring, and condition of completion; smaller than No. 20, about life-size, and a little better preserved, showing part of lap.

Saw marks and one boring mark between the legs.

Inscribed: exactly like No. 20.

Found in portico (II-1) with Nos. 18-20, the first on the south; see p. 36 and Pl. 47 *a*.

Still at pyramids.

(22) *Head of Mycerinus, headdress with triple pleating.*

Perhaps belongs to basis No. 19; wears the pleated royal headdress with uraeus; the pleats are in groups of three, one broad pleat between two narrow pleats, as in the Great Sphinx; the edge of the hair is represented in relief, projecting from the headdress onto the forehead and temples; see Pls. 50, 51.

Clear translucent alabaster, about life-size; sides of headdress, nose, and right eye damaged.

Found in portico (II-1) beside southern side of No. 19; see p. 36 and Pl. 47 *a*.

Now in Cairo Museum.

- (23) *Youthful head of king or prince.*
 Immature features; close-fitting cap (?) grooved (to take a covering of plaster or metal or to represent hair?); uraeus in front; conventional royal beard; see Pls. 52, 53.
 Clear translucent alabaster; a little less than the size of a grown man; possibly belonged to No. 21, in which case it is a youthful portrait of Mycerinus; it appears to me too small for No. 21; as fragments of other statues of similar size were found, including a fragment from the side of a basis with the end of the name of Shepseskaf, it is possible that this head is a portrait of Shepseskaf.
 No trace of coloring.
 Found in portico (II-1) in upper débris of decay on eastern side of portico north of entrance doorway; see p. 36 (July 16) and Pl. 47 a.
- (24) *Fragments of alabaster statue of Mycerinus.*
 Less than life-size; face shows features of Mycerinus; Pl. 64 b.
 Clear alabaster.
 Found scattered,
 (a) Fragment, lower part of face from eyes to beard; in débris under last series of houses over room (III-12); see p. 37 (Jan. 13).
 (b) Twelve fragments, back of head, knee, ankle, etc.; in mud débris in room (I-320), p. 38 (Feb. 13).
- (25) *Unfinished statuette, state I.*
 Seated statuette; roughly blocked by bruising with a stone pounder (held in the hand?) and rubbing; traces of sculptor's guiding lines in red paint, marking hands and face; see Pl. 62 a.
 Diorite, translucent; height, 35 cm.
 Found in mud débris above floor in magazine (III-3); (08-7-1); see p. 35 (July 7).
- (26) *Unfinished statuette, state II.*
 Seated statuette; face, lower arms, hands, and basis, roughly defined; red lines on face, arms, and hands for next stage; see Pl. 62 b.
 Diorite, translucent; height, 35 cm.
 Found practically on floor of magazine (III-3); (08-7-8); see p. 36 (July 13).
- (27) *Unfinished statuette, state III.*
 Seated statuette; head and right arm carried a stage further; the headdress is now distinctly that of a king; no red lines visible; see Pl. 62 c.
 Diorite, translucent; height, 43 cm.
 Found on floor of Second Temple in (II-2) at west end (08-7-24); with Nos. 29, 32, and 39, near Nos. 38 and 45; see p. 36 (July 17) and Pl. 61 a, b.
 Now in Cairo Museum.
- (28) *Unfinished seated statuette of the king, state IV.*
 Legs beginning to be distinguished; no red lines preserved; see Pl. 62 e.
 Diorite, translucent; height, 35 (?) cm.
 Found under crushed north wall of magazine (III-3); Pl. 61 d; (10-1-20): p. 37 (Jan. 21).
 Now in Cairo Museum.
- (29) *Unfinished seated statuette of the king, state IV.*
 Like No. 28, see Pl. 62 d.
 Diorite, translucent; height, 47 cm.
 Found on floor of Second Temple in (II-2) at west end (08-7-23); with Nos. 27, 32, and 39, near Nos. 38 and 45; see p. 36 (July 17) and Pl. 61 a, b.
- (30) *Unfinished seated statuette of the king, state IV.*
 Head and torso, only; see Pl. 62 i.
 Diorite, translucent; height, 20 cm.
 Found in mud débris under room (I-4), over magazine (III-18); (10-1-4), see p. 37 (July 14).
 Now in Cairo Museum.
- (31) *Unfinished seated statuette of the king, state IV.*
 Legs a little more developed than No. 28, the face a little less; see Pl. 62 h.
 Diorite, translucent; height, 25 cm.
 Found in northern end of magazine corridor (III-4), in débris about level with foot of Sixth Dynasty wall; with Nos. 35, 37, and 43 (08-7-12); see p. 36 (July 14) and Pl. 61 c.
- (32) *Unfinished seated statuette of the king, state V.*
 Recognizably a portrait of Mycerinus; see Pl. 62 f.
 Diorite, translucent; height, 42 cm.
 Found in II-2 (08-7-25), with Nos. 27, 29, and 39, near Nos. 38 and 45; see p. 36 and Pl. 61 a, b.
- (33) *Unfinished seated statuette of the king, state V.*
 About like No. 32; broken in two and damaged about the bottom; feet missing; see Pl. 62 h.
 Fine hard pink limestone (?); height, 20 cm.
 Found in mud débris in southeastern corner of portico (III-1); (08-7-11): p. 36 (July 13).

- (34) *Unfinished seated statuette of the king, state V.*
See Pl. 63 a.
Fine hard reddish stone; height, 16 cm.
Found in magazine (III-3) in mud débris about 20 cm. above the floor (08-7-2); see p. 35.
- (35) *Unfinished seated statuette of the king, state VI.*
Lacks only the details (fingers and toes) and the final polishing; see Pl. 62g.
Diorite, translucent; height, 35 cm.
Found in northern end of corridor (III-4) with Nos. 31, 37, and 43 (08-7-3); see p. 36 (July 14) and Pl. 61c.
- (36) *Unfinished seated statuette of the king, state VI.*
Torso and head; see Pl. 62 i.
Diorite, translucent; height, 16 cm.
Found in mud débris above (III-18) at foot of walls of (I-4); (10-1-15); see p. 37 (Jan. 12)
Now in Cairo Museum.
- (37) *Seated statuette of the king, state VII.*
Finished but uninscribed; see Pl. 63 a.
Fine hard red stone with two thin white veins; height, 20 cm.
Found in north end of corridor (III-4) with Nos. 31, 35, and 43 (08-7-14); see p. 36 (July 14) and Pl. 61c.
Now in Cairo Museum.
- (38) *Seated statuette of the king, state VII.*
Finished but uninscribed; broken in two; right arm, left forearm, and feet missing; beard and nose damaged; see Pl. 63 c.
Diorite, translucent; height, 32 cm.
Found on floor of Second Temple in west end of (II-2), with No. 45 just east of Nos. 27, 29, 32, and 39 (08-7-22); see p. 36 (July 17) and Pl. 61 a, b.
Now in Cairo Museum.
- (39) *Seated statuette of Mycerinus, state VII-VIII.*
Usual seated attitude with royal headdress and uraeus; legs left unpolished (state VI).
Diorite; height, 20 cm.
Inscribed,
(a) On front of basis beside right leg and foot:
"Horus, Kay-khet; King of Upper and Lower Egypt, Men-kauw-ra"; no frame to Horus name.
(b) On front of basis beside left leg and foot:
"Beloved of Sokar foremost of [He]kenet."
Found on the floor of Second Temple at western end of (II-2) with Nos. 27, 29, and 32, near Nos. 38 and 45 (08-7-26); see p. 36 (July 17) and Pl. 61 a, b.
- (40) *Standing statuette of the king, state VII-VIII.*
Standing with left foot advanced, hands hanging closed at sides; nearly finished state; head missing, rest in four pieces, much damaged; see Pl. 63 d.
Black and white porphyry; height, 32+ cm.
Found scattered in court débris in (I-310, 319, and 395); see Nos. 42 and 46; see p. 37 (April 2).
- (41) *Standing statuette of a woman (the queen?), state VII.*
Standing, feet together; full, short wig (?), parted in middle; arms hanging with hands open, palms against thighs; rectangular supporting pillar at back reaching to base of wig; broken in three pieces; arms knocked off; mouth and nose, damaged; see Pl. 63 k.
Grey granite; height, 55 cm.
Found as follows (1910, No. 4):
(a) Legs with base, found in mud débris over (III-18) under house walls; see p. 37 (Jan. 12).
(b) The other two pieces, body and head, found in débris in room (I-318); see p. 38 (Feb. 18).
- (42) *Basis of seated statuette of a man.*
See Pl. 62 j; feet broken off.
Diorite, translucent; height, 20+ cm.
Inscribed,
(a) On top and front of seat, to right of figure:
"King's son of his body beloved —————."
(b) In corresponding position to left:
"King's son of his body, lector-priest of his father —————."
Found in floor débris of court in (I-395) with Nos. 40 and 46; see p. 38 (April 2).
- (43) *Squatting statuette of Khnum-wer-kauw.*
Seated on ground with left foot flat on ground and left knee in the air; right leg resting with its right side on the ground and the sole of the right foot against the side of the left foot; left hand open cupped over left knee; right hand open palm down on right knee; broad flaring wig, parted in middle, ears exposed; bead necklace; short skirt; cf. the somewhat similar attitude of the statue pictured in *Hierakonpolis I* (Quibell and Green), Pl. II; see Pl. 63 b, e.

Fine white limestone; height, 50 cm.; cracked and fragment missing from right corner of basis.

Inscribed with rudely scratched hieroglyphics,

(a) On top of basis between legs:

“The chief lector-priest, Khnum-wer-kauw, his (good) name (is) Yekuw.”

(b) On front edge of basis:

“The sole companion, the chief lector-priest, the leader of the mysteries of the god’s road (?)
——, the *špsy* of the King of Lower Egypt, the overseer of the residence of the Pharaoh,
controller of the *d3-t*, Khnum-wer-ka[uw-].”

Found in the northern end of corridor (III-4) with Nos. 31, 35, and 37; (08-7-15); see p. 36 (July 14).
Now in Cairo Museum.

(44) *Seated statuette of a man; head and torso.*

Head and torso with arms broken off; short wig covering ears; pillar support at back reaching to back of head; see Pl. 63 f.

Red granite; height, 40+ cm.

Found outside western wall of Second Temple, about 120 cm. from corner, in mud débris just above foot of rubble wall which protects temple from rainwater; deposited after the construction of the Second Temple; (09-12-1); see p. 36 (Dec. 30).

(45) *Crouching jackal.*

Crouching jackal in the usual position with forepaws extended and tail hanging down; the edge of the basis is unpolished, as if the figure had rested in a depression in another stone, while the position of the tail would also suggest that the jackal had rested on a high pedestal or other stone object; see Pl. 64 a.

Two pieces, battered head and rear half of body.

Dark slate like the triads and pair statue; width of basis, 12 cm.; length of larger piece, 20 cm.; original total length, 60-80 cm.; the head and neck have been used as a hammer or rubbing stone.

Found in room (II-2) on the floor of the Second Temple, with No. 38, just east of Nos. 27, 29, 32, and 39, (08-7-22a); see p. 36 (July 17).

(46) *Fragments of standing statuette of a man, alabaster.*

Standing with left foot advanced; hands hanging closed at sides; right overlapping end of skirt is pleated; broad wig, with incised lines; see Pl. 64 f, i.

Many pieces, incomplete and irreparable.

Poor, heavily veined calcareous alabaster; the largest piece, from waist to thighs, has a height of 14 cm.

Found in court débris (I-395) with Nos. 40 and 42; see p. 38 (April 2).

(47) *Fragments of two forepaws of a lion, alabaster.*

Probably from the feet of a throne on which sat a statue (like the famous Chephren statue); see Pl. 64c. Clear alabaster; width, about 12 cm.

Found as follows:

(a) One in upper mud débris in filling of (I-19) over walls of northern magazines; see p. 37 (Jan. 18).

(b) Under room (I-10) on south wall of temple; see p. 37 (Jan. 16).

(48) *Standing ivory statuette of Mycerinus.*

Head, arms, hands, right thigh, and feet, missing; in traditional standing attitude with left foot advanced, arms hanging, and probably hands closed at sides; royal pleated skirt; see Pl. 63 g-j.

Ivory; height, 14+ cm.

Inscribed on front of belt, which is decorated with incised lozenge pattern:

“King of Upper and Lower Egypt, Men-kauw-ra.”

Found in lower part of brickwork which blocked the door of (II-2 to III-4), on the side towards (III-4), on removing that door block; see p. 37 (Jan. 27).

(49) *Arm of a wooden statue, about life-size; bent left arm, probably from a standing statue in the traditional attitude.*

Found in débris in room (I-23); see p. 37 (Jan. 20) and Pl. 32 a.

(50) *Five crystal eyes set in copper, probably from one wooden statue and three statuettes.*

(a) Large crystal eye (length, 4 cm.), set in copper frame, to the outside of which cling fibres of wood impregnated with copper oxide; left eye.

Front, highly polished; back, matt and convex; details painted on back — corner of eye red; white of eye white; iris and pupil not preserved; backed with white plaster.

Found in (III-3) in débris (July 21, 1908).

(b) Small crystal eye set in bronze frame; length of crystal, 2.1 cm.; length of frame, 2.8 cm.; wood fibres clinging to outside of frame; left eye.

Front, polished; back, flat except for defect in stone older than manufacture; shallow circular hole filled with black to form pupil; iris, painted dark red; white of eye, painted white; corners, probably light red; backed with white plaster.

Found in (III-17), débris (1908).

(c) Small crystal eye set in copper frame and also part of the copper frame of a second eye; length of frame, 3.2 cm.; wood fibres clinging to outside of frame; right eye, and frame of left eye.

Polished and painted like *b*, above.

Found in (III-7), débris (1908).

(*d*) Crystal eye, a trifle larger than *c* but otherwise like it; right eye.

Found in (I-11), below floor of room, see p. 37 (Jan. 11).

(51) *Fragment of standing statuette of man.*

Basis and lower legs; left foot advanced; supporting pillar, at back.

Diorite; height, 10+ cm.

Inscribed on back of support, rude hieroglyphics:

“—————*m t.*”

Found in débris in room (I-318), see p. 38 (Feb. 18). See statuette No. 41.

(52) *Fragment of seated statuette of Mycerinus (?), state VI.*

Waist to below knees; right hand closed on right knee; left hand open on left knee; unfinished.

Hard pink-drab limestone (?); height, 7+ cm.; length, 9 cm.

Found in débris in room (I-32).

2. THE TECHNIQUE OF THE STATUARY

The unfinished condition of many of the statues and especially of the seated diorite statuettes found in the Valley Temple make it possible to fix at least eight states in the production of a statue. Examples of these eight states are given above in Nos. 25–39. The earlier states, I–IV, show red lines drawn by the master to guide the apprentices in cutting away the stone. It is obvious that after each marking with lines the cutting proceeded until the lines were reached or obliterated, when the master drew a new set of lines to guide the next advance. These pauses for drawing the red lines marked the actual stages of the process, and the terms “state I,” “state II,” etc., strictly taken should apply to the statue at these pauses. Possibly none of the figures which I have designated as being in a particular state was in such a state in the strict sense of the word; for we have a series of statuettes in which the work was accidentally interrupted, probably between the real states. The more advanced stages, which I call states V–VIII, which were probably executed by the master himself, are not marked with red lines. Nevertheless, state VI, the rough finished figure and state VII, the finished but uninscribed figure, represented well-defined stages in the process and are probably states in the strict sense. And it is quite clear that in the case of the Mycerinus statues, some examples (Nos. 17, 18, 20, 21, 39, and 40) were partly in state VI and partly in state VII, or partly in VII and partly in VIII, or even (No. 39) show evidence of three states, VI, VII, and VIII.

State I is represented by only one example, No. 25, and shows the rough blocking of the stone, with the seated form and the block seat vaguely indicated, without distinguishing face, arms, and legs. The surfaces are roughly pitted as if bruised by pounding with a hard stone held in the hand; but the pits have been partly smoothed away and in places are filled with a pastelike substance as if some sort of grinding powder had been used with water. This smoothing has certainly been done with a rubbing stone. There are traces of lines 2–5 mm. broad, drawn in red paint and marking the outline of the right arm. These guiding lines are clearer on No. 26, and it is obvious that the master craftsmen marked out each advance in the carving and left the rough blocking to be done by an apprentice, as is the rule in Egyptian crafts in all times.

State II again has only one example, No. 26. The blocking-in has proceeded so far as to outline the face, the right arm, and the seat. The surfaces show the same marks of bruising and rubbing as those of state I. The red lines are clear, outlining for the next stage, the face, the right arm, and the lower outer edge of the left arm. In the smoothing of the walls in the rock-cut chambers of the mastabas, the surfaces smeared with red were to be cut away, and it is to be presumed that these red lines on the statuettes were also to be cut away. In any case, it must be remembered that they were understood by the apprentice according to a customary code, like that of the mysterious marks which a modern tailor makes on a garment in fitting it.

State III is presented in No. 27. Here the right arm with its closed fist, the face with its beard, and the wig have taken more definite outlines, while the left arm with its open hand is roughly blocked. The red guide-lines are especially clear on the upper edge of the right forearm, which is not yet rounded,

and on the front right edge of the basis. The surfaces show the same treatment as in the preceding stages.

Four examples show slight variations of state IV, Nos. 28, 29, 30, and 31. Here two points are to be noticed, the treatment of the face and that of the legs. The advance in working the head appears in the small lump on top, which is to become the uraeus. The middle part of the face has been rubbed into four almost flat surfaces, the forehead, the top of the nose, a surface from the tip of the nose to the point of the chin, and a surface from the chin to the end of the beard. The sides of the face have been treated in a similar manner, but the planes are not so large nor so clearly defined. The groove which separates the legs has been rubbed with long strokes of a sharp stone or a slab-rubber with curving edge. A faint trace of the red line is still visible on the right arm of No. 29.

State V is represented by three examples, Nos. 32–34, all slightly different. The face, especially in No. 32, is already discerned to bear the characteristic features of Mycerinus. Traces of bruising on the surfaces are still visible, but much less pronounced than in the earlier states. The blows must have been very light taps not to have broken off the nose, beard, and similar protruding parts. The rubbing process must have been chiefly used for this and subsequent states. No signs of red lines are discoverable.

State VI, examples Nos. 35 and 36, is the final rough-surfaced state before polishing. The surfaces indicate a continuation of the fine bruising and rubbing processes of state V. The statuette is an unmistakable portrait of Mycerinus. The toes and fingers are not yet distinguished, and the lines about the eyes are vague. These finer details were apparently worked out during the polishing.

The finishing state, No. VII, is seen in statuettes Nos. 37 and 38. These two have a dull polish, from which all traces of the bruising process have disappeared. The details are more or less distinguishable, and it is obvious that the refining process might be continued for a longer or shorter time, according to the quality of work desired in the final statue. This is the state in which the final form of the statue was reached, and the excellence of the whole depended on the time and labor spent on this stage. All the large statues of Mycerinus and four of the statuettes had reached or passed state VII.

The fully inscribed state I call state No. VIII. The four triads and the alabaster statues represented by Nos. 22 and 19, were in this state. Of the statuettes, there is only the basis, No. 39, and that had been polished and inscribed without having been brought to perfection in state VII. The alabaster statues, Nos. 1, 2, 18, 20, and 21, and the slate pair, No. 17, were at various stages in state VII. The slate pair was never inscribed, and the alabaster figures received only the words "King of Upper and Lower Egypt, Men-kauw-ra" engraved beside the feet on the top of the basis.

The large statues, as just stated, were all in state VII or VIII, and the marks of the preliminary processes had been largely effaced by the finishing. But sufficient traces were found to prove that in general the technique was the same as that of the small figures. On the bases of the unfinished alabaster statues, and in particular on that of No. 20, the pitting of the surface caused by the bruising process had not been entirely smoothed away and is still visible to the eye under the fine scratches produced by the polishing process. Likewise the back of the slab which supports the slate pair, the sides of its basis, and the front of the slab between the figures bear distinct marks of the bruising process. The alabaster statues show much more clearly than the statuettes the scratching of the surface caused by the use of rubbing stones in smoothing, probably with wet pumice. The final polishing was, perhaps, a dry process.

In addition to these processes, common to all statues, the large figures of Mycerinus bear evidences of the use of metal tools, as follows:

- (a) The statue, No. 20, shows saw-cuts between the legs. The insides of the legs have been polished, but the front of the basis between the legs has been only roughly smoothed by bruising (hammering). In this bruised surface, there are four series of saw-cuts in vertical planes. One of the four series follows closely the inside contour of the left leg and another that of the right leg. Between these two, the other cuts lay in two or more vertical planes. The series along the inside of the right leg consisted of at least two cuts produced by a separate operation. Each cut was slightly curving in its long section, as if made by rubbing a slightly curved edge up and down. In some of the cuts, a hard pale greenish paste was found which seemed to be a grinding powder (pumice?) stained with copper oxide. The conclusion is obvious that the saw was a broad copper blade about 4 mm. thick (measured by the width of the cuts) with a slightly curved edge and not necessarily more than 4–8 cm. in length. It must have been attached to a

stout wooden handle. The distance from cutting edge to handle must have been at least 15 cm., in order that the handle might clear the front of the legs. The form thus prescribed is that of the model copper blade found with model chisels, drills, adzes, and other tools in the tomb of Impy (G 2381 A), who was an "overseer of works."

The result of this sawing operation was to separate the stone which it was desired to cut away into vertical slices. These slices may have been cut free at the top and bottom by the cylindrical borer noted in the next paragraph. In any case they were broken loose and the rough places where they were attached at the back were being pounded down flat, preparatory to polishing when the statue was hastily polished for the funeral.

- (b) Statue No. 18, now in Cairo, shows a circular groove on the face of the seat between the knees just under the edge of the skirt; and statue No. 21, a similar groove between the heels. This is plainly the typical groove left by the hollow cylindrical borer of copper (diam., 4.6 cm.; thickness of metal, 5 mm.) after breaking off the core and partially smoothing down the surface. The intention was to smooth away the groove entirely. The borer was used of course with wet pumice like the saw just described and was probably turned with a crank-handle like the stone borer. It may be noted, however, that a fairly effective action could have been obtained by turning the cylinder back and forth between the palms of the hands, especially if weighted and used vertically. The holes produced by the cylindrical borer, as seen in stone vessels, have very fine striation marks, as if the turning had been continuously in one direction, and even blocks of granite have been found with these boring holes.
- (c) Small holes were bored with a drill, probably also of metal, and used with pumice. The most common of these are the nostrils of all the statues, but the most remarkable are the two fine holes bored one at each corner of the mouth of the great alabaster statue, No. 1. This drill may have been the common bow-drill with wooden top and copper point, but was more probably the hand-drill of the type used by the borers of seals.¹

Thus the technical processes used in carving hard stone statues were of the simplest sort, as must be the case when steel is not available. The chief operations were:

(1) *Pounding with a stone.*

Used in all stages until the statue was ready for finishing. I am uncertain whether the process is to be identified in the tomb scenes where the making of statues is represented.

(a) Steindorff, *Grab des Ti*, Pl. 134.

Between a scene of stone-boring and one of work on a wooden (?) statue, two craftsmen sitting on high stools are engaged on a seated statue under the label: "the working by the stone-worker (*hmwty*)," "statue," "stone-worker." The two workmen, one in front and one behind the statue, are apparently hammering with a stone held between two sticks. The other statues to the left may be of wood or limestone; and the statue of which we are speaking was probably of limestone.

(b) Davies, *Deir-el-Gebrawi I*, Pl. XVI.

Five "stone-masons (*hrty-ntr*)" are engaged in dressing a beam, probably of limestone. Four of them are using chisels and the heavy stone-mason's mallet. The fifth is engaged in removing a protuberance with what appear to be two round-edged axes, which is absurd. The carpenter's mallet is slender and light, and the carpenter's axe has a nearly straight edge (see same plate, above). This is probably a representation of the same implement as that of the *Ti*-tomb but heavier, a stone axe-head held between two sticks. Stone axe-heads with a groove around the butt are well known in the Old Kingdom.

(c) Newberry, *Rekhmara*, Pl. XX.

Two of the workmen engaged on the granite (?) statues of the king hold a small implement (a stone?) in one hand and appear to be tapping it with a second implement. But the operation is obscure.

(2) *Rubbing with stones* of various forms and sizes held in the hand, probably accompanied by the use of a grinding paste.

The chief process used in the finishing stage but also employed in the preceding stages together with pounding. Examples of the process are represented in the tombs.

(a) Steindorff, *Grab des Ti*, Pl. 134.

Two men kneeling are rubbing a standing limestone (?) statue. The scene is labeled "statue" and "polishing by the sculptor."

(b) Newberry, *Rekhmara*, Pl. XX.

The men at work on the sphinx are using stones of two shapes, one with an edge and one circular with flat (?) or concave (?) surface, while an apprentice stands with a bowl of paste and a stick ready to smear grinding paste as required by the rubbers. Just below, the two men at work on the altar use circular rubbing stones, while the apprentice holds the bowl of paste on top of the altar beside one of the workmen.

¹ See Steindorff, *Grab des Ti*, Pl. 133.

- (3) *Sawing by means of a copper blade* of fan-shape fixed in a long wooden handle and worked by rubbing up and down or back and forth, accompanied by the use of grinding paste.
Used as far as discoverable only on the large alabaster statues for removing surplus stone from between the knees, but adapted to other uses. No representations are known to me.
- (4) *Boring by means of a hollow tube of copper*, turned either by rolling between the hands or with a crank (as the stone-borer), used with grinding paste (emery?).
Traces found only in alabaster statues, Nos. 18 and 21, but elsewhere in granite blocks; and suitable for use on hard stone statues.¹ Used also in boring stone vessels, especially cylindrical jars; possibly represented in *Grab des Ti*, Pl. 134.
- (5) *Drilling with a copper or stone point* with grinding paste.
Evidences found in the nostrils, ears, and especially at the corners of the mouth of the large alabaster statue, No. 1. A hand-drill is shown in the Ti-tomb (*l. c.*, Pl. 133) used in boring a stone seal; and a blow-drill in the same plate used on wood.
- (6) *Rubbing with a copper (?) point*, with grinding paste.
The evidence is doubtful. The implement is shown in *Rekhmara*, Pl. XX — a long slender shaft with a bulbous head probably also of metal to give weight to the implement. Two men are shown at work inscribing the back of a standing granite (?) statue of the king — one a scribe with brush and palette and the other working with the implement in question. The workman holds the shaft close to the point. The inscriptions on the Mycerinus statues have been made by bruising the stone with a small implement probably of stone and then dressing the outlines of the bruised surface by rubbing possibly with this weighted point, or with a sharp stone. Some of the signs on the slate triads show slips of a sharp point.

3. THE CANON OF PROPORTIONS

The canon of proportions used in wall reliefs was pointed out by Lepsius² and is proved by unfinished walls on which the red proportion lines are still visible. Such walls are known from the mastabas of the Old Kingdom and from the great rock-cut tombs of the nomarchs of the Middle Kingdom. In the Old Kingdom mastabas the proportions were measured on a vertical line in the axis of the human figure by means of dots and cross lines. The lateral measurements were marked by dots on the cross lines. These red lines show that the height of the human figure from the sole of the foot to the base of the hair or wig on the forehead was divided into six units. The length of the advanced foot was more than one unit; that of the other was about one unit. To the knee was two units and to the base of the neck was five and a third. The seated figure had five units from the soles of the feet to the base of the hair. In the Middle Kingdom the examples of unfinished walls show a rectangular network of red lines, the unit of which is approximately one third of the old unit, so that the height of the standing figure is 18 units and of the seated figure 15. But on this network the figure was outlined freehand and the lateral measurements of the Old Kingdom artist no longer appear. The network was probably used already in the Old Kingdom for complicated scenes, and it continued in use to the end of Egyptian history. The number of units was changed again about Dynasty XXVI when the height of the standing figure was divided into 21 units to the base of the hair (21½ units to the top of the head).³

In the reliefs, whether the Old Kingdom system of marking the chief canonical proportions was used or the later network, the figures were outlined by eye, and there are many examples of re-drawing where the eye of the master or of the craftsman was not satisfied with the first attempt. The details of the face and the clothing were also drawn in red or sometimes black lines, which disappeared of course in the process of rubbing in these details, and the final finishing was greatly dependent on the skill of the craftsman. The various degrees of excellence in the reliefs arose from the exactness of eye and the practised coördination of hand and eye of the different craftsmen. Therefore, the measurements of the figures in the reliefs and especially the measurements of details show variations from those normal proportions which have been established by the examination of unfinished reliefs. It is especially to be noted that the canon of proportion did not prevent the drawing of unusual bodies or of bodies in unusual postures, such as dwarfs, the fat old boat builder, and the lean herdsman in the reliefs at Meir, men struggling with cattle, bending down to receive loads on their backs, or fighting in boats.

¹ See Petrie, *Pyramids and Temples of Gizeh*, Pl. XIV; Hoelscher, *Chephren*, Blatt XIV; and elsewhere.

² *Denkmäler*, Erg. I, p. 234.

³ See Edgar, *Sculptors' Studies*, p. 12.