

The Royal Woman Torso JE 65442 in the Egyptian Museum, Cairo

الجزء العلوي من تمثال سيدة ملكي رقم ٦٥٤٤٢

بالمتحف المصري بالتحريير

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Abstract:

The subject of this paper deals with the Royal Woman Torso JE 65442 (FIG.1a, b, c, d), which was found in Tod Temple in 1935. It is made out of Granite, the eyes were inlaid and is 62cm high. She stands with her left leg forward and her figure is leaning on the back pillar. She holds an ankh, in her left hand. No woman statue holding the ankh sign is known before the late period. The statue type standing figure of a woman in a tight-fitting dress and the modeling of the body with long arms and legs, broad chest, full breasts, narrow waist and long, slightly rounded hips is present in the 26th dynasty. This dating is also supported by comparing the Torso (FIG.1a,b,c,d) with the Torso of Netocris. Also, the statues of the goddess Mut in the Charles Edwin Willbour Fund in Brooklyn (inv. no. 76.38.) and the goddess Isis in The Walter Art Gallery in Baltimore (inv. no. 4.2121) show the typical forms described above. A uraeus snake sits on the forehead. It shows the distinctive signs of the face during the reign of King Psamtik, where the area under the face (chin) increases, the eyebrows are sculpted and the almond-shaped eyes are quite large and vividly reproduced. Moreover, the mouth with two specific lips confirms the characteristic of the smile. The Royal Woman Torso JE 65442 is unincised, so it is uncertain whether the standing royal woman Torso presented a goddess or a queen.

Key words:

The Egyptian Museum Cairo, Royal Woman Statues, 26th Dynasty, Tod Temple.

المخلص:

يتناول البحث الجزء العلوي من التمثال (شكل ١ أ، ب، ج، د) لسيدة ملكية والمعروض بالمتحف المصري بالتحريير. وهو مصنوع من حجر الجرانيت وإرتفاعه ٦٠,٨ سم، وقد وجد في مدينة الطود. ترتدي السيدة الرداء الضيق والملاصق للجسم والباروكة الطويلة ذات الثلاثة أجزاء. أثبتت الدراسة المقارنة أن التمثال يمكن إعادة تأريخه خلال حكم بسماتيك في الأسرة السادسة والعشرين وذلك لوجود علامات مميزة للوجه في حكم بسماتيك والتي تتشابه مع التمثال (شكل ١ أ، ب، ج، د) حيث تزيد مساحة أسفل الوجه (الذقن) والحواجب العريضة والكثيفة والعين ذات الشكل البيضواوي (شكل اللوز) وواسعة نوعا ما والحاجبان العلويان مستعرضين، أما السفليان فمقوسان. والفم ذو شفتين محدبتين يؤكد صفة الابتسامة. الأنف ضيقة وتتسع فقط عند النهاية. تماثيل السيدات الملكية من الأسرة ٢٦ وجدت في المعابد وكانت تصنع من الأحجار الصلبة مثل الديوريت والجرانيت والأردواز. إرتدت السيدات الملكية الرداء الضيق والملاصق للجسم بأشكاله الثلاثة كما إرتدت الباروكة الطويلة ذات الثلاثة أجزاء وباروكة حتحور والباروكة القصيرة. الأنف ضيقة وتتسع فقط عند النهاية. أخذت الأسرة ٢٦ من فن الدولة

القديمة، والوسطى والحديثة (من العمارنه والرعامسة) وتأثرت بالفن الأثيوبي وأخرجت لنا فنا له سماته الفنية المنفردة في كل من مدينة سايس ومدينة طيبة ومدينة منف. نلاحظ وجود سمات فنية في تشكيل الجسم مثال الجزء السفلي المتبقي من تمثال الزوجة الإلهية لأمون (نتوكريس) وإختلافه مع التمثال الوحيد الكامل لملكة من الأسرة ٢٦ وهو تمثال الزوجة الإلهية لأمون (عنخسنفرايرج) فنجد أننا أمام تمثال تقف فيه الملكة بالشكل التقليدي مع إمتلاء في الثديين وإستدارة في الفخذين. والوجه مستدير والباروكة قصيرة تخفي الأذنين. الملكة (أمانونالول) تعطي إطبعا واقعا عن شكل الجسم. وجد التمثال الخاص بها في (نباتا) بدون رأس. من المرجح أن يكون الجزء العلوي من التمثال (شكل ١ أ، ب، ج، د) للآلهة أنيويت حيث وجد في مكان عبادتها بمعبد الطود وهي تمثل بشكل سيدة ملكية ممسكة بالعنخ.

الكلمات الدالة: المتحف المصري بالتحريير؛ تماثيل السيدات الملكية؛ الطود؛ الاسرة ٢٦ .

1-Introduction:

The collection of royal woman statues in the Egyptian Museum, Cairo hosts the Royal Woman Torso JE 65442 (Fig.1a,b,c,d) from Tod (Djerty; Tuphium)¹. The Torso was registered in the museum inventory of 1935 and is on display in gallery 30 on the ground floor. The Royal Woman Torso JE 65442 (Fig.1a,b,c,d) shows cracks, but has been restored. From the beginning of the Old Kingdom until the late period, a large number of Royal woman statues, predominantly queens and goddesses emerged². From the Fourth Dynasty schist standing pair - statue of King Mycerinus and the Queen Khamernernebt II, from Giza, c. 2500 B.C. is known to us, in which we find that the queen puts her left leg forward³. From then on, we find examples of the triad, including the triad of King Mycerinus⁴, and from the same Dynasty, a statue of the seated goddess Hathor, which is currently preserved in the Boston Museum⁵. From the Sixth Dynasty, we find a statue of queen Ankhnesmeryre sitting, holding her son Pepy II on her lap⁶. In the Middle Kingdom, the statue of Queen Nofret is one of the important examples of Royal woman statues⁷. At the beginning of the 18th

¹ I would like to thank Mrs. Sabah Abd el- Razik, Director of the Egyptian Museum in Cairo, for the kind permission of to photograph the Royal Woman Torso under number JE 65442, I am also grateful to Mrs. Sameh Mohamed, museums photographer, for photographing the Royal Woman Torso JE 65442.

² SALEH, M. & SOUROUZIAN, H., *The Egyptian Museum Cairo, The official Catalogue*, 1985, 25.

³ Boston, Museum of Fine Arts, N^o.11.738, SIEBERT, E., *Die Bewältigung der Vergangenheit, Zur Kunst der Spätzeit*, in: *Ägypten die Welt der Pharaonen*, 1997, 68, N^o. 47.

⁴ Cairo, JE46499, Greywacke, Giza, Valley temple of Mycerinos, reign of Mecerinos, c. 2500 B.C., SALEH & SOUROUZIAN, *The Egyptian Museum Cairo*, 33.

⁵ Boston, Museum of Fine Arts, N^o. 09.200, Schist, ALDRED C., *Egyptian Art, in the Days of the Pharaohs 3100-320 BC*, 1986, 75, N^o.36.

⁶ New York, The Brooklyn Museum, Charles Edwin Willbour Fund, 39.119, ALDRED, C., *Egyptian Art in the Days of the Pharaohs 3100-320 BC*, 96, N^o.53.

⁷ Cairo, Egyptian Museum, Queen Nofret, from Tanis, black granite, 12th dynasty, reign of Sesostri II, c.1897 B.C., SALEH & SOUROUZIAN, *The Egyptian Museum Cairo*, N^o.93.

dynasty,, the sitting statue of queen Sataah,⁸ wife of King Tutmosis III, is known. The statues of the queens, Hatshepsut⁹, Ti¹⁰ and Queen Nefertiti are numerous¹¹. From the Ramesside era, we find the colossal statues of Queen Nefertari¹² standing in the front of the small temple in Abu Simbel, at the Turin Museum in Italy, there is a triad of King Ramses II, and in the Sharm El Sheikh Museum a bust of Queen Merit Amun.¹³ The 22th Dynasty brought a transformation with a transitional stage in the history of ancient Egyptian art, during which a group of beautiful bronze statues were found. This includes the statue of (Karomama)¹⁴ preserved in the Louvre Museum. In the 25th dynasty, little statues of divine wives such as Schepenupt I, Schepenupt II¹⁵, Amenirdis I¹⁶ and Amenirdis II¹⁷ are present. Excavation by F. Bisson de la Roque for the IFAO (French Institute of Oriental Archaeology) in El Tod, Southern Upper Egypt, in 1935, documented the Royal Woman Torso JE 65442 (Fig.1 a, b, c, d,) with inlaid eyes while the Egyptian Museum information reference is recited as a Standing Male Statue with Inlaid Eyes ¹⁸. This comparison study revealed the importance of the object related to The Royal Woman Torso JE 65442 (Fig.1a, b, c, d)

⁸ Cairo, Egyptian Museum, Bisson de la Roque, F, *Tod (1934-1936)*, le Caire, 1937, 131.

⁹ New York, Metropolitan Museum of Art, kneeling granite colossus of Queen Hatshepsut wearing the White Crown, from Deir el- Bahari, 18th dynasty, 1490 B.C., N^o. 30.3.1, Aldred C., *Egyptian Art in the Days of the Pharaohs 3100-320 BC*, 155, N^o.113. Indurated limestone statue of Queen Hatshepsut in the costume of a pharaoh, Metropolitan Museum of Art, New York, N^o. 29.3.2, Aldred C., *Egyptian Art in the Days of the Pharaohs 3100-320 BC*, 155, N^o.114. Painted limestone sphinx of Queen Hatshepsut, Metropolitan Museum of Art, New York, N^o. 31.3.94, ALDRED C., *Egyptian Art in the Days of the Pharaohs 3100-320 BC*, 155, N^o.115.

¹⁰ Cairo, Egyptian Museum, Head of a statuette of Queen Tiye, JE.38257, ALDRED C., *Egyptian Art in the Days of the Pharaohs 3100-320 BC*, 171, N^o.135.

¹¹ Paris, Louvre, Quartzite torso from a statue of Queen Nofreteti, N^o. E. 25409, Aldred C., *Egyptian Art in the Days of the Pharaohs 3100-320 BC*, 111, N^o.145. Berlin, Ägyptisches Museum, painted portrait bust of Queen Nofreteti, N^o. 21.300, Aldred C., *Egyptian Art in the Days of the Pharaohs 3100-320 BC*, 111, N^o.146.

¹² Abu Simbel, the façade of the small temple, Sandstone.

¹³ Sharm el Sheikh Museum, Sharm el sheikh, The Queen Merit- Amun, painted limestone, 19th Dynasty, reign of Ramses II, JE 31413, CG 600, SALEH, M. & SOUROUZIAN, H., *The Egyptian Museum Cairo*, 198.

¹⁴ Paris, Louvre museum, Bronze statue of the Divine Consort karomama, inlaid with gold, electrum and silver, from Karnak, N^o. N.500.

¹⁵ Cairo CG 611, Omaha, Joslyn Memorial Art Museum, N^o.1953.80.

¹⁶ Cairo, Egyptian Museum, Amenirdis the Elder, JE 3420, CG 565, alabaster with a basalt base, 25th dynasty, reign of Shabaka, 713 B.C., Aldred C., *Egyptian Art, in the Days of the Pharaohs 3100-320 BC*, 208, N^o. 170.

¹⁷ Cairo, Egyptian Museum, CG. 42198, CG. 42199, CG. 42200, CG. 42201.

¹⁸ The information which belong to the JE 65442 in the Cairo Egyptian Museum Archive.

which still remains unlabeled at the museum with misleading archiving information.

2-Description:

The Royal Woman Torso (upperpart) JE 65442 (Fig.1a, b, c, d) is made out of Granite, the eyes were inlaid and is 62 cm high. The breakline runs diagonally up from the right leg to the left thigh. She stands with her left leg forward and her figure is leaning full height on the back pillar. She wears the long tripartite wig whose tresses fall on her breast and back. Her long tight-fitting dress is moulded to her body, and she holds an ankh, in her left hand. She has broad shoulders and a long upper torso. Her breasts are hemispherical and deeply inserted. The navel is indicated as a deep hole. A uraeus snake sits on the forehead. The face has full cheeks, the eyebrows are wide and dense, the eyes are oval (almond-shaped) and somewhat broad, the upper eyebrows are transverse, and the lower ones are arched. Furthermore, the mouth with two specific lips confirms the characteristic of the smile. Although the nose is broken at the end we can recognize that it was narrow and widens only at the end. The eyebrows are sculpted and the almond-shaped eyes are quite large and vividly reproduced. The Royal Woman Torso JE 65442 (FIG.1a, b, c, d) is uninscribed.

3-Comment:

During the 26th dynasty, the worship center was moved from Thebes to Sais in the Delta by the ruler of the north, King Psamtik 663 BC. Psamtik sent his daughter, the princess, to be adopted by the divine wife¹⁹ to strengthen his authority over the south. The rule of the divine wives Netokris and Anchenesneferibre lasted more than 130 years and never appeared again.²⁰ The 26th dynasty adopted the art of the Old-, Middle- and New Kingdom - from the Amarna and the Ramesside periods - and was also influenced by Ethiopian art. The art produced was of unique features in the cities of Sais, Thebes and Memphis.²¹ The artistic features of the body shape of the remaining statue of Netokris²² display different

¹⁹ BIANCHI, R.S.: «Nitokris I», *LÄ IV*, Wiesbaden, 1980, 515-518.

²⁰ LECLANT, J.: «Anchnesneferibre», *LÄ I*, Wiesbaden, 1975, 264-266.

²¹ RUSSMANN, E., «Sculptural Representations of the 26 Dynasty Divine Consorts of Amun, Netocris and Anchnesneferibre», *Egyptian Museum Collections around the World II*, Eldamaty M. & Trad M., 2002, 1035.

²² Cairo JE 25582, fragmentary statue of Nitocris, Russmann E., *Sculptural Representations of the 26 Dynasty Divine Consorts of Amun*, , 1044, Pl. IA.

characteristics from the statue of Queen Anchenesnfrebre,²³ although they belong to the same dynasty. Anchenesnfrebre stands in the traditional posture with fullness in the breasts and roundness in the thighs and face with a short wig concealing the ears. The relief of Queen Anchenesnfrebre on the sarcophagus shows that the statue is very different from reality²⁴. Queen Amanonalol features a realistic posture of the body. Her statue (without a head) and sarcophagus were found in Napata. The appearance of the queens differs from the statues, coffins, paintings, and relief inscriptions which does not generally help in making comparisons in terms of shape, face, or clothing²⁵.

According to Tomoum, a large number of the so-called sculptor's models from the 26th dynasty, which were hewn out of limestone and whose compositional forms are determined by the square system were found²⁶. They mostly served as templates, which were then transferred to scale on the sculptures to be produced. The sculptor transfers the dimensions of the model onto the stone and mechanically finds all the points on the figure's surface, without the person depicted having to be present in his imagination. The system of proportions underwent a far-reaching transformation by introducing a new basic measurement, the so-called king's cubit, which had previously been reserved primarily for architecture. As a result, the height of the statue was 21 squares instead of the previous 18. This caused the unnatural lengthening of the upper body, which was sometimes attempted to counteract by making the figures wider. This had abandoned the principle of the old canon, according to which the proportions of the individual body parts in the representation corresponded to those of the human body itself²⁷.

The Royal Woman Torso (FIG.1a,b,c,d) JE 65442 is one of a kind in the Egyptian Museum Cairo. It was made out of Granit, which was used for the Royal and Goddess statues. The broken line runs diagonally from the right leg to the left thigh. She stands with her left leg forward and her

²³ BOSSE, K., *Die Menschliche Figur in der Rundplastik der Ägyptischen Spätzeit. von der 22 bis 30. Dynastie*, Ä F1, 1936, N^o.160.

²⁴ KHARTOUM, National Museum, Inv.Nr.1834.

²⁵ RUSSMANN, E., *Sculptural Representations of the 26 Dynasty Divine Consorts of Amun*, 1036.

²⁶ TOMOUM, N., *The Sculptors Models of the Late and Ptolemaic Periods, A study of the Type and Function of a Group of Ancient Egyptian Artefacts*, Cairo, 2005, 113.

²⁷ TOMOUM, *The Sculptors Models of the Late and Ptolemaic Periods*, 115.

figure is leaning full height on the unscribed back pillar. The back pillar with a rectangular end was found in the Old Kingdom. The back pillar is an Egyptian element of a round sculpture. In addition to the support function, the back pillar also fulfilled a protective function, protecting against evil influences from the back side and could also signify the resurrection. The pillar, therefore, had more of a religious function than a technical necessity. Both arms cling to the sides of the body, with the left hand holding an ankh which hung from a loop so that it lay flat on the thigh. The ankh sign is a symbol of divine life. No statue of a woman holding the ankh sign is known before the late period²⁸. She has broad shoulders and a long torso. Her breasts are hemispherical and deeply inserted. The navel is indicated as a deep hole. She wears the tight-fitted dress made from a thin, excellent fabric that sits snugly against the body with no creases, clearly delineating the body's contours. The tight-fitted dress has been found since the Old Kingdom. A five-tiered collar with a pearl necklace rests on the chest. The strand wig is divided into three parts, one of which falls over the back, while the two front strands lie on the chest. The stranded wig has been known since the Old Kingdom and continued into the 26th and 30th dynasties.²⁹ A uraeus snake sits on the forehead of the Torso. The uraeus is a frequently used and widespread attribute in Egypt³⁰. The face has full cheeks. The eyebrows are sculpted and the almond-shaped eyes are quite large and vividly reproduced. The nose is narrow at the bridge of the nose and spreads out towards the ala. The upper lip of the mouth runs horizontally and the lower lip arched, while the lip rims are again sharp-edged with round, deep corners of the mouth.

The statue-type standing figure of a woman in a tight-fitting dress and the modeling of the body with long arms and legs, broad chest, full breasts, narrow waist and long, slightly rounded hips is present in the 26th dynasty. This dating is also supported by comparing the Torso (FIG.1a,b,c,d) with the Torso of Netocris discussed and dated by Edna Russmann.³¹ Also, the statues of the goddess Mut in the Charles Edwin Willbour Fund in Brooklyn (inv. no. 76.38.) and the goddess Isis in The Walter Art Gallery in Baltimore (inv. no. 4.2121) show the typical forms described above. There

²⁸ ALBERMEIER S., *Untersuchungen zu den Frauenstatuen des Ptolemäischen Ägypten*, 2002, 37.

²⁹ Albermeier, *Untersuchungen zu den Frauenstatuen*, 50.

³⁰ ALBERMEIER, *Untersuchungen zu den Frauenstatuen*, 51.

³¹ RUSSMANN, E. R., *Sculptural Representations of the 26 Dynasty Divine Consorts of Amun*, 1035.

are distinctive signs of the face during the reign of King Psamtik, where the area under the face (chin) increases, the eyebrows are wide and dense, the eye is oval (almond-shaped) and somewhat broad, and the upper eyebrows are transverse, while the lower ones are arched. And the mouth with two specific lips confirms the characteristic of the smile. The nose is narrow and widens only at the end.

El Tod was the site of an ancient Egyptian town and a temple to the Egyptian god Monthu, 20 kilometres southwest of Luxor. In 1934-1936 Fernand Bisson de la Rogue cleared the ruins of the Temple. The buildings in El Tod temple can be traced back to the Old Kingdom up to the Roman period.³² The city played an important religious, economic and cultural role. A modern village now surrounds the site. The Egyptian goddess Iunit was of local importance aside from God Monthu in el Tod. A statue of Goddess Iunit from the time of Amenhotep III, 18th dynasty was found in 1987 in Luxor Temple.³³ She is presented in human form and appears as a gracious young woman seated on the throne. She wears the tong tripartite wig whose tresses fall on her breast and back. Her long tight-fitting dress is moulded to her body, and she holds an ankh, in her right hand, while the left-hand rests on her knees. The Torso (FIG.1a,b,c,d) could present the Goddess Iunit dated to the 26th dynasty. What is striking is the ankh sign, which rests on the left side of the goddess's body.

³² BISSON DE LA ROQUE, F, *Tod (1934-1936)*,10.

³³ WILKINSON, R.H., *The Complete Gods and Goddesses of Ancient Egypt*, 2003, 150.

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FIG.1. a. Cairo JE 65442, Royal Woman Torso © Sameh



FIG.1.b Cairo JE 65442, Royal Woman Torso © Sameh



FIG.1. c. Cairo JE 65442 Royal Woman Torso © Sameh

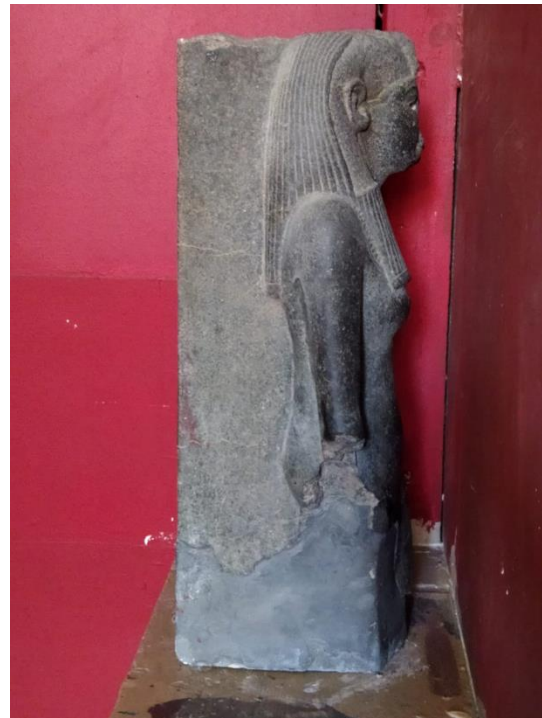


FIG.1.d. Cairo JE 65442 Royal Woman Torso © Sameh