THE Museum has lately received a most important addition to its representation of Egyptian sculpture, through a gift from Henry Walters, Second Vice-President of the Museum, of a series of seven colossal seated statues of the lioness-headed goddess Sekhmet, in diorite or "black granite," as it is sometimes termed. The good fortune which has made it possible to secure for the Museum, through Mr. Walters' generosity, these impressive examples of Egyptian sculpture in greater size, is due not to any existing opportunities in Egypt itself which would render possible at the present time the acquisition of a series of monuments of such a character, but rather to the industry of one of those pioneers in Egyptian excavation of a century ago, of whom we shall speak further, who, for commercial rather than scientific ends, were able under the conditions which then prevailed in Egypt to gather together collections there which were afterwards disposed of to the leading European museums and private collectors.

It was in this manner that, at some date not long before or after the year 1830, these seven Sekhmet statues found their way to England where they have since remained, latterly in the possession of the late Lord Amherst of Hackney, whose important collection of Egyptian antiquities was installed in his country-seat, Diddington Hall, Norfolk. Arrangements for the purchase of the statues for the Museum had been concluded in the summer of 1914 just before the outbreak of the war, but, owing to the risks and uncertainties of transportation since then, they have but recently reached the Museum, where they are now to be seen in our Twelfth Egyptian Room.

These statues, together with a considerable number of precisely similar ones of the goddess Sekhmet in various museums abroad—in London, Paris, Berlin, Turin, the Vatican, Petrograd, and Cairo—come mostly from a common source, the Temple of Mut at Karnak, where they were set up by Amenhotep III during his reign (XVIII dynasty, 1411-1375 B.C.).

Amenhotep had erected in southern Karnak this temple to the great Theban goddess Mut—who figures in the Theban triad, of Amon, Mut, and Khonsu, as the wife of Amon and mother of Khonsu—and within the temple he caused to be set up what may literally be described as a "forest" of these statues of Sekhmet, "the mighty one," the terrible goddess of war and strife, who as the mother-goddess of the earlier Memphite triad had now seemingly become identified with Mut, the corresponding local Theban deity.1

Mariette in his investigations at Karnak made careful calculations as to the original number of these statues dedicated by Amenhotep in the Mut temple, which, based on the order of position of those still in situ and their original symmetrical arrangement in the various parts of the structure, he placed at 572.2 Moreover, a considerable number of these Sekhmet figures were also set up by Amenhotep in his mortuary-temple at Kurneh, on the opposite (western) bank of the Nile at Thebes, the site of which, known today as the Kom el Heitan, lies behind the two colossal seated figures of that king which are sometimes referred to as the "Colossi of Memnon," from the identification of Amenhotep by the Greeks as that fabled king of Egypt who was slain in the Trojan War. The number of Sekhmet statues provided in this mortuary-temple, while considerable, would not seem to have been by any means so great as in the Mut temple, though it likewise was the scene of

1See Erman, Religion, p. 56.
STATUES OF
THE GODDESS SEKHMET

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activity on the part of some of these early excavators, and from it numerous Sekhmet figures were recovered, as we shall see further on. Some ten years after these excavations, however, Wilkinson, writing at Thebes in 1831, mentions a number of these lioness-headed statues which were still to be seen there on the site of the mortuary-temple; and, in fact, only some twenty years ago, two which still remained were removed for greater security by Howard Carter, then Inspector of Antiquities in Upper Egypt, and taken to the nearby Government house, at Medinet Habu, where they still are. But the majority of the existing Sekhmet figures in public collections, including in all probability our own series now in the Museum, were derived from their chief source in the Temple of Mut, at Karnak, the history of which we will now trace in outline.

From the great Amon temple at Karnak, an avenue (figs. 1 and 9) leads southward through a number of pylons erected by various rulers of the XVIII dynasty, and then through rows of sphinxes on either side, to the temples of the southern quarter known anciently as Asheru or Ishru. This southern temple-precinct is enclosed by a great enclosure wall of sun-dried brick, within which are several structures, the most important of them the Temple of Mut. Erected by Amenhotep III on the site of an earlier temple, it received various minor additions under succeeding rulers, including the Ptolemies. The plan of the temple (fig. 8) is the regulation one, with its open colonnaded forecourts, hypostyle hall, and sanctuary with surrounding chambers, in which were stored the temple utensils and treasure. It was in the two colonnaded courts of the temple and in two corridors along the eastern and western sides of the structure, that Amenhotep set up these statues of Sekhmet in such lavish fashion—in places in a double row, one behind the other, “crowded together so closely that they were in actual contact with each other in places, and presenting something of the appearance of a regiment drawn up in battle array” two (figs. 3–6).

With those of the seated type, such as ours, there were also standing figures of the goddess. The latter are said to have occurred in the rear rows, and on that account not to be of such good workmanship and to bear no inscriptions.1

Mariette, in his plan of the Mut temple,2 shows them as in double rows on the north, east, and west sides of the first court and a single row along the south side of that court; also as arranged in a single row around all four sides of the second court—behind square piers of a colonnade on the north, east, and west sides of this court, and on its south side along the main wall separating this second court from the hypostyle.

Later kings appropriated a number of the statues as their own and placed their names upon them—Rameses II, as well as Pynecem II and Sheshonk I. Ramses even carried a number of them off to embellish his temple at Mesheikh, a hundred miles down the Nile, opposite the modern Girga.3 Many of them, too, must have been attacked and partly or wholly destroyed in succeeding periods by those who stripped down the temple itself as a ready quarry for building material. Then within modern times, it is recorded that as early as 1760 excavations were undertaken here by an Arab sheik, on behalf of a Venetian priest, who paid an exorbitant sum for the first statue brought to light; and that afterward, remaining in part exposed to view, they were mutilated by travelers, who, unable to carry them away, appropriated fragments of them as souvenirs.4

The scientific expedition which accompanied Napoleon to Egypt, during his great campaign there from 1798 to 1801, undertook excavations at the Temple of Mut, which “resulted in the recovery of complete (lion-headed) statues, which were transported to Alexandria, as well as fragments

1 Königliche Museen zu Berlin. Ausführliches Verzeichnis der Ägyptischen Altertümer und Gipsabgüsse [1809], p. 120.
2 Karnak, Planches, Pl. 3.
FIG. 1. VIEW FROM THE TEMPLE OF MUT, LOOKING NORTHWARD UP THE AVENUE OF SPHINXES TOWARD THE PYLON OF HOREMHEB; AT THE RIGHT, THE REMAINS OF SEVERAL SPHINXES

FIG. 2. ENTRANCE TO THE TEMPLE OF MUT LOOKING SOUTHWARD DOWN THE AXIS OF THE TEMPLE
of many others among the best preserved ones.'"1 Then, some few years afterward, came the zealous antiquity-hunters whom we referred to early in this article and with whom we are particularly concerned, who carried off the intact statues in large numbers; and yet finally, when the temple was completely excavated in 1895-97 by two English ladies, Miss Benson and Miss Gourlay, their work brought to light the remains of 188 of these lioness-headed statues,2 the majority of them, however, in badly mutilated condition.

In tracing the problem as to when and by whom our seven Sekhmet figures were excavated and brought to England, in the absence of any positive data in that respect let us begin by working backward.

Lord Amherst of Hackney acquired the statues in 1864 or early in 1865 from the collection of Dr. John Lee,3 at Hartwell House, near Aylesbury. The statues appear in the catalogue of the collection at Hartwell House, published in 1858, where they are described in detail,4 but no statement is given as to the date when they were acquired by Dr. Lee or from whom.

The next earlier known date in their history is the year 1833, when they can be identified as part of a collection sold at Sotheby's, in London, on March 15 and 16 of that year. An interesting contemporary account of this sale is given in the Gentleman's Magazine for March, 1833,5 as follows:

1loc. cit. Concerning the ultimate fate of these statues, see p. 10 of this article.
3We are indebted for this information as to the date of their acquisition from Dr. Lee by Lord Amherst, to the latter's daughter, Lady William Cecil, Baroness Amherst of Hackney.
5My colleague, Arthur C. Mace, has recently carried out for us in London the investigation of this period in the history of our seven Sekhmet statues and has found this quaint contemporary account of the sale, as well as the important link in our chain of evidence established by the signature of Yanni Athanasi (described in following pages), which Mr. Mace discovered in the Sotheby copy of the sale catalogue now in the Library of the British Museum.

"An extraordinary collection of Egyptian papyri, statues, mummies, sarcophagi, sepulchral tablets, idols in terra cotta, vases, etc., was brought to sale by Messrs. Sotheby on the 15th and 16th of March.

"Among the singular circumstances incidental to the changes brought about by the light of Christianity will be noted the appearance of the idols of Egypt, shorn of all their honours and tutelary reputation, for several days on Waterloo Bridge.1 Seven massive statues in grey and black granite, varying in height from seven to five feet, being of too ponderous a character for the floors of the auction room, were, with prudent caution, exposed to view in the recesses of the bridge above-mentioned. They are representations of the goddess Isis, distinguished by the lion's head and the mystical key of the waters of the Nile, or perhaps of the portals of hell, as she was the Proserpine of the Egyptians. We observed the crescent on the head of some of these statues, denoting her power over the waters to be similar to that of 'the moist star upon whose influence Neptune's empire stands,' and on others the horns. Herodotus says that like Io she was represented with cow's horns. The head of the statue (No. 249) was surmounted by the hooded serpent. One of these figures was sold to Sir Thomas Phillipps for twenty guineas; the others, for which not more than about £12 each was bid, were, we believe, bought in."

The title-page of the catalogue of this Sotheby sale of 1833 runs as follows: "Catalogue of a most interesting and magnificent collection of Egyptian antiquities . . . presumed to be the finest extant. . . . Statues in white and black stone, from the various temples in Egypt, Nubia, etc."—but the name of the owner of the

1The fact that these statues had been placed upon Waterloo Bridge is referred to in the Hartwell House Catalogue (p. 84), where the statue No. 579 of that catalogue is described as follows: "Highly-finished statue of the same divinity, broken across the waist, having been wantonly thrown down on Waterloo Bridge, where these statues were deposited for some time before they came into the possession of Dr. Lee." This statue is the one represented in fig. 14 of the present article.
FIG. 3. TEMPLE OF MUT. ROW OF SEKHMET STATUES ALONG NORTH SIDE OF FIRST COURT LOOKING NORTHWEST

FIG. 4. TEMPLE OF MUT. SEKHMET STATUES ALONG NORTH SIDE OF SECOND COURT, AMONG THEM A SEATED STATUE OF TUTANKHAMEN. LOOKING NORTHWEST
collection is nowhere stated. Among the objects offered, however, was a manuscript in vellum, and in Sotheby's own copy of the catalogue of this sale, now deposited in the British Museum, there is written a marginal note against this item reading, "This M. S. was purchased by Signor D'Athanasi of an Arab for three shillings," while below the marginal note is Athanasi's own signature, to attest the truth of the statement. (The manuscript brought £267 at the sale, according to the firm's

written record in this copy of the catalogue.)

This fortunate occurrence of Athanasi's signature, in the particular copy of the sale catalogue mentioned, in affirmation of the original cost price of the manuscript, at once defines the course of our investigation both as to ownership of the objects and as to the circumstances under which the collection had been formed, and directs our inquiry toward a notable series of events in Egyptian exploration of that period, with which he, as well as another well-known "antiquity-hunter" of the time, Giovanni Belzoni, was associated and in which the directing hand was that of the British consular representative in Egypt, Henry Salt. 1

When Salt arrived in Cairo in 1816, to take up his duties as British Consul-General, the Italian engineer Giovanni Belzoni had been working at Shoubra for some time on an hydraulic machine which he hoped to have adopted by Mohammed Ali for the Egyptian irrigation system. Salt appears to have known and befriended Belzoni a few years before in London, so that when the famous traveler

Burckhardt, then in Cairo, laid before Salt an idea which he had long entertained of sending to the British Museum the colossal bust of Ramses II in the Ramesseum at Thebes, Salt readily agreed to share in the expense of the undertaking and Belzoni was selected as the one best qualified to

1 I am indebted to my colleague, Herbert E. Winlock, for an outline which he has supplied on the activities of Salt, Belzoni, and Athanasi, particularly as to their traffic in these lion-headed statues, from which I quote freely. The facts are derived principally from J. J. Halls's Life and Correspondence of Henry Salt, Esq., London, 1834; Belzoni's Narrative of Discoveries in Egypt and Nubia, London, 1820; and Athanasi's Researches and Discoveries under the Direction of Henry Salt, Esq., London, 1836.
FIG. 6. TEMPLE OF MUT. ROW OF SEKHMET STATUES IN WESTERN CORRIDOR, SEEN FROM THE NORTH

FIG. 7. TEMPLE OF MUT. THE SACRED LAKE
undertake its removal to Alexandria. The irrigation scheme finally falling through, Belzoni undertook the commission and was sent to Thebes in June, 1816.

He was thoroughly successful in the first part of his undertaking. With great ingenuity he moved the bust, which was popularly known as the "Younger Memnon," to the river bank opposite Luxor, but the river still being low and no boat available for its transport down the river place Belzoni chose for excavation was the western side of the Temple of Mut. The French Expedition of Napoleon, already referred to, had conducted their excavations a few years previously on the eastern side of the temple, where they had recovered a considerable number of complete Sekhmet statues and fragments of many others, "the fruits of which excavations," according to Belzoni, "are now to be seen in the British Museum, they having been captured at sea." Belzoni began work on the hitherto untouched western side of the temple where a few days' digging

1 Belzoni, Narrative I, p. 178. Not only did the French Expedition lose these particular objects in this manner, but other antiquities including the now famous Rosetta Stone, which they had assembled at Alexandria from different parts of Egypt, "came into the possession of the English army in consequence of the capitulation of Alexandria, in September, 1801. They were brought to England in February, 1802, under the care of General Sir Hilgrove Turner, and were sent, by order of His Majesty King George the Third, to the British Museum." (Synopsis of the Contents of the British Museum, London, 1852, p. 129.)
sufficed to lay bare "about eighteen lion-headed statues, six of which were perfect, and among them a white statue as large as life, supposed to be of Jupiter Ammon, in safety on December 15, 1816. There Belzoni received orders from Salt to disembark all the antiquities, except the "Younger Memnon" and to place them in the consulate. This he did, and then proceeded to Alexandria where the colossal bust was finally embarked for London and eventually reached the British Museum.

The labor involved in the transport of "this gigantic piece of sculpture" from the Ramesseum, may be judged from the following account given by Salt's biographer,¹ in the course of which he quotes Salt himself: "The difficulty attendant on such an enterprise will be apparent to every one who has viewed this magnificent specimen of Egyptian art, which for grandeur of style may be fairly placed on a par with most of the best productions of Grecian sculpture.

"The success which crowned the efforts of Mr. Belzoni, on this occasion, gave the highest satisfaction to his employers; and Mr. Salt, in particular, speaks of the achievement in the following strong terms of admiration.

"He has the singular merit," observes Mr. Salt, 'of having removed from Thebes to Alexandria this celebrated piece of sculpture, to accomplish which it was necessary, after dragging it down upwards of a mile to the water-side, to place it on board a small boat, to remove it thence to another djerm at Rosetta, and afterwards to land and lodge it in a magazine at Alexandria; all of which was most surprisingly effected with the assistance solely of the native peasantry, and such simple machinery as Mr. Belzoni was able to get made under his own directions at Cairo. In fact, his great talents and uncommon genius for mechanics have enabled him, with singular success, both at Thebes and other places, to discover objects of the rarest value in antiquity, that had long baffled the researches of the learned, and with trifling means to remove colossal fragments, which appear, by their own declaration, to have defied the efforts of the able engineers which accompanied the French army."

A letter from Burckhardt,² written from

¹Narrative, I, p. 179.

²Ibid., II, p. 7.
Cairo just after Belzoni’s arrival from Upper Egypt, and addressed to Salt who was in Alexandria at the moment, describes the season’s results as follows: “Mr. Belzoni has succeeded beyond the most sanguine hopes you could entertain, and certainly done his utmost to execute his commission in full. He has brought, besides the head (the ‘Younger Memnon’), seven statues, which will be a most valuable ornament to your future gallery. One of them is what he calls ‘the young man,’ a sitting figure, I rather believe a portrait, with the ram’s head on his knees. The others (lion-headed) resemble those two statues which Mr. Bankes carried off, and of which the French have given a drawing. Belzoni dug them out at Karnak, all upon one spot, and says that sixteen others, exact copies, were transported by him to the beach (the river bank at Luxor), where they were left for your orders.”

In the settlement between Belzoni and Salt for the year’s work the former received, in addition to a cash payment, two of the lioness-headed statues left in the Consulate, “which he afterwards disposed of to the Count de Forbin, Director General of the Royal Museum of France.”

Encouraged by the complete success of Belzoni’s first venture into Upper Egypt and by the fruitful outcome of the undertakings of the agents of the French Consul-General, Drovetti, Salt decided to support excavations in Thebes on a larger scale. He therefore sent Belzoni up the river again in February, 1817, accompanied by Mr. Beechey, his secretary, and a Greek youth who had been employed in the consulate, named Giovanni (or Yanni) Athanasi.

Excavations were begun both on the west bank at Kurneh and at Karnak. At the latter place Belzoni found that an agent of the Deftardar Bey, the Governor of Upper Egypt, had been excavating at the spot in the Temple of Mut where he (Belzoni) had found the lioness-headed statues the year before and that several more had been uncovered, of which four were perfect. These the Deftardar’s agent had sold to Drovetti. Belzoni thereupon began to dig a little farther on in the temple and here he found another line of Sekhmet statues, laying bare in all some twenty, of which five were in good preservation, as well as a number of other antiquities. Digging in another part of Karnak he recovered the head and some other fragments of a colossal

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1This detailed description of the statue seems to identify it as that of Seti II Merenptah (No. 616) in the British Museum, afterwards purchased from Salt. See Egyptian Sculptures in the British Museum, London, 1914, Pl. XLI.

1Halls, Life, II, p. 8.

1Narrative, I, p. 231.
red-granite statue,\textsuperscript{1} the discovery of which he thus describes:—

"At Carnak, one morning previous to my crossing the Nile to Gourou (Kurneh), I set several men to work on a spot of ground at the foot of a heap of earth, where part of a large colossus projected out. Mr. Beechey, who sometimes visited the ruins, did me the favour to superintend the work on that day; and, on my return from Gourou, I had the pleasure to find the discovery I had made of a colossal head, larger than that I had sent to England (the 'Younger Memnon'). It was of red-granite, of beautiful workmanship, and uncommonly well preserved, except one ear, and part of the chin, which had been knocked off along with the beard. It is detached from the shoulder at the lower part of the neck, and has the usual corn measure, or mitre, on its head. Though of larger proportions than the young Memnon, it is not so bulky or heavy, as it has no part of the shoulder attached to it. I had it removed to Luxor, which employed eight days, though the distance is little more than a mile.

"Besides this head, which is ten feet from the neck to the top of the mitre, I procured an arm belonging to the same colossus, which measures also ten feet, and with the head, will give a just idea of the size of the statue." So his excavations continued apace on both sides of the river until he had collected enough antiquities on the bank at Luxor "to fill another boat as large as the preceding year." Then, as his excavations had been stopped for the time by the Def tardar, as a result of Drovetti's intrigues, he made a trip to the temple of Abu Simbel in Nubia, the entrance of which he had partly cleared of sand the year before and which he now successfully completed. On his return to Luxor, finding it still impossible to work either at Karnak or Kurneh, he began that excavation in the Valley of the Kings which ended in the discovery of the tomb of Seti I, with its magnificent alabaster sarcophagus.\textsuperscript{1}

At this time (Oct. 1817), the Earl of Belmore arrived at Thebes, and "during his stay his Lordship made many researches and was pleased to send down the Nile two of the lion-headed statues discovered in Karnak. Thus with what was found and brought by the Arabs he accumulated a vast quantity of fragments which when in Europe will form a pretty extensive cabinet of antiquities."\textsuperscript{2}

\textsuperscript{1}This sarcophagus of Seti was finally sold by Salt for the sum of £2000 to Mr. (later Sir) John Soane, for his private museum in Lincoln's Inn Fields, where it still is.

\textsuperscript{2}Narrative, I, p. 387. This collection of the Earl of Belmore, including the two Sekhmet statues mentioned, was purchased by the British Museum in 1857.
months' work were shipped down to Cairo, whither Belzoni went with the boatload. There he was persuaded by the Count de Forbin to sell to him for the Royal Museum of France a number of statues, which, under an understanding with Mr. Salt, he had been permitted to bring down for himself, and which he had intended to present to his native town of Padua. Although Belzoni nowhere states the number or nature of the statues, from a quarrel which developed later between Belzoni and de Forbin, in which the Mut temple played a conspicuous part, it seems extremely likely that the statues sold to the latter included some of the numerous Sekhmets found there.

While Belzoni was in Cairo at this time differences developed between him and Salt as a result of which he ceased to be regularly employed by Salt, and in the settlement between them (dated April, 1818), it was stipulated "that he, the said Henry Salt, Esq., shall make over to the said Sig. Belzoni (in addition to the two he has already disposed of), one of those statues, with a lion's head, now standing in the Consulate courtyard."2

Thereafter Salt's excavations at Thebes were conducted by Athanasi, who in this winter of 1817-18 had begun the clearing of the Kom el Heitan—the mortuary-temple of Amenhotep at Kurneh. Drovetti had previously tested the ground there, near the fragments of some colossal statues which lay exposed to view, "but finding nothing but broken pieces of lion-headed statues, he quitted it."3

Under an arrangement which Belzoni now made with Salt on a share basis, he was allowed to dig in the latter's concessions both there and at Karnak, and in the rear end of the mortuary-temple near the sanctuary he found a seated royal statue some ten feet high and several lion-headed statues like those he had found in the Mut temple, some seated and some standing, fragments of which were to be seen among the ruins of the portico as well.1 But thereafter Belzoni, finding it increasingly difficult to obtain an opportunity to carry on excavations on his own account at Thebes, devoted himself to other work, principally the buying of antiquities from the natives and the making of drawings and wax "models" or casts of the walls of the tomb of Seti. He finally left Alexandria for London in 1819, taking with him his collection, which we know to have included at least four Sekhmets, which he had had stored with the British agent at Rosetta,2 and also the lid of the great sarcophagus of Ramses III, which was afterwards sold in London and is now in the Fitzwilliam Museum at Cambridge. With these antiquities and reproductions as a basis he established his popular Egyptian Hall in Piccadilly in the following year, and at that time published the first edition of his Narrative.3

Salt, meanwhile, was continuing his excavations under Athanasi at the mortuary-temple at Kurneh, as well as at other points in Thebes. These excavations at the Kom el Heitan lasted for some time and

2Narrative, II, p. 125.
3Belzoni's advent in London appears to have seized upon the public imagination to an extent where children's books were founded upon his narrative and boys read of his adventures till the middle of the century. Horace Smith in his verses, "Address to the Mummy at Belzoni's Exhibition," has perpetuated in more classic form the popular interest of the time:

"And thou hast walked about (how strange a story)!
In Thebes's streets three thousand years ago,
When the Memnonium was in all its glory,
And time had not begun to overthrow
Those temples, palaces, and piles stupendous,
Of which the very ruins are tremendous."

In one of the later stanzas reference is made to the "Younger Memnon":

"Didst thou not hear the pother o'er thy head,
When the great Persian conqueror, Cambyses,
Marched armies o'er thy tomb with thundering tread—
O'erthrew Osiris, Orus, Apis, Isis;
And shook the pyramids with fear and wonder,
When the gigantic Memnon fell asunder?"
FIG. 14. STATUE OF SEKHMET
ACC. NO. 15.8.3
proved the temple to be an extensive one, with the bases of some thirty columns and among them fragments of sculpture in breccia and calcareous stone. The two colossal quartzite heads of Amenhotep III now in the British Museum were recovered at this time, and that the same excavations also yielded Sekhmet statues is attested by Champollion in a letter written some years later (1829) at Thebes, where, in speaking of the mortuary-temple, he says: “Des fouilles en grand, exécutées par un Grec nommé Iani, ancien agent de M. Salt, ont mis à découvrir une foule de bases de colonnes, un très grand nombre de statues léontoco-cephales en granit noir; de plus, deux magnifiques sphinx colossaux et à tête humaine, en granit rose, du plus beau travail, représentant aussi le roi Aménophis III.”

The collection which Salt had formed from 1816 to 1818 he forwarded by degrees to the British Museum where after protracted negotiations it was eventually purchased by the Trustees in 1823 for £2000.

In excavations which Athanasi conducted for Salt at Thebes from 1819 to 1824, he lived in Salt’s house just above the tomb of Nakht,2 digging among the tombs of Kurnet Murrai, Sheikh Abd el Kurneh, Dra’ Abu’l Naga, and the Assasif—in the latter place entering the tomb of Puyemrê, a fact which is interesting to us in view of the work which our Museum Expedition has lately carried out on that tomb and which is soon to be published in two folio volumes of the Robb de Peyster Tytus Memorial Series.3 He also carried on some work in the Valley of the Kings, where he removed the great sarcophagus of Ramses III from “Bruce’s Tomb” and a fallen pillar with painted bas-relief from “Bélzoni’s Tomb” of Seti I. The collection thus formed Salt sold to the King of France in 1826 for 250,000 francs—among the objects, there is reason to believe, being several Sekhmets.

From 1824 to 1827, when Salt died, Athanasi was engaged in forming further collections for his employer, and afterwards he continued his explorations on his own behalf. We find him in London in 1835, assisting Salt’s heirs in the preparation of a catalogue for a sale of antiquities which was held that year at Sotheby’s. This he republished the following year, with an introduction which he wrote, under the title of Researches and Discoveries. While the principal items at this sale found their way into the British Museum, many were purchased by private collectors as well.

But without the powerful influence of a Consul-General behind him, Athanasi’s work in Egypt became increasingly difficult. Moreover, the Pasha of Egypt was rendering the exportation of his antiquities impossible, and in the catalogue of a sale which he held at Sotheby’s in 1837 he makes mention of a number of objects which he had been forced to leave in his house in Thebes and which apparently he never was able to export at any later time. Thus the work originated by Salt comes to an end—an undertaking which had covered more than a score of years of excavation and which gave to the world some of the most valuable parts of the London and Paris collections.

To revert now to the Sotheby sale of 1833 and the question of ownership of the collection in which our seven Sekhmet statues figure. There can be little question, of course, under the conditions of the time as we have now followed them, and with the existence of Athanasi’s signature as certifying to the cost price of the vellum manuscript included in the collection, but that the collection as a whole had come from Salt’s own work or from the continuation of it by Athanasi between Salt’s death in 1827 and this year of 1833. The fact regarding the cost price of the manuscript to which Athanasi affixes his signature would indicate, moreover, a purchase which he had made for Salt as his agent, as much as one made for himself.

It is possible that we have the decisive clue in the settlement of the question in a
FIG. 15
ACC. NO. 15.8.4

FIG. 16
ACC. NO. 15.8.2
STATUES OF SEKHMET

FIG. 17
ACC. NO. 15.8.7
parallel case of hidden identity as to ownership, recorded in the sale of Salt's second collection to the French Government in 1827. In a letter written by Signor Santoni of Leghorn, who had conducted the negotiations for Salt, he explains to Bingham Richards, Salt's agent and friend in London, "I have moreover the pleasure of stating to you that this affair has been treated by me, and brought to its end, with all possible delicacy, and although the name of Salt did not appear in it, all the world knew that he was in fact the proprietor of the museum" (i.e. the owner of the collection).

Thus good taste apparently demanded that the name of the British consular representative in Egypt should not appear publicly in connection with such trafficking in antiquities—the only reason to be seen for the obviously intentional omission in the 1833 catalogue of any indication of ownership. Thus the weight of evidence would appear strongly in favor of the collection as forming a part of the material amassed by Salt, in the disposition of which Athanasi was assisting Salt's heirs, as we know that he did in the case of the sale two years later in 1835, rather than as a collection which Athanasi had brought to London at that time on his own account.

Following the same argument, our conclusions as to the provenance of our seven Sekhmet statues—whether from the Mut temple at Karnak or the mortuary-temple at Kurneh—would end in favor of the Mut temple as their source. The great number which Salt had recovered from the Mut temple in those first years of the work carried on there for him by Belzoni (including the sixteen which Belzoni left at one time on the river bank at Luxor to await Salt's orders, and of which no further record occurs) would seem to leave little necessity for Salt, at least, to draw on those which were found in his later work at the Kom el Heitan. London, the market at which he principally aimed, was already well stocked with Sekhmet's before Salt appeared upon the scene at all, so far as its public collection, the British Museum, was concerned, with the many which had been captured from the French about the beginning of the century. Thus, out of a total of thirty such statues, complete and fragmentary, in the British Museum, we find only six complete ones and two fragments listed as having come from the Salt collection. His principal hope, therefore, in the sale of Sekhmet's in England must have been the private collector, and yet we see six of our seven examples "bought in" at the 1833 sale, according to the statement quoted above from the Gentleman's Magazine. The demand for Sekhmet in London, therefore, was not a great one.

One fact remains to be mentioned in connection with the 1833 sale. It will be remembered that the only Sekhmet to be sold was acquired by Sir Thomas Phillipps for twenty guineas, according to the Gentleman's Magazine again. This fact is borne out in the copy of the sale catalogue mentioned before as now in the Library of the British Museum, where a note, apparently in the auctioneer's hand, records the fact that the Sekhmet statue Cat. No. 247 was bought by Sir T. Phillipps at the price mentioned. Having been definitely separated from the other six in the group, therefore, it is a matter of surprise that we find it reunited with them when we next come in contact with them in the Hartwell House collection of Dr. Lee. As to how this came about we have no information, but it can be identified with certainty as the No. 582 of the Hartwell House collection through the definite nature of its description in the 1833 sale catalogue, which is as follows:

"(Cat. No.) 247. Sitting figure with lion's head; 5' 6" high, with hieroglyphic in front, and ornaments on sides of plinth; in black granite." Three points in this description serve to fix its identity as the No. 582 of Dr. Lee's collection—its height, the fact that the sides of the plinth were ornamented, and, in conjunction with these, the occurrence of the inscription found on but a comparatively few of these statues. There can be little question therefore as to its positive identification. The statue is that shown here in fig. 18.

There remains, finally, the description of the statues themselves. The goddess in

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1 Halls, Life, II, p. 263.
FIG. 19
ACC. NO. 15.8.5
STATUES OF SEKHMET

FIG. 20
ACC. NO. 15.8.6

FIG. 18
ACC. NO. 15.8.1
all cases is represented as seated upon a throne with low rolling back, her feet together, her hands resting flat upon the knees, and holding in her left hand the ank sign or symbol of life. On her head is the solar disk and uraeus, which in the case of three of the statues, having been a separate piece attached by means of a dovetail groove, has been lost. She wears the long wig, arranged in separate strands and falling upon the breast on either side. The upper part of the body is nude, but a tight-fitting garment which reaches from just above the waist to the ankles is supported from the shoulders by a broad strap on either side, ornamented with a large rosette at the point where they pass over the breasts. Around her neck is the broad collar, and she wears bracelets and anklets. In the case of most of the statues, the two sides of the seat are ornamented, as shown in fig. 12, with the regulation border-pattern, and in the lower corner of the rectangle a design which is found on the sides of the throne in the majority of cases among royal statues and those of divinities. It represents the lily and the papyrus entwined about the word-sign signifying "to unite," and symbolizes the union of Upper and Lower Egypt, represented respectively by the flowers mentioned.

In the case of one statue of the seven—that shown in fig. 20—the description just given does not apply so far as ornamentation is concerned. This statue was never finished in that respect, but had been brought down to a final stage in the modeling where the cutting of ornament and the polishing of the surface would then have followed. The Hartwell House Catalogue remarks (p. 83), "This statue has never been finished, but has been carefully blocked out by the notched chisel pick. The disk and uraeus were made of a separate piece, admirably attached by an inclined dovetail groove. There is no device on the side of the cubical seat. . . . The statue is fractured across the waist, just where so many of the sitting statues of Egypt are broken by having been thrown down."

Two of the seven statues—those shown in figs. 18 and 19—bear inscriptions in single perpendicular lines down either side of the front of the seat, of which copies are given in figs. 11 and 10. Like the inscriptions on all the other inscribed examples among the Sekhmet figures dedicated by Amenhotep, they give the prenomen and nomen of the king, and state that he is beloved by Sekhmet, who is described as mistress of some locality or with some special attribute. Newberry has collected and published1 a list of fifty-five instances of such inscriptions upon Sekhmet statues in various parts of the world, including these two now in our Museum. Their distribution is as follows: British Museum 6; Karnak 36; Turin 3; Louvre 4; Vatican 3; Luxor Hotel Garden 1; Amherst Coll. (those now in our Museum) 2.

With these seven Sekhmet statues which have now passed into the possession of the Museum as Mr. Walters' gift, there is also exhibited the similar statue acquired by the Museum in 1912 by purchase from the Egyptian Government. While the provenance of this statue is uncertain, whether from the Mut temple or the Kom el Heitan, it corresponds closely both in size and style to the others and is unquestionably one of those dedicated by Amenhotep III at Thebes.

These statues of Sekhmet exhibit great vigor in their modeling, the composite nature of the subject affording the Egyptian sculptor full play in his ability to render human and animal forms with equal power and truthfulness. As Maspero has aptly expressed it, "Never was the faculty of welding the members of different beings into a single body carried further than in such creations." The statues are likewise impressive in their size—when complete they vary but little from seven feet in height and a weight of two tons—and illustrate admirably the monumental character of Egyptian sculpture of the kind. They have been placed in the Museum at approximately their original distances apart, and thus an impression can be gained of their appearance as they stood in their rows in the Temple of Mut.

Albert M. Lythgoe.

FIG. 21. THE SEKHMET STATUES AS EXHIBITED IN THE TWELFTH EGYPTIAN ROOM