

Statue Attributes of the Old Kingdom Queens

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Abstract

The Ancient Egyptian traditions respect women immensely. Women in Ancient Egypt have legal rights and enjoy an amazing margin of freedom far more than any other ancient civilization. They were perceived and respected legally as almost equal to men. Some women were privileged by being members of the royal family as queens and princesses. Queens held a special position in the Old Kingdom, which was conveyed through their monuments and titles and their distinct sculpture characteristics and features.

After studying all the available queens' statues in the Old Kingdom (from the Third to the Sixth Dynasty), which had forty seven different queens, the researcher unfortunately found only seventeen statues. Consequently, the research presents a complete descriptive study of those seventeen queens' statues in the Old Kingdom. Eleven sculptures were apportioned to the Fourth Dynasty, two from the Fifth Dynasty and four royal female statues from the Sixth Dynasty.

Afterwards, this study recognizes specific iconographical attributes, which differentiate the attributes of queens from the non-royal ones, such as attitudes and gestures, hairstyles, costumes, statue's sizes, materials and the inscriptions on those available sculptures. Finally, the study concludes by recapping the most important results of our study.

Keywords: Statue, Sculpture, Queen, King, Dress, Wig, Fragments, Size, Materials, Inscriptions.

Introduction

The Ancient Egyptian traditions respect women immensely. Women in Ancient Egypt have legal rights and enjoy an amazing margin of freedom far more than any other ancient civilization. They were perceived and respected legally as almost equal to men. Some women were privileged by being members of the royal family as queens and princesses (Bunson, 2002, p: 423ff).

Queens as royal wives "Hmt-nswt" were official state affiliates who often are sisters or even daughters of the king, with the purpose of preserving the purity of the royal bloodline. Their central task in kingship was restricted to passing the throne to the next king without inheriting it themselves. Despite that, many of those queens enjoyed quite interesting histories. Even so, some went on to become the sole rulers in Egypt (Dodson and Hilton, 2004, pp: 25-26).

Queens held a special position in the Old Kingdom, which was conveyed through their monuments and titles and their distinct sculpture characteristics and features. This study recognizes specific iconographical attributes, which differentiate the attributes of queens from the non-royal ones, such as attitudes and gestures, hairstyles, costumes, statue's sizes, materials and the inscriptions on those available sculptures.

After researching all the available queens' statues in the Old Kingdom (from the Third to the Sixth Dynasty), which had forty seven different queens, the researcher unfortunately found only seventeen statues. Up till now, no sculpture has been attributed to the Third Dynasty. The largest number, which is eleven statues, is attributed to the Fourth Dynasty.

Only the fragmentary remains of Queen Reput-Nebw statues survived the Fifth Dynasty. There is no trace of any other female royal statues during this period.


The Sixth Dynasty had a large number of queens, but only four royal female statues have been found. Of course, we have to take into account that some of the queens' tombs are still undiscovered or incompletely excavated. More queens' statues may be discovered in the future.

Queen Statues in the Fourth Dynasty

This part gives a full description of queens' statues during the Fourth Dynasty. There are eleven statues and fragmentary statues as follows:

1- Fragmentary Dyads of King Djedefra and his Wife Queen Khenetetenka (Pl. 1)

In the King Djedefra's mortuary temple at Abu Rawash Necropolis, Chassinat discovered a large number of fragmentary red quartzite statues of King Djedefra and his wife Queen Khenetetenka, possibly more than thirty fragments of these statues (Valloggia, 2011, p: 2; Baud, 1999, p: 559). The height of those fragments varies from 0.28 m to 1.68 m (Smith, 1949, p: 32). The statues are dyads portraying the king with his wife kneeling at his feet. Two of them depict the king standing with an inscribed back support with the royal name while the rest of the dyads represent him seated. Unfortunately, of those dyads, only the king's legs, thighs and the small figure of his wife survived. The king is portrayed seated on a cubic throne with his name inscribed twice: Once on the base within a cartouche and another within a serekh on the front.

The female figure is seated on the ground at her husband's feet with her legs on one side, whereas, her hand encircles his ankle. A woman seated in this posture is reserved to royalty. She wears a short striated wig divided in the middle and a long tight dress. Her round face with full cheeks is a common feature of royal women statues during the Old Kingdom (Fay, 1998, p: 61), whereas, her ankle-length garment and her hairstyle are not restricted to royalty. A fragment of one of the statues is displayed in Louvre Museum under number E 12627 (Ziegler, 1997, p: 49; Fay, 1998, p: 161, fig: 6); another is shown in Staatliches Museum Ägyptischer Kunst in Munich under number ÄS 5241 (PM III, p: 2; Müller, 1964, p: 131; Wildung, 1984, fig: 20). A group of the fragments of statues are conserved in the IFAO, many of them bear some of the queen's titles: IF 107 is inscribed with "wrt Hst #nt [i-n-kA]", "Greatly praised Khenetinka" (Baud, 1999, p: 559); IF 273 is inscribed with "mAA [t] @r...", "She who sees Horus..." (Chassinat, 1921, p: 64; Baud, 1999, p: 559); and the third group of the IFAO fragments IF 738, 644 a-b, 500 show parts of the queen's head and shoulder (Baud, 1999, pp: 37 ff, 48, fig: 8 a, b). Additionally, there is an unpublished fragment of a statue which was only mentioned by Chassinat who copied the inscriptions as follows:  "[@r] xt, Hmt nswt mrt.f imAxwt ..[x] r nb.s....#ntt-n kA", "Follower of [Horus], King's wife beloved of him, honored under her lord,....Khenetetenka" (Pl. 2) (Chassinat, 1921, p: 64; Baud, 1999, p: 559).

2- Female Sphinx (Pl. 3)

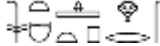
In one of the boat pits around King Dejedefra's pyramid in Abu Rawash Necropolis, this painted limestone female sphinx was found. It measures 34.5 cm height, 74 cm length and is now exhibited in the Egyptian Museum in Cairo under number JdE 35137. There is an issue of the sphinx-owner identity. In general, sphinxes sculptures indicate royalty, that is, the individual portrayed here has to be a royalty. The absence of the uraeus for rulers confirms that this sphinx belongs to a royal female not a royal male. Additionally, this sculpture has a feminine beardless face and wearing a lappet wig (Fay, 1999, p: 106; Valloggia, 2011, p: 6, fig: 11).

The sphinx has cat-like features such as the rounded eyes, the short upper lids, the long dipping-tear ducts, the projecting muscles around the nose and the wide sharp cheekbones. The characteristics of the face (narrow lips, straight mouth, and the smooth broad facial-planes) resemble King Djedefra's quartzite head features preserved in the Louvre Museum. This confirms that this sphinx goes back to his reign. It has been presumed that this sphinx is the portrayal of one of King Djedefra's wives either Queen khenetetenka or Queen Hetepheres II, but can't be definitely confirmed, because of lack of inscriptions on the sculpture (Fay, 1999, p: 106).

3- Niches Pair Statues of Queen Hetepheres II and Queen Meresankh III (Pl. 4)

The west chamber's west wall in the mastaba G7530 of Queen Meresankh III, in the eastern cemetery of King Khufu funerary complex in Giza Necropolis is occupied at the center by a false door. Both sides of this door are occupied by two niches 20 cm depth and 1.13 m wide; each contains two standing rock-cut female figures of Queen Hetepheres II and her daughter Queen Meresankh III. Both queens wear short heavy wigs and tight ankle-length garments. In the right niche, the statues hold each other's hand with one hand while the other hand is extending down. Whereas in the left niche, both queens hold each other with one hand around the waist, and the other hand on the shoulder (Dunham and Simpson, 1974, p: 18, pl: xi, fig: 10).

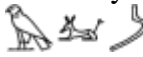
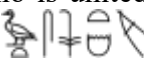
4- Ten Statues in Niche of Queen Hetepheres II, Queen Meresankh III and her Daughters (Pl. 5)

The north chamber's rear north wall in the mastaba G7530 of Queen Meresankh III, in the eastern cemetery of King Khufu funerary complex in Giza Necropolis, is occupied by a niche enclosing ten female rock-cut statues. They are all of different sizes as they decrease from right to left. The owners of the statues are unknown because none of the statues are inscribed. They may portray the principal women of the family. The first three large statues on the extreme right probably represent Queen Hetepheres II wearing a long lappet wig, while the next four statues depict perhaps Queen Meresankh III wearing short wig. The slightly smaller eighth statue maybe portrays Shepseskau, the daughter of Queen Meresankh III and the two smaller ones are probably two of her younger daughters. All of them are standing with their legs next to each other and their hands are stretched down by their sides except the ninth statue which embraces the statue on her left. All the depicted women are wearing ankle-length garments. Above the niche, there is an inscribed architrave by the names and titles of Queen Hetepheres II and her daughter Queen Meresankh III. The first phrase is as follows:  | "[@mt-nswt @tp] Hr.s", "King's wife Hetepheres II" (Dunham and Simpson, 1974, p: 20).

5- Pair Statue of Queen Hetepheres II and Queen Meresankh III (Pl. 6)

This painted limestone pair statue was found in a serdab in the south side of the courtyard of the mastaba G7530 of Queen Meresankh III, in the eastern cemetery of King Khufu funerary complex in Giza Necropolis. It measures 59.3 cm height, 26.5 cm width, 18 cm depth and is now exhibited in the Museum of Fine Arts in Boston under number 30.1456 (PM III, p: 199; Smith, 1949, p: 42, pl: 16c; Fay, 1998, p: 162, fig: 7). The pair statue portrays Queen Hetepheres II and her daughter Queen Meresankh III standing with their legs next to each other. The mother Hetepheres II embraces her daughter Meresankh III with her left arm placed around her daughter's neck and her hand is resting on chest. At the same time, Meresankh III's arms are stretched down at her sides with open hands.

Both are wearing ankle-length dresses, but Hetepheres II wears shoulder-length striated wig, whereas her daughter has short natural hair. The dresses and Hetepheres' wig are not specific to royalty (Fay, 1998, p: 162). Only the inscriptions of the base of

the statue identify the ladies as queens (Simpson, 2000, p: 108, fig: 1). The left column:  "mAAt ꜥr-stx smAwt [mry] Nbty @tp-@r.s", "She who sees Horus and Set, she who is united with the one beloved of the two ladies, Hetepheres II"; the right column:  "sAt.s Hmt-nswt mrt.s Mri.s-anx", "Her daughter, king's wife, her beloved Meresankh III" (Dunahm and Simpson, 1974, p: 23).


6- Head of a Statue of a Royal Female (Pl. 7)


The provenance of this head is unknown; it is now exhibited in Victoria Museum in Uppsala, Sweden under number VM 3. It is made of greywacke, measures 12 cm height, and was broken from a statue. This head portrays a royal female, possibly Queen Khamerernebty I. This lady wears a striated wig. Traces of a royal headdress, most probably a vulture headdress, exist on the top of the head and on the forehead, which are only worn by ladies who bore the title of a royal mother. The face's round features, wide eyes, double chin and thick neck indicate a strong wise character of a royal mother. The artistic features of the head resemble those of two heads found in Giza of King Menkaura who is most probably Khamerernebty I's son. One preserved in Brussels and the other in Boston. It was presumed that they were all carved by the same sculpture (Fay, 1999, p: 103, fig: 11).


7- Incomplete Statue of Queen Meresankh III (Pl. 8)

This limestone incomplete statue of Queen Meresankh III was found in the forecourt of her mastaba G7530 in the eastern cemetery of King Khufu funerary complex in Giza Necropolis. It is now exhibited in the Museum of Fine Arts in Boston under number MFA 30.1457 a,b (PM III, p: 199; Dunham and Simpson, 1974, p: 23, pl: xvii c-e; Fay, 1998, p: 163, fig: 8). It consists of a head which measures 9.7 cm height, 8.5 cm width, 9.3 cm depth and two other adjacent fragments, part of lower robe and legs and part of a base and feet, which measure 17 cm height, 12.7 cm width and 16 cm depth. This statue was dedicated to the queen by her son Nebemakhet as per the inscriptions on the back slab (Dunham and Simpson, 1974, p: 23, pl: xvii c-e; Fay, 1998, p: 163, fig: 8).

Queen Meresankh III is portrayed wearing a shoulder-length black striated wig under which her natural hair appears in relief on her forehead. Her mouth and nose are broken (Dunham and Simpson, 1974, p: 23, pl: xvii c-e). The fragment of the base with feet indicates that the queen was dressed in a cloak shown by the distinct overlapping in the middle, under which a second article of cloth is visible. This cloak was usually worn by royal female members during this period. The base and the back of the fragment are inscribed as follows: Top of the base (right to left):

 "Wrt Hts wrt Hst Mr.s-anx", "Great one of the Hts scepter, great of praise, Meresankh III". On the back slab (horizontally-right to left):

 "m33t Hr-Sth wrt hts Mr.s-nh", "She who sees Horus and Set, great one of the Hts scepter, Meresankh III"; vertically three columns (right to left):

 (1) "In sA.s smsw" (2) "sA nswt n Xt.f" (3) "Nb-m-Axt ir n.s", (1) "It is her eldest son", (2) "King's son, of his body", (3) "Nebemakhet, who made (this) for her".


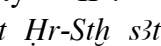
8- Standing Life-Sized Cloaked Statue of Queen Khamerernebty II (Pl. 9)

This limestone cloaked statue of Queen Khamerernebty II goes back to the reign of the queen's husband King Menkaura. It was found in room (B) of her Galarza Tomb in the central field, west of the valley temple of King Khafra funerary complex and to the south of his causeway in Giza Necropolis. The statue, of height 1.34 cm, is now exhibited in the Egyptian Museum in Cairo under number JdE 48828 (PM III, 1974,

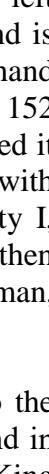

p: 274). This statue portrays the queen upright with her left leg slightly forward in a striding pose. The statue's head is lost. The lady is wearing a long pleated tunic fixed at the shoulders with straps and ties, and a cloak, which has been draped sari-like over one shoulder. It is wrapped twice around her body leaving the shoulder and the left arm free. This left arm extends straight down at the side with an open hand, and is decorated with a bracelet. Her right arm is hidden under the cloak, whereas, the hand rests on her chest. (Dittman, 1939, p: 165 ff; Smith, 1949, p: 41; Lesko, 1998, p: 152 ff; Fay, 1999, p: 104). Since the statue has no inscriptions, some scholars attributed it to Queen Khamerernebty I because both queens and their statues were associated with multiple rooms of the Galarza Tomb: (B) for the mother Queen Khamerernebty I, while (C) for her daughter Queen Khamerernebty II. If this assumption holds, then this statue is indeed of Khamerernebty I (Callender and Jánosi, 1997, p: 18; Friedman, 2008, p: 119).

9- Colossal Seated Statue of Queen Khamerernebty II (Pl. 10)

This limestone colossal seated statue of Queen Khamerernebty II goes back to the reign of the queen's husband King Menkaura. The 2.40 m high statue was found in room (C) of her Galarza Tomb in the central field, west of the valley temple of King Khafra funerary complex and to the south of his causeway in Giza Necropolis. It is now exhibited in the Egyptian Museum in Cairo under number JdE 48856 (PM III, p: 274). The queen is portrayed seated on a throne with a backrest and a back pillar and her hands are positioned flat on her thighs. She is wearing a striated tripartite wig with traces of her natural hair appearing in relief at her back and an ankle-length dress.

The lady is represented in enormous proportions, broad shoulders, thick arms and wide waistline, with indistinct features because the statue is badly mutilated due to wind-blown sand and moisture. The feet and the front of the base are missing. The size of the statue, the throne and the inscribed titles indicate her royalty (Smith, 1949, pp: 41-42; Fay, 1998, p: 164; Lesko, 1998, p: 152 ff). The queen's titles are inscribed on the front of the throne as follows: On her right:  "Wrt hts s3t-nswt n ht.f, hmt nswt Hc-mrr-Nbty", "Great one of the Hts scepter, daughter of the king of his body, king's wife, Khamerernebty II". On her left:  "M33t Hr-Sth s3t-nswt nt ht.f, hmt nswt Hc-mrr-Nbty", "She who sees Horus and Set, daughter of the king of his body, king's wife; Khamerernebty II" (Daressy, 1910, p: 44).

10- Double Statue of Queen Khamerernebty II and her Son Khuenra (Unpublished)

This limestone double statue of Queen Khamerernebty II and her son goes back to the reign of her husband King Menkaura. The 1.05 m high double statue was found in room (C) of her Galarza Tomb in the central field, west of the valley temple of King Khafra funerary complex and to the south of his causeway in Giza Necropolis (PM III, p: 274). This unique double statue portrays a woman and a man seated, specifically mother and son. We can decipher the man's name from the traces of the inscriptions, which is not the name of a king. The inscriptions illustrate the titles and the name of the woman, which was recognized as Khamerernebty II (Daressy, 1910, p: 43; Edel, 1954, p: 185; Friedman, 2008, p: 119). The inscriptions are as follows:  "@mt-nswt sAt-nswt [#a]-mrr-Nbty", "King's wife, daughter of the king, khamerernebty";  "#wi-n(raw)", the name of the male was written by Daressy (Daressy, 1910, p: 43) with the hieroglyphic sign for the sun, which was later rectified by Edel with the phonogram x and as a result identifies the man in the statue as Khuenra, Khamerernebty II's son (Edel, 1954, p: 185).

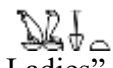

11- Dyad of King Menkaura and a Royal Female Figure (Pl. 11)

This greywacke dyad of King Menkaura, which measures 142.2 cm height, 57.1 cm width, and 55.2 cm depth, was found in the valley temple of King Menkaura in Giza Necropolis. It is now displayed in the Museum of Fine Arts in Boston under number MFA 11.1738 (PM III, p: 29). It portrays the king embraced by an uninscribed female figure. The king is standing with his left leg slightly forward in striding pose, wearing the nemes headdress, a false beard and a short shendyt kilt. The lady, standing beside the king, her left leg is advanced, striking a walking pose usually reserved for men. The woman is embracing the king; her right hand grasps the king just above the waist, while the left rests on his upper arm. She wears a long tripartite wig under which her natural hair appears in relief on her forehead and a long tight transparent dress (Fay, 1998, p: 164 ff, figs: 11, 12; Friedman, 2008, p: 117). The portrayed woman is doubtlessly a royal woman because of her proximity to the king and the manner of her portrayal relative to the king. The identity of the nameless female figure still remains unclear. One opinion suggests that the lady is Queen Khamerernebt II, Menkaura's wife. Another opinion believes that she is his mother Queen Khamerernebt I (Arnold, 1999, p: 68).



Queen Statues in the Fifth Dynasty

This section represents a full description of royal female statues during the Fifth Dynasty. They are divided into two groups of fragmentary statues as follows:

12- Fragment of a Statue of Queen Reput-Nebw (Unpublished)

This alabaster fragment of Queen Reput-Nebw statue was found in the valley temple of her husband King Niuserra in Abusir Necropolis. It is now exhibited in Ägyptisches Museum und Papyrussammlung in Berlin under number ÄM 17438 (PM III, p: 355). This fragment portrays the queen seated. It has two inscribed lines illustrating the name and the title of the queen as follows:  "sm3wt mry Nbtj", "She who is united with the one beloved of the Two Ladies",  "hmt nswt mrt.f", "King's wife beloved of him" (Borchardt, 1907, p: 109, fig: 88).

13- Fragments of Statues of Queen Reput-Nebw (Pl. 12)

These alabaster fragments were found in the mastaba of Ptahshepses, the vizier and overseer of all royal works in the time of King Niuserra in the Fifth Dynasty, in Abusir Necropolis (Vachala, 1976, p: 176). These fragmentary statues bear some queenly titles but the name of Reput-Nebw is missing. Three fragments of one of the statues (C 663, C 796, C 952) (Zaba, 1961, EB-5, 61, 64, fig: 1) bear the following titles:  "m33t [Hr Sth], wrt hts wrt hst", "She who sees (Horus and Seth), great one of the Hts scepter, greatly praised". The second smaller fragments (G 171) (Zaba, 1968, fig: 2) are inscribed with the following titles:  "smrt Hr [tist Hr]", "Follower of Horus, (companion of Horus)" (Baud, 1999, p: 486). These fragments of statues belong most probably to Queen Reput-Nebw as she is certainly a royal wife indicated by her titles m33t Hr-Sth and wrt hts. Those titles were only given to royal wives. Reput-Nebw seems to be the wife of King Niuserra. This relationship is indicated by the presence of the previous queen's statue (statue 11) in the valley temple of King Niuserra. As mentioned before, these fragmentary statues were found in Ptahshepses' mastaba, the husband of Princess Khamerernebt, daughter of Queen Reput-Nebw, who at the same time shared the same tomb with her husband. She might have put statues for her mother in her tomb (Valacha, 1976, p: 176). However, this cannot be confirmed since the name of the queen is absent in the fragmentary statues.

Queen Statues in the Sixth Dynasty

This part gives a full description of queen statues during the Sixth Dynasty. They consist of four statues and fragmentary statues as follows:

14- Statue of Queen Ankhesenpepy II with her Son Pepy II (Pl. 13)

This alabaster statue of Queen Ankhesenpepy II goes back to the reign of her husband King Pepy I (Roehrig, 1999, pp: 251-252), but its provenance is unknown (Roehrig, 1999, p: 439). It measures 38.9 cm height, 17.8 cm width and 25.2 cm depth. It is now exhibited in Brooklyn Museum of Art under number 39.119 (Roehrig, 1999, p: 251). The queen is sitting on a low-back throne holding her son who is sitting on her lap. The lady is wearing an ankle-length tight-fitting dress, a striated wig topped by a vulture cap, with the vulture spreading its wings atop the queen's head holding the Sn sign with its talons. This vulture's head, now lost, originally was made separately and, then, inserted into a recess in the queen's forehead. The queen's U-shaped face, with a small rounded chin, has thin eyebrows, wide eyes with a small flaring cosmetic line, a broad nose with rounded tip and a narrow mouth (Romano, 1998, p: 248 ff; Fay, 1998, p: 167).

King Pepy II rests sideways on his mothers' lap facing towards his mother's right. He places his right hand on his mother's hand in a very unusual gesture. The queen's right hand is put protectively over her son's knees, while her left hand supports his back. He holds a piece of cloth in his right hand. His feet rest on a block inscribed with his name. Pepy's small size denotes his extreme youth, but his costume is of a full-grown king. He wears the nemes headdress with a headband placed on the forehead decorated with the royal ureaus. Pepy is dressed in a plain shendyt kilt with an undecorated belt (Fay, 1998, p: 176; Romano, 1998, p: 249). The statue is inscribed with a horizontal line on the base in front of the queen's feet: "Mrit \$nmw anx-n.s Mry-Ra", "Beloved of Khnum, Ankhensmeryra II"; another vertical line on the base: "Mwt-nswt bity sAt nTr tw imAxwt", "Mother of the king of Upper and Lower Egypt, daughter of the God, the honored". The statue is also inscribed with a vertical line on the block on which the king rests his feet: "Nswt bity Nfr-kA-Ra, mry \$nmw, di anx nb mi Ra Dt", "King of Upper and Lower Egypt, Neferkara, beloved of Khnum, given life like Ra, forever" (James, 1974, p: 28, pl: 25[68]).

15- Head of a Statue of Queen Ankhesenpepy II (Unpublished)

A fragmentary head of Queen Ankhesenpepy II was discovered within her complex, south of her husband King Pepy I funerary complex south of Saqqara Necropolis. The calcite head is topped by a vulture cap (Leclant and Minault-Gout, 1999, p: 360, pl: XLI, fig: 18 a, b). Because of the head bad condition, the features of the queen's face are undistinguishable. Unfortunately, the rest of the statue is lost.

16- Wooden Head of a Statue of Queen Ankhesenpepy II (Pl. 14)

This wooden head which was found to the east of Queen Ankhesenpepy II's pyramid south of Saqqara Necropolis, measures 30 cm height. Despite being in a very bad condition, the life-sized head with a small part of the neck shows the queen wearing wooden earrings (<https://archaeologynewsnetwork.blogspot.com/2017/10/head-of-wooden-stature-depicting-sixth.html#XmpWYDq7YtYDF0e2.97> Last accessed 15/6/2018 11.10 am). Unfortunately, the rest of the statue is lost.

17- Head of a Statue of Queen Behenu (Pl. 15)

This head was found within the ruins of the pyramid complex of the queen south Saqqara Necropolis, to the west of the complex of King Pepy I and the tomb of Queen Mehaa and her son Neterykhethor (Berger el-Naggar and Fraisse, 2008, p: 6). It is made of painted yellow stone similar to wood. The queen is represented wearing a short frizzy wig (<https://www.zeit.de/wissen/geschichte/2010-03/grab-pharao-behenu>

Last accessed 17/6/2018 3.05 pm). The features of the face are of a young female. Her incrustrated eyes are wide with green cosmetic lines, her nose is small and straight, her mouth is small with a feeble smile and her chin is rounded and small. She is most probably King Pepy I's wife.

Queen Statues' Attributes

In this part, the study inspects queen statues in the Old Kingdom in order to determine specific iconographical attributes, which differentiate the attributes of queens from the non-royal ones, such as the queens' attitudes and gestures, hairstyles, costumes, statue's sizes, materials and the inscriptions on those available sculptures.

Attitudes and Gestures

In this part, the attitudes of the queens portrayed in sculptures are studied.

The Fourth Dynasty

The earliest depiction of a queen in a sculpture is the set of fragmentary statues of King Djedefra and his wife Queen Khenetetenka (statue 1) (Pl. 1) (Valloggia, 2011, p: 64). Those statues are dyads portraying King Djedefra with his wife kneeling on the ground at his feet, with her legs on one side. Her hand embraces her husband's ankle (Fay, 1998, p: 61). A woman kneeling in this posture at her husband's leg is reserved to royalty. These dyads are the first sculptural exemplification of a motif associating the king with a royal female member.

The female sphinx of the royal wife of King Djedefra is an androsphinx with a human female face and the body of a lion. This is the only female sphinx belonged to a queen in the Old Kingdom (statue 2) (Pl. 3). Up till now, the only named sphinxes are attributed to royal daughters; sphinxes with the name of a queen have not been known till the time of the New Kingdom, when two female sphinxes were attributed to Queen Sobekneferu and Queen Hatshepsut after they became rulers. Introducing sphinxes into royal female iconography suggests signaling some religious role for the queen. Troy stated that the sphinxes played an important role in the iconography of the royal females to indicate their role as the solar daughter, and the defender of kingship (Troy, 1986, pp: 64, 66).

Queen Meresankh III and her mother Queen Hetepheres II are portrayed in rock-cut niches dyads, where both the mother and the daughter stand holding each other's hand. This attitude is shown in private and commoners statues (statue 3) (Pl. 4). Another ten statues are represented in a rock-cut niche in the same tomb of Queen Meresankh III, most probably of the same two Queens Hetepheres II, Meresankh III and maybe three of her daughters, they are all represented standing and their legs next to each other except the ninth female figure is embracing the statue on her left (statue 4) (Pl. 5).

A pair statue shows both queens standing next to each other. The mother Hetepheres II embraces her daughter Meresankh III with her left arm positioned around her daughter's neck with her hand resting on chest. Simultaneously, Meresankh III's arms are stretched down at her sides with open hands. This is the first example of two queens, a mother-daughter portrayal in the Old Kingdom sculpture (statue 5) (Pl. 6).

Queen Meresankh III is represented again in a fragmentary statue dedicated to her by her son Nebemakhet. Because of the statue mutilation, all what the researcher can be sure of is that the lady was depicted standing (statue 7) (Pl. 8).

A life-sized statue portrays Queen Khamernerneby II upright with her left leg slightly forward in a striding pose. The left arm extends straight down at the side with an open

hand. Her right arm is hidden under the cloak, whereas, the hand is put on her chest (statue 8) (Pl. 9).

The statue of Queen Khamerernebty II seated on a throne with a backrest and a back pillar is the earliest colossal statue of a woman in the Egyptian History (statue 9) (Pl. 10). Her hands are put flat on her thighs. Another double seated statue depicts the same queen with her son Khuenra. Nothing more is mentioned about the attitude of the lady and her son (statue 10).

The unique dyad of King Menkaura and a royal female, seemingly his mother Queen Khamerernebty I, shows the king and the lady standing; the queen's left leg is forward in a striding pose, usually reserved for men. The woman uses her right hand to embrace the king just above the waist, while her left hand resting on his upper arm (statue 11) (Pl. 11).

The Fifth Dynasty

Since the few examples of the Fifth Dynasty queens' sculpture are damaged fragmentary, it is hard to describe their attitudes and gestures.

The Sixth Dynasty

Unfortunately, there is only a complete statue from this period: That of Queen Ankhesenpepy II (statue 14) (Pl. 13). This alabaster sculpture portrays the queen sitting on a low-back throne embracing her son Pepy II, who is sitting sideways on her lap, facing toward his mother's right. He places his right hand on his mother's hand in a very unusual gesture. The queen's right hand is put protectively over her son's knees, while her left hand supports his back.

From the above study of the queens' attitudes and gestures in sculpture, it is obvious that there were different attitudes and gestures, some of which indicate royalty as follows:

- Queen standing in a striding attitude as the king (Fay, 1999, p: 101).
- The attitude of a woman kneeling at her husband's leg while embracing his ankle with her hand reserved to royalty. Only royal women are represented in this pose until the Fifth Dynasty (Fay, 1999, p: 102).
- Thrones with backrest and back pillar on which queens are seated. This type of seats is categorized as royal (Fay, 1999, p: 102).
- The attitude of embracing the king, as in the dyad of King Djedefra (statue 1) (Pl. 1), the statue of King Menkaura (statue 11) (Pl. 11) and the statue of Queen Ankhesenpepy II and Pepy II (statue 14) (Pl. 13). This attitude is specific to royal women. If the woman in the sculpture is not a deity, she must be a royal, because non-royal woman would never be depicted touching or even in any proximity to the king (Fay, 1999, p: 102).

As noticed, it is hard to compare the statues attitude and gesture of the Fourth, Fifth and Sixth Dynasties due to the lack of the complete statues from the Fifth and the Sixth Dynasties (fragmentary statues from the Fifth Dynasty and only one complete statue from the Sixth Dynasty). Nonetheless, most of the Fourth Dynasty queen statues were represented standing either alone or embracing their daughters.

Hairstyles

In this part, the hairstyles of the queens represented in sculptures are examined.

The Fourth Dynasty

Different hairstyles was depicted in the sculptures of the Fourth Dynasty queens. In one pair statue, Queen Khentetenka (statue 1) (Pl. 1) wears a short striated wig

divided in the middle. In other cases, as in the pair statues niches of Queen Meresankh III and Queen Hetepheres II, the queens wear short heavy wigs (statue 3) (Pl. 4). The ten rock-cut statues depict most probably Queen Hetepheres II wearing a long lappet wig, whereas, Queen Meresankh is wearing a short wig (statue 4) (Pl. 5).

In Queen Hetepheres II pair statue with Queen Meresankh III, the former wears a shoulder-length striated wig, whereas, the latter has short natural hair (statue 5) (Pl. 6). The same wig is represented in an incomplete statue of Queen Meresankh III, whereas, her natural hair is artfully styled on her forehead in relief (statue 7) (Pl. 8).

Queen Khamerernebty I's head depicts remains of a striated wig divided in the middle. Traces of a royal headdress, most probably a vulture headdress, exist on the top of the head and on the forehead (statue 6) (Pl. 7).

In the colossal statue of Queen Khamerernebty II (statue 9) (Pl. 10), and in the dyad of King Menkaura (statue 11) (Pl. 11), both ladies were depicted putting on long tripartite wigs. The wig of Queen Khamerernebty II is also striated with traces of her natural hair appearing in black paint at her back. The wig of the queen of the dyad is a smooth tripartite wig, where her natural hair is carefully painted in relief under the wig at the forehead and additionally as curls in relief in front of her ears. The long hairstyle extending below the shoulder line is similar to the tripartite wig in the statues depicting Goddess Hathor and other goddesses from the complex of King Menkaura in Giza Necropolis. In the case of absence of any crown or headdress to signal queenship in the Fourth Dynasty, the long hairstyle associated with divinities probably signifies the status of a royal woman in the large seated statue (Lesko, 1998, p: 161). From the above explanation, it was found out that the tripartite wig is the most popular coiffeur for queens.

The Fifth Dynasty

From the Fifth Dynasty, we have only a record of fourteen statues of Queen Khenetkaus II, which is mentioned in the papyri found in the center of the courtyard of her complex in Abusir (Posener-krieger, 1995, p: 133). Some of these statues were shown with the vulture headdress (Posener-krieger, 1983, p: 52 ff).

The Sixth Dynasty

In the Sixth Dynasty royal sculpture, only two hairstyles are noticed. Queen Ankhesenpepy II was portrayed with long striated wig in her statue (statue 14) (Pl. 13) and in the fragmentary head found within her complex (statue 15). This wig was mounted by the vulture headgear above the forehead and the tail going down the back of the queen's head, with the vulture spreading its wings around the head of the queen holding the Sn sign in its talons. The vulture headdress is a trait of goddesses. Female deities in the Old Kingdom in relief are almost always represented wearing the vulture headgear (Fay, 1999, p: 108). This unique headdress is only worn by queens who carried the title of royal mother. It was not only a concrete symbol of motherhood but more importantly a feature picked straight from the iconography of goddesses (Callender, 2011, p: 338). This headdress is limited only to royal mothers, and distinguishes the royal mother from the non-royal women.

The head of Queen Behenu was the first depiction of a queen in the Old Kingdom's sculpture with short curled wig (statue 17) (Pl. 15).

From the above analysis of the hairstyles in the sculpture of the Old Kingdom queens, they were shown with various types of hairstyles:

- Tripartite long wigs.
- Shoulder-length striated wigs.

- Short heavy wigs.
- Short curled wigs.
- Short natural hair.
- Vulture headdress over long wig.

From the above survey of hairstyles, the researcher found that various headdresses were worn by the Old Kingdom queens but there was no specific headdress worn the most during any of the Three Dynasties (Third, Fourth and Fifth Dynasties). The majority of these hairstyles are common to royal and elite (non-royal) female statues. Vulture headgears are the only headdress that distinguishes royal women from non-royal ones. Those vulture headgears are only worn by royal mothers as displayed in the statues of Queens Khamerernebty I and Ankhesenpepy II (Fay, 1998, p: 168; id, 1999, p: 102).

Facial Features

As a result of the damages to most of the queen statues in the Old Kingdom, it was hard to analyze the artistic features of the face. Fortunately, every statue preserves few face features from the fragments of those damaged statues as in statues numbers 1, 3, 4, 5, 6, 7, 11, 14, 17 (Pls. 1, 4, 5, 6, 7, 8, 11, 13, 15). It is obvious that all the statues have the same common features of royal women statues during the Old Kingdom as follows: round face, full cheeks, thin eyebrows, wide eyes with a thin cosmetic line, broad nose with rounded tip or small straight nose, small mouth with full lips and small rounded chin.

The only exception is the female sphinx (statue 2) (Pl. 3) which bears a cat-like features such as the rounded eyes, the short upper lids, the long dipping-tear ducts, the projecting muscles around the nose and the wide sharp cheekbones. Despite this, the characteristics of the face (narrow lips, straight mouth, and the smooth broad facial-planes) resemble King Djedefra's quartzite head features (Fourth Dynasty) preserved in the Louvre Museum. But at the end, the sphinx bears the same artistic features of the Old Kingdom.

Costumes

In this section, we examine the costumes of the queens represented in sculptures.

The Fourth Dynasty

The queens in all statues of the Fourth Dynasty are wearing the same dress style except the standing statue of Queen Khamerernebty II, who is represented in an unusual garment (statue 8) (Pl. 9). Queens Khentetenka, Hetepheres II, Khamerernebty I and Meresankh III are dressed in tight ankle-length dresses with wide shoulder straps revealing the ladies' body details. The unique outfit of Queen Khamerernebty II's in her standing statue is a long tunic with shoulder-straps, over which a pleated cloak is wrapped twice around the body leaving the shoulder and the left arm free (statue 8) (Pl. 9).

The Fifth Dynasty

Since the few examples of the Fifth Dynasty queens' sculpture are damaged fragmentary, no outfits' details can be described.

The Sixth Dynasty

Queen Ankhesenpepy II is represented in her alabaster statue with a tight ankle-length dress (statue 14) (Pl. 13).

After the above analysis of the outfits and dresses of the Old Kingdom queens, It was found out that most of the queens are wearing ankle-length dresses with broad shoulder-straps. Those dresses are very tight showing the female's body details. This outfit is the most popular dress worn by both royal and non-royal women since the time of the Fourth Dynasty. It was usually associated with the long tripartite wig. The only exception is the cloaked statue of Queen Khamerernebty II, who is represented in a long tight dress wrapped with a pleated cloak. As a rule, all women wearing cloaks are royal, with the single known exception the one of Nofret who was married to Prince Rahotep, King Senefru's son (Fay, 1999, p: 102). The sculptor of Queen Khamerernebty's cloaked statue was not worried about showing an exposed breast to identify its subject as a woman. Its main goal was to highlight her cloak, because it identified her status as a royal woman (Fay, 1999, p: 119, footnote: 28).

Sizes

Sculptures' sizes can sometimes be considered a characteristic attribute in royal statues.

The queens' statues in the Old Kingdom come in different sizes. In the dyad of King Djedefra (statue 1) (Pl. 1), his royal wife was portrayed next to her husband's legs in a tiny scale relative to the large sculpture of her husband. Here, the lady's size does not indicate her royal status. But as discussed earlier, the attitude and proximity of the seated queen were exclusive to royalty.

The niches statues of Queen Hetepheres II and her daughter Queen Meresankh III are approximately life-sized (statue 3) (Pl. 4); while their pair-statue (statue 5) (Pl. 6) and the incomplete statue of Queen Meresankh III (statue 7) (Pl. 8) are about half life-size. Similar size is adopted in the case of the alabaster statue of Queen Ankhesenpepy II (statue 14) (Pl. 13). In these cases, another indicator signals their royalty like the statue inscriptions or hairstyle. The double statue of Queen Khamerernebty II is half a life-sized statue (statue 10).

In this study, it was illustrated that two cases of queen's sculpture, where the size of the statues was specific to royalty. The first one is the colossal seated statue of Queen Khamerernebty II (statue 9) (Pl. 10). Despite the unattractive appearance of the statue due to its incompleteness, the queen's statue, if completed, would have been magnificent, and should be significantly highlighted in the history of women's monuments. It is the largest woman's sculpture from the Old Kingdom and most probably the first large statue of a woman in the Egyptian History. Certainly no other statue of such large measurements has survived for any woman from the Old Kingdom either in height or in the proportions. The statue is at least twice life-sized and thus, is considered colossal (Lesko, 1998, p: 152 ff). Thus, it succeeds in date the first known example of a colossal free-standing statue named by Aldred as that of King Userkaf, of the following Dynasty (Aldred, 1980, p: 68).

The second example is the dyad of King Menkaura (statue 11) (Pl. 11), where the queen is portrayed the same size as the king. Other than this statue, no statue has been found with comparable sizes of a king and a woman set on the same base. Equal size of the aforementioned queen's sculpture to that of the king is unique characteristic to divinities and royal women (Fay, 1998, p: 166).

Materials

The seventeen statues of the Old Kingdom queens introduced numerous materials. From the Fourth Dynasty, the materials used are as follows:

- The dyad of King Djedefra and his wife Queen Khentetenka was sculpted of red quartzite (statue 1) (Pl. 1).
- Painted limestone is used to mold the female sphinx of Djedefra's wife (statue 2) (Pl. 3).
- The head, perhaps, of Queen Khamerernebty I (statue 6) (Pl. 7) and King Menkaura's dyad (statue 11) (Pl. 11) were chiseled of greywacke.
- Limestone is used in all the statues of Queens Meresankh III and Hetepheres II, where some of them were painted (statues 3, 4, 5, 7) (Pls. 4, 5, 6, 8).
- Limestone is also used in the statues of Queen Khamerernebty II (statues 8, 9, 10) (Pls. 9, 10).

From the Fifth Dynasty, the fragmentary statues of Queen Reput-Nebw (statue 12) were sculpted of alabaster. Similarly from the Sixth Dynasty, the unique statue of Queen Ankhesenpepy II (statue 14) (Pl. 13) was shaped from alabaster. Regarding the heads of Queen Ankhesenpepy II, one was formed of calcite (statue 15), while another was chiseled of wood (Statue 16) (Pl. 14). Statue of Queen Behenu (statue 17) (Pl. 15) was sculpted in yellow stone which is comparable to wood.

Although no specific material can be attribute solely to queen statues, a large subset of statues (8 out of 17) were made of limestone. Maybe the usage of alabaster (a precious stone) or greywacke (a solid stone) indicates the high status of the statue-owner.

Inscriptions

Unquestionably, the key identification method of the statue owner is the engraved inscriptions on the royal sculpture. Thus, royal figures can be separated from the non-royal ones.

The oldest known inscribed statue is one of the dyads of King Djedefra and his royal wife Khentetenka (statue 1) (Plate 1). Those inscriptions illustrate the name and title of both the king and his wife. The remaining fragmentary groups were inscribed only with the king's name. These inscriptions were etched on the front of the throne and on the base next to the king's legs.

The inscriptions on the pair statue of Queen Hetepheres II and Queen Meresankh III were the only indicator of the ladies' royal status, where their names and titles were etched on the base (statue 5) (Pl. 6). As a third example, the titles inscribed on the base and the back-slab of the incomplete statue of Queen Meresankh III were the only indicator of her royal status (statue 7) (Pl. 8).

Another example is the inscribed colossal statue of Queen Khamerernebty II (statue 9) (Pl. 10), where the queen's name and title are inscribed on the front of the throne on both sides of her leg. Both inscriptions and statue size confirm her royalty. Similarly on the double statue of the queen with her son, inscriptions illustrate names and titles of the queen and her son. It was impossible to decipher the queen's identity (statue 10) without those captions. As regards to Queen Reput-Nebw's fragmentary statues from the Fifth Dynasty, her royalty is determined by her etched titles on the sculptures (statues 12, 13) (Pl. 12).

The third alabaster statue of Queen Ankhesenpepy II is the only attested statue from the Sixth Dynasty. Her name and titles are etched at the front of her throne, whereas those of her son Pepy II are illustrated on the side pillar, on which his legs rest (statue 14) (Pl. 13).

For the eight inscribed queens' sculptures of the Old Kingdom, the inscriptions are often engraved on the base of standing statues, or on the front of the throne and the back-slab of seated sculptures. The inscribed name is the only indicator of the identity

of the statue-owner. In some cases, those inscriptions are the sole distinguisher of royal from non-royal sculptures.

Conclusion

- After researching all the available queens' statues in the Old Kingdom (from the Third to the Sixth Dynasty), which had forty seven different queens, it was unfortunately found only seventeen statues. Up till now, no sculpture has been attributed to the Third Dynasty. The largest number, which is eleven statues, is attributed to the Fourth Dynasty. Only the fragmentary remains of Queen Reput-Nebw statues survived the Fifth Dynasty. There are no traces of any other female royal statues during this period. The Sixth Dynasty had a large number of queens, but only four royal female statues have been found.
- The latest discovery for a queen statue is the wooden head of Queen Ankhesenpepy II (statue 16) (pl. 14). It was discovered in 2017.
- The earliest depiction of a queen in a sculpture is the set of fragmentary statues of King Djedefra and his wife Queen Khenetetenka (statue 1) (Pl. 1). These dyads are also the first sculptural exemplification of a motif associating the king with a royal female member.
- The female sphinx of King Djedefra's wife Queen Khenetetenka is the only female sphinx belonged to a queen in the Old Kingdom (statue 2) (Pl. 3).
- A pair statue of the mother Queen Hetepheres II and her daughter Queen Meresankh III is the first example of two queens, a mother-daughter portrayal in the Old Kingdom sculpture (statue 5) (Pl. 6).
- Equal statue size of a queen to that of her king is a distinctive characteristic to divinities and royal women.
- Statue coexistence of queens with their kings were portrayed in two different poses, either the queen standing while embracing the king, or the queen kneeling at the king's feet while embracing his leg.
- Whenever queens are represented with their sons or daughters, they are portrayed in larger proportions. When a queen and her daughter are represented together, the mother portrayed with a long wig, but the daughter always wears a short wig.
- Statues portraying queens are usually sculpted in large scale.
- When queens are depicted in a seated pose, they always sit on a low back-pillar throne.
- Most of the Fourth Dynasty queen statues were represented standing either alone or embracing their daughters.
- The statue of Queen Khamerernebt II seated on a throne (statue 9) (Pl. 10) is considered the earliest and the largest colossal statue of a woman in the Egyptian History.
- Costumes and hairstyles alone cannot distinguish between portrayals of queens and those of non-royal women as they were almost the same.
- Vulture headdresses are associated only with queens bearing the title of royal mother.
- In some cases, the inscriptions are the sole distinguisher of royal from non-royal sculptures, not from gesture, attitude, dresses or hairstyles.
- The inscriptions are often engraved on the base of standing statues, or on the front of the throne and back-slab of seated sculptures.
- It was hard to compare the three dynasties statues (Third, Fourth, Fifth Dynasties) due to the limited numbers of survived statues and the incompleteness of most of them.

- The artistic features and the drafting style of the statues of the kings of the Old Kingdom were more impeccable and masterful than the statues of the queens in the Old Kingdom. It seems that the artists who carved the statues of the kings were more skilled which shows more interest and attention to the statues of kings from the queens.
- The artistic features and the sculpting manner of the queen statues in the New Kingdom were also superior to those of the queens of the Old Kingdom, indicating that queens in the Old Kingdom did not achieve the same status as their counterparts in the New Kingdom.
- As a result of the damages to most of the queen statues in the Old Kingdom, it was hard to analyze the artistic features of the face and the body.

Table 1: The Old Kingdom Queen Statues

Statue Number/Current Location	Provenance	Material	Dating	Description
Statue 1, Louvre Museum E12627, Staatliches Museum ÄS4241	Abu Rawash	Red quartzite	Fourth Dynasty	Dyads of King Djedefre and his wife Queen Khenetetenka
Statue 2, Egyptian Museum, Cairo, JdE 35137	Abu Rawash	Limestone	Fourth Dynasty	Female sphinx
Statue 3, in situ	Giza	Limestone	Fourth Dynasty	Niches pair statues of Queen Hetepheres II and Queen Meresankh III
Statue 4, in situ	Giza	Limestone	Fourth Dynasty	Ten statues in niches of Queen Hetepheres II, Queen Meresankh III with her daughters
Statue 5, Boston, Museum of Fine Arts, 30.1456	Giza	Limestone	Fourth Dynasty	Pair statue of Queen Hetepheres II and Queen Meresankh III
Statue 6, Sweden, Victoria Museum, VM3	Unknown	Greywacke	Fourth Dynasty	Head of a royal female, most probably Queen Khamerernebt I
Statue 7, Boston, Museum of Fine Arts, MFA30	Giza	Limestone	Fourth Dynasty	Incomplete statue of Queen Meresankh III
Statue 8, Cairo, Egyptian Museum, JdE 48828	Giza	Limestone	Fourth Dynasty	Standing life-sized cloaked statue of Queen Khamerernebt II
Statue 9, Cairo, Egyptian Museum, JdE 48856	Giza	Limestone	Fourth Dynasty	Colossal seated statue of Queen Khamerernebt II
Statue 10, unknown	Giza	Limestone	Fourth Dynasty	Double statue of Queen Khamerernebt II and her son Khunera
Statue 11, Boston, Museum of Fine Arts, MFA11.1738	Giza	Greywacke	Fourth Dynasty	Dyad of King Menkaura and a royal female figure

Statue 12, Berlin, Ägyptisches Museum, ÄM17438	Abusir	Alabaster	Fifth Dynasty	Fragment of a statue of Queen Reput-Nebw
Statue 13, unknown	Abusir	Alabaster	Fifth Dynasty	Fragments of statues of most probably Queen Reput-Nebw
Statue 14, Brooklyn, Museum of Arts, 39.119	Unknown	Alabaster	Sixth Dynasty	Statue of Queen Ankhesenpepy II with her son Peppy II
Statue 15, unknown	Saqqara	Calcite	Sixth Dynasty	Fragmentary head of Queen Ankhesenpepy II
Statue 16, unknown	Saqqara	Wood	Sixth Dynasty	Head of Queen Ankhesenpepy II
Statue 17, unknown	Saqqara	Painted yellow stone similar to wood	Sixth Dynasty	Head of a statue of Queen Behenu

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<http://www.mfa.org/collections/object/pair-statue-of-queens-hetepheres-ii-and-meresankh-iii-147324> (Last accessed 21/6/2018 4.00 pm).

http://www.osirisnet.net/mastabas/meresankh3/e_meresankh3_04.htm (Last accessed 21/6/2018 3.15 pm).

<https://archaeologynewsnetwork.blogspot.com/2017/10/head-of-wooden-statue-depicting-sixth.html#XmpWYDq7YtYDF0e2.97> (Last accessed 15/6/2018 11.10 am).

<https://www.zeit.de/wissen/geschichte/2010-03/grab-pharao-behenu> (Last accessed 17/6/2018 3.05 pm).



Plate (1). A Fragmentary dyad of King Djedefra and his wife Queen Khenetetenka kneeling by his side. After Ziegler, 1997, p: 49.



Plate (2). Queen Khenetetenka's titles as copied by Chassinat. After Chassinat, 1921, p: 64.



Plate (3). Female sphinx exhibited in the Egyptian Museum in Cairo under number JdE 35132. After Valloggia, 2011, fig: 12.



Plate (4). Two statues of Queen Hetepheres II and her daughter Queen Meresankh III in niches from the west wall of the west chamber of Meresankh III's mastaba G7350. After <http://www.osirisnet.net/mastabas/meresankh3/e> (Last accessed [meresankh3_04.htm](http://www.osirisnet.net/mastabas/meresankh3/e) 21/6/2018 3.13 pm)

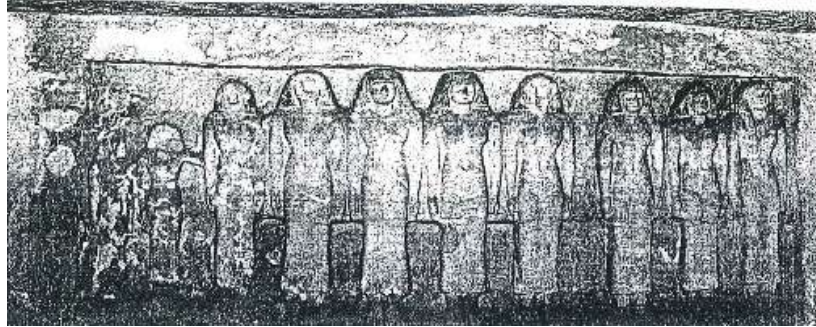


Plate (5). Ten niche statues in the north rear wall of the north chamber from the tomb of Queen Meresankh III' s mastaba G7350.

After http://www.osirisnet.net/mastabas/meresankh3/e_meresankh3_04.htm (Last accessed 21/6/2018 3.13 pm)

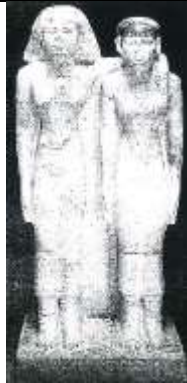


Plate (6). Pair statues of Queen Hetepheres II and her daughter Queen Meresankh III. After

<http://www.mfa.org/collections/object/pair-stature-of-queens-hetepheres-ii-and-meresankh-iii-147324> (Last accessed 21/6/2018 4.00 pm)



Plate (7). Head of a statue probably Queen Khamerernebt I. After Fay, 1999, fig: 11.



Plate (8). Head and lower part of incomplete statue of Queen Meresankh III. After Dunham and Simpson, 1974, pl: XVII c-e.



Plate (9). Life-sized cloaked statue of Queen Khamerernebty II.
After Lesko, 1998, fig: 2 a, b.



Plate (10). Colossal seated statue of Queen Khamerernebty II.
After Lesko, 1998, fig: 1a.



Plate (11). Dyad of King Menkaura with a female figure.
After Friedman, 2008, fig: 1.



Plate (12). Fragments of statues inscribed with name and titles of Queen Reput-Nebu.
After Vachala, 1979, p: 176.



Plate (13). Statue of Queen Ankhesenpepy II and her son Pepy II as a child.

After

http://www.brooklynmuseum.org/opencollection/objects/3446/statuette_of_queen_Ankhesenpepyre_II_and_her_son_Pepp_II (Last accessed 21/6/2018 4.30 pm).



Plate (14). Wooden Head of Queen Ankhesenpepy II

After <https://archaeologynewsnetwork.blogspot.com/2017/10/head-of-wooden-statue-depicting-sixth.html#XmpWYDq7YtYDF0e2.97> Last accessed 15/6/2018 11.10 am.



Plate (15). Stone head of Queen Behenu painted in yellow resembling wood.

After <https://www.zeit.de/wissen/geschichte/2010-03/grab-pharao-behenu> Last accessed 17/6/2018 3.05 pm.