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A STATUE OF KA-EM-WASET AND HIS WIFE
(KOM AUSHIM NO. 117)

Abstract

The aim of this article is to fully publish the statue of Ka-em-Waset and his wife Renpete-n(t)-opet (Kom Aushim no. 117). The fashion displayed in this monument reflects elegance and luxury that witness the richness of the owners and their social positions. The occupation of Ka-em-Waset «*ḥbs bh.t n nb T3.wy*: Fan-bearer of the Lord of Two Lands» shows clearly that he worked in the royal court of the king, probably Ramses II. His wife was musician *Shemayet* of «User-Maat-Ra-Setp-en-Ra Monthu-in-the-Two-Lands». The importance of this small monument which most likely dates back to the reign of Ramses II, lies in the presence of the offering formula «*ḥb(.t) ntr jm-sn*» which was considered peculiar of Second Intermediate Period inscriptions only.

Keywords

Ka-em-Waset, Renpete-n(t)-opet, Fan-bearer

Introduction¹

The statue of Ka-em-Waset² and his wife Renpete-n(t)-opet³, was part of the collection of Omar Pasha Sultan. It was received by the Public Security Committee and transferred to the Cairo Egyptian Museum on June 15 1968. Then, in 1994 it was moved by the Antiquities Authority to the regional museum at Kom Aushim (El-Fayyum) for display, in the framework of the policy of the Supreme Council of Antiquities to send the excess masterpieces from Cairo to regional museums.

The statue of Ka-em-Waset and his wife (Kom Aushim no. 117) has never been fully published: it was firstly mentioned in the *Collection de feu Omar*

¹ I would like to thank Prof. Paola Davoli, Department of Humanities, University of Salento, Lecce (Italy), for reading this article and giving her valuable comments.

² The man's name reveals a theban origin. «*K3-m-W3st*: Ka-em-Waset» derives from the royal nomenclature and means «Bull in Waset».

³ This reading is not sure: cf. *infra*, p. 95, note to the text no. (i).

*Pacha Sultan*⁴, then in 1950 J.J. Clère listed it in an article about the colossal statues of Ramses II in the Delta⁵. It was also enlisted by K. Kitchen in *KRI* II, p. 451, 4C among the texts mentioning the cult of Ramses II royal statues, as well as by C.J. Manouvrier in her PhD dissertation⁶. It was Jean Yoyotte, Manouvrier's supervisor, who noted that this statue was seen in Cairo in 1905 in an antique dealer's shop. Finally, it was collected by J. Malek, D. Magee and E. Miles in their valuable volume *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Statues, Reliefs and Paintings. Objects of Provenance Not Known: Statues*, Oxford 1999, p. 496, no. 801-612-500.

The statue

Height of the statue: 14.7 cm

Height of the Man: 14 cm

Height of the Woman: 13.6 cm

Length of the statue: 8.2 cm

Width of the statue: 7 cm

Base of the statue: $8.2 \times 7 \times 0.7$ cm

Tenon below the base: $5.3 \times 2.5 \times 0.6$ cm

Dimensions of the back support:

Length: 14.5 cm

Width: 6.2 cm

Dimensions of the columns of the inscriptions:

First column: $14.3 (13.9) \times 1.7$ cm

Second column: $14.5 (14.2) \times 1.6$ cm

Third column: $14.3 (13.9) \times 1.7$ cm

Material: schist

This finely carved statue represents the married couple Ka-em-Waset and his wife Renpete-n(t)-opet in a standing position against a back support. The

⁴ *Collection de feu Omar Pacha Sultan, Le Caire. Catalogue descriptif: I. Art égyptien*, Paris 1929, No. 345 pl. XLVIII.

⁵ Cf. J.J. CLÈRE, *Nouveaux documents relatifs au culte des colosses de Ramsès II dans le Delta*, «Kêmi» XI (1950), pp. 24-46.

⁶ Cf. C.J. MANOUVRIER, *Ramsès le dieu et les dieux, ou la théologie politique de Ramsès II*, PhD dissertation discussed in Paris-Sorbonne in 1996, p. 474.

presence of a tenon below the base suggests that the statue was fixed on another base, possibly in stone or in wood. The couple is represented with their left leg stepping forward, which implies a moving sensation.

Ka-em-Waset appears as a young, athletic and a muscular man. He wears a large wig that ends at his shoulders and covers his ears. His oval face has large, well-defined eyes, a long straight nose and a small mouth slightly damaged. His body is powerfully built, with broad shoulders and strong muscles. Both his arms outstretch against the thigh. He is wearing a slopping rectangular apron⁷ underneath a short kilt. The apron, which is narrower at the top than the bottom, extends from the waist to the knee and has a rectangular lower edge that is visible below the kilt⁸. The latter is remarked with broad plates resembling to the sun rays. It is realized with new style as it appears shorter from the front and with a long back⁹. The garments are kept in place with a pleated belt with a tasseled edge in front; it is tied around his waist with an elaborate knot and it ends with two ties giving a triangle form in the shape of the leaves of a lotus flower.

Renpete-n(t)-opet stands to the right of her husband and embraces him with left arm from behind in a gesture of affection, as women often does on such statues. In her right hand, which is bent forward, she holds a *menat* necklace¹⁰.

⁷ An apron is a separate item worn by men, either by itself or underneath another garment such as a kilt. The apron consists of one or more pieces of cloth attached in some manner to a belt, sash or band which is around the waist. Aprons can range in form from several stripes of cloth bunched together to simple triangle shapes or even elaborately pleated objects, which went from the waist to the ankle. Aprons were worn from at least the Old Kingdom onwards. For more information about the aprons, cf. G. VOGELSANG-EASTWOOD, *Pharaonic Egyptian Clothing*, Leiden 1993, pp. XVII and 11-13.

⁸ About this style of garment that appeared during the Old Kingdom and continued to be worn in the New Kingdom, cf. VOGELSANG-EASTWOOD, *Egyptian Clothing* cit., p. 12.

⁹ A large number of such extraordinarily graceful statues from the New Kingdom are known: we can mention some of them, like those representing two brothers (Liverpool M 13505 and 13505), cf. P. BIENKOWSKI-A.M.J. TOOLEY, *Gifts of the Nile: Ancient Egyptian Arts and Crafts in Liverpool Museum*, London 1995, p. 39 and pl. XLVIII; and one of army's chief (Berlin 4667), cf. J. VANDIER, *Manuel d'archéologie égyptienne. vol. 5-6: Les grandes époques. La statuaire*, Paris 1958, pl. CXXXVIII, 1.

¹⁰ The *menat* necklace is an ornament that Egyptian woman wore during processions in honor of the goddess Hathor. The necklaces were shaken and the harsh sound produced by the rows of beads striking the heavy metal counterweight (usually in bronze) was thought to drive away evil. Here it can be considered as one of the musical instruments used by the lady during her duties.

She has an oval face with large almond-shaped eyes, slightly arched eyebrows and a small rather full mouth. The face is slightly large in proportion to the rest of the figure and is surmounted by a heavy tripartite wig held by a lotus diadem that surrounds the delicate face and covers the hair.

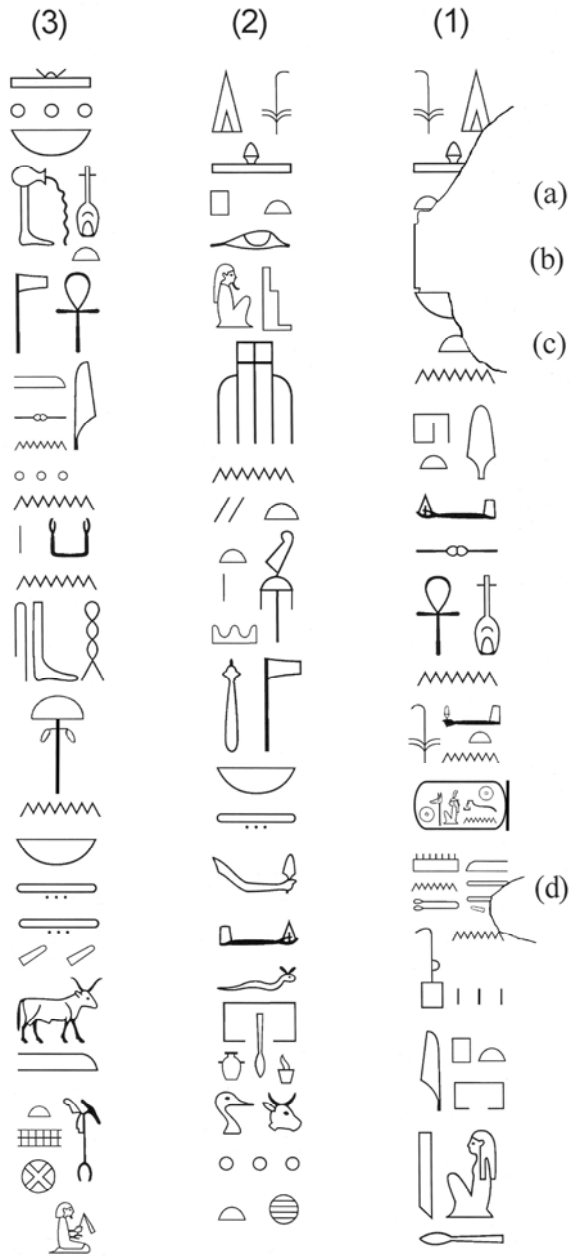
Renpete-n(t)-opet is dressed in a long, tight, transparent, fringed and pleated robe¹¹ that reaches her feet. The robe, tied below the breast, envelops the rest of the body without hiding the attractive figure. The right arm is bare while the left one is covered by a finely pleated sleeve. She is depicted with a slight smile. The jewelry of Renpete-n(t)-opet consists of a broad necklace further embellishes the graceful figure of the woman and a bracelet.

In complex, the manufacture of the statue is quite good and reflects a good social status of this family, despite the modest functions played in the royal court and among the female priesthood.

Inscription on the back support

The back side of the support of the statue is flat and smooth. An inscription is finely carved on it, organized on three columns separated by incised lines: the first -behind the body of Renpete-n(t)-opet is oriented from left to right←↓ (1), while the second and third,- which are behind the body of Ka-em-Waset-are written from right to left→↓ (2-3).

¹¹ Many female statuettes of wood dressed in such fashion. They were found mainly in tombs dating back to the New Kingdom: see for example the statuette of Henut-nakhtu (CGC 804=JE 6056), cf. PM III², p. 726; L. BORCHARDT, *Statuen und Statuetten von Königen und Privatleuten im Museum zu Kairo III*, CGC nos 654-950, Berlin 1930, pp. 101-102 and pl. CXLVIII.



(1) *h̄tp-dī-n(y)-sw.t*¹² (n) [*Hwt-Hr*]¹³ *nb.t nh.t*¹⁴ *dī-s ḥn̄ nfr n šm̄y.t n (wsr-M̄s̄ḥ.t-R̄ḥ stp-n-R̄ḥ)*¹⁵ | *Mnt. w-m-T̄z.wy*¹⁶ *Rnpt-n(t)-Ipt m̄s̄ḥ(.t)-h̄rw.*

(2) *h̄tp-dī-n(y)-sw.t* (n) *Wsir*¹⁷ *h̄nty Imnt.t*¹⁸ *ntr ḥ̄z*¹⁹ *nb T̄z ḏsr*²⁰ *dī=f pr.t-h̄rw t(z) h̄(n)kt k̄z.w ʔpd.w h̄.t* (3) *nb.t nfr.t w̄b.t ḥ̄n̄(.t) ntr im=sn n k̄z n(y) h̄bs bh.t n nb T̄z.wy*²¹ *K̄z-m-W̄zst*

(1) An offering which the king gives^(c) (to) [Hathor], Mistress of the sycamore^{22(d)} that she may give a beautiful life to the chantress^(g) of (the statue) “User-Maat-Ra-Setp-en-Ra Monthu-in-the-Two-Lands”^(h), Renpete-n(t)-opet⁽ⁱ⁾, true of voice.


(2) An offering which the king gives (to) Osiris²³, Khenti-Amenti^(j), Great god, Lord of the sacred land, that he may give invocation offerings^(k) of bread, beer, oxen, birds, and every good and pure⁽³⁾ thing upon which a god lives for the ka of the Fan-bearer^(l) of the Lord of Two Lands, Ka-em-Waset^(m).


¹² For more information about the “*h̄tp-dī-n(y)-sw.t*” formula, cf. D. FRANKE, *The Middle Kingdom Offering Formulas-A Challenge*, «JEA» 89 (2003), pp. 39-57; C.J.C. BENNETT, *Growth of the H̄TP-DI-NSW Formula in the Middle Kingdom*, «JEA» 27 (1941), pp. 77-82; P.C. SMITHER, *The Writing of the H̄TP-DI-NSW Formula in the Middle and New Kingdoms*, «JEA» 25 (1939), pp. 34-37; M. COLLIER, *How to Read Egyptian Hieroglyphs. A Step-by-Step Guide to teach Yourself*, London 1998, pp. 35-39; J.P. ALLEN, *Middle Egyptian. An Introduction to the Language and Culture of Hieroglyphs*, Cambridge 2000, p. 358.

¹³ About the goddess Hathor, cf. CH. LEITZ, *Lexikon der ägyptischen Götter und Götterbezeichnungen* (= LGG) V, OLA, 114, Leuven 2002, pp. 75(b)-86(b); F. DAUMAS, *Hathor*, in W. HELK-E. OTTO (Hrsg.), *Lexikon der Ägyptologie. Band II*, Wiesbaden 1977, cols. 1024- 1033.

¹⁴ For more reading about the epithet “*nb.t nh.t*: Mistress of the sycamore» and its different writings, cf. LEITZ, *LGG IV*, OLA, 113, pp. 79(c)-81(a).


¹⁵ About the different writings of the coronation name of Ramses II, cf. J. VON BECKERATH, *Handbuch der ägyptischen Königsnamen*, MÄS, 49, Mainz am Rhein 1999, pp. 152-156.


¹⁶ « “*Mnt. w-m-T̄z.wy*”» is one of the names given to Ramses II as a god. This appellation appeared only during the New Kingdom, cf. LEITZ, *LGG II*, OLA, 111, p. 323(b).

¹⁷ About « “*Wsir h̄nty Imnt.t*”», cf. LEITZ, *LGG II*, OLA, 111, pp. 557(c)-558(c).

¹⁸ For more information about the epithet  “*h̄nty Imnt.t*” and its different writings, cf. *infra*, p. 95, note to the text no. (j).

¹⁹ About this title and its different writings, cf. LEITZ, *LGG IV* cit., pp. 395(b)-398(c), [39, 60, 75, 113, 144, 152, 169, 174, 177, 213, 228, 229, 251].






²⁰ About the epithet « “*nb T̄z ḏsr*: Lord of the Sacred Land”», cf. LEITZ 2002, *LGG III*, OLA 112, pp. 774(b)-776(c).




²¹ About « “*nb T̄z.wy*: Lord of Two Lands”», cf. LEITZ, *LGG III* cit., pp. 776(c)-777(c).

²² The sycamore is closely connected to Hathor in her various aspects, cf. WILSON, *A Ptolemaic Lexikon* cit., p. 531.



²³ About the god Osiris and his different appellations, cf. LEITZ, *LGG II* cit., pp. 528(c)-569(b);

Notes to the text

^(a) According to the principle of symmetry the broken part in column (1), which follows the sign  «h[tp]», should include the phonetic complements  «t» and  «p» to form the word  «h[tp]», only part of the sign  «t» remains.


^(b) The name of the deity is gone, but the title following it «  nb.t nh.t: Lady of sycamore » suggests Hathor.²⁴ In addition the sign for her name is slightly visible as a vertical line forming an angle of the palace rectangle as follows .

^(c) Only the right part of the sign  «nbt » is surviving as follows .

^(d) The left part of the sign  «T3.wy» is damaged as follows .

^(e) This formula can be also translated as: «Ce qui est donné, comme faveur de par le Roi», P. RAMOND, *Les stèles égyptiennes du Musée G. Labit à Toulouse*, BdE 62, Cairo 1977, p. 21; «Accordé par faveur royale», CHR. BARBOTIN, *La voix des hiéroglyphes. Promenade au Département des antiquités égyptiennes du Musée du Louvre*, Paris 2005, p. 155; «Als Gunsterweis des Königs», A. VERBOVSEK, *Als Gunsterweis des Königs in den Tempel gegeben ...: Private Tempelstatuen des Alten und Mittleren Reiches*, ÄAT, 63, Wiesbaden 2004; «durch die Gunst des Königs gegeben, gestattet durch die Gunst des Königs», ÄW, II, 1766-1767; «Puisse faire le roi que s'apaise Amon, de sorte qu'il accorde une offrande invocatoire», L. BAZIN-K. EL-ENANY, *La stèle d'un (chancelier du roi et prophète d'Amon) de la fin du Moyen Empire à Karnak (Caire JE 37507)*, «CahKarn» 13 (2010), pp. 9-10.

^(f) The goddess Hathor entered the Egyptian state religion near the beginning of the Fourth Dynasty, and from that time forward absorbed the attributes of a certain sacred sycamore cult at Heliopolis. Just a short distance to the south, at Memphis, she was worshipped as the Mistress of the Southern Sycamore. By the reign of King Mycerinus her titles had expanded to include «Mistress of the Sycamore in All Her Places²⁵».

^(g) The title  «šmꜣy.t» appeared starting at least in the Middle Kingdom. This word, identified by Ward²⁶, resembles a designation of civil status for any married



J.G. GRIFFITHS, *Osiris*, in: HELCK-OTTO (Hrsg.), *Lexikon der Ägyptologie. Band IV*, Wiesbaden 1982, cols. 623-633.


²⁴ The presence of the goddess Hathor is here connected with the title and the function of the lady, who was a musician.

²⁵ About the epithet «nb.t nh.t m sw.t-s nb.wt: Mistress of the Sycamore in All Her Places», cf. LEITZ, *LGG IV* cit., p. 79^(c).

²⁶ W.A. WARD, *Index of Egyptian administrative and religious titles of the Middle Kingdom: with a glossary of words and phrases used*, Beirut 1982, p. 175, n° 1517; ID., *Essays on feminine titles of the Middle Kingdom and related subjects*, Beirut 1986, p. 19.

woman. It was the most common epithet carried by the women of different social classes in Thebes within the New Kingdom²⁷. The “šmꜣy.t” title can be found applied to different social classes and they probably composed the secular auxiliary staff of feminine priesthood. They were probably divided into categories. During their participation in the rituals, the “šmꜣy.wt” identified with musical deities, and more particularly to the goddesses Meret and Hathor. They were among the actresses of mysteries who replayed the drama of the myth of Osiris, or that of the distant goddess, the eye of Ra. They incarnated various members of musical procession that accompanied the fearsome goddess when she returned to the country. It is known for example that the “šmꜣy.t” of the temple of Atum in Heliopolis was qualified as Hathor. In the Late Period, the “šmꜣy.t” performed the rituals that were specific to them with masked faces of the goddess that they personified²⁸.

(h)  “Wsr-Mꜣꜣ.t-Rꜣ-stp-n-Rꜣ Mnt.w-m-Tꜣ.wy” is the name of Ramses II’s colossus, formed with the king’s coronation name “(Wsr-Mꜣꜣ.t-Rꜣ-stp-n-Rꜣ)”. This colossus formed a couple with another colossus bearing the name  “Rꜣ-msi-sw-mr.y-Imn pꜣ-ntr”²⁹. These pair of statues depicted Ramses II standing on a pedestal with back pillar, wearing the white crown of Upper Egypt, with an uraeus and a false beard. The first colossus is mentioned on 56 Horbeit stelae, and L. Habachi supposed it was placed with other three colossal statues in front of a pylon of one temple in Pi-Ramses. On the so-called Horbeit stelae, these statues are adored by various persons, including the king himself, and thus it is clear that they received a cult³⁰.

According to Habachi, the statue  “Wsr-Mꜣꜣ.t-Rꜣ-stp-n-Rꜣ Mnt.w-m-Tꜣ.wy” is known from the description of Pi-Ramses: it is mentioned 56 times on the so-called Horbeit stelae; and on two molds, one certainly and the other probably from


²⁷ According to Blackman: « judging from surviving monuments, almost every woman who dwelt in or near Thebes during the New Kingdom seems to have served as musician-priestess », cf. A.M. BLACKMAN-B. LLOYD, *Gods, Priests And Men: Studies in The Religion Of Pharaonic Egypt*, London 1998, p. 9; S.-A. NAGUIB, *Le clergé féminin d’Amon Thébain à la 21^e dynastie*, OLA, 8, Leuven 1990, p. 236.


²⁸ Cf. NAGUIB, *Le clergé féminin d’Amon* cit., p. 237; See also S. ONSTINE, *The Role of the Chantress (Shmayt) in Ancient Egypt*, PhD Dissertation, Toronto 2001; S. ONSTINE, *The Musicians-Priestesses of Ancient Egypt, The Ostrakon*, «The Journal of the Egyptian Study Society» 13/2 (2002), pp. 9-11, available at : [http://www.egyptstudy.org/ostrakon/vol13_2.pdf].


²⁹ About this royal statue and its cult, cf. L. HABACHI, *Features of the Deification of Ramesses II*, Abhandlungen des Deutschen Archäologischen Instituts Kairo. Ägyptologische Reihe 5, Glückstadt 1969, p. 40 and fig. XX; MANOUVRIER, *Ramsès le dieu et les dieux* cit., pp. 471-477.

³⁰ Cf. HABACHI, *Features* cit., pp. 40-41 and fig. XX; MANOUVRIER, *Ramsès le dieu et les dieux* cit., p. 474.


Qantir, displaying the following inscription: «User-Maat-Ra-Setp-en-Ra Monthu-in-the-Two-Lands» and «the great statue of the lord of the Two Lands User-Maat-Ra-Setp-en-Ra Monthu-in-the-Two-Lands»³¹.

(i) The reading of the woman's name  is far from certain, and it is otherwise unattested somewhere else. This name is not present in Ranke, *Die ägyptischen Personennamen*, 1935, 1952.

(ii)  «*hnty Imnt.t*: Khenti-Amenti» which means “Foremost of the Westerners”, is an ancient Egyptian deity whose name was also used as a title for Osiris and Anubis, cf. LEITZ, *LGG V* cit., pp. 783(b)- 786(a); R.H. WILKINSON, *The Complete Gods and Goddesses of Ancient Egypt*, Cairo 2003, pp. 119, 187.


(k) P. Vernus has noted that the use of  “*nḥ(.t) ntr im-s* (or *nḥ(.t) ntr im-s*)” instead of the traditional “*nḥ(.t) ntr jm*” is characteristic of Second Intermediate Period inscriptions: P. VERNUS, in S. QUIRKE (ed.), *Middle Kingdom Studies*, New Malden 1991, p. 149. See also A. ILIN-TOMICH, *Changes in the htp-dj-nsw Formula in the Late Middle Kingdom and the Second Intermediate Period*, «ZÄS» 138 (2011), p. 26. However, this group statue presents another version of this formula, which was not known so far, written in a text dating back to the late New Kingdom.

(l) The function of «Fan-bearer» «*hbs-bh.t* or *tzy-hw*» appeared in the eighteenth dynasty when it was considered as a glorious task entrusted to the closest persons of the sovereign or senior official. Until the reign of Amenhotep II the title «*hbs-bh.t*» was parallel to that of «*tzy-hw*». After his reign the term «*hbs-bh.t*» has lost its honorary value and disappeared from the officials' list of titles. The last known holder of the title was *Ph-sw-hr* who lived at the turn of the reign of Tuthmosis III and Amenhotep II. He employed it alternately with the title «*tzy-hw*»³².

The title « “*hbs-bh.t*: Fan-bearer”» did not designate a high function, than quite exceptionally. Additionally, since the reign of Amenhotep II, it was used to appoint specialized servants who, in various circumstances, carried the fans, both the tall and the short one. Over the time, the title «*hbs-bh.t*: Fan-bearer» was reserved to servants carrying tall fans above the king, while «*tzy-hw*» in which was added as a supplement, «*hr wnmy n n(y)-sw.t*: to the right of the king» turned into an honorary title that had nothing in common with the fanning action.


³¹ For more reading, cf. HABACHI, *Features* cit., p. 41.

³² Cf. I. POMORSKA, *Les flabellifères à la droite du roi en Egypte ancienne*, *Prace Orientalystyczne* 34, Varsovie 1987, pp. 29-31; EAD., *Les flabellifères dans l'Égypte ancienne*, in: *L'Égypte en 1979: Axes prioritaires de recherches*, Tome II, Paris 1992, pp. 156-158.

W. Helck³³ remarked that the function « “ḥbs-bh.t: Fan-bearer” » was transformed into honorary title under the reign of Amenhotep II. Thereafter, I. Pomorska³⁴ demonstrated that the transformation of the function «fan-bearer» into honorary appellation occurred very rapidly over a period not exceeding one generation. The practice of this function was then provided by dignitaries. Everything was happening as if the function itself, which was an honor, was performed for no apparent reason; at most to show the fan. However, the rulers were fanned later by their servants in the same way as in earlier times and all the attributes of the function “Fan-bearer” was transformed into an honorary title within the royal court.

^(m) For other examples of this proper name, see Ranke, *PN I*, 337, 23.

Dating the statue

Several evidence points to a dating of the group statue of Ka-em-Waset and his wife to the 19th, more precisely to the second half of the reign of the king Ramses II or in the period immediately following it. First of all, the presence of the name of the sacred statue of Ramses II as a god « *Wsr-M3c.t-Rc-stp-n-Rc Mnt.w-m-T3.wy* », of which the lady was a Chantress or musician, is the *terminus post quem* for the dating of this statue. The name of this royal sacred statue³⁵ appeared during the second half of the reign of Ramses II and can be connected with a temple in his royal residence at Pi-Ramses³⁶. Further-

³³ W. HELCK, *Zur Verwaltung des Mittleren und Neuen Reichs*, ProblÄg, 3, Leiden 1958, p. 537.

³⁴ POMORSKA, *Les flabellifères dans l'Égypte ancienne* cit., pp. 156-158.

³⁵ The name of the divine statue « *Wsr-M3c.t-Rc-stp-n-Rc Mnt.w-m-T3.wy*» appeared upon some monuments coming from Pi-Ramses and dated back to the reign of Ramses II:

- Scarab, Louvre, cf. *KRI II* 451, 3; P.E. NEWBERRY, *Scarabs: An Introduction to the Study of Egyptian Seals and Signet Rings*, London 1908, p. 181 and pl. XXXV, 6; W.M.F. PETRIE, *Historical Scarabs: A Series of Drawings from the Principal Collections*, London 1889, pl. XLIX, 1560.


- Moulds, Qantir, cf. *KRI II* 451, 5; J. YOYOTTE, *Les stèles de Ramsès a Tanis. Première Partie*, «Kêmi» X (1949), p. 87, 14; M. HAMZA, *Excavations of the Department of Antiquities at Qantir (Faqus District) (Season, May 21st-July 7th, 1928)*, «ASAE» 30 (1930), p. 61, 1.


- Recumbent Limestone Lion, Qantir (JE 86121), cf. *KRI II*, 451, 7; L. HABACHI, *Khatà 'na – Qantir: Importance*, «ASAE» 52 (1954), pp. 522-523 and pl. XXXII.

- Votive stelae Hildesheim 375, 376, 380, 407, 409, 411, 489, 491, 495, 1024, 1080, 1082, 1090, 1092, 1095, 1097, 1099, cf. *KRI II*, pp. 451-453; HABACHI *Khatà 'na* cit., pp. 529, 530, 531, 532, 533, 534, 536, 538, 539, and pl. XXXIV.

- Votive stela (JE 88666), cf. *KRI II*, p. 452, 14; HABACHI *Khatà 'na* cit., p. 520 and pl. XXX.

³⁶ Cf. *supra*, pp. 93-94, note to the text no. (g).

for determining its provenance. The profession of the owner «» “*ḥbs bh.t n nb T3.wy*: Fan-bearer of the Lord of Two Lands”» shows clearly that he was part of the royal court of the king, presumably Ramses II, who resided mainly in Pi-Ramses.

The title hold by his wife « *šmꜥy.t n (wsr-M3ꜥ.t-Rꜥ stp-n-Rꜥ) | Mnt.w-m-T3.wy* musician *Shemayet* of “User-Maat-Ra-Setp-en-Ra Monthu-in-the-Two-Lands” »⁴³ is strictly and directly connected with the cult of this statue of the king, which was most probably one of the four statues placed in front of one of the temple of Ramses II at Pi-Ramses⁴⁴. It is thus possible that the couple represented in their funerary statue lived and worked in Pi-Ramses, and that they were buried in its cemetery.

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⁴³A woman called Isis carried the same epithet; on one of the so-called Horbeit stela, Isis appears standing opposite the «User-Maat-Ra-Setp-en-Ra Monthu-in-the-Two-Lands» statue. She is entitled «Chantress of (the statue) Monthu-in-the-Two-Lands», cf. HABACHI, *Features* cit., p. 41.

⁴⁴About the function of Renpete-n(t)-opet, cf. *supra*, pp. 93-94, note to the text no. (g).

Plates

Pl. I



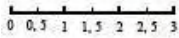
Statue of Ka-em-Waset and his wife.
Frontal view

Pl. II



Statue of Ka-em-Waset and his wife.
Back view

Pl. III



Statue of Ka-em-Waset and his wife.

Lateral view

Pl. IV



Statue of Ka-em-Waset and his wife.
Lateral view