

Volume 4

MASTABAS OF THE WESTERN CEMETERY: PART I

Sekhemka (G 1029); Tjetu I (G 2001); Iasen (G 2196); Penmeru (G 2197);
Hagy, Nefertjentet, and Herunefer (G 2352/53); Djaty, Tjetu II, and
Nimesti (G 2337X, 2343, 2366)

by
William Kelly Simpson





Portico of Tjetu I—G 2001
Watercolor by Norman de Garis Davies over photograph

Giza Mastabas

Edited by WILLIAM KELLY SIMPSON

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William Kelly Simpson

*Based upon the excavations and recording of Albert M. Lythgoe, Arthur C. Mace,
and Norman de Garis Davies (Hearst Expedition of the University of California),
and George A. Reisner, Clarence S. Fisher, William Stevenson Smith, and others
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Timothy Kendall, Todd Ruff, Daniel and David Ball, Barnaby Conrad 3rd,
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Archaeological Expedition to Egypt).*

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Watercolor by Norman de Garis Davies over photograph

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Preface

THE preceding volumes of this series have treated mastabas in the Eastern Cemetery at Giza, and much remains to be published in that area. With the present volume we begin the presentation of mastabas in the Western Cemetery not otherwise included in Reisner's *A History of the Giza Necropolis*, Vol. 1. They have been selected on the basis of their general interest and particularly in terms of the work devoted to copying the reliefs by members of the Pennsylvania-Yale project, which is supported by a grant from the Bureau of Educational and Cultural Affairs of the United States Department of State and subsequently the International Communications Agency (SCC 29368), as well as a grant from the Andrew W. Mellon Foundation. For facilities and help at Giza we are as always indebted to the kindness and cooperation of the President of the Egyptian Antiquities Organization, Dr. Shehata Adam, and his predecessors, and the members of the Giza Inspectorate, Messrs. Nasif Mohammed Hassan and Zahi Hawwass. The ever increasing expenses of publication have been met by the Egyptian Department Publications Fund of the Museum of Fine Arts, and we thank those who have generously contributed to its establishment and continuance.

Several of the mastabas have been selected since they were among the earliest excavated by the Expedition (Sekhemka, G 1029, in 1904-1905, by members of the Hearst Expedition; Tjetu I, G 2001, in 1905-1906; Iasen, G 2196, and Penmeru, G 2197, in 1912). They are therefore among the oldest obligations of the Expedition and share the fate of having the earliest and most incomplete records in our files.

Through misadventure the tracings of the Penmeru text represented in pls. XLVI-XLVII have been misplaced, both the earlier copies by Reisner's assistants and those from the Pennsylvania-Yale project. The statue texts are represented in this volume by photographs only, since the statues are presently difficult of

access in their sealed museum cases. We hope to supply all these texts in tracings in a later volume.

The plan of publication continues to consist of as clear a presentation of the material and its context as possible without extensive commentary. Many of the general problems and subjects have been treated in detail by Junker and Hassan in their Giza publications, as well as in numerous articles by Edel, Helck, Montet, Smith, and others. In addition, it is hoped that the means and time will be found to present the various categories of objects in the new project entitled *Corpus Antiquorum Aegyptiacarum*, which is a useful format for the presentation of the statuary and relief no longer in situ. If we are able to continue the pace of the publications in this series, we hope to be able to include indexes after a number of volumes are issued as well as to include volumes of special studies such as the anatomical material, prosopography, and other subjects.

I had hoped to include in the volume the mastabas of Seshemnofer I (G 4950), of which the reliefs had been initially published by Lepsius and of which tracings have been completed by members of the Pennsylvania-Yale project, and Seshemnofer II (G 2200-5080), of which the Reisner tracings were virtually complete and required only minor revisions. However, the finds from the burials of both require more time to prepare, and the inclusion of both mastabas would extend the length of this volume considerably and delay its publication. Hence they will be reserved for a future issue.

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PART 1

Sekhemka—G 1029

THE mastaba of Sekhemka (G 1029) was cleared in May through July, 1904, at which time the reliefs were first photographed, the tomb cards prepared, and the objects removed from the burials. In August, 1930, a new set of photographs of the reliefs was made, and in July, 1977, the entire relief surfaces were traced as part of the Pennsylvania–Yale project.¹ Reisner's notes are abbreviated at this point, and the object list is missing. Several of the finds can be identified in the Robert Lowie Museum of Anthropology in Berkeley, California, to which they were assigned through the Hearst Expedition. The mastaba is approximately 9.80 north-south by 6.10 m. east-west overall, and the corridor chapel approximately 4.70 north-south by 1.10 m. east-west, the last dimension making photography of the wall surfaces difficult.

The mastaba forms part of Cemetery 1000 just west of the great mastaba G 2000, the mastaba of Sekhemka being in the row closest to the great mastaba and separated from it by a narrow street; it occupies the fourth site from the south in the row (pl. I, fig. 1). It appears to have been built shortly before or after G 1027 to its immediate south and lies about 1 m. above the level of the latter. Reisner's date for the mastaba is Dynasty V, after the reign of Nyuserre, although a later date could be argued. It comprises a decorated corridor chapel with two niches on the western wall, entered from the east at the north end, a large serdab with five roofing blocks, and four shafts (fig. 2). The mastaba itself is of type VIII c (2) with an area of 60.69 sq. m., the chapel of type 5 (a) with an area of 4.93 sq. m., and the spacious

1. Porter and Moss, *Topographical Bibliography III*, 2nd ed., *Memphis Part I*, 53, plan xxiv; G. A. Reisner, *A History of the Giza Necropolis I*, 23–24, 256, 362–363, figs. 14 (plan and section), 90 (casing type), 155 (plan of chapel and serdab); W. Stevenson Smith, *A History of Egyptian Sculpture and Painting*, 198, fig. 73 (quail in grain), 276, fig. 112 (“wrongly” drawn hands); Smith, *Country Life in Ancient Egypt* (MFA Picture Book No. 2), n. d., cover illustration (quail in grain). The staff of the Pennsylvania–Yale project involved in tracing the scenes consisted of Messrs. Robert E. Murowchick, Barnaby Conrad 3rd, Peter Sidman, and John Goodman, with their tracings inked by Suzanne E. Chapman, Nicholas Thayer, and Robert E. Murowchick. Drawings and watercolors by Norman de Garis Davies executed at the site in 1905–1906 were utilized by Miss Chapman for scenes which had suffered damage in the interval.

serdab, north of the chapel, found intact, but with the wooden statues thoroughly decayed; no other information is available on their number, size, and shape. Five courses of masonry are preserved.

Decoration of the Chapel

East wall (figs. 4–5; pls. II–V). The long scene on the east wall, cut almost entirely in the plaster applied to the masonry, has lost virtually all of its color. The few traces of paint, recorded at the time of the excavation, have been interpolated from N. de G. Davies' work, particularly in the section of the water plants in the two topmost registers. No trace of the plants could be seen in 1977 nor are traces visible in the 1930 photographs.

The scene is a viewing scene of life on the estate with the owner standing on the right facing left (north) accompanied by the smaller figure of his son in front of him holding the lower part of his father's staff. Sekhemka stands with the long staff at a diagonal in his right hand in front of him and his left arm hanging at his side with the hand clasping a folded napkin. He wears a shoulder length wig with a layered effect above the brow and at the fall above the shoulders, there being some attempt to indicate curls at the fall. He wears a broad collar with a pendant hanging from a single strand necklace; the kilt is of mid-length with a curve toward the front and a tie with falling sash. The son wears a similar kilt, but his wig or natural hair returns to the nape of the neck instead of lying over the shoulder.

The long column of text in front provides the caption to the scenes of the five registers to the left: *Mꜣꜣ skꜣ ꜣshꜣ jt jn jswt.f nt njwwt.f nt pr.f dt*, “Viewing the plowing and the reaping of barley by his crews of his towns of his funerary estate.” Eight additional columns of text above the owner provide his titles and name: *Hm-ntr šsp-jb-R', hꜣry šštꜣ, jmy-rꜣ st hꜣnty-š pr-'ꜣ, w'b nyšwt, hm-ntr Hwfw, jrr mr(r) nb.f, jmꜣhw [. . .] r' nb, Shm-kꜣ*, “Priest of Shesep-ib-Re [sun temple of Nyuserre], privy counsellor, overseer of the department of the tenant farmer(s) of the palace, king's weeb-priest, priest of Khufu, who does what his lord desires, well provided [. . .] every day, Sekhemka.” Four short horizontal lines above the son identify him: *Sꜣ.f šmšw mry.f, w'b nyšwt, hm-ntr Hwfw, Ph-n-Pth*, “His eldest son, his beloved, king's weeb-priest, priest of Khufu, Pehenptah.”

First register (from top): Three scribes stand facing right toward the owner and his son. In front of the first two are boxes of writing equipment on the ground. The second writes with a rush pen on a papyrus or tablet, and the third carries a roll in his right hand, the left hand being crossed over his right shoulder. To the left is a representation of water with lotus, papyrus, and other water plants painted in to indicate the locale. Seven men are shown bending forward and pulling plants from the

water, in which they are knee deep; their loin cloths are wrapped around their belts. The material which they pull from the water resembles the flax of the flax harvest scenes but is evidently pulled from the water. Following the seven men is a papyrus skiff with lashings and laden with water plants. To the far left is a clap net with birds from a trapping scene. The leader and crew manipulating the net have either been omitted through leaving the scene incomplete or else they were represented in paint which has disappeared.

Second register: On the right is a traditional boat-combat scene² with two papyrus skiffs facing each other, and with three men in the boat on the left and four in the other. One of the sailors in each boat navigates with his forked pole while the others engage in the combat. Both boats are laden with water produce, the one on the right also with a cage of birds. The forward sailor in the right boat has caught hold of the prow of the left boat, just as the forward sailor in the left boat attempts to dislodge him with his forked pole; the latter's success is jeopardized by the other sailor's companion, as he attempts to protect his mate by warding off the thrust with his own pole. The boats are shown on a representation of water with a frieze of water plants rendered as in the register above. Three of the sailors have curls indicated in their hair; one shows the characteristic receding hairline of the farmer and field worker and wears a lotus flower around his neck. To the left is a non-aquatic scene in three parts. In the first section a farmer bends over a plough pulled by a pair of oxen; a companion prods the cattle with a stick in his left hand and holds on to the tail of the nearer ox with the other hand. Above the oxen is the text *šk ʒ*, "ploughing," and above the ploughman the text *hb*, "plough." Both wear a belt with pleated tab in front. The second scene comprises the treading of the ground to sow the seed by a group of sheep led by a farmer with a seed bag over his shoulder and driven by three farmers holding whips aloft in the right hand and a staff and the "shepherd's implement," a sort of comb-like object, in the left hand. Above the sheep is the text *šk ʒ m šht*, "ploughing with sheep." The seedman and the central of the three whip men wear a short high waisted wrap-around kilt, the lead whip man an abbreviated frontal tab hanging from a belt, and the third whip man the same garment as the ploughman. The large whips resemble that of the hieroglyph *mḥ* [*Sign List V 22-23*] and have an opening near the striking end. The three men with whips are followed by two farmers carrying large hoes. The first of the whip men wears what appears to be the lotus flower around his neck. The scene has been discussed, particularly in terms of the uni-

2. The theme is extensively discussed by Vandier, *Manuel V*, 510-531.

identified shepherd's implement, which seems to consist of a group of thongs or prongs.³

Third register: This is introduced by an official who stands to the right toward the tomb owner but has turned his head back to the left to join his master in viewing the fieldwork. The first activity to the right, nearest the figure of the tomb owner, is captioned *ḥw(j) mḥ' jn jswt dt.f*, "Pulling flax by the crews of his funerary estate." Three men bend over to pull, while a fourth holds aloft a sheaf captioned *t ʒt*, "sheaf," or "pulled piece." To the left two sub-registers represent four squatting men engaged, as the caption indicates, in *dm ʒ mḥ'*, "binding the flax," using their feet to hold the cords while their fingers tie the knot. There follows to the left another field scene with the caption: *ʒsh jt jn jswt n pr dt*, "reaping barley by the crews of the funerary estate." Two farmers to the right bend forward to reap, holding a handful of ears in the left hand while cutting with a sickle with the right hand. Following them a farmer rests momentarily with his sickle held under his armpit. Sheaves of barley lie on the ground near three of the farmers. On the left two reapers bend over facing each other to cut their sheaves, while a quail wanders hopefully between them.⁴ The artist neglected to indicate the stalks beneath the legs of one of the men, and this provides a welcome if possibly not intentional accent on the heads of the sheaf on the ground to which the quail stalks. Above the reapers is the phrase *Jšst pw r.f jr ḥt*, "what is this now, O workman?"⁵ To the left is a high pile of grain, stacked in the traditional fashion.⁶ There follows a group of donkeys, the lead donkey with head to a wisp of barley hurried on by three men following with staves; the lead man claps two staves together. Over the donkeys is the caption *šḥ ʒt*, "donkey pack(?)." At the end of the register a fieldhand, facing left, stacks the barley.

Fourth register: Here begins the leading of the desert animals and cattle continued in the register below. The lead man with a kilt with an extended tab in front bends slightly before the chapel owner, places his left hand deferentially on his right shoulder, and carries a short staff. The phrase before him, *Jw nn m ʒ mry*, perhaps means, "this is to be viewed, O beloved one." This is the traditional address of the stall overseer, perhaps borrowed from the same situation in the mastabas of

3. Simpson, *The Offering Chapel of Sekhem-ankh-ptah in the Museum of Fine Arts, Boston*, 12-13.

4. "On the east wall is an attractive combination of agricultural and swamp scenes. The occurrence of the quail amongst the grain is a shrewd piece of observation that one suspects the artist of this obscure little tomb as having copied from a better craftsman," Smith, *A History*, 197.

5. Cf. A. Erman, *Reden, Rufe, und Lieder*, 23.

6. Examples in H. Wild, *Le tombeau de Ti*, III, pls. 153-154; G. T. Martin, *The Tomb of Hetepka*, pl. 10.

Seshemnofer II (G 2200) and III (5170).⁷ The man is identified by his title *jmy-rj mdt*, “overseer of the stalls.” He leads an oryx captioned *rn m3-hd*, “young oryx.” There follow three attendants facing left with right hand on the horn and left on the muzzle of an animal, each captioned respectively *rn (n)j3*, *rn ndw*, and *rn ghs*, “a young ibex, a young addax, a young gazelle.” The spellings are unusual, a single *n* in *rn nj3*, and *ndw* for expected *nwdw*. At the end of the file a fieldhand places his left hand on the back of the gazelle and his right on its tail. There follows a seining scene occupying the remainder of the register and the corresponding portion of the register below. Five men in front facing right and four men to the rear with two facing left pull the rope of the fishing net, the front end coil encircling the head of the man who holds it and the end coil resting on the ground. Three of the men pulling on the rope wear shoulder harnesses to maximize their efforts;⁸ they wear either the belt with front tab tucked under the belt or the loin cloth with frontal tab pleated or sectioned. The net in the register below has sinkers attached on the lower part and floats on the top. The catch includes a variety of fish and an eel. The captions read *h3m pw*, *h3b p(w)*, *jw.s jnn.(s) h3b nfr*, “such a fishing expedition, such a catch; it (the net) comes and brings a good catch.”⁹ Connecting the file of animals in the fourth register with the seining scene is a single figure at the end of the file facing left to the fishnet and holding a single large fish.

Fifth register: The first part of the register consists of a procession of oxen led by their keepers. The lead man bends slightly forward holding his scribal tablet and rush pen awkwardly in his left arm and leading an ox with his right hand, the figure doing duty as scribe and farmer. The oxen in the register have coils of rope as collars and wear fan shaped pendants, perhaps a floral decoration, hanging from their necks. The second man similarly leads an ox, although his left hand is placed on his right shoulder. Each of the oxen is captioned *rn jw3*, “young ox.” The third attendant turns his head to the left, while his left hand rests on the ox in front and his right holds the ropes of two oxen which he leads. The procession ends with a man brandishing his staff above the two oxen in front with his left hand, urging them on with his right. The last figure is a fieldhand carrying a large knapsack on his back. The remainder of the register

7. Junker, *Giza III*, 213, but here possibly with the imperfective passive participle instead of the infinitive.

8. On shoulder harnesses, see Oric Bates in *Harvard African Studies I* (1917), 258–259, and references provided in Moussa and Altenmüller, *Das Grab des Nianchchnum und Chnumhotep*, 96, n. 477.

9. Moussa and Altenmüller, *op. cit.*, 97, with references to the use of the text elsewhere. It is represented twice in H. Wild, *Le tombeau de Ti*, fasc. 2, pl. 113, in the same context.

consists of the seining net with the catch of fish described above.

The traditional viewing scene thus represented has few unusual features. It incorporates into a relatively small area scenes which are given a broader range in the mastabas at Saqqara such as Ti's. The artist has been unusually successful in accomplishing his program by carving in plaster with an unexpected refinement of detail. The few indications of color noted at the time of the excavation suggest that the wall would have been brilliant in its detailed treatment of the subject. Considering the material, it is astounding that the plaster has survived in place this long, and this speaks for the technique used by the craftsmen in using the proper adhesive mixture for the surface. The Antiquities Service has included the chapel in its program of conservation, and the wall surfaces have been maintained in condition through several applications of restoration methods.

South wall (figs. 6, 7; pl. VI). The wall has suffered greatly from the time of its discovery in 1904 and the photography carried out in 1930. A large portion of the lower registers has now been irretrievably lost, and the drawing has been made by Suzanne Chapman on the basis of the actual tracings accomplished in 1977 supplemented by tracings from the earliest photographs and drawings (fig. 6). In addition, we have provided an early inked copy of the scene of the owner in front of the wall hanging, which was presumably made by Norman de Garis Davies in 1904; this shows details of the wall hanging now illegible (fig. 7).

On the right the owner is shown facing left (east), seated on a chair with high back rest (extending over his head), a high arm rest (just below his armpit), bull's hoof terminals on drums on the feet,¹⁰ and a lotus flower terminal in back of the seat. He wears a shoulder length wig, a broad collar, and a knee length kilt with curving forward part, and he receives with his right hand a proffered lotus flower from the first of the smaller figures, presumably his son, in the register to the left. The other hand rests on the arm rest of the chair. Above him is the single line of text with his title and name: *jmy-rj hnty(w)-š pr-'3 Šhm-k3*, “overseer of the tenant-farmer(s) of the palace Sekhemka.” Behind him is the representation of a richly woven textile affixed to the wall by the two cords at the upper ends and extending to the level of his ankles, not touching the ground.¹¹

10. The chair legs with terminals in lion and bull feet resting on drum elements are discussed by J. Vercoutter, “Supports de meubles, éléments architectoniques ou établis?,” *BIFAO* 78 (1978) 81–100.

11. The textile separated from the floor by a space is discussed by H. G. Fischer, *Varia (Egyptian Studies I)*, 7, n. 9; another possible example is Selim Hassan, *Excavations at Saqqara I*, pl. XI A. In many other examples the textile reaches to the floor.

The owner faces four registers of offerings, including vegetables in baskets, trussed fowl, jars on stands, and stands with ewers in basins above and joints of meat below. The lowest register, on the same ground line as the owner's chair, comprises four figures facing right, the son presenting the lotus flower followed by three offering bearers bringing fowl and covered jars.

The register below consists of abbreviated scenes of dancing and singing. On the right a harper plays on a high harp to the accompaniment of two subregisters, each with three musicians. Two play the traverse flute, one an oboe, and three appear to be singing, two of the latter cupping a hand to the ear. To the left three female dancers raise their arms above their heads, with their left feet raised above the ground, and face to the right a pair of female musicians who clap their hands to the beat of the music. The dancers wear cross shoulder straps (halters) and bracelets, and at least the first wears a masculine type kilt.¹² The clappers wear long ankle-length garments, chokers, bracelets, and anklets, with the garment supported by a single shoulder strap.

The bottom register comprises a procession of offering bearers facing right (west), a single bearer in each case being followed by a pair jointly holding a large tray piled with offerings.

The scene of the owner, with or without his wife, seated in front of the wall hanging to receive a lotus flower is frequent in Dynasty 5 and 6, particularly at Giza. In many cases it includes the presence of musicians and dancers, and the usual setting is the south (short) wall of the chapel.¹³ The scene of the seated owner in front of his tapestry continues to be placed on the south wall, even when the wall becomes the longer side, as in the rock cut chapel of the mastaba of Iasen (pl. XXXVIII a; fig. 32). The hanging tapestry behind the owner also appears in other contexts on other walls.¹⁴

West wall (fig. 3; pls. VII-IX). This longest wall area of the chapel has both a northern and southern false door, but only the left (south) portion of the wall is inscribed and decorated. The long architrave element over the southern false door consists of three lines of the offering formula, a considerable portion of which was never

carved in the plaster and may have been represented only in paint or outline of which there are no traces. To the left the husband and wife are represented seated on a low backed chair facing right. She sits behind (beside) him with her left hand on his shoulder and her right touching his arm; she is designated as *hmt.f [rh] nyšwt*, "his wife, the royal acquaintance," but her name above her head cannot now be made out. The text reads vertically from the right, continues horizontally with the second and third lines, and then concludes with the end of the first line and a vertical column in front of the seated pair; *hṯp [dj] nyšwt Jnpw jmy wt pr ḥrw n.f m(?) [. . .] m wp rnpt [m sʹd?] tpy rnpt wʹg ḥʹb nb r' nb hṯp [dj] Jnpw nb tʹ dsr jmy-[rʹ] st ḥnt(yw)-š pr-[ʹ] wʹb nyšwt ḥm-nṯr Ḥwfw mrr nb.f jmʹḥw ḥr nṯr-ʹʹ Šḥm-kʹ*, "an offering which the king gives to Anubis, he who is in Wet, that an invocation offering may come forth for him at [. . .] at the beginning of the year festival [at the sadj? festival] at the first of the year festival, at the Wag festival, and the daily festivals, and an offering which Anubis [gives], the lord of the necropolis [to] the overseer of the department of the tenant farmer(s) of the palace, the royal weeb-priest, priest of Khufu, whom his lord loves, the one well provided before the great god, Sekhemka." Beneath the architrave element is the tablet with the owner seated before a tray of offering breads beneath which are the signs for bread, beer, fowl, and cattle each followed by the numeral 1000. On the lintel element below the tablet the title is abbreviated: *jmy-rʹ st pr-ʹʹ Šḥm-kʹ*, "overseer of the department of the palace, Sekhemka." On the jambs of the door on each side a bearer presents a large ox leg with the text *šḥpt(t) štp*, "presenting a choice joint." The figure on the left carries a foreleg, that on the right a hindleg; the hieroglyphs of the text are carelessly arranged with omissions and use of the same sign in different words.

On the left and extending below the architrave element is a scene of the owner standing with his son and receiving offerings. He faces right (north) wearing a short wig, beard, broad collar, and knee length kilt with tie and sash. With the right hand he holds a folded napkin behind him and with his left the long staff at a diagonal. This hand is also rendered as a right hand, which is unusual and awkward in the context; in most cases the hand holding the long staff is shown with the palm toward the viewer, fingers on the near side of the staff, although there are exceptions.¹⁵ The son on a much smaller scale, similarly attired, has his hands at the side, empty, and bears the caption: *sʹ.f śmšw wʹb nyšwt Ph.n-Pth*, "his eldest son, the royal weeb-priest Pehenptah," who is similarly captioned in the same

12. For women with masculine type dress, see Fischer, in Assmann, Grieshammer, and Feucht (eds.), *Fragen an die altägyptische Literatur*, 164.

13. Examples: Nefer (G 4761), facing right, Junker, *Giza* VI, fig. 13 (with dancers and musicians); Seshemnofer III (G 5170), facing right, *Giza* III, pl. II (with dancers and musicians). Junker, in *Giza* III, 231, comments on the priority of the scene on the south wall with owner facing left (east) over the direction facing right (west), noting the return to the older direction in Rawer II (G 5470), *Giza* III, fig. 47 (with dancers and musicians), as in our case.

14. Examples: Kahif (G 2136), Junker, *Giza* VI, fig. 34; west wall passageway of Kayemankh (G 4561), *Giza* IV, fig. 9 (playing senet with dancers and musicians).

15. Smith, *A History of Sculpture and Painting*, 276, fig. 112; cf. Simpson, *Giza Mastabas* 3, fig. 2 (Khafkhufu) for an exception.

position of the opposite, east, wall. Above the owner's head is the lower part of four columns of titles and name:

1) [...] *hm-ntr Hwfw*, 2) [...] *hm-ntr* [...], *mrr nb.f*, 3) [*jmy*]-*r3 st hnt(yw)-š [pr-'3]*, 4) [*jm3hw h3*]*r nb.f Šhm-k3*, "[...] priest of Khufu, priest of [...], whom his lord loves, overseer of the department of the tenant-farmer(s) [of the palace], [well provided before] his lord, Sekhemka." Facing the father and son, to the right, are three registers of offering bearers, the first two from the top with three men each, and the lowest of the three in the narrower space caused by the diagonal of the staff, with two men. The first of these registers is captioned: *k3p n k3*, "fumigating for the ka," and the first of the men presents an incense pot and lifts its cover, beneath it is the caption *šntr*, "incense." The head of the first man is lacking because of damage, as is almost all of the second, bird carrying bearer; the third holds a ewer in a basin aloft with one hand and a pail by its handle with the other. The second register comprises three men, the first with a large goose, the second bearing a gazelle, and the third birds. The label, partly damaged in the middle as is the second bearer, reads *šhp š[tp]t 3pdw*, "presenting a choice-offering of fowl." Perhaps the fowl are determinatives for *štp* or else *štp* and *3pdw* is intended, "meat offerings and fowl." The third register consists of a bearer holding a fowl by the neck and wings and followed by a second with a foreleg. The caption is: *jw nn [n] k3*, "these are for the ka."

On the right (north) of the false door is a scene of the owner and wife seated side by side as in the smaller scene on the left of the architrave element. He extends his right hand to a large tray of offering breads, above which is heaped a pile of diverse meat, fowl, and vegetable offerings. Below the offering tray is the indication of a thousand each of "bread, beer, cattle, alabaster, and linen, and every good thing, every day." In the register below butchers sever the foreleg of an ox as an attendant holds a spouted vat. The elements on the right of this portion of the wall are unfinished or only partly executed. Evidently no attempt was made to plaster the remaining northern part of the wall and the northern false door for a continuation of the scenes and texts.

Titles of Sekhemka

1. *jmy-r3 st hnt(yw)-š pr-'3*, "overseer of the department of the tenant-farmer(s) of the palace." See Junker, *Gîza VI*, 209. P. Posener-Kriéger renders the title of *hnty-š* as "employee," *Les archives du temple funéraire de Neferirkarê Kakai II*, 659.
2. *jmy-r3 st pr-'3*, "overseer of the department of the palace." Abbreviation of last title in the narrower space of the lintel element.
3. *jmy-r3 hnt(yw)-š pr-'3*, "overseer of the tenant-farmer(s) of the palace." An office of lesser rank,

evidently, from which Sekhemka was promoted to the above listed rank.

4. *w'b nyšwt*, "royal weeb-priest."
5. *hm-ntr Hwfw*, "priest of Khufu."
6. *hm-ntr Šsp-jb-R'*, "priest of Shesepibre" (sun temple of Nyuserre).
7. *hry ššt3*, "privy counsellor."

Titles of his Son, Pehenptah

š3.f šmšw mry.f, "his eldest son beloved of him."
w'b nyšwt, "royal weeb-priest."
hm-ntr Hwfw, "priest of Khufu."

Titles of Wife (Name Not Identified)

hmt.f rh(t)-nyšwt, "his wife, the royal acquaintance."

Titles of Unnamed Attendant

jmy-r mdt, "overseer of stalls."

Burials

Shafts and burial chambers (pls. X-XI; fig. 8). Four shafts lead through the mastaba, three through the rocks to chambers beneath, and are lettered A through D from south to north. The largest (A) is aligned with the southern, inscribed false door of the chapel and descends 6.50 m. from the top of the mastaba through the rock. A blocked passage to the west leads to a chamber oriented north-south with a built sarcophagus with lid along the west wall (fig. 8; pl. X a). Although plundered, vessels and bones were recorded lying in front of the sarcophagus. Unfortunately, the tomb card for the finds is lacking. They seem to include four limestone canopic vessels with their lids (pl. X a), which can be identified in the Robert Lowie Museum in Berkeley, California, nos. 6-19753, 6-19783, 6-19788, 6-19818, and 6-19819 (courtesy of Dr. Frank Norick). Shaft B led to two chambers. The upper chamber just below the rock surface, B I, had a blocking with rough blocks of stone on top of which were smaller blocks, one with an inscribed drum (without a name). The chamber was partly built in the shaft on the filling from the earlier burial (pl. X b, c). The burial was on its left side, head to north, without a trace of a coffin, skull fallen forward out of position. The lower, original chamber, B II, was blocked by three rough slabs standing on .15 m. of rubble of which the lower part was covered by rough stones piled loosely against it and bound with mud. The burial of an adult, sex not determined, lay on its back, head north, left hand under pelvis (pl. XI a, b). No trace of

coffin or cloth. The floor of the chamber was caked through the action of water. Shaft C of type 5 a(4), 2.31 sq. m., led to a small chamber on the west with a pit. The door was blocked by three large slabs upright, the northern part a single block, the southern with one block

above another. The burial was slightly over on its left side, head to the north, both hands under the pelvis, with remains of cloth on the body (pl. XI c). Shaft D led to an empty chamber, type 8 a(1), 1.05 sq. m., on the west actually resting on the ground and not cut into the rock.

Tjetu I—G 2001

THE mastaba of Tjetu (G 2001) lies just east of the massive anonymous G 2000 mastaba in the Western Cemetery and can be dated late in Dynasty 6 on stylistic and textual grounds.¹ It was excavated in 1905–1906 by Lythgoe, and various drawings and watercolors were executed then and later, with a more complete set of photographs taken in 1930. During the summer of 1975 all the scenes were traced anew by the members of the Pennsylvania–Yale–Museum of Fine Arts project. A description of the structure by Reisner forms the basis of some of the following observations.² Smith utilized the scenes in his study of Egyptian relief and painting and illustrated a detail as the color frontispiece of his volume.

The mastaba is built on debris about 1 m. deep against the eastern face of G 2000, just south of the opening of the latter's southern chapel. It is built over the back part of G 2003 and around the northwest corner of G 2004, and it is clearly later than these two mastabas (pls. XII–XIV; figs. 9–10). The mastaba is of type IX c(1) with a retaining wall of good masonry on the north and east and on the south between the west face of G 2004 and the east face of G 2000. It has a long north-south portico with two pillars recessed in its east face (pl. XII–XIV; fig. 10). The mastaba measures 9.2 × 3.2 m. with an area 29.44 minus 1.92 = 27.52 sq. m., 2.7 m. high and a proportion of 1/3.42. To protect the chapel reliefs after the excavation the walls were built up and the court in front of the portico roofed with steel beams and cement, following the lines of the pair of jambs in the north wall (pl. XII).

The chapel of type 11(a) is built in a recess in the east face, 4.13 north-south × 1.2 m. east-west, with an area of 4.95 sq. m. The roof is supported by two pillars (south-

ern: .32 × .17 m.; northern: .30 × .17 m.) on the open east side, set .98 m. apart, leaving wider spaces north and south of them. Across the top of the pillars is a long inscribed architrave composed of three blocks and roofed with east-west slabs also inscribed with a horizontal text from right to left (pls. XIII, XIV, XV; fig. 12). North of the portico is a low deep niche with a stela in the recess and a column of text on the north and south inner reveals of the recess (pls. XXX; fig. 25). South of the portico is an incised stela near the floor (pl. XVII; fig. 15). An address to the visitor is inscribed vertically just south of the portico indentation and reaching to this stela (pl. XVII; fig. 15). A single column of text occupies the corresponding area north of the portico (fig. 13 right). The walls, pillars, and architrave of the portico are of white limestone, but the excavators noted that they had been stippled to imitate red granite (frontispiece). Just east of the portico a very low wall, 15 m. thick, served as a kind of low screen for it, leaving a space 0.69 m. wide in the middle. It is preserved to a height of .15 m. and rises only .10 m. above the chapel floor. On the north, this low wall has been widened and built up with nummulitic limestone blocks .36 m. wide and ca. 1 m. high to block the opening between the northern pillar and the wall (pl. XIII b, c; XIV a; fig. 10). This portico chapel opened on the western side of an apparently open court formed by two crude brick walls. The east wall was laid on the ruined top of G 2003 and the north wall over the debris south of G 2002. The court measured 7.3 × 3.05 m. inside with an area of 22.26 sq. m. Near the east end of the north wall a doorway with a decorated monolithic slab as a door jamb on each side opened to the north over the debris of the decay of G 2003 (pl. XV a; fig. 9). This has now been fitted with an iron door. The east wall crossed directly over the shaft of G 2003. The total area of the portico and the court on which it opens is 27.21 sq. m.

The open court on the west side of which the portico is built is entered through this doorway near the eastern end of the north wall. The brick wall had the two limestone jambs forming the entrance (figs. 9, 10). The eastern jamb is decorated with a figure of the owner leaning on a staff held by his right hand with the left hand cupping the end of the staff. He faces outward, to the left, wears a short curled wig, broad collar, bracelets, and a short kilt with sash. His right heel is raised as is customary in this leaning stance. There are traces of hieroglyphs for his titles and name (pl. XV a; fig. 11). On the western jamb the standing figure faces outward, to the right, and is shown carrying a short staff horizontally in his right hand and a long staff held diagonally with his left hand. He wears a similar short curled wig, broad collar, a bracelet on his left wrist, and short kilt. Above the figure is the title and name: *hry tp nswt pr '3 Ttw*, "king's liegeman of the palace Tjetu" (fig. 11).

1. Porter and Moss, *Topographical Bibliography* III, 2nd ed., *Memphis*, Part I, 66–67, plan xxv; Reisner, *A History of the Giza Necropolis* I, 286 [2], fig. 183 on p. 287; Smith, *A History of Sculpture and Painting*, frontispiece, 222, 224. The members of the Pennsylvania–Yale project who participated in the copying of the scenes were Nicholas Thayer, Timothy Kendall, Todd Ruff, and Daniel and David Ball. The scenes were inked by Nicholas Thayer, Timothy Kendall, and Suzanne E. Chapman.

2. Reisner MS notes on file in Museum of Fine Arts, Boston, "Appendix L."

Architrave

The architrave of the portico is inscribed in large hieroglyphs from right to left (pl. XV b-f; fig. 12): *jmy-r3 njwt 3ht-Hwfw, shd w'bw 3ht-Hwfw, hry tp nswt pr '3, jm3hw hr Ws-jr Ttw*, “the overseer of the pyramid town Akhet-Khufu, supervisor of funerary priests of Akhet-Khufu, king’s liegeman of the palace, one well provided before Osiris, Tjetu”. The name is determined by a seated figure facing right on a low backed chair holding a staff diagonally with the left hand and extending the right horizontally.

Edge of Roofing Blocks

The text on the edge of the roofing blocks is obscure at the right and continues as follows to the left: . . . *hry tp nswt Ttw mrrw Jnpw pw mrrw Ws-jr pw mrrw nswt ntr.sn ddw t hnkt n nb n js pn m wnnt m-.tn, jr nfr n wnn m-.tn dd n r3.tn wdn m '.wy.tn, jnk mry jt.j hsj mwt.f, jnk*, “. . . the king’s liegeman [of the palace] Tjetu; whom Anubis loves, whom Osiris loves, whom the king and their god love are those who will say bread and beer for the owner of this tomb from what is in your hand(s); if there is nothing in your hand(s), say with your mouth and offer with your hands. I am beloved of my father, one praised of his mother, I am”³ The beginning of the text is now effaced and the reading based on an early copy. See pl. XV b-f; fig. 12.

Pillars

The two pillars supporting the roof of the portico are inscribed in vertical columns front and back in sunk relief (pl. XVI; fig. 13, 14). The northern pillar on its outer face reads facing right: *jmy-r3 njwt 3ht-Hwfw jm3hw Ttw*, “overseer of the pyramid town Akhet-Khufu, the well-provided Tjetu.” The name is determined by a standing figure with short curled wig, broad collar, short kilt with belt and pleat, a bracelet on the left wrist, shown holding a long staff at a diagonal with the left hand and a shorter scepter horizontally with the right hand. The inside surface of the same pillar has a column of text in sunk relief facing right (south): *hry tp nswt pr '3 jm3hw hr Pth-Skr Ttw*, “king’s liegeman of the palace, the one well provided before Ptah-Sokar, Tjetu.” The figure is similarly determined. The column of text on the southern pillar, outer face, reads facing right: *shd w'bw*

3. For the formula, see Edel, *Altäg. Grammatik*, § 957 (cited from this occurrence), § 1130, 1 (also cited from this occurrence); *Urk.* I, 197, 9–18; Garnot, *L'appel aux vivants*, 21–23. The same formula is represented in G 7215 E. For *mrrw nswt pw mrrw Jnpw pw*, see Edel, *MIO* 1 (1953) 328–330. Other parallels are in *Urk.* I, 147, 10, and 224, 23. The general formula is discussed by Vernus, *RdE* 28 (1976), 139–145.

3ht-Hwfw hry tp nswt pr '3 Ttw, “supervisor of weeb-priests of Akhet-Khufu, king’s liegeman of the palace, Tjetu.” The name is similarly determined but with a sash defined by red lines. The inside face of the same pillar has a vertical text in sunk relief facing left (north): *smr w'ty hry h3bt jm3hw hr Pth-Skr Ttw*, “the sole companion, lector priest, one well provided before Ptah-Sokar, Tjetu.” The name is similarly determined. It will be noted that the outside face of the pillars has the text and figures facing to the right (north), while the inside surfaces show the texts and determinatives facing each other, the inside of the south pillar with hieroglyphs facing north and the inside of the north pillar with hieroglyphs facing south.

North Framing Text

Framing the portico on the north on the west wall is a single column of text in sunk relief facing left (fig. 13): *hry tp nswt pr '3 jm3hw hr Pth-Skr Ttw*, “king’s liegeman of the palace, one well provided before Ptah-Sokar, Tjetu.” The determinative is a standing figure with short curled wig and broad collar with hands at the side. The right hand perhaps held a long staff; the lower part of the text and the determinative is masked by the screen wall built to block the opening between the northern pillar and the north end of the portico.

South Framing Text

On the corresponding surface to the south of the portico is a vertical text which may in fact continue the horizontal text on the edge of the roofing blocks (pl. XVII; fig. 15): . . . *hry h3bt [jkr] rh r3.f jw rh.k(j) hk3 nb jkr 3h n.f m hryt-ntr; jr s nb jt.t(y)f(y) ssn.t(y)f(y) jnr dbt m js pn, jw.(j) r wd' hn' m d3d3t ntr '3 jr.(j) n.f phw hr.s r m33.(j?) 'nh tp t3 hry tp nswt pr '3 Ttw*, “[an excellent] lector priest who knows his spells, I know some potent magic which will be useful to him in the necropolis;⁴ as for any man who shall take away or who shall displace a block of stone in this tomb,⁵ I shall be judged with [him] in the tribunal of the great god, I shall put an end to him on account of it⁶ so that(?) I shall see life upon the earth; the king’s liegeman of the palace, Tjetu.” A similar standing man determinative follows the name, horizontal staff in right hand, diagonal long staff in left hand.

4. The phrase *jw rh.kj hk3 nb 3h n.f m hryt-ntr* occurs in *Urk.* I, 263, 14; cf. 143, 2 also. On *hry h3bt rh r3.f*, see Edel, *MDAIK* 13 (1944), 25; *Urk.* I, 122.13.

5. For a similar phrase, see *Urk.* I, 260, 13–14. This element discussed by Edel, *MDAIK* 13 (1944), 3–4, 9–12, 89. For a short bibliography on the “curse” formula, see Simpson, in *BMFA* 71 (1973), 81, n. 23.

6. The passage is cited and discussed by Goedicke, *JNES* 15 (1956) 27–29.

The False Door Stelae

The west wall of the portico has three false door stelae with cavetto cornice and torus moulding; they vary in size and are somewhat irregularly spaced. Between the stelae there is a decorated and inscribed panel. There is also a decorated and inscribed panel between the southern stela and the south end of the wall but no corresponding panel between the northern stela and the north end of the wall, thereby creating an asymmetrical pattern.

Northern false door

The northern stela with cornice and moulding measures 1.53 high by 1.00 m. wide (pl. XVIII a, b; fig. 16) and is inscribed for the tomb owner Tjetu. The text in sunk relief consists of two horizontal lines at the top (1–2) continuing with the outer of two vertical columns at the left and then the inner of these vertical columns (3–4). At the right are two vertical columns with titles and the name (5–6). In the center is a recessed panel with Tjetu seated on the left facing right toward a table of offerings and piles of food, with a line of horizontal text reading from right to left and second line with the designation of offerings and the thousand signs. Beneath the panel is a single short horizontal line of text above the drum and inner reveals. There are two additional columns of text ending in a single determinative on either side of the central recess. The text reads: 1) *hṯp dj nṣwt Jnpw tp(y) ḏw.f jmy wt nb tṣ ḏsr krs.t(j).f* 2) *m smyt jmnty t jṣw nfr wrt smṣ.f tṣ ḏṣ.f bjṣ* 3) *j'.f n ntr 'ṣ ṣms.t(j).f jn kṣw.f dj smyt 'ṣ r.f* 4) *pr ḥrw n.f m wpt rnpt ḏḥwtyt tpy rnpt Wṣg ḥṣb nb nfr ḥry tp nṣwt pr 'ṣ Ttw* 5) *jmy-rṣ njwt ṣḥt-Ḥwfw ṣmr w'ty ḥry ḥ ṣbt* 6) *ṣḥḏ w'bw ṣḥt-Ḥwfw jmṣḥw Ttw*, “1) A boon which the king gives and Anubis, he who is upon his hill, he who is in the place of bandaging, lord of the cemetery, that he may be buried 2) in the western necropolis, having grown very gracefully old, that he may join the earth, that he may traverse the firmament, 3) that he may rise up to the great god, that he may be followed by his kas, that the necropolis may extend her hand to him 4) that an invocation offering come forth for him on the opening of the year, the Thot festival, the first of the year, the Wag festival, and every good festival, king’s liegeman of the palace, Tjetu. 5) Overseer of the pyramid town Akhet-Khufu, sole companion, lector priest, 6) supervisor of the weeb-priests of Akhet-Khufu, the well provided, Tjetu.”

In the tablet scene in bas relief, Tjetu is seated on a low backed chair with lion feet terminals, wears a short curled wig, broad collar, bracelets, and a short kilt. He faces right with his right hand extended to the offering tray and his left holding a large ointment jar to his nostrils. To the right of the tray and beneath it are stands

of vessels and food and drink offerings. The text in sunk relief in two lines from right to left reads: 1) *ḥry tp nṣwt pr 'ṣ jmṣḥw ḥr ntr 'ṣ Ttw*, 2) *ḥṣ t, ḥṣ ḥnkt, ḥṣ ṣpd, ḥṣ ṣpd, ḥṣ ṣpd, ḥṣ ṣpd, ḥṣ ṣs mnḥt*, “1) king’s liegeman of the palace, one well provided before the great god, Tjetu, 2) a thousand bread, a thousand beer, a thousand (of four types of fowl each designated by only the bird head determinative),⁷ a thousand of alabaster and linen.” The line of text in sunk relief below the tablet reads: *jmṣḥw ḥr ntr 'ṣ Ttw*, “one well provided before the great god Tjetu.” On either side of the central recess are the two columns followed by a short horizontal line. On the left: 1) *ṣmr w'ty ḥry ḥ ṣbt*, 2) *jmṣḥw ḥr ntr 'ṣ*, 3) *Ttw rn.f nfr Kṣ-nṣwt*. On the right: 4) *ṣmr w'ty jmy-rṣ ḥnty(w)-ṣ*, 5) *jmṣḥw ḥr Pth-Skr*, 6) *Ttw*. “1) Sole companion, lector priest, 2) one well provided before the great god, 3) Tjetu, whose good name is Ka-nesut; 4) sole companion, overseer of tenant farmers, 5) one well provided before Ptah-Sokar, 6) Tjetu.” On the outer reveals the determinative is a standing figure with short curled wig facing toward the center with a scepter held horizontally in one hand and a staff diagonally in the other. On the inner reveals the determinative similarly faces inward, wears a short plain wig and a longer kilt, and holds the long staff with one hand and the pleat of the kilt with the other.

Center false door

The center false door with cavetto cornice and torus moulding measures 1.69 m. high by .81 m. wide (pl. XIX; fig. 17). It is inscribed for Wadjet-hotpe, also called Hetep, presumably the wife of Tjetu; the formula is also inscribed once for a lady named Ipi. A single line in sunk relief at the top reads: 1) *hṯp dj nṣwt Jnpw tp(y) ḏw.f n rḥt nṣwt Wṣḏt-ḥtp*, “1) a boon which the king gives and Anubis, he who is on his mountain, to the royal acquaintance Wadjet-hotpe.” The outer reveals on the left and right read respectively: 2) *hṯp dj nṣwt Ws-jr nb ṣbdw pr(t)-ḥrw nt rḥt nṣwt jmṣḥwt ḥr Jnpw Wṣḏt-ḥtp*, 3) *hṯp dj nṣwt Ws-jr nb ḏdw pr(t)-ḥrw nt jmṣḥwt ḥr Jnpw rḥt nṣwt ḥm(t) ntr Ḥwt-Ḥr Wṣḏt-ḥtp*, “2) a boon which the king gives and Osiris, lord of Abydos: an invocation offering of the royal acquaintance, the one well provided before Anubis, Wadjet-hotpe,” and “3) a boon which the king gives and Osiris, lord of Busiris: an invocation offering of the one well provided before Anubis, the royal acquaintance, the priestess of Hathor, Wadjet-hotpe.” Below the tablet are two horizontal lines from right to left and two vertical columns below to be read with the left preceding the right: 4) *jmṣḥwt ḥr Pth-Skr*, 5) *rḥt nṣwt ḥm(t)-ntr Nt Wṣḏt-ḥtp*, 6) *jmṣḥwt ḥr ntr 'ṣ rḥt nṣwt Jpj*, 7) *jmṣḥwt ḥr ntr 'ṣ rḥt nṣwt Ḥtp*, “4) the one well provided before Ptah-Sokar, 5) the royal

7. Possibly the four fowl designated as *sr*, *trp*, *st*, and *s*.

acquaintance, the priestess of Neith, Wadjet-hotpe, 6) the one well provided before the great god, the royal acquaintance Ipi, 7) the one well provided before the great god, the royal acquaintance, Hetep." Each of the columns of the reveals ends in the determinative of a standing lady with long wig holding a lotus to her nostrils. The tablet is recessed with the seated figure of the owner in bas relief facing right toward a table of bread offerings. She wears a curled wig with fillet and streamer, a long dress with bracelets and anklets, two shoulder straps, and a broad collar. Her right hand is extended to the tray and her left holds a lotus to her nostrils. Beneath her low backed lion footed chair is a clothes chest on legs. The text in horizontal lines and a column reads: $h\dot{s} t h\dot{s} hnkt h\dot{s} \dot{s}pdw h\dot{s} jw\dot{s} h\dot{s} \dot{s}s h\dot{s} mn h\dot{s}t$, $jm \dot{s}hw\dot{s} hr ntr \dot{s} nb pt Htp$, "a thousand bread, a thousand beer, a thousand fowl, a thousand oxen, a thousand vessels, a thousand linen, (for) the one well provided before the great god, the lord of the heavens, Hetep." Hetep is presumably a shortened form of Wadjet-hotpe. Ipi is presumably her daughter (see south panel). The name of the god Osiris is written with the two signs coalesced into a monogram.⁸

Southern false door

The southern false door inscribed in sunk hieroglyphs for Tjetu's son Mesni measures 1.53 m. high by .93 m. wide; it also has a cavetto cornice and torus moulding (pl. XX a, b; fig. 18). The top line reads from right to left: 1) $h\dot{s}p dj n\dot{s}wt Jnpw tp(y) dw.f jmy wt nb t\dot{s} d\dot{s}r$ and continues vertically on the left: 2) $pr hrw n jm \dot{s}hw\dot{s} hr ntr \dot{s} hry tp n\dot{s}wt M\dot{s}nj$, and on the right: 3) $pr hrw n jm \dot{s}h(w) hry tp n\dot{s}wt M\dot{s}nj rn.f nfr Ttw$. The horizontal line above the drum reads from right to left 4): $pr hrw n jm \dot{s}h(w) hr ntr \dot{s}$, and continues vertically on either side of the drum with the identical text 5, 6): $hry tp n\dot{s}wt pr \dot{s} M\dot{s}nj$. "1) A boon which the king gives and Anubis, he who is on his mountain, he who is in the place of bandaging, lord of the necropolis; 2) that an invocation offering come forth for the one well provided before the great god, the king's liegeman Mesni; 3) that an invocation offering come forth for the one well provided, the king's liegeman Mesni, whose good name is Tjetu; 4) that an invocation offering come forth for the one well provided before the great god, 5, 6) the king's liegeman of the palace Mesni."

In the tablet scene above the door the owner is seated facing right toward a table of bread loaves, a basin with a covered ewer shown under the table on the right. The chair has a low back rest, bull feet on beaded drums, and the owner holds his right hand toward the table and his left toward his face with a lotus blossom. The figure has been curiously and obviously changed from that of a

8. On the fusion of these signs, see Fischer, *ZÄS* 93 (1966) 60, n. 13.

woman to a man by painting over the long dress with thick red paint and adding a kilt, and painting over the shoulder straps with thick red paint and adding a broad collar, etc. The lady's wig has also been plastered over and a male wig carved. Either the sculptor planned a female figure and altered it later, or else the stela was first planned for a lady member of the family and then assigned to Mesni.⁹ The damage to the final painted surface reveal these alterations quite clearly. Above the scene there once read (an early copy of text): $h\dot{s}p dj n\dot{s}wt hm ntr [Hwt-Hr] Nbt$, "a boon which the king gives; the priestess of Hathor Nebet." Nebet is also represented in the southern panel of the same wall and is the lady for whom the northern niche is inscribed.

Note that the $d\dot{s}r$ hieroglyph in the upper left corner of the stela has two hands, as not infrequently elsewhere.

North panel

A panel between the northern stela of Tjetu and the center stela of Wadjet-hotpe has four registers which can be read from top to bottom as follows (pl. XXI; fig. 19). 1) Seven jars, reading from right to left: a sealed ovoid jar, two cylindrical jars with sealings, a single handled jar, and an ovoid jar between two cylindrical jars. Above them reading from right to left are the designations for the seven sacred oils: $\dot{s}t$, $hknw$, $\dot{s}ft$, $n\dot{s}nm$, $tw\dot{s}t$, $h\dot{s}tt \dot{s}$, $h\dot{s}tt T\dot{s}nw$. 2) A register of four standing men facing right wearing short curled wigs and short kilts and carrying fowl, the last one holding a lotus in his right hand. 3) Three butchers tying up an ox. The two on the left face each other, and each places a leg on the animal's trussed legs and pulls tight the rope binding them. The third to the right holds the horns of the ox, which sticks out its tongue at the center butcher. The man on the right evidently carries the whetstone on a cord visible to his rear. The hide of the ox is black and white. 4) Two butchers with large knives are shown cutting the foreleg of an ox. The animal is bound with its legs tied with a rope shown as yellow with red lines. The red and white hide of the ox is patterned with irregular red spots in the style later developed in the First Intermediate Period.¹⁰ Both men have whetstone cords tucked in their belts; the tongue of the ox reaches to the foot of the man on the left. See Color Plate A.

Center panel

The panel between the center and southern stela has two finely carved figures in bas relief facing right (pl. XXII; fig. 20). At the right Tjetu is shown wearing a

9. This alteration has been noted and illustrated by Fischer, in *Metropolitan Museum Journal* 9 (1974) 7, fig. 3, n. 10 (reprinted in *Ancient Egypt in the Metropolitan Museum Journal*, Volumes 1-11, p. 115).

10. See Eggebrecht, *Schlachtungsgebräuche*, pl. VIII A; Smith, *Art and Architecture of Ancient Egypt*, revised ed., ills. 144, 146-147.



A. Portico of Tjetu I—G 2001, detail of north panel, west wall
Watercolor by Norman de Garis Davies



B. Portico of Tjetu I—G 2001, south end of west wall
Watercolor by Norman de Garis Davies

simple wig, or natural hair, broad collar, bracelets, and a mid-calf kilt with fold and belt with tie. He holds a long staff in front with his left hand and a scepter horizontally with his right hand. Behind him Hetep (presumably Wadjet-hotpe) stands with her left hand reaching over to hold his shoulder and her right hand hanging empty at her side. She wears a short curled wig, broad collar, and a long tight fitting dress with striated shoulder straps with horizontal pieces. Four columns of text above the man and two above the woman read: 1) *jmy-rj njwt jht-Hwfw*, 2) *shd w'bw jht-Hwfw*, 3) *smr w'ty hry h'bt hry tp nswt pr 'j*, 4) *jm jhw Tw*; 5) *rht nswt hm(t)-ntr Hwt-Hr nb(t) nht*, 6) *jm jhw hr ntr 'j Htp*, "1) Overseer of the pyramid town Akhet-Khufu, 2) supervisor of the weeb-priests of Akhet-Khufu, 3) sole companion, lector-priest, king's liegeman of the palace, 4) the well provided one, Tjetu; 5) the royal acquaintance, the priestess of Hathor, mistress of the sycamore, 6) the one well provided before the great god, Hetep." In column (4) the scribe started to continue after *jm jhw* with *hr ntr 'j* but abandoned the text after the *h* in *hr* to finish with the proper name of the owner. The relief is of the finest quality in the tomb.

South panel

The south end of the west wall of the portico between the southern stela and the south corner has a panel in two registers in bas relief (pl. XXIII a, b; fig. 21). See Color Plate B. In the top register a lady is represented seated on a lion footed chair with low back rest facing to the right. She wears a long tight dress with a single shoulder strap showing, a long black wig, a blue and green broad collar, and blue and white anklets and bracelets. Her right hand is extended to a table of bread loaves in front of her, and her left holds a lotus to her nostrils with a finely carved hand with fingernails carefully carved. Beneath the chair is a chest with a mirror and papyrus grip. Above the bread tray is a stand with food offerings on the left and a bowl with yellow and red elements in it. A ewer in a basin is placed under the tray to the right. Above the lady are two columns of text in sunk relief with all the hieroglyphs painted blue facing right: 1) *rht nswt hm(t)-ntr Hwt-Hr nb(t) nht*, 2) *jm jhw hr ntr 'j Nbt*, "1) the royal acquaintance, priestess of Hathor, mistress of the sycamore, 2) the one well provided before the great god, Nebet." The northern niche is also inscribed for this Nebet, and she may be considered Tjetu's mother or mother-in-law with Wadjet-hotpe (also called Hetep) as his wife. However, the reverse may be the case, for the northern niche is traditionally reserved for the wife, and there are cases of the owner's mother placed behind him.¹¹ The second

11. For example, the mother of Qar is shown seated behind him in G 7101: Simpson, *The Mastabas of Qar and Idu*, fig. 30.

register consists of three standing offering bearers with short curled wigs facing right. The first two are men, the leader carrying a large haunch of beef, and the second carrying a fowl in his right hand and a tray with offerings aloft in his left hand. The third is a woman with broad collar, tight fitting dress with shoulder straps, a bracelet on her left wrist, and anklets; she holds a fowl in each hand. Two labels in ink, now no longer visible, accompany the first and third figures: *Nbt, s'j Idw*, and *S'j Ipi*, "Nebet, her son Idu," and "her daughter Ipi."

Top of portico, west wall

The top of the west wall of the portico is poorly preserved for the most part and consists essentially of filler scenes above the three stelae and the three panels (pls. XXIV, XXV; fig. 22). A considerable part has been cut in the plaster covering of the stone surface and has flaked away leaving traces where the relief is deeply incised. The following description reads from north to south (right to left). Above the northern false door are two registers of food offerings including fruits, jars, and meats. Above the panel surmounted by the seven sacred oils is a cow or bull facing right labelled *ju*, "ox," led on a rope by a farmer in a pleated kilt bending forward with his right hand on his left shoulder. The ox is followed by a second farmer whose left hand (missing) probably was placed on the animal's back. Above the center stela is another group of food offerings with two cages with fowl to the right. The cages show traces of the wickerwork or rope mesh painted red against a yellow background. Above the panel between the center and southern stela is a scene of calving. A cow facing right with tail held high gives birth to a calf assisted by a farmer who receives it while his right knee is placed on the ground. A calf facing left is shown between the cow's legs, and there are traces of a label: *[s]fh jdt wrt mnjw pw*, "deliver a big calf, O herdsman."¹² Following the cow is an overseer gesturing toward the scene with his left hand and holding a staff in his right. He wears the herdsman's kilt with rectangular tab in front. There follow a cow and a bull both facing right with two lines of text above: 1) *jj mnjw pw hnt ju'j wn* 2) *m wp.k k'j pn* "1) O this herdsman, tether the cow quickly, 2) as you separate this bull."¹³ Perhaps legs determined *wn*. The bull appears to sniff the tail of the cow in front of him. The scene continues into the panel south of the southern stela with a cow with a full udder facing left with head turned to the right. On the right a farmer facing left holds the cow by a rope ending in a hobble around the cow's rear legs; the hobble is painted yellow with red strands in the rope. On the left a farmer facing right holds one of the cow's horns with

12. For parallels, see Montet, *Scènes de la vie privée*, 98–99, pl. viii (Ti).

13. The text is damaged.

his left hand and holds a rope tied to the horns with his right. Both farmers have short hair and kilts tucked up. The label in two short lines from left to right reads: 1) *jw.j r jr n . . .*, 2) *r hst ntk*, possibly to be corrected to *jw.j r jr t r hst.k*, "I shall act to your satisfaction."¹⁴

Portico south wall

The south wall in bas relief is a particularly fine composition in the tomb chapel, but it has suffered considerably in loss of color since first copied in color by N. de Garis Davies (pls. XXVI, XXVII, XXXI; fig. 23). On the right the owner is seated facing left before a table of offering breads on a chair with a back rest, cushion, and lion's feet raised on drums. He wears a shoulder length curled wig, broad collar, bracelets, and short kilt. Beneath the chair is his dog with red collar and tab. The body is spotted with large and small patches. The right hand is extended to the tray and the left holds a folded cloth. Above his head are three columns of text in sunk relief with the hieroglyphs all filled with blue pigment facing left: 1) *jmy-r3 njwt 3ht-Hwfw*, 2) *shd w'bw 3ht-Hwfw*, 3) *jm3hw hr Ws-jr Ttw*, "1) the overseer of the pyramid town Akhet-Khufu, 2) supervisor of weeb-priests of Akhet-Khufu, 3) one well provided before Osiris, Tjetu." To the left are five carefully drawn registers of food offerings. In the second register there is a small scene of a kitchen with fowl and meat joints hanging to cure from a rope slung between two tent poles. The rope is yellow with red strands. Below the rope is a large vat flanked by two red pots with fowl and meat joints cooking over a hearth on each side. To the right a cook roasts a fowl on a spit over a fire and warms the embers with a fan. The hearth is red and the coals are shown as red dots. Beneath the scene of the seated owner is a register of six male offering bearers facing inward to the right. The first bears a large foreleg of an ox, the second brings two birds held by the necks and wings, the third holds a tray of offerings aloft with a tied basket held by a sling from his elbow and leads a falling calf with a rope, the fourth similarly holds a tray aloft with leeks or onions on the elbow and leads a small gazelle by a rope, the fifth holds a pot with cover aloft and a similar tied basket from the elbow on a sling and leads a calf by a rope, and the sixth holds a tray of offerings aloft with a bag hanging from the elbow on a sling and leads a goat by a rope. A detail of the second offering bearer with the fowl offerings and another fowl at his feet is illustrated in color by Smith as the frontispiece to *A History of Egyptian Sculpture and Painting in the Old Kingdom* (after a painting by Norman de Garis Davies recopied by Smith).¹⁵ The texturing of the

14. Erman, *Reden, Rufe, und Lieder*, 7-8.

15. Incorrectly stated there as the north wall.

wings and treatment of the zones anticipates the painting of the Middle Kingdom.¹⁶ The early copies of the register show labels in ink which had completely disappeared by 1975. The first bearer is labelled *s3.f hry h3bt Mrw*, the second *hry h3bt S3-Msh*, and the third *hry h3bt Im3-Ppy*, the last clearly placing the date of the mastaba in or after Dynasty 6.

Portico north wall

The corresponding north wall of the portico has suffered considerable damage through the poor quality of the stone in the upper portion and the effects of rain water; since the discovery of the mastaba in 1905-1906 there has been additional loss of color through fading and perhaps also through faulty cleaning. There are two registers (pls. XXVIII, XXIX; fig. 24). The upper and larger consists of a scene in bas relief of the owner seated on a lion footed chair with low back rest and a white cushion, outlined in red, facing right toward an offering table with breads. He is dressed in a carefully painted leopard skin garment, of which almost all the colors have disappeared. He wears a broad collar with the rows painted in red, green, and blue, and bracelets, holds a folded cloth in his left hand and extends the right to the tray. Above him are two columns of text in sunk relief facing right: 1) *jmy-r3 njwt 3ht Hwfw*, 2) *jm3hw hr Jnpw Ttw*, "1) overseer of the pyramid town Akhet-Khufu, 2) one well provided before Anubis, Tjetu." In front of him is a long offering list in sunk relief with blue pigment in five registers followed by a sixth register with three compartments and the traditional scene of the lector priests. The scene reads from left to right: a man facing left pours a libation from a *hes*-vessel over an offering block before which kneels a priest with his hands on the block; the caption is *dj kbhw*, "making a libation." There follows to the right a lector priest holding a scroll aloft in his left hand and the aromatic broom in his right; he faces right with his head turned to the left and has the caption: *jnt rd jn hry h3bt*, "bringing the broom by the lector priest."¹⁷ To his right a kneeling figure facing right has his hands on an offering block. At the right facing left is a standing figure with short kilt with triangular apron and diagonal sash; he carries a long document scroll and has the caption: *s3ht jn hry h3bt*, "making glorifications by the lector priest." Beneath the tray on the left is a ewer in a basin, and on the right beneath the lector priests is a pile of food offerings on trays and stands. The lower register has six offering bearers facing west. The first bears a large red foreleg of beef, the second a fowl, the head and feet red, the belly, tail feathers, and wing

16. See E. L. B. Terrace, *Egyptian Paintings of the Middle Kingdom*, pls. VI, VII.

17. On the rite, see the interpretation of H. Altenmüller, "Eine neue Deutung der Zeremonie des 'In'it rd,'" *JEA* 57 (1971) 146-153.

tips stippled, with another fowl at his feet (repeating the composition of the corresponding south wall), the third a tray held aloft, with leeks or onions hanging from the elbow and a spotted calf led by a rope, the fourth a pot held aloft and a basket hanging from the elbow on a sling and a falling spotted calf led by a rope, the fifth a tray held aloft, a basket hanging from a sling from the elbow, a jar held by a sling, and a small gazelle with a foreleg held by a rope, and the sixth a pot and tray held aloft with a jar on a sling from one elbow, a desert animal from a sling on the other, and a male calf held by a rope. All wear short curled wigs and short kilts. The identifying captions have all disappeared but are clearly present in the early drawings. They accompany the first five figures as follows: 1) *s 3.f smšw mry.f hry h 3bt Ttw rn.f nfr Msnj*, 2) *sn.f šps nšwt jkrj*, 3) *sn.f šps nšwt jmy-r 3 pr N(y)-'n h-Ḥwfw*, 4) *sn.f Jpj*, and 5) *sn.f Jrj*, “1) his eldest son beloved of him, the lector priest Tjetu, whose good name is Mesni, 2) his brother, the king’s nobleman Ikeri, 3) his brother, the king’s nobleman, the steward Nyankh-Khufu, 4) his brother Ipi, and 5) his brother Iri.”

Northern niche

Just north of the portico within the enclosed courtyard is a deep niche in the western wall set above the ground level with a false door stela in the back inscribed for a lady named Nebet (pl. XXX; fig. 25), the same individual who appears at the south end panel of the west wall of the portico. She is evidently either the mother (or a wife) of Tjetu. The stela has a cavetto cornice and torus moulding, and all the signs and the determinatives are in sunk relief. A horizontal line from right to left at the top (1) is continued by a vertical column on the left (2) and right (3): 1) *hṭp dj nšwt Jnpw tp(y) dw.f jmy wt*, 2) *rḥt nšwt jm 3ḥw(t) Nbt*, 3) *pr hrw n.s m h 3b nb nfr rḥt nšwt Nbt*, “1) A boon which the king gives and Anubis, he who is on his mountain, he who is in the place of bandaging, 2) (to) the royal acquaintance, the well provided Nebet, 3) that an invocation offering come forth for her on every good festival, the royal acquaintance Nebet.” Both columns are determined by a standing figure of a lady in a long close fitting dress holding a lotus to her nostrils with one hand and with the other hand hanging behind her. In the tablet scene Nebet is shown seated on a chair with a low back and cushion and holding a lotus to her nostrils with one hand and extending the other to a tray of bread offerings, beneath which on the right is a basin with an offering. The text, from right to left, reads: *rḥt nšwt Nbt*, “the royal acquaintance Nebet.” Beneath the tablet is a single horizontal line (4) continued by the vertical column on the right (5) and the left (6). 4) *jm 3ḥwt*, 5) *rḥt nšwt hm(t)-ntr Ḥwt-Ḥr Nbt*, 6) *jm 3ḥw(t)*

Nbt, “the well provided one, 5) the royal acquaintance, priestess of Hathor Nebet, 6) the well provided Nebet.” On the northern side of the niche is the vertical text: *rḥt nšwt jm 3ḥwt Nbt*, “the royal acquaintance, the well provided Nebet,” followed by a larger determinative similar to those on the false door with the addition of a short curled wig. On the corresponding southern side of the niche a similar determinative follows the text: *jm 3ḥwt Nbt*, “the well provided Nebet.”

Southern stela to left of portico

Just south of the portico on the western wall of the courtyard at ground level and below and to the left of the address to the visitors is a small stela with incised cavetto cornice inscribed for a lady named Henti (pl. XVII c; fig. 15). In the tablet she is shown as on the northern niche of Nebet with the text from right to left: *rḥt nšwt Ḥnty*, “the royal acquaintance Henti.” The horizontal line below the tablet reads: *jm 3ḥwt hr ntr 3 Ḥnty*, “the one well provided before the great god, Henti.” On the left reveal is that text: *rḥt nšwt Ḥnty*, “the royal acquaintance Henti,” and on the right reveal: *hm(t)-ntr Ḥwt-Ḥr Ḥnty*, “the priestess of Hathor, Henti.” Her relation to the other members of the family is not specified.

Titles of Tjetu

His good name, *K 3-nšwt*, North stela.

1. *jmy-r 3 njwt 3ḥt Ḥwfw*, “overseer of the pyramid town Akhet-Khufu.” Architrave, north pillar outer face, north stela, center panel, south panel, north wall.
2. *jmy-r 3 ḥntyw-š*, “overseer of the tenant-farmers.” North stela.
3. *hry h 3bt*, “lector priest.” South pillar inner face, north stela, center panel. For the reading of *h 3bt* with medial aleph adopted here throughout, see Jürgen Osing, *Die Nominalbildung des Ägyptischen*, 143, see also 93.
4. *hry tp nšwt pr 3*, “king’s liegeman of the palace.” West jamb of court, architrave, edge of roofing blocks, south pillar outer face, north pillar inner face, north and south framing texts, north stela, center panel. Cf. Gunn, in *JEA* 27 (1941) 145.
5. *šmr w'ty*, “sole companion.” South pillar inner face, north stela, center panel.
6. *šḥd w'bw 3ḥt-Ḥwfw*, “supervisor of the weeb-priests of Akhet-Khufu.” Architrave, south pillar outer face, north stela, center panel, south wall.

Family of Tjetu

Wife(?). Wadjet-hotpe, also called Hetep. With titles *rḥt nšwt*, *hmt-ntr Nt*, and *hmt-ntr Ḥwt-Ḥr* on center

stela. With titles (name written Hetep) *rḥt nswt, ḥmt-ntr Hwt-Hr nbt nht* on center panel.

Female relative, mother(?) or another wife(?). Nebet. With titles *rḥt nswt* and *ḥmt-ntr Hwt-Hr nbt nht* on south panel, with titles *rḥt nswt* and *ḥmt-ntr Hwt-Hr* in niche north of portico, and *ḥmt-ntr Hwt-Hr* on south stela before alteration.

Her son *Jdw*, south panel.

Her daughter *Jpj*, south panel.

Female relative. *Jpj*. with title *rḥt nswt* on center stela (See south panel).

Female relative. *Hntj*. With titles *rḥt nswt, ḥmt-ntr Hwt-Hr* on stela to south of portico.

Sons.

1. Tjetu, his eldest son, whose good name is Mesni. With title *ḥry ḥbt* on north wall.
2. Mesni, whose good name is Tjetu, possibly same as preceding. With titles *ḥry tp nswt pr '3* and *ḥry tp nswt* on south stela.
3. *Mrw*, with title *ḥry ḥbt* on south wall.

Brothers, or brothers of eldest son.

1. *Jpj*, north wall.
2. *Jrj*, north wall.
3. *Jkrj*, title *šps nswt*, north wall.
4. *Ny-'nḥ-Hwfw*, with titles *šps nswt, jmy-r3 pr*, north wall.

Dependents.

1. *S3-msh*, with title *ḥry ḥbt*, south wall.
2. *Jm3-Ppy*, with title *ḥry ḥbt*, south wall.

Shafts and Burials

Four shafts lettered A through D from south to north were cut to the west of the chapel and the north offering stela, and a fifth shaft marked X was intruded against the south end of the mastaba (figs. 9, 26).

Shaft G 2001 A on the south measured .85 × 1.05 m. at the top, ending with .95 m. cut in the rock on the east with a built chamber on the west; it was lined above the chamber on the west and above the rock on the east with masonry, rubble, and a crude brick kerb. An irregular chamber of type 8 a, built of masonry and roofed, with slabs, measured approximately 2 × .90 m., height 1 m., with an area of 1.8 sq. m., and capacity of 1.8 cu. m. Found open and completely plundered.

Shaft G 2001 B to the north measured 1.05 × .90 m. and -1.85 m. in the rock, lined above with masonry, crude brick, and rubble on the top for 4.65 m. At the bottom of the shaft there is a ledge on the east, about .50 m. below the bottom, with a rock cut slope descending to the chamber floor. The chamber on the west is unfinished and irregular, a long narrow north-south chamber with unfinished cutting grooves on the west wall; it measures 2 × 6.5 m., area 1.3 sq. m. Between the

chamber and the shaft is a rhomboidal space about 1.2 × .70 m., area .84 sq. m., total area 2.14 sq. m., height 1.2 m., capacity about 2.50 cu. m. Type: probably 6 a(3). Burial: plundered bones of disturbed skeleton. Objects in debris of plundered chamber, probably intrusive:

36-3-21: diorite bowl, type S-Xc, with internal rim, H. 5.6 cm., diam. of rim 12.4 cm., diam. body 12.8 cm., diam. base 3.2 cm., stone bored (pl. XXXII b, left).

Shaft G 2001 C to the north was the main shaft, 1.15 × 1.1 m., -3.15 m. in the rock on the east, surface sloping to the west, lined above with mixed masonry, crude brick, and rubble, max. height as preserved on west: 2.2 m., bottom of shaft sloping to east. The chamber of type 6 a(2) is on the east, 2.3 × .90 m., height 1 m. area 2.07 sq. m., capacity 2.07 cu. m. A north-south burial pit in the chamber 1.85 × .65 m., .70 m. deep. Chamber blocking of type V e(2), leaning stone slabs of which one remained in place, plastered with mud. Plundered, no remains of bones. In the debris of the chamber was an eye from a wooden coffin, probably from the burial, and a whetstone of sandstone with copper stains:

36-3-19: inlay eye of two pieces, al. eyeball pierced to receive the obsidian iris, length 9.4 cm., height 3.3 cm., th. 1.3 cm.; iris (obsidian) 2.6 × 2.6 cm., th. .6 cm. The eye is not curved in its length and appears to have come from a wooden coffin with two eyes on the east side. In MFA. This is useful in dating the burial and the chapel of Tjetu (pl. XXXII d).

36-3-20: irregular block of red sandstone, 15.5 × 12 × 10 cm., with green copper stains on seven places.

Shaft G 2001 D at the north end of the mastaba west of the offering niche of Nebet measured 1.05 × 1.10 m., -3.95 m. in the rock, lined with masonry for 2.05 m. in six courses. Chamber on west of type 6 a(2) measuring 1.65 × .65 m., height .90 m., area 1.07 sq. m., capacity .96 cu. m. The blocking of type V d(2) was of rubble plastered with mud with the upper part penetrated. The burial was a nearly undisturbed skeleton extended on the back with head to north (pl. XXXII a), a copper mirror on the east beside the left foot and a small diorite cup under the right foot.

36-3-23: small diorite bowl of type S-X c, with internal rim, H. 5.4 cm., diam. rim 11.2 cm., max. 12 cm., base 4.4 cm. Pl. XXXII b, right.

36-3-24: copper mirror of type K-II, flat, rectangular tang on small plate; height without tang 8 cm., height of tang 1.9 cm., width 8.5 cm., th. .10 to .25 cm. Pl. XXXII c.

The orderly fashion in which these shafts were laid out suggests that they correspond to the positions of the three stelae in the chapel and the northern offering niche of the lady Nebet. Although the sex of the burial of G 2001 D was not determined, the copper mirror suggests that the burial may have been female.

Shaft G 2001 X was intruded in debris south of the mastaba, the north side of the shaft formed by the south wall of the mastaba, the shaft at bottom measures $1 \times .90$ m. and ends at the rock, lined above with masonry on three sides. The chamber to the south is of type 8 b(2)

and built of masonry and roofed with slabs: $2.10 \times .80$ to $.70$ m., height 1.05 m., area 1.57 sq. m., capacity 1.64 cu. m. Found open and empty without objects. Conceivably it corresponds to the southern stela to the left of the portico.

Iasen—G 2196

THE rock cut chapel of Iasen has been ingeniously contrived in association with mastaba G 2196, which probably was constructed for Iasen himself (pl. XXXIII; figs. 27–28). The mastaba was built against the rear (west) of that of Penmeru (G 2197) with its northern end extending in echelon 2.25 m. north of the northern face of that of Penmeru. The result of the placement of G 2196 in relation to G 2197 is such that a corridor was created between the two on the north, it being entered from the east by a doorway from a court at the north, with lintel, drum, and jambs inscribed for Iasen. The visitor enters to the west then turns south into the corridor. The east wall of the corridor consists of the original roughly dressed sloping masonry of the rear (west) face of Penmeru (G 2197), and the west face consists of the almost vertical, roughly smoothed east face of G 2196. On this wall is a niche with uninscribed drum, jambs, lintel, and recesses (pl. XXXIII g) as well as a miniature niche at the south end of the corridor at ground level (pl. XXXIII e). The north wall is the rear (south end) of the north wall of G 2196, extended to the east, which forms a corner for the entrance to the corridor, and the south wall consists of the doorway to the Iasen chapel with steps leading down to its floor level. Above the door frame are three courses of masonry. The corridor is presently open to the sky, but two flat ceiling blocks near the entrance to the subterranean chapel indicate that the corridor may once have been completely roofed.

The approach to the entrance to the corridor is from a higher level, and a sunken court has thus been created 4.40 east-west by 5.40 north-south at the lower level with the north wall of Penmeru (G 2197) as its south side, the doorway to the corridor with the masonry of the east face of 2196 as its west side, extended to the north by a retaining wall three courses high for 4.21 m., the south side of a mastaba to the north (G 2472) as its north side, and a flight of steps (original?) leading down from the street along the east side of the court at its north end.

The mastaba itself (G 2196) has eight pits descending through it in two rows along its western half, and three in the corridor. It was perhaps in the cutting of one of these pits that the builders noted an out-cropping of natural rock at an exceptionally high level, a circumstance which

perhaps inspired and certainly made possible the creation of the rock cut chapel. A robber's hole in the ceiling of the chapel, just above the interior pit (A) in the floor of the chapel, indicates that the rock cut ceiling is no more than .50 m thick in some places. Fissures in the ceiling are present, with a noticeable one running from the middle of the south wall across the ceiling to a point above the north-east corner of the pit in the floor.

A problem is posed by the shafts and the identity of the original owner of mastaba G 2196. The shaft in the northwest corner of the interior subterranean chapel floor leads down 2.84 m. in the rock with a doorway leading south to a chamber in which a sarcophagus has been cut out of the rock along the west wall (pl. XLV a-c). The position of the shaft in the chapel floor indicates that this is the burial of Iasen himself. This being the case, what are we to make of the shafts in the mastaba proper and the other pits built in it? Is it possible that mastaba G 2196 was built for another individual, with the corridor at the same time, but that Iasen subsequently usurped the corridor, placed his names and titles on the entrance, and built the rock cut chapel? In its final form G 2196 appears as the mastaba of Iasen, with an internal rock cut chamber in its southern half, entered as described above, and the "original" owner or builder, if different from Iasen, presumably buried in a chamber opening east of the main shaft in the traditional style of mastaba burials (as opposed to the rock cut chapels with their own shafts, of which the burial of Queen Mersyankh III would be a parallel situation).

The mastaba and its rock cut chapel were cleared on April 9 and 10, 1912, and the northern part and shafts on October 24 and 25, 1915.¹ To recapitulate several elements, with additions from Reisner's notes, the mastaba was unique in the use of a rock cut chapel made possible by the high level of natural rock in this part of the western cemetery. It was built of w-masonry on a rubble core crossing the rock scarp which faces to the east. Excluding the eastwards projection on the north, the mastaba measures 13.20 × 5.80 m., area 76.56 sq. m., proportion 1/2.27, height north of the rock scarp 2.14 m. The large "slightly subterranean" rock cut chapel

1. Porter and Moss, *Topographical Bibliography* III, 2nd ed., *Memphis*, Part 1, 82; Reisner, *A History of the Giza Necropolis* I, 242, 314, fig. 149 (plan and section), 365–366; Reisner, "The Servants of the Ka," *BMFA* 32 (1934) 1–12, figs. 3, 5, 7; Reisner, "Report on the Egyptian Expedition during 1934–35," *BMFA* 33 (1935) 69–77, 76, fig. 13; Reisner, "The Dog which was Honored by the King of Upper and Lower Egypt," *BMFA* 34 (1936), 96–99, fig. on p. 98; Reisner and Fisher, "Preliminary Report on the work of the Harvard-Boston Expedition in 1911–1913," *ASAE* 13 (1914), 227–252; Smith, *A History of Egyptian Sculpture*, 55, 189–190, 197, 247, 252–254, 296, 315, 330, pls. 57 b, 60 a–b. Excavated in 1912, clearance of shafts and burials in 1915, traced and inked by Nicholas Thayer in 1973–74 on the Pennsylvania–Yale project.

chamber has an offering room with sized and painted reliefs on all four walls as described below. The serdab entered from the east of the south wall of the chapel, as marked on the plan (fig. 28) measures 1.14 × 3.45 m., height 1.50 m., area 3.93 sq. m.; doorway .46 × 1.06 m., height 1.50 m. The doorway was blocked with slabs of white limestone set in plaster. Reisner mentions blocks found east of G 2185 which might have come from the blocking and indicate that it was decorated with a table scene. The north-south corridor measures 7.60 × 1 m., height 2.85 m., area 7.60 sq. m.

The chapel is hollowed out of the solid rock and measures 5.25 m. east-west, 3.20 m. north-south, and ca. 2.10 m. high; the east wall is 3.60 m. long, since it begins at the northeast corner at the door, .40 m. north of the face of the north wall. The ceiling is a pinkish red with many traces of tool marks (pl. XLV d). The decoration of the chapel is achieved in carving partly in the coat of plaster applied to the wall and partly in the rock of the wall itself.² Considerable use is made of outlines in red paint. Although some of these are guide lines for the relief carver, many are lines added later by the painter to define the outlines of objects which have relatively indistinct contours in the plaster relief and would otherwise seem to merge in color and form with the background. Occasionally the painter has used his red line on one side of an object only. To judge from the earliest expedition photographs (1912), a considerable amount of painted detail has faded completely since the opening of the chapel, a case in point being the feathering of the vultures' wings in the vertical column of text on the east wall. The overall effect of the artistry of the chapel, with its imposing rock cut statue and its passages of careful painted detail and carving, is a good one. When it is traced and the effect of color discounted, however, the workmanship in many sections, particularly along the south wall, appears clumsy, hasty, and inept.³

Entrance to corridor. The lintel over the entrance bears two lines of text with a representation of Iasen and his wife seated on the left facing right (pl. XXIV a, b; fig. 29). 1) *hṭp dj nswt Jnpw hnty sh ntr krś.t(j).f m hryt-ntr smyt jmnty jw nfr wrt*, 2) *pr hrw n.f wp rnpt Dhwtyt tpy rnpt W3g h3b nb jmy-r3 6 hntyw-š pr '3 jry(?) hryw-'t-nswtw' b nswtšhd w'bw hntyw-š hry ššt3 hm-ntr Hwfw J3sn; hmt.f mrt.f Mrt-jt.[š].* "1) A boon which the king gives and Anubis, foremost of the divine booth, that he may be buried in the necropolis of the western cemetery, having aged very gracefully, 2) and that an invocation offering (of bread, beer, cattle, and fowl) come forth for him (on) the opening of the year, the Thot festival, the

first of the year, the Wag festival, and every festival: the overseer of the 6 tenant farmers of the great house, custodian of the containers of the royal decrees, the weeb-priest of the king, the supervisor of weeb-priests, tenant farmer, counsellor, the priest of Khufu, Iasen; his beloved wife, Meretyot[es]."

The drum reads: *rḥ nswt šhd w'bw hnty-š J3sn*, "The royal acquaintance, supervisor of weeb-priests, the tenant-farmer Iasen" (pl. XXXIV c). On the left jamb Iasen is shown facing east wearing a leopard skin garment and short kilt and leaning on a staff, with his wife behind him and the text (pl. XXXV a; fig. 36): *šhd w'bw hnty-š hry ššt3 hm-ntr Hwfw rḥ nswt J3sn; hmt.f rḥ(t) nswt Mrt-jt.š*, "supervisor of weeb-priests, tenant farmer, counsellor, priest of Khufu, the royal acquaintance Iasen; his wife, the royal acquaintance Meretyotes." On the right jamb the figures are similar and face the east (pl. XXXV b; fig. 36). No text remains with the male figure, but the text over the lady reads: *rḥ(t) nswt Nbw-hṭp*, "the royal acquaintance, Nebuhotep." The name does not otherwise appear in the tomb, nor is her relation to Iasen specified; she may be his daughter. It is conceivable that Iasen usurped an earlier tomb, and that this is the name of the wife of the previous owner, left undamaged. Alternately she may be his mother or a second wife.

Entrance to chapel. The area is entered by a modern step, evidently replacing an ancient one, to the level between the jambs, a second step from this level into the chamber, with the rebate of the north wall to the west, and a third shallow step continuing the line of the north wall to the floor of the chamber proper. The drum of the entrance is not inscribed. On each jamb an identical figure of the owner faces out (to the north), wearing a short kilt with tie, wig to shoulder, broad collar (on east jamb only), and resting one hand on a staff with the other hand wrapped around the staff (pl. XXXV c, d; fig. 36). The jambs are coated with a thin layer of plaster. A graffito of a falcon has been incised between the owner's legs on the east jamb.

East wall (pls. XXXVI-XXXVII; fig. 31).⁴ The east wall consists of a simplified viewing scene with the owner, followed by his wife and preceded by his son on a smaller scale, on the right of the wall facing left (north) toward the entrance, and three registers of animals with attendants being led toward them facing right. Iasen wears a beard, a plain wig reaching to the nape of the neck, a broad collar, and a short kilt with tie in front and a rounded front. He holds a long staff at a diagonal with his right hand and a folded napkin with his left hand. His wife wears a long close fitting dress extending to the ankles supported by two shoulder straps with horizontal elements, a long divided wig, and a bracelet on her left

2. On the technique used, see Smith, *A History of Egyptian Sculpture*, 247, 252-254.

3. Noted by Smith, *op. cit.*, 252.

4. Illustrated in *BMFA* 32 (1934) 8, fig. 7.

wrist; her right hand is extended to rest on her husband's shoulder, although the artist neglected to indicate it. The son wears a short wig, broad collar, and kilt similar to his father's, and he holds the lower part of his father's staff with his right hand, the other hand hanging free behind him. Both male figures are painted red, there being no trace of body color for the wife. The captions for the three individuals read respectively: 1) *Šḥd w'bw ḥry šst} rḥ nswt J}sn*; 2) *ḥmt.f Mrt-jt.š*; 3) *ḥnty-š pr-'} w'b nswt rḥ nswt Mry-'nh*, "1) supervisor of weeb-priests, counsellor, king's acquaintance, Iasen; 2) his wife Meretyotes; 3) tenant farmer of the palace, royal weeb-priest, king's acquaintance, Meryankh." Note that the son is not specifically designated as such. The hieroglyphs for *pr*, *š*, *t*, the water in the *w'b*-sign, and the tail feathers of the vulture are blue; the *šwt*-plant, the reed leaf, and the *ḥ*-sign are green. In front of the family group is a column of text in larger hieroglyphs: *M}š s}n ndt-ḥr jnt m pr(t)-ḥrw r' nb*, "viewing the document of the gifts brought [from]; an invocation offering (bread, beer, cakes) every day." The preposition *m*, "from", is partly effaced by the plaster and the *pr(t)-ḥrw* group written over it, indicating that the scribe changed his text to fit the available space. All color has now disappeared from the column; the intrusion of the owner's staff into the column narrows the space at the bottom.

The topmost of the three registers begins with the figures of four standing men. The first holds out the papyrus scroll with both hands for inspection, as specified by the column of text just cited, while the second writes with reed pen on papyrus or palette. The second two men hold the left hand to the right shoulder with the right hand holding the left forearm. The first two men have short wigs or natural hair and wear short kilts, while the third and fourth men show the front part of their hair shaved and wear the farmer's kilt with the unfolded tab hanging in front; the pleating of the kilt of the fourth man is indicated by horizontal and vertical lines. The following four men each turn their heads back to the left, have short hair, and wear the high wrap-around kilts without triangular projection. They lead, from right to left respectively, an oryx, antelope, gazelle, and hyena, the latter two by ropes.

The second (middle) and third (lower) registers comprise attendants leading cattle captioned *m jw}*, "young ox," or *jw}*, "ox." The first bull in the middle register has horns painted red, the second is hornless, and the third, as well as the first two bulls in the third register, has yellow horns. The last animal in the middle register is smaller, hornless, and is tethered to the ground with a rope, its attendant placed behind it (on the far side), evidently both smaller size and the placing of the attendant being a device for utilizing the narrower space at the end of the row. Two men follow the last bull

in the lower register, the first guiding it with both hands and the second with his hands on his chest.

South wall (pls. XXXVIII–XL, fig. 32). The east (left) end of the south wall has an opening .60 m. wide by 1.55 m. high to an unfinished serdab chamber which extends east-west behind the south wall for about half its length. The area above this doorway is undecorated and uninscribed and was never plastered; the serdab clearly represents part of the original plan of the chapel. The chamber is roughly hewn and unfinished with a floor rising irregularly to the west.

The decoration of the south wall consist of a partly subdivided panel 1 m. in height with the seated figure of Iasen on the right facing left (east) and viewing his offerings. An incomplete and unfinished register extends below this panel with a height of .25 m. Iasen is shown seated in a high backed chair with high arm rest and bull's feet. As a background an intricate wickerwork or textile screen has been painted in thin red lines with lozenge patterns. In the upper part of the scene the pattern is fleshed out with green paint. The composition, with various other details to be cited presently, is well represented in the chapels of the Seshemnefer family, from which it may have been copied. Junker has provided a reproduction of a watercolor of the scene from the mastaba of Seshemnefer III.⁵ It may have been directly copied from that of the south wall of Seshemnefer II (G 2200–5080). Iasen wears his natural hair or a short tight wig, no beard, a short kilt with belt, and a broad collar with several strands. He extends his right hand (shown as a left hand) to receive a lotus flower proffered by the smaller figure usually identified as a son. His left arm is placed over the high armrest and the left hand holds a brachiomorphic whisk.⁶ Below the chair lies Iasen's long eared dog with a collar and its front feet curled back; the dog is outlined in red for emphasis. The wicker screen or tapestry has two ties at the upper corners for suspension, and it has been pointed out that these wall hangings evidently were placed behind the owner.⁷ Above the panel is the short text: *šḥd w'bw ḥnty-š ḥry šst} J}sn*, "supervisor of weeb-priests, tenant-farmer, counsellor, Iasen." Three registers of two offering bearers each are shown behind the seated owner. Among the offerings carried are a headrest by the second man in the top register and a writing case by the first man in the bottom register.

The offerings which Iasen views are disposed in five registers. The top three registers consist of offering stands and tables laden with fowl, meats, vegetables,

5. Junker, *Giza* III, 202–203, pl. II.

6. The brachiomorphic fly whisk is discussed by H. G. Fischer, *JARCE* 2 (1963) 32, fig. 8 g, h.

7. For a wall hanging behind the owner, see also Junker, *Giza* IV, 115–117, fig. 34, pl. XI (painted green); also Hilda Petrie and Margaret Murray, *Seven Memphite Tomb Chapels*, pl. 17.

fruits, and beverages. The eastern (left) part still has a considerable amount of color preserved on the plaster coating of the wall, and the painter has used his red lines skillfully to define objects on the pink plaster background. Stippling is occasionally used, the wings of the fowl geometrically feathered, and the basket covers shown with bands of checkerboard patterns. The right half of the fourth register nearest the owner continues the same subject, but the left has eight male servants variously engaged in the actual preparation of the food. The second from the right holds a fowl on a spit over the fire and fans the embers with a cooking fan held in his other hand. The brazier is shown as a rectangle with eight wide vertical elements resembling *djed*-pillars painted in red.⁸ The third figure seems to be cleaning a haunch with a knife. The fourth places vegetables(?) in a cauldron propped up on two supports. The other men appear to be engaged in making bread, including kneading the dough. The fifth and lowermost of the completed registers begins with the figure identified as the son, but not so captioned, offering the long stemmed lotus blossom to Iasen, and the two men following with clasped hands held forward.⁹ Next come six offering bearers, the first and second and the fourth and fifth being pairs facing each other across large offering stands heaped with provisions that they are carrying. The third holds a small tray aloft with meats and a joint of meat held by a loop with the other hand. The sixth holds two oval shaped objects aloft with both hands; the tops are painted red and they may represent milk jars. There follows the traditional slaughtering scene; four bearers each with a foreleg, a bound bull with three butchers, one cutting the foreleg, an assistant pulling back on it, and another with a knife and whetstone. The second bull has four butchers involved, two on the foreleg and two on the hindleg.

An incomplete and unfinished register occupies the space below the completed panel with the registers just described on the west half of the wall. On the right is a crudely fashioned group of musicians including a harper and flutist. On the left are men filling and sealing jars.

West wall (pls. XLI, XLII; figs. 33–35). The west wall is dominated by the full size standing statue of Iasen in a niche placed just slightly to the south (left) of the central axis (pls. XLI, XLII; fig. 28). There is an uninscribed lintel cut out of the rock and projecting from the wall surface and a rebate on either side of the statue. The right reveal has a single column of text written vertically

8. A watercolor of this detail by Smith is in the expedition files.

9. On the gesture of the clasped hands, see Junker, *Giza* VII, 171, fig. 71; H. Müller, "Darstellungen von Gebärden auf Denkmälern des alten Reiches," *MDAIK* 7 (1937) 107, fig. 45. On the meaning of some of these gestures see P. Kaplony, in *Akten des XIII. Internationalen Papyrologenkongresses* (Münchener Beiträge zur Papyrusforschung und Antiken Rechtsgeschichte, 66. Heft), 184.

with the signs facing the statue: *pr hrw n.f wpt rnpt Dhwtyt tpy rnpt W3g h3b Skr h3b wr Rkh w3h 'h J3sn*, "may an invocation offering (bread, beer, cakes) come forth for him (on) the New Year's festival, the Thot festival, the first of the year, the Wag festival, the festival of Sokar, the great festival of Rokeh, and the setting down of the brazier: Iasen."¹⁰ The corresponding left reveal is blank. The life size statue engaged in the rock is of fine workmanship and almost completely undamaged (pl. XLII). Iasen wears a curled wig painted black and a kilt extending to above the knees with a triangular tab in front with belt tie. He holds the emblematic cloth piece.¹¹ The patulae and shin bones are sharply marked and the toes and toenails articulated. The head is well carved with a round face, eyebrows painted black, well cut eyes with markedly curved upper lids, a large nose with nostrils and philtrum indicated, and carefully edged lips. The neck is thick. The breasts are modelled, and there is a strong vertical line extending to the navel. The collar bones are represented by long thin, horizontal ridge lines.

In the panel to the south (left), Iasen is shown seated facing right before a table of offering breads. The chair has a low back rest and bull's legs. He wears a wig to the nape of the neck, a short kilt, and a leopard skin garment with the tail hanging between the legs of the chair. The right hand (shown as a left hand) is extended to the breads, and the left holds the shoulder knot of the skin. The face is exceptionally well carved with curved upper eyelids, modelled eyebrows, and well marked philtrum. The two lines of text above the panel read: *jmy-r3 6 hntyw-š pr-'3 jry(?) hryw-' t-nšwt w 'b nšwt šhd hntyw-š hry š[št3] J3sn*, "overseer of the six tenant farmers of the palace, custodian(?) of the document containers of the king's decrees, king's weeb-priest, supervisor of the tenant farmers, the counsellor, Iasen." The breads on the table are alternately painted with half stripes of red or yellow. Below the table to the left are the signs *t p3t hnkt 3pdwk3w* followed by two "thousand" signs. On the right two kneeling figures present offering jars in each hand. To the right of the table on a register line a male figure carries a ewer in a basin. Above the table are two registers of offerings with a figure on the right holding an incense vessel and its cover.

To the right of the statue, above the opening to the shaft leading to the burial chamber, is a panel with Iasen in the lower left corner seated facing a table with offering breads to the right (pl. XLI c; fig. 35). He wears a wig falling to the nape of the neck, a short kilt with belt, and extends his left hand into the breads; the right hand is

10. On the festival *w3h 'h*, see W. Schenkel, *MDAIK* 31 (1975) 143, figs. 11, etc.

11. H. G. Fischer, "An elusive shape within the fistful hands of Egyptian statues," *Metropolitan Museum Journal* 10 (1975) 143–155.

held palm downward above the lap unemployed. Both hands are shown as left hands. Below the table on the left is the text: *t p̄t hnkt* 2000, “2000 units of bread, cakes, and beer;” to the right is the text: *sš mnht nb 2000 ʔpdw kʔw*, “all alabaster and linen, 2000 units, fowl and cattle.” The text is continued by a vertical column to the right: [. . .] *ht nb(t) nfr(t) r' nb n Jʔsn*, “[. . .] and every good thing every day for Iasen.” Above his head is a column of text with titles and name: *šhd w'bw hnty-šhry šštʔ Jʔsn*, “supervisor of weeb-priests, tenant farmer, counsellor, Iasen.” Above and to the right of the seated owner is a compartmented offering list, crudely executed for the most part and only summarily incised on the right and top. The cursory workmanship may possibly be explained by the prior cutting of the tomb shaft just below, and the difficulties the artist may have thus encountered with his scaffolding. There were probably 95 compartments: two rows of 10 at the top, four rows of 11, a row of 10, and three rows of 7.¹²

North wall (pls. XLIII, XLIV; fig. 30). The wall is divided into two parts of unequal length. The longer section to the west (left) shows Iasen standing leaning on a staff. Above him is the text: *mʔʔ škʔ rh nšwt Jʔsn*, “viewing the ploughing, the royal acquaintance, Iasen.” The three registers to the right show agricultural pursuits with the figures generally facing east (right) toward the door and not toward the figure of Iasen. In the lowest register are three horned cows, the first with the label *hmt*, “cow,” and the second with the label *hmt wrt*, “large cow.” The rear legs of the first cow are bound to her horns by a rope while she is being milked by a farmhand; her calf is shown by her front legs facing her. The second cow turns back to lick her rear right hoof while her calf sucks at her teats. The device of the lifted leg provides the artist with the means of showing the entire calf. The third cow is coaxed by a man with an open hand, the other hand resting cupped over his staff; he is the *jmy-rʔ mdt*, “overseer of the stalls.” The cow extends her tongue in pain and raises her tail to give birth to a calf which is aided by a kneeling farmhand. The label below the cow’s head reads *šfht*, “a delivery,” and the label above her back *mst*, “giving birth.”¹³ The register ends with a scene of a man with a seed bag around his shoulder turning back to lead five sheep; the sheep are followed by two shepherds holding whips aloft with their right hands and staves with the left. The second man has the herdsman’s implement or thongs on the staff.¹⁴

12. On the compartment list, see Barta, *Das altägyptische Opferliste* (Münchner Ägyptologische Studien 3), 1963. The Iasen list is not included in the parallel texts by Junker and Hassan.

13. Texts and representations discussed by Montet, *Scènes de la vie privée*, 97–99, pl. VIII (Ti).

14. Montet, *op. cit.*, 99–103; Simpson, *The Offering Chapel of Sekhem-ankh-ptah*, 12; described as a “wreath of thongs” by Moussa and Junge, *Two Tombs of Craftsmen*, 21, pl. 4 b.

The middle register consists of a file of cattle, a cow with horns, a cow without horns, and a bull, preceded by a man in the farmer’s kilt with projecting tab carrying a calf, and followed by two donkeys bearing sacks. Each has an attendant steadying the sack and another following with both hands held aloft grasping a long pole horizontally to urge the donkeys on.

The top register is subdivided on the right. On the right are a recumbant cow or bull labelled *ng n mr(?)*, “cattle of the marsh(?)”¹⁵ its tail hairs added in red lines, a kneeling man feeding a blanketed young bull wearing a muzzle and bending its head toward a bowl, two men preparing food, probably dough, and the familiar scene of the young farmhand delivering a bowl (of milk?) to his superior seated on the ground with a back rest and a staff held at a diagonal.¹⁶ In the top part of the register are blanketed calves with curled around tails, seed sacks, a vessel, and a chest, another calf, and a pair of men engaged in the scene of pulling the flax strands. To the far left is a scene of three men reaping grain with sickles, partly redrawn, with alterations suggested in red, and a pile of grain being heaped up by two farmers with scoops, above which is the caption: *wbs sp*, “heaping up the threshing floor.”

The right third of the wall near the door shows Iasen in a skiff in a papyrus marsh (pl. XLIV a). A boatman on a smaller scale in the aft section poles the boat with a forked pole; his garment tab is tucked under his belt, and he is preceded by a damaged or partly eliminated second figure. The boat is placed on a rectangle representing water. Iasen stands in the skiff facing right pulling or shaking a papyrus stem in front of him with his left hand. His right hand is held high holding a double pronged harpoon (?) ending in a papyrus blossom. Possibly this is a papyrus with its stem slit rather than a harpoon. A son(?) on the lower base line extends braces of birds toward Iasen. He wears the simple belt with pleated tab hanging down in front, and a wig to the nape of the neck is partly curled. The wig may identify him as an official, although farmhands are frequently so shown, but in any case he is appropriately dressed for the activities in the marshes. The background of the panel is made up of the

15. The type of long horned cattle designated as *ng, ngʔ* is sometimes written as *gn*; perhaps here *ngn* is a conflation of the writings *ng* and *gn* with the canal sign either representing a direct genitive or a determinative. See *Wb.* II, 349.1. The writing *ng* is represented in Davies, *Ptahhetep* II, pl. 21; Teti, 243 and Montet, *Scènes*, 138. References also in Junker, *Gîza* V, 78; Vandier, *Manuel* V, 10; Boessneck, *Haustiere*, 13–14; Moussa and Altenmüller, *Das Grab des Nianchchnum und Chnumhotep*, 63; Darby, Ghalioungui, and Grivetti, *Food: The Gift of Osiris* I, 93–98; Paton, *Animals of Ancient Egypt*, 4 (11).

16. Again a traditional scene, represented with a caption in Moussa and Altenmüller, *Das Grab des Nianchchnum und Chnumhotep*, 153–154, pl. 78 b. On the scene, see Simpson, *The Offering Chapel of Sekhem-ankh-ptah*, 9, n. 33 for references.

verticals of the papyrus stems. On the left there is a bent stem with blossom on which a marsh cat climbs toward a nest with three birds. The papyrus blossoms are frequently painted green with the base petals occasionally outlined in red lines. A variety of birds, including a hoopoe, and a dragonfly and butterfly are shown at the top above the rows of papyrus. In spite of the somewhat graceless proportions of the main figures, the scene is well designed as a unit for the compressed space which it occupies. On the right a well carved column of text describes the activity, and the low prow of the boat, slightly curved downward, is extended into the space below the end of the text: *sš(š) wš(d) n Hwt-Hr (m) phw jn hnty-š Jšsn*, “pulling papyrus for Hathor in the marshes by the tenant-farmer Iasen.”¹⁷ Several additional figures have been summarily sketched in later: a bearer and other servants on the water line below Iasen, an alighting fowl on the papyrus being plucked, two figures near the papyrus stem, and, most curiously, a bird on Iasen’s wig.

Titles and Family of Iasen

The name Iasen (Ranke, *Personennamen* I, 7.4) is not common. Possible meanings can be suggested on the basis of somewhat similar names.¹⁸ A king’s acquaintance and *šn-dt* of this name is known from the mastaba of Tjenti (G 4920; Lepsius, *Denkmäler* II, 30). It may possibly occur in the Abusir papyri.¹⁹

1. *jmy-rš 6 hntyw-š pr š*, “overseer of six tenant farmers of the palace.” Entrance lintel and west wall. Although it might be possible to read *hnty-š* separately here, the title occurs later in the series and would not likely be included twice. Cf. the title *jmy-rš 10 w’b nšwt pr š*.²⁰
2. *jry(?) hryw-’ t-nšwt*, “custodian of the document containers of the royal documents.” Entrance lintel and west wall. The reading and interpretation is questionable. The term read as *jry(?)* is written with the *r* hieroglyph (mouth) over a stroke, which does

17. The pulling (or shaking) of papyrus is discussed with the available parallels by Junker, *Giza* IV, 76–78, with a close parallel to the Iasen scene illustrated in color on pl. XI from the subterranean chamber of Kayemankh, and *Giza* V, 65–69 (mastaba of the dwarf Seneb). In the Seneb example *sšš* is similarly written *sš*. A variant of the scene with two ladies is represented in the chapel of Mersyankh III, Dunham and Simpson, *Giza Mastabas* 1, 10, fig. 4; Dunham, *AJA* 39 (1935), 304, 1. Balcz suggests that the official is shaking the papyrus to cause the fowl to fly up (*ZÄS* 75 (1939) 32–38, especially 36).

18. Fischer, *JEA* 47 (1961) 152.

19. Posener-Krieger and de Cenival, *The Abu Sir Papyri*, pl. 88 C (not read thus by the editors, but so indexed by Kaplony, *Orientalia* 41 (1972) 180).

20. Moussa and Altenmüller, *The Tomb of Nefer and Kahay*, 16, pl. 39.

not seem a satisfactory solution. Obviously related titles are *jmy-rš hryw-’ -nšwt*,²¹ rendered as “overseer of the assistants of the royal documents” by Junker and as “overseer of the document-containers for the royal documents” by Drenkhahn,²² and the same or similar title with the addition of *pr š*, “of the palace,” in the mastaba of Akhetmerynesut in Boston (G 2184), acc. no. 13.4352. Henry Fischer provides the added reference of *jry hryw-’ n nšwt* in Copenhagen Glyptothek AEIN 943.²³ He suggests that the term *hryw-’* may mean “authorizations” or the like, translating the passus of *Urk.* I, 39, as “His majesty had authorizations posted on them, that they might be inscribed in lapis lazuli.”²⁴ There is, however, a well attested term *hryw-’* for “pigments,” and it is tempting to identify it in this title, especially since Iasen uses such a variety of colors in his tomb paintings. The title could then refer to the custody of the pigments used in royal decrees and writings, not hieratic papyri. A closely related title is the *jry hryw-’ mšw nšwt* (or *rš hryw-’ mšw nšwt*) borne by an official at Giza, which Karl Martin reads as “one who belongs to the helpers of the royal children,” or “mouth of the helpers of the royal children.”²⁵ It seems more likely that the royal children had their own document containers or helpers than their own pigments.

3. *w’b nšwt*, “king’s weeb-priest.” Entrance lintel and west wall.
4. *rḥ nšwt*, “royal acquaintance.” Drum, left jamb, east and north walls.
5. *hm-ntr Hwfw*, “priest of Khufu.” Entrance lintel and left jamb.
6. *hry ššš*, “privy counsellor.” Entrance lintel, left jamb, east, south, and west walls.
7. *hnty-š*, “tenant-farmer.” Entrance lintel, drum, left jamb, south, west, and north walls.
8. *šhd w’bw*, “supervisor of weeb-priests.” Entrance lintel, drum, left jamb, east, south, and west walls.
9. *šhd hnty(w)-š*, “supervisor of the tenant-farmers.” West wall.

Wife: Meretyotes

1. *hmt.f mrt.f*, “his wife, his beloved.” Entrance lintel and west wall.
2. *rḥ(t) nšwt*, “royal acquaintance.” Left jamb.

21. Junker, *Giza* VI, 215, fig. 83, 213, fig. 82, 209–210.

22. *Die Handwerker und ihre Tätigkeit im alten Ägypten* (*Ägyptologische Abhandlungen* 31), 16, n. 50.

23. Koefoed-Petersen, *Catalogue des bas reliefs et peintures égyptiennes*, no. 11, pl. 16.

24. H. G. Fischer, in *ZÄS* 105 (1978) 52–56.

25. *CAA Hildesheim*, Fasc. 3: *Reliefs des alten Reiches* I, 5–6.

Female relative: Nebuhotep

1. *rh(t) nswt*, "royal acquaintance." Right jamb.

Son (?): Meryankh

1. *w'b nswt*, "king's weeb-priest." West wall.
2. *rh nswt*, "royal acquaintance." West wall.
3. *hnty-s pr 'j*, "tenant-farmer of the palace." West wall.

Dependent: no name

1. *jmy-rj mdt*, "overseer of the stall(s)." North wall.

Shafts and Burials
(pl. XLV; figs. 37-38)

Shaft A is located in the northwest corner of the rock-cut chapel, shafts B, G, H, and I, from south to north, in the western row, and shafts C, D, E, and F, from south to north aligned with the latter in the eastern row. Shafts X, Y, and Z, are placed in the corridor, from south to north, and U in front of the entrance to the corridor.

G 2196 A. In the northwest corner of the chamber is the opening of a shaft, 1.03 m. square and extending 2.84 m. deep. On the south side at the base is a doorway 1.09 m. high with a threshold .11 m. high and a width of .70 m. opening into a burial chamber. The upper half of the blocking is still in place (pl. XLV a). The irregular chamber is roughly 1.85 m. high, and measures between 2.88 m. (north wall) and 3.00 m. (south wall) in the east-west dimension and 2.68 m. (west wall) and 2.83 m. (east wall) in the north-south dimension. Along the west wall for most of its length a sarcophagus has been cut from the rock with the outer dimensions of the top of the chest 2.10 m. long by .78 m. wide, on which rests a lid with curved top and rectangular ends (pl. XLV c). Inside were the remains of an adult male skeleton (pl. XLV b). The tomb card with plan and section as well as a list of finds (if any) have not been located. This is presumably the burial of Iasen himself.

G 2196 B. 1.00 × 1.05 m., -4.5 m. in rock, lined with rubble for 1.2 m. Small built chamber on south, .80 × .70 m., height .65 m., area .56 sq. m., capacity .36 cu. m.; partly destroyed. Fig. 37.

G 2196 C. 1.00 × 1.00 m., -4.5 m. in rock, lined above with masonry on rock, .85 m., two courses, and rubble above .75 m., total lining 1.60 m. Type 5 a(4) chamber on east, 2.05 × 1.55 m., height 1.00 m., area 3.17 sq. m., capacity 3.48 cu. m. Passage .90 (wide) × .50 m., height 1.10 m. Blocking type IV e(2), one vertical slab resting on rubble, bound with mud, 1.50 × .65 m., -.55 m., with step in north end (.25 m. wide and .15 m. high). Intact

burial with head on ledge, disturbed by natural decay, half contracted with legs bent at knees.

35-11-19: Remains of coffin with bones and skull.

G 2196 D. .95 × .95 m. lined with rubble 3.10 m. Very irregular small grave of type 8, with chamber on east end extended by construction in shaft. Burial half contracted with legs bent at knees. Fig. 37.

35-10-18: basket full of model pottery vessels, all RW: a) 103 shallow dishes with flat bottoms, d. 3.6-6.3, h. 1.1-1.8 cm.; b) 23 bevel rim jars, d. 3.3-4.1, h. 5.6-.4 cm.; c) 29 neckless shoulder jars, d. 3.7-5.4, h. 4.0-5.2 cm. d) 10 cylinder jars, d. 2.7-4.0, h. 5.2-7.5 cm.; e) 14 fragments of bevel rim jars; f) 4 miscellaneous pottery fragments.

35-12-16: bones and skull.

G 2196 E. 1.00 × 1.00 m., -.60 in rock, lined with rubble 2.70 m. At 2.10 m. in lining a chamber was constructed half in the filling of the mastaba and half in the shaft, .80 × .50 m., height .70 m., area .40 sq. m., capacity .28 cu. m. The chamber, to the north, was partly destroyed. Fig. 37.

G 2196 F. 1.00 × 1.00, -.00 m., lined with rubble 2.90 m., type 7 x, empty. Fig. 37.

G 2196 G. 1.00 × 1.00 m., -1.25 in rock, lined in rubble 1.75 m. Two burials. I) At -1.40 m. in lining, type 8, chamber in north-south medial axis extending under south wall: 1.60 × .50 m., height .70 m., area .80 sq. m., capacity 1.36 cu. m. Built of rubble and probably roofed with slabs in shaft (slabs removed). Burial extended body on back. II) At bottom, type 6 b(1), on south: 1.30 × 1.00 m., height .95 m., area 1.30 sq. m., capacity 1.25 cu. m., blocking of type V e(2), one slab with rubble and mud on each side. Burial disturbed by decay, contracted. Fig. 37.

35-10-28: Burial I, bones and skull.

G 2196 H. .90 × .95 m., -.00 m. in rock, lined with rubble 2.40 m. Type 7a(1): .95 × .45 m., -.45 m., area .42 sq. m., capacity .19 cu. m. The sides are of rubble, and it is roofed with three slabs bound with mud. Burial tightly contracted on left side. Fig. 38.

35-11-46a: Bones and skull.

G 2196 I. 1.05 × 1.05 m., -2.30 m. in rock, lined with rubble 2.50 m. Chamber type 6 c(1) on west at -2.10 m. in rock: .75 × .60 m., height .90 m., area .45 sq. m., capacity .40 cu. m., Blocking type Ve(2), two slabs. Burial tightly contracted on left side. Fig. 38.

35-10-19: large number of pottery model offering vessels, RW, not measured.

35-12-21: bones and skull.

35-12-22: fragments of cloth (linen?) from wrapping of burial, not measured.

G 2196 X. In doorway of rock-cut chamber. Type 8 b(1), on south, found empty and partly destroyed. No figure.

G 2196 Y. 1.35 × 1.25 m., -.00 in rock, lined with masonry on north and south 3.10 m. Chamber type 8 b(1) on south: 2.05 × .70 m., height .90 m. Roof of four slabs alternating higher and lower levels, area 1.43 sq. m., capacity 1.72 cu. m. Open and empty. Fig. 38.

35-10-20: broken bones.

G 2196 Z. 1.25 × 1.20 m., -.00 in rock, lined with masonry on south only, 3.00 m. Chamber type 8 b(1) on south: 1.90 × .85 m., height 1.10 m., area 1.57 sq. m., capacity 1.72 cu. m. Open and empty. Same construction as preceding. Fig. 38.

35-10-21: broken bones.

G 2196 U. 1.30 × 1.00 m., -.00 m. in rock, lined with masonry on west, north, and east, 2.00 m. Chamber type

8 b(1), on north, 1.90 × .70 m., height .90 m., area 1.33 sq. m., capacity 1.19 cu. m. Open and empty. Fig. 38.

35-12-40. From chamber. Two fragments of limestone, originally left wall of a miniature chapel, inscribed on outer edge with vertical row of hieroglyphs: [w' b?] *hmwt ntr jm jrtyfy ht dw(t) r nw wnn wd' mdw hn' .fjn ntr 'j*, "(any) weeb-priest(?) or craftsmen of the god there who will do an evil thing against this, there will be an oral judgment against him by the great god." Block reused and found upside-down in the west door jamb facing into the chamber. H. .92 m., W. .10 m., Th. .30 m. (pl. XLVe; fig. 34).

35-10-23: broken bones.

A plan and section of G 2196 A has not been located in the files.

Penmeru—G 2197

THE mastaba of Penmeru (G 2197) was excavated in April, 1912.¹ It was built on an independent site north of G 2300 (G 5190) with the mastaba of Iasen (G 2196) built against its western side (pl. XLVI, fig. 27). Type Xc(2) with retaining wall of large u-masonry, with a deep recess with niche near south end of the facade, measuring 9.90 × 4.70 m., area 46.53 sq. m., height 2.54 m. The chapel of type 13 consists of the recess with niche on the west near the south end of the facade, 1.00 × 1.60 m., 1.60 sq. m., height 1.50 m., with a serdab slot in the south wall of the recess (pl. XLVI right), and nine lines of text below it providing a testamentary(?) decree.

The text (pls. XLVI b, XLVII) has suffered some damage since its discovery. It was initially published by Reisner and Fisher and subsequently studied in detail by Grdseloff and Goedicke, with comments by Clère, Junker, Helck, and others.² 1) *W'b nswt hm-ntr Mn-k3w-R' jmy-r3 hm(w)-k3 Pn-mrw*, 2) *dd jr sn-dt.(j) Nfr-htp hn' msw.f n jt mwt*, 3) *jw.sn m hm(w)-k3 dt.(j) r pr(t)-hrw m js.(j) dt.(j) nt(y) [m] hryt-ntr 3ht-Hwfw*, 4) *jn.j.sn n.(j) wdb-rd n jtj.(j) t3jty t3ty s3b Ssm-nfr [jr]* 5) *3ht h3 1 dj.n.(j) n.f hn' msw.f pn*, 6) *n rdj.(j) shm rmt nb jm.f* 7) *hn' msw.f pn*, 8) *n rdj.(j) shm s3.(j) nb jm hn' msw.(j) nb*, 9) *rdj.f s3t t3 5 m pr(t)-hrw nt rht-nswt Mrt-jt.s*. "The king's weeb-priest, priest of Mycerinus, overseer of ka-priests Penmeru, 2) says: as for my brother of my funerary estate, Neferhotep, and those born to him by father (or) mother, 3) they are the ka-priests of (my) funerary estate for the invocation

offering in (my) tomb of (my) funerary estate which is the cemetery of Akhet-Khufu, 4) as they bring (to me) the reversionary offerings of (my) lord, the vizier Seshemnefer. [As for] 5) the 1 h3 of fields which I have given to him and this his descendent, 6) I have not empowered any persons to have authority over it, 7) as well as this descendent of his. 8) I have not empowered any son (of mine) there nor any descendent (of mine) to have authority; 9) he shall give 5 t3 of s3t-land (read perhaps 3ht) as the invocation offerings of the king's acquaintance, Merityotes."

To the earlier studies of the text can now be added the recently published parallel material in the tomb of the two brothers at Saqqara.³

The serdab contained three group statues (pls. XLVIII–LI; fig. 27). The first is a triple group on the south against the west wall with two representations of the owner and one of his wife, with a son and a daughter on a much smaller scale on either side of the central figure; the statues are inset in a frame with inscribed architrave, jambs, and a long drum. The second is a triad to the immediate north (right) with three representations of the owner set against a back support; the head of the statue on the left (viewer's right) is missing. The third, on a smaller scale, is a pair statue of the owner, represented twice, set against the north wall of the serdab, facing south.

MFA acc. no. 12.1484. H. 1.55 × W. 1.05 m., Th. .24 m. (pl. XLIX).⁴ The group within the deep recess of the frame consists of a statue of the owner on the right (viewer's left) with a curled wig, broad collar, and short wrap-around kilt extending to a point above the knees; the right side overlap is pleated. The left foot is advanced and the hands hang loose at the sides holding the ends of the fistled cloth. The chest is well developed and the indentation of the waist above the hips emphasized by the placement of the top line and belt of the kilt low on the hips. The squared off belt tab is striated (pleated).

On the statue's left (viewer's right) is a second statue of the same man of the same height and similarly dressed; but in this case the kilt lacks the indication of the overlap and pleating and has a rounded belt tab. This central statue is conceived as a pair with the man's wife on his left, her right arm over his right shoulder and her left hanging loose at the side with the palm open and empty. She wears a long close fitting garment ending above the ankles. She has a striated wig, parted in the middle with an indentation in the center. Beneath this a line of black paint crosses her brow (natural hair?). A small figure of a naked boy with a braided sidelock over the right shoulder, right hand with extended finger to

1. Porter and Moss, *Topographical Bibliography* III, 2nd ed., *Memphis* Part I, 82–83; C. S. Fisher, "The Harvard University-Museum of Fine Arts Expedition: Work of 1912 at Gizeh and Mesheikh," *BMFA* 11 (1913), 19–22; Reisner, *A History of the Giza Necropolis* I, 35, 292 [2].

2. Reisner and Fisher, in *ASAE* 13 (1914), 24, pl. XI[a]; Grdseloff, *ASAE* 42 (1943) 39–43, fig. 3; Goedicke, *Die Privaten Rechtsinschriften aus dem alten Reich*, 68–74, pl. VI; Junker, *Giza* III, 6; Helck, *MDAIK* 14 (1956) 71; Clère, *JEA* 25 (1939) 215; Tycho Mrsich, *Untersuchungen zur Hausurkunde des Alten Reiches* (Berlin, *Münchner Ägyptologische Studien* 13), 36–41; Karin Barbara Gödecken, *Eine Betrachtung der Inschriften des Meten im Rahmen der sozialen und Rechtlichen Stellung von Privatleuten im Ägyptischen Alten Reich* (Wiesbaden, *Ägyptologische Abhandlungen* 29), 175–181, 189–194, 302, 331, 348.

3. Moussa and Altenmüller, *Das Grab des Nianchchnum und Chnumhotep*, 87–88, fig. 11.

4. References in Porter and Moss, *op. cit.*, 83.

mouth, clasps his father's right leg with his left hand, which is shown against the calf. An even smaller figure on the other side, his left, is a naked daughter, also with a braided sidelock on the right shoulder, clasping her father's left leg with her right hand (not shown), her left arm hanging free at the side. The group is thus essentially made up of a statue of the owner on the right (viewer's left) juxtaposed with a pair statue of husband and wife to its left, with the children placed in the recesses at either side of the husband's legs. The traditional "position of prominence" is on the right (viewer's left), and thus the single male statue takes precedence over the pair, the husband in the pair has prominence over the wife, also emphasized by the shorter figure of the wife, and the son takes precedence over the daughter, also emphasized by the shorter figure of the daughter. The "position of prominence" on the viewer's left may be to some extent dictated by the relationship of sculpture to the "normal" right to left direction of Egyptian writing, in which case the position on the viewer's left corresponds to the position of the determinative following the individual's name.⁵ The eyeballs of each of the figures are painted as a dark red circle and the upper and lower lids painted black. Wigs and eyebrows are painted black, the male bodies were red and the ladies yellow.

The texts on the group statue read as follows. On the long rounded drum above the statues: *rḥ nšwt ḥrp šḥ jm ʃḥw ḥr nb.f jrr mrt nb.f Pn-mrw*, "the royal acquaintance, director of the dining pavilion, well provided before his lord, who performs what his lord desires, Pen-meru." The word *nb* for lord is written with initial *n* in both cases. The horizontal text from right to left on the architrave type element (1) is continued vertically on the right side (viewer's right) with the invocation formula (2) and concluded with the vertical text on the left (3). 1) *ḥtp dj nšwt ḥtp Jnpw ḥnty šḥ ntr krs(w).f m smyt jmnty j ʃw nfr wrt Pn-mrw*, 2) *pr-ḥrw n.f m Wʃg Dḥwtyt tpy ʃbd tpy smdt ḥ ʃb nb r' nb n ḥrp šḥ Pn-mrw ḥmt.f mjtr Mrt-jt.š*, 3) *šḥd ḥm(w)-k ʃ jm ʃḥw ḥr ntr nb krs m smyt jmnty rḥ nšwt ḥrp šḥ Pn-mrw* (seated determinative). "1) An offering which the king gives and an offering of Anubis, foremost of the divine chapel, that he may be buried in the western cemetery, growing old very gracefully, Penmeru, 2) and that an invocation offering come forth for him on the Wag festival, the Thot festival, the first of the month festival, and the first of the half month festival, and the festival of every day, for the director of the dining

5. The position of prominence also includes south over north and west over east; cf. Moussa and Altenmüller, *op. cit.*, 22. For reasons of symmetry, as in two statues facing each other, the position can be reversed: cf. Hans Schneider, "Maya, l'amateur des statues. À propos de trois statues fameuses du Musée de Leyde et d'une sépulture oubliée à Saqqarah," *Bulletin de la Société française d'Égyptologie* 69 (1974) 20-47.

pavilion, Penmeru, (and) his wife, the "meiter" Merityotes, 3) the supervisor of the ka-priests, one well provided before the god, lord of burial,⁶ in the western cemetery, the royal acquaintance, the director of the dining pavilion, Penmeru."

In front of the right foot of both statues of Penmeru, on the base, is his name *Pn-mrw*. In front of the son and daughter are the texts, respectively, *s ʃt.f Ššm-nfr* and *s ʃt.f Nfr-ššm*, "his son Seshemnefer" and "his daughter Neferseshem." It is possible that the daughter's name is the same as her brother's with a graphic transposition of the two elements. All hieroglyphs were painted black to the extent that traces of color remain.

MFA acc. no. 12.1504, H. 1.30 × W. 1.05 × Th. .38 m. (pl. L). The second group statue of Penmeru represents the same individual three times with virtually the same attributes in each case except for the wig. Each stands with arms at the side holding the fist cloth and wearing a short kilt extending to just above the knees with an overlap on the right over left, the horizontal belt knot, pleated tab diagonally on the left side of the navel, and the left foot advanced. The statues are not particularly differentiated in slenderness or corpulence, all three showing a similar development of the chest and the kilt hanging relatively low on the hips, below the navel. The red color clearly seen in the first photographs has now faded completely; there was an elaborate broad collar on the central figure with an outer row of beads and a slightly smaller broad collar on the figure to its right. The face of the center figure is somewhat broader than that of the statue on its right. The back support has been irregularly cut away in back of the heads. The wig or natural hair of the first figure on the right (viewer's left) is the close fitting cap configuration with sideburns and exposed ears. The wig of the center statue is parted in the middle and extends to above the shoulders, showing the ears almost completely covered. The head of the third statue to the left (viewer's right) is missing. The statue has a softer, less sharply defined treatment of the bodies than the preceding group with wife and children. A shorter wig seems likely as there are no traces of a wig on the shoulders. The texts with the statue on the right (viewer's left), center figure, and headless figure, all written right to left horizontally, in front of the right feet are respectively: *jm ʃḥw ḥr ntr Pn-mrw*, *ḥrp šḥ Pn-mrw*, and *rḥ nšwt Pn-mrw*, "one well provided before the god, Penmeru, director of the dining pavilion, Penmeru, the royal acquaintance, Penmeru." Thus the headless statue has the court rank-title of royal acquaintance, the center

6. The phrase *jm ʃḥw ḥr ntr* without following 'ʃ' is unusual but paralleled in Hildesheim-Pelizaes 3054 b (Martin-Pardey, *Pelizaes-Museum Hildesheim CAA* 7, 82-84) and the tomb of the Two Brothers (Moussa and Altenmüller, *op. cit.*, 64). Perhaps the phrase is to be read as *ntr nb krs*. More likely that 'ʃ' has been omitted in each case through negligence or lack of space.

statue with the formal parted wig the administrative title of director of the dining pavilion, and the statue with natural hair or tight fitting wig the designation relating to being well provided before the god. It has been suggested that the three statues⁷ each represent the owner in relation to the different titles presented with each statue. On the basis of the "position of prominence" the owner would be represented on the ascending order of royal acquaintance (headless statue), administrative title with full wig as director of dining pavilion, and finally on the right (viewer's left) with natural hair or tight fitting wig as one well provided before his god. This may well be a case of reading too much into the function of the triad and its arrangement. There may also be just a hint of a progression from slenderness to corpulence in the same order from viewer's right (headless statue) to the left, reflecting the change from youth to age.⁸

Cairo JdE 43753. H. .58 m. (pl. LI).⁹ Pair statue, painted limestone, of Pen-meru. Two similar figures stand side by side, the left feet advanced, wearing striated wigs to just above the shoulders, broad collars, short kilts with rounded tabs, the right section overlapping the left, the hands at the sides with fistled cloth, and the back support extending to the level of the shoulders leaving the heads fully in the round. Between the statues on the base from right to left horizontally is the name *Pn-mrw* (written between the left feet).

The situation whereby the same person is represented twice or three times in a single statue group has been discussed by Boreux, Junker, and Anwar Shoukry.¹⁰ Three general ideas are advanced: 1) the multiplicity reflects the man at different ages in his life; 2) the man is represented as the holder of different offices; and 3) the man is represented with his ka or with several kas. After reviewing arguments for and against these propositions, Junker tends to favor the last. Nevertheless, it seems possible to allow for some influence of all three concepts. A particularly analogous situation obtains, as Junker notes, in the long architrave scenes in which the official is alternately represented in different garments and wigs, the name preceded each time by a separate title.¹¹ In these cases it is usually impossible to associate a garment and wig with a specific office or function.

7. References in Porter and Moss, *op. cit.*, 83.

8. Fischer, "Anatomy in Egyptian Art," *Apollo* 82 (1965) 169-175.

9. References in Porter and Moss, *op. cit.*, 83.

10. Boreux, "Quelques remarques sur les pseudo-groupes," *Mélanges Maspero* I, fasc. 2, 805-815; Shoukry, "Gruppen mit Wiederholung derselben Person, Gruppen mit Verdoppelung der Hauptperson," *Die Privatgrabstatue im alten Reich, Suppl. ASAE Cahier* 15, 1951, 152-155; Junker, *Gîza* VII, 96-100; Vandier, *Manuel* III, 85-92.

11. Junker, *Gîza* VII, 98, with reference to *Gîza* IV, fig. 10 B; Simpson, *The Mastabas of Kawab, Khafkhufu I and II* (*Gîza Mastabas* 3), 23, fig. 44; Hildesheim Pelizaeus 2396-2397 (Martin, *Pelizaeus-Museum Hildesheim CAA* 3, 102-103).

Titles and Family of Penmeru

Penmeru

1. *jmy-rj hm(w)-k j*, "overseer of ka-priests." Niche.
2. *w'b nswt*, "king's weeb-priest." Niche.
3. *rh nswt*, "royal acquaintance." Statues I, 2.
4. *hm-ntr Mn-k jw-R'*, "priest of Mycerinus." Niche.
5. *hrp sh*, "director of the dining pavilion," Statues I and 2.
6. *shd hm(w)-k j*, "supervisor of the ka-priests." Statue I.

Wife: Merityotes, *hmt.f* (Statue I).

1. *mjrt*, "meitert." Statue I.
2. *rh(t) nswt*, "royal acquaintance." Statue I, niche.

Son: Seshemnefer (Statue I)

Daughter: Neferseshem (Statue I)

Dependent: Neferhotep (Niche)

1. *hm-k j*, "ka-priest." Niche.
2. *sn-dt*, "brother of the funerary estate." Niche.

Comments. It will be noted that the titulary of Penmeru differs entirely between that represented on the statues and that of the niche text. Since title No. 1 represents a higher rank than title no. 6, it is a fair assumption that the niche text is later than the texts on the statues.

The mastaba of Penmeru (G 2197) has four shafts, lettered A through D from south to north in an irregular line, and five intrusive shafts around the outside, X, W, and Y, on the east side from south to north, Z on the south, and U near the northeast corner.

G 2197 A is the main shaft lying west of the serdab and presumably the burial of Penmeru himself. It measures 1.25 × 1.15 m. at the top contracting to 1.05 × 1.10 at the base, with irregularities, descending -2.80 m. in the rock and lined with rubble above, crude brick and masonry below, for 2.80 m. The burial type 4 b(3) lies to the south, 2.15 × 2.05 m., h. 1.40 m., with an unfinished cutting in south wall; area 4.40 sq. m., capacity 6.14 cu. m., passage .55 × 1 m., h. 1.40 m. The blocking is of type VI e with one leaning slab in place. Fig. 39. Plundered, in debris of chamber were broken bones, fragments of a decayed wooden coffin, and eight small model jars and eight small model dishes (pottery) as well as a sandstone fragment with green copper stains, as listed:

35-11-91: Bones and skull.

35-11-92: Eight model offering dishes, RW, no dimensions provided.

35-11-93: Eight model offering jars, RW, no dimensions provided.

35-11-94: Decayed fragments of wooden coffin.

35-11-95: Sandstone rubbing stone, no dimensions provided.

G 2197 B is a shaft measuring 1 m. square, -.85 m. in the rock, lined with rubble above for 3.25 m. The

chamber of type 8 b(1) is on the rock surface to the north, 1.70 × .75 m., h. .95 m., area 1.2 sq. m., capacity 1.20 cu. m. found open and empty with the roof removed. Fig. 39.

G 2197 C measures .85 × 1 m., sunk in filling of mastaba, lined with rubble for 2.20 m. Chamber of type 7x, found empty. Shaft ends just above roof of chamber of G 2197 B. Fig. 39.

G 2197 D measures 1 × .90 m., -2.25 m. in the rock, lined with rubble for 3.15 m., the burial chamber of type 6 a(3) is rounded, on the east side, 1.70 × .75 m., h. .85 m., area ca. 1.20 sq. m., capacity ca 1 cu. m. Found open and empty. Fig. 39.

35-10-31: Broken bones.

G 2197 U measures .70 m. square, on rock surface, lined with masonry above for 1.20 m., the chamber of type 8 b(1) lies to the west, .65 × 1.35 m., h. .55 m., area .87 sq. m., capacity .47 cu. m. Type IV c(2). Burial: legs contracted on right side, head turned back to east, disturbed by decay. Pl. LII a; fig. 39.

35-10-24: Fragment of 1st. wall relief with incised figure of man holding hyena, L. 21.4, W. 15.5, Th. 6 cm. found in chamber, intrusive, Pl. LII d. Name *Dmd.*

35-11-50: Bones and skull.

G 2197 W measures .70 m. square, on rock surface, lined with masonry for 1 m. Burial chamber of type 8 b(1) on the north, 1.30 × .50 m., h. .55 m., area .65 sq. m., capacity .35 cu. m.(!). Found open and empty.

G 2197 X measures .75 × .70 m., on rock surface, lined with masonry on north, east, and south for 1.25 m. Burial chamber of type 8 b(1) on the south, 1.45 × .80 m., h. .60 m., area 1.20 sq. m., capacity .2 cu. m. Blocking missing. Burial: leg contracted, on left side, with heels drawn up to pelvis. Pl. LII b; fig. 39.

35-11-46: Bones and skull.

G 2197 Y measures .90 × .95 m., on rock surface, lined with masonry, crude brick, and rubble for 1.85 m. Burial type 8 d with two jambs, on north, .80 × .60 m., h. .80 m., area .48 sq. m., capacity .38 cu. m. Blocking of type V e(2), two slabs. Opened, scattered bones in chamber, head north facing east. Pl. LII c; fig. 39.

35-11-48: Bones and skull.

G 2197 Z measures .95 × .50 m., on rock surface, lined with masonry for 1.30 m. Burial type 8 a(1), on west, 1.45 × .60 m., area .87 sq. m., capacity .47 cu. m. Blocking of type V d(2); burial half contracted, on left side with legs bent at knees. Fig. 39.

35-11-49: Bones and skull.

Various Mastabas

THE mastabas and inscribed elements from false doors, etc., included in this section comprise part of the work of the Pennsylvania–Yale Expedition copying program at the site of Reisner’s work for the Museum of Fine Arts, Boston. The opportunity to copy the monuments of Djaty, Tjetu II, Hagy, Herunefer, and others (see below) encouraged me to carry through their publication in the present volume prior to a thorough study of this area of the cemetery en echelon. To some extent this removes these elements from their overall context. Yet the alternative is to delay and postpone the treatment of these texts for possibly many years, although our involvement with them at the time of writing and copying was fresh and enthusiastic. In some cases the copyist who first traced the scenes and texts could ink them.

Djaty

The small “mastaba” of Djaty (G 2337–X) is one of three additions built against the eastern face of mastaba G 2337. It lies against the east face of the larger mastaba at its northeast corner (fig. 40), and the other two lie respectively against the center of the eastern face (G 2337–Y, Z, U) and near the southeast corner (G 2337–W, V). Each of the three essentially represents the superstructure around from one to three shafts leading to the respective burials. Djaty’s monument is a mastaba of type X c(1) with a single niche in the west wall, the mastaba measuring only 1.70 × 1.50 m., area: 2.55 sq. m., proportion: 1/1.13; height: 1.60 m. The chapel of type 9c is open to the sky with a stela on the east face and a scene incised on an adjoining block to the south, both in sunk relief. The area was excavated in June–July of 1925 (pls. LIII–LV; fig. 40). In addition to the stela and the block adjacent to the south (left), which are now in situ and protected by a cement and mesh wire screen, there are two other blocks in the Museum of Fine Arts, Boston, which belong to the structure and can be identified in the photographs taken at the site (pl. LIII b, c). These are the architrave (Object Register 25–7–1; acc. no. 27.446) and a narrower block of raised relief (Object Register 25–7–2). In the figure it is placed to the right (north) of the stela (fig. 41). It is possible, however, that the space to the right of the stela was

occupied by a block with sunk relief of the same approximate width as the block in situ to the left and that the Museum block was originally placed at a right angle to the stela. In this case we have to presume that the block on the right is missing, as well as a corresponding narrow block in bas relief.

Djaty was evidently a dependent of the great Senedjemib family and his modest monument and burial lie in close proximity to those of the two viziers of this name (G 2370, G 2378). This relationship is made clear in the architrave text. Several other dependents of the great family were also buried in the vicinity.

The architrave measures .52 m. × 1.72 m. (pl. LIV a; fig. 41).¹ On the left a standing figure of Djaty wearing a short kilt, shoulder length wig, short beard, and broad collar faces right, a scepter held horizontally in the right hand and a long staff at a slight diagonal in the left. Of the four horizontal lines of text, reading from right to left, in sunk relief as is the standing figure, the first two provide the standard offering formula, the third the titles and name of the vizier Senedjemib, and the fourth the titles and name of Djaty: 1) *Htp dj nswt, htp Jnpw hnty sh ntr tpy dw.f nb t3 dsr krs.tj.f m hryt-ntr jm3hw hr ntr 3*, 2) *htp dj Ws-jr pr hrw n.f m wp rnpt Dhwtyt tpy rnpt nb W3g h3b Skr wr h3b nb r' nb*, 3) *t3jty s3b t3ty jmy-r3 k3t nbt nt nswt jmy-r3 ssw n ' mrr(w) nb.f Sndm-jb nj dt.f*, 4) *shd ssw s3b sm 3' wd' mdw n wsht jmy-r3 pr s3 n s3 hm(w)-k3 mrr(w) nb.f D3ty*, “1) An offering which the king gives and an offering of Anubis, foremost the divine booth, he who is upon his hill, lord of the necropolis, that he may be buried in the cemetery, well provided before the great god, 2) an offering which Osiris gives, that an invocation offering come forth for him at the opening of the year, the Thot festival, every first of the year, the Wag festival, the Sokar festival, the great festival, and every festival of every day, 3) the vizier (*t3jty, s3b, t3ty*), overseer of all the works of the king, overseer of the scribes of the document, whom his lord loves, Senedjemib; he who belongs to his funerary estate, 4) leader of the scribes of the “jackal,” the verifier of the decision of the report of the broad hall, the steward, scribe of the phyle of ka-priests, whom his lord loves, Djaty.” It is possible that the name of Osiris should be read near the beginning of the formula as a joint grantor (with the king, and Anubis) of both requests: that he may be buried and that an invocation offering come forth for him on the various festivals. The titles and name of the vizier are separated from those of Djaty by the element *n dt.f*, understood here as *nj dt.f*, “the one who belongs to his (the vizier’s) funerary estate,”² probably indicating that Djaty is a

1. Discussed briefly in Simpson, “Topographical Notes on Giza Mastabas,” in Manfred Georg (ed.), *Festschrift Elmar Edel* (Bamberg, 1979), 489–499.

2. For *ny-dt* as servant of a funerary estate, see H. G. Fischer, *Inscriptions from the Coptite Nome*, 74.

joint beneficiary of the royal and divine grants, specifying his relation to his superior, Senedjemib. In two parallel texts in which the vizier is cited with the same phrase between his titulary and name and those of a dependent,³ the phrase is written *jn dt.f*. This variant could be explained as the use of the reed-leaf as a determinative for the vizier's name, or as a writing of *nj* by *jn*, or as the agent-particle *jn*, "by his estate-servant X." In any case, it is a standard formula. The reading of the "jackal" title as part of a longer title, "leader of the scribes of the jackal," follows the suggestions of de Cénival.⁴

The central panel of the false door is incomplete at the top (pl. LIV b; fig. 41). The tablet emplacement contained titles, probably written vertically: *Jmy-rj pr [sš n] sš [hm(w)-kš] m[r]r nb.f jmšhw hr ntr 'š Dšty*, "steward, [scribe of] the phyle [of ka-priests], beloved of his lord, well provided before the great god, Djaty." The name alone occurs on the drum. On the inner panels of the door the same text is written on each side facing inward: *hṭp dj nšwt hṭp Jnpw hṭp.f m hṭp hr wšwt nfrt hṭp pt jmšhw hr.sn hr ntr 'š Dšty*, "an offering which the king grants and an offering of Anubis that he may hasten in peace on the goodly roads on which the well provided ones hasten to the presence of the great god, Djaty." The outer panels are similarly identically inscribed, the writing facing inwards, with more of the text extant on the left (south) side: . . . *m wp rnpt Dhwtyt tpy rnpt nb Wšg hšb Skr n jmšhw hr ntr 'š hrp sš(w) šhḏ sš(w) sšb Dšty*, ". . . at the opening of the year, the Thot festival, every first of the year, the Wag festival, the Sokar festival, for the one well provided before the great god, the controller of the scribes and supervisor of the scribes of the "jackal," Djaty." Here the title *hrp sš(w)* is inserted after *sšb* and before *šhḏ sš(w)*. Each column ends with a standing figure of Djaty with diagonal staff held in front and a napkin in the rear hand; the other attributes are a shoulder length wig, broad collar, and short triangular kilt. Note the very long writing of the dative *n* in the text on both sides.

The panel in situ to the left in sunk relief and the narrower panel in raised relief provide in a small space many of the traditional scenes from the repertory of the larger mastabas, much as in the panels of the reliefs of the dwarf Seneb.⁵ The left panel has five registers (pls.

3. The cases are MFA Expedition Register 33-3-42a, a lintel of *Hy* from G 2357, a dependent of the vizier Senedjemib, and 35-8-76 (acc. no. 13.4334), the lintel of Rudj, a dependent of the vizier Mehy. Discussed with others in a paper read by E. Brovarski at the Second International Congress of Egyptologists, Grenoble, September, 1979.

4. Jean-Louis de Cénival. "À propos de la stèle de Chéchi: Étude de quelques types de titulatures privées de l'ancien empire," *RdE* 27 (1975) 62-69; Fischer, in *JNES* 18 (1959) 265.

5. Junker, *Gîza* V, 33-104, pls. IV-VI.

LIV b; LV; fig. 41). In the first (top) are two standing male figures, with the top half now missing. Both face right, the first wearing the leopard skin cloak of the setem-priest with the animal tail hanging between his legs, and the second, with a short kilt, holding a staff in front. In front of the first is the end of the title: [*šm š*]' *wḏ' mdw n wšht Dšty*, "verifier of the decision of the report of the broad hall, Djaty," and between the two figures the name Djaty. The second register below the first consists of two groups. The first two individuals, facing right, are designated as: *jmy-rj pr sš n sš hm(w)-kš Dšty* and *mwt.f rḥt nšwt Ššft*, "the steward and scribe of the phyle of ka-priests Djaty," and "his mother, the royal acquaintance Shafet." He stands with a staff in his left hand and scepter in his right, and has a shoulder length wig, beard, and mid-calf length kilt. She holds birds in both hands. To the left Djaty faces left toward his parents, holding aloft an incense cup with cover. The father is labelled: *jmy-rj pr Ttj* and his wife *hmt.f Ššft*, "the steward Teti" and "his wife, Shafet," while the son is designated as *sš.f šmšw mr(y).f Dšty*, "his eldest son, his beloved, Djaty." The son wears a short wrap-around kilt without projecting triangular tab, the father a longer mid-calf length kilt, and the mother a long dress. Her left arm is placed around her husband's shoulder while her right hand clasps his right arm, which holds a short staff horizontally. In the third register five women facing right toward the false door are variously engaged. The first two are offering bearers in long dresses carrying baskets and fowl. They are captioned respectively: *hm(t)-kš snt.f Nj-sj-Pth* and *snt.f Hwt.n-Bš*, "the (female) *kš*-priest, his sister Nisiptah," and "his sister, Khutenba." The third figure kneels and leans forward over a bowl to knead or grind the contents; the label is: *ndt hm(t)-kš Hnmt*, "the (female) miller, the (female) ka-priest, Khenmet." Female ka-priests are fairly frequent.⁶ The fourth figure, also kneeling, holds her left hand to her head while inserting a stick into a pile of pottery vessels; the caption is *krj nfr*, "heating well(?)." Conceivably *nfr* has been written for *Nfrt*, a proper name. As explained by Moussa and Altenmüller, with an extensive series of references, the pots are heated for proper baking of bread, and the woman kindles the fire with one hand while protecting herself from the heat with the other.⁷ The fifth and last figure stands bending over a large basin, below which is a ewer on a stand. The caption is *jtḥ Snbt*, "brewing (or straining),"⁸ and the proper name Senbet. There is a vessel called *snbt* of a different shape.

6. H. G. Fischer, *Varia, Egyptian Studies* I, 70, No. 11, n. 15.

7. *Das Grab des Nianchchnum und Chnumhotep*, 68, nn. 212-215, pl. 26 A.

8. For *jtḥ/tḥ*, see Montet, *Scènes de la vie privée*, 249 ("filtering"), and Moussa and Altenmüller, *Nianchchnum* 71. The material may be a date mixture.

Above the last three women is a series of jars as if on a shelf.

The fourth register comprises two scenes. On the right Djaty and a brother face each other, the brother, facing right toward the false door presents a large fowl to Djaty. Djaty, hands at the side and wearing a short kilt with triangular tab and broad collar and beard, faces the brother, who wears a short wrap-around kilt. As in other scenes in these reliefs, the man to whom the offering is made wears a more formal garment than the man making the offering, as in the scene in the second register where Djaty censures his father. The caption in the fourth register is *jmy-r3 pr D3t(j)* and facing it *sn.f mr(y).f K3-whm*, “the steward Djaty” and “his brother, his beloved, Kawehem.” To the left is a boat with the mast stowed on the two forked lifts. At the bow is another brother, *sn.f mr(y).f hm-k3 Hrw-nfr*, “his brother, his beloved, the priest Herunefer.” At the stern is another brother, *sn.f [mr.f?] Sn3dm*, “his brother, [his beloved?], Senedjem.” In front of the latter but facing right is a figure captioned *s3b(?) D3tfs* or *D3-jt.s*. Although this would seem to indicate a new individual, “the *s3b*-official Djatefes (or Djayotes),” one would expect this to be the tomb owner Djaty. The label above reads: *hd m htp r 3ht-Hwfw r js*, “going downstream in peace to Akhet-Khufu to the tomb.”⁹ Quite likely the caption was continued by the title and name cited above: “to the tomb of the *s3b*-official Djatefes (sic).” Note that the boat in fact faces north.

In the fifth register five men face to the right toward the false door while another on the right faces left and holds an incense cup with cover to cense the first. In the censuring scene the recipient is designated as *jmy-r3 pr D3ty* and the censuring figure as *sn.f K3-dmd*, “the steward Djaty,” and “his brother Kademdj.” The first two of the four men following Djaty are captioned *sn.f Hrw-[nfr]* and *sn.f Sn3dm*, “his brother Heru[nefer]” and “his brother Senedjem.” They bring fowl. The last two bring fowl and a tray of jars respectively. Their names are in lacuna, but the first may be *K3-[whm]* and the last [*Sn3dm*], presumably brothers.

As indicated above, the block in Boston (Object Register 25-7-21) placed on the right in fig. 41, is executed in raised relief (pl. LIVc), 1.63 m. × .36 m. Although placed to the right in the figure, it might have been intended for a placement at right angles to the west wall elements just described, either on the right or left. This would imply, for the sake of symmetry, two missing blocks: a panel in sunk relief on the right of the false door to correspond with the panel on the left in situ and a

second panel in raised relief to correspond to the Boston panel about to be described. This panel has five registers of unequal height. Of the first, topmost, register there are the traces of a boat under sail (thus sailing south) with a seated figure in the center and another at the prow with right arm raised, the text reading *jm3hw hrntr 3...*, “one well provided before the great god . . .” There are traces of signs at the upper right. In the second register a trussed bull is slaughtered by two men designated as *s3.f sm3w mr(y).f D3tj* (left), and *s3.f n3(w)* (right), “his eldest son, his beloved Djaty” and “his son Ankhu.” Ankhu severs the foreleg while Djaty tenses it. The third register consists of three women facing left and bearing fowl and vegetable offerings. They are *s3.f S3s3t*, *s3.f Hn3t*, and *sn.f H3rt*, “his daughter Seshseshet, his daughter Khenit, and his sister Hedjeret.” In the corresponding fourth register below are three men facing left with trays of offerings held aloft in the right hand and fowl in the left. They are *s3.f T3-ph3*, *sn.f K3-whm*, and *s3.f n3 ht.f T3tj*, “his son Tapehet, his brother Kawehem, and his son of his body Teti.” The first name is unusual, not otherwise attested, and perhaps not correctly read. The fifth and last register shows Djaty and his wife on the right facing left being presented with incense held in a jar with a cover by a son. Djaty holds a staff in front at a diagonal and he and his wife hold folded napkins in the left hand. He wears a beard, shoulder length wig with broad collar, and a short kilt to the knees with triangular tab; she has a lotus fillet in her wig. The son is shown with curls in his wig and a wrap-around kilt ending above the knees. The owner is captioned *sh3 s3(w) s3b D3ty* and his wife simply *hmt.f* without a name, “leader of the scribes of the “jackal”, Djaty,” and “his wife.” The son is captioned *s3.f sm3w n3 ht.f Rn3pt-nfr*, “his eldest son of his body, Renpet-nefret.” This is the second “eldest son” on the same panel.¹⁰

Although Djaty seems to have boasted of a large family, his simple monument, added to the northeast part of the larger mastaba, was provided with only a single small shaft. The shaft measured .90 × .95 m., was lined with crude brick for 2.05 m., and descended in the rock for -1.90 m. The chamber on the east was of type 6 a(3) and measured 2.25 × 1.35 × .95 m: (high), area 3.03 sq. m., capacity 2.87 cu. m., with a coffin pit 1.85 × .45 × -.45 m., roofed by a single slab 2.02 × .60 × .65 m., .14 m. The skeleton, half contracted on side with legs bent at knees, was disturbed by decay. The blocking of type V e (two slabs) had been partly removed.

9. Cf. the formula for the burial ritual, Jürgen Settgast, *Bestattungsdarstellungen*, 8-9 (journey to the west); Moussa and Altenmüller, *op. cit.*, 48, pl. 8.

10. Naguib Kanawati, “Polygamy in the Old Kingdom of Egypt?,” *Studien zur altägyptischen Kultur* 4 (1976) 149-160; “The mentioning of more than one eldest child in Old Kingdom inscriptions,” *Chronique d’Égypte* 51 (1976) 235-251; B. Vachala, “Ein neuer Beleg der Polygamie für das Alte Reich?,” *ZÄS* 106 (1979) 87-88.

Titles and Family of Djaty

Djaty

1. *jmy-rʃ pr*, “steward.”
2. *nj dt.f*, “his estate servant,” with reference to the vizier Senedjemib.
3. *hrp sš(w)*, “controller of the scribes.”
4. *sš n sʃ hm(w)-kʃ*, “scribe of the phyle of funerary priests.”
5. *šmʃ wḏʳ mdw n wšḥt*, “verifier of the decision of the report of the broad hall.”
6. *šḥḏ sš(w) sʃb*, “supervisor of the scribes of the “jackal.”

Father: Teti

jmy-rʃ pr, “steward.”

Mother: Shafet

rḥt nšwt, “king’s acquaintance”

Brothers

1. *Hrw-nfr*, title *hm.kʃ*, “funerary priest”
2. *Šndm*
3. *Kʃ-wḥm*
4. *Kʃ-dmd*

Sisters

1. *Nj-sj Pth*, title *hm(t)-kʃ*, “funerary priest.”
2. *Hḏrt*
3. *Hwt.n bʃ*

Sons

1. *ʿn ḥw*
2. *Rnpt-nfrt*
3. *Tʃ(?) -pḥt*
4. *Dʃtj*

Daughters

1. *Hnjt*
2. *Sšššt*

Dependents

1. *Hnmt*, engaged in grinding grain, *hmt kʃ*, “funerary priest.”
2. *Snbt*, engaged in filtering mash.

Other(?)

Dʃ-jt.s(?), reading doubtful, *sʃb*-official

Tjetu II

The stela of Tjetu II (G 2343–G 5511) stands slightly north and to the east of that of Djaty, as can be seen in the photograph of both monuments in situ (pl. LIII a). In Reisner’s numbering of the mastabas in the cemetery in echelon both the designations G 5511 and 2343 were applied to this false door structure. The designation Tjetu II is used simply to avoid confusion with the like named owner of the mastaba G 2001 described in this same volume. At the time of writing the false door with the south panel of Tjetu II has been moved and placed

against the south side of mastaba G 2373 and covered with stones for protection. This has been its location for some time, and the upper part has deteriorated appreciably. Although a simple monument, the titles and one element of the phraseology seem to be unique. Presumably the architrave and the corresponding panel on the right (north) are missing.

In the tablet above the false door (fig. 42; pls. LVI a) the owner is shown seated before a tray of offering breads to which he extends his right hand while his left holds the napkin; the chair appears to have bulls’ feet legs and a back rest extending to the man’s waist. The caption is *jmʃḥw hr ntr ʳʳ Tw*, “well provided before the great god, Tjetu.” Below the table on the right are three “thousand” signs each followed by the designations for alabaster, linen, and incense. The horizontal element below bears the title and name determined by a seated official holding a lotus to his nose: *jmy-rʃ ḏfʃ nb Tw*, “overseer of all provisions, Tjetu.” I have failed to locate another instance of this title.¹¹ On the drum is the name Tjetu without title. On the inner panels the same text is written on both sides, one the mirror image of the other and both terminating with the determinative of a standing man holding a staff diagonally in front and a napkin in the other hand: *jmy-rʃ šnʳ mrr mrrw js smyt jmnty Tw*, “the overseer of the storehouse, who loves and is indeed loved by the western cemetery, Tjetu.” The title *jmy-rʃ šnʳ* is probably connected with the other title *jmy-rʃ ḏfʃ nb*, and *šnʳ* is thus rendered as “storehouse” rather than its other attested sense of “labor establishment.”¹² The epithet *mrr mrrw js smyt jmnty* is not paralleled.¹³ The two elements seem to be, respectively, the active and passive imperfective participles. The outer panels of the door are similarly identically inscribed as mirror images with the same determinative: *ḥtp ḏj Ws-jr pr hrw n.f m wp rnpt Dhwtyt tpy rnpt nb Wʃg Tw*, “an offering which Osiris grants that an invocation-offering come forth for him at the opening of the year, the Thot festival, every first of the year festival, the Wag-festival: Tjetu.”

The panel on the left (south) lacks a corresponding panel on the right (north), which is now missing. It consists of a vertical column of text on the right and four

11. For *jmy-rʃ st ḏfʃw*, see Hassan, *Excavations at Giza V*, 237, 241–242; for *jmy-rʃ sty* (dual) *ḏfʃw*, see Junker, *Giza III*, 9.

12. The reading as *pr šnʳ* is possible; see Moussa and Altenmüller, *op. cit.*, 67; Helck, *Wirtschaftsgeschichte des alten Ägypten*, 47–48, 96–97 (Old Kingdom); Bakir, *Slavery in Pharaonic Egypt*, Suppl. *ASAE Cahier* 18 (1952); Junker, *Giza VI*, 201. For the ambiguity of the reading *jmy-rʃ pr-šnʳ*, “overseer of the department of stores,” versus *jmy-rʃ-pr šnʳ*, “steward of the storehouse,” see Fischer, *Inscriptions from the Coptite Nome*, 59–60, 59, n. 1.

13. It seems likely that the phrase is to be connected with the preceding *smyt jmnty*, but one might consider the alternative that Tjetu’s title was *jmy-rʃ (pr) šnʳ smyt jmnty*, “overseer of the storehouse (or labor establishment) of the western cemetery.”

registers of scenes. The column reads: *hṯp dj nswt hṯp Jnpw hnty sh ntr tpy dw.f nb t3 dšr krs.tj.f m hryt-ntr nfr Ttw*, “an offering which the king gives and an offering of Anubis, foremost of the divine booth, he who is on his mountain, lord of the necropolis that he may be well buried in the cemetery, Tjetu.” The first (topmost) register is partly missing, but it most likely consisted of a censuring scene with Tjetu on the left facing right, wearing a kilt with triangular tab and holding a staff at the diagonal, censured by a son. The remaining caption applies to the latter: . . . *mr(y).f jmy-r3 ššr* . . . , “his beloved, the overseer of clothing-distribution, . . .” In the second register two offering bearers facing right are captioned respectively: *s3.f n ht.f jmy-r3 ššr [H]rw-[nfr]* and *s3.f šmšw* . . . , “his son of his body, the overseer of clothing-distribution, Herunefer,” and “his eldest son, . . .” The restoration of the first is based on Reisner’s copy. The third register consists similarly of two offering bearers, both holding trays with offerings aloft in the left hand and fowl in the right and captioned respectively: *[s3.f] n ht.f jmy-r3 pr [.]w3* and *jmy-r [.] Pth-s3bw*, “[his son] of his body, the steward [.]ua,” and “[. . .], the overseer, Ptah-sabu.” Note that in this register as in the preceding the title is curiously interposed between *s3.f* and *n ht.f*. The fourth and last register consists of a ship under sail with Tjetu designated as the larger figure in the center and a son to the right captioned *rh nswt s3.f Nfry*, “the royal acquaintance, his son Nefry.” Since the boat is under sail it must be heading southwards, as in fact it is on the wall.

Titles and Family of Tjetu II

Tjetu II

1. *jmy-r3 šn'*, “overseer of the storehouse,” but conceivably *jmy-r3 (pr) šn' smyt jmntyt*
2. *jmy-r3 df3 nb*, “overseer of all provisioning.”

Sons

1. *[.]w3, jmy-r3 pr*, “steward.”
2. *Pth-s3bw, jmy r3 [.]*, “overseer of [.]”
3. *Nfry, rh nswt*, “king’s acquaintance.”
4. *Hrw-nfr, jmy-r3 ššr*, “overseer of clothing distribution.”

Nimesti

The mastaba of Nimesti (G 2366) like that of Djaty (G 2337–X) is a small structure built against the east face of a larger mastaba and probably intrusive without relation to the owner of the larger mastaba (pl. LVI a; fig. 43). It lies against the east face of mastaba G 2360 just north of the northern niche of the latter (fig. 40). It is of type X c(1) and is built of u-masonry with a single false door stela in the east face; the mastaba measures 3.70 × 2.70 m., area 9.99 sq. m., proportion 1/1.37, height 1.60 m. The open air chapel, type 9 c, has the stela set in

the east wall with a panel to the right and another panel (now missing) to the left.¹⁴

On the tablet the owner is seated facing right before a table of bread offerings, his right hand extended to the loaves and his left holding a napkin to his chest. He has a striated wig, a beard, and a broad collar. The chair with low back rest has a bull’s leg on a beaded drum. Above him is the text: *rh nswt jmy-r3 pr Njmstj*, “the royal acquaintance, the steward Nimesti.” Above the tray are “thousand” unit signs and the specification of the funerary offerings of bread, beer, cakes, and alabaster vessels. To the right, wearing a short wrap-around kilt, is a figure with incense cup and cover identified as *s3.f šmšw Nfr-hnt*. The space on either side of the tablet is recessed. There was certainly an architrave block, now missing, above the false door and the side panels. On the cross bar below are two horizontal lines of text with the seated determinative at the left facing right: the owner seated with a kilt with triangular tab holding a long staff at the diagonal in his left hand and a napkin on his lap with the right hand. The text is: *hm-ntr w'b? jmy-r3 pr jmy-ht hm(w)-k3 mrr nb.f*;¹⁵ *rh nswt jm3hw hr ntr '3 Njmstj*, “the priest, weeb-priest, steward, assistant leader of the ka-priests, whom his lord loves; the royal acquaintance, well provided before the great god, Nimesti.” The drum is uninscribed, and the center panel recessed. Three columns of text on either side are almost exact mirror images of each other: 1) *hm-ntr w'b nswt jmy-r3 pr jmy-ht hm(w)-k3*, 2) *jm3hw hr ntr '3 rh nswt Njmstj*, 3) *hmt.f mrt.f hm-ntr Hwt-Hr K3-mrt.s*, “1) the priest, king’s weeb-priest, steward, assistant leader of the ka-priests, 2) well provided before the great god, the royal acquaintance Nimesti, 3) his wife, his beloved, the priestess of Hathor, Ka-merites.” Below each of the texts are represented a standing figure of the owner wearing a curled wig, broad collar, beard, and a kilt with projecting triangular tab, followed by his wife, one hand on his shoulder and the other clasping his upper arm, and a son on a smaller scale in front. The owner’s front hand is empty, the rear holding a napkin. On the left panel the son is identified as *s3.f šmšw jmy-r3 ššr Nfr-hnt*, “his eldest son, overseer of the clothing-distribution Neferkhent,” evidently the son represented in the tablet above, and on the right panel the figure is identified as *s3.f šmšw s3b Jr.n 3ht*, “his eldest son, the scribe of the ‘jackal,’ Irenakhet.”

Four columns of text are inscribed on the separate block to the right: 1) *hṯp dj nswt hṯp Jnpw hnty sh-ntr*

14. Porter and Moss, *Topographical Bibliography* III, 2nd. ed., *Memphis*, Part I, 84, with reference only to Baer, *Rank and Title*, 84 [207].

15. Read as *nb.f* and not *mrr n nb.f*; the *n* in front of *nb* is a phonetic complement, as frequently at this time and earlier; for unquestionable examples see Moussa and Altenmüller, *op. cit.*, figs. 4, 20.

jmy-wt krs.tj.f m hryt-ntr smyt jmnty j3w nfr, 2) *htp dj Ws-jr hnty Ddw pr hrw n.f m h3b nb r' nb dt*, 3) *w'b nswt jmy-r3 pr jmy-h3t hm(w)-k3 jmy-r3 s3r hrp sm3 Njmstj*, 4) *hmt.f mrt.f jm3 hwt hr h(y).s hm(t)-ntr Hwt-Hr hm(t)-ntr Nt K3-mrt.s*, "1) An offering which the king gives and an offering of Anubis, foremost of the divine shrine, he who is in Wet, that he may be buried in the necropolis of the western cemetery growing old gracefully, 2) an offering which Osiris, lord of Busiris, gives, that an invocation offering come forth for him on every festival of every day forever, 3) the king's weeb-priest, the steward, the assistant leader of the ka-priests, overseer of the clothing distribution, foreman of the followers, Nimesti, 4) his wife, his beloved, well provided before her husband, the priestess of Hathor, the priestess of Neith, Ka-merites." Husband and wife beside him stand below with a son in front. His wig is striated, his folded part of the kilt pleated, and he holds a long staff at the diagonal in front of him. Otherwise the figures are shown as in the inner panels. The son holds the lower part of his father's staff and is identified as *s3.f sm3w mr(y.f) jmy-r3 s3r Nfr-hnt*, "his eldest son, (his) beloved, the overseer of the clothing distribution, Nefer-khent."

The names of Nimesti and his wife Ka-merites are uncommon. It is also noteworthy that two eldest sons are cited, although this situation can be frequently paralleled.

Prominence is given to Nefer-khent over Irenakhet (Irenakhty?) by his position on the tablet. Possibly the latter appeared for the sake of symmetry on the missing block. The threefold mention and representation of Ka-merites as wife does not suggest that another wife occurred on the missing block.¹⁶ I have assumed that the titles *jmy-r3 pr* and *jmy-h3t hm(w)-k3* are distinct and not a single compound title. The more prominent son follows his father in the office of *jmy-r3 s3r*. The title is read as *hrp sm3*.¹⁷ The phrase *jm3 hwt hr h(y).s* is elsewhere attested.¹⁸

The shaft G 2366 A against the east face of G 2360 measured 1.01 × .98 m., descended -2.80 m. in the rock and was lined with crude brick on three sides for 2.60 m., the north wall strengthened at .75 m. above the rock by stone slabs and two stones forming a leaning arch. The burial chamber of type 6 a(2) on the east measured 2.50 × 1.63 m., 1.30 m. high, area 4.0 sq. m., capacity 5.39 cu. m. It was found open and empty.

16. See n. 10 above.

17. Margaret A. Murray, *Index of Names and Titles of the Old Kingdom*, pl. XLIV, with reference to Paget and Pirie, *The Tomb of Ptah-hetep*, pls. 33, 37, where the title is borne in part by agricultural workers.

18. Hassan, *Excavations at Giza II*, 208, 210, fig. 230, on the wife's false door; Junker, *Giza III*, 11; X, 177, 179; XI, 136, 258; Martin, *The Tomb of Hetepka*, pl. 24, no. 27.

Titles and Family of Nimesti

Nimesti

1. *jmy-r3 pr*, "steward."
2. *jmy-r3 s3r*, "overseer of clothing distribution."
3. *jmy-h3t hm(w)-k3*, "assistant leader of ka-priest(s)."
4. *w'b*, "weeb-priest," possibly abbreviation of following title.
5. *w'b nswt*, "king's weeb-priest."
6. *rh nswt*, "king's acquaintance."
7. *hm-ntr*, "priest."
8. *hrp sm3*, "controller of the follower(s)." The title with a following designation relating to land is attested early, and I am indebted to Dr. Henry G. Fischer for some of the following references: door jamb of Akhet-aa (Louvre) in Smith, *A History of Egyptian Sculpture*, pl. 35; Berlin 13502, *Ägyptische Inschriften I*, 31; Smith, *AJA* 46 (1942), 521; Garstang, *Ma-hâsna and Bêt Khallâf*, pl. 26, no. 8; Kaplony, *Inschriften*, fig. 319.

Wife: *K3-mrt.s*

1. *hm-ntr Nt*, "priestess of Neit."
2. *hm-ntr Hwt-Hr*, "priestess of Hathor."

Eldest sons

1. *Jr.n h3t(y)*, *s3 s3b*, "scribe of the 'jackal'."
2. *Nfr-hnt*, *jmy-r3 s3r*, "overseer of clothing distribution."

Hagy and others

The two adjacent mastabas (G 2352 and 2353) of similar size and alignment, filling the large street between G 2350 to the west and G 2360 to the east, were excavated in the fall of 1912 (pls. LVII-LXI; fig. 40).¹⁹ The space between them served as a serdab for the northern mastaba (G 2353) (pl. LX b). The excavators suggest that G 2352 was built first and that the narrow street used as a chapel on the east side of the two mastabas was entered from the north at the northeast corner of G 2353, where an inscribed doorway was set up, and that the entire street in front of both mastabas was then roofed, with a wall built at the south end to block any passage from this direction. The northern and southern false doors of G 2352 were inscribed, the corresponding false doors of G 2353 left uninscribed, and the door frame at the north of the corridor inscribed. Reisner suggests that the builder of the doorway at the north of G 2353 may have been the son or grandson of the owner of G 2352, and that the doorway may even have been moved from G 2352 to the northern mastaba when G 2353 was built. There is nothing, however, in the

19. Porter and Moss, *op. cit.*, 84.

texts (titles, names, family relationships) from the three inscribed areas to indicate any sort of relationship.

Mastaba G 2352 is of type IX b (2) with a retaining wall of z-masonry, measuring 10.85 × 5.80 m., area 52.93 sq. m., proportion 1/1.86, height 2.45 m. (seven courses). The exterior corridor chapel of type 8 (a) has two stelae on the facade of the mastaba and was closed on the south by a masonry wall and probably roofed. It measured 9.40 m. × 1 m., area 9.40 sq. m., proportion 1/9.4 and was entered directly from the corridor in front of G 2353 without door jambs (pls. LVII-LIX).

The southern false door (pl. LVII a; fig. 44) is broken at the top and lacks a tablet, cross-bar, and architrave. The outer frames are inscribed with a column of text each facing in. On the left (south): . . . *hm(t)-ntr* [*Hwt-Hr*] *nb(t) nht jm 3 hwt hr ntr '3 hm(t)-ntr Nt mh'tyt jnb(w) Yj-tntt* (no determinative seen), “. . . priestess of [Hathor], mistress of the sycamore, well provided before the great god, priestess of Neith, who is north of the wall(s),²⁰ Yei-tjentet.” The interiors of the signs in sunk relief are carefully hatched and detailed (especially the *netjer* sign, quail chick, and tree). It is slightly unusual to find the wife’s text to the south of the man’s, and this may imply her actual ownership of the false door. The equally well cut hieroglyphs on the outer north (right) panel provide the text: . . . *hwt-'3(t) nb jm 3 hwt hr ntr '3 hm-ntr Hwfw hnt 3 ht-Hwfw rh nswt Nj-k3 -Hp*, “. . . of the great chapel possessor of a well provided state before the great god, priest of Khufu who presides over Akhet-Khufu,²¹ the royal acquaintance Nykahap.” I have failed to find another example of the epithet “who presides over Akhet-Khufu” in this context.

The better preserved but less well cut northern false door has fallen and suffered damage since the time of the excavations and initial photography (pl. LVII b; figs. 45, 46). The same family may be represented by the Hagy of Louvre Stela C 160 from Abydos, the name being an uncommon one and Hagy’s connection with cattle on the Giza false door being suggestive of connections with the Abydene nome or Akhmim; there is also a Hagy at Naga ed-Deir.²²

The tablet is recessed on each side, and shows Hagy standing on the left facing right in a short kilt with

20. Murray, *Index of Names and Titles*, pl. XXXVIII; Junker, *Giza II*, 162 (on “north of the walls”).

21. Qualifications of the deity or king can be separated in the writing by *hm-ntr*, as in the example from the same false door on the left in “priestess of Hathor, mistress of the sycamore;” see Junker, *Giza II*, 162.

22. Pierret, *Recueil d'inscriptions inédites du Musée Égyptien du Louvre*, II, 70–71. Hagy is also represented at Naga ed Deir; Dunham, *Naga-ed-Dêr Stelae*, 33–35, No. 20. Other Naga ed Deir occurrences are tomb N 89, a painted tomb; and N 5343, a coffin (references kindly supplied by Edward Brovarski). See also BM stela 1486 [1136]. The name is represented in Ranke, *Personennamen I*, 233.15, by the Abydene stela in the Louvre.

triangular tab, the right hand holding the long staff in front at a diagonal with the left holding a folded napkin. Two columns of titles end with his name written horizontally: *rh nswt w'b hk3 hwt Jssj hm-ntr Hrwy nbw* [. . .] *mrr nb.f H3gy*, “the royal acquaintance, weeb-priest, chief of the chapel of Isesi, priest of the two Horuses of gold(?),²³ [. . .] whom his lord loves, Hagy.” The cross bar below reads: *rh nswt hk3 hwt Jssj H3gy*, “the royal acquaintance, chief of the chapel of Isesi, Hagy.” The drum is not inscribed. The inner panels below the cross bar are inscribed identically: *rh nswt jmy-r3 shwt Hwfw H3gy*, “the royal acquaintance, overseer of the fields of Khufu, Hagy,” each column determined by a seated figure, the forward hand holding the staff at a diagonal and the rear hand a napkin on the lap, the figures wearing a wig, broad collar, and triangular tab kilt. The outer panels are also identically inscribed: *rh nswt jmy-r3 s3rt nt 3 ht-Hwfw, jmy-r3 jhw H3gy*, “the royal acquaintance, overseer of the milk herd of Akhet-Khufu, overseer of the cattle, Hagy.” Each column is determined by a standing figure as determinative facing the center, with wig to shoulder, shoulder sash, short wrap-around kilt without triangular tab, and hands empty at the side.

Several of the titles of Hagy are unusual and not otherwise attested in this form to my knowledge.

1. *jmy-r3 jhw*(?), “overseer of cattle.” The reading of the three oxen as *jhw* is a convention; other choices would be *k3w* and *tntt*.
2. *jmy-r3 shwt Hwfw*, “overseer of the fields (arable land) of Cheops.” The title does not seem to occur elsewhere. A title *jmy-r3 shwt nbt* occurs in the titulary of Idu I.²⁴
3. *jmy-r3 s3rt nt 3 ht-Hwfw*, “overseer of the milk herd of Akhet-Khufu.” The determinatives of a jar and a cow virtually specify the meaning of the title, although the use of the sign *stj* does not provide an unequivocal reading: *sttrt* would seem more logical. Henry Fischer (by letter) refers me to an unpublished doorway of a *Šd-3bd* from the Teti Pyramid cemetery at Sakkara with a similar writing of the title, the first sign being the archaic type of bow used in the writing of *T3-sty* (Nubia). Gardiner points out that this sign (Aa 32) is used in at least one word for the arrow, *s3r* (T 11).²⁵ There may also be a hieratic confusion or identity between the bow sign (Aa 32) and the hide pierced by the arrow (F 29), although they develop quite differently. The verb, *s3r*, “to milk,” is variously

23. Junker, *Giza VI*, 8, 9, 96, 234; Hassan *Excavations at Giza III*, 180; false-doors of Djedefkhufu and Sobekhotep (Giza, Reisner *Excavations*, G 2420).

24. Junker, *Giza VIII*, 70.

25. *Egyptian Grammar*,³ 512, with reference to Montet, *Kêmi* 6 (1936) 57.

determined by either the Nubian bow or the arrow.²⁶ The only other occurrence of the title seems to be that cited by Fischer, and this lacks the qualification “of Akhet-Khufu.” The pyramid town may actually have had its own dairy herd supervised by Hagy, as he implies, but it is also possible that the title merely connects him with dairy service in the area. The office ties in well with the titles nos. 1 and 2 above.

4. *w'b*, “weeb-priest.”
5. *rh nswt*, “royal acquaintance.”
6. *hm-ntr Hrwy-nbw*, “priest of the two Horuses of Gold(?)” For the title, see Junker, *Gîza* VI, 8, 9, 96, 234; Hassan, *Excavations at Gîza*, III, 180. This is a priesthood of Cheops.
7. *hk3 hwt Jssj*, “chief of the chapel of Isesi,” with the sense of controller of the property called *Hwt-Jssj* or property-administrator of Isesi.²⁷

The G 2352 burials consist of two original shafts, A on the south and B on the north, two shafts intruded in the mastaba, X just south of B and Y along the western edge, two (U and V) within the corridor chapel next to each other, and two (W and Z) along the west wall of the mastaba. The main shaft (B) lies in the north part west of the main stela, that of Hagy, while the somewhat smaller shaft (A) lies west of the false door stela of Nykahap and Nefer-tjentet. More often the usual pattern has the main burial and stela in the south and the secondary, wife’s stela and shaft in the north.

Shaft G 2352 A measured 1.27 × 1.15 m., -4.40 m. in the rock and lined above with crude brick for 2.20 m.; the burial chamber of type 4 a(4) lies to the west, 2.22 × 1.54 m., height: 1.28 m., area 3.41 sq. m., capacity 4.36 sq. m., passage 1.02 × 1.05 (long) m., 1.28 m. high. Found open and empty. Fig. 50. In debris: 12-11-61, RP bowl, recurved rim, round bottom, h. 7.6 m., diam. 20 cm. Pl. LXI C.

Shaft G 2352 B measured 1.38 × 1.38 m. sq., -6.60 m. in the rock and lined above in crude brick for 2.15 m.; burial chamber of type 4 a(5) on the east, according to Reisner notes, but on the west according to plan and section; 2.62 × 1.80 m., height: 1.41 m.; area 5.70 sq. m., capacity 8.05 cu. m.; passage 1.10 × .76 m. (long), 1.41 m. high; blocking of type II a(1); partly built stone coffin, 2.62 × 1.15 m., .55 m. deep, with nummulitic “qerset” lid displaced. Plundered, bones in southeast corner of coffin, fragments of wood and cloth. Fig. 50. In filling(?), intrusive(?):

12-12-130 (MFA acc. no. 13.4341): Slab stela of Setju, limestone, l. 76 cm., h. 32.5 cm., th. 12.5 cm. (pl. LXI a;

26. *Wb.* IV, 295.1-3.

27. On the meaning of *hwt* and *hk3 hwt*, see Jacquet-Gordon, *Les noms des domaines funéraires sous l'ancien empire égyptien*, 3-6; Helck, *Beamtentiteln*, 126, n. 39.

fig. 47). Broken and repaired. The stela is earlier than the mastaba unless it is a later product with archaistic titles and features. Setju is seated with curled wig and a long garment with bracelet facing right toward a table of offerings, an old-style linen list on the right, and titles, name, and offering list in the remaining space above and to the right of the table of offering breads. The titles are *mdh sš(w) nswt*, *mdh mhyt(?)*, *hm-ntr Šš3t*, *wr md(w) Šm'w*, “craftsman of the king’s scribes, craftsman of Mehyt(?), priest of Seshat, and great one of the ten(s) of Upper Egypt.”²⁸

G 2352 X adjoins shaft B on the south, 1.00 × .94 m., lined masonry and rubble for height of 2.18 m., not descending in rock. Burial of type 8 b(1) on south: 2.00 × .75 m., h. .76 m., area 1.5 sq. m., capacity 1.14 cu. m., chamber with crude brick sides and stone slab roof, half contracted skeleton on side with legs bent at knees.

G 2352 Y inside near the casing of the west side of mastaba, intrusive, .96 × .77 m., lined with rubble and masonry 2.20 m., not descending in rock, chamber on north: 1.70 × .68 m., h. 1 m., area 1.15 sq. m., capacity 1.15 cu. m., blocking type III c(2), burial half contracted on side with legs bent at knees, fragments of skin and cloth.

G 2352 U in corridor on south, 1.15 × .78 m., lined masonry on north and south, -3.00 m. Burial type 8 b(1) on south, 2.25 × .8 m., h. 1.22 m., area 1.5 sq. m., capacity 2.13 cu. m. Plundered, heap of bones at south end.

G 2352 V in corridor north of G 2372 U, 1.27 × .74 m., -.05 m. in rock, lined with crude brick and masonry for 2.50 m. Burial type 8 b(1) on north, .65 m. wide, collapsed, broken bones.

G 2352 Z on west, .90 × .90 m. Fig. 50

G 2352 W on west, .75 × .80 m., north of G 2352 Z.

Mastaba G 2353 is situated on an independent site north of G 2352, the narrow space between them marked G 2353 S used as a serdab for the northern mastaba. It was excavated in November, 1912 (pls. LVIII, LIX a, b; LX a; fig. 40). Type IX c(1), u-masonry, 10.20 × 5.40 m., area 55.08 sq. m., proportion 1/1.88. The serdab space is .40 m. wide (east-west) and .90 m. at the top, the short walls continuous with those of the northern mastaba and of the same type u-masonry (pl. LX b). The mastaba as extended by the serdab measures 10.60 × 5.40 m., area 5.24 sq. m., proportion 1/1.96; height 2.40 m. (six courses). The chapel consists of the corridor in front (east side) with two false door stelae, a simple one on the south and compound one on the north; it is entered from the north (type 8a) and has door jambs at the entrance inscribed for Herunefer and his

28. On the title *mdh mhyt(?)*, see Helck, *Beamtentiteln*, 75-77; Kaplony, *Die Inschriften der ägyptischen Frühzeit*, 582-583; Godron, *RdE* 8 (1951) 91-98; Curto, *ZAS* 94 (1967) 15-20.

family. As indicated above, the excavators suggest that the entire corridor of the two mastabas was treated as a single unit after the building of the later, northern mastaba, and was probably roofed. The northern segment measured 9.50×1.30 m., area 12.35 sq. m., the total area of both corridors 21.15 sq. m.

The door jambs are badly weathered and in part destroyed (pl. LVIII; figs. 48, 49). East jamb: the north face has the remains of three registers. Of the topmost there is the left foot of the owner, facing right toward the entrance, in front of whom is a smaller figure, presumably his son, on a separate base line, holding a staff which may belong to the larger figure. In the middle register is a young oryx tethered to a ring sunk in the ground and followed by a farmer who leans over him placing his left hand on the oryx's back and his right by the tail. The rope is twisted around the animal's neck several times and there are traces of the label $r[n][m\dot{s}]-hd(?)$, "young oryx." In the lowest register are two offering bearers facing right toward the entrance, wearing short wrap-around kilts, and carrying respectively a large fowl and a small calf (over the shoulders). The inner (east) face of the same block has a large figure of the owner facing left (north) in a short wrap-around kilt, holding a staff at a diagonal with his right hand and a folded napkin with his left. He wears a beard and shoulder length wig. Behind him his wife in a long, tight fitting dress stands with her right elbow encircling his lower left arm; her other arm hangs free to the rear. In front his son in a longer kilt with sash stands facing the same direction, standing on a separate base line, and holding his father's staff with his right hand; the left arm similarly hangs free behind him. Two columns of text above the owner identify him as $[. . .] hm-ntr [. . .] hm-ntr [Hwf]w [. . .] [. . .] nswt [. . .] Hrw-nfr$, "priest of [. . .] priest of [Khuf]u, [. . .] king's [. . .] Herunefer." Two columns of text identify his spouse as $hmt.f mrt.f rh(t) nswt hm(t)-ntr Hwt-Hr Ndt-pt$, "his wife, his beloved, king's acquaintance, priestess of Hathor Nedjet-pet." Three horizontal lines above the son identify the latter as $s\dot{s}.f smsw rh nswt w'b nswt Hwfw-htp$, "his eldest son, the royal acquaintance, king's weeb-priest, Khufu-hetep."

West jamb: The north face consists of scenes parallel to the east jamb. The topmost register has a figure of the owner facing left (east) toward the entrance holding a long staff at the diagonal; only the base of the staff and owner's right foot and leg are preserved. The middle register has a tethered ox tied to a ring on the ground and similarly attended by a farmer; the caption is $r[n] jw\dot{s}$, "young ox." The lowest register comprises two offering bearers facing left, the first with a small gazelle on his shoulders and the second holding a fowl by the neck in front of him. On the inner (west) face of the same block is a standing figure of the owner with his right hand cupped over the end of the diagonal staff and the other hand

leaning against it; he wears a mid-calf length kilt with tie and sash, a shoulder length wig, a beard, and a broad collar. Toward him advance three bearers, the upper two each on a separate ground line, the topmost presenting a scroll, the middle man presenting a fowl with one hand holding the neck and the other the wings, and the bearer in the lowest register holding aloft a basin in which a ewer is placed.

The serdab was found open with "the remains of at least four groups of wooden figures, quite decayed," the slot in the masonry opening into the corridor (14×9 cm. on the outside and 19×38 cm. on the inside).

There are two shafts in the mastaba, A on the south and B on the north, two intrusive shafts in the corridor, W and O, and three intrusive shafts along the western side, X, Y, and Z.

G 2353 A is 1.25×1.25 m., -2.75 m. in the rock and lined with masonry (.75 m.) and crude brick (2.5 m.) for a total of 3 m. The burial on the west of type 6 a(3) is $1.85 \times .75$ m., h. 1 m., area 1.38 sq. m., capacity 1.38 sq. m., irregular. Plundered and with broken bones. Fig. 51.

The main burial, G 2353 B, is 1.35×1.35 m., -5.70 m. in the rock and lined with masonry for 2.80 m. (7-8 courses). The burial of type 6 b(1) lies to the north, 3.53×3.57 m., h. 1.90 m., area 12.60 m., capacity 23.94 cu. m., with a nummulitic or white limestone coffin along the west wall, $2.65 \times .90 \times .0$ m., inside: $2.35 \times 60 \times -.52$ m. The lid was not found, but there was a ledge for its storage prior to burial on the western wall. Plundered and various objects found scattered on the floor. On the debris on the eastern side was an extended burial, somewhat damaged, bent at the hips but on back, which may have been thrown out of the coffin while still fresh. Fig. 51.

Two statues, evidently intrusive, were found in the burial chamber:

12-11-38. Standing male, painted, limestone, with curled wig, kilt with triangular apron in front, hands to side holding cloth napkin, left foot forward. Upper part with head is 12-10-7 found in front of G 2350. Beside the left foot on the base is a shallow rectangular depression, 4×3 cm., which may have served as the socket for a tiny figure. H. 50 cm. (Pl. LIX d).

12-11-39. MFA acc. no. 13.3164 a-c. Standing pair, with lady on man's right, his hand around his wife's neck and lying on her right breast, her left hand clasping him around the chest. He has a curled wig and a kilt with the right overlap pleated, she wears a close fitting garment extending to just above her ankles. The lady's head is missing; the man's head (12-11-21) was found in the debris east of the south end of G 2350. The position of the right (viewer's left) in a pair statue is generally the dominant one, and it may be that the serdab from which the statue originally came was the wife's property.

Similarly, the arm placed around the shoulder is generally a feature in which the wife places her arm around her husband's shoulder and not vice versa as here. Height 57 cm., width 20.5 cm., thickness 13 cm. (Pl. LIX c).²⁹

Objects from the original burial found in the chamber include the following:

12-11-40: Rectangular tablet, alab., with 8 small drilled cups near one of the long sides, the type generally associated with the palettes for the seven oils, uninscribed unless text was in ink now vanished. 12.7 × 6.5 cm. See S. Tawfik, "Die Alabasterpaletten für die sieben Salböle im Alten Reich," *Göttinger Miszellen* 30 (1978), 77-87. (Pl. LX c, 2nd row, center).

12-11-41, 42, 43: Three model "collar" jaws with splay foot, alab., H. 8.8, diam. 3 cm. (Pl. LXc, 2nd row, nos. 3, 4, 5). *Giza Necropolis II*, p. 96, fig. 144 (Type XVI a).

12-11-44, 45: Two slender shoulder jars with roll rim, alab. H. 7 cm., diam. 3 cm. (Pl. LX c, 2nd row, nos. 1, 2).

12-11-46: Four model squat shoulder jars, alab., H. 4.8 to 5.4 cm. (Pl. LX c, 2nd row, nos. 7-10).

12-11-47: Similar model squat shoulder jar, but with dummy handle on one side of neck as in "khenmet" jar, alab., H. 4 cm. (Pl. LX c, 2nd row, no. 11.) *Giza Necropolis II*, p. 96 (Type XIV b).

12-11-48: Sixty-seven bowls/dishes, alab., varying between two main forms, flat bottom with flaring sides and shallow dishes with round bottoms. Diam. 4.2 to 6.2 cm. (Pl. LX c, 1st row, and 2nd row, no. 12). *Giza Necropolis II*, pp. 99-100 (Types IX a, Xa, b).

12-11-49: Dummy or model jar and ring stand in one piece, lst., bulging shoulder with roll rim and no neck, interior roughly hollowed by downward gouge strokes with chisel, the chisel marks on outside only partly obliterated. H. 25.5 cm., Diam. 18.5 cm. (Pl. LX c, 3rd row, no. 2). *Giza Necropolis II*, p. 95, fig. 140, top right (Type V a, 2).

12-11-50: Two dummy canopic jars with three dome lids, interior of each jar bored with hole enlarged with chiseling, lst. The odd lid does not fit. (Pl. LX c, 3rd row, nos. 1, 3, 4).

12-11-51: Needles with pierced eye, copper, one complete and fragments of 5 others. L. 9.2 cm., width at head 5 mm., shaft 4 mm., thickness 3 mm. Expedition photo A 992, 2nd row, no. 5, not illustrated.

12-11-52: Ten model chisels, all in poor condition, copper. L. 3.8 to 4.1 cm., max. width 4 mm., th. 25 mm. Not photographed.

12-11-53: Two small fragments of gold leaf.

Shaft G 2353 W lies in the corridor, the chamber on the south crossing the dividing line between mastabas G 2352 and 2353. Dimensions 1.15 × .93 m., not

descending in rock, masonry lined for 2.95 m. Type 8 b(1), chamber on south, 2.55 × .70 m., h. .85 m., area 1.78 sq. m., capacity 1.51 cu. m., burial with legs contracted, on side.

Shaft G 2353 O lies north of W in corridor, 1 × 1.3 m., lined masonry for 2.50 m., not cut in rock. Type 8 b(1), destroyed.

Shafts G 2353 X and Y at rear of mastaba and Z near northwest end, all type 8 b(1) except Z, type 7 x. Various dimensions.

The stela of Weser (pl. LXI b, fig. 52) is designated on a drawing in the Expedition files as deriving from G 2353 Y, although not recorded in an object register and its present location not yet identified. It has a cavetto cornice with torus molding with traces of paint on the cornice, as inferred from the photograph. The tablet scene is recessed with rectangular cuttings on either side. Weser, seated on a chair with bull's feet terminals on drum bases,³⁰ faces a tray of offerings to the right. A ewer in a basin is under the table to the right and an ovoid jar under the table to the left. The horizontal line of text on the top reads from right to left: 1) *h̄tp dj n̄swt Jnpw tpy d̄w.fpr(t) h̄rw (t h̄nkt p̄t) n̄ h̄ry tp n̄swt*, and continues on the left with the vertical column: 2) *jm̄ h̄w h̄r n̄tr 'j W̄sr*, and the similar column on the right: 3) *jm̄ h̄w h̄r n̄tr [sic] W̄sr*. On the lintel element below the tablet is the horizontal line: 4) *h̄ry tp n̄swt pr 'j jmy-r̄ h̄nw*, below which are two identical columns on the inner reveals: 5, 6) *jm̄ h̄w W̄sr*. A standing determinative on a larger scale ends the outer columns, the man wearing a long pleated kilt, curled wig, beard, and broad collar, and a seated determinative on the inner reveals with the man holding a *kh̄rep*-scepter and long staff in front; these implements are shown in different hands for symmetrical purposes. Text: "1) A grant which the king gives and Anubis, he who is on his hill, (namely) an invocation offering (bread, beer, cakes) to the king's liegeman, 2) well provided before the great god, Weser, 3) well provided before the god [sic],³¹ Weser, 4) king's liegeman of the palace, overseer of oarsmen,³² 5, 6) the well provided Weser." The proportions of the figures and the writing of the hieroglyphs indicate a date near the end of or later than Dynasty 6.

30. For the nature of these bases, see J. Vercoutter, "Supports de meubles, éléments architectoniques, ou établis," *BIFAO* 78 (1978) 81-100.

31. On the probable omission of 'j, "great," in the expression, "great god," see above, Part 4, n. 6.

32. On the title, see Fischer, *Dendera*, 211, with reference to this stela in his n. 818. The sign is here altered by transforming the shoulder into the mouth sign, as in British Museum Stela 248 (*Hieroglyphic Texts from Egyptian Stelae* III, pl. 8), and the two arms with an oar into two oars. See also Fischer, *Ancient Egyptian Calligraphy*, 19 (D 33). Notable also in the orthography of the Giza stela is the writing of *W̄sr* with two initial phonetic complements.

29. Illustrated in Smith, *A History of Egyptian Sculpture*, pl. 25 f.

PLATES AND FIGURES



a. Mastaba of Sekhemka (G 1029), looking northwest



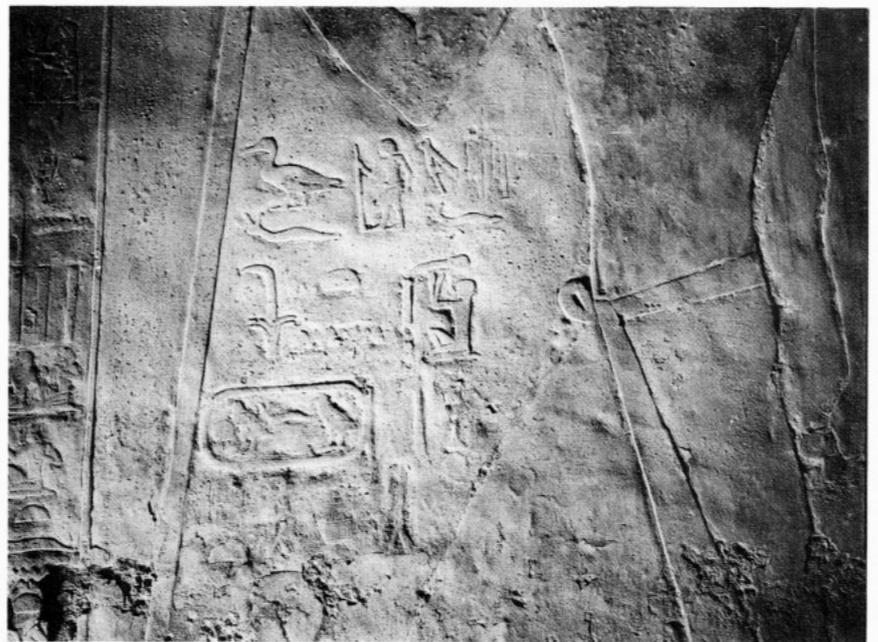
b. Mastaba of Sekhemka (G 1029), looking southwest



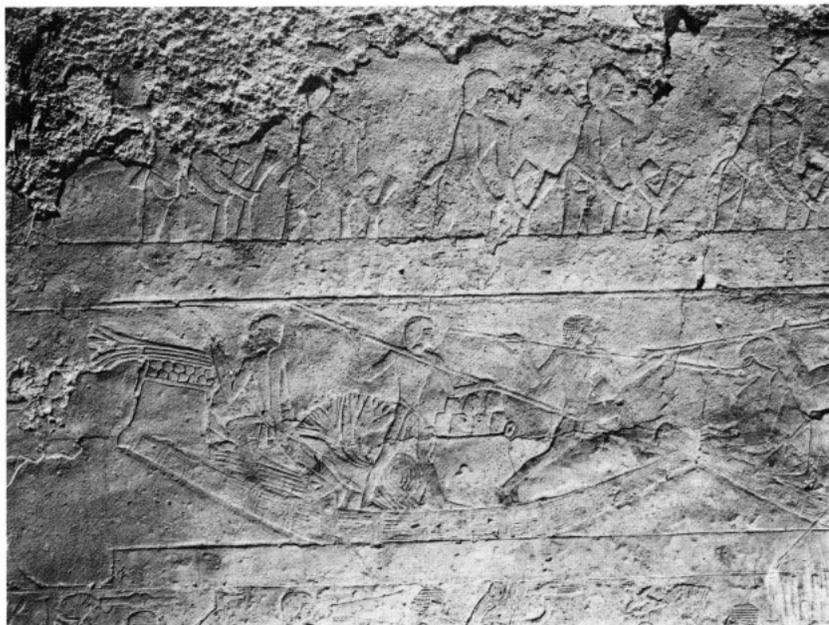
a. Sekhemka (G 1029), chapel, east wall, south end, top



b. Sekhemka (G 1029), chapel, east wall, south end



Sekhemka (G 1029), chapel, east wall, south end, detail



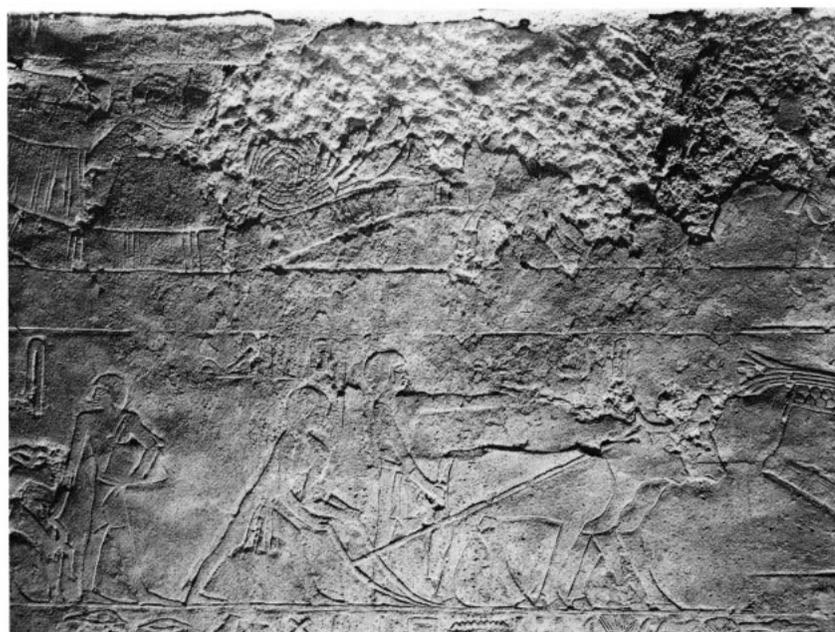
b. Registers 1-2, center right



a. Registers 1-2, right



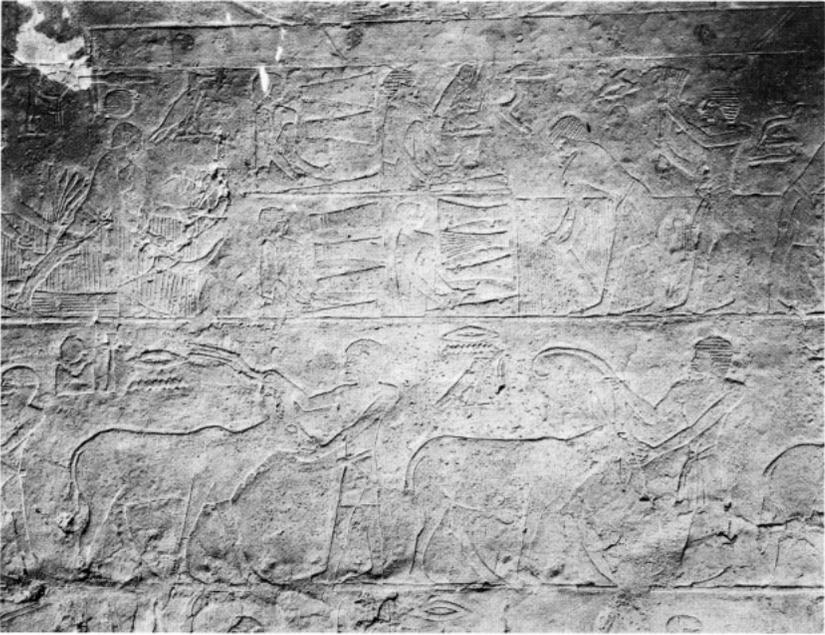
d. Registers 1-2, center left



c. Registers 1-2, center



e. Registers 1-2, left



b. Registers 3-4, center right



a. Registers 3-4, right



d. Registers 3-4, center left



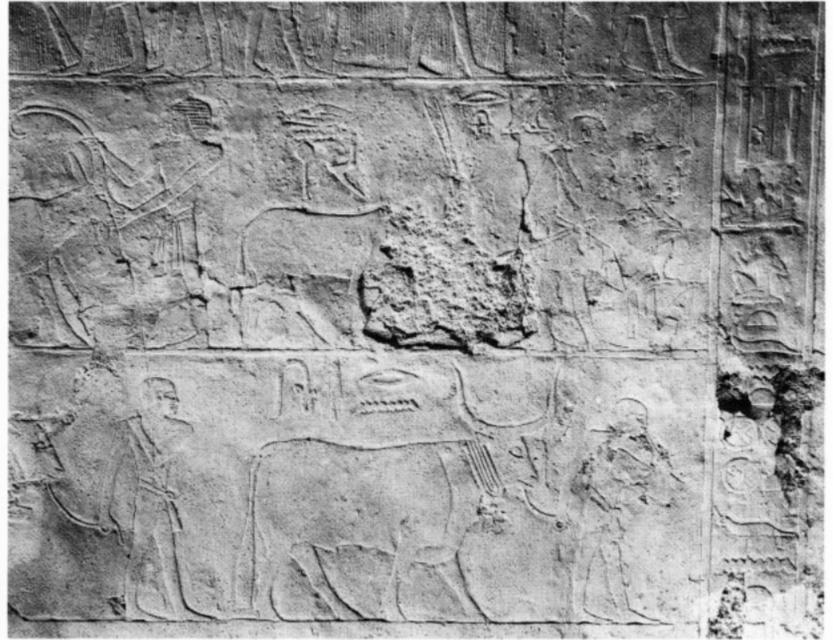
c. Registers 3-4, center



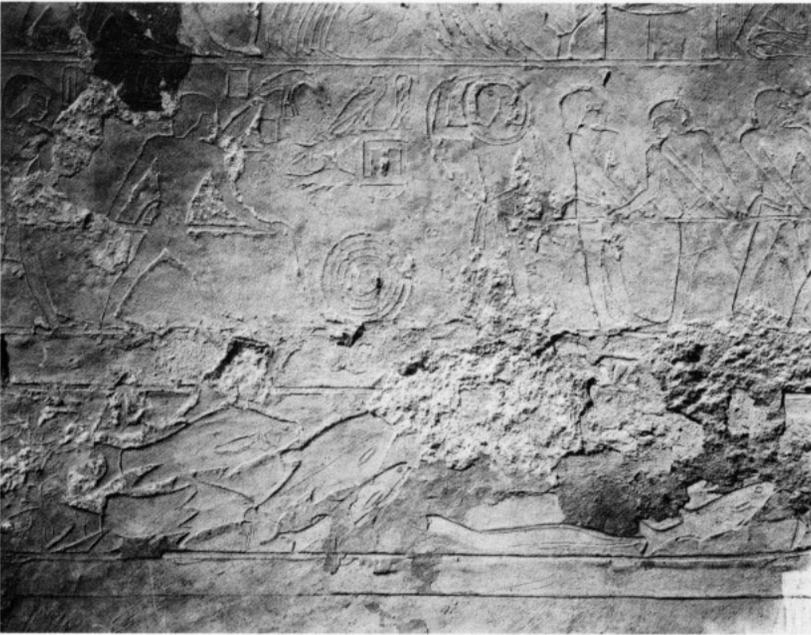
e. Registers 3-4, left



b. Registers 4-5, center right



a. Registers 4-5, right



d. Registers 4-5, center left



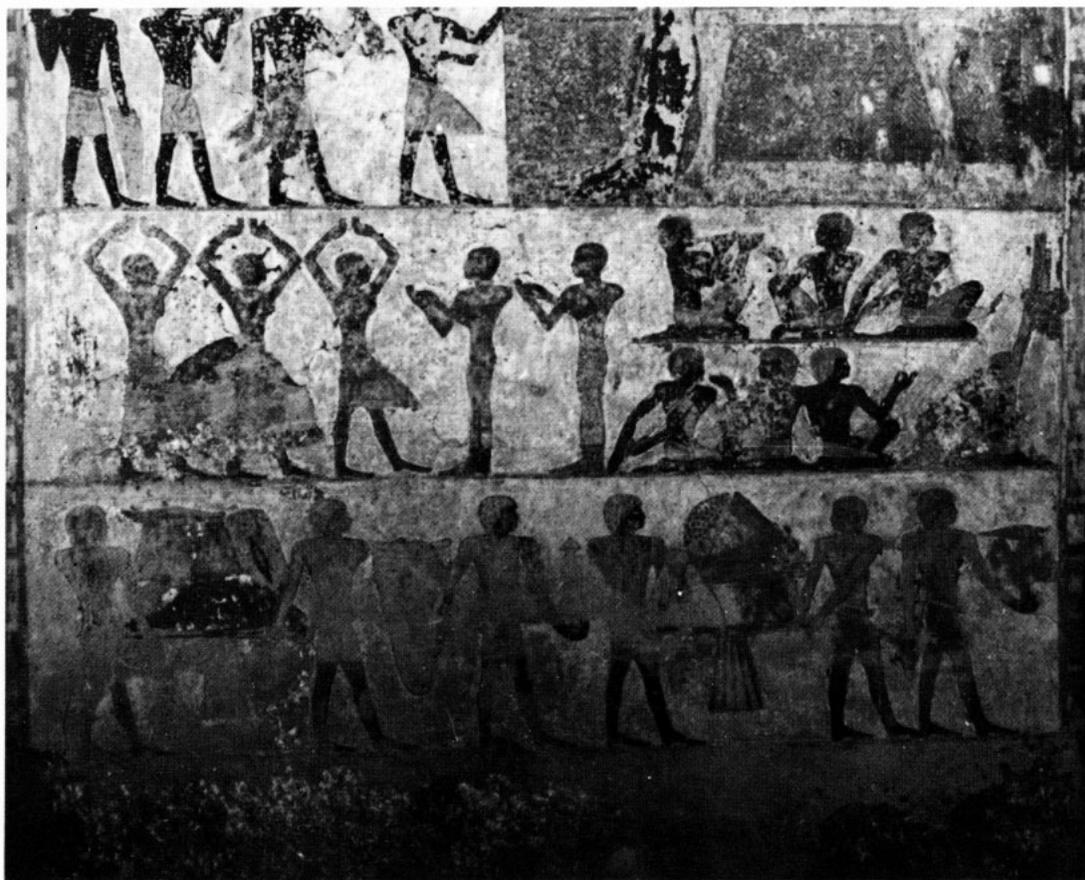
c. Registers 4-5, center



e. Registers 4-5, left



a. Sekhemka (G 1029), chapel, south wall



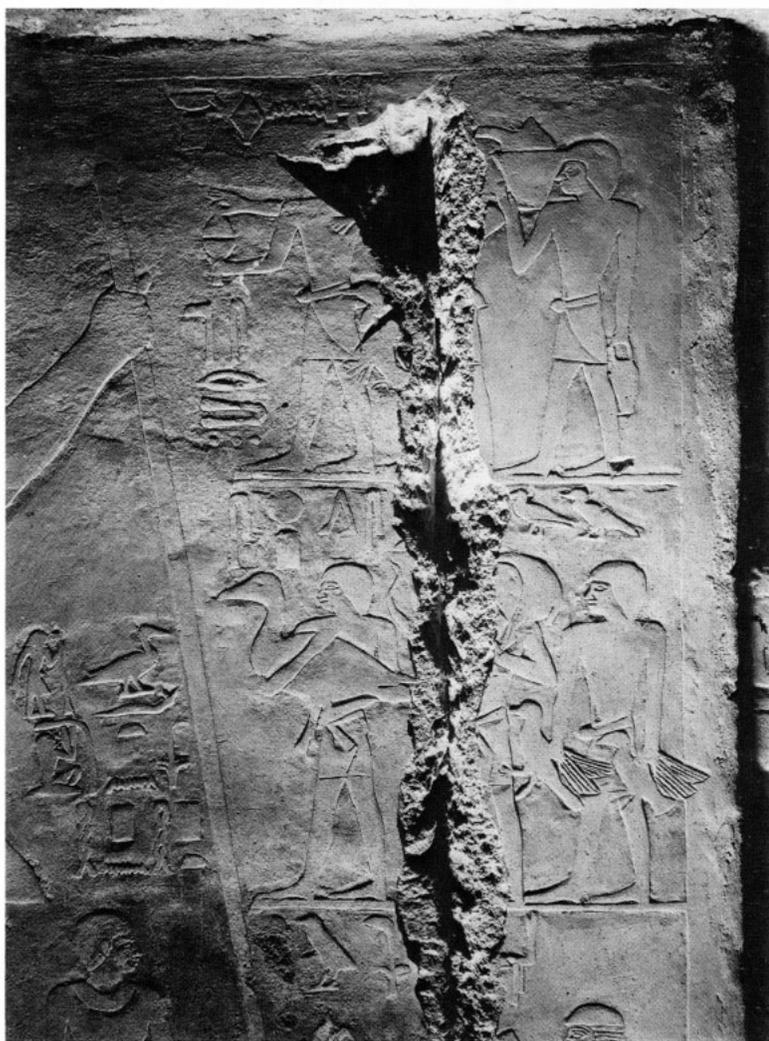
b. Sekhemka (G 1029), chapel, south wall, lower section



Sekhemka (G 1029), chapel, west wall, left section



a. Architrave element



b. Offering bearers, detail



c. Offering bearers, detail



a. Sekhemka (G 1029), west wall, tablet element



b. Sekhemka (G 1029), west wall, section to right



a. Burial chamber G 1029 A, looking south



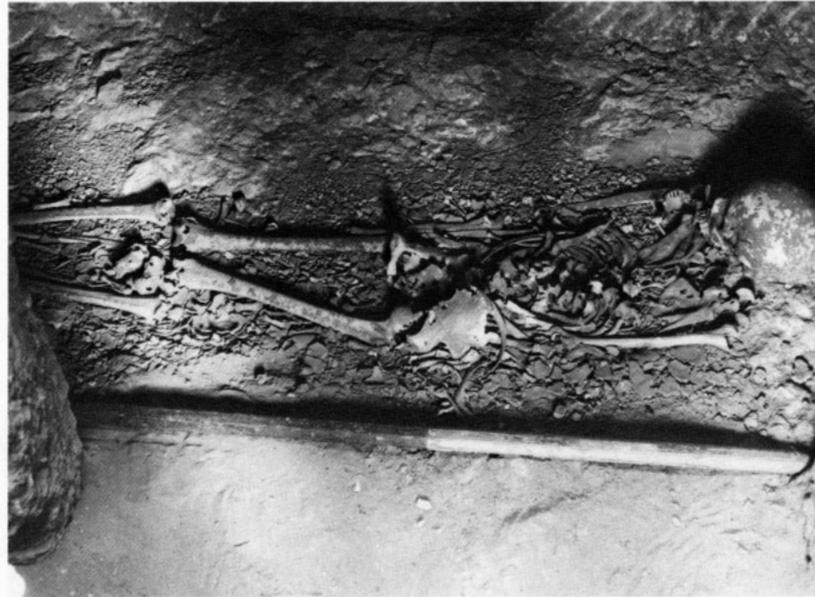
b. Shaft G 1029 B I



c. Burial chamber G 1029 B I



a. Blocking G 1029 B II



b. Burial G 1029 B II, looking west



c. Burial G 1029 C, looking west

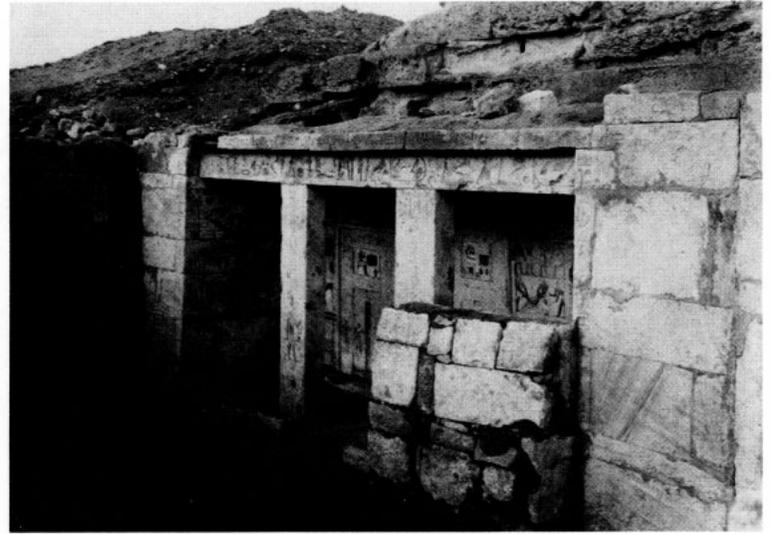
Sekhemka (G 1029)



The Great Pyramid, looking southeast; mastaba of Tjetu (G 2001)
with modern roof and door in lower right corner



a. Looking west during excavation



b. Looking southwest



c. Looking northwest



d. Southwest corner of portico



a. Tjetu (G 2001), portico, looking northwest



b. Tjetu (G 2001), portico, looking northwest



a. Court, east jamb



b.



c.



d.



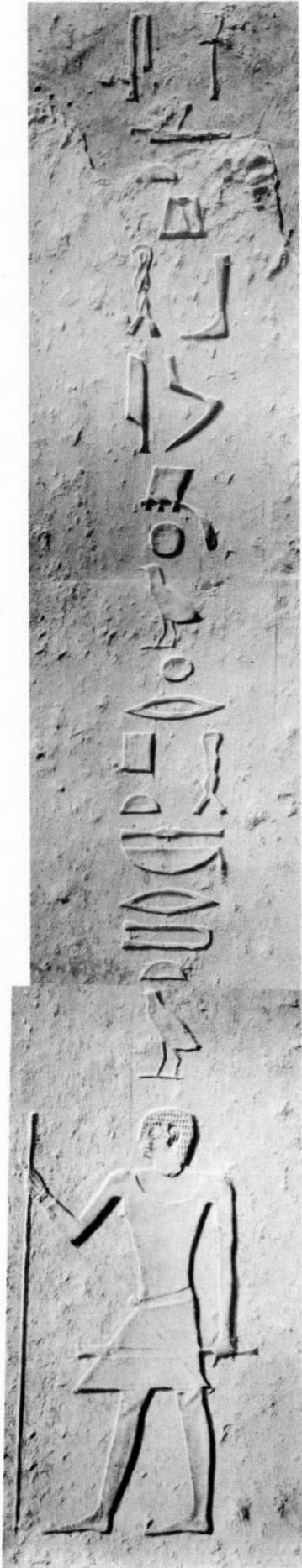
e.



f.

b-f. Portico, roofing blocks and architrave

Tjetu (G 2001)



a. South pillar, inside



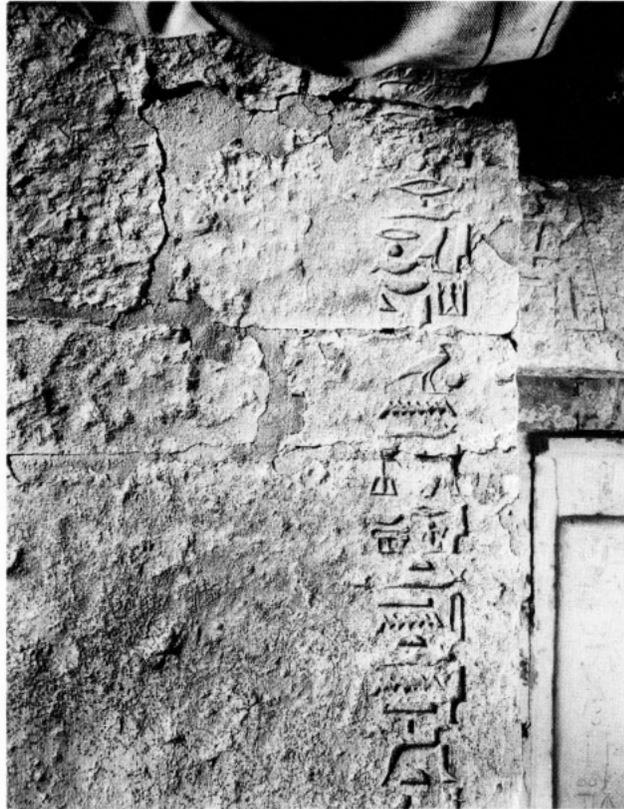
b. South pillar, outside



c. North pillar, inside



d. North pillar outside



a. South framing text, top



b. South framing text, bottom



c. South false door



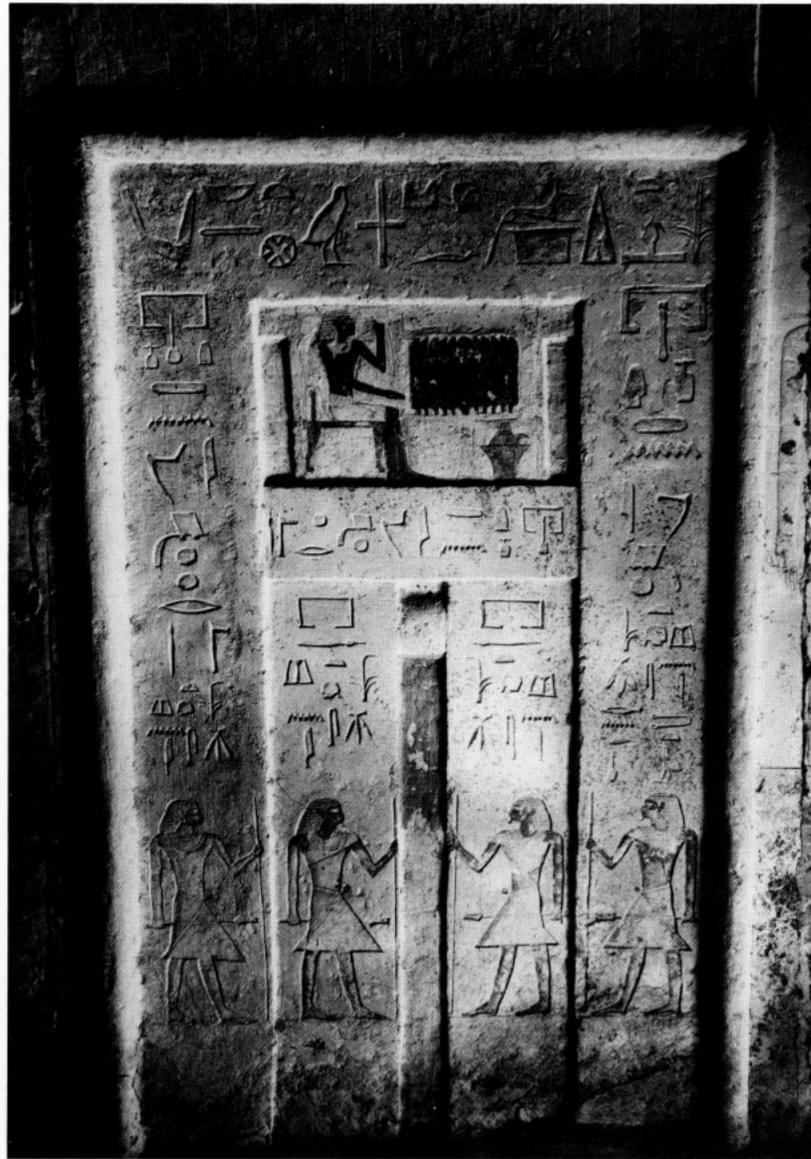
a.



b.



Tjetu (G 2001), portico, center false door



a. Tjetu (G 2001), portico, southern false door



b. Detail of tablet



a. Tjetu (G 2001), portico, northern panel between false doors



b. Detail of butchering scene



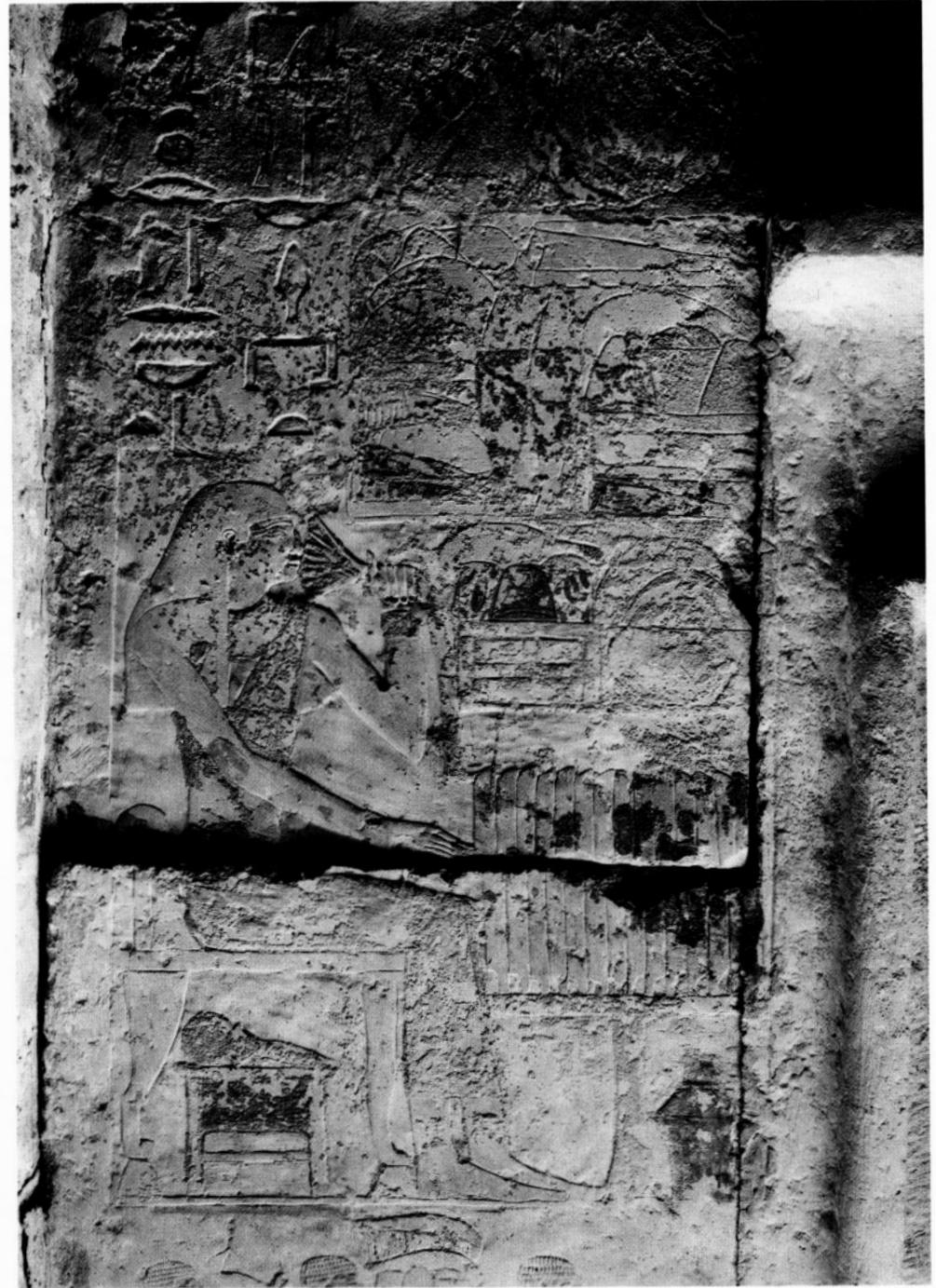
a. Tjetu (G 200) - center panel between false doors



b. Detail



a. Tjetu (G 2001) south panel



b. Detail



b. Scene above northern false door, left



a. Scene above northern false door, right



d. Scene above center false door



c. Scene above north panel



b. Scene above southern false door, right



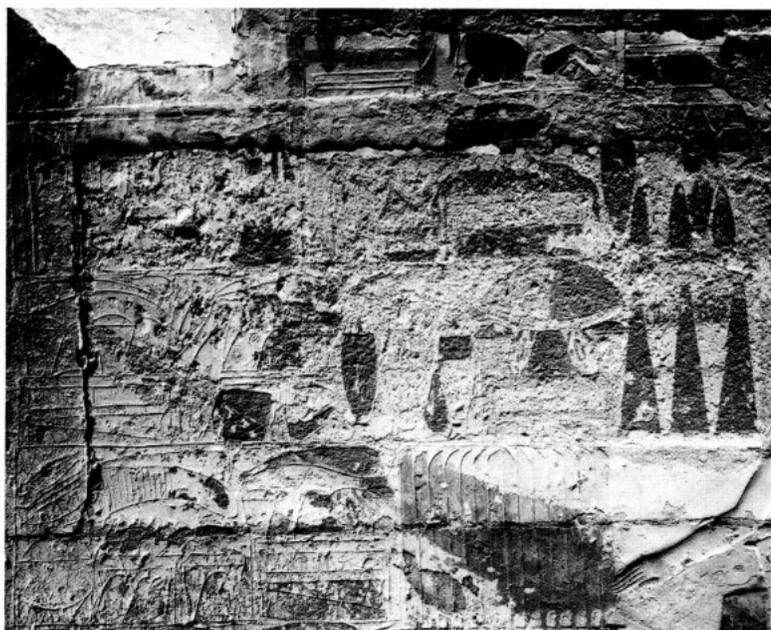
a. Scene above center false door and center panel



d. Scene above south panel



c. Scene above southern false door, left



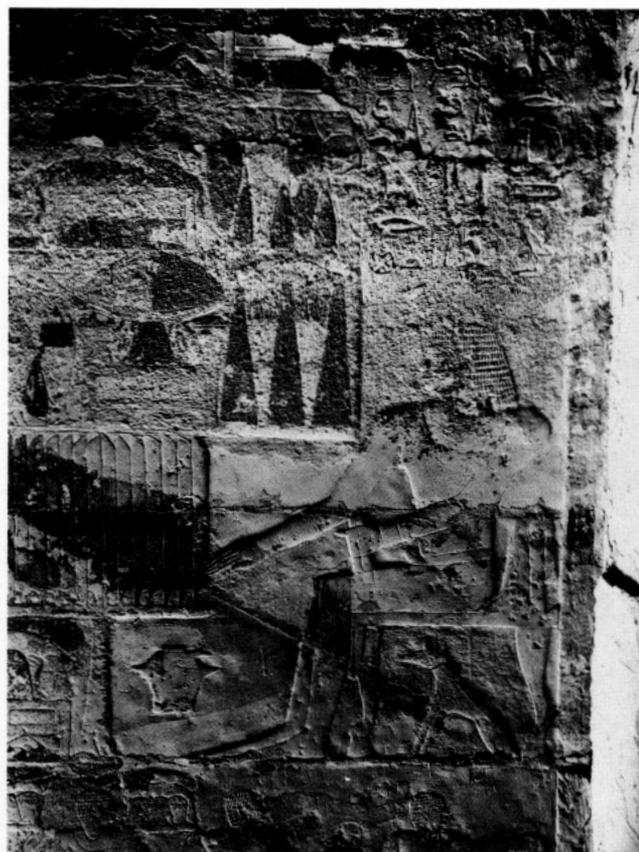
a. Tjetu (G 2001), south wall, upper left



b. South wall, upper right



c. South wall, lower section



a. Tjetu (G 2001), south wall, upper right



b. South wall, lower left



a. Tjetu (G 2001), north wall, lower section



b. North wall, bottom register, left



c. North wall, bottom register, right



a. Tjetu (G 2001), north wall, top left



b. North wall, top right



a. Tjetu (G 2001), northern niche



b. Northern niche, north reveal



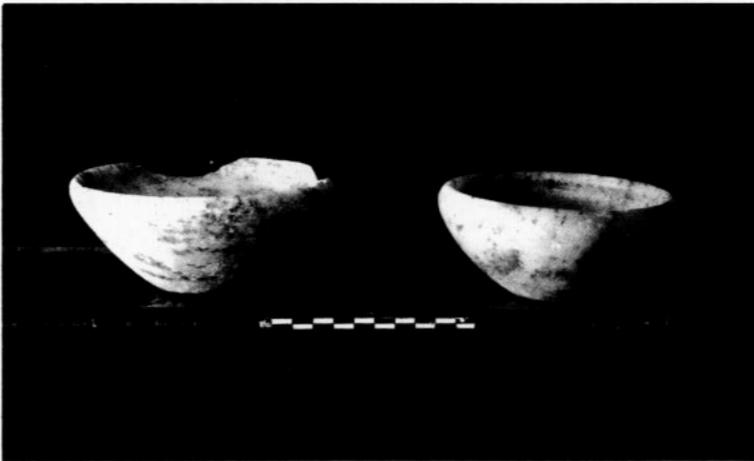
c. Northern niche, south reveal



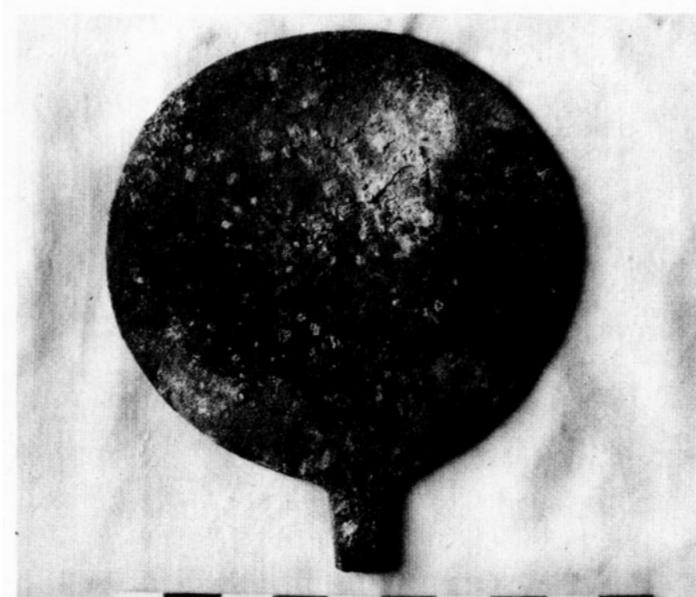
Tjetu (G 2001), south wall, watercolor reconstruction by N. de G. Davies



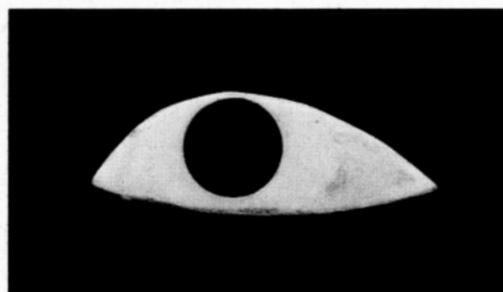
a. Burial G 2001 D



b. G 2001 B, diorite bowl 36-3-21 (left);
G 2001 D, diorite bowl 36-3-23 (right)



G 2001 D, mirror 36-3-24



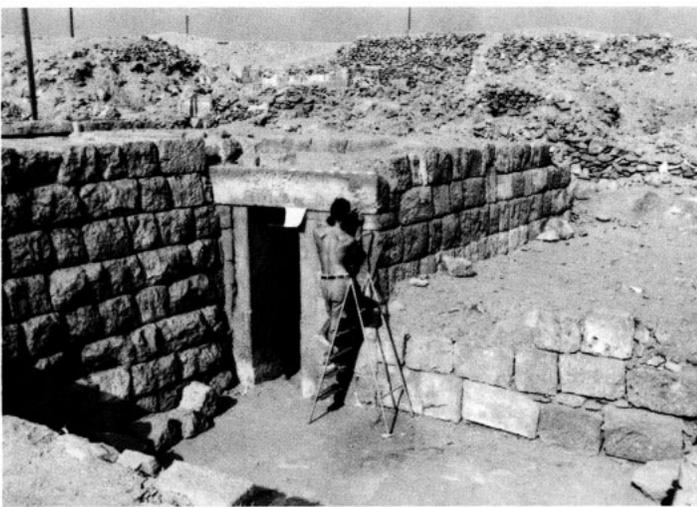
d. G 2001 C (burial of Tjetu?),
inlay eye from wooden coffin (?)



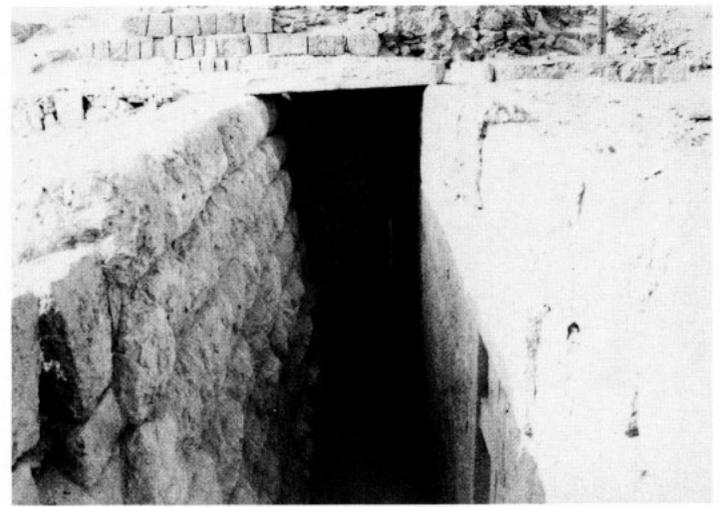
a. Looking southwest



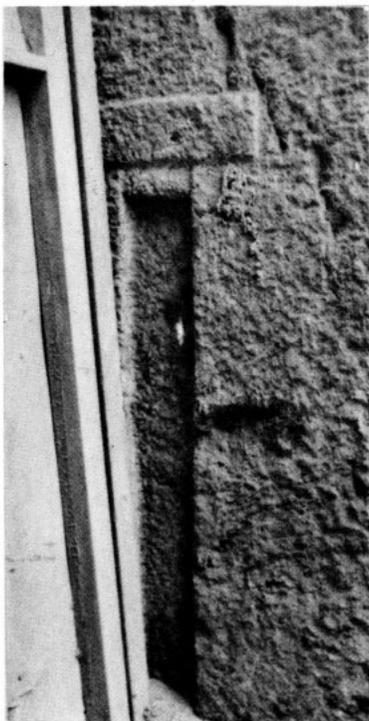
b. Looking southwest



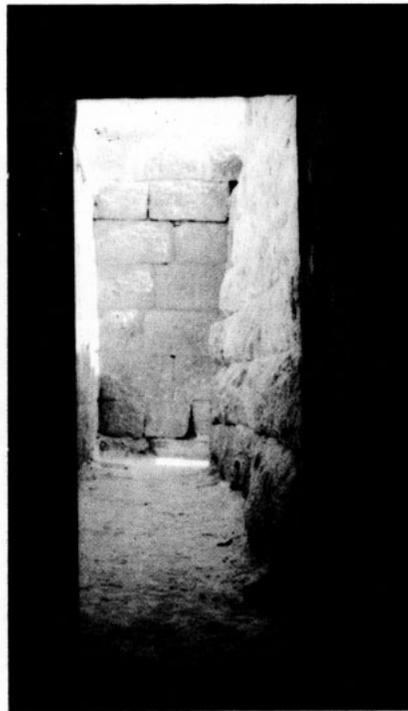
c. Looking southwest



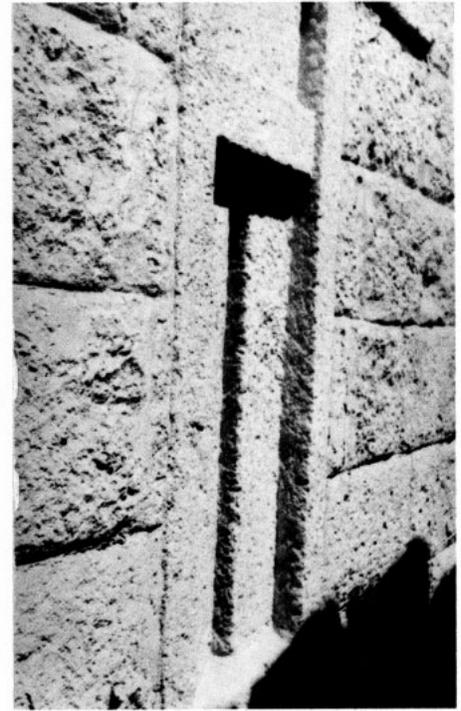
d. Corridor, looking south



e. Corridor, west wall,
miniature false door on south



f. Corridor, looking north



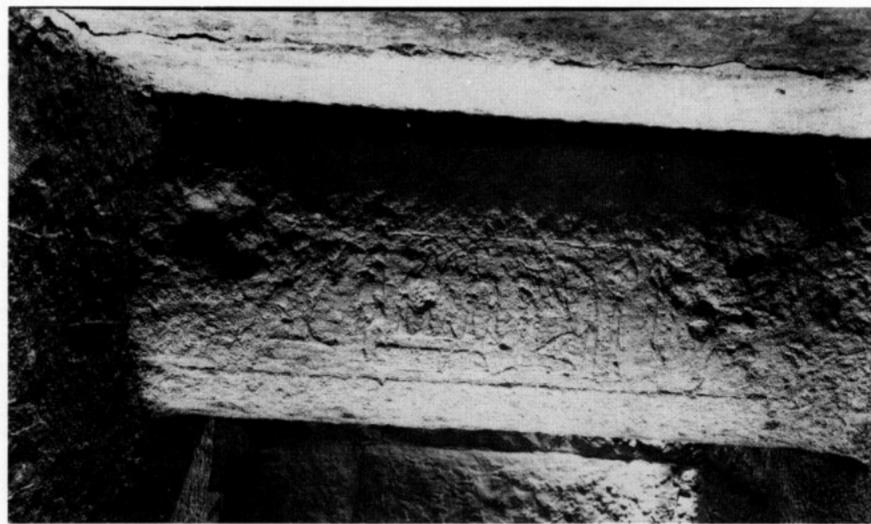
g. Corridor, west wall, false door on north



a. Lintel over entrance to corridor, right half



b. Lintel, left half



c. Drum



a. Entrance jamb, south



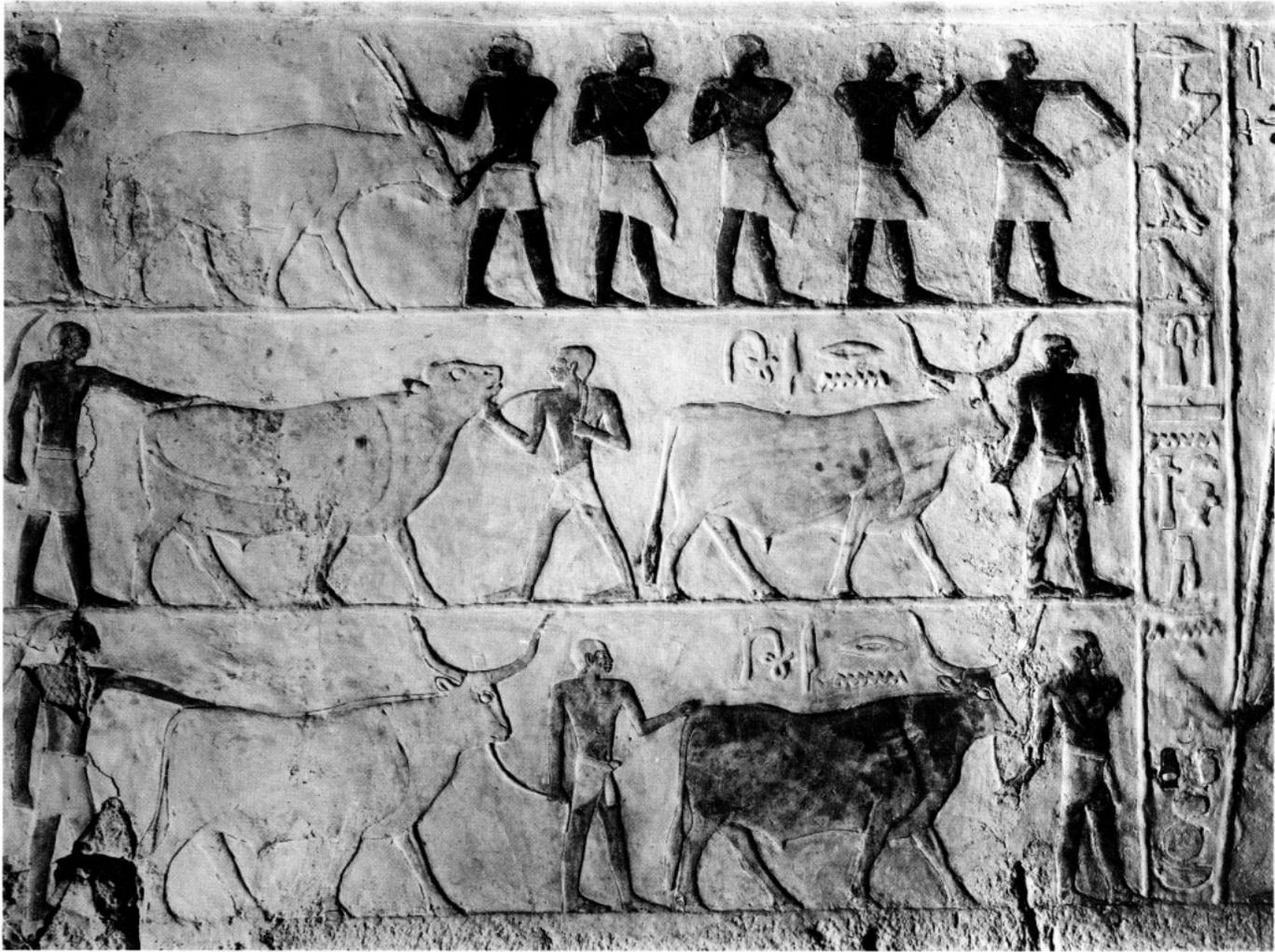
b. Entrance jamb, north



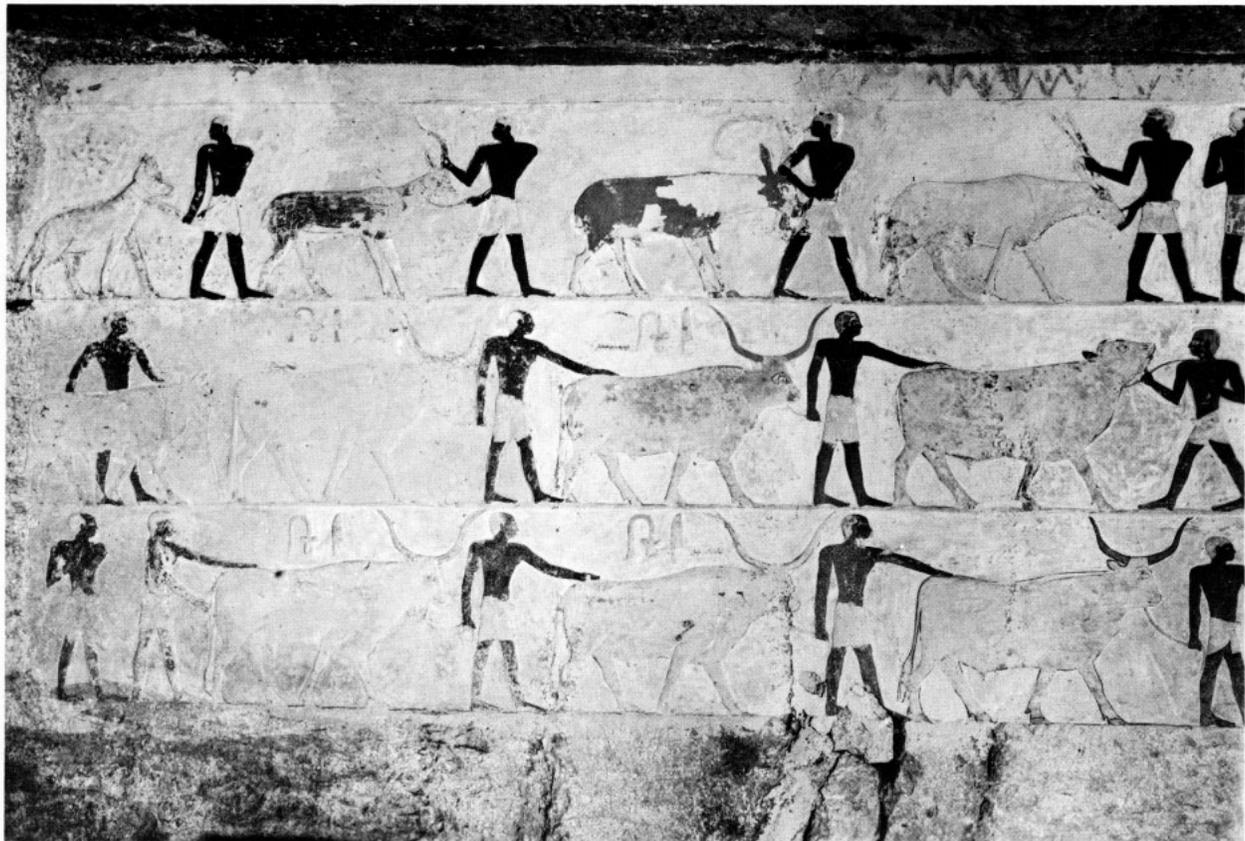
c. Chapel jamb, east



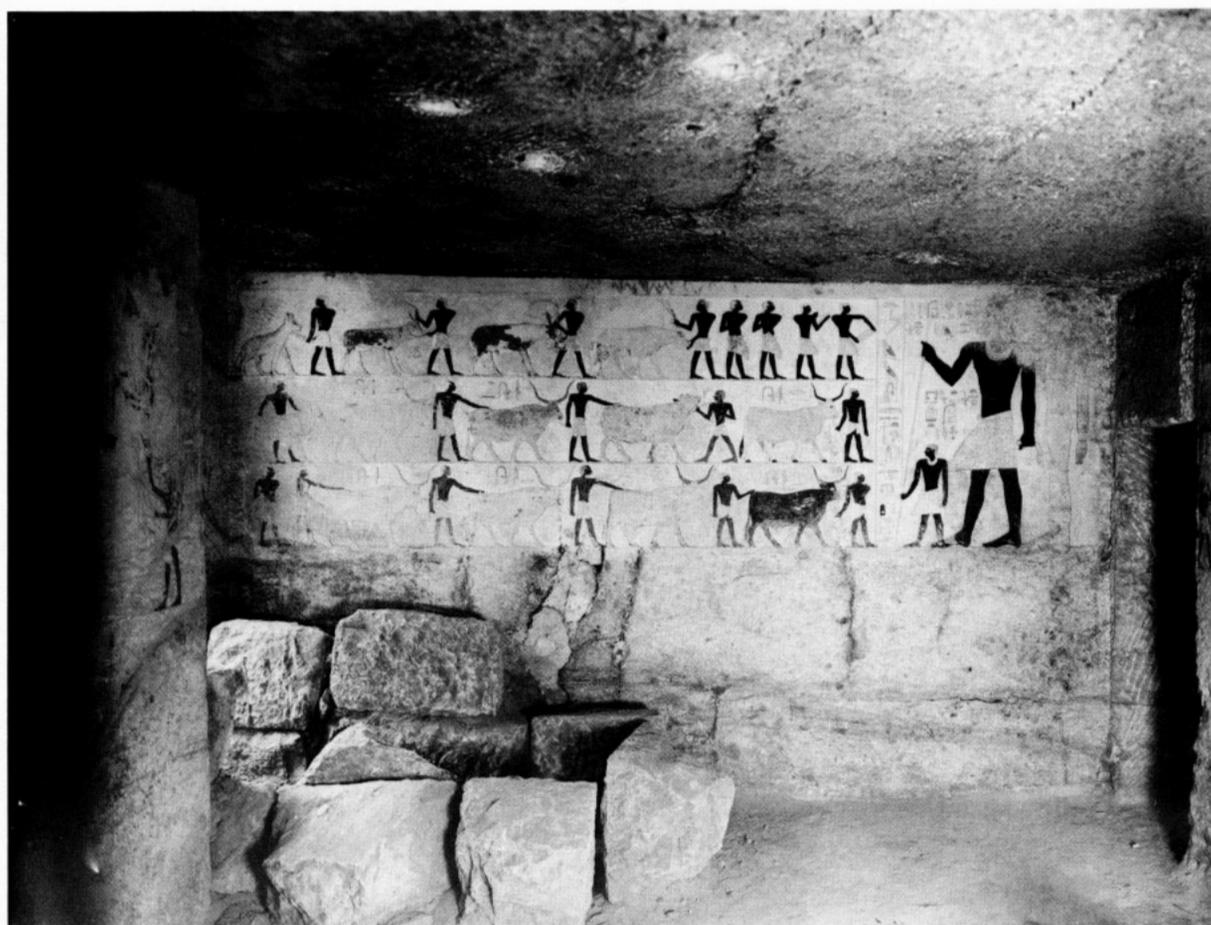
d. Chapel jamb, west



a. Chapel, east wall, right



b. Chapel, east wall, left



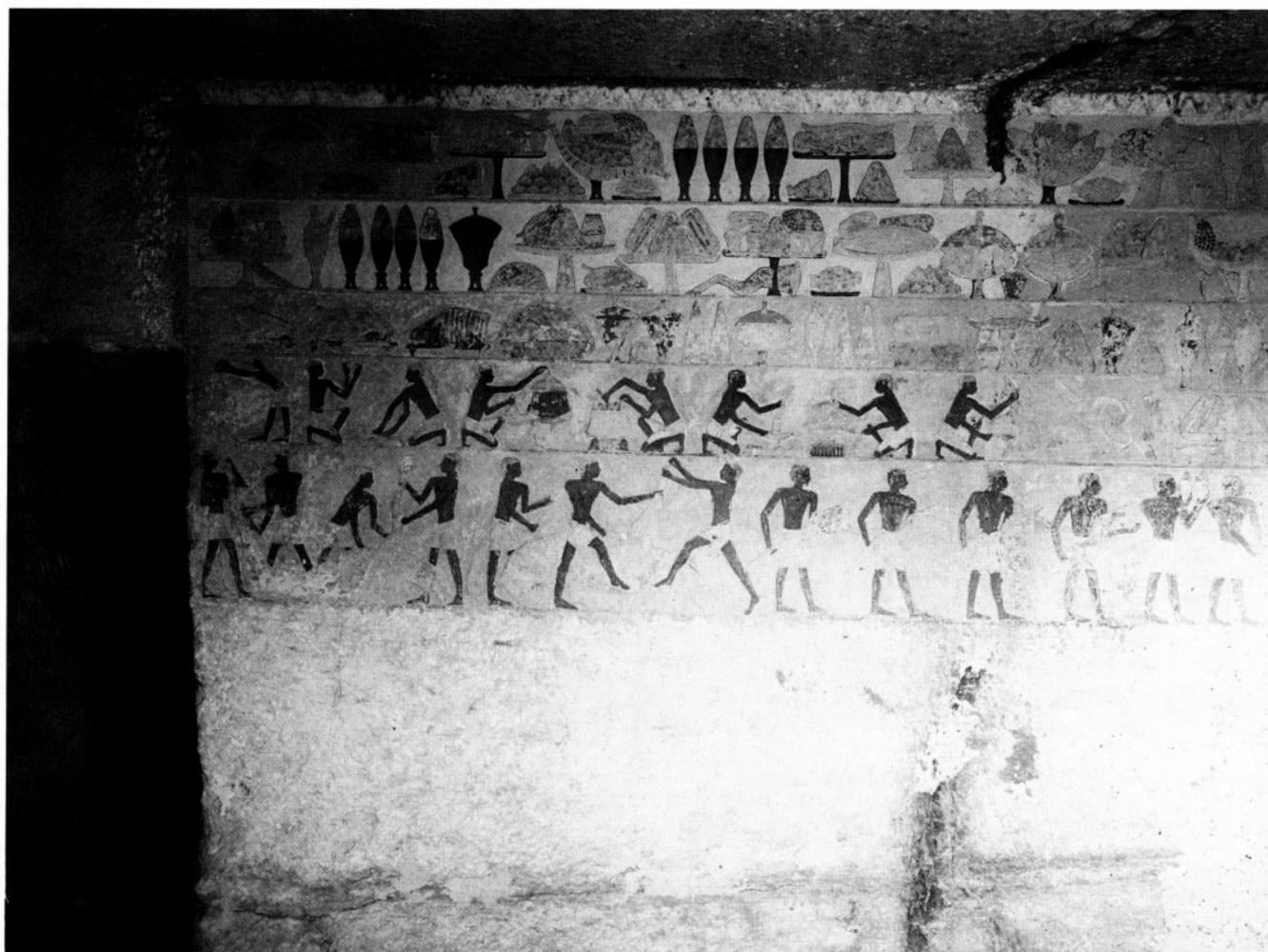
a. Chapel, east wall



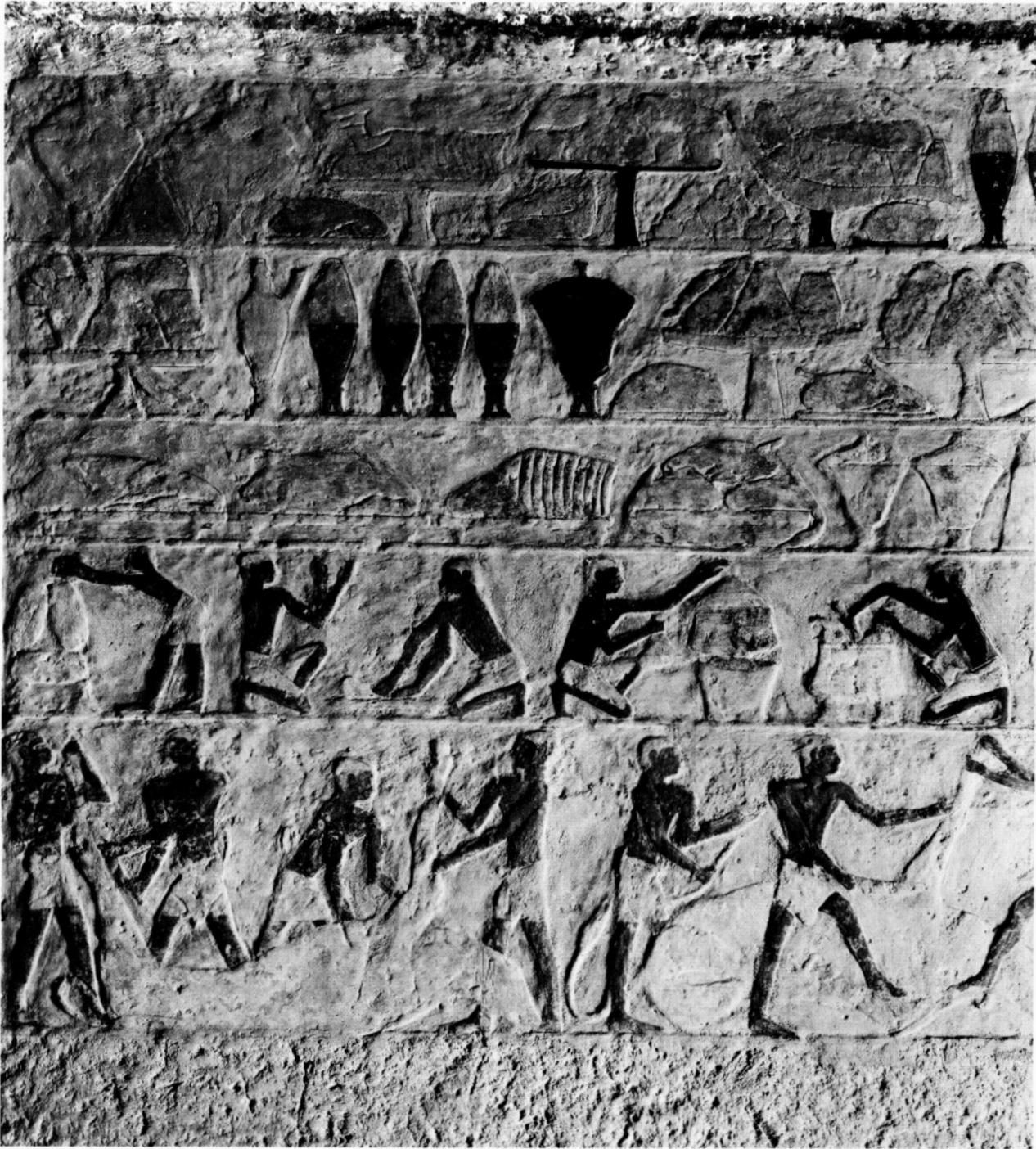
b. Chapel, east wall, right



a. Chapel, south wall, right



b. Chapel, south wall, left



a-c. Chapel, south wall, details

Iasen (G 2196)

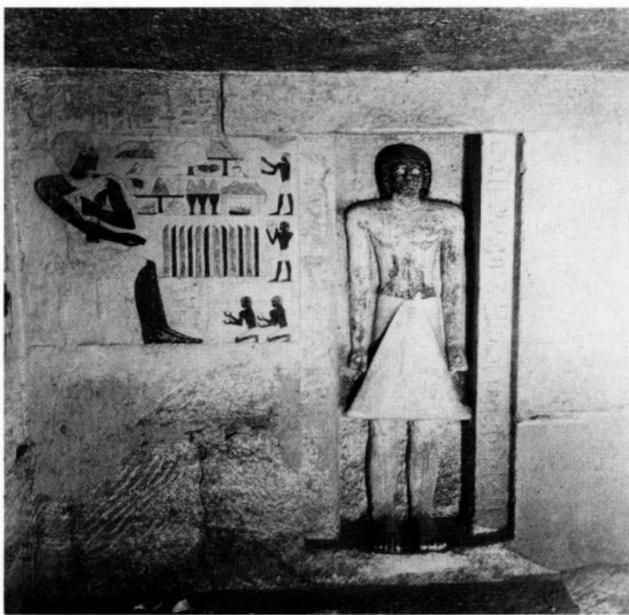


a-c. Chapel, south wall details

Iasen (G 2196)



a. Chapel, west wall, southern section,
detail of offering table



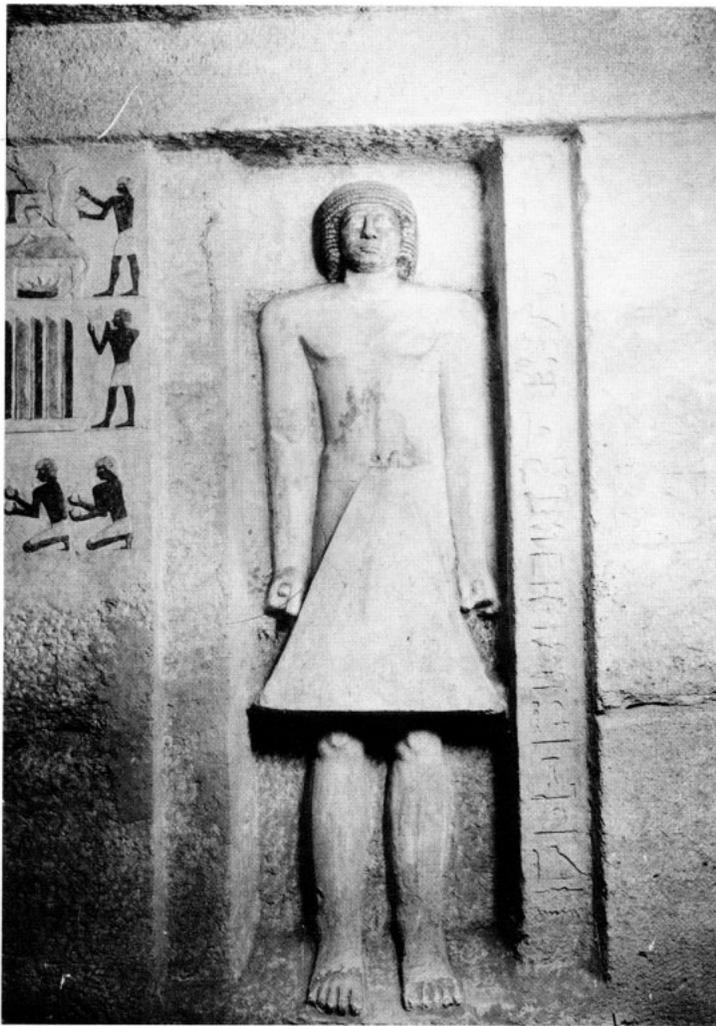
b. Chapel, west wall, southern section,
with statue in niche



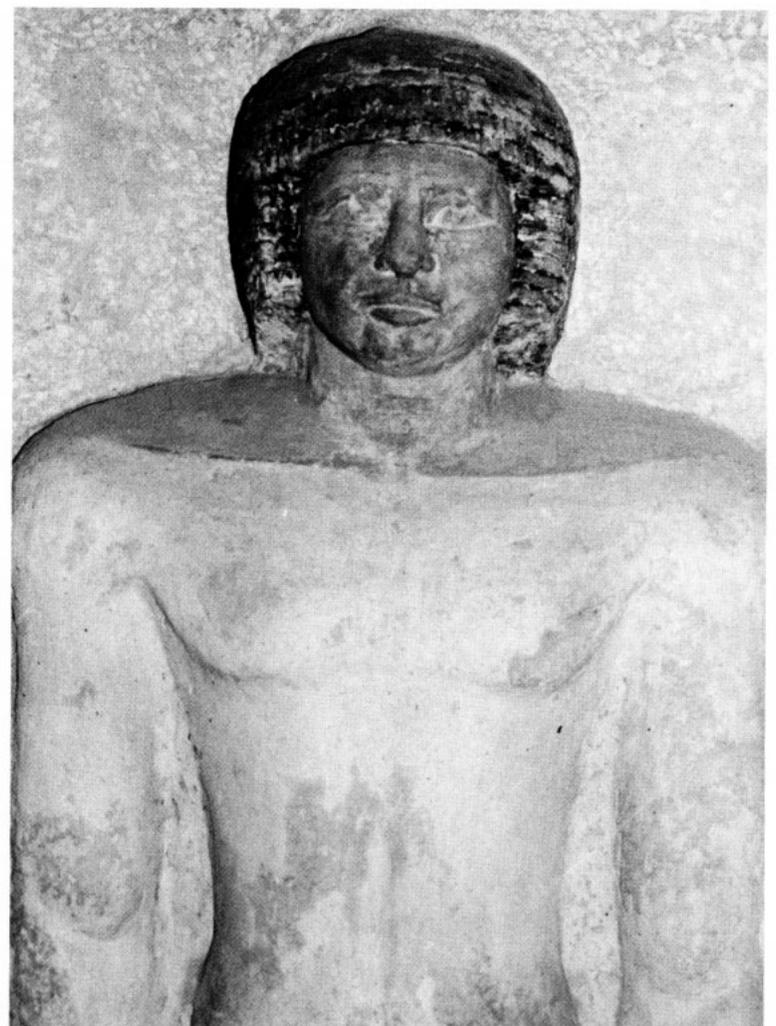
c. Chapel, west wall, northern section,
with offering list



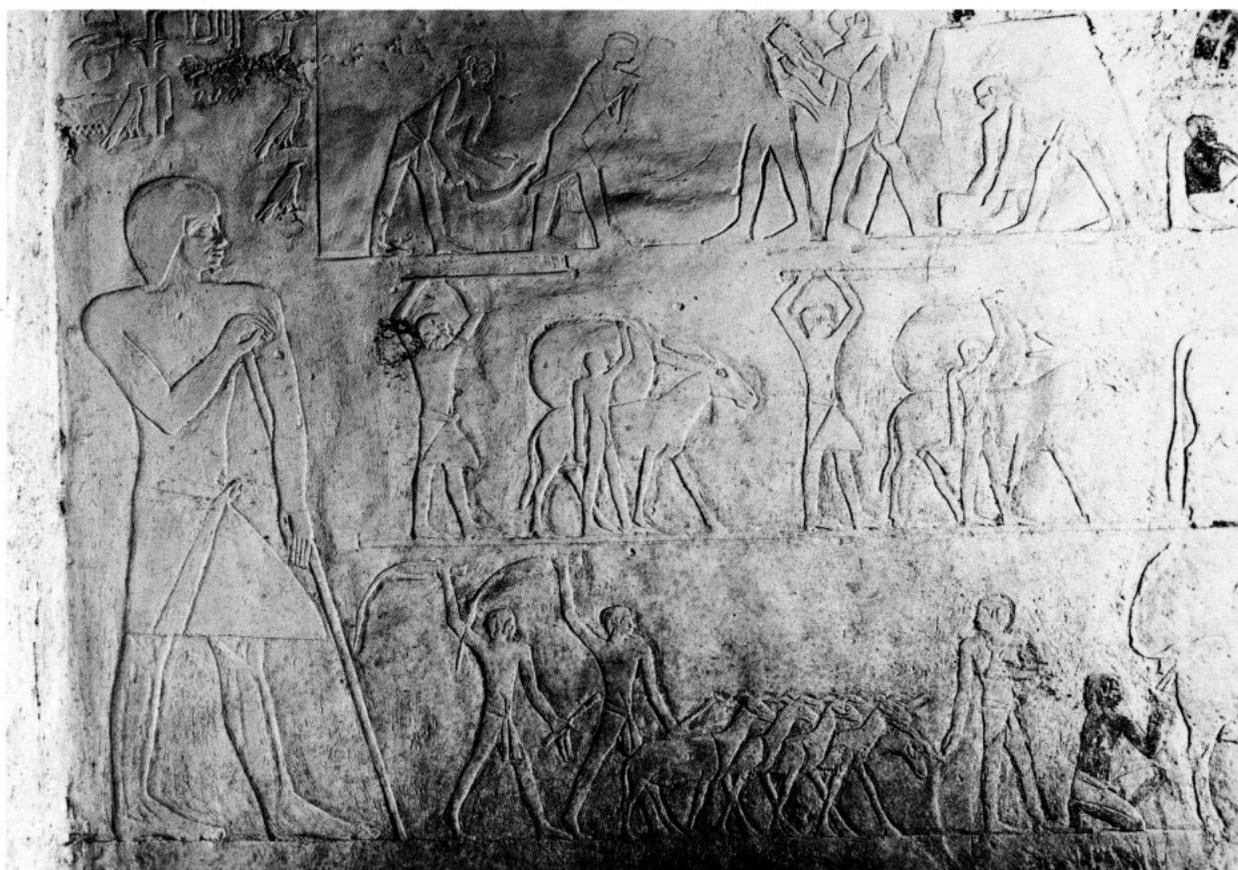
a. Chapel, west wall, head of standing statue in niche



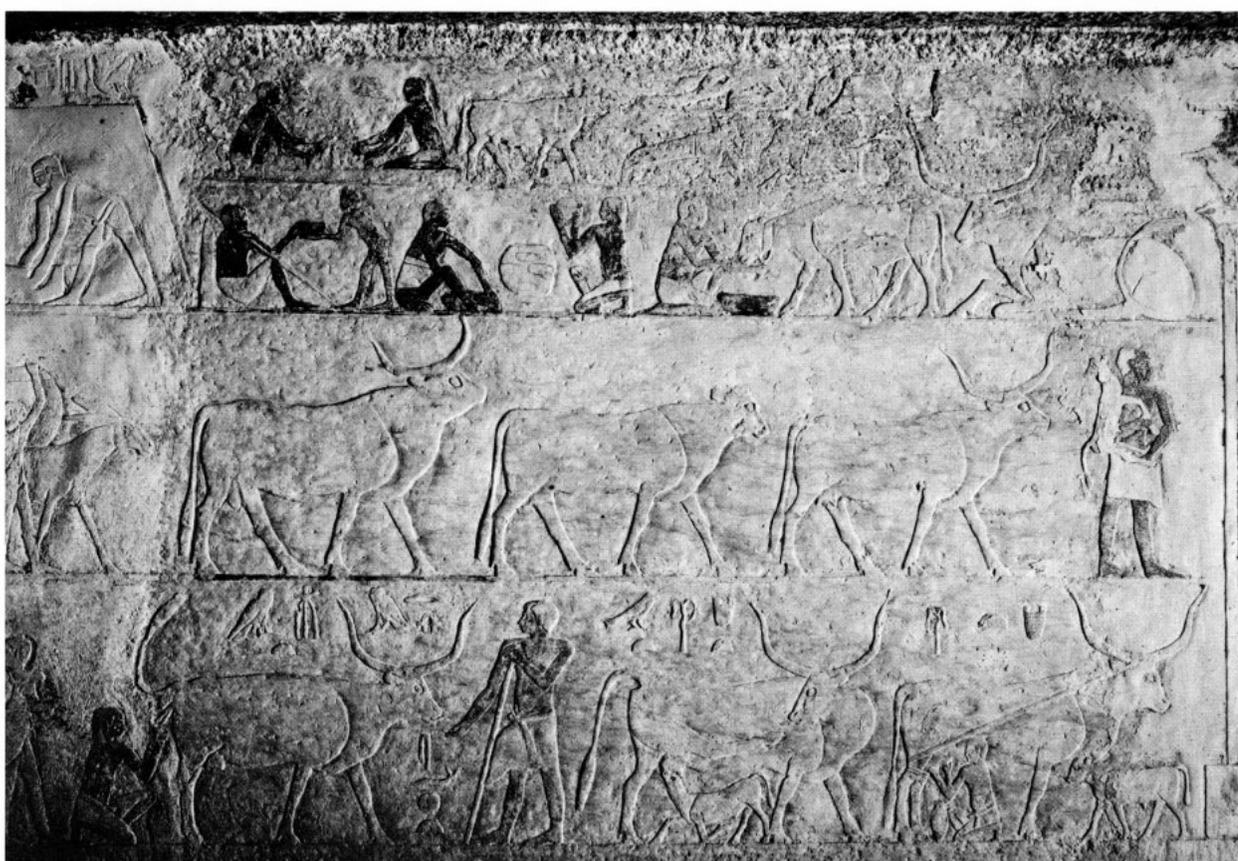
b. Chapel, west wall, statue in niche



c. Chapel, west wall, statue, upper half



a. Chapel, north wall, left section



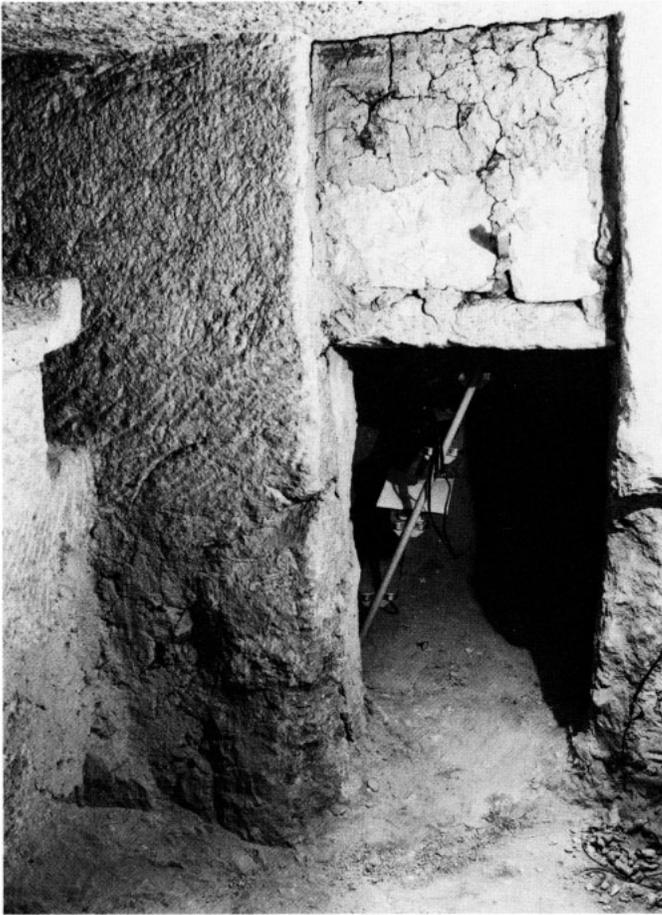
b. Chapel, north wall, center section



a. Chapel, north wall, right section



b. Chapel, north wall, center section, detail



a. G 2196 A, entrance to burial chamber, looking north



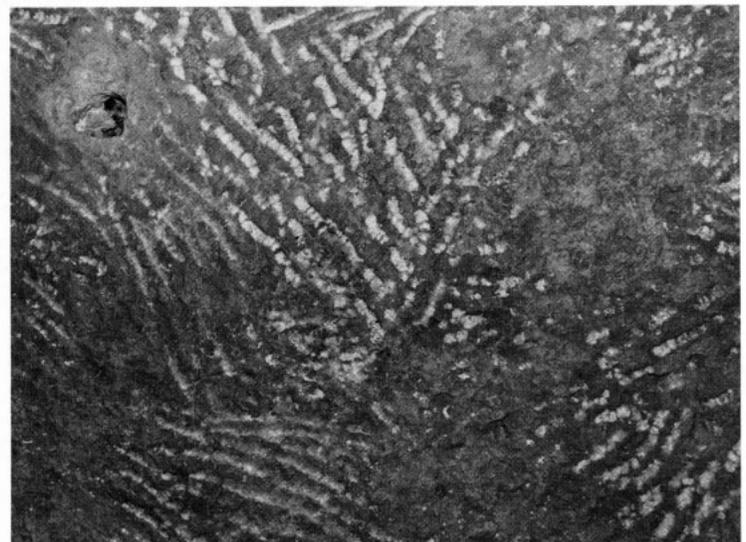
b. G 2196 A, interior of sarcophagus (1975)



e. G 2196 U, intrusive block, 35-12-40, with curse formula



c. G 2196 A, sarcophagus, looking west



d. Chapel, ceiling detail



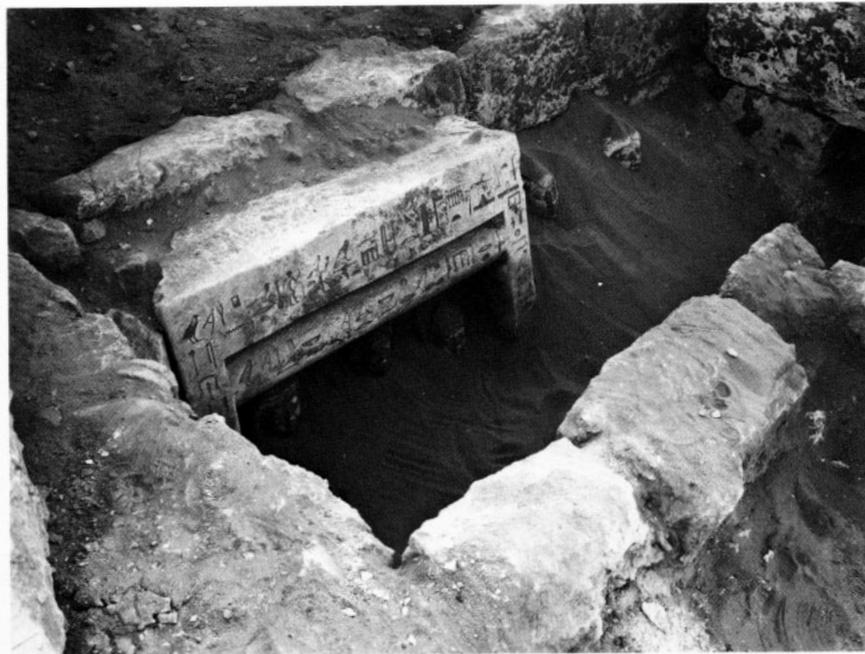
a. Looking southwest



b. Niche with contract text



Penmeru (G 2197), contract niche and slot from serdab (right)



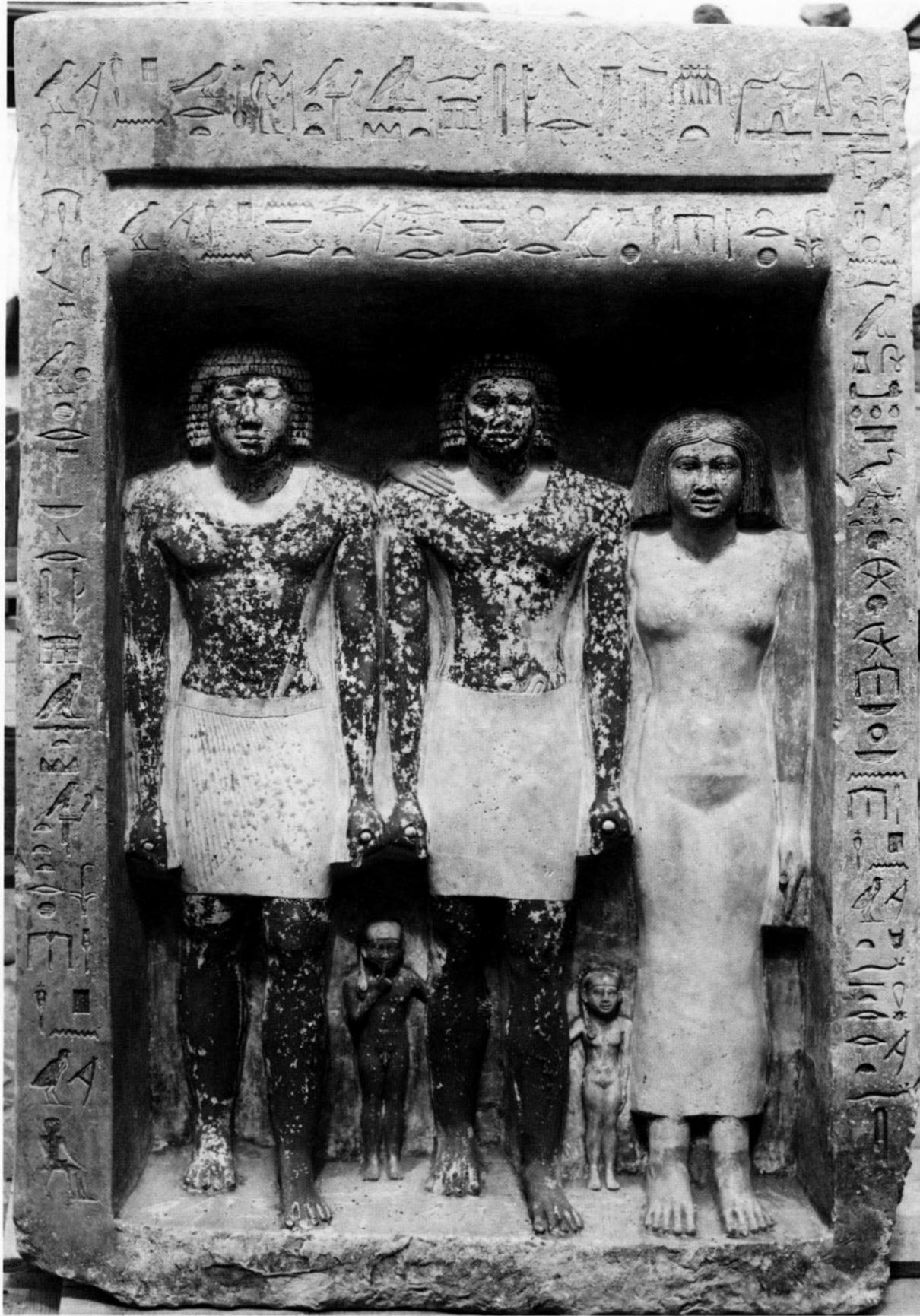
a. Serdab, looking northwest



b. Serdab, looking west



c. Serdab, looking northwest



Penmeru (G 2197), Statue group in niche, MFA acc. no. 12.1484



Penmeru (G1297), Second triad of Penmeru, MFA acc. no.12.1504



a.



c.



b.

Penmeru (G 2197), pair statue in Cairo, JdE 43753



a. Subsidiary burial,
G 2197 U, looking south



b. Subsidiary burial,
G 2197 X, looking south



c. Subsidiary burial,
G 2197 Y, looking north



d. G 2197 U, intrusive
relief, 35-10-24



a. False doors of Djaty (G 2337 X) in background,
and Tjetu II (G 2343/5511) in foreground



b. Chapel of Djaty (G 2337 X),
looking southwest with blocks as found



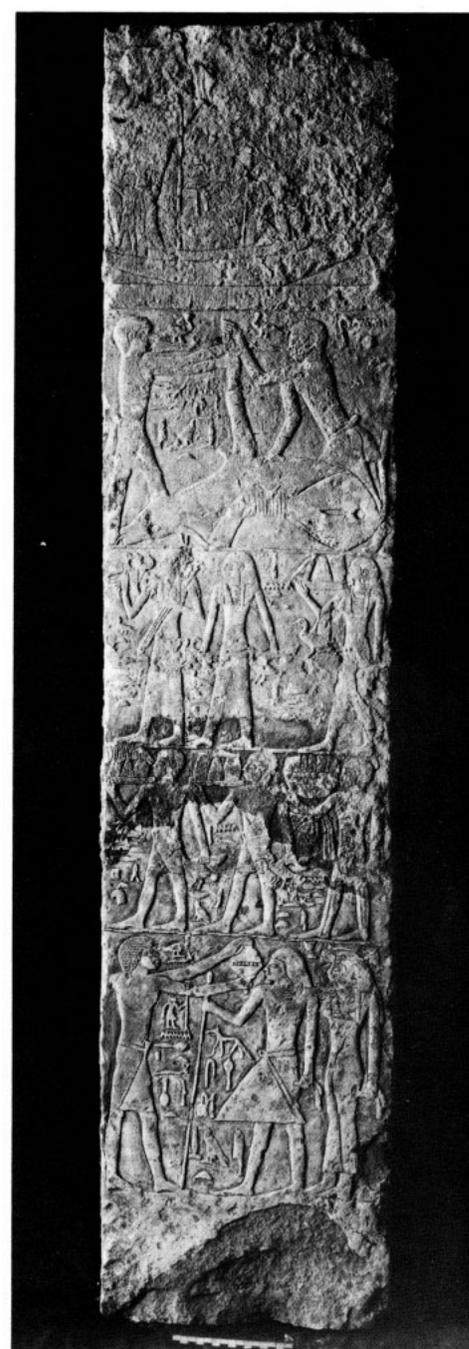
c. Chapel of Djaty (G 2337 X), looking northwest



a. Architrave, MFA acc. no. 27.446



b. False door in situ



c. Raised relief panel, MFA
Object Register no. 25-7-2

Djaty (G 2337 X)



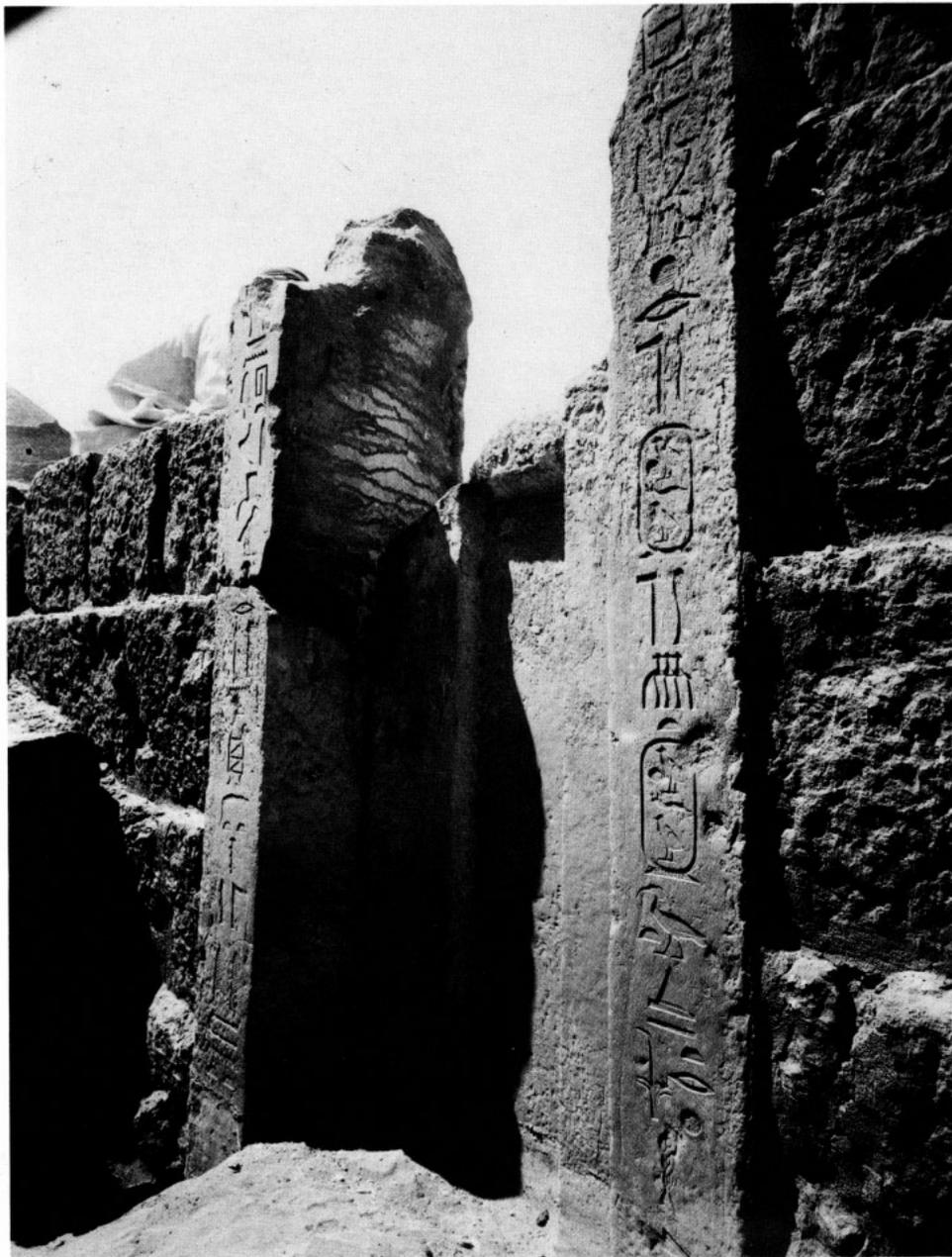
Djaty (G 2337 X), detail of left panel in situ



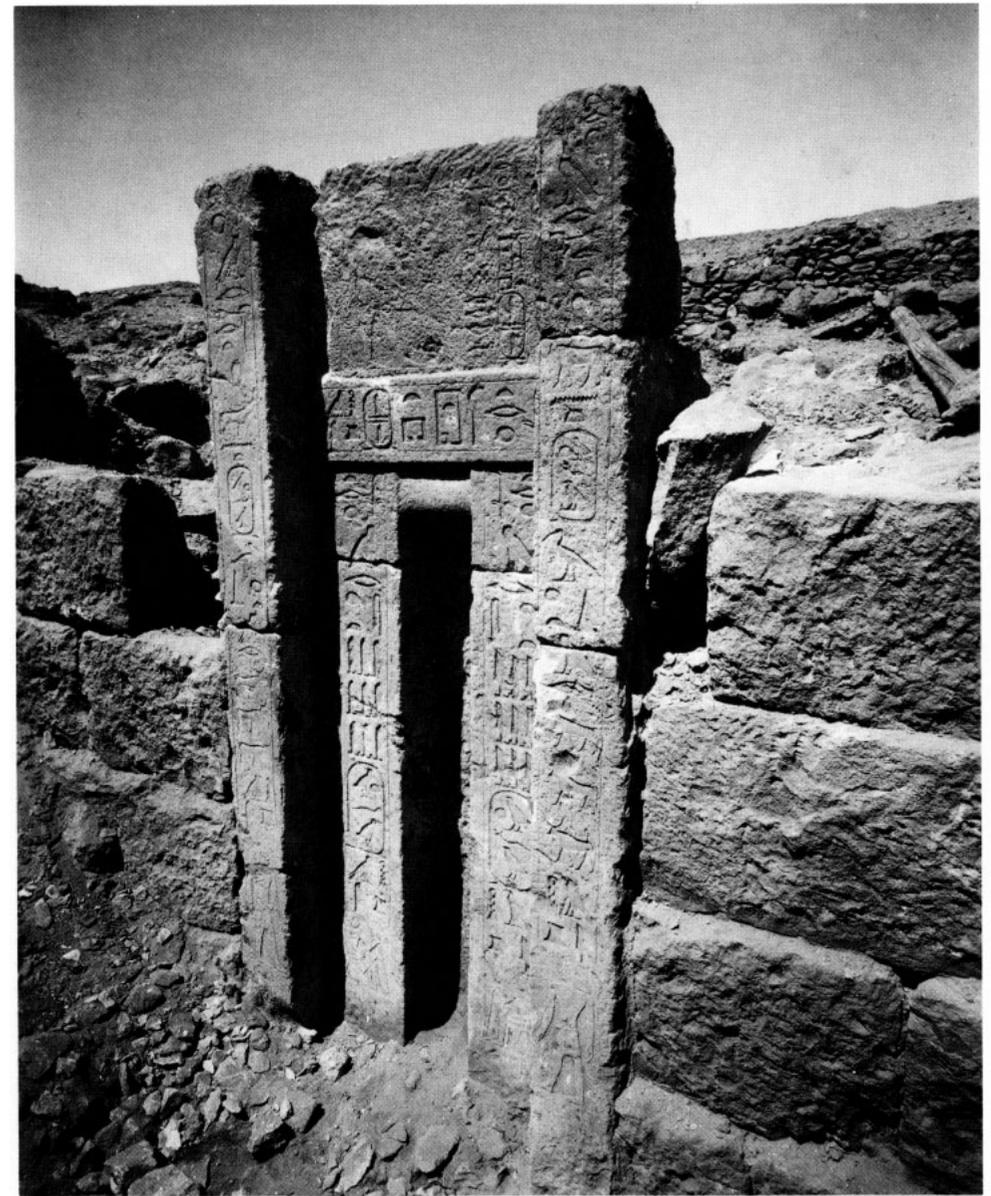
a. Tjetu I (G 2343/5511), false door elements



b. Nimesi (G 2366), false door elements



a. Iy-tjentet and Nyka'ap (G 2352) south false door



b. Hagy (G 2352) north false door



a. Entrance jambs, looking south



b. East jamb, looking southeast



c. West jamb, looking southwest



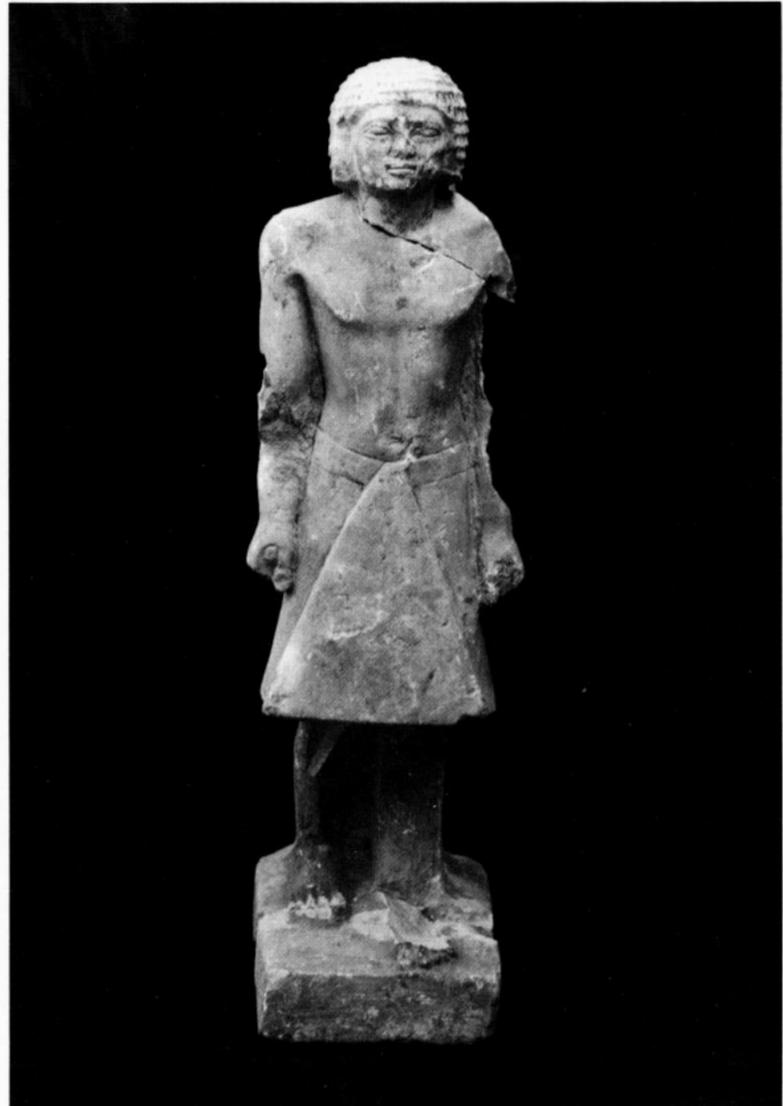
a. Entrance jambs, looking south



b. Chapel-passage (G 2352/2353), looking north



c. Pair statue, intrusive, shaft G 2353 B,
Object Register 12-11-39



d. Male statue, intrusive, shaft G 2353 B,
Object Register 12-11-38 and 12-10-17

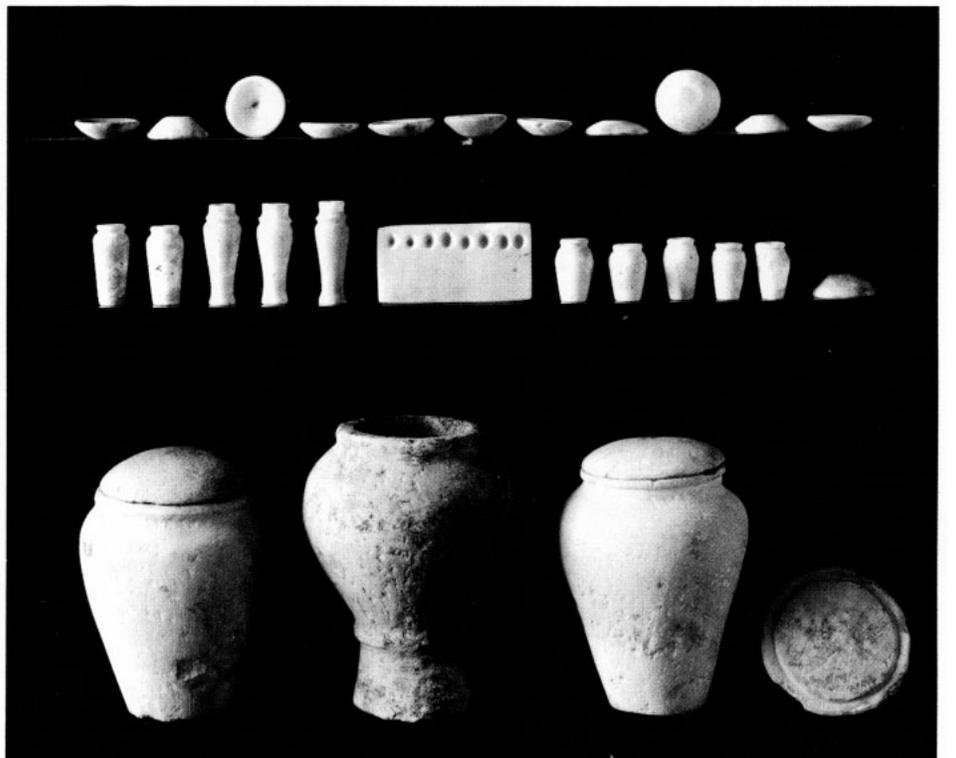
Herunefer (G 2353)



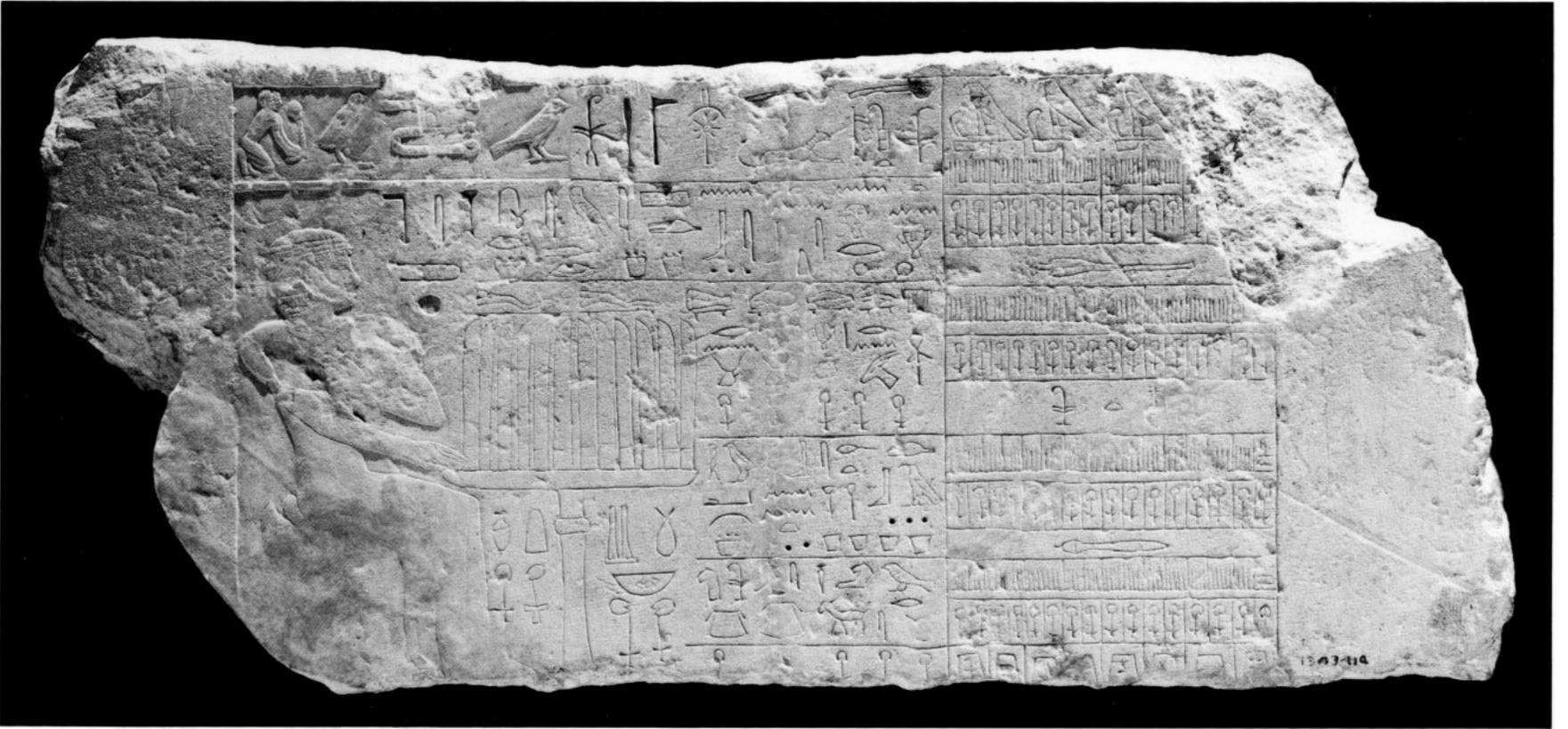
a. G 2360 (left) and G 2352/2353 (right), looking south



b. G 2352/2353, serdab, looking west,
with decayed wooden statues



c. G 2353 B, objects from burial chamber



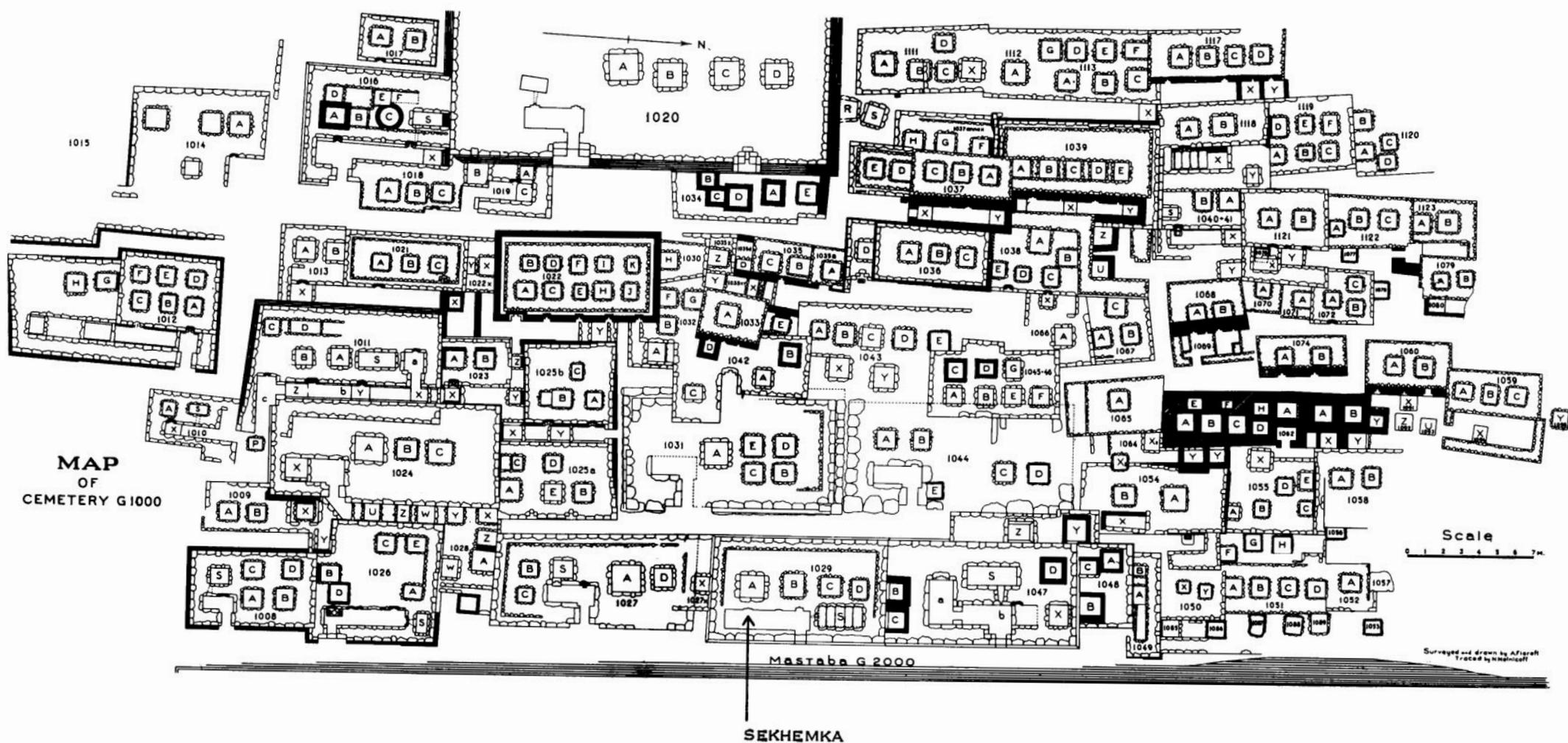
a. G 2352 B, slab stela of Setju intrusive,
MFA acc. no. 13.4341



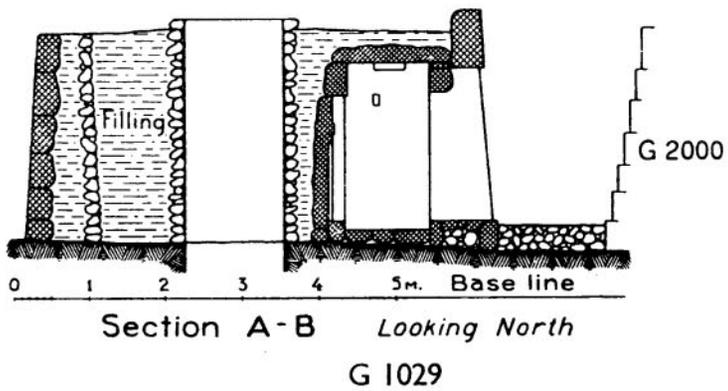
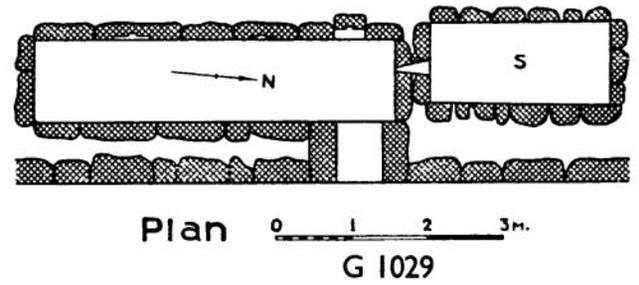
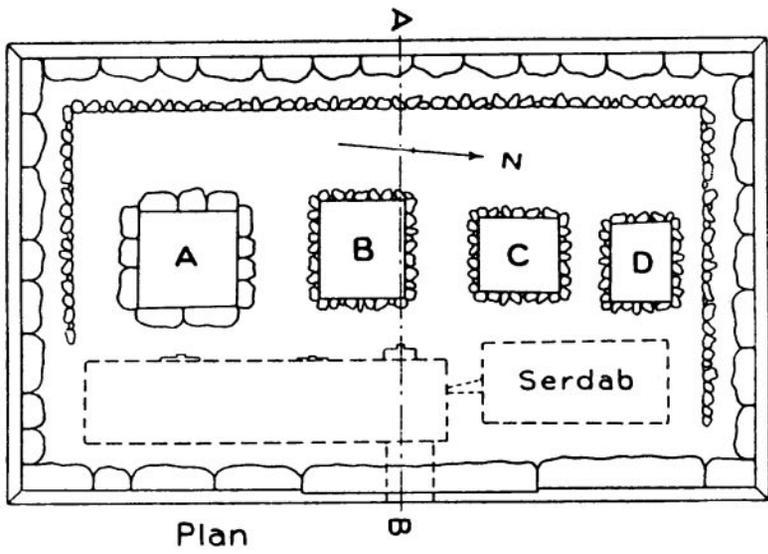
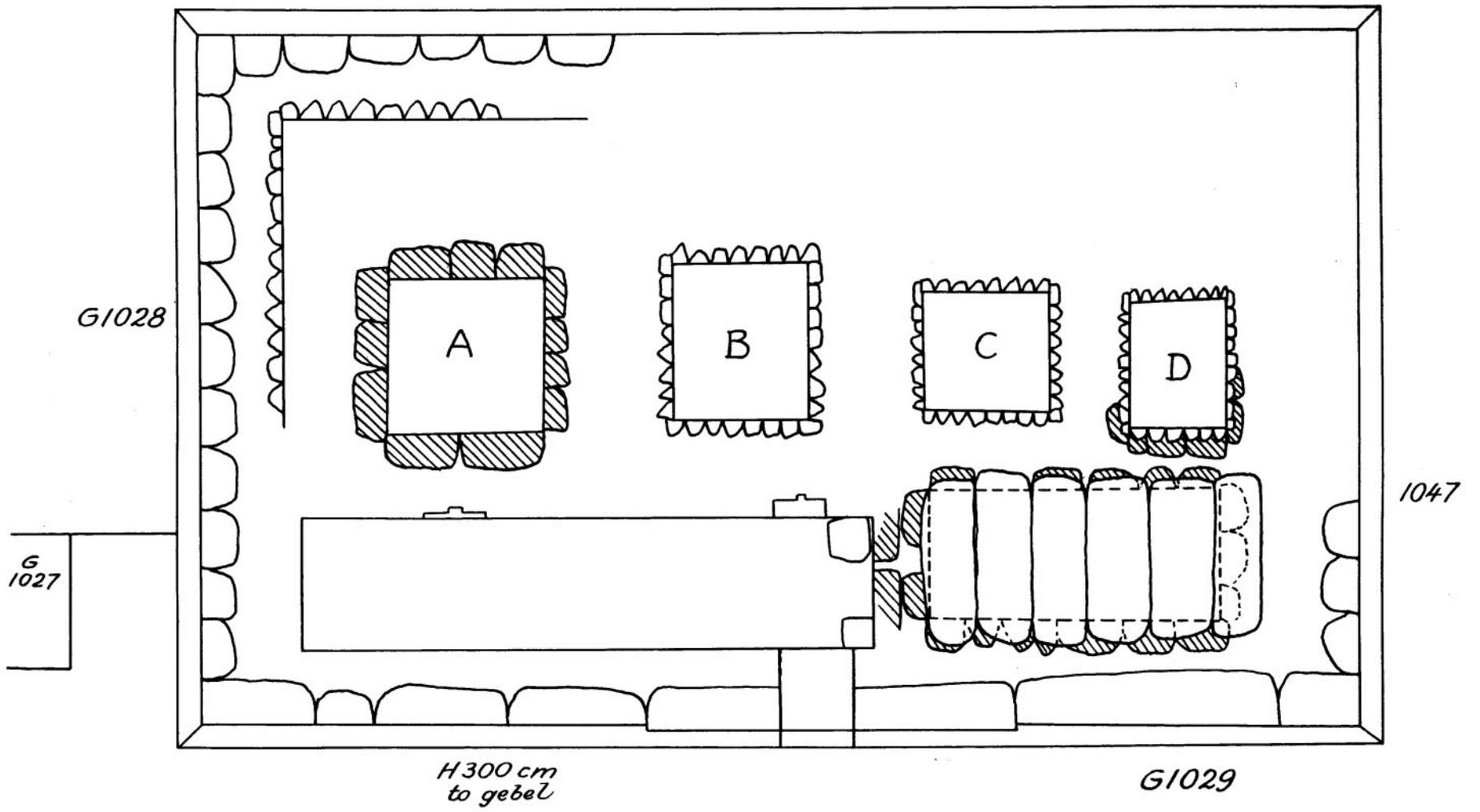
b. G 2353 Y, stela of Weser, intrusive,



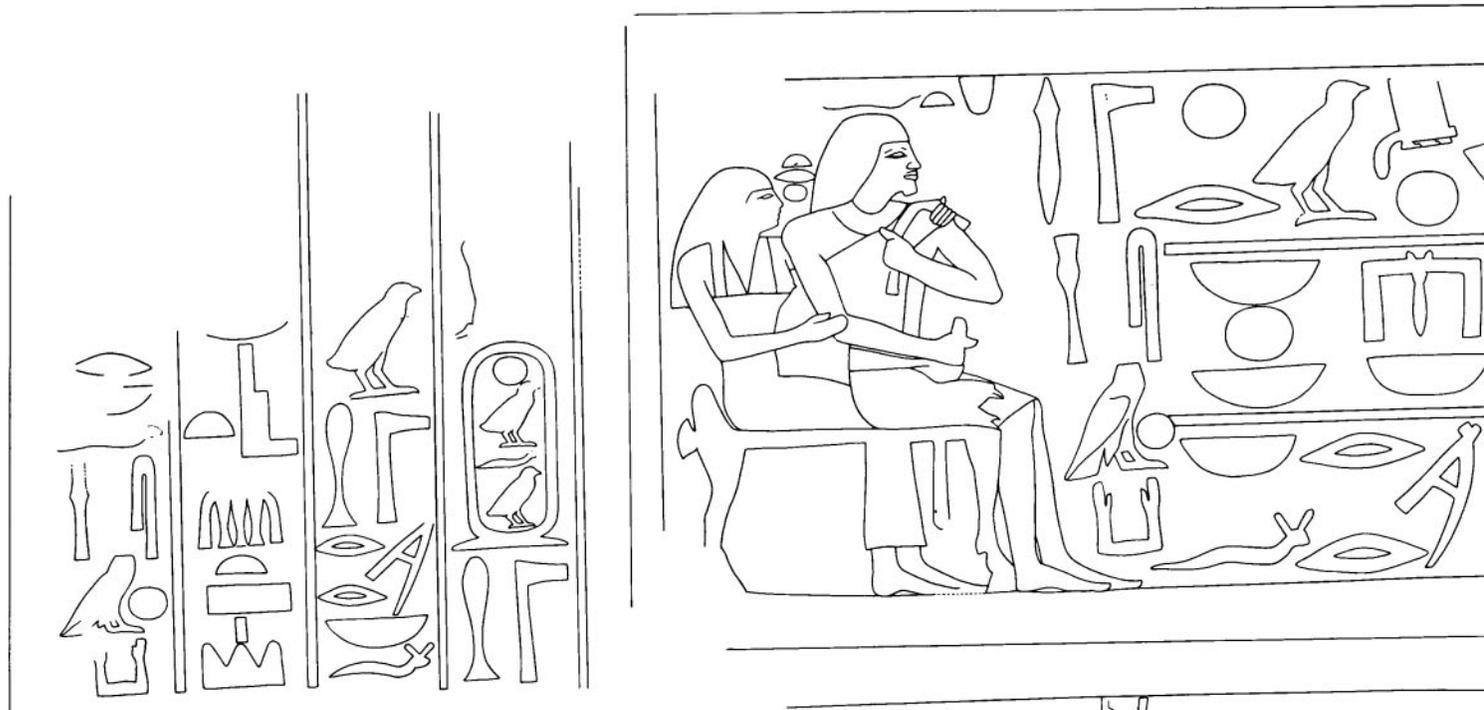
c. G 2352 A(?), red polished bowl,
Object register no. 12-11-61



1. Map of Giza Cemetery G 1000

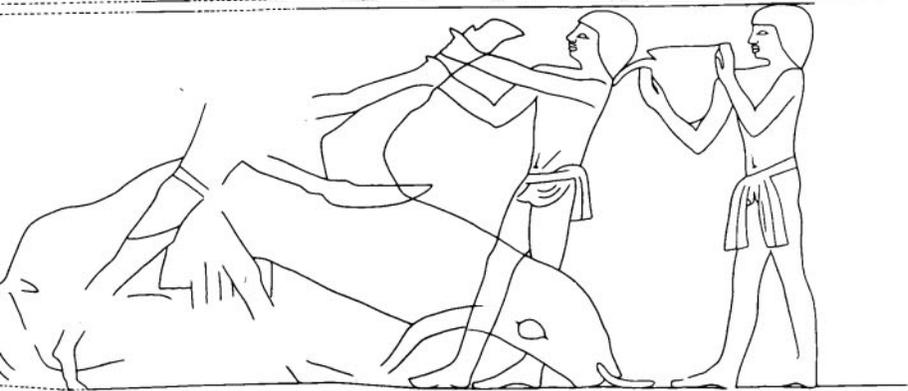
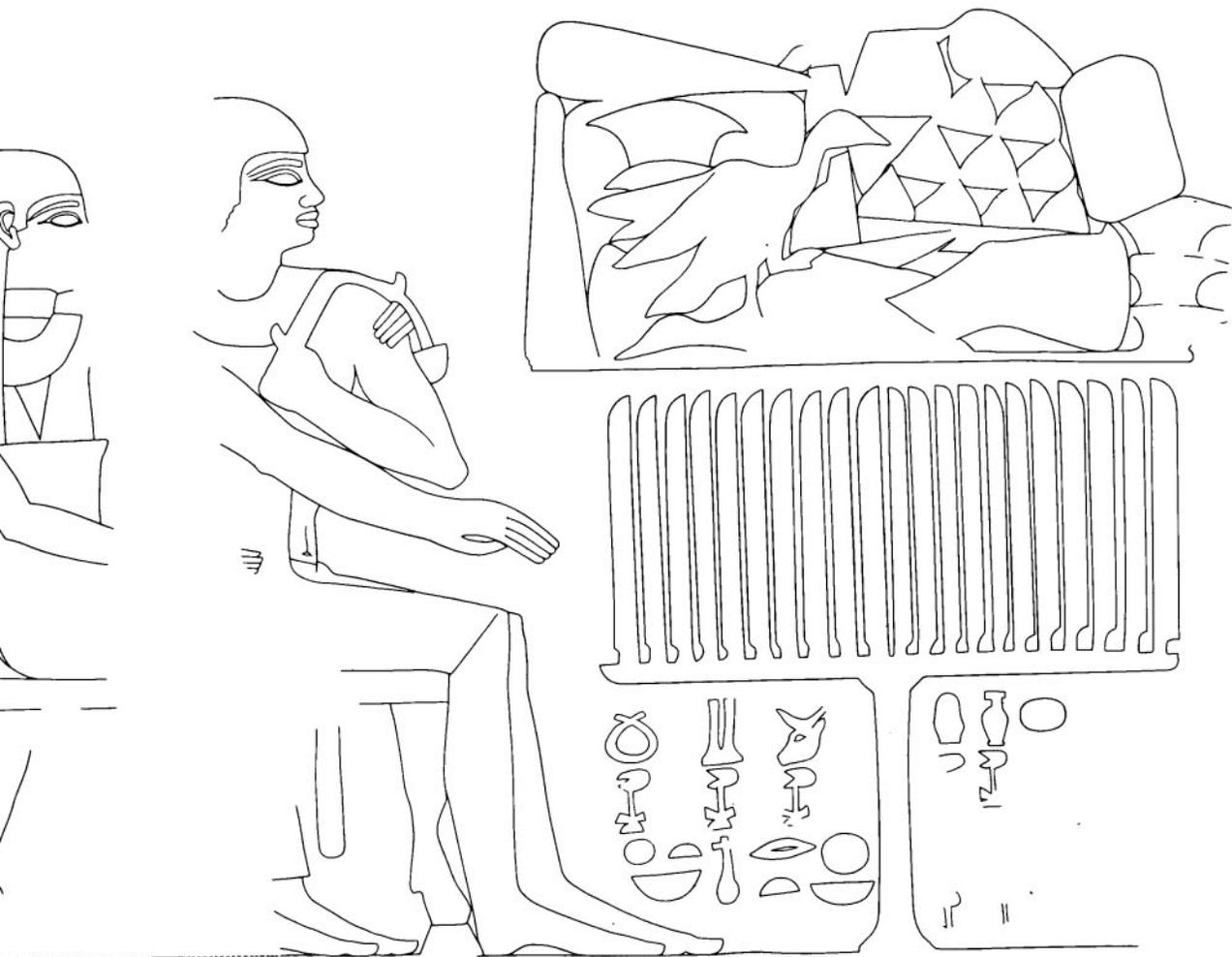
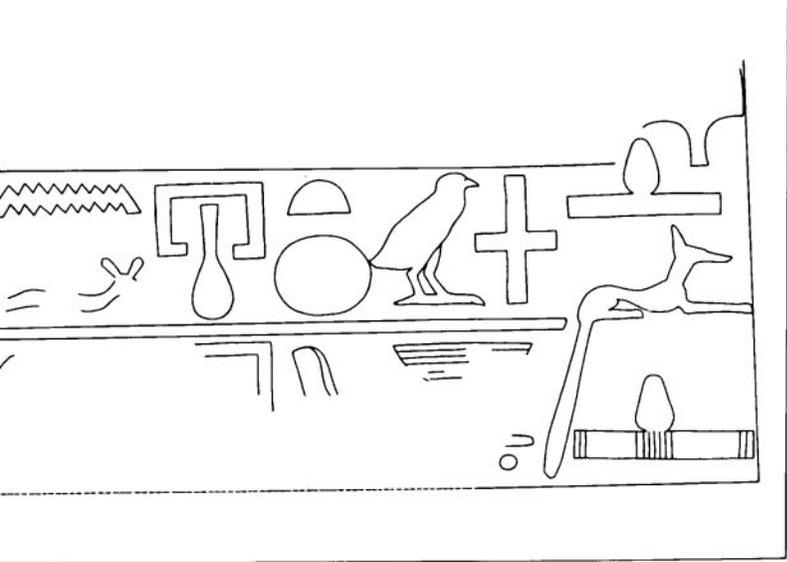


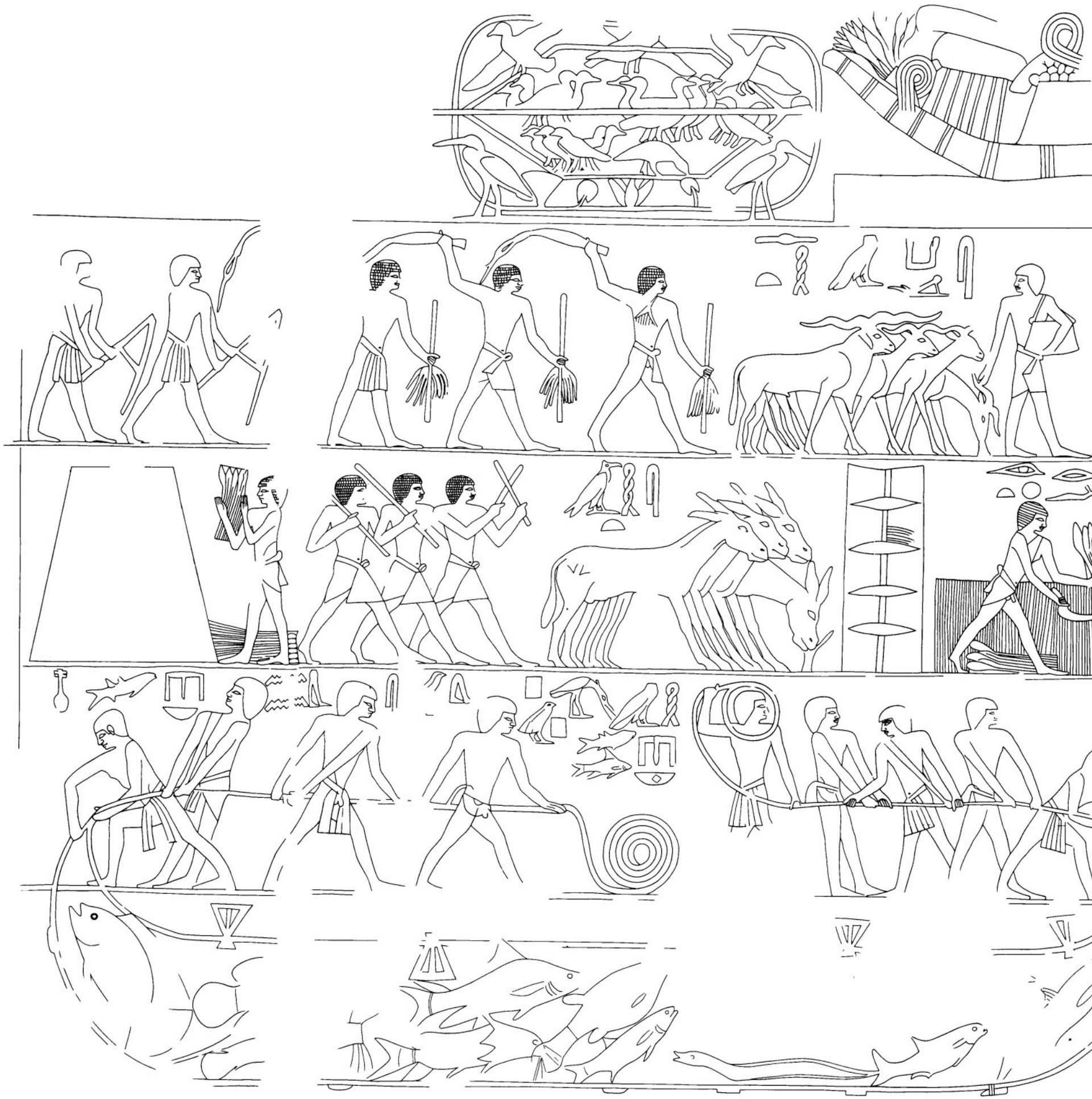
2. Plan of mastaba of Sekhemka (G 1029)



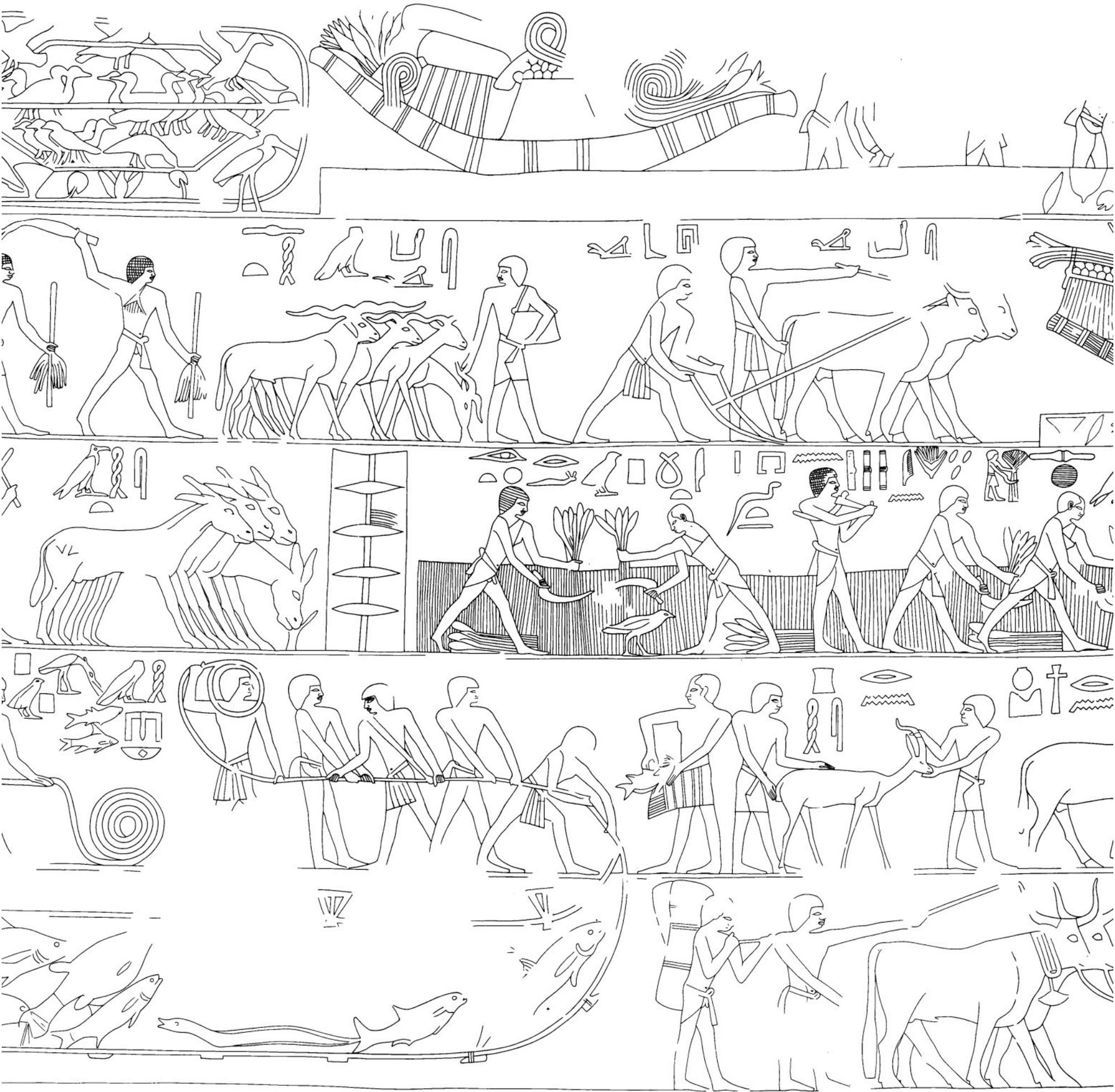
25 CM



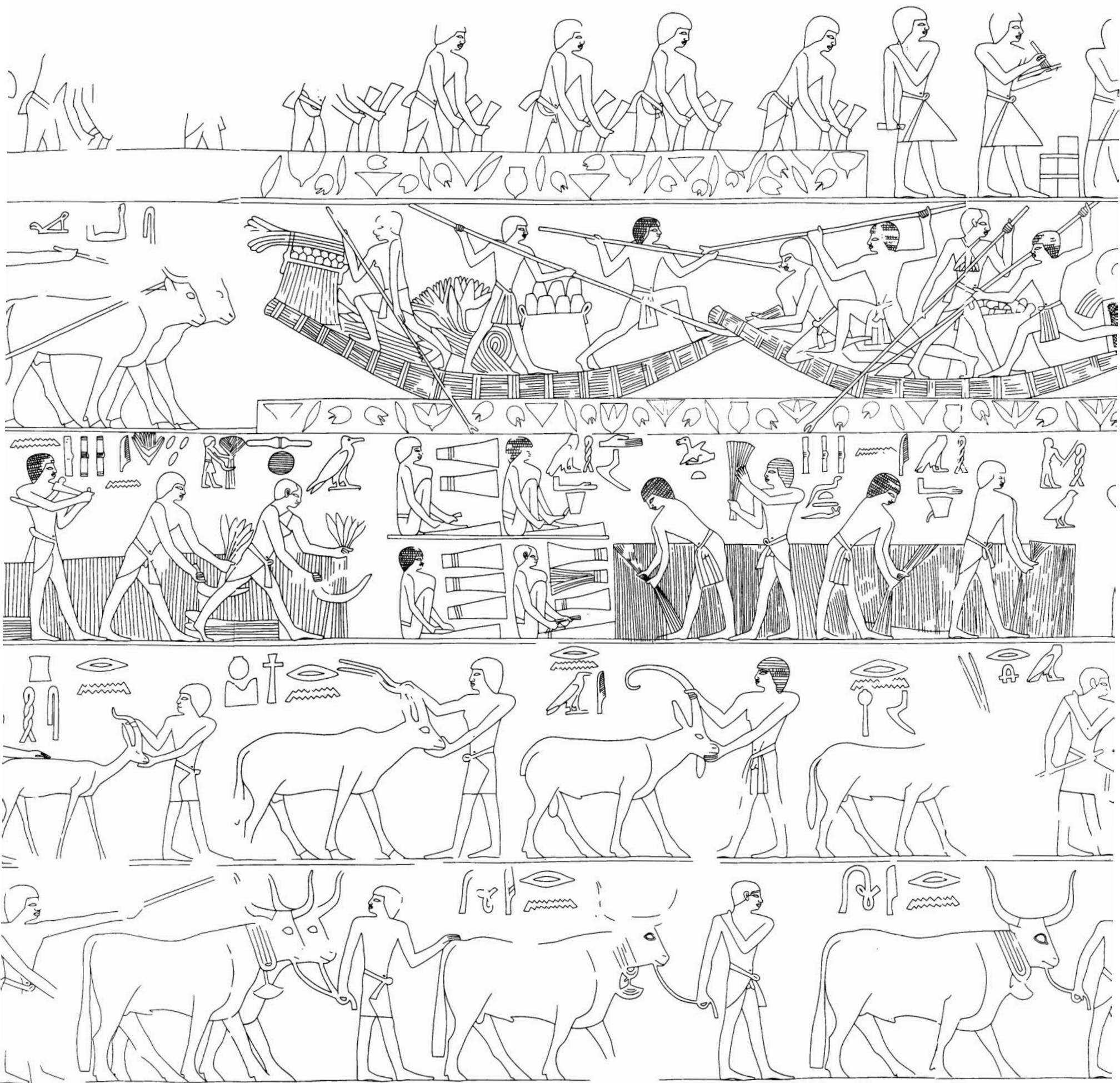




0 10 20 30 40 50 CM.

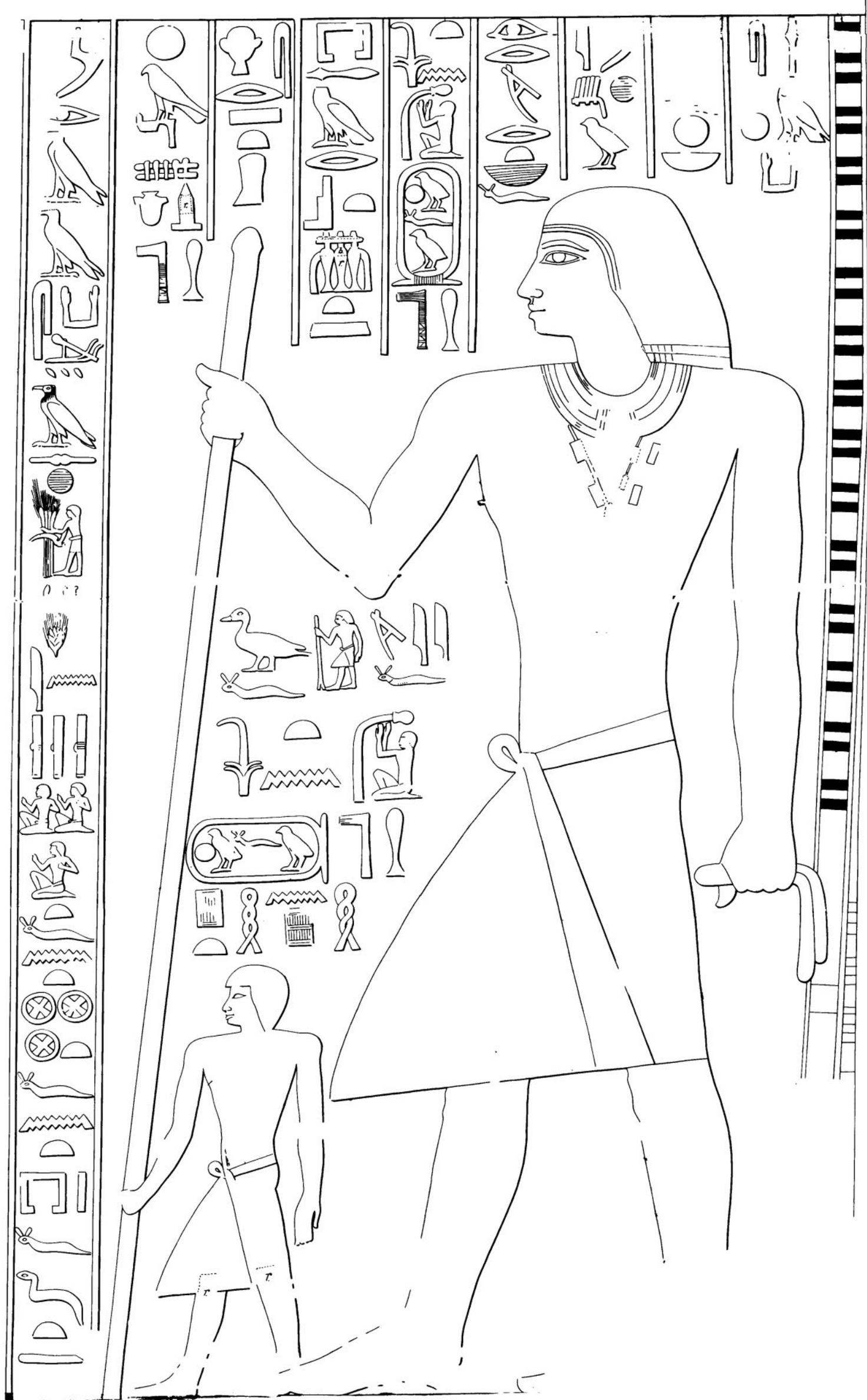


CM.



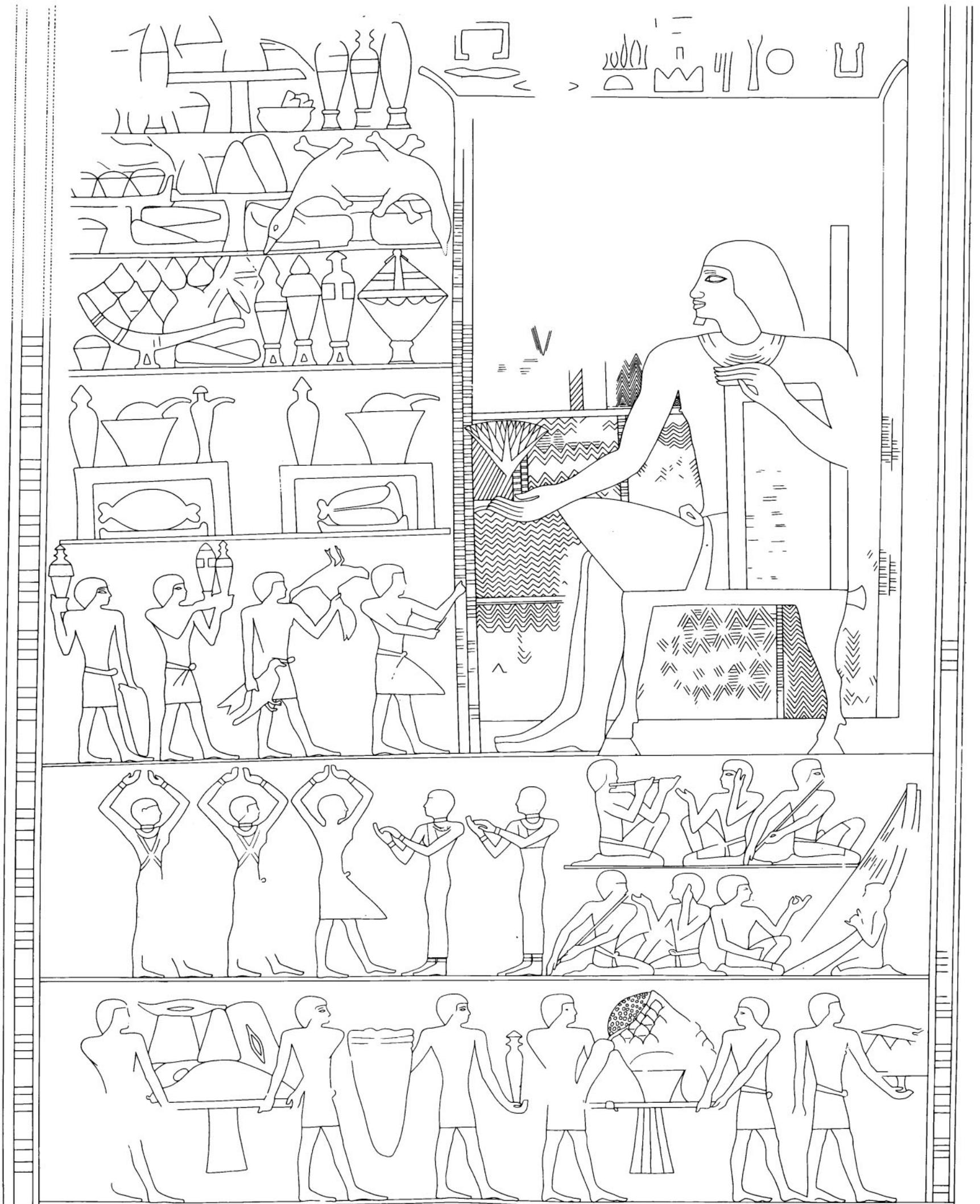
4. Sekhemka (G 1029), east wall





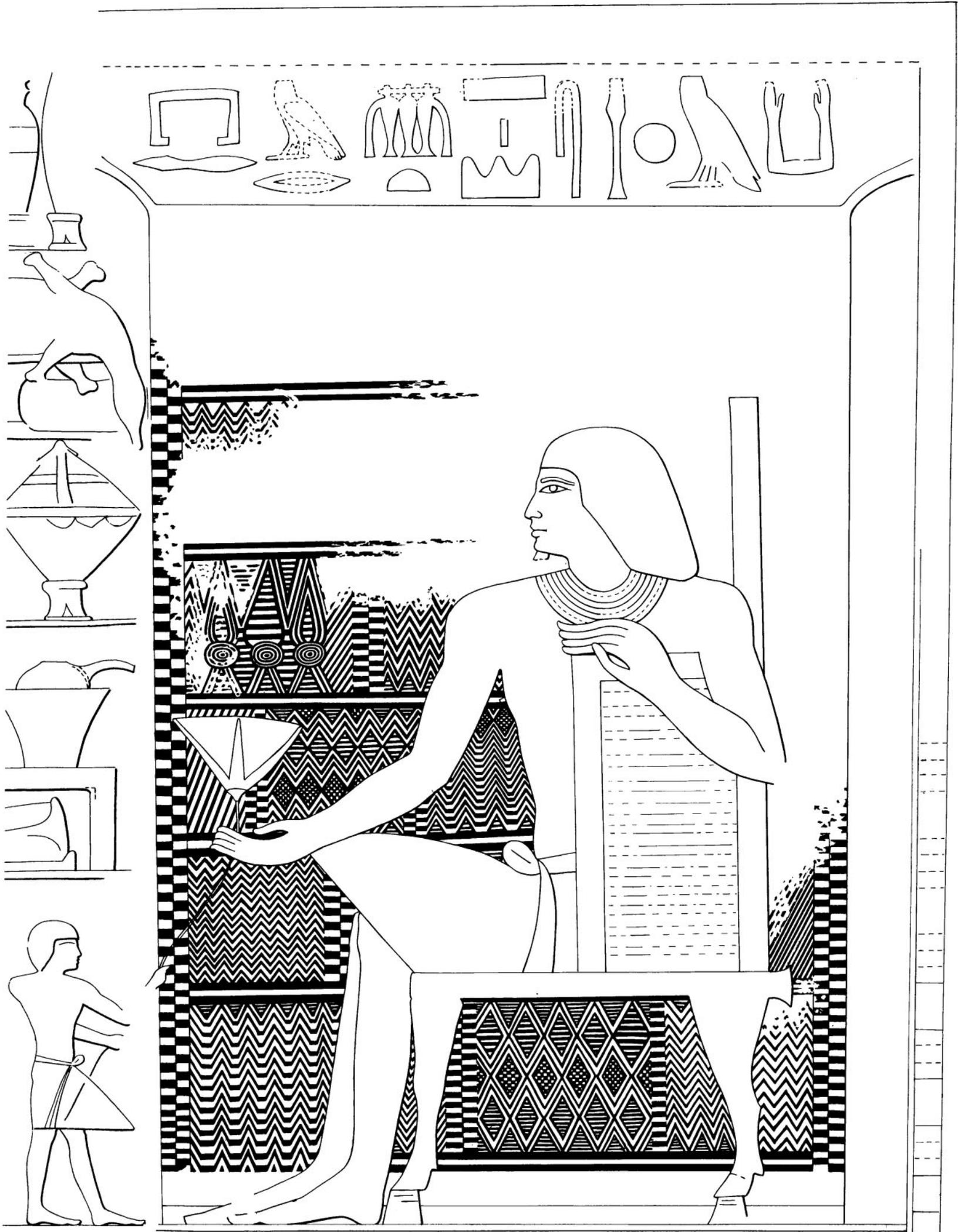
25 CM

5. Sekhemka (G 1029), east wall, south section, from 1904 drawing

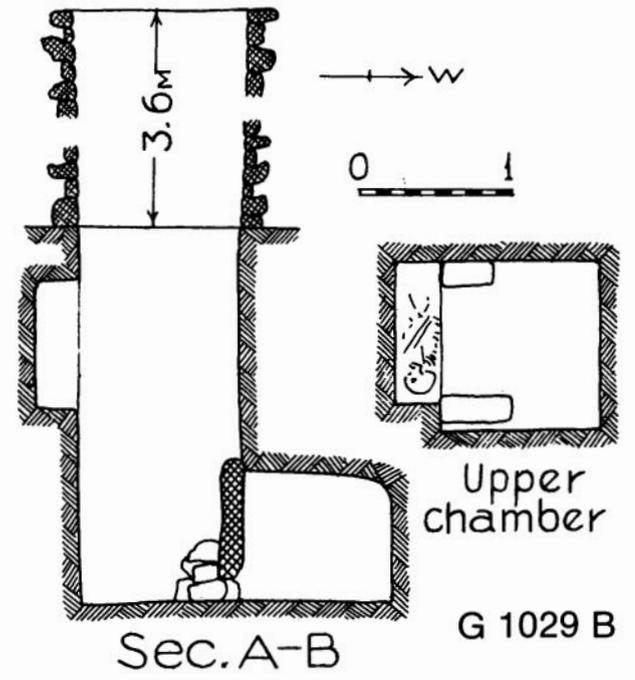
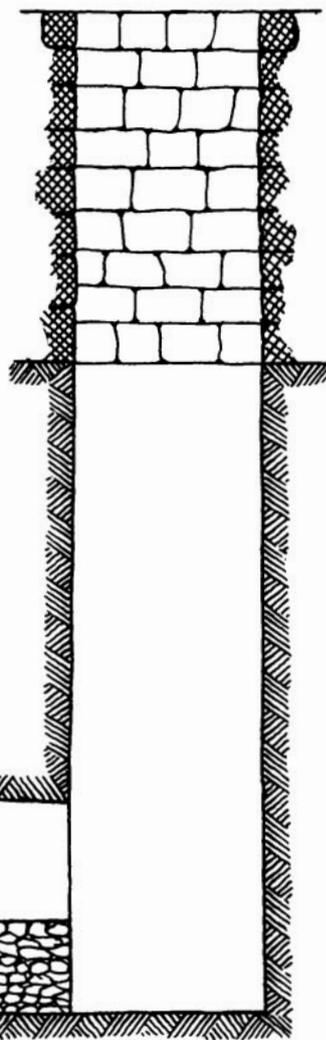
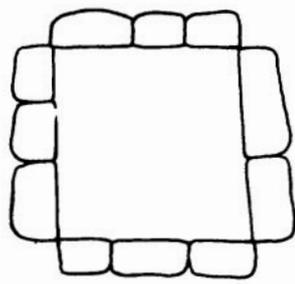


25 CM

6. Sekhemka (G 1029), south wall



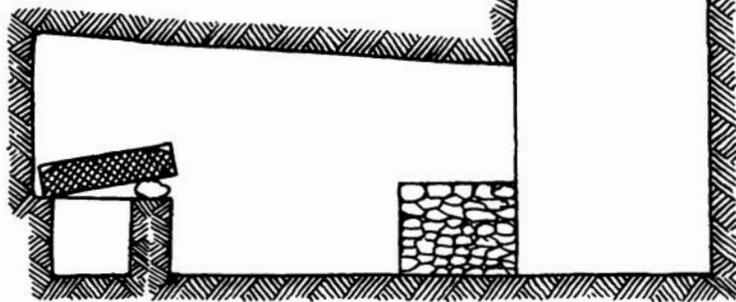
7. Sekhemka (G 1029), south wall, detail, from 1904 drawing



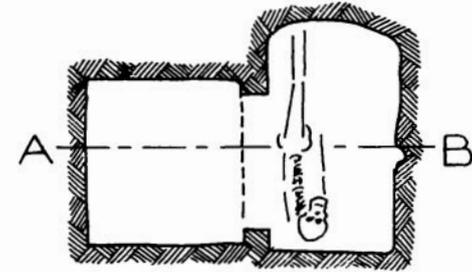
Sec. A-B

Upper chamber

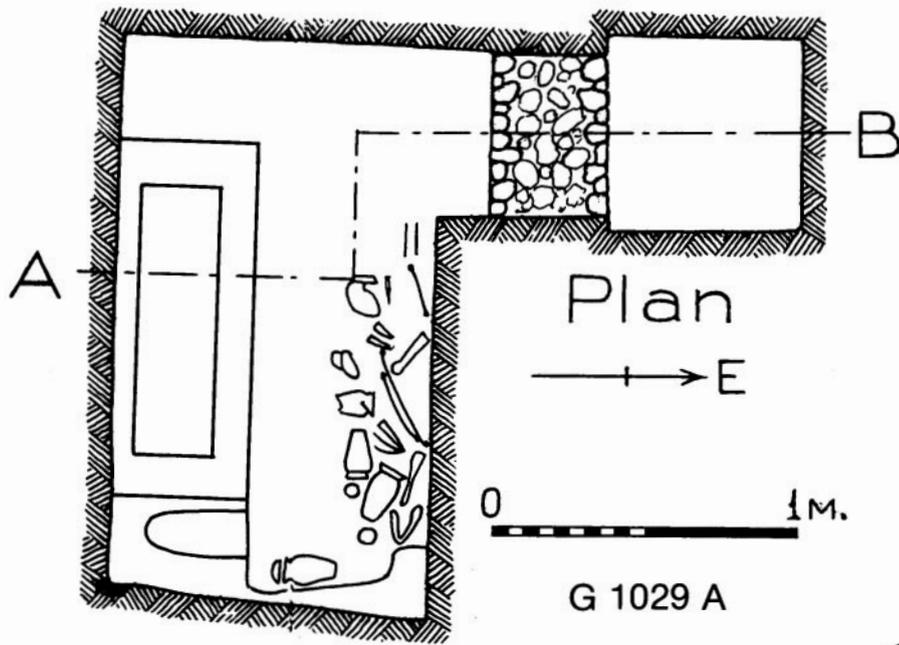
G 1029 B



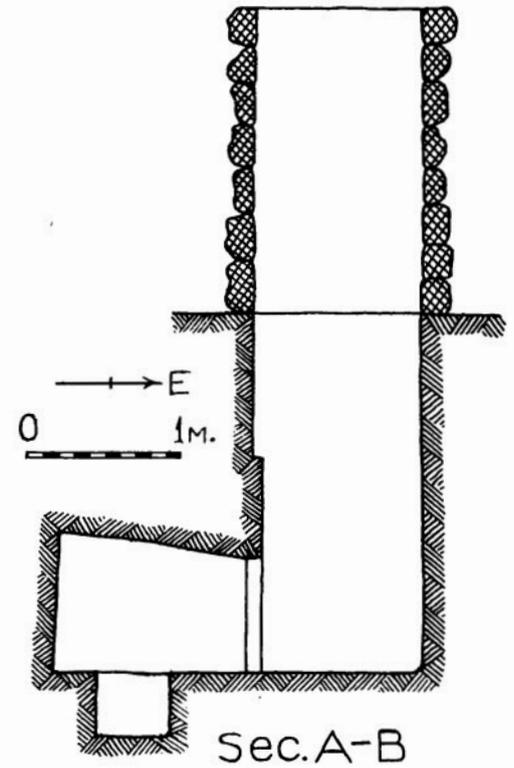
Sec. A-B



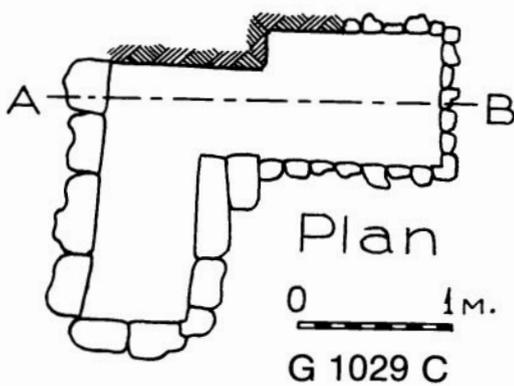
A B



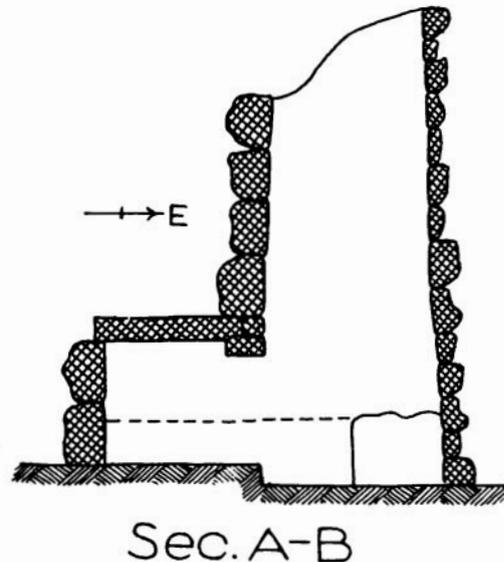
G 1029 A



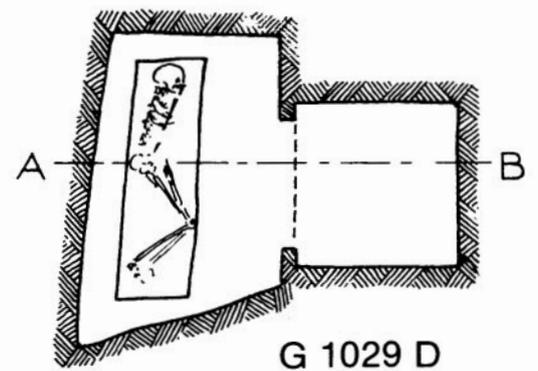
Sec. A-B



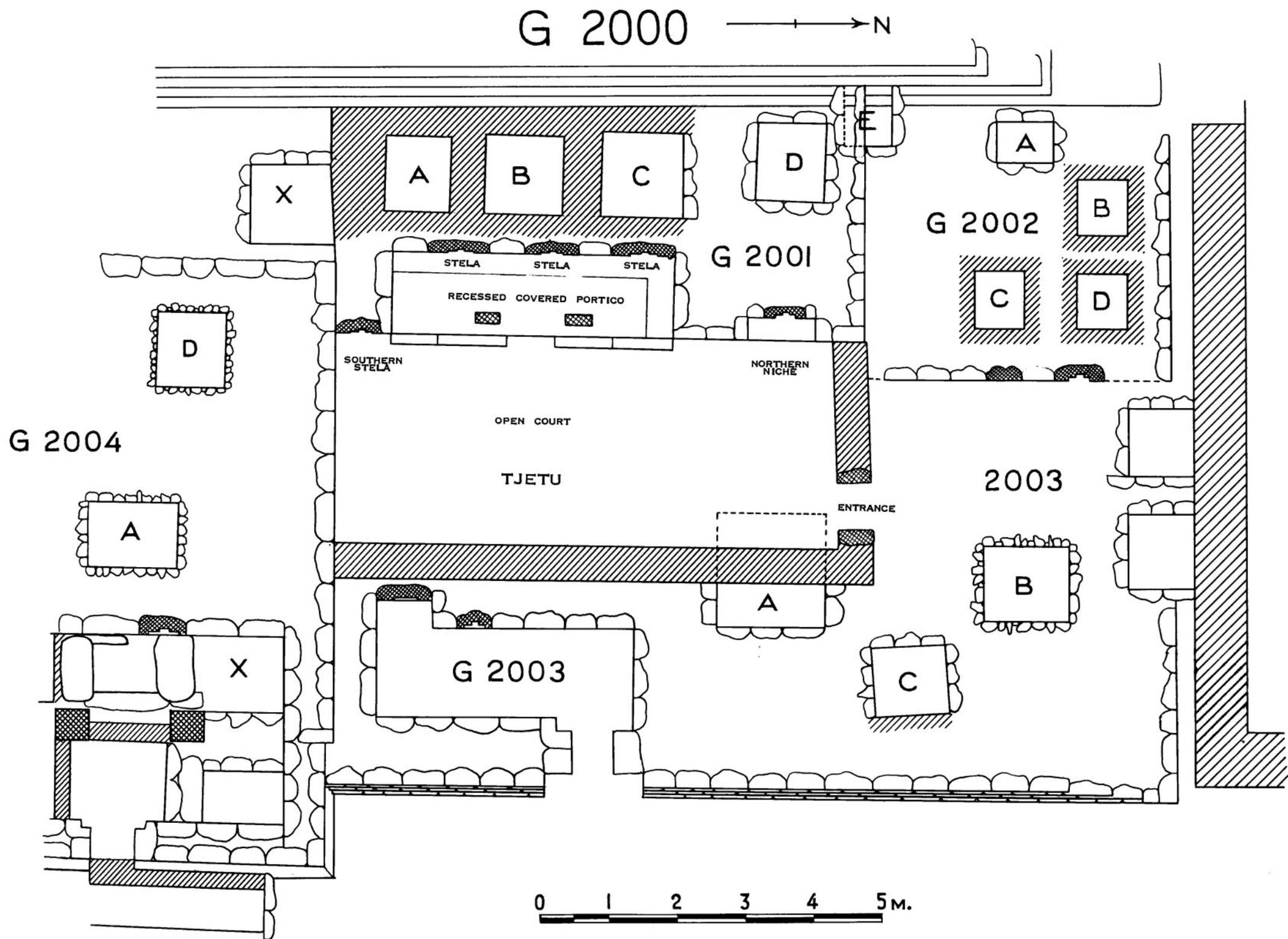
G 1029 C



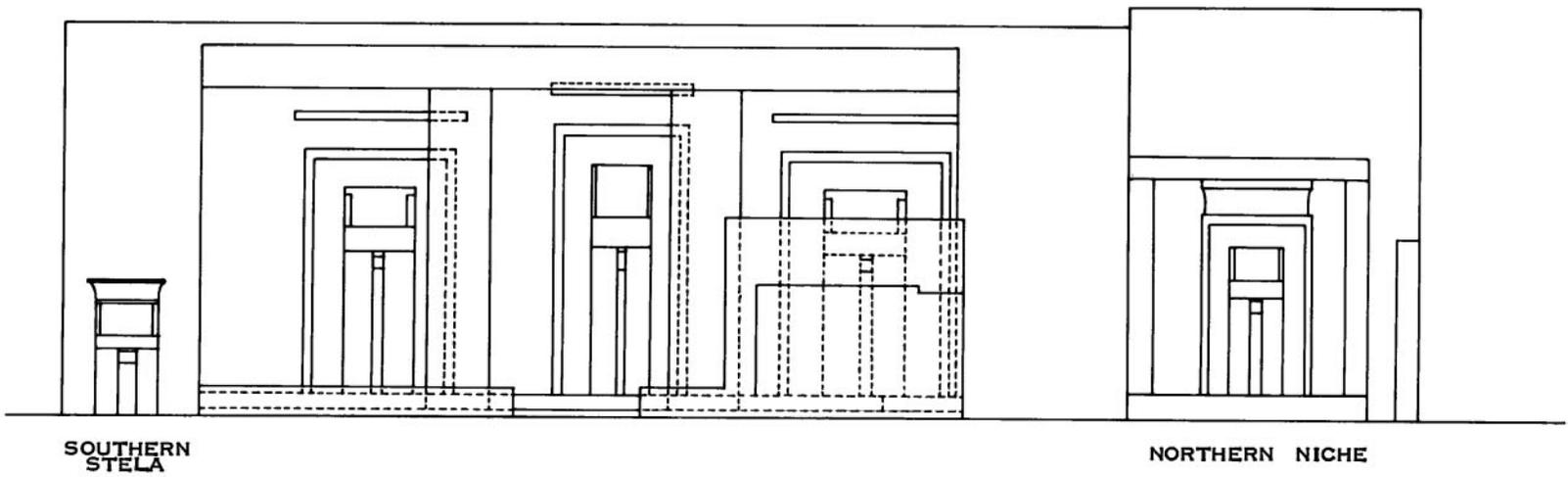
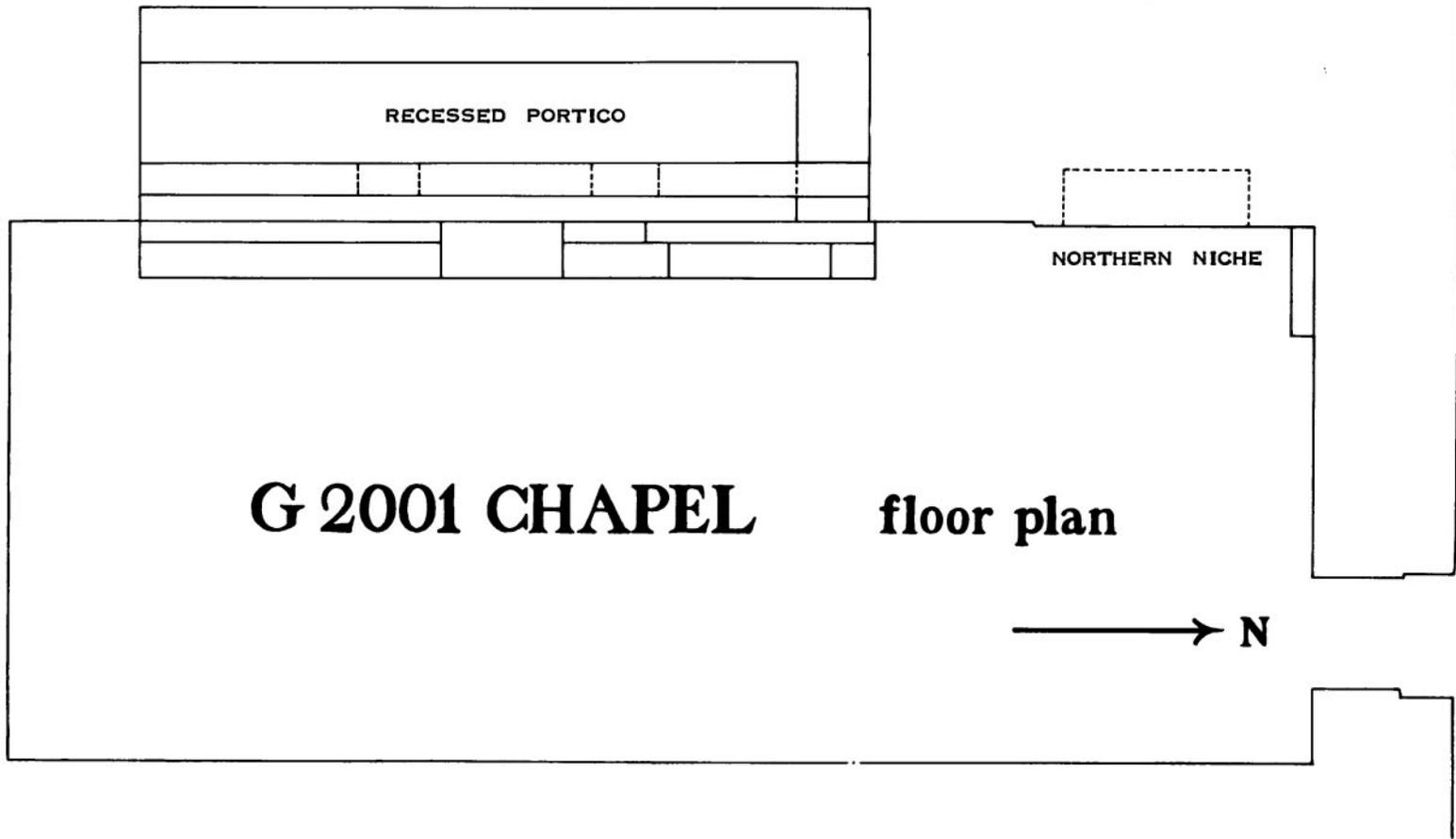
Sec. A-B



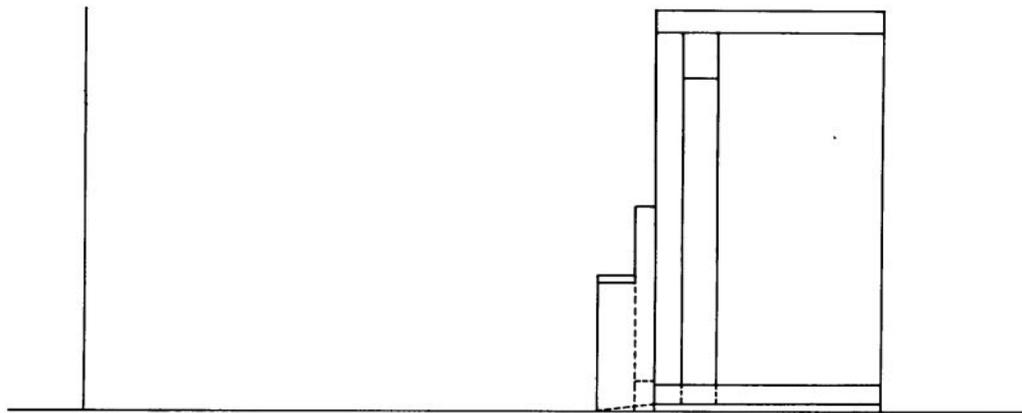
G 1029 D



9. Tjetu (G 2001), plan of area

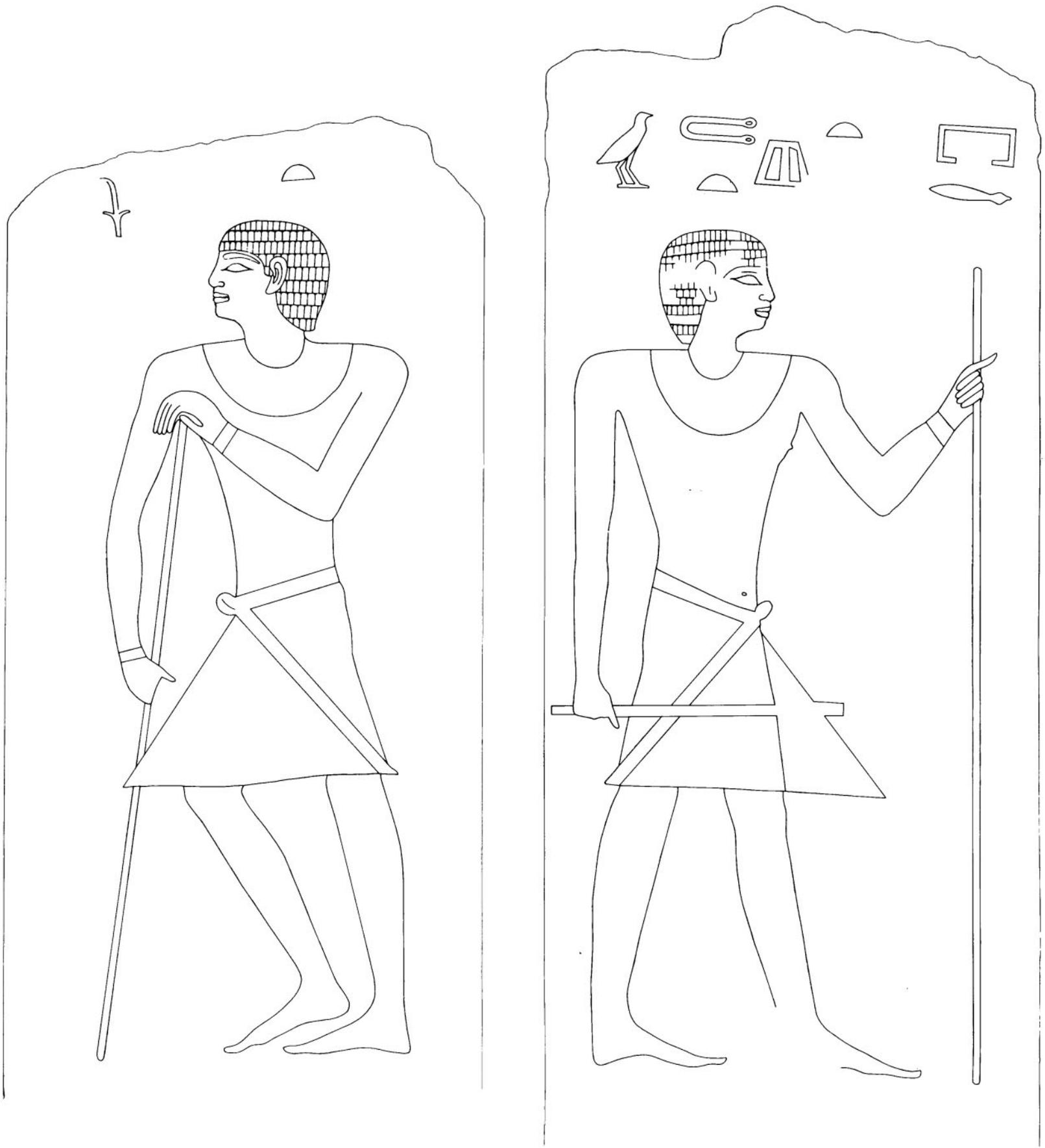


elevation looking W

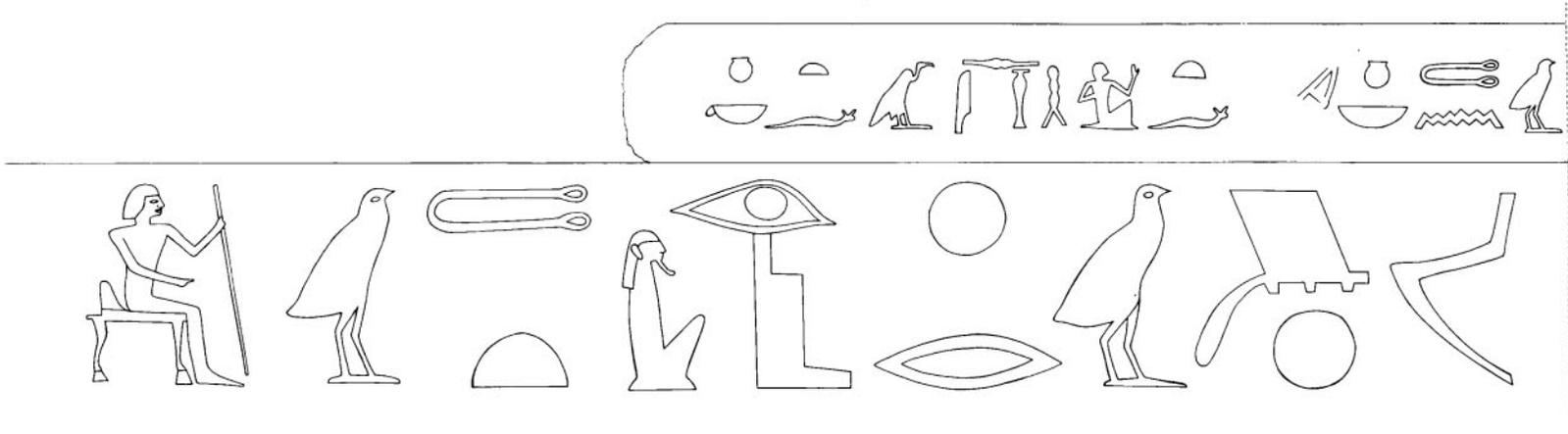
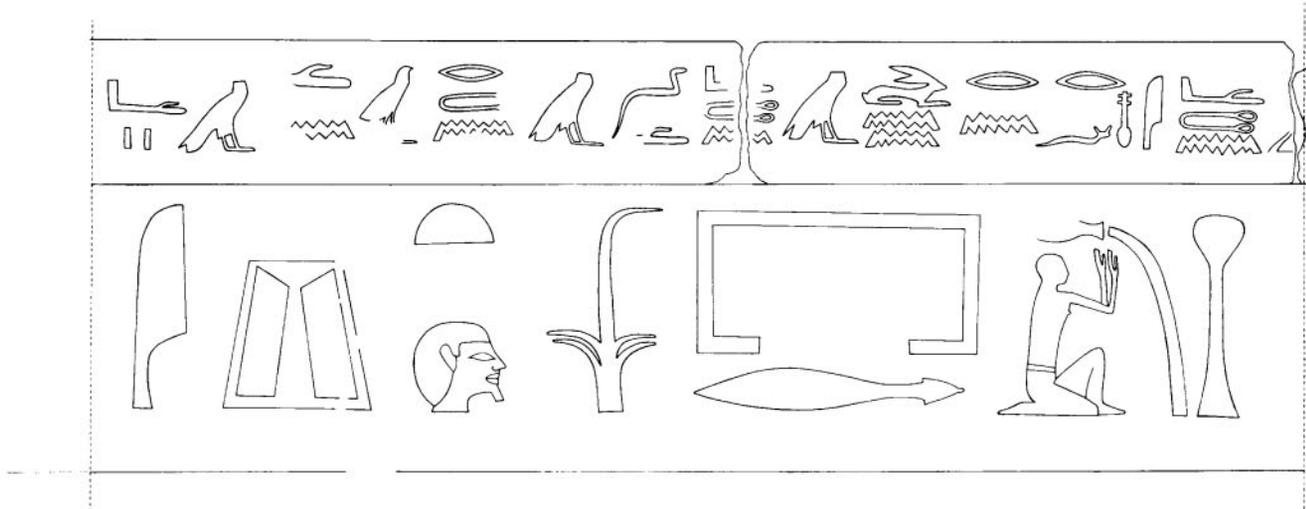
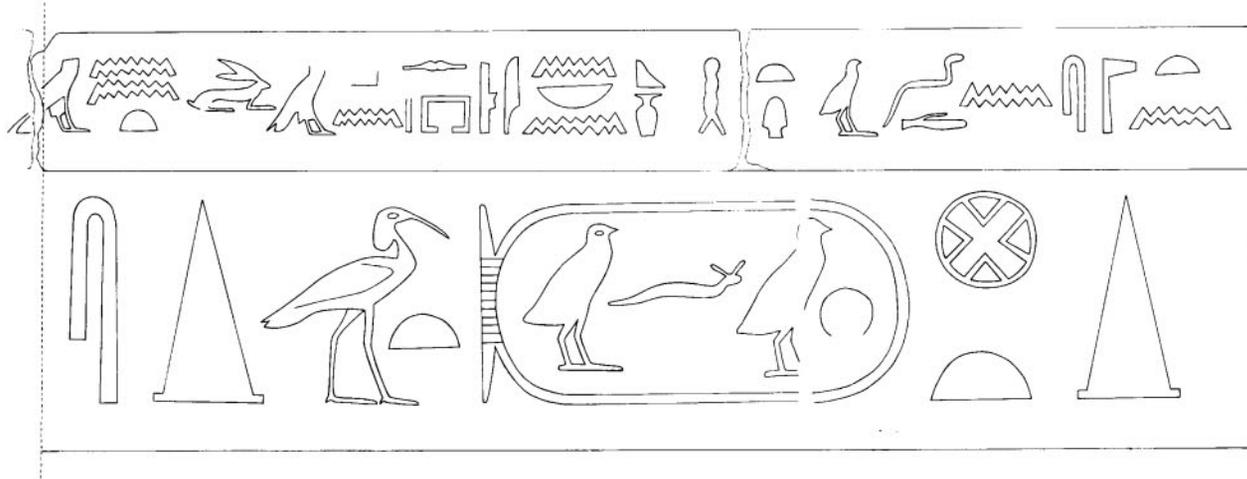
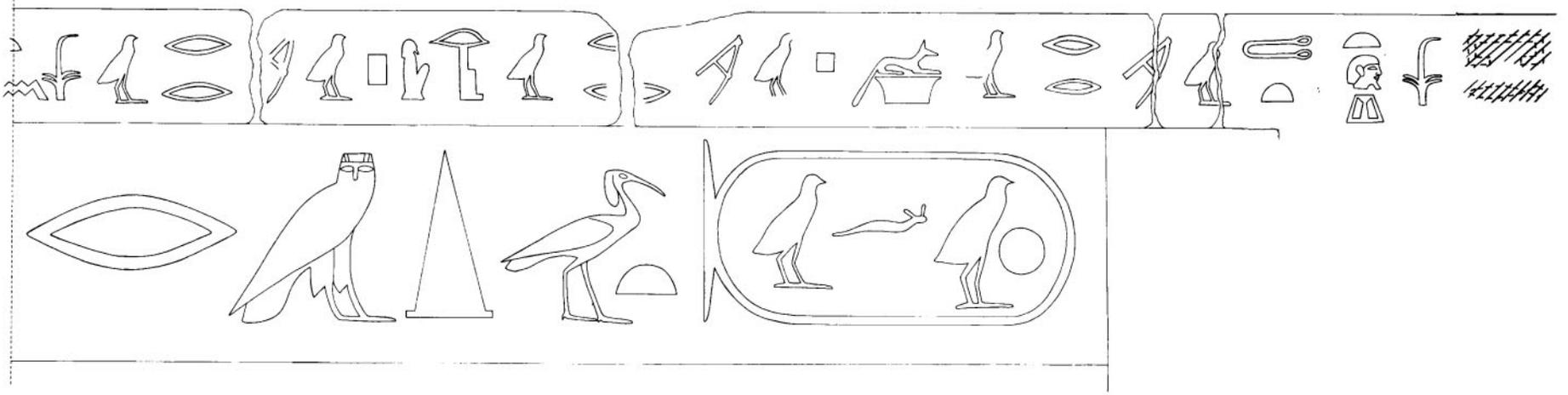


elevation looking S



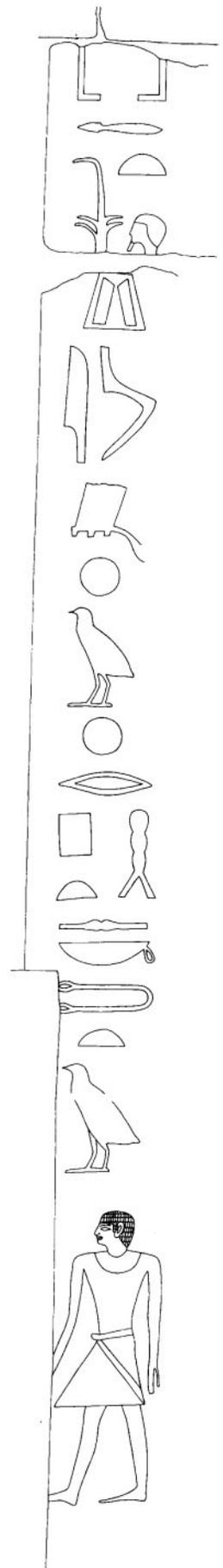
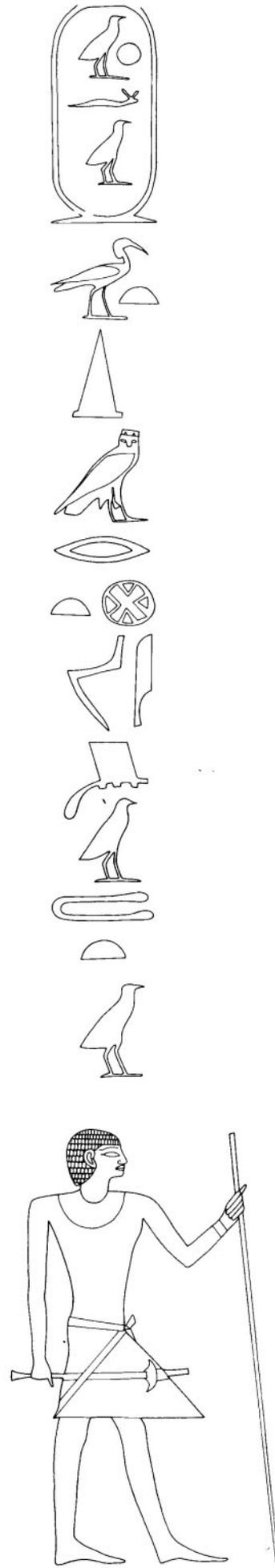
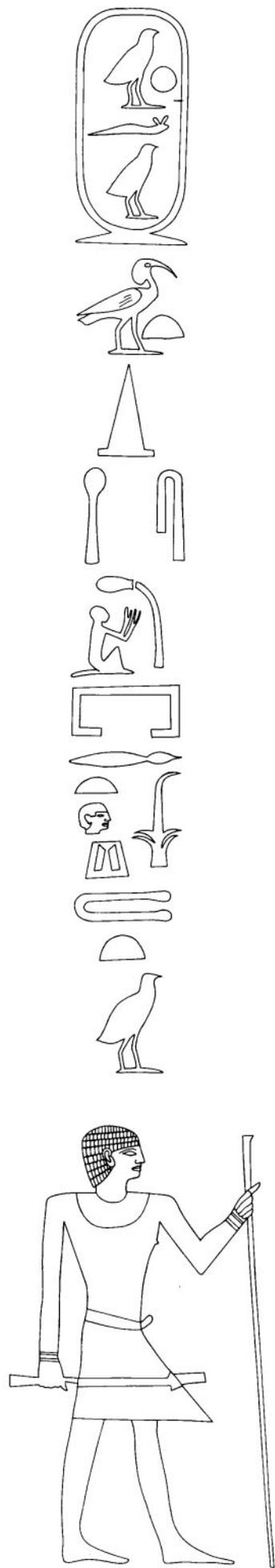


11. Tjetu (G 2001), jambs at entrance to court



20 CM

12. Tjetu (G 2001), portico roofing blocks and architrave



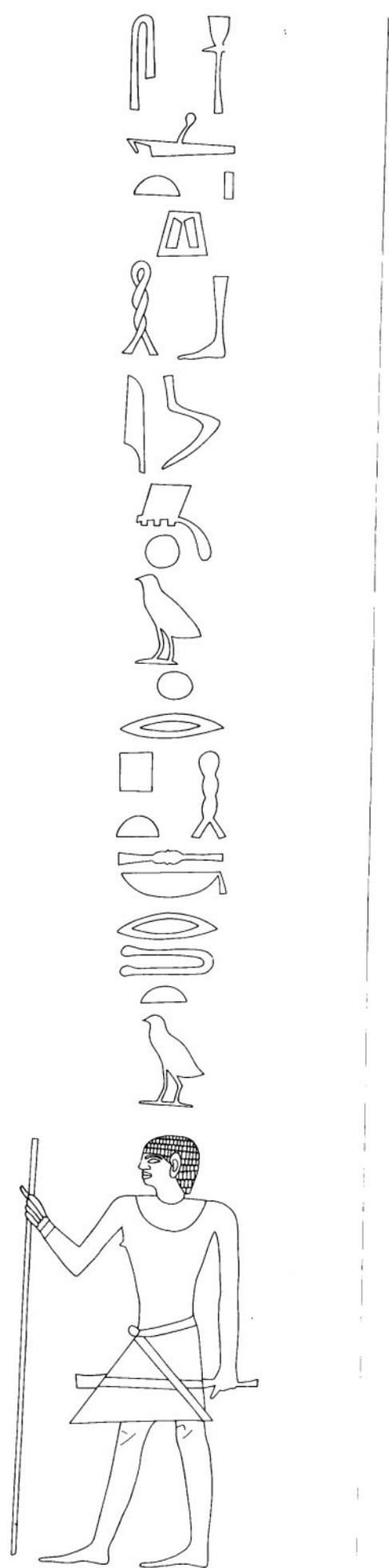
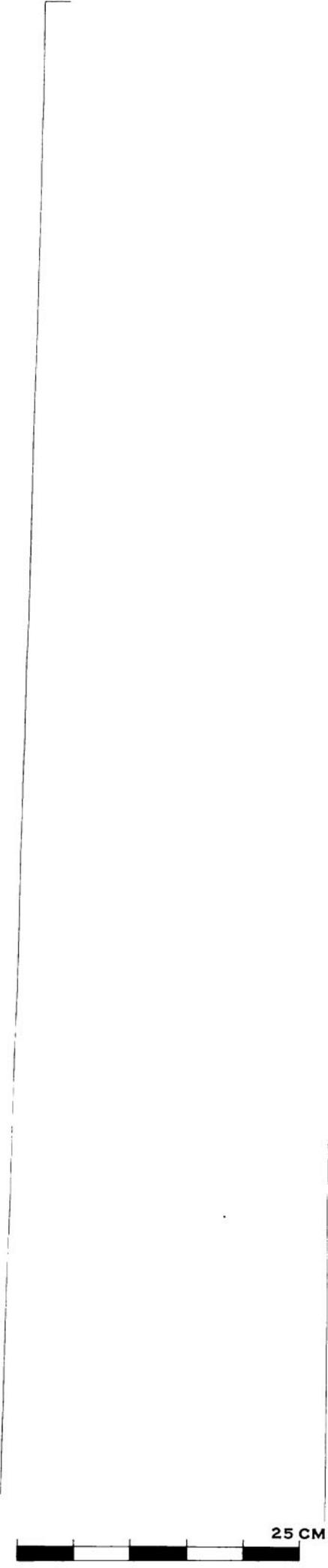
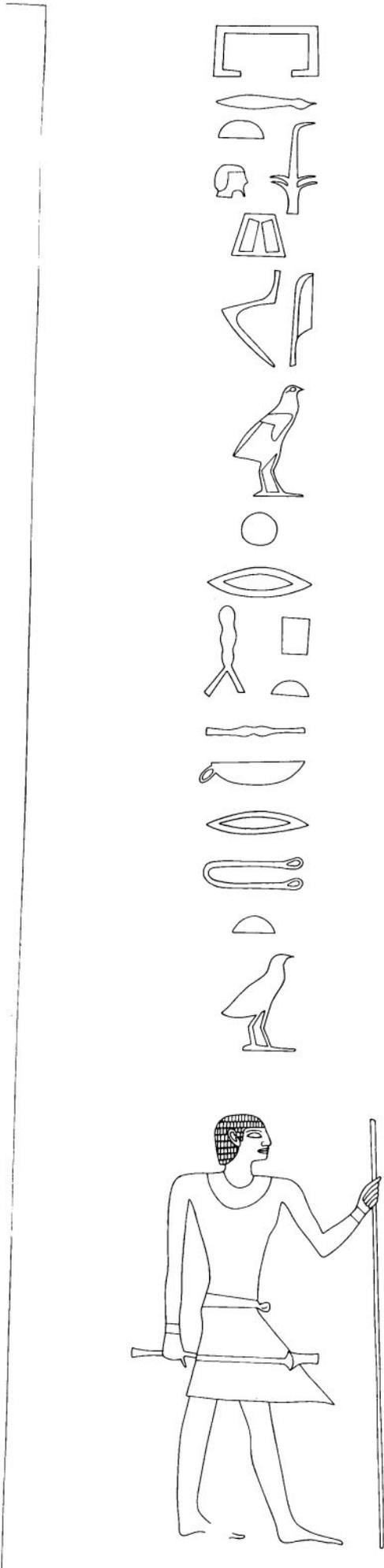
25 CM



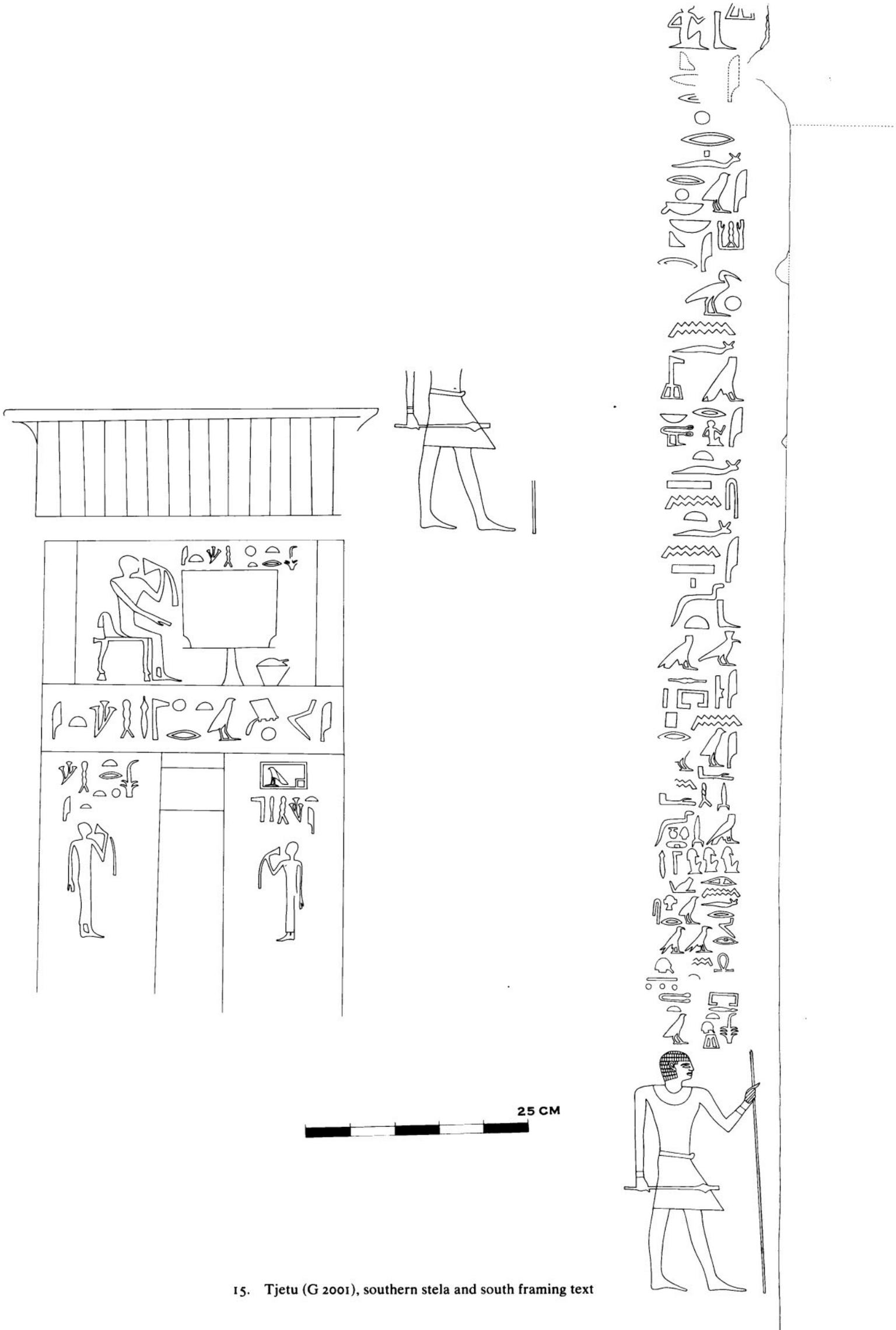
25 CM



13. Tjetu (G 2001), pillars and northern framing text, outside



14. Tjetu (G 2001), pillars, inside

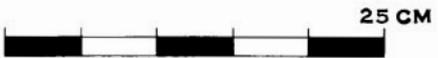
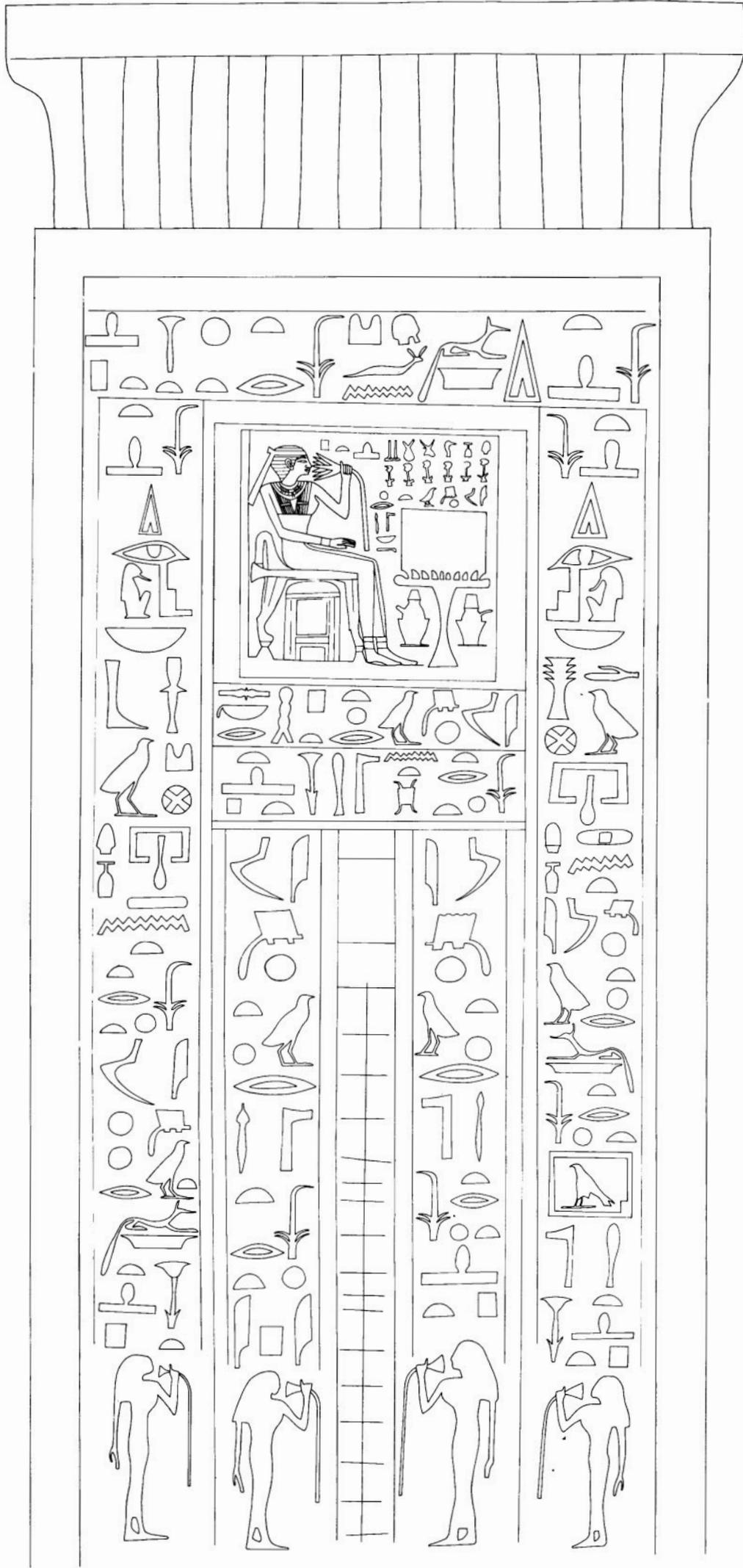


15. Tjetu (G 2001), southern stela and south framing text

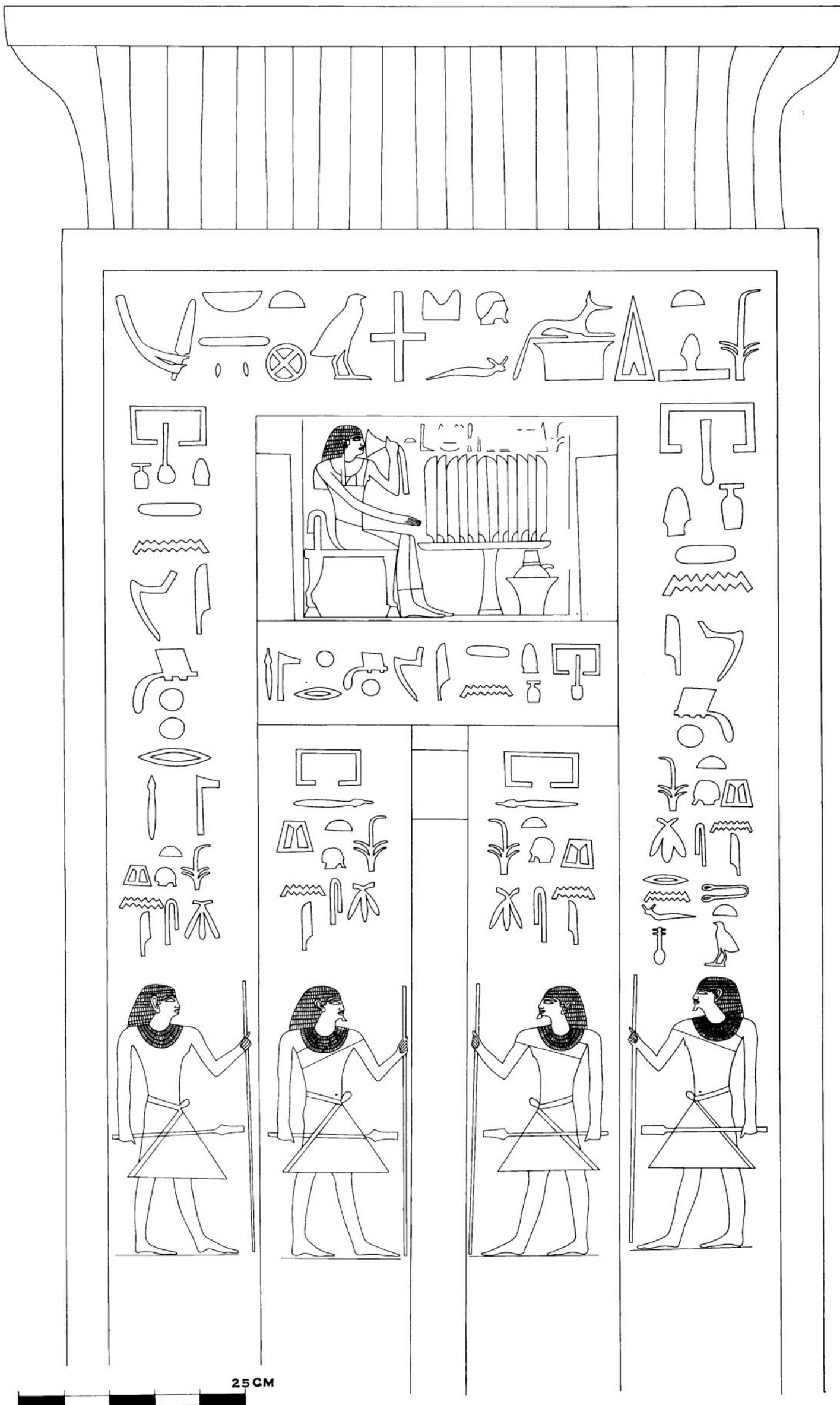


15 CM

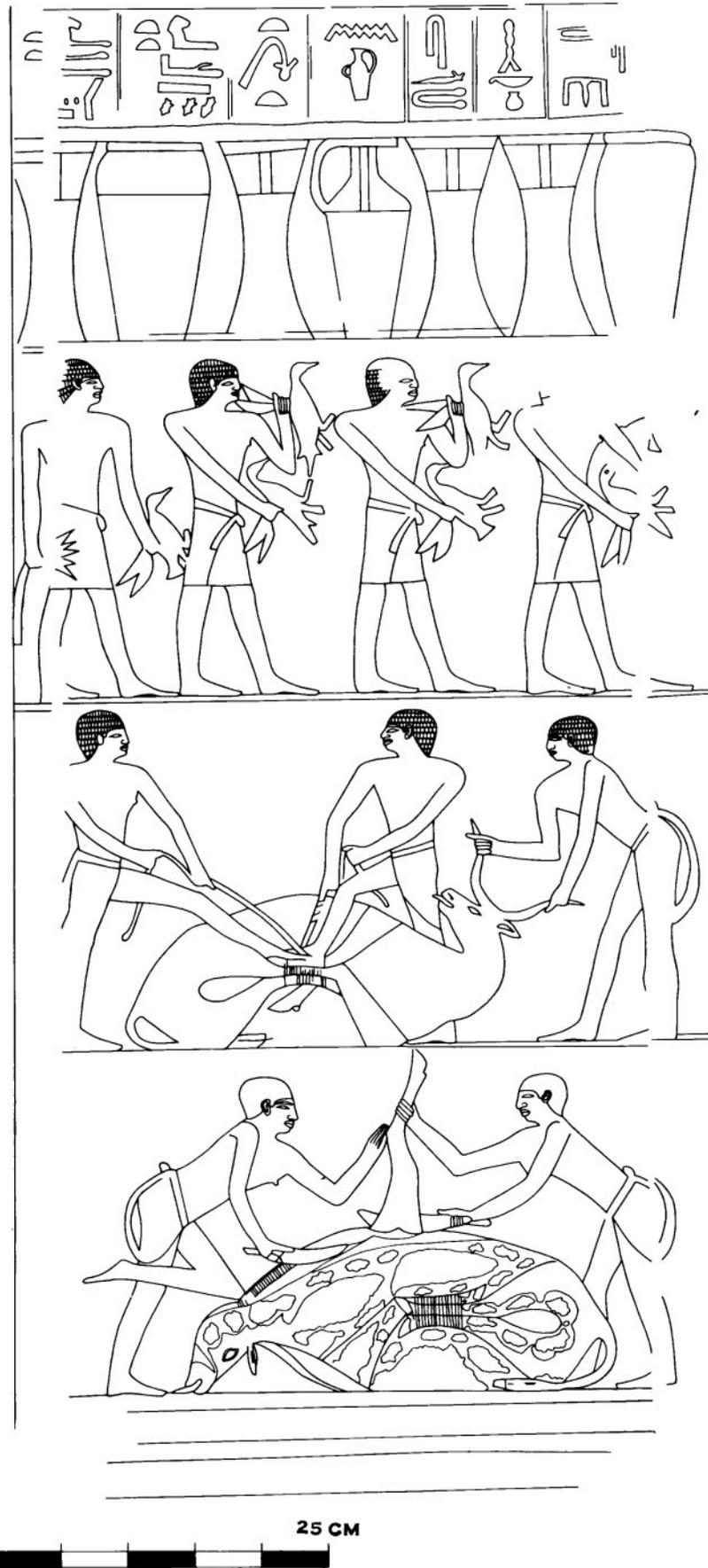
16. Tjetu (G 2001), north false door



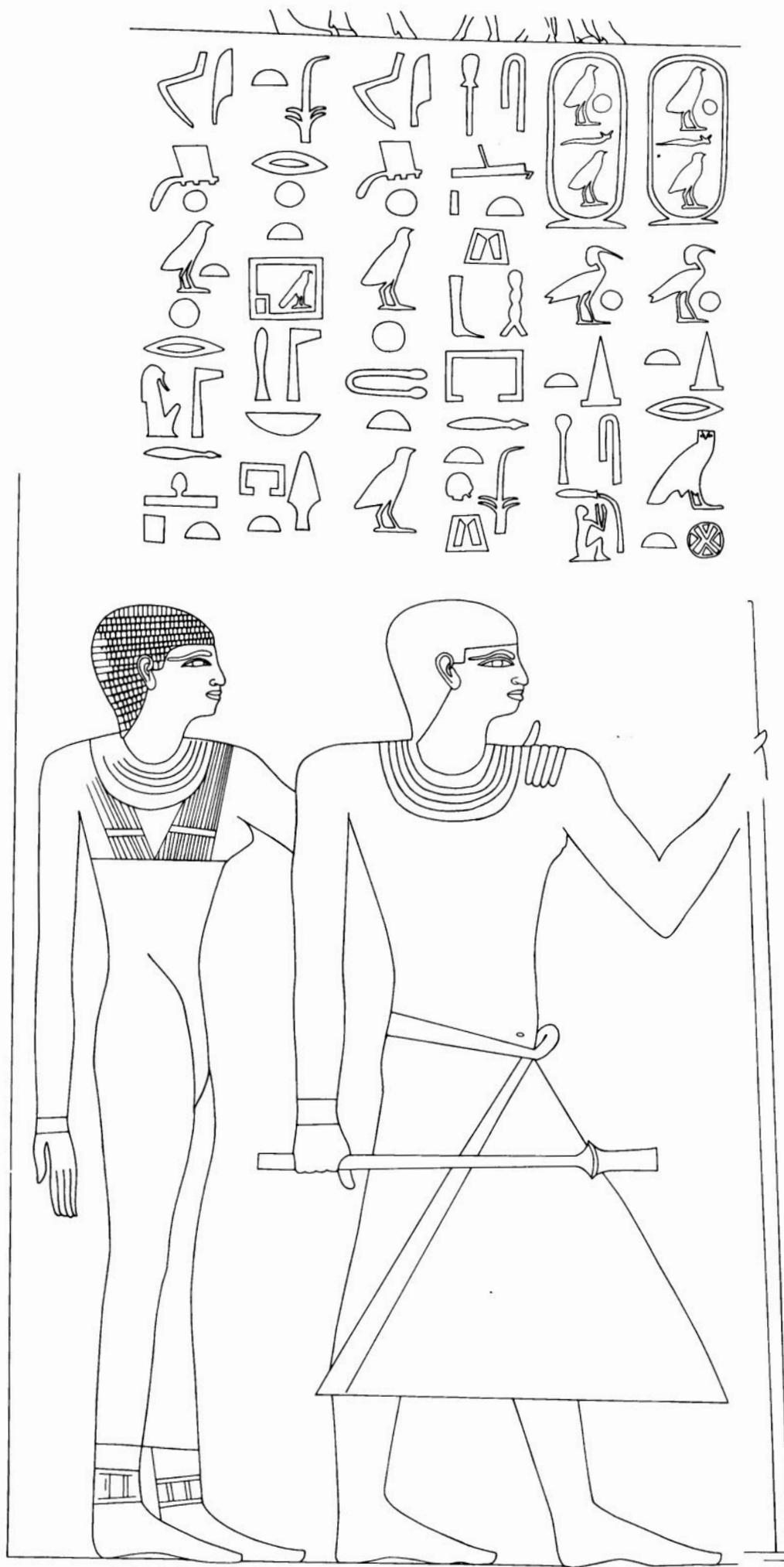
17. Tjetu (G 2001), center false door



18. Tjetu (G 2001), south false door



19. Tjetu (G 2001), north panel



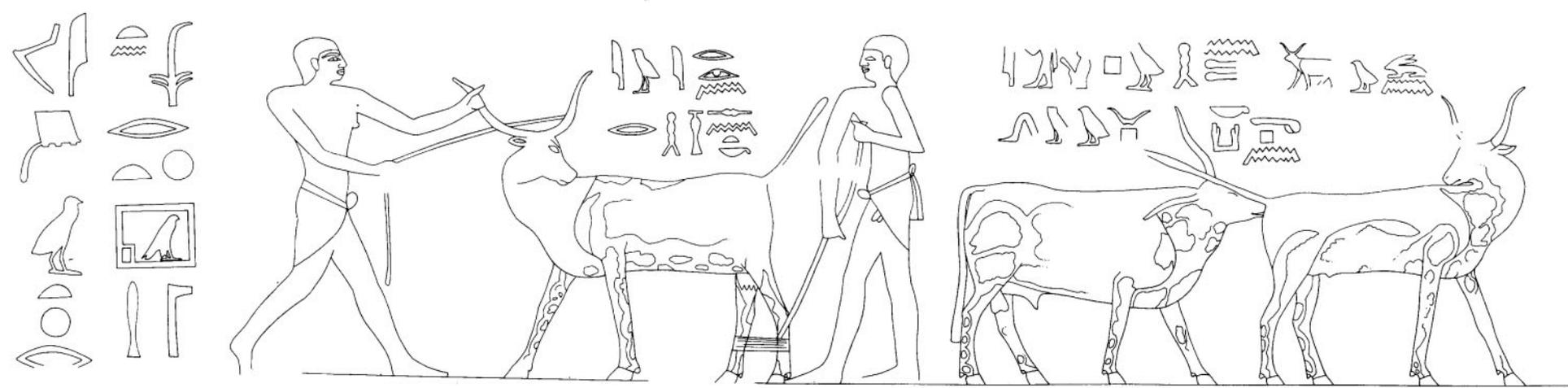
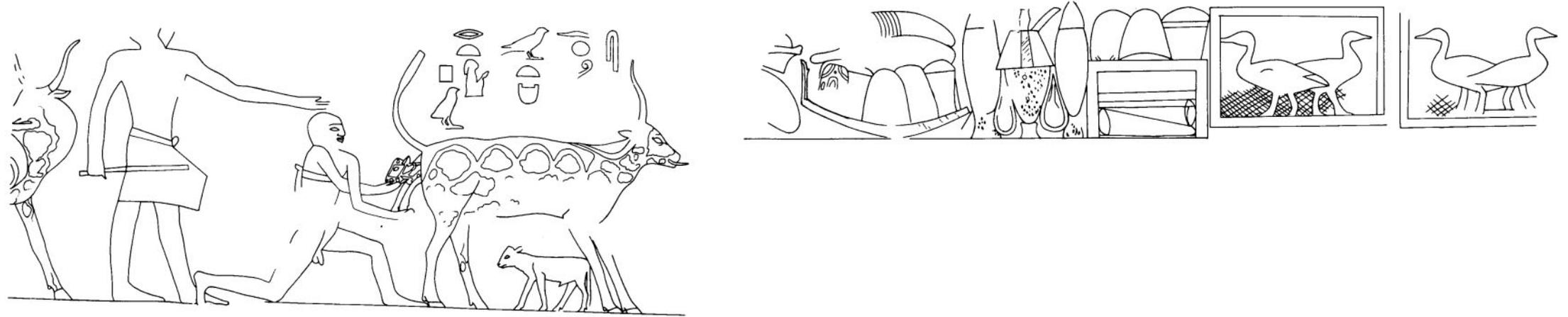
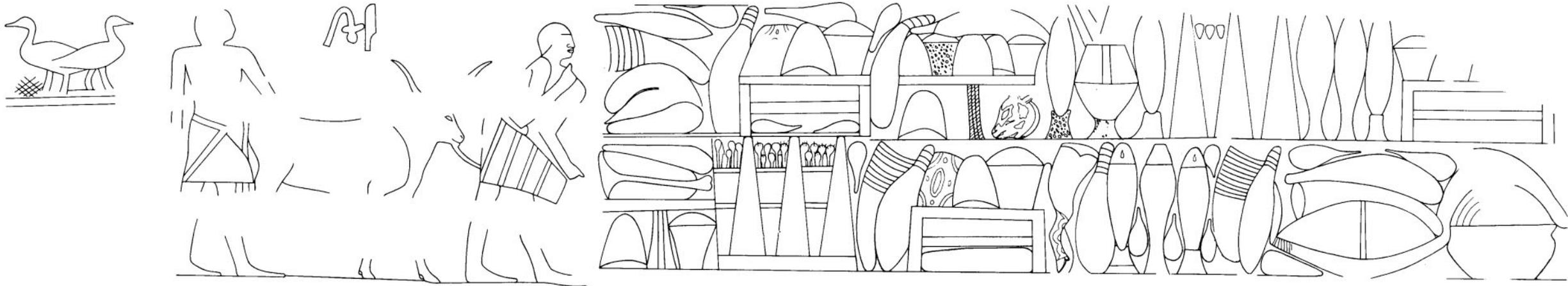
20 CM

20. Tjetu (G 2001), center panel

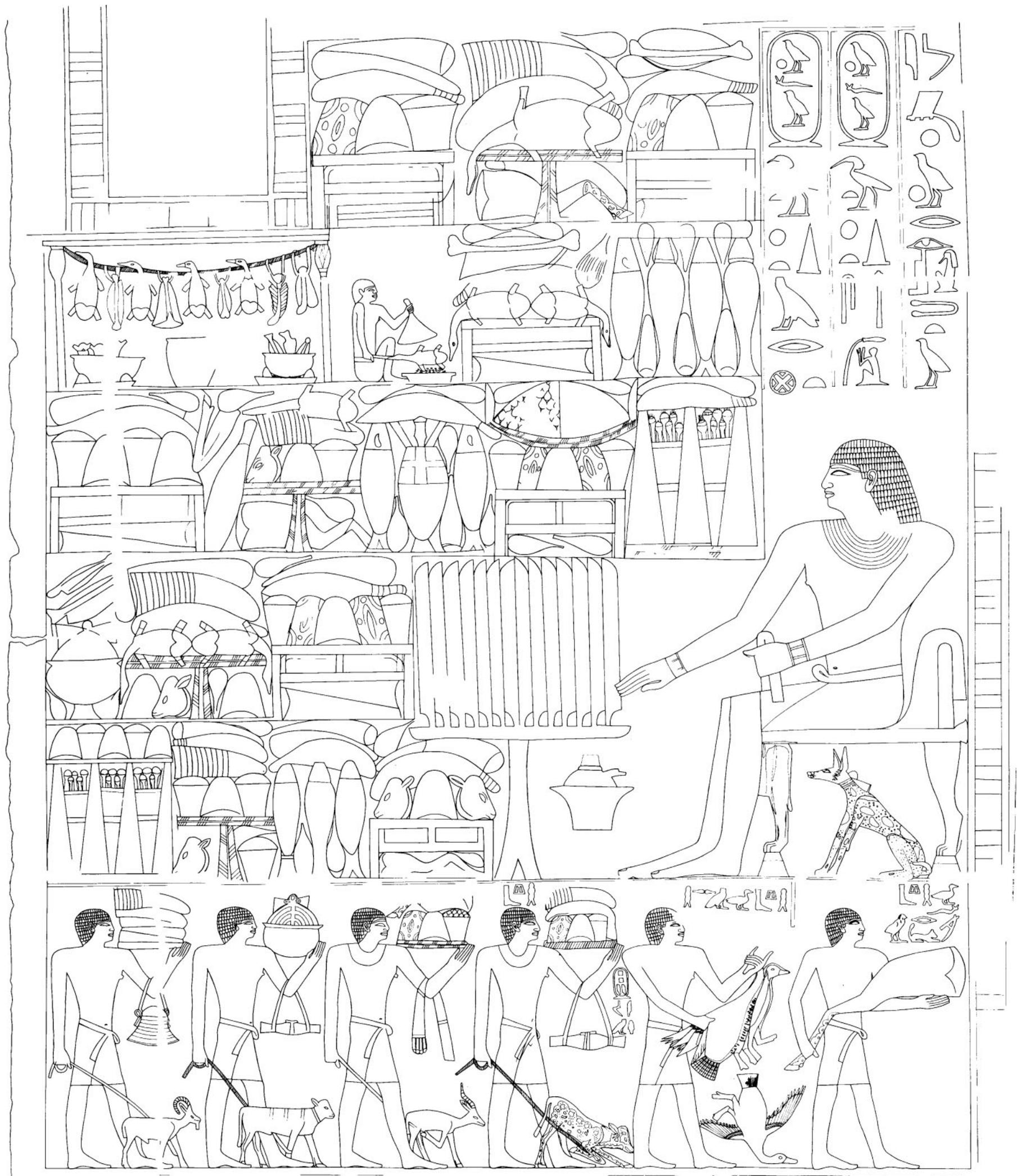


25 CM

21. Tjetu (G 2001), south panel at left end of west wall



22. Tjetu (G 2001), scenes above false doors and panels



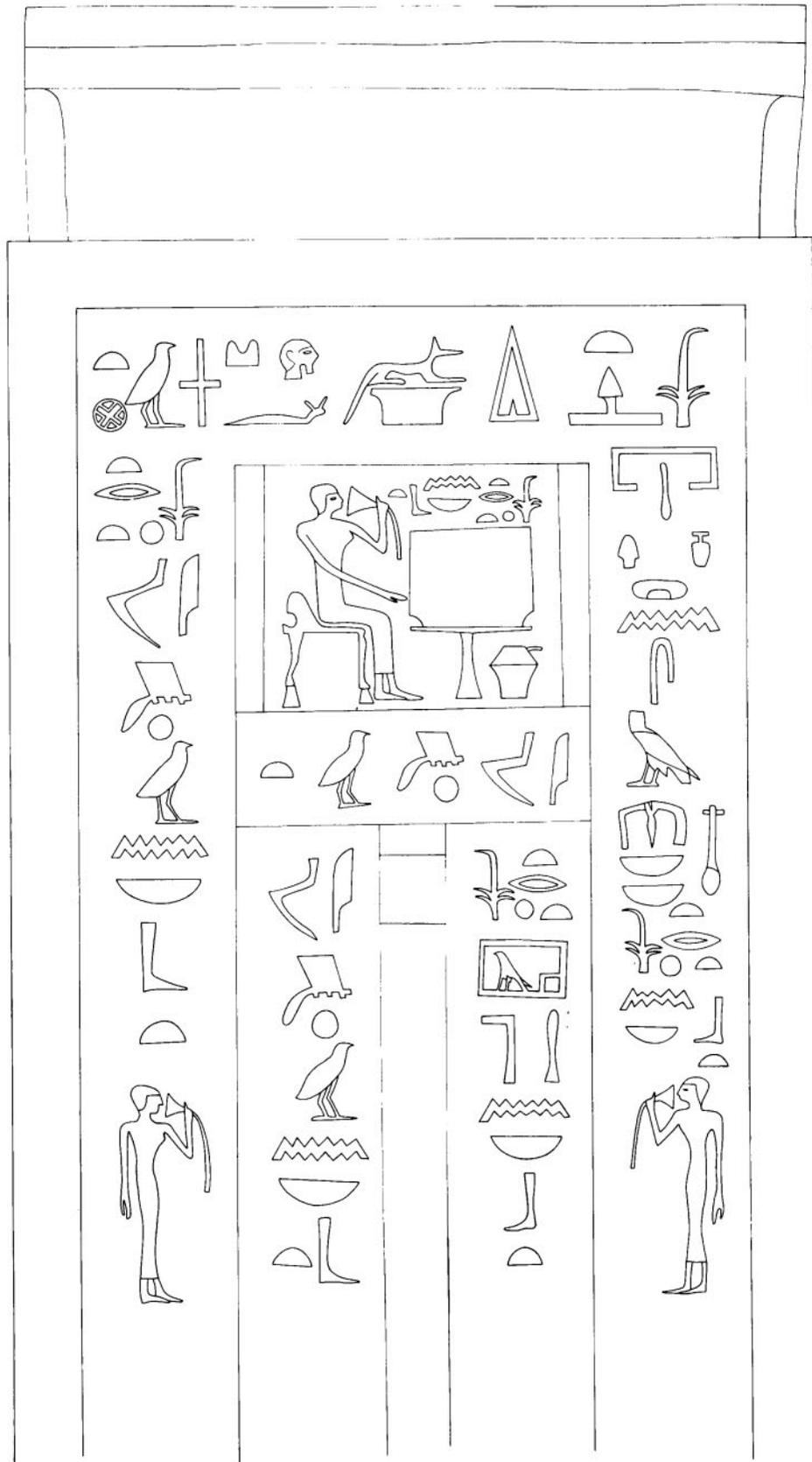
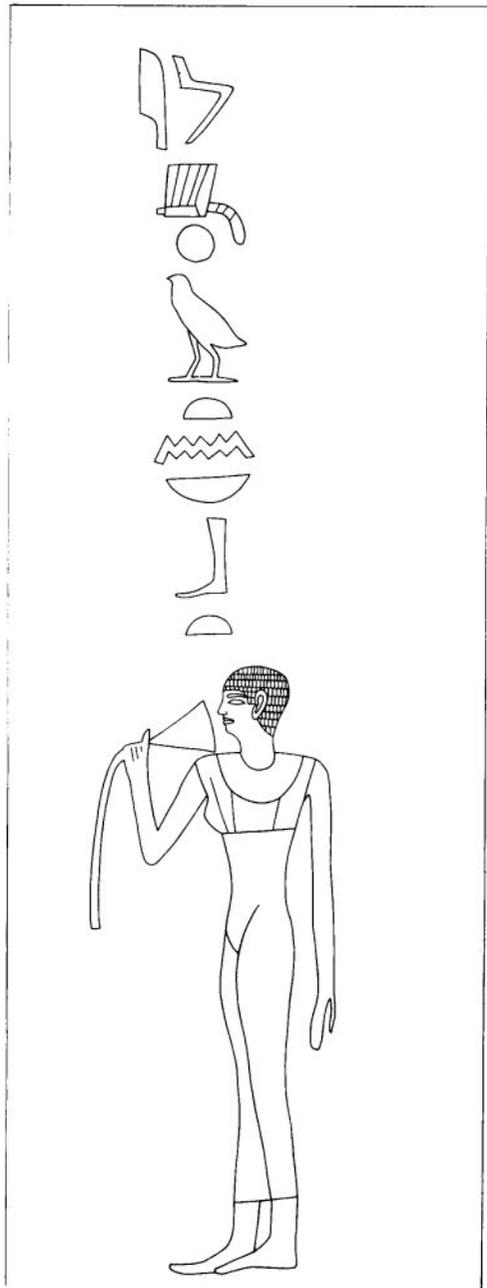
25 CM

23. Tjetu (G 2001), south wall of portico

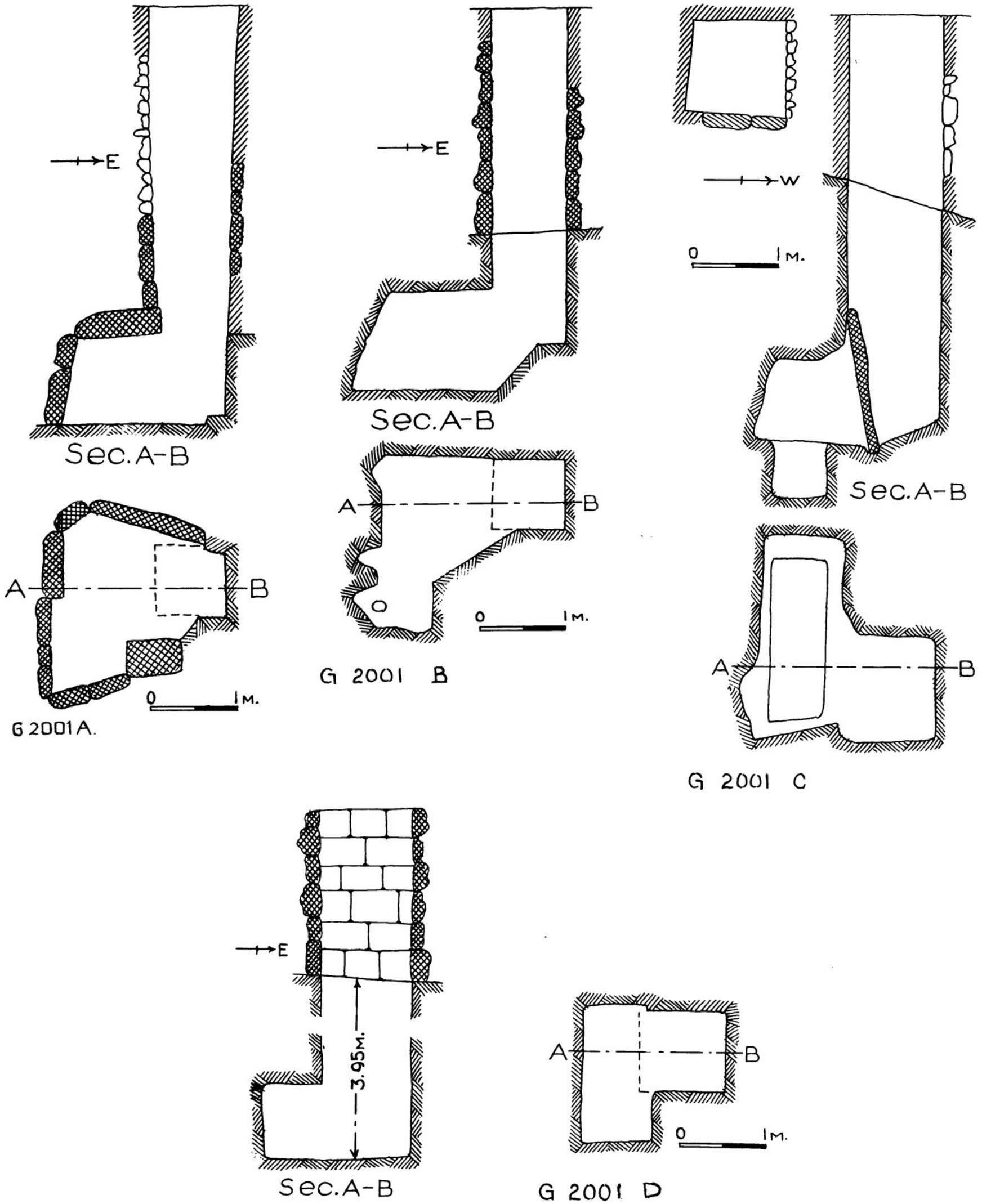


25 CM

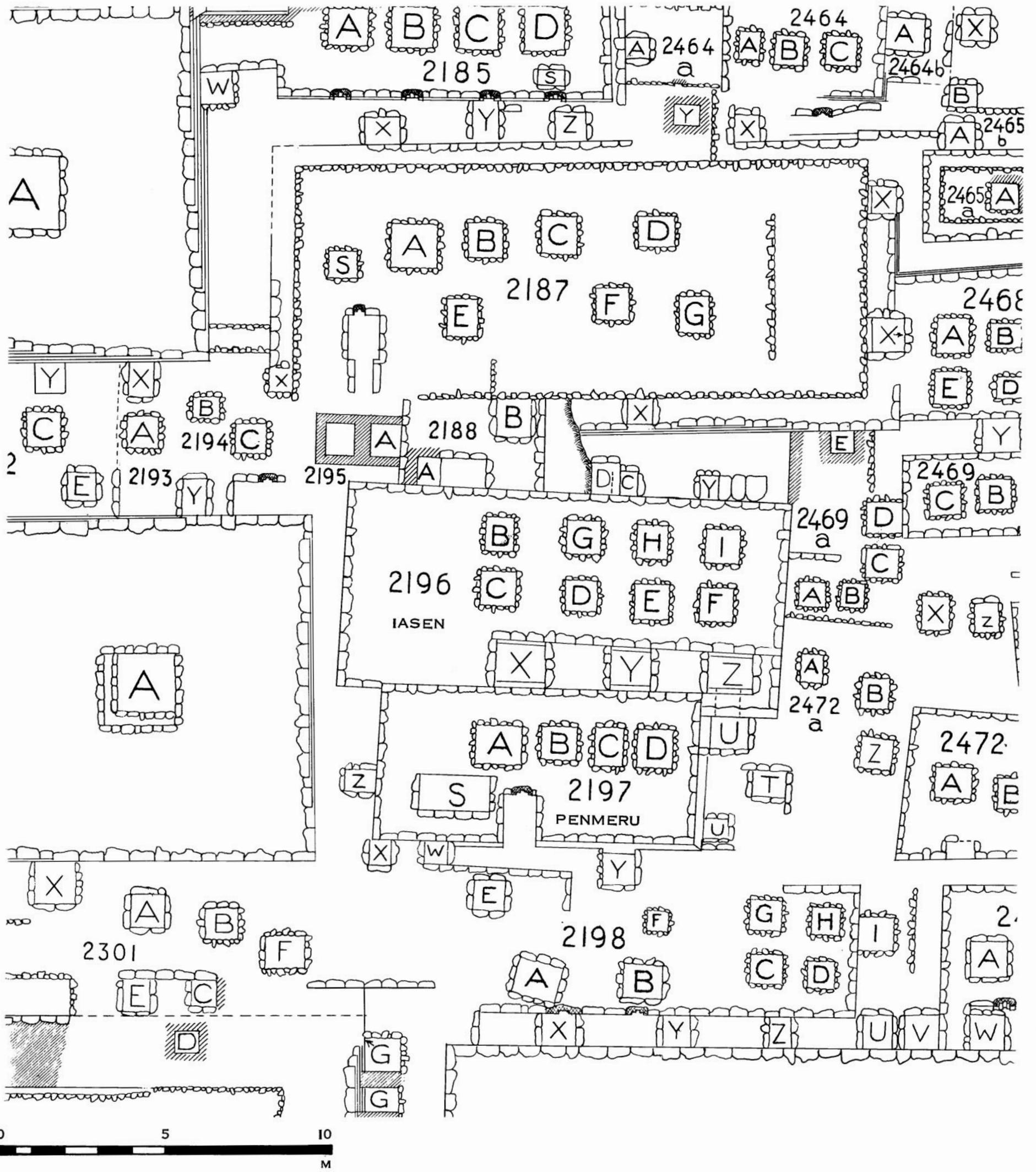
24. Tjetu (G 2001), north wall of portico



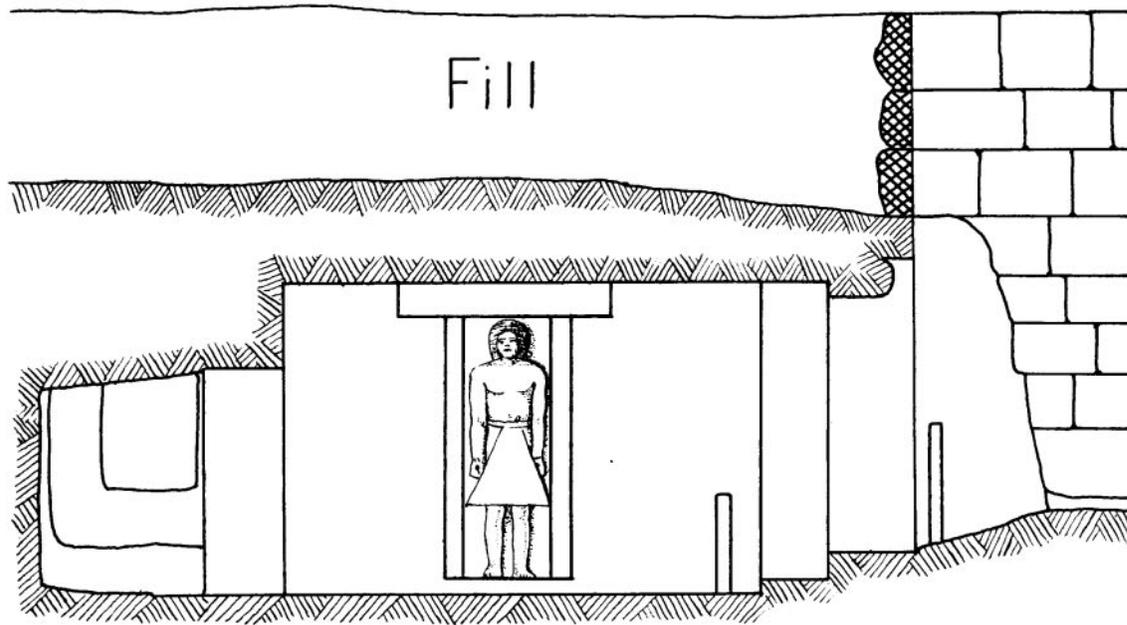
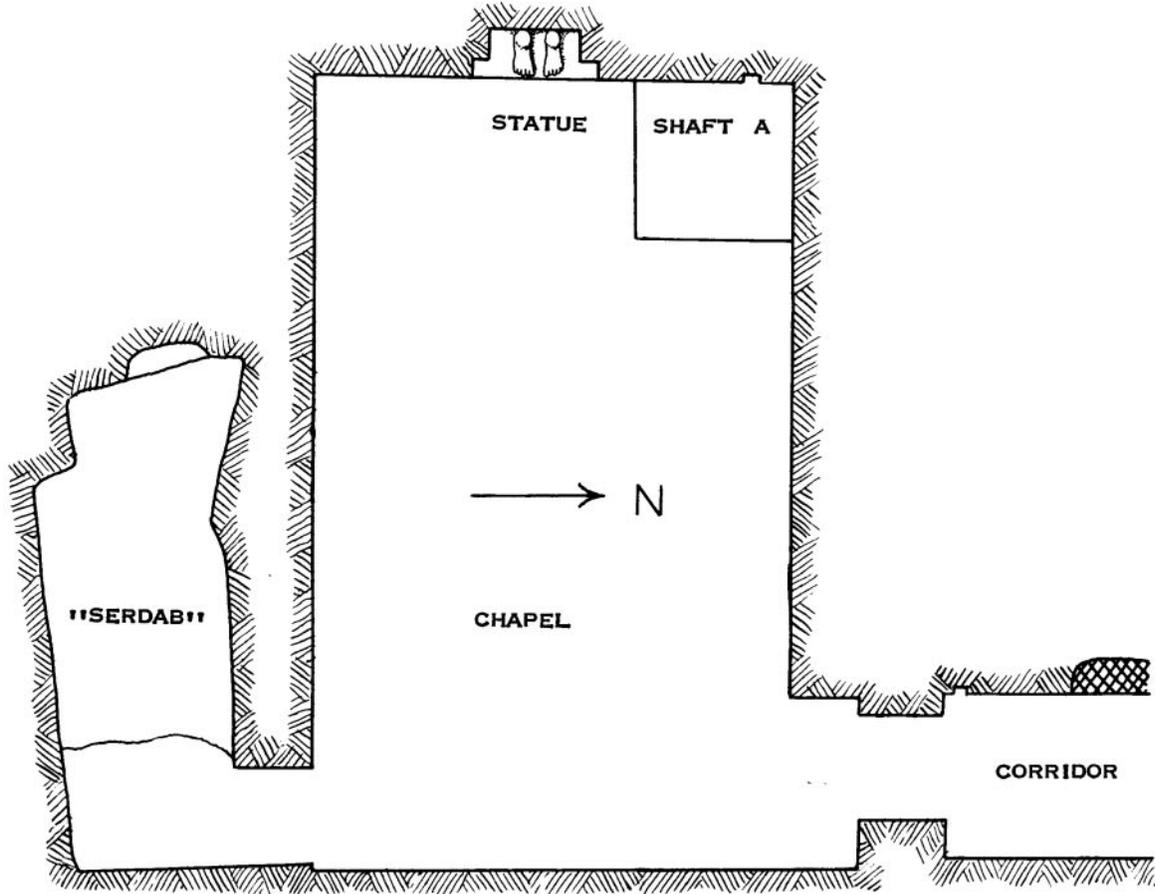
25. Tjetu (G 2001), northern niche, north of portico



26. Tjetu (G 2001), plans and sections, burials, G 2001 A, B, C, D



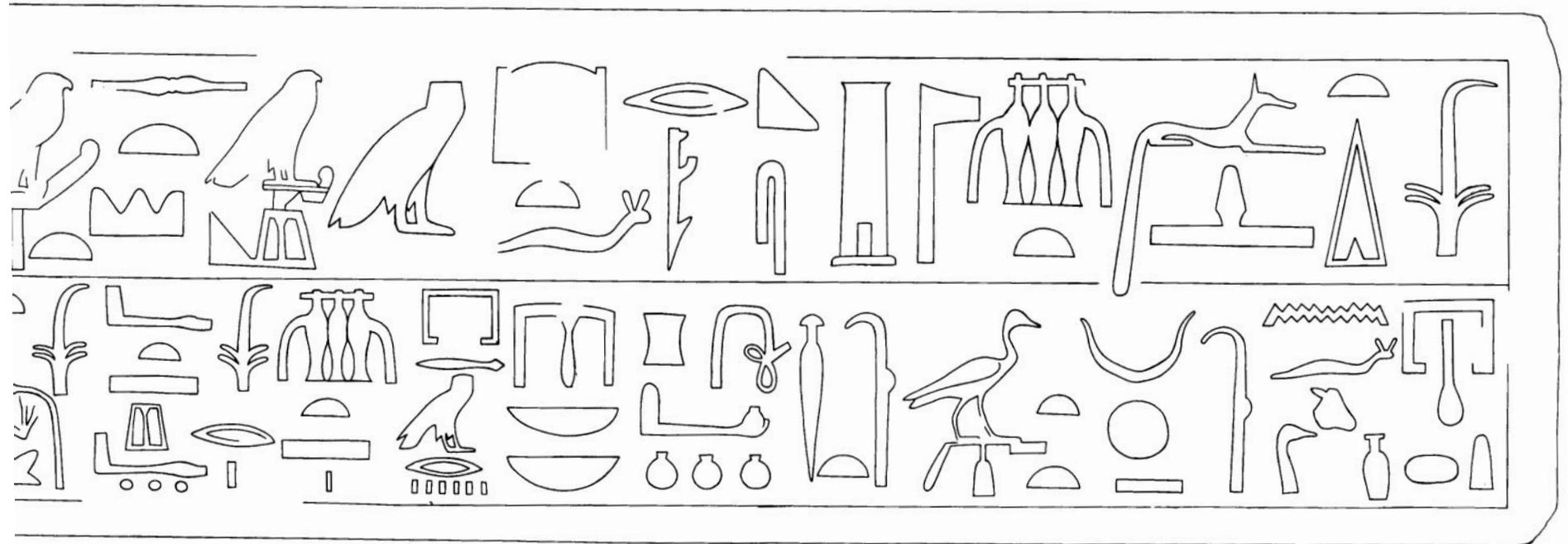
27. Iasen (G 2196) and Penmeru (G 2197), map of area, cemetery en echelon



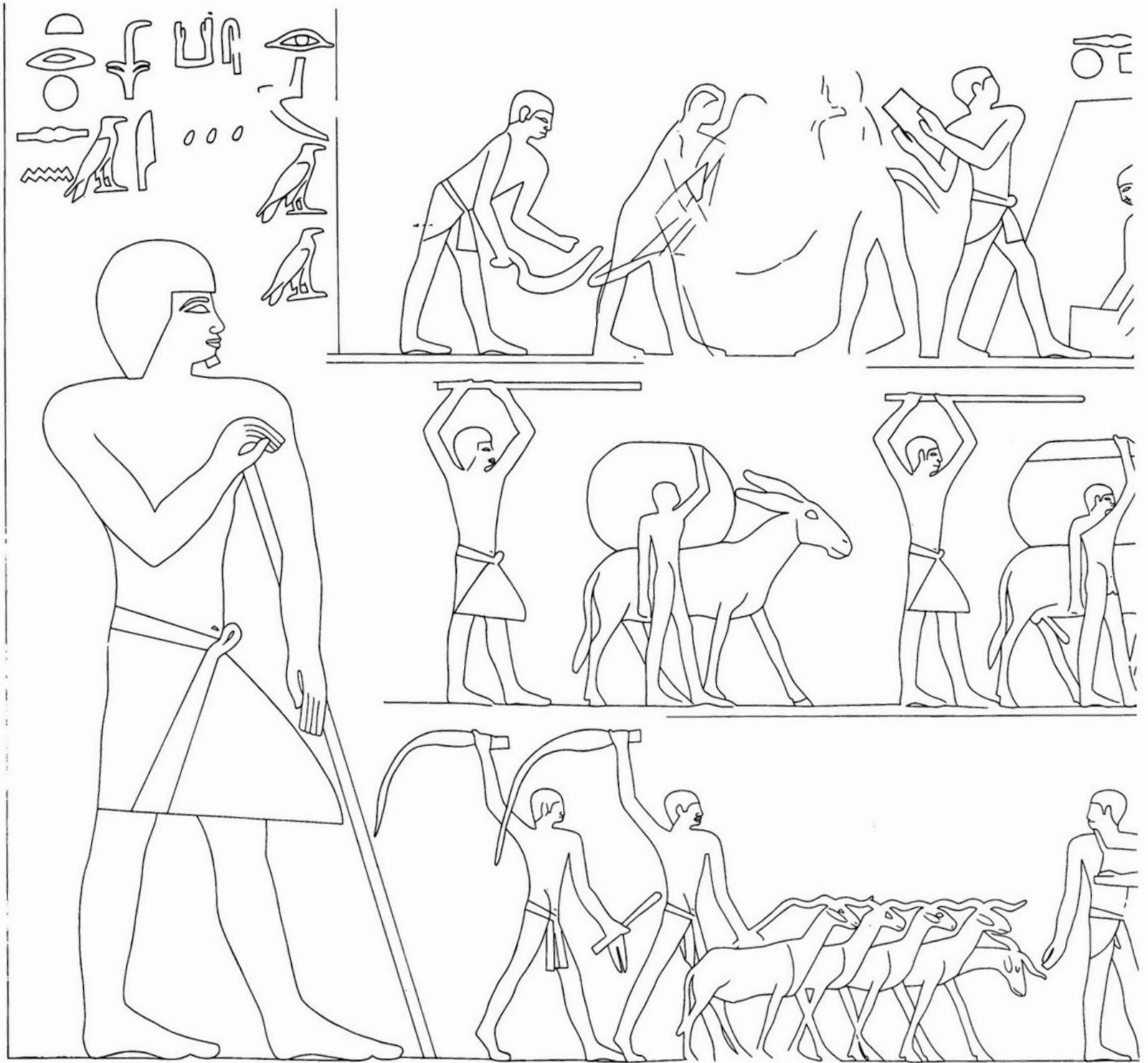
G 2196



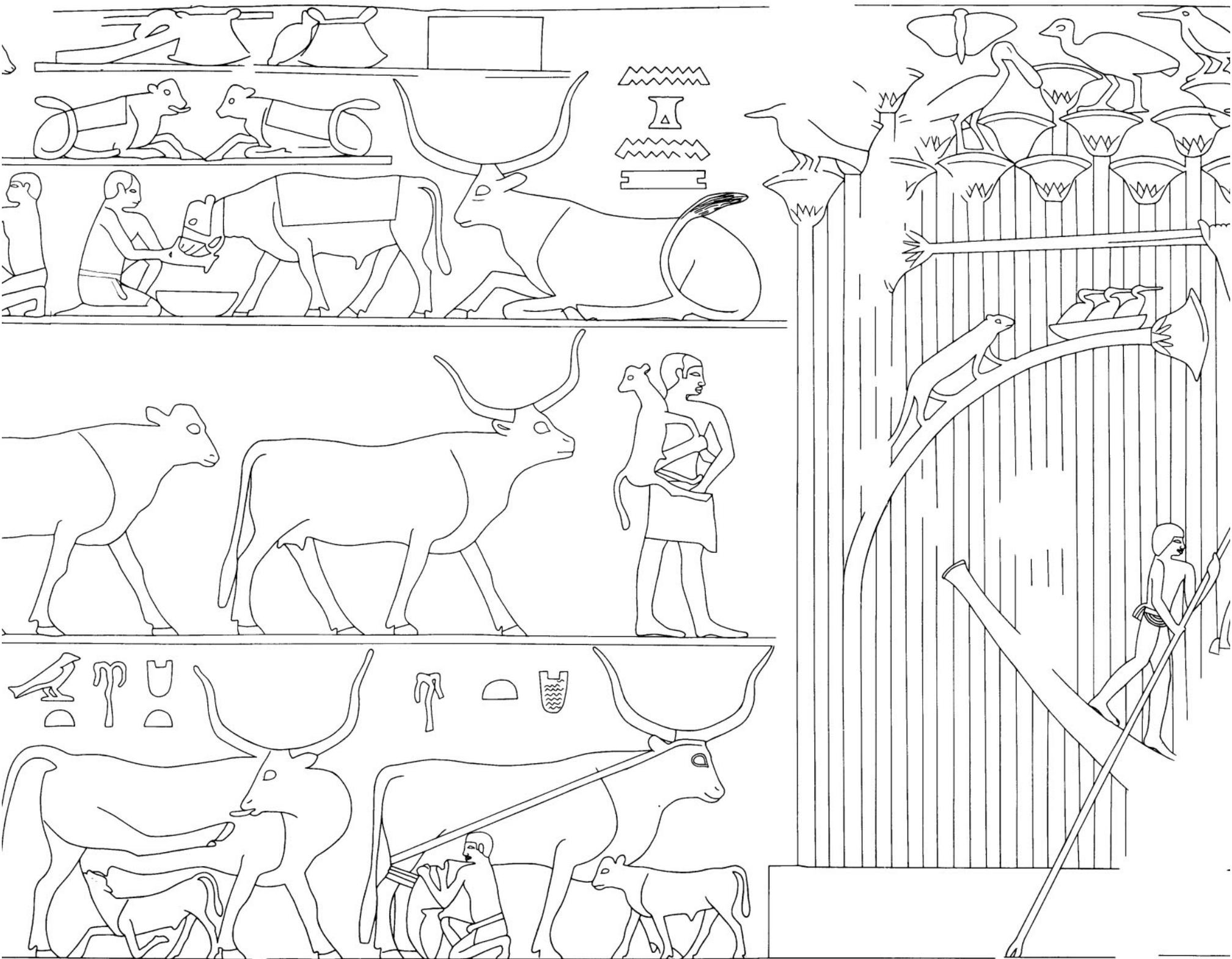
28. Iasen (G 2196), plan and section of chapel



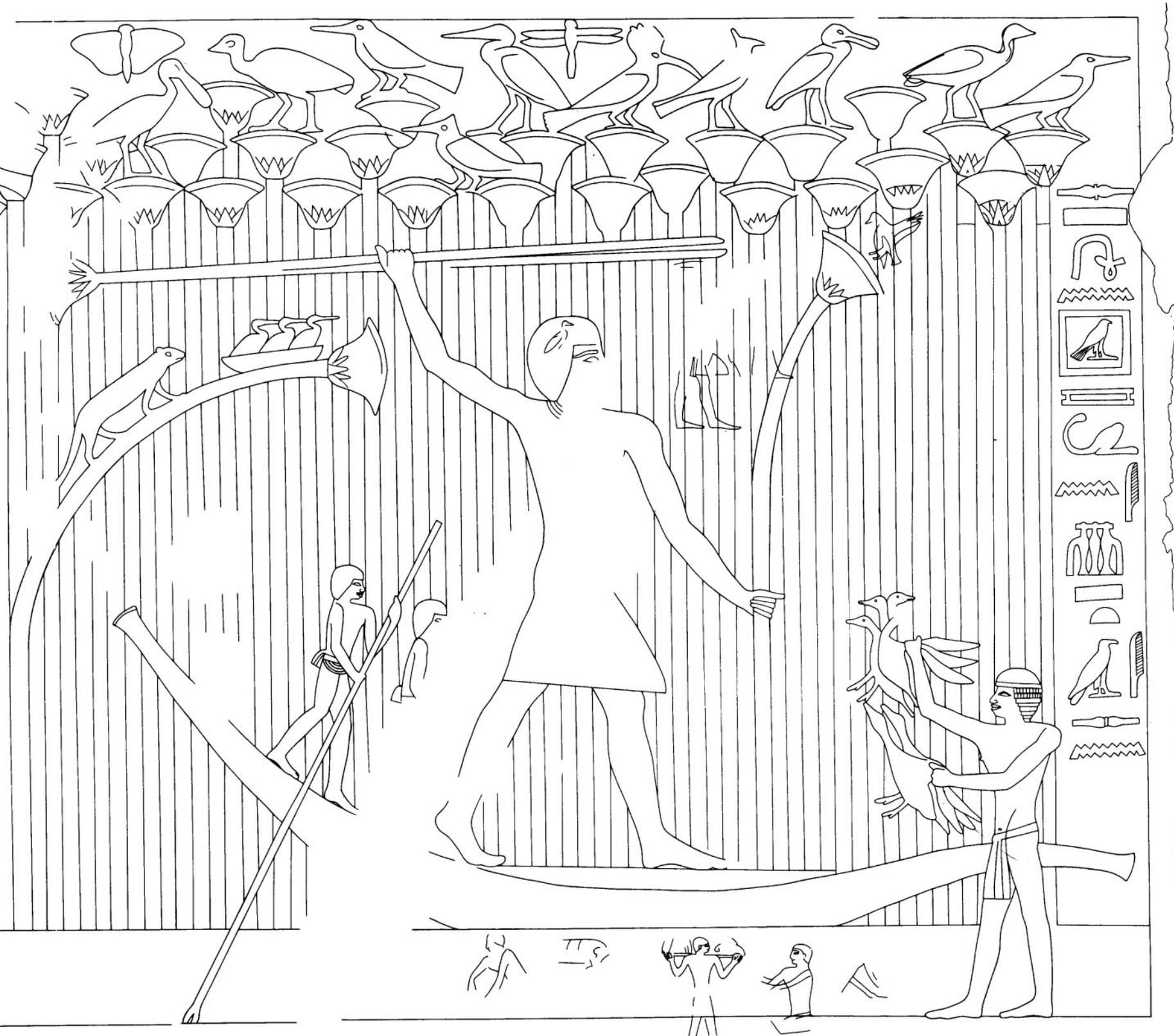
29. Iasen (G 2196), lintel

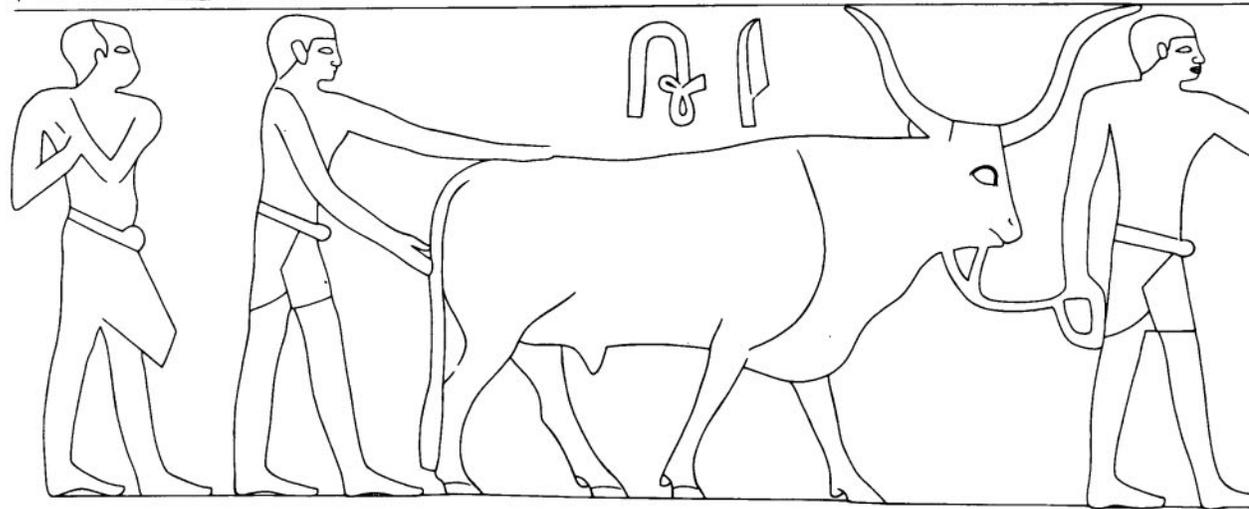
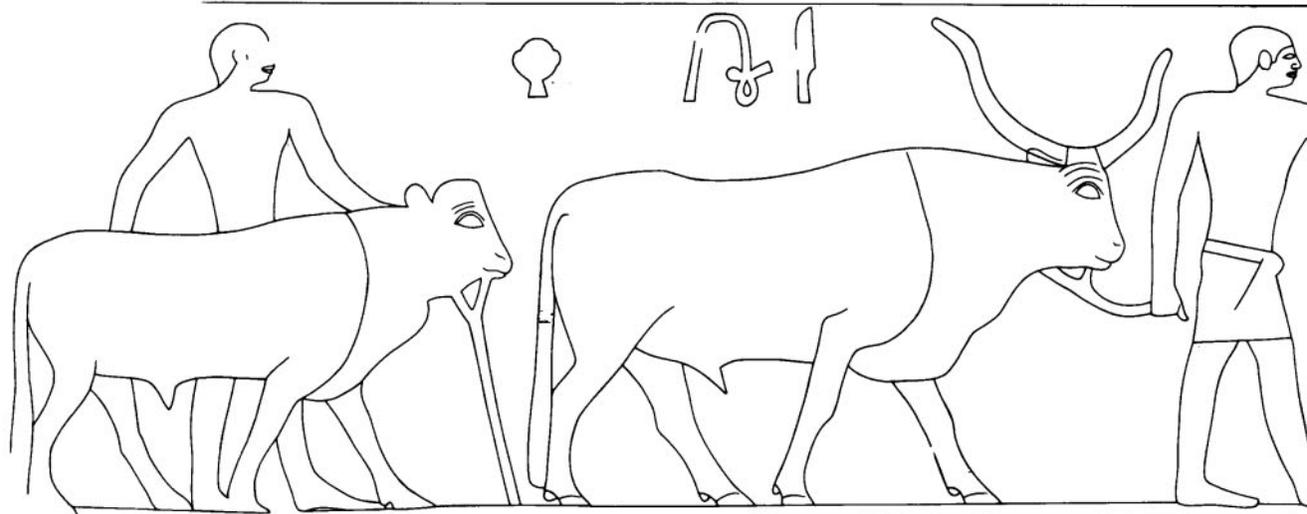
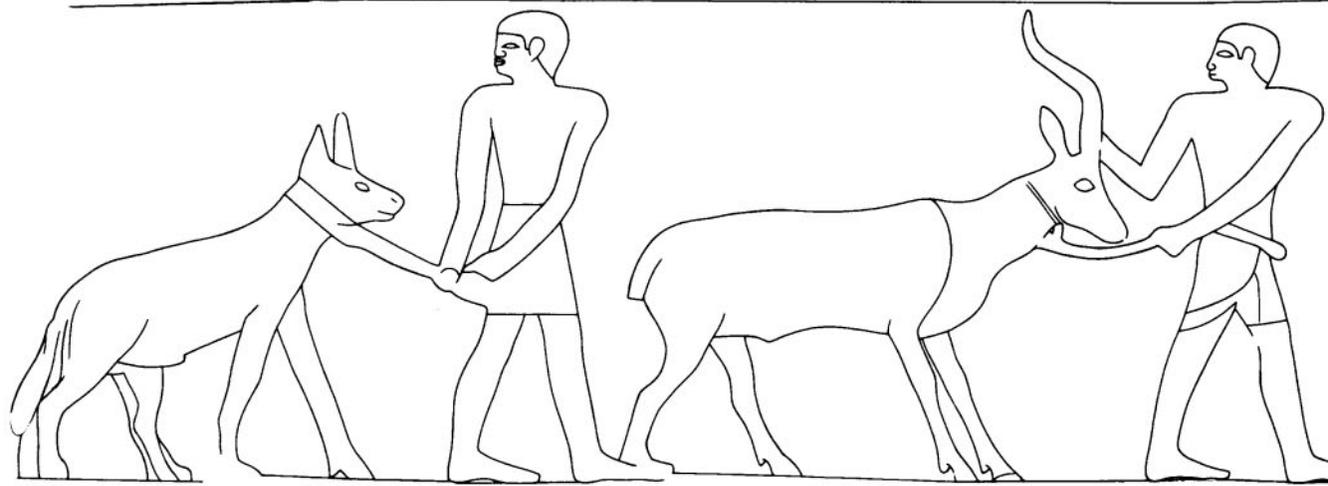


0 10 20 30 40 50 CM.

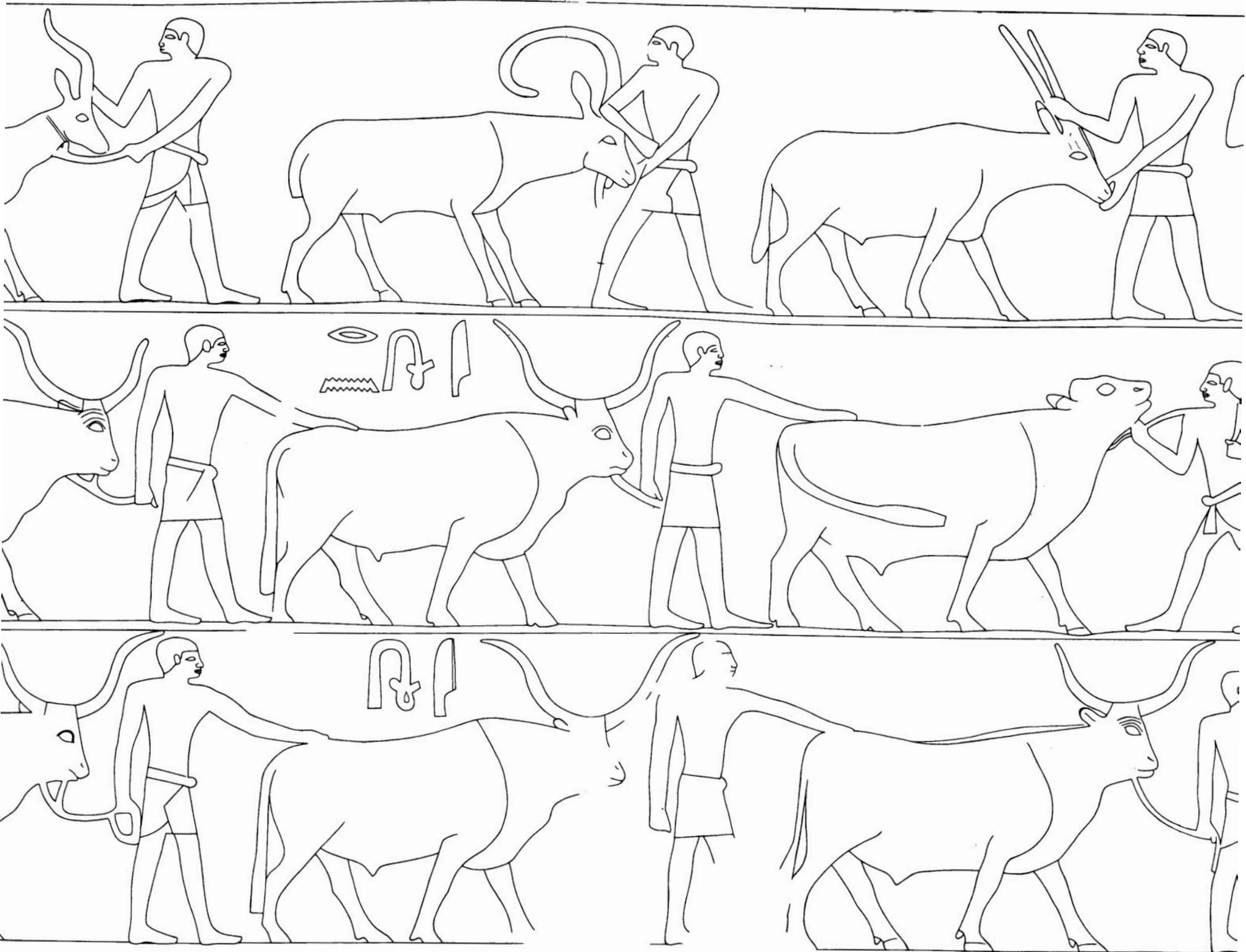


0. Iasen (G 2196), north wall



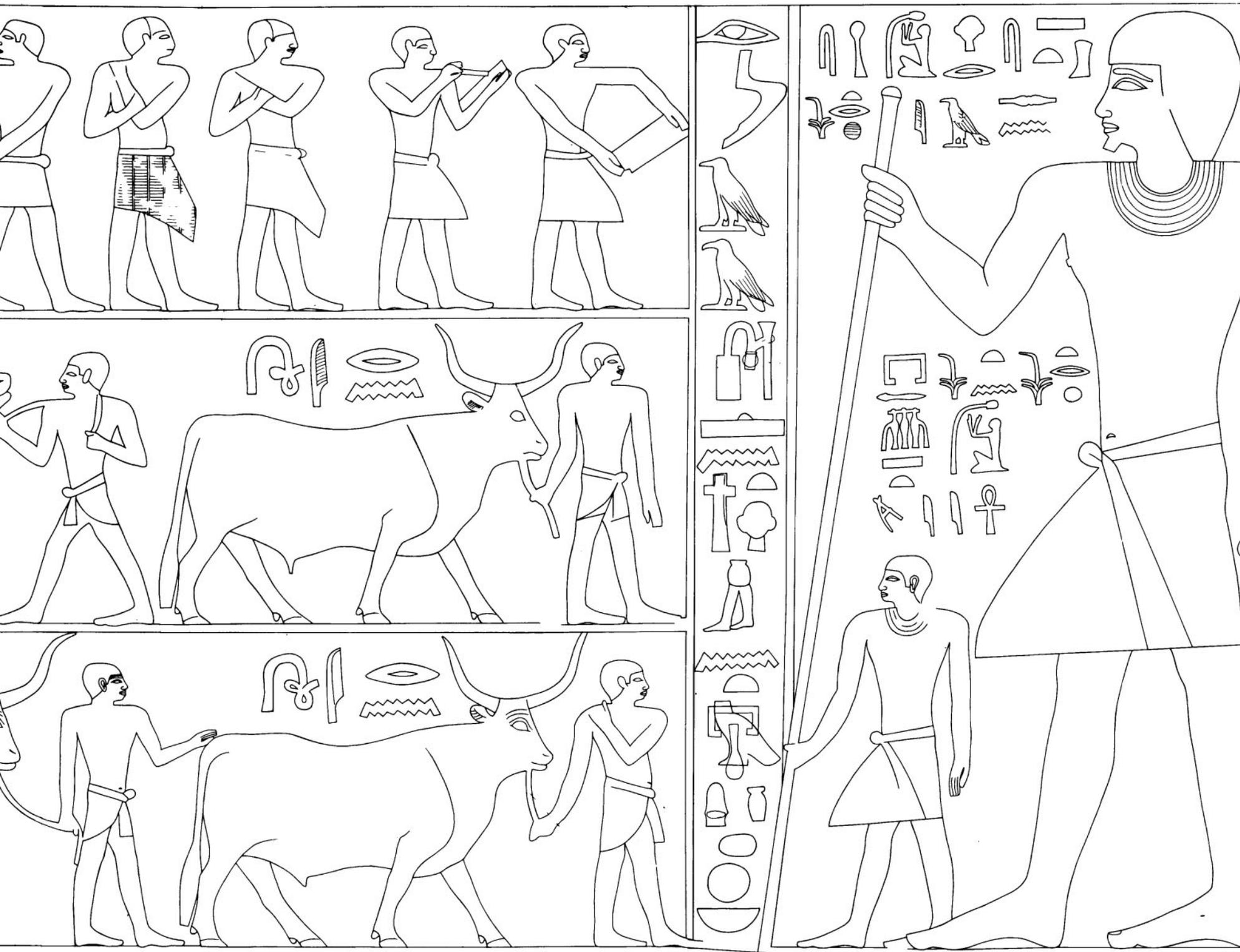


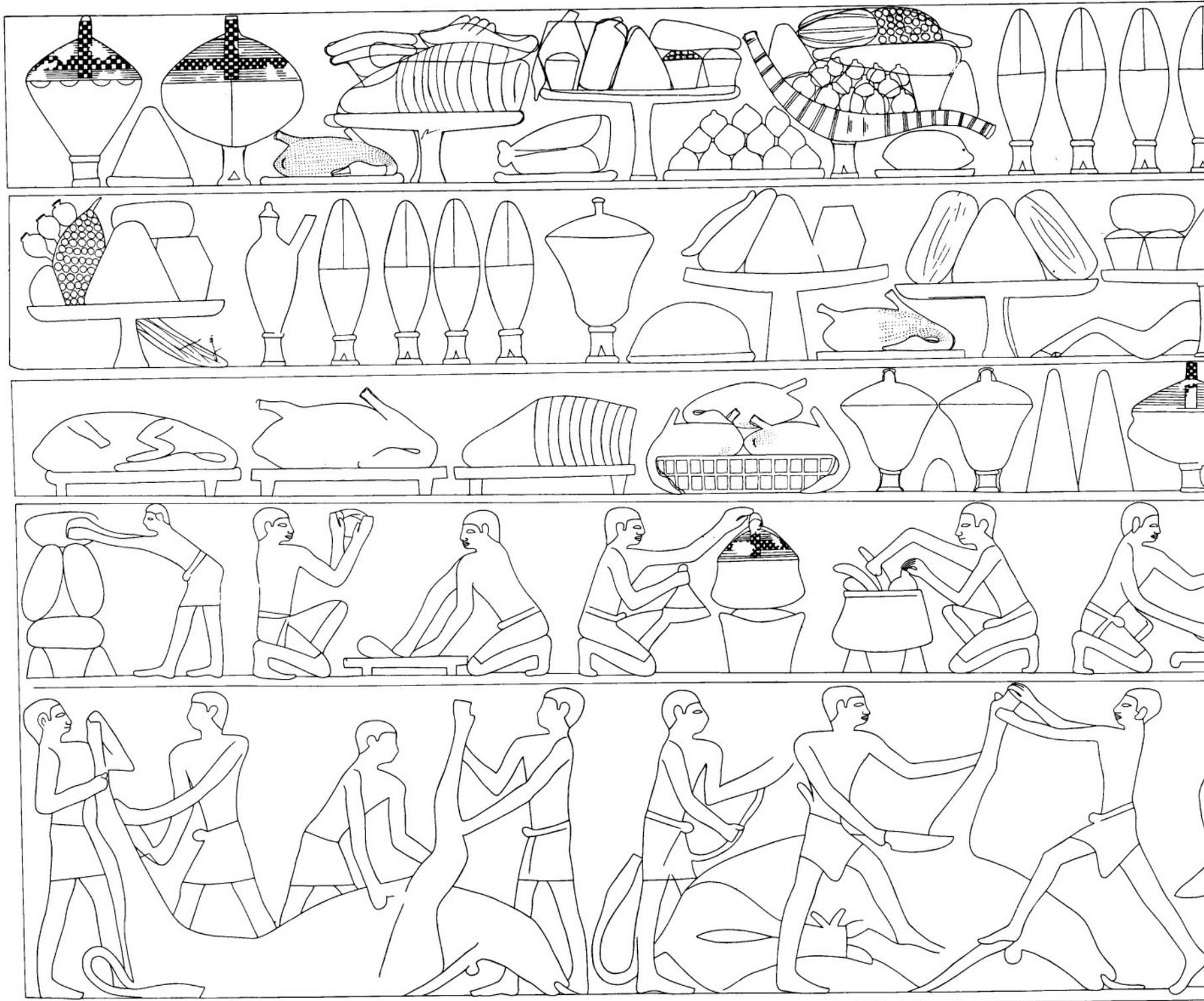
0 10 20 30 40 50 CM.



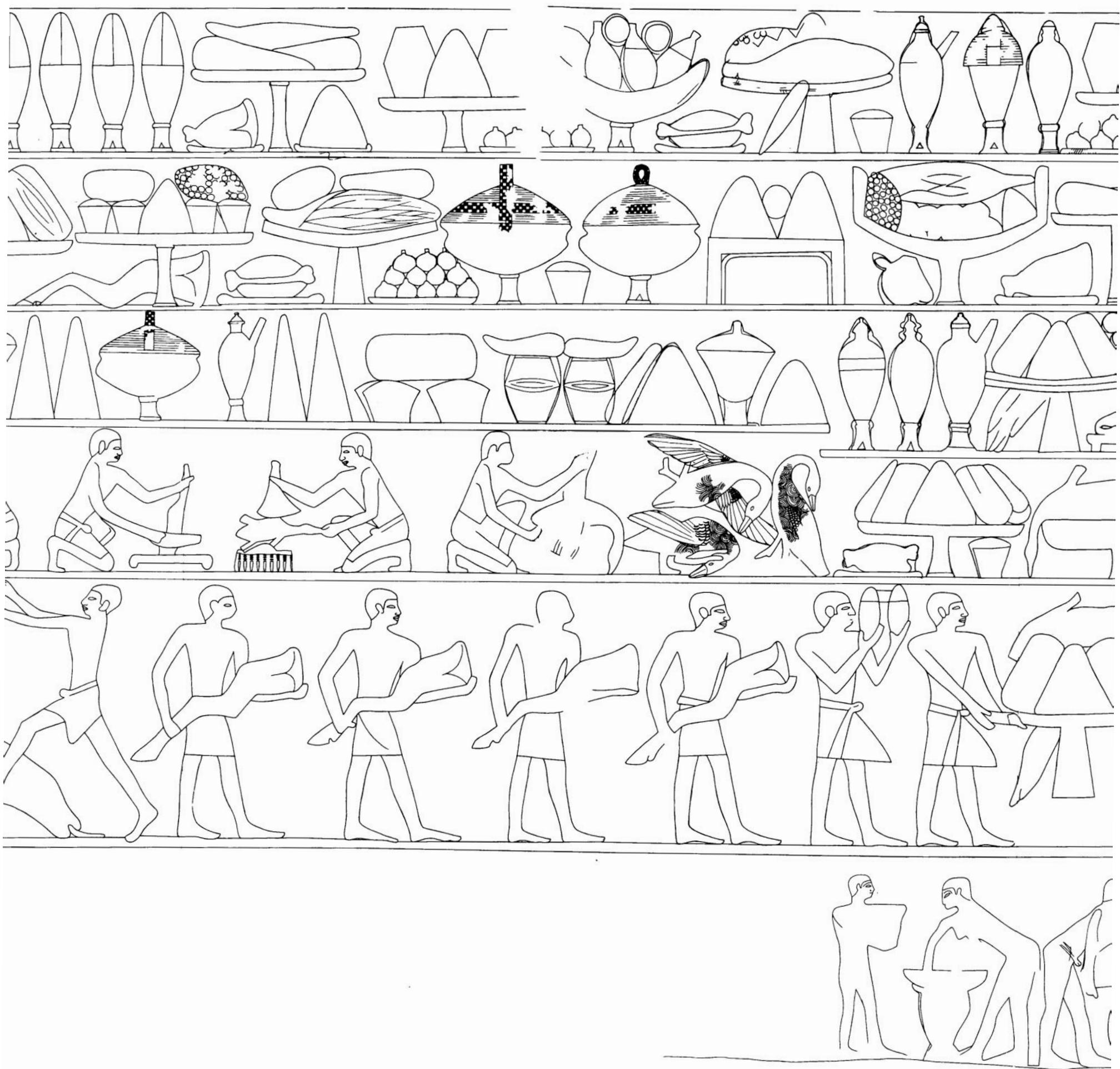
1.

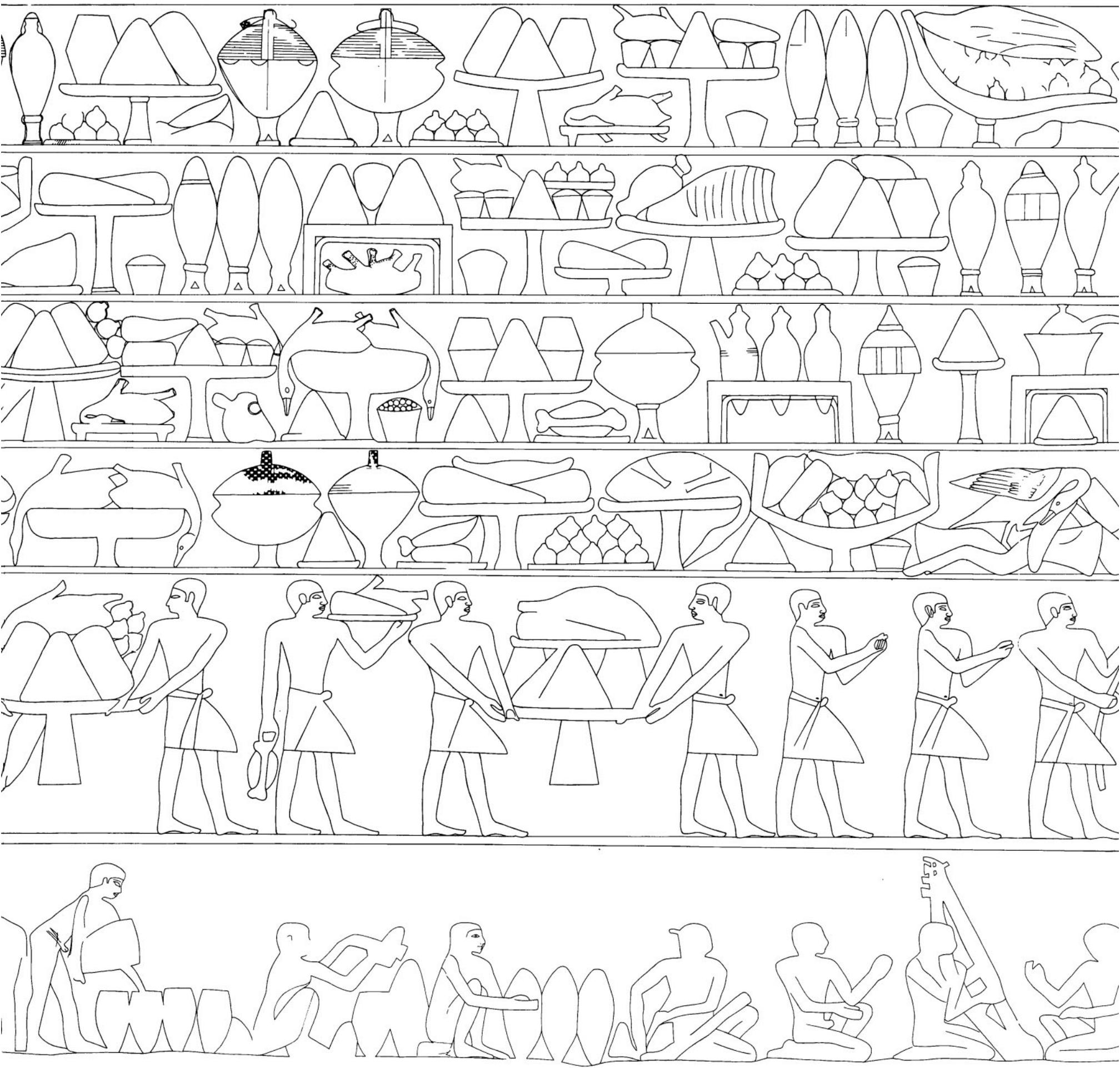
31. Iasen (G 2196), east wall



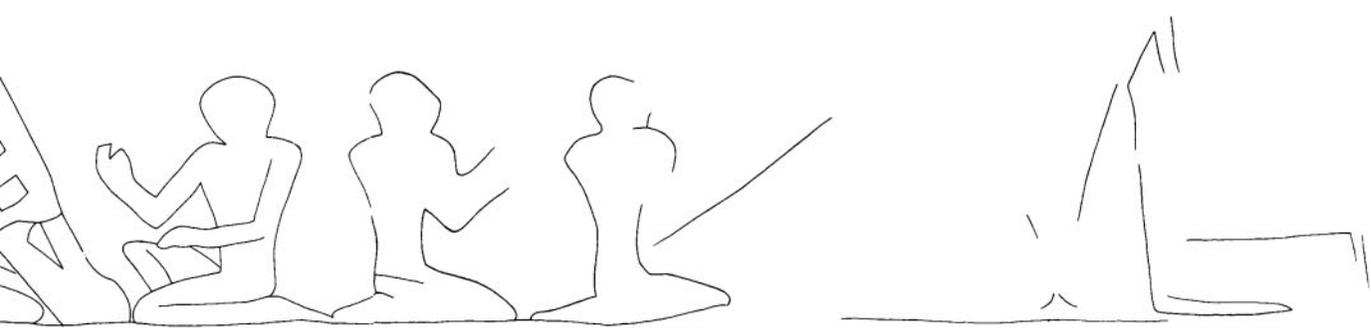
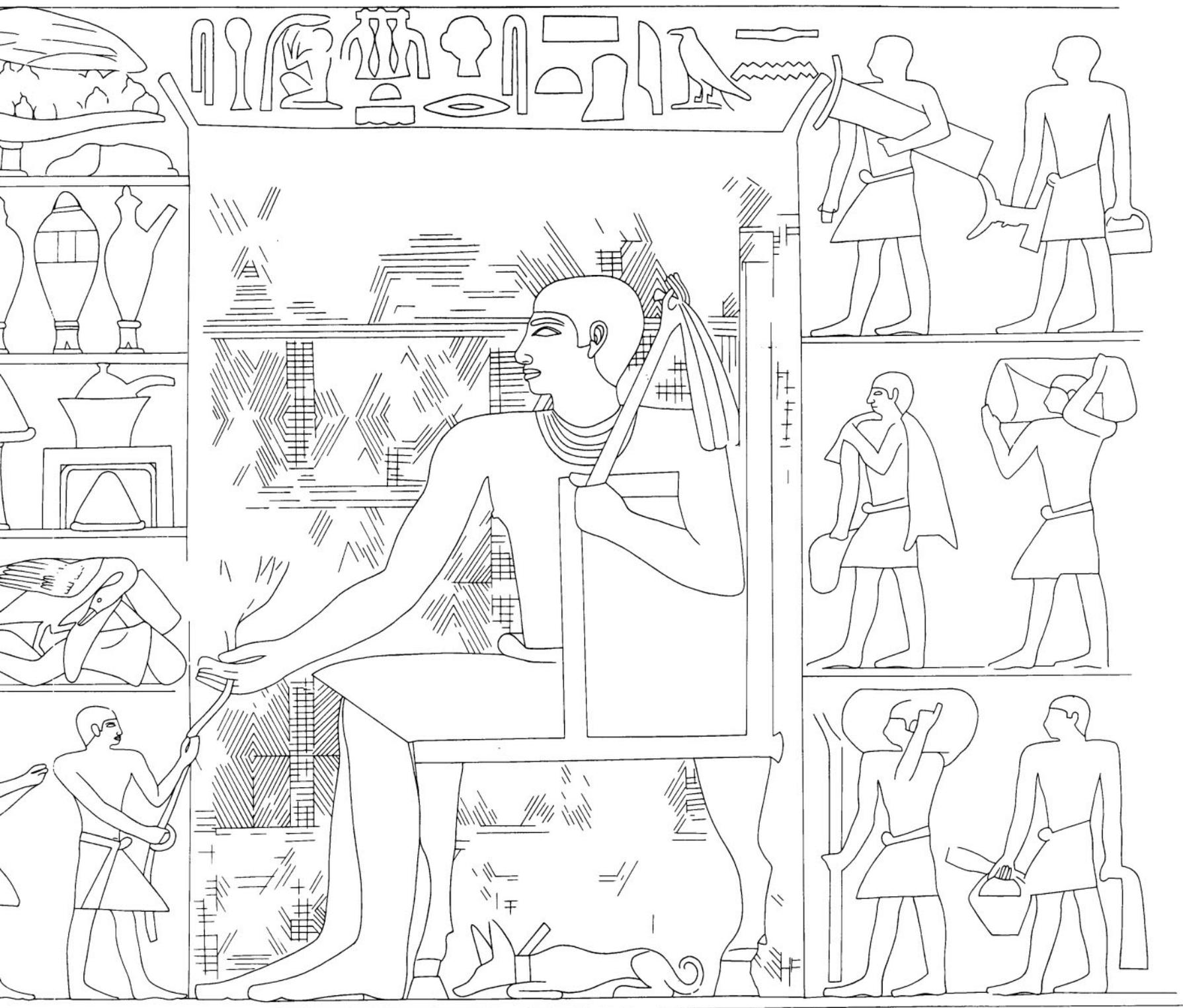


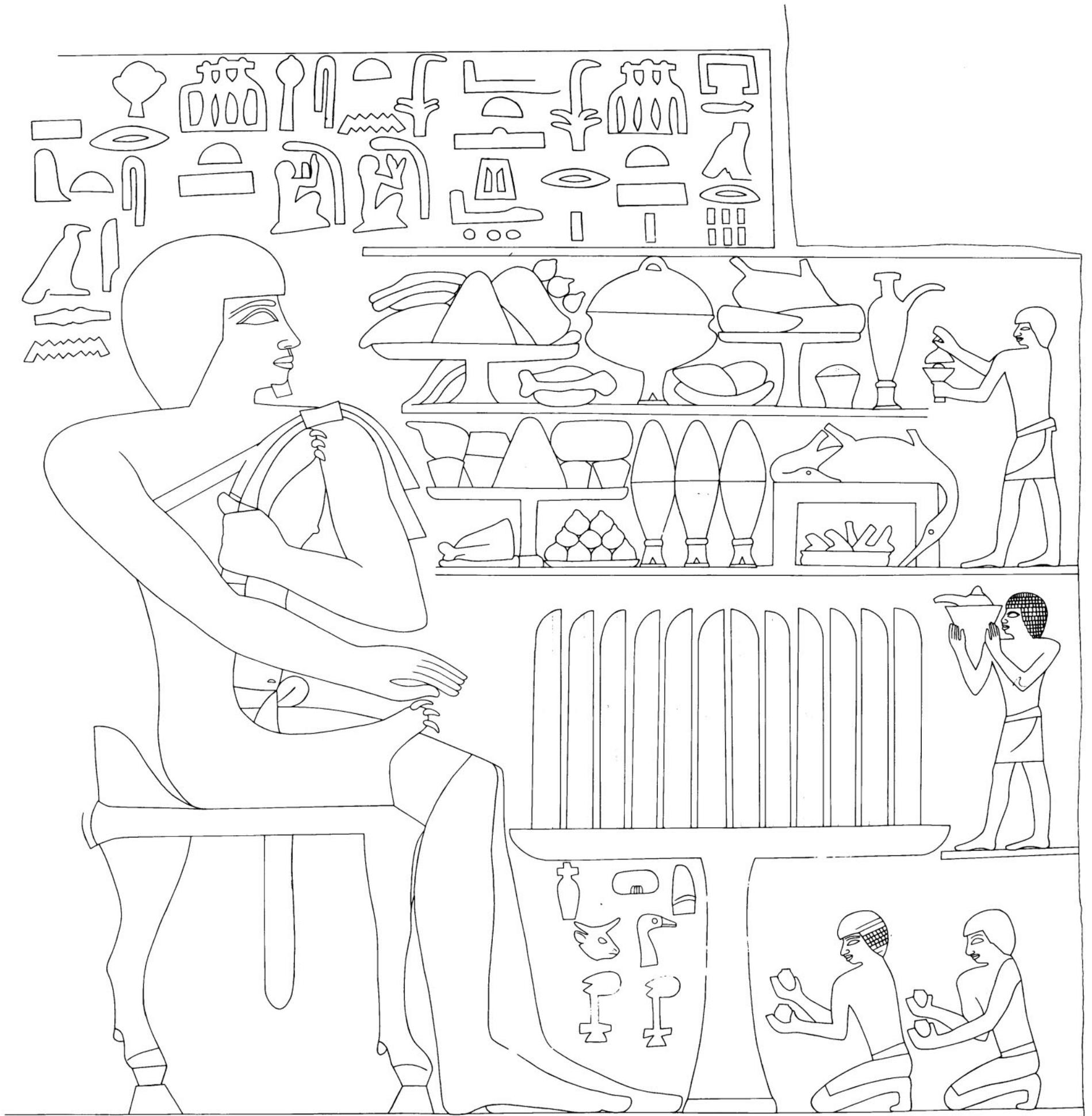
0 10 20 30 40 50 CM.





Asen (G 2196), south wall





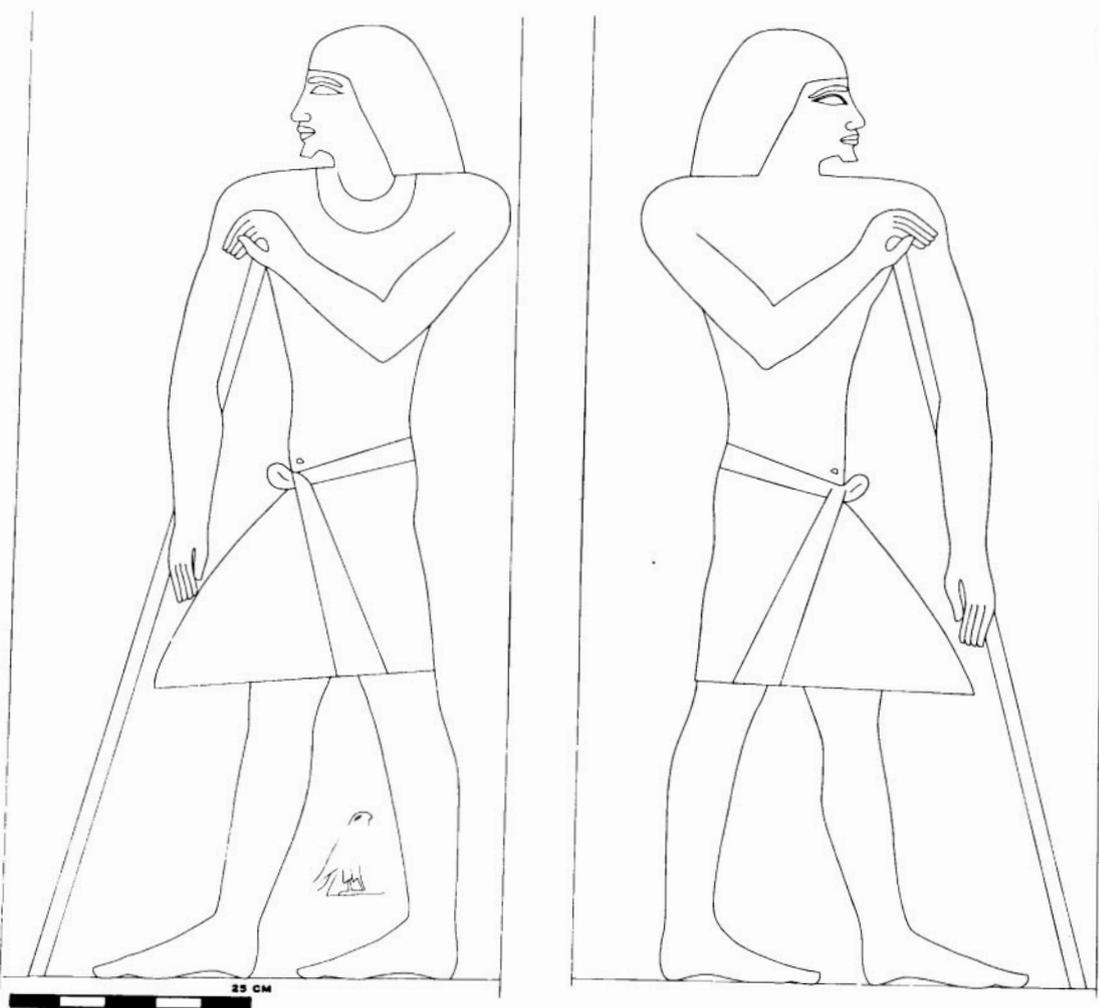
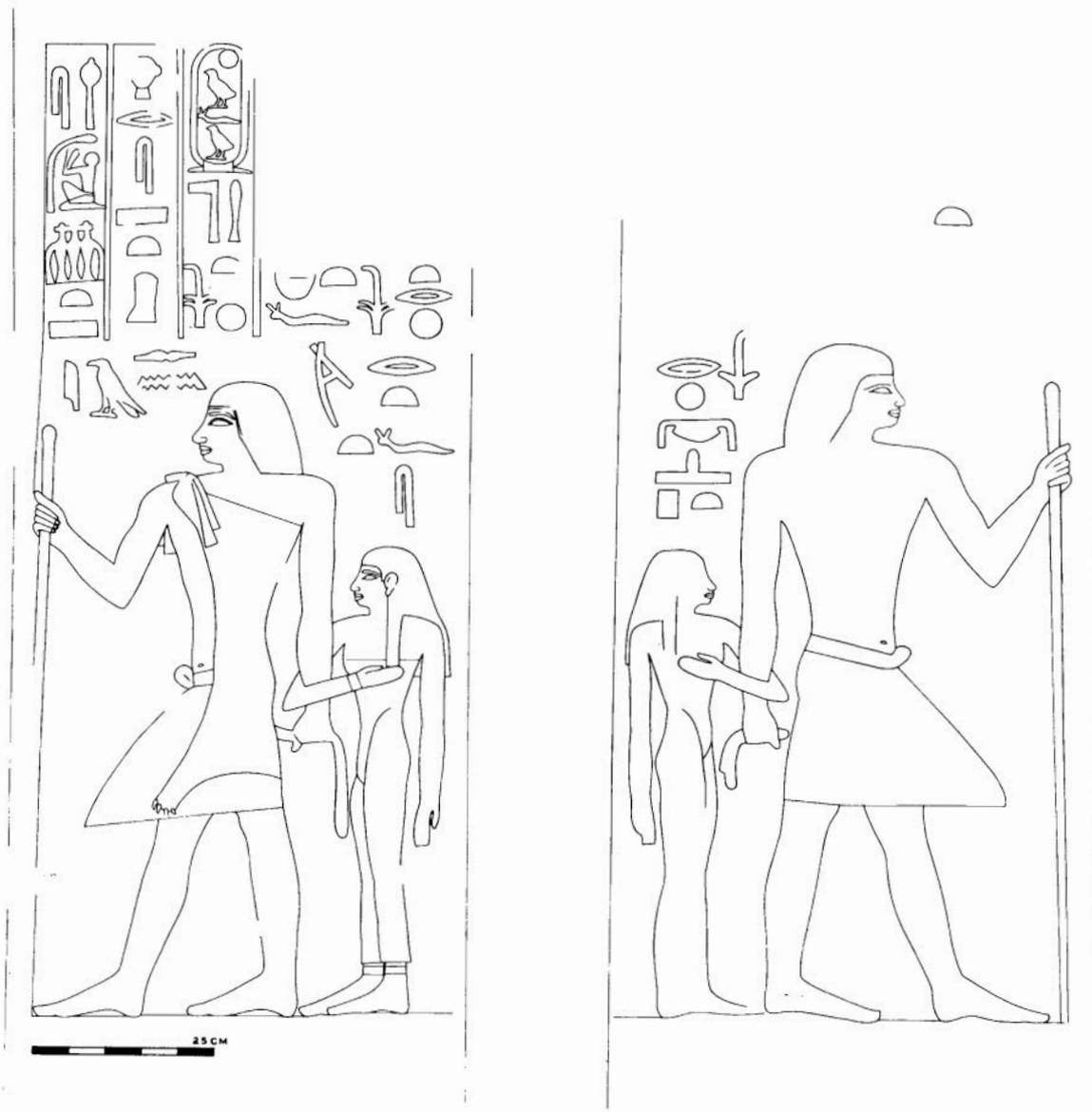
25 CM

33. Iasen (G 2196), west wall, south panel

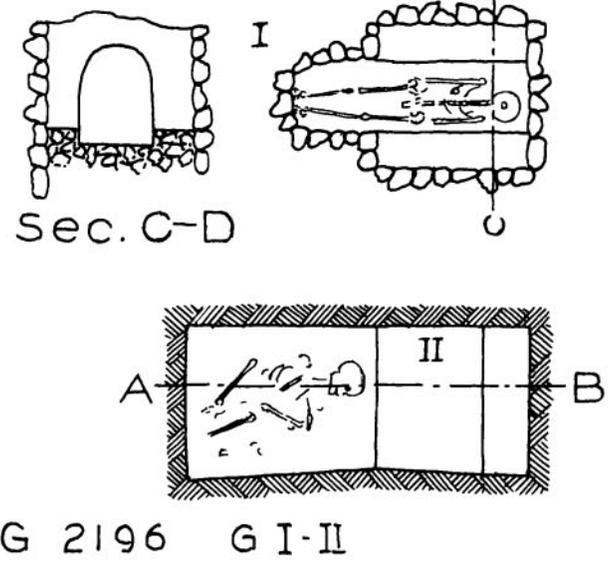
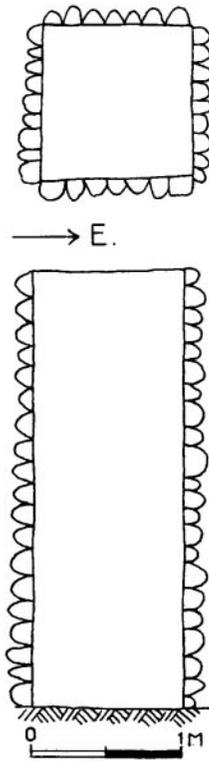
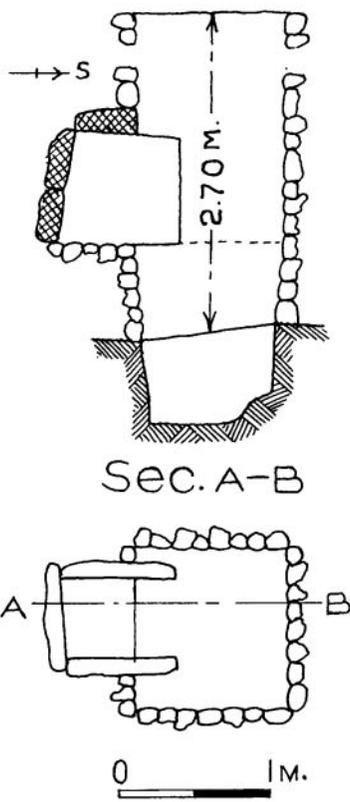
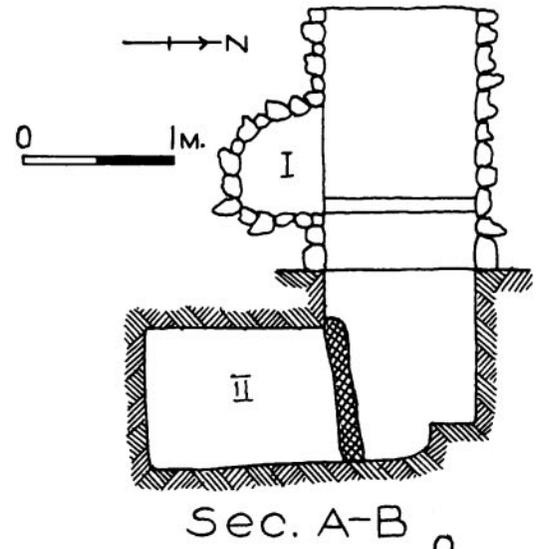
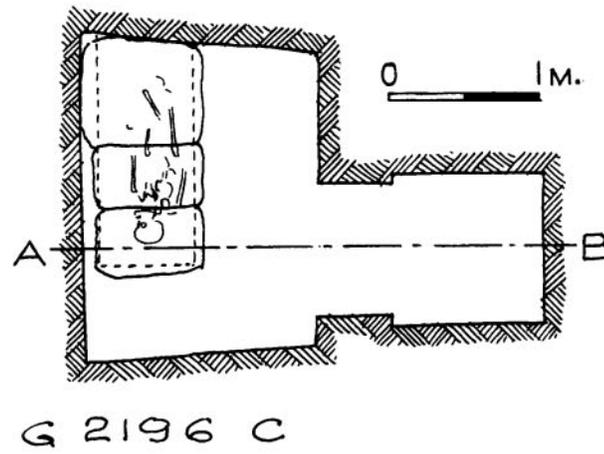
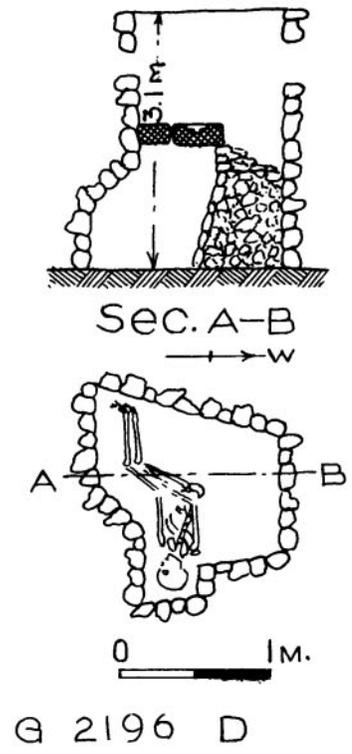
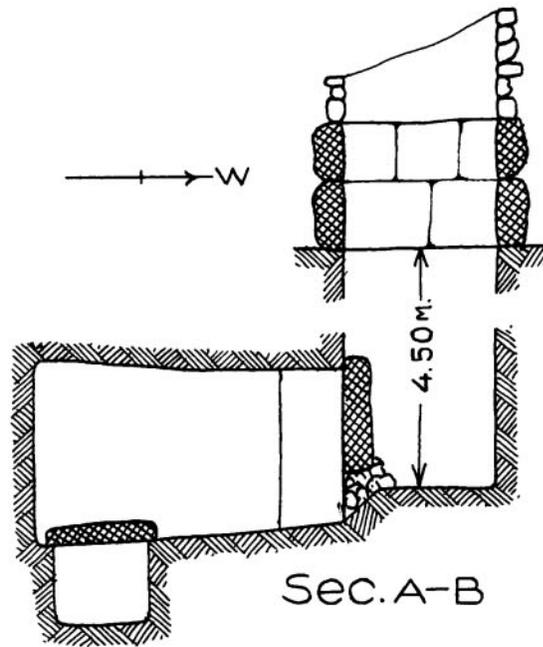
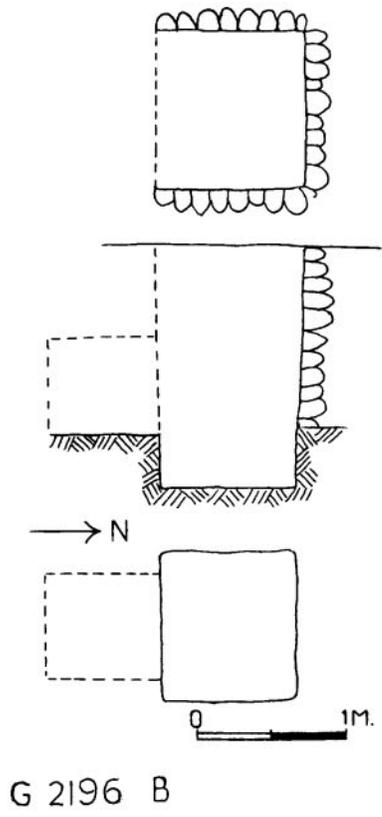


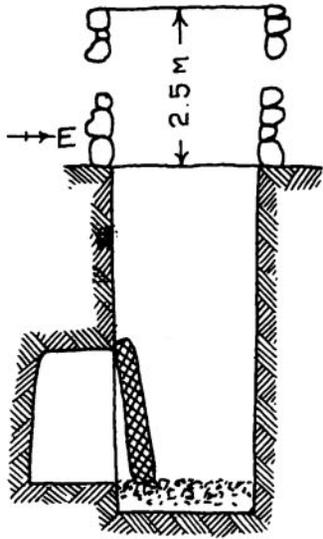
25 CM

35. Iasen (G 2196), west wall, north panel with offering list

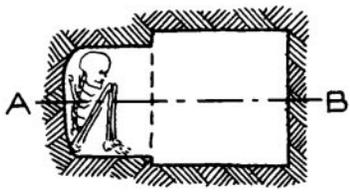


36. Iasen (G 2196), outer jambs (entrance), inner jambs (chapel)



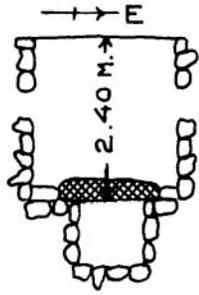


Sec. A-B

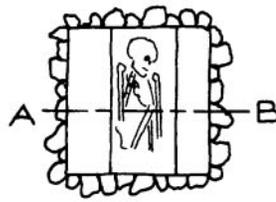


0 1 M.

G 2196 I

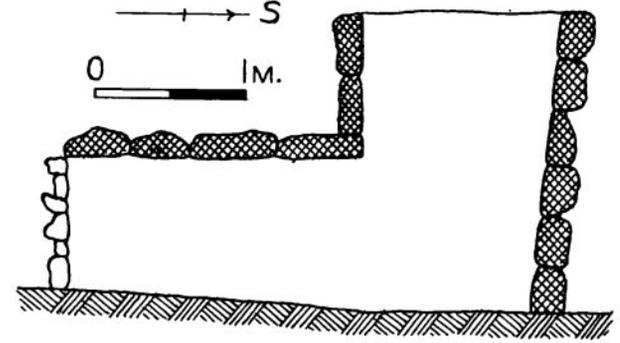


Sec. A-B

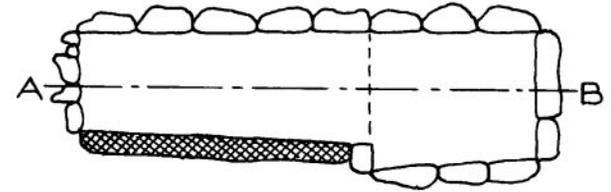


0 1 M.

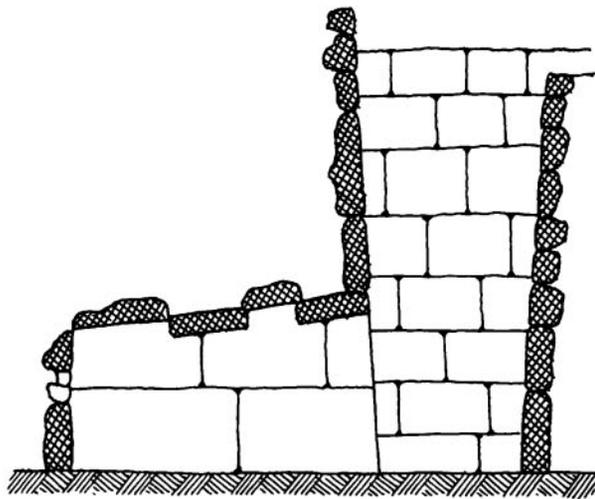
G 2196 HI



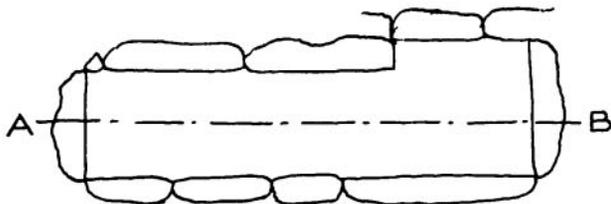
Sec. A-B



G 2196 U

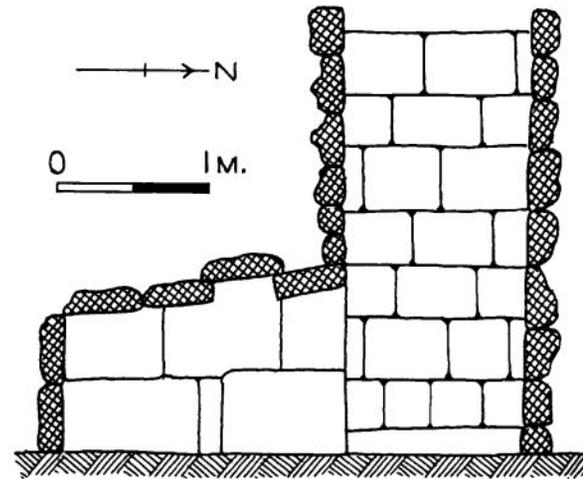


Sec. A-B → N

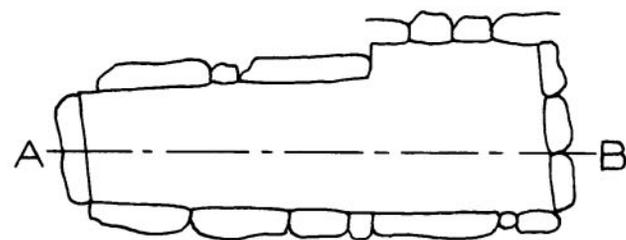


0 1 M.

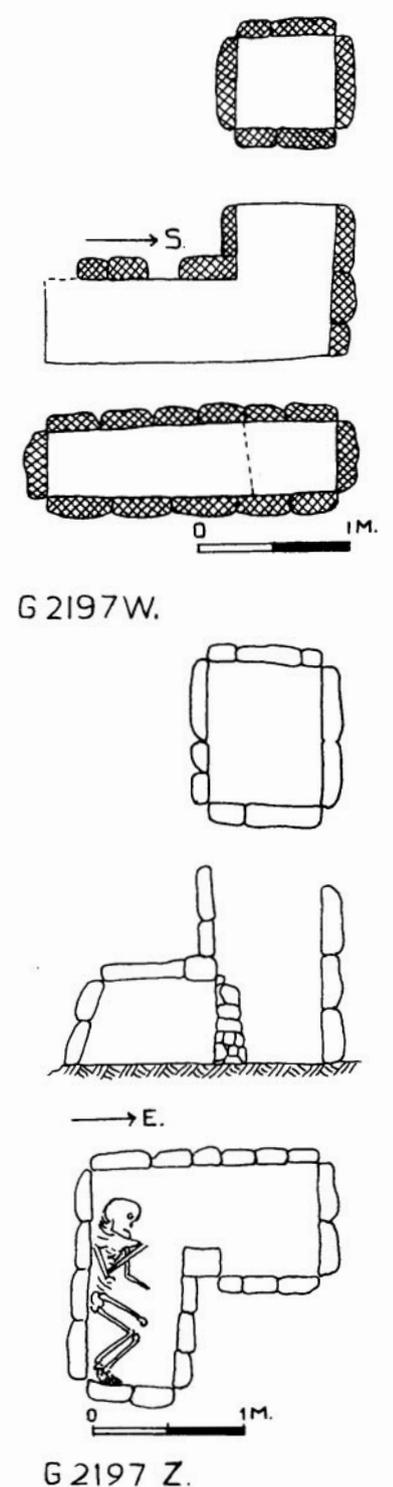
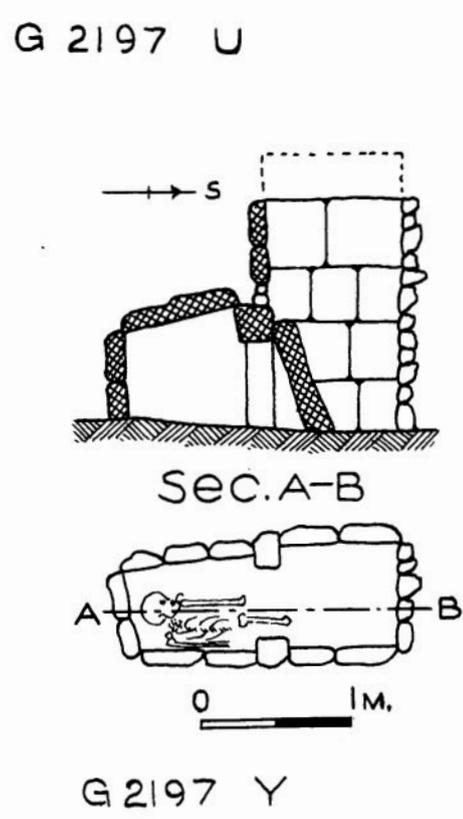
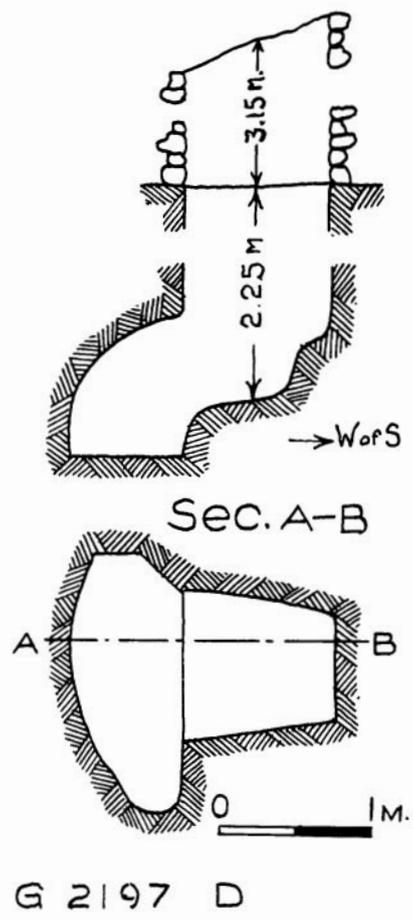
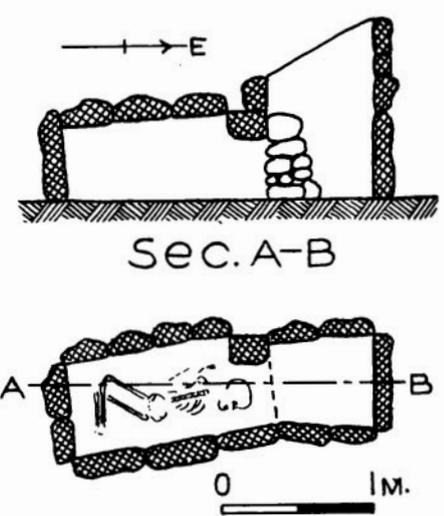
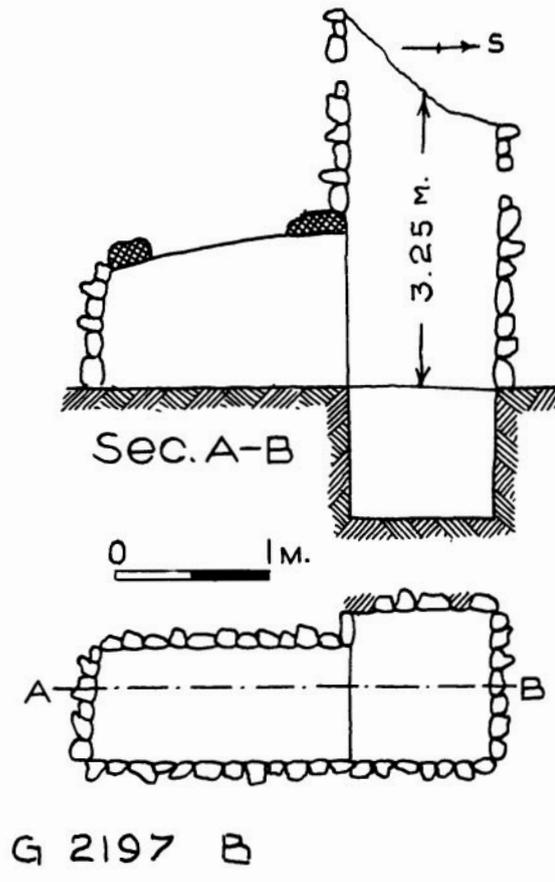
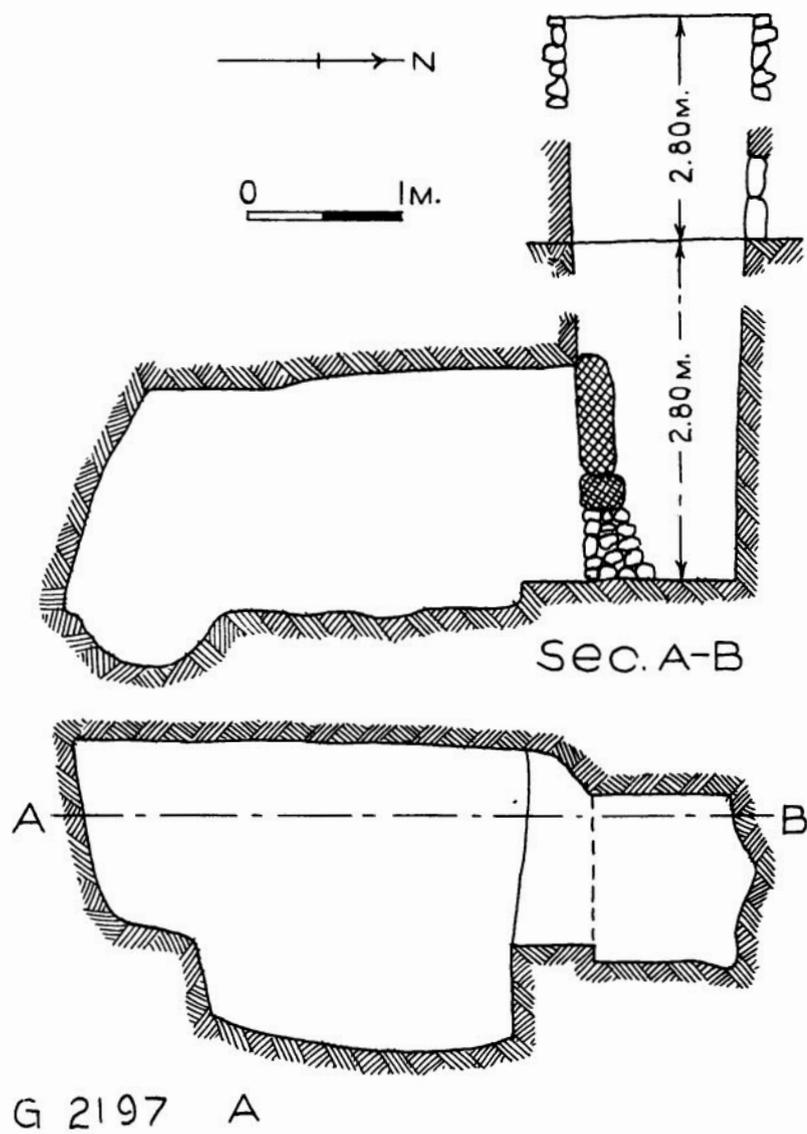
G 2196 Y.

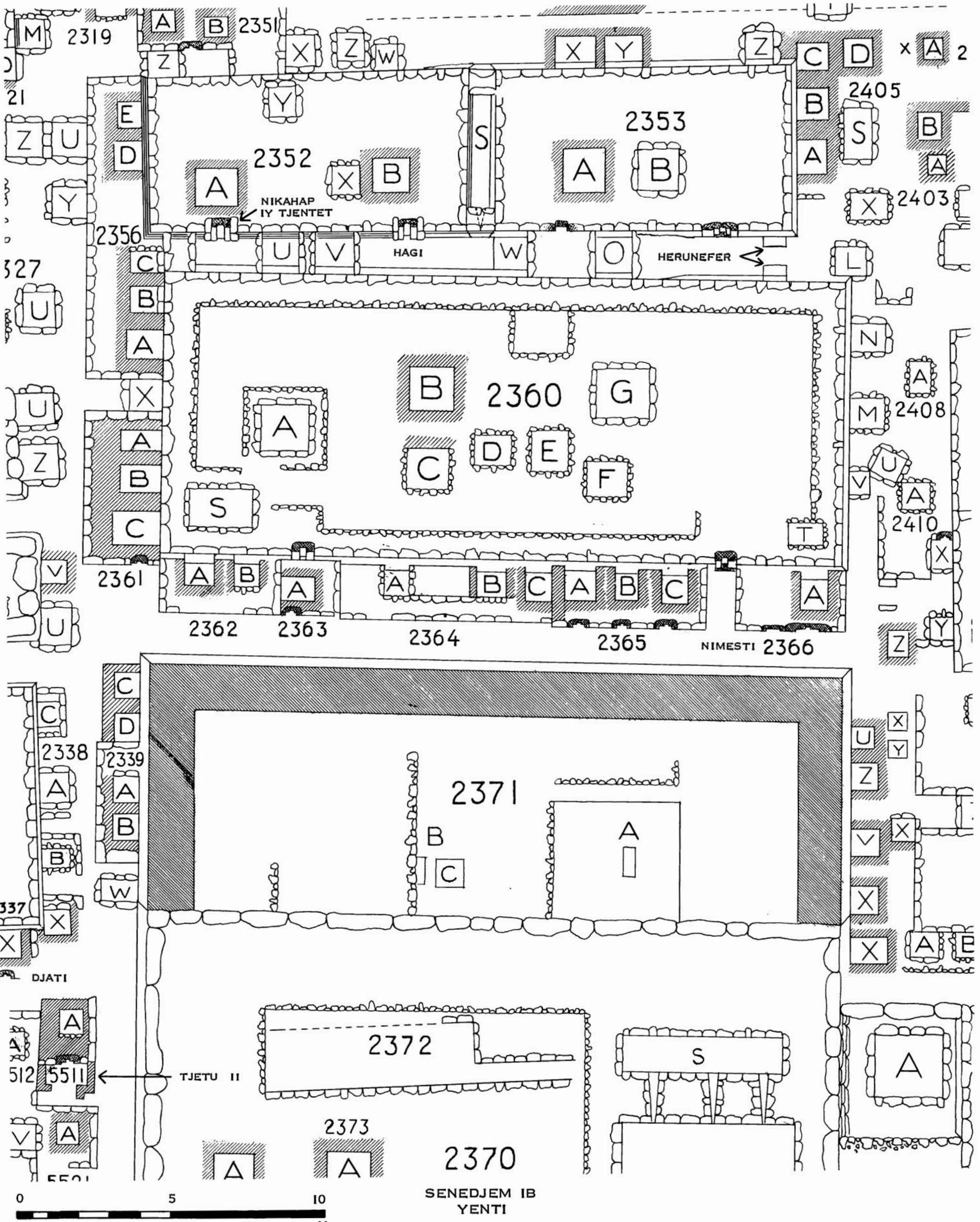


Sec. A-B

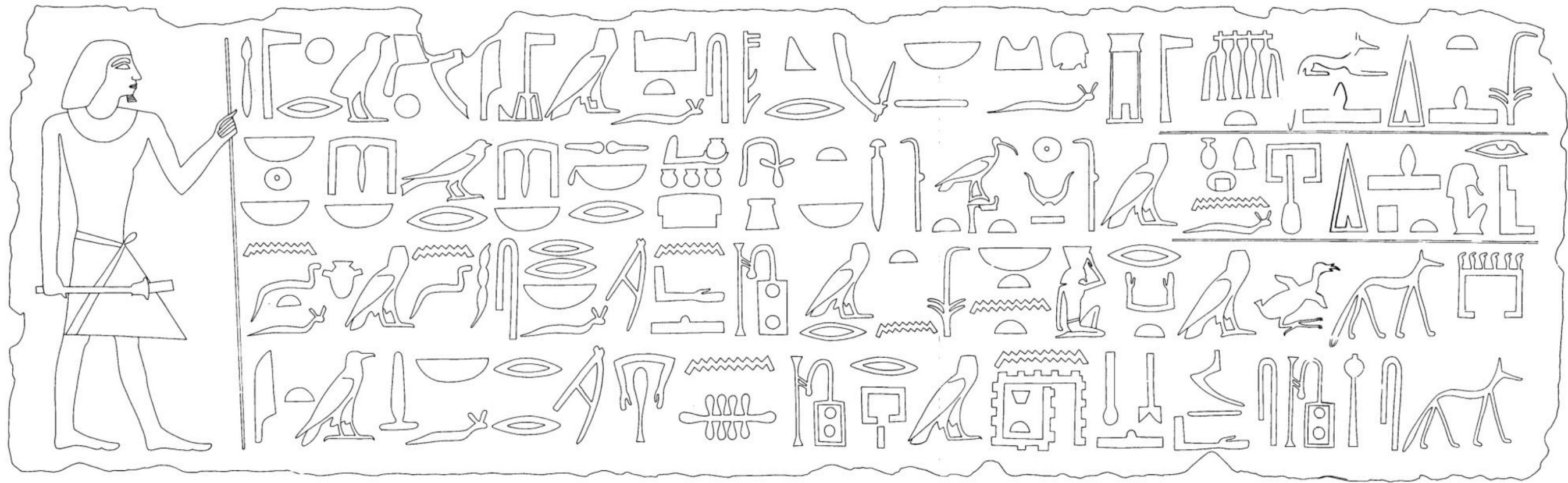


G 2196 Z



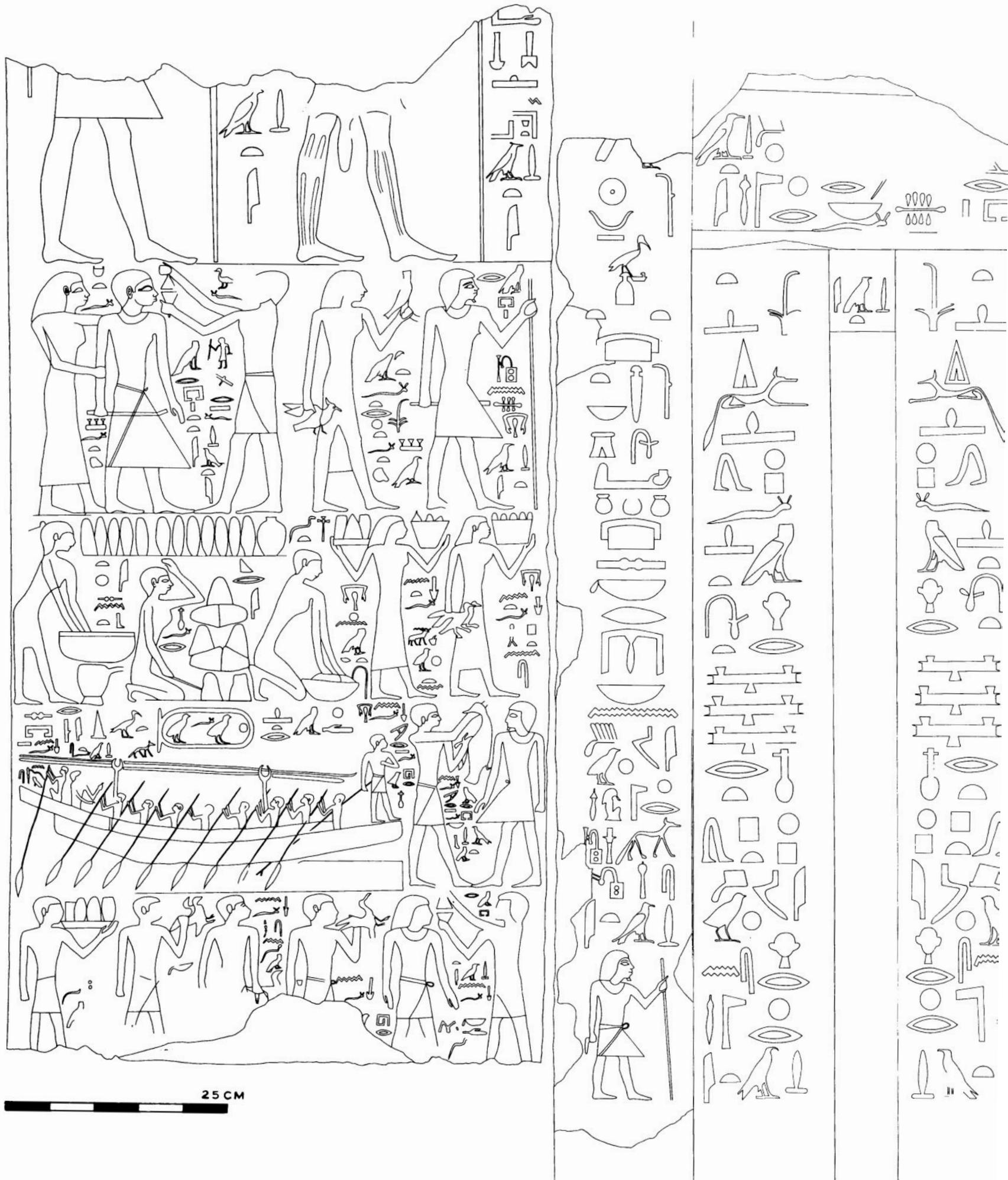


40. Map of part of cemetery en echelon with mastabas described

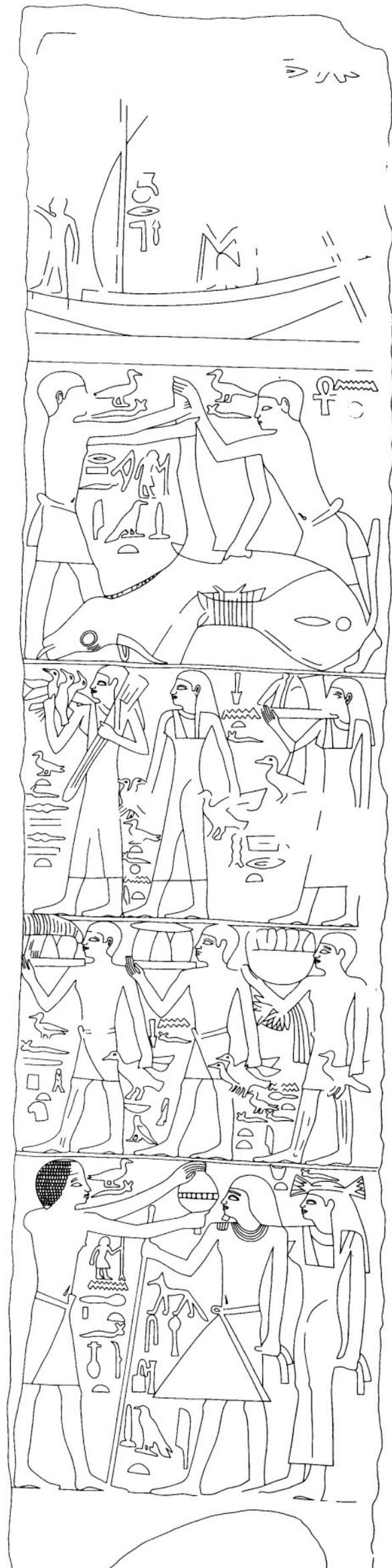
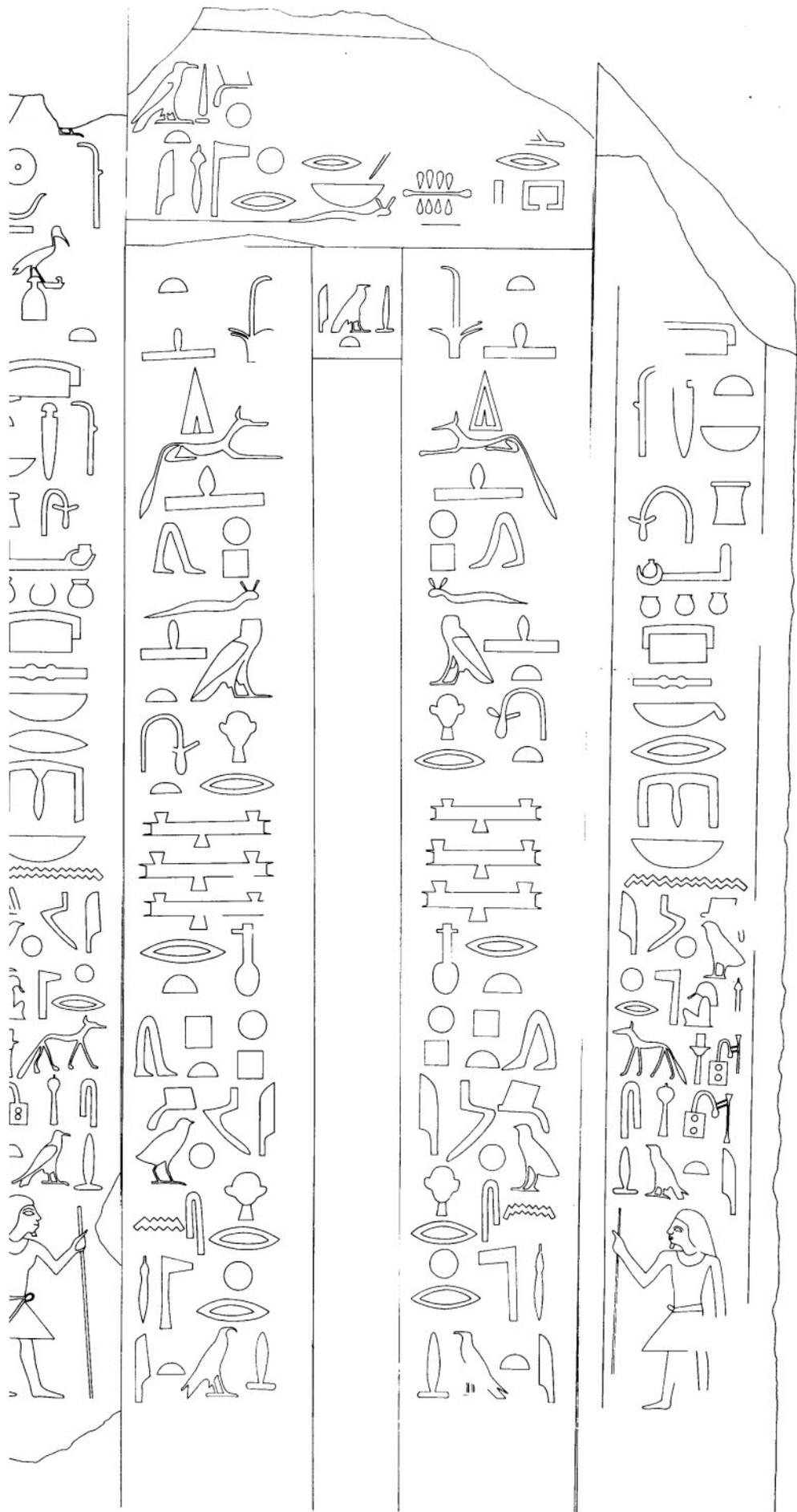


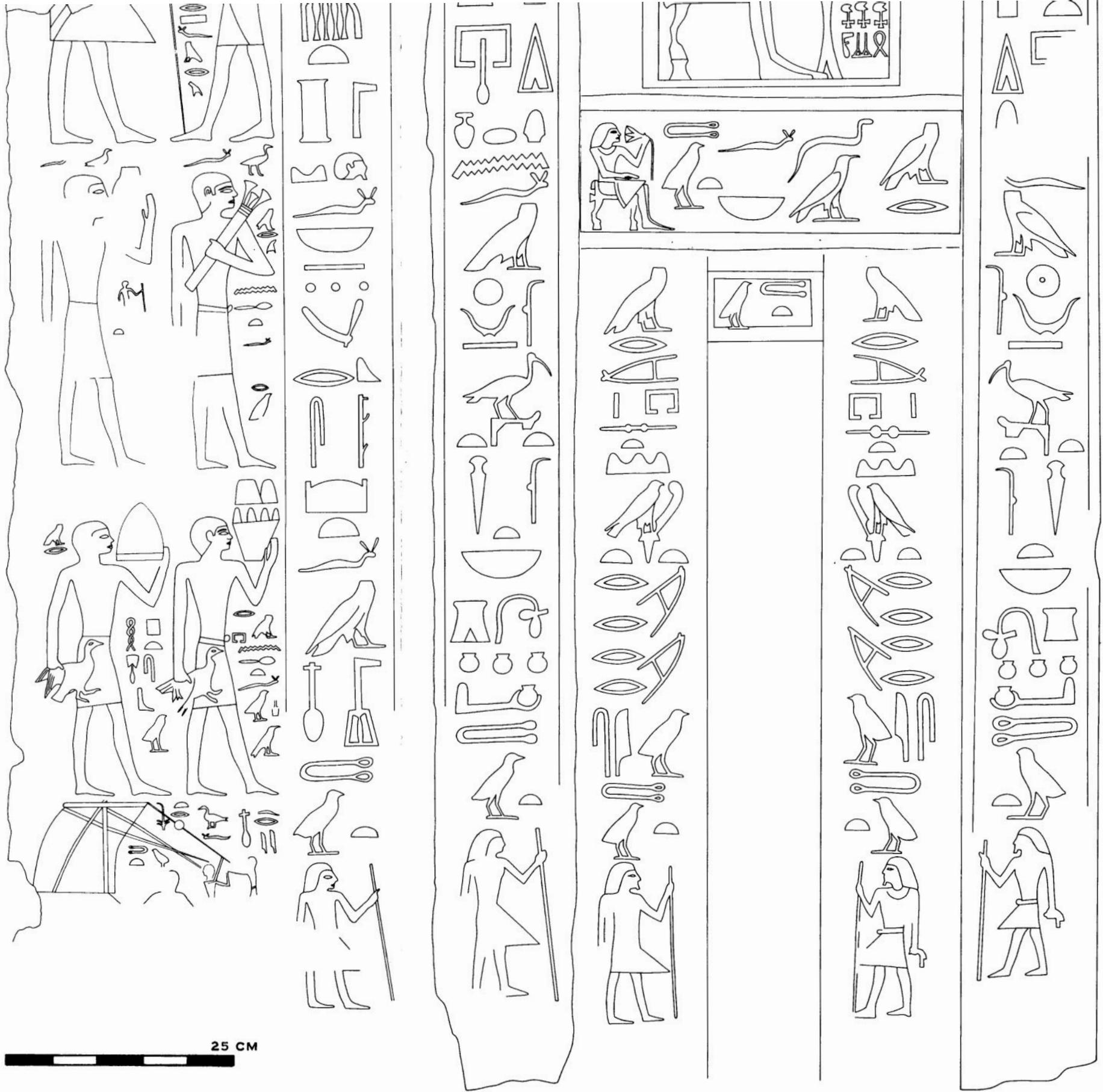
25 CM





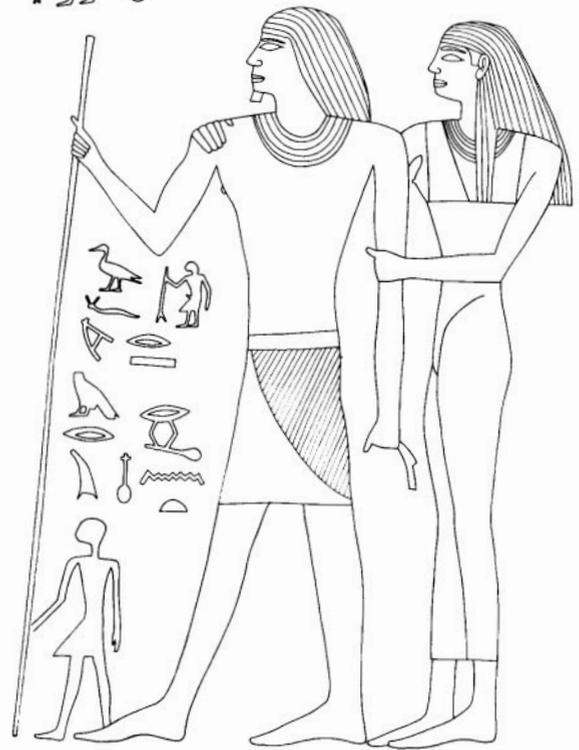
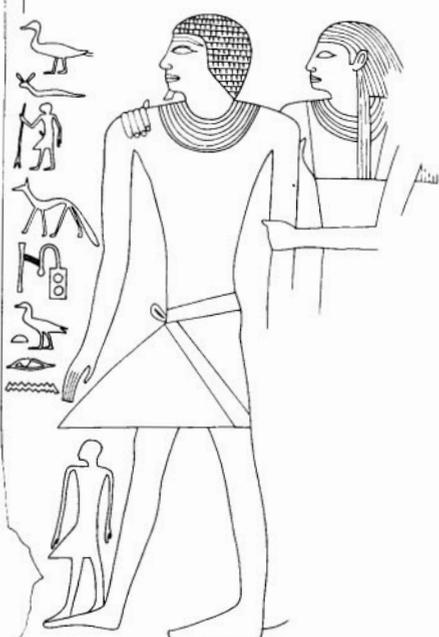
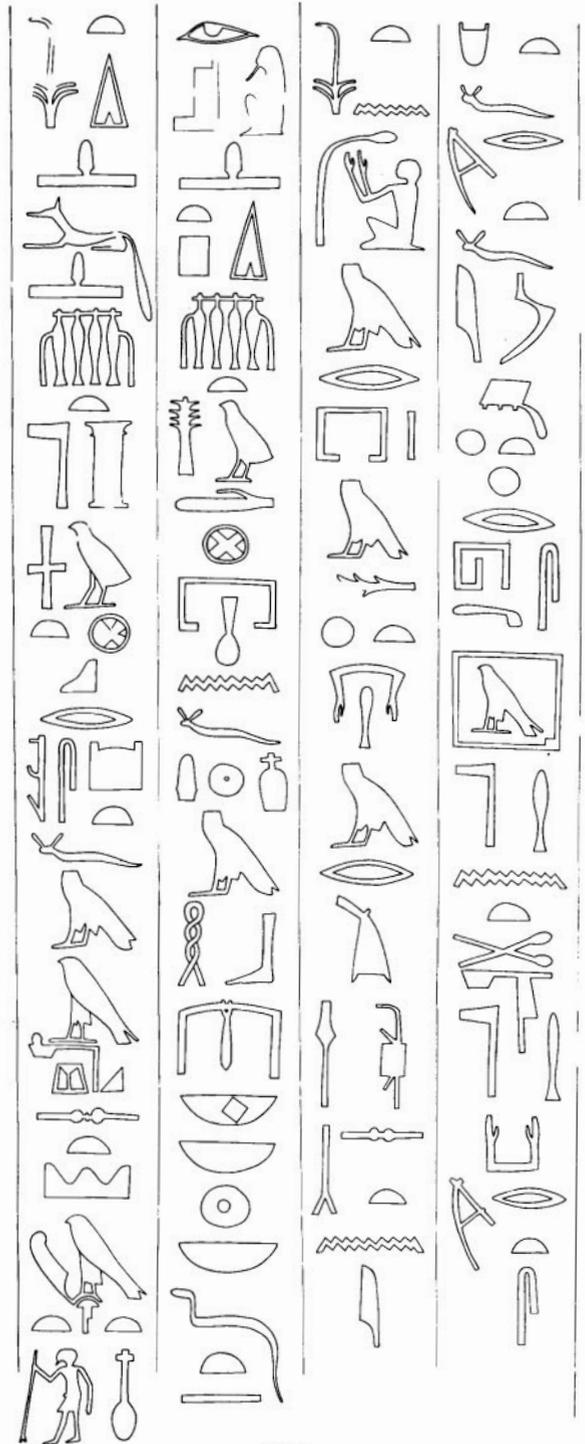
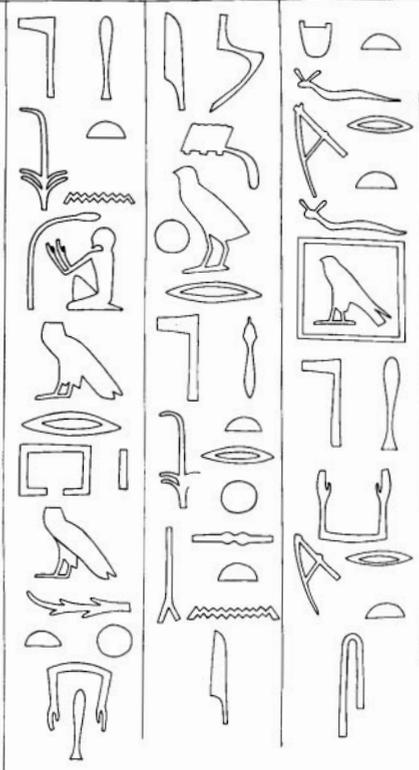
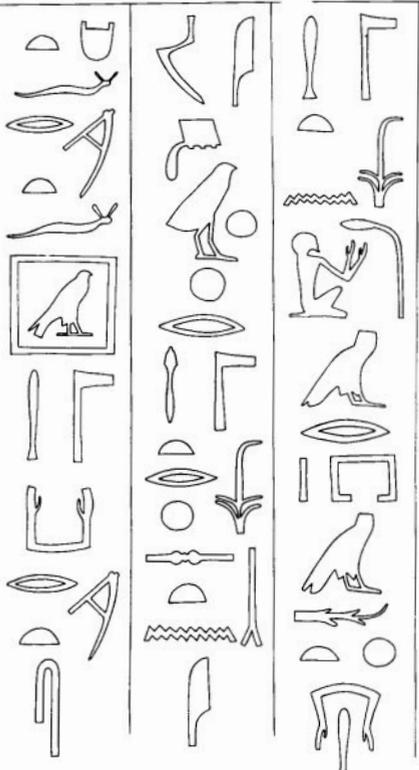
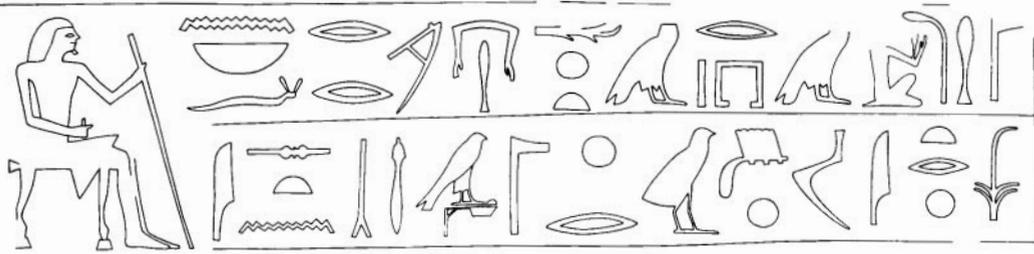
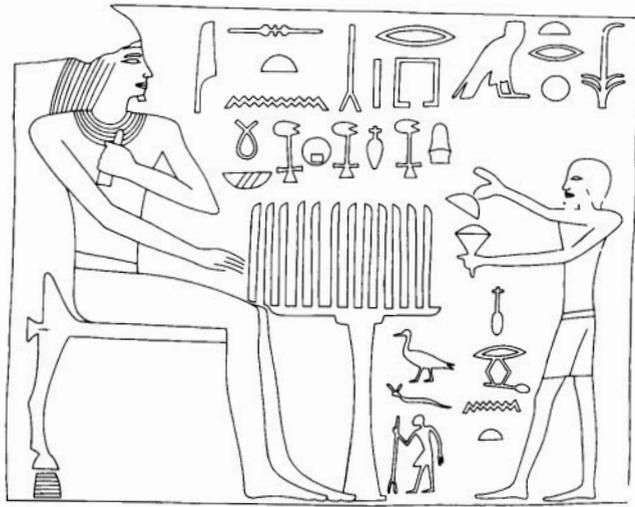
41. Djaty (G 2337 X), inscribed elements





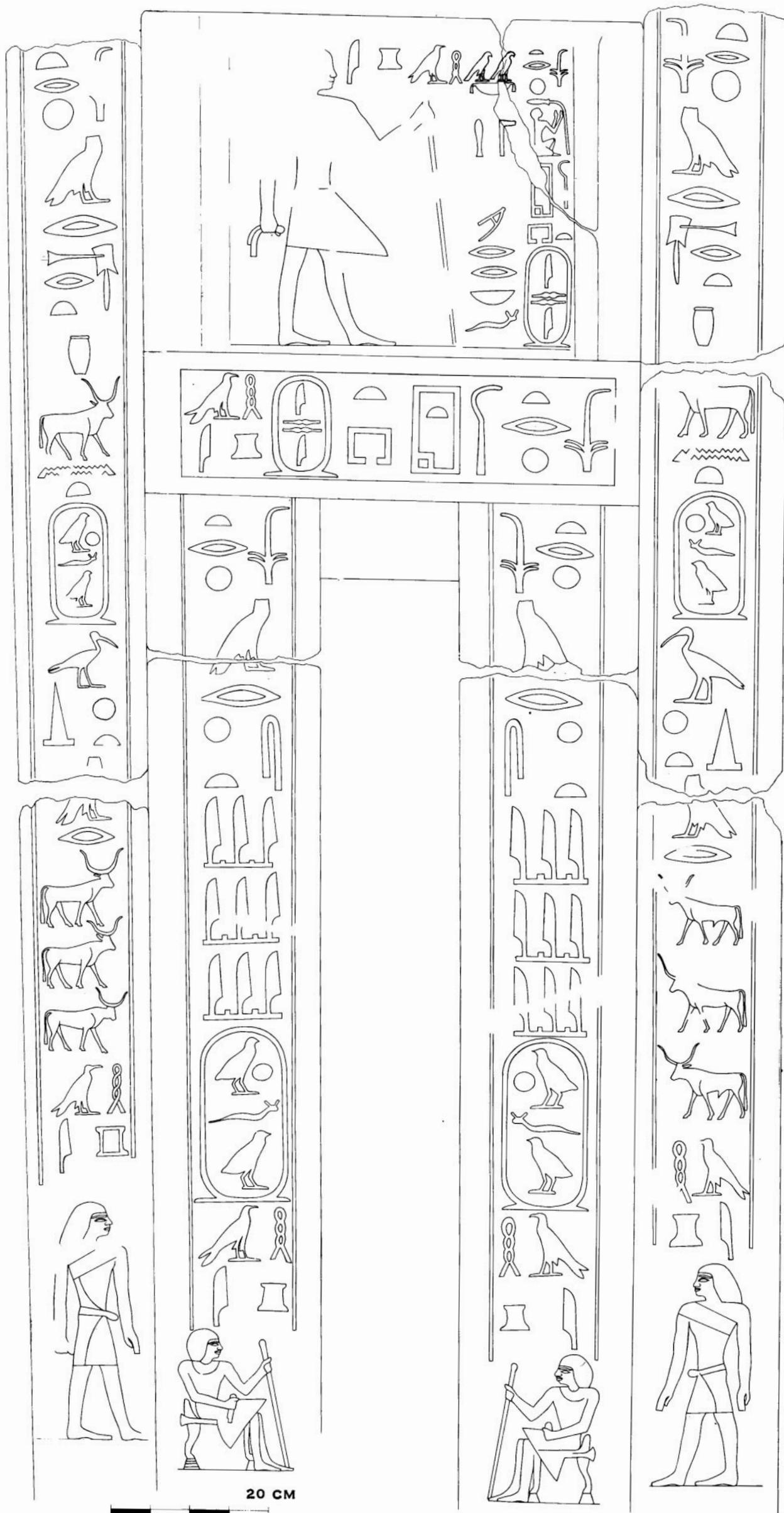
25 CM

42. Tjetu II (G 2343/5511), inscribed elements of false door



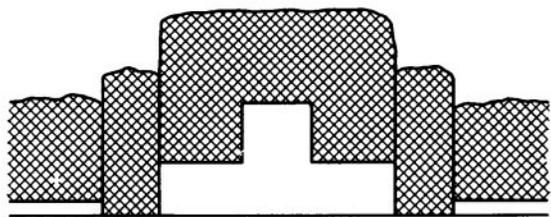
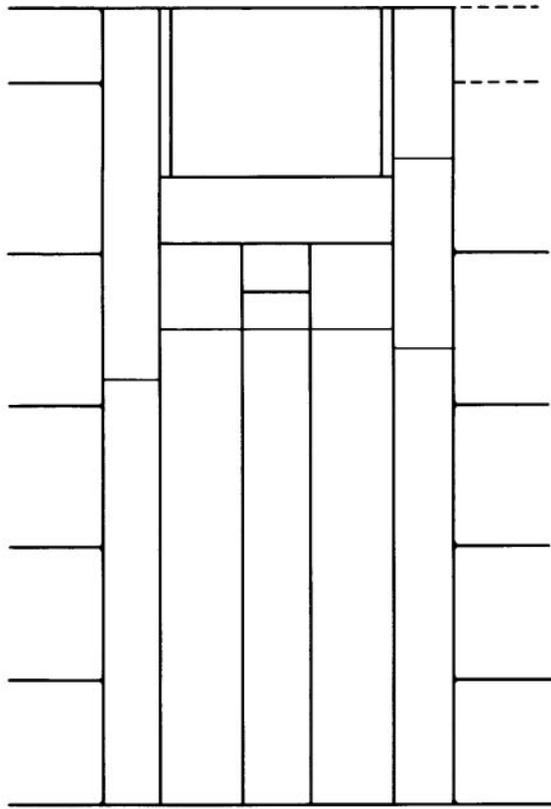
25 CM

43. Nimesti (G 2366), inscribed elements of false door



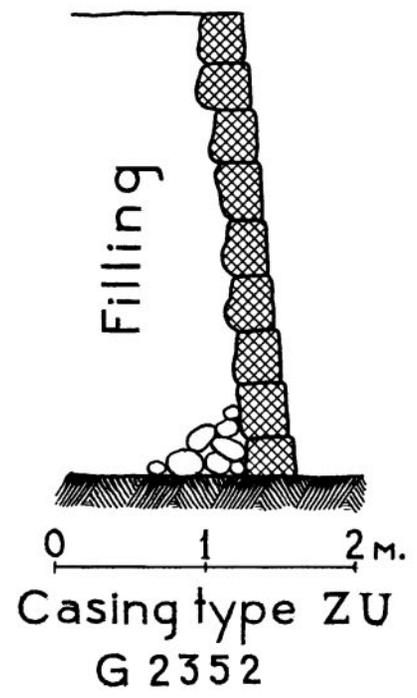
20 CM

45. Hagy (G 2352), north false door



0 1 m.

G 2352

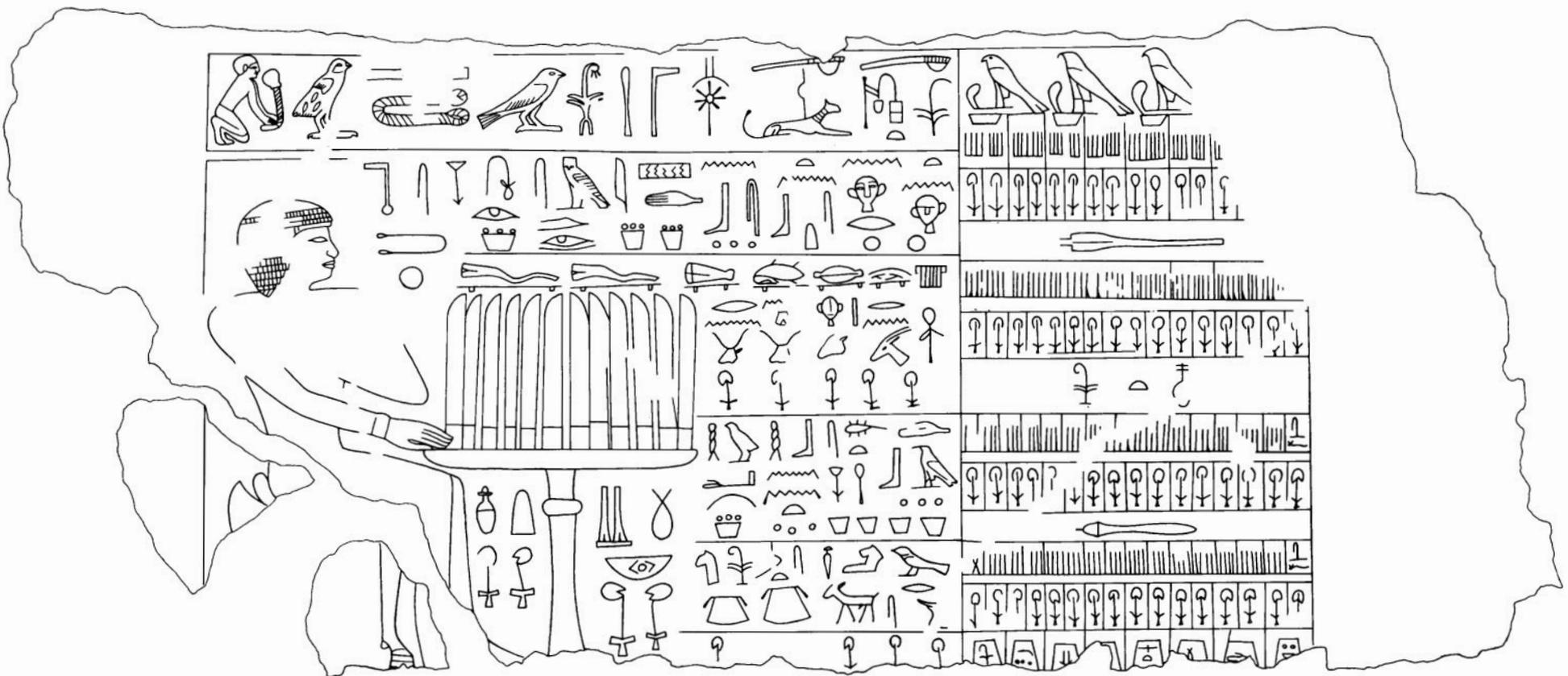


Filling

0 1 2 m.

Casing type ZU
G 2352

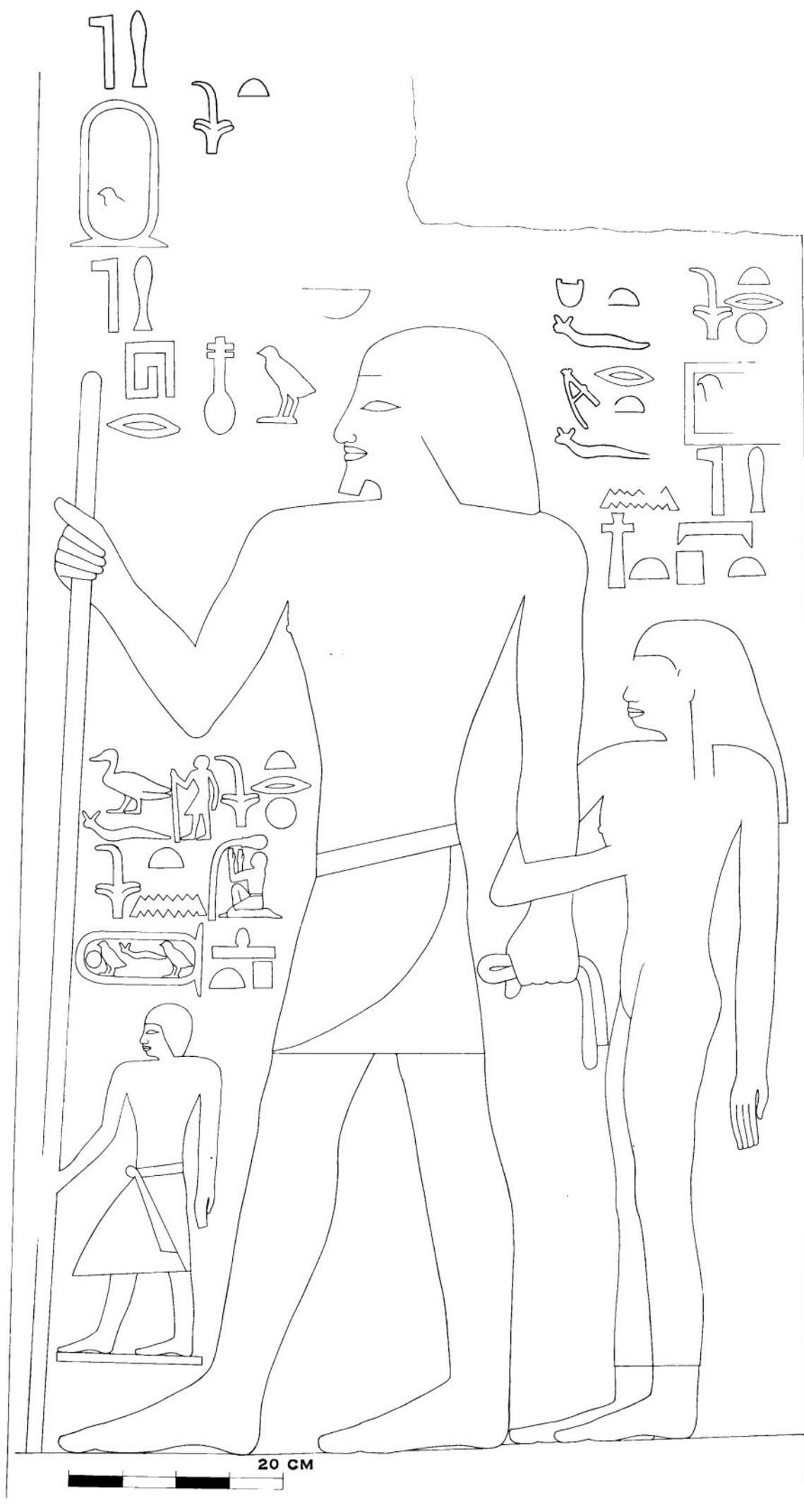
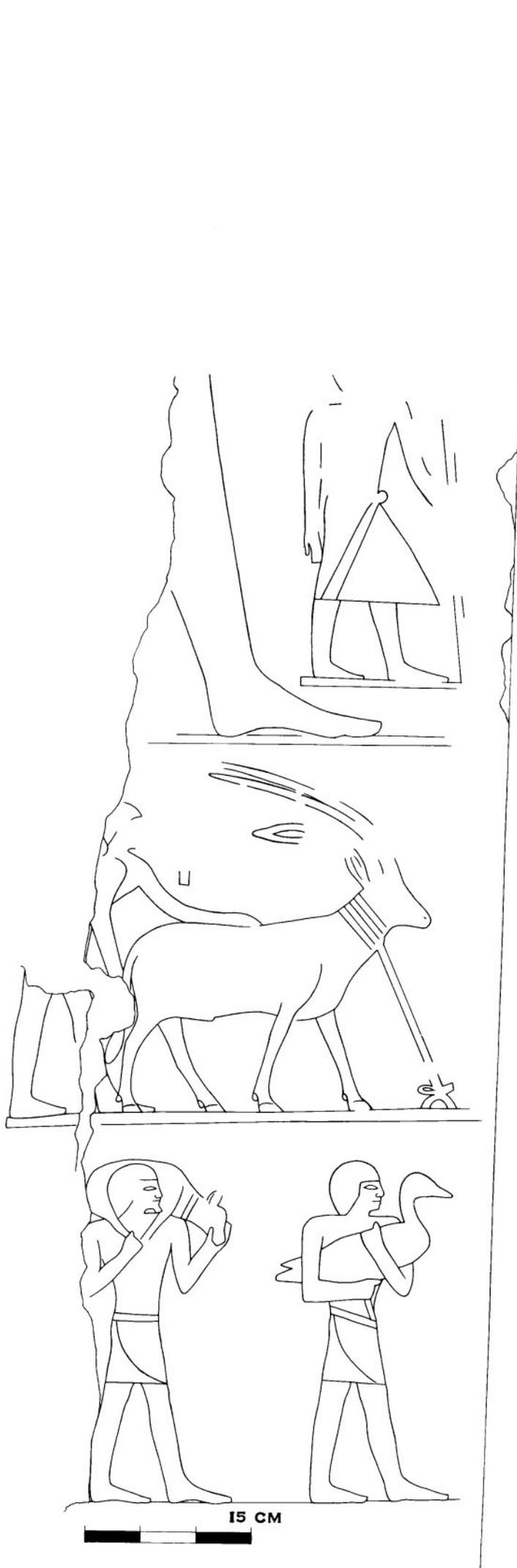
46. Hagy (G 2352), north false door and section of mastaba



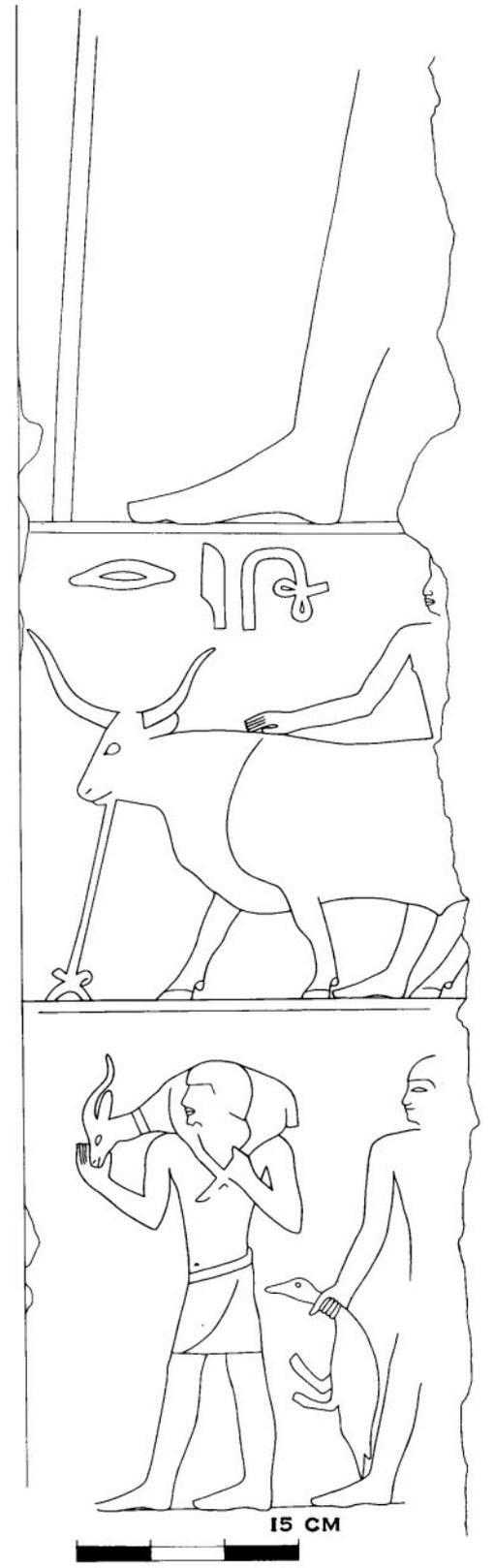
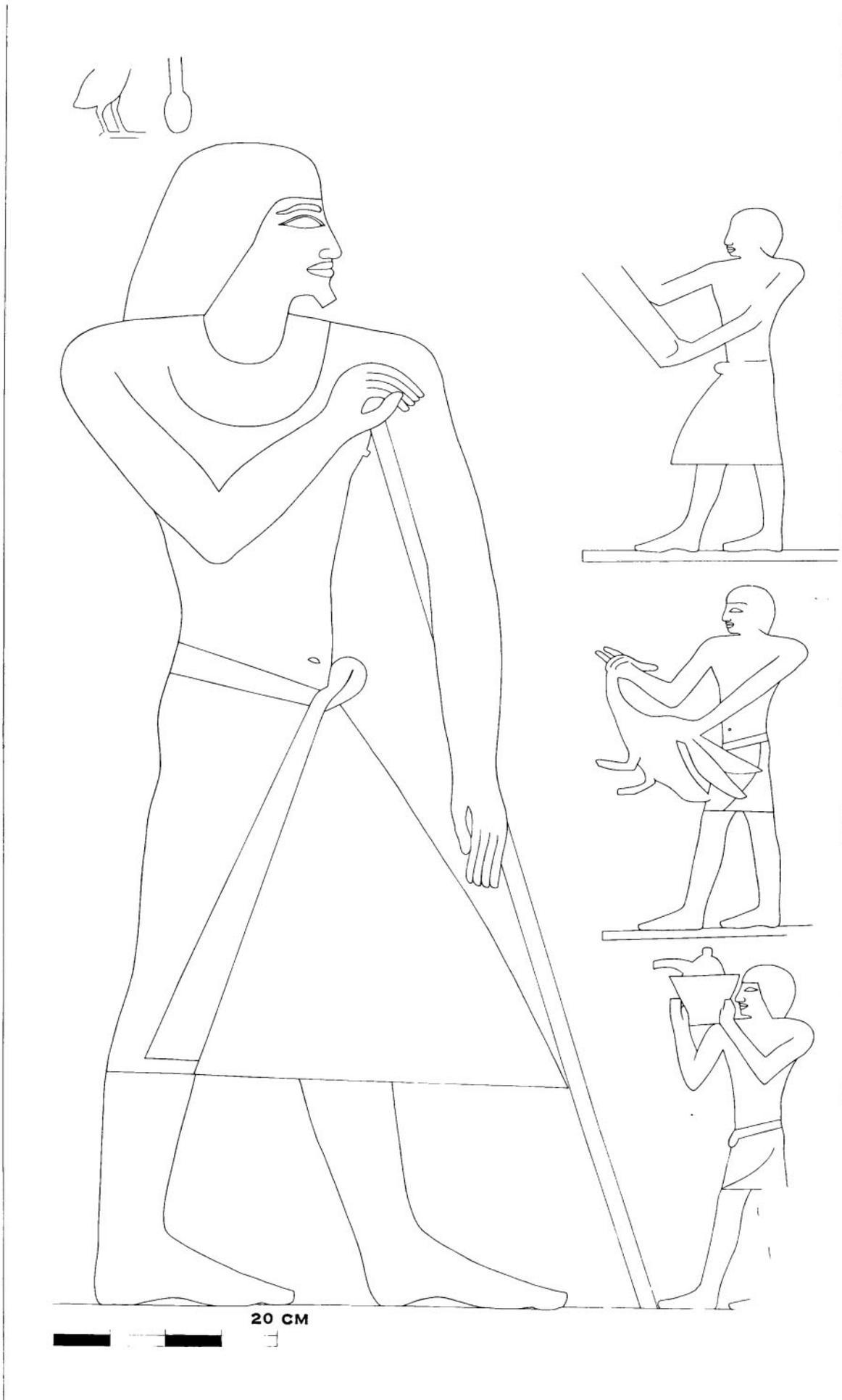
10 CM



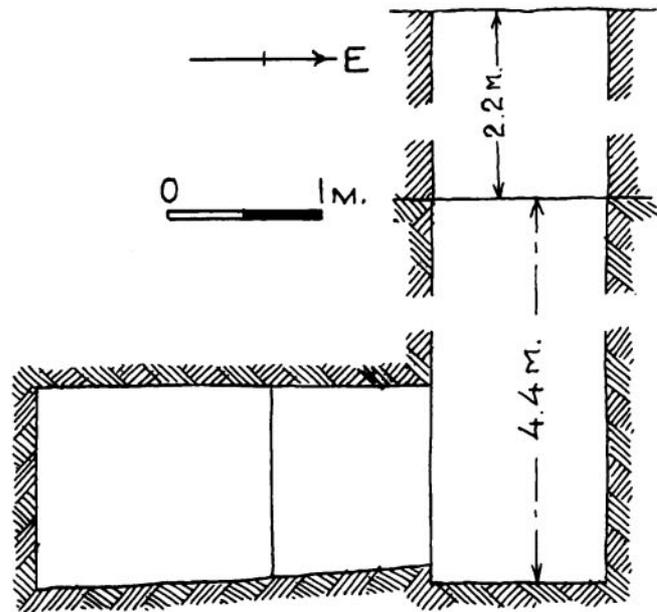
47. G 2352 B, filling of shaft, slab stela of Setju, MFA acc. no. 13.4341



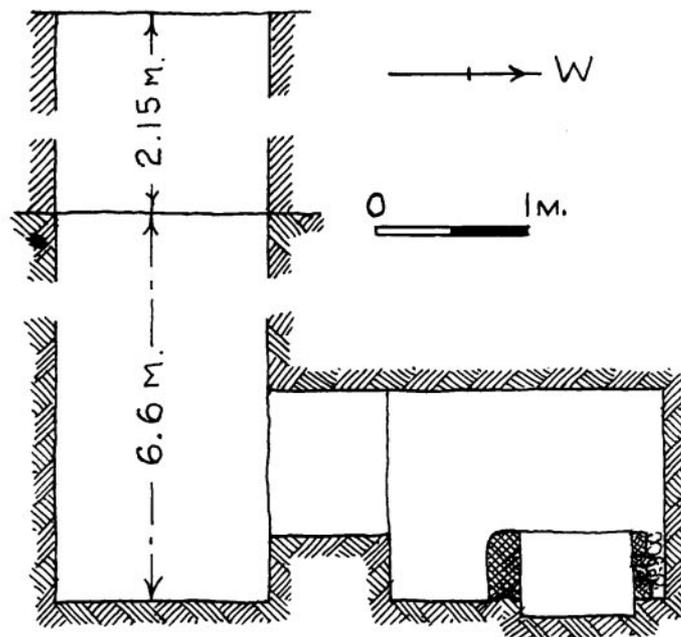
48. Herunefer (G 2353), east entrance jamb



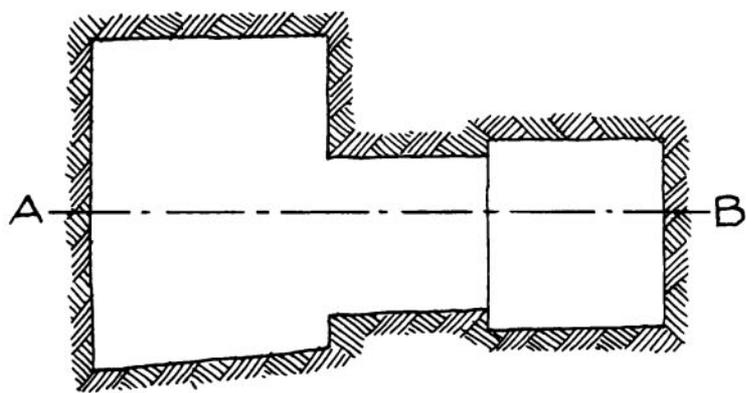
49. Herunefer (G 2353), west entrance jamb



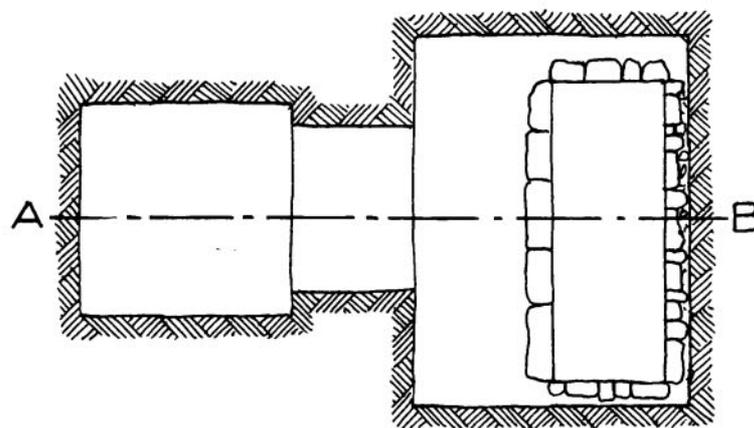
Sec. A-B



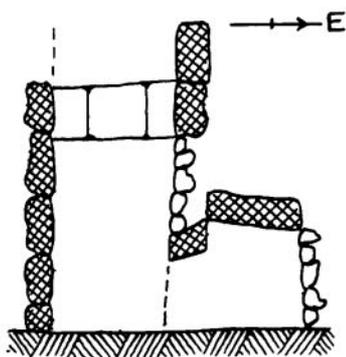
Sec. A-B



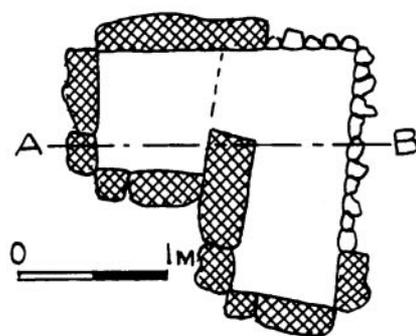
G 2352 A



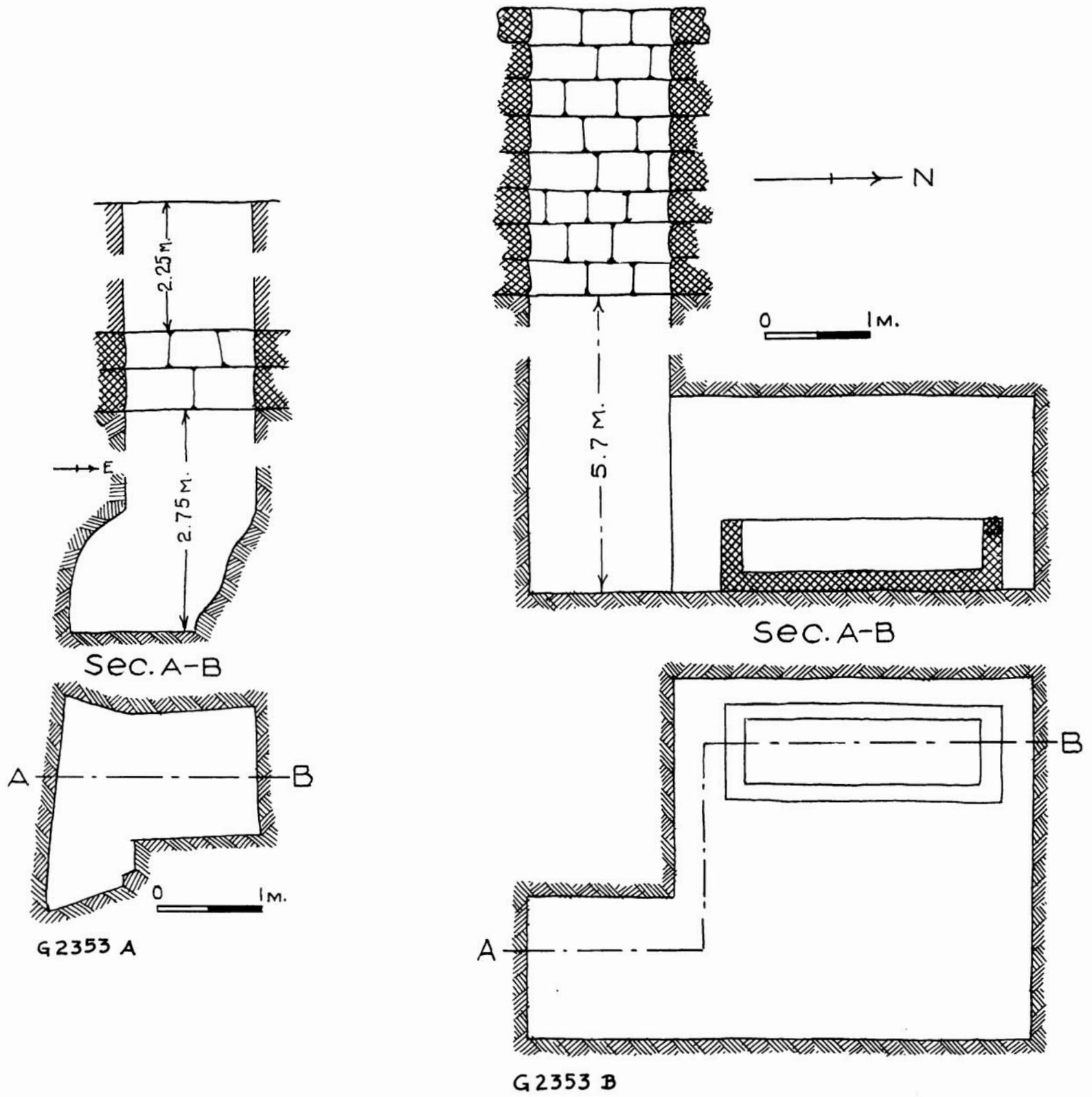
G 2352 B



Sec. A-B



G 2352 Z



51. G 2353, plans and sections, burials G 2353 A, B



52. G 2353 Y, intrusive stela of Weser