

PART TWO

DECORATION OF THE PRINCIPAL MASTABAS

I. Mastaba G 6010: Neferbaupthah

A. Introduction (plan, fig. 6)

Although numerically the first of the major mastabas in Reisner's list of tombs in the G 6000 cemetery, this large structure was one of the last to be built. Nevertheless, it seems appropriate here to deal with the wall decoration of tombs in Cemetery G 6000 in numerical rather than chronological order, and to treat G 6010 first: that is the way most reference books have covered the material, and that is how Reisner treated the cemetery in his manuscript.

B. The First Chamber: East Wall (figs. 9–11; pls. 1–3a)¹

Only one of the walls and none of the three pillars in this room was apparently ever decorated. That wall, the eastern, may be divided into two major sections: the southern half has three registers of activities being observed by a seated figure of Neferbaupthah; the northern has three registers, the uppermost never carved,² being observed by a standing figure of him.

1. Northern Half (fig. 9; pl. 1)

a. Main figure. The upper portion of this figure has partly disappeared (although not as completely as Lepsius's drawing indicates),³ and no texts are to be seen accompanying a typically posed, standing figure of a man who we may assume to be Neferbaupthah. He wears a long kilt and stands facing left, leaning on a long staff that extends into the register to its left.

b. Second register. The topmost register was not carved. The second register shows, at right, a scribe presenting a

papyrus to Neferbaupthah. Behind him, also facing right, stands the kilted figure of a dancer (?). The text identifying the activities here is unfortunately no more readable to us than it was to Lepsius:⁴

{1.1} Text: *rdj[t]... 33^a*

Translation: Presenting...

Notes: *a.* So, too, RN.

The register shows five men proceeding left, each holding two sticks. Vandier⁵ describes the scene as "Danses spontanées à la fin des moissons," and he illustrates a similar scene in the tomb of Nekauhor.⁶ Vandier⁷ offers this interpretation:

Dans une tombe de Giza, à l'occasion de la rentrée des moissons, nous assistons à une manifestation de plein air, dont les acteurs sont probablement des moissonneurs. Il reste cinq hommes qui s'avancent, les deux pieds sur la pointe, à grandes enjambées, en frappant l'un contre l'autre deux bâtons qu'ils tiennent devant eux, au niveau du cou. Il est difficile de savoir si ces hommes marchent de front ou en file indienne. Dans l'état actuel de la scène, il ne semble pas qu'ils soient accompagnés par des hommes qui battent la mesure dans leurs mains; les bâtons entrecroqués devaient les remplacer avantageusement. ... Il s'agit là d'un jeu plutôt que d'une danse, mais d'un jeu qui s'apparente, cependant, à la danse et qui devait marquer la joie des paysans à la fin des moissons.

The left end of this register was uncarved. Its description in Porter-Moss, "(from left), men bringing [donkeys] to be loaded, and handing in list,"⁸ is incorrect.

c. Third register. At the right end of this scene of men and donkeys bringing grain to Neferbaupthah, three men are shown:⁹

{1.2} Text: *wbs spt^a*

Translation: Stacking the sheaves

1. Room I in Junker, *Giza* III, 42–43; Reisner's chamber (c); room II in Porter-Moss III, 1, 169. Vandier, *Manuel* VI, fig. 74, 154.

2. This section of the chamber is so well protected—it is in a well-preserved corner and is roofed over—that there is no chance that the upper part of the wall could simply have weathered away, although it could conceivably have been only painted.

3. LD II, 56a.

4. LD II, 56a.

5. Vandier, *Manuel* IV, 1, 415; fig. 219.1.

6. Vandier, *Manuel*, *ibid.*, and fig. 219.2 = Quibell, *Excavations at Saqqara (1907–08)*, pl. lxii.

7. Vandier, *Manuel* IV, 1, 401.

8. Porter-Moss III, 1, 169. Brackets theirs.

9. Vandier, *Manuel* VI, 143ff.

Notes: *a.* Cf. Iymery {2.101}; Vandier, *Manuel* VI, 159, et passim.

Note that the second of three men is partially bald. To their left, three donkeys, each accompanied by a kilt-clad man with a stick, and a naked boy, bring more grain to the pile.¹⁰ Above the first two groups:

{1.3} Text: *šd-t m šh3t^a*

Translation: Carrying away with a herd of donkeys

Notes: *a.* *Wb.* IV, 209.9; Junker, *Gîza* VI, 144; cf. Iymery {2.105}.

Lepsius¹¹ shows the arm of the adult male who follows the last donkey preserved in this register, but the traces are gone today.¹² Above the group:

{1.4} Text: *rdj s3w^a jj-t hr ph^{cb}*

Translation: Making slow progress from behind

Notes: *a.* *Wb.* III, 418.15.

b. RN reads: "causing to go slowly that which comes behind."

2. Southern Half (figs. 10–11; pls. 2–3a)

a. Main figure. Neferbauphtah is shown facing left, seated in a kiosk on a high-backed armchair.¹³ He wears a broad collar, a wig, and a kilt, and carries a flail in his left hand, a staff in his right.¹⁴ Above the kiosk are carved two horizontal lines of text:

{1.5} Text: (1) *rh nswt w^{cb} nswt jmj-r pr hwt-3t sš pr ...^a*
(2) *jm3hw hr ntr-3 mrr nb-f...^b*

Translation: (1) The Acquaintance of the King, *w^{cb}*-priest of the King, Overseer of the Administrative District, Scribe of the House of the ...

(2) The revered one before the Great God, one beloved of his lord ...

Notes: *a.* Any restoration here would be guesswork, although, following Junker, *Gîza* II, 161, one might expect "*sš pr hrj-wdb*" or the more common "*hrj-sšt3*." See p. 18.

b. Clearly, there must have been a third line of text following; there is not, however, space for the name of Neferbauphtah at the end of the line.

Although it was not seen by earlier copyists (including RN), there are very faint traces of a single column of red-painted text just in front of the seated figure. Unfortunately, these were seen by us too late to include in the drawing of the scene.

{1.6} Text: *j... t pr dt m njwt*

Translation: ...funerary estate of the towns

b. First register. This busy and complex register shows, at the right, four scribes. The first kneels on one leg, holding a writing board in his left hand, a pen in his right. A second pen is stuck through his hair. He kneels before a small stand and a nicely painted representation of a papyrus case.¹⁵ Above him:

{1.7} Text: *jp ht jmj-r3 pr*

Translation: Reckoning things (by) the Overseer of the House

Behind this figure, two scribes kneel on either side of a small scribe's case, holding pen and writing board. The figure on the right has two pens in his hair, the man on the left has one. Above them are carved two blocks of text:

{1.8} Text: (1) *sš d3t-s^a pr-hd*
(2) *jp ht šnwt*

Translation: (1) Writing its balance of the treasury

(2) Reckoning the things of the granary

Notes: *a.* So RN. There is no word *d3st*; *d3t-s* does fit, although the word (*Wb.* V, 517.4) is not otherwise attested in the Old Kingdom.

To the left of the seated scribes, a fourth scribe inserts or withdraws a roll of papyrus from its case, which stands atop a low table.¹⁶ Before the figure is carved:

{1.9} Text: *s3 pr*

Translation: Son of the House

Behind him, a peasant, bent at the waist, is being brought forward for judgement.¹⁷

To the left of the scribes, the register takes up a different subject: the collecting of lotuses from a swamp or pool. At the right, three naked men pull up the stalks of the plants. To their left, a naked man holds a stalk in his left hand and, with his right, offers a flower to a partially bald man seated in a small reed boat. The man holds the stalk toward his face. The boat, which already has in it one flower and a basket, is being poled through the water by a smaller male figure.

Six hommes séparés en deux groupes par une barque et par un personnage, sur lequel nous reviendrons, arrachent des lotus dont les tiges sont très hautes; les paysans, jambes peu écartées, pieds à plat, torse droit, les bras parallèles et assez éloignés l'un de l'autre, ont saisi les tiges à deux mains et tirent assez mollement. Nulle part n'est conservée la fleur de lotus; on peut, cependant, supposer avec vraisemblance qu'il s'agit de lotus, car le personnage dont nous avons parlé plus haut offre au maître de la barque, une superbe fleur de lotus qui ne peut venir, semble-t-il, que de la récolte.¹⁸

Behind the man poling:

{1.10} Text: *wd^a m š3*

Translation: Poling in the swamp

Notes: *a.* *Wb.* I, 387.22.

Behind, three men, also naked, pull up lotus plants.

*c. Second register.*¹⁹ The subject is ploughing. At right, three scribes stand before a large figure of Neferbauphtah.

10. Vandier, *Manuel* VI, fig. 63, 128–29, table 2, 130–31; 134–36.

11. LD II, 56a.

12. On scenes of men driving donkeys, see Vandier, *Manuel* VI, pp. 143ff; table 5, 144; fig. 71, 145; Junker, *Gîza* VI, 59, fig. 14, 73, fig. 17.

13. This and other furniture is discussed in Hollis Baker, *Furniture in the Ancient World* (New York, 1966), 49ff.

14. RN states that he wears a beard, but this was not visible to us or to LD II, 56a bis.

15. Vandier, *Manuel* IV, 1, 194f.

16. Cf. Iymery, figs. 39 and 42.

17. Cf. fig. 39.

18. Vandier, *Manuel* V, 2, 455.

19. This register is also reproduced and described in Vandier, *Manuel* VI, 27 and fig. 10.

The first presents (or reads) a papyrus; the second, the only figure named, is writing; the third carries two rolls of papyrus. Before the second figure is carved:

{1.11} Text: *sš Hnw*

Translation: The Scribe, Khenu

Behind the scribes are two groups of men and cattle, ploughing. The groups are nearly identical: in each, two bulls pull a plow held by a man wearing a short kilt (that of the first man is more elaborate than that of the second). A second figure stands beside the plough, a stick held in both hands above his head, and encourages the cattle forward. Above each of the two groups is carved:

{1.12} Text: *sk3*

Translation: Ploughing

Above each of the two men with the plough:

{1.13} Text: *w3h hb^a*

Translation: Applying the plough

Notes: *a.* The second inscription today lacks the determinative because of damage to the wall.

Behind these two groups, two men with ploughs break up the lumps of dirt. They are followed by a man holding a bag in his left arm who is sowing seed.²⁰

*d. Third register.*²¹ At the right, an overseer, wearing a long skirt and holding a roll or baton in his left hand, faces left and gestures to two men in kilts who scoop seed grain from a pile and carry it to the field.²² Above the grain pile, partly in raised relief, partly in paint, we read:

{1.14} Text: *jp ht jn sš šnwt^a*

Translation: Reckoning the goods by the Scribe of the Granary

Notes: *a.* Vandier, *Manuel* VI, 207. Cf. {2.93}.

A third man, next left, holds a basket of grain and scatters it with his right hand across the field. Seven men herd two flocks of sheep (the first with five sheep, the second with four) over the field to trample the seed into the soil.²³ Above the first herd are two lines of carved text:

{1.15} Text: (1) *sk3 m sht jn jswt[·f]*
(2) *n[t] pr·f n dt*

Translation: (1) Ploughing with the herd by his gang
(2) of his funerary estate

Above the second herd:

{1.16} Text: *sk3*

Translation: Ploughing

The men with the sheep are variously dressed. The man before each group, who sows the seed, wears a short kilt. The three drivers behind the first group hold whips in their right hands, a stick, and bag in their left, and wear only loincloths. Behind the second herd, one man, with only a whip, is naked. Another, with a whip, stick, and bag, wears a short kilt.²⁴

20. Cf. Vandier, *Manuel* VI, 42.

21. Reproduced and discussed in Vandier, *Manuel* VI, 27 and fig. 10.

22. Vandier, *Manuel* VI, 203.

23. LD II, 56a.bis, erroneously saw only four sheep in the first group.

24. Cf. Vandier, *Manuel* VI, figs. 28 and 34 and his various examples of similar scenes (chap. 1).

C. The Second Chamber (figs. 12–14, pls. 3b–6)²⁵

Some of the most beautifully carved and painted texts in the Western Cemetery come from this chamber. A substantial part was removed by Lepsius to the Berlin Museum in the last century.²⁶ We are grateful to that museum for permission to include here photographs of the pieces now in their collection.

1. Architrave (pl. 3b)

Now in Berlin, this elegantly painted and carved block has a single line of text bordered by a sequence of colored squares and geometric designs. It has often been illustrated, most impressively by Lepsius:²⁷

{1.17} Text: *rh nswt jmj-r pr hwt-ʿ3t^a wʿb nswt mrr n nb·f rʿ nb jm3hw Nfr-b3w-Pth*

Translation: The Acquaintance of the King, Overseer of the Administrative District, wʿb-priest of the King, one beloved of his lord every day, the revered one, Neferbauptah

Notes: *a.* Mariette, *Mastabas*, 491, omits *hwt-ʿ3t*.

2. North Pillar (pl. 4)²⁸

*a. East face.*²⁹ Four columns of text carved above a standing figure of Iymery, facing left, leaning on a long staff, wearing a wig, beard, broad collar, and kilt:

{1.18} Text: (1) *Hm-ntr Hwfw jmj-r pr hwt-ʿ3t^a*
(2) *hm-ntr S3-hw-Rʿ jm3hw*
(3) *hm-ntr Nfr-jr-k3-Rʿ hr ntr-ʿ3*
(4) *wʿb nswt rh nswt Jj-mrjj*

Translation: (1) *Hm-ntr*-priest of Khufu, Overseer of the Administrative District
(2) *hm-ntr*-priest of Sahure, the revered one
(3) *hm-ntr*-priest of Neferirkare, before the Great God
(4) wʿb-priest of the King, the Acquaintance of the King, Iymery

Notes: *a.* LD II, 55a, has the sign partially reversed. Mariette, *Mastabas*, 493, draws it incorrectly.

*b. North Face.*³⁰ Four columns of text, facing right, above a standing figure of Neferbauptah, arms at side, wearing a wig, kilt, and necklace.

{1.19} Text: (1) *hm-ntr Hwfw wʿb nswt*
(2) *hm-ntr S3-hw-Rʿ jmj-r pr hwt-ʿ3t^a*
(3) *hm-ntr Nfr-jr-k3-Rʿ jm3hw*
(4) *hm-ntr Nj-wsr-Rʿ Nfr-b3w-Pth*

25. Called by Reisner room (b), by Junker Room II, and by Porter-Moss room III.

26. Berlin Mus. 1114. References are in Porter-Moss III, 1, 169.

27. LD II, 55; Mariette, *Mastabas*, 491; Anthes, *Berliner Museen* LVIII (1936), fig. 2, p. 49; others are listed in Porter-Moss III, 1, 169.

28. LD II, 55; Mariette, *Mastabas*, 493; Porter-Moss III, 1, 169.

29. Labelled 8a by Porter-Moss III 1, 169; “north a” in *Aeg. Inschr.* (1917) I, pl. 7.

30. Labelled 8c by Porter-Moss III 1, 169; “north b” in *Aeg. Inschr.* (1917) I, pl. 7.

Translation: (1) *Hm-ntr*-priest of Khufu, *w^cb*-priest of the King
 (2) *hm-ntr*-priest of Sahure, Overseer of the Administrative District
 (3) *hm-ntr*-priest of Neferirkare, the revered one
 (4) *hm-ntr*-priest of Niuserre, Neferbaup-
 ptah

Notes: a. LD II, 55a shows the sign reversed; Mariette, *Mastabas*, 493, draws it incorrectly.

c. *West face.* Undecorated.

d. *South face.*³¹ Four columns of text above a standing figure of Neferbaup-
 tah, arms at side, a staff in his left hand, wearing a wig, collar, and kilt.

{1.20} *Text:* (1) *hm-ntr Hwfw jmj-r pr hwt-^c3t*
 (2) *hm-ntr S3-hw-R^c jm3hw*
 (3) *hm-ntr Nfr-jr-k3-R^c mrr nb-f*
 (4) *hm-ntr Nj-wsr-R^c Nfr-b3w-Pth*

Translation: (1) *Hm-ntr*-priest of Khufu, Overseer of the Administrative District
 (2) *hm-ntr*-priest of Sahure, the revered one
 (3) *hm-ntr*-priest of Neferirkare, one beloved of his lord
 (4) *hm-ntr*-priest of Niuserre, Neferbaup-
 ptah

3. South Pillar (pl. 5)³²

a. *East face.*³³ Three columns and one line of text are carved and painted above a standing figure of Shepseskaf-
 ankh. The figure faces left and wears a kilt, wig, beard, and collar. He leans on a long staff, and is virtually identical in pose and costume to the figure of Iymery on the east face of the north pillar. Reading from the left:

{1.21} *Text:* (1) *hm-ntr Hwfw*
 (2) *hm-ntr S3-hw-R^c*
 (3) *hm-ntr Nfr-jr-k3-R^c*
 (4) *jmj-r pr hwt-^c3t Šps-k3f-^cnh*

Translation: (1) *Hm-ntr*-priest of Khufu
 (2) *hm-ntr*-priest of Sahure
 (3) *hm-ntr*-priest of Neferirkare
 (4) The Overseer of the Administrative District, Shepseskafankh

b. *South face.*³⁴ There are four columns of text above a standing figure of Neferbaup-
 tah who faces right, holds a long staff and scepter, and wears the wig, collar, and kilt common to all the figures on these pillars.

{1.22} *Text:* (1) *hm-ntr Hwfw jm3hw*
 (2) *hm-ntr S3-hw-R^c jmj-r pr*
 (3) *hm-ntr Nfr-jr-k3-R^c rh nswt*

(4) *hm-ntr Nj-wsr-R^c Nfr-b3w-Pth*

Translation: (1) *Hm-ntr*-priest of Khufu, the revered one

(2) *hm-ntr*-priest of Sahure, Overseer of the House
 (3) *hm-ntr*-priest of Neferirkare, the Acquaintance of the King
 (4) *hm-ntr*-priest of Niuserre, Neferbaup-
 ptah

c. *West face.* Uninscribed.

d. *North face.*³⁵ Four columns of text, the first two markedly longer than the others in this chamber, are carved above the figure of Neferbaup-
 tah. He stands facing right, leaning on a long staff, and wears a wig, collar, and kilt.

{1.23} *Text:* (1) *hm-ntr Hwfw jmj-r pr hwt-^c3t^a*
 (2) *hm-ntr S3-hw-R^c jm3hw hr nb-f*
 (3) *hm-ntr Nfr-jr-k3-R^c mrr nb-f*
 (4) *hm-ntr Nj-wsr-R^c Nfr-b3w-Pth*

Translation: (1) *Hm-ntr*-priest of Khufu, Overseer of the Administrative District
 (2) *hm-ntr*-priest of Sahure, one revered before his lord
 (3) *hm-ntr*-priest of Neferirkare, one beloved of his lord
 (4) *hm-ntr*-priest of Niuserre, Neferbaup-
 ptah

Notes: a. Note the additional signs here, mis-
 drawn in Mariette, *Mastabas*, 492.

4. West Wall (figs. 12–14; pl. 6)

a. *Lintel.*³⁶ Extending over the west wall of this chamber and the doorway leading to the innermost room, there is a large lintel with two long lines of text. At their left end, a column of text gives the name of Neferbaup-
 tah; a figure of him is carved, seated on a low-backed chair, holding a staff in his left hand and facing right. He wears a beard, wig, and short kilt. The text here is very similar to that carved on the architrave of the inner room, {1.41}.

{1.24} *Text:* (1) *h^ctp dj nswt h^ctp (dj) Jnpw nb t3 dsr hntj sh-ntr krs-t(w)-f m smjt jmntt j3w nfr wrt hp-f hr w3wt nfrt hppt jm3hw jm hr ntr-^c3*
 (2) *prt-hrw n-f wpt rnpt^a Dhwt^c rnpt tp w3g hb wr rk^c prt Mnw w3h-^ch 3bd ... nt^b hb nb r^c nb rh nswt jmj-r pr hwt-^c3t hm-ntr Hwfw hm-ntr Nfr-jr-k3-R^c*
 (3) *Nfr-b3w-Pth*

Translation: (1) An offering which the King gives and Anubis, Lord of the Necropolis, who is before the divine booth: May he be buried in the Western Cemetery in great, good old age: May he walk on the beauti-

31. Labelled 8b in Porter-Moss III, 1, 169; “north c” in *Aeg. Inschr.* (1917) I, pl. 6; see also Sharpe, *Eg. Inschr.*, 2 ser. 38, lines 39–42.

32. LD II, 55; Mariette, *Mastabas*, 492; Porter-Moss III, 1, 169.

33. Labelled 7a in Porter-Moss III, 1, 169; “south a” in *Aeg. Inschr.* (1917) I, pl. 6.

34. Labelled 7b in Porter-Moss III, 1, 169; “south b” in *Aeg. Inschr.* (1917) I, pl. 6.

35. Labelled 7c in Porter-Moss III, 1, 169; “south c” in *Aeg. Inschr.* (1917) I, pl. 6.

36. Identified in Porter-Moss III, 1, 169 as IV a–b; LD II, 56b; Mariette, *Mastabas*, 495, with only minor errors; E. Brugsch, *Monuments de l’Egypte* (Berlin, 1857), pl. xv.

ful roads on which a revered one walks, before the Great God

(2) May invocation offerings be given him on the New Year's Festival, the Festival of Thoth, the New Year's Day Festival, the *w3g*-Festival, the Great Festival, the Festival of Burning, the Festival of Min, the Feast of the Braziers, the Monthly Festival, the Half-Monthly Festival, (and) every festival, every day, for the Acquaintance of the King, the Overseer of the Administrative District, the *hm-ntr*-priest of Khufu, the *hm-ntr*-priest of Neferirkare

(3) Neferbauptah

Notes: a. On the festivals given here, see *LdÄ* II, 171–191, and the references therein; also Murray, *Index*, pl. 62; Junker, *Giza* II, 41–47. For similar texts, see, e.g., M. Lichtheim, *Ancient Egyptian Literature*, I: *The Old and Middle Kingdom* (Berkeley, 1973), 15–16; Henry G. Fischer, *Inscriptions from the Coptite Nome* (*AnOr* 40, Rome, 1964).

b. Faulkner, *CD*, 326; Gardiner, *Gr.*, 486, Sign-List N.13.

b. *Southern end*.³⁷ Apparently unfinished, only that part of this wall nearest the door is decorated. Here, a figure faces right, standing with a long staff, wearing a wig, beard, collar, and knee-length kilt. No name is written here, but the three columns of titles above the figure strongly suggest that it is Iymery:³⁸

{1.25} *Text:* (1) *hm-ntr Hwfw rh nswt*
(2) *w'b nswt mrr nb-f*
(3) *ss pr-md3t*

Translation: (1) *Hm-ntr*-priest of Khufu, the Acquaintance of the King
(2) *w'b*-priest of the King, one beloved of his lord
(3) the Scribe of the Archives

c. *Northern end*.³⁹ In contrast, the northern section of this wall is complete and the two figures on it are clearly identified. The first, at the left, is in pose and costume the mirror image of the figure on the southern end of the wall (above). Behind him, a second figure is identically dressed, but holds no staff and has both arms at his side. Above them are ten short columns of text:

{1.26} *Text:* (1) *hm-ntr Hwfw rh nswt*
(2) *hm-ntr Nfr-jr-k3-R'*
(3) *jm3hw*
(4) *hr ntr-3*
(5) *w'b nswt*
(6) *jmj-r pr hwt-3t*
[in a line below columns 5 and 6]: *Jj-mrjj*

(7) *hm-ntr Hwfw*
(8) *jmj-r pr*
(9) *w'b nswt*
(10) *rh nswt Nfr-b3w-Pth*

Translation: (1) *Hm-ntr*-priest of Khufu, the Acquaintance of the King
(2) *hm-ntr*-priest of Neferirkare
(3) the revered one
(4) before the Great God
(5) *w'b*-priest of the King
(6) Overseer of the Administrative District, Iymery
(7) *hm-ntr*-priest of Khufu
(8) Overseer of the House
(9) *w'b*-priest of the King
(10) The Acquaintance of the King, Neferbauptah

5. Doorway into the Third Chamber (figs. 15–17)

a. *Drum in doorway*.⁴⁰ In the doorway between the two sections of the western wall of this chamber, a lintel drum is carved with two lines of text:

{1.27} *Text:* (1) *rh nswt jmj-r pr hwt-3t hm-ntr Hwfw Jj-mrjj*
(2) *rh nswt jmj-r pr hwt-3t w'b nswt Nfr-b3w-Pth*

Translation: (1) The Acquaintance of the King, Overseer of the Administrative District, the *hm-ntr*-priest of Khufu, Iymery
(2) The Acquaintance of the King, Overseer of the Administrative District, *w'b*-priest of the King, Neferbauptah

b. *South doorjamb*. Neferbauptah and his wife Khenut are seated on a chair, facing east.⁴¹ He holds a “linge” in his left hand, a baton in his right.⁴² She, her right arm on his right shoulder, wears a long wig and tunic. (There is a modern circular gouge cut into her left shoulder.) Above the man are three columns of text and a name:

{1.28} *Text:* (1) *hm-ntr Hwfw rh nswt*
(2) *hm-ntr Nfr-jr-k3-R' w'b nswt*
(3) *jmj-r pr hwt-3t*
(4) *Nfr-b3w-Pth*

Translation: (1) *Hm-ntr*-priest of Khufu, the Acquaintance of the King
(2) *hm-ntr*-priest of Neferirkare, *w'b*-priest of the King
(3) Overseer of the Administrative District
(4) Neferbauptah

Above his wife, in two lines:

{1.29} *Text:* (1) *rh[t] nswt hmt-f*
(2) *Hnwt*

37. Porter-Moss labels it IV.c; *LD* II, 56b; Mariette, *Mastabas*, 494.

38. *RN* says that the figure is “undoubtedly” Neferbauptah. But Neferbauptah is nowhere given the title *ss prj md3t*. Iymery is given the title once [2.46], Shepseskafankh twice [2.3] and [2.45]. Shepseskafankh, however, lacks others of the titles given here.

39. Porter-Moss III, 1, 169, IV.d; *LD* II, 56b; Mariette, *Mastabas*, 493.

40. *LD* II, 56b; Mariette, *Mastabas*, 495; Porter-Moss III, 1, 169–70.

41. Porter-Moss III, 1, 169–70; *LD* II, 57a, left; Mariette, *Mastabas*, 495, gives a rather hurried sketch and omits the lower part of the wall.

42. Henry G. Fischer, “Notes on Sticks and Staves in Ancient Egypt,” *MMJ* 13 (1979), 16f; Junker, *Giza* IV, 62.

Translation: (1) The Acquaintance of the King,
his wife
(2) Khenut

In front of Neferbaupthah and his wife, on each of two short ground lines, stands an offering bearer. The lower, with no accompanying text, wears a short kilt and holds forth a bird. The upper, wearing a more elaborate short kilt, raises the lid of a covered incense container that he holds forth to Neferbaupthah. He is identified as:

{1.30} *Text:* *sš šḥd ḥm-w-k3 Jpj*

Translation: The Scribe, Inspector of the ḥm-k3-priests, Ipy

c. North doorjamb.⁴³ Husband and wife sit on a chair, facing west. Their costumes are identical to those on the south jamb, but here, the man holds a long staff in his left hand. His right hand is empty. In front of them, a small, naked boy stands on a short ground line, holding a lotus flower in his right hand, his father's staff in his left. Above the figure of the man are three columns and two lines of text:

{1.31} *Text:* (1) *ḥm-nṯr S3-ḥw-R' rḥ nswt*
(2) *ḥm-nṯr Nj-wsr-R' w'ḥ nswt*
(3) *[jmj]-r pr ḥwt-ʿ3t*
(4) *Nfr-b3w-Pth*

Translation: (1) Ḥm-nṯr-priest of Sahure, the Acquaintance of the King
(2) ḥm-nṯr-priest of Niuserre, w'ḥ-priest of the King
(3) Overseer of the Administrative District
(4) Neferbaupthah

Above the wife:

{1.32} *Text:* *rḥ[t] nswt ḥmt-f Ḥnw[t]^a*

Translation: The Acquaintance of the King, his wife, Khenut

Notes: a. The *t* is missing; it was not seen by Lepsius (LD II, 57a, right).

D. The Third Chamber (figs. 18–24, pls. 7–11a)⁴⁴

The four walls of this chamber are decorated with finely painted and well-preserved scenes of offerings. We shall deal with them in clockwise order, the east wall first.

1. East Wall (figs. 18–19; pl. 7)

The wall may conveniently be divided into three units: the figures of Neferbaupthah and his wife; four registers of offering bearers; a small register above the doorway in the north end of the wall.

a. Main figures. Beside the doorway, standing figures of Neferbaupthah and his wife face right and inspect four registers of offering bearers. Neferbaupthah wears a full wig, beard, collar, and knee-length skirt, and holds a staff in his

43. Porter-Moss III, 1, 169–70, IV.f; LD II, 57a, right; Mariette, *Mastabas*, 495, gives the text above Neferbaupthah but omits that above his wife. He also omits the young male figure.

44. In Porter-Moss III, 1, 169–70, labelled room IV; in RN, room (a); in Junker, *Giza*, Room III.

left hand, a scepter in his right. His wife, who stands behind (i.e., beside) him, her arm around his shoulder, wears a wig, a necklace, and a long dress. Above Neferbaupthah are two carved and painted lines of text:

{1.33} *Text:* (1) *rḥ nswt jm3ḥw ḥr nṯr-ʿ3*
(2) *w'ḥ nswt Nfr-b3w-Pth*

Translation: (1) The Acquaintance of the King, one revered before the Great God
(2) the w'ḥ-priest of the King, Neferbaupthah

A single column of text, carved and painted, lies above the figure of his wife:

{1.34} *Text:* *rḥ[t] nswt ḥmt-f Ḥnw*

Translation: The Acquaintance of the King, his wife, Khenut

b. First register. Below a frieze of painted geometric designs at the top of this wall, there is a register of five standing figures, facing left. All are similarly clad in knee-length skirts; all but the first are posed with their right hand on their left shoulders.⁴⁵ The first in line has his arms at his side, and is identified by two columns of text and a name carved before him:

{1.35} *Text:* (1) *s3-f smsw rḥ nswt*
(2) *jmj-r pr ḥwt-ʿ3t^a*
(3) *Nfr-s3m-Pth*

Translation: (1) His eldest son, the Acquaintance of the King
(2) Overseer of the Administrative District
(3) Neferseshemptah

Notes: a. LD II, 58a, omits the small square in the corner of the ḥwt-sign, as he does often in drawings of texts from this mastaba.

c. Second register. Three men (the second and third of whom lead oxen) face left, toward the figure of Neferbaupthah. The first stands with his right hand on his left shoulder. The second is similarly posed, but holds a halter rope in his left hand. The third has his right hand on the animal in front of him and holds a halter rope in his left.⁴⁶ Above each of the animals (with slight variations in the preservation of the text):

{1.36} *Text:* *rn m3-ḥd*

Translation: Young oryx

d. Third register. Two men lead three cattle. The first, wearing a kilt, has his arms at his side; the second has his left hand on his right shoulder. Before the first man is carved:

{1.37} *Text:* *jmj-r mḏt*

Translation: Overseer of the Cattle Stalls

Above each of the three cattle (identically written in each case):

{1.38} *Text:* *rn n jw3*

Translation: Young ox

45. See also footnote 68.

46. Vandier, *Manuel* V, 2, chap. I, part IV.

e. Fourth register. Seven offering bearers, all wearing kilts, come forward. The first, his right hand on his left shoulder, carries a scribe's palette in his left. Before him:

{1.39} *Text:* *sš šhd ḥm-w-k3 Jpj*

Translation: The Scribe, Inspector of the *ḥm-k3*-priests, Ipy

The second has his right hand on his left shoulder, left arm hanging at his side. The third carries a staff in his right hand and a case under his left arm. The fourth has a sack slung over his right shoulder, its end held in his left hand. The fifth carries a large box on his shoulders. The sixth holds a roll of papyrus in his right hand and a roll under his left arm. The seventh, and last, figure holds a long tray or case on his shoulder and carries a handled basket and a roll (?) in his right hand.

f. Above doorway. The doorway lies at the north end of the wall. Above it, two male figures kneel before two reclining *m jw3*, "young ox[en]." Each of the men reaches forward toward the muzzle of the animal he tends.

2. South Wall (fig. 20; pl. 8)

A finely painted scene shows the figure of Iymery seated and receiving offerings from one register of bearers, accompanying another register of bearers, and inspecting five registers of food and drink piled high on vessels and tables of various sizes and shapes.

a. Main figure. Seated on an armchair, Iymery wears a short wig, a collar, and a knee-length skirt. He holds a flail in his right hand and with his left he reaches forward to take a lotus flower that is being offered to him by a servant. Iymery is seated in a kiosk, the side wall of which is an elaborately painted copy of a woven reed-mat pattern.⁴⁷ Above the kiosk, six columns of text are partially carved and nicely painted, reading from right to left:

{1.40} *Text:* (1) *rḥ nswt w'ḅ nswt jmj-r pr^a ḥwt-ʿ3t*
 (2) *ḥm-nṯr Ḥwfw jm3ḥw ḥr nb-f*
 (3) *ḥm-nṯr S3-ḥw-R'jr mrr nb-f*
 (4) *ḥm-nṯr Nfr-jr-k3-R' mrr^b n nb-f r' nb*
 (5) *ḥm-nṯr Nj-wsr-R' jmj-r pr ḥwt-ʿ3t^c*
 (6) *... Jj-[mj]^d*

Translation: (1) The Acquaintance of the King, *w'ḅ*-priest of the King, Overseer of the Administrative District
 (2) *ḥm-nṯr*-priest of Khufu, one revered before his lord
 (3) *ḥm-nṯr*-priest of Sahure, who does what his lord wishes
 (4) *ḥm-nṯr*-priest of Neferirkare, who is beloved of his lord every day
 (5) *ḥm-nṯr*-priest of Niuserre, Overseer of the Administrative District
 (6) ... Iymery

Notes: *a.* LD II, 57b, omits the *r*.
b. RN erroneously added a *t* here.
c. LD II, 57b misdraws the *ḥwt*-sign.

d. There are traces in this column of an *j* near its beginning and again at its midpoint, and perhaps of an *ḥ* to the left of the *r* in the cartouche of Niuserre, but nothing can be made of them. There is, however, no question about the traces at the bottom of the column: the name clearly is Iymery. Nothing was seen of this column by Lepsius, but some of the traces were seen by Reisner.

b. First through sixth registers. These five registers are filled with nicely painted and carved loaves and fruits, of stands and trays, of bowls and jugs. They are similar to those in the mastaba of Iymery, discussed below, and need not be detailed here. Note, however, the finely detailed basketry, the flat basketry tray of notched sycamore fruit, and the piles of garlic on the large offering table.

c. Sixth register. Six men are shown in this register, all identically dressed in knee-length skirts. The first holds a lotus blossom toward the large seated figure of Iymery. Behind him, a second figure holds out both hands in offering. The next two figures carry a large pedestalled table piled high with foodstuffs. They are followed by a man holding a tray of food on his shoulder. There are no inscriptions.

d. Seventh register. Eight men, identically dressed in kilts, each carrying a haunch of beef in his hands, proceed to the right (i.e., to the west). There are no inscriptions.

3. West Wall (figs. 21–23; pls. 9–10)

This long wall may be divided into four main sections: a long architrave inscription that extends across the wall; a central scene of the seated Neferbaupthah with an offering list and offering bearers; two uninscribed false doors; and beyond them, at each end of the wall, four short registers with offering bearers.

a. Architrave. Two lines of inscribed and painted text extend the full length of this wall. Although parts of the text were not seen by Lepsius or Reisner, it is possible to restore most of the text with confidence by comparing it with text {1.24}.

{1.41} *Text:* (1) *ḥtp dj nswt ḥtp (dj) Jnpw nb t3 dsr ḥntj šh-nṯr krs-t(w)-f m smjt jmntt j3w nfr wrt jm3ḥw ḥr nṯr-ʿ3 rḥ nswt*
 (2) *pṯt-ḥrw n-t^a [wpt rnpt Dḥ]wtt rnpt tp w3g ḥb wr rkh w3ḥ-ḥ pṯt Mnw 3bd s3[d] ḥb nb r' nb jmj-r pṯ^b*
 (3) *[Nfr-b3w-Pth]^c*

Translation: (1) An offering which the King gives and Anubis, Lord of the Necropolis, who is before the divine hall: May he be buried in the Western Cemetery in great good old age; one revered before the Great God, the Acquaintance of the King
 (2) May invocation offerings be given him (on) [the New Year's Festival, the Festival of Th]oth, the New Year's Day Festival, the *w3g*-Festival, the Great Festival, the Festival of Burning, the Feast of

47. For discussions of such mats, see the references in footnote 103 in the next chapter.

the Braziers, the Festival of Min, the Monthly Festival, the *s3[d]*-Festival, (and) every festival, every day, to the Overseer of the House

(3) Neferbauptah

- Notes: a. Note the unusual order of signs here.
 b. The restorations are likely. Cf. {1.24}; Junker, *Giza*, II, 115, and other examples. Some of the restorations in line two were seen by William Stevenson Smith (*Notes*); *RN* adds only a few others.
 c. Neither *LD* nor *RN* records the name but it is clearly visible.

b. Central Section

i. *Offering list.* The offering list before the seated figure of Neferbauptah contains ninety-five entries in five rows of eighteen columns plus a partial row of five (cf. the list in Iymery {2.146}). The list reads right to left, in rows from top to bottom. Since the list is so nearly identical to the offering list in Iymery, it is not necessary to transcribe it here in full. The following entries in {1.42} are the ones that differ palaeographically, orthographically, or in sequence from those in {2.146}. See also Barta.⁴⁸

{1.42}

- 6. *nḥnm*
- 9. *ḥ3tt-tḥnw*
- 10. *w3dw msdmt*
- 13. *kbbw t3*
- 21. *nmst dsrt*
- 22. *nmst ḥnkṯ ḥnms*
- 23. *f3jt šns*
- 33. *dptj*
- 39. *kmḥw*
- 40. *jd3t ḥ3-k*
- 41. *p3t*
- 52. *ḥ^c jwf-ḥ3t*
- 63. *j3tt-dsrt*
- 64–65. *ḥnkṯ-ḥnms and ḥnkṯ*
- 75. *ḥbnnwṯ*
- 78. *shṯ ḥdt*
- 82. *b3t*
- 90–91. *ḥ3t-wdḥw and stpt*

The last four squares of this list are not found in the Iymery list, although most of the terms are carved below the main list in {2.148}. Here, followed by the name and a few titles of the tomb owner, those squares contain:

{1.43} 92	<i>ḥ3 šns ḥnkṯ</i>	A thousand cakes (and) beer
93	<i>ḥ3 k3</i>	A thousand oxen
94	<i>ḥ3 3pdw</i>	A thousand fowl
95	<i>ḥ3 ḥt nb nfrt</i>	A thousand of every good thing
	<i>n jmj-r pr ḥwt-3t Nfr- b3w-Pth</i>	for the Overseer of the Administrative District, Neferbauptah

ii. *Main figure.* Neferbauptah sits in a low-backed chair, facing right, inspecting the offering list and the registers of offerings and offering bearers. He wears a panther skin, a skirt, and a collar, and holds his left fist clenched before his chest. His right hand reaches forward toward an offering table. There are traces of a column of text before the figure, but all that was visible to Lepsius, to Reisner, or to us are two signs, {1.44} "... ḥtpt." Almost certainly this is the end of the first of what were perhaps three columns of text carved in the space above Neferbauptah, which (except for the name) exactly duplicate the similarly placed text in Iymery {2.144}.

Below the offering list and to the left of Neferbauptah's name, a register of offerings, which jogs around the offering table and the text, depicts various types of tables, bowls, and vessels of food and drink.

Beneath the offering table:

{1.45} Text: *ḥ3 t ḥ3 ḥnkṯ*

Translation: A thousand bread A thousand beer

iii. *Upper register of offering bearers.* Five identically dressed men proceed toward Neferbauptah. The first four carry haunches of beef in their hands; the fifth carries two small pots, one in each hand.

iv. *Lower register of offering bearers.* Six men, identically dressed, kneel, facing right, before a small offering table piled high with two haunches of beef, a bird, and cuts of meat. The first of the figures reaches forth with his right hand toward the table; the other five hold *nw*-pots in each hand.

c. *Southern end.* Four small registers are carved here. In the first, a man holding a bird is followed by a man holding pieces of linen. In the second, a man holds an incense container and a second man raises up a ewer and basin. In the third, a man carries a large bowl on his left shoulder and a small pot in his right hand. He is followed by a man carrying a sack over his shoulder. In the fourth, the first man holds out a small cylindrical jar, the second holds out a tall, spouted vessel. There are no inscriptions.

d. *Northern end.* Again, there are four registers, but each contains only one male figure. The first holds a ewer and basin in each hand; the second holds a piece of linen in each hand; the third holds a live bird in each hand; the fourth carries a heavily laden tray of cakes on each shoulder.

4. North Wall (fig. 24; pl. 11a)

We divide this wall into five sections: four small registers showing a scribe and offerings of cattle, and a large scene of Neferbauptah and Neferseshemtah.

a. *Main figure.* The striding figure of Neferbauptah faces to the right. He holds a tall staff in his left hand, a "linge" in his left, and wears a short wig, collar, and calf-length skirt. Behind him, a smaller figure of his son is identically dressed, but with both arms at his side. Above Neferbauptah are two horizontal lines of text:

{1.46} Text: (1) *rḥ nswt jmjḥw ḥr nṯr-3*

48. Barta, *Opferliste*, 49–50.

(2) *wʿb nswt jmj-r pr Nfr-b3w-Pth^a*

Translation: (1) The Acquaintance of the King, one revered before the Great God

(2) *wʿb*-priest of the King, Overseer of the House, Neferbaupth

Notes: *a.* The name was clearly seen by Lepsius: LD II, 57c.

Above the figure of his son are two columns of text:

{1.47} *Text:* (1) *s3-f s[msw rh nswt]^a*

(2) *jmj-r pr hwt-ʿ3t Nfr-sšm-Pth*

Translation: (1) His eldest son, the Acquaintance of the King

(2) Overseer of the Administrative District, Neferseshemptah

Notes: *a.* Clearly seen by Lepsius, LD II, 57c.

b. First register. To the right of the two main figures, at the top of the wall, stands a small figure on a short ground line, wearing a short wig and long skirt. He holds before him a papyrus. In front of him is carved:

{1.48} *Text:* *sš Jpj*

Translation: The Scribe, Ipy

c. Second register. A herdsman wearing a short kilt is shown leading forward a large bull. He holds his left hand on his right shoulder.

{1.49} *Text:* *[rn] jw3 h3*

Translation: [Young] long-horned bull[s], a thousand

d. Third register. A similarly clad figure, taller than the figure above, leads forward a single bull, which represents:

{1.50} *Text:* *rn jw3 h3*

Translation: Young long-horned bull[s], a thousand

e. Fourth register. A bull wearing a long neck ornament is tethered to a staple in the ground. Above him:

{1.51} *Text:* *rn jw3 h3*

Translation: Young long-horned bull[s], a thousand

II. Mastaba G 6020: Iymery

A. Introduction (plan, fig. 7)

The mastaba of Iymery is the most extensively decorated of those in Cemetery G 6000, and certainly the most often discussed in the literature. For these reasons, our discussions of its relief scenes are rather more extensive than those of the other mastabas here, and references in other chapters of this section generally refer to examples in Iymery for fuller lists of parallels.

B. The First Chamber (figs. 25–32; pls. 11b–16)¹

1. Entrance (plan, fig. 7; pls. 11b–12a)

Above the doorway at the southern end of the tomb's east wall lie the names and selected titles of both Iymery and his father, Shepseskafankh. They are carved, in raised relief, in two short horizontal lines on a large stone drum. Substantial erosion has taken its toll here, and little can be added to the earlier copy by Lepsius.²

{2.1} Text: (1) *rh nswt jmj-r pr hwt-ʿt Špss-kʿf-ʿnh*
(2) *rh nswt [...]^a Jj-mrjj*

Translation: (1) The Acquaintance of the King,
Overseer of the Administrative District,
Shepseskafankh
(2) The Acquaintance of the King [...] Iymery

Notes: a. One could restore here as in line 1.

On either side of the doorway are carved a total of four registers: two on the north wall, two on the south. In both cases, the upper registers are very badly damaged; they show cattle being led toward the tomb. On the north wall, a man walks before a herdsman and his calf, carrying an oar on his shoulder.³ On the south wall, contrary to the traces shown by Lepsius,⁴ two striding male figures precede two men leading a calf.

The lower register on the north wall shows Shepseskafankh standing in a boat. On the south wall, a sailing vessel carries his son, Iymery.⁵ In Egyptian belief, these barques were vessels said to be piloted by the deceased, who was generally shown standing, baton in hand, before a cabin housing his soul. Often, two such boats were represented: the first would show the deceased standing near

the bow; the second would show him seated.⁶ This is not the case in Iymery's mastaba, however, for here are representations of two different individuals, not two representations of the same person. Boreaux has commented on this rare variant of the more usual formula:⁷

Le tombeau de [Iymery] à Gizeh fournit une variante intéressante. S'il est vraisemblable que le défunt était assis dans la barque, en partie détruite... ce n'est pas lui, mais son père [Shepseskafankh], qui se tient debout au milieu de la barque reproduite *Ergänzungsband* pl. III. Faut-il en conclure qu'au cas de prédécès du fils, le soin de conduire son âme vers l'*Imnt-t* était, sous la Ve dynastie tout au moins, réservé à son père? Il est d'autant plus difficile de le dire que les deux barques de [Iymery], tournées dans deux directions opposées, ne rentrent pas sûrement dans la catégorie des barques qui nous occupent ici.

A single column of text lies immediately in front of each of these boats. On the north wall we read:

{2.2} Text: *rst^a r hr^b mr jmnt mj nw ʿc tp nfr pw^d sšʿʿ nfr^e*

Translation: Pay attention to the steering rope!
The Canal of the West, when we travel,
then it is right!

Notes: a. Cf. Junker, *Gîza* IV, 61; erroneously in *LD Ergänz.*, iv.

b. Note the determinative: it is not V.1, as in such other texts as those cited by Montet, *Scènes*, 350, 352, 353, or Sharpe, *Eg. Inscr.*, pl. 39.

c. ʿ is the enclitic particle; see Junker, *Gîza* IV, 58–59.

d. For this phrase see Junker, *Gîza* II, 69 and III, 184.

e. For this see Junker, *Gîza* IV, 89; Montet, *Scènes*, 352, is wrong. The best study of this text is Junker, *Gîza* IV, 51–63; but cf. Erman, *Reden, Rufe und Lieder*, 53–54; Montet, *Scènes*, 346–56. A similar text is to be seen in Wild, *Ti*, pl. 47.

Several titles of Shepseskafankh lie between his figure and the mast. They are very badly damaged today, but were clearly visible to Lepsius.⁸

{2.3} Text: *[rh] nswt w^b nswt [j mj]-r [pr hwt-ʿt sš pr-mdʿt] Špss-kʿf-ʿnh*

Translation: The Acquaintance of the King,
w^b-priest of the King, Overseer of the
Administrative District, the Scribe of the
Archives, Shepseskafankh

1. This room was labelled "C: Vestibule" by Reisner; room I in Porter-Moss; room "A" in the notes of William Stevenson Smith.

2. *LD Text* I, 40.

3. *LD Ergänz.* iii c and iv a, where only a very few traces of the south wall's upper register were recorded.

4. *Ibid.* iii c.

5. Harpur, *Decoration*, 56.

6. Charles Boreaux, "L'Art de la Navigation en Egypte jusqu'à la fin de l'Ancien Empire," *MIFAO* 50 (1925), 159.

7. *Ibid.*, 159–60, note 5. See there for references to more usual representations; see also Vandier, *Manuel* V, 1, 688ff.

8. *LD Ergänz.* iii c.

The second figure at the bow of the boat is accompanied by traces of a name, not seen by earlier copyists, that is perhaps to be read as {2.4}: "...kj."⁹

On the south wall of the entrance:

{2.5} Text: *mr jmnt wrt jr [hr]^a jmnt wrt w3t nfrt^b*

Translation: That is the Canal of the West! Halt (thereupon) at the West, on the Beautiful Way!

Notes: a. Restore *hr*; cf. Junker, *Giza* IV, 59.
b. For parallels, see Junker, *ibid.*; Montet, *Scènes*, 355–56 offers examples but gives an incorrect translation.

It is worth noting that examples of both this text and that on the north wall seem to appear first in the second half of Dynasty 5 and continue through Dynasty 6.¹⁰

2. East Wall (plan, figs. 26–29; pl. 12b–c)

At the northern end of this wall stands a nearly life-size figure of Iymery and, at a much reduced scale, the figure of his son Neferbauptah. They face south, toward the doorway described above in section A, and inspect four registers that show the presentation of animals and the recording of these offerings by scribes. Between these registers and the doorway traces remain of a narrow, painted, decorative border.

a. Main figures. The large figure of Iymery is simply carved, with little modelling; his pose is an example of a type very common in such scenes.¹¹ He holds a staff in his left hand, a "linge" in his right,¹² and wears a full wig, broad necklace, and long skirt.¹³ The presence of the eldest son in such reliefs is a common feature.¹⁴ The destruction of the scene has nearly obliterated the son, however, and very little else may be seen, even in Lepsius's drawing.¹⁵

In front of Iymery are four short columns of text:

{2.6} Text: (1) *m33 nqt-hr jnnt^a r prt-hrw m [njwt nt pr dt]^b*
(2) *w' b nswt*
(3) *rh nswt jmj-r pr hwt-3t*
(4) *Jj-mrjj*

Translation: (1) Viewing the gifts which were brought as funerary offerings from the cities of the funerary domains
(2) *w' b*-priest of the King
(3) Acquaintance of the King, Overseer of the Administrative District,
(4) Iymery

9. The name is not in Ranke, *PN*, unless we are to read *jj-k3*, in which case see I, 11.1; but see Junker, *Giza* IX, 72, for a possible variant.

10. Among numerous examples: *Kj-m-nh* = Junker, *Giza* IV, 51; Davies, *Ancient Egyptian Painting*, 2; *Deshasheh*, pl. 6; *Mrj-jb* = LD II, 22; *K3-nj-nsw* I = Junker, *Giza* II, 22; Akhet-hetep = Boreaux, "L'Art de la Navigation en Egypte jusqu'à la Fin de l'Ancien Empire," *MIFAO* 50 (1925), 159 pl. 3; *Nsw-nfr* = Junker, *Giza* III, 29; Davies, *Deir el-Gebrâwi* II, pl. 4; Holwerda-Boeser, *Leiden* I, pl. 20; *S3m-nfr* = LD II, 28; LD II, 96; de Morgan, *Dahchour* (1894/95), pls. 19–20; Kees, *Provinzialkunst*, pl. I; LD II, 62, 103b, 104b, etc.

11. See examples in Vandier, *Manuel* IV, 1, fig. 18.

12. See the references in *LdÄ* VI, 237–38.

13. E. Staehelin, "Untersuchungen zur ägyptischen Tracht im Alten Reich," *MÄS* 8.

14. See Vandier, *Manuel* IV, I, 58ff.

15. LD II, 49a.

Notes: a. Sign W.25 is reversed in LD II, 49a.

b. Restored on the basis of Junker, *Giza* III, 23, and the similar text {2.110}.

Between Iymery's left arm and the head of his son, who also is shown standing and holding a staff, is carved:

{2.7} Text: (1) *s3-f smsw jmj-r pr^a*
(2) *Nfr-b3w-Pth*

Translation: (1) His eldest son, the Overseer of the House,
(2) Neferbauptah

Notes: a. With two signs restored by LD II, 49a.

b. First register. The uppermost register on this wall is also the longest, for it continues, at a slightly reduced scale, over the doorway. Excluding the scene over the doorway (which is dealt with below), the register shows five scribes, three of whom are named, who assume four different poses. The northernmost of them is:

{2.8} Text: *jmj-r hm-w-k3 'nh-ḥ3-f*

Translation: The Overseer of the *hm-k3*-priests, Ankh-haf

He is shown presenting a large papyrus to the deceased.¹⁶ Behind him are two scribes, both identically posed, holding brushes in their left hands and writing on boards held in their right.¹⁷ The first of them (the second figure in the register) is identified as:

{2.9} Text: *s3-f hm-k3 Hnw^a*

Translation: His son, the *hm-k3*-priest, Khenu

Notes: a. The relationship noted here, that Khenu is the son of Ankh-haf (if that is in fact how this is to be understood) is an interesting one: instances of stated kinship between individuals not themselves said to be related to the tomb owner are not common in Old Kingdom tombs. (But see, e.g., Davies, *Ptahhetep* II, pl. 4, top, reg. 2; pl. V, reg. 1; and also pls. 24, 26, and 27.)

Third in line is:

{2.10} Text: *s3 hm-k3 Jpj*

Translation: The Scribe, the *hm-k3*-priest, Ipy

Ipy's titles and names are incised (see our comments in Part One, Chapter I).

The fourth in line is an unnamed scribe who holds a papyrus roll in his right hand. His left hand rests on his right shoulder.¹⁸ Behind him, a fifth scribe, also unnamed, holds one roll of papyrus in his left hand, another under his left arm. His right hand is on his left shoulder.¹⁹

16. Vandier, *Manuel* IV, 1, fig. 83, 8; cf. *Deir el-Gebrâwi* II, pl. 18 and 19; Wild, *Ti* I, 27 (= Vandier, *Manuel*, IV, 1, fig. 83, 22); Junker, *Giza* II, fig. 19 and 29; III, fig. 48; V, fig. 22; VII, fig. 31; IX, fig. 86; XI, fig. 80; *Deshasheh*, pl. 13; LD II, 9a, 89c, 105a, 91c. The position of the arms of our figure, however, is unusual. Vandier suggests that the scribe either is presenting or reading a sheet of papyrus.

17. LD wrongly shows these figures with their left hands on their right shoulder: LD III, 49a. Cf. Junker, *Giza* III, 8b and V, 18; Vandier, *Manuel* IV, 1, fig. 83, 25.

18. Cf. Wild, *Ti* I, pl. 27; Vandier, *Manuel* IV, 1, fig. 83, 6; see also below, note 82.

19. James and Apted, *Khentika*, fig. 9, second register from bottom.

Over the doorway, four scribes form a continuation of this first, upper, register, although they are carved at a slightly smaller scale than the preceding and are shown in very different poses (fig. 28). Four scribes are shown seated in two groups, two scribes facing each other over each of two low tables. The northernmost pair kneel, brushes in their right hands, with papyri resting on their left arm and left knee. Between them, on a low table, lie two palettes (one elliptical, one rectangular) on small stands, and two upright bundles of rolled papyri.²⁰

To the right, another pair of kneeling scribes, both with pens in their hair, sit with brushes and palettes similarly held, the scribe on the right holding his palette at a more nearly vertical angle than his companion to the left. An elliptical palette and a bundle of papyrus are placed on the table between them.²¹ No text is associated with any of these four figures.

c. Second register. In this register we see a male figure in a standard pose, holding a large, fattened goose in his hands.²²

{2.11} Text: *šḥd ḥm-w-k3 K3j-ḥr-st-f*

Translation: Inspector of the ḥm-k3-priests, Kayher-setef

Behind him, a second offering bearer holds a goose at his chest, his left hand clutching its legs, his right holding its wings.²³

Following these two men, a third man, smaller and wearing a loincloth, faces toward a cow and tugs at a rope tied to the balking animal. Above the animal is carved:

{2.12} Text: *jnt jw3 prt-ḥrw^a*

Translation: Bringing the ox and the invocation offerings

Notes: *a.* Cf. the similar text, {2.123}; also Junker, *Giza* III, 72–73.

A very badly preserved text lies between the man and the ox. It was read by Reisner as {2.13} *sš Htp*, “the Scribe, Hetep,” and this is confirmed by the traces.²⁴

d. Third register. Here are shown animal offerings and a lone man, in the same pose as the first man in register four (below), holding two ropes attached to two {2.14} *rn n jw3*, “young ox(en).” Another animal, a {2.15} *rn ng3*, “young long-horned bull,” stands behind them, tethered to a staple.²⁵

e. Fourth register. The lowermost register on this wall shows two men leading horned animals. The first, a partially bald man wearing a short skirt and with his right

hand on his left shoulder, holds a rope that is tied around the neck of a {2.16} *rn m3-ḥd*, “young oryx.”²⁶ Behind him, a man wearing a loincloth struggles with a {2.17} *rn nj3*, “young ibex,” which has planted its front legs firmly forward, refusing to move.²⁷

3. South Wall (fig. 30; pls. 13–14)

The five registers on this wall deal with various activities of craftsmen.

a. First register. The topmost register shows various activities of carpenters. At the extreme right, standing one above the other, are two sarcophagi, the upper of wood, the lower carefully painted to simulate mottled stone (cf. the similarly painted vessels in the second chamber, west wall, fig. 38).²⁸ To their right, two columns of text, of which the left-hand parts are completely destroyed, read:

{2.18} Text: *k[rs] n w[ʿn]^a*

Translation: Coffin of juniper

Notes: *a.* On the translation of *wʿn*, see our comments with text {2.26}. See, too, Drenkhahn, *Die Handwerker*, 103ff.

And below this, separated from it by a ground line:

{2.19} Text: *k[rs...]*

Translation: Coffin [of granite?]

Beside the sarcophagi, facing left with his left hand on his right shoulder, a man wearing a long apron stands holding a staff in his right hand. The staff is laid on the back of a carpenter engaged in sanding a bed with a hemispherical piece of sandstone. Another man stands at the left of this bed, possibly scraping some sandlike abrasive onto the bed from a stone or from a container. Small granules may be seen falling from this stone or container onto the bed.²⁹ Above the bed is carved a single word:

{2.20} Text: *ḥwj^a*

Translation: Sanding

Notes: *a.* “Polishing” was suggested as a translation by Reisner. Faulkner, *CD*, 165, offers other translations, such as “beating, striking, threshing, throwing, treading, driving” and the like, none of which is acceptable here, but all of which suggest that “sanding” is a possible—and contextually more appropriate—term here since all the terms by which *ḥwj* has been translated seem to refer to actions involving regular motions that serve to alter a surface. Cf. *Wb.* I, 47.5; Wild, *Ti*, pl. 121; *Deir el-Gebrâwi* II, pl. 86; *LD* II, 106; Mariette, *Mastabas*, D.3.

Immediately in front of the standing man (at the right of this scene) are the first two of what may have been sev-

20. For brief discussions and examples of the equipment, see *LdÄ* V, 703ff.; Vandier, *Manuel* IV, 1, 194–95; Glanville, “Scribes’ Palettes in the British Museum, Part I,” *JEA* 18 (1932), 53–61; Mereruka I, pl. 51; Henry G. Fischer’s comments in Simpson, *Giza* I, 18.

21. Similarly, Vandier, *Manuel* IV, 1, fig. 83, 29; Wreszinski, *Atlas* I, 4, 402; *LD* II, 9a, 107; cf. the mastaba of Neferbaupthah, fig. 11 and pl. 4.

22. Cf. Vandier, *Manuel* IV, 1, 110 and fig. 30, 10; Junker, *Giza* II, 448; III, 72; IV, 23; Davies, *Ptahhetep* II, pl. 31 and 33.

23. Cf. Vandier, *Manuel* IV, 1, 123; Junker, *Giza*, fig. 18; IX, fig. 33 and 73, 74, 75; XI, fig. 14; in III, fig. 8a and 8b both this pose and that of the preceding bearer are shown; Hassan, *Giza* VI, fig. 14; Davies, *Ptahhetep* II, pl. 19.

24. The transposition of the *p* and *t* is not unusual; Edel, *Altäg. Gr* I, §. 91ff.

25. Cf. Junker, *Giza* I, 147.

26. On this term, see Junker, *Giza* IX, 158–59, 167, 188–89; on the pose, see below, note 82.

27. There are similar scenes in Junker, *Giza* III, 69 and 139. This is a common theme in Old Kingdom relief. Cf. *LD* II, 17b and 104d.

28. Note the similarly painted stone vessels in the wine pressing scene on the west wall of the second chamber in this tomb (below, p. 38). Cf. *LdÄ* II, 117ff.; Williams, *Per-Neb*.

29. *LdÄ* II, 1264ff.

eral titles and traces of a name, painted but not carved on the wall:

{2.21} Text: *šḥd jst ḥm-k3...3...*

Translation: Inspector of the Workshop, the ḥm-k3-priest...3...

The man to his left—the one apparently being tapped with the stick—is identified as:

{2.22} Text: *šḥd jst R'-[wr]^a*

Translation: Inspector of the Workshop, Ra-[wer]

Notes: a. The name is probable.

To the left of these figures are two other carpenters, one standing on the right side of another bed wielding an adze with his right hand; he leans on the bed with his left. Above him are carved the words:

{2.23} Text: *nḏr mdḥ*

Translation: Fashion, carpenter

On the left side of that bed, another carpenter leans forward to strike with a hammer a chisel held in his left hand. Above and in front of him is the word {2.24} *mnḥ*, “chiseling,” discussed below, text {2.28}.

At the left end of this register few traces remain of a standing figure who faced right (he is shown in drawings by Champollion³⁰ and Lepsius).³¹ Above him are traces of a:

{2.25} Text: *...mrt^a*

Translation: ...board

Notes: a. *Wb.* II, 108.2, with our text as reference.

Reisner, who was able to see more of this figure than is visible today, suggested that the man might be holding a saw, but there are no traces of such in any of the earlier copies.

b. Second register. While less badly damaged than the lower two registers on this wall, a section left of center in this register had been destroyed even before Lepsius³² or Champollion³³ visited the mastaba.

At the right, a shrine stands on a sledge, ready for shipment from the carpentry shop in which it is shown. Beside it there is a single column of text:

{2.26} Text: *šḥ-nṯr n w'n^a*

Translation: ‘Divine Booth’ of Juniper

Notes: a. *Wb.* I, 285.16 translates *w'n* as “Nadelholz,” a conifer; both Montet, *Scènes*, 308, and Faulkner, *CD*, 57, read “juniper.” See also *Grundriss der Medizin* VI, 129–32; G. Charpentier, *Recueil de Matériaux Epigraphiques Relatifs à la Botanique de l’Égypte Antique* (Paris, 1981), 317ff; Drenkhahn, *Die Handwerker*, 102ff.

Immediately to the left of this shrine stands a carpenter who saws a board that is bound vertically with ropes to a small post.³⁴ Above the board and the saw is written:

{2.27} Text: *wst^a*

Translation: Sawing

Notes: a. *Wb.* I, 335.8; see also *Beni Hasan* II, pl. 13; Wild, *Ti*, pls. 119 and 133; Montet, *Scènes*, 303.

Next on the left, a man sits on a box, his left leg raised and bent, a chisel in his left hand and a mallet in his right. Above:

{2.28} Text: *mnḥ^a*

Translation: Chiseling

Notes: a. In spite of the palaeography, reading the hapax legomenon *šn* is unlikely, and we must assume that this is an inadvertent writing of Y.5 without the pieces above it. For other, palaeographically correct, occurrences, see, e.g., Wild, *Ti*, pls. 119 and 133; *Deir el-Gebrâwi* I, pl. 16; *Beni Hasan* I, pl. 291; *Wb.* II, 84.12. (That *Wb.* does not cite our example may indicate the unwillingness of its editors to read this sign as we suggest.)

Ordinarily, *mnḥ* is determined by U.22, sharp-pointed chisel. Here, it has a large, rounded end. William Stevenson Smith, in his notes on this scene, suggested that this may either be the result of confusion or of the union of two signs. In any case, the form here is not unique. It also is to be seen in *Deir el-Gebrâwi* I, pls. 13 and 14 and pp. 18–19; Wreszinski, *Atlas* I, 4, 382b. See also H. Lallemand, “Les Assemblages dans la Technique Égyptienne et le Sens Original du Mot MENKH,” *BIFAO* 22 (1927), 77–98. See also the examples in Drenkhahn, *Die Handwerker*, p. 119.

Behind the chiseler, a kneeling man holds one end of a doorbolt (sign 0.34) in his left hand. Its other end rests on a small block. He is swinging an adze with his right hand, and the text above him reads:

{2.29} Text: *[n]ḏr^a s^b mdḥ^c*

Translation: Fashion the doorbolt, carpenter

Notes: a. *Wb.* II, 382.11 reads “zimmern.” Cf. Wild, *Ti*, pls. 119, 134; *LD* II, 168; *Deshasheh*, pl. 20; *Deir el-Gebrâwi* I, pls. 13, 14; Drenkhahn, *Die Handwerker*, p. 118. The word may be restored here on the basis of context and its occurrence over figures at left in this same register. See {2.31}.

b. That ‘doorbolt’ is meant here is clear from the activity of the figure below the text. *Wb. Belegst.* II, 582.14, is incorrect.

c. Certainly “carpenter” is meant (the figure below fills the function of the deter-

30. Champ., *Mon.* IV, ccccxii, 1.

31. *LD* II, 49b.

32. *Ibid.*

33. Champ., *Mon.* IV, ccccxii, 1.

34. *Deshasheh*, pl. 21 and the discussion on p. 10; see also Wild, *Ti*, pl. 133; *LD* II, 52 and 108; Montet, *Scènes*, 298–311; Klebs, *Reliefs* I, 87, 89; *Reliefs* II, 113–16; more generally, see Lucas, *Materials*, 448ff.

minative): Faulkner, *CD*, 124 cites several examples of this writing, e.g., Ti, in Montet, *Scènes*, 344, and Meydum II, 23. Drenkhahn, *Die Handwerker*, 120ff.

Two pieces of furniture (or perhaps more), of unidentifiable purpose, lie to the left of this figure. To their left, a kneeling figure above whom traces of the word {2.30} *mdḥ*, “carpenter,” may be seen, holds an adze and works with another, standing, man carving a large wooden table or box.

At the far left end of this register, another carpenter kneels with an adze in his right hand, hewing a small piece of wood. Behind him are stacked two finished wooden objects. Both figures are today nearly gone from the wall, but traces of the lower item are visible in Champollion’s drawings.³⁵ Between this carpenter and the man to his right is the following:

{2.31} Text: *ndr msdr^a mdḥ^b*

Translation: Fashion the ears, carpenter

Notes: *a.* Although *Wb.* II, 154.11–16, gives no such writing as that here, a parallel for writing *msdr* with neither the *ms*-sign (F.31) nor an *r* may be seen in Pyr. 1673b (M and N), cited in Edel, *Altäg. Gr.* I, 109, para. 254. The traces we recorded, together with more complete fragments seen by Lepsius (*LD* II, 49b) and, with errors, in Champ., *Mon.* IV, cccxii b, make it certain that no other signs were carved. The meaning here is difficult. *Wb.* reads “Das Ohr,” and notes that it may be a body part either of men or of animals. In this context, it is perhaps the protruding edges or corners of the wooden object that are being referred to. These are clearly visible on the left side and are suggested by traces of the line parallel to the top edge.

b. For *mdḥ* as “carpenter,” see the similar text discussed above, text {2.29}.

c. Third register. Here, in three units, various stages of the working of copper are dealt with. At the far right, one man adjusts a beam balance on which, presumably, the copper ore is being weighed.³⁶ Above the scale appear two words, one on each side of the vertical support:

{2.32} Text: *ḥt rḥt*

Translation: Weighing Reckoning

Behind this man, dressed also in a loincloth, another man stands with his left hand on his right shoulder, his right arm extended at his side, observing the scene.

To the left, four men, in two groups of two, use blow-pipes to increase the temperature in the smelting furnace.³⁷ Above them are two texts. That above the men on the right reads:

{2.33} Text: *wn-ṯw wrt^a r ḥr nfr jḫr nfr m bdḗ^b*

Translation: Hasten yourself well, to the “beautiful-face”; circulate well into the mold

Notes: *a.* Junker, *Gîza* VII, 215, 219; *Wb.* I, 313.13; Mariette, *Mastabas*, D. 59.

b. *bdḗ* here seems to be best translated thus, not “form” as Reisner suggested. *Wb.* I, 488.9 cites our example and one other, *LD* II, 74, in Senedjem-ib. Cf. *LD Ergänzung.*, 23; Mariette, *Mastabas*, 146–147; Berlin 1462; Montet, *Scènes*, 281–282. “Crucible” is another possible translation. The word is incorrectly copied in Champ., *Mon.* IV, cccxi, 2.

This phrase expresses the hope that the molten copper will quickly achieve an appearance that indicates it is of the right consistency and temperature to be poured into a mold.

The text above the two men at the left reads:

{2.34} Text: *nbt^a wd r ṯbt-ṯ^b ds m mḗw pw^c*

Translation: Smelting [and] handling the molten metal. The *ds*-vessel is new.

Notes: *a.* *Wb.* II, 236.7 gives our example; see also *Beni Hasan* II, pl. 4; Montet, *Scènes*, p. 281.

b. For this phrase see *Wb.* I, 286.6–7; *LD* II, 74; *Deir el-Gebrâwi* II, 19; cf. Montet, *Scènes*, p. 281.

c. Similarly *LD* II, 74.

The object upon which these two groups of men are working, which was completely destroyed before any modern copyist visited the tomb, may be identified from a smaller smelting scene on an Old Kingdom tomb wall now in the Cairo Museum: it is similar to sign U.30.³⁸

To the left of this scene, a very poorly preserved male figure bends to the right, apparently pouring molten metal into a container. A few additional traces of what may have been the vessel from which he poured were visible to Champollion³⁹ and to Lepsius.⁴⁰

Next to him, in a half-register, a seated man wearing a kilt holds a stone in his right hand and hammers a metal object into shape. Above him:

{2.35} Text: *shḏ [stḗt]^a Kḗ*

Translation: Inspector [of the Metal-Workers], Kay

Notes: *a.* The figure is illustrated in Drenkhahn, *Die Handwerker*, fig. 15 and p. 36ff.

Above the man are a ewer and basin and a spouted container.

At the far left end of this register sit four men, two on each side of an anvil, stone hammers in their hands, beating a piece of copper.⁴¹ Above the second man from the left:

{2.36} Text: *ḥm-kḗ stḗt^a Kḗ(j)-m-ḥnh^b*

Translation: *ḥm-kḗ*-priest, Metal-Worker, Kay-em-ankh

35. Champ., *Mon.* IV, cccxii, 1.

36. Generally, see Lucas, *Materials*, chap. XI.

37. See, e.g., Georg Möller, *Die Metallkunst im alten Ägypten* (Berlin, 1924), 15; Lucas, *Materials*, 448ff.

38. Wreszinski, *Atlas* I, 4, 402 and 404 (Cairo Guide number 80).

39. Champ., *Mon.* IV, cccxi.

40. *LD* II, 49b.

41. *LD* II, 13.

Notes: a. See preceding text, note a, for this title, and also p. 19.
b. Cf. LD II, 54.

Above them, in a small subregister, two copper vases and a large spouted bowl are drawn and carved.

d. Fourth register. This register is very badly destroyed, and only figures at its eastern and western ends are visible. This is unfortunate: among the activities included here is the treatment of leather, a subject seen infrequently in Egyptian reliefs.⁴²

The scene of leather-workers presumably begins in the left third of this register and is to be read from left to right. The sequence would show leather being stretched, then treated with grease, then cut into sandals. The nature of these operations has been outlined by Lucas.⁴³ Standing at the right of this scene, a man bends over a post holding a piece of leather in both hands. He is said to be:

{2.37} Text: *ḥs ḥnt^a*

Translation: Stretching leather

Notes: a. Wb. IV, 398.7; Beni Hasan II, 4; Wild, *Ti*, pl. 132; Montet, *Scènes*, 315–16 (giving our example); *Deshashah*, pl. 21; *Deir el-Gebrâwi I*, pl. 25. See also Drenkhahn, *Die Handwerker*, 11.

To the left, another man carries a skin (filled with grease?) over his shoulder and holds a cup (of grease?) in his right hand. Note the unusual crossing of the right arm over the left. Above him:

{2.38} Text: *sfjnt^a*

Translation: Rubbing [grease into the leather]

Notes: a. Faulkner CD, 213. But cf. Drenkhahn, *Die Handwerker*, 10–11.

At the left end of the scene, a man squats before a flat work area on which he holds a piece of leather with his left hand. A knife is in his right. Above:

{2.39} Text: *wḏ' ḥbw^a*

Translation: Cutting out leather sandals

Notes: a. Champ., *Mon.* iv, cccxi, 2, wrongly reading the first sign as F.40. See Beni Hasan II, 4, for a similar text; cf. Montet, *Scènes*, 317–18 for a discussion of this phrase. Wb. I, 404.4, erroneously states that “leder zurechtschneiden” does not occur before the Middle Kingdom, although it cites our text in Wb., *Belegst.* Drenkhahn, *Die Handwerker*, 13f.

Only a small portion of the scene to the right of the leather-workers has been preserved, and neither Champollion⁴⁴ nor Lepsius⁴⁵ recorded more than is visible today. The register at this point is horizontally divided in half, and in the lower portion a seated man is engaged in some activity that deals either with the manufacture or the filling of ceramic vessels; two of these are shown in the half-register above.

At the far right of this register, an artist, brush in hand, paints a seated statue of the deceased. The statue is shown in a typical pose, a staff in its left hand, a “linge” in its right.⁴⁶

e. Fifth register. The lowermost register shows men engaged in the preparation and storage of oil. At the far left, a striding figure walks to the right carrying a skin container, probably filled with oil, on his left shoulder, and a small cylindrical vessel in his right hand. In front of him, a man similarly dressed in a loincloth stoops over a large pot (placed over a fire?). Little remains of this figure, and traces of his activity are few, but his actions are clear enough from traces recorded by Lepsius, Champollion, and from other, similar scenes.⁴⁷ Above the figure is a short inscription:

{2.40} Text: *swnt mrḥt^a*

Translation: Mixing the oil

Notes: a. Reisner translates this as “treating the oil for storage.” Cf. Wb. IV, 69 and 155, where *swn*, *swnw*, refer to jars for fluids, to containers for water, and to types of wine. The verb can mean to cause to open, to cause to change, or to cause to drive. The emphasis upon a transformation of the state of the object suggests that “mixing” is an appropriate translation here. LD II, 49b, restored M.42 above the *n*; present traces make this likely.

To the right of these two men, five others (of whom only four are visible today) are working on a press using a twisted cloth and two poles, a method like that used in the more common scenes of wine pressing (as, e.g., in this mastaba: pp. 45–46). The strange, seemingly acrobatic positions in which the men are shown is an exaggerated and stylized result of the problems the Egyptian artist encountered when trying to pose human beings in a scene requiring emphasis upon more than two dimensions. It has frequently been discussed.⁴⁸

Farther to the right, {2.41} *sš Jpj*, “the Scribe Ipy,” whose name is found so frequently in this cemetery, stands with a pen in his right hand, a board in his left, his palette hung on a rope, recording the storage of the oil. His name is incised here, as it was on this chamber’s north wall, not carved in raised relief like the surrounding texts. Here, by the way, he is shown to be writing with his right hand, not his left as on the east wall.⁴⁹

The man whom Ipy watches is identified as:

{2.42} Text: ... ^a *shḏ ḥm-w-k3 Tntj^b*

Translation: ... Inspector of the ḥm-k3-priests, Tjenty

Notes: a. LD II, 49b, is no help in restoring. Only the faintest trace of some vertical sign is visible here, but spacing makes it

46. LD II, 13.

47. LD II, 49b; Champ., *Mon.* IV, xxxvi, 2.

48. See the excellent survey of the literature in *LdÄ VI*, 1169–82; H. Schäfer, *Principles of Egyptian Art* (trans. J. Baines, Oxford, 1974), 200f., using our example.

49. Schäfer, *Principles of Egyptian Art* (trans. J. Baines, Oxford, 1974), 300ff. For the pose and equipment of the figure, see Vandier, *Manuel IV*, 1, chap. 3.

42. *LdÄ III*, 958ff. And especially H. Junker, “Weta und das Lederkunsthandwerk im Alten Reich,” *SOÄW* 231, 1 (1957).

43. Lucas, *Materials*, 33ff.

44. Champ., *Mon.* IV, cccxi.

45. LD II, 49b.

unlikely that we might read *shd jst hm-k3*, “Inspector of the Crew, the *hm-k3*-priest ...” as in the uppermost register on this wall. Note that the title is carved in raised relief while the name is incised and at quite a different scale.

b. Palaeographically, the drawing here is unusual, but cf. our texts {2.47} and {2.87}.

Tjenty, as the text to his right indicates, is {2.43} *stt mrht*, “pouring oil,” from a small cylindrical vessel into a larger, shouldered container. The right third of this register is occupied by a series of seven rectangles, in each of which is drawn a large cylindrical vessel and, above it, the name of one of the so-called seven sacred oils. Reading from left to right, which gives us the most common order in which these oils usually occur, we obtain:

- | | | | |
|--------|-----|------------------|---------------------------------------|
| {2.44} | (1) | <i>stj-h3b</i> | Perfume of the Festival ⁵⁰ |
| | (2) | <i>hknw</i> | <i>Hknw</i> -oil ⁵¹ |
| | (3) | <i>sft</i> | <i>Sft</i> -oil ⁵² |
| | (4) | <i>nhnm</i> | <i>Nhnm</i> -oil ⁵³ |
| | (5) | <i>tw3wt</i> | <i>Tw3wt</i> -oil ⁵⁴ |
| | (6) | <i>h3tt-3</i> | Cedar oil ⁵⁵ |
| | (7) | <i>h3tt thnw</i> | Libyan oil ⁵⁶ |

These oils, reference to which is also made in the offering list in the rear chamber of this mastaba (text {2.146}), and in G 6040 (see {5.10}), were intended to serve in the Opening of the Mouth ceremony. Their use has been discussed by Goyon.⁵⁷

4. West Wall (fig. 31, pl. 15)

This wall, pierced by a doorway at its northern end, shows four registers of animals being brought before standing figures of Iymery and his father, Shepseskafankh. Two other registers lie above the door. We already have noted that it is usual for such figures of the deceased to lie directly opposite a doorway, and the placement here is no exception to this.⁵⁸

a. Main figures. The figures of Shepseskafankh and his son lie at the far left (southern) end of this wall. Shepseskafankh stands first—he is shown significantly taller than Iymery—and leans on a staff whose top is near his left shoulder and is held in his right hand. He holds a “linge” in his left hand and is shown in a full wig, wearing a broad collar, a full skirt and sandals.⁵⁹ In front of him are one long and one short column of text:

- {2.45} Text: (1) *w3b nswt hm-ntr Hwfw jmj-r pr hwt-3t ss pr-md3t*
(2) *rh nswt 3pss-k3f-nh*

Translation: (1) The *w3b*-priest of the King, *hm-ntr*-priest of Khufu, Overseer of the Administrative District, Scribe of the Archives

(2) Acquaintance of the King, Shepseskafankh

Standing beside Shepseskafankh, his son Iymery also wears a broad collar and full skirt, but he is barefoot and wears a short wig. He stands with his hands at his side, a papyrus roll in his right hand. Above him are carved five columns of text:

- {2.46} Text: (1) *s3f smsw mrj-f*
(2) *rh nswt w3b nswt*
(3) *hm-ntr Hwfw*
(4) *jmj-r pr hwt-3t*
(5) *ss pr-md3t Jj-mrjj*

Translation: (1) His eldest son, his beloved
(2) The Acquaintance of the King, *w3b*-priest of the King
(3) *hm-ntr*-priest of Khufu
(4) Overseer of the Administrative District
(5) Scribe of the Archives, Iymery

Note that, except for their order, the titles of Iymery given here are an exact duplicate of those of his father.

b. First register. This, the uppermost register, shows four men and three oxen. The first man at the left stands holding a container of incense. He wears a kilt and above him are carved his name and titles:

- {2.47} Text: *shd hm-w-k3 Tntj*

Translation: Inspector of the *hm-k3*-priests, Tjenty

Tjenty is followed by a man in a long skirt standing with his right hand on his left shoulder, his left arm at his side. He holds a short, round object.⁶⁰ He in turn is followed by a man carrying a bundle of plants—Reisner suggested that they were animal fodder—on his right shoulder.

In a badly destroyed section of this register, three cattle are being driven forward by a lone man who walks behind them, his left hand on his shoulder, his right resting on the rump of the last cow. Above the scene:

- {2.48} Text: *jnt ndt-hr jw3a*

Translation: Bringing gifts of long-horned cattle

Notes: *a.* Similarly in Junker, *Giza* III, 213.

c. Second register. A young ox, {2.49} *rn n[g3]*, is shown standing, tethered to a staple. Behind, traces show a standing man leading a {2.50} *[rn] jw3*, “young long-horned bull,” by a short length of rope.⁶¹ Very little more than what is visible today was observed by Lepsius.⁶²

d. Third register. At the left, a striding man in a kilt holds the end of a long stick that he trails on the ground. The pose is similar to the leftmost figure in the register below.

50. Discussed by Hassan, *Giza* IV, 2, 241–42.

51. *Ibid.*, 244f.

52. *Ibid.*, 245f.

53. *Ibid.*, 248f.

54. *Ibid.*, 250f.

55. *Ibid.*, 253f.

56. *Ibid.*, 256f.

57. Jean Claude Goyon, *Rituels Funéraires de l’Ancienne Egypte* (Paris, 1972), 102, 148–49.

58. Kent R. Weeks, “Art, Word and the Egyptian World View: An Approach from the Memphite Area,” in Weeks, *Egyptology*.

59. *Supra*, ftns. 11 and 12.

60. Cf. note 11.

61. *Wb.* I, 49.9: “Rind.”

62. *LD* II, 50b.

Behind this man stands a {2.51} *rn m3-ḥd*, “young oryx,”⁶³ tethered by a short length of rope. Following, a man wearing a loincloth tries to force another {2.52} *rn m3-ḥd* forward by pulling on its horns with his left hand and on its nose with his right.

e. Fourth register. The lowest register on this wall shows a lone man, facing left, his right hand on his left shoulder. In his left hand he holds a long stick that he trails on the ground (see above, third register, this wall). Behind him, drawn much larger than the man, and walking to the left, are three cranes, each of them identified by an inscribed text:

{2.53} Text: *ḥ3 d3t^a* “A thousand *d3t* cranes”
ḥ3 ‘w^b “A thousand ‘*w* cranes”
ḥ3 wd^c “A thousand grey cranes”

Notes: *a.* The difficulties involved in the translation of Egyptian zoological and botanical terms are well known. I have dealt with this problem in Weeks, *Egyptology*. *D3t* is read by Faulkner, *CD*, 318, simply as “crane” and by *Wb.* V, 516.9, as “Art Kranich.” See, too, Patrick F. Houlihan, *The Natural History of Egypt I: The Birds of Ancient Egypt* (Warminster, 1986).

b. The second crane appears identical to the first except for subtle differences in head form and tail that seem unlikely to be taxonomically significant. It is called an ‘*w*, which *Wb.* I, 170.3, calls an “Art Kranich.” It is very likely that both ‘*w* and *d3t* refer to the Grey Crane, *Grus grus L.*, and were distinguished one from the other by nonanatomical criteria. Montet, *Scènes*, 142, however, says the two were distinguished by their color.

c. The *wd* is called by *Wb.* I, 407.14, “Der graue Kranich,” *Grus grus L.*, but I incline more to Vandier, *Manuel V*, 1, 402, rt. column, where he offers Demoiselle Crane, *Grus virgo*. This crane may be distinguished by the tuft of feathers on its head, which is suggested, in fact, by the carving here, and by a pendant of feathers on the neck, also clearly shown. For a discussion of these two species, see R. Meinhertzhagen, *Nicoll’s Birds of Egypt* (London, 1930) I, 68. The birds are nicely illustrated in Hermann Henizel et al., *The Birds of Britain and Europe with North Africa and the Middle East* (London, 1974), 110–11. For a brief list of other examples of all three of these terms, see Montet, *Scènes*, 141f., and the discussion in Junker, *Giza VI*, 63–65 (and also III, 233, fig. 48).

f. Over doorway. Two registers lie over the doorway at the northern end of this wall. Each is only slightly more than half as tall as the four registers previously described. Both are covered with grid lines.

The upper of the two registers shows three unlabelled animals, one behind the other, facing left, each tethered to a small staple. The first animal is a hyena, the second a young animal with budding horns, the third a gazelle.⁶⁴

In the lower register, at the left, a man holds the halter of a cow with his left hand, putting his right hand to its mouth. Above the animal is carved:

{2.54} Text: *wš3^a*

Translation: Fattening

Notes: *a.* *Wb.* I, 369.2. The translation is perhaps better than “feeding,” and is also suggested by Faulkner, *CD*, 70.

g. Beside doorway. The narrow space to the right of the doorway, between it and the north chamber wall, is filled with a single column of text:

{2.55} Text: *jnt prt-ḥrw m njwt nt pr dt m ḥb nb r‘ nb dt*

Translation: Bringing invocation offerings from the towns of the funerary estate at every festival celebration, every day, forever

5. North Wall (fig. 32, pl. 16)

The four well-carved registers on this wall deal with diverse subjects, and several of them have been frequently published and discussed by earlier writers.

a. First register. The uppermost register on the wall is in fact two registers, united by the presence in both of a sedan chair that carries Shepseskafankh. The nobleman sits in this chair, bare-headed, carrying a flail in his left hand. His left arm lies outside the arm of the chair.⁶⁵ The chair, which is covered, is borne on poles by six men who wear only loincloths. Three men are at the front, three at the rear, and between them, below the chair, stands a dog wearing a collar. A large portion of this scene has been destroyed (see also in *LD II*, 50a), and if the dog was named, that name has since disappeared.⁶⁶ Above Shepseskafankh appear several of his titles:

{2.56} Text: *rḥ [nswt jmj]-r pr ḥwt-‘3t Špss-k3f-‘nh*

Translation: The Acquaintance [of the King], [Over]seer of the Administrative District, Shepseskafankh

Behind the chair, in the upper part of the register, a man walks carrying a curve-topped staff in his right hand, a large bag slung over his left shoulder.

In front of the first three bearers in the lower half of this double register, a man, also wearing a loincloth, walks to the left, his face turned to the rear, his left arm raised to instruct or encourage the bearers. There is a loop of cord in his right hand.

Ahead of him walk two other men, both wearing kilts, the first carrying a large flail in his left hand, a basket and spatula (or, perhaps, a vessel with handle and a ladle-like object) in his right. Above him:

{2.57} Text: *jrt nw^a Nj-‘nh-r‘*

64. See, e.g., the animals illustrated in Vandier, *Manuel*. IV 1, 787ff.

65. Vandier, *Manuel IV*, 1, 329ff.

66. Cf. *LdÄ III*, 77ff. The dog shown in the second chamber of Iymery’s tomb (below, p. 44 and fig. 36) is named, however.

63. *Wb.* II.11.4 translates “die weisse Säbelantilope (oryx leucoryx).”

Translation: Do this, Ny-ankh-Re

Notes: a. So Wb. II, 216.6. Cf. Henry G. Fischer, "An Old Kingdom Example of 𓂏 for Terminal 𓂏 ," *JEA* 59 (1973): 44ff.

To the left, another figure in a kilt, carrying a pair of sandals in his right hand and a large rectangular object in his left (cf. the two figures in the register below), has a similar text:

{2.58} *Text:* jrj nw Nj-Pth

Translation: Do this, Ny-Ptah

In the upper part of this register, at the left (western) end of the wall in front of the sedan chair, stand five male figures above whom are names and titles indicating their relationship to Shepseskafankh. The first in line, drawn larger than the other figures, is Iymery, wearing a kilt, his hands at his side. He is identified by a large column of text between him and his father.⁶⁷

{2.59} *Text:* s3-f smsw mry-f rh [nswt Jj-mrjj]

Translation: His eldest son, his beloved, Acquaintance [of the King, Iymery]

Behind Iymery, at smaller scale, three figures have their right hands on their left shoulders, while a fourth has his right arm in his left armpit.⁶⁸ Above each of them are painted—they are not carved—names and titles that today are just barely visible. They were seen, but with several errors and omissions, by Lepsius.⁶⁹

First figure:

{2.60} *Text:* s3-f rh nswt Nfr-b3w-Pth

Translation: His son, the Acquaintance of the King, Neferbaupth

Second figure:

{2.61} *Text:* s3-f sš [špss-k3f]-nh Šrj

Translation: His son, the Scribe, Shepses-kafankh the Younger

Third figure:

{2.62} *Text:* s3-f sš ...

Translation: His son, the Scribe ...

Fourth figure:

{2.63} *Text:* sn-f Nb-mnj

Translation: His brother, Neb-meny

An attempt to trace the genealogical position of each of these individuals may be found above, in the Introduction.

The position of the hands—the eldest son with hands at side, the other sons with right hand on left shoulder, the brother with right hand under armpit—form interesting and significant variants that probably had social significance. The last position—with hand in armpit—is rare. The examples in Macramallah⁷⁰ and the three noted by Müller⁷¹ are the only others I have found.

If there is any ranked order to these figures, their titles and poses suggest that it is from right (nearest Shepseskafankh) to left. Iymery is the primary, Neb-meny the lesser, figure of this group.

b. Second register. The right half of this register is divided by a horizontal ground line. Above this line, several scribe's implements lie on a chest that in turn rests on a low table. Next to the table stands a tall-necked vessel with handle and spout, a roughly cylindrical vessel with sloping sides, a square or rectangular chest with lid that sits on another low table, and a sloping bed or table with a headrest on it. A tall bag stands behind the bed.

In the lower half-register, a second tall bag, a second cylindrical vessel (the upper portion painted with colored bands), a square or rectangular chest on a low table, a long-handled bag on a low table, a large shouldered jar, and a fourth chest, longer than the others, on a low table, and a large bag lying on top of it, are all part of the paraphernalia being reckoned.

To the left, a male figure faces these half-registers of objects. He wears a long skirt—he is the only one in this scene so dressed—and holds a writing board in his left hand, a pen in his right. Two other pens are stuck into his hair over the left ear. He is identified as:

{2.64} *Text:* sš šd hm-w-k3 Jpja

Translations: The Scribe, Inspector of the hm-k3-priests, Ipy

Notes: a. Ipy is found three times in this tomb. Here, however, unlike the other occurrences, his names and titles are well carved and not merely painted on the wall.

Behind Ipy stand three men. The first, facing to the right, holds a small, handled basket in his left hand, a roll under his right arm, and a small object in his clenched right fist. He is:

{2.65} *Text:* jrj md3t^a Nj-nh-R'

Translation: The Letter Carrier, Ny-ankh-Re

Notes: a. For the reading, see Alan H. Gardiner, "An Administrative Letter of Protest," *JEA* 13 (1927), 75–76, line 4.

Two figures at the far left of this scene both face left. One stands holding a large rectangular or cylindrical object that rests on both his shoulders. The second stands and supports a similar object whose end rests on the ground.

c. Third register. In this lowest register, ten figures, alternately male and female, personify the various funerary domains which, we assume, had been designated by the Palace to provide offerings for the deceased Iymery.⁷² The costumes of each of the five men here are identical: they

67. There is no room for further titles here.

68. H. Grapow, "Wie die Alten Ägypter sich anredeten, wie sie sich grüßten und wie sie miteinander sprachen," (*APAW*, 1939, 11; 1940, 12; 1941, 11; 1942, 7). *LdÄ* II, 574ff.

69. *LD* II, 50a.

70. Rizkallah Macramallah, *Le Mastaba d'Idout*, Fouilles à Saqqara, Service des Antiquités de l'Égypte (Cairo, 1935), pl. vii and p. 15.

71. Hellmuth Müller, "Darstellungen von Gebärden auf Denkmälern des Alten Reiches," *MDAIK* 7 (1937), 57ff., fig. 35, and ftns. 7–8 on p. 102. See also H. Grapow, op. cit.

72. This scene is unusual because of the alternation of male and female figures. Indeed, H. Jacquet-Gordon, *Domaines Funéraires*, 26–28, singles it out as being one of the very few to change the more usual pattern of matching the figure's sex with the gender of the domain's name (in the earliest representations); or of arranging the figures and names in geographical order (in later representations); or, finally, of imposing an artificial alternation of sexes, nevertheless retaining the relationship between the figure's sex and the domain's gender. This domain-gender/sex-of-figure relationship is sacrificed here. In addition to Jacquet-Gordon, *Domaines Funéraires*, chap. I, see also Vandier, *Manuel* I, 1, 126ff.

are bare-footed and each wears a short wig and a short skirt. Each has his right hand raised to balance a basket on his head (or, in one instance, to hold a bound lamb on his shoulders). In his left hand each man holds either a basket or a stick from which hangs a small container. The five women, too, dress similarly in long, transparent gowns. They all have long hair and each carries a basket (or a box of geese) on her head. Three balance their loads with their right hands; one uses her left hand; one uses both. In front of each figure, male and female, is carved the name of a funerary domain. All the domains shown are determined by the *njwt* sign and, in five cases, are of Helen Jacquet-Gordon's second *njwt* domain type.⁷³

- {2.66} Text: (1) *w3d S3-hw-R^a*
 (2) *h'w rsj Hnm Hwfw(j)^b*
 (3) *jrt Pth^c*
 (4) *h'w mhtj Hnm Hwfw(j)^d*
 (5) *hwt-k3^e*
 (6) *w3š b3w Nfr-jr-k3-R^f*
 (7) *grgt Šps-k3f-nh^g*
 (8) *hbnnt Jj-mrjj^h*
 (9) *'gt jt Jj-mrjjⁱ*
 (10) *j[3r]rt Jj-mrjj^j*

Translation:

- (1) Sahure is flourishing
 (2) The southern appearance of Khnum-Khufu
 (3) The work of Ptah
 (4) The northern appearance of Khnum-Khufu
 (5) The chapel
 (6) Strong is the might of Neferirkare
 (7) The foundation of Shepseskafankh
 (8) The *hbnnt*-bread of Iymery
 (9) The cooked barley of Iymery
 (10) The vine of Iymery

Notes: *a.* The female figure accompanying this name is shown holding a bunch of lotus flowers in her right hand. The basket she steadies with her left contains fruits and loaves of bread. The basket's woven pattern is carefully delineated in the painted relief. The name of this domain is not attested elsewhere, but it is cited by Junker, *Giza III*, 80. Gauthier, *DG I*, 184, locates it somewhere between Giza and Abusir.

b. Gauthier, *DG IV*, 168, remarks of this domain: "Nom d'une ville créée sous Khoufou (IVe dynastie), qui avait pour pendant une ville *Khâ du nord* du même roi Khnoum Khoufou. Brugsch l'a située en Haute-Egypte. ..." It may lie near Assiut (see note d, below). The text is accompanied by a male figure who carries a lamb over his shoulder.

c. This may be intended as a relative form: "That which Ptah does"; see Junker, *Giza III*, 83. The name is accompanied by a female figure, a bunch of onions draped over her right arm, both her hands raised to steady a basket of fruit on her

head. A similar figure, carrying different produce, may be seen fifth in a long line of domains in the mastaba of Pehnuika (*LD II*, 46).

d. Gauthier, *DG IV*, 167–68, notes that this is the twin of name (2), above, and that both are likely to refer to the two halves of the same village, whose name would have been *h'w Hwfw*. I can find no other examples of the name. Accompanying it here is a male figure who holds a basket of fruit on his head and a small satchel-like bag in his left hand.

e. Jacquet-Gordon, *Domaines Funéraires*, 276, reads: "Le chateau du ka," but cf. Junker, *Giza III*, 81. The name is accompanied by a female figure with a bunch of lotus flowers over her right arm, her right hand balancing a large, shallow bowl of fruit and lettuce on her head, a bird held by its wings in her left hand. Located, according to Gauthier, *DG IV*, 137, in the Fourth Lower Egyptian nome; a variant of the name is found in the mastaba of Pehnuika (*LD II*, 46, first in line).

f. Gauthier, *DG I*, 179, offers no location of this *njwt*-domain. Note the variant in Senedjem-ib (G 2378 = *LD II*, 74). Following is a male figure, a tall basket of bread on his head, a stick in his left hand, resting on his shoulder, and from it a small cage suspended and holding a hedgehog. The painted traces of the animal are very faint (they are not carved), but such figures are not uncommon in this context (V. von Droste zu Hülshoff, *Der Igel im alten Ägypten* = Hildesheimer Ägyptol. Beiträge 11, 81ff. cites several examples but fails to include ours.)

g. Jacquet-Gordon, *Domaines Funéraires*, 277. Junker, *Giza III*, 81, cites a few examples of *grgt*, but notes that its occurrence with a royal name is rare. The name is accompanied here by a female figure balancing a large, low basket of figs on her head with her right hand. In her left hand she holds a small container.

h. Also to be seen in Re-shepses (*LD II*, 61b) and Hetep-ni-Ptah (*LD II*, 71a), and in several other tombs (*Wb. III*, 63.15; Junker, *Giza V*, 144–145). The accompanying figure is male. He balances a tall basket of bread on his head with his right hand, and holds a stick over his shoulder to which is attached a tall woven container.

i. Alternatively, one might consider the three grains of corn (M.33) the determinative of *'gt* and read simply "The preparation of grain of Iymery" (cf. *Wb. I*, 235.5, where *'gt* is described as "Art Zu bereitung des Getreides (Schrot o.ä.).") Junker, *Giza V*, 145, reads *'g-t-jt*, "gerösteter Weizen"; Jacquet-Gordon, *Domaines Funéraires*, 277, "L'orge grillée."

73. Jacquet-Gordon, *Domaines Funéraires*, 6–7.

The name is accompanied by a female figure, her right hand balancing a crate, filled with six ducks, that sits on her head. Her left hand holds a small vessel with a small rope handle.

j. The writing here is unusual: *Wb.* I, 12–13; Junker, *Giza* III, 87; Jacquet-Gordon, *Domaines Funéraires*, 277. Other tombs of the Fifth Dynasty in which *jꜣrrt* occurs in lists of funerary domains include: *jꜣrrt phn*, in Pehnuika, Jacquet-Gordon, *Domaines Funéraires*, 370; *jꜣrrt sšššt*, Daressy, *Mastaba de Mera*, p. 557; Jacquet-Gordon, *Domaines Funéraires*, p. 415; *jꜣrrt kꜣ-m-nfr*, Hassan, *Giza* II, 104–38, figs. 137–38; *jꜣrrt tj*, Steindorff, *Grab des Ti*, pl. 3 and Jacquet-Gordon, *Domaines Funéraires*, p. 361. The accompanying male figure holds a basket of bread (?) on his head with his right hand and, at his side, a woven satchel in his left.

C. The Second Chamber (figs. 33–40; pls. 17–25)⁷⁴

1. East Wall (fig. 33, pl. 17a)

A very substantial portion of this small end wall has been obliterated since it was seen by Lepsius,⁷⁵ and indeed, even Reisner's notes indicate that more was preserved only fifty years ago than exists today. Above the doorway, which lies off-center nearer the north side of the wall, Lepsius records having seen a large papyrus boat proceeding northward with a striding figure of Iymery in it, holding a flower (Reisner called it a throw-stick) in his right hand. Kneeling in front of him, her left arm around his right leg, a small female figure holds a lotus blossom to her nose with her right hand. Behind Iymery stands a small, naked boy, his right arm touching Iymery's left leg. Two other standing figures appeared in the stern of the boat, but they were almost completely obliterated, even in Lepsius's time; near the prow two men stand in the water and offer a lotus and fowl to Iymery.⁷⁶

This large single register is divided horizontally into two subregisters at the extreme left of the wall, but only a portion of this section and the leftmost edge of a still higher register are visible today. The two subregisters each show two men carrying large bundles of papyri on their backs.⁷⁷ In the register above, an overseer leans on his staff, facing right, observing a man pulling a papyrus stalk. The curved area above this may originally have been decorated—one might expect representations of birds in flight—but no traces were visible to any copyist.⁷⁸

74. Labelled "B" by Reisner; room II in Porter-Moss; room "B" in the notes of William Stevenson Smith.

75. *LD Ergänzung*, vii.

76. This description is drawn from what Lepsius (*LD*) recorded. Nothing of this boat is visible today.

77. The plants are carried so that the flowers hang near the ground. This is an uncommon, but by no means unique, feature: Vandier, *Manuel* V, 2, 453ff.

78. Cf. the uppermost part of the west wall of this chamber (p. 45, pl. 21b).

To the right of the doorway, three small (70 cm wide) registers are still visible today, although there has been noticeable damage since Lepsius recorded them.⁷⁹ The uppermost register shows a small boat being rowed northward by six oarsmen, while a steersman stands at the stern and another man stands at the prow. Lepsius's drawing indicates that this latter figure had his arm raised and his head turned back toward the stern.

The second register shows a kneeling man with his hand at the face of a {2.67} *r[n] jwꜣ*, "young ox."

The lowest of the three registers shows another man kneeling before an unidentified ox. The man holds its face and a tether, forcing the animal to kneel to the ground.

2. South Wall (figs. 34–37, pls. 17b–20)

This very long wall contains a large number of registers that depict several activities being performed before a figure of Iymery, who sits at the far right (western) end of the wall. It has been customary, largely for the sake of discussion, to divide this wall into two sections of unequal length. In fact, while any such division is arbitrary, it is more logical to divide the wall into three sections, and we shall treat it in that fashion here. The first to be discussed is the eastern third of the wall, labelled (7) by Porter-Moss.⁸⁰ Here, five registers deal with such diverse activities as boating, animal tending, and cooking.

a. Eastern Section

i. First register. At the top of the wall, far left end, is a large {2.68} *ng [n] mr*, "Bull of the Pasture."⁸¹ To its right a man wearing a carefully painted skirt, leans on his staff, his right leg bent, and observes the work of two men who kneel on a woven mat and pound it with mallets.⁸² To their right, another man kneels before a large, shallow bowl, probably kneading bread dough for the man in front of him, who places the round loaves into the flames of an open fire.⁸³ Ten loaves are already cooking; an eleventh is being shaped by the man.

To the right of the fire, a kneeling man plucks a fowl. To his right, another man holds an already-prepared fowl on a spit over a small fireplace, or brazier, fanning the flames, or coals, with a painted fan held in his right hand.⁸⁴ A scene similar to this may be seen in the middle section of this same wall (fig. 35, p. 43). The artist responsible for this figure, by the way, has achieved an unusually successful treatment of the shoulders.⁸⁵

Above each of the three preceding men, a small half-register has been marked off; above the partially cut ground line are two scenes, each in poor condition today and only slightly better preserved in Lepsius' time.⁸⁶ Over

79. *LD Ergänzung*, vii.

80. Porter-Moss III, 1, 172; labelled 12–13 in their first edition.

81. *LD Ergänzung*, vii.

82. *LdÄ* III, 1274f. for references to similar scenes.

83. Smith, *HESPOK*, 322, describes the fire here as "the ordinary fire in profile." Vandier, *Manuel* IV, 1, 272ff. gives several examples of such baking scenes. See also Junker, *Giza* IV, pl. xiii and p. 85.

84. See the convenient list in Vandier, *Manuel* IV, 1, 256ff. and figs. 116–23.

85. Cf., e.g., Smith, *HESPOK*, 304, 310ff.

86. *LD Ergänzung*, vii.

the man roasting a duck is a small pile of objects that includes an amphora, a two-handled basket, and an object of uncertain identity. It is not clear whether these objects are directly related to the activities immediately below them or with the half-register to their left, where, above the baker, three men (one on the right, two on the left) are engaged in the manufacture of rope.⁸⁷ Over the figure of the man kneading dough, another man may also be engaged in rope making. Today, the scene is so poorly preserved that only reference to Lepsius can help clarify what is happening.

At the right of this section of the upper register, a man sits, facing left, leaning against a wicker support, a staff in his left hand, a lotus blossom in his right. (Cf. a similar backrest in chamber III, p. 52.) In front of him, a male figure bows slightly and offers a large, shallow bowl.

ii. *Second register.* The register shows a procession of alternating men and cattle, all facing to the right. At the far right, a man in a carefully decorated skirt stands with his left hand on his right shoulder, holding a short rope in his right hand. The rope is attached to the muzzle of a {2.69} *r[n] jw3*, "young ox." Behind this animal follows another man, wearing an equally well painted skirt, and also shown (as was the first man) to be partially bald. He holds an object in his left hand, now destroyed. Lepsius⁸⁸ saw more of this scene than is visible today, but here his drawing does not fit the traces. In his right hand, the man holds a short rope that is tied to another {2.70} *r[n] jw3*, "young ox."

The third figure in the register is posed exactly like the first and, again, he leads a {2.71} *r[n] jw3*, "young ox."

The last man holds a short, straight stick in his left hand and he, too, leads a {2.72} *r[n] jw3*. His costume differs from those of the first three men, however, and, more significantly, his physique is markedly different. He is shorter, much thinner, and his left leg has the kind of improper bend to the knee that suggests *genu recurvatum* or *genu valgum*. This condition is not uncommon among Old Kingdom representations of herdsmen.⁸⁹ There are grid lines over the figure.

All four of the cattle here wear very elaborately painted collars. Neither the cattle nor the hieroglyphs above them are incised. The first and fourth collars are preserved only in traces. The second and third, however, are complete, identical to each other, and exhibit a pattern of horizontal stripes and small lozenge-shaped baubles at the lower end (the second ox has ten baubles, the third has eight).⁹⁰

iii. *Third register.* The left-hand part of this register long ago was broken away.⁹¹ The figures here were incompletely carved. There is often a great discrepancy between the carved line and the paint applied to the figures so that details are sometimes difficult to ascertain. The first figures that one can recognize here are traces of a man milk-

ing a cow. His hands hold her teats and two streams of milk are being directed into a tall, necked jar.

Behind this cow, walking left, is a small calf; behind it walks another cow. There is then another calf, two long-horned bulls, a third calf who faces right, and a cow. In spite of its badly damaged condition, the text above this last animal makes clear that this end of the scene also shows:

{2.73} *Text: sšr hmt^a*

Translation: Milking the cow

Notes: a. So Junker, *Giza* IV, 81; *Wb.* IV, 295.2; cf. *Deshasheh*, pl. xviii.

We may assume that the activity here is a nearly exact copy of that at the far left and serves to balance the register.

Above the bull immediately to the left of this is painted the word {2.74} *k3*, "bull."

As we have often noted, the scenes in the mastaba of Iymery bear frequent resemblance to those in Kay-em-ankh (Junker, *Giza* IV). The milking scenes here are good examples of this similarity.

iv. *Fourth register.* The very skimpy traces of a boat at the far left end of this register are noted below. To the right of a large break in the wall, a different subject is taken up. A cow turns her head to observe her nursing calf. To the right, a cow and her calf walk right, following a third (partially destroyed) cow that is being led by a man wearing a loincloth and holding a rope in his right hand. There are no accompanying texts.

v. *Fifth register.* Only a small section of wall is preserved at the far left end of the lower register, and nothing more may be seen today than was visible to Lepsius. Here, a large boat with three steersmen and three oarsmen row westward. Only about a third of the boat is preserved, but this is enough to identify it as the type illustrated in B. Landström, *Ships of the Pharaohs* (New York, 1970), fig. 121 and 41ff. The blades of the three oars in the upper register suggest that another such boat was depicted there.

To the right of a large break in the wall is a well-executed scene of cattle. Traces of two young calves, each occupying a half-register, are visible adjacent to the break, the lower one lying on the ground, the upper one standing. Both are tethered to staples and wear collars around their necks. In front of them stands an overseer, leaning on his staff, his left knee bent. He is extending his left hand to a cow in the act of giving birth.⁹² Her tongue licks the palm of the man's hand, and below her head is the word:

{2.75} *Text: sfh^a*

Translation: Relax!

Notes: a. Literally, "loosen," "release." Cf. Erman, *Reden, Rufe und Lieder*, 31; Junker, *Giza* IV, 82; Montet, *Scènes*, 97-99; Wild, *Ti*. Our example also is in *LD Ergänz.*, vii. For the medical occurrences of this word, see *Grundriss der Medizin* VII, 2, 747.

The cow is shown with her tail raised, as a man wearing a loincloth receives the newborn calf as its head and forelegs appear. Above:

87. Vandier, *Manuel* IV, 1, 479ff.

88. *LD Ergänz.*, vii.

89. I have dealt both with this physical peculiarity and with baldness as a common feature of figures of herdsmen in my unpublished Ph.D. thesis (Yale, 1970).

90. Cf. Vandier, *Manuel* V, 2, chapter 1.

91. *LD Ergänz.*, vii.

92. Vandier, *Manuel* V, 2, 64ff.

{2.76} Text: *mst^a*

Translation: Giving birth

Notes: *a.* Cf. Montet, *Scènes*, 99; Junker, *Gîza IV*, 82.

Behind, a reclining long-horned bull (father of the calf?) is identified as:

{2.77} Text: *ngʒw n mr^a*

Translation: Bull of the Pasture

Notes: *a.* So Junker, *Gîza IV*, 81.

A vertical line here ends this section of the register.

b. Middle Section

i. First register. Six men are shown here, slaughtering two bulls. On the right, the left hindleg and the left foreleg are being severed by two men who wear knife sharpeners in their belts. Another man holds the hindleg as they cut. To the left, a man places his foot on a second bull's neck and holds its right foreleg, while another butcher cuts it from the body. He also carries a knife sharpener in his belt. A third man holds both a knife and knife sharpener and stands behind the animal.⁹³

ii. Second register. In this very busy register, eight men are engaged in the slaughter of two bulls. The smaller of the two animals, that on the right, is being butchered by three men. On the right, a man in a loincloth holds the right front leg forward while a man above whom appears the sign {2.78} *sšm*, "butcher" (so Gardiner, *Gr.*, sign T.33) makes the first incision. The man wears a short kilt, into the belt of which he has inserted a knife sharpener. Behind him, a man stands with a knife in his left hand, a knife sharpener in his right. Above him is written:

{2.79} Text: *dm ds^a*

Translation: Sharpen the knife

Notes: *a.* Montet, *Scènes*, 157f.; Mariette, *Mastabas*, 282; *Wb.* IV, 486.9 and 448.7.

To the left, five men are engaged in the slaughter of a larger bull. One man holds the foreleg while a second cuts it from the body. Another man bends over the animal's neck, apparently slitting its throat, while another kneels on the ground and holds a large vessel into which the blood will run. Behind them stands another man with both knife and knife sharpener in hand.⁹⁴

iii. Third register. This unusually low register—it is only two-thirds the height of the others on this wall—deals with the preparation of food.⁹⁵

At right, a man in a short kilt kneels before a low table holding the rib section of a large piece of meat in his left hand, cutting with a knife in his right. Above him, a second low table is piled high with large chunks of meat, a vertebral column and rib cage carefully painted on one of

them. To the left stands a large vessel, filled with bone and pieces of meat.

Left of this, a second man kneels before a brazier, holding a fowl over the fire by means of a stick that has been thrust down its throat. Wilkinson states that this brazier "is precisely similar to the magoor used in modern Egypt."⁹⁶ In his left hand, the man uses a large fan over the coals (see the similar scene in the top register at the eastern end of this wall, p. 41 and fig. 34).⁹⁷

In the left half of this register a third man leans over a large cauldron of meat that rests on two pottery stands, adding cuts to the already overflowing vessel. To his left, a fourth man kneels, plucking and cleaning a fowl. Behind him, two large pots of meat sit on a large table; below them, a low pedestalled table holds another large piece of meat.

iv. Fourth register. Six youths wearing loincloths are shown dancing here, while two other male figures stand at the right clapping their hands.⁹⁸ Above this entire scene runs a large and well-carved line of text:

{2.80} Text: *jt^a jb^{3b} ht nb(t) nfrt^c n rh nswt jmj-r pr hwt-ʿt Jj-mrjj m hb nb dt*

Translation: Taking the dance of every good thing for the Acquaintance of the King, Overseer of the Administrative District, Iymery, at every festival, forever

Notes: *a.* Perhaps here in the sense of "performing."

b. On the term, see E. Brunner-Traut, *Der Tanz*, 84; fig. 6 shows our scene; 76 notes variants of the determinative. Cf. text {2.142}.

c. Perhaps "occasion" or "act" is the sense intended here.

Each of the three pair of dancers are shown in different, but symmetrical, poses, and each wears a loincloth and a small bow at the back of the neck. At the right, the dancers hold hands, arms outstretched, while they step away from each other. Between them is written:

{2.81} Text: *mk snwd w't^a*

Translation: Behold, the thrusting aside, singly

Notes: *a.* Reisner read this as "Behold, the 'turning away' dance, first movement," but there is no evidence that this, in fact, is the name of a dance or that *w't* can be so translated. *Wb.* IV, 158.1, gives only a late occurrence of *snwd*, as does Faulkner, *CD*, 231; there are no early examples of *snwd*, none at all of *snwd*. "Thrusting aside" does seem to refer to a dance step, and the accompanying figures suggest that they are engaged in a motion that sees the two dancers circle a point, their arms outstretched.

The second pair of dancers is differently posed, one hopping (?) on his left foot, his right arm outstretched, the

93. See A. Eggebrecht, *Schlachtungsbräuche im alten Agypten und ihre Wiedergabe im Flachbild* (Diss. Munich, 1973).

94. *Ibid.* On the collection of blood, see the references in *LdÄ* I, 840ff.

95. Cf. the scene in register 5 on this wall, below. Also: Champ., *Mon.* IV, ccccxiii, 2; Wilkinson, *M and C II*, fig. 302, p. 35.

96. Wilkinson, *M and C II*, p. 35; Junker, *Gîza IV*, pl. viii

97. *LdÄ* II, 81ff, esp. section F.

98. There are several discussions of dance scenes, many cited in *LdÄ*, 216ff. See, too, Wilkinson, *M and C I*, 500ff.

other hopping (?) on his right foot, his left arm outstretched. Between them is the text:

{2.82} Text: *mk trf^a wh³^b*

Translation: Behold, the *wh³*-dance

Notes: a. Hickmann, "La Danse aux Miroirs," *BIE* 37 (1954–1955), 183 suggests this is a "phase de danse," and perhaps "movement" might be a better translation. Cf. Brunner-Traut, *Der Tanz*, 78.

b. *Wb.* I, 355.1, citing only our example, suggests *wh³* is the "Name einer Stellung beim Tanz." Reisner suggested for this phrase, "Behold, dancing the movement called *wh³*." It may be that *wh³* is related to *wh³*, "shake," "beat," "throw off" (Faulkner, *CD*, 67), and that the movement described is the kind of hopping motion suggested by the figures. Brunner-Traut, *Der Tanz*, 78, suggests, however, that the phrase is "Tanz des Suchens."

The third pair of dancers stand with one foot raised, facing each other, arms in what appear to be a swinging posture. Between them is the text:

{2.83} Text: *mk trf jtt nbw^a*

Translation: Behold, the dance of seizing the Golden One

Notes: a. So Brunner-Traut, *Der Tanz*, p. 78: "Tanz des Erfassens der Goldenen"; citing our example, p. 84. Cf. Mereruka, cited by Brunner-Traut, *Der Tanz*, p. 85; Hickmann, "La Danse aux Miroirs," *BIE* 37 (1954–1955), p. 176f., fig. 11.

It is generally assumed that representations of dancers such as these are intended to show accurately the movements of a dance. If true, we would here assume that a dance, called the *jb³ ht nb(t) nfrt*, consisted of three major steps or movements, each of which is identified by name, and which presumably occurred in the sequence in which they appear on the wall. The first would be that on the right since that is where the accompanying inscription begins. If true, this would lend support to Reisner's translation (text {2.81}). There also is a dancing scene in the mastaba of Neferbaupah (p. 21).

v. *Fifth register.* The left end of this register will be dealt with here. The remainder will be discussed with the western section.

Here, in a short section partially destroyed by the addition of a "window" into the serdab, the lowest register on the wall is divided into two subregisters by a ground line. In both, there are two low-pedestalled tables on which various foods have been piled. Under two of the tables (the lower right and the upper left) were placed two small vessels, one of which appears to contain a bone. Wilkinson⁹⁹ suggests that they were filled with grapes. A pair of men sit at each table, one on each side, eating and drinking. Two of them hold what appear to be joints of meat, although Wilkinson¹⁰⁰ suggests, wrongly I believe,

that these are fish. Another man tears apart a fowl; a third holds a platter of figs; a fourth drinks from a tall pottery vessel; two others reach forward with their right hands to take a bit of food from the piles before them. No texts were noted by earlier copyists, but above the upper right figure are traces of the letter "n" (N.35) carved on the wall.

With the exception of the fifth (lowest) register, the others in this middle section are separated from registers in the eastern section by a tall column with a lotus flower capital that is carved just below the decorative border at the top of the wall. The middle section is likewise separated from the western section by another carved column, although this is not as tall; rather, like the three other columns to its right, it forms part of the pavilion in which the figure of Iymery sits, observing the activities on this wall.

c. *Western Section*

i. *Main figure and offerings.* The entire upper part of the western section of this wall is occupied by a nearly life-size figure of Iymery seated in an armchair,¹⁰¹ wearing a short skirt and a broad collar, and holding a lotus to his nose with his right hand and a fly whisk over his shoulder with his left.¹⁰² Behind him are traces of an elaborately painted woven reed mat, the upper ends of which were affixed to two poles with lotus capitals that support the roof of the kiosk in which he sits.¹⁰³ Above him are several of his titles:

{2.84} Text: *rh nswt jmj-r pr hwt-ʿ3t Jj-mrj*

Translation: Acquaintance of the King, Overseer of the Administrative District, Iymery

Beneath the chair, Iymery's dog is shown lying full-length, a small collar around his neck. His name is {2.85} *Jknj*.¹⁰⁴

In front of Iymery, two large sections of wall are given over to representations of various types of food offerings, lying on small tables or hanging from beams that run between the lotus-capital posts supporting the kiosk roof.

In the left-hand unit, the lowermost register shows meat and fowl lying on pedestalled tables, next to a ewer and basin. Above, two small tables support stands of fruit, bread, and a haunch of beef. In the next register there is more bread and fowl, the head of a cow, and three tall containers. Above this, more food is shown and various types of dried or smoked meats and fowl are hung from a cross-pole by short lengths of rope.

The unit nearest Iymery is similar. In the lowermost register, three male figures approach Iymery, two of them carrying a large offering table piled high with bread and other items.¹⁰⁵ The first of these two men is named in crudely incised hieroglyphs above his right shoulder:

{2.86} Text: *shd hm-w-k3 Hnw-nfr*

101. See, e.g., Hollis Baker, *Furniture in the Ancient World* (New York, [1965]), 49.

102. On fly whisks, *LdÄ* II, 81ff.

103. *LdÄ* III, 1246f. cites discussions of the manufacture and designs of these mats.

104. See Jozef M. A. Janssen, "Über Hundennamen im pharaonischen Ägypten," *MDAIK* 16 (1958), 179, entries 7 and 8. The name also occurs in van de Walle, *Neferirtenef*, 57; Ranke, *PN* I, 48, pp. 15–17. Janssen suggests that the name as written may be incomplete, but here, its carefully centered position above the dog would seem to argue against this.

105. Wilkinson, *M and C* II, p. 43, fig. 307.

99. Wilkinson, *M and C* II, p. 44, fig. 309.

100. *Ibid.*

Translation: Inspector of the *ḥm-k3*-priests, Henu-nefer

Advancing before these two bearers stands a third figure, his hands clasped before him as he presumably presents the offerings to Iymery. Crudely incised hieroglyphs in a column before him identify him as:

{2.87} *Text:* *smsw pr šḥd ḥm-w-k3 ḥrp šḥ Tntj^a*

Translation: The Elder of the Household, Inspector of the *ḥm-k3*-priests, Controller of the Administration of the Dining Hall, Tjenty

Notes: *a:* The name here is written with the usual position of the last two signs reversed. Cf. its occurrence in texts {2.42} and {2.47}.

ii. Lower register. This very long register extends to the western end of this wall, under several registers of offerings, offering bearers, and the large seated figure of Iymery discussed above. The subject here, as in the fourth register of the middle section of this wall, is music and dancing. The register may conveniently be divided into two parts, both because of the arrangement of its subject matter and because of the small “window” cut through the wall to the serdab. This feature separates musicians from dancers in the register.

At the far right, eight musicians are performing, two of them playing harps, two of them wind instruments, and four singing. The two harpists are holding differently constructed harps, that on the right being a simple seven-string arched harp,¹⁰⁶ that on the left also having seven strings but with a larger base.¹⁰⁷ Care is taken to emphasize this difference by drawing the right harp in profile, the base of the left harp *en face*. The harpists are shown in a typical pose, kneeling with their hands on either side of their harp, the right hand held higher than the left, the harp resting on the left shoulder.¹⁰⁸ Above each of the harps appears the same text, that on the right being easily restored from the better-preserved section to the left.

{2.88} *Text:* *skr m bnt^a*

Translation: Playing the harp

Notes: *a.* For other examples see Junker, *Gîza* IV, fig. 9 and 87; VI, 58; VII, 171f.; Hickmann, *CGC*, loc. cit. (cf. note 108, where this work is cited.); Henry G. Fischer, “A Scribe of the Army in a Saqqara Mastaba of the Early Fifth Dynasty,” *JNES* 18, 4 (1959): 251, suggesting the translation, “striking the harp.” Cf. text {2.143}.

Before each of the harpists sits a man, his right hand at his ear. Above him:

{2.89} *Text:* *ḥst*

Translation: Singing

The left part of this scene is divided by a horizontal line into two subregisters, each of which shows a man playing a wind instrument while a second figure sits before him singing. The man in the lower subregister plays what Hickmann has identified as a clarinet or double clarinet of the type in common use in Egypt today.¹⁰⁹ In the upper subregister, a second musician is shown playing a flute.¹¹⁰ In both cases, facing the players sits a singer, his left hand in his lap and his right hand gesturing forward. Between the two lower figures are the words:

{2.90} *Text:* *ḥst mmt^a*

Translation: Singing Double clarinet

Notes: *a.* *Wb.* II, 59.1, reads “als Beischrift zu einem Flötenbläser ‘zur Flöte blasen’”; but Hickmann, *Musikgeschichte*, 118, 120, considers the word to name the instrument. Brunner-Traut, *Der Tanz*, 18, would read, “zu der Klarinette singen,” reading *ḥst [n] mmt*, but this seems to me less satisfactory. Cf. Junker, *Gîza* IV, 38f and 87.

Between the two upper figures:

{2.91} *Text:* *ḥst sb3^a*

Translation: Singing Blowing

Notes: *a.* So Brunner-Traut, *Der Tanz*, 17; cf. *LD* II, 61a; *LD Ergän.*, pl. 26; *Sheikh Saïd*, T.10; Mariette, *Mastabas*, D.55, 327 = van de Walle, *Neferiretenef*, p. 21.

To the left of this double register of musicians stand nine dancing girls, wearing only short skirts, who stand with their left feet advanced, heels raised, toes pointed downward. Their hands are raised above their heads and they face to the right. Behind them, four women who wear necklaces and long, transparent gowns face right and are shown to be clapping.¹¹¹ Above them:

{2.92} *Text:* *ḥst j[n] ḥnr n j[b3]^a*

Translation: The singing by the harem to the dance

Notes: *a.* Restoration based on parallels such as those in Montet, *Scènes*, 366; Junker, *Gîza* IV, fig. 9 and p. 87; Brunner-Traut, *Der Tanz*, 76. The traces, not seen by *LD* II, 52, clearly permit *jb3*. Montet’s translation, *Scènes*, p. 366, “Battre des mains par le harim” is difficult to support (*Wb.* III, 164).

3. West Wall (fig. 38; pls. 21–22)

Pierced on its northern side by a doorway between rooms II and III, this wall may be divided into three units: a southern half devoted to a sequence of scenes of wine making; a northern section, over the doorway, dealing

106. Vandier, *Manuel* IV, 1, 365; Hans Hickmann, *Musikgeschichte*; idem, *45 Siècles de Musique dans l’Égypte Ancienne* (Paris, 1956), pls. xii, xiii; Kurt Sachs, “Altägyptische Musikinstrumente,” *Der Alte Orient* 21, 3/4 (1920); Hickmann, *Les Harpes de l’Égypte Pharaonique* (Cairo, 1953); idem, “Le Métier de Musicien au Temps des Pharaons,” *Cahiers d’Histoire Égyptienne*, ser. 6, 5/6 (1954), 253ff.

107. The harps are incorrectly drawn in Wilkinson, *M and C* II, p. 437, fig. 109.

108. Hans Hickmann, “Instruments de Musique,” *CGC*, 164ff; Junker, *Gîza* VII, 171–72. Note the unusual configuration of harp and harpist’s shoulders in Junker, *Gîza* VI, 123, fig. 386.

109. Hickmann, *Musikgeschichte*, 118–19, showing our example, and 120–21.

110. Cf. Junker, *Gîza* IV, 40 and pl. 9; p. 87 and pl. 15.

111. Junker, *Gîza* VII, fig. 71.

with fig picking; and a scene of bird catching that lies at the very top of the wall, in the curved vault of the ceiling.¹¹²

a. Southern half. In four registers, to be read from top to bottom, the various stages in the manufacture of wine are outlined. At the top, in a register slightly longer and lower than the others, four men stand in a grape arbor picking bunches of grapes and carrying them either in round baskets held in their arms or in larger baskets carried on their shoulders. The grape vines hang from a small beam, and three notched sticks are standing vertically to support low-lying parts of the vine. The bunches of grapes themselves are casually represented, and no attempt was made to show the individual grapes.

In the scene below, five men wearing short kilts stand in a large, low container and trample the grapes. Each of them holds on to an overhead beam with his left hand and puts his right on the shoulder of the man behind him. Reisner noted that the fifth man held the beam with both hands; that part of the register is now destroyed.

Below, five men are engaged in the pressing of the grapes with a device very similar to that used for pressing oil in the scene on the south wall of room I (fig. 30; p. 36). The acrobatic-looking pose of one man is common.¹¹³ Great care has been taken by the artist of this scene to indicate with paint the twists of the cloth between the two poles, the rivulets of juice running out of that cloth into the storage vessel, and the nature of the vessel itself. Here, as in the register below, the vessel is painted to suggest that it is made of fine-quality stone, that fact presumably indicating something of the quality of the wine being manufactured.

In the lowest register, two men pour wine from shallow, spouted bowls into large stone storage jars. Another five jars, full of wine and sealed, stand on the ground line.¹¹⁴

b. Northern half. Over the doorway, a single register shows two sycamore fig trees, in each of which is shown a boy wearing a loincloth, standing on the branches and picking figs. Beneath each tree a kneeling man fills a basket with the fruit that has been dropped. In front of him, a pile of figs lies on the ground; on the other side of the tree, a large, low basket is piled high with fruit. Above, there are three small and two large baskets, filled with various types of fruits.

c. Topmost part of wall. The condition of this section made it impossible to record: a description of its present state and of the causes of its deterioration since it was seen by Lepsius may be found on p. 4. The drawing by Lepsius, *LD II*, 53b, shows two male figures with long cloth slings driving a flock of birds to flight. Twenty birds of different species are shown, four of them standing, sixteen airborne.¹¹⁵

112. Harpur, *Decoration*, 111.

113. Cf. references in *LdÄ VI*, 1170ff.

114. These registers of wine making are among the most frequently reproduced scenes from the mastaba of Iymery. See, e.g., the references in Porter-Moss III, 1, 172–73 and those in *LdÄ VI*, 1169.

115. See P. Houlihan, *Birds of Ancient Egypt* (Warminster, 1986), for a discussion of this and similar scenes and for a list of the species of the birds represented.

4. North Wall (figs. 39–40; pls. 23–25)

For convenience, we shall divide this long wall into several units: the two registers above the door at the western end of the wall; the central portion, consisting of a seated figure of Iymery and five registers of agricultural activities; the eastern section, consisting of a standing figure of Iymery viewing five registers of boating, fishing, and fowling.

a. Above the Doorway

i. First register. At the right end of this low register, two kneeling scribes face each other across a low table on which sits a scribe's palette atop a small stand. Both have pens stuck through their hair and each holds a writing board in his left hand. The scribe at the right is shown writing with a long pen; the scribe on the left reaches upward with his right hand to grasp a pen from his hair.

To the left of these figures, a man who leans on a short cane held in his left hand, brings forward a man who bends respectfully from the waist and whose arms are crossed over his chest, his right hand grasping his left shoulder. Behind, a third figure comes forward, his arms also folded across his chest, right hand grasping left shoulder.¹¹⁶ His kilt differs slightly from those worn by the other figures in the scene.

At the far right end of the register, a sixth man stands with his back to the other figures in the scene. He is shown inserting a rolled papyrus into a long, narrow case.¹¹⁷

Above the two seated scribes and extending left to the fifth figure in the register is a blank area that probably was originally intended to be filled with text. No traces of that inscription were visible to Lepsius or to us.

ii. Second register. As in the register above, scribal activities are the subject, but here the scribes are engaged in recording quantities of grain rather than in noting a peasant's obligations to a nobleman. At the far right, two men walk to the right, out of the register, with baskets of grain on their heads. Behind them a standing scribe, one pen in his hair, holds a board in his left hand and writes with a pen held in his right. Although not named, the figure, who wears a long kilt, is identified as the {2.93} *sš snwt*, "Scribe of the Granary" (cf. {1.14}).¹¹⁸

In front of this scribe stands a man in a short kilt, his right hand raised, his left hand at his side. Unclear traces of a single hieroglyph above this figure may have been a part of his title.

The two scribes are both shown observing the actions of a figure at the far left of this register, a man in a short kilt who bends down and scoops grain from a large heap (atop which are two lotus flowers) with a grain measure. A few of the individual grains may be seen falling from the lip of the measure. Above the pile of grain appears the following:

{2.94} Text: *jp jht m·s*

Translation: Reckoning the goods in it

Beneath this text are four additional signs. From right to left, they are: (1) unclear; (2) X.2, bread; (3) X.4, cake;

116. On such poses, see the references in note 70, above.

117. Cf. Junker, *Giza III*, 72–73 and pls. 8a and 8b.

118. Vandier, *Manuel IV*, 203, 207.

and (4), a vessel, W.22, indicating beer.¹¹⁹ With the exception of the reed leaf in *jht*, none of these signs is incised; all were painted.

b. Central Section

i. *Main figure.* A seated figure of Iymery, a staff held in his left hand, is shown inspecting five registers of agricultural activities.¹²⁰ The activities shown frequently occur together.¹²¹ Iymery sits on a backless chair, and his right shoulder extends into the register of grain carriers carved over the doorway behind him. He wears a common form of kilt, and a narrow collar around his neck.¹²² The face of this figure is less well carved than others of Iymery in this tomb (the nose seems rather too large and low on the face and no modelling of lips or cheeks was attempted), but care was taken to indicate the heel of the left foot, the fingernails of at least the left hand (the right is destroyed), and the legs of the chair on which he sits.

Above the figure are carved four columns of hieroglyphs:

- {2.95} Text: (1) *mꜣꜣ skꜣ*
 (2) *m njwt-ꜣ nt pr dt*
 (3) *rh nswt jmj-r pr hwt-ꜣt*
 (4) *jmꜣh(w) hr ntr Jj-mrjj*

Translation:

- (1) Viewing the plowing
- (2) in his cities of the funerary domain
- (3) the Acquaintance of the King, Overseer of the Administrative District
- (4) one revered before the god, Iymery

Notes: a. This spelling of *njwt-ꜣ* also may be seen in text {2.55}.

ii. *First register.* At the far right of the uppermost register stands a lone figure facing left. His pose, incorrectly copied by Lepsius,¹²³ has given rise to speculation about the activity in which he is engaged. Our more accurate drawing of the figure makes the activity much less obscure. Vandier's recent interpretation of this scene was based on Lepsius's incorrect copy; both may now be ignored.

In fact, the figure here is nearly identical to several others shown in similar scenes in the Old Kingdom.¹²⁴ One of the best-preserved of these is in the mastaba of Kahif; another may be seen in the mastaba of Akhtihotep.¹²⁵ In both examples, the figures are generally similar: they wear a belt and loincloth or a short kilt and they hold a sickle under their arm. Both have their arms advanced before their bodies and hold sheafs of grain in their hands. They are said by Vandier to be crushing grain in their hands.¹²⁶

The fragments of a painted text, not seen by earlier copyists, are barely visible in front of this figure and above that of a man cutting a sheaf of grain with a sickle. The few traces that remain suggest {2.96} "*wꜣꜣ ...*," "reaping..."¹²⁷ These few preserved traces, which read from left to right, indicate that the two farthest right figures form a subdivision of the upper register.

To the left, an erect figure stands holding a sickle in his right hand as he faces left and observes three men cutting sheaves of grain and a fourth man who ties those sheaves into bundles. Above these figures is carved:

{2.97} Text: *ꜣsh^a bdt^b m njwt-ꜣ*

Translation: Reaping barley in his villages

Notes: a. The first two signs shown in LD II, 51 are wrong. The first sign visible is probably O.34 (cf. the proportions of that sign in register 3, this wall), but there seems to be no room to the right of that sign for G.1, unless it lies to the right of the man's head, separated from the balance of the text. Variant writings are cited in Wb. IV, 319.16–17. The very well drawn determinative here may also be seen in Vandier, *Manuel VI*, 3, fig. 37). Cf. the more erect figure in Vandier, *Manuel VI*, 3, fig. 35).

b. For similar writings (the vertical sign is M.34), see: Wb. I, 486–87 and the references in c, following.

c. The phrase "*m njwt-ꜣ*" used here is not common. Similar, but not identical, variations may be seen in Werkhuu (Hassan, *Giza V*, fig. 104 = LD II, 43a = Vandier, *Manuel VI*, 3, pl. 70) and in Kaemnefret (Mariette, *Mastabas D.23* = Wreszinski, *Atlas III*, 55a = Vandier, *Manuel VI*, 3, pl. viii). Vandier (*ibid.*, 112, note 2) observes: "Le mot utilisé est *niout* qui désigne la ville, mais qui peut désigner également les villages, les fermes, les propriétés. C'est évidemment le cas ici." On such phrases generally, see Vandier, *ibid.*, 110ff. See, too, Jacquet-Gordon, *Domaines Funéraires*, 6–15.

None of the reapers in this scene is well enough preserved to permit a description of his costume. LD II, 51 shows them wearing only a narrow belt. Two of the figures, the one at the far right and the third one in the row, are identically posed. The second of the men has his arms crossed in front of his body, a sickle in his right hand, a sheaf of grain in his left.¹²⁸

The third figure, incorrectly copied by Lepsius,¹²⁹ is unusual. The reaper is shown with a sickle in his right hand, his left arm crossing his body, as if he sought to place sheaves of grain upon his back. This pose is known from perhaps eight Old Kingdom tombs, but nearly all of these show the figure facing to the left. Indeed, Vandier has argued that the pose was peculiar to left-facing

119. Gardiner, *Gr.* 531, 532, 530.

120. Harpur, *Decoration*, 206–08.

121. Vandier, *Manuel VI*, 3, *passim*.

122. E.g., Junker, *Giza XII*, fig. 6, 14 and pp. 78ff.

123. LD II, 51; Vandier, *Manuel VI*, 102, fig. 56.

124. Harpur, *Decoration*, 206–08, *et passim*.

125. Junker, *Giza VI*, 134–39 and figs. 43, 44 = Vandier, *Manuel VI*, 3, fig. 38; *ibid.*, 3, pl. xii, 2; also *ibid.*, fig. 55.

126. Vandier, *Manuel VI*, 3, 96; Junker, *Giza XI*, fig. 74a.

127. Wb. I, 347.1; Vandier, *Manuel VI*, 286.

128. Vandier, *Manuel VI*, 90ff.; Junker, *Giza IV*, pl. xii.

129. LD II, 51.

figures.¹³⁰ The Iymery example, however, faces right, as do a few others of the Old Kingdom.¹³¹

Behind the reapers stands the figure of a man who bends forward as he ties sheaves of grain into a large bundle. Such “botteleurs” are frequently part of reaping scenes, and our example is quite typically posed.¹³²

At the far left end of the register, a supervisor and a scribe stand facing the large seated figure of Iymery, their backs to the reaping scene. The figure nearest Iymery stands erect and wears a long kilt, his arms hanging at his side. Behind him, a scribe holds a pen and board. He, too, wears a long kilt. There is no accompanying text.

iii. Second register. At the far right of this register a male figure wearing a knee-length kilt stands and leans on a tall staff. In front of him are stacked bundles of sheaves. While such representations are common in agricultural scenes, Vandier notes that the scene here is an exception to its normal form:¹³³

En effet, le plus souvent, le nombre de gerbes juxtaposées nous est donné par le nombre de traits doubles (ou plus épais) qui évoquent la ligature médiane de la gerbe, alors que les traits simples verticaux servent à indiquer la séparation entre deux gerbes jointives. Il s’agit là d’une convention qui est souvent utilisée et qui nous a permis d’évaluer en nombre de bottes, la largeur de nos amoncellements de gerbes. A cette règle, il y a naturellement des exceptions. [In Iymery], la face visible du tas est divisée en 30 cases (6 x 5) égales, séparées, à l’intérieur, par des traits simples horizontaux et par des traits doubles verticaux. Ceux-ci, en principe, devaient représenter les ligatures des gerbes, et dans ce cas, nous aurions cinq gerbes en largeur, ce qui nous paraît impossible, et nous avons supposé que deux de ces traits doubles devaient être, en réalité, simples, ce qui nous donne une largeur plus conforme à l’usage, de trois gerbes juxtaposées.

Above the stacked sheaves are the remains of an inscribed text:

{2.98} Text: ...*šht*^a

Translation: ... field

Notes: *a.* Nothing more was visible to Lepsius (LD II, 51), and he erroneously read *p* rather than *t*; it also is misdrawn in Vandier, *Manuel* VI, 3, fig. 56. The full inscription is probably *kꜣt šht* or *mꜣꜣ kꜣt šht* or one of the variations thereon listed by Montet, *Scènes*, 5–6.

To the left of the stacked sheaves are five donkeys being driven by five men wearing short kilts and holding sticks in their left hands. The donkeys are being driven round a threshing floor not shown in this relief.¹³⁴ Three signs above the last of the donkeys in the row are all that are visible today (and all that were visible to earlier copyists) of a carved text that probably read:

{2.99} Text: [*jr h*]₃ [*k*] *jm-sn*^a

Translation: Make the turning around it^b

130. Vandier, *Manuel* VI, 92–93.

131. Junker, *Giza* VI, 73; XI, fig. 74a. A pose similar to this would seem to be that of the right-facing figure in the lower register of the mastaba of Ny-anh-pepi at Zawiyet el-Meitun, where a man puts sheaves under his right arm (LD II, 106B = Vandier, *Manuel* VI, fig. 20).

132. Vandier, *Manuel* VI, 69ff.; Junker, *Giza* XI, fig. 74b after LD II, 80c.

133. Vandier, *Manuel* VI, 123.

134. Cf. Junker, *Giza* VI, 69, 73.

Notes: *a.* A number of possible restorations are cited by Montet, *Scènes*, 218, to which may be added texts in Kahif (Junker, *Giza* VI, 148 = Vandier, *Manuel* VI, 3, fig. 75); Seshemnefer (= Vandier, *Manuel* VI, 3, fig. 62); British Museum mastaba (= *ibid.*, fig. 37).

b. In the sense of making the animals go back over the threshing floor (Vandier, *Manuel* VI, 175, and the sources cited there).

Standing with his back to these figures, at the far left end of the register, a scribe presents a roll of papyrus to the seated figure of Iymery. Above him, not seen by earlier copyists, are carved the titles:

{2.100} Text: *ss*^a *ḥm-kꜣ N-ḥft-kꜣ(j)*

Translation: The Scribe, the *ḥm-kꜣ*- priest, Nekheft-kay

Notes: *a.* The reversal of this sign is not at all unusual, especially in inscriptions written from left to right; Henry G. Fischer, *Egyptian Studies II: The Orientation of Hieroglyphs*, Part I: *Reversals* (New York: Metropolitan Museum of Art, 1977): 112; Gardiner, *Gr.*, Sign-List Y.4, note 1.

iv. Third register. At the right, four men conduct two donkeys which are loaded with large sacks of grain to be reckoned and stored. Behind each donkey walks a male figure in a short kilt holding a stick with both hands to urge the animal forward. The man at the far right, who wears a pair of sandals, was apparently named, but all that remains of the text painted above him is the letter “*j*.”

Beside each donkey walks a slightly shorter (and younger) male figure who helps balance the donkeys’ loads. At left, two men stand on either side of a pile of grain, grain measures in their hands and baskets at their feet. Above the grain pile:

{2.101} Text: *wbs spt*^a

Translation: Stacking the sheaves

Notes: *a.* Junker, *Giza* VI, 70, 73 and 146; see also *Wb.* III, 434.15; LD II, 80 and *Ergänz.* pl. 32; Mariette, *Mastabas*, D.55.

At the left, an unnamed scribe wearing a knee-length kilt stands facing Iymery as he writes with a pen on a sheet of papyrus.

v. Fourth register. Two groups of figures, identical except for minor details in sculpting, show two pair of cattle pulling two plows, each being held by a single male figure. Beside the plow stands a man, the one in the right group holding a stick horizontally over his head, the one in the left holding a stick vertically before him, his right hand touching the tail of one of the cattle. Over each team appears the carved word {2.102} *skꜣ*, “ploughing.” Over each of the men ploughing:

{2.103} Text: *wꜣḥ hb*^a

Translation: Leaning on the plow

Notes: *a.* Cf. Montet, *Scènes*, p. 190.

vi. *Fifth register.* At the right, four men wearing loincloths lean forward, hoes in hand, to till the soil. Above them is carved:

{2.104} *Text:* *b3^a jn jswt-f nt pr-f n dt*
Translation: Hoeing by his gang of his funerary estate

Notes: a. Cf. *Urk. I*, 103.8; *Pyramid Text* 1837; Junker, *Giza III*, 98, for similar writings.

To their left, facing left, stand two men, holding whips in their left hands. The man at the right wears a loincloth and a short kilt. He carries a small bag over his left shoulder and sows seeds with his right hand. The man at the left, wearing a loincloth, drives five sheep.¹³⁵ Above them is carved:

{2.105} *Text:* *sk3 m sht^a jn jswt-f nt pr-f n dt*
Translation: Ploughing with the sheep by his gang of his funerary estate

Notes: a. Cf. Montet, *Scènes*, 185–86. *Wb. III*, 464.2 reads “Die Schafherde (welche die Saat eintritt)”; cf. *Wb. III*, 154.

Carved above the man driving the herd:

{2.106} *Text:* *shd jst R'-wr*
Translation: Inspector of the Gang, Ra-wer

At the far left of this register, below the seated figure of Iymery, four men stride forward. The first, wearing a short kilt, holds up his left arm and wields a whip in his right hand. Behind him, three men wearing loincloths hold whips in their right hand, a stick and cord in their left.¹³⁶ The whip of the fourth man extends into the painted margin of the register.

c. Eastern Section (plan, fig. 7; fig. 40)

i. *Main figure.* A standing figure of Iymery; he wears a long kilt and a panther skin draped over his shoulder, sandals and a long wig, and holds a long staff in his right hand which is crossed over his chest. His left hand at his side, he faces right and inspects five registers of activities involving the river or the river's edge: the netting of birds and of fish, the construction of boats, and a game played in the boats.¹³⁷

Immediately before and above the figure are carved five columns of text:

{2.107} *Text:* (1) *m3[3 sht] 3pdw m mh^t*
 (2) *[rh] nswt [w'c ns]w^t*
 (3) *jmj-r pr*
 (4) *jm3h(w)*
 (5) *hr nb-f Jj-mrjj*

Translation: (1) Viewing the snaring of birds from the Delta marshes
 (2) (by) the Acquaintance of the King, the w'c-priest of the King
 (3) the Overseer of the House
 (4) one revered
 (5) before his lord, Iymery

Notes: a. The restorations in these two lines are certain: they are complete in *LD Ergänzt.*,

vi. See also the parallels in Montet, *Scènes*, 4, 52–56, 93.

ii. *First register.* In this scene of netting birds, the net and its contents, at the far right of the register, are unfortunately badly destroyed. Only one bird and traces of the lines of the net are visible.¹³⁸ To the left of the net a man wearing a kilt holds a cloth horizontally in the air with both hands as a signal to the men behind him to close the net when it is full. Three men are shown ready to pull on the net's rope.¹³⁹ Their clothing and hair are not well enough preserved to be identified. Behind them, a partially bald man turns to the right to offer a bird (this is unclear but seems likely from parallels) to another male figure, also partially bald, who stands with his left hand on his right shoulder or, possibly, with a long staff before him. Above him is painted:

{2.108} *Text:* *jmj-r wh^{ca}*
Translation: Overseer of Fowling
Notes: a. Cf. Junker, *Giza III*, 97; *XI*, 130, 234. *LD Ergänzt.*, vi.

Farther to the right stand two men, wearing kilts. The man on the left bends over a container with a bird in each of his hands, while the man on the right apparently presents an offering to the standing figure of Iymery.¹⁴⁰ Above him is painted:

{2.109} *Text:* *smsw [pr] shd hm-w-k3 Tntj^a*
Translation: The Elder of the House, Inspector of the hm-k3-priests, Tjenty
Notes: a. Reisner did not see the *n*; several signs are missing in *LD Ergänzt.*, vi; cf. the western section of the south wall of this chamber, main figure and offerings (fig. 36). Note the reversal of the last two signs in the name Tjenty.

iii. *Second register.* Standing at the edge of a body of water, at least twelve men are engaged in the netting of fish. At the right, two men face right and two face left as they all pull on the ends of a net, hauling it from the water beside them. To their left, a man wearing a kilt and holding an unidentified object faces to the left.¹⁴¹ Before him, two further men facing right and two facing left pull on the ends of a second fishnet. Both nets are filled with a variety of fishes. This portion of the register is separated from that to its left by a large break in the wall.

Beyond the break, two men wearing kilts stand facing left with fish in their hands. The man on the right holds a fish on a platter; the man on the left holds a catfish. Before them, a third figure holds what may be a large sheet of papyrus before him.¹⁴² No text accompanies this register.¹⁴³

138. Even less may be seen in *LD Ergänzt.*, vi.

139. These scenes are nicely discussed in Vandier, *Manuel V*, 2, chap. 3.

140. Cf. Junker, *Giza XI*, 234; *LD Ergänzt.*, vi is complete.

141. *LD Ergänzt.*, vi is of no help here.

142. *LD Ergänzt.*, vi is of no help here.

143. Vandier, *Manuel V*, 2, chap. 5 is devoted to these scenes.

135. But cf. Wilkinson, *M and C II*, 390, fig. 464.

136. Junker, *Giza VI*, 73; discussed in Vandier, *Manuel VI*, 48ff.

137. Harpur, *Decoration*, 187f.

iv. Third register. In this register, a long, low body of water is shown in which the nets and fish noted above are represented. To the left of these, a man kneels and cleans the fish that have been caught.¹⁴⁴ Behind him is a small stand of papyrus, and beyond that, on a separate ground line lower than that of the rest of the register, a man faces the large figure of Iymery with what may be a basket of fish in his hands. The register here is unfortunately broken and its surface poorly preserved.

v. Fourth register. Two large reed boats are being manufactured in these scenes. At the far right of the register, the large figure of a standing man bends slightly to the left, a knife in his hand, cutting the ropes that bind the end of the vessel. The boat, supported at either end by vertical posts, is being worked on at the right by a small figure who strains at the binding cords while before him two larger figures kneel and perform a similar task at the center of the boat. The area above the boat is destroyed and nothing more of this end of the fourth register is visible.¹⁴⁵

To the left, the legs of an overseer or foreman are visible, facing left. Before this man is a second boat, its right end being lifted by a male figure. At either end of the boat two partially bald and naked men strain at the binding cords. Between them, two other men, wearing loincloths, kneel in the center of the vessel and pull on binding ropes. At least one of these figures is also partially bald. Both ends of the boat are supported by vertical posts.

At the far left of the register, a standing male grasps a stalk of papyrus or a length of rope, the other end of which is being held by a man seated on the ground, leaning against a woven reed backrest.¹⁴⁶ In his notes, Reisner suggested the two men were tying weights to lines.¹⁴⁷

vi. Fifth register. This register is occupied with scenes of jousting in reed boats.¹⁴⁸ At the far right, a large papyrus vessel manned by three men is poled to the left. All three men wear loincloths and two of them have their poles raised in mock combat with the boatmen before them. At the stern of this vessel is placed a well-painted bag.

The second vessel in the group of three also has three men standing in it. At the stern (right) a man kneels on one knee, his pole raised to strike at the boat behind them. The second figure poles to the left, his head turned in that direction, his body facing to the stern. A third figure stands near the prow, pole raised. Before him stands a basket nearly identical to that in the first vessel. All three men wear loincloths.

Between this boat and the third in the series a man holding a pole, his arms and legs outstretched, is shown to have fallen off the second vessel into the water.

The third vessel also has three men aboard, each wearing a loincloth. Two raise their poles in mock combat, a

144. *LD Ergänzung*, vi shows traces at the right of what may be a second figure, engaged in similar activities.

145. But nevertheless the scene can be easily reconstructed: see the very similar scene, for example, in Akhtihetep, surveyed in Vandier, *Manuel V*, 2, 493ff.

146. Fischer (*LdÄ VI*, 99), notes that these were frequently shown in Old Kingdom scenes of country life.

147. This idea may have been based on *LD Ergänzung*, vi, which shows a weight on the line midway between the two figures.

148. Vandier, *Manuel V*, 2, 510ff.

third poles the vessel to the right. Two baskets, identical in form and coloring to the two in the other two vessels, stand at the stern and amidships.¹⁴⁹ In the water beneath this vessel slight traces of paint show that a number of aquatic plants must have been depicted across the bottom of this register.

At the far left of the register, a single kneeling figure paddles a small reed boat. No texts are preserved in this register, and none were seen by earlier copyists.

D. The Third Chamber (figs. 41–46; pls. 26–31)¹⁵⁰

1. East Wall (figs. 41–42; pls. 26–28)

The northern third of this wall is penetrated by a doorway leading to chamber two, above and to the right of which are figures of Iymery and members of his family. We shall deal with this northern end of the wall first and then turn our attention to the four registers of offering bearers and scribes that occupy the southern two-thirds of the wall.

a. Northern Section

i. Main figures. Nearly life-size figures of Iymery, leaning on a staff, and his wife, who stands behind (i.e., beside) him with her left arm around his shoulders, are accompanied by a very much smaller figure of a son and a daughter. The four figures face to the right and inspect scenes of offerings and scribes. In front of the group is a long column of text, very prominently carved in raised relief:

{2.110} Text: *mꜣꜣ sꜣ [ndt-ḥr jn]ntꜣ r prt-ḥrw m njwt nt pr dt^b*

Translation: Viewing the recording of the gifts which were brought as funerary offerings from the cities of the funerary domains

Notes: a. Cf. the similar text {2.6} and the comments there.

b. Reisner's notes incorrectly read: *mꜣꜣ ḥft-ḥr jnt r prt-ḥrw m (njwt-f)...*

Above the figure of Iymery, who is shown wearing sandals, a calf-length kilt, long hair, and a broad collar, is carved the following:¹⁵¹

{2.111} Text: (1) *rh nswt wꜣb nswt*
(2) *jmj-r pr ḥwt-ꜣt*
(3) *Jj-mrjj*

Translation: (1) The Acquaintance of the King, the *wꜣb*-priest of the King
(2) Overseer of the Administrative District
(3) Iymery

Iymery's wife wears long hair and a long, transparent dress. She is barefoot and wears one or two bracelets on her right wrist. Above her:

{2.112} Text: (1) *rh[t] nswt ḥmt-f*
(2) *...[ḥmt-nṯr]^a*

149. Only one basket is shown in *LD Ergänzung*, vi.

150. Labelled "C" by Reisner; room III in Porter-Moss; room "C" in the notes of William Stevenson Smith.

151. There is no trace of the "linge" that Reisner's notes state was in Iymery's right hand; nor is one shown in *LD II*, 54.

- (3) *j[m]ḥwt*^b
 (4) *Nj(t)-k3w-Hwt[-hr]*

Translation: (1) The Acquaintance of the King, his [i.e., Iymery's] wife

- (2) *ḥm-nṯr*-priestess of...
 (3) the revered one
 (4) Ny-t-kau-Hathor

Notes: a. Traces seen by Lepsius, *LD II*, 54. On the basis of other occurrences of this title in the tomb we would expect a cartouche to precede these traces.

b. Only a small bit more was visible to Lepsius (*LD II*, 54).

Only a few traces of a small figure who stands before Iymery are visible today; little more could be seen by Lepsius.¹⁵² Behind this male figure is carved:

{2.113} *Text:* *s3-f Šps-s-k3f-['nh Šrj]*

Translation: His [i.e., Iymery's] son, Shepses-kafankh the Younger

Behind Iymery's wife, carved at the same scale as their son, is the figure of a daughter, naked and with a pigtail. Above her:

{2.114} *Text:* *s3t-f Mrt-jt-s^a*

Translation: His [i.e., Iymery's] daughter, Meret-ites

Notes: a. The name is unusually written here.

ii. *Over doorway.* At the top left of this wall, above the doorway, stand three female figures, each preceded by a column of text. All are similarly posed: standing, facing right, left hand on breast, wearing long hair, an ankle-length transparent gown and, on at least one of the figures, anklets.

Before the first figure:

{2.115} *Text:* *[s3]t-f mrt-f jmḥ(w)t Mjt*

Translation: His daughter, his beloved, the revered one, Mit

Before the second figure is the same name as that accompanying the figure carved behind Iymery on this wall (text {2.114}), written only slightly differently:

{2.116} *Text:* *s3t-f mrt-f jmḥ(w)t Mrt-jt-s*

Translation: His daughter, his beloved, the revered one, Meret-ites

Before the third figure:

{2.117} *Text:* *snt-f jm3[ḥwt] Wsrt-[k]3*

Translation: His sister, the revered one, Wosret-ka

It is worth noting the order of these figures: Iymery's wife stands closest to him, at his side; a daughter stands behind her; they are followed, above the doorway, by two other daughters (the second of whom is also shown behind Iymery's wife), and a sister.

b. Southern Section

i. *Column of text.* To the right of the long column of text before the figure of Iymery is a second, shorter column of text facing left. It identifies the first figure in the uppermost register to its right:

{2.118} *Text:* *s3-f rh nswt Nfr-b3[w]-Pth*

Translation: His son, Acquaintance of the King, Neferbaptah

Below this is a second text, not, it would seem, a continuation of what lies above it, although it is carved in the same manner as the preceding, but intended to accompany the second register at the right: {2.119} "[...m]33 mrj," (*LD II*, 54).

ii. *First register.* Eight male figures, all standing, are shown engaged in scribal activities or standing ceremonially before the much larger figure of Iymery described above. The first figure, at the left, stands facing Iymery. He wears a kilt, his right hand grasping his left shoulder. He is identified by the long column of text noted in the preceding paragraph as Iymery's son, Neferbaptah.

Immediately behind him stands a second figure identified by a crudely incised text cut between him and Neferbaptah:

- {2.120} *Text:* (1) *shd kd*
 (2) *shd ḥm-w-k3*
 (3) *Nj-k3-R'*

Translation: (1) Inspector of the Builders
 (2) Inspector of the the *ḥm-k3*-priests
 (3) Ny-ka-Re

Behind these two named officials stand three scribes, pens in their hair, writing boards in their left hands. The first and third are writing, recording the gifts being brought to Iymery, as the text discussed above explains. The second scribe is reaching up with his right hand, preparing to remove a pen from his hair. This action led the artist to carve the shoulder configuration of this figure quite differently from the other scribes.

The first three figures in this scene are destroyed from the waist down. Presumably, the Inspector Ny-ka-Re and Neferbaptah each wore a short kilt; the scribes all wear similar costumes.

Behind the three writing scribes, a fourth figure passes a roll of papyrus to a fifth figure who holds a papyrus roll in his left arm. Beneath the outstretched arms of the two scribes sits a painted box on which rolls of papyrus and scribal equipment were placed. Behind these figures stands a second, smaller, box.¹⁵³ Behind it, another scribe stands, facing right, inserting a rolled papyrus into a long tubular storage case.¹⁵⁴

iii. *Second register.* The first figure in this register, which shows five men bringing horned animals before Iymery, has been badly destroyed, but traces show that he stood barefoot, wearing a kilt. Behind him, a short-horned male animal is tethered to a staple. The identifying label is gone and was not visible to Lepsius; it probably is an oryx.¹⁵⁵

153. *LD II*, 54.

154. *LD II*, 54, did not see the papyrus roll.

155. *LD II*, 54.

152. *LD Ergänzung*, vii.

Next in line, two men bring forward a {2.121} *m3-ḥd*, “young oryx.” One man, wearing a loincloth, holds the muzzle and horns of the animal; a second man, wearing a short kilt, pushes the animal forward.

The third and final animal in the register is a {2.122} *rn n[j3]*, “young ibex.”¹⁵⁶ The spacing of these hieroglyphs above the animal may seem odd at first, for one would expect them to be more nearly in line. But the horns of the ibex, curving back over *rn*, and the closeness of the head of the man following, apparently precluded that. One probably should restore *nj3*, the signs one above the other, as in *LD II*, 23, rather than as in *LD II*, 49. The ibex is attended by a male figure facing right and standing before the animal. He wears a short kilt.¹⁵⁷ Behind him, another male figure in a short kilt urges the animal forward.

iv. Third register. Three men, two wearing short kilts, the third a pleated apron, bring oxen before the large figure of Iymery. Above the first ox, which is being led, and the second, which is tethered, is the inscription:

{2.123} *Text: jnt jw3 m ndt-ḥr r prt-ḥrw^a*

Translation: Bringing oxen as gifts for invocation offerings.

Notes: *a.* Cf. text {2.12}.

Above the second ox and beneath the end of this line of text is carved the word {2.124} *ng3w*, “long-horned bull.”

A second male figure has his right hand on the rump of this ox, and in his left hand he holds the rope of a third animal, {2.125} *rn jw3*, “young ox.” Behind, a third man holds a stick to spur the animal forward. Above him, crudely incised, are the words:

{2.126} *Text: shḏ jst R'-wr*

Translation: Inspector of the Crew, Ra-wer

v. Fourth register. The lowest register on this wall is graphically separated from those above it: they are enclosed by a vertical line along their left side. The lowest register opens directly before the staff of Iymery and the figure of his son. In the register, four men bring fowl and one brings small animals before the deceased. The first man presents a goose, holding it in his outstretched arms by its head and wings. Above him, crudely incised, is:

{2.127} *Text: ḥm-k3 shḏ st3t Nj-['nh]-Pth^a*

Translation: The *ḥm-k3*-priest, Inspector of the Metal-Workers, Ny-ankh-Ptah.

Notes: *a.* Neither the name nor the title was seen complete by Reisner.

Second in line, a similarly dressed man holds a goose against his chest. Above him, crudely incised, is:

{2.128} *Text: ḥm-k3 st3t K3j-m-['h]*

Translation: The *ḥm-k3*-priest, the Metal-Worker, Kay-em-ankh

The third figure holds two geese, one in his right hand held by its neck, one at his left side held by its wings. Above him, crudely incised:

{2.129} *Text: ḥrp jst K3j*

Translation: Controller of the Workshop, Kay

Between this figure and the next, carved in raised relief:

{2.130} *Text: shpt stp^a*

Translation: Bringing the choicest

Notes: *a.* So Junker, *Giza III*, 213; Mariette, *Mastabas*, D.39; *Beni Hasan I*, pls. 19–20; Capart, *Rue de Tombeaux*, pls. 55, 100; *Wb. IV*, 239.11.

The fourth figure in this register faces to the right and is shown removing birds from a large cage. Above the cage, carved in raised relief, and reading from right to left:

{2.131} *Text: sdt stp^a*

Translation: Removing the choicest

Note: *a.* Junker, *Giza III*, 214: “Herausnehmen des Erlesenen.”

The fifth man strides forward with two cages carried on a pole over his shoulders. From the cages emerge the heads of young animals.¹⁵⁸ The two in the left cage are carved, those in the right are only painted. The twists of rope between the cages and the pole are nicely detailed. Above the figures, carved in raised relief:

{2.132} *Text: m3wḏ^a*

Translation: [perhaps the name of these unidentified animals]

Notes: *a.* On this term, cf. *Wb. II*, 28.13; *LD II*, 54, and Mariette, *Mastabas*, D.60.

2. South Wall (fig. 43; pl. 29)

a. Main figure. This finely carved and painted scene has been frequently published: the woven reed-mat background, which forms the wall of a kiosk in which Iymery's father, Shepseskafankh, is seated, is a fine example of Old Kingdom painting.¹⁵⁹ Shepseskafankh is seated in a low chair, facing right, his right arm lying against the wing of the chair, his left hand reaching forward into the fifth register to grasp a lotus flower offered him by Iymery.

Above Shepseskafankh are seven short columns of text:

{2.133} *Text:* (1) *rh nswt w'ḅ nswt*
 (2) *jmj-r pr ḥwt-ḥt*
 (3) *ḥm-nṯr Ḥwfw*
 (4) *jmj-r prw msw-nswt*
 (5) *jm3ḥ(w)*
 (6) *ḥr nb-f mrr nb-f*
 (7) *Ṣpss-k3f-['nh]*

Translation: (1) The Acquaintance of the King, *w'ḅ*-priest of the King
 (2) Overseer of the Administrative District,
 (3) *ḥm-nṯr*-priest of Khufu
 (4) Overseer of the House of the King's Children
 (5) One revered
 (6) before his lord, one beloved of his lord
 (7) Shepseskafankh

156. Erroneously drawn in *LD II*, 54.

157. *LD II*, 54 erroneously shows him to be naked.

158. Wilkinson, *M and C I*, p. 82, fig. 347.

159. Cf. the mat patterns in *LD II*, pls. 52, 57, 61, 63, 64.

Shepseskafankh sits before six registers, a seventh extending the width of the wall below the main figure. Since the right side of this wall slopes markedly outward toward the top, this lower full-wall register is actually not much longer than the registers above it.

b. First, second, and third registers. The uppermost registers on this wall, each of them only about half the height of the others, are devoted to representations of food offerings. They are of standard content, but unusually well carved. (Note, e.g., the braided bunch of onions, upper left).

c. Fourth register. Four men wearing kilts bring food-stuffs to Shepseskafankh. The first two figures carry between them a large table piled with variously shaped loaves. Before the first figure, crudely incised, and almost totally obliterated today, are two very short columns of text:

{2.134} Text: (1) *Nj-‘nh]ᵃ-Pth*
(2) *hm-k3...*

Translation: (1) Ny-ankh-Ptah
(2) *hm-k3*-priest...

Notes: a. LD II, 53, saw the *j*; so, too, did Reisner.

Before the second figure, crudely incised above the table they carry, is the single name: {2.135} *[3b]dj*.

Two other bearers (with no accompanying names or titles) follow, carrying trays of fruit and loaves and with offerings of meat in their right hands.

d. Fifth register. At left, Shepseskafankh’s eldest son, Iymery, presents his father with a lotus flower. Before him, carved in raised relief, are five short columns of text:

{2.136} Text: (1) *s3-f smsw*
(2) *rh nswt*
(3) *jmj-r pr*
(4) *hwt-‘3t*
(5) *Jj-mrjj*

Translation: (1) His eldest son
(2) Acquaintance of the King
(3) Overseer of the
(4) Administrative District
(5) Iymery

Behind Iymery stand ewers and basins on a small table, an offering table, two stands with large vessels on them, and a haunch of beef that has been placed on the ground line. Behind them, his arms extended in front of him, his hands clasped together, is:

{2.137} Text: *shd hm-w-k3 hrp sh Intj*

Translation: Inspector of the *hm-k3*-priests, Controller of the Administration of the Dining Hall, Tjenty.

e. Sixth register. Four men in identical poses kneel on their left legs, left hands on their shoulders, their right hands grasping their left wrists; they face the figure of Shepseskafankh.

The first figure is identified by a text in raised relief:

{2.138} Text: (1) *msw-f*
(2) *s3-f smsw jmj-r pr*
(3) *Nfr-b3w-Pth*

Translation: (1) His children
(2) His eldest son, the Overseer of the House
(3) Neferbaupthah

No text is to be seen accompanying the second figure, and none was seen by earlier copyists, although space for such clearly is available.

The third figure is identified by crudely incised sunk relief:

{2.139} Text: (1) *jmj-r pr*
(2) *S‘nh-nj-Pth*

Translation: (1) Overseer of the House,
(2) S‘ankh-ny-Ptah

The fourth and final figure in the register has an incised and painted text before him:

{2.140} Text: *kd Nj-hwt-Pth*

Translation: The Architect, Ny-khut-Ptah

f. Seventh register. This is the lowest and the longest register on this wall. The subject is music and, right to left, we see a harpist, a kneeling male singer, four dancing women, and three women standing and clapping their hands and singing. Above these last three figures a text is carved in raised relief:

{2.141} Text: *hstᵃ [jb3]ᵇ*

Translation: Singing Dancing

Notes: a. Cf. texts {2.89}ff.

b. Seen by LD II, 53 and noted by Reisner. Damage to this section of the wall was noted by Lepsius.

Between the singers and the dancers:

{2.142} Text: *jb3ᵃ*

Translation: Dance!

Notes: a. Cf. text {2.80}.

The four dancing women here were misdrawn as male figures by Lepsius.¹⁶⁰ Their pose and costume are not unusual.

Above the singer, his right hand cupped to his ear, and the harpist, is carved:

{2.143} Text: *hst skr m bntᵃ*

Translation: Singing Playing the harp

Notes: a. Cf. text {2.88}, and the references cited there.

3. West Wall (plan, figs. 44–45; pls. 30–31a)

a. Southern Section

i. Main figure and offering list. This section of wall is devoted to a typical scene of the deceased seated before an offering table with a list of offerings above and with men kneeling before him presenting offerings. Iymery is seated on a low-backed chair. He wears a panther skin, holds the tie of his tunic in his left hand, and faces to the north. Above him are three columns of text in raised relief:

{2.144} Text: (1) *hᵗp dj [nswt hᵗp dj Jnpw]ᵃ prt-hrw n-f m dbᵗt hᵗptᵇ*

160. LD II, 53.

- (2) *[rḥ nswt] wʿb [nswt] jmj-r pr ḥwt-ʿ3t*
 (3) *jm3ḥ(w) ḥr nṯr-ʿ3 Jj-mrj*

Translation: (1) A boon which the king gives, and which Anubis gives: (namely), that there be made invocation offerings for him as a funerary meal

(2) the Acquaintance of the King, the *wʿb*-priest of the King, the Overseer of the Administrative District

(3) the revered one before the Great God, Iymery

Notes: a. Cf. Gardiner, *Gr.*, para. 171.

b. Certainly a writing of this; cf. Faulkner, *CD*, 312.

The offering table that Iymery reaches toward with his right hand is of a standard form. Below it, to the left of its base, are carved four large hieroglyphs in raised relief:

{2.145} *Text:* ḥ3 šs
 ḥ3 mnḥt

Translation: A thousand of alabaster
 A thousand of clothing

The major part of this wall consists of an elaborate list of offerings, each entry written in one of the ninety-one squares arranged in six rows of fourteen squares each and one row of seven squares. The list is to be read from right to left, in rows from top to bottom. Our list is typical of what Barta has labelled type A forms, and the type example he uses is that in the tomb of Debheny.¹⁶¹

161. Barta, *Opferlisten*, list 47–50, list of variations, 73–75; and also Junker, *Giza II*, 69–96 and tables, 85–96. Hassan, *Giza VI*, is now superseded by Barta, *Opferlisten*.

{2.146}

Entry	Term	Translation	Notes
1	<i>sṣt</i>	libation	
2	<i>sḏt-snṯr</i>	burnt offering of incense	
3	<i>stj-ḥṣb</i>	Perfume of the Festival	See our pp. 37 and 86; cf. {2.44} and {5.10}
4	<i>ḥknw</i>	a sacred oil	See our pp. 37 and 86.
5	<i>sft</i>	a sacred oil	See our pp. 37 and 86.
6	<i>nhnm</i>	a sacred oil	Here, and in entries 23 and 66, <i>m</i> is not found at the beginning of the word, as Barta (<i>Opferliste</i> , 74,) says is customary.
7	<i>twṣ[w]t</i>	a sacred oil	See our pp. 37 and 86.
8	<i>ḥ[ṣt]t-ṣ</i>	cedar oil	See our pp. 37 and 86.
9	<i>ḥṣtt-ṯḥnw</i>	Libyan oil	See our pp. 37 and 86.
10	<i>wṣḏw/msdmt</i>	green eyepaint/black eyepaint	The reading requires that we accept several peculiarities of spelling and placement of signs; <i>ḥ</i> is a scribal error for <i>s</i> .
11	<i>wnḥw</i>	roll of cloth	
12	<i>sḏt-snṯr</i>	burnt incense	Cf. entry 2.
13	<i>ḳbbw tṣ</i>	two drops of cool water	Note that <i>nṯrj</i> does not occur here (Barta, <i>Opferliste</i> , 48, n. 4, and Junker, <i>Giza</i> III, 104). Restore as Barta, <i>Opferliste</i> , 48.
14	<i>[ḥṣwt]</i>		
15	<i>ḥtp-nswt</i>	offerings for the King	
16	<i>ḥtp wshṯ</i>	offerings of the Palace	
17	<i>ḥmsj</i>	sit down (to a meal)	
18	<i>šns ḏwjw j'w-rṣ</i>	breakfast	Cf. entry 28.
19	<i>t-wt</i>	a kind of bread	Cf. entry 29.
20	<i>t-rth</i>	baked bread	Cf. entry 30.
21	<i>ḏsrt/...</i>	strong ale/ ...	<i>ḏsrt</i> is expected here (Barta, <i>Opferliste</i> , 48) but, as in entry 10, other items have been added. Is the first sign T.34? Can we read <i>nmst nt ḏsrt</i> ? Cf. Barta, <i>Opferliste</i> , 74. (For <i>nmst</i> with a similar writing, see, e.g., <i>Urk.</i> IV, 22, 8; 23, 2; Faulkner, <i>CD</i> , 133.) Cf. entry 62.
22	<i>ḥnḳt ḥnms</i>	kinds of beer	Cf. entry 65.
23	<i>fjt šns</i>	what is brought as an offering	Barta, <i>Opferliste</i> , 48.
24	<i>šns [ḏwjw] šbw</i>	the main meal	Barta, <i>Opferliste</i> , 48.
25	<i>swt</i>	piece of meat	Note the determinative (not F.44); it also occurs in entry 47.
26	<i>mw</i>	a bowl of water	
27	<i>bd</i>	natron	
28	<i>[šns] ḏw[jw j'w-rṣ]</i>	breakfast	Cf. entry 18.
29	<i>t-wt</i>	a kind of bread	Cf. entry 19; Barta, <i>Opferliste</i> , 181. <i>LD Ergänzung.</i> , iv sees sign X.2, not X.3.
30	<i>t-rth</i>	baked bread	Cf. entry 20.
31	<i>ḥtṣ</i>	a kind of bread	
32	<i>nḥrw</i>	a kind of bread	
33	<i>dptj</i>	a kind of bread	
34	<i>psn</i>	a kind of bread	Note the absence of <i>n</i> .
35	<i>šns</i>	a kind of bread	

36	<i>t jmj-t3</i>	a kind of bread	For Z.11, <i>LD Ergänz.</i> , iv reads R.4.
37	<i>hnfw</i>	a kind of bread	
38	<i>hbnnwt</i>	a kind of bread	Cf. entry 77. M.22 occurs in both.
39	<i>kmhw</i>	a kind of bread	
40	<i>jd3t h3-k</i>	a kind of bread	On the suffix, see Barta, <i>Opferliste</i> , 49, note 7.
41	<i>p3t</i>	a kind of bread	
42	<i>t3 3sr</i>	a kind of bread	
43	<i>hdw</i>	onion	
44	<i>hpš</i>	foreleg of a bull	
45	<i>jw'</i>	leg of beef	
46	<i>shn</i>	piece of meat	
47	<i>swt</i>	piece of meat	Cf. entry 25.
48	<i>spr</i>	ribs	
49	<i>3srt</i>	roast meat	
50	<i>[m]jst</i>	liver	
51	<i>nnšm</i>	spleen	
52	<i>h'/jwf-h3t</i>	meat/roast meat	As with entry 10, we have several items in the same unit.
53	<i>sr</i>	kind of goose	
54	<i>trp</i>	kind of goose	
55	<i>st</i>	pintail duck	
56	<i>[s]</i>		See Barta, <i>Opferliste</i> , 49; seen by <i>LD Ergänz.</i> , iv.
57	<i>mnwt</i>	pigeon	
58	<i>t-sjf</i>	pastry	The <i>t</i> seen by <i>LD Ergänz.</i> , iv.
59	<i>š'wt</i>	pastry	
60	<i>np3t</i>	pastry	
61	<i>mswt</i>	pastry	
62	<i>dsrt</i>	strong ale	Cf. entry 21.
63	<i>j3tt-dsrt</i>	a drink	
64	<i>hnkt</i>	beer	
65	<i>hnkt-hnms</i>	beer	Cf. entry 22.
66	<i>shpt</i>	a drink	
67	<i>ph3</i>	a drink	
68	<i>dwjw sšr</i>	a drink	
69	<i>[d3b]</i>	figs	Seen by <i>LD Ergänz.</i> , iv; restore as in Barta, <i>Opferliste</i> , 49.
70	<i>[jrp]</i>	wine	Seen by <i>LD Ergänz.</i> , iv; restore as in Barta, <i>Opferliste</i> , 49.
71	<i>'bš jrp</i>	wine in an 'bš-vessel	
72	<i>jrp</i>	wine	
73	<i>jrp</i>	wine	
74	<i>jrp</i>	wine	On the repetition in entries 72–74 see Barta, <i>Opferliste</i> , 50, note 8.
75	<i>hbnnwt</i>	a kind of bread	Cf. entry 38.
76	<i>hnfw</i>	a kind of bread	Cf. entry 37.
77	<i>jšd</i>	fruit	
78	<i>sh̄t h̄dt</i>	fruit	
79	<i>sh̄t w3dt</i>	fruit	
80	<i>'gt šwt</i>	a preparation of wheat	
81	<i>'gt jt</i>	a preparation of barley	
82	<i>b3t</i>	a kind of fruit	Cf. Debheny, Barta, <i>Opferliste</i> , 50.
83	<i>[nbs]</i>	zizyphus	Seen by <i>LD Ergänz.</i> , iv; Barta, <i>Opferliste</i> , 50.
84	<i>[t-nbs]</i>	zizyphus bread	Seen by <i>LD Ergänz.</i> , iv; Barta, <i>Opferliste</i> , 50.
85	<i>w'h</i>	carob bean	
86	<i>jht nbt bnrt</i>	something sweet	
87	<i>rnpwt nbt</i>	an annual offering	<i>LD Ergänz.</i> , iv; Barta, <i>Opferliste</i> , 50.
88	<i>hnkt</i>	beer	
89	<i>gsw</i>	“Die Brothälften (des Opfertisches)”	Barta, <i>Opferliste</i> , 50.
90	<i>h3[t-wdhw]</i>	“Das Erste vom Anrichtetisch”	Clearly so, although Barta, <i>Opferliste</i> , 50, notes the sequence: <i>gsw</i> , <i>ph̄r</i> , <i>p̄dw</i> , <i>stpt</i> , and <i>h3t-wdhw</i> . <i>LD Ergänz.</i> , iv saw a “w.”
91	<i>stpt</i>	choice foods	

ii. *Lower register.* Below the figure of Iymery and the offering table there extends a register showing seven men slaughtering cattle. At the left, one man holds a knife while two assistants ready the haunch of the animal for cutting. A similar scene is shown at the right. Between the two scenes, a man stands with a haunch of beef on his shoulder, a basket in his left hand; he faces left. Above him, crudely incised, are the words:

{2.147} Text: *stp sšm^a ḥm-k3 Hnm-ḥtp*

Translation: The best of the butchers, the ḥm-k3-priest, Chnumhotep.

Notes: a. There is little doubt of the reading of the signs, also seen and similarly noted by Reisner. The text was not recorded in *LD Ergänz.*, iv.

iii. *Second register.* Immediately below the offering list, at the right of the offering table, is a list of goods and food-stuffs intended for the use of Iymery in the Afterlife:

{2.148} Text: ḥ3 [šns] A thousand cakes
 ḥ3 ḥn[kt] A thousand of beer
 ḥ3 [k3] A thousand oxen
 ḥ3 3pdw A thousand fowl
 ḥ3 m3ḥd A thousand oryx
 ḥ3 [ghs] A thousand gazelle
 ḥ3 [...] A thousand [...]
 [ḥ]3 s[š] A thousand of alabaster
 ḥ3 m[nḥt] A thousand of clothing

Below, a single line of text continues this list:

{2.149} Text: *m ḥt nbt nfrt r' nb n Jj-mr^f*

Translation: [and] of every good thing, every day, for Iymery.

Notes: a. Cf. Barta, *Opferliste*, 75.

iv. *Third register.* Kneeling before Iymery, four men hold pots of offerings; a fifth man, kneels on one leg, his right arm raised. The first two men hold *nw*-pots; the second two hold large cups. Crudely incised and filled with plaster, the following lies above the first figure:

{2.150} Text: *šḥd ḥm-w-k3 N[...]-k3*

Translation: Inspector of the ḥm-k3-priests, N[...]ka

Over the second figure, also crudely incised:

{2.151} Text: *ḥm-k3 R'-[ḥtp]*

Translation: The ḥm-k3-priest, Ra[hotep]

No inscriptions today accompany the other three figures. Reisner saw none of the texts in this register; they also are absent from *LD Ergänz.*, iv.

b. *False door.* The wall is divided into two unequal sections by an unincised false door, higher than the rest of the wall and lit by light from a hole in the stone ceiling.

c. *Northern section.* Four short registers each show two men bringing offerings.

i. *First register.* Two offering bearers come forth with a ewer and basin. They were incorrectly shown in *LD Ergänz.*, iv as being empty-handed, their hands extended

and palms raised in greeting, but traces of the vessels were noted by Reisner.

ii. *Second register.* Two men carry haunches of beef. Before the first is crudely incised:

{2.152} Text: *ḥm-k3 3ḥj*

Translation: The ḥm-k3-priest, Akhy

iii. *Third register.* The first man, who carries a crane in his arm, is identified by a crudely incised inscription:

{2.153} Text: *ḥm-k3 3bdj*

Translation: The ḥm-k3-priest, Abedy

The man following behind carries a tray with a cake or a loaf on it.

iv. *Fourth register.* The first man carries a tray of food on his right shoulder; the second holds two jars before him.

4. North Wall (fig. 46; pl. 31b)

In four registers, offering bearers are shown proceeding to the left (west). Reisner considered these registers and the four at the north end of the west wall to form a single unit.

a. *First register.* Eight men, each wearing a calf-length kilt, carry (from left to right): a goose; lengths of cloth; a jar and vessel of liquid; a tray of cakes and several lotus flowers; a ewer and basin; a metal vessel; a box and jar; a long box.

The fourth man in the row is identified by a badly preserved painted inscription below his right arm:

{2.154} Text: *ḥm-[k3] R'-[ḥtp]^a*

Translation: The ḥm-k3-priest, Rahotep

Notes: a. Not seen by *LD Ergänz.*, iv. The reconstruction seems likely.

The fifth man is named in an incised text:

{2.155} Text: *ḥm-k3 Hnm-[ḥ]tp^a*

Translation: The ḥm-k3-priest, Chnumhotep

Notes: a. *LD Ergänz.*, iii, saw the letter *p* and the restoration therefore seems certain.

The sixth, in crudely incised signs, is identified as:

{2.156} Text: *[ḥm-k3]^a nb hr^b [...]tf[...]^c*

Translation: The ḥm-k3-priest, ...

Notes: a. Seen by *LD Ergänz.*, iii.

b. Not seen by *LD Ergänz.*, iii.

c. *LD Ergänz.*, iii saw *t* above *f* with no space between them.

b. *Second register.* Four men in short kilts carry haunches of beef. They are followed by four other men carrying a side of beef (the fifth figure, seen less clearly by *LD Ergänz.*, iii), or cuts of meat on a tray (sixth through eighth figures). No texts are visible.

c. *Third register.* Seven men, the fourth, through seventh partly or completely destroyed, carry vessels, trays of food, a lamb, lotus flowers, cuts of meat and geese. No texts are visible.

d. Fourth register. Seven(?) figures, the fifth and sixth destroyed, are shown carrying trays of food, a lamb, vessels, geese, and packages or boxes to Iymery. The last

figure was shown in *LD Ergänzung*, iii to wear a kilt and to have the left arm bent, the hand touching the left shoulder.

III. Mastaba G 6030: Ity

A. Entrance (plan, fig. 7, figs. 47–50; pl. 32a–b)

1. Outer Face

On either side of the doorway into the tomb there are carved standing figures of Ity, on the north side facing south, on the south side facing north. In both cases, the figure wears a short wig, a long skirt, and leans on a long staff. Neither *LD* nor *RN* noted these figures; there are no traces of texts accompanying them.

2. Lintel

Carved in large characters on the drum above the doorway into this single chamber, we read:

{3.1} Text: *rḥ nswt jmj-r ḥst pr-ʿ3 Jtj*

Translation: The Acquaintance of the King, Master of the King's Music, Ity

3. Southern Jamb

A standing figure of Ity, his wife carved at nearly the same size behind (i.e., beside) him, looks outward. Ity holds a "linge" in his left hand, a long staff in his right. He wears a short wig and beard, a necklace, and kilt. His wife, her right hand on Ity's shoulder, wears a long wig and transparent tunic. Before her face is carved her name, a misaligned continuation of the column of text above this and slightly to its left:

{3.2} Text: *rḥ[t] nswt ḥmt-f mrt-f Wsrt-kꜣ*

Translation: The Acquaintance of the King, his [Ity's] wife, his beloved, Wosret-ka

Notes: a. Reisner incorrectly described the text as being horizontal.

In front (i.e., beside) Ity, his right hand holding Ity's staff, is a small figure, carved on its own ground line. Presumably it is Ity's son, but there is no accompanying text here.

Only a portion of the four columns of text originally carved above these figures is visible today. The name and titles of Ity's wife comprise the column farthest to the right {text 3.2}. Of the first three columns, only the third is preserved today. It is possible to restore the first two columns, however, since they were seen by Lepsius¹ and by Reisner, and since they duplicate titles given elsewhere in the tomb:

{3.3} Text: (1) *[jmj-r ḥ]s[t pr-ʿ3]*
 (2) *[... ḥm-nṯr Ḥwt-ḥr]^a*
 (3) *w'ḃ nswt Jtj*

1. *LD* II, 59b.

Translation: (1) Master of the King's Music

(2) [...] Prophet of Hathor

(3) *w'ḃ*-priest of the King, Ity

Notes: a. Earlier copyists agree about the reading of the last three signs, but they disagree about the first two. *RN* reads signs Aa.1 and G.17; Lepsius (*LD* II, 59b), reads signs Aa.1 and G.1; Sethe (*Urk.* I, 45.17) reads N.5 and G.7.

4. Northern Jamb

A man and his wife stand facing outward on this wall. He wears a long wig, broad necklace, and kilt, and holds a scepter and staff; she wears a costume identical to that on the southern jamb. No texts are visible above these figures today, nor were any seen by earlier copyists. It is remotely possible that the figures are those of Ity and his wife, a repetition of the scene on the southern jamb. But it is more likely that they are figures of Iymery and his wife, Ny-kau-Hathor. The reason for this is a name, only partly visible, which identifies the smaller figure of a son carved below it. The son is shown wearing a kilt and sandals (cf. the figure on the jamb opposite). Above him, the text reads:²

{3.4} Text: (1) *s3-f smsw*
 (2) *[...]ḥ[...]n[...]k[...]^a*
 (3) *[Nfr]-b3w-Pth^b*

Translation: (1) His eldest son,

(2) ...

(3) [Nefer]bauptah

Notes: a. We can make nothing of these traces.

b. Reisner saw a "w" after the *b3w* sign here, and we, too, saw vague traces that could be so read. If correct, they make this a unique writing of the name.

B. South Wall (fig. 51)

Lepsius makes no mention of having seen anything on this small end wall, even though a good part of three registers are to be seen today, carved in a heavy layer of plaster. There is no reference to the wall in Porter-Moss, although it is briefly described in Reisner's notes. Reisner³ suggests that the chapel was of his type 5a: "decorated at two ends and roofed only over the decorated parts." There are no traces of any decoration remaining on the north wall.

2. Lepsius saw no traces of text on this wall; Reisner's notes read: "*s3-f smsw... h... n... Pth-b3w.*"

3. Reisner, *Giza Necropolis* I, 312.

IV. Mastaba G 6040: Shepseskafankh

A. Introduction (plan, fig. 8)¹

Several changes were made in the design of this mastaba (discussed in Part One), which have resulted in rather scattered decoration, only small parts of which are in cut relief.

B. The First Chamber (figs. 53–54; pl. 33b)

1. Lintel above False Door²

At the northern end of the western wall of this chamber, above an uninscribed false door, is a long stone lintel carved in sunk relief with two horizontal lines of text reading right to left.

{4.1} *Text:* (1) *h̄tp dj nswt h̄tp (dj) Jnpw h̄nty sh n̄tr k̄rs-t('w)-f m hrt-n̄tr smjt n̄tr wrt . . .^a*

(2) *p̄rt-h̄rw n-f m wpt rnpt D̄hwt̄t tp rnpt w̄3g tp 3bd tp . . . nt^b jmj-r̄3 pr Špss-k̄3-f-ḥ̄nh*

Translation: (1) An offering which the King gives and Anubis, who is before the Divine Booth: that he may be buried in the Cemetery of the Necropolis in great, good old [age]...

(2) (That there be made) invocation offerings for him on the New Year's Festival, the Festival of Thoth, the New Year's Day Festival, the *w̄3g*-Festival, the Monthly Festival, the Half-Monthly Festival, for the Overseer of the House, Shepseskafankh

Notes: a. Cf. {1.24}, {1.41}, {2.144}, {3.6}, and {3.9} for other examples and references.

b. See {1.24}, note b.

To the left is a rather badly destroyed seated figure of Shepseskafankh, facing right before a standard offering table. No traces of text are visible on this badly weathered section of the lintel.

2. Drum and Stela above Doorway³

On the rectangular stela here, Shepseskafankh sits on a low-backed chair, facing right, his left hand on his chest. With his right hand, he reaches forward toward an offering table (the pedestal base of which is of rather unusual

form).⁴ To the right of the offering table are carved several signs, the remains of three short columns of text reading left to right:

{4.2} *Text:* ... *mn̄ht . . . jm̄nt . . .*

Translation: ... clothing... the West...

Below these traces is carved:

{4.3} *Text:* *h̄3 prt-h̄rw, h̄3 k̄3, h̄3 3pdw, h̄3 3pd^a*

Translation: A thousand invocation offerings, a thousand oxen, a thousand fowl, a thousand geese

Notes: a. Gardiner, *Gr.*, 172 and in Sign-List.

Above the scene are fragments of a single remaining line of text:

{4.4} *Text:* *jm̄j-r pr . . . w'ḥ nswt . . .*

Translation: Overseer of the House... w'ḥ-priest of the King...

On the drum below the rectangular stela a single line of text is carved in sunk relief:

{4.5} *Text:* *jm̄j-r pr Špss-k̄3-f-ḥ̄nh*

Translation: Overseer of the House, Shepseskafankh

C. The Second Chamber (figs. 55–57; pls. 34–37)

This small, low-ceilinged chamber, whose architectural history is recounted in Part One, contains some of the most attractive paintings to be seen in the Western Cemetery. Although left unfinished, and showing only the most typical mortuary scenes, their elegant proportions and confident lines are worth calling to the reader's attention.

1. East Wall⁵

a. Main figure. At the left side of this wall, a large figure of Shepseskafankh stands, leaning on a long staff, facing right and viewing three registers of offering bearers. He wears a short kilt, but other details of clothing are missing, and indeed, only parts of the figure are visible today. This is one of the few parts of the Shepseskafankh mastaba decoration to have been carved, and the figure is only cursorily and incompletely done, with no attempt at modelling or internal detail. Traces suggest that Shepseskafankh was followed by a slightly smaller (male?) figure, but little of that may be seen.

1. Little was known of this mastaba before it was cleared by Reisner. Porter-Moss III, 1, 175; *LD, Text* i, 44; Reisner, *Giza Necropolis* I, 217, 289; *BMFA* 37 (1939), fig. 1, p. 30; Mariette, *Mastabas*, 495.

2. "1" of Porter-Moss II, 1, 175.

3. This is "2" in Porter-Moss.

4. See, e.g., Vandier, *Manuel* IV, 1, 94–95.

5. Wall 3 in Porter-Moss.

b. Registers of offerings. Three registers, their scenes only painted and not carved, and in a rather poor state of preservation, nevertheless show elegant attention to proportion and detail. Indeed, the offering bearer in register three who carries a kid in one arm is as finely drawn a figure as any in the G 6000 Cemetery.

The first register is preserved only at its right end. A long-horned animal is shown being led toward Shepseskafankh by a man wearing a long kilt. To his left stands another male figure, now nearly destroyed.

Even less is to be seen in register two: a man with a stick in his left hand apparently drives goats or some other long-horned animals forward.

In register three, four figures, alternately male and female, are to be seen: at left, a female; behind her, a male with a large box on his head, onions (?) draped over his right arm, grasps a duck by the neck with his left hand. He is followed by a female figure, wearing a long dress, anklets and a long wig, and holding an elaborately woven basket on her head. At the end of this procession, a male figure in a short kilt holds a shallow, fruit or vegetable-filled basket on his head, and carries a kid (very finely painted) in his left arm.

2. South Wall⁶

a. Main figure and offerings. This elegantly decorated wall, mostly in paint but with portions of the scenes incised, shows a man seated in an elaborate chair with high back and arms,⁷ inspecting five registers of offerings and offering bearers. He holds a fly whisk in his right hand, and his open left hand extends forward into the registers of offerings.⁸ He wears a knee-length skirt and collar. Above the seated figure is a single line of text:

{4.6} Text: *jmj-r pr s3 nswt...*

Translation: Overseer of the House, the King's Son ...

But these titles pose a problem. First, we cannot be certain that the reading proposed here is correct; *jmj-r pr nswt s3 ...* ("Overseer of the Palace, the son of...") also might fit.⁹ Second, no name accompanies these titles and it is not at all certain that they and the seated figure below them refer to Shepseskafankh. True, they occur in his mastaba. But they are found on the south wall of the innermost room, a position that, in the mastabas of Iymery and Neferbaupthah, is reserved for the *father* of the tomb owner.¹⁰ It is, therefore, perhaps more likely that the figure shown here, and the titles above it, are of the father of Shepseskafankh, not of Shepseskafankh himself. This is further suggested by the fact that nowhere else in Cemetery G 6000 does Shepseskafankh possess the titles suggested in either of our alternate readings (either *s3 nswt* or *jmj-r3 pr nswt*).

Whoever the person here, he is shown viewing and stretching out a hand toward five shallow registers of

foodstuffs and offering bearers, some of them incompletely carved in raised relief, others of them only painted, but all of them executed with great finesse. The first (uppermost) register shows a low basket of grapes and figs, a small offering table with fowl, and two small bowls. The second shows two offering tables piled with onions and bread, a bowl of cooked meat and a covered bowl on a stand. The third register shows the head of an ox, tall vessels of drink, and tables piled with bread. The fourth shows cuts of meat lying on footed platters, and vessels on small stands. The fifth register shows two offering bearers, one with clasped hands, one holding a cooked fowl, standing behind a ewer and basin on a tall stand.

At the left, a harpist kneels, facing right, toward a man who perhaps is singing. To their right, two men face each other playing different types of flutes. Both pairs of musicians are similar to those in the mastaba of Iymery.¹¹

At the right end of the register, one man stands facing right, observing two butchers sever the foreleg of an ox. Above the figures are traces of a text, of which only {4.7} "p ... ng" may be clearly read.

3. West Wall

a. Main figure. At the left end of the wall, a man, probably Shepseskafankh, and his wife, sit together on a wide, low-backed chair, she with her right arm on his shoulder, her left hand on his right arm. The woman wears a long dress and wig; the man wears a short wig, a collar, and a panther skin and holds a flail in his left hand. There are traces of grid lines on the surface, but none of accompanying texts. The man's right arm reaches forward toward an offering table and several registers of offerings.

b. Offering table and registers of offerings. A standard offering table is partially carved before the seated figures of Shepseskafankh and his wife. Below the table, originally written at least eight times, is {4.8} *h3*, "a thousand," followed by traces of the words for oxen, bread, and other items of offering.

Above the table, there are two registers of offerings showing footed platters of fruits and vegetables.

To the right, there are four registers of offering bearers. The first register shows traces of two male figures, the first striding forward with arms extended, the second walking to the left and holding a staff in his right hand. The second shows several male figures, the first in a kilt holding a fowl, the last also wearing a kilt but otherwise destroyed. In the third register, several male figures carry offerings. In the fourth, three kneeling figures hold objects, none of which is to be seen today.

6. Wall 4 of Porter-Moss.

7. Smith, *HESPOK*, 292.

8. Illustrated and briefly discussed in Smith, *HESPOK*, 290–91 and fig. 141.

9. Faulkner, *CD*, 89.

10. See texts [1.40] and [2.133] and their accompanying scenes.

11. See above, Part Two, pp. 44–45.