

# THE MASTABA OF QUEEN MERSYANKH III

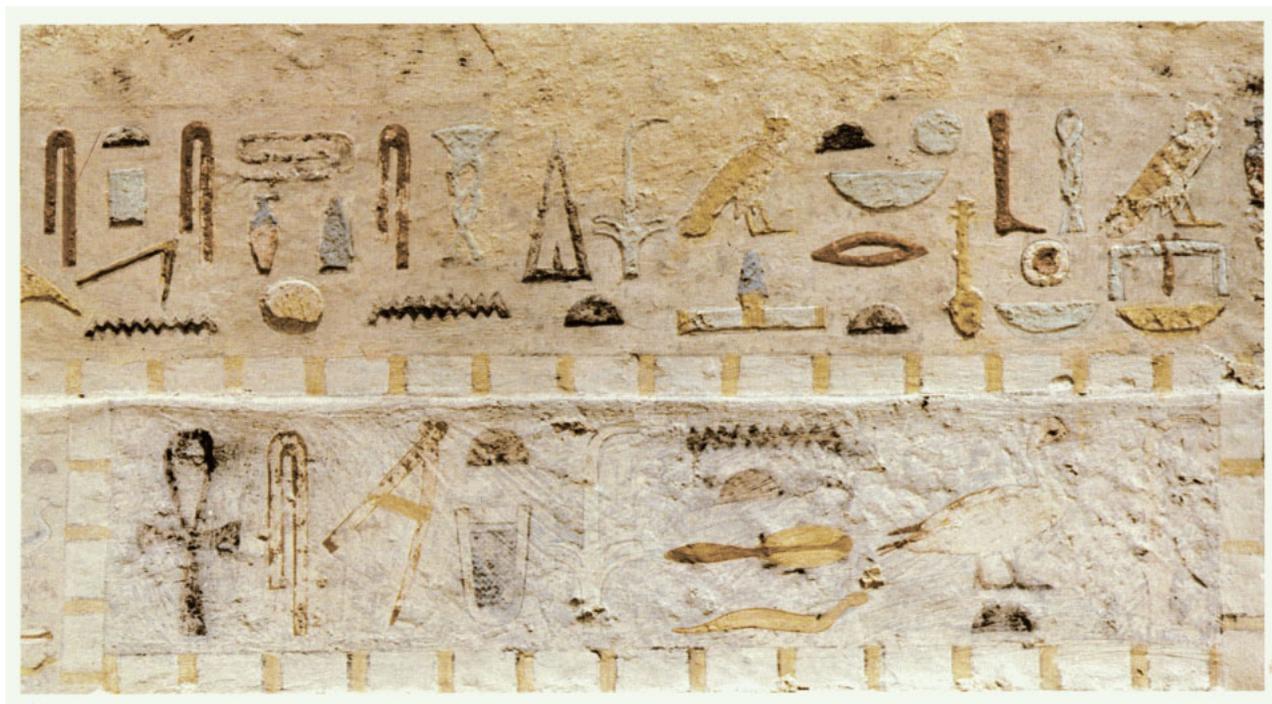
G 7530-7540

by  
*Dows Dunham and  
William Kelly Simpson*





DETAIL OF SCENE, MAIN ROOM, WEST WALL, NORTH END  
*Photograph Courtesy Dieter Johannes*



DETAIL OF HIEROGLYPHS, MAIN ROOM, NORTH WALL

*Giza Mastabas*

Edited by WILLIAM KELLY SIMPSON

Volume 1

# THE MASTABA OF QUEEN MERSYANKH III

G 7530–7540

*by*  
*Dows Dunham and*  
*William Kelly Simpson*

*Based upon the excavations and recording of the late*  
*George Andrew Reisner and William Stevenson Smith*  
*Museum of Fine Arts – Harvard University Expedition*

DEPARTMENT OF EGYPTIAN AND ANCIENT  
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# Preface

ON MY first visit to Egypt in 1951 I had the opportunity to stay with the late William Stevenson Smith and to accompany him on several occasions to the mastaba of Queen Mersyankh III, where he was engaged in revising and correcting the drawings of the chapel discovered by Reisner's expedition in 1927. It seemed likely that Smith would have the publication well in hand by the following year. Unfortunately, his ever increasing duties as curator at the Museum of Fine Arts, his other publications, and the realization of the vast amount of publication which remained to be done on the Giza site prevented him from accomplishing this project.

My appointment as curator in Boston coincided with the completion of the series of volumes on Reisner's work in the Sudan by Dows Dunham. By rare good fortune I was able to persuade Mr. Dunham to take up the Giza publications at this point. To edit Reisner's bulky manuscript which was originally intended as the second volume of his *History of the Giza Necropolis* seemed to us too ambitious an undertaking. Instead, we opted for a series of short volumes on the mastabas and their chapels, a series envisioned by Reisner himself in the introduction to his *Development of the Egyptian Tomb down to the Accession of Cheops*. We hope to deal with individual mastabas or groups in separate volumes in this new series. With several exceptions, the mastabas will be presented in photography and line drawing with a descriptive text and a limited commentary. Smith would probably have wished to treat them more fully, but practical considerations favor the current plan of making available the material without extended discussion. Many of the titles and scenes in the other Giza mastabas have already benefited from an extensive study by Junker.

The staff of the expedition has been acknowledged in previous publications. The drawings, corrected in several respects by Smith, have been further revised by Miss Suzanne E. Chapman on the basis of a week's study of the chapel in 1972 by the undersigned. Dr. Henry G. Fischer has kindly read the manuscript and made several suggestions and corrections on the basis of his unparalleled knowledge of the period. Mr. Dunham and I wish to acknowledge his help and encouragement.

The name of the queen is rendered throughout as Mersyankh, "the Living One loves her," on the basis of the parallel name, Mersuankh. Nevertheless, one wonders if the earlier reading of the name as Meresankh, "she loves life," may not be the correct interpretation.

The extraordinary preservation of the colors in the reliefs is one of the most attractive features of the chapel. These were recorded in part in a series of watercolors by Smith and in a series of paintings by the late Joseph Lindon Smith, now in the Museum of Fine Arts. A publication of the chapel in color photography would be extremely welcome. In the meantime, the reader is referred to the selection of hieroglyphs in water-color copies by W. S. Smith in *A History of Egyptian Sculpture and Painting in the Old Kingdom*, pl. B.

The abbreviations used are those followed by the editors of the *Annual Egyptological Bibliography*. Attention is called, however, to *HESPOK* for the volume by Smith just cited, and *LD* for Lepsius, *Denkmäler*.

The first part of the following text, consisting of general comments, has been prepared by the undersigned, and the second part, the description, by Mr. Dunham, with various additions by the undersigned and observations by Dr. Henry G. Fischer. Miss Mary B. Cairns has been responsible for the preparation of the typescript, and Miss Paula Williams of Yale University for the layout of the plates and figures.

WILLIAM KELLY SIMPSON  
April 22, 1973



## GENERAL COMMENTS

THE OFFERING chapel of the tomb of Mersyankh III is unique in the unusual combination of features which it exhibits. Foremost is the emphasis on the role of the female members of the nobility of the Old Kingdom, an emphasis which achieves its most notable expression in the reliefs of this chapel. Another feature to be singled out is the unusual, and possibly unique placement of the tomb chapel beneath the large mastaba with which it is associated. The standard practice at the time consisted of tomb chapels either added to the core of the mastaba, at the same level, or incorporated within the core itself. There are also rock-cut tombs, with which the mastaba of Mersyankh is usually classed. In the case of Mersyankh III the chapel is a subterranean chamber cut from the rock beneath the northern end of the mastaba and reached by a pair of stairs descending from north and south in the street between the mastaba and the mastaba lying to its east (pl. I). A third notable feature is the extensive use of statuary cut in the tomb walls (pls. VI, VIII, IX, XI). Most notable of all, however, is the interest of the scenes in relief, their extraordinary preservation and vivid colors, and the technical achievement and artistry of the sculptors and painters, the names of two of which have survived in the relief representations themselves.

First described in an article by Reisner in the *Bulletin of the Museum of Fine Arts*, to which the reader is referred as an account of considerable merit,<sup>1</sup> the tomb reliefs have been utilized for comparison on numerous occasions in Junker's great publication of the latter's work in the Giza necropolis, in Selim Hassan's parallel series, and most particularly by Smith in his study of the sculpture and painting of the Old Kingdom. The texts and scenes from the tomb have been utilized on the basis of Reisner's report and personal visits by a host of scholars, mainly in connection with the titles and names of the family represented, the offering formulae, the list of estates, and the offering list.<sup>2</sup> It may be said that

1. "The Tomb of Meresankh, a Great-Granddaughter of Queen Hetep-Heres I and Sneferuw," *Bulletin of the Museum of Fine Arts* 25 (1927): 64-79.

2. George Andrew Reisner, *A History of the Giza Necropolis I* (Cambridge: Harvard University Press, 1942), pp. 82, observation (b),

the tomb chapel is perhaps the most famous of those in the Giza necropolis and yet one of the least known. The present, integral publication is a step to rectify the latter situation, although future study must be devoted to the chapel, particularly in respect to its painting and use of color.

As Reisner reconstructed the development of the Eastern Cemetery,<sup>3</sup> the mastaba unit 7520-7530-7540 was built from north to south. It was extended to the south (by adding 7540) to initiate an echelon cemetery, at which time the northern part was separated and left as a roughly square, isolated structure designated by Reisner as G 7520, which had its own shaft. The resulting final structure, G 7530-7540, had a (now) ruined small interior chapel in the southern part of its eastern face but appears to lack a shaft through the masonry of the mastaba itself. Instead, the only burial discovered was effected through a shaft in the floor of the underground tomb chapel, the chapel of Mersyankh III. Reisner originally believed that the mastaba was constructed by Hetepheres II, and it appears that he expected to find her own tomb shaft in the southern portion of the mastaba. Subsequently, he assigned to her the mastaba G 7350 two rows to the west, and south of G 7530-40.

Hence in its final use, the completed mastaba unit G 7530-7540 was used for the burial of Mersyankh III alone. It comprised the small, ruined interior chapel on the south side of the eastern face, a small inscribed niche on the north of the east side, the large underground tomb chapel reached by the descending stairs and entered on the north side of the eastern face below ground level,

on the reconstruction of the mastaba 7530/40 for Hetepheres, thus initiating the cemetery en échelon, 32, 225-226 (evaluation of chapel plan type RC (id) in context of plan types), 310, 317 (door jamb scenes), 349 ("the presentation scene"), 350-51 (scenes of craftsmen at work and pictures of funerary furniture in the early rock-cut tombs), 357-358 (scenes of pulling and carrying of papyrus and agricultural scenes), 371 (funerary priests). Reisner and Smith, *A History of the Giza Necropolis II, The Tomb of Hetepheres, The Mother of Cheops* (Cambridge: Harvard University Press, 1955), pp. 5-11 (family relationships of Meresankh), 14 (bed canopy and representations of same), 34, 41-42 (beadwork garments), 48-49 (*w'bt* as cited on jamb of tomb and in seal impressions). Reisner, "The Tomb of Meresankh, a Great-Granddaughter of Queen Hetep-Heres I and Sneferuw," *BMFA* 25 (1927), pp. 64-79. William Stevenson Smith, *A History of Egyptian Sculpture and Painting in the Old Kingdom* (Cambridge, Harvard University Press, 1946). Klaus Baer, *Rank and Title in the Old Kingdom*, nos. (42) Inkaf; (248) Nebemakhet; (386) Khemet-nu; (316) Rud-ka, father of an Inkaf, sculptor; (513) Kawab; and passim. Helen K. Jaquet-Gordon, *Les noms des domaines funéraires sous l'ancien empire égyptien* (Cairo: Institut français d'archéologie orientale. Bibliothèque d'Etude, T. 34, 1962); Winfried Barta, *Die altägyptische Opferliste von der Frühzeit bis zur griechisch-römischen Epoche* (Berlin: Münchner Ägyptologische Studien 3, Verlag Bruno Hessling, 1963). Selim Hassan, *Excavations at Giza, Vol. VI, Part II: 1934-1935. The Offering-List in the Old Kingdom* (Cairo: Service des Antiquités de l'Égypte, Government Press, 1948).

3. *A History of the Giza Necropolis I*, 82.

and the burial chamber itself, reached by a shaft in the western chamber of the latter. On the basis of these factors, it is only logical to assign the mastaba unit G 7530–7540 to Mersyankh III alone, whatever its original assignment may have been. The unusual construction of the underground chapel was evidently dictated by the desire to have a major chapel in her honor and the lack of space for the same either on the southern or northern side of the eastern face. The concept of the rock-cut chapel, which was popular at this very time, is thus adapted for use within the tradition of the mastaba. The plundering of the burial itself, which left the tomb devoid of interest for future tomb robbers, and the placement of the chapel at the subterranean level, where it eventually became sanded up and concealed, contributed to its remarkable preservation. Junker in particular utilized the scenes of the mastaba of Mersyankh in his publication of the Giza necropolis, basing his observations on the material in Reisner's report and visits to the offering chapel itself. It may be worth noting the references to the Mersyankh chapel in Junker's work.<sup>4</sup>

4. *Giza I*, 9 (on the estate names, Mersyankh's position as granddaughter of Cheops, the completion of the mastaba in Dynasty 5, Mersyankh's inheritance through her mother who was wife to Djedef-Re), 54 (on mummification with reference to the four canopic vessels of Mersyankh and the mention of the *w'bt* in the text on the doorway), 65 (reference to the blond or red haired Hetepheres II and her garment, which Junker at this time with Reisner considered to indicate her foreign extraction), 152–153 (the situation whereby Mersyankh is called king's daughter of his body but is obviously not a king's daughter but the daughter of the king's eldest son, Kawab), 218–219 (on the scene of the presentation of the document by Khemet-nu to Mersyankh on the southern entrance jamb and its subsequent repetition by his heir and successor on the pillar in the west room).

*Giza II*, 30–32 (on the inheritance of names within a family, the grounds for precise dating of a mastaba in a king's reign, the genealogy of Mersyankh, the dating implications of the estate names, death of Mersyankh in early Dynasty 5), 34 (on titles of Kawab and genealogy of Mersyankh), 35 (similarity of tomb of Mersyankh in plan and decoration to that of Khuenre, as pointed out by Reisner), 36 (on Kawab), 38 (on Nebemakhet, son of Mersyankh and either Chephren or Mycerinus), 44 (on offering formulae in tomb of Mersyankh), 55 (on the phrase, "honored before the great god", in the tomb of Mersyankh), 59 (death and burial texts on entrance doorway with use of *hpi* as in "proceeding on the beautiful roads" formula), 61 (on *prt hrw* formula in tomb), 82 (on the late version of the offering text adapted from royal ritual), 131 (on titles of Hetepheres II), 134–135 (again the matter of the estate names compounded with royal names).

*Giza III*, 6 (on burial of stewards in vicinity of their masters with reference to mastaba of Khemet-nu, and the hiding of Khemet-nu's statue from Mersyankh's knowledge), 46–47 (general description of scenes in the tomb chapel), 61–62 (the first appearance of scenes of work in the fields at Giza in chapel of Mersyankh, dating of the chapel at end of Dynasty 4 or beginning of Dynasty 5), 66 (scenes of plucking papyrus, boat travel, bird catching with clap-net, statue fashioning and coppersmithing, musicians, singers, dancers, work in the kitchen), 67 (new relationship or lack thereof of scenes and architectural setting, relation of new scenes to rock-cut chambers of Nebemakhet, Sekhemkare, and Debehen), 70 (role of tomb owner in reliefs), 76 (door jamb reliefs with same scheme in chapel of Mersyankh, Khafkhufu I, and

The selection and disposition of the scenes have already been treated in some detail by Reisner.<sup>5</sup> The closest parallels are the rock-cut tombs of the same period (the end of Dynasty 4 and the beginning of Dynasty 5 at Giza). Architecturally, the plan of the chapel resembles that of Prince Khuenre (G MQ 1) and to a lesser extent those of Queen Rekhete and Princess Hemetre.<sup>6</sup> In each case a main chamber is continued to the north by a smaller chamber and to the west by a long chamber, the latter separated from the main chamber by one or more pillar supports. Several of these share the feature of carving the reliefs on a plaster coating. In the case of the tomb of Khuenre, the scenes of the artisans working on the funerary furniture are so close as to suggest that they were executed by the same artist or group of artists or else that one was copied from another. The chapels of Mersyankh and Nebemakhet were both decorated, at least in part, by the draughtsman Inkaf cited in both.

## Superstructure

The mastaba G 7520–7530 was a massive core of Reisner's type IV-i built west of the G 7650 core and of the same height and size. The original core, 36.70 by 16.25 m., with an area of 596.37 sq. m., prop. 1/2.2, was

Nesuneterpu), 89 (significance of the relative number of estate names in mastabas), 114 (citation of the *stp* and *phr* offerings in funerary offering text of Mersyankh), 207 (examples of the honoring of the mastaba owner's mother).

*Giza IV*, 16 (position of scene of marsh outing in various mastabas), 77 (on the scene of *sšš w'd* in mastabas and its meaning, in connection with Kayemankh), 79 (the Delta outing as a joyful festival), 80 (again on *sšš w'd*, papyrus plucking, and bird catching, with reference to scenes in Seneb and Ti among others), 95 (reference to spotted cattle determinative for *stpt* in offering formula of Mersyankh in connection with slaughtering scene in Kayemankh).

*Giza V* 65–66 (comparison of scenes in Seneb and Mersyankh, *sšš w'd*), 69 (boats in Mersyankh compared with those in Seneb), 108 (position of hands in pair statue of Mersyankh and Hetepheres II), 140 (on clasp used for tying panther skin garment).

*Giza VI*, 8 (on funerary priests, citing Khemet-nu), 26 (repertory of scenes in Mersyankh and Nofer), 74 (on palace facade decorated sarcophagi), 99 (prominence of mother and ancestors in texts and representations).

*Giza VII*, 46 (cases of combination of statues with false doors), 70–71 (use of drum for name of principal owner of tomb, the cases of mastabas for women alone, the occasional nature of the presence of Mersyankh's children in her chapel), 97–98 (on pseudo-group statues), 204 (position of *hpt di nsw* formula), 206–207 (connection of the formula with following phrases and wishes, grammatical interpretations).

*Giza IX*, 239 (explanation of lengthy lapse of time between death and burial of Mersyankh as time needed to complete tomb).

*Giza XI*, 34 (disposition of funerary feast on north wall and ritual nourishment of deceased on south wall of mastabas, as in west chamber of Mersyankh), 240 (interpretation of the name Mersyankh as "The Living One loves her.").

5. *A History of the Giza Necropolis I*, 346–360, 367, and passim.

6. *A History of the Giza Necropolis I*, figs. 132–134.

designed for the G 7520–7540 mastaba. Reisner believed that it was intended for Queen Hetepheres II. After completion it was shifted to the south by the addition of a new section to bring the chapel doorway opposite the empty space south of G 7650, thereby creating an echelon arrangement in relation to G 7650. The northern section for a length of 17.50 m. (G 7520) was removed down to the lowest courses, and with these blocks and others the southern addition was constructed to create a new mastaba core (G 7530–7540). The addition measured 29.50 by 16.865 m., with the final core measuring 47.50 by 16.88 m., a total of 633 sq. m., prop. 1/2.22. The core thus enlarged and shifted to the south was cased with fine limestone to produce the final version of G 7530–7540.

On the back of two casing stones in place on the western side of the mastaba quarry marks were found, the first with Year Date 7, Month 4 of Proyet, Day 10 (fig. 1 b), and the second with Year Date 7, Month 4 of Proyet, Day 20, and the title and name *Wrt ḥts Ḥtp-ḥr.s* (fig. 1 c). On the east side a displaced casing block without year date has the text: Month 3 of Shomu, Day 21, *Wrt ḥts Ḥtp-ḥr.s* (fig. 1 d). The year date 7 has been taken by Reisner to reflect either Year 13 or 14 of Chephren. On the basis of Dr. Derry's estimate of the age of Mersyankh at death, Dunham regards the facade inscriptions as reflecting the beginning of the reign of Mycerinus (pl. II a, fig. 2).

The mastaba was a reconstructed massive core of Reisner's type IV-iii, about 47.50 m. north-south by 16.88 m. east-west, a total area of 633 sq. m., prop. 1/2.22, with a recess in the south for an interior chapel (plan B). Cased with fine limestone, the final building measured 50.37 m. north-south by 20.125 m. east-west, 19.25 m. at the north end and 20 m. at the south end, for a total area of 1013.69 sq. m., prop. 1/2.5. The exterior stone chapel was unfinished. The subsidiary northern niche with its texts is mentioned below (pl. I b, fig. 1 e). North of this niche the street has been excavated to provide the steps leading to the subterranean chapel, to which this volume is mainly devoted.

## Offering Chapel in Superstructure

The interior chapel (of Reisner's type 3b or 6b) is of white limestone (plan B). It measures 4.75 by 1.50 m., for a total of 7.12 sq. m., prop. 1/3.11, with a deep compound niche in the middle of the west wall once flanked by palace facade panelling. The outline of a circular offering stone was noted in front of the false door; the latter measured 1.30 by .55 m. in the outer recess and .55 by .50 m. in the inner recess. The chapel was entered from a doorway in the center of the east wall. It was largely destroyed, particularly at the entrance and along the

east wall; and the drawing is based on the construction lines. A single block of the decoration of the chapel remains in situ. It consists of the lowest register of a scene on the north wall with a procession of female bearers facing left (pl. XIII a). Of the first figure only the feet and ankles remain. The second is now headless and carries a cloth offering in her right hand and a wand ending in a human hand, palm downward, in her left hand; she wears a long tunic with a single shoulder strap. The third figure similarly lacks a head; she wears a long dress, apparently without indication of shoulder straps, and carries a box on her left shoulder. The fourth figure is a dwarf; he carries an object, which is possibly to be restored on top as a clothes bag, on his left shoulder. The fifth and last figure preserved wears a tunic with single shoulder strap and holds a cloth offering in front; her raised left hand probably held a similar cloth offering.

Two fragments found in the chapel have been assigned to it. The first has a portion of an upper register with a scribe's chest and a lower register with a standing figure facing left with right arm on left shoulder (pl. XIII c). The horizontal text as rendered by Reisner reads: *[s]mrwm...* The vertical text in front appears to be *ḥmt.t m' Ḥr*; possibly the first horizontal group belongs to the vertical text. The second block derives from the top of a wall and consists of two registers of men facing left (pl. XIII d). In the top register the first figure carries a staff or papyrus roll in his left hand; his face and right arm are lacking. The second holds aloft a stand with cylindrical jars. The third holds two objects in front, a jar(?) in his right and a cloth offering in his left hand. In front and facing him is the vertical text: *ḥm-k' Ny-k'w-Pth*, "the funerary priest Nykaupth." Behind him a text ends in *'nh*. All three men wear a short skirt. In the lower register a larger figure with hands to the side and a smaller figure with right hand on left shoulder face left. In front of the first is the text: *imy-r pr, ḥm k' K'-...* In front of and above the second figure is the text: *shd ḥmw k' Pth-šps*.

In the rubbish of pit G 7530 Z (see plan B) a fragment with the funerary formula and an offering list with large scale hieroglyphs was found, and it is suggested that it may belong to this chapel (27-5-1, in Boston); it measures .46 by .29 m. (pl. XIII b). The fragmentary text reads *ntr '3 prt-ḥrw n.s t3 p3t ḥnkt m wpt rnpt tpyt (rnpt) Dhwtyt*, indicating that the relief belongs to the chapel of a lady. In street G 7500 in front of G 7540 a fragment with the representation of a calf tied to the hind legs of a cow was found (28-5-36, in Boston; pl. XIII e). Although the quality of the relief differs, it seems logical to assign the fragment to the chapel. A few isolated fragments consisting of single elements found in connection with the chapel or in the street in front of it are not illustrated: 27-4-1242, part of a large scale hieroglyph, perhaps the lower part of the sign for the west, *'imntt*; 28-5-35a,

part of a large *hṯp* sign ; and 28-5-35b, part of the panelling of the west wall of the chapel consisting of a small facade door.

## Superstructure—Exterior Stone Chapel

The badly destroyed exterior stone chapel was probably never finished according to the excavators. It begins flush with the southeast corner of the cased mastaba and extends northward for a minimum of 14.75 m. and a width of 3.80 m. (plan B). This width fills the street and leaves a narrow space in back of mastaba G 7660, the mastaba en echelon to the east and south ; it evidently was built after the exterior stone chapel was completed or left unfinished. The south wall stands to the height of a single course of large blocks, including the southeast corner and the first adjacent block of the east wall. Reisner suggests that the chapel once contained three or more rooms, but the plan has been obliterated by the removal of the floor. The shallow subsidiary northern niche (pl. I b, fig. 1) is 22 m. north of the north jamb of the interior chapel, with its outer recess measuring 1.10 by .20 m. and its inner .30 by .20 m.

Attention has been called to the unusual circumstance that no trace was discovered of any original shaft.

## Substructure-Entrance

The text on the facade is recorded by Sethe, *Urk.* I, 156–157. On the door-jamb the scene with Anubis wearing the divine wig is similarly used on the entrance jambs of the mastaba of Khafkhufu I (G 7140) but without the scenes of the lower register. Of these, the scene of the presentation of the document is represented with two king's sons on the north jamb of the entrance to the inner chamber of Khafkhufu. On the south jamb of the chapel of Mersyankh the presentation is made by her steward Khemetnu, the possessor of his own tomb elsewhere at Giza (G 5210 = Lepsius 43).

## Main Chamber

The main chamber provides a larger space for scenes than the typical L-shaped chapels of the mastabas of the same general period, and several new subjects are now included (pls. III–IX, figs. 4–8). The longest series is the east wall, which is interrupted only by the doorway of the entrance. The wall comprises two separate sections, a longer northern and a shorter southern section. The former is curiously made up of two unequal divisions (fig. 4). On the left the figure of Mersyankh's father, Kawab, occupies the full height of the scene and faces

the northern chamber. He is strangely uninvolved with the rest of the wall, although the top register with the procession of estates and the third register with the procession of fowl and cattle are similarly directed to the left. Kawab seems to turn his back on the activities rather than to form part of them. The larger division is also curious. It is basically a "viewing scene" in which the tomb owner(s) observe the presentation of the offerings of the estates and the agricultural work carried out on the farms. In place of the standing or seated viewers, however, Hetepheres II and Mersyankh are shown engaged in the activity or ritual of pulling papyrus. The scene appears elsewhere, as on the false door of the dwarf Seneb and in the sarcophagus chamber of the mastaba of Kayemankh, but is not accorded this prominence. It usually is part of a theme of the Delta visit.<sup>7</sup> The "viewing" text is absent, except in the label to the bird trapping scene, and if the royal ladies are engaged in the viewing, they do so from the participatory vantage point of their papyrus skiff. The subregisters are fairly equally divided between land and water scenes, the first and third with processions of estates and cattle and fowl, the second with bird trapping with the clap net (with the viewing text), and the fourth a combination of the boats with lotus blossoms and the boat combat in the water and the sowing of seed on the ground.

The southern section of the same wall, on the other side of the door opening, may have been connected by a single register of a boat scene above the door opening, which is frequently the position of boat journey scenes in the L-shaped mastabas (fig. 5). The two top registers represent boat travel and the three lower registers, the lowest subdivided, represent scenes of craftsmen working on statuary and funerary furniture, as well as an interesting section with metal workers blowing on their pipes. In the corresponding wall surface in the rock tomb of Khuenre (G MQ 1) the standing owner views the construction of boats in the two top registers and the fashioning of statuary and funerary furniture in the lower registers. As mentioned above, the craftsman scenes are so close to those of Mersyankh as to suggest a common artist or a copy of one from the other. The chief differences are the large standing figure of Khuenre viewing the scenes (absent in Mersyankh) and the nature of the scenes as boat construction rather than boat travel.<sup>8</sup>

The south wall surface of the main chamber with its three statue niches below has a unified theme (fig. 8). The seated owner presides over the presentation of food offerings in the first three registers and the bringing and preparation of the furniture in the lower two registers. The figures in the top register may be guests at the banquet. The first figure in the second register is the

7. Junker, *Giza IV*, 77 ff.

8. Detail illustrated in Smith, *HESPOK*, pl. 49 b.

overseer of the dining pavillion and *hm-k3* priest Rery. The scene at the lower right corner consists of the bed canopy prepared with its bed and headrest and the scene of finishing touches applied to a statue by the painter Rehay. Noteworthy are the chair with opposed plant forms on which Mersyankh sits, the chair with the lion on the arm rest, the calf-headed clothes bag similar to that in the chapel of Debehen, and the bed canopy suite similar to that actually found in the tomb of Hetepheres and represented in the relief in the tomb of Nebemakhet.<sup>9</sup> The corresponding wall of the rock tomb of Khuenre reads in the opposite direction, but is similar in the use of the top registers for food offerings. The lower registers, however, have musicians and dancers instead of the presentation of furniture. (The scene of musicians and dancers in the chapel of Mersyankh occurs on the north wall of the west chamber). Essentially the same theme dominates both walls: the enjoyment of the banquet. The wall in Mersyankh also provides acknowledgement of her staff: the director of the dining pavillion Rery, the funerary priest Katjesu, the painter Rehay, and the anonymous officials represented in the statue niches, possibly the family of Khemetnu. Whether the rebate around one of these niches was intended to hold a panel to conceal it, as suggested by Reisner and Smith,<sup>10</sup> remains a question which cannot be settled; the concept of the concealment of the statue is doubtful at best.

The remaining two walls of the main chamber have less space for representations, because of their doorways, and mainly feature the standing figures on the pillars. On the right end of the west wall are three principal standing figures, respectively of Hetepheres, Mersyankh, and the latter's son Nebemakhet (fig. 7). The robe with pointed shoulders and the yellow wig with red lines of the first figure have been often described and discussed. It is now generally accepted that the yellow wig does not imply that the queen had blond hair.<sup>11</sup> The elaborate pantherskin garment of Mersyankh in this scene has also been discussed.<sup>12</sup> On the left, the false door is surmounted by a scene of Mersyankh before the table of offering loaves. She is seated on a throne with a lion on its side. At the extreme left is a standing figure of the steward and overseer of the funerary priests Khemetnu with a sack for writing equipment. Both figures flanking the south doorway are of Mersyankh.

9. Smith, *HESPOK*, 36, m. 1, 171, 351-353, 360.

10. Smith, *HESPOK*, 44.

11. The red cross-lines are now thought to be guide lines. See Smith, *HESPOK*, 262. E. Staehelin, *Untersuchungen zur ägyptischen Tracht im Alten Reich* (Berlin: Münchner Ägyptologische Studien 8, Verlag Bruno Hessling, 1966), 174, 179. Staehelin believes that the yellow hair is natural, not a wig, and supports Reisner's view of a Libyan origin for the queen.

12. Staehelin, op. cit., 53, pl. X, Abb. 16.

The north wall of the main chamber is exceptional for the preservation of the color of the hieroglyphs in the texts and the two standing figures of the queen (pls. VII, XX). The male children who accompany her, as indicated elsewhere, have been considered to be later additions and to represent descendants; the figure on the left bears a name compounded with that of the cartouche of Neuserre of Dynasty 5. However, in the tomb of Nebemakhet (L 86) two of his brothers are a *Nywsrr'* and *Dw3w[r']*, the former also probably the owner of his own tomb near that of Nebemakhet.<sup>13</sup> Could not the two figures be the sons of Mersyankh and brothers of Nebemakhet? In this case one would only have to assume that a later visitor has inscribed the irregular cartouche around the name of *Nywsrr'* and added an ankh sign after it. The lintel above the central opening had a second concealed text with the name and titles of the queen once removed and now replaced. In its original position it must have been invisible; perhaps it insured the identity of the tomb owner in the eventuality that the reliefs of the tomb were destroyed.

## West Chamber

The western chamber with its burial pit in the floor (pls. X–XII, figs. 9–12) is summarily treated and lacks the careful coloring of the main chamber. The west wall is symmetrically arranged with an elaborate palace facade door at either end, a central recessed false door with the owner shown above it at a table with loaves, niches on either side for two pairs of engaged female statues (presumably Mersyankh and Hetepheres), and a two-line offering text above the central false door and the niches.

The north and south walls of the west chamber present the theme of the nourishment and banquet of the deceased in different ways. In each case the seated queen faces outward to receive her due. On the south wall (pl. X, fig. 9) she is seated before a table with loaves and an extensive list of offerings. The latter has been included in Selim Hassan's study of this list.<sup>14</sup> The scene in the lower register of the recalcitrant tax-payers is considered by Smith as the earliest example of this later popular scene.<sup>15</sup> On the north wall (pl. XII, fig. 11) the queen faces two registers of musicians and dancers<sup>16</sup> and two

13. Hassan, *Excavations at Giza IV*, 125, 144–145, fig. 85, 185–188.

14. *Excavations at Giza VI*, Part II, pls. 9–16, and passim.

15. *HESPOK*, 172.

16. Scenes of dancing are discussed, inter alia, by Junker, *Giza X*, 133–136, in connection with the relief of Nywyneter.

registers of bread making and deliveries, as well as a scene of wine pressing(?) and the pouring of the wine into jars. The east wall consists of an unfinished painted section on the north and the pillar with the presentation of the document by Khemetnu the younger (pl. XII, b, c, fig. 12), a scene repeated in a sense from the south jamb of the chapel entrance wherein Khemetnu himself makes the presentation. The contents of the document can be assumed to be a list of provisions to judge by the text on it on the north jamb of the mastaba of Merib.<sup>17</sup>

17. Junker, *Giza II*, p. 128, fig. 11.

## North Chamber

The north chamber has as its only decoration the extraordinary series of ten female statues engaged in the north wall with a single line of text above them (pl. VI a, b, fig. 13). Possible identifications of these ladies are provided elsewhere.<sup>18</sup> Whereas engaged statues do not form part of the usual repertory of the standard mastabas at Giza, they are frequent in the rock cut tombs there and elsewhere.<sup>19</sup>

18. See below, p. 20; Reisner, *BMFA* 25 (1927); 68.

19. Smith, *HESPOK*, pl. 57a, b, d; Hassan, *Excavations at Giza*, passim.

## DESCRIPTION

THE BEST preserved tomb chapel in the Eastern Cemetery at Giza is that of Queen Mersyankh III. From the evidence obtained from a study of its reliefs and inscriptions, as well as that deduced from other monuments, her position in the royal family of Dynasty IV can be determined with some degree of certainty.<sup>1</sup> Her father was Prince Kawab, son of Cheops by Queen Merytyotes, presumably buried in Pyramid G I a, the northernmost of the three small pyramids of Cheops' queens. Kawab himself was buried in G 7110 + 20, the northernmost of the great double mastabas in the westernmost row of the East Cemetery. Her mother was Queen Hetepheres II, a daughter of Cheops who seems to have been queen to Rededef, after the death of Kawab, and later to Chephren, and also to have married her daughter Mersyankh III to Chephren. Hetepheres probably lived into the reign of Shepseskaf and died as an old woman of well over seventy. The double mastaba G 7530 + 40 was probably originally built by her in the reign of Chephren but never used for her burial. Instead she made the rock-cut chapel G 7530 *sub* under its northern part and decorated and inscribed it for her daughter Mersyankh. The latter was buried in a chamber excavated in the floor of its western room in a fine black granite sarcophagus originally inscribed for Hetepheres and re-inscribed for her daughter as a gift from her mother. In this sarcophagus were found the skull and other bones of Mersyankh, the study of which indicate that she was about 50 years of age when she died. In all probability Hetepheres herself was eventually buried in mastaba G 7350, the southernmost tomb in the third row of the Eastern Cemetery, in the burial pit A of which an uninscribed red granite sarcophagus was found empty.<sup>2</sup> The foregoing reconstruction of the relation-

1. Reisner, *A History of the Giza Necropolis* I, 82, observation (b), on the reconstruction of the mastaba 7530-40 for Hetepheres, this initiating the cemetery *en échelon*; Reisner and Smith, *A History of the Giza Necropolis* II, 5-11 (family relationships of Mersyankh); Reisner, "The Tomb of Meresankh, a Great-granddaughter of Queen Hetepheres I and Sneferuw, *BMFA* 25 (1927): 64-79; W. Stevenson Smith, in Edwards, Gadd, and Hammond (eds.) *The Cambridge Ancient History*, 3rd. ed., 1971, Vol. I, part 2, 172-173.

2. Reliefs from Chapel of 7350.

ships and sequence of events is based on various considerations.<sup>3</sup>

The mastaba G 7520 (Plans A and B) was probably planned as a tomb for Hetepheres II during her marriage to Kawab, but seems to have been abandoned after his death, no chapel having been constructed, and its principal burial pit A never having been used until later times (G. A. R. Ms, Appendix B, 80-81). On the deaths of Kawab and Cheops and the accession of Rededef, Hetepheres, the child of Cheops, was taken into the household of Rededef, presumably to strengthen his claim to the throne, and may have been married to him. At the accession of Chephren the adjacent double mastaba G 7530 + 40 (Plans A and B) was constructed for Hetepheres,<sup>4</sup> as evidenced by quarry marks on its casing blocks bearing her name and the title *Wrt hts* (fig. 1 a-d).<sup>5</sup> This fact, added to the highest queenly titles held by her in the Mersyankh chapel,<sup>6</sup> is evidence that she had been queen to Chephren. A fine limestone chapel in the southern portion of the east face of G 7530 + 40 is largely destroyed and fragmentary reliefs from it are inconclusive.<sup>7</sup> A subsidiary northern niche on the east face is only partially preserved, but bears inscriptions giving incomplete dates without names (fig. 1 e). The mastaba thus modified contained no regular burial pit, and it is evident that it was never used for the burial of Hetepheres. Reisner proposed that the incomplete inscriptions on the subsidiary northern niche record dates of commencement and completion of construction, and that they refer to the reign of Chephren.<sup>8</sup>

Hetepheres II built for her daughter Mersyankh III the rock-cut chapel G 7530 *sub* (see reliefs and inscriptions in chapel) and buried her in her black granite sarcophagus re-inscribed as a gift to her daughter (see inscriptions on sarcophagus, fig. 14). This was found partially plundered in the burial chamber under the west room of the chapel and contained the disturbed skull and other bones of the queen (pls. XIV a-c, XVI a-d). The report of Dr. Derry on the anatomical evidence (see below, pp. 21-22) indicates that she was probably over 50 when she died. The two inscriptions at the entrance to her chapel (pl. II a, fig. 2) indicate that she died and was buried in years 1 and 2 of an unnamed

3. In this report: *Visual*. Plan A. East Cemetery at Giza—Cemetery G 7000. Plan B. G 7520 with G 7530 + 40. *Inscriptional*. Figures 1 to 16. Plates I to XX (Photographic). *Anatomical*: Dr. Derry's report on the skeletal remains. In addition: Written statements in an unpublished study of the Eastern Cemetery by G. A. Reisner and W. Stevenson Smith, preserved in the archives of the Museum of Fine Arts, referred to as G. A. R., Appendix B.

4. W. S. Smith, in *JNES* 11 (1952), fig. 7, p. 119, and p. 127.

5. G. A. R. Ms. Appendix B, 65.

6. Appendix, p. 25 below.

7. G.A.R. Ms. Appendix B, 65. See pl. XIII, pp. 3-4 above.

8. G.A.R. Ms. Appendix B, 65; Smith, *ibid.*, fig. 4, pp. 116, 126.

king, whom Reisner identified as Shepseskaf.<sup>9</sup> In view of Dr. Derry's estimate of her age at death this is unlikely, for she would have been in her middle to late sixties when Shepseskaf came to the throne. It seems probable that she died at the beginning of the reign of Mycerinus, when she would have been less than 42 but might well have been eight or ten years older. However this may be, the chapel of Mersyankh III may have remained accessible long after her death, for the figure of a child inserted on the western pillar on the north wall of the main room bears a name compounded with that of Neuserre, sixth king of Dynasty V (fig. 6, pl. VI). See, however, p. 5 above.

The row of offering bearers on the east wall of the main chamber (fig. 4, pls. III a, IV), representing estates assigned to the service of the Mersyankh tomb, furnish interesting evidence as to the properties at the disposal of Hetepheres. Most of them bear the name of Cheops, having been inherited by Hetepheres from her father. One bears the cartouche of Rededef and might indicate that Hetepheres acquired it through her marriage to him, the only inscriptional evidence that we have bearing on that possible union.

Hetepheres herself, if she was buried in G 7350 as Reisner proposed,<sup>10</sup> must have lived to an old age and been buried in the reign of Shepseskaf in her late seventies.

#### *Approaches to Chapel* (Plan B, pl. I a, c)

The chapel of Mersyankh III was approached from a narrow open court excavated in the lowered floor of the street between G 7530 + 40 to the west and G 7650 to the east. It was sunk to a depth of about two meters below street level, and was reached by descending stairs from both south and north. The south stair (pl. I a) is well preserved and has five slightly sloping treads. The north stair is partly obscured by later constructions. At the south end of this court a partially preserved rectangular cubicle may have been a *serdab* to contain the pair statuette of Hetepheres and Mersyankh (pl. XVII a–b, MFA 30.1456) and other small figures (e.g. pl. XVII d, MFA 30.1457), the fragments of which were found in debris in the main chamber. Flanking the doorway to the chapel were two monolithic limestone pilasters for the support of an architrave now missing. These, together with the roof of the doorway itself and two blocks inside, were the only elements of the chapel not cut in the natural rock.

#### *Facade* (pl. II a, b; fig. 2)

9. G.A.R. Ms. Appendix B, 69.

10. G.A.R. Ms. Appendix B, 85.

On the sloping facade of the entrance, two incised vertical inscriptions record the dates of her death and burial.

*North Side* (1) Vertical inscription, signs facing left: *S3t nswt Mr.sy-'nh h3t-sp 1 3bd tpy smw sw 21 htp k3.s hpt.s r w'bt.*

*Translation:* King's daughter Mersyankh, Year 1, month 1 of Shomu, day 21. The resting of her Ka and her proceeding to the house of purification (embalming).

*South Side* (2) Vertical inscription, signs facing right: *Hmt nswt Mr.sy-'nh h3t (m)-ht sp tpy, 3bd 2-nw prt sw 18 hpt.s r is.s nfr.*

*Translation:* King's wife Mersyankh. Year after 1 [Year 2], month 2 of Proyet, day 18. Her proceeding to her beautiful tomb.

*Note:* The elapsed time between death, recorded on (1) and burial (2) was 273 or 274 days. Reisner placed these dates in years 1 and 2 of Shepseskaf,<sup>11</sup> but in view of the examination of her bones made by Dr. Derry, it would seem more probable that the king involved was Mycerinus.

*Architrave over Entrance* (3) reading from right to left: *M33t Hr-Sth wrt hts Nbtj ht Hr wrt hst mr[yt] Dhwtj Hr smrt.f s3t nswt nt ht.f hmt nswt Mr.sy-'nh.*

*Translation:* Beholder of Horus and Seth, great favorite of Nebty, follower of Horus, greatly praised, beloved of Thoth and Horus, his companion, King's daughter of his body, King's wife, Mersyankh.

#### *Entrance Doorway* (pl. II b–d; figs. 2, 3)

*Drum over Doorway* (3 A): reading from right to left: *M33t Hr-Sth wrt hts hmt nswt Mr.sy-'nh.*

*Translation:* Beholder of Horus and Seth, great favorite, King's wife, Mersyankh.

*North Door Jamb* (4): Scene facing out (east), cut to a large extent in plaster. At top: a large figure of recumbent Anubis. Below: standing figure of Mersyankh with left hand across breast. She wears a long wig and a long dress with shoulder straps, but no ornaments. Behind her are two registers of smaller figures: above, a standing woman holding a box on her head, and below, a walking woman carrying a fan or sun-shade on a pole over her right shoulder in the right hand and holding another type of fan in her left hand.<sup>12</sup> In front of Mersyankh are two registers facing west: above a man pushes forward a hyena, and below a man drags forward a male oryx.

11. W. S. Smith, *JNES* 11 (1952), fig. 4, p. 126. Smith notes the possibility of reading the date as years 2 and 3; published by Sethe, *Urk.* I, 156–157; cited in Edel, *Altägyptische Grammatik*, §§ 54, 413–416, 418, 697–698, 707.

12. Fischer compares Hassan, *Giza* V, fig. 104, p. 245.

*Inscriptions:* Two lines above and below Anubis, reading right to left: (1) *Htp di nswt Inpw hnty sh-ntr*, (2) *šht špsst hr ntr 'š nb smyt*.

*Translation:* (1) A boon which the king gives and Anubis foremost of the divine booth (2) to a spirit who is noble in the sight of the great god, lord of the desert.

In front of the queen, three columns, reading right to left: (1) *Mššt Hr-Stḥ s't nswt*, (2) *wrt hst hmt nswt*, (3) *Mr.sy-'nh*.

*Translation:* (1) Beholder of Horus and Seth, King's daughter, (2) greatly praised, King's wife, (3) Mersyankh.

In front of man with hyena a vertical inscription: *Hm-k' Rry*, the funerary priest Rery.

*South Door Jamb (5):* Scene facing out (east). At top a large figure of recumbent Anubis. Below this a standing figure of Mersyankh holding a lotus to her nose in her right hand; left arm hanging. She wears a long wig and a dress with shoulder straps, and has a choker and broad collar for adornment, but no other ornaments. Behind the queen in two registers are two smaller women: above stands a girl holding a box on her head with the right hand and carrying a bird in her left, above which is a single sign 'nh "life." Below, a girl advances to the left bearing a chest on her left shoulder and holding out a flap-fan in her right hand.<sup>13</sup> In front of the queen, facing right, a man holds out to her an open scroll.

*Inscription A:* Above and beneath Anubis, reading left to right in two lines: (1) *Htp di nswt Inpw imy wt nb tš-dsr* (2) *šht špsst hr ntr 'š nb tš-dsr*.

*Translation:* (1) A boon which the king gives and Anubis, he who is in Wet, lord of the necropolis, (2) to a spirit who is noble in the sight of the great god, lord of the necropolis.

*Inscription B:* In front of the queen; four columns reading left to right: (1) *Mššt Hr-Stḥ wrt hts*, (2) *smrt Hr mrt.f*, (3) *ht Hr hmt nswt s't nswt*, (4) *Mr-sy-'nh*.

*Translation:* (1) Beholder of Horus and Seth, great favorite, (2) companion of Horus beloved of him, (3) follower of Horus, King's wife, King's daughter, (4) Mersyankh.

*Inscription C:* In front of man with scroll, three columns facing right, reading from right to left: (1) *Rdit sš n hmw-k' (2) r mšš in (3) imy-r hmw-k' Hmt-nw*.

*Translation:* (1) Presenting the document of the funerary-priests (2) for inspection by (3) the overseer of funerary priests Khemetnu.

*Inscription D:* Behind the man with scroll, one column: *W'b nswt imšhw hr nb.f Hmt-[nw]*.

13. Fischer comments, "The rotating fan (here described as a "flap fan") is of interest because only one other Old Kingdom example (LD II, 63) has been noted by Jéquier, who discusses this implement in *Les frises d'objets*, 253-254. The forms shown here and in loc. 16 suggest that at least one other Old Kingdom example may be recognized: Hassan, *Excavations at Giza IV*, fig. 82, p. 143."

*Translation:* The royal purification-priest, honored before his lord, Khemet[nu].

#### *Main Chamber*

(Plans C, D; pl. III-IX, figs. 4-8)

North-South room 7.10 × 3.35 m. and 2.60 m. high. Entered from the east by a doorway in the southern part of its east wall. Socket in floor on left for single door-leaf to open inward and square recess on right reveal for door bolt. Its north end is divided by two pillars into three doorways of which the eastern and western had been blocked up after the decoration of the chapel had been completed, leaving only the central opening to give access to the north room, this central opening having once been provided with double-leaf wooden doors opening outward to the south as indicated by grooves in the floor. In the west wall are two openings, divided by a central pillar, each having once been provided with double-leaf wooden doors opening eastward onto the main room. These openings give access to the west (offering) room. The four walls of the main room are completely covered with reliefs and inscriptions, for the most part in excellent preservation, many areas still retaining much of their original color.

#### *Main Room; East Wall, North of Entrance (6)*

(pls. III a-IV; fig. 4. Length 4.24 m.)

*General Description:* At the north end a large figure of Kawab striding to the left toward the north room fills the full height of the decorated area and stands 1.35 m. high. To the right of this, occupying the upper half of the decorated surface, is a scene showing Mersyankh and her mother pulling papyrus stalks while standing on a light papyrus skiff. To the right of this boating scene are two registers (1) and (2), the upper containing thirteen offering-bearers and the lower showing a bird-netting scene. The right end of this second register is divided into two sub-registers (2A and 2B), the upper showing men tying papyrus stems and the lower men taking birds out of a crate and plucking fowl (see below p. 11). The lower half of the area (from south of the figure of Kawab to the doorway) contains two long registers (3) and (4), the upper showing men conducting birds and cattle, the lower men in four boats and other men driving horned sheep.

At the top of the wall, above the papyrus thicket in the boating scene, a narrow slit window 53 cm. long and 9.5 cm. high, intended to give light to the room, has admitted moisture partially to deface the wall below and to wash away all the color.

*Figure of Kawab:* A portly man striding to the left. He wears short black hair of which the paint has run to suggest a full wig,<sup>14</sup> a broad collar with alternating blue

14. cf. Fischer, *JNES* 18 (1959): 245.

and white bands, and a string of blue beads and amulets from which hangs a large heart pendant. Across his chest and under the beads and pendant are traces of the broad diagonal white band of a lector priest, and he wears blue bracelets. He is shown naked to the waist, painted red, and is clothed only in a flaring white kilt, unpleated, extending to the mid-calf. In his right hand he holds a yellow staff and in his left a folded cloth. Above his head is an inscription in six columns, reading from left to right.

*Inscription:* (1) *It.s iry p't*, (2) *sš nswt smsw n ht.f*, (3) *hry-ḥbt hry-tp*, (4) *hrp i'wt nrt*, (5) *wn- Dw'w*, (6) *Kš-w'b*.

*Translation:* (1) Her father, prince, (2) King's eldest son of his body, (3) chief lector-priest, (4) director of divine offices, (5) assistant of Duwa,<sup>15</sup> (6) Kawab.

*Boating Scene:* Queen Hetepheres, facing right, wears a long wig, a choker and broad collar, a white dress with shoulder straps, extending to just above the ankles, bracelets, and anklets. She is pulling papyrus stalks with both hands. In front of her a small boy, naked but with side-lock, holds a lotus flower in his left hand and grasps the queen's leg with his right. Queen Mersyankh stands behind her mother. She wears a short black wig with a decorated fillet about her head terminating at the back with a bow and double streamers.<sup>16</sup> Around her neck is a choker below which she wears a broad collar. Her long dress with shoulder straps is elaborately decorated below the breast with a bead-net pattern. A bracelet on her right wrist and anklets on both legs complete her costume. With her right hand she plucks a papyrus stem and her left encircles her mother's waist. At the stern of the skiff a boatman with a long black pole steadies the craft, stepping out to the right but with his head turned back to the left. He wears a white lotus flower around the neck and a white belt to which pendant strips of cloth are fastened. The bow of the skiff is thrust into the papyrus thicket. It is partially damaged from the moisture which has descended from the window above.

*Inscriptions above:* Over the stern of the skiff; five lines reading right to left: (1) *Sš.s wšd*,<sup>17</sup> (2) *n Hwt-Hr m phw*, (3) *hn' mwt.s*, (4) *mš.sn ht nbt nfrt*, (5) *ntt m mht*.

*Translation:* (1) She pulls papyrus, (2) for Hathor in the marshland, (3) with her mother. (4) They see every good thing, (5) which is in the marsh.

*Inscription around and over the two queens:* *Mwt.s šst nswt bity Hwfw*, *wrt hts Htp-hr.s*, *šst.s mrt.s*, *mšst Hr-Sth wrt hts Mr.sy-nh*.

*Translation:* Her mother, daughter of the King of Upper and Lower Egypt Khufu, great favorite, Hetep-

heres. Her beloved daughter, beholder of Horus and Seth, great favorite, Mersyankh.

*Register 1:* Procession of thirteen estates bearing offerings in baskets on their heads steadied by their right hands, proceeding to the left, each with its name in front written vertically:<sup>18</sup>

- (1) Female figure carrying a bird on her left arm, damaged by moisture from window above. *Hwt Hwfw*. "The mansion of Cheops."
- (2) Male figure, left arm hanging, colored red. *Mtn Hwfw*. "The way of Cheops."
- (3) Female figure carrying a stick and lotus flowers in her left hand and in crook of left arm. *Nfr htpwt Hwfw*. "Perfect of offerings is Cheops."
- (4) Male figure, leading a calf on a string held in the left hand. *Dfš kš Hwfw*. "Well fed of *ka* is Cheops."
- (5) Female figure with bundle of sticks in left hand and basket over the arm. *Irt Dd.f-r'*. "Creation of Dedefre (Rededef)."
- (6) Male figure, leading a hyena on a leash with left hand. *Idb Hwfw*. "Canalbank of Cheops."
- (7) Female figure, carrying stick and lotus flowers (as 3 above). *B'ht Hwfw*. "The boat of abundance of Cheops."
- (8) Male figure, with a small horned animal on a leash held in the left hand. *'nh Hwfw*. "The life of Cheops."
- (9) Female figure, holding a goose in the crook of her left arm. *Mrt Hwfw*. "Beloved of Cheops."
- (10) Male figure, left arm hanging. *Mn Hwfw hr st Hr*. "Established is Cheops on the throne of Horus."
- (11) Female figure, carrying a bag hung from her left shoulder. *Šht Hwfw*. "The field of Cheops."
- (12) Male figure, left arm hanging. *Iw Hwfw*. "The island of Cheops."
- (13) Male figure, leading a gazelle on a leash in the left hand. *Hwt-kš*. "Mansion of the *ka*."

*Register 2:* Bird trapping scene, left to right, as follows: Standing man facing left, holding out by their necks two or three birds in each hand. In front of him his name is inscribed vertically: [*hm-kš*] *Kš-tsw*. "The *ka*-priest Katjesu."<sup>19</sup> Group of five standing men facing right, hauling on a rope to spring the bird trap; the third man has turned his face left to look at the last two in the group. To the right the leader stands facing right but with head turned toward the group of five. He spreads wide, with both arms, a white cloth as a signal to the group to haul on the rope.

The bird trap is represented closed with various birds caught in it. A man at the right, facing left, is taking two

15. Grdseloff, *ASAE* 41 (1942): 214-216.

16. Ebba E. Kerrn, "The development of the ornamental boatman's fillet in Old and Middle Kingdom in Egypt," *Acta Orientalia*, Havniae 24 (1959): 161-188.

17. Cf. Dunham, *AJA* 39 (1935): 304, 1.

18. The readings are derived from Helen Jacquet-Gordon, *Les noms des domaines funéraires sous l'ancien empire égyptien*, Bibl. d'étude 34, Cairo, *IFAO* (1962): 222 seq., Tomb 10 G 4.

19. The title, damaged here, is recorded in the second register on the south wall of the main room, fourth figure from the right, with the same name.

birds from it. The trap is represented as in the middle of a lotus pool, together with two flying birds above, which were not caught in the trap.

Above the men working the bird-trap is an inscription in one line, reading from left to right: *Mšš šht špd[w] m mḥt* and *rdi šht*. “Viewing the trapping of birds in the marsh,” and “Working the trap.”<sup>20</sup>

To the right of the bird trap the wall is divided into two sub-registers.

*Register 2A (above)*: Three men are preparing a yellow papyrus mat. The first, seated and facing right, is pulling on a stem; the other two, again seated and facing each other, are constructing the mat, its ties being colored red. The man on the left is labelled (right to left) *sšš wšdt(?)*, “pulling papyrus.” The label over the other pair, reading left to right is *whš kn*. “making a mat.”

*Register 2B (below)*: At the left a seated man, facing left, is taking a bird from a crate with red hatching. At right two seated men facing each other are plucking birds. This scene is uninscribed.

*Register 3*: This register extends from the figure of Kawab to the entrance doorway and shows a procession of birds and cattle proceeding to the left. First at the left is a standing man, facing left. His right hand rests on his left shoulder while with his left he grasps the beak of a large crane. Behind this crane is a second one, both with black necks, wing markings and lower legs, and red beaks and eyes. To the right are three geese, the first yellow with brown wing markings and a red beak, the second two now without color. All these birds face left and are as large as the human figures. Next a walking man, facing left, has his right hand resting on his left shoulder and leads a collared ox by a rope with his left hand. The ox hide has black markings; its horns are yellow and its muzzle and eye are red. Over the ox is inscribed *itt iwš šht* “Bringing an ox of the fields.” Next comes a man with his right hand on the rump of the first ox while he leads a second, similarly colored ox with his left hand and looks to the right. This second ox is labeled *itt imy mdt*. “Bringing a stalled ox.” The next man is partly bald, is emaciated, and leans forward. He has his right hand resting on his left shoulder and leads a red stippled hornless cow labeled *iwšt nt ndt-hr*. “a cow of offering.” The procession ends with a fourth man, partly bald and bearded, who wears a kilt with fine cross-ribbing in red on a white background. He rests his right hand on the rump of the preceding animal, looks to the right, and leads a small blanketed calf with black markings with his left hand. The blanket is yellow with red lines, evidently a representation of matting.

20. Fischer notes, “The latter applies solely to the man who gives the signal for the trap to be closed. Cf. Hassan, *Excavations at Giza V*, Fig. 123, and references given on p. 267; also Mohr, *Hetep-herakhty*, 54. Translate, “the fowler causing the trapping.”

The caption reads *itt bḥs, šdi hr db'*. “Bringing a calf which suckled on the finger.”<sup>21</sup>

*Register 4*: The lowest, same length as Register 3. Left to right: Four skiffs proceeding to the left, the first containing four men. In the bow a man, with a black pole and carrying a lotus, looks to the right at the second man who stands, facing left, smelling a lotus and leaning on a staff. In the center of the skiff a crate of birds rests on a basket containing a lotus, a bird, and other objects. In the stern two men face right toward a second skiff. The first pushes on a pole in the water, while the second holds up a bunch of lotus flowers and threatens the second skiff with upraised arm containing a bundle of stalks(?). The second skiff is paddled by a seated man in the bow while a second man in the center tends a calf. A third man in the stern is poling. To the right the third and fourth skiffs contain respectively three and four men with paddles and poles who are engaged in a combat. These four skiffs are shown on a band representing water. Above this scene is the inscription, reading left to right: *Prt m šš ḥn' nḥbt in mḥtyw.s, in.sn n.s ḥt nbt nfrt innt n špst m k't šht*. Translation: “Coming out of the marsh with lotus blossoms by her marsh-men, that they may bring to her every good thing which is brought to a noblewoman as the work of the field.” To the right of the water scene a man, facing right, leans on a staff watching the action to his right. He is labelled *ḥkš n niwt*, “Headman of a town.” To his right herdsmen march to the right with upraised whips driving a herd of horned sheep among which a fourth man with upraised whip helps to drive them along. To the right again a man facing left and carrying a bag of grain entices them forward by holding out a handful of food. Finally, at the right end of the register, a man walks to the left leaning on a staff and carries a bag (of grain?) over his shoulder. This scene bears two captions, the first of which at the left reads, right to left: *skš m šht*. “Cultivating with a herd of sheep”. The second to the right reads from left to right: *stt prt*. “Sowing the seed.”

*Main Room, East Wall, South of Entrance (7)*  
(pls. III b, V; fig. 5)

From entrance doorway to the south-east corner of the main room: 1.60 meters. Five registers of relief scenes. Adjacent to the doorway, at the top, there were originally two masonry blocks of which the uppermost is missing, presumably pried out in removing the upper socket on which the wooden door turned. The rest of the wall is rock-cut, but with plaster overlay.

*Top Register*: Two boats proceeding to the left, the prow of the first now missing. The first boat, painted

21. Fischer notes, “This particular caption is the subject of a brief communication by Goedicke: “*Hry-dḥ*, ‘suckled calf,’” *RdE* 11 (1957): 159-161.”

yellow, is rowed by four oarsmen and steered by two helmsmen. Mersyankh sits on a yellow chair, facing forward, with a female attendant squatting behind her. The second, a white papyrus skiff, is paddled by three (or six?) men. In front of the first paddler stands the pilot or lookout, holding a stick in his right hand, his body turned to the stern but his face turned left towards the first boat. Behind the paddlers Mersyankh sits on a chair smelling a flower. In front of her squats a little maid with a fly-whisk, and behind the chair a squatting woman holds up a sun-shade. In the stern a single helmsman holds a long steering oar. There is no caption. The two boats in the top register are light skiffs in which Mersyankh is seated, leading a procession of larger boats shown in the second register. The two skiffs are distinguished from each other in form and color, the second evidently of papyrus with bindings indicated at bow and stern. In both the male crews are colored red whereas the queen and her female attendants are yellow. The oars are red.

*Second Register:* Two yellow painted wooden boats proceed to the left, each bearing a long shelter of which the center part is covered by a cloth tent; the first rowed by eleven oarsmen and the second by eight. On the prow of the first boat stands the pilot holding a long sounding pole in one hand. A man squats on top of the shelter, and among the rowers stands a female figure with lappet wig, perhaps Mersyankh. At the stern three helmsmen with steering oars stand under the shelter. The second boat is like the first except for the animal head on the bow.<sup>22</sup> The pilot shields his eyes with one hand and holds a sounding pole. A man(?) stands facing forward among the rowers, one hand holding the framework of the shelter. Also under the shelter are two steersmen with steering oars at the stern. While the color in this register is only partially preserved, the crews and oars were red. There were no captions.

*Third Register:* Four scenes, in order left to right. (A) A standing female statue, facing right, being painted by a painter (red), with brush and shell palette, facing left. Over him (now illegible) are faint traces of an ink inscription which Reisner thought to read *kdwt R'-ḥḥy*, "the painter Rehay." (B) Seated female statue facing right, in front of which a sculptor (red) labelled *Gnwty In-k'ḥf*, "The sculptor Inkaf," is working on it with a tool held in the right hand. Beyond him a man (red), facing left, appears to be pulling on a rope attached to the base of the seated statue. (C) Two men, facing right, drag a shrine toward the left. The shrine contains a standing female statue facing left standing on a sledge, and is shown with two open doors. To the left of the shrine,

22. Other examples are well known in the Old Kingdom at Giza, in the tomb of Ka-ni-nesut: Junker, *Giza II*, fig. 22, described as the head of a hedgehog turned backwards; also Junker, *Giza V*, fig. 14 b, tomb of Seneb.

partly superimposed on the open door, stands a man facing right, holding a double-bell censer. Behind the shrine another man, facing left but with head turned right, steadies the shrine with both hands. (D) Three men facing right are dragging a seated female statue facing left, while a fourth man stands in front of the statue, facing right, and holds out an ill-defined object. Scenes (C) and (D) are without captions and have lost their color.

*Fourth Register:* Five scenes of craftsmen at work, reading from left to right. (A) Two men polishing a granite coffin, stippled red and black, the second standing on a raised yellow platform or box. Over the coffin is an ink inscription *ḥmw(?)*, "craftsman". (B) Damaged area showing a seated man, facing right, at work on an unidentified object. (C) A man, facing right, bends over a door which he appears to be polishing.<sup>23</sup> (D) A kneeling man facing right before a false door, its inner jambs painted red, with an upraised adze in his right hand. (E) Man striding to the right sawing a plank fixed vertically.<sup>24</sup>

*Fifth Register:* Divided into two parts. On the left five men under a shelter are engaged in smelting metal. At the left a squatting man appears to be pouring molten metal (?) from a crucible, while to the right two groups of two men each are using blow-pipes to melt the metal. The right half of the area is divided into two-sub-registers. *Above* (A) Two seated men face each other on either side of a low stand. (B) A round-topped chest is being worked on by a seated man facing left. (C) A seated man facing right had before him an object too obliterated to identify. *Below:* At left two men are working on a carrying chair which rests on long poles.<sup>25</sup> At the right two seated men flank a rectangular chest with flaring top. This register is in part badly damaged. There are no inscriptions.

*Main Room, North Wall (8-10)*  
(pl. VI a; fig. 6)

Length east to west 3.35 m. Beneath an ornamental conventionalized border which is partially preserved here and on the east and west walls of this room, an inscribed architrave extends the full length of the wall. Below, the wall is broken by three openings into the North Room. The central opening was originally provided with double-leaf wooden doors opening outward to the south, as indicated by channels in the floor (see Plan C). The upper pivots of these doors are now missing, but there was found, lying on the floor beneath,

23. Fischer notes, "a door viewed from rear, showing battens; cf. Hassan, *Excavations at Giza II*, fig. 219."

24. Fischer compares *LD II*, pl. 49.

25. Compare the carrying chair of Queen Hetep-heres I. See Reisner and Smith, *A History of the Giza Necropolis II*, pl. 27a.

a damaged block of exactly the right length, bearing the remains of an ink inscription which formed an inner drum over the entrance. The east and west openings were not provided with doors and may at one time have been blocked up. Only the south face of this wall was decorated. Between the three openings two pillars bearing relief figures flank the central opening.

*Architrave*: Running the full length of the wall, reading from right to left as follows: *Htp di Inpw nb t3-dsr krs nfrt hr ntr 3 prt hrw n.s t hnkt p3t k3 m hb <nb> r' nb ht nbt nfrt m htp di nswt w3h n.s phr t hnkt p3t stp n.s stpt 3pd k3t i3wti nfrt 3psst hr Inpw hnty sh-ntr*.

*Translation*: A boon which Anubis gives, lord of the divine land, a good burial before the great god, that funerary offerings go forth to her [of] bread, beer, cakes, and cattle on every festival and every day as a royal boon. That there be dedicated to her a choice selection of offerings of birds and cattle, when she has grown gracefully old as one who is noble in the sight of Anubis, foremost of the divine booth.

*East Opening Lintel* (slightly recessed): Right to left.

*Inscription*: *M33t Hr-St3h Mr-sy-'nh*.

*Translation*: Beholder of Horus and Seth, Mersyankh.

*Central Doorway, Lintel*: Right to left.

*Inscription*: *S3t nswt nt ht.f hmt nswt Mr-sy-'nh*.

*Translation*: King's daughter of his body, King's wife Mersyankh.

"Drum", displaced from Central Doorway, but now replaced in position: Ink inscription, damaged but legible.<sup>26</sup>

*Inscription*: *Wrt hts ht Hr Mr-sy-'nh*.

*Translation*: Great favorite, follower of Horus, Mersyankh.

*West Opening Lintel*, slightly recessed: Right to left.

*Inscription*: *Smrt Hr mrt.f Mr-sy-'nh*.

*Translation*: Companion of Horus, his beloved, Mersyankh.

*East Pillar*: Standing figure of Mersyankh, facing left.<sup>27</sup> She wears a short wig, a choker and broad collar, and bracelets and anklets on both wrists and ankles. She is clad in a long white dress with shoulder straps. Her right hand is on her breast and her left is hanging. Over her head is an inscription in four columns, reading left to right.

*Inscription*: (1) *S3t nswt nt ht.f*, (2) *m33t Hr-St3h*, (3) *smrt Hr*, (4) *Mr-sy-'nh*.

*Translation*: (1) King's daughter of his body, (2) beholder of Horus and Seth, (3) companion of Horus, (4) Mersyankh.

26. This text would have been invisible when the drum was in place.

27. The color on this pillar is exceptionally well preserved. The figure of the queen shows corrections in the outlines made by the master painter in red, and there are also notations in red on the jamb reveals of the doorway. See W. S. Smith, *HESPOK*, p. 253.

In front of the queen's feet stands, facing left, a small figure of a boy painted red and naked except for a broad collar and bracelets. This figure and the accompanying inscription is not in relief and may have been a later insertion. Above his head, left to right in two lines:

*Inscription*: (1) *S3 nswt n ht.f*, (2) *Dw3-R'*.

*Translation*: (1) King's son of his body, (2) Duwa-Re.

*West Pillar*: Large standing figure of Mersyankh, facing right. Costume, ornaments, and attitude like the figure of the queen on the east pillar. Here too, alterations to the outline of the figure in red are visible. Above the queen's head is an inscription in four short columns, right to left.

*Inscription*: (1) *S3t nswt nt ht.f*, (2) *tist Hr*,<sup>28</sup> (3) *ht Hr*, (4) *Mr-sy-'nh*.

*Translation*: (1) King's daughter of his body, (2) intimate of Horus, (3) follower of Horus, (4) Mersyankh.

In front of the queen's feet, painted figure of a boy walking right but with head turned left. He has his right finger to his mouth and his left arm hanging down, and he is naked. Above a two line inscription reading right to left gives his name.

*Inscription*: (1) *S3 nswt n ht.f*, (2) *Ny-wsr-R'-'nh*.

*Translation*: (1) King's son of his body, (2) Ny-user-Re-ankh.<sup>29</sup>

#### *Main Room, West Wall (11-15)* (pl. VII, fig. 7)

Length 7.57 meters. Near the center two openings give access to the West Room, each opening originally closed with double-leaf wooden doors opening into the main room as indicated by reserved slots in the floor (see Plan B). Between them is a pillar. The entire wall surface is decorated with reliefs and inscriptions, with a good deal of the original coloring still preserved, especially in the northern part. At the top traces of an ornamental border as on the east and north walls. Below this, extending over a large portion of the entire wall, is an architrave in two lines, reading from right to left.

*Architrave Inscriptions*: Line (1). *Htp di nswt Inpw hnty sh-ntr nb krs <krs(s)> m smyt imnty h3p.s m htp hr w3wt nfrt hpp im3ht hr.sn i3wti nfr n.s hr ntr-33 pr-hrw n.s t hnkt p3t m hb tp 3bd tp . . . nt w3h n.s dbht-htp r' nb*. Line (2). *Mwt.s s3t nswt m33t Hr-St3h Htp-hr.s s3t.s m33t Hr-St3h*

28. Fischer notes that Junker, *Giza II*, 189-191, reads this title *ist Hr*.

29. The painted insertion of the boys on both pillars, the western one bearing a name compounded with that of King Neuserre of the Fifth Dynasty seems to prove either that the chapel remained accessible until that time, or was re-opened during the subsequent dynasty to add these figures. Fischer notes that it is hardly surprising that the funerary cult continued that long and that it required the use of the chapel. See p. 5 for a suggestion by Simpson.

wrt ḥts ḥt Hr smrt Hr mrt.f tist Hr sm'wt mry Nbty wrt ḥst ḥm-ntr Dḥwty s't nswt ḥmt nswt Mr-sy-nḥ.

*Translation:* Line 1: A boon which the king gives (and) Anubis, foremost of the divine booth, lord of burial (that she may be buried) in the western necropolis. May she proceed in peace upon the ways on which an honored one proceeds when she has become old, it having gone well with her in the sight of the great god. May offerings go forth to her (of) bread and beer and cakes on the feast of the first of the month, the first of the half-month. That there be supplied for her the requisite offerings every day. Line 2: Her mother, King's daughter, beholder of Horus and Seth, Hetepheres. Her daughter, beholder of Horus and Seth, great favorite, follower of Horus, beloved companion of Horus, intimate of Horus, consort of him who is beloved of the Two Ladies, greatly praised, priestess of Thoth, King's daughter, King's wife, Mersyankh.

*Northern Section* (below the architrave) (11): Three large figures, all facing left; from left to right:

*Figure A.* Standing woman. She wears an unusual short wig, colored yellow with red painted cross lines. As ornaments she has a choker and broad collar colored blue, and anklets but no bracelets. She wears a long white dress with unusual peaked shoulders and both arms are covered and crossed over the breast.<sup>30</sup> In front of her is a single column inscription with signs facing left.

*Inscription:* Mwt.s m'ḥt Hr-Stḥ wrt ḥts ḥrp ssm[tyw] šndt ḥmt nswt Htp-ḥr.s.

*Translation:* Her mother, beholder of Horus and Seth, great favorite, controller of the butchers of the acacia house,<sup>31</sup> King's wife, Hetepheres.

Behind the queen a girl squats on the floor, apparently clad in a knee-length garment and with a simple fillet around her head. In her right hand she holds up a fly-whisk, and her left hand grasps her right shoulder.

*Figure B.* Standing woman. Right hand across breast holding the red tie that usually appears on the shoulder to affix a leopard skin. This gesture is also usual (although all other cases are masculine). Her left arm is hanging. She has short black hair, wears a choker and a broad collar colored blue. She has blue bracelets on both wrists but no anklets. Over her long white dress she wears a leopard-skin, yellow with black spotting, which passes over the right shoulder. In front of and over this

30. Reisner at first considered that her unique hair color indicated that she was blond, and proposed that she was of Libyan blood, but this proposal has not been generally accepted. The peaked shoulders of her dress, though not unique, are quite unusual. For the latter see the relief of the mother of Prince Khafkhufu from G 7140 in W. Stevenson Smith, *HESPOK*, 22, Pl. 44 b. For both of these unusual features see also Reisner and Smith, *Giza Necropolis II*, 7, where they cite the views of Mariette and Caroline R. Williams on these peculiarities.

31. See Henry G. Fischer, *Orientalia* 29 (1960): 184 (3a, 3b). Edel in *Das Akazienhaus und seine Rolle in der Begräbnisriten*, MÄS 24, Berlin, 1970, 28–29, reads šndt instead of im't and renders it as "acacia-house."

figure is an inscription in five columns, reading from left to right:

*Inscription:* (1) S't.s nt ḥt.s s't nswt m'ḥt Hr-Stḥ Mr-sy-nḥ, (2) wrt ḥts wrt ḥswt. (3) ḥmt-ntr Dḥwty smrt Hr, (4) sm'wt mry Nbty, (5) ḥmt nswt mrt.f Mr-sy-nḥ.

*Translation:* (1) Her daughter of her body, King's daughter, beholder of Horus and Seth, Mersyankh. (2) Great favorite, greatly praised, (3) priestess of Thoth, companion of Horus, (4) consort of him who is beloved of the Two Ladies, (5) King's beloved wife Mersyankh.

In front of the queen's feet a boy is walking to the left with face turned right. He wears a side-lock and broad collar but is otherwise naked. In the right hand he grasps a hoopoe-bird by its wings and holds up a lotus flower in his left. Over his head his name is inscribed, left to right: Ḥnt-r-k. "Khenterka".

*Figure C.* A somewhat smaller man walking to the left, with both arms hanging, holding a folded cloth in his left hand. He wears a full (white) wig, a broad collar, and blue bracelets on both wrists but no anklets. He is colored red and is clad in a knee length kilt and has a broad band across the chest passing over the right shoulder, both white. In front of him is an inscription in two columns, reading left to right:

*Inscription:* (1) S's s' nswt n ḥt.f ḥry-ḥ'bt ḥry-tp, (2) Nb-m-ḥt.

*Translation:* (1) Her son, King's son of his body, chief lector priest, (2) Nebemakhet.

Behind, in three superimposed registers, are three small figures, all facing left, none inscribed. *Above:* A naked boy wearing only a broad collar, his right hand to his mouth and left hand hanging. *Center:* A naked girl carrying a hoopoe held by the wings in her right hand, left arm hanging. *Below:* A naked boy with his right hand to his mouth, fingers to lips, and left arm hanging.

*Central Pillar* (12): On east face a standing woman, facing left. She has a long wig, a choker, and a broad collar colored alternately blue and green, multiple blue bracelets, and anklets. She wears a long dress with ribbed shoulder straps, the dress showing traces of a net pattern from below the breasts down. Her right hand rests on her breast and her left arm is hanging. In front is a single column inscription, signs facing left.

*Inscription:* M'ḥt Hr-Stḥ wrt ḥts Nbty ḥmt-ntr Hwt-Hr nbt iwnt ḥmt nswt Mr-sy-nḥ.

*Translation:* Beholder of Horus and Seth, great favorite of Nebty, priestess of Hathor mistress of Denderah, King's wife Mersyankh.

*South Section:* (13, 14, 15). Divided into three parts; Figure D (13), False door and tablet (14), and Figure E (15). No color remains in this area.

*Figure D* (13): Standing figure of the queen, facing right. She wears a long wig, a choker and broad collar, and has multiple bracelets and anklets on both wrists and ankles. She is clad in a long dress with shoulder

straps. Her left hand is laid across the breast and her right arm is hanging. In front of her is a single column inscription with signs facing right.

*Inscription:* M33t Hr-Stḥ wrt ḥts Nbtj ḥmt-nṯr B3-pf Mr-sy-ḥnh.

*Translation:* Beholder of Horus and Seth, great favorite of Nebty, priestess of Bapefy,<sup>31a</sup> King's wife Mersyankh.

Behind the queen in three superimposed registers are three smaller figures of women, none inscribed.

*Above:* Striding right, wearing a long dress with single shoulder strap. The left hand supports the end of a long object resting on the left shoulder. In the hanging right hand is a small bag.

*Center:* Striding to the right, wearing a long dress without indicated shoulder straps. The left hand steadies a chest resting on the head. The right hands holds a pole leaning on the right shoulder.

*Below:* Striding to the right, wearing a long dress with one shoulder strap. The left hand holds out a fan(?). The hanging right hand holds a bag.

*South Section, False Door and Tablet (14):* At the top of the wall, extending north and south partly over areas (13) and (15), is a row of jars and bowls. To the left of this is a short-kilted man making the gesture of invocation. Over the tablet and false door is an architrave of approximately the same length, containing an inscription of two lines, reading right to left. This is heavily damaged, but appears originally to have contained a single line inscription of which only a few larger signs can now be identified.

*Inscription:* (1) Htp di nswt Inpw ḥnty sh-nṯr krs.s m smyt imntyt i3wti nfr [w]rt [h]r nṯr '3 prt-ḥrw n.s [t] ḥnkt Mr-sy-ḥnh, (2) m wp rnpt tp rnpt Dḥwtyt w3g ḥb nb ḥb [tp] 3bd [tp] . . . nt [r'] nb m33t [Hr]-Stḥ . . . Mr-sy-ḥnh.

*Translation:* (1) A boon given by the King and Anubis foremost of the divine booth, that she may be buried in the western necropolis having grown old very gracefully in the sight of the great god. Funerary offerings for her of bread and beer, Mersyankh. (2) At the opening of the year, the first of the year, the feast of Thoth, the Wag-feast, every festival, [the first of] the month, and [the first of] the half-month, and every [day]. Beholder of [Horus] and Seth, [King's wife] Mersyankh.

*Tablet over False Door:* At the left the queen, facing right, is seated on a throne, the side of which is decorated by a seated lion.<sup>32</sup> She wears a long wig and a long dress. Her right hand rests in her lap and her left hand is on her breast. In front of her is a table of bread, beneath which are the usual summary listings of "A thousand bread, beer, alabaster, clothing." Over and to the right of the table of bread is an inscription, reading from right to left in one line, three columns, and a short line below.

*Inscription:* (1) S3t nswt nt ḥt.f mrt.f ḥmt nswt Mr-sy-ḥnh, (2) smrt Hr mrt.f, (3) tis.t Hr wrt ḥts, (4) ḥt Hr ḥmt-nṯr Dḥwty, (5) ḥmt nswt Mr-sy-ḥnh.

*Translation:* (1) King's daughter of his body, his beloved, King's wife Mersyankh, (2) Companion of Horus, his beloved, (3) intimate of Horus, great favorite, (4) follower of Horus, priestess of Thoth, (5) King's wife Mersyankh.

*Band under Tablet:* Single line inscription, damaged but legible, reading right to left:

*Inscription:* M33t Hr-Stḥ wrt ḥts ḥt Hr s3t nswt mr[t].f ḥmt nswt Mr-sy-ḥnh.

*Translation:* Beholder of Horus and Seth, great favorite, follower of Horus, King's daughter, his beloved, King's wife Mersyankh.

*False Door:* This seems never to have been finished and its drum is un-inscribed.

*South end of Wall, Area (15):* At the top, opposite the architrave over the false door, the figure of a man walking to the right is somewhat damaged. His left arm is extended forward invoking offerings and his right arm is hanging. There is no inscription. Below, a walking man, facing right, wears a knee length kilt and shows no indication of wig or ornaments. In the right hand he carries a papyrus roll. Before him is the scribe's carrying case, and his left hand is hanging. Fischer compares Junker, *Giza II*, pl. 7; Epron *et al.*, *Ti*, pl. 67. It is called 3'w n s3 "writing case," *Urk.* I, 42, 8 (Cairo Cat. 1569). Above and in front is an inscription in three columns, somewhat damaged but legible, reading right to left.

*Inscription:* (1) Rh nswt, (2) imy-r pr, s3, (3) imy-r ḥm(w)-k3, (4) nb im3ḥ [H]mt-nw.

*Translation:* (1) King's relative, (2) overseer, scribe, (3) overseer of funerary priests, (4) lord of reverence [Kh]emetnu.

#### *Main Room, South Wall (16)* (pls. VIII-IX, fig. 8)

Length 3.33 meters. The decorated area extends 1.33 meters from the ceiling. To a large extent the relief is cut in a pinkish plaster which was liberally spread over the surface of the wall. The lower part of the wall contains three niches in which there are seated figures (pl. VIII b-d). The decorated section of the wall is divided into two main groups. *Above* is a scene of offerings and offering bearers. *Below* are two registers of people transporting objects and working on pieces of furniture.

*Upper Section:* At the right, a large seated figure [of Mersyankh] faces left. The upper part is much damaged. The queen wears a long wig and a dress to the ankles, and she sits on a block seat ornamented with paired papyrus blossoms facing outward. In her right hand she appears to hold a lotus flower to her nose, while her left is holding a flower in her lap. At the queen's feet a small

31a. On this god, see Fairman, *ASAE* 43 (1943): 309.

32. W. S. Smith, *HESPOK*, fig. 13, pp. 291, 294.

figure (sex unclear) sits facing right. To the left of the queen a pile of offerings in four registers shows various items of food and drink displayed on tables and stands. These include dressed fowl, vegetables, cakes, bowls and jars, and a ewer and basin for washing before and after meals. At bottom right, facing left and standing in front of a large table, is a dog with ears erect and a tightly curled tail. The area to the left is divided into three registers as follows:

*Register 1.* Eleven seated and three standing figures, all facing right and all apparently men; right to left; two men seated on the ground but badly obliterated; four men seated on the ground with one knee up, one hand on lap and the other held across the chest; five men similarly seated but with arms folded variously in front, three of them with one hand grasping a shoulder; three standing men advancing to the right, their arms folded across the chest in attitudes of humility. No inscriptions.

*Register 2.* Right to left. Ten men advancing to the right and bearing various offerings. First comes a man bearing a cloth offering in his left hand and identified by the label *hꜣp sh ꜣm-kꜣ Rꜣy*, “Director of the dining-pavillion, funerary priest Rery.” He and the second man support between them a table laden with various objects. The third man holds out a fowl on a spit (so identified by Fischer) in his left hand and a partly obliterated object in his right. The fourth man, partly obliterated, is labeled *ꜣm-kꜣ Kꜣ-tsw*, “funerary priest Katjesu.” The fifth, sixth, and seventh men are too badly damaged to determine what they are carrying. The eighth carries a goose in his arms. The ninth man holds two birds by the neck in each hand, and the tenth carries a hyena in his arms.

*Register 3.* Twelve butchers preparing meat are generally directed towards the right. The first three are carrying joints. The fourth and fifth are cutting the foreleg from a slaughtered ox, while the sixth is sharpening his knife. The next three men (7–9) are similarly engaged. The tenth man is about to cut the throat of a standing animal, perhaps an oryx, while the eleventh is pushing it forward from behind. Finally the twelfth is carrying a small gazelle in his arms, about to be slaughtered by the tenth.

*Lower Section.* Reading from right to left. A standing statue of the queen, facing left, is being painted by a man facing right with a brush in his right hand and a shell or bowl in his left. Over and behind him is the label *Sꜣ ꜣd[ꜣ] Rꜣ-ꜣꜣy*. “The painter Rahay.”<sup>33</sup> Both the foregoing stand on a pedestal. To the left, on a low platform, stands a bed-canopy within which two female servants appear to be making up a bed<sup>34</sup> with its headrest. The area further to the left is divided into two registers.

*Register 4.* Reading from right to left. A woman facing left stands in front of a chair under the arm of which is the figure of a seated lion. She is holding out a small fan. Next a woman bends over a carrying chair,<sup>35</sup> against the back of which leans a large fan or sun-shade on a pole. Fischer comments, “the object on the carrying chair must be a flywhisk (cf. Junker, *Giza IV*, pl. 14) or a staff (Hassan, *Excavations at Giza II*, fig. 123; Firth-Gunn, *Teti Pyr. Cem.*, pl. 52; *LD II*, pl. 105). But in none of these cases is the context quite the same.” A staff is the more probable identification despite the lack of clarity in the drawing and photograph. Third comes a woman, facing right, carrying a flap fan in her right hand and a large bag in her left. Behind her, facing right, a woman carries a large oblong object in both arms: Next to the left two women walk to the right carrying between them a large chest resting on a pole. Behind them another group of two women walking right are carrying a long box on their shoulders, supporting it with both hands.<sup>36</sup> Looped over the right elbow of the first woman, a string is attached to a collar around the neck of a monkey which is walking along beneath the box. The next to last figure in the register is a woman walking right, carrying on her head a stool with bull’s feet terminals which she steadies with her left hand, while she holds a small bag in her right. Finally, a badly damaged figure (sex ill-defined but probably a woman) has a chest on her head, supported by both hands. There are no captions in this register.

*Register 5.* From right to left. (1) A low platform on which is a chest or basket with rounded lid and a low flat-topped box on which stands a headrest. (2) A large chest on short legs. (3) A clothes bag terminating at the top in a calf’s head. Fischer notes, “The calf-headed clothes bag evidently occurs in only one other case, the tomb of *Dbꜣn*, as shown by Hassan, *Excavations at Giza IV*, fig. 119, p. 170 (the drawing in *LD II*, 36 makes the head look more leonine); this is clearly the same, even though Hassan describes it inaccurately as “the inflated skin of some animal” on which a dwarf is beating. Actually the dwarf is tending the clothes of a row of adjacent dancers; cf. Junker, *Giza V*, 10.” (4) A chest with a small table on top. On the table is a round object and a smaller square object, over both of which rests a fly-whisk. (5) Two women advancing to the right, carrying between them a small shrine. The first woman has her head turned left. (6) A single woman advancing to the right carrying a large jar. (7) A single woman advancing right, holding out with both hands a small jar. (8) A woman advancing right with a chest on her head, steadied by her left hand. (9) A partly obliterated

33. W. S. Smith, *HESPOK*, p. 352, fig. 233.

34. Note for comparison the canopy and bed of Queen Hetepheres I with its headrest from G 7000 X. Cf. Reisner and Smith, *Giza Necropolis II*, pls. 5b and 26e; W. S. Smith, *HESPOK*, 169–172, 360.

35. Compare the carrying-chair of Queen Hetepheres I. Cf. *Giza Necropolis II*, pl. 27a.

36. Compare the curtain box of Hetepheres I; Cf. *Giza Necropolis II*, pl. 12c.

woman advancing right carrying behind her with both hands a circular object on a tray. (10) Badly damaged figure of a woman advancing right. She is holding vertically over her right shoulder an ill defined object, while behind her a small figure of a dwarf (large head and body on very short legs) has her left arm raised to her right elbow. The left end of the register, with space for two or three more figures, is completely obliterated. There are no inscriptions.

*Statue Groups at Base of Wall*  
(pl. VIII b-d)

In three niches, right to left as follows:

A. Niche 50 × 77 cm. outside and 34 cm. deep, reduced by a rebate of 5 cm. all around. Containing a rock-cut figure in scribal position. The rebate suggests that the niche was originally closed with a slab plastered into the niche. Though uninscribed Reisner believed that this figure represented Khemetnu the Elder, made when he supervised the making of the chapel.<sup>37</sup>

B. Niche 40 × 63.5 cm. and 32 cm. deep, containing a rock-cut figure in scribal position, uninscribed. Reisner proposed that this figure represented Khemetnu the Younger, probably added after the death of Hetepheres II.<sup>38</sup>

C. Niche 75 × 37.2 cm. and 32 cm. deep, containing four rock-cut figures in scribal position, uninscribed. Reisner proposed that these represented the sons of Khemetnu the Younger.<sup>39</sup>

Around the tops of all four walls of the Main Chamber there was originally a decorative black border perhaps originating in a design representing conventionalized flowers (lotus?). This border is preserved along the major part of the east and north walls, and partially along the west wall.

*Offering (West) Room*  
(See Plan C)

To the west of the Main Chamber, entered by two openings in its west wall. Length 5.45 m., width 2.62 m., height varying from 2.35 m. at the south to 2.22 m. in front of the stela. Each of the two entrances from the Main Chamber was originally provided with double-leaf wooden doors opening into the Main Chamber to the east, as indicated by slots in the floor. In the floor,

37. Khemetnu the Elder is represented and named on the South Door Jamb, figure 3b, and on the West Wall of the Main Chamber, south end, area 15, figure 7. Simpson draws attention to the comments of Smith, *HESPOK*, 44, on the possibility that Khemetnu hid his statue from his patroness, a situation similar to the supposed hidden reliefs of Senenmut at Deir el Bahri.

38. Khemetnu the Younger is represented and named on the pillar in the West room, figure 12.

39. These persons are not elsewhere represented and neither their names nor titles are recorded in the chapel.

approximately in front of the stela in its west wall, is the rectangular pit leading to the burial chamber below.

*Offering (West) Room, South Wall (17)*  
(pl. X, fig. 9)

Covered with reliefs and inscriptions mainly on a pink plaster coating to its full length of 2.62 meters, severely damaged at the right end, no color preserved. Above, right to left, (1) Queen Mersyankh seated at a table of bread, (2) a large offering list, (3) two registers of men bringing offerings.

Above Right (1): Queen Mersyankh, seated facing left on a low-backed chair with bull's legs. She wears a long wig, but the rest of her costume is unclear. Fischer notes that it is evidently a leopard skin, to judge from the tie at shoulder (which she holds) and projecting tail. Her left hand is held across the breast and her right is extended toward the table of bread in front of her. Over the table of bread is an inscription in four columns, their lower parts lost, reading from left to right:

*Inscription:* (1) *Mšst Hr-Stḥ wrt . . .*, (2) *tist Hr ḥmt-ntr Ḥwt-Hr . . .*, (3) *smrt Hr mr[t . . .]*, (4) *ḥt Hr [š't nswt] . . .*

*Translation:* (1) Beholder of Horus and Seth, great . . . , (2) intimate of Horus, Priestess of Hathor . . . , (3) beloved companion of Horus [his] beloved, (4) follower of Horus, [King's daughter] . . .

*Above, Center* (2): Offering list of five rows, the upper three with nineteen compartments, the lower two with eighteen. Some are badly damaged, but many are legible although the items listed are in some cases not translatable.<sup>40</sup> Beneath the offering list there remains the left half of a single line inscription, reading from right to left.

*Inscription:* . . . [t ḥnkt]? n ḥmt nswt Mr-sy-'nhj m ḥb nb r' nb dt.

*Translation:* “. . . (bread and beer)? for the King's wife Mersyankh on every festival (and) every day forever.”

*Above, left* are two registers with figures facing right.

*First Register:* right to left. (1) A man kneeling on right knee with left knee raised. His left arm is held out toward the cupboard list, his right arm rests on his lap with open hand above his thigh. Beneath his outstretched left arm is a loaf, a jar, a round cake and an unclear object, perhaps a ewer and basin. Above him a one line inscription reading left to right: *š'ḥt [i]n wt*. “Causing transfiguration by the embalmer.” (2) A man in the same attitude as the preceding, holding a loaf aloft in each hand, uninscribed.

*Second Register:* Three men advancing to the right. The first holds a bird by the neck and wings. The second

40. For a study of the evolution of Egyptian offering lists see Winfried Barta, *Die altägyptische Opferliste*, MÄS 3, Berlin, 1963. The Mersyankh list has been previously published by Hassan, *Excavations at Giza VI, Part II*, pls. 9-16.

carries a goose in his arms. The third is holding up a haunch of beef. Above the first man is an inscription, reading right to left: *hrp sh hm-k3 Rry*. “Controler of the dining-pavillion, funerary-priest Rery.”

*Below*: A register running the whole length of the wall. Right to left. A man seated facing left at a low table on which stand several vessels. Fischer notes, “The scribal equipment usually includes a single squat cylindrical vessel, probably a container for water. Bundles of papyri are often placed on end beside it; cf. Junker, *Giza III*, fig. 8 b, fig. 27; *LD II*, pls. 11, 47, 49, 54, 56, 64, etc.” Above his head part of his name is preserved (left to right): *[H]mt-nw*. “Khemetnu,”<sup>41</sup> To his left is a row of five scribes seated on the ground, facing right. Each has the left knee raised and holds a tablet or papyrus in his left hand on which he is writing with his right. They appear to be calculating and recording the taxes delivered. Next to the left is a group of two persons: a standing man facing right holds a stick in his left hand while with his right he pushes down on the head of the man following, forcing him into a bowing position. Next are four men seated on the ground awaiting their turn to be judged. All are facing right, but the first and third have their heads turned to look to the left. Their arm positions vary but seem to express humility.<sup>42</sup> Finally two standing men advance to the right. The first has his left hand on the head of the seated man in front of him, while his right rests on his own shoulder. The last figure in the register advances right with both arms folded across his breast in an attitude of humility. Above this scene is an inscription reading right to left, badly damaged at the right:

*Inscription*: *Hsb [hk3w niwwt] pr.s dt m b3h imy-r pr . . . int hk3w m d3dt m s3w*.

*Translation*: “Reckoning [the village traders of] her house of eternity before the steward (blank space). Bringing the head-men into court under guard.” Fischer reads, “*Hsb [hk3w niwwt] pr.s dt*, etc. This is the probable restoration. The closest parallel is Mar., *Mast.*, 145, but Wild, *Ti III*, pl. 168, is rather similar: *itt hk3w niwwt r hsb*.”

#### *Offering Room, West Wall (18–20)* (pl. XI, fig. 10)

In the center of this wall is a shallow false door (19) with scene and inscriptions above, while on either side are niches each containing two standing rock-cut female figures [of Hetepheres and Mersyankh] south (18) and

41. See above, Main Room, West Wall, South end (area 15), where he appears again as steward, scribe, funerary priest.

42. Scenes of judgement are not infrequent in the Old Kingdom. Luise Klebs, *Reliefs des alten Reiches*, 24, gives a partial list. For an example, see *The Mastaba of Mereruka*, pl. 36. Smith, *HESPOK*, 172, notes our scene as the earliest instance of the subject.

north (20). Over the false-door and the two statue niches, runs an architrave in two lines, reading from right to left which, though somewhat damaged, is largely legible.

*Inscription*: (1) *Htp [di] nswt Inpw nb t3-dsr hnty sh-ntr krs.t(i).s nfr m smyt imnty ihp.s m htp r hryt-ntr m nb(t) im3h hr ntr3 nb krs pr n.s hrw t hnkt p3t m is.s pn m Ddw m 3bdw*, (2) *m bw nb prr hrw im n 3pst m [wp] rnpt tp rnpt Dhwtyt W3g hb Skr hb wr Rkh prt Mnw 3bd n S3d tp 3bd tp . . . nt s3t nswt [nt h]t.f m33t Hr-Sth hmt nswt Mr-sy-nh*.

*Translation*: “(1) A boon which the king gives and Anubis, lord of the divine land, foremost of the divine booth, that she may be buried well in the western necropolis. May she proceed in peace to the cemetery as a possessor of reverence before the great god, lord of burial. May offerings go forth to her of bread, beer and cakes in this her tomb (and) in Busiris (and) in Abydos, (2) and in every place, wherein there may be made a funerary invocation for a noblewoman, at the [opening] of the year, the first of the year, the feast of Thoth, the wag-feast, the feast of Sokaris, the great festival, the Rokeh festival, the processing of Min, the month festival of Sadj, on the first of the month, the first of the half-month. King’s daughter of his body, beholder of Horus and Seth, the King’s wife Mersyankh.”

*The False Door (19)*: At the center of the wall, beneath the architrave, the false door in a recess does not appear to have been finished, and what remains is badly deteriorated. At the top a tablet shows the queen, seated at a table of bread, facing right. The major part of the scene is illegible. Below the tablet a band of inscription reading right to left is barely legible.

*Inscription*: *S3[t nswt] n[t] ht.f m33t Hr-Sth Mr[-sy-nh]*.

*Translation*: “King’s daughter of his body, beholder of Horus and Seth, Mersyankh”.

*South Part (18)*: Extending 1.13 meters north from the southwest corner, a panel decorated with a palace-facade in low relief is without inscription. Adjacent to this is a niche, 20 cm. deep and 1.13 meters wide containing two rock-cut standing statues, also uninscribed. [Hetepheres and Mersyankh] both wear short flaring wigs and ankle length dresses. The left hand figure has her left arm about the right hand figure, resting on the latter’s left shoulder, while her right arm hangs at her side. The right hand figure has her right arm about the waist of the left hand figure while her left arm hangs at her side. No details of costume or ornament are discernible.

*North Part (20)*: Adjacent to the central Ka-door is a similar niche containing two rock-cut standing figures of the queens similar to those at the south, except that their right and left hands are clasped between them and their other arms hang at their sides. Again there are no details nor inscriptions. The north end of the wall bears a

palace-facade panel like that at the south, of which only the left edge has been drawn in our copy.

*Offering (West) Room, North Wall (21)*  
(pl. XII a; fig. 11)

Length 2.17 metres. Carved in relief on pink plaster. West part somewhat damaged. No color preserved.

*Upper Left:* Figure of the queen, facing right, seated on an ill-defined sloping seat. She wears a full wig and a dress of ankle length, but no ornaments are represented. Her right hand, resting on her lap, holds a lotus flower while her left arm is raised holding out an indeterminate object, perhaps another lotus. A short vertical column of inscription is in front of her, with signs facing right.

*Inscription:* *Wrt hts s't nswt Mr-sy-'nh.*

*Translation:* "Great favorite, King's daughter Mersyankh."

To the right of this figure, extending the remaining length of the wall, are two registers of musicians and dancers.

*First Register:* Nine figures facing left. (1) A standing man advances, wringing the neck of a bird. In front of him is the caption: [*hrp*] *sh hm-k'* . . . , [Director of the] dining pavilion, funerary priest. . . . (2) A second standing man advances, holding in each hand a pair of ducks by their necks. (3–4) Two men seated on the ground with right knees raised, are playing harps.<sup>43</sup> (5) A man similarly seated on the ground plays on a wind instrument (Arabic *nai*) held diagonally across his body with both hands while he blows across its upper end. (6) A man similarly seated holds a short flute with both hands and blows into its upper end.<sup>44</sup> (7) A man similarly seated on the ground is singing. He has his left hand to his ear and his right held before him, signaling the musicians. (8) A standing man advances clasping a calf in both arms. (9) A standing man advances holding a box on his right hand and shoulder, his head being partially destroyed.

*Second Register:* Twelve figures, facing left. (1) A man seated on the ground, with right knee raised, is drinking from a small jar held in both hands. (2) A standing man advances, holding out a dressed duck in his right hand and a conical loaf in his left. (3–6) Four women, clad only in knee length kilts, are dancing. All have heads turned to the right, their right arms raised over the head, left hands on hips and left legs kicking out behind. (7–9) Three figures similarly dressed advance to the left with right arms raised in front and left hands resting on their hips. (10–12) Three girls in ankle-length dresses stand clapping with both hands before them.

43. For representations of similar harps see Steindorff, *Grab des Ti*, pl. 60.

44. Comparable scenes showing musicians have been assembled by Hans Hickmann, *45 Siècles de Musique dans l'Égypte ancienne*; plates I to XV are from chapels at Giza.

*Third Register:* Extending full length of the wall, partly under the seated figure, reading left to right. A badly obliterated shelter or kiosk for Mersyankh or her scribes, with one post preserved terminating in a lotus capital, is at left. Toward this structure, left to right, come seven figures variously occupied as follows: (1) A man advancing to the left holds out in front an object which is obliterated. His other hand holds up a small jar capped with a mud seal. (2) Man advancing to left holding a duck by the wings in his right hand, and balancing a bowl containing circular and conical loaves on his left shoulder and hand. (3) Man advancing to the left with a duck held by the wings in his right hand, while his left balances on his shoulder a tray with a large conical loaf. (4) Man advancing left. His right hand supports a circular loaf held to his chest while his left supports a conical loaf on a tray as does the preceding figure. (5) Scene showing *above*: four loaves baked in jars; *below*: two deep bowls or baskets containing a variety of loaves. Over the second of these bends a man, facing left, arranging its contents. (6, 7) A woman and a man face each other bending over a large basket of loaves held between them. The register ends at the right in three super-imposed groups of objects: *above*: four conical loaves; *center*: four beakers containing conical loaves; *below*: six jars in a row.

*Fourth Register:* Extending the whole length of the wall, somewhat damaged at the left end. Reading from left to right as follows: Brewing scene. A man walking to the right with head turned left, his right arm hanging, his left extended toward a double row of jars, eight above and five (or six?) below. A man facing left bends forward pouring liquid from a small jar into the last large jar of the lower row to his left. The above scene somewhat damaged but essentially legible. To the right of the foregoing scene a figure facing left bends forward with both arms plunged into a large vat to mix the mash. To the right again a man stands facing right and observes the scenes of baking which occupy the rest of the register. His right hand rests on his left shoulder while his left is gesturing towards the short inscription in front of him: *ir.(i) n.k hsb.* "I am making for you a reckoning." The right half of the fourth register is divided into two sub-registers. *Above*: A man seated on the ground, facing left, has both hands on a slab kneading dough, while above is a pile of unbaked loaves. Behind him is a short inscription reading left to right: *Wn.tn, iw nn t3*, "Hasten ye, this is hot."<sup>45</sup> *Above right*: Scene with two figures; at left a man seated on the ground facing right holds a basketry sieve in his hands and sifts flour, while further to the right a woman facing left bends over a slab on which she is

45. Fischer notes Hassan, *Excavations at Giza II*, fig. 219 and p. 197; *imi r.t iw nn t3* "Come thou! This is hot!" See also Pierre Montet, *Scènes de la vie privée dans les tombeaux égyptiens de l'ancien empire*, 238, cited from CGG 1534.

grinding grain.<sup>46</sup> *Below:* At left, a kneeling woman(?) facing left bends over a slab on which she works with both hands. Behind her a man seated on the ground facing right, but with head turned left, touches the back of the preceding figure with his right hand, while his left is outstretched to a pile of objects to the right. He voices the statement above. Finally, at the extreme right, a woman seated on the ground, facing left, is tending a fire on which a pile of bread moulds is being preheated. There is no inscription associated with the last scene.

*Offering (West) Room, East Wall, North End (22)*  
(pl. XII b, no figure)

Length 1.27 meters. Wall extending from the north-east corner of the room southward to the northern opening into the main room. Decoration on plaster never fully carried out. The smoothed and plastered surface bore, still in part faintly visible, a preliminary drawing in yellow, now faded to red. This appears to have been a harvesting scene in three registers with figures facing right.

*First Register:* Two men carrying a bag(?) on a pole, followed by two more similarly occupied.

*Second Register:* On the right a stack of grain(?). To the left three figures winnowing.

*Third Register:* A stack of grain(?). To the left a figure scooping grain into a container. There appear to be two more figures to the left, very faint and sketchily drawn.

*Offering (West) Room, Pillar between Openings into the Main Room (23)*  
(pl. XII c, fig. 12)

Width of pillar 85 cm. The west face of this pillar, that facing the offering room, was, according to Reisner, decorated after the death of Khemetnu the Elder, who appears on the south jamb of the entrance doorway (5), and again at the south end of the west wall of the room (15).

At the left, facing right, is a large standing figure of Mersyankh. She wears a long wig with lappets and an ankle-length dress with shoulder pieces. As ornaments she has a choker and broad collar, and anklets but no bracelets. Her left hand holds a lotus flower to her nose, with its stem looped in a circle, and her right arm hangs at her side. Over her head is an inscription in five columns, reading from right to left:

*Inscription:* (1) *Mššt Hr-Stḥ wrt ḥts*, (2) *sšt nswt nt ḥt.f*, (3) *smrt Hr*, (4) *ḥmt nswt mrt.f*, (5) *Mr-sy-nḥ*.

*Translation:* "(1) Beholder of Horus and Seth, great favorite, (2) King's daughter of his body, (3) companion of Horus, (4) King's wife beloved of him, (5) Mersyankh."

To the right of the queen, facing left, stands a smaller

figure of a man. He wears close cropped hair, a broad collar, and a kilt slightly more than knee length, and has no other clothing or ornaments. With both hands he holds out a tablet for the queen's inspection. An inscription over his head of one line and three columns, reads from left to right:

*Inscription:* (1) *Mšš sš*, (2) *imy-r pr imy-r ḥm(w)-kš*, (3) *nb imšḥ ḥr nb.f r' nb*, (4) *sš Ḥmt-nw šri*.

*Translation:* "(1) Inspecting the writing, (2) The steward, overseer of *ka*-priests, (3) possessor of reverence before his lord every day, (4) the scribe Khemetnu the Younger."

*North Chamber (24–26)*  
(pl. VI b, fig. 13)

To the north of the Main Room, reached through the triple opening in the latter's north end (8–10). It measures in width 4.52 meters at the south and 4.77 meters at the north, and it is approximately 2.60 meters in length. It is lower than the Main Room, averaging 2.08 meters in height, and its floor slopes gently down so that at the north end it is 20 cm. lower than that of the Main Room. Both its east and west walls (24, 26) are undecorated. On its north wall (25), in a long niche 15 cm. deep, are ten rock-cut standing figures of women, and over them runs a long inscribed architrave, somewhat deteriorated, reading from right to left.

*Inscription:* [*Ḥmt nswt Ḥtp*]-*ḥr.s sšt.s mššt Hr-Stḥ wrt ḥts tšt Hr sm'wt mry Nbtj ḥt Hr sšt nswt [nt] ḥt.f smr[t] Hr mr[t.f ḥmt nswt Mr]-sy-nḥ*.

*Translation:* [King's wife Hetep]heres. Her daughter, beholder of Horus and Seth, great favorite, companion of Horus, consort of him who is beloved of the Two Ladies, follower of Horus, King's daughter of his body, below[ed] companion of Horus, [King's wife Mer]syankh.

*The Ten Statues (25):* Standing in the niche beneath the architrave, the ten rock-cut statues of women are not individually inscribed. They vary in size, decreasing from right to left, and Reisner suggested that they may represent the principal women of the family, as follows:<sup>47</sup> (1) The largest, wears a lappet wig, while (2) and (3), slightly smaller, wear full wigs. These three perhaps represent Hetepheres. Separated from the above by a narrow space the next four (4–7) are identical in size and wigs and are presumed to represent Mersyankh. (8), again somewhat smaller, also with full wig, may well represent Shepseskau, a daughter of Mersyankh. (9), again smaller, has her left arm about the waist of (8), while (10) at the left end of the row, is the smallest of all. The last two are doubtless two younger daughters of Mersyankh. Various members of the family are known from the tomb of

47. Suggestions for the identification of these statues have also been advanced by Smith, *HESPOK*, 42–44.

Nebemakhet (Lepsius 86), published by Hassan, *Excavations at Giza IV*, 125–150.

*Burial Chamber*  
(Plans E, F, pl. XIV a–c)

The burial pit near the center of the Offering Room is approximately 2.08 meters square and 5.13 meters deep. Leading out of it to the north is the rectangular burial chamber, its floor sunk 32 cm. below the floor of the pit. Its length is 5.70 meters and its width varies from 2.97 meters at the south to 3.30 meters at the north end. Its height from floor to roof is 1.97 meters. In the floor of the pit itself, at its southeast corner, is a pit for the canopic jars, measuring about 70 cm. square and 48 cm. deep. Near the west wall of the chamber stood the black granite sarcophagus, its lid propped up, and its contents consisting only of the skull and a few scattered bones. When first entered there were visible in the burial chamber one of the four canopic jars, out of place, together with the slightly rounded lids of two of them.

*Sarcophagus*  
(pl. XV a–d; Fig. 14)

The black granite sarcophagus (Cairo Journal d'entrée 54935) measured at floor level 2.16 meters by 0.87 meters and stood 0.795 meters high. Its lid was 0.175 meters high and its length over all, including the two lifting lugs at each end was 2.35 meters; the lid bore no inscriptions.

Both sides and ends of the box were decorated with palace-facade panelling, 6 on the sides and 3 on the ends, but the panelling on the south end had been only partially executed. Around the upper edges of the box were incised inscriptions, while on the long sides a vertical inscription had been added later at each end.

*Inscriptions:* Across top of box on both sides, right to left. *M33t Hr-Stḥ wrt ḥts wrt ḥst ḥrp sšmt šndt ḥmt-ntr B3-(p) f smšt mry Nbtj s3t nswt nt ḥt.f mrt.f Ḥtp-ḥr.s.*

*Translation:* “Beholder of Horus and Seth, great favorite, great of praise, controller of the butchers of the acacia house, priestess of Bapefy, consort of him who is beloved of the Two Ladies, King’s beloved daughter of his body Hetepheres.”

*Across north end:* right to left:

*Inscription:* *Tist Hr smr[t] Hr ḥmt-ntr T3-sp s3t nswt Ḥtp-ḥr.s.*

*Translation:* “Intimate of Horus, companion of Horus, priestess of Tjasep,<sup>48</sup> King’s daughter Hetepheres.”

*Across south end:* right to left:

48. H. G. Fischer calls our attention to the documentation on this god collected by Peter Kaplony, *Die Inschriften der ägyptischen Frühzeit*, I. Band, 455–456, and also cites the title of priest of the god in Mariette, *Mastabas*, 183; Hassan, *Excavations at Giza III*, fig. 152, p. 190.

*Inscription:* *Ḥmt-ntr Dḥwty ḥt Hr ḥmt nswt mrt.f s3t nswt Ḥtp-ḥr.s.*

*Translation:* “Priestess of Thoth, follower of Horus, King’s wife, his beloved, King’s daughter Hetepheres.”

Down each of the four corners of both sides: vertical column inserted:

*Inscription:* *Di.n(i) n s3t nswt ḥmt (nswt) Mr-sy-nḥ.*

*Translation:* “I have given (it) to the King’s daughter and wife Mersyankh.”

The lid of the sarcophagus is uninscribed and undecorated.

*Note on the Skeleton of Queen Mersyankh III*  
by Dr. DOUGLAS E. DERRY  
(pls. XIV c, XVI a–d)

The bones of the queen were removed from her sarcophagus on December 16, 1927. They were later treated with a solution of shellac in spirit before being measured or the skull repaired, as they were in a fragile condition. The skull, which was in several pieces, with the face entirely broken away, was repaired completely except for a portion of the base, involving the *foramen magnum* which could not be restored. This unfortunately precluded the taking of those measurements in which the anterior margin of this *foramen* is a point of departure.

When repaired the skull was seen to be very broad and flat-topped, a type of head very commonly represented in the statues and pictures of the period. Indeed, the mother of the queen, Hetepheres II, whose portrait in color is painted on the wall of this tomb, is shown with a flat-topped head. The same type appears in the skulls of Nefershesemre and Kaemhent of Dynasty 6 from Sakkara, and it is of interest to see it reappearing over a thousand years later in Akhenaten and Tutankhamen. The skull of Mersyankh is remarkable in giving a width measurement of no less than 147.0 m/m, only 7 less than that of Akhenaten. The writer can only recall meeting an equal width of skull in a woman on one previous occasion, and that was in Djedmutiusankh, a woman of Dynasty 20 from Deir el Bahri whose tomb was excavated by Mr. H. E. Winlock. The women from Sakkara, one the wife of Mena, had very wide heads, Mena’s wife having a skull width of 143.0 m/m, and the second, of Dynasty 12, giving 144.5 m/m as the maximum width of the skull. Although all of these are unusually large, yet the examples serve to lay stress on one of the racial characteristics of the people of the Old Kingdom, which differentiates them so markedly from the Predynastic Egyptians.

Mersyankh was probably over fifty years of age at the time of her death. The cranial sutures with the exception of the frontal are either entirely closed or closing. The bone in the occipital region is reduced to almost paper thinness and the sinuses reveal extensive absorption. The teeth are much worn, and on the right side of the

upper jaw the molars had been lost before death, leaving a large area of absorbed bone suggesting that there had been abscesses at the roots. On the left side the first molar tooth had also disappeared before death. The remaining teeth, though worn, were sound. The face is narrow and slopes gradually from the forehead, a feature which is very characteristic of this race as compared with the Predynastic Egyptian, in whom the orbital opening is usually low and ellipsoid in form. The nose is narrow with a moderately high bridge, but not aquiline.

All of the *vertebrae* were present with the exception of the 5th, 6th and 7th cervical. In view of the damage done to the body by tomb robbers, and the fact that a piece of gold was found attached to the 1st cervical vertebra, the absence of the three vertebrae mentioned is probably significant. The same remark may apply to the hands,

both of which with the exception of the 2nd left metacarpal bone, had entirely disappeared. Some of the bones of both feet still remained.

The *pelvis* is large and roomy. As pointed out elsewhere by the writer, the pelvises of the Old Kingdom Egyptian women are most remarkable in this regard and form a striking contrast when compared with those of Predynastic women.

All the long bones of the limbs were measured and from these the probable living stature has been computed according to the formulae devised by Prof. Karl Pearson (*Phil. Trans.* 192, p. 196). Four different formulae were employed as a check and the living height from these varied from five feet  $\frac{1}{4}$  inch to five feet  $\frac{3}{4}$  inch. If we say that Mersyankh was five feet and  $\frac{1}{2}$  inch in height we shall probably be very near the truth.

## Movable Objects Found During Excavation of the Tomb

### *From disturbed debris in forecourt:*

27-4-1243. Black granite hammer stone. 18 × 17 × 8 cm. Cairo. Figure 15a (scale 1:4).

### *From plunderer's debris in Main Chamber:*

MFA 30.1456. Group statuette in hard yellow limestone, representing Queen Hetepheres II and her daughter Mersyankh III. Restored from fragments Nos. 27-4-963-965. Height 59.3 cm. Faint traces of an incised inscription on base between feet of the two figures. Vertically, on left: *M3t Hr-Sth sm3wt Nbtj Htp-hr.s*. "Beholder of Horus and Seth, consort of the Two Ladies, Hetepheres." On right: *S3t.s hmt nswt mrt.s Mr-sy-nh*. "Her daughter, King's wife, beloved of her, Mersyankh." Pl. XVII a,b. *BMFA* 61 (1963): 3, 5.

MFA 30.1457. Incomplete limestone standing statuette of Queen Mersyankh III. Fragments 27-5-3, 7, 18. Lower torso with feet and base, separate head. Faint traces of color; face yellow, hair black, toe-nails red. Inscribed as follows: On top of base, right to left: *Wrt hts wrt hswt Mr-sy-nh*. "Great favorite, great of praise, Mersyankh." On back slab, horizontally, right to left: *M3t Hr-Sth wrt hts Mr-sy-nh*. "Beholder of Horus and Seth, great favorite, Mersyankh." Vertically three columns, right to left: (1) *In s3.s smsw* (2) *s3 nswt n ht.f* (3) *Nb-m-3ht ir n.s*. "It is her eldest son, the King's son, of his body, Nebemakhet, who made (this) for her." Pl. XVII c-e.

MFA 30.1458. Limestone servant figure holding a basket, head missing. 27-5-4. Height 22.3 cm. Seated on the ground with right foot projecting to the side. Pl. XVIII a,b. J. H. Breasted Jr., *Egyptian Servant Figures*, 25, pl. 25 b; Smith, *HESPOK*, 43, fig. 14a, 44.

27-5-5. In Cairo. Base and feet of a limestone statuette. 9 × 9 cm., height including feet 4 cm. Uninscribed. Broken off at ankles, which had been anciently bored to receive wooden pegs for attachment of upper part which was not found. Figure 15 b.

27-5-6. Boston unregistered. Four fitting fragments of a limestone servant figure representing a brewer bending forward over a vat. Height 25.5 cm., length 21.5 cm., width ca. 8.5 cm. Pl. XVIII e. Breasted, *ibid.*, 30, pl. 29 b., Smith, *HESPOK*, 43, fig. 14 a, 44.

MFA 30.1462. Weathered fragment of a limestone servant figure representing a butcher cutting up an animal. 27-5-8. Height 19.5 cm. Pl. XVIII c, d. Breasted, *ibid.*, 35, pl. 52 a; Smith *HESPOK*, 43, fig. 14 b, 44.

49. This fragment may possibly have come from the missing block at the top of the east wall in the Main Room, south of entrance (area 7), and could be part of one of the boatmen there represented.

27-5-10. In Cairo. Two fragments of an alabaster offering table. Diameter 22.5 cm., Thickness 1 cm. Not illustrated.

27-5-11. In Cairo. Fragment of plaster with part of a male figure in relief, showing traces of red color. ca. 11 × 11.3 cm. Plate X II f.<sup>49</sup>

27-5-12. In Cairo? Indeterminate fragment of black granite. Not measured. Not illustrated.

27-5-13. In Cairo? Limestone fragment of an arm from a statue. Length 5.6 cm. Not illustrated.

27-5-14. In Cairo? Limestone fragment of a basket from a servant figure. Diameter ca. 11 cm. Figure 15 c. (Scale 1:1).

27-5-15. In Cairo? Small rim fragment from a red ware bowl. Not illustrated.

27-5-19. Cairo? Fragment of black granite. 15.8 × 12.5 × 6.0 cm. Not illustrated.

27-5-20. Cairo? Three fragments of a copper saucer. Diameter ca. 5 cm., Height 1.8 cm. Figure 15 d.

### *From Plunderer's Debris in Burial Chamber.*

27-6-1-4. Cairo . . . Four limestone canopic jars with lids. Figure 16 a. (Scale 1:4).

27-6-5. Cairo? Copper model saucer. Diameter 4.3 cm. Height 1 cm. Figure 15 e. (Scale 1:1).

27-6-6. Cairo? Fragments of a copper adze-blade, corroded. Length 16.0 cm. Figure 16 b. (Scale 1:1).

27-6-7. Cairo? Heavily oxidized fragments of copper saucers and implements. Not measured. Not illustrated.

27-6-8. Cairo? Fragments of mud jar sealings. Not illustrated.

27-6-9 and 11. Cairo? Miscellaneous fragments from coarse red-ware jars. Not illustrated.

27-6-10. Cairo? Fragments of a red ware jar. Diameter 13.0 cm., Height 16.7 cm. Figure 16 d. (Scale 1:2).

27-6-12. Cairo? Fragments of a polished red ware basin, incomplete. Figure 16 c. (Scale 1:2).

27-6-13. Cairo? Flint nodule. 11.1 × 8.1 × 5.2 cm. Not illustrated.

27-6-14-17. Not located. Miscellaneous potsherds of CRW, RW, and POLRW. Not illustrated.

27-6-18. Not located. 45 faded green faience cylinder beads. Length 1.4 cm (from plundering of body). Not illustrated.

27-6-19. Cairo? Bones of the body, partly in sarcophagus and partly thrown out by plunderers. See pl. XIV.

27-6-20. Cairo, J.d'E 54935. Black granite sarcophagus and lid. For description and measurements see above, p. 21 seq. Pl. XV a-d, fig. 14. A. M. Donadoni-Roveri, *I sarcofagi egizie dalle origini alla fine dell'antico regno* (Rome: Istituto di Studi del Vicino Oriente, 1969): 119, no. B 22, pl. 28.

### *From Debris in Street.*

28-5-20. MFA 30.1461. Female head found in G 7530, debris of pit in street north of M III mastaba and possibly from it originally. Pl. XIX a-c. Smith, *HESPOK*, p. 42, 43, fig. 14 c. E. Staehelin, *Untersuchungen zur ägyptischen Tracht im alten Reich*, pl. XLIII, fig. 71.



# The Tomb of Mersyankh III

## Appendix

### Titles of Persons Represented

Her father Kawab :		Location
<i>It.s</i>	Her father	(6)
<i>Sš nswt smsw n ht.f</i>	King's eldest son of his body	(6)
<i>Iry-p't</i>	Hereditary prince	(6)
<i>Hry-hšbt hry tp</i>	Chief Lector-Priest	(6)
<i>Hrp šwt ntrt</i>	Director of Divine Offices	(6)
<i>wn 'Dwšw</i>	Assistant of Duwa	(6)
Her mother Hetepheres :		
<i>Mwt.s</i>	Her mother	(6), (11-15)
<i>Sšt nswt-bity Hwfw</i>	Daughter of the King of Upper and Lower Egypt Khufu	(6)
<i>Sšt nswt</i>	King's daughter	(11-15), Sarcophagus
<i>Hmt nswt</i>	King's wife	(11-15), (25)
<i>Hmt nswt mrt.f</i>	King's wife, his beloved	Sarcophagus
<i>Mššt Hr-Sth</i>	Beholder of Horus and Seth	(11-15, Sarcophagus, 30.1456)
<i>Ht Hr</i>	Follower of Horus	Sarcophagus
<i>Smrt Hr</i>	Companion of Horus	Sarcophagus
<i>Tist Hr</i>	Intimate of Horus	Sarcophagus
<i>Smšwt mry Nbtj</i>	Consort of him who is beloved of the Two Ladies	Sarcophagus, 30.1456
<i>Hrp ššmtyw šndt</i>	Controler of the butchers of the acacia house	Sarcophagus, (11-15)
<i>Wrt hts</i>	"Great favorite"	(6), (11-15), Sarcophagus
<i>Wrt hswt</i>	Greatly praised	Sarcophagus
<i>Hm[t]-ntr Dhwty</i>	Priestess of Thoth	Sarcophagus
<i>Hm[t]-ntr Tš-sp</i>	Priestess of Tjasep	Sarcophagus
Mersyankh :		
<i>Sš.t.s</i>	Her daughter	(11-15), (25), 30.1456
<i>Sš.t.s nt ht.s</i>	Her daughter of her body	(11-15)
<i>Sš.t.s mrt.s</i>	Her beloved daughter	(6)
<i>Sšt nswt</i>	King's daughter	(1), (4), (5), (18-20), (21), Sarcophagus
<i>Sšt nswt nt ht.f</i>	King's daughter of his body	(3), (8-10), (18-20), (22), (23), (25)
<i>Sšt nswt mr[t].f</i>	King's beloved daughter	(11-15)
<i>Hmt nswt</i>	King's wife	(2), (3), (3A), (4), (5), (8-10), (25), Sarcophagus

<i>Hmt nswt mrt.f</i>	King's beloved wife	(11-15), 30.1456
<i>Mššt Hr-Sth</i>	Beholder of Horus and Seth	(3), (3A), (4), (5), (6), (8-10), (12-15), (17), (18-20), (22), (23), (25), 30.1457
<i>Ht Hr</i>	Follower of Horus	(3), (5), (8-10), (11-15), (17), (25)
<i>Smrt Hr</i>	Companion of Horus	(8-10), (11-15), (22), (23)
<i>Smrt Hr mrt.f</i>	Companion of Horus, his beloved	(3), (5), (8-10), (11-15), (17), (25)
<i>Smšwt mry Nbtj</i>	Consort of him who is beloved of the Two Ladies	(11-15), (25)
<i>Wrt hts</i>	Great favorite	(3A), (5), (6), (8-10), (18-20), (21), (22), (23), (25), 30.1457
<i>Wrt hts Nbtj</i>	Great favorite of Nebty	(3), (12, 13)
<i>Wrt hswt</i>	Greatly praised	(4), (11-15), 30.1457
<i>Wrt hst Dhwty</i>	Greatly praised of Thoth	(3)
<i>Tist Hr</i>	Intimate of Horus	(8-10), (12-15), (17), (25)
<i>Hm[t]-ntr Dhwty</i>	Priestess of Thoth	(11-15)
<i>Hm[t]-ntr Hwt-Hr</i>	Priestess of Hathor	(17)
<i>Hm[t]-ntr Hwt-Hr nbt iwnt</i>	Priestess of Hathor, mistress of Denderah	(11-15)
<i>Hm[t]-ntr Bš-pf</i>	Priestess of Bapefy	(11-15)
Nebemakhet, Son of Mersyankh		
<i>Sš.s</i>	Her son	(11)
<i>Sš.s smsw</i>	Her eldest son	30.1457
<i>Sš nswt n ht.f</i>	King's son of his body	(11), 30.1457
<i>Hry-hšbt hry-tp</i>	Chief Lector Priest	(11)
Khenterka, Son of Mersyankh (?)		
	No title	(11)
Duwa-Re, son		
<i>Sš nswt n ht.f</i>	King's son of his body	(8-10)
Ny-weser-Re-Ankh, son (?)		
<i>Sš nswt n ht.f</i>	King's son of his body	(8-10)
Officials—no relationship indicated		
Khemetnu		
<i>Imy-r hm[w]-kš</i>	Overseer of funerary priests	(5), (11-15)
<i>W'b-nswt</i>	Royal purifying Priest	(5)
<i>Imy-r pr</i>	Steward	(11-15)
<i>Sš</i>	Scribe	(11-15)
Rery		
<i>hm-kš</i>	Funerary priest	(4), (16), (17)
<i>hrp šh</i>	Director of dining pavillion	(16) (17)
Katjesu		
<i>hm-kš</i>	Funerary priest	(6), (16), interior offering chapel (?)
Rehay		
<i>Ḳdwt</i>	Outline painter	(7)
<i>sš ḳd[t]</i>	Painter	(16)

In-k3.f gnwty	Sculptor (7)		imy-r hm(w)-k3	Overseer of funerary priests	(23)
K3-... imy-r pr	Steward (interior chapel)		sš	Scribe	(23)
hm-k3	Funerary priest (interior chapel)		Ptahshepses shd hmw-k3	Inspector of funerary priests (interior chapel)	
Khemetnu the Younger imy-r pr	Steward	(23)	Nykauptah hm-k3	Funerary priest (interior chapel)	

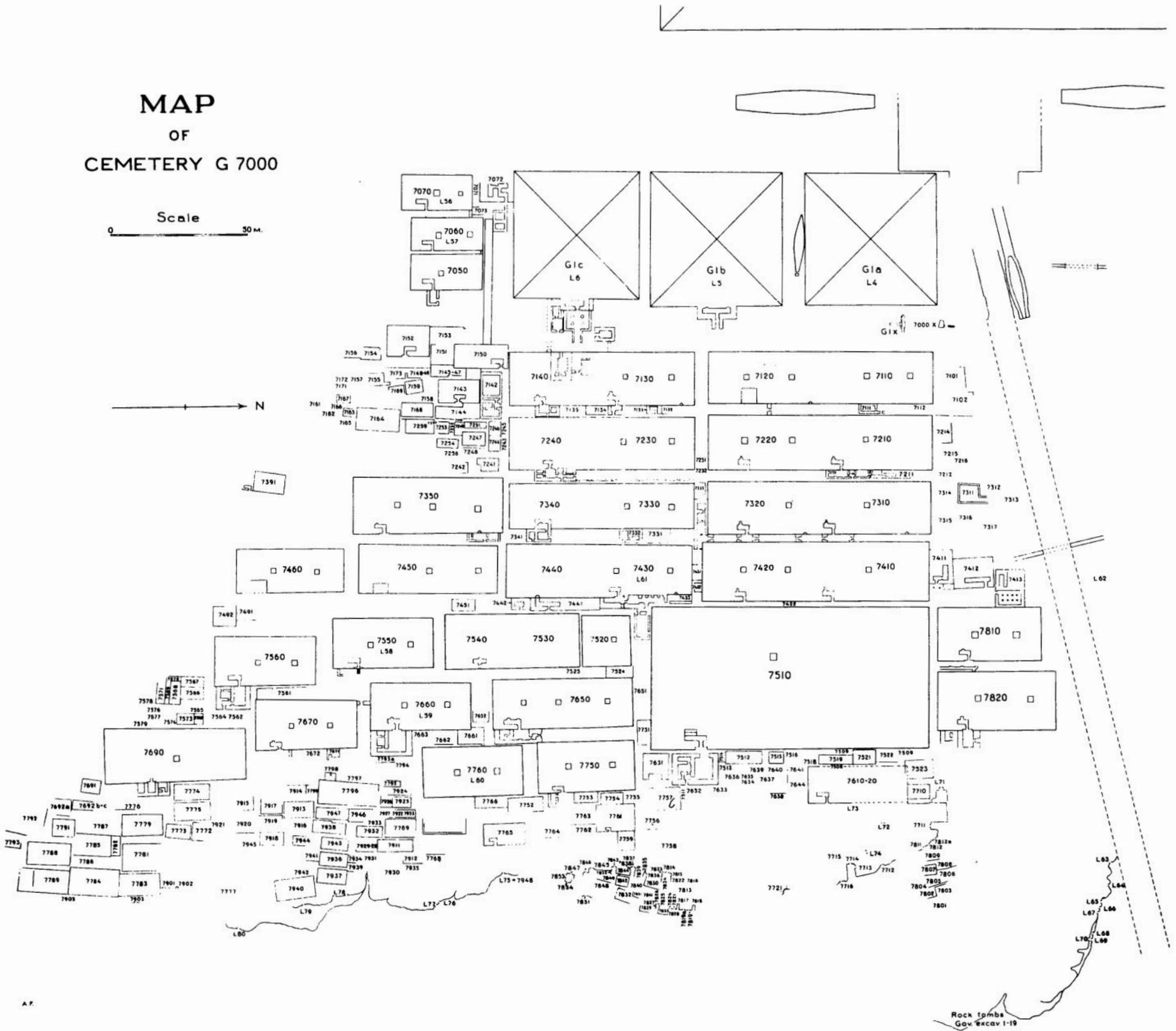
PLANS, PLATES AND FIGURES



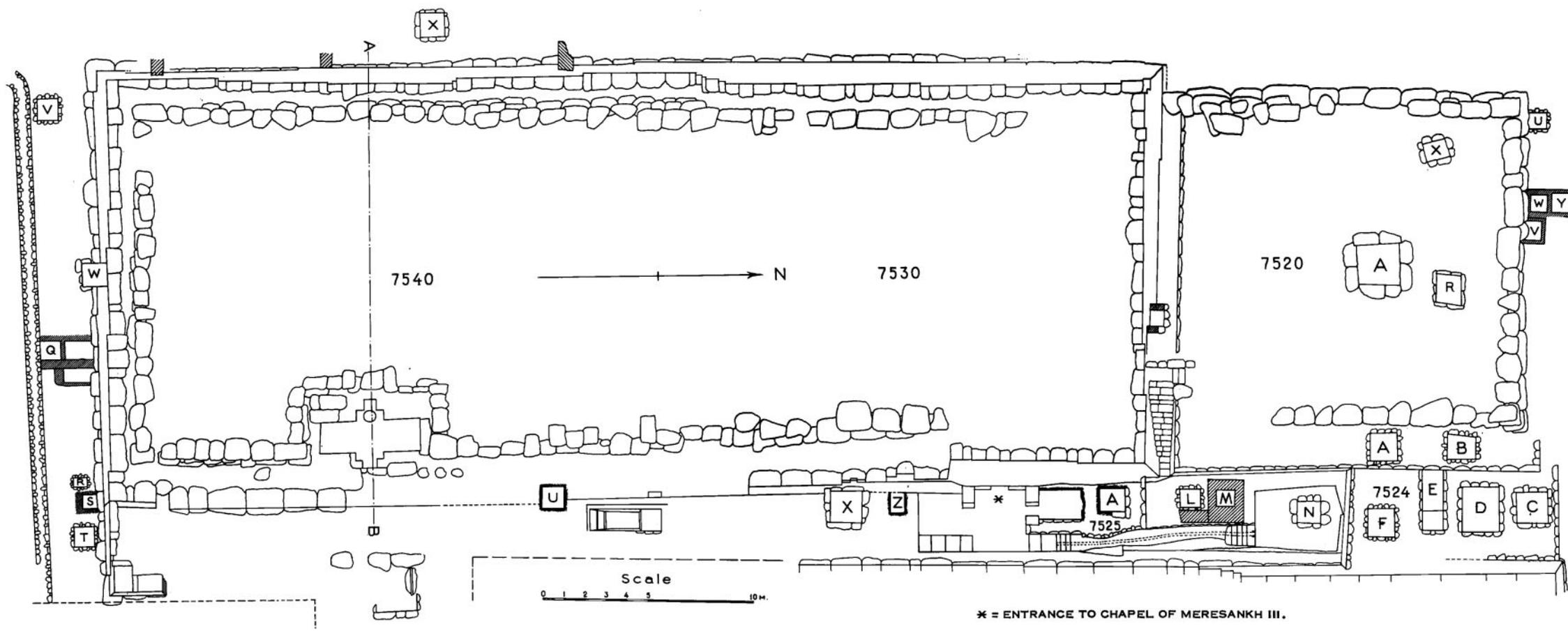
# MAP OF CEMETERY G 7000

Scale 0 50 M.

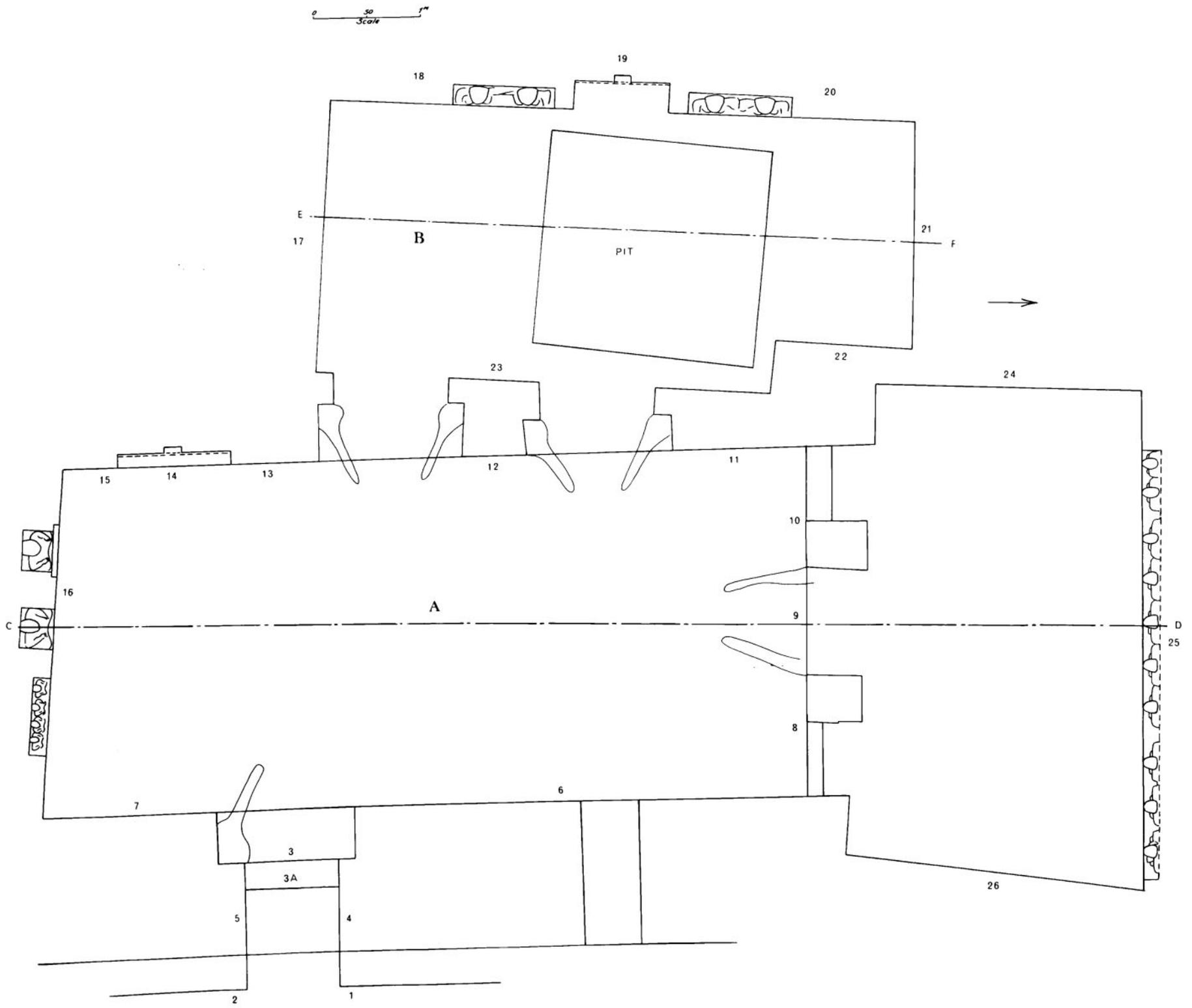
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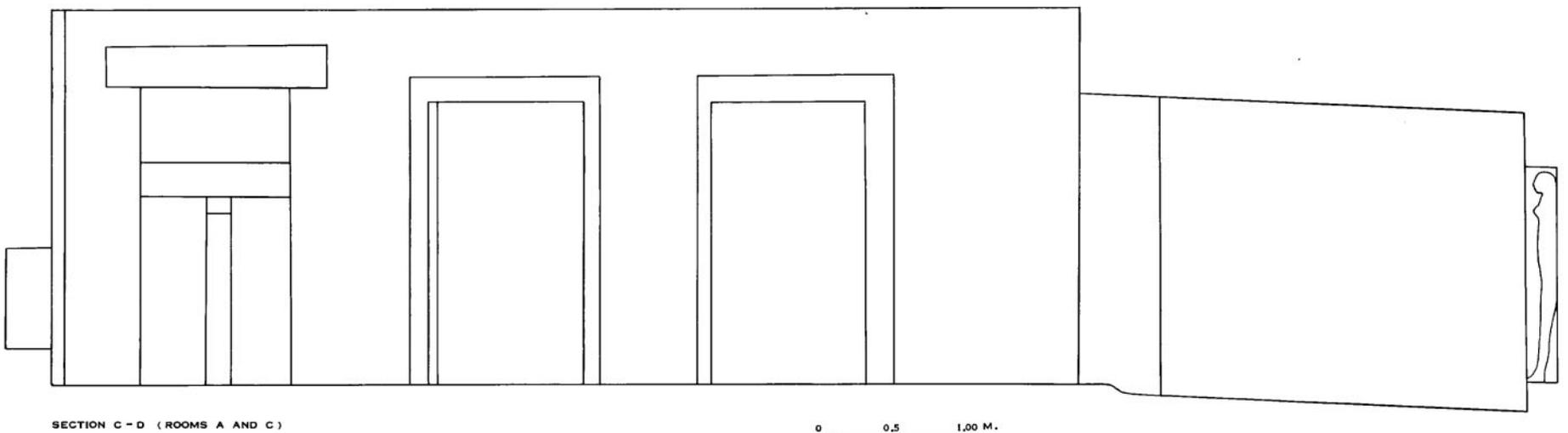
Plan A. Map of Cemetery 7000.



Plan B. Plan of G 7520-7540.



Plan C. Plan of Chambers, G 7530 sub.

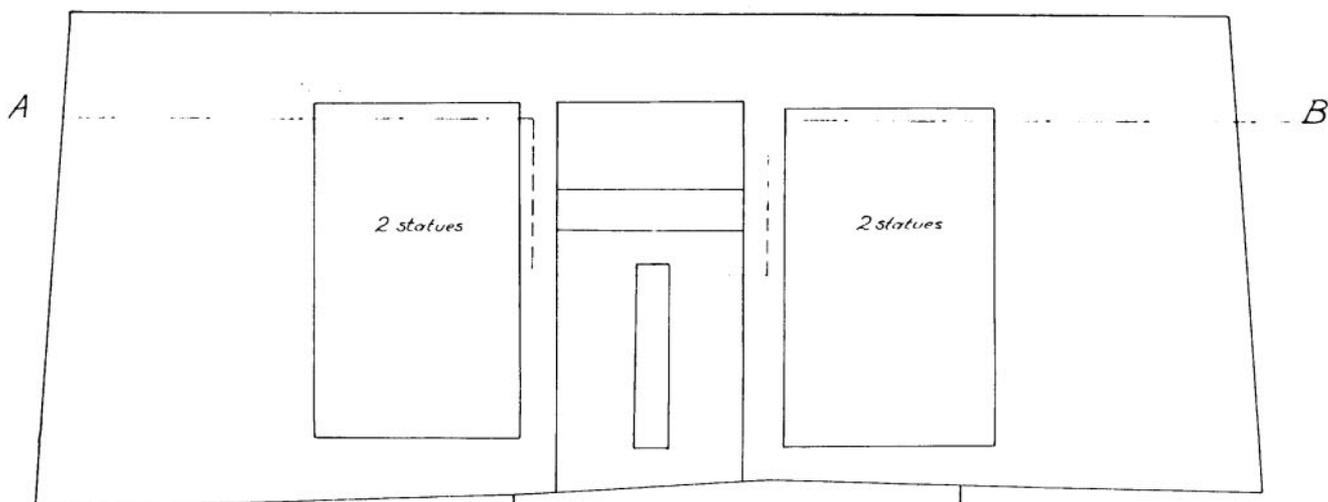


SECTION C - D (ROOMS A AND C)

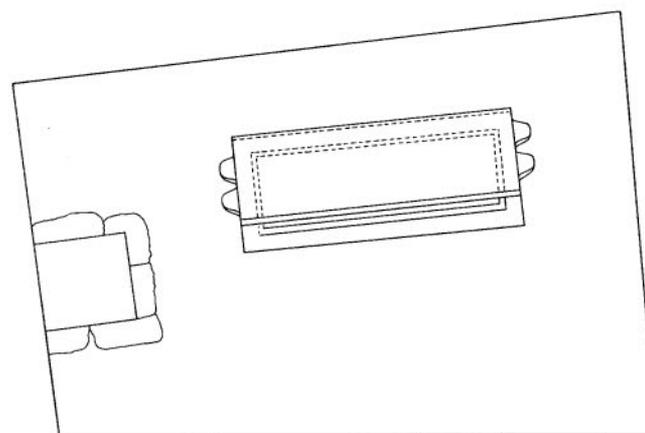
Plan D. Elevation of Main Room.

G 7530 A

*Sectional Elevation through E-F*

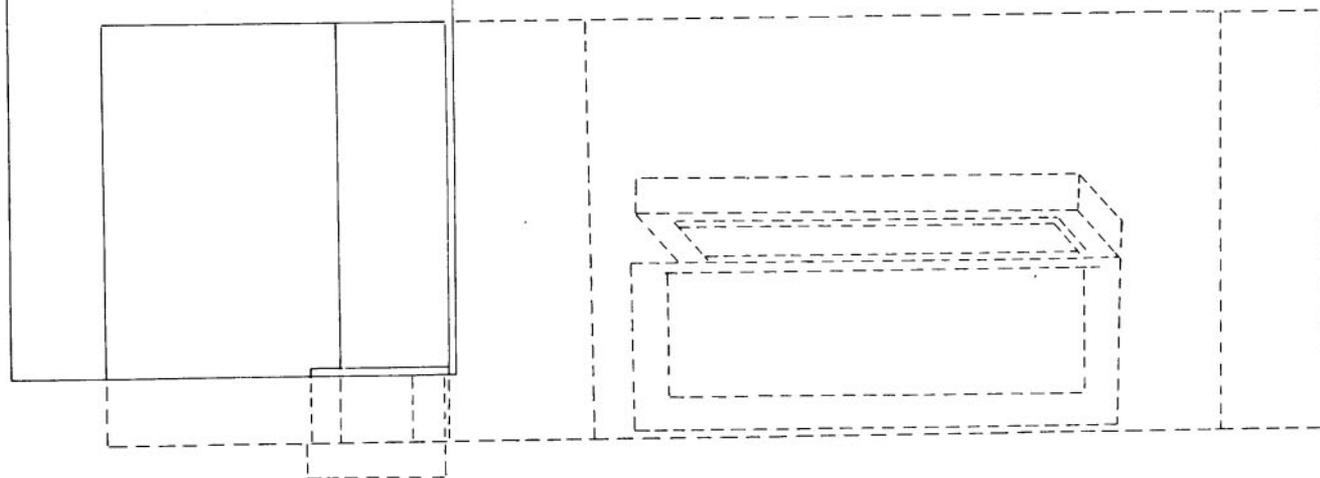


0 50 1<sup>m</sup>  
Scale



PLAN OF BURIAL CHAMBER 0 0.5 1.00M.

**Plan F. Plan of Burial Chamber.**



**Plan E. Section of Offering Room and Burial Chamber.**



a. Approach to Chapel, Street 7500, looking South



b. Niche North of Interior Chapel



c. Entrance to Chapel, looking West



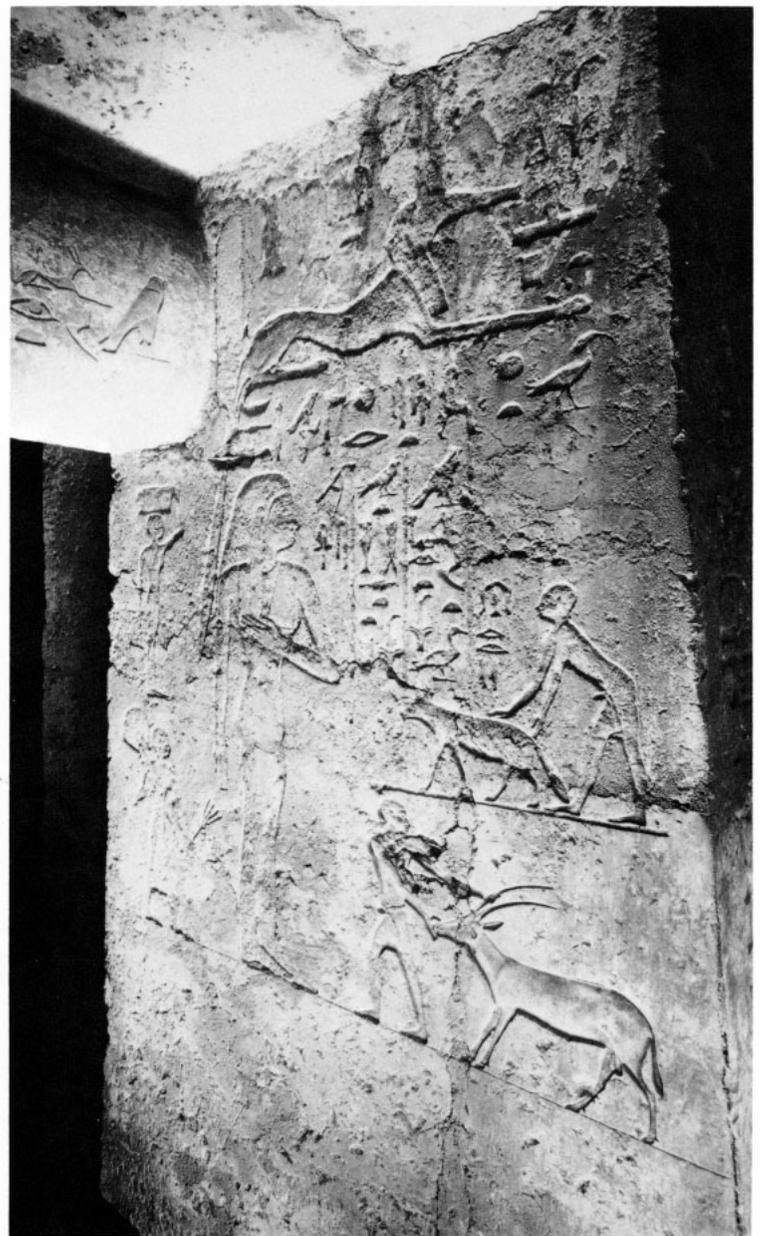
a. Inscriptions on Facade (1, 2)



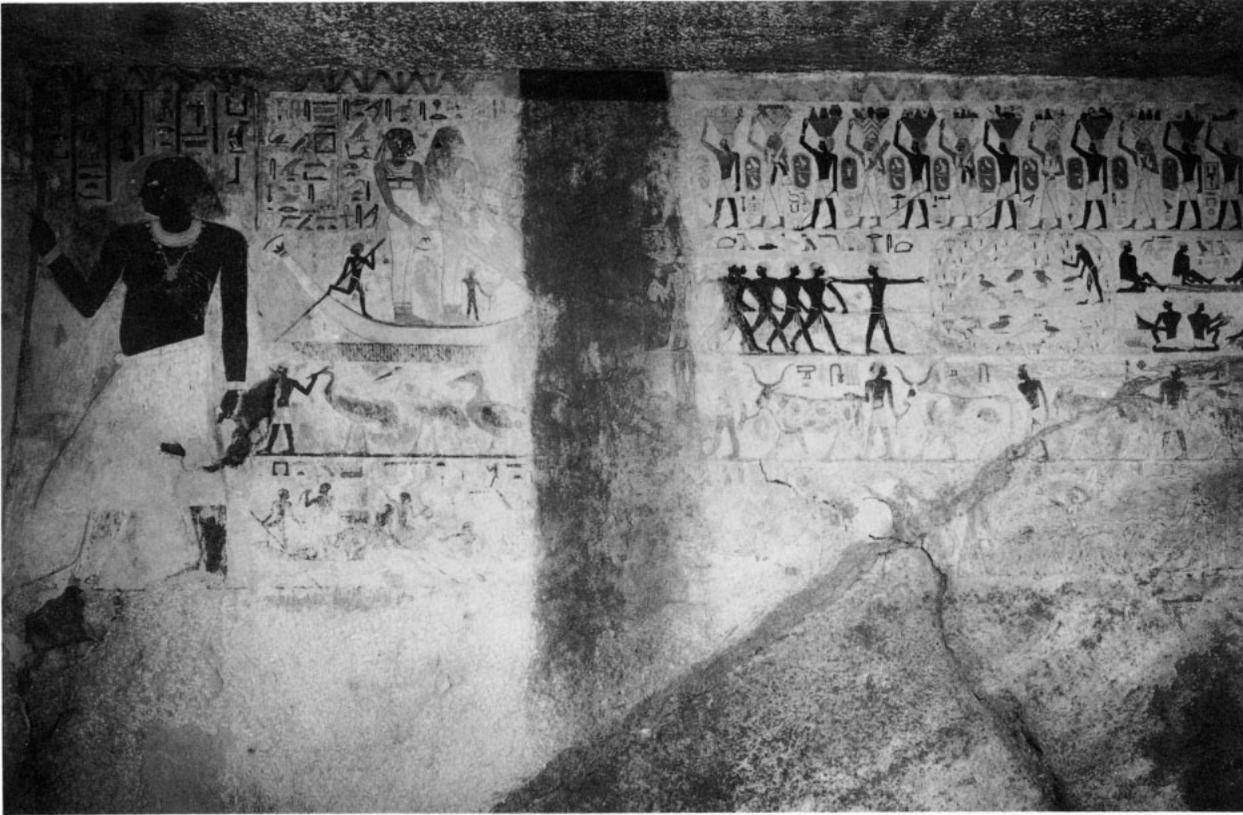
b. Drum over doorway (3)



c. South Door Jamb (5)



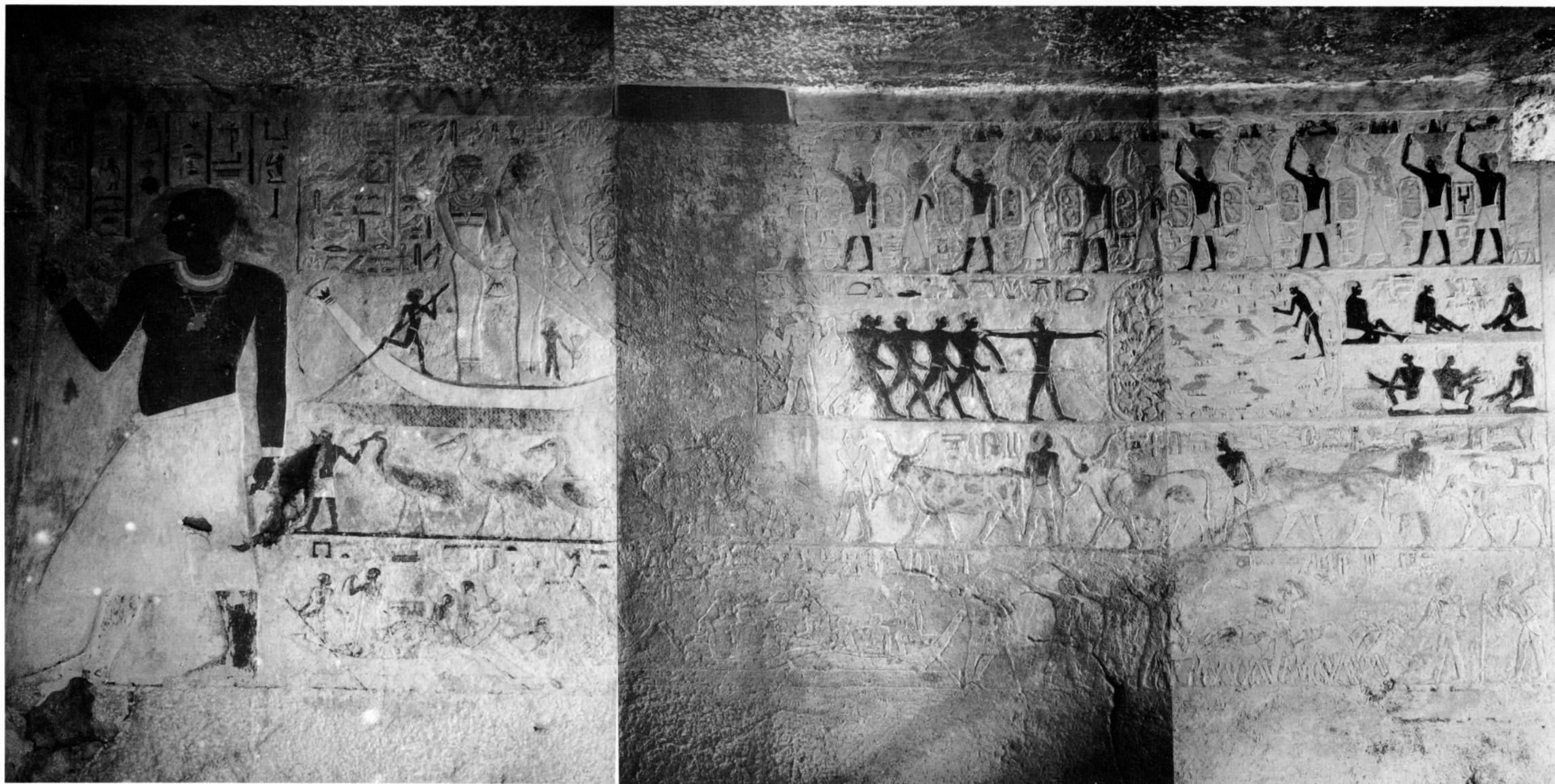
d. North Door Jamb (4)



a. Main Room, East Wall, North (entire) (6)



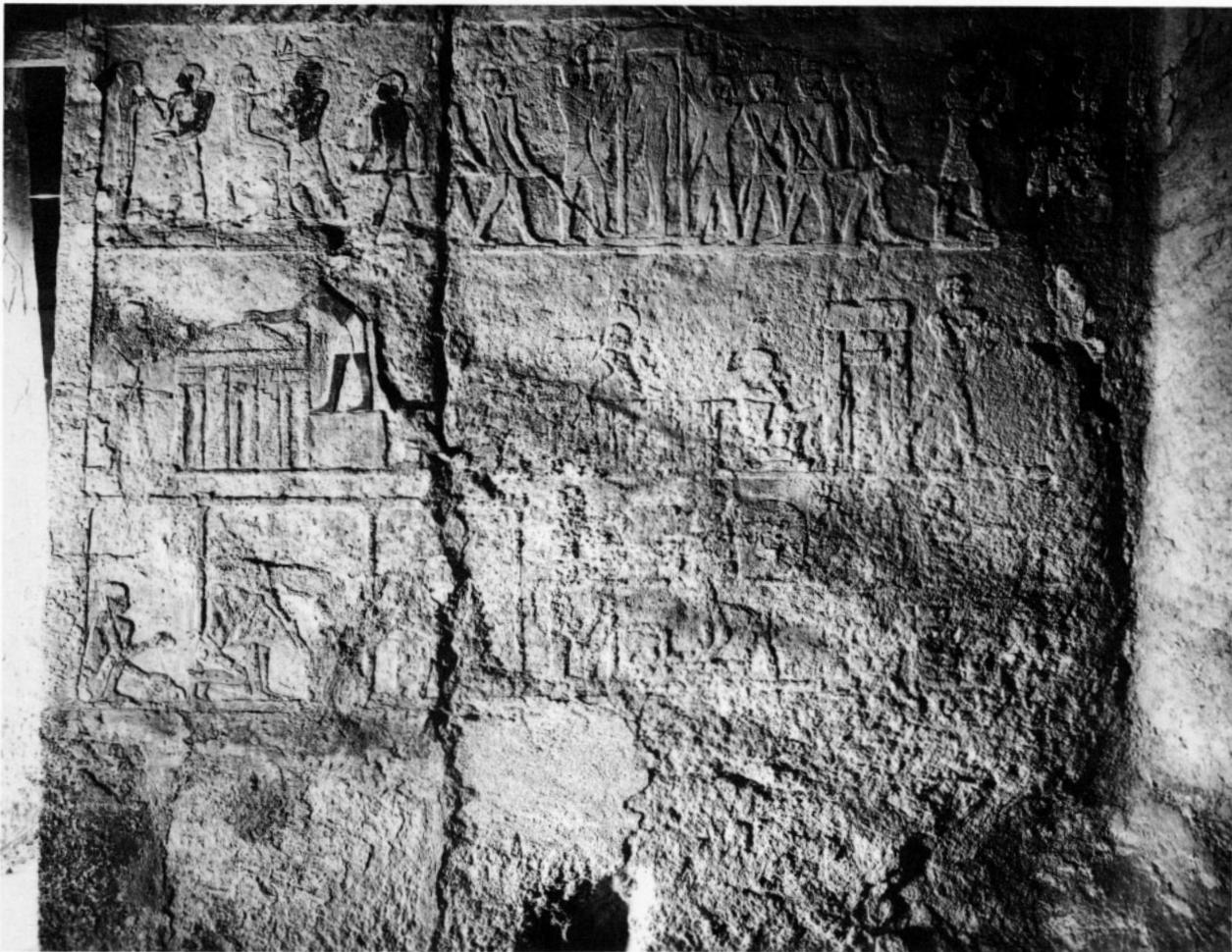
b. Main Room, East Wall, South (entire) (7)



Main Room, East Wall, North (6)



a. Main Room, East Wall, South, (7), Top



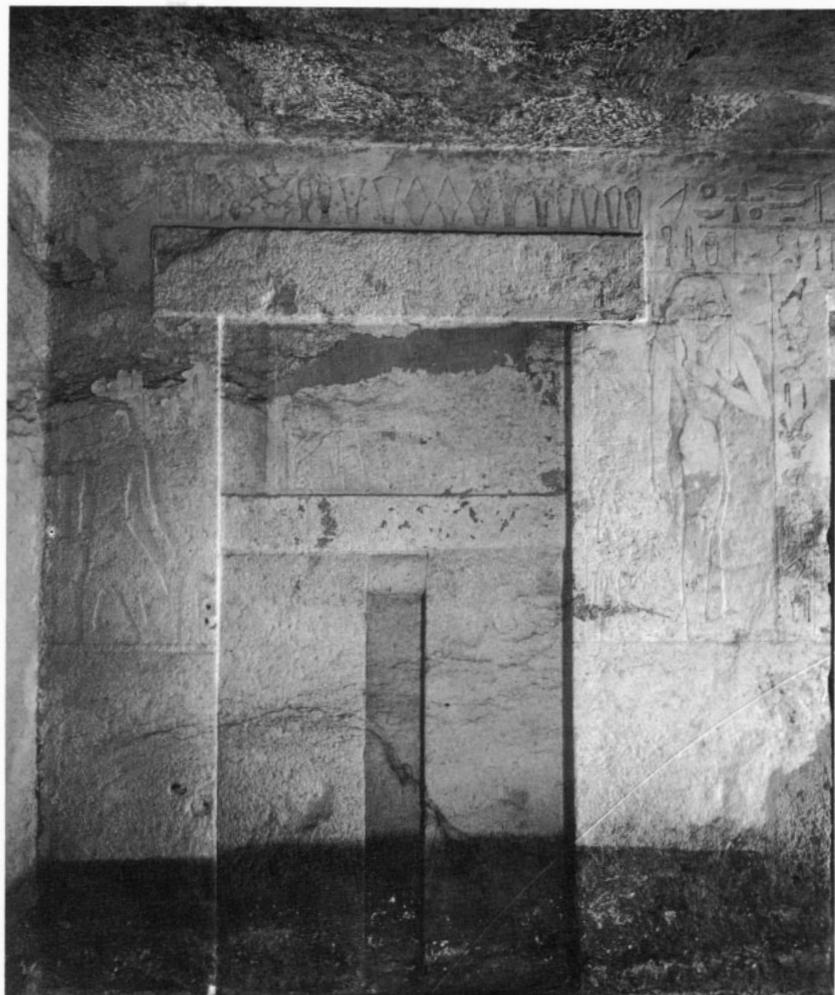
b. Main Room, East Wall, South (7), Bottom



a. Main Room, North Wall (8-10)



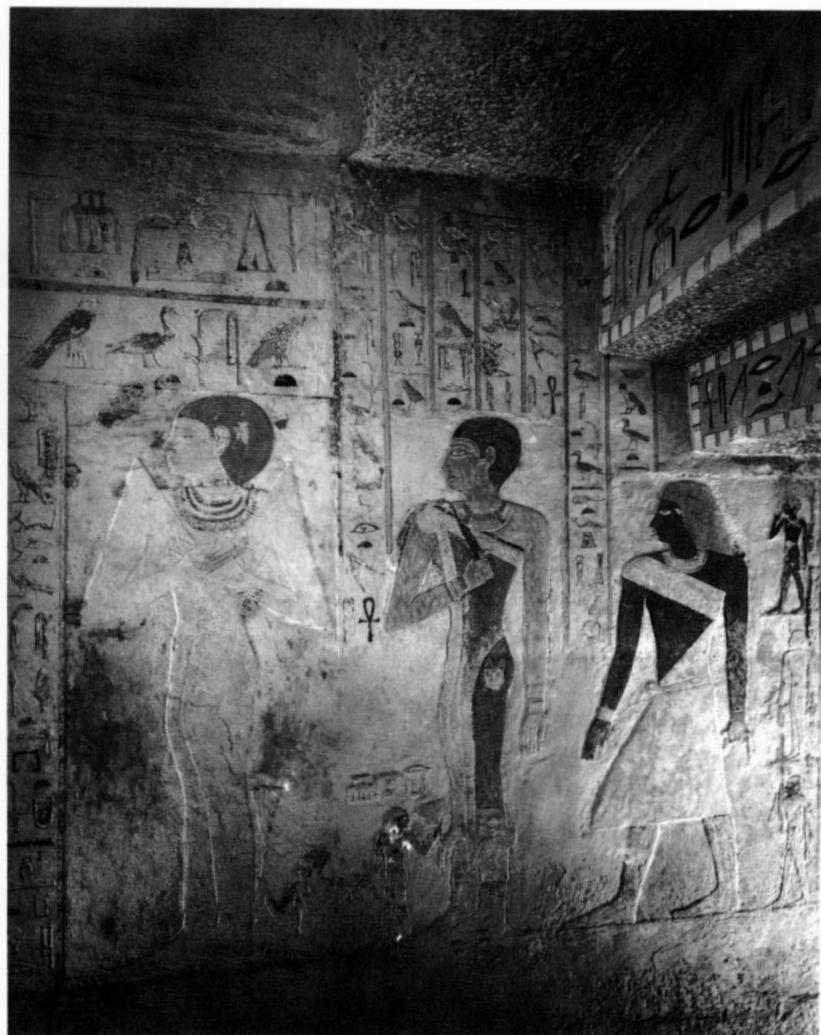
b. North Room, North Wall (24-26)



a. Main Room, West Wall (13-14), Left



b. Main Room, West Wall (12), Center



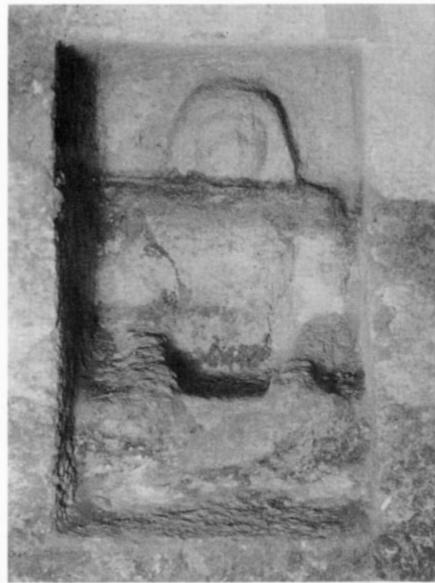
c. Main Room, West Wall (11), Right



a. Main Room, South Wall (16)



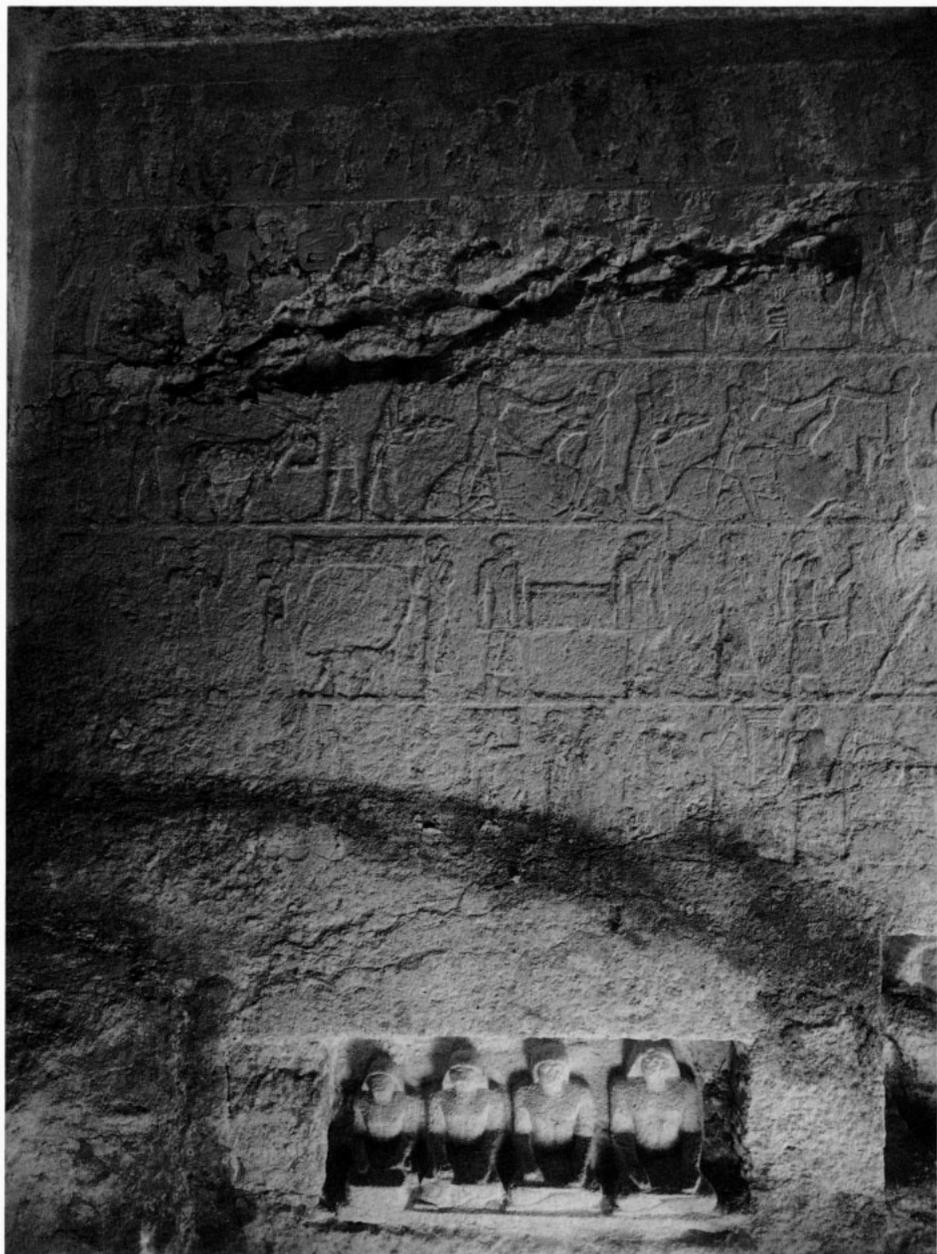
b. Main Room, South Wall (16), East Statue Group



c. Main Room, South Wall (16), Central Statue



d. Main Room, South Wall (16), West Statue



a. Main Room, South Wall (16), Left



b. Main Room, South Wall (16), Center



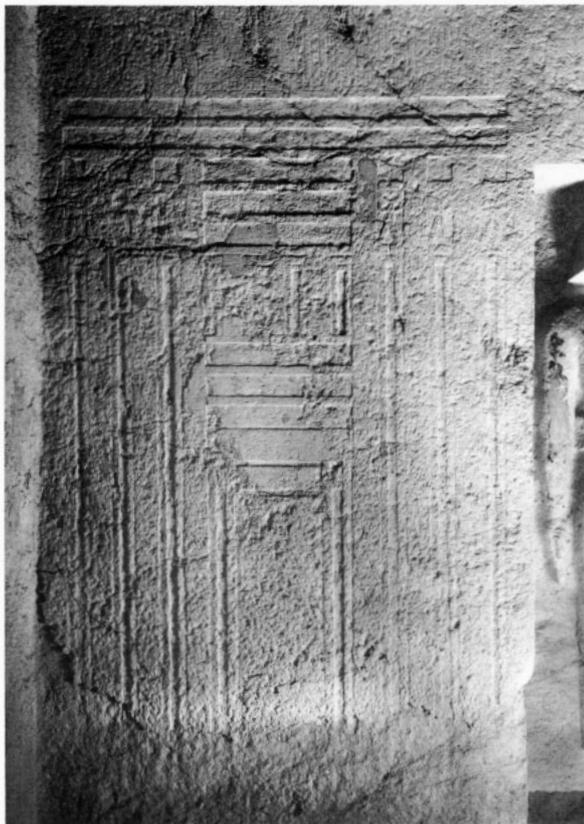
c. Main Room, South Wall (16), Right Top



d. Main Room, South Wall (16), Lower right detail



West Room, South Wall (17)



a. West Room, West Wall (18-20), left panel facade



b. West Room, West Wall, (18-20)



c. West Room, West Wall, left statue group



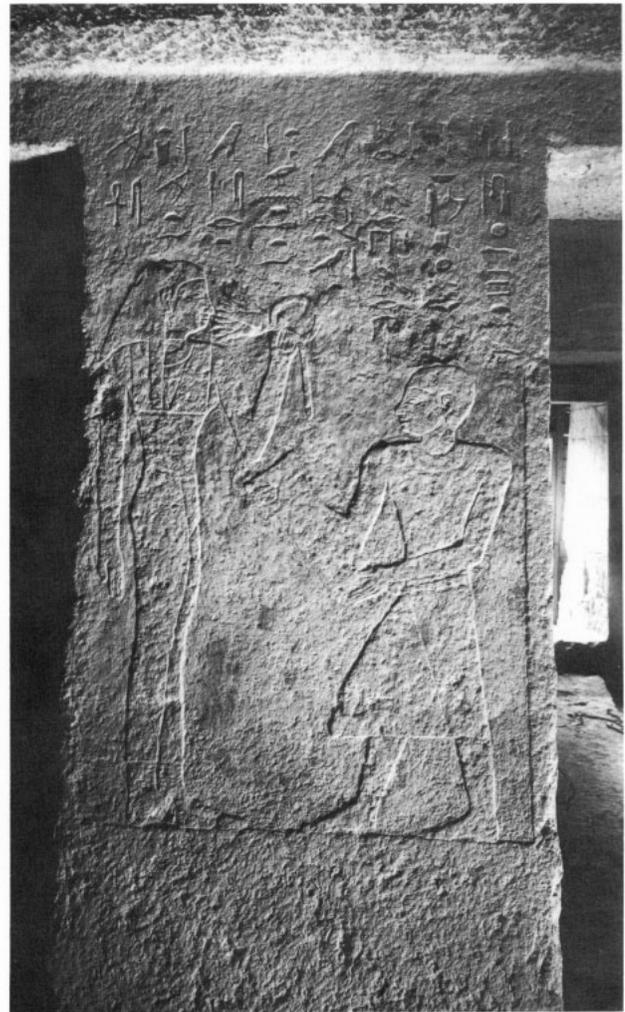
d. West Room, West Wall, right statue group



a. West Room, North Wall (21)



b. West Room, East Wall (22)



c. West Room, East Wall, Pillar (23)



a. Superstructure, Interior Chapel, North Wall in situ



c. Interior Chapel, Fragment of Procession



b. Interior Chapel, Fragment of Offering List (27-5-1)



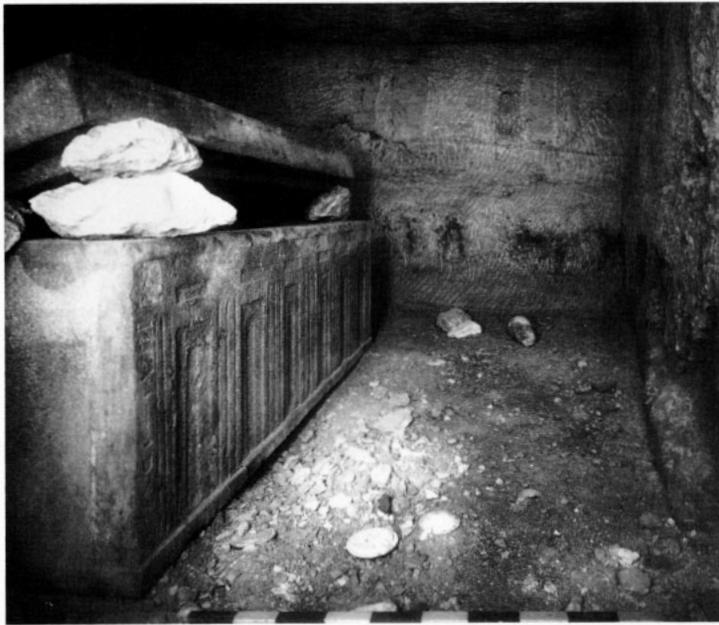
d. Interior Chapel, Fragment of Procession



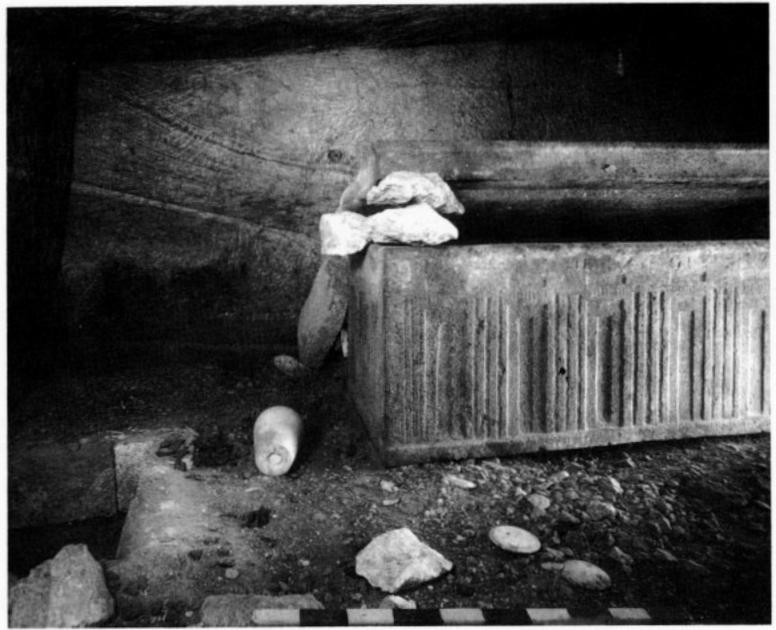
e. Interior Chapel, Fragment of Milking Scene (28-5-36)



f. Subterranean Chapel, Plaster Fragment (27-5-11)



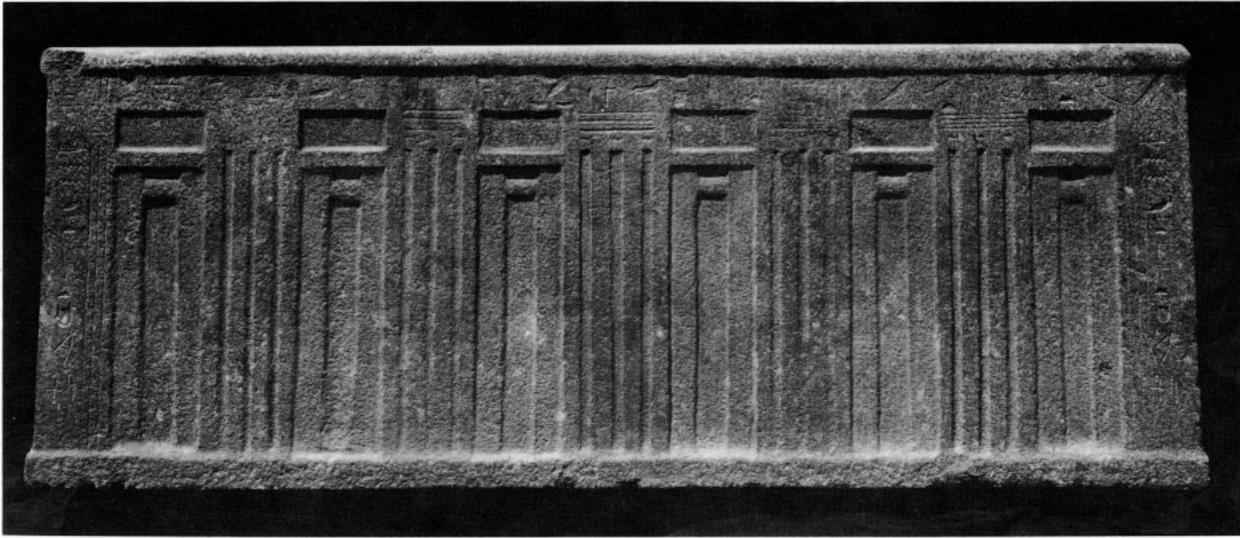
a. Burial Chamber and Sarcophagus, looking North



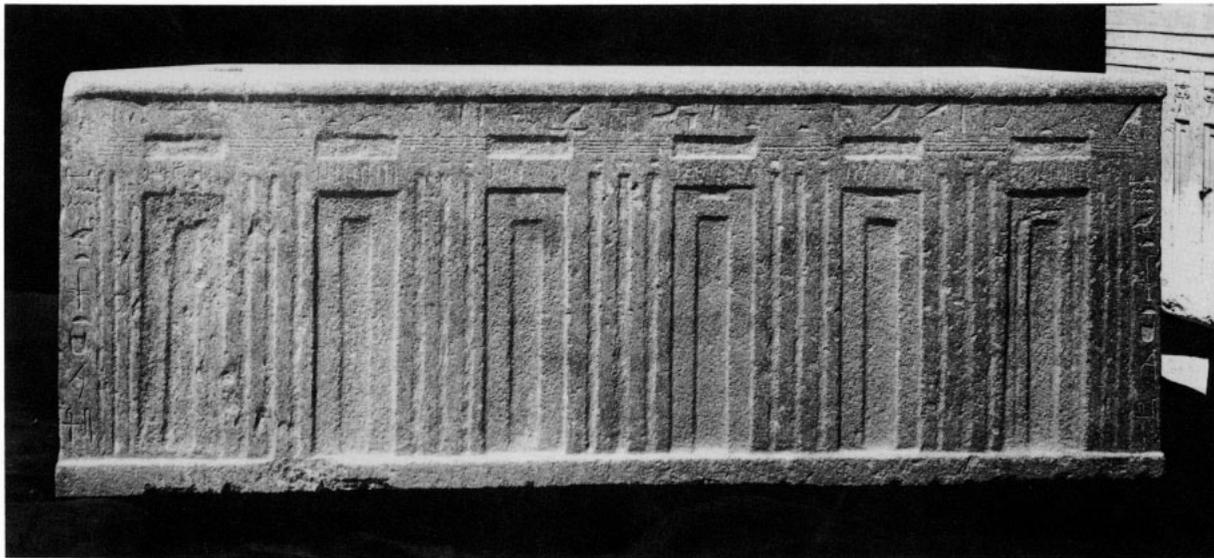
b. The same, looking West



c. Sarcophagus with bones as found



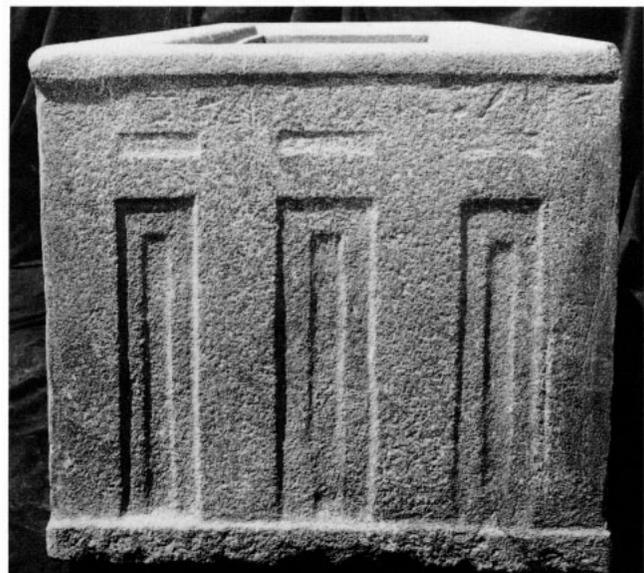
a. Sarcophagus, East side



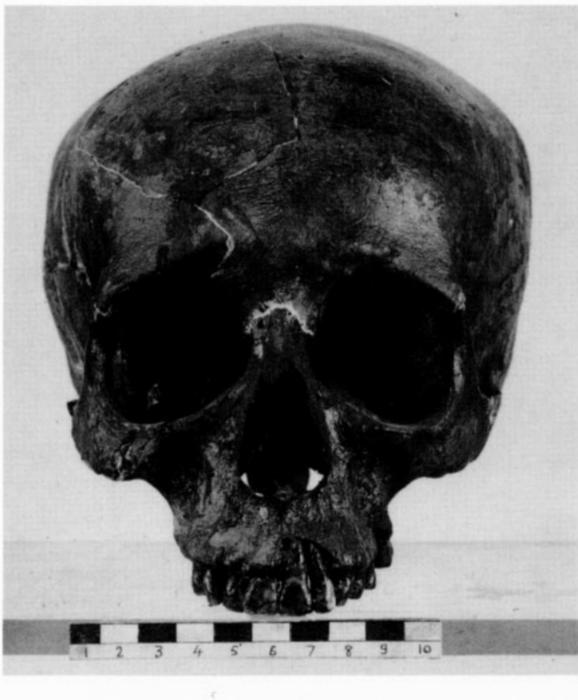
b. Sarcophagus, West side



c. Sarcophagus, North end



d. Sarcophagus, South end



a. Front



b. Back



c. Top

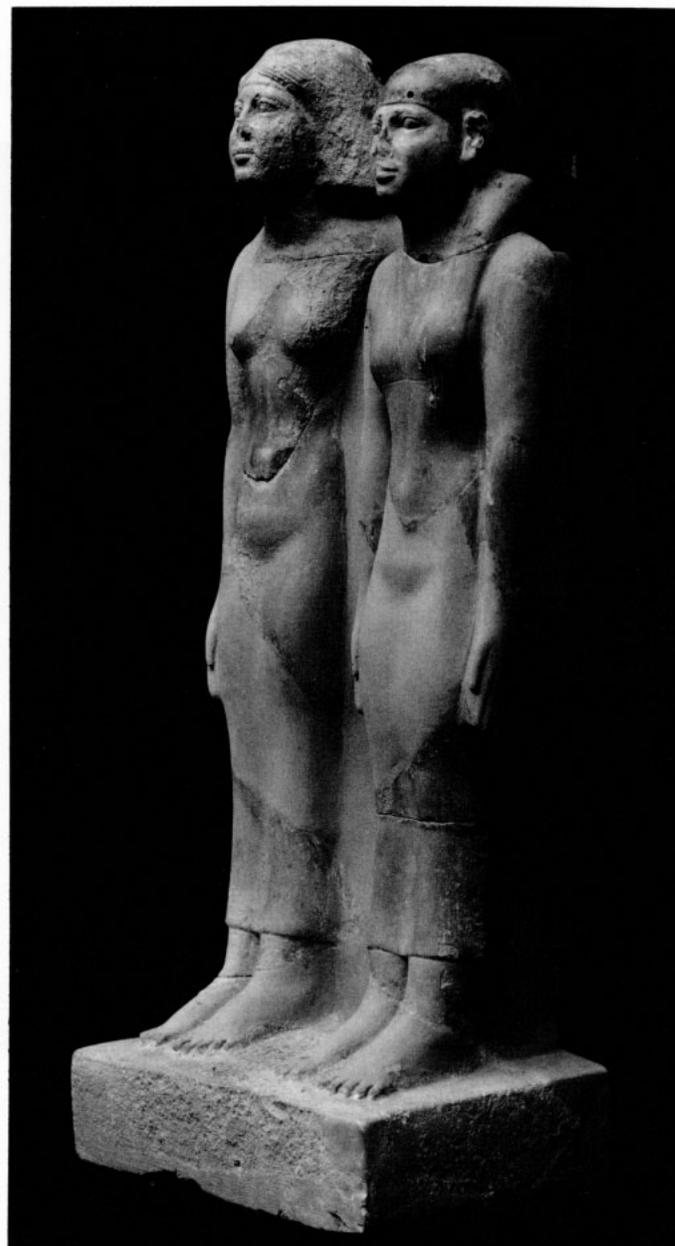


d. Side

Repaired skull of Mersyankh.



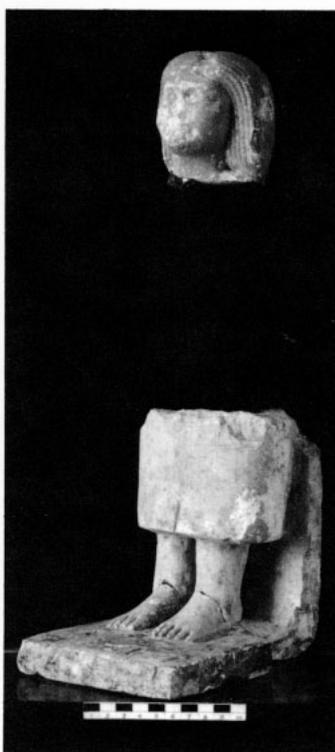
a. Pair Statuette. 30.1456.



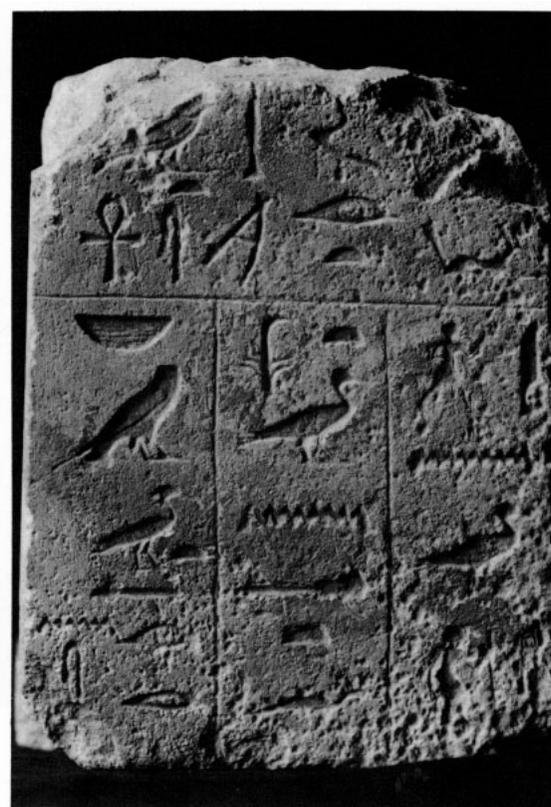
b. Pair Statuette. 30.1456.



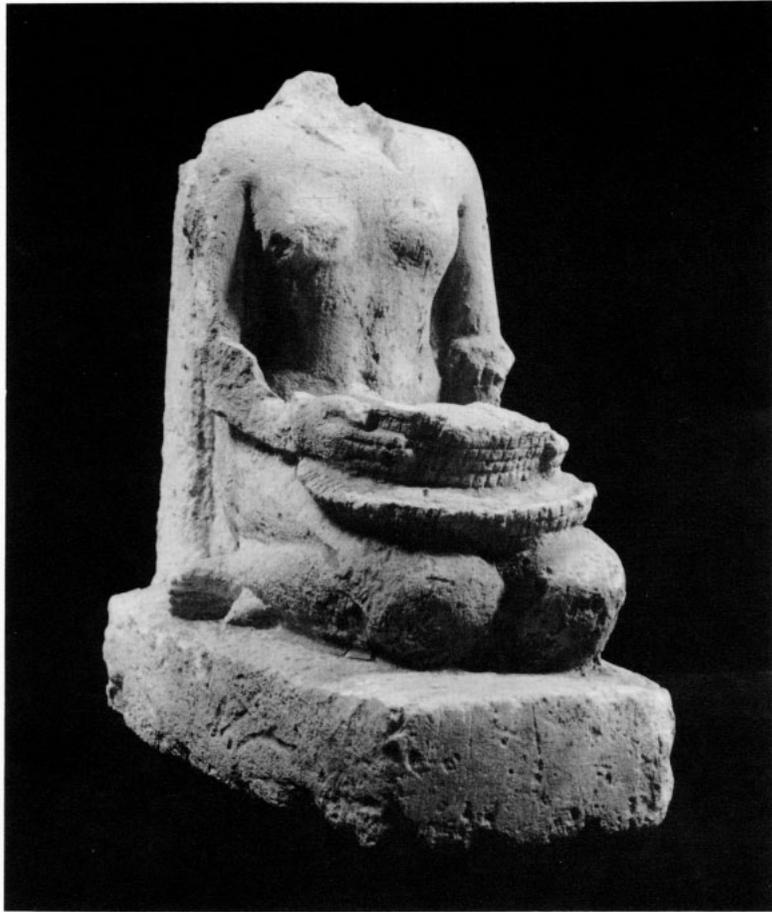
c. Incomplete statuette. 30.1457, detail



d. The same, head and lower part



e. The same, back inscription



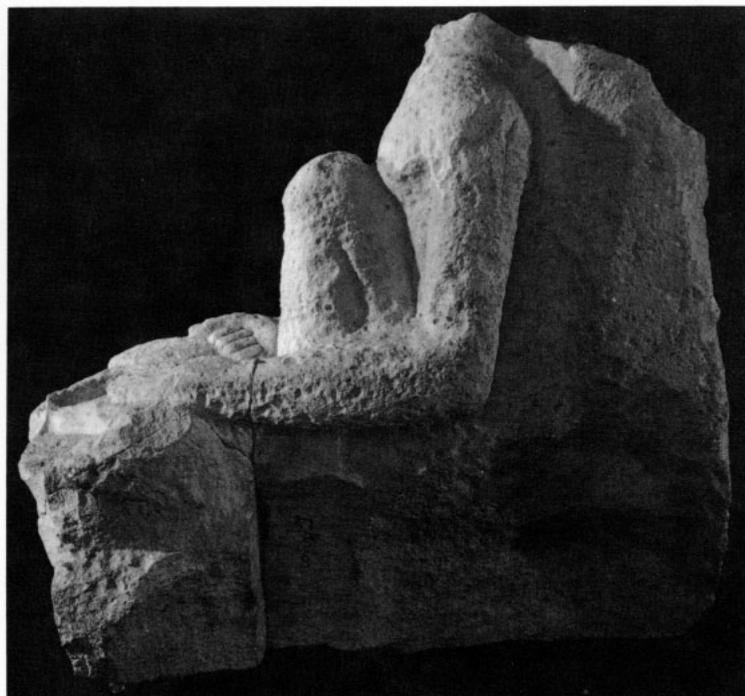
a. Limestone servant figure 30.1458. 3/4 view



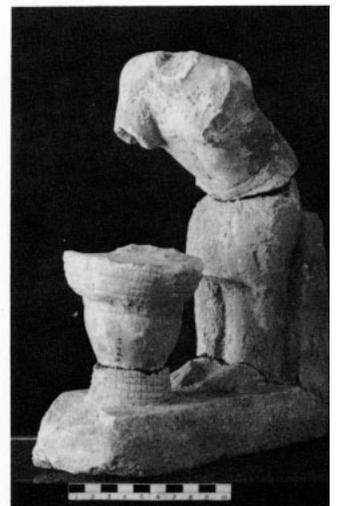
b. The same, front



c. Servant figure 30.1462



d. The same, detail side



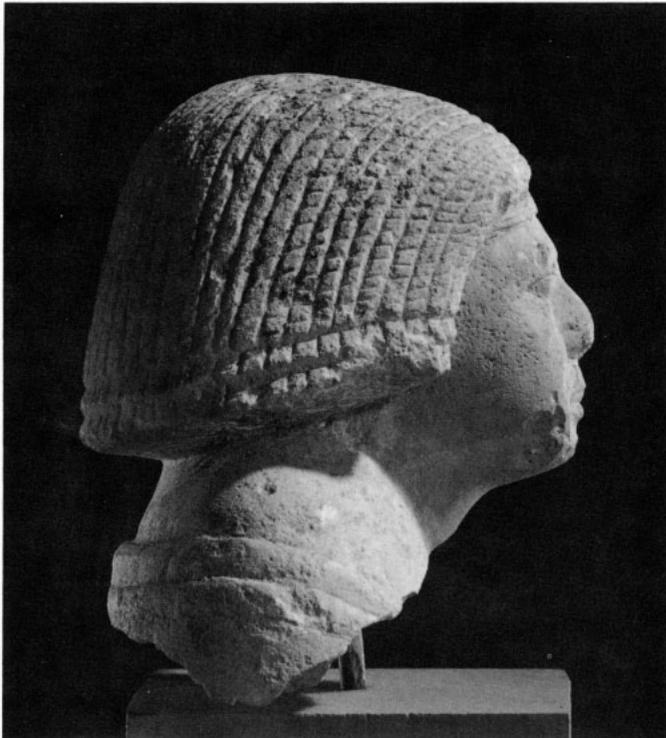
e. Servant figure 27-5-6



a. Statuette head MFA 30.1461 front



b. Statuette head MFA 30.1461 3/4 view



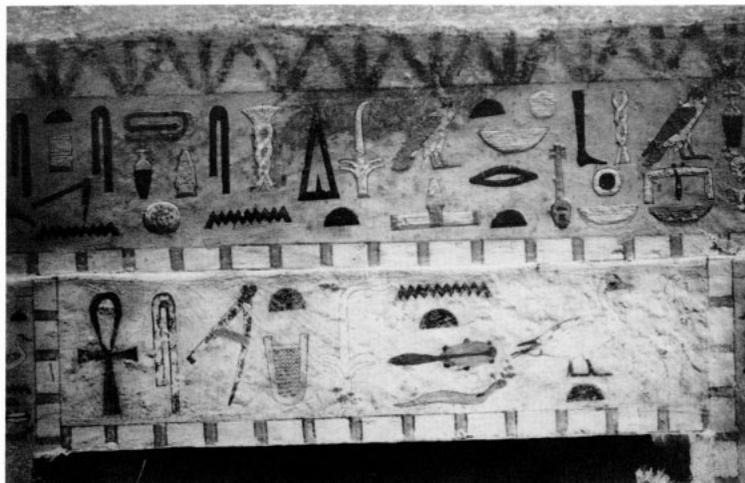
c. Statuette head MFA 30.1461 side



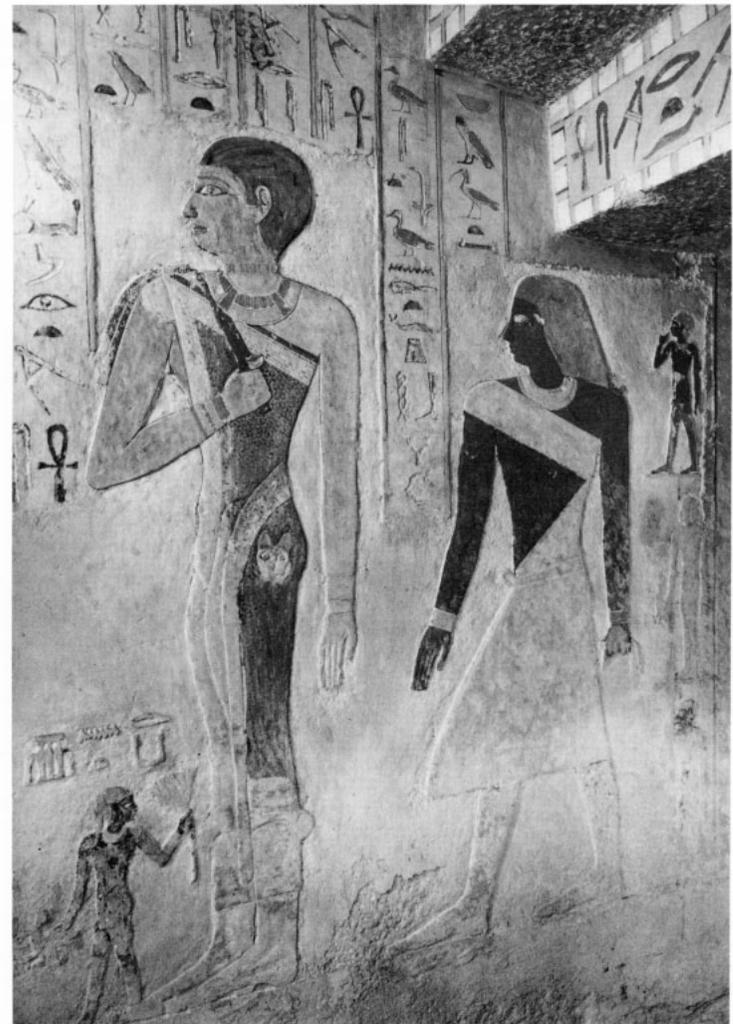
a. Main Room, North Wall, Detail (8)



b. Main Room, North Wall, Detail (10)



c. Main Room, North Wall, Detail (9)



d. Main Room, West Wall, North End, Detail (11)

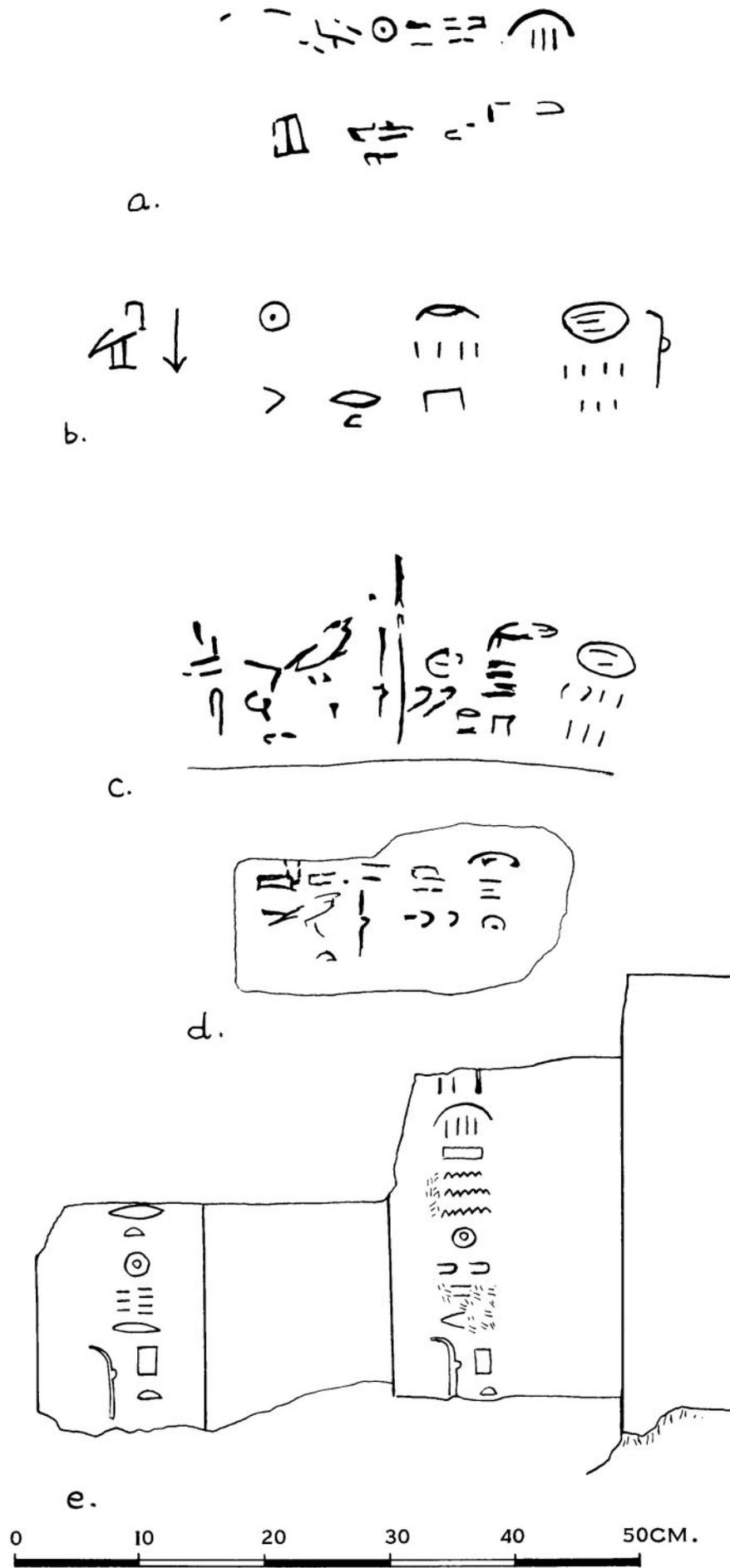


Figure 1. Date inscriptions on G 7350-40. a-e

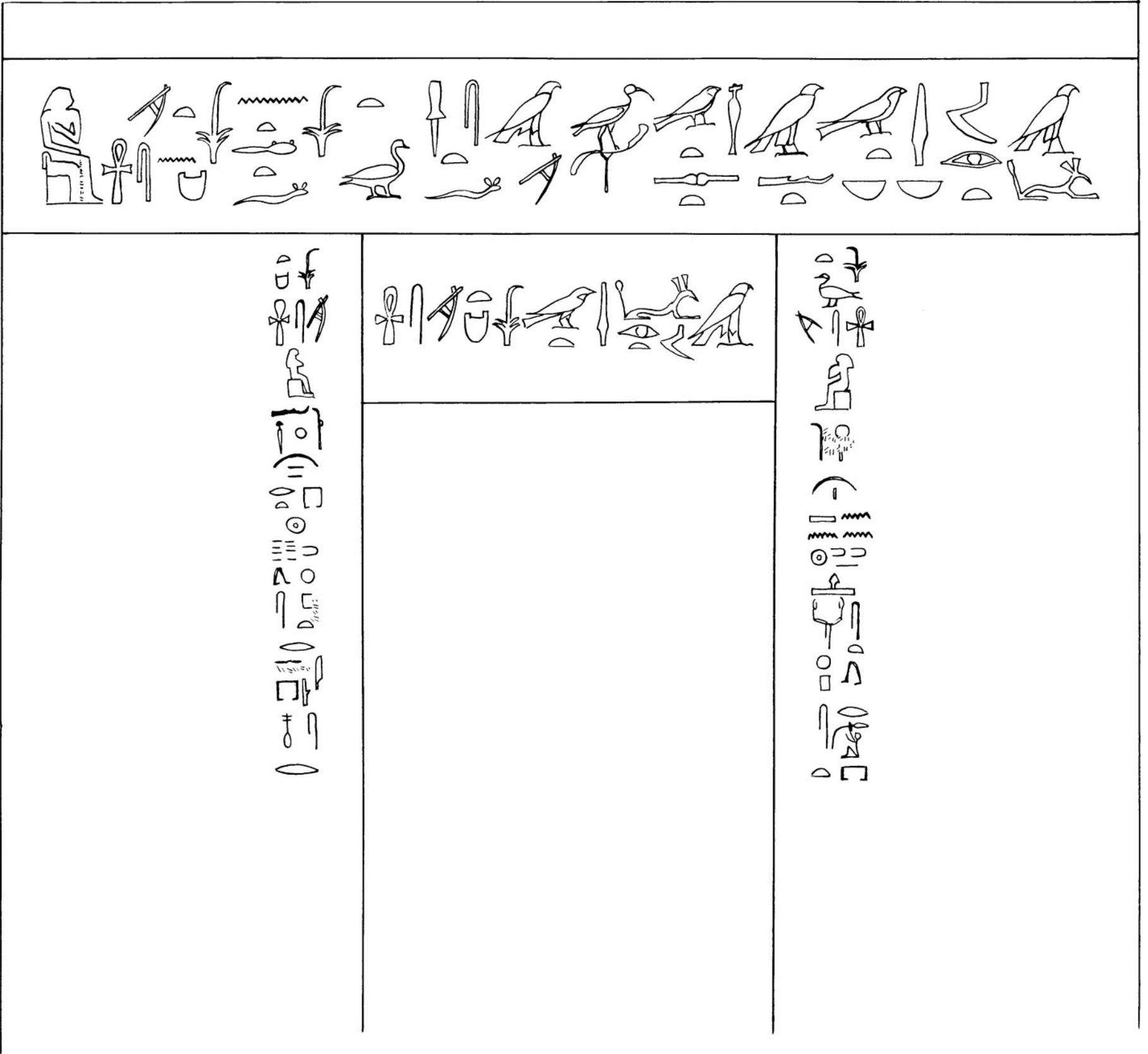
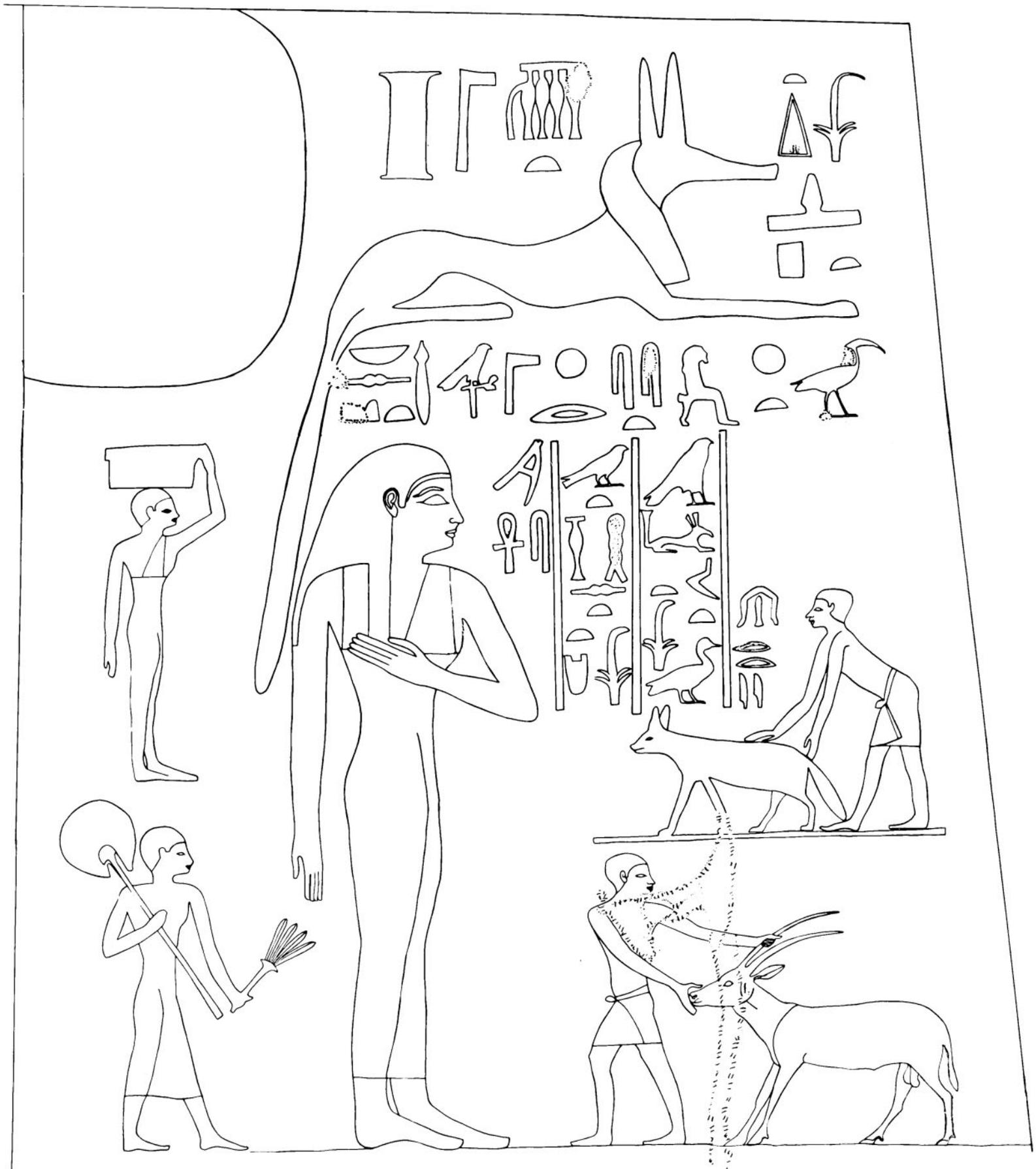


Figure 2. Date inscriptions on entrance G 7530 sub, with Architrave and Drum (1-3. 3A)



0 10 20 30 40 50 CM.

Figure 3a. North Door Jamb. G 7530 sub (4)

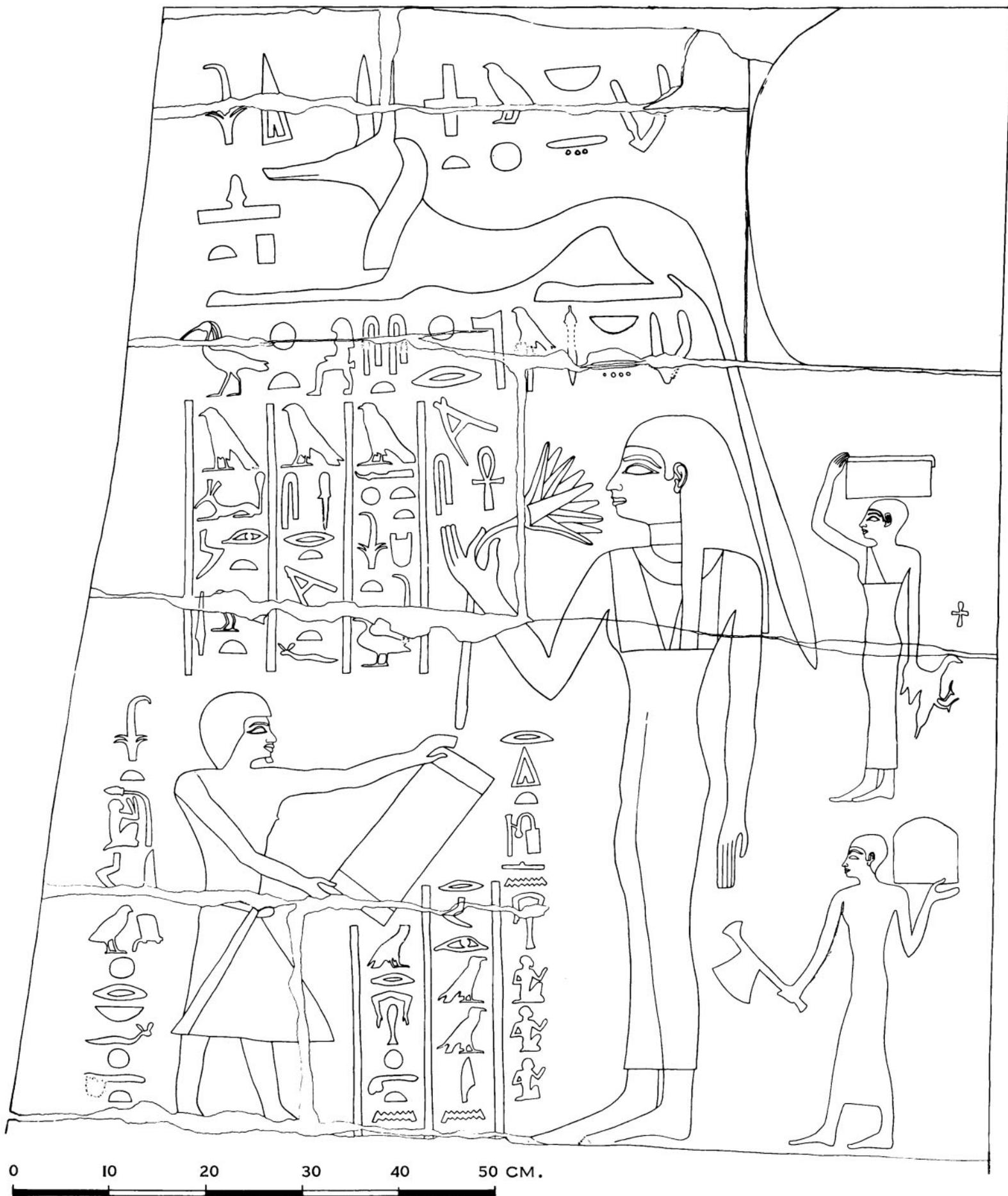


Figure 3b. South Door Jamb. G 7530 sub (5)



0 10 20 30 40 50 CM.

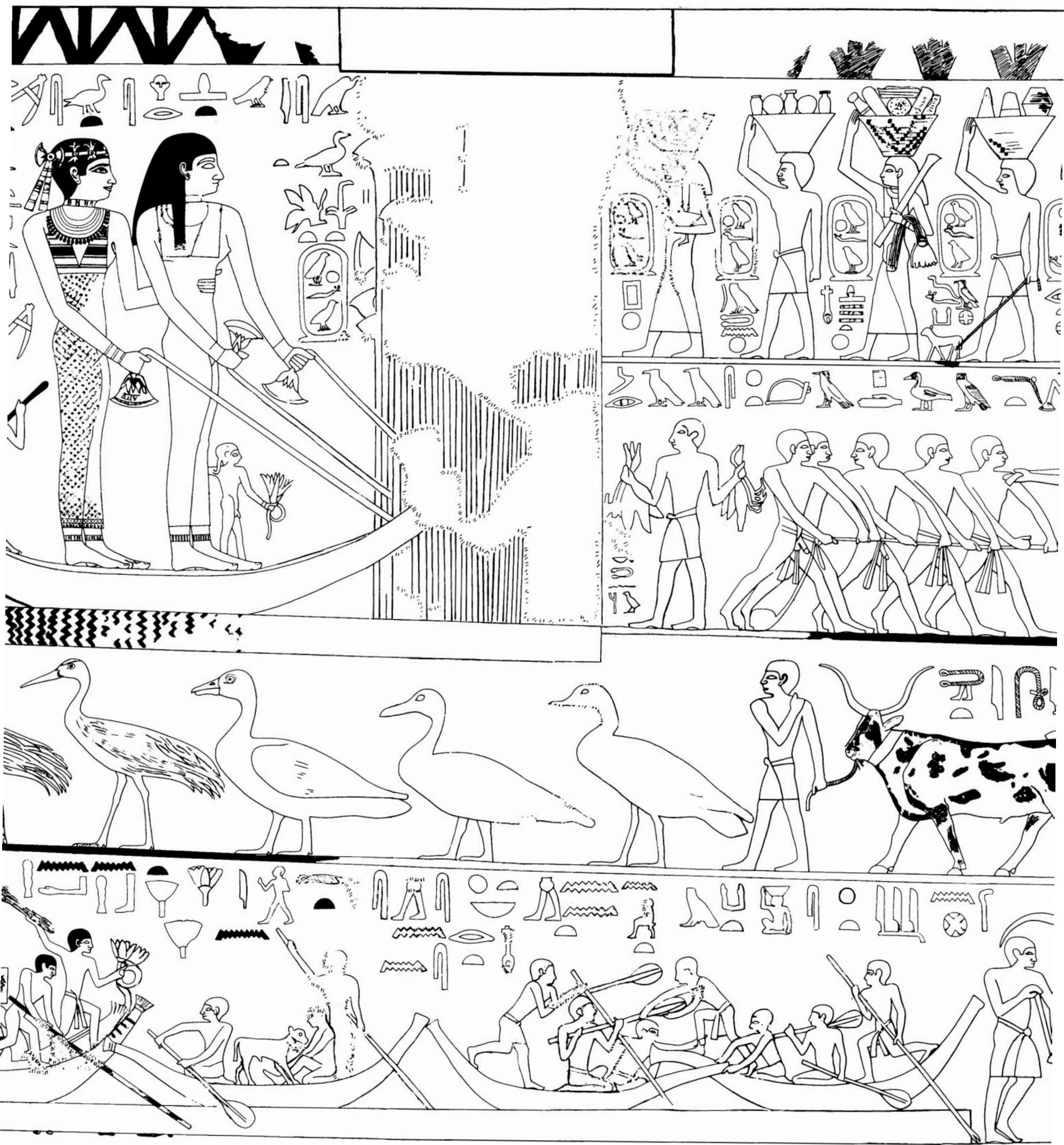
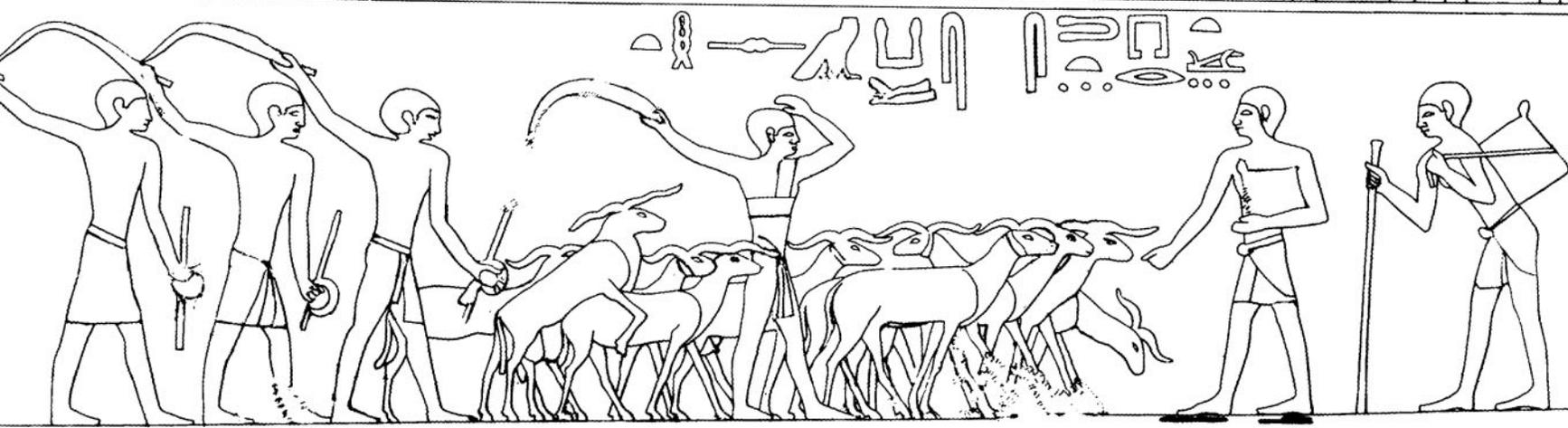
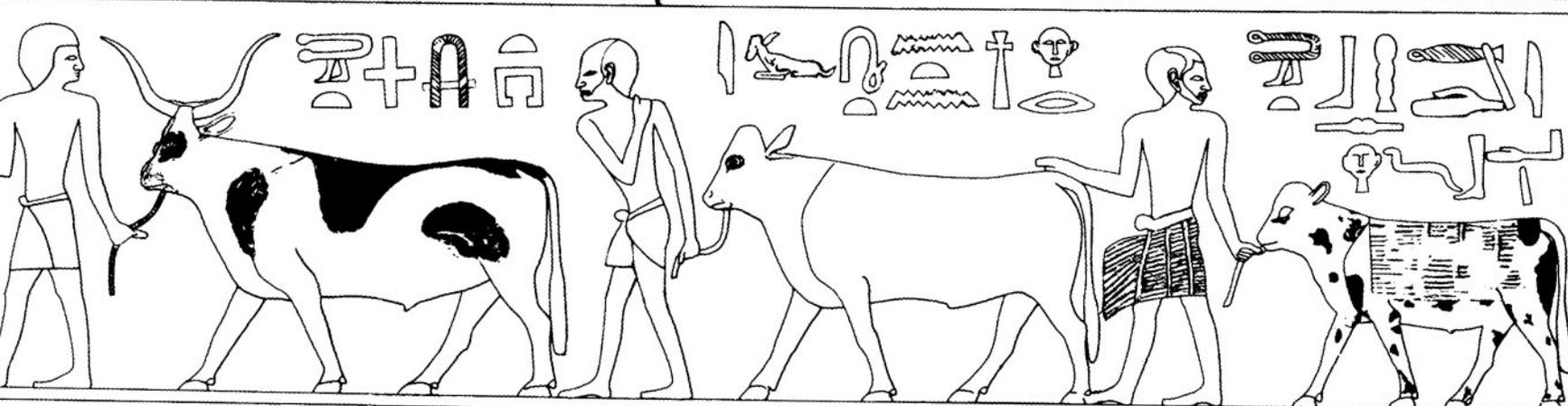
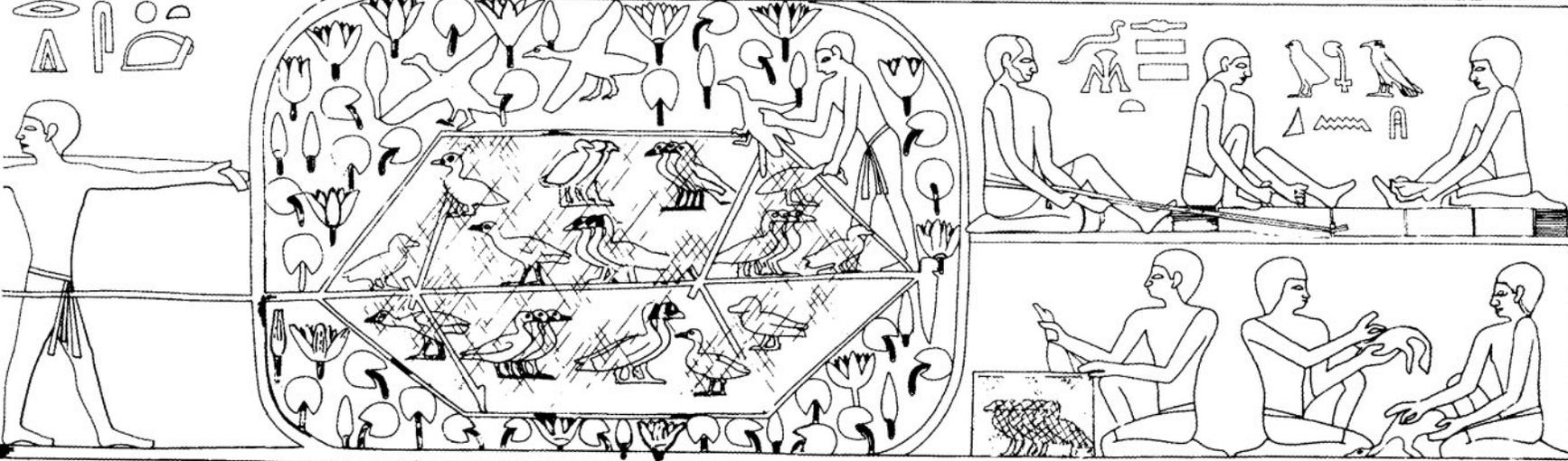
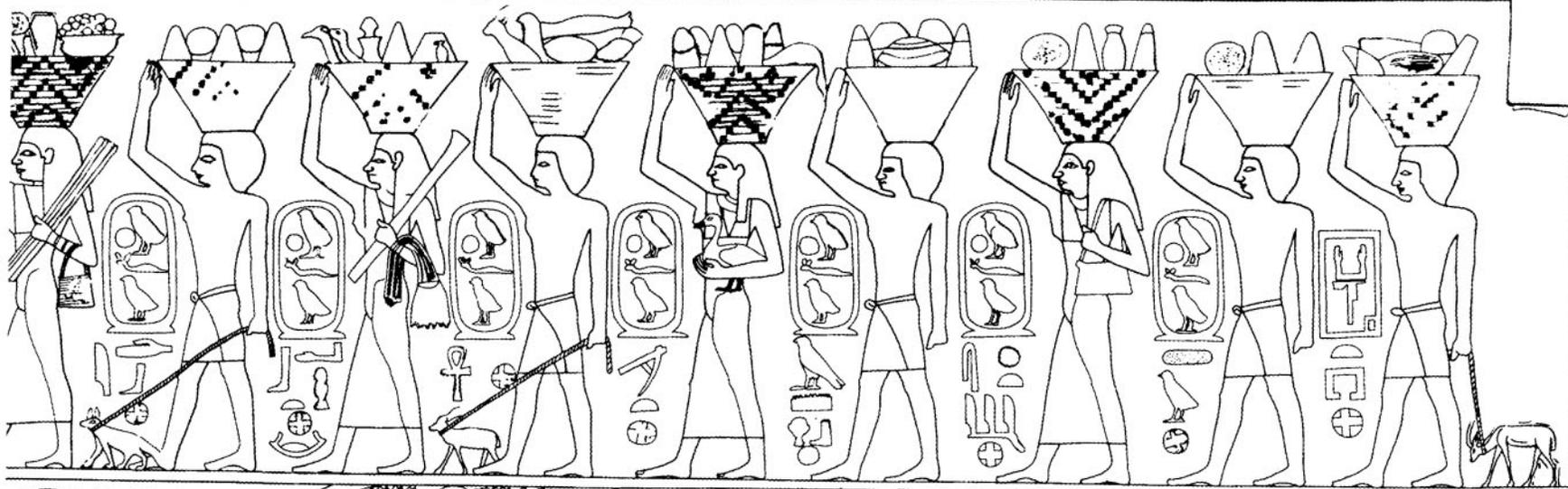


Figure 4. Main Room, East Wall, North of Entrance (6)



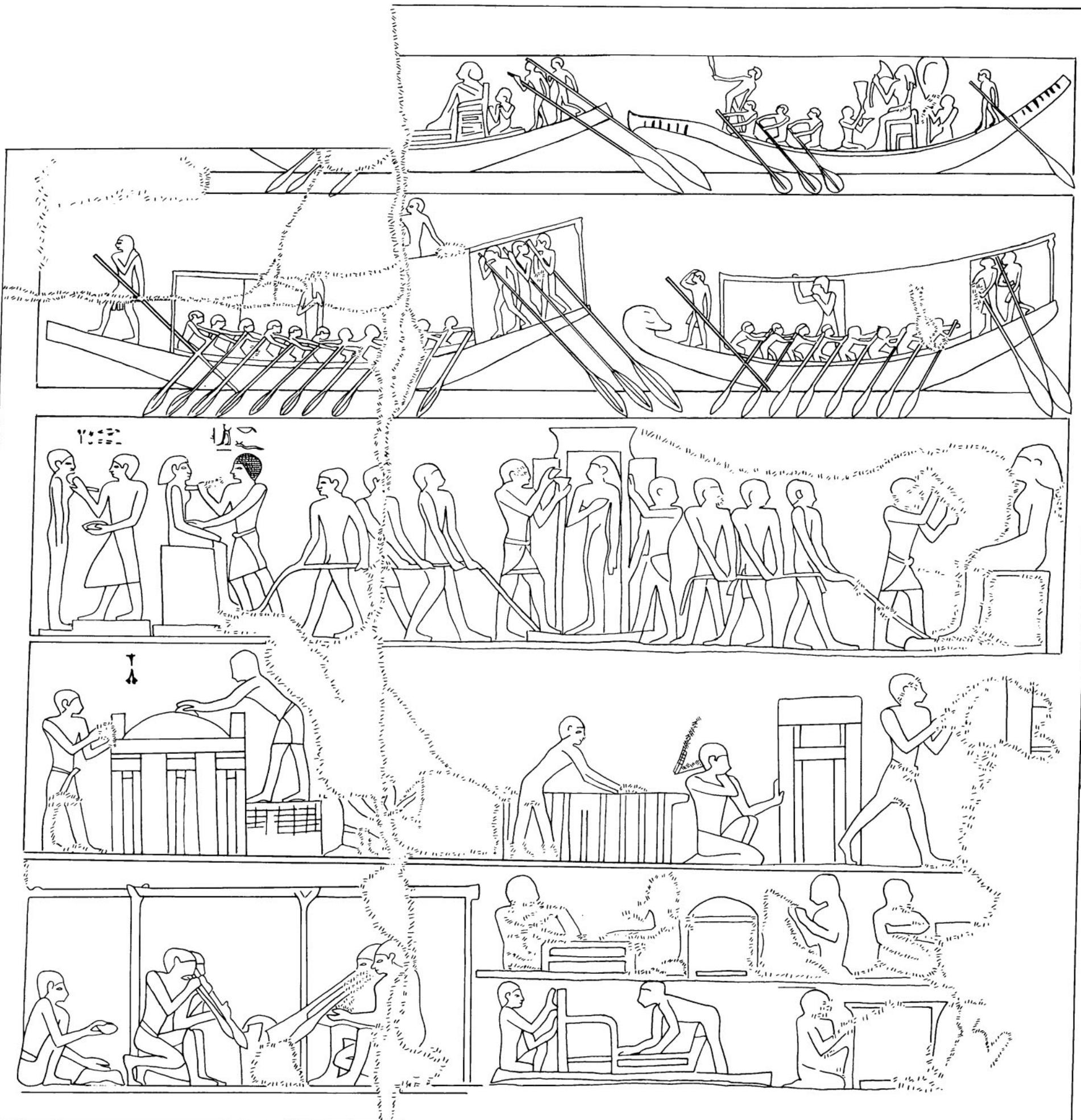


Figure 5. Main Room, East Wall, South of Entrance (7)



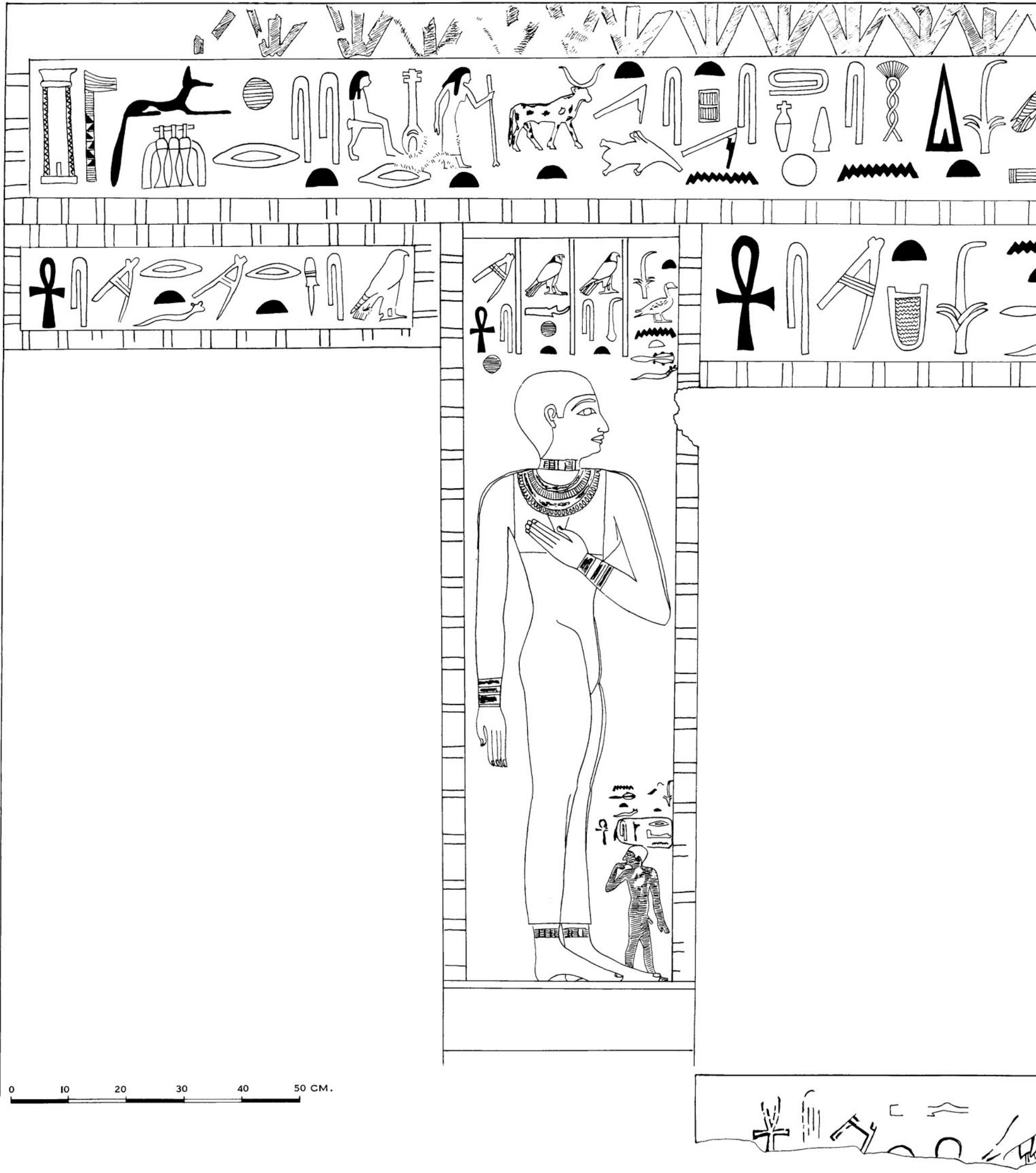
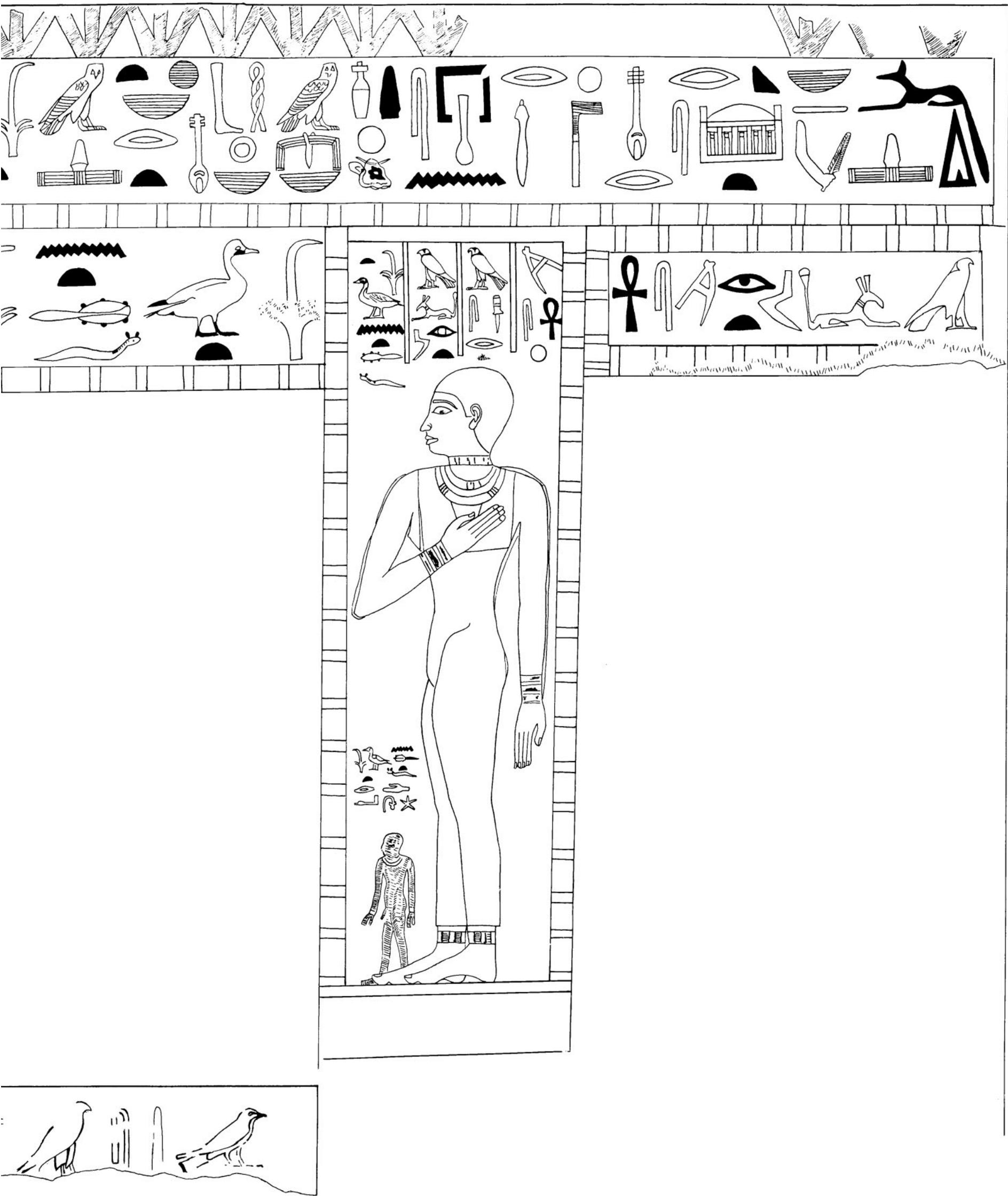
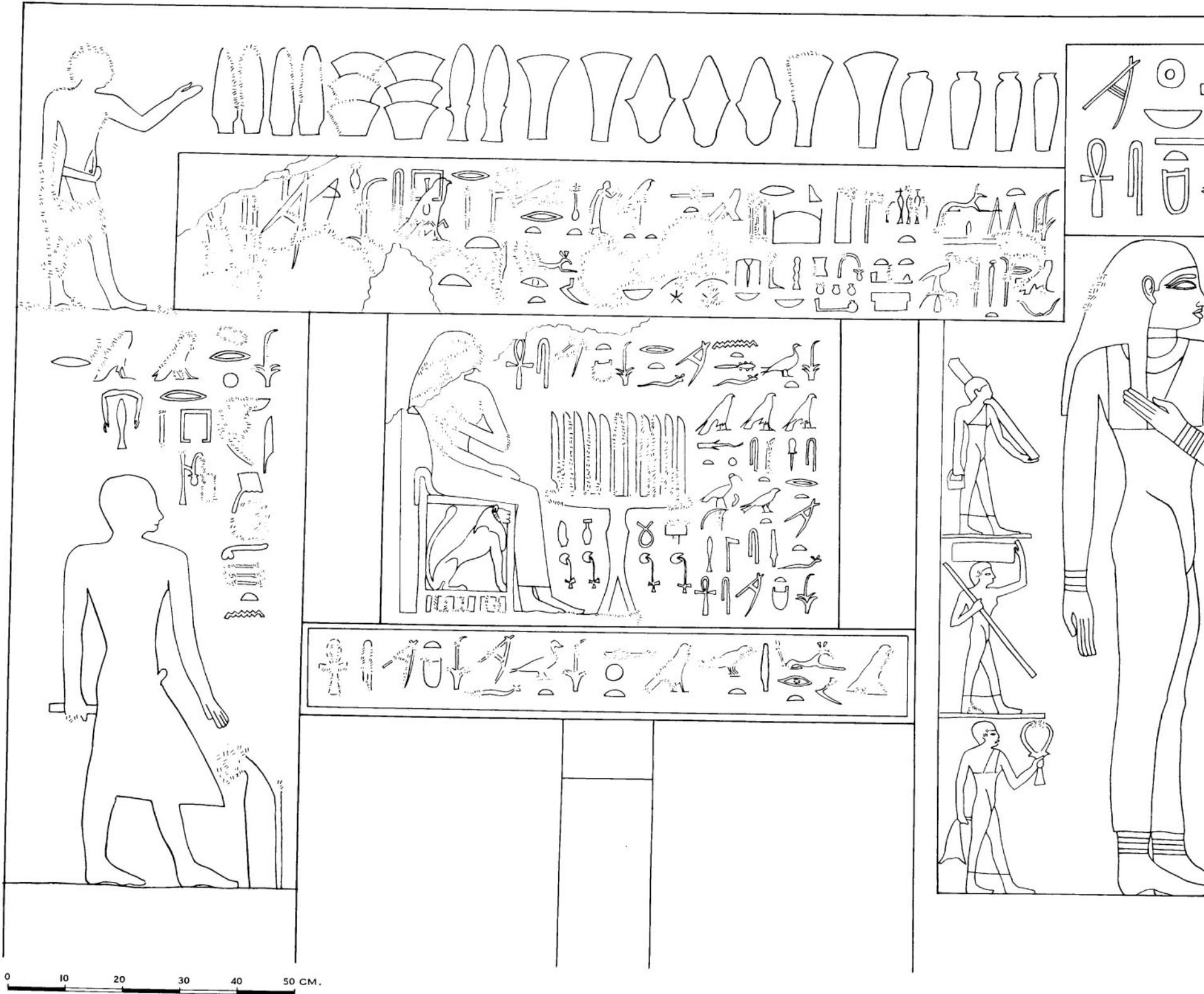


Figure 6. Main Room, North Wall





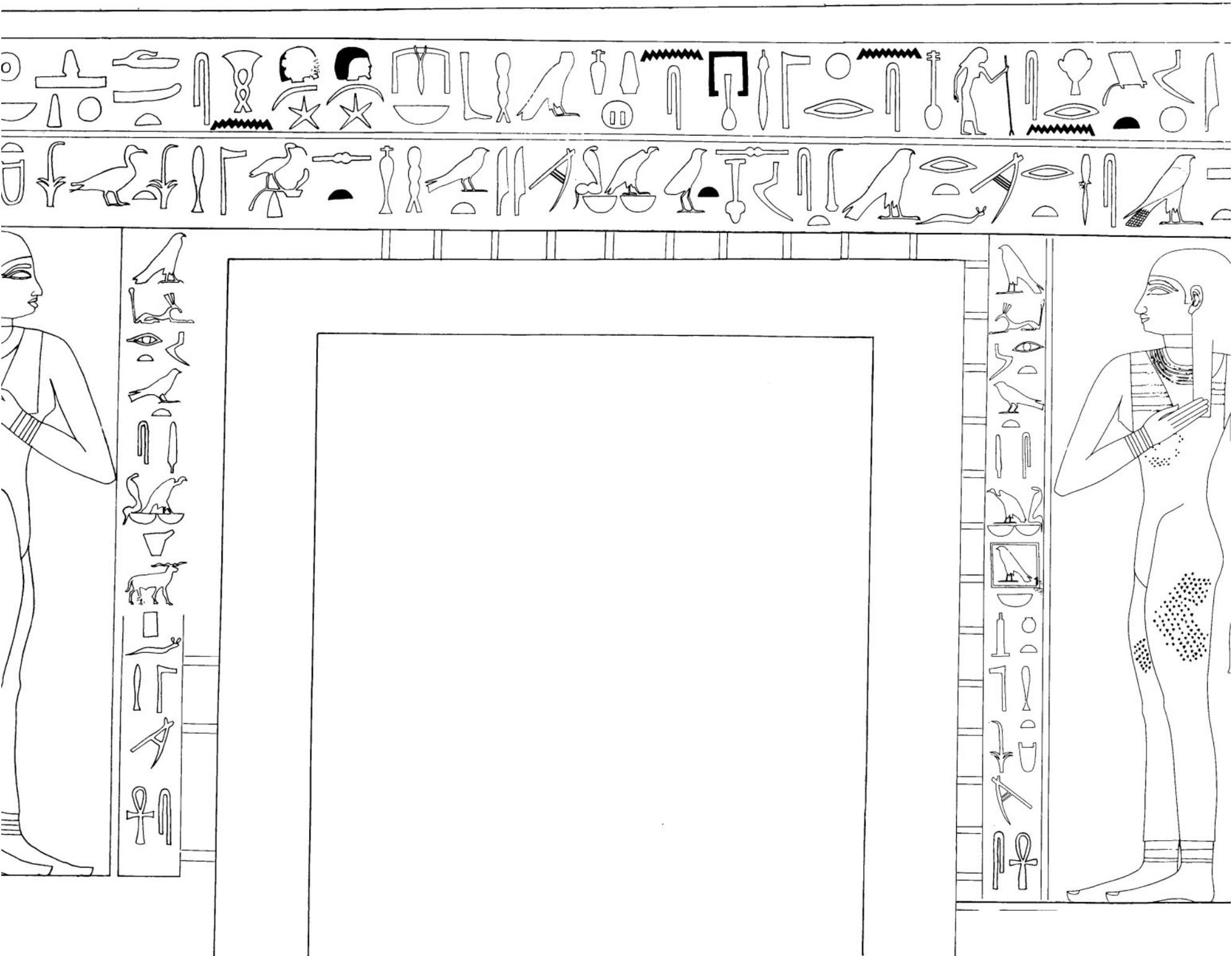
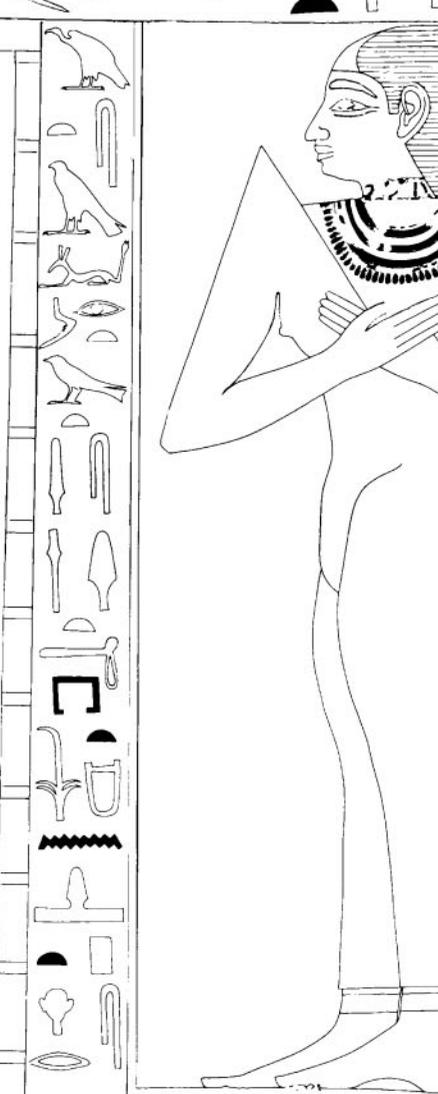
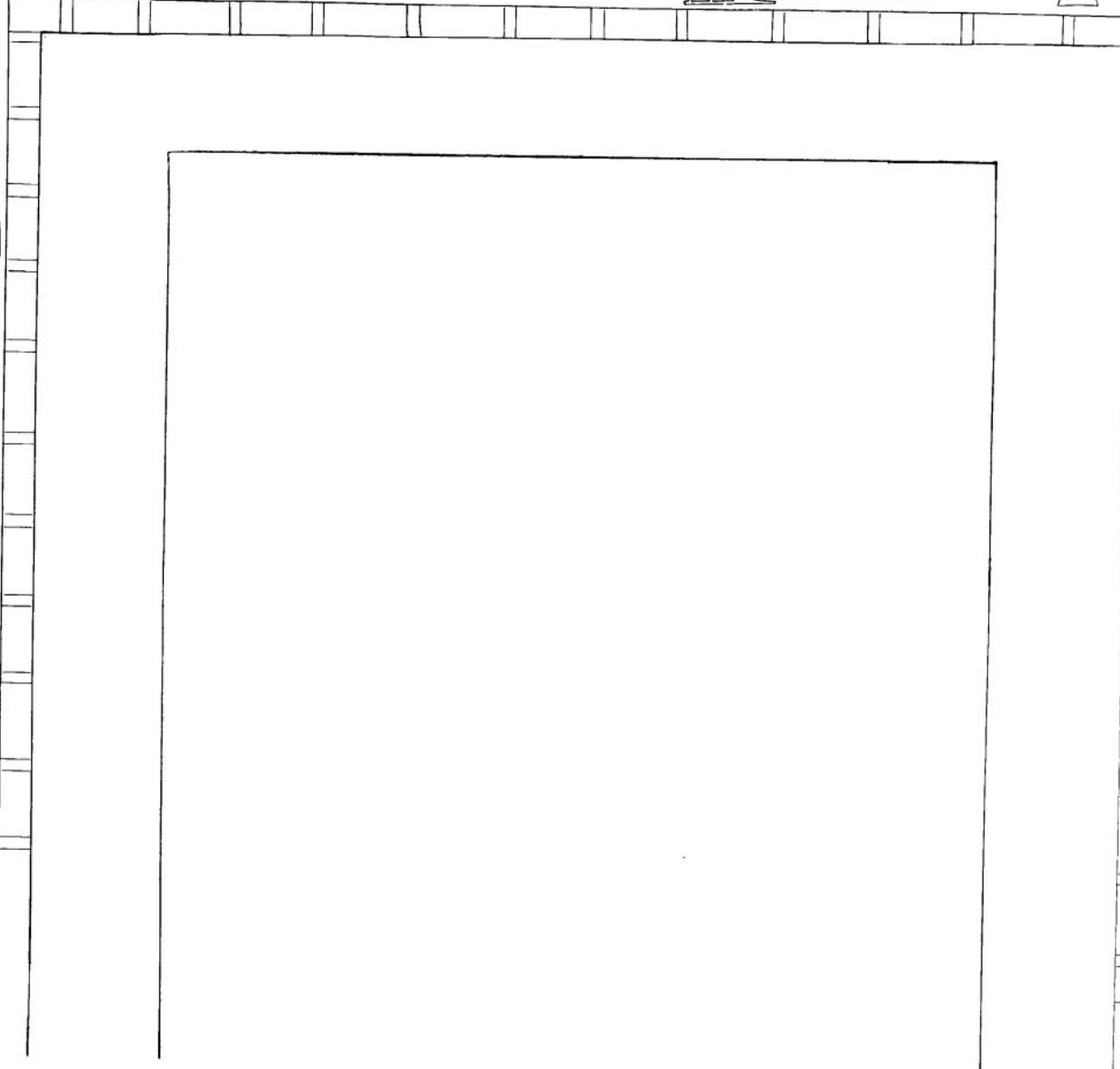
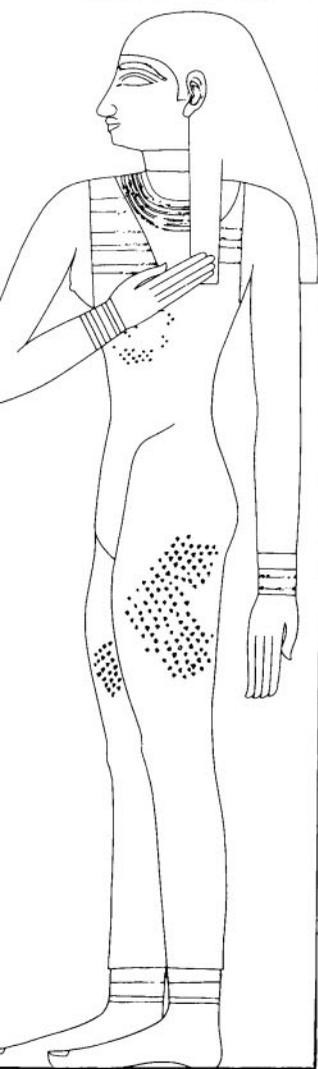
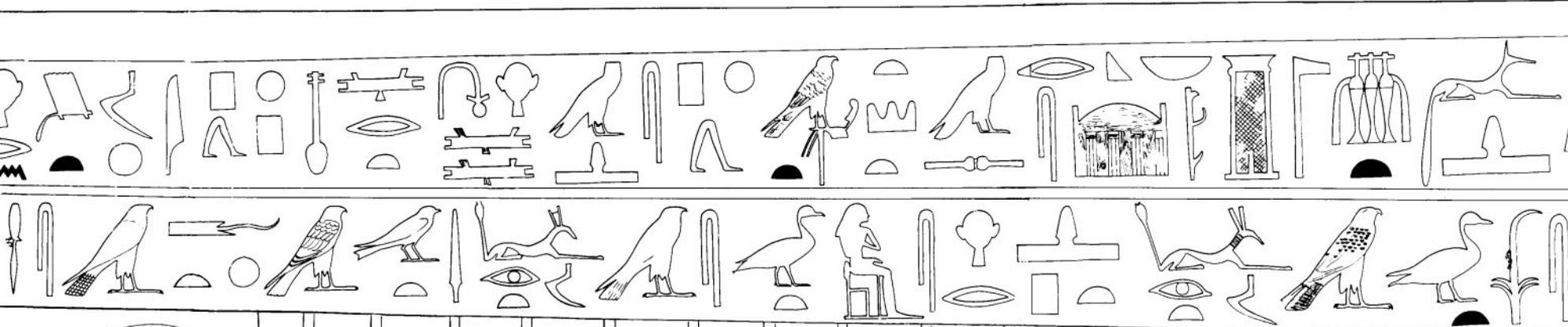
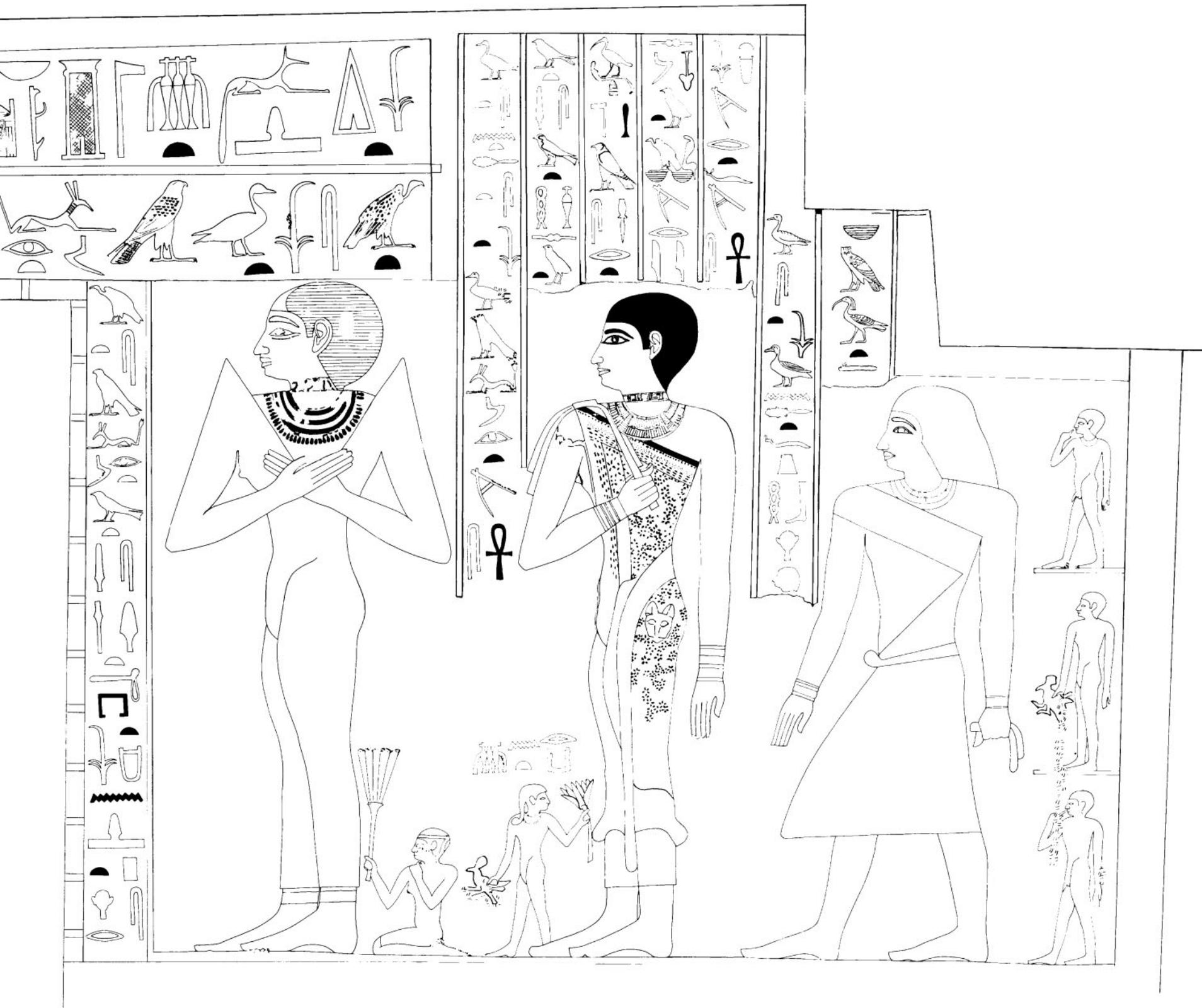
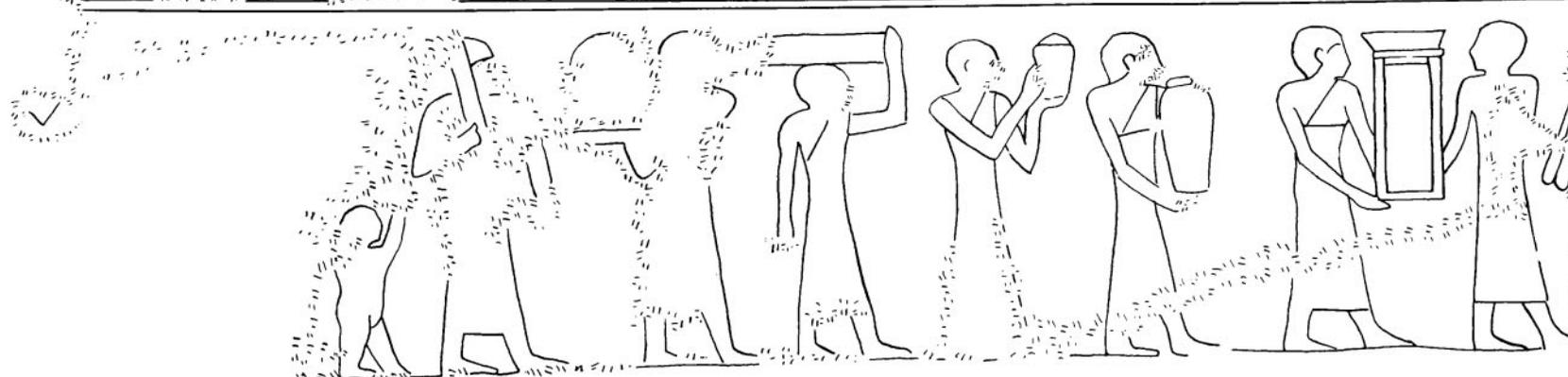
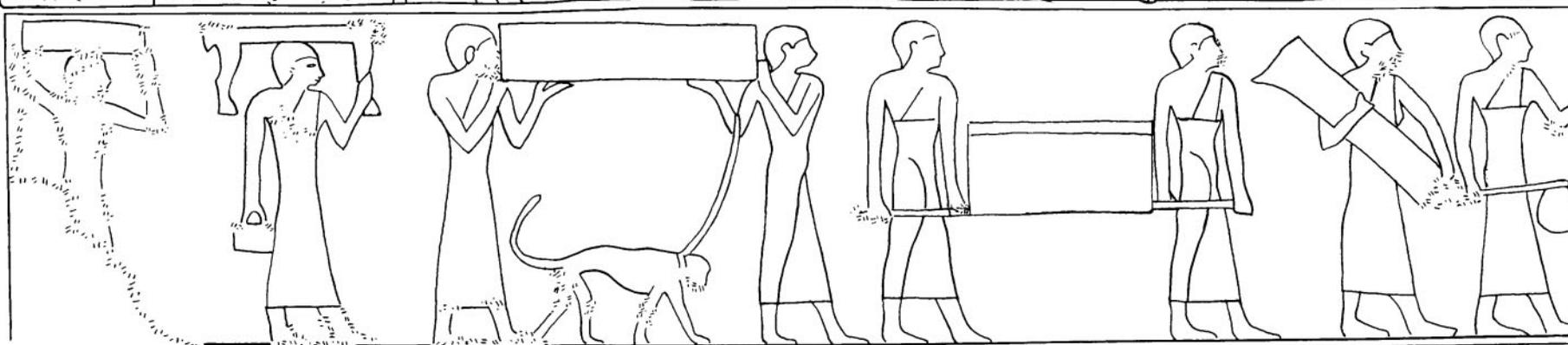
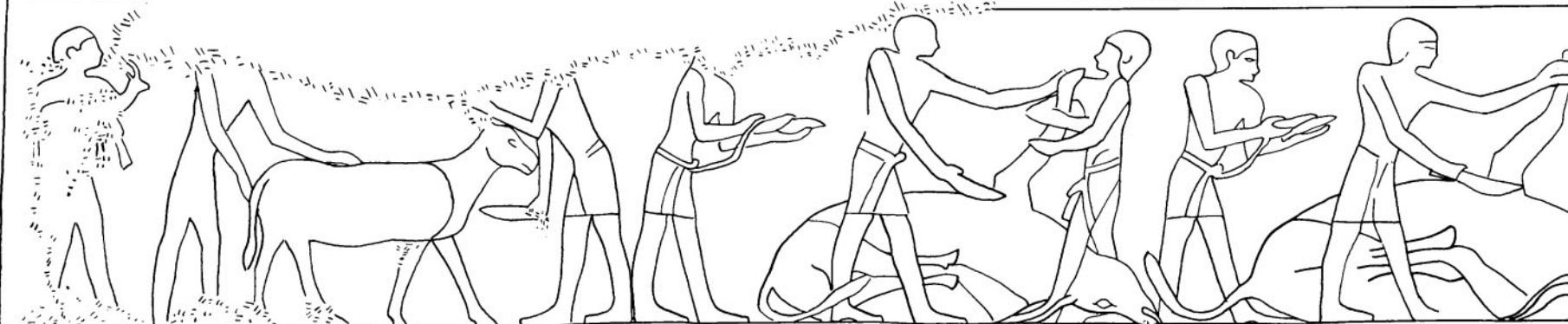
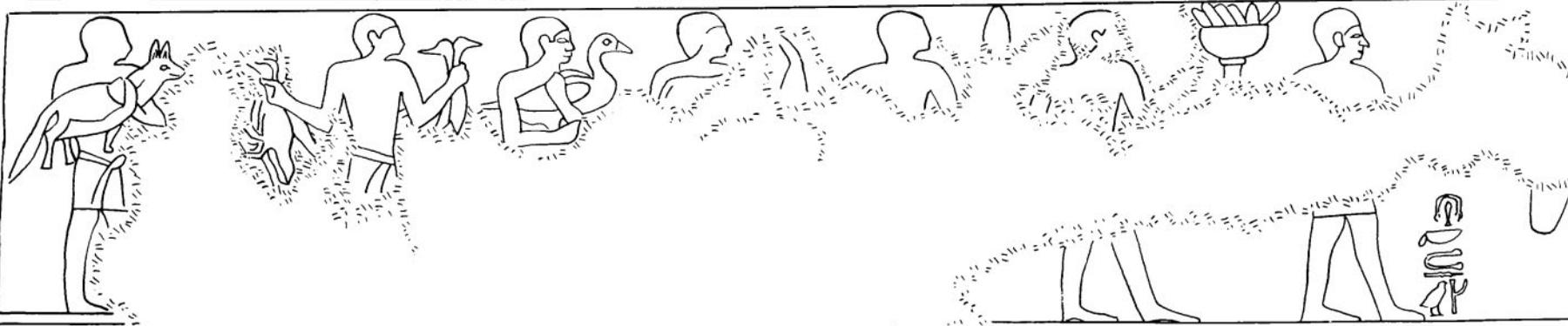
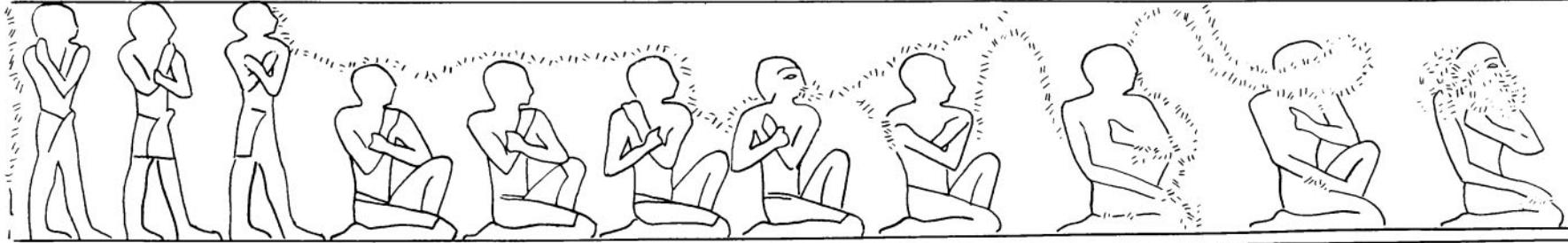


Figure 7. Main Room, West Wall (11-15)







0 10 20 30 40 50 CM.

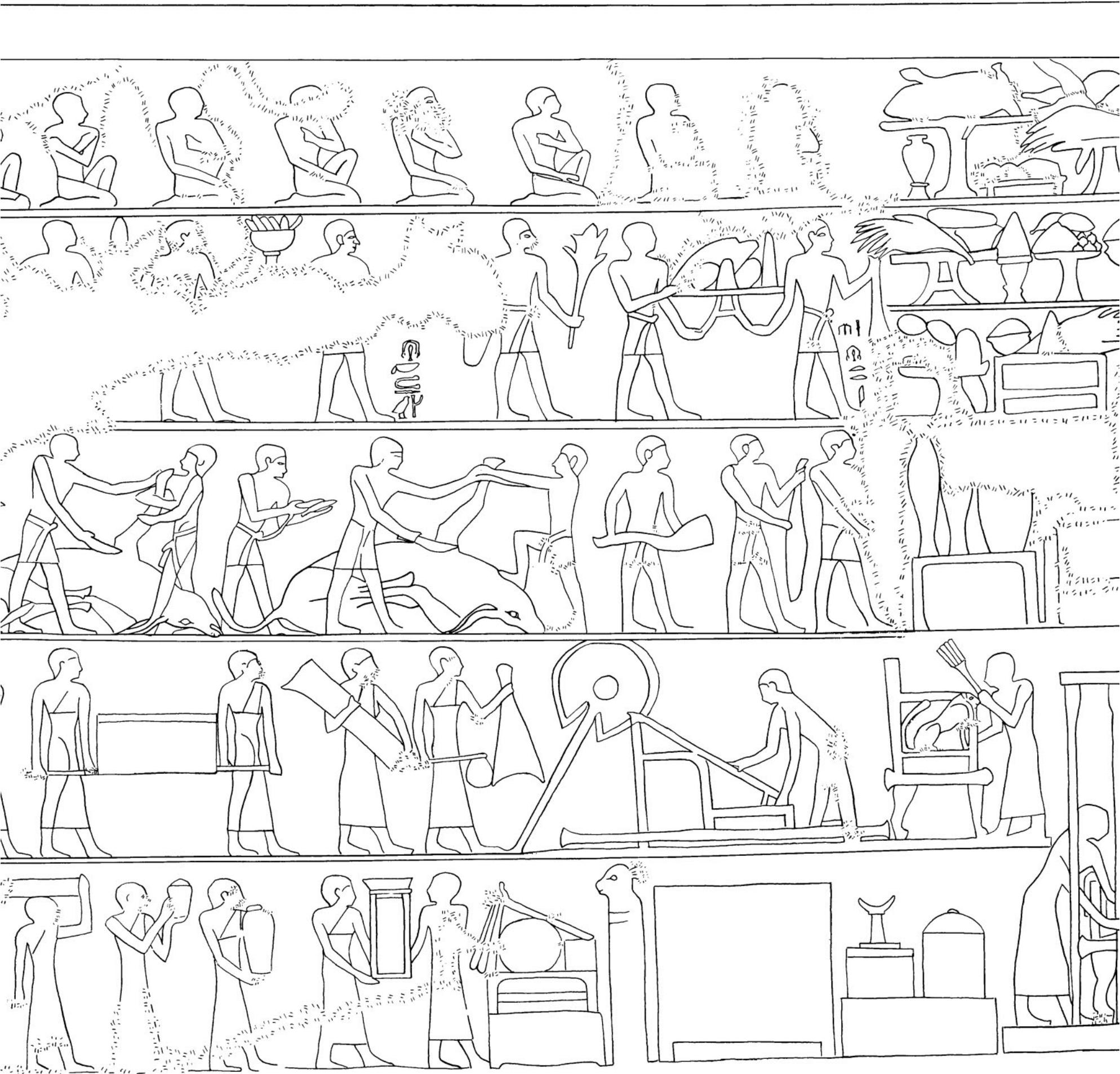


Figure 8. Main Room, South Wall (16)

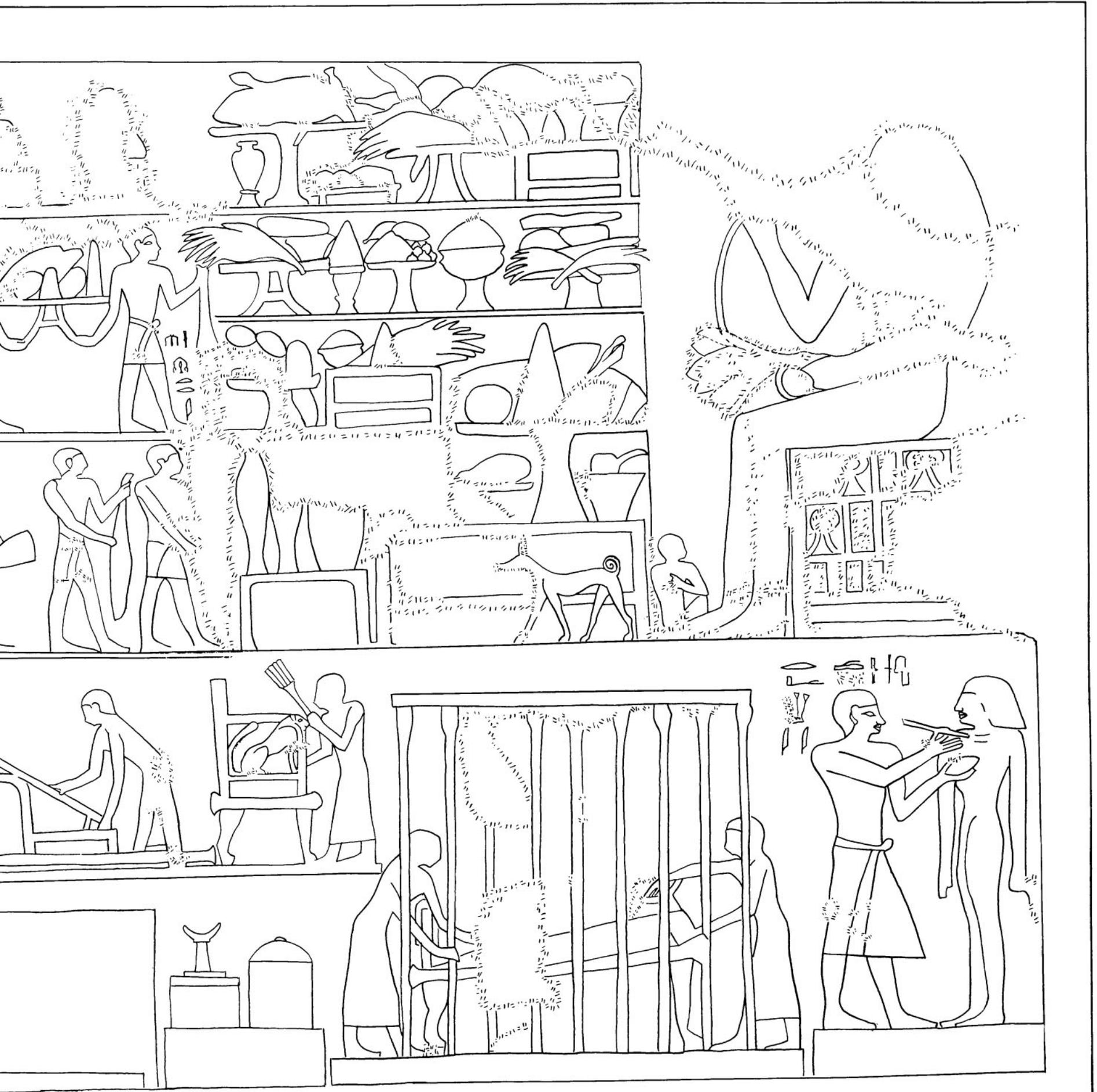
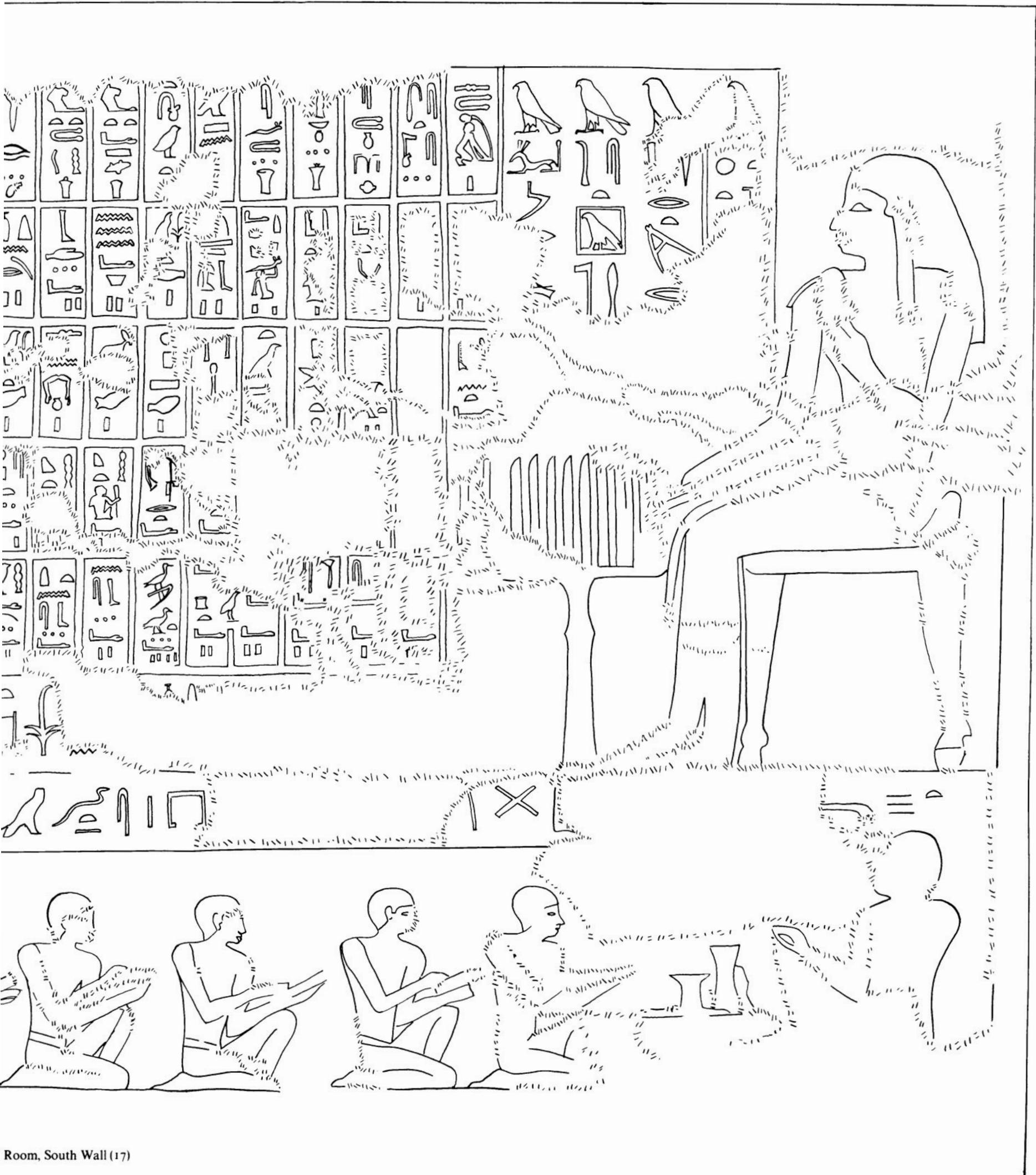




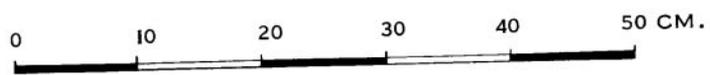
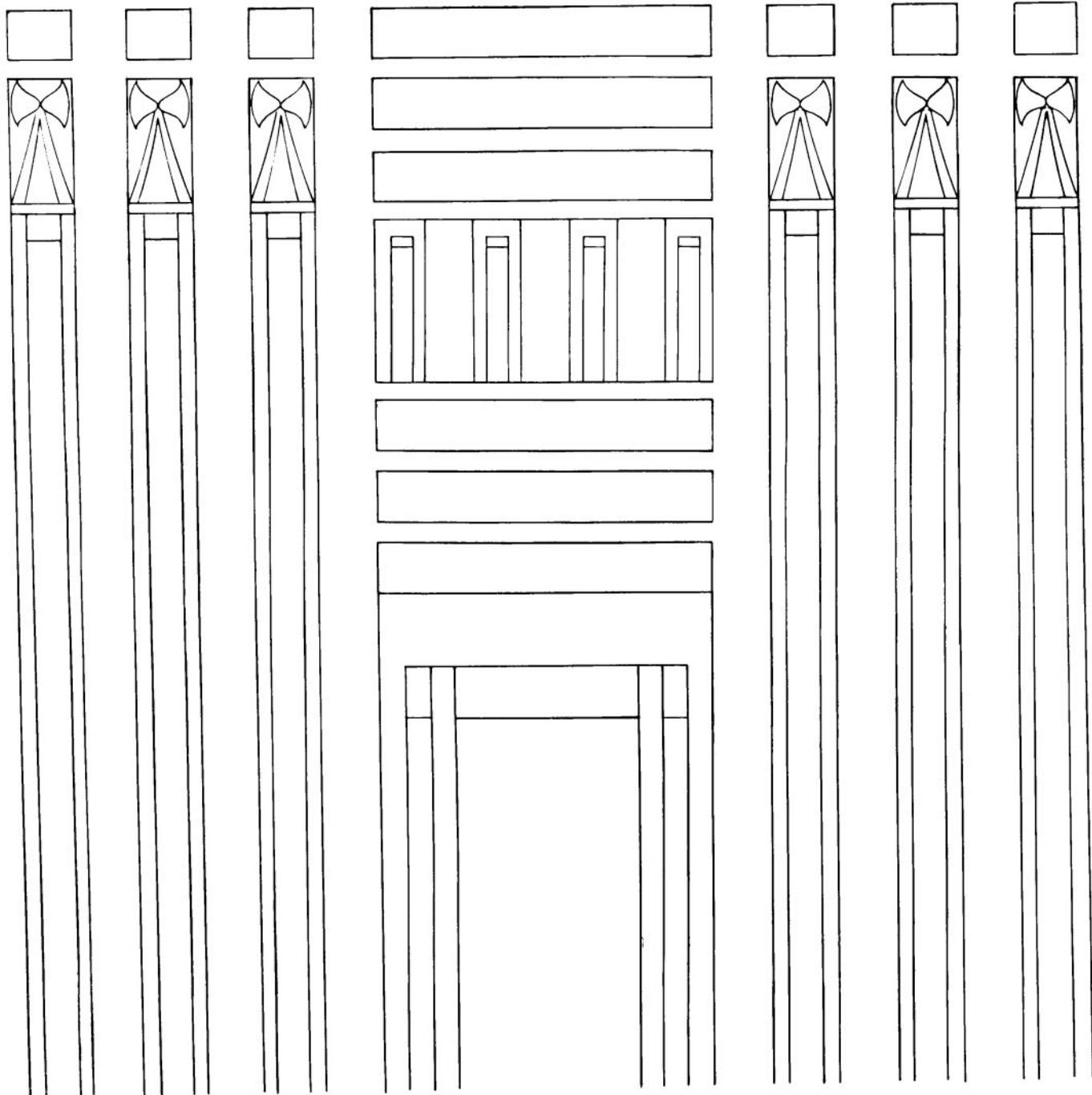
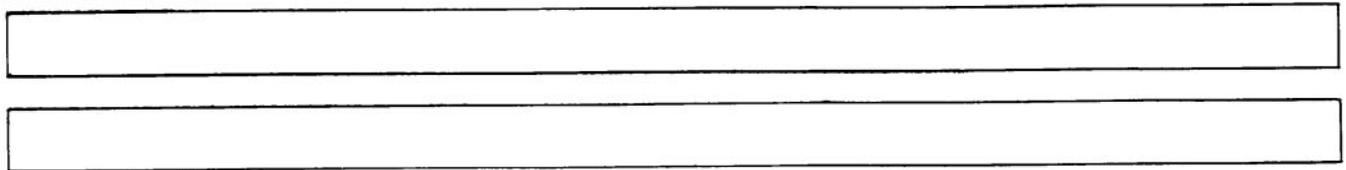
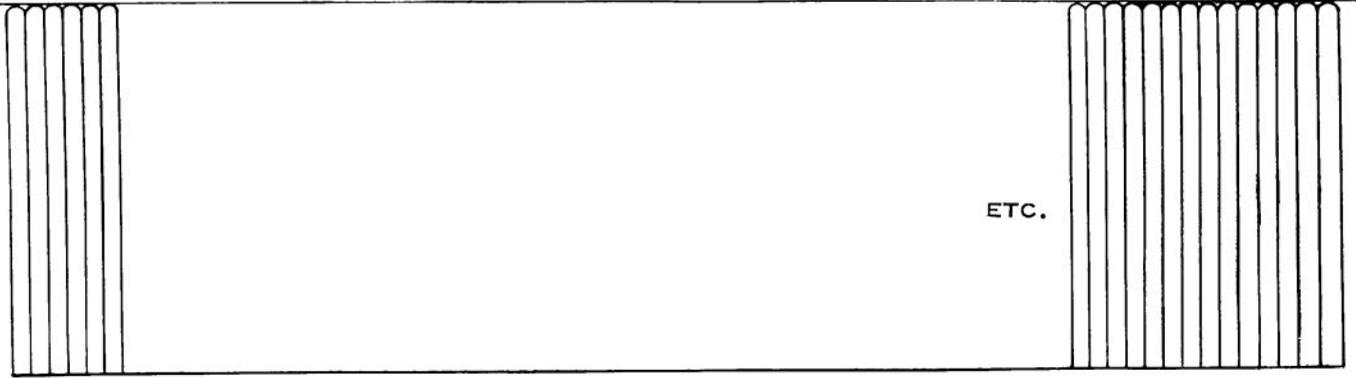
Figure 9. West Room



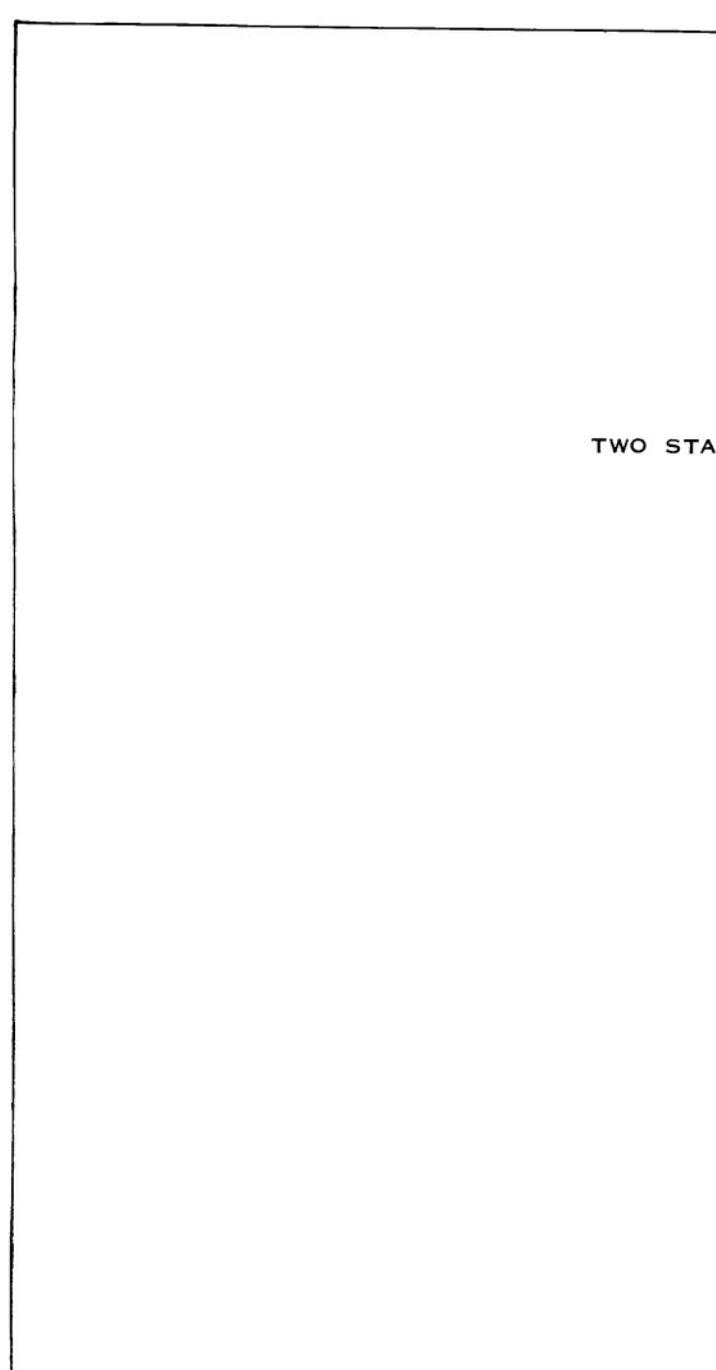
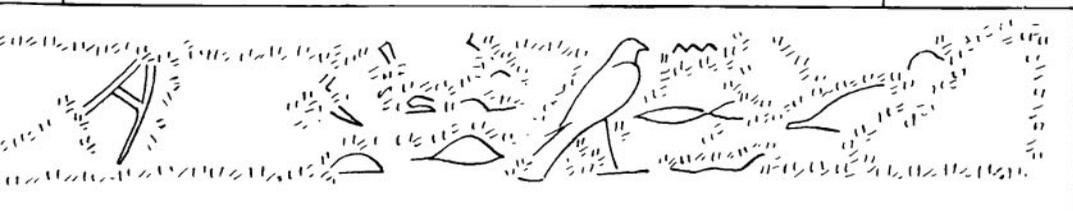
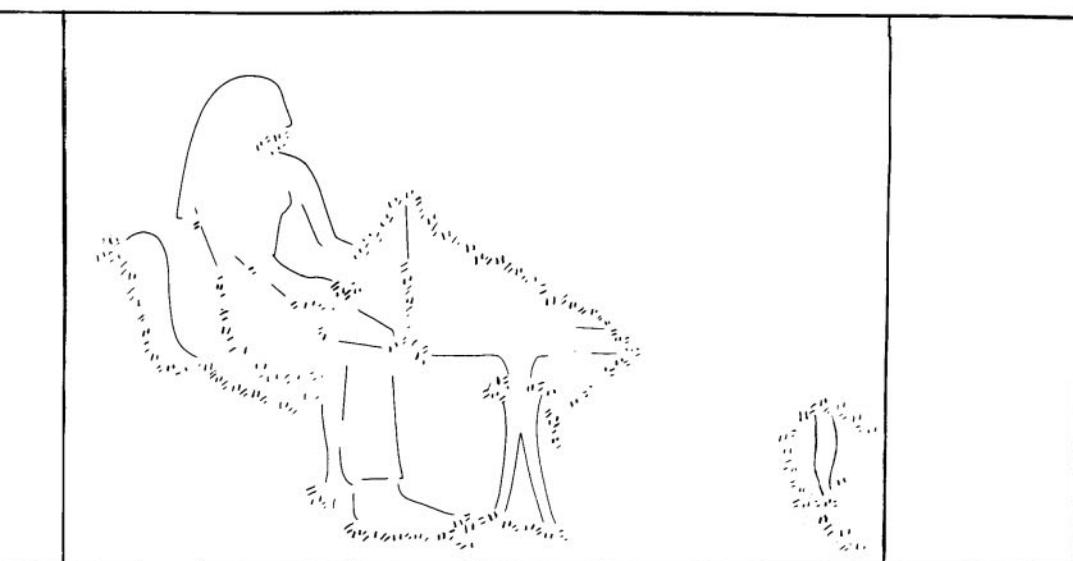
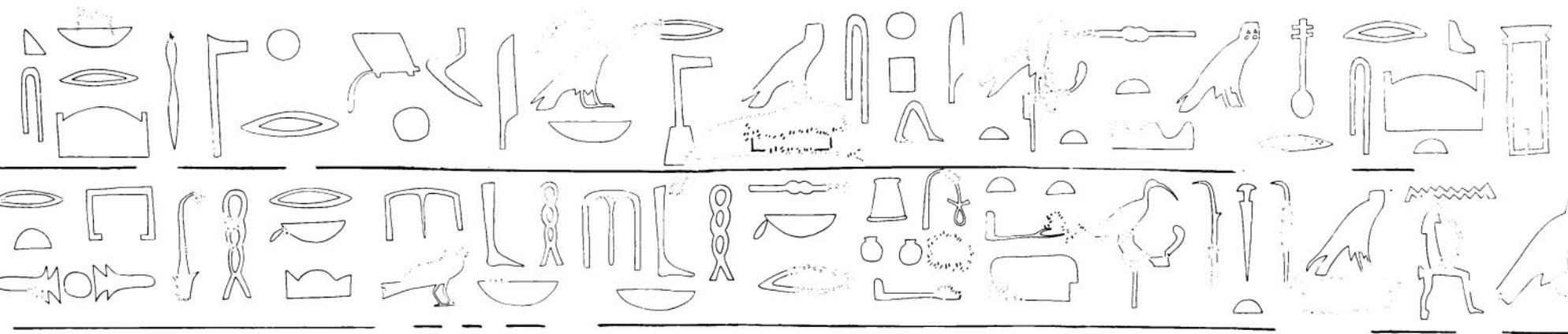
Room, South Wall (17)

CORNER

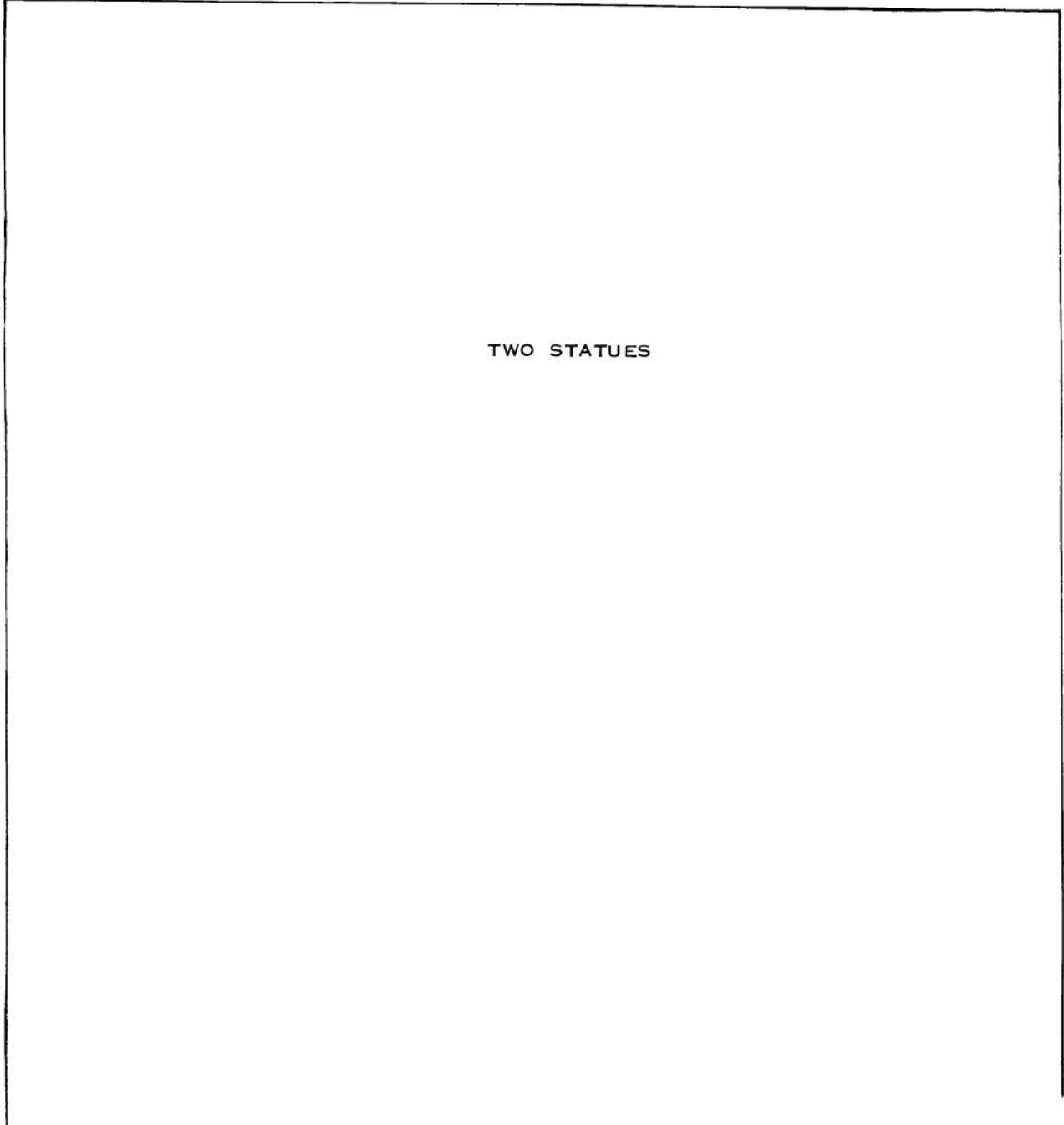
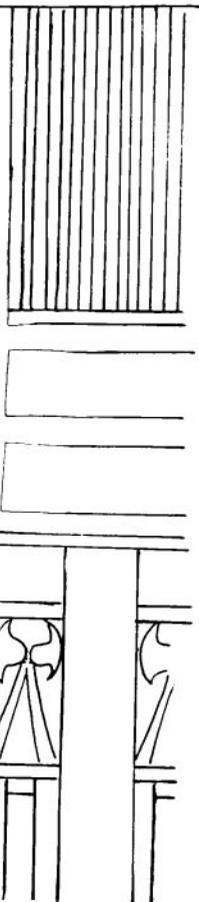
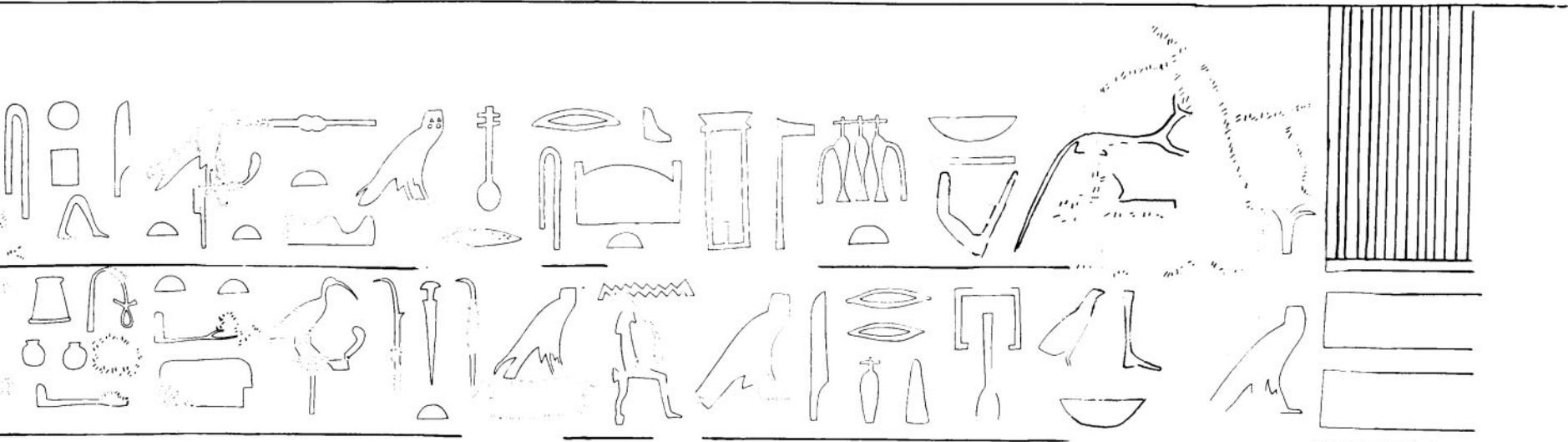
ETC.







TWO STA



TWO STATUES

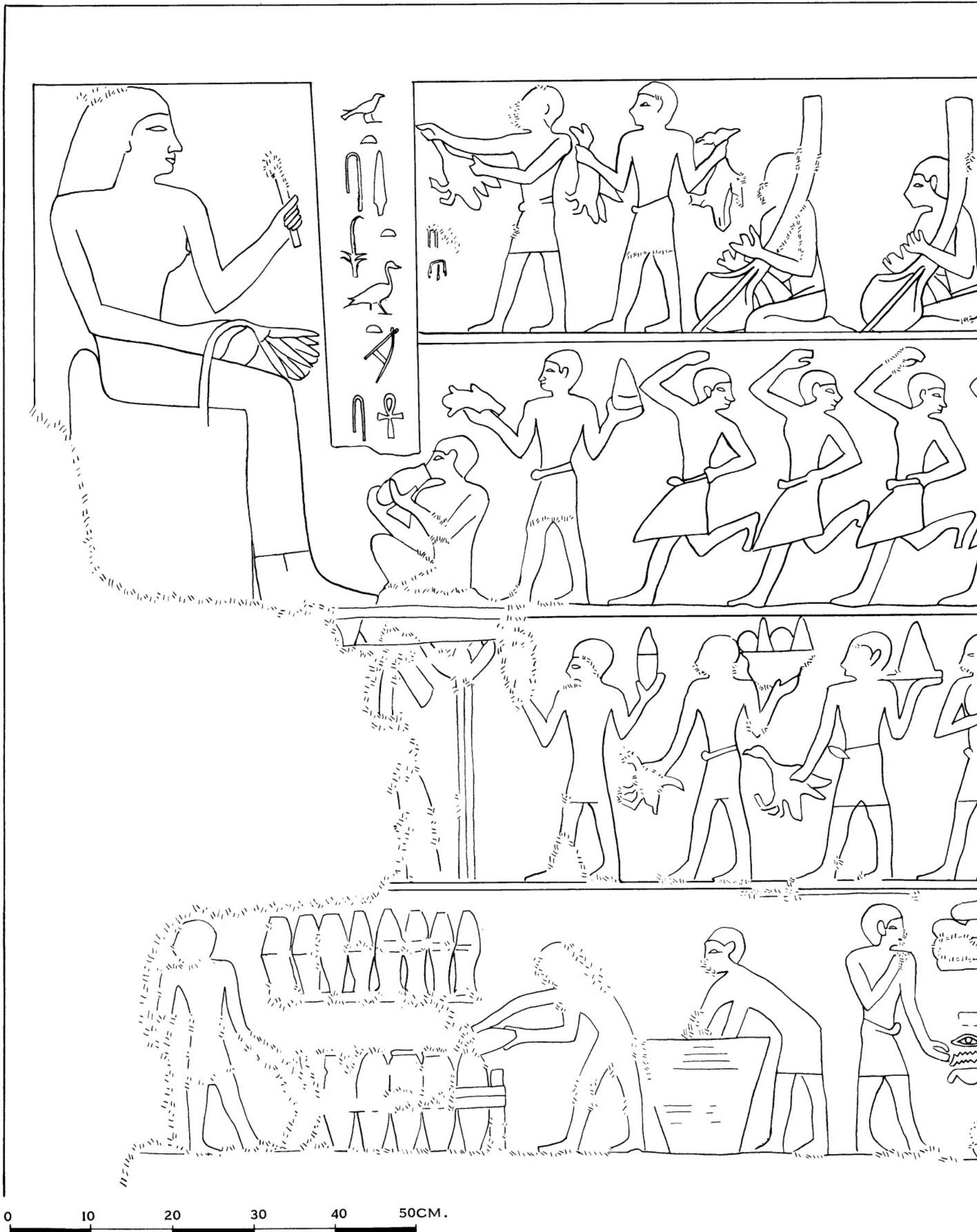


Figure 11. West Room, North Wall

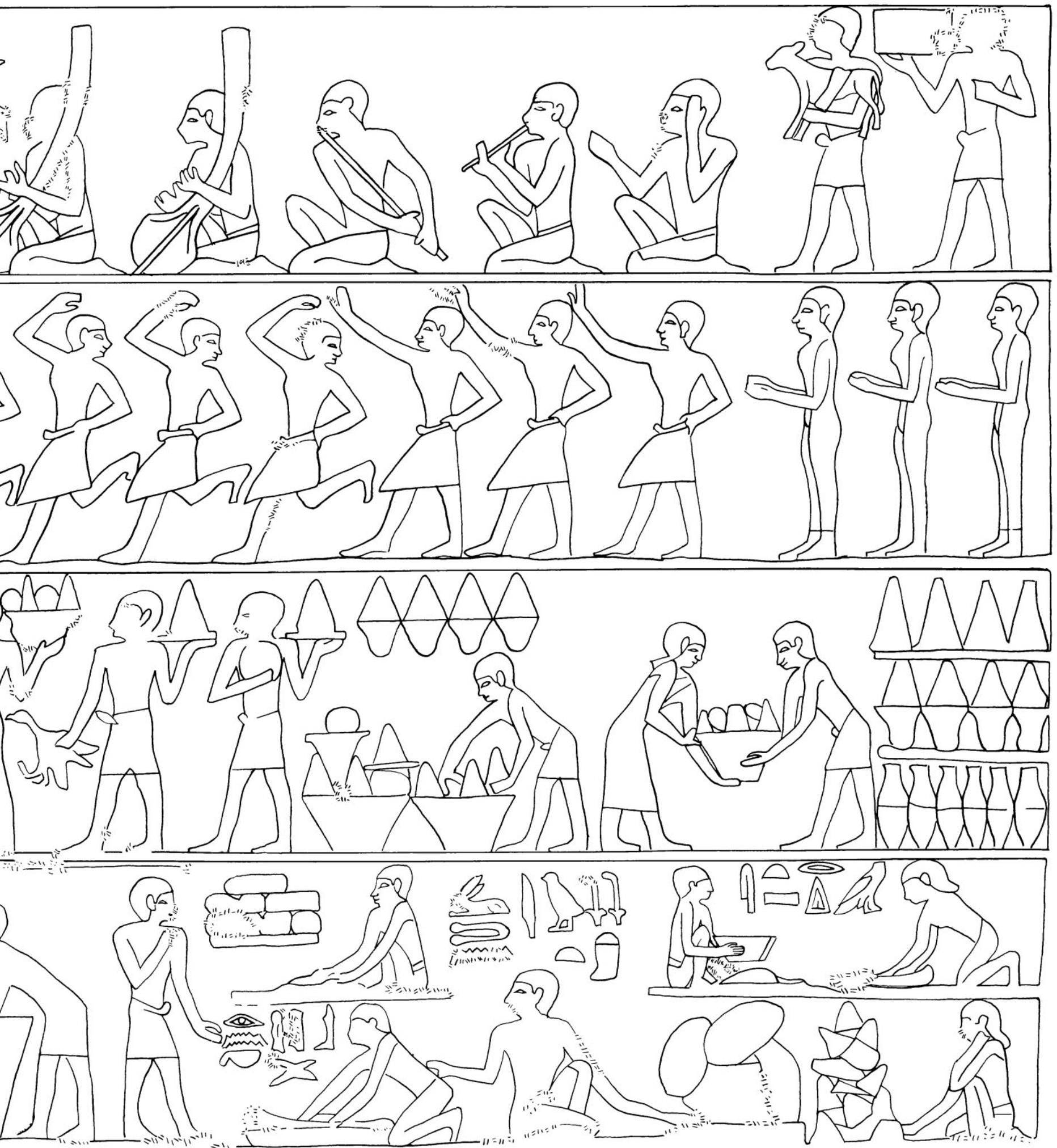


Figure 11. West Room, North Wall (21)



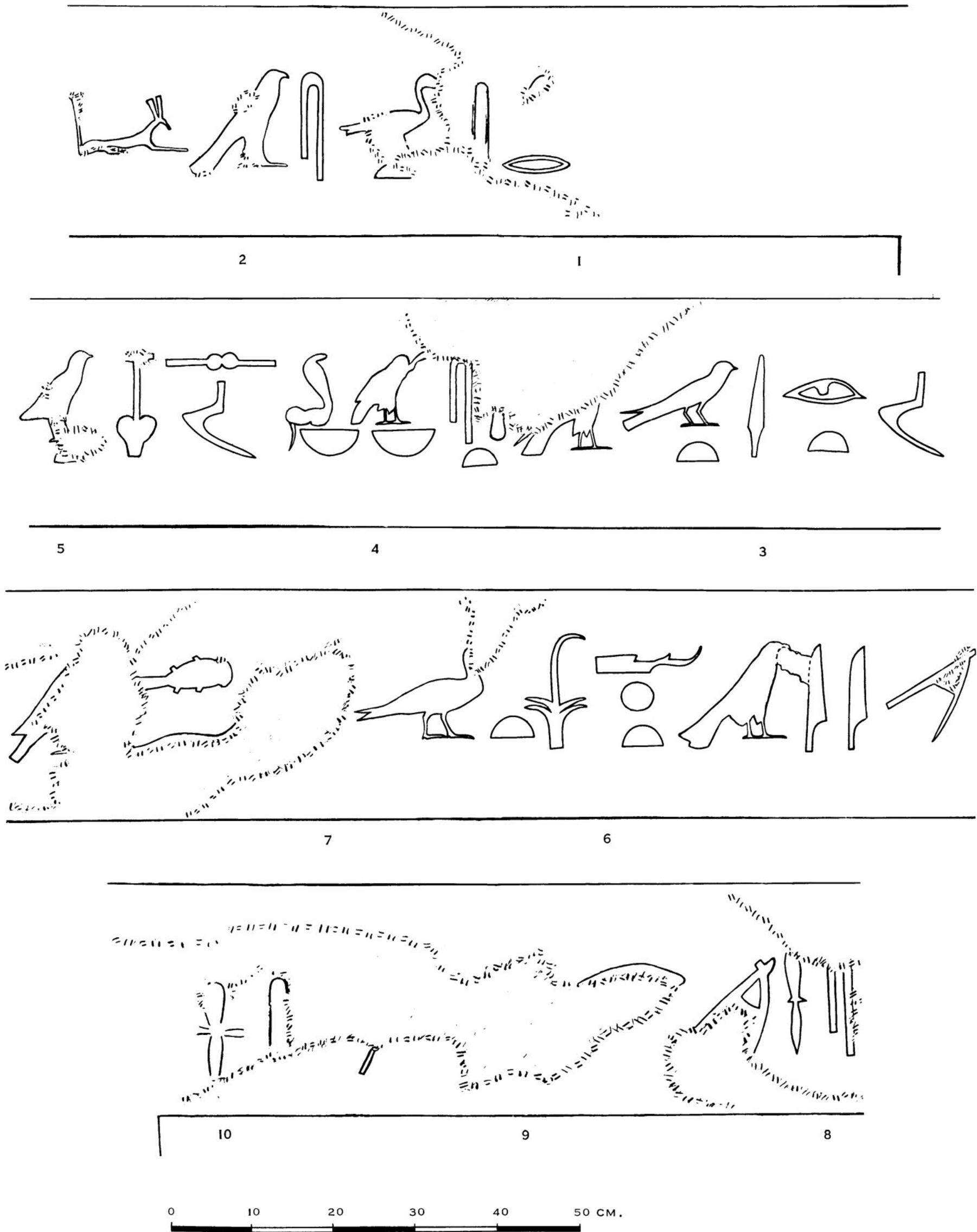
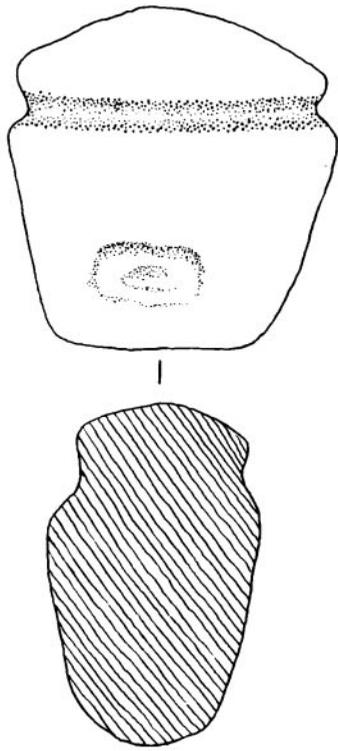
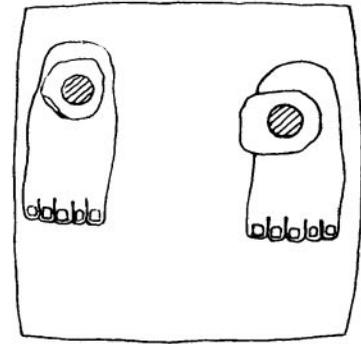


Figure 13. North Room, Architrave over Statues (25)

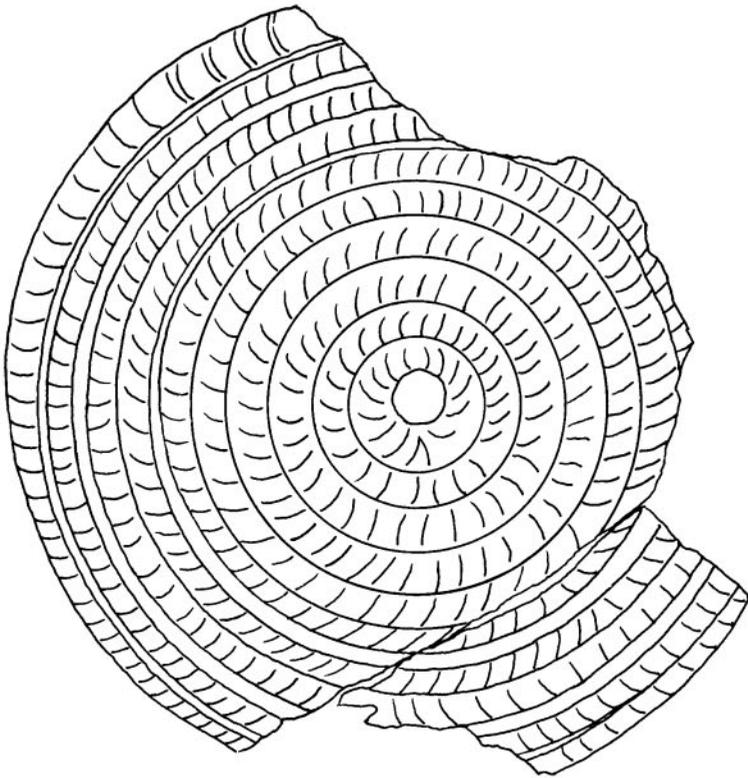




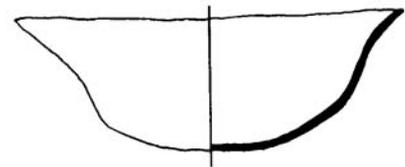
a. 27-4-1243



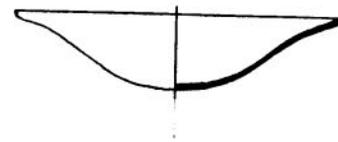
b. 27-5-5



c. 27-5-14

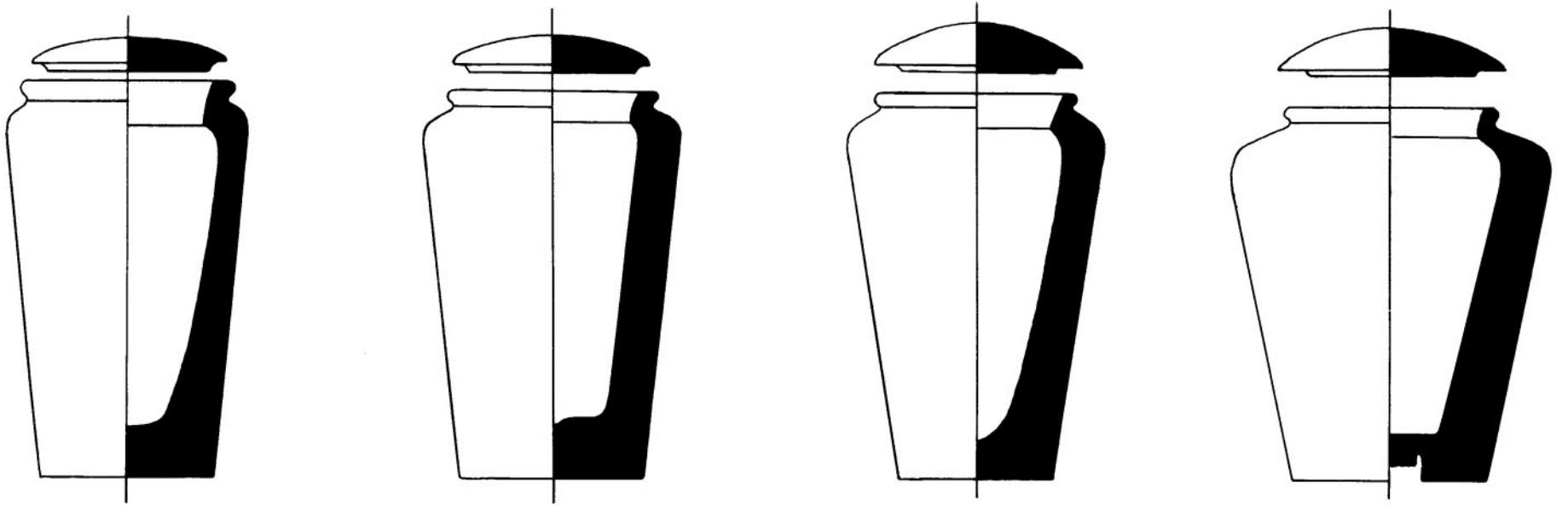


d. 27-5-20

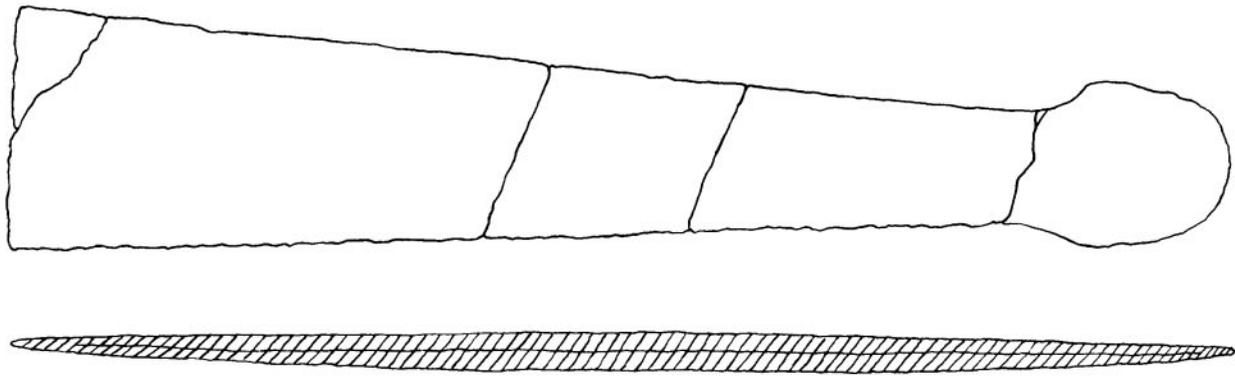


e. 27-6-5

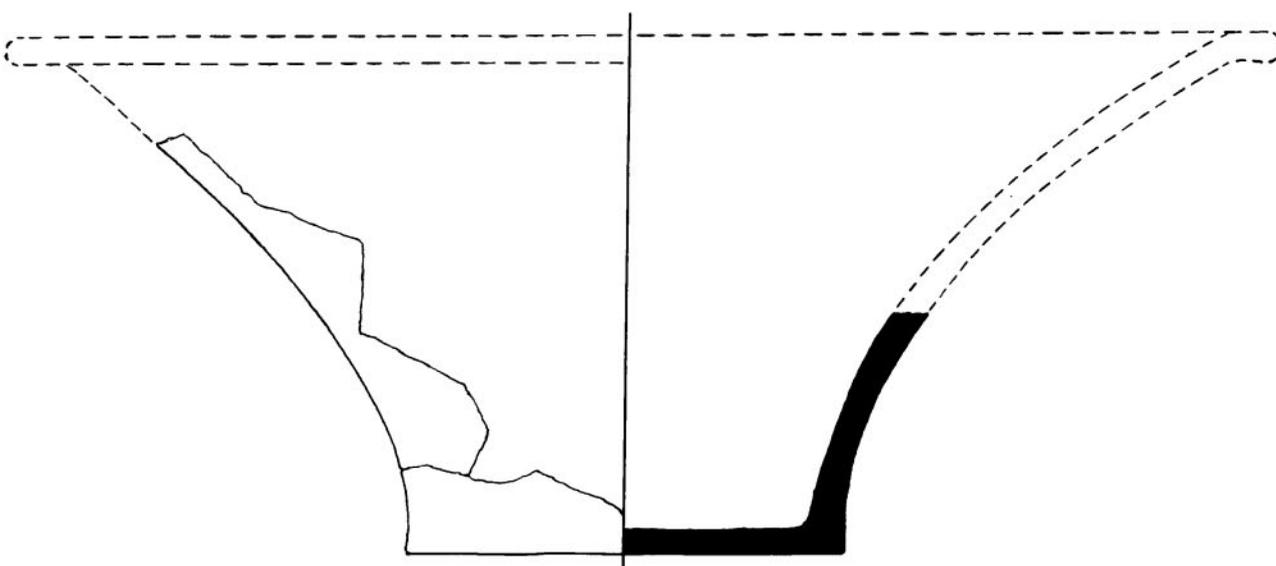
Figure 15.



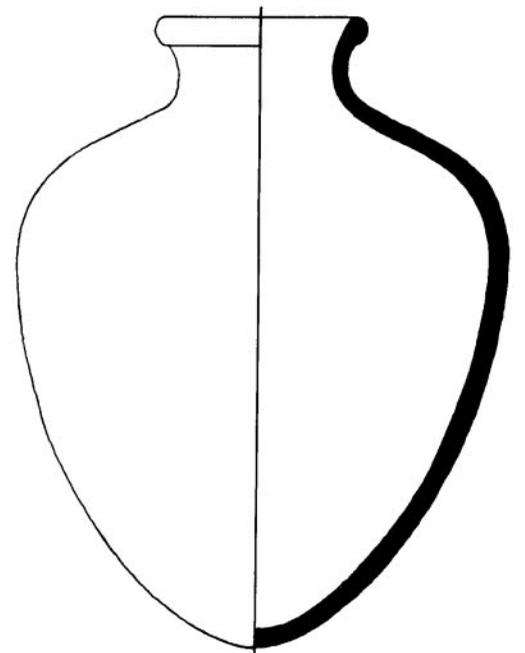
a. 27-6-1-4



b. 27-6-6



c. 27-6-12



d. 27-6-10

Figure 16.