The background of the cover is a photograph of ancient Egyptian tomb reliefs. The top section shows two seated figures, likely the deceased and a family member, engaged in a ritual. The bottom section shows two standing figures, possibly representing the deceased in a different form or as family members, flanking a row of five large, colorful jars (amulets or offerings) in shades of green, red, and blue.

Giza Mastabas

Volume 5

Edited by

Peter Der Manuelian and William Kelly Simpson

Mastabas of Cemetery g 6000

**Including g 6010 (Neferbaupthah); g 6020 (Iymery);
g 6030 (Ity); g 6040 (Shepseskafankh)**

Kent R. Weeks

**Department of Ancient Egyptian, Nubian, and Near Eastern Art
Museum of Fine Arts, Boston**

Giza Mastabas
Volume 5

**Mastabas of
Cemetery g 6000**



Statue of Neferbaptah in the west wall of the courtyard of G 6010 (November 19, 1993).
Photograph by Manuelian (93.102.9). Compare the images taken in 1925 (pl. 41) and 1972 (pl. 40)

**Giza Mastabas
Volume 5**

Edited by
Peter Der Manuelian and William Kelly Simpson

Mastabas of Cemetery g 6000

Including g 6010 (Neferbauptah); g 6020 (Iymery);
g 6030 (Ity); g 6040 (Shepseskafankh)

Kent R. Weeks

*Based upon the Fieldwork, Notes, and Plans of the Author and
The Harvard University–Museum of Fine Arts, Boston Expedition:*
**George Andrew Reisner, William Stevenson Smith,
Alexander Floroff, Clarence Fisher**

The American University in Cairo Giza Expedition:
**Helen Basilevsky, Charles Belson, Jane Danforth Belson,
Misli Malek Darwish, Susan Herman, Lynn Holden, Kenneth Linsner,
Katherine Montgomery, Azza el-Rakhawy, Elizabeth Rodenbeck,
Edward Sayre, Clara Semple, Anthony Spalinger**

Final Drawings by Susan H. Weeks

*In collaboration with the Pennsylvania-Yale
Archaeological Expedition to Egypt*

**Department of Ancient Egyptian, Nubian, and Near Eastern Art
Museum of Fine Arts, Boston**

1994

Front jacket illustration: G 6020 (Iymery), chamber 2, west wall, southern half, registers 2, 3, and 4 (1989). Photograph by Rus Gant

Back jacket illustration: View of Cemetery G 6000, looking west from the top of the Great Pyramid (November 16, 1993). Photograph by Peter Der Manuelian (93.131.10)

Frontispiece: Statue of Neferbaupthah in the west wall of the courtyard of G 6010 (November 19, 1993). Photograph by Peter Der Manuelian (93.102.9). Compare the images taken in 1925 (pl. 41) and 1972 (pl. 40)

Endpapers: Overview plan of the Giza Necropolis, showing the location of cemetery G 6000 (drawing by Peter Der Manuelian)

Typeset in Palatino and Garamond, with special characters designed by Nigel Strudwick

Designed on an Apple Macintosh computer
and printed on a Compugraphic Imagesetter

Designed by Jane Dineen and Peter Der Manuelian

Copyedited and typeset by Jane Dineen

Produced by Peter Der Manuelian

Copyright © Museum of Fine Arts, Boston, 1994

All rights reserved. No part of this publication may be reproduced in any form or by any means, electronic or mechanical, including photocopy, without permission in writing from the publisher

ISBN 0-87846-322-4

Manufactured in the United States of America
by
Henry N. Sawyer Company
Charlestown, Massachusetts

Table of Contents

List of Figures	xi
List of Plates	xiv
Acknowledgments	xix
Abbreviations and Short Titles.....	xxi
Introduction.....	1
Part One: Names and Titles in Cemetery G 6000	
I. Personal Names.....	9
II. Titles, Epithets, and Laudatory Phrases	13
Part Two: Decoration of the Principal Mastabas	
I. Mastaba G 6010: Neferbaupth.....	21
A. Introduction.....	21
B. The First Chamber: East Wall	21
1. Northern Half {1.1–1.4}	21
a. Main Figure	21
b. Second Register	21
c. Third Register	21
2. Southern Half {1.5–1.16}	22
a. Main Figure	22
b. First Register	22
c. Second Register	22
d. Third Register	23
C. The Second Chamber	23
1. Architrave {1.17}.....	23
2. North Pillar {1.18–1.20}	23
a. East Face	23
b. North Face	23
c. West Face	24
d. South Face	24
3. South Pillar {1.21–1.23}.....	24
a. East Face	24
b. South Face	24
c. West Face	24
d. North Face	24
4. West Wall {1.24–1.26}	24
a. Lintel	24
b. Southern End	25
c. Northern End.....	25
5. Doorway into the Third Chamber {1.27–1.32}	25
a. Drum in Doorway	25
b. South Doorjamb	25
c. North Doorjamb	26

D. The Third Chamber	26
1. East Wall {1.33–1.39}	26
a. Main Figures	26
b. First Register	26
c. Second Register	26
d. Third Register	26
e. Fourth Register	27
f. Above Doorway	27
2. South Wall {1.40}	27
a. Main Figure	27
b. First through Fifth Registers	27
c. Sixth Register	27
d. Seventh Register	27
3. West Wall {1.41–1.45}	27
a. Architrave	27
b. Central Section	28
i. Offering List	28
ii. Main Figure	28
iii. Upper Register of Offering Bearers	28
iv. Lower Register of Offering Bearers	28
c. Southern End	28
d. Northern End	28
4. North Wall {1.46–1.51}	28
a. Main Figure	28
b. First Register	29
c. Second Register	29
d. Third Register	29
e. Fourth Register	29
II. Mastaba G 6020: Iymery	31
A. Introduction	31
B. The First Chamber	31
1. Entrance {2.1–2.5}	31
2. East Wall {2.6–2.17}	32
a. Main Figures	32
b. First Register	32
c. Second Register	33
d. Third Register	33
e. Fourth Register	33
3. South Wall {2.18–2.44}	33
a. First Register	33
b. Second Register	34
c. Third Register	35
d. Fourth Register	36
e. Fifth Register	36
4. West Wall {2.45–2.55}	37
a. Main Figures	37
b. First Register	37
c. Second Register	37
d. Third Register	37
e. Fourth Register	38
f. Over Doorway	38
g. Beside Doorway	38
5. North Wall {2.56–2.66}	38
a. First Register	38
b. Second Register	39
c. Third Register	39

C. The Second Chamber	41
1. East Wall {2.67}	41
2. South Wall	41
a. Eastern Section {2.68–2.77}	41
i. First Register	41
ii. Second Register	42
iii. Third Register	42
iv. Fourth Register	42
v. Fifth Register	42
b. Middle Section {2.78–2.83}	43
i. First Register	43
ii. Second Register	43
iii. Third Register	43
iv. Fourth Register	43
v. Fifth Register	44
c. Western Section {2.84–2.92}	44
i. Main Figure and Offerings	44
ii. Lower Register	45
3. West Wall	45
a. Southern Half	46
b. Northern Half	46
c. Topmost Part of Wall	46
4. North Wall	46
a. Above the Doorway {2.93–2.94}	46
i. First Register	46
ii. Second Register	46
b. Central Section {2.95–2.106}	47
i. Main Figure	47
ii. First Register	47
iii. Second Register	48
iv. Third Register	48
v. Fourth Register	48
vi. Fifth Register	48
c. Eastern Section {2.107–2.109}	49
i. Main Figure	49
ii. First Register	49
iii. Second Register	49
iv. Third Register	50
v. Fourth Register	50
vi. Fifth Register	50
D. The Third Chamber	50
1. East Wall {2.110–2.132}	50
a. Northern Section	50
i. Main Figures	50
ii. Over Doorway	51
b. Southern Section	51
i. Column of Text	51
ii. First Register	51
iii. Second Register	51
iv. Third Register	52
v. Fourth Register	52

2.	South Wall {2.133–2.143}	52
a.	Main Figure	52
b.	First, Second, and Third Registers	53
c.	Fourth Register	53
d.	Fifth Register	53
e.	Sixth Register	53
f.	Seventh Register	53
3.	West Wall {2.144–2.153}	53
a.	Southern Section	53
i.	Main Figure and Offering List	53
ii.	Lower Register	56
iii.	Second Register	56
iv.	Third Register	56
b.	False Door	56
c.	Northern Section	56
i.	First Register	56
ii.	Second Register	56
iii.	Third Register	56
iv.	Fourth Register	56
4.	North Wall {2.154–2.156}	56
a.	First Register	56
b.	Second Register	56
c.	Third Register	56
d.	Fourth Register	57
III.	Mastaba G 6030: Ity	59
A.	Entrance {3.1–3.4}	59
1.	Outer Face	59
2.	Lintel	59
3.	Southern Jamb	59
4.	Northern Jamb	59
B.	South Wall {3.5–3.8}	59
1.	Upper Register	60
2.	Lower Register	60
C.	Architrave {3.9–3.10}	60
IV.	Mastaba G 6040: Shepseskafankh	61
A.	Introduction	61
B.	The First Chamber	61
1.	Lintel above False Door {4.1}	61
2.	Drum and Stela above Doorway {4.2–4.5}	61
C.	The Second Chamber	61
1.	East Wall	61
a.	Main Figure	61
b.	Register of Offerings	62
2.	South Wall	62
a.	Main Figure and Offerings {4.6}	62
b.	Lower Register {4.7}	62
3.	West Wall	62
a.	Main Figure	62
b.	Offering Table and Registers of Offerings {4.8}	62

Part Three: The Architecture and Archaeology of Cemetery G 6000

I.	Mastabas G 6010–G 6016.....	63
	A. Architectural Description of G 6010	63
	B. Objects in G 6010	65
	1. Objects Found in the Shaft	65
	2. Objects Found in the Chamber	66
	3. Objects Found in Thieves' Debris West of Shaft	66
	4. Objects Found in Debris East of Mastaba {5.1}	66
	5. Objects Found in Debris in Chapel	67
	C. Subsidiary Mastabas	67
	1. Mastaba G 6011	67
	2. Mastaba G 6012 {5.2}	67
	3. Mastaba G 6013	68
	4. Mastaba G 6014	68
	5. Mastabas G 6015 and G 6016.....	69
II.	Mastabas G 6020–G 6028.....	71
	A. Architectural Description of G 6020	71
	B. Objects in G 6020	72
	1. Objects Found in the Burial Chamber.....	72
	a. Pottery.....	72
	b. Stone Vessels: Model Jars.....	73
	c. Stone Vessels: Model Bowls and Basins	73
	d. Copper Models	73
	e. Miscellaneous Objects	73
	2. Objects Found in Debris around G 6020 {5.3}.....	73
	3. Intrusive Objects in Later Debris from Serdab {5.4–5.6}	74
	C. Subsidiary Mastabas	74
	1. Mastaba G 6021	74
	2. Mastaba G 6022	74
	3. Mastaba G 6023	75
	4. Mastaba G 6024	75
	5. Mastaba G 6025	73
	6. Mastaba G 6025a	75
	7. Mastaba G 6026	76
	8. Mastaba G 6026a {5.7}	76
	9. Mastaba G 6027	76
	10. Mastaba G 6028	77
III.	Mastabas G 6030–G 6037	79
	A. Architectural Description of G 6030	79
	1. Serdab	80
	a. South Serdab	80
	b. North Serdab.....	80
	2. Shaft "A"	80
	3. Shaft "B"	80
	B. Subsidiary Mastabas	81
	1. Mastaba G 6031	81
	2. Mastaba G 6032	81
	3. Mastaba G 6033	82
	4. Mastaba G 6034 {5.8–5.9}.....	82
	5. Mastaba G 6035	83
	6. Mastaba G 6036	84
	7. Mastaba G 6037	84

IV. Mastabas G 6040–G 6044	85
A. Architectural Description of G 6040	85
1. General Comments	85
2. The Serdabs {5.9a}	85
3. The Shafts	86
a. Shaft "A"	86
b. Shaft "B"	86
c. Shaft "C"	87
d. Shaft "D"	87
e. Shaft "E"	87
4. Ceremonial Causeway and Processional Ramp	87
a. Description {5.11}	87
b. Objects Found in Debris Around Mastaba and in the Chapel {5.12–5.14}	88
B. Subsidiary Mastabas	89
1. Mastaba G 6041	89
2. Mastaba G 6042 {5.15–5.17}	89
3. Mastaba G 6043	91
4. Mastaba G 6044	92
V. Mastabas G 6050–G 6052	95
A. Introduction	95
B. Mastaba G 6050	95
C. Mastaba G 6051	96
D. Mastaba G 6052 {5.18–5.19}	97

List of Figures

1. Map of the Great Western Cemetery in the Giza Necropolis
2. Map of Cemetery G 6000. Surveyed and drawn by A. Floroff
3. Plan of the principal tombs in Cemetery G 6000. Surveyed and drawn by Charles V. Belson
4. Architectural cross-section through superstructures of tombs G 6010, 6020, 6030, 6040. Surveyed and drawn by Charles V. Belson
5. Axonometric drawing of tomb G 6040, showing the position of shafts and burial chambers. Re-surveyed and drawn by Charles V. Belson
6. General plan of G 6010 showing chamber designations. Drawn by A. Floroff
7. General plan of G 6020 and G 6030 showing chamber designations. Drawn by A. Floroff
8. General plan of G 6040 showing chamber designations. Drawn by A. Floroff
9. G 6010: First chamber, east wall, northern half, texts {1.1–1.4}
10. G 6010: First chamber, east wall, southern half, seated figure of Neferbaupthah, text {1.5}. See p. 22 for missing text {1.6}
11. G 6010: First chamber, east wall, southern half, texts {1.7–1.16}
12. G 6010: Second chamber, west wall, lintel, text {1.24}
13. G 6010: Second chamber, west wall, southern end, text {1.25}
14. G 6010: Second chamber, west wall, northern end, text {1.26}
15. G 6010: Doorway into the third chamber, drum, text {1.27}
16. G 6010: Doorway into the third chamber, south jamb, texts {1.28–1.30}
17. G 6010: Doorway into the third chamber, north jamb, texts {1.31–1.32}
18. G 6010: Third chamber, east wall, texts {1.33–1.39}
19. G 6010: Third chamber, above doorway
20. G 6010: Third chamber, south wall, main figure, text {1.40}
21. G 6010: Third chamber, west wall, architrave, text {1.41}
22. G 6010: Third chamber, west wall, central section, texts {1.42–1.45}
23. G 6010: Third chamber, west wall, southern and northern sections
24. G 6010: Third chamber, north wall, texts {1.46–1.51}
25. G 6020: First chamber, entrance, texts {2.1–2.5}
26. G 6020: First chamber, east wall, main figures, texts {2.6–2.7}
27. G 6020: First chamber, east wall, first and second registers, texts {2.8–2.13}
28. G 6020: First chamber, east wall, first register, above doorway
29. G 6020: First chamber, east wall, third and fourth registers, texts {2.14–2.17}
30. G 6020: First chamber, south wall, texts {2.18–2.44}
31. G 6020: First chamber, west wall, texts {2.45–2.55}
32. G 6020: First chamber, north wall, texts {2.56–2.66}
33. G 6020: Second chamber, east wall, text {2.67}
34. G 6020: Second chamber, south wall, eastern section, texts {2.68–2.77}
35. G 6020: Second chamber, south wall, middle section, texts {2.78–2.83}
36. G 6020: Second chamber, south wall, western section, main figure and offerings texts {2.84–2.87}
37. G 6020: Second chamber, south wall, western section, lower register, texts {2.88–2.92}
38. G 6020: Second chamber, west wall
39. G 6020: Second chamber, north wall, above doorway and central section, texts {2.93–2.106}

40. G 6020: Second chamber, north wall, eastern section, texts {2.107–2.109}
41. G 6020: Third chamber, east wall, northern section, texts {2.110–2.117}
42. G 6020: Third chamber, east wall, southern section, texts {2.118–2.132}
43. G 6020: Third chamber, south wall, texts {2.133–2.143}
44. G 6020: Third chamber, west wall, southern section (including offering list), texts {2.144–2.151}
45. G 6020: Third chamber, west wall, northern section, texts {2.152–1.153}
46. G 6020: Third chamber, north wall, first register, texts {2.154–2.156}
47. G 6030: Entrance, outer face, south side, standing figure of Ity
48. G 6030: Entrance, outer face, north side, standing figure of Ity
49. G 6030: Entrance, lintel and northern jamb, texts {3.1–3.4}
50. G 6030: Entrance, southern jamb, texts {3.2–3.3}
51. G 6030: South wall, texts {3.4–3.8}
52. G 6030: Architrave, texts {3.9–3.10}
53. G 6040: First chamber, lintel above false door, text {4.1}
54. G 6040: First chamber, drum and stela above doorway, texts {4.2–4.5}
55. G 6040: Second chamber, east wall
56. G 6040: Second chamber, south wall, texts {4.6–4.7}
57. G 6040: Second chamber, west wall, text {4.8}
58. G 6010, shaft A: East–west section looking south
59. G 6010, shaft A: Plan of shaft and chamber
60. G 6012, shafts A and B: Plans and sections
61. G 6013, shafts A and B: Plans and sections
62. G 6013, shaft C: Plan and section
63. G 6014, shaft A: Plan and section
64. G 6014, shaft C: Plan and section
65. G 6014, shaft C: Plan and section of burial.
66. G 6014, shaft E: Elevation
67. G 6014, shaft E: Plan and section
68. G 6020, shaft A: Plan and sections
69. G 6021, shaft A: Plan and section
70. G 6022, shaft A: Plan and section
71. G 6022, shaft B: Plan and section
72. G 6023, shaft A: Plan and section
73. G 6023, shaft C: Plan and section
74. G 6023, shaft B: Plan and section
75. G 6028, shaft F: Plan and section
76. G 6030, shaft A: Plan and section
77. G 6030, shaft B: Section
78. G 6030, shaft B: Blocking of burial chamber
79. G 6030, shaft B: East–west section of burial chamber
80. G 6030, shaft B: Plan
81. G 6030, shaft B: Plan and section
82. G 6031, shafts A and C: Plans and sections
83. G 6031, shaft B: Plan and section
84. G 6032, shaft A: Plan and section
85. G 6032, shaft B: Plan and section
86. G 6033, shaft D: Plan, section, and faces of pit
87. G 6034, shaft C: Plan and sections
88. G 6034, shaft D: Plan and section
89. G 6034, shaft E: Plan and sections

90. G 6034, shaft F: Plan and section
91. G 6034, shaft G: Plan and sections
92. G 6034, shaft H: Plan and sections
93. G 6034, shaft I: Plan and sections
94. G 6034, shaft K: Plan and section
95. G 6034, shaft L: Plan and sections
96. G 6034, shaft M: Plan and section
97. G 6034, shaft N: Plan and section
98. G 6034, shaft O: Plan and section
99. G 6034, shaft P: Plan and section
100. G 6034, shaft Q: Plan and sections
101. G 6034, shaft R: Plan and section
102. G 6035, shaft A: Plan and sections
103. G 6035, shaft B: Plan and sections
104. G 6036, shaft A: Plan and section
105. G 6037, shaft X: Plan and sections
106. G 6037, shaft Y: Plan and sections
107. G 6040, shaft A: Plan and sections
108. G 6040, shaft B: Plan and section
109. G 6040, shaft B: Blocking of burial chamber
110. G 6040, shaft C: Plan and sections
111. G 6040, shaft D: Plan and section
112. G 6040, shaft E: Plan and sections
113. G 6041, shaft A: Plan and section
114. G 6041, shaft D: Plan and section
115. G 6041, shaft E: Plan and section
116. G 6041, shaft F: Plan and section
117. G 6041, shaft X: Plan and section
118. G 6042: Plan and sections of serdab
119. G 6042: Plan and section
120. G 6042, shaft B: Plan and section
121. G 6042, shaft D: Plan and section
122. G 6042, shaft E: Plan and section
123. G 6042, shaft F: Plan and section
124. G 6042, shaft G: Plan and section
125. G 6050, shaft A: Plan and section
126. Objects 25-12-2 from G 6020; 25-11-2, from G 6020; 25-11-139, from G 6040; 25-12-211, from G 6052 (from object register sketches; actual objects unavailable for redrawing)
127. Pottery from G 6010, 6012, and 6013 (actual vessels unavailable for redrawing)
128. Pottery from G 6020 (actual vessels unavailable for redrawing)
129. Pottery from G 6028 and 6030 (actual vessels unavailable for redrawing)
130. Pottery from G 6031, 6034, and 6040 (actual vessels unavailable for redrawing)
131. Pottery from G 6040 (actual vessels unavailable for redrawing)
132. Pottery from G 6044, 6050, 6051, and 6052 (actual vessels unavailable for redrawing)
133. Pottery from G 6052 (actual vessels unavailable for redrawing)
134. Pottery from G 6052 (actual vessels unavailable for redrawing)

List of Plates

- Color plate 1a. View of Cemetery G 6000 (center), looking west from the top of the Great Pyramid (Nov. 16, 1993). Photograph by Peter Der Manuelian
- Color plate 1b. View of Cemetery G 6000 (center), looking northwest from the top of the pyramid of Chephren (1982). Photograph by Weeks Expedition
- Color plate 2a. G 6010 (Neferbaupth), chamber 3, west wall, central section, offerings (1989). Photograph by Rus Gant
- Color plate 2b. G 6010 (Neferbaupth), chamber 3, north wall, detail of text {1.46} (see pl. 11a). Watercolor by Helen Basilvesky
- Color plate 2c. G 6010 (Neferbaupth), chamber 3, west wall, architrave, detail of text {1.41} (see pls. 9–10. Watercolor by Helen Basilvesky
- Color plate 3a. G 6020 (Iymery), chamber 1, north wall, third register, offering bearers, text {2.66} (1989). Photograph by Rus Gant
- Color plate 3b. G 6020 (Iymery), chamber 2, south wall, middle section, fifth register (1989). Photograph by Rus Gant
- Color plate 4a. G 6020 (Iymery), chamber 2, south wall, middle section, fourth register, texts {2.80–81} (1989). Photograph by Rus Gant
- Color plate 4b. G 6020 (Iymery), chamber 2, south wall, middle section, fourth register, detail of text {2.80} (see pl. 18a–b). Watercolor by Helen Basilevsky
- Color plate 5. G 6020 (Iymery), chamber 2, west wall, southern half, registers 2, 3, and 4 (1989). Photograph by Rus Gant
- Color plate 6a. G 6020 (Iymery), chamber 2, west wall, southern half, third register, detail of wine pressing scene (1989). Photograph by Rus Gant
- Color plate 6b. G 6020 (Iymery), chamber 2, west wall, southern half, third register, detail of wine pressing scene. Watercolor by William Stevenson Smith
- Color plate 7a. G 6020 (Iymery), chamber 2, south wall, middle section, offerings. Watercolor by William Stevenson Smith
- Color plate 7b. G 6020 (Iymery), chamber 2, south wall, middle section, grilling and cutting up fowl. Watercolor by William Stevenson Smith
- Color plate 8. G 6040 (Shepseskafankh), chamber 2, south wall, west half, unfinished scene of offerings. Watercolor by William Stevenson Smith
-
- 1a. G 6010 (Neferbaupth), chamber 1, east wall, north half, figure (MFA A 7672)
- 1b. G 6010 (Neferbaupth), chamber 1, east wall, north half, texts {1.1–1.4} (MFA A 7673)
- 2a. G 6010 (Neferbaupth), chamber 1, east wall, south half texts {1.5–1.6} (MFA A 7668)
- 2b. G 6010 (Neferbaupth), chamber 1, east wall, south half continued, texts {1.7–1.16} (MFA A 7669 and A 7671)
- 3a. G 6010 (Neferbaupth), chamber 1, east wall, south half, detail (MFA A 7680)
- 3b. G 6010 (Neferbaupth), chamber 2, architrave, text {1.17}, Ägyptisches Museum, Berlin Nr. 1114 (photograph courtesy Ägyptisches Museum, Staatliche Museen zu Berlin, Preußischer Kulturbesitz)

- 4a. G 6010 (Neferbaupth), chamber 2, north pillar, east face, text {1.18}, Ägyptisches Museum, Berlin Nr. 1114 (photograph courtesy Ägyptisches Museum, Staatliche Museen zu Berlin, Preußischer Kulturbesitz)
- 4b. G 6010 (Neferbaupth), chamber 2, north pillar, north face, text {1.19}, Ägyptisches Museum, Berlin Nr. 1114 (photograph courtesy Ägyptisches Museum, Staatliche Museen zu Berlin, Preußischer Kulturbesitz)
- 4c. G 6010 (Neferbaupth), chamber 2, north pillar, south face, text {1.20}. Ägyptisches Museum, Berlin Nr. 1114 (photograph courtesy Ägyptisches Museum, Staatliche Museen zu Berlin, Preußischer Kulturbesitz)
- 5a. G 6010 (Neferbaupth), chamber 2, south pillar, south face, text {1.22}. Ägyptisches Museum, Berlin Nr. 1114 (photograph courtesy Ägyptisches Museum, Staatliche Museen zu Berlin, Preußischer Kulturbesitz)
- 5b. G 6010 (Neferbaupth), chamber 2, south pillar, north face, text {1.23}. Ägyptisches Museum, Berlin Nr. 1114 (photograph courtesy Ägyptisches Museum, Staatliche Museen zu Berlin, Preußischer Kulturbesitz)
- 6a. G 6010 (Neferbaupth), chamber 2, west wall, lintel, text {1.24} (MFA A 7969)
- 6b. G 6010 (Neferbaupth), chamber 2, west wall, detail of lintel (MFA A 7965)
- 7a. G 6010 (Neferbaupth), chamber 3, east wall, main figure, texts {1.33–1.34} (MFA A 4405)
- 7b. G 6010 (Neferbaupth), chamber 3, east wall, texts {1.35–1.39} (MFA A 4406)
8. G 6010 (Neferbaupth), chamber 3, south wall, text {1.40} (MFA A 4407)
- 9–10. G 6010 (Neferbaupth), chamber 3, west wall, offering list, texts {1.41–1.45} (MFA A 4410, A 4411a-b, A 4412)
- 11a. G 6010 (Neferbaupth), chamber 3, north wall, texts {1.46–1.51} (MFA A 4404)
- 11b. G 6020 (Iymery), chamber 1, doorway, north jamb, texts {2.2–2.4} (MFA A 8212)
- 12a. G 6020 (Iymery), chamber 1, doorway, south jamb, text {2.5} (MFA A 8218)
- 12b. G 6020 (Iymery), chamber 1, east wall, text {2.6–2.17} (MFA A 4429)
- 12c. G 6020 (Iymery), chamber 1, east wall, detail (photograph by Weeks Expedition)
13. G 6020 (Iymery), chamber 1, south wall, texts {2.18–2.36} (MFA A 7704 [above], and A 7783 [below])
14. G 6020 (Iymery), chamber 1, south wall continued, texts {2.37–2.44} (MFA A 7785 b [above], and A 7786 [below])
- 15a. G 6020 (Iymery), chamber 1, west wall, south of doorway, texts {2.45–2.53} (MFA A 4430)
- 15b. G 6020 (Iymery), chamber 1, west wall, over and beside doorway, texts {2.54–2.55} (MFA A 4431)
16. G 6020 (Iymery), chamber 1, north wall, texts {2.56–2.66} (MFA A 4413)
- 17a. G 6020 (Iymery), chamber 2, east wall, text {2.67} (photograph by Weeks Expedition)
- 17b. G 6020 (Iymery), chamber 2, south wall, eastern section, texts {2.71–2.72} (MFA A 4472)
- 17c. G 6020 (Iymery), chamber 2, south wall, eastern continued, texts {2.68–2.70, 2.73–2.77} (MFA A 4473)
- 18a. G 6020 (Iymery), chamber 2, south wall, middle section, texts {2.78–2.83, 2.92} (MFA A 4474)
- 18b. G 6020 (Iymery), chamber 2, south wall, middle section continued, texts {2.86–2.87} (MFA A 4475)
- 19a. G 6020 (Iymery), chamber 2, south wall, western section, texts {2.84–2.85, 2.88–2.91} (MFA A 4476)

- 19b. G 6020 (Iymery), chamber 2, south wall, detail of calving, texts {2.75–2.77} (MFA A 7636)
- 20a. G 6020 (Iymery), chamber 2, south wall, middle section, detail, third register (photograph by Weeks Expedition)
- 20b. G 6020 (Iymery), chamber 2, south wall, western section, details, lower register (photograph by Weeks Expedition)
- 21a. G 6020 (Iymery), chamber 2, west wall (MFA A 4454)
- 21b. G 6020 (Iymery), chamber 2, west wall, above doorway (MFA A 7651a).
- 22a. G 6020 (Iymery), chamber 2, west wall, detail of wine pressing scene, upper register (MFA A 7627)
- 22b. G 6020 (Iymery), chamber 2, west wall, detail of wine pressing scene, lower register (MFA A 7628)
- 23a. G 6020 (Iymery), chamber 2, north wall, above doorway, text {2.93–2.94} (photograph by Weeks Expedition)
- 23b. G 6020 (Iymery), chamber 2, north wall, central section, seated figure of Iymery, text {2.95} (photograph by Weeks Expedition)
- 24a. G 6020 (Iymery), chamber 2, north wall, central section, texts {2.96–2.106} (MFA A 4480)
- 24b. G 6020 (Iymery), chamber 2, north wall, eastern section, text {2.107} (MFA A 4482)
- 25a. G 6020 (Iymery), chamber 2, north wall, eastern section continued, texts {2.108–2.109} (MFA A 4481)
- 25b. G 6020 (Iymery), chamber 2, north wall, eastern section continued (MFA A 4483)
- 26. G 6020 (Iymery), chamber 3, east wall, north section, main figures, texts {2.110–2.114} (MFA A 4457)
- 27a. G 6020 (Iymery), chamber 3, east wall, north section, over doorway, text {2.115–2.117} (photograph by Weeks Expedition)
- 27a. G 6020 (Iymery), chamber 3, east wall, south section, texts {2.118–2.132} (MFA A 4435)
- 28. G 6020 (Iymery), chamber 3, east wall, south section, fourth register (photographs by Weeks Expedition)
- 29. G 6020 (Iymery), chamber 3, south wall, texts {2.133–2.143} (MFA A 4436)
- 30a. G 6020 (Iymery), chamber 3, west wall, south section, texts {2.144–2.145, 2.147} (MFA B 6091)
- 31b. G 6020 (Iymery), chamber 3, west wall, offering list, text {2.146} (MFA A 4433)
- 31a. G 6020 (Iymery), chamber 3, west wall, northern section, texts {2.152–2.153} (photograph by Weeks Expedition)
- 31b. G 6020 (Iymery), chamber 3, north wall, texts {2.154–2.156} (MFA A 4432)
- 32a. G 6030 (Ity), drum over entrance, text {3.1} (MFA B 8941)
- 32b. G 6030 (Ity), entrance, south jamb, texts {3.2–3.3} (MFA A 7957)
- 32c. G 6030 (Ity), architrave, north end, texts {3.9} (MFA A 7993)
- 33a. G 6030 (Ity), architrave, south end, text {3.9} (MFA A 7989)
- 33b. G 6040 (Shepseskafankh), lintel, text {4.1} (MFA A 3664)
- 34. G 6040 (Shepseskafankh), chamber 2, east wall, main figure (MFA A 7987)
- 35. G 6040 (Shepseskafankh), chamber 2, south wall, text {4.6} (MFA A 7978 [top], and A 7986 [bottom])
- 36a. G 6040 (Shepseskafankh), chamber 2, south wall continued, text {4.73} (MFA A 7979 [top])
- 36b. G 6040 (Shepseskafankh), chamber 2, south wall continued, text {4.73} (A 7988 [bottom])

- 37a. G 6040 (Shepseskafankh), chamber 2, south wall continued, text {4.73} (MFA A 7974)
- 37b. G 6040 (Shepseskafankh), chamber 2, west wall, text {4.83} (MFA A 8009)
- 38a. Great Western Cemetery, Giza. The G 6000 complex lies top center, across the road and to the north (right) of the corner of the Chephren pyramid. View to west (photograph by Weeks Expedition)
- 38b. Clearing of Cemetery G 6000, winter, 1925. Workmen are exposing the south face of mastaba G 6010 and the adjacent mastabas G 6014, G 6015, and G 6016. View to northeast (MFA A 3665)
- 39a. Cemetery G 6000, view to northwest, summer, 1972. G 6010 lies in the center, with remains of G 6012 and G 6014 exposed. To the north (right) lie G 6020 and G 6030 (photograph by Weeks Expedition)
- 39b. Entrance to G 6010 portico during clearing, November, 1925. The doorway to G 6020 lies at the right. View to west (MFA A 3660)
40. Entrance of G 6010 portico, with courtyard beyond, summer, 1972. View to west (photograph by Weeks Expedition)
41. Nearly life-size figure of Neferbauptah in the west wall of the G 6010 courtyard, winter, 1925. Cf. plate 40 for a more recent photograph (MFA A 7963)
- 42a. G 6010, courtyard, view to entrance in east wall (MFA B 8945)
- 42b. G 6011 and, beyond it, G 6012, after reclearing in summer, 1972. View to south (photograph by Weeks Expedition)
43. G 6012 after reclearing in 1972. Two stelae are visible on either side of the survey rod. That on the north (right) still shows faint traces of the name *Nj-kꜣw-skr*, seen clearly by Reisner in 1925. Note the walls of the chapel in foreground. G 6020 lies in the background, G 6010 to west (left). View to northwest (photograph by Weeks Expedition)
- 44a. G 6012, recleared in 1972. Shaft "B" may be seen directly behind the northern stela. View to west (photograph by Weeks Expedition)
- 44b. G 6012, the northern stela, uncovered in 1925 (MFA C 11050)
- 45a. G 6014, plaster mask (25-11-115), from shaft "A"; and plaster fragment of forehead (25-11-75) from debris east of G 6012 (MFA C11057)
- 45b. G 6014, shaft "C": sealed door of chamber "C" and the skeleton found therein (MFA C 11054 [left], C 11058 [right])
- 46a. Tail section of the rare fossil whale *Zeuglodon Brachyspondylus* from building stone in the north side of G 6020. Fossil length, ca. 80 cm
- 46b. G 6020, burial chamber, view to southwest, December, 1925 (MFA A 3667)
- 47a. G 6021, December, 1925. Shaft "B" lies at the lower left, "A" just beyond it. To the west (left) is the east wall of G 6024. To the north lies G 6022, beyond it the better built G 6023. View to northwest (MFA B 5820)
- 47b. G 6024, burial in chamber "A" (MFA B 8934)
- 48a. G 6024, burial in chamber "B" (MFA C 14127)
- 48b. G 6025, chamber B.1 (MFA C 14132)
- 48c. G 6025, chamber B.2 (MFA C 14124)
- 48d. G 6026a, drum from chamber "A," text {5.7} (MFA C 14243)
- 48e. G 6027, shaft "A," December, 1925 (MFA A 7927)
- 49a. G 6027, shaft "D," sealed chambers 1 and 2 (MFA B 8935)
- 49b. G 6027, shaft "D," December, 1925. View to north showing entrances to chambers 1 and 2 (MFA B 8936)
- 49c. G 6030, sealed niche in west wall of chapel, November, 1925 (MFA B 5806)

- 49d. G 6030, niche in west wall of chapel unsealed, (MFA B 5807)
- 50a. G 6030, shaft "B," burial pit in chamber, sealed (MFA A 3662)
- 50b. G 6030, shaft "B," burial pit in chamber, after removal of sealing (MFA A 3663)
- 51a. Excavations of December, 1925. In foreground, G 6033 (left), G 6034 (right). Behind, G 6031, G 6032. In the rear, G 6022, G 6021. The sloping wall of G 6040 is at the far left. View to northwest (MFA B 5822)
- 51b. G 6040, traces of the processional ramp, leading to the top of the mastaba. Two stelae stand at the lowest end of the ramp, against its parapets (MFA B 7953)
- 52a. G 6040, processional ramp (MFA B 5818)
- 52b. G 6040, the eastern (left) stela at the foot of the processional ramp, text {5.11} (MFA B 7955)
- 53a. G 6040, general view to northeast (MFA B 8947)
- 53b. G 6040, limestone relief fragment 25-12-139, texts {5.12-5.14} (MFA A 4373)
- 54a. G 6040 shaft "B," chamber as left by thieves (MFA B 5817)
- 54b. G 6040 shafts "C," "D," statuette fragments, 25-12-26/46/47 (MFA C 11115)
- 54c. G 6040 shafts "C," "D," statuette fragments, 25-12-26/46/47 (MFA C 11115), three-quarter view (MFA 11116)
- 55a. G 6042, pair statuette, 25-11-13 and 25-12-245 (MFA C 11117)
- 55b. G 6052, fragment of limestone relief, text {5.18} (MFA B 5816)

Abbreviations and Short Titles

ÄIB	<i>Ägyptische Inschriften aus den Königlichen Museen zu Berlin</i> . 2 vols. Leipzig: 1901–24
Ägyptol. Forschungen	<i>Ägyptologische Forschungen</i> . Glückstadt
An Or	<i>Analecta Orientalia</i> . Rome
APAW	<i>Abhandlungen der Preussischen Akademie der Wissenschaften</i> . Berlin
ASAE	<i>Annales du Service des Antiquités de l’Égypte</i> . Cairo
Baer, Rank and Title	Klaus Baer. <i>Rank and Title in the Old Kingdom</i> . Chicago: 1960
Barta, Opferliste	Winfried Barta. <i>Die altägyptische Opferliste</i> . Münchner Ägyptologische Studien 3. Munich: 1963
Beni Hasan	P. E. Newberry and F. Ll. Griffith. <i>Beni Hasan</i> . Archaeological Survey of Egypt 1, 2, 5, 7. London: 1893–1900
BIE	<i>Bulletin de l’Institut d’Égypte</i> . Cairo
BIFAO	<i>Bulletin de l’Institut français d’Archéologie Orientale</i> . Cairo
BMFA	<i>Bulletin of the Museum of Fine Arts</i> . Boston
Brunner-Traut, Der Tanz	Emma Brunner-Traut. <i>Der Tanz im Alten Ägypten nach bildlichen und inschriftlichen Zeugnissen</i> . Ägyptologische Forschungen 6. Glückstadt: 1938
Capart, Rue de Tombeaux	Jean Capart. <i>Une Rue de Tombeaux à Saqqarah</i> . 2 vols. Brussels: 1907
CGC	<i>Catalogue Général des Antiquités égyptiennes du Musée du Caire</i> . Cairo
Champ., Mon.	Champollion-le-Jeune. <i>Monuments de l’Égypte et de la Nubie</i> . 4 vols. Paris: 1835–45
Daressy, Mastaba de Mera	Georges Daressy. <i>Le Mastaba de Mera</i> . Mémoires de l’Institut égyptien. Cairo: 1898
Davies, Ancient Egyptian Painting	Nina M. de Garis Davies. <i>Ancient Egyptian Paintings, Selected, Copied and Described by Nina M. Davies with the editorial assistance of Alan H. Gardiner</i> . University of Chicago Oriental Institute special publication. 3 vols. Chicago: 1936
Davies, Ptahhetep	Norman de Garis Davies. <i>The Mastaba of Ptahhetep and Akhethetep at Saqqarah</i> . Archaeological Survey of Egypt 8, 9. London: 1900–1901
Deir el-Gebrâwi	Norman de Garis Davies. <i>The Rock Tombs of Deir el-Gebrâwi</i> . Archaeological Survey of Egypt 11, 12. London: 1902
de Morgan, Dahchour	Jacques de Morgan. <i>Fouilles à Dahchour</i> . 2 vols. Vienna: 1895–1903
Deshasheh	W. M. F. Petrie. <i>Deshasheh</i> . Egypt Exploration Fund 15. London: 1898
Drenkhahn, Die Handwerker	Rosemarie Drenkhahn. <i>Die Handwerker und ihre Tätigkeiten im alten Ägypten</i> . Ägyptologische Abhandlungen 31. Wiesbaden: 1976
Edel, Altäg. Gr.	Elmar Edel. <i>Altägyptische Grammatik</i> . Analecta Orientalia 34, 39. Rome: 1955–64
Erman, Reden, Rufe und Lieder	Adolf Erman. <i>Reden, Rufe und Lieder auf Gräberbildern des Alten Reiches</i> . Preussische Akademie der Wissenschaften. Phil.-hist. Klasse 15. Berlin: 1919
Faulkner, CD	Raymond O. Faulkner. <i>A Concise Dictionary of Middle Egyptian</i> . Oxford: 1962
Gardiner, Gr.	Alan H. Gardiner. <i>Egyptian Grammar</i> . 3rd edition. London: 1969
Gauthier, DG	Henri Gauthier. <i>Dictionnaire des Noms Géographiques</i> . 7 vols. Cairo: 1925–31

- Grundriss der Medizin* Hermann Grapow, H. von Deines, and W. Westendorf. *Grundriss der Medizin der Alten Ägypter*. 11 vols. Berlin: 1954–1973
- Harpur, *Decoration* Yvonne Harpur. *Decoration in Egyptian Tombs of the Old Kingdom: Studies in Orientation and Scene Content*. London: 1987
- Hassan, *Giza* Selim Hassan. *Excavations at Giza*. 10 vols. Oxford and Cairo: 1929–60
- Helck, *Beamtentiteln* Wolfgang Helck. *Untersuchungen zu den Beamtentiteln des ägyptischen Alten Reiches*. Ägyptologische Forschungen 18. Glückstadt: 1954
- Hickmann, *Musikgeschichte* Hans Hickmann. *Musikgeschichte in Bildern II: Ägypten*. Leipzig: 1961
- Jacquet-Gordon, *Domaines Funéraires* Helen Jacquet-Gordon. *Les Noms des Domaines Funéraires sous l’Ancien Empire égyptien*. Bibliothèque d’Etude, Institut Français d’Archéologie Orientale 34. Cairo: 1962
- James and Apted, *Khentika* T. G. H. James with Michael Apted. *The Mastaba of Khentika Called Ikhekhi*. Egypt Exploration Society 30. London: 1953
- JEA *Journal of Egyptian Archaeology*. London
- JNES *Journal of Near Eastern Studies*. Chicago
- Junker, *Gîza* Hermann Junker. *Bericht über die von der Akademie der Wissenschaften in Wien auf gemeinsame Kosten mit Dr Wilhelm Pelizaeus unternommenen Grabungen auf dem Friedhof des Alten Reiches bei den Pyramiden von Gîza*. 12 vols. Akademie der Wissenschaften in Wien, Phil.-hist. Klasse 69–75. Vienna: 1929–55
- Kees, *Provinzialkunst* *Studien zur aegyptischen Provinzialkunst*. Leipzig: 1921
- Klebs, *Reliefs I* Luise Klebs. *Die Reliefs des Alten Reiches (2980–2475 v. Chr.), Material zur ägyptischen Kulturgeschichte*. Abhandlungen der Heidelberger Akademie der Wissenschaften, Phil.-hist. Klasse 3. Heidelberg: 1915
- Klebs, *Reliefs II* Luise Klebs. *Die Reliefs und Malereien des Mittleren Reiches (VII–XVII Dyn., ca. 2475–1580)*. *ibid.* 6. Heidelberg: 1922
- LD Carl Richard Lepsius. *Denkmaeler aus Aegypten und Aethiopien*. 12 vols. of plates, 5 vols. of text, and supplement. Edouard Naville, ed. Leipzig: 1897–1913
- LdÄ W. Helck and E. Otto, eds. *Lexikon der Ägyptologie*. 7 vols. Wiesbaden: 1975–1972
- LD Ergänz. Supplement to LD (see above)
- Lucas, *Materials* Alfred Lucas. *Ancient Egyptian Materials and Industries*. 4th ed. revised by John R. Harris. London: 1962
- Mariette, *Mastabas* Auguste Mariette. *Les Mastabas de l’Ancien Empire; Fragment du Dernier Ouvrage de A. Mariette, Publié après le Manuscrit de l’Auteur par G. Maspero*. Paris: 1889
- MÄS *Münchener Ägyptologische Studien*. Berlin
- MDAIK *Mitteilungen des Deutschen Archäologischen Instituts, Abteilung Kairo*. Wiesbaden
- Meydum W. M. F. Petrie. *Meydum and Memphis III*. British School of Archaeology in Egypt 18. London: 1910
- Mereruka University of Chicago. Oriental Institute, Sakkarah Expedition, Prentice Duell, Field Director. *The Mastaba of Mereruka*. Oriental Institute Publications 31, 39. Chicago: 1938
- MIFAO *Mémoires publiés par les Membres de l’Institut français d’Archéologie Orientale du Caire*. Cairo
- MMJ *Metropolitan Museum of Art Journal*. New York
- Montet, *Scènes* Pierre Montet. *Les Scènes de la Vie Privée dans les Tombeaux égyptiens de l’Ancien Empire*. Publications de la Faculté des Lettres de l’Université de Strasbourg 24. Strasbourg: 1925
- Murray, *Index* Margaret A. Murray. *Index of Names and Titles in the Old Kingdom*. London: 1908
- Pirenne, *Histoire des Institutions* Jacques Pirenne. *Histoire des Institutions et du Droit Privé de l’Ancienne Egypte*. 3 vols. Brussels: 1932–35

Porter-Moss	Bertha Porter and Rosalind L. B. Moss. <i>Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings</i> . 7 vols. Oxford: 1927–52; 2nd edition: 1960–
Ranke, <i>PN</i>	Hermann Ranke. <i>Die ägyptischen Personennamen</i> . 2 vols. Glückstadt: 1935–52
Reisner, <i>Diary</i>	George A. Reisner. Unpublished archaeological diary in the archives of the Museum of Fine Arts. Boston
Reisner, <i>Giza Necropolis I</i>	George A. Reisner. <i>A History of the Giza Necropolis I</i> . London: 1942
<i>RN</i>	George A. Reisner. Unpublished notes in the archives of the Museum of Fine Arts, Boston
Sethe, <i>Urk. I</i>	Kurt Sethe. <i>Urkunden des Ägyptischen Altertums I:1–4: Urkunden des Alten Reichs</i> . Leipzig: 1932
Sharpe, <i>Eg. Inscr.</i>	Samuel Sharpe. <i>Egyptian Inscriptions from the British Museum and Other Sources</i> . Second Series. London: 1855
<i>Sheikh Saïd</i>	Norman de Garis Davies. <i>The Rock Tombs of Sheikh Saïd</i> . Archaeological Survey of Egypt 10. London: 1901
Simpson, <i>Giza I</i>	Dows Dunham and William Kelly Simpson. <i>The Mastaba of Queen Mersyankh III, G 7530–7540</i> . Giza Mastabas I, W. K. Simpson, ed. Boston: 1974
Smith, <i>HESPOK</i>	William Stevenson Smith. <i>A History of Egyptian Sculpture and Painting in the Old Kingdom</i> . 2nd ed. Oxford: 1949
<i>SÖAW</i>	<i>Sitzungsberichte der Österreichischen Akademie der Wissenschaften</i> . Vienna
Steindorff, <i>Grab des Ti</i>	Georg Steindorff. <i>Das Grab des Ti</i> . Bearbeitet von G. Steindorff. Veröffentlichungen der E. von Sieglin Expedition in Ägypten 2. Leipzig: 1913
Strudwick, <i>Administration</i>	Nigel Strudwick. <i>The Administration of Egypt in the Old Kingdom. The Highest Titles and their Holders</i> . London: 1985
van de Walle, <i>Neferirtenef</i>	Baudouin van de Walle. <i>Le Mastaba de Neferirtenef aux Musées Royaux d'Art et d'Histoire à Bruxelles</i> . Brussels: 1930
Vandier, <i>Manuel</i>	Jacques Vandier. <i>Manuel d'Archéologie égyptienne</i> . 5 vols. in 11. Paris: 1952–69
<i>Wb.</i>	Adolf Erman and Hermann Grapow. <i>Wörterbuch der Aegyptischen Sprache</i> . 6 vols. Berlin and Leipzig: 1926–31
<i>Wb, Belegst.</i>	Adolf Erman and Hermann Grapow, <i>Wörterbuch der Aegyptischen Sprache, Die Belegstellen</i> . 5 vols. Berlin and Leipzig: 1940–59
Weeks, <i>Egyptology</i>	Kent R. Weeks, ed. <i>Egyptology and the Social Sciences</i> . Cairo: 1979
Wild, <i>Ti</i>	Lucienne Epron, F. Daumas, Georges Goyon, Henri Wild. <i>Le Tombeau de Ti I</i> . MIFAO 65: 1939; II and III. MIFAO 65: 1963 and 1966
Wilkinson, <i>M and C</i>	John Gardner Wilkinson. <i>The Manners and Customs of the Ancient Egyptians</i> . new edition, Samuel Birch, ed. 3 vols. London: 1878
Williams, <i>Per-Neb</i>	Caroline Ransom Williams. <i>The Decoration of the Tomb of Per-Neb: The Techniques and Color Conventions</i> . Publications of the Metropolitan Museum of Art 3. New York: 1932
Wreszinski, <i>Atlas</i>	Walter Wreszinski. <i>Atlas zur Altaegyptischen Kulturgeschichte</i> . 3 vols. Leipzig: 1923–28

Acknowledgments

THIS REPORT ON ONE OF THE LARGEST and best-decorated private tomb complexes at Giza is the product of many persons, working on different projects many decades apart.

Those persons named on the title page were directly involved in fieldwork at Giza, either under Reisner in the 1920's or Weeks in the 1970's. In his diary Reisner also acknowledged the assistance of Mrs. Reisner, Mr. T.R.D. Greenlees, Dr. Alex Hawes, and Lt. Commander Wheeler.

The first hand copies of the texts on the walls of the G 6000 tombs were made by Mr. (now Professor) Anthony Spalinger. They were later checked and collated by Weeks. Drawings of the scenes on the walls were the work of Helen Basilevsky, Jane Belson, Lynn Holden, Katherine Montgomery, Clare Semple and Susan Weeks. Architectural plans were made by Alexander Floroff (1925) from survey notes of Lt. Commander Wheeler. The site was resurveyed, and Floroff's manuscript drawings substantially revised, by Charles Belson (1971). In New York, Will Schenk redrew Floroff's plans and sections of the burial chambers. A complete reclearing of the tombs, which first had been cleared by Reisner's crew, was supervised by Misli Malek Darwish, Elisabeth Rodenbeck, and Kent Weeks. Conservation work was undertaken by Dr. Edward V. Sayre (of Brookhaven National Laboratory), assisted by Kenneth Linsner and Assa el-Rakhawy. Computer editing and formatting of the manuscript was the work of Jane Dineen in Boston. Proofreading was done by Susan Herman in Cairo. Color photographs were made by Rus Gant. Susan Weeks prepared the final drawings of all relief scenes. In the 1970's field seasons, our Inspector of Antiquities was Girgus Daoud.

I must thank the administration of the American University in Cairo, especially its late President Christopher Thoron, who helped make the 1970's field seasons possible, and who allowed us to use their laboratories and darkrooms.

Funding for the fieldwork in the 1970's was provided by grants from the Foreign Currency Program of the Smithsonian Institution through the American Research Center in Egypt and by the American University in Cairo. Funding for the publication of the report has been provided by the Museum of Fine Arts, Boston, and by a publication subvention grant from the National Endowment for the Humanities.

Special thanks must go to three successive curators of the Department of Ancient Egyptian, Nubian, and Near Eastern Art at the Museum of Fine Arts, Boston: to William Stevenson Smith, who first suggested that this project be undertaken; to William Kelly Simpson, who made available many of the Museum's archives for study; to Rita E. Freed, who encouraged the project and assisted in funding its publication. And it is a great pleasure to acknowledge the profound debt owed to Peter Der Manuelian of the Museum's Egyptian Department, who has worked diligently to see this manuscript through the editing process and into print.

*Kent R. Weeks
Cairo
February 1994*

Introduction

THE GREAT WESTERN CEMETERY (GWC) at Giza lies west of the Pyramid of Cheops and north of the Pyramid of Chephren on a low rock terrace partially covered by wind-blown sand (fig. 1, pl. 65).¹ Begun early in the reign of Cheops as a burial place for lesser nobility and members of his court, it grew in fairly regular fashion with mastabas lying in orderly arrangement along "streets" running from north to south and "avenues" from east to west. The cemetery continued to be used until the end of the Old Kingdom some four hundred years later and, as space became less readily available, this regular plan was ignored and later tombs and mastabas were constructed wherever openings could be found. The result of this development was a complex arrangement of mortuary structures consisting of an early group of eighty-nine regularly spaced mastabas forming four "nucleus cemeteries," and a later mixture of several hundred structures ranging from the smallest and most unimpressive shaft graves to stone buildings of considerable size. The number, size, and quality of these mastabas, their importance to a study of the Fourth and Fifth Dynasties, and the likelihood that they contained attractive objects and well-decorated wall surfaces, made them, in the eyes of Egyptologists at the beginning of this century, highly desirable subjects for excavation.

In November 1902, representatives of the Turin Museum, the Sieglin Expedition of the University of Leipzig, and the Hearst Egyptian Expedition of the University of California, each of which had been granted permits by the Egyptian government to excavate at Giza, met at Mena House to determine what areas of the necropolis should be assigned to each group. With most of the Giza Plateau there was little problem, and a division of the site amongst the missions was made easily. But, in Reisner's words, "the chief area in which all were interested was the Great Western Cemetery," and M. Maspero, Director-General of the Antiquities Department, had instructed the three groups to find some way to divide the GWC "amicably."²

Randomly drawing lots (Mrs. Reisner drew slips of paper from a hat), the Italian group, under Professor Schiaparelli, was given rights to the southern third of the cemetery; the German group under Professor Steindorff was given the middle third; and the Americans, under Professor Reisner, received the northern. Three years later, in 1905, the Italians were obliged for financial and administrative reasons to relinquish their concession, and, with the

agreement of the department, this area, too, was assigned to the Americans.³

Prior to his acquisition of the Italian concession, Reisner had begun excavations in the northern third of the cemetery in 1903–04, clearing west of mastaba G 2000, an area he used as a test to determine the course of future work at the site. (Shortly after this work had begun, the sponsorship of Reisner's project was transferred from the University of California and the Hearst family to the Boston Museum of Fine Arts and Harvard University.)⁴

After a delay of several years, owing to pressures of work in other areas, Reisner returned to the northern section in 1911 and continued there for two further seasons. In 1913, he shifted his attention to the southern third of the GWC (the former Italian concession), and spent there three seasons clearing first its western, then its eastern end. He returned there in 1925 (working from November 18 to December 28) and cleared an area even farther to the west, beyond the original Italian concession, in an unassigned section of the GWC, which he designated Cemetery G 6000, and which is the subject of this report (fig. 2). This was the last full season of work Reisner conducted in the GWC. The next fifteen years saw his staff transferred to other parts of the Necropolis, and only occasional sondages were made in the GWC after that, to clarify points for the architect or to facilitate the work of the expedition photographer. After eight seasons of work in the GWC and, in all, nearly twenty seasons at Giza, the outbreak of the Second World War brought the Harvard-Boston Expedition to an end in 1939. Three years later, in 1942, Reisner died.

2.

From the beginning of his work at Giza, but particularly after 1924, Reisner had begun assembling the enormous amount of material from his excavations for publication. He and members of his staff had regularly kept a daily field diary; in later years, the Egyptian workmen whom he had trained kept records (in Arabic) of their own work; a register of objects was maintained; and hundreds of photographs of objects, architectural features, and decorated walls were taken. These records were to be the basis of Reisner's final publication. Preliminary reports on the excavations appeared regularly in the *Bulletin of the Museum*

3. The publications of these various expeditions are outlined in Reisner, *Giza Necropolis I*, and most are noted in our bibliography. See especially: Junker, *Giza*; Hassan, *Giza*; S. Curto, *Gli Scavi Italiani a el-Ghiza, 1903* (Rome, 1963); F. Ballerini, *Notizia degli Scavi della Missione Archeologica Italiana in Egitto, Anno 1903* (Rome, 1903).

4. In 1911, the German concession was transferred to the Österreichischen Akademie der Wissenschaften and the Pelizaeus Museum of Hildesheim, and was directed by Hermann Junker.

1. A brief description of the area may be found in Reisner, *Giza Necropolis I*, 10ff, where he calls the GWC the "Western Field." See also Porter-Moss III, 9ff.

2. Reisner, *Giza Necropolis I*, 23.

of *Fine Arts*.⁵ The first volume of the Giza expedition's final report was Reisner's *Development of the Egyptian Tomb Down to the Accession of Cheops*, published in 1936.⁶ That work had begun as an introductory chapter to his expedition report, but grew well beyond that. In it, Reisner sought to trace the history of Egyptian mortuary architecture prior to that found at Giza. The study was to serve as a background for the expedition reports to follow. At the time, Reisner anticipated that those reports would appear in two volumes, one on the history of the Giza Necropolis, one detailing the construction and decoration of its mastabas.⁷

In 1942, *A History of the Giza Necropolis* volume I, appeared, but it reflected a change in the organization of the publications. The volume dealt at length with the techniques and types of construction found in the eighty-nine mastabas comprising the nucleus cemeteries, gave a brief history of previous work at Giza, and described in outline fashion the types of decoration found in some of the mortuary structures.⁸ A series of appendices described in greater detail the mastabas of cemeteries 1200, 2100, and 4000. Thus, this work of some five hundred pages concentrated on the construction details of many (but by no means all) of the Giza mastabas dug by Harvard-Boston, including some of those in the original concession (the northern third of the GWC), but it paid virtually no attention to such significant non-architectural features as tomb decoration and contents.⁹

Reisner stated in *Giza Necropolis I* that at least three further volumes in the series were planned, and that they would treat these other subjects. Volume II would deal with the funerary equipment found in the tombs; volume III with the chronology of the GWC and with the histories of the families buried there; volume IV with tombs and mastabas not described in volume I. In each volume, a series of appendices would describe in detail the individual structures. None of these later volumes appeared, of course, although much of the statuary and several of the relief scenes from the Necropolis were described by

5. Regular reports of Reisner's work appeared in the *BMFA* 5 (1907), 20–21; 9 (1911), 13–20; 11 (1913), 53–65; 13 (1915), 29–36; 23 (1925), 12–14, 25–29; 25 (1927), supplement, 1–36; 25 (1927), 54, 64–79; 26 (1928), 76–88; 27 (1929), 83–90; 30 (1932), 56–60; 32 (1934), 2–12; 33 (1935), 69–77; 34 (1936), 96–99; 37 (1939), 29–35, 42–46. There are also interesting, and less formal, comments on the project in John A. Wilson's *Signs and Wonders Upon Pharaoh* (Chicago, 1964), Chapter 8.

6. In addition to Reisner's brief history of the Giza Necropolis in *Giza Necropolis I*, see the comments in Dows Dunham, *The Egyptian Department and its Excavations* (Boston, 1958) and his *Recollections of an Egyptologist* (Boston, 1972).

7. One also should note several other articles dealing with the Giza expedition that appeared in journals other than the *BMFA*: William Stevenson Smith, "The Coffin of Prince Min-khaf," *JEA* 19 (1933), 150–59; idem, "The Old Kingdom Linen List," *ZÄS* 71 (1935), 134–49; George A. Reisner, "The History of the Egyptian Mastaba," *Mélanges Maspero* in *MIFAO* 66, 2 (1935–38), 579–84; Dows Dunham, "Biographical Inscriptions of Nekhebu in Boston and Cairo," *JEA* 24 (1938), 1–8; William Kelly Simpson, "An Additional Dog's Name from a Giza Mastaba," *JEA* 63 (1977), 175; idem, "The Pennsylvania-Yale Giza Project," *Expedition* 21 (1979), 60–63; idem, "Topographical Notes on Giza Mastabas," in *Festschrift Elmar Edel* (Bamberg, 1979), 115–21; Edward J. Brovarski, "The Senedjemib Complex at Giza: An Interim Report," *L'Égyptologie en 1979* 2 (1982), 115–21.

8. In chapter V, Reisner discussed a classification of mastaba cores; in chapter VI the types of burial shafts; in chapter VII the design of tomb-chapels; and in chapter VIII the decoration of the chapels.

9. The relief scenes in the mastaba of Iymery were very briefly outlined in Reisner, *Giza Necropolis I*, 363–65.

Reisner's assistant, William Stevenson Smith, in his *History of Egyptian Sculpture and Painting in the Old Kingdom*.

Following Reisner's death, Smith had planned to undertake the publication of the Giza material. But numerous and heavy commitments made this impossible, and his untimely death in 1969 saw little additional material in print. Recently, however, the Museum of Fine Arts, Boston (MFA), under the direction of Professor William Kelly Simpson, has undertaken an ambitious and long-range plan to publish Reisner's Giza materials, together with complete drawings and photographs of the decorated mastabas. So far, four volumes have appeared, and several others are in preparation. They are the companion volumes to the present study, and collectively form the Giza Mastabas series.¹⁰

Shortly before his death, Smith and I met in Boston. I had expressed interest in publishing some of Reisner's materials, and Smith was aware of my interest in making available scenes from the Giza Necropolis of daily life and materials relevant to the study of Old Kingdom Egyptian society. He was aware of the special relevance the complex of mastabas in Reisner's Cemetery G 6000 had for these subjects, and felt strongly that their great interest and fragile condition made them primary candidates for such a publication project, a conclusion with which I fully concurred.

Smith and I spent more than a week in the Museum of Fine Arts, going over Reisner's collections of notes and photos, and he turned over to me a complete set of that Cemetery G 6000 material. A visit to the GWC the following year, and a study of Reisner's notebooks (none of them at that point in any organized form), made it obvious that a reclearing of the cemetery would be needed in order to complete the architectural drawings of the mastabas in the G 6000 complex. Further, the drawings of the relief decoration in *LD* (the only drawings of the decoration in G 6000 that were at all reliable), were neither complete nor, in many instances, correct. The mastaba of Shepsekafankh (G 6040) had not been copied at all; and *LD* sometimes ignored entire walls in each of the other principal structures. The notes on the tomb paintings made by Reisner and Smith also were cursory. For example, they had made almost no drawings at all of the wall decoration, and only a few observations—scattered handwritten comments on representational peculiarities in a few of the major scenes—had been made by Smith. (The absence of more detailed drawings and commentary may be explained by Smith's belief that, of all the parts of the GWC, Cemetery G 6000 was deserving of a major epigraphic commitment more ambitious than his museum duties would allow.)¹¹ Clearly, an extensive project of epigraphic recording was needed if the G 6000 mastabas were to be properly published. Each one of the decorated walls in the four major

10. Dows Dunham and William Kelly Simpson, *Giza Mastabas 1: The Mastaba of Queen Mersyankh III, G 7530–7540* (Boston, 1974); William Kelly Simpson, *Giza Mastabas 2: The Mastabas of Qar and Idu, G 7101–7102* (Boston, 1976); idem, *Giza Mastabas 3: The Mastabas of Kawab, Khafkhufu I and II, G 7110–20, 7130–40 and 7150 and Subsidiary Mastabas of Street 7100* (Boston, 1978); idem, *Giza Mastabas 4: The Mastabas of the Western Cemetery Part I: G 1029, 2001, 2196, 2197, 2351–53, 2337X, 2343 and 2366* (Boston, 1980). The volumes in preparation include tombs from cemeteries G 6000, G 2100, G 2000, G 2300, and G 4000 and G 5000.

11. William Stevenson Smith, unpublished notes, Museum of Fine Arts, Boston.

mastabas was in need of a new and detailed examination, and this would require a full-scale expedition.

3.

It was not until 1971, when I was on the faculty of the American University in Cairo, that such a major undertaking became possible. In summer that year, and again in 1972, grants from the Smithsonian Institution, awarded to the American University in Cairo through the American Research Center in Egypt, allowed us to spend three-month-long seasons clearing the G 6000 mastabas and recording their contents. Over the next several years, however, pressures of other work, and the difficulty of safely carting huge rolls of drawings around the world as I divided my time between Luxor, Cairo, and the United States, made it impossible to publish the results of this fieldwork as rapidly as I (and many others) would have liked. Now, over two decades later, the embarrassingly long delay is ended, and Cemetery G 6000 is in press.

Like Reisner, I, too, had intended that this publication would be both a detailed record of the architecture, decoration, and archaeology of an Old Kingdom site, and an extensive discussion of the cultural and social milieu in which it had been constructed. Like Reisner, I, too, had of necessity to alter those ambitious first plans. This volume, therefore, constitutes a descriptive, rather than an interpretive, record of a project that ultimately was begun over eighty years ago. It aims to record—as completely as original field notes, reexcavation, and epigraphic study permit—the largest and most extensively decorated group of mastaba tombs in the Giza Necropolis. During these eight decades, G 6000 was dug or redug on two (in a few places three) separate occasions, by Reisner's crew and by ours, and consequently the records of those excavations have been made by a score of different individuals. The time that has been required to collate this material and to insure its completeness and internal consistency, has made impossible the addition of the lengthy interpretive essay I had hoped for.

The description offered here of the mastabas and their contents is complete, I believe, except in one important regard. It was decided that here, as in the Giza Mastabas series generally, we would avoid discussion of colors and color conventions in the mastaba decoration. That subject requires a much more intensive technical analysis than we could have given it without extensive field collection and laboratory testing. We hope that, at some future time, it will be the subject of a separate volume dealing in comparative fashion with the color conventions of the Necropolis as a whole.

4.

Cemetery G 6000 lies in the southwesternmost section of the GWC, an area slightly more elevated than the areas to its east. In consequence of this position, blowing sand was not as severe a problem as it was in lower levels of the plateau, and at least parts of the mastabas here were visible to travellers even before the cemetery was cleared by Reisner. Graffiti on many of the upper sections of the mastaba walls indicate that the structures were visited frequently during the nineteenth century, and there are frequent references in the writings of early travellers to the

relief decoration the tombs contained. This was especially true of G 6020, the mastaba of Iymery, which was one of the best-decorated of any of the Old Kingdom mastabas accessible to early travellers, and which never ceased to impress them. Its numerous scenes of craftsmen at work prompted Vyse and others after him to refer to the mastaba as the "Tomb of the Trades," a phrase by which it was known in several early publications. Many of the notebooks and publications of these early visitors are referred to in Porter-Moss;¹² they include Burton (who visited the site several times during the years 1820–39), Wilkinson (1821–55), Nestor l'Hôte (1828–29, 1838–39), Sharpe (1837–55), Rosellini (1834), Vyse (1836–38), Champollion (1844), Mariette (1850–80), Devéria (1858–66), and de Rougé (1877). It is the work of Lepsius, *LD* (1842–43), however, which most thoroughly and conscientiously recorded the decoration in the G 6000 mastabas; and, although his drawings are not complete and not always correct, they still remain a major source of information for walls that have suffered from deterioration and vandalism during the last century.

The reclearing of the G 6000 cemetery that we conducted in 1972 and 1973 was intended to permit a reexamination of the plans of the mastabas. The original drawings of the structures, made by Reisner's architect Alex Floroff, failed to show the individual stones of the superstructures, something we felt important to confirm the architectural history of the complex outlined by Reisner. In addition, the clearing allowed us to strengthen several badly damaged lintel blocks in the superstructures, to add protective steel grills to ceiling openings and steel doors to the mastaba entrances, and to install electric lamps in all of the roofed interior chambers. One of our ultimate goals was to leave the mastabas in a condition that would permit them to be visited by tourists without jeopardizing the safety of the reliefs. In 1987, G 6010 and G 6020 became the first tombs on the Giza Plateau to be so opened.

Our principal activity, however, was to prepare drawings of the decorated wall surfaces in each of the four major mastabas, G 6010, G 6020, G 6030, and G 6040. The technique we used was a simple and familiar one: tracings were made, full-size, on sheets of a stable-based plastic drafting film by one of our artists, checked for accuracy by an Egyptologist, corrected by the artist, and checked again. Later, in the studio, these tracings were inked on normal drafting paper following standard conventions of line weight to indicate raised and sunk relief or paint, joined where necessary to provide a single plate of a scene or wall, and photographically reduced to a common scale for publication. Where necessary, the surfaces were brushed by our conservator before the drawing was done.

Drawing scales: The scale at which the drawings are published here is consistent for each tomb: the drawings of reliefs in Shepseskafankh and Ity are 25 percent of original size (i.e., at a scale of 1:4); those of Iymery are 18 percent of original size (1:5.55); and those of Neferbaptah are 15 percent (1:6.66).

12. Porter-Moss III, 9ff.

5.

The stone from which the mastabas in Cemetery G 6000 were constructed was quarried locally; it is the nummulitic limestone for which the Giza plateau is well known. Large numbers of marine fossils may be seen in the stones of the mastabas, including (in the north exterior wall of G 6020) a well-preserved tail section of the rare fossil whale "*Zeuglodon*" *brachyspondylus*, about eighty centimeters long.¹³

The presence of these fossils often posed a problem for the artisans who decorated the walls of the mastabas, and frequently it was necessary for them to apply buff-colored plaster to a wall surface before carving.

The process of decorating each of the principal G 6000 mastabas in general followed the same order. First, the cut blocks were slid into place using a buff (occasionally light pink) plaster rich in calcium carbonate. This plaster was used as a lubricant to facilitate positioning the stone; in no case was it thickly enough applied to be called mortar or to have served as a binding agent. The blocks were then dressed using copper tools and some type of abrasive. The marks left by this process of smoothing may still be seen on the interior walls of G 6040. In many instances, fossils and imperfections still remained on the stone's surface, and these were covered by applying a layer of the same buff-colored plaster that had been used in the initial stages of construction. Usually, this plaster was less than a millimetre thick; but in those small areas where imperfections were pronounced, it could be fifteen millimetres or more. (The walls of chamber 3 of Neferbauptah, constructed of exceptionally fine stone, lack this plaster altogether. The walls in Iymery's tomb, on the other hand, often show a heavy application.)

After the plaster had dried, red-ink drawings of the subjects to be carved were laid out on the wall and then frequently corrected or modified in black ink. (The grid lines that may occasionally still be seen on tomb walls, particularly those in the first chambers of Iymery, G 6020, are of later date, and were probably drawn by nineteenth century copyists seeking to make drawings of selected figures for their travel diaries.) The wall was now ready to be carved. First, the ink lines were incised with a sharp V-shaped tool that cut a groove about two millimetres wide at its top. (The east wall of Shepseskafankh, chamber 1, did not have any ink lines, and the carver seems to have drawn the figures directly with such an awl.) Next, the background was reduced with a scoop-like tool that cut away strips about four millimetres wide. The background was then polished with abrasives to produce a uniform surface. The relief figures, which now stood 1 to 1.5 millimetres above the background, were then detailed internally and their edges slightly rounded with abrasives. A thin gypsum plaster wash was then applied to the surface and the painting of the figures executed. This plaster varied from tomb to tomb: the CaSO₄2H₂O content, for example, measured an average of 63 percent in Neferbauptah, 72 percent in Iymery, and 42 percent in Ity. The quality of the cutting and painting varied from tomb to tomb, that in Iymery often being the most hastily and carelessly done, that in Neferbauptah, although variable, often being the best.

13. I am indebted to Professor Phillip Gingrich of the University of Michigan for this identification.

As a part of our work clearing and recording the G 6000 complex, we undertook to clean the decorated wall surfaces before photographing or drawing them. Many of the wall surfaces, particularly those in G 6020 (Iymery), had been seriously damaged by exposure to the elements and by tourists during the last century or so, and large numbers of graffiti had been written or carved on walls (again particularly in G 6020) since the tomb had been cleared by Reisner some eighty years ago. Bat guano and urine had caused considerable damage to the upper parts of several walls, particularly the western wall of chamber 2 in G 6020. Our cleaning was not intended to remove these traces of recent damage (indeed, much of it could not have been removed), but the walls were cleaned with a very dilute solution of HCl after brushing, and then impregnated with a thin coating of polyvinyl acetate. In 1969, the Egyptian Antiquities Department had filled many of the cracks and breaks in the walls of G 6020 with cement. Our conservators thought it inadvisable to remove and replace this material, and instead we coated it with a solution of soluble nylon in hopes of temporarily reducing its friability. In addition, we installed electric wiring in G 6020, running a wire along the floor and placing electrical outlets at appropriate intervals. The wire was covered with a thin layer of cement. Steel doors were added to the entrances of G 6010, G 6020, and G 6040; wire mesh screens were installed over all exterior openings to prevent bats from further infesting the tombs; and a steel bar was attached to the lintel block over the entrance to the courtyard of G 6010 (Neferbauptah) in which several cracks had appeared.

6.

George Reisner included several brief references to the G 6000 complex in *Giza Necropolis I*, and it also was briefly mentioned by William Stevenson Smith in *HESPOK*. The fullest discussion of the complex, however, appeared in the *BMFA* nearly fifteen years after it had been excavated. The article is a fine example of Reisner's easy writing style and of his ability to reconstruct ancient lives from minimal evidence. It remains a very useful study, and is reproduced here in full.

A Family of Royal Estate Stewards of Dynasty V
Reisner's Discussion of
the History of Cemetery G 6000 in the
Bulletin of the Museum of Fine Arts, Boston
Volume xxxvii (1939), 29–35

The ancient Egyptians believed that life after death went on like life on earth, but in a spirit form unseen by human eyes. When a *ka* entered the Westland, the domain of the dead, it was joined by other *kas* related to it, and in company they wandered in the happy land as glorified souls provided with all things necessary to their life after death. As the members of a family had lived together on earth, their tombs were built close to one another in order that their *kas* might be brought together in the life after death. One of the clearly marked family cemeteries in the Giza necropolis is that numbered G 6000. This cemetery is based on a complex of four large mastabas in which were buried Shepseskafankh and his descendants, who served the royal family of Dynasty V for a hundred years.

The four large mastabas were begun as simple rectangular blocks of masonry, but each was increased in size by additions containing exterior chapels. The nucleus block of G 6040 (Shepseskafankh) was built first. Then south of G 6040 was built the nucleus of G 6020 (his son Iymery) and east of G 6020 was built the nucleus mastaba of G 6030 (his son-in-law Iti). The first addition was built east of G 6040, then followed the addition which included G 6020 and G 6030 in one complex. Later the nucleus

block of G 6010 (Ptah-nefer-bauw) was built and its exterior chapel immediately constructed. The importance of the persons buried in these tombs is proved by the size of the mastabas. At Giza a mastaba of over 100 sq. m. in area is counted as a large one. The finished mastabas of the Shepseskaf-ankh complex range from 148 to 346 sq. m. in area.

The first member of the family who is known to us is Shepseskaf-ankh, the founder. Judging by his name he was probably born in the reign of Shepseskaf, last king of Dynasty IV. His boyhood passed during the reign of Weserkaf, the first king of Dynasty V. There are no extant details of his boyhood, but it was certainly in the reign of Sahura that he developed the qualities and the knowledge which prepared him for his success as an administrator of landed estates.

When Neferirkara, third king of Dynasty V, came to the throne, Shepseskaf-ankh was between twenty and twenty-five years of age. In this reign Shepseskaf-ankh appears to have attained the position of an estate steward of a son of the king. I would identify this prince with the younger son of Neferirkara, who later came to the throne as Neweserra, sixth king of Dynasty V. It was in his service that the chief members of the family lived their lives on earth. The favor of Neweserra as prince and as king brought the fortunes of the family of Shepseskaf-ankh to its climax. This favor was based on the efficiency of Shepseskaf-ankh and the training he had given his eldest son, Iymery.

Shepseskaf-ankh built his tomb at the Giza pyramids. His master Neferirkara had married a princess descended from the royal family of Dynasty IV and she probably had inherited estates in the fields east of the pyramids. The fact that Shepseskaf-ankh elected to be buried at Giza indicates that the estates he administered were near that necropolis. As early as the reign of Neferirkara the areas of the Western Field had been occupied, leaving little space for large mastabas or complexes of large mastabas. Shepseskaf-ankh selected a bare rock area along the western side of the old quarry called by me Schiaparelli's quarry. He selected the best site on this rock surface and built his nucleus mastaba in or soon after the reign of Neferirkara. The plan of his mastaba was changed at least twice. He converted his partly decorated interior offering room into a serdab and constructed an exterior offering room to which he added a vestibule and a spacious colonnaded court. He also prepared a ceremonial ramp leading up to the top of his mastaba designed for his burial procession. At the lower part of this ramp, at each end of the double parapet, he erected a round-topped stela inscribed "the over-steward Shepseskaf-ankh."¹⁴ North of the mastaba he levelled a surface of large size and prepared an approach from the east, a mud-plastered pathway leading out from the old nucleus cemetery G 4000. All this was done while Shepseskaf-ankh still bore the title of "over-steward," that is to say probably before the accession of his prince as King Neweserra.

Neweserra came to the throne and Shepseskaf-ankh was promoted from an over-steward of a King's son to a palace steward of the King of Upper and Lower Egypt, as proved by his titles in

his son's chapel. Early in the reign of Neweserra the office passed to the eldest son of Shepseskaf-ankh, Iymery. By that time, the nucleus mastabas of Iymery and Iti had been built, and it was probably Iymery who built the additions to these two mastabas early in the reign of Neweserra. Shepseskaf-ankh lived on to nearly the end of the reign of Neweserra, when he was probably over seventy-five years old. He was certainly still alive when Iymery finished the decoration of his exterior chapel of three rooms in G 6020.

Iymery followed the career of his father as was customary in ancient Egypt when a man had made a success of his profession. The greater part of Iymery's life was spent in the service of a king of Upper and Lower Egypt. As a favorite of the king and a man having opportunities of speaking to the king, Iymery acquired other offices than his stewardship. He calls himself in his chapel, "scribe of the house of records" and the "priest of Cheops." He is also named a "kinsman of the king," a title probably inherited from his unknown mother. In the chapel of his son, Ptah-nefer-bauw, Iymery bears additional titles "priest of Sahura, priest of Neferirkara, priest of Neweserra." Perhaps these offices, practically sinecures, were conferred by Neweserra after Iymery had finished the decoration of his own chapel.

In the list of the estates of his endowment in his own chapel are names compounded with the names of Cheops, Shepseskaf, Sahura, and Neferirkara, together with Shepseskaf-ankh and Iymery himself. It is obvious that both Shepseskaf-ankh and Iymery had acquired land as private possessions. The royal estates probably came into Iymery's hands as gifts from the king, and I exclude the suggestion that they had come to him through any funerary priesthood, because he would have had only a life interest in such estates and could not include them in his own funerary endowment.

Iymery is proved to be the most prosperous man of the family by the size of his mastaba and the good reliefs decorating the three large rooms of his exterior chapel. He probably built the exterior chapel of his brother-in-law, Iti, in addition to his own decorated chapel, and his landed estates may have borne the cost of the construction of the mastaba and exterior chapel of his son, Ptah-nefer-bauw. Probably born in the reign of Sahura, Iymery was about twenty-eight years old at the accession of Neweserra and about forty-four years old when he finished the decoration of his chapel in the middle of the reign of Neweserra. He would have been sixty at the death of Neweserra, the master he had served all his life, and he may have survived that king. He probably died and was buried in G 6020 in the reign of Menkauwhor.

Closely associated with the tomb of Iymery is that of his brother-in-law, Iti, who had married Iymery's sister Wesert-ka. Iti is described in his own chapel as "director of music of the Pharaoh, delighting his lord with good singing in the palace." It may be concluded that Iymery and Iti were associated in the palace in the service of Neweserra. Iymery made a marriage between his friend Iti and his own sister. When Iti prepared for his life after death he elected to be buried beside his friend Iymery and the family of his wife. It is probable that Iymery bore part of the cost of G 6030, the tomb of Iti and Wesert-ka.

The chief person of the third generation of the family was Ptah-nefer-bauw, buried in G 6010. Ptah-nefer-bauw was the eldest of the six sons of Iymery and was trained in the service in which his father and grandfather had attained distinction. His chief service title was "palace steward." In the chapel of his father he appears as a young adult in four scenes and bears the titles "kinsman of the king" and "steward." In his own chapel his titles vary from scene to scene and from inscription to inscription, but together they include all the chief titles ascribed to his father, "steward of the palace," "priest of Cheops, Sahura, Neferirkara, and Neweserra." Probably the offices designated by funerary priesthoods of kings were inherited from his father Iymery. Ptah-nefer-bauw was a typical heir of a rich and influential family. He planned his own tomb with a chapel much larger than that of his father, and depended on his father's support in carrying out the plan. The interior offering room was fully decorated. The pillared hall in front was partly decorated. The decoration of the corridor to the north was designed but only partly carried out. Ptah-nefer-bauw was probably born before the accession of Neweserra and built his mastaba with its addition in the latter

14. [Reisner also discussed these stelae in "The Position of Early Grave Stelae" in *Studies Presented to Francis Llewellyn Griffith* (London, 1932), 328-29: "The earlier grave stelae with rounded tops are thin, flat stelae obviously of a different form from the thick stelae. The stelae of Shepseskaf-ankh are of this thin type. They were found in position adapted in form to the structure of which they were a part. The mastaba (G6040) was nearly perfectly preserved. The mouths of the burial shaft opened in the top of the very high stone mastaba. A sloping ramp led up from the north and turning east towards the south end of the west side gave a convenient access to the top of the mastaba. This ramp was used for the burial procession on the day of burial. The sides of the ramp were guarded by two low parapets (one on each side), and at the end of each parapet (at the entrance to the ramp) a small round-topped stela was set, conforming in shape to the section of the ramp and inscribed 'the steward, Shepseskaf-ankh.' Both inscriptions face to the right....The two stelae of Shepseskaf-ankh at the entrance to the ramp prepared for the funeral procession were also clearly marks of ownership and probably intended to give the name to be used in the recitations of the formulas used at the burial." In a footnote, Reisner further notes: "There was another slope leading up to the top of the mastaba G 7150 (Khufu-khaf II), but the inscription in this case was on the back of the mastaba above the beginning of the slope."

part of the reign of that king. The finishing of the decoration of his chapel was probably interrupted by the death of Iymery, not distant in time from the death of the king. He would have been thirty-nine at the end of the reign of Neweserra, forty-seven at the end of that of Menkauwhor, and undoubtedly lived in the reign of Isesty.

The last member of the family whom we have been able to trace is the palace steward Ptah-nefer-seshem, the eldest son of Ptah-nefer-bauw. In the chapel of his father he appears in three scenes and bears the titles "King's kinsman, Steward of the Palace." Obviously he followed the profession of a steward, but we have no trace of this man in any other tomb. I would identify the nucleus mastaba (G 6050) west of that of Ptah-nefer-bauw as the tomb of Ptah-nefer-seshem, but the exterior chapel of this mastaba was never constructed and no inscription was found. If G 6050 was the tomb of Ptah-nefer-seshem, it may be concluded that his condition was not prosperous and that the wealth accumulated by Iymery had decreased materially.

The burial shafts of the men of the family are easily identified. Shepseskaf-ankh, Iymery, Iti, and Ptah-nefer-bauw were each buried in the chief shaft in his own mastaba. Only in the mastabas of Shepseskaf-ankh and Iti were there any additional burial shafts. The subsidiary shaft in the tomb of Iti was undoubtedly the burial place of his wife, Wesert-ka. In the mastaba of Shepseskaf-ankh there were three original shafts in which were buried the founder of the family and probably his wife and a minor relation. In addition there were two large burial chambers intruded in the mastabas, and I identify these as belonging to Neka-Hathor, the wife of Iymery, and to Khenuwt, the wife of Ptah-nefer-bauw. Ptah-nefer-seshem was probably buried in the chief chamber of his mastaba (G 6050). The burial places of the other children of the leading men cannot be identified, but they may have been in some of the small mastabas around the nucleus complex.

The family founded by Shepseskaf-ankh consisted of four generations recorded in four or perhaps five mastabas. All the men of the family were estate stewards of Neweserra as a king's son or as a king. Their close association in life was emphasized by the way in which the persons of the family were associated in the funerary services of the chapels. I presume that in the great colonnaded court of Shepseskaf-ankh (G 6040) all the family and the servants of the *ka* assembled on each of the periodic feasts. These were the feast of Zehuwtyt, held on the opening of the year (the rising of Sothis), the feast called Wa'g, celebrated on the first day of the calendar year, the feast of the torches, the coming forth of the god Min, and other feasts including "every great feast," the beginnings of the seasons, the months, and the half-months. The two great feasts were those called Zehuwtyt and Wa'g. The chapel of Shepseskaf-ankh was sparsely inscribed, but in the great decorated chapel of Iymery the whole family was represented, down to Ptah-nefer-bauw.

On feast days, the chapels of the complex were frequented by all those concerned in the funerary service, the kinsmen, the servants of the *ka*, and those attached by blood or service to the head of the family at the time of the feast. One of the unusual features of the great chapels of the complex was that in the reliefs of Iymery the chief figure in four scenes was the father, Shepseskaf-ankh. The offering niche was inscribed in the name of the owner, Iymery, but in the main offering scene on the south wall of the offering room, the principal figure was Shepseskaf-ankh and Iymery was shown as first of the subordinate figures, while in six other scenes in the chapel Iymery appeared as the chief figure. Similarly Ptah-nefer-bauw, son of Iymery, gave his father the place of honor in the offering scene on the south wall of his own offering room. More significant, on the log lintel at the entrance to that room, the titles and name of Ptah-nefer-bauw were inscribed above those of Iymery. Iymery is the chief figure on the northern jamb of the same doorway, and on the east face of the northern pillar in the room surrounding that entrance. Ptah-nefer-bauw went a little further and had the figure of his grandfather, Shepseskaf-ankh, carved on the east face of the pillar south of the pillar bearing the figure of Iymery. The facts prove

the close association of the members of the family not only in life on earth but in the life after death. The old man Shepseskaf-ankh was certainly alive when Iymery finished his beautifully decorated chapel, and he may even have seen the construction of the exterior chapel of his grandson Ptah-nefer-bauw.

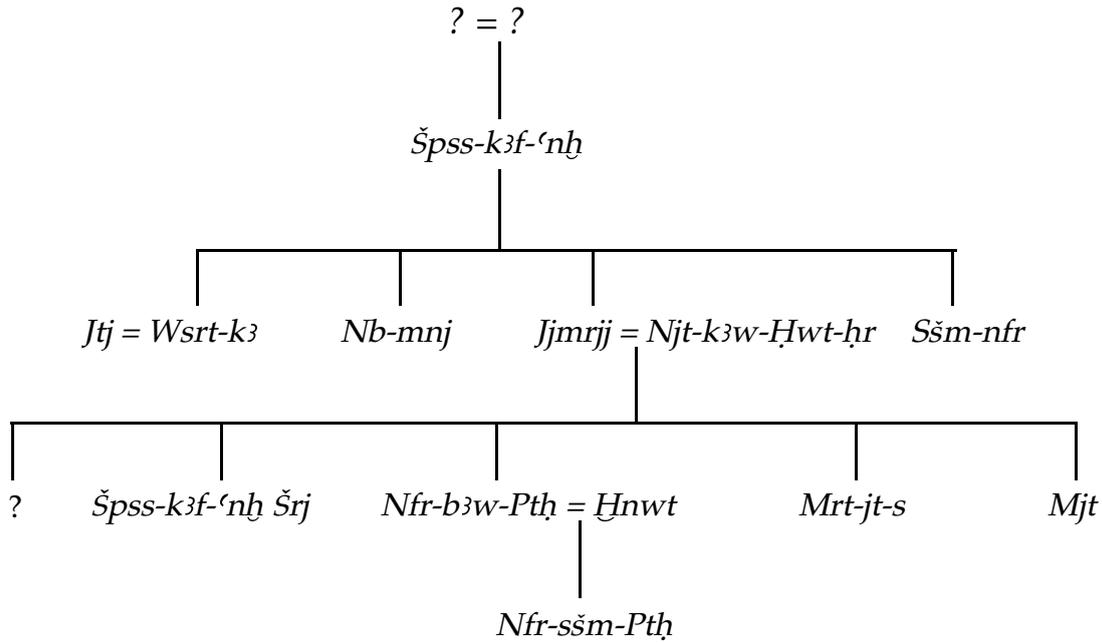
Shepseskaf-ankh was in his later years obviously revered and loved by the whole family. I imagine Iymery leading his father, Shepseskaf-ankh, into the beautifully decorated chapel of G 6020 and showing the old man the brightly colored scenes in which Shepseskaf-ankh appeared as the chief figure. As they entered the chapel Shepseskaf-ankh would have seen himself as a chief figure on the north door jamb in a large boat proceeding to the west. Inside the first room, he would have seen first on the west wall a scene in which the servants of the *ka* are presenting cattle, wild animals, and birds to himself, with his son Iymery standing behind him. Then he would have become aware of a scene on the north wall in which he sat in a carrying chair borne by six men and attended by Iymery, his sons and grandsons, and servants bearing his personal equipment. Then he would have passed through a long room decorated with scenes dedicated to Iymery, with three slot windows in the south wall leading to the long serdab in which he was probably represented by statues amidst statues of his family. Finally in the offering chamber, the most important room, he saw himself as the chief figure in an offering scene in which he sat in an armchair in a kiosk, attended again by Iymery and other members of the family. The satisfaction of the old father can be imagined at seeing the whole family assembled around him in the chapel of his son.

Iymery had much the same experience as his father in visiting the chapel of his son Ptah-nefer-bauw. There again on the south wall of the offering room Iymery was the chief figure in an offering scene, seated in an armchair in a kiosk attended by men who are not named, but who were obviously designed as his son, his grandson, and the servants of his *ka*. He is smelling a lotus flower held out to him by the first figure in the register before him. In the pillared hall around the entrance to the offering room he saw himself carved on one of the pillars, on the north jamb of the doorway, and his name and titles on the log lintel over the entrance. But the decoration of that chapel was never finished. Although the figure of Shepseskaf-ankh was carved on the face of a pillar, it is doubtful if the old grandfather ever saw that figure when he was alive, but he may have seen it as a glorified soul after death. All the glorified souls of the family had access to all parts of the complex, and they were called to come up from their burial chambers by the servants of the *ka* on every repetition of the food offerings at the *ka*-doors of the chapels.

The association of the *kas* of several generations in Cemetery G 6000 was characteristic of all the family cemeteries of ancient Egypt. The purpose of the layout of the tombs in a family cemetery was to assure to its members the continuation in the life after death of the associations of their life on earth. On the great feasts they were called together by the offering formulas recited by the servants of the *ka*. Thus, while the chapels and spaces around the family cemetery were thronged on such days by living persons related to the family, unseen behind the walls of the chapels were assembled all the members of the family who had entered the domain of the god of the dead as "glorified souls."

7.

As Reisner observed in his article, the family of Shepseskaf-ankh may be partially reconstructed from the texts in the four principal G 6000 mastabas. There are still some gaps in this family tree, but the names and relationships that are known seem to be fairly certain. The chart below shows those individuals and their relationships. Those for whom tombs are known in G 6000 are underlined. The texts upon which the chart is based are cited in the notes following.



Notes to the Chart

The unknown father of Shepseskafankh may be the individual who is shown accompanying text {4.6} in Shepseskafankh's mastaba. His name, unfortunately, has been lost.

For *Wsrt-k3* as *Jjmrjj*'s sister, see {2.117}; as *Jtj*'s wife, see {3.2}.

For *Nb-mnj* as *Jjmrjj*'s brother, see {2.63}.

Jjmrjj is listed as the eldest son of *Špss-k3f-ḥḥ* in {2.46}, {2.59}, and {2.136}.

For *Njt-k3w-Ḥwt-ḥr* as *Jjmrjj*'s wife, see {2.112}.

The relationship between *Jjmrjj* and *Sšm-nfr* is conjectural. *Sšm-nfr* is not mentioned in any G 6000 tomb. But Junker¹⁵ believed that a scene in *Sšm-nfr*'s tomb (G 5080) was copied from *Jjmrjj*, and Strudwick,¹⁶ citing Baer,¹⁷ notes that the estate *grgt-Jj-mrjj* is referred to in *Sšm-nfr*'s mastaba. It seems clear that the son of *Sšm-nfr* (called the Second) was *Sšm-nfr* III, and from this we may affirm that he is to be placed early in the reign of Neuserre.¹⁸

The unnamed son of *Jjmrjj* is to be seen in {2.62}.

Špss-k3f-ḥḥ Šrj as *Jjmrjj*'s son is listed in {2.61} and {2.113}.

Nfr-b3w-Pth is given as eldest son of *Jjmrjj* in {2.60} and {2.118}.

Ḥnwt is listed as *Nfr-b3w-Pth*'s wife in {1.29}, {1.32}, and {1.34}.

Nfr-sšm-Pth is listed as the eldest son of *Nfr-b3w-Pth* in {1.35} and {1.47}.

For *Mrt-jt-s* as *Jjmrjj*'s daughter, see {2.114} and {2.116}.

For *Mjt* as a daughter of *Jjmrjj*, see {2.115}.

15. Junker, *Giza* III, 71.

16. Strudwick, *Administration*, 139.

17. Baer, *Rank and Title*, 131–32.

18. Strudwick, *Administration*, 139.

8.

In the two chapters that follow we shall index and cross-reference the names and titles of individuals buried in Cemetery G 6000. This material is meant to facilitate the study of their occurrences and, we hope, will make it easier to locate them in the numerous wall scenes these mastabas contain. The tables may reward anyone willing to spend time tracking possible patterns in their location, order, and combination. The system of transliteration of these names and titles was chosen to facilitate cross-checking with other recently published sources. It is used here consistently, except in direct quotes from earlier records.

Part Two of this report deals with the decoration of the G 6000 mastabas. This information is based upon our reexamination of the cemetery in the early nineteen-seventies, but has been checked against the field notes of Reisner, the occasional marginal comments made to them by William Stevenson Smith, and the scattered comments of earlier visitors. Of these, *LD* is the most complete, and the remarks of Lepsius on the principal G 6000 mastabas are quoted in full. Only when it was necessary to justify a reconstruction or to explain some obscure feature of a relief has comparative materials from other tombs of the Old Kingdom been cited extensively. It should be noted that the mastaba of Iymery was frequently referred to by Vandier, *Manuel*, and reference is made to that work for its frequent discussions and additional references.

For the sake of convenience, each text occurring in G 6000 is assigned a number, which appears within {}-brackets. That number is used in Part One to identify the location of names and titles. It also occurs as part of the caption for each plate and figure.

Part Three deals with the archaeology and the architecture of G 6000. The data given there is based almost entirely on the rough drafts of a report made by Reisner on his work in G 6000, those drafts in turn having been based upon his field notes and diaries. Whenever possible, we have rechecked his statements against the original notebooks and against the re-excavated structures themselves. The measurements and calculations Reisner gave in his draft report have posed a special problem: his typed manuscript contains hundreds of typographical errors, and no number given therein could safely be assumed to be correct without verification. In some cases such verification has not been possible; such unchecked figures are queried in our text.

Of the objects described in Part Three, only those with MFA catalog numbers can be located today; the remainder are presumably in storage in small, unidentified magazines at Giza, or are lost.

All the line drawings of painted and carved scenes appearing here were made by us in the early nineteen-seventies. We have tried wherever possible, however, to include photographs of the scenes made by Reisner's staff, rather than the photographs made more recently by our crew. The condition of the walls of these mastaba has unfortunately deteriorated in the sixty years since Reisner worked here, and in consequence his photos tend to show more clearly the subtleties of carving and painting in these important tombs than do ours. Changes in the condition of the walls may even be seen when comparing photos taken early in Reisner's work at Giza with those taken a decade later. Architectural drawings are a combination of those made by our architects and Reisner's. Artifact and pottery drawings are based entirely on Reisner's studies.

PART ONE

NAMES AND TITLES IN CEMETERY G 6000

I. Personal Names

THERE ARE AT LEAST forty-one personal names to be seen in reliefs and on objects from Cemetery G 6000. In this section, we list alphabetically those that can (at least in part) be read. Each name is followed by: (A) a reference to Ranke's *PN*; (B) a list of the occurrences of the name in Cemetery G 6000, together with the numerical designations of accompanying titles and epithets (see Chapter II for these); in some cases there is a brief comment (C) on those titles or epithets. Two dots (..) indicate that a string is interrupted by other textual matter or that the wall is broken or unreadable at this point.

...3...

B. Occurrence:

{2.21} 32 20

C. A carpenter. Name painted, not carved; unreadable.

ꜣbdj

A. So Reisner; Ranke, *PN I*, 1.28, reads ꜣbdj; see also *PN I*, 2.2, and note *PN I*, 2 and II, 133 and 259.7.

B. Occurrences:

{2.135} ..

{2.153} 20

C. In one scene carrying a table; in the other, holding a crane. In both, his name is crudely incised in the wall.

ꜣhj

A. Ranke, *PN I*, 3.7.

B. Occurrence:

{2.152} 20

C. Carrying a haunch of beef. The name is crudely incised.

Jj-mrjj

A. Ranke, *PN I*, 9.16, "Der Geliebte kommt (?)"

B. Occurrences:

{1.18} 17 5 19 1 15 22 10 13

{1.25} 17 13 10 11 37

{1.26} 17 13 15 1 22 10 5

{1.27} 13 5 17

{1.40} 13 10 5 17 1 21 19 11 15 11 16 5 ..

{2.1} 13 ..

{2.6} .. 10 13 5

{2.46} 28 13 10 17 5 37

{2.59} 28 13

{2.80} .. 13 5

{2.84} 13 5

{2.95} .. 13 5 1 22

{2.107} 13 10 2 1 21

{2.111} 13 10 5

{2.136} 28 13 5

{2.144} .. 13 10 5 1 22

{2.149} ..

C. The three most commonly written titles or epithets are numbers 13 (sixteen times); 5 (thirteen times); 10 (nine times); and 1 and 17 (six times each).

Iymery is most often shown in a formal pose, either inspecting various registers or standing in the presence of family members.

He is the son of Shepseskafankh, and the owner of G 6020.

Jpj

A. Ranke, *PN I*, 22.15; Junker, *Gîza II*, 193.

B. Occurrences:

{1.30} 36 33

{1.39} 36 33

{1.48} 36

{2.10} 36 20

{2.41} 36

{2.64} 36 33

C. Only once is Ipy referred to as other than an Inspector of *ḥm-w-k3*-priests or as a scribe, and then he is called simply a *ḥm-k3*-priest.

Figures and texts in the mastaba of Neferbaupth are well carved and show Ipy as a scribe or incense bearer.

In the mastaba of Iymery, he is also shown as a scribe, but the hieroglyphs accompanying him are poorly incised additions to {2.10} and {2.41}.

Jrw-k3-Pth

A. Ranke, *PN I*, 40.22.

B. Occurrence:

{5.8} 13

Jtj

- A. Ranke, *PN I*, 50.2.
 B. Occurrences:
 {3.1} 13 8
 {3.3} 8 .. 18 10
 {3.6} .. 13
 {3.9} 1 22 .. 8 .. 18 15 19 16
 C. Only the titles, "Master of the King's Music" and "ḥm-nṯr-priest of Hathor" occur more than once in his mastaba. Ity's poses are formal and standard. Ity was Iymery's brother-in-law.

ḥnh-ḥ3-f

- A. Ranke, *PN I*, 65.22, "Leben ist hinter ihm."
 B. Occurrence:
 {2.8} 7
 C. One of several scribes; presents a papyrus to the deceased.

Wt-b3w-Pth

- A. Ranke, *PN I*, 80.27, "groß an Ruhm ist Ptah."
 B. Occurrences:
 {5.16} 22a 3 ..
 {5.17} 13 1 22
 C. Owner of G 6042.

Wsrt-k3

- A. Ranke, *PN I*, 86.24.
 B. Occurrences:
 {2.117} 30 1
 {3.2} 13 14
 C. The sister of Iymery and wife of Ity.

Mjt

- A. Ranke, *PN I*, 145.24, citing only our example.
 B. Occurrence:
 {2.115} 26 1
 C. Daughter of Iymery.

Mrt-jt-s

- A. Ranke, *PN I*, 158.18, "Die von ihrem Vater Geliebte."
 B. Occurrences:
 {2.114} 26
 {2.116} 26 1
 C. Daughter of Iymery.

Nj-ḥnh-Pth

- A. Ranke, *PN I*, 171.11, "Besitzer von Leben ist Ptah."
 B. Occurrences:
 {2.127} 20 34
 {2.134} 20 ..
 C. Shown presenting foodstuffs.

Nj-ḥnh-R'

- A. Ranke, *PN I*, 171.16, "Besitzer von Leben ist Re."
 B. Occurrences:
 {2.57} ..
 {2.65} 9
 C. Presenting symbols of office (?).

Nj-Pth

- A. Ranke, *PN I*, 172.14, "Der zu Ptah Gehörige."
 B. Occurrences:

{2.58} ..
 {2.134} 20 ..

Nj-ḥwt-Pth

- A. Ranke, *PN I*, 173.6, "Besitzer von Schutz ist Ptah." No other example of this name is cited.
 B. Occurrence:
 {2.140} 42

N[...]-k3

- A. Perhaps this is to be read as *N-ḥft-k3(j)* as in {2.100} (see below).
 B. Occurrence:
 {2.150} 33
 C. Offers *nw*-pots to Iymery; crudely incised.

Nj-k3-R'

- A. Ranke, *PN I*, 180.16, "Besitzer eines Ka ist Re."
 B. Occurrence:
 {2.120} 35 33
 C. The name and titles are crudely incised.

Njt-k3w-Hwt-ḥr

- A. Ranke, *PN I*, 180.24, "Besitzerin von Kas ist Hathor."
 B. Occurrence:
 {2.112} 13 14 .. 1
 C. The wife of Iymery.

Nj-k3w-Skr

- A. This was Reisner's reading of the name (*Diary*, 12); the name is not in *PN*.
 B. Occurrence:
 {5.2} 1 31
 C. Perhaps the owner of G 6012.

Nb-mnj

- A. Ranke, *PN I*, 185.4. The name is not otherwise attested in *PN* before the New Kingdom.
 B. Occurrence:
 {2.63} 30
 C. Brother of Iymery.

Nfr-b3w-Pth

- A. Ranke, *PN I*, 195.29, "schön an Seelen (o.ä.) ist Ptah."
 B. Occurrences:
 {1.5} 13 10 5 38 .. 1 22 11 ..
 {1.17} 13 5 10 11 1
 {1.19} 17 10 19 5 15 1 16
 {1.20} 17 5 19 1 15 11 16
 {1.22} 17 1 19 3 15 13 16
 {1.23} 17 5 19 1 21 15 11 16
 {1.24} .. 1 22 .. 13 5 17 15
 {1.26} 17 3 10 13
 {1.27} 13 5 10
 {1.28} 17 13 15 10 5
 {1.31} 19 13 16 10 5
 {1.33} 13 1 22 10
 {1.41} .. 1 22 13 .. 3
 {1.43} .. 5
 {1.46} 13 1 22 10 3
 {2.7} 28 3
 {2.60} 26 13
 {2.118} 26 13

{2.138} 12 28 3

{3.4} 28 ..

- C. The most commonly recurring titles or epithets are: 13 (found thirteen times), 5 and 1 (found ten times), 10 (found nine times), and 17 (found seven times).
The son of Iymery.

Nfr-sšm-Pth

A. Ranke, *PN I*, 200.7.

B. Occurrences:

{1.35} 28 13 5

{1.47} 28 13 5

- C. The eldest son of Neferbaupthah.

Nḥtj

A. Ranke, *PN I*, 212.1 (citing Reisner, G 7101 and 7102).

B. Occurrence:

{5.14} ..

N-ḥft-k3(j)

A. Ranke, *PN I*, 168.21, "mein *k3* hat keinen Gegner."

B. Occurrence:

{2.100} 36 20

- C. See also *N[...]-k3*, above.

R'-wr

A. Ranke, *PN I*, 217.12, "Re ist groß."

B. Occurrences:

{2.22} 32

{2.106} 32

{2.126} 32

- C. Shown in a workshop scene, in a herding scene, and in a scene driving cattle, each time with a stick or whip in hand.

R'-ḥtp

A. Ranke, *PN I*, 219.15, "Re ist gnädig."

B. Occurrences:

{2.151} 20

{2.154} 20

- C. The first inscription is crudely incised; the second is simply painted.

Ḥnw-nfr

A. Ranke, *PN I*, 242.8, "*ḥnw* ist schön," referring, he suggests, to the bark of Sokar. Our example is cited.

B. Occurrence:

{2.86} 33

Ḥnnjt

A. Ranke, *PN I*, 244.25.

B. Occurrence:

{5.9} 14

Ḥtp

A. Ranke, *PN I*, 257.22.

B. Occurrence:

{2.13} 36

Ḥnw

A. Ranke, *PN I*, 270.4, "Der Opferträger (?)"

B. Occurrences:

{1.11} 36

{2.9} 26 20

- C. Perhaps the son of 'nḥ-ḥ3-f.

Ḥnwt

A. Ranke, *PN I*, 270.6, "Die Opferträgerin(?)."

B. Occurrences:

{1.29} 13 14

{1.32} 13 14

{1.34} 13 14

- C. The wife of Neferbaupthah and mother of Neferseshemphah.

Ḥntj-k3

A. Ranke, *PN I*, 273.6.

B. Occurrence:

{5.19} 27

- C. Perhaps son of the owner of G 6052.

Ḥnm-Jmn s3 Ḥr

A. So Reisner read this name.

B. Occurrence:

{5.4} ..

{5.5} ..

Ḥnm-ḥtp

A. Ranke, *PN I*, 276.6, "Chnum ist gnädig."

B. Occurrences:

{2.147} 40 20

{2.155} 20

- C. In both cases, the name and title are crudely incised above the figure of an offering bearer.

S'nḥ-nj-Pth

A. Ranke, *PN I*, 301.6.

B. Occurrence:

{2.139} 3

- C. Crudely incised.

Snb

A. Ranke, *PN I*, 312.15.

B. Occurrence:

{5.15} 10

Špss-k3f-'nḥ

A. Ranke, *PN I*, 327.1.

B. Occurrences:

{1.21} 17 19 15 5

{2.1} 13 5

{2.3} 13 10 5 37

{2.45} 10 17 5 37 13

{2.56} 13 5

{2.133} 13 10 5 17 4 1 21 11

{4.1} .. 3

{4.4} 3 .. 10 ..

{4.5} 3

{5.9a} ..

{5.11} 3

{5.12} ..

- C. In each case but one, except in his own tomb, he is shown either standing with his son, Iymery, or seated in a sedan chair.
He is most frequently identified by titles 5 (six times), 13 (five times), 10 (four times), and 17 (three times).
Only in his own tomb does he have title 3.

Špss-kʒf-‘nh-Šrj

- B. Occurrences:
{2.61} 26 36
{2.113} 26
- C. A son of Iymery.

Kʒj

- A. Ranke, *PN I*, 341.15.
- B. Occurrences:
{2.35} 34
{2.129} 23
- C. In the first, a metal-working scene, the name is well carved; in the second, the name is crudely incised above the figure of an offering bearer. See comments with *Tntj*.

Kʒj-m-‘nh

- A. Ranke, *PN I*, 339.17, “mein Ka ist im Leben.”
- B. Occurrences:
{2.36} 20 41
{2.128} 20 41
- C. The same as for *Kʒj*.

Kʒj-ḥr-st-f

- A. Ranke, *PN I*, 340.17, “mein Ka ist an seiner Stätte.”
- B. Occurrence:
{2.11} 33

Gm-ḥpj

- A. Ranke, *PN I*, 351.6.
- B. Occurrences:
{5.6} 6

Tntj

- A. Ranke, *PN I*, 392.10.
- B. Occurrences:
{2.42} .. 33
{2.47} 33
{2.87} 29 33 24
{2.109} 29 33
{2.137} 33 24
{5.13} 20
- C. The name is crudely incised or simply painted in {2.42}, {2.87} and {2.109}; otherwise, it is well cut in raised relief. Note that there is no difference in the titles between crudely incised and well-executed texts. (This is not true of *Kʒj*, however; see above).

II. Titles, Epithets, and Laudatory Phrases

THE FORTY-FOUR ENTRIES in this section give the titles, epithets, and laudatory phrases found on mastaba walls and objects from Cemetery G 6000. In order to make the list as useful as possible within the limitations of space available to us, the following scheme has been adopted.

The entries are arranged in alphabetical order and assigned numbers, 1 through 42 (plus 6a and 22a). Within each entry, we offer a commonly accepted or at least defensible English translation (A), followed by a highly selective set of references (B), which will point the way to other occurrences of the term or phrase. We have usually cited the examples in Junker, *Giza*, both because his list is remarkably complete and because it emphasizes the Great Western Cemetery (GWC). Secondary emphasis has been given to Hassan, *Giza*. Only occasionally do we cite other sources: the reader is particularly advised to examine Baer, *Rank and Title*, Helck, *Beamtentiteln*, and Strudwick, *Administration*, among other studies, for more extensive discussions.

Under (C) we list the occurrences of the title or phrase in G 6000, first by the name of its possessor (the owners of the principal mastabas given first), and within that category, in order of its appearance in the text. The string of titles and epithets of which a particular title is a part is given in its entirety, each entry indicated numerically and in the order of its occurrence in that string. In the first entry given below, for example, *jm3hw* (number 1) occurs sixth in the string of titles and epithets for Shepseskaf-ankh in text {2.133}. In that text, it is preceded by five other entries, most immediately by number 4: *jmj-r pr msw-nswt*; it is followed by numbers 21 (*hr nb-f*) and 11 (*mrr nb-f*). In other texts, two dots (..) indicate that a string is interrupted by other textual matter or that the wall is broken or unreadable at this point.

1. *jm3hw*

- A. The revered one
 B. Junker, *Giza*, passim. See also titles below, especially 21 and 22, with which this combines.
 C. Occurrences:
 a. *špss-k3f-‘nh*
 {2.133} 13 10 5 17 4 1 21 11
 b. *Jj-mrjj*
 {1.18} 17 5 19 1 15 22 10 13
 {1.26} 17 13 15 1 22 10 5
 {1.40} 13 10 5 17 1 21 19 11 15 11 16 5 ..
 {2.95} .. 13 5 1 22
 {2.107} .. 13 10 3 1 21
 {2.144} .. 13 10 5 1 22
 c. *Nfr-b3w-Pth*
 {1.5} 13 10 5 38 .. 1 22 11 ..
 {1.17} 13 5 10 11 1

- {1.19} 17 10 19 5 15 1 16
 {1.20} 17 5 19 1 15 11 16
 {1.22} 17 1 19 3 15 13 16
 {1.23} 17 5 19 1 21 15 11 16
 {1.24} .. 1 22 .. 13 5 17 15
 {1.33} 13 1 22 10
 {1.41} .. 1 22 13 .. 3
 {1.46} 13 1 22 10 3
 d. *Mjt*
 {2.115} 26 1
 e. *Mrt-jt-s*
 {2.116} 26 1
 f. *Njt-k3w-Hwt-hr*
 {2.112} 13 14 .. 1
 g. *Nj-k3w-Skr*
 {5.2} 1 31
 h. *Wr-b3w-Pth*
 {5.17} 13 1 22
 i. *Wsrt-k3*
 {2.117} 30 1
 j. *Jtj*
 {3.9} .. 1 22 .. 8 .. 18 15 19 16

2. *jmj-r wh‘*

- A. Overseer of Fowling
 B. Junker, *Giza* III, 97; XI, 130, 234; *LD Ergänz.*, vi.
 C. Occurrence:
 a. Unknown
 {2.108} 2

3. *jmj-r pr*

- A. Overseer of the House
 B. Junker, *Giza*, passim.
 C. Occurrences:
 a. *špss-k3f-‘nh*
 {4.1} .. 3
 {4.4} 3 .. 10 ..
 {4.5} 3
 {4.6} See text p. 60
 {5.11} 3
 b. *Jj-mrjj*
 {2.107} .. 13 10 3 1 21
 c. *Nfr-b3w-Pth*
 {1.22} 17 1 19 3 15 13 16
 {1.26} 17 3 10 13
 {1.41} .. 1 22 13 .. 3
 {1.46} 13 1 22 10 3
 {2.7} 28 3
 {2.138} 12 28 3

- d. *Wr-b3w-Pth*
 {5.16} 22a 3 ..
- e. *S'nh-nj-Pth*
 {2.139} 3
- f. Unknown
 {1.7} 3
 {5.3} 13 10 3 ..
4. *jmj-r pr msw-nswt*
 A. Overseer of the House of the King's Children
 B. Junker, *Giza* III, 141, 142, 176.
 C. Occurrence:
 a. *špss-k3f-ḥ*
 {2.133} 13 10 5 17 4 1 21 11
5. *jmj-r pr ḥwt-ḥt*
 A. Overseer of the Administrative District
 B. Junker, *Giza* III, 4, 90, 96, 142; Pirenne, *Histoire des Institutions*, III, 272; Faulkner, *CD*, 165.
 C. Occurrences:
 a. *špss-k3f-ḥ*
 {1.21} 17 19 15 5
 {2.1} 13 5
 {2.3} 13 10 5 37
 {2.45} 10 17 5 37 13
 {2.56} 13 5
 {2.133} 13 10 5 17 4 1 21 11
 b. *Jj-mrjj*
 {1.18} 17 5 19 1 15 22 10 13
 {1.26} 17 13 15 1 22 10 5
 {1.27} 13 5 17
 {1.40} 13 10 5 17 1 21 19 11 15 11 16 5 ..
 {2.6} .. 10 13 5
 {2.46} 28 13 10 17 5 37
 {2.80} .. 13 5
 {2.84} 13 5
 {2.95} .. 13 5 1 22
 {2.111} 13 10 5
 {2.136} 28 13 5
 {2.144} .. 13 10 5 1 22
 c. *Nfr-b3w-Pth*
 {1.5} 13 10 5 38 .. 1 22 11 ..
 {1.17} 13 5 10 11 1
 {1.19} 17 10 19 5 15 1 16
 {1.20} 17 5 19 1 15 11 16
 {1.23} 17 5 19 1 21 15 11 16
 {1.24} .. 1 22 .. 13 5 17 15
 {1.27} 13 5 10
 {1.28} 17 13 15 10 5
 {1.31} 19 13 16 10 5
 {1.43} .. 5
 d. *Nfr-s3m-Pth*
 {1.35} 28 13 5
 {1.47} 28 13 5
6. *jmj-r mš'*
 A. Foreman
 B. Junker, *Giza* I, 255; II, 132; VI, 240; IX, 197; *JEA* 39 (1953), 38.
 C. Occurrence:
 a. *Gm-ḥpj*
 {5.6} 6
- 6a. *jmj-r mdt*
 A. Overseer of the Cattle Stalls
 B. Junker, *Giza* III, 91, 97, 208; XI, 128.
 C. Occurrence:
 a. Unknown
 {1.37} 6a
7. *jmj-r ḥm-w-k3*
 A. Overseer of the *ḥm-k3*-priests
 B. Junker, *Giza*, passim.
 C. Occurrences:
 a. *ḥh-ḥ3-f*
 {2.8} 7
 b. Unknown
 {5.18} .. 13 7 .. 13 ..
8. *jmj-r3 ḥst pr-ḥ*
 A. Master of the King's Music
 B. Junker, *Giza* VII, 36 37; Faulkner, *CD*, 177.
 C. Occurrences:
 a. *Jtj*
 {3.1} 13 8
 {3.3} 8 .. 18 10
 {3.9} .. 1 22 .. 8 .. 18 15 19 16
9. *jrj-md3t*
 A. Letter Carrier
 B. Faulkner, *CD*, 123, citing *JEA* 13 (1927), 75 (see full reference in the note to our text {2.65}); Junker, *Giza* II, 165; III, 178; IV, 22, 38; VII, 216; VIII, 163, 164; XI, 130, 146 (see full references in the note to our text {2.65}).
 C. Occurrence (see also title 31):
 a. *Nj-ḥnh-R'*
 {2.65} 9
10. *w'ḥ nswt*
 A. *w'ḥ*-priest of the King
 B. Junker, *Giza*, passim.
 C. Occurrences:
 a. *špss-k3f-ḥ*
 {2.3} 13 10 5 37
 {2.45} 10 17 5 37 13
 {2.133} 13 10 5 17 4 1 21 11
 {4.4} 3 .. 10 ..
 b. *Jj-mrjj*
 {1.18} 17 5 19 1 15 22 10 13
 {1.25} 17 13 10 11 37
 {1.26} 17 13 15 1 22 10 5
 {1.40} 13 10 5 17 1 21 19 11 15 11 16 5 ..
 {2.6} .. 10 13 5
 {2.46} 28 13 10 17 5 37
 {2.107} .. 13 10 3 1 21
 {2.111} 13 10 5
 {2.144} .. 13 10 5 1 22
 c. *Nfr-b3w-Pth*
 {1.5} 13 10 5 38 .. 1 22 11 ..
 {1.17} 13 5 10 11 1
 {1.19} 17 10 19 5 15 1 16
 {1.26} 17 3 10 13
 {1.27} 13 5 10
 {1.28} 17 13 15 10 5
 {1.31} 19 13 16 10 5

- {1.33} 13 1 22 10
 {1.46} 13 1 22 10 3
 d. *Jtj*
 {3.3} 8 .. 18 10
 e. *Snb*
 {5.15} 10
 f. Unknown
 {5.3} 13 10 3 ..
11. *mrr nb-f (r' nb)*
 A. "One beloved of his lord (every day)" (In {1.40} *jr mrr nb-f*, "who does what his lord wishes")
 B. Junker, *Gîza* I, 149, 241; II, 132, 162, 189; IV, 5ff., 7, 20, 21, 28; V, 17; VI, 210, 244; VII, 138, 144, 161, 164, 198, 238; IX, 172.
 C. Occurrences:
 a. *Špss-k3f-ḥh*
 {2.133} 13 10 5 17 4 1 21 11
 b. *Jj-mrjj*
 {1.25} 17 13 10 11 37
 {1.40} 13 10 5 17 1 21 19 11 15 11 16 5 ..
 c. *Nfr-b3w-Pth*
 {1.5} 13 10 5 38 .. 1 22 11 ..
 {1.17} 13 5 10 11 1
 {1.20} 17 5 19 1 15 11 16
 {1.23} 17 5 19 1 21 15 11 16
12. *msw-f*
 A. His children
 C. Occurrence:
 a. *Nfr-b3w-Pth*
 {2.138} 12 28 3
13. *rḥ nswt*
 A. Acquaintance of the King
 B. Junker, *Gîza*, passim; Faulkner, *CD*, 152.
 C. Occurrences:
 a. *Špss-k3f-ḥh*
 {2.1} 13 5
 {2.3} 13 10 5 37
 {2.45} 10 17 5 37 13
 {2.56} 13 5
 {2.133} 13 10 5 17 4 1 21 11
 b. *Jj-mrjj*
 {1.18} 17 5 19 1 15 22 10 13
 {1.25} 17 13 10 11 37
 {1.26} 17 13 15 1 22 10 5
 {1.27} 13 5 17
 {1.40} 13 10 5 17 1 21 19 11 15 11 16 5 ..
 {2.1} 13 ..
 {2.6} .. 10 13 5
 {2.46} 28 13 10 17 5 37
 {2.59} 28 13
 {2.80} .. 13 5
 {2.84} 13 5
 {2.95} .. 13 5 1 22
 {2.107} .. 13 10 3 1 21
 {2.111} 13 10 5
 {2.136} 28 13 5
 {2.144} .. 13 10 5 1 22
- c. *Jrw-k3-Pth*
 {5.8} 13
 d. *Nfr-b3w-Pth*
 {1.5} 13 10 5 38 .. 1 22 11 ..
 {1.17} 13 5 10 11 1
 {1.22} 17 1 19 3 15 13 16
 {1.24} .. 1 22 .. 13 5 17 15
 {1.26} 17 3 10 13
 {1.27} 13 5 10
 {1.28} 17 13 15 10 5
 {1.31} 19 13 16 10 5
 {1.33} 13 1 22 10
 {1.41} .. 1 22 13 .. 3
 {1.46} 13 1 22 10 3
 {2.60} 26 13
 {2.118} 26 13
 e. *Jtj*
 {3.1} 13 8
 {3.6} .. 13
 f. *Wr-b3w-Pth*
 {5.17} 13 1 22
 g. *Wsrt-k3*
 {3.2} 13 14 26
 h. *Njt-k3w-Ḥwt-ḥr*
 {2.112} 13 14 .. 1
 i. *Nfr-sšm-Pth*
 {1.35} 28 13 5
 {1.47} 28 13 5
 j. *Ḥnwt*
 {1.29} 13 14
 {1.32} 13 14
 {1.34} 13 14
 k. Unknown
 {5.3} 13 10 3 ..
 {5.18} .. 13 7 .. 13 ..
14. *ḥmt-f*
 A. His wife (his beloved)
 B. Junker, *Gîza* II, 33, 162, 163, 193; III, 207; IX, 94, 177, 215; Faulkner, *CD*, 168–69.
 C. Occurrences:
 a. *Wsrt-k3*
 {3.2} 13 14 26
 b. *Njt-k3w-Ḥwt-ḥr*
 {2.112} 13 14 .. 1
 c. *Ḥnnjt*
 {5.9} 14
 d. *Ḥnwt*
 {1.29} 13 14
 {1.32} 13 14
 {1.34} 13 14
15. *ḥm-nṯr Nfr-jr-k3-R'*
 A. *ḥm-nṯr*-priest of Neferirkare
 C. Occurrences:
 a. *Špss-k3f-ḥh*
 {1.21} 17 19 15 5
 b. *Jj-mrjj*
 {1.18} 17 5 19 1 15 22 10 13
 {1.26} 17 13 15 1 22 10 5

{1.40} 13 10 5 17 1 21 19 11 15 11 16 5 ..

c. *Nfr-b3w-Pth*

{1.19} 17 10 19 5 15 1 16
 {1.20} 17 5 19 1 15 11 16
 {1.22} 17 1 19 3 15 13 16
 {1.23} 17 5 19 1 21 15 11 16
 {1.24} .. 1 22 .. 13 5 17 15
 {1.26} 17 3 10 13
 {1.28} 17 13 15 10 5

d. *Jtj*

{3.9} .. 1 22 .. 8 .. 18 15 19 16

16. *hm-ntr Nj-wsr-R'*

A. *hm-ntr*-priest of Niuserre

C. Occurrences:

a. *Jj-mrjj*

{1.40} 13 10 5 17 1 21 19 11 15 11 16 5 ..

b. *Nfr-b3w-Pth*

{1.19} 17 10 19 5 15 1 16
 {1.20} 17 5 19 1 15 11 16
 {1.22} 17 1 19 3 15 13 16
 {1.23} 17 5 19 1 21 15 11 16
 {1.31} 19 13 16 10 5

c. *Jtj*

{3.9} .. 1 22 .. 8 .. 18 15 19 16

17. *hm ntr Hwfw*

A. *hm-ntr*-priest of Khufu

B. Junker, *Giza*, passim.

C. Occurrences:

a. *šps-k3f-nh*

{1.21} 17 19 15 5
 {2.45} 10 17 5 37 13
 {2.133} 13 10 5 17 4 1 21 11

b. *Jj-mrjj*

{1.18} 17 5 19 1 15 22 10 13
 {1.25} 17 13 10 11 37
 {1.26} 17 13 15 1 22 10 5
 {1.27} 13 5 17
 {1.40} 13 10 5 17 1 21 19 11 15 11 16 5 ..
 {2.46} 28 13 10 17 5 37

c. *Nfr-b3w-Pth*

{1.19} 17 10 19 5 15 1 16
 {1.20} 17 5 19 1 15 11 16
 {1.22} 17 1 19 3 15 13 16
 {1.23} 17 5 19 1 21 15 11 16
 {1.24} .. 1 22 .. 13 5 17 15
 {1.26} 17 3 10 13
 {1.28} 17 13 15 10 5

18. *hm-ntr Hwt-hr (m St-jb-R'w)*

A. *hm-ntr*-priest of Hathor (in the Sun-Temple of Neferirkare)

C. Occurrences:

a. *Jtj*

{3.3} 8 .. 18 10
 {3.9} .. 1 22 .. 8 .. 18 15 19 16

19. *hm-ntr S3-hw-R'*

A. *hm-ntr*-priest of Sahure

B. Junker, *Giza IX*, 108, 156ff.

C. Occurrences:

a. *šps-k3f-nh*

{1.21} 17 19 15 5

b. *Jj-mrjj*

{1.18} 17 5 19 1 15 22 10 13
 {1.40} 13 10 5 17 1 21 19 11 15 11 16 5 ..

c. *Nfr-b3w-Pth*

{1.19} 17 10 19 5 15 1 16
 {1.20} 17 5 19 1 15 11 16
 {1.22} 17 1 19 3 15 13 16
 {1.23} 17 5 19 1 21 15 11 16

d. *Jtj*

{3.9} .. 1 22 .. 8 .. 18 15 19 16

20. *hm-k3*

A. *hm-k3*-priest

B. Junker, *Giza*, passim.

C. Occurrences:

a. ...3...

{2.21} 32 20

b. *3bdj*

{2.153} 20

c. *3hj*

{2.152} 20

d. *Jpj*

{2.10} 36 20

e. *Nj-nh-Pth*

{2.127} 20 34

{2.134} 20 ..

f. *Nj-Pth*

{2.134} 20 ..

g. *N-hft-k3(j)*

{2.100} 36 20

h. *R'-htp*

{2.151} 20

{2.154} 20

i. *Hnw*

{2.9} 26 20

j. *Hnm-htp*

{2.147} 40 20

{2.155} 20

k. *Tntj*

{5.13} 20

l. *K3j-m-nh*

{2.36} 20 41

{2.128} 20 41

m. Unknown

{2.156} 20 ..

21. *hr nb-f*

A. Before his lord

C. Occurrences (all in combination with 1: *jm3hw*):

a. *šps-k3f-nh*

{2.133} 13 10 5 17 4 1 21 11

b. *Jj-mrjj*

{1.40} 13 10 5 17 1 21 19 11 15 11 16 5 ..

{2.107} .. 13 10 3 1 21

- c. *Nfr-b3w-Pth*
 {1.23} 17 5 19 1 21 15 11 16
22. *hr ntr-(3)*
 A. Before the (Great) God
 B. Faulkner, *CD*, 142.
 C. Occurrences (all but {1.18} in combination with 1: *jm3hw*):
 a. *Jj-mrjj*
 {1.18} 17 5 19 1 15 22 10 13
 {1.26} 17 13 15 1 22 10 5
 {2.95} .. 13 5 1 22
 {2.144} .. 13 10 5 1 22
 b. *Nfr-b3w-Pth*
 {1.5} 13 10 5 38 .. 1 22 11 ..
 {1.24} .. 1 22 .. 13 5 17 15
 {1.33} 13 1 22 10
 {1.41} .. 1 22 13 .. 3
 {1.46} 13 1 22 10 3
 c. *Wr-b3w-Pth*
 {5.17} 13 1 22
 d. *Jtj*
 {3.9} .. 1 22 .. 8 .. 18 15 19 16
- 22a. *hntj-s̄ (n) prj-3*
 A. Tenant-Farmer of the Palace
 B. Junker, *Giza* IV, 15–19 et passim.
 C. Occurrence:
 a. *Wr-b3w-Pth*
 {5.16} 22a 3 ..
23. *hrp jst*
 A. Controller of the Workshop
 B. Helck, *Beamtentiteln*, 33–34; Junker, *Giza* III, 179; VI, 23; IX, 47; XI, 145.
 C. Occurrence (see also title 32):
 a. *K3j*
 {2.129} 23
24. *hrp sh*
 A. Controller of the Administration of the Dining Hall
 B. Helck, *Beamtentiteln*, 33–34, 85; Junker, *Giza* III, 97f., 175f.; *Wb.* III, 326; Gardiner, *Gr.*, 509 S.42.
 C. Occurrences:
 a. *Tntj*
 {2.87} 29 33 24
 {2.137} 33 24
25. *s3 pr*
 A. Son of the House
 B. Junker, *Giza* III, 92, 97.
 C. Occurrence:
 a. Unknown
 {1.9} 25
26. *s3-f, s3t-f (mr-t-f)*
 A. His son, his daughter (his beloved)
 B. Junker, *Giza*, passim. (For a questionable use of this term in the mastaba of Shepseskafankh, see {4.6}.)
- C. Occurrences:
 a. *Nfr-b3w-Pth*
 {2.60} 26 13
 {2.118} 26 13
 b. *Mjt*
 {2.115} 26 1
 c. *Mrt-jt-s*
 {2.114} 26
 {2.116} 26 11 1
 d. *Hnw*
 {2.9} 26 20
 e. *špss-k3f-ḥḥ šrj*
 {2.61} 26 36
 {2.113} 26
 f. Unknown
 {2.62} 26 36 ..
27. *s3-f n ht-f*
 A. His own son [his son of his body]
 B. Junker, *Giza* II, 33, 114, 193.
 C. Occurrences:
 a. *Hntj-k3*
 {5.19} 27
28. *s3-f smsw (mrj-f)*
 A. His eldest son (his beloved)
 B. Junker, *Giza*, passim.
 C. Occurrences:
 a. *Jj-mrjj*
 {2.46} 28 13 10 17 5 37
 {2.59} 28 13
 {2.136} 28 13 5
 b. *Nfr-b3w-Pth*
 {2.7} 28 3
 {2.138} 12 28 3
 {3.4} 28 ..
 c. *Nfr-sšm-Pth*
 {1.35} 28 13 5
 {1.47} 28 13 5
29. *smsw pr*
 A. Elder of the House
 B. Junker, *Giza* II, 194; III, 92, 97, 178; VII, 231f.; IX, 144f.
 C. Occurrences:
 a. *Tntj*
 {2.87} 29 33 24
 {2.109} 29 33
30. *sn-f, sn t-f*
 A. His brother, his sister
 C. Occurrences:
 a. *Wsrt-k3*
 {2.117} 30 1
 b. *Nb-mnj*
 {2.63} 30
31. *shd jrjw md3t*
 A. Inspector of the Letter Carriers
 B. Junker, *Giza* X, 96; Faulkner, *CD*, 123; *JEA* 13 (1927), 75.

C. Occurrence (see also title 9):

- a. *Nj-k3w-Skr*
 {5.2} 1 31

32. *šḥd jst*

- A. Inspector of the Workshop
 B. Junker, *Giza* II, 165; Helck, *Beamtentiteln*, 33, 34. This translation seems especially suitable in {2.21} and {2.22}. "Inspector of the Gang" or "Inspector of the Crew" could fit just as well in {2.106} or {2.126} (Faulkner, *CD*, 30), but we retain the former here and for title 23.

C. Occurrences (see also title 23):

- a. ... 3...
 {2.21} 32 20
 b. *R'-wr*
 {2.22} 32
 {2.106} 32
 {2.126} 32

33. *šḥd ḥm-w-k3*

- A. Inspector of the *ḥm-k3*-priests
 B. Junker, *Giza*, *passim*.
 C. Occurrences:

- a. *Jpj*
 {1.30} 36 33
 {1.39} 36 33
 {2.64} 36 33
 b. *N[...]-k3*
 {2.150} 33
 c. *Nj-k3-R'*
 {2.120} 35 33
 d. *Ḥnw-nfr*
 {2.86} 33
 e. *Kj-ḥr-st-f*
 {2.11} 33
 f. *Ṛntj*
 {2.42} .. 33
 {2.47} 33
 {2.87} 29 33 24
 {2.109} 29 33
 {2.137} 33 24

34. *šḥd st3t*

- A. Inspector of the Metal-Workers
 B. Murray, *Index*, pl. 19; *LD*, II, 49b and 54; Mariette, *Mastabas*, D.43 and D.61; Hassan, "Excavations at Saqqara, 1938–39," *ASAE* 38 (1938), 503–21 and pl. 96, where several examples of the title are reported. Helck, *Beamtentiteln*, 100, suggests that the sign is a "Schmelztiiegel," a smelting crucible, and, based on Badawy, "Denkmäler aus Saqqara," *ASAE* 40 (1940), 498–99, he suggests that *st3t* is the reading and that it means "metal-worker."

C. Occurrences (see also title 41, below):

- a. *Nj-ḥḥ-Pth*
 {2.127} 20 34
 b. *Kj*
 {2.35} 34

35. *šḥd ḳd*

- A. Inspector of the Builders
 B. Among occurrences of this title, see Hassan, *Giza* II, 191–92, fig. 219 and VIII, 27; Junker, *Giza* III, 22. The translation "builder" seems more appropriate here than "architect." (See further discussion under title 42, below.)

C. Occurrence:

- a. *Nj-k3-R'*
 {2.120} 35 33

36. *sš*

- A. Scribe
 B. Junker, *Giza* II, 194; III, 9, 97, 178, 181, 183, 208; V, 146, 152; VI, 202; IX, 119, 144; XI, 130, 149.

C. Occurrences:

- a. *Jpj*
 {1.30} 36 33
 {1.39} 36 33
 {1.48} 36
 {2.10} 36 20
 {2.41} 36
 {2.64} 36 33
 b. *Špss-k3f-ḥḥ Šrj*
 {2.61} 26 36
 c. *Ḥnw*
 {1.11} 36
 d. *Ḥtp*
 {2.13} 36
 e. *N-ḥft-k3(j)*
 {2.100} 36 20
 f. Unknown
 {2.62} 26 36 ..

37. *sš pr-md3t*

- A. Scribe of the Archives
 B. Junker, *Giza* II, 164; III, 10, 142, 207; Faulkner, *CD*, 89, 123; *JEA* 24 (1938), 177.

C. Occurrences:

- a. *Špss-k3f-ḥḥ*
 {2.3} 13 10 5 37
 {2.45} 10 17 5 37 13
 b. *Jj-mrjj*
 {1.25} 17 13 10 11 37
 {2.46} 28 13 10 17 5 37

38. *sš pr [ḥrj-sšt3] or [ḥrj-wḳb]*

- A. Scribe of the House of the Master of Secrets, [or Scribe of the House of the *ḥrj-wḳb*].
 B. The first translation is suggested by Faulkner, *CD*, 174, the second by Junker, *Giza* II, 161; since the text is broken, neither is certain.

C. Occurrence:

- a. *Nfr-b3w-Pth*
 {1.5} 13 10 5 38 .. 1 22 11 ..

39. *sš šnwt*

- A. Scribe of the Granary
 B. Junker, *Giza* III, 10, 97; VI, 227; XI, 130, 208, 211; Vandier, *Manuel*, VI, 207.

- C. Occurrences:
 a. Unknown
 {1.14} .. 39
 {2.93} 39
40. *stp sšm*
 A. The best of the butchers
 B. Junker, *Gîza* III, 208 cites one example of *sšm*, querying the transliteration. Cf. {2.78}. See also Arne Eggebrecht, *Schlachtungsbräuche im alten Ägypten* (Ph.D. dissertation, Munich, 1978), 138–144 and 158–162; *Wb* IV, 292.11 and the references therein.
- C. Occurrence:
 a. *Hnm-ḥtp*
 {2.147} 40 20
41. *stʒt*
 A. The Metal-Worker
 B. See above under title 34.
 C. Occurrences:
 a. *Kʒj-m-ḥ*
 {2.36} 20 41
 {2.128} 20 41
42. *kd*
 A. The Architect
 B. For *kd* as “architect,” see, e.g., Junker, *Gîza* III, 4; VI, 22f., 179f.; VII, 27; IX, 47; Hassan, *Giza* II, 191; VI, 178 (pl. 62j); VII, 27; Helck, *Beamtentiteln*. (See also above, title 35).
 C. Occurrence:
 a. *Nj-ḥwt-Pth*
 {2.140} 42

PART TWO

DECORATION OF THE PRINCIPAL MASTABAS

I. Mastaba G 6010: Neferbaupthah

A. Introduction (plan, fig. 6)

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

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

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

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

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

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

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

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

Translation: Presenting...

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

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

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

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

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

{1.2} Text: *wbs spt^a*

Translation: Stacking the sheaves

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

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

3. LD II, 56a.

4. LD II, 56a.

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

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

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

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

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

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

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

{1.3} Text: *šd-t m šh3t^a*

Translation: Carrying away with a herd of donkeys

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

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

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

Translation: Making slow progress from behind

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

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

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

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

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

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

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

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

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

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

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

Translation: ...funerary estate of the towns

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

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

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

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

{1.8} Text: (1) *sš d3t-s^a pr-hd*

(2) *jp ht šnwt*

Translation: (1) Writing its balance of the treasury

(2) Reckoning the things of the granary

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

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

{1.9} Text: *s3 pr*

Translation: Son of the House

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

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

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

Behind the man poling:

{1.10} Text: *wd^a m š3*

Translation: Poling in the swamp

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

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

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

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

11. LD II, 56a.

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

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

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

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

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

17. Cf. fig. 39.

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

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

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

{1.11} Text: *sš Hnw*

Translation: The Scribe, Khenu

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

{1.12} Text: *sk3*

Translation: Ploughing

Above each of the two men with the plough:

{1.13} Text: *w3h hb^a*

Translation: Applying the plough

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

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

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

{1.14} Text: *jp ht jn sš šnwt^a*

Translation: Reckoning the goods by the Scribe of the Granary

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

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

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

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

Above the second herd:

{1.16} Text: *sk3*

Translation: Ploughing

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

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

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

22. Vandier, *Manuel* VI, 203.

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

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

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

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

1. Architrave (pl. 3b)

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

{1.17} Text: *rh nswt jmj-r pr hwt-3t^a w'b nswt mrr n nb·f r' nb jm3hw Nfr-b3w-Pth*

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

Notes: *a.* Mariette, *Mastabas*, 491, omits *hwt-3t*.

2. North Pillar (pl. 4)²⁸

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

{1.18} Text: (1) *Hm-ntr Hwfw jmj-r pr hwt-3t^a*
(2) *hm-ntr S3-hw-R' jm3hw*
(3) *hm-ntr Nfr-jr-k3-R' hr ntr-3*
(4) *w'b nswt rh nswt Jj-mrjj*

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

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

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

{1.19} Text: (1) *hm-ntr Hwfw w'b nswt*
(2) *hm-ntr S3-hw-R' jmj-r pr hwt-3t^a*
(3) *hm-ntr Nfr-jr-k3-R' jm3hw*
(4) *hm-ntr Nj-wsr-R' Nfr-b3w-Pth*

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

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

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

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

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

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

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

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

c. *West face.* Undecorated.

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

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

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

3. South Pillar (pl. 5)³²

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

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

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

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

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

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

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

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

c. *West face.* Uninscribed.

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

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

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

Notes: a. Note the additional signs here, misdrawn in Mariette, *Mastabas*, 492.

4. West Wall (figs. 12–14; pl. 6)

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

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

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

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

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

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

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

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

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

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

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

(3) Neferbauptah

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Above his wife, in two lines:

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

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

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

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

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

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

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

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

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

{1.30} *Text:* *sš šḥd ḥm-w-k3 Jpj*

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

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

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

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

Above the wife:

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

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

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

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

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

1. East Wall (figs. 18–19; pl. 7)

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

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

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

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

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

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

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

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

{1.34} *Text:* *rḥ[t] nswt ḥmt-f Ḥnw*

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

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

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

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

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

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

{1.36} *Text:* *rn m3-ḥd*

Translation: Young oryx

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

{1.37} *Text:* *jmj-r mḏt*

Translation: Overseer of the Cattle Stalls

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

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

Translation: Young ox

45. See also footnote 68.

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

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

{1.39} *Text:* *sš šhd ḥm-w-k3 Jpj*

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

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

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

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

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

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

Above the kiosk, six columns of text are partially carved and nicely painted, reading from right to left:

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

Translation: (1) The Acquaintance of the King, *w'ḅ*-priest of the King, Overseer of the Administrative District

(2) *ḥm-nṯr*-priest of Khufu, one revered before his lord

(3) *ḥm-nṯr*-priest of Sahure, who does what his lord wishes

(4) *ḥm-nṯr*-priest of Neferirkare, who is beloved of his lord every day

(5) *ḥm-nṯr*-priest of Niuserre, Overseer of the Administrative District

(6) ... Iymery

Notes: *a.* LD II, 57b, omits the *r*.

b. RN erroneously added a *t* here.

c. LD II, 57b misdraws the *ḥwt*-sign.

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

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

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

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

3. West Wall (figs. 21–23; pls. 9–10)

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

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

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

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

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

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

(3) Neferbauphtah

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

b. Central Section

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

{1.42}

6. *nḥnm*
9. *ḥ3tt-tḥnw*
10. *w3dw msdmt*
13. *kbbw t3*
21. *nmst dsrt*
22. *nmst ḥnkṯ ḥnms*
23. *f3t šns*
33. *dptj*
39. *kmḥw*
40. *jd3t ḥ3-k*
41. *p3t*
52. *ḥ^c jwf-ḥ3t*
63. *j3tt-dsrt*
- 64–65. *ḥnkṯ-ḥnms and ḥnkṯ*
75. *ḥbnnwṯ*
78. *shṯ ḥḏt*
82. *b3t*
- 90–91. *ḥ3t-wdḥw and stpt*

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

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

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

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

Beneath the offering table:

{1.45} Text: *ḥ3 t ḥ3 ḥnkṯ*

Translation: A thousand bread A thousand beer

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

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

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

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

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

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

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

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

48. Barta, *Opferliste*, 49–50.

(2) *wʿb nswt jmj-r pr Nfr-b3w-Pth^a*

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

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

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

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

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

(2) *jmj-r pr hwt-ʿ3t Nfr-sšm-Pth*

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

(2) Overseer of the Administrative District, Neferseshemptah

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

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

{1.48} *Text:* *sš Jpj*

Translation: The Scribe, Ipy

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

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

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

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

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

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

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

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

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

II. Mastaba G 6020: Iymery

A. Introduction (plan, fig. 7)

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

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

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

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

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

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

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

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

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

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

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

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

{2.2} Text: *rst^a r hr^b mr jmnt mj nw ʿc tp nfr pw^d sšʿ³ nfr^e*

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

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

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

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

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

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

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

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

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

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

2. *LD Text* I, 40.

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

4. *Ibid.* iii c.

5. Harpur, *Decoration*, 56.

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

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

8. *LD Ergänz.* iii c.

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

On the south wall of the entrance:

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

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

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

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

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

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

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

In front of Iymery are four short columns of text:

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

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

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

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

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

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

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

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

15. LD II, 49a.

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

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

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

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

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

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

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

{2.8} Text: *jmj-r hm-w-k3 'nh-h3-f*

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

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

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

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

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

Third in line is:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

{2.12} Text: *jnt jw3 prt-ḥrw^a*

Translation: Bringing the ox and the invocation offerings

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

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

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

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

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

3. South Wall (fig. 30; pls. 13–14)

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

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

{2.18} Text: *k[rs] n w[ʿn]^a*

Translation: Coffin of juniper

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

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

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

Translation: Coffin [of granite?]

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

{2.20} Text: *ḥwj^a*

Translation: Sanding

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

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

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

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

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

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

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

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

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

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

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

29. *LdÄ* II, 1264ff.

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

{2.21} Text: *šḥd jst ḥm-k3...3...*

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

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

{2.22} Text: *šḥd jst R'-[wr]^a*

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

Notes: *a.* The name is probable.

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

{2.23} Text: *nḏr mdḥ*

Translation: Fashion, carpenter

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

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

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

Translation: ...board

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

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

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

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

{2.26} Text: *šḥ-nṯr n w'n^a*

Translation: ‘Divine Booth’ of Juniper

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

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

{2.27} Text: *wst^a*

Translation: Sawing

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

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

{2.28} Text: *mnḥ^a*

Translation: Chiseling

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

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

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

{2.29} Text: *[n]ḏr^a s^b mdḥ^c*

Translation: Fashion the doorbolt, carpenter

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

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

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

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

31. *LD* II, 49b.

32. *Ibid.*

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

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

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

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

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

{2.31} Text: *ndr msdr^a mdḥ^b*

Translation: Fashion the ears, carpenter

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

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

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

{2.32} Text: *ḥt rḥt*

Translation: Weighing Reckoning

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

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

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

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

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

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

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

The text above the two men at the left reads:

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

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

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

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

c. Similarly *LD* II, 74.

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

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

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

{2.35} Text: *shḏ [stḗt]^a Kḗ*

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

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

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

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

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

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

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

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

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

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

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

40. *LD* II, 49b.

41. *LD* II, 13.

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

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

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

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

{2.37} Text: *ḥs ḥnt^a*

Translation: Stretching leather

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

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

{2.38} Text: *sfjnt^a*

Translation: Rubbing [grease into the leather]

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

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

{2.39} Text: *wḏ' ḥbw^a*

Translation: Cutting out leather sandals

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

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

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

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

{2.40} Text: *swnt mrḥt^a*

Translation: Mixing the oil

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

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

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

The man whom Ipy watches is identified as:

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

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

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

46. LD II, 13.

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

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

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

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

43. Lucas, *Materials*, 33ff.

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

45. LD II, 49b.

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

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

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

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

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

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

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

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

- {2.45} *Text:* (1) *wʿb nswt hm-nṯr Ḥwfw jmj-r pr ḥwt-ʿ3t sš pr-md3t*
(2) *rh nswt špss-k3f-ʿnh*

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

(2) Acquaintance of the King, Shepseskafankh

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

- {2.46} *Text:* (1) *s3f smsw mrj-f*
(2) *rh nswt wʿb nswt*
(3) *hm-nṯr Ḥwfw*
(4) *jmj-r pr ḥwt-ʿ3t*
(5) *sš pr-md3t Jj-mrjj*

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

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

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

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

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

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

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

- {2.48} *Text:* *jnt ndt-ḥr jw3^a*

Translation: Bringing gifts of long-horned cattle

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

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

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

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

51. *Ibid.*, 244f.

52. *Ibid.*, 245f.

53. *Ibid.*, 248f.

54. *Ibid.*, 250f.

55. *Ibid.*, 253f.

56. *Ibid.*, 256f.

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

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

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

60. Cf. note 11.

61. *Wb.* I, 49.9: “Rind.”

62. *LD* II, 50b.

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

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

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

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

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

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

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

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

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

{2.54} Text: *wš3^a*

Translation: Fattening

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

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

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

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

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

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

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

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

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

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

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

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

{2.57} Text: *jrt nw^a Nj-‘nh-r‘*

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

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

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

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

Translation: Do this, Ny-ankh-Re

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

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

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

Translation: Do this, Ny-Ptah

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

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

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

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

First figure:

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

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

Second figure:

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

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

Third figure:

{2.62} *Text:* s3-f sš ...

Translation: His son, the Scribe ...

Fourth figure:

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

Translation: His brother, Neb-meny

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

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

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

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

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

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

{2.64} *Text:* sš šhd hm-w-k3 Jpj^a

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

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

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

{2.65} *Text:* jrj md3t^a Nj-^anh-R^c

Translation: The Letter Carrier, Ny-ankh-Re

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

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

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

67. There is no room for further titles here.

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

69. *LD* II, 50a.

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

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

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

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

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

Translation:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

75. *LD Ergänz.* vii.

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

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

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

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

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

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

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

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

a. Eastern Section

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

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

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

79. *LD Ergänz.* vii.

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

81. *LD Ergänz.*, vii.

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

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

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

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

86. *LD Ergänz.*, vii.

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

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

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

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

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

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

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

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

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

{2.73} *Text: sšr hmt^a*

Translation: Milking the cow

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

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

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

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

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

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

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

{2.75} *Text: sfh^a*

Translation: Relax!

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

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

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

88. *LD Ergänz.*, vii.

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

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

91. *LD Ergänz.*, vii.

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

{2.76} Text: *mst^a*

Translation: Giving birth

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

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

{2.77} Text: *ngʒw n mr^a*

Translation: Bull of the Pasture

Notes: *a.* So Junker, *Gîza IV*, 81.

A vertical line here ends this section of the register.

b. Middle Section

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

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

{2.79} Text: *dm ds^a*

Translation: Sharpen the knife

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Translation: Behold, the thrusting aside, singly

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

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

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

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

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

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

97. *LdÄ II*, 81ff, esp. section F.

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

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

{2.82} Text: *mk trf^a wh³^b*

Translation: Behold, the *wh³*-dance

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

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

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

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

Translation: Behold, the dance of seizing the Golden One

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

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

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

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

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

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

c. Western Section

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

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

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

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

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

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

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

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

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

102. On fly whisks, *LdÄ* II, 81ff.

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

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

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

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

100. *Ibid.*

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

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

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

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

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

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

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

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

Translation: Playing the harp

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

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

{2.89} *Text:* *ḥst*

Translation: Singing

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

{2.90} *Text:* *ḥst mmt^a*

Translation: Singing Double clarinet

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

Between the two upper figures:

{2.91} *Text:* *ḥst sb3^a*

Translation: Singing Blowing

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

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

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

Translation: The singing by the harem to the dance

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

3. West Wall (fig. 38; pls. 21–22)

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

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

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

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

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

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

111. Junker, *Gîza* VII, fig. 71.

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

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

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

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

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

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

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

112. Harpur, *Decoration*, 111.

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

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

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

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

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

a. Above the Doorway

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

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

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

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

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

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

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

{2.94} Text: *jp jht m·s*

Translation: Reckoning the goods in it

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

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

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

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

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

b. Central Section

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

Above the figure are carved four columns of hieroglyphs:

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

Translation:

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

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

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

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

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

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

{2.97} Text: *ꜣsh^a bdt^b m njwt-ꜣ*

Translation: Reaping barley in his villages

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

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

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

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

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

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

120. Harpur, *Decoration*, 206–08.

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

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

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

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

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

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

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

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

129. LD II, 51.

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

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

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

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

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

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

{2.98} Text: ...*šht*^a

Translation: ... field

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

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

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

Translation: Make the turning around it^b

130. Vandier, *Manuel* VI, 92–93.

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

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

133. Vandier, *Manuel* VI, 123.

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

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

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

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

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

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

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

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

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

{2.101} Text: *wbs spt*^a

Translation: Stacking the sheaves

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

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

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

{2.103} Text: *wꜣḥ hb*^a

Translation: Leaning on the plow

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

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

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

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

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

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

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

Carved above the man driving the herd:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

137. Harpur, *Decoration*, 187f.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

a. Northern Section

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(2) *ḥm-nṯr*-priestess of...

(3) the revered one

(4) Ny-t-kau-Hathor

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

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

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

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

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

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

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

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

Notes: a. The name is unusually written here.

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

Before the first figure:

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

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

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

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

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

Before the third figure:

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

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

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

b. Southern Section

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

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

Translation: His son, Acquaintance of the King, Neferbauptah

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

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

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

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

Translation: (1) Inspector of the Builders

(2) Inspector of the the *ḥm-k3*-priests

(3) Ny-ka-Re

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

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

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

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

153. *LD II*, 54.

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

155. *LD II*, 54.

152. *LD Ergänzung*, vii.

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

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

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

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

Translation: Bringing oxen as gifts for invocation offerings.

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

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

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

{2.126} *Text: shḏ jst R'-wr*

Translation: Inspector of the Crew, Ra-wer

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

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

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

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

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

{2.128} *Text: ḥm-k3 st3t K3j-m-['h]*

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

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

{2.129} *Text: ḥrp jst K3j*

Translation: Controller of the Workshop, Kay

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

{2.130} *Text: shpt stp^a*

Translation: Bringing the choicest

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

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

{2.131} *Text: sdt stp^a*

Translation: Removing the choicest

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

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

{2.132} *Text: m3wḏ^a*

Translation: [perhaps the name of these unidentified animals]

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

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

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

Above Shepseskafankh are seven short columns of text:

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

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

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

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

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

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

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

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

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

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

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

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

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

Two other bearers (with no accompanying names or titles) follow, carrying trays of fruit and loaves and with offerings of meat in their right hands.

d. Fifth register. At left, Shepseskafankh’s eldest son, Iymery, presents his father with a lotus flower. Before him, carved in raised relief, are five short columns of text:

{2.136} Text: (1) *s3-f smsw*
(2) *rh nswt*
(3) *jmj-r pr*
(4) *hwt-‘3t*
(5) *Jj-mrjj*

Translation: (1) His eldest son
(2) Acquaintance of the King
(3) Overseer of the
(4) Administrative District
(5) Iymery

Behind Iymery stand ewers and basins on a small table, an offering table, two stands with large vessels on them, and a haunch of beef that has been placed on the ground line. Behind them, his arms extended in front of him, his hands clasped together, is:

{2.137} Text: *shd hm-w-k3 hrp sh Intj*

Translation: Inspector of the *hm-k3*-priests, Controller of the Administration of the Dining Hall, Tjenty.

e. Sixth register. Four men in identical poses kneel on their left legs, left hands on their shoulders, their right hands grasping their left wrists; they face the figure of Shepseskafankh.

The first figure is identified by a text in raised relief:

{2.138} Text: (1) *msw-f*
(2) *s3-f smsw jmj-r pr*
(3) *Nfr-b3w-Pth*

Translation: (1) His children
(2) His eldest son, the Overseer of the House
(3) Neferbaupthah

No text is to be seen accompanying the second figure, and none was seen by earlier copyists, although space for such clearly is available.

The third figure is identified by crudely incised sunk relief:

{2.139} Text: (1) *jmj-r pr*
(2) *S‘nh-nj-Pth*

Translation: (1) Overseer of the House,
(2) S‘ankh-ny-Ptah

The fourth and final figure in the register has an incised and painted text before him:

{2.140} Text: *kd Nj-hwt-Pth*

Translation: The Architect, Ny-khut-Ptah

f. Seventh register. This is the lowest and the longest register on this wall. The subject is music and, right to left, we see a harpist, a kneeling male singer, four dancing women, and three women standing and clapping their hands and singing. Above these last three figures a text is carved in raised relief:

{2.141} Text: *hstᵃ [jb3]ᵇ*

Translation: Singing Dancing

Notes: a. Cf. texts {2.89}ff.

b. Seen by LD II, 53 and noted by Reisner. Damage to this section of the wall was noted by Lepsius.

Between the singers and the dancers:

{2.142} Text: *jb3ᵃ*

Translation: Dance!

Notes: a. Cf. text {2.80}.

The four dancing women here were misdrawn as male figures by Lepsius.¹⁶⁰ Their pose and costume are not unusual.

Above the singer, his right hand cupped to his ear, and the harpist, is carved:

{2.143} Text: *hst skr m bntᵃ*

Translation: Singing Playing the harp

Notes: a. Cf. text {2.88}, and the references cited there.

3. West Wall (plan, figs. 44–45; pls. 30–31a)

a. Southern Section

i. Main figure and offering list. This section of wall is devoted to a typical scene of the deceased seated before an offering table with a list of offerings above and with men kneeling before him presenting offerings. Iymery is seated on a low-backed chair. He wears a panther skin, holds the tie of his tunic in his left hand, and faces to the north. Above him are three columns of text in raised relief:

{2.144} Text: (1) *hᵗp dj [nswt hᵗp dj Jnpw]ᵃ prt-hrw n-f m dbᵗt hᵗptᵇ*

160. LD II, 53.

(2) *[rḥ nswt] wʿb [nswt] jmj-r pr ḥwt-ʿ3t*

(3) *jm3ḥ(w) ḥr nṯr-ʿ3 Jj-mrj*

Translation: (1) A boon which the king gives, and which Anubis gives: (namely), that there be made invocation offerings for him as a funerary meal

(2) the Acquaintance of the King, the *wʿb*-priest of the King, the Overseer of the Administrative District

(3) the revered one before the Great God, Iymery

Notes: a. Cf. Gardiner, *Gr.*, para. 171.

b. Certainly a writing of this; cf. Faulkner, *CD*, 312.

The offering table that Iymery reaches toward with his right hand is of a standard form. Below it, to the left of its base, are carved four large hieroglyphs in raised relief:

{2.145} *Text:* ḥ3 šs

ḥ3 mnḥt

Translation: A thousand of alabaster

A thousand of clothing

The major part of this wall consists of an elaborate list of offerings, each entry written in one of the ninety-one squares arranged in six rows of fourteen squares each and one row of seven squares. The list is to be read from right to left, in rows from top to bottom. Our list is typical of what Barta has labelled type A forms, and the type example he uses is that in the tomb of Debheny.¹⁶¹

161. Barta, *Opferlisten*, list 47–50, list of variations, 73–75; and also Junker, *Giza* II, 69–96 and tables, 85–96. Hassan, *Giza* VI, is now superseded by Barta, *Opferlisten*.

{2.146}

Entry	Term	Translation	Notes
1	<i>sṯt</i>	libation	
2	<i>sḏt-snṯr</i>	burnt offering of incense	
3	<i>ṯj-ḥṯb</i>	Perfume of the Festival	See our pp. 37 and 86; cf. {2.44} and {5.10}
4	<i>ḥknw</i>	a sacred oil	See our pp. 37 and 86.
5	<i>sḏt</i>	a sacred oil	See our pp. 37 and 86.
6	<i>nhnm</i>	a sacred oil	Here, and in entries 23 and 66, <i>m</i> is not found at the beginning of the word, as Barta (<i>Opferliste</i> , 74,) says is customary.
7	<i>twṯ[w]t</i>	a sacred oil	See our pp. 37 and 86.
8	<i>ḥ[ṯt]-ṯ</i>	cedar oil	See our pp. 37 and 86.
9	<i>ḥṯt-ṯhnw</i>	Libyan oil	See our pp. 37 and 86.
10	<i>wṯḏw/msdmt</i>	green eyepaint/black eyepaint	The reading requires that we accept several peculiarities of spelling and placement of signs; <i>ḥ</i> is a scribal error for <i>s</i> .
11	<i>wnḥw</i>	roll of cloth	
12	<i>sḏt-snṯr</i>	burnt incense	Cf. entry 2.
13	<i>ḳbbw ṯ</i>	two drops of cool water	Note that <i>nṯrj</i> does not occur here (Barta, <i>Opferliste</i> , 48, n. 4, and Junker, <i>Giza</i> III, 104). Restore as Barta, <i>Opferliste</i> , 48.
14	<i>[ḥṯwt]</i>		
15	<i>ḥtp-nswt</i>	offerings for the King	
16	<i>ḥtp wshṯ</i>	offerings of the Palace	
17	<i>ḥmsj</i>	sit down (to a meal)	
18	<i>šns ḏwjw j'w-rṯ</i>	breakfast	Cf. entry 28.
19	<i>t-wt</i>	a kind of bread	Cf. entry 29.
20	<i>t-rṯḥ</i>	baked bread	Cf. entry 30.
21	<i>ḏsrt/...</i>	strong ale/ ...	<i>ḏsrt</i> is expected here (Barta, <i>Opferliste</i> , 48) but, as in entry 10, other items have been added. Is the first sign T.34? Can we read <i>nmst nt ḏsrt</i> ? Cf. Barta, <i>Opferliste</i> , 74. (For <i>nmst</i> with a similar writing, see, e.g., <i>Urk.</i> IV, 22, 8; 23, 2; Faulkner, <i>CD</i> , 133.) Cf. entry 62.
22	<i>ḥnḳt ḥnms</i>	kinds of beer	Cf. entry 65.
23	<i>fṯt šns</i>	what is brought as an offering	Barta, <i>Opferliste</i> , 48.
24	<i>šns [ḏwjw] šbw</i>	the main meal	Barta, <i>Opferliste</i> , 48.
25	<i>swt</i>	piece of meat	Note the determinative (not F.44); it also occurs in entry 47.
26	<i>mw</i>	a bowl of water	
27	<i>bd</i>	natron	
28	<i>[šns] ḏw[jw j'w-rṯ]</i>	breakfast	Cf. entry 18.
29	<i>t-wt</i>	a kind of bread	Cf. entry 19; Barta, <i>Opferliste</i> , 181. <i>LD Ergänzung.</i> , iv sees sign X.2, not X.3.
30	<i>t-rṯḥ</i>	baked bread	Cf. entry 20.
31	<i>ḥṯṯ</i>	a kind of bread	
32	<i>nḥrw</i>	a kind of bread	
33	<i>dṯtj</i>	a kind of bread	
34	<i>psn</i>	a kind of bread	Note the absence of <i>n</i> .
35	<i>šns</i>	a kind of bread	

36	<i>t jmj-t3</i>	a kind of bread	For Z.11, <i>LD Ergänz.</i> , iv reads R.4.
37	<i>hnfw</i>	a kind of bread	
38	<i>hbnnwt</i>	a kind of bread	Cf. entry 77. M.22 occurs in both.
39	<i>kmhw</i>	a kind of bread	
40	<i>jd3t h3-k</i>	a kind of bread	On the suffix, see Barta, <i>Opferliste</i> , 49, note 7.
41	<i>p3t</i>	a kind of bread	
42	<i>t3 3sr</i>	a kind of bread	
43	<i>hdw</i>	onion	
44	<i>hpš</i>	foreleg of a bull	
45	<i>jw'</i>	leg of beef	
46	<i>shn</i>	piece of meat	
47	<i>swt</i>	piece of meat	Cf. entry 25.
48	<i>spr</i>	ribs	
49	<i>3srt</i>	roast meat	
50	<i>[m]jst</i>	liver	
51	<i>nnšm</i>	spleen	
52	<i>h' / jwf-h3t</i>	meat/roast meat	As with entry 10, we have several items in the same unit.
53	<i>sr</i>	kind of goose	
54	<i>trp</i>	kind of goose	
55	<i>st</i>	pintail duck	
56	<i>[s]</i>		See Barta, <i>Opferliste</i> , 49; seen by <i>LD Ergänz.</i> , iv.
57	<i>mnwt</i>	pigeon	
58	<i>t-sjf</i>	pastry	The <i>t</i> seen by <i>LD Ergänz.</i> , iv.
59	<i>š'wt</i>	pastry	
60	<i>np3t</i>	pastry	
61	<i>mswt</i>	pastry	
62	<i>dsrt</i>	strong ale	Cf. entry 21.
63	<i>j3tt-dsrt</i>	a drink	
64	<i>hnkt</i>	beer	
65	<i>hnkt-hnms</i>	beer	Cf. entry 22.
66	<i>shpt</i>	a drink	
67	<i>ph3</i>	a drink	
68	<i>dwjw sšr</i>	a drink	
69	<i>[d3b]</i>	figs	Seen by <i>LD Ergänz.</i> , iv; restore as in Barta, <i>Opferliste</i> , 49.
70	<i>[jrp]</i>	wine	Seen by <i>LD Ergänz.</i> , iv; restore as in Barta, <i>Opferliste</i> , 49.
71	<i>'bš jrp</i>	wine in an 'bš-vessel	
72	<i>jrp</i>	wine	
73	<i>jrp</i>	wine	
74	<i>jrp</i>	wine	On the repetition in entries 72–74 see Barta, <i>Opferliste</i> , 50, note 8.
75	<i>hbnnwt</i>	a kind of bread	Cf. entry 38.
76	<i>hnfw</i>	a kind of bread	Cf. entry 37.
77	<i>jšd</i>	fruit	
78	<i>sh̄t h̄dt</i>	fruit	
79	<i>sh̄t w3dt</i>	fruit	
80	<i>'gt šwt</i>	a preparation of wheat	
81	<i>'gt jt</i>	a preparation of barley	
82	<i>b3t</i>	a kind of fruit	Cf. Debheny, Barta, <i>Opferliste</i> , 50.
83	<i>[nbs]</i>	zizyphus	Seen by <i>LD Ergänz.</i> , iv; Barta, <i>Opferliste</i> , 50.
84	<i>[t-nbs]</i>	zizyphus bread	Seen by <i>LD Ergänz.</i> , iv; Barta, <i>Opferliste</i> , 50.
85	<i>w'h</i>	carob bean	
86	<i>jht nbt bnrt</i>	something sweet	
87	<i>rnpwt nbt</i>	an annual offering	<i>LD Ergänz.</i> , iv; Barta, <i>Opferliste</i> , 50.
88	<i>hnkt</i>	beer	
89	<i>gsw</i>	“Die Brothälften (des Opfertisches)”	Barta, <i>Opferliste</i> , 50.
90	<i>h3[t-wdhw]</i>	“Das Erste vom Anrichtetisch”	Clearly so, although Barta, <i>Opferliste</i> , 50, notes the sequence: <i>gsw</i> , <i>phr</i> , <i>paw</i> , <i>stpt</i> , and <i>h3t-wdhw</i> . <i>LD Ergänz.</i> , iv saw a “w.”
91	<i>stpt</i>	choice foods	

ii. *Lower register.* Below the figure of Iymery and the offering table there extends a register showing seven men slaughtering cattle. At the left, one man holds a knife while two assistants ready the haunch of the animal for cutting. A similar scene is shown at the right. Between the two scenes, a man stands with a haunch of beef on his shoulder, a basket in his left hand; he faces left. Above him, crudely incised, are the words:

{2.147} Text: *stp sšm^a ḥm-k3 Hnm-ḥtp*

Translation: The best of the butchers, the ḥm-k3-priest, Chnumhotep.

Notes: a. There is little doubt of the reading of the signs, also seen and similarly noted by Reisner. The text was not recorded in *LD Ergänz.*, iv.

iii. *Second register.* Immediately below the offering list, at the right of the offering table, is a list of goods and food-stuffs intended for the use of Iymery in the Afterlife:

{2.148} Text: ḥ3 [šns] A thousand cakes
 ḥ3 ḥn[kt] A thousand of beer
 ḥ3 [k3] A thousand oxen
 ḥ3 3pdw A thousand fowl
 ḥ3 m3ḥd A thousand oryx
 ḥ3 [ghs] A thousand gazelle
 ḥ3 [...] A thousand [...]
 [ḥ]3 s[š] A thousand of alabaster
 ḥ3 m[nḥt] A thousand of clothing

Below, a single line of text continues this list:

{2.149} Text: *m ḥt nbt nfrt r' nb n Jj-mr^f*

Translation: [and] of every good thing, every day, for Iymery.

Notes: a. Cf. Barta, *Opferliste*, 75.

iv. *Third register.* Kneeling before Iymery, four men hold pots of offerings; a fifth man, kneels on one leg, his right arm raised. The first two men hold *nw*-pots; the second two hold large cups. Crudely incised and filled with plaster, the following lies above the first figure:

{2.150} Text: *šḥd ḥm-w-k3 N[...]-k3*

Translation: Inspector of the ḥm-k3-priests, N[...]ka

Over the second figure, also crudely incised:

{2.151} Text: *ḥm-k3 R'-[ḥtp]*

Translation: The ḥm-k3-priest, Ra[hotep]

No inscriptions today accompany the other three figures. Reisner saw none of the texts in this register; they also are absent from *LD Ergänz.*, iv.

b. *False door.* The wall is divided into two unequal sections by an unincised false door, higher than the rest of the wall and lit by light from a hole in the stone ceiling.

c. *Northern section.* Four short registers each show two men bringing offerings.

i. *First register.* Two offering bearers come forth with a ewer and basin. They were incorrectly shown in *LD Ergänz.*, iv as being empty-handed, their hands extended

and palms raised in greeting, but traces of the vessels were noted by Reisner.

ii. *Second register.* Two men carry haunches of beef. Before the first is crudely incised:

{2.152} Text: *ḥm-k3 3ḥj*

Translation: The ḥm-k3-priest, Akhy

iii. *Third register.* The first man, who carries a crane in his arm, is identified by a crudely incised inscription:

{2.153} Text: *ḥm-k3 3bdj*

Translation: The ḥm-k3-priest, Abedy

The man following behind carries a tray with a cake or a loaf on it.

iv. *Fourth register.* The first man carries a tray of food on his right shoulder; the second holds two jars before him.

4. North Wall (fig. 46; pl. 31b)

In four registers, offering bearers are shown proceeding to the left (west). Reisner considered these registers and the four at the north end of the west wall to form a single unit.

a. *First register.* Eight men, each wearing a calf-length kilt, carry (from left to right): a goose; lengths of cloth; a jar and vessel of liquid; a tray of cakes and several lotus flowers; a ewer and basin; a metal vessel; a box and jar; a long box.

The fourth man in the row is identified by a badly preserved painted inscription below his right arm:

{2.154} Text: *ḥm-[k3] R'-[ḥtp]^a*

Translation: The ḥm-k3-priest, Rahotep

Notes: a. Not seen by *LD Ergänz.*, iv. The reconstruction seems likely.

The fifth man is named in an incised text:

{2.155} Text: *ḥm-k3 Hnm-[ḥ]tp^a*

Translation: The ḥm-k3-priest, Chnumhotep

Notes: a. *LD Ergänz.*, iii, saw the letter *p* and the restoration therefore seems certain.

The sixth, in crudely incised signs, is identified as:

{2.156} Text: *[ḥm-k3]^a nb hr^b [...]tf [...]^c*

Translation: The ḥm-k3-priest, ...

Notes: a. Seen by *LD Ergänz.*, iii.

b. Not seen by *LD Ergänz.*, iii.

c. *LD Ergänz.*, iii saw *t* above *f* with no space between them.

b. *Second register.* Four men in short kilts carry haunches of beef. They are followed by four other men carrying a side of beef (the fifth figure, seen less clearly by *LD Ergänz.*, iii), or cuts of meat on a tray (sixth through eighth figures). No texts are visible.

c. *Third register.* Seven men, the fourth, through seventh partly or completely destroyed, carry vessels, trays of food, a lamb, lotus flowers, cuts of meat and geese. No texts are visible.

d. Fourth register. Seven(?) figures, the fifth and sixth destroyed, are shown carrying trays of food, a lamb, vessels, geese, and packages or boxes to Iymery. The last

figure was shown in *LD Ergänz.*, iii to wear a kilt and to have the left arm bent, the hand touching the left shoulder.

III. Mastaba G 6030: Ity

A. Entrance (plan, fig. 7, figs. 47–50; pl. 32a–b)

1. Outer Face

On either side of the doorway into the tomb there are carved standing figures of Ity, on the north side facing south, on the south side facing north. In both cases, the figure wears a short wig, a long skirt, and leans on a long staff. Neither *LD* nor *RN* noted these figures; there are no traces of texts accompanying them.

2. Lintel

Carved in large characters on the drum above the doorway into this single chamber, we read:

{3.1} Text: *rh nswt jmj-r ḥst pr-ʿ3 Jtj*

Translation: The Acquaintance of the King, Master of the King's Music, Ity

3. Southern Jamb

A standing figure of Ity, his wife carved at nearly the same size behind (i.e., beside) him, looks outward. Ity holds a "linge" in his left hand, a long staff in his right. He wears a short wig and beard, a necklace, and kilt. His wife, her right hand on Ity's shoulder, wears a long wig and transparent tunic. Before her face is carved her name, a misaligned continuation of the column of text above this and slightly to its left:

{3.2} Text: *rh[t] nswt ḥmt-f mrt-f Wsrt-kꜣ*

Translation: The Acquaintance of the King, his [Ity's] wife, his beloved, Wosret-ka

Notes: a. Reisner incorrectly described the text as being horizontal.

In front (i.e., beside) Ity, his right hand holding Ity's staff, is a small figure, carved on its own ground line. Presumably it is Ity's son, but there is no accompanying text here.

Only a portion of the four columns of text originally carved above these figures is visible today. The name and titles of Ity's wife comprise the column farthest to the right (text 3.2). Of the first three columns, only the third is preserved today. It is possible to restore the first two columns, however, since they were seen by Lepsius¹ and by Reisner, and since they duplicate titles given elsewhere in the tomb:

{3.3} Text: (1) *[jmj-r ḥ]s[t pr-ʿ3]*
 (2) *[... ḥm-nṯr Ḥwt-ḥr]^a*
 (3) *w'ḃ nswt Jtj*

1. *LD* II, 59b.

Translation: (1) Master of the King's Music

(2) [...] Prophet of Hathor

(3) *w'ḃ*-priest of the King, Ity

Notes: a. Earlier copyists agree about the reading of the last three signs, but they disagree about the first two. *RN* reads signs Aa.1 and G.17; Lepsius (*LD* II, 59b), reads signs Aa.1 and G.1; Sethe (*Urk.* I, 45.17) reads N.5 and G.7.

4. Northern Jamb

A man and his wife stand facing outward on this wall. He wears a long wig, broad necklace, and kilt, and holds a scepter and staff; she wears a costume identical to that on the southern jamb. No texts are visible above these figures today, nor were any seen by earlier copyists. It is remotely possible that the figures are those of Ity and his wife, a repetition of the scene on the southern jamb. But it is more likely that they are figures of Iymery and his wife, Ny-kau-Hathor. The reason for this is a name, only partly visible, which identifies the smaller figure of a son carved below it. The son is shown wearing a kilt and sandals (cf. the figure on the jamb opposite). Above him, the text reads:²

{3.4} Text: (1) *s3-f smsw*
 (2) *[...]h[...]n[...]k[...]^a*
 (3) *[Nfr]-b3w-Pth^b*

Translation: (1) His eldest son,

(2) ...

(3) [Nefer]bauptah

Notes: a. We can make nothing of these traces.

b. Reisner saw a "w" after the *b3w* sign here, and we, too, saw vague traces that could be so read. If correct, they make this a unique writing of the name.

B. South Wall (fig. 51)

Lepsius makes no mention of having seen anything on this small end wall, even though a good part of three registers are to be seen today, carved in a heavy layer of plaster. There is no reference to the wall in Porter-Moss, although it is briefly described in Reisner's notes. Reisner³ suggests that the chapel was of his type 5a: "decorated at two ends and roofed only over the decorated parts." There are no traces of any decoration remaining on the north wall.

2. Lepsius saw no traces of text on this wall; Reisner's notes read: "*s3-f smsw... h... n... Pth-b3w.*"

3. Reisner, *Giza Necropolis* I, 312.

1. Upper Register

The uppermost part of this wall with decoration that is still preserved shows a figure of Ity in a low-backed chair, wearing a kilt, but barefoot, seated before an offering table. Reisner's notes indicate that Ity's left hand was on his breast and that only his head was obliterated. Below the table:

{3.5} Text: $\text{h}^3 \text{hn}^3 \text{kt}$
 $\text{h}^3 \text{t}$
 $\text{h}^3 \text{mn}^3 \text{ht}$

Translation: A thousand beer
 A thousand bread
 A thousand of clothing

To the right of the table pedestal, a man kneels, presenting what Reisner, in his notes, called an "offering stone." Behind him, three standing figures approach Ity, the first bearing incense, the second, a ewer and basin, the third, two cylindrical jars. All four men wear wigs and kilts. Above these figures, there are two horizontal lines of text:

{3.6} Text: (1) $[\text{h}^3 \text{tp} \text{dj} \text{nswt} \text{h}^3 \text{tp}] \text{dj} \text{Jnpw} \text{prt-hrw} \text{n-f}$
 $[\text{m}] \text{db}^3 \text{ht} \text{h}^3 \text{tp}$
 (2) $\text{pr} \text{r}^c \text{nb} \text{dt} \text{rh} \text{nswt} \text{Jtj}$

Translation: (1) [A boon which the king gives and a boon which] Anubis gives: that there be made invocation offerings for him as a funerary meal
 (2) being provided every day, forever, (for) the Acquaintance of the King, Ity.

Above the offering table, just left of line 1 of text, but carved at a smaller scale, one can read:

{3.7} Text: $\text{h}^3 \text{t} \text{hw} \dots \text{stp}[\text{t}]^a$

Translation: The best of the food... the choicest

Notes: a Reisner saw a bit more of this text than is visible today above the left end of the offering table. For the translation, see Faulkner, *CD*, 162, 164, 254.

The offering list that originally lay above this scene has nearly vanished. It was not mentioned by Reisner. We are able to identify, in the lower right-hand compartments of the list, text {3.8}, traces of four squares containing signs similar to Barta, *Opferliste*, 181, 182, and fig. 4. Cf. the list in Iymery, {text 2.146}, entries 80ff., for similar entries. Nothing else is visible.

2. Lower Register

Beneath the figure of Ity and the four offering bearers, six men walk to the right. The first four bear haunches of beef; the fifth carries a goose; and the sixth holds what appears to be a tube of papyrus.⁴ There are no names or texts accompanying these very typically dressed offering bearers.

C. Architrave (fig. 52; pls. 32c–33a)

At the southern end of the eastern wall of this chamber is a long architrave carved with three lines of text. Although

badly weathered, the text was seen by earlier copyists, and its reading poses few problems:⁵

{3.9} Text: (1) $\text{h}^3 \text{tp} \text{dj} \text{nswt} \text{h}^3 \text{tp} \text{dj} \text{Jnpw} [\text{h}^3 \text{ntj} \text{sh} - \text{n}^3 \text{tr}] \dots [\text{krs} \cdot \text{tw} \cdot \text{f}] \dots \text{m} \text{hrt-n}^3 \text{tr} \text{smjt} \text{jmntt}$
 $\text{j}^3 \text{wj} \text{nfr} \text{wrt} \text{nb} \text{jm}^3 \text{hw} \text{hr} \text{n}^3 \text{tr}$
 (2) $\text{prt-hrw} \text{n-f} \text{jmj-r} \text{hst} \text{pr}^c \text{shmh-jb} \text{n}$
 $\text{nb-f} \text{m} \text{hst} \text{nfrt} \text{m-hnw} \text{pr}^c$
 (3) $\text{hm-n}^3 \text{tr} \text{Hwt-hr} \text{m} \text{St-jb-R}^c \text{hm-n}^3 \text{tr}$
 $\text{Nfr-jr-k}^3 \text{-R}^c \text{hm-n}^3 \text{tr} \text{S}^3 \text{-hw-R}^c \text{hm-n}^3 \text{tr} \text{Nj-}$
 $\text{wsr-R}^c \text{Jtj}$

Translation: (1) An offering which the King gives (and) a boon which Anubis, [who is before the Divine Shrine], gives... [that he may be buried]... in the Cemetery of the Western Necropolis, (after) a great and goodly old age, one revered before the god

(2) (Namely, that there be made) invocation offerings for him, the Master of the King's Music, who amuses the heart of his lord with goodly singing in the interior of the palace

(3) The *hm-ntr*-priest of Hathor in the Sun Temple of Neferirkare; the *hm-ntr*-priest of Neferirkare; the *hm-ntr*-priest of Sahure; the *hm-ntr*-priest of Niuserre; Ity

At the left end of the inscription, Ity sits in a standard pose, wearing a long wig and kilt, before an offering table. Below the table are carved (from left to right):

{3.10}	$\text{h}^3 \text{hn}^3 \text{kt}$	A thousand beer
	$\text{h}^3 \text{t}$	A thousand bread
	$\text{h}^3 \text{mn}^3 \text{ht}$	A thousand of clothing
	$\text{h}^3 \text{ss}$	A thousand of alabaster

There are no other traces of decoration in this chamber.

4. Cf. the similar figure in Iymery, note 113. Reisner, in his notes, refers to it as a strip of cloth.

5. E.g., Reisner; *LD* II, 59; Sethe, *Urk.* I, 45.

IV. Mastaba G 6040: Shepseskafankh

A. Introduction (plan, fig. 8)¹

Several changes were made in the design of this mastaba (discussed in Part One), which have resulted in rather scattered decoration, only small parts of which are in cut relief.

B. The First Chamber (figs. 53–54; pl. 33b)

1. Lintel above False Door²

At the northern end of the western wall of this chamber, above an unscribed false door, is a long stone lintel carved in sunk relief with two horizontal lines of text reading right to left.

{4.1} *Text:* (1) *h̄tp dj nswt h̄tp (dj) Jnpw h̄nty sh n̄tr k̄rs-t('w)-f m hrt-n̄tr smjt n̄tr wrt . . .^a*

(2) *p̄rt-h̄rw n-f m wpt rnpt D̄hwt̄t tp rnpt w̄3g tp 3bd tp . . . nt^b jmj-r̄3 pr Špss-k̄3-f-ḥnh*

Translation: (1) An offering which the King gives and Anubis, who is before the Divine Booth: that he may be buried in the Cemetery of the Necropolis in great, good old [age]...

(2) (That there be made) invocation offerings for him on the New Year's Festival, the Festival of Thoth, the New Year's Day Festival, the *w̄3g*-Festival, the Monthly Festival, the Half-Monthly Festival, for the Overseer of the House, Shepseskafankh

Notes: a. Cf. {1.24}, {1.41}, {2.144}, {3.6}, and {3.9} for other examples and references.

b. See {1.24}, note b.

To the left is a rather badly destroyed seated figure of Shepseskafankh, facing right before a standard offering table. No traces of text are visible on this badly weathered section of the lintel.

2. Drum and Stela above Doorway³

On the rectangular stela here, Shepseskafankh sits on a low-backed chair, facing right, his left hand on his chest. With his right hand, he reaches forward toward an offering table (the pedestal base of which is of rather unusual

form).⁴ To the right of the offering table are carved several signs, the remains of three short columns of text reading left to right:

{4.2} *Text:* ... *mnht . . . jmnt . . .*

Translation: ... clothing... the West...

Below these traces is carved:

{4.3} *Text:* *h̄3 prt-h̄rw, h̄3 k̄3, h̄3 3pdw, h̄3 3pd^a*

Translation: A thousand invocation offerings, a thousand oxen, a thousand fowl, a thousand geese

Notes: a. Gardiner, *Gr.*, 172 and in Sign-List.

Above the scene are fragments of a single remaining line of text:

{4.4} *Text:* *jmj-r pr . . . w'ḥ nswt . . .*

Translation: Overseer of the House... w'ḥ-priest of the King...

On the drum below the rectangular stela a single line of text is carved in sunk relief:

{4.5} *Text:* *jmj-r pr Špss-k̄3-f-ḥnh*

Translation: Overseer of the House, Shepseskafankh

C. The Second Chamber (figs. 55–57; pls. 34–37)

This small, low-ceilinged chamber, whose architectural history is recounted in Part One, contains some of the most attractive paintings to be seen in the Western Cemetery. Although left unfinished, and showing only the most typical mortuary scenes, their elegant proportions and confident lines are worth calling to the reader's attention.

1. East Wall⁵

a. *Main figure.* At the left side of this wall, a large figure of Shepseskafankh stands, leaning on a long staff, facing right and viewing three registers of offering bearers. He wears a short kilt, but other details of clothing are missing, and indeed, only parts of the figure are visible today. This is one of the few parts of the Shepseskafankh mastaba decoration to have been carved, and the figure is only cursorily and incompletely done, with no attempt at modelling or internal detail. Traces suggest that Shepseskafankh was followed by a slightly smaller (male?) figure, but little of that may be seen.

1. Little was known of this mastaba before it was cleared by Reisner. Porter-Moss III, 1, 175; *LD, Text* i, 44; Reisner, *Giza Necropolis* I, 217, 289; *BMFA* 37 (1939), fig. 1, p. 30; Mariette, *Mastabas*, 495.

2. "1" of Porter-Moss II, 1, 175.

3. This is "2" in Porter-Moss.

4. See, e.g., Vandier, *Manuel* IV, 1, 94–95.

5. Wall 3 in Porter-Moss.

b. Registers of offerings. Three registers, their scenes only painted and not carved, and in a rather poor state of preservation, nevertheless show elegant attention to proportion and detail. Indeed, the offering bearer in register three who carries a kid in one arm is as finely drawn a figure as any in the G 6000 Cemetery.

The first register is preserved only at its right end. A long-horned animal is shown being led toward Shepseskafankh by a man wearing a long kilt. To his left stands another male figure, now nearly destroyed.

Even less is to be seen in register two: a man with a stick in his left hand apparently drives goats or some other long-horned animals forward.

In register three, four figures, alternately male and female, are to be seen: at left, a female; behind her, a male with a large box on his head, onions (?) draped over his right arm, grasps a duck by the neck with his left hand. He is followed by a female figure, wearing a long dress, anklets and a long wig, and holding an elaborately woven basket on her head. At the end of this procession, a male figure in a short kilt holds a shallow, fruit or vegetable-filled basket on his head, and carries a kid (very finely painted) in his left arm.

2. South Wall⁶

a. Main figure and offerings. This elegantly decorated wall, mostly in paint but with portions of the scenes incised, shows a man seated in an elaborate chair with high back and arms,⁷ inspecting five registers of offerings and offering bearers. He holds a fly whisk in his right hand, and his open left hand extends forward into the registers of offerings.⁸ He wears a knee-length skirt and collar. Above the seated figure is a single line of text:

{4.6} Text: *jmj-r pr s3 nswt...*

Translation: Overseer of the House, the King's Son ...

But these titles pose a problem. First, we cannot be certain that the reading proposed here is correct; *jmj-r pr nswt s3 ...* ("Overseer of the Palace, the son of...") also might fit.⁹ Second, no name accompanies these titles and it is not at all certain that they and the seated figure below them refer to Shepseskafankh. True, they occur in his mastaba. But they are found on the south wall of the innermost room, a position that, in the mastabas of Iymery and Neferbaupthah, is reserved for the *father* of the tomb owner.¹⁰ It is, therefore, perhaps more likely that the figure shown here, and the titles above it, are of the father of Shepseskafankh, not of Shepseskafankh himself. This is further suggested by the fact that nowhere else in Cemetery G 6000 does Shepseskafankh possess the titles suggested in either of our alternate readings (either *s3 nswt* or *jmj-r3 pr nswt*).

Whoever the person here, he is shown viewing and stretching out a hand toward five shallow registers of

foodstuffs and offering bearers, some of them incompletely carved in raised relief, others of them only painted, but all of them executed with great finesse. The first (uppermost) register shows a low basket of grapes and figs, a small offering table with fowl, and two small bowls. The second shows two offering tables piled with onions and bread, a bowl of cooked meat and a covered bowl on a stand. The third register shows the head of an ox, tall vessels of drink, and tables piled with bread. The fourth shows cuts of meat lying on footed platters, and vessels on small stands. The fifth register shows two offering bearers, one with clasped hands, one holding a cooked fowl, standing behind a ewer and basin on a tall stand.

At the left, a harpist kneels, facing right, toward a man who perhaps is singing. To their right, two men face each other playing different types of flutes. Both pairs of musicians are similar to those in the mastaba of Iymery.¹¹

At the right end of the register, one man stands facing right, observing two butchers sever the foreleg of an ox. Above the figures are traces of a text, of which only {4.7} "p ... ng" may be clearly read.

3. West Wall

a. Main figure. At the left end of the wall, a man, probably Shepseskafankh, and his wife, sit together on a wide, low-backed chair, she with her right arm on his shoulder, her left hand on his right arm. The woman wears a long dress and wig; the man wears a short wig, a collar, and a panther skin and holds a flail in his left hand. There are traces of grid lines on the surface, but none of accompanying texts. The man's right arm reaches forward toward an offering table and several registers of offerings.

b. Offering table and registers of offerings. A standard offering table is partially carved before the seated figures of Shepseskafankh and his wife. Below the table, originally written at least eight times, is {4.8} *h3*, "a thousand," followed by traces of the words for oxen, bread, and other items of offering.

Above the table, there are two registers of offerings showing footed platters of fruits and vegetables.

To the right, there are four registers of offering bearers. The first register shows traces of two male figures, the first striding forward with arms extended, the second walking to the left and holding a staff in his right hand. The second shows several male figures, the first in a kilt holding a fowl, the last also wearing a kilt but otherwise destroyed. In the third register, several male figures carry offerings. In the fourth, three kneeling figures hold objects, none of which is to be seen today.

6. Wall 4 of Porter-Moss.

7. Smith, *HESPOK*, 292.

8. Illustrated and briefly discussed in Smith, *HESPOK*, 290–91 and fig. 141.

9. Faulkner, *CD*, 89.

10. See texts [1.40] and [2.133] and their accompanying scenes.

11. See above, Part Two, pp. 44–45.

PART THREE

THE ARCHITECTURE AND ARCHAEOLOGY OF CEMETERY G 6000

I. Mastabas G 6010 – G 6016

A. Architectural Description of G 6010 (figs. 3–4; pls. 38b–42a)

G 6010, labelled “15” by Lepsius,¹ the mastaba tomb of Neferbauptah, was excavated by Reisner in November and December 1925. It is the southernmost of the large nucleus mastabas of concern to us in this volume and was described by Reisner² as being of type VIIa³ with an interior two-niched chapel of type 4b. It covers an area of 144.32 square metres (16.4 x 8.8 m), has a height of 4.6 metres, and proportions of 1/1.86. Reisner notes an

addition on E and N containing the exterior nummulitic chapel of type (12): this addition is L-shaped: the E–W arm containing the court, room e and the pillared portico g, measures 4.1 x 10.5 m. with an area of 43.05 sq. m.: the N–S arm containing serdab and rooms b, c, d, measures 16.4 x 4.9 m. [*sic*] with an area of 80.36 sq. m.: total area of addition, 123.41 sq. m. total area of nucleus mastaba and exterior chapel, 267.73 sq. m. the E wall of the addition is built over the remains of an old construction plane: against the S end were remains of two construction planes.⁴

Friday, November 20, 1925. Continued clearing front of group southwards working in front of G6010. Reached front wall at north and laid bare about 1/3. Approaching the middle front, encountered two layers of stones, organic matter and Saite objects in drift sand about 50 cm. apart and each layer is about 35 cm. thick. These are disturbed deposits which appear to have been thrown out from the additional chamber of G6010.

Saturday, November 21, 1925. Continued clearing along face of G6010, and revealed 6011 and 6012 embedded in debris of decay and covered by drift sand. Partly on the surface and partly in the drift sand were 8 or 10 large blocks of numm. lst. from the wall of 6010. These were rolled or dragged off to the east.

Before continuing with a discussion of the parts of G 6010, it will be useful to summarize the various ways in which those parts have been labelled:

1. LD I, 34ff.; Porter-Moss III, 1, 169.

2. Reisner, *Giza Necropolis I*, 290

3. Reisner's measurement of the room is incorrect; it should read 16.4 x 4.9, and we have corrected the measurement when quoting RN, below. In his notes, type VII.a.1.

4. Cf. Naguib Kanawati, *The Egyptian Administration in the Old Kingdom*, (Warminster, 1977), 103–4 and brief discussion on p. 38.

Our Designation	Reisner's Designation	Lepsius's Designation	Porter-Moss's Designation
Portico	(g)	–	–
Courtyard	(e) + (f)	H + I	I
Chamber 1	(c) + (d)	A + B	II
Chamber 2	(b)	C + D	III
Chamber 3	(a)	E	IV

Both Reisner and Lepsius have published descriptions of the mastaba.⁵

Dieses Grab gehört zu einer Gruppe von drei Grabgebäuden, westl. von der Südwestecke der grössten, nördl. von der Nordwestecke der zweiten Pyramide (No. 15–17; vgl. LD I, 21). Es ist das südlichste der 3 Gräber.

Es ist genau wie die Pyramiden nach den Himmelsgegenden *gerichtet*. Der Boden darum ist (jetzt) hoch mit Sand aufgefüllt, fast bis zur Höhe der Thürarchitrave und der innern Decken.—Wie fast alle Gräber dieser Gegend, ist es auf den lebendigen Fels *gebaut*. Die *Form* ist ziemlich quadratisch; die *Aussenwände* *neigen* sich nach oben, ähnlich den unteren Teilen von Pyramiden, doch hatten diese Gebäude nie Spitzen, wie die Dächer zeigen. Die Neigung der Wände ist, wie auch bei den Pyramiden nicht immer dieselbe.—Hier war *nur die Vorderwand* *glatt*, die drei andern sind noch *rauh* und sollten dann *geglättet* werden. An der südlichen Aussenseite ist ein *Fenster* sichtbar, welches in das Zimmer E [our chamber 3] führte; wie andere Oeffnung ist nicht weit davon aussen sichtbar.

Der *Stein* ist der Kalkstein des Bodens, nummulith, und in einzelnen Teilen sehr der Zerstörung durch die Luft ausgesetzt.—*Grosse kolossale Blöcke* zeichnen diese ältesten Gebäude aus, sie sind im Ganzen in horizontale Lagen gelegt, aber die vertikalen Fugen sind grösstenteils abweichend; auch die horizontalen Lagen sind nicht immer genau, sondern die einzelnen Blöcke noch besonders zugeschnitten und in einander gefügt, wenn sie aufgelegt wurden, ganz wie es auch bei den grossen Pyramiden zu sehen ist. Die meisten Blöcke sind so genau zusammengesetzt, dass *kein Mörtel* nötig war; auch ist in dieser ganzen Gräbergruppe kein Mörtel zu finden, nur im Innern der Kammern ist Kalk zwischen die Fugen der Steine geschmiert, um eine glatte Oberfläche für die Darstellungen zu gewinnen.

5. Reisner, *Giza Necropolis I*, 290–91 and RN; Lepsius, LD I, 34–38.

Eine grosse Menge solcher Grabgebäude sind, *bis zum Grunde fast, zerstört* und jetzt unter dem Sande und *in alter Zeit geöffnet* und dabei zerstört worden; man brach entweder durch die Decke oder durch eine Wand, wenn kein Eingang zu finden war. Dieses Grab (No. 15) ist noch ziemlich vollständig erhalten, doch ist auch hier die Decke des Raumes B [our chamber 1] zerstört, und in das Zimmer C [our chamber 2] gelangt man durch ein von aussen eingebrochenes Loch. *Die Inschriften und Farben* sind zum Teil noch sehr gut erhalten.

Der Plan zeigt, dass das Ganze wie die übrigen Gräber dieser Gruppe aus *verschiedenen nach einander entstandenen Teilen* besteht. Der älteste Bestandteil ist *das hintere längliche Gebäude*, das nach allen Seiten hin nach oben zurückweichende Wände hat, die also ursprünglich *Aussenwände* gewesen sein müssen. Es enthält eine *Kammer E* [our chamber 3]; hinter dieser findet sich ein vom Dache aus zugänglicher *Schacht (G)* und in dem nördlichen Teile des Gebäudes vielleicht noch ein zweiter. Die oberste Umfassung des Schachtes, sowie die Unregelmässigkeit der obersten Blöcke nach innen, die kein Parapet zugelassen hätten, zeigt, dass *das Dach, wie bei allen hohen Hintergebäuden glatt und flach sein sollte*; es ist aber nicht vollendet, so wenig wie die äusseren Mauern (s. oben); jetzt fehlen die mittleren Steine des Daches.

An die Ostseite (Vorderseite) dieses hinteren Quergebäudes legt sich *südlich* ein bedeckter Portikus an, der auf 2 Pfeilern ruht, durch die er in 2 *Räume C und D* [both parts of our chamber 2] zerlegt wird; *nördlich* ein offener, auf 2 Seiten von einer Pfeilergalerie umgebener *Hof A* [part of our chamber 1]. Das südliche Vordergebäude hatte wahrscheinlich ein Parapet, wie die behauenen Steine der Westseite und die Analogie mit den andern Gräbern vermuten lässt. Das nördliche war, bis auf die mit einem [Schein]gewölbe bedeckten Gallerien hypäthral.

An dies nördliche Vordergebäude schliesst sich endlich noch ein *Durchgangsgebäude H* [our courtyard] an, das nördlich an die südliche Aussenmauer des benachbarten älteren Grabes No. 16 stösst, und von dem man nach O. durch *die äussere Thüre e* ins Freie gelangte. Hinter diesem letzten Gebäude H befindet sich noch ein *hypäthraler Hof I* [our courtyard], der dadurch gewonnen worden ist, dass man die nördliche Aussenmauer des alten Hintergebäudes mit der gegenüberliegenden südlichen des Nachbargrabes No. 16 durch eine Aussenmauer verband.

Nach Abschluss aller Teile war der äussere Eingang zu dem gesammten Grabe die *Thüre e* mit einem Wulst, der aber nicht beschreiben ist. Die Thüre liegt in der Mitte einer Aussenwand, die hinter die des übrigen Gebäudes zurücktritt. Durch sie gelangt man in eine flach gedeckte *Gallerie H* [our courtyard], die (d.h. deren Decke,) nach L auf der Aussenmauer, nach W. auf 4 Pfeilern ruhte. Westlich von dieser Gallerie, die unverziert ist, lag der grosse *hypäthrale quadratische Hof I* [our courtyard], der an das hohe Hintergebäude stiess, aber schwerlich einen Eingang dahinein hatte, weil dahinter wahrscheinlich der zweite Brunnen lag (s. oben). Der Wasserausguss des daranstossenden Grabes des [Jj-mrj] (no. 16) führt gerade hinter die Gallerie H in den hypäthralen Hof I.

Von der Gallerie H aus führt eine *Thüre f* in den andern *offenen Hof A*, der in architektonischer Hinsicht sehr bemerkenswert ist. Er war nie bedeckt, wie die glatte Ostseite des hinteren höheren Gebäudes zeigt, an welche das Dach angebaut gewesen sein müsste, wovon keine Spur da ist. Eingänge aus dem Hofe in dieses hohe Hintergebäude scheinen nicht zu existieren, und dieses scheint auch weiter keine Zimmer als das eine E zu enthalten. Vielmehr enthält es, wie schon erwähnt, vielleicht noch einen zweiten nördlichen Schacht hinter dem Hofe A.

Die Ostseite dieses Hofes A bildete die auf 4 oder 5 Pfeilern ruhende *Gallerie B*. Die einzelnen Deck-Steine dieser Gallerie, die vom Architrav über den Pfeilern nach der Aussenmauer gehen, sind zum Tonnengewölbe ausgehöhlt (s. den Durchschnitt nach LD I, 21). Das Ganze scheint noch nicht vollendet; die Pfeiler sind an keiner Seite beschrieben, nur die gegenüberstehende *Ostwand* hat Darstellungen *rechte (südliche) Hälfte* LD II, 56a bis. Der Name des Verstorbenen ist nicht ausgeführt;—*linke (nördliche) Hälfte*: LD II, 56a. Die oberste (der 3) Reihen der

Darstellungen ist nicht ausgeführt, so wenig wie der ganze letzte Teil der Wand gegen Norden.⁶

Die bogenförmig ausgehöhlten Decksteine greifen über die Pfeiler über und bilden nach dem offenen Hofe A eine Art vorspringendes Gesims; das Dach bildete von innen Stufen zu dem Parapet, das rund um das Gebäude führte.

Die Gallerie B ging auf der schmalen Südseite des Hofes A in eine *andere kleine Gallerie* über, die von einem einzigen Steine bedeckt ist. Dieser Deckstein greift in die hohe Hintermauer ein und liegt östlich auf dem *Eckpfeiler a* auf, der deshalb tiefer als die andern ist. Nach der äusseren Bedeckung zu schliessen, sollte die Decke auch bogenförmig ausgehöhlt werden, ist aber flach geblieben.

Aus der Gallerie B führt die *Thüre g* in das *Zimmer C*, in das man jetzt von aussen durch ein an der oberen Ecke der östlichen Mauer *eingebrochenes Loch [F]* steigt. Diesem eingebrochenen Eingange gegenüber läuft ein *Architrav*, der auf 2 *viereckigen Pfeilern* mit Abakus und ohne Basis ruht. Die beiden Pfeiler sind nicht von gleicher Breite, der nördliche ist 0,44 breit, der südliche 0,39 1/2; die Tiefe von beiden ist gleich (0,45). Der Abakus unter dem Architrav ist in derselben Fläche wie der Architrav, und nur anders, nämlich rot, gemalt. Die Pfeiler gehen geradlinig bis zum Boden hinunter; nur der obere Teil mit seinen Figuren und Hieroglyphen, die gleich denen am Architrav erhaben gearbeitet sind, ist bemalt. Der rechte nördliche Pfeiler enthält an der Vorderseite die Gestalt und Titel des Vaters des Verstorbenen [Jj-mrj], der linke südliche diejenigen des Grossvaters [Spss-k3f-nh]. Die Nord- und Südseiten beider Pfeiler zeigen die Gestalt und die Titel des Verstorbenen selbst: LD II, 55; Architrav und Pfeiler sind jetzt in Berlin (No 1114).

Die *drei andern Seiten* des Raumes C sind ohne alle Verzierung; doch scheint es, dass die jetzt nackten Steine früher mit Kalk und Malerei überzogen waren; an vielen Stellen ist der Kalk noch sichtbar, mit dem man die Zwischenräume oder Beschädigungen der Steine ausfüllte. Ebenso *die Decke*, die wie alle übrigen, jetzt keine Spur von Farben mehr zeigt.

Die Pfeiler sind auf der *Rückseite* leer, ebenso die *Nord- und Südwand* des *Raumes D* dahinter, nur die den Pfeilern gegenüberstehende *westliche Mauer* ist beschrieben: LD II, 56 b, (die Köpfe der beiden Personen rechts LD III, 289, 7.8). Sie geht schräg hinauf, da sie ursprünglich die Aussenmauer des ältesten hohen Hintergebäudes gewesen war. In der Mitte enthält diese Wand die *Thüre c d*, welche in die Kammer E führt. Die Inschrift links von der Thüre ist nicht ganz vollendet. Der Name des Grossvaters, der da wieder, wie es scheint, dargestellt ist, fehlt, die Titel enden mit [sš prj md3t].

Auf *dem Wulste* über der Thüre (LD II, 56b) stehen in zwei Reihen die Titel und Namen zu oberst des Vaters [Jj-mrj], zu unterst des Sohnes [Pth-nfr-b3w]. Ihr Verwandtschaftsverhältnis ist nicht angegeben, wird aber durch die folgenden Gräber klar; dasselbe Verhältnis ist also auch in anderen ähnlichen Fällen voranzusetzen.

An den *beiden Thürlaubungen c d* sind die Darstellungen LD II, 57a.

In der nun folgenden *Kammer E* sind alle vier Seiten mit Darstellungen versehen: *Ostseite* (mit dem Eingang) LD II, 58a; die beiden liegenden Ochsen über der Thüre wenden sich nach links und gehören zur Darstellung der schmalen *Nordseite* LD II, 57c. *Westseite* mit 2 Blendthüren: LD II, 58b. Die beiden Blendthüren (in der Publ. braun) sowie die oben über die ganze Wand hinlaufende Inschrift sind nur gemalt. *Südseite*: LD II, 57b. Oben geht ein kleines Fenster hinaus,⁷ das sich nach Aussen vergrössert.

Reisner described the innermost room as follows: "Interior offering room of type (4a) with two painted niches; 3.55 x 1.6 m; area, 5.68 sq. m; prop. 1/2.22; entered

6. In der Publikation sind diese unausgeführten Teile fortgelassen, ebenso der Kopf des Verstorbenen, der in die oberste Reihe hineinragte.

7. Etwa zum serdab?

from pillared hall (b) from east by doorway in north end of east wall.”

Our chamber 2, he described as “(b) pillared hall, nearly square; 4.15 x 3.25 m; area, 13.48 sq. m; roof supported by two pillars in N–S row,” with an architrave of three stones resting on the pillars. The ceiling, he notes, was found intact by Lepsius. “Serdab in south wall; entered from north from (c) by doorway in east end of north wall; doorway to room (a) in embrasure in middle of west wall.” In his notes, he adds: “decorated on W side of two pillars: Lepsius found remains of sizing on N and S wall suggesting that the decoration had been destroyed.” No trace of that sizing remained in Reisner’s time.

Monday, November 23, 1925. The inscribed upper part of the pillars and the architrave are now in Berlin. I presume the great roofing blocks which we found over G6012, 6013, 6014, were removed from this room by Lepsius as he entered an empty chamber through the hole still visible in the east wall. In the sand is a layer of dark brown matter, a deposit mainly of bats’ dung which seems to represent the floor as found by Lepsius.

Chamber 1 was treated as two separate units by Reisner, as it had been by Lepsius. There is clear architectural justification for doing so. “(c) N–S corridor with vaulted stone roof; 6.35 x 1.1 m; area, 6.98 sq. m; with roof supported by four pillars and architrave on west side; opening into the narrow N–S court (d) by the spaces between the pillars; doorway to (b) in south wall.” Parallel to (c) lay (d): “narrow N–S open court along face of mastaba, west of corridor (c); 6.35 x 1.3 m; area, 8.25 sq. m; no subsidiary north niche in mastaba; opening to room (c) between the pillars on the east side; entered from pillared room (e) from north, by doorway in north wall.”

The area we have labelled simply the “courtyard,” Reisner, like Lepsius, treated as two separate parts, a vestibule (e) and the open court (f):

(e) vestibule room north of (d) separated from open court (f) by two pillars and two pilasters; 4.6 x 1.2 m. excluding the pillars; area, 5.52 sq. m.; entered from east from pillared portico (g) in middle of east wall; opening into court (f) by spaces between pillars; doorway to (d) in south wall.

The court itself is:

(f) large open court west of vestibule (e); 4.35 x 5.17 m.; area, 22.49 sq. m.; with standing life-size statue of Ptah-nefer-bauw in middle of west wall; entered from east from vestibule (e) by spaces between the pillars.

Outside, east of the vestibule (e), is a pillared portico, labelled (g) by Reisner (but not indicated on Lepsius’s plan):

(g) pillared portico east of the entrance to the vestibule (e); 3.9 x 2.07 m., including two pillars in N–S row; area, 8.07 sq. m.; opening to the east; doorway to vestibule (e) in middle of west wall.

Reisner includes some additional statistics in his notes: “total area, (b)–(e): 34.23 sq. m.; total area, (b)–(g): 64.79 sq. m.; total area, (a)–(g): 70.47 sq. m.”

The serdab, which lies to the south of chamber 2, is described in *RN*: “Serdab: E–W serdab, serdab in thickness of south wall of room b of the chapel; 1.0 x 4.8 m; area, 4.8 sq. m; height, 2.60 m.” The serdab connects to chamber 2 by means of three vertical slot windows cut through that chamber’s southern wall. Reisner found the serdab filled with sand but otherwise empty, and he states that it was probably plundered through the westernmost of the slot windows. The stone roofing slabs are still in place. Reisner states that the serdab contained “statuettes [that] were probably of wood” (see below, G 6012, Objects).

Except for an intrusive and unfinished shaft cut in the southwestern corner of the courtyard,⁸ G 6010 had only a single shaft (labelled “A” by Reisner, “G” by Lepsius), located just south of the middle of the nucleus mastaba (figs. 6 and 58–59). In *RN* it is described as follows:

sole shaft; 1.4 x 1.32 m.; -9.9 m. [deep]; in middle of bottom, a step down 0.85 m.; from the bottom of the step, a roughly cut slope leads through the S side of the shaft, through the passage to the floor of the chamber, making a drop of 0.85 m. Total depth of chamber floor below the bottom of the shaft, 1.7 m.

The chamber at the bottom of the shaft is Reisner’s type 4b(2),

with coffin recess in W wall; on S: 4.36 x 2.22–2.64 m.; h. 2.1 m.; area, 10.59 sq. m.; capacity, 22.24 cu. m. Coffin recess in middle of W wall, 2.44–2.64 x 1.56 m.; h., 1.96 m.; area, 3.96 sq. m.; capacity, 7.76 cu. m.; total area of chamber, 14.55 sq. m.; total capacity, 30.00 cu. m. Floor uneven, filled with limestone chips; S wall unfinished at its base. Passage: 0.72 x 1.0 m.; height on shaft side, 1.2 m.; on chamber side, 2.1 m.; the floor descends in a rough slope from base of step in shaft to the chamber floor just inside the chamber. Blocking: remains of rubble wall, bound with mud, 0.65 m. thick; type III d(2); upper part broken away and a slope of mixed debris and drift-sand had poured in and formed a fan-shaped slope around the doorway.

In the recess on the west side, there was an attached stone coffin with a “white limestone *krst*-lid; outside, irregular, 2.3 x 0.94 m; h. 0.85 m; cavity, 1.9 x 0.46 m; depth, 0.6 m; lid, 2.54 x 0.86 m; maximum thickness 0.25 m; rounded top between rudimentary end bars, no handles at ends.” There was an incomplete skeleton found scattered on the floor around the coffin, over its lid, and within its cavity.

The floor of the chamber was covered by clean limestone debris and, over this, by 2–3 cm of dust, bat bones, and small objects and sherds. In the northeast corner, the sloping sand overlay this material. In the passage, “thieves’ debris” lay upon this sand and was in turn covered with drift sand filling the shaft to its top.

B. Objects in G 6010

(See also objects 25-11-1 through -13, and 25-11-16, described below, G 6020, pp. 73, 74, and 90.)

1. Objects Found in the Shaft (fig. 127)

- 25-11-63 flint; flake of type F-IXb(3); length 10.3 cm; width 1.7 cm; thickness 0.85 cm.
- 25-11-64 RP; bowl of type C-XXXIIa; height 8.4 cm; rim diam. 18.0 cm; body diam. 18.2 cm; incomplete.
- 25-11-65, 67, 68 RP; three bowls of type C-XXXIIa; incomplete; rim diam. of (65) 21.0 cm; (67) 30.0 cm; (68) not measurable.
- 25-11-66 RW, red wash; upper part of bent-sided bowl of type C-XXX b(1); rim diam. 30.0 cm; diam. bend line 26.6 cm; height above bend 6.0 cm.
- 25-11-69, 70, 71 RP; three incomplete, bent-sided bowls of type C-XXXc; height 12.8 cm; rim diam.

8. “SW quarter of court, 1.15 x 1.2 m.; -2.4 m. [deep] in rock; rock surface slopes slightly to S and E; dug through shallow debris on floor of court; lined above with masonry, 0.4 m. on S and 0.3 m. on N, one course, type 7x; perhaps unused.”

26 cm; bend line diam. 26.4 cm; height top 5.2 cm.

25-11-72,73 coarse RW; fragments of large jars of type IIb or A IV.; thickness 1.7 cm, 0.8–1.1 cm.

2. Objects Found in the Chamber (fig. 127)

25-11-97 alabaster top and base of headrest; stem missing; originally of three separate pieces, with top attached to stem by dowel and stem attached to base with plaster. Top: length 18 cm; height with abacus 8.4 cm; base 18.4 x 9.4 cm, height 1.4 cm. The base of stem is carved, diam. 8.8 cm, and rising 4 mm above top of base. (MFA).

25-11-98 BrW with white specks (foreign ware?); fragment of a jar with convex sides; height 7.6+ cm; max. diam. 11.2 cm; form not identifiable.

25-11-99 RP; fragment of jar; height 7.6+ cm; max. diam. 10.0 cm; type not determined.

25-11-100 alabaster top of flat-topped circular table; stem not found; in three pieces: diam. 19.2 cm; max. thickness 1.2 cm. (MFA).

25-11-101 RP (?); surface decayed; in fragments; incomplete; type C-XXXIIa; height 8.4 cm; rim diam. 22.4 cm; body diam. 22.4 cm.

25-11-102 plaster; right ear from mummy; height 6.4 cm; width 3.2 cm.

25-11-103 plaster; fragments from beard from mummy; height 5.6 cm; width 5.8 cm; apparently a short ribbed beard, as in statues of Dynasty 5.

25-11-104 copper: set of model tools. (a) upper part of bowl with projecting rim, type XVI c; rim diam. 6.6 cm; height 1.4+ cm. (b) rectangular knife; 6.3 x 3.2 cm; rectangular base 3.3 x 1.0 cm; thickness 0.3 cm. (c) five model adze blades (four with square butts and one with rounded butt); lengths 5.6–6.35 cm. (d) five models of broad chisels, four with pointed ends, one with broad edge; length 4.8–5.4 cm; width 0.6 cm. (e) two model drills (one incomplete); rectangular shaft and rounded cutting edge; length 6.9 cm; width of shaft 0.35 cm; width of edge 0.3 cm. (f) fragments of two(?) model bowls of type K-XXIa. (MFA).

25-11-105 RP; fragments of bowl of type C-XXXIIa; diam. ca. 18 cm.

25-11-106 coarse RW; lower part of rough jar of type A-IV; diam. 10.8+ cm.

25-11-107 FRW; fragment from upper part of small bowl with recurved rim; probably type C-XXXIIa; diam. 14.0 cm; height 2.4+ cm.

25-11-108 (with last): half of flat-bottomed cup with open spout; type S-X; height 4.0 cm; diam. 8 cm; length with spout 8.4 cm.

25-11-109 lump of cohering sand which had been in contact with copper models. (MFA).

25-11-110 a quantity of small lumps of charcoal. (MFA).

25-11-111 wood; box, completely decayed; measurements of cast in sand: 20 x 35 x 18 cm.

25-11-112 wood; apparently a model of an axe with straight shaft and with the rounded-form blade broken off close to the shaft; length 32 cm; blade length 11.2 cm; haft diam. 0.8 cm; blade width including haft 1.6+ cm.

25-11-113 wood; hollow cylinder with fluted surface; length 12 cm; diam. from end to end: 1.3 cm; hollow diam. 0.6 cm; purpose uncertain—perhaps a handle.

25-11-114 wood; fragments of decayed wood.

25-11-116 alabaster; ointment jug of type S-XIVb; height 8.2 cm; rim diam. 4.4 cm; shoulder diam. 5.2 cm; base diam. 2.8 cm; width with dummy handle 6.0 cm. (MFA).

25-11-117 alabaster; twenty-four model bowls and basins, twelve round-bottomed and twelve flat-bottomed; type S-IXa, two examples, 1.4 x 6 cm; type S-IXb, ten examples, from 2.0 x 5.6 to 2.2 x 5.4 cm; type S-Xa, eleven examples, from 1.2 x 5.2 to 1.7 x 5.2 cm; type S-Xb, one example, 2.2 x 5.8 cm. (MFA).

3. Objects Found in Thieves' Debris West of Shaft (and thrown out from it)

25-11-128 RP; fragment of bowl of type C-XXXII.

25-11-129 alabaster; fragment of lower part of jar, damaged on sides; height 9.0+ cm; max. diam. 10.4+ cm; base diam. 8.2 cm; perhaps part of a canopic jar; older polished surface on bottom.

4. Objects Found in Debris East of Mastaba

(The limestone statuette fragments probably come from the serdab of G 6020. The hard stone fragments probably come from the breaking up of old royal statues in Dynasties 5–6. The Saite-Ptolemaic objects may come from late communal burials in room (e) [= courtyard]).

Friday, November 20, 1925. Continued clearing front of group southwards working in front of G6010. Reached front wall at north and laid bare about 1/3. Approaching the middle front, encountered two layers of bones, organic matter and Saite objects in drift sand about 50 cm. apart and each layer is about 35 cm. thick. These are disturbed deposits which appear to have been thrown out from the additional chamber of G6010.

25-11-36 (in mixed debris east of north end): white limestone; torso of male statuette, about two-thirds life size, standing with hands at side, in short skirt, left foot advanced; back supporting pillar; height from ankle to neck: 60.0 cm; arms made of separate pieces attached with dowels.

25-11-37 (on rock just east of portico): alabaster; fifteen fragments of royal statues; one inscribed, six with worked surfaces; eight splinter fragments. (a) base fragment, inscribed with {5.1} "[cartouche?] 'nh dt,'" inscribed surface 12 x 6.4 cm. (b) largest unworked fragment is 26 x 16 x 6.5 cm. (MFA).

- 25-11-38 (found with 25-11-36): basalt; statuette fragment; 14 x 6.4 cm.
- 25-11-39 (from higher, disturbed debris): nummulitic limestone; torso and legs of standing male statuette, about half life size; from ankles to breast 50.0+ cm; left foot advanced, wearing short skirt.
- 25-11-40 (found with 25-11-39): translucent diorite; unworked fragment; 5.6 x 3.4 cm. (MFA).
- 25-11-41 (found with 25-11-39): blue faience; small jar with short neck and four knob handles; incomplete; mouth diam. 2.4 cm; height 4.4 cm; Saite-Ptolemaic Period. (MFA).
- 25-11-42 (found with 25-11-39): dark blue faience; four frags. of bag-shaped jar; max. diam. 7.0 cm; Saite-Ptolemaic Period. (MFA).
- 25-11-43 (found with 25-11-39): blue faience; fragment of bezel ring. (MFA).
- 25-11-44, 45 (found with 25-11-39): blue faience; two *wḏt*-eye amulets, modelled on one side; (44) 3.3 x 2.3 x 0.95 cm; (45) 1.2 x 0.8 cm. (MFA).
- 25-11-46 faience; small animal (ape?) amulet, shown standing on hind legs. (MFA).
- 25-11-47 blue faience; head only of Sekhmet amulet. (MFA).
- 25-11-48, 49 blue faience; two fragments of Isis and Horus amulet. (MFA).

5. Objects Found in Debris in Chapel

- 25-11-125 (in room (b) = chamber 2): coarse RW; jar of type A-IV with rim broken; height 30 cm; rim diam. 10.4 cm; max. diam. 15.6 cm; contains charcoal.
- 25-11-126 (from room (f) = courtyard): coarse RW; jar of type A-IV; height 27.5 cm; outer surface covered with a white substance, inside, remains of decayed organic matter.
- 25-11-127 (from room (f) = courtyard): RBrW; fragments of basin, ribbed inside with roll rim; pot marks incised outside; lower part missing; height 11.2+ cm; rim diam. 22.0 cm.

C. Subsidiary Mastabas, G 6011–G 6016

1. Mastaba G 6011 (pl. 72)

Mastaba G 6011, lying immediately east of G 6010, contained remains of a construction plane, probably used in the construction of G 6020 and G 6030. Reisner's notes indicate that the mastaba contained three shafts; he gave no information about them, but our reclearing shows their location and the location of a possible serdab. The scanty remains of this badly destroyed structure measure 8.30 x 4.20 m, an area of 34.86 sq. m.

2. Mastaba G 6012 (figs. 60, 127; pls. 42b–45a)

Mastaba G 6012 abuts on the south end of G 6011 and on the east wall of G 6010. The mastaba was excavated in November 1925. The tomb may be assigned to "Ny-kau-Sokar, the Inspector of the Letter Carriers," on the basis of material from the tomb. The mastaba is of Reisner's type IX c(2). It measures (with its reentrant SW corner) 8.1 x 5.5 m, with an area of 44.55 sq. m. Without the reentrant corner, subtract 1.5 x 1.4 = 2.1 sq. m, an area of 42.45 sq. m, with proportions of 1/1.47. Its height is 2.84 m. There are two stelae in its eastern face and a small exterior chapel.

a. Chapel. Type 8a, an exterior corridor of mud-plastered rubble, measuring 6.7 x 1.4 m, area 9.38 sq. m, proportions of 1/4.78. In the east face of the mastaba (in the west wall of the chapel) were two stelae. The upper (and perhaps inscribed) part of the southern is missing; the northern is badly weathered but complete, and one may see on the cross bar a single incised line of text facing right: {5.2} "jmꜥhw šḏḏ jrjw mḏt Nj-kꜣw-Skr."⁹ The chapel is entered by a doorway at the southern end of the eastern wall. It is unclear if the chapel was ever roofed over.

25-11-74 (from the lower layer of sand in chapel): nummulitic limestone; fragment of the wig of a life-size statue.

25-11-75 (same): plaster fragments from the forehead of a mummy mask; found in debris east of G 6012.

b. Shaft A. There were two shafts in G 6012, Reisner's "A" at the southern end, his "B" immediately north of it. "A" measured 1.1 x 0.99 m and was -3.85 m deep. Its upper 1.5 m was lined with rubble. The chamber at its bottom, cut on the east side, was of type 6 a(3) and measured 2.56 x 1.36 to 1.62 m, height 0.65 m, area 3.81 sq. m, capacity 2.48 cu. m. The blocking was disturbed but consisted of two leaning slabs found in the doorway (type V e?). Near the middle of the floor was a burial pit, 1.94 x 0.52 m, and 0.55 m deep, roofed with a single plain stone slab, 2.07 x 0.725 m, and 0.15 m thick. No bones were found in the pit, but there were several objects in the chamber.

25-11-273 to 281 elements of a broad necklace and of bracelets were found scattered in the debris on the floor: (a) one large end piece of a broad necklace with ten thread holes; height of flat side 3.2 cm; width 1.3 cm; covered with gold leaf. (b) three small end pieces, each with five thread holes; height of flat side: 1.6, 1.35, and 1.3 cm; covered with gold leaf. (c) twelve separators, nine pierced with four holes each, three with five holes each; rectangular section measuring 0.25–0.4 x 0.25 cm; length 1.05–1.2 cm; decorated with bands of gold leaf. (d) three beetle-shaped pendants, pierced through head and body; length 1.8, 1.6, 1.6 cm; width 0.75 cm each; traces of gold leaf on one. (e) a large number of cylindrical beads of white paste

9. On the name and title, see pp. 10 and 17.

covered with gold leaf; diam. 0.2–0.3 cm; length 0.3–0.85 cm. (f) a large number of ring-shaped beads, of blue or green faience; diam. 0.25 to 0.375 cm; thickness 0.145–0.2 cm. (g) one ring bead of black faience, similar in size to (f). (h) one fragment of cohering beads showing two rows of vertical cylindrical beads bordered at the top and bottom by a string of ring-shaped beads.

25-11-282 coarse RW; four jars of type A-IV; one complete, three broken; height of complete specimen 37 cm; rim diam. 9 cm; max. diam. 19 cm; height of others 34, 37, and 31+ cm. Three came from the north end of the burial pit, the fourth from the SE corner; each contained bits of mud.

25-11-95 On the chamber floor were found badly corroded copper models of adzes and drills.

In addition, at the bottom of the shaft lay a wooden statuette of a standing male, so badly decayed that it could not be moved. Reisner suggested that it might have come from the serdab of G 6010.

c. Shaft B. The shaft, which lies just north of “A,” measures 1.05 x 1.0 m. Its total depth is not given. The chamber at its bottom is of type 7 a(1) and was roofed with stone slabs that had fallen and crushed a skeleton lying on the floor.

3. Mastaba G 6013 (figs. 61–62, 127)

Mastaba G 6013 was built against the south side of G 6012. Little of the superstructure remains: three shafts, one on the south, one on the north, and a third, unfinished, east of the north shaft, are all of this tomb that can be identified today.

a. Shaft A. Measuring 0.9 x 0.9 m, -1.7 m deep, the upper 0.9 m lined with three courses of brick. No chamber: type 7X; completely plundered. The only objects from the shaft are the intrusive fragments of six bowls:

25-11-121 RBrW, red wash; bowl of type C-XXX a(1); height 9.6 cm; rim diam. 30 cm; diam. of bend line 26 cm; height of upper part 4 cm.

25-11-122 RW, red wash; type C-XXX b(1); height 9.2 cm; rim diam. 20.5 cm; diam. of bend line 18.4 cm; height of upper part 4 cm.

25-11-118, 119, 120 RW, red wash; three incomplete bowls of type C-XXXIII b; diam. 25.0, 22.0, and 19.0 cm; height as preserved 6.0+, 4.8+, and 5.2+ cm.

25-11-123 RP, fragment of a bowl, probably of type D-XXXVI; recurved rim broken away and bottom missing; body diam. 20 cm; height as preserved 9.6+ cm; with remains of plaster inside.

b. Shaft B. Lying north of “A,” against the south face of G 6012; measuring 0.9 x 1.0 m, cut -0.2 m into bedrock; lined on E, W, and S sides with one course of masonry (0.3 m); no chamber, type 7X; perhaps unfinished and unused.

c. Shaft C. East of “B” and against the chapel of G 6012; unfinished cutting, with bottom descending irregularly from E to W; measures 0.95 x 1.2 m; depth, -1.15 m in rock; W end lined above with masonry, 0.35 m, one course preserved on W, traces on S and N; perhaps an unfinished sloping passage of type (9). In the debris, a traditional ceremonial jar:

25-11-96 coarse RW; type A-IV; height 33.0 cm; rim diam. 10.4 cm; max. diam. 16.8 cm; with mud plastering inside.

4. Mastaba G 6014 (figs. 63–67; pl. 45)

Mastaba G 6014 was built against the south face of the exterior chapel of G 6010 and excavated in November 1925. Mastaba type X d(1) or XK d(1), built of double-faced stone with mud-plastered surfaces on the east, west and south. Measures 8.4 x 4.2 m; area, 35.28 sq. m; proportions, 1/2.0; height, 1.80 m. The chapel is an open air corridor of type (9d). There are no niches preserved in the east face of the mastaba. There are five shafts.

a. Shaft A. In the north end of the mastaba, measuring 1.3 x 1.3 m; depth, -3.55 m; lined at top with (from bottom up): 0.75 m rubble, 0.95 m masonry (three courses), and 0.35 m rubble, total: 2.05 m. The chamber, cut on the west side of the shaft, is of type 5 c(5), irregular: on W, 2.08 x 0.9 m, height, 0.85 m; area, 1.87 sq. m; capacity, 1.59 cu. m. In the passage there are two false doorjambs, 1.0 x 0.4 m and 0.85 x 0.2 m. There is no evidence of blocking. The burial pit measures 1.84 x 0.48 m, depth 0.45 m. It was roofed with perhaps two slabs, of which only one was found. No remains of the burial were found.

25-11-115 plaster; mummy mask; in four pieces, nearly complete. MFA photo C 11057.

b. Shaft B. Lying south of “A,” the shaft measures 0.75 x 0.8 m; lined with rubble, it is -1.35 m deep. There is no chamber; type 7X.

c. Shaft C. At the southern end of the mastaba, measures 0.75 x 0.7 m; ends at bedrock; lined with rubble, -1.48 m deep. Chamber: type 8 b(1); on north, measures 0.98 x 0.57 m; height, 0.76 m; area, 0.55 sq. m; capacity, 0.41 cu. m. In the passage there is a false doorjamb on the east, 0.32 x 0.46 m. Blocking consists of five stones which have been broken and have admitted fine sand into the chamber. The burial consists of a skeleton, lying on its left side, facing NW. No objects were found.

d. Shaft D. West of “B,” it measures 0.9 x 0.85 m; lined with rubble, -1.4 m, ends at bedrock; no chamber; type 7X.

e. Shaft E (figs. 66–67). South of “B”; measuring 0.7 x 0.6 m; ends at bedrock, lined with rubble, -1.24 m. The chamber is of type 8 b(2), cut on the south side of the shaft, and measures 0.98 x 0.46 m; height, 0.58 m; area, 0.45 sq. m; capacity, 0.26 cu. m. Interior blocking consists of stones and rubble, plastered with mud. The burial is the skeleton of an infant, dislocated because of deterioration.

5. Mastabas G 6015 and G 6016

Mastabas G 6015 and G 6016, which lie to the south of G 6010, are in poor condition. Reisner interprets G 6016 as originally having been a low, broad plane that led from the south and supplied the lower courses of G 6010. From this,

a second plane rose toward the east and north, supplying the upper courses of that mastaba. No further details were given, and excavations in 1971 revealed only minimal traces of the structures and no indications of a shaft.

6. Numbers G 6017 through G 6019 were not used.

II. Mastabas G 6020 – G 6028

A. Architectural Description of G 6020 (figs. 3–4, 7; pl. 46)

The mastaba of Iymery, Lepsius's number 16, Reisner's G 6020, is one of the most extensively decorated mastabas at Giza.¹ Since it has been at least partly accessible for the past two centuries there are a number of references to its scenes. The most extensive descriptions of the tomb's architecture, however, are those of Reisner and Lepsius.²

Dieses Grab schliesst sich unmittelbar an das vorige gegen Norden an; es gehörte dem *[fj-mrj]*, dem Vater des *[Nfr-b3w-Pth]* an, dem wir schon im vorigen Grabe begegnet sind. Das Gebäude F und der davor liegende Hof E gehören nicht dazu, sondern bilden ein eigenes Grab No. 17, das dem *[ftj]*, einem Schwager des *[fj-mrj]* gehörte.

Die allgemeine Form, Lage, Richtung, Boden, Erhaltung und Bauart sind dieselben wie beim Grabe No. 15. Wie dort ist an ein hinteres höheres Quergebäude (G) vorgebaut worden. Dieses älteste Gebäude der Grabanlage hat auf allen Seiten nach oben zurückweichende Aussenwände, es enthielt keine Opferkammern, sondern hatte in der östlichen Aussenwand nur 2 einfache Blendthüren und dahinter deutlich zwei Schächte. Das Dach war hoch und flach, ohne Parapet.

Vor die südliche Blendthüre wurde später eine Opferkammer (C) vorgebaut und vor diese dann noch 3 andere Kammern (D, B, und A); die senkrechten Nordwände der Kammern A und B sind vor die schräge südliche Aussenwand des älteren Hauptgebäudes F des Grabes No. 17 gelegt worden.

Zugleich wurde der Zwischenraum zwischen den beiden Schachtgebäuden G und F durch eine Aussenmauer f l nach Norden zu einem hypaethralen Hofe H abgeschlossen, der nur aus einer der Kammern (B) zugänglich blieb. (Die Art und Weise der Verbindung der Zwischenmauer mit dem Gebäude F wird durch die nebenstehende Skizze veranschaulicht, in der a die Mauer von F, y und l die Teile der Verbindungsmauer darstellen.)

Das Dach der Kammern lässt deutlich erkennen, dass es viel niedriger war als das des hohen Quergebäudes, und ein ziemlich hohes (1,30) herumlaufendes Parapet hatte, dessen Oberkante in gleicher Höhe mit dem Dache des Quergebäudes (G) lag. Dennoch hatte die Decke der Zimmer noch immer 3 grosse Steinlagen Dicke, nämlich über der 3ten Kammer (C) c. 3,50 m. Das Parapet würde den Abfluss des Regenwassers verhindert haben, daher brachte man an der Südseite in der Mitte ein Loch an, welches nach aussen in einen förmlichen Wasserausgiesser endigte, der an 2 Fuss als Rinne vorspringt und sich in den offenen Hof I des daranstossenden Grabes (No. 15) ergoss (s. die Aufnahme LD I, 21). Das Parapet war einfach viereckig ohne Verzierung gearbeitet.

Die Aussenwände des Grabes sind hier vollendet und von allen Seiten glatt schräg aufsteigend, ohne Verzierung; nur die Nordseite hat noch rohe Blöcke.

An der Südseite sind ausser dem Wasserausgiesser noch 3 Fenster sichtbar, die in das Gemach D führen. Sie gehen ohne Erweiterung schräg von innen nach aussen herauf, und sind c. 1:½ Fuss breit und hoch.

Der äussere Eingang zum ganzen Grabe ist die Thüre a. Sie ist, wie die in derselben Mauer weiter nördlich liegende Thüre b, die zum Grabe No. 17 führt, ein wenig in die Mauer eingezogen. ...

Das Zimmer D ist eine Kammer ohne Darstellungen und ohne Thüre (also ein sogen. Serdab). In der äusseren Mauer sind, wie schon oben angegeben, 3 kleine Fenster, die in diese Kammer gehen. Sie münden gerade an der Decke (s. den Durchschnitt nach a b c d e f LD I, 21): 0.16 x 0.35 und sind inwendig etwas über 1 Fuss lang. Ihnen gegenüber in der anderen langen Wand, der Südwand von Kammer B sind drei andere Fenster, die anders konstruiert sind (s. hierneben). Sie stehen den äusseren Fenstern nicht genau gegenüber, sondern sind ein wenig östlich gerückt. Sie sind tiefer und haben sehr grosse Oeffnungen nach der Kammer D, spitzen sich aber nach der Kammer B hin zu, sodass sie dort ganz schmal erscheinen. Sie öffnen sich mitten in den Darstellungen der Südseite dieser Kammer. Das östliche Fenster ist jetzt aufgebrochen, sodass man hinein kann.

Excavations of G 6020 were conducted by Reisner in November and December 1925, and much of that work was devoted to removing the 150 to 200 cm of blown sand and debris that blocked its chambers. He described the structure as an "exterior stone chapel added to a two-niched mastaba and consisting of three rooms; an offering room (a) built around the southern niche, a long E–W corridor (b), and an anteroom (c), all fully decorated."³ The rooms in the mastaba have been designated as follows:

Our Designation	Reisner's Designation	Lepsius's Designation	Porter-Moss's Designation
Chamber 1	(c)	A	I
Chamber 2	(b)	B	II
Chamber 3	(a)	C	III
Courtyard	–	H	–
Serdab	serdab	D	–

In Reisner's classification, this is a two-niched mastaba of type IX a.⁴ It measures 20.25 x 11.1 m, and has an area of 224.78 sq. m, proportions of 1/1.82, a height of 5.7 m. Its walls are of heavy masonry, dressed on the east, south, and west. The north face was not dressed because of its proximity to the dressed south face of G 6040.

The mastaba has an exterior chapel of type (8f), of nummulitic limestone, constructed around its southern niche, covering 75.0 sq. m. It consists of three rooms and a serdab, together with an open court in its northern section measuring 10.4 x 2.8 m, area of 29.12 m. The total area of the nucleus mastaba and the exterior chapel: 299.77 sq. m; the total of the mastaba, exterior chapel and court: 346.02

1. It was sometimes also called the "Tomb of Trades," Porter-Moss III, 1, 170.

2. LD, Text I, 38–42.

3. Reisner, *Giza Necropolis I*, 363.

4. *Ibid.*, 289; in his field notes, he calls it type IX a(1).

sq. m. The measurements of the chambers are: chamber 3: 3.9 x 1.4 m, area 5.46 sq. m, proportions 1/2.78; chamber 2: 1.5 x 6.45 m, area 9.67 sq. m; chamber 1: 3.2 x 1.6 m, area, 5.12 sq. m. Total area of the three chambers, 20.25 sq. m; of the three chambers plus courtyard, 49.37 m.⁵

The long E-W serdab in G 6020 lies south of, and parallel to, chamber 2. It is connected to that room by three equally spaced window slots. The serdab measures 1.17 x 6.4 m, an area of 7.49 sq. m, and has a height of 3.0 m. The room had been broken into through the easternmost slot and Reisner found it filled with sand and bats' dung, much of which had accumulated since Lepsius's time.⁶ There were no statues or statue fragments found in the serdab, but Reisner believed that pieces found to the south, in the courtyard of G 6010, were likely to have come from here. He specifically mentions 25-11-1 through 25-11-13 and 25-11-16 (see below, pp. 73, 74, 90).

There was only one shaft here (fig. 68), lying near the middle of the nucleus mastaba, measuring 1.3 x 1.3 m, cut -12.38 m into the bedrock. Its upper part was lined with nine courses of masonry blocks, larger ones above smaller ones, extending 4.47 m. The top originally was covered with a pavement of large nummulitic limestone blocks, many of which had been broken through by thieves in their search for the burial pit.

The chamber was of type 4 b(2); it measured 5.05 x 3.95 m; height, 2.05 m; area, 19.95 sq. m; capacity, 40.89 cu. m. It was cut off the south side of the shaft. The passage was 0.9 x 1.25 m, height 1.85 m. There was a low step, 0.2 m, down from the floor of the passage to the floor of the chamber. No blocking was found in place, but a few pieces were found in debris in the doorway. The coffin pit measured 2.6 x 1.2 m along the west wall, and was 0.75 m deep, with a narrow ledge along its west side, cut to hold the coffin lid before burial. A white limestone coffin lay in it, and measured 2.3 x 0.85 m, height 0.85 m, its top protruding 0.4 m above the chamber floor. The lid was broken and only a few fragments were found. A few broken bones were found in the debris. There were red-painted guidelines irregularly spaced on the chamber ceiling, apparently intended to facilitate its cutting.

The chamber was found plundered. On the floor was a layer of drift sand, over that a sloping fan of mixed limestone running from the shaft. A number of objects were mixed with this debris.

B. Objects in G 6020

1. Objects Found in the Burial Chamber (fig. 128)

A. Pottery

25-12-111 coarse RW; height 39.4 cm; rim diam. 11.6 cm; max. diam. 23 cm; subtype A-IVa.

5. Reisner, *Giza Necropolis I*, 290. These measurements frequently differ from those in the field notes, but a pencilled comment there says that the original figures were incorrect. Those in *Giza Necropolis I* were corrected by Alex Floroff, Reisner's architect. As we have noted elsewhere, we also have tried to correct the measurements from fieldwork and the calculations from the reexamination of Reisner's field data.

6. In his *Diary* entry for Friday, November 20, 1925, Reisner notes that, although the break into the serdab had occurred before Lepsius's visit, much of the debris with which the serdab and chamber 2 were filled was of more recent date. Arabic graffiti on the walls in this area included such phrases as, "came the pilgrim ..."

- 25-12-45 coarse RW; bottom broken off; height 30+ cm; rim diam. 11 cm; max. diam. 21.4 cm.
- 25-12-110 coarse RW, type A-IVe; height 19.2 cm; diam. at top 9.0 cm; max. diam. ca. 13 cm.
- 25-12-27 fragment of type A-IVa; base, max. diam. 22 cm.
- 25-12-78 coarse RW; fragments of three+ jars of type A-IV.
- 25-12-83 RP, bent-sided bowl, type C-XXX a(1); height 5 cm; rim diam. 19.6 cm; diam. at bend line 16.4 cm; height at top 2.3 cm.
- 25-12— RP; fragment of a bowl with recurved rim; type C-XXXII a.
- 25-12-50 RW, red wash; type D-LXXVI a; incomplete; height 14.8 cm; rim diam. 24.8 cm; diam. at bend line 22.4 cm; height at top 5.6 cm; base diam. 5.4 cm; inside were remains of plaster which had been scooped out by hand.
- 25-12-77 RP, type D-LXXVI b; height 11.4 cm; rim diam. 32.2 cm; diam. at bend line 27.2 cm; height at top 5.0 cm; diam. of base 8.6 cm.
- 25-12-28 mud ware, type F-XXV, traditional bread pot; height 19.2 cm; rim diam. 25.6 cm; diam. at base 16.4 cm.
- 25-12-82 mud ware, type F-XXV, incomplete; height. 21.8+ cm; mouth diam. 22.4 cm; rim diam. 25.6 cm; diam. above irregular base 15.8 cm.
- 25-12-79 RBrW fragments of jar with neck.
- 25-12-80 RBrW fragments of round-bottomed bowl.
- 25-12-81 RW base of flat-bottomed jar; height 4.2 cm; base diam. 8.4 cm.
- 25-12-84 RBrW base of flat-bottomed bowl; base diam. 5.1 cm.
- 25-12-85 RBrW base of flat-bottomed bowl; base diam. 5.6 cm.

B. Stone Vessels: Model Jars (total count, 17)

- 25-12-92 alabaster, six examples (one broken) of type S-I c; rim diam. 3.2–3.7 cm; base diam. 2.4–3.0 cm.
- 25-12-29 alabaster, one example of type S-XIV b; height 8.0 cm; rim diam. 3.2 cm; shoulder diam. 5.2 cm; base diam. 3.0 cm; with dummy handle 5.8 cm. (MFA).
- 25-12-87, 90, 93 alabaster five examples of type S-XV a. (87): height 6.9 cm; rim diam. 2.8 cm; max. diam. 4.0 cm; base diam. 2.5 cm. (90[a–c]): height 6.8 cm; rim diam. 2.9 cm; max. diam. 3.8 cm; base diam. 2.7 cm; 6.8, 2.9, 4.0, 2.7; 6.7, 2.9, 4.1, 2.7. (93): with two horizontal lines marking off a belt; height 8.4 cm; rim diam. 3.3 cm; neck diam. 2.6; shoulder diam. 4.1 cm; diam. at middle of neck 3.6; base diam. 2.8 cm.
- 25-12-30, 91, 94 alabaster; five examples of type S-SVI a: (30): height 7.0 cm; rim diam. 2.6 cm; collar diam. 3.2 cm; neck diam. 2.8 cm; shoulder diam. 3.8 cm; base diam. 2.4 cm. (91[a–c]): height 7.3 cm; collar diam. 3.0 cm; shoulder diam. 3.7 cm; base diam. 2.5 cm; 7.3, 2.9, 3.5, 2.5, 7.3, 3.0, 3.9, 2.8. (94): height; 8.8 cm; ring

stand; 2.6 cm; top diam. 2.6 cm; collar diam. 3.0 cm; max. diam. 4.3 cm; top ring stand diam. 2.4 cm; base diam. 2.8 cm.

C. Stone Vessels: Model Bowls and Basins (total count, 45)

- 25-12-22 alabaster; type S-IX a; height; 1.6 cm; diam. 4.6 cm.
- 25-12-104 alabaster, thirty-one examples of type S-IX a; varying in size as follows: height 1.2–2.0; diam. 5.0–6.0 cm.
- 25-12-88, 89, 95–97, 99, 100 alabaster, seven examples of type S-IX a(1); varying in size as follows: height 1.75–2.3; rim diam. 4.9–6.0; base diam. 2.0–3.1 cm.
- 25-12-31 alabaster, one example of type S-X a(2): height 2.6 cm; diam. 5.0 cm; base diam. 2.0 cm. (MFA).
- 25-12-32, 98, 101, 102, 103 alabaster, five examples of type S-X b; varying in size as follows: height 1.6–2.4; diam. 5.4–6.0; base diam. 0.8–2.2 cm (32: MFA).

D. Copper Models

- 25-12-86 copper; three models of broad chisels; length (a) 5.0, (b) 5.2, (c) 5.7 cm; section of shaft (a) 0.25 x 0.35, (b) 0.35 x 0.4, (c) 0.3 x 0.4. (MFA).
- 25-12-106 fragments of four copper model tools and basin: (a) broad chisel as 86: section 0.25 x 0.35 cm. (b) two fragments of broad chisel, section 0.1 x 0.45–55 cm. (c) two fragments of adze with rounded butt, edge 1.05 x 0.125 cm. (d) fragments of knife model with tang, width 1.0 cm. (e) fragments of small basin of type K-XXI b. (MFA).

E. Miscellaneous Objects

- 25-12-105 alabaster, fragment of rim of bowl, probably of type with contracted mouth; length 2.8 cm, height 2.8 cm; thickness 1.55 cm.
- 25-12-107 two beads [material not specified]: (a) 1.3 x 0.4 x 0.02 cm thick; (b) 0.8 x 0.23 x 0.015 cm thick. (MFA).
- 25-12-61 wood; fragments of a staff; diam. 1.7 cm; length of fragments from 6.1 to 6.4 cm.
- 25-12-63 wood; small stick; diam. 0.6 cm; length of two fragments 4.0 and 1.8 cm; perhaps the handle of a *sh*m-wand.
- 25-12-62, 64, 108 wood; fragments of a decayed (toilet?) box, found in coffin pit at south end; (62): 0.8 x 5.0 x 2.0 cm; (64): 0.8 cm thick; (108): 0.95–1.0 cm thick.
- 25-12-65 coloring matter or paste; small lumps of pale blue paste. (MFA).
- 25-12-109 ox bones; from offerings placed in the chamber; from the upper part of the leg of a calf (epiphyses unjoined).
- 25-12-49 (found in debris on west side, apparently thrown out of shaft A): white limestone fragments of a canopic jar; height 21.2+ cm; diam. rim. 12.8 cm; max. diam. 16.8 cm; base not preserved.

2. Objects Found in Debris around G 6020 (figs. 126, 128)

- 25-11-1 limestone head of a female statuette; face slightly battered; height 9.7 cm; found in drift sand near door (MFA 27.1322).
- 25-11-2 limestone; corner fragment of the base of a pair of statues of two men, standing side-by-side with left foot advanced; on top of base in front of figure at right is an incised inscription: {5.3} *rh nswt w' b nswt jmj-r prj nswt* (Reisner questions the last two words); length of front edge as preserved 13.4 cm; height 4.9 cm.
- 25-11-3 limestone; part of the arm of a statuette; length 14.2 cm; diam. 5.6 cm.
- 25-11-4 nummulitic limestone; fragment from near the ankle of a male statuette, painted red; height 11.6 cm; width 6.2 cm.
- 25-11-5 white limestone fragment of a canopic jar; probably from G 6030 shaft A; height 27.2 cm; rim diam. 16 cm; max. diam. 16.8 cm; base diam. 9.2 cm.
- 25-11-6 white limestone fragment of wall relief; 36 x 24 cm and 13.6 cm thick; showing the middle part of a boat being rowed to the right. The boat has a forked mast. To its right stands a figure with his left hand on his right shoulder, and to his right stands another figure, facing right, arms not preserved. To the left of the mast are three men rowing.
- 25-11-7 white limestone fragment of the domed lid of a canopic jar (see 6, above); height 4.0 cm; max. diam. 14.0 cm.
- 25-11-8 nummulitic limestone fragment of a statue base; about two-thirds life size; standing man with left foot advanced; front edge of base broken away; height of base 9.0 cm; max height on right foot 9.3+ cm; width of base 25.2 cm; max. from back to broken front edge 29.2 cm. (b) a fragment of the broken right leg of this statue, ca. 16 cm high, with part of supporting back pillar.
- 25-11-9 nummulitic limestone fragment of the right leg of a statue, about two-thirds life size; perhaps part of 8 (above); height 23.2 cm; max. width 8.4 cm.
- 25-11-10 nummulitic limestone fragment of the left leg of a two-thirds life-size statue (perhaps 8, above), with part of support connecting leg with back pillar; max. height 19.2 cm; width of leg at calf 8.8 cm; from front to back as preserved 16 cm.
- 25-11-14 alabaster model dish, not of Old Kingdom type, probably Saite-Ptolemaic; flat base and ledge rim with two handles (not opposite) on rim; diam. 5.0 cm; base diam. 1.6 cm; height 1.2 cm. (MFA).
- 25-11-15 alabaster model of bowl with contracted mouth and internal rim; upper part only; max. diam. 6.3 cm.
- 25-11-16 alabaster fragment of statue or statuette; 6.6 x 2.0 cm.

- 25-11-17 blue faience; Saite-Ptolemaic; fragment of a jar with top and bottom missing; ovoid body; height 6.6 cm; max. diam. 5.6 cm; with simple decoration of black streaks under the broken top.
- 25-11-18 blue faience; Saite-Ptolemaic; vessel fragment; height 6.3 cm.
- 25-11-19 blue faience; part of jar with two loop handles opposite each other; height 4.6+ cm; max. diam. 3.5 cm; diam. with handles 4.6 cm.
- 25-11-20 dark blue frit or slate; blue spots on yellow ground; fragment of oval dish, with rim base; length of fragment 4 cm.
- 25-11-21 blue faience; three small fragments of bowl decorated with black line pattern; largest diam. 3.2+ cm.
- 25-11-22, 23, 24 blue frit; three frags. of jar or bottle; largest, 5.4 cm.
- 25-11-25 faience; fragments of jar neck or ring stand; max. diam. 4.9 cm.
- 25-11-26 faience; fragment of ring decorated with horizontal rills; height 2.0 cm; max. diam. 2.6 cm.
- 25-11-27 faience; fragment of openwork ring; height 1.8 cm; diam. 2.4 cm. (MFA).
- 25-11-28 blue faience; feet of shawabti; inscribed but illegible; base 4.1 x 3.5 cm; height 2.5+ cm.
- 25-11-29 blue faience; amulet, figure of a deity; legs only; height 2.0+ cm. (MFA).
- 25-11-30 blue faience; four cylinder beads; three measure 1.6 cm. long, 0.55 cm. diam.; one is 1.0 cm. long, 0.2 cm diam. (MFA).
- 25-11-31 smooth pink paste (Greek) with black decoration; Ptolemaic; neck of jar with two handles; height ca. 5.0 cm; max. diam. 4.0 cm.
- 25-11-32 smooth pink paste (Greek) with black decoration; Ptolemaic; fragment from body of a jar.

3. Intrusive in Late Debris in Serdab

- 25-11-52 pale blue faience; two shawabtis of type III 2d; molded; metal and wooden hoes; height 18.95 cm, base 1.8 x 2.6 cm; inscribed with the name {5.4}: *Hnm-Jmn s3 Hr ms Hrj* (or *Mwtj*).⁷
- 25-11-53 pale blue faience; two shawabtis; height 11.55 cm; smaller than number 52 (above); type III 2d; inscribed with a horizontal and a vertical line giving the name {5.5} *Hnm-Jmn s3 Hr*.⁸
- 25-11-54 pale blue faience shawabti type III 2d; height 14 cm; inscribed in one vertical line: {5.6} *jmj-r ms^c Gm-ḥpj m3-ḥrw*.⁹

7. For the name, see p. 11.

8. Ibid.

9. For the name and title, see pp. 12, 14.

C. Subsidiary Mastabas (G 6021–G 6028)

1. Mastaba G 6021 (fig. 69; pl. 47a)

Lying west of G 6040 and separated from it by a passageway 1.25–0.80 m wide, the mastaba is of type X d, and was built of rubble plastered with whitewashed mud. It measures 10.5 x 4.9 m, height 2.35 m, with an area of 51.45 sq. m and proportions of 1/2.14. Two niches were indicated by red-painted lines on the whitewashed eastern wall. The eastern part of the mastaba was formed by the remains of the old parapeted processional ramp of G 6040. The battered west side of that ramp is preserved, as is the mud floor of the ramp running up from the north. The chapel is an open-air corridor, type (9a). There were three shafts in the mastaba, all in its western part, against the west face of the ramp.

a. Shaft A. This is the northernmost of the three shafts. It measures 0.95 x 1.1 m, cut -2.05 m in rock; lined above with rubble, 2.25 m deep; the battered side of the ramp is exposed on its eastern side. The chamber is irregular and of anomalous form, cut in bad rock. It measures 1.7 x 0.76 m and is 1.1 m high; its area is 1.29 sq. m, its capacity, 1.42 cu. m. The chamber was found open and plundered with only a few broken human bones in the debris.

b. Shaft B. The middle of the three shafts, it measures 0.85 x 1.0 m and ends at rock. It is rubble-lined, 2.0 m deep; of type 7X. It was completely plundered.

c. Shaft C. The southernmost of the three shafts, 1.15 x 0.9 m; ends at rock; lined with rubble to 2.0 m; type 7X; completely plundered.

2. Mastaba G 6022 (figs. 70–71)

Built against the south end of G 6023 and the west side of the Shepseskafankh ramp, this mastaba of type X or XI d was excavated between December 7 and 17, 1925. The nucleus mastaba measures 4.5 x 3.2 m, with an area of 14.40 sq. m, proportions of 1/1.41, and a height of 1.67 m. The chapel, which perhaps had niches in mud plaster, was open-air, of type (9d). The mastaba had two shafts, "A" near its north end, "B" near its south.

a. Shaft A. Measuring 0.95 x 1.0 m, it is -3.275 m deep in bedrock and is lined above 1.6 m with rubble. The chamber at its bottom, cut on the west side, is type 5 a(2), 1.85 x 1.35 m, height 0.975 m, area 2.50 sq. m, volume 2.44 cu. m. The passage measures 1.0 x 0.25 m; without false door, height 0.975 m. Found open and completely plundered; no objects.

b. Shaft B. South of "A," it measures 0.7 x 0.95 m, -0.8 m deep in bedrock; lined above with rubble, 1.2 m. No chamber; type 7X; completely plundered.

3. Mastaba G 6023 (figs. 72–74)

On an independent site north of G 6022, and built after G 6022, the mastaba was excavated between December 7 and 23, 1925. It is a mastaba of type X or XI c(2), with a rubble core cased with small masonry, partly destroyed. It measures 8.4 x 3.9 m, area 32.76 sq. m, proportions 1/2.15, height 1.50 m. Its chapel is an open-air passage between the east face of G 6023 and the back of G 6032. No niches are preserved. There are four shafts in a north–south row east of the median line: “A” is the northernmost; “D” to its south, nearly totally destroyed; “B” south of “D”; and “C” the southernmost.

a. Shaft A. Measuring 0.95 x 1.0, -4.4 m deep in bedrock, lined above, but lining now destroyed. Chamber is type 6 b(2), off the east side of the shaft, rounded at its western end, measuring 1.02–1.54 x 2.0 m, 1.3 m high; area 2.56 sq. m, volume 3.32 cu. m. Blocking: remains of rough stones in doorway; disturbed. Burial pit: of irregular outline, its ends undercut both the northern and southern walls of the chamber; ca. 1.76 x 0.68 m and 0.6 m deep; one roofing slab remaining in northern end of chamber. The chamber and pit were completely plundered; no objects.

b. Shaft B. Lying south of “D,” it measures 0.95 x 1.05 m, -5.8 m deep in the bedrock, off the west side of the shaft, lined above with 1.3 m of rubble. The chamber is type 5 a(1), measuring 2.0 x 1.5 m, height 1.0 m; area, 3.0 sq. m, volume, 3.0 cu. m. Passage: 0.85 x 0.35 m; thickness of jamb of one false door on north side; height 1.0 m. Blocking: two courses of rough stone remain in place; type III c(3). Completely plundered; no objects.

c. Shaft C. Lying south of “B,” measuring 1.0 x 1.0, -6.85 m deep in bedrock; lined above, 1.55 m, with rubble. Chamber is type 5 a(3), measuring 3.4 x 2.0 x 1.35 m high; area 6.8 sq. m, volume 9.18 cu. m. Passage: 1.2 x 0.4 x 1.35 m high. Blocking: exterior, slabs resting on rubble; broken by thieves; cut on east side of shaft; burial pit near the east wall, 1.7 x 0.45 x 0.55 m deep. Open and completely plundered.

d. Shaft D. Lying between “A” and “B,” only the south wall of the rubble-lined top of this shaft remains. There are no traces of a burial or of objects; probably type 7X.

4. Mastaba G 6024 (pls. 47b–48a)

Lying west of G 6021, this is a small rubble mastaba built against the northern end of G 6025. It was excavated in December 1925. The mastaba is of type XI d, a small rubble mastaba measuring 3.0 x 1.5 m, height 1.39 m; area, 4.5 sq. m, proportions 1/2.0. The chapel is an open-air passage of type (9d) built along the back of G 6021. No niches are preserved. There are two shafts in the mastaba: “A” lies on the south, “B” on the north.

a. Shaft A. The southern of the two shafts, built against G 6025, it measures 0.6 x 0.9 x -1.8 m deep in bedrock, with 1.9 m of lining with rubble above on the east and north sides, masonry on the west. The chamber is of type 6 c(2),

0.7–1.0 x 0.65 x 0.85 m high; area, 0.55 sq. m, volume, 0.47 cu. m. The blocking is an exterior vertical wall of mud-bound rubble, type IV d(2), intact. There were remains present of a skeleton and linen wrappings.

b. Shaft B. Measuring 0.95 x 0.95 m, -4.25 m deep in bedrock with 1.0 m of masonry on the upper west side, rubble on the north, south, and east. The chamber is of type 6 c(2) and measures 1.0–1.2 x 1.0 x 0.8 m high; area 1.1 sq. m, volume 0.97 cu. m. The blocking consists of a vertical slab resting on mud-bound rubble and is of type IV e+(2). The burial, partly decayed, is that of a child.

5. Mastaba G 6025 (pl. 48b–c)

West of G 6021, this type X c(2) mastaba was excavated between December 9 and 14, 1925. It consists of a rubble core cased with small masonry, and measures 6.9 x 4.1 m; area 28.29 sq. m, proportions 1/1.68; height 1.50 m. There is a recess in the east face of the mastaba, north of the mid-line. The open-air chapel is of type (9), with a recess in the eastern face of the mastaba, 0.7 x 1.7 m, area 1.19 sq. m. No niche has been cut in its west wall; it perhaps was roofed. There are six shafts, “A” south of the recess, “B” to its north, “C” intruded in the southern end of the mastaba, and, on the west, listed from south to north, shafts “D,” “E,” and “F.”

a. Shaft A. Measuring 1.0 x 1.0 m, -1.75 deep in bedrock with 1.5 m of rubble lining above; unfinished, no chamber; type 7X.

b. Shaft B. Measuring 0.95 x 1.0 m, -4.25 m deep in bedrock, below 1.65 m of rubble lining. There are two chambers: (1), at -1.55 m in the bedrock, type 6 c(2), measuring 0.85 x 0.65–0.80 x 0.75 m high; 0.62 sq. m, 0.46 cu. m; open and completely plundered; (2) at bottom of shaft, type 5 c(5); 1.3 x 0.6 x 0.8 m high; area, 0.78 sq. m, volume, 0.62 cu. m; passage with false doorjamb on each side measures 0.7 x 0.5 x 0.8 m high; blocking is an interior vertical wall of rubble bonded with mud, type III d(2), intact; the burial is that of a child (skeleton only).

c. Shaft C. Measuring 1.05 x 1.05 m, cut -2.4 m deep in bedrock with 0.7 m of rubble lining above; the chamber is unfinished and perhaps of a type not yet clearly developed. It has been opened and either completely plundered or never used.

d. Shaft D. Lying west of “A,” the shaft measures 1.05 x 1.05 m, cut -1.5 m deep into bedrock, with 1.3 m rubble above. The chamber at its bottom is of type 6 c(2) and measures 0.55 x 0.8–0.95 x 0.75 m high; area 0.47 sq. m, volume, 0.35 cu. m. The blocking is of type V d(2): exterior mud-bound rubble wall; intact. The burial was that of a child, lying on left side, head to west, facing north, bones partly decayed.

e. Shaft E. Lying north of “D”; measuring 0.9 x 1.0 m, cut -3.65 m into bedrock with 1.7 m rubble lining above. The chamber is type 6 a(2), measuring 1.35 x 1.2 and 1.15 m high. Its area is 1.62 sq. m, volume 1.86 cu. m. There is a

burial pit along its east wall, 1.4 x 0.6 m, 0.4 m deep, with no trace of covering found. The blocking is exterior, consisting of three small leaning slabs resting on two courses that in turn rest on unbound rubble; type V c+(2). In the burial pit was a disturbed and decayed skeleton.

f. Shaft F. North of "E"; 0.95 x 1.0 m, cut -0.9 m into rock, lined above with mud brick and rubble, 1.6 m. No chamber (type 7X), no remains of burial.

6. Mastaba G 6025a

This small mastaba of type XI c(1), was intruded between G 6025 and G 6026. It measures 4.8 x 3.2 m, area 15.36 sq. m, proportions 1/1.5, height 0.63 m. There are three shafts, from north to south:

a. Shaft A. Measures 1.0 x 1.05 m, -1.9 m deep in bedrock, lined above with 0.6 m rubble. Chamber is type 7 a(1), cut in middle of shaft, 1.0 x 0.35 x 0.55 m high; area 0.35 sq. m, volume 0.19 cu. m; bonded on east and west sides with masonry; no roofing found. Potsherds were found in the debris in the shaft.

b. Shaft B. Cut -3.45 into bedrock, with 0.65 m rubble above, the shaft measures 0.95 x 1.0 m. The chamber at its bottom is of type 6 c(2) and measures 0.9–1.1 x 0.85 x 1.0 m high; area, 0.85 sq. m; volume 0.85 cu. m. Blocking is of type IV d(2): exterior leaning wall of rubble resting on rough masonry, bound with mud; intact.

c. Shaft C. North of "B" and a bit to the east; 0.85 x 1.05 m, upper 0.8 m lined with rubble, ends at bedrock; no chamber (type 7X); no remains of burial.

7. Mastaba G 6026

Excavated in December 1925 and reentered by Reisner in 1937–38, this small mastaba lies west of G 6051. It measures 2.8 x 4.3 m; area 12.04 sq. m, proportions 1/0.65, height 1.33 m, and is of type X c(1). The chapel (type 9a), lies on the south, a monolithic framed stela, uninscribed, in a recess in its south wall. North of it is a simple niche cut into the masonry. There are two shafts.

a. Shaft A. On the east side of the mastaba, measuring 1.05 x 1.05, cut -3.0 m into bedrock, lined above with 1.25 m (four courses) of masonry. The chamber is type 6 b(1), irregular, measuring 1.45 x 1.0 x 1.0 m deep; area 1.45 sq. m, volume 1.45 cu. m. The rough cutting of the floor was levelled with limestone debris and a layer of sand. Blocking was type V c(2), an exterior wall of rough stone bound with mud. There was a skeleton in the northwest corner of the chamber, broken. A round-bottomed RP jar of type A-VI was found in the chamber; unnumbered.

b. Shaft B. Lying west of "A," measuring 1.0 x 1.0 m, cut -1.35 m in bedrock, lined above with masonry on east and west sides, 1.6 m. The chamber is type 5 c(1), 1.0 x 0.65 x 0.8 m high; area 0.65 sq. m, volume 0.52 cu. m; open and completely plundered.

8. Mastaba G 6026a (pl. 48d)

This type X c(1) mastaba, of which only a part of the east face is preserved, was built against the south face of G 6026 and the east face of another mastaba lying to its west. Its estimated size is 2.4 x 3.6 m, area 8.64 sq. m, proportions 1/0.66, height 1.37 m. The chapel is an open-air passage of type (9c), with at least one uninscribed stela near the north end of the eastern face. In the debris on top of the mastaba was found the limestone drum of a doorway (no measurements given) with one line of text carved in relief.¹⁰ There were two shafts in the mastaba.

a. Shaft A. On the east, against the south face of G 6026; measuring 1.1 x 0.9 m, cut -1.2 m into bedrock and lined above with 1.8 m rubble; no chamber, type 7X; no traces of burial.

b. Shaft B. West of "A"; 1.0 x 1.1 m, -1.7 m in bedrock, lined above with 1.4 m rubble. Chamber of type 6 a(3) with north end squared and south end rounded; measures 1.5 x 0.56 x .075 m high; area 0.67 sq. m, volume, 0.5 cu. m. Burial: adult skeleton; beside the head lay a badly decayed wooden headrest; along the east side of the skeleton, were the remains of a wooden staff.

38-3-12 wood, decayed; headrest of type H-I-3 with smooth stem; in three pieces; length of curving top ca. 18–19 cm; width ca. 6–7 cm; height ca. 3.5–4 cm; height of stem 7+ cm; diam. 2.5+ cm; base; incomplete, but under each of the two ends of the curving top was carved a hand; MFA photo B 8999.

38-3-13 wood stick, probably a throwing stick with a curved top; length ca. 31 cm; diam. 0.8 cm.

9. Mastaba G 6027 (pls. 48e–49b)

This large mastaba of type X c(2) measures 15.2 x 5.8 m, and has an area of 88.16 sq. m, proportions of 1/2.62, a height of 2.05 m. It lies west of G 6052. G 6028 is built around its southeast corner. Its chapel is an open-air corridor of type (9c), with one recessed stela opposite the principal shaft, "A," north of the E–W midline. The recess measures 1.3 x 1.0 m, with an area of 1.3 sq. m. In the middle of the west wall of the recess is a framed monolithic stela, uninscribed.

a. Serdab. This small, N–S serdab lies near the middle of the eastern part of the mastaba and is connected with the eastern face of the rubble core by a slot window. The serdab is lined with rubble and measures 1.0 x 0.6 m, area 0.6 sq. m. It was found open and filled with debris. There were no objects.

b. Shaft A. There are eight shafts in this mastaba. "A," which lies west of the stela, is the principal one. It measures 1.8 x 1.8 m, cut -6.5 m into bedrock and lined 1.5 m above with rubble. There is a chamber 1.75 m above the

10. Reisner claims to have seen "... *ḥmwt'w bt...*," but this is not likely.

bottom, type 6 c(2), irregularly cut: 0.9–1.9 × 1.3 × 1.0 m high; area 1.82 sq. m, volume 1.82 cu. m. The chamber was open and completely plundered.

c. Shaft B. Lying southwest of “A,” measuring 0.8 × 0.95 m, ending at bedrock, with rubble lined top 1.9 m deep. Chamber is type 8 b(2), 1.9 × 0.55 × 0.7 m high; area 1.04 sq. m, volume 0.73 cu. m; built of masonry and roofed with slabs. Blocking is type IV e(1), vertical slabs completed on east and west sides with rubble, bound with plaster. The burial is an adult skeleton, partly decayed.

d. Shaft C. Found east of “B,” measuring 1.0 × 1.0 m; ends at rock, upper part lined with rubble, 1.85 m; no chamber, type 7X; no remains of burial.

e. Shaft D. South of serdab, this is an older shaft cut in bedrock with two chambers built in the mastaba fill. The upper part of the shaft originally was lined with masonry, but the west wall had been removed to admit the construction of two side-by-side chambers. Shaft measures 1.35 × 0.85 m, dug 1.65 m in the rubble. Chambers (1) and (2) are each of type 8 b(2); (1) lies west of (2); both are in the upper part of the shaft, i.e., in the rubble of the mastaba. Chamber (1): 0.45 × 1.0 × 0.65 m high; area 0.45 sq. m; volume, 0.22 cu. m; blocking is a single vertical slab, type III e(2); burial is of an infant, lying on right side, head to west, face to south. Chamber (2): 0.55 × 1.0 × 0.5 m high; area 0.55 sq. m, volume 0.27 cu. m; blocking, interior wall of mud-bound rubble, type III d(2); burial: young child, lying on left side, head to west, facing north, bones decayed. At the bottom of the shaft is a third, older, chamber: type 5 a(4); 2.15 × 1.2 × 1.05 m high; area 1.68 sq. m, volume 2.7 cu. m. Blocking: interior rubble wall bound with mud, type III d(2); burial is disjointed, lying in rubble along south chamber wall, head to west.

f. Shaft E. Lies south of “D”; 0.95 × 1.0 m, cut -3.5 m into bedrock, lined above with rubble, 2.0 m. Chamber: type 5 a(1); 1.9 × 2.1 × 0.85 m high; area 3.99 sq. m, volume 4.98 cu. m. Passage, with jamb on west, 0.25 × 0.85 × 0.85 m high; there is a 0.4-m step down from passage floor to chamber. In the chamber is an attached stone coffin, 1.95 × 0.65 × 0.4 m high, the cavity measuring 1.95 × 0.45 × 0.4 m deep. The chamber and shaft were open and completely plundered.

g. Shaft F. Southwest of “E”; 1.0 × 1.45 m, cut -0.5 m into rock, lined above, 2.1 m, with rubble; no chamber, type 7X, perhaps unused; no traces of burial.

h. Shaft G. North of “A” and east of “H”; 0.85 × 0.85 m; ends at bedrock; upper part lined 1.65 m with rubble; no chamber, type 7X; no remains of burial.

i. Shaft H. West of “G”; 0.85 × 0.9 m, cut -0.55 m in bedrock; lined above with rubble, 1.65 m. No chamber, type 7X; no remains of burial.

10. Mastaba G 6028 (figs. 75, 129)

This type VIII c mastaba was built around the southeast corner of G 6027 and against the west side of G 6050. It

was excavated in December 1925 and reexamined by Reisner in 1937–38. The mastaba measures 9.2 × 5.5 m, area 50.60 sq. m, proportions 1/1.67; height 1.29 m. The chapel is an interior corridor of type (5c), its east wall formed by the back of G 6050, its south by the prolongation of the south wall of the mastaba, its west by the east face of the mastaba. It measures 8.5 × 1.05 m, area 8.92 sq. m, proportions 1/8.09. In the south end of the west wall is a recess, 1.4 × 0.9 m (area, 1.26 sq. m); total area of offering room, 10.18 sq. m, relation 1/4.79. There is a framed monolithic stela in the west wall of the recess. The chapel is entered from the north, but no doorjambs are preserved.

a. Serdab. Lying north of the recess along the west wall of the offering room and connected to it with a slot, the N–S serdab measures 1.6 × 0.8 m, area 1.28 sq. m, height 1.50 m. It is lined with masonry. Two roofing slabs are still in position; a third was removed by thieves, and the serdab was found filled with drift sand but no objects.

There are six shafts in the mastaba, the principal being “F.” In the western part of the mastaba lie (from north to south), “A,” “B,” and “C”; in the eastern part lie (from north to south), “D,” “E,” and “F.”

b. Shaft A. “A” is at the northern end of the western row; it measures 1.05 × 1.05 m and ends at bedrock after cutting 2.35 m through rubble. There is no chamber; type 7X; plundered.

c. Shaft B. South of “A”; 0.9 × 0.9 m, ends at bedrock; lined with rubble, 1.55 m; no chamber, type 7X; plundered.

d. Shaft C. South of “B”; 1.05 × 0.95 m; ends at bedrock; lined with rubble, 1.95 m; no chamber, type 7X; plundered.

e. Shaft D. At north end of eastern row; 0.85 × 0.85 m; ends at bedrock; lined with rubble, 1.7 m; no chamber, type 7X; plundered.

f. Shaft E. South of “D”; 0.8 × 0.85 m; ends at bedrock; lined with rubble, 1.6 m; no chamber, type 7X. The following objects were found in the debris in the shaft:

- 25-12-221 coarse RW; traditional jar of type A-IV; complete; height 30.2 cm; diam. of plain rim 9.4 cm; max. diam. 15.8 cm.
- 25-12-222 RP; fragment of rim of bent-sided bowl; probably type C-XXX b; diam. ca. 21.0 cm.
- 25-12-223 RP; incomplete; type C-XXX a(1); height 11.2+ cm; rim diam. 26.4 cm; diam. bent line; 20.4 cm; height of top 6.0 cm.
- 25-12-224 RP; type C-XXXII a; incomplete; height 7.0+ cm; rim diam. 18.6 cm; body diam. 19.4 cm.

g. Shaft F. This is the principal shaft in the mastaba. It lies west of the stela and measures 1.1 × 1.0 m; cut -3.4 m into bedrock on east side, -2.8 m on west; lined above with rubble, 2.3 m; there is a 0.15 m step down from bottom of shaft to floor of chamber. Chamber is type 6 a(3), slightly irregular; 2.0 × 1.15 m; height 0.97 m; area, 2.3 sq. m; volume, 2.23 cu. m. Blocking is type V e, remains of leaning slabs, but broken open. Burial pit lies near the east wall of the chamber, 1.85 × 0.5 m, 0.4 m deep; one of the two slabs

that roofed the pit lay inside it. The burial remains consist of broken bones and scattered fragments of linen. The chamber was filled with drift sand, beneath which were the following objects:

- 25-12-225 faience, blue-glazed; three cylindrical beads; length 0.85–0.7 cm; diam. 0.25 cm. (MFA).
- 25-12-226 faience, purplish-black; two cylindrical beads; length 0.9 and 0.75 cm; diam. 0.25 cm. (MFA).
- 25-12-227 faience, blue; twenty-nine ring beads; 0.3 cm diam. (MFA).
- 25-12-228 linen; fragments of coarse woven cloth; 0.5 to 0.4 cm. (MFA).
- 25-12-229, 230 paste similar to unglazed faience showing inside the print of fiber core on which it was formed; fragments of three or more jars, like canopic jars: (a) height 23.2 cm; rim diam. 8.4 cm; shoulder diam. 22.0 cm; base diam. 9.2 cm; (b) height 22.0 cm; shoulder diam. 14.5 cm.
- 25-12-231 paste as 229; four covers, of rounded conical form, apparently belonging to the four

canopic jars; (a) height 4.5 cm; diam. 8.4 cm; (b) height 4.0 cm; diam. 8.1 cm; (c) height 3.9 cm; diam. 7.8 cm; (d) not given.

The following objects were found in the burial pit:

- 25-12-232 faience, blue, red, yellow; five pair of cylindrical beads, stuck together; each ca. 2.65 cm long; 0.25 cm diam. (MFA).
- 25-12-233 faience, green; ring bead; diam. 0.25 cm; thickness 0.175 cm. (MFA).
- 25-12-234 copper; model basin of type K-XXIII b, with ledge rim; height ca. 11.75 cm. (MFA).
- 25-12-235 copper overlaid with plaster; fragments of ornamental headdress, parts of three ornaments, two *akhet*-birds with ankh-signs between them resting on a rosette from which protrude lotus flowers horizontally; (a) width 6.5 cm; height ca. 5.0 cm. (MFA).

11. Number G 6029 was not used.

III. Mastabas G 6030 – G 6037

A. Architectural Description of G 6030 (figs. 3–4, 7; pls. 49c–50)

The small nucleus mastaba of Ity, called by Lepsius 17 and by Reisner G 6030, was cleared by Reisner between November 18 and December 21, 1925.

Wednesday, November 18, 1925. The front of G6030 was covered with drift sand nearly to the top of the entrance doorways. This bank sloped outwards to the lower ground to the east. We began about 20 metres away and worked westwards on the ground level reaching the front of 6030 at sunset. The surface was covered with fragments of Ist. [limestone] but the drift was nearly clean sand.

From the line marked “rock scarp” above the ground is bare local limestone (very hard), and on this the adjacent mastabas have been built. This line marks the western side of the quarry excavated by Schiaparelli (west of G4100–4300) now filled with out dumpheaps from G4000. East of the scarp, the quarry is filled with quarry debris (limestone chip mixed with disturbed reddish geological deposit (as found on surface and in cracks at many places). At the place marked “hole” above, we sunk a pit along the face of the scarp to a depth of a little over two metres. The face of the scarp is the natural face of a geological crack—i.e., not dressed with tools. The other face of the crack has either been quarried away or has sunk down by faulting. In the later case the hollow has been filled from the quarry further to SE and the quarry must actually begin further away.

Along the edge of the scarp, along the northern side of our clearing we exposed the S. walls of a complex of small mastabas.

G 6030 consists of a nucleus mastaba with two niches in its eastern face (type IX a (1)), and measures 13.75 x 7.25 m, area 99.69 sq. m, proportions, 1/1.89, height 4.55 m. The roof, today only partly preserved because of damage caused by early tomb robbers, consisted of large blocks of nummulitic limestone. An addition on the east side of the nucleus mastaba contains the chapel, 13.75 x 2.85 m, area 39.18 sq. m. The added eastern wall here originally enclosed an open space along the front of the nucleus mastaba. There was a parapet on top of the eastern wall. Later, the two ends of the corridor were roofed with limestone slabs. Adjacent to the eastern wall, the edge of the scarp is covered with 15–25 cm of clean limestone chips, mason’s debris, “the trodden surface of which forms the Old Kingdom floor.”¹ Total area of the finished mastaba, 99.69 + 39.18 sq. m = 138.87 sq. m.

The structure is described in some detail by Lepsius:²

Die östliche Aussenmauer des Grabes des [j-j-mrj] (No. 16) setzt sich nach Norden ohne Unterbrechung fort bis zur Thüre b, die zum Grabe des [tj] (No. 17) führt, und weiter bis zur Nordostecke des grossen Vierecks. Von innen stösst aber eine Trennungsmauer auf diese Aussenmauer, sie bezeichnet die Scheidung der beiden Gräber. Von da an wird die Aussenmauer oben rund... weil sie

nur einen offenen Hof E umschliesst. Dieser Hof hat keinen Eingang in das daranstossende Hintergebäude F; dieses hatte überhaupt keine Kammern, sondern nur in seiner östlichen Mauer (also auf der Westseite des Hofes) 2 Blendthüren, die beschriebene Decksteine (Architrave) hatten. Über diesen Blendthüren sind nachträglich 2 grosse Blöcke von dem hohen Hintergebäude (F) nach der oben abgerundeten Vordermauer herübergelegt und in die Rundung ziemlich roh eingesenkt worden, um die Inschriften der Blendthüren zu schützen, c und d.

Das Hintergebäude F scheint ein flaches Dach mit Schachten gehabt zu haben; es war nicht so hoch wie das hinterste Gebäude G und das mit diesem gleich hohe Parapet der Kammern des Grabes No. 16; es müsste denn das ganze Parapet abgetragen worden sein, der Ausgrabung wegen, die man in der Mitte des Gebäudes F wahrnehmen kann. Das Gebäude F hatte ringsum schräg aufsteigende Aussenmauern. Erst später wurde an diese an verschiedenen Stellen angebaut; vor die südliche Aussenmauer wurden die Nordwände der Kammern A und B des Grabes No. 16 vorgelegt; die ursprüngliche Aussenseite von k ist sichtbar.³ Ebenso ist die Ecke i in der jetzigen Laibung der Thüre, welche die Kammer B mit dem Hofe H verbindet, sichtbar. Ueber die an die Nordwestecke angebaute Aussenmauer, welche den Hof H nach Norden verschliessen sollte, s. ob. Bei g, wo die nördliche Umfassungsmauer des Hofes E anfängt, ist ein deutlicher Ansatz nach vorn; desgl. ist bei h angesetzt. Die Mauer m n (im Plan nicht angegeben), zwischen der kein Ansatz statt fand, scheint erst nach Vollendung des Grabes No. 16 vor das Gebäude F gelegt worden zu sein.

Die Thüre b zieht sich, wie gewöhnlich, ein wenig ein; unter dem unbeschriebenen Decksteine liegt tiefer hinein der Thürbalken mit Titeln und Namen des Verstorbenen.

The chapel of Ity is a two-niched corridor-chapel of Reisner’s type 5a⁴ that has been formed by the addition of an enclosing wall on the north, south, and eastern sides. Its interior measurements are 9.0 x 0.85 m, its area 7.65 sq. m, its proportions 1/10.58. After the decoration of its two niches, the north end of the chapel was roofed with five slabs of stone, the south end with four slabs. Entry is through a doorway at the northern end of the eastern wall, 2.05 x 0.45 m.

Thursday, November 19, 1925. Entered long corridor room of G6030 room a and had it nearly cleared by sunset. The room was roofed with three or four slabs at each end to protect each of the offering niches. The rest was left open to the sky and the whole east wall was crowned with a parapet rounded on top. The eastern end of the roofing slabs had been set into this wall (i.e., roof an afterthought). Both sides of eastern wall have a batter.

The N. and S. end walls each contain a *serdab* with connecting hole to chamber. Both serdabs have been broken into from front in modern times...

1. Reisner, *Diary*. Friday, November 20, 1925.

2. *LD*, Text I, 42–44.

3. Wohl durch eins der Löcher, die in die östliche Hälfte der Nordwand von Kammer B gebrochen sind.

4. Reisner, *Giza Necropolis I*, p. 312; *RN* says it is of type (8a).

In the room was drift sand to within 20 cm. of bottom of roofing slabs.

Just south of the north niche, a rectangle of four stones has shrunk from the large-stone masonry and evidently covers a sloping corridor leading to a burial chamber.

Friday, November 20, 1925. The block of four stones in W face of the room south of the northern niche was assumed yesterday to cover a sloping passage. Today the floor being cleared, it was seen to cover a vertical pit, the eastern side of which is only about 5 cm. east of the wall.

In front of the northern niche stood an offering stone:

25-11-51 white limestone; 68 x 48 cm, 14 cm thick; raised disc between two rectangular basins; uninscribed.

1. Serdabs

There are two serdabs, one in the north wall, one in the south of the exterior chapel, each with slot windows opening into the north and south walls of the offering room.

a. South serdab. Built in the thickness of the S offering room wall, 1.0 x 1.8 m, area 1.8 sq. m, height 3.20 m. Built of masonry and of mastaba wall. Plundered through the slot window. In the debris on the floor was found:

25-11-50 RP; jar with round-pointed base and high neck, type A-VI b; height 23.9 cm, rim diam. 5.2 cm, neck diam. 3.2 cm; max. diam. 13.0 cm.

b. North serdab. Built in the thickness of the north wall of the offering room; 1.0 x 1.80 m, area 1.8 sq. m, height, 2.50 m. Built of masonry and roofed with slabs; slot window broken through from outside. In drift sand fill:

25-11-56 RP; pottery bowl with recurved rim, type C-XXXI a; incomplete; height 5.8 cm; rim diam. 15.0 cm; body diam. 16.2 cm.

2. Shaft A (fig. 76)

Sunk in the middle of the mastaba, this is one of two shafts. It measures 1.4 x 1.4 m, cut to -12.7 m into bedrock, and lined above with 4.55 m of masonry (nine courses) and an uppermost covering of paving stones that cover the mastaba. At the bottom of the shaft, the floor rises to the south, through a passage to a doorway and chamber of type 4 b(1). The chamber measures 3.86 x 3.68–3.48 x 2.0 m high, area 13.18 sq. m, volume 27.62 cu. m. The passage measures 1.15 x 1.2 m. There are no traces of blocking; drift sand has invaded the tomb.

25-12-5 copper; part of adze (two fitting pieces) with square butt; length 3.3+ cm; width of butt 0.7 cm; width at break 1.0 cm. (MFA).

25-12-6 copper, fragment of a small dish. (MFA).

25-12-18 coarse RW; fragments of two+ jars of type A-IV.

25-12-19 DbW with reddish slip; lower part of bottle or jug; height 4.2+ cm; max. diam. as preserved 7.8 cm; base diam. 2.2 cm.

25-12-20 RBrW; neck of jar with collar in relief around neck; height as preserved 1.4+ cm; top diam. 8.0 cm; diam. collar 9.6 cm.

25-12-21 faience, blue, two cylindrical beads; length 0.6 cm; diam. 0.3 cm. (MFA).

3. Shaft B (figs. 77–81, 129)

In the middle of the west wall of the chapel offering room there is a recess, formed by cutting away a single block of the mastaba wall, 1.0 x 1.05 m and 0.75 m high. In the floor of this recess, a shaft, measuring 1.05 x 0.95 m, descends -4.95 m through bedrock. At its bottom, on the west side, there is a chamber, type 5 a(5), measuring 2.2 x 1.72–1.32 m, 0.85 m high, area 3.34 sq. m, volume 2.83 cu. m. The passage to the chamber measures 0.88 x 0.12 x 0.85 m high. Blocking may be seen at the opening of the recess in the chapel and in the doorway of the chamber at the bottom of the shaft. The former was made by covering the fill in the shaft with nummulitic limestone masonry, each course consisting of two stones. The latter was built of three leaning slabs of different lengths, resting on rubble and chinked with smaller stones and mud plaster (type V e). The shaft itself was filled with clean limestone debris and a few potsherds.

On the west side of the chamber is a burial pit, 1.94 x 0.52 x 0.45 m deep, the northern end of the west side repaired with four small stones, the pit roofed over with one large slab on the north, one small and two irregular stones on the south. In the pit was the burial, the skeleton disturbed and badly decayed, all wrappings and organic material gone. Age and sex were not given. There were no objects in the chamber or the burial pit. Several minor pieces were found in the fill of the shaft:

25-11-57 found in debris on the east side of the mastaba: white limestone; rectangular offering basin, roughly cut.

25-11-76 coarse RW; fragment of ten+ jars of type A-IV; 15.2 x 7.2 cm; uninscribed.

25-11-78 RP; fragment of neck and rim of jar; height 4.4+ cm; rim diam. 10.0 cm; neck diam. 9.6 cm; diam. at break 13.2 cm.

25-11-79 FRW, red wash; fragment of mouth of jar; height 5.6 cm; top diam 10.0 cm; diam. at break 8.4 cm.

25-11-80 RW, red wash; basin with roll rim; fragment of rim; height 5.6+ cm; rim diam. 30.0 cm; diam. below rim 31.6 cm.

25-11-81, 82, 83 coarse RW; fragments of type A-IV jar rims.

25-11-84 through 88 RW; nine model basins of type D-LXXIX; height 1.6–1.8 cm; rim diam. 5.0–5.4 cm; base diam. 3.0 cm.

25-11-89 RW; model jar, type B-XLIX a; height 6.4 cm; top diam. 3.8 cm; max. diam. 4.8 cm; min. diam. 3.0 cm; base diam. 3.8 cm; with splayed foot.

25-11-90 RBrW; upper part of model jar like 89.

25-11-91 RW; model basins of type D-LXXIX a; fragments of three+.

25-11-92 coarse RW; lower part of basin with flaring straight sides; height 8+ cm; diam. at broken top 20.8 cm; base diam. 10.0 cm.

25-11-93 coarse RW; two fitting parts of a basin of type D-LXXIX b; height ca. 12.8 cm; rim diam. 25.6 cm; base diam. 10.0 cm.

25-11-94 FRW with pinkish-yellow slip; fragment from the side of a bulging jar; thickness 0.32 cm.

25-12-133 RP; fragments of basin, type S-XXXVa: height 25.0+ cm; rim diam. 36.8 cm; max. diam. 37.8 cm; length with spout 41.6 cm.

B. Subsidiary Mastabas

1. Mastaba G 6031 (figs. 82–83, 130)

Excavated between December 6 and 11, 1925, this rubble mastaba of type XI d(1) lies immediately north of the northwest corner of G 6040. Its western side lies close to the east side of the processional ramp of Shepseskafankh. It is separated from neighboring mastabas by open passages about 1.0 m wide on the north and east side, a slightly wider passage on the west, slightly smaller on the east. The mastaba measures 4.25 x 5.55 m, area 23.58 sq. m, proportions 1/0.76, height 1.8 m. No niches are preserved. The chapel, probably the open-air passage between G 6031 and G 6032 was of type (9d). The niches may have been marked in the mud plaster of the mastaba; funerary services may have been conducted in the chapel of G 6040. There are five shafts, in the northern part (west to east) "C," "D," and "E"; south of a line from "D" to "E" lies "B," and south of "C" lies "A."

a. Shaft A. The principal shaft of this mastaba; measuring 1.05 x 1.1 m, cut -4.45 m into bedrock and lined 1.85 m above with rubble. The chamber is of type 6 b(2), on the south side, measuring 2.2 x 0.9–1.8 x 1.0 m high, area 2.97 sq. m, volume 2.97 cu. m. Blocking remains are of type III d(1), interior rubble. The burial consists of a dismembered and displaced skeleton.

b. Shaft B. Measures 1.0 x 1.1 m, cut -0.52 m into bedrock, lined above with whitewashed rubble, 1.78 m. At the bottom of the shaft is a burial trench, 0.54 x 0.32 x 0.52 m deep, running E–W, covering 0.49 sq. m, volume 0.25 cu. m. No remains of a burial.

c. Shaft C. Measures 0.9 x 0.85 m, ends at bedrock; burial pit and shaft are lined with rubble. Total depth, 1.8 m. Chamber is type 7 a(1), cut in midshaft, running N–S; 0.85 x 0.45 x 0.35 m high; area 0.38 sq. m, volume 0.13 cu. m; roof missing, but probably horizontal slabs; burial, decayed skeleton of a small child, on left side, head to north.

d. Shaft D. Measures 0.9 x 1.0 m, ends at bedrock; lined with rubble to 1.85 m. No chamber, type 7X. Intrusive in the shaft debris were the following objects:

25-12-130,131 coarse RW; fragments of two jars of type A-IV: (130): height 28.3+ cm; diam. mouth 10. cm; max. diam. 14.7 cm; (131): diam. mouth 9.0 cm.

25-12-132 RBrW; fragment of tall ring stand, type E-XXIII; height 6.7 cm; top diam. 8.0 cm; min. diam. 6.8 cm; base diam. 8.0 cm.

e. Shaft E. Measures 1.0 x 1.0 m; ends at bedrock; lined with rubble to 1.4 m; no chamber, type 7X; plundered.

2. Mastaba G 6032 (figs. 84–85)

The mastaba lies north of G 6031 and east of G 6023. It was excavated by Reisner between December 6 and 12, 1925.⁵ The mastaba is of type XI d(1), a rubble-faced mastaba, mud-plastered, measuring 6.7 x 3.4 m, area 22.11 sq. m, proportions 1/2.03, maximum height, 1.5 m. The chapel is an open-air passage between the mastaba and the west end of G 6034, type 9d. No niches are preserved on the eastern face of the mastaba. There are three shafts in a N–S row, "A" being the southernmost, "B" the principal burial, and "C" the northernmost.

a. Shaft A. Measures 1.2 x 1.3 m, cut -7.1 m into bedrock with 1.35 m of rubble lining above. The chamber is a very irregular form of type 6 b, on the south side of the shaft, measuring 1.45 x 1.3 x 1.15 m high, area 1.88 sq. m, volume, 2.16 cu. m. Fragments of a decayed wood coffin (?) and scattered human bones were found in the chamber.

b. Shaft B. Lying north of "A," this principal shaft measures 1.0 x 1.0 m, cut -6.45 m into bedrock, lined above with 1.55 m rubble.

The chamber is type 5 a(2), on the east side of the shaft, and measures 2.7 x 2.0 x 1.4–1.05 m high. Area, 5.4 sq. m, volume, 6.48 cu. m. The passage measures 0.95 x 0.4 x 1.4 m high. Blocking: entirely removed; debris and sand have run in from the shaft. The burial pit was partly cut into bedrock, partly built of masonry; it measures 1.85 x 0.45 x 0.3 m deep in bedrock, total depth 0.5 m; plundered. Drift sand had filled the lower part of the pit; on this was found a skeleton, "obviously thrown back by plunderers after its removal from the pit." Beside the skeleton lay the following objects:

25-12-567 polished hematite; cylindrical bead; length 2.4 cm; diam. 1.5 cm; bore hole 0.4 cm diam.

25-12-568, 569 wood and copper; badly decayed staff with one end sheathed with copper sheet; diam. reconstructed from sheathing, 2.5–2.7 cm; a single sheet of copper was wrapped around the top 15 cm of the staff and the overlapping edges were nailed to the wood with small copper tacks. Length of tacks 0.6 cm; overlap 0.9 cm.

c. Shaft C. Lying north of "B," the shaft measures 0.85 x 0.85 m; ends at bedrock; upper part lined with rubble, 0.75 m. No chamber, type 7X; plundered.

5. In RN, Reisner confuses G 6032 and G 6022 when describing the location of the former. The descriptions are correct in each case, however.

3. Mastaba G 6033 (fig. 86; pl. 51a)

Dug between December 6 and 11, 1925, this small mastaba lies east of G 6031 and north of G 6040. The mastaba is rubble-faced, without preserved niches, Reisner's type XI d(1). It measures 4.3 x 4.2 m, area 18.06 sq. m, proportions 1/1.02, height 1.26 m. Its chapel lay in the open-air space to the east; no niches are preserved. There are four shafts.

a. Shaft A. Lying in the northwest corner of the mastaba, north of "D," to which it is secondary; 0.95 x 0.95 m, cut -1.9 m into bedrock; above, 1.0 m rubble lining. At its base, a chamber of type 6 D; 1.0 x 0.45 x 0.31 m high; area 0.45 sq. m, volume 0.36 cu. m. Found open and completely plundered.

b. Shaft B. In the northeast corner, north of "C"; 0.9 x 0.85 m, lined 0.85 m with rubble at top, ending at bedrock; no chamber, type 7X; plundered.

c. Shaft C. In the southeast corner, south of "B"; 0.85 x 0.8 m; ends at bedrock, rubble-lined above, 0.85 m; no chamber, type 7X, plundered.

d. Shaft D. South of "A," in the southwest corner; the principal shaft; 1.0 x 1.0; -1.64 m, in bedrock, rubble-lined above, 1.04 m. At its base, on the west side, a chamber of type 5 c(1) measures 1.04 x 0.44 x 0.72 m high; area 0.45 sq. m, volume 0.35 cu. m. Passage with jamb of false door on north, 0.8 x 0.12 m. Blocking is of type V d(1), exterior leaning wall of rubble bound and plastered with mud. The burial is that of a young person, lying on left side, head to north; no wrappings or objects.

4. Mastaba G 6034 (fig. 130)

Dug between December 10 and 14, 1925, this mastaba was built partly over the open-air platform north of G 6040. The eastern section lay partly over G 6035; the northern part lay above areas excavated by Steindorff. The mastaba is of type XI d(1), its main axis running east to west. It measures 5.3 x 13.5 m, area 72.55 sq. m, proportions 1/.039, height 1.10 m. The western end of the north face, where the mastaba came in contact with already-existing structures, was never completed. "The mastaba contains burial shaft[s] obviously subsidiary to those in the Shepseskafankh complex." No special chapel is indicated. "Funerary services probably [were] performed in the chapel of G 6040." There are eighteen shafts in this mastaba. "A" through "E" and "N" through "R" (ten shafts) lie in the northern part and are lettered from west to east; "F" through "M" lie in the southern part, also labelled west to east.

In his diary,⁶ but not in the later versions of his notes, Reisner recorded the unearthing of "two large pieces of a wall, sunk relief," from the sand adjacent to the mastaba near shaft "P." The fragments show the upper part of a standing male figure, facing left and holding a staff, before whom is carved {5.8} *rh nswt Jrw-k3-Pth*; and to the right,

the upper part of a standing female figure, facing left, her right arm extended and touching the man's, before whom is carved {5.9} *hmt-f Hnnjt*.

a. Shaft A. In the northwest corner; 0.85 x 0.75 m; ends at bedrock; lined with 1.3 m rubble at top; type 7X, no chamber; plundered.

b. Shaft B. East of "A"; 0.85 x 0.7 m; ends at bedrock; lined with 2.3 m rubble; type 7X; plundered.

c. Shaft C. East of "B"; 0.8 x 0.7 m; ends at bedrock; top 2.5 m lined with rubble; type 7X, no chamber. At bottom of shaft on south side are traces of an older wall. At the top, on the north side, are traces of a construction plane from a mastaba to the north. No objects.

d. Shaft D. East of "C"; 0.8 x 0.8 m; ends above bedrock; lined with 2.5 m rubble; top on north side is close to an older construction ramp. Chamber: type 8 a; measures 0.65 x 0.85 x 0.8 m high; area 0.55 sq. m, volume 0.44 cu. m; on south side of shaft. Passage is 0.4 x 0.55 x 0.55 m high; completely plundered.

e. Shaft E. East of "D"; 0.75 x 0.8 m; ends at bedrock; top rubble-lined for 2.77 m. Chamber is type 8 b(2), on south side of shaft, 1.1 x 0.7 x 0.9 m high; area 0.77 sq. m, volume 0.69 cu. m. Plundered.

f. Shaft F. In south row, south of "C"; older shaft covered by the construction of G 6034; 0.65 x 0.65; ends at bedrock, 1.2 m at top lined with rubble that extends only to within 1.0 m of top of mastaba. Chamber: irregular, on west side, of type 8 a; 1.08 x 0.7 x 0.85 m high; area 0.75 sq. m, volume 0.63 cu. m. Passage 0.55 x 0.45 x 0.6 m high. Blocking: rubble, bound with mud plaster, type IV d(2). The burial, a skeleton, lies on its left side, head to north; no objects.

g. Shaft G. East of "F" and south of "D"; 0.55 x 0.7 m; ends at bedrock, top 3.0 m lined with rubble. Chamber is type 7 a, on south side of shaft; could not be measured because of its poor condition, but it contained a skeleton with head to north; plundered.

h. Shaft H. East of "G" and south of "E"; 0.67 x 0.67 m, -0.5 m into bedrock and 2.75 m above lined with rubble. Chamber, type 6 c(1) is cut into rock on south side: 0.5 x 0.6 x 0.55 m high; area 0.3 sq. m, volume 0.16 cu. m. Completely plundered.

i. Shaft I. East of "H," south of "N"; 0.7 x 0.65 m; ends at bedrock, rubble-lined above for 3.45 m; chamber, type 7X; not completed but begun on south side of shaft; plundered.

j. Shaft J. East of "I" and south of "O"; 0.75 x 0.75 m, ends at bedrock, 3.65 m above lined with rubble; no chamber, type 7X; plundered.

6. Reisner, *Diary*. Saturday, December 12, 1925; p. 69.

k. Shaft K. East of “J” and south of “P”; 0.6 x 0.7 m, cut -0.52 m into bedrock, lined above with 3.4 m rubble. Chamber, on south side of shaft is type 8 c, sunk in bedrock and roofed with slabs. It measures 1.0 x 0.75 x 0.5 m high; area 0.75 sq. m, volume 0.37 cu. m. Blocking is of type V d(2). Burial: skeleton of a child, on left side, head to north; first teeth are visible, four in mandible, six in maxilla. No objects.

l. Shaft L. East of “K” and south of “Q”; 0.75 x 0.75 m, cut -0.55 m into bedrock, lined above with 4.0 m rubble. Chamber: type 8 b(2), roofed with slabs on south side of shaft; 1.05 x 0.75–0.9 x 0.55 m high; area 0.86 sq. m, volume 0.47 cu. m. Completely plundered.

m. Shaft M. East of “L” and south of “R,” 0.8 x 0.8 m, lined 4.0 m above with rubble. Chamber is type 8 b(2), on south side of shaft, roofed with slabs that slope upward to south; 1.1 x 0.5 x 0.65–1.25 m high; area 0.55 sq. m, volume 0.52 cu. m. Blocking is of type VI d(2). The burial is that of a child, lying on left side, head to north. No objects.

n. Shaft N. In the north row, east of “E” and north of “I”; 0.8 x 0.55 m; ends at bedrock, lined 3.0 m above with rubble. Chamber is type 8 b(2), cut on south side, with slab roof sloping up to south; 1.1 x 0.5 x 0.65–1.25 m. Area 0.55 sq. m, volume 0.52 cu. m. Blocking of type VI d(2). The burial is that of a child, lying on its left side, head to north. No objects.

o. Shaft O. Lying east of “N” and north of “J”; 0.8 x 0.6 m; ends at bedrock, lined with 2.5 m rubble above. Chamber is type 8b, cut on south side of shaft, irregular, with roof slabs sloping up to south, measuring 1.05 x 0.65 x 0.5–1.3 m; area 0.68 sq. m, volume 0.61 cu. m. Blocking is of rough stone, preserved still but disturbed. Completely plundered.

p. Shaft P. East of “O” and north of “K”; 0.8 x 0.65 m; ends at bedrock; lined 2.7 m with rubble. Chamber type 8 b(1) on south side; 0.85 x 0.65 x 0.75–1.3 m high (with roof sloping up to south); area 0.55 sq. m, volume 0.55 cu. m. Passage, 0.3 x 0.45 x 0.6 high. Burial is completely plundered; no objects.

q. Shaft Q. East of “P” and north of “L”; 0.75 x 0.75 m; ends at bedrock; lined 3.1 m with rubble above. Chamber is type 8 b(1), on south side; 0.9 x 0.7 m, with slab roof sloping up to south, 0.85–1.3 m. Area 0.63 sq. m, volume 0.67 cu. m. Passage, with false doorjamb on west, 0.35 x 0.55 x 0.6. Found open, with human bones scattered in debris.

r. Shaft R. East of “A” and north of “M”; 0.75 x 0.7 m; ends at bedrock; lined above with 2.7 m rubble. Chamber is type 8 b(2) on south; 1.25 x 0.65 x 0.9 m high; area 0.81 sq. m, volume 0.72 cu. m. Found open and plundered, with several model pottery jars in debris:

25-12-144 through 149 RW; eight model jars. (a) type B-LV-m, three examples, 4.6–5.0 cm high; max. diam. 4.0–4.6 cm; base diam. 3.0–3.2 cm. (b) type B-LVIII a-m; one example; height 6.4 cm; rim diam. 3.2 cm; max. diam.

4.0 cm; diam. base 3.4 cm. (c) type B-XLIX c; one example; height 5.8 cm; rim diam. 3.4 cm; max. diam. 4.6 cm; diam. base 3.4 cm. (d) type B-LXIX e; one example; height 6.0 cm; rim diam. 3.4 cm; body diam. 4.4 cm; base diam. 3.4 cm.

25-12-150 RW; 7 model basins of type D-LXXIX a, varying around four forms: (a) height 1.6 cm; rim diam. 5.0 cm; base diam. 4.0 cm; (b) height 1.2 cm; rim diam. 4.8 cm; base diam. 3.0 cm; (c) height 1.6 cm; rim diam. 5.2 cm; base diam. 2.8 cm; (d) height 1.4 cm; rim diam. 5.8 cm; base diam. 3.8 cm.

5. Mastaba G 6035 (figs. 102–3)

This older mastaba was partially overbuilt by G 6034; G 6036 was later built to its east. The mastaba is earlier than the causeway and the open-space platform of G 6040. The area was dug between December 13 and 17, 1925. Beneath this mastaba, G 6030, and G 6035, there runs a crevice in the nummulitic limestone, from northwest to southeast, then turning under the causeway along the face of G 6044, and joining the escarpment of the quarry east of G 6030–6010. Beneath G 6035, this crevice is filled with rubble which forms the foundation of the mastaba and the eight shafts beneath it. Apparently, G 6035 was removed when G 6034 was constructed, and there is a thin layer of limestone debris between the two structures. Because the only one of the eight shafts in this mastaba to have been used seems to have been “B,” “it seems plausible to conclude that G 6035 was built for minor persons of the Shepseskafankh family and was discarded in a short time unused.” Then G 6034 was built for the same purpose. The chapel is an open-air passage between G 6035 and the back of G 6036. The mastaba had eight shafts, three in the eastern section (from south to north) “A,” “B,” and “C”; and five in the northern section west of “C,” lettered “D” through “H,” from east to west.

a. Shaft A. In the southeast corner of the mastaba; 0.8 x 0.6 m; ends at bedrock, upper 2.9 m lined with rubble. The chamber, cut on the south side of the shaft, is collapsed but recognizable as type 8 b(2); 1.3 x 0.6 x ca. 0.6 m high; area 0.78 sq. m, volume 0.46 cu. m; apparently unused.

b. Shaft B. North of “A”; 0.74 x 0.58 m; ends at bedrock; lined with rubble, 1.92 m. Chamber, type 8 b(1), on the south side, measures 1.02 x 0.62 x 0.64–0.78 m high, with roof sloping up to south; area 0.63 sq. m, volume 0.44 cu. m. Passage: 0.26 x 0.34 x 0.64 m. Blocking: no trace. The burial is that of an adult skeleton, lying on its left side, head to north. In the debris of the shaft was found one intrusive object:

25-12-236 crystalline sandstone; 10 x 7 x 6.5 cm; used as a whetstone; green copper stains on surface left by copper tool.

c. Shaft C. North of “B”; 1.1 x 0.5 m; ends at bedrock; upper part lined 1.8 m with rubble; no chamber, type 7X; no objects, perhaps unused.

d. Shaft D. West of "C"; 1.05 x 0.7 m; ends at bedrock; lined with rubble 1.55 m; no chamber, type 7X; no objects; unused (?).

e. Shaft E. West of "D"; 1.0 x 0.7 m; ends at bedrock; top 1.55 m lined with rubble; no chamber, type 7X; unused.

f. Shaft F. West of "E"; 1.0 x 0.65 m; ends at bedrock; top 1.5 m lined with rubble; no chamber, type 7X, unused.

g. Shaft G. West of "F"; 0.9 x 0.65 m; ends at bedrock; top 1.5 m lined with rubble; no chamber, type 7X; plundered or unused.

h. Shaft H. West of "G"; last shaft in north row; 0.85 x 0.85 m; ends at bedrock; top 1.25 m lined with rubble; no chambers, type 7X; plundered or unused.

6. Mastaba G 6036 (fig. 104)

Built after G 6034 and G 6035 over the crevice described above (G 6035). The south face was constructed over the causeway leading to the platform north of G 6040. On the north it abuts the mastaba (D.44) excavated by the Germans. Reisner cleared this structure between December 13 and 16, 1925. The mastaba is of type X c(1). The northern end of the mastaba is not clearly visible; in the west face, at 7.9 m from the southwest corner, there is a step that may mark the northern end of the structure. In that case, its measurements are: 7.9 x 3.6 m, area 28.44 sq. m, proportions 1/2.19, height 1.84 m. There is a recess for an offering place in the southern end of the eastern face, 1.0 x 1.9 m, area 1.9 sq. m, with no niche or stela in its west wall. The recess perhaps was roofed over. The chapel is an open-air passage on the east face, type (9c). There is only one shaft in this mastaba.

a. Shaft A. Lying north of the middle of the mastaba, the shaft measures 1.2 x 1.1 m, cut -7.65 m into bedrock (on east side; on west it was cut -6.45 m), and was lined above, 1.65 m, with rubble. The chamber is of type 4 a(1), on the east side of the shaft, 2.8 x 1.95 x 1.5 m high; area 5.46 sq. m, volume 8.19 cu. m. Passage is 1.0 x 0.55 x 1.4 m high, with an irregular 0.1 m step down to the floor of the chamber. There was no trace of blocking. Fragments of a wooden coffin and the broken bones of a human skeleton lay in the chamber.

25-12-139 gold; fragments of gold leaf.

25-12-171 mud; from the shaft; twelve jar stoppers and many fragments of same; bottom diam. 9.5 cm; none bearing seal impressions.

25-12-172 coarse RW; from the shaft; fragment from a jar; diam. ca. 16.5 cm, thickness 3.8 cm.

25-12-240 copper; fragments of a model chisel; section 0.3 x 0.75 cm; length of two fragments 2.5+ cm, 1.3+ cm. (MFA).

25-12-241 copper; fragments of model basin of type K-XXI a. (MFA).

25-12-242 coarse RW; fragments of jar of type A-IV; thickness 1.5-2.0 cm.

25-12-243 wood; fragments of adze-dressed coffin; mortices for dowels; corner holes for thongs and wooden pegs; two pegs preserved; thickness of boards, 5.4 cm.

7. Mastaba G 6037 (figs. 105-6)

This type VII b(2) rubble-core mastaba, cased with stepped nummulitic limestone masonry, was excavated between December 14 and 16, 1925. It lies south of G 6036 and mastaba D.44, excavated by Steindorff. The mastaba measures 12.05 x 7.6 m, area 91.58 sq. m, proportions 1/1.58; rubble core: 10.75 x 6.4 m. The chapel is type (4b) or (3a), with one niche in the southern end of the eastern wall; 2.5 x 1.0 m, area 2.5 sq. m, proportions 1/2.5, relation 1/36.6. There is a monolithic framed ka-door in the southern end of the wall, 65 x 25 cm; outer recess 35 x 9 cm, inner niche, 10 x 10 cm; not inscribed. Opening in shallow embrasure in east wall, 1.8 x 0.3 m. The shafts in this mastaba were not excavated by Reisner; two shafts between the southern face of this mastaba and the causeway of Shepseskafankh, labelled by him X (on the east) and Y (on the west), both built against the southern face of G 6037, were dug.

a. Shaft X. Against the middle of the southern face of the mastaba; 1.3 x 1.0 m, type 7X, probably unused. The bedrock here slopes abruptly, and the sides of this shaft are built up with masonry, 1.0 m against G 6037, 2.1 m on the south side of the shaft.

b. Shaft Y. Against the southwest corner of the mastaba, 1.0 x 0.9 m; no chamber, type 7X, with 0.9 m rubble lining on east, west, and south sides.

8. Numbers G 6038 and G 6039 were not used.

IV. Mastabas G 6040 – G 6044

A. Architectural Description of G 6040 (figs. 3–5, 8; pls. 51b–54)

1. General

The mastaba of Shepseskafankh was excavated by Reisner between November 26 and December 23, 1925. It was the first of the four major mastabas in the G 6000 cemetery to have been constructed, initially as a nucleus mastaba of type VII a(1) with a paved court, and later, with the addition of a complex chapel and corridor on the east, of type IX a. The original part of the structure measures 14.8 x 9.75 m, area 144.3 sq. m, proportions 1/1.51, height 4.9 m and contains an interior chapel of type (4a) and a subsidiary north niche. The complex chapel, together with the corridor, vestibule, and colonnaded court, measure 14.7 x 10.15 m, area 149.2 sq. m. The total area of the finished mastaba is 292.50 sq. m. All of its parts are built of nummulitic limestone. On the west, there is an inclined ramp with parapets that runs from north to south, intended for the use of the funeral procession.

Lepsius mentioned this mastaba only briefly:¹

Grab nördlich von den vorhergehenden (No., 15–17)

Auch das anstossende Grabgebäude (No. 18) besteht aus einem niedrigeren Vordergebäude das ein Parapet hatte, wie die innen glatt behauenen Steine, besonders der Nordseite und der nordöstlichen Ecke beweisen, und aus einem höheren Hintergebäude mit flachem Dache mit Schacht. Die Parapets deuten immer an, dass Kammern darunter sind, die man nicht mit einer zu schweren Decke belasten und doch gegen das Hintergebäude nicht niedrig erscheinen lassen wollte.

Das ganze Gebäude tritt gegen die beiden früheren ein wenig zurück, weil kein Hof oder Gallerie noch vorgebaut ist.

Auf der Nordseite ist ein regelmässiger Eingang; unter dem Deckstein ist ein Thürbalken, aber keine Inschrift...

Die innere Kammer scheint Spuren ursprünglicher Malerei zu zeigen.

In Mariette's time, the mastaba was virtually inaccessible:

"Les autres tumulus n'ont rien d'intéressant. Ils sont tous ruinés. A peine les murs ont-ils conservé leur hauteur primitive. Entre ces divers monuments, sont comprises d'autres ruines dont, dans l'état actuel du terrain, il est impossible de tracer le plan."²

The chapel, of type (4a), was converted into a serdab, with a large exterior chapel built on the east face of the mastaba that consisted of three parts:

Our Designation	Reisner's Designation
Chamber 1	(d) court
Chamber 2	(c) vestibule
Chamber 3	(b) corridor-chapel
Chamber 4	(a) offering room (later serdab)

The court (chamber 1), of nummulitic limestone, had a pillared colonnade along its north and east sides. The open court measured 7.95 x 3.6 m, area 28.62 sq. m; the north pillared colonnade (including pillars and eaves), 2.4 x 2.2 m, area 5.28 sq. m; the east pillared colonnade, 10.15 x 1.6 m, area 16.24 sq. m; total area of court 50.14 sq. m.

The small vestibule (chamber 2), roofed with large slabs, measured 2.3 x 1.0 m, area 2.3 sq. m. The room was enlarged by the embrasure of the door into chamber 3, 1.8 x 0.78 m; area 1.4 sq. m; total area 3.7 sq. m. The vestibule was entered from the north by a doorway in the north wall. From the vestibule, one could proceed through two doorways, one in the south wall leading to chamber 1, the other, in the west wall, leading to chamber 3.

Bounded on the east by a high wall with a rounded top, the open-air corridor (chamber 3) measured 9.9 x 1.1 m; area 10.89 sq. m; proportions 1/9.0. There are two niches in the west wall (the east face of the mastaba). The corridor leads to the serdab whose doorway lay at the southern end of the western wall.

The serdab, originally the offering room of the mastaba (chamber 4), measured 2.75 x 1.13 m, area 3.1 sq. m, proportions 1/2.43. There are two niches in its west wall. The room was converted into a serdab by blocking the doorway with masonry.

The total interior area of the mastaba, chambers 1–3: 64.73 sq. m; of chambers 1–4: 67.83 sq. m.³

2. The Serdabs

There are three serdabs in this structure. Behind the south niche of chamber 4, broken into through the stela, there is what was probably the original serdab, measuring 0.52 x 0.7 x 0.96 m high, area 0.36 sq. m. The floor of this serdab is 1.1 m above the floor of chamber 4. It was found empty.

The original offering room, chamber 4, was converted into a serdab by blocking the doorway with the masonry from which the southern ka-door was constructed. A slot window was left under the drum, and was broken through when plunderers broke into the chamber. When excavated in 1925, the chamber was filled with drift sand to the top of the thieves' entry hole. The original architrave above the

1. LD, Text I, 44.

2. Mariette, *Mastabas*, plan on p. 490, comment on pp. 495–96.

3. Reisner, *Giza Necropolis I*, 289, with minor corrections made to RN.

entrance to chamber 4 also served as the architrave of the southern niche in chamber 3. The original drum from the entrance was found in the fill of chamber 4:

25-12-48 nummulitic limestone; fragment of drum; length 12.7 cm; 3.6 cm high; incised with the name {5.9a} [Špss-k3f-]’nh. (MFA).

25-12-26, 46, 47 white limestone; seated statuette of a woman; in fragments but reconstructed; face battered, feet gone; height 46.5 cm. 26 was found in drift sand before the entrance to room (4); 46 and 47 were found in that room. (MFA).

The third serdab was constructed in the south wall of the first addition, in the south wall of chamber 3. This E–W serdab measured 1.2 x 1.04 m, area 1.24 sq. m, height 1.96 m. It connected to chamber 3 through a slot window and was built of masonry and roofed with stone slabs. It had been entered by thieves through the broken window slot; no objects were found.

3. The Shafts (figs. 107–12, 130–131)

There are five shafts in G 6040, all of them originally covered by a nummulitic limestone pavement which was removed by thieves. From north to south, north of the midline, lie “A” through “C.”

a. Shaft A. Lying roughly behind the north niche of chamber 3, on the medial axis; 0.775 x 1.0 m; 1.37 cm below the pavement the shaft was widened on its north side, 1.0 x 1.0 m, and supported by two leaning slabs. Shaft ends at bedrock; lined above with rubble, 4.4 m to bottom of pavement, 4.75 m to top. Above the two slabs, the sides of the shaft were whitewashed mud plaster. No chamber, type 7X; no objects, perhaps unused.

b. Shaft B. Principal shaft, lying south of “A.” Measuring 1.1 x 1.0 m, cut -14.14 m into bedrock and lined above with 5.0 m rubble. A low, 0.10 m, step up separates the bottom of shaft from the floor of the passage. Passage measures 0.54 x 1.04 x 1.55 m high with 0.45 m step down into chamber. Chamber is type 4 b(2), without false doorjamb at entrance; cut on south side of shaft, 3.46 x 3.04 x 2.0 m, area 10.51 sq. m, volume 21.02 cu m. Blocking: interior masonry wall bound with plaster, resting on mud-bound rubble; type III a; broken through by thieves. On the west side was a coffin pit, 2.3 x 0.91 x 0.65 m deep. Fragments of a coffin were found scattered in this pit and on the chamber floor. In the middle of the chamber’s south wall was cut a canopic recess, 0.46 x 0.62 x ca. 0.6 m high, about 0.17 m above chamber floor. Red-painted construction lines may be seen on roof and walls. The lines on the roof slant from NE to SW; Reisner says they are “difficult to explain.” A spot of bad stone in the center of the roof was patched with rock and plaster, but the patch had fallen out onto the debris on the chamber floor.

25-12-112 wood; fragments of decayed coffin boards; 1.5–2.5 cm thick; one piece sized with plaster.

25-12-260 wood; two cylindrical handles of coffin lid; 9.6 cm long with 4.8 cm diam. with rectangular tenons on one end; 3.0 x 2.6 x 2.6 cm thick.

25-12-265 wood; board from toilet box or canopic chest; preserved length (warped and cracked) 20 cm; width 6.4 cm; thickness 1.7 cm; near each end a bored hole for a peg or button handles. (MFA).

25-12-250 alabaster; headrest; made in three pieces: (1) curving top with abacus attached, (2) fluted stem, (3) base. The stem was fitted to base by a wooden tenon, to the top by means of a projecting tongue. Height 21.6 cm; stem 12.9 cm; base 1.7 cm; width of base 8.3 cm; width of top 7.7 cm; stem diam. 5.0 cm.

25-12-67 alabaster; oil tablet, in three fitting pieces; 19.6 x 7.4 x 2.1 cm high. Along the lower edge are seven circular depressions, diam. 2.2–2.4 cm with a depth of 0.5 cm. Above the depressions is a frame with a single incised line, double at each end, frame measuring 18.9 x 3.6 cm. The field is divided into vertical columns, each containing one of the names of the seven sacred oils, and under which runs an incised inscription separating the name from the determinative. Signs face right, read from right to left:

- {5.10} (1) *stj-h3b*
 (2) *hknw*
 (3) *sft*
 (4) *nhnm*
 (5) *tw3wt*
 (6) *h3tt-‘s*
 (7) *h3tt thnw*⁴ (MFA)

25-12-113 through 118 and 253 through 259 alabaster; 39 model basins of type S-X and S-IX. 2 examples of S-Xb; height 2.0–2.2 x 1.8 x 1.6–1.8 cm. Thirty-four examples of type S-Xb; height 1.8–3.45; base 1.6–2.8; diam. 4.5–5.2 cm. One example of S-IXa, 1.6 x 4.4 cm. Two examples of type S-IXb, 1.6–2.0 x 5.0–5.4 cm. (All but 113 are in the MFA “brown card” file.).

25-12-120 copper; five fragments of model basin, type K-XXIb. (MFA).

25-12-263 copper; fragments of thin plate from bowl (?). (MFA).

25-12-120 copper; set of model tools. (a) three fragments of fine-pointed chisel; 4.8 cm long; section 2.0 x 1.75 mm. (b) three pointed chisels, one complete, measuring 4.9 cm long; section 3.0 x 1.5 mm. (c) one broad chisel; length 5.7 cm; section 4.5 x 1.75 cm. (d) two barbs from axe blade, ca. 3.0 x 2.3 cm. (MFA).

25-12-261 copper; model of axe blade; incomplete; length 1.9+ cm. (MFA).

25-12-262 copper; model drill with pointed end and rectangular shaft section; length 4.9 cm; section 1.0 x 1.0 mm. (MFA).

4. Cf. the list in Iymery, [2.44] and in [2.146], and the references cited there.

- 25-12-122 RW; traditional offering jar, type A-IV; height 28.4 cm; diam. top. 10.6 cm; max. diam. 16.6 cm; plain mouth.
- 25-12-121 and 267 RP, bent-sided bowl; type D-LXXVI b; height 13.8 cm; diam. rim 39.6 cm; diam. bend line 32.4 cm; diam. base 9.0 cm; height of top 7.6 cm; incomplete. (267: MFA).
- 25-12-269, 270 mud ware, bread pot, type E-XXV, with flat rim and flat bottom; height 14 cm and 12 cm; diam. rim 17 cm and 13.7 cm; diam. base 10 cm and 6.6 cm.
- 25-12-123, 268 RBrW; fragments from neck of jar, type A-VI or B-XVII; with roll rim; height 5.2+ cm; rim diam. 10 cm; neck diam. 9.6 cm.
- 25-12-271 mud; jar stopper, cone-shaped; 5.0 cm; diam. base 9.6 cm; no seal impression.
- 25-12-272 bones of two large birds (geese?).
- 25-12-272b ox bones; two to three ribs and leg bones.
- 25-12-216 material unspecified; cylindrical bead, 0.45 cm.

c. Shaft C. Lying north of “D” and west of “A,” the shaft ends at bedrock; measures 0.8 x 1.1 m, widening to the north to 1.1 x 1.1 m about 1.5 m below the mastaba pavement, at which point the north side is supported by two leaning slabs. The shaft is 3.0 m long, total depth from pavement, 4.5 m. No chamber, type 7X; no objects or burial.

d. Shaft D. West of “B”; 1.0 x 1.1 m, cut -4.55 m into bedrock and lined above with rubble, 4.25 m from bottom of pavement. Pavement is 0.5 m thick. Chamber is type 5 a(1), irregular, on west side; 2.45 x 2.0 m, height 1.55–1.8 m, roof sloping up to west. Area 4.9 sq. m, volume 8.18 cu. m, floor irregular on south end. Passage, slanting and irregular, false doorjamb on south, 0.95 x 0.4 x 1.55 m high. Found open and plundered, with pottery in chamber debris.

- 25-12-69 DbW (KW); type A-IIc, incomplete; height ca. 33–35 cm; rim diam. 9.4 cm; neck diam. 8.4 cm; max. diam. 21.6 cm.
- 25-12-68a, b coarse RW; type A-IV; two incomplete examples; (a) height 28.5+ cm; (b) max. diam. 14 cm.
- 25-12-54 RW; bulging jar with small, flat bottom and flaring neck with plain rim; bend line around middle of bulge; height 17.0 cm; neck height 3.0 cm; diam. mouth 8.0 cm.
- 25-12-55 RP; type C-XXXIa; height 7.4 cm; rim diam. 19 cm; body diam. 19.6 cm.
- 25-12-56 coarse RW; bulging jar with upper part missing, round bottom; height 20.4+ cm; max. diam. 23 cm.
- 25-12-58 RP; two fragments of recurved rim; diam. 18 cm; type C-XXXII.
- 25-12-68 RP; fragment of rim of jar with neck; type A-VI or B-XVII; diam. rim 10.5 cm.

e. Shaft E. South of “D”; 1.1 x 1.0 m, cut -5.4 m into bedrock, enlarging in rock to 1.6 x 1.35 m; lined above with masonry, 4.3 m. The masonry lining continues on west

and south sides to bottom of shaft. Chamber: type 3 c(1), on south side of shaft; 2.65 x 2.6 x 1.85 m high.; area 6.89 sq. m, capacity 12.74 cu. m. Passage 1.65 x 1.37 m, 1.85 m high. Along the west side of the passage was built a masonry wall about 0.35 m thick. Resting on this about 1.2 m above the floor were five roofing slabs, their other ends inserted into a groove in the rock. Above the roof slabs, the space to the ceiling was filled with masonry. Finished passage, 1.9 x 1.03 x 1.2 m high. There is no trace of blocking. Coffin pit: along west side of chamber, 2.275 x 1.0 x 0.8 m deep. No trace of burial or original equipment. In the debris of the shaft were a few intrusive objects:

- 25-11-130 natural tree logs; two pieces, with bark adhering. One, a branch with many knots; length 30 cm; diam. 8 cm. The other, a fragment of gnarled tree trunk; length 32 cm; diam. 14 cm. Probably left by plunderers. Very well preserved.
- 25-12-16 RP; sherds of bowl used by thieves for digging; original diam. 30 cm; of type C-XXXI or XXXII.
- 25-12-17 reddish crystalline sandstone; well-formed rectangular block with domed top; 14.8 x 7.6 cm; height of rectangular part 3.5 cm; height to top of dome 4.8 cm. With stains of copper as if used as whetstone.

4. Ceremonial Causeway and Processional Ramp

a. Description. Running from ground level at the north-west corner of G 6040, an inclined plane, composed of rubble and mud plaster, ran toward the opposite south-west corner, then turned east and reached the top of the mastaba. The ramp was 1.05 m in width and had, on each side, a mud-plastered, rubble-filled parapet with a rounded top, 0.33 m wide. The burial procession would have carried the coffin and body of Shepseskafankh up this ramp for interment in shaft G 6040B. Against each of the parapets, at the lowest end of the ramp, stood a round-topped stela, set in hard gravel. Each measured 52 x 33 cm and 5.8 cm thick, and each was inscribed with horizontal lines of incised signs facing right:

- {5.11} Text: (1) *jmj-r pr*
(2) *špss-k3f-nḥ*

Translation:

- (1) Overseer of the House
(2) Shepseskafankh

The inclined ramp was only partially preserved. A length of 3.38 m was found between G 6031 and G 6022, and here were found the two stelae. A portion of the ramp was incorporated into the construction of G 6021, but the parapets have been broken away. The estimated length of the ramp, from the faces of the two stelae to the southwest corner of G 6040 was 18.43 m; the width of the ramp at its north end was 1.71 m; its width 15 m from the north end was ca. 2.5 m. The ramp must have risen a total of 4.9 m from its north end to the top of the mastaba. It would have been discarded shortly after the interment of Shepseskafankh, and certainly before the construction of G 6021, 6022, and 6031.

In front of G 6040, north of the northern face of the finished mastaba, a mud-plastered platform was prepared by smoothing the uneven bedrock surface with rubble. The

area measured 5.9 x 10.8 m (area 63.72 sq. m) when excavated, and originally was probably ca. 11.6 x 32.2 m (area 373.52 sq. m). The platform continued along the east side of G 6040, bounded on its north and east by a 1.4 m thick rubble wall. This wall began 2.45 m north of the northeast corner of G 6040 on a line with its eastern face, ran east for 6.0 m, then turned south to a point in line with the southeast corner of G 6040. Part of the wall was later destroyed by the construction of G 6041. The floor it encloses measured originally ca. 17.1 x 4.6 m (area 78.66 sq. m).

The area to the east of G 6030, G 6020, and G 6010 also was levelled to give access to the doorways of those mastabas. The causeway leading to this platform was built at the northeastern corner, and ran from east to west along a line just north of G 6041, G 6042, G 6043, and G 6044. A 17.2 m long stretch of this causeway was well enough preserved to indicate a parapet, 0.6 m wide, along its southern edge, but most of it had been destroyed by the doorways built for the G 6041–6044 mastabas. On the northern side, a part had similarly been destroyed by the construction of G 6036. In spite of much destruction, and the dumping of substantial debris by the German mission prior to the First World War, traces of the causeway could be seen in Cemetery G 4000, particularly at the southwest corner of G 4140. All the mastabas on the southern side of this causeway (G 6041–6044) are of later date than the causeway. On the northern side, G 6037 was earlier than the causeway, while G 6036, G 6035, and G 6034 were later.

b. Objects Found in Debris around Mastaba and in the Chapel (figs. 126, 130–131)

- 25-11-139 in doorway to chamber 3, in drift sand not far from the north niche; nummulitic limestone slab from the north side of a niche; height 66.8 cm; width of back panel 32 cm; width of slab 40 cm; thickness 22 cm. The figure of a man is carved, standing facing left, holding staff and wand, wearing short skirt, head obliterated. Above, an obliterated inscription, probably contained the name {5.12} [*špss-k3f-]nḥ*. Below the principal figure, and separated from him by a horizontal line, are two names: on the left, {5.13} *ḥm-k3 Iḥtj*; on the right, {5.14} *Nḥtj*. Beneath each of these names apparently stood figures of funerary priests, now gone. Reisner wondered whether the stone was originally set in G 6040 by these priests or whether it was intrusive.
- 25-12-7 from court, chamber 1, high up in limestone debris; alabaster fragment of statuette, lower part of breast; length 11.8 cm.
- 25-12-8 with the above; alabaster fragments of statuette, from the lap of a seated male figure; length 9.2+ cm; width 3.6+ cm.
- 25-12-9 with the above; alabaster fragments of a statuette; flat surfaces probably from the base; 5.0+ x 6.0+ cm.
- 25-12-10 with the above; white limestone; fragment of a servant statue, a woman grinding grain; the grinding stone, with a hole in its bottom for attachment to the base; length 9.2 cm; width 4.8 cm; height 2.4 cm. (MFA).
- 25-12-12 from court, chamber 1, in drift sand, dull RW two-handled amphora fragment of Ptolemaic period; remains of plaster stopper; height 36.8+ cm; rim diam. 21.6 cm; neck diam. 19.2 cm; body diam. 56.8 cm; probably a late intrusion.
- 25-12-13 from court, chamber 1, in drift sand on floor, east side; RW bowl stand, type E-XXII c; with roll rim at top and bottom; height 22.8 cm; top rim diam. 14.8 cm; base rim diam. 14.4 cm.
- 25-12-14 from court, chamber 1, in drift sand next to 13; RW jar, as in NK, with rim around mouth; height 32.8+ cm; rim diam. 11.6 cm; max. diam. 22.8 cm.
- 25-12-15 from chamber 3, in debris apparently taken from shaft "B"; white limestone fragment of slab perforated by eight+ holes cut with a tube borer; 36.8 x 22 cm; 10 cm thick; perhaps a window, but no place either in the chapel or in shaft "B" can be assigned to it.
- 25-12-22 from court, chamber 1, in drift sand on east side; white limestone fragment of same "window" as 15, showing four holes. This piece does not fit 15.
- 25-12-23 from court, chamber 1, east side; alabaster; fragments of statuette, one with an unsmoothed plane surface.
- 25-12-24 in court, chamber 1, in drift sand; BrW bowl stand of type E-XXIII a; height 18.4 cm; without roll rim; top diam. 11.2 cm; bottom diam. 14 cm.
- 25-12-25 same as 24; bowl stand of type E XXII c; without roll rims; height 21.2 cm; top diam. 10.8 cm; diam. base 11.6 cm.
- 25-12-51 in floor debris of court; FRW, bent-sided bowl with vertical C-XXXb(2); height 5.4 cm; rim diam. 17 cm; diam. at bend line 14.4 cm.
- 25-12-52, 53 coarse RW; two examples of traditional offering jar, type A-IV; (a) height 34 cm; rim diam. 10 cm; (b) height 33.5 cm; rim diam. 9 cm.
- 25-12-70 in court, in floor debris; coarse RW; five+ jars of type A-IV; incomplete; diam. of one 17 cm.
- 25-12-71 in court, in floor debris; BrWm bowl stands (one of type E-XXIIIa), without roll rims; height 21 cm; top diam. 13.6 cm; base diam. 11 cm.
- 25-12-72 in court, in floor debris; mud fragments of jar stopper; no seal impression.
- 25-12-73 in court; intrusive; DcW (KWp) lower part of slender jar, probably Saite-Ptolemaic; height 26 cm; diam. as preserved ca. 21.6 cm.
- 25-12-74 in court; RW, red wash; jar probably Saite-Ptolemaic; fragments of neck without roll rim plus part of shoulder; top diam. 7 cm; height of neck 7.2 cm.
- 25-12-76 in court; RW fragments of jars.

B. Subsidiary Mastabas

The small mastabas G 6041–6045 lie to the east of G 6040 (the mastaba of Shepseskafankh) and south of the causeway leading up from the east to the platform of that latter mastaba. The first mastaba of this group to have been built was probably G 6042. It was followed by G 6044, then by the abutting mastaba, G 6043. To the west of G 6042, the mastaba G 6041 was constructed, probably before G 6043 was finished. Access to the chapels of these mastabas was gained from the causeway of G 6040 to their north, and the parapet of that causeway was broken through at their entrances (see above, pp. 87–88).

1. Mastaba G 6041 (figs. 113–17)

Excavated between November 19 and December 17, 1925. The enclosing wall of the platform east of G 6040 (see above, pp. 87–88) was cut away to permit construction of this mastaba, and the parapet of the causeway to its north was broken through to provide access to its chapel. This mastaba is later in construction than G 6042 and G 6044, and is perhaps in part contemporaneous with G 6043. The rubble-core mastaba is of type X c(2), and measures 12.0 x 3.4 m, area 40.8 sq. m, proportions 1/3.52. The cased mastaba measures 12.0 x 3.55 m, area 42.6 sq. m, proportions 1/3.38. There is one niche preserved near the southern end of the eastern wall. Height, 2.10 m. The open-air chapel is of type (9a), and measures 11.0 x 1.0 m. It is entered from the north. The southern ka-door is a monolithic framed stela, uninscribed, measuring 0.5 x 0.25 m. There are six shafts in the mastaba, “A” through “F,” plus two later shafts, designated “X” and “Y,” in a rubble addition built against the mastaba’s southern face.

a. Shaft A. At the northern end of the mastaba; 1.1 x 1.05 m, cut -2.0 m into bedrock, lined 1.2 m above with rubble; no chamber, no objects; irregular cutting at bottom suggests the shaft was abandoned while in the process of being dug.

b. Shaft B. South of “A”; 1.1 x 1.05 m; ends at bedrock, lined 1.2 m above with rubble; no chamber, type 7X; perhaps unused.

c. Shaft C. South of “B”; 1.05 x 1.05 m; ends at bedrock; lined 1.0 above with rubble; no chamber, type 7X; perhaps unused.

d. Shaft D. South of “C”; 0.95 x 0.85 m; ends at bedrock; above, 1.7 m lined with rubble. Chamber type 8 a(1), cut on east side; 1.42 x 0.63 x 0.76 m high. Area 0.88 sq. m, volume 0.66 cu. m. Passage, with false doorjamb on north side, 0.5 x 0.28 m and 0.66 m high. Blocking: type III d(2), rubble and mud, with upper part torn out. Chamber filled with sand. Burial: a skeleton, lying on left side, head to north. No objects, no traces of wrappings or coffin.

e. Shaft E. South of “D”; 0.9 x 0.9 m; cut -1.3 m into bedrock; lined above with 1.4 m rubble. Chamber type 6 d, cut on east side; 0.94 x 0.26 x 0.46 m high; area 0.24 sq. m, volume 0.11 cu. m. Body would have lain partly in shaft and was protected by the blocking. Size of burial space:

0.94 x 0.54 m, area 0.5 sq. m. Blocking: two leaning slabs resting on masonry, bound with mud; type V e+. Burial: skeleton, lying on left side, head to north. No objects; no wrappings or coffin.

f. Shaft F. South of “E”; 0.9 x 0.95 m; cut -2.1 m in bedrock; lined above 1.6 m with rubble. Chamber: irregular, type 5 c(5), cut on west; 1.34 x 0.54–0.8 m x 0.77 m high. Area 0.89 sq. m, volume 0.68 cu. m. Passage: doorjambs on each side, 0.8 x 0.88 x 0.77 m high. Blocking: exterior, three leaning slabs resting on a masonry course; type V e+, plastered with mud; intact. Burial: skeleton, on left side, head to north; adult male; remains of linen wrapping; no objects.

g. Shaft X. Against the south side of G 6041, in a rubble addition; 1.0 x -0.95 m; cut -1.65 m into bedrock, lined 0.85 m above with rubble. Chamber: type 6 a(2), irregular, cut on west of shaft; 1.1 x 0.68 x 0.75 m high; area 0.74 sq. m, volume 0.55 cu. m. Blocking: type V e+: three leaning slabs on a course of masonry and rubble, plastered with mud; intact. Burial: an adult skeleton, lying on left side, head to north, head resting on a rough stone; traces of linen at waist and neck. No objects.

h. Shaft Y. East of “X”; 1.1 x 1.1 m; ends at bedrock, with rubble lining on east, west, and south sides above for 1.0 m. No chamber, type 7X. Empty.

2. Mastaba G 6042 (figs. 118–24, pl. 55a)

This mastaba was probably the first to be built in the G 6041–6044 group. It was excavated between December 17 and 20, 1925. Badly damaged inscriptions indicate that it was built for a certain Seneb and his son, Werbauptah. Originally a type VII c(1) mastaba, the structure was altered to a final form with two chapels and a corridor vestibule. The original structure measured 11.7 x 5.7 m, area 66.69 sq. m, proportions 1/2.05, height 1.87 m. It had an interior chapel of type (4a). A subsidiary north niche was later changed to a small offering room. The serdab and shaft “A” probably belong to this phase of construction, as may several other, smaller, shafts. The mastaba was subsequently enlarged by the addition of a casing to all four sides and construction of a thick wall on the east side, forming a long vestibule corridor. At this same time, the northern niche was replaced by a small offering room. Measurements of the enlarged mastaba: 13.1 x 7.3 m, area 93.63 sq. m, proportions 1/1.79; construction on east side containing the vestibule corridor, 12.5 x 2.5 m, area 31.25 sq. m. Total area of finished mastaba: 66.69 + 31.25 = 97.94 sq. m.

The multiple-room interior offering chapel was enlarged from an interior two-niched chapel of type (4a). Reisner designated this room “a.” Room “b” was the small northern niche, later altered. The vestibule corridor was labelled “c.”

Reisner’s room “a,” interior offering room of type (4a), measures 2.9 x 1.05 m, area 3.04 sq. m, proportions 1/2.76. Near the ends of its west wall are two niches, each with a monolithic framed stela. West of the southern niche lies a serdab, entered through a doorway at the northern end of its eastern wall. This doorway had an embrasure, 1.55 x 0.3 m, which was later deepened when the mastaba was

enlarged (to 1.1 m). Relation of the floor of room "a" to the area of the original mastaba: 1/21.93.

The northern offering room, "b," was created by tearing out the subsidiary northern niche in the original mastaba and adding a doorway. The result was a room of type (4b), 1.85 x 1.0 m, area 1.85 sq. m, proportions 1/1.85. There is a monolithic framed stela near the southern end of the western wall. The doorway into this room, at the northern end of the east wall, measures 0.65 x 1.15 m.

The vestibule corridor, "c," was formed by the enlargement of the original mastaba and the construction of a masonry wall. It was originally roofed over. Its floor area is 10.15 x 1.0 m, area 10.15 sq. m. It is entered from the north through a 0.5 x 1.55 m embrasure. Area of rooms a + b is 4.89 sq. m; total area of a + b + c is 15.04 sq. m. Relation of total area a-c to finished mastaba is 1/6.51.

a. Decoration of the chapel of G 6042. The decoration of the offering rooms in the mastaba was partly in sized technique, partly in ordinary technique, on nummulitic limestone. Room "a" was decorated in the name of Seneb, as were the doorways of corridor "c." Room "b" was decorated in the name of Werbauptah.

The upper walls of room "a" were destroyed and no traces of any inscriptions were found remaining on the walls. But a drum from the entrance doorway was found lying on the floor, which bore, in relief carving facing right:

{5.15} *w^b nswt Snb*

In room "b," a single stela and the south doorjamb were inscribed; the upper part of the south stela was uninscribed; the crossbar had been inscribed but was completely obliterated and unreadable. On each side on the back of the outer niche, however, a vertical column of signs facing inward could be read. On the south side:

{5.16} *Text: hntj-š (n) pr-ʿ3 jmj-r pr...pt^a Wr-b3w-Pth*
Translation: Tenant-Farmer of the Palace, Overseer of the House... Werbauptah

Notes: a. Reisner is unsure of this sign.

On the north side:

{5.17} *Text: rh nswt jm3hw hr ntr ʿ3 Wr-b3w-Pth*
Translation: The Acquaintance of the King, the revered one before the Great God, Werbauptah

On the south doorjamb, the name Werbauptah is also just barely visible, but the rest of the text is gone.

In corridor "c," both entrance doorjambes were decorated with figures facing outward. On the west jamb, cut in relief, a man and wife face out to the right. He holds a staff in his left hand. Between him and the staff stands a boy, dressed as an adult, facing right, holding the staff with his left hand. The rest is obliterated. On the east jamb, the man and woman stand in a similar pose, but the figures were cut in a sized technique and are much less well preserved. When Reisner first cleared the figures, he says the name of Seneb was visible above the man's head. It disappeared shortly thereafter.

b. Serdab. Lying west of the southern niche (later room "a"), the N-S oriented serdab measures 1.3 x 0.85 m, area 1.09 sq. m. It was built of masonry, but the roof and the upper part of the walls have been damaged, and the

window slot is no longer to be seen. Presumably, it opened into the south niche (room "a"). The serdab had been cleaned out; an incomplete pair statuette was found, reused in comparatively modern times by thieves to hold back the sand while excavating shaft "A."

25-11-13 white limestone; head of a male statuette; found in debris over the fill of shaft "L"; fits on the male figure of the pair statuette (following). (MFA 27.1122).

25-12-245 found in bottom of retaining wall around shaft "A"; white limestone; pair statuette of man and woman standing; man on observer's right, with hands at side, wearing full wig and short skirt; woman, with both hands open at sides, badly damaged; man's head found nearby (25-11-13); woman's head missing, but broken in antiquity and pegged with two wooden pegs inserted into two holes drilled in broken neck. Back support, 43 cm; width 22 cm, height from base to top of man's head 53.4 cm. No trace of inscription but probably Seneb and wife. (MFA 27.1122b)

There are twelve shafts in the mastaba, used as burial places for at least two generations of this family. The two principal shafts are "A" and "B" ("A" lies west of room "a," "B" north of room "a.") The smaller shafts form three N-S rows: on the west, north of "A," lie "D," "C," "E," and "F" (from south to north); in the middle row, north of "B," lie "H," "J," and "G"; in the eastern row, two shafts, "L" on the south and "K" on the north. A twelfth shaft, "I," lies in room "b." In addition, between the north end of the mastaba and the southern parapet of the causeway, lay two additional shafts, "X" and "Y," which were never used.

c. Shaft A. "A" is the principal shaft, and perhaps belonged to Seneb. It lay west of room "a" and north of the serdab, and measured 1.3 x 1.3 m, cut -3.7 m into bedrock, with 1.25 m masonry lining above. There is a 0.45 m step down from the bottom of the shaft to the floor of the passage. The chamber is of type 4 b(1), measuring 2.5 x 1.8 x 1.4 m high; area 4.5 sq. m, volume 6.3 cu. m, cut on the south side. Passage, with false jamb on west side, 0.5 x 1.0 x 1.4 m high. Blocking: type V e+(2), three leaning slabs on mud-bound rubble and one course of masonry, was penetrated by thieves who removed the westernmost slab. Burial pit: along west side of chamber, measures 1.55 x 0.525 x 0.55 m deep; roofed with a single slab, 1.85 x 0.675 x 0.15 m thick; found displaced. Burial: pit was filled with sand in which were a few broken bones; no objects.

d. Shaft B. The second principal shaft, north of room "a," probably belonged to Seneb's son, Werbauptah. It measures 1.0 x 1.0 m, cut -1.9 m into bedrock and lined above with 1.75 m of masonry. There is a 0.3 m step down from shaft to chamber floor. Chamber: type 6 c(1), measures 0.6 x 0.95 x 0.8 m high; area 0.57 sq. m, volume 0.45 cu. m, off the south side of shaft. Blocking: three leaning slabs resting on a course of masonry. The chamber was completely plundered and filled with sand. No objects or burial found.

e. Shaft C. In the west row, second from south, this shaft measures 0.9 x 0.95 m, cut -3.3 m into bedrock, lined above with 1.9 m rubble. Chamber is type 6 d, cut on west side; 0.8 x 0.3 x 0.85 m high; area 0.24 m, volume 0.2 cu. m. No remains of blocking, burial, or objects.

f. Shaft D. South end of west row, north of "A"; 0.85 x 0.9 m, cut -1.96 m into bedrock, lined above with 0.36 m rubble. Chamber, type 6 a(2), on west: 1.08 x 0.54 x 0.84 m high; area 0.58 sq. m, volume 0.48 cu. m. Blocking: type V e+(2), found intact. Burial: skeleton, on left side, head to north, with remains of linen wrapping on torso, with limbs wrapped separately. The body was laid on 9 cm of clean sand, with a flat stone under the pelvis. Adult. No objects.

g. Shaft E. North of "C"; 0.9 x 0.9 m; ends at rock; above, lined with 1.66 m rubble. Chamber, type 7 a, with roof removed; in middle of shaft with two sides lined with rubble; 0.92 x 0.31–0.44 m and 0.44 m deep; area 0.34 sq. m, volume 0.14 cu. m. Completely plundered.

h. Shaft F. North of "E"; 0.9 x 0.85 m; ends at bedrock; top 1.8 m lined with rubble. No other details.

i. Shaft G. North end of middle row, east of "F"; 0.7 x 0.7 m; ends at bedrock; top lined with 1.56 m rubble. No other details.

j. Shaft H. South end of middle row, north of "B," east of "C"; 0.8 x 0.85 m; ends at bedrock; lined with rubble above, 1.25 m; partly destroyed, no chamber, type 7X; plundered.

k. Shaft I. In north end of offering room "b"; 0.85 x 0.85 m; cut -0.85 m into bedrock; no chamber, type 7X; upper rubble lining was apparently cleared away when room "b" was built.

l. Shaft J. In middle row, between "G" and "H"; 0.7 x 0.85 m; no other details given.

m. Shaft K. In east row, south of room "b"; 0.7 x 0.9 m; ends at bedrock; upper 1.65 m lined with rubble; no chamber, type 7X; plundered or unused.

n. Shaft L. South of "K"; 0.85 x 0.6 m; ends at bedrock; upper 1.5 m lined with rubble. Chamber, type 7 b(1), on east side of shaft; 0.85 x 0.35 x 0.35 m high; lined on west with rubble and roofed with four small shafts, mud-bound and plastered; area 0.29 sq. m, volume 0.1 cu. m. Burial: skeleton, badly decayed, lying on left side, head to north. No trace of objects, although the burial apparently was intact.

o. Shaft X. Lying between the mastaba and the parapet of the G 6040 causeway; 1.0 x 0.7 m; ends at bedrock; no chamber, type 7X; apparently unused.

p. Shaft Y. West of "X"; 1.0 x 0.6 m; ends at bedrock; no chamber, type 7X; apparently unused.

3. Mastaba G 6043

This mastaba, of anomalous, L-shaped form, is perhaps a composite structure, built against the east wall of G 6042 and around the west and south faces of G 6044. It is of later date than either of these two mastabas. The northern arm of the structure contains a type (5c) chapel; the southern arm, which is nearly square, contains only shafts. The mastaba was excavated between December 18 and 21, 1925. The northern part measures 5.4 x 2.5 m, area 13.5 sq. m, proportions 1/2.16. There is a masonry retaining wall on the north and east sides, serving to define the chapel; it continues on the southern end of the corridor chapel. The southern part, an extension of the northern, was a rubble structure faced on the east and south with indications of casing stones. The rubble core measures 4.45 x 6.35 m, area 31.25 sq. m. Of the casing, only a stela is preserved on the east. Estimated size of the cased mastaba is 4.75 x 6.65 m, area 30.16 sq. m, with one monolithic framed ka-door in the middle of the casing's east face. Total area: northern part + core = 44.75 sq. m. Total area of northern part and estimated cased southern part: 44 sq. m.

There are two offering places in the mastaba: (1) a corridor of type (5c); and (2) an open-air chapel of type (9c). (1) lies in the northern part of an interior corridor: 5.0 x 0.9 m, area 4.5 sq. m, proportions 1/5.5, with a monolithic framed ka-door recessed in the southern end of the west wall. The recess measures 0.85 x 1.05 m, area 0.89 sq. m; total area of offering room 5.39 sq. m. The corridor's west wall is the east face of the mastaba; its east wall is the back of G 6044; it probably was roofed over. (2) lies against the east face of the rubble core of the mastaba's southern part, and consists of a single monolithic framed ka-door, 0.7 x 0.3 m, which indicates an open-air corridor of type (9c), with one or more niches.

There are two shafts in the northern part of the mastaba, "A" and "B," lying north of the recessed stela. There are seven shafts in the southern part, irregularly placed.

a. Shaft A. Measuring 0.95 x 0.95 m; cut -1.3 m into bedrock with 0.95 m lining of masonry above on all but west side. The chamber is type 6 c(1), irregular, on the west side of the shaft; 1.0 x 0.65 x 0.7 m high; area 0.65 sq. m, volume 0.45 cu. m. No trace of blocking or burial.

b. Shaft B. North of "A"; 1.0 x 1.0 m, cut -.05 m into bedrock, lined on all but west wide with 1.25 m masonry at top. The chamber is type 6 d, on shaft's west side; 1.0 x 0.3 x 0.35 m high; area 0.3 sq. m, volume 0.1 cu. m. No trace of blocking or burial.

c. Shaft C. In southern part of mastaba, in west row, near middle; 0.75 x 0.8 m; ends in mastaba fill, lined 2.0 m with rubble. The chamber is type 8 b(2), nearly destroyed, on north; 1.25 x 0.5 x 0.7 m high; area 0.62 sq. m, volume 0.54 cu. m. No trace of burial.

d. Shaft D. South of "C"; 0.5 x 0.77 m; ends at bedrock; lined above with 1.17 m rubble. Chamber type 8 b(2), on south side: 0.85 x 0.55 x 0.75 m high; area 0.27 sq. m, volume 0.21 cu. m; no trace of burial.

e. Shaft E. East of "D"; 0.85 x 0.7 m; ends in mastaba fill, lined at top 2.2 m with rubble. Chamber is type 8 b(2), on north side of shaft; 1.1 x 0.6 x 0.7 m high; area 0.66 sq. m, volume 0.46 cu. m. Chamber is built of rubble and roofed with slabs. Blocking is type VI d(2): an exterior wedge-shaped wall of mud-plastered rubble. The burial is a skeleton, lying on left side, head to north, decayed, with no traces of wrapping. No objects.

f. Shaft F. Nearly in the center of the mastaba; 0.7 x 0.7 m; ends in mastaba fill; rubble-lined in top 2.3 m. Chamber is type 8 b(2); on north side; measures 1.25 x 0.55 x 0.66 m high; area 0.68 sq. m, volume 0.44 cu. m, built of masonry and roofed with slabs. Completely plundered.

g. Shaft G. In northern end of eastern row; 0.8 x 0.7 m; ends in mastaba fill, top 1.7 m lined with rubble. Chamber is type 8 b(1), on the west side of the shaft; 0.625 x 0.85 m and 0.62 m high; area 0.54 sq. m; volume 0.34 cu. m. Built of rubble and roofed with slabs. The passage has a false jamb on its north side; 0.5 x 0.3 x 0.63 m high. Blocking: type VI d(2): exterior wedge-shaped blocking on rubble, bound with mud. The burial is a skeleton of a young child, lying on left side, head to north. No objects.

h. Shaft H. In the eastern row south of "G"; 0.6 x 0.6 m; ends in mastaba fill, top 1.6 m lined with rubble. Chamber is type 8 b(2), on the west side of shaft; 0.6 x 1.1 x 0.6 m high; area 0.66 sq. m, volume 0.39 cu. m. Blocking is type VI d(2). The burial is that of a child, lying on its left side, head to west (not north). No objects.

i. Shaft I. In the east row, south of "H"; 0.7 x 0.65 m; ends in mastaba fill, top 1.55 lined with rubble. Chamber is type 8 a(2), on south side; 0.6 x 1.2 x 0.65 m high; area 0.72 sq. m, volume 0.46 cu. m. Passage: no jambs, 0.35 x 0.55 x 0.65 m high. Blocking: type VI d(2). Burial: lying on left side, head to north; not in chamber but partly in passage. No objects.

4. Mastaba G 6044 (fig. 132)

Excavated on December 19 and 20, 1925. Lying east of G 6042, this mastaba is of type X c(1), and measures 5.4 x 3.9 m with an area of 21.06 sq. m, proportions of 1/1.38. There is a rubble addition at the north end of the mastaba, measuring 1.5 x 3.8 m, area 5.7 sq. m, containing two shafts (in addition to the six in the original mastaba) and adding 26.76 sq. m to the total area of the structure.

The chapel is an unenclosed open-air chapel of type (9c), lying north of the middle of the mastaba, with one niche, and a monolithic framed ka-door.

a. Serdab. Lying in the northeast corner of the mastaba, north of the stela, this E-W serdab measures 0.5 x 1.3 m, area 0.65 sq. m. It is lined with mud brick, plastered with mud. It was found filled with sand (its roof had been removed) and the upper walls were destroyed. On the floor on the west side of the serdab were the base and feet of a standing male statuette of wood, so badly preserved that it could not be removed. Next to the base was a heap of plaster fragments from the upper part of this statuette and perhaps one or two others.

b. Shaft A. There are six shafts in the mastaba in two irregular N-S rows. In addition, two shafts, "X" and "Y," are to be found in the northern addition. "A" lies in the middle of the eastern row of shafts, and measures 0.8 x 0.8 m. It is cut -3.25 m into bedrock and lined above with ca. 1.0 m of masonry. The shaft descends into a fissure and the chamber was never cut. Intended perhaps to be of type 7 a or 7 b, it was found as type 7X.

c. Shaft B. In the west row, west of "A"; this is perhaps the principal shaft in this mastaba. It measures 1.0 x 0.9 m, cut -4.8 m into bedrock. It is lined above with masonry, 1.6 m on the west side, less on the others because of sloping bedrock. There are two chambers. Chamber (1) at -2.65 m below bedrock surface lies on the west of the shaft and is of type 6 c(1). It measures 1.0 x 0.7 x 0.7 m high; area 0.7 sq. m; volume 0.49 cu. m. Found open and plundered. Chamber (2) is a rhomboidal chamber of type 6 a(2), slightly askew to the shaft on the west. It measures 1.6-2.15 x 2.35-1.6 x 1.2 m high; area 3.8 sq. m, volume 4.18 cu. m. The blocking is of type V e+(2). The burial pit, along the west side of the chamber, slants NNW to SSE and measures 1.9 x 0.425 x 0.5 m deep. It was roofed with two slabs, the larger one on the north, a smaller slab, 0.125 m thick, on the south, the gap between them chinked with limestone fragments and mud (no longer present). The burial is a skeleton now damaged by rainwater; apparently placed on its left side, head to north. On the west side of the large slab lay a bowl (with no number in Reisner's notes): FRW with red wash, type C-XXX, no measurements given.

d. Shaft C. North of "B"; 0.5 x 0.55 m, ending in mastaba fill, the top 2.5 m lined with rubble. Chamber is type 8 a(2), on west side; 1.0 x 0.7 x 0.8 m high; area 0.7 sq. m, volume 0.56 cu. m; built of masonry and roofed with slabs. Passage, without jamb: 0.65 x 0.3 x 0.8 m. Blocking is of type IV d(2). The burial is that of a baby, in poor condition from decay, lying on left side, head to north. No objects.

e. Shaft D. South of "B"; 0.85 x 0.6 m, ends in mastaba fill, lined at top with 1.9 m masonry. Chamber is type 8 d, on west of shaft, roofed with a single slab; 0.8 x 0.3 x 1.0 m high; area 0.24 sq. m, volume 0.24 cu. m. Blocking is type V d(2). The burial is that of a young infant, position not determinable. No objects.

f. Shaft E. North of "A"; 0.6 x 0.5 m; ends in mastaba fill, top lined with rubble, 1.9 m. Chamber is type 8 b(2), built of masonry and roofed with slabs, but not measurable because of collapse.

g. Shaft F. South of "A"; 0.75 x 0.9 m; ends in mastaba fill; lined with small masonry in top 1.9 m. No chamber, type 7X. No objects.

h. Shaft X. In the rubble addition on the north; east of "Y"; 0.55 x 0.7 m; ends in debris, top 1.75 m rubble-lined. Chamber is type 8 a(1), on west of shaft; 0.85 x 0.4 x 0.65 m; area 0.34 sq. m, volume 0.22 cu. m. Passage is 0.45 x 0.275 x 0.55 m high, with a false jamb on the north. The blocking is type III a(3): five courses of mud brick. The burial is the decayed skeleton of an infant, but intrusive in the shaft were the following:

- 25-12-296 mud ware; crude bread pot, type E-XXV; with sloping rim and flat bottom; height 9.0 cm; mouth diam. 17.8 cm; diam. base 11 cm.
- 25-12-297 RBrW, base of tall bowl stand; type E-XXIIIa; height 10+ cm; diam. of roll rim of base 13.8 cm.

i. Shaft Y. West of "X"; 0.75 x 0.5 m; ends in debris, lined in top 1.75 m with rubble. Chamber is of type 8 b(2), on the west side of the shaft; 0.75 x 0.5 x 0.55 m high; area 0.37 sq. m; volume 0.2 cu. m; built of rubble and roofed with slabs. No objects; open and plundered.

5. Numbers G 6045–G 6049 were not used.

V. Mastabas G 6050 – G 6052

A. Introduction

The three mastabas, G 6050, G 6051, and G 6052, lie to the west and southwest of G 6020, between that mastaba and others of the 6020 series. Their order of construction was probably as follows:

- (1) G 6051 was constructed after G 6040 but before G 6020. The face of G 6051 is too near to the back of G 6020 to have been later than that mastaba, and the foundation courses of G 6020 were not dressed to ground level.
- (2) G 6052 was constructed after G 6020 and built against its west face.
- (3) G 6050, the largest of these three mastabas, was built after G 6020 and probably later than G 6010. (G 6020 and G 6021, by the way, were probably constructed after the removal of the processional ramp for G 6040. They were followed by G 6025 and G 6027. Further, G 6023 precedes G 6022. G 6028 was built after G 6050 but before G 6027.)

B. Mastaba G 6050 (figs. 125, 132)

Excavated between November 26 and December 21, 1925, this mastaba is of type XI a(1), with a retaining wall of large, nummulitic limestone blocks, only partially dressed. It measures 14.9 x 9.0 m, area 134.1 sq. m, proportions 1/1.65, height 2.71 m. There is no niche in its eastern face.

The chapel is an open-air passage between the east face of G 6050 and the back of G 6010, 3.6 m wide at its north end, 3.3 m wide at its south. It is of type (9d).

The serdab lay in the southeast corner of the mastaba, a N-S room measuring 2.6 x 1.1 m, area 1.86 sq. m, 1.40 m deep. It was lined with masonry, with no roofing or window slot preserved, filled with drift sand, and with no statuettes or fragments inside.

a. Shaft A. The mastaba has two shafts, "A" on the north, "B" on the south. In addition, there is an intrusive shaft, "C," in the southwest corner. Shaft "A" is the principal shaft here. It measures 1.6 x 1.55 m, cut -11.75 m into bedrock, and lined with 0.85 m of masonry and 0.8 m of rubble (a total of 1.65 m). The shaft is well cut and leads to a chamber, planned as type 4 but left unfinished and used as a type 6 b(1). The final form of the chamber (on the south side of the shaft) measures 3.4 x 1.55 x 1.95 m high; area 5.27 sq. m, volume 10.27 cu. m. As planned, the original chamber would have had a 1.1 x 1.55 m passage and would have measured ca. 2.9 x 2.3 m (6.67 sq. m). The unfinished floor rose in two stages, 1.05 m above the floor on the north, 0.65 m above the floor on the south. The

southern side of the chamber was in the process of being extended, as shown by three vertical grooves cut into the west end of the wall.

The burial pit is of type 6 b(1); 2.425 x 0.825 x 0.95 m deep. It is cut in poor rock, and its upper parts on the east and west sides were repaired with single courses of masonry. No roofing was found over the pit and it was found empty, with no traces of coffin or skeleton. In the chamber to the west of the pit stood a traditional offering jar, coarse RW, type A-I.

b. Shaft B. South of "A"; measuring 1.35 x 1.35 m; ends at bedrock; lined above with 1.2 m rubble; no chamber, type 7X; plundered.

c. Shaft C. Intruded in southwest corner of mastaba; about 1.0 x 1.0 m. Ends at bedrock; lined 1.2 m with rubble. No chamber, type 7X; completely plundered.

d. Objects Found in Debris in and around Mastaba

- 25-12-246 intrusive in debris in serdab; reddish crystalline sandstone; 17.5 x 8.0 x 8.5 cm; whetstone, showing copper stains from sharpening copper tools.
- 25-12-247 same; red granite; fragment of irregular binding or paving block; 24.5 x 27.5 x 17.0 cm; six roughly dressed surfaces.
- 25-12-248 same; red granite; fragment, tongue-shaped with one end broken; 14.0 x 19.5 x 11.0 cm.
- 25-12-249 same; red granite; irregular fragment; 17 x 14 x 11 cm.
- 25-11-137 found between G 6050 and G 6010; coarse RW; offering jar of type A-IV; nearly complete; height 30 cm; rim diam. 10.4 cm; max. diam. 15.6 cm; contained mud.
- 25-11-138 same; coarse RW; jar of type A-IV; height 29.6 cm; max. diam. 14.8 cm; contents, mud and small piece of a red substance.
- 25-11-140 from floor in corner between G 6010 and G 6020; alabaster; model bowl of type S-IXa; half missing; height 1.4 cm; diam. 5.4 cm. (MFA).
- 25-11-141 same; alabaster; model bowl of type S-IXa; height 1.1 cm; diam. 4.8 cm. (MFA).
- 25-11-142 same; RW; twenty-two model basins of type D-LXXIXa; varying in size around three averages: (a) height 1.2 x 5.2 cm; diam. base 3.4 cm. (b) height 1.4 cm; diam. 5.0 cm; base 3.4 cm. (c) height 1.0 cm; diam. 4.2 cm; base 3.2 cm.

- 25-11-143 same; coarse RW; offering jar, type A-IV; height 34.6 cm; rim diam. 9.4 cm; max. diam. 17.4 cm.
- 25-11-144 same; coarse RW; jar type A-IV; height 33 cm.
- 25-11-145 same; RW; five model jars, type B-XLIXd; height 4.8–5.4 cm; top diam. ca. 3.0 cm; base diam. ca. 4.0 cm.
- 25-11-146 same; RW; model jar, type B-XLIXa; height 4.8 cm; base diam. 2.8 cm.
- 25-11-147, 148 same; coarse RW; two offering jars of type A-IV; (147): height 33 cm; max. diam. 16.6 cm; (148): height 31 cm; rim diam 10.4 cm; max. diam. 18 cm.
- 25-12-244 same; alabaster; fragment of a model bowl of type S-IXa; height 1.4 cm; diam. 5.2 cm. (MFA).
- 25-12-138 RP; rim fragment of a bowl, probably with recurved rim; height 1.8+ cm, rim diam. 17.0 cm.
- 25-12-139 RP; bowl, incomplete, type C-XXXII b; height 7.2 cm, rim diam. 20.6 cm, body diam. 21.2 cm.
- 25-12-140 from chamber debris; copper; model adze with square butt, incomplete; length 6.0+ cm, max. width 1.5 cm. (MFA).
- 25-12-141 same; copper; model adze with rounded butt, broken but complete; length 8.8 cm, edge width 1.5 cm. (MFA).
- 25-12-142, 143 copper; three fragments of model chisel or drill. (142: MFA).

b. Shaft B. North of "A"; 0.9 x 0.75 m; ends at bedrock; lined with rubble, 1.05 m; no chamber, type 7X; perhaps unused.

c. Shaft C. West of "B"; 0.9 x 0.9 m; ends at bedrock; lined with rubble, 0.9 m; no chamber, type 7X; perhaps unused.

d. Shaft D. West of "C"; 0.9 x 0.9 m; ends at bedrock; lined with rubble, 0.9 m; no chamber, type 7X; perhaps unused.

e. Shaft E. West of "A"; 1.1 x 0.95 m; ends at bedrock, lined with rubble, 1.0 m; no chamber, type 7X; perhaps unused.

f. Shaft F. West of "E"; 1.15 x 1.05 m; ends at bedrock; lined with rubble, 1.0 m; no chamber, type 7X; perhaps unused.

g. Shaft G. Western end of southern row, south of "F"; 1.35 x 1.15 m, cut -1.6 m into bedrock and lined with 1.3 m rubble above. The chamber is type 7 a(1), in middle of bottom of shaft, on east side; 1.2 x 0.4 x 0.6 m high; area 0.48 sq. m, volume 0.28 cu. m. Roofing not preserved; broken human bones found in chamber.

h. Shaft H. East of "G"; 0.9 x 0.85 m; ends at bedrock, lined above with 1.45 m rubble; no chamber, type 7X; perhaps unused.

i. Shaft I. Eastern shaft in the row oriented at an angle; 0.85 x 0.85 m; ends at bedrock, lined 1.25 m above with rubble; no chamber, type 7X; perhaps unused.

j. Shaft J. Western shaft in row with "I"; 0.75 x 0.9 m; ends at bedrock; rubble-lined above for 0.75 m; no chamber, type 7X; perhaps unused.

k. Shaft K. Lies between "I" and "J"; 0.75 x 0.8 m; ends at bedrock; lined 1.2 m above with rubble; no chamber, type 7X; perhaps unused.

C. Mastaba G 6051 (fig. 132)

Excavated between December 10 and 13, 1925, the mastaba is of type X d(1) with mud brick niches in its east wall. It measures 7.9 x 5.7 m, area 45.03 sq. m, proportions 1/1.21, height 1.43 m. The mastaba contains the remains of older structures: (1) in the west side there is a rubble wall with a batter to its eastern face, apparently the front of a construction ramp for an earlier mastaba; (2) in the southern part of the mastaba is a rubble wall which contains three shafts in an E–W row. This wall measures about 4 m on the south, about 1.2 m on its east face.

The chapel is an open-air type (9a), almost entirely blocked by the west wall of G 6020. Inserted near each end of the east face is a block of brickwork containing a niche. The southern is compound, 0.65 m long and 0.3 m deep; the northern is simple, 0.22 x 0.2 m. Neither is decorated.

There are eight shafts in the mastaba, arranged in three E–W rows: north row, "B," "C," "D" (from east to west); middle row, "A," "E," "F"; southern row, "H" and "G." South of the southern row is another row of three shafts, oriented at an angle to the others, and probably to be dated earlier: "I," "K," and "J" (from east to west).

a. Shaft A. Lying in the middle row, at the east end, shaft "A" measures 1.05 x 1.0 m, and is cut -2.95 m into bedrock. The bedrock slopes here, and there is 1.8 m of rubble lining on the east side above the bedrock, none on the west. The chamber is of type 5 a, incompletely cut, lying on the west side of the shaft. It measures 2.4 x 1.9 x 1.3 m high, but designed originally to be 1.475 m high. Area 4.56 sq. m, volume 5.92 cu. m. Passage, without doorjambs, 1.0 x 0.3 x 1.475 m high. Blocking: type III d(2), the upper part penetrated by thieves and invaded by drifting sand. Burial: completely removed. A few objects were found in the debris in the shaft:

- 25-12-136 flint; pointed end of flake, type F-IXa; length 6.3+ cm, width 1.3 cm, thickness 0.25 cm.
- 25-12-137 copper; two fragments of model tool; length 5.2 cm, width 0.8 cm; length 4.5 cm; width 0.55 cm. (MFA).

D. Mastaba G 6052 (figs. 126, 132–134; pl. 55b)

This mastaba was built against the western face of G 6020. It is later in date than that mastaba, later, too, than G 6051, and probably later than G 6050. The mastaba was excavated between December 10 and 14, 1925. It is of type VIII c(1), with a retaining wall of small nummulitic limestone blocks. It measures 10.8 x 7.2 m, area 77.76 sq. m, proportions 1/1.5, height 2.19 m.

The interior chapel is of type (7b) with a corridor and small E–W offering room. The offering room measures 1.35 x 2.55 m, area 3.44 sq. m, proportions 1/0.59. There was a ka-door in the western end that has been torn out; a fragment of white limestone, probably from the door, was found in debris nearby. There were red construction lines and a vertical inscription laid out on the fragment. The doorway of the offering room measures 0.85 x 0.95 m, the jamb 0.85 x 0.2 m.

The north–south corridor leading along the west wall of G 6020 to the offering room measures 5.85 x 1.2 m, area 7.02 sq. m. There are no niches, but a window slot for the serdab lies near the middle of the west wall. The total area of the corridor and the offering room is 10.46 sq. m; their relation to the mastaba area is 1/7.43.

Except for the unfinished block described below, the mastaba is undecorated.

25-12-211 found in debris of offering room; white limestone fragment from left side of ka-door; height 1.2 m; width 34.0 cm; with construction lines in red and, in black ink, two vertical lines of inscription, on right, signs facing right, nearly obliterated by weathering:

{5.18} Text: (1) ...*rh nswt jmj-r hm-k3* ...
(2) ...*nswt...rh nswt* ...

Translation: (1) ...The Acquaintance of the King, Overseer of the *hm-k3*-priests
(2) ...King...The Acquaintance of the King ...

25-12-210 same; white limestone; two uninscribed obelisks; rectangular cone-shaped with the pyramidion not marked; (a) broken but complete; height 52.0 cm; section at base 22 x 6 cm; (b) top broken; height 37.5+ cm; section at base 19.5 x 16 cm.

a. *Serdab*. The N–S serdab lies behind the northern end of the west wall of the corridor, in the angle between it and the offering room. It measures 1.9 x 0.95 m, area 1.8 sq. m, with a window slot in the southern end of the west wall opening into the west wall of the offering room. Built of masonry, 1.30 m deep, it is now partly destroyed and the roof is gone. There were no remains of statuary in the debris, but there was an inscribed fragment, found in debris atop the mastaba, between the serdab and shaft “A”:

25-12-203 limestone fragment of wall relief, 59 x 30 cm, badly preserved. On the right is the lower end of a staff, obviously held by a male figure standing and facing left. To the left of the staff is a small figure, of which only the lower part is preserved, facing

right. Behind him is a vertical inscription in two lines, signs facing right, probably the label of another figure to the left of the inscription:

{5.19} Text: (1) *s3-f n ht-f*
(2) *Hntj-k3^a*

Translation: (1) His son of his body
(2) Khentyka

b. *Shaft A*. There are two shafts in the mastaba of which “A” is the principal. It lies west of the offering room and measures 1.3 x 1.3 m, cut -3.65 m into bedrock with 1.9 m masonry lining above. The chamber is type 6 a(2), with an irregular outline, cut on the east side of the shaft. Originally, it was cut to measure 2.95 x 2.3–2.05 x 1.55–1.3 m high, area 6.41 sq. m, but the south wall was cut back to 0.55 x 1.65 m, area 0.9 sq. m, and the north wall was cut back 0.6 x 1.5 m, area 0.9 sq. m. Total area for the chamber: 8.21 sq. m, volume: 11.69 cu. m. The burial pit, along the west side of the chamber, north of the doorway, measures 2.4 x 0.6 x 0.55 m deep. Its roofing slabs were broken by thieves, who dug a pit into the burial pit at its southern end. No trace of blocking, burial, or objects.

c. *Shaft B*. In southwest corner of mastaba, 1.05 x 1.4 m, ends at bedrock, lined above with 2.25 m rubble. Chamber, type 7 a(1), with roof and west side destroyed, lies in the middle of the shaft and is lined with masonry on its east side. It measures 1.0 x 0.5 m, now preserved to a height of 0.25 m, area 0.5 sq. m, volume 0.25 cu. m (estimate). The burial is not preserved. Intrusive in the shaft were the following objects:

25-12-674 RP; basin of type D-XXXVa, with short tubular spout; height 24.8 cm; rim diam. 30.2 cm; max. diam. 34 cm.

25-12-675ff. RP; fifteen examples of type C-XXXa(1) bowls. Measurements are:

	Height	Rim Diam.	Bend Diam.	Top Height
675	11.8 cm	29.0 cm	23.0 cm	5.8 cm
676	12.2	27.2	22.4	5.4
677	10.6	29.0	21.6	6.0
678	11.0	28.0	22.0	5.4
679	10.4	28.6	23.4	4.8
681	11.2	28.0	24.0	4.6
683	11.6	28.0	22.0	6.2
688	11.0	29.8	25.2	4.6
690	10.4	29.2	24.0	5.0
696	11.0	29.0	24.6	5.0
697	10.0	27.4	21.6	4.8
698	10.0	29.0	25.0	4.2
699	10.8	29.0	21.2	6.0
700	10.0	27.4	21.2	5.0
701	10.0	27.4	21.2	5.0

The following are RP bentside bowls, type C-XXXd, with lip spout:

	Height	Rim Diam.	Bend Diam.	Top Height
687	8.2	22.6	16.0	4.6
692	7.5	22.6	16.0	4.6
693	8.1	23.0	16.4	5.8
694	8.2	24.6	16.8	4.8
695	7.6	21.6	16.0	4.2
702	f r a g m e n t s			
703	f r a g m e n t s			

25-12-680 RP, bowl with recurved rim, type C-XXXIIa; height 8.8 cm; rim diam. 21.0 cm; body diam. 22.0 cm.

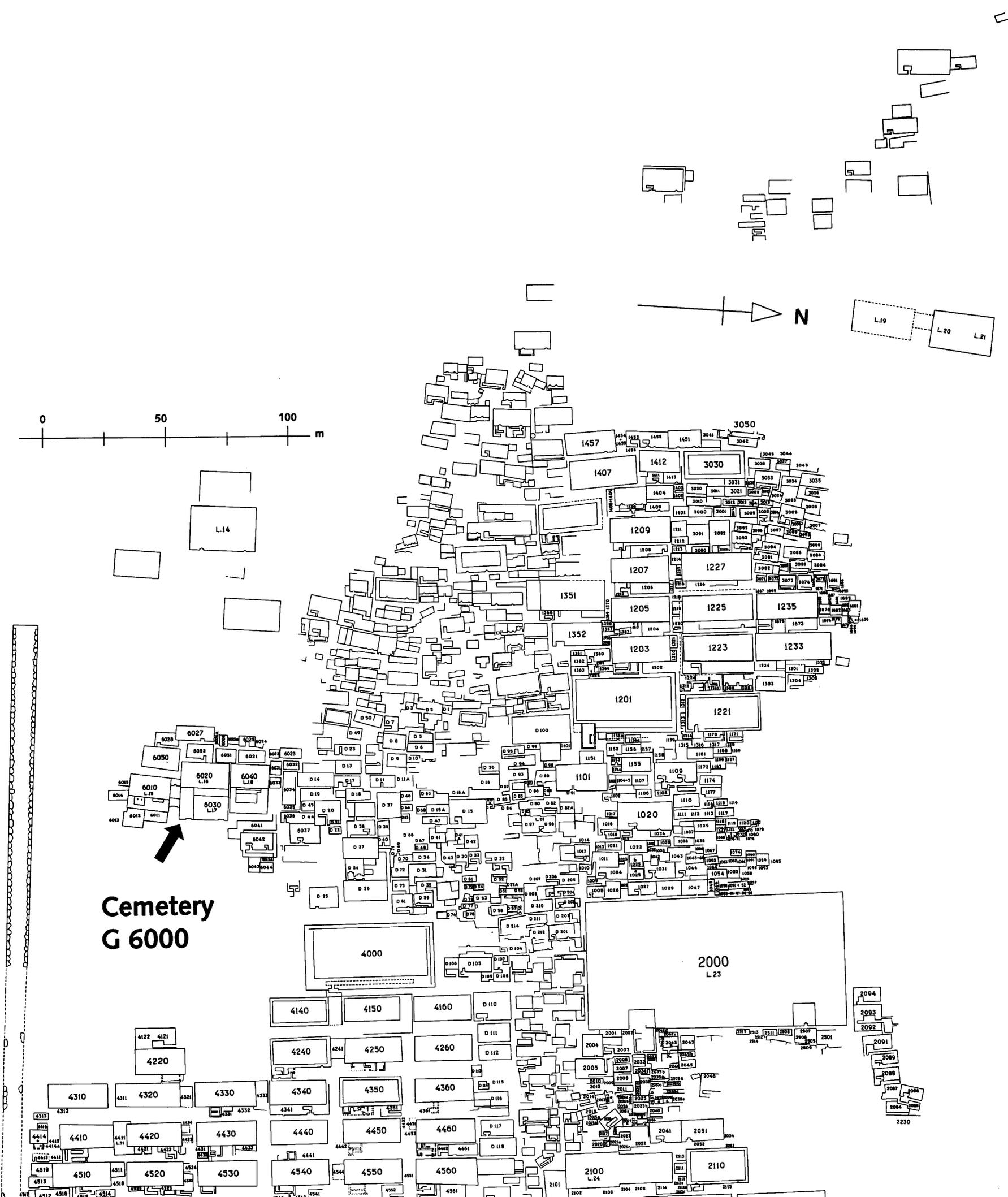
25-12-685 RP, bowl with recurved rim, type C-XXXIIa; height 7.7 cm; rim diam. 26.2 cm; body diam. 26.0 cm.

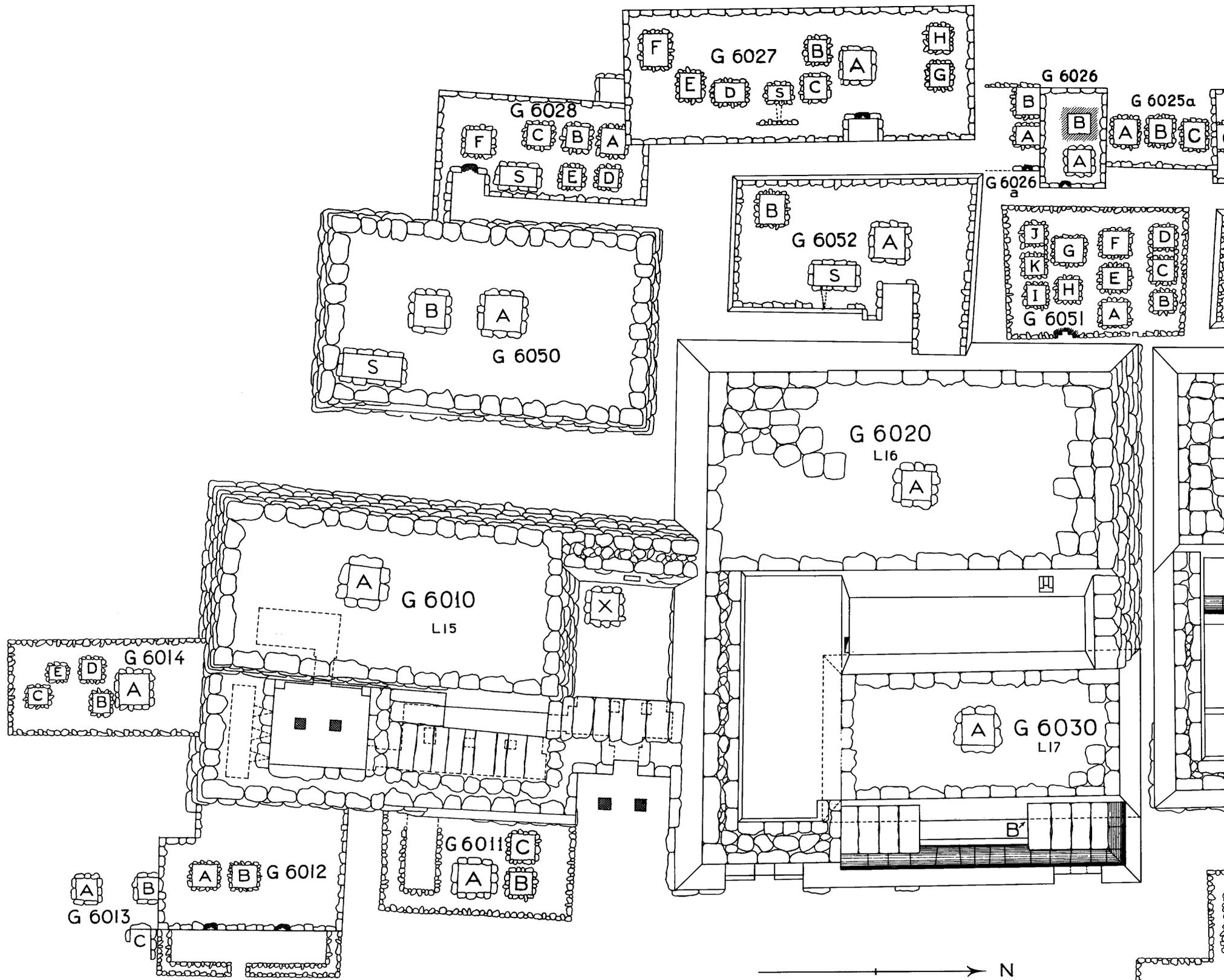
25-12-682ff. RP, seven bowls, type C-XXXIIIb:

	Height	Rim Diam.	Bend Diam.
682	4.8 cm	23.2 cm	20.4 cm (body diam.)
684	5.2	22.4	20.8
686	5.8	24.0	21.6
689	4.8	20.4	18.0
691	5.0	22.4	20.0
704	f r a g m e n t s		

E. Numbers G 6053 through G 6059 were not used.

FIGURES AND PLATES

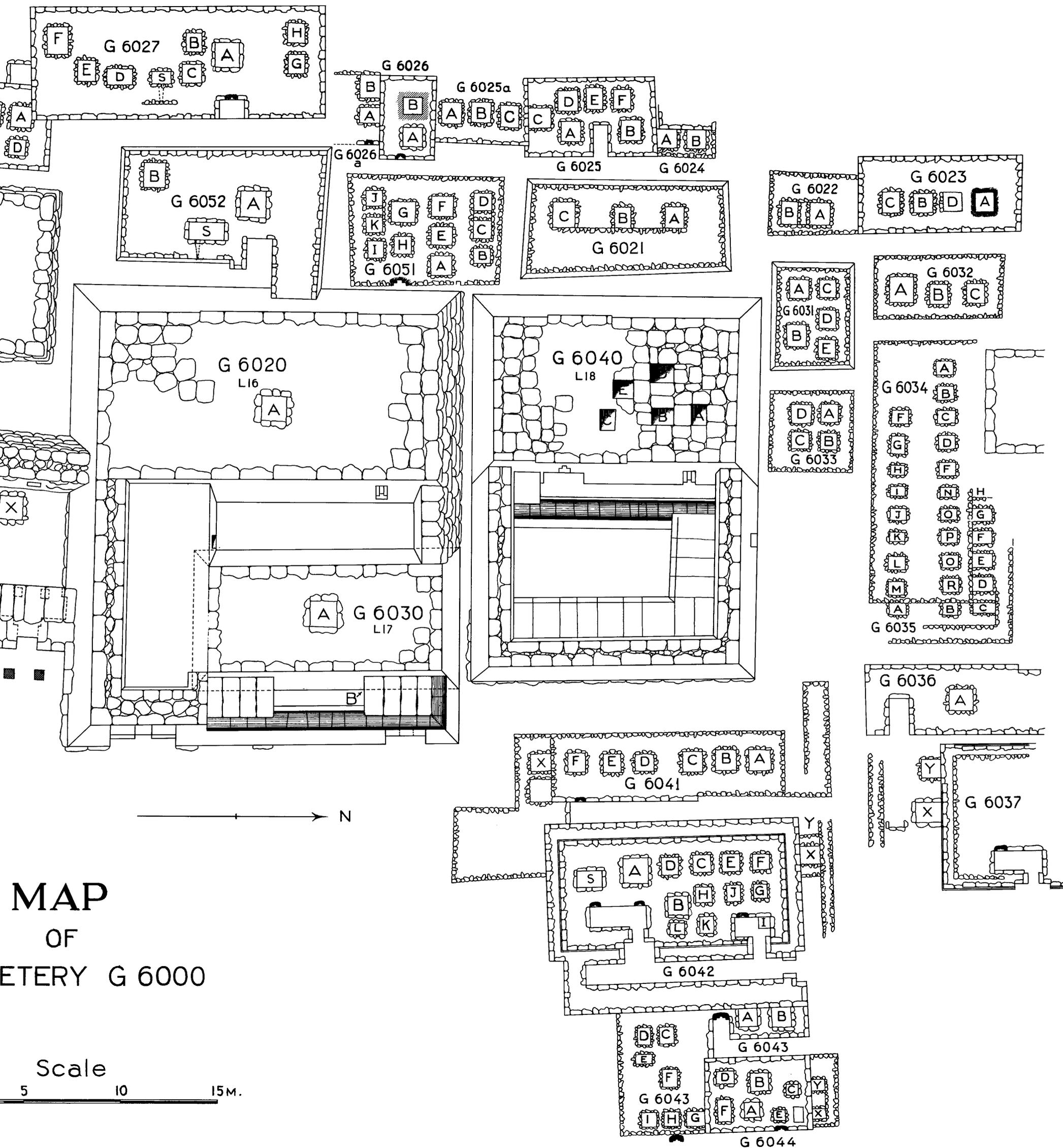




MAP
OF
CEMETERY G 6000

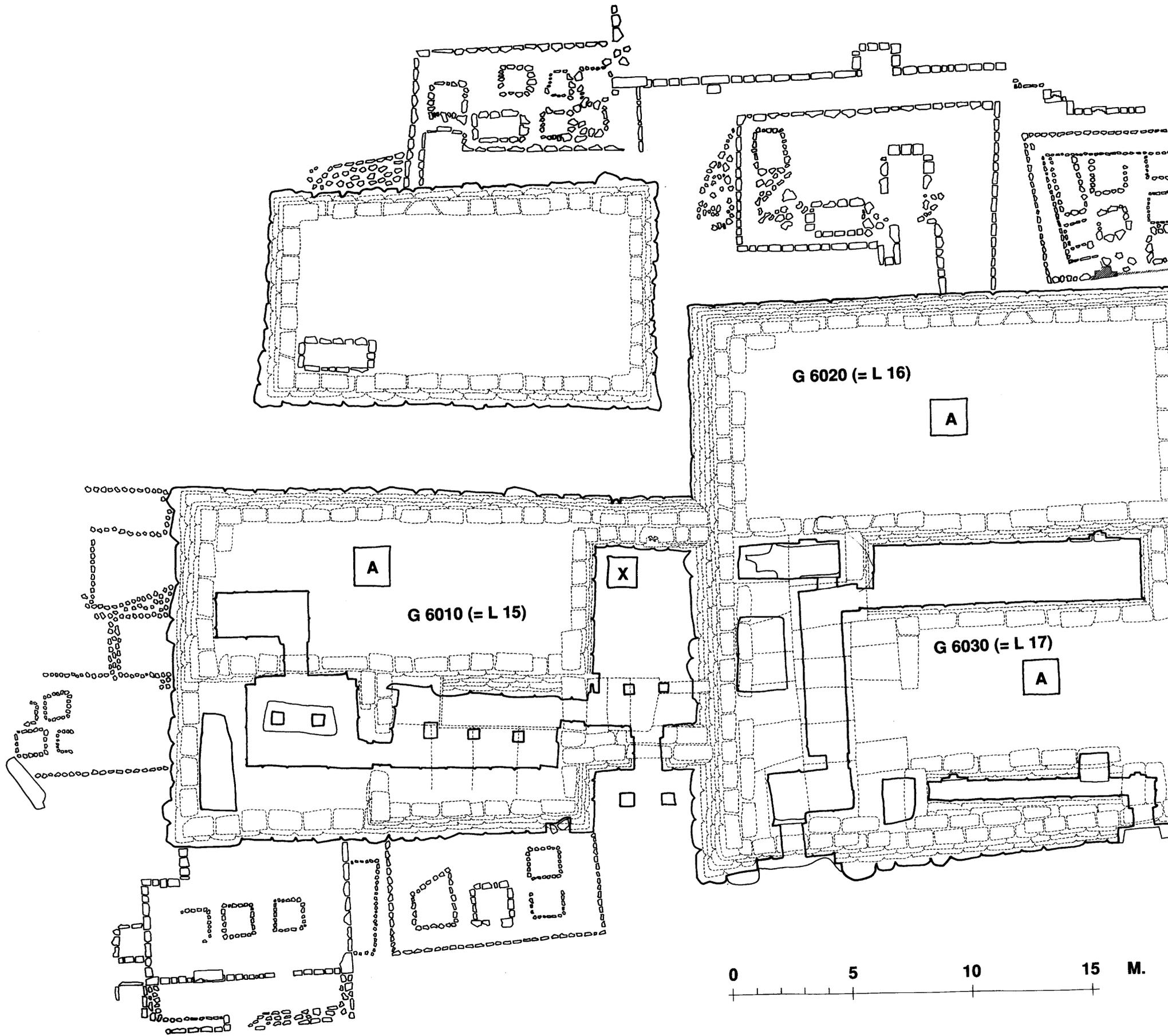


2. Map of Cemetery G 6000. Surveyed and drawn by A. Floroff

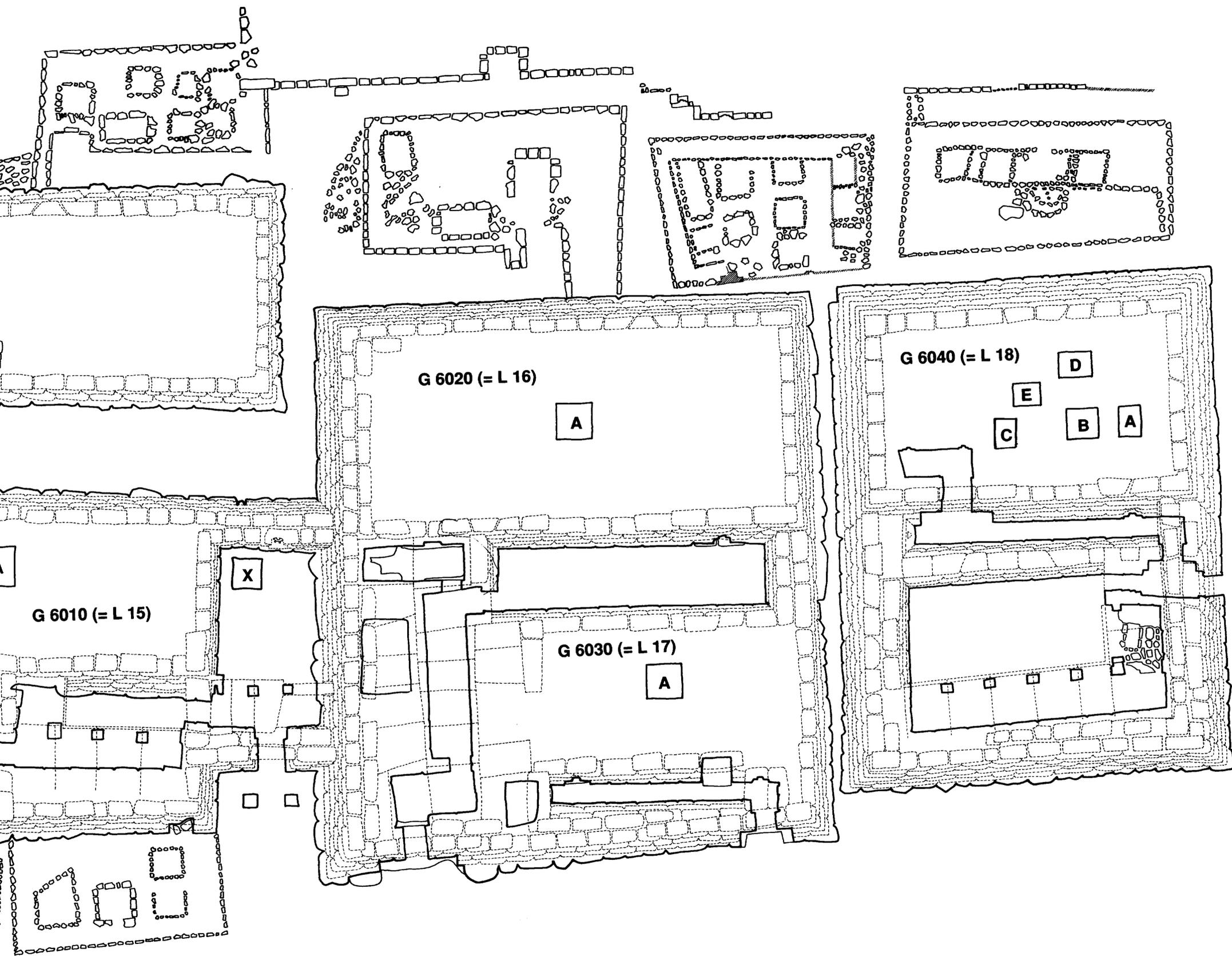


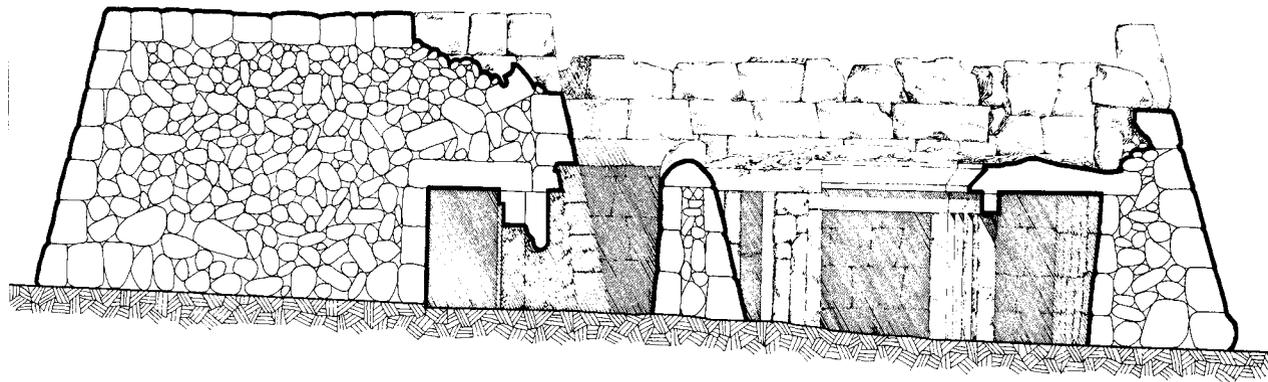
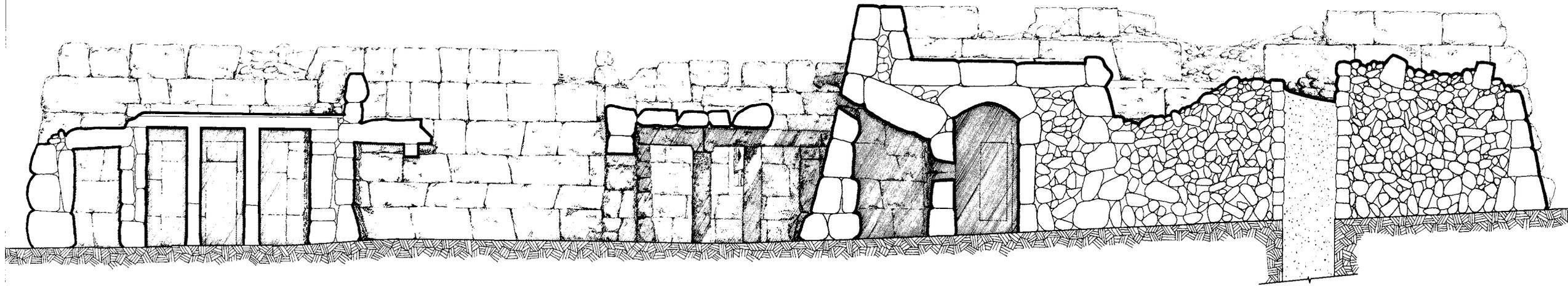
MAP
OF
ETERY G 6000

Scale
5 10 15M.

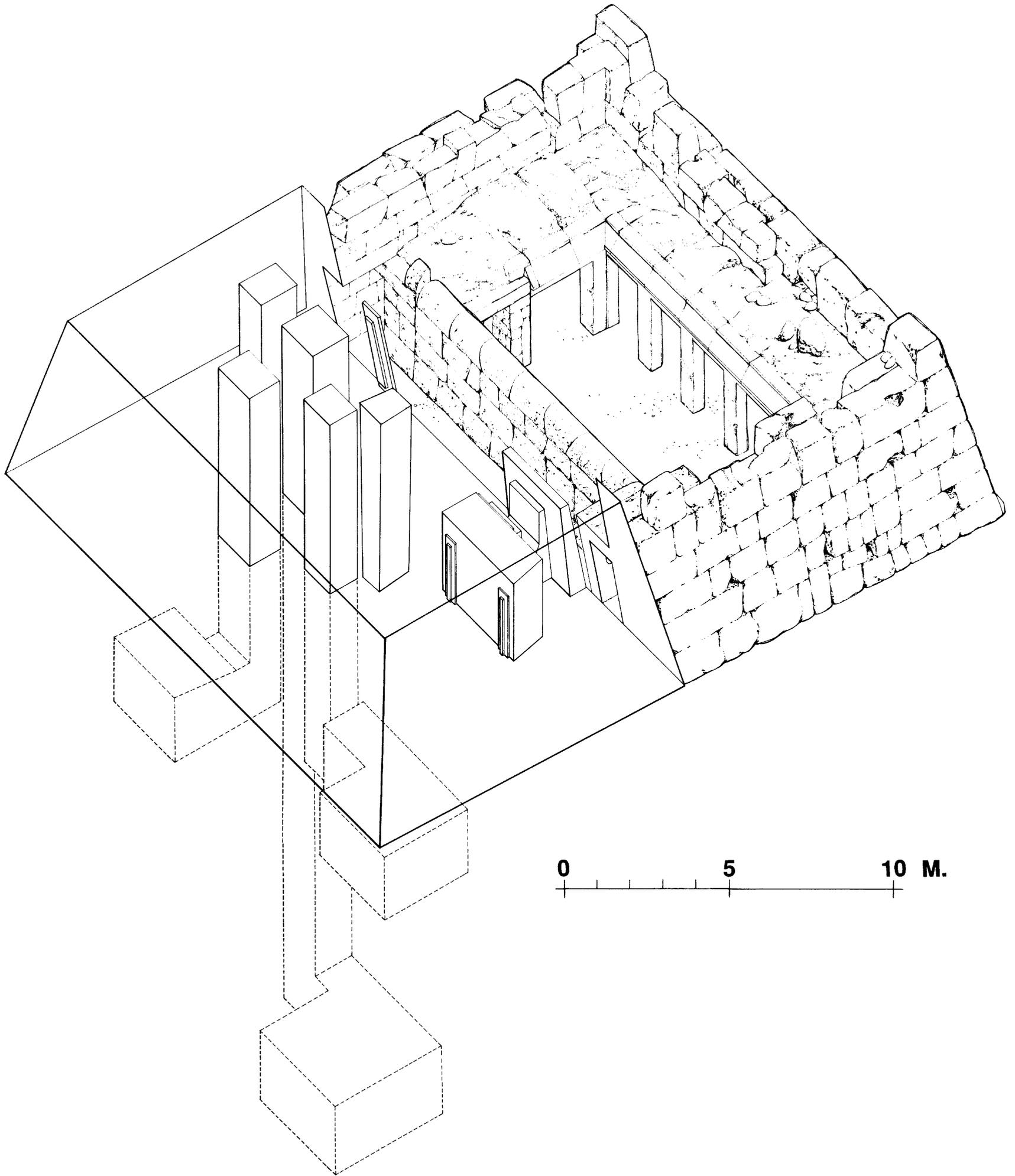


3. Plan of the principal tombs in Cemetery G 6000. Surveyed and drawn by Charles V. Belson

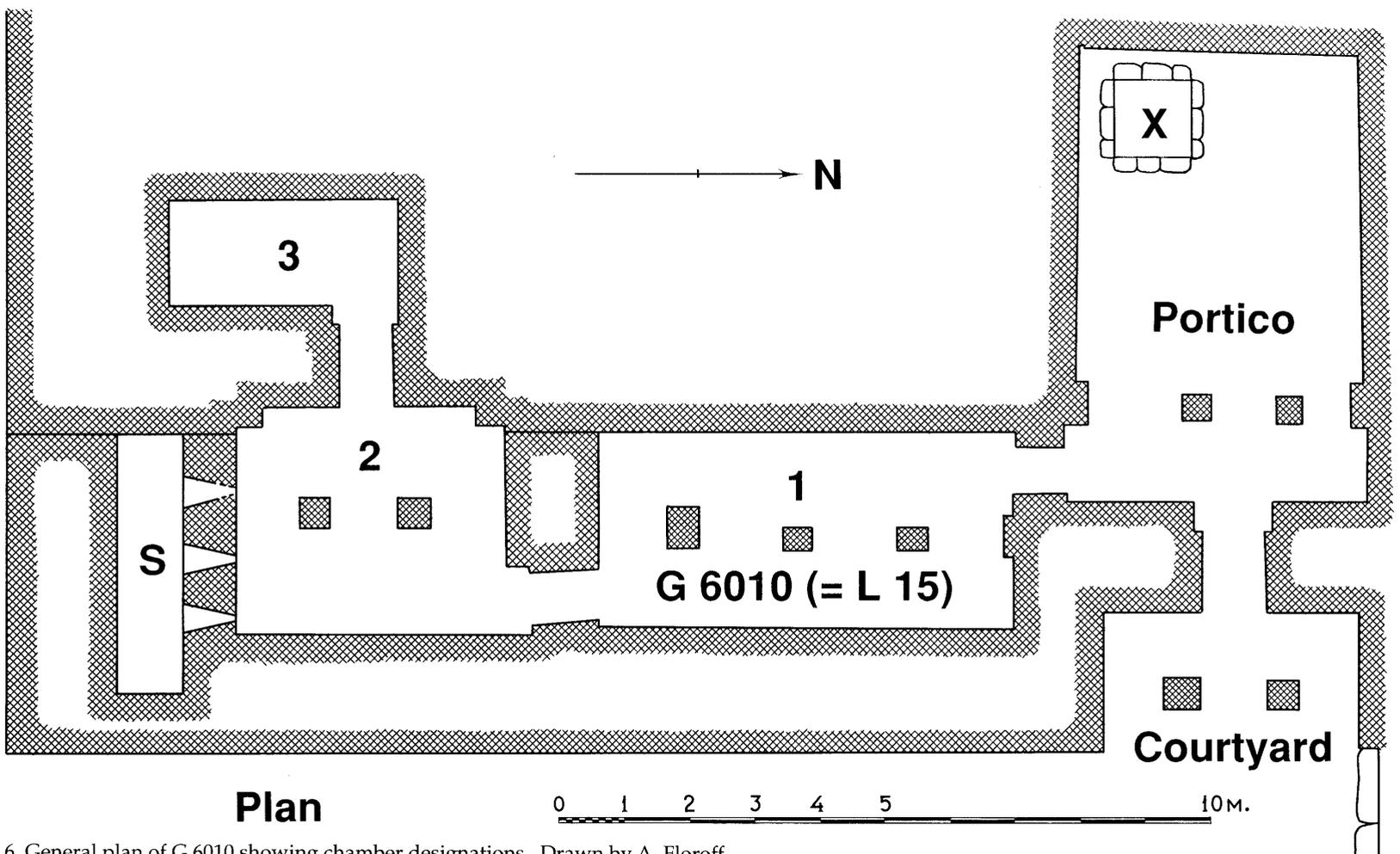




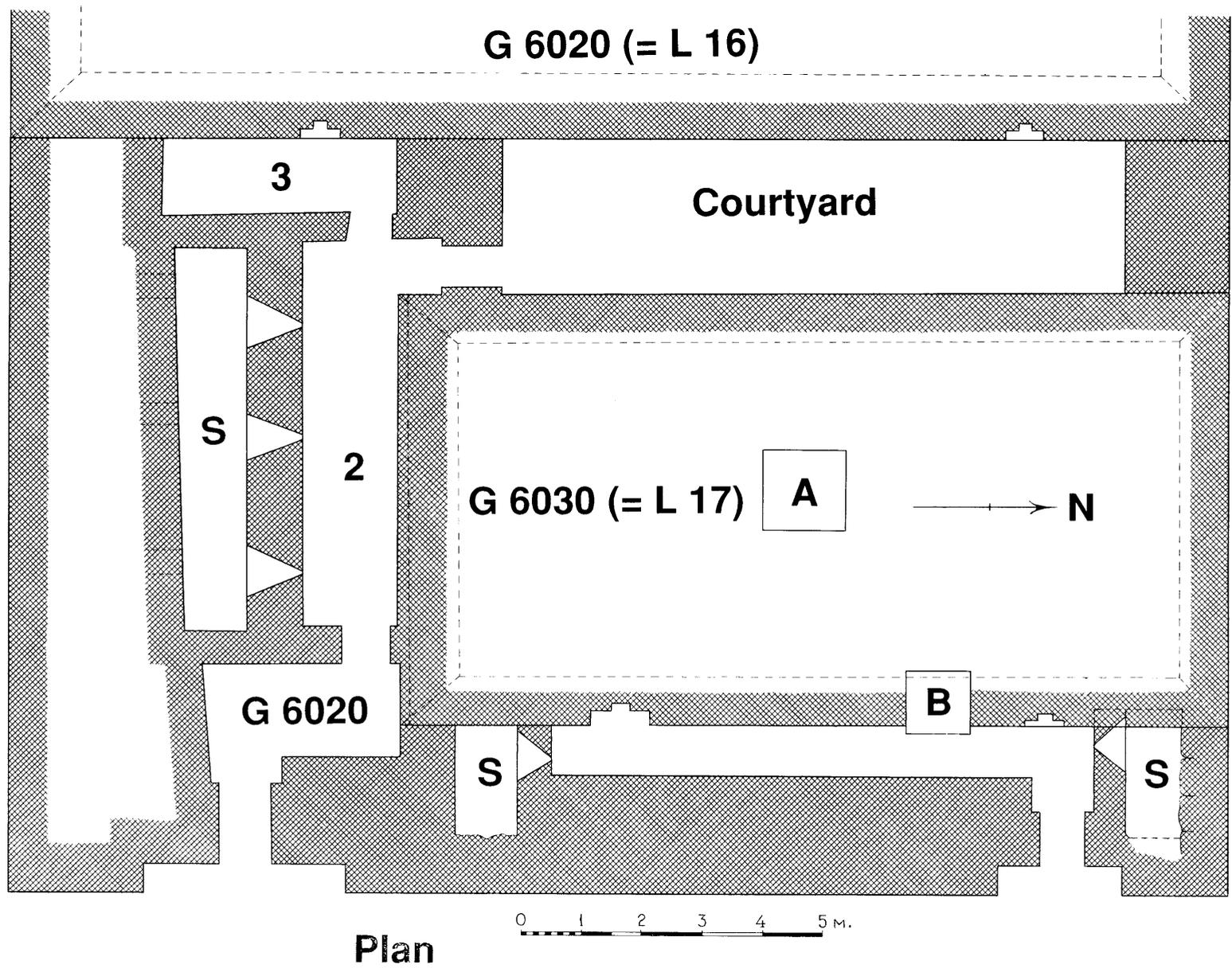
4. Architectural cross-section through superstructures of tombs G 6010, 6020, 6030, 6040.
Surveyed and drawn by Charles V. Belson



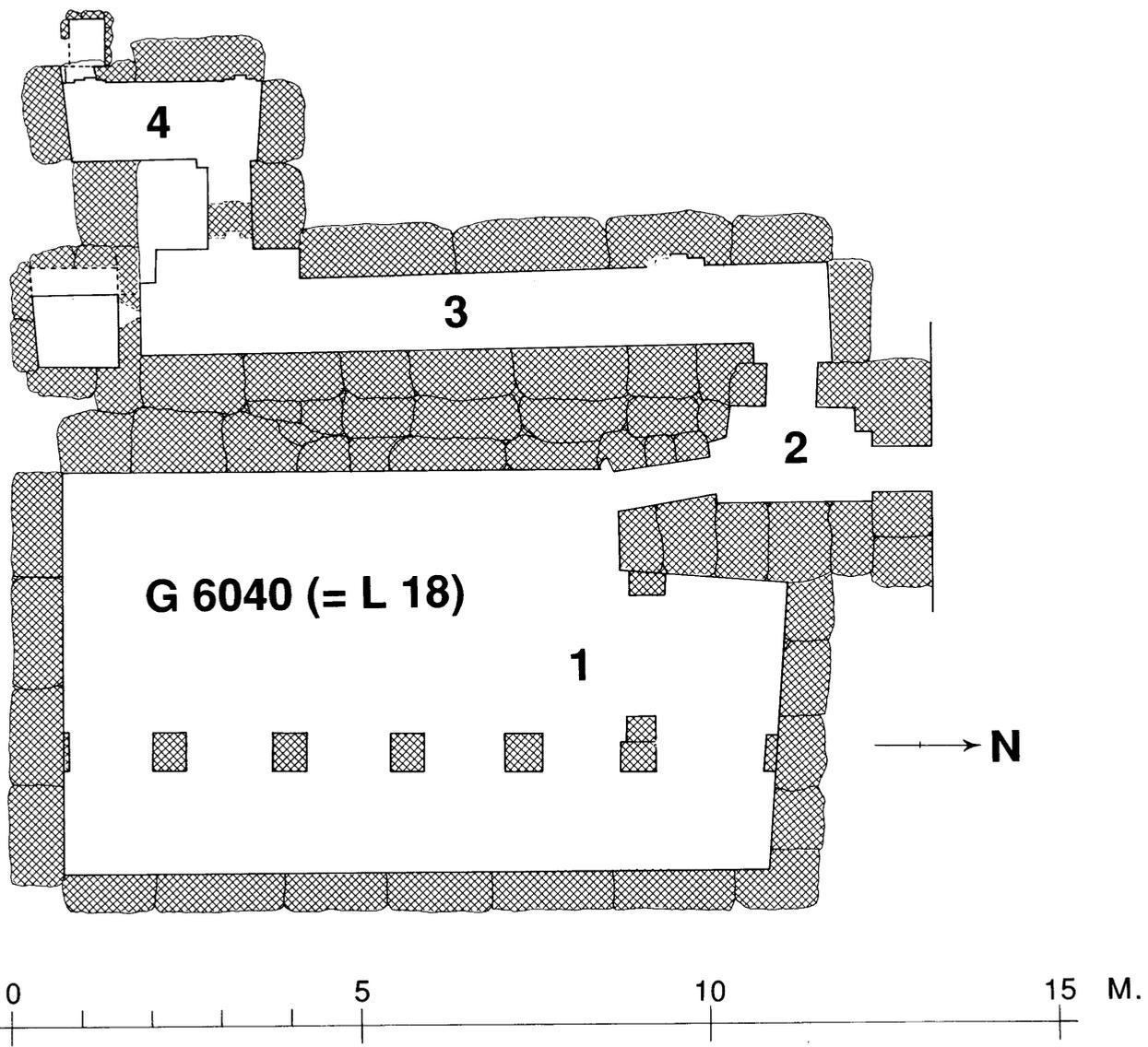
5. Axonometric drawing of tomb G 6040, showing the position of shafts and burial chambers.
Re-surveyed and drawn by Charles V. Belson



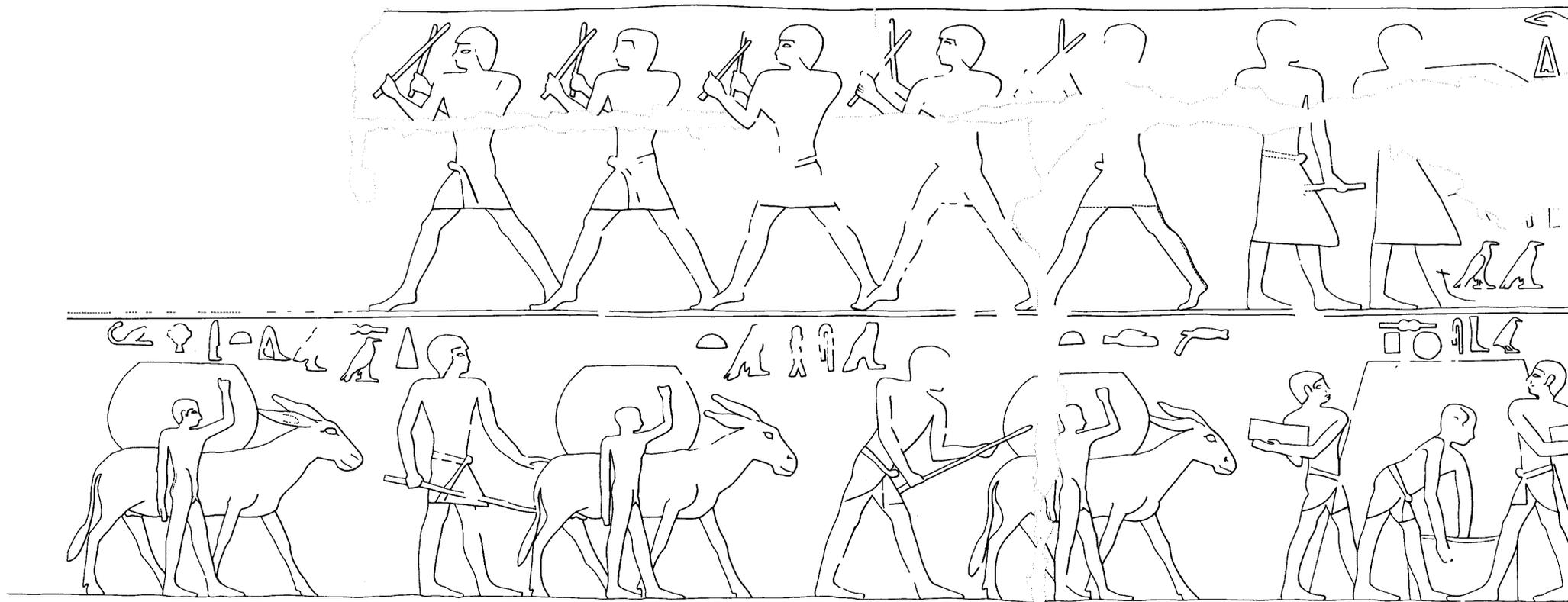
6. General plan of G 6010 showing chamber designations. Drawn by A. Floroff



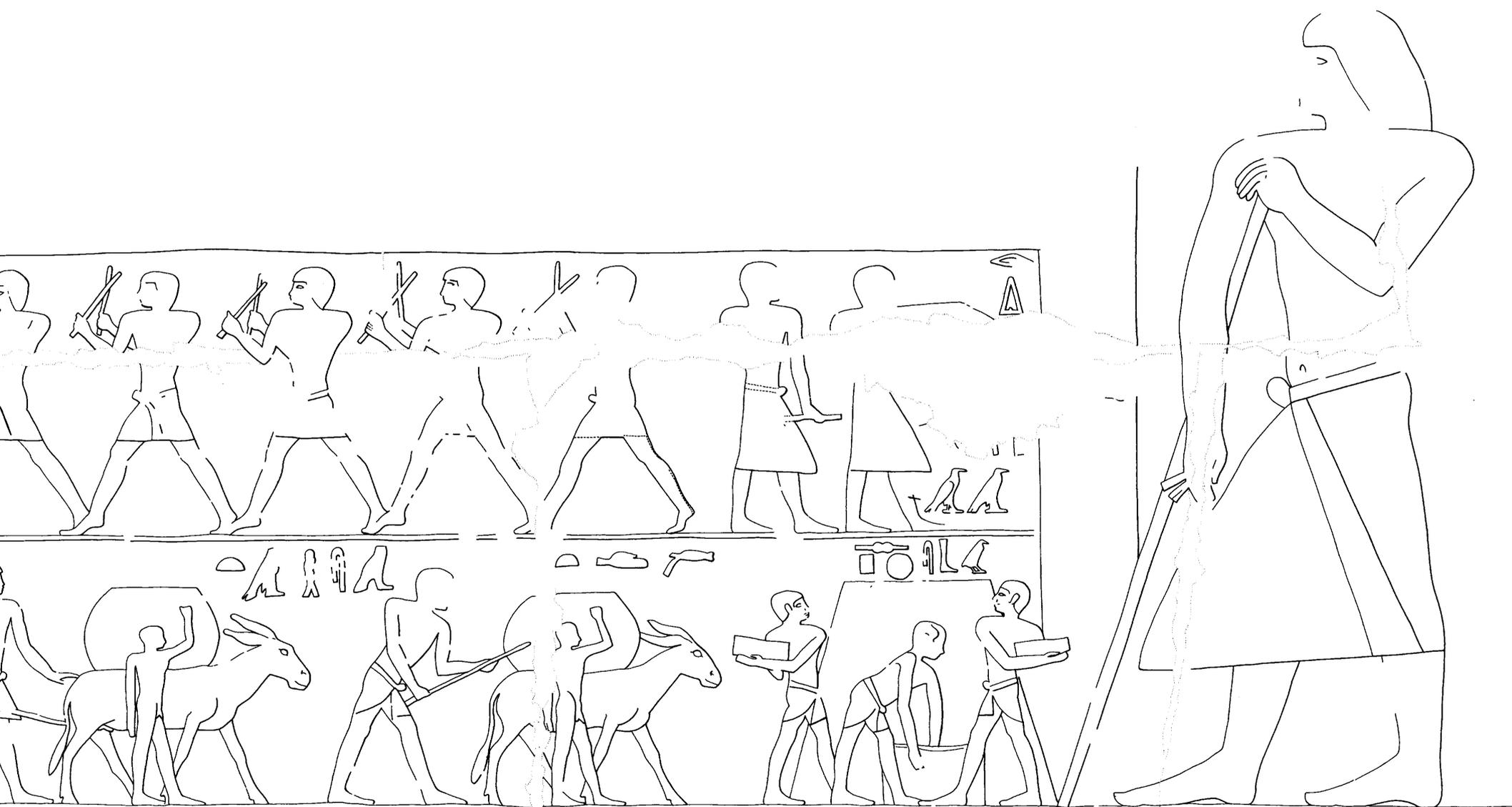
7. General plan of G 6020 and G 6030 showing chamber designations. Drawn by A. Floroff



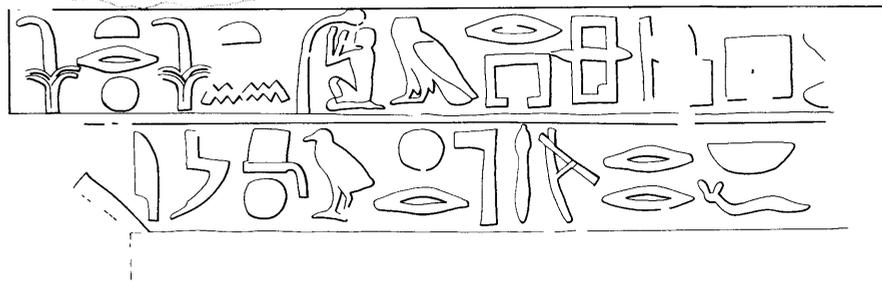
8. General plan of G 6040 showing chamber designations. Drawn by A. Floroff



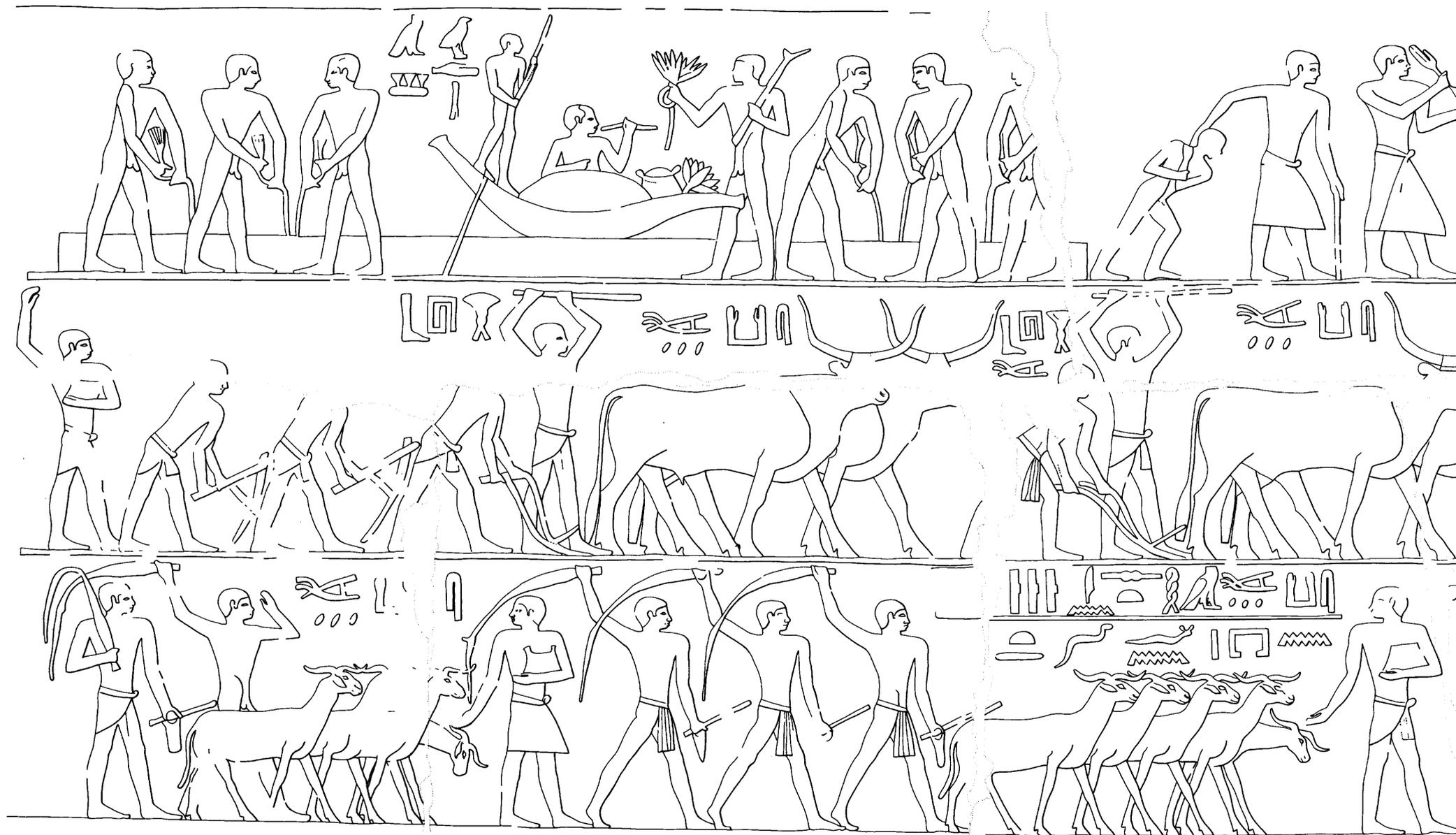
9. G 6010: First chamber, east wall, northern half, texts (1.1-1.4)



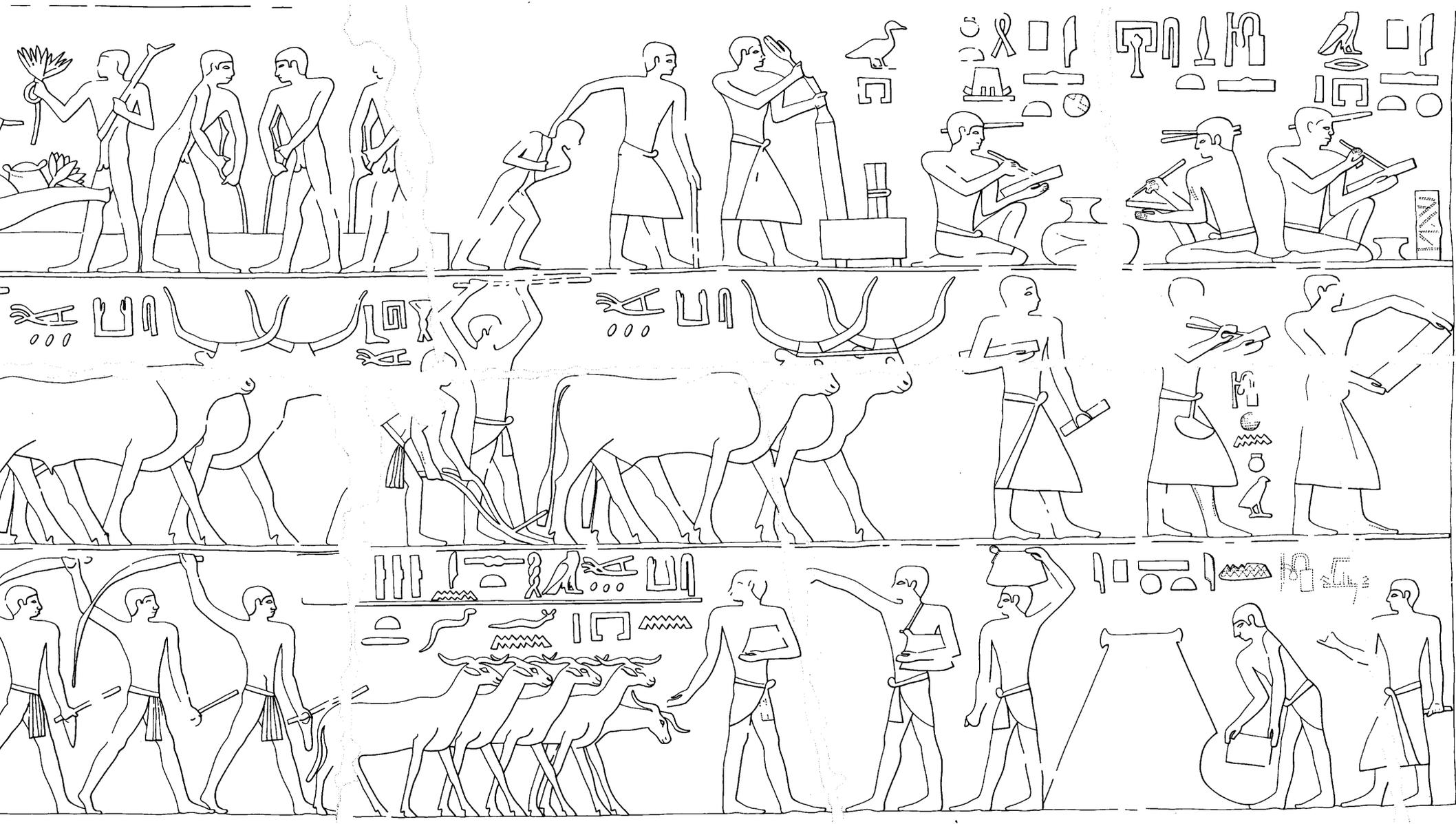
.1-1.4)

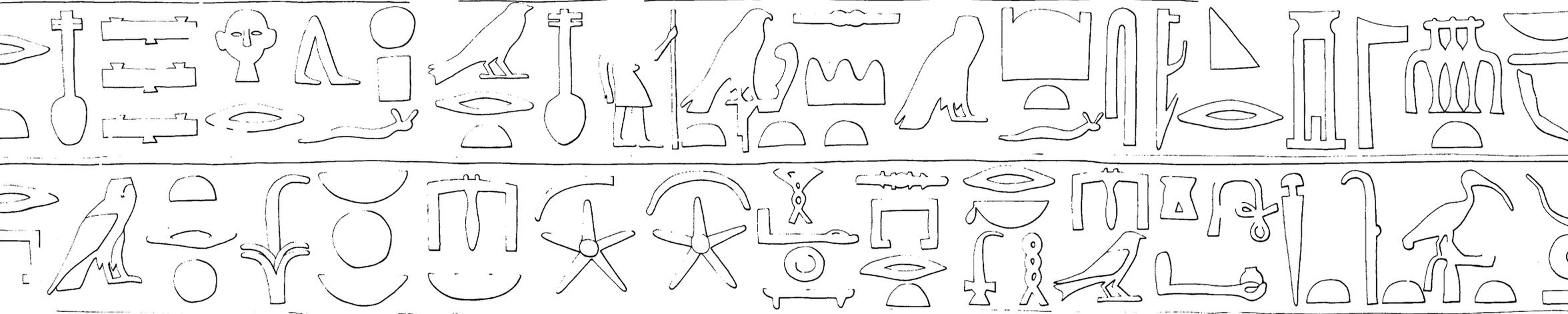


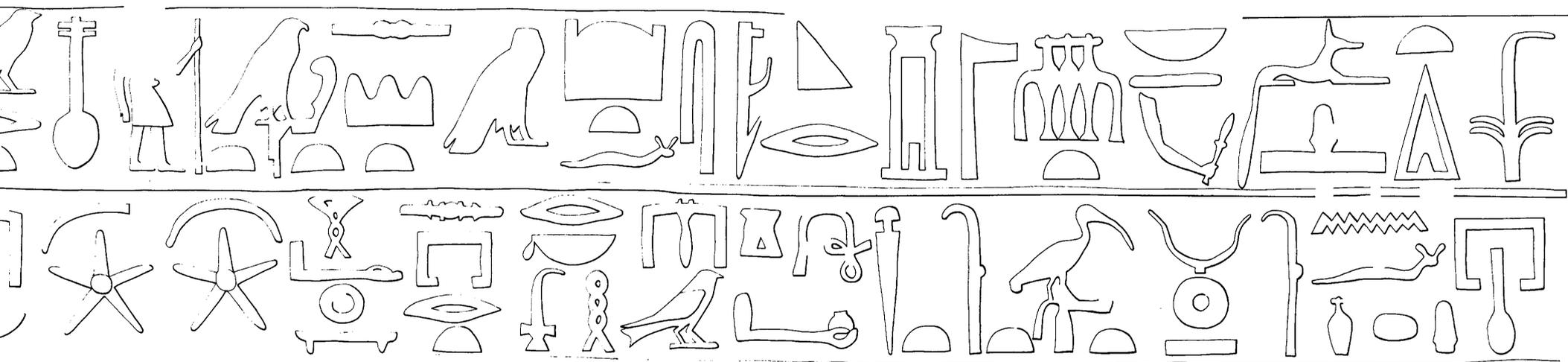
10. G 6010: First chamber, east wall, southern half, seated figure of Neferbaupthah, text {1.5}.
See p. 22 for missing text {1.6}

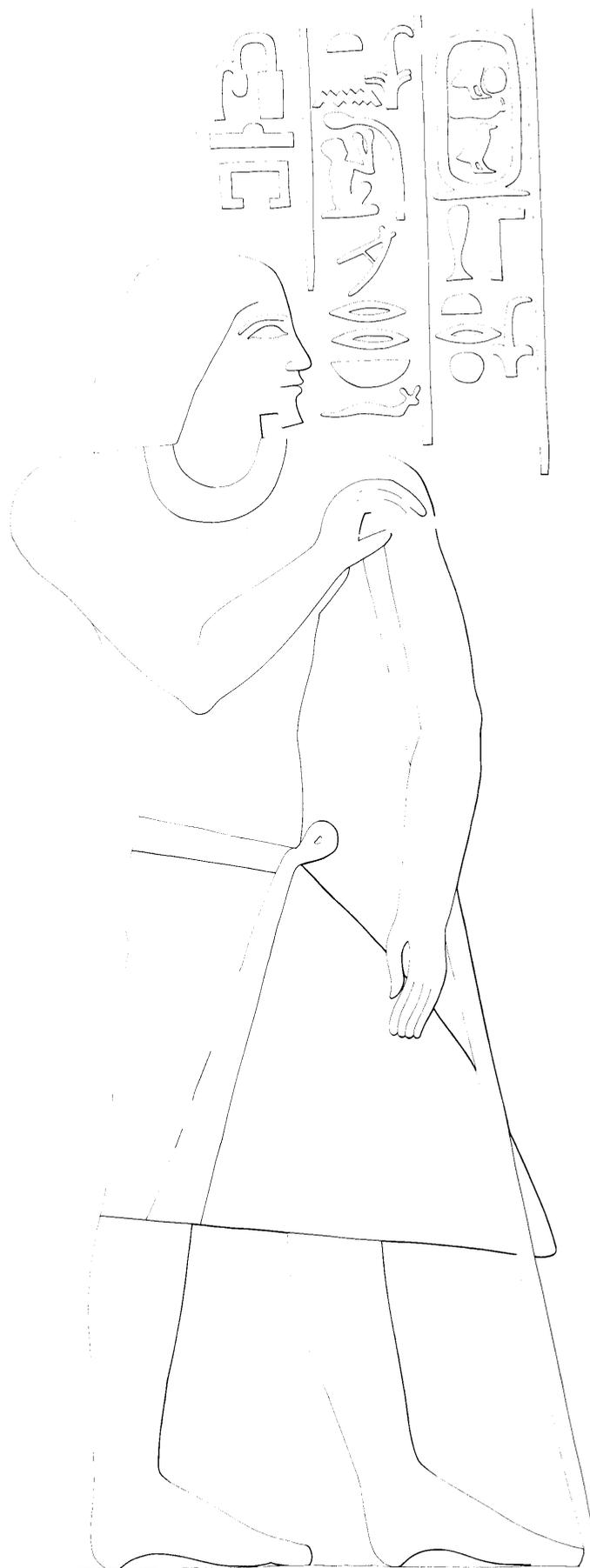


11. G 6010: First chamber, east wall, southern half, texts (1.7-1.16)





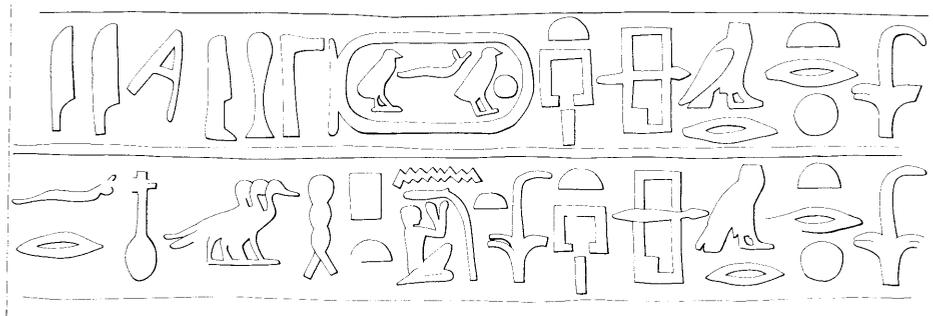




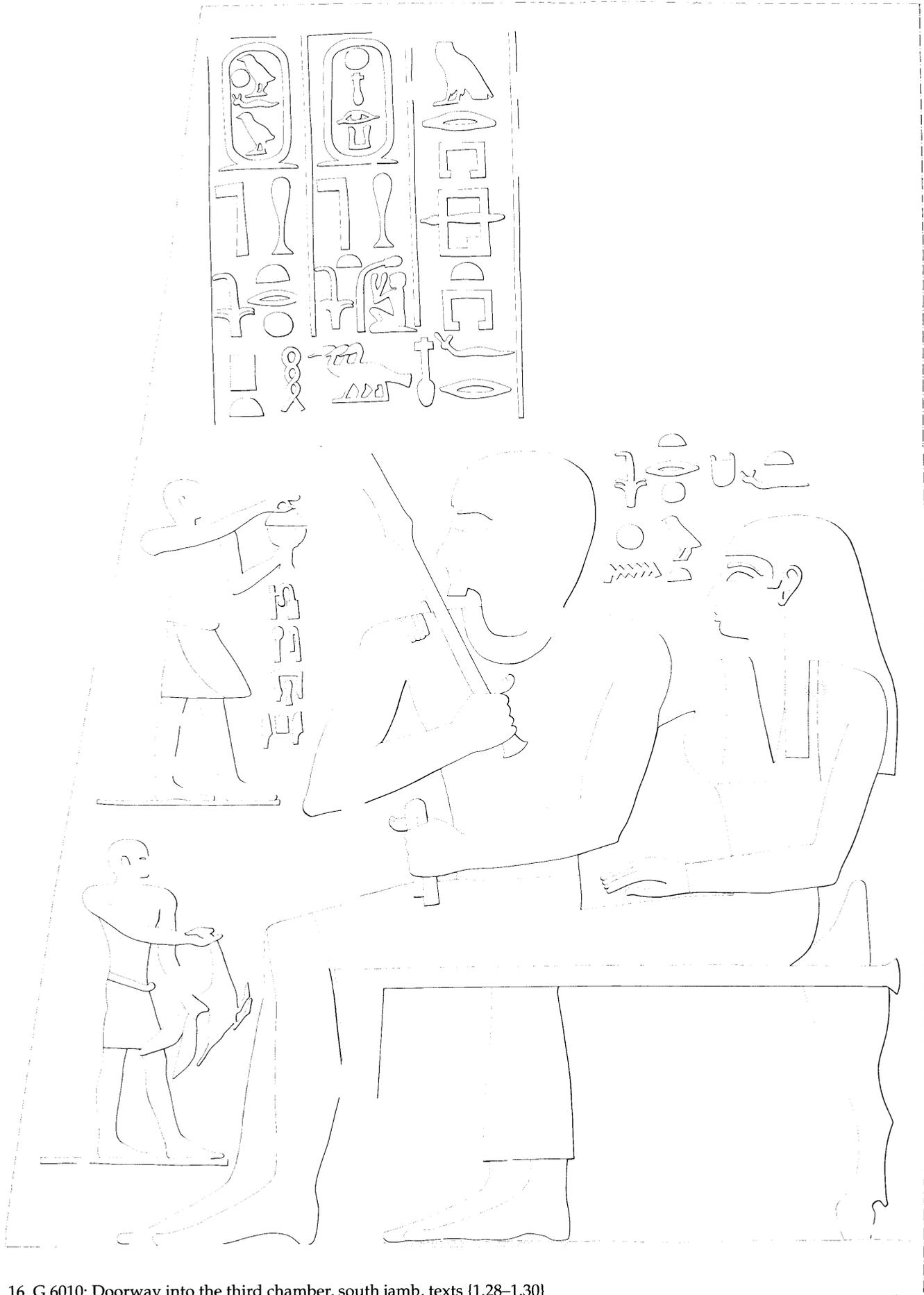
13. G 6010: Second chamber, west wall, southern end, text {1.25}



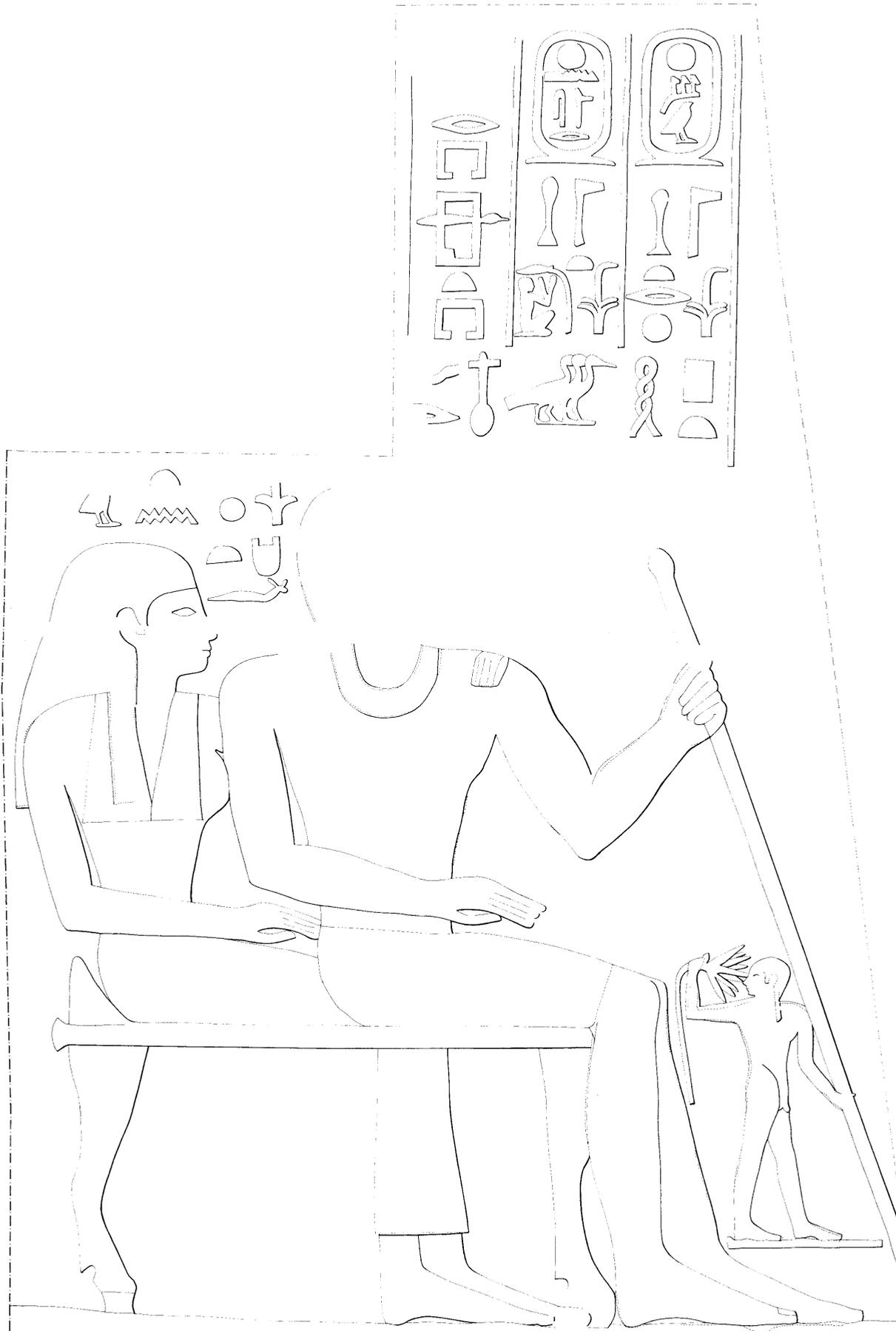
14. G 6010: Second chamber, west wall, northern end, text {1.26}



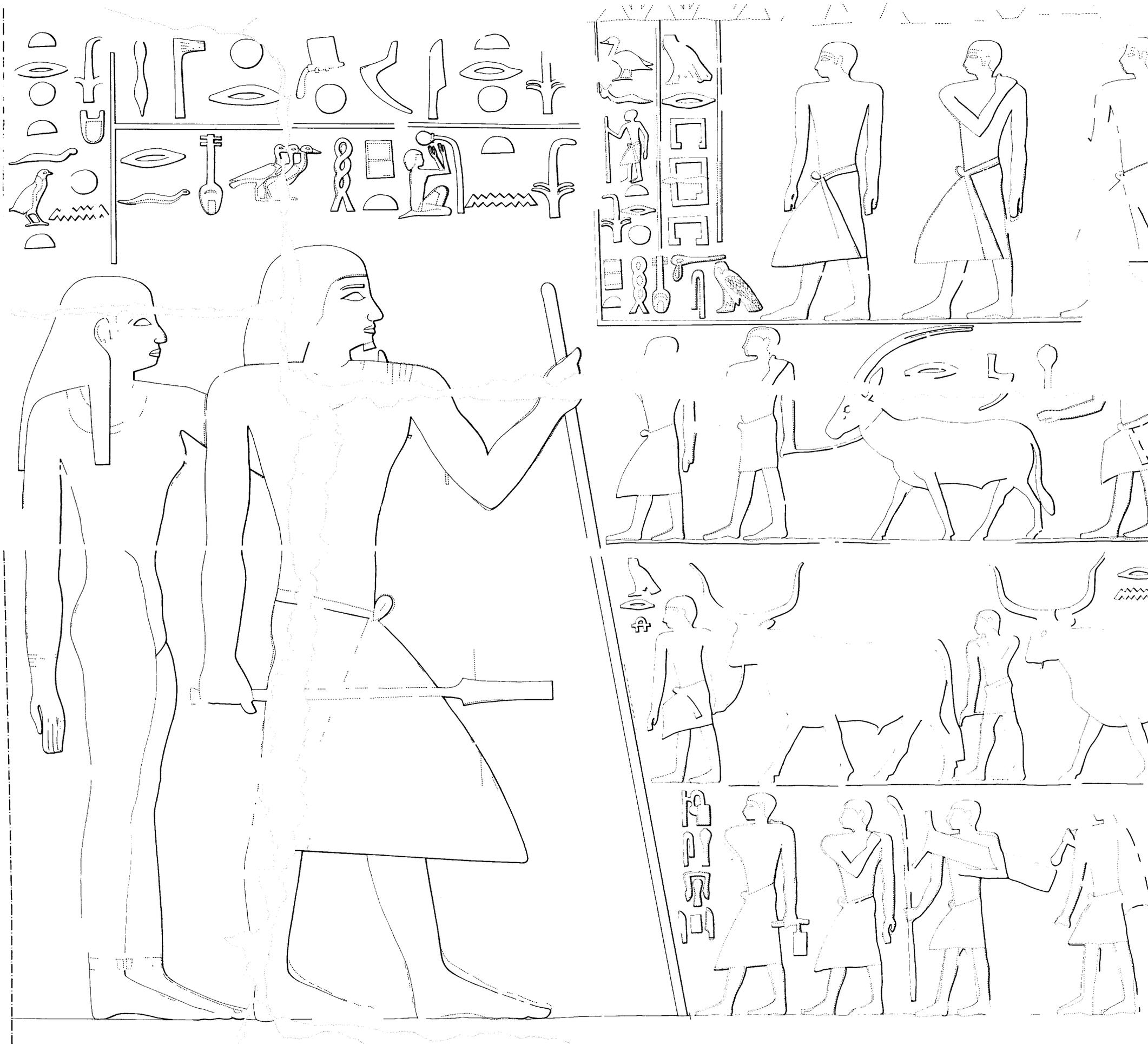
15. G 6010: Doorway into the third chamber, drum, text {1.27}



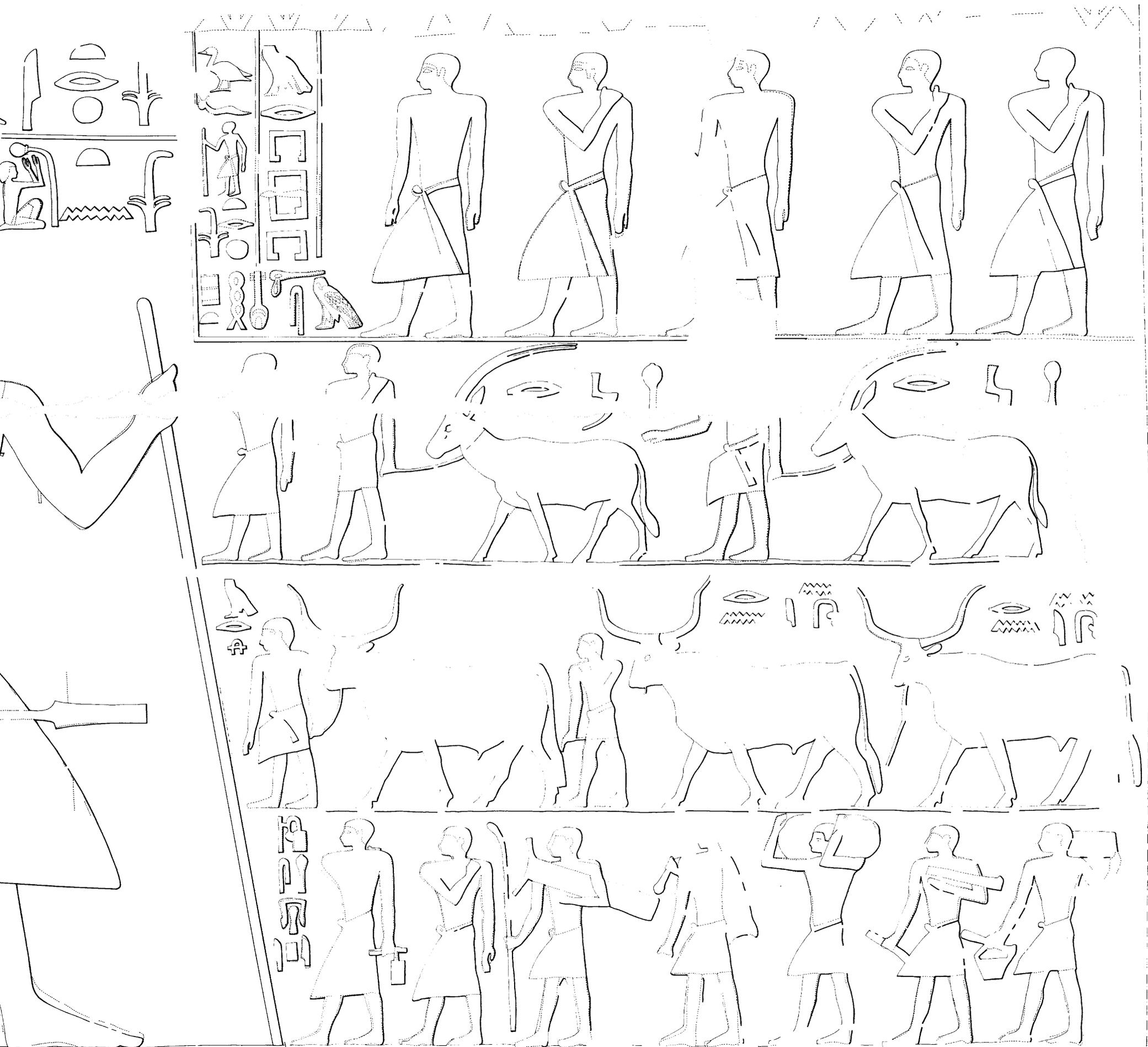
16. G 6010: Doorway into the third chamber, south jamb, texts {1.28–1.30}

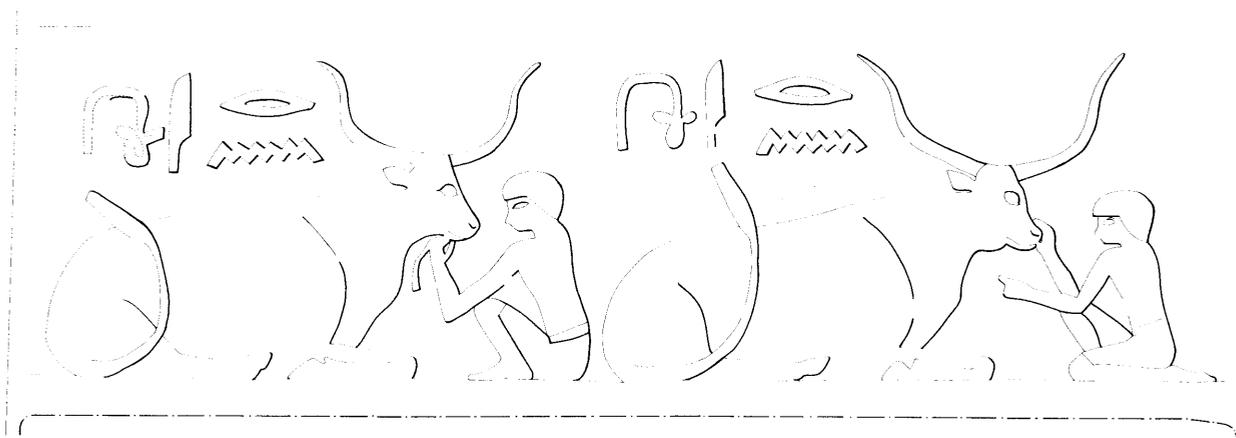


17. G 6010: Doorway into the third chamber, north jamb, texts {1.31-1.32}

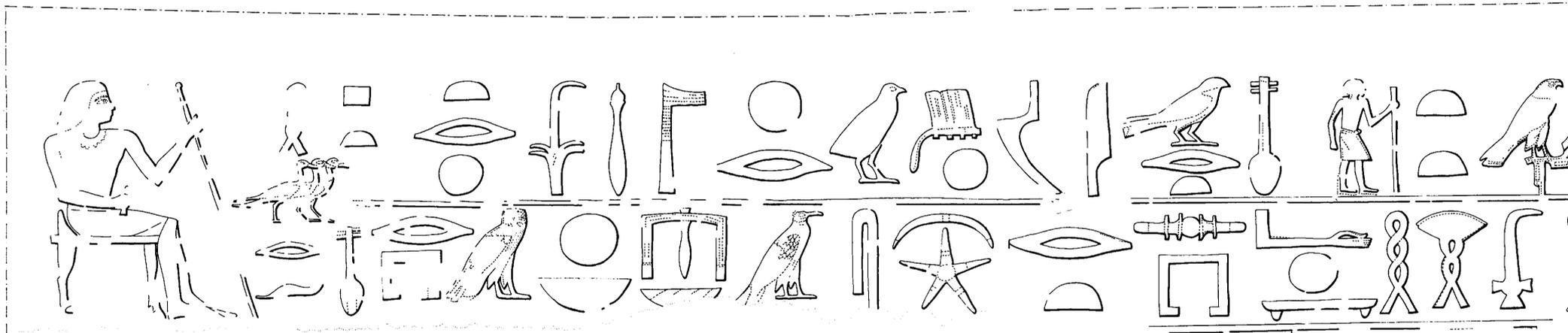


18. G 6010: Third chamber, east wall, texts (1.33–1.39)

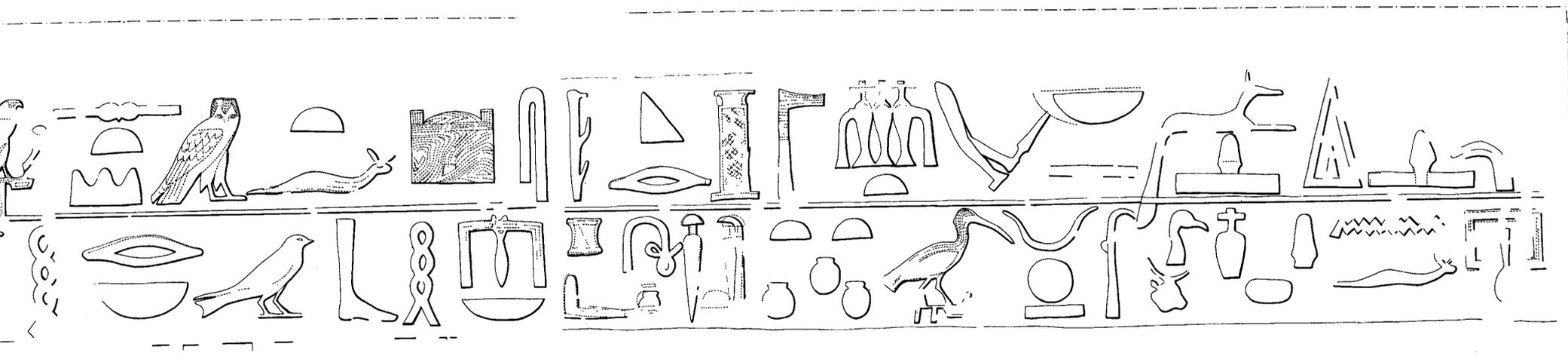


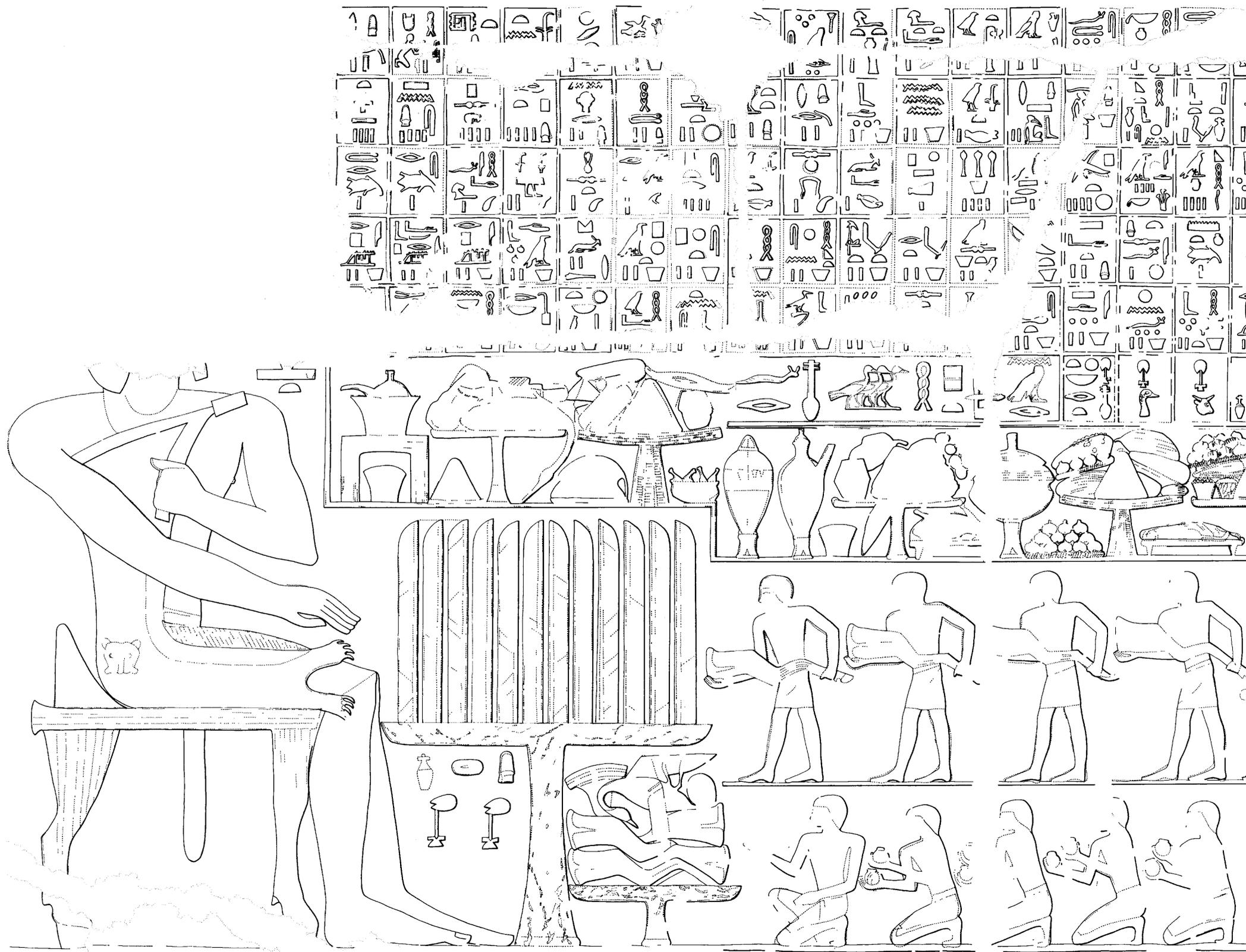


19. G 6010: Third chamber, above doorway

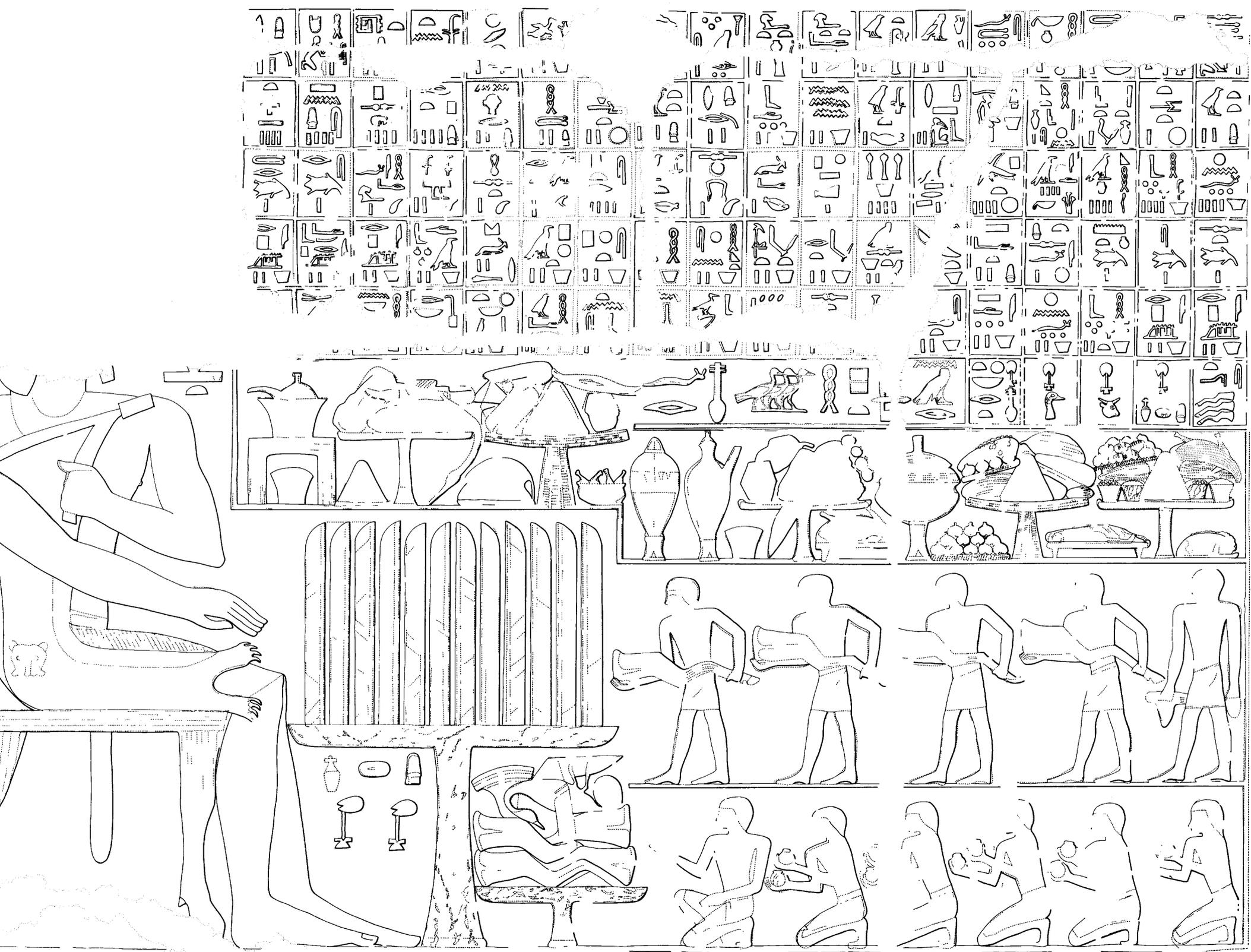


21. G 6010: Third chamber, west wall, architrave, text {1.41}

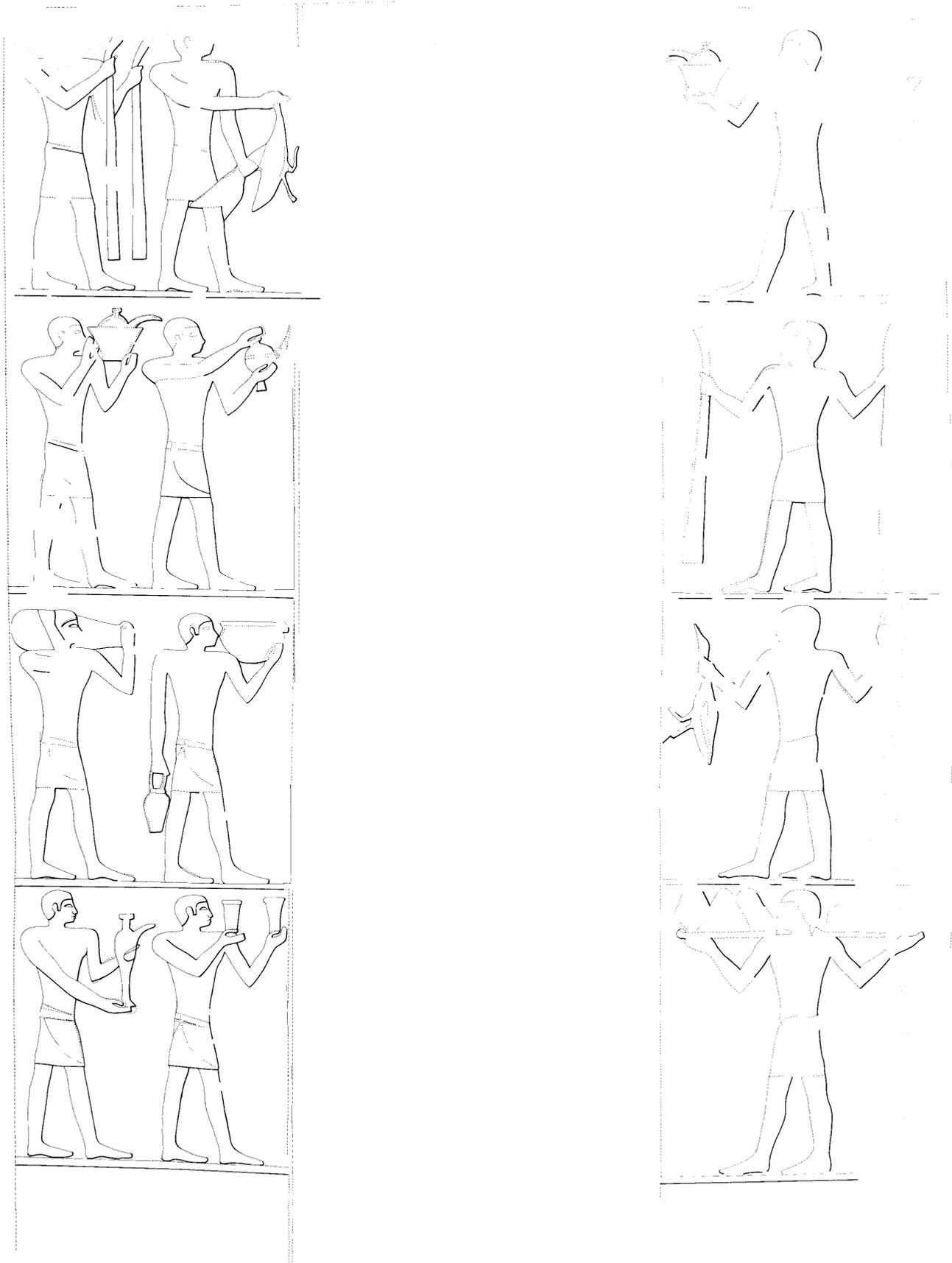




22. G 6010: Third chamber, west wall, central section, texts [1.42–1.45]



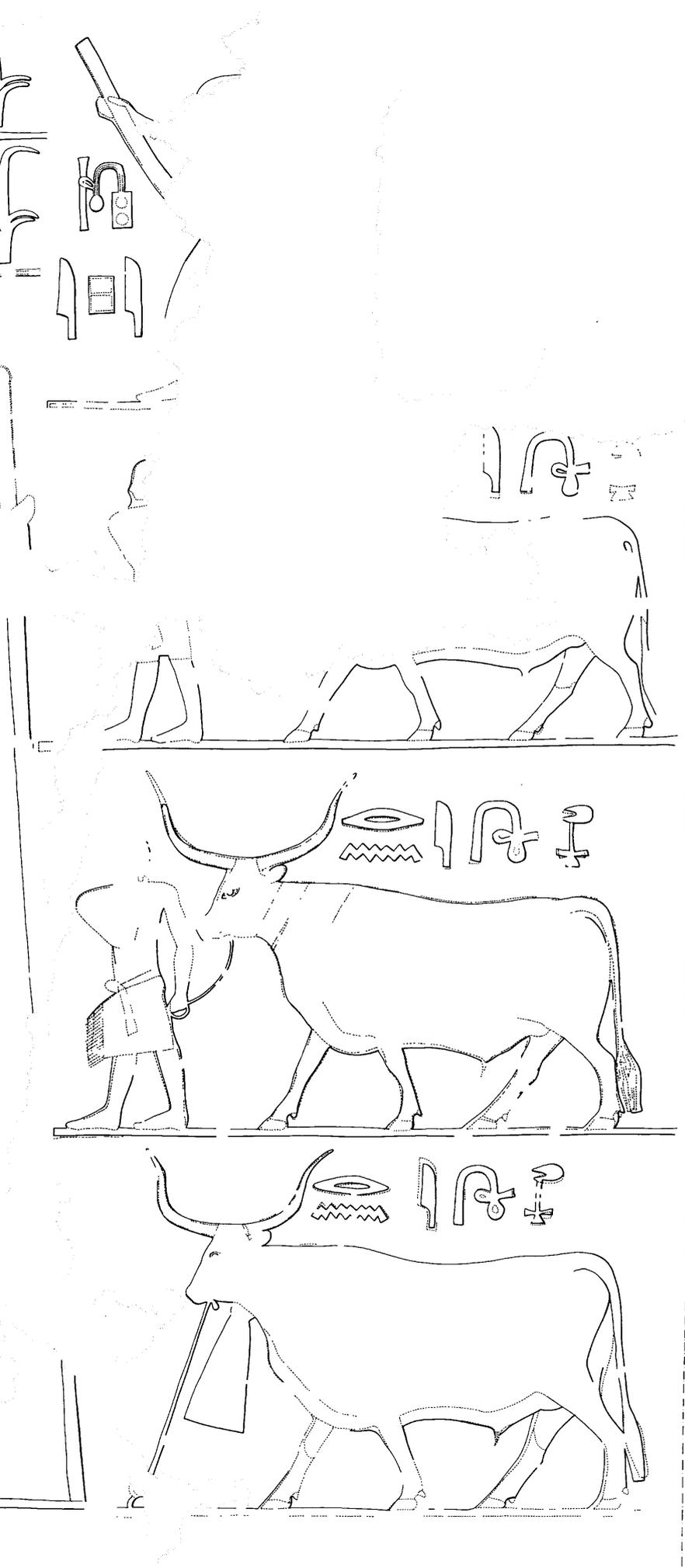
Third chamber, west wall, central section, texts [1.42-1.45]

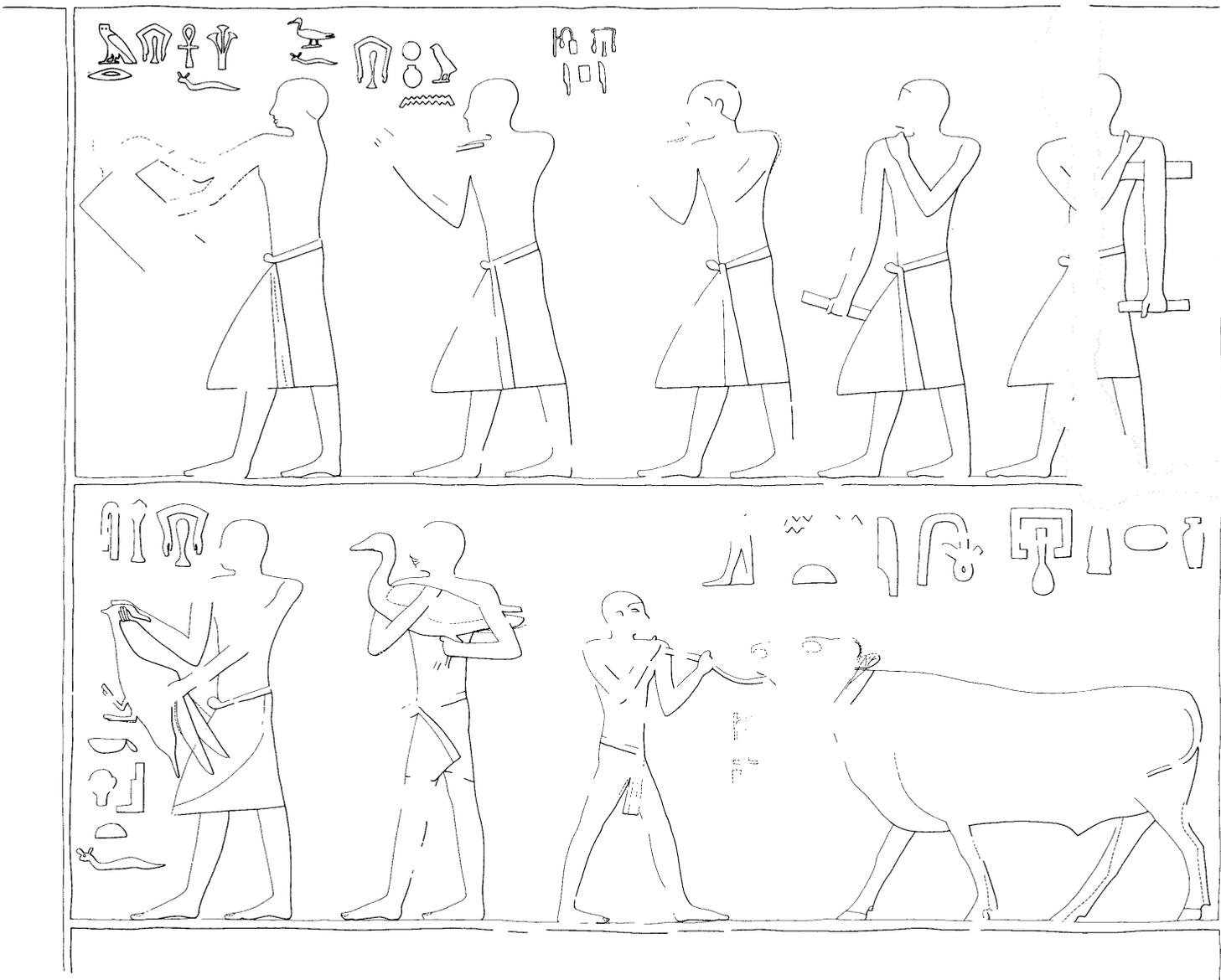


23. G 6010: Third chamber, west wall, southern and northern sections

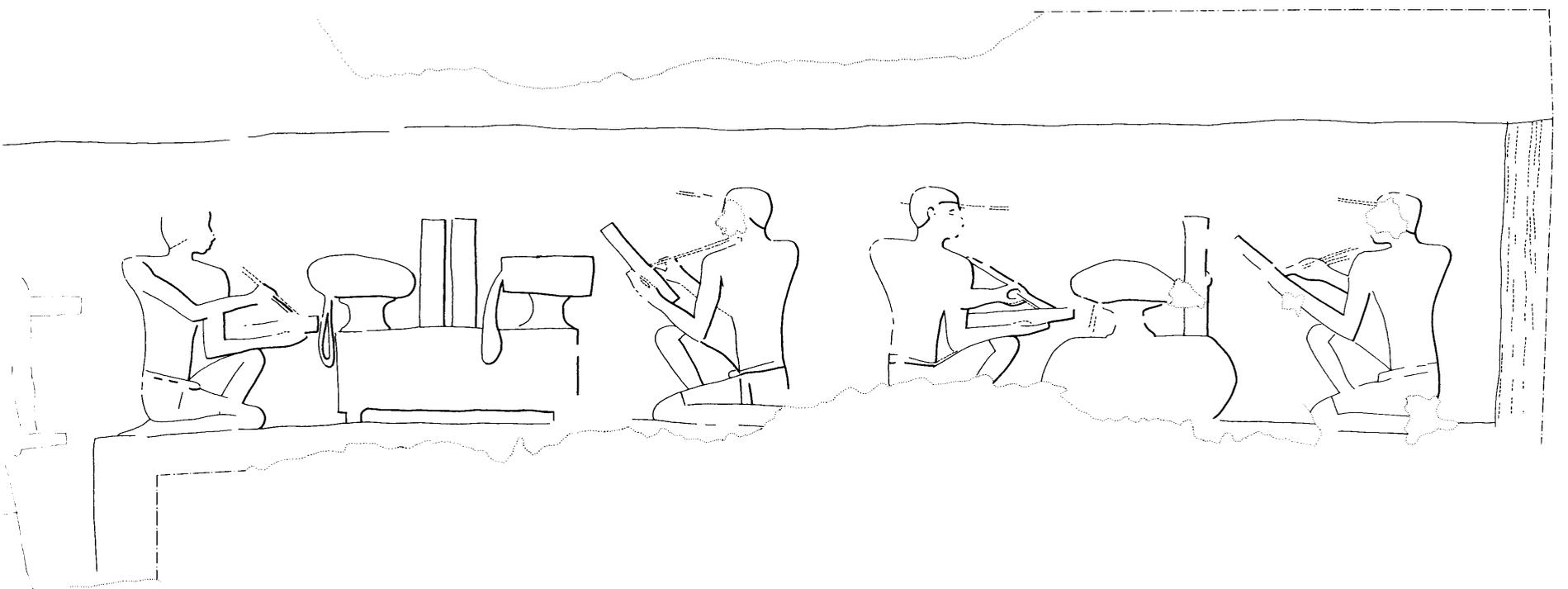


24. G 6010: Third chamber, north wall, texts [1.46-1.51]

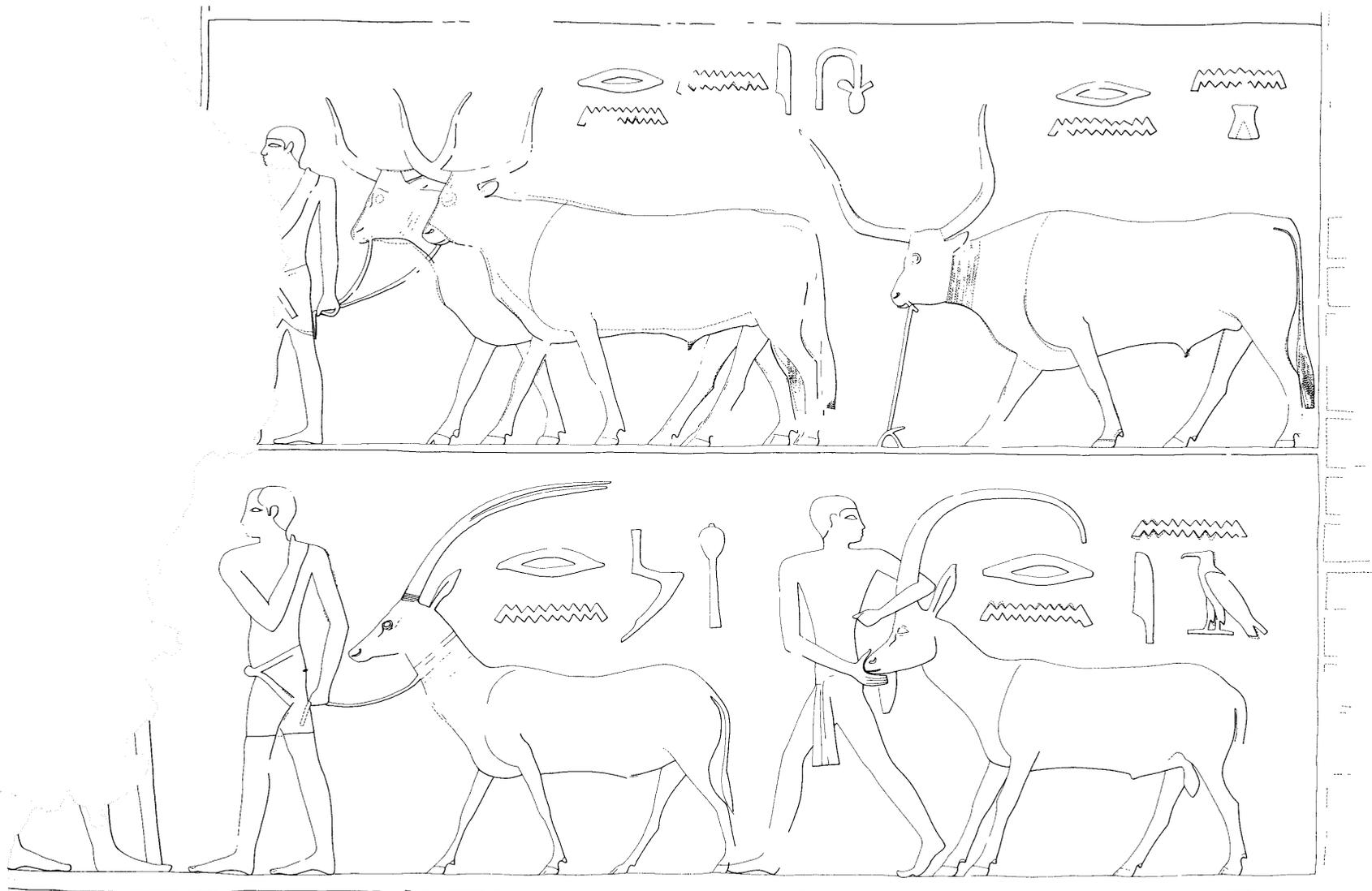




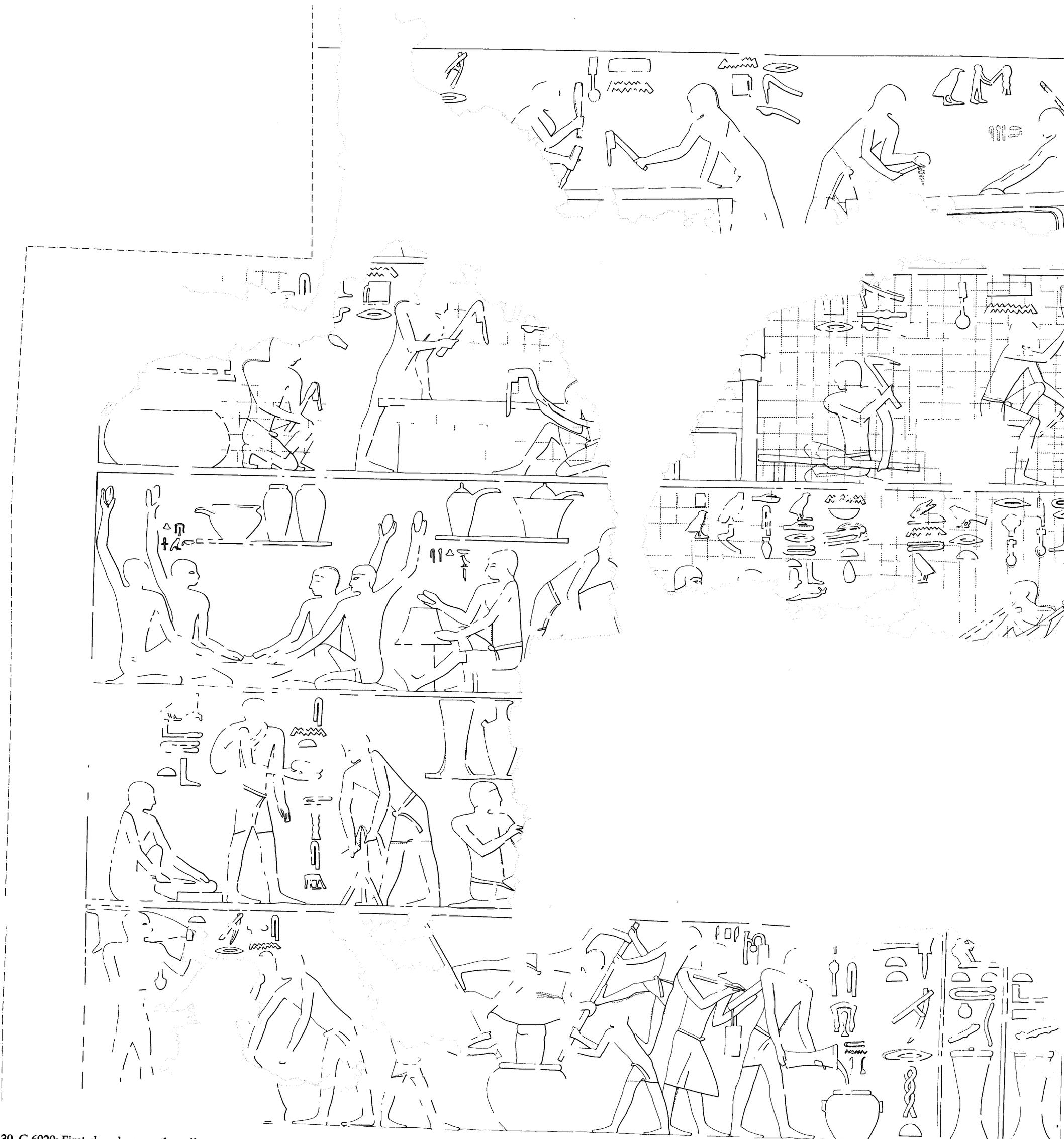
27. G 6020: First chamber, east wall, first and second registers, texts [2.8–2.13]



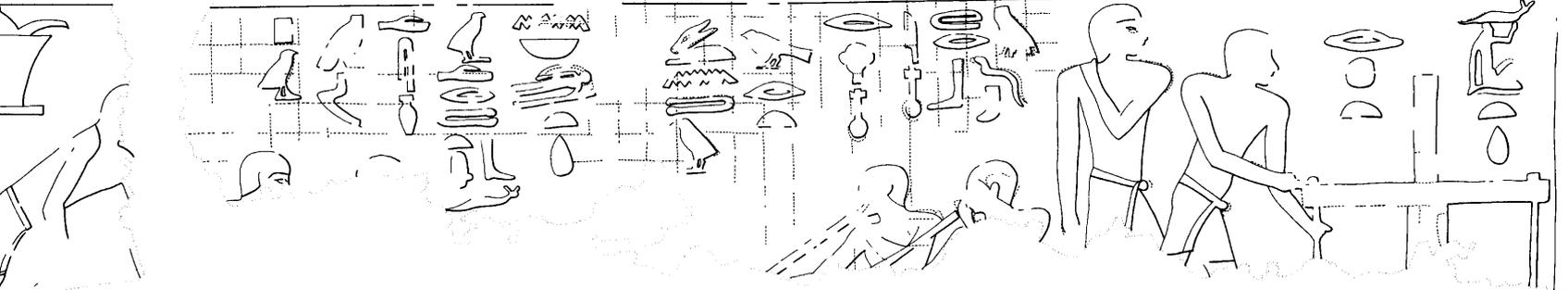
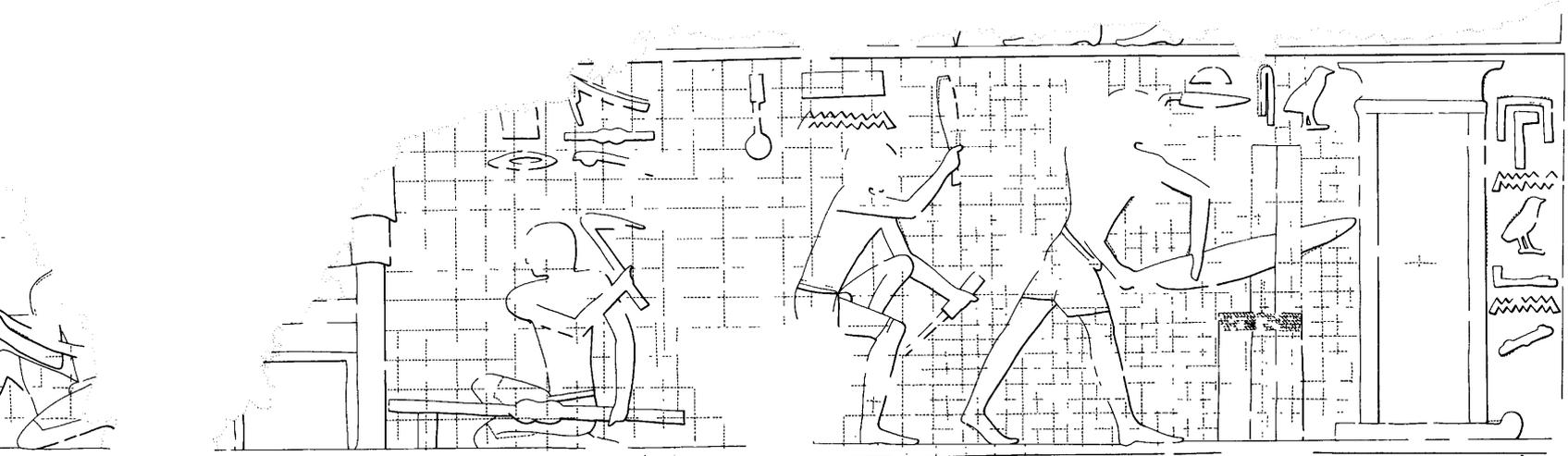
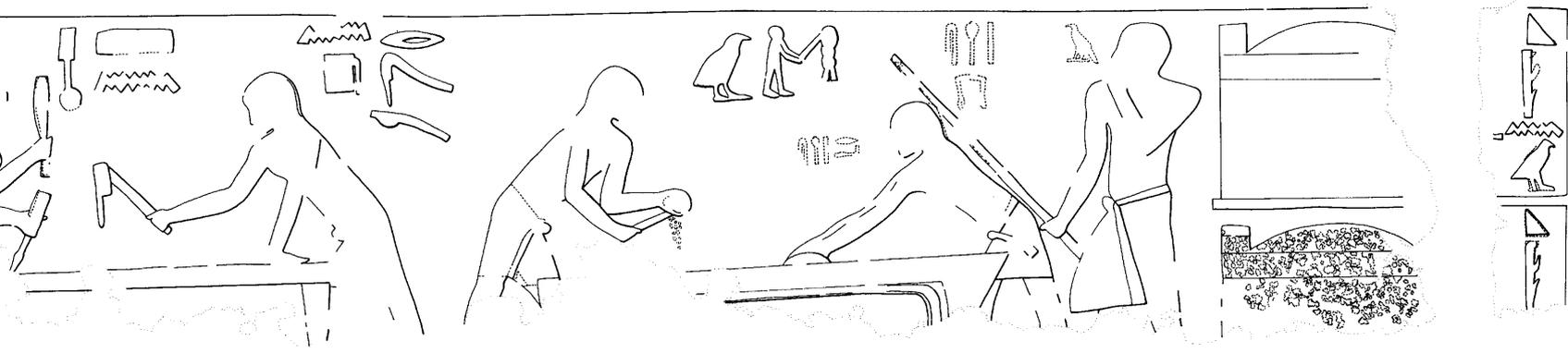
28. G 6020: First chamber, east wall, first register, above doorway

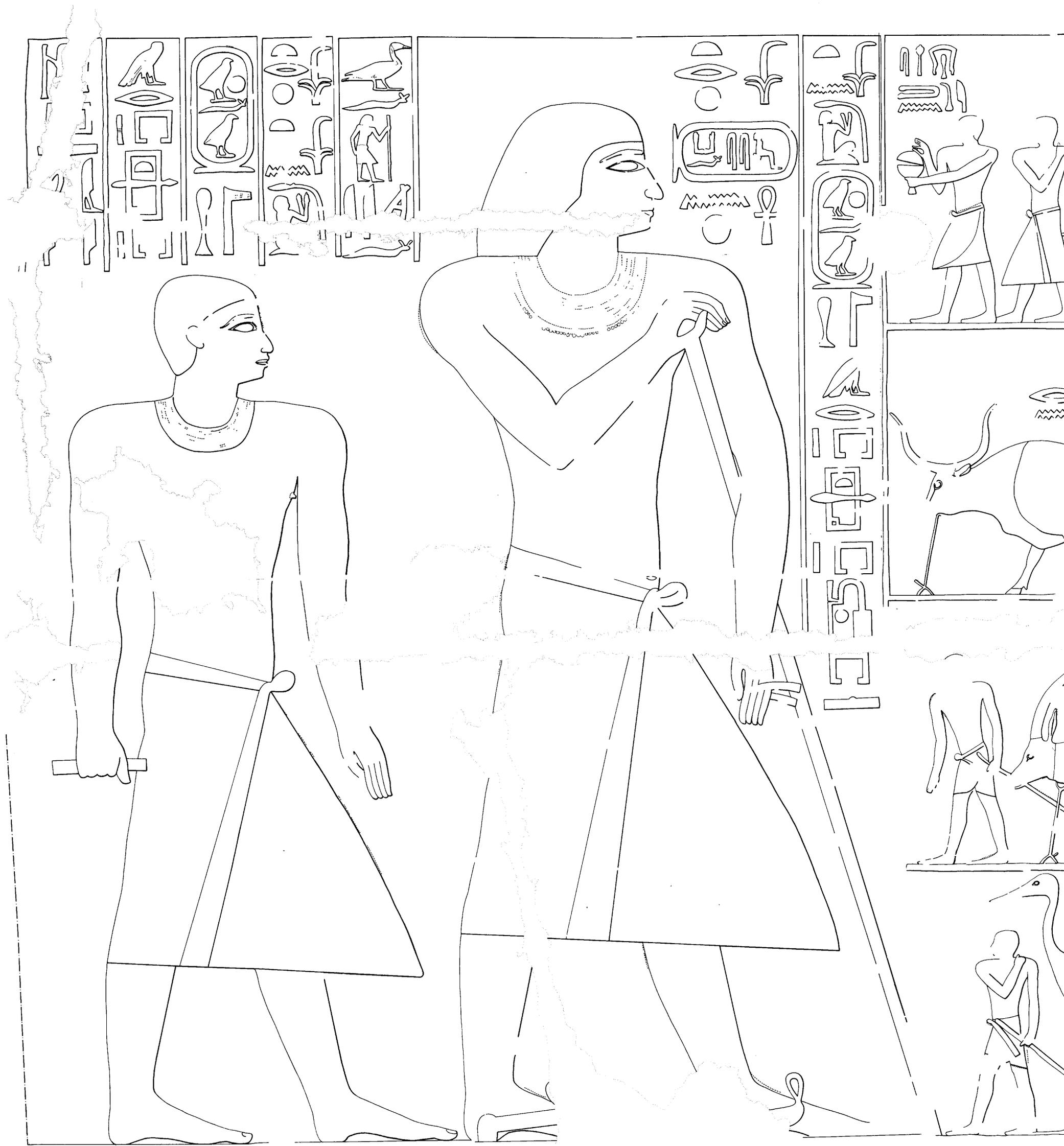


29. G 6020: First chamber, east wall, third and fourth registers, texts [2.14–2.17]

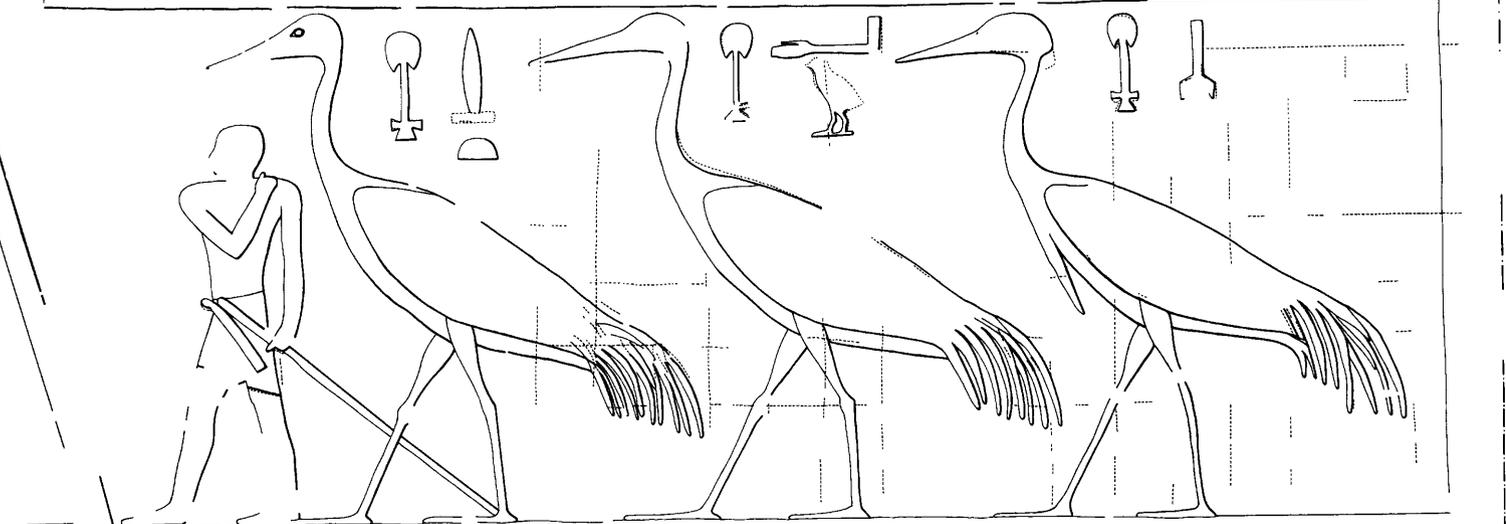
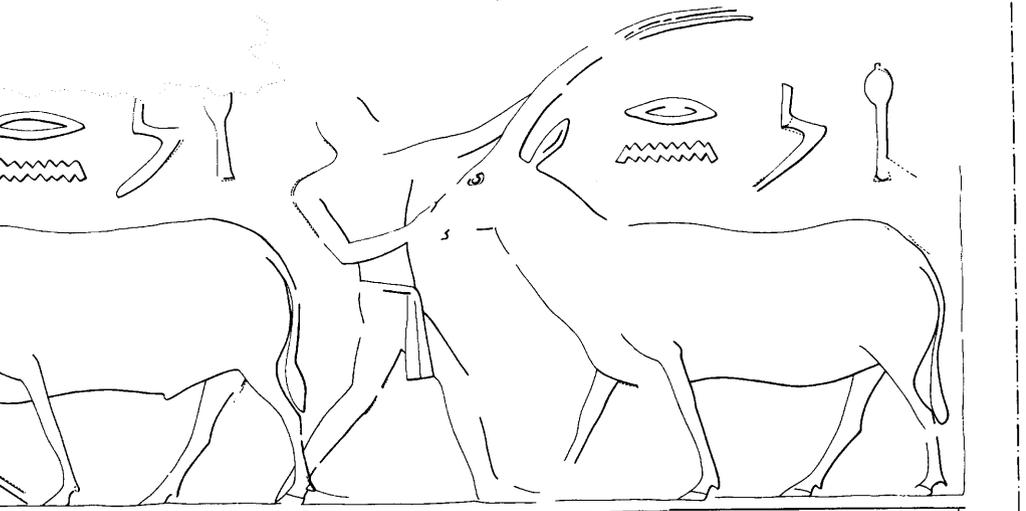
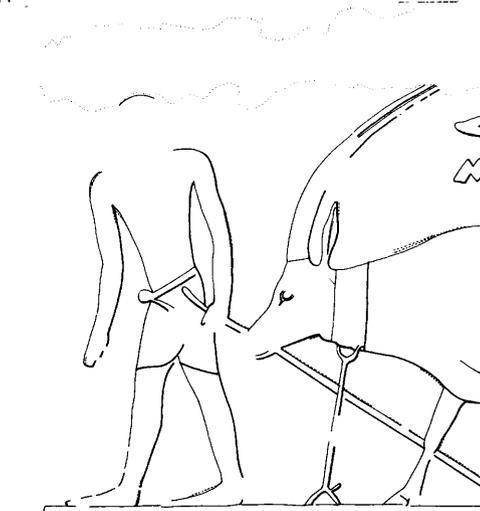
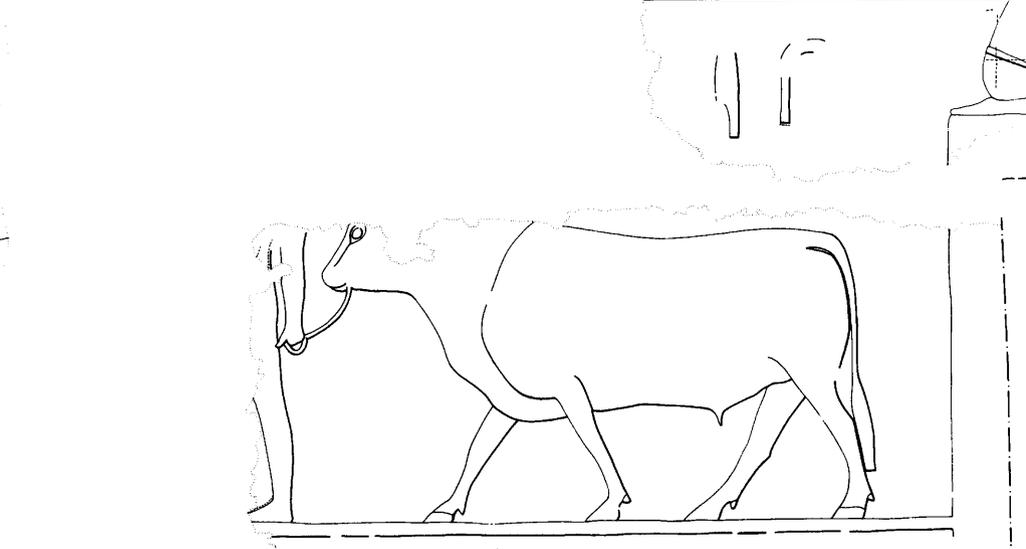
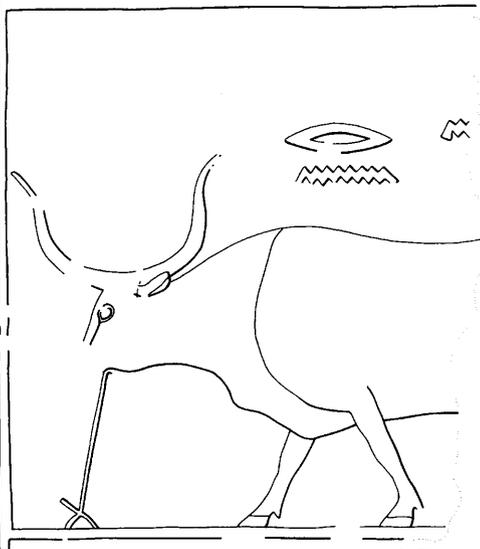
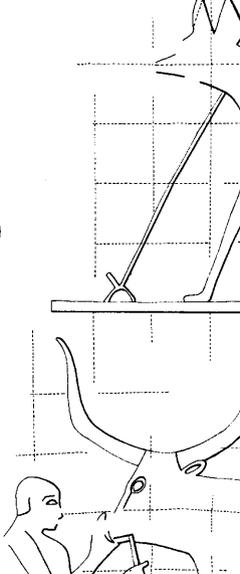
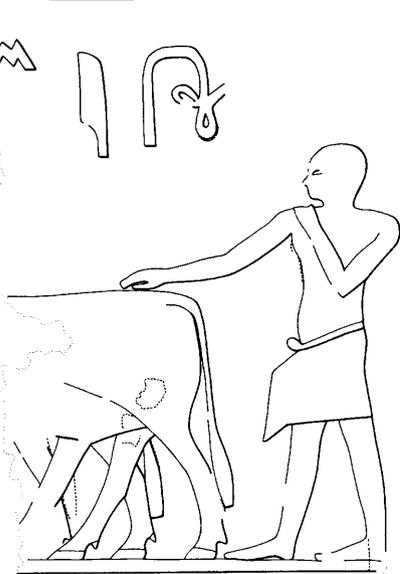
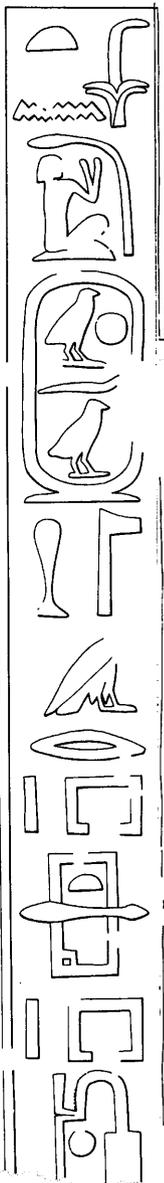
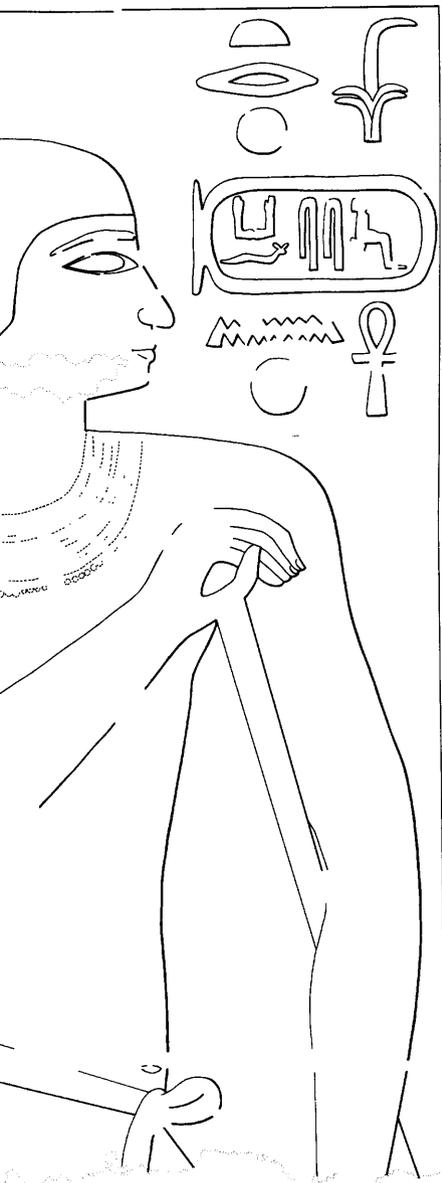


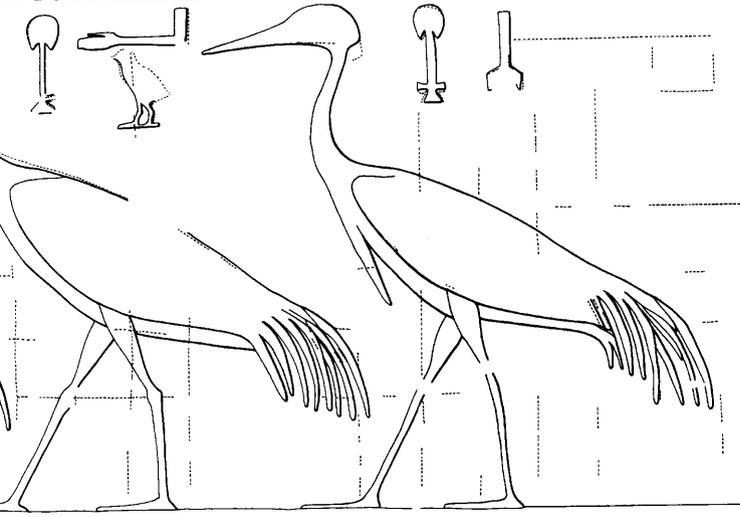
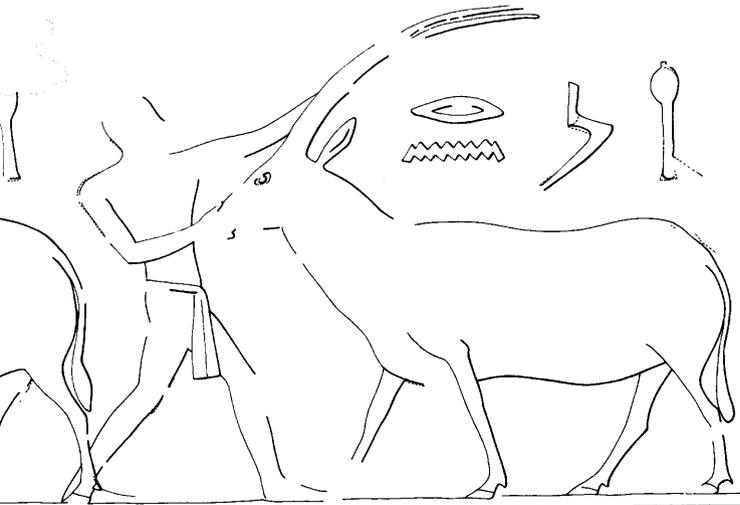
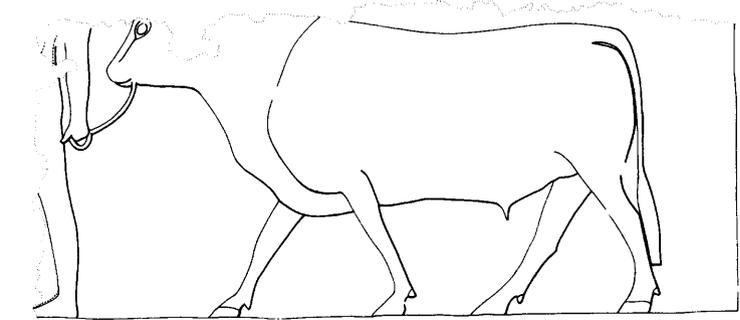
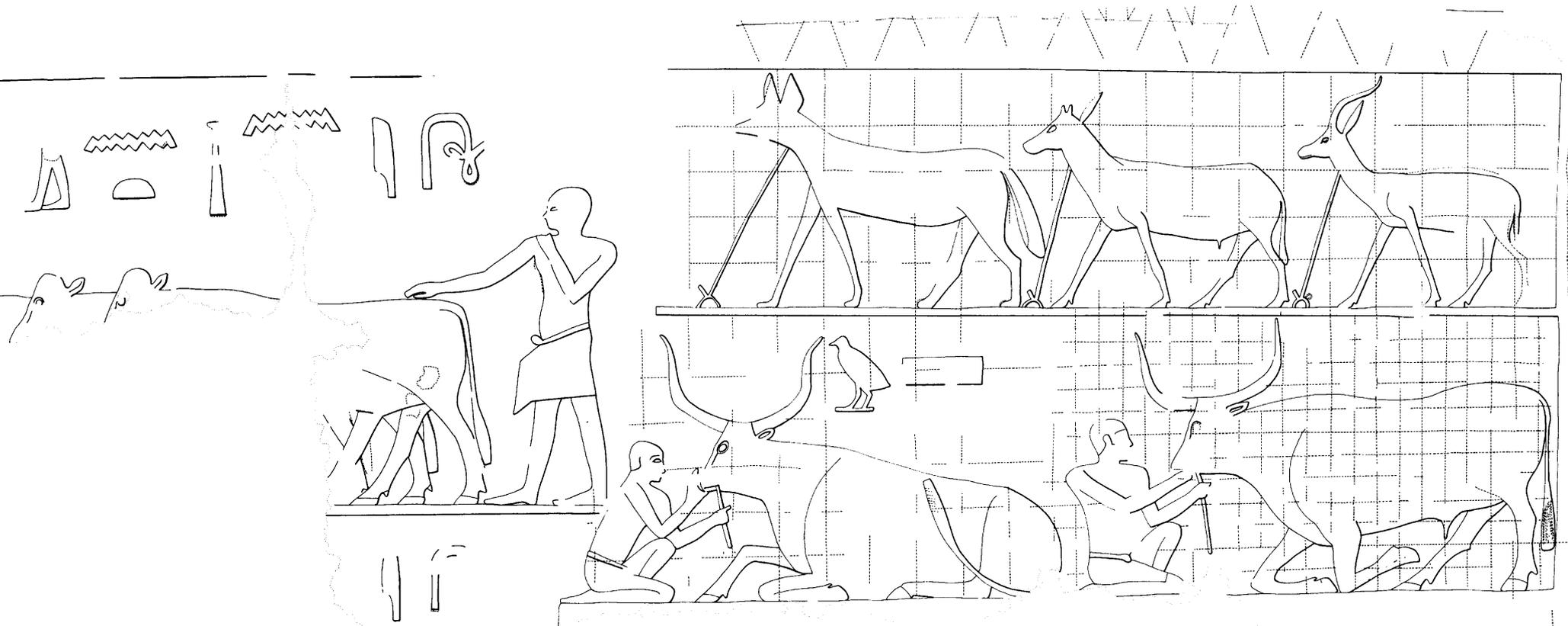
30. G 6020: First chamber, south wall, texts [2.18-2.44]



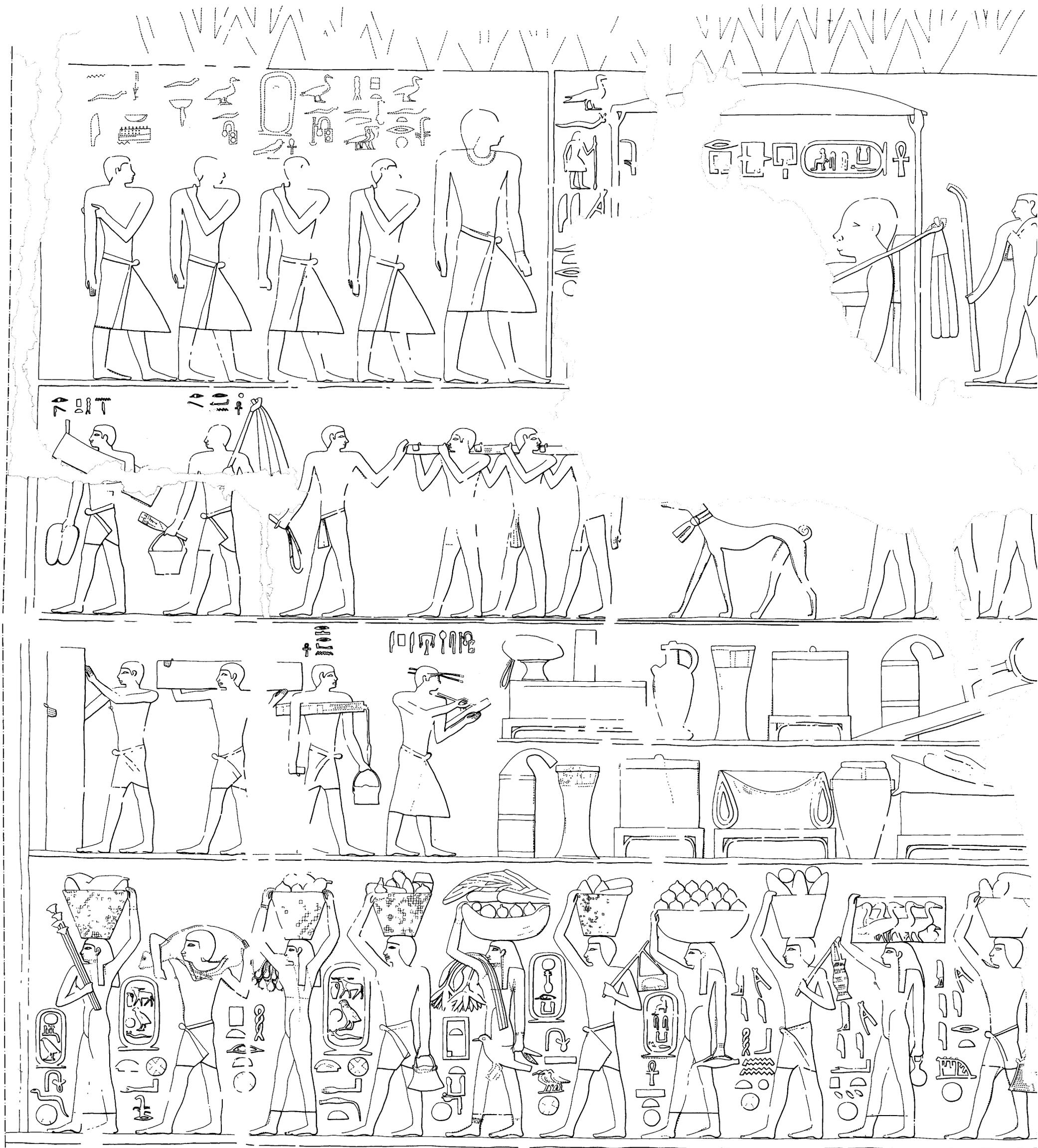


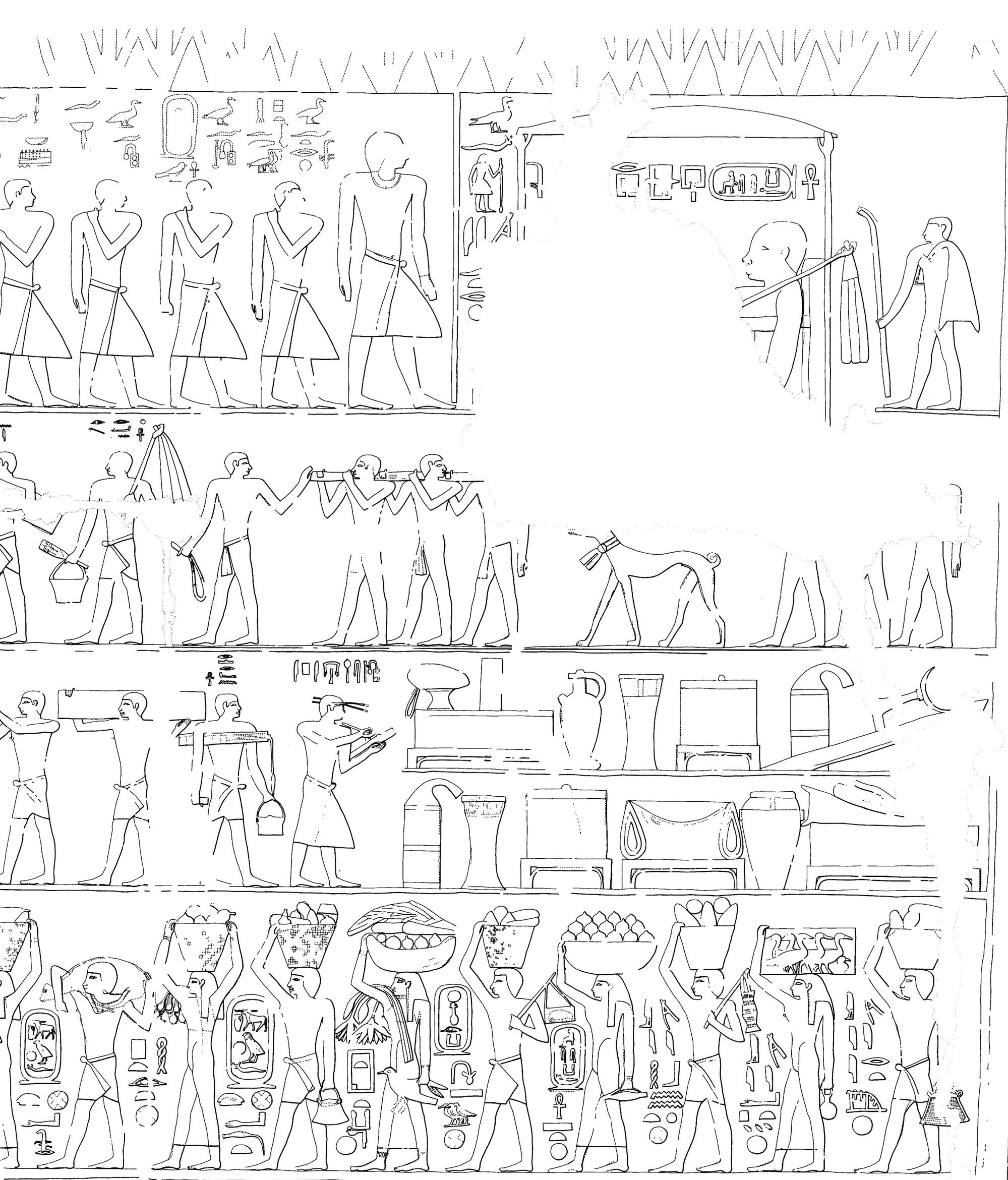
31. G 6020: First chamber, west wall, texts [2.45–2.55]



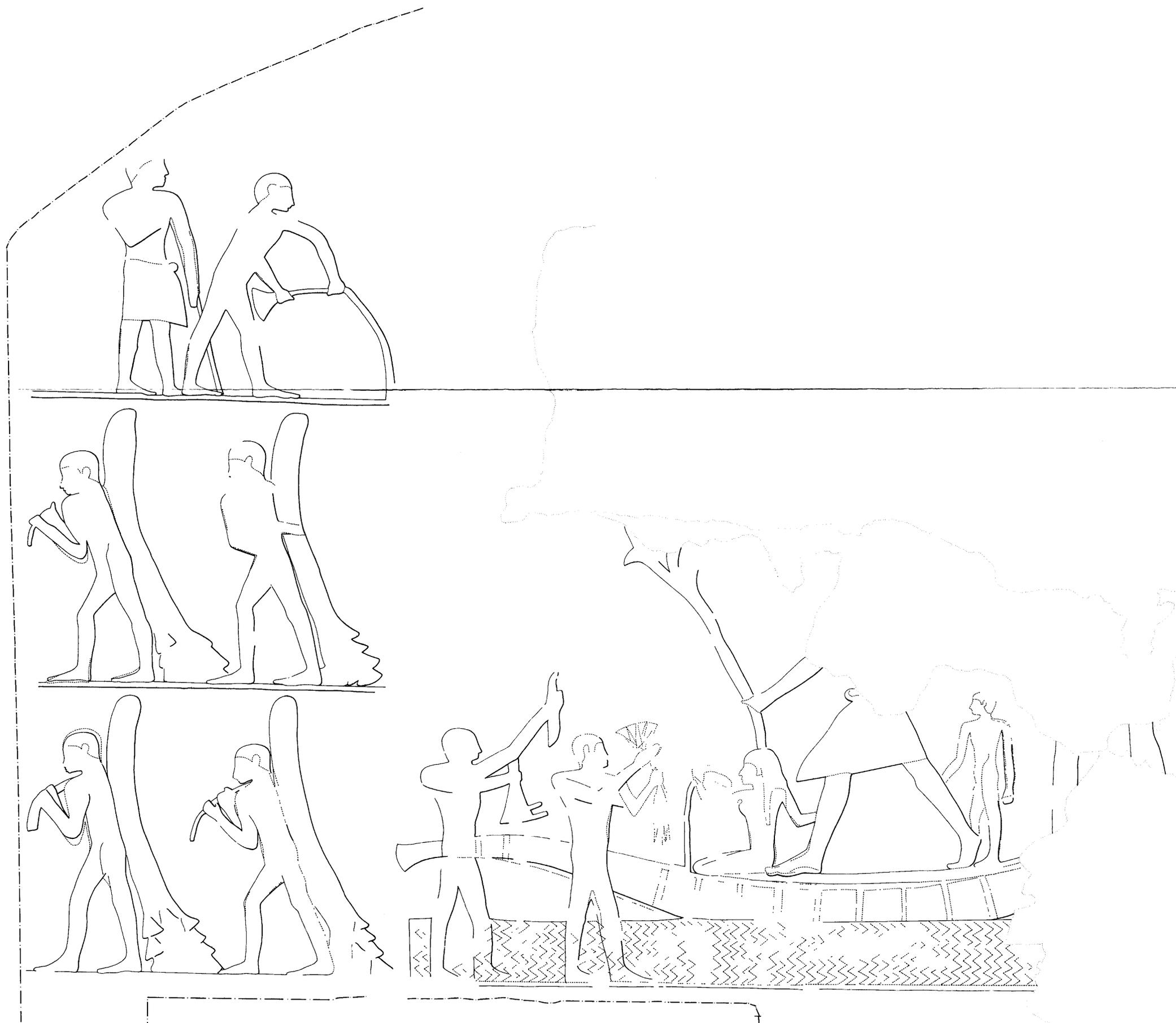


A vertical column of Egyptian hieroglyphs, including symbols for a bird, a lotus flower, a papyrus plant, and a lotus flower.

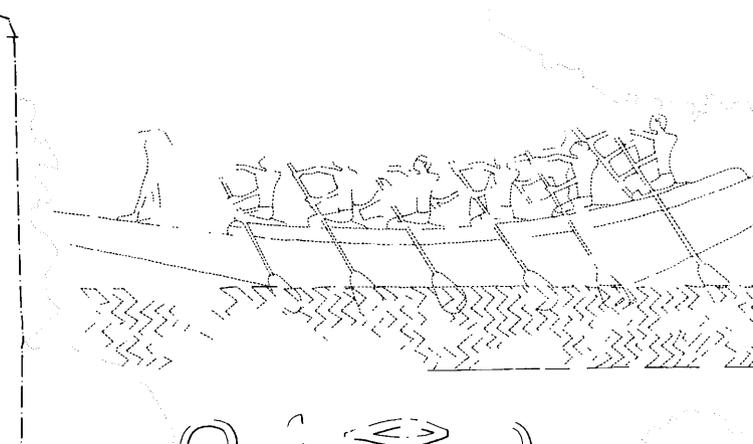


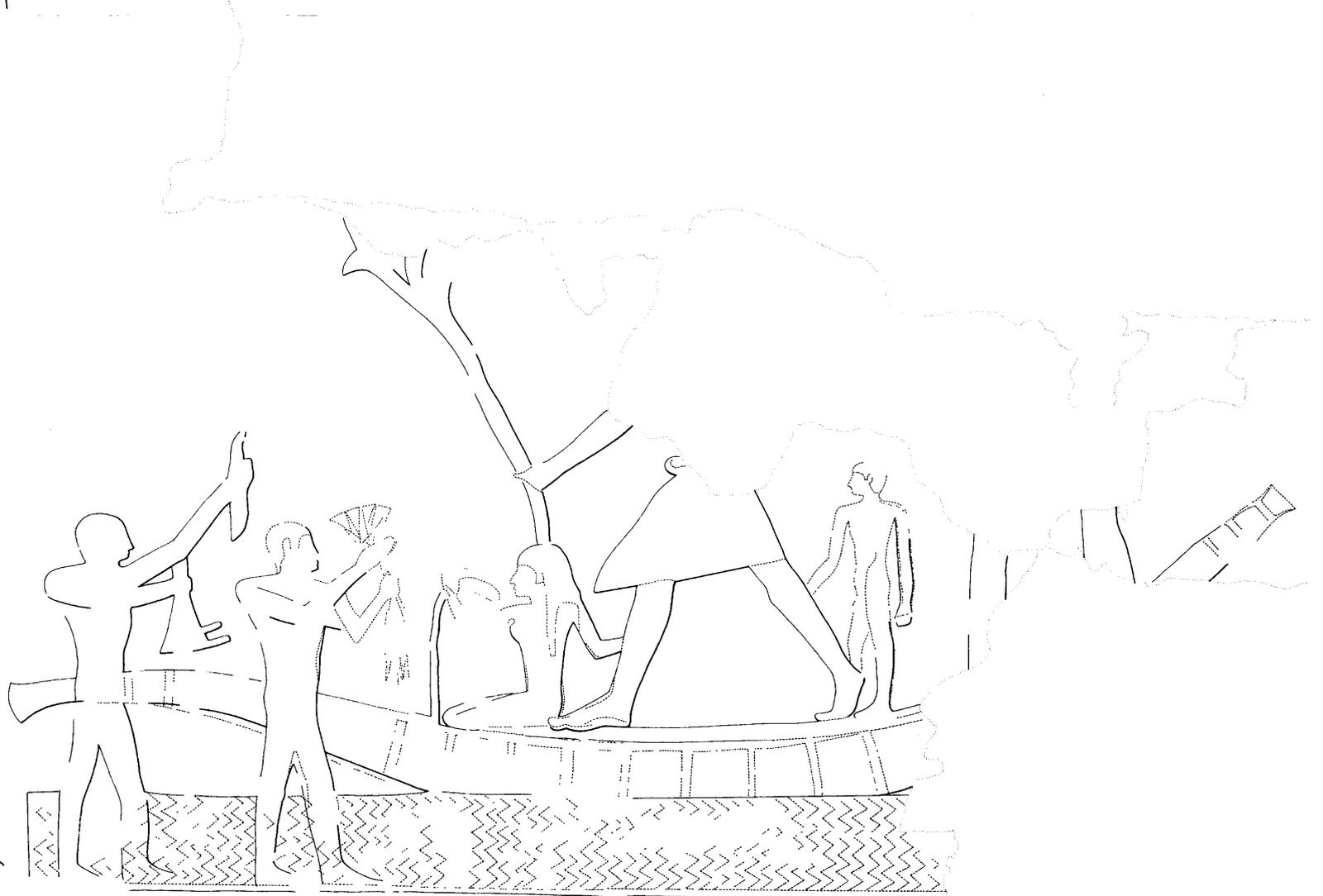


chamber, north wall, texts (2.56-2.66)

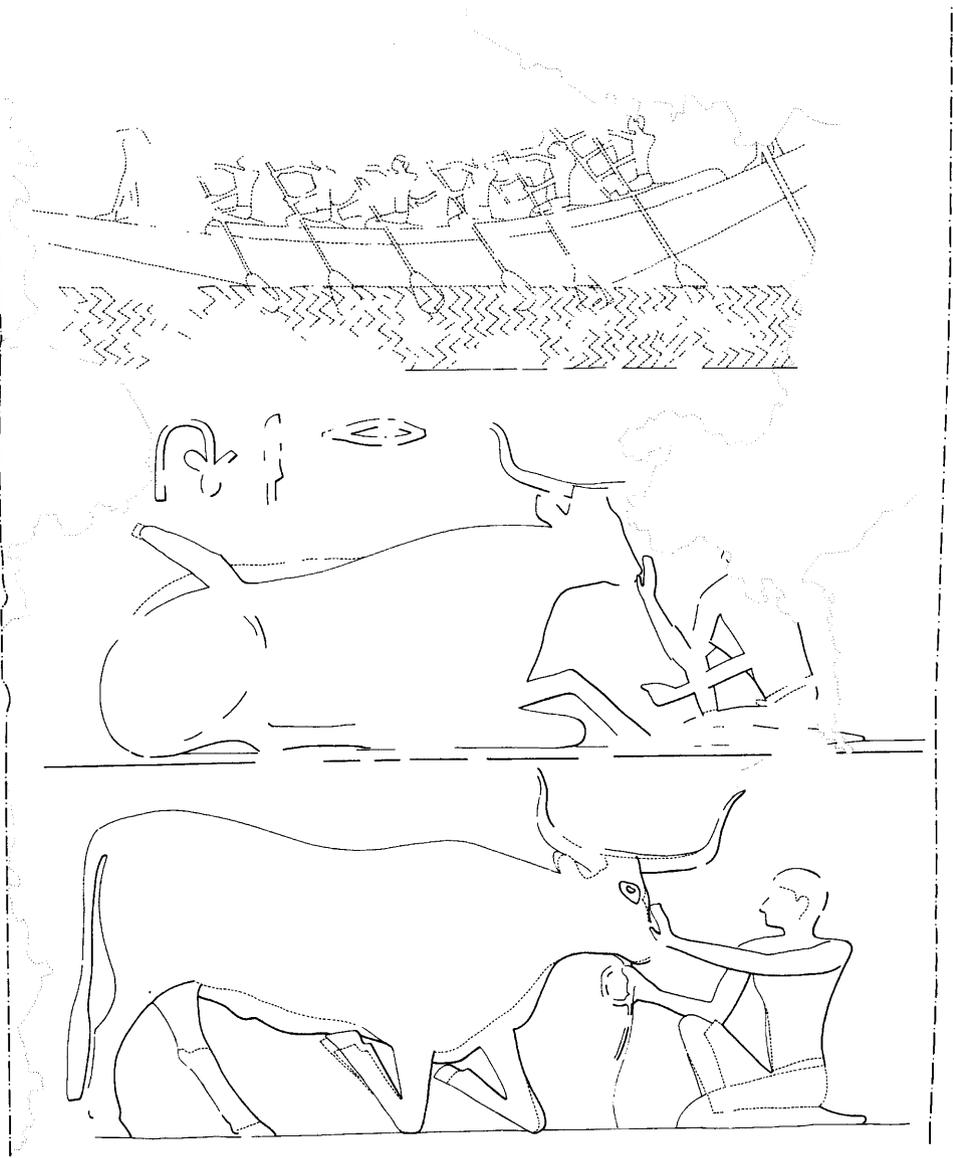


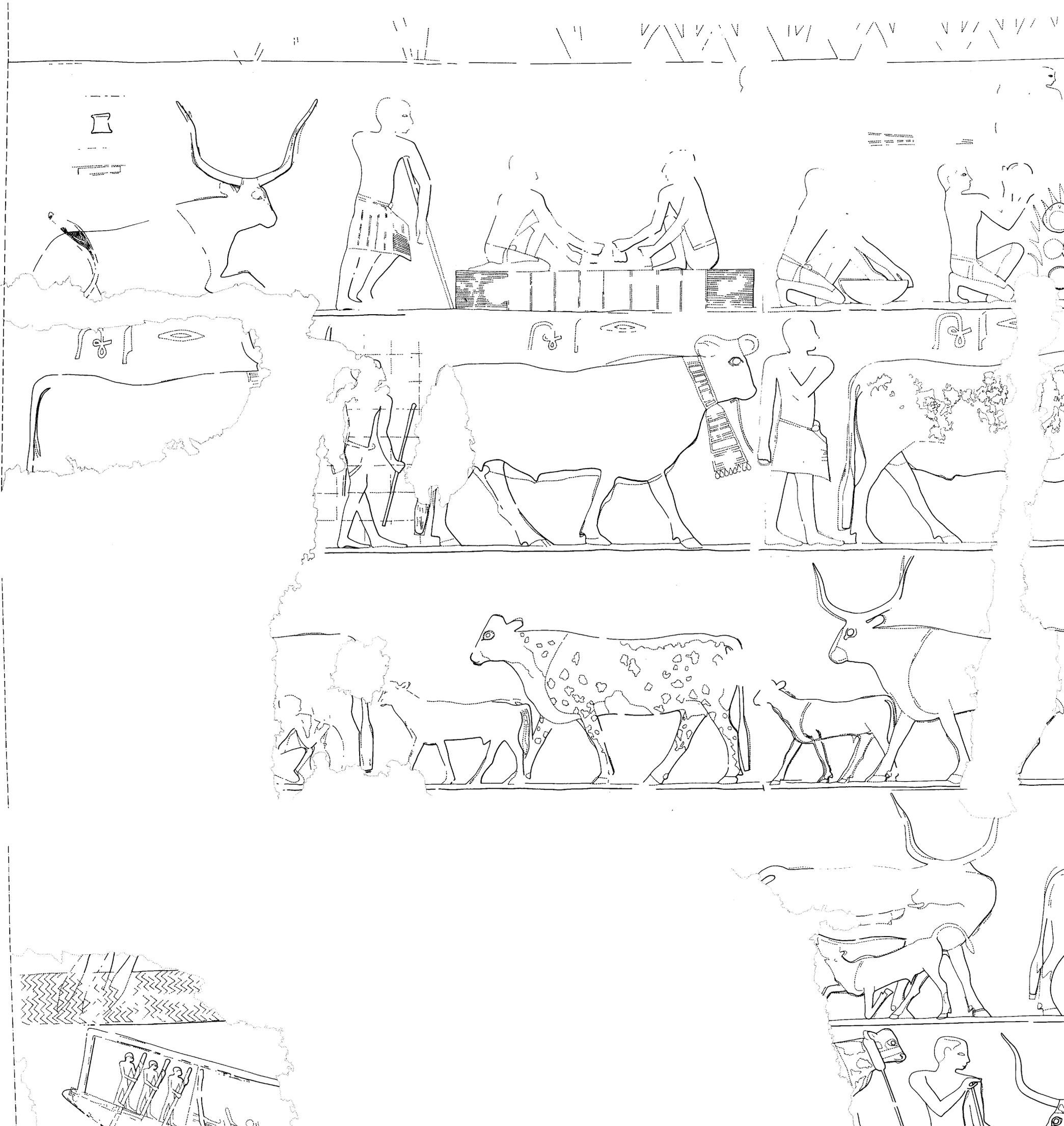
33. G 6020: Second chamber, east wall, text {2.67}

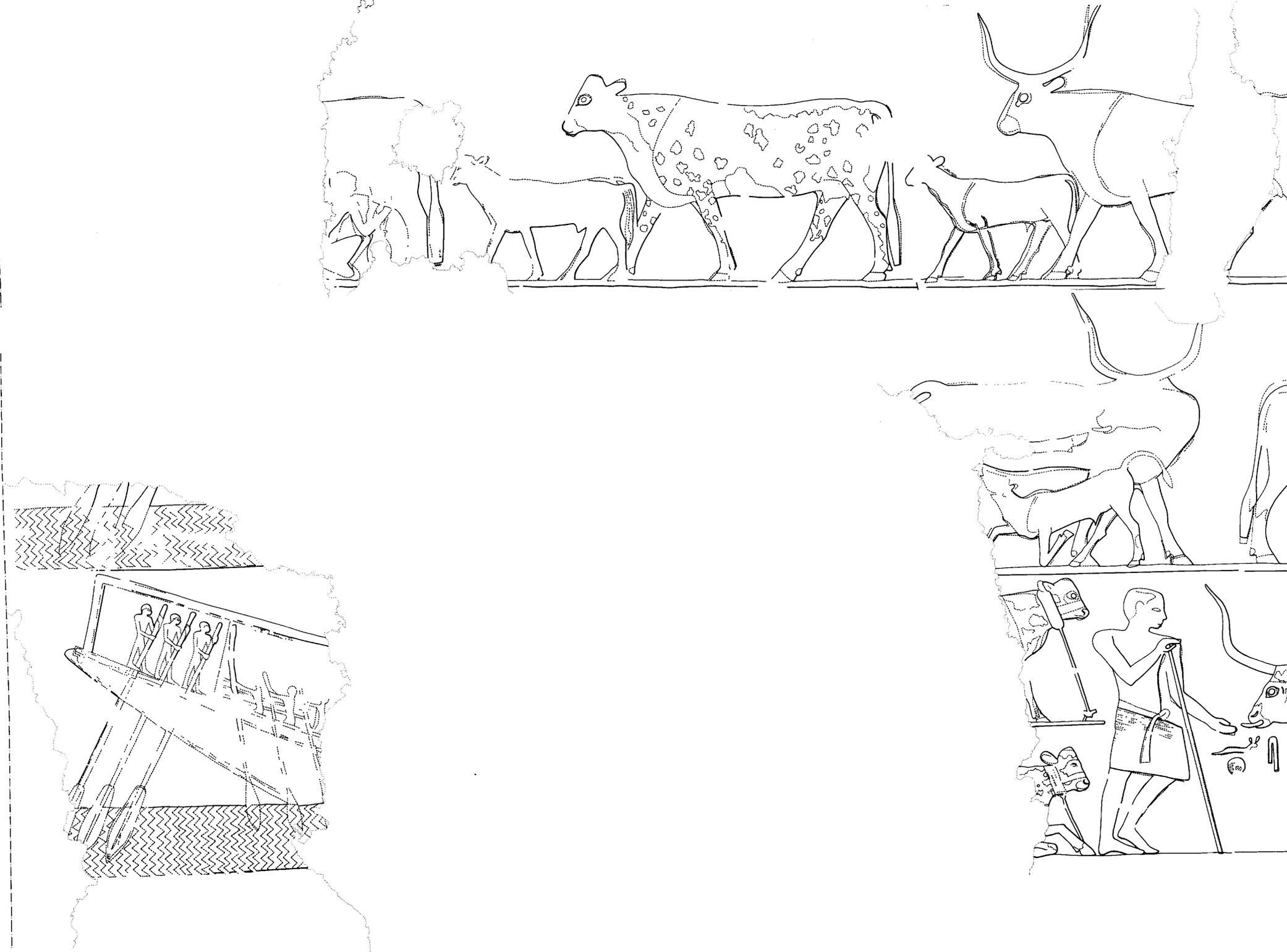




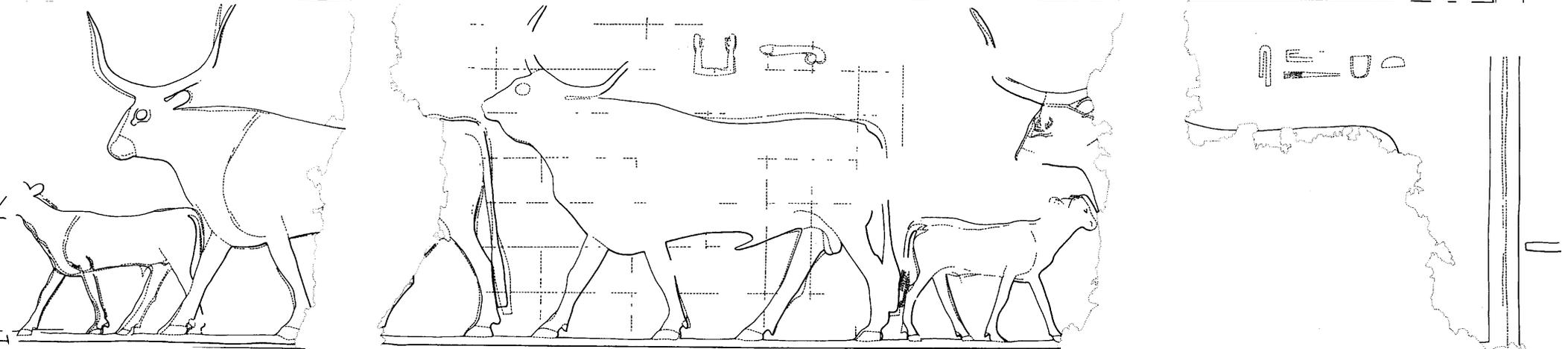
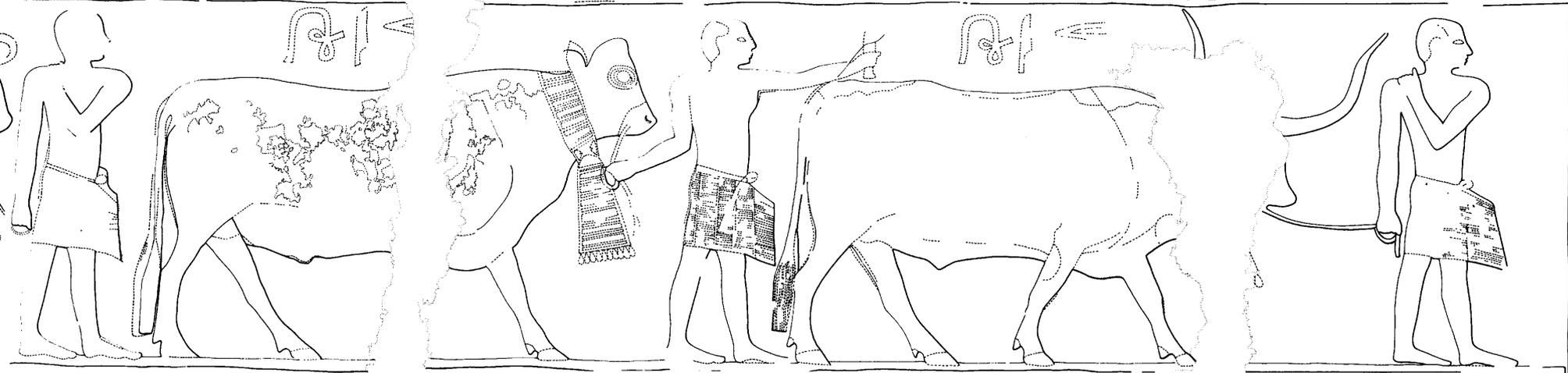
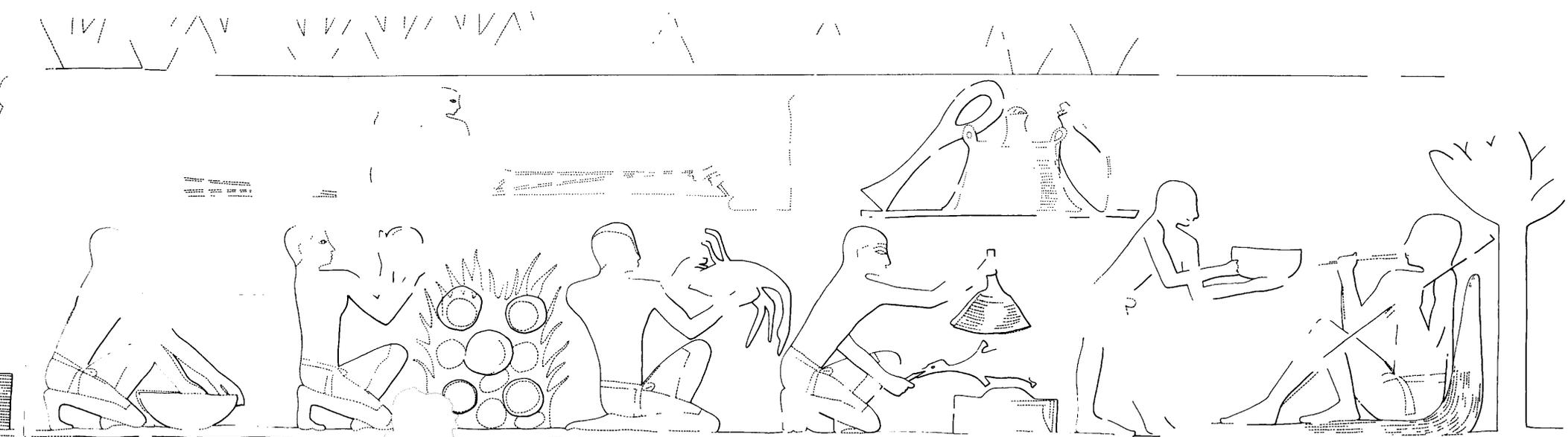
nd chamber, east wall, text (2.67)

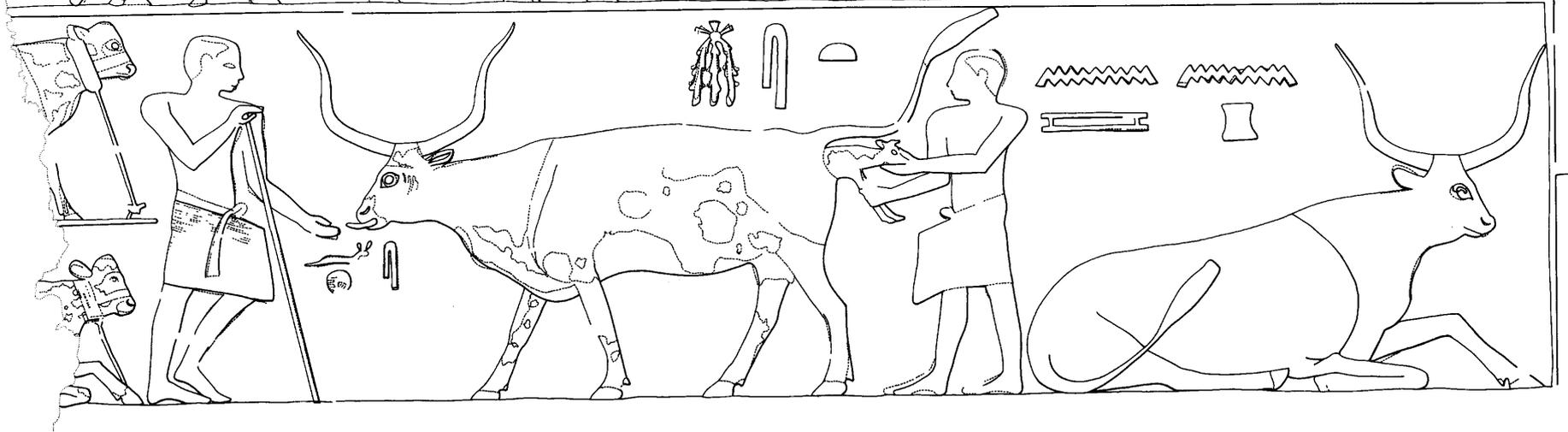
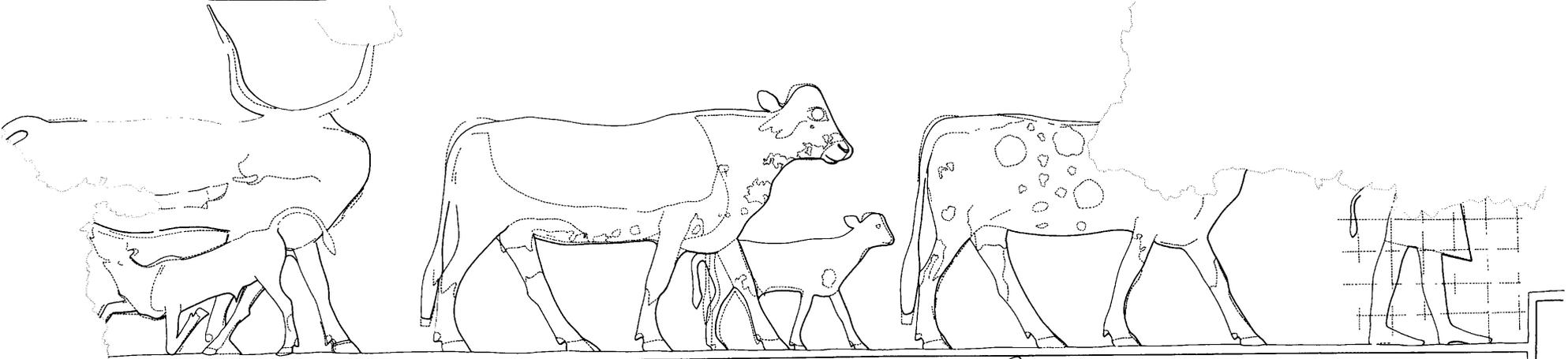
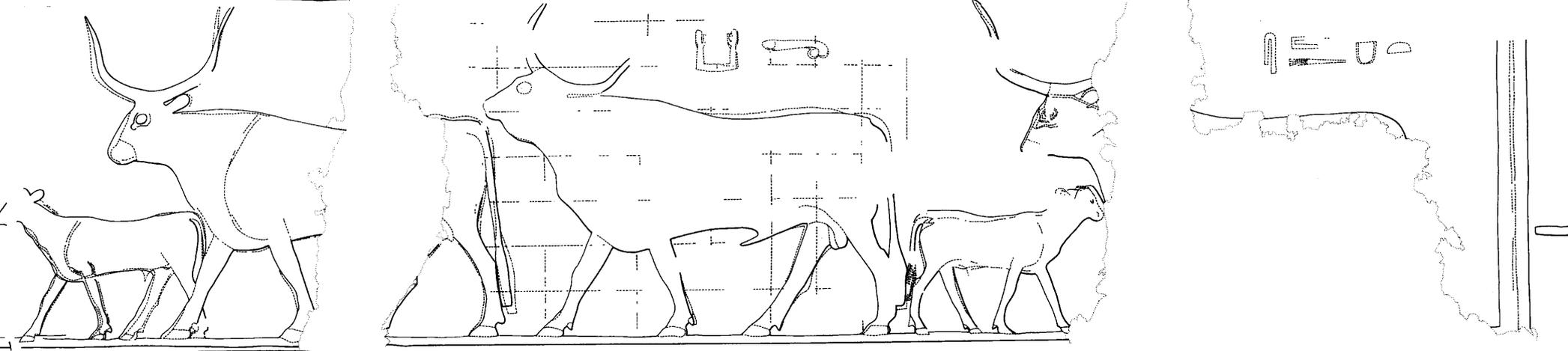
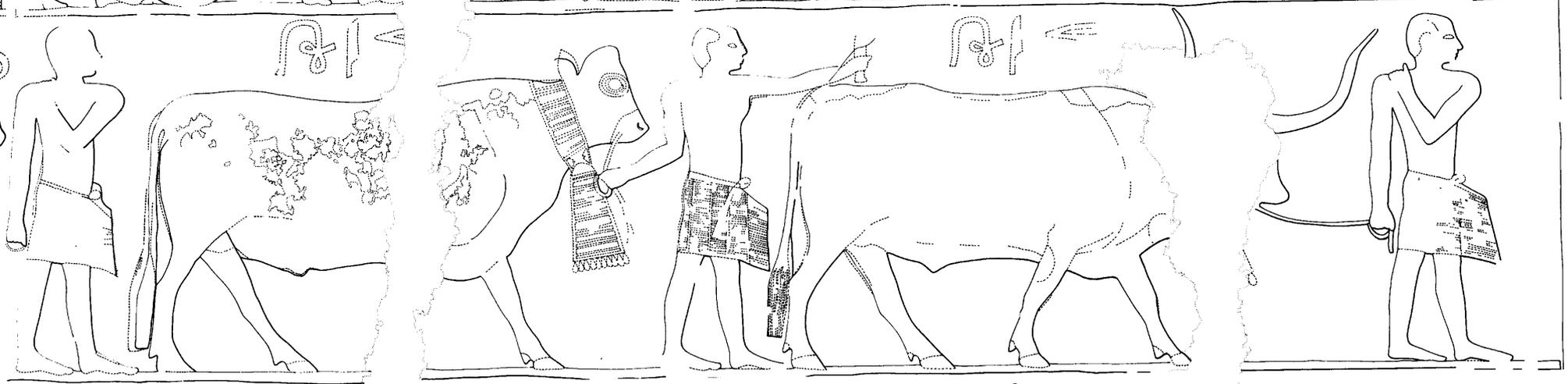
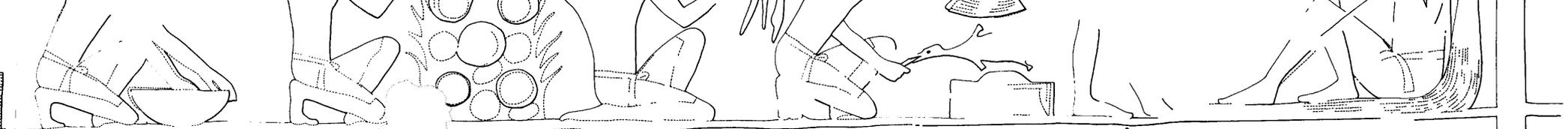






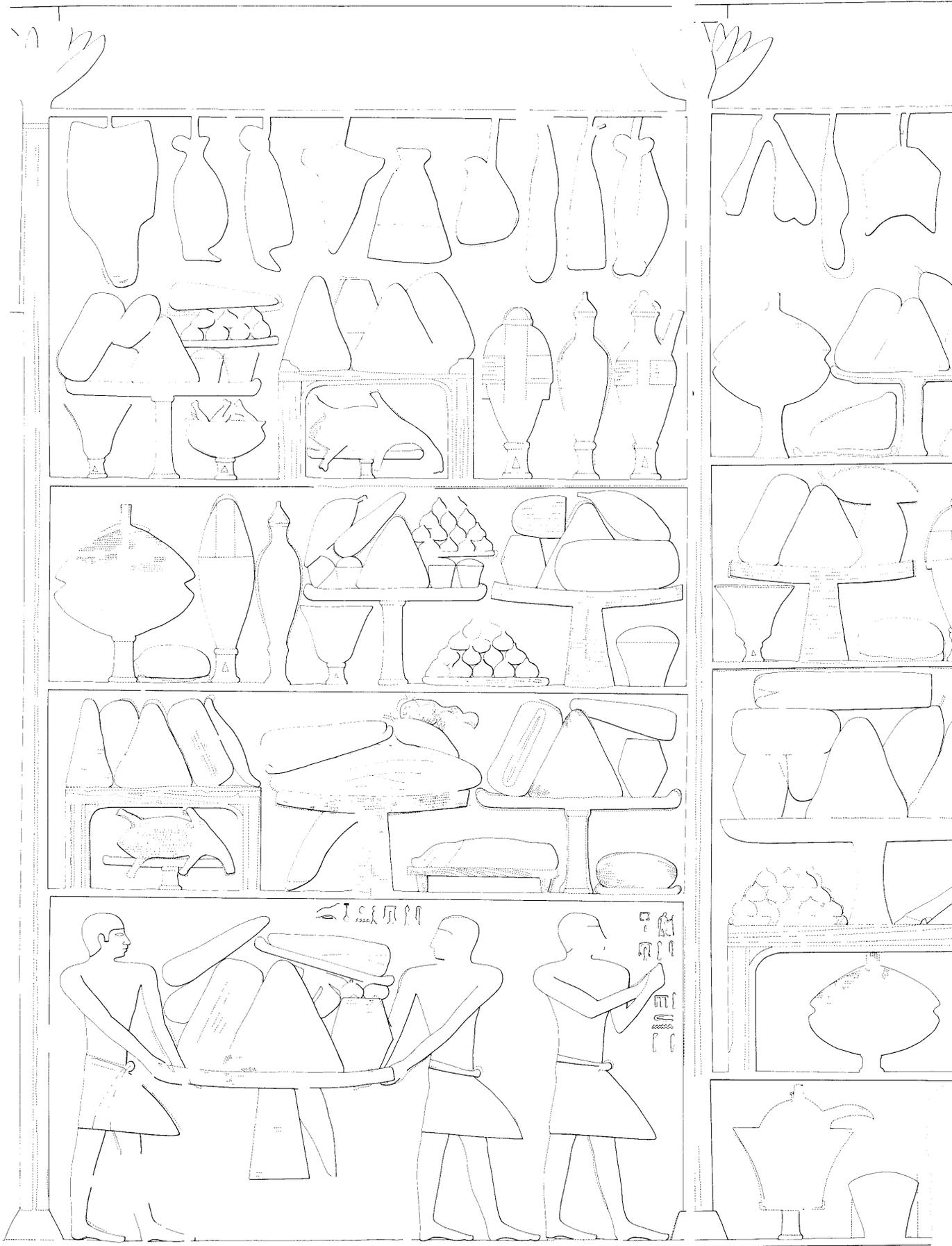
34. G 6020: Second chamber, south wall, eastern section, texts [2.68-2.77]



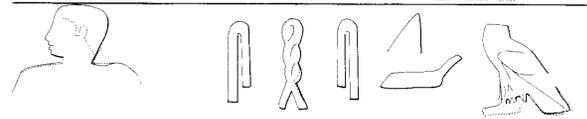




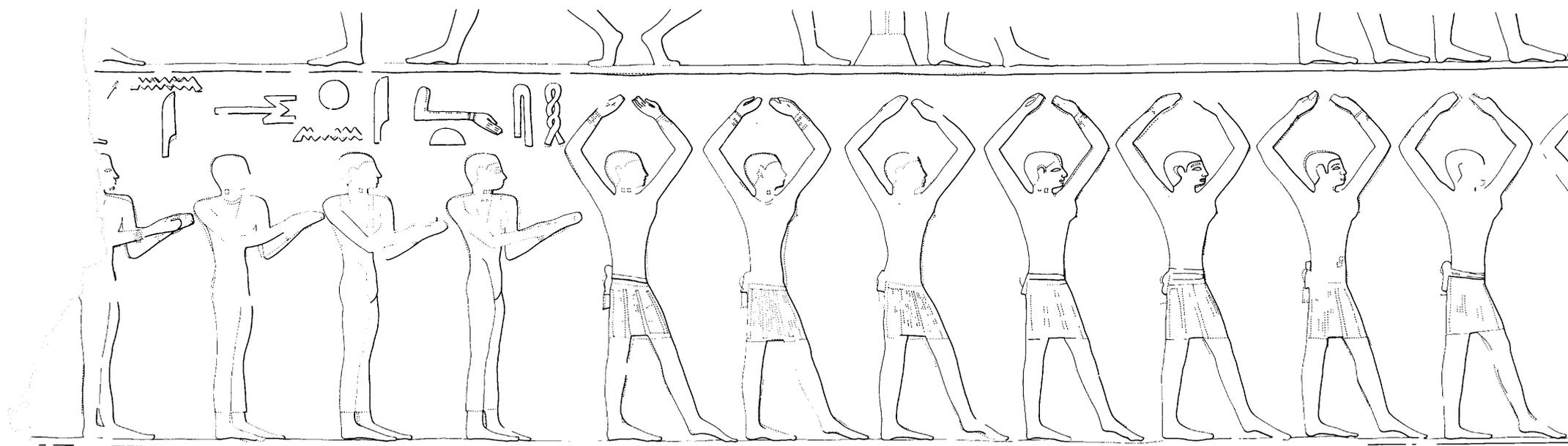
35. G 6020: Second chamber, south wall, middle section, texts [2.78–2.83]



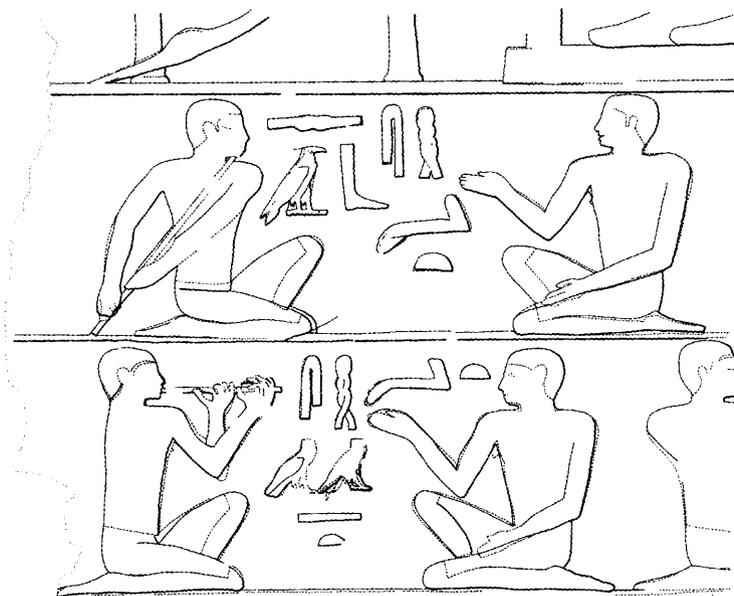
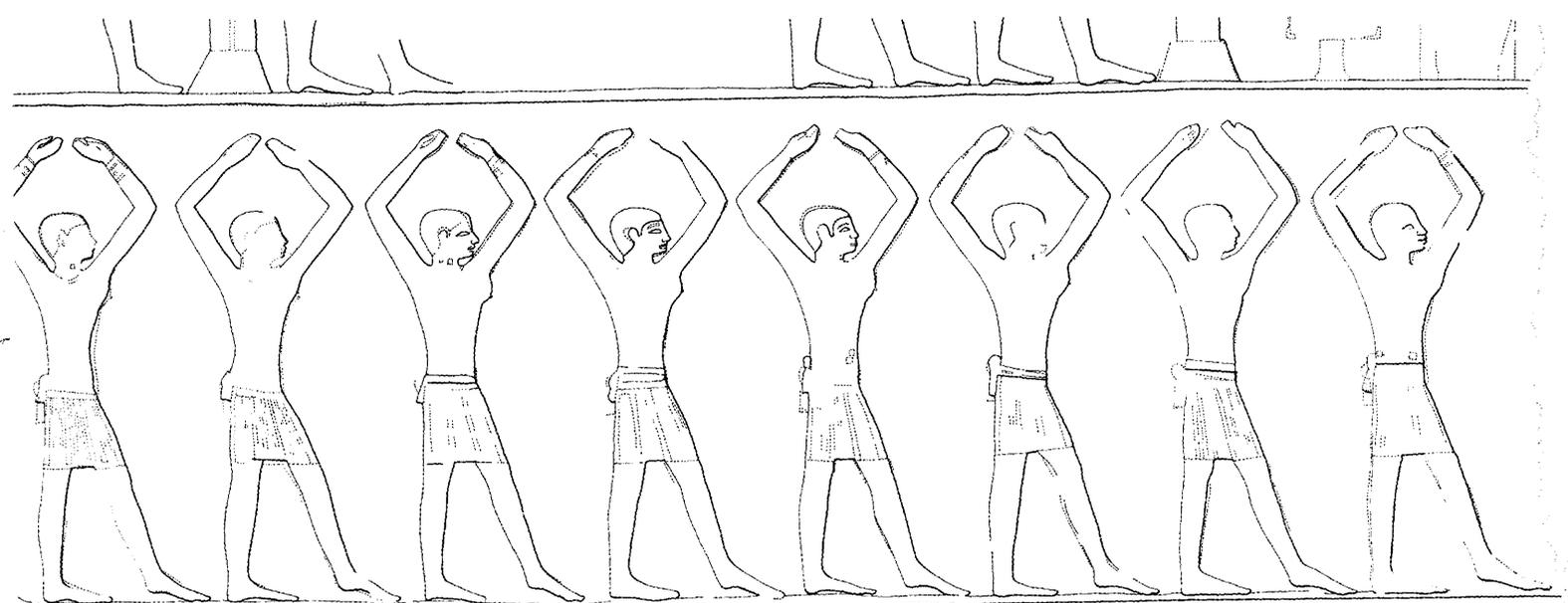
36. G 6020: Second chamber, south wall, western section, main figure and offerings texts {2.84–2.87}

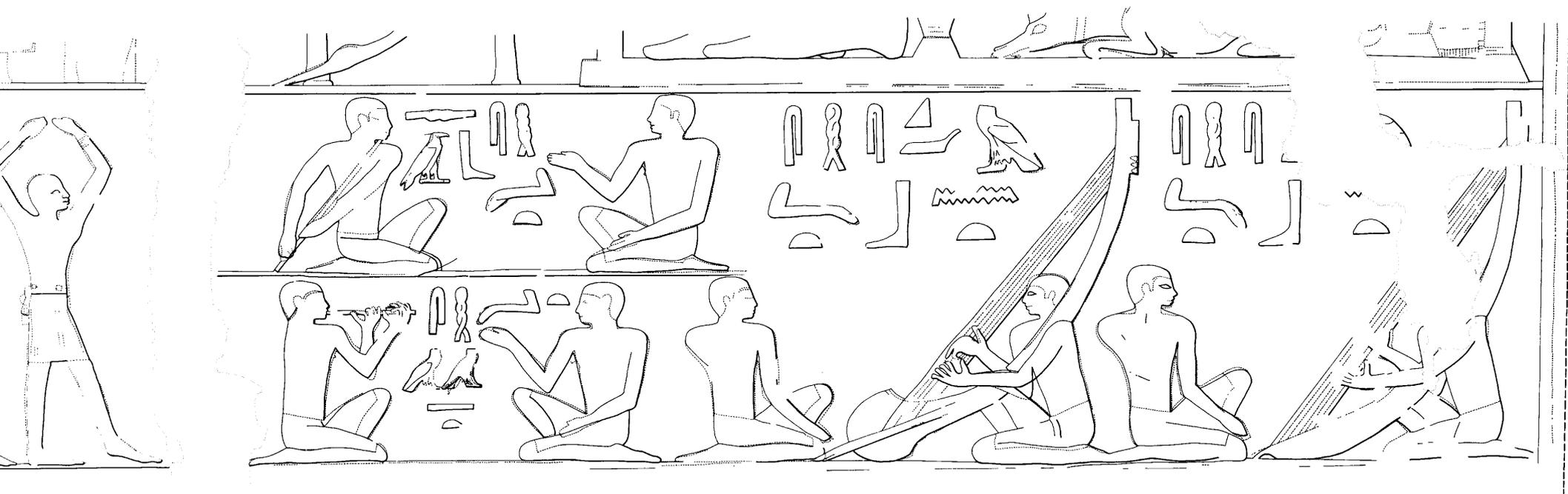


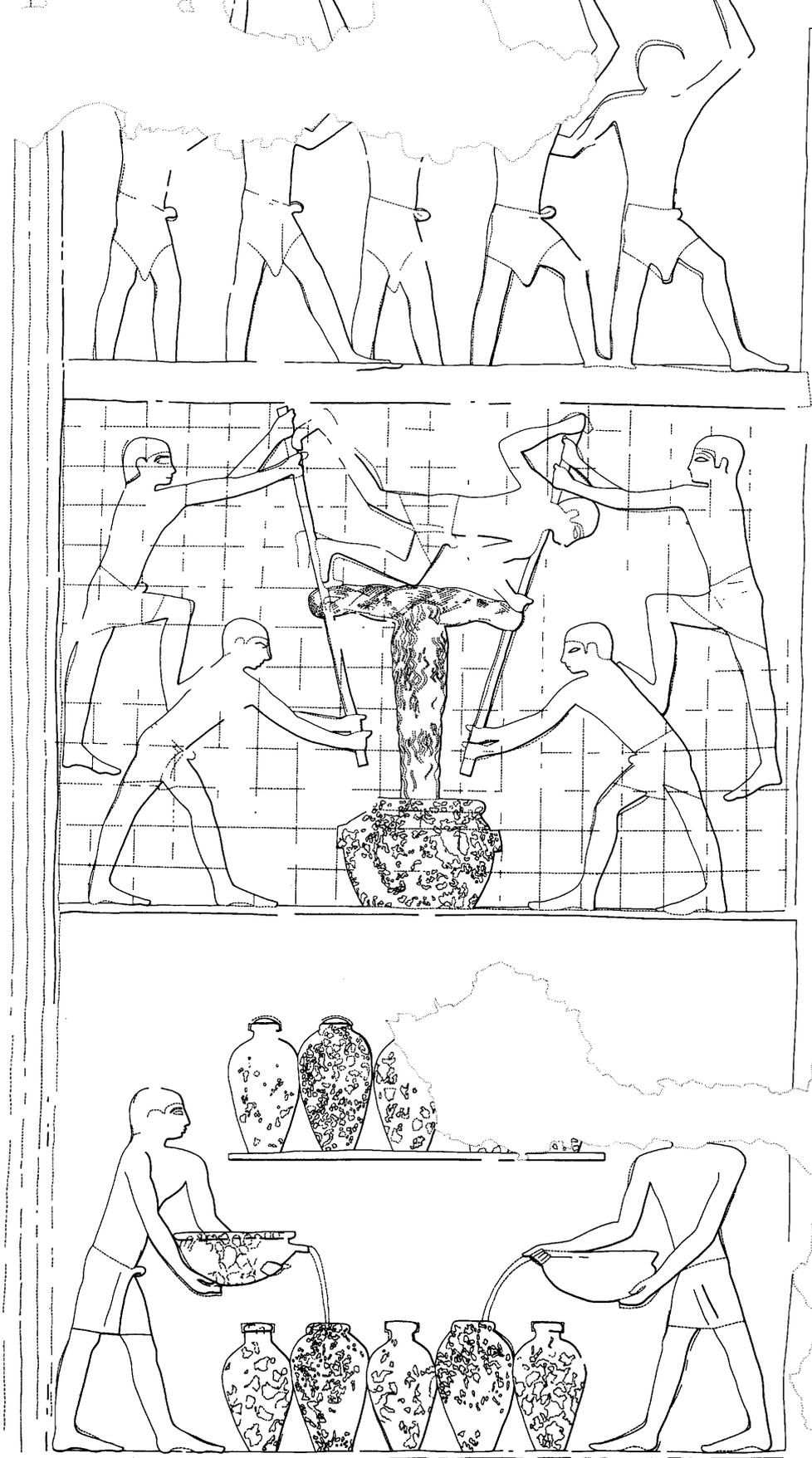




37. G 6020: Second chamber, south wall, western section, lower register, texts [2.88–2.92]

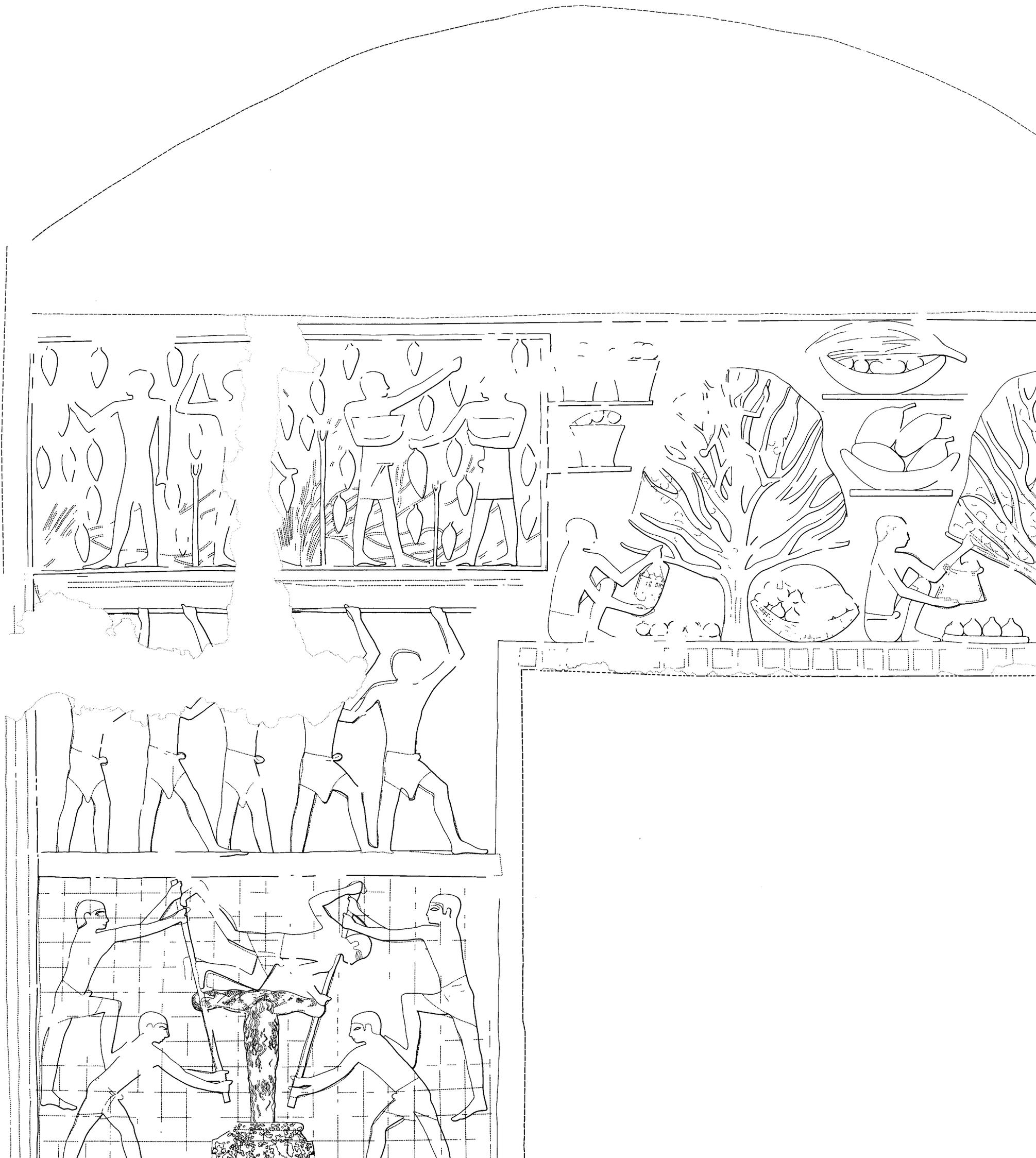


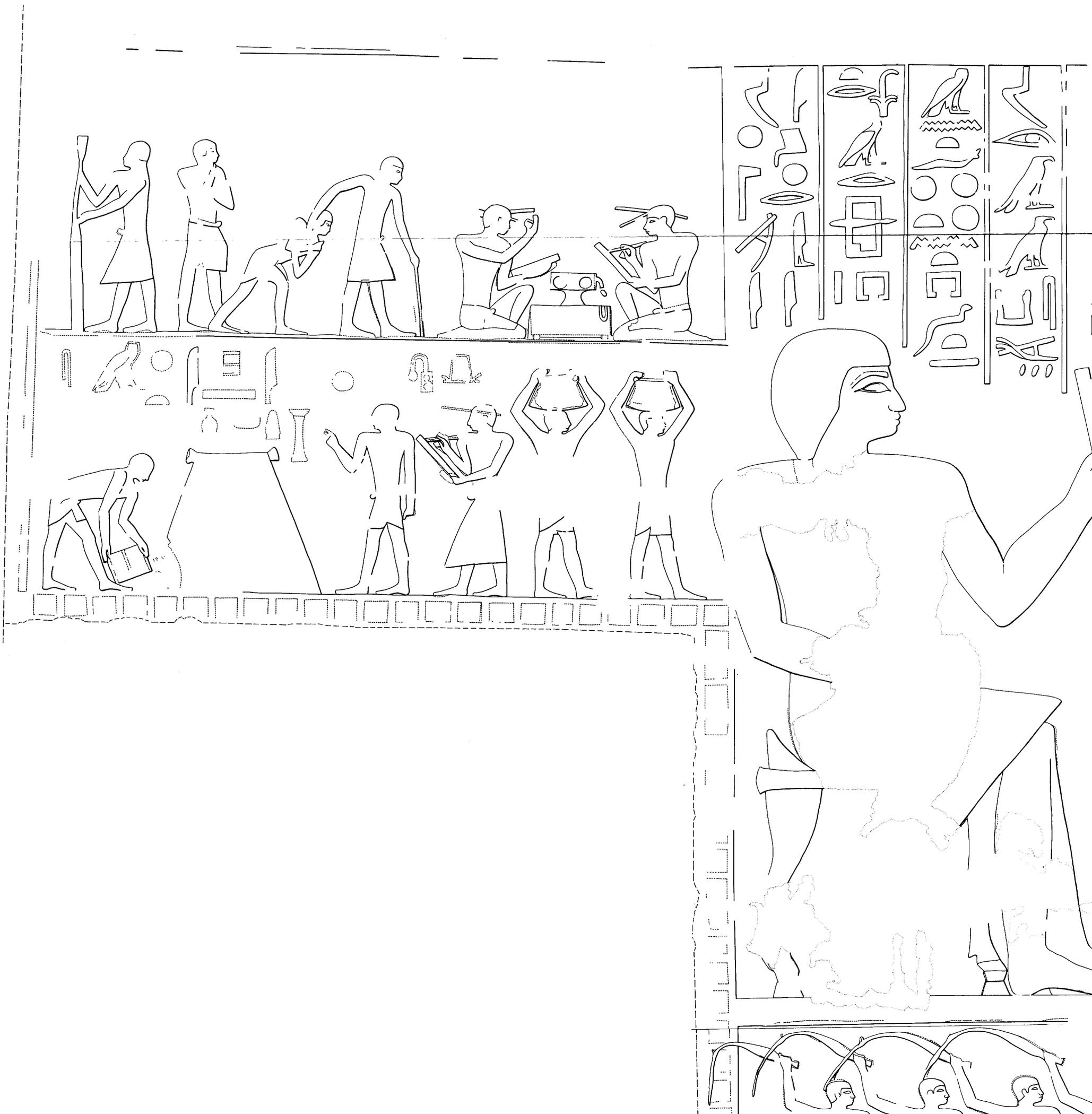


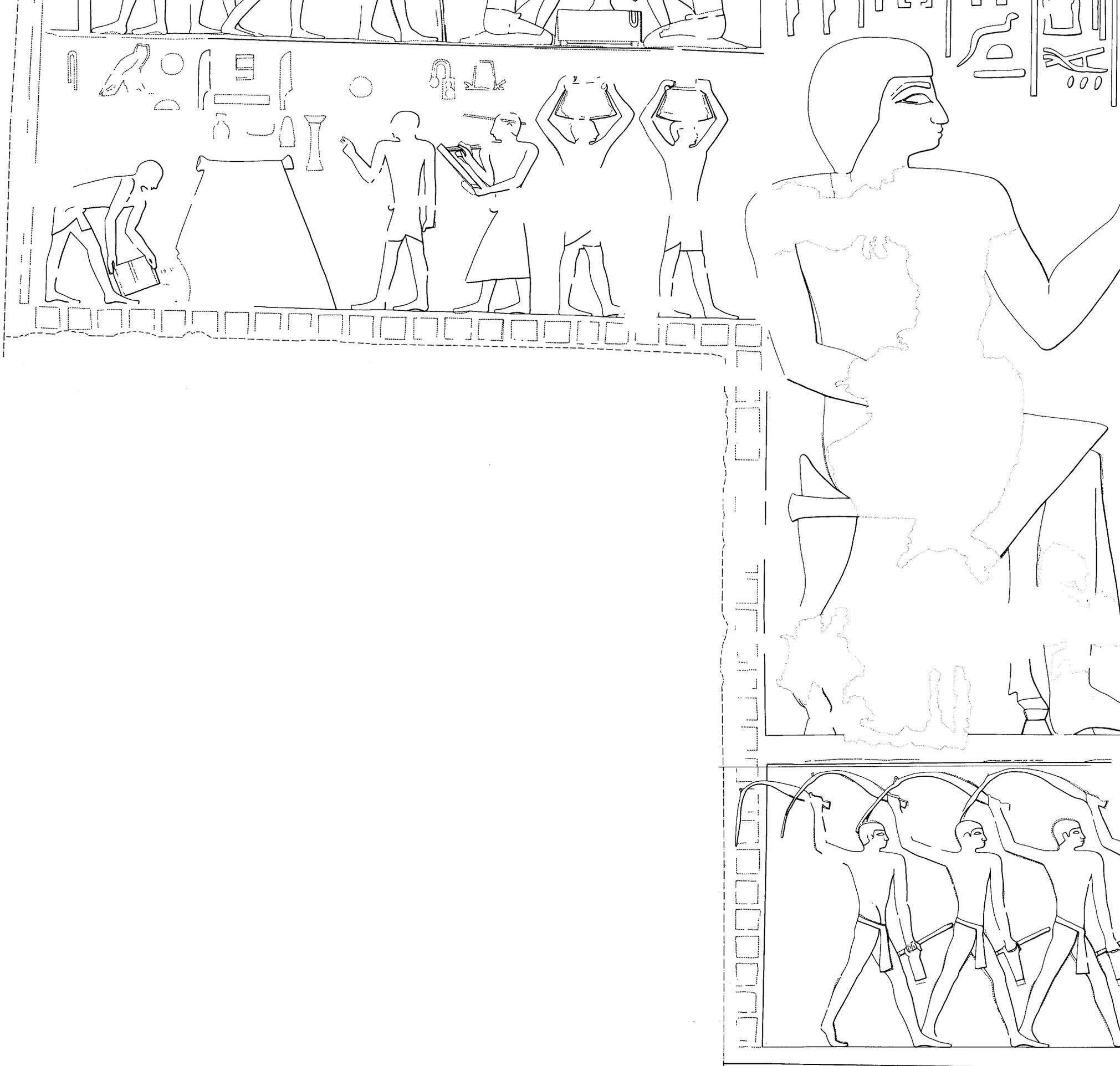


38. G 6020: Second chamber, west wall

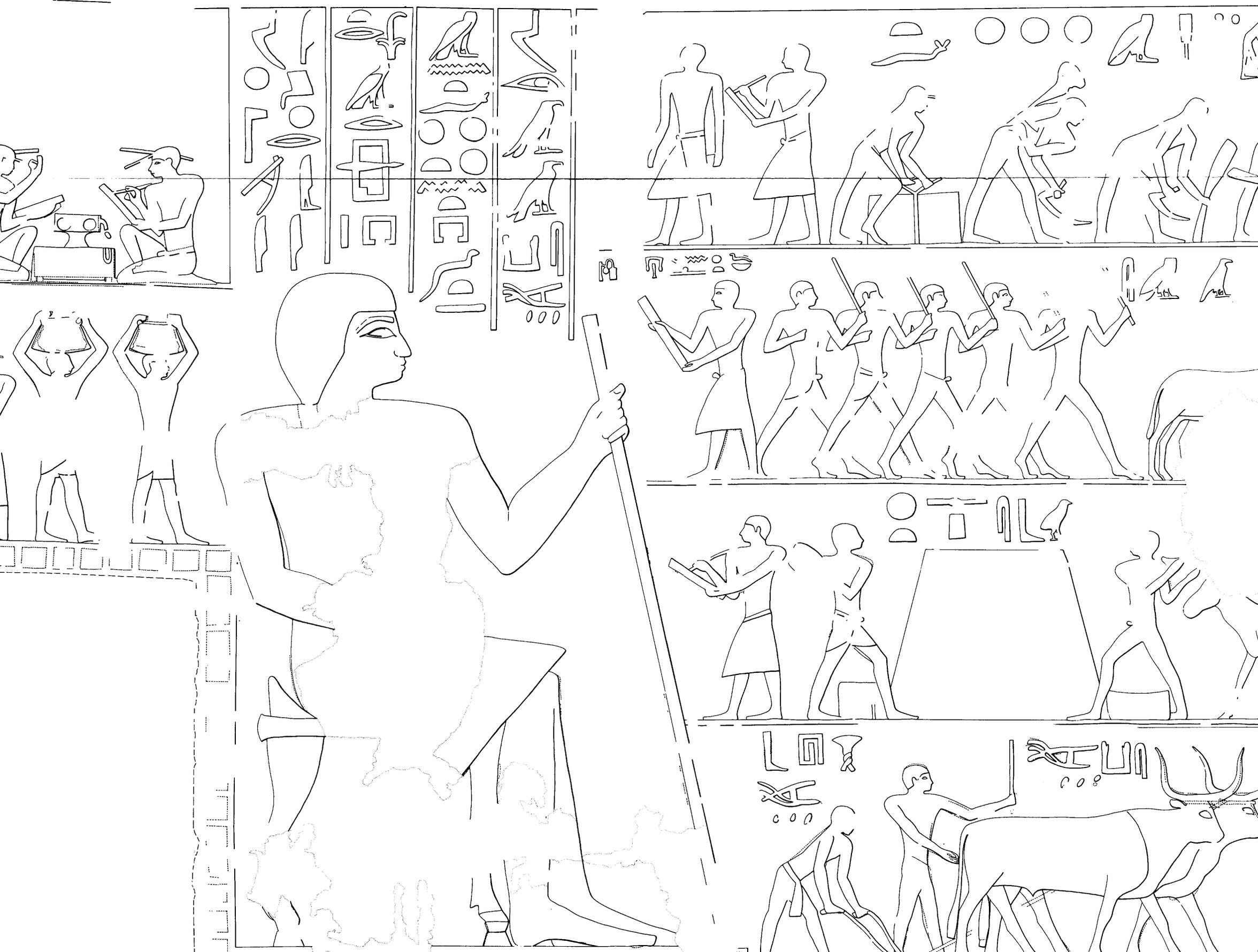


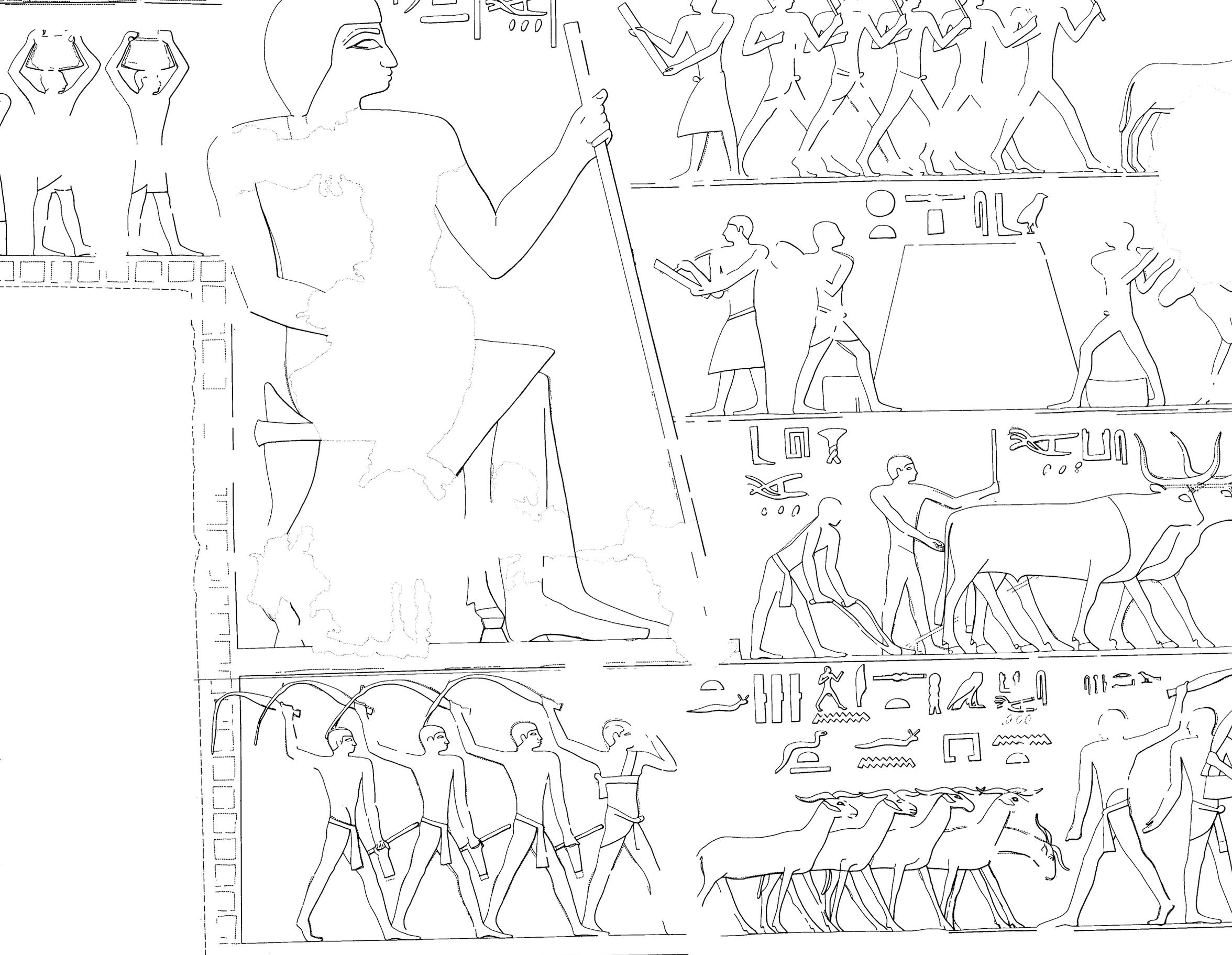




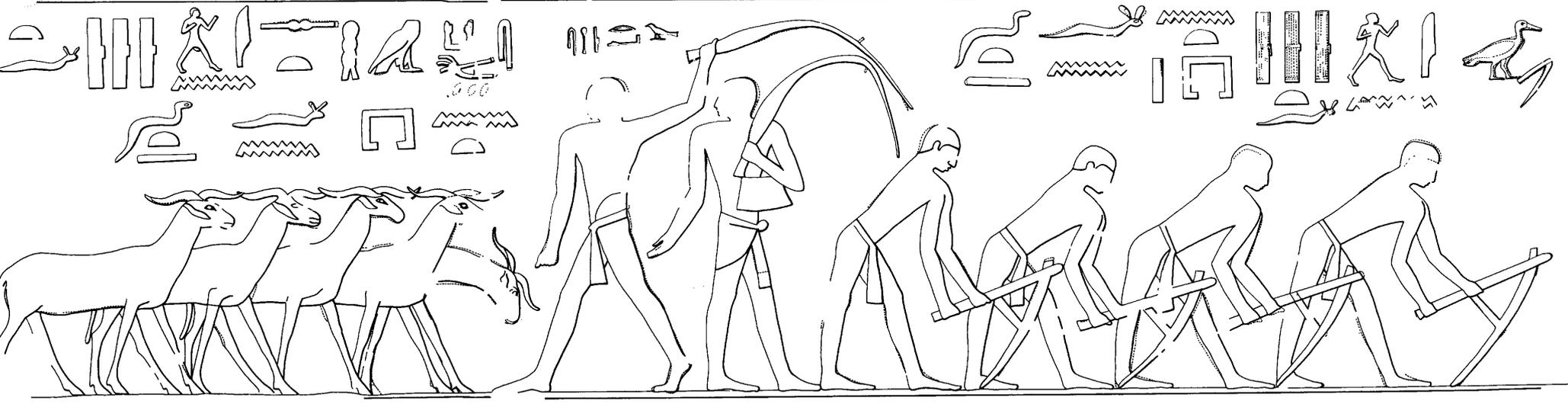
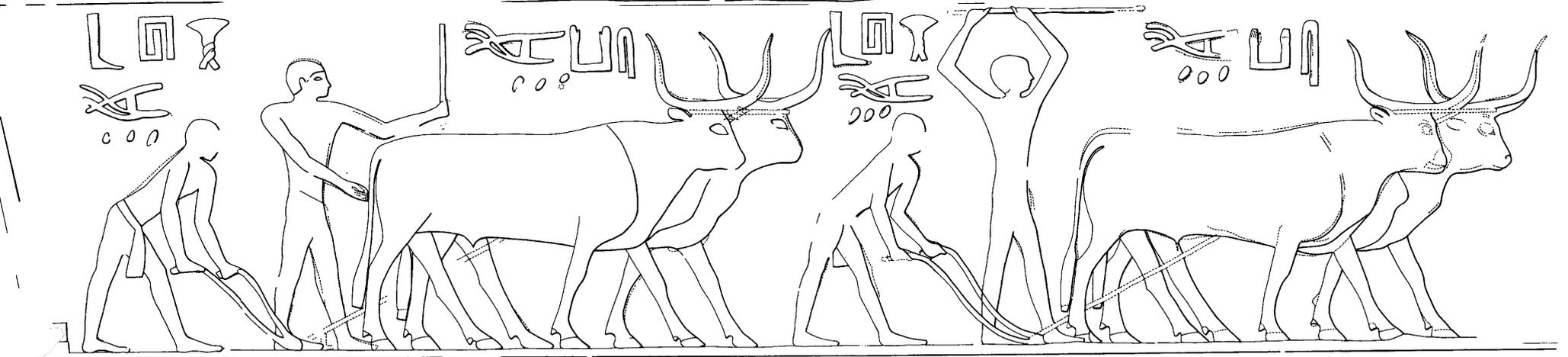
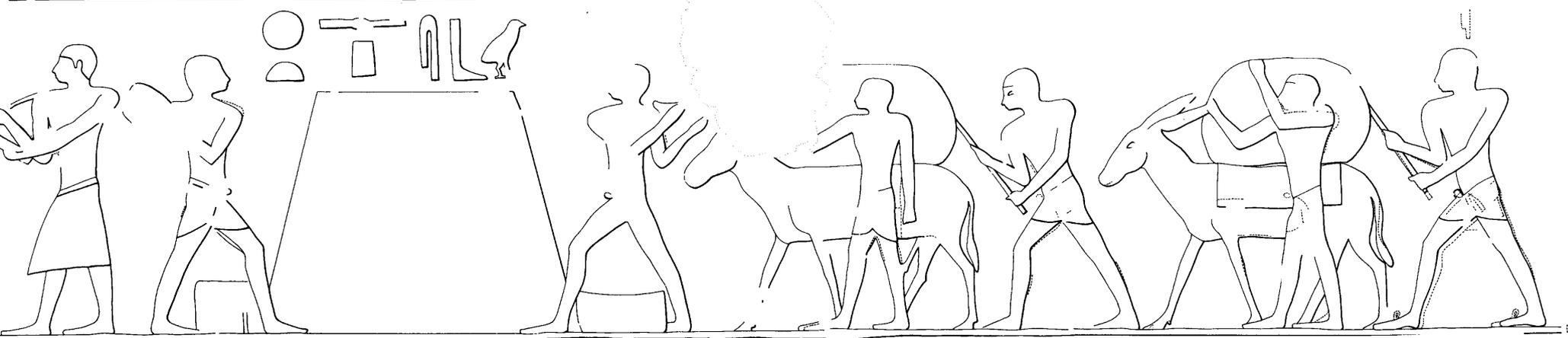
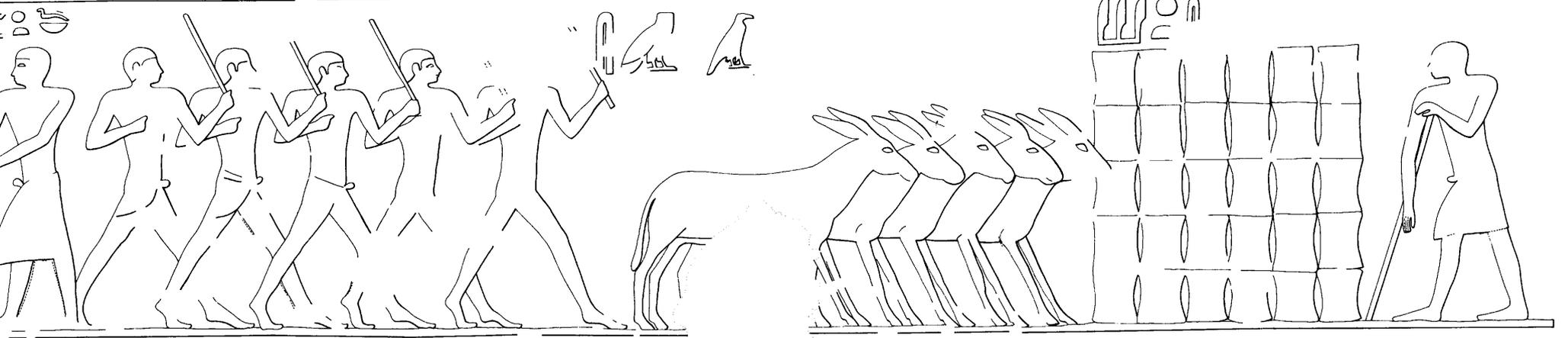
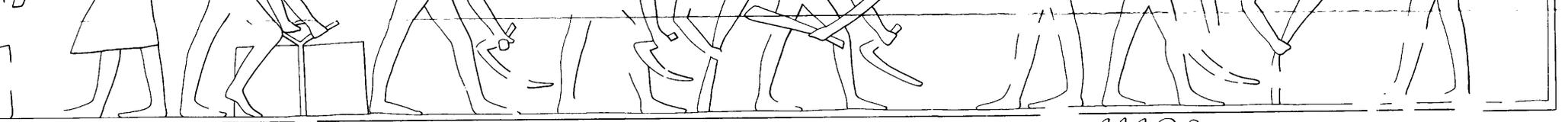


39. G 6020: Second chamber, north wall, above doorway and central area



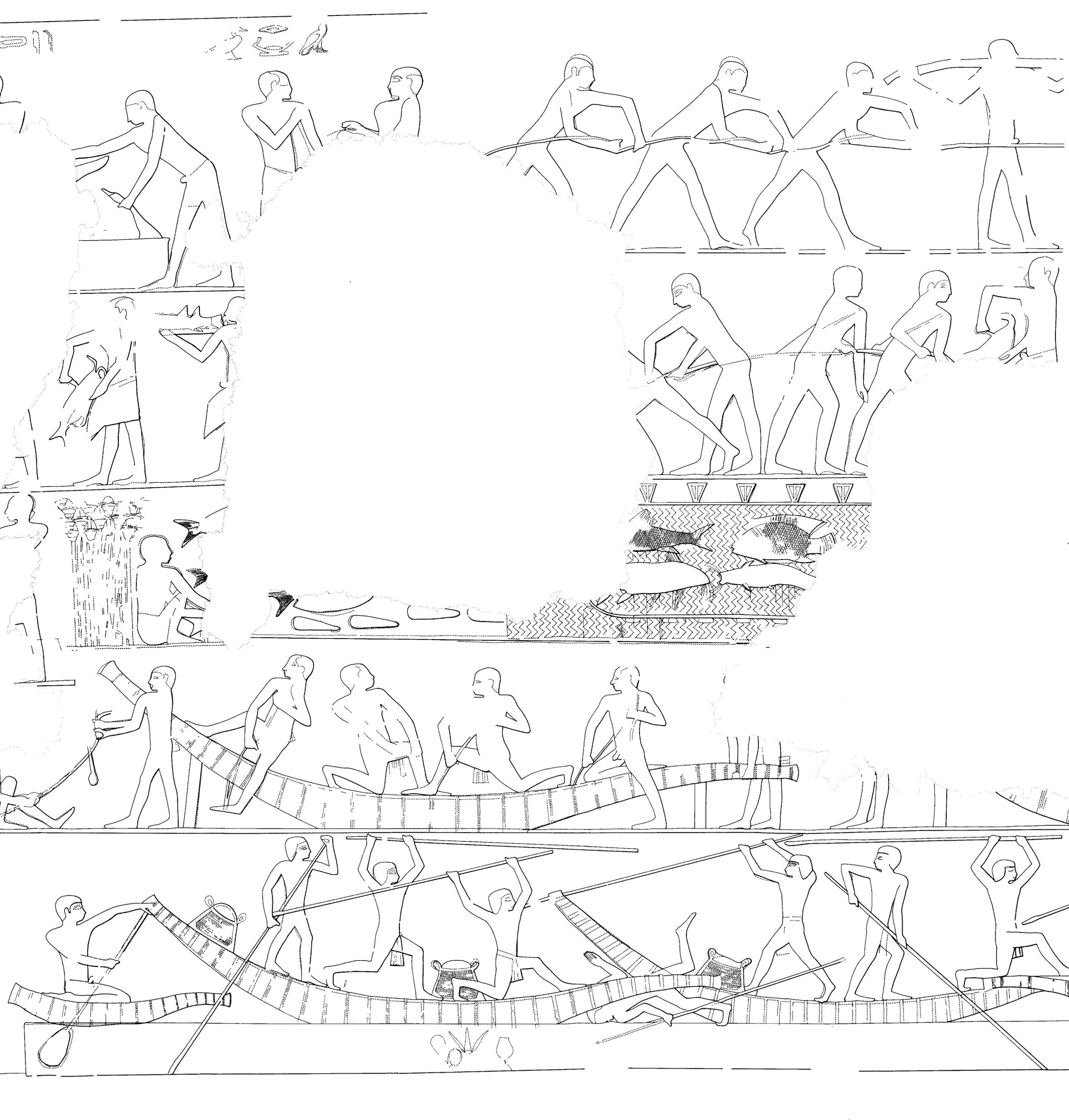


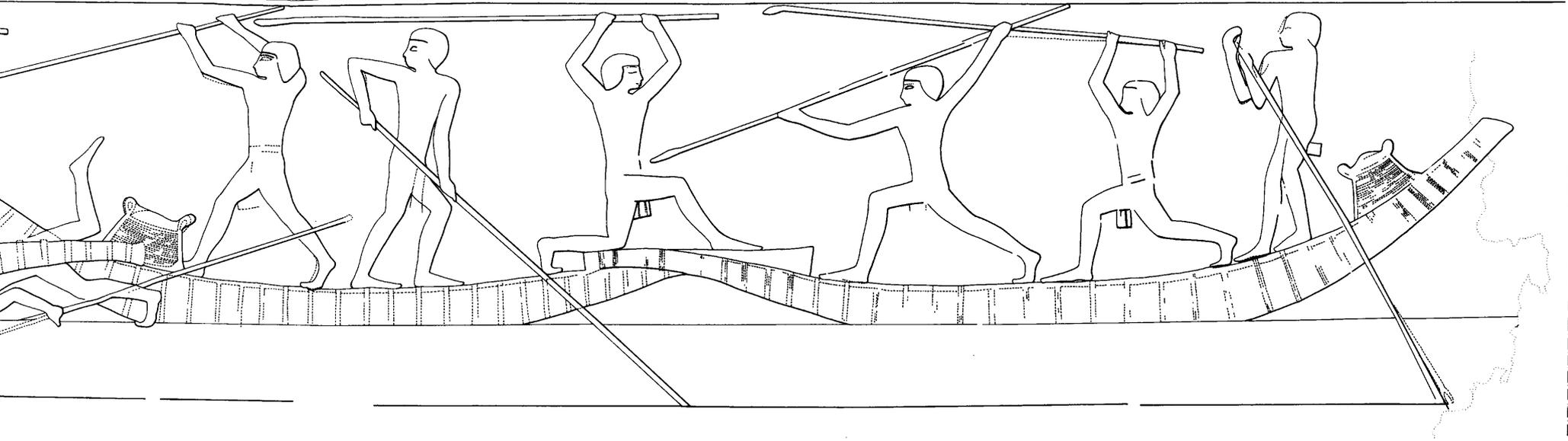
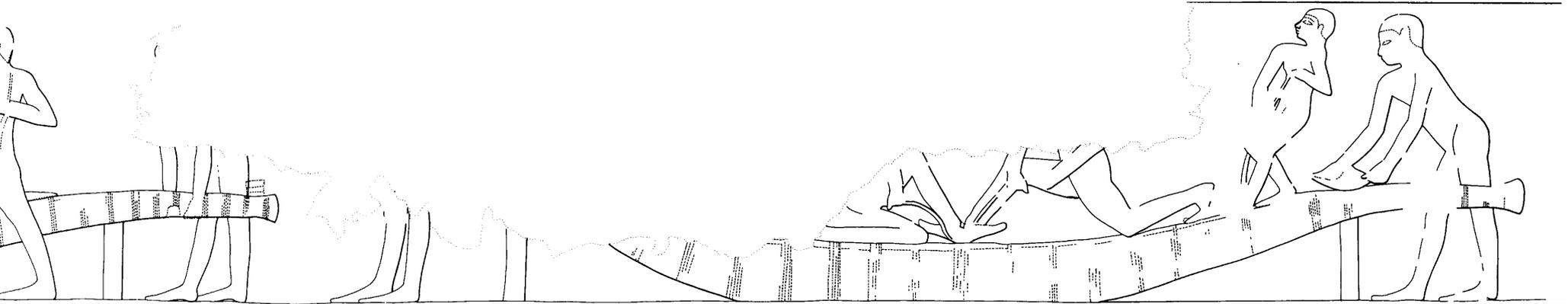
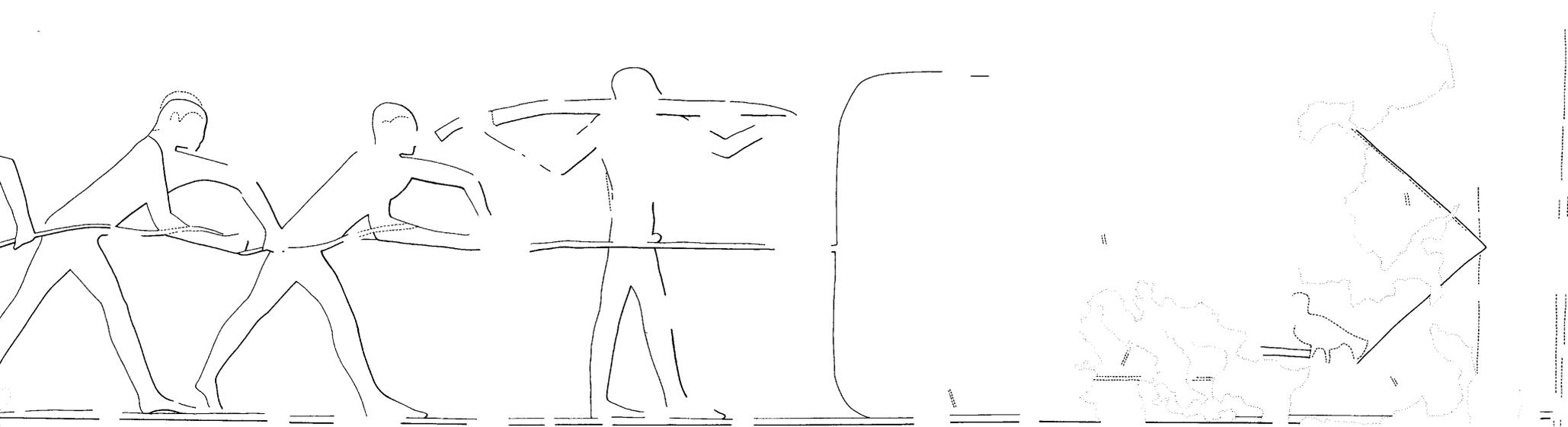
39. G 6020: Second chamber, north wall, above doorway and central section, texts [2.93-2.106]



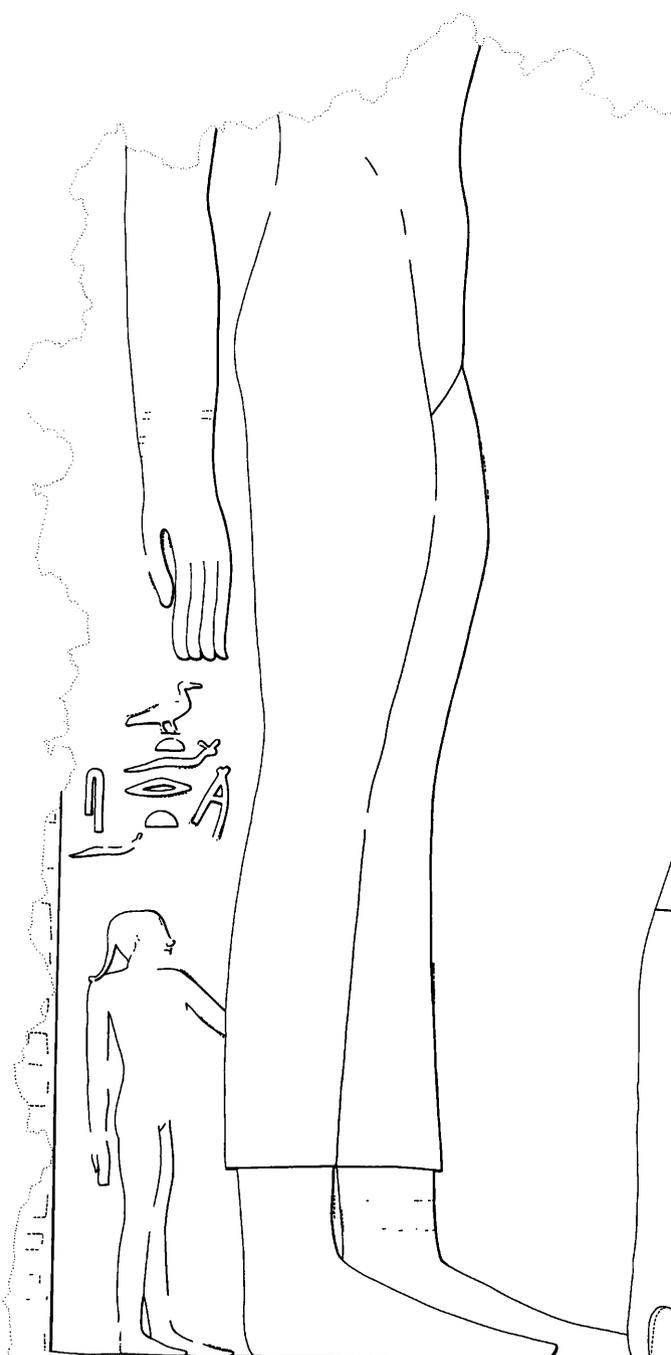


40. G 6020: Second chamber, north wall, eastern section, texts (2.107-2.109)





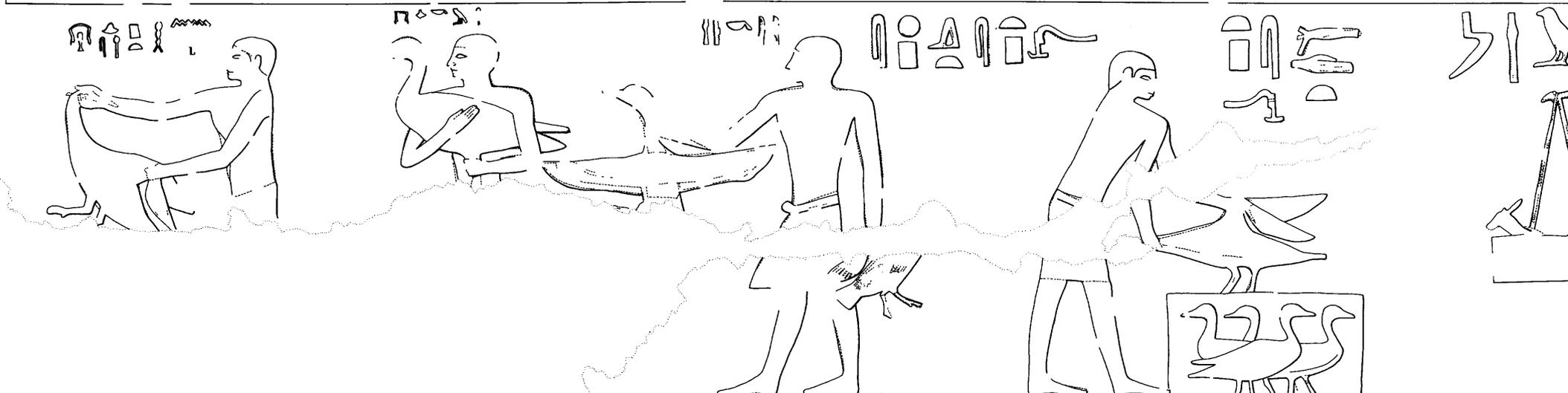
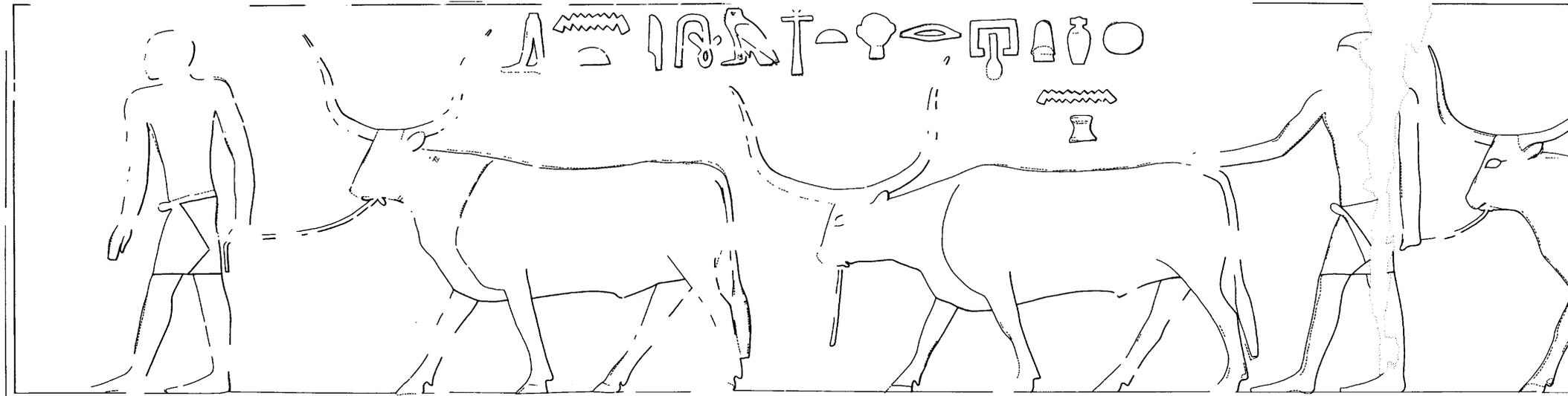
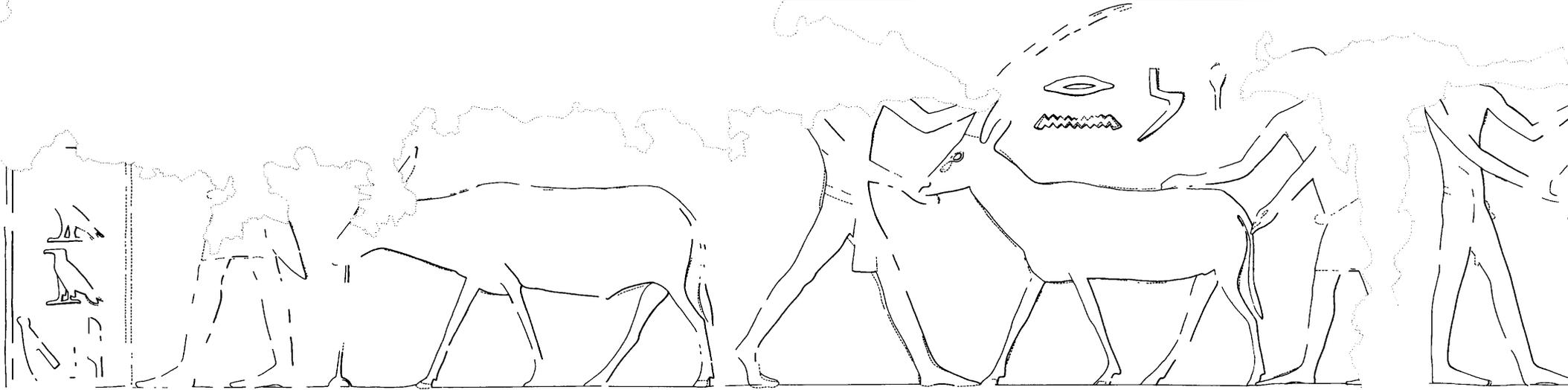
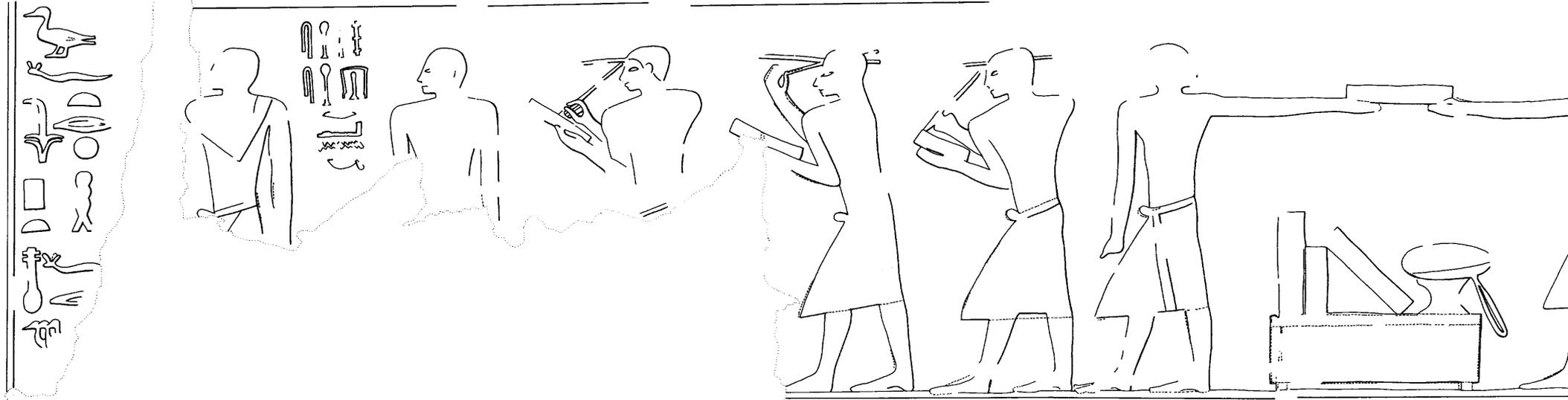
79

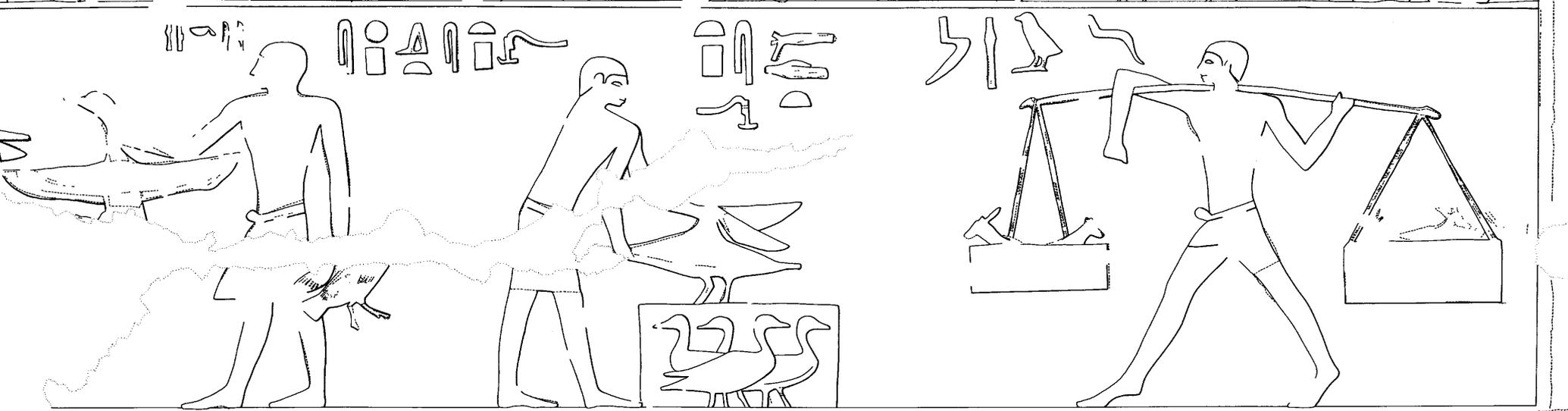
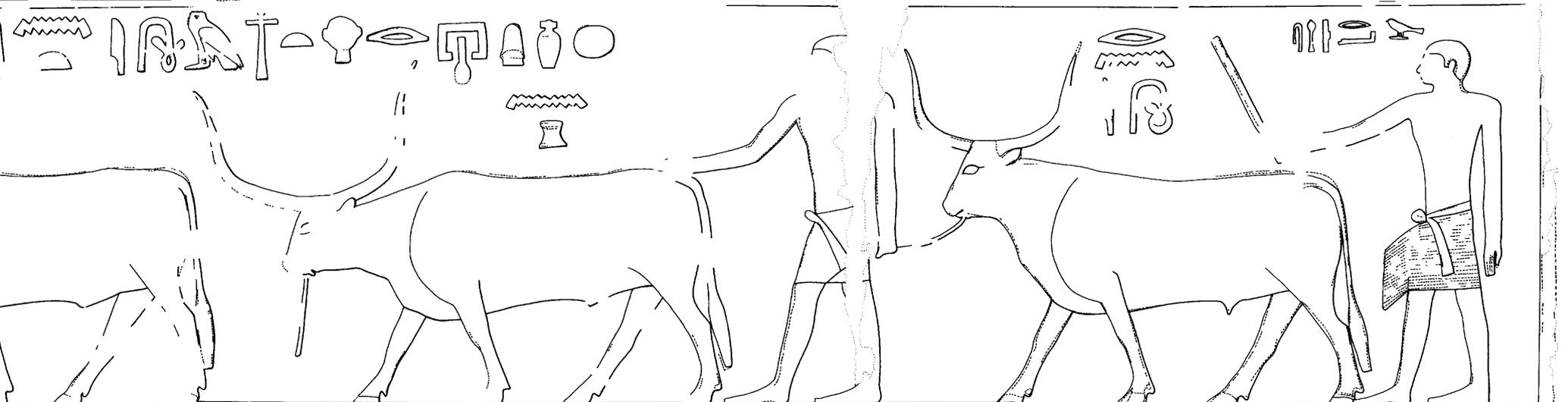
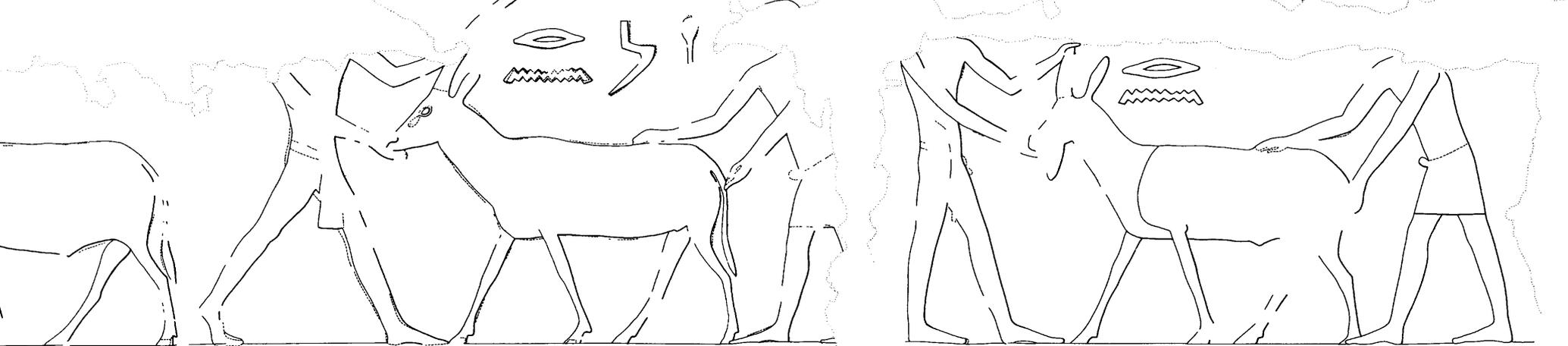
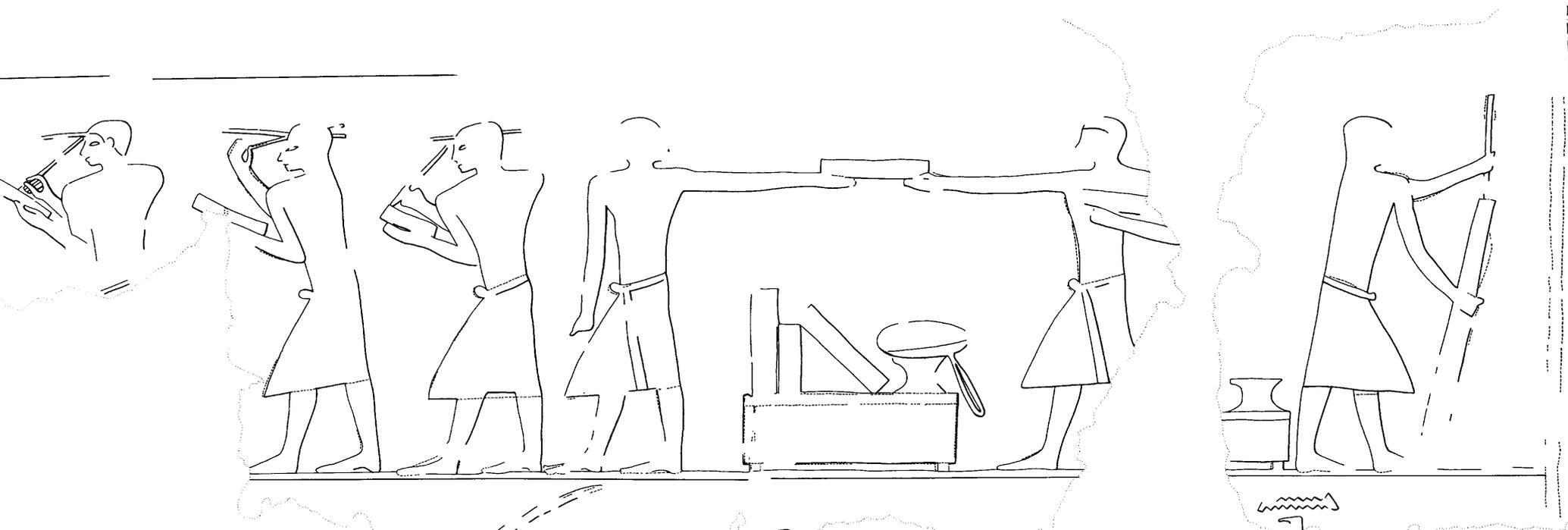


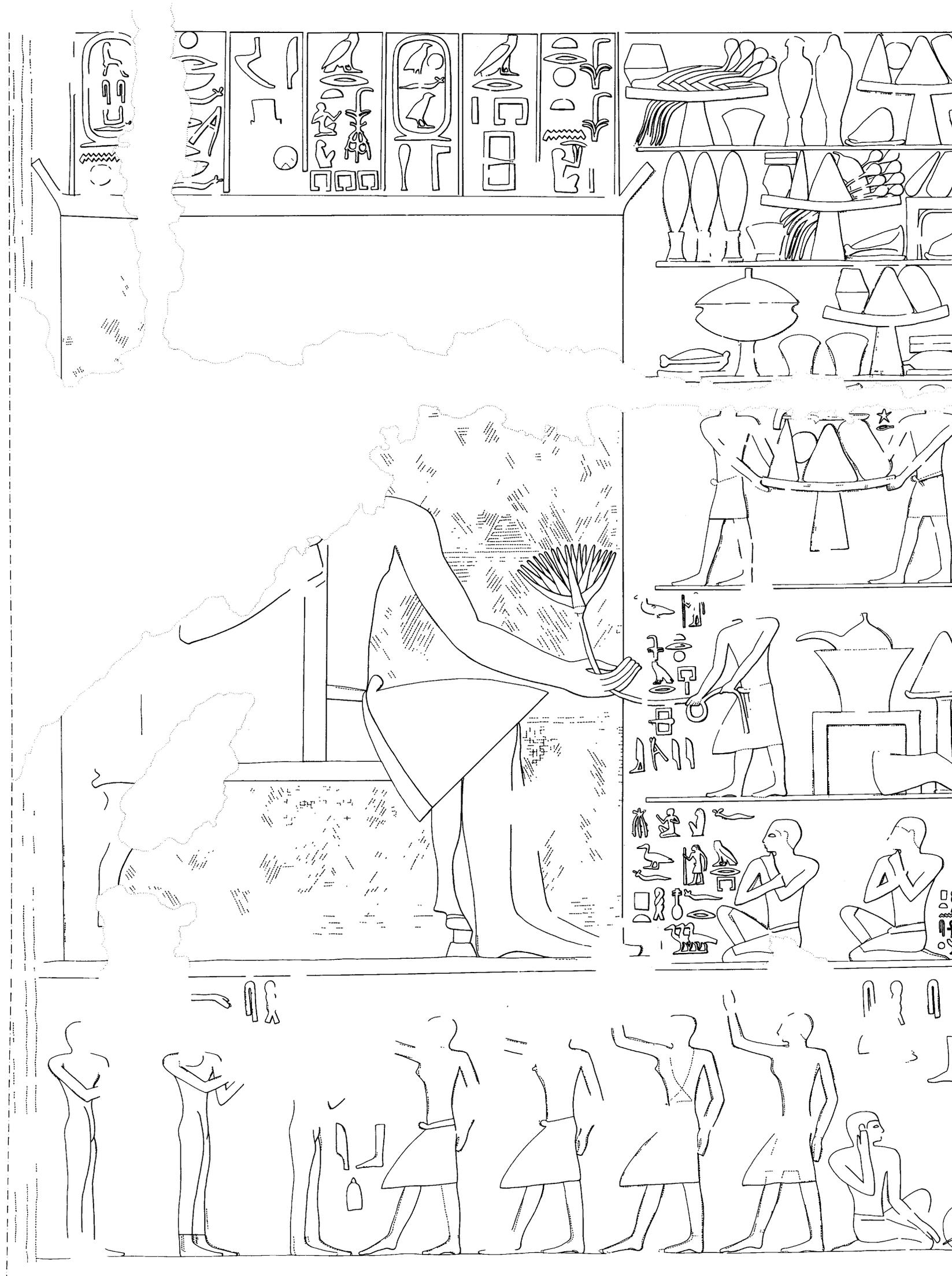
41. G 6020: Third chamber, east wall, northern section, texts [2.11



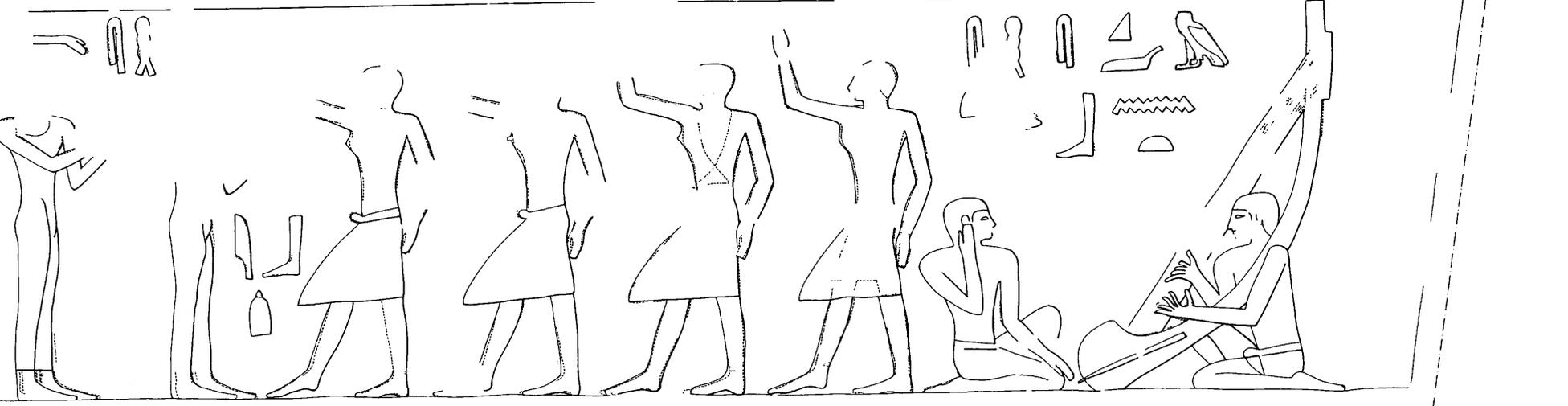
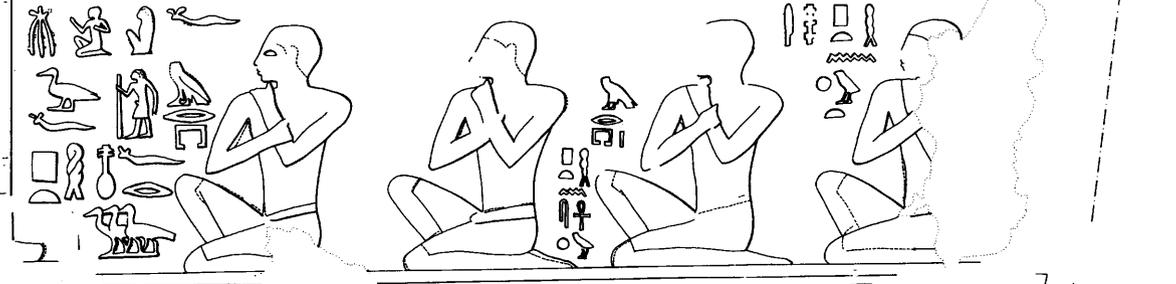
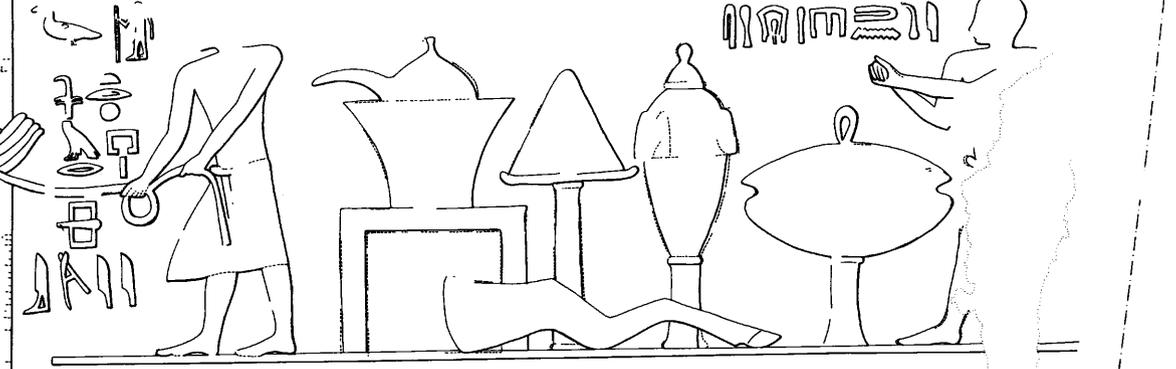
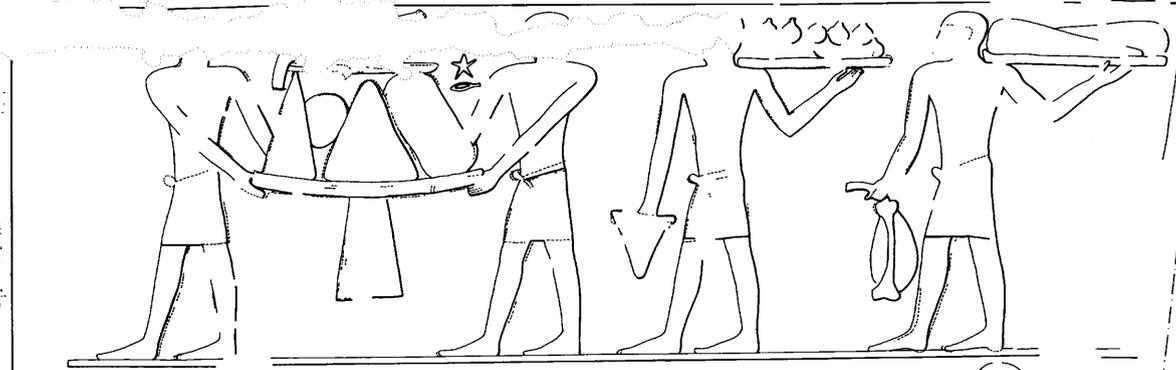
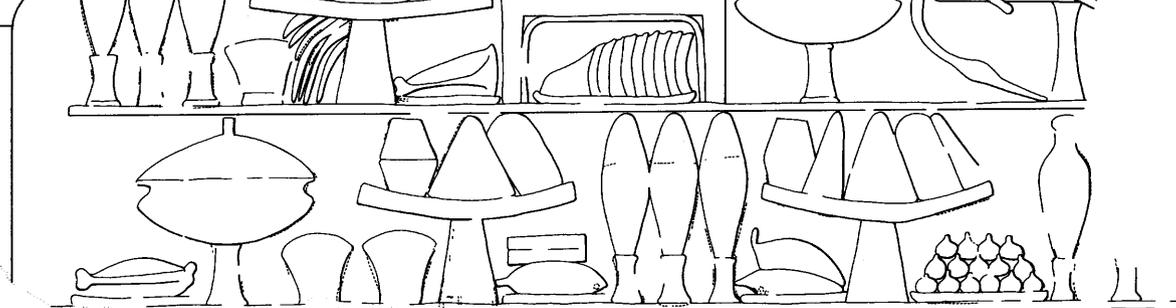
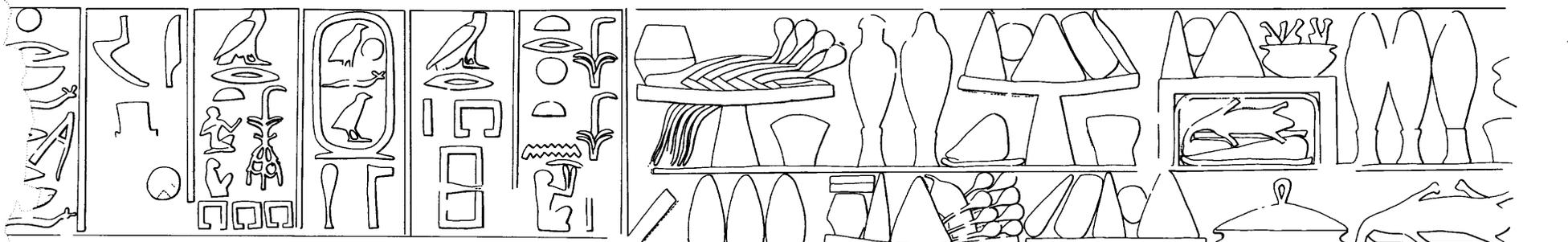
41. G 6020: Third chamber, east wall, northern section, texts {2.110 -2.117}



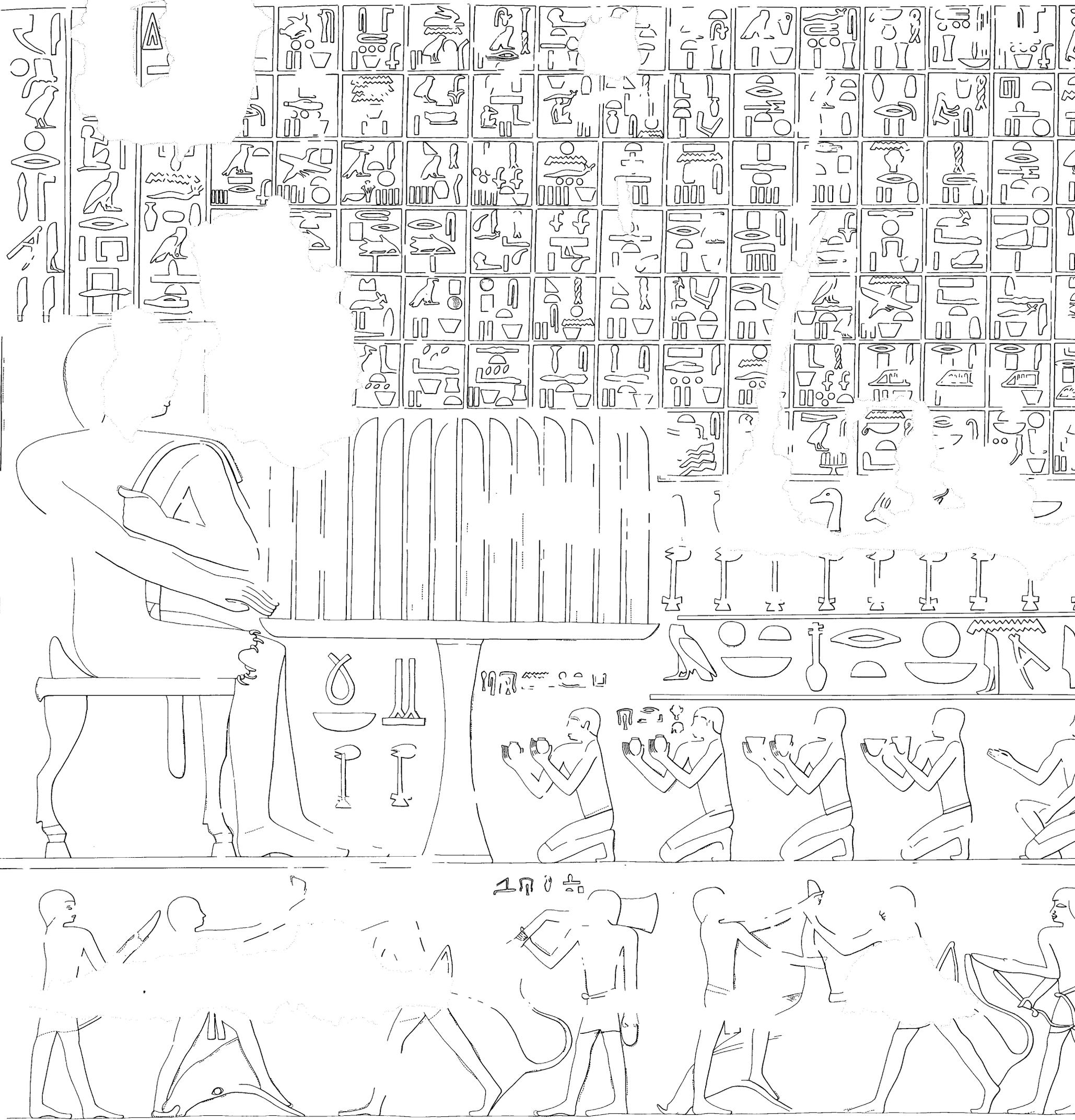




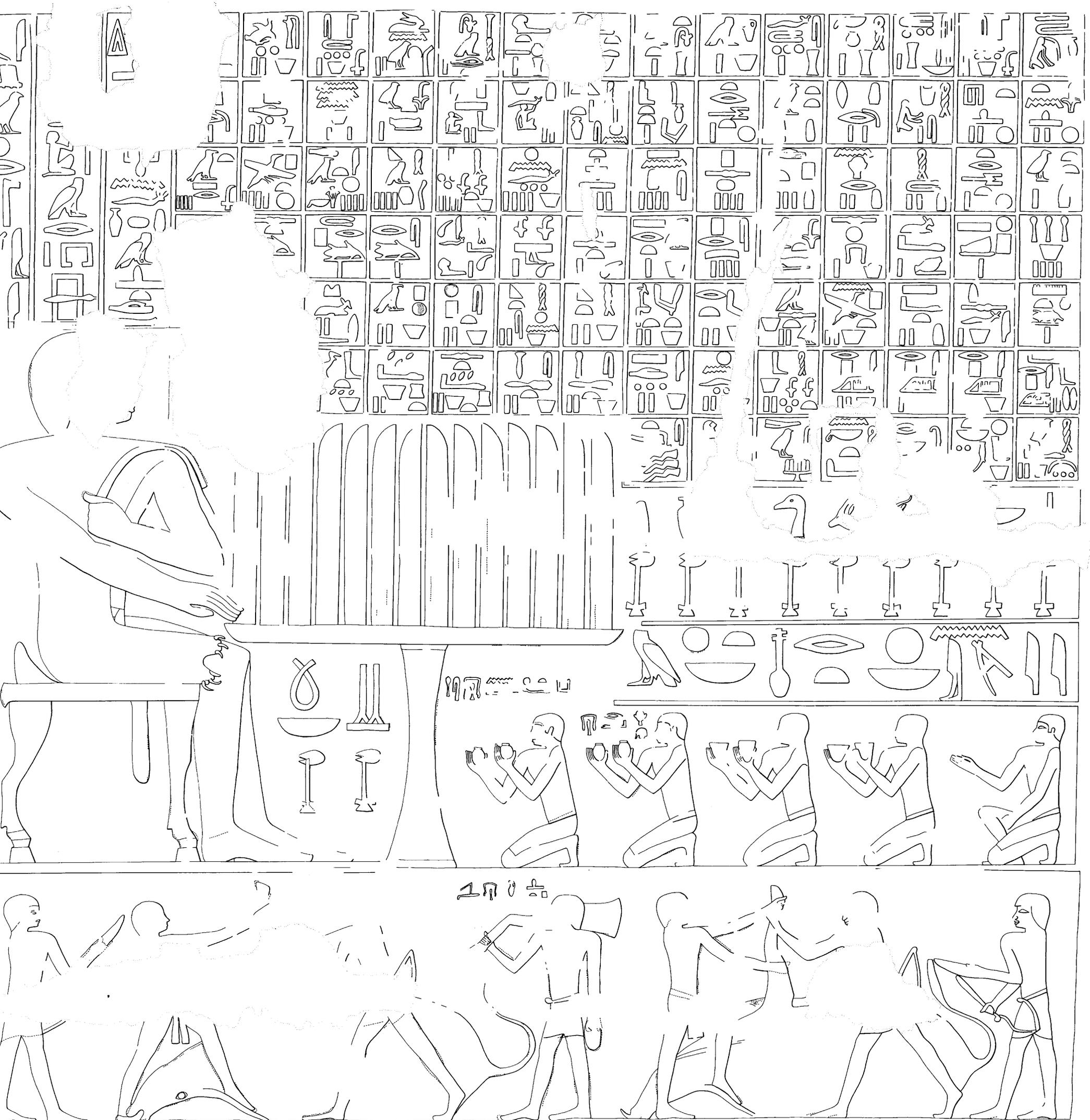
43. G 6020: Third chamber, south wall, texts [2.133–2.143]



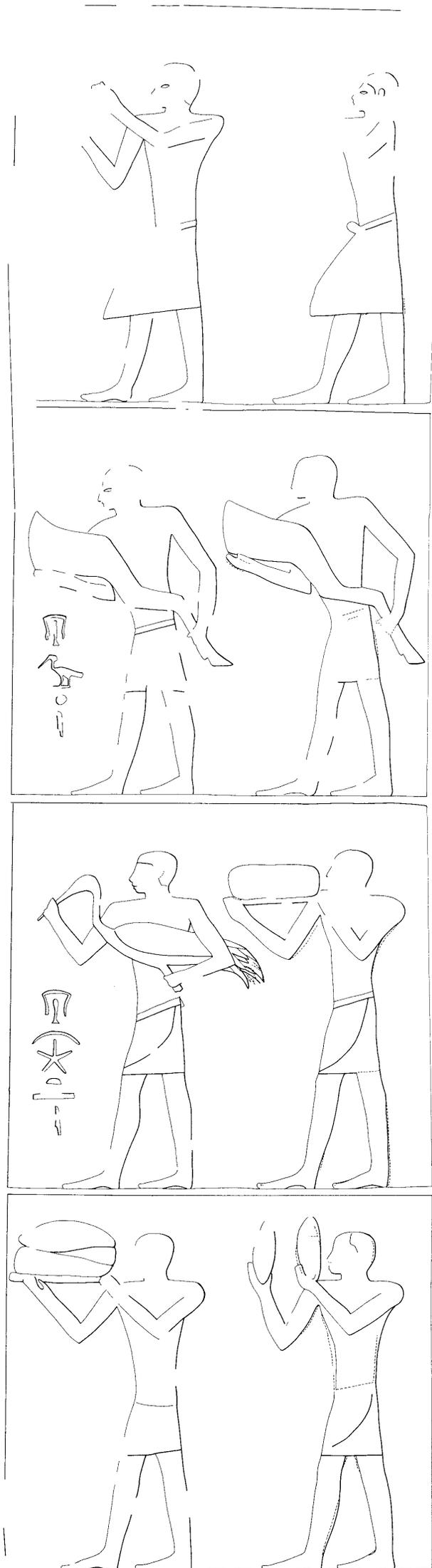
ber, south wall, texts (2.133-2.143)



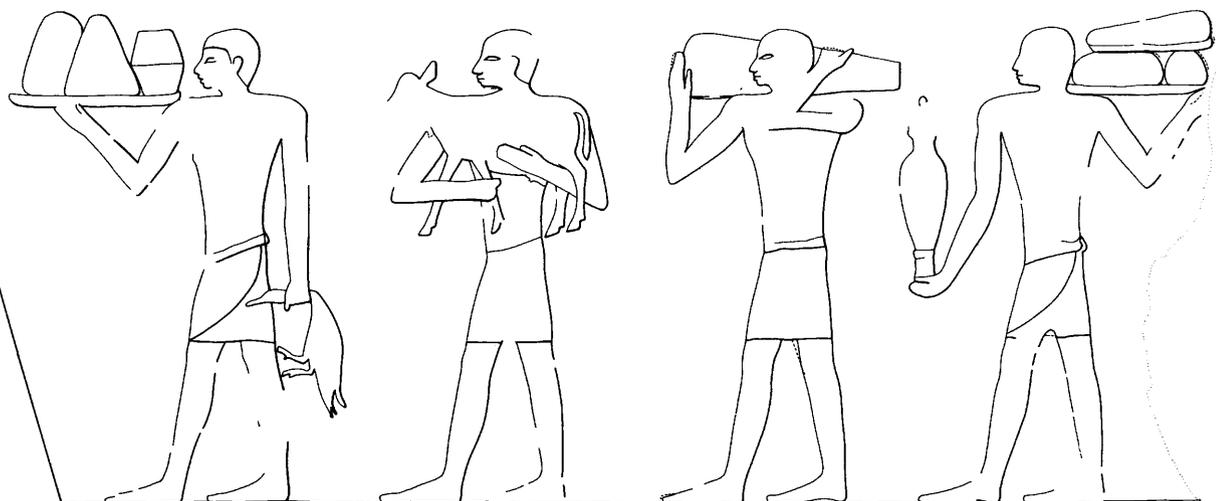
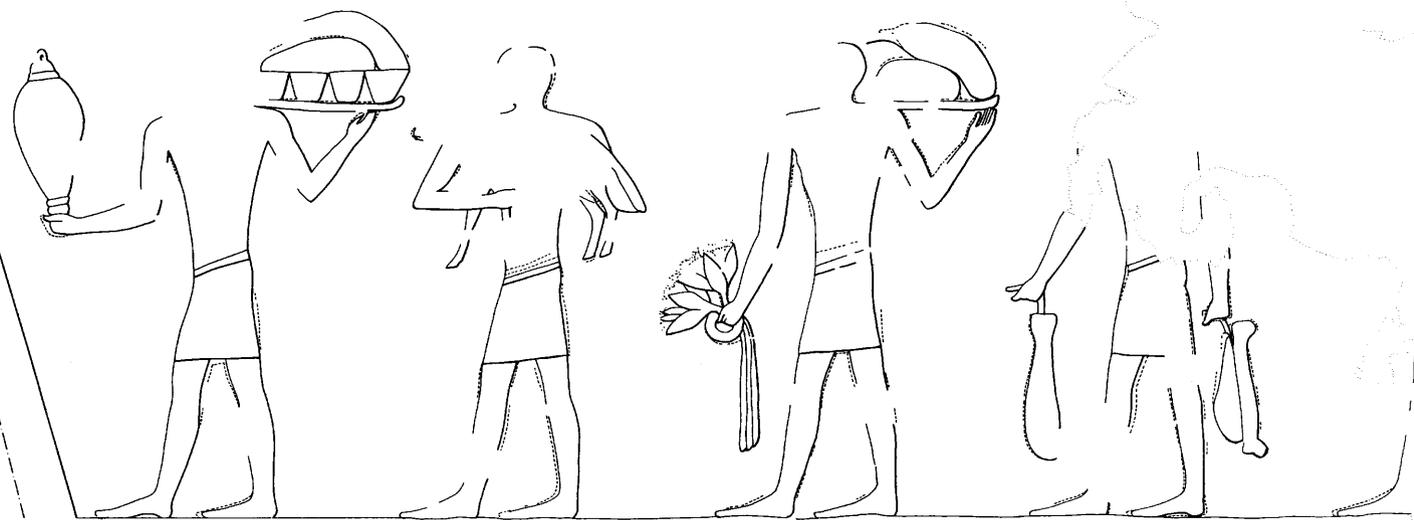
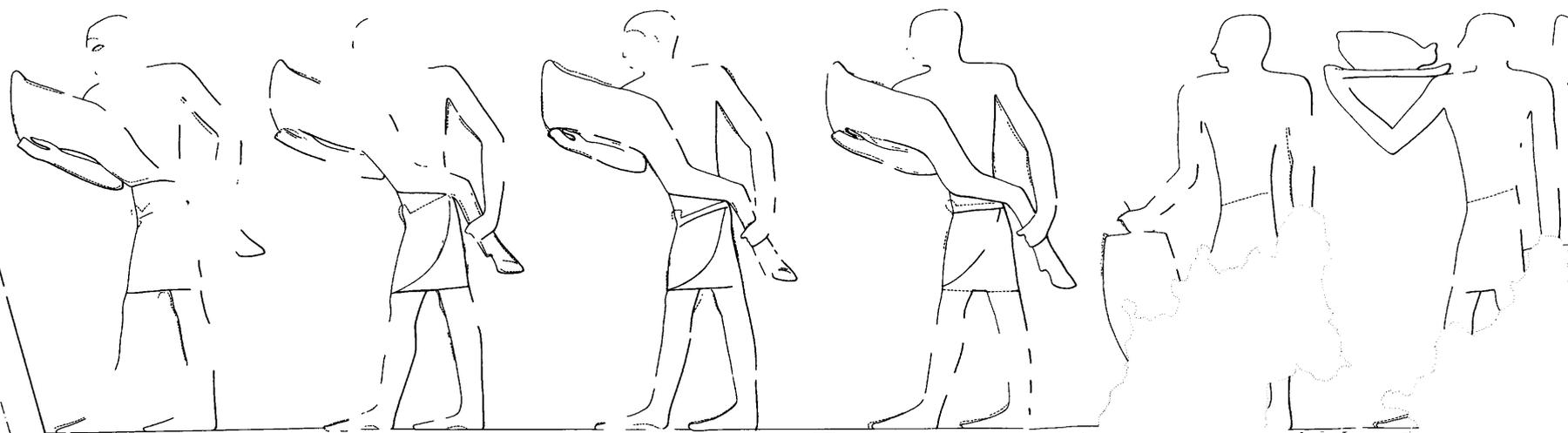
44. G 6020: Third chamber, west wall, southern section (including offering list), texts [2.144–2.151]



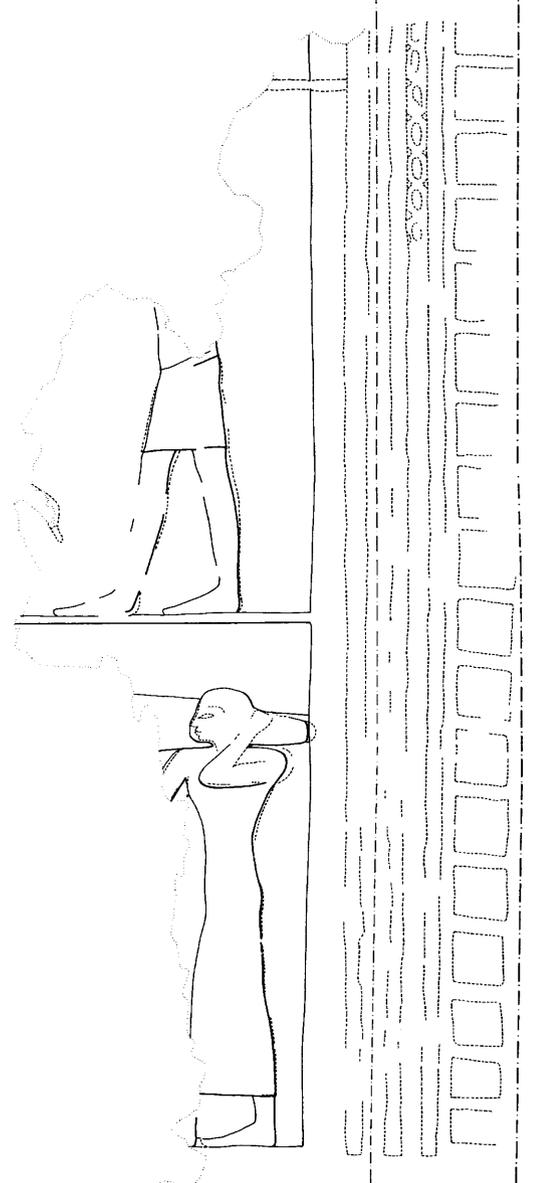
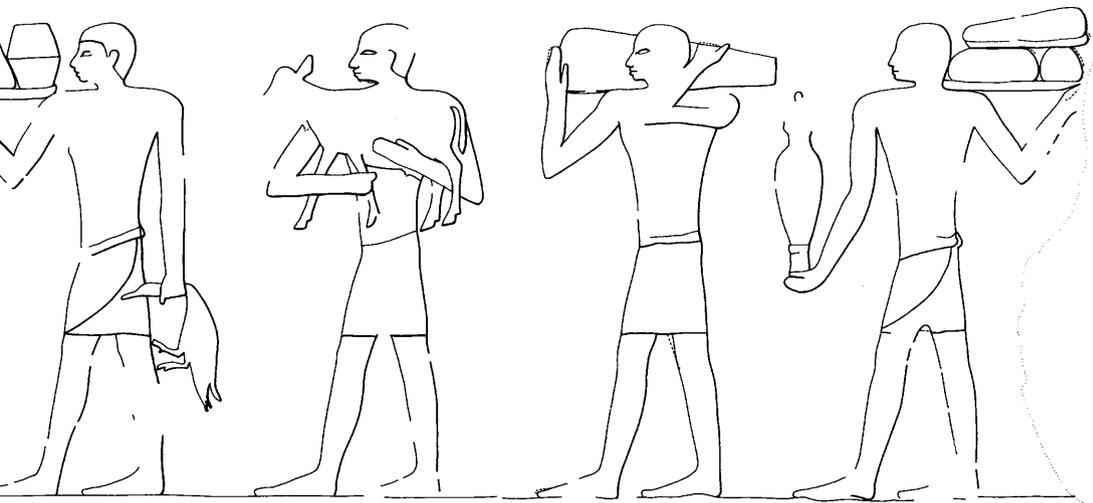
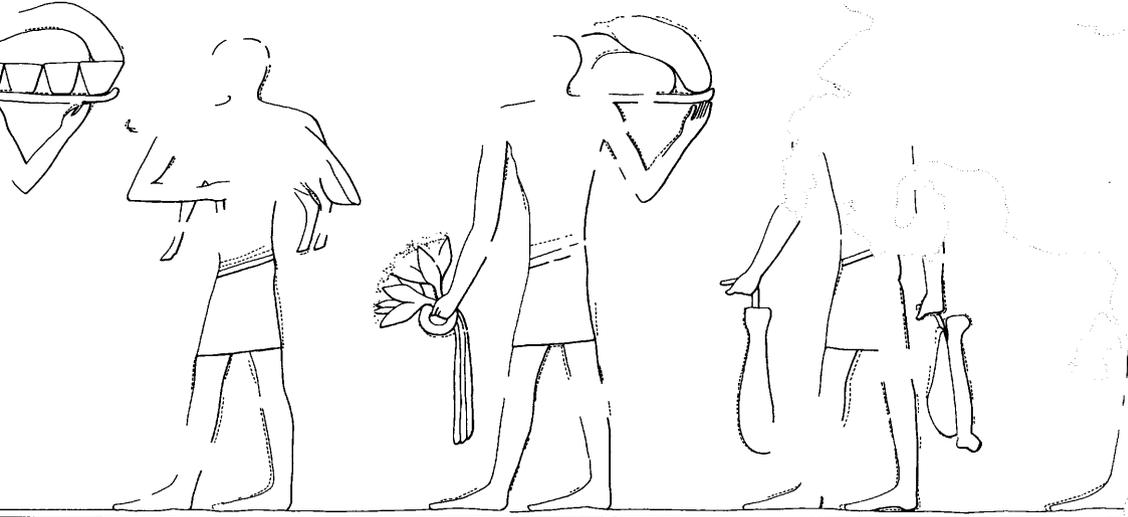
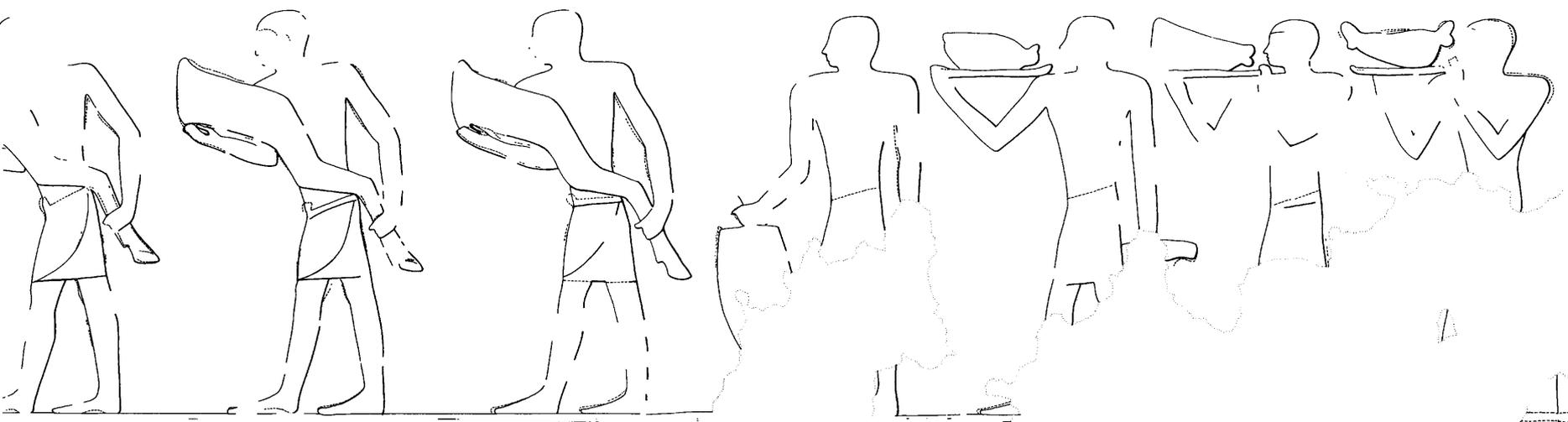
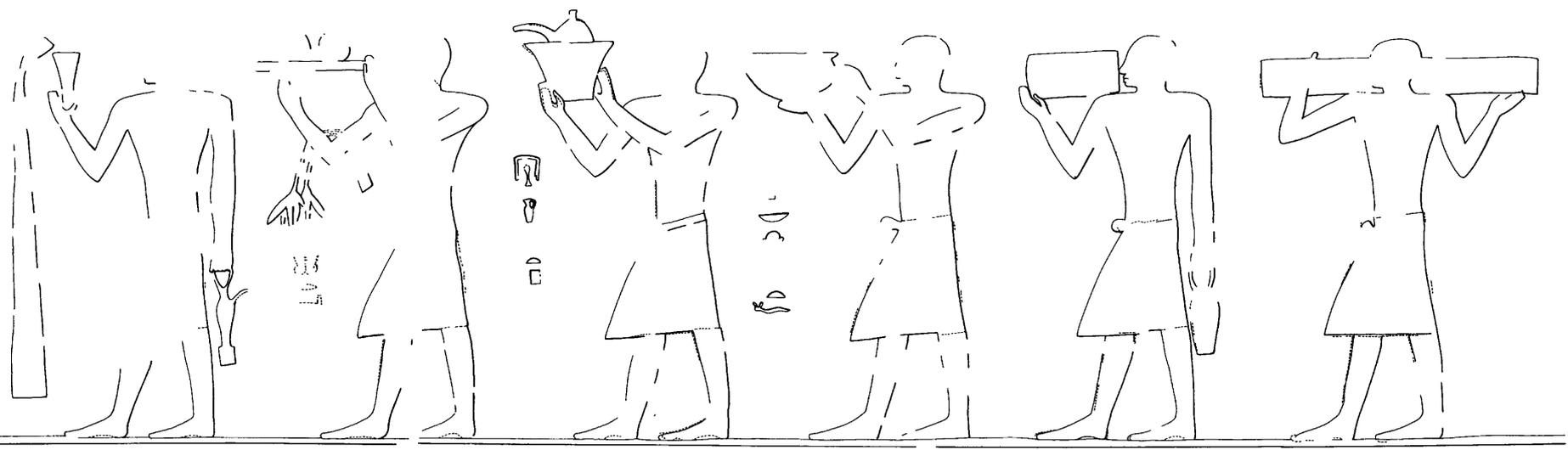
Third chamber, west wall, southern section (including offering list), texts [2.144–2.151]



45. G 6020: Third chamber, west wall, northern section, texts [2.152-1.153]



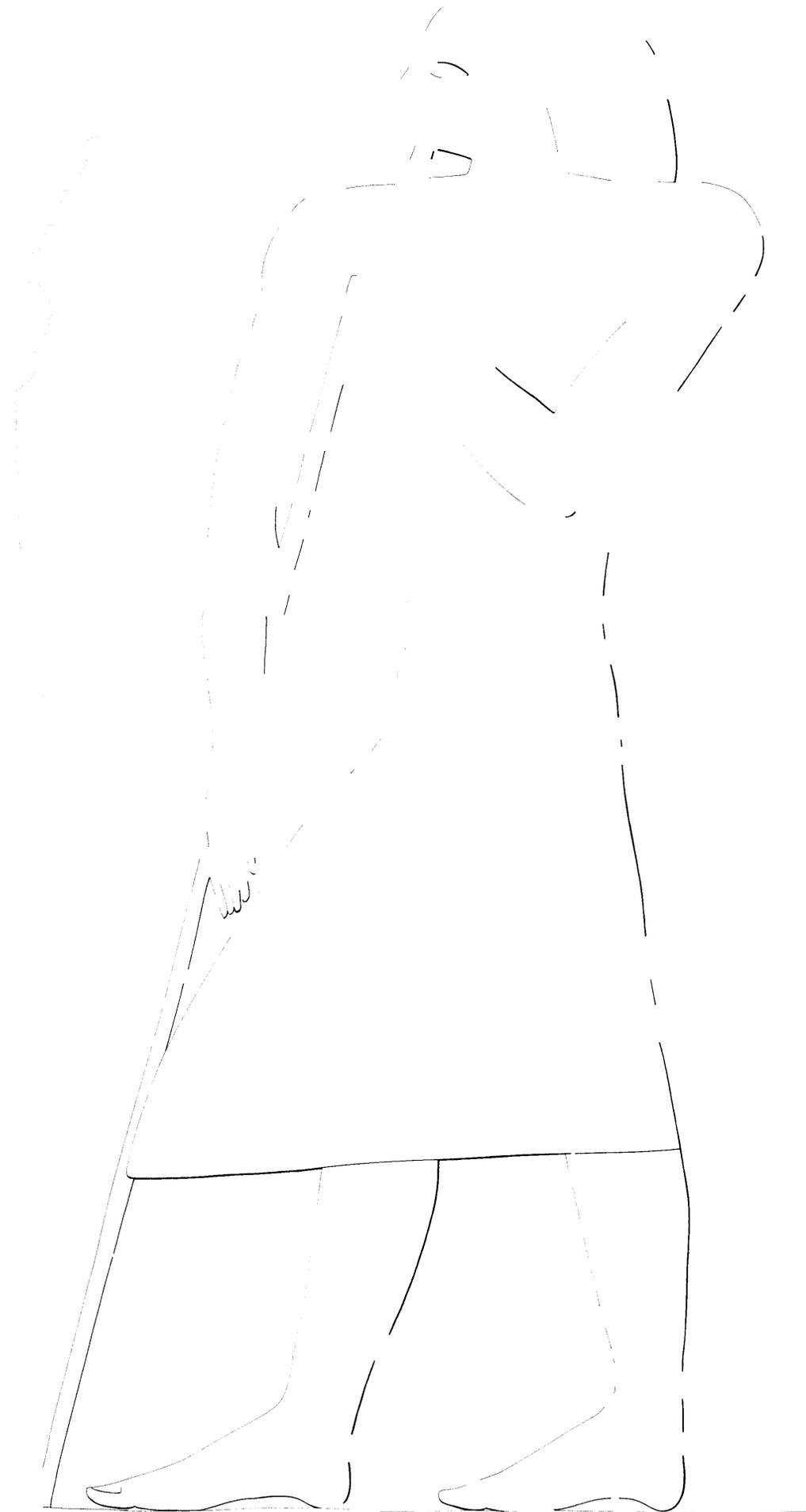
46. G 6020: Third chamber, north wall, first register, texts (2.154–2.156)



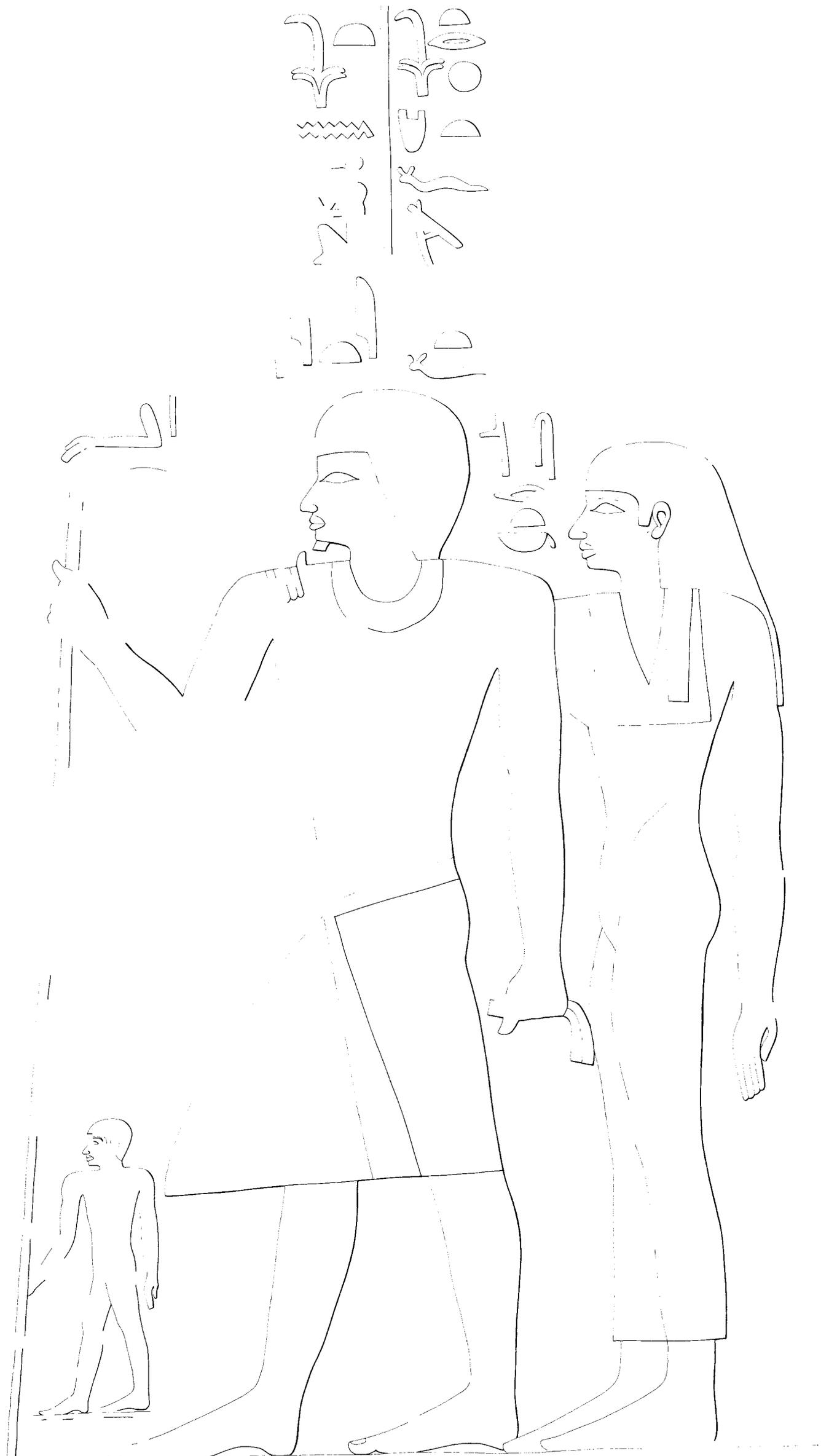
: Third chamber, north wall, first register, texts {2.154-2.156}



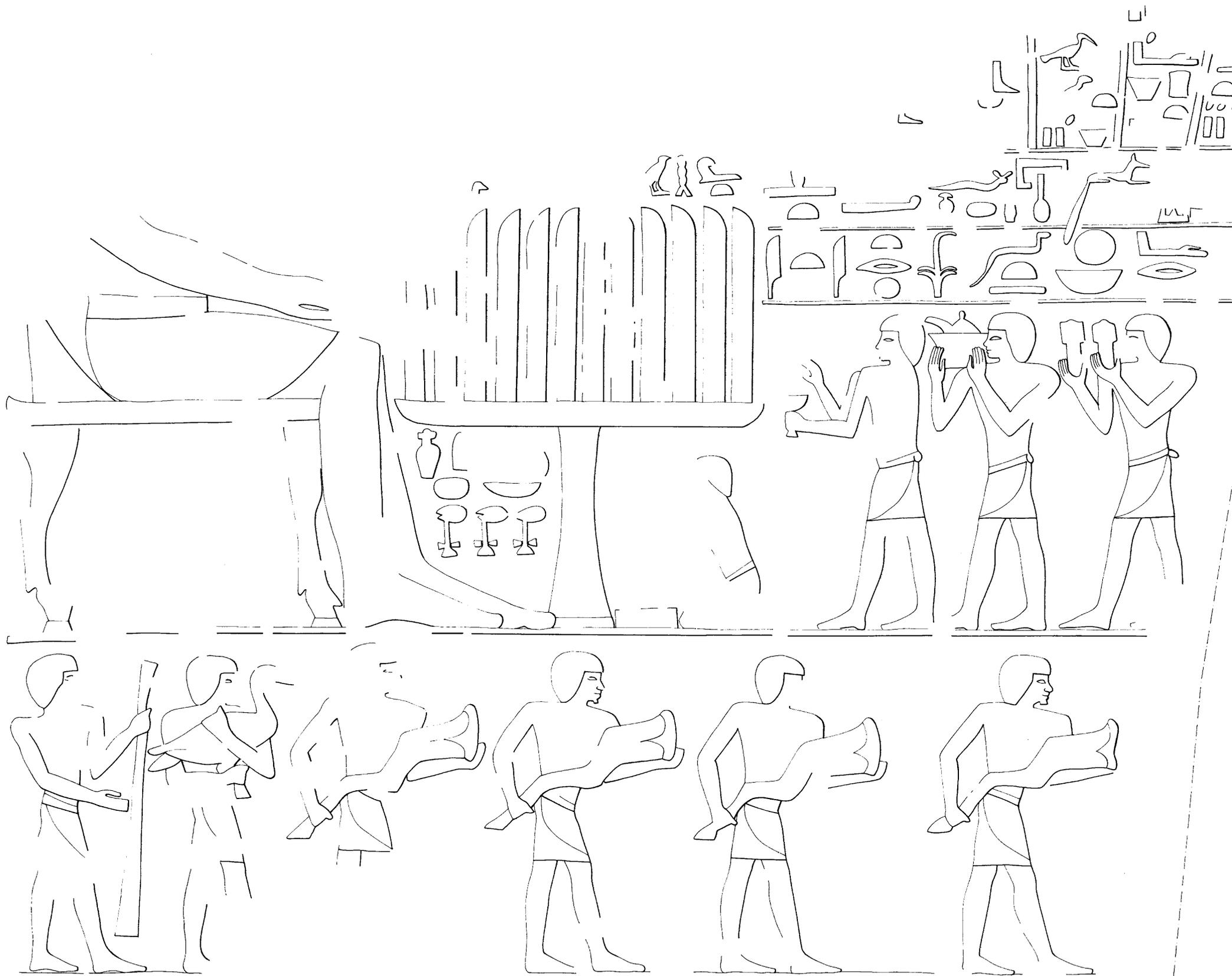
47. G 6030: Entrance, outer face, south side, standing figure of Ity



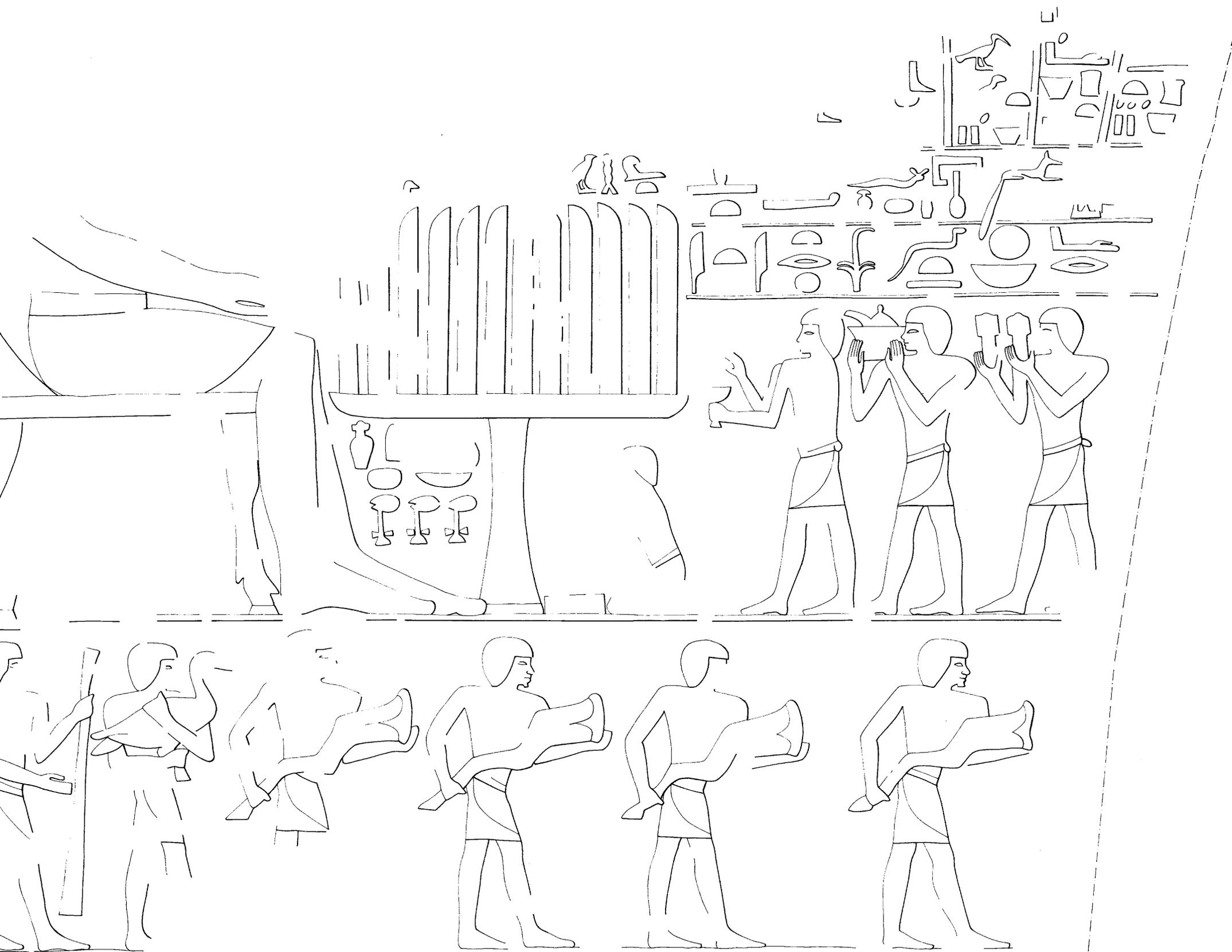
48. G 6030: Entrance, outer face, north side, standing figure of Ity



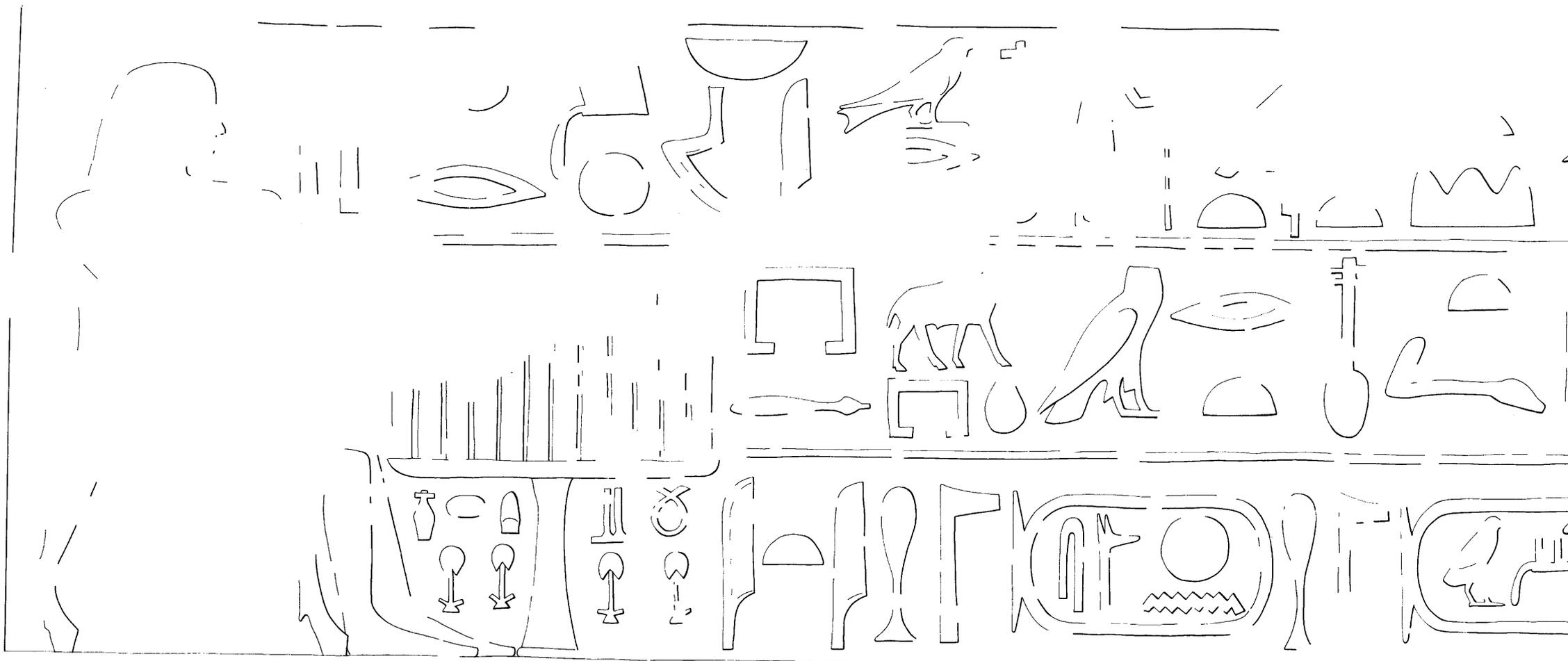
50. G 6030: Entrance, southern jamb, texts [3.2-3.3]



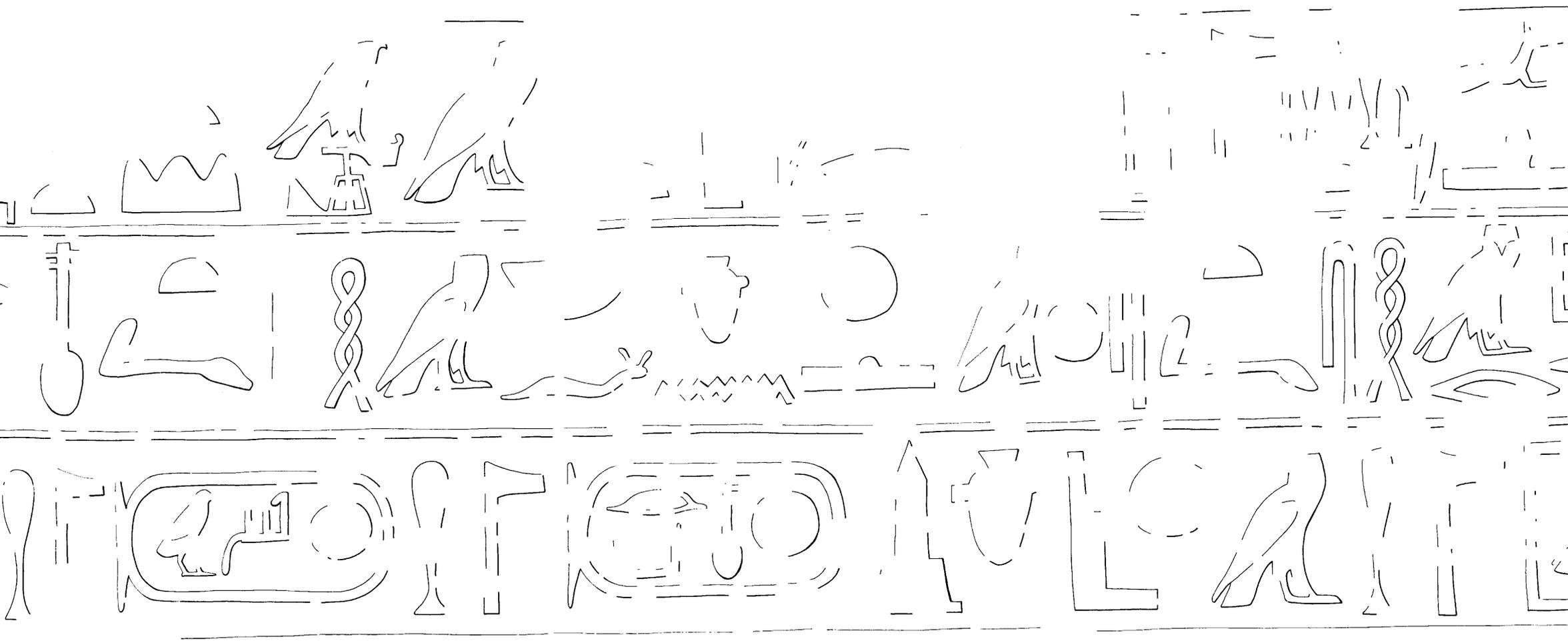
51. G 6030: South wall, texts [3.4-3.8]



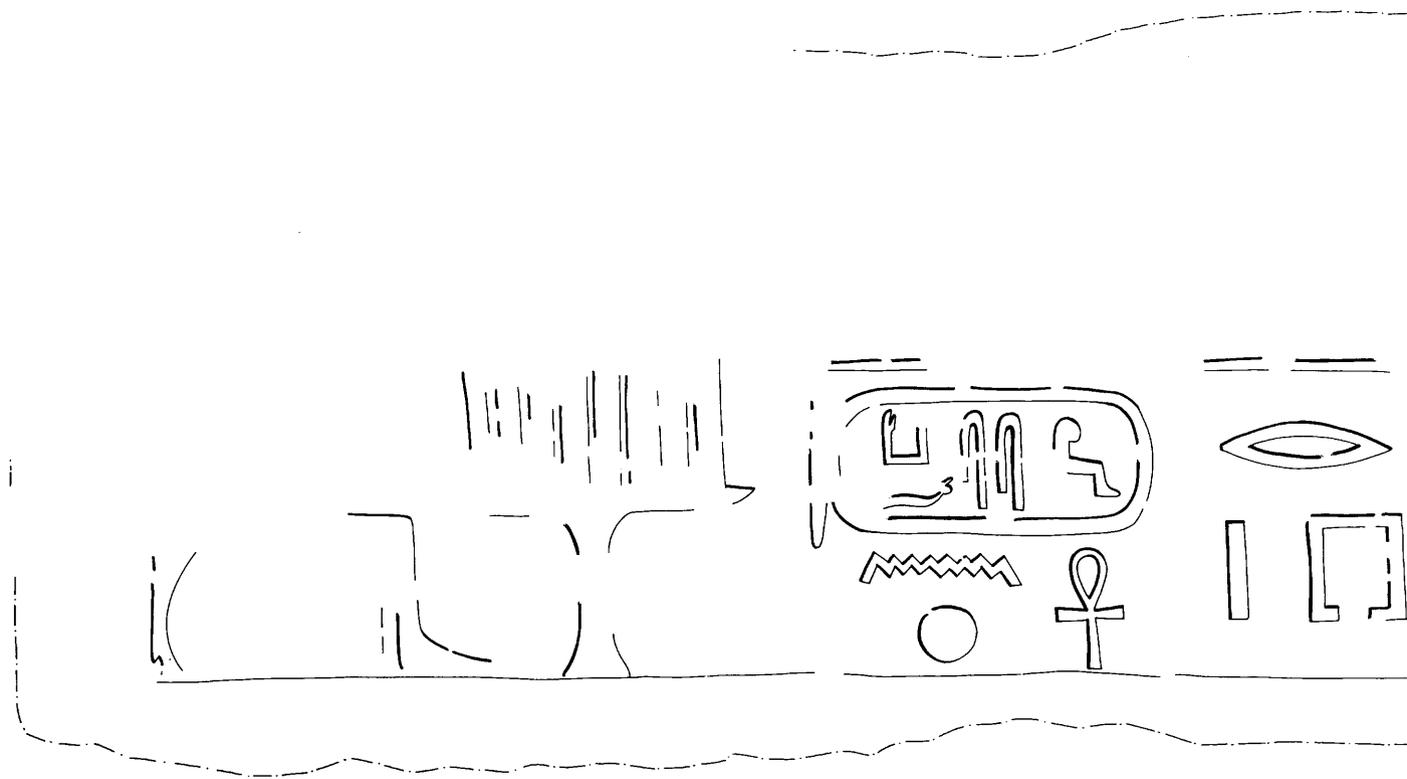
6030: South wall, texts (3.4-3.8)



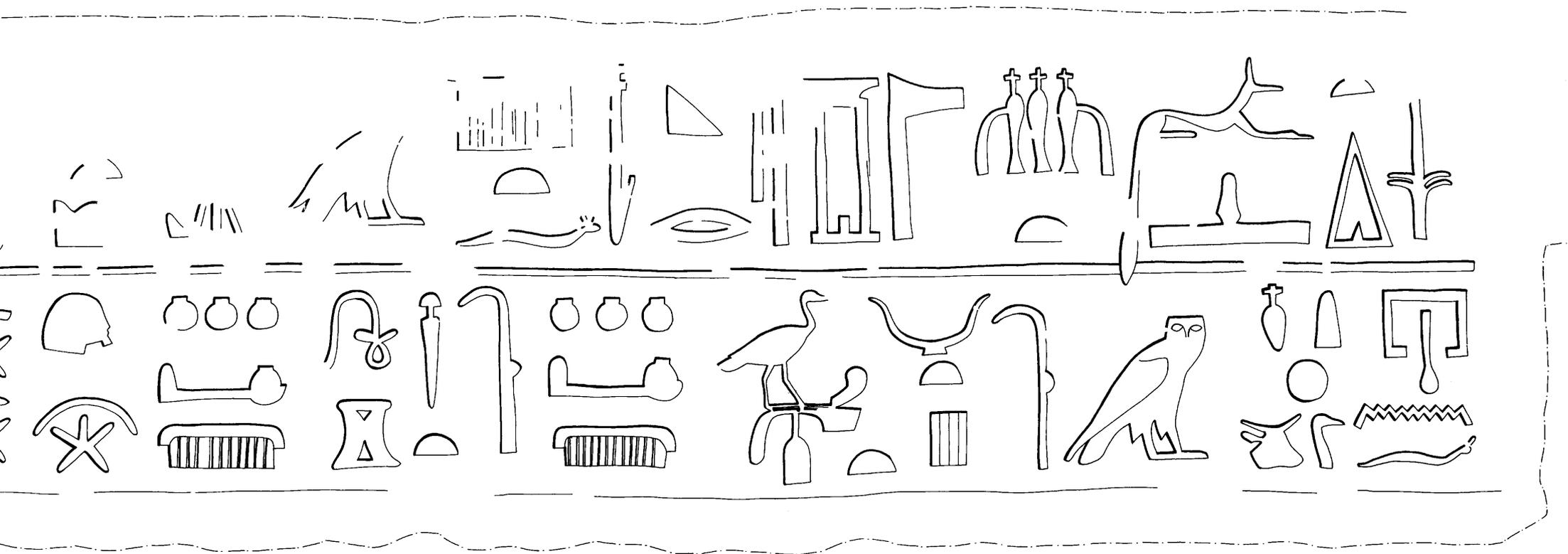
52. G 6030: Architrave, texts {3.9-3.10}

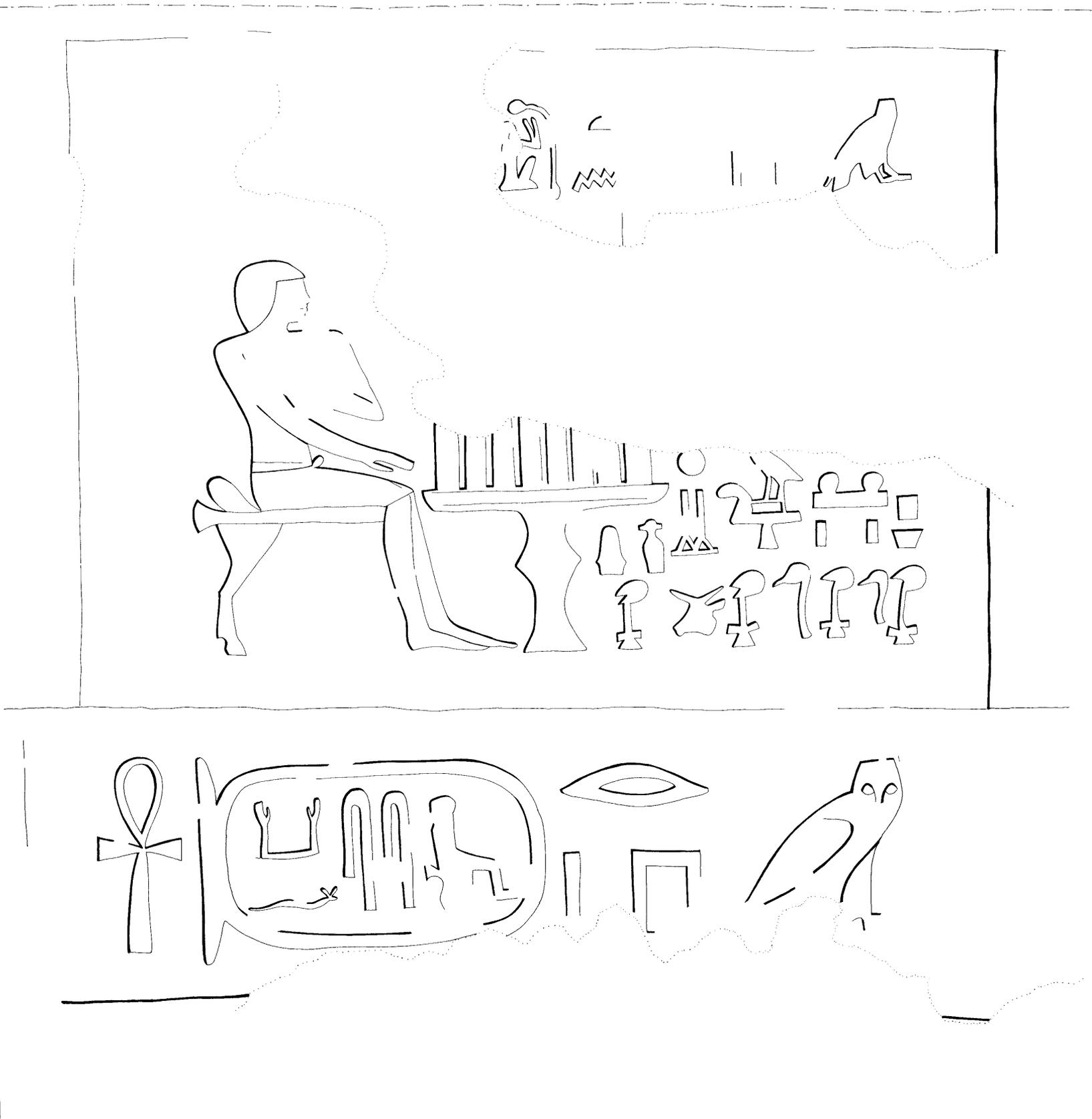




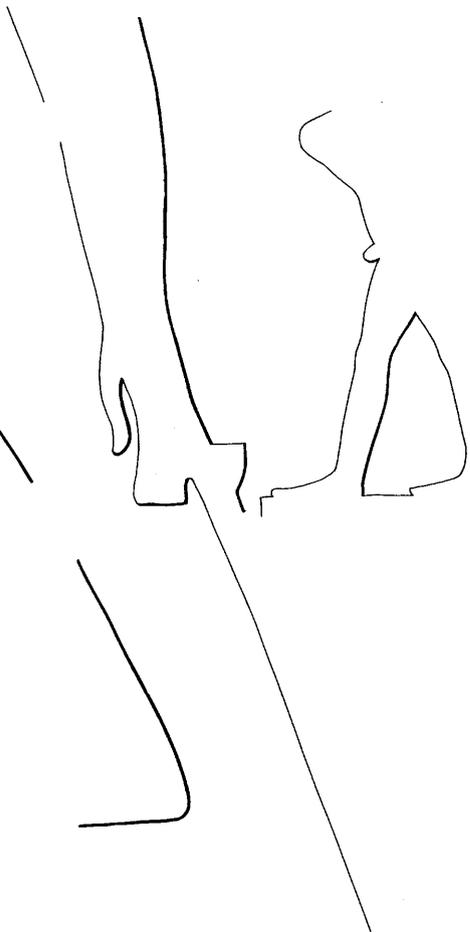
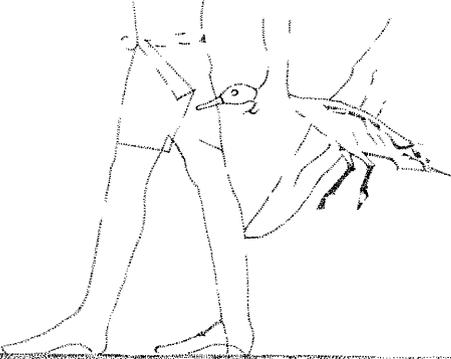
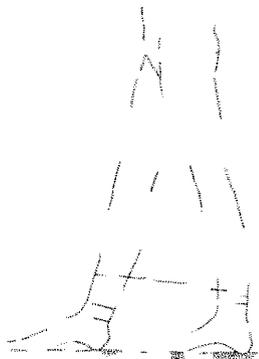
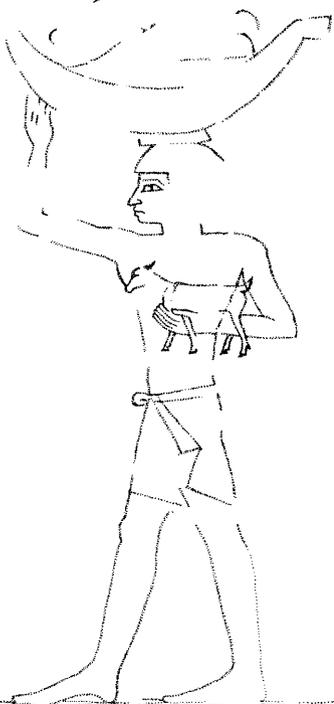
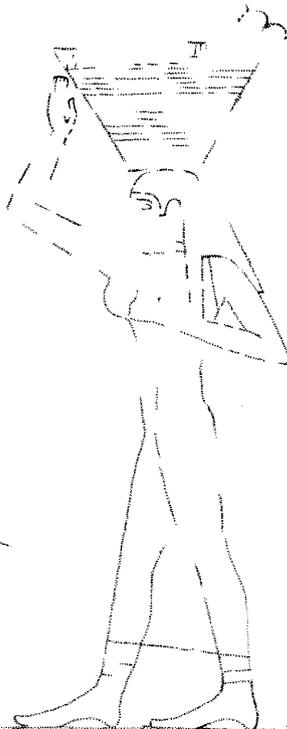
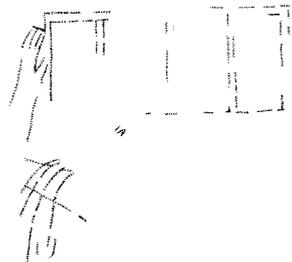
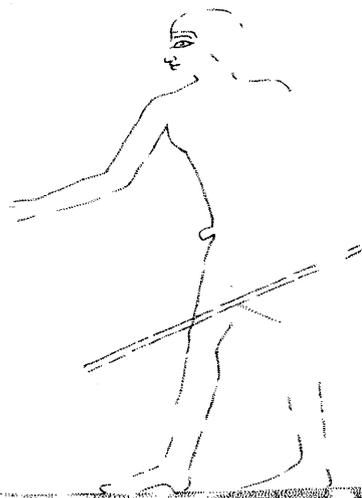
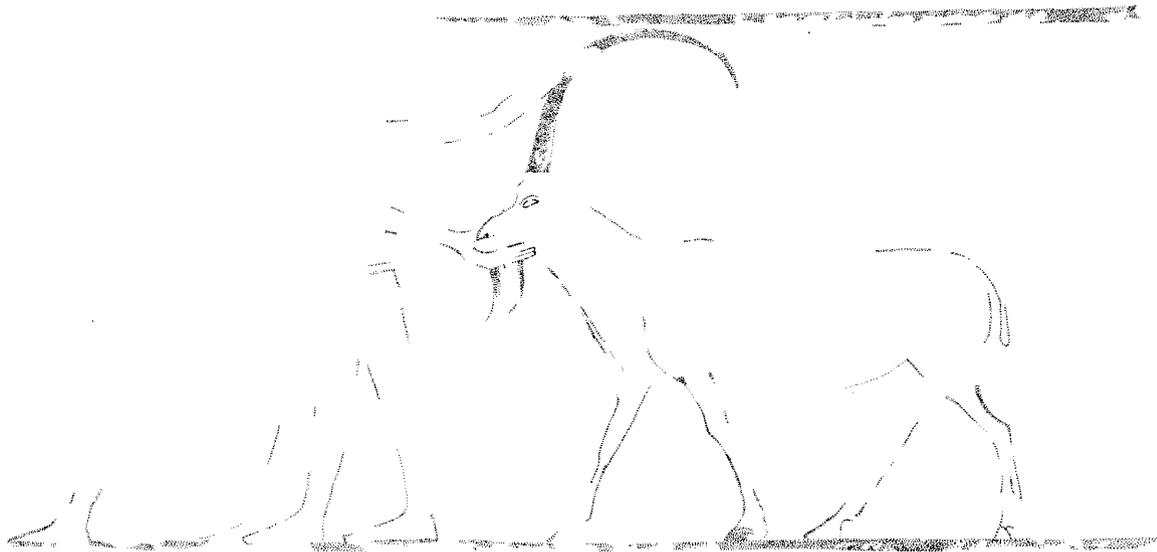


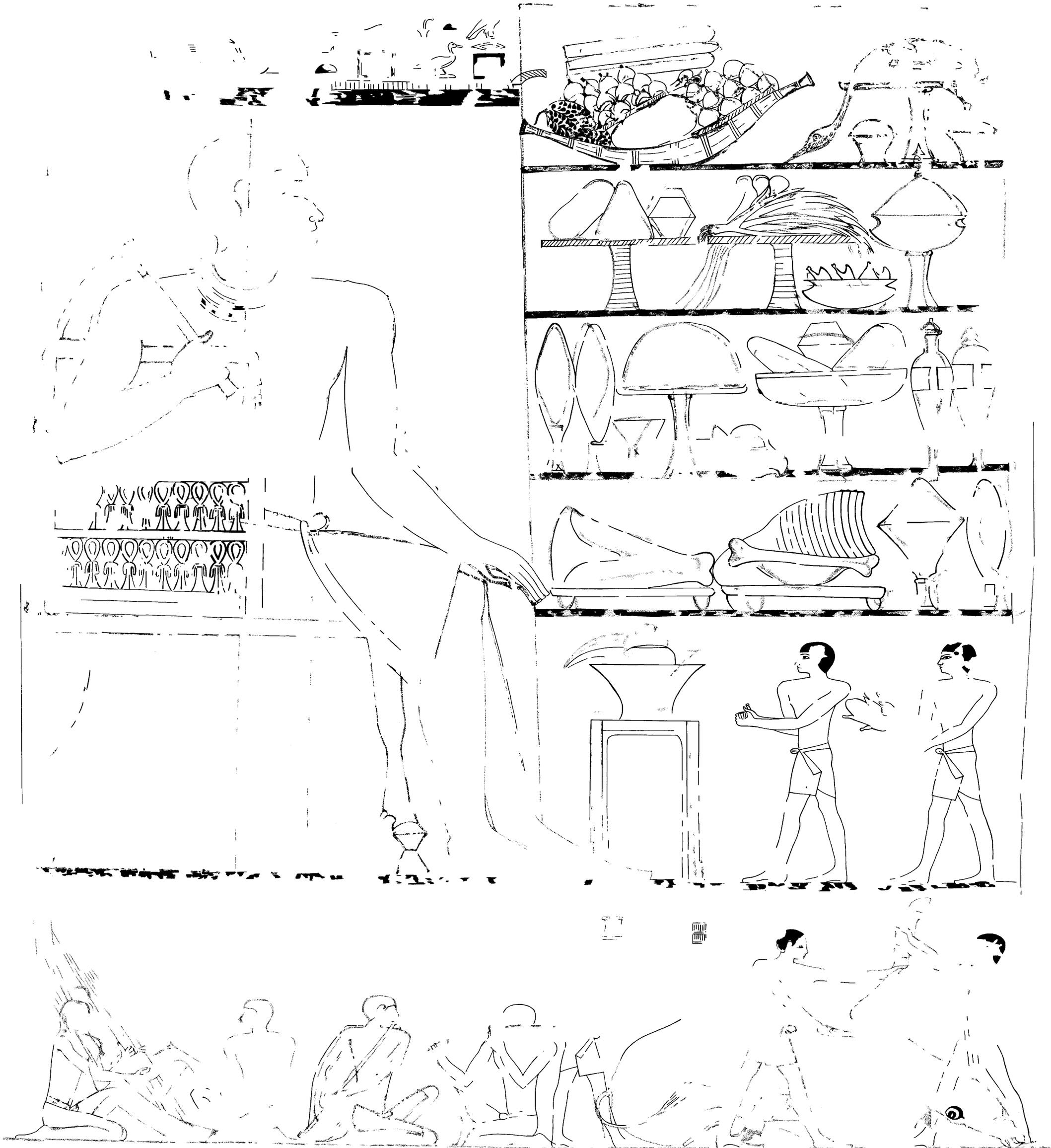
53. G 6040: First chamber, lintel above false door, text {4.1}



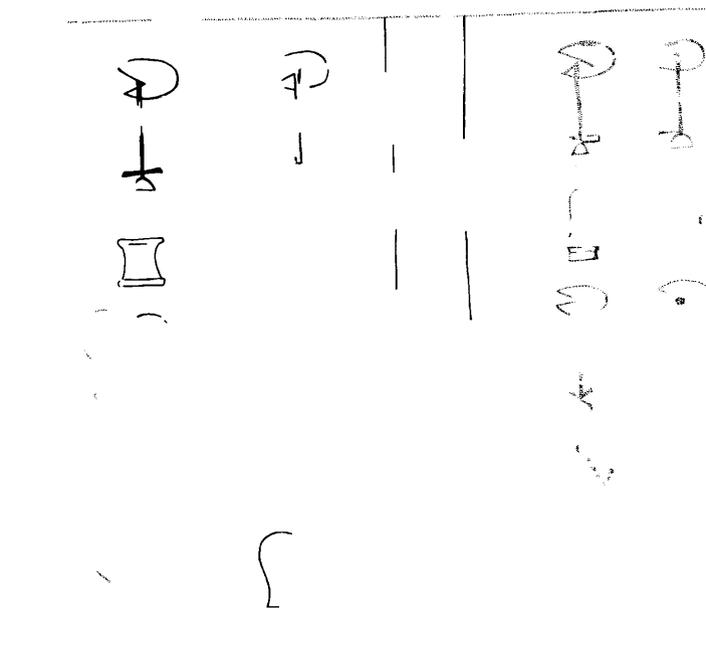
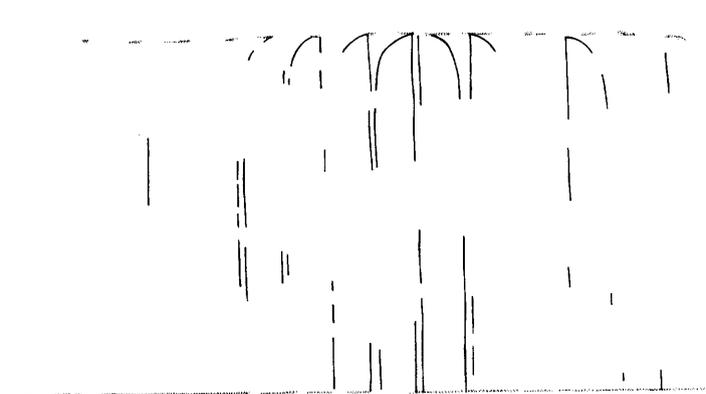
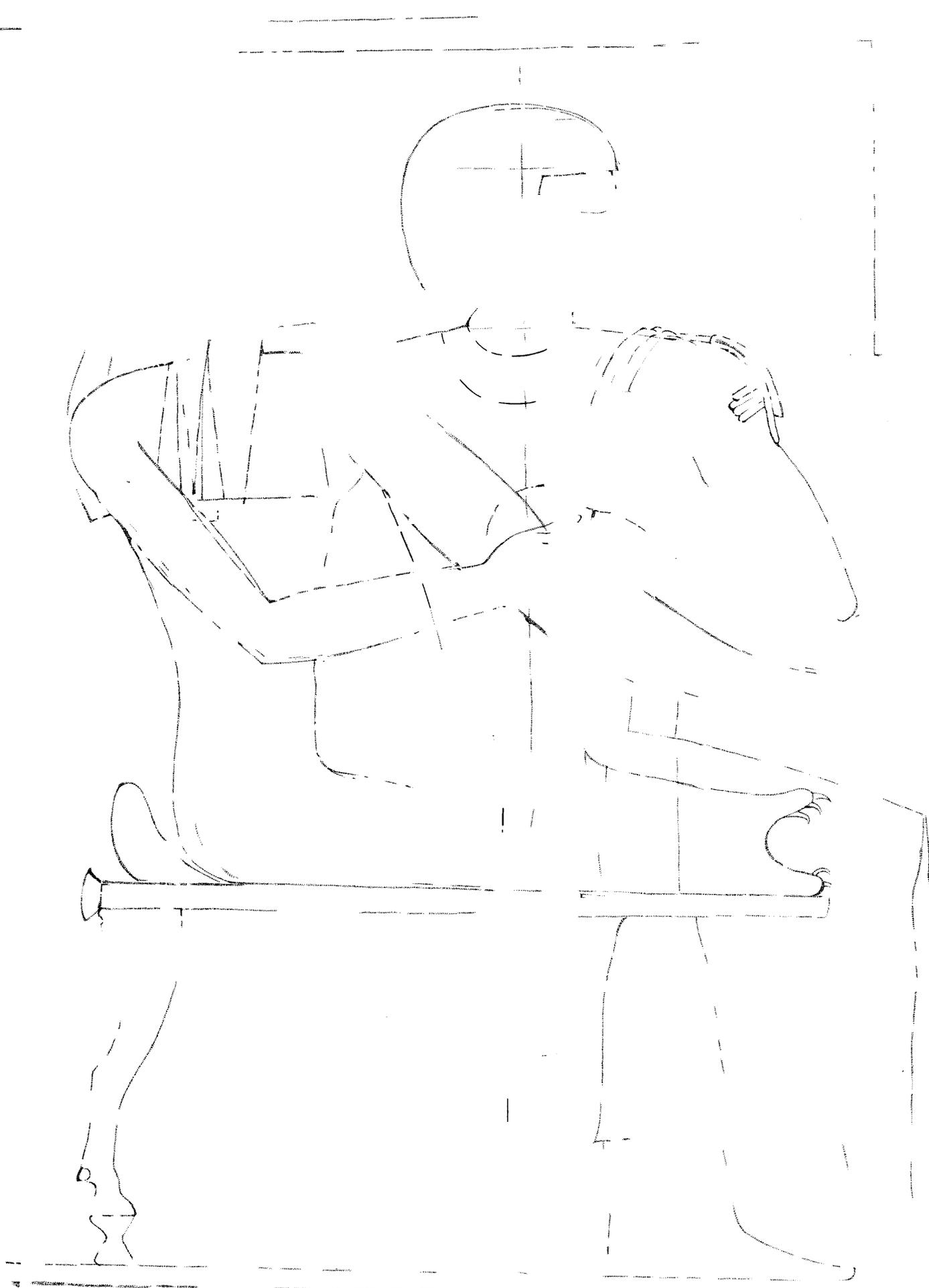


54. G 6040: First chamber, drum and stela above doorway, texts {4.2-4.5}





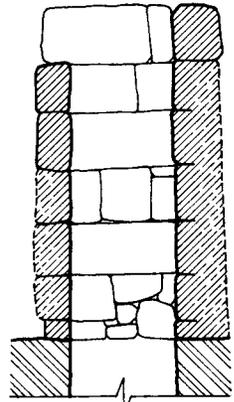
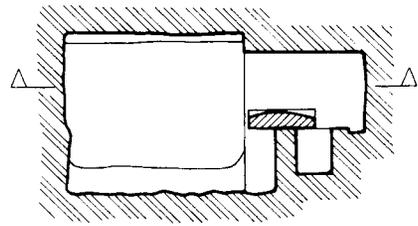
56. G 6040: Second chamber, south wall, texts {4.6-4.7}



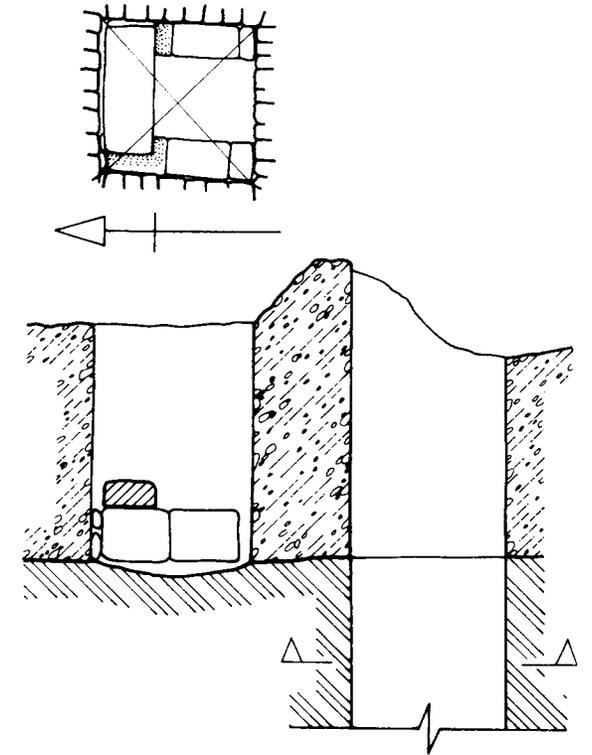
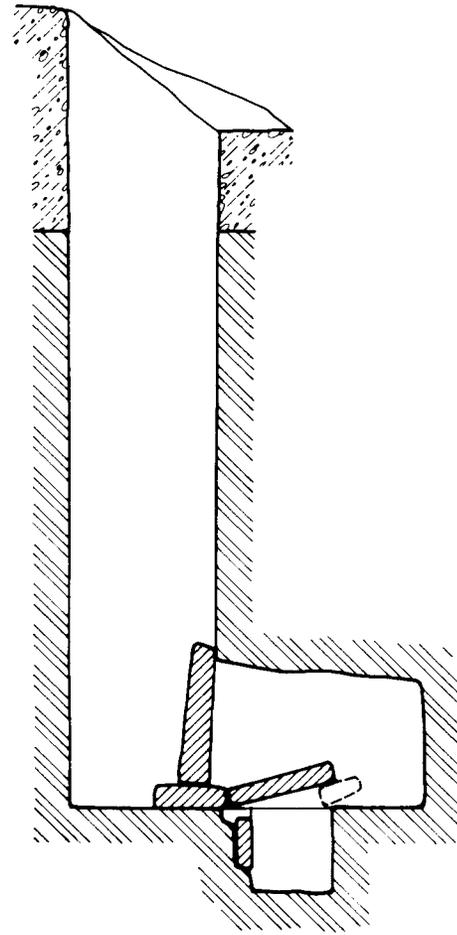
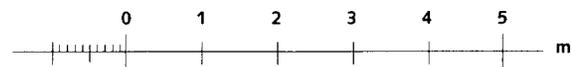
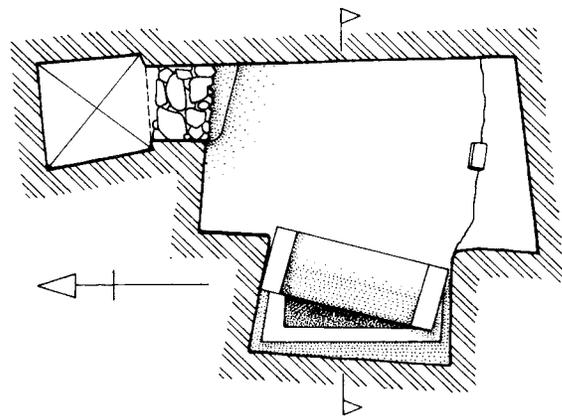
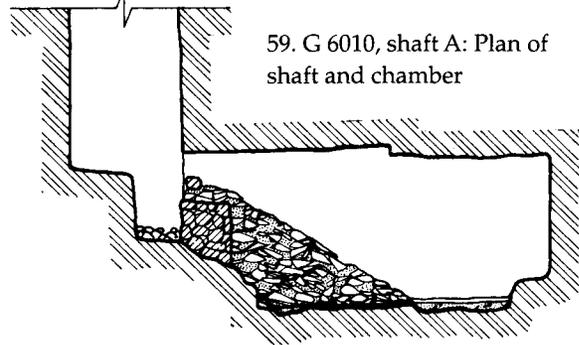
57. G 6040: Second chamber, west wall, text [4.8]



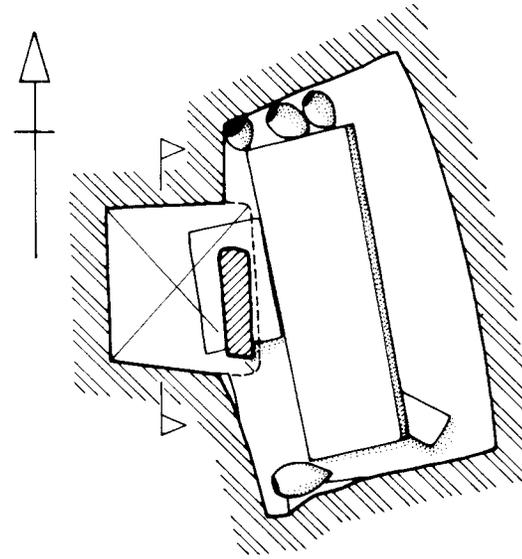
58. G 6010, shaft A: East-west section looking south

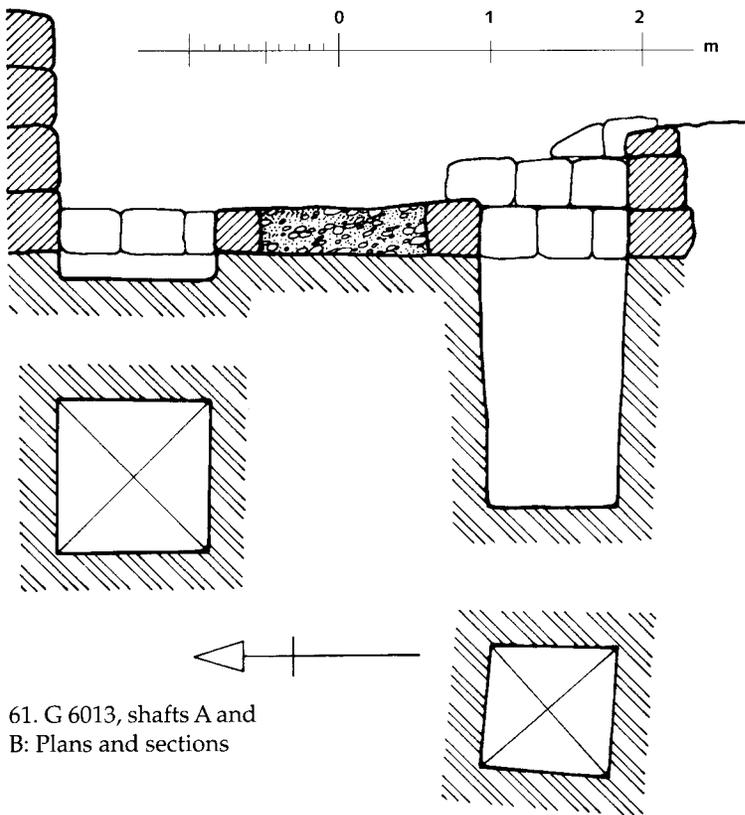


59. G 6010, shaft A: Plan of shaft and chamber

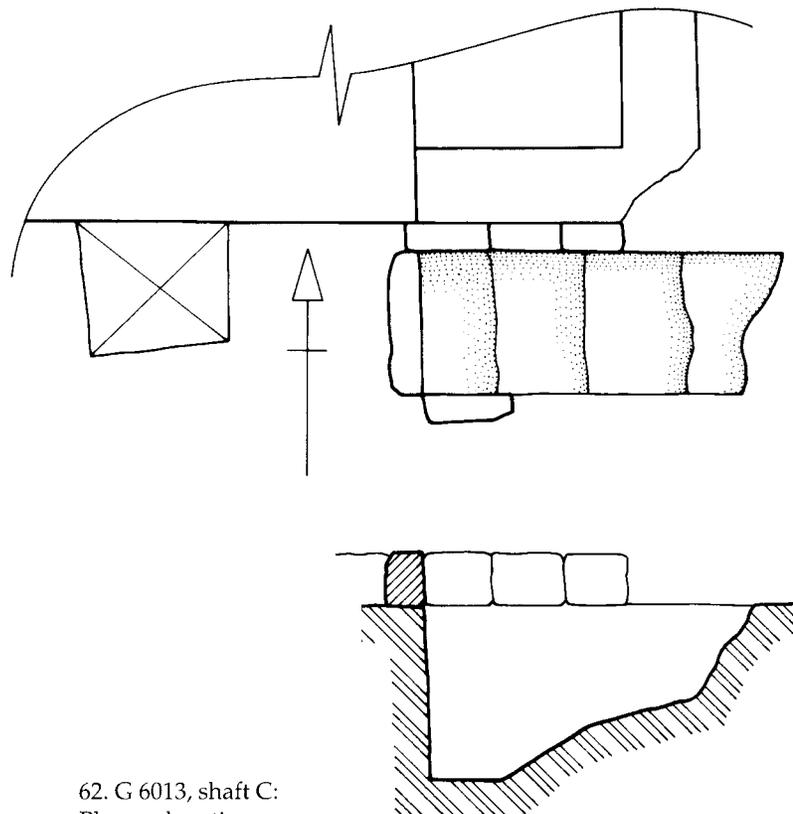


60. G 6012, shafts A and B: Plans and sections

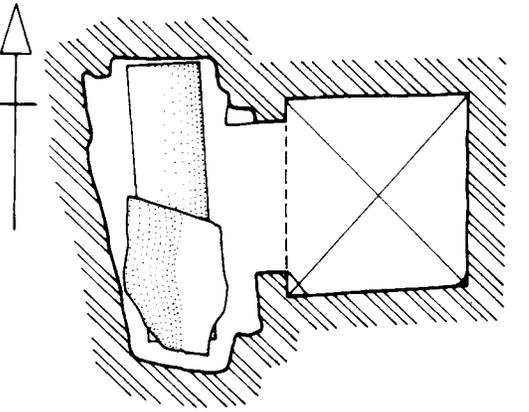
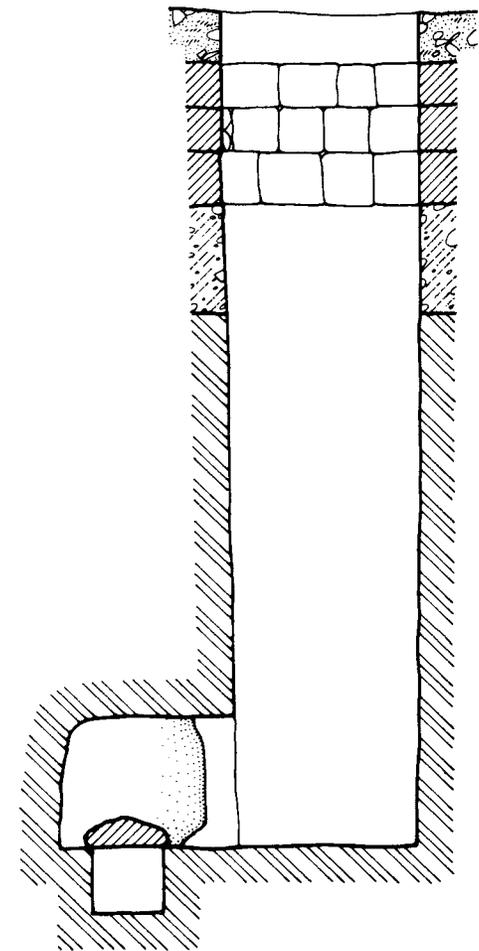




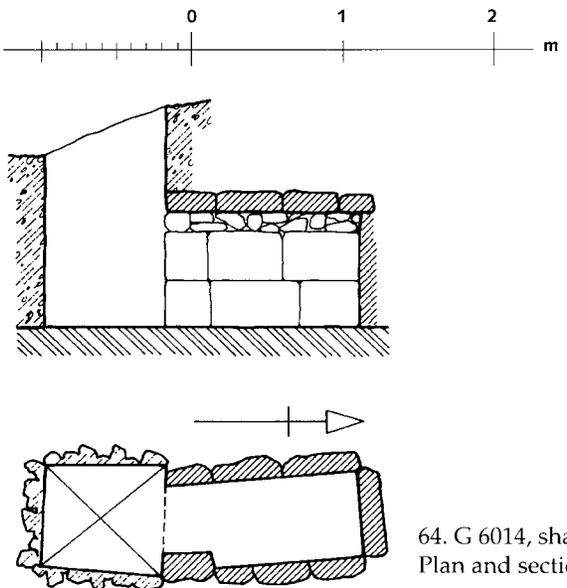
61. G 6013, shafts A and B: Plans and sections



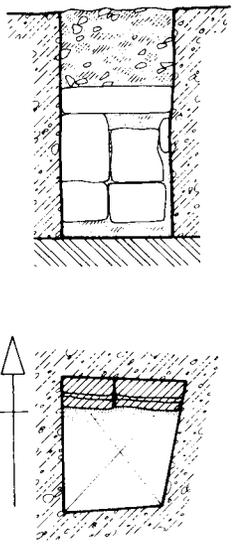
62. G 6013, shaft C: Plan and section



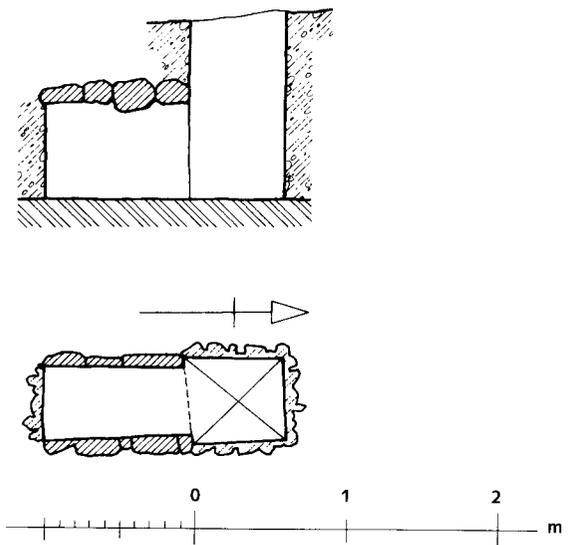
63. G 6014, shaft A: Plan and section



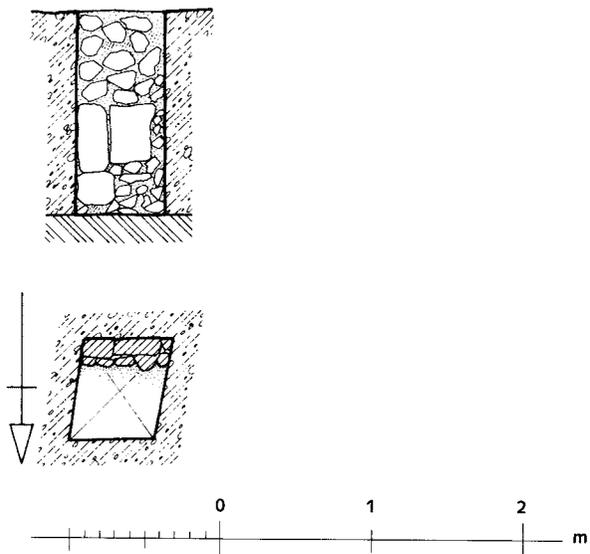
64. G 6014, shaft C: Plan and section



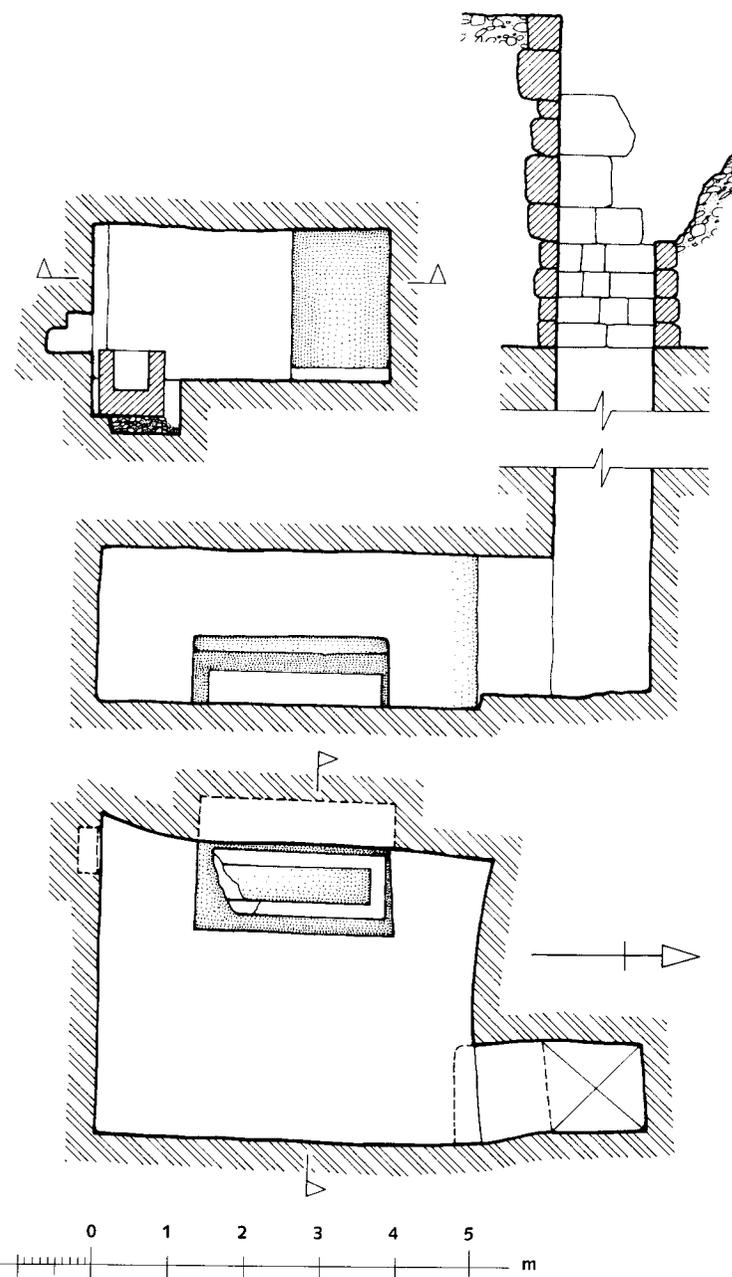
65. G 6014, shaft C: Plan and section of burial



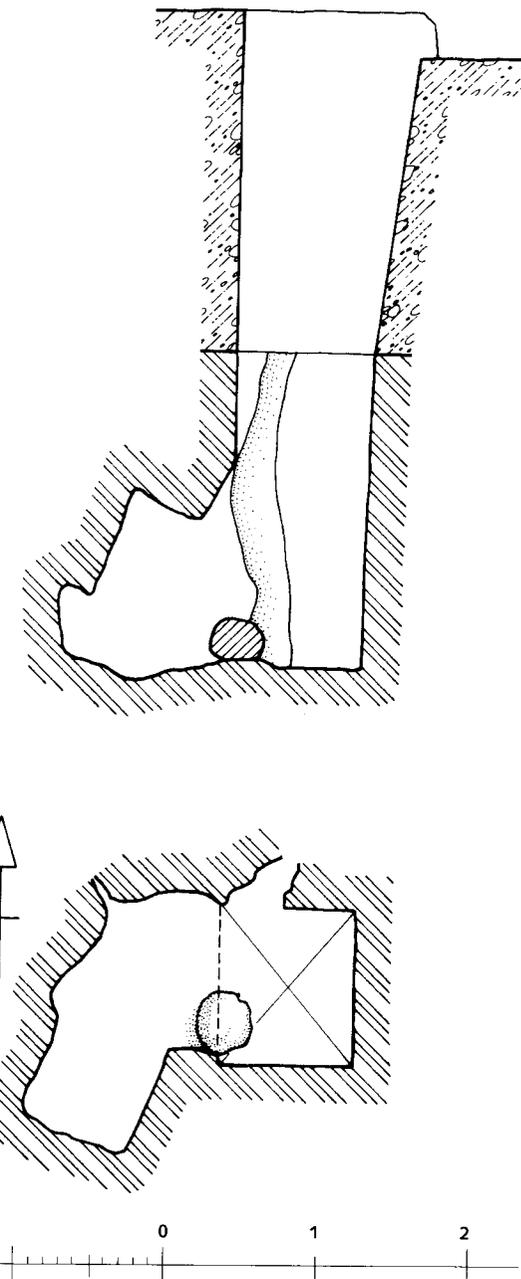
66. G 6014, shaft E: Elevation



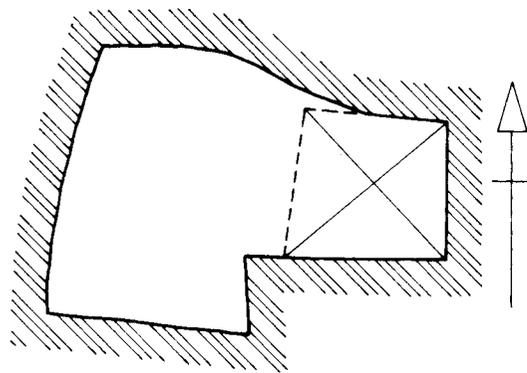
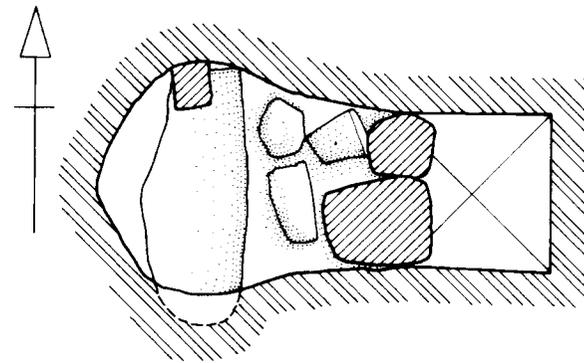
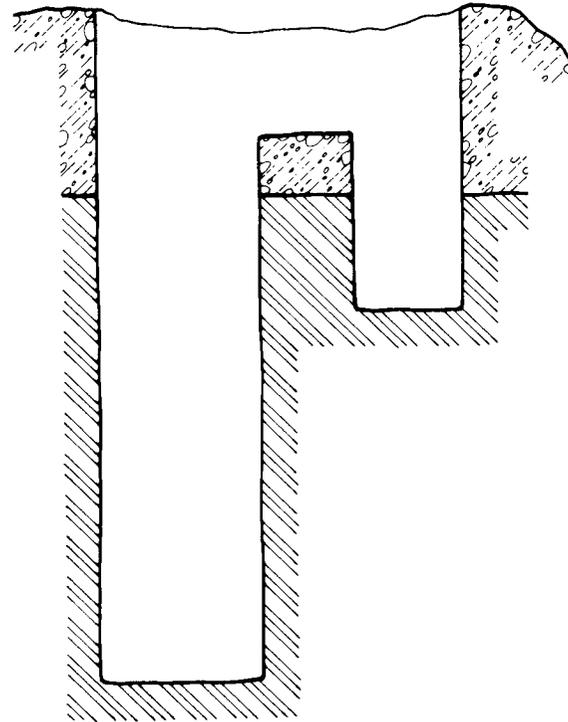
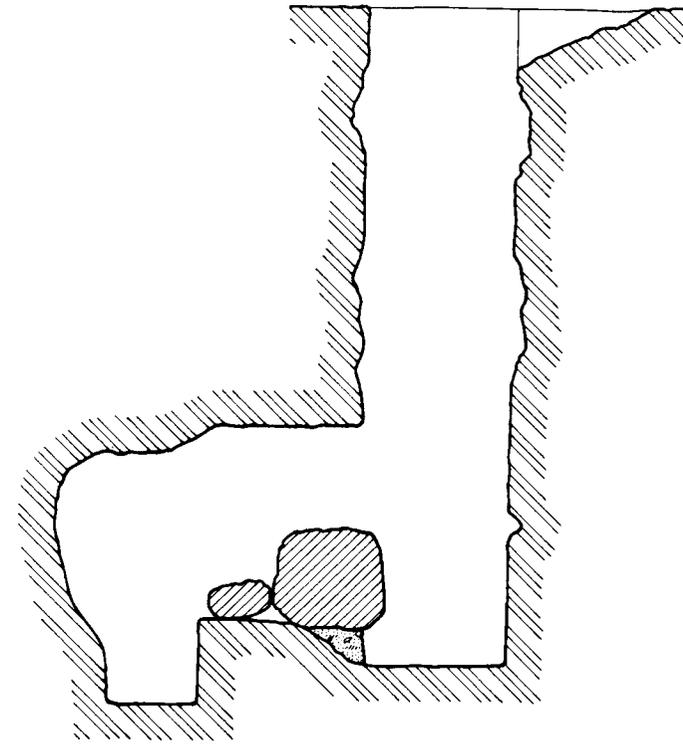
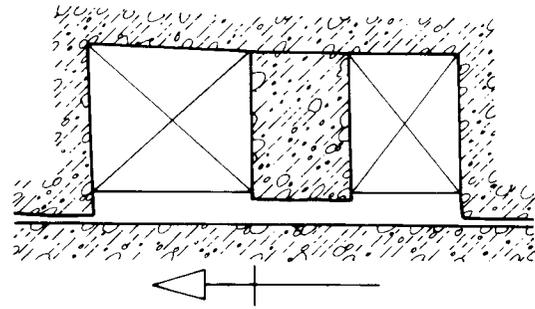
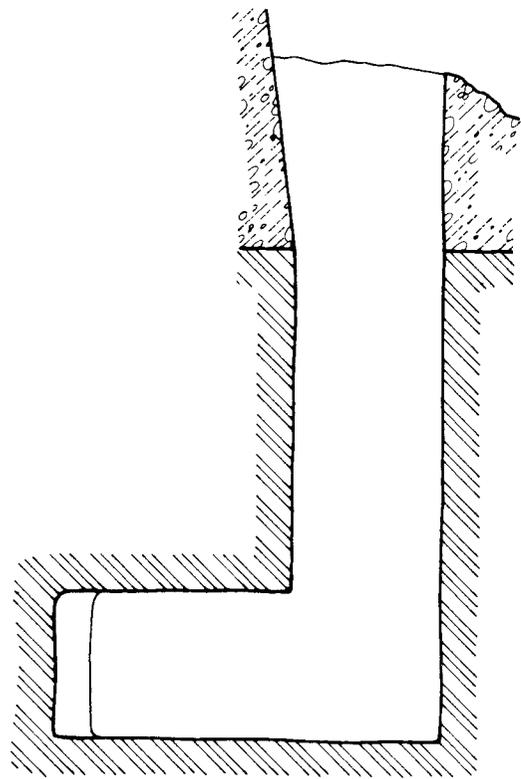
67. G 6014, shaft E:
Plan and section



68. G 6020, shaft A: Plan and sections



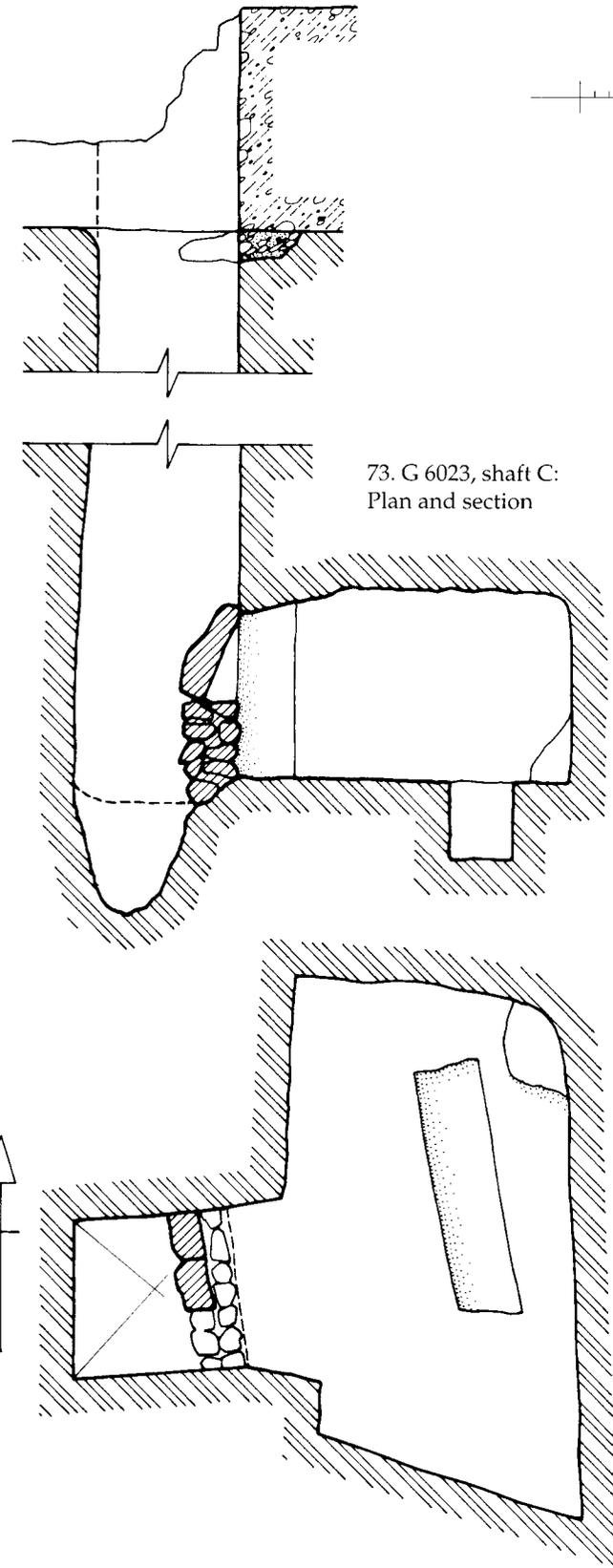
69. G 6021, shaft A: Plan and section



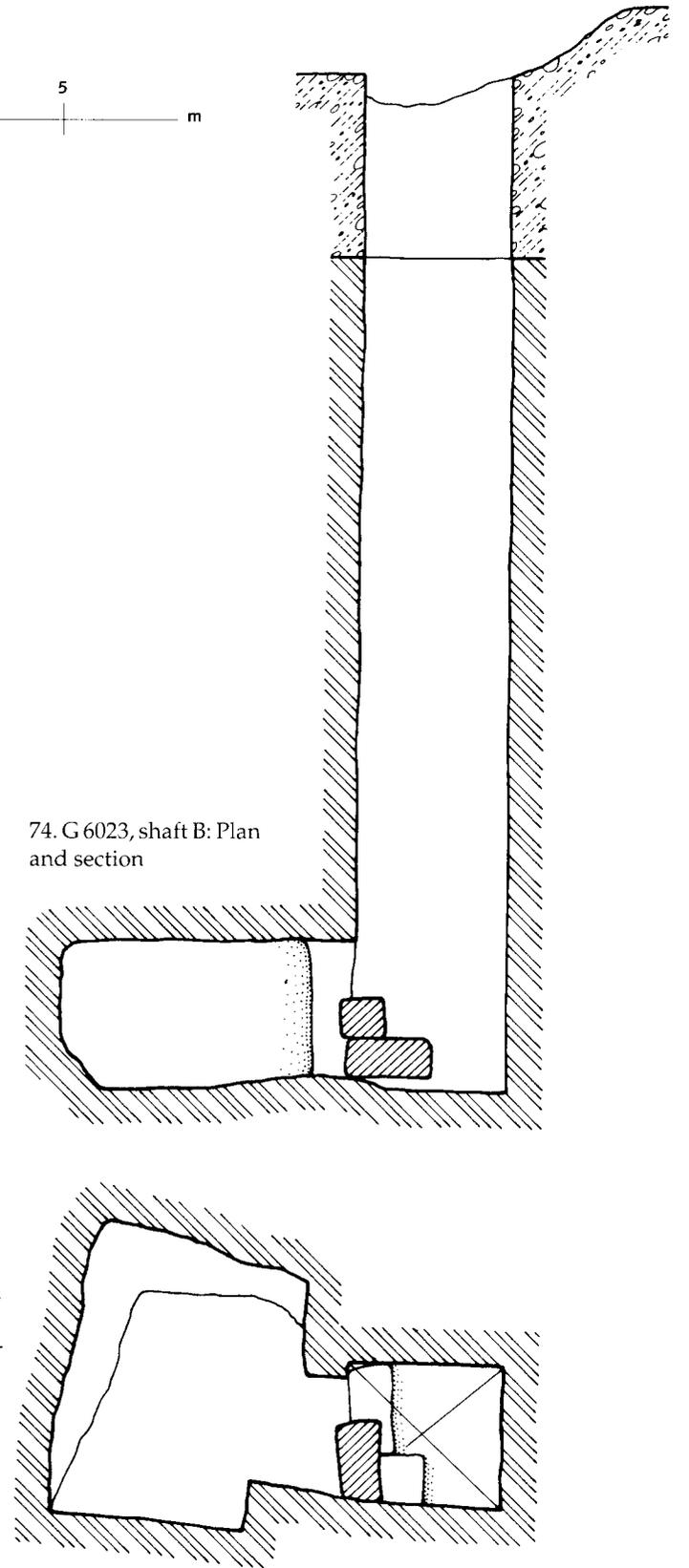
70. G 6022, shaft A: Plan and section

71. G 6022, shaft B: Plan and section

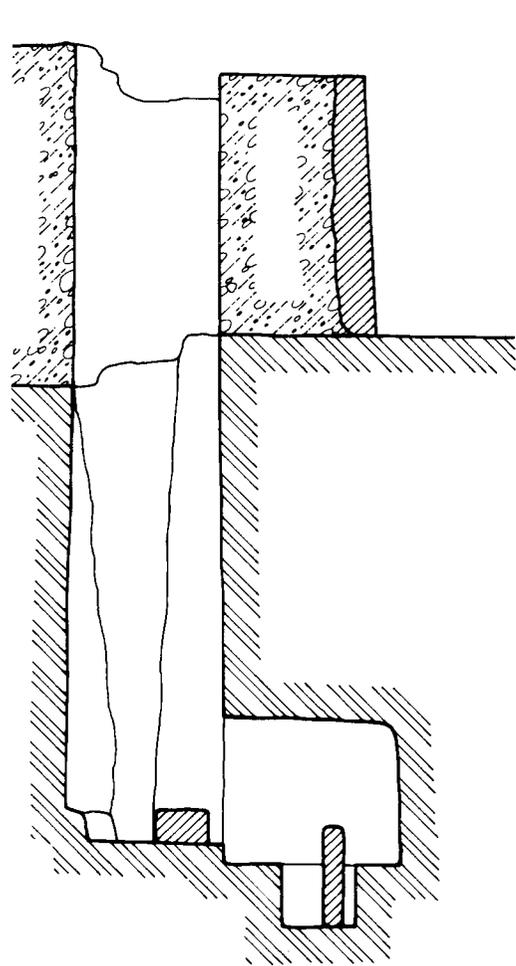
72. G 6023, shaft A: Plan and section



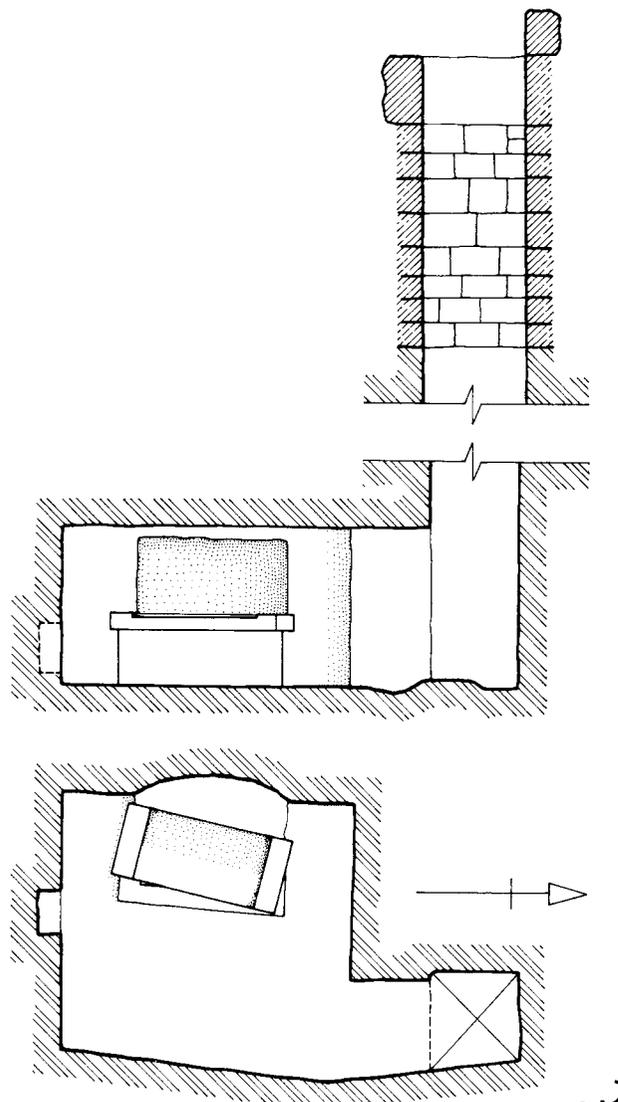
73. G 6023, shaft C:
Plan and section



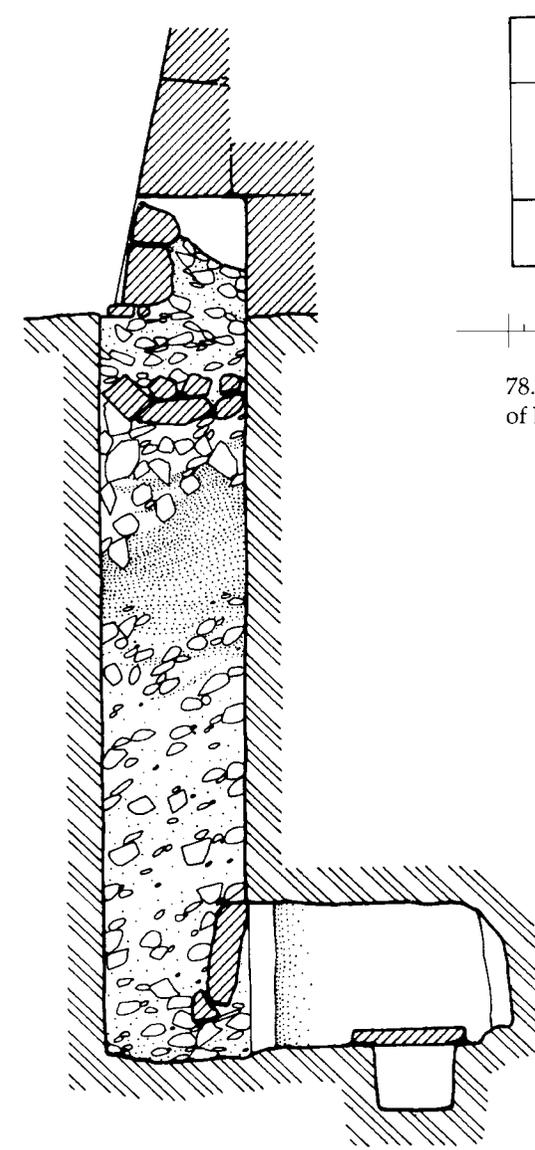
74. G 6023, shaft B: Plan
and section



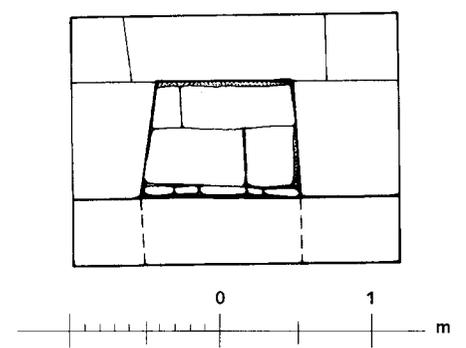
75. G 6028, shaft F: Plan and section



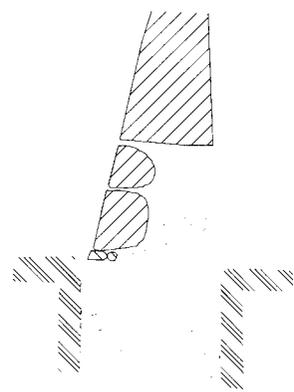
76. G 6030, shaft A: Plan and section



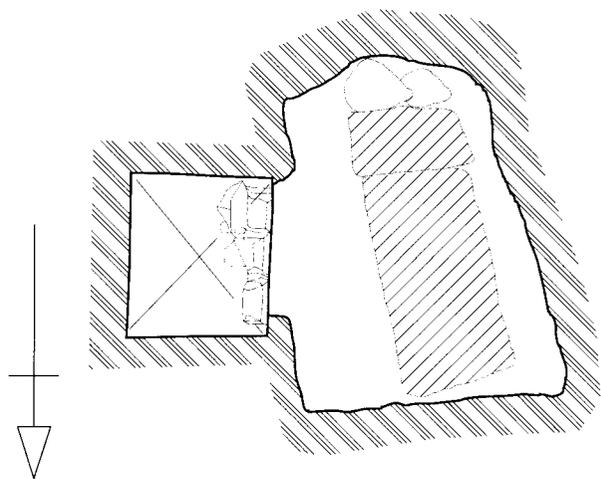
77. G 6030, shaft B: Section



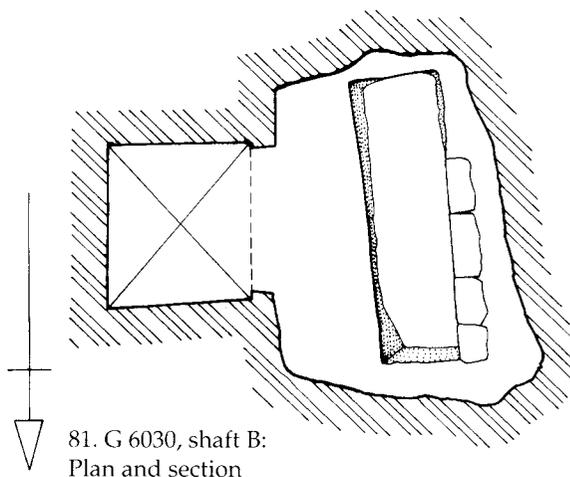
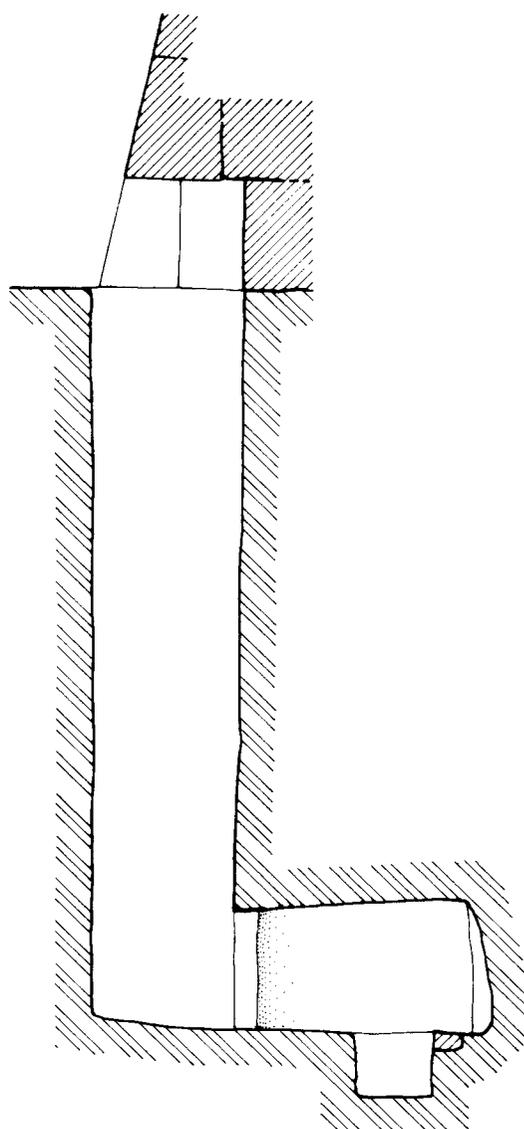
78. G 6030, shaft B: Blocking of burial chamber



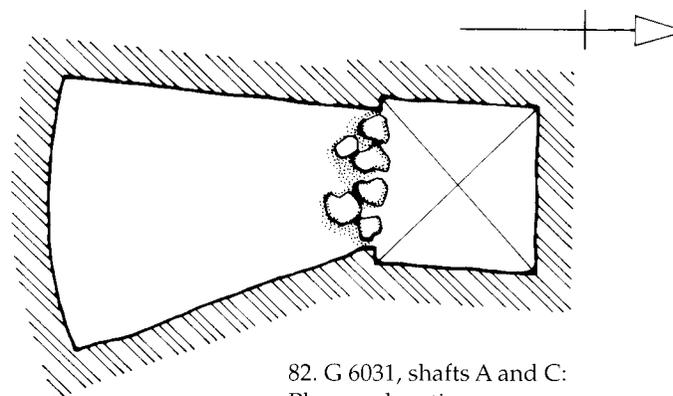
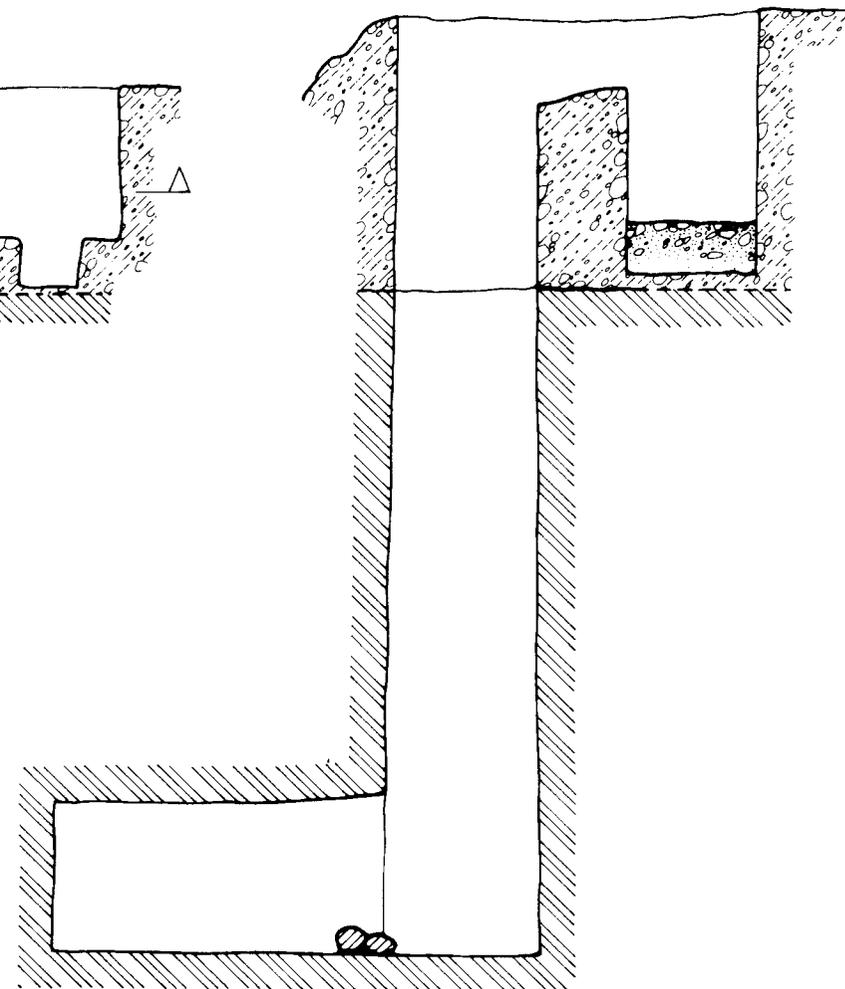
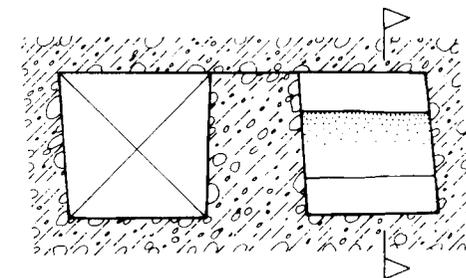
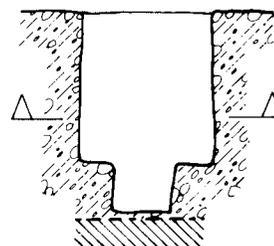
79. G 6030, shaft B: East-west section of burial chamber



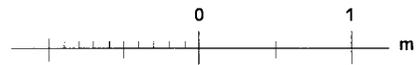
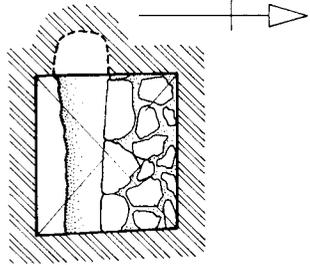
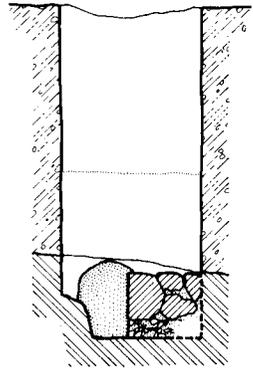
80. G 6030, shaft B: Plan



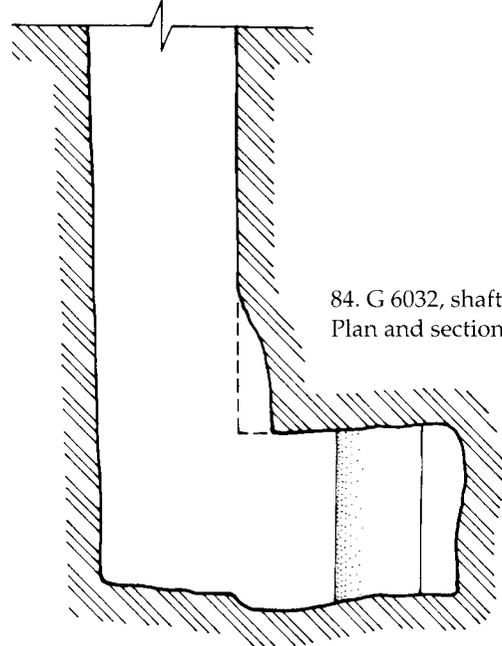
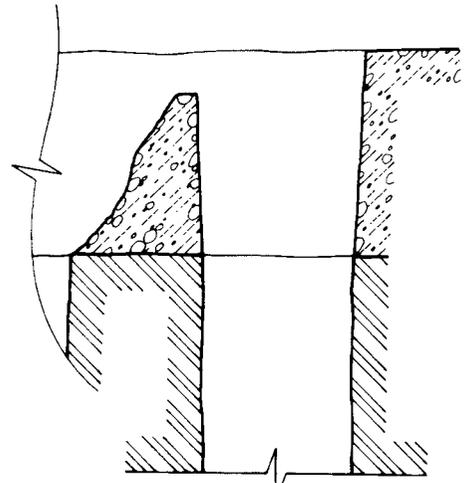
81. G 6030, shaft B: Plan and section



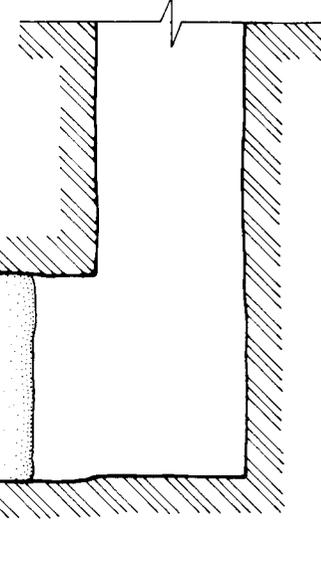
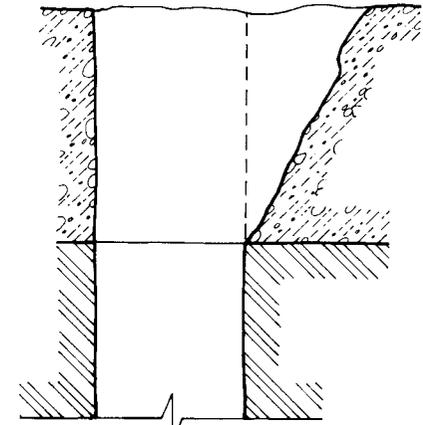
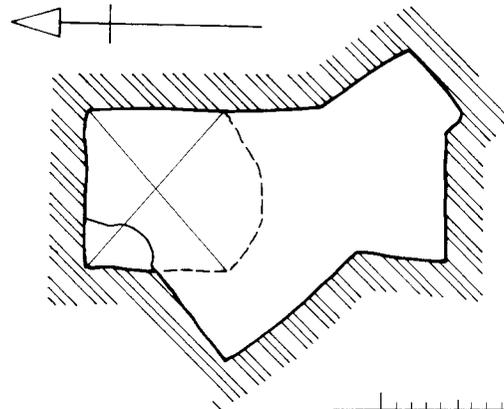
82. G 6031, shafts A and C: Plans and sections



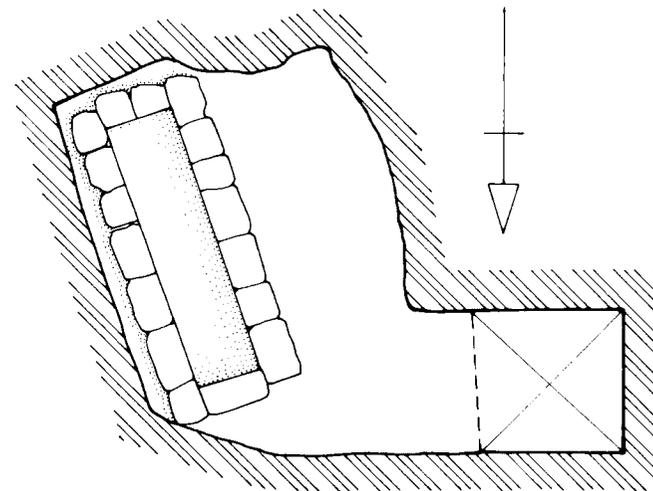
83. G 6031, shaft B: Plan and section

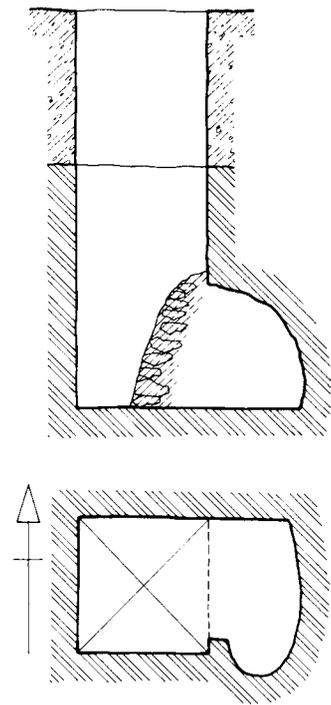


84. G 6032, shaft A:
Plan and section



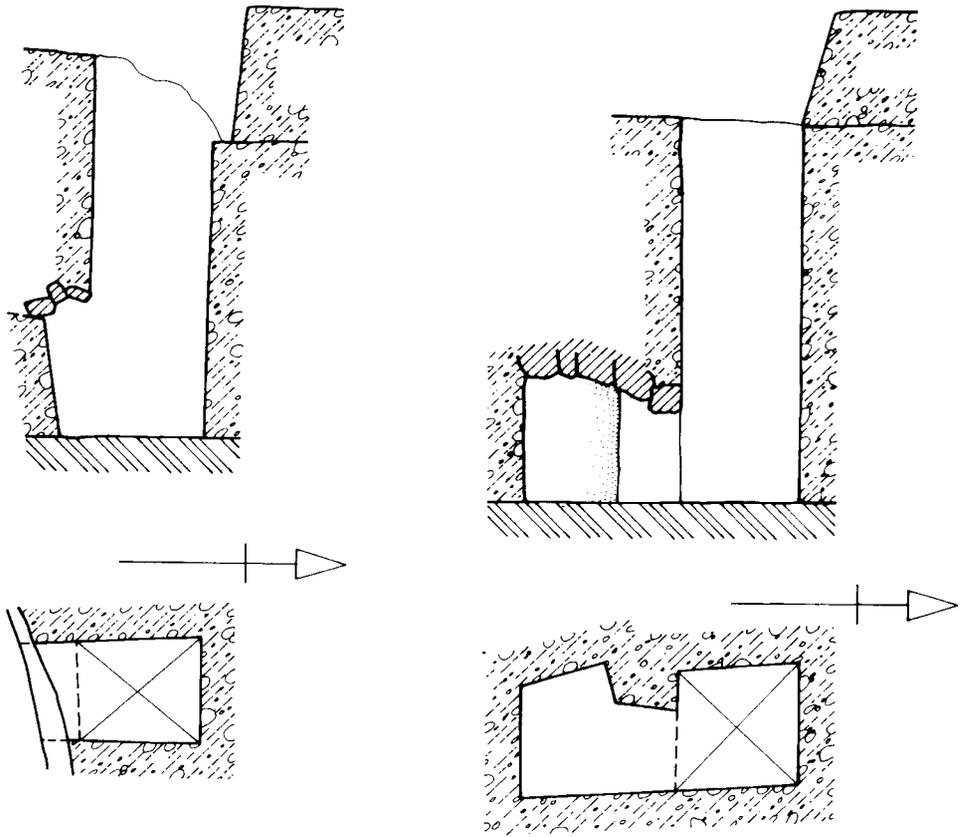
85. G 6032, shaft B: Plan
and section





0 1 m

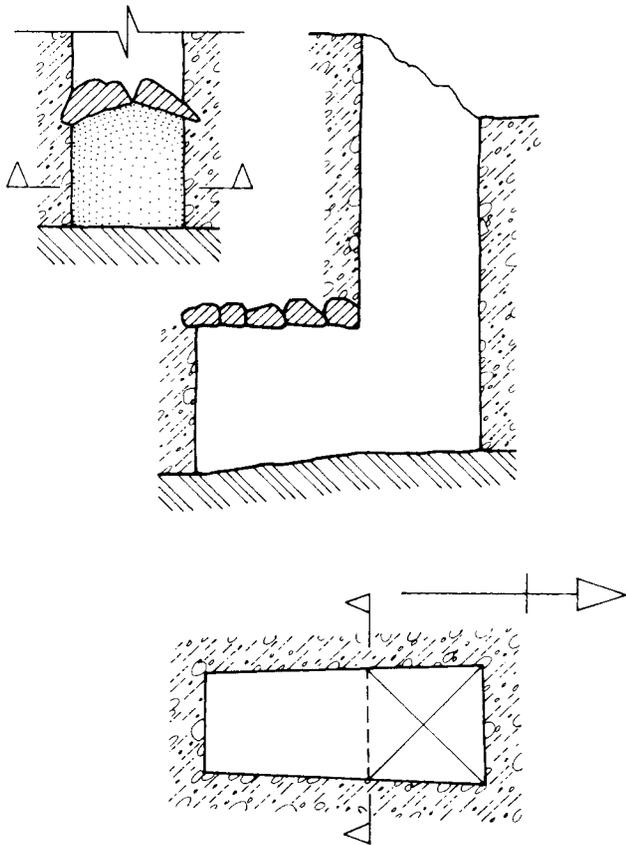
86. G 6033, shaft D: Plan, section, and faces of pit



0 1 2 3 4 5 m

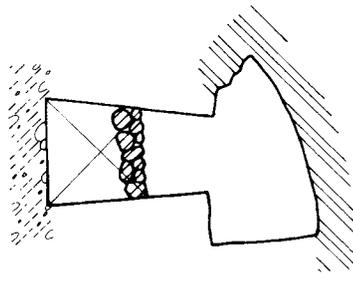
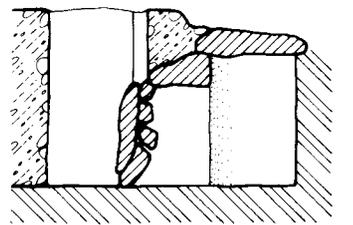
87. G 6034, shaft C:
Plan and section

88. G 6034, shaft D:
Plan and section



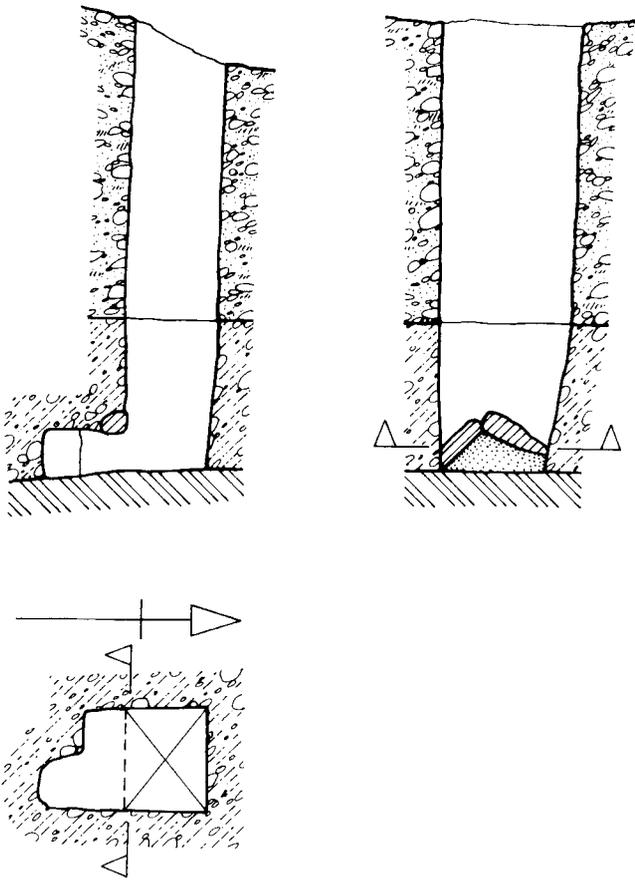
0 1 2 m

89. G 6034, shaft E: Plan and sections

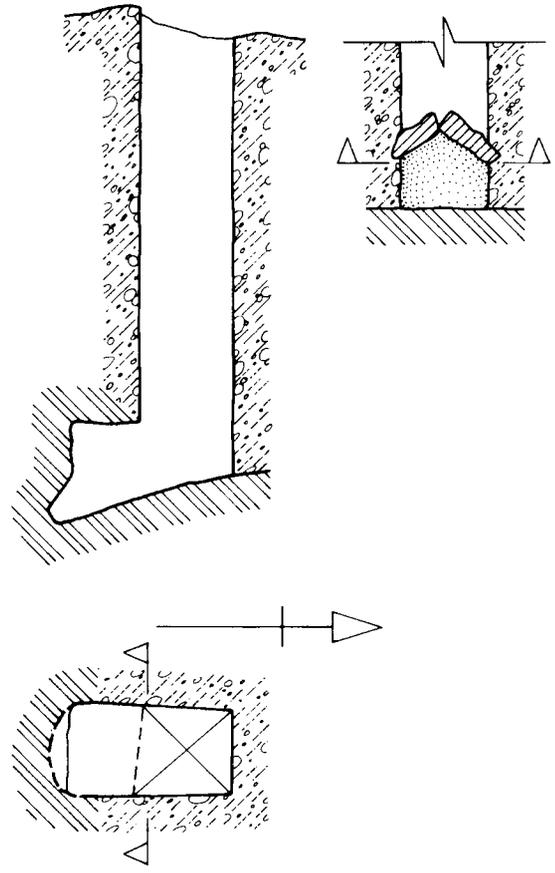


0 1 2 m

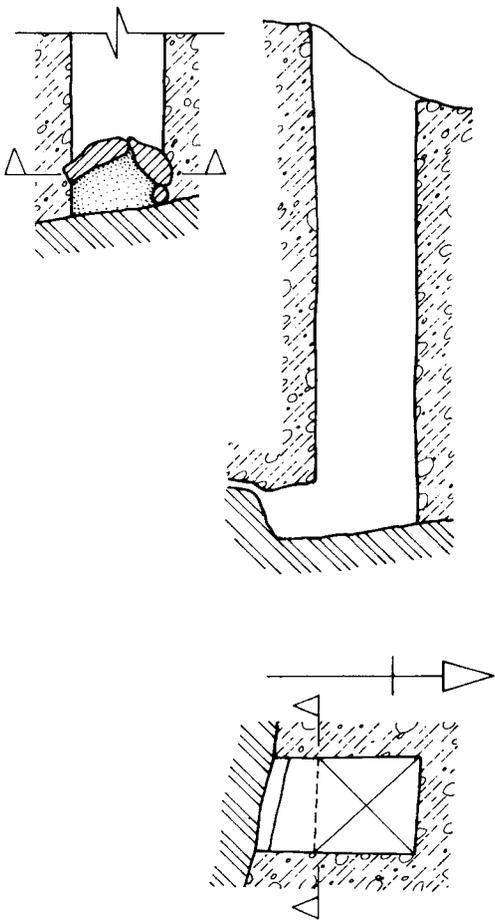
90. G 6034, shaft F: Plan and section



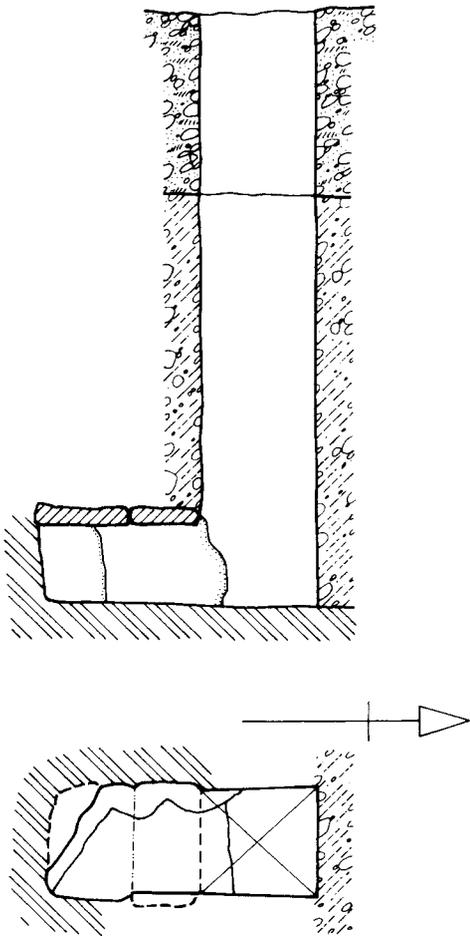
91. G 6034, shaft G: Plan and sections



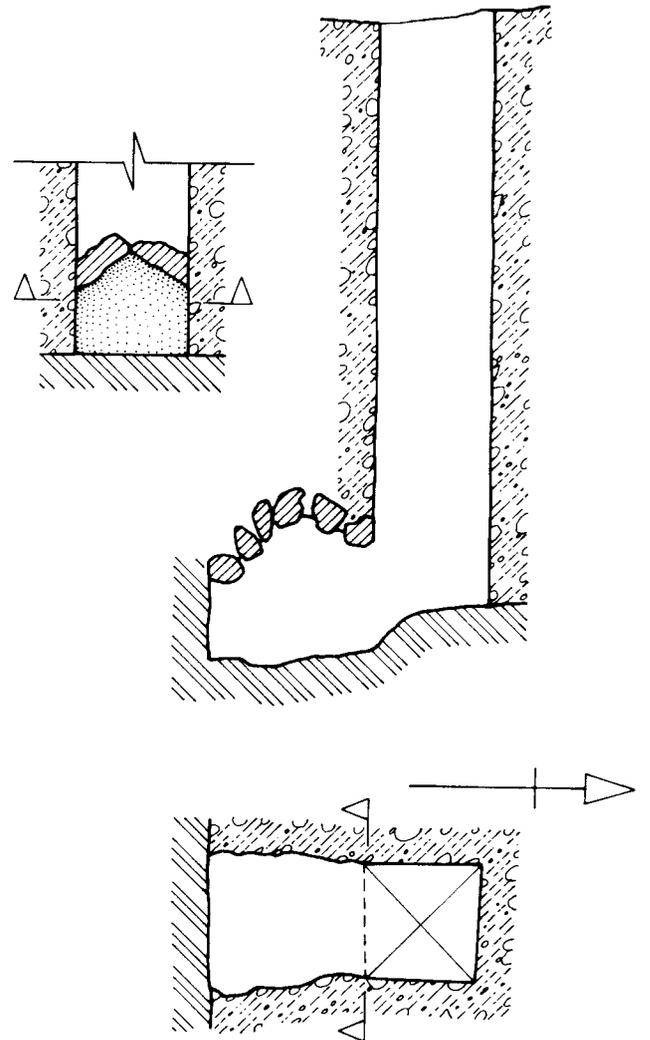
92. G 6034, shaft H: Plan and sections



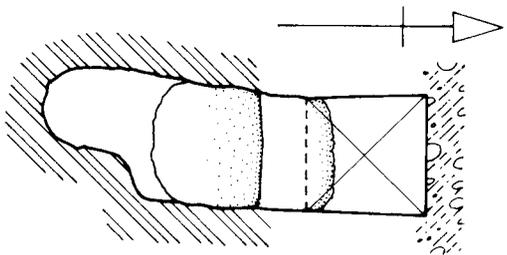
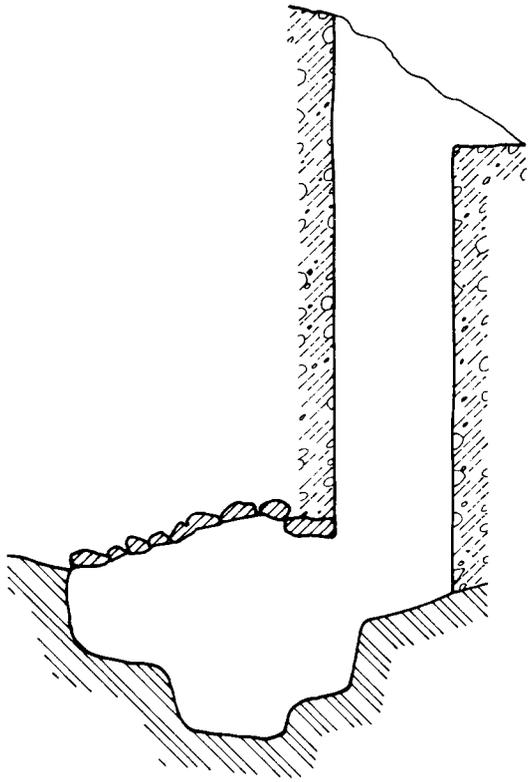
93. G 6034, shaft I: Plan and sections



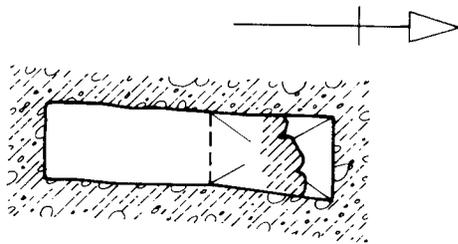
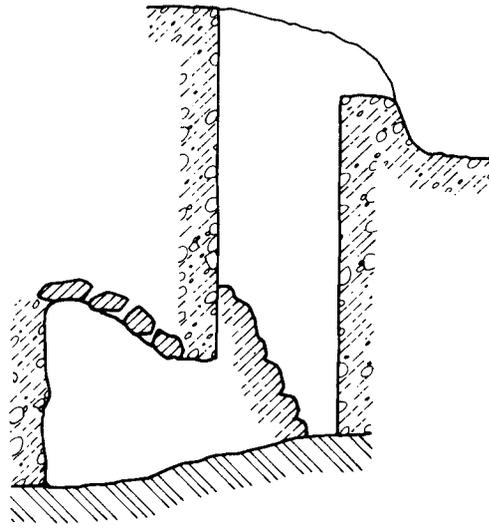
94. G 6034, shaft K: Plan and section



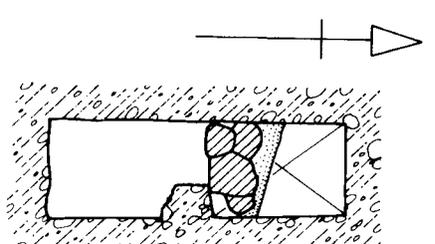
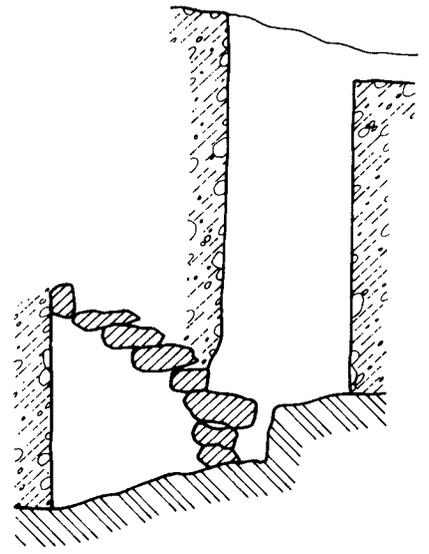
95. G 6034, shaft L: Plan and sections



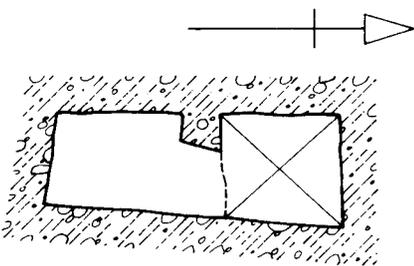
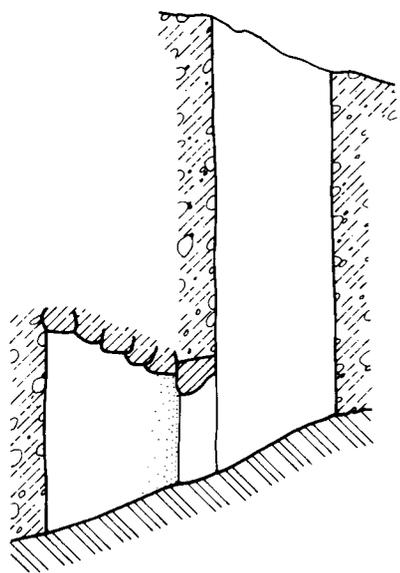
96. G 6034, shaft M: Plan and section



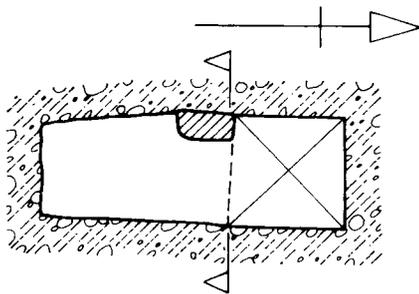
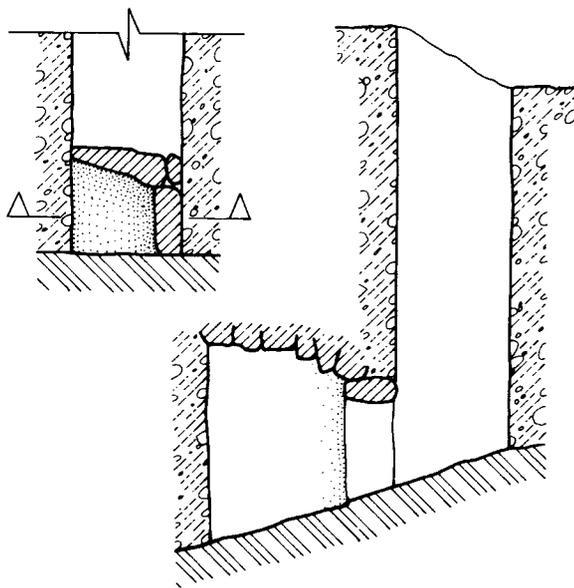
97. G 6034, shaft N: Plan and section



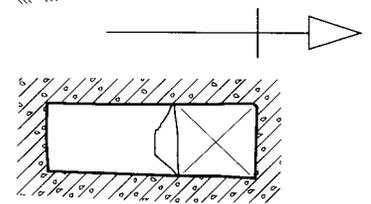
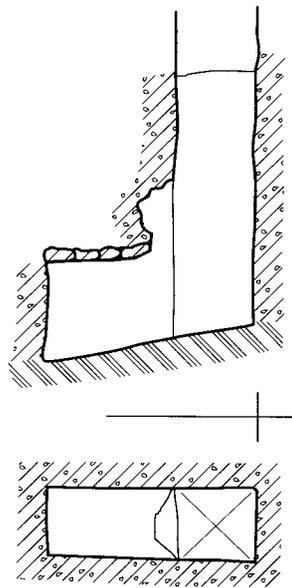
98. G 6034, shaft O: Plan and section



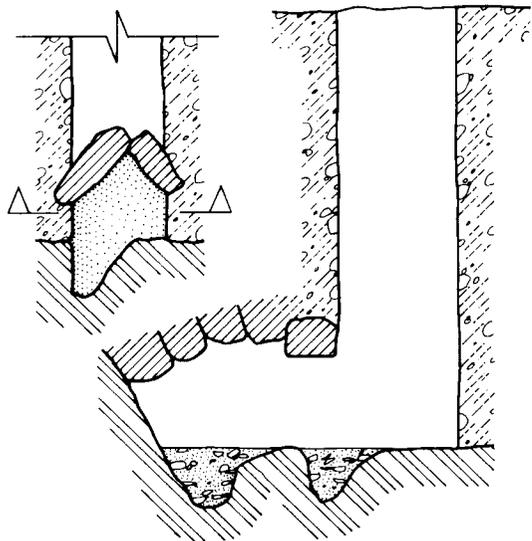
99. G 6034, shaft P: Plan and section



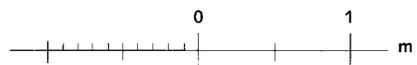
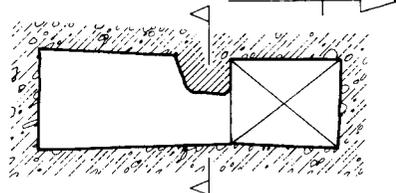
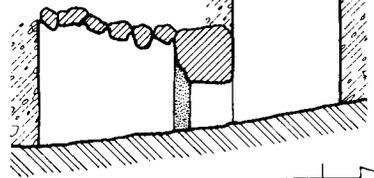
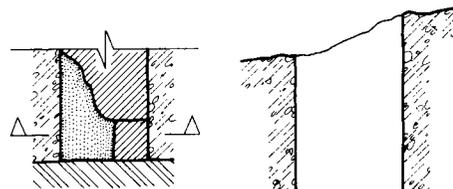
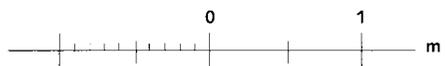
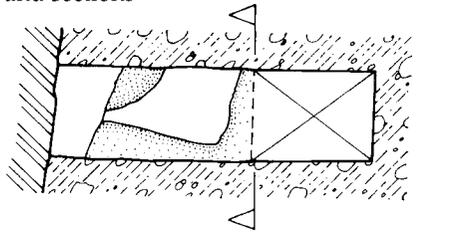
100. G 6034, shaft Q: Plan and sections



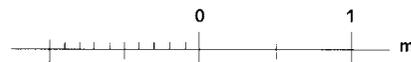
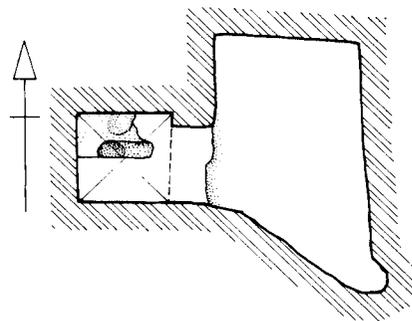
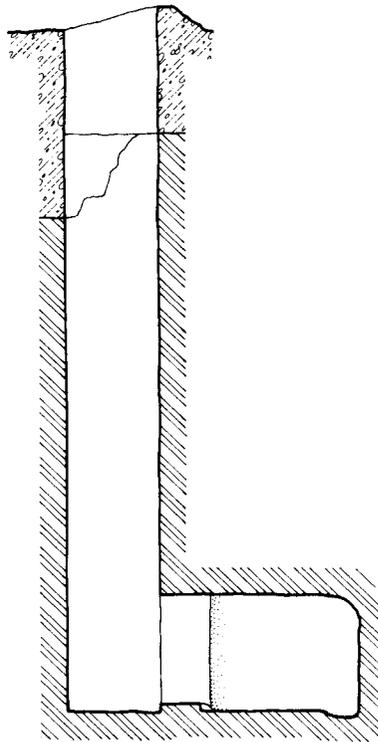
101. G 6034, shaft R: Plan and section



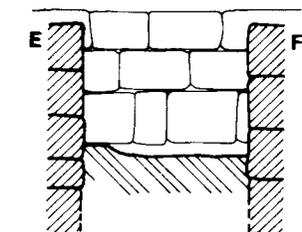
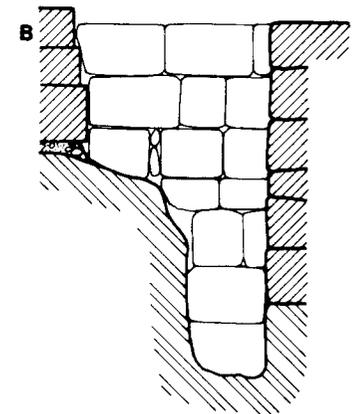
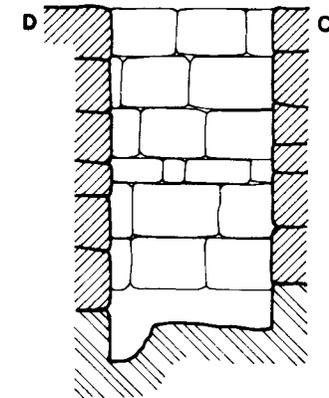
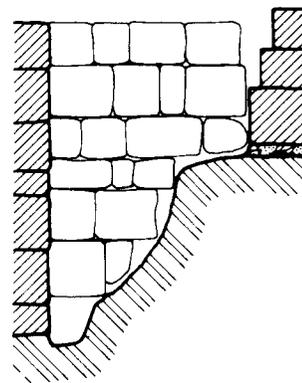
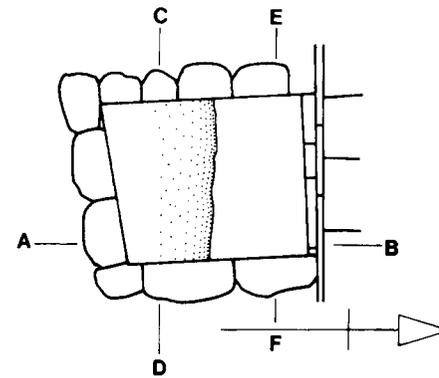
102. G 6035, shaft A:
Plan and sections



103. G 6035, shaft B: Plan and sections

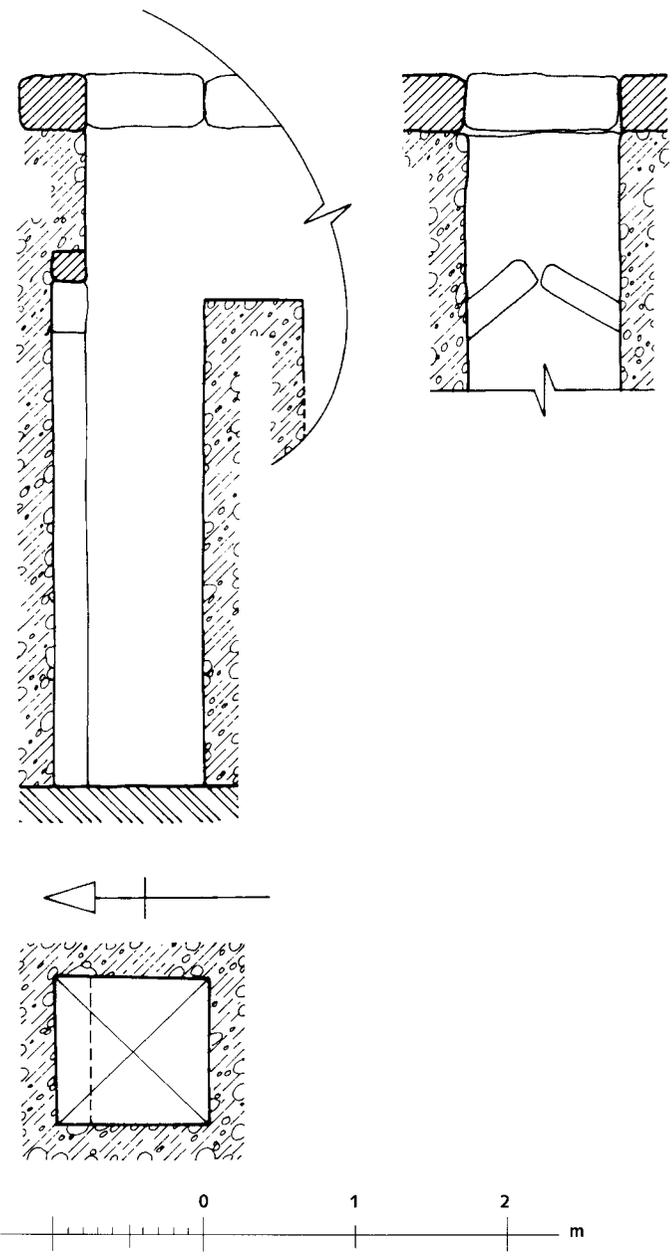
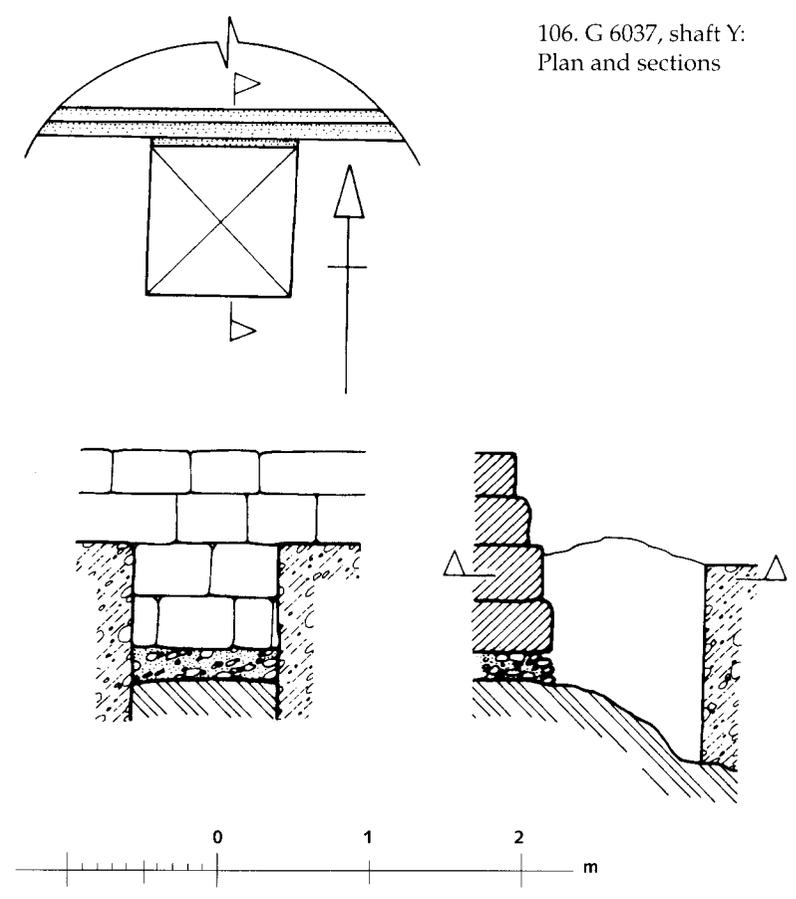


104. G 6036, shaft A: Plan and section

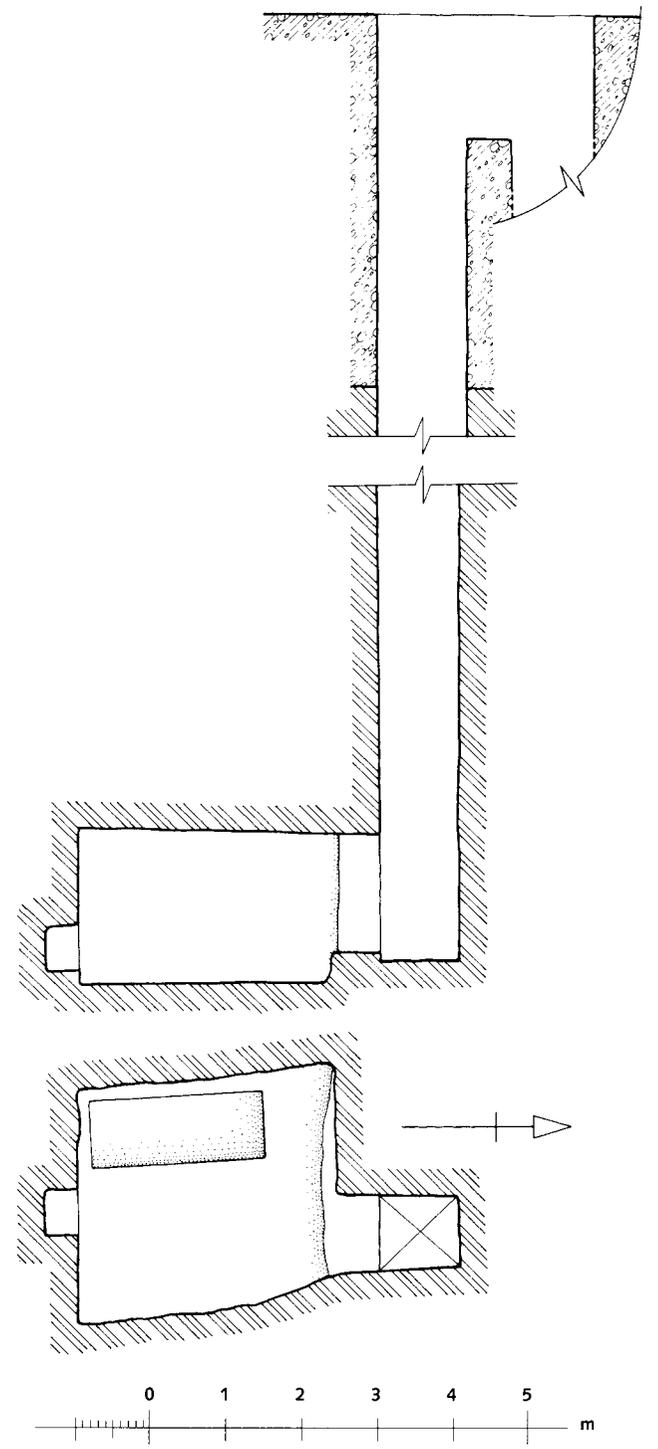


105. G 6037, shaft X: Plan and sections

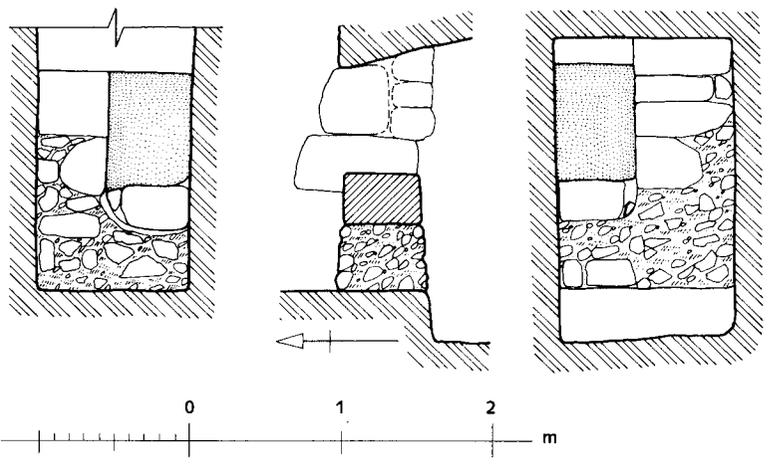
106. G 6037, shaft Y:
Plan and sections



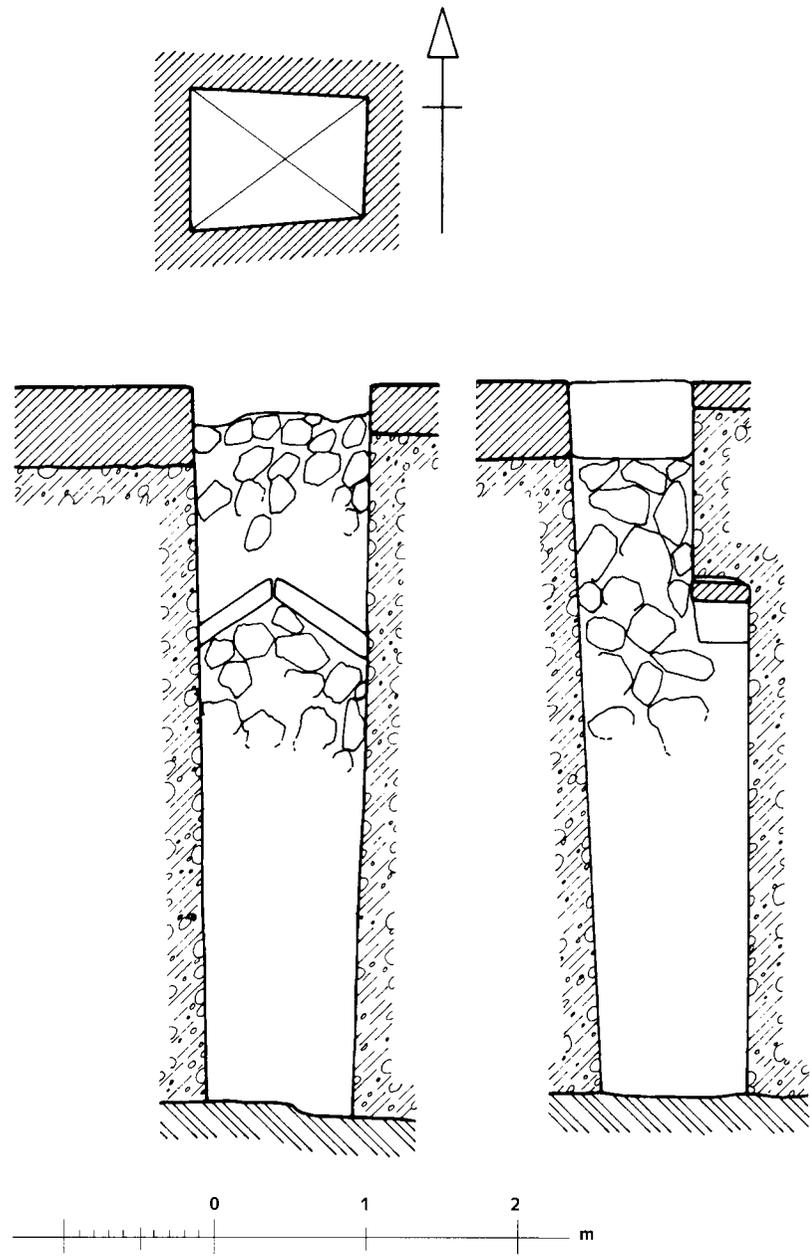
107. G 6040, shaft A: Plan and sections



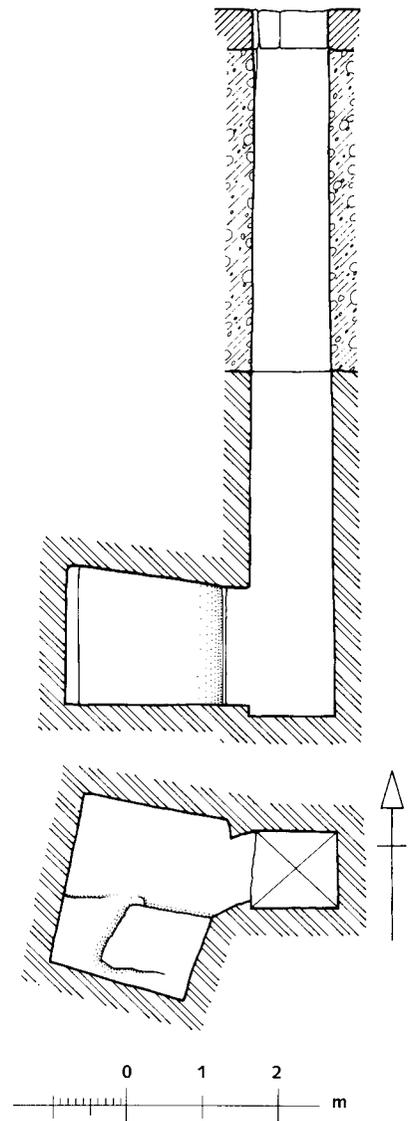
108. G 6040, shaft B: Plan and section



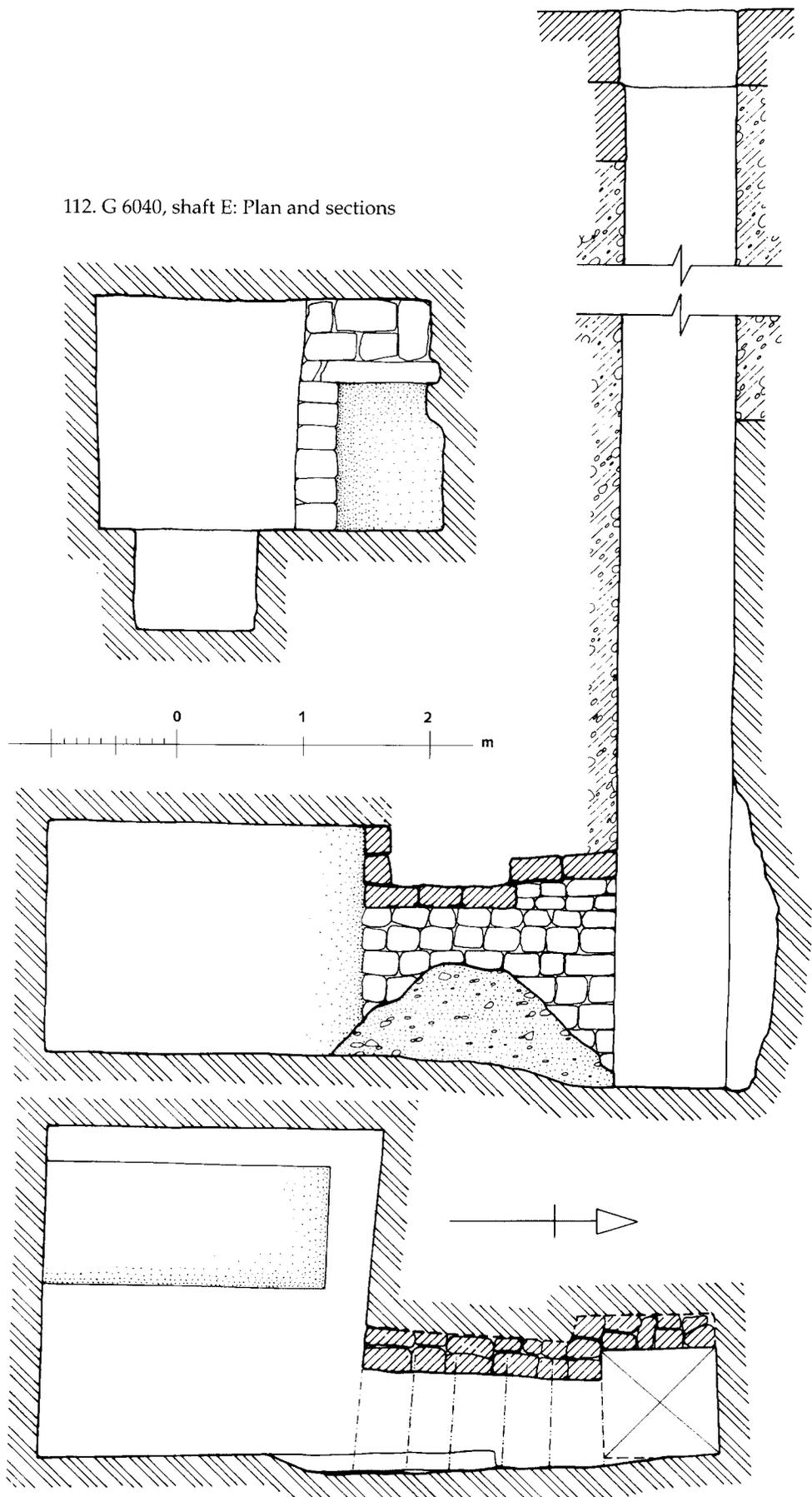
109. G 6040, shaft B: Blocking of burial chamber



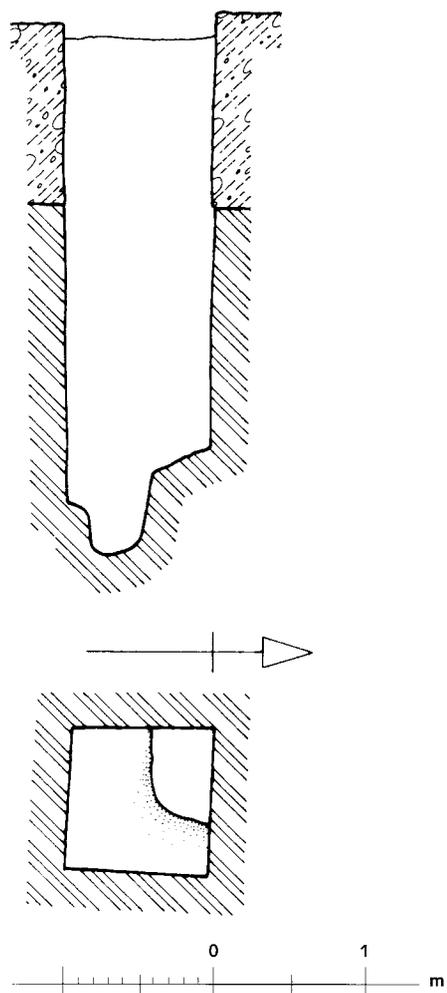
110. G 6040, shaft C: Plan and sections



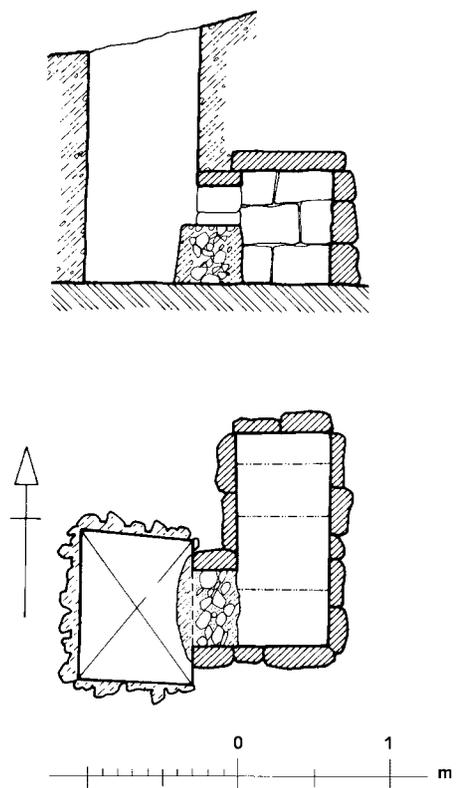
111. G 6040, shaft D: Plan and section



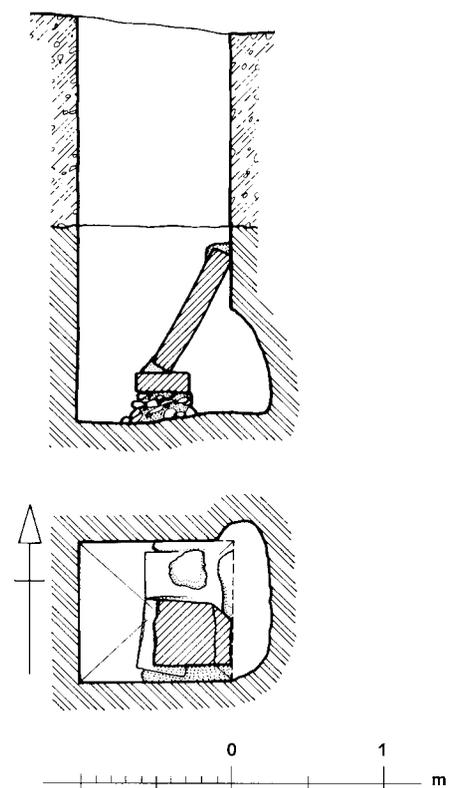
112. G 6040, shaft E: Plan and sections



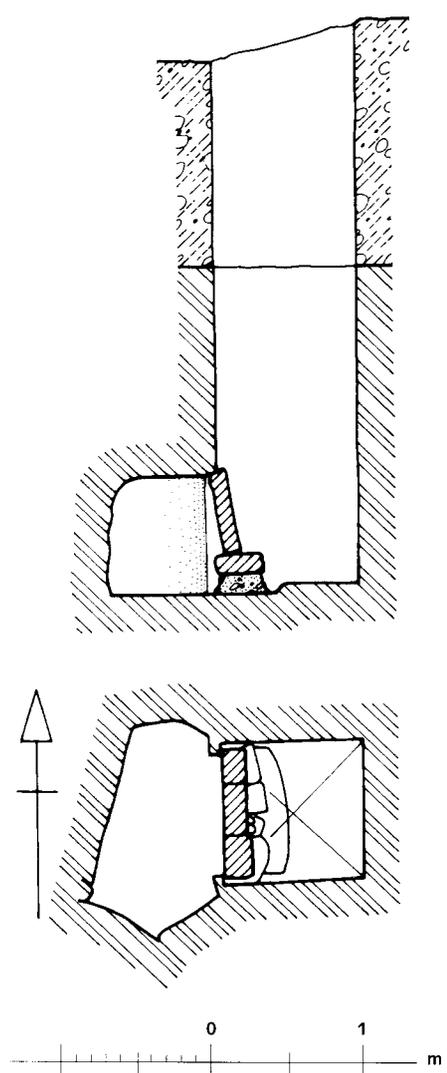
113. G 6041, shaft A: Plan and section



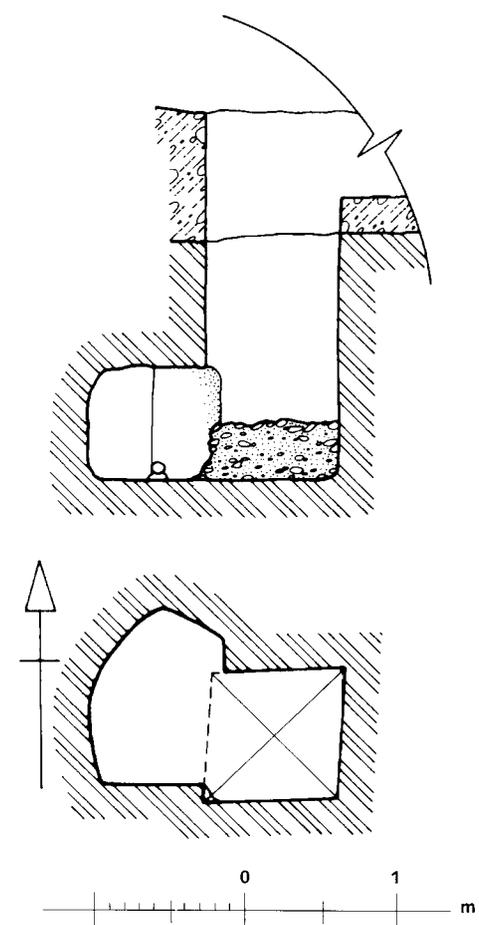
114. G 6041, shaft D: Plan and section



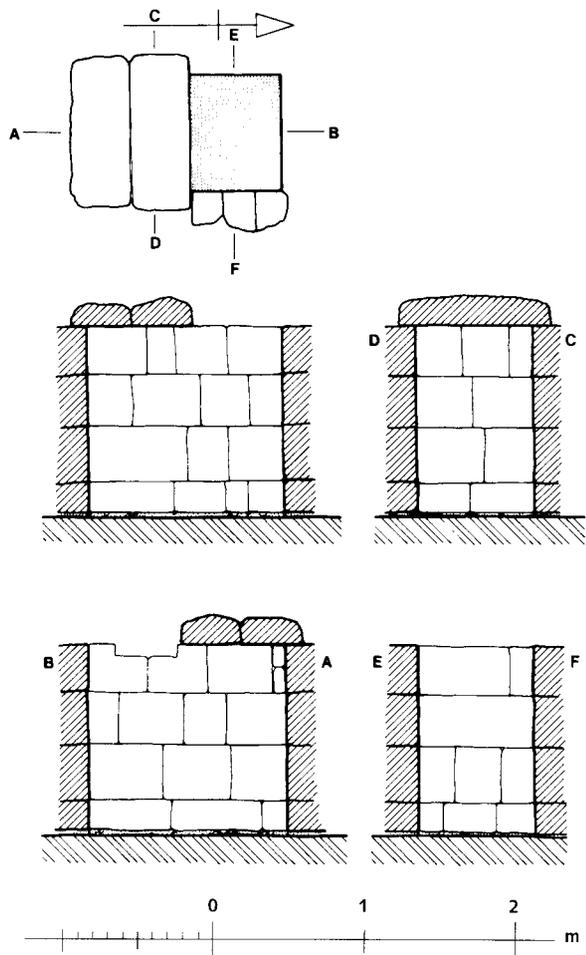
115. G 6041, shaft E: Plan and section



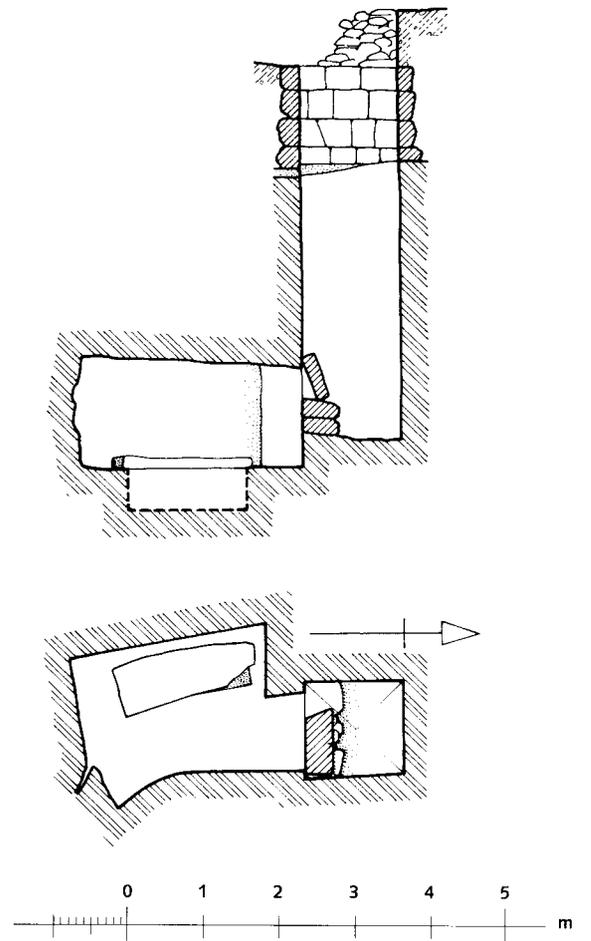
116. G 6041, shaft F: Plan and section



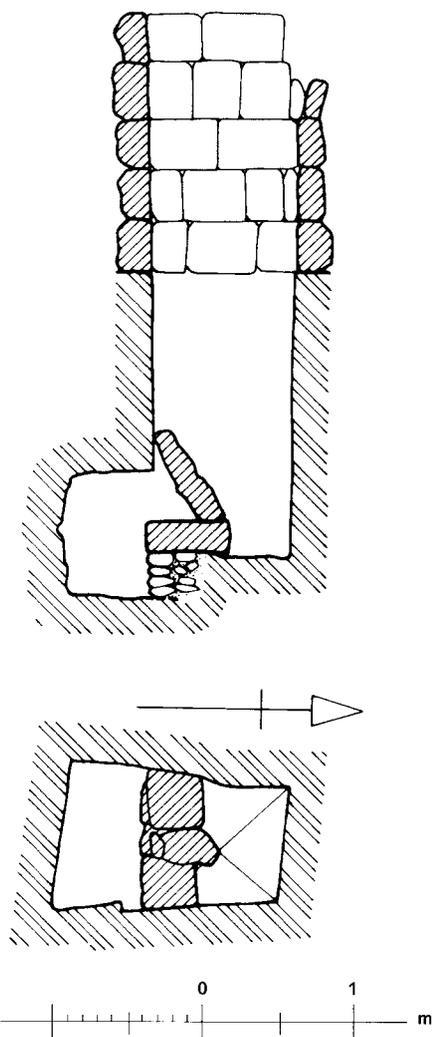
117. G 6041, shaft X: Plan and section



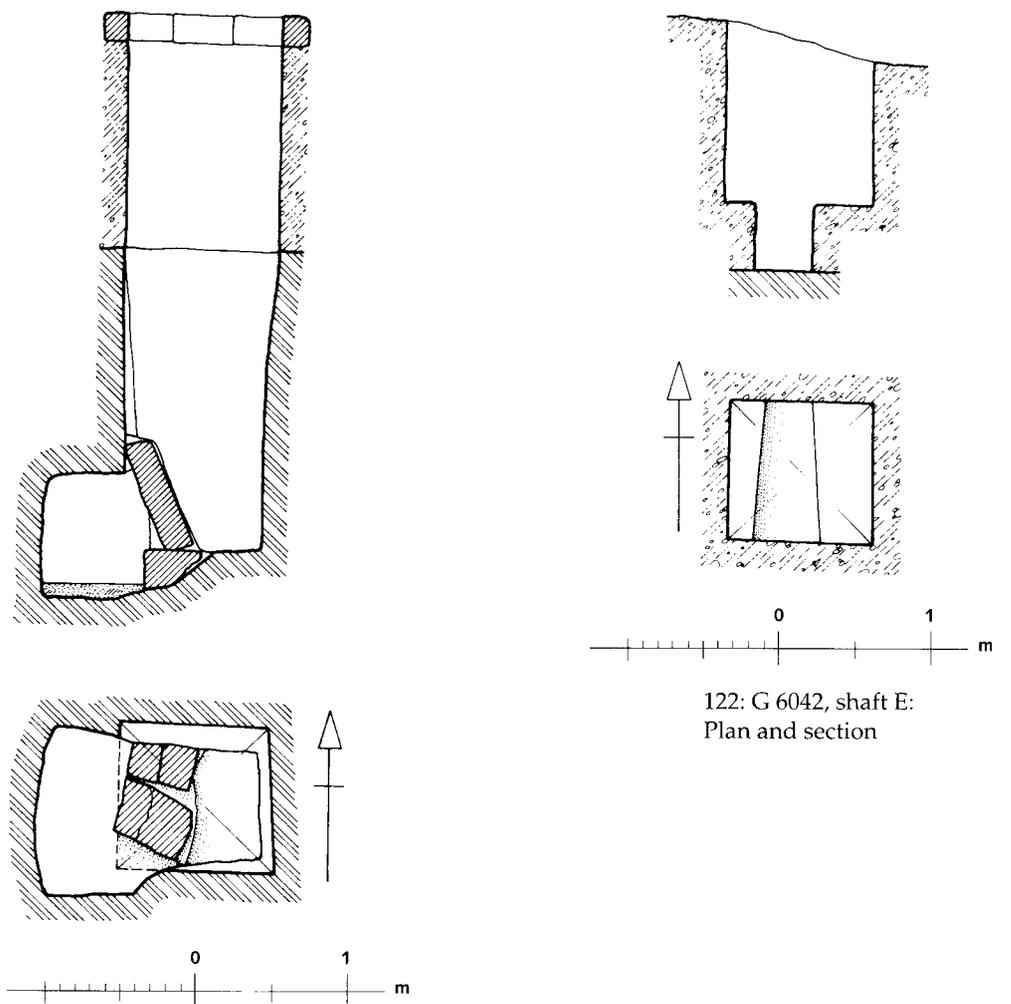
118. G 6042: Plan and sections of serdab



119. G 6042, shaft A: Plan and section

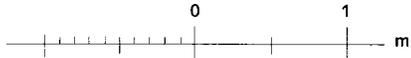
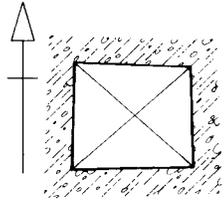
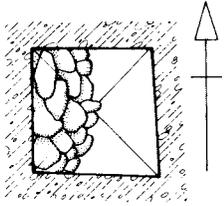
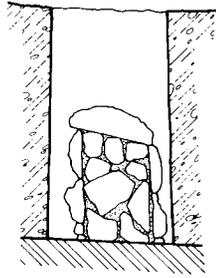
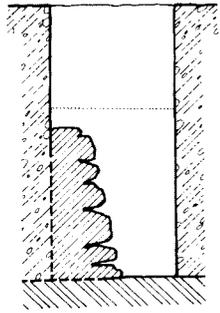


120. G 6042, shaft B: Plan and section



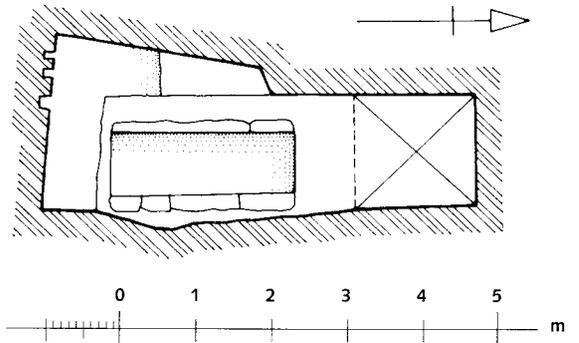
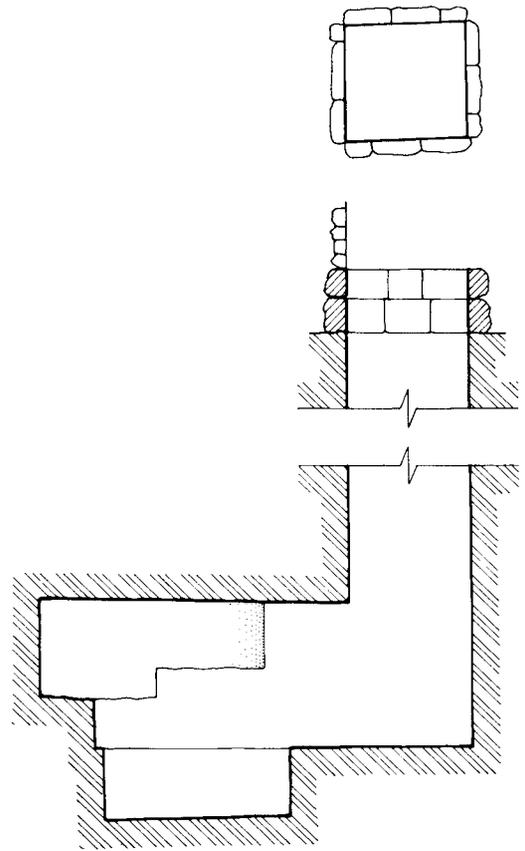
122. G 6042, shaft E:
Plan and section

121. G 6042, shaft D: Plan and section

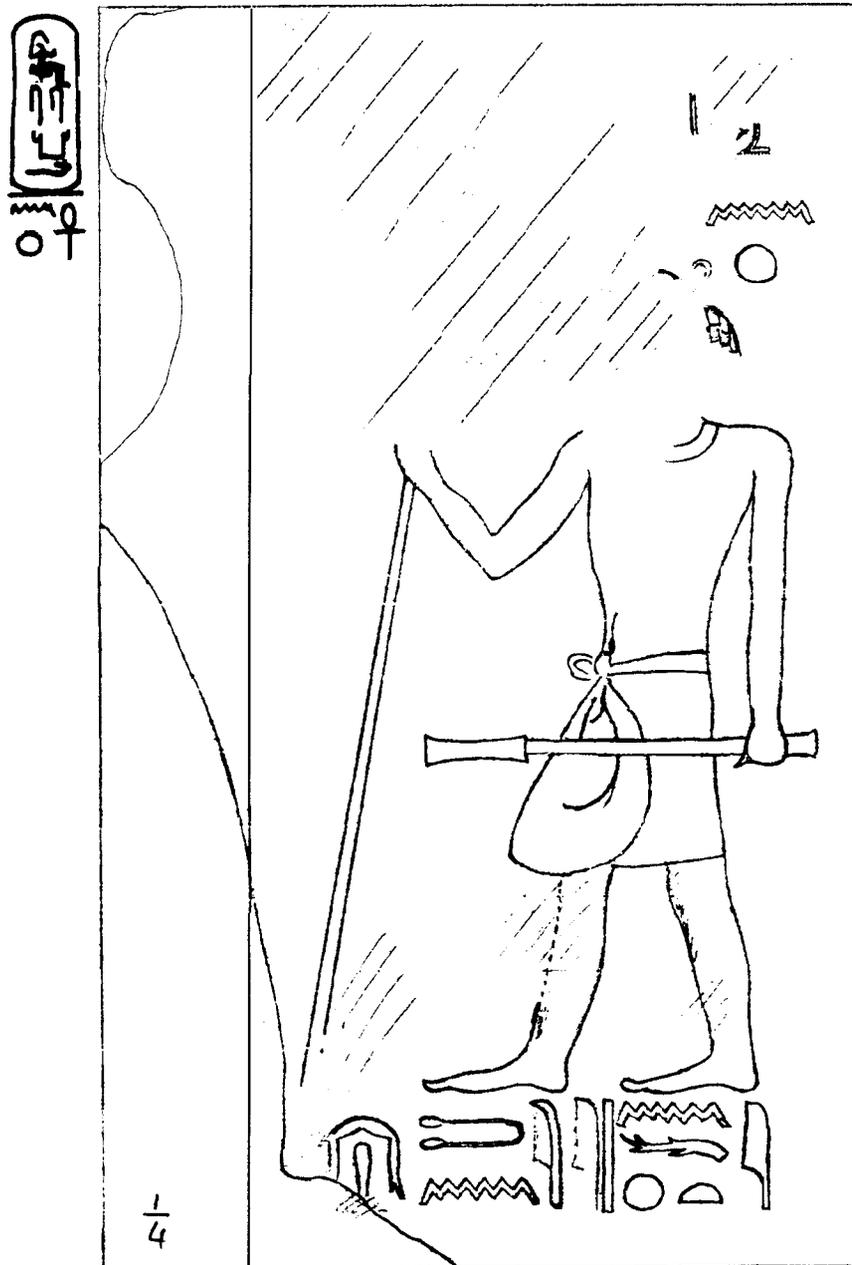


123. G 6042, shaft F:
Plan and section

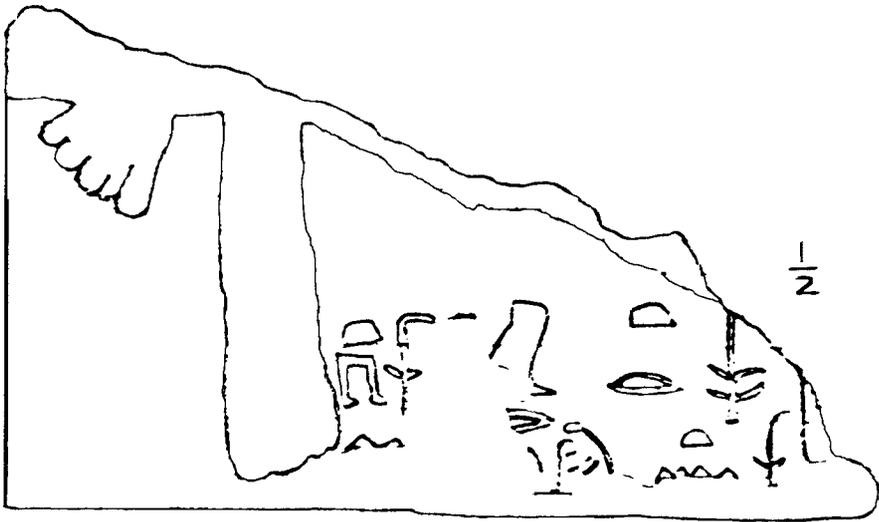
124. G 6042, shaft G:
Plan and section



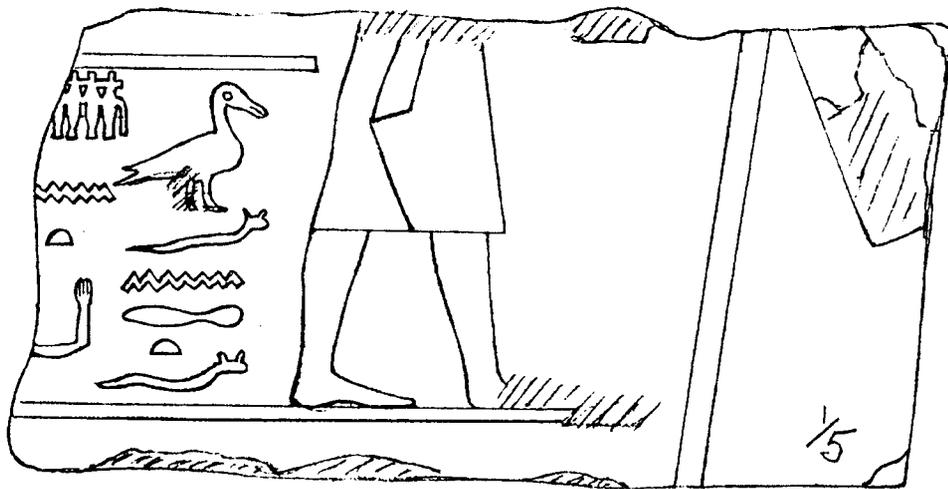
125. G 6050, shaft A: Plan and section



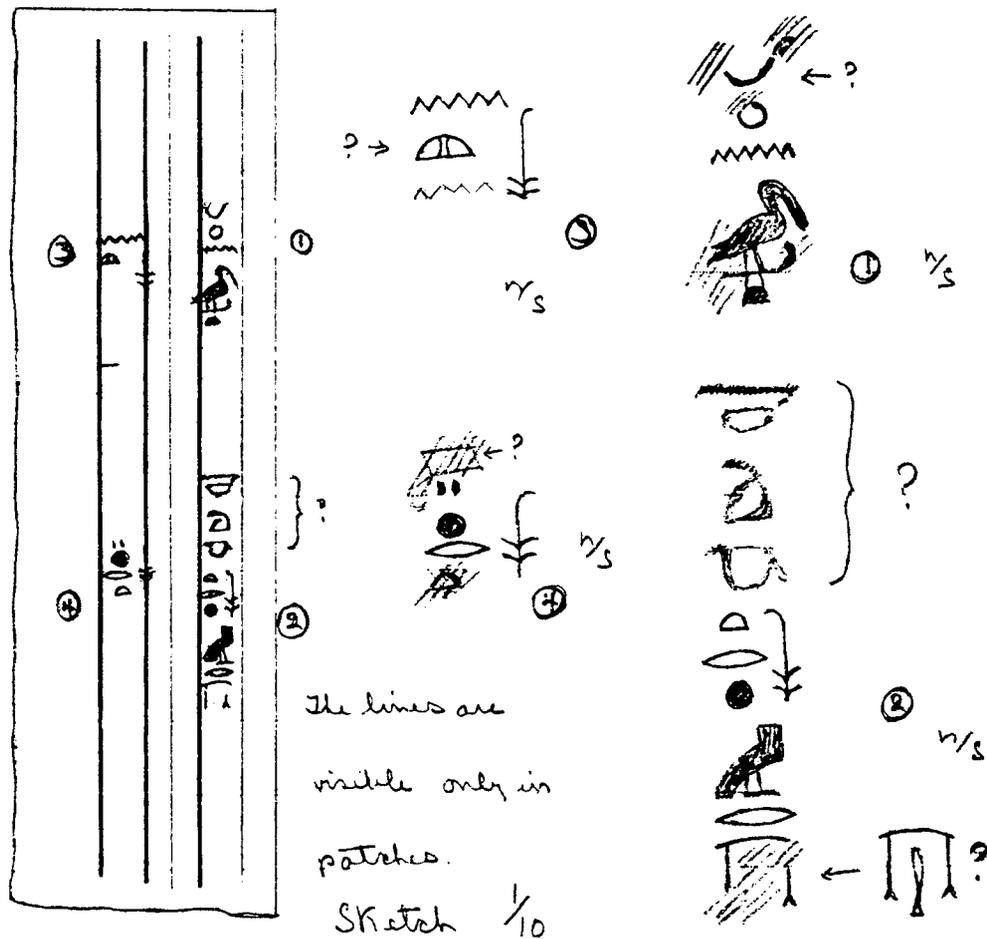
126a. G 6040: 25-11-139 (actual object not available for redrawing)



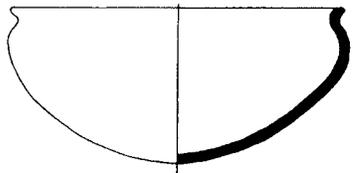
126b. G 6020: 25-11-2 (object register sketch; actual object not available for redrawing)



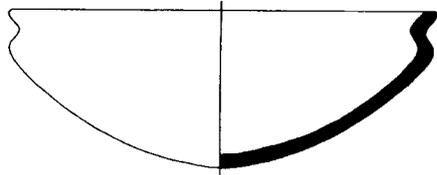
126c. G 6052: 25-11-203 (object register sketch; actual object not available for redrawing)



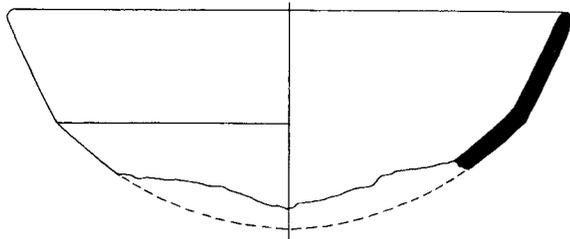
126d. G 6052: 25-11-211 (object register sketch; actual object not available for redrawing)



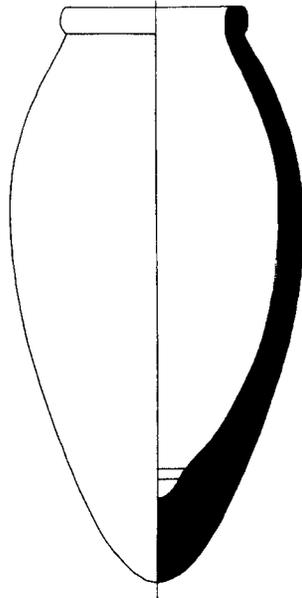
G 6010A: 24-11-64



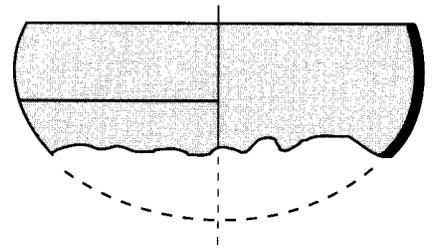
G 6010A: 25-11-101



G 6010A: 25-11-66



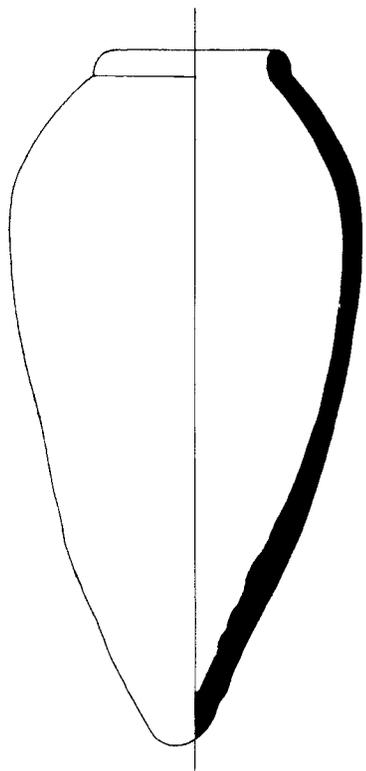
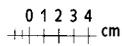
G 6010 "b": 25-11-125



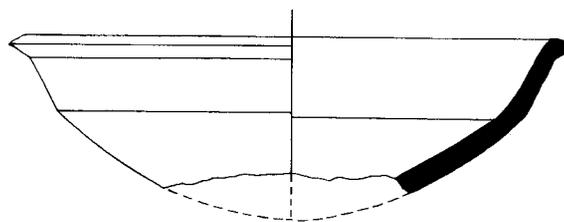
G 6010A: 25-11-69 (redrawn from tomb card sketch; scale unknown)



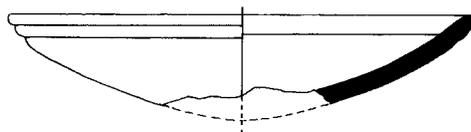
G 6010A: 25-11-72



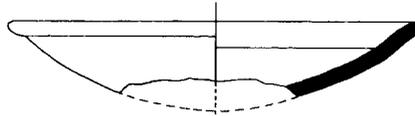
G 6012A: 25-12-282



G 6013A: 25-11-121



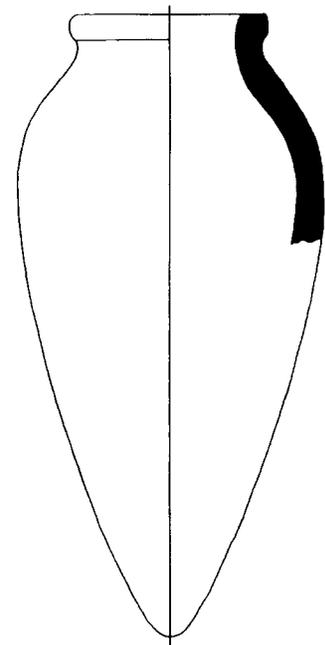
G 6013A: 25-11-118



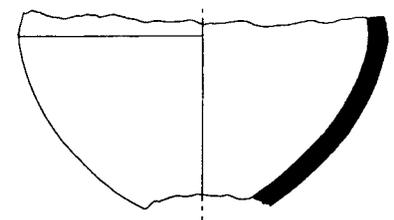
G 6013A: 25-11-119



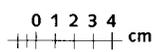
G 6013A: 25-11-120

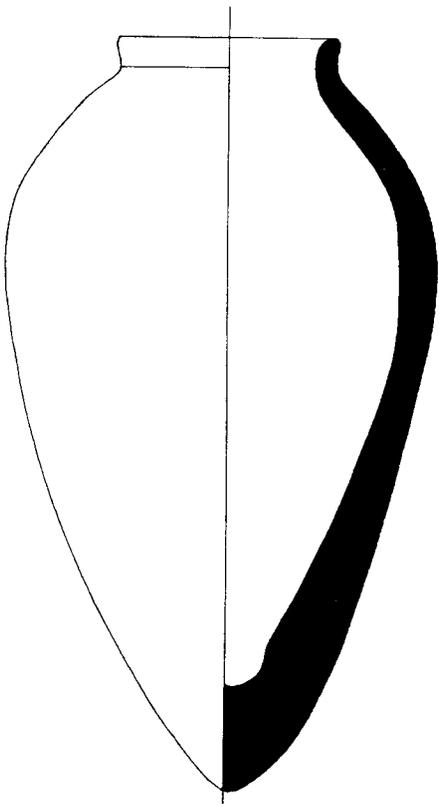


G 6013C: 25-11-96

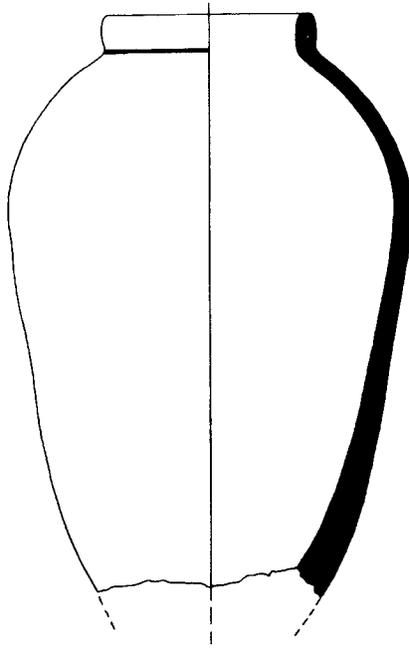


G 6013A: 25-11-123

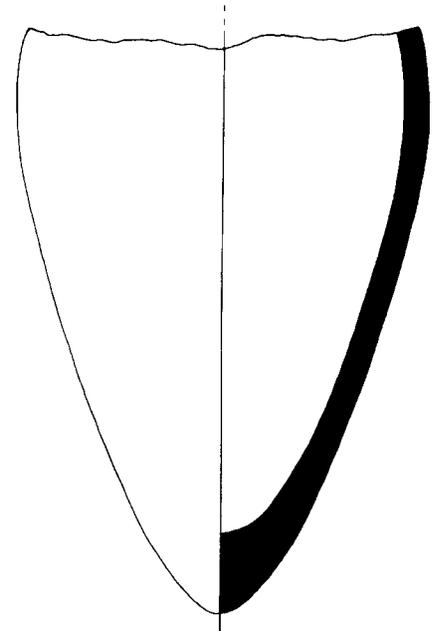




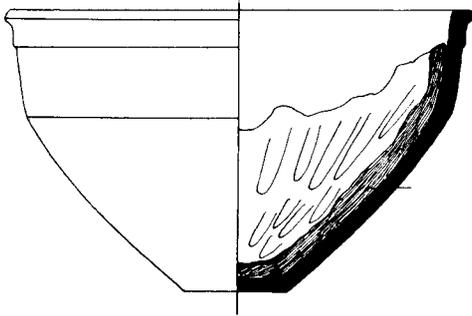
G 6020A: 25-11-111



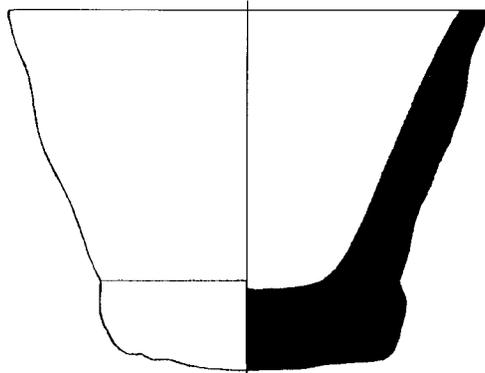
G 6020A: 25-12-45



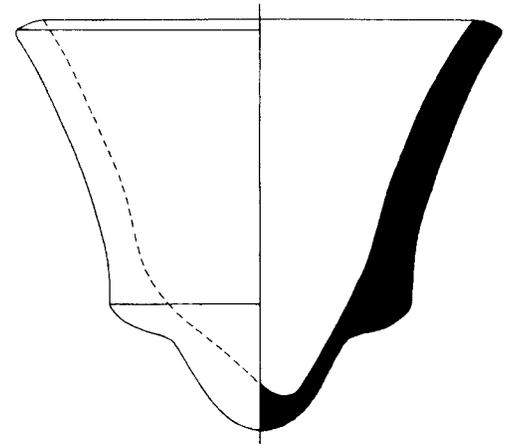
G 6020A: 25-12-27



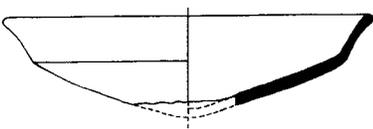
G 6020A: 25-12-50



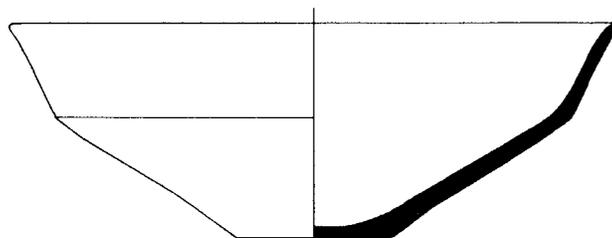
G 6020A: 25-12-28



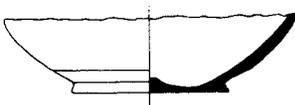
G 6020A: 25-12-82



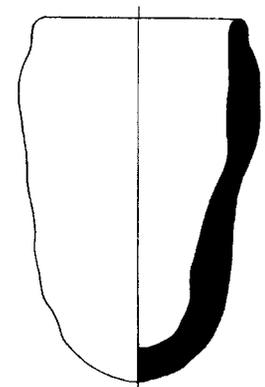
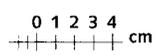
G 6020A: 25-12-83



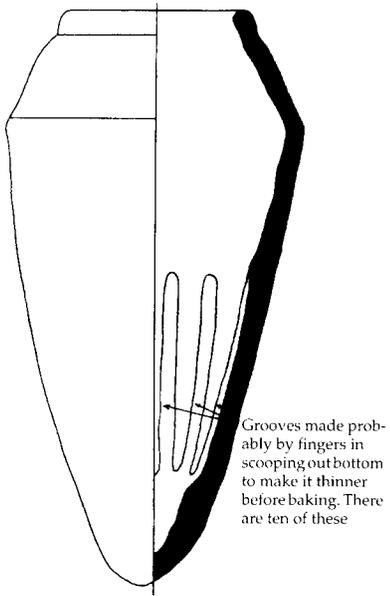
G 6020A: 25-12-77



G 6020: 25-12-81

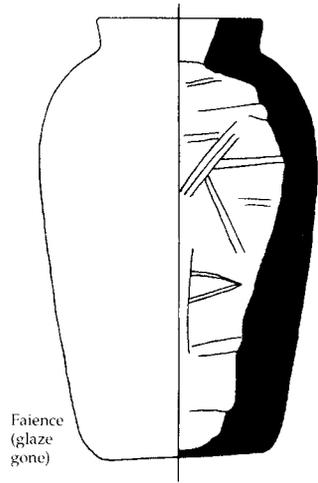


G 6020A: 25-12-110



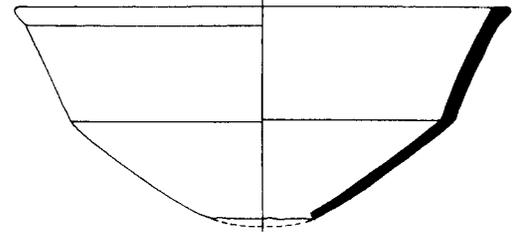
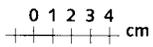
Grooves made probably by fingers in scooping out bottom to make it thinner before baking. There are ten of these

G 6028E: 25-12-221

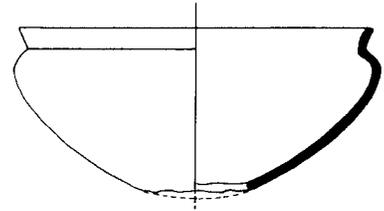


Faïence (glaze gone)

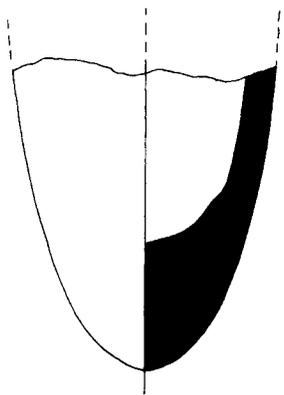
G 6028F: 25-12-229



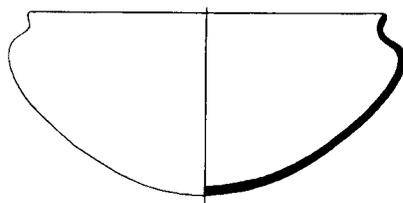
G 6028E: 25-12-223



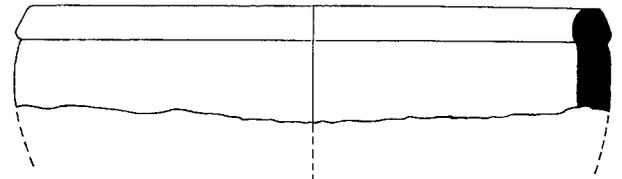
G 6028E: 25-12-224



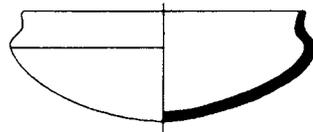
G 6030B: 25-11-77



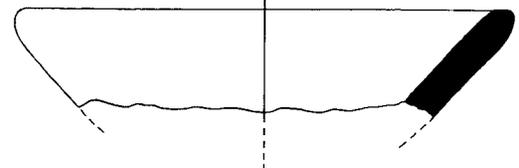
G 6030A: 25-12-3



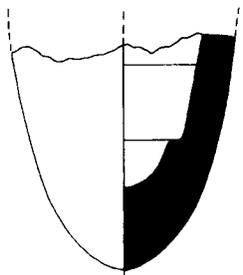
G 6030B: 25-11-80



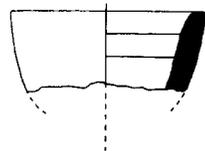
G 6030: 25-11-56



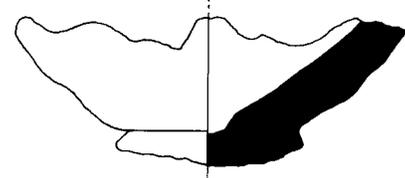
G 6030B: 25-11-93



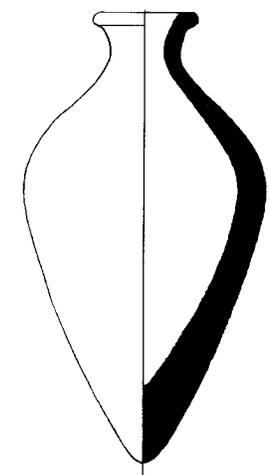
G 6030B: 25-11-76



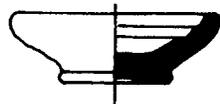
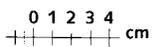
G 6030B: 25-11-79



G 6030B: 25-11-92



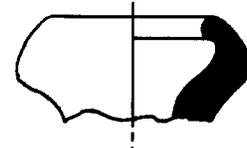
G 6030 serdab : 25-11-50



G 6030B: 25-11-84



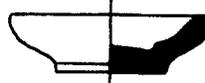
G 6030B: 25-11-86



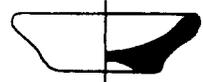
G 6030B: 25-11-90



G 6030B: 25-11-85



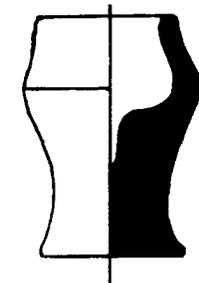
G 6030B: 25-11-87



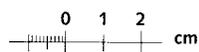
G 6030B: 25-11-88

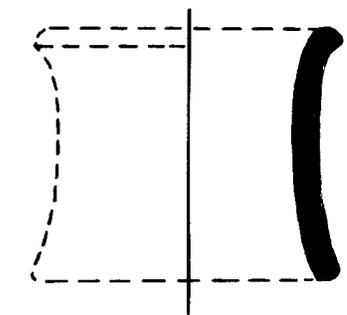


G 6030A: 25-12-18

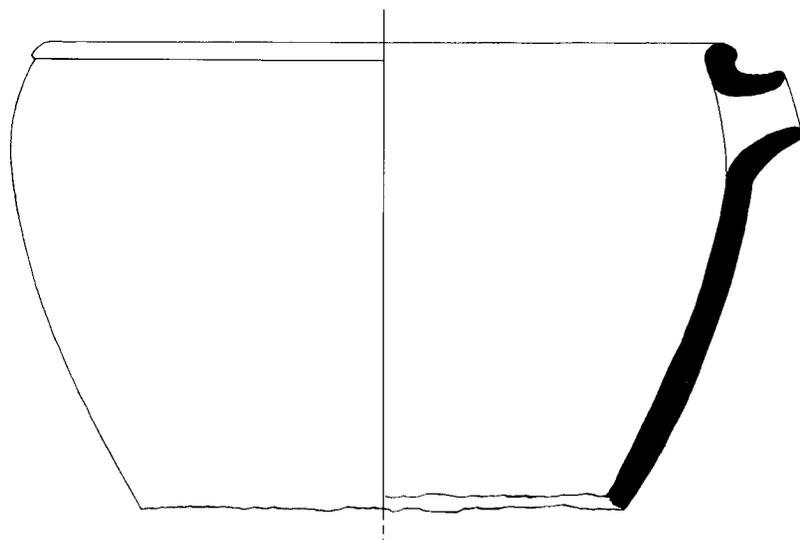
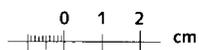


G 6030B: 25-11-89

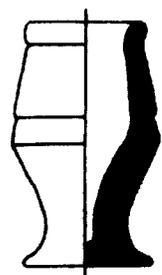
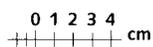




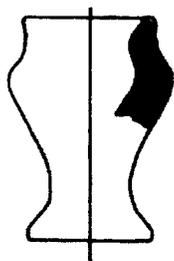
G 6031D: 25-12-132



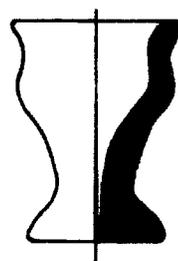
G 6031D: 25-12-133



G 6034R: 25-12-144



G 6034R: 25-12-146



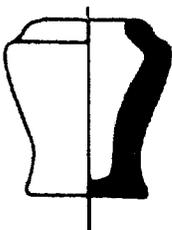
G 6034R: 25-12-145



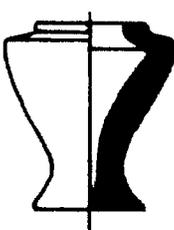
G 6034R: 25-12-150



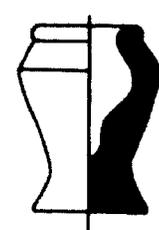
G 6034R: 25-12-150a



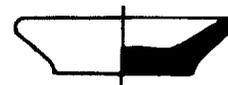
G 6034R: 25-12-148



G 6034R: 25-12-149



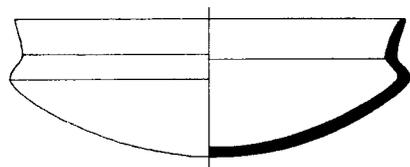
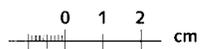
G 6034R: 25-12-147



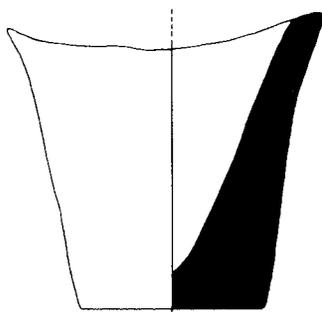
G 6034R: 25-12-150b



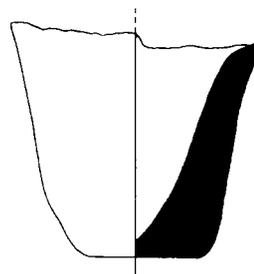
G 6034R: 25-12-150



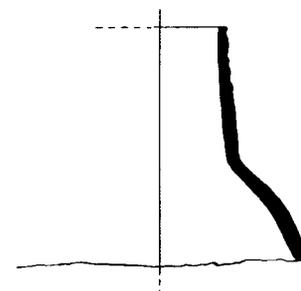
G 6040: 25-12-269



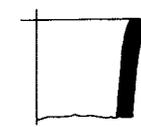
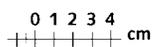
G 6040B: 25-12-269



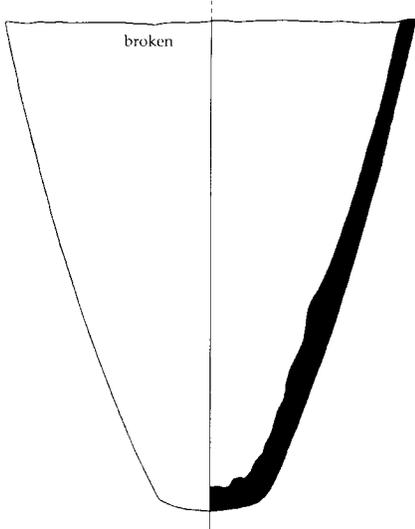
G 6040B: 25-12-270



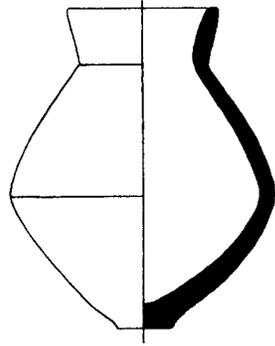
G 6040: 25-12-74



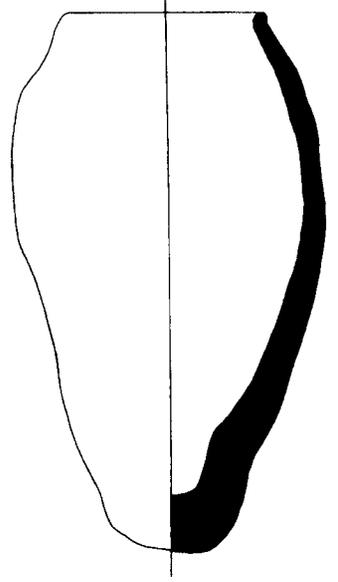
G 6040B:
25-12-268



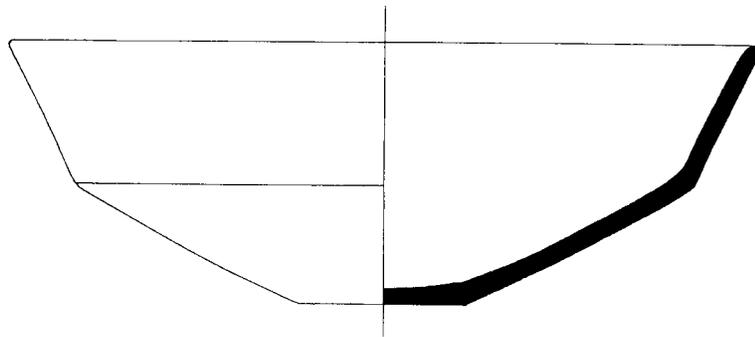
G 6040C: 25-12-73



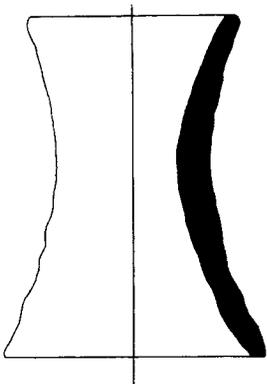
G 6040D: 25-12-54



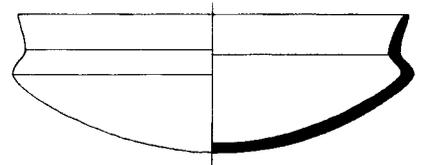
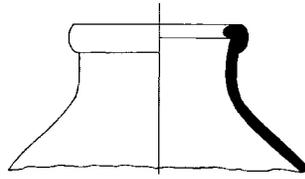
G 6040B: 25-12-122



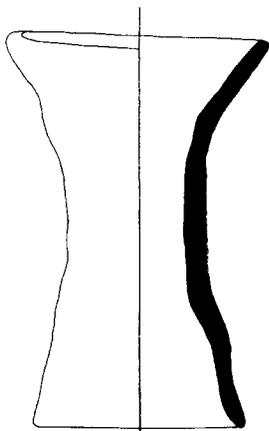
G 6040B: 25-12-267



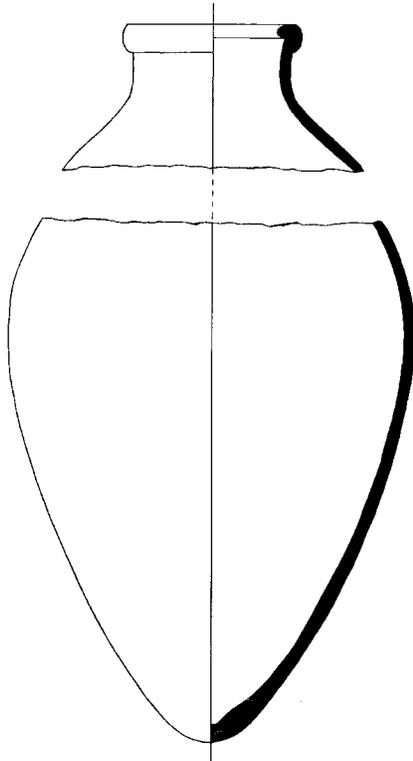
G 6040: 25-12-24



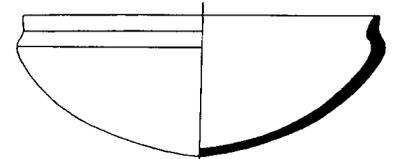
G 6040: 25-12-139



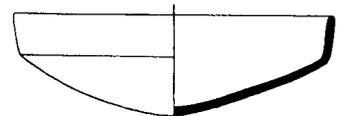
G 6040C: 25-12-71



G 6040D: 25-12-69

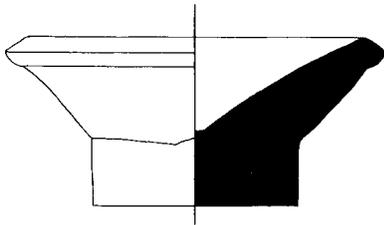


G 6040D: 25-12-55

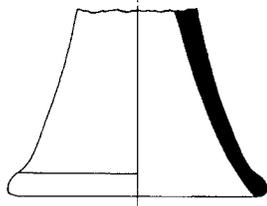


G 6040C: 25-12-51

0 1 2 3 4
+++++ cm

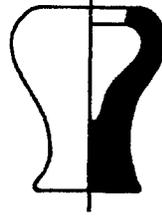


G 6044X: 25-12-296

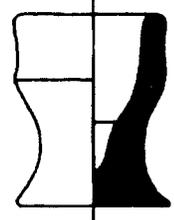


G 6044X: 25-12-297

0 1 2 3 4
+++++ cm

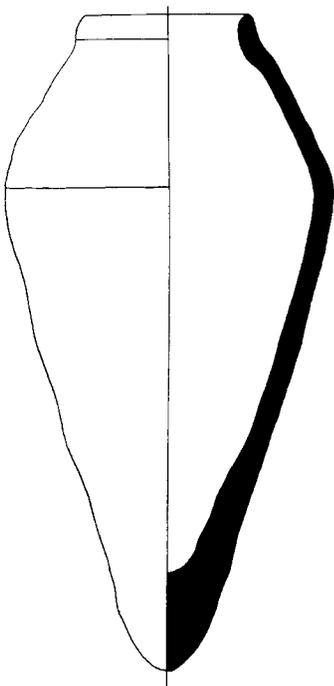


G 6050: 25-11-146

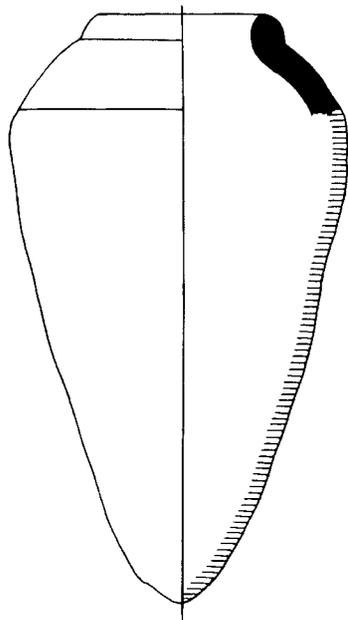


G 6050: 25-11-145

0 1 2
+++++ cm

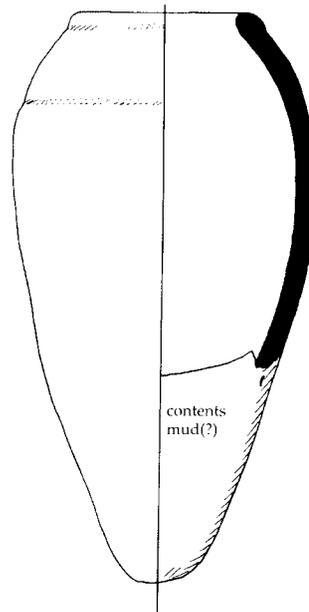


G 6050: 25-11-143

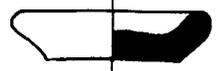


G 6050: 25-11-148

0 1 2 3 4
+++++ cm



G 6050: 25-11-137



G 6050: 25-11-142a



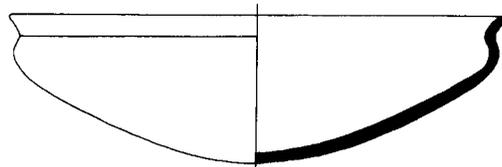
G 6050: 25-11-142b



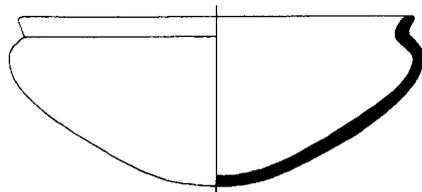
G 6050: 25-11-142c



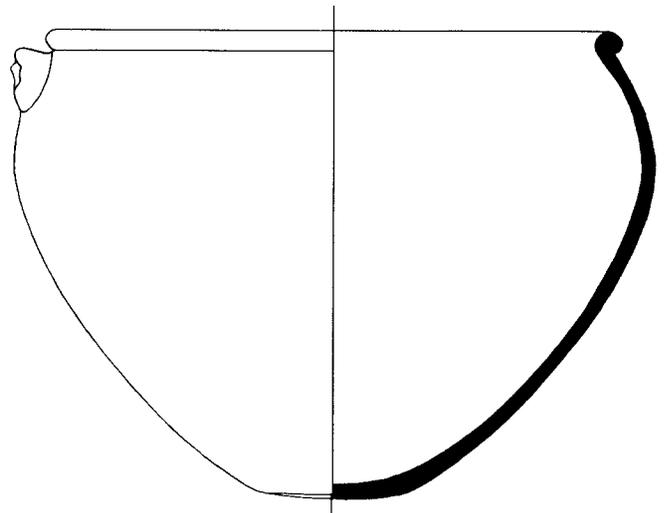
G 6051A: 25-12-139



G 6052B: 25-12-685

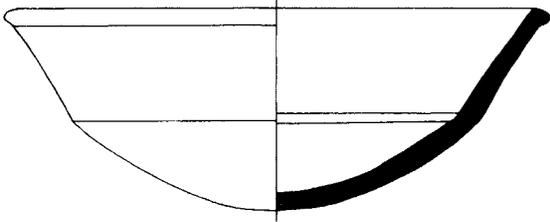


G 6052B: 25-12-680

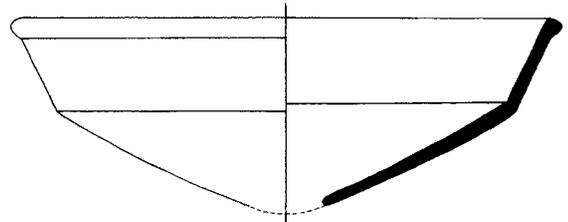


G 6052B: 25-12-674

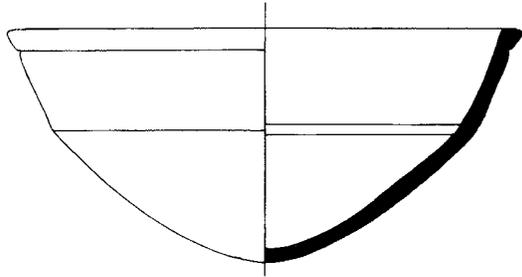
0 1 2 3 4
+++++ cm



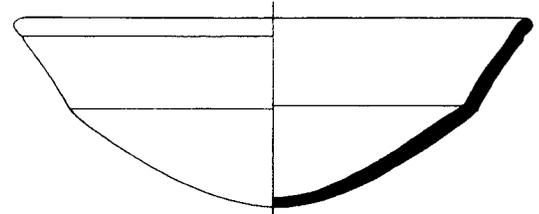
G 6052B: 25-12-677



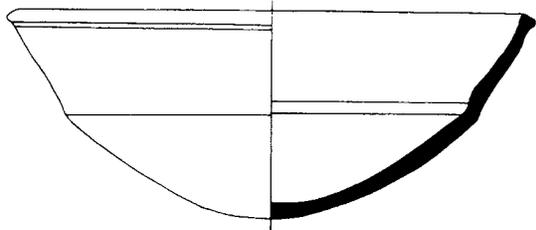
G 6052B: 25-12-690



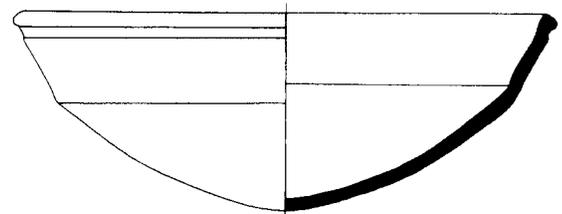
G 6052B: 25-12-676



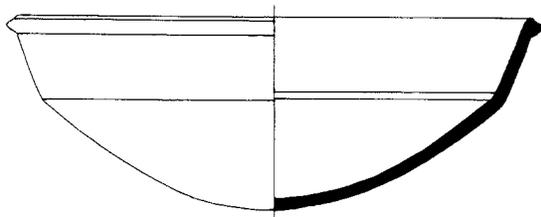
G 6052B: 25-12-697



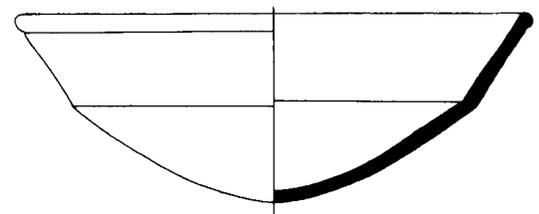
G 6052B: 25-12-678



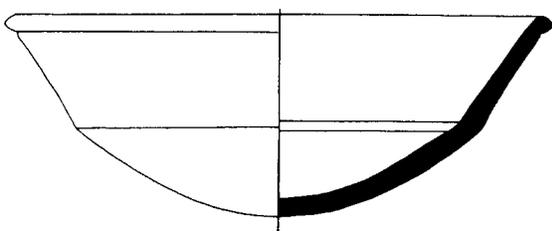
G 6052B: 25-12-679



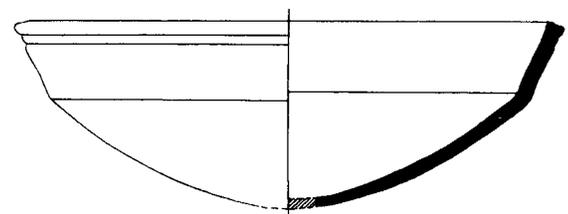
G 6052B: 25-12681



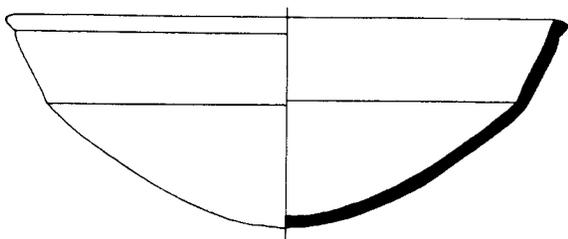
G 6040: 25-12-269



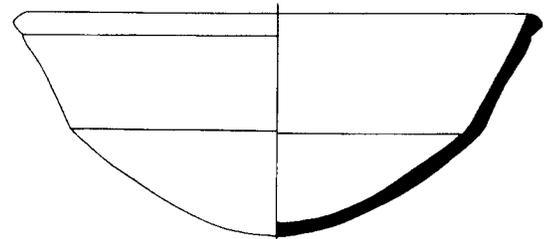
G 6052B: 25-12-699



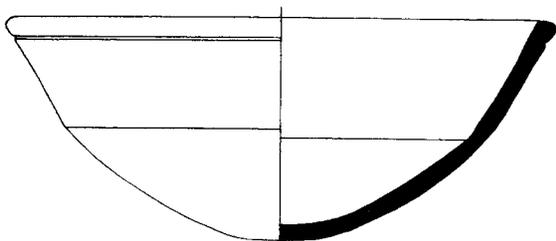
G 6052B: 25-12-698



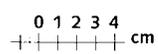
G 6052B: 25-12-688



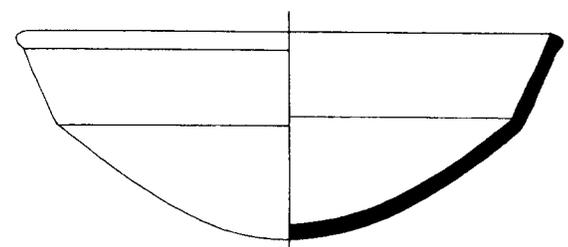
G 6052B: 25-12-683



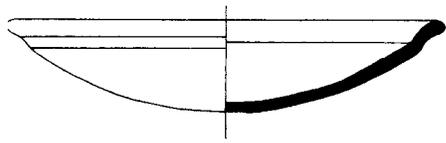
G 6052B: 25-12-675



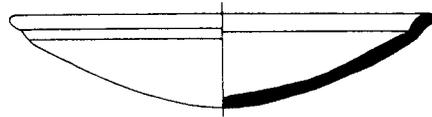
133. Pottery from G 6052
(actual vessels unavailable for redrawing)



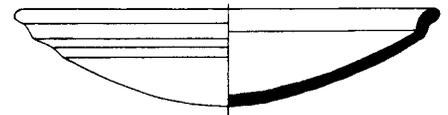
G 6052B: 25-12-696



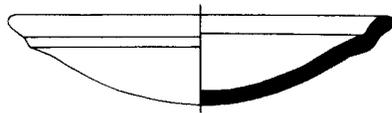
G 605B2: 25-12-682



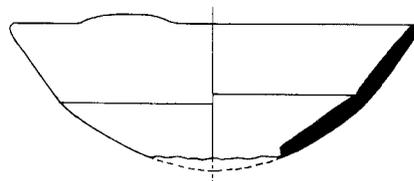
G 6052B: 25-12-691



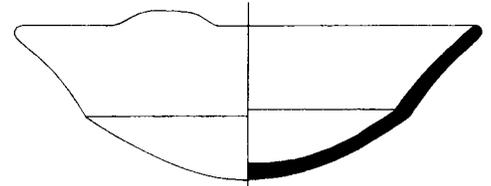
G 6052B: 25-12-684



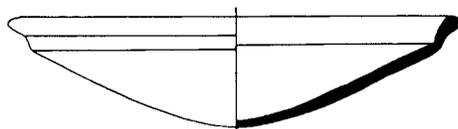
G 6052B: 25-12-689



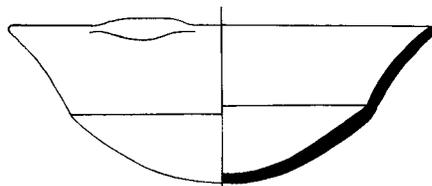
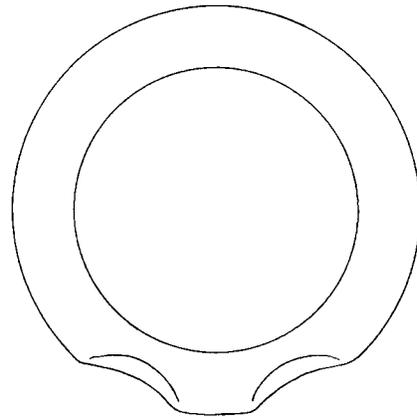
G 6052B: 25-12-695



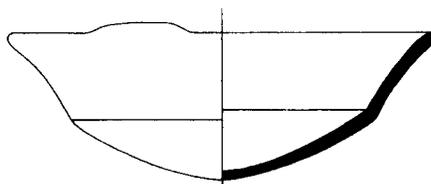
G 6052B: 25-12-694



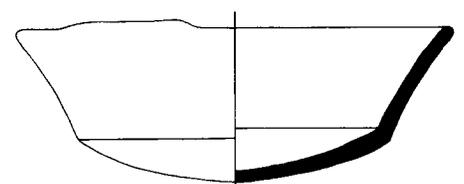
G 6052B: 25-12-686



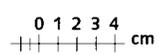
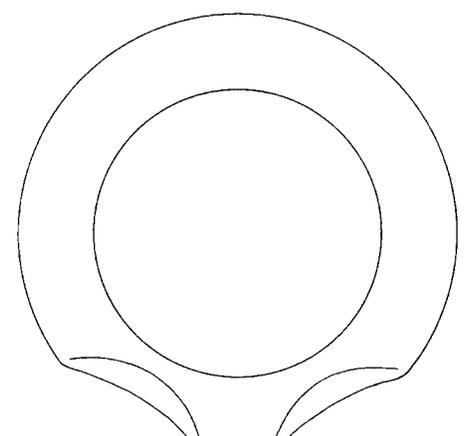
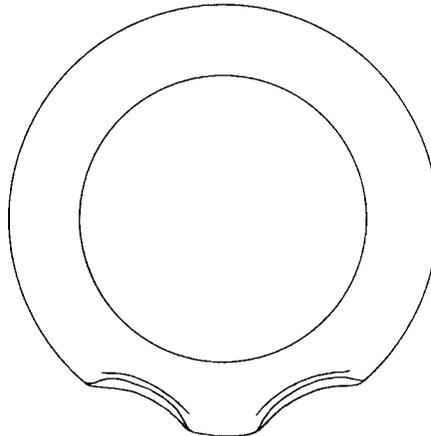
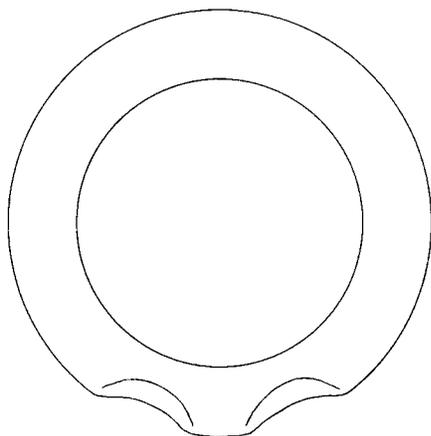
G 6052B: 25-12-687



G 6052B: 25-12-692



G 6052B: 25-12-693





a. View of Cemetery G 6000 (center), looking west from the top of the Great Pyramid (Nov. 16, 1993). Photograph by Manuelian



b. View of Cemetery G 6000 (center), looking northwest from the pyramid of Chephren (1982). Photograph by Weeks Expedition



a. G 6010 (Neferbaupth), chamber 3, west wall, central section, offerings (1989). Photograph by Rus Gant



b. G 6010 (Neferbaupth), chamber 3, north wall, detail of text {1.46} (see pl. 11a). Watercolor by Helen Basilvesky



c. G 6010 (Neferbaupth), chamber 3, west wall, architrave, detail of text {1.41} (see pls. 9– 10). Watercolor by Helen Basilvesky



a. G 6020 (Iymery), chamber 1, north wall, third register, offering bearers, text [2.66] (1989). Photograph by Rus Gant



b. G 6020 (Iymery), chamber 2, south wall, middle section, fifth register (1989). Photograph by Rus Gant



a. G 6020 (Iymery), chamber 2, south wall, middle section, fourth register, texts [2.80– 81] (1989). Photograph by Rus Gant



b. G 6020 (Iymery), chamber 2, south wall, middle section, fourth register, detail of text [2.80] (see pl. 18a– b). Watercolor by Helen Basilevsky



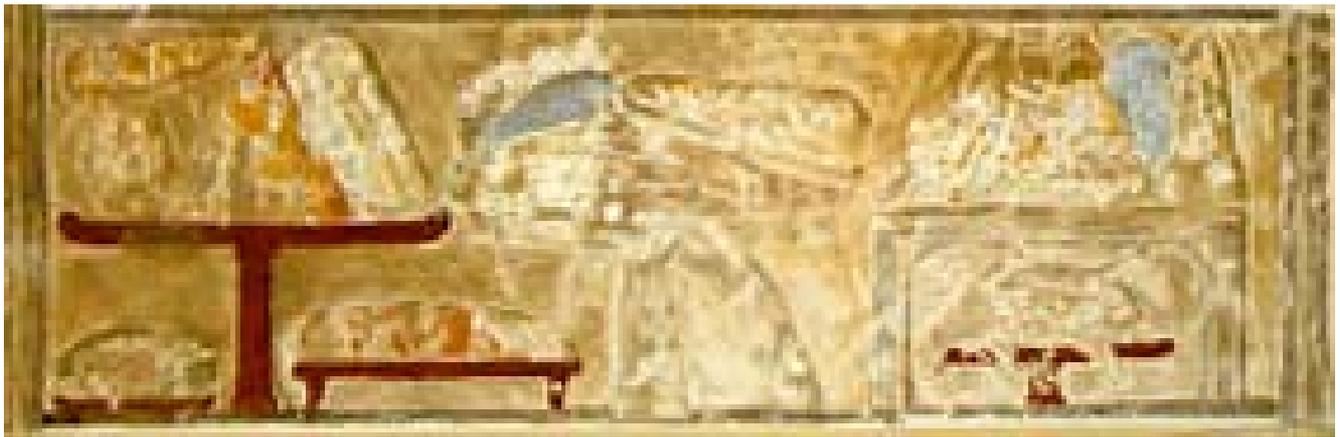
G 6020 (Iymery), chamber 2, west wall, southern half, registers 2, 3, and 4 (1989). Photograph by Rus Gant



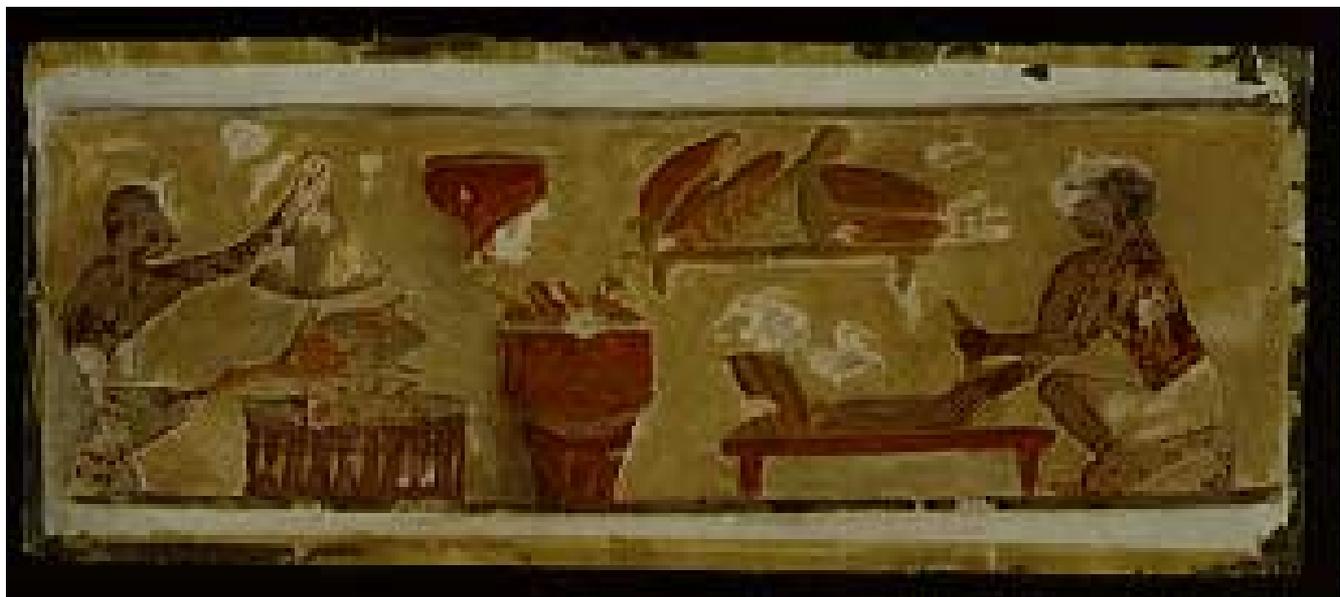
a. G 6020 (Iymery), chamber 2, west wall, southern half, third register, detail of wine pressing scene (1989). Photograph by Rus Gant



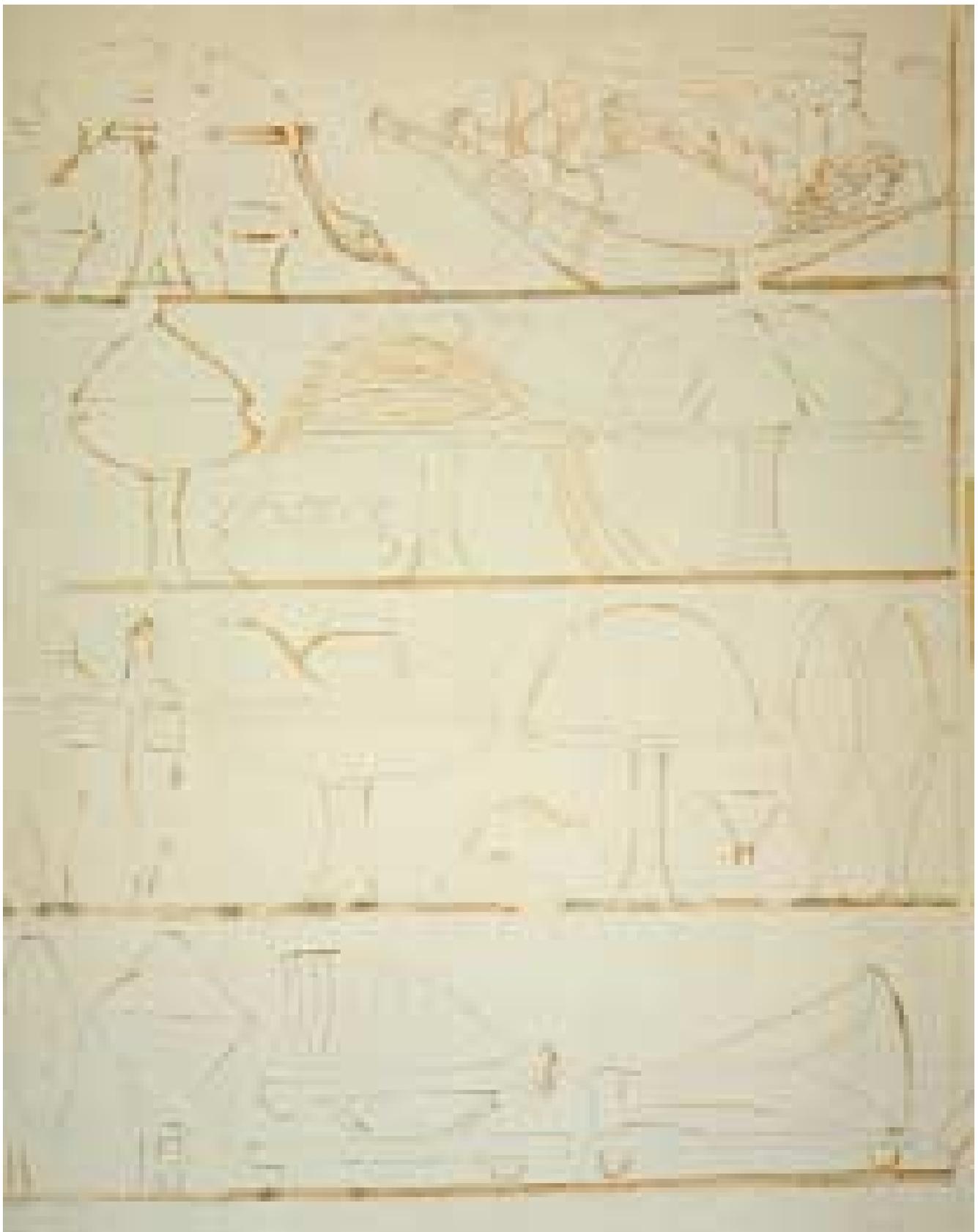
b. G 6020 (Iymery), chamber 2, west wall, southern half, third register, detail of wine pressing scene. Watercolor by William Stevenson Smith



a. G 6020 (Iymery), chamber 2, south wall, middle section, offerings. Watercolor by William Stevenson Smith



b. G 6020 (Iymery), chamber 2, south wall, middle section, grilling and cutting up fowl. Watercolor by William Stevenson Smith



G 6040 (Shepseskafankh), chamber 2, south wall, west half, unfinished scene of offerings. Watercolor by William Stevenson Smith



a. G 6010 (Neferbaptah), chamber 1, east wall, north half, figure (MFA A 7672)



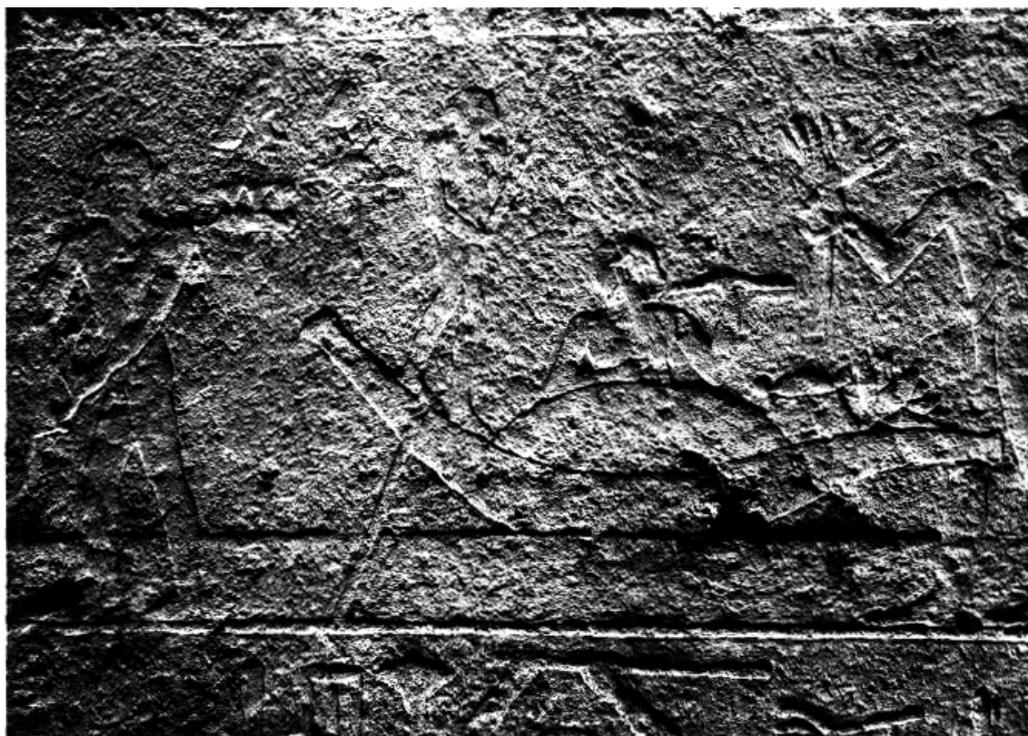
b. G 6010 (Neferbaptah), chamber 1, east wall, north half, texts {1.1- 1.4}(MFA A 7673)



a. G 6010 (Neferbaupthah), chamber 1, east wall, south half, texts {1.1.5- 1.6} (MFA A 7668)



b. G 6010 (Neferbaupthah), chamber 1, east wall, north half, texts {1.7- 1.16}(MFA A 7669 and 7671)



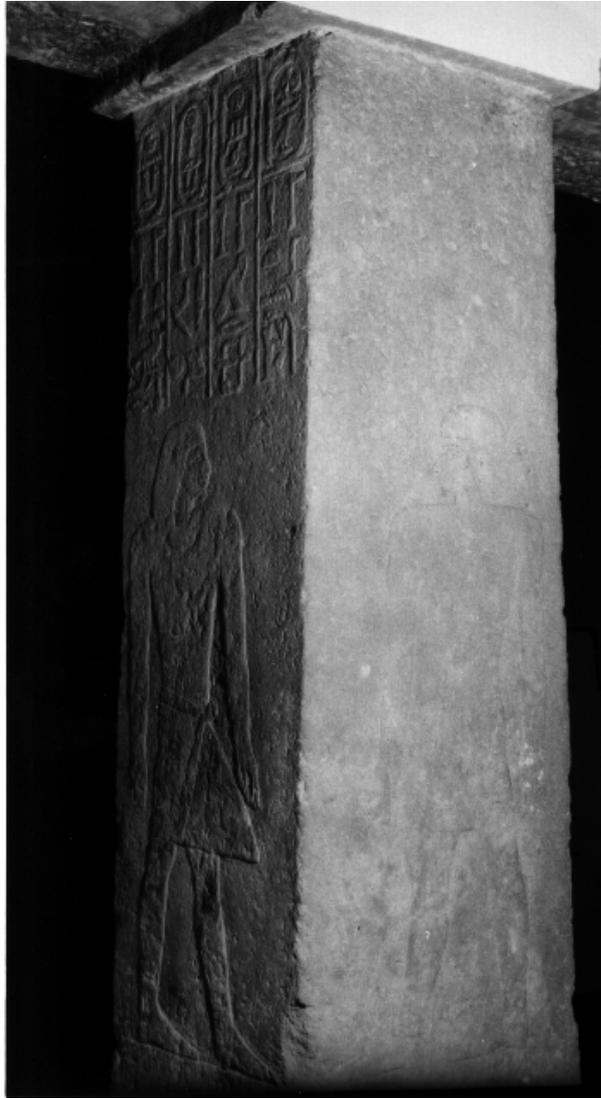
a. G 6010 (Neferbaupth), chamber 1, east wall, south half, detail (MFA A 7680)



b. G 6010 (Neferbaupth), chamber 2, architrave, text {1.17}, Staatliche Museen zu Berlin, Ägyptisches Museum Nr. 1114 (photograph courtesy Staatliche Museen)



a. G 6010 (Neferbauptah), chamber 2, north pillar, east face, text {1.18}, Staatliche Museen zu Berlin, Ägyptisches Museum Nr. 1114 (photograph courtesy Staatliche Museen)



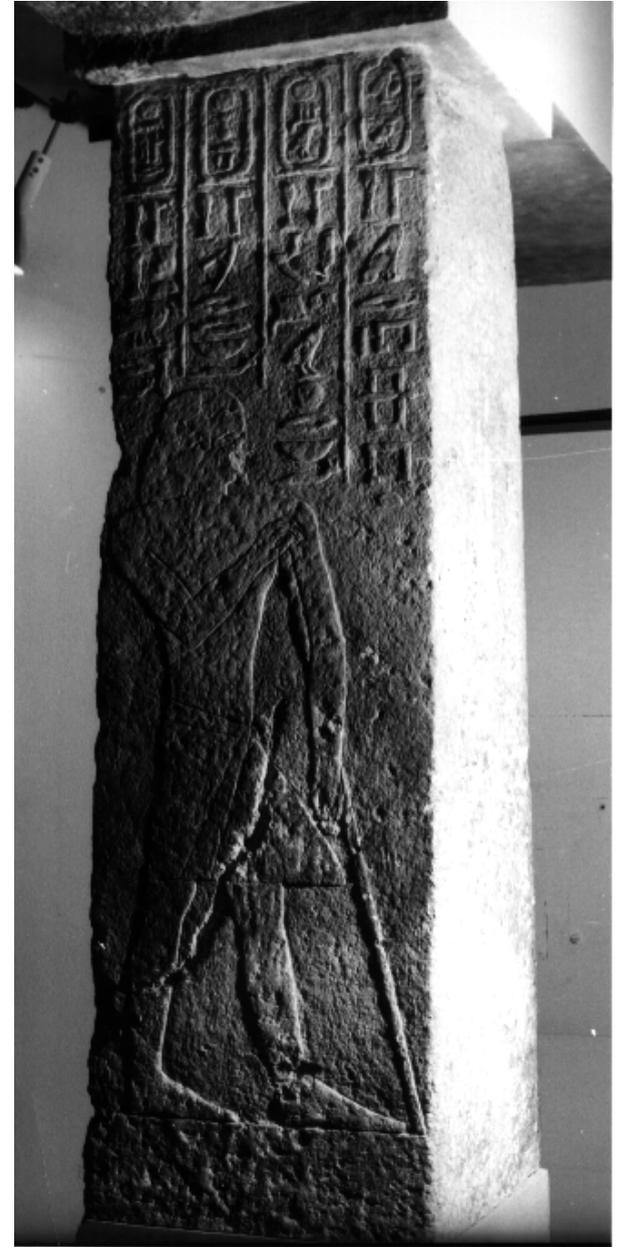
b. G 6010 (Neferbauptah), chamber 2, north pillar, north face, text {1.19}, Staatliche Museen zu Berlin, Ägyptisches Museum Nr. 1114, (photograph courtesy Staatliche Museen)



c. G 6010 (Neferbauptah), chamber 2, north pillar, south face, text {1.20}. Staatliche Museen zu Berlin, Ägyptisches Museum Nr. 1114 (photograph courtesy Staatliche Museen)



a. G 6010 (Neferbauptah), chamber 2, south pillar, south face, text {1.22}.
Staatliche Museen zu Berlin, Ägyptisches Museum Nr. 1114 (photograph
courtesy Staatliche Museen)



b. G 6010 (Neferbauptah), chamber 2, south pillar, north face, text {1.23}.
Staatliche Museen zu Berlin, Ägyptisches Museum Nr. 1114 (photo-
graph courtesy Staatliche Museen)



a. G 6010 (Neferbaupth), chamber 2, west wall, lintel, text {1.24} (MFA A 7969)



b. G 6010 (Neferbaupth), chamber 2, west wall, detail of lintel (MFA A 7965)



a. G 6010 (Neferbaupth), chamber 3, east wall, main figure, texts [1.33– 1.34] (MFA A 4405)



b. G 6010 (Neferbaupth), chamber 3, east wall, texts [1.35– 1.39] (MFA A 4406)



G 6010 (Neferbauptah), chamber 3, south wall, text {1.40} (MFA A 4407)



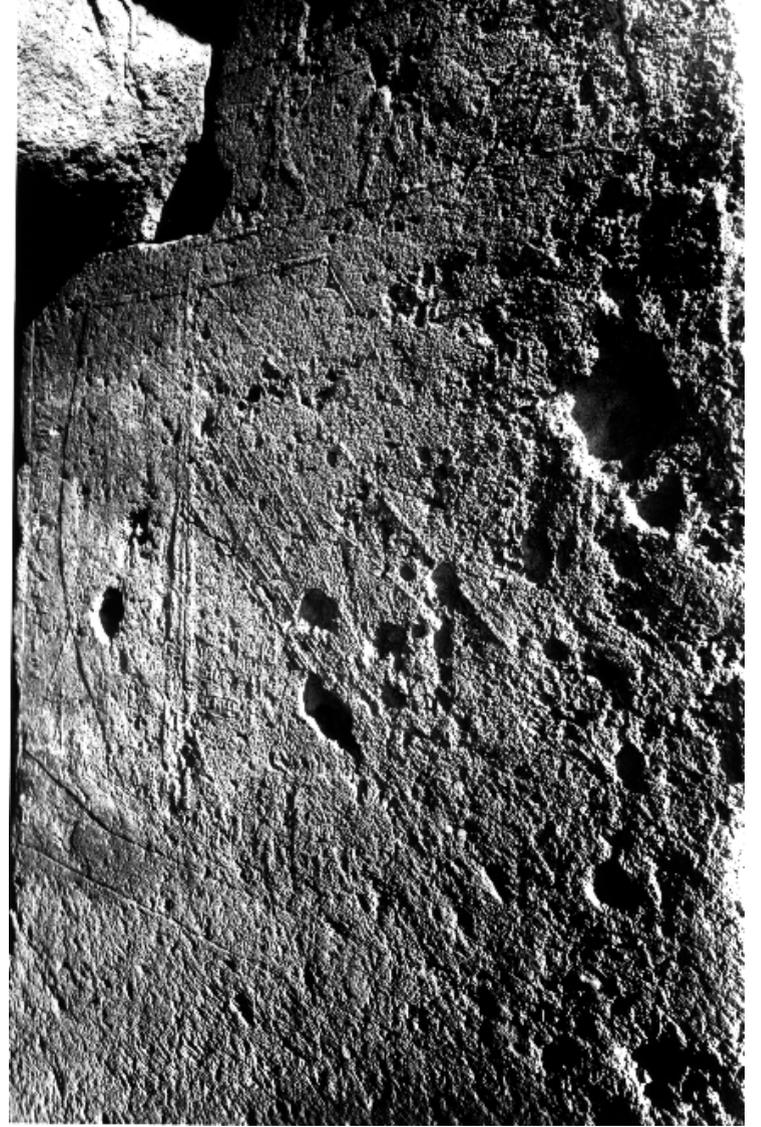
G 6010 (Neferbaupth), chamber 3, west wall, offering list, texts [1.41– 1.45] (MFA A 4410 [left], and A 4411a [right])



G 6010 (Neferbaupth), chamber 3, west wall, offering list, texts [1.41- 1.45] (MFA A 4411b [left], and A 4412 [right])



a. G 6010 (Neferbaupth), chamber 3, north wall, texts [1.46– 1.51] (MFA A 4404)



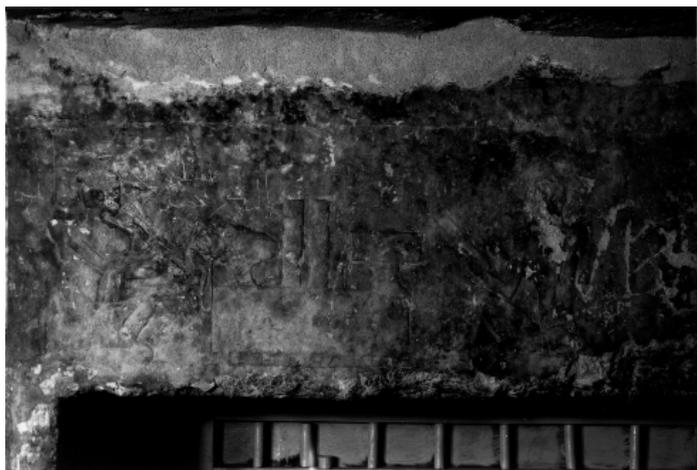
b. G 6020 (Iymery), chamber 1, doorway, north jamb, texts [2.2– 2.4] (MFA A 8212)



a. G 6020 (Iymery), chamber 1, doorway, south jamb, text [2.5] (MFA A 8218)



b. G 6020 (Iymery), chamber 1, east wall, texts [2.6– 2.17] (MFA A 4429)



c. G 6020 (Iymery), chamber 1, east wall, detail (photograph by Weeks Expedition)



G 6020 (Iymery), chamber 1, south wall, texts [2.18– 2.36] (MFA A 7704 [above], and A 7783 [below])



G 6020 (Iymery), chamber 1, south wall continued, texts (2.37– 2.44) (MFA A 7785 b [above], and A 7786 [below])



a. G 6020 (Iymery), chamber 1, west wall, south of doorway, texts [2.45– 2.53] (MFA A 4430)



b. G 6020 (Iymery), chamber 1, west wall, over and beside doorway, texts [2.54– 2.55] (MFA A 4431)



G 6020 (Iymery), chamber 1, north wall, texts [2.56– 2.66] (MFA A 4413)



a. G 6020 (Iymery), chamber 2, east wall, text [2.67] (photograph by Weeks Expedition)



b. G 6020 (Iymery), chamber 2, south wall, eastern section, texts [2.71-2.72] (MFA A 4472)



c. G 6020 (Iymery), chamber 2, south wall, eastern continued, texts [2.68-2.70, 2.73-2.77] (MFA A 4473)



a. G 6020 (Iymery), chamber 2, south wall, middle section, texts [2.78– 2.83, 2.92] (MFA A 4474)



b. G 6020 (Iymery), chamber 2, south wall, middle section continued, texts [2.86– 2.87] (MFA A 4475)



a. G 6020 (Iymery), chamber 2, south wall, western section, texts [2.84– 2.85, 2.88– 2.91] (MFA A 4476)



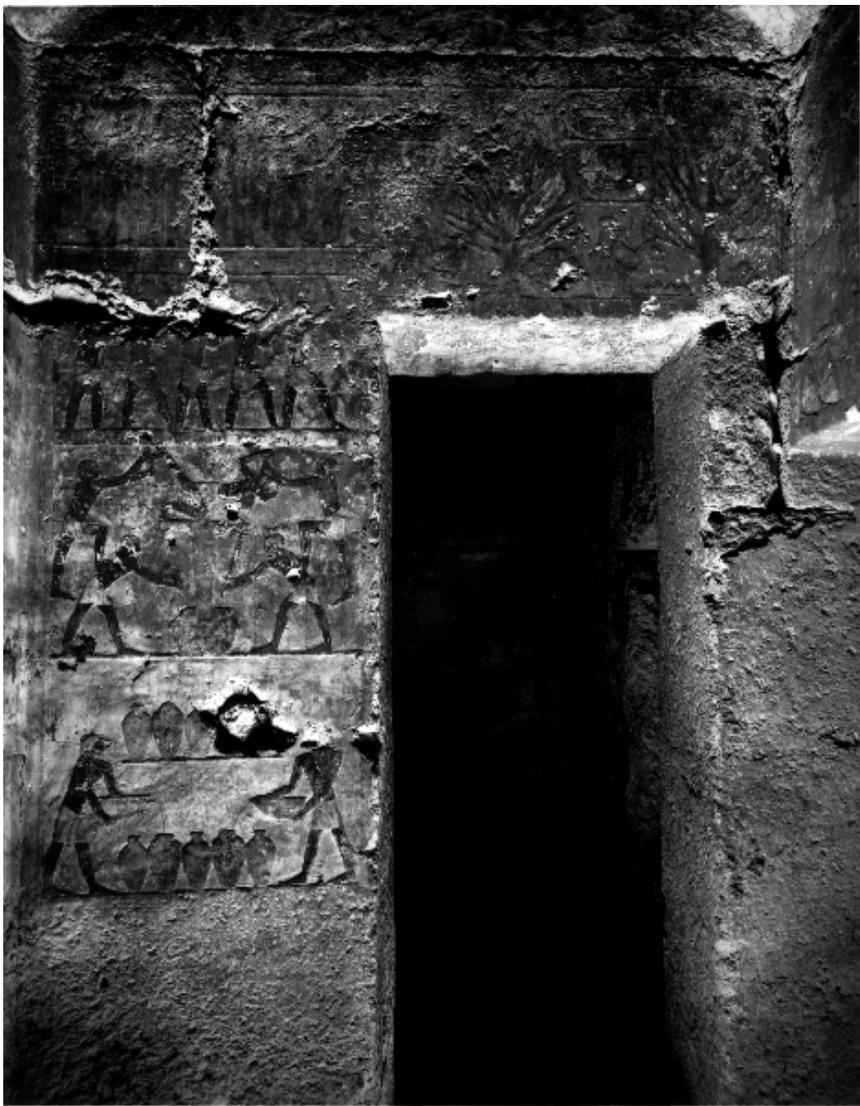
b. G 6020 (Iymery), chamber 2, south wall, detail of calving, texts [2.75– 2.77] (MFA A 7636)



a. G 6020 (Iymery), chamber 2, south wall, middle section, detail, third register (photograph by Weeks Expedition)



b. G 6020 (Iymery), chamber 2, south wall, western section, details, lower register (photograph by Weeks Expedition)



a. G 6020 (Iymery), chamber 2, west wall (MFA A 4454)



b. G 6020 (Iymery), chamber 2, west wall, above doorway (MFA A 7651a)



a. G 6020 (Iymery), chamber 2, west wall, detail of wine pressing scene, upper register (MFA A 7627)



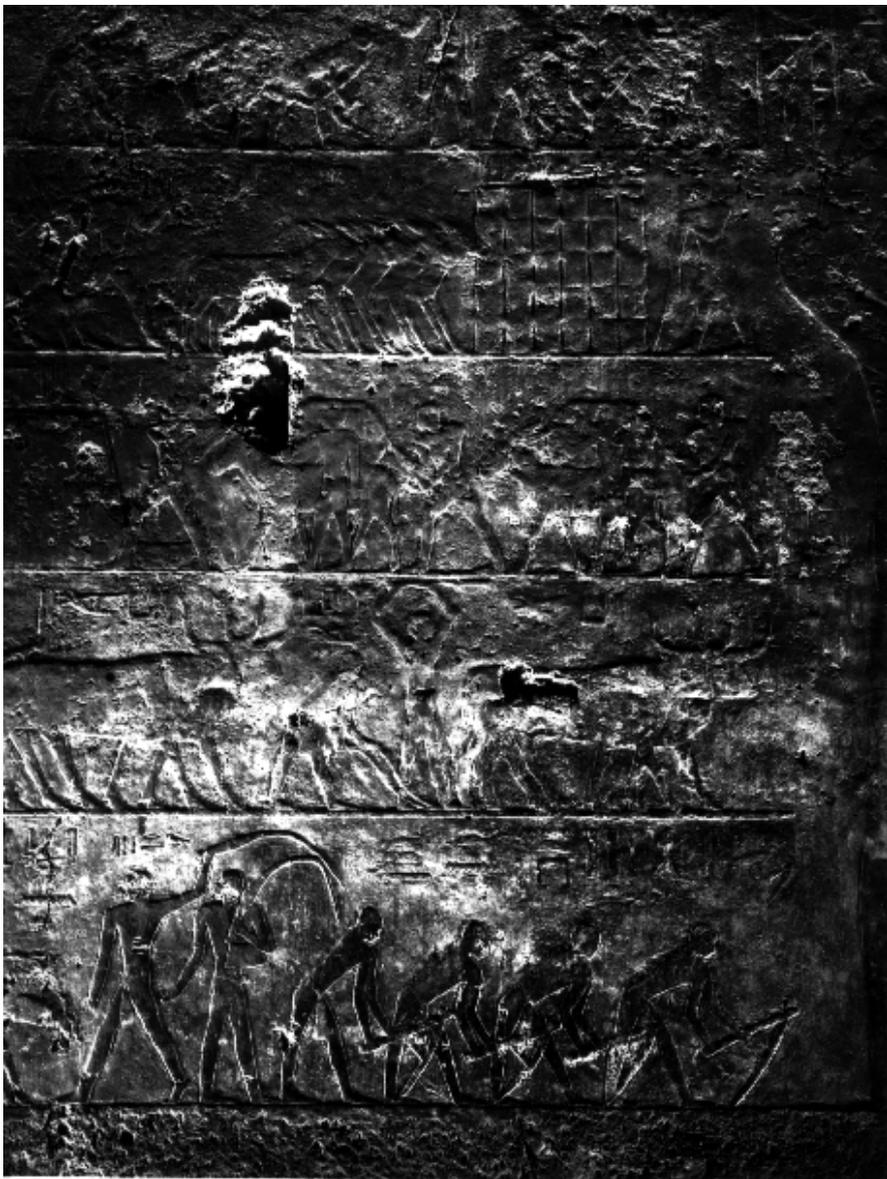
b. G 6020 (Iymery), chamber 2, west wall, detail of wine pressing scene, lower register (MFA A 7628)



a. G 6020 (Iymery), chamber 2, north wall, above doorway, text [2.93– 2.94] (photograph by Weeks Expedition)



b. G 6020 (Iymery), chamber 2, north wall, central section, seated figure of Iymery, text [2.95] (photograph by Weeks Expedition)



a. G 6020 (Iymery), chamber 2, north wall, central section, texts [2.96– 2.106] (MFA A 4480)



b. G 6020 (Iymery), chamber 2, north wall, eastern section, text [2.107] (MFA A 4482)



a. G 6020 (Iymery), chamber 2, north wall, eastern section continued, texts {2.108– 2.109} (MFA A 4481)



b. G 6020 (Iymery), chamber 2, north wall, eastern section continued (MFA A 4483)



G 6020 (Iymery), chamber 3, east wall, north section, main figures, texts {2.110– 2.114} (MFA A 4457)



a. G 6020 (Iymery), chamber 3, east wall, north section, over doorway, text [2.115– 2.117] (photograph by Weeks Expedition)



b. G 6020 (Iymery), chamber 3, east wall, south section, texts [2.118– 2.132] (MFA A 4435)



G 6020 (Iymery), chamber 3, east wall, south section, fourth register (photographs by Weeks Expedition)



G 6020 (Iymery), chamber 3, south wall, texts [2.133– 2.143] (MFA A 4436)



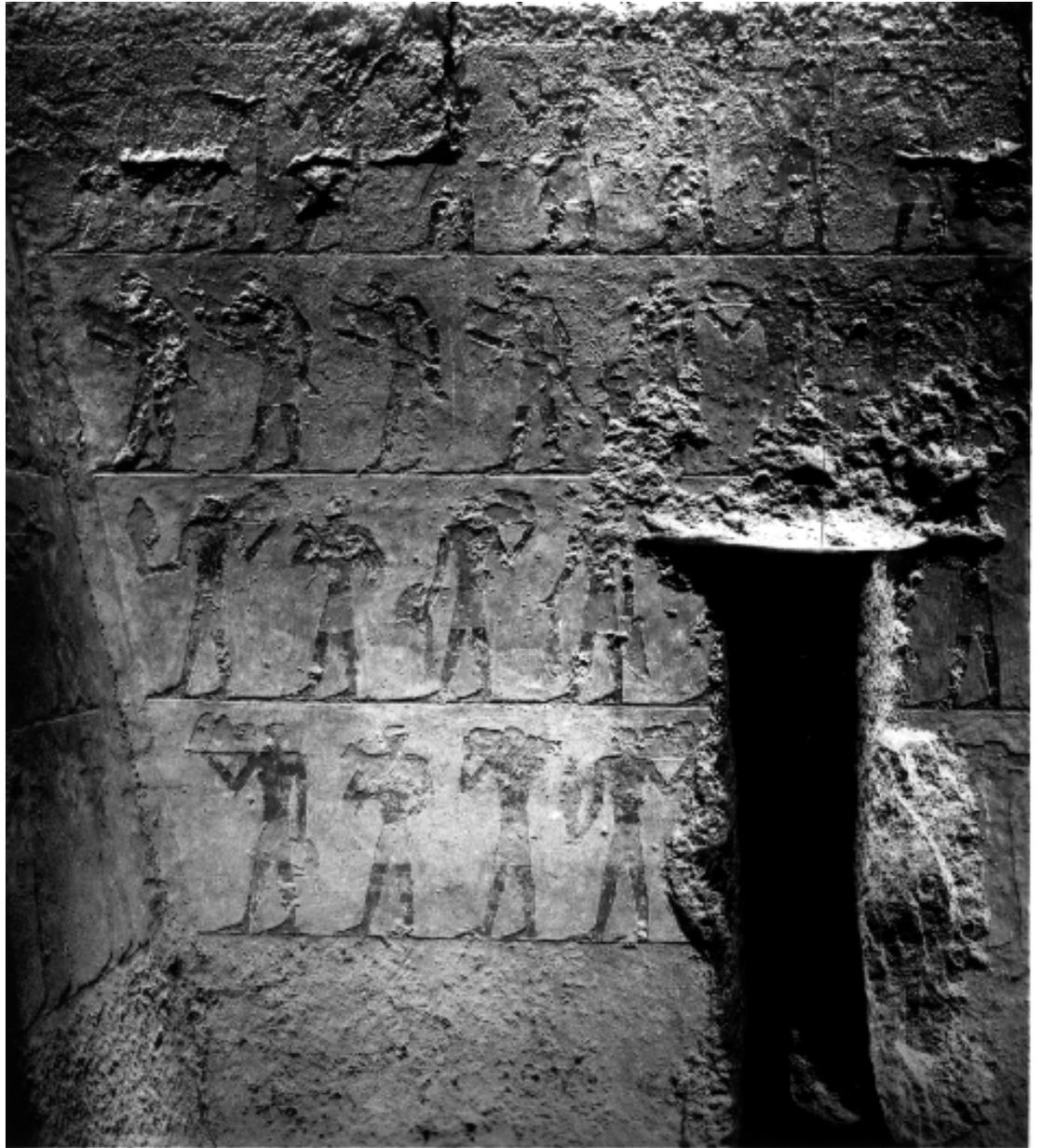
a. G 6020 (Iymery), chamber 3, west wall, south section, texts [2.144– 2.145, 2.147] (MFA B 6091)



b. G 6020 (Iymery), chamber 3, west wall, offering list, text [2.146] (MFA A 4433)



a. G 6020 (Iymery), chamber 3, west wall, northern section, texts (2.152–2.153) (photograph by Weeks Expedition)



b. G 6020 (Iymery), chamber 3, north wall, texts (2.154– 2.156) (MFA A 4432)



a. G 6030 (Ity), drum over entrance, text [3.1] (MFA B 8941)



b. G 6030 (Ity), entrance, south jamb, texts [3.2- 3.3] (MFA A 7957)



c. G 6030 (Ity), architrave, north end, texts [3.9] (MFA A 7993)



a. G 6030 (Ity), architrave, south end, text {3.9} (MFA A 7989)



b. G 6040 (Shepseskafankh), lintel, text {4.1} (MFA A 3664)



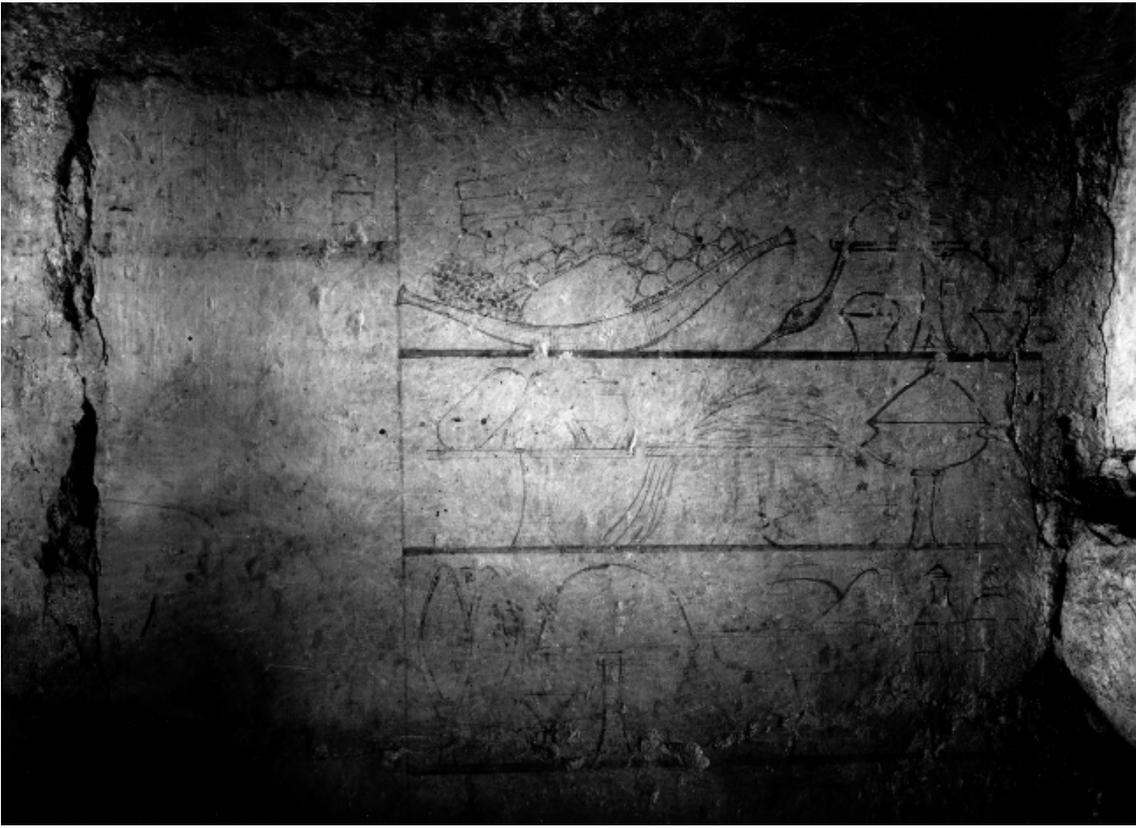
G 6040 (Shepseskafankh), chamber 2, east wall, main figure (MFA A 7987)



G 6040 (Shepseskafankh), chamber 2, south wall, text [4.6] (MFA A 7978 [top], and A 7986 [bottom])



G 6040 (Shepseskafankh), chamber 2, south wall continued, text [4.73] (MFA A 7979 [top], and A 7988 [bottom])



a. G 6040 (Shepseskafankh), chamber 2, south wall continued, text [4.73] (MFA A 7974)



b. G 6040 (Shepseskafankh), chamber 2, west wall, text [4.83] (MFA A 8009)



a. Great Western Cemetery, Giza. The G 6000 complex lies top center, across the road and to the north (right) of the corner of the Chephren Pyramid. View to west (photograph by Weeks expedition)



b. Clearing of Cemetery G 6000, winter, 1925. Workmen are exposing the south face of mastaba G 6010 and the adjacent mastabas G 6014, G 6015, and G 6016. View to northeast. (MFA A 3665)



a. Cemetery G 6000, view to northwest, summer, 1972. G 6010 lies in the center, with remains of G 6012 and G 6014 exposed. To the north (right) lie G 6020 and G 6030 (photograph by Weeks Expedition)



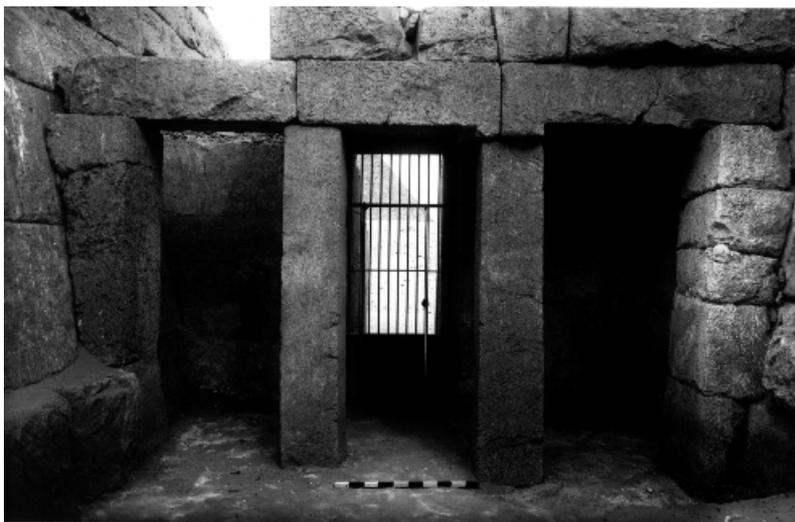
b. Entrance to G 6010 portico during clearing, November, 1925. The doorway to G 6020 lies at the right. View to west (MFA A 3660)



Entrance of G 6010 portico, with courtyard beyond, summer, 1972. View to west (photograph by Weeks Expedition)



Nearly life-size figure of Neferbaupthah in the west wall of the G 6010 courtyard, winter, 1925. Compare plate 40 for a more recent photograph. (MFA A 7963)



a. G 6010, courtyard, view to entrance in east wall (MFA B 8945)



b. G 6011 and, beyond it, G 6012, after reclearing in summer, 1972. View to south (photograph by Weeks Expedition)



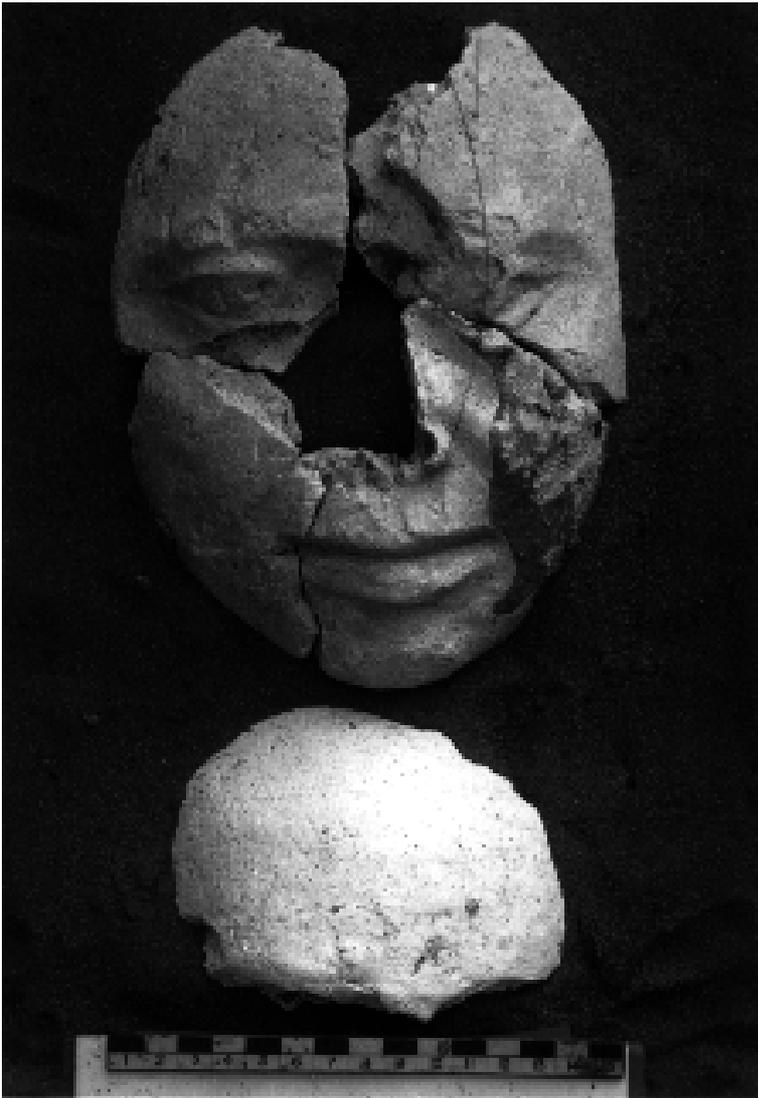
G 6012 after reclearing in 1972. Two stelae are visible on either side of the survey rod. That on the north (right) still shows faint traces of the name *Nj-kəw-skr*, seen clearly by Reisner in 1925. Note the walls of the chapel in foreground. G 6020 lies in the background, G 6010 to west (left). View to northwest (photograph by Weeks Expedition)



a. G 6012, reexcavated in 1972. Shaft "B" may be seen directly behind the northern stela. View to west (photograph by Weeks Expedition)



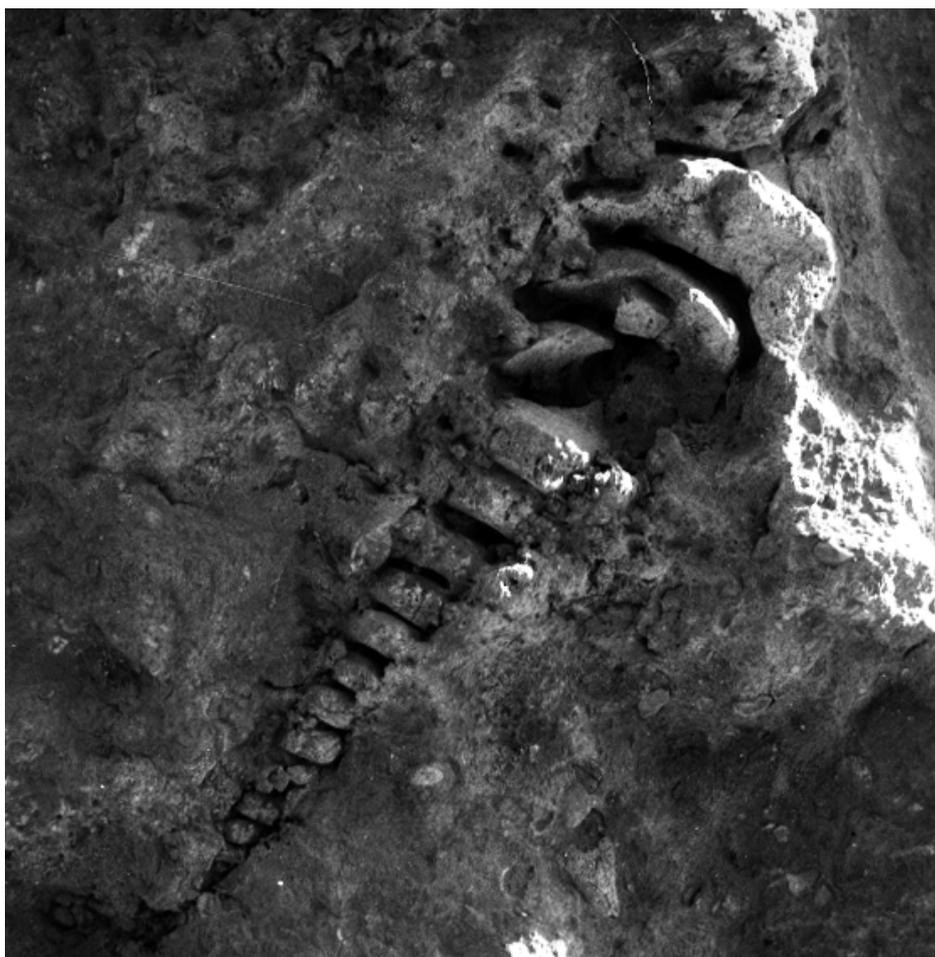
b. G 6012, the northern stela, uncovered in 1925. (MFA C 11050)



a. G 6014, plaster mask (25-11-115), from shaft "A"; and plaster fragment of forehead (25-11-75) from debris east of G 6012 (MFA C11057).



b. G 6014, shaft "C": sealed door of chamber "C" and the skeleton found therein (MFA C 11054 [left], and C 11058 [right])



a. Tail section of the rare fossil whale *Zeuglodon Brachyspondylus* from building stone in the north side of G 6020. Fossil length, ca. 80 cm



b. G 6020, burial chamber, view to southwest, December, 1925 (MFA A 3667)



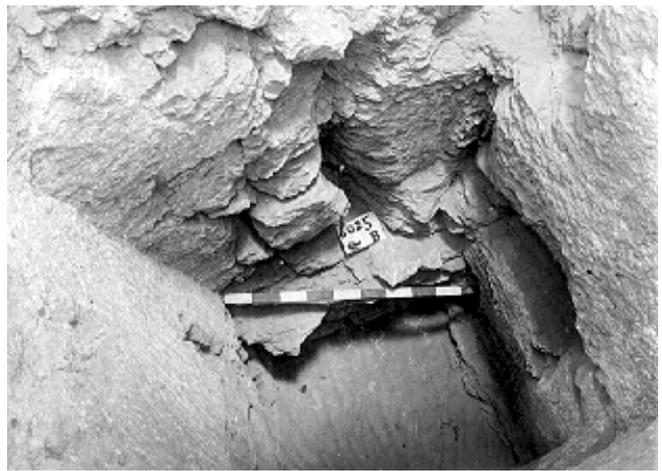
a. G 6021, December, 1925. Shaft "B" lies at the lower left, "A" just beyond it. To the west (left) is the east wall of G 6024. To the north lies G 6022, beyond it the better built G 6023. View to northwest (MFA B 5820)



b. G 6024, burial in chamber "A" (MFA B 8934)



a. G 6024, burial in chamber "B" (MFA C 14127)



b. G 6025, chamber B.1 (MFA C 14132)



c. G 6025, chamber B.2 (MFA C 14124)



d. G 6026a, drum from chamber "A", text [5.7] (MFA C 14243)



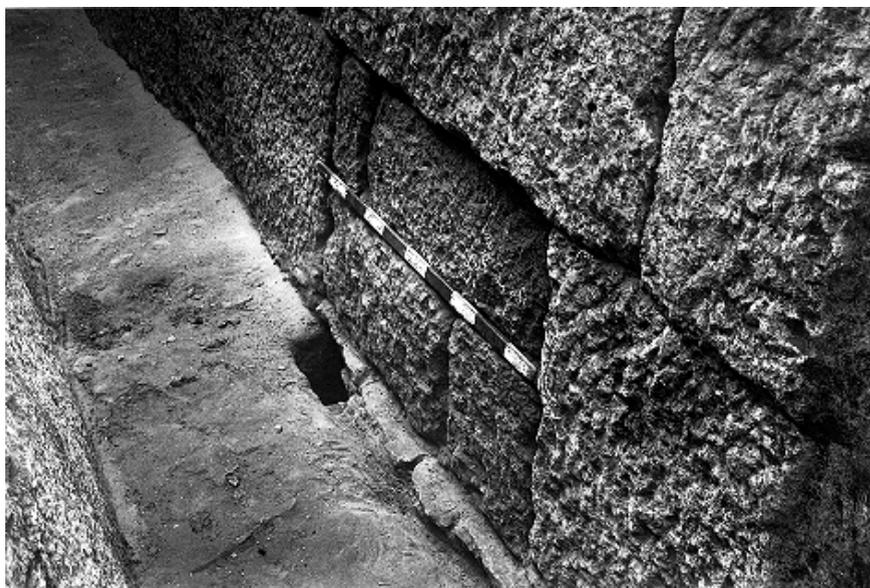
e. G 6027, shaft "A", December, 1925 (MFA A 7927)



a. G 6027, shaft "D", sealed chambers 1 and 2 (MFA B 8935)



b. G 6027, shaft "D", December, 1925. View to north showing entrances to chambers 1 and 2 (MFA B 8936)



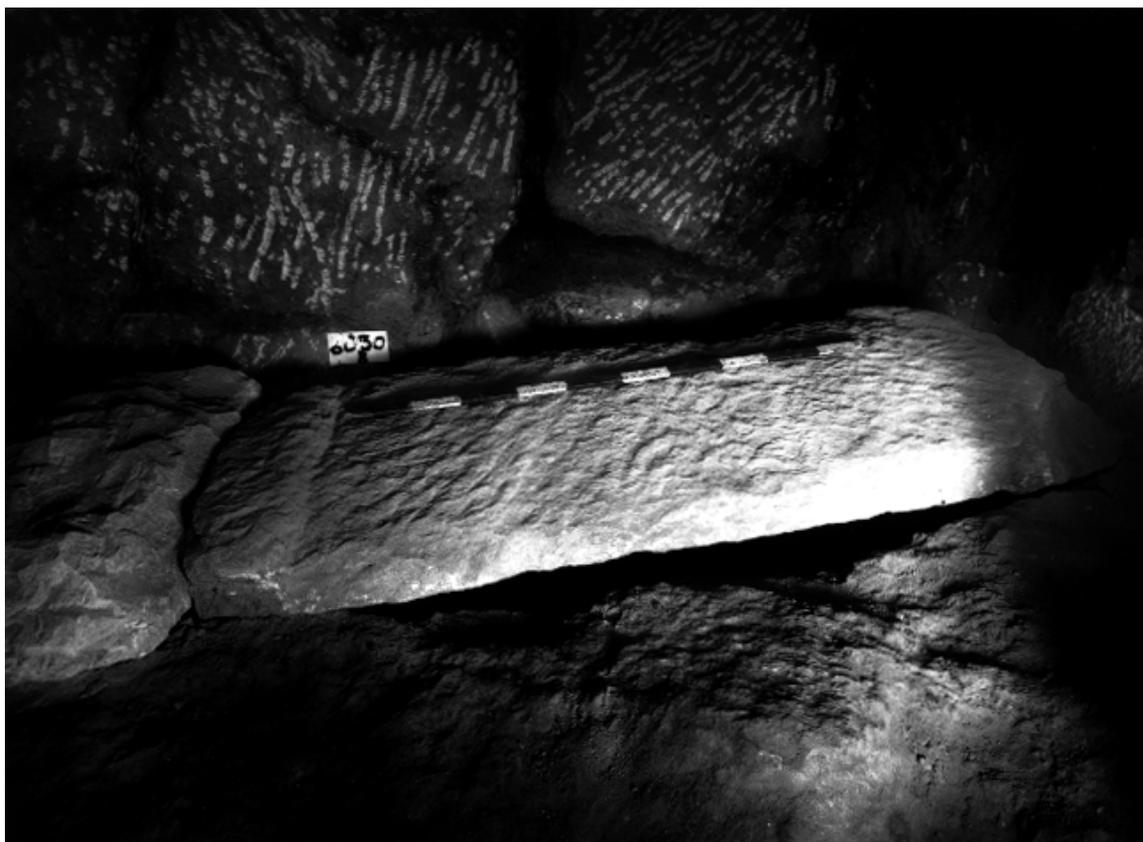
c. G 6030, sealed niche in west wall of chapel, November, 1925 (MFA B 5806)



d. G 6030, niche in west wall of chapel unsealed (MFA B 5807)



a. G 6030, shaft "B", burial pit in chamber, sealed (MFA A 3662)



b. G 6030, shaft "B", burial pit in chamber, after removal of sealing (MFA A 3663)



a. Excavations of December, 1925. In foreground, G 6033 (left), G 6034 (right). Behind, G 6031, G 6032. In the rear, G 6022, G 6021. The sloping wall of G 6040 is at the far left. View to northwest (MFA B 5822)



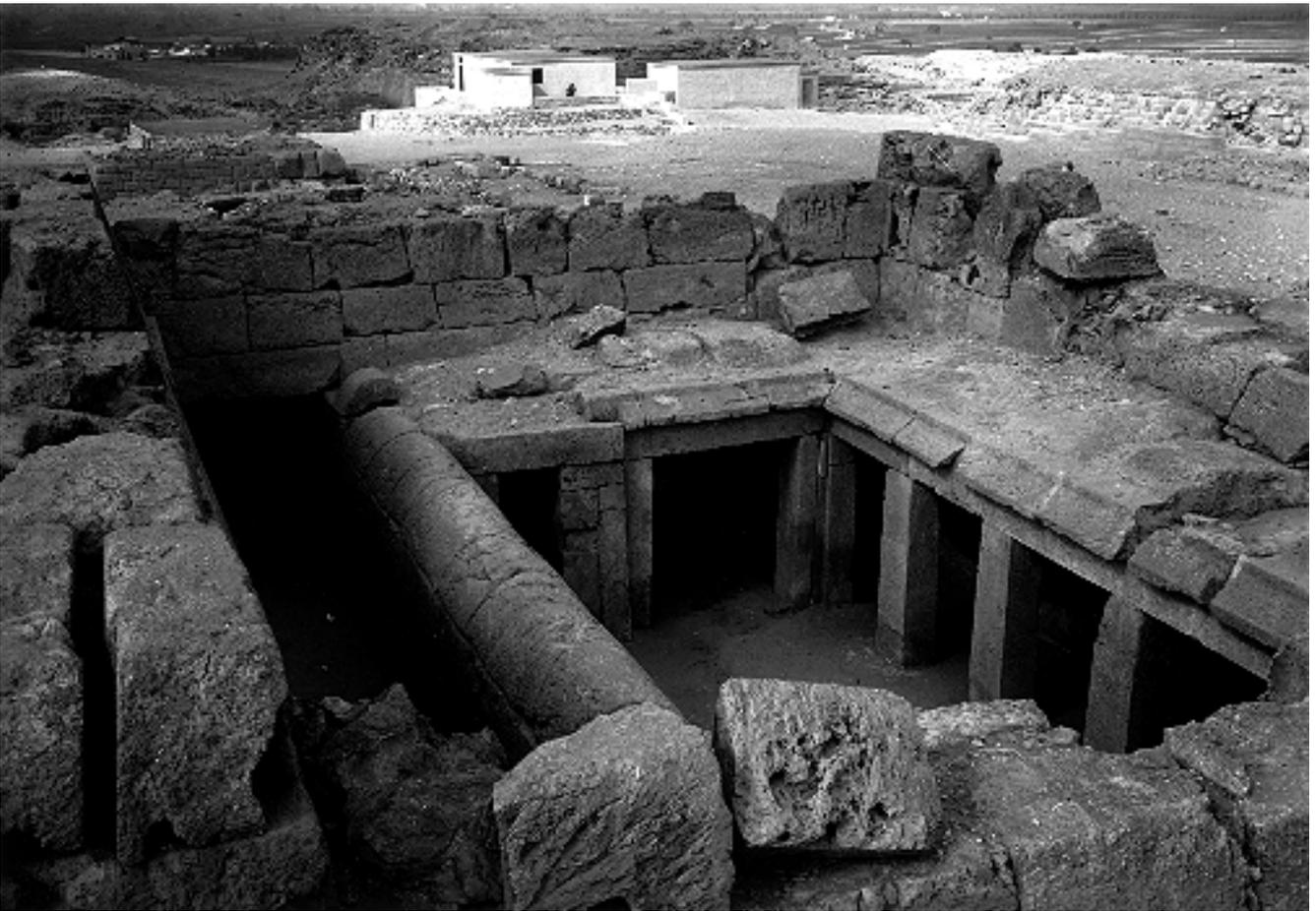
b. G 6040, traces of the processional ramp, leading to the top of the mastaba. Two stelae stand at the lowest end of the ramp, against its parapets (MFA B 7953)



a. G 6040, processional ramp (MFA B 5818)



b. G 6040, the eastern (left) stela at the foot of the processional ramp, text [5.11] (MFA B 7955)



a. G 6040, general view to northeast (MFA B 8947)



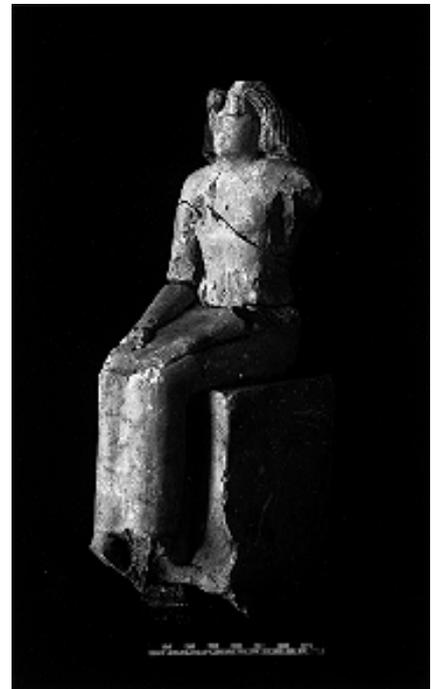
b. G 6040, limestone relief fragment 25-12-139,
texts [5.12- 5.14] (MFA A 4373)



a. G 6040 shaft "B", chamber as left by thieves (MFA B 5817)



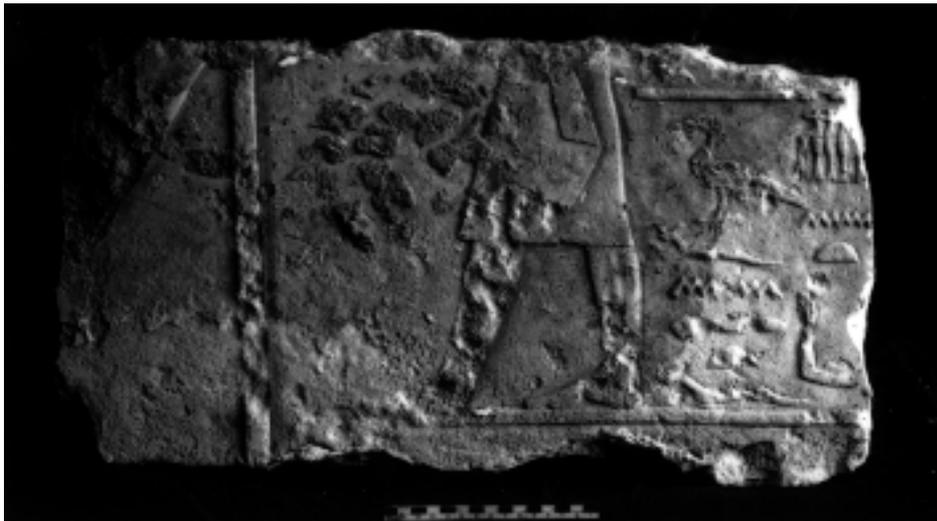
b. G 6040 shafts "C", "D", statuette fragments, 25-12-26/46/47 (MFA C 11115)



c. G 6040 shafts "C", "D", statuette fragments, 25-12-26/46/47 (MFA C 11115), three-quarter view (MFA 11116)



a. G 6042, pair statuette, 25-11-13 and 25-12-245 (MFA C 11117)



b. G 6052, fragment of limestone relief, text [5.18] (MFA B 5816)



isbn 0-87846-322-4