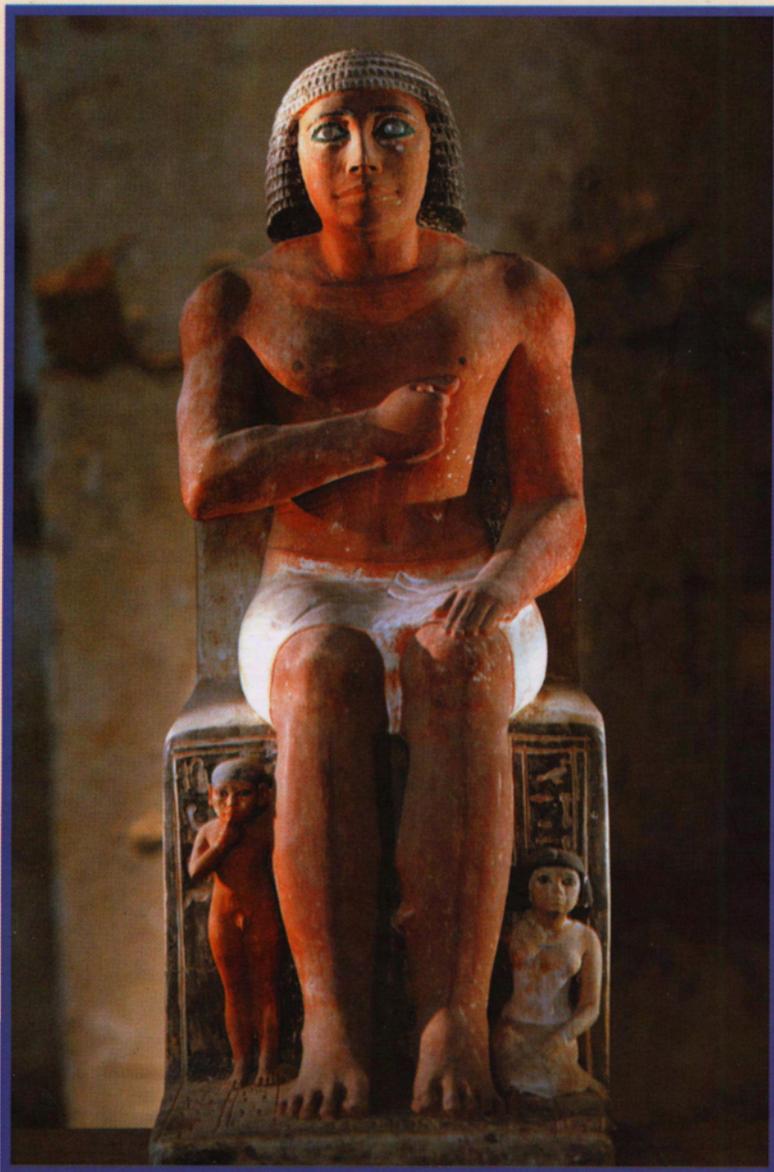


CAHIER N° 34

STUDIES IN HONOR OF  
ALI RADWAN

PREFACE  
ZAHY HAWASS

EDITED BY  
KHALED DAOUD  
SHAFIA BEDIER  
SAWSAN ABD EL-FATAH



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SUPPLÉMENT AUX ANNALES DU SERVICE DES  
ANTIQUITÉS DE L'ÉGYPTE

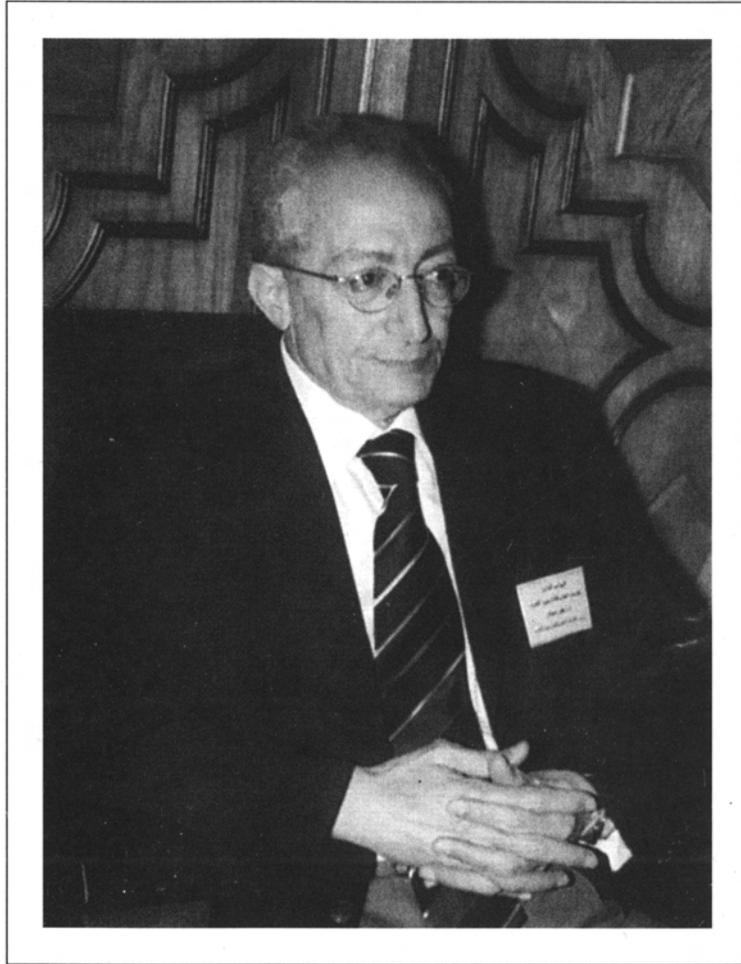
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Volume



II

Cover Illustration: The statue of Kai and his son and daughter.



STUDIES IN HONOR OF  
ALI RADWAN

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SUPPLÉMENT AUX ANNALES DU SERVICE DES  
ANTIQUITÉS DE L'ÉGYPTE

CAHIER N° 34

Volume

II



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LE CAIRE 2005

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## UNIQUE STATUES FROM GIZA V THE EXCEPTIONAL STATUE OF THE PRIEST KAI AND HIS FAMILY

Zahi HAWASS

Ali Radwan is not only one of my colleagues, he is also one of my best friends. I first met him when I enrolled at Cairo University to take a diploma in Egyptology; he was my professor of Egyptian art and architecture. I have always found him sincere and honest, a man who cares about what is best for Egyptian archaeology. We talk almost every day on the telephone, and we discuss ideas and plans for the benefit of Egypt's cultural heritage. He has contributed a great deal to the field, especially in the realm of ancient art, and is one of the few Egyptologists that uses poetic words to illuminate the past. Many of his students meet every year to give speeches in his honor: we call ourselves the Radwanian school. As one of his protégés as well as a close friend, I am very glad to see the Supreme Council of Antiquities bring out these two volumes. I have chosen my favorite of the statues that have come from my excavations at Giza to publish in his honor.

This statue of the priest Kai was found in one of the most beautiful Old Kingdom tombs at Giza. This tomb is one of three belonging to the same man, whose full name was Kapunesut Kai. The first of his tombs (G4651) was discovered by Junker in the western field, west of the tomb of Ka-em-ankh.<sup>1</sup> This first tomb was for the burial and cults of Kai himself and his wife Ukhet-ka. The second tomb, in which this masterpiece was hidden, was built for one of his daughters (and perhaps a second wife who bears the title *mitrt*). A third tomb, adjacent to the second (and considered by some an annex) was dedicated to two other daughters. The second and third tombs were found recently, and represent two of the more unusual tombs at Giza<sup>2</sup> (See Plan 1 and Fig. 1).

Kapunesut Kai is frequently referred to in the decoration of these tombs by his nickname, Kai. The name Kapunesut Kai was first attested in the tomb of Princess Nefert-iabtet at Giza (G4650), in several places. The name Kai appears on the false door of the princess, in connection with the twice-repeated figure of a priest in a leopard skin bearing the titles 'King's acquaintance', and 'Overseer of the ka priests', and in a vertical column of text (an offering formula for Nefert-iabtet) which ends: ... *in imy-rꜥ pr imy-rꜥ ḥm-kꜥ kꜥi*, ...by the Steward, Overseer of the ka priests, Kai.<sup>3</sup> On the outer architrave of this tomb, he appears again with his full name, Kapunesut Kai.<sup>4</sup> Baer believes that Kapunesut Kai was the *ḥm-kꜥ* of Princess Nefert-iabtet, and that he rebuilt her tomb after he finished the construction of his own first tomb.<sup>5</sup> The name Kapunesut, which is also found as the second name of a man named Mery-ib,<sup>6</sup> means: 'the king is my ka', or 'the king is my soul'. Kapunesut Kai's principal wife, who appears with him in his first tomb, was Ukhet-ka.

<sup>1</sup> H. Junker, *Giza III* (Vienna, 1938), 123-145, Abb. 12, 13. See also PM III', 135.

<sup>2</sup> For publication of these two tombs, see Hawass, *Excavations at Giza I*, forthcoming.

<sup>3</sup> Junker, *Giza I* (Vienna, 1929), Abb. 51.

<sup>4</sup> Junker, *Giza II* (Vienna, 1932), 114.

<sup>5</sup> Junker, *Giza II*, 114; Baer, *Rank and Title in the Old Kingdom* (Chicago, 1960), 141.

<sup>6</sup> Ranke, *Die Ägyptischen Personennamen* (Glückstadt, 1935) 339.12; Junker, *Giza II*, 112-114.

The second tomb of Kai at Giza was found by accident. I was interested in publishing the titles in the tomb of Nesut-nefer, which had been discovered by Reisner. This lay near the tomb of the dwarf Seneb, which had been found by Junker.<sup>7</sup> The area to the south of the tomb of Nesut-nefer and to the west of Seneb was full of excavation debris left by the American and German expeditions. I decided to carry out some clearance beside the tomb of Nesut-nefer so that we could draw a plan of the superstructure. I had assumed that Reisner and Junker, both great scholars and archaeologists, would have excavated the area before they used it as a dump. It was therefore a great surprise when we came across a new tomb, one that had never been recorded before. It belonged to a dwarf named Perniankhu; in a serdab beside this tomb was a statue of this man, who was probably the father of Seneb. This tomb has been dated to the Fourth Dynasty.<sup>8</sup> (Plan 2)

We continued to excavate in this area, and found many interesting tombs built of mud brick and limestone.<sup>9</sup> The last two tombs we uncovered were the second and third tombs of Kai.<sup>10</sup> The mastaba with which we are concerned here, the second tomb of Kai, was found on October 25, 1992. First exposed was the southwest corner of the decorated chapel; we then postponed the opening of the tomb until we had a chance to clear and excavate the exterior walls on all four sides. In the debris surrounding the tomb, we found many decorated and undecorated fragments. We have collected all of these fragments, and they will be used in the restoration of the tomb.

By November 18, 1992, we had completely excavated the chapel and found an eye-slit opening into a serdab behind the drum of the false door. The statue of Kai and his family was found in the serdab on November 19, 1992.

### Brief Description of the Tomb<sup>11</sup>

The second tomb of Kai is located to the north of tomb G1828. It is west of the two mastabas G1829-1830 and south of the tomb of Fefy, G1837.<sup>12</sup> The chapel is built of limestone and is rectangular in plan, with the long axis north to south. Of its original height, six courses remain at the south end of the western face and eight courses remain on the south side.

The tomb can be divided into two sections:

#### The Northern Section

The northern section contains four shafts and an un-inscribed false door which is built of three limestone blocks. The height of this door is 2.34m.

#### The Southern Section

The southern section contains the offering chapel, in which are recorded the names and titles of Kai, his wives, and his children. It is decorated with scenes of daily life and offering scenes, all executed in raised relief that was carved and then painted. The original colors of these paintings were vibrant; although some of this color is now gone, much still remains. The tomb is very beautiful, and we have nicknamed it the 'Nefertari of Giza'.

In the west wall of the chapel are two false doors. The northern door, which belongs to Kai's wife, Ukhet-ka, is smaller than the southern one, which is dedicated to Kai and his second wife, Nofret.

<sup>7</sup> PM III<sup>2</sup>, 1, 101.

<sup>8</sup> Hawass, 'The Statue of the Dwarf Pr-Ni-Ankhu Discovered at Giza', *MDAIK* 47 (1991), 157-162.

<sup>9</sup> Hawass, *MDAIK* 47, 157-162. All of these will be published in the future. This area had been excavated by Junker and Reisner.

<sup>10</sup> Excavations in this area were carried out with the assistance of

Mahmoud Afifi, archaeologist, Jihan Abd el-Rahiem, Nivien Moustafa, architect, and Amani Abdel Hamied, artist.

<sup>11</sup> A full publication of this tomb is in progress. A brief description is provided here for purposes of dating.

<sup>12</sup> All of these tombs were found during the recent excavations and have not yet been published.

Some of the important titles of Kai found in this tomb are:

<i>shd w<sup>c</sup>b nswt</i>	Inspector of the wab-priests of the king
<i>imy-r3 prw nswt</i>	Overseer of the houses (estates) of the king
<i>hm-ntr Snfrw</i>	priest of Sneferu <sup>13</sup>
<i>hm-ntr Hwfw</i>	Priest of Khufu
<i>hm-ntr Dd.f-R<sup>c</sup></i>	Priest of Djedefre
<i>hm ntr H<sup>c</sup>.f-R<sup>c</sup></i>	Priest of Khafre <sup>14</sup>
<i>imy-r3 pr n hwt 3</i>	Steward of the Great Estate <sup>15</sup>
<i>z3b sš</i>	Judge and scribe
<i>imy-r3 hmw k3</i>	Overseer of mortuary priests
<i>imy-r3 sš md3t msw nsw</i>	Overseer of the written documents of the royal children
<i>sqdw</i>	Sailor
<i>hm-ntr sš3t</i>	Priest of Seshat
<i>hrp 3prw</i>	Director of the crew
<i>hm-ntr Hr bhdti</i>	Priest of Horus the Behedite (of Edfu)
<i>imy-r3 w<sup>c</sup>b nswt</i>	Overseer of the wab-priests of the king

As mentioned above, it seems that this tomb was built for one of Kai's daughters. A number of daughters are attested in the tomb. I believe that the one for whom the tomb was built is Nefert-ankh (*Nfrt-3nh*). This woman is mentioned three times in the tomb and is shown hugging her father's leg in the family statue.

### The Statue

This statue is a masterpiece of Old Kingdom sculpture (Fig. 2). As mentioned above, it was discovered behind the southern false door in the west wall of the chapel. An eye-slit had been left in the upper portion of the central panel of this door, through which the statue could be seen. The instant when I first saw Kai gazing at us from his crystal eyes was a moment I will never forget (Fig. 3). After it was removed from its ancient home, it was taken to the storage magazine at Giza. In 2001, it was transferred to the basement of the Cairo Museum, where it now forms part of the 'Hidden Treasures' exhibition, along with other artifacts discovered by both Egyptian and foreign scholars.

### General Description

The statue is made of limestone. Kai is represented sitting on a chair with a high back. His daughter, Nefert-ankh, sits on the ground to his left, embracing his left leg with her right hand. His son, Shepses-ka (*šps.k3*), stands to his right, naked, with a finger to his mouth in the traditional gesture of childhood (Figs 4 and 5).

### Measurements

Height of statue with seat:	58cm.
Dimensions of seat:	37 x 20cm.
Height of seat:	10cm.
Width of shoulders:	22cm.
Height of daughter:	11cm.
Height of son:	15.5cm.

<sup>13</sup> The artist who wrote this made a mistake in the cartouche of the king.

<sup>14</sup> Baer, *Rank and Title in the Old Kingdom*, 264. This type of title

incorporating the name of the king is common in the Old Kingdom, being attested about 125 times.

<sup>15</sup> See Gardiner, *Egyptian Grammar*<sup>3</sup> (London, 1964), Sign List O 20.

## Detailed Description

Kai wears a shoulder-length wig that covers the ears and neck; this is decorated with horizontal rows of curls. The irises of the eyes are inlaid with honey-colored crystal. The whites of the eyes are represented by white marble. Each eye is framed with copper, which has been oxidized and taken on a green patina, making the statue look as if its eyes are outlined with green eye paint. The eyebrows are in raised relief and follow the contours of the eyes. The modeling of the upper part of the cheekbones and the area around the eyes is especially remarkable. The lips are finely drawn and relatively thin and the nose is elegant. The nostrils have been painted black on the interior. The lower part of the face is modeled with definition, with a slight softness under the chin. The line of neck and face is simple and cleanly drawn (Fig. 6).

Around the neck and upper chest has been painted a wesekh (*wsh*) collar consisting of seven horizontal bands. It has been colored with alternating blue and green bands, starting and ending with blue. Hanging from the outer band is a row of decorative pendants in the shape of tears, painted red with a milky white color on the inside. Below the ends of the wig on Kai's back, the artist has shown the counterpoise of the necklace as a triangle painted dark brown. Unfortunately, the wesekh has now lost much of its color (Fig. 7).

The wesekh is known from the beginning of the Fourth Dynasty, first seen on the statue of Rahotep and Nofret.<sup>16</sup> The word wesekh is known from the Old Kingdom,<sup>17</sup> and means 'broad'. The 'broad collar' can be seen in both daily life and funerary contexts from the Old Kingdom on.<sup>18</sup> However, it seems that its most important use was in the ceremony of the Opening of the Mouth.<sup>19</sup>

In the Pyramid Texts, the wesekh is connected with the universal god Atum, who created the world from the top of the primeval mound.<sup>20</sup> This connection may show that the wesekh gives life to the soul of the deceased for eternity. The wesekh would also protect the deceased from evil spirits in the afterlife.<sup>21</sup> We have examples of the wesekh as both a funerary object and a personal ornament.<sup>22</sup> It is also seen used with the sacred oil in the offering list.<sup>23</sup>

The artist has provided Kai with strongly modeled shoulders and a well-defined collarbone. The pectoral muscles are well-defined also, as are the biceps and muscles of the lower arm. The stomach is slightly rounded, and the umbilicus forms a slight indentation. The right arm is bent against the chest, and the right hand holds something, perhaps a piece of rolled linen.<sup>24</sup> The left arm rests on top of the statue's leg.

Kai wears a short kilt that has been painted white, with the ties and flaps indicated with incised lines. The upper border of the kilt forms a slight ledge against the stomach. The two legs are depicted in front of the seat on which the statue sits, feet flat on the upper part of the statue's base. The legs are heavily muscled and the ankles are quite thick (Fig. 8).

## The Inscription

On the base of the statue, an inscription in five lines identifies the figure as:

1. right side, first vertical column of text: *hm-nṯr Hr bhdti K3i*  
The priest of Horus the Behedite, Kai

<sup>16</sup> See M. Saleh and H. Sourouzian, *Offizielle Katalog: Die Hauptwerke in Ägyptischen Museum Kairo* (Mainz am Rhein, 1986), no. 27.

<sup>17</sup> E. Brovarski, 'Old Kingdom Beaded Collars,' in J. Phillips, ed., *Ancient Egypt, The Aegean, and the Near East: Studies in Honor of Martha Rhoades Bell*, 1 (San Antonio: Van Siclen Books, 1997), 37-62.

<sup>18</sup> See *Wb* I, 346-6; see also Hawass, 'An Unfinished Reserve Head and a Statuette of an Overseer,' *SDAIK* 29-30 (1995), 100.

<sup>19</sup> T. Handoussa, 'Le collier ousekh', *SAK* 9 (1981), 144.

<sup>20</sup> Handoussa, *SAK* 9, 143-150.

<sup>21</sup> Handoussa, *SAK* 9, 143-150.

<sup>22</sup> Hassan, *Giza III*, pl. 14.

<sup>23</sup> W. K. Simpson, *The Mastaba of Qar and Idu* (Boston, 1976), 11, fig. 7.

<sup>24</sup> See H. G. Fischer, 'An Elusive Shape within the Fisted Hand of Egyptian Statues', *MMJ* 10 (1975), 9-21.

2. right side, second vertical column of text: *imy-r3 hmw-k3 K3i*  
The overseer of the mortuary priests, Kai.
  3. horizontal line of text: *z3b sš sqdw K3i*  
The judge and scribe, the sailor, Kai.
  4. left side, first vertical column of text: *sš hrp 'prw hm-ntr sš3t K3i*  
The scribe of the director of the crew, the priest of Seshat, Kai.
  5. left side, second vertical column of text: *imy-r3 pr n hwt '3 K3i*  
The steward of the great estate, Kai.
- (Fig. 9)

### The Daughter

Kai's daughter sits near the left leg of her father, embracing him with her right hand. Her fingers are shown on the lower part of this leg as if coming from behind. It may be that she was the favorite daughter, chosen to travel with her father into the afterlife.

The pose of the daughter is elegant, and skillfully executed: She pulls her feet up behind her and tilts her legs to one side in a very natural position seen relatively infrequently in Old Kingdom sculpture. Her head, including ears and neck, is covered with a short wig with a part in the middle and lines defining the strands of hair. The eyes are carefully outlined with kohl despite the fact that the face is very small. Her costume is a tight white dress with triangular shoulder straps. She wears a wesekh collar of three rows colored brown, green, and milky white. In the traditional coloring for females of the Old Kingdom, her skin is painted golden yellow. There is a small white space on her arm which may indicate that she originally wore bracelets.

The daughter is identified in an inscription above her head as:  
*s3(t) Nfirt 'nh* the daughter, Nefert-ankh (Fig. 10).

### The Son

The son is shown completely naked, with short black hair shaved close to the skull. He puts one finger in his mouth in the gesture of childhood. He embraces the right leg of his father with his left arm. His skin is painted the same color as his father's.

An inscription identifies the son as:  
*sš Šps.k3* the scribe, Shepses-ka (Fig. 11).

### Dating

The first tomb of Kai (G4651) is dated by Harpur to mid Fifth Dynasty, if not before.<sup>25</sup> Strudwick suggests an early Fifth Dynasty date, specifically between the reign of Sahure and the beginning of the reign of Neuserre, based on the relationship of Kapunesut Kai with Princess Nefert-iabtet.<sup>26</sup> There is nothing in the second tomb of Kai that would contradict this date.

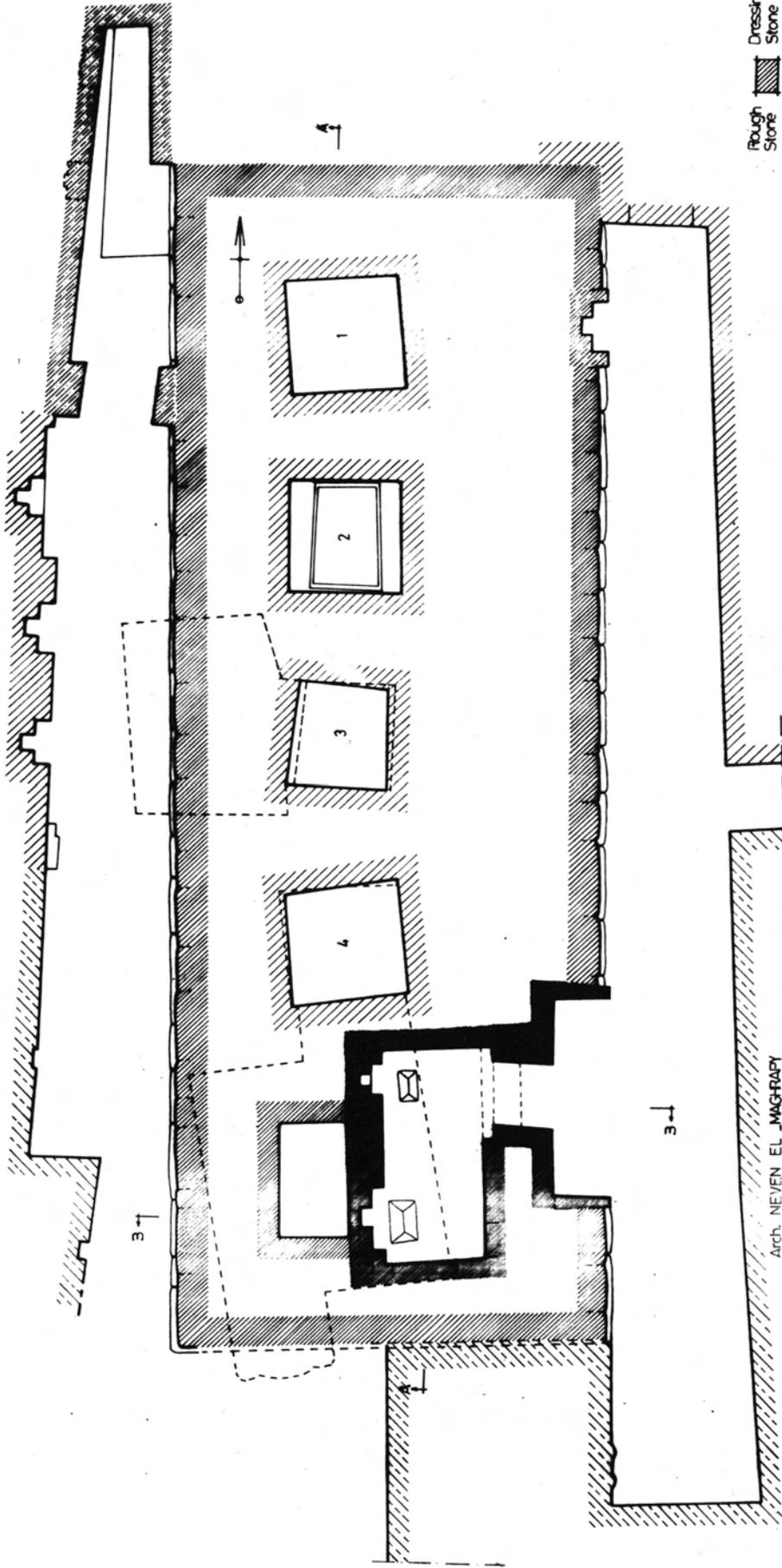
### Conclusion

This beautifully carved, painted, and preserved statue represents a masterpiece of the Old Kingdom. The man whom it represents, Kapunesut Kai, was an important official who most likely lived during the early Fifth Dynasty and, among his other duties, served the cults of the Fourth Dynasty kings.

<sup>25</sup> Y. Harpur, *Decoration of Egyptian Tombs in the Old Kingdom* (London and New York, 1987), 48.

<sup>26</sup> N. Strudwick, *The Administration of Egypt in the Old Kingdom* (London and New York, 1985), 41, 43.

القبور  
 حسان الحجر العربي  
 مستوية



- Rough Stone
- Dressing Stone
- Brulk
- Chunks of Clay

PLAN

Arch. NEVEN EL MAGHRABY

Plan 1.



Fig. 1. The tomb of Kai, seen from above.



RUBBLE LIMESTONE MASONRY

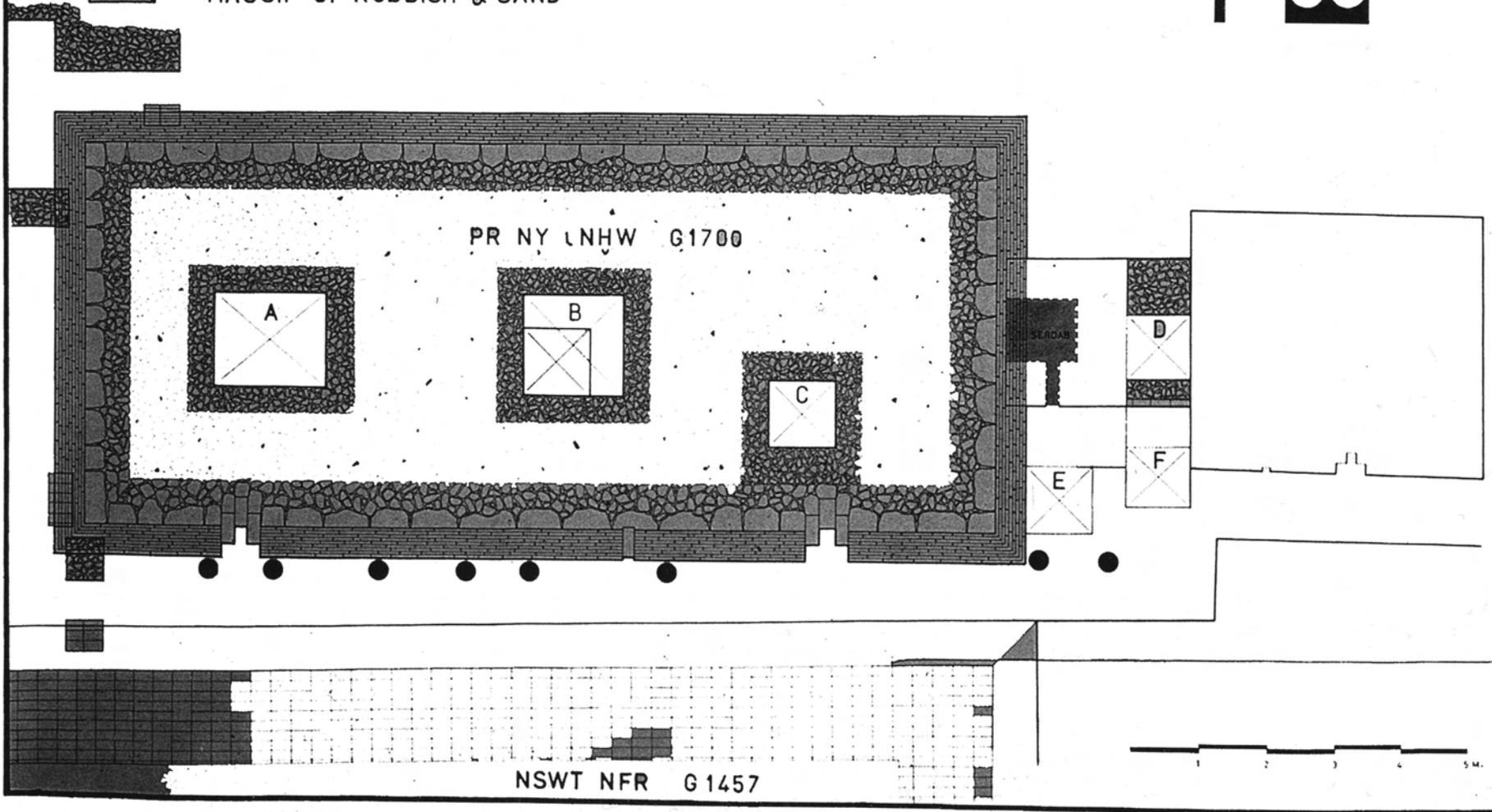


MUD-BRICK MASONRY



MASSIF OF RUBBISH & SAND

GIZA PYRAMIDS EXCAVATIONS  
WESTERN FIELD \_\_\_\_\_ 1990  
by. ZAGHLUL E. MOHAMED



Plan 2.



Fig. 2. The statue of Kai and his son and daughter.



Fig. 3. View of the statue of Kai as found in the serdab of tomb G4651.

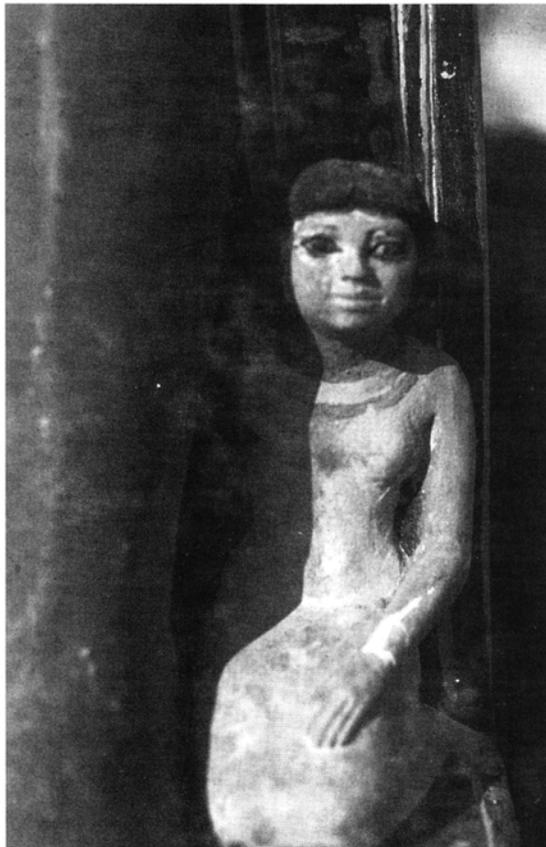


Fig. 4. Close-up of Nefert-ankh, the daughter of Kai.

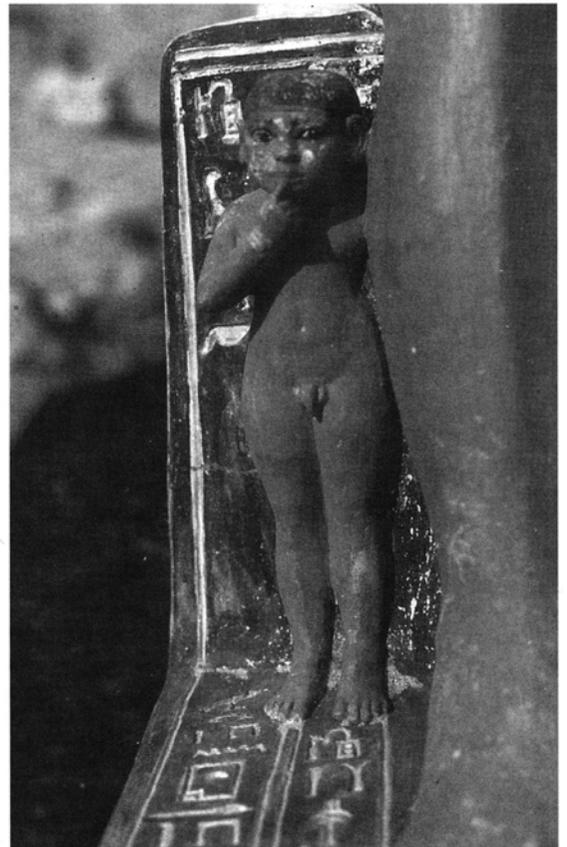


Fig. 5. Close-up of Shepses-ka, the son of Kai.



Fig. 6. View of the face of Kai.

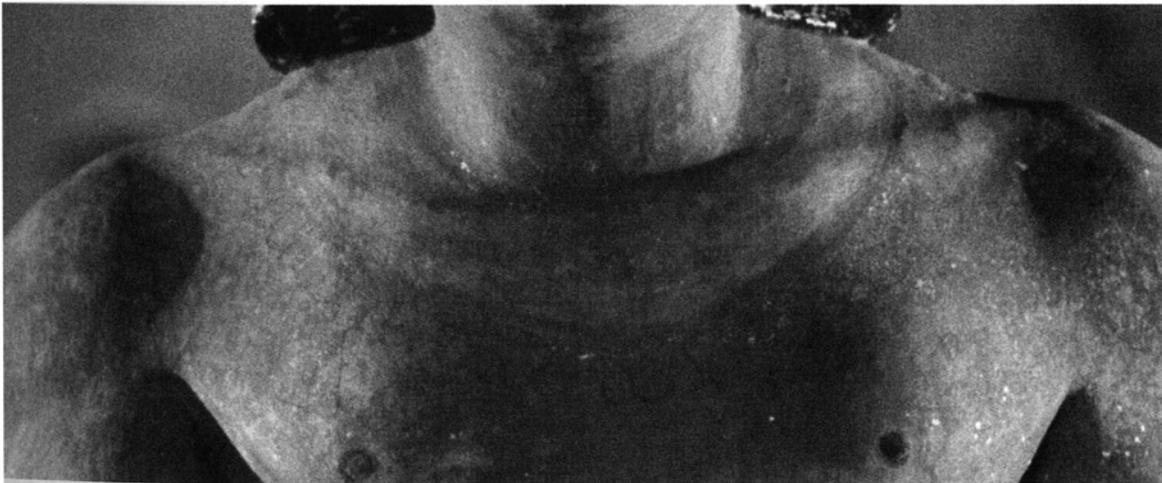


Fig. 7. Close-up of the *wesekh* collar of Kai.



Fig. 8. The legs and feet of the statue.

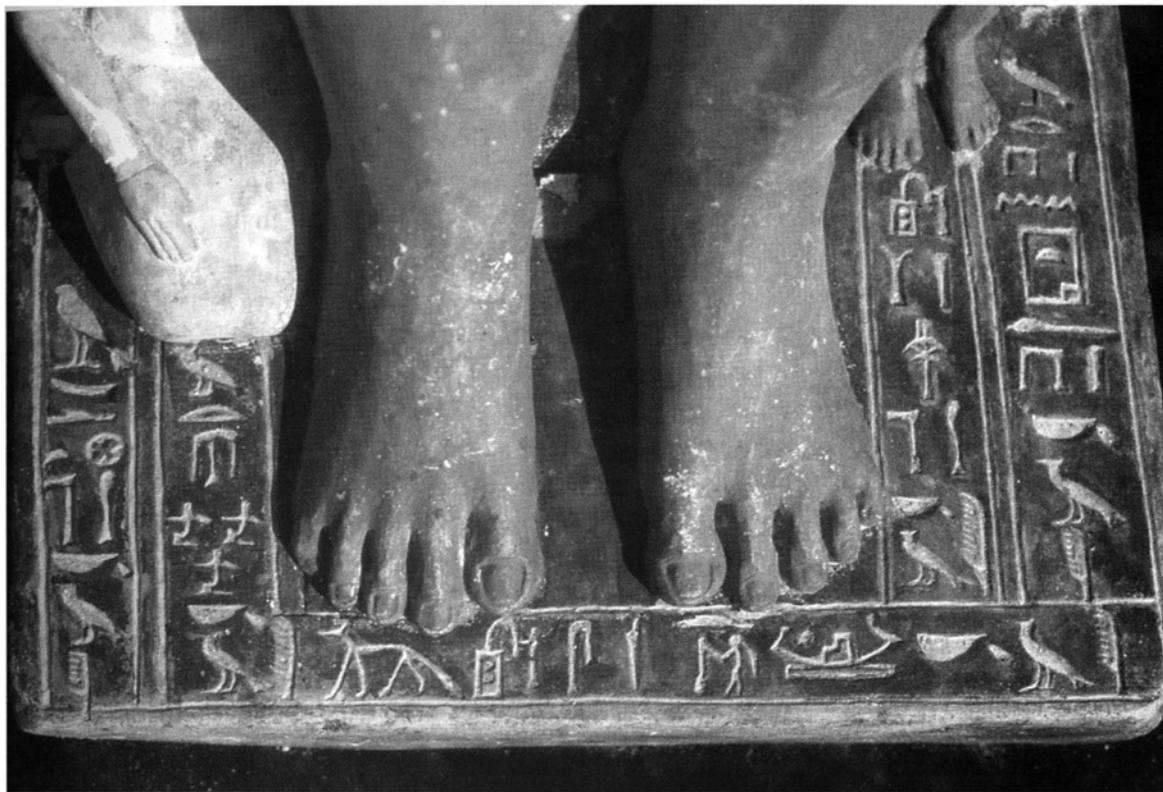


Fig. 9. The inscription on the base of the statue.

Fig. 10. The inscription above the daughter of Kai.



Fig. 11. The inscription above the son of Kai.



