

# ARCHIV ORIENTÁLNÍ

Quarterly Journal of African and Asian Studies

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Founded in 1929 by Bedřich Hrozný

Published by the Oriental Institute, Academy of Sciences  
of the Czech Republic, at the Academia Publishing House

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Volume 70 Number 3 August 2002

PRAHA

ISSN 0044-8699

# *Archiv orientální*

Quarterly Journal of African and Asian Studies

Volume 70 (2002)

No. 3

## Abusir and Saqqara in the Year 2001

Proceedings of the Symposium  
(Prague, September 25<sup>th</sup>–27<sup>th</sup>, 2001)

*Edited by Filip Coppens, Czech National  
Centre of Egyptology*

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## *Miroslav Bárta:*

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In this contribution, the Abusir evidence (the Fetekty cemetery from the Late Fifth Dynasty) is used to demonstrate that the notions of unstratified cemeteries for lower rank officials and of female burials from the residential cemeteries is inaccurate. It will be shown that even cemeteries belonging to lower ranking officials were strictly governed by hierarchical principles.

## *Vivienne G. Callender:*

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In the Old Kingdom Egyptian cemeteries, the majority of tombs belong to men, and one would expect that the wives of these men would be buried in the tomb. Frequently, however, this is not the case. Although a large number of these male tomb owners had representations of children in their tombs, they had made no provision for the burial (and often the funerary cult) of their wives. Conversely, female tomb owners make no mention of their husbands, and these women, too, are usually the sole occupant of the tomb. This state of affairs has been found in both the Saqqara and Giza cemeteries up to the mid Sixth Dynasty. This article will focus not on the decoration of the tombs, but on the shafts that indicate burial arrangements. Sometimes a second burial shaft is present in a tomb but, as the cemetery of the children of King Djedkara at Abusir has revealed, each of those tombs has a dummy shaft that leads nowhere and was never intended for burial. Therefore,

we should not automatically expect that a tomb with two shafts indicates the burial of a husband and his wife. In the later Sixth Dynasty, however, single tombs for women are less frequent, and burial in family tombs predominates.

*Filip Coppens:*

The Wabet. An Old Kingdom Mortuary Workshop  
in a Graeco-Roman Temple? . . . . . 309-318

The Egyptian term *wab.t* occurs from the Old Kingdom onwards as a designation for the "mortuary workshop" where both the mummy was embalmed and craftsmen were engaged in a variety of activities related to funerary practices. In Graeco-Roman times, the same term was used in a number of temples to designate the architectural ensemble of an open court followed by an elevated chapel. In this locality, the statues of the gods were purified, adorned and provided with the necessary protective equipment before being united with the sun disc. The present article examines the possible connections between the *wab.t* in the temple and its mortuary counterpart.

*Peter Der Manuelian:*

An Approach to Archaeological Information Management:  
The Giza Archives Project . . . . . 319-328

With the aid of a grant from the Andrew W. Mellon Foundation, the Museum of Fine Arts, Boston, is engaged in creating an integrated scholarly research Web site of all of the Giza excavation archives assembled by George Reisner between 1902 and 1942. The project is scheduled for completion in 2004, and will include thousands of glass plate photo negatives, maps, plans, excavation diaries, object register books, recent colour photography, published and unpublished books and manuscripts, and a number of immersive photography technologies.

*Aidan Dodson:*

Duke Alexander's Sarcophagi . . . . . 329-336

A discussion of the modern history of the sarcophagi once owned by Alexander, tenth Duke of Hamilton (1767-1852). One was that of Pabasa, from TT279, which he acquired some time before May 1834, and the second was a Ptolemaic piece, probably from Saqqara, acquired as the result of a major misunderstanding between the duke and the British Museum in 1837. The former piece is now in the Kelvingrove Museum and Art Gallery, Glasgow, but the second was employed for the duke's own burial and, following the susidance of his mausoleum, is now buried in a public cemetery near Glasgow, Scotland.

*Peter Jánosi:*

Aspects of Mastaba Development: The Position of Shafts  
and the Identification of Tomb Owners . . . . . 337-350

The article surveys the position and number of shafts within a mastaba and the problem of identifying the owners of these shafts in the „core cemeteries“ at Giza (Fourth Dynasty). When man and woman shared one tomb it is generally assumed that the larger and better built substructure, mostly situated under the southern part of the mastaba, belonged to the tomb owner while the lesser part pertained to his wife. It can be shown that such generalisations are misleading and do not reveal the different stages and aspects of tomb-development (one-shaft mastaba, twin-mastaba, two-shaft-mastaba and the distribution and positions of shafts/burial chambers) during this period. Every funerary structure demands a careful observation and consideration of all the available architectural and archaeological evidence in order to establish the identification of burials within one structure.

*Kamil Omar Kuraszkiwicz:*

Inscribed Objects from the Old Kingdom Necropolis West  
of the Step Pyramid (with remarks on their coating) . . . . . 351-376

This paper is a presentation of inscribed objects discovered in Saqqara by the Polish-Egyptian Mission during the years 1998–1999. The objects, originating from cult places of the tombs of middle-rank officials, date to the final phase of the Old Kingdom or slightly later. The significance of white colour in the funerary context is also discussed.

*Teodozja Izabela Rzeuska:*

The Necropolis at West Saqqara: The Late Old Kingdom Shafts  
with no Burial Chamber. Were they False, Dummy, Unfinished  
or Intentional? . . . . . 377-402

While carrying out archaeological research at West Saqqara, the Polish-Egyptian archaeological mission unearthed a necropolis dated to the late Old Kingdom. One of the common architectural features of the mastabas are false shafts situated to the South or Southeast of the burial shafts. These shafts are usually interpreted as unfinished. The deposits found inside the false shafts at the necropolis of West Saqqara may help to answer the question whether they were unfinished or planned.

*Eugene Strouhal:*

The Relation of Iufaa to Persons found beside his Shaft-Tomb  
at Abusir . . . . . 403-414

The skeletal remains of Iufaa found inside his intact shaft-tomb at Abusir in 1998 by the Czech Institute of Egyptology have been compared with two adult skeletons unearthed in a corridor adjoining the shaft-tomb, discovered in 2001. Craniometrics show a striking proximity between an old male Nekawer and a mature female Imakhkheretresnet. At the same time, the young adult male Iufaa, due to the very broad and low neurocranium and broad face, reveals a two and half bigger distance from both of them. If only splanchnocranic dimensions (except bizygomatic breadth) were compared, the three persons appear very close, with Iufaa resembling more Nekawer (both males) than Imakhkheretresnet (female). Similarities between the three individuals can also be detected in cranial indices, cranial profile angles, cranioscopic features and postcranial skeleton (cranial variation of the spine and foramen arcuatum atlantis). Craniometric comparison was not possible for a fourth person, a male Padihor, found in another tomb 25 m to the east of Iufaa's tomb, because of the fragmentary state of his skull. The skeleton as well as his body build and stature revealed no features similar to any of the other three persons, making any blood relationship with them improbable. The anthropological results are discussed in light of the archaeological and textual evidence.

*Miroslav Verner:*

Forty Years of Czech Excavations in Abusir . . . . . 415-425

In his paper, Miroslav Verner, presents an overview and appraisal of the forty years of excavation by the Czech archaeological research in the pyramid necropolis at Abusir. Among the major results of the Czech team in Abusir have been the discoveries of several hitherto unknown cemeteries and pyramids, including the pyramid complex of Neferefre, spectacular tombs of high officials dating from the Old Kingdom, Late Period shaft tombs – including the intact burial of Iufaa and the shaft tomb of Udjahorresnet. Other results have included discoveries of invaluable royal sculptures, papyrus archives, etc.

# An Approach to Archaeological Information Management: The Giza Archives Project

*Peter Der Manuelian, Boston*

While the primary themes of the present publication focus on Abusir and Saqqara, it is becoming clearer that some of the divisions between the centers of the great Old Kingdom Memphite cemeteries may be modern fabrications. Czech excavations at Abusir South are linking that area to North Saqqara and, further to the north, the work of Zahi Hawass, Mark Lehner, Michael Jones, Michel Baud, and others is revealing more of the necropolis and settlements than was hitherto imagined.<sup>1</sup> It is in this context that I hope the following comments on Giza will not be altogether misplaced in the pages of these proceedings, and I thank the organizers of the conference and this monograph for both their hospitality and willingness to reproduce these lines.

As the dissemination process for archaeological information speeds up in the new century, excavators are finding themselves overwhelmed with the task of managing all the data from the various interdisciplinary aspects of their field seasons. One might even argue that the modern archaeologist's primary concern lies as much in information management as in the interpretation of the evidence. The lines are starting to blur between adequate amounts of evidence and information overload. They are also blurring between the various modes of publication available today, from traditional printed excavation reports, which are slow and expensive, yet elegant and "permanent," to reports posted on digital media and the Internet, which are cheaper, faster, and yet somehow seemingly less stable.

The problems of information management affect scholars involved in both current, ongoing excavations and with older excavations from the twentieth, or even nineteenth, century. In the latter case, one is often frustrated by the dearth of records kept by the early excavators. In the case of the Harvard University – Museum of Fine Arts, Boston, Expedition, the opposite situation is true: George Reisner (1867–1942) (plate 3) produced literally thousands of items documenting his four decades of archaeological activity in Egypt and

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<sup>1</sup> See M. Bárta and J. Krejčí (eds.), *Abusir and Saqqara in the Year 2000* (Archiv orientální Supplementa IX), Praha 2000 and articles in the present volume.

the Sudan.<sup>2</sup> The antiquities from these excavations are divided today between the Museum of Fine Arts, Boston, the Egyptian Museum, Cairo, and the National Museum, Khartoum, but the vast majority of the excavation records remain at the MFA in Boston.<sup>3</sup>

In 2000, the Museum of Fine Arts, Boston, received a \$750,000 grant from The Andrew W. Mellon Foundation ([www.mellon.org](http://www.mellon.org)) to provide integrated, online access to its archives documenting its Giza excavations (plate 4). Over the course of four years (2000–2004), the “Giza Archives Project” is converting excavation diaries, historic glass plate expedition photographic negatives, object register books, maps, plans, sketches, published books and unpublished manuscripts into electronic format to be posted on the Internet. The grant will provide digital access to this unique and irreplaceable collection, and is intended to augment the Museum’s efforts to expand its online database of its permanent collection.<sup>4</sup>

“Pre-modern” excavations – at least the archaeologically responsible ones – hardly differ from their modern counterparts in that both can produce a vast assortment of data in a variety of media and formats. These include the ancient artifacts, paper records, databases of samples, images of all kinds, and other records. As this process of artificial “dissection” of the site continues, the great challenge lies in the reintegration of the various materials such that interpretation can commence. It might be argued that only with the help of technology are we now in a position to integrate the seemingly endless amounts of data, from potsherds to diary entries, digital images to flotation samples, that arise out of the dig.

In the case of the Giza records at Boston, the plethora of excavation archives has always been a simultaneous blessing and curse. The blessing lies in Reisner’s insistence on documenting every aspect of the work, resulting in

<sup>2</sup> For a variety of summaries on the Harvard – MFA Expedition, see P. Der Manuelian, “Excavating the Memphite Cemeteries: The Giza Necropolis,” in: Do. Arnold and C. Ziegler (eds.), *Egyptian Art in the Time of the Pyramids*, New York 2000, pp. 139-153; id., “George Andrew Reisner on Archaeological Photography”, *JARCE* 29 (1992), pp. 1-34; id., “A month in the life of a great Egyptologist: George Reisner in March, 1912”, *KMT* 7.2 (Summer 1996), pp. 60-75 and id., “A Race against Time in the Shadow of the Pyramids. The Museum of Fine Arts, Boston and the Giza Necropolis, 1902–1990”, *KMT* 1.4 (Winter 1990-91), pp. 10-21.

<sup>3</sup> I am grateful to Maureen Melton, Susan Morse Hilles director of Libraries and Archives, and Rita Freed, Norma-Jean Calderwood Curator of Ancient Egyptian, Nubian and Near Eastern Art, for permission to illustrate and quote from the Giza excavation archives. For more on Reisner himself, see G. Brunton, “George A. Reisner”, *ASAE* 41 (1942), pp. 11-18; D. Dunham, *Recollections of an Egyptologist*, Boston 1972, passim and W.R. Dawson and E. Uphill, *Who was Who in Egyptology*, 3rd ed., edited by M. L. Bierbrier, London 1995, pp. 351-352.

<sup>4</sup> In addition to the author, full time staff of the Giza Archives Project includes Diane Flores. We are indebted to Ms. Angelica Zander Rudenstine, Senior Advisor, Museums and Conservation, The Andrew W. Mellon Foundation, Ms. Nancy Allen, formerly Director of Information Resources, Museum of Fine Arts, Boston, and Rita Freed, Norma-Jean Calderwood Curator of Ancient Egyptian, Nubian, and Near Eastern Art, Museum of Fine Arts, Boston, for their assistance and encouragement in making the project a reality.

such a vast Giza archive; in this respect he was far ahead of his time. The curse lies in the sheer numbers and resulting impossibility of any kind of overview over of the data (plate 5). Many scholars from around the world have spent frustratingly short days wading through the vast archives in Boston. Even those colleagues who are based in Boston have been traditionally preoccupied with administrative duties that prevented them from all but emergency treatment of the materials.

Since many of the Giza monuments are now reburied, destroyed, or damaged – sometimes even beyond recognition – the MFA archives provide in many cases the only surviving record. Nevertheless, field notebooks are often handwritten and difficult to decipher. They contain thousands of unindexed pages, and are difficult to search. The expedition photographs were assigned negative numbers, but they could not be sorted or searched by specific monument, date, site, or photographer. In the hope of solving these problems, we are currently developing a number of strategies to capture and integrate the various materials. Those strategies, along with the documents describing and enhancing the MFA's Egyptian collection of approximately 30,000 antiquities from Giza, may be summarized under the following categories:

#### *Expedition Primary Source Documents*

- Archaeological field diaries (fig. 1): 12 bound volumes containing drawings and narrative accounts of daily excavation progress at Giza (approximately 3,150 pages).
- Object registers (plate 10): 30 bound volumes recording the registration number and description of objects excavated at Giza (approximately 2,380 pages; about 20,000 records).
- Photographic registers: 5 bound volumes recording for each photograph the negative number, a brief description, the date and the photographer (approximately 1,500 pages, about 45,000 records, all sites).
- Correspondence and papers: manuscripts, including correspondence and professional documents by Reisner and his colleagues between Boston, Giza and elsewhere.

The combination of text and sketches on the same page requires a two-pronged approach to electronic conversion of these documents. Data entry will convert the various registers and diaries into full-text searchable documents. In addition, image capture of pages containing sketches and diagrams will preserve the original relationship of text and image, ensuring that no data are lost in the conversion process.

#### *Photographic Materials*

21,000 glass plate negatives taken at Giza between 1905 and 1942, documenting tomb, temple, and pyramid sites, expedition work in progress, and objects discovered, both in situ and under expedition photo studio conditions at Reisner's "Harvard Camp" west of the Pyramids (plate 6). The glass negatives come in three sizes: 8 × 10 inches (20,3 × 25,4 cm), 5 × 7 inches (12,7 × 17,8



cm), and 4 × 5 inches (10,2 × 12,7 cm). At present, the glass plate negatives are not yet stored in a climate-controlled environment. The glass is fragile, and often cracked or stained due to chemical deterioration of the image emulsion; hence the rate of deterioration is rapid. With digital image capture we have created 5-megabyte grayscale files, all but eliminating the need for handling original glass negatives. In addition, we have reunited photo register information with the digital images, in order to resurrect what was an endangered and inaccessible corpus and convert it into a fully described and searchable visual research tool (plate 7). These digital files will also serve as the publication plates for future printed *Giza Mastabas* Series volumes. Between April and December 2001, two digital photographers, working in shifts between 9:30 am to 11:00 pm, scanned approximately 150 glass plates per day, to reach the total of 21,000 Giza images.

For those who might have similar types of glass negatives in their own institutions, a few words about the workflow might be of interest at this point. The digital imaging procedure for the glass negatives took the form of copystand work using a Leaf Volaré digital camera mounted above, and shooting down on the glass plate negative, which is illuminated by a strobe light from below. Advantages of this system included speed, since the camera needs only a few seconds to produce a grayscale digital image of less than 10 megabytes (conventional flatbed scanners take many minutes to pass under the glass plates, and often cannot provide sufficient light of focal length to penetrate the extremely dense images); and safety, because strobe lighting eliminates the need for a constant light source which would generate much heat and damage the glass plates. Occasional digital restoration is possible by shooting in three-channel red-green-blue (RGB) color, which can even allow for the restoration of damaged areas using conventional image editing software. Such damaged negatives would be unprintable using traditional darkroom methods.

### *Supplementary Archaeological Archival Materials*

- Thousands of archaeological maps, plans, and sections of varying sizes from individual objects or burial shafts to large-scale overview plans of entire Giza cemeteries.
- Hundreds of Expedition drawings: hundreds of pencil and/or ink facsimile line art drawings illustrating Egyptian wall reliefs, paintings, and inscriptions.
- Several hundred modern watercolors and oil paintings of expedition finds made by expedition artists such as Norman de Garis Davies, Joseph Lindon Smith, and William Stevenson Smith.

Many of these documents are deteriorating on non-archival papers; and oversize maps and plans are brittle and currently inaccessible due to size and condition. Using a combination of traditional large-format photography and digital image capture, we plan to render them accessible and searchable for the first time. Small maps and plans of single items are being scanned individually on flatbed scanners and linked to their appropriate constituents. Large-scale maps and

plans and brittle, rolled documents will either be captured digitally or photo-reduced using conventional, large-format cameras. The resulting film negative will then be scanned.

### *Published Materials*

Conversion of published articles and monographs to electronic form serves two purposes. First, it puts the publications, accessible in only a handful of institutional libraries, at the fingertips of millions of people. Second, it adds value to the publication in allowing for on-line textual searches of individual items. In the case of Giza, anyone who has tried to locate a specific feature of a single mastaba “buried” within Reisner’s *Giza Necropolis I* will instantly see the value of this second feature. For these reasons, the Giza Archives Project has undertaken to convert almost every Giza-related Museum of Fine Arts publication to Adobe Acrobat “pdf” (= portable document format) files available to all. The monographs include:

G. A. Reisner, *Mycerinus: The Temples of the Third Pyramid at Giza*, Boston 1931.

G. A. Reisner, *A History of the Giza Necropolis I*, London 1942.

G. A. Reisner and W. S. Smith, *A History of the Giza Necropolis II: The tomb of Hetepheres the Mother of Cheops*, Cambridge MA 1955.

D. Dunham, *Recollections of an Egyptologist*, Boston 1971.

Giza Mastabas 1, W. K. Simpson and D. Dunham, *The Mastaba of Queen Mersyankh III*, Boston 1974.

Giza Mastabas 2, W. K. Simpson, *The Mastabas of Qar and Idu*, Boston 1976.

Giza Mastabas 3, W. K. Simpson, *The Mastabas of Kawab, Khaf-khufu I and II*, Boston 1978.

Giza Mastabas 4, W. K. Simpson, *Mastabas of the Western Cemetery*, Part I, Boston 1980.

Giza Mastabas 5, K. R. Weeks, *Mastaba of Cemetery G 6000*, Boston 1994.

Giza Mastabas 6, A. M. Roth, *A Cemetery of Palace Attendants*, Boston 1995.

Giza Mastabas 7, E. Brovarski, *The Senedjemib Complex*, Part 1, Boston 2001.

166 *Bulletin of the Museum of Fine Arts, Boston (BMFA)* articles, containing every page ever published on Egypt or Sudan (not just Giza articles), from 1903 through 1994.

### *Unpublished Materials*

These are too numerous to mention, as Reisner, Dunham, and Smith left behind large amounts of manuscript pages. However, one important category worth mentioning is a series of about sixteen field season reports written by Reisner for the Trustees of the MFA.<sup>5</sup> These chronicle the Expedition’s annual

<sup>5</sup> Only one of these was ever formally published: see G. A. Reisner and C. S. Fisher, “Preliminary Report on the work of the Harvard–Boston Expedition in 1911–1913”, *ASAE* 13 (1913), pp. 227–252.

accomplishments, and contain annotated photographs printed from the glass plate negatives, making them all the more valuable as historical documents. These and other manuscripts have been both scanned and typed, so that readers will be able to see the original page, or read the word-processed version, view any images or sketches, and search for any words, all in the same electronic (pdf) document.

An electronic archaeological project of this magnitude succeeds or fails on the strength and user-friendliness of its interface. Just as a scholar will instinctively prefer to work with a bound book rather than a mass of loose, unbound pages, so must the diverse materials of the Giza Archives Project be “virtually bound” together into a coherent whole. The alternative would be a mass of contextless digital documents that no one would have the time or the energy to try to navigate. Preliminary experiments (at this writing, posted at [www.mfa.org/giza](http://www.mfa.org/giza)) with a graphical interface, that is, a satellite view of Giza that allows the Web user to click on a desired tomb for more information, seem the most promising route to follow. From a small-scale overview plan, the user might zoom in to an individual cemetery, a single tomb, even an isolated burial shaft by clicking on the appropriate linked buttons embedded in the actual photograph or line drawing. Eventually he or she could arrive at an individual monument screen, with options for viewing a host of documents related to that item including excavation photos, discovery images of finds, corresponding field diary pages describing the discovery, and modern color studio images of the finds. For those who prefer not to browse, but to search for very specific items, a wide range of search criteria will be built into the system in a number of combinations. The schematic diagram in *figure 7* shows how the individual mastaba tomb serves as the unifying element for a host of diverse documents relevant to the tomb in question.<sup>6</sup>

To follow this paradigm through the various media, we might cite the case of the statue of Khui-en-khufu. The statue has a location on a detail map of the Western Cemetery (fig. 2; G 2407D); several discovery photos showing the piece in situ in shaft D (plate 9); a discovery description in the Expedition diary for April 19, 1936 (fig. 3); an entry and pencil sketch in the Expedition Object register (plate 10), an MFA accession number (37.638), and new black-and-white (plate 11) and color studio photography prepared recently at the Museum of Fine Arts.

In addition to processing the original Reisner era materials, efforts are underway to make use of new technologies to enhance the original documentation. Taking advantage of the medium of the Internet, it is possible to

<sup>6</sup> A slightly modified version of this pattern is, of course, necessary for treating pyramids, temple areas, and other Giza monuments that lie outside the formal mastaba as unifying element pattern.

provide 360-degree rotating panoramas of tomb exteriors and interiors.<sup>7</sup> Examples of digital epigraphy, or the production of facsimile wall relief drawings with the computer rather than with pen and ink, will also serve as a new tool for an old documentation method.<sup>8</sup>

In order to provide the most useful electronic archive possible, we plan create a scholarly advisory group of Egyptological scholars and include them in crucial stages of the Giza Archives Project. By describing how they make use of Giza excavation data in their own research, these colleagues would assist us in

- determining imaging standards (sizes, formats, etc.) necessary for scholarly research.
- designing search engines and user interfaces compatible with Egyptological/academic needs.
- and devising strategies for the integration of the Giza Archives Project with other potential electronic Egyptological archives as they emerge.

The positive impact of The Giza Project that we hope to make on international scholarship is threefold in nature. First, it is our aim to enhance the study of Old Kingdom Egyptian civilization in a way that is not possible at the site of Giza itself. Second, we expect that online access to the MFA records will allow scholars unprecedented access to our archaeological materials. Third, our goal is for the Giza Archives Project to serve as a robust scholarly research tool. Produced intelligently, it should be able to answer future research questions that today cannot even be posed.

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<sup>7</sup> A selection of these “Quicktime virtual reality” panoramas is available at this writing under the “Giza Interactive” button of [www.mfa.org/giza](http://www.mfa.org/giza).

<sup>8</sup> For more on digital epigraphy, see P. Der Manuelian, “Digital Epigraphy: An Approach to Streamlining Egyptological Epigraphic Method”, *JARCE* 35 (1998), pp. 97–113, and id., “Digital Epigraphy at Giza”, *EgArch* 17 (2000), pp. 25–27.

1926. Giza. p. 209  
 Friday, February 19, 1926. 80<sup>th</sup> day of work.

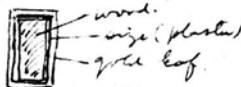
Workers, Quarters - 74.	fine st
Work on G 7000 X	56
③ G 7060 south end.	112
③ G 1000 SW.	109
	<u>277</u> cars

① G 7000 X  
 Fri. Feb. 19  
 1926.

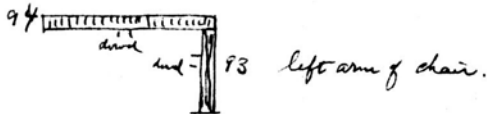
⊗ B 5900

Removed debris 89-99. The greater part of these belong to the chair which has ~~been~~ stood on floor south of, from pit and has collapsed towards N. The greater part of the right side was on the filling of the lower pit. South of the edge, the left arm of the chair lies on top.

It is now clear from the contents of the chair base etc. that the woods were sized with fine white plaster in a thin layer and the gold leaf on this plaster



On the large frag. of st. beside the coffin under Nos. 87 and 89, ~~and~~ were some frag. of a figure.



95 and 96 are two Papyrus flowers.

② G 7060 south end.  
 Fri. Feb. 19  
 1926.

Clearing away the debris between south end of 7060 and middle plane and also eastwards south of 7050. The floor is the same as that observed south of G 7020 on which the middle plane was built.

Fig. 1: Giza Expedition Diary describing excavations in G 7000 X, the shaft-tomb of Queen Hetepheres (E14493). (Courtesy Museum of Fine Arts, Boston).

MAP  
OF CEMETERY  
EN ECHELON

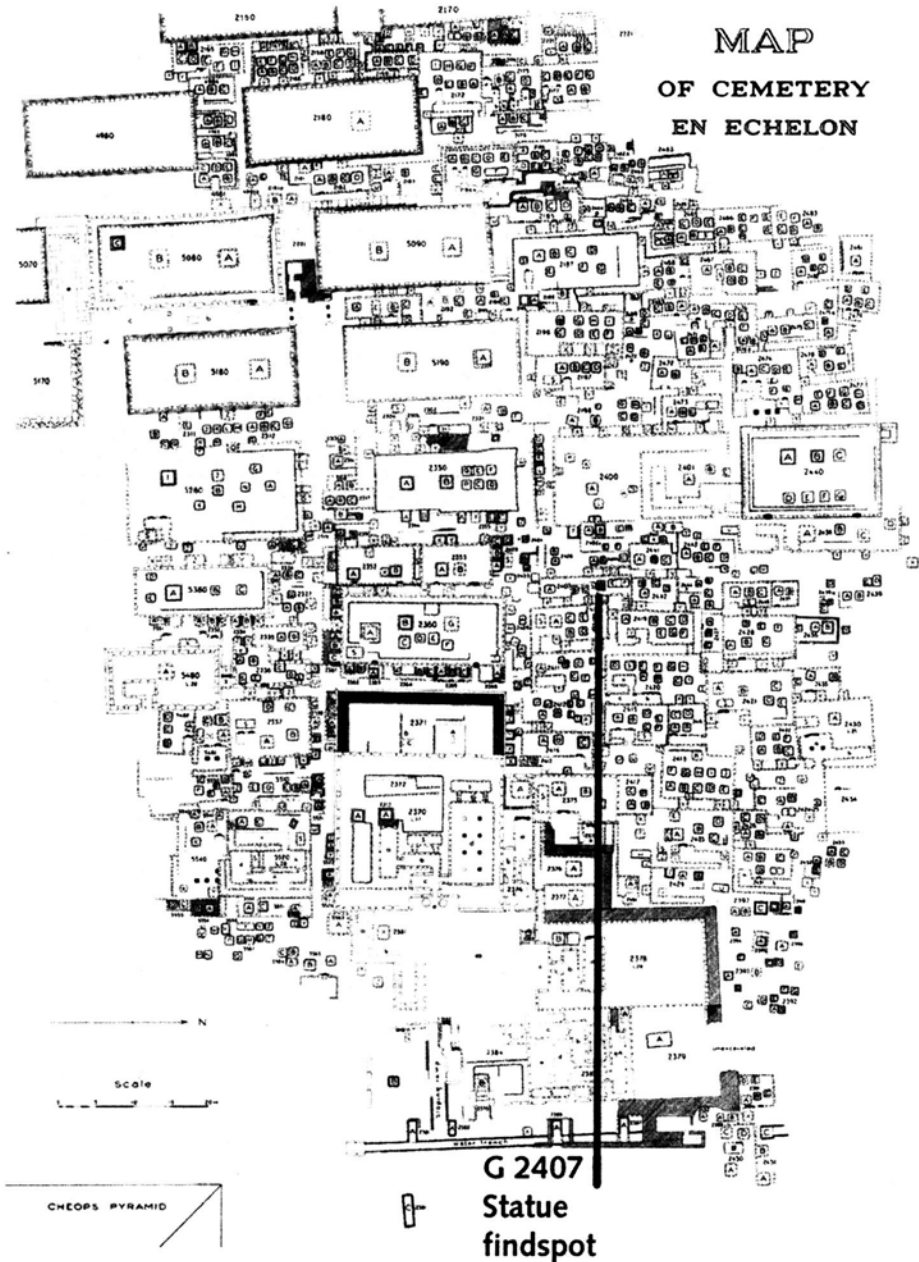


Fig. 2: Map of Western Cemetery, showing tomb G 2407 and statue findspot.  
(Courtesy Museum of Fine Arts, Boston).

GIZA DIARY, 1936.

p.301.

Apr.18: Saturday

- Work on (1) G 2010 A2.  
 (2) G 2402b A.B.C.Z.  
 (3) G 2407.DD.

(3) G 2407 : On the top of the mastaba. In exposing the building and the shafts of this mastaba on E and N: 1st.debris, dubsh, sand and some stones: ~~xxxxxx~~ four shafts exposed today, and three shafts were excavated before, but not yet numbered, only we numbered shaft C.

G 2407.DD: It is N of the serdab which is North of shaft C: lined with dubsh. On W, big stone, the same as a roof in shaft: down 90 cm. 1st.debris and dubsh. Found in the beginning of the shaft: big door lintel inscribed in relief and have a cartouche with the name of "Khufuw", broken into two frags. after photographed the door lintel we removed it from the pit; and underneath the lintel door we found:  
 Statue, standing half size broken in two pieces above knee. named ~~Ka-m-Iset~~; tip of right thumb and handkerchieh broken off. ; Seated statuette tip nose and part over left eye and tip of middle toe clipped off; lower part of right hand corner of base broken off. named Ka-m-Iset.  
 the statue and the statuette are both photographed and removed to the Camp. Not reached the rock in shaft. chamber not yet reached.

*Khufuw-hung*

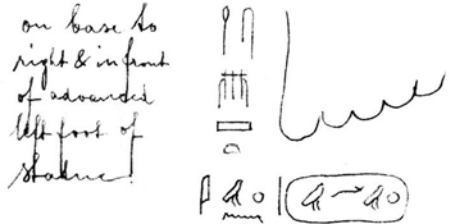


Fig. 3: Expedition Diary page describing the discovery of statue of Khui-en-khufu (April 19, 1936, p. 301).



Plate 3: George Andrew Reisner with former MFA Director George H. Edgell at the Pyramids; February 26, 1938 (A 7911) (Courtesy Museum of Fine Arts, Boston).





Plate 4: Above: General view of the cemetery west of the Great Pyramid, looking southeast in 1905/6 (B 7243). Below: the same view on April 4, 1936 (A 7558) (Courtesy Museum of Fine Arts, Boston).

Plate 5: A selection of archival Giza materials housed in the curatorial offices of the Museum of Fine Arts, Boston (Photograph by Peter Der Manuelian).

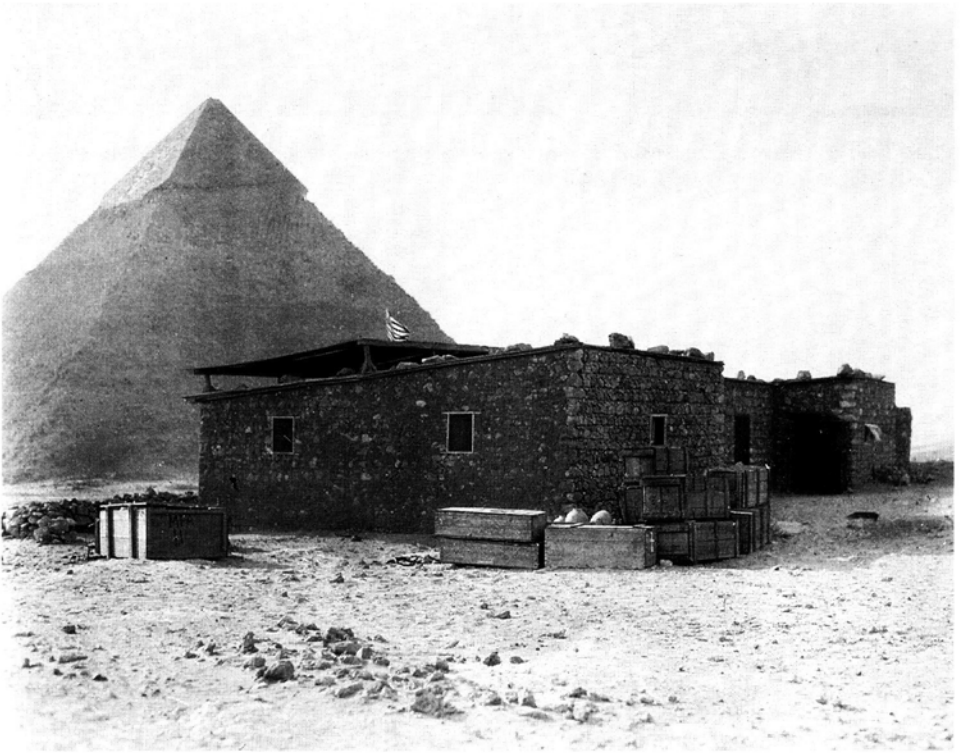


Plate 6: View of Reisner's "Harvard Camp", with packing crate labelled "MFA" in foreground (date unknown) (Courtesy Museum of Fine Arts, Boston).



Plate 7: Giza Archives Project staff scanning glass plate negatives in MFA digital imaging studio (2000) (Photograph by Peter Der Manuelian).

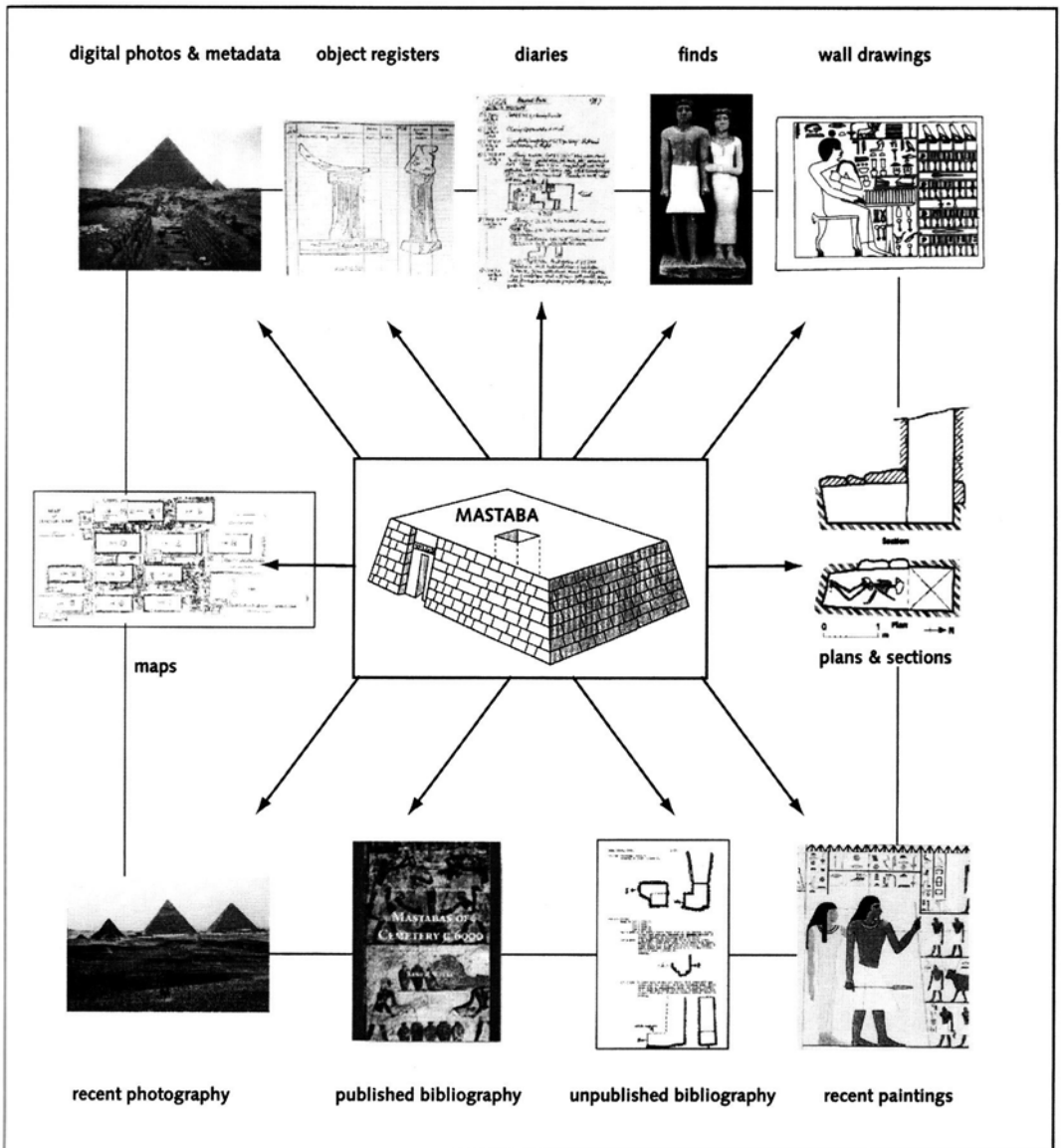


Plate 8: Schematic chart of the individual mastaba as unifying element for materials in diverse media.



Plate 9: G 2407 D, statuette of Khui-en-khufu as found in pit, looking south; April 19, 1936 (C 13754) (Courtesy Museum of Fine Arts, Boston).

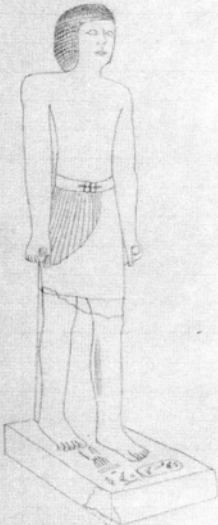
No. 36-4-	DESCRIPTION	MATERIAL	MEAS.	DATE	PROVENANCE	REMARKS
53.	<p>Standing statue (ca half life size) of Khufu-khufu limestone broken into two pieces through knees, but otherwise complete; name written horizontally on top of base in front of feet, taller above that in front of left foot. Little torso of body preserved, support &amp; base back right thumb, knob of bow-knife in right hand, small part of inner <sup>left</sup> calf and tip of loose right corner of back broken off. Flank wing, pleated apron (yellow) over white skirt, belt with buckle.</p> 	Limestone	<p>H. = 83.5 cm  W. = 28.0 cm - W of base  Th. = 34.0 cm - L of base</p>	April 19	From G 2407 D	<p>A 7566/7.  D 8695: 2.  C 8250  MFA 37. 638</p>
54.	<p>Small fragments of plaster with traces of hieroglyphic painted in red, black and yellow.</p>	Plaster		April 20	From top of mastaba G 2407	<p>WSS, HESP, P. 75  B.M.F.A. Vol. XXXVI, No. 214, pp 26-27, 29 Fig 5</p>
55.	Two pieces of copper (fibulae?)	Copper		• 20.	•	

Plate 10: Object register page 1354 of Khui-en-khufu, object 36-4-53 = MFA 37.638 (E14677) (Courtesy Museum of Fine Arts, Boston).

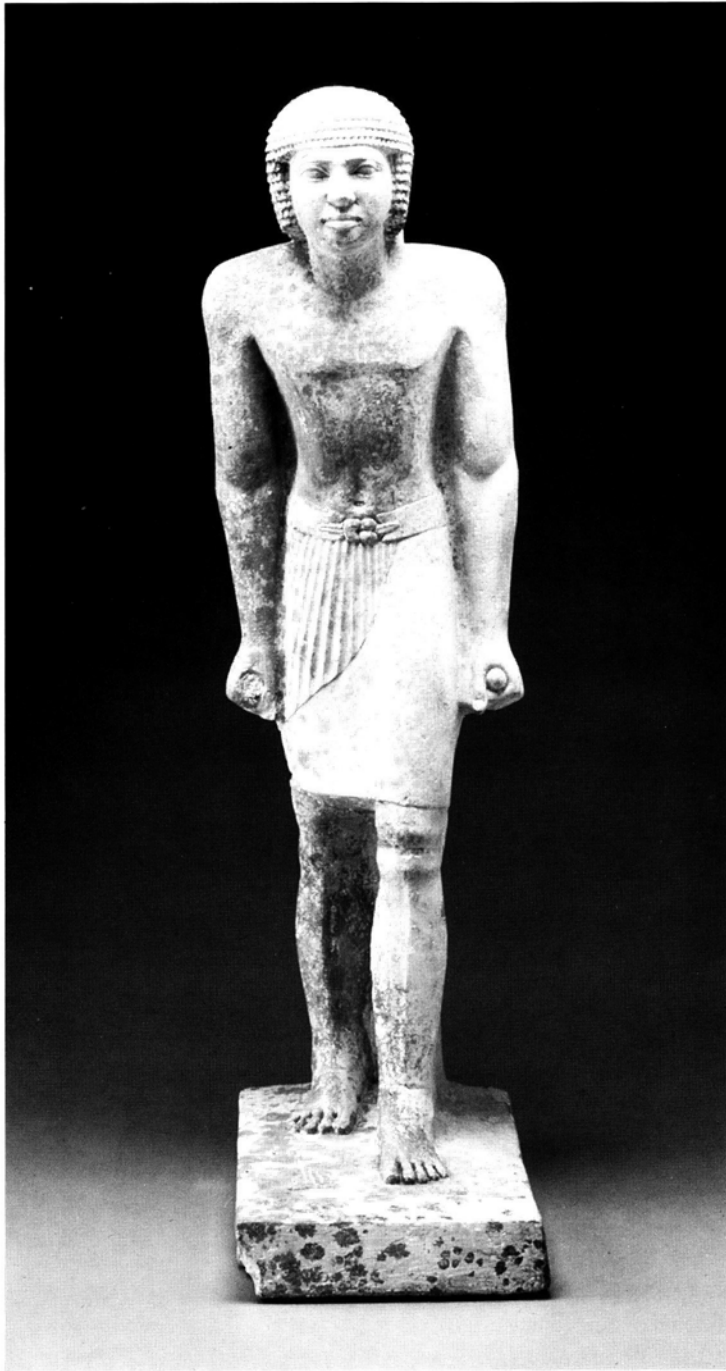


Plate 11: MFA studio photograph of statue of Khui-en-khufu, MFA 37.638 (Courtesy Museum of Fine Arts, Boston).

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ISSN 0044-8699



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