

GENERAL COMMENTS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Superstructure

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

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

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

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

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

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

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

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

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

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

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

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

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

Offering Chapel in Superstructure

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

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

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

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

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

Superstructure—Exterior Stone Chapel

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

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

Substructure-Entrance

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

Main Chamber

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

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

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

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

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

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

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

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

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

10. Smith, *HESPOK*, 44.

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

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

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

West Chamber

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

The north and south walls of the west chamber present the theme of the nourishment and banquet of the deceased in different ways. In each case the seated queen faces outward to receive her due. On the south wall (pl. X, fig. 9) she is seated before a table with loaves and an extensive list of offerings. The latter has been included in Selim Hassan's study of this list.¹⁴ The scene in the lower register of the recalcitrant tax-payers is considered by Smith as the earliest example of this later popular scene.¹⁵ On the north wall (pl. XII, fig. 11) the queen faces two registers of musicians and dancers¹⁶ and two

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

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

15. *HESPOK*, 172.

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

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

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

North Chamber

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

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

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