

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

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

Translation: Beholder of Horus and Seth, great favorite of Nebty, priestess of Bapefy,^{31a} King's wife Mersyankh.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Lower Section. Reading from right to left. A standing statue of the queen, facing left, is being painted by a man facing right with a brush in his right hand and a shell or bowl in his left. Over and behind him is the label *Sꜣ ꜣd[ꜣ] Rꜣ-ꜣꜣy*. "The painter Rahay."³³ Both the foregoing stand on a pedestal. To the left, on a low platform, stands a bed-canopy within which two female servants appear to be making up a bed³⁴ with its headrest. The area further to the left is divided into two registers.

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

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

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

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

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

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

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

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

In three niches, right to left as follows:

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

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

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

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

Offering (West) Room
(See Plan C)

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

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

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

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

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

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

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

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

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

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

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

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

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

Above, left are two registers with figures facing right.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Sarcophagus
(pl. XV a–d; Fig. 14)

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

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

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

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

Across north end: right to left:

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

Translation: “Intimate of Horus, companion of Horus, priestess of Tjasep,⁴⁸ King’s daughter Hetepheres.”

Across south end: right to left:

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

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

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

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

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

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

The lid of the sarcophagus is uninscribed and undecorated.

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

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

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

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

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

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

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

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

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

Movable Objects Found During Excavation of the Tomb

From disturbed debris in forecourt:

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

From plunderer's debris in Main Chamber:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

From Plunderer's Debris in Burial Chamber.

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

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

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

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

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

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

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

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

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

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

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

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

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

From Debris in Street.

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

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

