

## IDU—G 7102

*Superstructure*

THE tomb of Idu lies in cemetery G 7000 north of street 7000 and east of the related tomb of Qar (G 7101). It was discovered by the Harvard University—Museum of Fine Arts, Boston Expedition on January 10, 1925, in the course of clearing the shafts east of the complex of Qar. The shaft with the burial chamber and sarcophagus of Idu (G 7102 C) was cleared during the first two weeks of 1925. During the clearing of the débris above the entrance to Idu's chapel fragments were found of the head of a life size royal statue (Cheops?) in alabaster showing the back of the wig and head-cloth with a portion of the protecting falcon (pl. XIV d; fig. 43).<sup>1</sup> The mastaba superstructure of the tomb at surface level is no longer preserved except for traces of masonry at the northwest corner (pl. I a; fig. 1). Reisner assumed that there was a substantial filled mastaba superstructure with a doorway in the north side which gave access to the stairway leading south to a middle level court, and a continuation of the stairs to a sort of lower level east-west vestibule in the south wall of which was the doorway to the single chamber offering room with its axis north-south. Of the superstructure only one course of masonry, the northwest corner, exists, the west wall with a preserved length of 2.50 m. north-south, and the north wall with a preserved length of 1.10 m. east-west; the thickness is .30 m. (fig. 1). The continuation of the north wall to the east would have crossed over the upper stairway and may have had a total length of 9.90 m. The west wall may have had a length of between 9.60 m. to 14.45 m., and in Reisner's estimate measured about 13.50 m. No trace was found of the east and south walls. The estimated dimensions of 9.90 m. (east-west) and 13.50 m. (north-south) result in an area of 135.04 sq. m. with a proportion of 1/1.37. In view of the virtual disappearance of the superstructure, the writer questions the necessity for reconstructing a mastaba superstructure for the extant rock cut elements. Yet Reisner's unparalleled knowledge of the Giza cemetery should be given full weight in his attempt to reconstruct the monument. As an alternative to Reisner's reconstruction of a relatively large mastaba with interior steps and an open court and vestibule in

front of the offering chamber, it is possible to envision an area of the same dimensions enclosed by a low wall, with the steps leading directly from this enclosure to the features below ground level. See pls. XV, XVI.

The upper stairway leads south from the surface level with about twelve steps with stone treads now destroyed followed by five limestone masonry steps with treads preserved and a final step cut from the rock (figs. 1, 10, 11). The steps are flanked by crude brick walls with bricks measuring  $34 \times 17 \times 11$  cm. They descend on the east to a small middle level court, apparently undecorated and open to the sky, which is an irregular rectangle with the long axis east-west and several features of interest. The eastern side is marked by the steps leading from the surface and their continuation from this middle level to the vestibule area on the lower level. The steps are flanked on the east by a crude brick wall .80 m. high, .575 m. thick, and 4.485 m. long (north-south). The floor of the middle level court slopes gently on all sides toward a tank-like emplacement roughly in the center of the court and oriented east-west (1.08 m. long  $\times$  .58 m. wide  $\times$  .40 m. deep). If this tank lacks a significance in the cult, it may well have been a device to check the flooding of the offering chamber below during a heavy rain. In the northwest corner is a small obelisk .56 m. high, and roughly .16 m. square, the pyramidion accounting for .13 m. of the height.<sup>2</sup> The east wall of the middle level court rises in rock .25 m., above which is the continuation of the same crude brick wall running north from the area of the vestibule. There is no trace of a wall on the south, for here there is a vertical drop to the area of the vestibule. On the north the rock cut wall rises .45 m. and is contained above in crude brick preserved to a height of .95 m. above the rock wall. On the west, however, is a wall of masonry preserved in two courses for a height of .75 m., with a doorway on the south side leading to a western chamber on the middle level. The latter is oriented north-south, 3.70 m. long  $\times$  1.45 m. wide, paved with slabs, and was almost completely destroyed. The excavators suggest that the room was finished with stone walls, probably originally with reliefs, which they believed to have been stolen just prior to their work (Diary, January 12, 1925). Several limestone blocks from a corner piece, 25-1-118, 119, 121, 122, 123, 124, fitted together, and a related unplaced fragment all found in the nearby pit 7102 E, may be logically assigned to a jamb of the doorway to this western chamber (pl. XXXIV a, b; fig. 42). This corner piece and the related fragment could belong to the tomb of Qar to the west (G 7101), but their find spot suggests the western chamber off the middle level court as their original emplacement. The

1. Smith, *Hist. of Egyptian Sculpture*, 20, pl. 5 a; expedition no. 25-1-587; MFA 27.1466. Maximum dimension: 32 cm.

2. Obelisks for private persons in the Old Kingdom are not rare. For examples, see Jéquier, *Le monument funéraire de Pepi II*, vol. III, p. 55, fig. 57, p. 70, fig. 72; Junker, *Giza XI*, 110-111; pl. 14 b, c; Borchardt, *Denkmäler des alten Reiches I*, Nos. 1308, 1310, 1312; Museum of Fine Art, Boston, acc. nos. 21.958 (G 5221), 13.4353 (G 2382).

right side of the block as pieced together bears a single column of text facing left in raised relief: [*imy-r*] *hnw hry tp nswt imy-r sšw n 'prw m* [...], "overseer of the residence, he who is at the head of the king, overseer of the scribes of the gangs, [...]." The left side of the block has a column of text and the upper portion of a seated figure, all in sunk relief facing right. The figure is a man with full wig, beard, and broad collar holding a staff against his chest with his left hand. He wears a leopard skin garment. The carving is of excellent quality with details carefully incised. The text reads: [*imy*]-*r wpt htp-ntr m prwy Kšr*, "overseer of the distribution of divine offerings in the two houses, Qar." The isolated fragment bears a title in sunk relief facing right: *imy-r hwt-wrt 6 mš'*, "real overseer of the six great chapels." If the jamb fragment is assigned to the left side (south) of the doorway from the court, the sunk relief would be on the west side of the court and the raised column of relief in the door recess. On the other hand, placement of the fragment on the right (north) results in the raised section in the court and the sunk portion with the figure in the doorway facing into the court. The Qar of this jamb may well be a son of Idu. However, the titles are not identical with those of his son Qar represented in his tomb chapel nor of the well known Qar of the major neighboring chapel designated as G 7101. The western chamber off this middle level court, and possibly one of the pits behind it, may well have been constructed for this Qar, a close relative and perhaps son of Idu. See pl. XVI c.

At the southeast corner of the middle level court, with one step intruded into the court, is a flight of five rock steps, six rises and five treads, descending to the lower level court or vestibule which measures 3.00 m. east-west by 2.10 m. north-south and lies 1.22 m. below the floor of the middle level court. Its features consist of two small obelisks of the same size as that described above engaged in the rock in the southwest and southeast corners, a slit in the west wall opening to the serdab, and the monumental architrave over the entrance to the tomb chapel in the south wall (pls. XVI a-c; figs. 10, 11). The serdab, found empty, was rock cut, 1.9 m. north-south and .55 m. east-west, .80 m. high, and roofed with slabs of stone now removed.

#### Facade

The architrave consists of two large blocks joining precisely over the center of the door (text described below) and a standing figure of Idu at the right facing left (pls. XVII; figs. 33). He holds a long staff diagonally with his right hand and a scepter horizontally with his left, the scepter passing behind him, and wears a short pointed skirt painted yellow, a broad collar and wristlet painted blue, and a tight fitting wig; the body was painted red. All color has now disappeared. Above these fitting blocks is an overhang (eave) with sloping element,

also of two blocks, with the shorter block on the left (east), and above these blocks two additional fitting blocks, the shorter block on the right (west), with the two lines of text arranged so that the first reads from right to left and continues the text in the second line from left to right (see text below). The hieroglyphs are finely cut with considerable interior detail (pl. XVII; fig. 33). The six blocks which compose this monumental architrave are set on the natural rock above the entrance; they are now the only masonry blocks used in the chapel, which is otherwise cut from the natural rock.

Inner court; horizontal inscription above eave (pl. XVII; fig. 33): (1) *Dd pr.n(i) m niwt(i) hš.n(i) m spt(i) ir.n(i) mš't n nb.s shtp.n(i) ntr m mrrt.f dd.n(i) nfr whm(i) nfr dd.n(i) mš' ir.n(i) mš' di(i) t n hkr hbs* (2) *n hš snđ.n(i) it(i) šm.n(i) mwt(i) m shmt n(i) im n sp dd(i) ht nb dw iw ššb r rmt nbw n mrr(i) hr.t(i) bšk.t(i) wnn imšh(i) hr ntr hr rmt dt.*<sup>3</sup> "(1) Recitation: I came forth from my town, I descended from my district. I performed truth for its lord, I caused the god to be satisfied with what pleased him. I spoke good and repeated good. I spoke rightly and acted rightly. I gave bread to the hungry, clothing (2) to the naked. To the best of my ability I feared my father and was pleasant to my mother. Never did I speak anything evil, unjust, or crooked<sup>4</sup> against any people, because I desired that one be satisfied and one be unmolested<sup>5</sup> and that I be well-provided before the god and before men forever."

Architrave: Inscription below eave in seven horizontal lines, one vertical column at right, and standing figure of Idu on right facing left, reading left to right (pl. XVII; fig. 33): (1) *Htp di nswt htp di Inpw hnty sh-ntr tpy dw.f imy wt nb tš dšr nb krs nfr m hryt-ntr htp di Wsir krs.t(i).f nfr m šs.f nt(y) m imnt hpf hr wšwt nfrt*, (2) *šms.t(i).f in kšw.f šsp.t(i) 'f in ntr 'š sšm.t(i).f hr wšwt dšrt hppt imšhw hr.s šš(r).t(i).f n ntr 'š m imšhw*, (3) *mrrw ntr 'š nb imšh nb krs nfr m hryt-ntr pr(t)-hrw (t hnk t pšt) n.f m imnt 'š wrt sšh.t(i).f in hry(w)-hšbt wtw 'šš wrt*, (4) *m wpt rnpt m Dhwtwt m tpy rnpt m Wšg m hšb Skr m hšb wr m Rkh m Sšd m prt Mnw*, (5) *m . . . nt šbd m tpyw rnpwt m tpyw mdw nbw m hšb nb 'š m hrt-hrw r' nb mš-hđ hš iwš hš r hš t(rp) hš*, (6) *st hš s hš mnwt hš šš hš mnht hš t hš pšt hš hnk t hš m t w'b n ntr 'š n imy-r wpt htp-ntr m prwy imšhw hr ntr 'š*, (7) *hry tp nswt mdw rhyt iwn knmwt hry sštš n wd' mdw hm-ntr Mš't sš' nswt hft hr imy-r sš mrt imšhw hr Inpw tpy dw.f imy wt*, (8) *sš' nswt hft hr imy-r sš mrt Idw*. "(1) An offering which the king gives and an offering which Anubis gives, foremost of the divine booth, he who is upon his hill, he who is in the place of embalming, lord of the sacred land, lord of a goodly burial in the necropolis, and an offering which Osiris gives: that he be buried well in his tomb which is in the west, that he travel upon

3. Sethe, *Urk. I*, 203-204. Ed. *Grammatik*, II, 534 N.

4. Ed. in *MDIK* 13 (1944) 31; for *bšk*, see Barta, *Aufbau*, 99, no. 133 f, and Blackman, *Meir* IV, 25, n. 16.

5. Ed. in *MDIK* 13 (1944) 35.

the good ways, (2) that he be accompanied by his *kas*, that his hand be taken by the great god, that he be conducted upon the splendid roads on which the well-provided travel, that he be raised to the great god as a well-provided one, (3) whom the great god loves; [as a] lord of reverence, possessor of a good burial in the necropolis. May an invocation offering (bread, beer, cakes) come forth for him in the west very greatly. May he be glorified very greatly by lecturers and embalmers, (4) at the New Year's festival, at the Thot festival, at the first of the year, at the Wag-feast, at the feast of Sokar, at the great festival, at the fire-lighting festival, at the Sadj festival, at the coming forth of Min, (5) at the half-month (and) month festivals, at the seasonal feasts, at the beginning of all decades, at all great festivals, and throughout the course of every day: a thousand oryxes, a thousand bulls, a thousand *ro*-geese, a thousand *trp* geese, (6) a thousand *set* birds, a thousand *se*-birds, a thousand pigeons, a thousand clothes, a thousand linen, a thousand bread, a thousand cakes, a thousand beer, as pure bread of the great god, for the overseer of the allocation of divine offerings in the two houses, one well provided before the great god, (7) he who is at the head of the king, staff of the people, pillar of Kenmet, privy to the secrets of judgement, priest of Maat, king's letter scribe in the presence, overseer of scribes of the *meret*-serfs, well-provided before Anubis who is on his hill, who is in the place of embalming, (8) king's letter scribe in the presence, overseer of scribes of the *meret*-serfs,<sup>6</sup> Idu."

At the right end of the architrave, facing lines (1) to (8) of the inscription, is a striding figure of Idu, facing left. He wears a tight wig, a broad collar, and bracelets on each wrist, and a pointed, pleated skirt. He holds a long staff in his right hand and a *sekhem*-wand, passing behind the skirt, in his left.

### Offering Chamber

Offering Chamber: Rock-cut throughout, decorated walls sized with plaster to imitate white limestone. Reached through a doorway from the north in the center of the south face of the Inner Court (D). The chamber is 1.30 m. wide and 4.20 m. long, oriented north-south (pls. XXI, XXIX c), with a vaulted roof painted to imitate red granite, 1.85 m. high at walls.

Access doorway 0.60 m. wide and 0.70 m. deep, 1.58 m. high outside, 1.46 m. high inside, with drum between. The sill is .22 m. above the floor of the chamber and .05 m. above that of the exterior court. On both east and west jambs are standing figures of Idu, facing north, with inscriptions above and in front of them.

Right (west) jamb (pl. XVI d; fig. 34). Idu is shown facing outward to the right, wearing a short wig, a mid-calf skirt with horizontal pleating and with belt, and hold-

6. On the *mrt*-serfs, see Abd el Mohsen Bakir, *Slavery in Pharaonic Egypt*, 22–25.

ing a long staff diagonally in front of him with his left hand and a short scepter horizontally in his right hand. He has a large, pendulous breast, and a roll of fat extends just above the skirt at about the level of the navel. His right shoulder is bent toward the front. Above him is the text: *imšhw hr ntr 'š hry tp nswt mdw rhyt iwn Knmt sš ' nswt Idw*, "one well-provided before the great god, he who is at the head of the king, staff of the *rekhyet*-people, pillar of Kenmet, king's letter scribe Idu." In front of him is the vertical text: *i s nb 'ktyfy r is pn ny w'b.n.f mr w'b n ntr, iw ir.t(i) n.f hstf hr.s dw*, "O every man who shall enter this tomb, not purifying himself like the purification for a god, one shall execute a punishment for him on account of it painfully."<sup>7</sup>

Left (east) jamb (pl. XVI e; fig. 34). Idu is shown facing outward, to the left, wearing a larger full wig, broad collar, and leopard skin garment over a short skirt. The right hand with a bracelet on the wrist holds a long staff diagonally and the left a scepter horizontally; the latter appears to pass behind him in such representations when the figure faces left.<sup>8</sup> Above him is the text: *imy-r sš mrt imšhw hr ntr 'š sš nswt hft hr Idw*, "overseer of the scribes of the *meret*-serfs, one well-provided before the great god, king's letter scribe in the presence Idu." On a smaller scale before him is a male figure facing the same direction and wearing a short skirt and broad collar with the identifying text: *sšf mry.f sšb sš imšhw Kšr*, "his beloved son, the *sšb*-official, the scribe, the well-provided Qar."

### North Wall

The north wall presents a thematic unity and has been frequently discussed and illustrated (pls. XVIII–XX; fig. 35).<sup>9</sup> The theme of the burial has also been discussed at length by Wilson, but without reference to this representation.<sup>10</sup> The scene is probably to be read beginning with the section to the right (east) of the doorway, continuing with the representation of the oxen dragging the funeral sledge above the doorway, and concluding, from top to bottom, with the panels on the left (west) of the doorway with the bringing of the sarcophagus to the *w'bt*-embalming house, which is shown on the opposite side of the entrance, the representation of the purification tent, the water-transport of a shrine to the purification tent, and the final carrying of the sarcophagus westward to the tomb. A full discussion of this scene in its many ramifications is not attempted here. Many details and parallels have been discussed by

7. The variants of this formula are discussed by Edel, *MDIK* 13 (1944) 4–8. The consistent use of the introductory *ir* with the formula suggests that the initial *i* should be read as *ir*.

8. See Fischer, in *Yale University Art Gallery Bulletin* 24 (1958) 34.

9. References in Porter and Moss, *Top. Biblio.* III, 2nd ed., Part 1, 185–186, to which may be added Settgast, *Unters. zu altägyptischen Bestattungsdarstellungen*; Kantor, in *AJA* 61 (1957) 46–47.

10. *JNES* 3 (1944) 201–218.

Lüddeckens, Wilson, Grdseloff, H. Müller, Settgast, and others.<sup>11</sup>

East (right) of entrance (pls. XVIII, XIX; fig. 35). Six registers set the scene of the death of Idu and the lamentation of the mourners on this occasion.<sup>12</sup> 1. The lowest register consists of a doorway, possibly that of Idu's dwelling. It is not clearly defined or detailed and lacks any accompanying text. 2. Above the last is a scene of six mourning women, facing left, the first and third collapsed on the ground, the second tearing her hair, two others leaning forward, and the last with raised arms. The color is largely gone, but the women are dressed as in the register above. The caption above the scene reads: *prt in mrt.f hr rmt*, "coming forth by his *meret*-serfs weeping."<sup>13</sup> It may be noted that one of Idu's main titles is *imy-r sš mrt*. 3. In the register above the latter five mourning women are shown facing left, the first four standing, the fifth sitting. The first and last have a hand to their heads, and the center three have their arms linked about their companion's shoulders, with the first of the group of three facing right toward her companions. They wear long white dresses with shoulder straps. The text reads: *i nb.i n mrwt*, "oh my beloved lord," a lament addressed to their departed master."<sup>14</sup> 4. Above these registers of female mourners is the first of two registers of male mourners. Five men are shown grieving. The first two face each other, clasping hands. The first has a hand to his head, and the second has an arm linked over his companion's shoulder. The third has collapsed on the ground and is being assisted by the fourth. The fifth also has a hand to his head. The text reads: *i nb.i it n.k w(i)*, "oh my lord, take me to you."<sup>15</sup> The men wear wigs and short white skirts. 5. Group of five male mourners, similarly dressed, in various attitudes of grief, three standing and tearing their hair and two falling with a hand to the head. The text reads: *i it.(i) n mrwt*, "oh my beloved father." 6. At the top of the wall surface is the representation of a large doorway with several recessed panels on the sides and a *kheker* frieze above, and a portico with a single column with a capital of papyrus blossoms tied below.<sup>16</sup> The lower part of the column shaft is enclosed in a small rectangle which may indicate a court. On the basis of parallels the structure has been identified by Ricke and others as the *w'bt*-embalming house, toward which(?) the men in the panel on the opposite side of the entrance bring the coffin; Drioton suggests that the building is the *w'bt*, based on its similarity to the plan of the same in the tomb of Qar.<sup>17</sup> These

six registers as a whole, the two doorways and the four scenes of lamenting mourners, would seem to be set in Idu's home and the *w'bt*-embalming house, if the structure at the top is to be so indentified.<sup>18</sup>

Tympanum above entrance (pl. XVIII b; fig. 35). The scene above the doorway consists of the representation of the dragging of the sarcophagus sledge by oxen. On the left is a heap of miscellaneous food and drink offerings with painted details toward which the procession is directed to the left. Two long-horned oxen pull the sledge by a rope. Immediately behind them are six standing men facing left, pulling or assisting and a seventh man facing right and bending down to pour liquid from a jar to lubricate the passage of the sledge.<sup>19</sup> On the sledge is a light canopy with recurved roof and poles in front, in the middle, and at the back, containing the red sarcophagus. A set of eyes is painted on the sarcophagus, and it is raised on a special stand or cradle also shown thus in the tomb of Qar (fig. 24).<sup>20</sup> The label over the sarcophagus reads: *imšhw*, "the well-provided one." The procession is followed by a single man with short skirt and sash and bookroll in left hand, and labelled: *hry hšbt*, "lector priest." The horizontal text above the procession is damaged and partly illegible. The sections that can be made out are indicated in the drawing, and may read in part: *ir n Inpw smš-tš krs* [ . . . . . ] *imnty di smyt ' .wys ir.k šd r Idw*.<sup>21</sup>

West of entrance (pls. XVIII a; XIX; fig. 35). Five panels, reading probably from top to bottom, comprise a continuation of the burial service for Idu. 1. Three men facing right carry the sarcophagus on poles; the middle man is shown behind the sarcophagus. The chest represents a wooden coffin; it is shown proportionately shorter than the representation on the sledge above the door. The text reads: *sdšt r w'bt r wtyw*, "proceeding to the embalming place to the embalmers." Settgast has shown that the normal chain of events sets the procession to the purification tent (*ibw*) before that to the embalming place (*w'bt*).<sup>22</sup> In this case we have either to read the panels in the opposite order, that is from bottom to top, or to assume that the order is inverted. 2. Two registers of food and drink offerings which may belong with the register below with the *ibw* representation. The offerings may be considered to lie on the roof of the *ibw* structure and form

18. Parallels in Lüddeckens, *op cit.*, and Wilson, *op. cit.*

19. A liquid is similarly poured beneath the sledge bearing the statue of Djehutyhotpe at el Bersheh: Newberry, *El Bersheh*, Part I, pl. 15, p. 20. Newberry suggests that the liquid is water and that the act is mainly ceremonial. The rite of pouring water in front of a sledge is captioned *stt mw* in Macramulla, *Le mastaba d'Idout*, pl. 9.

20. There is a parallel in the tomb of Nebkauhor illustrated by Wilson, in *JNES* 3 (1944) pl. 16.

21. The wall is illustrated in Smith, *Hist. of Egyptian Sculpture*, fig. 84 b. The text at the top is difficult to read on the wall and might be improved. For *ir n Inpw smš tš*, see parallel in the tomb of Qar (pl. VIII; fig. 24) and the text in Macramulla, *Le mastaba d'Idout*, pl. 8.

22. Settgast, *op. cit.*, 15-16.

11. References in Porter and Moss, *op. cit.*, and preceding and following notes.

12. For the lamentations, see Lüddeckens, *MDIK* 11 (1943) 2, 16-17.

13. Lüddeckens, *MDIK* 11 (1943) 2; Settgast, *op. cit.*, 7.

14. Lüddeckens, *MDIK* 11 (1943) 16.

15. Lüddeckens, *MDIK* 11 (1943) 17.

16. The column was probably of wood.

17. *ASAE* 40 (1940) 1011-1012.

a single scene with it. 3. A representation of the T-shaped *ibw*-structure, purification tent, with a doorway at either end and ramps or causeways leading at a diagonal toward a canal.<sup>23</sup> There is also a wide “vertical” element leading into the canal with indentations on either side.

The subject of the purification tent and *w'bt*-embalming house has been discussed on the basis of the occurrences in tombs of Dynasty VI from the time of Teti to Pepy II, the tombs of Mereruka, Ankhmahor at Sakkara, Qar and Idu at Giza, and two scenes in the tomb of Pepyankh at Meir.<sup>24</sup> Attention has also been drawn to the similarity of the Idu representation of the *ibw* structure to the valley temple of Pepy II at Sakkara South.<sup>25</sup> 4. A scene of the transport of a shrine by boat, with the label: *sdʿt r dʿdʿ (tp) ibw*, “proceeding to the roof of the purification structure.” The shrine, with open(?) door, is vertical and suits the shape of a standing statue or the mummy in an upright position, the latter probably unlikely. It is placed in a wooden structure with recurved roof and faces left on the boat. In front of the structure and holding onto the vertical pole is a man labelled: *wt*, “embalmer,” followed by a woman in long dress with shoulder straps and streamer attached to a fillet in her hair labelled: *drt*, “kite.” A similar woman is shown to the rear of the structure with the same label and is followed by a seated man behind whom is a steering oar. 5. The lowest register essentially repeats the topmost in the opposite direction, with three men bearing the sarcophagus to the left (west). The label reads: *ih mk šms imʿhw*, “Lo, behold the progress of the well-provided one.”

The suggested order of the scenes is naturally tentative and subject to revision. A strict sequence cannot be expected, although Wilson describes the more developed scene in Mereruka as “a continuous cinematic movement from the left of the wall to the right,” with the starting point as the house of the living and the terminal point as Mereruka’s tomb at Sakkara.<sup>26</sup> A selection has evidently been made from the various episodes, as the parallels from other tombs indicate.<sup>27</sup> Perhaps the best order is achieved by reading the right wall, bottom to top, the left wall, bottom to top, and last the tympanum.

### East Wall

Offering chamber; east wall (pls. XXI–XXIII; figs. 36, 37). Rock-cut throughout. Length 4.22 m. Along the entire length of the wall, at the top, runs a single-line

23. A. Badawy, *A History of Egyptian Architecture*, Vol. 1, 65–68.

24. H. Ricke, *Bemerkungen zur ägyptische Baukunst des alten Reiches II*, 92–98; For discussions, see Grdseloff, *Das ägyptische Reinigungszelt*; Barguet, in *RdE* 24 (1972) 7–11; Settgest, *op. cit.*, 9–15; Altenmüller, “Bestattungsritual,” in *Lexikon I*, 5: 745–765; Altenmüller, in *Jaarbericht Ex Oriente Lux* 22 (1971–1972) 307–317.

25. E. Brovanski, in a paper presented at the annual meeting of the American Research Center in Egypt, at Chicago, November, 1973.

26. *JNES* 3 (1944) 201.

27. Kantor, *AJA* 61 (1957) 46–47.

inscription reading from right to left. Below this, in deep niches, are six standing statues (1 to 6), the northernmost smaller than the others, the space above it being occupied by a four line inscription reading right to left. Between the niches containing statues (2) to (6) the surface of the wall is inscribed with four vertical inscriptions. At the south end, the area between statue (6) and the south corner has a group of scenes in four superimposed registers with bands of lotus frieze between them (7). The inscriptions are indicated as follows: A. Along top of wall; B. Over statue (1); C. Between statues (2) and (3); D. Between statues (3) and (4); E. Between statues (4) and (5); F. Between statues (5) and (6); G. South end of wall (7).

Inscription A. *Htp di nswt htp di Inpw tpy dwf imy wt nb tʿ dsr krs.t(i).f nfr m is.f nt(y) m hryt-ntr smyt imnty tʿ lw nfr wrt pr hrw (t hnkt pʿt) n.f n imʿhw hr ntr ʿs sʿ nswt hft hr sʿ mrt imʿhw Idw*, “an offering which the king gives, an offering which Anubis gives, he who is upon his hill, he who is in the place of bandaging, lord of the necropolis: that he be well buried in his tomb which is in the cemetery of the western desert, having grown very gracefully old, and that an invocation offering (bread, beer, cakes) come forth for him, for the well-provided one before the great god, the king’s letter scribe in the presence, scribe of the *meret-serfs*, the well-provided Idu.”

Inscription B. Four lines right to left: (1) *Sʿ nswt hft hr imy-r sʿ mrt*, (2) *imʿhw Idw sʿ.f*, (3) *mry.f hsy.f*, (4) *sʿb sʿ imʿhw Kʿr*, “(1) king’s letter scribe in the presence, overseer of the *meret-serfs*, (2) the well-provided Idu; his son, (3) his beloved, praised of him, (4) *sʿb*-official, scribe, the well-provided Qar.”

Inscription C. One column between statues (2) and (3); *Hnty-š Ppy-mn-nfr sʿ nswt hft hr imʿhw Idw*, “tenant-farmer of the pyramid Men-nefer-Pepy, king’s letter scribe in the presence, the well-provided Idu.”

Inscription D. One column between statues (3) and (4); *Hry tp nswt sʿ nswt hft hr imy-r sʿ mrt imʿhw Idw*, “he who is at the head the king, king’s letter scribe in the presence, overseer of the *meret-serfs*, the well-provide Idu.”

Inscription E. One column between statues (4) and (5); *Imy-r wpt htp-ntr m prwy imy-r sʿ mrt imʿhw Idw*, “overseer of the distribution of divine offerings in the two houses, overseer of the *meret-serfs*, the well-provided Idu.

Inscription F. One column between statues (5) and (6); *Shd wʿbw ʿht-Hwfw sʿ nswt imy-r sʿ mrt Idw*, “inspector of the web-priests of the pyramid Akhet-Khufu, king’s letter scribe, overseer of the *meret-serfs* Idu.”

Between statue (6) and the south end of the wall: four superimposed registers (7). Pls. XXIII c–d; figs. 36, 37. Top to bottom: (a) Two men in a papyrus skiff. In front, a crouching man carries a calf on his shoulders, his two hands grasping its legs. In the crook of his right elbow he carries a lotus flower with two buds. He wears only a band about his middle. Behind him a goat lies between the legs of the second man who bears down heavily on a

pole thrust into the water with which he controls the boat. He looks to the left and is clad in a short skirt, has a lotus flower around his neck. No inscription. Below is a frieze of lotus flowers, buds, and leaves. These borders below aquatic scenes are common at this time.<sup>28</sup> (b) Two men on a papyrus skiff. In front a crouching man facing right grasps in each outstretched hand a bird held by the wings. Lotus flowers and buds hang from each elbow. He wears only a band about his middle held by a band over his right shoulder. Behind him a calf stands facing left, its tongue thrust out toward the second man. He crouches to bear down on a pole held in both hands and thrust into the water. He wears two lotus flowers about his neck and a band about the waist. No inscription. Below is a frieze of lotus flowers, buds, and leaves. (c) Two men in a papyrus skiff. In front a crouching man facing right holds a lotus in his right hand and carries a bird, held by the wings in his left. He wears only a short skirt. Behind him stands a calf facing right. In the stern a second man, clad only in a skirt, holds birds by the wings in each hand. No caption. Below is a frieze of lotus flowers, buds, and leaves. (d) The fourth register is partly flaked off. It shows again two men in a boat, the bow of which is missing. In the center a man sits. He holds in his extended left hand a stick thrust forward (its end missing). In his left he carries a stick resting against his shoulder. Sitting in the stern a second man thrusts a pole into the water with both hands. Above the first man is a short inscription: *sš' nswt hft hr imy-r sš mrt Idw*, "king's letter scribe in the presence, overseer of the *meret-serfs* Idu."

The six engaged statues on wall. (1) Standing figure of Qar, son of Idu. About half as tall as statues (2) to (6). Feet together, closed fists at sides. Unclothed except for traces of a broad collar and bracelets. He has short black hair; other color missing but presumed to have been red. (2) to (6). Five standing figures of Idu, about twice the size of statue (1). All practically alike with coloring preserved in varied degrees. Feet together, arms at sides with closed fists. All have shoulder-length black wigs, broad collars, and bracelets. Anklets (if any) uncertain. Torso and legs red. Short white skirts with bead pendant of five strands hanging from painted belt with tie.<sup>29</sup>

#### South Wall

Offering chamber, south wall (pls. XXIV–XXVI: fig. 38). Length 1.30 m. Scenes and inscriptions covering the full length of the wall, complete in upper part: lower part partly scaled off and missing. Idu views the singing, music making, and games in honor of the goddess Hathor. Hickman, *ASAE* 54 (1951), 213–39, pls. III–IX.

28. Wreszinski, *Atlas*, III, 59, 95, 96 (Mereruka); 92 D (Neferseshemtah).

29. For similar treatment of east wall with statues, see de Rachewiltz, *The Rock Tomb of Irw-K3-Pth*, pls. IV–V, VIII–XI.

(1) At the right (west) above: Idu seated in a chair with extension for his feet, and a seven column-inscription (a–g).

(2) To the left of (1) scenes of boys' games in top register, dancers in second register, game-players in third register, and musicians in fourth register, with accompanying captions.

(3) Below (1) and (2) running the full length of the wall: parts of fifth and sixth registers with scenes showing preparation of food and drink, and seventh register with a procession of women carrying supplies on their heads, with accompanying captions. Lower part mainly lost.

(1) Idu facing left seated with knees drawn up in a chair with arms and a low forward extension for the feet. He wears a short curled wig and a broad collar. His right arm is extended with open hand in which he holds a short stick. His left arm with elbow bent hands over the arm of his seat. Both arms, hands, and legs have been re-drawn and their position altered at least once and are somewhat confused.<sup>30</sup> In front and above is an inscription in seven columns and a horizontal line left to right:

(1) *Mšš hst sk m bnt hb' in imy-r sš mrt Idw*, (2) *hry tp nswt mdw rhyt imy-r hwt-wrt*, (3) *hry tp nswt imy-r wpt htp-nt*, (4) *sš' nswt hft hr imšhw*, (5) *imy-r sš mrt smš' wd' mdw*, (6) *imšhw hr Inpw nb tš-dsr*, (7) *imšhw hr Wsir nb tš-wr Idw*. "(1) Viewing the singing, plucking the harp, and playing by the overseer of the scribes of the *meret-serfs* Idu, (2) he who is at the head the king, staff of the *rekhyt*-people, overseer of the great chapel, (3) he who is at the head of the king, overseer of the distribution of divine offerings, (4) king's letter scribe in the presence, the well-provided one, (5) overseer of the scribes of the *meret-serfs*, who makes right the judgments, (6) one well-provided before Anubis, lord of the necropolis, (7) one well-provided before Osiris, lord of Ta-wer, Idu."

(2) Top register. Boys' games, reading from left to right. Touny and Wenig, *Sport in Ancient Egypt*, 50–59.

(a 1) A naked boy facing right gestures with his left arm toward an enclosure or holds the rope which forms the enclosure. The latter contains four naked boys facing left, the first prone on the ground while the second leans over him and thrusts his raised head back down. The last two boys are standing with their right arms gesturing forward. This is evidently a version of the game of prisoners. The label above the enclosure reads right to left in the same direction as the boys: *šd w'.k im.sn nt(y) hn'(i)*, "rescue your one among them, O (my) comrade," to which the boy outside the enclosure with the text in the opposite direction replies: *iw.(i) r šdt.k*, "I shall rescue you." Parallels and variants are cited by Smith, who illustrates the scene from Idu with those from Ptahhotpe, Mereruka, Ikhekhy, and a block with similar text in the British Museum.<sup>31</sup>

30. On alterations, cf. Brunner-Traut, *MDIK* 15 (1957) 18–32.

31. Smith, *History of Egyptian Sculpture*, 209–211, figs. 81 a, b, c, 82, 83; James, *Khentika*, pl. 11; Wreszinski, *Atlas* III, 27.

(a 2) Two boys with intertwined arms and wearing only long pigtailed stand facing each other as if in the first stages of wrestling, the text reading: *šbh in šbhw*, “linking by the linkers.”<sup>32</sup> Cf. Davies, *Ptahhotep I*, pl. 23 b.

(a 3) The third set of games consists of two boys wearing only lotus fillets in their hair confronting each other in combat fashion. Their rear arms raised behind them and their lowered arms in front hold short sticks or daggers. The one on the left is labelled: *šf Hmi* and the one on the right *šf Kšr*, “his son Hemi,” and “his son Qar.” Their threats are not entirely intelligible and the readings should be improved. On the right: *stt.(i) m mwt stw r.k.*, “I thrust to the death(?) a thrusting against you.” To which the other brother replies(?): *is r(m)t it.f n.(i)*, “Is there a man who can seize (it) for me?” Both renderings are obviously uncertain.

(b) Second register. Seven women facing right toward the seated Idu. Right to left, four women dancing, each labelled *ibš*, “dancing.” All wear pointed male skirts, broad collars and bracelets, and have varying cross-bands over the torso and streamers down the back. The second also wears a long pigtail. In front of the feet of the first is her name: *šf Bndt*, “his daughter Bendjet.” On the east wall of the chamber of G 7215 D 1 a text in black ink gives the title and name: *hkrt w'tt imšht Bndt*. Also in the tomb of Qar (G 7101) his sister *Bndyt* is shown under his chair in Room E, central pillar (pl. X b; fig. 26 b). If the lady is the same, Idu of G 7102 may be the father of Qar of G 7101, although by a different wife. Following the four dancers are three women clapping their hands. They lean slightly forward, wear long dresses, pendant necklaces, and streamers down the back. Each bears the label: *mšht*, “clapping,” or perhaps “clapper-bearer,” although they do not carry sticks or implements; men as well as women bear the caption *mšht*. The horizontal text above them reads: *Ind hr.t m'nh Hwt-Hr swt kš.t htpti nbi.t imrt nfrw*, possibly, “Hail, to you in life, O Hathor, the places of your *ka* are propitiated, that you should glow is what the *nfrw* desire.”<sup>33</sup> The cult of Hathor is celebrated by games and dancers in the Middle Kingdom tombs at Meir.<sup>34</sup>

(c) Men playing at draughts. Three scenes, left to right.

(c 1) Two men seated on the ground face each other across a game of draughts, probably the 30-square *senet*-game.<sup>35</sup> Each prepares his move. The text reads: *rdi.(i) ššm qb'(i) r pr hb*, “I cause my finger to be led to the house of the ibis (?)” For *pr hb*, “house of the plough,” perhaps read thus, “house of the ibis = Thot.” In a New Kingdom

32. Faulkner, *The Ancient Egyptian Pyramid Texts*, 138: “Arms are linked for you, feet dance for you, hands are waved for you.”

33. See Schafik Allam, *Beiträge zum Hathorkult*. I am indebted to Miss Virginia L. Davis for this reading.

34. Wente, in *Studies in Honor of John A. Wilson*, 83–91.

35. W. Needler, in *JEA* 35 (1953) 60–75; Junker, *Giza IV*, 36; Piankoff, *The Wanderings of the Soul*, 116–120, with list of references on p. 116; Drioton, *Bull. Soc. Arch. Copte* 6 (1940) 177–206.

text the first square is apparently designated as the “House of Thot.”<sup>36</sup>

(c 2) The center pair of men face each other across a serpent game, the Mehen board.<sup>37</sup> The trapezoidal element below the circular board is thought by Montet to be the storage place or “garage” for the playing pieces not in action.<sup>38</sup> The text reads: *hb.k(i) mhn r.k.*, “I am playing the Mehen game against you.”

(c 3) The third pair of men again confront each other across the *senet*-board, the man on the right making his move. The text is difficult: *w'w sn n.i; nn'.k r s*, “the one and the two belong to me; you have no right to them.” For the second part an alternative may be: *nn grh.k r. s*, “you will not win at it,” or “will you not finish with it?”<sup>39</sup> The man on the left is identified as *Kšr*, “Qar,” and his opponent on the right as the *šš Isi*, “the scribe Isi,” although the name may be *Hsi*; the first sign in the photograph looks like *šn* (Sign List V 7) and is rendered by the artist as a reed leaf.

(d) Fourth register, musicians.<sup>40</sup> Seven figures, reading from right to left as follows.

(d 1) A man seated on the ground facing left, right hand gesturing, left hand to ear. Caption: *mšht*, “clapping.”

(d 2) Man seated on the ground facing right, playing a long wind-instrument. Caption: *šb*, “flute.”<sup>41</sup>

(d 3) Woman seated on the ground facing right playing a harp. Caption: *šk šf Iry*, “his daughter Iry, plucking.”

(d 4) Similar figure playing the harp. Caption: *šk šf Nbt*, “her daughter Nebet plucking.”

(d 5) A similar figure playing a harp. Caption: *hst Nfr-mnht*, “the singer Nefer-menkhet.” Erased.

(d 6) A similar figure playing the harp. Caption: *hst*, “singing.”

(d 7) A similar figure but with pigtail, playing the harp. The artist changed his mind and erased the name. Caption: *hst šk*, “singing and plucking.”

(e) Fifth register: Preparation of food and drink. Somewhat narrower than registers (a) to (d), but running full length of the wall. Reading from right to left:

(e 1) Man seated on the ground facing right fanning a fire on which a rib-roast is cooking. Caption: facing right to left, *ššr drww*, “roasting a flank.”

(e 2) Man seated on the ground facing right tending food in a pot. Caption: *pst iw f wdpw Tidwi*, “cooking

36. Piankoff, *op. cit.*; 119; Pieper, *ZÄS* 66 (1931) 16–33.

37. Ranke, “Das altägyptischen Schlangenspiel,” *Sitzb. Heidelberger Akad. der Wiss., Phil.-hist. Kl., Abh.* 4, 1920; Junker, *Giza IV*, 36–38; Montet, “Le jeu du Serpent,” *CdE* 30 (1955) 189–197.

38. Montet, *Scènes*, 374–375.

39. This translation suggested by Miss Virginia L. Davis. For the game in the Old Kingdom, see Klebs, *Die Reliefs des alten Reiches*, 112–113.

40. For the scene, see Montet, *Scènes*, 357–365; Klebs, *op. cit.*, 107–109.

41. Junker, *Giza IV*, 38–39.