

## Khafkhufu I—G 7130–7140

THE mastaba of Khafkhufu I and his wife is one of the two great double mastabas in the row nearest the great pyramid in the eastern cemetery, situated south of the pyramid causeway and east of the three queens' pyramids G I a, b, and c. The first of the great double mastabas, on the north, is that of the prince Kawab (G 7120–40), and the second, to its south, the mastaba of Khafkhufu I (G 7130–40).<sup>1</sup>

The core of G 7130–40 consists of the old core of G 7130, of Reisner's type IV-i, with an addition on the south of massive corework of type IV-iii with a recess for an interior chapel (fig. 19). The north interior chapel, "wife's chapel", is built in a hole broken in the core of G 7130. The final core measures 66 × 17.25 m., area 1138.5 sq. m., proportion 1/3.82. The core was cased in fine white limestone with the two interior chapels of Reisner's type 3a bonded in; the cased mastaba measures 68.50 × 20.05 m., area 1373.42 sq. m., proportion 1/3.41.

Chapel on south (G 7140, fig. 19, left). The well preserved chapel of the prince, for which the mastaba is justly famous, consists of the interior offering room, designated as (a) on the plan, built in a recess constructed *ab origine* in additional corework. It conforms to Reisner's type 3a with a special niche at the south end of the west wall. The chamber (a) measures 4.15 × 1.65 m., 6.84 sq. m., proportion 1/2.51. The outer niche is 1.30 × .35 m., and the inner recess is .58 × .54 m., with a hole cut through under the drum to a later chamber to the west. The latter, considered by Reisner to have been a Ptolemaic alteration, is a spacious vaulted chamber indicated by dotted lines in the plan (see also section, fig. 19). The chapel (a) is entered by a doorway in the northern end of the east wall opening from the embrasure in the sloping casing. Against the sloping casing is an exterior chapel of fine limestone with two

1. The references to the mastaba of Khafkhufu I have been collected in Porter and Moss, *Topographical Bibliography* III, 2nd ed., *Memphis*, Part I, 188–190. Note in particular: G. Daressy, "Le mastaba de Khâ-f-Khoufou à Gizeh," *ASAE* 16 (1916) 257–267; A. Mariette, *Les mastabas de l'ancien empire*, 562–564; G. A. Reisner, *Giza Necropolis I*, 115, 118, 120–121, 206, 308, 318; fig. 114 on p. 206; W. S. Smith, *A History of Egyptian Sculpture and Painting*, 31, 161, 167, 249, 292, 299–302, 304, 360, pl. 42 c, 43, 44 b; Reisner, "The Servants of the Ka," *BMFA* 32 (1934) 1–12.

rooms (b and c). Chamber (b) is the same length as the embrasure with the doorway to chamber (a) in the middle of the west side. This outer chamber measures 3.65 × 2.30 m., area 8.39 sq. m.; it is entered from the east by a doorway in the north end of the east wall, leading from street G 7100. The exterior portion of the chapel also comprises a northern annex, chamber (c), 2.05 m. north-south by 1.70 m. east-west, 3.48 sq. m., with a stone shelf along the west wall .95 m. wide and 1.25 m high from the floor. There is a shallow recess next to the door from (b), 1.20 m. high by .65 m. wide by .10 m. deep. The entrance from chamber (b) to this magazine or serdab is now sealed off. North of the exterior chapel (chambers b, c) is a niche in the casing of the mastaba, outer recess, 1.15 × .35 m., inner recess .45 × .35 m., located in the plan between shafts V and X (pl. XIIa). The decoration of the walls of chambers (a) and (b) in fine high bas-relief comprise the major part of this report. There is also a very shallow niche carved on the mastaba facing immediately north of the exterior chapel, but it may belong to a secondary mastaba in front (pl. XIII b).

The chapel on the north (G 7130, fig. 19, right) is built in a hole broken in old core 7130, of type 3a, white limestone bonded with casing, and has a subsidiary north niche in the casing near the northeast corner of the mastaba and a single room exterior brick chapel. The inner room (a) measures 4.30 × 1.50 m., area 6.45 sq. m., proportion 1/2.86. There are foundation lines and remains of walls on the east and south, and a false door at the south end of the west wall. The outer recess of the false door measures 1.35 × 30 m., the inner recess .65 × 1.25 m. The chapel is entered by a door in the north end of the east wall, opening in an embrasure 2.90 m. wide. The outer room (b) is constructed in brick enclosing the doorway embrasure to room (a). It measures 3.55 × 1.45 m., area 5.14 sq. m.; the east wall is 1.60 m. thick, the north and south walls 1.35 m. thick, with its entrance in the south end of the east wall. There is a door socket with threshold inside the exterior brick chapel in its southeast corner, so that the door opened inward against the south wall of the chapel, as well as limestone paving blocks (pl. XIII, c-d). The total floor area of both rooms is 11.59 sq. m. No traces of relief were found in place; fragments found in the debris and in the vicinity have been assigned to the chapel by Reisner and Smith (see below).

Masons' and quarry marks (fig. 35 a, c). On the backs of the casing blocks were 13 quarry marks, 4 on the north, 4 on the east, and 5 on the south. On the back of a casing stone displaced from the east face in building the Isis temple and overbuilt in the pavement of the temple is the date: *h 3t-sp 12 3bd 2-nw smw . . .*, interpreted by Smith as year 23 of Khufu.<sup>2</sup>

2. *JNES* 11 (1952), 127, fig. 7.

Along the east side of the mastaba are several features, of which the two chapels have been already discussed. On the top of the southern part of the structure are elements of the Isis temple, which runs from the chapel of the queen's pyramid G 1c across street G 7000 to the top of the mastaba G 7140. A detailed publication of the Isis temple remains to be done, although some of the major texts have been studied.<sup>3</sup>

Proceeding from south to north, the features in street G 7100 in front of the mastaba are: (fig. 19; pls. XI b, XII, XIII, XIV a, c).

1) An east-west retaining wall as part of a later tomb just north of the southeast corner. Pl. XII b, left. Not shown in plan.

2) The exterior chapel G 7140 with its northern annex. The space in the street between the chapel and the adjacent mastaba to the east has been bridged with a pent vault on the south, flush with the south wall of the chapel. This may have been the vault of a later tomb chamber. At present the addition serves as a low covered passageway blocking the street south of the entrance to the chapel. Pls. XII b, c.

3) A very shallow niche immediately north of the exterior chapel, presumably for a later subsidiary mastaba but carefully cut in the mastaba facing as if part of its original plan (pl. XIII b).

4) A series of crude brick rooms between the stone exterior chapel G 7140 and the crude brick exterior chapel G 7130 with a narrow passage running north-south in front of them (fig. 19). This structure has been almost completely obliterated by the five later shafts designated from south to north as G 7140 Z, Y, X and G 7130 V, Z. Reisner designated these rooms as separate later mastabas, G 7135 north of the south chapel and G 7134 to the north of G 7135.<sup>4</sup>

5) The emplacement of the exterior brick chapel opening into the wife's chapel, with door socket threshold block.

6) Between the north exterior brick chapel and the northeast corner of the mastaba is a later small stone mastaba in the street designated as G 7133 built against the casing of the main mastaba (pl. XI b). South of it are shafts G 7130 Y and X. North of it are traces of mastabas designated as G 7132 i, and 7132 ii, respectively with shafts A and B.

7) The northern niche apparently related to the wife's chapel (G 7130). Pl. XIV a, Fig. 19, right. Outer recess, 1.15 × .35 m., inner recess .40 × .35 m.

3. Porter and Moss, *Topographical Bibliography III*, 2nd ed., *Memphis*, Part I, 17-19; D. Wildung, *Die Rolle ägyptischer Könige im Bewusstsein ihrer Nachwelt I*, in *Münchener Ägyptologische Studien* 17, 177-178, 186-188.

4. *Giza Necropolis I*, Map of Cemetery G 7000. See Part 4 below.

8) At the north end of the street in front of the main mastaba is a partly preserved crude brick doorway 1.50 m. thick by .90 m. wide with a sill of three slabs. This appears to open to the south to a room about 1.95 m. long with another door opening to the south just north of the subsidiary northern niche. This may have served as the entrance to the chapels of the original mastaba or is possibly a later addition.

#### *The Decoration and Texts of the Southern Chapel (G 7140)*

The entrance to the southern chapel may well have had an inscribed architrave above the door. Of this no trace remains, and the block is missing above that of the door frame itself. The two jambs in place are decorated and inscribed.

The jambs feature a large figure of Anubis wearing the divine wig in the upper part with the tail of the animal extending to the base of the inscribed surface (pl. XV a, b, figs. 24, 25), the animal serving both as decoration and as a hieroglyph in the text. The large figure of Anubis is similarly featured on the entrance jambs of mastaba chapels of the period, as in the chapel of Mersyankh III.<sup>5</sup>

North jamb (1): *Htp dj Jnpw hnty t3 dsr j3w nfr hr ntr '3 s3 nswt H' f-Hwfw*. "A boon which Anubis, foremost of the necropolis, gives, (namely) a good old age before the great god (for) the king's son Khafkhufu."

The signs *j3w nfr* are transposed, as are the signs *ntr '3*. The *dsr* sign has the characteristic angle seen in the mastabas of the eastern cemetery and elsewhere at Giza.

South jamb (2): *Htp dj Jnpw jmy w[t] wsr šps hr ntr '3 s3 nswt H' f-Hwfw*. "A boon which Anubis, he who is in W[et], gives, (namely) power and nobility before the great god (for) the king's son Khafkhufu."

The signs *ntr '3* are similarly reversed. The combination *wsr šps* occurs on the lintel of the entrance chapel of Debehni.<sup>6</sup>

In his article Daressy has erroneously transposed the north and south designations.<sup>7</sup>

#### *Outer Chamber and Northern Annex*

The entrance with the jambs just described lacks a drum and gives access on the west to a chamber 3.65 m. north-south and 2.30 m. east-west. A low doorway at the east end of the north wall of this chamber, now

5. *Giza Mastabas I*, pl. II; figs. 3 a, b. The oversize figure of the jackal thus dominating the formula is discussed by H. G. Fischer, *Ancient Egyptian Epigraphy and Palaeography*, 35, n. 32, fig. 1.

6. Hassan, *Excavations at Giza IV*, 163, fig. 114. The parallel suggests that *wsr* and *šps* may be Old Perfectives here, as also *j3w* in the previous formula.

7. *ASAE* 16 (1916) 258.

closed off, gave access to the northern magazine with bench described above. The outer chamber is built against the facade of the mastaba, which is indented at this point from the line of the mastaba casing itself (fig. 19). At a later period a rounded stone vault was built on the north-south axis, the construction of which entailed the destruction of the lower part of the two decorated and inscribed panels on the facade (pls. XV c, XVI). The construction of the vault, presumably for a later burial chamber, sealed off and preserved the greater part of the relief of the facade, and the emplacement of this later burial chamber similarly blocked off and preserved the inner chapel with its relief.

Of the four walls of the outer chamber only the west is decorated, on both sides of the entrance to the inner chamber, which is constructed within the core of the mastaba itself. It is possible that the remaining walls were intended to receive relief decoration. On the north wall there are remains in bas relief of the hieroglyphs *Tntj*, a proper name attested also on the west wall, and it is conceivable that this indication reflects part of a scene otherwise completely erased when the later burial chamber was made. No other traces of decoration exist on the north, south, and east walls. Of the scenes and texts on the west wall all but the lowest portion is well preserved, and the removal of a few remaining blocks of the vaulting would probably reveal a little more (pls. XV c, XVI).

*West wall south of entrance to inner chamber* (3); pls. XV c, XVI a; fig. 26: The decoration consists of a large female figure followed by a male figure, followed in turn by three registers in each of which are two men. All figures face right toward the opening. The first is labelled: *Mwt.f mst sw m33t Hr Stḥ wr(t) [ḥts] . . .*, "His mother, who bore him, she who sees Horus and Seth, great [of affection] . . ." It has been suggested that the missing name is that of Queen Henutsen, the probable mother of Khafkhufu on the basis of the location of the pyramid assigned to her as pyramid G I c (Lepsius 6) immediately to the west of the mastaba. The cutting away of her name when the vault was constructed makes this suggestion only a hypothesis. She wears a long dress with a shoulder strap over her right shoulder. On her left shoulder the garment rises to a stylish peak, as if starched, reminiscent of the two such peaks shown in the later chapel of Mersyankh III, where it is worn by Queen Hetepheres II.<sup>8</sup> The mother of Khafkhufu wears a bag wig or hair-dress set back on the head as if the forepart were shaved. A broad collar with several rows of beads and bracelets on each wrist are her jewelry. Her

8. *Giza Mastabas I*, frontispiece, pl. VII c, fig. 7; Smith, *A History of Egyptian Sculpture and Painting*, pl. 44 c; Elisabeth Staehelin, *Untersuchungen zur ägyptischen Tracht im Alten Reich MAS 8*, 171-175, pl. XVI, fig. 24. The scene in the mastaba of Khafkhufu I is drawn in Junker, *Giza XII*, 138, fig. 11.

left hand with palm open is crossed over to her right breast, and her right arm is held down behind her with the hand clasping the left hand of her son. The latter is identified by the text: *S3.s mr.s s3 nswt . . .*, "Her son, her beloved, the king's son . . .," the name also in lacuna. He wears a short folded kilt, crossed shoulder straps with borders, and a belt with tie and an elaborate *b3t*-emblem with streamers. The horns of the human-headed cow face are recurved and exhibit interior detail.<sup>9</sup> He wears a short beard, a wig with echelon curls covering the ear and a radiating top-knot, a simple broad collar, and a bracelet. His left hand holds his mother's right, and his right hand holds a folded cloth behind him.

To the rear of the two figures and facing the same direction are three registers, each of two standing men. *Top register*: Both men wear short kilts, have reed pens behind their ears, and hold a document in front of them. The first is writing on his document, and in front of him on the ground is a cylindrical document case with cover. *Middle register*: Both men wear short folded kilts, and the second shows a marked trace of fatness above the belt. The first has his left arm crossed over to his right shoulder and holds what appears to be writing equipment in his right hand. The second has his arms crossed over to the opposite shoulders. Between them, with reference to the second, is the hieroglyph *ḥk3*, "chief." *Lowest register*: Most of the scene is covered by the block representing the lowest course of the vaulting. The first man is designated by the text, *ḥm-k3 Tntj* followed by a bird hieroglyph, "the ka priest Tjenti . . ." The second is identified by the partially visible text *ḥwt* and *ḥk3*, which is incomplete. There is a large scepter in front of the first man, but it is unclear whether he is carrying it or whether it is possibly set in a stand.

*West wall north of entrance to inner chamber* (4), pl. XVI b; fig. 27: Facing the scene of the prince's mother and the prince is a large standing figure of Khafkhufu shown as a portly man in his mature years followed by three registers of two men each. The lower part has been cut away with the later vaulting block still obscuring part of the third of the registers on the right. The text in front of the main figure reads: *S3 nswt n ḥt.f mry.f [Ḥ.f]-Ḥwf[w]*, "the king's son of his body, his beloved, [Khaf]khufu." The prince stands facing left holding a long diagonal staff in front of him with his right hand; between him and the staff is a child with long hair-lock, presumably his daughter. He wears a long kilt with broad vertical bands alternating with narrower pleats; the belt tie is long, and the tight belt emphasizes his plump torso. Over his right shoulder with a cross tie is a long leopard-skin garment, extending over his back and covering in part the pleated skirt.

9. Fischer, *JARCE I* (1962) 7-23.

The leopard head is shown on the lower part. He wears a wavy bag wig or natural hair, a simple broad collar, a bracelet on the left wrist, and holds a folded cloth in his left hand. The right and left hands are interchanged. The large figure of Khafkhufu shown as a portly official is well modelled and resembles that of his brother Kawab in the later chapel of Mersyankh III.<sup>10</sup> The three registers to his rear consist of two men in each. *Top register*: Two seated sons sitting with right knee raised, wearing a short pleated kilt and broad collar, right hand crossed to left breast, left hand extended to right knee, and wearing a striated wig extending to shoulder. The first is designated as *S3.f Wt-k3*, “his son Wet-ka,” and the second as *S3.f Iwn-k3*, “his son Iun-ka.” These sons are also shown in similar position on the south jamb of the entrance to the inner chamber (5) and standing holding documents on the opposite jamb (6) (pl. XVII, figs. 28, 29). The first son is probably represented in his wife’s chapel, as part of the name occurs on fragment 26-3-72 (pl. XXIX, fig. 23). *Middle register*: In the next register are two standing men in short kilts, the first with a wide pleated apron in front. They have simple bag wigs or natural hair. The first holds a straight staff in front and a sack over his left shoulder. He is identified by a text in small hieroglyphs curiously written right to left: *Hm-k3 Sšmw-k3*, “the ka-priest Seshemuka.” The same individual is cited in the presentation scene on the east wall of the inner chamber (8). Behind the staff just below his hand is a curiously drawn sandal(?) shown from the side instead of in the usual sole view. The second man bears a writing box on his shoulder, steadied by his right hand, and carries a document bag in his left hand. He is identified by the text in large hieroglyphs: *Sš n njwwt*, “scribe of the towns,” but without a name. *Lowest register*: This scene is obscured by the block for the later vaulting. Two scribes are shown with pens behind their ears. The label for the first is partly preserved: *Sš smyt* (or *h3st*), “scribe of the necropolis.”<sup>11</sup>

#### Entrance to Inner Chamber

*Drum in doorway* (7); pl. XVII; fig. 28: *S3 nšwt n ht.f šmr w'ty H'.f-Hwfw*, “king’s son of his body, the sole companion Khafkhufu.”

10. *Giza Mastabas I*, pl. IV, fig. 4. For the interchange of hands in figures facing left and the use of left hands on the right arm, see Peter Kaplony, *Studien zum Grab des Methethi*, 54. The problem of orientation is discussed by H. G. Fischer, *Yale University Art Gallery Bulletin* 24 (1958) 28–38.

11. The title does not occur in the indexes to Junker, *Giza I–XII*, Hassan, *Excavations at Giza I–X*, or Helck, *Beamtentiteln*. Perhaps the simple title *sš* is followed by a personal name beginning with the *h3st*-sign, such as *Ny-h3swt*, *H3sty*, or the like, not otherwise attested as a private name, or *Smjty* (Ranke, *Personennamen I*, 296.18).

*South jamb to inner chamber* (5); pl. XVIIa; fig. 28. Beneath the lower surface of the drum the owner is seated on a chair with bull feet supports on beaded drums and a low back rest. He holds a staff at the diagonal in front of him with his right hand and clasps the folded cloth in front of him with his left hand. He wears a short herringbone pattern pleated kilt and a broad collar and is followed by a small standing figure of a nude female child, the latter with a long side lock and holding a lotus to her nose. She has a broad collar with a pendant, bracelets, and anklets. Seated facing him are his two sons shown as on the north side of the west wall of the outer chamber, the first *s3 nšwt Wt-k3*, “the king’s son Wetka,” and the second *s3 nšwt Iwn-k3*, “the king’s son Iunka.” The vertical text is arranged in four columns, of which the first extends to the base line of the scene: 1) *m33 htmt jnt m [pr]-nswt*, 2) *s3 nšwt n ht.f mry.f*, 3) *šd3wty bjty mdw Hp*, 4) *hm-ntr Hr km3-‘ H’.f-Hwfw*. “1) Viewing the sealed deliveries which are brought from the king’s [house], 2) the king’s son of his body, his beloved, 3) the treasurer of the king of Lower Egypt, the staff of Apis,<sup>12</sup> 4) the priest of Horus strong of arm, Khafkhufu.” Helck discusses the last title, rendering it as *hm-ntr Hr k3-‘*, “Priest of Horus with raised arm,” and understands it as first referring to the king as a hunter and not a local falcon god and later to such a god in the western Delta.<sup>13</sup> Between the columns of text and the seated sons is the designation *p3d*, “cakes,” and a row of linen signs and jars preceded by the thousand sign in each case; above these are the designations *sntr*, “incense,” *jd mj*, “red cloth”, *mrht h3tt*, “first quality *mrht*-oil,” and *ntyw*, “myrrh.”<sup>14</sup>

Beneath the center of the chair in the panel of text is a tethering loop cut out of the same limestone block and projecting into the passageway (pl. XIVd).<sup>15</sup>

*North jamb to inner chamber* (6); pl. XVIIb; fig. 29. The north jamb is similarly decorated and inscribed, with the space beneath the drum occupied by the seated

12. For *mdw Hp*, “staff of Apis,” see Helck, *Beamtentiteln*, 52–53.

13. *Beamtentiteln*, 120, n. 3. The references collected include Nykaunesut (CCG 1307; Baer 240); Sekhemka (Lepsius, *D.* II, 89 b–c; Baer 466); the well known Ti of Sakkara (Baer 564); Ity (Mariette, *Mastabas C* 13; CCG 26); Maanefer (Mariette, *Mastabas D* 37); the overseer of scribes Seshemnofer (Lepsius, *D.*, II, 27–29; Baer 476); and the vizier Pehnuka (Lepsius, *D.*, II, 45–48; Baer 146). In the mastabas of Khafkhufu and Seshemnofer I (G 4940) the Horus hieroglyph seems to be preceded by the *km3*-sign, although it is omitted in the Lepsius plate for the west wall of Seshemnofer. See Bissing, *Das Re-Heiligtum II*, pls. 16, 17.

14. For the list, see Junker, *Giza II*, 85 ff., V, 95, fig. 25; W. Stevenson Smith, *ZÄS* 71 (1935) 134–149. The list is to be read as 1,000 cakes of incense, 1,000 20-cubit, 1,000 40-cubit cloth bolts, 1,000 jars (twice) of *mrht h3tt*, and 1,000 jars (twice) of *ntyw*.

15. The tethering loop is placed on the south side of the passage .80 m. above floor level, .46 m. below the base line of the relief panel, and .29 m. from the opening to the inner chamber.

owner followed by a daughter, the figures facing in this case to the right toward the entrance. The lady is identified by the text: *S3t n3wt [Nfret?]-k3*, “king’s daughter [Nefret?]-ka.” The four vertical columns of text, of which the first continues horizontally, read: 1) *M33 pr(t)-hrw jnt m pr-n3wt m njwwt.f pr dt 2) s3 n3wt n ht.f mry.f, 3) smr w’ty hrp’h hm B3wNhn wn-’ Dw3w, 4) hry wdb Hwt ’nh H’.f-Hwfw*, “(1) Viewing the invocation offerings which are brought from the king’s house (and) from his towns of the funerary estate, 2) the king’s son of his body, his beloved, 3) the sole companion, controller of the palace, priest of the Bau of Nekhen, assistant of Duwa, 4) overseer of the reversionary offerings of the Hut-ankh, Khafkhufu.”<sup>16</sup> Below are two standing figures in short folded kilts, striated wigs extending to the shoulder, wearing a diagonal sash, and presenting a document. Before the first is the text: *Djt s3 jn s3 n3wt Wt-k3*, “presenting the document by the king’s son Wetka,” and in front of the second the text: *Djt s3 jn s3 n3wt Jwn-k3*, “presenting the document by the king’s son Iunka.” To the rear of the second son is the vertical text: *hrt hrw w’ n sh*, “throughout the day, the sole one(?) of the dining pavillion.” To the extreme right is a column of large numerals with reference to the offerings above, perhaps to be restored as 2[33],000. The documents are also inscribed with numbers (fig. 29), as is the case in a document presentation scene in the mastaba of Merib, similarly placed on a north jamb.<sup>17</sup> In the space between the main columns of text and the scene of the sons presenting documents is a line reading: “a thousand young bulls, a thousand young antelope, a thousand young goats, a thousand young gazelles, a thousand *sr*-geese, a thousand *t(r)p*-geese, a thousand *st*-ducks, and [a thousand] *mnwt*-pigeons.” As mentioned above, the right corner of the scene is broken away and contains the figure restored as 2[33], 000. The figure occurs for the 233,000 incense-cakes on the east wall of the inner chamber and is accordingly so restored here.

### The Inner Chamber

The decoration of the inner chamber of the mastaba, set in the core of the mastaba itself, is well preserved, and details of its fine relief have often been illustrated.<sup>18</sup> Only the top of the scenes is missing, the blocks perhaps having been removed at the time the stone roof was put in place. Reisner dated this roof to the Saite period (pl. XIII a). In plastering the roof blocks in

16. On *hry wdb hwt ’nh*, see Junker, *Giza II*, 65. On *hm B3w Nhn*, see Helck, *Beamtentiteln*, 53–54.

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

18. References in Porter and Moss, *Topographical Bibliography III*, 2nd ed., *Memphis*, Part I, 188–190. Mariette already characterized the workmanship as “gravure à relief admirable,” *Les Mastabas*, 562.

modern times (before 1929) a certain amount of plaster has run down across the face of the reliefs, particularly on the east wall; we have not attempted to remove these traces.

The chamber is of Reisner type 3a with a special deep niche at the south end of the west wall.<sup>19</sup> The outer niche measures 1.30 wide by .35 m. deep, the inner recess .58 m. wide by .54 m. deep. The west end has been cut away to give access to a later burial chamber with pent roof assigned by Reisner to the Ptolemaic period, constructed within the mastaba itself. As noted earlier, the inner chamber itself measures 4.15 m. north-south by 1.65 m. east-west, area 6.84 sq. m., prop. 1/2.51. The chamber is entered by a doorway in the north end of the east wall opening in the embrasure of the sloping casing, the decoration of the jambs of which has been described above.

### Inner Chamber, East Wall (8); pl. XVIII, fig. 30):

The decoration of the east wall consists of the seated prince, with his daughter standing behind him, facing right and viewing the presentation of offerings. The end of the label to the scene is preserved; the top part of the wall on the left above the seated figure is largely destroyed. There remains the end of a vertical column: *h[n]’ jnt m pr dt*, “together with what is brought from the funerary estate,” and in a horizontal line the owner’s name: *[H].f-Hwfw*, “[Kha]fkhufu”. It seems logical to restore the beginning of the column with *m33*, “viewing,” and the text before the name with the standard titles. The seated owner on a large scale holds a staff at the diagonal in front of him, wears a short kilt with a herringbone-pattern pleated element and belt tie, a broad collar with horizontal beads and triple spacers, and a bracelet on the right wrist, of which the hand is placed downward on his lap. He wears a wig with echelon curls and a short beard. His daughter behind him raises her left hand to touch her father and carries a lotus blossom with coiled stem in her right hand. She wears a long dress with anklets, a bracelet on her left wrist, and a choker. She also wears a broad collar with an elaborate pendant element.<sup>20</sup> This element seems to have been a princely gift and is discussed with parallels by Junker.<sup>21</sup> The seated owner views activities and gifts in four registers.

*First register at top:* All that is preserved of this register is at the right of the wall. It consists of two footed

19. Reisner’s notes indicate that the niche has been incorrectly restored as an ordinary compound niche in *Giza Necropolis I*, 206, 372, fig. 194.

20. Drawn in Staehelin, *Tracht*, pl. 36, fig. 55 d; Smith, *A History of Egyptian Sculpture and Painting*, 300, fig. 152. For this complex necklace pendant, see the parallels in statuary in Hassan, *Excavations at Giza V*, pl. 54, and Smith, *A History of Egyptian Sculpture and Painting*, pl. 24b.

21. Junker, *Giza V*, 56, fig. 13, pp. 52–54.

tray-type stands with cylindrical/conical vessels, evidently similar to the trays in the register immediately below.

*Second register from top:* Reading from left to right. Two partly preserved men in short kilts with belts stand facing the owner on the left to present cloth gifts shown as pleated elements behind each man. The text in front of the first reads *tp sšr jdmi tp '.wy jtyw*, first quality linen, first quality red cloth."<sup>22</sup> This last term in connection with the present passage is discussed at some length by Edel.<sup>23</sup> The text in front of the second man reads, *tpy sšrw nfr*, "first quality good linen," and *nhrw*, "nhrw-cloth."<sup>24</sup> To the rear of the second man the text ends in *nfr*, possibly as in the preceding label, [*tpy sšrw*] *nfr*, and *tp hwt*, rendered by Junker as "the first quality of the workshops."<sup>25</sup> The men stand in front of two long, low chests on legs with their covers fitted with loop seals through which a piece of wood is placed to secure them. Evidently the chests contain cloth garments. The scene with the two men presenting cloth offerings is followed to the right by two large footed tray type stands, similar to those in the top register, in each of which are set four cylindrical jars sealed with cord fasteners. Their contents are indicated by a horizontal text, of which the beginning is in lacuna: . . . *tpy hšt sšt*, *tpy hšt šst*, *tpy hšt tt*(sic) *nb*, "first quality foremost *sšt*-oil, first quality foremost *šst*-oil, first quality of every foremost oil(?)."

*Third register from top:* Again the register consists of the products from the source cited in the lacuna (perhaps the king's house) and the funerary estate. Reading from left to right. The first bearer, wearing a simple bag wig or natural hair and short kilt holds aloft a small version of the same type tray stand shown in the registers above. It contains three sealed cylindrical vessels with stippling near the top. The text reads, *djt htm(t) hryt sty hšbt*, "presenting sealed offerings containing festival oil." The second man is identified by the lightly incised or partly erased text, *hm-kš Sšmw-kš*, "the ka priest Seshemuka," who has already appeared on the west wall of the outer chamber on the north side (4). Dressed and wigged as the first man, except that the curls are shown on the wig, he carefully lifts with his right hand the stippled cover of an incense bowl which

he holds in his left hand. In front of him is a chest on legs with the text above it, *hryt šntr*, "containing incense." The third bearer, similarly dressed and wigged, holds out in front of him a different type of tray stand with three vessels in it, a *hes*-vessel with spout and stopper on either side of a bowl stand with bowl on it. Below the proffered tray is a longer tray stand of the same type, with two levels, on the top a low spouted bowl flanked by two bulbous jars with rope handles, and on the bottom three jars: a spouted vessel, a broad vessel, and a bowl with narrow ring base containing grains, similar to that held by Seshemuka, but probably containing fruit. Next are five large sealed jars, stippled on the top, set on ring stands with a triangular aperture. Above them is the label, *tpy hšt jbr*, *tpy hšt šm'w*, "first quality foremost *jbr*-oil (ladanum?), first quality foremost Upper Egyptian barley(?)." At the end of the register is a chest with legs with a cord loop tie through which a short rod is passed to lock it. The label explains the contents as *hnw hry šntr*, "a chest containing incense." On the chest itself is the label, *dbt* 233,000, "233,000 (incense)-wafers."<sup>26</sup>

*Fourth register from top:* Three pairs of men hold between them large garments with a fringe or edging ending in sash straps. One hand holds the strap and the other steadies the fabric itself; the fringe is stippled. The men wear short kilts and wigs with echelon curls. Although each pair is directed toward the garment, the first of each pair has his head turned back to face the owner. The garments are designated respectively, from left to right, as *jš bš šm'w*, *jš*, and *jš mšst*, "mantel of Upper Egyptian leopard skin, mantel, and knee mantel." An *jš'*-mantel is similarly shown on the east wall of the mastaba of Nysutnefer.<sup>27</sup>

In brief, the products brought to Khafkhufu on this wall consist of cloth, oils, and incense. With the exception of the cloth bolts and mantels in the second and the lowest registers, they are contained in vessels or chests.

*Inner Chamber, South Wall (9); pl. XIX; fig. 31*

The short south wall shows the seated Khafkhufu before an offering table with vertical loaves, seven on the left and six on the right, placed on a tall ring stand. He faces right with his right hand touching the loaves and his left extended toward the offerings under the table and touching his knee. Both hands are shown as

22. For the term, see Junker, *Giza I*, 177-178; *Giza V*, 42-44; see also W. S. Smith *ZÄS* 71 (1935) 144. The material *tp '.wy jtyw* is also represented in Firth and Gunn, *Teti Pyramid Cemeteries*, 97, n. 1, but see the reading of James, *The Mastaba of Khentika*, 61, as *tp 'jš*.

23. Edel, *ZÄS* 102 (1975) 20-23, 30. Additional information on the terms for cloth in the Old Kingdom will become available after the study of the Gebelein papyri: P. Posener-Krieger, "Les papyrus de Gébélein, remarques préliminaires," *Revue d'Égyptologie* 27 (1975) 211-221.

24. *Wb.* II, 298.11.

25. *Giza V*, 42.

26. Perhaps same number as on north entrance jamb.

27. Junker, *Giza III*, fig. 28, p. 184. A leopard skin garment of this shape is held in front of an offering bearer in the relief of Wehemka in Hildesheim illustrated by Staehelin, *Tracht*, pl. 7, fig. 12, and by Klebs, *Die Reliefs des alten Reiches*, p. 96, fig. 76. The knee mantel is cited in the offering lists: Junker, *Giza I*, 186, fig. 36, pp. 118, 230, fig. 53; the last list also has a mantel of *bš šm'w*. The mantel bearers of the tomb of Ibi at Deir el Bebrawi were copied in the tomb of the later Ibi at Thebes: Davies, *The Rock Tombs of Deir el Gebrâwi I*, pl. 24. See also Edel, *ZÄS* 102 (1975) 13-17.