

Iasen—G 2196

THE rock cut chapel of Iasen has been ingeniously contrived in association with mastaba G 2196, which probably was constructed for Iasen himself (pl. XXXIII; figs. 27–28). The mastaba was built against the rear (west) of that of Penmeru (G 2197) with its northern end extending in echelon 2.25 m. north of the northern face of that of Penmeru. The result of the placement of G 2196 in relation to G 2197 is such that a corridor was created between the two on the north, it being entered from the east by a doorway from a court at the north, with lintel, drum, and jambs inscribed for Iasen. The visitor enters to the west then turns south into the corridor. The east wall of the corridor consists of the original roughly dressed sloping masonry of the rear (west) face of Penmeru (G 2197), and the west face consists of the almost vertical, roughly smoothed east face of G 2196. On this wall is a niche with uninscribed drum, jambs, lintel, and recesses (pl. XXXIII g) as well as a miniature niche at the south end of the corridor at ground level (pl. XXXIII e). The north wall is the rear (south end) of the north wall of G 2196, extended to the east, which forms a corner for the entrance to the corridor, and the south wall consists of the doorway to the Iasen chapel with steps leading down to its floor level. Above the door frame are three courses of masonry. The corridor is presently open to the sky, but two flat ceiling blocks near the entrance to the subterranean chapel indicate that the corridor may once have been completely roofed.

The approach to the entrance to the corridor is from a higher level, and a sunken court has thus been created 4.40 east-west by 5.40 north-south at the lower level with the north wall of Penmeru (G 2197) as its south side, the doorway to the corridor with the masonry of the east face of 2196 as its west side, extended to the north by a retaining wall three courses high for 4.21 m., the south side of a mastaba to the north (G 2472) as its north side, and a flight of steps (original?) leading down from the street along the east side of the court at its north end.

The mastaba itself (G 2196) has eight pits descending through it in two rows along its western half, and three in the corridor. It was perhaps in the cutting of one of these pits that the builders noted an out-cropping of natural rock at an exceptionally high level, a circumstance which

perhaps inspired and certainly made possible the creation of the rock cut chapel. A robber's hole in the ceiling of the chapel, just above the interior pit (A) in the floor of the chapel, indicates that the rock cut ceiling is no more than .50 m thick in some places. Fissures in the ceiling are present, with a noticeable one running from the middle of the south wall across the ceiling to a point above the north-east corner of the pit in the floor.

A problem is posed by the shafts and the identity of the original owner of mastaba G 2196. The shaft in the northwest corner of the interior subterranean chapel floor leads down 2.84 m. in the rock with a doorway leading south to a chamber in which a sarcophagus has been cut out of the rock along the west wall (pl. XLV a-c). The position of the shaft in the chapel floor indicates that this is the burial of Iasen himself. This being the case, what are we to make of the shafts in the mastaba proper and the other pits built in it? Is it possible that mastaba G 2196 was built for another individual, with the corridor at the same time, but that Iasen subsequently usurped the corridor, placed his names and titles on the entrance, and built the rock cut chapel? In its final form G 2196 appears as the mastaba of Iasen, with an internal rock cut chamber in its southern half, entered as described above, and the "original" owner or builder, if different from Iasen, presumably buried in a chamber opening east of the main shaft in the traditional style of mastaba burials (as opposed to the rock cut chapels with their own shafts, of which the burial of Queen Mersyankh III would be a parallel situation).

The mastaba and its rock cut chapel were cleared on April 9 and 10, 1912, and the northern part and shafts on October 24 and 25, 1915.¹ To recapitulate several elements, with additions from Reisner's notes, the mastaba was unique in the use of a rock cut chapel made possible by the high level of natural rock in this part of the western cemetery. It was built of w-masonry on a rubble core crossing the rock scarp which faces to the east. Excluding the eastwards projection on the north, the mastaba measures 13.20 × 5.80 m., area 76.56 sq. m., proportion 1/2.27, height north of the rock scarp 2.14 m. The large "slightly subterranean" rock cut chapel

1. Porter and Moss, *Topographical Bibliography* III, 2nd ed., *Memphis*, Part 1, 82; Reisner, *A History of the Giza Necropolis* I, 242, 314, fig. 149 (plan and section), 365–366; Reisner, "The Servants of the Ka," *BMFA* 32 (1934) 1–12, figs. 3, 5, 7; Reisner, "Report on the Egyptian Expedition during 1934–35," *BMFA* 33 (1935) 69–77, 76, fig. 13; Reisner, "The Dog which was Honored by the King of Upper and Lower Egypt," *BMFA* 34 (1936), 96–99, fig. on p. 98; Reisner and Fisher, "Preliminary Report on the work of the Harvard-Boston Expedition in 1911–1913," *ASAE* 13 (1914), 227–252; Smith, *A History of Egyptian Sculpture*, 55, 189–190, 197, 247, 252–254, 296, 315, 330, pls. 57 b, 60 a–b. Excavated in 1912, clearance of shafts and burials in 1915, traced and inked by Nicholas Thayer in 1973–74 on the Pennsylvania–Yale project.

chamber has an offering room with sized and painted reliefs on all four walls as described below. The serdab entered from the east of the south wall of the chapel, as marked on the plan (fig. 28) measures 1.14 × 3.45 m., height 1.50 m., area 3.93 sq. m.; doorway .46 × 1.06 m., height 1.50 m. The doorway was blocked with slabs of white limestone set in plaster. Reisner mentions blocks found east of G 2185 which might have come from the blocking and indicate that it was decorated with a table scene. The north-south corridor measures 7.60 × 1 m., height 2.85 m., area 7.60 sq. m.

The chapel is hollowed out of the solid rock and measures 5.25 m. east-west, 3.20 m. north-south, and ca. 2.10 m. high; the east wall is 3.60 m. long, since it begins at the northeast corner at the door, .40 m. north of the face of the north wall. The ceiling is a pinkish red with many traces of tool marks (pl. XLV d). The decoration of the chapel is achieved in carving partly in the coat of plaster applied to the wall and partly in the rock of the wall itself.² Considerable use is made of outlines in red paint. Although some of these are guide lines for the relief carver, many are lines added later by the painter to define the outlines of objects which have relatively indistinct contours in the plaster relief and would otherwise seem to merge in color and form with the background. Occasionally the painter has used his red line on one side of an object only. To judge from the earliest expedition photographs (1912), a considerable amount of painted detail has faded completely since the opening of the chapel, a case in point being the feathering of the vultures' wings in the vertical column of text on the east wall. The overall effect of the artistry of the chapel, with its imposing rock cut statue and its passages of careful painted detail and carving, is a good one. When it is traced and the effect of color discounted, however, the workmanship in many sections, particularly along the south wall, appears clumsy, hasty, and inept.³

Entrance to corridor. The lintel over the entrance bears two lines of text with a representation of Iasen and his wife seated on the left facing right (pl. XXIV a, b; fig. 29). 1) *hṭp dj nšwt Jnpw ḥnty šh ntr krš.t(j).f m ḥryt-ntr smyt jmnty jšw nfr wrt*, 2) *pr ḥrw n.f wp rnpt Dḥwtyt tpy rnpt Wšg ḥšb nb jmy-rš 6 ḥntyw-š pr 'š jry(?) ḥryw-'t-nšwtw' b nšwtšḥd w'bw ḥntyw-š ḥry šštš ḥm-ntr Hwfw Jšsn; ḥmt.f mrt.f Mrt-jt.[š].* "1) A boon which the king gives and Anubis, foremost of the divine booth, that he may be buried in the necropolis of the western cemetery, having aged very gracefully, 2) and that an invocation offering (of bread, beer, cattle, and fowl) come forth for him (on) the opening of the year, the Thot festival, the

first of the year, the Wag festival, and every festival: the overseer of the 6 tenant farmers of the great house, custodian of the containers of the royal decrees, the weeb-priest of the king, the supervisor of weeb-priests, tenant farmer, counsellor, the priest of Khufu, Iasen; his beloved wife, Meretyot[es]."

The drum reads: *rḥ nšwt šḥd w'bw ḥnty-š Jšsn*, "The royal acquaintance, supervisor of weeb-priests, the tenant-farmer Iasen" (pl. XXXIV c). On the left jamb Iasen is shown facing east wearing a leopard skin garment and short kilt and leaning on a staff, with his wife behind him and the text (pl. XXXV a; fig. 36): *šḥd w'bw ḥnty-š ḥry šštš ḥm-ntr Hwfw rḥ nšwt Jšsn; ḥmt.f rḥ(t) nšwt Mrt-jt.š*, "supervisor of weeb-priests, tenant farmer, counsellor, priest of Khufu, the royal acquaintance Iasen; his wife, the royal acquaintance Meretyotes." On the right jamb the figures are similar and face the east (pl. XXXV b; fig. 36). No text remains with the male figure, but the text over the lady reads: *rḥ(t) nšwt Nbw-ḥtp*, "the royal acquaintance, Nebuhotep." The name does not otherwise appear in the tomb, nor is her relation to Iasen specified; she may be his daughter. It is conceivable that Iasen usurped an earlier tomb, and that this is the name of the wife of the previous owner, left undamaged. Alternately she may be his mother or a second wife.

Entrance to chapel. The area is entered by a modern step, evidently replacing an ancient one, to the level between the jambs, a second step from this level into the chamber, with the rebate of the north wall to the west, and a third shallow step continuing the line of the north wall to the floor of the chamber proper. The drum of the entrance is not inscribed. On each jamb an identical figure of the owner faces out (to the north), wearing a short kilt with tie, wig to shoulder, broad collar (on east jamb only), and resting one hand on a staff with the other hand wrapped around the staff (pl. XXXV c, d; fig. 36). The jambs are coated with a thin layer of plaster. A graffito of a falcon has been incised between the owner's legs on the east jamb.

East wall (pls. XXXVI-XXXVII; fig. 31).⁴ The east wall consists of a simplified viewing scene with the owner, followed by his wife and preceded by his son on a smaller scale, on the right of the wall facing left (north) toward the entrance, and three registers of animals with attendants being led toward them facing right. Iasen wears a beard, a plain wig reaching to the nape of the neck, a broad collar, and a short kilt with tie in front and a rounded front. He holds a long staff at a diagonal with his right hand and a folded napkin with his left hand. His wife wears a long close fitting dress extending to the ankles supported by two shoulder straps with horizontal elements, a long divided wig, and a bracelet on her left

2. On the technique used, see Smith, *A History of Egyptian Sculpture*, 247, 252-254.

3. Noted by Smith, *op. cit.*, 252.

4. Illustrated in *BMFA* 32 (1934) 8, fig. 7.

wrist; her right hand is extended to rest on her husband's shoulder, although the artist neglected to indicate it. The son wears a short wig, broad collar, and kilt similar to his father's, and he holds the lower part of his father's staff with his right hand, the other hand hanging free behind him. Both male figures are painted red, there being no trace of body color for the wife. The captions for the three individuals read respectively: 1) *Šḥd w'bw ḥry šst} rḥ nswt J}sn*; 2) *ḥmt.f Mrt-jt.š*; 3) *ḥnty-š pr-'} w'b nswt rḥ nswt Mry-'nh*, "1) supervisor of weeb-priests, counsellor, king's acquaintance, Iasen; 2) his wife Meretyotes; 3) tenant farmer of the palace, royal weeb-priest, king's acquaintance, Meryankh." Note that the son is not specifically designated as such. The hieroglyphs for *pr*, *š*, *t*, the water in the *w'b*-sign, and the tail feathers of the vulture are blue; the *šwt*-plant, the reed leaf, and the *ḥ*-sign are green. In front of the family group is a column of text in larger hieroglyphs: *M}š s}n ndt-ḥr jnt m pr(t)-ḥrw r' nb*, "viewing the document of the gifts brought [from]; an invocation offering (bread, beer, cakes) every day." The preposition *m*, "from", is partly effaced by the plaster and the *pr(t)-ḥrw* group written over it, indicating that the scribe changed his text to fit the available space. All color has now disappeared from the column; the intrusion of the owner's staff into the column narrows the space at the bottom.

The topmost of the three registers begins with the figures of four standing men. The first holds out the papyrus scroll with both hands for inspection, as specified by the column of text just cited, while the second writes with reed pen on papyrus or palette. The second two men hold the left hand to the right shoulder with the right hand holding the left forearm. The first two men have short wigs or natural hair and wear short kilts, while the third and fourth men show the front part of their hair shaved and wear the farmer's kilt with the unfolded tab hanging in front; the pleating of the kilt of the fourth man is indicated by horizontal and vertical lines. The following four men each turn their heads back to the left, have short hair, and wear the high wrap-around kilts without triangular projection. They lead, from right to left respectively, an oryx, antelope, gazelle, and hyena, the latter two by ropes.

The second (middle) and third (lower) registers comprise attendants leading cattle captioned *m jw}*, "young ox," or *jw}*, "ox." The first bull in the middle register has horns painted red, the second is hornless, and the third, as well as the first two bulls in the third register, has yellow horns. The last animal in the middle register is smaller, hornless, and is tethered to the ground with a rope, its attendant placed behind it (on the far side), evidently both smaller size and the placing of the attendant being a device for utilizing the narrower space at the end of the row. Two men follow the last bull

in the lower register, the first guiding it with both hands and the second with his hands on his chest.

South wall (pls. XXXVIII–XL, fig. 32). The east (left) end of the south wall has an opening .60 m. wide by 1.55 m. high to an unfinished serdab chamber which extends east-west behind the south wall for about half its length. The area above this doorway is undecorated and uninscribed and was never plastered; the serdab clearly represents part of the original plan of the chapel. The chamber is roughly hewn and unfinished with a floor rising irregularly to the west.

The decoration of the south wall consist of a partly subdivided panel 1 m. in height with the seated figure of Iasen on the right facing left (east) and viewing his offerings. An incomplete and unfinished register extends below this panel with a height of .25 m. Iasen is shown seated in a high backed chair with high arm rest and bull's feet. As a background an intricate wickerwork or textile screen has been painted in thin red lines with lozenge patterns. In the upper part of the scene the pattern is fleshed out with green paint. The composition, with various other details to be cited presently, is well represented in the chapels of the Seshemnefer family, from which it may have been copied. Junker has provided a reproduction of a watercolor of the scene from the mastaba of Seshemnefer III.⁵ It may have been directly copied from that of the south wall of Seshemnefer II (G 2200–5080). Iasen wears his natural hair or a short tight wig, no beard, a short kilt with belt, and a broad collar with several strands. He extends his right hand (shown as a left hand) to receive a lotus flower proffered by the smaller figure usually identified as a son. His left arm is placed over the high armrest and the left hand holds a brachiomorphic whisk.⁶ Below the chair lies Iasen's long eared dog with a collar and its front feet curled back; the dog is outlined in red for emphasis. The wicker screen or tapestry has two ties at the upper corners for suspension, and it has been pointed out that these wall hangings evidently were placed behind the owner.⁷ Above the panel is the short text: *šḥd w'bw ḥnty-š ḥry šst} J}sn*, "supervisor of weeb-priests, tenant-farmer, counsellor, Iasen." Three registers of two offering bearers each are shown behind the seated owner. Among the offerings carried are a headrest by the second man in the top register and a writing case by the first man in the bottom register.

The offerings which Iasen views are disposed in five registers. The top three registers consist of offering stands and tables laden with fowl, meats, vegetables,

5. Junker, *Giza* III, 202–203, pl. II.

6. The brachiomorphic fly whisk is discussed by H. G. Fischer, *JARCE* 2 (1963) 32, fig. 8 g, h.

7. For a wall hanging behind the owner, see also Junker, *Giza* IV, 115–117, fig. 34, pl. XI (painted green); also Hilda Petrie and Margaret Murray, *Seven Memphite Tomb Chapels*, pl. 17.

fruits, and beverages. The eastern (left) part still has a considerable amount of color preserved on the plaster coating of the wall, and the painter has used his red lines skillfully to define objects on the pink plaster background. Stippling is occasionally used, the wings of the fowl geometrically feathered, and the basket covers shown with bands of checkerboard patterns. The right half of the fourth register nearest the owner continues the same subject, but the left has eight male servants variously engaged in the actual preparation of the food. The second from the right holds a fowl on a spit over the fire and fans the embers with a cooking fan held in his other hand. The brazier is shown as a rectangle with eight wide vertical elements resembling *djed*-pillars painted in red.⁸ The third figure seems to be cleaning a haunch with a knife. The fourth places vegetables(?) in a cauldron propped up on two supports. The other men appear to be engaged in making bread, including kneading the dough. The fifth and lowermost of the completed registers begins with the figure identified as the son, but not so captioned, offering the long stemmed lotus blossom to Iasen, and the two men following with clasped hands held forward.⁹ Next come six offering bearers, the first and second and the fourth and fifth being pairs facing each other across large offering stands heaped with provisions that they are carrying. The third holds a small tray aloft with meats and a joint of meat held by a loop with the other hand. The sixth holds two oval shaped objects aloft with both hands; the tops are painted red and they may represent milk jars. There follows the traditional slaughtering scene; four bearers each with a foreleg, a bound bull with three butchers, one cutting the foreleg, an assistant pulling back on it, and another with a knife and whetstone. The second bull has four butchers involved, two on the foreleg and two on the hindleg.

An incomplete and unfinished register occupies the space below the completed panel with the registers just described on the west half of the wall. On the right is a crudely fashioned group of musicians including a harper and flutist. On the left are men filling and sealing jars.

West wall (pls. XLI, XLII; figs. 33–35). The west wall is dominated by the full size standing statue of Iasen in a niche placed just slightly to the south (left) of the central axis (pls. XLI, XLII; fig. 28). There is an uninscribed lintel cut out of the rock and projecting from the wall surface and a rebate on either side of the statue. The right reveal has a single column of text written vertically

8. A watercolor of this detail by Smith is in the expedition files.

9. On the gesture of the clasped hands, see Junker, *Giza* VII, 171, fig. 71; H. Müller, "Darstellungen von Gebärden auf Denkmälern des alten Reiches," *MDAIK* 7 (1937) 107, fig. 45. On the meaning of some of these gestures see P. Kaplony, in *Akten des XIII. Internationalen Papyrologenkongresses* (Münchener Beiträge zur Papyrusforschung und Antiken Rechtsgeschichte, 66. Heft), 184.

with the signs facing the statue: *pr ḥrw n.f wpt rnpt Dḥwtyt tpy rnpt W3g ḥ3b Skr ḥ3b wr Rkḥ w3ḥ 'ḥ J3sn*, "may an invocation offering (bread, beer, cakes) come forth for him (on) the New Year's festival, the Thot festival, the first of the year, the Wag festival, the festival of Sokar, the great festival of Rokeh, and the setting down of the brazier: Iasen."¹⁰ The corresponding left reveal is blank. The life size statue engaged in the rock is of fine workmanship and almost completely undamaged (pl. XLII). Iasen wears a curled wig painted black and a kilt extending to above the knees with a triangular tab in front with belt tie. He holds the emblematic cloth piece.¹¹ The patulae and shin bones are sharply marked and the toes and toenails articulated. The head is well carved with a round face, eyebrows painted black, well cut eyes with markedly curved upper lids, a large nose with nostrils and philtrum indicated, and carefully edged lips. The neck is thick. The breasts are modelled, and there is a strong vertical line extending to the navel. The collar bones are represented by long thin, horizontal ridge lines.

In the panel to the south (left), Iasen is shown seated facing right before a table of offering breads. The chair has a low back rest and bull's legs. He wears a wig to the nape of the neck, a short kilt, and a leopard skin garment with the tail hanging between the legs of the chair. The right hand (shown as a left hand) is extended to the breads, and the left holds the shoulder knot of the skin. The face is exceptionally well carved with curved upper eyelids, modelled eyebrows, and well marked philtrum. The two lines of text above the panel read: *jmy-r3 6 ḥntyw-š pr-'3 jry(?) ḥryw-' t-nšwt w 'b nšwt šḥd ḥntyw-š ḥry š[št3] J3sn*, "overseer of the six tenant farmers of the palace, custodian(?) of the document containers of the king's decrees, king's weeb-priest, supervisor of the tenant farmers, the counsellor, Iasen." The breads on the table are alternately painted with half stripes of red or yellow. Below the table to the left are the signs *t p3t ḥnkt 3pdwk3w* followed by two "thousand" signs. On the right two kneeling figures present offering jars in each hand. To the right of the table on a register line a male figure carries a ewer in a basin. Above the table are two registers of offerings with a figure on the right holding an incense vessel and its cover.

To the right of the statue, above the opening to the shaft leading to the burial chamber, is a panel with Iasen in the lower left corner seated facing a table with offering breads to the right (pl. XLI c; fig. 35). He wears a wig falling to the nape of the neck, a short kilt with belt, and extends his left hand into the breads; the right hand is

10. On the festival *w3ḥ 'ḥ*, see W. Schenkel, *MDAIK* 31 (1975) 143, figs. 11, etc.

11. H. G. Fischer, "An elusive shape within the fistful hands of Egyptian statues," *Metropolitan Museum Journal* 10 (1975) 143–155.

held palm downward above the lap unemployed. Both hands are shown as left hands. Below the table on the left is the text: *t p̄t hnkt* 2000, “2000 units of bread, cakes, and beer;” to the right is the text: *sš mnht nb 2000 ʔpdw kʔw*, “all alabaster and linen, 2000 units, fowl and cattle.” The text is continued by a vertical column to the right: [. . .] *ht nb(t) nfr(t) r' nb n Jʔsn*, “[. . .] and every good thing every day for Iasen.” Above his head is a column of text with titles and name: *šhd w'bw hnty-šhry šštʔ Jʔsn*, “supervisor of weeb-priests, tenant farmer, counsellor, Iasen.” Above and to the right of the seated owner is a compartmented offering list, crudely executed for the most part and only summarily incised on the right and top. The cursory workmanship may possibly be explained by the prior cutting of the tomb shaft just below, and the difficulties the artist may have thus encountered with his scaffolding. There were probably 95 compartments: two rows of 10 at the top, four rows of 11, a row of 10, and three rows of 7.¹²

North wall (pls. XLIII, XLIV; fig. 30). The wall is divided into two parts of unequal length. The longer section to the west (left) shows Iasen standing leaning on a staff. Above him is the text: *mʔʔ škʔ rh nšwt Jʔsn*, “viewing the ploughing, the royal acquaintance, Iasen.” The three registers to the right show agricultural pursuits with the figures generally facing east (right) toward the door and not toward the figure of Iasen. In the lowest register are three horned cows, the first with the label *hmt*, “cow,” and the second with the label *hmt wrt*, “large cow.” The rear legs of the first cow are bound to her horns by a rope while she is being milked by a farmhand; her calf is shown by her front legs facing her. The second cow turns back to lick her rear right hoof while her calf sucks at her teats. The device of the lifted leg provides the artist with the means of showing the entire calf. The third cow is coaxed by a man with an open hand, the other hand resting cupped over his staff; he is the *jmy-rʔ mdt*, “overseer of the stalls.” The cow extends her tongue in pain and raises her tail to give birth to a calf which is aided by a kneeling farmhand. The label below the cow’s head reads *šfht*, “a delivery,” and the label above her back *mst*, “giving birth.”¹³ The register ends with a scene of a man with a seed bag around his shoulder turning back to lead five sheep; the sheep are followed by two shepherds holding whips aloft with their right hands and staves with the left. The second man has the herdsman’s implement or thongs on the staff.¹⁴

12. On the compartment list, see Barta, *Das altägyptische Opferliste* (Münchner Ägyptologische Studien 3), 1963. The Iasen list is not included in the parallel texts by Junker and Hassan.

13. Texts and representations discussed by Montet, *Scènes de la vie privée*, 97–99, pl. VIII (Ti).

14. Montet, *op. cit.*, 99–103; Simpson, *The Offering Chapel of Sekhem-ankh-ptah*, 12; described as a “wreath of thongs” by Moussa and Junge, *Two Tombs of Craftsmen*, 21, pl. 4 b.

The middle register consists of a file of cattle, a cow with horns, a cow without horns, and a bull, preceded by a man in the farmer’s kilt with projecting tab carrying a calf, and followed by two donkeys bearing sacks. Each has an attendant steadying the sack and another following with both hands held aloft grasping a long pole horizontally to urge the donkeys on.

The top register is subdivided on the right. On the right are a recumbant cow or bull labelled *ng n mr(?)*, “cattle of the marsh(?)”¹⁵ its tail hairs added in red lines, a kneeling man feeding a blanketed young bull wearing a muzzle and bending its head toward a bowl, two men preparing food, probably dough, and the familiar scene of the young farmhand delivering a bowl (of milk?) to his superior seated on the ground with a back rest and a staff held at a diagonal.¹⁶ In the top part of the register are blanketed calves with curled around tails, seed sacks, a vessel, and a chest, another calf, and a pair of men engaged in the scene of pulling the flax strands. To the far left is a scene of three men reaping grain with sickles, partly redrawn, with alterations suggested in red, and a pile of grain being heaped up by two farmers with scoops, above which is the caption: *wbs sp*, “heaping up the threshing floor.”

The right third of the wall near the door shows Iasen in a skiff in a papyrus marsh (pl. XLIV a). A boatman on a smaller scale in the aft section poles the boat with a forked pole; his garment tab is tucked under his belt, and he is preceded by a damaged or partly eliminated second figure. The boat is placed on a rectangle representing water. Iasen stands in the skiff facing right pulling or shaking a papyrus stem in front of him with his left hand. His right hand is held high holding a double pronged harpoon (?) ending in a papyrus blossom. Possibly this is a papyrus with its stem slit rather than a harpoon. A son(?) on the lower base line extends braces of birds toward Iasen. He wears the simple belt with pleated tab hanging down in front, and a wig to the nape of the neck is partly curled. The wig may identify him as an official, although farmhands are frequently so shown, but in any case he is appropriately dressed for the activities in the marshes. The background of the panel is made up of the

15. The type of long horned cattle designated as *ng, ngʔ* is sometimes written as *gn*; perhaps here *ngn* is a conflation of the writings *ng* and *gn* with the canal sign either representing a direct genitive or a determinative. See *Wb.* II, 349.1. The writing *ng* is represented in Davies, *Ptahhetep* II, pl. 21; Teti, 243 and Montet, *Scènes*, 138. References also in Junker, *Gîza* V, 78; Vandier, *Manuel* V, 10; Boessneck, *Haustiere*, 13–14; Moussa and Altenmüller, *Das Grab des Nianchchnum und Chnumhotep*, 63; Darby, Ghalioungui, and Grivetti, *Food: The Gift of Osiris* I, 93–98; Paton, *Animals of Ancient Egypt*, 4 (11).

16. Again a traditional scene, represented with a caption in Moussa and Altenmüller, *Das Grab des Nianchchnum und Chnumhotep*, 153–154, pl. 78 b. On the scene, see Simpson, *The Offering Chapel of Sekhem-ankh-ptah*, 9, n. 33 for references.

verticals of the papyrus stems. On the left there is a bent stem with blossom on which a marsh cat climbs toward a nest with three birds. The papyrus blossoms are frequently painted green with the base petals occasionally outlined in red lines. A variety of birds, including a hoopoe, and a dragonfly and butterfly are shown at the top above the rows of papyrus. In spite of the somewhat graceless proportions of the main figures, the scene is well designed as a unit for the compressed space which it occupies. On the right a well carved column of text describes the activity, and the low prow of the boat, slightly curved downward, is extended into the space below the end of the text: *sš(š) wš(d) n Hwt-Hr (m) phw jn hnty-š Jšsn*, “pulling papyrus for Hathor in the marshes by the tenant-farmer Iasen.”¹⁷ Several additional figures have been summarily sketched in later: a bearer and other servants on the water line below Iasen, an alighting fowl on the papyrus being plucked, two figures near the papyrus stem, and, most curiously, a bird on Iasen’s wig.

Titles and Family of Iasen

The name Iasen (Ranke, *Personennamen* I, 7.4) is not common. Possible meanings can be suggested on the basis of somewhat similar names.¹⁸ A king’s acquaintance and *šn-dt* of this name is known from the mastaba of Tjenti (G 4920; Lepsius, *Denkmäler* II, 30). It may possibly occur in the Abusir papyri.¹⁹

1. *jmy-rš 6 hntyw-š pr š*, “overseer of six tenant farmers of the palace.” Entrance lintel and west wall. Although it might be possible to read *hnty-š* separately here, the title occurs later in the series and would not likely be included twice. Cf. the title *jmy-rš 10 w’b nšwt pr š*.²⁰
2. *jry(?) hryw-’ t-nšwt*, “custodian of the document containers of the royal documents.” Entrance lintel and west wall. The reading and interpretation is questionable. The term read as *jry(?)* is written with the *r* hieroglyph (mouth) over a stroke, which does

17. The pulling (or shaking) of papyrus is discussed with the available parallels by Junker, *Giza* IV, 76–78, with a close parallel to the Iasen scene illustrated in color on pl. XI from the subterranean chamber of Kayemankh, and *Giza* V, 65–69 (mastaba of the dwarf Seneb). In the Seneb example *sšš* is similarly written *sš*. A variant of the scene with two ladies is represented in the chapel of Mersyankh III, Dunham and Simpson, *Giza Mastabas* 1, 10, fig. 4; Dunham, *AJA* 39 (1935), 304, 1. Balcz suggests that the official is shaking the papyrus to cause the fowl to fly up (*ZÄS* 75 (1939) 32–38, especially 36).

18. Fischer, *JEA* 47 (1961) 152.

19. Posener-Krieger and de Cenival, *The Abu Sir Papyri*, pl. 88 C (not read thus by the editors, but so indexed by Kaplony, *Orientalia* 41 (1972) 180).

20. Moussa and Altenmüller, *The Tomb of Nefer and Kahay*, 16, pl. 39.

not seem a satisfactory solution. Obviously related titles are *jmy-rš hryw-’ -nšwt*,²¹ rendered as “overseer of the assistants of the royal documents” by Junker and as “overseer of the document-containers for the royal documents” by Drenkhahn,²² and the same or similar title with the addition of *pr š*, “of the palace,” in the mastaba of Akhetmerynesut in Boston (G 2184), acc. no. 13.4352. Henry Fischer provides the added reference of *jry hryw-’ n nšwt* in Copenhagen Glyptothek AEIN 943.²³ He suggests that the term *hryw-’* may mean “authorizations” or the like, translating the passus of *Urk.* I, 39, as “His majesty had authorizations posted on them, that they might be inscribed in lapis lazuli.”²⁴ There is, however, a well attested term *hryw-’* for “pigments,” and it is tempting to identify it in this title, especially since Iasen uses such a variety of colors in his tomb paintings. The title could then refer to the custody of the pigments used in royal decrees and writings, not hieratic papyri. A closely related title is the *jry hryw-’ mšw nšwt* (or *rš hryw-’ mšw nšwt*) borne by an official at Giza, which Karl Martin reads as “one who belongs to the helpers of the royal children,” or “mouth of the helpers of the royal children.”²⁵ It seems more likely that the royal children had their own document containers or helpers than their own pigments.

3. *w’b nšwt*, “king’s weeb-priest.” Entrance lintel and west wall.
4. *rḥ nšwt*, “royal acquaintance.” Drum, left jamb, east and north walls.
5. *hm-ntr Hwfw*, “priest of Khufu.” Entrance lintel and left jamb.
6. *hry ššš*, “privy counsellor.” Entrance lintel, left jamb, east, south, and west walls.
7. *hnty-š*, “tenant-farmer.” Entrance lintel, drum, left jamb, south, west, and north walls.
8. *šhd w’bw*, “supervisor of weeb-priests.” Entrance lintel, drum, left jamb, east, south, and west walls.
9. *šhd hnty(w)-š*, “supervisor of the tenant-farmers.” West wall.

Wife: Meretyotes

1. *hmt.f mrt.f*, “his wife, his beloved.” Entrance lintel and west wall.
2. *rḥ(t) nšwt*, “royal acquaintance.” Left jamb.

21. Junker, *Giza* VI, 215, fig. 83, 213, fig. 82, 209–210.

22. *Die Handwerker und ihre Tätigkeit im alten Ägypten* (*Ägyptologische Abhandlungen* 31), 16, n. 50.

23. Koefoed-Petersen, *Catalogue des bas reliefs et peintures égyptiennes*, no. 11, pl. 16.

24. H. G. Fischer, in *ZÄS* 105 (1978) 52–56.

25. *CAA Hildesheim*, Fasc. 3: *Reliefs des alten Reiches* I, 5–6.

Female relative: Nebuhotep

1. *rh(t) nswt*, "royal acquaintance." Right jamb.

Son (?): Meryankh

1. *w'b nswt*, "king's weeb-priest." West wall.
2. *rh nswt*, "royal acquaintance." West wall.
3. *hnty-s pr 'j*, "tenant-farmer of the palace." West wall.

Dependent: no name

1. *jmy-rj mdt*, "overseer of the stall(s)." North wall.

Shafts and Burials
(pl. XLV; figs. 37-38)

Shaft A is located in the northwest corner of the rock-cut chapel, shafts B, G, H, and I, from south to north, in the western row, and shafts C, D, E, and F, from south to north aligned with the latter in the eastern row. Shafts X, Y, and Z, are placed in the corridor, from south to north, and U in front of the entrance to the corridor.

G 2196 A. In the northwest corner of the chamber is the opening of a shaft, 1.03 m. square and extending 2.84 m. deep. On the south side at the base is a doorway 1.09 m. high with a threshold .11 m. high and a width of .70 m. opening into a burial chamber. The upper half of the blocking is still in place (pl. XLV a). The irregular chamber is roughly 1.85 m. high, and measures between 2.88 m. (north wall) and 3.00 m. (south wall) in the east-west dimension and 2.68 m. (west wall) and 2.83 m. (east wall) in the north-south dimension. Along the west wall for most of its length a sarcophagus has been cut from the rock with the outer dimensions of the top of the chest 2.10 m. long by .78 m. wide, on which rests a lid with curved top and rectangular ends (pl. XLV c). Inside were the remains of an adult male skeleton (pl. XLV b). The tomb card with plan and section as well as a list of finds (if any) have not been located. This is presumably the burial of Iasen himself.

G 2196 B. 1.00 × 1.05 m., -4.5 m. in rock, lined with rubble for 1.2 m. Small built chamber on south, .80 × .70 m., height .65 m., area .56 sq. m., capacity .36 cu. m.; partly destroyed. Fig. 37.

G 2196 C. 1.00 × 1.00 m., -4.5 m. in rock, lined above with masonry on rock, .85 m., two courses, and rubble above .75 m., total lining 1.60 m. Type 5 a(4) chamber on east, 2.05 × 1.55 m., height 1.00 m., area 3.17 sq. m., capacity 3.48 cu. m. Passage .90 (wide) × .50 m., height 1.10 m. Blocking type IV e(2), one vertical slab resting on rubble, bound with mud, 1.50 × .65 m., -.55 m., with step in north end (.25 m. wide and .15 m. high). Intact

burial with head on ledge, disturbed by natural decay, half contracted with legs bent at knees.

35-11-19: Remains of coffin with bones and skull.

G 2196 D. .95 × .95 m. lined with rubble 3.10 m. Very irregular small grave of type 8, with chamber on east end extended by construction in shaft. Burial half contracted with legs bent at knees. Fig. 37.

35-10-18: basket full of model pottery vessels, all RW: a) 103 shallow dishes with flat bottoms, d. 3.6-6.3, h. 1.1-1.8 cm.; b) 23 bevel rim jars, d. 3.3-4.1, h. 5.6-.4 cm.; c) 29 neckless shoulder jars, d. 3.7-5.4, h. 4.0-5.2 cm. d) 10 cylinder jars, d. 2.7-4.0, h. 5.2-7.5 cm.; e) 14 fragments of bevel rim jars; f) 4 miscellaneous pottery fragments.

35-12-16: bones and skull.

G 2196 E. 1.00 × 1.00 m., -.60 in rock, lined with rubble 2.70 m. At 2.10 m. in lining a chamber was constructed half in the filling of the mastaba and half in the shaft, .80 × .50 m., height .70 m., area .40 sq. m., capacity .28 cu. m. The chamber, to the north, was partly destroyed. Fig. 37.

G 2196 F. 1.00 × 1.00, -.00 m., lined with rubble 2.90 m., type 7 x, empty. Fig. 37.

G 2196 G. 1.00 × 1.00 m., -1.25 in rock, lined in rubble 1.75 m. Two burials. I) At -1.40 m. in lining, type 8, chamber in north-south medial axis extending under south wall: 1.60 × .50 m., height .70 m., area .80 sq. m., capacity 1.36 cu. m. Built of rubble and probably roofed with slabs in shaft (slabs removed). Burial extended body on back. II) At bottom, type 6 b(1), on south: 1.30 × 1.00 m., height .95 m., area 1.30 sq. m., capacity 1.25 cu. m., blocking of type V e(2), one slab with rubble and mud on each side. Burial disturbed by decay, contracted. Fig. 37.

35-10-28: Burial I, bones and skull.

G 2196 H. .90 × .95 m., -.00 m. in rock, lined with rubble 2.40 m. Type 7a(1): .95 × .45 m., -.45 m., area .42 sq. m., capacity .19 cu. m. The sides are of rubble, and it is roofed with three slabs bound with mud. Burial tightly contracted on left side. Fig. 38.

35-11-46a: Bones and skull.

G 2196 I. 1.05 × 1.05 m., -2.30 m. in rock, lined with rubble 2.50 m. Chamber type 6 c(1) on west at -2.10 m. in rock: .75 × .60 m., height .90 m., area .45 sq. m., capacity .40 cu. m., Blocking type Ve(2), two slabs. Burial tightly contracted on left side. Fig. 38.

35-10-19: large number of pottery model offering vessels, RW, not measured.

35-12-21: bones and skull.

35-12-22: fragments of cloth (linen?) from wrapping of burial, not measured.

G 2196 X. In doorway of rock-cut chamber. Type 8 b(1), on south, found empty and partly destroyed. No figure.

G 2196 Y. 1.35 × 1.25 m., -.00 in rock, lined with masonry on north and south 3.10 m. Chamber type 8 b(1) on south: 2.05 × .70 m., height .90 m. Roof of four slabs alternating higher and lower levels, area 1.43 sq. m., capacity 1.72 cu. m. Open and empty. Fig. 38.

35-10-20: broken bones.

G 2196 Z. 1.25 × 1.20 m., -.00 in rock, lined with masonry on south only, 3.00 m. Chamber type 8 b(1) on south: 1.90 × .85 m., height 1.10 m., area 1.57 sq. m., capacity 1.72 cu. m. Open and empty. Same construction as preceding. Fig. 38.

35-10-21: broken bones.

G 2196 U. 1.30 × 1.00 m., -.00 m. in rock, lined with masonry on west, north, and east, 2.00 m. Chamber type

8 b(1), on north, 1.90 × .70 m., height .90 m., area 1.33 sq. m., capacity 1.19 cu. m. Open and empty. Fig. 38.

35-12-40. From chamber. Two fragments of limestone, originally left wall of a miniature chapel, inscribed on outer edge with vertical row of hieroglyphs: [w' b?] *hmwt ntr jm jrtyfy ht dw(t) r nw wnn wd' mdw hn' .fjn ntr 'j*, "(any) weeb-priest(?) or craftsmen of the god there who will do an evil thing against this, there will be an oral judgment against him by the great god." Block reused and found upside-down in the west door jamb facing into the chamber. H. .92 m., W. .10 m., Th. .30 m. (pl. XLVe; fig. 34).

35-10-23: broken bones.

A plan and section of G 2196 A has not been located in the files.