

Penmeru—G 2197

THE mastaba of Penmeru (G 2197) was excavated in April, 1912.¹ It was built on an independent site north of G 2300 (G 5190) with the mastaba of Iasen (G 2196) built against its western side (pl. XLVI, fig. 27). Type Xc(2) with retaining wall of large u-masonry, with a deep recess with niche near south end of the facade, measuring 9.90 × 4.70 m., area 46.53 sq. m., height 2.54 m. The chapel of type 13 consists of the recess with niche on the west near the south end of the facade, 1.00 × 1.60 m., 1.60 sq. m., height 1.50 m., with a serdab slot in the south wall of the recess (pl. XLVI right), and nine lines of text below it providing a testamentary(?) decree.

The text (pls. XLVI b, XLVII) has suffered some damage since its discovery. It was initially published by Reisner and Fisher and subsequently studied in detail by Grdseloff and Goedicke, with comments by Clère, Junker, Helck, and others.² 1) *W'b nswt hm-ntr Mn-k3w-R' jmy-r3 hm(w)-k3 Pn-mrw*, 2) *dd jr sn-dt.(j) Nfr-htp hn' msw.f n jt mwt*, 3) *jw.sn m hm(w)-k3 dt.(j) r pr(t)-hrw m js.(j) dt.(j) nt(y) [m] hryt-ntr 3ht-Hwfw*, 4) *jn.j.sn n.(j) wdb-rd n jtj.(j) t3jty t3ty s3b S3m-nfr [jr]* 5) *3ht h3 1 dj.n.(j) n.f hn' msw.f pn*, 6) *n rdj.(j) shm rmt nb jm.f* 7) *hn' msw.f pn*, 8) *n rdj.(j) shm s3.(j) nb jm hn' msw.(j) nb*, 9) *rdj.f s3t t3 5 m pr(t)-hrw nt rht-nswt Mrt-jt.s.* "The king's weeb-priest, priest of Mycerinus, overseer of ka-priests Penmeru, 2) says: as for my brother of my funerary estate, Neferhotep, and those born to him by father (or) mother, 3) they are the ka-priests of (my) funerary estate for the invocation

offering in (my) tomb of (my) funerary estate which is the cemetery of Akhet-Khufu, 4) as they bring (to me) the reversionary offerings of (my) lord, the vizier Seshemnefer. [As for] 5) the 1 h3 of fields which I have given to him and this his descendent, 6) I have not empowered any persons to have authority over it, 7) as well as this descendent of his. 8) I have not empowered any son (of mine) there nor any descendent (of mine) to have authority; 9) he shall give 5 t3 of s3t-land (read perhaps 3ht) as the invocation offerings of the king's acquaintance, Merityotes."

To the earlier studies of the text can now be added the recently published parallel material in the tomb of the two brothers at Saqqara.³

The serdab contained three group statues (pls. XLVIII–LI; fig. 27). The first is a triple group on the south against the west wall with two representations of the owner and one of his wife, with a son and a daughter on a much smaller scale on either side of the central figure; the statues are inset in a frame with inscribed architrave, jambs, and a long drum. The second is a triad to the immediate north (right) with three representations of the owner set against a back support; the head of the statue on the left (viewer's right) is missing. The third, on a smaller scale, is a pair statue of the owner, represented twice, set against the north wall of the serdab, facing south.

MFA acc. no. 12.1484. H. 1.55 × W. 1.05 m., Th. .24 m. (pl. XLIX).⁴ The group within the deep recess of the frame consists of a statue of the owner on the right (viewer's left) with a curled wig, broad collar, and short wrap-around kilt extending to a point above the knees; the right side overlap is pleated. The left foot is advanced and the hands hang loose at the sides holding the ends of the fistled cloth. The chest is well developed and the indentation of the waist above the hips emphasized by the placement of the top line and belt of the kilt low on the hips. The squared off belt tab is striated (pleated).

On the statue's left (viewer's right) is a second statue of the same man of the same height and similarly dressed; but in this case the kilt lacks the indication of the overlap and pleating and has a rounded belt tab. This central statue is conceived as a pair with the man's wife on his left, her right arm over his right shoulder and her left hanging loose at the side with the palm open and empty. She wears a long close fitting garment ending above the ankles. She has a striated wig, parted in the middle with an indentation in the center. Beneath this a line of black paint crosses her brow (natural hair?). A small figure of a naked boy with a braided sidelock over the right shoulder, right hand with extended finger to

1. Porter and Moss, *Topographical Bibliography* III, 2nd ed., *Memphis* Part I, 82–83; C. S. Fisher, "The Harvard University-Museum of Fine Arts Expedition: Work of 1912 at Gizeh and Mesheikh," *BMFA* 11 (1913), 19–22; Reisner, *A History of the Giza Necropolis* I, 35, 292 [2].

2. Reisner and Fisher, in *ASAE* 13 (1914), 24, pl. XI[a]; Grdseloff, *ASAE* 42 (1943) 39–43, fig. 3; Goedicke, *Die Privaten Rechtsinschriften aus dem alten Reich*, 68–74, pl. VI; Junker, *Giza* III, 6; Helck, *MDAIK* 14 (1956) 71; Clère, *JEA* 25 (1939) 215; Tycho Mrsich, *Untersuchungen zur Hausurkunde des Alten Reiches* (Berlin, *Münchner Ägyptologische Studien* 13), 36–41; Karin Barbara Gödecken, *Eine Betrachtung der Inschriften des Meten im Rahmen der sozialen und Rechtlichen Stellung von Privatleuten im Ägyptischen Alten Reich* (Wiesbaden, *Ägyptologische Abhandlungen* 29), 175–181, 189–194, 302, 331, 348.

3. Moussa and Altenmüller, *Das Grab des Nianchchnum und Chnumhotep*, 87–88, fig. 11.

4. References in Porter and Moss, *op. cit.*, 83.

mouth, clasps his father's right leg with his left hand, which is shown against the calf. An even smaller figure on the other side, his left, is a naked daughter, also with a braided sidelock on the right shoulder, clasping her father's left leg with her right hand (not shown), her left arm hanging free at the side. The group is thus essentially made up of a statue of the owner on the right (viewer's left) juxtaposed with a pair statue of husband and wife to its left, with the children placed in the recesses at either side of the husband's legs. The traditional "position of prominence" is on the right (viewer's left), and thus the single male statue takes precedence over the pair, the husband in the pair has prominence over the wife, also emphasized by the shorter figure of the wife, and the son takes precedence over the daughter, also emphasized by the shorter figure of the daughter. The "position of prominence" on the viewer's left may be to some extent dictated by the relationship of sculpture to the "normal" right to left direction of Egyptian writing, in which case the position on the viewer's left corresponds to the position of the determinative following the individual's name.⁵ The eyeballs of each of the figures are painted as a dark red circle and the upper and lower lids painted black. Wigs and eyebrows are painted black, the male bodies were red and the ladies yellow.

The texts on the group statue read as follows. On the long rounded drum above the statues: *rḥ nswt ḥrp šḥ jm ʃḥw ḥr nb.f jrr mrt nb.f Pn-mrw*, "the royal acquaintance, director of the dining pavilion, well provided before his lord, who performs what his lord desires, Pen-meru." The word *nb* for lord is written with initial *n* in both cases. The horizontal text from right to left on the architrave type element (1) is continued vertically on the right side (viewer's right) with the invocation formula (2) and concluded with the vertical text on the left (3). 1) *ḥtp dj nswt ḥtp Jnpw ḥnty šḥ ntr krs(w).f m smyt jmnty j ʃw nfr wrt Pn-mrw*, 2) *pr-ḥrw n.f m Wʃg Dḥwtyt tpy ʃbd tpy smdt ḥ ʃb nb r' nb n ḥrp šḥ Pn-mrw ḥmt.f mjtr Mrt-jt.š*, 3) *šḥd ḥm(w)-k ʃ jm ʃḥw ḥr ntr nb krs m smyt jmnty rḥ nswt ḥrp šḥ Pn-mrw* (seated determinative). "1) An offering which the king gives and an offering of Anubis, foremost of the divine chapel, that he may be buried in the western cemetery, growing old very gracefully, Penmeru, 2) and that an invocation offering come forth for him on the Wag festival, the Thot festival, the first of the month festival, and the first of the half month festival, and the festival of every day, for the director of the dining

5. The position of prominence also includes south over north and west over east; cf. Moussa and Altenmüller, *op. cit.*, 22. For reasons of symmetry, as in two statues facing each other, the position can be reversed: cf. Hans Schneider, "Maya, l'amateur des statues. À propos de trois statues fameuses du Musée de Leyde et d'une sépulture oubliée à Saqqarah," *Bulletin de la Société française d'Égyptologie* 69 (1974) 20-47.

pavilion, Penmeru, (and) his wife, the "meiter" Merityotes, 3) the supervisor of the ka-priests, one well provided before the god, lord of burial,⁶ in the western cemetery, the royal acquaintance, the director of the dining pavilion, Penmeru."

In front of the right foot of both statues of Penmeru, on the base, is his name *Pn-mrw*. In front of the son and daughter are the texts, respectively, *s ʃt.f Ššm-nfr* and *s ʃt.f Nfr-ššm*, "his son Seshemnefer" and "his daughter Neferseshem." It is possible that the daughter's name is the same as her brother's with a graphic transposition of the two elements. All hieroglyphs were painted black to the extent that traces of color remain.

MFA acc. no. 12.1504, H. 1.30 × W. 1.05 × Th. .38 m. (pl. L). The second group statue of Penmeru represents the same individual three times with virtually the same attributes in each case except for the wig. Each stands with arms at the side holding the fist cloth and wearing a short kilt extending to just above the knees with an overlap on the right over left, the horizontal belt knot, pleated tab diagonally on the left side of the navel, and the left foot advanced. The statues are not particularly differentiated in slenderness or corpulence, all three showing a similar development of the chest and the kilt hanging relatively low on the hips, below the navel. The red color clearly seen in the first photographs has now faded completely; there was an elaborate broad collar on the central figure with an outer row of beads and a slightly smaller broad collar on the figure to its right. The face of the center figure is somewhat broader than that of the statue on its right. The back support has been irregularly cut away in back of the heads. The wig or natural hair of the first figure on the right (viewer's left) is the close fitting cap configuration with sideburns and exposed ears. The wig of the center statue is parted in the middle and extends to above the shoulders, showing the ears almost completely covered. The head of the third statue to the left (viewer's right) is missing. The statue has a softer, less sharply defined treatment of the bodies than the preceding group with wife and children. A shorter wig seems likely as there are no traces of a wig on the shoulders. The texts with the statue on the right (viewer's left), center figure, and headless figure, all written right to left horizontally, in front of the right feet are respectively: *jm ʃḥw ḥr ntr Pn-mrw*, *ḥrp šḥ Pn-mrw*, and *rḥ nswt Pn-mrw*, "one well provided before the god, Penmeru, director of the dining pavilion, Penmeru, the royal acquaintance, Penmeru." Thus the headless statue has the court rank-title of royal acquaintance, the center

6. The phrase *jm ʃḥw ḥr ntr* without following 'ʃ' is unusual but paralleled in Hildesheim-Pelizaes 3054 b (Martin-Pardey, *Pelizaes-Museum Hildesheim CAA* 7, 82-84) and the tomb of the Two Brothers (Moussa and Altenmüller, *op. cit.*, 64). Perhaps the phrase is to be read as *ntr nb krs*. More likely that 'ʃ' has been omitted in each case through negligence or lack of space.

statue with the formal parted wig the administrative title of director of the dining pavilion, and the statue with natural hair or tight fitting wig the designation relating to being well provided before the god. It has been suggested that the three statues⁷ each represent the owner in relation to the different titles presented with each statue. On the basis of the "position of prominence" the owner would be represented on the ascending order of royal acquaintance (headless statue), administrative title with full wig as director of dining pavilion, and finally on the right (viewer's left) with natural hair or tight fitting wig as one well provided before his god. This may well be a case of reading too much into the function of the triad and its arrangement. There may also be just a hint of a progression from slenderness to corpulence in the same order from viewer's right (headless statue) to the left, reflecting the change from youth to age.⁸

Cairo JdE 43753. H. .58 m. (pl. LI).⁹ Pair statue, painted limestone, of Pen-meru. Two similar figures stand side by side, the left feet advanced, wearing striated wigs to just above the shoulders, broad collars, short kilts with rounded tabs, the right section overlapping the left, the hands at the sides with fistled cloth, and the back support extending to the level of the shoulders leaving the heads fully in the round. Between the statues on the base from right to left horizontally is the name *Pn-mrw* (written between the left feet).

The situation whereby the same person is represented twice or three times in a single statue group has been discussed by Boreux, Junker, and Anwar Shoukry.¹⁰ Three general ideas are advanced: 1) the multiplicity reflects the man at different ages in his life; 2) the man is represented as the holder of different offices; and 3) the man is represented with his ka or with several kas. After reviewing arguments for and against these propositions, Junker tends to favor the last. Nevertheless, it seems possible to allow for some influence of all three concepts. A particularly analogous situation obtains, as Junker notes, in the long architrave scenes in which the official is alternately represented in different garments and wigs, the name preceded each time by a separate title.¹¹ In these cases it is usually impossible to associate a garment and wig with a specific office or function.

7. References in Porter and Moss, *op. cit.*, 83.

8. Fischer, "Anatomy in Egyptian Art," *Apollo* 82 (1965) 169-175.

9. References in Porter and Moss, *op. cit.*, 83.

10. Boreux, "Quelques remarques sur les pseudo-groupes," *Mélanges Maspero* I, fasc. 2, 805-815; Shoukry, "Gruppen mit Wiederholung derselben Person, Gruppen mit Verdoppelung der Hauptperson," *Die Privatgrabstatue im alten Reich, Suppl. ASAE Cahier* 15, 1951, 152-155; Junker, *Gîza* VII, 96-100; Vandier, *Manuel* III, 85-92.

11. Junker, *Gîza* VII, 98, with reference to *Gîza* IV, fig. 10 B; Simpson, *The Mastabas of Kawab, Khafkhufu I and II* (*Gîza Mastabas* 3), 23, fig. 44; Hildesheim Pelizaeus 2396-2397 (Martin, *Pelizaeus-Museum Hildesheim CAA* 3, 102-103).

Titles and Family of Penmeru

Penmeru

1. *jmy-rj hm(w)-k j*, "overseer of ka-priests." Niche.
2. *w'b nswt*, "king's weeb-priest." Niche.
3. *rj nswt*, "royal acquaintance." Statues I, 2.
4. *hm-ntr Mn-k jw-R'*, "priest of Mycerinus." Niche.
5. *hrp sh*, "director of the dining pavilion," Statues I and 2.
6. *shd hm(w)-k j*, "supervisor of the ka-priests." Statue I.

Wife: Merityotes, *hmt.f* (Statue I).

1. *mjrt*, "meitert." Statue I.
2. *rj(t) nswt*, "royal acquaintance." Statue I, niche.

Son: Seshemnefer (Statue I)

Daughter: Neferseshem (Statue I)

Dependent: Neferhotep (Niche)

1. *hm-k j*, "ka-priest." Niche.
2. *sn-dt*, "brother of the funerary estate." Niche.

Comments. It will be noted that the titulary of Penmeru differs entirely between that represented on the statues and that of the niche text. Since title No. 1 represents a higher rank than title no. 6, it is a fair assumption that the niche text is later than the texts on the statues.

The mastaba of Penmeru (G 2197) has four shafts, lettered A through D from south to north in an irregular line, and five intrusive shafts around the outside, X, W, and Y, on the east side from south to north, Z on the south, and U near the northeast corner.

G 2197 A is the main shaft lying west of the serdab and presumably the burial of Penmeru himself. It measures 1.25 × 1.15 m. at the top contracting to 1.05 × 1.10 at the base, with irregularities, descending -2.80 m. in the rock and lined with rubble above, crude brick and masonry below, for 2.80 m. The burial type 4 b(3) lies to the south, 2.15 × 2.05 m., h. 1.40 m., with an unfinished cutting in south wall; area 4.40 sq. m., capacity 6.14 cu. m., passage .55 × 1 m., h. 1.40 m. The blocking is of type VI e with one leaning slab in place. Fig. 39. Plundered, in debris of chamber were broken bones, fragments of a decayed wooden coffin, and eight small model jars and eight small model dishes (pottery) as well as a sandstone fragment with green copper stains, as listed:

35-11-91: Bones and skull.

35-11-92: Eight model offering dishes, RW, no dimensions provided.

35-11-93: Eight model offering jars, RW, no dimensions provided.

35-11-94: Decayed fragments of wooden coffin.

35-11-95: Sandstone rubbing stone, no dimensions provided.

G 2197 B is a shaft measuring 1 m. square, -.85 m. in the rock, lined with rubble above for 3.25 m. The

chamber of type 8 b(1) is on the rock surface to the north, 1.70 × .75 m., h. .95 m., area 1.2 sq. m., capacity 1.20 cu. m. found open and empty with the roof removed. Fig. 39.

G 2197 C measures .85 × 1 m., sunk in filling of mastaba, lined with rubble for 2.20 m. Chamber of type 7x, found empty. Shaft ends just above roof of chamber of G 2197 B. Fig. 39.

G 2197 D measures 1 × .90 m., -2.25 m. in the rock, lined with rubble for 3.15 m., the burial chamber of type 6 a(3) is rounded, on the east side, 1.70 × .75 m., h. .85 m., area ca. 1.20 sq. m., capacity ca 1 cu. m. Found open and empty. Fig. 39.

35-10-31: Broken bones.

G 2197 U measures .70 m. square, on rock surface, lined with masonry above for 1.20 m., the chamber of type 8 b(1) lies to the west, .65 × 1.35 m., h. .55 m., area .87 sq. m., capacity .47 cu. m. Type IV c(2). Burial: legs contracted on right side, head turned back to east, disturbed by decay. Pl. LII a; fig. 39.

35-10-24: Fragment of 1st. wall relief with incised figure of man holding hyena, L. 21.4, W. 15.5, Th. 6 cm. found in chamber, intrusive, Pl. LII d. Name *Dmd.*

35-11-50: Bones and skull.

G 2197 W measures .70 m. square, on rock surface, lined with masonry for 1 m. Burial chamber of type 8 b(1) on the north, 1.30 × .50 m., h. .55 m., area .65 sq. m., capacity .35 cu. m.(!). Found open and empty.

G 2197 X measures .75 × .70 m., on rock surface, lined with masonry on north, east, and south for 1.25 m. Burial chamber of type 8 b(1) on the south, 1.45 × .80 m., h. .60 m., area 1.20 sq. m., capacity .2 cu. m. Blocking missing. Burial: leg contracted, on left side, with heels drawn up to pelvis. Pl. LII b; fig. 39.

35-11-46: Bones and skull.

G 2197 Y measures .90 × .95 m., on rock surface, lined with masonry, crude brick, and rubble for 1.85 m. Burial type 8 d with two jambs, on north, .80 × .60 m., h. .80 m., area .48 sq. m., capacity .38 cu. m. Blocking of type V e(2), two slabs. Opened, scattered bones in chamber, head north facing east. Pl. LII c; fig. 39.

35-11-48: Bones and skull.

G 2197 Z measures .95 × .50 m., on rock surface, lined with masonry for 1.30 m. Burial type 8 a(1), on west, 1.45 × .60 m., area .87 sq. m., capacity .47 cu. m. Blocking of type V d(2); burial half contracted, on left side with legs bent at knees. Fig. 39.

35-11-49: Bones and skull.