

old compartment list represented on the primitive niche-stones, the slab-stelae, and the early tablets of the *ka*-door. These show lists of linen, vessels of ointment, funerary equipment, and granaries containing grain, and are universally part of a table scene. The other offering lists associated with the table scene both in the tablets and in the wall scenes are the ideographic list under the table and the 'short list' over the table which often includes a few pictures of meat and trussed fowl. The late compartment list follows the old compartment list in separating the items of the list by horizontal and vertical lines, but it combines practically all the items of the other lists. The examples of the late compartment list present great variation and its development will be taken up in another place. But it may be noted that many of the examples contain in the top line the items of the 'short list' of the table scene.

The late compartment list required a good deal of wall space and appears to have been rarely used in the early L-shaped chapels. In the early rock-cut chapels where ample space was available the late compartment list is seen fully in use (Nekauwra, Sekhemkara, Debehen, Meresankh III). It is probable that the few examples in the late L-shaped chapels of type (4) are partly contemporary and partly later than the early rock-cut chapels. Only once in these chapels does an old compartment list appear, on the east wall of Seshem-nofer (G 4940) subsidiary to a large figure of owner on south wall. The others are late compartment lists:

- (1) G 5080: Seshem-nofer: west wall between two niches above table of bread.
- (2) G I S No. 3: south wall, table scene, with compartment list above on left; possibly an old compartment list; not fully described in preliminary report.
- (3) G 2150: Kanofer: east wall, subsidiary to scene on south wall (seated at table of mixed offerings).
- (4) G 2041: Sennuwka = Kekuw: west wall above table scene; compartment list divided only by horizontal lines.
- (5) G 4970: Nefer-nesuwt: south wall, table scene; above table of food-offerings.
- (6) G 2155: Kaninesuwt (Junker): south wall, table scene; above, to left, compartment list.
- (7) G 5340: Ka-seza (Junker): son of Kanofer of G 2150; south wall, table scene; horizontal line above compartment list, *di nswt htp Inpw htp ir n-f dbht-htp r nb imy r3 wprwt K3-sd3*.

It seems clear that the chapels in question belong to the end of Dyn. IV and the early part of Dyn. V.

When the influence of the rock-cut chapels, strengthened by the decoration of the pyramid temples of the first three kings of Dyn. V, had reached its full effect in the enlarged chapels, beginning in the reign of Neueserra, the late compartment list, as an accessory to the table scene, became practically a common occurrence. It does not occur in all table scenes, but it is very rare that a fully decorated chapel is found without at least one example of the late compartment list attached to a table scene. I refrain here from giving a list of the examples at Giza as these examples will be fully described in the discussion of the development of the compartment list.

(3) *The Scenes of Funerary Priests performing Ceremonies*

In the older chapels of types (3) and (4), groups of priests are represented performing the initial rites, the 'glorification', the opening of the mouth, and the bringing of the first funerary meal. These ceremonies are also represented in the late chapels of type (4), where they are combined under the designation of *snmt sh*. The classes of priests represented are (a) the *wt*, (b) the *wdprw hnt wr*, (c) the *hry wdb*, and probably (d) the *hm-k3*. In other scenes which picture the presentation of offerings, the chief functionary is the *hm-k3* and often long lines of offering-bearers are shown who are also *hmw-k3* and their assistants.

Near the end of Dyn. V the same class of ceremonies began to be represented in a notably different

manner which characterized the table scenes of Dyn. VI. The three chief elements of these new scenes are (1) the prominence of the *hry-hb*, (2) the introduction of the stone-washing ceremony, and (3) the introduction of a figure performing the *int rd* ('wiping out the footsteps'). The ceremonies are associated as before with the table scene, and since all the small scenes vary from each other, I give a description of each.

- (1) G 5470: LG 32: Rawer (Junker): dated by sealing to reign of Isesy; chapel of type (3 b); west wall south of niche, table scene with picture list above in four registers; to the right of scene, four registers of priests facing to left: (1 a) destroyed, perhaps *hry-hb*, (2) man holding out live bird, (3 a) kneeling man, (3 b) standing man with bell censer, (3 c) standing man with two strips of cloth (towels?), (4 a) man performing the *int rd*, two men kneeling over offering-stone (?), and a man pouring water.
- (2) G 2370: Senezem-ib-Yenti: chapel type (7 c); room (a), south wall; table scene; to left of table partially destroyed rows of men, (a) erased figure performing *wdn iht*, (b) *hry-hb* reading (*šdt sš*, *šht in hry-hb*), (c) *int rd*, (d) beyond a break, man kneeling over stone, (e) man pouring water, and (f) standing man with censer; end of the reign of Isesy.
- (3) G 7101: Qar: reign of Pepy I: rock-cut; court (d), north wall, built of white limestone; at the top a table scene with later compartment list, to the right of which over the entrance is a row of priests, seven figures: (a) kneeling with hands touching small rectangular table (*wš iht in wt*), (b) standing with right arm outstretched and left hanging holding papyrus roll, wearing sash (*wdn iht in hry-hb*), (c) standing, wearing sash, holding sheet of papyrus with both hands (*šht in hry-hb*), (d) man kneeling, washing slab, (e) standing, pouring water over hands of (d) (*rdit mw*), (f) standing holding bowl of incense in right hand and long spoon in left (*rdit sntr*), (g) man facing backwards performing *int rd* with papyrus roll in left hand (*hry-hb*); under the table scene is funeral scene of late form.
- (4) G 7101: see above; court (d), west wall at south end, built of white limestone; table scene on the right facing left, two registers: reg. 1, seven men, (a) standing with hands extended with three middle fingers closed and thumb and little finger projecting (like making 'horns' against the evil eye) for applying ointment (*wrht*), (b) standing holding rectangular table with three jars (over the jars, *mrht*), (c) standing with censer and spoon (*rdit sntr*), (d) man kneeling on both knees holding basin in left hand and dropping pellet (of natron) with right hand while (e) standing behind pours water from a jar into the basin (*hbhw t 2*), (f) standing holding out strip of linen (towel) (*wnhw*), (g) smaller figure kneeling holding out haunch of beef, and behind him a small rectangular table bearing jar, bread, and cake (?); reg. 2, seven figures, (a) kneeling on both knees washing a stone, holding a jar upside down with right hand (*syt imy rš hm-kš Nhtl*), (b) man kneeling holding out a basin over a table of beer and cakes (*pri hrw m dbht-htp*), (c-e) three men kneeling on one knee with right hand closed on breast and left hand uplifted closed behind head (*šht rš nb in wt rš nb*), (f-g) standing figure reading both *hry-hb*; the top register represents the ceremonies of purification by water, ointment, and incense while the lower register is mainly concerned with the 'glorification by the *wt* and the *hry-hb*'.

In two other table scenes in the tomb of Qar, twice again the figures in the scene No. 3 above are repeated beside a late compartment list, here marked as Nos. 5 and 6.

- (7) G 4561: Ka-m-anekh (Junker): alcove south wall; table scene with owner facing out to left with late compartment list above and along the top of the wall above the table and eastwards; four registers: reg. 1, beside the compartment list, two figures, (a) facing right reading from a sheet

of papyrus, . . . *in hry-hb*, (b) facing left, right hand on left shoulder and bag (?) in hanging left hand; reg. 2, six figures, (a) man performing *int rd*, (b) kneeling, washing (?) a stone, (c) kneeling, holding a basin on the ground while (d) pours water into the basin, (e) kneeling, placing his hands on the ground before him (*ph iht*, determined by bread, beer, cakes), (f) man standing censuring (*sntr*); reg. 3, five men bringing in offerings of food and drink; reg. 4, under whole scene, two slaughter scenes.

In these scenes the chief functionary is the *hry-hb*, as shown by his standing position, his relative size, and the reading of the prescribed texts. In the examples given above the *hry-hb* stands reading a papyrus in all but No. 1, where he probably stood in the obliterated top register. His action is written down in three cases, in No. 3, where the second figure has the inscription *wdn iht* and the third *šht in hry-hb*, and in No. 2, where there is the inscription, *šdt sš, šht in hry-hb*. Curiously enough, in No. 3 the *hry-hb* is performing the *int rd* at the end of the row. The functions of the *hry-hb* as here illustrated include the 'glorification' and the making of offerings. He appears to have been in fact a director of funerary ceremonies. The title of *hry-hb* is held by important persons from the beginning of Dyn. IV, for example by Prince Ka-wab, son of Cheops. In the rock-cut tomb of Meresankh III another funerary priest is marked out as a leader of funerary ceremonies by the title of *hrp šh* (cf. also G 6020, room b, south wall). There on the south wall of room b, to the left of a table scene with a late compartment list, appear two registers of priests. In the upper register are two men kneeling on one knee, (a) with both hands extended, open, palm up (*snmt šh in wt*), (b) with *nw* pot in each hand (not labelled). In the lower register are three standing figures: (a) man holding out a live goose with both hands (*hrp šh, hm-k Irī (?)*), (b) with goose in arms, and (c) with haunch of beef. These are obviously *hmw-k* bringing food, and the scene has no relation to the pictures of the *hry-hb* in the special scenes listed above.

It may be remarked that the *hry-hb* is represented as the chief functionary in the funeral scenes of the same periods as the scenes under discussion and is there associated with the *wt* and the *drty* (mourning women). In our scenes the *wt* also appears. In No. 3 the first figure kneeling on both knees before a table of offerings is performing the *wdn iht*, while behind him one *hry-hb* standing performs the same ceremony and another *hry-hb* performs the *šht* formerly performed by the *wt*. In scene No. 4 three figures are shown of the *wt* kneeling on one knee with right hand closed on breast and left hand uplifted clenched behind head, and labelled *šht rc nb in wt rc nb*. Behind them are two *hry-hb* priests reading.

The second distinctive feature of these late scenes of funerary ceremonies, the washing scene, takes various forms. In one case, No. 3, a kneeling man is pouring the water with one hand and washing a stone with the other. In another, a man standing behind is pouring water over the stone. In other cases the stone appears to be replaced by a basin and the kneeling man appears to be washing the basin or dissolving a pellet of natron (?) in the water in the basin. In any case the scenes, particularly No. 4 above, show all the types of purification, by incense, water, oils, and ointments, as well as 'glorification' and the bringing of offerings.

The performance of the *int rd* (the 'wiping out of the footsteps'), which was probably the final act in the ceremonies performed in the chapel, was obviously regarded as of unusual importance. In No. 3, above, it was performed by the *hry-hb*. It is possible that in the older ceremonies, where it is not represented, the act was carried out by the director of ceremonies. In the time when the act was pictured in the scenes of priests performing the funerary rites it was certainly not left to the meanest of the servants of the *k* and may have been regularly carried out by the *hry-hb*.

5. THE DEVELOPMENT OF THE TRADITIONAL *KA*-DOOR OF PLAIN COMPOUND FORM AT GIZA DURING DYN. IV-VI

The development of the decoration of the *ka*-door or offering-niche has been treated in a previous section. Here the development of the *ka*-door itself is to be outlined down to the type of *ka*-door which I call 'the false-door stela'.

In *Tomb Development*, the use of the palace-façade panelling and the development of the interior cruciform chapels have been explained. There, two forms of the *ka*-door have been differentiated, the great *ka*-door used as the chief element in the palace-façade panelling and the plain compound *ka*-door of traditional form. The great *ka*-door of the palace-façade panelling developed through 'modified cruciform chapel of palace-façade type' to the elaborate stela named by Borchardt 'die Prunkscheintür' of the Old Kingdom. At Giza, the palace-façade niche of the 'Prunkscheintür' form appears in a few early chapels of type (3 b). A more elaborate panelling is found in a number of other chapels, particularly between the two niches of traditional form in chapels of type (4). The examples of the use of panelling in Giza mastabas will be handled in the following section. Here the discussion concerns only the traditional *ka*-door of plain compound form.

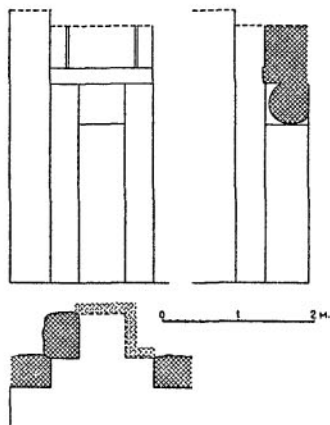


Fig. 194. G 7140

The *ka*-door of traditional form presents a representation of a doorway set in an embrasure similar to the entrance doorway of the interior chapel of L-shaped type, but with the introduction of a tablet over the doorway. As stated elsewhere, the *ka*-door of traditional form presents two recesses, an outer recess corresponding to the embrasure in which the doorway opens, and an inner recess which represents the actual doorway opening in the embrasure and closed with a wooden door. The parts of this offering-niche are the architrave over the outer recess, the sides of the outer recess, and the actual *ka*-door forming the back of the outer recess. This *ka*-door has a tablet, a cross-bar which takes the full width of the back of the outer recess, a drum over the inner recess, the surfaces of the inner recess below the drum, and the surfaces of the outer recess below the cross-bar. The early *ka*-doors have a deep form derived from the form of the compound niches in the cruciform chapel, although generally less deep and wide than the stone-lined niches. The offering-niches at Giza in the early chapels of types (2) and (3) (see Fig. 194) are nevertheless of such large proportions that they provide sufficient surface for a decoration similar to that of the older niches of the cruciform chapels. The chapels of type (3) (see Fig. 195) of the twin-mastabas of the Eastern Field have a very deep and wide inner niche obviously designed for these large tombs made for the favourite children of Cheops.

The development of the *ka*-door from the deep compound niche of the early mastabas depended on the manner of constructing the *ka*-door itself. The early *ka*-door in the cruciform chapels and in the stone chapels at Giza was built of brick-work or of masonry. The surfaces of the built stone *ka*-door prevailed in the early chapels of types (2) and (3), but the subsidiary northern niche in the face of mastabas cased with sloping white masonry was usually cut in the casing as far as it is now preserved (see G 2130, Fig. 196). The built *ka*-door also prevailed in the chapels of type (4) (see G 4940, Fig. 197), down to the reign of Neferirkara. In some of the later chapels of type (4) the *ka*-door, usually more shallow, was carved in a monolith set in a recess in the masonry (see G 1027, Fig. 198). Although the built *ka*-door was generally replaced by the monolithic *ka*-door after Neferirkara, it still occurred in isolated examples, some quite large (G 6020) and some small (G 1025).

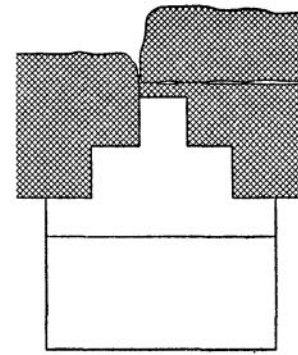
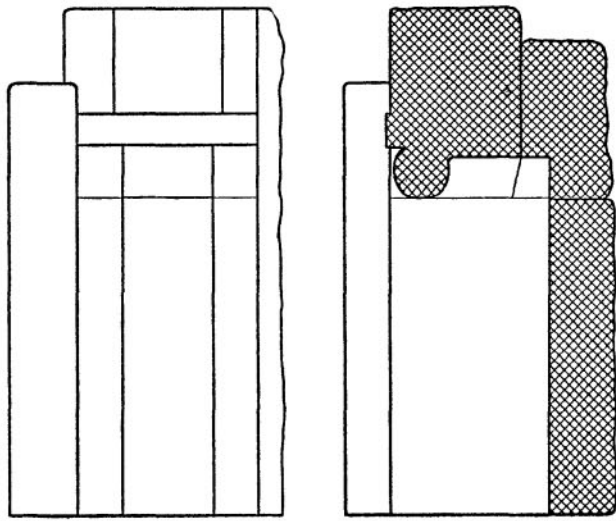


Fig. 196. G 2130

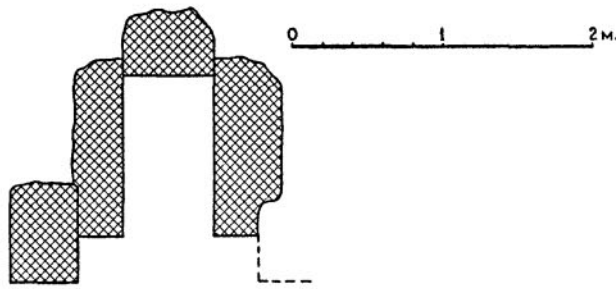


Fig. 195. G 7220

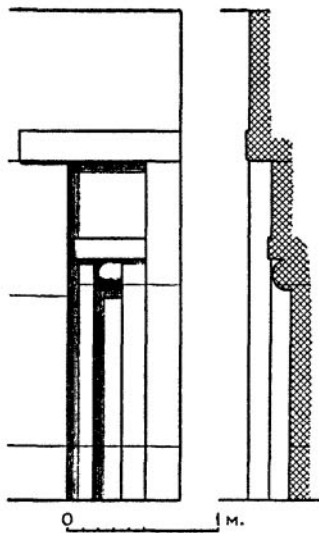
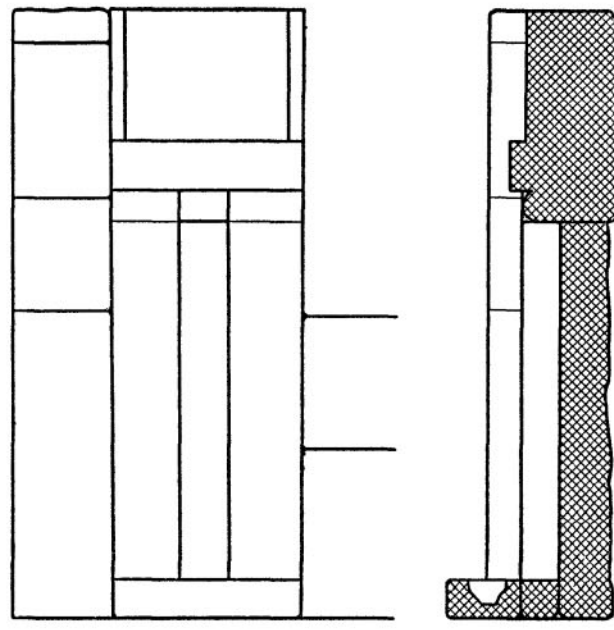


Fig. 197. G 4940.
Northern False
Door in Chapel



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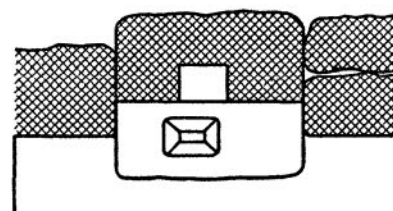


Fig. 198. G 1027

The greatest of the early *ka*-doors, those in the four northern twin-mastabas of the Eastern Field, were constructed of large upright slabs of white limestone roofed and built of horizontal slabs above the inner niche. The chapels of type (3), begun in the massive additions to the old cores in Cem. G 1200, were also being constructed of upright slabs probably intended to be finished above with horizontal courses. In G 1201 the actual *ka*-door, carved in a monolith, was set back in a recess flanked by two other monoliths (see Fig. 199). In G 1225, south niche, the same effect was obtained by carving the actual *ka*-door in a monolith and flanking it by two other monoliths set against the face of the first

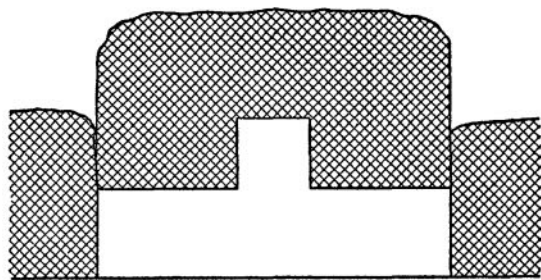


Fig. 199. G 1201

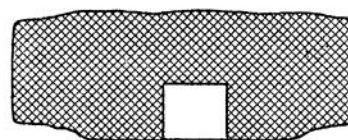


Fig. 200. G 1225 S

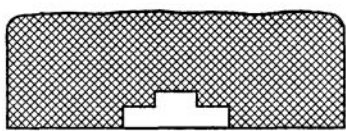


Fig. 201. G 1225 N

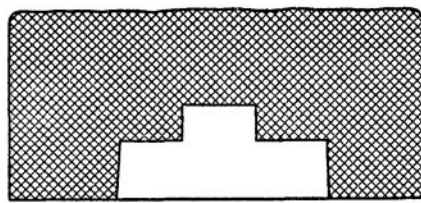


Fig. 202. G 2120

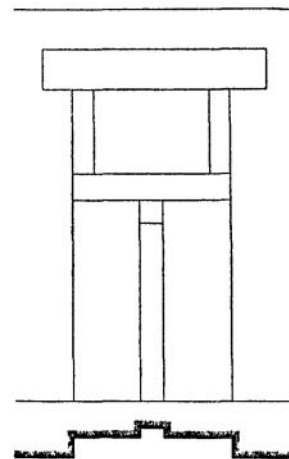


Fig. 203. G 7530

monolith (see Fig. 200). In G 1225, north niche (see Fig. 201), the whole *ka*-door was cut in a single monolith. Another example occurred in G 2120 (see Fig. 202), in which the white casing had been begun and one monolith containing a *ka*-door was found in place. The *ka*-door in these monoliths was of lesser size and with less deep recesses than the old built *ka*-doors. The obvious effect of carving the *ka*-door in a single stone even at this early period was towards a more shallow and less well-marked form, due to the limited thickness of the monolith.

The built *ka*-door of deep compound form held sway in the mastaba chapels of the reign of Chephren and Mycerinus. Early in the reign of Mycerinus the rock-cut chapels were begun for members of the family of Chephren in the old Cheops-Chephren Quarry. In these the *ka*-door was either cut in the nummulitic rock or in a monolith set in a recess in this rock. Unfortunately none of the monoliths has been preserved. The rock-cut *ka*-doors present a variety of forms, some quite deep and well formed, and others of varying degrees of shallowness. In the rock-cut chapel of Queen Meresankh III (G 7530) (see Fig. 203) a *ka*-door of unusually shallow form was cut in the west wall of room (a), at the southern end. It may be noted that the natural tendency in cutting rock-cut *ka*-doors was towards lessening the

labour involved by decreasing the depth of the recess. It may be doubted whether this fact had any permanent influence on the growing shallowness of the *ka*-door in mastaba chapels.

It was in fact the limitations of the monolithic type of *ka*-door which determined the development of the ordinary *ka*-door in Dyns. V–VI. As early as the reign of Cheops, monolithic *ka*-doors had been used (see above, Figs. 199–203). They occur in mastabas of Dyn. IV both in chapels and in the subsidiary northern niche. The monolithic *ka*-door when it is set in a flat vertical wall or in a smooth sloping wall needs only to be set in a recess in that wall to produce a *ka*-door of traditional form. The great monolithic stela of G 4520 presented to Khufuw-ankh by Weserkaf was set in the vertical west wall of a chapel of type (4) (see Fig. 204). The inner niche of the subsidiary northern stelae of G 2110, Nofer, was

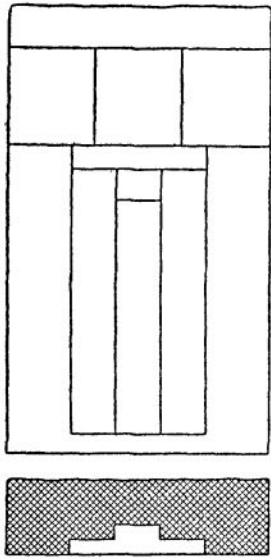


Fig. 204. G 4520

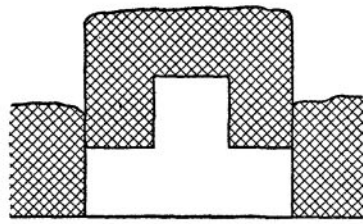


Fig. 205. G 2110

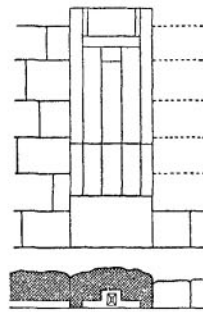


Fig. 206. G 2150

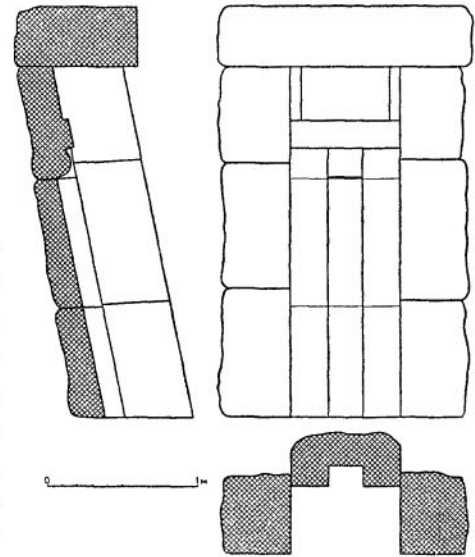
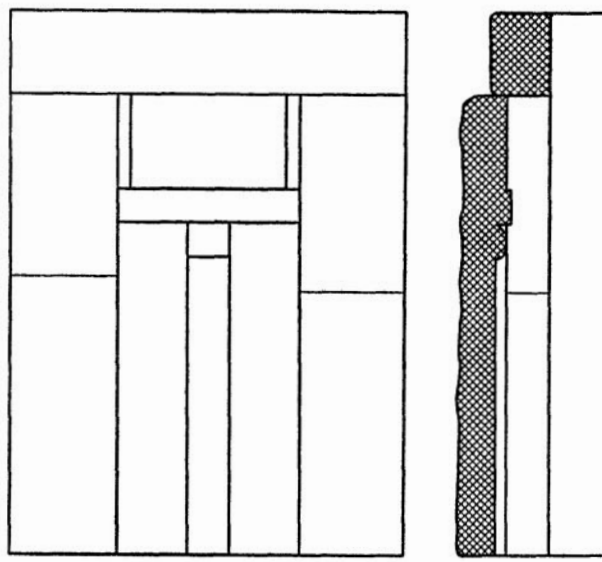


Fig. 207. G 4430

set in a recess in a sloping wall of white masonry (see Fig. 205). When, however, the monolith was set in a stepped wall the monolithic *ka*-doors had to receive side panels to represent the jambs of the ordinary niche and thus were in fact framed *ka*-doors, surmounted by an architrave (see G 2150, Fig. 206). In G 4840 reported by Junker, *Giza*, I, p. 249, a beautiful decorated monolithic stela was set in front of the stepped core as the northern subsidiary niche, and this stela also had the side panels of a framed *ka*-door. In G 4430, dated by a sealing to the reign of Chephren, a framed stela constructed of large blocks was inserted in the old stepped wall of the core (Fig. 207). Thus the framed *ka*-door came into existence as a result of the setting of the traditional *ka*-door in a stepped wall.

As said above, the *ka*-doors in chapels of type (4) show a tendency towards a growing shallowness, particularly in monolithic forms. In Dyn. V (after Neferirkara), the traditional *ka*-door, now generally of monolithic form, was usually shallow (see G 1151, Fig. 208). It was in this period, when the majority of mastabas at Giza were of medium or small size, that the monolithic framed *ka*-door became common in interior chapels of type (5) and in the façade of the mastaba (chapels types (8) and (9)). An example of a late chapel of type (4 b) was provided with a monolithic framed *ka*-door as its chief niche (see G 5280, Peh-n-ptah, son of Seshem-nofer (G 4940, Fig. 209). In another chapel of type (4) built of c.b., a monolithic *ka*-door was set in a framed recess in the west wall (G 1453). This frame was composed of a low architrave (three stones) and two side pieces (several stones each). The stone frame is a natural method of strengthening a c.b. recess, and in a c.b. chapel of type (5) dated by a sealing to Weserkaf another monolithic stela (Nensezerka) was set in a recess framed by two upright side pieces and a low



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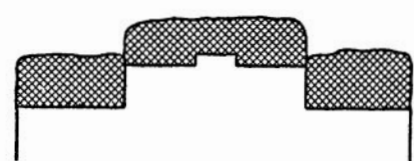
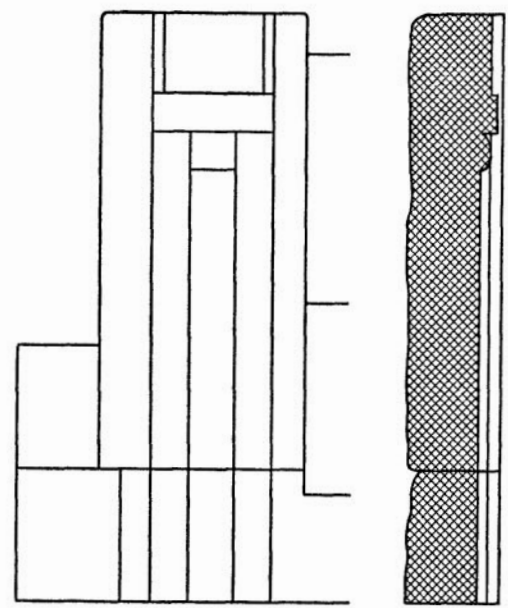


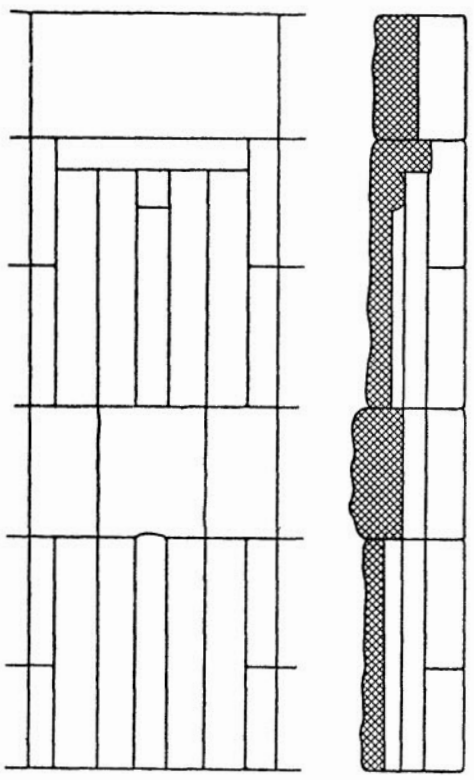
Fig. 208. G 1151



0 1m.



Fig. 209. G 5280



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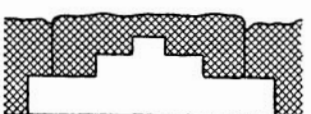
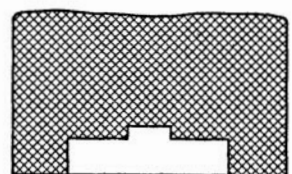
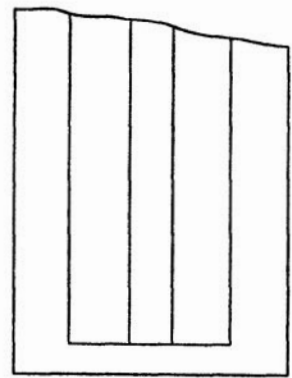
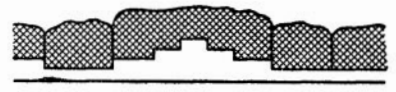
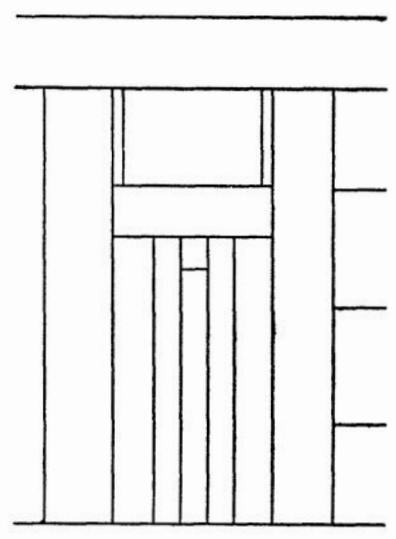


Fig. 210. G 4611 N



0 1m.

Fig. 211. G 4611 S



0 1m.

Fig. 212. G 1171

architrave. These framed c.b. recesses are technical devices to strengthen the recess of a *ka*-door and probably had no direct effect on the use of the monolithic framed *ka*-door. In the second half of Dyn. V and in Dyn. VI the monolithic framed *ka*-door became increasingly common. Examples occurred in chapels of type (5) (see G 4611, north niche, Fig. 210, and south niche, Fig. 211; see also G 1171, Fig. 212, south niche), in chapels of type (8) (see G 1309, south niche), and in open-air chapels of type (9) (see G 2352, Fig. 213). The framed *ka*-door surmounted by an architrave was the ordinary form used in the late chapels of these types. It is to be noted that the monolithic framed *ka*-door occurs in two forms: (a) with single vertical panel on each side (see Fig. 209), and (b) with two vertical panels on each side (see Fig. 212). In the exterior chapels of types (8) and (9) the stela was set in the façade of the mastaba and as these mastabas were poorly constructed of z- or u-masonry, the use of the monolithic framed *ka*-door was the most convenient manner of constructing the *ka*-door.

The old deep *ka*-door of traditional form presents in addition to architrave, tablet, cross-bar, and drum over the inner niche three vertical panels facing out and four thicknesses (sides of the inner and the outer recesses), all of which were decorated or intended to be decorated. As the traditional *ka*-door grew shallow, the sides or thicknesses of the recesses became so narrow that they ceased to be decorated. Thus the decorated panels were reduced to three, the back of the inner recess and the two backs of the outer recess, of which the decoration of the middle panel was gradually omitted. The framed *ka*-door of form (a) added two more vertical panels, the sides of the frame, making five vertical panels. The framed *ka*-door of form (b) added two more side panels to the *ka*-door, making a total of seven vertical panels. The horizontal parts remained as in all *ka*-doors, the architrave, the tablet, the cross-bar, and the drum. Of the vertical panels of the framed *ka*-door, four in form (a) and six in form (b) were usually decorated with vertical inscriptions (titles and name or offering formula with titles and name) ending above the heads of small standing figures facing in. The only parts usually left undecorated were the middle panel and the drum. Of course *ka*-doors of all types occurred which had never been decorated or had the decoration only partly executed.

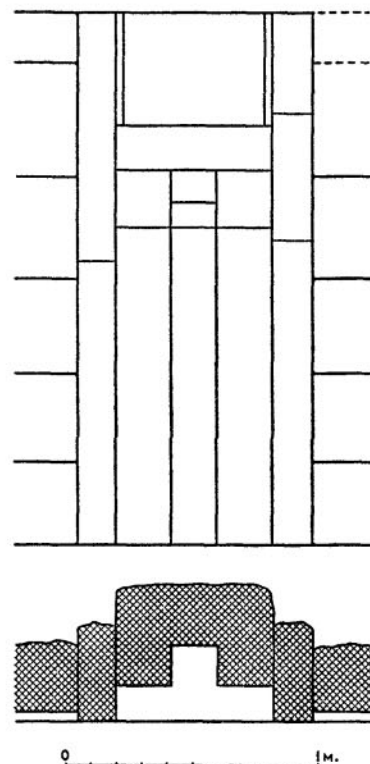


Fig. 213. G 2352

The development as outlined above shows a continuous degeneration of the traditional *ka*-door to the shallow framed *ka*-door. At Giza the degenerate forms appear in medium and small mastabas of Dyns. V-VI. The large mastabas of the same period, in particular those with chapels of type (7), present a very elaborate monolithic *ka*-door, called the 'false-door stela'. This monolithic stela represents the outer ceremonial entrance to a tomb with hollow cornice (vividly painted in the tomb of Yeduw, G 7102) surmounting a frame formed by a rounded moulding (*Rundstab*) consisting of two side mouldings and a horizontal moulding across the top (decorated with the usual moulding decoration). Inside the moulding is represented a *ka*-door of one of the two framed types, usually very shallow. Thus the false-door stela presents two variations: (a) with a simple framed door of five vertical panels, and (b) a double framed door with seven vertical panels (two extra side panels). The horizontal parts are the same in both, the architrave (reduced to a low horizontal band), the tablet, the cross-bar, and the drum. The middle panel reached to the drum, and the two panels, one on each side of the middle panel, reached to the cross-bar. These three represent the panels of the traditional *ka*-door. Beyond this the panels

reached to the architrave and represent the panels of the frame. In form (a) the frame panels are two, one on each side, and in the form (b) the frame panels are 4, two on each side separated by a difference in the projection of their surfaces. For form (a) see G 7102, Fig. 214, and for form (b) see G 2370, Fig. 215. Except in rare cases, the middle panel (back of the inner recess) is not decorated while the other vertical panels, four or six in number, are decorated with vertical inscriptions (titles and name or an offering

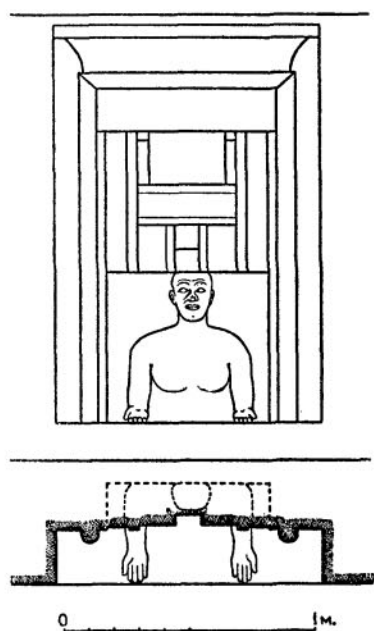


Fig. 214. G 7102

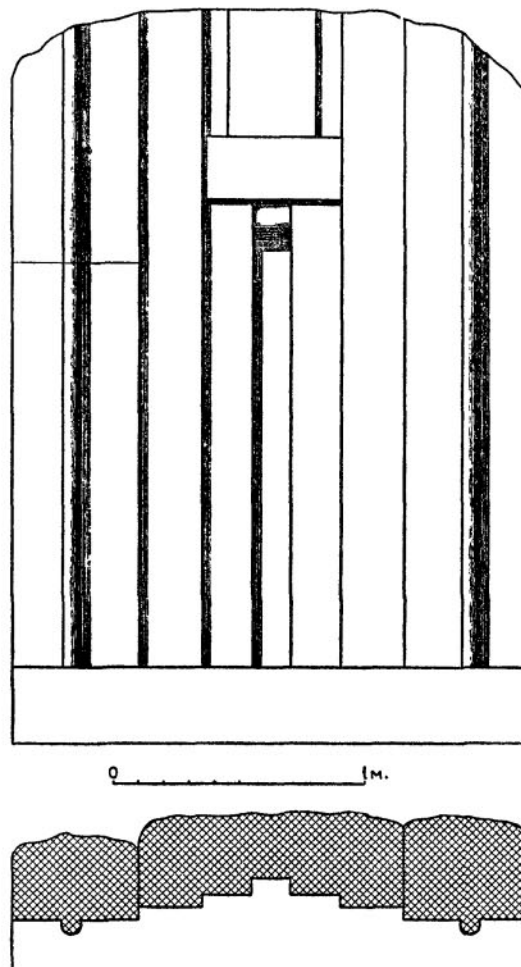


Fig. 215. G 2370

formula) with a small standing figure of the owner at the bottom facing in on both sides of the middle panel.

The false-door stela with hollow cornice and round moulding represented the ceremonial entrance to the tomb, here used as a *ka*-door. The same features are presented by the ceremonial entrance to the temple of certain pyramids as early as the reign of Neweserra (see Borchardt, *Ne-user-ré*, pp. 63, 64). The introduction of this form as a *ka*-door probably took place in the pyramid temples of the kings of the early part of Dyn. V. The part of the granite stela of Neferirkara shown by Borchardt, in *Nefer-ir-ka-ré*, pp. 30-31, was certainly a framed stela of very shallow form, and I would reconstruct it with hollow cornice and round moulding, that is as a false-door stela. At Giza the full effect of the pyramid temples of these kings did not become apparent until after Neweserra. The use of the false-door stela, derived by me from these temples, appeared at Giza in the latter part of Dyn. V. It is significant that the complex of Shepseskaf-ankh (G 6010-6040), reaching to a period after Neweserra, did not contain a single example of the false-door stela. Yet the complex of Senezem-ib, extending from the reign of Isesy to Pepy II, contained only false-door stelae mostly of large size.

To sum up the development of the *ka*-door at Giza, the following points are to be noted:

- (1) The series of *ka*-doors begin in the reign of Cheops with a simple wide c.b. niche in exterior chapels of types (1 a) and (1 b), in which was exposed the stepped face of the mastaba-core of type II a and b, III i, or type IV i, in which a slab-stela corresponding to the tablet of a *ka*-door had been inset.
- (2) In the cased cores with exterior and interior stone chapels, the series of traditional *ka*-doors begins with a deep compound niche of the form and proportions derived from the earlier cruciform chapels.
- (3) In the early chapels of type (2) and (3) the deep compound *ka*-door was constructed in one of three ways: (a) built of masonry, (b) built of large upright slabs, or (c) carved in a monolith. The same type of niche continued to be used in chapels of type (4) in which the most frequent form was a monolithic *ka*-door set in a recess in a masonry wall; the monolithic *ka*-doors show an increasing shallowness accompanied by a reduction of the decorated surfaces, apparent already in chapels of the end of Dyn. IV, and early Dyn. V.
- (4) The rock-cut chapels of the reigns of Mycerinus and Shepseskaf show rock-cut *ka*-doors of the traditional form varying from the deep compound form to an extremely shallow form with no decoration of the side surfaces (thickness) of either the outer or the inner recess: the following rock-cut tombs of Dyn. V also vary in their *ka*-doors with a tendency towards a shallow form.
- (5) Towards the end of Dyn. IV the framed *ka*-door appears resulting from the use of carved monoliths in a stepped wall of masonry; its first appearance was in large subsidiary *ka*-doors set in the façade of a mastaba; in Dyns. V and VI the small monolithic framed *ka*-door was in common use in medium and small mastabas, but did not exclude the use of *ka*-doors of deep form, particularly in c.b. constructions.
- (6) In Dyn. V, after the reign of Neweserra, the very elaborate false-door stela with hollow cornice and round mouldings came into use in large chapels of type (7) and its use was extended to chapels of type (5) and RC (iv) in the period from Neweserra to the end of Dyn. VI: examples occur in quite small mastabas; this type of *ka*-door was probably introduced in the pyramid temples of the first six kings of Dyn. V.

Examples of very narrow *ka*-doors of shallow traditional form occur near the end of Dyn. VI. As a result of the confusion of the forms found in Dyns. V and VI, largely depending on the means of the owner, the series of *ka*-doors outlined above have only an approximate value for the chronology of the chapels and mastabas in which they occur.

6. THE USE OF PALACE-FAÇADE PANELLING IN THE DECORATION OF CHAPELS: THE PALACE DOORWAY

The palace-façade panelling appears first as decorating the four exterior faces of the large c.b. mastabas of Dyn. I (see *Tomb Development*, p. 243). It was one section of the panelling which was used to replace one or both of the niches of the two-niched mastaba. This section of mastaba-façade (great door with three smaller compound niches on each side) was withdrawn within the mastaba in forming the cruciform chapel of palace-façade type and thus came to decorate the west wall of such chapels. The eastern face of many of the mastabas with interior cruciform chapels of palace-façade type was also decorated with a palace-façade panelling usually less complex than in the older palace-façade mastabas.

Mastabas of this form were frequent in the transition period from Dyn. III to Dyn. IV. Thus when the early stone mastabas at Giza were constructed, the palace-façade panelling was known as an exterior decoration of the mastaba itself and as a decoration of the west wall of the interior chapel. At this time the mastaba decoration with panelling in all four faces had become rare, and the decoration most frequently used was the section of panelling consisting of great door flanked on each side by three smaller *ka*-doors. It was this section which was represented by the *Prunkscheintür* ('palace door'), used as the actual offering-niche of the chapel.

At Giza the section of palace-façade panelling is found:

- (a) in the courtyards of c.b. temples;
- (b) on the exterior east face of a mastaba (one example);
- (c) on the exterior walls of stone chapels;
- (d) as alcove panelling in early rock-cut tombs;
- (e) used to replace the compound niche of traditional form;
- (f) to decorate a compound niche of traditional form;
- (g)–(i) to decorate the west wall of the chapel between or beside the two niches.

a. Palace-façade Panelling in the c.b. Temple of the Third Pyramid and the Chapels of its Subsidiary Pyramids

In both the Pyramid and the Valley Temples of Mycerinus the walls of the great open court were decorated on their inside faces with simplified palace-façade panelling. A similar panelling was found in the open courts of the c.b. temples of G III–a and III–b. In G III–a the actual offering-room was small and of cruciform type. Its doorway opened in the west wall of a N–S room, the west wall of which was decorated with a palace-façade panelling consisting of one great door flanked by three compound niches on each side of the doorway to the offering-room. In the temple of G III–c room 6 was again a N–S room with similar panelling in which again opened the doorway to the offering-room. Professor Selim Bey Hassan reports a c.b. court with simplified panelling found by him in the Rawer complex.

b. Palace-façade Panelling on the Face of a Mastaba

The panelling of the exterior faces of c.b. mastabas arose naturally out of the material and the method of construction. In stone-cased mastabas the panelling was foreign to the material and the construction and had to be carved at considerable cost. It is, therefore, very rarely that the outside of a stone mastaba was decorated. I know of only one real example, the mastaba of Sabuw (MM C 16). The white limestone casing where it is preserved on the east and south faces bears a shallow simplified panelling. At Giza the eastern face of the mastaba of Seshem-nofer (G 5080) has a shallow panelling begun at two places but unfinished. This unfinished panelling was exposed to view in the exterior chapel of the mastaba. Panelling also appears in the exterior serdab added south of the mastaba. In one other case, G I S, No. 8, a shallow *Prunkscheintür* was carved on the east face over the entrance to a sloping passage leading to the burial-chamber and again exposed to view in a room of the exterior chapel. It may be concluded that no stone mastaba at Giza had its outer faces decorated with panelling.

In one case a stone mastaba was partly cased with c.b. and the casing painted in bright colours with a palace-façade panelling:

- (1) G 2184: Akhet-mery-nesuwt: a composite structure with a stone mastaba as nucleus with an interior chapel and two subsidiary niches north of chapel; in a later stage an exterior square

room was added around the chapel doorway and the face of the nucleus mastaba northwards cased with c.b. forming the west wall of an exterior corridor; this c.b. wall had a series of four palace doors with five panels; the panelling was shallow, formed in the mud plaster of the brick-work, covered with white plaster, and painted in detail in bright colours; still later this wall was cased with white limestone on which were carved three shallow palace doors (with deep inner niche) separated by wall scenes carved in sunk relief: see below under h.

c. Palace Doors on the Exterior Walls of Chapels

Three chapels at Giza had the outer face of the east wall of the doorway embrasure decorated with palace-façade panelling:

- (1) G I-c, exterior chapel of white stone: Queen Henutsen: badly preserved, but certainly showing palace-façade panelling on each side of entrance.
- (2) G I S, No. 3: Prince Khufuw-dedef (Junker): on each side of the doorway to an interior chapel of type (3 a) is a palace-façade panelling consisting of a door with a panel on each side.
- (3) G 5150: 'Prince' Seshat-hetep: nummulitic chapel of type (4); on each side of the entrance in the doorway embrasure are a door and two panels.

The panelling in these three cases apparently showed the actual doorway as the central element of the panelling. The usage seems, therefore, to be similar to that of the N-S panelled rooms in the pyramid temples of G III-a and c. See 'The alcove panelling in the early rock-cut tombs', below.

d. The Alcove Panelling in the Early Rock-cut Tombs

In one of the rock-cut tombs, Prince Min-yuwen, the west wall of the pillared alcove bears a palace-façade panelling in which again an actual doorway occurs as the middle element of a palace-façade panelling.

- (1) LG 92: Prince Min-yuwen: west wall of alcove; in middle of west wall doorway to a shaft chamber (two shafts); the doorway is the great door of the panelling with the traditional decoration above, and on each side are flanking panels.

e. Palace Door as Chief Niche in Chapels of Type (3 b)

The offering-niche is in the form of a *Prunkscheintür* in four chapels of type (3 b) in the Eastern Field. The west walls of the two earlier chapels are not preserved, Queen Hetep-heres II (G 7530 + 7540) and Queen Nefert-kauw (G 7050); but the later examples show clearly the form of *Prunkscheintür*:

- (1) G 7530+7540: chapel of type (3 b) of white limestone; the lower part of the wall shows traces of panelling.
- (2) G 7050: Queen Nefert-kauw: chapel of type (3 b) of white limestone; the lower part of the wall still in place shows panelling.
- (3) G 7060: Neferma'at, son of Nefert-kauw: regulation *Prunkscheintür* in the middle of the west wall of a chapel of type (3 b); inscribed architrave: on each side the ends of the west wall are decorated with reliefs.
- (4) G 7070: Sneferuw-khaf, son of Neferma'at; like west wall of chapel of Neferma'at but without reliefs.

In one late mastaba, G 2184, an exterior corridor has a white stone casing on the west wall with three palace doors (with deep inner niche) separated by wall scenes in sunk relief. Behind this casing is a c.b.

wall with a series of four palace doors and five panels, and this covers a stone façade with two compound niches dedicated to the father and mother of the owner (Akhet-mery-nesuwt): see above, under b.

f. Compound Niches of Traditional Form decorated with Palace Door

Two of the chapels of type (3 a) of nummulitic limestone in the Eastern Field had the plain compound niche decorated with a palace-façade panelling:

- (1) G 7760: 'Prince' Min-dedef: on the back of the inner niche is a great door reaching to the bottom of the drum; on each side of the back of the outer recess is a panel (three dummy doors) reaching to the cross-bar.
- (2) G 7810: 'Prince' Zaty: a *Prunkscheintür* is represented four times, once each on the two backs and the two sides of the outer recess.

g. Palace Door on Each Side of Single Niche

In the rock-cut chapel of Meresankh III a palace door is represented on each side of the offering-niche:

- (1) G 7530: Queen Meresankh III: room (b), west wall; in the middle a shallow *ka*-door flanked on each side by a pair statue cut in the rock; south and north is a palace door.

h. Palace Door beside Niche of Traditional Form

The use of a palace door as accessory to a niche of traditional form occurs frequently at Saqqarah, but at Giza I have only one certain example:

- (1) G 7150: 'Prince' Khufuw-khaf II; the decorated chapel is a nearly square exterior room with the roof supported by a pillar; in the west wall south of the middle is a large compound niche and north of it the orifice of a serdab slot; south of the compound niche is a palace door.

i. Palace Door between Two Niches of Traditional Form

When the two-niched offering-room became common, the palace door was placed on the wall between the two niches:

- (1) LG 90: Debehen: room (b), west wall; with inscribed vertical panels.
- (2) LG 86: Prince Nebemakhet: room (b), west wall.
- (3) G 5340: Ka-seza: son of Kanofer (G 2150): chapel type (4); a palace door adjoining the south side of the north niche; space between palace door and south niche, with reliefs (men bringing the funerary meal).
- (4) G 2184: Akhet-mery-nesuwt: chapel type (4); between the two niches a palace door, painted but not incised; this mastaba, made and enlarged twice, has palace doors on two walls of the part of the mastaba marked off for the father, Kanofer, and the mother, Tenuw; see above, b.
- (5) G 2415: Weri, his wife Meti: chapel of type (4); palace door on west wall between two niches; serdab with seven statuettes.
- (6) G 1301: Mery-nesuwt and his wife Kaemsuw: corridor chapel with west wall lined with white limestone; palace door between two niches.

j. The Significance of the Palace Door in Chapels

An examination of all examples of the palace door in the chapels of Dyns. IV–VI shows that the occurrence is very erratic. Taking all the cases which can be assembled from the cemeteries of Memphis of the

Old Kingdom, the persons in whose chapels the palace door was used include members of the royal family (queens, princes, and princesses), officials of high priestly and civil rank, and a few persons of no great importance usually bearing the title of *rh nswt*. Other members of the royal family and officials of equally high rank did not use the palace façade in the decoration of their chapels. It seems clear that the use was a matter of adequate means and personal preference. At Giza the chapels decorated in one way or the other with the palace door appear in Dyn. IV to have been members of the royal family including grandsons of Cheops. But the examples of Dyn. V and later include some persons of little importance. The palace doorway in the chapel of Akhet-mery-nesuwt (G 2184) may have been by the favour of the king, since the last addition, the white limestone lining on the west wall of the corridor, was a present from the king.

