

THE MASTABA OF KHENTIKA
CALLED IKHEKHI

ARCHAEOLOGICAL SURVEY OF EGYPT

EDITED BY R. O. FAULKNER

THIRTIETH MEMOIR

THE MASTABA OF KHENTIKA
CALLED IKHEKHI

BY

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ASSYRIAN ANTIQUITIES AT THE BRITISH MUSEUM

With the collaboration of
M. R. APTE, M.A.

WITH 43 PLATES

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EDITOR'S PREFACE

AT the beginning of 1951 the Archaeological Survey, having in the previous season completed its work at Meir, turned its attention to Saqqara, where the Mastaba of Khentika Ikhekhi was selected for recording. The expedition was originally intended to consist of Professor A. M. Blackman as Director with Mr. M. R. Apted as his assistant. Unfortunately, however, Professor Blackman's health did not permit of his leaving England and the party eventually consisted of Mr. Apted and Mr. T. G. H. James of the British Museum. Work in the tomb was greatly expedited by the services of three Egyptian draughtsmen, namely Mohammed Fahmi Effendi Abd el Wahab, Mahmoud Effendi Taufik, and Abd el Latif Effendi Hassanein Nawar, to whom we extend our grateful thanks.

For permission to work at Saqqara and for unfailing help and consideration in the various problems which beset even a small archaeological expedition, we wish to express our heartfelt thanks to the Director of the Service des Antiquités, M. Etienne Drioton, and to the members of his staff, notably Abd el Hady Bey Hamada, Yusuf Effendi Khafagi, and Ismael Effendi Sadiq. At Saqqara itself the expedition was much indebted to Zacharia Bey Goneim, Mohammed Effendi Abd el Qadr, and Helmi Mohammed Effendi el Basha, not only for their help and advice, but also for their generous hospitality.

R. O. FAULKNER

AUTHOR'S PREFACE

IN preparing this mastaba for publication I was greatly assisted by copies of the texts made by the late Professor Battiscombe Gunn soon after the discovery of the mastaba by C. M. Firth. These copies are now deposited in the Griffith Institute at Oxford. In the field I was able to use copies of Gunn's notebooks kindly lent by Professor Černý, who had also, independently, copied the texts on the façade during the late war.

I owe a special debt of gratitude to Mr. M. R. Apted, who not only directed the activities of the expedition in the field, but also carried out all the photographic work and much of the drawing. He read through the first three chapters of the book and made many valuable suggestions. It is to be regretted that expense limited the number of photographic plates included in this volume. However, a complete photographic record of the mastaba is held in the offices of the Egypt Exploration Society, where it can be consulted. Jointly we wish to express our thanks to Professor A. M. Blackman, whose techniques of work were used at Saqqara by the expedition.

To the thanks expressed by the editor to our many helpers in Egypt, I should personally like to add my own gratitude to all those who have helped me in preparing this volume, and especially to Mr. H. M. Stewart who inked in all the pencilled drawings, to Professor Černý for many useful suggestions and references, and to Mr. I. E. S. Edwards, who read through the first three chapters.

T. G. H. JAMES

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NOTE

THE texts throughout the tomb have been numbered consecutively. The numbers are enclosed in square brackets and set in heavy type. These numbers are included on the plates and are used for reference purposes throughout the book.

ABBREVIATIONS AND AUTHORITIES QUOTED

- Annales* *Annales du Service des Antiquités de l'Égypte*, Cairo, 1900- .
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- H. Stock *Die erste Zwischenzeit Aegyptens*, Rome, 1949.
- H. Stock *ntr nfr = Der gute Gott?* in *Vorträge der orientalistischen Tagung in Marburg*, 1950.
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I

THE MASTABA, ITS SITUATION AND EXCAVATION

THE mastaba of Khentika lies immediately to the north of the *temenos* wall of the pyramid complex of Teti. (For a general plan of the area see Pl. II.) It is the most easterly of that group of Sixth Dynasty mastabas which lies to the north of this pyramid and which contains the great mastabas of Mereruka and Kagemni and those of the 'Street of Tombs'. The west wall of the mastaba lies 20 metres to the east of the east wall of the mastaba of Neferseshemrē, the most southerly mastaba of the 'Street of Tombs', and the southern wall of the mastaba runs parallel to the pyramid complex wall and a little over 3 metres north of it. Its orientation is the same as that of the whole group of pyramid and Sixth Dynasty mastabas, being slightly west of north, and its main axis is from west to east, the entrance being, as was usual, in the east wall. On the north and east sides of the mastaba, and coming to within a few metres of the structure, lie great mounds of unexcavated debris, rising far higher than the level of the present roof of the mastaba. These mounds separate the mastaba on the north from the remains of the small pyramid of Queen Khuit, and on the east from the main road leading from the cultivation to the office block of the Service des Antiquités. The nearness of these mounds and the looseness of their composition make the task of keeping the mastaba of Khentika clear of sand and easily accessible almost impossible. In the short time during which the expedition was working on the tomb the entrance and the lower parts of the façade inscriptions had to be cleared continuously of the blown sand. For this reason alone a complete examination of the outside of the mastaba could not be effected. The expedition had neither the time nor the resources to undertake the removal of the large quantities of sand and debris which concealed the base of the north and east walls. It is highly likely that more fragments of the mastaba lie concealed beneath these mounds, but we may safely assume that none actually excavated by Firth have been left unrecorded, because he had Gunn as his epigraphist.







The mastaba was excavated by Firth in the season 1922–3 when he was working on the area north of the Teti Pyramid. Some of Firth's excavation notebooks were found in the archives of the Service des Antiquités at Saqqara. Work on the mastaba was but one of several operations in progress during this season, and notes on this excavation are sometimes hard to distinguish from notes on other areas of activity. Such notes as we found were of the briefest character only, but they were extremely valuable in providing clues for the solution of some of the problems involved in the construction and plan of the tomb. An entry dated January 21, 1923, refers to the southern chapel—now called Room VII. Firth states that the hieroglyphs of the large false-door stela (Pl. XIX) were filled with blue. This is no longer the case, traces of the colour alone now remaining. On January 26 he excavated the space within the western wall of Room IX, and this he calls the *serdab*. In this space he found a small wooden statuette of the steersman of a model boat, and with it the blade of a paddle inlaid with lines of gold leaf. In the debris above these objects was a duck scaraboid and a fragment of a limestone stela with an inscription painted in green. Firth remarks that the name on this fragment is the same as that of the priest offering to Khentika on the south wall of the stela chamber, i.e. Room VII (text [118] in this publication). At this date Firth was not aware that the name Ikhekhi referred to the same man as


Khentika, and although Ikhekhi does occur at the bottom of several lines of the great false-door stela, it may be that Room VII had not yet been excavated to this depth. If Ikhekhi was the name read by Firth, the fragment may be that numbered [248] in this publication. Its position is no longer known.

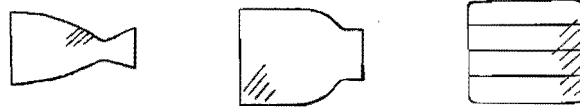
The shaft marked A on Fig. 2 is probably that excavated by Firth on February 3-5. This shaft, which is now filled in, was very deep and very roughly cut at the point where it passed through the harder rock. To the east of the shaft at the bottom was a room and from the bottom of the shaft and just inside this room, the following objects were recovered:

- (i) A limestone vessel painted yellow with a cover in the form of a plucked duck with red beak and black eyes. The name of the bird was written in red in hieratic upon it.
- (ii) Limestone models of cooking utensils, beer jars, food, and trays.
- (iii) A collar of cylindrical beads made of green and black glazed faience or steatite and with clasps in the form of hawks' heads.
- (iv) Two more model ducks, these containing preserved food offerings.
- (v) A carnelian bead.
- (vi) A quantity of gold leaf from a mummy mask or a coffin.
- (vii) A small disk of copper 4.5 cm. in diameter; possibly a model mirror.
- (viii) Beads and pendants of pale-green faience from a child's collar.
- (ix) A model joint of meat in a limestone box with its name written in red in hieratic.
- (x) Oval and circular lids of shallow limestone boxes, painted red.
- (xi) Two stone vessels with lids in the shape of plucked geese with black bills. Names are written in hieratic.
- (xii) Red polished pottery bowl of Old Kingdom type.
- (xiii) Limestone rectangular slab with recesses.
- (xiv) Thin copper bracelet, gilded but broken.
- (xv) Four small cups of copper.

Of the dummy roast fowl and joints there is one still in the tomb, but there is no longer any name on it. Gunn described a number of such dummies which were in the tomb when he copied it, but there is no indication of their origin. They are:

1.  29.5 cm. long; 17.5 cm. broad; 16 cm. high. Body yellow, beak and eyes black. Good preservation.
2.  29.3 cm. long, 18 cm. wide, 15.5 cm. high. Body yellow, with pinkish colour added in places; beak black; eyes outlined in black. One wing-stump broken off, otherwise in good preservation.
3.  26 cm. long, 19 cm. wide, 19.5 cm. high. Body yellow, with pinkish patches; eyes with black outlines; beak red. Preservation good.
4.  23.5 cm. long, 16 cm. broad; only top half remains, 6.5 cm. high. Body yellow, beak black; eye outlined in black.
5.  20 cm. long, 13 cm. broad, 15 cm. high. Body yellow, patches of pink; eyes outlined in black with red inside; beak black. Preservation: lower half fractured into a number of pieces.
6. Joint of meat  32 cm. long, 18.5 cm. wide, 19.5 cm. high. Ends of bone white, rest red. Preservation: excellent, except one end of bone on lower half.

7. Piece of meat  24 cm. long, 15 cm. wide, 10.8 cm. high. Red all over. Preservation: excellent.
8. Three other meat offerings, all broken and none inscribed:



All are painted red.

On February 11 Firth notes that the magazine, now called Room XII, had been used as a burial-place. The shaft, sunk in the southern end of this room, having an east to west axis, is longer than the width of the room, and its mouth extends into the west wall. This latter wall is also the outer wall of the mastaba. Foot-holes cut into the southern wall of Room XII for the use of this burial shaft are still visible. Firth considered this as an early Middle Kingdom burial.

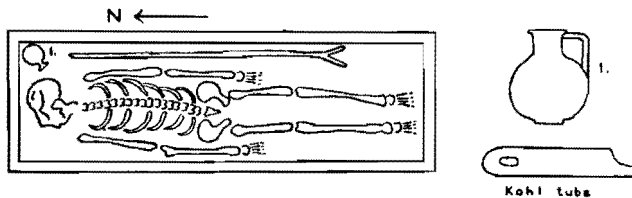


FIG. 1. New Kingdom burial within mastaba wall.

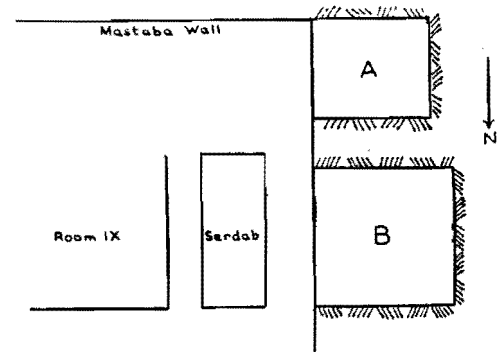


FIG. 2. Plan of shafts outside west wall of mastaba.

He mentions a stela with a painted green inscription built into the west wall of Room XII. This stela stands outside the surrounding wall of the late burial and such of it as still remains *in situ* has no text upon it now.

On February 16 a rectangular wooden coffin, dated to the early New Kingdom, was found in a space between the blocks of the mastaba wall. The coffin contained a skeleton lying partly on its back and partly on its right side with the head turned to the west. On the side of the coffin was painted a black figure of the Anubis jackal on a sledge, and inside the coffin were a long forked stick lying by the left side of the skeleton, a small pot of pink ware lying by the skull, a dom nut, and a reed kohl-tube (see Fig. 1). The drawings of objects and plans of burials are taken from Firth's rough notes, and should therefore be considered as approximate only. The position of this burial is probably in the mastaba wall to the west of Room XII and south of the *serdab*. Here there is now a jumble of limestone fragments and other debris which we were unable to clear, but it is evident that some cavity had been made within the west wall of the mastaba. The longer axis of this cavity is north to south, and as the skeleton is described as having its face turned to the west, it is here that the burial was probably found.

On February 16 a large shaft was cleared under the west wall of the mastaba 3 metres from the south-west corner. This is the shaft marked B on Fig. 2. On the east side of the shaft at the point where the softer rock joins the harder rock, Firth found a chamber with its entrance sealed by stones, but broken through on the south side. The north wall of the pit was lined with stone. When the stones were removed from the entrance the chamber was found to contain a number

of objects mostly limestone models, disposed as in Fig. 3: (1) a jar on a stand; (2) a fire; (3) a bowl on a stand; (4) a flat round dish, possibly a brazier; (5) four circular pieces of red pottery; (6) a statuette of a boy with the name $\text{𓂏} \bullet \text{𓂏}$ (Firth compares the name here with that on the fragment of stela discovered on January 26); (7) a statuette of a boy; (8) a jar on a stand; (9) four circular pieces of red pottery. He also states that another small limestone statuette of a boy in the nude was found along with the wooden statuette of a priest broken and decayed. This latter

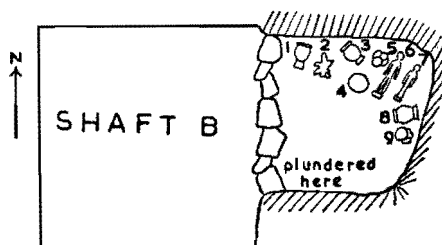


FIG. 3. Disposition of objects in chamber off shaft B.

piece was wearing a long skirt and it had bronze eye-sockets containing eyeballs of white and black glass. He does not place these two objects on his diagram. The three limestone statuettes are almost certainly those in the Cairo Museum (Nos. 47758–47760); in Firth's object register they are described as coming from the 'serdab in the wall of the shaft and west of his mastaba (under west wall)'. A photograph of these statuettes is published in Capart, *Memphis*, p. 263. The base of each figure is inscribed with *šmr wcti 'Ihhi* 'the unique friend Ikhekhi.'

On the same day, excavating in the northern chapel (Room III), Firth found two later child burials. The first was 1 metre to the east of the twin stelae and the body lay on its back wrapped in papyrus stalks with the head turned to the west. With it were two scarabs, one of blue glazed steatite, the other of crystal, and a necklace of small red, blue, and yellow faience beads with yellow pendants. Three metres to the east of the twin stelae was the second burial. In the rectangular coffin with the body were a roughly made pot of red ware and two blue glazed faience rings inscribed with the name of Tutankhamūn.

On the shaft A, outside the west wall of the mastaba, Firth makes an interesting comment apropos the main sarcophagus chamber of the mastaba. On February 17—the day on which he excavated the pillared Room IX and discovered that Khentika and Ikhekhi were one and the same person—he notes that shaft B, although containing a statuette with the name Ikhekhi, cannot be the mastaba burial shaft because 'the burial chamber is visible from the shaft to the south of the shaft with the statuettes'. This would be his shaft A. This statement is not clear because shaft A runs down outside the mastaba wall to an unrecorded depth, while the main sarcophagus chamber lies underneath the main body of the mastaba and at its most westerly point is 3 metres east of the west wall of the mastaba (see plan of shafts and underground chambers, Pl. IV). There was no visible trace of a break-through into the sarcophagus chamber from the west, although it is possible that when the chamber was made safe in modern times, any breach in the west wall was stopped up (cf. *Annales*, 36, 76). However, the whole area on which the mastaba stands is honeycombed with shafts and chambers, and it may be that what Firth could see from shaft A was yet another subsidiary shaft or chamber. Firth concluded, incorrectly, that Ikhekhi was the family name, but correctly that members of the family were buried immediately under the walls of the parent mastaba. The best proof of the latter is the secondary burial chamber,

constructed for a person called Khentika, but never Ikhekhi, the entrance to which lay outside the mastaba on the northern side. Firth remarks: 'The various small stone statuettes represent in miniature the statues in the *serdab* of the large mastaba. These smaller pits had small superstructures in mud-brick over them containing a stela or offering table in those cases where a small stela was not inserted in the mastaba itself.' The statuettes bearing the name Ikhekhi may represent the Ikhekhi who occurs once on the south wall of Room VII, offering to the seated

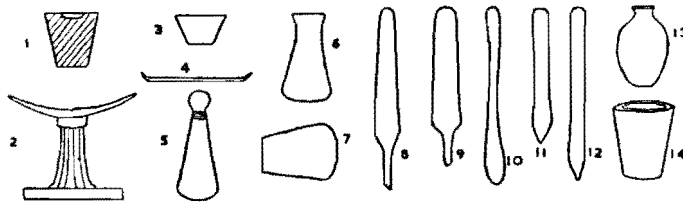


FIG. 4. Objects found in shaft B.

figure of Khentika, and he may have been buried in this shaft B. It is probable that burials of relations and members of the household were sited very close to the main mastaba so that the people buried in them might in some way benefit from the offerings and services made in the mastaba—services which they could not in any other way hope to receive. There is no information in Firth's notes of offering-tables and small stelae actually found in or above the subsidiary burials around the mastaba of Khentika. In the mastaba at the present day are a large number of small offering-tables, but it is impossible to say where they came from because the building has been used as a store-house for miscellaneous fragments and the like. One offering-table, however, that of Ishetma^{ca} [242] was found outside the entrance to the mastaba, as Gunn records, and that no doubt belonged to one of the subsidiary burials. Further, the small stela of Djedi-pepi [243] was discovered by Firth in Room III, though its precise position is not known. It was found by the present expedition balanced on the edge of the shaft in that room, and it was moved into Room II. Djedi-pepi was a son of Khentika (see p. 14).

Continuing to clear the pillared Room IX, Firth found the fragments of a statue of a seated scribe, and then on February 18 the main burial shaft was discovered. On the next day attention was divided between Room III (the northern chapel) and the shaft B, outside the west wall of the mastaba. From the discovery of the two false-door stelae in Room III, Firth found that Khentika had served the pyramid of Pepi I, and therefore, rightly assumed that the mastaba was one of the later ones of the reign of Teti (see p. 14). On the same day he found the small stela of Djedi-pepi, mentioned above, and a limestone block with much of the original paint on it. This he assigns to the north wall of Room III, and it could be either [246] or [245]. It is not clear whether it was recovered from the debris in Room III or from shaft B. A large number of articles was found in this shaft (the numbers after the objects refer to those on Fig. 4):

- (i) A skull, thinning at the back on each side.
- (ii) Some basalt dummy cups (1).
- (iii) A calcite dummy cup of the shape of (ii).
- (iv) An alabaster pillow in four pieces (2).
- (v) Four small copper cups, one of which was broken (3).
- (vi) A shallow copper saucer (4).
- (vii) A limestone cylinder painted black—possibly the base or stand of a cup.

- (viii) A number of ox bones.
- (ix) Jars of white and whitewashed pink ware sealed with plaster over mud plugs and containing the residue of brown organic matter which might have been the remains of beer (13).
- (x) A number of copper models of axes, adzes, knives, chisels, and other tools. One axe had traces of wood on it, and a number of the other tools had remains of the cord with which they were fastened to their handles. There were also some traces of gold leaf which had flaked off the handles or off the blades themselves due to the oxidization of the copper (5-12).
- (xi) A necklace fastener and a quantity of small green glazed beads; some black stone pendants and a copper ring with carnelian bezel.
- (xii) A rectangular block of grey limestone.
- (xiii) A circular disk of copper with a hole in the centre and a string passed through it.
- (xiv) An alabaster vase (14).
- (xv) A mass of resin, wood, and linen with freshwater oyster shell among it. Firth thought it looked more like organic matter saturated with blood than resin. There were also some beads on it.
- (xvi) Some pieces of copper.

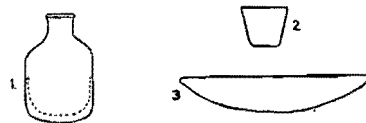


FIG. 5. Objects from late burials.

In his notes for the same day Firth mentions a burial in the debris at the east end of the pillared hall, Room IX, and the discovery of an alabaster jar on the wall there (Fig. 5, 1). It is not clear whether he means a human burial or whether he refers to the burial of the jar alone. There are no further details.

On February 26 the northern chapel was further cleared, the offering-slabs at the base of the twin stelae uncovered, and the offering-table [241] discovered. Why it was necessary to have a separate offering-table as well as the more permanent slabs in front of the false-door stelae is not clear. It may be, however, that the offering-table properly belongs to the subsidiary burial of another Khentika, the burial chamber of whom lies directly below this chapel. This problem, along with other questions of identification, are more fully discussed on p. 15. Firth notes that the depressions on the offering-table are worn away, as if water or wine had frequently been dropped into them. Similarly both the offering-slabs below the twin stelae are badly worn, although no properly cut depressions have been made. He suggests that the holes were purposely started so as to hold a small quantity of water or other liquid, or that they were worn by the continual performance of a rite of purification by pouring water from a height from a spouted vessel.

In clearing the eastern part of the mastaba a small collection of objects was found 'three metres east of the pillared hall'. This collection included several dishes and flasks of steatite and alabaster, two decayed baskets containing faience, glass, and ivory beads and a pair of faience wings with eyes, a gold ring, and a decayed scarab.

The entrance to the subsidiary burial chamber below the northern chapel lies outside the mastaba wall. On March 3 Firth writes: 'A shaft to the North of the double-stelae chapel of [Khentika] breaks into the chamber of [Khentika], access to which is from a shaft further north-west. The chamber is lined with white limestone bearing representations of offerings, &c., painted in colours on the surface and not incised or carved. Burial is in a floor recess. Walls broken through at places by plunderers.' Some of the blocks of the painted limestone lining have now been brought up into the mastaba. At the same time, work on two more shafts in Room II was begun. The first is in the south-east corner of the room where footholds are cut into the south wall of the room. Firth says that a slab from Dahshūr was built into this shaft and this fact, he claims, proves that the 'late shafts date from after the period of plundering locally as there was plenty of stone in the mastaba'. As this shaft is now refilled with sand we were unable to examine the stone, the nature of which remains obscure. The second shaft is in the north-west corner of the room, and this shaft too is now refilled. In it was found the stela of *Hpi* which was covered with whitewash. This stela was not found in the mastaba by the present expedition. Firth points out that Room II had a mud wall built across it, about 1.5 metres from the east end 'evidently to wall off a pit of Middle Kingdom type or to convert the room into a chapel for *Hpi*'. No trace of this wall now remains.

A minor burial in the debris 2 metres above the floor of Room IV or Room VI (the description is vague) was found on March 5, and on the same day a fragment of a stela of someone called possibly Apiut. This latter fragment has not been found.

On March 8 the shaft in the north-west corner of Room II was finally cleared. In it Firth found a yellow painted canopic jar of limestone, a number of copper cups, one of which was broken (Fig. 5, 2), a fragment of a limestone statuette of a man, perhaps a potter, a flat dish of red painted ware (Fig. 5, 3), and a male skull. At the bottom of the shaft was a room with a recessed coffin in the floor, the room being a Sixth Dynasty funerary chamber. There are no more details about this interesting discovery. This burial chamber is clearly of the same type as that of the subsidiary burial beneath Room III.

On March 16 Firth notes that the main doorway of the mastaba had two large stones built into it above the threshold. These were placed there to keep debris from falling into a shaft which had been dug right in front of it and behind a stela of the Tenth to Eleventh Dynasty. It seems, therefore, that the mastaba was already in a state of decay by the time when the shaft was dug and the stela erected. The stela is of a person whose name Firth gives as Khennukhti. He also notes that the hieroglyphs cut in the façade of the mastaba had been obliterated and whitewashed at a later date, because of later graves and for this practice he compares the south front and south-east angle of the mastaba of Mereruka. On March 25 Firth remarks that it is apparent that the northern chapel of the mastaba—Room III—was constructed independently of the first or south chapel, by which he means the room containing the main burial shaft—Room IX. This important observation is discussed on pp. 16 ff.

The last entry in Firth's excavation notes concerning the mastaba is dated April 14. He lists the following objects as coming from the main burial shaft (the numbers refer to Fig. 6):

- (i) A small cup of black stone (1).
- (ii) A small cup of rock crystal.
- (iii) A piece of an alabaster pillow.
- (iv) A fragment of a sham spouted vessel with a part of an inscription (4).

(v) The fragments of two alabaster vessels (2).

(vi) An iron pick, possibly of Roman date (3).

One other object mentioned in Firth's object register, but which he did not find in the mastaba, probably belonged to Khentika. This was a pot, 12 cm. high, discovered in the debris of a shaft 'outside the north wall of the chapel of Inty and under the Ptolemaic wall'. This shaft is un-

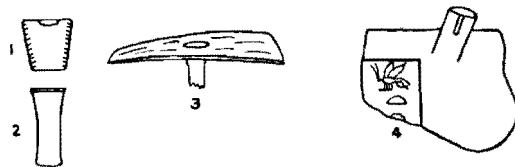


FIG. 6. Objects from main burial shaft.

identified. On the pot was a line of inscription mentioning the name Khentika. It is translated as text no. [249].

Gunn, working as Firth's epigraphist, made a complete copy of the texts soon after the mastaba was cleared. It was their intention to make a further publication on the lines of *Teti Pyramid Cemeteries*, but for various reasons this was never done. Gunn began work on the commentary on the texts, but he completed no more than a translation and preliminary commentary on the façade inscriptions. It is understood that a publication of the tomb was in preparation some years ago by Macramallah, but we did not have the opportunity to examine his material. As far as it is known no other comprehensive work has been done on the mastaba, though parts of it were photographed for Wreszinski's *Atlas*.



























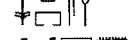

When the expedition started work at Saqqara in March 1951, drifts of sand covered much of the eastern and northern walls. As has already been mentioned, the nearness of great mounds of debris renders the task of keeping the walls free from drifting sand almost impossible. A great deal of blown sand had found its way into the tomb—which had been properly roofed over in 1936 (see Lauer in *Annales*, 36, 76)—and a thick deposit lay everywhere. In recent years the mastaba has been used as a general store-room for miscellaneous fragments of reliefs, small statues, coffins, pots, and many offering-tables. There was no record of the provenance of these objects and it was consequently impossible to discover which fragments belonged to the mastaba originally, where there was no inscription to enable an identification to be made from Gunn's copies. It is not likely, however, that anything of importance has been overlooked.



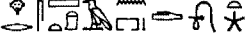
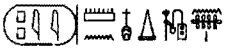
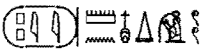
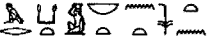

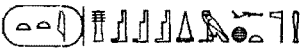

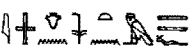








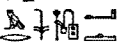

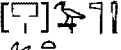

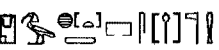
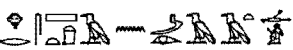
The difficulties of the expedition were further increased by the practice of an earlier copier of the reliefs who used pencil lines extensively on the walls where detail was obscure.

II

KHENTIKA AND HIS FAMILY

TITLES

| | | |
|---|----------------------------------|---|
| 1.  | <i>iri-pct</i> | Hereditary prince. ¹ |
| 2.  | <i>hsti-c</i> | Count. |
| 3.  | <i>smr wcti</i> | Unique friend. ² |
| 4.  | <i>tzyti</i> | Curtain official (?) |
| 5.  | <i>zsb</i> | Judge. |
| 6.  | <i>tsti</i> | Vizir. |
| 7.  | <i>smt</i> | Semet-priest. ³ |
| 8.  | <i>hrp šndwt nbt</i> | Controller of all kilts. |
| 9.  | <i>šhd hm-ntr dd šwt Tti</i> | Inspector of prophets of the pyramid 'One steadfast of places is Teti'. |
| 10.  | <i>hri-hbt</i> | Lector priest. |
| 11.  | <i>hri-hbt hri-tp</i> | Chief lector priest. ⁴ |
| 12.  | <i>wti Inpw</i> | Embalmer priest of Anubis. |
| 13.  | (?) Inpw | of Anubis. ⁵ |
| 14.  | <i>smš Inpw</i> | Stolist of Anubis. ⁶ |
| 15.  | <i>hri šštš n nšw m št-f nbt</i> | Keeper of the secrets of the King wherever he is. |
| 16.  | <i>hri wrw</i> | Controller of the Great Ones. |
| 17.  | <i>šhd hm-ntr mn nfrw Ppy</i> | Inspector of prophets of the pyramid 'One enduring of beauty is Pepi'. |
| 18.  | <i>imi-r šwt špšt pr-cš</i> | Overseer of the august places of the Great House. ⁷ |
| 19.  | <i>imi-r pr-nšw</i> | Overseer of the palace. ⁸ |
| 20.  | <i>hri šštš n wdt-mdw nbt</i> | Keeper of the Secrets of all Commands. |
| 21.  | <i>imi-r ic-r nšw</i> | Overseer of the King's breakfast. |
| 22.  | <i>ims-c (?)</i> | (?) ⁹ |
| 23.  | <i>hrp nsti</i> | Controller of the two Thrones. |
| 24.  | <i>hrp hstš km (?)</i> | Controller of the Black Pot (?) ¹⁰ |
| 25.  | <i>zš kdt ntr</i> | Scribe of the God's painting. ¹¹ |
| 26.  | <i>šhd pr-nšw</i> | Inspector of the palace. |
| 27.  | <i>imi-r ššr</i> | Overseer of Clothes. |
| 28.  | <i>hri šštš n mdw ntr</i> | Keeper of the Secrets of the God's word. |

29.  *šhd dbst* Inspector of the House of Payments (?)¹²
30.  *imi-r šdswt* Overseer of the Seal.
31.  *hri ššt n pr dwst* Keeper of the secrets of the Bathroom.
32.  *zš n zš mn nfrw Ppy* Scribe of the phyle of the pyramid 'One enduring of beauty is Pepi'.
33.  *wcb 200 mn nfrw Ppy* Priest of the zoo of the pyramid 'One enduring of beauty is Pepi'.
34.  *imi-r kst nbt nt nsw* Overseer of all the works of the King.
35.  *imi-r šnwti* Overseer of the Two Granaries.
36.  *imi-ht hm-ntr dd swt Tti* Foreman of prophets of the pyramid 'One steadfast of places is Teti'.
37.  *imi-ib n nsw m št-f nbt* Favourite of the King wherever he is.
38.  *imi-ib n nsw m tawi-f* Favourite of the King in his two lands.¹³
39.  *imi-r hnti-š pr-cš* Overseer of the small-holders of the Great House.
40.  *imi-r šwi pr-cš* Overseer of the two pools of the Great House.
41.  *imi-r izwi hkr nsw* Overseer of the two Chambers of the King's wardrobe.
42.  *imi-r prwi nbw* Overseer of the Two Houses of Gold.
43.  *imi-r prwi hd* Overseer of the Two Houses of Silver.
44.  *imi-r zšwi* Overseer of the Two Pools.¹⁴
45.  *imi-r niwt* Overseer of the Pyramid City.
46.  *hri tp nsw* He who is at the King's head.
47.  *imi-r zš c nsw* Overseer of the Scribes of the King's documents.
48.  *wr idt* Great one of censuring.
49.  *hm-ntr pr Dhwti* Prophet of the House of Thoth.
50.  *šdswti biti* Treasurer of the King of Lower Egypt.
51.  *šhd hm-ntr hwt-kš (?) šht* Inspector of Prophets of the ka-chapel of the Horizon (?)¹⁵
52.  *hri ššt n mšst wr* Keeper of the secrets of what one (alone) sees.¹⁶

Notes

1. On the reading and meaning of $\overline{\text{𓄀}}$ see Gardiner, *Onomastica*, I, 14* ff.
2. Often written $\overline{\text{𓄀}}$ in Room VII, see note 1 on [99] B, 2.
3. The late form of this title is *štm*; early variants suggest that the original reading was *šmt*—see Gardiner, *Onomastica*, I, 39* ff.
4. On the titles of lector priest and chief lector priest see the note on [19].
5. The reading of this title is not known. The sign $\overline{\text{𓄀}}$ is the same as that used in the word *htš*, but that can scarcely be the reading here when followed by $\overline{\text{𓄀}}$. The title is not uncommon in the Old Kingdom, cf. *T.P.C.*, pp. 131, 152. In view of the $\overline{\text{𓄀}}$ one is tempted to read it *dšdšti* ‘member of the Council’, but this is very uncertain. The signs are written $\overline{\text{𓄀}}$ in [9] 1. See also Junker, *Giza*, II, 133.
6. The reading and meaning of $\overline{\text{𓄀}}$ are discussed by Grdseloff in *Annales*, 43, 357 ff. It seems certain that the *sma*-priest was concerned with the clothing of certain gods, but it is not easy to confine his duties to manipulation of a phallus sheath because this seems inappropriate in the case of Anubis. Nor is the connexion between *šmš* and *šmt* certain—see Gardiner, *E.G.*, Aa 25, p. 543.
7. This title is written frequently with the omission of $\overline{\text{𓄀}}$ after $\overline{\text{𓄀}}$ and also of that after $\overline{\text{𓄀}}$. In [109] $\overline{\text{𓄀}}$ is omitted.
8. The writing $\overline{\text{𓄀}}$, without honorific inversion, occurs [9] 2.
9. Neither the reading nor the meaning of $\overline{\text{𓄀}}$ is certain, cf. Gunn’s note in *T.P.C.*, p. 105. See also *Wb.* I, 81, 9.
10. For a full discussion of this title see Junker, *Giza*, II, 161.
11. I can find no other case of this title if it is correct, but cf. the title *zš kdt* ‘painter’, e.g. Blackman, *Meir*, IV, pl. 4 A, line 2 of 1, Selim Hassan, *Giza*, II, 191. It is possible that a mistake has been made here and that the sign should be $\overline{\text{𓄀}}$ not $\overline{\text{𓄀}}$ giving *zš mdšt ntr* ‘scribe of the God’s books’, a common title.
12. The meaning of this title is doubtful; see the note on [79] C 1.
13. On this title see note 3 on [214] 4–5.
14. This title is written $\overline{\text{𓄀}}$ in [109] and [121].
15. This title is otherwise unknown. The reading of $\overline{\text{𓄀}}$ at the beginning is by no means certain. See note 1 on [246].
16. For this title cf. *Gemnikai*, II, pl. 34, and also *hri šštš n šdmt wr*, *Deir el Gebrawi*, II, 2, n. 4.

The personality of Khentika is quite obscure. The mastaba contains no biographical material and we have to rely on his titles to obtain any information about him. The name *Hnti-kš* probably means ‘One foremost of *kš*’. It is possible, however, that the reading should be *Hnti-kš(i)*, when the translation could be ‘One foremost is my *kš*’ or ‘My *kš* is foremost’. Gunn in *T.P.C.*, p. 130, n. 3, points out that ‘where we have the choice we should translate an Old Kingdom name as a sentence rather than as a mere epithet.—Many Old Kingdom names have reference to the *ka* of their bearers’. Later in the same note, however, he treats the name *Hnti-kš* as an epithet alone ‘Eminent of *ka*’. In favour of its being *Hnti-kš(i)*, cf. the name $\overline{\text{𓄀}}$ which could be read *Hnti-kšwš* ‘Her *kas* are foremost’. This latter could also be read *Hntt-kšwš* ‘One foremost (feminine) as to her *kas*’, as Ranke suggests (*Person.*, p. 273), and for a name of similar formation cf. $\overline{\text{𓄀}}$ which must mean ‘One foremost (feminine) of *ka*’. These two feminine names occur

a title. If it were true that it indicates a real exercise of office it is surprising that we do not find it used more often. It is used after *tꜣti* in Kagemni, but it is not used after every occurrence of that title in that tomb, and it cannot be believed that an official who makes use of fifty-two titles (according to Gunn's list in *T.P.C.*, pp. 105-8) would be so modest in pointing out that he really was vizir and that this title was not honorific in his case. An examination of the use of *mꜣc* after titles in the mastaba of Khentika strongly suggests that it had little effective meaning. It occurs five times in the mastaba, in each case after a different title. They are: (1) *tꜣti* [2]; (2) *hri-hbt* [14], 2; (3) *šmr wꜣti* [16], 2; (4) *imšhw* [121]; (5) *hꜣti-ꜣ* [214]. Of these titles the only ones after which *mꜣc* could have reasonable significance are *tꜣti* and *hꜣti-ꜣ*. The title of *hri-hbt* is very common and there would have been little honour to gain in claiming that one was a 'real lector priest'. *Šmr wꜣti* and *imšhw* in all probability were primarily honorific titles, involving the exercise of no special office or function, and in their case *mꜣc* can hardly signify a difference between real and honorific. It is remarkable that in each of the above cases the word *mꜣc* occurs at the end of a line of titles, being either the last word of the line or the last word before Khentika's name. This suggests that *mꜣc* was used to fill up a space which was not large enough to take another title, or to take the title which should follow next in the sequence. Its use therefore would have no bearing on the significance of the titles and would be largely capricious. An examination of occurrences of the word in other tombs confirms this hypothesis. The example from Kagemni comes at the end of a line of titles and before the name; the tomb of *Dꜣw* at Der el Gebrawi provides many examples of the word coming at the end, cf. *Deir el Gebrawi*, II, pls. 8-10, an exception being *hri-hbt mꜣc* on pl. 8. Other examples are *Urk.* I, 183; *Cairo* 1457, 1439. Mariette, *Mast.* D. 10, p. 195, on the other hand, has many cases of *mꜣc* coming within the body of lines and not at the end. But even here its use is not consistent and there are examples of *šmr wꜣti* both with and without *mꜣc*. In no tomb is *mꜣc* used according to any apparent plan, and although in the first instant its meaning was probably literal and actual, it was used later at the discretion of the scribe, perhaps as a form of elegant variation, or just to fill up a gap.

It has already been mentioned that Khentika was probably vizir during the last years of the reign of Teti and for some years at the beginning of the reign of Pepi I. That he was an official in the pyramids of both these kings does not prove this hypothesis, but there is other indirect evidence. In the first place, the position of the mastaba, just to the north of the Temenos wall of the pyramid of Teti, suggests that it was at least begun during the reign of that king. The other great mastabas of the group to the north of this pyramid belong to Teti's reign, and it was normal for high officials to build their tombs near that of their master, even as members of their own individual households were buried in subsidiary graves around each parent mastaba. The façade and doorway of the mastaba were probably the last parts to be inscribed, and it is on the lintel, right jamb, and right thickness of the door that the title *šhd hm-nꜣr mn nfrw Pꜣy* occurs. It occurs nowhere else in the tomb except in Room III, the northern chapel, and this fact, as we shall see later, gives some indication of the order in which the mastaba was constructed. Further evidence that the mastaba was under construction at the time of the change of reigns, and, therefore, that Khentika was probably vizir under both pharaohs, has been pointed out by Nims in his article *Some Notes on the Family of Mereruka* (in *J.A.O.S.* 56, 1938—this is repeated in part in Duell's introduction to vol. I of *The Mastaba of Mereruka*). On p. 644 he says:

'This mastaba [i.e. of Khentika], which is similar to that of Mereruka in that the whole interior is filled with rooms, appears, both from the style of the reliefs and from its position, to be the latest of the major group so

far discovered about the Pyramid of Teti. This official was connected with the pyramids of both Teti and Pepi I. Khentika had a son who six times is named Tetidjedi, while a youth who may well have been the same person is called Pepydjedi on the walls of the room containing the burial pit of Khentika (where Pepydjedi occupies the same relative position on the wall as does Tetidjedi in other rooms) and on his own stele erected independently in one of the rooms of his father's mastaba. If this belief is correct, it seems that the occasion for changing the son's name would have been the death of Teti and the accession of Pepi I. I believe that this indicates that the decoration of the tomb of Khentika was begun before the death of Teti and was finished under his successor. . . .'

In a footnote (38) he adds:

'A block reused in the floor of the room with burial pit has the name "Teti'ankh the middle". This would probably indicate that the floor had been laid some time during the reign of Pepi I.'

This latter block is no longer to be seen, or its inscription is completely defaced. Even so it need not necessarily prove that the floor was laid under Pepi because it has a name including that of Teti. In Room I, at the entrance to Room II, there is a block laid in the floor ([240]) with the name Pepi on it, and there is no reason to suggest that it was not laid during Pepi's reign. What does seem certain, however, is that the mastaba was constructed during the period suggested by Nims. Then we can date Khentika approximately to 2400 B.C. There is no mention in the tomb of the ephemeral King Userkarer who may have reigned for a short time between Teti and Pepi I.¹ We know nothing else of Khentika's career and character.

There is no representation or name of Khentika's wife on the walls of the mastaba. This is very unusual in a tomb of this period. The only members of his family who do occur in the tomb are his two sons Ibi and Djedi-teti. Ibi, the elder son, was an official of some importance. In one place, on the south wall of Room VI ([97]), he receives the title *wr mꜣw*—a title used of the High Priest of Heliopolis, and other sanctuaries (see note 1 on [97]). Apart from this he is also *šmr wꜣti hꜣri-hbt* 'unique friend and lector priest'. Djedi-teti bears only the title *hꜣri-hbt šmsꜣw* 'elder lector priest' or *hꜣri-hbt* 'lector priest', alone, on the walls of the mastaba—cf. [19], [153], [166], [190] with [98], [106]. We have already seen that at some point, probably the death of Teti, his name was changed from Djedi-teti to Djedi-pepi. The change makes its appearance in Room IX. On the south wall he is Djedi-pepi ([190]) and the traces of his name on the west wall ([166]) are certainly of Djedi-pepi. Elsewhere in the room, e.g. on the north wall [175], the name is not sufficiently preserved for certain reading. Apart from these cases of the name, there is also the small stele of Djedi-pepi [243] which was found in Room III and has now been moved into Room II. This is certainly the same person, and on the stela he has the titles *imi-r šwt špꜣt pr-cꜣ* and *šmr wꜣti* 'overseer of the august places of the Great House' and 'unique friend'.

There are two other people who may be relations of Khentika. The first is the 'unique friend and lector priest Ikhekhi' who occurs once on the south wall of Room VII—[118]. It is most unusual to find someone bearing what is in fact someone else's *rn nfr*. Perhaps the burial to the west of the mastaba (shaft B on Fig. 2), from which statuettes marked Ikhekhi came, belonged to this person (see p. 4). The second possible relation is that Khentika whose small burial chamber lies beneath Room III and has an entrance outside the mastaba on the northern side. His name and the position of his burial chamber link him closely with the owner of the parent mastaba. The name Khentika occurs twice with offering bearers on the walls of the mastaba; in Room III on the south wall—a *kꜣ*-servant [91], and in Room VII on the north wall—a *šhd*

¹ See Drioton and Vandier, *L'Égypte*, p. 232, and Stock, *Die erste Zwischenzeit Aegyptens*, pp. 30-31.

pr-r 'inspector of the Great House' [115]. These two could be the same person and could be the Khentika of the subsidiary burial. A strange fact about the Khentika of the subsidiary burial is that of his remaining titles, one, *imi-r ššr*, occurs twice in the main mastaba, on the two false doors of Room III. This by itself is of no significance, but an examination of the titles on these two false doors shows that there are many here that do not occur for Khentika elsewhere in the main mastaba, e.g. *hrp nsti*, *hrp hstš km*, *zš kdt ntr*, *šhd pr-nšw*, *hri šštš n mdw ntr*, *šhd dbst*, *imi-r šdwt*, *hri šštš n pr dwst*. At first sight the inference would seem to be that the northern chapel relates to someone else, and perhaps the person buried in the chamber beneath. The mastaba, however, is complete as it stands—its four corners being fixed and the façade inscriptions balancing each other across the whole of the east front. Nevertheless there is much evidence that all the rooms south of Rooms II and III were a later addition (see Chapter III, 'The Architecture and Decoration'). The natural deduction would therefore be that the first stage in construction was the northern part for the Khentika buried beneath Room III. Then the southern part was added later and the whole annexed for the vizir Khentika. This deduction cannot be the case, however, because the false doors of the northern chapel have titles relating to the pyramid of Pepi and these must belong to a later date than that of the southern chapel (Room VII) which has titles referring to the pyramid of Teti alone. The only other cases of titles for Pepi's pyramid occur on the lintel, jambs, and thicknesses of the main entrance to the mastaba. It is, therefore, not possible to establish an identity between the Khentika of the subsidiary burial chamber and the Khentika of the northern chapel. It remains an unusual fact, however, that so many of the titles given on the false doors of the northern chapel occur nowhere else in the tomb. Probably, as is suggested later (p. 18), the northern rooms of the tomb originally belonged to another building, and they were annexed to the adjoining mastaba of Khentika to form a larger tomb, two false doors being added to the new chapel containing titles which Khentika had acquired subsequently to his construction of the southern part of his tomb.

III

ARCHITECTURE AND DECORATION

THE structure of the mastaba of Khentika presents many interesting problems, some of which may be resolved by an examination of what now remains. Only the lower courses of the outer walls now

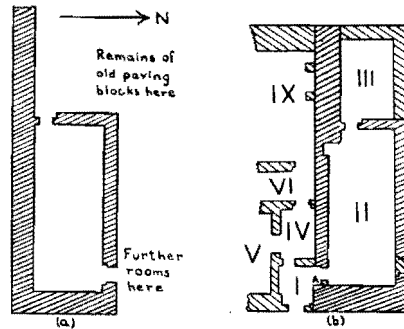


FIG. 7.

- (a) Earlier building before incorporation.
(b) Earlier building after incorporation
with structural changes and additions.

survive, but the positions of the four corners are clearly determined, the north-eastern and south-eastern by inscriptions and seated figures of the deceased man and the north-western by seated figures on the two faces (see Pl. VIII). The south-western corner has no such figures remaining, but the corner is established by the surviving courses. This corner confirms the rectangular form of the mastaba, the long north and south walls of which are 19.35 and 19.3 metres respectively, the eastern and western walls being 12.8 and 12.9 metres. Furthermore, the long inscriptions on the façade are symmetrically arranged on each side of the entrance, which is approximately in the centre of the east wall.

Evidence from inside the mastaba, however, suggests that a number of modifications took place which led to the enlargement of the mastaba by the annexation of part of a building to the north. The evidence for the changes is as follows:

(1) The wall which runs between Rooms III and IX—and which continues to the doorway from Room I to Room II—is 2.02 metres thick, a most unusual thickness for an internal wall of a mastaba. This wall runs right through to the outside of the west wall of the mastaba, and all the rooms constructed immediately to the south of it are built against it and not bonded into it. This fact suggests that all these rooms were a later addition, built against the thick wall of a structure already in existence. There are other features of this wall which are of interest. The southern face has a very slight batter to the north in its uppermost course, which again suggests that it was the outer wall of another building, and this batter is also to be observed on the face of the northern wall of Room I. From this batter, and from the fact that the width of the courses on this northern wall of Room I is the same as that of the courses of the main wall here discussed, it is certain that this wall in Room I is a continuation of the other wall, and that the entrance from Room I into Room II has been cut through at a later date. For a distance of 2.02 metres northwards from this cut (point A on Fig. 7b) on the eastern wall of Room II the stone has been

pared away and roughly smoothed, which supports the view that the thick wall of 2.02 metres continued originally to the full length of the mastaba from east to west and that for its length as the southern wall of Room II it was considerably narrowed, to a width of 0.99 m., probably when the new doorway was cut from Room I and part of the older building to the north annexed. The construction of this doorway is extremely rough, and underneath the eastern jamb is part of a block with a fragment of a marsh scene upside down; this was no doubt inserted to build

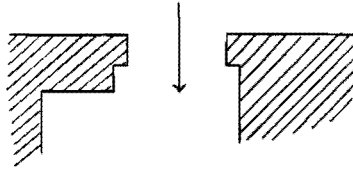


FIG. 8. Diagram of a typical doorway, showing direction in which door opened.

up the doorway after the hole had been cut in the great wall. A further argument that this thick wall once formed part of an earlier building and was reused by Khentika can be deduced from the state of the inscribed surface of the wall in Room III. Here large areas of the wall had to be plastered in antiquity to produce a smooth surface, upon which the reliefs could be carved. If the wall had been newly built it is most unlikely that blocks requiring considerable patching would have been used. The damage must have been done at an earlier date before the northern building was annexed by Khentika. Fig. 7 shows such of the earlier northern building as can be established, before and after it was annexed to the southern mastaba.

(2) Fig. 7 also shows that a doorway existed in the north-eastern corner of Room II before the annexation took place. Now that the wall no longer stands to its full height at this point, part of a relief on the eastern thickness of this doorway showing offering-bearers walking in a northerly direction has been revealed. This relief suggests that once there were more rooms to the north belonging to the earlier building. When Khentika took over part of this building he had this doorway blocked up and made no use of the other rooms to the north, which were perhaps already in a state of ruin. This fragment of relief is reproduced on Plate XII. The eastern, western, and northern walls of Room II are all parts of the original building, because they are bonded into each other, and their courses are regular and correspond in height. Moreover the eastern wall is 2.03 metres thick, being, therefore, of the same thickness as the other great wall. The same is not the case with the northern and western walls of Room III. These are later additions, not being bonded into the other early walls. The northern wall of Room III is not as thick as the northern wall of Room II. A part of the outside of this wall was cleared of sand down to the foundations and several blocks of paving stone were found projecting to the north—presumably the paving stones of a room in the earlier building across which the new wall was built.

(3) There is evidence that Room I was once not the entrance chamber of the mastaba. On the south wall is the scene of Khentika painting the seasons. This scene is carved on a single large monolith which blocks up what once was a doorway into Room V. Furthermore the doorway from Room I to Room IV has been altered. Fig. 8 shows the normal construction of a doorway. It will be noted that the door would open inwards away from the direction from which a person would come in entering the tomb. As it now stands the doorway between Rooms I and IV is

constructed as we should expect: the main entrance being in the east, the door here would open to the west. But it is clear that originally the doorway was constructed so that the door would open to the east. Fig. 9 shows how this change was achieved by inserting new pieces of stone. Furthermore, as can be seen from reference to the main plan of the tomb (Pl. III), the doorways from Room IV to Room VI and from Room VI to Room IX are constructed to open to the east. This suggests that as first planned the main entrance of the mastaba was not where it is now, but was somewhere to the west—a most unusual and exceptional position.

It is impossible to reconstruct the whole history of the development of this mastaba; but the evidence makes the following order of events highly probable: at first Khentika began building

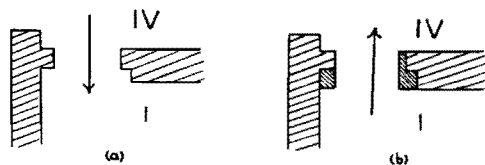


FIG. 9. Diagram showing alterations to doorway from Room I to Room IV.

a small mastaba to the south of, and immediately adjoining, an older building, probably another mastaba with outside walls 2·02 metres in thickness. The entrance to this first mastaba was either in the west or, perhaps more probably, in the south wall, thereby providing a parallel with the mastaba of Mereruka which not only has its entrance in the south, but was built adjoining the mastaba of Kagemni. At a later date, however, Khentika decided to enlarge his mastaba, and to do this he expanded it to the north. It is possible that the building he annexed was in an unfinished state (see p. 24). One room of the old structure was retained (now Room II), a door in its northern wall being blocked up and a new doorway being cut from Room I. At the same time probably, the south wall of Room II was reduced in thickness to widen the room. The rectangular form of the mastaba was secured by the construction of the north and west walls of Room III and a new entrance was cut in the east wall. The mastaba now achieved its final form. Evidence from the lists of titles in the tomb gives further support to this theory (see p. 15). There is no title relating to the pyramid of Pepi I in the southern chapel (Room VII); in Room IX—no doubt decorated after the southern chapel—Khentika's son is called Djedi-pepi and not Djedi-teti; in the northern chapel (Room III) occur titles relating to Pepi's pyramid and so also on the lintel, jambs, and thicknesses of the main entrance. The change in design took place undoubtedly after the change of king. In the floor of Room I, at the new entrance to Room II, is a block containing the name of Pepi ([240]) and this must have been laid at least as late as his reign.

The mastaba of Khentika is remarkable among those of the group north of the Teti Pyramid in having two rooms with false-door stelae, both for the use of the same person. In other respects its features are all paralleled in the other mastabas of the group. Firth, in discussing these mastabas, says (*T.P.C.*, p. 15): '... there is every variety of arrangement and construction, almost the only feature which they possess in common being the staircase leading from the interior of one of the rooms of the mastaba chapel to the roof of the mastaba itself.' There is, however, no trace of a staircase in the mastaba of Khentika and there is no place where it could have been. As Nims points out (*J.A.O.S.* 56, 1938, p. 644) the mastaba is entirely filled with rooms, like that of Mereruka, and it seems that it resembled this latter mastaba in another respect, that of having

a *temenos* wall. A considerable part of the *temenos* wall of Mereruka still survives (Duell, *The Mastaba of Mereruka*, I, pl. 4A) and two blocks of a character similar to those of this wall still lie inside the mastaba of Khentika ([237], [238]). Each has two vertical lines of text and a figure of Khentika holding staff and sceptre, stepping forward (see Pl. XLI). Firth suggests (*T.P.C.*, p. 27) that all the great Sixth Dynasty tombs were originally protected in this way, like a pyramid, and that it was within this wall that members of the family of the deceased man could sink their minor burial shafts. It is doubtful, however, whether such a *temenos* wall surrounded the whole tomb. The evidence from Mereruka suggests that the wall there ran only on the south side of the tomb, forming a small enclosure in front of the entrance. It is probable that such was the case with the mastaba of Khentika, the wall running on the eastern side across the façade.

Two large blocks of stone, one inside ([5]) and one outside ([6]) the mastaba, probably belonged to a frieze running high on the outside of the mastaba, across the façade, and possibly along the sides. The signs are 29.5 cm. high and are between frame lines 33 cm. apart. They are, therefore, almost exactly the same size as the signs on the fragments of the frieze inscription of Kagemni, which are *c.* 29 cm. (so Gunn, *T.P.C.*, p. 111; a view of the tomb with these fragments in position—Duell, *The Mastaba of Mereruka*, I, pl. 38, on the right of, and adjoining the mastaba of Mereruka). It is not impossible that these fragments belong also to Kagemni, though, as they were copied by Gunn with the rest of the tomb, it is likely that they were excavated with it.

The Outside of the Mastaba (Pls. V–VIII)

Apart from the possible frieze inscription, the outside of the mastaba had large inscriptions on the façade and vertical lines of inscription probably at each corner. Of these latter inscriptions, only two survive completely, that on the east end of the south wall ([2]) and that on the south end of the east wall ([3]). Parts of two others also survive, those of the north end of the east wall ([1]), and the east end of the north wall ([4]). The signs are 35 cm. wide and in the case of each corner, beneath the inscription is a figure of the deceased man seated on a chair, holding a staff and sceptre, and facing towards the corner. These seated figures also survive at the north end of the west wall and the west end of the north wall, but no longer remain at the west end of the south wall and the south end of the west wall.

The eastern wall, the façade, has the remains of long texts disposed on each side of the entrance to the mastaba. The upper courses of the wall with their inscriptions are now missing across almost the whole width of this front. Moreover, on the southern side of the doorway the lower parts of six lines have been cut away where a later shaft was sunk against the wall. The texts may be divided into four parts, numbered A to D ([7]–[10]), A and B being to the south of the doorway and C and D being to the north. They are addresses to visitors to the tomb and to people passing by, put into the mouth of the deceased in accordance with the custom common at Saqqara and elsewhere in the Sixth Dynasty. They express the desire that passers-by should respect the tombs and make offerings to the deceased.¹ Each text is disposed in front of and above the head of a figure of the deceased, seated and with hand upraised in the gesture of speaking; the texts end

¹ For similar allocutions cf. *T.P.C.*, pp. 109, n. 5, 111, and for publications of the texts Sethe, *Urk.* I, 49, 87, 173, 197, 198, 200, 201, 203 (no. 40). A discussion of the texts as antecedents of the Letters to the Dead: Gardiner and Sethe, *Egyptian Letters to the Dead*, pp. 9 ff. A full philological discussion has recently been made by Edel in a long

article *Untersuchungen zur Phraseologie der Ägyptischen Inschriften des Alten Reiches* written for Vol. 13 of *Mitteilungen des Deutschen Instituts für Ägyptische Altertumskunde in Kairo*, which has never appeared. An offprint of this article given by Edel to Sir Alan Gardiner has been used in preparing this volume.

at a point behind the head. Over figure B is a horizontal line of titles and name and this was probably present in A; it is absent in C and probably also in D. Figures A and B are accompanied by the word *dd-f* 'he says', but not C or D.¹

The doorway, which is placed almost centrally in the east wall of the mastaba, consists of a massive lintel set on two jambs with a drum between. The inscriptions on the lintel are divided into two symmetrically opposed parts, separated by two figures of the deceased in the middle, seated, back to back, with staves and sceptres.² On each side are one vertical line and five horizontal lines of inscription ([11], [12]). The jambs each have four vertical lines and two horizontal lines of inscription ([13], [14]) set above a standing figure of Khentika, facing inwards, and holding a staff and sceptre. On the thicknesses of the doorway are similar vertical lines of inscription—three on the left and four on the right ([15], [16])—above standing figures of the deceased, walking out of the tomb and holding a staff. An interesting fact is that these figures on the thicknesses are clearly of an old man, without beard or wig, and wearing a long skirt and having pronounced rolls of fat on his body; those on the jambs, however, are of a younger man with beard, shorter skirt, and holding the official sceptre as well as a staff. This distinction between the representations is found in the other mastabas north of the Teti Pyramid. The explanation is not certain, but it may be that the variation represents a difference between the deceased as a man in his prime, holding high office, and in old age, in retirement from office.³ The drum of the doorway has a single horizontal line of inscription ([17]).

Room I (Pls. IX–XI)

This small entrance chamber contains some of the best executed and most interesting scenes in the tomb. On the south wall, just inside the doorway, are two representations of statues of Khentika receiving offerings (Pl. X). In the upper scene the statue is of Khentika in his prime, holding staff and sceptre, and the official Ishetma'a makes an offering of two ducks to it. In the lower scene the statue is of Khentika as an old man; before it stands the official Mesi offering incense. To the right of these two scenes is a large monolith, filling what was once a doorway in the south wall, leading into Room V. On it is a scene of Khentika painting the seasons. This is a parallel to the famous scene in the mastaba of Mereruka, which is similarly placed just within the entrance to the tomb. This latter scene has been discussed fully elsewhere,⁴ but there are some differences between the two representations. In the scene in Khentika the personified seasons are kneeling and not seated on chairs, and they are not accompanied by the signs ♀, ♂, and ♁; there is no second easel behind Khentika's shoulder, nor has he an ink palette hanging over his shoulder. Before him stands what is probably a water-pot set on a tall stand, as in Mereruka, but between this and the seated man's knees is another object, shaped like an Old Kingdom pot-stand, which is absent from Mereruka. Three attendants bring writing materials to Khentika; the first is his son Djedi-teti, the second, the official Mesi; the third is unnamed.

¹ A similar arrangement existed apparently on the façade of Kagemni, except that as far as the right side at least is concerned the text was continuous over both figures. Cf. *T.P.C.*, pl. 7.

² Cf. the lintel of Kagemni, *T.P.C.*, pl. 10.

³ For the variation on doorways cf. 'Ankhma'hor and Neferseshemtah in Capart, *Une Rue de tombeaux*, pls. 23, 24, 78, and 79; Kagemni is just visible on one thickness in *T.P.C.*, pl. 10; for the examples in Mereruka see

Duell, *The Mastaba of Mereruka*, II, pl. 212; also cf. the variation between young and old on the pillars of the hall in Neferseshemre', Capart, op. cit., pls. 12–17.

⁴ For the scene see Duell, *The Mastaba of Mereruka*, I, pl. 7 and for discussions see Wreszinski, *Atlas*, III, 1–3, and Smith, *Egyptian Sculpture*, pp. 355, 358 (note apropos 355 that the figure at the easel in the Mastaba of Khentika does have the name Ikhekhi by the head).

The whole scene is finely executed in low relief. The remainder of the south wall is destroyed down to the bottom two courses. A few traces alone remain of the feet of men and animals, undoubtedly a register of men leading animal offerings (Pl. XI).

Of the west wall only one block with inscribed material of any value is preserved (Pl. XI). This is at the north end. There are parts of three registers:¹ the lowest shows a man closely bound, with a yoke around his neck, being led forward—the people who lead him no longer remaining—and followed by three youths.² The second register shows four men engaged in some form of manicure and pedicure, a scene paralleled in 'Ankhma'hor.³ The subject of the third register is not certain; there are the lower parts of four figures squatting above three chests. They may be engaged in an activity similar to that of the lower register, cf. the fragment of the register above the scene of manicure and pedicure in 'Ankhma'hor, mentioned above. To the left of the block containing these scenes are a few traces of the bottom of the continuation of the lowest register.

The north wall stands to a height of four courses and it contains five registers, carved in low relief, of indifferent work (Pl. IX).⁴ The two lowest registers are concerned with beer making. On the left of the first register kneels a scribe, issuing instructions and writing accounts. In front of him stands the workman Shemai, who is probably a foreman. Then follow four pairs of workmen working at large pots, in the initial stages of beer making—preparing the bread used for fermentation. The third pair is supervised by a foreman who stands behind the left hand man with his hand on his shoulder. The register is not completely finished at the right end, and the same is the case with register 2. This second register starts with a man pouring beer into jars in racks; next come two men working at a large pot and a scribe, standing, and supervising the work. Before him there is a man pouring some liquid into three pots and behind this man is a group of two men, one arranging loaves around a fire and the other tending the fire. Last in the register is a kneeling man performing some task, the nature of which is not clear because the register is not fully finished. The third register deals with storing grain; on the left kneels a scribe of the estate and in front of him is another official looking back at him; then follows a workman picking up a bucket, a foreman giving instructions, and another workman storing grain in six granaries,⁵ which complete the register. On the left of the fourth register sits Khentika under a canopy supported by lotus columns and before him sit the two scribes of the estate, Ishetma'a and Shepses. To this kiosk come four officials leading five local chiefs or headmen. Three of them throw themselves on the ground and two of them bend low. They are being brought to answer charges of tax evasion and other crimes. Behind them is a group consisting of two naked men tied on each side of a double post decorated with two small heads, and on each side of these stands a man with a rod for punishment. A similar scene occurs in Mereruka where only one man is being punished.⁶ The fifth register has a little of its top missing; it contains scenes of baking. On the left are two women filling up bowls. Next comes a woman kneeling and kneading loaves; these she hands to a man who passes them on to another who arranges them around a fire. Then comes a man who squats and tends the fire and lastly there is a man who piles the finished loaves

¹ Already published in Wreszinski, *Atlas*, III, pl. 23; for a full discussion of them see op. cit. 43-44.

² This scene is reproduced in line and discussed with parallels in Smith, *Egyptian Sculpture*, p. 210.

³ Capart, *Une Rue de tombeaux*, pl. 67.

⁴ This wall is reproduced in Wreszinski, *Atlas*, III, pl. 71, and a more detailed description of the scenes is given on

pp. 144-7.

⁵ For a group of six granaries of the type here depicted see Breasted, *Egyptian Servant Statues*, pl. 8.

⁶ See Duell, *The Mastaba of Mereruka*, I, pl. 36 and also Wreszinski, *Atlas*, III, pl. 68A, and the commentary thereon. Capart's view (*Ā.Z.* 36, 125), that this is a scene of decapitation, is certainly too drastic an interpretation.

on shelves. Traces of red paint remain on all the figures on this wall apart from the female figures in register 5.

The floor of this room is paved with limestone slabs, one of which is inscribed with the name of Pepi ([240], and see p. 14). Another slab has a round shallow depression in its surface.

Room II

This room, which probably belonged to an earlier structure, is rectangular, being 8.44 metres long and 3.65 metres wide. There are no reliefs or inscriptions on any of the walls, though the east wall alone is of a height sufficient still to bear reliefs. In the north-east corner a doorway in the original structure has been blocked up, but later destruction has revealed part of a scene of offering-bearers on the right thickness of the old doorway (see Pl. XII). A number of burials, belonging to later periods, were made in the floor of this room.¹ One was in the north-west corner, another in the south-east corner; a third was sunk in the thickness of the south wall at its west end. This latter shaft, now filled with sand, as are the other two, breaks into the roughly cut chambers leading off the shaft in Room III. It is not certain whether the shaft was driven down right through the wall, which is at its thickest (2.02 metres) at this point. It is possible that a small chamber within the body of the wall was utilized for a later shaft, and it is not impossible that such a chamber served as a *serdab* for the northern chapel.



Room III (Pls. XII–XIV)

This room is the northern chapel; it lies west of Room II and is 2.65 metres wide and 6.80 metres long. The west wall is taken up by twin false-door stelae above which are reliefs of piled offerings. At the left the wall is preserved almost to its original height, which here is 3.07 metres. One of these top blocks still retains much colour. The limestone of the false doors has been painted to imitate red granite. The *torus*-moulding surrounding the doors has traces of yellow paint with black lashings. Outside the moulding on each side are traces of pots painted red with black tops—the pots of the seven ritual oils. The doors are incised with fine hieroglyphs, apart from the panels D (see the diagram on p. 47) which have scenes in relief. There are a few traces of green paint in the hieroglyphs and in the standing figures of the deceased below each line of text. The offerings on the tables on the panels show traces of red paint and the bolts in the centre of the doors have black paint. Neither door is fully preserved. In front of the doors and extending across the width of the chamber is a double offering table, uninscribed, with depressions worn in it (see p. 6). The whole double table is fractured into four parts but roughly reconstructed in position.

The southern wall has reliefs extending 2.64 metres along it from the western end (Pl. XIV). The scene is that common in Old Kingdom mastabas on the walls of the false-door stela room. The deceased man sits behind an offering-table piled with conventionalized slices of bread. Here only the lower part of the scene remains. In front of the table are piled offerings of all kinds and then come two registers. The lower contains two offering-bearers carrying birds; the second of these has the sign \cup before him; this is all that was inscribed and it may have been intended as part of the name Khentika. An offering-bearer of this name occurs in the register which runs below this scene ([91]). The second register contains seven men performing the funeral cere-

¹ See p. 7 for a description of the excavation of these shafts, and see Pl. III for a plan of their position.

mony. The first kneels with his hands on a low table; the second pours water on to this table over the head of the first man; the third man stands with one arm raised and carrying a papyrus roll in the other; the next three men are all kneeling, and all have one arm raised and the other bent across the chest. The last man turns and walks away, dragging a brush to remove foot-prints.¹ The top of this register is badly damaged. Below the whole scene runs a register containing thirteen offering-bearers, carrying offerings of meat, birds, bread, fruit, and vegetables. The first three and last four have no names or titles inscribed, though there are in each case small raised areas of stone, undoubtedly intended to bear names. The only colour remaining on the reliefs is the red on the legs of the two bird determinatives in the line of text on the right of the lowest register ([93]) and a few traces of red on some bodies. The whole scene is finely carved in very low relief. At places where the surface was poor or damaged the wall was patched with cement in antiquity and the reliefs carved on top. This is a further argument in favour of the view that this wall was once part of an earlier building (see p. 17). Beneath the inscribed part of the wall run bands of colour in a scheme which is used throughout the mastaba, wherever it can be checked. First comes an 8-cm. band of red, then an 8-cm. band of yellow, and below this is black, which probably continued to the floor.

The northern wall certainly carried a scene similar to that on the southern wall, but only a small portion remains on one block at the west end (Pl. XII). Here are two offering-bearers of the lowest register, carrying haunches of beef. On the left is a short line of text ([81]) and above runs part of a longer line of text ([82]). Above is a framing line and a few traces of the scene of the deceased sitting at the offering-table—the bottom of the front chair leg and his heel. A little red colour remains on the hieroglyphs  and  of [81].

In the centre of Room III is a shaft, 1.30 metres square, which now gives access to the second burial chamber (q.v.). The shaft is neatly cut to a depth of 6.30 metres with rough footholds cut in the north and south sides. Two metres from the bottom, in the north-west corner of the shaft, is a small break-through into a shaft which runs in horizontally from the north. The mouth of this shaft is certainly outside the mastaba, but it was not investigated. At the bottom of the main shaft the south and west walls are cut back for about 1 metre and from here two roughly hewn rooms open out to the south (see the plan of shafts and underground chamber, Pl. IV). The first of these rooms is about 2.50 metres square and 1.30 metres high. The walls are left in the rough and there is no evidence that they were ever decorated. In the south wall there is a break of 0.60 metres which leads into the main burial shaft of Room IX. Another small break in the east wall leads into the shaft which runs down within the wall in the south-west corner of Room II. The second room which opens off the bottom of the shaft runs west of south and is L-shaped, being somewhat smaller than the first room. It also is completely devoid of decoration and it is very doubtful whether either of these rooms was ever used for burial purposes. It may be that the shaft and the two rooms were cut for Khentika's burial chamber, but when it was discovered that the rock was too soft at this point, a new shaft was driven down from Room IX to a much greater depth. The break-through into this other shaft from the room at the base of the first shaft might have been made then, or at a later date when plunderers were working on the mastaba. It is also possible that the shaft and the roughly hewn rooms belong to the earlier building which was annexed by Khentika. The paving of Room III, in which the mouth of the shaft

¹ On the ceremony of *int rd* 'bringing the foot' see Davies and Gardiner, *The Tomb of Amenemhet*, 93-94, and Nelson in *J.E.A.* 35, 82 ff.

lies, apparently continues outside the present north wall of the mastaba (see p. 17) and no doubt belonged to the earlier building. From this possibility it follows that the earlier building may never have been completed, and therefore that its annexation by Khentika was not an act of unwarranted usurpation.

At the point where the west wall of the shaft in Room III is cut back there is a break-through into yet another shaft running horizontally from the north. This shaft is 0.75 metres high and

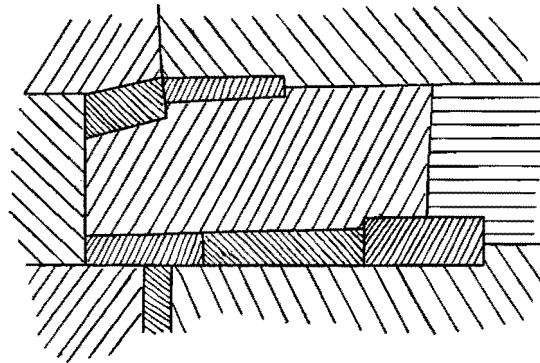


FIG. 10. Diagram of masonry of part of south wall of Room III.

1.10 metres wide, and is blocked up about 1.50 metres along its length. In its west wall is a breach which leads into the second burial chamber (see the section on this below).

A large part of the floor in the western half of the room no longer has its paving blocks. An unusual feature in the floor is a slot 1.04 metres long cut in one paving-stone between the south side of the shaft and the south wall, and parallel to them. Above this slot and slightly to its left the south wall presents some unusual masonry. In general the courses of limestone blocks are laid with great regularity in this northern half of the tomb. At this point, however, a number of smaller blocks have been used (see Fig. 10). This irregularity probably dates from the time when the wall was first built and has nothing to do with the later annexation.

Room IV

This room, which opens off Room I to the west, is 2.05 metres long and 1.40 metres wide. Its walls stand to a height of two courses except on the south, where one only remains. Consequently only the barest traces of relief have survived. On the southern thickness of the doorway from Room I are the legs of a man with one hind leg of an animal walking in front (Pl. XV). This doorway underwent alterations in antiquity (see p. 17). The eastern wall has traces of two feet of a standing figure which would have filled the whole area available (Pl. XV)—probably a standing figure of Khentika with staff and sceptre, stepping forward. The northern wall has traces of the bottom of a scene set in the marshes (Pl. XV). There are remains of fish, a crocodile, and a hippopotamus, with marsh plants. Scenes of this nature are very common in Old Kingdom mastabas.¹ There are traces of the bands of colour beneath the reliefs on this wall.

Room V


This room, which is L-shaped, opens to the south of Room IV. In an early stage of the mastaba's construction an entrance lay in its north-east corner. This doorway, however, was subsequently

¹ Cf. Steindorff, *Das Grab des Ti*, pl. 113; *Deir el Gebrawi*, 1, pl. 3; Capart, *Une Rue de tombeaux*, pl. 26; Duell, *The Mastaba of Mereruka*, 1, pls. 15-21.

blocked up with a monolith (see p. 17). The shape of the room is most unusual, and it is difficult to see how it was roofed, for there are no traces of pillars. Its length is 4·13 metres, and at its widest it is 4·12 metres. There is no evidence to suggest that the ground plan of the room has ever been changed. The paving slabs are mostly still in position except in the north-east and north-west corners. The walls stand to a height of two courses except in a few places where single blocks of the third course are still in position. There are no traces of relief or of painting, and the room was probably used as a magazine.

Room VI (pls. XV–XVI)

This room is 2·97 metres long and 1·70 metres wide. It lies to the west of Room IV and has doorways in its south and west walls leading into Rooms VII and IX respectively. The north, west, and east walls survive to a height of two courses; the south wall is twice this height. The north wall has 5 cm. remaining of a scene with ships; two many-oared ships with one small canoe are identifiable, and beneath run the bands of red, yellow, and black colour. Scenes with ships of this kind occur in other contemporary mastabas,¹ but it is not possible to identify the scene precisely. The ships are probably transport craft. The west wall, for the greater part of its length, has only 2 cm. of relief remaining. There are traces of a large standing figure, wearing sandals, certainly of Khentika, and in front of him is one small standing figure, probably of one of his sons. Advancing towards them are men leading cattle, traces of the feet of whom alone remain. At the extreme left of the wall one part of a block of the third course remains and this contains the major part of another figure, standing behind Khentika, and certainly his other son.

The south wall, which is considerably better preserved, contains one of the finest reliefs in the mastaba. Within a frame of incised rectangles is a standing figure of Khentika with smaller figures of his two sons Ibi and Djedi-teti standing before him and behind him. The whole is cut in fine low relief; all above the level of the nose of Khentika is missing; there are no traces of colour. In this scene Khentika is dressed in what may be the full dress of a vizir of this period.² He holds a staff in one hand and the sceptre in the other hand. On his feet are sandals, and over a simple kilt he wears a small apron from which are suspended five strings of beads with tassels. Around his neck he wears a multiple bead-collar and over his shoulders run straps which cross on his chest, pass behind his back and are brought round again to fasten over his stomach, with the ends hanging down and being tucked into the band of his kilt. At the intersection of these straps on his chest is fastened a *titi*-amulet of the form , but with a human face instead of the loop at the top.

On the left of the doorway into Room VII are two rows of incised rectangles, once coloured, but no longer having any trace of paint.

Room VII (Pls. XVII–XXII)

This room, the southern chapel, is the best preserved of all the rooms in the superstructure of the mastaba. (For a general view of the room see Pl. XVIII.) The doorway, leading from Room VI, is completely preserved with its lintel. On each of its thicknesses are five registers of offering-bearers, advancing in the direction of the chapel (Pl. XVII). Each register has four offering-

¹ Cf. Steindorff, *Das Grab des Ti*, pls. 21 and 22, 74–81, and see the discussion of such scenes in Smith, *Egyptian Sculpture*, pp. 191–3.

² For a relief of 'Ankhmaḥor very similarly dressed see Capart, *Une Rue de tombeaux*, pl. 48.

bearers and they carry the usual mixed offerings of meat, bread, wine, fruit, and vegetables; they lead animals to be slaughtered.

The chapel is 4.78 metres long and 1.80 metres wide. The west wall is filled by a fine false-door stela (Pl. XIX); its dimensions, within the *torus*-moulding, are 1.94 by 1.35 metres. Under each pair of vertical lines of inscription is a standing figure of the deceased, three on the right and three on the left, facing the centre. The hieroglyphs are finely incised and traces of blue paint remain in some of them. The standing figures and the scene on the panel also show traces of blue paint and it is probable that everything incised was coloured blue. There are traces of red paint on the background. The stela is badly fractured in its top right-hand corner, and is now held together by an iron band.¹ Outside the *torus*-moulding on both sides were seven superposed short registers, each containing two pots and a name of one of the seven ritual oils. On the left the three top registers are now missing and on the right the top two are badly worn. In front of the false-door stela is a large offering-table, with a badly corroded surface; traces still remain of two crudely cut seated figures of the deceased before an offering-table.

The greater part of the north wall is preserved and it contains a scene, common in false-door stela rooms of the Old Kingdom, of the deceased seated at an offering-table and receiving the offerings due to him (Pl. XXI).² Khentika smells perfume from a small vase, and before his legs stands a lector priest offering incense. Above the offering-table, with its conventionalized slices of bread, is a scene of people performing the funeral liturgy. First comes a kneeling man with his hands on a small offering-table or altar; behind him is the standing figure of Khentika's son, Djedi-teti, with one arm raised. Next is another kneeling man with his hands on a tablet upon which water is poured by a man standing behind. The remaining figures in this register are badly preserved; there are four men walking forward, three men kneeling, one man walking forward, and last, one man walking away, clearly performing the rite of 'bringing the foot' (*int rd*). The remainder of this register is filled with offerings. In front of the offering-table are three registers of piled offerings and each of these registers continues as a register of offering-bearers for the eastern part of the wall. Beneath the whole of this scene runs a single line of inscription ([109]) and under this again is a register of twenty-six offering-bearers. Incised lines contain the bands of red and yellow colour, much of which remains. The work on this wall is never of high quality, but the presentation is lively, especially with regard to the animals led by the offering-bearers. The relief is rather higher than elsewhere in the mastaba and the detail is fuller.

Against this wall stands a low stone mastaba with a single line of inscription running along its length (Pl. XVII).

The south wall had a scene similar to that of the north wall, but it is less well preserved, being cut off at the level of the knee of the seated figure of Khentika (Pl. XX). Of the registers of offerings and offering-bearers before him, only the lowest remains, and that is badly corroded. Fully preserved, however, is the single line of text and the register of thirty-three offering-bearers which extends the whole length of the wall beneath the main scene.

The east wall has a doorway leading into Room VIII. To the left of this are three registers of butchers, the top one of which is damaged by the loss of a block (Pl. XXII). There is nothing

¹ For a description of the repair work done in modern times see Lauer in *Annales*, 36, 76.

² Cf. *Ptahhetep*, II, pls. 24, 34; Capart, *Une Rue de*

tombeaux, pls. 97, 101; Steindorff, *Das Grab des Ti*, pls. 126, 127, and many others.

unusual in these registers,¹ apart from details in the conversation of the workmen (see the texts [128]–[151]). This conversation provides a lively commentary on the actions shown in the reliefs. Above these three registers of butchers are a register of offering-bearers and a register of offerings, both of which continue on the lintel of the doorway leading into Room VIII. The work on this wall is generally less good than that on the north and south walls.

Room VIII (Pls. XXIII–XXIV)

This room, which lies to the east and opens out of Room VII, is approximately 1·50 metres square. Its original function was probably that of a magazine because a large part of the room is filled with a roughly constructed stone table. Unlike the other magazines in this mastaba, and the magazines of the other mastabas of the Teti Pyramid group, this room has decorated walls. The standard of work in the reliefs here is, however, very low, and a marked contrast to the good work of Room VII. Very little of the inscribed surface remains, but the nature of the scenes is quite clear.

The north wall has the lower part of a standing figure of Khentika with staff and sceptre; before him is his elder son Ibi, and behind him his other son Djedi-teti. Part of a vertical line of inscription remains in front of them all, and the rest of the wall is filled with five badly preserved registers of pots.

Less is preserved of the east wall. The feet and lower part of the legs of a standing figure of Khentika similar to that on the north wall remain. Before him and behind him stand small figures, probably of his two sons, although the one in front is accompanied by a title which is obscure and which occurs nowhere else in the mastaba ([156]). The remaining part of the wall contains two large chests.

The north wall again has a standing figure of Khentika holding a staff with figures of his two sons before and behind him. Before them runs a vertical line of text and then come three registers, two of chests and one of pots.

The west wall contains the doorway into Room VII, and the small area left for decoration is filled with registers of pots and coffers. The subjects of the reliefs on the four walls of this room confirm its purpose as being that of a magazine. The reliefs are not only badly designed and executed but are probably unfinished as well.

Room IX (Pls. XXV–XXXIII)

This pillared hall lies to the west of Room VI and is 8·34 metres long and 2·94 metres wide. (For a general view see Pl. XXV.) In the centre of the room is the shaft leading down to the main burial chamber (q.v.). Immediately to the east of this shaft stands a single pillar—lettered E on the plan of pillars in Fig. 17 (p. 57)—inscribed on each face with a single vertical line of inscription at the bottom of which is a standing figure of Khentika holding staff and sceptre ([165]). The hieroglyphs are incised, but their quality is not as fine as that of the signs on the pillars west of the shaft. There were originally four pillars—lettered A to D—west of the shaft, and of these, two, A and B, still stand to their full height, while half of C is lost. Pillar D survives in one fragment only, and this is not in place, although the position of its base is still clearly visible. The limestone of these four pillars is of a better quality than that of pillar E. The style and

¹ For a list of scenes of butchery see *Gemnikai*, II, 36. Cf. also Klebs, *Die Reliefs des alten Reiches*, pp. 121 ff.

workmanship of the signs is of a higher standard; they are 16 cm. wide. Each face, apart from those of pillars A and C against the north wall of the room, is inscribed with a single vertical line of hieroglyphs, at the bottom of which is a seated figure of Khentika holding staff and sceptre. Pillars A, B, and E stand to their full height, which is 2.12 metres, and as the south wall at its highest point is 2.48 metres, there must originally have been an architrave between the pillars of at least 0.30 metres. No trace of this architrave now survives.

The walls of this room are decorated with reliefs of offering rites, and the workmanship of these reliefs varies from fair to extremely poor. Part only of one block of the west wall is preserved above the second course. On this block is the lower part of a standing figure of Khentika wearing the leopard skin of the *šmt* priest. He carries a staff and a sceptre and before him walks the small figure of his son, here called Djedi-pepi. Facing Djedi-pepi is another small figure holding the end of a rope and evidently the first of a line of people dragging a sledge with a shrine or chests upon it.¹ Blocks I and II are almost certainly from the top of this scene (see p. 33 for a discussion of these blocks and also Pl. XXVIII where they are placed in relative position above the remains of the west wall *in situ*). Between Khentika's foremost leg and his staff are the traces of an Old Kingdom hieratic graffito written in red ink (Pl. XXXIII).

The inscribed surface of the north wall is divided into three separate scenes by the pillars A and C (Pls. XXIX–XXX). Between the west wall and pillar A is the lower part of a seated figure of Khentika holding a folded napkin in one hand. Before him stand two officials, Ishetma^ca and Hēpi. The former carries two packets of incense, the latter, one packet of incense and a jar of unguent. Above them is a shelf holding unguent jars and packets of incense. The work on this scene is unfinished, but, as far as can be judged, it is of a higher standard than most of the other work in this room.

Between pillars A and C is a scene of a standing figure of Khentika with staff and sceptre. Before him is a vertical line of inscription and three registers; the lower two have offering-bearers and the upper one chests and collars. The names of the offering-bearers are carved in very poor hieroglyphs which cannot be excused by the unfinished state of the work.

Starting from pillar C, 1.95 metres of the wall to the east has a scene in an uncompleted state, being less finished on the right than on the left. There are remains of a standing figure of Khentika, holding staff and sceptre. Behind him is his son Djedi-pepi, above whom are two other men in registers apart. Before Khentika is his son Ibi and then comes a register of offering-bearers, the right-hand end of which is almost completely lost. The surface of the wall for most of this scene is badly worn.

The southern wall has poorly carved reliefs for its whole length (Pls. XXXI–XXXII), the subject throughout being the presentation of offerings to Khentika. The wall is pierced by doorways into the three magazines, Rooms X to XII. Between the entrances to Rooms XII and XI are two registers of offering-bearers separated by two horizontal lines of text. Only one block of the second register remains, and it is probable that once there was a seated figure of Khentika on the right above the lower register. After a break, the upper register is continued on the block which forms the lintel of Room XI; it is filled with representations of offerings.

Between the doors to Rooms XI and X is a register of five offering-bearers above which are two horizontal lines of text. Over the left-hand end of this register, and extending over the doorway to Room X as lintel, is a block with the lower part of a seated figure of Khentika receiving a

¹ For scenes of this kind cf. *Gemnikai*, II, pl. 8; *Ptahhetep*, II, pl. 22; Duell, *The Mastaba of Mereruka*, I, pls. 30, 69, 70.

small box from a dwarf standing before him—the steward 'Ankhef. To the left of this scene the wall is divided into alternating registers of offering-bearers and offerings. At the bottom is a register of offering-bearers; above it, a line of text and a narrow register of offerings. Then comes another register of offering-bearers and a line of text, and the remains of the bottom of another register of offerings. The left-hand end of all but the lowest register is very badly corroded. This section extends 1.66 metres to the left of the doorway into Room X.

The remainder of the south wall is taken up by a standing figure of Khentika holding a staff, but no sceptre, and registers of offering-bearers and offerings. Behind Khentika is his son

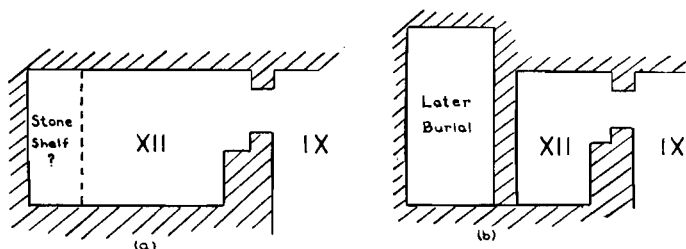


FIG. 11. Room XII before and after modification.

Djedi-pepi and before him his son Ibi. Four registers and a part of a fifth remain in front of them. The lowest register has five offering-bearers; then comes a line of text and a second register of butchers slaughtering cattle. The third register is filled with offerings; the fourth is a register of chests. It is separated from the fifth by a line of text. Only a part of the fifth register remains and that is badly corroded; it is a register of offerings.

Two inscribed blocks of the east wall remain (Pl. XXX); the lower one is damaged at the top and a false top of cement has been added, upon which rests the second block. The scene is of a standing figure of Khentika holding staff and sceptre; before him is his elder son Ibi and behind him another figure, certainly Djedi-pepi, though the name is no longer preserved.

Rooms X–XII and the Serdab

The three Rooms X–XII are plain and undecorated, and were certainly magazines. They all open off Room IX, to the south. Room X is 2.62 metres long and 1.38 metres wide. At the south end there is a shelf of stone built out from the wall. It is 0.89 metres wide, but is fractured on the right-hand side. The shaft to the main burial chamber is sited immediately in front of the entrance to Room X.

Room XI is a similar room; it is 2.65 metres long and 1.40 metres wide. It has a shelf of stone 0.31 metres wide at the southern end. Room XII was undoubtedly a room of identical nature, being 2.64 metres long and 1.45 metres wide. It no longer retains its original shape because a later burial was made in its southern end. A new wall was built across the middle of the room from east to west and the western wall in the southern half was breached to secure sufficient room for the burial, the axis of which was east–west. Fig. 11 shows the room before and after modification. The dimensions of the burial shaft are *c.* 1.90 metres by *c.* 1.00 metres. Slots for footholds are cut in the south wall. A part of a false-door stela is built into the western wall of the northern part of Room XII (see p. 3).

The thickness of the outer wall of the mastaba at the west end of Room IX contains a cavity or small chamber 3.68 metres long by 1.14 metres wide. It is now filled with debris, but it was

completely excavated by Firth, who described it as the *serdab* (see p. 1). This identification is most probably correct. The insides of the walls are roughly cut and not properly faced, apart from the northern wall, which is part of the southern face of the thick central wall which existed before Khentika built his mastaba. The regular measurements of the chamber, which is almost an exact rectangle, suggest that it was planned and not the result of a later removal of the core of the wall.

Main Burial Chamber (Pls. XXXIV-XXXIX)

The shaft to the main burial chamber is 17.54 metres deep. Its mouth, in Room IX, is almost an exact square, its average side being 2.11 metres. To a depth of 6.50 metres the shaft is care-

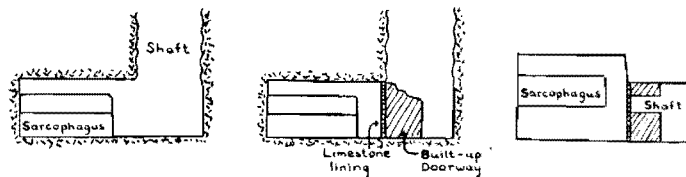


FIG. 12. Construction of entrance to main burial chamber.

fully cut. At this point, however, the careful work ceases. In the east wall there is a shallow excavation; in the north wall is the break-through into the rooms leading off the bottom of the shaft in Room III (see p. 23); in the west wall is a small break-through into another shaft, not investigated. From this point to the bottom the shaft is very roughly cut except at the very bottom where an attempt was made to square the walls. The entrance into the burial chamber is in the south side and its construction is interesting. Fig. 12 shows the order of construction. First the shaft was dug and the burial chamber excavated to its south through a large aperture in the wall of the shaft. Through this aperture the massive sarcophagus was brought into the burial chamber. Then the aperture was closed by a structure of rough blocks, its top having three rough steps. Through this structure the narrow, low passage to the burial chamber passed. Finally, the inner wall of the built-up doorway was lined with thin limestone slabs which were decorated with reliefs.¹

The burial chamber has not a regular shape. The east wall is 3.80 metres long and is lined with limestone slabs. The north wall, in which is the entrance, is 4.24 metres long, of which only 2.88 metres on the eastern side is lined with inscribed limestone blocks. The west wall is rough and a shallow cavity has been cut into it about 1 metre from the ground and extending almost the whole length of the wall. The wall is 3.63 metres long. The south wall is 4.46 metres long, of which a distance of 2.65 metres from the eastern end is lined and inscribed. The massive limestone sarcophagus stands against this wall, 1.87 metres from the eastern end. The wall is inscribed above the sarcophagus and also behind it, which shows that this wall, at least, was fully prepared before the sarcophagus was lowered into the chamber. To the east of the sarcophagus, in the southern wall, is the recess for the canopic chest. It is 0.97 metres high, 0.80 metres wide, and 1.10 metres deep. The roof of the burial chamber has been reinforced in modern times by steel girders and stone pillars. (For an account of this work see *Annales*, 36, 76.) In some places, however, the weight of the roof had previously caused some of the upper limestone lining blocks to be forced outwards. The three inscribed walls have borders of coloured rectangles at the sides

¹ For a similar arrangement in the mastaba of Neferseshemre^c see *T.P.C.*, p. 18.

and top. Beneath the inscribed area, which begins at a point about 1.20 metres from the floor, is a scheme of coloured bands: 2.5 cm. black, 8 cm. red, 2.5 cm. black, 8 cm. yellow, the remainder of the wall to the floor black.

The inscribed surface of the east wall is divided into three parts. On the left are five vertical lines of inscription (Pl. XXXV) with traces of green paint in the incised hieroglyphs and of black paint in the frame lines. The signs are 12 cm. wide and well cut. The centre contains the great offering list (Pl. XXXVI). It contains 97 entries arranged in rows of 24, with an extra entry added on the right end of the lowest row. The signs are incised and are 5 cm. wide. Originally the signs were green, the frame lines black, the numbers black, and the objects above the numbers red. It is very strange that the number of entries is odd. In most offering lists the entries are selected to secure a number sufficient to fill the available space neatly. Gunn suggests (in *T.P.C.*, p. 96, n. 2):

'that the draughtsman first marked out a large rectangle and divided this up into registers, which were again subdivided into small rectangles totalling some non-prime number, say, 50 and 105; that the spaces for numbers and vessels, etc., were then ruled off, and that the list was then accommodated to the setting thus provided for it—on the one hand by selection, on the other by repetitions and by such extraneous entries as we have before us here' (i.e. in the mastaba of 'Ankhmaḥor).

If this procedure was common, it was not carried out efficiently in the mastaba of Khentika. Probably the draughtsman followed the successive stages suggested above, but at the end discovered he had no room for the all-embracing *ḥst wdḥw* 'the best of the offering table'. He was then obliged to add an extra short column on the right of the main rectangle of entries.

The right-hand section of the east-wall has five registers of offerings of different sorts carved in low relief—indifferent work (Pl. XXXVII).

The north wall has four registers of offerings of different sorts, except at the east end where the lowest register is replaced by two narrower registers (Pl. XXXIV). The south wall has four registers with similar offerings (Pl. XXXVIII). In all cases the work is of indifferent quality.

The sarcophagus is set end-on against the southern wall of the burial chamber. It consists of a massive, hollowed-out block of limestone with an equally massive lid. The coffer is 3.15 metres long, 1.48 metres wide, and 1.30 metres high. The interior measurements are: 2.27 metres long, 0.81 metres wide, and 0.77 metres deep. The lid is 3.18 metres long, 1.58 metres wide, and 0.70 metres high.












On the top of the lid there is a single line of inscription running from north to south with signs 14 cm. wide. The north side of the lid has a single horizontal line of text with signs 8.5 cm. wide. The east side of the lid has two horizontal lines of inscription, with signs 8.5 cm. wide and having traces of green paint. (For the inscriptions on the sarcophagus see Pl. XXXIX.)

The north end of the coffer has a single vertical line of text with signs 8 cm. wide. The east side has, at the top, a single line of text with signs 8 cm. wide. On the right side the wall of the coffer was cut through by robbers in antiquity. The hole is 0.51 metres wide, just wide enough to allow a person to get inside the sarcophagus. This hole cuts through part of the line of text and also through part of a pair of *wedjat*-eyes, as had happened in the case of the sarcophagus of 'Ankhmaḥor (cf. *T.P.C.*, p. 17). Like this latter sarcophagus, that of Khentika is decorated with an incised pattern (see Pl. XXXIX). This pattern consists of twenty-eight panels with a double-leafed doorway in the middle, each leaf of the door bearing a *wedjat*-eye. The incised lines are black; each panel has at the top four bands of colour—red and yellow alternating—with lines of

black between them. Between the panels are further traces of red and yellow bands. Beneath the whole, at the base of the sarcophagus, is a band of red. Above the incised design is a further scheme of coloured bands: lowest is a narrow band of red; above this a yellow band with a geometrical design of squares in black dots; then comes another narrow band of red and a wide band of yellow. The whole is bordered by a line of black.

The sarcophagus is now empty apart from a few bones. The north wall has one horizontal line of titles and the east wall has a single line with a short offering formula and the seven sacred oils. The left hand end of this line of inscription is missing because of the robbers' hole.

The superstitious suppression of signs, fully discussed by Gunn in respect of the other mastabas of the Teti Pyramid group (*T.P.C.*, pp. 171 ff.),¹ is observed in the sarcophagus chamber of Khentika. The suppression of the human form is complete, but in other respects the suppression is not quite thorough. The following are points to be noticed:

1.  is used for Anubis and not .
2.  is used instead of .
3.  and  are used instead of  and .
4. The only cases of the human head occur in the signs  and .
5.  is used for *Imnt* 'the West'.

The Second Burial Chamber (Pl. XL)

Entry into the second burial chamber, which lies beneath Room III, is gained by means of the shaft in that room. It has been pointed out above (p. 7) that this was not the original entrance, and (p. 15) that the person buried here was someone else named Khentika, probably a relative of the owner of the parent mastaba.

The chamber is small, being 3.65 metres from north to south and 1.35 metres from east to west. The original entrance filled the north wall of the room, and through this entrance has poured a large quantity of sand which fills up a major part of the north end. The sarcophagus is sunk in the floor of the room, filling almost the whole area: it is 2.31 metres long, 0.79 metres wide, and 0.85 metres deep. The lid of the sarcophagus, the northern part of which is still in place, is 25 cm. thick and it rested on ledges sunk below the level of the floor of the room, so that the top of the lid was flush with the floor. The height of the room from the bottom of the sarcophagus is 2.33 metres. In the south wall of the chamber is a recess for the canopic chest, 0.83 metres deep, 0.70 metres wide, and 0.80 metres high. There are no lining blocks in this recess, but there are traces of plaster on the underside of the lintel block.

The east and west walls of the chamber were lined with thin slabs of fine limestone; some of these are no longer in position, and some have been brought up into the main body of the mastaba. Fig. 13 gives a diagrammatic plan of the positions of the surviving blocks on the two walls—the numbers refer to Pl. XL. The scenes on the walls are painted, there being no incised or relief work.

The west wall has at the top a line of text including the name Khentika and the remainder of the painted surface is filled with representations of various offerings. The east wall has at the top a line of text similar to that on the west wall and including the name Khentika. The greater part

¹ For the principal discussion of these suppressions see Lacau, *Suppressions et modifications de signes dans les textes funéraires* in *Ä.Z.* 51, 1 ff.

of the rest of the wall is filled with an offering list, many of the signs of which have faded considerably. The colours preserved on the walls of this chamber are discussed in the appendix to this chapter.

Loose Blocks

There are a number of blocks and fragments belonging to the mastaba lying inside the building. Some of these blocks can be assigned places in the walls; others are difficult to place. The

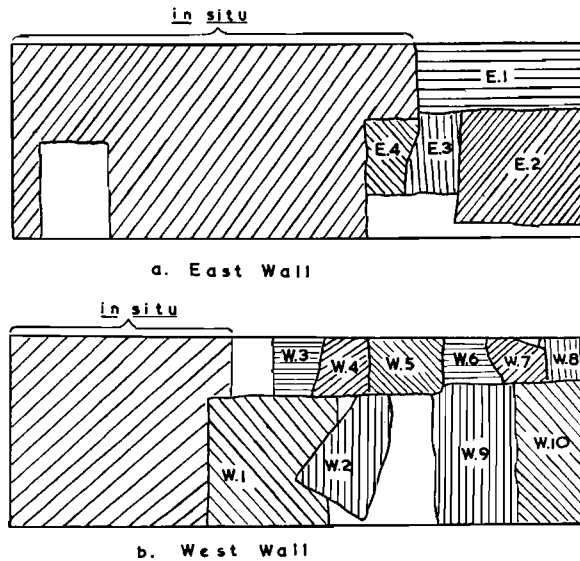


FIG. 13. Diagrams of walls of second burial chamber.

fragments of pillars in Room IX and the slabs from the walls of the second burial chamber are discussed in the body of the text, pp. 27, 28.

Blocks I and II (Pl. XXVIII) certainly belong to the west wall of Room IX, although they do not fit immediately above what now remains there. These two blocks show the head of Khentika, and in front of it, advancing towards it, is a file of men pulling on a rope, with one man clapping. This fragment of a scene links up in content with what can be seen on the lower part of the wall still in position (see p. 28).

Blocks III and IV (Pl. XLI), both of which have standing figures of Khentika upon them, probably belonged to a *temenos* wall, and are discussed in this connexion on p. 19. Similarly blocks V and VI (Pl. VIII) were probably parts of a frieze inscription (see p. 19). Block VII (Pl. XLI), which is a small fragment bearing a head of Khentika, finely cut, and a small part of an inscription, is unplaced. The character of the relief is similar to that of the south wall of Room VI and it is possible that it originally belonged to one of the scenes in this room, now destroyed completely. Block VIII (Pl. XLI) is the block laid in the floor of Room I at the entrance to Room II. It bears a short offering formula. It has been discussed on p. 18.

Block IX (Pl. XLI) is an offering-table belonging to Khentika, perhaps the Khentika of the second burial chamber (see p. 6). Block X (Pl. XLI) is another offering-table, belonging to one of Khentika's retainers, Ishetma'a. This was found outside the tomb (see p. 5). Block XI (Pl. XLII), the stela of Djedi-pepi, was found by Firth in Room III, where it may have been erected in antiquity (see p. 5). The workmanship is not of a high standard; no traces of colour remain.

The block XII (Pl. XLII) is difficult to place. In character the relief on it does not resemble any other work in the tomb. The block, however, was lying in the tomb when the inscriptions were copied by Gunn and it may have been excavated with the rest of the tomb by Firth. It has parts of three registers, with scenes of brewing.

Blocks XIII and XIV (Pl. XLIII) belong almost certainly to the north wall of Room III. The upper block contains an offering list and the lower block has a head of Khentika and parts of five lines of vertical text. The certainty of the contiguity of these blocks is discussed on p. 71, and traces of colour in the appendix below. Block XIV now lies in the mastaba of Kagemni. Block XV (Pl. XLIII) contains another offering list which probably belongs to the south wall of Room III.

A number of smaller fragments [XVI] (i)–(v) (Pl. XLII) contain parts of a marsh scene, and may have belonged to the north wall of Room IV.

APPENDIX TO CHAPTER III

NOTES ON COLOUR

VERY little colour now survives on the reliefs in the mastaba. The traces of paint on certain of the scenes have already been mentioned: the false doors (pp. 22, 26); the coloured bands which decorated the lower parts of the walls (p. 23); occasional traces of red on some figures (pp. 22, 23); colour on the inscriptions of the main burial chamber. Two blocks, however, have most of their colour preserved. One of these, [246] (Pl. XLIII), is now lying in the mastaba of Kagemni; the other [245] (Pl. XLIII), which fits on top of the previous block, lies now in Room III.

Colours on [246] are:

White: the background (though now a dirty grey), the band and handkerchief of the figure.

Red: the skin of the figure; signs \sqcup , \uparrow .

Black: wig, beard, and pupil of the eye of the figure; the frame lines of inscription, offering list and the border of the coloured rectangles; signs ~~~~ , e .

Blue: signs \circ , \uparrow , i .

Green: signs S , S .

The coloured rectangles are red, green, yellow, and blue. Multicoloured signs and the colours on the necklace of the figure are given on Fig. 14.

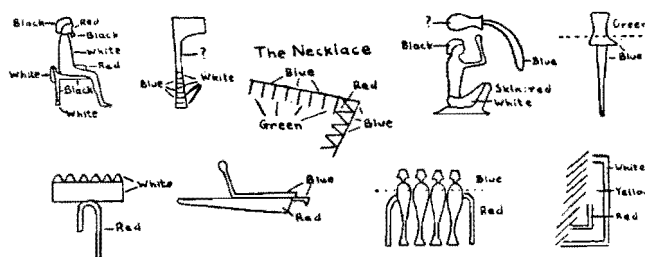


FIG. 14. Multicoloured signs on blocks [245] and [246].

Colours on [245] are:

White: the signs \odot and \square .

Red: the signs S , \uparrow , = .

Blue: the background of the line of text.



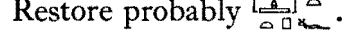
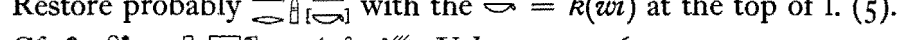

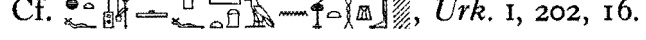
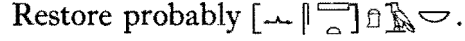






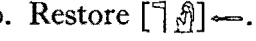

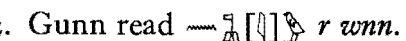
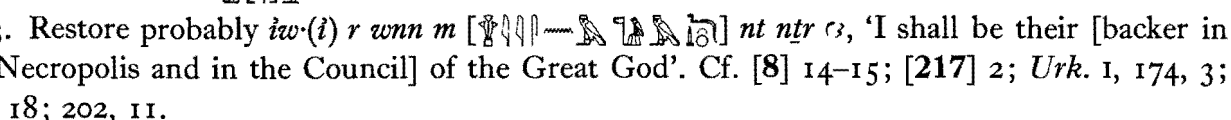

The coloured rectangles are red, yellow, green, and blue. The one multicoloured sign is given on Fig. 14.

The east and west walls of the second burial chamber are painted, and much of the paint survives. The scheme of coloured rectangles as border consists of red, yellow, green, and blue rectangles, each rectangle being separated from the next by three narrow bands, two of black and one of white.

The east wall contains the offering list. The frame lines of this list are black; the signs brown-red. The line of text at the top of the wall is outlined in black alone. The design on the left of the wall is of alternating red and yellow squares; the chevroned lines are yellow. The piled offerings on the right have traces of red, yellow, green, and black remaining.

The west wall has on the left-hand side piles of linen and other cloth. These are outlined in black only. The other offerings on the wall have much colour remaining. The necklaces have clasps of yellow and the rest seems coloured green, though the colour is much faded. Chests have legs and bars of red or of yellow; piled fruit is red. The large oil jars are outlined in red and their designs are carried out in red and black, lines of both colours sometimes being superposed. In bands of chevron design the lines are red. Some of the smaller pots are in yellow and green. Indications of colour for both the walls of this subsidiary burial chamber have been added on Pl. XL. R represents red, B represents black, Bl represents blue, Y represents yellow, and G represents green.

my tomb (12)–(15) lost (16) of [the Necropolis].¹² I shall be¹³ (17) of the Great God, Lord of the west’

1. Restore .
2. Restore .
3. Restore probably .
4. Restore probably  with the  = *k(wi)* at the top of l. (5).
5. Cf. , *Urk.* I, 202, 16.
6. Restore probably .
7. The  sign is oddly made here, though the damaged surface prevents the exact form from being determined. For the ‘House of the God’s-books’ cf. l. (9) and the titles , , , Murray, pp. 38, 43.
8. Restore .
9. Cf.  ‘Now I know everything whereby a spirit who has passed to the west becomes spiritual’, *Urk.* I, 173.
10. Restore .
11. Restore  Cf. [8] 11.
12. Gunn read  *r wnn*.
13. Restore probably *iw·(i) r wnn m*  *nt ntr* , ‘I shall be their [backer in the Necropolis and in the Council] of the Great God’. Cf. [8] 14–15; [217] 2; *Urk.* I, 174, 3; 197, 18; 202, 11.

Left B: [8] (1) *hri-hbt hri-tp smr wcti Ihhi* (2) *dd-f* (3) [*shd hm-ntr*] *dd-swT-Tti* (4) *ir rmt nb ckti·sn̄i r iz·(i) p[n n hrt-ntr m cb(w)·sn wnn·n·sn bw̄t]* (5) *iptf bw̄t·n sh̄ ikr h[p r Imnt]* (6) *n wcb·sn [mr wcb]·sn r ck r hwt-ntr nt [ntr wnn wd̄c-mdw hnc·sn]* (7) *hr·s m [zmt] tf Imntt m d̄sd̄st [nt ntr c̄]*. . . . (8) *snw·f ir [n·f ph]w hr·s r dwt t[f] (?)*. . . . *iw·(i) igr* (9) (r) [*it̄*] *t̄z·f mr sp̄d iw·(i) igr (r) it̄[t] t̄z iw·(i) igr (r) wdt sn̄d·(i) im·f* (10) [r] *m̄z̄ cnhw t̄p̄iw t̄z sn̄d·[sn n sh̄w] ikrw hpwti·sn̄i r Imn(t)* (11) [*iw·(i) igr rh·k(wi) wn̄*] *wt nbt ikr̄t št̄z[t hri]-hbt nb ikr̄ iw·(i) igr ib̄z·k(wi)* (12) *hr s̄št̄z n k̄st wt iw·(i) igr rh̄·[k(wi)]* (13) *ir sw̄t hri-hbt nb hm-k̄z ir̄ti·sn̄i [n·(i)] nn r-dr* (14) *dd·n·(i) hr iz·(i) pn <n> hrt-ntr iw·(i) r wnn m h̄zy·sn̄* (15) *m hrt-ntr n rd̄i·(i) hpr iht nb(t) m̄sd̄dt̄·sn̄ dt wn̄ ir* (16) *m̄z̄·ti iw hr w̄st in rmt̄ nb* (17) *mk Ihhi im̄sh̄w n Inpw t̄p̄i d̄w·f hr·sn̄ r hri w̄st nb*.

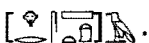
‘(1) The chief lector priest and unique friend, Ikhekhi, (2) says: (3) [The inspector of prophets]¹ of the pyramid ‘One steadfast of places is Teti’ (4) as for all men² who will enter into this my tomb [of the Necropolis in their state of impurity, having eaten] those [abominations]³ (5) which the perfect spirit who has journeyed [to the West]⁴ abominates⁵ (6) they shall not be pure [as] they [should be pure]⁶ to enter into the temple of [the God. There will be judgment with them]⁷ (7) concerning it in that western [desert],⁸ in the Council [of the Great God]⁹ (8) his equal; an end shall be made [for him]¹⁰ concerning it in respect of that (?)¹¹ evil Further, I shall¹² (9) seize¹³ his neck like a bird; further, I shall seize the land; further, I shall cast the fear of myself into him (10) [in order that]¹⁴ the living who are upon earth may see (it) and may fear the excellent [spirits]¹⁵ who will pass¹⁶ to the West. (11) [Further, I know]¹⁷ every excellent secret office [of (?)] every excellent lector priest. Further, I am initiated (12) into every secret of the work of embalming. Further, [I] know¹⁸ (13) But as

25. For this phrase, cf. in the Middle Kingdom Coffin of Gua (*B.M.* 30839), *mk n kꜣꜥtn*, ‘Behold us!’ ye shall say’, l. 331.

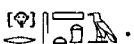
26. *r* here is probably of ‘speaking to’ a person, as often in the Pyramid Texts.

Right C: [9] (1) *šmr wꜣꜥti wꜣꜥti Inpw* (?) *Inpw šms Inpw hrꜣ-hbt* (2) [*hrꜣ šštꜣ*] *n nšw m štf nbt imꜣ-r pr-nšw nb* (3) [*hrꜣ šštꜣ n wꜣꜥti-mdw nbt Hnti-kꜣ rn-f nfr [I]hꜣhꜣ dd-f*] (4) *rmꜣ nb šwꜣti-šni hr izꜣ(i) pn* (5) *t hnkt mw m ntt m-hꜣꜥtn* (6) *dd-kꜣꜥtn m rꜣꜥtn wdn m rwyꜣtn* (7) *1000 m šntr šš 1000 m mnḥ[t] r* (8) *mnwt 1000 m iḥt nbt bnrt rnpt ꜣpd kꜣ mšḥd iwꜣ nbt wꜣb<t>* (9) [*imi-r hn*] *ti-š [pr-ꜣ] hrꜣ šštꜣ n mꜣst wꜣ* (10) [*šps*] *m rn-f m šḥf m iꜣt-f imꜣḥw* (11) *Inpw tꜣi dw-f imꜣ wt nb [tꜣ] dšr Ihꜣhꜣ* (12) [*imꜣḥw hr*] *Wštr nb Ddw Hnti-kꜣ* (13) [*m šḥ*] *f imꜣḥw hr ntr ꜣ* (14) [*izꜣ(i)*] *pn n hrt-ntr n ḥḥw nb* (15) *n mrwt štt n* (16) [*šmr wꜣꜥti wꜣꜥti Inpw Hnti-kꜣ kꜣꜥtn*].

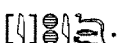
‘(1) The unique friend, embalmer-priest of Anubis, (?) of Anubis, stolist of Anubis, lector priest, (2) [keeper of secrets]¹ of the King wherever he is,² overseer of every King’s-house (3) keeper of the secrets³ of all judgments, Khentika,⁴ whose good name is Ikheki, says:⁵ (4) all people who will pass by⁶ this my tomb (5)⁷ bread, beer,⁸ water, from what is in your possession (6) then shall you say⁹ with your mouths and offer¹⁰ with your hands (7) “. . . .¹¹ 1000 of incense and alabaster vessels, 1000 of clothing and *r*-geese¹² (8) pigeons,¹³ 1000 of every sweet thing, all year-offerings, birds, oxen, oryxes and joints of meat (9) [overseer of] small-holders [of the Great House],¹⁴ keeper of the secrets of that which one (alone) sees (10) [august]¹⁵ in his name, in his dignity, in his office, revered one (11) Anubis, who is upon his hill, who is in the town *Wt*, Lord of the Holy [Land],¹⁶ Ikheki; (12) [one revered by]¹⁷ Osiris, Lord of Busiris, Khentika (13) [in] his [dignity]¹⁸ one revered by the Great God (14) this [my tomb] of the Necropolis,¹⁹ to all the living (15) in order to²⁰ pour libations²¹ for (16) [the unique friend]²² and embalmer-priest of Anubis, Khentika” — you shall say.’

1. Restore .

2. Literally ‘in his every place’.


3. Restore .


4. See note on [3].

5. Restore .

6. The *o* of *šwꜣti-šni* is written before and after the determinative.


7. Restore, probably, *izꜣ(i) pn [n hrt-ntr rdꜣꜥtn n(i)] t hnkt mw* ‘this my tomb [of the Necropolis, you shall give me] bread, beer, water’

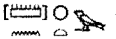









8. Note the large size of the signs here. The signs  are scarcely determinative of *hnkt*, while *mw* ‘water’ is a little out of place. These two facts together suggest that the draughtsman, or whoever disposed the text for the wall had to add to the normal formula and increase the size of signs to fill the space at his disposal.

9. The spelling  of *kꜣ* in *šdm-kꜣf* is unusual and noteworthy.

10. *wdn* is elliptical for *wdn-kꜣꜥtn*.






11. Restore, probably, [1,000 *m t hnkt* 1000 *m kꜣ ꜣpd*] 1,000 *m šntr* ‘[1,000 of bread and beer, 1000 of oxen and birds] 1,000 of incense. . . .’

12. Gunn saw the sign as , but the odd beak is certainly a hole in the stone.

13. Restore  with \circ written for \circ .
14. Restore .
15. Gunn and Černý read .
16. Restore \cup [].
17. Restore .
18. Gunn read .
19. There is no trace of \uparrow beside , but there is room for it.
20. \curvearrowright is the wrong way round.
21. The sign after \uparrow may be  or the like.
22. Černý reads  here. This title, however, regularly follows *wṯi Inpw*, and the one to be expected here is \uparrow . Cf. 1. (1) and [9] 1. Gunn read \circ and of this only \circ is now visible.

Right D: [10] (1) . . . *hxti-c* [*hri-hbt hri-tp smt*] *smr wcti wṯi Inpw* . . . (?) *Inpw hri wrw Ihhi* (2) [*dd-f pr-n(i) m niwt(i) h-n(i) m spst(i) ir-n(i) mxt n nb-s šhtp-n(i) ntr m mrwt-f*] (3) . . . [*n zp* (?)] *šhm(i) r rmt nb mr(i) nfr rn(i) hr ntr imsh(i) hr rmt nb* (4) [*wp-n(i) sn-nwi r htp-sni nhm-n(i) mxt*] *m-c wsr r-f m šhmt-n(i) im* (5) [*rdi-n(i) t n hkr hbs n hwi zm t m*] *iwi krs-n(i) iwti z:f ir-n(i)* (6) [*mht n iwti mht-f šnd-n(i) it(i) im-n(i) n mwt(i) šd-n(i) hrdw*] (7) [*sn*] . . . *šhm m nw nb n zp dd(i) iht nb(t) iw(?)* (8) [*r rmt nb n šhm-ir-f*] . . . *chcw* (?) *n tpiw-c iw try(i) mnh r(i)* (9) . . . [*n mrwt* (?)] *wn išt(i) hr rmt m t pn c wort* (10) . . . *r wnn(i) imsh hr ntr c nb Imn(t) hr rmt* (11) [*nb*] . . . *-k imshw pw n Pth rsi inb-f Ihhi* (12) . . . *rmt nb m hm n štp-z iw dbh(i) sn m-c hm n nb(i)* (13)–(16) missing (17) . . . *r-sn* (?).

'(1) . . . the Count [chief lector priest, *semet*-priest],¹ unique friend, embalmer-priest of Anubis, . . . (?) of Anubis, controller of the Great ones, Ikhekhi, (2) [says: I came forth from my city, I descended from my nome],² I exercised justice for its Lord,³ I satisfied God with what he likes. (3) . . . [Never did (?)]⁴ I use force against any man, for I wanted my name to be good before God and my repute to be good before all men.⁵ (4) [I judged (the cases of) two partners until they were satisfied; I rescued the wretched]⁶ from him more powerful than him in so far as I was able⁷. (5) [I gave bread to the hungry, clothing to the naked and brought]⁸ the stranded [to land]. I buried him who had no son. I made (6) [a boat for him who had no boat. I feared my father];⁹ I was gracious to my mother; I brought up [their]¹⁰ children. (7) . . . powerful, at all times. I never said any evil thing (8) [about any man to a potentate]¹¹ . . . the resting places (?)¹² of the forefathers (?).¹³ I respected him who was more excellent than I¹⁴ (9) . . . [so that]¹⁵ my property should be with the people in this land, very greatly (10) . . . so that I should be revered by the Great God, the Lord of the West, and by [all] men.¹⁶ (11) . . . He is a revered one of Ptah, who is south of his wall, Ikhekhi. (12) . . . all men in the majesty of the palace. I begged¹⁷ them from the majesty of my Lord. (13)–(16) missing (17) . . . against them (?).'

1. Gunn read .
2. Restore . Cf. *Urk.* I, 198, 13; 204, 2.
3. For this phrase cf. *Urk.* I, 198, 14 ff.; 200, 12 ff. The 'Lord' here is probably Ptah, who in later times has the epithet *nb mxt*. Edell, however, in *Phraseologie*, p. 39, maintains that Rēc is the God intended here. He gives no reasons.
4. Restore \uparrow  \cup []. Gunn read  before the \uparrow . The stone here is very weather-worn and it is possible that this last reading is not certain. We should expect a negative *n* or *n zp*.

'(1) A boon which the King gives, a boon which Anubis, who is upon his hill, gives: he is to be buried in the Necropolis. (2) A boon which the King gives, a boon which Osiris, Lord of Busiris, gives: invocation offerings are to be made for him every day—(3) the inspector of prophets of the pyramid "One enduring of beauty is Pepi", hereditary prince, count, unique friend, (4) unique friend, lector priest, embalmer-priest of Anubis, . . . of Anubis, Khentika; (5) one revered by Anubis, who is upon his hill, who is in the town *Wt*, Ikhekhi. (6) The hereditary prince, Khentika, whose good name is Ikhekhi.'

Left Jamb: [13] (1) *šhd hm-ntr dd swt Tti iri-pct* (2) *šmr wcti imi-r swt špst pr-ε imi-r pr-nsw* (3) *hri šst: n nsw m st-f nbt imi-r icw-r nsw* (4) *imšhw hr nb-f Hnti-k: rn:f nfr Thhi* (5) *imšhw hr ntr ε* (6) *Hnti-k: rn:f nfr Thhi*.

'(1) The inspector of prophets of the pyramid "One steadfast of places is Teti", hereditary prince, (2) unique friend, overseer of the august places of the Great House, overseer of the palace, (3) keeper of the secrets of the King, wherever he is, overseer of the King's breakfast¹, (4) one revered by his Lord, Khentika, whose good name is Ikhekhi, (5) one revered by the Great God, (6) Khentika, whose good name is Ikhekhi.'

1. We expect the common title $\downarrow \circ \searrow$ here; there are no clear traces of ϵ above \circ , but the surface of the stone is very rough, and such a small sign could easily have been lost.

Right Jamb: [14] (1) *šhd hm-ntr mn nfrw Ppy iri-pct hsti-ε* (2) *hri-hbt hri-tp smt hrp šndwt nb(t) imi-ε šmr wcti hri-hbt mε* (3) *šmr wcti wti Inpw . . . (?) Inpw sm: Inpw hri wrw hri-hbt* (4) *imšhw hr Inpw tpi dw:f Hnti-k: rn:f nfr Thhi* (5) *imšhw hr Wsir* (6) *Hnti-k: rn:f nfr Thhi*.

'(1) The inspector of prophets of the pyramid "One enduring of beauty is Pepi", hereditary prince, count, (2) chief lector priest, *semet*-priest, controller of all kilts, . . . (?), unique friend, real lector priest (3) unique friend, embalmer-priest of Anubis, . . . of Anubis, stolist of Anubis, controller of the Great Ones, lector priest, (4) one revered by Anubis, who is upon his hill, Khentika, whose good name is Ikhekhi, (5) one revered by Osiris, (6) Khentika, whose good name is Ikhekhi.'

Left thickness of Door: [15] (1) *šhd hm-ntr dd swt Tti iri-pct* (2) *imšhw hr Inpw tpi dw:f Hnti-k: rn:f nfr Thhi* (3) *imšhw hr Wsir nb Imn(t) Thhi*.

'(1) Inspector of prophets of the pyramid "One steadfast of places is Teti", hereditary prince, (2) one revered by Anubis, who is upon his hill, Khentika, whose good name is Ikhekhi, (3) one revered by Osiris, Lord of the West, Ikhekhi.'

Right thickness of Door: [16] (1) *šhd hm-ntr mn nfrw Ppy šmr wcti Hnti-k: (2) hsti-ε hri-hbt hri-tp smt hrp šndwt nb(t) šmr wcti mε Thhi* (3) *imšhw hr Inpw tpi dw:f nb hrt-ntr Hnti-k: (4) imšhw hr Wsir nb Ddw Thhi*.

'(1) The inspector of prophets of the pyramid "One enduring of beauty is Pepi", unique friend, Khentika, (2) the count, chief lector priest, *semet*-priest, controller of all kilts, real unique friend, Ikhekhi; (3) one revered by Anubis, who is upon his hill, Lord of the Necropolis, Khentika; (4) one revered by Osiris, Lord of Busiris, Ikhekhi.'















The Drum: [17] *iri-pct hsti-ε šmr wcti hri-hbt Thhi*. 'The hereditary prince, count, unique friend, lector priest, Ikhekhi.'

Room I (Pls. IX–XI)

South Wall (Pl. X)

[18] *wṯi Inpw Thhi*, ‘embalmer priest of Anubis, Ikhekhi’.

[19] *zꜣf hri-ḥbt śmšw (?) Ddi-Tti*, ‘His son, the elder¹ lector priest Djedi-teti’.

1. The sign  after *hri-ḥbt* presents some difficulty. The *Wb.* III, 395 regards it as a determinative. Gunn, *T.P.C.*, p. 283, n. 2, read it as *śmšw* and translated ‘Eldest, Ritualist’. Grdseloff, *Das Ägyptische Reinigungszelt*, p. 7, translates, ‘älteste Vorlesepriester’. If the sign were determinative alone, we should expect to find it used regularly in all occurrences of *hri-ḥbt* in any given text. This is not the case. But we do find it used regularly for a single person as in the case of Djedi-teti in this tomb, cf. [153], [166], [190]. No other person who is *hri-ḥbt* in this tomb has  written after his title. That    is a distinct title on its own is confirmed by cases where, side by side, we have officials who are    ,  , and   , e.g. Jéquier, *Le Monument funéraire de Pepi II*, II, pls. 48, 54, 57, 75. It seems likely that the college of lector priests was composed of these three grades, though it is difficult to say what difference there was between the *hri-ḥbt* and the *hri-ḥbt śmšw*. It is noteworthy that wherever it is possible to examine the relative standing of a person bearing the latter title, he is of a rather junior rank, as is the case in this tomb; cf. also Capart, *Une Rue de tombeaux*, pl. 15. The multiplicity of examples in the Pepi II pyramid scenes also suggests a less important official. This consideration clashes with the idea of seniority implicit in *śmšw*. Can it be that the word here means ‘honorary’? We then can reconstruct a college consisting of chief lector priests, ordinary lector priests, and honorary lector priests, the latter perhaps exercising duties occasionally as cadets.

[20] *zš pr mdꜣt ntr pr-ꜣ Mšꜣ*, ‘Scribe of the House of the God’s Books of the Great House, Mesi’.

[21] *ḥt prt śmw*, ‘Autumn, winter, summer’.



[22] *iri-prꜣ Hnti-kꜣ*, ‘The hereditary prince, Khentika’.

[23] *zš pr mdꜣt ntr pr-ꜣ Mšꜣ*, ‘Scribe of the House of the God’s Books of the Great House, Mesi’.¹

1. This Mesi may be the same man as the Mesi who occurs in the nearby tomb of ‘Ankhmꜣḥor. Cf. Capart, *Une Rue de tombeaux*, pls. 33, 47.

[24] *Thhi*, ‘Ikhekhi’.

[25] *[hri-ḥ]bt*, ‘Lector priest’.¹

1. Restore  .

[26] *imꜣ-ḥt pr-ḥd šḥd hnti-š pr-ꜣ Išt-mꜣꜣ*, ‘Foreman of the Treasury and inspector of smallholders of the Great House, Ishetmꜣḥ’.

North Wall (Pl. IX)

Register 1: [27] *št nw r mnḥ Šmꜣ*, ‘Mould¹ this properly, Shemai’.

1. For this phrase cf. Capart, *Une Rue de tombeaux*, pl. 25. The word *št* is used of goldsmiths working on a metal collar in *Deir el Gebrawi*, I, 13, and *Cairo* 1534, and it must mean there, as here, ‘mould’, or the like. Montet, *Scènes*, pp. 247–8, postulates the meaning ‘mould’ for the noun *št*. We may compare the English use of ‘throw’ or ‘fling’ in making pottery, and it seems that the Egyptian *št* ‘throw’ might similarly have had the extended sense of ‘mould’.

[28] *iw ir·(i) r hxt·k*, 'I shall do (it) to please you'.

[29] *irt st m hnkt*, 'Being busy¹ with beer'.

1. *irt st m*, which occurs also in [32] and [37], is an idiom unknown to the *Wb*. The sense is quite clear, and it connects with the idea of activity that *st* often carries, especially when joined to names of parts of the body, so indicating the activity of that part. Cf. Gardiner, *E.G.*, p. 587 under *st*.

[30] *ir·(i) n·(i) 6 ipt (?) . . . (?)*, 'I shall make for myself 6 measures¹ (?) . . . ² (?)'.

1. The reading of the signs $\overline{\text{C}}^{\text{D}}$ is doubtful; a similar word occurs in Capart, *Une Rue de tombeaux*, pl. 25. It is possible that we should read *h* or *hst*, a word for 'measure' not known to the *Wb.*, but connected with the verb of the same root and meaning. Alternatively the reading may be *ipt*. The word *ipt* 'measure' is given by the *Wb.* as Dynasty XVIII and later. It does, however, occur as *ipy* once in the Heḫanakhte Documents (VI, 12) of Dynasty XI date (to be published shortly); in one other place in the same documents (III, 6) it occurs written $\overline{\text{C}}^{\text{D}}$ only.

2. The reading of the name is uncertain.

[31] *Mhw*, 'Meḥu'.

[32] *irt st m pzn*, 'Being busy with *pzen*-bread'.¹

1. For *pzen*-bread used in beer-making see Montet, *Scènes*, pp. 244 ff.

[33] This phrase is uncertain. It seems to read $\Delta \square \text{A} \overline{\text{C}}^{\text{D}}$, which was also Gunn's reading; the surface, however, is very uneven and the reading could equally be $\Delta \overline{\text{C}}^{\text{D}} \overline{\text{C}}^{\text{D}}$ with the A quite illusory, and taking $\overline{\text{C}}^{\text{D}}$ as being $\overline{\text{C}}^{\text{D}}$. Then we have: *di·(i) pr n·(i) 4 ipt (?)*, 'I shall cause 4 measures to come forth for me'. The sense presumably is that the workman boasts of his ability to achieve good results.

[34] *shd hrp zh Ndm*, 'Inspector of the controllers of the offering-kiosk, Nedjem'.

[35] *ht*, '*hetj*-bread'.

[36] *ir·(i) r msc 4 ipt (?)*, 'I shall make 4 measures, rightly'.¹

1. This is probably an expression of honesty, claiming that the workman will not use short measures. Cf. Capart, *Une Rue de tombeaux*, pl. 25, and Erman, *Reden, Rufe und Lieder*, p. 46.

[37] *irt (?) st (?) <m> iht nfrt*, 'Being busy¹ with every good thing'.

1. The reading here is not certain. There is no $\overline{\text{C}}^{\text{D}}$ under $\overline{\text{C}}^{\text{D}}$, the J is not clear, and there is no A .

[38] *ir·(i) n·(i) 7 ipt (?)*, 'I shall make for myself 7 measures'.

Register 2: [39] *irt ir hnkt*, 'Being a beer maker'.¹

1. For this unusual phrase cf. [42] *irt ir ht*, 'being a maker of *hetj*-bread'. In later periods the names of occupations were frequently formed by adding the word of the thing made to *irw*. Cf. the names of occupations listed in the Index to Gardiner, *Onomastica*, II, 282.

[40] *mi rt Wsh*, 'Come then,¹ Waḥet'.

1. The feminine *rt* is used, and the name is that of a woman, but all the workers in the group are certainly male, cf. [42].

[41] *zš n pr-dt*, 'Scribe of the estate'.

[42] *irt ir ḥt Bḥkt*, 'Being a maker of *ḥetj*-bread, Baḳet'.¹

1. Again a feminine name where a male is depicted.

[43] *wpt ḥprt nt pṣn*, 'Opening¹ the *pezen*-bread mould'.²

1. For *wpt* used with *bd* a mould (?) see Montet, *Scènes*, p. 237.

2. For *ḥprt*, the mould used for *pezen*-bread see Montet, *Scènes*, pp. 245–6.

For the scene cf. Steindorff, *Das Grab des Ti*, p. 85.

[44] *wpt ḥprt*, 'Opening the mould'.

Register 3: [45] *zš n pr-dt*, 'Scribe of the estate'.

[46] *Šmr*, 'Semer'.¹

1. This is probably a name, although no other instance is known. Ranke quotes a *Šmrt* from *Cairo* 1379—which Borchartd (*Denkmäler*, p. 37) incorrectly reads $\text{𓆎} \text{𓆏}$. The signs of *šmr* in the present context are only roughly scratched on the stone and were probably added later than the title.

[47] *šmšw n pr-dt*, 'Retainer of the estate'.

[48] *ḥri dḥ n pr-dt*, 'Store¹-keeper of the estate'.

1. *dḥ* here is probably the Old Kingdom spelling of the Middle Egyptian *wḏ* 'magazine'. Cf. the title $\text{𓆎} \text{𓆏} \text{𓆐} \text{𓆑}$, *Wb.* v, 515, 12.

[49] *Mtw*, 'Metju'.¹

1. This name occurs on an Old Kingdom false door, *Cairo* 1397.

[50] *zš n pr-dt*, 'Scribe of the estate'.¹

1. There are traces of all the signs $\text{𓆎} \text{𓆏} \text{𓆐} \text{𓆑}$ on the stone.

[51] *ir* (?), 'Do (?)'.¹

1. The three groups of 𓆎 may possibly be a way of writing 9. Then the reference will be either to measures or to the magazines shown at the end of the register.

[52] *ḥst ir io pw*. This sentence is very obscure and I can suggest as a translation only: 'First it is "Do ten"', i.e. the workman complains of a change of orders; first he is ordered to do 10 and now he is ordered to do 9 (cf. [51]); *ḥst* would be the noun 'beginning' and *pw* the copula. The phrase $\text{𓆎} \text{𓆏} \text{𓆐} \text{𓆑}$ of *Gemnikai*, II, 9, in a similar scene is not parallel, *ḥst nwh* being the regular term for the beginning of the measuring cord—see the references to *Wb.* II, 223, 13.

Register 4: [53] *šmr wrtḥ ḥri-ḥbt Iḥḥi*, 'The unique friend and lector priest, Ikhekhi'.

[54] *iw(i) ḥr-k wrt*, 'I am with you, greatly'.¹

1. The sense is probably that Ikhekhi claims to have their interests at heart.

[55] *zš n pr-dt Išt-mꜣc*, 'Scribe of the estate, Ishetmara'.

[56] *zš n pr-dt Špšš*, 'Scribe of the estate Shepses'.

[57] *ḥkḥ ḥwt Ipi*, 'The headman, Ipi'.


[58] *ḥkḥ ḥwt*, 'The headman'—repeated 4 times over other men.


[59] *dd(i) iw-f*, 'I told him to come'.


[60] *ḥtpw nfr n kḥ-k n iw mrtt*, 'Fine presents for your *ka*:¹ the like has never happened before'.

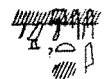

1. This remark, no doubt, is an ironic reference to the blows delivered for recalcitrance in tax-payment.

Register 5: The majority of the inscriptions in this register are badly damaged and incomprehensible. The traces suggest the following readings:

[61]  above the woman on the left.

[62] Before second woman: .


[63] Above and in front of third woman:  doubtful.


[64] Behind third woman:  ← possibly read .

[65] *wn nti hnc·(i)*, 'Hurry up, my companion'.

[66] *rth*, 'Reth-bread'.¹

1. It is quite common to have the 𓂏 omitted in writings of this word, but it is unusual to have the sign \rightarrow at the beginning.

[67]  above last but one man.


[68] Above and before last man:  which may read *wdt (?) m cprt*, 'placing (?) (some sort of bread?) in the mould'.

West Wall (Pl. XI)

Register 1: [69] *hmw-k₂ hnc*, and the *k₂*-servants together'.¹

1. *hnc* is here, no doubt, adverbial and not to be read *hnc·(i)* 'with me'.

[70] At this point a name seems to have been hammered out of the wall; no identifiable traces remain.

[71] Behind the prisoner . For this group cf. [77]. It may contain the word *dbhw* 'needs'.


[72] *Ihhi*, 'Ikhekhi'. The signs are rough and are probably a later addition.

[73] *Sni*. Probably the name 'Seni', though Ranke quotes no Old Kingdom examples. Again the signs are roughly cut.

Register 2: [74] *shd sdwt Hny*, 'Inspector of the treasury, Heny'.

[75] *ir nw r ndm·(i) Mry*, 'Do this to please me, Mery'.

[76] *iry·(i) r hzt·k*, 'I shall do (it) to please you'.

Register 3: [77] Between the squatting figures . For this group cf. [71]. Possibly the title *imi-r ššr* 'overseer of linen' is meant here. Cf. the writings in *Idout*, pl. 17.

Room III (Pls. XII–XIV). The North Chapel

West Wall (Pl. XIII)

The bulk of this wall is taken up with two false doors.

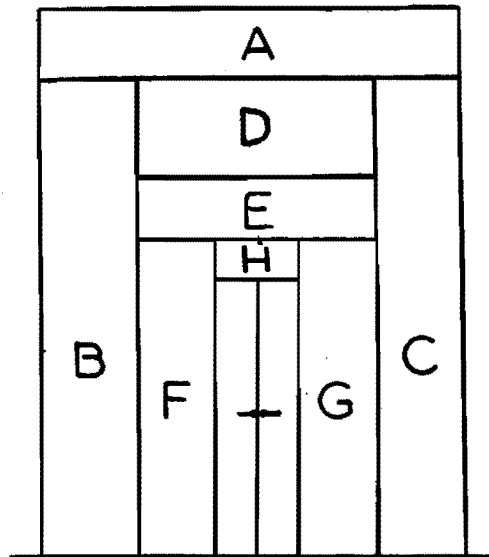


FIG. 15. Plan of false doors in Room III.

Left Door: [78] A (1) *h̄tp d̄i n̄sw (h̄tp d̄i) W̄s̄ir pr hr̄w n h̄ti-ꜥ h̄ri-h̄bt h̄ri-tp śmr w̄cti* (2) *h̄tp d̄i [n̄sw] (h̄tp d̄i) In̄pw t̄p̄i d̄w-f k̄r̄s-t̄i-f m h̄rt-n̄tr im̄sh̄w* (3) *h̄ti-ꜥ śmr w̄cti H̄nti-k̄s*.

‘(1) A boon which the King gives, a boon which Osiris gives: invocation offerings are to be made for the Count, the chief lector priest, and unique friend; (2) A boon which [the King]¹ gives, a boon which Anubis, who is upon his hill, gives: he is to be buried in the Necropolis, the revered one (3) the Count and unique friend, Khentika’.²

1. Restore [⊕]_⊕.

2. L. (3) should be read after both ll. (1) and (2).

B (1) *h̄ti-ꜥ śmt h̄rp śnd̄wt nb(t) śmr w̄cti h̄rp n̄sti h̄rp h̄ts̄ km H̄nti-k̄s* (2) *h̄ri-h̄bt h̄ri-tp im̄s-ꜥ śmr w̄cti z̄š k̄dt n̄tr im̄sh̄w Īh̄h̄i*.

‘(1) The count, *semet*-priest, controller of all kilts, unique friend, controller of the Two Thrones, controller of the Black Pot,¹ Khentika, (2) chief lector priest, . . . (?), unique friend, scribe of the God’s painting,² the revered one, Ikhekhi’.

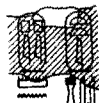
1. For a discussion of this title see Junker, *Giza*, II, 161.

2. See the note on this title, p. 11.

C. (1) *sh̄d̄ hm-n̄tr mn n̄frw [Ppy] śmr w̄cti H̄nti-k̄s* (2) *sh̄d̄ hm-n̄tr d̄d̄ sw̄t [Tti] h̄rp n̄sti h̄rp h̄ts̄ km Īh̄h̄i*.

‘(1) Inspector of the prophets of the pyramid, “One enduring of beauty is [Pepi]”,¹ the unique friend, Khentika. (2) Inspector of prophets of the pyramid, “One steadfast of places is [Teti]”,² the controller of the Two Thrones, the controller of the Black Pot, Ikhekhi.’

1. For the beginning of both lines, restore:



a small fragment has a part of the tops

of both cartouches.

D (1) *1000 t 1000 hnkt 1000 spd 1000 k3 1000 šš 1000 mnht n smr wcti Thhi* (2) *smr wcti imshw hr ntr c3 Thhi*.

'(1) 1,000 of bread, 1,000 of beer, 1,000 of birds, 1,000 of oxen, 1,000 of alabaster vessels, 1,000 of clothing for the unique friend Ikhekhi; (2) the unique friend, one revered by the Great God, Ikhekhi'.

E. *pr hrw n hsti-c hrp nsti Hnti-k3*, 'Invocation offerings are made for the count, controller of the Two Thrones, Khentika'.

F. *shd hm-ntr dd swt Tti Thhi*, 'The inspector of prophets of the pyramid, "One steadfast of places is Teti", Ikhekhi.'

G. *shd hm-ntr mn nfrw Ppy Hnti-k3*, 'The inspector of prophets of the pyramid, "One enduring of beauty is Pepi", Khentika'.

H. *Thhi*, 'Ikhekhi'.

Right Door: [79] A (1) *htp di nsw (htp di) Wsir pr hrw n smr wcti hri-hbt imshw* (2) *htp di nsw (htp di) Inpw tpi dw-f krs-ti-f m hrt-ntr imshw hr ntr c3* (3) *shd pr-nsw Hnti-k3*.

'(1) A boon which the King gives, a boon which Osiris gives: invocation offerings are to be made for the unique friend, the lector priest, the revered one; (2) a boon which the King gives, a boon which Anubis, who is upon his hill, gives: he is to be buried in the Necropolis, one revered by the Great God, (3) the inspector of the Palace, Khentika'.¹

1. L. 3 should be read after both ll. (1) and (2).

B (1) *smr wcti imi-r swt špst pr-c3 imshw Hnti-k3* (2) *shd pr-nsw imi-r šsr hri šst3 n mdw-ntr Thhi*.

'(1) The unique friend, overseer of the august places of the Great House, the revered one Khentika; (2) inspector of the Palace, overseer of clothes, keeper of the secrets of the God's words, Ikhekhi'.

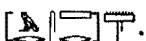
C (1) *smr wcti hri-hbt imshw hr ntr c3 Hnti-k3* (2) *shd dbst imi-r sd3wt hri šst3 n pr dw3t Thhi*.

'(1) The unique friend, lector priest, one revered by the Great God, Khentika, (2) the Inspector of the House of Payments (?),¹ overseer of the seal, keeper of the secrets of the bathroom, Ikhekhi'.


1. The meaning of *dbst* is not certain. As it is used in honorific inversion, balancing *pr-nsw* in B (2), it is probably some royal building. It may be connected with *db3* 'payment' and mean 'House of Payment'; it may, however, mean 'robing-room', being connected with *db3* 'clothe, adorn'.

D (1) *1000 t 1000 hnkt 1000 k3* (2) *pr hrw n [imi-r šsr] Hnti-k3*.

'(1) 1,000 of bread, 1,000 of beer, 1,000 of oxen (2) Invocation offerings are made for [the overseer of clothes],¹ Khentika'.

1. Restore .

E. *smr wcti [hri-hbt im]shw Thhi*, 'The unique friend, [lector priest], revered one,¹ Ikhekhi'.

1. There is just enough room in the lacuna for .

F. *šš n z3 mn nfrw Ppy Thhi*, 'Scribe of the phyle of the pyramid, "One enduring of beauty is Pepi", Ikhekhi'.


Room VI (Pl. XVI)

South Wall

[95] *imsh(w) hr ntr 3 Thhi*, ‘One revered by the Great God, Ikhekhi’.¹

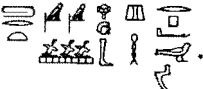
1. Restore: 

[96] *iri-pct hsti-c hri-hbt hri-tp smt im-c smr wcti imsh(w) hr ntr 3 Thhi*, ‘Hereditary prince, count, chief lector priest,¹ semet-priest, . . . (?), unique friend, one revered by the Great God, Ikhekhi’.


1. Note the writing  here, the signs not being arranged symmetrically as is usual. Cf. also [106].

[97] *z3-f smsw mry-f smr wcti hri-hbt wr msw Ib(i)*, ‘His beloved eldest son, the unique friend, lector priest and Greatest of Seers,¹ Ibi’.²

1. This title is fully discussed by Gardiner in *Onomastica*, I, 36* ff. and II, 267* ff.—where he opposes Junker’s theory that the reading is *ms wr*, and that *wr* was the popular name for the Heliopolitan god Atūm. Gardiner’s position is strengthened by an occurrence of the title on a pot, *Cairo* 88355, from the Step Pyramid and possibly of First Dynasty date. I. E. S. Edwards

has provided me with the text on this pot: 

wr msw is also discussed by Baumgartel, *The Cultures of Prehistoric Egypt*, pp. 7–9. The title is, however, considerably older than Imhotpe—the earliest case known to Baumgartel. Cf. the above example and others quoted by Gardiner, *op. cit.*

2. The name is elsewhere in the tomb written , e.g. [154], [159], [191], [195].

[98] *z3-f mry-f hri-hbt Ddi-Tti*, ‘His beloved son, the lector priest Djedi-teti.’

Room VII (Pls. XVII–XXII). The South Chapel

West Wall (Pl. XIX). The False door.

[99] A (1) *htp di nsw (htp) di Inpw tpi dw-f imi [wt nb t3 d3r] pr n-[f] hrw m* (2) *htp di nsw htp [di] W3ir* (3) *iri-pct hsti-c t3yti z3b [t3ti imi-]r k3t nb(t) nt nsw imi-r 3nwti imi-r 3wt [3pst] pr-c3*

‘(1) A boon which the King gives, a boon which Anubis, who is upon his hill, who is in [the town *Wt*, Lord of the Holy Land],¹ gives: invocation offerings are to be made for [him] on²

(2) A boon which the King gives, a boon which Osiris [gives]³ (3) Hereditary prince, count, curtain official, judge, [vizir, overseer,⁴] of all the works of the King, overseer of the two granaries, overseer of the [august] places of the Great House⁵

1. Restore here as in D (1).

2. After *m* came, probably, a series of feasts, cf. B (1).

3. The traces here do not allow restoration.

4. Restore 

5. For the restoration here, cf. B (2).

B (1) *htp di nsw htp di Inpw hnti 3p3 pr n-f hrw m wp(t) rnpt m Dhwt tpi rnpt hb nb hrw nb* (2) *shd hm-ntr dd 3wt Tti Hnti-k3 hsti-c Thhi smr wcti imi-r 3wt 3pst pr-c3* (3) *imi-r hnti-3 Thhi*.

‘(1) A boon which the King gives, a boon which Anubis, foremost in Sepa, gives: invocation

offerings are to be made for him on the Opening of the Year feast, on the Thoth feast, on New Year's Day feast and every feast, every day, (2) the inspector of prophets of the pyramid, "One steadfast of places is Teti", Khentika, the count, Ikhekhi, the unique friend,¹ overseer of the august places of the Great House, (3) overseer of small holders, Ikhekhi'.

1. It is an interesting fact that "unique friend" is written $\text{𓆎} \text{𓆏} \text{𓆑}$ and not $\text{𓆎} \text{𓆏} \text{𓆑}$ everywhere in this room except on the east wall and on the mastaba against the north wall.

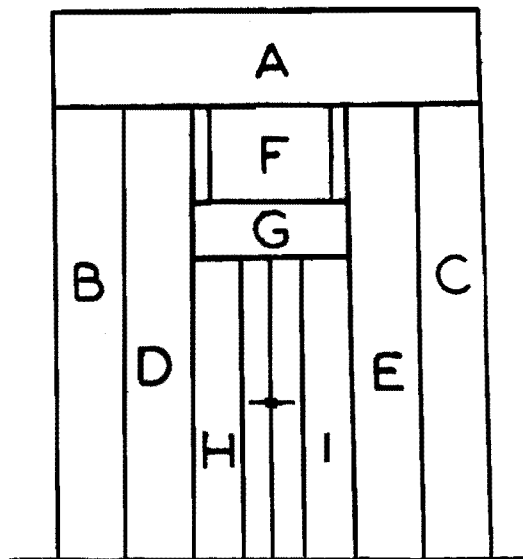


FIG. 16. Plan of false door in Room VII.

C (1) *h̄tp di n̄sw h̄tp di W̄s̄ir m̄ st̄·f n̄bt z̄m̄·f t̄s̄ r̄ Im̄nt n̄fr̄t di Im̄nt c̄wi ir̄·f d̄s̄·f b̄i* (2) *im̄i-h̄t hm̄-n̄tr d̄d s̄wt T̄ti H̄nti-k̄s̄ h̄st̄i-̄c̄ im̄i-ib n̄ n̄sw m̄ st̄·<f> n̄bt im̄sh̄w* (3) *sm̄r w̄ct̄i H̄nti-k̄s̄.*

'(1) A boon which the King gives, a boon which Osiris¹ gives, wherever he is: he is to be buried in the beautiful² West; the West is to assist him; he is to cross the firmament, (2) foreman of prophets of the pyramid, "One steadfast of places is Teti", Khentika, the count, favourite³ of the King, wherever <he>⁴ is, the revered one, (3) the unique friend, Khentika'.

1. In the writing of Osiris here and in several other places in the tomb, e.g. H (1) and I (1), the 𓆎 joins the 𓆏 , a fairly common graphic feature of this period. Cf. *T.P.C.*, p. 150.

2. *n̄fr̄t* here possibly conveys an idea of rejuvenation or rebirth—see Stock, *n̄tr n̄fr̄ = Der gute Gott?*, p. 8, and also p. 12 above.

3. The bottoms of the signs $\text{𓆎} \text{𓆏}$ are certain.

4. The 𓆑 has been omitted after $\text{𓆎} \text{𓆏}$.


D (1) *h̄tp di n̄sw h̄tp di In̄pw h̄nti zh̄-n̄tr t̄pi d̄w̄·f im̄i w̄t nb t̄s̄ d̄sr̄ z̄m̄·f t̄s̄ r̄ Im̄nt n̄fr̄t m̄ h̄tp m̄ h̄tp* (2) *h̄tp di n̄sw h̄tp di W̄s̄ir pr̄ n̄·f hr̄w m̄ im̄sh̄w hr̄ z̄mt Im̄nt n̄ sm̄r w̄ct̄i H̄nti-k̄s̄* (3) *h̄st̄i-̄c̄ H̄nti-k̄s̄.*

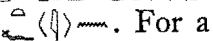
'(1) A boon which the King gives, a boon which Anubis, foremost in the God's booth, who is upon his hill, who is in the town *Wt*, Lord of the Holy Land, gives: he is to be buried in the beautiful West, in peace, in peace: (2) a boon which the King gives, a boon which Osiris gives, invocation offerings are to be made for him as one revered by the Western desert,¹ for the unique friend, Khentika, (3) the count, Khentika'.


1. For *z̄mt Im̄nt* personified cf. $\text{𓆎} \text{𓆏} \text{𓆑} \text{𓆒} \text{𓆓} \text{𓆔}$, Mariette, *Mast.* F. 2, p. 433, a parallel to the phrase in C (1) here where *Im̄nt* is personified.

E (1) *hṭp di nsw hṭp di Inpw krs-ti-f m hrt-ntr m zmt Imntt isw nfr wrt smr wcti hri-hbt Hnti-kz*
 (2) *hṭp di nsw hṭp di Inpw hnti zh-ntr šms-ti-f n (sic) kzw-f kr-f n ntr ɜ hr wswt dšrt nt Imnt*
 (3) *hṭi-ɜ Thhi.*

'(1) A boon which the King gives, a boon which Anubis gives: he is to be buried¹ in the Necropolis, in the Western desert, when he is grown very beautifully old, the unique friend and lector priest, Khentika. (2) A boon which the King gives, a boon which Anubis, foremost in the God's booth, gives: he is to be attended² by his *kas*; he is to mount up to the Great God upon³ the holy ways of the West, (3) the count, Ikhekhi'.

1. Restore here .

2. Restore . For a discussion of this and parallel phrases see *T.P.C.*, p. 122, and for an exact parallel cf. Capart, *Une Rue de tombeaux*, pl. 11 (twice); *Cairo* 1404.

3. For the preposition *hr* written  see note 24 on [8] (16).

F (1) *1000 t 1000 pzn (?) 1000 hnkt 1000 mnht 1000 spd* (2) *imshw hr ntr ɜ* (3) *iri-pct hṭi-ɜ smr wcti Hnti-kz.*

'(1) 1,000 of bread, 1,000 of *pezen* (?)—loaves, 1,000 of beer, 1,000 of clothes, 1,000 of birds. (2) One revered by the Great God, (3) the hereditary prince, count¹ and unique friend, Khentika'.

1. Note the writing of *hṭi-ɜ* with a *ɜ*.

G (1) *hṭp di nsw hṭp (di) Inpw <n> imshw hr nsw* (2) *smr wcti hri-hbt hri-tp smt im-ɜ Hnti-kz.*

'(1) A boon which the King gives, a boon which Anubis gives <to>¹ the one revered by the King, (2) the unique friend, chief lector priest, *semet*-priest, . . . (?), Khentika'.


1. Supply <—> here, cf. H (1) and (2); I (1).

H (1) *hṭp di nsw hṭp di Wsir n iri-pct Hnti-kz imshw hr nsw* (2) *hṭp di nsw hṭp di Inpw n hri-hbt hri-tp smt im-ɜ imi-r šwi pr-ɜ* (3) *iri-pct Thhi.*

'(1) A boon which the King gives, a boon which Osiris gives to the hereditary prince, Khentika, one revered by the King. (2) A boon which the King gives, a boon which Anubis gives to the chief lector priest, *semet*-priest, . . . (?), overseer of the two pools of the Great House, (3) the hereditary prince, Ikhekhi'.

I (1) *hṭp di nsw hṭp di Wsir n imshw hr Pth-zkr* (2) *hṭp di nsw hṭp di Inpw tpi dw-f pr n-f hrw m swt <dt> hr ntr ɜ* (3) *iri-pct Hnti-kz.*

'(1) A boon which the King gives, a boon which Osiris gives to the one revered by Ptah-Sokar. (2) A boon which the King gives, a boon which Anubis, who is upon his hill, gives: invocation offerings are to be made for him in the extent of <eternity>¹ before the Great God, (3) the hereditary prince, Khentika'.

1. Emend here . Probably we should supply *imshw* before *hr ntr ɜ* as well: '<the one revered> by the Great God'.

The oils on either side of the false door:

Left: [100] . . . *nḥnm twst hṭt nt ɜš hṭt nt thnw*, '. . . *nekhenem*-oil, *tuat*-oil, best cedar oil, best Libyan oil'.

Right: [101] . . . *šft nḥnm tws[t] hṭt nt ɜš hṭt nt thnw*, '. . . *sefetj*-oil, *nekhenem*-oil, *tuat*-oil, best cedar oil, best Libyan oil'.

[130] *ndr r mnḥ*, 'Hold firm, properly'.

[131] *dī iwt ḥpš wn*, 'Let a haunch come away; hurry up!'

[132] *mk ḥri-ḥbt ḥr irt iḥt*, 'See! the lector priest is doing things'.

[133] *iṯ rk nti ḥnc·(i)*, 'Pull then, my companion!'

[134] *šḥpt stpwt n iri-pct ḥti-c tryti zḥb iṯti imi-r zš c nsw smr wcti imi-r swt špst pr-c iṯi-r ḥnti-š Hnti-k*, 'Bringing joints of meat¹ to the hereditary prince, count, curtain official, judge, vizir, overseer of the scribes of the King's documents, unique friend, overseer of the august places of the Great House, overseer of the small-holders, Khentika'.

1. The traces are certain for $\parallel \text{𓄏} \text{𓄏} \text{𓄏} \parallel \text{𓄏} \text{𓄏} \text{𓄏}$.

Register 2: [135] *iṯy rk nti ḥnc·(i) ḥn·k m cnḥ*, 'Pull then,¹ my companion, by your life!'²

1. For this unusual form of the imperative with the final weak consonant written cf. [142].

2. Literally, probably: 'may you be fresh in life!'

[136] *ndr ikr*, 'Hold firm, efficiently!'

[137] *dī iwt znf ikr*, 'Let the blood flow,¹ efficiently!'

1. For this phrase cf. *dī n·(i) znf pn* 'Give me this blood', Quibell, *Ramess.*, pl. 36.

[138] *ndr ikr*, 'Hold firm, efficiently!'

[139] *iry·(i)*, 'I shall do (it)'.

[140] This phrase $\parallel \text{𓄏} \text{𓄏} \text{𓄏}$ (*sic*) is quite obscure. Perhaps the *irk* is to be taken after the *ndr* of [138]; but that still leaves 𓄏 .

[141] [*hrp*] *zh Snḏm*, 'Controller¹ of the offering kiosk, Senedjem'.²

1. Restore $\parallel \text{𓄏} \text{𓄏} \text{𓄏}$.

2. The \parallel is not certain, and it is possible that the sign to be read here is \parallel , the name then being Nodjem; a *šḥd hrp zh* of this name occurs in [34].

[142] *iṯy rk*, 'Pull then!'

[143] *pr irk wn*, 'Finish (it) off, then; hurry up!'

[144] *iry·(i) r ḥzt·k*, 'I shall do (it) to please you'.

[145] *hrp zh*, 'Controller of the offering kiosk'.

[146] *ir n·(i) wst Bhšw*, 'Make way for me, Behsu'.¹

1. This name is otherwise unknown.

Register 3: [147] *rn mṣ-ḥd*, 'oryx calf'.¹

1. The 𓄏 is written twice by dittography; the first *mṣ* cannot be adjectival, qualifying *rn* because we should then require an indirect genitive.

[148] *pr m stp(t) nti ḥnc·(i) wn*, 'Finish with the haunch, my companion; hurry up!'

[149] *hrp zh St-ny-ḥ* (?), 'The controller of the offering kiosk, Setjenyḥa'.¹

1. For this name see note on [107].

[150] *ndr r mnḥ nti ḥnc·(i)*, 'Hold firm properly, my companion'.

South side: *iri-prt imi-r izwi hkr nsw imi-r prwi nbw Ihhi*, 'Hereditary prince, overseer of the two Chambers of the King's wardrobe, overseer of the two Houses of Gold, Ikhekhi'.¹

1. The name is written in reverse.

East side: *smr wwti wti Inpw . . . Inpw Hnti-k3 rn-f nfr Ihhi*, 'The unique friend, embalmer-priest of Anubis, . . . (?) of Anubis, Khentika, whose good name is Ikhekhi'.

Pillar B: [162] North side: *hsti-c imshw hr ntr c3 Hnti-k3 rn-f nfr Ihhi*, 'The count, one revered by the Great God, Khentika, whose good name is Ikhekhi'.

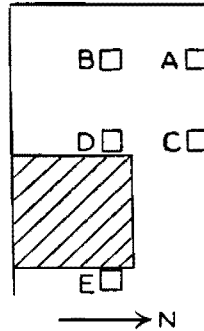


FIG. 17. The pillars of Room IX.

East side: *iri-prt hsti-c t3yti z3b t3ti Hnti-k3 rn-f nfr Ihhi*, 'The hereditary prince and count, the curtain official, judge and vizir, Khentika, whose good name is Ikhekhi'.

South side: *imi-r swt spst [pr]-c3 Hnti-k3 rn-f nfr Ihhi*, 'The overseer of the august places of the Great [House],¹ Khentika, whose good name is Ikhekhi'.

1. Read [□] before ←.

West side: *imi-r k3t nbt nt nsw imi-ib n nb-f Ihhi*, 'Overseer of all the works of the King, the favourite of his Lord, Ikhekhi'.

Pillar C: [163] This pillar was better preserved when copied by Gunn. Some fragments were found and these supplied most of the missing readings.

East side: *Hnti-k3 rn-f nfr Ihhi*, 'Khentika,¹ whose good name is Ikhekhi'.

1. The majority of the sign is on fragment A; a small part is on fragment B.

South side: *[imi-r hnti]-š [pr]-c3 imshw Ihhi*, '[Overseer of the] small-holders [of the Great House],¹ the revered one, Ikhekhi'.

1. Restore . Fragment C on one side has part of š and part of the of *imshw*.

West side: *hm-ntr [pr] Dhwti Hnti-k3*, 'Prophet of the [House] of Thoth,¹ Khentika'.

1. Gunn read &c. The *pr* has now completely gone; parts of the three other signs remain on one side of fragment C and on fragment D.

Pillar D: [164] Only a small portion of this pillar now remains, and that is not in position. Two faces only have inscriptions:

(1) *Hnti-k3*, 'Khentika'.

(2) *[imshw] hr Inpw*, 'One revered¹ by Anubis'.

1. Restore .

Pillar E: [165] North side: *iri-ꜥt ḥꜣti-ꜥ smꜣ wꜣti imꜣḥw ḥꜣr Wꜣsr Thḥi*, 'Hereditary prince, count, unique friend, one revered by Osiris, Ikhekhi'.

South side: [*ḥri-ḥbt*] *ḥri-tp imꜣḥw ḥꜣr Inꜣw tꜣi ḏw-f Ḥnti-kꜣ*, 'Chief [lector priest],¹ one revered by Anubis, who is upon his hill, Khentika'.

1. Restore [𓆎 𓆏].

East side: *iri-ꜥt ḥꜣti-ꜥ smꜣ wꜣti imꜣḥw ḥꜣr Wꜣsr Thḥi*, 'Hereditary prince, count, unique friend, one revered by Osiris, Ikhekhi'.

West side: *imꜣḥw ḥꜣr Inꜣw tꜣi ḏw-f Ḥnti-kꜣ*, '. . . . one¹ revered by Anubis, who is upon his hill, Khentika'.

1. This side certainly bore the same text as the south side, just as the texts on the north and east sides are the same.

West Wall (Pl. XXVIII)

[166] [*zꜣf ḥri-ḥbt*] *smꜣw (?) Dḏi-[Pꜣ]y*, '[His son], the elder [lector priest], Djedi-pepi'.¹

1. Restore [𓆎 𓆏] 𓆎 [𓆏 𓆏] 𓆎 𓆎. On the identity of Djedi-pepi and Djedi-teti see p. 14.

[167] *ꜣḥi*, 'Akhi'.

[168] The hieratic graffito, of Old Kingdom date and written in red, consists, for the most part, of groups of figures. The majority is no longer decipherable; such groups as are clear are transcribed on Pl. XXXIII.

North Wall (Pl. XXIX, XXX)

[169] *šḥḏ ḥnti-š ꜣꜣ-ꜣ Išt-mꜣꜣ*, 'The inspector of small-holders of the Great House, Išetmara'.

[170] *ḥm-kꜣ Ḥꜣꜣi*, 'The *ka*-servant Ḥepi'.

[171] [*kꜣrꜣtt nt imꜣḥw ḥꜣr Wꜣsr Thḥi*, '. . . .¹ the funeral furniture of the one revered by Osiris, Ikhekhi'.

1. Restore here probably [𓆎 𓆏 𓆏] 𓆎 . . . , 'Bringing the funeral furniture' Cf. *Beni Hasan*, II, 7, top register: *int kꜣrꜣtt r mꜣꜣ in ḥwt*. But cf. also: *šḏt n-f zꜣ n kꜣrꜣtt-f dyt n-f m ḥtp ḏi nꜣw*, 'Reading out to him the account of his funeral furniture, given to him as *ḥtp ḏi nꜣw*'. Capart, *Une Rue de tombeaux*, pl. 49.

[172] *imꜣ-ꜣ ꜣꜣ-ḏw*, 'The steward Baiew'.

[173] *imꜣ-ḥt ꜣꜣ-ꜣ Rḏy*, 'The foreman of the Great House,¹ Redy'.²

1. All the signs here are badly cut and hard to identify, but the reading given is supported by that of [174] which is more certain.

2. This name, which is doubtful, but apparently the same as that of [174], is otherwise unknown. Ranke gives 𓆎 𓆏 or 𓆎 𓆏 as a Middle Kingdom name, and a name 𓆎 𓆏 occurs in an Old Kingdom text, *Annales*, 43, pl. 39, B.

[174] *imꜣ-ḥt ꜣꜣ-ꜣ Rḏy*, 'The foreman of the Great House, Redy'.

[175] [*zꜣf ḥri-ḥbt*] *Dḏi-[Pꜣy]*, '[His son], the lector priest, Djedi-pepi'.¹

1. Restore probably [𓆎 𓆏] 𓆎 [𓆏 𓆏] 𓆎, there may have been 𓆎 after *ḥri-ḥbt*. Cf. [166], [190].

[176] *Yri*, 'Iri'.

[188] *šhpt ndt-hr innt n:f m hwt:f m w:g Dhwt* . . . [rkḥ], 'Bringing gifts which are brought to him from his castles on the *wag*-feast, the Thoth feast¹ . . . [the *rokeḥ*-feast]'.
 1. Gunn did not read *Dhwt*, but, after a lacuna, he read $\overline{\text{D}}\overline{\text{h}}\overline{\text{w}}\overline{\text{t}}$. The $\overline{\text{D}}$ is certain after $\overline{\text{D}}\overline{\text{h}}\overline{\text{w}}\overline{\text{t}}$. The traces at the end of the line are unreadable.

[189] *šhpt ndt-hr innt m [hrt-hrw nt rc nb i]n hmw-k: nw pr n dt*, 'Bringing gifts which are brought in [the course of every day]¹ by the *ka*-servants of² the estate'.³

1. The traces after *m* suit $\overline{\text{m}}$ and the restoration $\overline{\text{m}}[\overline{\text{h}}\overline{\text{r}}\overline{\text{t}}\overline{\text{h}}\overline{\text{r}}\overline{\text{w}}\overline{\text{n}}\overline{\text{t}}\overline{\text{r}}\overline{\text{c}}\overline{\text{n}}\overline{\text{b}}\overline{\text{i}}\overline{\text{n}}\overline{\text{h}}\overline{\text{m}}\overline{\text{w}}\overline{\text{k}}\overline{\text{:}}\overline{\text{n}}\overline{\text{w}}\overline{\text{p}}\overline{\text{r}}\overline{\text{n}}\overline{\text{d}}\overline{\text{t}}]$ seems certain. There appears to be nothing under the $\overline{\text{m}}$ which follows the lacuna, and we can then complete the restoration with $[\overline{\text{h}}\overline{\text{r}}\overline{\text{t}}\overline{\text{h}}\overline{\text{r}}\overline{\text{w}}\overline{\text{n}}\overline{\text{t}}\overline{\text{r}}\overline{\text{c}}\overline{\text{n}}\overline{\text{b}}\overline{\text{i}}\overline{\text{n}}\overline{\text{h}}\overline{\text{m}}\overline{\text{w}}\overline{\text{k}}\overline{\text{:}}\overline{\text{n}}\overline{\text{w}}\overline{\text{p}}\overline{\text{r}}\overline{\text{n}}\overline{\text{d}}\overline{\text{t}}]$.

2. Another unusual writing of *nw*, $\overline{\text{n}}\overline{\text{w}}$, cf. [182], n. 3.

3. For 'estate' written *pr n dt* cf. *Gemnikai*, II, pl. 32; Quibell, *Ramess.*, pl. 36.

[190] *hri-hbt šmšw (?) Ddi-Ppy*, 'The elder lector priest, Djedi-pepi'.

[191] *šmr wcti hri-hbt Ibi*, 'The unique friend and lector priest, Ibi'.

[192] *rdit n šmr wcti wti Inpw imḥw hr ntr c: [I]hhi*, '. . . what is given¹ to the unique friend, the embalmer priest of Anubis, and one revered by the Great God, Ikheki'.²

1. Probably a perfective participle, qualifying items previously listed.

2. It is doubtful whether the first $\overline{\text{h}}$ of $\overline{\text{h}}\overline{\text{h}}\overline{\text{i}}$ was ever cut here.

[193] *t wcb pw n Inpw Wšir iw n Hnti-k: imḥw*, 'This pure bread of Anubis and Osiris; it is for the revered Khentika'.

[194] . . . *hbšw šmct* '. . . clothes of *shemat*-linen'.

East Wall (Pl. XXX)

[195] *šmr wcti hri-hbt Ibi*, 'The unique friend and lector priest, Ibi'.

The Main Burial Chamber (Pls. XXXIV–XXXIX)

North Wall (Pl. XXXIV)

Register 1: [196] *nbs*, 'Christ's-thorn fruit'.

[197] *bšbw*, '*bšbw*-fruit'.

[198] *phš*, '*phš*-fruit'.

Register 2: [199] $\langle phš \rangle$ *šmc*, 'Upper Egyptian *phš*-fruit'.¹

1. For *phš šmc* and *phš mh* see *T.P.C.*, p. 96.

[200] *išd*, '*išd*-fruit'.

[201] *wḥ*, 'carob beans'.¹

1. The writing *wḥ* of the first case of this word in this register is probably due to sign arrangement and not true metathesis, cf. the second case; also see the note on [215] D (19).

[202] *zwt*, 'corn'.


[203] *bšš*, '*bšš*-grain'.¹

1. For a discussion of this cereal see Gardiner, *Onomastica*, II, 223* ff.

[204] *bnr*, 'dates'.

Register 3: [205] *rn n ghs*, 'young gazelle'.





[206] *rn n iw*, 'young¹ ox'.

1. Restore .

[207] *rn n ms-hd*, 'young oryx'.



[208] *rn n iw imi mdt*, 'young¹ ox which is in the cow-house'.²




1. The meaning of *rn* in these phrases is not settled. The commonly accepted meaning is 'young (of an animal)'. Cf. *Wb.* II, 429; Gardiner, *E.G.*, p. 578. Montet, *Scènes*, p. 113, follows Loret in seeing here a specialized word for a domesticated animal, though his argument does not take account of the rare later words *rmn* 'young man' and *rmnt* 'young woman'. Nevertheless it is strange, if *rn* does mean 'young', to use it with *bhz*, which already means 'calf', cf. [209].

2. The sign here used is certainly , though we should expect , as in [213]. This example is not isolated, cf. *Ptahhetep*, I, pl. 27, and one wonders, therefore, whether the firm distinction between  and  insisted on by Gardiner, *E.G.* V. 19, p. 524, is really valid.

[209] *rn n bhz*, 'young calf'.


Register 4: [210] *ššr nšw tp tpi ci*, 'Royal linen,¹ the very best *ci*-cloth'.²

1. The sign  here and in the next line must stand for the same word as the more usual , cf. *Wb.* IV, 296, although it is very similar to the sign used for *mkz* 'portfolio', cf. Spiegelberg in *Ä.Z.* 53, 101.

2. *tp ci* occurs also in *T.P.C.*, pp. 97, 146—see note 1 on 97 for the writing  . The sign  in the present context must be the adjective *tpi*, though I can find no other case of its use with *tp* the noun. *ci* is not given in the *Wb.*; it may be connected with the familiar *ci*-cloth of Old Kingdom lists; see again *T.P.C.*, p. 97, n. 1. Cf. *J.E.A.* 19, 154 ff.

[211] *hšiw ššr tpi*, 'hšiw-cloth, best linen'.

[212] [*šmct*] *nfrt*, 'fine *šmct*-linen'.¹

1. For the restoration  see *T.P.C.*, p. 97.

East Wall (Pls. XXXV–XXXVII)


South part (Pl. XXXVII)


Register 2: [213] *rn n iw imi mdt*, 'young ox which is in the cow-house'.

North part (Pl. XXXV)

[214] (1) *htp di nšw (hṯp di) Inpw nb krs m hrt-ntr hp-f hr* (2) *wšwt iptf nfrt nt Imnt hppt imšhw hr-šn* (3) *m rn-f m šh-f m šst-f nt iri-pct hšti-ε mε* (4) *hri-hbt hri-tp smt hrp šndwt nbt imε-ε smr wcti imi-ib n nšw* (5) *m tšwi-f imšhw hr ntr ci Hnti-kš rn-f nfr Ihhi*.

'(1) A boon which the King gives, a boon which Anubis, Lord of burial in the Necropolis, gives: he is to walk upon (2) those beautiful ways¹ of the West, upon which walk the revered ones, (3) in his name, in his dignity,² in his office of hereditary prince, real count, (4) chief lector priest, *semet*-priest, controller of all kilts, . . . (?), unique friend, favourite of the King (5) in his Two Lands,³ the one revered by the Great God, Khentika,⁴ whose good name is Ikhekhi'.

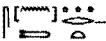
1. The traces of  are certain. On *nfrt* here see p. 12.

2. The writing of *šh* without — is unusual and probably an error.
3. This title is doubtlessly an alternative to *imi-ib n nšw hnt idbwi:f* 'favourite of the King out of his Two Banks', cf. *T.P.C.*, pp. 107, 132; *idbwi:f* is a less common alternative to *t:wi:f* meaning 'Egypt'.
4. The  is not properly cut, being merely hammered roughly in the stone.

Centre part—The Offering List (Pl. XXXVI)

The order of items in this list conforms with that common to the lists of the mastabas near the Teti Pyramid. The order in fact is almost identical with that of the list in the Mastaba of Mereruka, *T.P.C.*, pl. 3, and it is from this list that most of the lacunae have been filled. The present list differs from that of Mereruka in the following details: (a) D (8) comes before D (6) in Mereruka; (b) D (9) and D (10) are reversed in Mereruka; (c) between D (23) and D (24) occur two more items in Mereruka. A full treatment of Old Kingdom offering lists is to be found in Selim Hassan, *Giza*, vi.

- [215] A (1) *mw št*, 'Poured water'.
 (2) [*šn*]tr <h>t, 'Burnt incense'.¹
 (3) [*sti-hb*], 'Festival perfume'.²
 (4) [*h*]knw, 'hknw-oil'.³
 (5) [*šft*], 'šft-oil'.⁴
 (6) n[*hn*]m, 'nhnm-oil'.⁵
 (7) *twwt*, 'twwt-oil'.
 (8) *h[tt nt r]š*, 'Best cedar oil'.
 (9) *h[tt nt t]hnw*, 'Best Libyan oil'.
 (10) *wšdw*, 'Green pigment'.⁶
 (11) *m<š>dt*, 'Stibium'.⁷
 (12) *wn[h]wi*, 'Pair of cloth strips'.
 (13) [*šn*]tr <h>t, 'Burnt incense'.
 (14) [*šntr t:wi*], 'Two balls of incense'.⁸
 (15) *hst*, 'Offering table'.⁹
 (16) *htp-nšw*, 'Royal offering'.
 (17) *htp imi wšht*, 'Offering which is in the wšht-hall'.
 (18) *hms*, 'Sitting'.
 (19) } *ir-r* { *šns*, 'Breakfast { *šns*-bread'.
 (20) } { *dwiw*, 'A jugful'.
 (21) *twi* (?), 'Two loaves of bread'.¹⁰
 (22) *t rth*, 'Baked bread'.¹¹
 (23) *nmšt dšrt*, 'A jug of dšrt-drink'.¹²
 (24) *hnkt hnms*, 'hnms-beer'.

1. The initial *š* is preserved on a fragment. The writing here and in (13)——omits the \ominus of *ht*, *šntr ht* being the normal entry.
2. The initial *š* is preserved on a fragment.
3. The *h* is preserved on a fragment.
4. The *š* is preserved on a fragment.

5. $\overline{\text{f}}$ is preserved on a fragment.
6. The restoration here is probably $\text{rf } w\text{d}w$ 'Bag of green pigment', cf. the 'Ankhmaḥor list, *T.P.C.*, p. 94.
7. The restoration here is probably $\text{rf } m\text{s}dt$ 'Bag of stibium, cf. previous reference. $m\text{s}dt$ is a common Old Egyptian spelling of $m\text{s}dmt$.
8. There is a trace of $\overline{\text{r}}$.
9. There may be no room for the a after the $\overline{\text{a}}$.
10. $\text{a} \overline{\text{a}}$ $\overline{\text{a}}$ $\overline{\text{a}}$ is, most probably, a graphic dual writing, the a being used ideographically and not phonetically.
11. The last a is superfluous, cf. the Mereruka list.
12. The traces suggest a writing $\overline{\text{r}}$ without $\overline{\text{a}}$ and possibly without a .

- B (1) } $f\text{st}$ { šns , 'serving¹' { šns -bread'.
 (2) } r , 'a cupful'.
 (3) $\text{šbw } \text{šns}$, 'Food: šns -bread'.
 (4) $\text{hnkt } d\text{wiw}$, 'Beer: a jugful'.
 (5) šwt , 'šwt-joint'.
 (6) $m\text{w}$ [r], 'Water: a cupful'.
 (7) $b[d]$, 'Natron'.
 (8) } [$i\text{r}-r$ { šns }], '[Breakfast: { šns -bread }'
 (9) } [$d\text{wiw}$ }], '[a jugful²]'
 (10) $t\text{wi}$, 'Two loaves of bread'.³
 (11) $t\text{rth}$, 'Baked bread'.⁴
 (12) $h\text{tw}$, ' $h\text{tw}$ -bread'.⁵
 (13) [$n\text{hrwi}$], '[Two loaves of $n\text{hr}$ -bread]'.⁶
 (14) $d\text{pti}$, 'Two loaves of $d\text{pt}$ -bread'.
 (15) $p\text{zn}$, ' $p\text{zn}$ -bread'.
 (16) šns , ' šns -bread'.
 (17) $t\text{imi } t\text{z}$, 'Bread which is in the land'.
 (18) $h\text{nfw}$, ' $h\text{nfw}$ -bread'.
 (19) $h\text{bnnwt}$, ' $h\text{bnnwt}$ -bread'.
 (20) $k\text{mh}w\text{ km}$, ' $k\text{mh}w$ -bread: a $k\text{m}$ '.
 (21) $i\text{d} < \text{z} > t$, ' $i\text{d}z\text{t}$ -bread'.
 (22) $p\text{wt}$, ' $p\text{wt}$ -bread'.
 (23) $t\text{z} < r >$, 'Cooked bread'.⁷
 (24) $h\text{dw } r$, 'Onions: a portion'.

1. $\overline{\text{r}}$ is written for $\overline{\text{a}}$. On such suppressions of the human body in sarcophagus chambers of this period see p. 32.

2. A fragment with $\overline{\text{a}}$ upon it fits in place here and confirms the order of items as being the same as in Mereruka.

3. A fragment has $\overline{\text{a}}$.

4. Preserved on a fragment.

5. A fragment has $\overline{\text{a}}$.

6. The restoration here is made from the Mereruka list.

7. The oblique sign \backslash can scarcely be r because it is used also as determinative of the article in the row of determinatives below. It must be the shape of some kind of bread and we must supply r . For the determinative cf. the Mereruka list and also Selim Hassan, *Giza*, VI, 2, 345.

- C (1) $hp\check{s}$, 'Foreleg'.
 (2) iwr , 'Thigh'.
 (3) $zh <n >$, ' zhn -joint'.¹
 (4) swt , 'Joint of meat'.
 (5) $spht spr$, 'Ribs of beef'.
 (6) $šrt$, 'Roast meat'.
 (7) $mrzt$, 'Liver'.
 (8) $nnšm$, 'Spleen'.
 (9) hr , 'Piece of flesh'.
 (10) $if hst$, 'Meat: the forepart'.
 (11) r , ' r -goose'.
 (12) trp , ' trp -goose'.
 (13) zt , 'Duck'.
 (14) $šr$, ' $šr$ -goose'.
 (15) $mnwt$, 'Pigeon'.
 (16) $t zif$, ' zif -bread'.
 (17) $šrt$, ' $šrt$ -bread'.
 (18) $np:t$, ' $np:t$ -cakes'.
 (19) mzt , ' mzt -food'.
 (20) $dšrt$, ' $dšrt$ -drink'.
 (21) $dšrt i:tt$ (?), ' $dšrt-i:tt$ -drink'.²
 (22) $hnkt$, 'Beer'.
 (23) $hnkt hnmš$, ' $hnmš$ -beer'.
 (24) $shpt$, ' $shpt$ -drink'.

1. The zhn may be the kidneys of an ox surrounded with fat, cf. Gardiner, *Onomastica*, II, 253* ff.

2. This seems to be a combination of two drinks— $dšrt$ which may have been a form of beer, and $i:tt$ a milk drink.

- D (1) phz , ' phz -drink'.
 (2) $dwiw ššr$, 'Cup of $ššr$ -drink'.
 (3) $d:b$, 'Fig wine'.
 (4) irp , 'Wine'.
 (5) $irp ḥbšwi$, 'Two $ḥbš$ -jugs of wine'.
 (6) $irp zwnw$, ' $zwnw$ -cup of wine'.
 (7) $irp ḥmw w$, ' $ḥmw$ -wine: a cupful'.
 (8) $irp 'Imti$, 'Wine of Buto'.
 (9) $hbnnwt$, ' $hbnnwt$ -bread'.
 (10) $hnfw$, ' $hnfw$ -bread'.

North end of lid: [220] *iri-pct hsti-c Thhi hri-hbt hri-tp Thhi smt hrp šndwt nbt Thhi*, 'The hereditary prince and count, Ikhekhi, the chief lector priest, Ikhekhi, the *semet*-priest and controller of all kilts, Ikhekhi'.

North end of coffer: [221] *šmr wcti hri-hbt imšhw hr ntr c Thhi*, 'The unique friend and lector priest, one revered by the Great God, Ikhekhi'.

Inside the Sarcophagus

North end: [222] *Thhi šmr wcti hri-hbt Thhi*, 'Ikhekhi, the unique friend and lector priest, Ikhekhi'.

East end: [223] . . . *Hnti-k rn-f nfr Thhi [št] hknw šft nhnm twrwt hstt nt cš thnw*, '. . . . Khentika, whose good name is Ikhekhi: *št*-oil, incense, *šft*-oil, *nhnm*-oil, *twrwt*-oil, best cedar oil and best Libyan oil'.

The Second Burial Chamber (Pl. XL)

West Wall

The long text at the top of the wall is mostly preserved on the fragments W. 3–8.

[224] *htp di nsw (htp di) Inpw tpi dwf imi wt nb t dšr . . . krs-ti-f . . . n hrt-ntr šmr wcti imi-r šsr imšhw hr ntr c Hnti-k*, 'A boon which the King gives, a boon which Anubis, who is upon his hill, who is in the town *Wt*, Lord of the Holy Land . . . gives: he is to be buried . . . of the Necropolis, the unique friend and overseer of clothes, one revered by the Great God, Khentika'.

[225] *pškt 3,402,300*, 'Fine linen: 3,402,300 (pieces)'.

[226] *hstiw 4,232,200*, '*hstiw*-linen: 4,232,200 (pieces)'.

[227] *šmct(t) nfr(t) 3?3,400*, 'Fine *šmct*-linen: 3?3,400 (pieces)'.¹

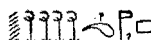
1. The number could be 403,400, 313,400, or 304,400, depending on the sign restored in the lacuna.


[228] *šhnt 232,200*, '*šhnt*-linen:¹ 232,200 (pieces)'.

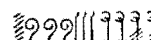
1. *šhnt* is a rare variant for the common *hnt* or *hntiw* linen; cf. Maspero, *Trois années*, p. 200 (twice); *Annales*, 16, 202, 203. It is not noted by the *Wb*.

[229] *cw 324*, . . . , '*cw*-linen: 324, . . . (?) (pieces)'.

The other fragments of this wall have quantities of offerings depicted on them; for the most part the texts are incomplete:

W. 1 [230]  over fruit on a stand.

W. 2 [231]  over fruit on a stand.

W. 3 [232] .

W. 9 and 10 [233] Seven pots with the names of the sacred oils, four in the top row and three in the bottom row:

(1) *št* (2) *hknw* (3) *šft* (4) *nhnm* (5) *twrwt* (6) *hstt cš* (7) *hstt [thnw]*.

'(1) *št*-oil, (2) incense, (3) *šft*-oil, (4) *nhnm*-oil, (5) *twrwt*-oil, (6) best cedar oil, (7) best Libyan oil.'

Egyptian negative *tm-ti-fi sdm* in Old Egyptian was by using *nfr n* followed by *sdm-f*, cf. *Urk.* I, 306, 2. The consequence appears to be pleasant and not unpleasant in the present context and a negative is therefore out of place. The meaning 'complete, fill' for *tm* suits the context, though this transitive use does not occur until Late Egyptian, according to the *Wb.* v, 305. A transitive sense is demanded here, however, in what appears to be a unique case.

3. For the omission of *r* in *iw·f r sdm* in Old Egyptian see note 12 on [8] (8).

4. The sign here is not certain, but in Gunn's copy it looks like the *bnr* sign.

XI [243] (Pl. XLII). The stela of Djedi-pepi.

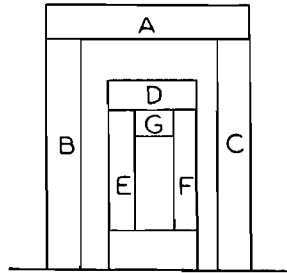


FIG. 18. Stela of Djedi-pepi.

A. *h̄tp di n̄sw (h̄tp di) Inpw t̄pi dw·f pr hrw*, 'A boon which the King gives, a boon which Anubis, who is upon his hill, gives: invocation offerings are to be made'

B. *im̄i-r swt <šp̄st> [pr-ꜣ] D̄di*, ' . . . overseer of the <august> places of [the Great House],¹ Djedi'.

1. Restore $\left[\begin{array}{c} \square \\ \text{Anubis} \end{array} \right] \left[\begin{array}{c} \text{pr} \\ \text{ꜣ} \end{array} \right] \left[\begin{array}{c} \text{D} \\ \text{di} \end{array} \right]$, cf. C. In B and C \square is redundant.

C. *smr w̄ti im̄i-r swt šp̄st pr-ꜣ D̄di-Ppy*, 'The unique friend and overseer of the august places of the Great House, Djedi-pepi'.

D. *h̄tp di n̄sw (h̄tp di) Inpw t̄pi dw·f pr hrw nt (sic) D̄di*, 'A boon which the King gives, a boon which Anubis, who is upon his hill, gives: invocation offerings are to be made for¹ Djedi'.

1. $\overset{\sim}{\square}$ must be either a mistake for \sim —in which case translate as above—or it is genitival adjective. If it is the latter we must then read *prt* (infinitive) *hrw nt D̄di*: 'the invocation offerings of Djedi', a case of the classical 'objective genitive'; *prt hrw* will then be in apposition to *h̄tp di n̄sw*. For a similar case of *nt* see [249].

E. *smr w̄ti im̄shw D̄di*, 'The unique friend and one revered, Djedi'.

F. *smr w̄ti <im̄i-r> swt <šp̄st> pr-ꜣ D̄di*, 'The unique friend and overseer of the august places of the Great House,¹ Djedi'.

1. Restore $\left[\begin{array}{c} \text{smr} \\ \text{w̄ti} \end{array} \right] \left[\begin{array}{c} \text{im̄i-r} \\ \text{swt} \end{array} \right] \left[\begin{array}{c} \text{šp̄st} \\ \text{pr-ꜣ} \end{array} \right] \left[\begin{array}{c} \text{D} \\ \text{di} \end{array} \right]$.

G. *1000 t 1000 hn̄kt 1000 špd 1000 špd 1000 mn̄ht šš im̄shw D̄di*, '1,000 bread, 1,000 beer, 1,000 birds, 1,000 birds, 1,000 clothing and alabaster vessels <for>¹ the one revered Djedi'.

1. \sim has been omitted before *im̄shw*.

XII [244] (Pl. XLII). This block, very roughly cut, probably does not belong to the mastaba. It now lies in Room II, but when copied by Gunn it was in Room VI.

Register 1: (1) *dī bnr-s ikr*, 'Make it sweet, properly'.

(2) *iw hz: šdht mr šst*, 'The leavened (?)¹ dough is like alabaster'.

1. The word *šdht*—if that is the reading—is unknown to the *Wb*. With apparently a feminine termination it is difficult to take it as an adjective qualifying *hz:*. It might, however, be connected with the Late Egyptian *šdh*, a sweet, probably fermented drink; it would then be a word used of the leavened dough at some stage in the process of making the bread used in brewing.

(3) *dnt štt*, 'Kneading *štt*-bread'.¹

1. For other examples of this phrase see Montet, *Scènes*, p. 247. He suggests as a translation 'débarrasser le moule.' However, *štt* here is determined with the θ sign and it is clearly parallel in meaning to $\hat{\theta}$ which occurs after *dnt* in the following phrase. The *Wb*. also suggests 'Backform' as the meaning of *štt*, but it is more likely that it was a type of bread rather than a mould. *dnt* is difficult; it is possibly the origin of the Coptic $\tau\bar{\eta}\eta\theta$ 'pound', which shows forms $\tau\eta\theta$, $\tau\eta\alpha$ *S*, $\tau\alpha\eta\theta$ *S*^a, *A*² without two η 's. If this etymology is correct it does not follow the pattern of other *tertiaie infirmae* verbs, e.g. *mšt* < $\mu\sigma\epsilon$, *ršt* < $\rho\alpha\upsilon\epsilon$.

(4) *dnt t*, 'Kneading *t*-bread'.¹

1. See preceding note.

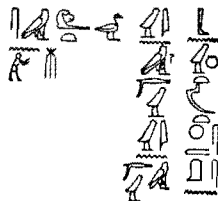
Register 2: (1) *sbh šdt ht(?)*, 'Stirring¹ the dough of *ht(?)*-bread'.

1. For *sbh šdt* see Montet, *Scènes*, p. 238. We have an unusual writing of *šdt* here.

(2) *wn-t ikr iw ddw-t tšš(?) iw hz: šwy*, 'You should hurry up, properly; your grain (?) is crushed (?); the dough is risen'.¹

1. These sentences are very obscure. *ddw* occurs elsewhere in milling scenes (cf. Montet, *Scènes*, p. 234) and may be 'meal' or 'grain'. *tšš* is unknown; it may be the precursor of the Middle Egyptian *tš*—mostly written *tš* = Coptic $\tau\omega\upsilon\psi$ (cf. *Wb*. v, 329)—used of crushing grain in the preparation of beer. It will then be a case of assimilation of *š* to *š* similar to that in *pšš* = *pšš* < *pš* = Coptic $\tau\omega\upsilon\psi$, see *Verbum*, I, § 271. *šwy* may be the verb commonly used reflexively of raising oneself to heaven. Here its use would be more prosaic, but graphically describing dough well risen and ready for attention.

(3) The words round the final figure make no sense. They seem to be:



$\underline{\text{L}}\circ\text{S}^{\circ}$ may be the feminine form of the word *bnw* tentatively translated as 'Müller' by *Wb*. I, 458, 15.

Register 3: The following signs alone remain:



XIII [245] and XV [247] (Pl. XLIII). These two offering lists belong probably to the walls

INDEXES

- A. Proper names, divine, personal, and geographical.
- B. Titles.
- C. General index of Egyptian words.
- D. Signs discussed.
- E. Coptic words.
- F. General.

References of two kinds are made in the following indexes. Simple page references are given in ordinary type, and are cited first. References to the consecutively numbered texts follow, the text number being given in heavy black type between square brackets. A small figure following a reference indicates the number of times the word concerned occurs in the given text.

A. PROPER NAMES, DIVINE, PERSONAL, AND GEOGRAPHICAL

3bdw [234].
3hi [85]; [87]; [167].

Tbt [97]; [111]; [113]; [123]; [125]; [154]; [159]; [177]; [191]; [195].

Tpt [57].

Imnt [7] 2; [7] 8; [7] 17; [8] 5; [8] 10; [10] 10; [15] 3; [99] C, 1²; [99] D, 1; [99] E, 2; [214] 2.

Imntt (adj.) [8] 7; [99] D, 2.

Inpw [8] 17; [9] 11; [11] 5; [12] 5; [14] 4; [15] 2; [16] 3; [109]; [121]; [164]; [165]²; [184]; [193]; see also titles *wti Inpw*, . . . *Inpw*, *sm Inpw* and formula *htp di Inpw*.

Tr-n-ht(i) [114].

Tri [176].

Thhi 4; [2]; [4]; [8] 1; [8] 17; [9] 3; [9] 11; [10] 1; [10] 11; [11] 5; [11] 6; [12] 5; [12] 6; [13] 4; [13] 6; [14] 4; [14] 6; [15] 2; [15] 3; [16] 2; [16] 4; [17]; [18]; [24]; [53]; [72]; [78] B, 2; [78] C, 2; [78] D, 1; [78] D, 2; [78] F; [78] H; [79] B, 2; [79] C, 2; [79] E; [79] F; [95]; [96]; [99] B, 2; [99] B, 3; [99] E, 3; [99] H, 3; [105]; [118]; [152] 3; [155]; [157]; [160]; [161]³; [162]⁴; [163]²; [165]²; [171]; [181]; [184]; [185]; [192]; [214] 5; [216]²; [217] 1; [218]³; [219]; [220]³; [221]; [222]²; [223]; [236] 3; [236] 4; [237] 2; [246] 3; [248].

Tst-mr [26]; [55]; [117]; [127]; [169]; [242] 1; [242] 3; [242] 4; [242] 5.

Wsh [40].

Wstr [7] 2; [9] 12; [14] 5; [15] 3; [16] 4; [109]; [121]; [165]²; [171]; [185]; [193]; [236] 4; [237] 2; see also formula *htp di Wstr*.

Wt in the epithet *iml Wt* [9] 11; [11] 5; [12] 5; [99] A, 1; [99] D, 1; [109]; [121]; [224].

nhf 36; [186].

B-tw [172]; [178]; [183].

Bkt [42]; [86]; [88].

Bhsw [146].

Ppy . . . (?) [240] 5.

Pth [10] 11; [181].

Pth-Zkr [99] I, 1.

Pth-šdy [92].

Mry [75].

Mhw [31].

Mst [20]; [23].

Mtw [49].

Nfr [119].

Ndm [34].

Rdy (?) [173]; [174].

Hpi 7; [170].

Hny [74].

Hnti-imntw [234].

Hnti-kr 11; [1]; [3]; [9] 3; [9] 12; [9] 16; [11] 4; [11] 6; [12] 4; [12] 6; [13] 4; [13] 6; [14] 4; [14] 6; [15] 2; [16] 1; [16] 3; [22]; [78] A, 3; [78] B, 1; [78] C, 1; [78] E; [78] G; [79] A, 3; [79] B, 1; [79] C, 1; [79] D, 2; [79] G; [80]; [99] B, 2; [99] C, 2; [99] C, 3; [99] D, 2; [99] D, 3; [99] E, 1; [99] F, 3; [99] G, 2; [99] H, 1; [99] I, 3; [102]; [103]; [109]; [152] 1; [152] 3; [160]; [161]; [162]³; [163]²; [164]; [165]²; [193]; [214] 5; [216]; [217] 2; [218]²; [223]; [236] 2; [238] 2; [239]; [241]; [242] 2; [246] 1; [246] 2; [246] 4; [246] 5; [249].

Hnti-kr (another) [91]; [115]; [224]; [234].

Sbk-htp [84]; [89]; [90].

Sp in epithet *hnti Sp* [99] B, 1.

Smr [46].

Snt [73].

Sndm (?) [141].

St-n-hw (?) [107]; [149].

Špsš [56].

Smri [27].

Smcw [94]; [187].

Tr-mhw [94]; [187].

Tw (?) [112].

Ddi (for *Ddt-Ppy*) [243] B; [243] D; [243] E; [243] F; [243] G.

Ddi-Ppy [166]; [175]; [190]; [243] C.

Ddi-Tit [19]; [98]; [106]; [153]; [158].

Ddw [7] 2; [9] 12; [16] 4; [109]; [121]; [234].

iml-r (?) [119].

iml-r icw-r nsw 9; [13] 3.

iml-r izwi hkr nsw 10; [109]; [121]; [161].

iml-r pr [86]; [88]; [108]; [172]; [183]; [186].

iml-r pr-nsw 9; 11; [9] 2; [13] 2.

B. TITLES

imr-c 9; 11; [14] 2; [78] B, 2; [80]; [96]; [99] G, 2; [99] H, 2; [109]; [121]; [214] 4; [218].

iml-ib n nb:f [162].

iml-ib n nsw m st:f nbt 10; [99] C, 2.

iml-ib n nsw m twi:f 10; [214] 4.

- imi-r prwi nbw* 10; [109]; [121]; [161].
imi-r prwi hd 10; [109]; [121]; [161].
imi-r ntw 10; [121].
imi-r hnti-s [99] B, 3; [134].
imi-r hnti-s pr-cs 10; [9] 9; [109]; [121]; [163].
imi-r zš c nsw 10; [134].
imi-r zšwt 10; 11; [109]; [121]; [161].
imi-r st pr-cs [242] 3.
imi-r st hnti-s pr-cs [242] 1.
imi-r swt špst pr-cs 9; 14; [13] 2; [79] B, 1; [99] A, 3; [99] B, 2; [109]²; [121]²; [134]; [162]; [234]; [243] B; [243] C; [243] F; [246] 4.
imi-r ššr 9; 15; [77]; [79] B, 2; [79] D, 2; [224]; [246] 5.
imi-r šdwt 10; 15; [79] C, 2.
imi-r šwi pr-cs 10; [99] H, 2.
imi-r šwti 10; [99] A, 3; [109]; [121]; [161].
imi-r kst nbt nt nsw 10; [99] A, 3; [162]; [240] 3.
imi-ht pr-cs [173]; [174].
imi-ht pr-hd [26].
imi-ht hm-ntr dd swt Tti 10; [99] C, 2.
imi-ht hm-ks [116]; [126].
iri-pct 9; 11; [11] 3; [12] 3; [12] 6; [13] 1; [14] 1; [15] 1; [17]; [22]; [80]; [96]; [99] A, 3; [99] F, 3; [99] H, 1; [99] H, 3; [99] I, 3; [109]; [121]; [134]; [152] 2; [161]; [162]; [165]²; [214] 3; [216]; [218]; [220].
wcb 200 mn nfrw Ppy 10; [79] G; [246] 3.
wr idt 10; [157]; [248].
wr msw 14; [97].
wti Inpw 9; [9] 1; [9] 16; [10] 1; [11] 4; [12] 4; [14] 3; [18]; [161]; [192]; [238] 1; [249].
hnti-c 9; 13; [10] 1; [11] 3; [12] 3; [14] 1; [16] 2; [17]; [78] A, 1; [78] A, 3; [78] B, 1; [78] E; [80]; [96]; [99] A, 3; [99] B, 2; [99] C, 2; [99] D, 3; [99] E, 3; [99] F, 3; [109]; [121]; [134]; [152] 2; [162]²; [165]²; [216]; [218]; [220]; *h. msc* [214] 3.
hm-ntr pr Dhwti 10; [163].
hm-ks [8] 13; [69]; [89]; [90]; [91]; [94]; [120]; [122]; [170]; [189]; [242] 2.
hri wrw 9; [10] 1; [14] 3.
hri šst: [7] 6.
hri šst: n wdt-mdw nbt 9; [9] 3.
hri šst: n pr dswt 10; 15; [79] C, 2.
hri šst: n mswt wr 10; [9] 9.
hri šst: n mdw ntr 9; 15; [79] B, 2.
hri šst: n nsw m stf nbt 9; [9] 2; [13] 3; [152] 1.
hks hwat [57]; [58].
hrp nsti 9; 15; [78] B, 1; [78] C, 2; [78] E; [80].
hrp hst km 9; 15; [78] B, 1; [78] C, 2.
hrp zh [84]; [85]; [87]; [92]; [107]; [141]; [145]; [149].
hrp šndwt nbt 9; [3]; [5]; [14] 2; [16] 2; [78] B, 1; [214] 4; [220]; [237] 1.
hri-hbt 9; 13; 14; [7] 2; [7] 5; [8] 11; [8] 13; [9] 1; [11] 4; [12] 4; [14] 3; [17]; [25]; [53]; [79] A, 1; [79] C, 1; [79] E; [97]; [98]; [99] B, 1; [104]; [106]; [118]; [132]; [152] 1; [154]; [155]; [160]; [175]; [177]; [191]; [195]; [216]; [217] 1; [221]; [222]; [237] 1; [238] 1; [239]; [241]; [249]; *h. msc* [14] 2.
hri-hbt hri-tp 9; [8] 1; [10] 1; [11] 6; [14] 2; [16] 2; [78] A, 1; [78] B, 2; [80]; [96]; [99] G, 2; [99] H, 2; [109]; [121]; [152] 2; [165]; [214] 4; [220].
hri-hbt smšw (?) 43; [19]; [153]; [166]; [190].
hri-tp nsw 10; [121].
hri ds n pr-dt (?) [48].
zib 9; 12; [2]; [99] A, 3; [121]; [134]; [162]; [216].
zš pr mdt ntr pr-cs [20]; [23].
zš n pr-dt [41]; [45]; [50]; [55]; [56].
zš n zš [86].
zš n zš mn nfrw Ppy 10; [79] F.
zš kdt ntr 9; 14; [78] B, 2.
sm: *Inpw* 9; [9] 1; [14] 3; [238] 1.
smr wti 4; 9; 11; 13; 14; [8] 1; [9] 1; [9] 16; [10] 1; [11] 4; [12] 3; [12] 4; [13] 2; [14] 2; [14] 3; [16] 1; [17]; [53]; [78] A, 1; [78] A, 3; [78] B, 1; [78] B, 2; [78] C, 1; [78] D, 1; [78] D, 2; [79] A, 1; [79] B, 1; [79] C, 1; [79] E; [80]; [96]; [97]; [99] B, 2; [99] C, 3; [99] D, 2; [99] E, 1; [99] F, 3; [99] G, 2; [104]; [109]²; [118]; [121]²; [134]; [152] 1; [154]; [155]; [159]; [160]; [161]²; [165]²; [191]; [192]; [195]; [214] 4; [216]; [217] 1; [218]²; [219]; [221]; [222]; [224]; [236] 4; [237] 1; [238] 1; [241]; [242] 2; [243] C; [243] E; [243] F; [246] 1; [249]; *s. w. msc* [16] 2.
smt 9; 11; [3]; [10] 1; [14] 2; [16] 2; [78] B, 1; [96]; [99] G, 2; [99] H, 2; [109]; [121]; [152] 2; [214] 4; [220]; [237] 1.
šhd pr-cs 14; [113]; [114]; [115].
šhd pr-nsw 9; 15; [79] A, 3; [79] B, 2; [111].
šhd hm-ntr [246] 2.
šhd hm-ntr mn nfrw Ppy 9; 13; [12] 3; [14] 1; [16] 1; [78] C, 1; [78] G; [80].
šhd hm-ntr hwat-ks šht 10; [246] 1.
šhd hm-ntr dd swt Tti 9; [8] 3; [11] 3; [13] 1; [15] 1; [78] C, 2; [78] F; [99] B, 2; [236] 3.
šhd hm-ks [110]; [124].
šhd hrp zh [34].
šhd hnti-s pr-cs [26]; [117]; [127]; [169]; [179].
šhd šdwt [74].
šhd šwt 10; 15; [79] C, 2; [112]; [123].
šdwti bitt 10; [218].
špsw nsw [7] 3; [125].
šmsw n pr-dt [47].
tryti 9; 12; [2]; [99] A, 3; [121]; [134]; [162]; [216].
tti 9; 12; 13; [99] A, 3; [121]; [134]; [162]; [216]; *t. msc* [2].
 ... (?) *Inpw* 9; [9] 1; [10] 1; [11] 4; [12] 4; [14] 3; [161]; [238] 1.

C. GENERAL INDEX OF EGYPTIAN WORDS

- šh* [7] 7; [8] 5; [8] 10.
šht [21].
zsh 36.
ššr see *t. t.*
ššrt [215] C, 6.
šst [9] 10; [214] 3.
šsw [99] E, 1.
šstt see *ššrt*.
š-r 'breakfast': *i. šns* [215] A, 19; [215] B, 8; *i. dwtw* [215] A, 20; [215] B, 9; see also title *imi-r š-r nsw*.
šcr [99] E, 2.
šw 'slandrous': [10] 7.
šws [206]; *i. imi mdt* [208]; [213].
šwt [10] 5.
šwt [215] C, 2.
šbz [7] 9; [8] 11.
špt (?) [30]; [33]; [36]; [38].
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[16] 3; [16] 4; [78] A, 2; [78] B, 2; [78] D 2; [79] A, I; [79] A, 2; [79] B, I; [79] C, I; [79] E; [95]; [96]; [99] C, 2; [99] D, 2; [99] F, 2; [99] G, I; [99] H, I; [99] I, I; [109]²; [121]³; [152] 2; [162]; [163]; [164]; [165]⁴; [171]; [184]; [192]; [193]; [214] 2; [214] 5; [216]; [218]; [221]; [224]; [234]; [236] 4; [238] 2; [240] 2; [241]; [242] I; [243] E; [243] G; *i. msc* [121].

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[78] D, 2; [79] A, 2; [79] C, I; [95]; [96]; [99] E, 2;

[99] F, 2; [99] I, 2; [121]; [152] 2; [162]; [192]; [214]

5; [216]; [217] 2; [218]; [221]; [224]; [234]; [238]

2; [240] 2 (?).

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2; [79] A, 1; [79] A, 2; [99] A, 1; [99] A, 2; [99] B, 1;
[99] C, 1; [99] D, 1; [99] D, 2; [99] E, 1; [99] E, 2;
[99] G, 1; [99] H, 1; [99] H, 2; [99] I, 1; [99] I, 2;
[155]; [214] 1; [224]; [234]; [241]; [242] 1; [243] A;
[243] D.
htp dš Inpw [11] 1; [12] 1; [78] A, 2; [79] A, 2; [99] A, 1;
[99] B, 1; [99] D, 1; [99] E, 1; [99] E, 2; [99] G, 1; [99]
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 — 41.
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 ⚡ 44.
 ⊥ 45.

∩ 61.
 † 61.
 ⚡ 61.
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 ⲛⲱⲩ 70.
 ⲛⲱⲉⲣ 36.
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ⲧⲓⲛⲟ 70.
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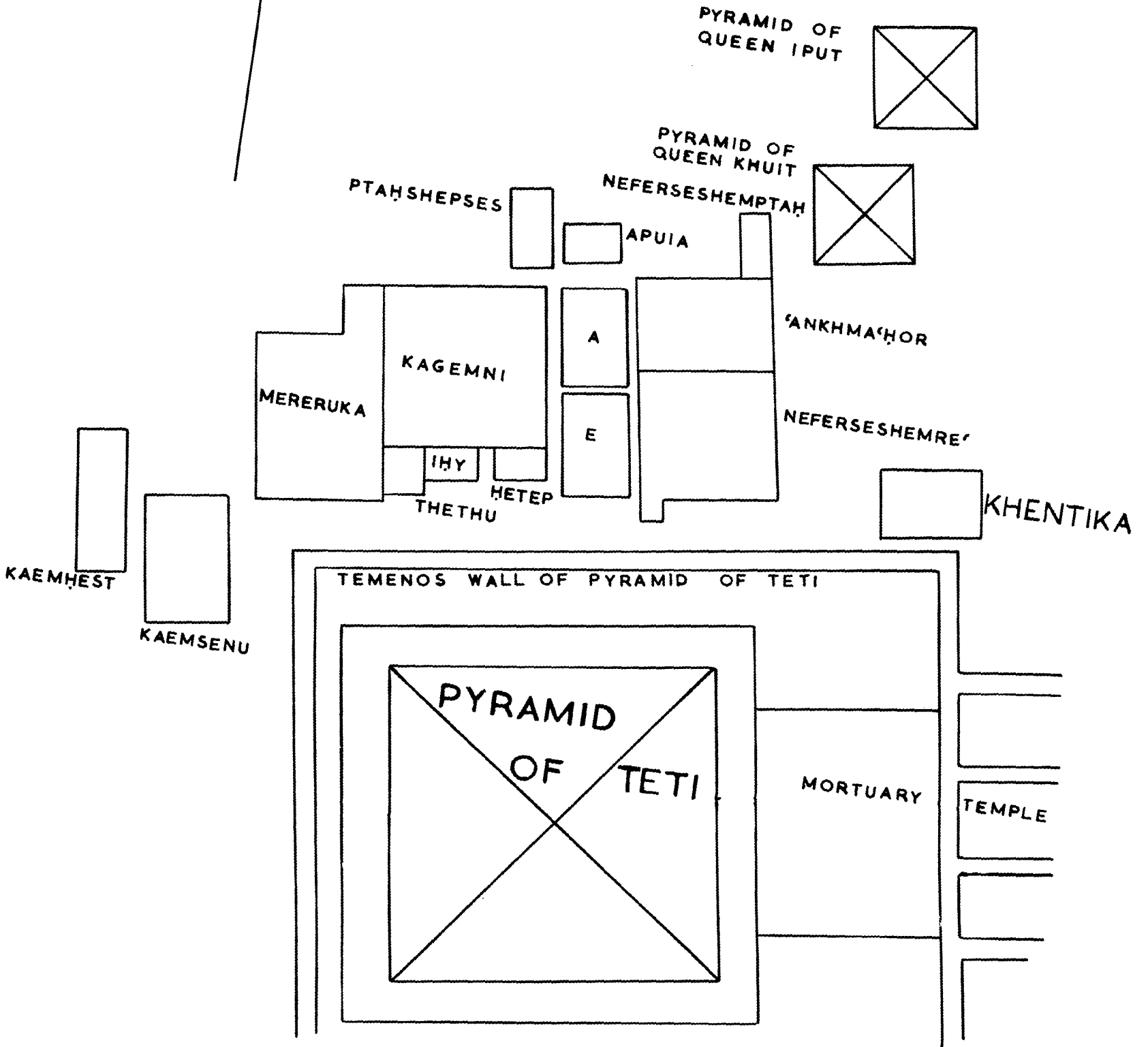
Tutankhamūn 4.

Userkarē 14.

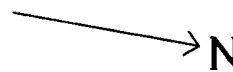
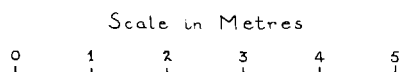
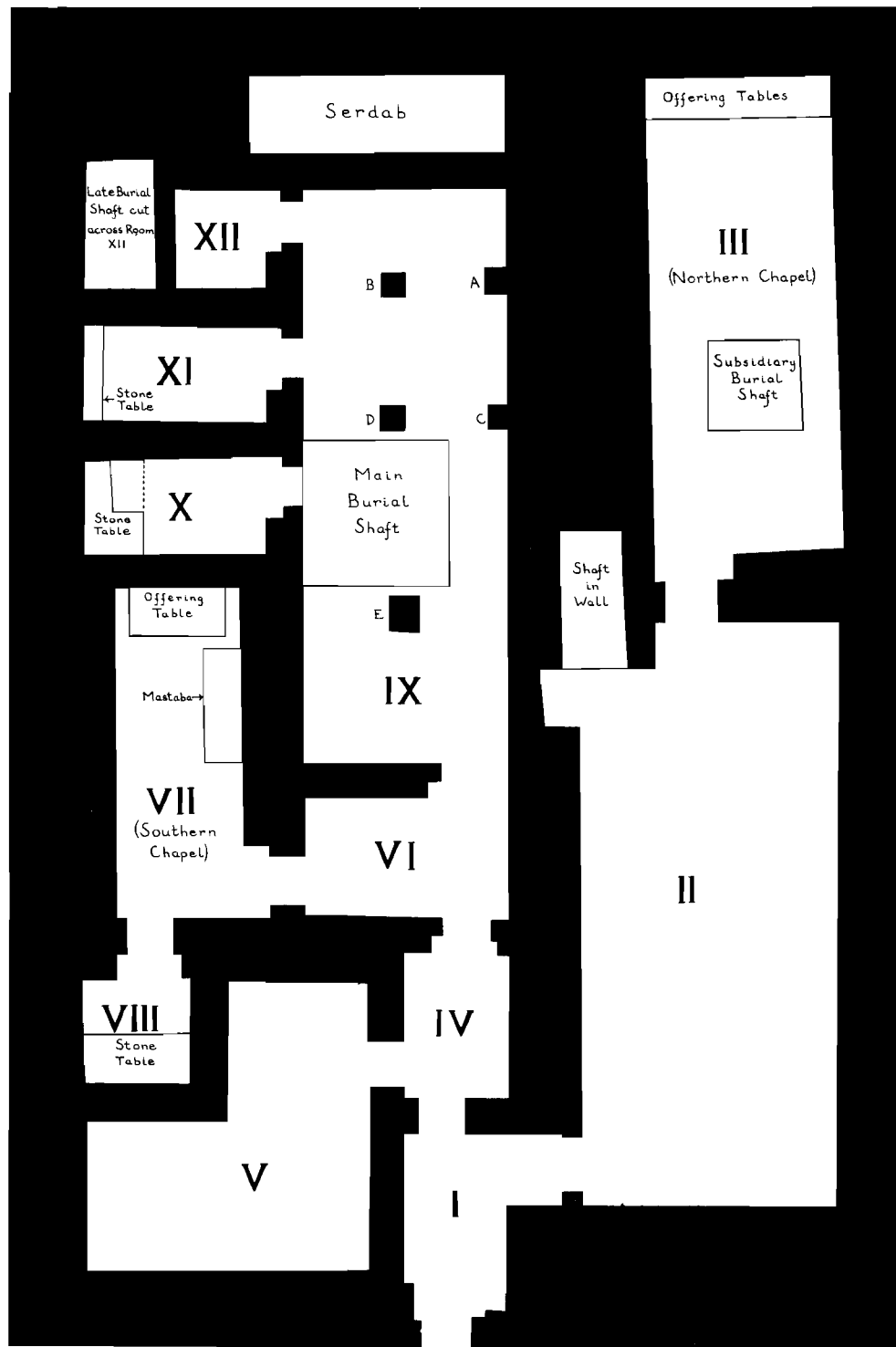
PLATES



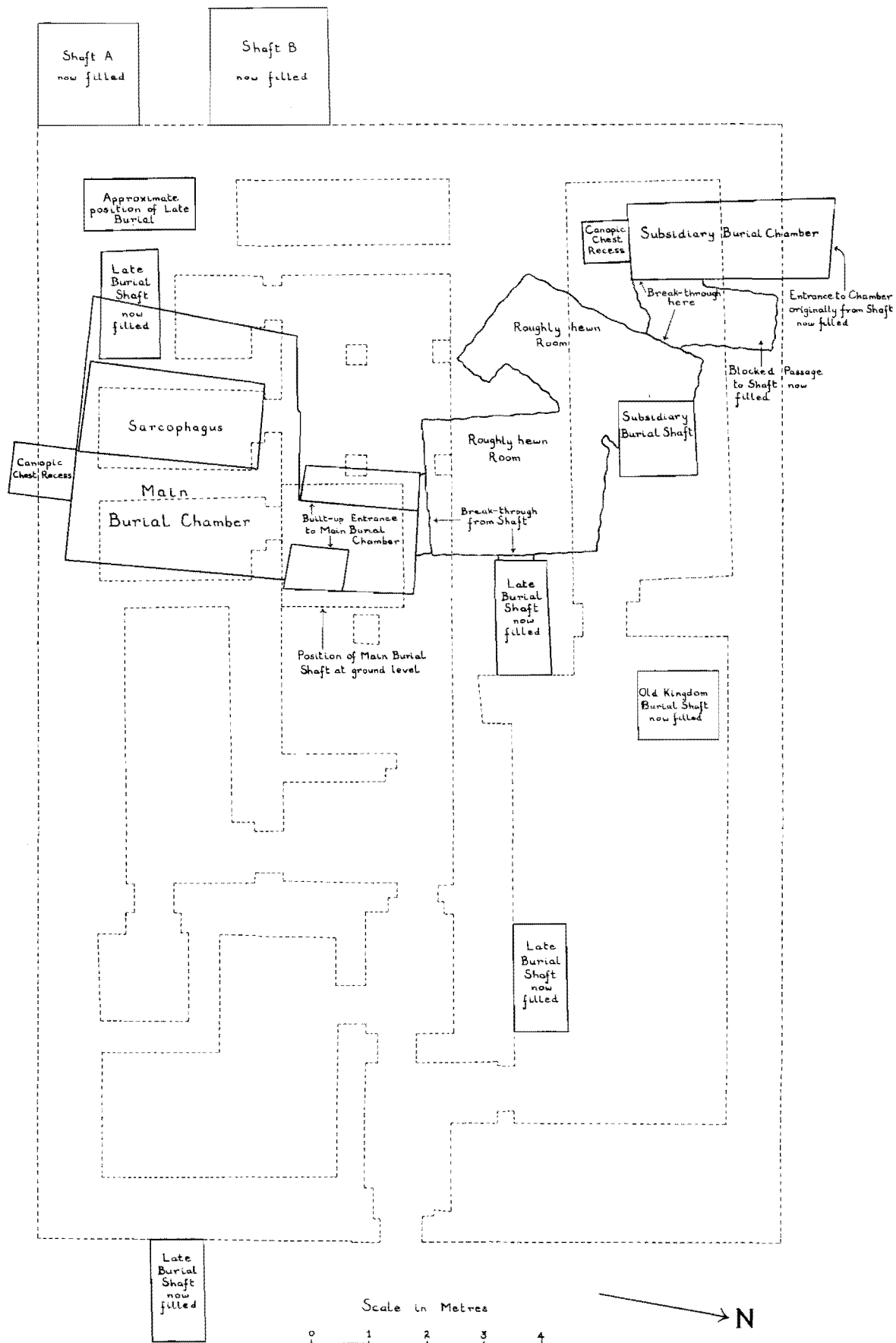
GENERAL VIEW OF THE MASTABA OF KHENTIKA, LOOKING WEST
Behind and to the left is the Teti pyramid



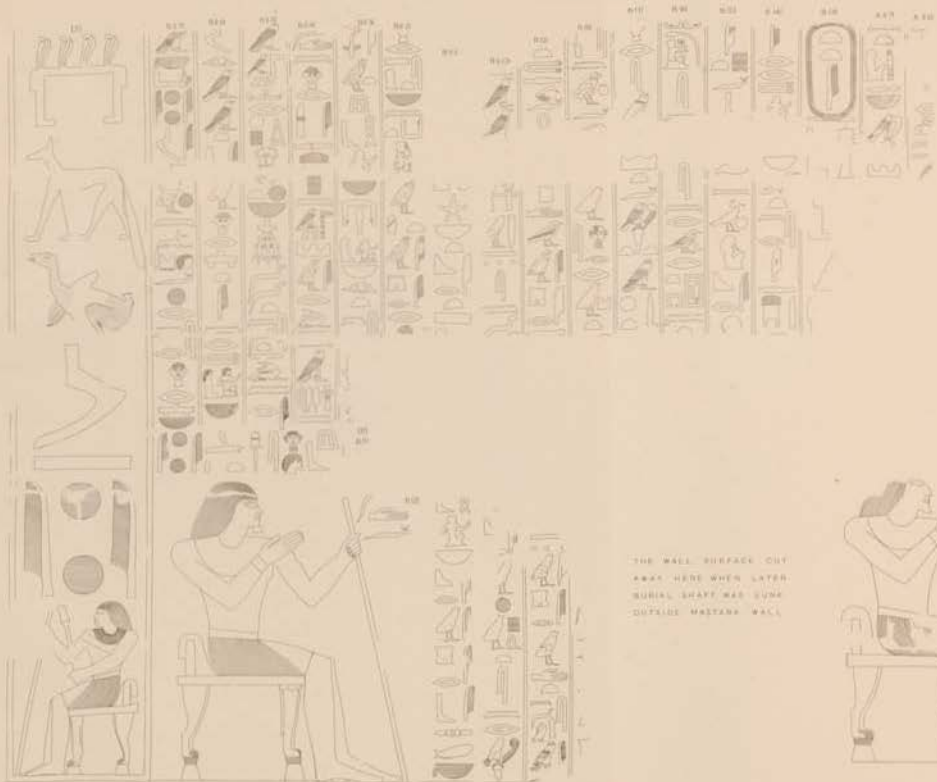
PLAN OF THE MASTABA-FIELD NORTH OF THE TETI PYRAMID



PLAN OF THE MASTABA



PLAN OF SHAFTS AND UNDERGROUND CHAMBERS



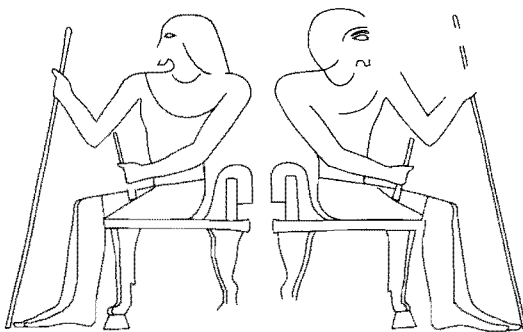
THE WALL SURFACE CUT
AWAY HERE WHEN LATER
BURIAL SHAFT WAS DUNG
OUTSIDE MASTABA WALL





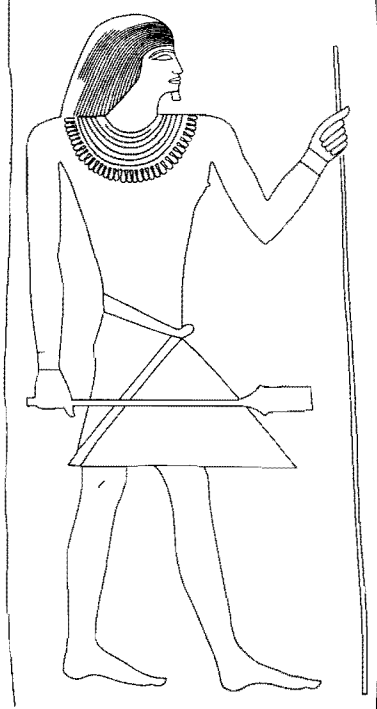
FACADE, NORTH SIDE. TEXTS C AND D. 111

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6
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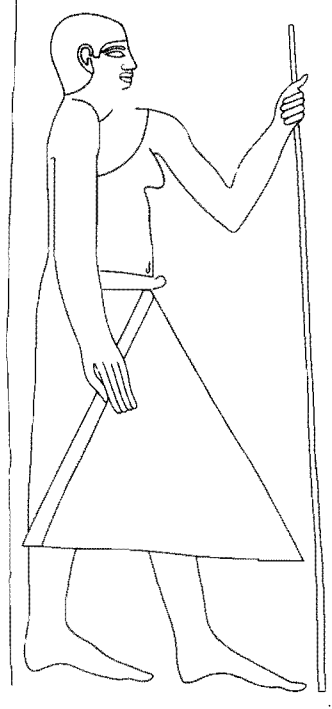


15
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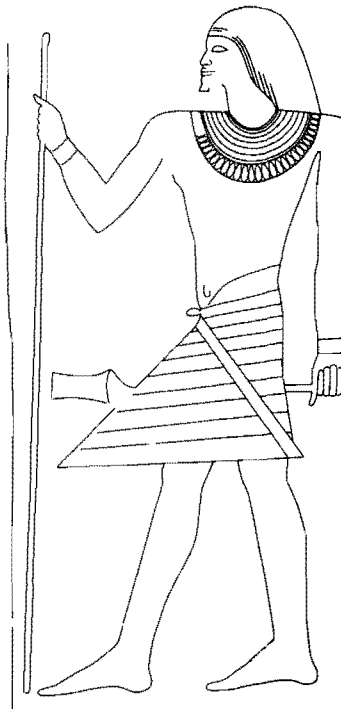


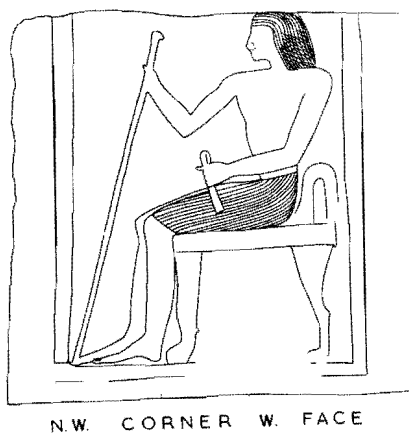
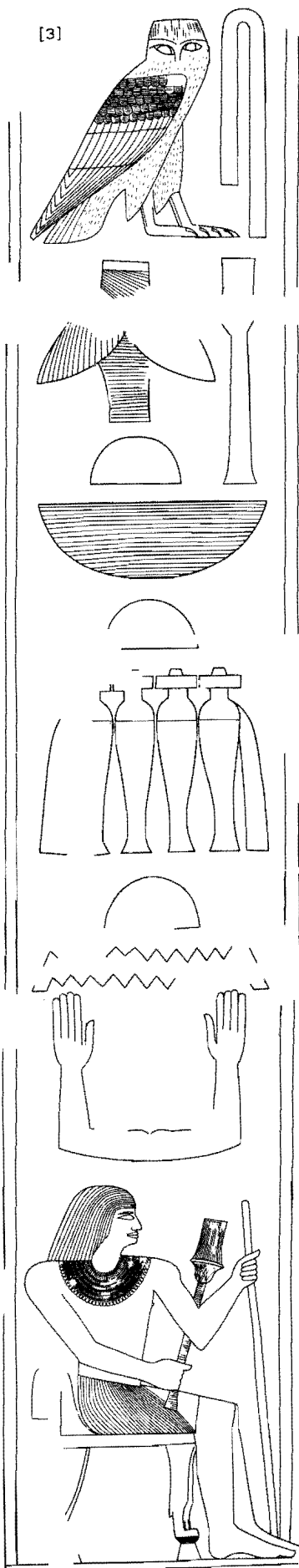
17

2
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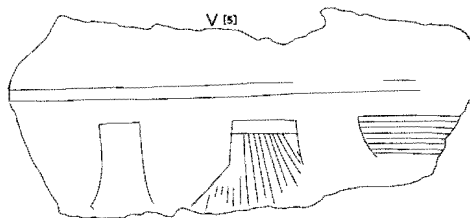
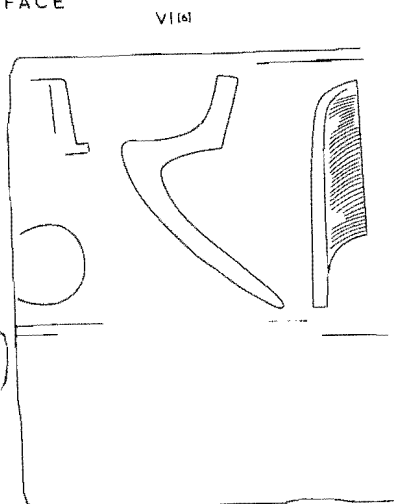


14
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 6

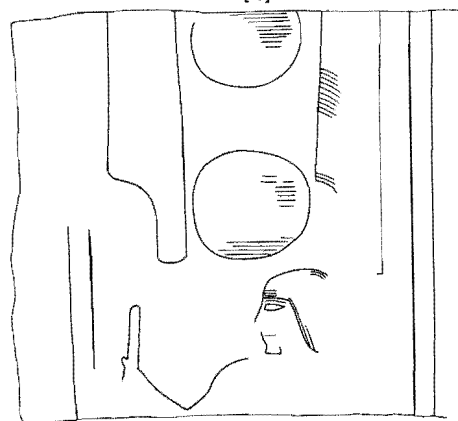


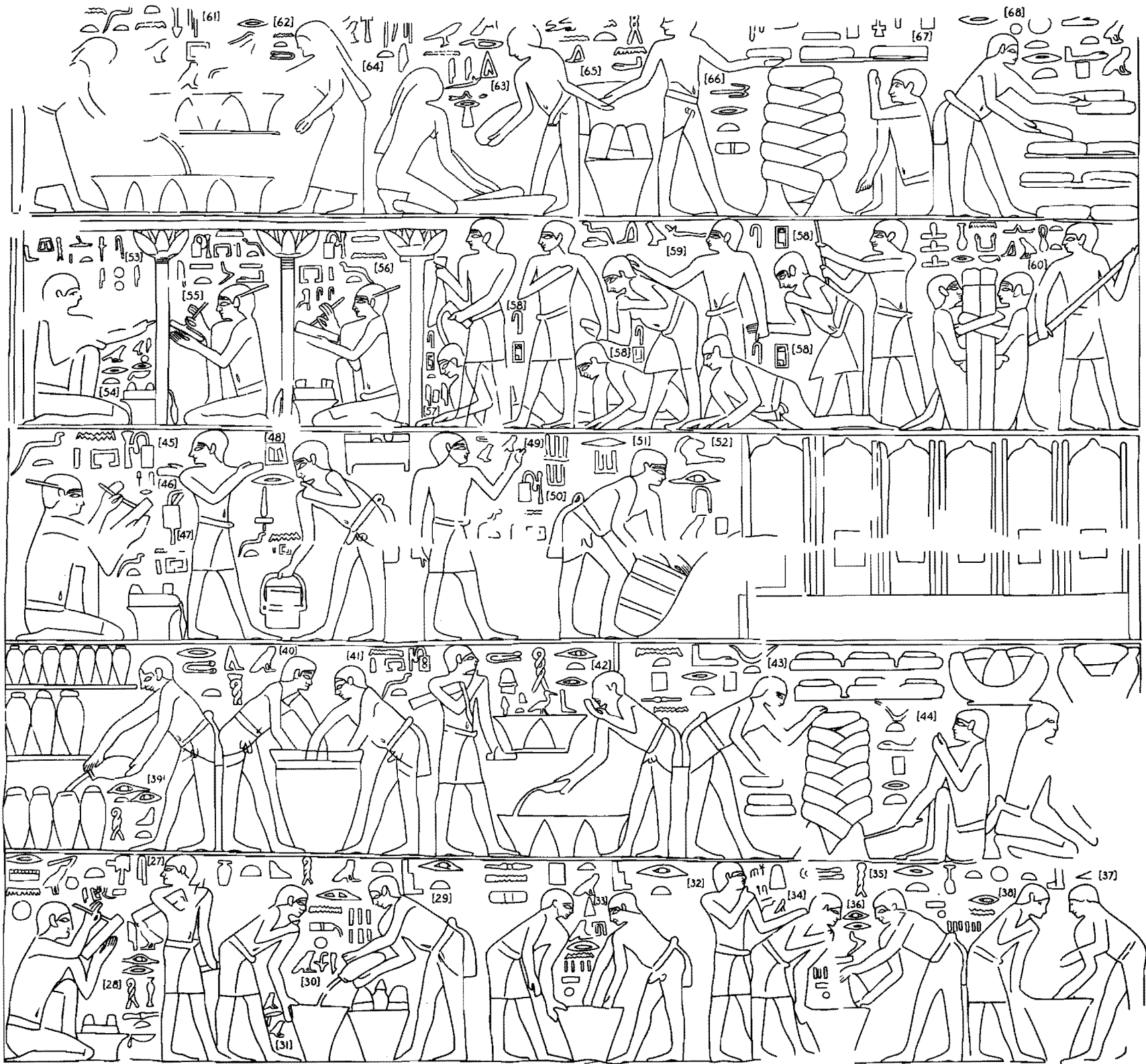


VI (a)

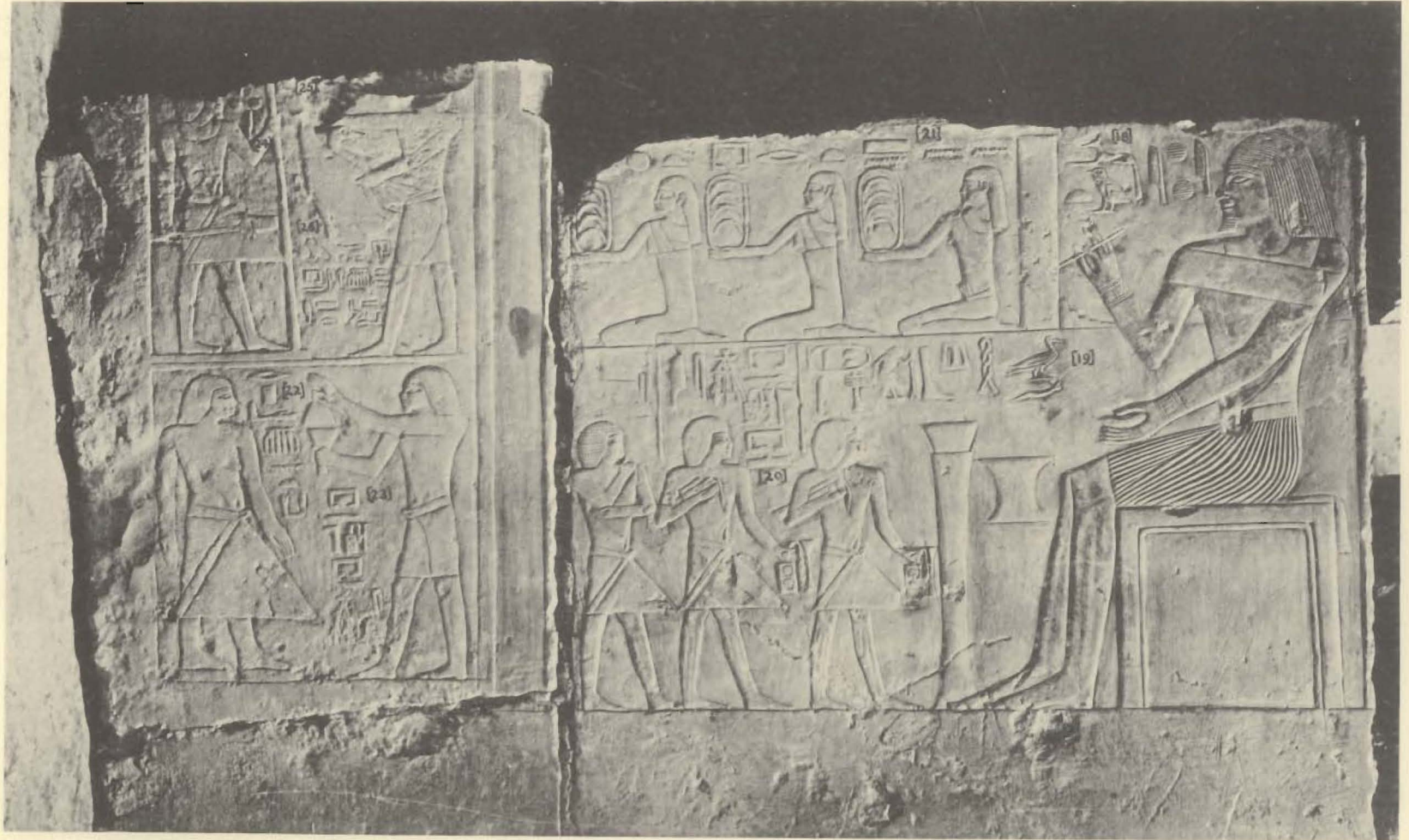


[4]





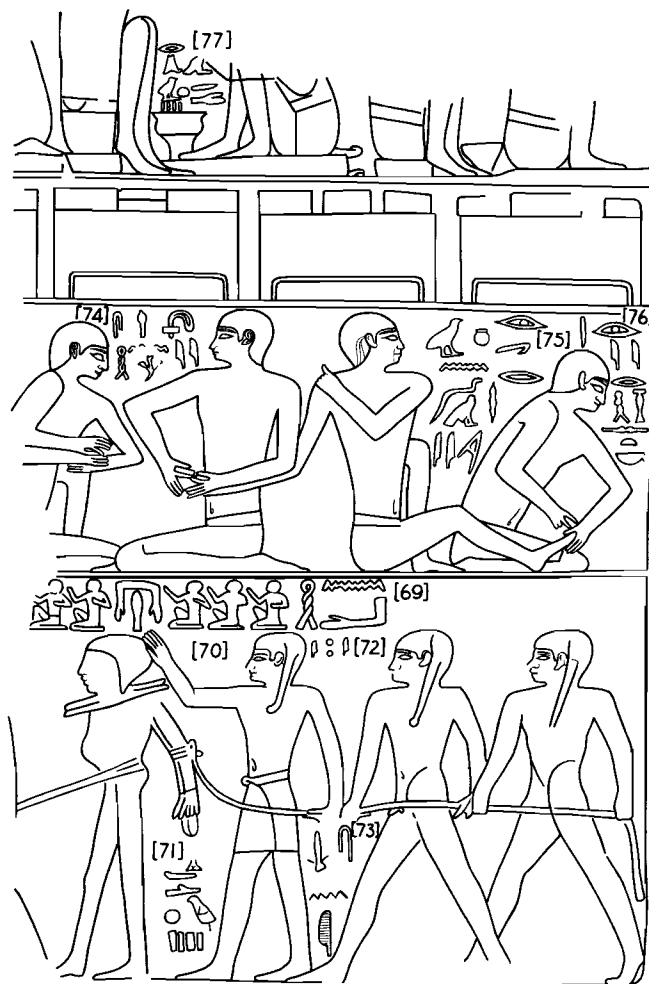
ROOM I: NORTH WALL. SCENES OF DAILY LIFE. 1:5



ROOM I: SOUTH WALL. KHENTIKA PAINTS THE SEASONS



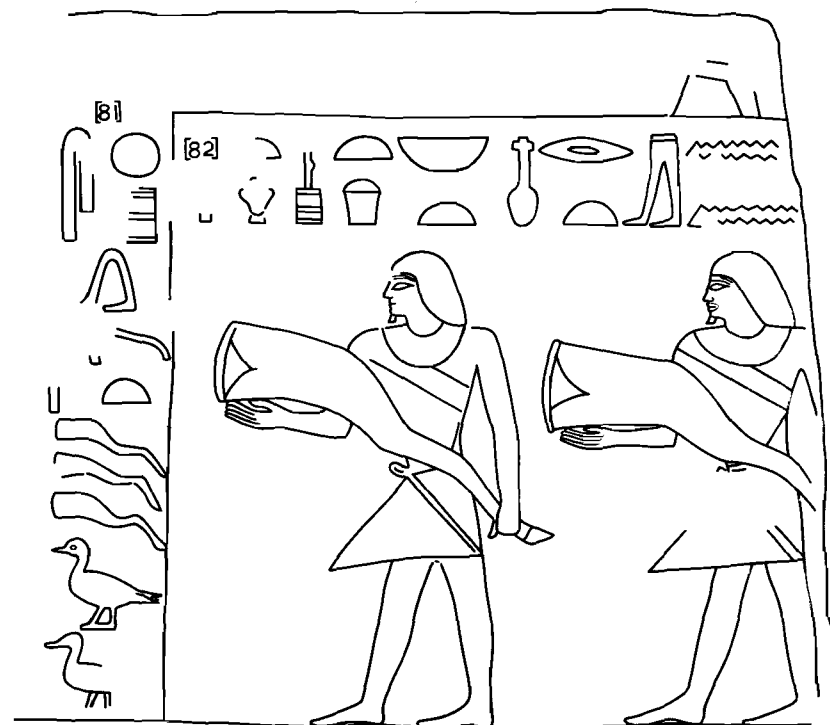
S. WALL OF ROOM I - WEST END



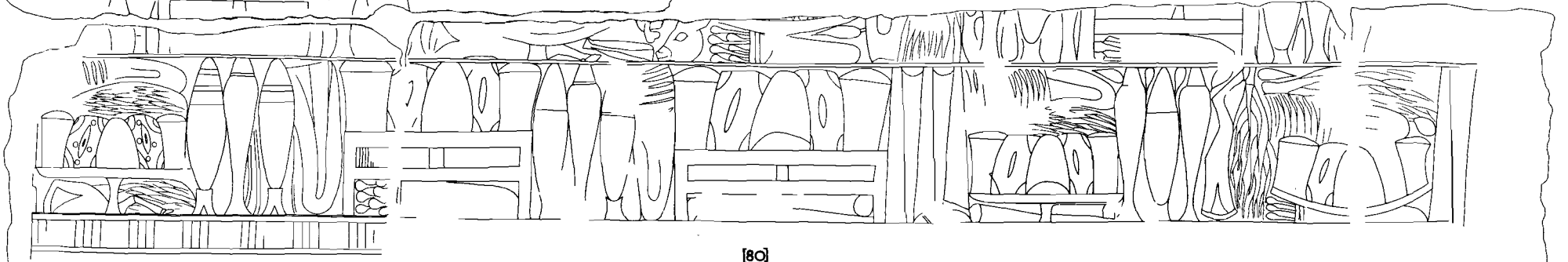
ROOM I: WEST WALL. MANICURE, PEDICURE, AND CHILDREN'S GAMES. 1:4



A. ROOM II: SCENE IN WALL. OFFERING BEARERS. 1:5



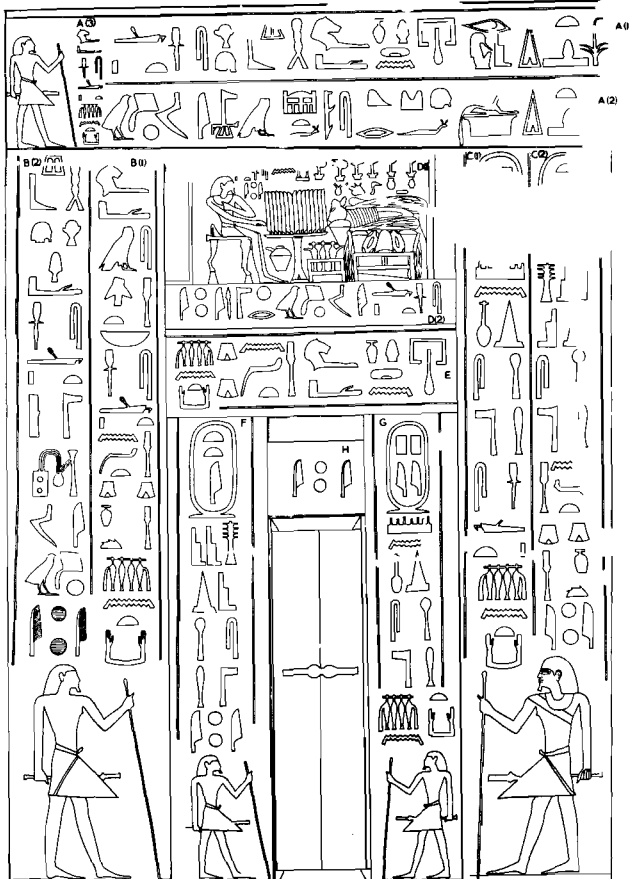
B. ROOM III: NORTH WALL. OFFERING BEARERS. 1:5



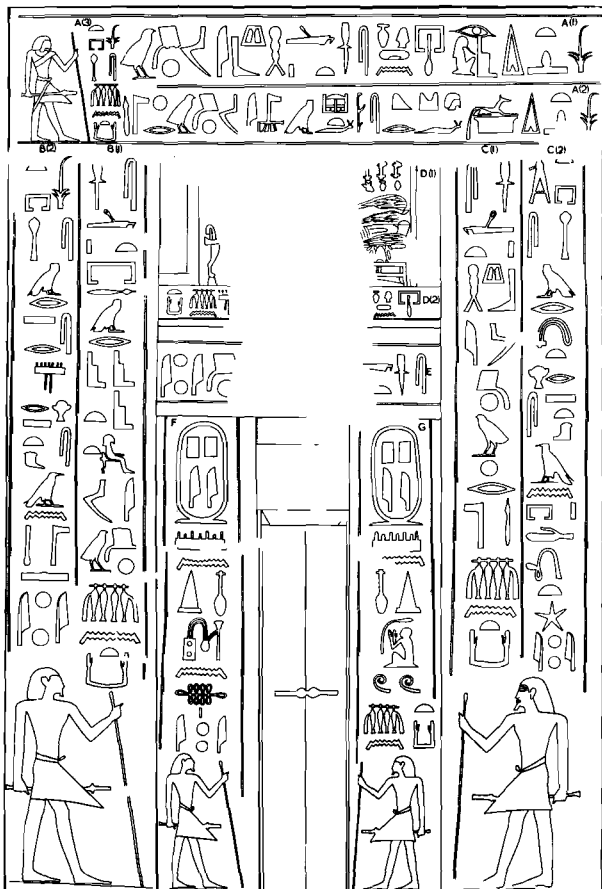
[80]



[78]



[79]



1

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3

4

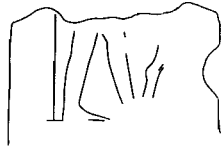
5

6

7



ROOM III, SOUTH WALL, PRESENTATION OF OFFERINGS. 1/6



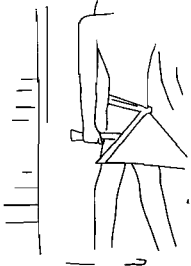
DOORWAY ROOMS I-IV
SOUTH SIDE



ROOM IV EAST WALL



ROOM IV NORTH WALL



ROOM VI WEST WALL

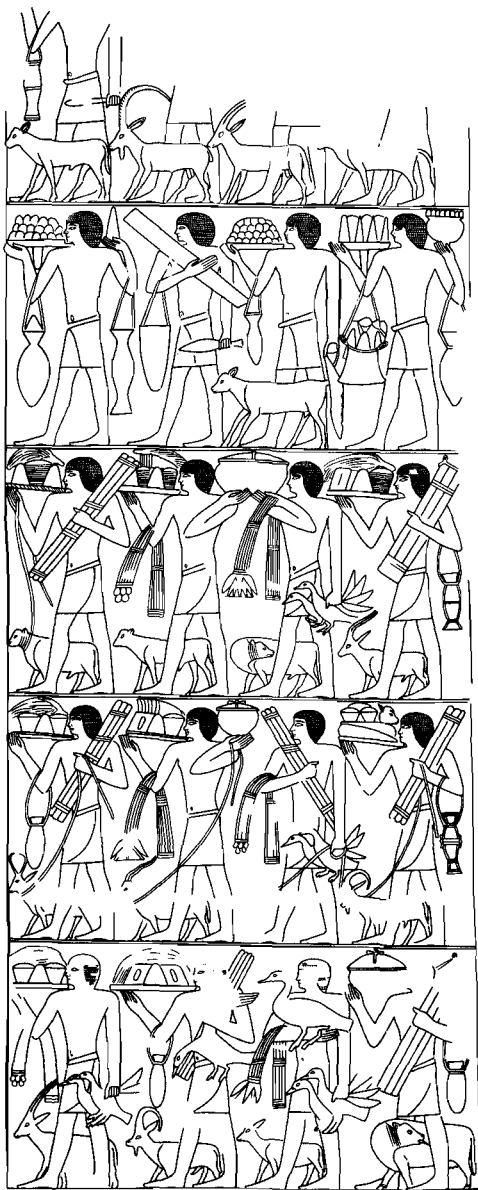


ROOM VI NORTH WALL

ROOMS IV AND VI: FRAGMENTARY REMAINS OF SCENES. 1:8



ROOM VI: SOUTH WALL. KHENTIKA IN FULL REGALIA



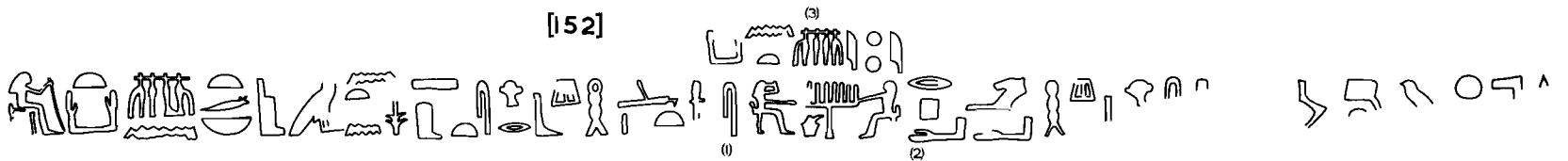
W. SIDE



E. SIDE

A

[152]



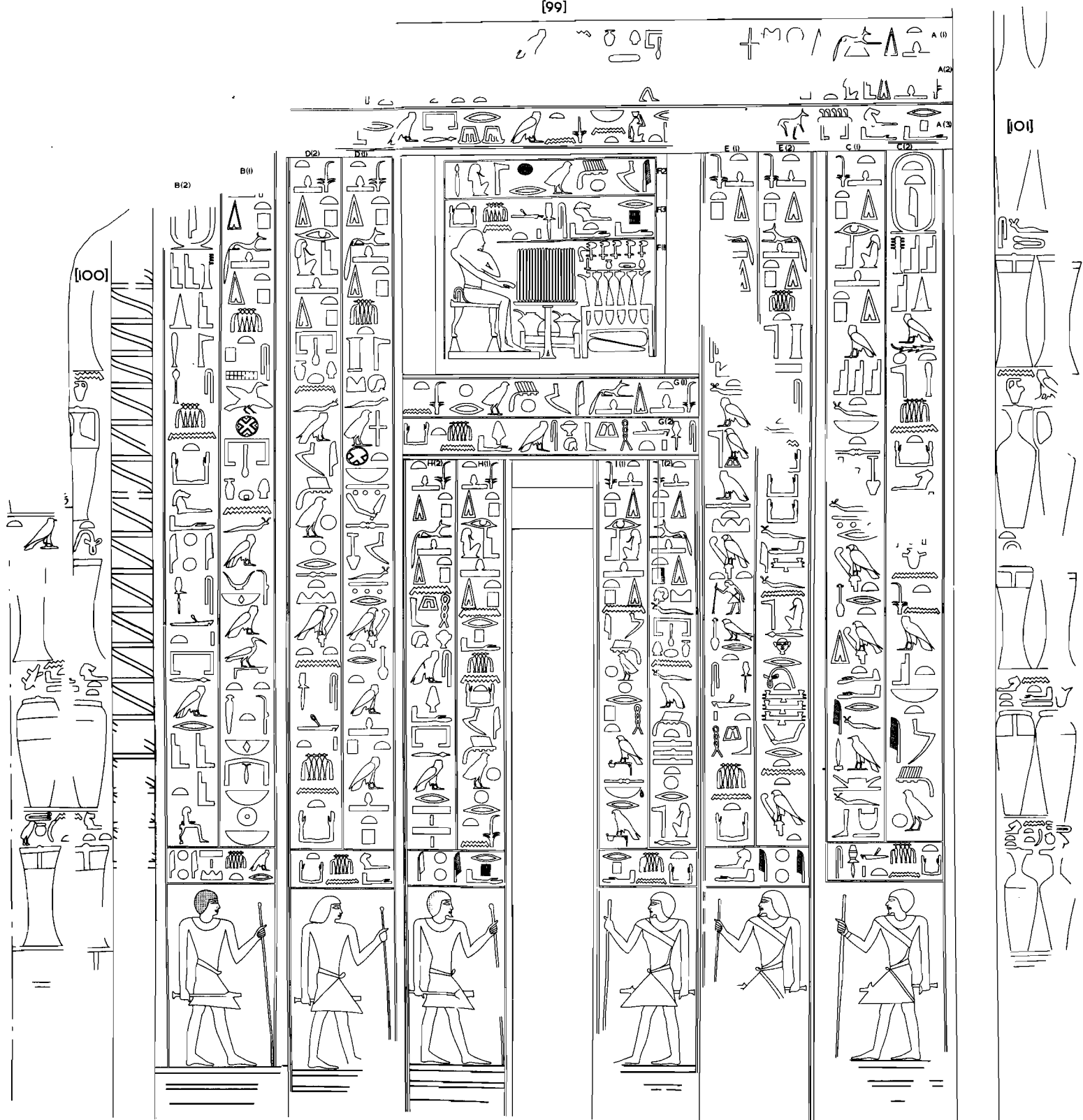
B

A. THICKNESSES OF DOORWAY ROOMS VI-VII. OFFERING BEARERS. 1:7
 B. TEXT ON MASTABA IN ROOM VII. 1:7

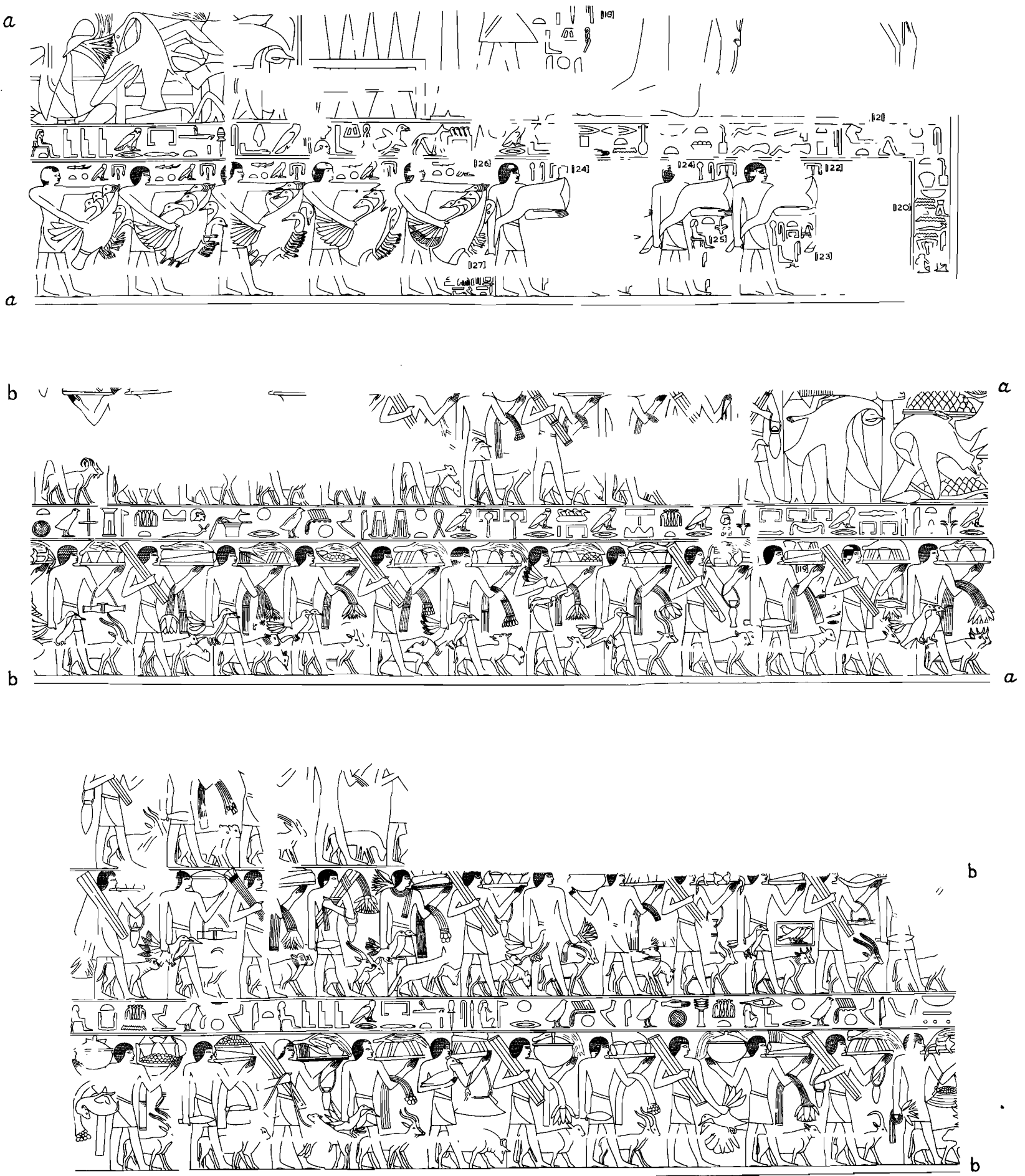


ROOM VII: THE SOUTH CHAPEL, LOOKING WEST

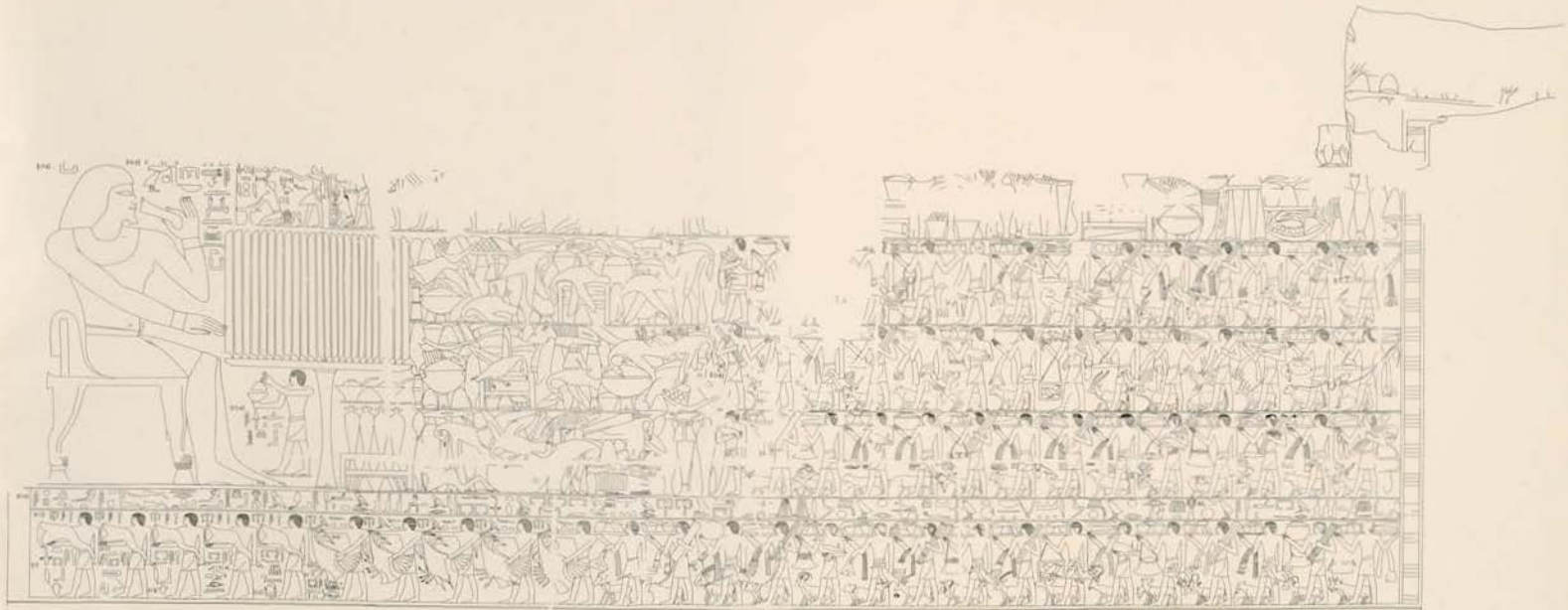
[99]



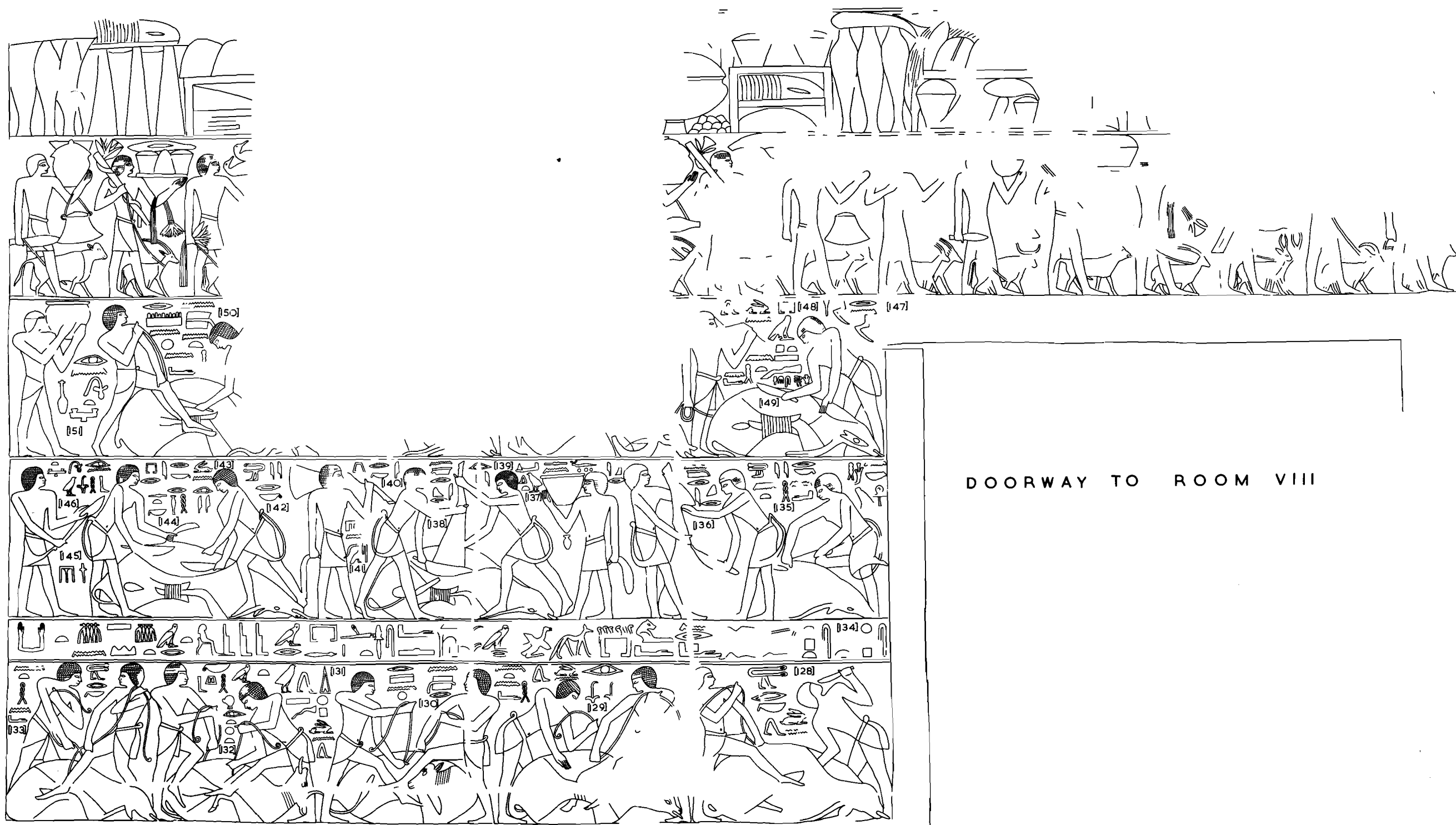
ROOM VII: WEST WALL. THE FALSE-DOOR. 1:9



ROOM VII: SOUTH WALL. PROCESSION OF OFFERING BEARERS. 1:8

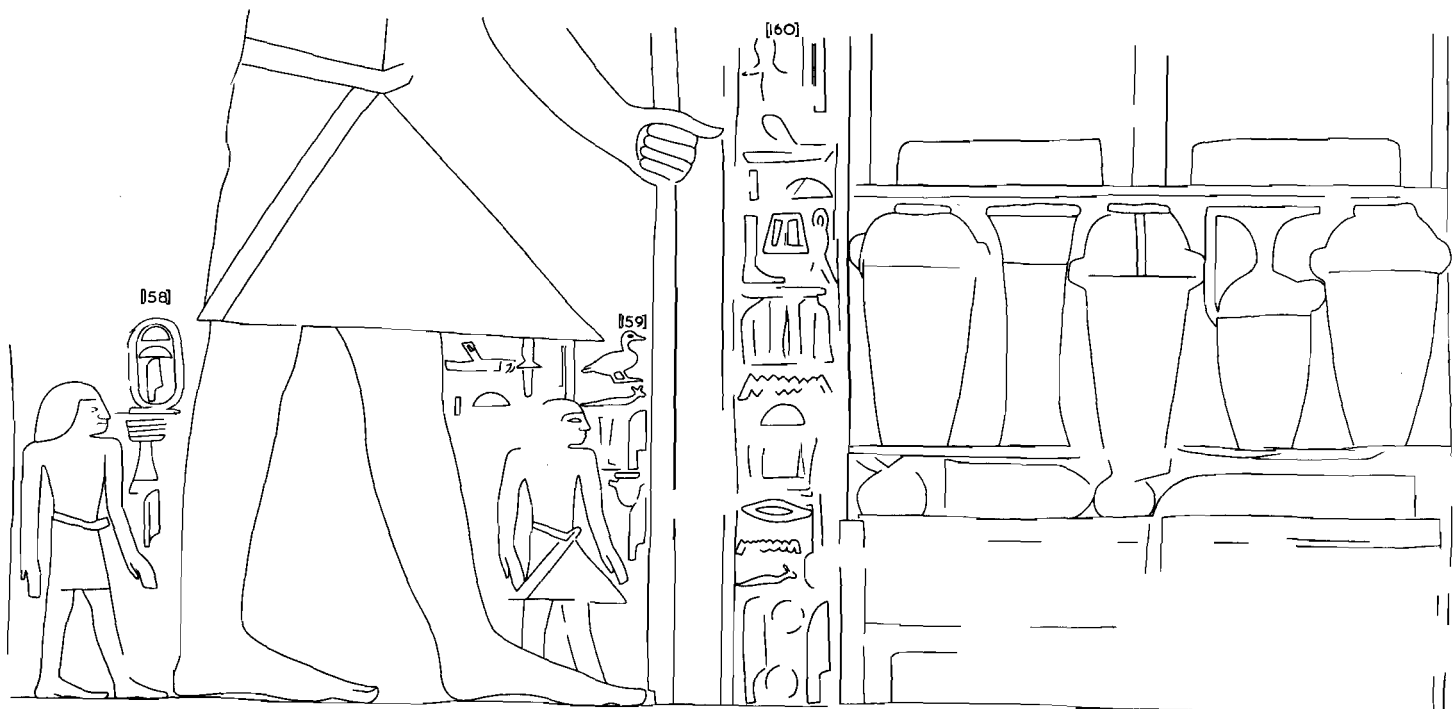
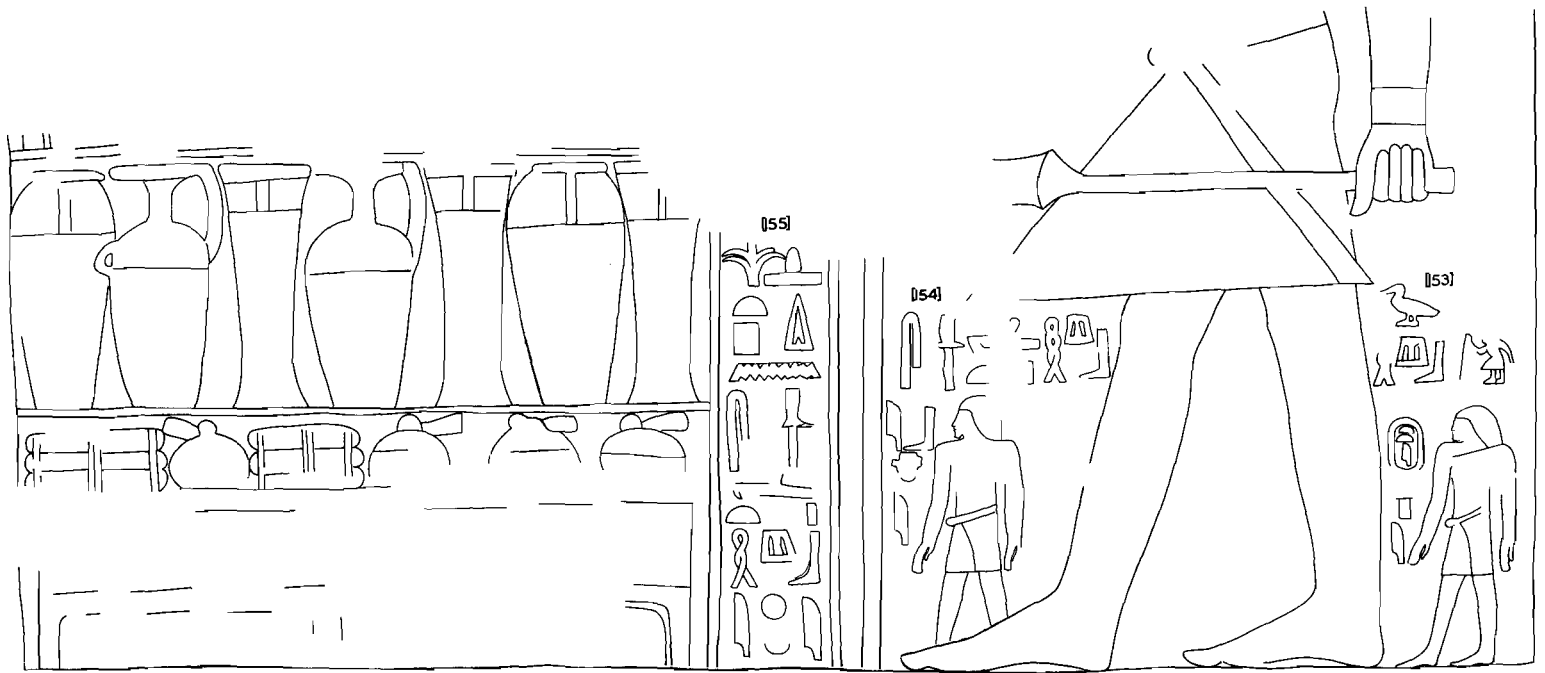
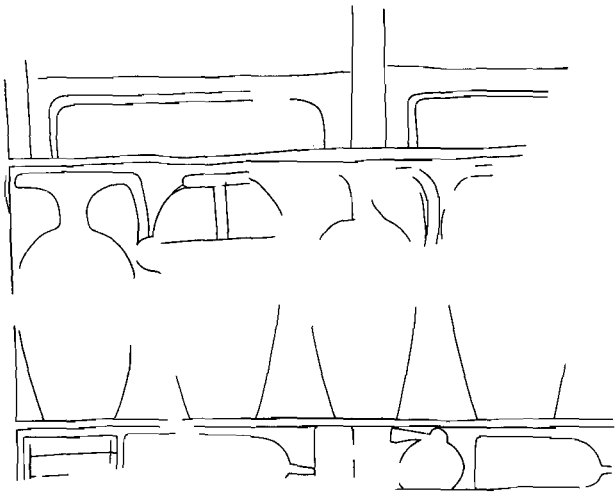


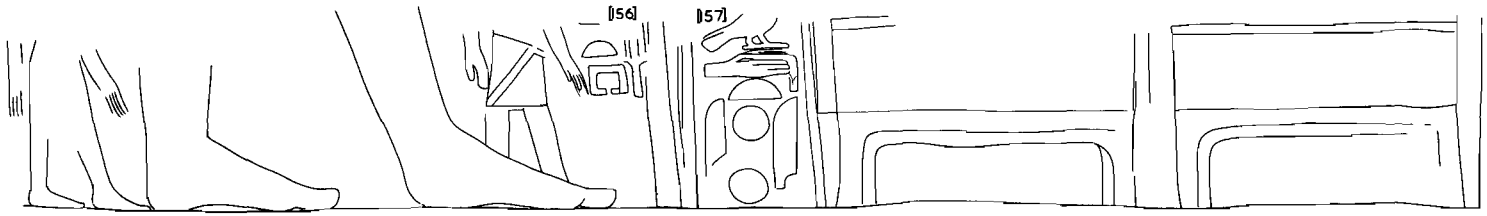
ROOM VII NORTH WALL. PRESENTATION OF OFFERINGS. 14



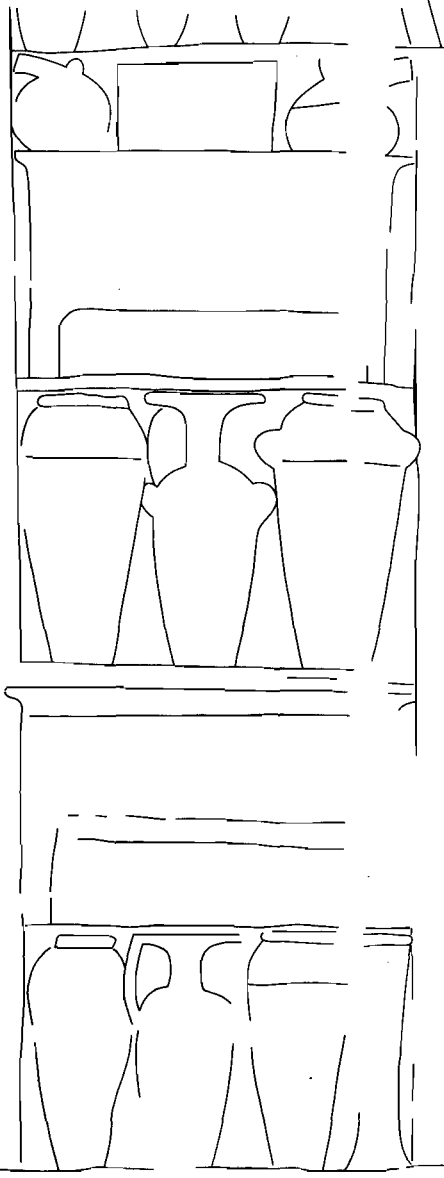
DOORWAY TO ROOM VIII

ROOM VII: EAST WALL. SCENES OF BUTCHERY. 1:6





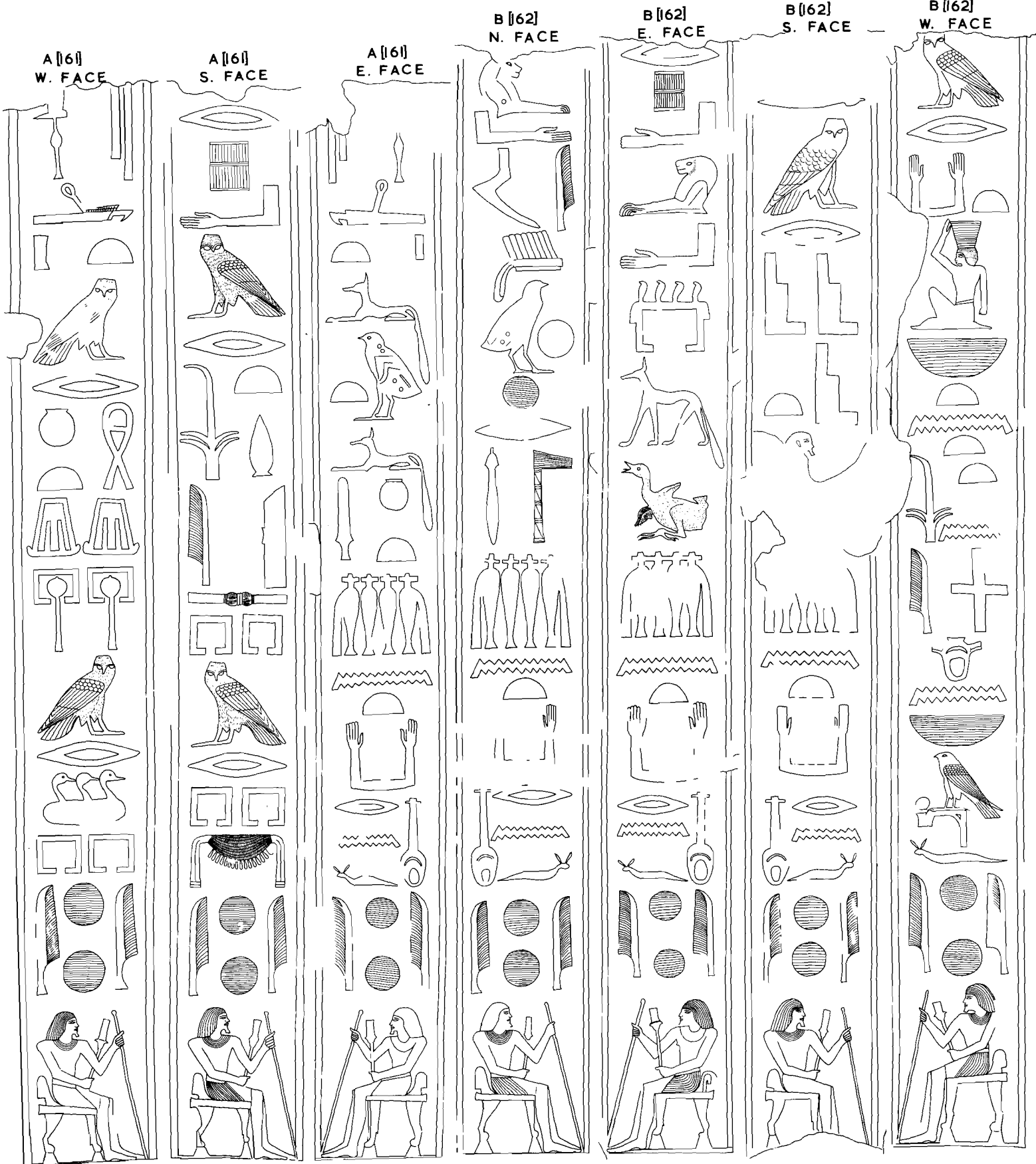
DOORWAY TO
ROOM VII



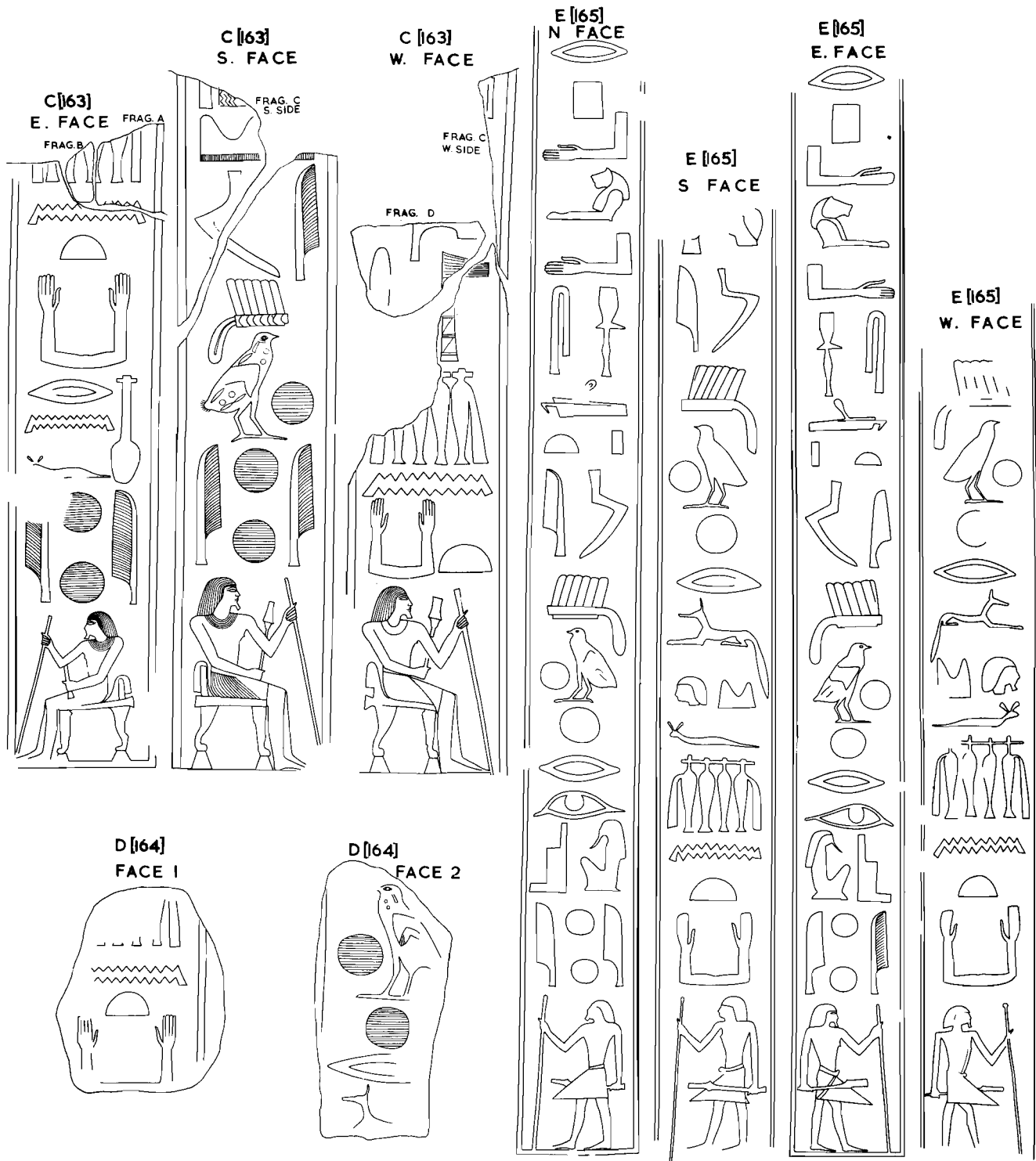
ROOM VIII: EAST AND WEST WALLS. KHENTIKA AND HIS SONS. POTS AND CHESTS. 1:7



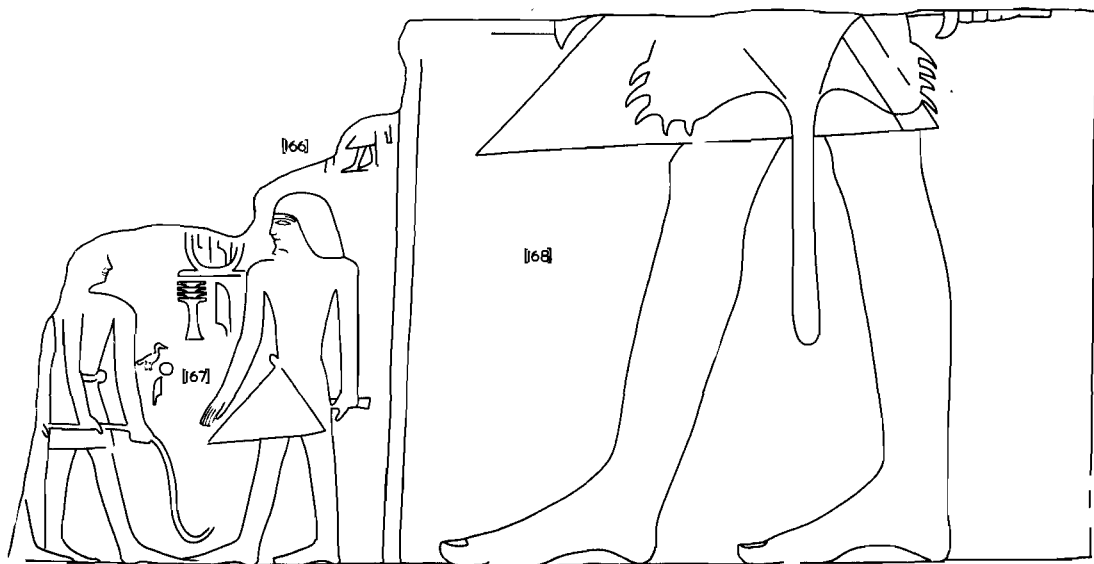
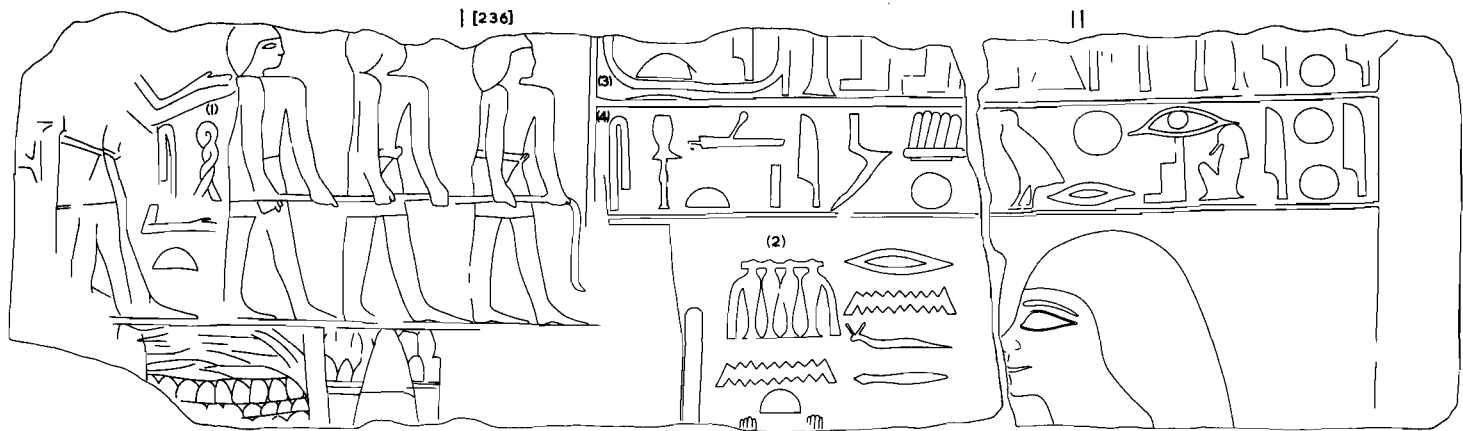
ROOM IX: THE PILLARED HALL, LOOKING WEST



ROOM IX: THE TEXTS ON PILLARS A AND B. 1:8



ROOM IX: THE TEXTS ON PILLARS C, D, AND E. 1:8



ROOM IX: WEST WALL WITH FRAGMENTS I AND II. KHENTIKA APPROACHED BY MEN DRAGGING SLEDGES. 1:7

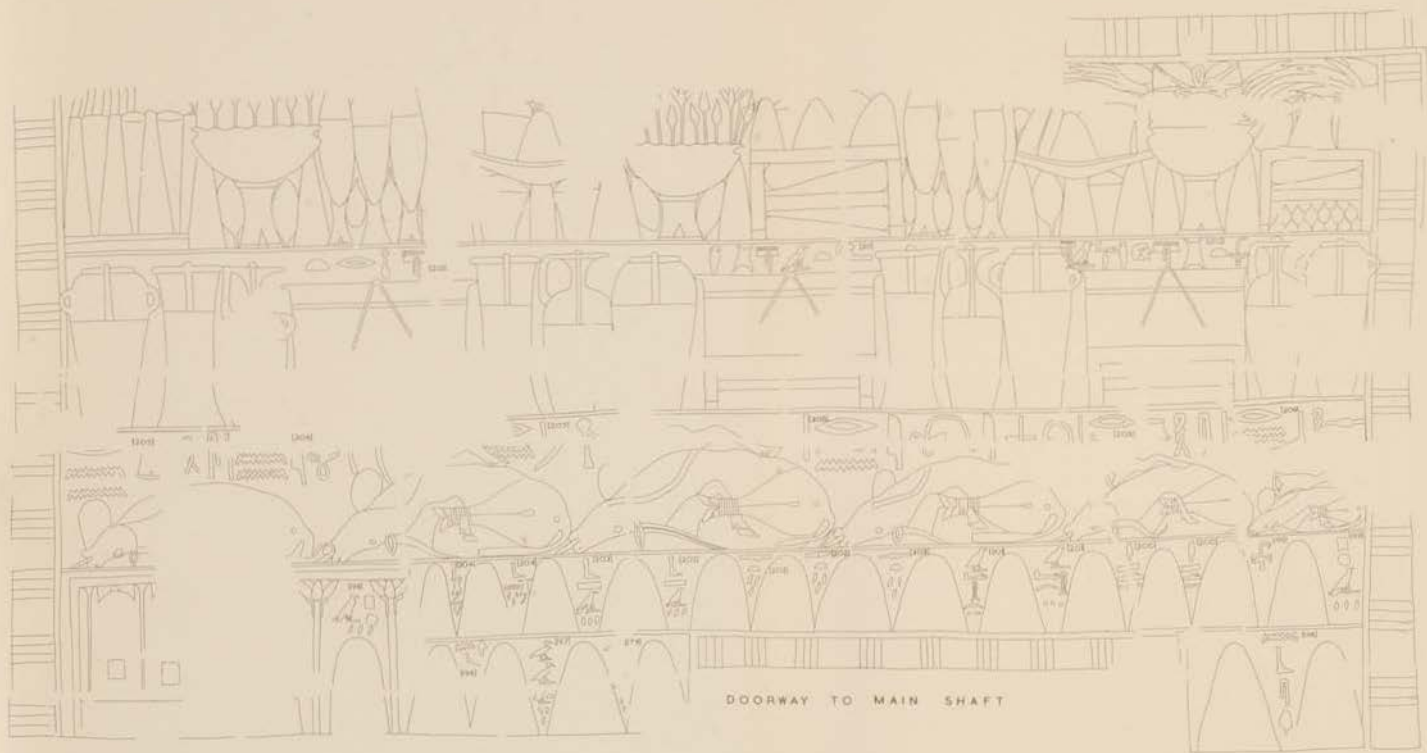


ROOM IX: A. NORTH WALL, EAST END. KHENTIKA RECEIVES OFFERINGS. 1:8
 B. EAST WALL. 1:8



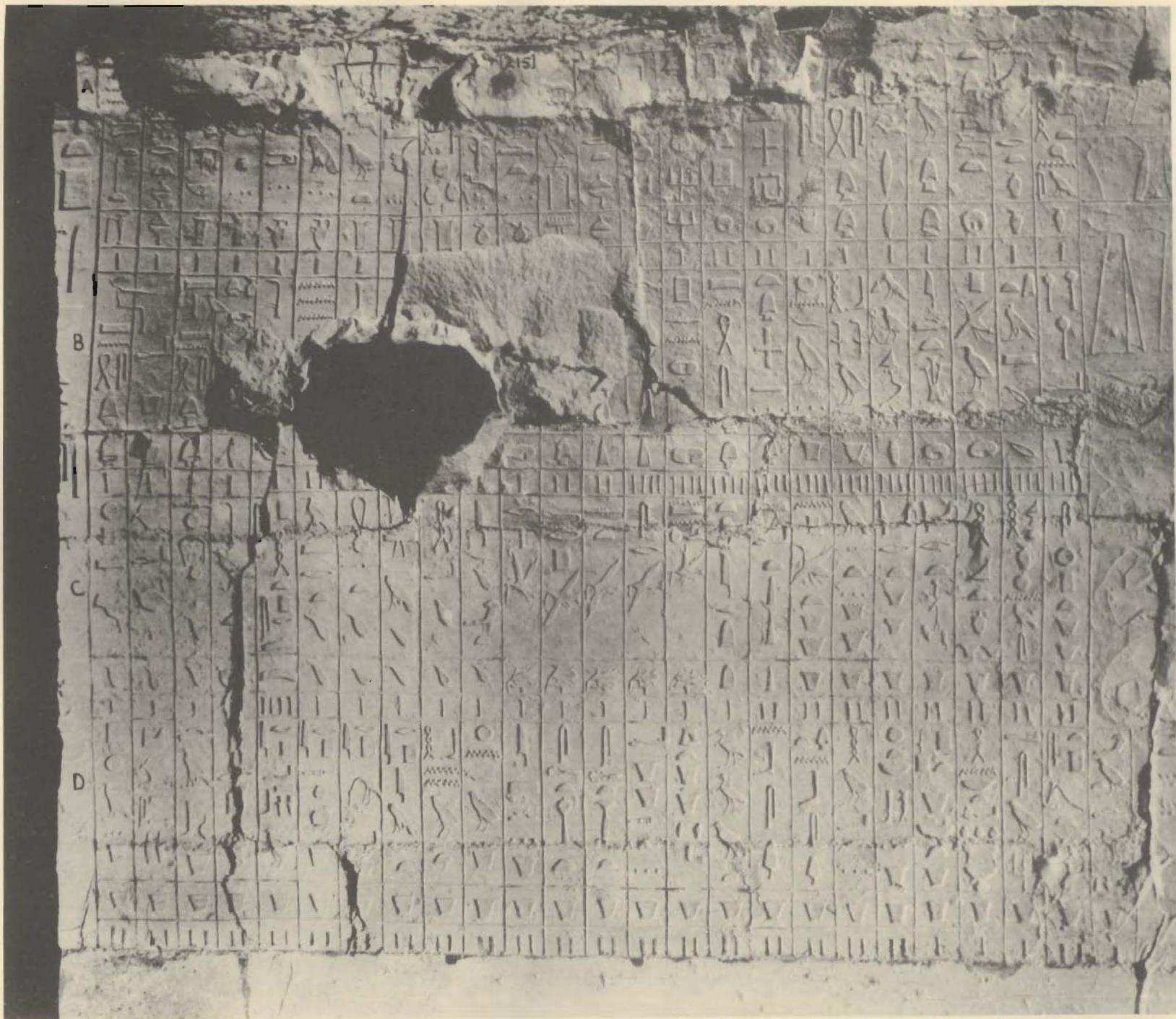


ROOM IX. SOUTH WALL, EAST END. PRESENTATION OF OFFERINGS. 18

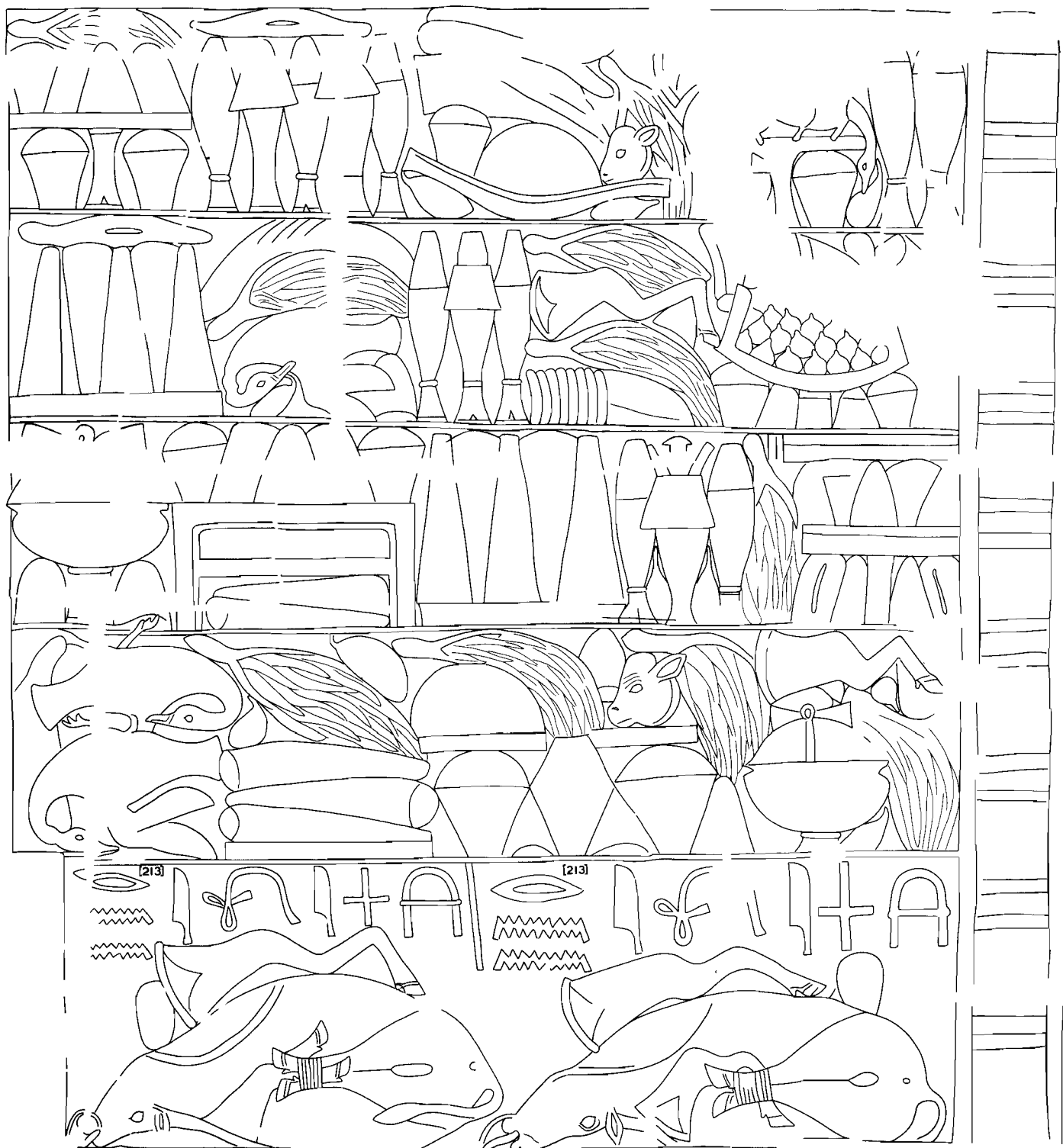




MAIN BURIAL CHAMBER: EAST WALL, NORTH END. OFFERING TEXT



MAIN BURIAL CHAMBER: EAST WALL, CENTRE. OFFERING LIST



MAIN BURIAL CHAMBER: EAST WALL, SOUTH END. OFFERINGS. 1:7



SARCOPHAGUS
STANDS AGAINST WALL
AT THIS POINT OBSCURING
PART OF THE INSCRIBED
SURFACE

D16


D17


D21


D18


D19



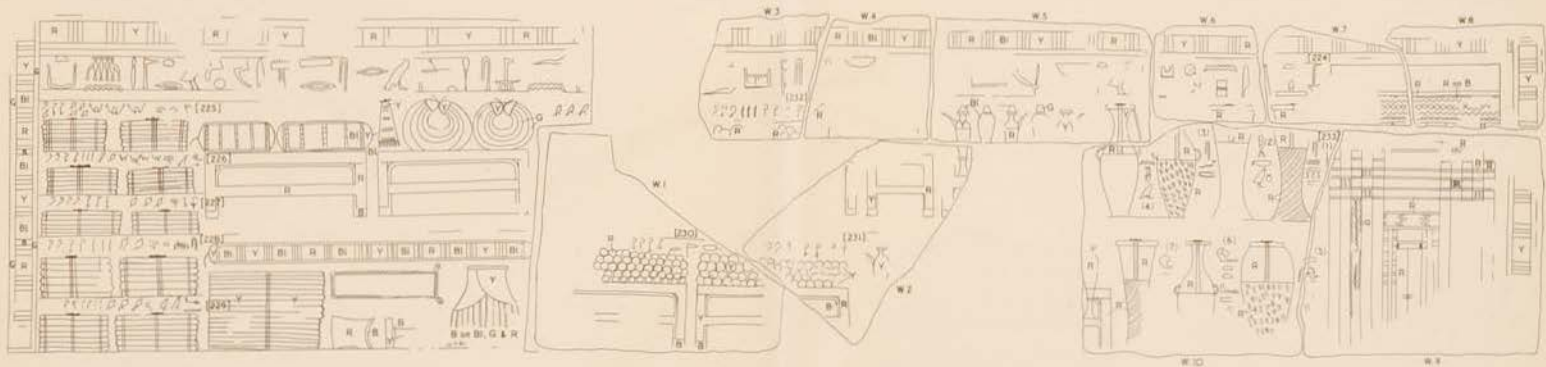
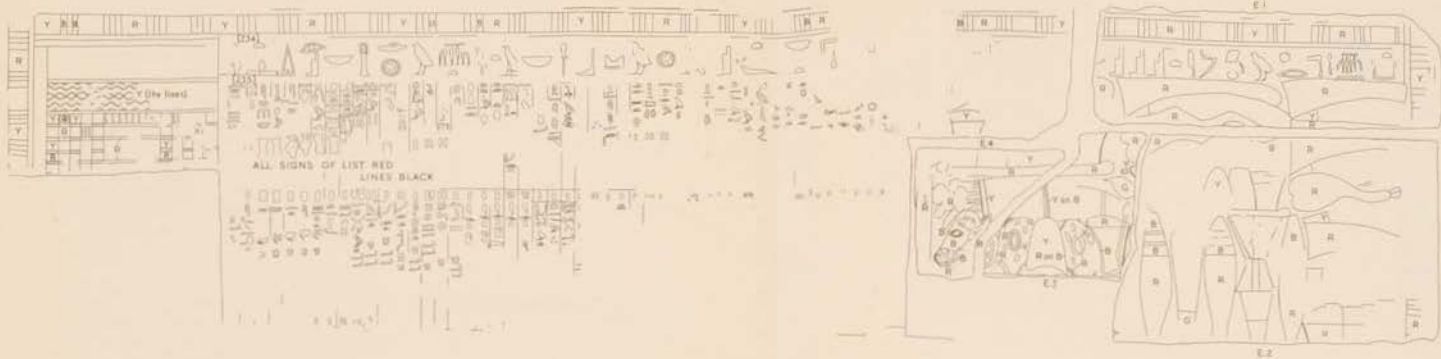

PART OF DESIGN ON E. SIDE
 OF SARCOPHAGUS



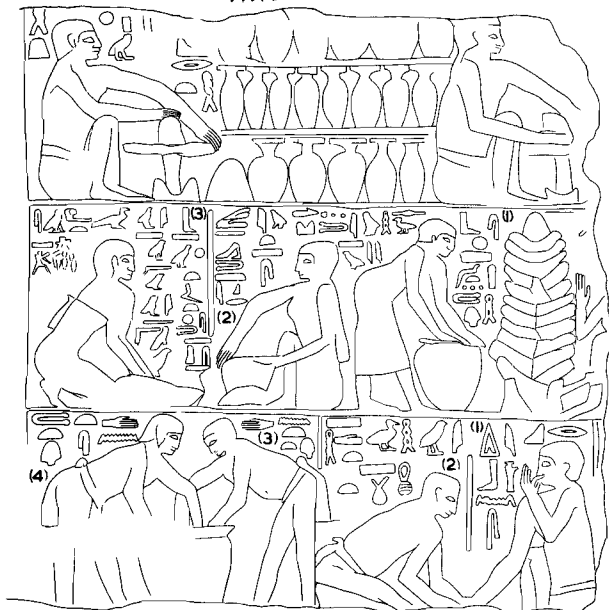
D20


D23

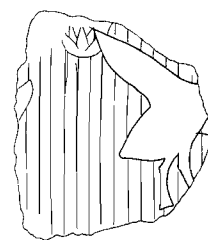

D22

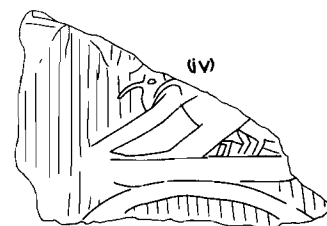
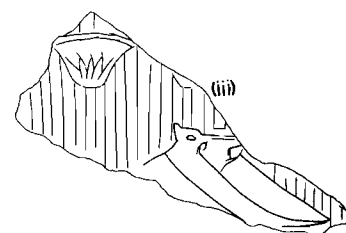
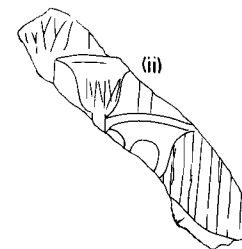
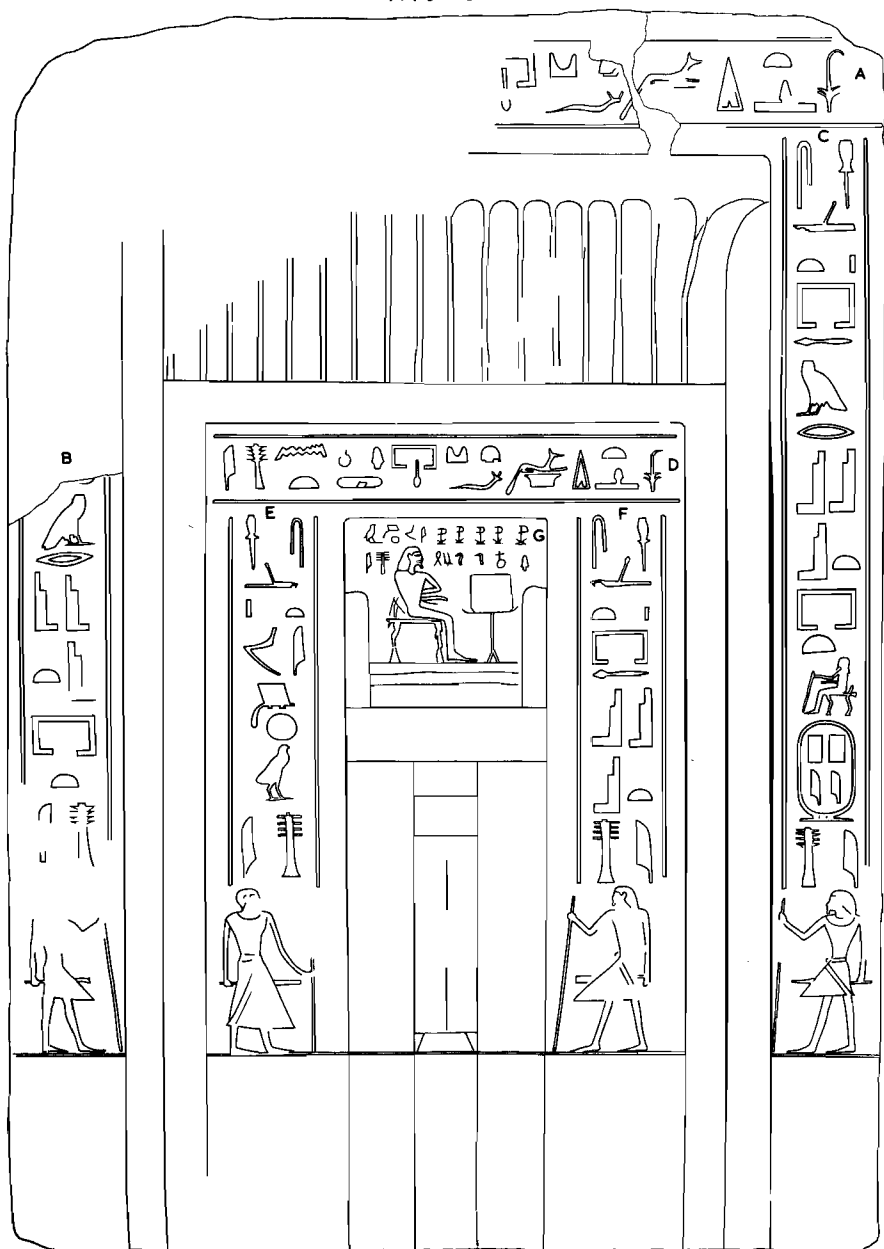
XII [244]



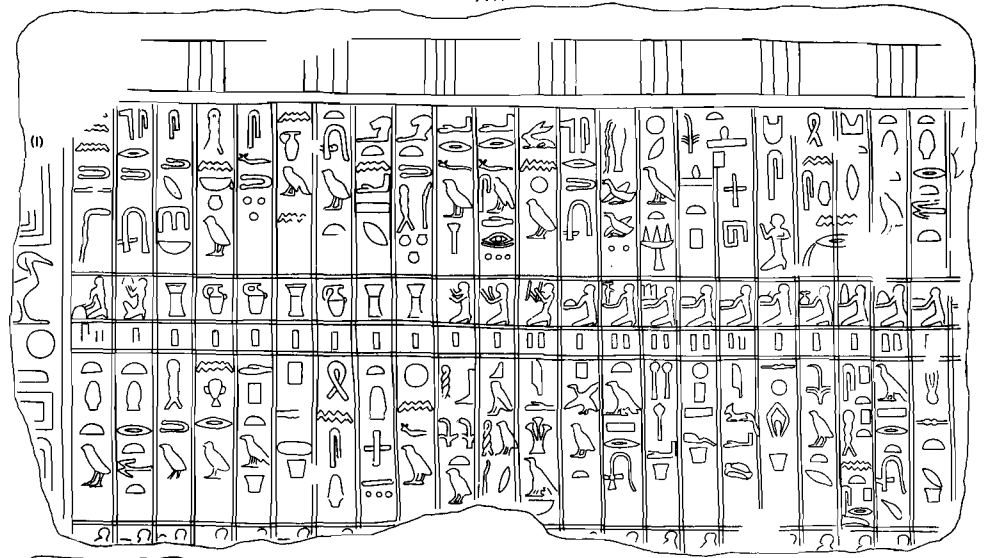
XVI (i)



XI [243]



XIII [245]



XIV [246]



XV [247]

