Giza Mastabas
Volume 7

Edited by
Peter Der Manuelian and William Kelly Simpson

The Senedjemib Complex, Part I

The Mastabas of Senedjemib Inti (g 2370), Khnumeti (g 2374), and Senedjemib Mehi (g 2378)

Edward Brovarski

Department of Art of the Ancient World
Museum of Fine Arts, Boston
Selected views of the Senedjemib Complex

A. General view of the Senedjemib Complex, taken from the northwest corner of the Great Pyramid, looking northwest

B. General view of the Senedjemib Complex, taken from ground level, looking west

C. Senedjemib Ini (G 2370), reconstructed facade, looking west

D. Senedjemib Meli (G 2378), reconstructed facade, looking northwest

E. Senedjemib Ini (G 2370), portico, west wall, north of entrance, northern part (see pl. 16), looking west

F. Senedjemib Ini (G 2370 R), burial chamber with sarcophagus (see pl. 13c), looking southwest
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Based upon the Recording of
The Harvard University–Museum of Fine Arts, Boston Expedition:
George Andrew Reisner, William Stevenson Smith, Alexander Floroff,
Nicholas Melnikoff, and Mohammed Said Ahmed

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Front jacket illustration: G 2370, tomb of Senedjemib Ini with pyramid of Khafre beyond, looking southwest. 14 May 1998. Photograph by Peter Jánosi

Back jacket illustration: View of the Western Cemetery at Giza, looking northwest from the top of the Great Pyramid (November 16, 1993). Photograph by Peter Der Manuelian (93.130.23)


Endpapers: Overview plan of the Giza Necropolis, showing the location of the Senedjemib Complex (drawing by Peter Der Manuelian)
For Miles and Parker Collier
Gerry and Joan Cross
Arnold and Carol Haynes
James and Salle Vaughn
CONTENTS

List of Plates ................................................................. ix
List of Figures ................................................................. xvi
List of Text Figures ........................................................... xvi
Preface ............................................................................. xix
List of Abbreviations .......................................................... xxv
Bibliography and Publication Abbreviations ............................... xxvii
Introduction ....................................................................... 1
Chapter 1. Previous Work in the Senedjemib Complex ............... 5
Chapter 2. Architecture and Decoration ................................. 11
Chapter 3. Senedjemib Inti and His Family ........................... 33
Chapter 4. Senedjemib Inti—G 3370 ....................................... 37
Chapter 5. Senedjemib Inti—Translation of Autobiographical Inscriptions A–D ............................................. 39
Chapter 6. Anonymous Tombs c 2372–2373 .......................... 111
Chapter 7. Khnumeti—G 3374 .............................................. 115
Chapter 8. Anonymous Tombs c 2376–2377 .......................... 111
Chapter 9. Senedjemib Mehi—G 2378 .................................. 133
Indexes ............................................................................. 161
   I. General ...................................................................... 163
   II. Private Names .......................................................... 176
   III. Private Names in Transliteration ................................... 179
   IV. Titles and Epithets ...................................................... 179
   V. Egyptian Words, Phrases and Divine Names .................... 181
   VI. Place Names ............................................................ 185
Plates
The Senedjemib Complex, Part 1

Senedjemib Imit (4279), portico, west wall, south of entrance. 21 November 1930; HU–BMFA Exp. Ph. 6 6577
21c Senedjemib Imit (4279), portico, west wall, south of entrance, northern part. 24 February 1991; HU–BMFA Exp. Ph. A 6 6578
21b Senedjemib Imit (4279), portico, west wall, south of entrance, northern part, 4 August 1930; HU–BMFA Exp. Ph. A 6 6578
21a Senedjemib Imit (4279), portico, west wall, north of entrance, detail of middle part. 29 November 1930; HU–BMFA Exp. Ph. A 6 6577
22b Senedjemib Imit (4279), portico, west wall, north of entrance, 24 November 1993; Peter Der Manuelian 93.114.24
22a Senedjemib Imit (4279), portico, west wall, north of entrance, looking northeast. 24 November 1993. Peter Der Manuelian 93.110.04
22c Senedjemib Imit (4279), portico, west wall, north of entrance, thickness. 23 February 1931. HU–BMFA Exp. Ph. A 6 6548
23b Senedjemib Imit (4279), II, left (south) entrance thickness, upper part. 8 March 1995; HU–BMFA Exp. Ph. A 6 6547
23a Senedjemib Imit (4279), II, left (south) entrance thickness, 23 February 1991; HU–BMFA Exp. Ph. A 6 6548
23c Senedjemib Imit (4279), II, north in north wall, looking northeast. 24 November 1993. Peter Der Manuelian 93.114.18
24b Senedjemib Imit (4279), Room IV, right (north) entrance thickness. 23 February 1991; HU–BMFA Exp. Ph. A 6 6529
24a Senedjemib Imit (4279), Room II, east wall, north end, 23 November 1991; HU–BMFA Exp. Ph. A 6 6512
24c Senedjemib Imit (4279), Room II, east wall, north end, detail, 15 November 1992; HU–BMFA Exp. Ph. A 6 1277
24a Senedjemib Imit (4279), Room IV, right (north) entrance thickness, 23 February 1991; HU–BMFA Exp. Ph. A 6 6548
24b Senedjemib Imit (4279), Room II, east wall, north end, detail. 31 July 1990; HU–BMFA Exp. Ph. A 6 5766
24c Senedjemib Imit (4279), Room II, south wall, 20 March 1931; HU–BMFA Exp. Ph. A 6 6571
24b Senedjemib Imit (4279), Room II, west wall, 24 February 1991; HU–BMFA Exp. Ph. A 6 6530
24a Senedjemib Imit (4279), Room II, west wall, south end. 11 October 1990; HU–BMFA Exp. Ph. A 6 7498
24b Senedjemib Imit (4279), Room II, west wall, south of middle. 19 October 1990; HU–BMFA Exp. Ph. A 6 7498
24c Senedjemib Imit (4279), Room II, west wall, north of middle. 15 October 1990; HU–BMFA Exp. Ph. A 6 7496
27a Senedjemib Imit (4279), Room II, west wall, north end. 19 October 1990; HU–BMFA Exp. Ph. A 6 7496
27b Senedjemib Imit (4279), Room II, north wall, 4 September 1990; HU–BMFA Exp. Ph. A 6 6003
27a Senedjemib Imit (4279), Room II, north wall, detail of east. 24 November 1993. Peter Der Manuelian 93.114.24
27b Senedjemib Imit (4279), Room III, left (south) entrance thickness. 14 May 1998. Peter Jánosi
29 Senedjemib Imit (4279), right (north) entrance thickness. 1 August 1930; HU–BMFA Exp. Ph. A 6 7878
31a Senedjemib Imit (4279), Room III, south wall. 30 March 1995
33a Senedjemib Imit (4279), Room III, north wall. 24 October 1930; HU–BMFA Exp. Ph. A 6 7970
34 Senedjemib Imit (4279), Room III, culi installation in north-west corner. 30 March 1995. Ed Angelo 61.1.27
34a Senedjemib Imit (4279), Room IV, left (east) entrance thickness. 30 March 1995; HU–BMFA Exp. Ph. A 6 1287
34a Senedjemib Imit (4279), Room IV, left (east) entrance thickness, upper register. Spring, 1850. Rev. Johann Rudolph Theophilus Lieder, Square No. 1.2 [upper]. Griffith Institute, Ashmolean Museum, Oxford
34b Senedjemib Imit (4279), Room IV, left (east) entrance thickness, lower register. Spring, 1850. Rev. Johann Rudolph Theophilus Lieder, Square No. 1.2 [lower]. Griffith Institute, Ashmolean Museum, Oxford
35c Senedjemib Imit (4279), Room IV, right (west) entrance thickness. 30 March 1995; HU–BMFA Exp. Ph. A 6 1287
36a Senedjemib Imit (4279), Room IV, right (west) entrance thickness, upper register. Spring, 1850. Rev. Johann Rudolph Theophilus Lieder, Square No. 1.2 [upper]. Griffith Institute, Ashmolean Museum, Oxford
36b Senedjemib Imit (4279), Room IV, right (west) entrance thickness, lower register. Spring, 1850. Rev. Johann Rudolph Theophilus Lieder, Square No. 1.2 [lower]. Griffith Institute, Ashmolean Museum, Oxford
36c Senedjemib Imit (4279), Room IV, east wall, left end. 21 November 1990; HU–BMFA Exp. Ph. A 6 7973
37a Senedjemib Imit (4279), Room IV, east wall, middle. 20 November 1990; HU–BMFA Exp. Ph. A 6 7973
37b Senedjemib Imit (4279), Room IV, east wall, right end. 24 November 1990; HU–BMFA Exp. Ph. A 6 7973
LIST OF PLATES

58 Senedjemib Inti (as 2370), Room IV, photographic montage of south wall, 30 August 1930. HU–BMFA Exp. Ph. A 1279–1280.
59 Senedjemib Inti (as 2370), Room IV, detail of chest, 30 August 1930. HU–BMFA Exp. Ph. A 1279–1280.
60 Senedjemib Inti (as 2370), Room IV, south wall, detail, 30 August 1930. HU–BMFA Exp. Ph. A 1279–1280.
61 Senedjemib Inti (as 2370), Room II, north wall, looking northwest, 7 August 1930. HU–BMFA Exp. Ph. A 1279–1280.
63 Senedjemib Inti (as 2370), Room II, looking east, 7 August 1930. HU–BMFA Exp. Ph. A 1279–1280.
64 Senedjemib Inti (as 2370), Room II, looking southeast, 7 August 1930. HU–BMFA Exp. Ph. A 1279–1280.
65 Senedjemib Inti (as 2370), Room II, looking southeast, 7 August 1930. HU–BMFA Exp. Ph. A 1279–1280.
66 Senedjemib Inti (as 2370), Room II, looking southeast, 7 August 1930. HU–BMFA Exp. Ph. A 1279–1280.
67 Senedjemib Inti (as 2370), Room II, looking southeast, 7 August 1930. HU–BMFA Exp. Ph. A 1279–1280.
68 Senedjemib Inti (as 2370), Room II, looking southeast, 7 August 1930. HU–BMFA Exp. Ph. A 1279–1280.
69 Senedjemib Inti (as 2370), Room II, looking southeast, 7 August 1930. HU–BMFA Exp. Ph. A 1279–1280.
70 Senedjemib Inti (as 2370), Room II, looking southeast, 7 August 1930. HU–BMFA Exp. Ph. A 1279–1280.
71 Senedjemib Inti (as 2370), Room II, looking southeast, 7 August 1930. HU–BMFA Exp. Ph. A 1279–1280.
72 Senedjemib Inti (as 2370), Room II, looking southeast, 7 August 1930. HU–BMFA Exp. Ph. A 1279–1280.
73 Senedjemib Inti (as 2370), Room II, looking southeast, 7 August 1930. HU–BMFA Exp. Ph. A 1279–1280.
74 Senedjemib Inti (as 2370), Room II, looking southeast, 7 August 1930. HU–BMFA Exp. Ph. A 1279–1280.
The Senedjemib Complex, Part 1

58 Senedjemib Inti (c 2570), facade, north of portico, Inscription A 2 with top of A 1 at bottom. 3 August 1930. HU–BMFA Exp. Ph. A 1580


60 Senedjemib Inti (c 2570), facade, north of portico, bottom of Inscription A 1 with top of A 1. 8 September 1931. HU–BMFA Exp. Ph. A 1686

61 Senedjemib Inti (c 2570), facade, north of portico, Inscription A 2 with end of Inscription A 1 at top. 1 August 1930. HU–BMFA Exp. Ph. A 1681

62 Senedjemib Inti (c 2570), facade, north of portico, Inscription A 2, top. 9 September 1913. HU–BMFA Exp. Ph. A 1693

63a Senedjemib Inti (c 2570), facade, north of portico, Inscription A 2, bottom. 9 September 1913. HU–BMFA Exp. Ph. A 1698

63b Senedjemib Inti (c 2570), facade, north of portico, Inscription A 2, bottom. 9 September 1913. HU–BMFA Exp. Ph. A 1699

64a Senedjemib Inti (c 2570), facade, north of portico, Inscription B 1, top. 1 August 1930. HU–BMFA Exp. Ph. A 1703

64b Senedjemib Inti (c 2570), facade, north of portico, Inscription B 1, bottom. 1 September 1913. HU–BMFA Exp. Ph. A 1705

65 Senedjemib Inti (c 2570), facade, north of portico, Inscription B 1, top with Inscription C. 1 September 1913. HU–BMFA Exp. Ph. A 1708

66a Senedjemib Inti (c 2570), facade, north of portico, Inscription B 1, top, with end of Inscription C at top. 1 August 1930. HU–BMFA Exp. Ph. A 1706

66b Senedjemib Inti (c 2570), facade, north of portico, Inscription B 1, bottom, with modern lines in ink. 26 February 1931. HU–BMFA Exp. Ph. A 1704

67a Senedjemib Inti (c 2570), facade, south of portico, Inscription B 2, detail. 21 November 1933. Peter Der Manuelian 93.109.30

67b Senedjemib Complex, inscribed stone from court, assigned to top of Inscription C. 19 January 1931. HU–BMFA Exp. Ph. A 1679 (left)

68 Senedjemib Inti (c 2570), portico, south wall, Inscription D. 21 November 1933. Peter Der Manuelian 93.109.34

69 Senedjemib Inti (c 2570), portico, south wall, Inscription D, upper part. 2 March 1931. HU–BMFA Exp. Ph. A 6323

70 Senedjemib Inti (c 2570), portico, south wall, Inscription D, upper part. 2 March 1931. HU–BMFA Exp. Ph. A 6324

71 Senedjemib Inti (c 2570), portico, south wall, Inscription D, upper part. 2 March 1931. HU–BMFA Exp. Ph. A 6325

72 Senedjemib Inti (c 2570), portico, south wall, Inscription D, upper part. 2 March 1931. HU–BMFA Exp. Ph. A 6326

73 Senedjemib Inti (c 2570), portico, south wall, Inscription D, upper part. 2 March 1931. HU–BMFA Exp. Ph. A 6327

74a Senedjemib Inti (c 2570), facade, south of portico, Inscription C, lower part. 26 February 1931. HU–BMFA Exp. Ph. A 6518

74b Senedjemib Complex, inscribed stone from court, assigned to top of Inscription C. 19 January 1931. HU–BMFA Exp. Ph. A 1679 (left)
The Senedjemib Complex, Part I

103a Senedjemib Mehi (G 2378), reconstructed facade with light boxes of sound and light at left, looking northwest. December 1999. Edward Brovarski

103b Senedjemib Mehi (G 2378), from photographic tower on a 2370, looking northeast. 12 January 1931. HU–BMFA Exp. Ph. a 448

104a Senedjemib Complex, offering room of G 2375 (left), north wall of G 2374 and shaft of G 2376 a (right). 13 January 1931. HU–BMFA Exp. Ph. b 1647

104b Senedjemib Mehi (G 2378), older walls under filling, looking south. 27 December 1932. HU–BMFA Exp. Ph. a 1699

105a Senedjemib Mehi (G 2378), inscribed architrave block. 2 August 1930. HU–BMFA Exp. Ph. a 3806

105b Senedjemib Mehi (G 2378), inscribed architrave block. 3 August 1930. HU–BMFA Exp. Ph. a 3807

105c Senedjemib Mehi (G 2378), inscribed architrave block. 2 August 1930. HU–BMFA Exp. Ph. a 3808

106 Senedjemib Mehi (G 2378), portico, west wall. 15 August 1930. HU–BMFA Exp. Ph. a 2688

107 Senedjemib Mehi (G 2378), portico, west wall, lower part. 23 August 1930. HU–BMFA Exp. Ph. a 3809

108a Senedjemib Mehi (G 2378), portico, north wall, west of entrance. 13 March 1931. HU–BMFA Exp. Ph. a 3688

108b Senedjemib Mehi (G 2378), portico, north wall, east of entrance, detail. 11 March 1931. HU–BMFA Exp. Ph. b 7756

109 Senedjemib Mehi (G 2378), portico, north wall, east of entrance. 14 March 1931. HU–BMFA Exp. Ph. a 6788 (lower section). Inscribed a 6789 (upper section)

110 Senedjemib Mehi (G 2378), portico, east wall. 3 March 1931. HU–BMFA Exp. Ph. a 6569

111 Senedjemib Mehi (G 2378), portico, east wall with restored block at upper right. 24 February 1931. HU–BMFA Exp. Ph. a 6312

112a Senedjemib Mehi (G 2378), Room II, left (west) entrance thickness. 29 November 1930. HU–BMFA Exp. Ph. a 6596

112b Senedjemib Mehi (G 2378), Room II, right (east) entrance thickness. 3 March 1931. HU–BMFA Exp. Ph. a 6370

113 Senedjemib Mehi (G 2378), Room II, south wall, west of entrance. 24 February 1931. HU–BMFA Exp. Ph. a 6155

114a Senedjemib Mehi (G 2378), Room II, west wall, upper section. 14 March 1931. HU–BMFA Exp. Ph. a 6580

114b Senedjemib Mehi (G 2378), Room II, west wall, lower section. 13 March 1931. HU–BMFA Exp. Ph. a 6586

115 Senedjemib Mehi (G 2378), Room II, north wall, western section. 4 August 1930. HU–BMFA Exp. Ph. a 5803

116 Senedjemib Mehi (G 2378), Room II, north wall, middle section. 4 August 1930. HU–BMFA Exp. Ph. a 5812

117a Senedjemib Mehi (G 2378), Room II, north wall, eastern section. 4 August 1930. HU–BMFA Exp. Ph. a 5802 (E 4 13475)

117b Senedjemib Mehi (G 2378), Room II, loose block assigned to north wall. 24 November 1931. HU–BMFA Exp. Ph. b 8347

117c Senedjemib Mehi (G 2378), Room II, inner left (west) entrance thickness, notch for barretts on back of wooden door. February 1939. Bradford M. Endicott F. 38–22

118 Senedjemib Mehi (G 2378), Room II, south wall, east of entrance. 11 March 1931. HU–BMFA Exp. Ph. a 6562

119a Senedjemib Mehi (G 2378), Room II, south wall, east of entrance, eastern section. 13 March 1931. HU–BMFA Exp. Ph. a 5804

119b Senedjemib Mehi (G 2378), Room II, south wall, east of entrance, western section. 12 March 1931. HU–BMFA Exp. Ph. a 5804

120 Senedjemib Mehi (G 2378), Room III, left (west) entrance thickness. 14 February 1931. HU–BMFA Exp. Ph. a 6531

121 Senedjemib Mehi (G 2378), Room III, west wall, false door. 13 September 1933. HU–BMFA Exp. Ph. a 10777

122 Senedjemib Mehi (G 2378), Room III, north wall, western section. Field Museum of Natural History, Chicago, acc. no. 31705. Field Museum negative no. 68314

123 Senedjemib Mehi (G 2378), Room III, north wall, eastern section. 8 March 1931. HU–BMFA Exp. Ph. a 6537

124a Senedjemib Mehi (G 2378), Room III, north wall, eastern section, detail. 11 March 1931. HU–BMFA Exp. Ph. a 6567

124b Senedjemib Mehi (G 2378), Room III, north wall, eastern section, detail. 13 March 1931. HU–BMFA Exp. Ph. a 6566

125a Senedjemib Mehi, entrance to sloping passage tomb G 2378 a, looking west–southwest. 20 December 1932. HU–BMFA Exp. Ph. c 1937

125b Senedjemib Mehi, burial chamber G 2378 a, looking south. 8 July 1935. HU–BMFA Exp. Ph. a 7524

125c Senedjemib Mehi, burial chamber G 2378 a, inside of sarcophagus. 8 July 1935. HU–BMFA Exp. Ph. a 7428

126 Senedjemib Mehi, burial chamber G 2378 a, bones of offerings in northeast corner, looking west. 8 July 1935. HU–BMFA Exp. Ph. c 134971

126a Senedjemib Mehi, burial chamber G 2378 a, wooden prisoner figures. May–June 1935. HU–BMFA Exp. Ph. a 1212

126b Senedjemib Mehi, burial chamber G 2378 a, wooden prisoner figures. May–June 1935. HU–BMFA Exp. Ph. c 4473
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Plan of the Western Cemetery at Giza showing the Senedjemib Complex. Surveyed, drawn and traced by A. Floroff and N. Melnikoff, redrawn by Peter Der Manuelian.</td>
</tr>
<tr>
<td>5</td>
<td>Section S–N through the court of the Senedjemib Complex, looking north.</td>
</tr>
<tr>
<td>6</td>
<td>Section N–S through the doorway of the chapel of the Senedjemib Complex, looking north.</td>
</tr>
<tr>
<td>7</td>
<td>Plan and sections of the Senedjemib Complex with shaft tombs (Fig. 2370 and 2378).</td>
</tr>
<tr>
<td>8</td>
<td>Plan of the Western Cemetery at Giza showing the Senedjemib Complex, looking east.</td>
</tr>
<tr>
<td>10</td>
<td>Schematic diagram of north wall of an east–west offering room after Hartung, <em>Decoration</em>, fig. 31.</td>
</tr>
<tr>
<td>11</td>
<td>Genealogical table of the Senedjemib family.</td>
</tr>
<tr>
<td>12</td>
<td>Plan and sections of the Senedjemib Complex. Surveyed, drawn and traced by A. Floroff and N. Melnikoff, redrawn by Peter Der Manuelian.</td>
</tr>
<tr>
<td>14</td>
<td>Genealogical table of the Senedjemib family.</td>
</tr>
<tr>
<td>15</td>
<td>Plan and sections of Roman Period inclined roadway and Holes 1 and 2 in court of Senedjemib Complex.</td>
</tr>
<tr>
<td>16</td>
<td>Schematic drawing of lintel over entrance doorway to chapel, Room II (see pl. 11b).</td>
</tr>
<tr>
<td>17</td>
<td>Schematic diagram of lintel over entrance doorway to chapel, Room II (see pl. 11b).</td>
</tr>
<tr>
<td>18</td>
<td>Sketch of the Senedjemib Complex, north side of portico and facade, L.D. Wink, pl. 54b.</td>
</tr>
<tr>
<td>19</td>
<td>Schematic diagram of lintel over entrance doorway to chapel, Room II (see pl. 11b).</td>
</tr>
<tr>
<td>20</td>
<td>Schematic diagram of lintel over entrance doorway to chapel, Room II (see pl. 11b).</td>
</tr>
<tr>
<td>21</td>
<td>Schematic diagram of lintel over entrance doorway to chapel, Room II (see pl. 11b).</td>
</tr>
<tr>
<td>22</td>
<td>Genealogical table of the Senedjemib family.</td>
</tr>
<tr>
<td>23</td>
<td>Genealogical table of the Senedjemib family.</td>
</tr>
<tr>
<td>24</td>
<td>Genealogical table of the Senedjemib family.</td>
</tr>
<tr>
<td>25</td>
<td>Genealogical table of the Senedjemib family.</td>
</tr>
<tr>
<td>26</td>
<td>Genealogical table of the Senedjemib family.</td>
</tr>
<tr>
<td>27</td>
<td>Genealogical table of the Senedjemib family.</td>
</tr>
<tr>
<td>28</td>
<td>Genealogical table of the Senedjemib family.</td>
</tr>
<tr>
<td>29</td>
<td>Genealogical table of the Senedjemib family.</td>
</tr>
<tr>
<td>30</td>
<td>Genealogical table of the Senedjemib family.</td>
</tr>
<tr>
<td>31</td>
<td>Genealogical table of the Senedjemib family.</td>
</tr>
<tr>
<td>32</td>
<td>Genealogical table of the Senedjemib family.</td>
</tr>
<tr>
<td>33</td>
<td>Genealogical table of the Senedjemib family.</td>
</tr>
<tr>
<td>34</td>
<td>Genealogical table of the Senedjemib family.</td>
</tr>
<tr>
<td>35</td>
<td>Genealogical table of the Senedjemib family.</td>
</tr>
<tr>
<td>36</td>
<td>Genealogical table of the Senedjemib family.</td>
</tr>
<tr>
<td>37</td>
<td>Genealogical table of the Senedjemib family.</td>
</tr>
<tr>
<td>38</td>
<td>Genealogical table of the Senedjemib family.</td>
</tr>
<tr>
<td>39</td>
<td>Genealogical table of the Senedjemib family.</td>
</tr>
<tr>
<td>40</td>
<td>Genealogical table of the Senedjemib family.</td>
</tr>
<tr>
<td>41</td>
<td>Genealogical table of the Senedjemib family.</td>
</tr>
<tr>
<td>42</td>
<td>Genealogical table of the Senedjemib family.</td>
</tr>
<tr>
<td>43</td>
<td>Genealogical table of the Senedjemib family.</td>
</tr>
<tr>
<td>44</td>
<td>Genealogical table of the Senedjemib family.</td>
</tr>
<tr>
<td>45</td>
<td>Genealogical table of the Senedjemib family.</td>
</tr>
<tr>
<td>46</td>
<td>Genealogical table of the Senedjemib family.</td>
</tr>
<tr>
<td>47</td>
<td>Genealogical table of the Senedjemib family.</td>
</tr>
<tr>
<td>48</td>
<td>Genealogical table of the Senedjemib family.</td>
</tr>
<tr>
<td>49</td>
<td>Genealogical table of the Senedjemib family.</td>
</tr>
</tbody>
</table>
The Senedjemib Complex, Part 1

Senedjemib Inti (a 2376), Room III, east wall, L.D. Ergénet, pl. xxiic

Senedjemib Inti (a 2376), Room III, east wall. \( \text{as} 851, 4434 \)

Senedjemib Inti (a 2376), Room III, south wall. \( \text{as} 4392 \)

Senedjemib Inti (a 2376), Room III, west wall; L.D. Ergénet, pl. xxixb

Senedjemib Inti (a 2370), Room III, west wall. \( \text{as} 4568, 4402 \)

Senedjemib Inti (a 2370), Room III, west wall, detail of niche beside southern serdab slot. Drawn by Mark C. Stone

Senedjemib Inti (a 2370), Room III, north wall; L.D. Ergénet, pl. xxi

Senedjemib Inti (a 2370), Room III, north wall. \( \text{as} 4391 \)

Senedjemib Inti (a 2370), Room IV, sketch of entrance thickness; Mariette, Massive, pp. 109 (incorrectly reversed by Mariette) and 998

Senedjemib Inti (a 2370), Room IV, left (east) entrance thickness. \( \text{as} 4191 \)

Senedjemib Inti (a 2370), Room IV, right (west) entrance thickness. \( \text{as} 426b \)

Senedjemib Inti (a 2370), Room IV, east wall. \( \text{as} 4426 \)

Senedjemib Inti (a 2370), Room IV, west wall, sketch of false door; Mariette, Massive, p. 995

Senedjemib Inti (a 2370), Room IV, west wall, diagram of false door.

Senedjemib Inti (a 2370), Room IV, west wall, false door. \( \text{as} 426b, 426c \)

Senedjemib Inti (a 2370), Room IV, north wall, west of entrance. \( \text{as} 428a-83 \)

Senedjemib Inti (a 2370), proposed reconstruction of west end of north wall of Room IV, lowermost register

Senedjemib Inti (a 2370), Room IV, north wall, east of entrance. \( \text{as} 4394 \)

Senedjemib Inti (a 2370), Room V, left (west) entrance thickness; L.D. Ergénet, pl. 78a

Senedjemib Inti (a 2370), Room V, left (west) entrance thickness. \( \text{as} 426a, 426b \)

Senedjemib Inti (a 2370), Room IV, right (east) entrance thickness. \( \text{as} 426a, 426b \)

Senedjemib Inti (a 2370), Room IV, right (east) entrance thickness; Redrawn from Lepsius Zeichnung Inv.-Nr. 536. Courtesy of the Archiv des Ägyptischen Wörterbuchs, Berlin-Brandenburgische Akademie der Wissenschaften

Senedjemib Inti (a 2370), Room V, right (east) entrance thickness. \( \text{as} 426c \)

Senedjemib Inti (a 2370), plan and section of shaft g 2370 a

Senedjemib Inti (a 2370), plan and section of intrusive shaft g 2370 a

Senedjemib Inti (a 2370), plan and sections of sloping shaft tomb g 2370 b

Senedjemib Inti (a 2370), sloping shaft tomb g 2370 b, offering list on east wall north of entrance. \( \text{as} 850 \)

Senedjemib Inti (a 2370), Objects from g 2370, 2370 a, and 2370 b

Senedjemib Inti (a 2370), Objects from g 2370 b

74a Long kilts from Old Kingdom tombs

74b Clothing worn by laborers in scenes of daily life

76 Schematic diagram of g 2370, 2370 a-c, 2373, 2377 x, y, z

77a Shaft g 2373 x

77b Shaft g 2373 y

77c Shaft g 2373 z

77d Shaft g 2373 a

78a Shaft g 2373 u

78b Shaft g 2373 w

78c Shaft g 2373 a

79a Objects from g 2373, g 2373

79b Khnumenti (a 2376), architrave fragment

79c Khnumenti (a 2374), facade south of entrance. \( \text{as} 4700 \)

79d Khnumenti (a 2376), facade north of entrance. \( \text{as} 4676, 4678 \)

81a Khnumenti (a 2376), Room I, left (south) entrance thickness. \( \text{as} 4701 \)

81b Khnumenti (a 2374), Room I, right (north) entrance thickness. \( \text{as} 4568 \)

82a Khnumenti (a 2374), Room I, inscribed block from court of Senedjemib Complex assigned to right (north) inner entrance thickness; after HU–BMFA Exp. Ph. a 6152 (left)

82b Khnumenti (a 2374), Room I, inner right (north) entrance thickness. \( \text{as} 4659 \)

82c Khnumenti (a 2374), Room I, relief on east wall, south of entrance. \( \text{as} 4545 \)

83 Khnumenti (a 2374), Room I, south wall. \( \text{as} 4374 \)

84a Khnumenti (a 2376), Room I, west wall, south of door. \( \text{as} 4372, 446b \)

84b Khnumenti (a 2374), Room I, west wall, north of door. \( \text{as} 4371 \)

85 Khnumenti (a 2376), Room I, north wall. \( \text{as} 4369-4370 \)

86 Khnumenti (a 2374), Room I, east wall, north of door

87a Khnumenti (a 2374), Room II, left (south) entrance thickness. \( \text{as} 4579 \)

87b Khnumenti (a 2374), Room II, right (north) entrance thickness. \( \text{as} 4585 \)

88 Khnumenti (a 2374), Room II, south wall. \( \text{as} 4578 \)

89a Khnumenti (a 2374), Room II, west wall. \( \text{as} 4571, 4576 \)

89b Khnumenti (a 2374), Room II, north wall. \( \text{as} 4566 \)

89c Khnumenti (a 2374), Room III, relief assigned to south wall

90 Khnumenti (a 2374), Room II, west wall, false door. \( \text{as} 4538-4541 \)

91 Khnumenti (a 2374), Room II, relief assigned to north wall. \( \text{as} 4579 \)

91a Khnumenti (a 2374), Room III, relief assigned to east wall

91b Khnumenti (a 2374), plan and section of g 2374 a

91c Khnumenti (a 2374), plan and sections of g 2374 a

91d Long bel-sash garments worn by laborers and porters in scenes of daily life

91e Khnumenti (a 2374), objects from g 2374 and 2385 a

91f Khnumenti (a 2374), plan of section of g 2377 a

91g Plan and section of g 2376 a

91h Plan and section of g 2377 a
LIST OF FIGURES

922 Senedjemib Mehi (c 2378), plan and sections; LD, pl. 15 [top]
96 Senedjemib Mehi (c 2378), portico, west wall; LD, Ergänze., pl. 20 [lower]
97 Senedjemib Mehi (c 2378), portico, west wall. 4478–4480
98 Senedjemib Mehi (c 2378), schematic reconstruction of west wall of portico
99 Reconstruction of front elevations of tombs of Seshemnofer IV (a) and Senedjemib Mehi (b)
100 Senedjemib Mehi (c 2378), portico, north wall, west of entrance; LD, Ergänze., pl. xii [upper]
101 Senedjemib Mehi (c 2378), portico, north wall, west of entrance. 4477, 4481
102 Senedjemib Mehi (c 2378), portico, north wall, east of entrance; LD, Ergänze., pl. xi [upper]
103 Senedjemib Mehi (c 2378), portico, north wall, east of entrance. 4444
104 Senedjemib Mehi (c 2378), portico, east wall; LD, Ergänze., pl. xi [lower]
105 Senedjemib Mehi (c 2378), portico, east wall. 4506–4509
106 Senedjemib Mehi (c 2378), left (west) outer and inner entrance thicknesses; LD, Ergänze., pl. xii [upper]
107 Senedjemib Mehi (c 2378), left (west) entrance thickness. 4448
108 Senedjemib Mehi (c 2378), right (east) outer and inner entrance thicknesses; LD, Ergänze., pl. xii [lower]
109 Senedjemib Mehi (c 2378), right (east) entrance thickness. 4449
110 Senedjemib Mehi (c 2378), Room II, south wall, west of entrance; LD 2, pl. 74b
111 Senedjemib Mehi (c 2378), Room II, south wall, west of entrance. 4449
112 Senedjemib Mehi (c 2378), Room II, west wall, LD 2, pl. 75 [left]
113 Senedjemib Mehi (c 2378), Room II, west wall. 4471, 4475
114 Senedjemib Mehi (c 2378), Room II, north wall. LD 2, pl. 75 (right) and LD, Ergänze., pl. xiv
115 Senedjemib Mehi (c 2378), Room II, north wall. 4464, 4475–4476, and fragmentary relief with vintners assigned to north wall, after HU–EMFA Exp. Ph. 8947
116a Senedjemib Mehi (c 2378), Room II, east wall; LD 1, Text, p. 21 [lower]
116b Senedjemib Mehi (c 2378), Room II, east wall; LD 2, pl. 74c
117 Old Kingdom stand-balances
118a Senedjemib Mehi (c 2378), Room II, south wall, east of door; LD 1, Text, p. 21 [upper]
118b Senedjemib Mehi (c 2378), Room II, south wall, east of door; LD 2, pl. 74c
119 Senedjemib Mehi (c 2378), Room II, south wall, east of door. 4464, 4475–4476
120a Senedjemib Mehi (c 2378), Room III, left (west) entrance thickness; LD 2, pl. 74d
120b Senedjemib Mehi (c 2378), Room III, left (west) entrance thickness. 4470
121 Senedjemib Mehi (c 2378), Room III, east wall names on left (west) (a) and right (east) (b) entrance thicknesses; LD 1, Text, P. 55
122 Senedjemib Mehi (c 2378), Room III, left (west) (a) and right (east) (b) entrance thicknesses; Mariette, Mastaba, pp. 503, 504
123 Senedjemib Mehi (c 2378), Room III, right (east) entrance thickness. Lepsius Zeichnung Inv.-Nr. 154. Courtesy of the Archiv des Ägyptischen Wörterbuchs, Berlin-Brandenburgische Akademie der Wissenschaften
124 Senedjemib Mehi (c 2378), Room III, south wall, LD, Ergänze., pl. xv
125 Senedjemib Mehi (c 2378), Room III, south wall. 4450, 4497–4499
126 Senedjemib Mehi (c 2378), Room III, west wall, false door; LD 2, pl. 75
127 Senedjemib Mehi (c 2378), Room III, west wall, false door. 4487–4489 with additions
128 Senedjemib Mehi (c 2378), Room III, north wall, LD, Ergänze., pl. xvi
129 Senedjemib Mehi (c 2378), Room III, north wall. 4460, 4493, 4495–4496. Insert, Room III, east wall
130a Senedjemib Mehi (c 2378), plan and sections of sloping shaft tomb c 2378 a
130b Senedjemib Mehi (c 2378), objects from c 2378 a and c 2378 a
131 Senedjemib Inti (c 2370), corrections to figures 29(a) and 60(b, c)

LIST OF TEXT FIGURES

Figure (See Chapter 5)
1 Reconstructed texts of Inscription A 1/2
2 Reconstructed texts of Inscription B 1/2 and restoration of north wall of portico
3 (a) Sethe’s restoration of Inscription C.
(b) Recent reconstruction of same text
4 Reconstructed text of Inscription D

xvii
PREFACE

Since 1974, when first coming to the Museum of Fine Arts, Boston, as Curatorial Assistant in the Department of Egyptian and Ancient Near Eastern Art (now the Department of Art of the Ancient World), it has been the present writer’s privilege to work with the unpublished excavation records of George A. Reisner and the Joint Egyptian Expedition of Harvard University and the Boston Museum of Fine Arts. The first of the archaeological sites with which I was directly involved was Naga-ed-Dër in Upper Egypt, which became the subject of a doctoral dissertation for the University of Chicago. Since 1988, however, when I resigned as Curator of Egyptian and Ancient Near Eastern Art in order to devote myself full time to the publication of the Harvard–Boston excavations, the Giza necropolis has been my principal focus of attention. The present volume is the first of three projected volumes in the Giza Mastabas series of the Department of Art of the Ancient World. The second of these, like the first, is dedicated to the Senedjem Complex in the Western Field at Giza, while the third is devoted to the great princely mastabas of the Eastern Field and bears the tentative title The Mastabas of Horafeh (G 7720–22), Bakauf (G 7720–22, an anonymous prince (G 7530–40)), Hetepheres II (G 7530), Horbaef and Meresankh II (G 7410–20), Mekhauf (G 7540–50), and Anth-hau (G 7580). The reliefs of these mastabas were largely copied by the staff of the Giza Mastabas Project of the University of Pennsylvania, Yale University, and the Museum of Fine Arts, Boston, during three field seasons at Giza in 1981, 1982, and 1989. Given the financial resources and appropriate circumstances, it is to be hoped that they will appear in print in good time.

Between 1902 and 1942 Reisner uncovered nearly four hundred mastaba-tombs at Giza. The results of his excavations were published in A History of the Giza Necropolis, Vol. I (1942). There the tombs are discussed in exhaustive detail from every conceivable architectural and archaeological perspective. The systematic publication of the wall decorations of the tomb chapels excavated by Reisner, however, was only initiated in 1974 with the appearance of The Mastaba of Queen Meresankh III, G 7530–7540, by Downs Dunham and William Kelly Simpson.

From 1970 Professor Simpson had divided his time by agreement with Yale University between that institution of higher learning, where he was Professor of Egyptology and the Museum of Fine Arts, where he was Curator of Egyptian and Ancient Near Eastern Art. It was at his initiative that the Giza Mastabas Project came into being, funded originally by a grant to Yale University and the University of Pennsylvania from the Bureau of Educational and Cultural Affairs of the United States Department of State and subsequently the International Communications Agency (SCC 26968), as well as a grant from the Andrew W. Mellon Foundation.

Between 1978 and 1980, despite the demands of an active curatorial department and a full-time teaching load at Yale University, Dr. Simpson completed three additional volumes in the Giza Mastabas series. They are: The Mastabas of Que and Idu; The Mastabas of Khafra, Khufu and Khafre I and II; Mastabas of the Western Cemetery, Part I.

It was Kelly Simpson who introduced me to the methods of epigraphic work on the Guiza plateau. For making me a part of the Giza Mastabas Project, I can never adequately express my debt to him.

It was during a visit to the Department of Egyptian and Ancient Near Eastern Art in the Summer of 1973 that I first met the late Downs Dunham, Curator of Egyptian Art Emeritus, who was then in the fourth quarter of an active professional life largely dedicated to making the results of the Harvard–Boston Expedition excavations in Egypt and Nubia available to a scholarly and wider audience. Mr. Dunham had been trained at Harvard University and in the field by George Reisner himself (“Papa George” as Mr. Dunham referred to him). He possessed an endless store of instructive and amusing anecdotes about the early years of the Harvard–Boston Expedition and what it was like working with the great archaeologist. Many of these stories have made their way into his entertaining account, Recollections of an Egyptologist (1972). It was Mr. Dunham who clarified for me the intricacies of Reisner’s recording system.

A particular joy of working in the Egyptian Department in Boston in the 70s and 80s was the presence of the lamented Suzanne E. Chapman, Associate Curator of Egyptian and Ancient Near Eastern Art. Although never a member of the field staff of the Giza Mastabas Project, Suzanne probably drew and inked more illustrations for Egyptian Department publications than any other single individual. These include many of the drawings in the present volume. Sue also trained a number of the artist/epigraphers who subsequently worked on the Giza Mastabas Project.

The Giza Plateau is a very special place. Even in August—at which time the Giza Mastabas Project was often in the field owing to teaching commitments during the academic year—when the valley below can be hot and humid, there is always a steady breeze blowing across the plateau. Whatever the time of the year, few tourists or locals penetrate the streets and alleys between the serried ranks of mastabas, and a stroll along these by-ways in the quiet of a morning or early afternoon, transports one into the far distant past. In antiquity, of course, the cemetery reverberated with the obsequies of court and government officials and with the chanting of funerary priests performing the periodic rites on feast days. In addition, relatives and descendants made frequent visits to the tomb chapels of the dearly departed, and sometimes shared there a meal with the soul of the deceased.

For permission to pursue our work within the confines of the old Harvard–Boston concession at Giza, I would like to express my gratitude to the successive heads of the Egyptian Antiquities Organization (now the Supreme Council of Antiquities). In my time, these have included the late Dr. Shahara Adam, the late Dr. Ahmed Qadri, the late Prof.-Dr. Sayed Tawfik, Prof.-Dr. Mohamed Ibrahim Abu Bakr, Prof.-Dr. Mohamed Abdel-Halim Nour el-Din, and most...
recently Prof. Dr. Gaballa Ali Gaballa. Thanks also go to the members of the Permanent Committee of Archaeology of the Supreme Council of Antiquities for their continuing approval of our work.

Our work on site at Giza was facilitated by a number of individuals who have gone out of their way to aid us in our endeavors and make us welcome. It is a great pleasure to acknowledge their contributions to our work. At the Giza Inspectorate the late Dr. Nasif Mohamed Hassan and Dr. Ahmed Moussa, Directors of Antiquities for Giza, were courteous and encouraging. First and foremost, however, I would like to thank my good friend Dr. Zahi Hawass. Chief Inspector at Giza, when we first met in 1975, in the intervening twenty years he has risen to be General Director of Antiquities of the Giza Pyramids and Saqqara and recently Undersecretary of State for the Giza Pyramids. His diligence, hard work, and concern for the monuments have made the Giza necropolis a great open air museum readily accessible to tens of thousands of visitors each year.

A number of other colleagues at Giza have also received us with cordiality and worked side by side with us on a daily basis. Over time several have become valued friends. In particular I want to mention Miss Amal Samuel and Mr. Mahmoud Afiﬁ, Chief Inspectors at Giza. Among the other members of the Giza Pyramids Inspectorate, who have aided our work in a variety of ways, I would like to acknowledge in particular Mesrs. Ahmed el-Haggag, Director of the Pyramids, Mansour Radwan, Senior Egyptologist, and Mohamed E. Sheha, Inspector, as well as Inspectors Abdel-Qader Karamany, Tarek Mohamed Al-Awadi, Ayman Wahby Tahir, and Miss Nashwa Gaber.

A debt of thanks is due the successive directors of the Cairo office of the American Research Center in Egypt—Dr. James P. Allen, Dr. Robert Betts, and Mr. Madl Easton—who aided our work in Egypt. In particular, it is a pleasure to acknowledge the help cheerfully and efficiently given over the years by Mrs. Amira Khettab, Secretary and now Deputy Director of the Cairo Center in processing our paperwork at Abbasiyya and assuring that all went smoothly in any of the other ways. She is now ably seconded in her work by her son, Mr. Amir H. Abdal Hamid.

Home for the Giza Mastabas Project during several field seasons, including those devoted in whole or in part to recording the reliefs in the Sennedjem Complex, was the A.R.C.E. houseboat Fostat, moored on the Nile corniche at Giza close-by Kubri el-Gama’a. Sadly, our snug and comfortable home is now gone and its place taken by a riverside casino.

I would also like to acknowledge the help given in New York by Dr. Terry Witz, until 1990 Executive Director of the American Research Center. Over a period of several seasons Catherine Cline, Manager of Research and Education Programs at the Center, has processed our applications and ensured that communications between the New York and Cairo offices went smoothly. I would like to thank too the members of the Archaeological and Research Expeditions Committee of the American Research Center for its continuing sponsorship.

The Giza Mastabas Project has been fortunate in the participation of several very talented epigraphers. The first of these was not an Egyptologist by training, but rather an artist (and graduate of the School of the Museum of Fine Arts), Nicholas Thayer. Through years of exposure to the monuments, Mr. Thayer (“Nicky”) developed an extraordinary sensitivity to and knowledge of Egyptian art, and many of the reliefs reproduced in previous volumes of the Giza Mastabas series were copied by him. Although not actually participating in any of the field seasons when the reliefs of the Sennedjem Complex were copied, he inked many of the drawings included in the present volume.

It is largely due to the efforts of Dr. Peter Der Manuelian and Mr. Lynn H. Holden that we owe the facsimile copies of the autobiographical inscriptions of Sennedjem Isto reproduced in the present volume, as well as numerous other drawings included herein. Both visited Giza with Kelly Simpson before me and taught me what I know today about the methods of epigraphy utilized by the Giza Mastabas Project.

The individuals comprising the staff of the Giza Mastabas Project changed in part from year to year, and I would like to acknowledge in the following lists all of the collaborators who gave valuable assistance in recording the reliefs of the Sennedjem Complex. The majority of the reliefs on the walls of the chapels in the Sennedjem Complex were copied in the 1980 and 1981 field seasons, both under the direction of Professor Simpson. Thus, in the February–March 1981 season, the staff consisted of: William Kelly Simpson, Director, Yale University/Museum of Fine Arts, Boston; Edward Brovarski, Museum of Fine Arts, epigrapher; Lynn Holden, Museum of Fine Arts, epigrapher, and Whitney M. Davis, Harvard University, epigrapher. Miss Nadia Mohamed Abdal Rahman served as the representative of the Egyptian Antiquities Organization. The July–August 1981 staff comprised Dr. William Kelly Simpson, Director, Yale University/Museum of Fine Arts; Edward Brovarski, Museum of Fine Arts, epigrapher; Lynn Holden, Museum of Fine Arts, epigrapher; Peter Der Manuelian, Museum of Fine Arts, epigrapher; David Pendlebury, University of Pennsylvania, epigrapher; and Carter Wentworth, Museum of Fine Arts, artist. Mr. Mahir Sheha, Inspector, as well as Inspector for the Egyptian Antiquities Organization.

A certain amount of collation and recopying of scenes was also undertaken in subsequent seasons, and especially in the February–March 1989 field season, which was otherwise devoted to copying the great princely mastabas of the Eastern Field at Giza. The staff for that season consisted of the following: Edward Brovarski, Director, Museum of Fine Arts; David Silverman, Deputy Director, The University Museum, University of Pennsylvania; Nathalie Beaux, Paris, epigrapher; Del Nord, University of Chicago, epigrapher; Huub Pragt, Leiden University, epigrapher; Melissa Robinson, University of Pennsylvania, epigrapher/photographer; Mark Stone, Yale University, epigrapher; and Susan Weeks, American Research Center in Egypt, epigrapher/artist. Mr. Mahmoud Shere‘af again joined the Giza Mastabas Project as Inspector.

In December of 1991 and 1992, the present writer spent two shorter seasons at Giza collating drawings and making supplementary measurements and drawings. At that point an additional field season to check certain details of the drawings and architecture of the Sennedjem Complex would have been desirable, but appeared to be out of the question because of limited financial resources and to
other circumstances beyond the writer's control. Fortunately, a number of colleagues stepped in to help plug the gap. In November, 1993, Peter Der Manuelian very graciously interrupted his own work in Giza Cemetery 2100 to recheck certain details of the scenes and inscriptions in G 2378. He likewise took a number photographs reproduced as plates in the present volume. This seems like an appropriate place to thank him for even earlier efforts on my behalf. In 1983, while yet a graduate student at the Oriental Institute of the University of Chicago, Dr. Manuelian drew and inked the blocks from the offering room of Senedjemib Mehi in the Field Museum of Natural History in Chicago for the present volume. During the March 1995 field season of the Saqqara Expedition of the Museum of Fine Arts, Boston, and the University of Pennsylvania Museum, the expedition photographer, Mr. Edward D’Angelo, kindly photographed a number of outstanding reliefs in the mastabas of Senedjemib Inti and Khnumenti for the present volume, while Dr. Rita E. Freed, with the assistance of Miss Nadia Lahma, graciously kept the photographic record. At the same time, Mr. Mark Stone, an epigrapher for the Saqqara Expedition, who had worked with the Giza Mastabas Project in 1989, recollected two scenes in the mastaba of Senedjemib Inti for inclusion herein. I would like to thank all of them, but especially Dr. David P. Silverman and Dr. Freed, codirectors of the Saqqara Expedition, for allowing these expedition members time off from their own busy season to work at Giza on my behalf.

During much of the time that the Giza Mastabas Project worked in the Senedjemib Complex, the boxes which contained the apparatus for the Sound-and-Light spectacular cut across the court at a diagonal. Only in 1997, when the present volume was virtually complete, were the light boxes removed. Thanks to the initiative of Dr. Zahi Hawass the tombs of the Senedjemib Complex are now restored and open to the public. In the summer of 1998, Peter Jánosi of the Institute for Archaeology of the University of Vienna and Cynthia Sheikolislami of the American University in Cairo made a special visit to Giza on my behalf to examine the newly unencumbered court and the reconstructed portico of Inti. I thank them wholeheartedly for their efforts. A number of photographs by Dr. Jánosi have been included as plates in the present volume. On the occasion of that visit, they also made a number of important observations on the architecture of the complex, in particular of the tomb of Khnumenti, which have likewise been incorporated in the text.

In keeping with the usual practice of the Giza Mastabas series, an effort has been made in this volume to provide a complete photographic record of the reliefs for purposes of comparison. Again because of the limited resources available to me, it was not possible to complete that record. Nonetheless, the majority of scenes are documented in line and photographs, with the exception of the south wall of the offering room of Senedjemib Mehi, G 2378. In February and March 1999, it was possible to return to Giza with a small team in an effort to complete the recording in the Senedjemib Complex for this volume and to undertake additional recording for The Senedjemib Complex, Part 2. In addition to the writer, the staff consisted of Mr. Bradford M. Endicott, of Dedham, Massachusetts, photographer, and Mr. Stephen R. Phillips, University of Pennsylvania, epigrapher. Happily, it proved possible to include a number of the photographs taken by Mr. Endicott in the present volume. Notable are the color photographs reproduced in the Frontispiece of the burial chamber and sarcophagus of Senedjemib Inti, which had been newly uncovered by Dr. Hawass in 1997. Mr. Endicott very kindly undertook the costs of his travel and stay in Egypt, as well as the photographic expenses of the expedition. His generosity is most kindly appreciated.

Representative of the Supreme Council of Antiquities in the February–March 1999 field season was Mr. Mohamed E. Shehata. I would like to thank him wholeheartedly for his efforts on our behalf.

I would also like to express my appreciation to two other individuals who played a part in the production of this volume. Jordi Ensign, a student at the School of the Museum of Fine Arts spent a considerable amount of time inking drawings of scenes copied in the Senedjemib Complex. Betsy Névez, a volunteer at the Museum of Fine Arts, helped the writer in many different ways, and in particular by assembling the object lists of the different tombs published herein.

Two old friends and colleagues, James P. Allen, Associate Curator of Egyptian Art at the Metropolitan Museum of Art, New York, and David P. Silverman, Professor of Egyptology, University of Pennsylvania, Philadelphia, kindly agreed to review my translations of the important autobiographical inscriptions of Inti and of the dialogues and utterances of the workmen in the tombs of Inti, Mehi, and Khnumenti. Both have made valuable criticisms and suggestions, for which I thank them. Specific acknowledgements are made in the text, but Dr. Allen in particular generously shared with me his knowledge of Old Egyptian and helped to refine the translations of the autobiographical inscriptions more closely from the view of tense and aspect.

Thanks are also due Andrey O. Bolshevikov, Curator of Egyptian Antiquities at the Hermitage Museum, St. Petersburg, and Leonard Lesko, Charles Edwin Wilbour Professor of Egyptology at Brown University, Providence, Rhode Island. The former very kindly arranged to have Professor Oleg Berlev's interesting 1966 article on the Egyptian unit of value in Russian translated for me into English, while the latter drew to my attention a very interesting, unpublished Berkeley M. A. thesis on expanded verbal bases in Egyptian by a former student of his at the University of California at Berkeley, Sandra Kay Simons. In addition, Professor Lawrence Staeger of Harvard University generously provided me with a reference to an important recent article by Doug Esse and Paul K. Hopke on a special type of Syrian ware imported into Egypt in the course of the Old Kingdom, an example of which was found in the burial chamber of Senedjemib Inti.

I would also like to express my appreciation to Janice Klein, the Registrar of Anthropology at the Field Museum of Natural History for information about the purchase of FM 37765, the table scene from the north wall of the offering room of Senedjemib Mehi, which has been in Chicago since 1898. Ms. Klein was most considerate and forthcoming in this matter as in other requests over the years.

Reisner's recording system—the Harvard–Boston Expedition Diary, Object Registers, Photograph Registers, Tomb Cards, and so forth—have been fully described by Dr. Anne Macy Roth in volume 6 of the Giza Mastabas series (1995), and there is no reason to repeat
her observations here. Something should, however, be said about the maps and plans of the Senedjemib Complex. The Senedjemib Complex is included in Reisner’s overall “Map of Cemetery on Echelon,” a detail of which (redrawn by Peter Der Manuelian) is incorporated among the figures of the present volume, along with an enlarged detail of the Senedjemib Complex itself. Reisner’s detailed Plan of the Senedjemib Complex—presumably surveyed and drawn by Alexander Floroff, who completed so many other maps and plans of the Giza necropolis—was unfortunately never completed. Chris Dewar, a former student at the Boston Architectural College, volunteered his time to redraw the plan. In the process he inked in penciled lines on the original plan and completed some of the more obvious architectural conventions. Recently, Peter Der Manuelian has renumbered the tombs and shafts illustrated on the plan in accordance with the numbering system used in the present volume. While it would have been desirable to draw an entirely new plan of the Senedjemib Complex, any such notion was hampered by the light boxes of the Sound-and-Light extending across the court of the complex, and by the modern concrete roofs and other additions made to the tombs of the complex. Furthermore, the necessary financial resources were simply not available to me.

Circumstances have also prevented me from checking the original squires in Oxford of selected reliefs in the tombs of Senedjemib Inti and Mehi made in 1850 by the Rev. Johann Rudolph Theophilus Leider, a German missionary in Cairo, and his wife Alice. Nevertheless, Dr. Jaromir Malek, Keeper of the Archives of the Griffith Institute, and his assistant, Miss Elizabeth Miles, went to considerable trouble to photograph the squires, which the Griffith Institute very generously made available for inclusion in the present volume.

The original plans, drawings, and sketches of the Senedjemib Complex made by Karl Richard Lepsius are today on deposit in the Berlin-Brandenburgische Akademie der Wissenschaft. The majority of these were published in the different volumes of Lepsius’s Denkmäler, but some years ago Prof.-Dr. Walter-Friedrich Reineke, Director of the Academy, through the good offices of Peter Der Manuelian, called my attention to several unpublished drawings made by the Prussian Expedition in the tomb of Senedjemib Inti. Thanks to the kindness of Dr. Reineke, it has proven possible to reproduce two of these drawings herein. I thank him for the permission to do so. I would, moreover, like to express my appreciation to Dr. Elke Freier, assistant at the Academy, for taking the time to answer a number of inquiries about Lepsius’s drawings and records.

Further acknowledgement is due Peter Der Manuelian. As co-editor (with Kelly Simpson) of the Giza Mastaba series, he has edited, typed, designed, and produced the present volume. In addition, he dedicated considerable time and effort to reproducing Inscriptions A–D in a standard hieroglyphic font. My debt to Dr. Manuelian is much greater, however, for his interest and enthusiasm have helped to keep the present volume on track.

A word at this point about the reconstructed versions of Inscriptions A–D presented in the text figures is perhaps appropriate. Due to the use of the standard hieroglyphic font, it has not always been possible to maintain the exact spatial relationships of individual hieroglyphic signs. Where doubt exists the facsimile copy by the Giza Mastaba Project should be consulted. The same is true of the individual signs themselves which reproduce the stereotyped Middle Egyptian forms of Sir Alan H. Gardiner’s type font.

It should be mentioned that the physical descriptions and measurements of the individual mastabas throughout the present volume are virtually all Reisner’s. In most instances, the present writer has only converted his descriptions of the architecture of the tombs from the tabular form in which he presented them into complete sentences. This is especially true of the Introduction, but also of the descriptions of the individual tombs.

The present volume incorporates three of the largest tombs of the Senedjemib Complex, those of Senedjemib Inti, Senedjemib Mehi, and Khnumemi. The remaining tombs are scheduled to be published in The Senedjemib Complex, Part 2. These include the well-preserved little tomb of the judge Akhet-mehu (g 2375) and that of Senedjemib Inti’s grandson(?), Nekhebu (g 2381). Except for one of his two important autobiographical inscriptions, which is now on view in the Egyptian Museum, Cairo, the reliefs of Nekhebu are all in storage in Boston. To be likewise contained in Part 2 is the important intact burial of Nekhebu’s son, Psahhapesi Impy, the contents of which are again largely in Boston. Presumably this volume will also include the tombs of the mortuary priests and servitors of the Senedjemib family, who erected their tombs in the immediate environs of the Senedjemib Complex.

As may be seen from the Introduction, Karl Richard Lepsius, the head of the Prussian Expedition of 1842–45, discovered a great number of mummies of Saite date in g 2370 along with other material of later date in both g 2370 and g 2378. We hope to be able to deal further with this material in The Senedjemib Complex, Part 2. The same holds true for the skeletal remains discovered by the Harvard–Boston Expedition in the course of its excavations in the Senedjemib Complex. The skeletons of Senedjemib Inti and his great-grandson(? Psahhapesi Impy, in particular, were found by Reisner still resting respectively in their limestone sarcophagus and wooden coffin. In the course of writing the present volume, Peter Der Manuelian made me aware that much of the skeletal material excavated by Reisner at Giza still survives in the magazines of the Supreme Council of Antiquities at that site or in the Kar el-Ani Faculty of Medicine in Cairo, as well as in the Peabody Museum at Harvard University and in the Lowe Museum of Anthropology at the University of California at Berkeley. The skeletons of Inti and Impy have yet to be identified, but a careful analysis of the mummies might well yield important chronological and scientific insights.

During the time this volume has been in proof, it was only possible to add brief references, mostly in the footnotes, to a number of important monographs that appeared in print. One book appeared too recently to be cited even in this manner. Nevertheless, it is worth mentioning that the tomb of Hezi referred to on page 103 of the present volume is now published in N. Kanawati and M. Alender-Raziq, The Teti Cemetery at Saqqara, Vol. 5: The Tomb of Hezi (2000). In addition, I only recently became aware of an article by Hartwig Altenmüller in SdE 24 (1987), pp. 1–24, in which that scholar comes to a similar conclusion to mine (see page 64) regarding the meaning of the verb nît.
Without the financial support provided by several members of the Visiting Committee of the Department of Art of the Ancient World, this volume might never have appeared in print. In particular I would like to thank Mr. and Mrs. Miles Colliers of Naples, Florida, Mr. and Mrs. Gorham Cross and Mr. and Mrs. Arnold Haynes of Wellesley, Massachusetts, and Mr. and Mrs. James Vaughn of Houston, Texas, to whom the present volume is dedicated in deep appreciation for their continuing support. Significant funding was also provided by the Marilyn K. Simpson Charitable Trust through the good offices of William Kelly Simpson. Additional funding came from a number of close personal friends, Dr. Renée Gelman of Brookline, Massachusetts, Mrs. Miriam Graham of Chicago, Illinois, Mrs. Leah Kaplan of Stanford California, and Mr. Bradford M. Endicott of Dedham, Massachusetts. The first of these was also a member of the Visiting Committee of the Egyptian Department for a number of years. I hope to be able to dedicate *The Senedjemib Complex, Part 2,* to these benefactors.

My wife, Del Nord, also agreed that we would ourselves cover the costs of my expenses during the 1991, 1992, and 1999 field seasons, when financial support was not otherwise forthcoming. For her generosity I thank her. In addition, she has with great forebearance read through the manuscript of the present volume on several occasions from both an Egyptological and editorial viewpoint.

I also owe a debt of thanks to Dr. Henry G. Fischer, Curator Emeritus of Egyptian Art at the Metropolitan Museum of Art in New York. Some years ago, before his untimely death, Edward L. B. Terrace, Associate Curator in the Department of Egyptian and Ancient Near Eastern Art at the Museum of Fine Arts, had suggested to Dr. Fischer that they collaborate on a study of the Senedjemib Complex with the ultimate aim of its publication in mind. Subsequently, Dr. Fischer relinquished his prior publication rights to me.

Finally, special thanks go to Dr. Rita E. Freed, Norma-Jean Calderwood Curator of Ancient Egyptian, Nubian, and Near Eastern Art, Art of the Ancient World at the Museum of Fine Arts, for her encouragement in the present project, as in many others. Without her on-going interest, the present volume would never have appeared in print.
<table>
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<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tr>
<td>ÄA</td>
<td>Ägyptologische Abhandlungen, Wiesbaden</td>
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<td>AcOr</td>
<td><em>Acta Orientalia</em>, Leiden, from Vol. 22: Copenhagen</td>
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<td>ADAIK</td>
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<td>Or</td>
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<td>TÄB</td>
<td><em>Tübinger Ägyptologische Beiträge</em>, Bonn</td>
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xxvii


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