

- (9) Mer-ib, G 2100 ann.: on south door-jamb, M. standing leaning on staff; horizontal line, from right to left, 'viewing the sealed supplies brought from the king's estate', and a horizontal line with ideographic list of linen, &c.; under this three children, a daughter standing turned to left with head turned back, left hand on father's staff and lotus in right hand, a son squatting with one knee up, holding papyrus roll against breast with right hand, and left extended open, a daughter in the same attitude without the papyrus roll.
- (10) Debehen, LG 90: north and south door-jamb, D. standing with staff and wand; between him and staff, a girl on the north and a boy on the south; behind him attendants bear personal effects; on north, man with box, man with box and fly-whisk, and a monkey; on the south, man with staff and sack, man with *nw* pot (*hm-k*), and a hound.
- (11) Meresankh III, G 7530: north and south door-jamb, M. standing facing out on north, with right hand hanging and left on breast; on south with left hand hanging and right holding up lotus to her nose; behind her on each side two female servants bearing personal effects; on north in front of her in two registers *hmw-k* bring in hyena and oryx; on south the chief *hm-k* Khemten reads papyrus before queen; on each side of top a figure of Anubis lying facing out with offering formula.
- (12) Khafra-ankh, G 7948, LG 75: north and south door-jamb, K. standing with staff and wand facing out, as old man on north, and as young man on south; between him and staff, on north a son and on south two sons.
- (13) Sekhem-ka, G 4411: north and south jamb, S. standing with staff and wand facing out; between him and staff, boy on north and girl on south; on north in front, facing in, two registers.
- (1) a scribe reading a list of the *ndt hr*.
  - (2) *hm-k* priest with ewer and basin, and *hm-k* carrying a wicker tray.

The standing figure is characteristic of the presentation scene, and of the pictures of the man issuing from and entering the grave. In two cases the jamb is actually inscribed 'viewing the *prt hrw* brought from the king's estate', or 'viewing the *htmt* brought from the king's estate', inscriptions which also occur with presentation scenes. A scribe (or scribes) is represented on Nos. 5, 8, 11, and 13. In No. 8 the scribe reads a list of offerings, in No. 11 the accounts of the workmen, and in No. 13 a list of the *ndt-hr*. The chief figure is followed by personal attendants in Nos. 10 and 11. Generally, one child is shown between the man and his staff. In No. 6 the wife stands behind the man, and in No. 7 an adult son. In No. 9 three children are represented outside the staff, and in No. 12 two sons inside the staff.

The door-jamb with seated figure facing out is almost as frequent as that with the standing figure.

Door-jamb with table scene:

- (14) Prince Ka-khent (?), G 2130: north door-jamb destroyed; on south door-jamb lower part of table scene with ideographic list of offerings.
- (15) Nofer, G 2110: south door-jamb, table scene with *t*-bread; above table, a short list of offerings, and below, an ideographic list; on left facing in, three registers of two priests each: reg. 1 (a) *wt* kneeling with both hands clenched, (b) *hry wdb* (?) standing in usual attitude (?); reg. 2 (a) *Hm-k* Ankh with bell censer, (b) *Hm-k* Iy-mery with haunch of beef, and heart-shaped jug on cord; reg. 3 (a) *Hm-k* Per-sen with ewer and basin, (b) *Hm-k* Mesy with towel and jar of ointment on cord; on the north jamb N. is standing (see No. 5 above).

- (16) Ka-m-sekhem, G 7660: on both door-jambs, K. and wife seated on one chair at table of bread; nearly obliterated.
- (17) Sethuw, G 4710: on both door-jambs, S. seated at table of bread with ideographic list under the table, but no short list above; in vertical columns above, offering formula with titles and name; on north facing S. two registers of priests: (a) *wt* kneeling with closed fist performs *šnm šht*, (b) *hnt wr* kneeling holds out cake in right hand, and *nw* pot in left, (c) *hry wdb* in usual attitude; on south facing S. a standing figure (*hm-k?*) holds ball of natron over basin.
- (18) Kanofer, G 2150: north door-jamb, K. seated at table of bread; above, short picture list, and below, ideographic list; on right facing in *Hm-k?* Nekht-ka holding out ewer and basin; on south K. is seated with staff in right hand (see below).
- (19) Seshat-hetep, G 5150: north door-jamb, S. seated at table with daughter standing behind chair; above, offering formula, titles, and name; ideographic list under table; on right *wt* performs *šnmt šh* and *hry wdb* in usual attitude; south jamb seated with staff (see below, No. 27).
- (20) Nesuwt-nofer, G 4970: the north jamb is unfinished and the south uninscribed; on the north jamb, N. is seated in the attitude of the man at table, but the rest of the scene has not been cut.
- (21) Kaninesuwt, G 2155: north and south door-jambs, K. seated at table of bread with short list above, and ideographic list below table; in front, (a) the *wdpw hnt wr pr* kneels holding out jars, (b) *wt* kneeling performs the *šnmt šh*, (c) a *hm-k?* (?) with ewer and basin, and (d) a *hry wdb*; on the south register below, the scene shows men with haunch of beef, man with platter of beef, and two men bringing an oryx.
- (22) Thenty, G 4920: on north and south door-jambs, T. seated at table of bread with ideographic list under table, but no short list above; at top in vertical lines, an offering formula with titles and names.

Door-jambs with chief figure seated with staff:

- (23) Khufuw-khaf, G 7140: on north and south door-jambs, K. seated with staff in far hand and near hand half extended, facing out; above, titles and name; on north, 'viewing the *prt hrw* brought from the king's estate and from his estates of the funerary endowment' followed by ideographic list of animals and birds, and 'single daily portion for the *sh*'; behind his chair a daughter; in front of him his two sons standing reading papyrus rolls; on the south jamb K. is 'viewing the *htmt* brought from the king's estate', and an ideographic list of linen and ointment-jars; on the left, the same two sons squatting with one knee up, and the first holds a papyrus roll against his breast.
- (24) Prince Duwanera, G 5110: both door-jambs, D. seated with staff in far hand, and *sekhem*-wand in near hand; behind him four attendants in two registers carry personal effects; above him, remains of an offering formula with titles and name; on the north, in front of him a standing scribe facing in, and behind the scribe a slaughter scene; on the south the left-hand side destroyed.
- (25) Min-dedef, G 7760: on north door-jamb, M. and wife seated on one chair facing out; M. with staff in left hand; rest obliterated; south jamb destroyed.
- (26) Kanofer, G 2150: south door-jamb, K. seated with staff, facing out; in front of him three registers, facing in: reg. 1 (a) scribe standing, reading papyrus, (b) scribe squatting, writing a papyrus; reg. 2, two men bringing in an oryx; reg. 3, two men bringing in a calf; on north door-jamb, table scene (see above, No. 18).

- (27) Seshat-hetep, G 5150: south door-jamb, S. and wife seated on one chair facing out; S. with staff in right hand; naked boy between S. and staff; in front a vertical line down edge of jamb gives the end of an offering formula.
- (28) Ankh-ma-ra, G 7837: on both door-jambs A. seated with staff, facing out; above, vertical lines of a biographical inscription, which is continued on the inner rebate of each jamb; on the south jamb in front of A. is a vertical row of four estates, facing in; on the north jamb under the chief figure a register of six men squatting: two facing out, and four facing in, probably son and household officials; this group is continued on inner north jamb by two registers of men; on the south inner jamb this space is taken by the statuette of a scribe in niche.

It is to be noted that the scenes on opposite jambs, even when symmetrically reversed, are seldom if ever exactly the same in all the details. In four cases the chief figures on opposite jambs are represented in different attitudes, as follows:

- (a) Nofer, G 2110: on north jamb standing with staff and wand, see No. 5 above; and on south jamb seated at table of bread, see No. 15.
- (b) Kanofer, G 2150: on north jamb seated at table of bread, see No. 18; and on south seated with staff, see No. 26.
- (c) Mer-ib, G 2100 ann.: on north standing with staff and wand, see No. 8; and on south leaning on staff, see No. 9.
- (d) Seshat-hetep, G 5150: on north seated at table of bread, see No. 19; and on south seated with staff, with wife on same chair, see No. 27.

The attitudes of the chief figure are those of the table, the offering, and the presentation scenes, of the inner wall of the offering-chapel. The table scenes on the door-jambs are essentially the same as the table scenes on the end walls of the rooms, but necessarily abbreviated for lack of space. The jamb scenes showing the figures seated with staff and those with standing figures are not, on the whole, to be identified definitely with either the offering scene or with the presentation scene. In the tomb of Khufuw-khaf on one side, the prince seated with staff is 'viewing the *prt hrw* brought from the king's estate, and his estates of the funerary endowment', and on the other 'viewing the *htmt* brought from the king's estate'. Similar inscriptions appear on the jambs of Mer-ib, where a standing figure is 'viewing the *prt hrw* brought from the king's estate', and on the south a figure leaning on a staff is 'viewing the *htmt* brought from the king's estate'. It may be assumed that the general conception of the figures on the door-jambs was rather vague, but that each indicated an abbreviation of one of the three types of wall scenes.

Taking the Giza tombs alone, the door-jambs Nos. 5-28 present the following features:

	Tombs	Door-jambs
(1) Attitudes of chief figures:		
(a) standing figure, Nos. 5-13 . . . . .	9	15
(b) seated at table of bread, Nos. 14-22 . . . . .	9	13
(c) seated with staff, Nos. 23-8 . . . . .	6	9
	24	37
(2) Family groups:		
(a) man and wife, Nos. 6, 16, 25 . . . . .	3	5
(b) man, wife, and small son, No. 27 . . . . .	1	1
(c) man and son, with small son, No. 7 . . . . .	1	2

	Tombs	Door-jams
(d) man with small girl or boy between him and staff, Nos. 8, 10, 12, 13 . . . . .	4	7
(e) man with girl behind chair, No. 19 . . . . .	1	1
(f) man with girl behind chair, and children in front, facing, No. 23 . . . . .	1	2
(g) man with three children in front of staff, No. 1 . . . . .	1	1
	<hr/>	<hr/>
	12	19
Man alone . . . . .	12	18
	<hr/>	<hr/>
	24	37
(3) Other elements:		
(a) with offering formula, Nos. 17, 19, 22, 24, 27 . . . . .	4	8
(b) with priests:		
No. 15 (south, <i>wt, hry wdb</i> , four <i>hmw-k3</i> )		
,, 17 (north, <i>wdpw hnt wr, wt, hry wdb</i> )		
,, 17 (south, <i>hm-k3</i> )		
,, 18 (north, <i>hm-k3</i> )		
,, 19 (north, <i>wt</i> and <i>hry wdb</i> )		
,, 21 (north and south, <i>wdpw hnt wr, wt, hm-k3</i> , and <i>hry wdb</i> ) . . . . .	5	7
All seven are table scenes.		
(c) with scribes:		
No. 5 (four scribes)		
,, 8 (scribe reading list of offerings and man bearing ointment-jars)		
,, 11 (scribe reading accounts)		
,, 13 (north, scribe reading list of <i>ndt hr</i> , and <i>hm k3</i> )		
,, 24 (scribe and slaughter scene)		
,, 23 (north and south, two sons as scribes)		
,, 26 (south, two scribes) . . . . .	7	11
Six scenes with standing figures, five scenes with a seated figure with staff.		
(d) with personal attendants behind figure:		
No. 10 (north and south)		
,, 11 (north and south)		
,, 24 (north and south) . . . . .	3	6
Four with standing figure, and two with figure seated with staff.		
(e) viewing offerings brought from king's estate:		
<i>Prt hrw</i> , No. 8, 23		
<i>Htmt</i> , No. 9, 23 . . . . .	2	4
Two scenes with seated figure, and two with standing figure.		
(f) men bringing animals:		
No. 11 (north, hyena and oryx)		
,, 21 (south, oryx)		
,, 26 (south, oryx and calf) . . . . .	3	3
One with standing figure, one with table scene, and one with figure seated with staff.		

	Tombs	Door-jamb
(g) with slaughter scene:		
No. 24 . . . . .	1	2
(h) with biographical inscription:		
No. 28 . . . . .	1	2

With figure seated with staff (see No. 1).

The varied character of the jamb scenes is fully illustrated by the above table.

In the late L-shaped chapels examples occur in which the door-jamb does not bear any chief figure, but is utilized for small wall scenes, in particular the boating scene, which is so frequent a decoration of the space on the east wall of the offering-room, over the doorway. Of the group of tombs dealt with in this chapter, two appear to have had no chief figure:

- (29) Seshem-nofer: G 4940: north door-jamb, unfinished above, shows two registers below: (1) two men bringing in antelope, (2) two men cutting up a bull; south door-jamb, undecorated.
- (30) Seshem-nofer: G 5080: north door-jamb, herdsman leading in three calves, probably continuation of scene on north wall; south jamb, two registers: (1) the lower part of a boat being rowed in by eight oarsmen, broken away above; (2) two men bringing in an oryx.

There does not seem to be room above in any one of these three jambs for a seated figure, much less a standing figure.

#### e. The Scenes on the Chapel Walls

The walls of the offering-room are decorated with scenes calculated to fill the space available. The *ka*-door or *ka*-doors in the west wall, being the most important part of the chapel, were decorated first, and the decoration of the niche extended in some cases to the adjacent parts of the wall. The decoration subsidiary to the niche is counted as part of the niche decoration. The rest of the west wall and the other walls, north, south, and east, were decorated with scenes which are classified as table scenes, offering scenes, presentation scenes, family groups, and various small scenes usually attached to one of the chief scenes. There are two larger spaces (west and east walls), and two smaller spaces (north and south walls). In the chapels of type (3 a), with the single niche at one end of the west wall, the west wall presents one large space with a narrow space on the other side of the niche. In the chapels of type (4) the large wall space is between the two niches with two narrow spaces, one south of the south niche and the other north of the north niche. In the case of the chapels of type (3 b), with the niche in the middle of the west wall, there are two larger spaces, one on each side of the middle niche, but when the niche itself is in a section of palace-façade panelling, the space available for wall scenes is small.

The east wall presents usually one large space in all chapels of types (3) and (4), in which the entrance is at one end (usually the north end) of the east wall. In several cases, however, (chapels types (4) and (6)) the entrance is near the middle of the east wall, and in these cases there is an extra space north of the entrance, while the other end of the wall still bears the chief scene on that wall.

The north and south walls present little variation in size. It is to be noted, however, that in two chapels the scene on the south wall is continued on the adjacent east wall and in several cases the scenes on both the south and the north walls have a few figures extended into the adjacent parts of the west wall.

#### (1) *The Large Wall Scenes*

The Giza scenes have been classified and the classes of scenes defined as follows:

- (a) The Table Scene: man or woman, or man and wife, seated at a table of bread or a table piled with mixed food-offerings as on primitive niche-stones, slab-stelae, and the tablet scene of the

traditional *ka*-door; in the early chapels, found on the back of the inner niche of the *ka*-door; at Giza occurs on the architraves and door-jambs as well as on wall spaces.

- (b) The Offering Scene: man or woman, or man and wife, standing or seated, with a large 'picture list' of offerings in front of the chief figure or figures; viewing the written lists of offerings; includes the *sh* scene (pavilion or kiosk), and a few scenes in which the chief figure is viewing men bringing in the funerary meal.
- (c) The Presentation Scene: owner of the tomb, alone or with his wife and family, standing or seated, viewing the bringing of the *ndt-hr* or the *prt hrw* by the estates of the funerary endowment or the bringing of *prt hrw* or *htmt* from the king's estate.
- (d) The Family Group: two or more members of the family pictured independently, not as part of one of the chief scenes mentioned above.
- (e) Scenes from Life; the scenes showing outdoor activities:
  - (a) scenes containing a large figure or figures acting in hunting, fishing, or similar scene drawn disproportionately large.
  - (b) scenes in which the owner is of a size proportionate to the rest of the scene; carrying-chair scene, boating scene.
  - (c) scenes in which the chief figure (or figures) is viewing registers of small figures engaged in hunting, fishing, cultivation of the fields, harvesting, tending cattle, and other farm-work; also scenes of craftsmen at work.

Although the decorated chapels of the true cruciform type at Medum and Saqqarah contain scenes from life, the L-shaped chapels at Giza are usually bare of these scenes.<sup>1</sup> They show only the table scene, the offering scenes, the presentation scene, and the family groups, sometimes with smaller subsidiary scenes such as men bringing the funerary meal, and the slaughter scenes. These scenes seem to be the most necessary for the supply of food and drink, and dominate all the interior L-shaped chapels at Giza. In a few of the largest chapels with exterior stone rooms the walls of the exterior rooms appear to have borne scenes from life.

The following table shows the distribution of the various types of scenes on the four walls (west, east, north, and south) of the interior offering-room (types (3) and (4), and one example of type (6 c)):

#### A. West wall of chapel:

1. The L-shaped chapels:	(a) Table scene: G 5080, 2150, 2155, 4651 (2 small)	5
	(b) Offering scene: none.	
	(c) Presentation scene: LG 20, G 7140, 7510, 7550, 7660, 7760, 4710, 5110, G I S No. 3, Mer-ib, 5150 (Seshat-hetep), 4920, 5030	13
	(e) Man bringing funerary meal: G 2150, LG 32 (Rawer)	2
	(f) Family group: G 4940	1 21

<sup>1</sup> However, note should be taken of the chapel of G 4000 (corridor) and that of G 5110 (cruciform), where fragments show that there must have been craftwork scenes, probably boat-building. In the L-shaped chapel of Merytyetes (G 7650), on the east wall, is a fragmentary scene of men seining for fish. By inference from the men below carrying birds as well as fish, there was probably also a bird-trapping scene. The stakes for the bird-trap as well as captured birds and animals carried by the men on the north wall of G 7560 suggest the usual swamp scene. Above is a strip of water, and a fragment with men

steering a boat probably belongs to this wall. On the west wall, in addition to the more usual presentation of animals and personal equipment, the second register has a herd of goats and a man bringing a peasant for judgement. A herd of sheep and goats appears again on the almost entirely destroyed east wall of G 7810. The boating scenes from the queen's chapel G I-b and several of the L-shaped chapels, which form a separate category from the boats employed in the swamp scene, are discussed in section (b) on p. 325.

## B. East wall of chapel:

1. The L-shaped chapels: (c) Presentation scene: G 7140 (*htmt*), LG 20, G 4920, 5110 (N), 7060, 7152, 5150, 5080, LG 32 (Rawer), G 2155, LG 20 (upper scene) . . . . . 11  
 Presentation scene with chief figures at each end (double scene): G 2100-I ann. . . . . 1  
 (e) Family group: G 4970, 5150 (N) . . . . . 2 14

## C. North wall of chapel:

1. The L-shaped chapels: (a) Table scene: G 4920 . . . . . 1  
 (b) Offering scene: G 2100-I ann., 5150, 4970 . . . . . 3  
 (c) Presentation scene: G 7650 . . . . . 1  
 (e) Men bringing funerary meal: G I S, No. 8 . . . . . 1  
 (f) Family group: G 7140, 7820, 4940, 2150 . . . . . 4 10

## D. South wall of chapel:

1. The L-shaped chapel: (a) Table scene: G 7140, 7550, 7820, G I S No. 3, 5150, 4970, 2150, 2155, 4651, G I S No. 8, 5240 . . . . . 11  
 (b) Offering scene: G 7650, 7060, 5110, LG 32 . . . . . 4  
*sh* scene: G 5080 . . . . . 1  
 (e) Men bringing funerary meal: G 2100-I ann. . . . . 1 17  
 62

Of these 62 scenes, 21 on west wall, 14 on east wall, 10 on north wall, 17 on south wall.

	W. wall	E. wall	N. wall	S. wall	Total
Table scene . . . . .	5	..	1	11	17 scenes
Offering scene . . . . .	..	..	3	4	7 scenes
<i>sh</i> scene . . . . .	..	..	..	1	1 scene
Presentation scene . . . . .	13	12	1	..	26 scenes
Men bringing funerary meal . . . . .	2	..	1	1	4 scenes
Family group . . . . .	1	2	4	..	7 scenes
	21	14	10	17	62 scenes

Counting only the scenes on the chief spaces, the west wall presents three table scenes (Merytyetes, Seshem-nofer (G 5080), and Rawer), no offering scenes, thirteen presentation scenes, two with men bringing funerary meal, and one family group. In two tombs (Mer-ib and Seshem-nofer (G 4940)) there are small table scenes above the northern niche, and in Mer-ib there is a secondary scene south of the south niche; but these I do not count for the present purpose. It is obvious that the chief space of the western wall was generally used for a presentation scene, 'viewing the *prt hrw*' or 'the *ndt hr* brought from the estates of funerary endowment'.

The eastern wall of the L-shaped chapels usually presented one chief space, south of the entrance, and in one case (Nofer) north of the entrance. In two cases, Duwanera and Seshat-hetep, where the entrance is in the middle of the east wall, opposite the space between the two niches, the east wall presents two chief spaces, north and south of the entrance. The east wall space pictures no table scene, no offering scene, twelve presentation scenes (one double presentation scene), and two family groups (one of which is north of the doorway, in Seshat-hetep). On this wall again the scene is usually a presentation scene. It is to be noted that in two cases the chief figure is on the south wall with the scene continued on the east wall: Kanofer (table scene No. 9) and Seshem-nofer (G 4940) (presentation scene No. 2).

The north wall offers a space of moderate width, smaller than the chief space on the west and the east walls, and this space is in a few cases further curtailed by a blank space left to be covered by the wooden door when open. On the north wall there are pictured one table scene (Thenty), four offering scenes, one abbreviated scene, one funerary meal, and four family groups.

The south wall presents, again, a narrow space similar to the corresponding north wall, but undiminished by the opening of the door. The scene represented on this wall is increased in a few cases by the inclusion of the narrow space at the south end of the west wall; and in two cases by the extension of the scene over the whole east wall. Including the scenes extended to adjacent walls, the representations pictured on the south wall include eight table scenes, three offering scenes, one pavilion scene, and one scene of men bringing the funerary meal.

The scenes on the north and south wall are obviously selected from types adapted to the small space, or more rarely they are of larger types, abbreviated to fit the space. On the north wall the most frequent scenes are either offering scenes with picture list and scribes, or family groups. On the south wall the scenes are all connected with the supply of food and drink for the funerary meal.

### (2) *The Minor Scenes of the Chapel Walls*

The large wall scenes discussed above consist of registers of small figures 'viewed' by the chief figure or figures of large size standing or seated on one end of the wall. In the presentation scene of ordinary type the registers present generally estates bearing offerings, scribes writing the documents of lists of the contractual offerings, processions of men bringing funerary equipment, the utensils and materials of the funerary meal, and live birds and animals both wild and domesticated. The offering scene, which is usually smaller than the presentation scene, contains a picture list of offerings and scribes preparing or reading the lists of offerings. Other offering scenes show the owner viewing the bringing of the funerary meal by the *hmw-kj*. The table scene varies considerably, but has as an essential feature in the early chapels the various kinds of offering lists, the ideographic list, the short list with funerary priests performing the initial rites ('glorification', 'opening of the mouth'), and the presentation of the first funerary meal. Later the table scene was increased by the use of the other types of offering lists, in particular the compartment list. Very often in all periods the processions of men bringing the utensils and materials of the funerary meal were attached to the table scene.

Apart from the registers which form part of the large wall scenes or are attached to them, there are a number of small nearly independent scenes. These independent minor scenes consist of (a) the small table scene over the niches of the west wall, (b) the boating scene which stands usually on the east wall over the entrance doorway, (c) one scene labelled the 'viewing the document (?) of the house of the weaving women' on the south end of the west wall, (d) the bringing of the funerary meal as a chief scene of small size. I propose here to give an exposition of these minor wall scenes and two of the component elements (the bringing of the funerary meal and the slaughter scene) of the large wall scenes.

#### (a) *The small table scene over the offering-niches.*

The table scene was one of the chief scenes used in the chapel decoration. Aside from the tablet scene, the most significant part of the traditional *ka*-door, the table scene appears in the L-shaped chapels on the door-jamb and in special wall scenes. In the tomb of 'Prince' Mer-ib, G 2100-I ann., a small table scene was pictured over the north offering-niche and was probably intended as subsidiary to that niche. The scene is peculiar because Mer-ib is seated with staff in hand at the table of offerings, with four priests performing the initial ceremonies.

In the tomb of the *hm-kj* Kay, G 4651, on the west wall over each of the niches is a small table scene

facing to right on the south and to left on the north. On the south is the usual scene with ideographic and short list, and on right of the table stand two sons facing left, bearing bird and haunch of beef. The similar scene on the north is nearly obliterated. A fourth small table scene was found in the chapel of Kapi, G 2091, of type (10), on the top of the east wall at the south end, facing to right, badly preserved.

(b) *The boating scene usually over the doorway.*

The boating scene shows one or more boats, river boats or papyrus boats, on which the owner is represented on nearly the proper scale. The scene is found in L-shaped chapels once, on the north wall at the top. In the L-shaped chapels of type (4) a scene with a number of boats is shown on the east wall over the entrance and in one or two cases on a door-jamb.<sup>1</sup> The boating scene occurs in the early rock-cut tombs. Those in the chapels of type (4) are partly contemporaneous with the early rock-cut chapels and partly later, extending into Dyn. V. The list is as follows:

- (1) G 7660: 'Prince' Ka-m-sekhem: north wall; across the top of the whole wall is a single large boat being paddled to right with figure of the owner standing and other members of the crew, upper part obliterated; below this are three narrow registers leaving space on the right for the wooden door to stand open against the north wall; reg. 2, four women proceeding to right bearing long box and long narrow case, bag and fan, strip of linen and jar on shoulder, bucket and undetermined object; regs. 3 and 4 show two slaughter scenes (two men cutting up a bull).
- (2) G 5080: Seshem-nofer: south door-jamb; destroyed above, apparently without chief figure; lowest register shows two men bringing an oryx in to right; above this remains of a register showing a large boat being paddled (eight paddles) to right.
- (3) G 4940: Seshem-nofer: east wall; on the right end of the wall is an old compartment list in two parts; to the left of the compartment list are two registers: reg. 1, boat scene continued over the entrance doorway but unfinished in part; four boats, proceeding to right: from right to left, (a) sailing-ship, flat wooden type with recurved animal-head prow; (b) similar ship not completely cut; (c-d) two papyrus rafts one above the other, painted only, paddlers on lower raft; over the prow of (a), *mr imnt*, over the figure standing leaning on a staff, *tpy hr nšwt Ššm-nfr*, over the steersman *hrp* . . . ; in ship (b), the chief figure is seated with the label *tpy hr nšwt Ššm-nfr*; over the prow is written *m t: h:w hr-f, šhd* . . . *ib*. Between the two ships above are two men on land, running to right.
- (4) G 2100-I ann.: 'Prince' Mer-ib: east wall over entrance; two ships, one above the other, each a flat-bottomed wooden boat with two-legged mast; the upper boat has the recurved animal-head prow; long cabin covered with canvas; each with a crew of fifteen, including the chief figure (Mer-ib); the upper boat is under sail and the lower is being paddled by nine men; over the upper boat 'sailing to the fields of offerings'; Mer-ib leans on staff in both ships.
- (5) G 5150: 'Prince' Seshat-hetep: east wall over the entrance; partially preserved; reconstructed as Mer-ib; lower ship of flat-bottomed type with cabin and two-legged mast, with recurved animal-head prow; with eight rowers; probably upper ship being sailed as Mer-ib.
- (6) G 4970: Nesuwt-nofer: east wall, over entrance; two registers of two boats each; reg. 1, on right, (a) small papyrus raft, with three paddlers and a steersman, (b) large wooden boat, flat-

<sup>1</sup> The fragments from the queen's chapel G I-b also show a boat being paddled by a number of men. Two other fragments with water, one with parts of oars and the other with paddles, came from the chapel of either G I-a or G I-b. A third fragment having part of a boat with the inscription *pr nšw*

over it, although its meaning is doubtful, seems to belong to a type of scene found only in royal reliefs. A fragment from the exterior chapel of Meresankh III (G 7410+7420) shows the queen seated on a throne in a boat as on the east wall of G 7530 (Meresankh III).

bottomed type, rowed by six men; pilot, two steersmen, and man on top of long cabin, owner standing leaning on staff; scene labelled *hnt nfrt imnt*; reg. 2, (a) small wooden boat with animal-head prow and three men paddling, (b) as large boat above, paddled by six men; horizontal line over reg. 2, *mr imnt tp nfr pw*, with added-in painted signs . . . *ir sht htp*; the chief figure, Nesuwt-nofer, in each boat leaning on a staff as Mer-ib and Seshat-hetep.

- (7) G 2155: 'Prince' Kaninesuwt: east wall over entrance, two registers; two ships proceeding to right, as Mer-ib; reg. 1, ship of flat-bottomed type as in Mer-ib under full sail, *iwt m Dp skdwt r sht htp nfr wrt* with full crew; men, with ropes, &c., running on bank; reg. 2, similar ship, paddled *skdwt r Ywnw*: seven paddlers and usual crew; chief figure, *sm K3-n-nswt*, leaning on staff as in Mer-ib.

The boating scenes in the early rock-cut tombs will be described below. It is to be noted that in the late chapel of type (5) of Nofer (Junker), a scene resembling the boating scenes of the L-shaped chapels is included in a presentation scene with agricultural scenes added on the left (a composite scene).

(c) 'Viewing the document (?) of the house of the weaving women'.

An isolated scene occurs in the tomb of Mer-ib (G 2100-I ann.) as follows:

- (1) G 2100-I ann.: west wall, south of south niche, in upper half of the space; on left facing right, Mer-ib seated, facing to right, with both hands half extended; in front of him vertical inscription, *ms c (?) pr . . .* (weaving woman); to right three registers with one man in each facing Mer-ib; (1) man squatting with one knee up, with right hand on breast and left half extended; (2) man in same attitude, but holding papyrus roll in extended right hand; (3) man standing holding out strip of cloth; under the whole scene are two registers, regs. 2 and 3; reg. 2, three offering-bearers facing in to right (haunch and live bird, table with cakes and goose on a skewer, loaf of black bread in a bread-pan in each hand); reg. 3, two men cutting up a bull.

The scene obviously represents the presentation of the work of the weavers to Mer-ib accompanied by lists of accounts. This scene is to be correlated with the presentation scenes, and in particular with that showing the viewing of 'sealed equipment'. The two registers below have no direct relation to the small chief scene, but are subsidiary to the offering-niche itself.

(d) *The bringing of the funerary meal by the servants of the ka.*

The bringing of the funerary meal is one of the scenes most frequently pictured in the decoration of the chapel. It occurs on the façade panel in the doorway embrasure, on the door-jamb, on the *ka*-doors, and in the wall scenes. In the wall scenes it is usually part of a table scene, presentation scene, or an offering scene, or attached to such scenes. The men bringing the utensils and materials of the funerary meal are usually labelled *hm k3* when the figures are labelled at all. The men in these scenes bear a variety of utensils and food-offerings: (1) double bell censer, (2) ewer and basin in various attitudes, (3) *kebeh*-jar or similar, (4) one or two towels, (5) cylindrical ointment jar, (6) circular table either with or without food offerings, (7) haunch of beef, (8) pieces of meat usually on a platter or platters, (9) heart or basin of blood or heart-shaped jar, (10) trussed bird on skewer or platter, (11) bread or cakes in hands, on platter, in basket, &c., also circular table with bread or cakes, (12) vegetables or flowers, (13) one or two jars of wine, beer, milk, or water, (14) *nw*-pot, basin or bowl, or other vessels, (15) live bird or birds, and (16) young animal in arms. The procession of men varies greatly in the number of men, but their inscribed labels prove that they are all 'servants of the *ka*' (*hmw-k3*). When the number of *hmw-k3* is

small the objects carried are most frequently the ewer and basin, the bell censer, the circular table, the linen towel, and the jar of ointment. The other objects borne consist of food offerings including live birds and animals. It is to be noted that the processions of men bringing funerary furniture, and the long processions leading in wild animals, cattle, and birds are not to be confused with the men bringing the utensils and materials of the funerary meal, although the individuals in these processions are also labelled *hmw-kꜣ*.

The scene of men bringing the funerary meal occurs in the chapels of Rahotep (Medum 6) and Methen. At Giza it occurs as follows:

- (a) On the façade in the doorway embrasure: in Kanofer, G 2150; later than Mycerinus.
- (b) On the door-jamb: (1) FS 3078, cruciform chapel (Saqqarah); (2) Kaninesuwt, G 2155, a tomb in the Cheops-Chephren Quarry excavated by Professor Selim Hassan; (3) Sekhemka, G 4411; (4) Kaninesuwt II, G 2156.
- (c) *Ka*-door, inner recess sides: (1) Iy-nefer of Dahshur; (2) Prince Hordedef, G 7220; (3) Sekhemka; (4) G I S No. 8 (Junker).
- (d) *Ka*-door, back of outer recess: (1) Seshem-nofer, G 4940; (2) Kaninesuwt, G 2155, both *ka*-doors; (3) Thenty, G 4820, south niche; (4) Nofer, G 4861.
- (e) *Ka*-door, sides of outer recess: (1) Khufuw-khaf I, G 7140; (2) Seshem-nofer, G 4940.
- (f) Subsidiary to *ka*-door: (1) Merytyetes, G 7650, north of north niche; (2) Seshem-nofer, G 4940, south of south niche; (3) 'Prince' Mer-ib, G 2100-I ann., south of south niche and north of north niche; (4) 'Prince' Seshat-hetep, G 5150, south and north of south niche; (5) Nesuwt-nofer, G 4970, south of south niche; (6) Thenty, G 4920, south of south niche, lower two registers; (7) Ka-seza, G 5240, north of south niche and north of north niche.
- (g) Wall scene, table scene: (1) 'Prince' Zaty, G 7810, on west wall south of niche, subsidiary to south wall; (2) Thenty, north wall under table scene; Kaninesuwt, G 2155, east wall, lowest register, subsidiary to table scene on south wall; (3) Rawer, LG 32, west wall south of niche; (4) Ka-m-ankh, G 4561, alcove, south wall; also in Nekauwra, Meresankh III, Khafra-ankh (G 7948).
- (h) Wall scene, offering scene: (1) Mer-ib, G 2100-I. ann., south wall; also in Meresankh III and Debehen; also under offering scene; (2) Mer-ib, G 2100-I ann., north wall; (3) Seshat-hetep, G 5150, north wall; Nesuwt-nofer, G 4970, north wall.
- (i) Wall scene, presentation scene: (1) Sethuw, G 4710, west wall, reg. 2; (2) 'Prince' Mer-ib, G 2100-I ann., west wall, reg. 3.

The representation of men bringing in the funerary meal occurs in a number of other cases, several times as an independent scene with chief figure, and several times under destroyed scenes. It is a frequent element of the table scene and the offering scene, and is one of the scenes peculiarly suited to the decoration of the *ka*-door.

A few scenes of men bringing the funerary meal occur as independent offering scenes on small wall spaces, as follows:

- (1) G 2150: Kanofer: west wall between two niches; owner standing with staff and wand facing in to left; small son between him and staff; two registers of men bringing the funerary meal; all labelled *hm-kꜣ*: reg. 1, two men bearing (a) bell censer, (b) papyrus roll in his left hand and a scribe's pallet under right arm; reg. 2, two men bearing (a) towel in each hand, (b) *kbh* jar in left and live bird in right; all face to right; probably continued south of south niche, where there are two registers of two figures each facing right: reg. 1, two men with haunch of beef and birds; reg. 2, two women labelled *drty* and bearing small boxes on their heads.

(e) *The slaughter scene.*

The 'slaughter scene' in the early chapels shows men with knives cutting up a bull, sharpening a knife, cutting out the heart, carrying blood in a vessel, cutting off a haunch, &c. Rarely, and generally later in date, men are shown tying a bull and throwing it for slaughter. The men engaged in this cutting-up scene are labelled *hm-k* or *ššmw* ('butcher').

In the tombs of Neferma'at of Medum and Atet there are several small scenes on the outer façade panels showing the slaughter of animals, but these appear to be subsidiary to hunting scenes. In Atet, one man shown cutting off the leg of a bull has the general appearance of the cutting-up scene. In the tomb of Rahotep (east wall, north of doorway, reg. 3) is an example of the traditional cutting-up scene, two men cutting off the legs of a bull lying on its back. On the left, three men face to left, (a) with strip of linen and *mw*-pot, (b) carrying a haunch, and (c) carrying a bowl of blood (?). The scene is associated with a scene of men bringing in the utensils and material of the funerary meal and was perhaps designed as part of that scene. In the tomb of Methen, again on the east wall, north of doorway, top register, three men cut up a bull under the supervision of a fourth, while a fifth runs away to the left bearing a basin containing a meat joint and a heart or heart-shaped jug of blood. This scene appears to be subsidiary to an offering scene on the adjacent north wall. A fragment from the chapel of Ka-wab (G 7120) is clearly from a cutting-up scene, but its relation to other scenes is indeterminable. In the tomb of Nofer (G 2110), on the west wall, Nofer and his wife are seated on one chair facing to right, while facing them are two registers showing men bringing the funerary meal and mixed with this procession in the lowest register two slaughter scenes (one man cutting out the heart of a bull). The last man holds up the heart or a heart-shaped jar.

In the remaining examples the slaughter scene is in a sub-register:

- (1) G 7650: Merytyetes: on west wall between two niches, under the table scene with family group; two slaughter scenes, each showing two men cutting up a bull.
- (2) G 7660: 'Prince' Ka-m-sekhem: on the west wall, south of niche, under a nearly obliterated scene which appears to contain figures of funerary priests bringing in the funerary meal; reg. 4 contains two slaughter scenes with the fifth register obliterated.
- (3) G 7660: 'Prince' Ka-m-sekhem: north wall; regs. 1 and 2, boating scene; reg. 3, four women bearing personal effects (?); below these two sub-registers each containing a slaughter scene (two men cutting up a bull).
- (4) G 7550: 'Prince' Duwa-ne-hor: west wall, south of niche; under registers subsidiary to table scene on south wall, apparently a slaughter scene, nearly obliterated.
- (5) G 7760: 'Prince' Min-dedef: west wall, as last register of presentation scene, man bearing goose in each hand, man bearing haunch of meat, and two men cutting up a bull.
- (6) G 7810: 'Prince' Zaty: west wall, presentation scene, last register, under estates, two slaughter scenes.
- (7) G 5110: 'Prince' Duwanera: south wall in offering scene under picture list of offerings, two men cutting up a bull.
- (8) G 5110: 'Prince' Duwanera: north door-jamb, in lowest register in front of Duwanera seated, two men cutting up a bull.
- (9) G 5080: Seshem-nofer: west wall between two niches sub-register under table scene; a slaughter scene with two bulls (man sharpening a knife, two men cutting up a bull, man sharpening a knife, man holding coiled rope, two men cutting up a bull, man sharpening a knife).
- (10) G 4940: Seshem-nofer: north door-jamb; lowest register, wall above unfinished, but shows a man bringing in an animal; two men cutting up a bull.