

NEW RELIEFS AND INSCRIPTIONS
FROM FIVE OLD TOMBS AT GIZA AND SAQQARA

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Although the tombs discussed in this article date from the Old Kingdom, the term 'old' in the title refers to the period for which they have been known and accessible to scholars and the public, rather than their actual antiquity. Sadly, the consequences of prolonged exposure of a monument are almost always detrimental, and unless a complete record of the scenes and inscriptions is made immediately after its excavation, the result is a loss of information. Egyptologists of today thus often have to reconstruct from fragments what their predecessors could still see complete and undamaged (1).

1. Giza tomb G 2150, K3-nfr, end of the 4th or early 5th Dyn. PM III². 77-8.

In 1912 the mastaba of Kanefer, in the nucleus cemetery G 2100 north-west of Khufu's pyramid, was excavated by the Harvard-Boston expedition led by G.A. Reisner (2). A substantial portion of its relief-decoration was already missing: the central part of the southern jamb of the doorway leading to the interior chapel (3), parts of the northern jamb with the panel beyond it (4), and much of the northern thickness (5), as well as most of the northern false-door in the chapel (6). Sections of the tomb's decoration were found effaced by erosion.

(1) For help and information I am grateful to Miss H. Murray, Miss K. Lorimer, and Miss Y. Harpur, as well as Miss J. Bourriau and Mr. R.V. Nicholls (Department of Antiquities, Fitzwilliam Museum, Cambridge), Mr. J. Ruffle (Gulbenkian Museum of Oriental Art and Archaeology, Durham), and Mr. W.V. Davies (Department of Egyptian Antiquities, The British Museum, London). The line-drawings were made by Mrs. M.E. Cox. The abbreviations used are those of *Revue d'Égyptologie*. This communication was completed in August 1981.

(2) G.A. Reisner, *A History of the Giza Necropolis*, I (Cambridge, Mass., Harvard University Press, 1942), p. 437.

(3) Id., *ibid.*, fig. 264.

(4) Id., *ibid.*, fig. 263 upper.

(5) Id., *ibid.*, fig. 261.

(6) Id., *ibid.*, fig. 257.

1.1. The southern jamb of the doorway of the interior chapel. A photograph (fig. 1.1a) of the missing relief-fragment with the head of Kanefer and his name and titles (*z3-nsw*, *jmj-r wpwt*, *mdw k3-hd*) inscribed before and above him is among the Newberry papers at the Griffith Institute (7). The right edge of the relief joins the rest of the jamb found by Reisner (now in Boston, M.F.A. 34.58) perfectly (fig. 1.1b); some slight misalignment elsewhere seems to have been caused by minor inconsistencies in the published copy.



Fig. 1.1a. Relief Amherst 185, from Giza tomb G 2150. Courtesy Griffith Institute.

The jamb is the only part of the mastaba where Kanefer is described as a 'Prince' (*z3-nsw*). Princes, whether 'real' or 'honorary', seem to have played no part in Egyptian administration for most of the 5th Dynasty (8), so that Kanefer's career must have taken place under the Giza rulers of the 4th Dynasty (the names of his estates are composed with the names of Khufu, Khephren, and Men-

(7) Unnumbered at the time of writing.

(8) B. Schmitz, *Untersuchungen zum Titel s3-njswt, "Königssohn"*, (Bonn, 1976), pp. 167-8. Kanefer's existence passed unnoticed in the study.

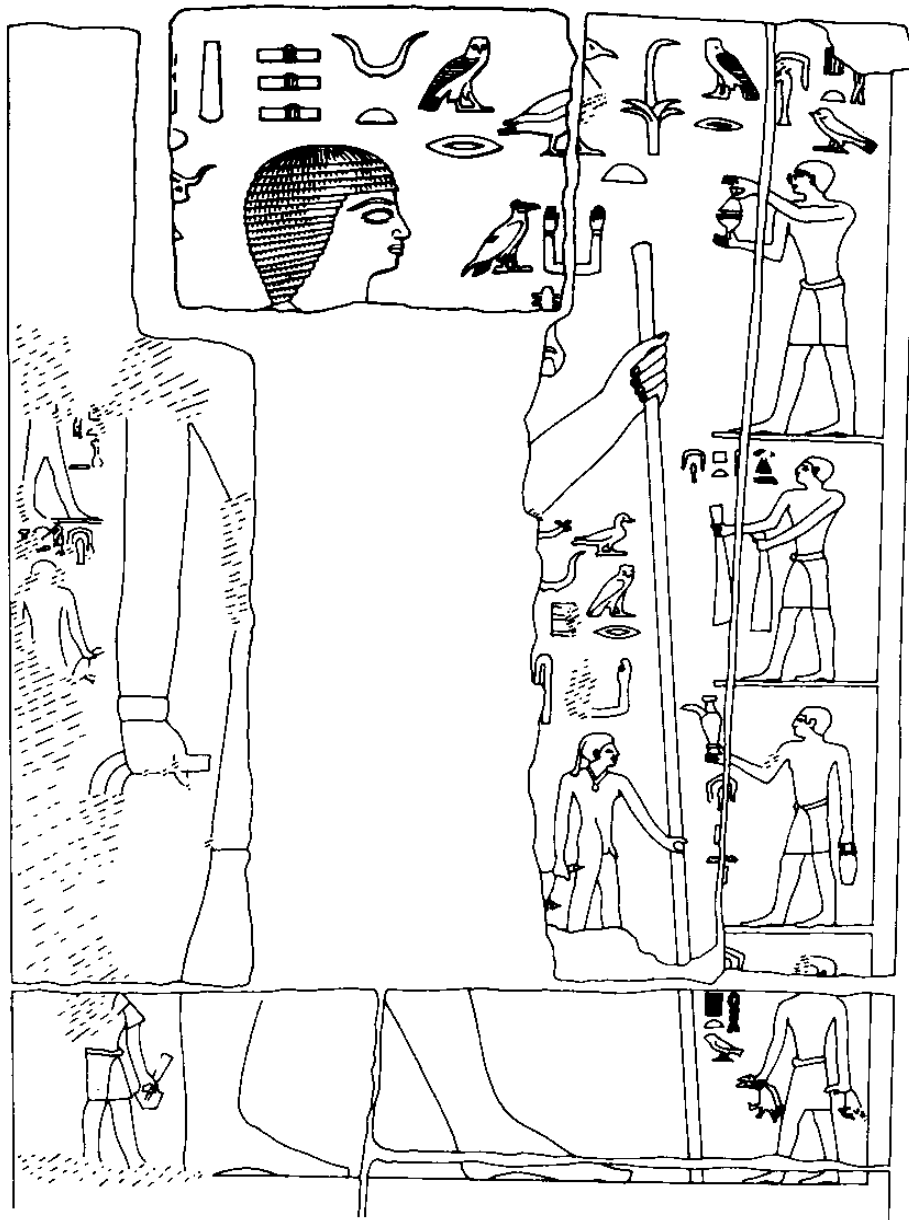


Fig. 1.1b. Southern jamb of the doorway of Giza tomb G 2150, with relief Amherst 185. Re-drawn from G.A. Reisner, *A History of the Giza Necropolis*, I, fig. 264, and completed from a photograph in Newberry Mss. at the Griffith Institute.

kaure^c), even though the tomb's decoration may have been completed a little later (9).

The 'new' relief used to belong to one of the most important private collections of Egyptian antiquities ever assembled in England, that of Lord Amherst of Hackney (10), and so was, presumably, removed from the tomb sometime between about 1875 (see below) and 1921. Its present location is not known to me.

1.2 The upper lintel of the southern false-door.

When W.M. Flinders Petrie copied some of the inscriptions in the chapel on the 19th April, 1881, the right end of the lintel

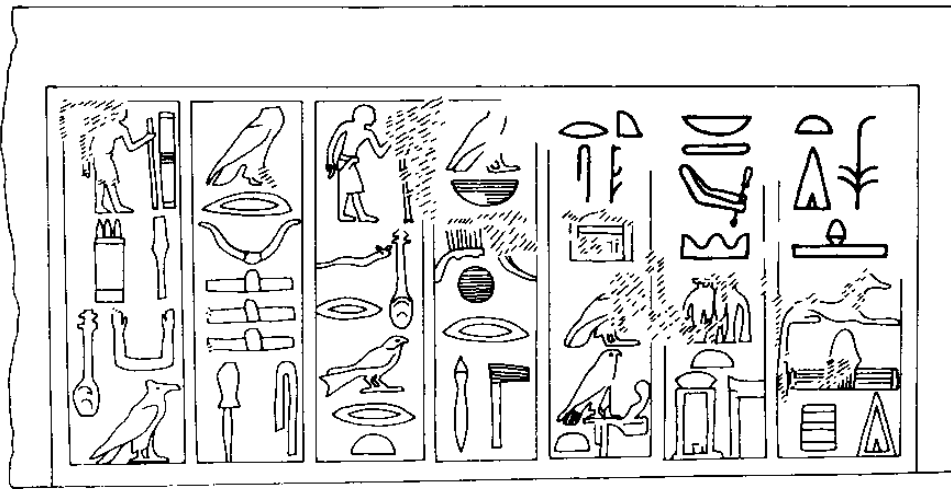


Fig. 1.2. Upper lintel of the southern false-door in Giza tomb G 2150. Re-drawn from G.A. Reisner, *A History of the Giza Necropolis*, I, fig. 257, and completed from Petrie in Sayce Mss. 24 middle, at the Griffith Institute.








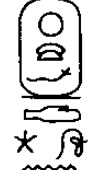

(9) Reisner (*op.cit.*, p. 417) estimates the date of the completion of the core to have been *after* Menkaure^c, presumably because of the tomb's position (in the eastern, i.e. later part of the cemetery), the mason's graffito with date *h3t-zp* 12 in G 2120 (W.S. Smith in *JNES* 11, 1952, p. 127, 3 with fig. 6), and the relationship between cemeteries G 2100 and G 4000. See also W. Helck in *ZAS* 81 (1956), p. 64.

(10) *Catalogue of the Amherst Collection of Egyptian & Oriental Antiquities* (Sotheby, Wilkinson & Hodge, June 13-17, 1921). No. 185: 'Limestone Bas-Relief from the Pyramid plateau, 19 in. by 13 in., bearing a portrait head of an official, a fine example of Old Kingdom work.' See also PM III2.309.

(fig. 1.2) was still legible (11). Even more importantly, Petrie's account provides an insight into the earlier history of excavation and depredation of the tomb: 'Uncovered about 16 April 1881, by order from the Bulak Museum. Much of the top of this and neighbouring tomb was stripped by the Arabs a few years ago' (12).

1.3. The names of the estates (13) in the bottom register of the eastern wall.

In 1881 the names of the estates (14) were visible (15). H.K.

Estate number	18	17	16	15	14
G.A. Reisner and H.K. Jacquet-Gordon					
W.M.F. Petrie		does not exist			 See note below

Note Petrie's copy of No. 14 looks like this:

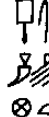


Fig. 1.3. Names of estates Nos. 14-18 in Giza tomb G 2150. Petrie's copy in Sayce Mss. 24d bottom, at the Griffith Institute.

(11) Petrie in Sayce Mss. 24 middle, at the Griffith Institute, Ashmolean Museum, Oxford.

(12) Id., *ibid.*, 24 top.

(13) Another Old Kingdom tomb at Giza for which corrections and additions to the names of estates can be made from old records (squeezes made by R.T. and A. Lieder in 1850) is that of *Sndm-jb Jntj*, G 2370, see J. Málek in GM 13 (1974), pp. 21-4.

(14) H.K. Jacquet-Gordon, *Les noms des domaines funéraires sous l'Ancien Empire égyptien* (Cairo, IFAO, Bibl. d'Etude, 34, 1962), p. 242, Nos. 14-18 and fig. 49. The numbering used here is that of Jacquet-Gordon.

(15) Petrie in Sayce Mss. 24d bottom.

Jacquet-Gordon assumed that there were five estates in this register, but according to Petrie the original number was four (fig. 1.3).

The name of estate No. 14 (of Jacquet-Gordon) is not clear to me, though the name reconstructed as *sb[j]w[t]* in the tomb of *Shm-k3-R^c* at Giza (16) might be identical. If so, the reading *S3bwt* is preferable.

Estate *Nj-dw3-Snfrw* in the valley temple of Snefru at Dahshur (17) conforms to the same pattern, but *Nj-dw3-R^ch^cf* (No. 15) is new.

Grgt-K3nfr (No. 16) is the same name as that of the first estate (No. 6) in the register above (18).

2. Giza tombs G 2427, *Mnw-nfr*, probably late Dyn. 5, and G 2430 =LG 25, *Htp-nj-Pth*, probably early Dyn. 6. PM III².94-5. The tomb of Hetepnptah lies near the north-western corner of Khufu's pyramid. It was recorded by the Prussian Expedition led by C.R. Lepsius in the early forties of the last century and subsequently published, and again in 1974 by A. Badawy (19). The tomb of Minnefer is situated to the south-west of the previous mastaba, and was excavated by the Harvard-Boston expedition in 1936 (as the tomb of Hetepnptah must have been), but remains unpublished. According to G.A. Reisner (20), its chapel was found almost completely destroyed.

(16) H.K. Jacquet-Gordon, *op.cit.*, p. 226 No. 12.

(17) Id., *ibid.*, p. 131 No. 30, and p. 136 No. 95. An Overseer of prophets of Hathor Mistress of *Nj-dw3-Snfrw* is attested as late as the end of the 6th Dynasty (G. Jéquier, *Tombeaux de particuliers contemporains de Pépi II*, Cairo, 1929, fig. 119).

(18) H.K. Jacquet-Gordon, *op.cit.*, p. 242 No. 6.

(19) A. Badawy, *The Tomb of Nyhetep-Ptah at Giza and the Tomb of 'Ankhm'ahor at Saqqara* (University of California Press, 1978), pp. 1-9 with figs. and pls.

(20) In *BMFA* 36 (1938), p. 26.



Fig. 2a. Relief Cambridge, Fitzwilliam Mus. E.SS.77, from Giza tomb G 2427, Courtesy Fitzwilliam Museum.

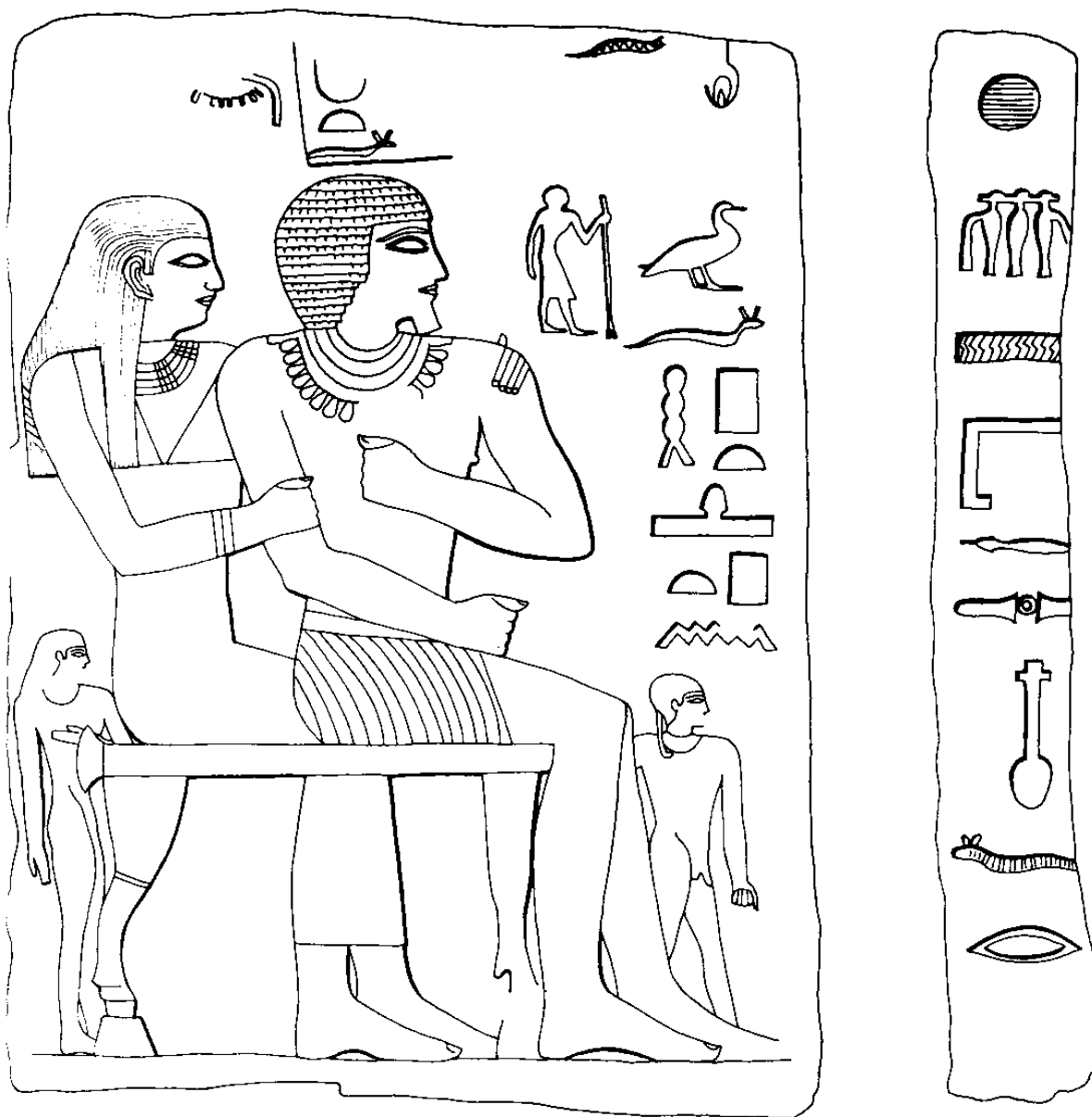


Fig. 2b. Relief Cambridge, Fitzwilliam Mus. E.55.77. Copied from the original.

2.1. Fragment of the jamb and thickness of tomb G 2427, in Cambridge, Fitzwilliam Museum, E.55.77.

The collection of the Fitzwilliam Museum contains a limestone block (65 by 48 by present 9 cm) decorated in low relief and inscribed in sunk hieroglyphs on two of its faces (figs. 2a and 2b). No traces of colour can be detected. Judging by the batter

of one of its sides, it comes from the right doorpost of a tomb entrance doorway. The piece has no recorded provenance, but the name of the tomb-owner, *Mnw-nfr*, and his title *hntj-š pr^c3*, suggest (21) that it originated in Giza tomb G 2427. More remarkably, the name of the eldest son, *Htp-nj-Pth*, is the same as that of the owner of tomb G 2430 nearby (there are no indications of parentage in the tomb itself). The cases in which a relationship between owners of Old Kingdom tombs can be ascertained are very rare, yet of great importance for establishing firm dating sequences on which artistic considerations depend. In the case of the related mastabas of Minnefer and Hetepnptah only the latter contains a fixed chronological (*post quem*) date: one of the estates contains the name of Izezi.

The name of the wife of *Mnw-nfr* is incompletely preserved, but the *nbw* sign is still legible.

From the point of view of the execution of the relief, it is interesting to note the different treatment accorded to the subsidiary figure of the son: the low relief is replaced here by an incised line, no doubt a labour-saving device. There are scratches above the head of the daughter which at first seem to be effaced hieroglyphs, but a careful examination has shown them to be accidental.

3. Giza tomb G 5170, *Sšm-nfr* III, second half (22) of Dyn. 5. PM III².153-4.

The complete mastaba-chapel of Seshemnefer III was removed from the area west of Khufu's pyramid and presented to the collection of the

- (21) On his statues *Mnw-nfr* has the more exalted title *shd hntj-w-š pr^c3* (W.S. Smith, *A History of Egyptian Sculpture and Painting in the Old Kingdom*, The Museum of Fine Arts, Boston, 1946, p.75), but this does not represent a serious problem.
- (22) Disputed by E. Brunner-Traut (*Die altägyptische Grabkammer Seshemnofers III. aus Giza*, Mainz am Rhein, 1977, p. 15 with note 7, and note 32 on p. 33), who prefers early to middle Dyn. 5 (Neferirkare^c). The PM date (early Izezi) follows B. Grdseloff in *ASAE* 42 (1943), pp. 58-61. Although Grdseloff's argument contains an inherent weakness in regarding the location of the tomb as all-important, Seshemnefer III's title *z3-nsw n ht.f* militates against a much earlier dating (see note 8). Nevertheless, the date of the tomb will probably have to be revised.

Universität Tübingen (Inv. No. 3) by Ernst von Sieglin in 1908. Parts of this attractive tomb had previously been copied by L. Vassalli and described by A. Mariette, and some inscriptions recorded by E. de Rougé (23). In 1881 W.M. Flinders Petrie made copies of most of its texts (24). The mastaba was included in H. Junker's monumental work on Giza in 1938, and a detailed publication of the reliefs of the chapel by E. Brunner-Traut appeared in 1977 (25).

3.1. Northern false-door in the western wall.

Petrie's copy of the tomb's texts shows a number of now lost signs, but only the more significant additions will be mentioned here.

The largest missing section of the decoration still preserved in 1881 was the upper lintel of the northern false-door and the texts of the men in the 3rd and 4th registers (counted from the bottom) to the right of the door (fig. 3.1) (26). The Steward (*jmj-r pr*) and Overseer of *ka*-servants (*jmj-r hm<w>-k3*) *Jnpw-wsr*, shown censuring (*k3p sn<tr>*), is represented twice on the eastern wall of the chapel (27), but the name of his companion, the *ka*-servant *K3<.j>-m^c<.j>*, is new (amending *nb* to *k3*). It is, however, clear that Petrie had some doubts about the accuracy of his reading since he added a question-mark after the last sign, and so he may have simply misread the name of *K3<.j>-m-nf^rt* who once appears behind *Jnpw-wsr* (28).

(23) See PM III². 154.

(24) In Sayce Mss. 19-20.

(25) H. Junker, *Giza*, III (Vienna and Leipzig, 1938), pp. 192-215; E. Brunner-Traut, *op.cit.* See also H. Altenmüller in *GM* 30 (1978), pp. 19-26.

(26) In Sayce Mss. 19d.

(27) E. Brunner-Traut, *op.cit.*, Beilage 1. His titles *jmj-r pr* and *jmj-r hm<w>-k3* are 'bracketed' in a similar way in the bottom register.

(28) In the bottom register on the eastern wall, see E. Brunner-Traut, *op.cit.*, Beilage 1.

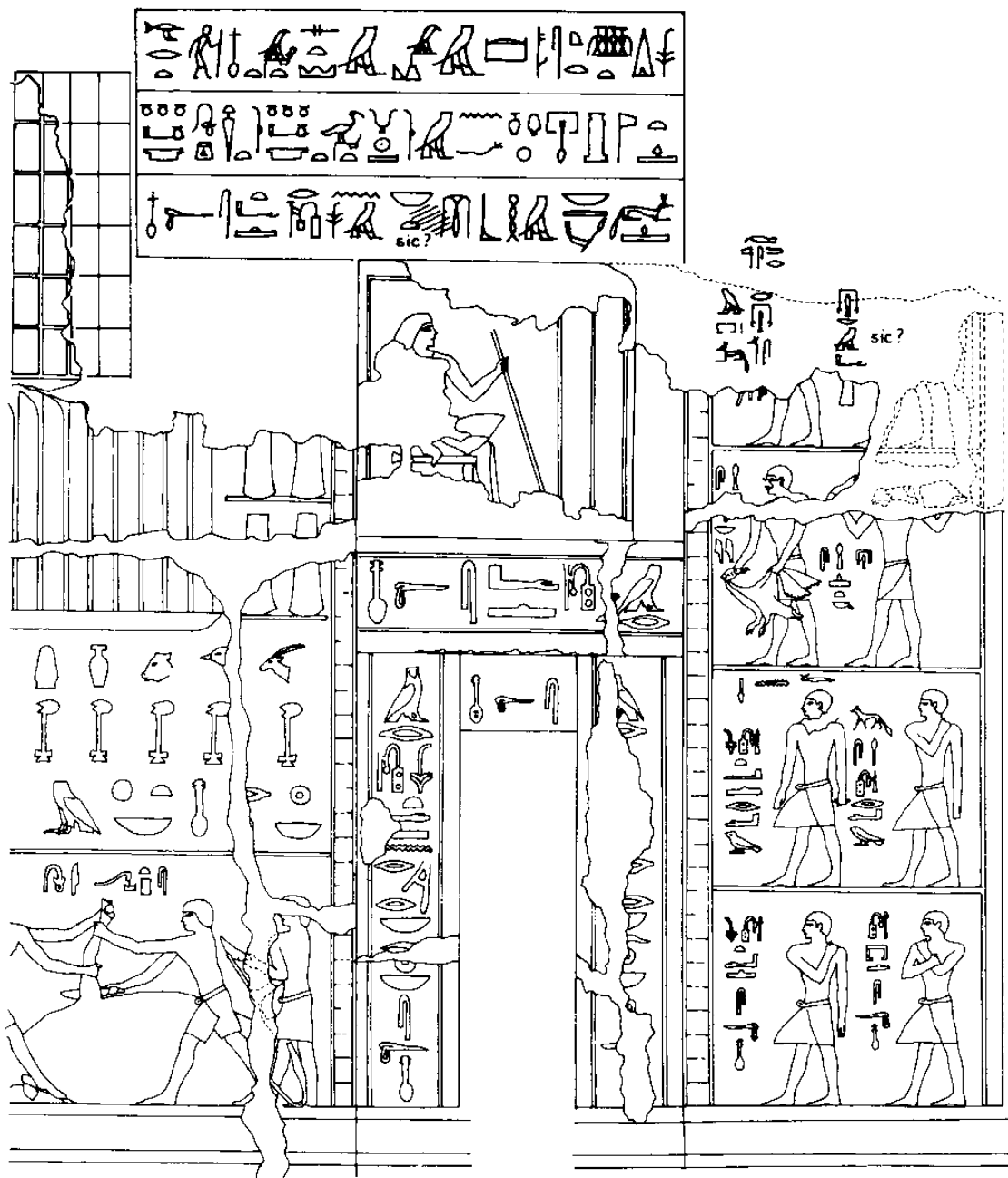


Fig. 3.1. West wall of Giza tomb C 5170, in Tübingen, Inv.3. Re-drawn from E. Brunner-Traut, *Die altägyptische Grabkammer Seschemnofers III. aus Giza*, Beilage 3, completed from Petrie in Sayce Mss. 19c, at the Griffith Institute.

3.2 The name of estate No. 20 (of H.K. Jacquet-Gordon) (29) on the northern wall.

Petrie copied (fig. 3.2) (30) the now damaged name as *Tbt-Mnk3wr^c* (forgetting to enclose the royal name in a cartouche). The estate is not attested elsewhere, but the name is plausible in the tomb's context where the royal names range from Snofru to Neferirkare^c; furthermore, Mariette also seems to have read (31) the name in the cartouche as Menkaure^c. Nevertheless, it is somewhat disconcerting that already the earlier copyist, L. Vassalli, was unable to read it (32).

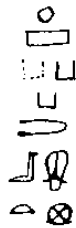


Fig. 3.2. Name of estate No. 20 in Giza tomb G 5170. Petrie's copy in Sayce Mss. 20a, at the Griffith Institute.

4. Giza tomb G 7948=LG 75, *R^ch^cf-^cnh*, late Dyn. 5 or early Dyn. 6. PM III².207-8.

The rock-cut tomb of Ra'kha'ef'ankh, at the eastern edge of the mastaba-field east of the pyramid of Khufu, enjoyed great popularity among the early visitors to Giza who knew it as "The Tomb of Numbers" (from the numerals written above inspected animals in one of the scenes). Before Lepsius it was copied or mentioned by H. Salt, J.G. Wilkinson, J. Burton, Lord Prudhoe's artists, and Nestor l'Hôte (33).

4.1. The lintel of the second false-door.

In the collection of the Gulbenkian Museum of Oriental Art and Archaeology in Durham there is a lintel (N.2153) which, according

(29) *Op.cit.*, p. 272.

(30) In Sayce Mss. 20a.

(31) *Les Mastabas de l'Ancien Empire* (Paris, 1889), p. 567: 'Ra-men-kaou'. Also id., *Notice des principaux monuments exposés... à Boulaq* (1864), p. 272, 8.

(32) Mss. 9 (provisional numbering of the photocopies at the Griffith Institute).

(33) See PM III².207-8.

to the name and titles inscribed on it, comes from this tomb (figs.4.1a and 4.1b). In PM III².207(1)(a)-(b) the monument is regarded as unpublished and assigned to the entrance doorway of the tomb, but there is little doubt that this is an error and that we have here the lintel of the second (counted from the south) false-door in the western wall of the chapel, PM III².



Fig. 4.1a. Lintel Durham, Gulbenkian Mus. N.2153, from the second false-door in Giza tomb G 7948. Courtesy Gulbenkian Museum.



Fig. 4.1b. Lintel Durham, Gulbenkian Mus. N.2153. Drawn from a photograph, not collated.

208(7); Lepsius's copy is only slightly inaccurate (34). The lintel is now broken in two parts and has lost three of its corners. It was seen, still *in situ*, and recorded by Sir John Gardner Wilkinson (35) during his last visit to Egypt in 1856, the earliest possible date for its removal. Palaeographically, the reading *smr* is indisputable (36).

4.2 The thicknesses of the entrance doorway.

When J.G. Wilkinson recorded the inscriptions in the tomb in 1821, more than twenty years before the draughtsmen of the Prussian Expedition, the first columns of titles of Ra'kha'ef'ankh on the thicknesses of the doorway (figs. 4.2a and 4.2b) could still be seen (37). These confirm that apart from the court titles *jrj-ht nsw* and *smr <n> pr-^c3* the only 'functional' title borne by Ra'kha'ef'ankh was that of *shd w^cb<w> n R^ch^cf-wr*, a feature of some importance in view of the almost certain blood relationship of the owners of tombs G 7391 and G 7948 (brothers) (38).

5. Saqqara tomb D 49, *Hnmw-htp*, Dyn. 5. PM III².578-9. The mastaba of Khnemhotpe is situated east of the Step Pyramid enclosure of Djoser. It was opened by A. Mariette around 1860, and then re-excavated by Hilda Flinders Petrie in the 1904-5 season, but by that time substantial portions of the tomb's decoration had already been removed. Some reliefs have been recognized in museums, others probably still await identification.

5.1. The architrave in the eastern wall of the chapel.

When the mastaba was cleared by Hilda F. Petrie, an architrave with a large offering-list was found to occupy much of the length of the eastern wall above the doorway, but its left end was broken off and missing. The lost part can, however, be identified with No. 1166 (fig. 5.1a) of the British Museum, acquired in 1895

(34) LD II.11.

(35) Mss. XIII.8, at the Griffith Institute.

(36) The confusion of *mr* and *hd* (and thus of titles *smr pr-^c3* and *shd pr-^c3*) by copyists was pointed out by R. Drenkhahn in *BiOr* 35 (1/2) (Jan.-March 1978), pp. 87-8.

(37) Mss. IV. 50-1.

(38) R. Drenkhahn, *op.cit.*; also Y. Harpur in *JEA* 67 (forthcoming).

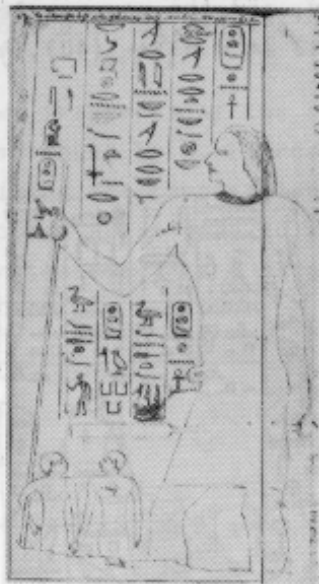


Fig. 4.2a. Left thickness of the doorway in Giza tomb G 7948, copied by J.G. Wilkinson (Mss. IV.50). Courtesy Griffith Institute.



Fig. 4.2b. Right thickness of the doorway in Giza tomb G 7948, copied by J.G. Wilkinson (Mss. IV.51). Courtesy Griffith Institute.

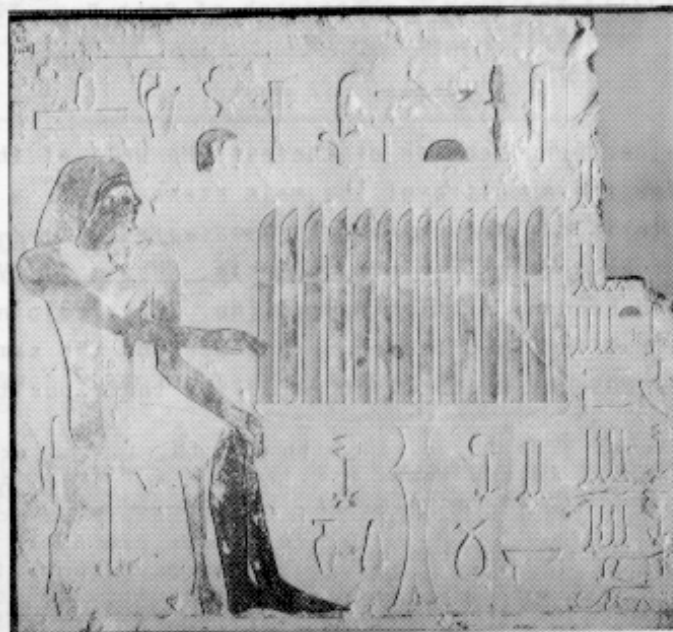


Fig. 5.1a. Architrave-fragment Brit.Mus. 1166, from Saqqara tomb D 49. Courtesy British Museum.

(39). The combined fragments (fig. 5.1b) make up the whole length of the planned wall almost perfectly, and the now completed linen-list runs: $\text{ḥ}3 \text{ m } j\text{dm}j, \text{ḥ}3 \text{ š}r, \text{ḥ}3 \text{ šm}^c t \text{ m}3^c t > \text{ (40), } \text{ḥ}3 \text{ }^c 3w \text{ (41), } j^c 3 \text{ b}3 \text{ šm}^c j \text{ (42)}.$

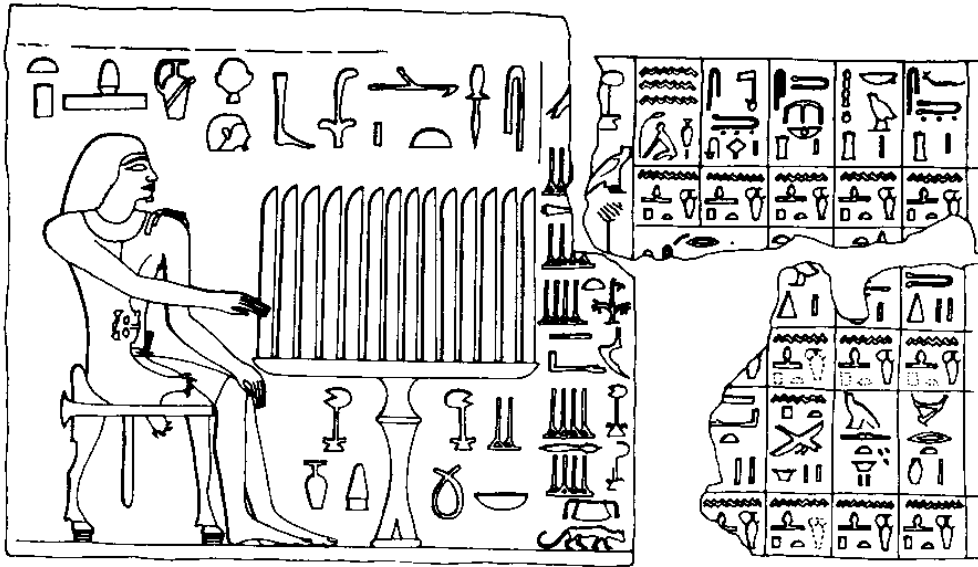


Fig. 5.1b. Left end of the architrave in Saqqara tomb D 49, with fragment Brit.Mus. 1166. Re-drawn from H.F. Petrie and M.A. Murray, *Seven Memphite Tomb Chapels*, pl. 17(1), and from a photograph of Brit.Mus. 1166 (collated).

5.2.1. The northern section of the eastern wall of the chapel, below the architrave: the main scene.

In her article in the *Gedenkschrift für Siegfried Morenz*, R.L.B. Moss showed that the two reliefs in Basle, Museum für Völkerkunde (III.5219) and London, British Museum (No. 872), adjoin, and wrote: 'It now only remains to discover more pieces of the same relief in some other museum, which might establish their position on the

(39) T.G.H. James, *HTBM I*², p. 17 with pl. 18, 1. The architrave-fragment still in the tomb: H.F. Petrie and M.A. Murray, *Seven Memphite Tomb Chapels*, pl. 17 (1).

(40) The determinative written out twice.

(41) Reading after E. Edel in *ZAS* 102 (1975), pp. 13-16.

(42) Commenting on this case, *id.*, *ibid.*, p. 30.

wall of Tomb D 49 at Saqqara' (43).

Another two fragments of the same subject (fig. 5.2) are, in fact, among those found by H. Flinders Petrie (44). This takes us closer to recognizing the composition of the scene because some of the loose reliefs so far unassigned to a particular wall show female clappers and dancers, as well as a harpist and a singer (45). We have here,

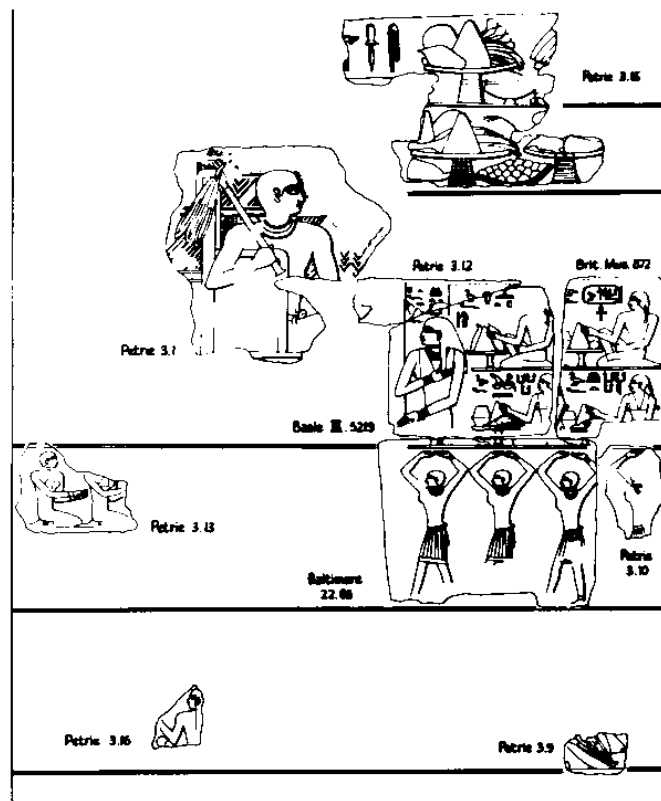


Fig. 5.2. Reconstructed northern section of the eastern wall of Saqqara chapel D 49.

(43) *ZAS* 99 (1973), p. 128 with pl. 6. Since the publication of the article the Basle relief has been discussed in some detail by E. Staehelin in *So lebten die alten Ägypter* (Führer durch das Museum für Völkerkunde, Sonderausstellung 1976/77), pp. 18-20 with fig.; id. in *Geschenk des Nils: Ägyptische Kunstwerke aus schweizer Besitz* (1978), pp. 36-7 (119) with fig. 3 and pl.

(44) H.F. Petrie and M.A. Murray, *op.cit.*, pl. 17 (3, Nos. 1 and 12).

(45) Id., *ibid.*, pl. 17 (3, Nos. 9, 10, 13, 16).

therefore, all the elements of the traditional 'banquet' scene: the tomb-owner seated in a high-backed arm-chair inside a pavilion (46), his wife kneeling by his legs (47), and their children before low tables with food, in registers below them. Musicians, singers, dancers, and clappers were represented in registers below. The top of the wall above the registers was, no doubt, occupied by food-offerings. The direction of the writing of the title *smr w^ctj* suggests that another of the blocks of H.F. Petrie (48) originated there, even though it does not adjoin directly; one narrow register of food-offerings is probably still missing underneath it. The northern end of the eastern wall of the chapel, between the north-eastern corner and the doorway and below the architrave, seems to be the most suitable for locating the whole scene: the combined width of the London and Basle blocks is some 57 cm, leaving about 63 cm for Khnemhotpe and perhaps some offerings or figures of attendants behind him (the total width of the wall is about 120 cm). The northern wall of the chapel can also be considered, but since it is wider by another 20 cm, this would increase the amount of space behind the seated figure of the tomb-owner and would be somewhat difficult to explain (the British Museum relief shows the right-hand edge of the wall and so cannot be moved). Furthermore, the northern wall is almost certainly required for the as yet unassigned fragmentary scenes of the hippopotamus-hunt (Berlin 14101), the netting of fowl (Berlin 14100), and the boats (the last being in a symmetrical position to the boats on the southern wall).

5.2.2 The northern section of the eastern wall of the chapel, below the architrave: the registers under the main scene. A relief which directly adjoins blocks Basle III.5219 and British Museum 872 is Baltimore, Walters Art Gallery, 22.83. It has been recognized by Miss Y. Harpur and I am grateful to her for pointing it out to me. The relief (49) shows three female dancers with raised arms, as well as the remains of the register above: the

(46) The description 'deceased in palanquin' in PM III².579 is incorrect.

(47) The line in front of her is the front of the pavilion.

(48) H.F. Petrie and M.A. Murray, *op.cit.*, pl. 17 (3, No. 15).

(49) G. Steindorff, *Catalogue of the Egyptian Sculpture in the Walters Art Gallery* (Baltimore, 1946), pl. 43 (264), p. 78; PM III².749.

legs of the kneeling wife and one of the daughters, and supports of the tables with offerings. The pleated skirts of the dancing girls and their necklaces are paralleled on the fragment published by H.F. Petrie (50). I have assumed that this relief shows the dancer to the right of the Baltimore block, even though the space available in my reconstruction is barely sufficient, but the other side is equally possible.

The kneeling female clappers on Petrie fragment 3.13 come, no doubt, from the left part of the same register since they would have faced the dancers; the register must have been divided into two narrower fields to conform to the smaller kneeling figures. It does not seem possible to establish with certainty whether the clappers were placed in the upper or the lower of the two sub-divisions, but since there are no hands of another clapper visible behind the woman on the left, the fragment should come from the left end of the wall. Petrie fragments 3.9 and 3.16 show the remains of scenes with a kneeling harpist and a singer. The figure of the harpist would have required a full-size register and so probably originated in the register below; it would be very unusual for musicians to be placed *between* clappers and dancers. The singer seems to belong to a scene with a now lost flutist.

In her description of the eastern wall H.F. Petrie wrote (51): 'Below the lintel, the walls on either side of the door have fragmentary scenes and a 1-inch green border, but not much is preserved. Two registers showed a procession of men, painted red, in loin-cloths of white.' There is just enough space for these two registers at the bottom of the wall, above the dado. The rest of the wall's decoration must have already been damaged beyond recognition and partly removed when Hilda F. Petrie excavated Khnemhotpe's chapel.

(50) H.F. Petrie and M.A. Murray, *op.cit.*, pl. 17 (3, No. 10).

(51) Id., *ibid.*, p. 15 (78).

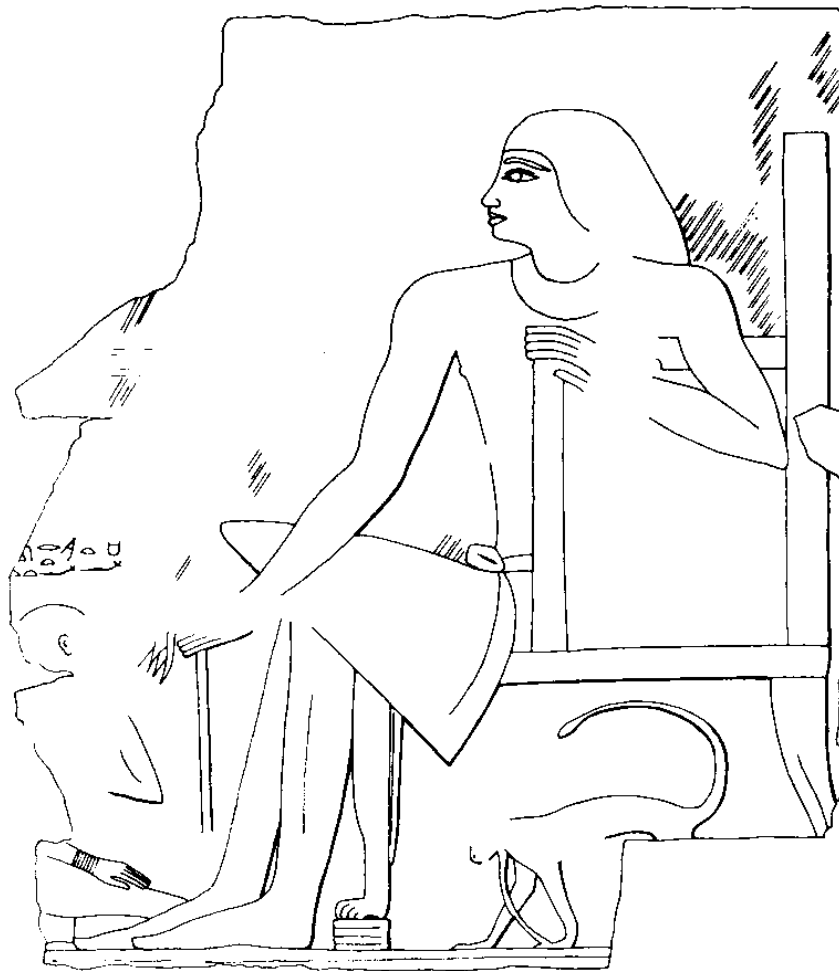


Fig. 5.3. Relief Dresden, Aeg. 749. Re-drawn from a photograph in S. Wenig, *Ägyptische Altertümer aus der Skulpturensammlung Dresden*, fig. 14.

5.3 The southern section of the eastern wall, below the
architrave: a candidate relief.

One other relief (52), acquired by C. Reinhardt in 1898 and allegedly from Giza, may be mentioned in the present context, Dresden, Aeg. 749 (fig. 5.3). Although I cannot make out an entirely convincing case for ascribing it to the chapel of Khnemhotpe, it is worth pointing out that apart from the remarkable stylistic and iconographic similarities (the theme of the pet monkey of which the designer seems to have been very fond) (53) the beginning of the wife's name corresponds to that of Khnemhotpe's consort *Hntt-k3*. The southern end of the eastern wall would provide a most suitable space for the scene, which would then become the counterpart of the similar subject depicted at the other end of the wall, beyond the doorway (54).

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(52) S. Wenig, *"Ägyptische Altertümer aus der Skulpturensammlung Dresden"* (1977), p. 32 (9) with fig. 14; PM III².309 (as ZV.1748 and Giza).

(53) H.F. Petrie and M.A. Murray, *op.cit.*, pl. 17 (2, 6).

(54) Other reliefs acquired by Reinhardt in 1898 should be considered as possibly connected with Khnemhotpe's tomb: Berlin 14102-4, 14106-7, and Dresden Aeg. 750-1.