Mastabas of Nucleus Cemetery G 2100
Part 1
MFA 07.1002, detail of standing figure of Nefer from the north entrance thickness of the chapel of mastaba G 2110 (see figs. 6.50, 6.53).
Mastabas of Nucleus Cemetery g 2100

Part 1: Major Mastabas g 2100–2220

Peter Der Manuelian

Based upon the Recording of
The Harvard University–Boston Museum of Fine Arts Expedition:
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With Contributions by the Expedition Staff of the Giza Mastabas Project,
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Department of Art of the Ancient World
Museum of Fine Arts, Boston
2009
For William Kelly Simpson
Egyptologist, mentor, friend
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PREFACE

While some publication projects proceed uninterrupted from start to finish, others start and stop over a longer term, due to the intervention of other work. The present volume is an example of the latter scenario. It was initiated many years ago, and great changes have since taken place, in Egyptology, archaeology, technology, and museology, that have altered the book’s final form. Giza Mastabas 8 represents the first volume in the series published since the launch (in 2005) of the Giza Archives Project Web site (www.gizapyramids.org), and the rise of the Internet in general as a serious Egyptological research tool. By aiming to provide all of the world’s archaeological documentation from Giza, the Web site serves as a sort of “company volume,” enhancing and adding to the illustrations and documentation printed here. It provides new research avenues that were hitherto impossible. It is also the first completely digital Giza Mastabas Series volume, where even the epigraphy is largely the result of hand-drawn vector lines on a digitizing tablet, rather than pen and ink. The book thus includes the results of labors and technologies from as early as 1905, and as late as 2009.

One of the personal advantages in undertaking a project over a longer period is the ability to make the acquaintance and incorporate the contributions of a large number of individuals around the world. It has been a privilege to work with such a wide variety of talented and generous colleagues from a host of different disciplines, and to have traveled to many lands, in the production of this volume. My colleagues have shown great patience in assisting me to augment and interpret the archaeological data from field seasons now more than a century past. It seems appropriate to list them below by city, arranged in alphabetical order with the exception of Boston first, since most of the work was accomplished there.

**Boston.** I thank Rita E. Freed, the John F. Cogan Jr. and Mary L. Cornille Chair of the Department of Art of the Ancient World at the Museum of Fine Arts, Boston, for her constant support of my research over many years, and her permission to publish portions of the extensive Giza collection and excavation archives under her care. It is to her vision and foresight that we owe the continued existence of the Giza Mastabas Series, and the growth of the Giza Archives Project. Our curatorial colleagues in the Department of Art of the Ancient World have been a constant source of inspiration in my work: Lawrence Berman, Denise Doxey, Laura Gadbery, Joyce Haynes, Yvonne Markowitz, and Nicholas Picardo. My gratitude goes to Malcolm Rogers, the MFA’s Ann and Graham Gund Director, and Katie Getchell, Deputy Director for Curatorial Administration. I also thank the four MFA department heads who have supervised the Project over the years and have encouraged and supported the Giza work, including Nancy Allen (Information Resources), and Maureen Melton (Libraries and Archives). The Project is currently affiliated with the Conservation and Collections Management Department, formerly headed by Arthur Beale, and now by Matthew Siegal. Conservation and Collections Management staff have facilitated every aspect of my research, and I thank Linda Pulliam, Jeff Steward, Emily Dean, Kenneth Leibe, Kay Satomi, and Brooks Rich.

Digital imaging advice over many years has come from John Woolf, of the MFA’s digital imaging studio, Department of Intellectual Property. I thank him in particular for the montage of the fragmentary slab stela reproduced in fig. 7.67. I am also indebted to the Publications Department, especially Mark Polizzi, Emiko Usui, and Terry McAweeney, for their assistance, as well as to the head of Rights and Licensing, Debra Lakind, for facilitating the use of many of the MFA object images that appear throughout the present volume.

Giza Archives Project staff have been instrumental in helping to make this publication a reality, whether by working directly with Cemetery G 2100, or indirectly by relieving the Project Director of other burdens. Giza Research Associate Diane Victoria Flores has been with the Project since its inception in 2000, and her meticulousness, accuracy, and scholarly acumen have proven indispensable time and time again. Much of the Giza data “heavy lifting,” has been borne by her. Project Archivist Catherine Pate has organized the chaos of the original Expedition records, and her technological skills are unmatched in ensuring the smooth continuity of the Giza workflow. Ruth Bigio has provided many of the archaeological redrawings from the original Expedition archives. Her vector drawing skills are unique among Giza Archives Project staff, and are matched only by her infinite patience in drawing block after block, tomb after tomb. My Egyptological interns over many years have contributed great service to the Project, and I thank them for their time, patience, and good scholarship: Heidi Saleh, Heather Evans, Christine End, Nicholas Picardo, and Rachel Aronin. In addition, several MFA volunteers have “adopted” the Project, among their other duties, and we would not be as productive without their assistance. In particular, I thank Steven Klitgord, Myron Seiden, and the invaluable women of the Museum Associates for many years of dedicated Giza work.

The teaching aspect of the Giza Archives Project for Egyptology and archaeology students in the Boston area has proven especially fruitful, and I am grateful to many students who have contributed directly to the production of the present work. Laurel Hackley assembled Expedition diary pages and object lists pertaining to Cemetery G 2100; and Meghan Place confirmed shaft measurements and object numbers against Reisner manuscripts. Elizabeth Lehtola created the preliminary formatting for many of the digital hieroglyphs I have inserted in the text, and Caryn Horowitz provided supplemental photographic caption information. Melissa Kisala and Ariana Dunning proofread chapters for consistency of figure numbers and references. The Giza Archives Project is now an international collaboration, and the colleagues listed below have proven to be distinguished and indispensable partners in processing and providing access to their Giza data. Since the mastabas covered in the present volume span two different excavation concessions, American and German–Austrian, it will be readily apparent below how important their materials are. For their participation in the Giza endeavor I thank Joan Knudsen, Elizabeth Minor, and the late Catherine Keller (Berkeley); Dietrich Wildung, Klaus Finneiser, Stephan Seidlmayr, Stefan
In Cairo, Egyptian Museum directors Mohamed Saleh and Wafaa el-Saddik asked me every assistance with the objects from Cemetery G 2100 under their care. May Trad solved countless numbering discrepancies for me over the years, and lent her wisdom and unparalleled knowledge of the Museum for my benefit. And my Giza expeditions received all manner of support from the American Research Center in Egypt. I am especially indebted to Gerry Scott and Amira Khattab. My friend and colleague Cynthia May Sheikhholeslami has provided help and advice during my stays in Cairo, and I have learned much from our many discussions about the Giza Necropolis.

**Copenhagen.** Mogens Jorgensen was a gracious host during my collation visit to the Ny Carlsberg Glyptotek in 1991 for the two Nefer reliefs in his collection (see figs. 6.59 and 6.75). More recently, he leapt into action as publication deadlines loomed and provided excellent new color photography of these two reliefs (taken by photographer Ole Haupt/Ny Carlsberg Glyptotek).

**Edmonton.** My thanks go to Nancy C. Lovell of the Department of Anthropology, University of Alberta, for her analysis of the Giza skeletal remains at such a wide variety of locations. The descriptions under the “Shafts and Burials” section of each respective tomb chapter are hers. Most of the major mastabas covered in the present volume were plundered, but much more of her work is contained in Part 2, on the subsidiary mastabas and burials.

**Hamburg.** My thanks go to Renate Germer for her contribution to the analysis of the extraordinary female mummy and its linen wrappings from G 2220 (see Chapter 16).

**Hildesheim.** Fully engaged in their own Volkswagen-Stiftung-funded Giza project, Bettina Schmitz and Antje Spaikermann nevertheless took the time to answer my every query, email, and photographic request about the mastabas included in Steindorff’s and Junker’s Giza concessions. I am particularly grateful for information regarding the mastabas G 2100-II, G 2135, and G 2155. None of this assistance would have been possible without the enthusiastic support of the director of the Pelizaeus-Museum, Katja Lembke.

**New York.** To the Andrew W. Mellon Foundation I owe the very existence of the Giza Archives Project, which has streamlined my own Egyptological work, and I hope made research easier for many others as well. Initiated in 2000, thanks to a grant from the Mellon Foundation, the Giza Archives Project at the MFA has benefited to date from more than $1 million in support, and contributions of time and expertise from more than 400 colleagues, students, volunteers, and museum docents. My thanks go to Angelica Zander Rudenstine, Program Officer, Museums and Conservation, who initiated the Project and, since 2004, to Donald J. Waters, Program Officer, Scholarly Communications, who has continued to support our work in every way. Additional Scholarly Communications personnel at the Mellon Foundation who have my sincere gratitude are Helen Culler, Associate Program Officer, Hans Ruttmann, Senior Advisor, and Paula Muir, Program Associate.

I am most grateful to the Mellon Foundation for its vision of setting our Project on the road to endowment and long-term sustainability.

**Oxford.** Jaromír Málek kindly provided a negative of the missing relief from the south facade of G 2150 (fig. 12.70), as well as countless references from the Topographical Bibliography.

**Paris.** For providing the excellent new photograph of the south entrance thickness relief from the tomb of Nefer (G 2110,
My friend and colleague of many years, Rus Gant, has worn many hats in support of my research. At times archaeological photographer, technology consultant, graphic designer, and general expedition problem-solver, his vision of the larger picture of what is possible at Giza is wonderful and at times breathtaking. I will be pleased indeed if we are able to realize even a portion of this vision.

On the photographic and visual side, another Boston-based friend, Brian Snyder, has assisted me with all types of digital imaging issues. I was fortunate to have his services as expedition photographer during a short documentation season in April 1999. For the present work, his images in the tomb of Kanefer (G 2150, see Chapter 12) are particularly welcome, as they fill a major gap in the original HU–MFA Expedition’s photographic documentation.

I am particularly indebted to Edward Browarski for his comments on earlier versions of this manuscript. He has provided stimulating suggestions, corrected numerous inaccuracies, and freely shared his considerable knowledge of the Old Kingdom with me for many years.

I thank my wife Lauren Thomas for her help in proofreading the manuscript, and for many design suggestions and improvements. Not least should be acknowledged her skill in helping me to acquire for the MFA in 2006 the newly (re)discovered seventy-two Arabic manuscript, and for many design suggestions and improvements. All of this work has been invested in a unusual publishing formats. All of this work has been invested in a vector graphics, customized Egyptian transliteration fonts, and unusual publishing formats. All of this work has been invested in a

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The final word of thanks goes to William Kelly Simpson, the man who first revived the Giza tradition at the Museum of Fine Arts, Boston, and established the Giza Mastabas Series, among his many other Egyptianological accomplishments. If George Reisner was an original "patrician" of Giza archaeological research, Kelly Simpson has certainly been a worthy counterpart for the modern era. I cannot hope to match the Giza expertise he has gained after forty years as professor of Egyptology at Yale University, and as curator of the Egyptian Department at the MFA. But it is my wish that the present work might serve as a small token of thanks for many years of encouragement, support, and friendship. With sincere gratitude, I dedicate this book to him.

Peter Der Manuelian
Boston, July 2, 2009