

Egyptian Museum

Collections

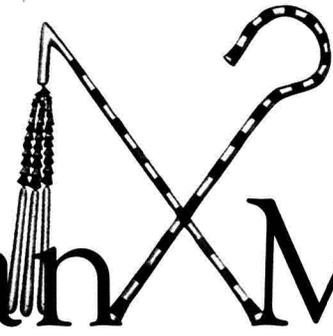
around the World

Studies for the Centennial of the Egyptian Museum, Cairo

Foreword by
Zahi Hawass

Edited by
Mamdouh Eldamaty and Mai Trad

Volume One



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Supreme Council of Antiquities
Cairo, Egypt
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**A UNIQUE FUNERARY MONUMENT OF OLD KINGDOM DATE
IN THE EGYPTIAN MUSEUM**

EDWARD BROVARSKI
Brown University

Although the text inscribed on CG 57174 was included by Kurt Sethe in *Urk. I* 152 [41] and a photograph of the monument was published by F. W. Von Bissing,¹ to my knowledge no connection has actually been made in print between the form of the monument and the text it bears. It is that association which sheds light on a peculiar Egyptian funerary custom of the Old Kingdom, one seemingly unattested elsewhere.

The text on CG 57174 is fairly straight-forward and has been translated on more than one occasion. In 1947 John A. Wilson rendered the text into English as follows: "The Royal Acquaintance and Chief Craftsman Tjezi: He says: I made this box-(tomb) when I was suffering an ailment under the fingers of the priest, in order that I might be buried in this."²

Hermann Junker translated the text in 1950: "Der Königsenkel und Vorsteher der Handwerker *Tjisi* spricht: Ich habe dieses *hn* gemacht, als ick krank und in der Behandlung des *w^cb* war um es in diesem (Grabe) beizusetzen."³

Eric Doret's translation pays more attention to the verbal nuances of the text: "It was in order to be buried in this (monument) that I made this tomb (lit. "box") when I was ailing (and) under the care (lit. fingers) of the priests."⁴

Most recently, Rosemarie Drenkhahn has: "Ich habe dieses *hn* () gemacht, als ich krank und in Behandlung des *w^cb* war, um darin begraben zu werden."⁵

¹ Freiherr von Bissing, *Ägyptische Kunstgeschichte von den ältesten Zeiten bis auf die Eroberung durch die Araber* 2 (Berlin, 1934), pl. 40 [287], *Text* 2, pp. 31, 177 with note 1.

² "The Artist of the Egyptian Old Kingdom," *JNES* 6 (1947), p. 241 and n. 41. For the role played by *w^cb*-priests in healing, see e.g. Paul Ghalioungui, *The Physicians of Pharaonic Egypt* (Cairo, 1983), pp. 9-10.

³ *Giza IX*, DÖAW 73/2 (Vienna, 1950), p. 52.

⁴ *The Narrative Verbal System of Old and Middle Egyptian*, Cahiers d'Orientalisme 12 (Geneva, 1986), p. 31, Ex. 18.

Although he cited the inscription on CG 57174 in several places, Elmar Edel in his *Altägyptische Grammatik* translated only a portion of the text: “Ich machte dieses *hn*, als ich krank war (als ich an etwas litt).”⁶

As may be seen from Figure 1 d,⁷ Sethe transcribed the hieroglyphic sign which designates the monument on CG 57174 not quite accurately as . The different scholars who have dealt with the text naturally enough took the sign to represent  (Sign-list V 36), and consequently translated the sign as “box-(tomb),” or “box” or simply transliterated it as *hn*.

Sign-list (V 36) is described by Gardiner as the “name of a receptacle given to a temple.”⁸ Rosemarie Drenkhahn has recognized in the sign an object which appears in craft scenes of Old and Middle Kingdom date and which evidently represents a shrine utilized for transferring statues by boat.⁹

Von Bissing described CG 57174 as “a strange mushroom-shaped stele,”¹⁰ and his description has passed into the literature.¹¹ A glance at the monument itself, however, makes it clear that it is actually the model of a tower (Plates I-II).

Representations of towers in both two- and three-dimensions are known from the Early Dynastic Period. The drawing of a tower incised on a First Dynasty wooden

⁵ *Die Handwerker und ihre Tätigkeit im alten Ägypten*, ÄA 31 (Wiesbaden, 1976), p. 72.

⁶ *Altägyptische Grammatik* 2, AnOr 39 (Rome, 1964), § 1031.

⁷ Our Figure 2 is after A. Badawy, *Le dessin architectural chez les anciens Égyptiens* (Cairo, 1948), fig. 62, p. 61. The sources are as follows: (a) H. Junker, *Giza III* (Vienna and Leipzig, 1938), pl. 6 [1]; (b) LD II, 110 (Wehemka, Zawiyet el-Meiyitin); (c) N. de G. Davies, *The Rock Tombs of Sheikh Said*, EEF 10 (London, 1901), pl. 17 (Serefka); (d) CG 57174; (e) CG 1494: L. Borchardt, *Denkmäler des alten Reiches (ausser den Statuen) im Museum von Kairo, Nr. 1295-1808*, Pt. 1 (Berlin, 1937), pl. 43 (relief



of vizier *Zšw*, in estate name  *Swnw* or *Mnw*; for the true form of the sign, see Figure 2 e); (f-h) Pyr. § 1105 d; (i) Pyr. 662 a (in substantive *mnw* “fortress”); (j) Pyr. § 719; (k) Junker, *Giza III*, fig. 27, after H. G. Fischer, “Two New Titles of the Old Kingdom,” in L. Limme and J. Strybol eds., *Aegyptus Museis Rediviva: Miscellanea in honorem Hermanni de Meulenaere* (Brussels, 1993), fig. 3 a.

⁸ A. Gardiner, *Egyptian Grammar*, 3rd ed., rev., (London, 1964), p. 527.

⁹ Drenkhahn, *Handwerker*, p. 72.

¹⁰ Von Bissing, *Ägyptische Kunstgeschichte* 2, p. 177 (“eine seltsame pilzförmigen Stele”).

¹¹ PM III, pt. 1, 2nd ed., p. 117 (“mushroom-shaped stela.”); E. Graefe, “Das Ritual Gerät ŠBT/WNŠB/WTT,” in *Studien zu Sprache und Religion Ägyptens, Festschrift W. Westendorf* (Göttingen, 1984), p. 899 (“pilzförmigen ‘Säulen-stumpf’”). Wilson, *JNES* 6 (1947), p. 241, n. 41, has: “From a Giza stela.”

label from the tomb of King Djer on the Umm el-Qa'ab at Abydos (Figure 1 a)¹² is represented with battered, slightly convex sides and is topped by a balcony with a "scalloped" parapet.¹³ No door is indicated but access must have been gained by means of the rope ladder hanging from the underside of the balcony.¹⁴ This is corroborated by a First Dynasty model in Berlin (Figure 1 b),¹⁵ in which the rope ladder ascends to a square opening just under the balcony.¹⁶ The Berlin model also demonstrates that the scalloped design at the top of the tower on the Abydos label represents a crenellated parapet whose rising parts or merlons feature semi-circular openings. It reveals in addition that the balconies of this sort were supported on round (wooden ?) beams set in the body of the structure and radiating from its center.¹⁷

The Berlin model tower was purchased in Egypt and its provenance is unknown. However, Pierre Montet found a second model tower in a First Dynasty tomb of the reign of King Den at Abu Roash.¹⁸ The Abu Roash tower (Figure 1 c) was found together with a number of ivory gaming pieces and may itself have been a gaming piece.¹⁹ In its turn it corroborates the constructional features of the balcony on the Berlin model. Like the Berlin model and the drawing of the tower from Abydos, its walls are battered and slightly convex, a feature which could reflect an original constructed from mud or brickwork.²⁰ In neither the Berlin or Abu Roash models are the semicircular indentations in the merlons cut through, and presumably in an actual tower the archers would have discharged their arrows through the crenelles or embrasures between the merlons. A view of the Abu Roash tower from above reveals

¹² The sources of our Figure 1 a-b are W. M. F. Petrie, *The Royal Tombs of the Earliest Dynasties*, 1901, Pt. 2, EEF 21 (London, 1901), pl. 5, and A. Scharff, *Die Altertümer der Vor- und Frühzeit Aegyptens* 2 (Berlin, 1931), pl. 33 (279), once again after Fischer, in *Aegyptus Museis Rediviva*, fig. 3. Figure 1 c is a drawing by the present writer after P. Montet, "Tombeaux de la I^{er} et de la IV^e Dynasties à Abou-Roach. Deuxième partie: Inventaire des objets," *Kêmi* 8 (1946), pl. 8.

¹³ Petrie, *Royal Tombs* 2, pl. 5; A. Badawy, *A History of Egyptian Architecture*, Vol. 1: *From the Earliest Times to the End of the Old Kingdom* (Cairo, 1954), p. 48.

¹⁴ Badawy, *Egyptian Architecture* 1, p. 48.

¹⁵ Berlin 18031: Scharff, *Vor- und Frühzeit* II, pl. 33 (279).

¹⁶ Scharff, *Vor- und Frühzeit* II, pl. 33 (279).

¹⁷ Badawy, *Dessin architectural*, pp. 62-63.

¹⁸ Montet, *Kêmi* 8 (1946), p. 191-192, pl. 8.

¹⁹ See Montet, *Kêmi* 8 (1946), pp. 189-193, pls. 8-9.

that the eight merlons are triangular in plan, narrowing toward the center of the balcony.²¹

A third model tower of presumed Third Dynasty date derives from one of the galleries beneath the Djoser Step Pyramid at Saqqara. Unlike the other two towers, which are carved from ivory, the Djoser tower (Figure 1 d) is made of alabaster and served either as a libation table or a support for a lamp.²² At the base of the stand are four (?) triangular cut-out shapes (only two are visible in the published line drawing) indicative of the cut-through fenestrations that commonly occur on the body of pottery offering stands, although they themselves do not appear to pierce the body of the stand.²³ The sides of the alabaster tower are battered though they are not convex as is the case with the Early Dynastic model towers. The merlons and embrasures of the parapet are essentially identical to the earlier model towers, however. A rope ladder again leads to an opening beneath the balcony. In this instance, the strands of the rope are actually incised across the top and part of the sides of the rope ladder.²⁴

During the Old Kingdom a tower-sign (Figure 2 a-k) appears in two words with related meaning, *mnnw* “fortress” and *swnw* “tower”. In the first instance, the sign serves as an ideogram or determinative in the titles *imy-r3 mnnw*, “overseer of a fortress,”²⁵ *imy-r3 mnnww*, “overseer of fortresses,”²⁶ *imy-r3 mnnww nswt* “overseer of royal fortresses,”²⁷ and *imy-r3 mnnww* + nome ensign, “overseer of fortresses of a nome,”²⁸ and *imy-r3 mnnww nswt* + nome ensign, “overseer of royal fortresses of a

²⁰ Badawy, *Egyptian Architecture* 1, p. 23.

²¹ Montet, *Kémi* 8 (1946), pl. 8.

²² J.-Ph. Lauer, *La pyramide à degrés* 3, Fouilles à Saqqara (Cairo, 1939), p. 17, fig. 29.

²³ See Stephen P. Harvey, “A Decorated Protodynastic Cult Stand from Abydos,” in *Studies in Honor of William Kelly Simpson* 1, Boston, 1996, pp. 361-378.

²⁴ Cf. Badawy, *Dessin architectural*, p. 63.

²⁵ A. El-Khouli and N. Kanawati, *The Old Kingdom Tombs of El-Hammamiya*, RACE 2 (Sydney, 1990), pls. 2 c, 2 d, 13, 41, 46, 49 c (Kakhent, A 2); pl. 59 (Kakhent, A 3).

²⁶ LD II, 110 (Wehemka, Zawiyet el-Meiyitin); Davies, *Sheikh Said*, pl. 6 (Serefka); N. Kanawati, *The Rock Tombs of El-Hawawish* 8 (Sydney, 1988), p. 20, fig. 7 (Bawi, CA1).

²⁷ Junker, *Giza III*, figs. 27, 28 (G 4970, Nesut-nefer); N. Kanawati and A. McFarlane, *Deshasha*, RACE 6 (Sydney, 1993), pls. 28, 29, 31, 32, 38 (Inti); Fischer, in *Aegyptus Museis Rediviva*, p. 93, fig. 2 (MMA 51.37, Demedj).

²⁸ Junker, *Giza III*, figs. 27, 28 (G 4970, Nesut-nefer).

nome²⁹ *Mnnw* also appears in Pyr. 662 a (with the determinative shown in Figure 1 i). In contrast, in the case of *swnw*, the tower-sign appears to function only as a determinative.³⁰ The context in which the two terms appear differs as well, since *swnw* does not appear in titles and is seemingly only known from the Pyramid Texts (*infra*).³¹

Alexandre Badawy, who studied the tower-sign at length in his monograph on Egyptian architectural design, observed that the variant determinatives of *swnw* in Pyr. 1105 d (Figure 1 f-h) show that the two hieroglyphic signs for the tower, the one with vertical and the other with battered walls, are interchangeable.³² Whereas this may or may not be true for *swnw*, the fact remains that *mnnw* is only written with the variant with straight-sided walls. It is not immediately apparent what is implied by the distinction, unless the straight-sided walls refer to a more substantial structure, like the “donjon” inside the Shunet ez-Zebib at Abydos.³³ Alternatively, it might have reference to fortifications like the great *mnnw*-fortresses of Nubia in the Middle Kingdom.³⁴ In that case though it would be legitimate to ask why the hieroglyph of a fortified enclosure on a rectangular plan  was not used to determine *mnnw* or even the house-sign  (*infra*). Except for the one outstanding occurrence of the straight-sided tower as determinative of *swnw* in Pyr. 1105 d, it might be contemplated that *swnw* towers were ordinarily built with battered, slightly convex walls. Of course, by the Sixth Dynasty it is possible that the original distinction between the two signs had simply been lost.

In his commentary on the tomb of Nesut-nefer at Giza, Hermann Junker gave a very ingenious explanation of the tower-sign as it appears on its walls (Figure 2 a). According to Junker the body of the sign represents the plan of a rectangular fortress showing the enclosure wall surrounding vaulted magazines (like those at the Ramesseum) indicated by the horizontal lines. The upper part of the fortress is the sign

²⁹ Junker, *Giza III*, figs. 27, 28 (G 4970, Nesut-nefer).

³⁰ Unless the estate-name in CG 1494 (see n. 7) is to be read *Swnw*.

³¹ See n. 30.

³² *Dessin architectural*, p. 61.

³³ E. R. Ayrton, C. T. Currelly, and A. E. P. Weigall, *Abydos III. 1904*, EEF Extra Volume (London, 1904), pl. 6.

 , which indicates the desert or mountain setting where the structure was erected. The appendage to one side of the sign would represent the plan of a brick stairway leading up to the mountain.³⁵

Badawy has criticized Junker's explanation of the sign as too complicated and contrived.³⁶ He thinks the band bordering the sign need not necessarily represent the plan of the edifice and observes the presence of a similar band bordering a number of other architectural signs of Old Kingdom date which are shown in elevation. Indeed, the band is absent in most of the other examples of the tower sign illustrated in Figure 2. Moreover, the appendage at the side of the sign, which is triangular and attached to the sign in Figure 2 a, in others is represented as either straight or curved and detached from the body of the sign (Figure 2 d, f, h-j) or as forming a curve in the form of a handle or loop (Figure 2 b). Badawy sees the appendage as the rope ladder evident in the Early Dynastic and Old Kingdom representations, but semi-retracted in the case of the hieroglyphic sign. He is perhaps correct in this, and the form of the appendage, as rectilinear and fixed to the side of the tower in other examples of the sign (Figure 2 e, g, k), might bolster his argument. On the other hand, one might expect the rope in Figure 2 a to be colored yellow.³⁷ In addition the appendage on the Abu Roash gaming piece (Figure 2 c) lacks horizontal striations and for that reason resembles a pendant or banner. Badawy goes on to argue that the horizontal lines explained by Junker as forming the plan of brick vaults, are sometimes vertical, set close together, and occupy the height of the sign (Figure 2 b)³⁸ or on the contrary are completely lacking (Figure 2 f, i, j). Furthermore, the upper part of the sign, which in certain other cases presents a resemblance to the "hill-country" sign (Figure 2 f, g, k), is clearly different in the others and resembles two or three crenellations of a more or less elongated form (Figure 2 b-e,

³⁴ See e.g. A. H. Gardiner, "An Ancient List of the Fortresses of Nubia," *JEA* 3 (1916), pp. 184-192; A. H. Gardiner, *Ancient Egyptian Onomastica* 1 (Oxford, 1947), pp. 9-11; PM VII, p. 82ff.

³⁵ *Giza III*, pp. 172-173; see Badawy, *Dessin architectural*, p. 61.

³⁶ Badawy, *Dessin architectural*, pp. 61-62.

³⁷ See e.g. William Stevenson Smith, *A History of Egyptian Sculpture and Painting in the Old Kingdom*, 2d edition, Oxford, 1949, p. 381 (U 6, V 19; both in Meresankh III).

³⁸ See in addition El-Khouli and Kanawati, *El-Hammamiya*, pls. 2c, 2d, 41, 49 c, 59.

h-j). Badawy sees in the the sign the simple elevation of a tower topped by a crenelated balcony.

Badawy's points are well taken. Nevertheless, the draftsman of Nesut-nefer's tomb, noting the resemblance between the parapets of the tower-sign and the form of the "hill-country" or "foreign-land" ideogram or determinative, could purposely have formulated a sportive writing that had reference to the setting of the tower. The upper part of the sign is virtually identical to the hill-country sign as the latter sign is depicted on another wall of Nesut-nefer's chapel. Both show a sandy stretch of hill-country over a green edge of cultivation with red stones and green shrubs on a pink(?) background.³⁹

The body of the tower of Nesut-nefer's hieroglyph in Figure 2 a (and the appendage as well) are both painted blue. Junker thought the color a clear indication that the tower was built of brick. While black was a conventional color for clay seals and mud brick, every hieroglyph representing a mud-brick structure or patch of alluvial ground could be and often was painted blue.⁴⁰ Blue is used much less regularly for stone.⁴¹ It is thus possible that the original of Nesut-nefer's tower, and perhaps actual Early Dynastic and Old Kingdom towers in general, were constructed of brick. This conclusion is also supported by the battered, slightly convex walls of the First Dynasty sketch and by the ivory gaming pieces, as we have already seen. Badawy thought that the horizontal lines in certain of the signs (Figure 2 a, d, e, k) might indicate layers of brick, whereas the vertical lines in Figure 2 b are more suggestive of the niched-brick walls of the Old Kingdom or could reflect a wooden prototype.⁴²

In his discussion of "Festungsanlage" for the *Lexikon der Ägyptologie*, Badawy states that such structures were probably watchtowers protecting the frontiers.⁴³ His proposition receives support from sportive writing of the towers in the tomb of Nesut-

³⁹ For the hill-country sign, see Smith, *Egyptian Sculpture and Painting*, p. 379 (N 25), pl. B. Junker, *Giza III*, p. 168, 172, actually describes the sandy background of both the upper part of the tower and of the hill-country sign as yellowish or greenish to yellowish, but this conflicts with Smith's color facsimile of the latter sign.

⁴⁰ Caroline Ransom Williams, *The Decoration of the Tomb of Per-neb: the Technique and the Color Conventions*, New York, 1932, p. 46, 54.

⁴¹ Ransom Williams, *Decoration of Per-neb*, p. 50-52.

⁴² *Dessin architectural*, p. 63.

⁴³ *LÄ 2* (1975), col. 195.

nefer (if that they indeed be) as well as from the two occurrences of *swnw* in the Pyramid Texts.

In Pyr. 719 one such tower is located on the eastern side of heaven: “O you Busirite, O *dd*-pillar which is in *Grgw-b3.f* . . . , may King Teti find you seated in the shade of the tower (*swnw*) of *H3ty* on which the gods sit.”⁴⁴ Sethe tentatively identified the tower as a border fortress erected against earthly intruders.⁴⁵

In Pyr. 1105 the dead king again arrives at the eastern side of heaven: “The *Bcn*-canal is opened, the Field of Rushes is flooded, the Winding Waterway fills with water; the reed-floats of the sky are set down for Horus that he may cross on them to Re; the reed-floats of the sky are set down for Re that he may cross on them to Harakhti. He commends me . . . to these four black-haired children who sit in the shade of the tower (*swnw*) of *Q3ty*.”⁴⁶ The “tower of *Q3ty*” in Pyr. 1105 d is probably the same as the “tower of *H3ty*” in Pyr. 719 c,⁴⁷ and once again the tower appears to be erected on the periphery of heaven and earth.

The Coffin Texts furnish two Middle Kingdom occurrences of *swnw*. CT VI, 338 (Sp. 707) reads: “O *H3myt* . . . Open the doors of the sky for me, turn back from the towers of vision (*swnw nw ptr*) which are yours.”⁴⁸ Faulkner translates *swnw nt ptr* literally, but the phrase may well be the Egyptian expression for “watchtower”.⁴⁹ *Swnw* in Sp. 707 is determined with a damaged sign, which De Buck thinks may be the band or string of linen (Sign-list V 12), and the hill-country or foreign land determinative, not with the tower-sign, but the context seems clear enough. The hill-country sign once again indicates a locale on the border of heaven and earth.

Faulkner translates CT VI, 159-160 (Sp. 558) as follows: “O Bull who are on your standard, O potter who are upon your kiln, do not come down on N, for this is the

⁴⁴ See Pyr., Übers. 3, p. 332; R. O. Faulkner, *The Ancient Egyptian Pyramid Texts* (Oxford, 1969), p. 134; J. P. Allen, *The Inflection of the Verb in the Pyramid Texts*, Bibliotheca Aegyptia 2, Malibu, 1984, § 371 C1.

⁴⁵ Op. cit.

⁴⁶ See Pyr., Übers. 5, p. 1-6; FPT, p. 182; Allen, *Inflection of the Verb*, § 728.

⁴⁷ See Pyr., Übers. 3, p. 332; 5, p. 5.

⁴⁸ R. O. Faulkner, *The Ancient Egypt Coffin Texts 2* (Warminster, 1977), p. 267.

⁴⁹ See Dimitri Meeks, *Année Lexicographique 2* (Paris, 1978), p. 313 (78.3390).

Eye of Horus which is within your grasp.”⁵⁰ Conversely, Simpson renders *sqd tpy swnw.f* as “the builder upon his tower.”⁵¹ According to Faulkner’s *Concise Dictionary*, p. 250, *sqdw* means “builders,” not “potters.”⁵² Faulkner presumably based his translation of *sqd* in Coffin Text Sp. 558 upon the determinative of one of the variants which shows a seated man with a jar in his hand . *Sqd* is otherwise determined , , and . “Kiln” was perhaps suggested by the determinative of *swnw* in another of the variants of Sp. 558 , which could as readily be a tower of the form represented on the Early Dynastic label and by the two ivory gaming pieces. The other determinatives of *swnw* in Sp. 558 are , , . At least the first of these fits better the sense of a fortification.

Builders and a tower are once again associated in pReisner I, in the heading of a section that relates in part to brickwork: *rdit n.f m qdw m swnw*, “given to him with the builders in the tower.”⁵³ *Swnw* is not determined and Simpson, citing Coffin Texts Sp. 558, considers and rejects the alternative that it might be connected with *swnw*, a word for pool.⁵⁴

Badawy remarked that the tower-sign under its two variants disappeared after the Old Kingdom.⁵⁵ If  in Coffin Texts Sp. 558 indeed represents a tower, his statement would have to be revised to the extent that the tower-sign disappears after the Middle Kingdom. He also observed that *mnnw* after the Old Kingdom is only determined by .⁵⁶

⁵⁰ Faulkner, *Coffin Texts 2*, p. 167.

⁵¹ William Kelly Simpson, *The Records of a Building Project in the Reign of Sesostris I: Papyrus Reisner I* (Boston, 1963), p. 70 (6). Simpson cites A. M. Blackman, “Some Middle Kingdom Religious Texts,” *ZÄS* 47 (1910), p. 125, who also remarks that *sqd*, “builder (?)” literally means “he who causes to build,” with caus. s. R. O. Faulkner, *A Concise Dictionary of Middle Egyptian* (Oxford, 1964), p. 250, adds: “Used of those who commissioned the work, not of the craftsmen (*ikdw*.)” The exact meaning of the term is beyond the scope of the present article.

⁵² Faulkner, *Concise Dictionary*, p. 250.

⁵³ Simpson, *Papyrus Reisner 1*, pp. 70 (6), 126, pls. 15/15A, Section I, l.14.

⁵⁴ Wb. IV 69.3; R. A. Caminos, *Late-Egyptian Miscellanies* (London, 1954), p. 418; T. G. H. James, *The Hekanakhte Papers and Other Early Middle Kingdom Documents*, The Metropolitan Museum of Art Egyptian Expedition (New York and Oxford, 1961), p. 132.

⁵⁵ *Dessin architectural*, p. 61.

⁵⁶ Badawy, *Dessin architectural*, p. 61.

The present writer is unaware of the existence of remains of watchtowers of Old Kingdom or even of later pharaonic date. However, as Richard Alston has observed of Roman watchtowers, they would have been comparatively small, not very distinctive, and would not have attracted archaeological interest, even if the remains had survived.⁵⁷ The actual towers mentioned by Alston are substantial structures of stone. They are not preserved to their full height and the lack of a door suggested to him that they were merely platforms, reached by ladder, from which the guard could survey the road below.⁵⁸ On the other hand, the analogy of the Early Dynastic and Old Kingdom towers may suggest instead that the entrance was high up in the tower and reached by a rope ladder. Alston likewise observes that the watchtowers in the Eastern Desert are impossible to date archaeologically, although the ostraka which mention them are dated to the second century A.D.⁵⁹ It is within the realm of possibility that certain of the towers assigned to the Roman Period might actually belong to earlier periods. Otherwise it may be that remains of pharaonic watchtowers have yet to be identified.

If *swnw*-towers were set up along desert roads and frontiers and manned by guards whose duty was to warn of approaching danger and possibly to help repel invaders from the eastern or western deserts, it would be easier to understand why Tjezi might wish to be buried in a model tower.

Tjezi's tower is made of good quality limestone. Its height is 54.5 cm. The circumference at the narrowest point of the body is 67.5 cm; at the lower edge of the balcony, 76.5 cm; at the base 102 cm. The circumference at the widest point of the bulge of the body is 101.5 cm. The "back" of the monument is deeply broken and, as Cynthia Sheikholeslami, who has examined it on my behalf, reports, there is absolutely no trace of anything, including traces of the ladder that I thought might conceivably exist.⁶⁰ The balcony which is evident in the Early Dynastic and Old Kingdom representations of towers is here abbreviated in form with the details of the parapets

⁵⁷ *Soldier and Society in Roman Egypt: A Social History* (London and New York, 1998), p. 82.

⁵⁸ Alston, *Soldier and Society*, p. 81.

⁵⁹ Alston, *Soldier and Society*, pp. 200-201.

⁶⁰ I would like to express my appreciation to Ms. Sheikholeslami for making the measurements just quoted on my behalf and to thank her for arranging to have taken by the photographer of the Egyptian Museum the four fine photographs of CG 57174 that accompany the article.

suppressed. The resultant rounded cap undoubtedly is what led Von Bissing to refer to CG 57174 as “a strange mushroom-shaped stele.” The sculptor of Tjezi’s tower substituted a false door for the rope ladder and lofty entrance of the tower representations. This is not inappropriate to a funerary monument, since Tjezi’s soul might gain entrance to the tower thereby, but also because the false door might serve as a focus for his offering cult.

CG 57174 derives from the stone-built mastaba of Tjezi, Giza tomb D 220 in the Steindorff Cemetery in the great Western Field of mastabas at Giza.⁶¹ According to Sethe, Tjezi’s tower was discovered by Steindorff in the 1903 season.⁶² The *Topographical Bibliography* lists a number of inscribed architectural components that derive from this mastaba.⁶³ These include: (1) the panel of a false door, showing a scribe before the deceased, his wife, and son, probably in the Egyptian Museum; (2) the lintel of a false door of the deceased and his wife, probably from here, CG 57159; (3) the lintel of a false door of the deceased, in Edinburgh, Royal Scottish Museum 1909.483.⁶⁴

Considering that his mastaba was already equipped with at least one false door, it is difficult to know what was in Tjezi’s mind when he had his funerary tower made. Perhaps he felt the tower might serve as a talisman to drive away evil spirits, so that his soul might not have to rest in it after all. Or perhaps he felt he needed extraordinary protection in the next world.

⁶¹ PM III, pt. 1, 2nd ed., p. 117.

⁶² *Urk.* I 152 [41].

⁶³ PM III, pt. 1, 2nd ed., p. 117.

⁶⁴ In addition, there is an uninscribed statuette of a seated man in the Leipzig Museum, Inv. 2464.

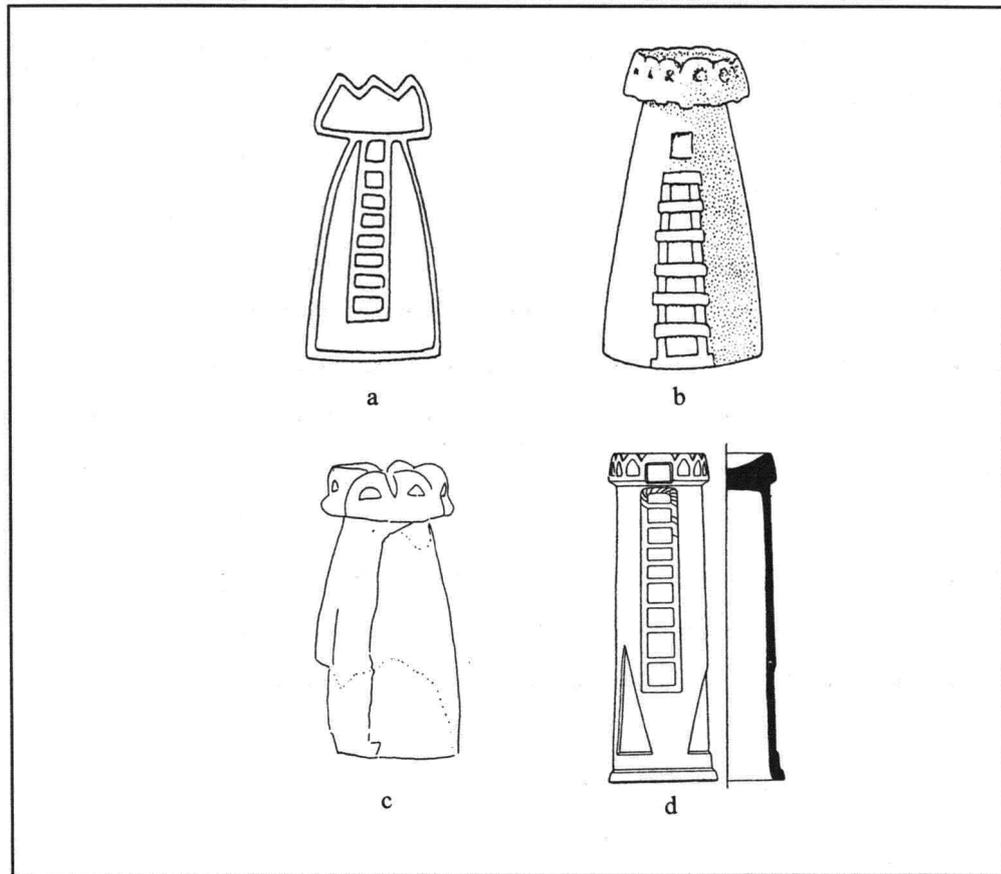


Figure 1

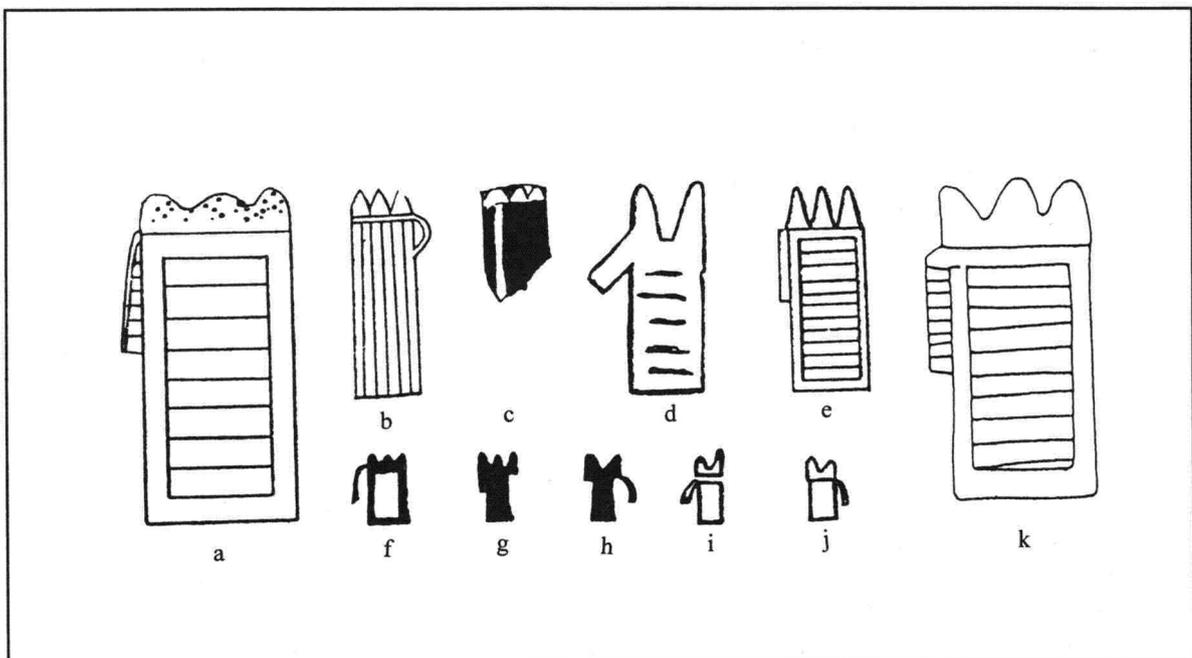
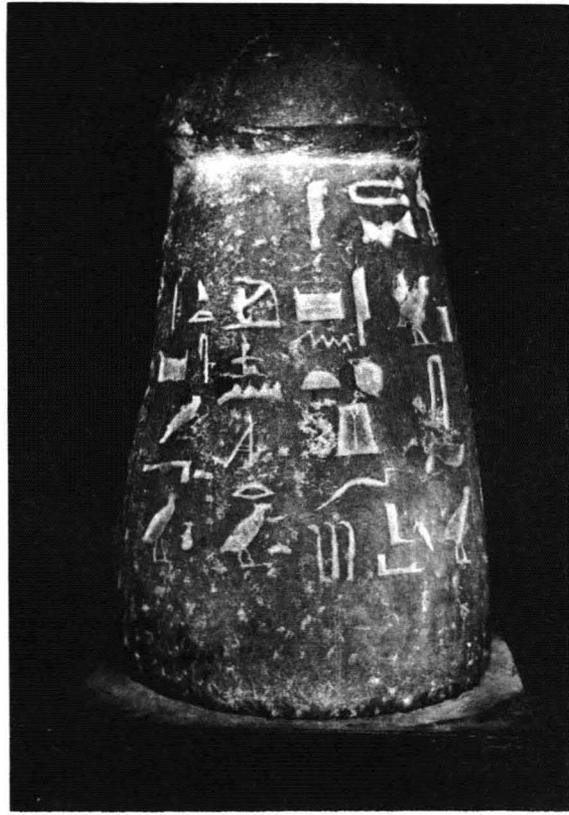
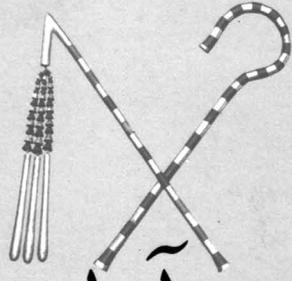


Figure 2





مقتنيات آثار مصرية في متاحف حول العالم

دراسات بمناسبة الإحتفال بالذكرى المئوية للمتحف المصري بالقاهرة

تقديم

زاهى حواس

تحرير

ممدوح الدماطى ومي طراد

المجلد الأول