

Perspectives on Ancient Egypt

Studies in Honor of Edward Brovarski



Edited by
Zahi Hawass
Peter Der Manuelian
Ramadan B. Hussein

CAHIER N° 40



SUPPLÉMENT AUX ANNALES DU SERVICE DES
ANTIQUITÉS DE L'ÉGYPTE

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THE FALSE DOOR OF HETEPU FROM GIZA

*Tohfa HANDOUSSA**

I was very privileged to meet Edward Brovanski for the first time in 1978. Since those early days and continuing over the years, we became good friends. I had the honor also to work with him on the tombs at Giza discovered by my late professor Abu-Bakr, the publication of which will be undertaken in the near future. During this time I have witnessed his manner in dealing with the team working at the site, and his kindness to visitors. Dr. Brovanski is a scholar with a vast range of knowledge that he is always ready to share with his students. His contributions to Egyptology continue to be of great value. I wish him the best in his future endeavours.

Introduction

In 1949 Abdel-Moneim Abu-Bakr was granted permission by the Antiquities Service to work in the northwestern strip of the western cemetery at Giza (Fig. 1). The concession was granted to the University of Alexandria and directed by Dr. Abu-Bakr. The first season, 1949-1950, yielded a number of inscribed and un-inscribed tombs of middle class officials who were mostly associated with Khufu's funerary establishments. The fieldwork of the University of Alexandria at Giza continued for a number of seasons, although unfortunately only the first season was published.¹ The false door that is the subject of this paper comes from one of the tombs excavated by Abu-Bakr during the 1967 fieldwork season, after the concession had been turned over to Cairo University. The stone-built false door of Hetepu was set into a niche, as was typical for a mud-brick corridor chapel mastaba of the Fourth Dynasty.²

The limestone false door is built of seven parts, which are described below (Figs 2a, b).

1. The architrave (see Fig. 3)

The protruding architrave rests on two outer jambs made of mud-brick covered with a thin layer of plaster. The plaster has now mostly fallen, and the mud brick is exposed. The architrave is framed on all four sides. Inside the frame is a horizontal line of raised polychrome hieroglyphs that reads from right to left:

ḥtp di inpw ḥnty šḥ nṯr krs[.ti.f] m ḥrt-nṯr m nb im3ḥ [i3ww] nfr wrt ḥm nsw Ḥtpw

An offering which Anubis gives,³ foremost of the divine booth, that he may be buried in the western necropolis as a possessor of reverence⁴ [having reached] a very good [old age],⁵ the workman (in the agricultural domain) of the king,⁶ Hetepu.⁷

2. The panel (see Fig. 3)

An oblong decorated limestone block sits between the architrave and the lintel, leaving on either side apertures almost half the size of the central panel itself. The decoration on the panel is framed by a raised border line. The layout of the decoration is similar to the decoration of a slab stela. It is divided into four sections:⁸

Section A is devoted to an overhead text including the offering formula and identification of the owner. Part two is the upper part of the panel inscribed with two horizontal lines of raised polychrome hieroglyphs facing right opposite the owner. They read as follows:

1- *ḥtp rdi inpw ḥnty šḥ nṯr qrs[.ti.f] m[n] ^{sic} nb im3ḥ [i3ww] nfr wrt*

2- *ḥ3 nšn ḥ3 iḥt nb nfrt ḥm nsw Ḥtpw*

- 1- An offering which Anubis gives, foremost of the divine booth, that he may be buried in the western necropolis as⁹ a possessor of reverence [having reached] a very good [old] age
- 2- A thousand of *nšn* bread, a thousand of every good thing¹⁰ namely the workman (in the agricultural domain) of the king, Hetepu

Section B displays the funerary repast at the left side of the panel. The deceased sits before an offering table loaded with loaves of bread, reaching to knee height. He is seen sitting on a bull-legged stool,¹¹ with the seat terminal ending with a broken papyrus umbel. The legs display carefully delineated curving tendons.¹² The hooves rest on trapezoidal bases. Hetepu wears a short wig with uniform tiers of overlapping black locks, the top of which is filled in with vertical lines, described by Cherpion as ‘a calotte’,¹³ and a long, fitted panther-skin garment, colored yellow with barely visible brown patches, reaches to his ankles. The garment is fastened on the left shoulder by a knot. The face, body and feet are colored dark red and the eye is painted black. Hetepu’s right arm reaches towards the table of half loaves of bread, and his hand touches the first loaf.¹⁴ His left hand grasps his shoulder knot with a clenched fist. The offering table in front of him is colored white. It rests on a reddish brown terracotta tubular stand, ending in a rim where it meets a white stand that in turn supports the tray on which short half loaves of bread are arranged.¹⁵ The lower portions of these do not reflect the shape of the molds in which they were baked, diminishing the realism of the representation.¹⁶

Directly above, below, and on both sides of the table is inscribed a small ideographic list of the number of offerings the deceased is requesting. On the right the text reads:

h3 hnqt h3 t h3 k3w r3 d3, h3 m3t, ss, ʕnd

A thousand jugs of beer, a thousand loaves of bread, a thousand oxen, *r3*-geese, *d3*-cranes, a thousand granite and alabaster vases of different shapes, a red terracotta pot of oil.¹⁷

On the left side of the stand for the table, a large loaf of bread and jar of beer are depicted one above the other. Notably, there is no register line and the objects appear as though they are floating.

Section C comprises a short list of offerings inscribed above the offering table. The text is arranged in two horizontal lines of raised polychrome hieroglyphs, the first of which reads as follows:

išd, wʕh, nbs, d3b, irp, t wrt

A basket of persea fruit, a basket of carob beans,¹⁸ a 'basket of zizifus fruit', a basket of figs, double jars of wine, and *t wrt* bread

The second line contains ideograms, from left to right, of a ewer and basin, a trussed duck on a low tray and a cut of meat on a low tray.

Section D (see Fig. 3a) displays a short list that includes linen, tomb furniture, and granaries. Each item appears in a separate horizontal row arranged one below the other. The entire list is in a framed area on the extreme right edge of the panel under the principal offering formula.

The linen list:¹⁹ Three different types of linen are described here. There are no horizontal or vertical divisions in this section. The three types are *idmy*,²⁰ a quality represented by the falcon sign perched on a standard; *sšr*, a quality represented by the arrow sign; and ʕ, a quality represented by the tent pole sign.

At the top of the list are five falcons, each on a standard representing *idmy* linen. Beneath is a row of six *h3* signs representing the quantity of a thousand. The next horizontal row starts on the left with the *št*-sign (100)²¹ followed by *mnht* signs, indicating the breadth of the cloth in cubits. These begin with the highest multiple and continue down to the lowest. Beneath this are six *h3* signs.

A new item appears below: this is *sšr* linen, with the arrow sign as a heading, under which the sixth row begins with the *št* sign (100) followed by *mnht* signs indicating breadth. Beneath, the seventh row depicts six *h3* signs.

Lastly a tent pole representing the third item, ʕ linen, appears as a heading. To the left of it, on the same level, is a *št* sign. Below is another row of *mnht* signs.

The text in the list faces outwards away from the deceased and reads as follows:

Idmy št-h3 diw h3 ifdw h3 hmtw h3 snw h3 wʕ h3

Idemy-linen: a thousand of 100 (cubits wide), a thousand of 5 (cubits wide), a thousand of 4 (cubits wide), a thousand of 3 (cubits wide), a thousand of 2 (cubits wide), and a thousand of 1 (cubit wide).

sšr št-h3 diw h3 ifdw h3 hmtw h3 snw h3 w^c h3

Sesher-linen: a thousand of 100 (cubits wide), a thousand of 5 (cubits wide), a thousand of 4 (cubits wide), a thousand of 3 (cubits wide), a thousand of 2 (cubits wide), and a thousand of 1 (cubit wide).

š3 št-h3 diw h3 ifdw h3 hmtw h3 snw h3 w^c h3

š3-linen: a thousand of 100 (cubits wide), a thousand of 5 (cubits wide), a thousand of 4 (cubits wide), a thousand of 3 (cubits wide), a thousand of 2 (cubits wide), and a thousand of 1 (cubit wide).

The most striking feature here is that the falcon on the standard faces right, away from the deceased,²² rather than left towards the deceased. The arrow, *sšr*, has the head to the right and the feathered tail to the left, and thus follows its usual orientation. The š3 sign points to the right towards the deceased, conforming to its usual orientation. Another abnormal feature is the writing of a row of *h3* (1000) signs below the falcons on standards; the *h3* signs are usually written below the *mnht*-signs.²³

The furniture list: Below the linen list are two horizontal rows. The first depicts furniture items written ideographically²⁴ and the second depicts granaries.

The furniture list includes:

Wrs^a st-(n)ht^b or štt^b dsr^c h3-h3^d

A head-rest, a bed, a casket, and a wooden box.

a) *wrs*²⁵

Hetepu's head-rest is made of four pieces joined together at the top and bottom. These are a rectangular base, a simple plain column, a square abacus, and the curve that would support the neck of a person lying on his side. This type could be made of wood, limestone or calcite.²⁶ It was the most common type of headrest throughout the Old Kingdom. The square abacus is characteristic of this period. In the tomb of Hesy-Re, from the Third Dynasty, are depicted the three most popular types of the Old Kingdom, one of which is very much the same as Hetepu's.²⁷ This is colored yellow and red and framed in black and therefore must have been made of wood.²⁸

b) *st(n) ht*²⁹

The earliest word for bed is *st(n) ht* 'seat/bed of wood'. From the furniture lists it is clear that the term *st* in the Old Kingdom was a term used both for seats and beds. Fischer suggested that *st* originally designated a 'piece of furniture on which one rested, whether sitting or reclining'.³⁰ In the furniture lists the determinative is a gently sloping horizontal bed frame with straight

wood legs that are not always resting on drums. This bed determinative is found on the false doors of Khabau-Sokar and his wife Nefer-Hetep-Hathor (Egyptian Museum, Cairo) from the Third Dynasty. The same determinative can be seen on the false door tablet of Rahotep from Meidum.³¹

The other word for bed is *3tt*³². Its determinative on a slab stela from the reign of Shepseskaf (anonymous mastaba from Giza) is that of a slightly sloping bed with bent wooden legs.³³ The frame of the *3tt* bed could be horizontal or sloping, and supported by bull or lion legs.³⁴ Hetepu's bed sign has a gently sloping horizontal frame resting on bent wooden legs that do not end with a drum. It can be compared to the Fourth Dynasty beds of Rahotep (Meidum, Dynasty Four), which is labelled as *st-(n) ht* bed; the false door tablet of Merib,³⁵ Kaninsut (Giza, G 4870); and the bed resting on the shoulder of a servant in the tomb of Metjen (Saqqara, early Dynasty Four).³⁶ Therefore, Hetepu's bed is a *st-(n) ht* bed.

c) *dsr*³⁷

This could refer to any 'elaborate box or casket or chest of whatever form, made of costly materials'.³⁸ There are two types of furniture lists in which the determinative of *dsr* appears. One is rectangular or squarish, in some cases with a flat lid that could slide through grooves, and has no legs and no designs or inlays.³⁹ The second type is rectangular or squarish and outlined by double lines which may represent a framework in different woods. Hetepu's *dsr* is of this type: a square frame in which there are three horizontal rows of dark red colour, between which is a geometrical design of dark red vertical lines outlined on a yellow background. The whole chest is outlined in black.⁴⁰

d) *h3-ht*⁴¹

This is the most common box or chest in the furniture lists. Its determinative in the early lists is a square box which may have a framework around the margins or across the box.⁴² In other lists the determinative is a square or rectangular box, sometimes outlined by double lines. It may also have an overall pattern of coloured streaks. It could be made of exotic woods of contrasting colour.⁴³

Hetepu's *h3-ht* is a plain rectangular box outlined by a simple black line. It is coloured yellow with light red streaks and decorated with parallel horizontal lines.⁴⁴

The granaries: Below the furniture is a row of four trapezoidal granaries of the *šnwt* type. They are delineated on the outside by a black contour line that joins them together in a row. Inside the outer black contour there is a

red border that is contained within each individual granary. On the yellowish surface of each granary is written the name of its contents:

wḏ3, swt?, swt bš3, bdt

magazine,⁴⁵ emmer?, emmer and malt, barley?

3. The lintel (see Fig. 3)

Under the panel is a lintel of white limestone resting on the two inner jambs of the false door (niche), and extending on either side into the walls of the tomb. Inside the frame of the lintel is a horizontal line of raised polychrome hieroglyphs that reads:

ḥtp rdi inpw ḥnty sh nfr qrs. [ti.f] m ḥrt-nfr m nb im3h [i3ww] nfr wrt ḥm nsw Ḥtpw

An offering which Anubis gives, foremost of the divine booth, that he may be buried in the western necropolis as a possessor of reverence [having reached] a very good [old age], the workman (in the agricultural domain) of the king, Hetepu.

4. The drum (see Fig. 4a)

Under the lintel are the two inner white limestone jambs of the false door, between which is an un-inscribed drum.

5. The niche (see Fig. 4a)

Below the drum, on the surface of the false door niche we can read from right to left the title *smsw pr*⁴⁶ followed by the name *Ḥpw*.⁴⁷ Both are written in raised polychrome hieroglyphs with beautiful colored details for each sign. A raised horizontal line separates the title from the drum (on which the name should have been written again). Another raised horizontal line separates the hieroglyphs from a depiction in high relief of *Ḥpw*. He is standing on a low platform, slightly higher than the ground, wearing a short black wig of uniform tiers of overlapping black locks, the top of which is filled with vertical lines (the calotte). Tied around his waist with an elaborate knot is a white kilt that does not reach to his knees. His naked torso, arms and legs are colored dark red. He holds in his right hand a *shḥ* scepter,⁴⁸ and in his left the *mdw* staff⁴⁹ with its larger end (knob) resting downwards firmly on the ground. A pair of sandals is painted on his feet in black. *Ḥpw* is facing right. Since the name above has no determinative, this two dimensional figure of *Ḥpw* may itself be regarded as an enlarged determinative.⁵⁰

We encounter in the niche a new title and a different name. The name could be Hetepu's *rn-nfr* (literally his good-name), although this is not mentioned on the false door. 'It should be emphasized that the phrase *rn.f nfr* does not normally appear in Old Kingdom inscriptions of the Memphite cemeteries unless both names are mentioned'.⁵¹ The two names are not mentioned together, and *Ḥpw* is mentioned as if it was granted as a *rn-nfr* later in his life.

As for the title *smsw pr* (literally 'elder of the domain'), written without the stroke under *pr*,⁵² this must have been a promotion after a long career as a trusted servant

of the king (*hm nswt*), in recognition of his integrity and honesty. Having almost completed his tomb, he added the new title and his good name on the niche of the false door, and represented himself as an important official by holding both the *sh*m scepter and the *mdw* staff in his hands. The good name may have been given to him by colleagues who appreciated him. Giving a nick-name to a colleague or a good intimate friend is still a common practice in many countries.

On the ground in front of the niche is a large white limestone slab, which marks the entrance to the false door and niche. It was hollowed in its center to assume the shape of a rectangular libation basin, with four triangles forming its inner sides. Their apex shapes the bottom of the basin. This basin is not inscribed. The embrasure and its libation basin emphasize that this door was the offering place for the mastaba. (See Fig. 4b)

6. The right jamb

The outer jamb and inner jamb on the right are un-inscribed.

7. The left jamb (see Fig. 5)

The left inner jamb has a vertical line of raised polychrome hieroglyphs oriented from right to left.

The text is a typical threat formula of a type known from Old Kingdom tombs, and is designed for their protection. The beginning is a clause anticipating an unacceptable and outrageous act against the tomb.

ir s nb irt (y). (*fy*) *ht nb r nw*^a

'As for any man who shall do anything against this.....[Illegible text]'

a) The first part of the text introduces a stipulation of a threat formula: *ir* + noun + *sdmt* (y).(*fy*) form expressing a future active participle.⁵³

s nb as subject tends to be nonspecific in the Old Kingdom.⁵⁴

iry ht nb 'to do a thing' (an evil thing) is quite frequent in the first part of the Old Kingdom threat formulae.⁵⁵

r nw 'against this' meaning against a tomb, a stela, or a property.⁵⁶ *r nw* tends to be 'non-specific since it encompasses all possible transgressions and the perpetrators'.⁵⁷

Then follow the consequences that will befall the violator:

[(nsw? pw)^b s? sic in? sic hrt? sic]

['it is the king? (who shall? ?'..].

b) The second element of the text usually indicates the verdict against the one performing the evil act.

This part of Hetepu's false door inscription is not clear. A number of words could be missing and a few are illegible. It starts with what could be a non-verbal sentence formulated with *pw* denoting a verdict or a wish, as *in + ntr* or *nsw pw*, for in many cases the deceased could appeal to a high authority or a god.⁵⁸ These penalties through kings or gods seem to have been understood by the Egyptians in a figurative way.⁵⁹

- c) The third and last element of the threat formula verdict appears as an iconographic theme that might be readable, but no doubt was understood by every one who might pass by this tomb.⁶⁰



The man attacked is depicted walking, wearing a white kilt around his waist and being unexpectedly attacked by reptiles, birds of prey, and ferocious animals. A bird of prey (a hawk or falcon) attacks his head and eyes,⁶¹ a vulture snatches his liver or heart,⁶² the snake's poison will injure his vertebrae and spinal cord through the neck,⁶³ the scorpion's sting will hinder the movement of his legs,⁶⁴ the crocodile⁶⁵ will drag him along the dark waters of a river and eat him, a wild beast (hippopotamus (?) lion (?) or dog (?))⁶⁶ will paralyze his arm through a bite. Hence the violator will expose himself both in his lifetime in this world, and in the beyond, to multiple torments and agonies whether attacked by one, or more, or all of these reptiles, ferocious animals and birds. In fact he will be denied ritual burial rights and therefore the ultimate destruction of his corpse in this world and perpetual death in the other.⁶⁷ The same verdict or part of it was conveyed and echoed frequently in texts from the Old Kingdom, particularly from Giza⁶⁸ and later from the New Kingdom onwards.⁶⁹ The image of a man attacked by ferocious reptiles and animals was what everyone who might wish to harm a tomb would expect. It sums up the sentence pronounced against the violator.

The above-mentioned explanation of the iconographic writing is based on preliminary analysis of the text and the iconographic writing, however, the author realizes that further detailed examination of the threat formulae and similar texts would be needed to reach evidence-based and methodologically sound conclusions.


Date and societal standing of the owner

Preliminary analysis of the false door structure, offering formula, titles, and archaeological context suggests a date in the later part of the Fourth Dynasty and early Fifth Dynasty; further examination would be needed to refine this proposed date. The same applies to the social standing and career of the tomb owner: the titles preserved on his false door suggest a middle-class standing. However, analysis of other finds and archaeological contexts, as well as a search for other officials with the same offices, would provide a much clearer picture of his career and societal standing.

Endnotes

- * I am most thankful to Dr. Peter Der Manuelian, Philip J. King Professor of Egyptology at Harvard University, for reading part of my draft and drawing my attention to important points, as well as for his valuable comments. Thank you also to Dr. Janice Kamrin for reviewing the final paper with me. I would like to thank Prof. Christopher J. Eyre, Professor of Egyptology at the University of Liverpool, for reading a draft of my paper.
- 1 A.-M. Abu-Bakr, *Excavations at Giza 1949-1950* (Cairo, 1953).
- 2 N. Strudwick, *The Administration of Egypt in the Old Kingdom* (London, 1985), 9ff; P. Der Manuelian, *Slab Stelae of the Giza Necropolis* (New Haven, 2003), 1; J. Vandier, *Manuel d'archéologie égyptienne*, I, 2 (Paris, 1952), 731-765; II (1954), 1, 389-401.
- 3 For parallels of Anubis invoked without previous mention of the king see the tomb of Neferi (end of the 4th / beginning of the 5th Dynasty) in Abu Bakr, *Excavations at Giza 1949-1950*, pl. 36, figs 35-37, 48-51. See also D. Dunham and W. K. Simpson, *The Mastaba of Queen Mersyankh III. G 7530-7540* (Boston, 1974), fig. 6; H. Junker, *Giza V. Die Mastaba des Snb (Seneb) und die umliegenden Gräber* (Vienna and Leipzig, 1941), fig. 36 (*iw*) and fig. 48 (*irty*); W. M. F. Petrie, *Medum* (London, 1892), pl. 13 (Rahotep); H. G. Fischer, *Egyptian Studies I: Varia* (New York, 1976), 24, no. 1 & 2; Simpson, *The Mastabas of Kawab, Khafkhufu I and II. G 7110-20, 7130-40 and 7150 and Subsidiary Mastabas of Street G 7100* (Boston, 1978), 3, figs 24 & 25, pl. XVa & b; E. Brovanski, 'The Washerman of the God, Senenu', in Z. Hawass, K. A. Daoud, & A.-F. Sawas (eds), *The Realm of the Pharaohs: Essays in Honor of Tohfa Handoussa*, CASAE 37/1 (Cairo, 2008), fig. 3; H. G. Fischer, 'An Unusual Stela of the Herakleopolitan Period', *GM* 185 (2001), 51ff.; Fischer, *Varia*, 25; for the lintel of Sabef in Mastaba G 3033 and the libation basin of *Tyl/Mrr* in Mastaba G 2098 see Fischer, *Excavations at Giza 1949-1950: Index of Personal Names* (New York, 1979), 114f, & pl. 4813 no. 144; also see the tombs of Katep and Tep-m-Nefert from Abu Bakr's unpublished excavations in the Western Cemetery at Giza.
- 4 For the epithet *isw (w) nfr wrt* found very frequently before or after *nb im3h* see Fischer, *Varia*, 24; for the orthography of *wrt* and *nfr* see also Fischer, *Varia*, 24, and examples 24 no. 7-8
- 5 For *isw (w)*, old perfective form, see Fischer, *Varia*, 24.
- 6 *hm nswt*, 'royal/crown servant' see D. Jones, *An Index of Ancient Egyptian Titles, Epithets and Phrases of the Old Kingdom I* (Oxford 2000), 503 no. 1884; P. Posener-Kriéger, 'Les papyrus de Gébélein. Remarques préliminaires' *Revue d'égyptologie* 27 (1975), 218-219: 'A l'ancien empire comme au Moyen Empire le *hm nswt* est un travailleur agricole', 'il est employé à la récolte du grain', 218 nn. 24, 25 and 26; P. Posener-Kriéger, 'Le prix des étoffes', in M. Börg and E. Pusch (eds), *Festschrift Elmar Edel* (Bamberg, 1979), 320, fig. 1, line 3; fig. 2, line 3; see also 'King's Servant' N. Kanawati, *The Rock Tombs of el-Hawawish*, VII. *The Cemetery of Akhmim*. (Sydney, 1987), 25.
- 7 H. Ranke, *Die ägyptischen Personennamen I* (Glückstadt, 1935), 60-61.
- 8 Der Manuelian, *Slab Stelae of the Giza Necropolis*, pl. 1. It follows pattern four for stelae on which the overhead text starts on the right end of the panel 'in a wide horizontal band across the top, reducing the height of the linen list'; Der Manuelian, *Slab Stelae of the Giza Necropolis*, 144, fig. 214. For parallels see the stela of Kaiemah (G 1223), *Twnu* (G 4150) and anonymous stela from G 4860 in Der Manuelian, *Slab Stelae of the Giza Necropolis*.
- 9 Instead of  *m* the artist wrote  *mn*.
- 10 For *ih3 nb nfr* cf. W. Barta, *Die altägyptische Opferliste*, MÄS (Berlin, 1963), 144.
- 11 Bull-legged seats are attested since the beginning of the Old Kingdom. N. Cherpion, *Mastabas et hypogées d'Ancien Empire. Le problème de la datation* (Bruxelles, 1989), 33-34 notes that bull-legged seats seem to disappear after the reign of Iseki. Der Manuelian, *Slab Stelae of the Giza Necropolis*, 150 notes that they could be attested later; Fischer, *Egyptian Studies III: Varia Nova* (New York, 1996), 146.
- 12 For parallels for curving muscle cords half way down the rear leg see Der Manuelian, *Slab Stelae of the Giza Necropolis*, 150: Stela of Setyi-Hekenet (G1227) Stela 7. For examples ranging from Dynasties 5 to 6 at both Giza and Saqqara see Der Manuelian, *Slab Stelae of the Giza Necropolis*, 150, n. 396.
- 13 The taller vertical lines are typical of Dynasties 3 and 4. Cherpion noted that 'Fischer a déjà fait remarquer qu'au fur et à mesure qu'on avançait dans le temps, la hauteur de la calotte se réduisait'. Cherpion, *Mastabas et Hypogées*, 55; Der Manuelian, *Slab Stelae of the Giza Necropolis*, 148.
- 14 For parallels of the deceased touching a loaf of bread see Der Manuelian, *Slab Stelae of the Giza Necropolis*, stela of *Twnu* (G 4150), stela of unknown owner (G 4860), slab stela of Metjin from Saqqara, C. R. Lepsius, *Denkmäler aus Aegypten und Aethiopien II* (Geneva, 1971), pl. 3 (Dynasty four, reign of Senefru), tablet of *Isy* (probably from Saqqara) in Der Manuelian, *Slab Stelae of the Giza Necropolis*, 233, fig. 300. Slab stela of Mery from Saqqara North now in the Louvre Museum see C. Ziegler, *Catalogue des stèles, peintures et reliefs égyptiens de l'Ancien Empire et de la Première Période Intermédiaire vers 2686-2040 avant J.-C.* (Paris, 1990), 108-111 (middle of Dynasty Four); slab stela of Senenu and his wife see Brovanski, CASAE 37/1, 145 ff., fig. 3 (both are touching the first loaf of bread); Z. Y. Saad, *Ceiling Stelae in Second Dynasty Tombs from the Excavations at Helwan*, CASAE 21 (Cairo, 1957). The deceased seated in front of the table of bread is almost always touching one loaf or more.
- 15 On Hetepu's false door the terracotta tubular stand of the offering table lacks the triangular slit that appears towards the base on almost all stands. The stand in Hetepu's panel is of the rigid truncated type.
- 16 Cf. Brovanski, CASAE 37/1, fig. 3; Der Manuelian, *Slab Stelae of the Giza Necropolis*, 146, fig. 217 (8) G 1235, Ini, 147, fig. 217 (cont.) (13) G 4150 *Twnu*; fig. 217 (cont.) (15) G 4860 unknown owner.

- 17 R. du Mesnil du Buisson, *Les noms et signes égyptiens désignant des vases ou objets similaires* (Paris, 1935), 5-6.
- 18 Brovarski, *CASAE* 37/1, 148 translates *ḥd* fruit as Christ's thorn fruit, *w^ch* fruit as earth almond fruit, and *nbs* fruit as Hegelig fruit.
- 19 W. S. Smith, 'The Old Kingdom Linen List', *ZÄS* 71 (1935), 134-49; G. Jéquier, *Les frises d'objets des sarcophages du Moyen Empire*, *MIFAO* 47 (Cairo, 1921), 33-37; P. Posener-Kriéger, *Les archives du temple funéraire de Néferirkarê-Kakai* (*Les papyrus d'Abousir*), *BdE* 65/2 (Cairo, 1976), 341ff; Der Manuelian, *Slab Stelae of the Giza Necropolis*, 153-157.
- 20 For a more recent discussion on the reading of the falcon on the standard as a quality of cloth, see Der Manuelian, *Slab Stelae of the Giza Necropolis*, 153ff.
- 21 The *sr* sign, which faces right in Hetepu's list, usually faces left in linen lists.
- 22 It is important to note that not only the falcons on standards, but the linen list and most of the inscriptions on this stela are oriented to the right, away from the deceased.
- 23 Der Manuelian has kindly drawn my attention to this abnormal feature.
- 24 In the tomb of Ny-hetep-Khnum (see Abu-Bakr, *Excavation at Giza 1949-1950*, 19) the furniture list is depicted pictographically and phonetically.
- 25 *Wb* I, 335.
- 26 See Jéquier, *Les frises d'objets*, 235ff; E. Brovarski, 'An Inventory List from Covington's Tomb and Nomenclature for Furniture in the Old Kingdom', in Der Manuelian (ed.), *Studies in Honor of William Kelly Simpson I* (Boston, 1996), 131.
- 27 See J. E. Quibell, *Excavations at Saqqara (1911-12): The Tomb of Hesy* (Cairo, 1913), pl. XIV; Jéquier, *Les frises d'objets*, 235ff.
- 28 For parallels see Khabau-Sokar, Egyptian Museum, CG 1385 (Third Dynasty); Metjen from Saqqara (Dynasty Four) Lepsius, *Denkmäler* II, pl. 3; Ny-Hetep-Khnum, Abu-Bakr, *Excavations at Giza 1949-1950*, 10, fig. 10 and pl. 8, 10B (end of Dynasty Four).
- 29 *Wb* IV, 6, 21; See Brovarski, in Der Manuelian (ed.), *Studies Simpson I*, 144.
- 30 Fischer, 'Stuhl', *LÄ* VI (1986), col. 92.
- 31 CG 1385, 1386-7 see Y. M. Harpur, *The Tombs of Nefermaat and Rahotep at Maidum: Discovery, Destruction and Reconstruction*, *Egyptian Tombs of the Old Kingdom I* (Oxford, 2001), 109, fig. 98, pls 65- 71 from the Fourth Dynasty.
- 32 *Wb* I, 23, 12; see Brovarski, in Der Manuelian (ed.), *Studies Simpson I*, 130ff.
- 33 See Brovarski, in Der Manuelian (ed.), *Studies Simpson I*, table I, 151.
- 34 See Brovarski, in Der Manuelian (ed.), *Studies Simpson I*, 130.
- 35 Lepsius, *Denkmäler* II, pl. 19.
- 36 See Brovarski, in Der Manuelian (ed.), *Studies Simpson I*, fig. 2b.
- 37 *Wb* V, 617, 10.
- 38 See definition of *dsr* in E. Brovarski, 'Inventory of Offering Lists and the Nomenclature for Boxes and Chests in the Old Kingdom', in E. Teeter and J. A. Larson (eds), *Gold of Praise: Studies on Ancient Egypt in Honor of Edward F. Wente*, *SAOC* 58 (Chicago, 1999), 43-44.
- 39 Brovarski, in Teeter, et al., *Gold of Praise*, 39.
- 40 For parallels see Nefer-Hetep-Hathor, (Egyptian Museum, CG 1385-87), and Rahotep; Harpur, *The Tombs of Nefermaat and Rahotep at Maidum*, 100, fig. 98. See also for Fourth Dynasty examples, Seshat Sekhentiu, Slab Stela G 2120, in Harpur, *The Tombs of Nefermaat and Rahotep at Maidum*, pl. 17-18. See also Ny-hetep-Khnum in Abu-Bakr, *Excavations at Giza 1949-1950*, 15, fig. 11 (end of Fourth Dynasty); Vandier, *Manuel d'archéologie égyptienne*, 4, figs 75-76.
- 41 *Wb* III, 12, 18.
- 42 Brovarski, in Teeter, et al., *Gold of Praise*, 38-39.
- 43 Brovarski, in Teeter, et al., *Gold of Praise*, 39.
- 44 See Rahotep in Harpur, *The Tombs of Nefermaat and Rahotep at Maidum*, 109, fig. 98. See also stela G 2155, Kaninisut, in Der Manuelian, *Slab Stelae of the Giza Necropolis*, pl. 22 (stela 11). See also stela G 2120, Seshat-Sekhentiu, in Der Manuelian, *Slab Stelae of the Giza Necropolis*, 18, pl. 17-18 (stela 9).
- 45 *Wb* I, 402, 10 Magazine für Korn; Meeks, *ALEX* III, 81, magasin, entrepôt. D. Meeks, 'Une fondation Memphite de Taharqa (Stèle du Caire JE 36861)', in *Hommages à la mémoire de Serge Sauneron 1927-1976 I: Égypte pharaonique* (Cairo, 1979), 255, 19 'ses magasins étant remplis de divers fruits' *prtr*, could be translated as grains, 238, n. 25-26.
- 46 For *smsw pr* 'elder of domain' see D. Jones, *An Index of Ancient Egyptian Titles, Epithets and Phrases of the Old Kingdom*, II (Oxford, 2000), 901 (3305): eldest of the house ... title associated with the storage and dispensing of grains. See also Fischer, 'Offerings for an Old Kingdom Granary Official', *Bulletin of the Detroit Institute of Arts* 51 (1972), 80, no. 26; Fischer, *Varia Nova*, 81 'elder of domain'.
- 47 The name *Ipw* is not attested in *PN*.
- 48 See G. Graham, 'Insignia' and 'Scepter', in D. B. Redford, *The Oxford Encyclopedia of Ancient Egypt* II (Oxford, 2001), 165: To wear a royal insignia meant to use a royal prerogative.

- 49 Fischer, *Egyptian Studies II: The Orientation of Hieroglyphs I. Reversals* (New York, 1977), 131.
- 50 Fischer, *Egyptian Studies II*, 3-4.
- 51 Fischer, *Varia*, 25.
- 52 For *pr*  without stroke see Fischer, *Varia Nova*, 81 and note 17. Parallel in Abu-Bakr, *Excavations at Giza 1949-1950*, Ny-hetep-khnum, fig. 11.
- 53 A. H. Gardiner, *Egyptian Grammar. Being an Introduction to the Study of Hieroglyphs* (London, 1957), 363-64; S. Morschauser, *Threat-Formulae in Ancient Egypt. A Study of the History, Structure and Use of Threats and Curses in Ancient Egypt* (Baltimore, 1991), 3, 8; *Urk.* I, 35.1; *Urk.* I, 150, 9; *Urk.* I, 117.5.
- 54 Morschauser, *Threat-Formulae in Ancient Egypt*, 17- 18; for parallels p. 18, nos 89-90.
- 55 See Morschauser, *Threat-Formulae in Ancient Egypt*, 3 and 18 for parallels *Urk.* I, 72. 4 and *Urk.* I, 150.9.
- 56 Most tomb curses were inscribed in the tomb chapel, as this was the public part of the tomb complex. The threat formula contained two elements: the description of an act displeasing to the author of the threat, and the consequences that will befall the one performing this act.
- 57 Morschauser, *Threat-Formulae in Ancient Egypt*, 18.
- 58 Morschauser, *Threat-Formulae in Ancient Egypt*, 5 and 73 where he states 'that such statements follow stipulations of OK decrees. Later the agent is, beside the king, usually a god.'
- 59 Morschauser, *Threat-Formulae in Ancient Egypt*, 54.
- 60 For a written threat 'Whoever will do anything bad against this (i.e. tomb) the crocodile will be against him in the water, the snake against him on earth, the hippopotamus against him in the water, the scorpion against him on earth', see Z. Hawass, 'The Tombs of the Pyramid Builders: The Tomb of the Artisan Petety and his curse', in G. N. Knoppers and A. Hirsch (eds), *Egypt, Israel, and the Mediterranean World: Studies in Honor of Donald B. Redford* (Boston, 2004), 29-30; *Urk.* I, 23.
- 61 Birds of prey, like the falcon, were dreaded for their sharp claws. They were dreaded in life as in death as they lived on dead prey. However, magical spells from the Book of the Dead turned the deceased into a falcon flying very high up in the sky. Still on his way to the other world the deceased made sure his *ba* would not be caught by falcons, cf. P. Vernus and J. Yoyotte, *Bestiaire des pharaons*, (Paris, 2005), 372 . In other magical texts the deceased hoped to turn himself into a ghost to find his enemy, the deceased who survived him. Having found him the ghost would turn into a falcon, place himself over his enemy piercing his body with his claws. He would look for his heart and pull it out with his sharp hooked bill, cf. Vernus and Yoyotte, *Bestiaire des pharaons*, 373.
- 62 On the Battlefield Palette (BM) from the Archaic Period vultures are represented preying on the bodies of enemies that have fallen in the battle. cf. Vernus and Yoyotte, *Bestiaire des pharaons*, 419-422. Egyptian mythology considered the vulture a carrier of bad omen and terror. He was also an eliminator of evil people.
- 63 'The snake shall be against him upon land', Hawass, in Knoppers et al., *Studies in Honor of Donald B. Redford*, 30. See also *Urk.* I, 23, 12-13; *Urk.* I, 226; 13-14, I, 58, 5.
- 64 'The scorpion shall be against him upon land', Hawass, in Knoppers et al., *Studies in Honor of Donald B. Redford*, 30.
- 65 Fischer, 'Marginalia', *GM* 185 (2001), 51, fig. 1; *Urk.* I, 23, 12-13; Hawass, in Knoppers et al., *Studies in Honor of Donald B. Redford*, 30. 'The crocodile will be against him in the water' cf. also C. J. Eyre, 'Fate, Crocodiles and the Judgment of the Dead. Some Mythological Allusions in Egyptian Literature', *SAK* 4 (1976), 114; Papyrus Westcar 12, 18-19 = A. M. Blackman, *The Story of King Kheops and the Magicians* (1988), 16-17; P. Collombert, 'Un étrange anthroponyme de l'Ancien Empire: 'il/elle mourra par le crocodile', *GM* 209 (2006); A. Gasse, *Les steles d'Horus sur les crocodiles* (Paris, 2004); A. Gasse, 'Crocodiles et revenants', in L. Gabolde (ed.), *Hommages à Jean-Claude Goyon offerts pour son 70e anniversaire*, *BdE* 143 (Cairo, 2008), 197-203; Y. Koenig, 'Le papyrus de Moutemheb', *BIFAO* 104 (Cairo, 2004), 3/09, fig. 1.
- 66 It is not clear which of these three animals is the one biting the hand. We know from the threat formulae that the hippopotamus and the lion could kill or eat the violator. cf. Hawass, in Knoppers et al., *Studies in Honor of Donald B. Redford*, 30. 'Any one who does anything bad to my tomb then the crocodile, hippopotamus and lion will eat him'. Dr. Brovanski kindly suggested the animal biting the hand looked like a dog. It is the first time that a dog would be mentioned in these formulae. The only time the dog is mentioned as harmful is in the story of the Doomed Prince: 'He will die by the crocodile, the serpent or the dog', cf. Gardiner, *LES*, I, 6-7.
- 67 Morschauser, *Threat-Formulae in Ancient Egypt*, 112 and 120; Y. Koenig, 'Un revenant inconvenant? (Papyrus Deir el-Medineh 37)', *BIFAO* 79 (1979), 103-119.
- 68 Hawass, in Knoppers et al., *Studies in Honor of Donald B. Redford*, 30 and Morschauser, *Threat-Formulae in Ancient Egypt*.
- 69 Koenig, *BIFAO* 104, 293.

CAIRO UNIVERSITY - BROWN UNIVERSITY
EXPEDITION

2006 SURVEY MAP MODIFIED TO INCLUDE
2006 FIELDWORK DETAILS AND THE
ALEXANDRIA UNIVERSITY EXCAVATIONS
AT GIZA WESTERN CEMETERY, 1949-1950" MAP



SURVEYED BY

JAY GILLAND
JIM LANGFORD
RICHARD COOK

MODIFIED BY
RICHARD COOK

LETTING:

LIMESTONE BLOCK	_____
MUD BRICK	_____
MURBLE	_____
PLASTER	_____
SEDIMENT	_____
UNSPECIFIED	_____



Fig. 1 Map of the Abu Bakr Cemetery, Giza Plateau.



Fig. 2a. Hetepu's false door in situ.

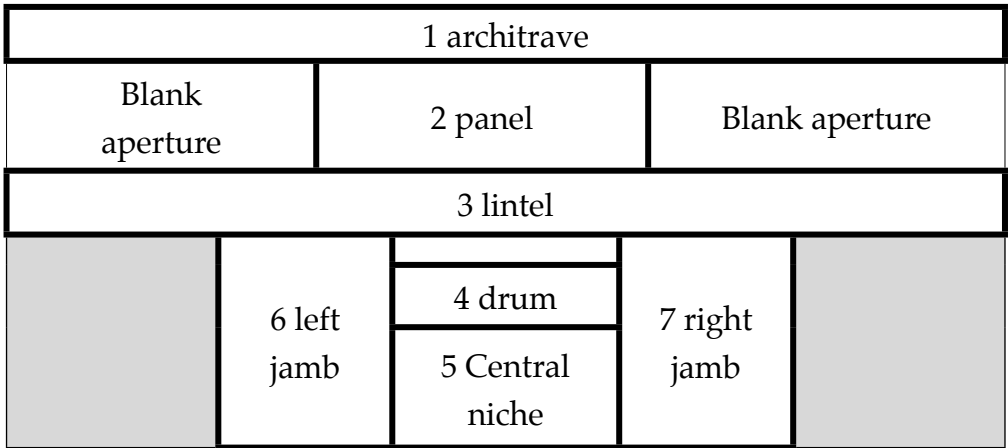


Fig. 2b. Diagram of the false door.



Fig. 3. Panel of Hetepu's false door.

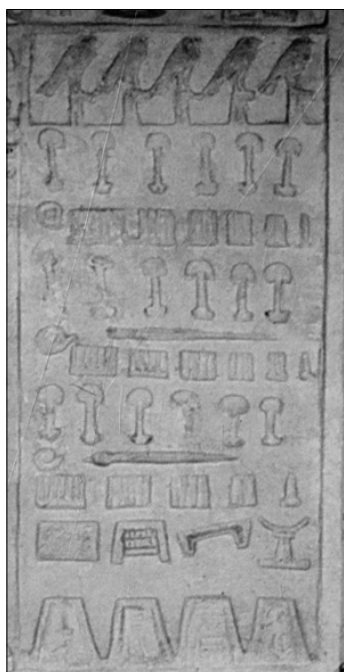


Fig. 3a. Linen list, Hetepu's false door.



Fig. 4a. Drum of Hetepu's false door.



Fig. 4b. Hetepu's libation basin.



Fig. 5. Threat Formula,
left door jamb, hetepu's
false door.