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herausgegeben von

Manfred Görg

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TOPOGRAPHICAL NOTES ON GIZA MASTABAS*

William Kelly Simpson

Among the many lasting contributions to Egyptology made by Professor Elmar EDEL, his grammar and lexical studies of Old Egyptian and his publications of texts of the Old Kingdom particularly have earned him the respect and gratitude of his colleagues. These brief notes on material from REISNER's excavations in the western and eastern cemetery at Giza are presented as a small token of the writer's esteem. They will serve to extend in small part the major contribution to the study of the site made by Dr. Jaromír MÁLEK and his predecessors in the recent revision of the Topographical Bibliography for the site¹. The notes and comments which follow are arranged in the order of REISNER's numbering of the mastabas.

G 2337 X

The designation refers to a false door with flanking blocks set up in front of the northern false door of mastaba G 2337. The elements are inscribed for an official named Djati, who bears the title *s3b, sš, shd sšw, šm3^c wd^c mdw n wshyt, jmy-r3 pr, sš n s3, and hm-k3*. The false door and the panel to the left (south) are presently in situ, where they are partly protected by a cement and wire enclosure. The right (north) panel is in Boston (expedition register no. 25-2-21). The blocks have been included under the entry [590] in BAER's listing of title sequences². On the left panel in situ is the representation of a manned boat with the

* Infolge eines technischen Versehens bei der Redaktion konnte der Beitrag erst an dieser Stelle angefügt werden. - M. Görg.

1 PM III: Memphis, Part 1: Abū Rāwash to Abūsir, 2nd. ed., revised and augmented by J. MÁLEK, Oxford 1974.

2 BAER, Rank and Title, 156.

mast lowered and the label: *ḥd m ḥtp r 3ḥt-Ḥwfw r js*. The right panel (in Boston) is of interest in providing the names of two eldest sons³. *s3.f śmšw mr(y).f D3tj* and *s3.f śmšw n ḥt.f Rnpt-nfrt*⁴. An architrave or lintel with four lines is also assigned to the chapel⁵. The latter is of interest in connecting Djaty to the family of the vizier(s) Senedjemib, whose great mastabas lie just to the northeast of Djaty's small chapel. The third and fourth lines read: 3) *t3yty s3b t3ty jmy-r3 k3t nbt nt nšwt jmy-r3 sšw n^c nšwt mrr nb.f Śndm-jb n dt.f* 4) *s3b śḥd sšw śm3^c wd^c mđw n wsḥt jmy-r3 pr sš n s3 ḥm-k3 mrr nb.f D3tj*.

Several other dependants of the Senedjemib Inti and Senedjemib Mehi families set up small chapel (with tombs) in the vicinity.

G 2360 N

Block of relief with detail of nobleman spearing fish. Museum of Fine Arts, Boston, excavation register no. 40-4-44, found as loose block in G 2360 N, now in Brooklyn Museum, acc. no. 69.115.2 (Charles Edwin Wilbour Fund)⁶. From the Boston expedition photograph, A 8368, it is clear that the colors had entirely disappeared by the time of excavation, and that in consequence the extensive coloration of the relief as presently exhibited in Brooklyn and noted by FAZZINI as unusual is entirely modern. The current attribution to Sakkara is erroneous. The relief was acquired through the antiquities market.

G 2341 A

An architrave with three lines of text, from right to left, numbered 33-3-22 in REISNER's expedition register, is inscribed for the *rḥt nšwt ḥm-ntr Ḥwt-Ḥr Nbw-^cnḥ*, shown seated facing right smelling a lotus blossom. This would seem to be the wife of *Ḥ3m-k3y*, who is represented with the

3 Cf. N. KANAWATI, "Polygamy in the Old Kingdom of Egypt?" SAK 4 (1976) 149-160; "The mentioning of more than one eldest child in Old Kingdom inscriptions", CdE 51 (1976) 235-251.

4 This last instance cited in RANKE, PN I, 224.11.

5 Expedition register no. 25-7-1; Boston MFA 27.446.

6 R. FAZZINI, "Some Egyptian Reliefs in Brooklyn", *Miscellanea Wilbouriana* 1 (1972) 43-44, ill. in color, fig. 11.

title *rḥt nswt* on the architrave in Vienna of the latter, assigned to the mastaba designated as G 5540 by REISNER⁷.

G 5080 Seshemnofer II

The reliefs of this offering chapel, which has an architecturally impressive exterior chapel, are scheduled for publication in the Giza Mastaba series; the unusual and well-known serdab has been treated by JUNKER⁸, as the demarcation line between the Austrian and American concession divided the two parts of the complex. Among the various finds listed in the Topographical Bibliography⁹ is "the false door of Sethu", Cairo JdE 60542, indicated as perhaps from here. It appears that this stela derives from early work at the site under LYTHGOE or FISCHER, location not recorded, but certainly from the Western Cemetery and perhaps rather from the area east of the large mastaba G 2000, and it seems appropriate to include a brief description here. The accompanying drawing (fig. 1) is based on a tracing made by Mr. Nicholas THAYER in 1975 and inked by Mr. Timothy KENDALL, both of the Museum of Fine Arts, Boston. The elongated figures, frequent inversion of the direction of the hieroglyphs, omission and disposition of signs, and disposition of the scenes all point to a date at the end of Dynasty 6 or later. The name of the owner is *W²-stw*, and he bears the titles *rḥ nswt* and *šḥd bḏtyw nbw*, "royal acquaintance" and "director of goldworkers", the latter reading suggested by R. DRENKHAHN in her analysis of titles of craftsmen¹⁰.

G 7101 Qar

The label to the bearer of oils on a block on the west wall of the court has been rendered as *jw n ft.f*, "it is for salving him"¹¹. This should be emended to *jw n.f jt.(j)*, "it is for him, my father"¹².

7 JUNKER, Giza VII, 253, fig. 108; PM III/1, 178.

8 Giza III, 187-192.

9 PM III/1, 47.

10 R. DRENKHAHN, Die Handwerker und ihre Tätigkeiten im alten Ägypten, AA 31 (1976) 36-42.

11 SIMPSON, Giza Mastabas 2, p. 7, fig. 25.

12 H.G. FISCHER, in: Metropolitan Museum Journal 11 (1976) 19-20.

G 7102 Idu

The recent publication of the mastaba of Nebkauhor at Sakkara by Selim HASSAN provides parallels of interest to the scenes of dancing, music making, and the playing of games on the south wall of the chapel of Idu at Giza¹³. The parallel scenes occur on the north wall of the pillared court of Nebkauhor¹⁴. Specifically, one might note the similar address to Hathor in the context of the musicians: *jnd hr. t m^cnh Hwt-Hr s^cnh. t r^c nb* (HASSAN, figs. 3, 7). There is also a good parallel to the label above a pair of senet players. Possible translations are: *rdj. (j) ššm db^c. (j) r pr hb*, "I shall cause my finger to be guided to the house of Heb (the plough?)" in Idu, and *jm hm ššm db^c.k r pr ksnu (or gnu)*, "cause, indeed, your finger to be guided to the house of difficulties", in Nebkauhor. The two "houses" are clearly favorable and unfavorable squares on the board. EDEL has suggested to me by letter that the correct reading of the two other captions for the pair of players in Idu are: *h^cb. (j) m nb mhn jr.k*, "It is as a master of the mehen game that I play against you"; and *w^cw sn, nn c.k r.s*, "the one and the two: you have no right to them".

G 7310-7320

This double mastaba in the third row from the Great Pyramid in the eastern cemetery was assigned to a Khnumbaef in the first edition of the Topographical Bibliography¹⁵ and details as to its construction are included in REISNER's Giza Necropolis I under the numerical designation and the name "Ra-bauwf"¹⁶. The name of the owner, not preserved on one block, seems to be Khnumbaef or Babaef, the first sign being the ram. Well carved blocks found in the street in front of the mastaba, however, provide an extensive series of important titles, including those of the

13 Giza Mastabas 2, 24-26, fig. 38.

14 S. HASSAN, The Mastaba of Neb-Kaw-Her, Excavations at Saqqara, 1937-1938, Vol. 1, Cairo 1975, pp. 16-28, figs. 2-11, pls. XI-XVIII. See now H. ALTENMÖLLER, "Zur Bedeutung der Harfnerlieder des alten Reiches", SAK 6 (1976) 1-24.

15 PM III/1, 49

16 Giza Necropolis I, 125, 129, 205, 308.

vizierate. Hence the mastaba belonged to a high official, perhaps a son of Cheops, *s3 [nšwt] n [ht.f]*. Attention is called to this important mastaba, since the entry for it has inadvertently been omitted from the second edition of the Topographical Bibliography, and the title sequence is not included in BAER's Rank and Title in the Old Kingdom.

G 7411 Kayemthenent

This mastaba was traced by the Pennsylvania-Yale-Museum of Fine Arts, Boston, project in the summer of 1977 for a future volume of Giza Mastabas. It is built against the north side of the large double mastaba G 7410-7420 assigned to Mersyankh [II] and her husband Harbaef(?). There are two square pillars in front of the embrasure with a central doorway leading to a north-south offering chapel, in the southern part of the west wall of which is set a false door inscribed for the owner's wife, Nefer-Hathor. The north end of the chapel leads to a long east-west offering chamber¹⁷ To this chapel can be assigned several loose blocks at the site with scenes of the owner in a fowling scene holding up a throw stick. On one he bears the title [*htmw ntr*] *m wj3.wy c3.wy*. This and other fragmentary titles are so similar to those of a better known Kayemthenent at Sakkara¹⁸ that one is almost tempted to regard the individual as the same man at Giza and Sakkara, although his wife at Sakkara is named Khenut (if this is not the name of his daughter). It seems likely in any case that the same family was responsible for both mastabas, perhaps one the father and the other the son. Even more notable, given the correspondences, is the use of the same basic plan at both sites. A subject of interest is the distribution of mastabas of a family within the various cemeteries of the Memphite region. The texts of the Sakkara mastaba describe the career of this "naval" officer, who probably lived toward the end of Dyn. 5. Another member of the family, to judge by the

17 PM III/1, 195, fig. XXX.

18 PM III, [1st ed.], 155; MARIETTE D 7; jambes Egyptian Museum temp. nos. 19-11-24-17 and 19-11-24-19; Urk. I, 180-186. See now E. SCHOTT, "Die Biographie des Ka-em-tenet", in: J. ASSMANN, E. FEUCHT and R. GRIESHAMMER, *Fragen an die altägyptische Literatur*, 443-461.

similar titles, is represented by the neighboring mastaba at Sakkara of Isesiankh (MARIETTE, D 8), whose stela provides one of the earliest boat names, Horemhetef, in a title. The Sakkara Kayemthenent bears the rare title, *jmy-r3 sb3(w)* "overseer of the pilots"¹⁹, which has reference to navigation, with *sb3* probably having reference to the stars rather than instructors.

G 7530 Queen Mersyankh III

Omitted from the publication of this subterranean chapel is the set of red graffiti with numerals on the short plaster covered south wall, east end, of the northern (statue) chamber (fig. 2)²⁰. It was hoped that infra-red photography might clarify some of the faded signs, and it was surmised that they might reflect dimensions of the chapel. The figures may reflect grain accounts. On the east side of the western pillar of the same chamber, there are two horizontal lines spaced .52 m. apart; this represents a cubit.

G 7837-7843 Ankhmare

The plastered rock cut wall surfaces of this tomb chapel are now in a very difficult state for copying because of the disintegration of the plaster. A scene of particular interest lies on the east wall, north of the entrance, with the owner shown facing the opening (upper part, fig. 3). In the scene Ankhmare is shown borne in a carrying chair by 14 men, the space in the center being occupied by a dwarf and a dog with a collar. The chair is shielded from the sun by an elaborate canopy structure with a curved roof supported by poles. Among the attendants are a man with an ape, several men bearing cloth bags, and his eldest son. The theme of the procession in a palanquin has been discussed with its parallels by JUNKER²¹. Many of the elements are stereotypes, including the presence of the dwarf, the monkey, and the dog. In the other examples

19 H.G. FISCHER, JARCE 13 (1976) 19, n. 15.

20 DUNHAM and SIMPSON, Giza Mastabas 1, plan C.

21 Giza XI, 251-254.

the scene is associated with the viewing of the harvest and other usual activities, whenever the precise setting can be determined. The significance of the Ankhmare scene, however, is made clear by the text: *šd3 m htp r hnw m-ht m3 [k3]t jrt m [js].f [n] hxyt-ntr hxy-tp šnwt cnh-m-c-RC*, "proceeding in peace homewards after viewing the work which is done in his [tomb] of the necropolis, the administrator of the granary, Ankhmare." The text provides a relatively complete parallel to the palanquin scene in the tomb of Nymatre²², which can now be restored from the Ankhmare text. The scene in fact represents the tomb owner engaged in a specific or repeated event in his past life, the return from a visit to the work on his tomb chapel. The owner is thus shown on at least these two occasions (Ankhmare and Nymatre) during the course of his life on earth engaged in a concrete event, although Mrs. FRANKFORT suggests that he is generally to be regarded as a passive non-participant in the afterlife viewing (yet not participating) in the magical continuance of his prosperous farming (etc.) activities after his death²³. It is indeed possible that the earliest(?) palanquin scene from the chapel of Nefermaat at Medum similarly represents the owner as returning from a visit to the work on the tomb rather than as a departed spirit venturing into the world of the living²⁴. The palanquin of Ankhmare is borne by 14 men, more than the 10 men assigned to Washptah²⁵, the 12 men of Pepy-ankh²⁶, and equal to the 14 men bearing Shepseskafankh²⁷ and Qar of G 7101²⁸.

G 7911 *Ny-h3swt-nswt*

The designation G 7911 applies to the location of a fallen false door and the corner of a block of relief which bear the titles *sš* and *hm-k3* of an individual named *Ny-h3swt-nswt*, a name not attested in RANKE'S

22 HASSAN, Excavations at Giza II, fig. 240.

23 H. GROENEWEGEN-FRANKFORT, Arrest and Movement, 28-36.

24 PETRIE, Medum, pl. 21.

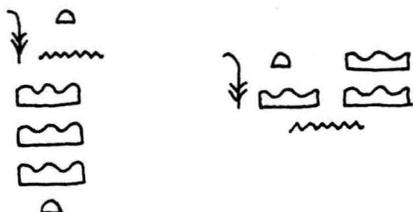
25 Urk. I, 43.

26 A.M. BLACKMAN, Meir V, pl. 31.

27 LD II, pl. 78b.

28 Giza Mastabas 2, fig. 27.

Personennamen, or in the indices to the Giza publications of JUNKER and HASSAN. One may compare the name *Ny-h3swt-K3k3j* in the Abusir papyri²⁹. *Ny-h3swt-nswt*, "the foreign (desert) lands belong to the king", is written:



29 P. POSENER-KRIEGER and J.L. DE CÉNIVAL, Hieratic Papyri in the British Museum, Fifth Series, The Abu Sir Papyri, pl. V A.



fig. 1

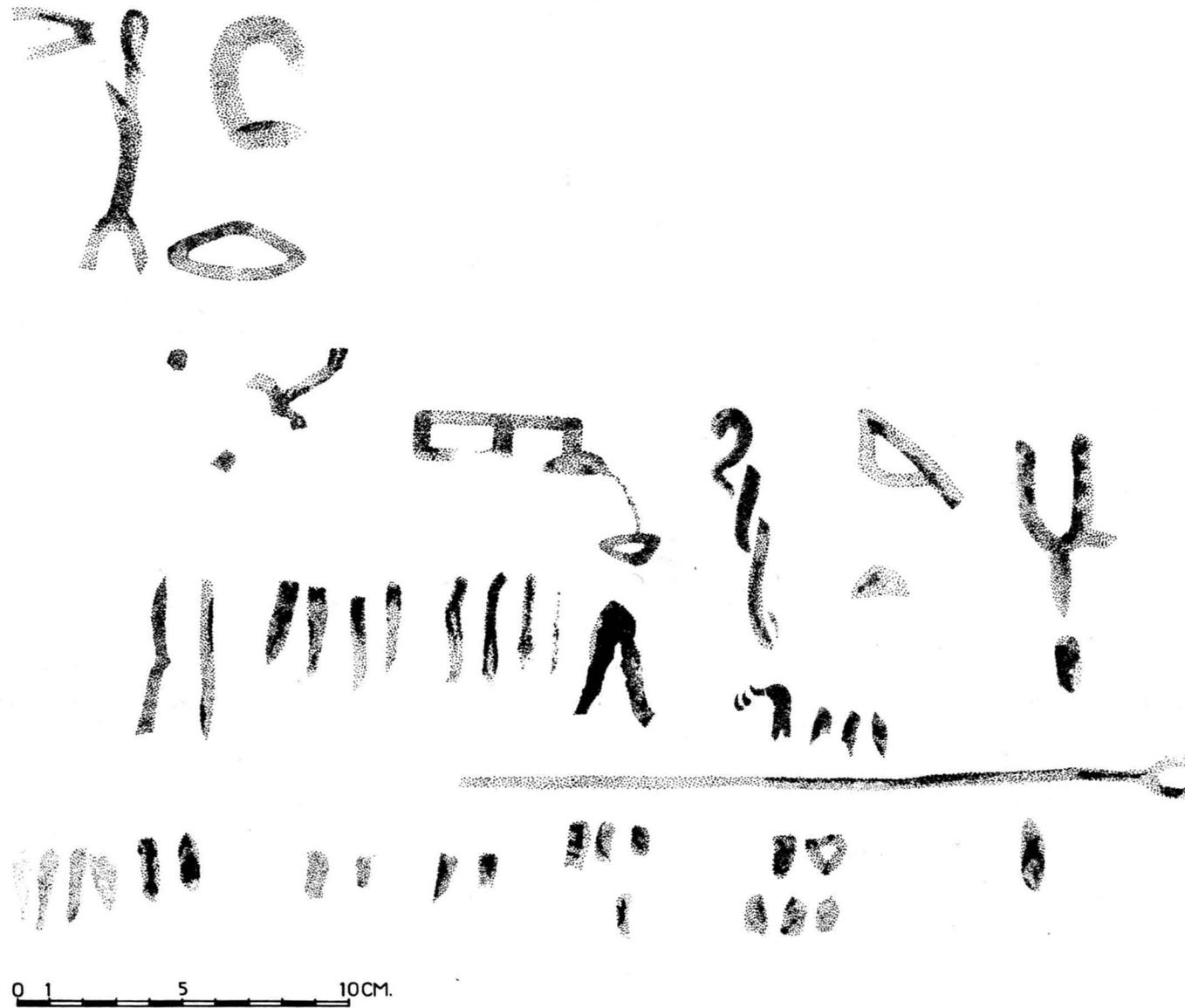


fig. 2



Fig. 3