

THE JOURNAL OF
Egyptian
Archaeology

VOLUME 67

1981

PUBLISHED BY

THE EGYPT EXPLORATION SOCIETY

3 DOUGHTY MEWS, LONDON WC1N 2PG

Price to non-members £10.00

ISSN 0307-5133

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BRIEF COMMUNICATIONS

Notes on two tomb chapels at Giza

THE Sixth Dynasty tomb chapel of *Idw* at Giza (G 7102) shows, in the tympanum above the entrance, a representation of the coffin on a sledge which is dragged by two oxen and six men.¹ The sledge (see fig. 1) is followed by a lector-priest, labelled as such and wearing the customary bandoleer; he extends an open hand slightly forward, perhaps in a gesture of speech,² while the other holds a roll of papyrus. The inscription above the procession is, as W. K. Simpson says, damaged and partly illegible. He reads: *ir n Inpw smz-t; hrs [. . .] imntyt di smyt cwy-s ir-k šd r Idw.*³

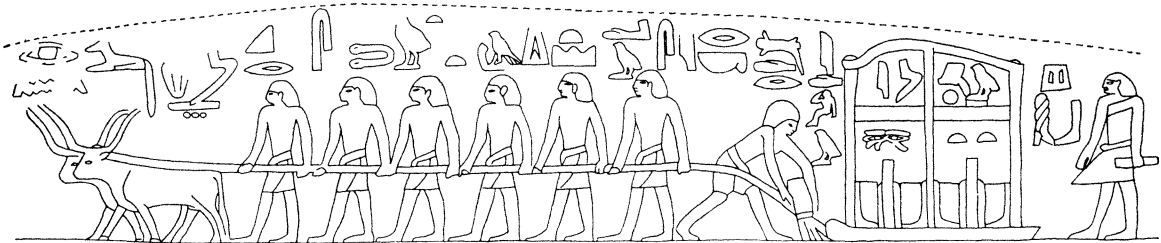
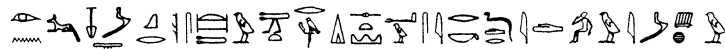











FIG. 1

Although the damaged condition of the inscription does indeed leave a slight degree of uncertainty at some points, the following transcription seems highly probable:



The reading of , rather than , has already been offered by Lüddeckens, who translates this and the following words as 'Wird gesagt zu Idu'.⁴ In my opinion, however, these words are more probably spoken by the adjacent lector-priest. By the same token it seems likely that the epithet *imshw* is not a label applied to the coffin, but belongs to the same statement; and that point is confirmed by other statements, in this same tomb chapel and elsewhere, where it similarly follows the name of the deceased:⁵ 'Anubis has made the interment⁶ and has buried⁷ thee, thou having been taken to the West. The Desert extends her two hands to thee. I address *Idw*, who is revered.' The published facsimile shows   , which would admit the restoration of  in   .

¹ W. K. Simpson, *The Mastabas of Qar and Idu*, pl. 18 and fig. 35 (on which our fig. 1 is based, with the curve of the vault added at the top); Lüddeckens, *MDAIK* 11 (1943), pl. 5.

² The degree to which the hand is raised in such cases varies greatly: cf. H. Müller, *MDAIK* 7 (1937), 65. An example exactly like the present one, in Murray, *Saqqara Mastabas*, 1, pl. 23, is accompanied by the words *sšht in hry-hbt*, 'transfiguration by the lector-priest', and this too evidently involves the recitation of funerary formulae.



³ Simpson, *op. cit.* 22.

⁴ *Op. cit.* 25.

⁵ See Simpson, *op. cit.* fig. 24; also Capart, *Rue de tombeaux*, pls. 48, 55, and Blackman and Apted, *Meir*, v, pl. 29.

⁶ Simpson gives parallels (*loc. cit.*), for which see also Lüddeckens, *op. cit.* 20 and 22-3.

⁷ For this type of ellipsis see Edel, *Altäg. Gramm.* 11, § 997.

⁸ The sign  behind  is suggested more tentatively in the drawing published by W. Stevenson Smith, *A History of Egyptian Sculpture and Painting in the Old Kingdom*, fig. 84b.

In this case the initial portion of the statement would have to be translated: 'Anubis has made the interment and the burial; thou (*tw*) art come to the West.' But the traces seem to favour $\overline{\Delta}$ rather than Δ^1 . The choice between $\overline{\Delta}$ and Δ^1 is likewise uncertain, but I believe that I can see the head of the cobra, and it seems more likely that the lector-priest says: 'I address *Idw*' than that he says: 'I read to *Idw*', especially since one would expect *šdi* to have a specific direct object. In view of the sequence of name and epithet in '*Idw* the revered', as noted earlier, it seems unlikely that the final words are to be linked even more closely to the lector-priest's label: 'addressing *Idw*, the revered (by) the lector-priest'.² But, if that were the case, *dd* would be infinitive, and the alternative reading of *šdi* would be even more definitely excluded, since the form would be *šdt*.³

The same scene poses another small problem that has not, to my knowledge, received any comment whatever. Like several coffins of the period, that of *Idw* shows a pair of *wḏꜣt* eyes at the head-end; if they appear to be on the back of the coffin, that is because the usual rightward orientation is here reversed. To the right of the eyes, taking up the remaining space, are the signs $\Delta\Delta$. I see no other explanation than to regard these as a writing of the feminine dual ending (*wḏꜣty*), very much like the writing of $\overline{\Delta}\overline{\Delta}$ in *PT* 1248d(P),⁴ although I know of no other case where the emblematic use of the two eyes shows the addition of the feminine ending in any form.

A second scene, this one on the east wall of the tomb of *Hwfw-hꜣf* II (G 7150), also deserves further comment. A woman wearing a long dress and wig precedes a row of short-skirted wigless female dancers (see fig. 2).⁵ W. Stevenson Smith has suggested that she is receiving something from a pile in front of the figure of the owner, and that 'this may be a scene of the distribution of gold ornaments to the dancers, as in the rock-cut tomb of Nebemakhet'.⁶ W. K. Simpson repeats this suggestion and observes, in a footnote, that the first dancer (by which he evidently means the first of the short-skirted figures) is labelled *sb(i)*, 'flute playing'.⁷ The verb he has in mind is *zbr*,⁸ however, and the word is actually $\overline{\Delta}\overline{\Delta}$, i.e. *šbr*.⁹ Moreover the orientation of this word is opposed

¹ For the phrase 'thou having been taken' compare, on the same wall, to the right of the entrance, the cry of a mourner: $\overline{\Delta}\overline{\Delta}\overline{\Delta}\overline{\Delta}$, 'O my lord, take me to you' (Simpson, loc. cit.; Lüddeckens, op. cit. 16-17); for *iꜣi r* (to a place) cf. *Wb.* I, p. 149 (14).

² For the occasional omission of *in* in such cases see Edel, op. cit. I, § 696.

³ The damaged state of the reliefs has likewise led to doubtful readings of the inscriptions elsewhere in this publication, and notably the bottom of fig. 27, where, among other difficulties, $\overline{\Delta}\overline{\Delta}\overline{\Delta}$ is surely $\overline{\Delta}\overline{\Delta}\overline{\Delta}$ *Zkr-m-ht*, for which cf. Ranke, *PN* II, 314 (1). In fig. 29 the sign $\overline{\Delta}$ is hardly possible in an inscription as early as the Old Kingdom: cf. *Metropolitan Museum Journal*, 12 (1977), 14 and n. 111. The label of the dancers, at the top of fig. 38, could evidently be improved by comparing W. S. Smith, op. cit. fig. 82. At all events, the difference between the two versions should be noted. Another sort of difficulty is involved in the phrase in fig. 25 which, on p. 7, is interpreted as *iw n ft f*, '[it] is for salving him'. This is more likely *iw n f it(i)*, 'it is for him, my father': cf. *Ancient Egypt in the Metropolitan Journal*, 172 (g), 184.

⁴ Quoted by Edel, op. cit. I, § 296, and by Faulkner, *Plural and Dual in Old Egyptian*, 18 n. 1, who points out that this actually refers to a son and daughter: cf. his § 27, where some analogous writings are quoted; also the plural writing $\overline{\Delta}\overline{\Delta}$ in post-Old Kingdom inscriptions at Naqâda: Fischer, *Inscriptions from the Coptite Nome*, 73, 85 (nos. 23, 30).

⁵ W. K. Simpson, *The Mastabas of Kawab, Khafkhufu I and II*, pls. 38(b), 39(b) and fig. 48 (on which my fig. 2 is based).

⁶ W. S. Smith, op. cit. p. 198; for the scene in the tomb of *Nb(i)-m-ht* see *LD Ergänzungsband*, pl. 34(a) and Hassan, *Giza*, IV, fig. 82, p. 143. The suggested parallel is not at all close.

⁷ Simpson, *The Mastabas of Kawab, Khafkhufu I and II*, 25.

⁸ *Wb.* III, 433.

⁹ The same publication contains a few other minor lapses of this kind. On p. 2 n. 2 the alternative reading is the only one possible: 'She who is powerful and noble in the sight of the great god'. On p. 7, for *smr wꜣty n mrw(t)*, 'sole companion of love', read *smr wꜣty ny mrwt*, 'sole companion, possessor of love'. On p. 13, the text in fig. 29 is not 'throughout the day, the sole one(?) of the dining pavillion [sic]', but 'one day's provisions of the

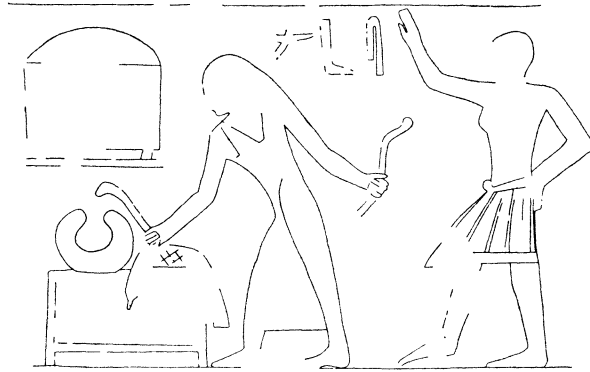


FIG. 2

to that of the dancers (→). It is true that it does not agree with the orientation of the long-skirted woman either, but she extends one hand backwards, and the hand evidently does not hold an 'ornament' but one of a pair of sinuous wands or clappers,¹ the other of which is held in her other hand, perhaps being removed from the objects on the box before her. I surmise that she is giving the signal to begin to dance and that the word *sbꜣ* is associated with her gesture. In all probability this is not a verb 'instructing', for which there is no parallel in such scenes, but is rather the designation of the woman who is the 'instructress' of the dancers. In this case the feminine ending *t* should be understood, and perhaps restored, for the surface below and beyond the sign \star is much damaged.

'Instructors' are at least twice identified as such in Old Kingdom scenes of singing and dancing at Saqqāra,² and the title $\text{𓆎} \text{𓆏} \text{𓆑} \star sbꜣ hꜣw nswt$, 'instructor of singers of the king', is known from Giza.³ This is the first piece of written evidence for an instructress, but several women of the same period are known to have been 'overseer of singers', 'overseer of dancers' and the like.⁴

HENRY G. FISCHER

Two linen dresses from the Fifth Dynasty site of Deshasheh now in the Petrie Museum of Egyptian Archaeology, University College London⁵

IN 1978, during registration work on material from Deshasheh in the Petrie Museum, the author examined a jumbled mass of funerary rags only to discover two fine linen tunics. One of these, UC 31182 (see pl. XIX, 1), had been wrapped by Petrie in a sheet of newsprint from *The Athenaeum* of 26 December 1898, and was labelled by him on the outside, in characteristic blue crayon: 'Galabiyeh. V dyn. Deshasheh'. The other, UC 31183 (see pl. XIX, 2), was simply found amongst the linen fragments.

dining pavilion'. On p. 17 (fig. 33) the name read *Hꜣꜣ* is clearly written *Hꜣm*, and the name *Bbs* is *Bbi* (cf. also p. 20). On p. 25 (fig. 49) the name *st(?) - Pth* is undoubtedly *Sꜣb - Pth* i.e. $\text{𓆎} \text{𓆏} \text{𓆑} \text{𓆒}$ (cf. also p. 27).

¹ Cf., for example, the clappers held by dancers in v. Bissing, *Re-Heiligtum*, III, pl. 16; Junker, *Giza*, x, fig. 44; Hassan, *Giza*, II, fig. 228.

² Hassan, *Excavations at Saqqara 1937-1938*, I, fig. 7, p. 23; Moussa and Altenmüller, *Das Grab des Nianchnum und Chnumhotep*, pls. 69, 70(b) and fig. 25. In the latter tomb (pl. 27a and fig. 10) the same term is applied to a master barber, and the related term *sbꜣty* occurs in still other contexts: see op. cit. 80 n. 352.

³ Hassan, *Giza*, I, 67 and pl. 44.

⁴ Fischer, *Egyptian Studies*, I, 71.

⁵ I am grateful to Dr J. Málek for reading this manuscript, and for useful observations of a philological nature.