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BRIEF COMMUNICATIONS

A note on an Inscription from the tomb chapel of 'Idw (G 7102)

IN *JEA* 67 (1981), 166–7, fig. 1, Henry G. Fischer published a note on a representation from the Sixth Dynasty tomb chapel of 'Idw at Giza (G 7102).¹ We refer our readers to the description of this procession scene by Fischer, and provide a suggestion for its reading, since our interest is here focused on an amendment which he has made in the accompanying inscription.

Simpson reads the inscription: *ir n Inpw sm3-t3 krs . . . imntyt di smyt cwy-s ir-k šd r Idw*,² which Fischer corrects into: *ir n Inpw sm3-t3 krs tw tit r imntt di z(my)t cwy-s ir-k dd r Idw imshw*. His translation, therefore, apart from completing the missed portions, differs mainly from that of Simpson in its last part:³ 'I address 'Idw, who is revered.' In his own words, 'the choice between  and  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'.⁴ Furthermore, he adds that it seems unlikely that this part of the sentence should be more closely related to *hry-hbt*, because there would be a missing *in* between *šd(i) r Idw imshw* and the priestly title.⁵ However, his strongest argument in favour of  instead of  is that a reading such as 'reading to/reciting for 'Idw, the revered, (by) the lector-priest' would require an infinitive verb, which could only be *šd(i)t* (). We should like, none the less, to argue in favour of this latter reading since there are some related documents which throw new light on the sense of this text.

Some years ago, we were able to publish, together with the late L. Baqués Estapé, the Ninth Dynasty rectangular wooden coffin of *Nb-it-ikr* (?) preserved at the Museo del Oriente Bíblico de Monserrat (Spain).⁶ Among other curious features in the texts of this coffin, we remarked the appearance of the formula *šd(i)t šshw* included in a *proskynema htp-di-nswt + pr(t)-hrw*.⁷ The *šshw* are known to be a series of hymns recited by the lector-priests while adopting the *hnw*-posture of jubilation, and the rite was usually performed at the same time as the presentation of the *htp-di-nswt* offerings.⁸ The texts accompanying these scenes generally read: *šd(i)t šshw cšw in hry-hbt*, a ritual directive repeated in the corresponding passage of the *Ceremonies*.⁹ Sometimes, *in hry-hbt*

¹ Already published in W. K. Simpson, *The Mastabas of Qar and Idu*, pl. 18, fig. 35.

² Op. cit. 22.

³ We agree with the afore-mentioned restorations of the damaged signs as made by Fischer, with the exception of the word and word-order discussed below.

⁴ Op. cit. 167.

⁵ But the occasional omission of *in* is known (see Edel, *Altäg. Gramm.* 1, §696), as acknowledged by Fischer himself (167 n. 2).

⁶ L. Baqués Estapé and J. R. Ogdon, 'Un ataúd en el Museo del Oriente Bíblico de Monserrat—España', *Aeg. Ant.* 2 (1977), 1–31.

⁷ Op. cit. 12 (§2.A), 13 (n. b), and 17 (*Excursus*).

⁸ *Šd(i)t šshw* is a formula belonging to the *Ceremonies of the Opening of the Mouth and the Eyes*, Scene LXIX; J. C. Goyon, *Rituels funéraires de l'ancienne Égypte*, 169. On the nature and role of the 'Glorifications' see C. Rowe, *ASAE* 38 (1938), 174 ff.; J. A. Wilson, *JNES* 3 (1944), 209–10; S. Morenz, *ZÄS* 84 (1959), 132 ff.; J. C. Goyon, *BIFAO* 65 (1967), 89 ff. For some usual scenes cf., e.g., N. de G. Davies, *The Rock Tombs of Deir el Gebrâwi*, 1, pl. xix; P. Montet, *Kêmi*, 1 (1) (1928), pl. iv; N. de G. Davies and A. H. Gardiner, *The Tomb of Antefoker*, pl. xxxii; P. E. Newberry and G. W. Fraser, *El Bersheh*, 1, pl. xxxiv. See also J. R. Ogdon, 'Observations on a Ritual Gesture, after some Old Kingdom Reliefs', *JSSSEA* 10 (1) (1979), 71–3 and pls. ii–iv, where some remarks on the 'mechanism' of the postures are given.

⁹ Goyon, *Rituels*, loc. cit.; cf. also *shw cšw in hry-hbt* (Newberry and Fraser, loc. cit.); *shw in hry-hbt* (J. R. Ogdon, 'Un nuevo ejemplo de la fórmula *šdit shw* en proscinemas del Primer Período Intermedio

may be absent, as in the case of the MOBM coffin: $\text{\$d}(i)t \text{\$}h\text{\$}w \text{\$}w^1 n k\text{\$} (n) \text{\$}m\text{\$}h\text{\$}y\text{\$}t \text{\$}r \text{\$}n\text{\$}r, NN$. It is worthy of note that the only two known examples of the inclusion of $\text{\$d}(i)t \text{\$}h\text{\$}w$ in a *proskynema* are dated to the mid First Intermediate Period (c. Ninth Dynasty),² and in our previous notes on this construction we remarked that no further examples were known to us from any other period. We should like to rectify this assertion, as we have realized that the text from the tomb chapel of *Idw* contains, in fact, the third and earliest record of this phenomenon.

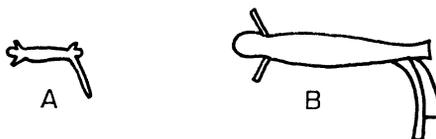


FIG. 1

From what one can discern in fig. 1 of Fischer's paper (see our fig. 1, A), the first sign should be read $\text{\$}d$, while $\text{\$}$ is its phonetic indicator (or 'complement'). We cannot agree with Fischer's reading $\text{\$}$, as the calligraphic characteristics of the sign belong point by point to those of the 'water-skin' sign ($\text{\$}$) (see our fig. 1, B).³ We are unable to see the head of a cobra, as Fischer did. The absence of the final *t* in $\text{\$d}(it)$ may perhaps be explained by lack of space⁴ or by mere carelessness in the work. On the other hand, we have seen that Fischer notes the absence of a specific direct object for $\text{\$d}(it)$, and uses this point to support his reading $\text{\$}$. But we are not convinced by this explanation, since we are accustomed to the omission of $\text{\$d}(i)t$, which is attested various times in Old Kingdom inscriptions (see p. 159 n. 9). The occurrence of *one* example of $\text{\$d}(it)$ without $\text{\$}h\text{\$}w$ should not, therefore, surprise us, as it is evident that the passage was intelligible to the Ancient Egyptian reader, who knew the meaning of this formula.

A further point supporting our interpretation of this word is provided by the fact that the two First Intermediate Period examples of $\text{\$d}(i)t \text{\$}h\text{\$}w$ appear in a *htp-di-nswt* formula, and the case from *Idw*'s chapel also occurs as part of a *funerary* text, which we should like to translate as follows: 'Anubis has made the interment and has buried you, you having been taken to the West. The Desert extends her two arms to you. Recitation (of the Glorifications) for *Idw*, the revered, (by) the lector-priest.' Moreover, the same seems to be a variant of the 'burial'-type *proskynema*,⁵ where Anubis is pre-eminent.⁶

A final observation may be made to conclude this paper. The standing figure of the lector-priest behind the sledge may have served as a semantic indicator (or 'generic determinative') for the

(dins. VII-X)', *BAEO* año xv, parte 2 (Madrid, 1979), 230-2 = coffin (AEIN 1615) of Gemniemhêt, from Saqqâra, Ninth Dyn.; O. Koefoed-Petersen, *Catalogue des sarcophages et cercueils égyptiens*, pl. xv). The occasional omission of $\text{\$d}(i)t$ goes back to the Old Kingdom, see e.g., C. R. Lepsius, *Denkmäler* (Plates), III, pls. 4-6, 25. The example in M. A. Murray, *Saqqara Mastabas*, I, pl. 23, quoted by Fischer (166 n. 2), depicting a lector-priest in the same attitude as that in *Idw*'s chapel, should be read $\text{\$}h(w)t$ in *hry-hbt* and not $\text{\$}ht$ in *hry-hbt* as done by Fischer, who translates 'transfiguration by the lector-priest', which is meaningless. The text clearly says 'Recitation of the Glorifications by the lector-priest', and is one more example of the formula $\text{\$d}(i)t \text{\$}h\text{\$}w$ without the infinitive.

¹ The adjective *w*, 'long', replaces here the usual *ršw*, 'numerous'. Should we see here a reference to the 'extensive' series of hymns recited in the 'Glorifications'? This would point to a sort of litany rather than collected or miscellaneous hymns. For $\text{\$}$ in $\text{\$}h\text{\$}w$ read $\text{\$}$; cf. Baqués Estapé and Ogdon, op. cit. 24 no. 14, *in fine*.

² See Ogdon, *BAEO*, año xv, parte 2 (1979), 232.

³ Cf. A. H. Gardiner, *Egyptian Grammar*³, Sign List F30; N. de G. Davies, *The Mastaba of Ptahhetep and Akhethetep*, I pl. xvii, nos. 371 and 377.

⁴ An accumulation of signs due to the presence of the top front of the chapel on the sledge is evident, especially in the nobleman's name. The artist was even forced to write *imshw* over the side-panel of the chapel itself. And do not forget that the $\text{\$}$ below $\text{\$d}(it)$ needed a place too!

⁵ See N. de G. Davies and A. H. Gardiner, *The Tomb of Amenemhêt* (no. 82), 81 *in fine* (a).

⁶ Op. cit. 82, where a long list can be found.

group $\{\text{𓆎}\}$ written before him, thus becoming a large-sized indicator.¹ This suggestion finds good support when we compare this artistic arrangement with the text of the coffin (AEIN 1615) of Gemniemhēt: here we see the priestly title determined by 𓆎 , a seated man with a papyrus-roll in his outstretched hand (see p. 159 n. 9).

To sum up, we hope to have demonstrated that the reading $\text{šd}(it)$ is to be preferred to dd in this passage, and that the text of *Idw* provides a further example, indeed the earliest, of the inclusion of $\text{šd}(it) \text{ šhw}$ in funerary *proskynemata*.
J. R. OGDON

The Princess Baketamūn²

IN 1905, the Museum of Fine Arts received a gift of artefacts from the year's excavations of the Egypt Exploration Fund. Included was a fragment of a faience votive object (05.239), probably a *menat*, discovered by Naville³ in his work at the Eleventh Dynasty temple at Deir el-Bahri. The object is one of hundreds of faience votive offerings found in a regular stratum in three separate locations: (1) at the western end of the temple platform; (2) in the North Lower Colonnade; (3) in the North Court between the Montuhotpe and Hatshepsut temples. Naville surmised that all the faience offerings could be dated to the Eighteenth Dynasty. Most of the inscriptions were of Hatshepsut's reign, and none was later than that of Amenophis II. It was Naville's opinion that these offerings had been originally placed in the Hathor chapels of Hatshepsut and Tuthmosis III, later to be discarded and tossed down between the two temples and on to the Eleventh Dynasty pavement.

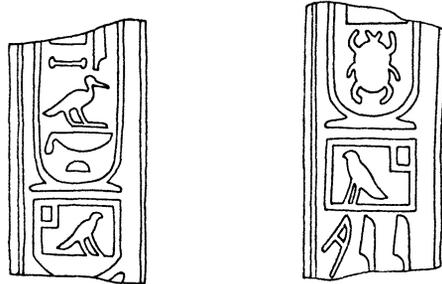


FIG. 1

The MFA votive has a brilliant blue colour, and is inscribed on both sides in black (see fig. 1). One side contains a cartouche which is recognizable as the prenomen of Tuthmosis III: 'beloved of Hathor'. The reverse is inscribed with a second cartouche containing the name *Bkt-īmn*. Unfortunately, any titles which Baketamūn possessed have been broken away.⁴

The name is not a common one. As a private name, Baketamūn occurs sporadically in the New Kingdom written in several forms.⁵ As a royal name, however, only one other example is known

¹ See H. G. Fischer in R. Caminos and H. G. Fischer, *Ancient Egyptian Epigraphy and Palaeography*, 35-7. This seems to have been a practice of which the Egyptian artists were very fond.

² I wish to thank Mr Edward Brovarski for his comments on an earlier version of this paper, and Mr Lynn Holden for his illustration of the MFA piece.

³ Naville, *XIth Dynasty Temple at Deir el-Bahari*, I (1907), 17; III (1913), 13-14.

⁴ Note the unusual writing of Hathor.

⁵ Dyn. XVIII: Davies and Gardiner, *The Tomb of Amenemhēt* (1915), 4; von Bergmann, *Rec. Trav.* 9 (1887), 47. Dyn XIX: James, *Hieroglyphic Texts from Eg. Stelae* 9 (1970), pls. li, no. 314; xx, no. 139; Gardiner, *Ramesside Administrative Documents* (1948), 29, 6. It is interesting to note that the use of honorific transposition in the name does not seem to appear after Dynasty XVIII.