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AN OLD KINGDOM EXAMPLE OF FOR TERMINAL

By HENRY G. FISCHER

THE west wall of the chapel of *Mry-nšwt*, which was excavated by Reisner at Giza (G 1301), has recently been acquired by the Detroit Institute of Fine Arts and will be presented in volume 51 of the Institute's Bulletin.¹ One detail is so curious, however,

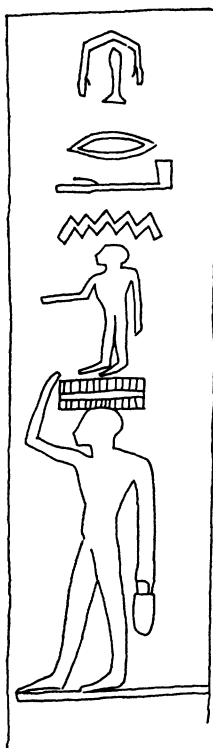


FIG. 1.

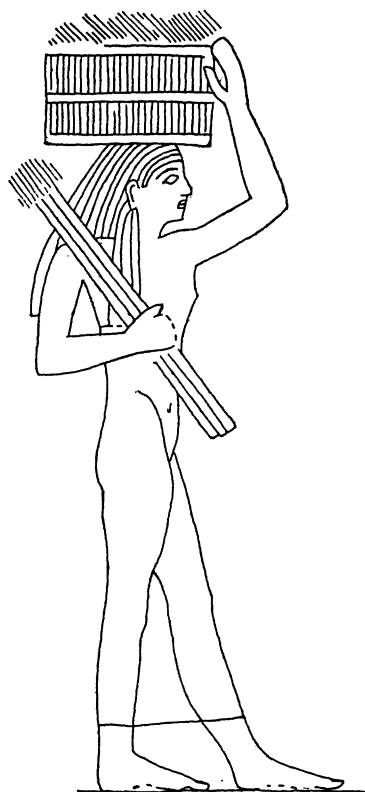


FIG. 2.

that it merits fuller treatment. On the right inner jamb of the false door a funerary servant carries, like his counterpart on the side opposite, an offering for the tomb owner (fig. 1). At first glance the offering appears to be a statue, as in Davies, *Antefoker*, pl. 21, where standing figures are similarly carried. But on closer examination it will be noticed that the feet of the figure do not quite touch the base—if that is what it is. Furthermore the apparent base is divided, throughout its length, by close-set vertical lines, which are traversed by a single horizontal band. A base of this kind is not known

¹ Mentioned in his *History of the Giza Necropolis*, 1, 382. The wall was purchased from the Museum of Fine Arts in Boston and the present Detroit accession number is 71.292.

from contemporary statues, nor is the attitude, which is evidently to be interpreted as a gesture of invocation.

The last consideration does not exclude the possibility that a statue is represented, since representations of statuary might on occasion have included attitudes that are not attested by surviving examples in stone, metal, or wood.¹ But the criss-crossed pattern on the rectangle beneath the figure almost certainly represents reed-work, and this is entirely inappropriate for the base of a statue, which was almost always painted black, the colour of earth;² the same rule is followed in the one case where—most exceptionally—the block on which a statue is seated shows a reed-work pattern.³

If the base of a statue is excluded, the object in question can only be interpreted as a box. At least one actual box dating to the Old Kingdom imitates reed-work,⁴ and the reliefs of at least one Giza tomb chapel show representations of boxes that are almost identical to the one under consideration (fig. 2).⁵ Although the comparable boxes are carried by women, boxes showing less detail are sometimes carried on the heads⁶ or shoulders of men⁷ in other cases.

If the figure is not carried by the larger offering bearer below it, it must belong to the inscription which names the bearer. The rather disproportionate size presents no objection if compared with the surrounding inscriptions, which show a considerable amount of variation in scale. The crux of the matter, then, is the explanation of   , following the title *hm-k* 'funerary priest'. I believe the solution is as simple as it is surprising. The first two signs clearly refer to the god *Rc*, and it is almost equally certain that the entire group represents the name *Ny-Rc*. Theophoric names of this pattern almost always show a terminal , and *Ny-Rc* is in fact written    in another Old Kingdom inscription.⁸ Thus  replaces  in the present case.

¹ E.g. R. Macramallah, *Le Mastaba d'Idout*, pl. 9: a standing woman who holds a lotus to her face. But the lotus was probably introduced because the figure originally represented a man who held a staff.

² A total of 33 out of 43 Old Kingdom examples in L. Borchardt's *Statuen und Statuetten*, 1. Most of the exceptions are grey, or a mixture of red and black, imitating granite.

³ A.-M. Abu Bakr, *Excavations at Giza 1949-1950*, pl. 20.

⁴ Turin Suppl. 15709, E. Scamuzzi, *Egyptian Art in the Egyptian Museum of Turin*, pl. 11.

⁵ S. Hassan, *Giza*, II, 119, fig. 128, and fig. 137, foll. p. 122. Fig. 2 shows a detail of the latter. Also the det. of *f* *i* 'carry', *LD* II, 22(d).

⁶ Abu Bakr, *ibid.* 52, fig. 38; 114, fig. 95c; Cairo Cat. 1384.

⁷ Hassan, *Giza*, v, 266, fig. 122; VI, Part 3, 113, fig. 97. M. Murray, *Seven Memphite Tomb Chapels*, pl. 15.

⁸ A. Mariette, *Les Mastabas de l'Ancien Empire*, 180; *ASAE* 10 (1910), 119-21, the latter the hypocoristicon of a *Ny-mst-Rc*. Cf.   , H. Junker, *Giza*, VIII, 175; *LD* II, 50a, 53a; Mariette, *Mastabas*, 181; Berlin 11468, 11866 (*Äg. Inschr.* I, 39, 40);  , Wreszinski, *Atlas*, III, pl. 54; *Bulletin of the Art Division of the Los Angeles County Museum* I, no. 2 (Fall, 1947), 6, fig. 3; , R. Paget and A. Pirie, *Ptah-hetep*, pl. 33; , *ibid.* and Junker, *Giza*, VIII, 28;    (var.   ), Hassan, *Giza*, IX, 59-60, Paget and Pirie, *Ptah-hetep*, pls. 33, 37; Anthes, *Hatnub*, pl. 9 (Gr. 2, 2); , Černý-Gardiner-Peet, *Sinai*, pls. 7, 13;

  , Davies, *Deir el Gebrâwi*, II, pl. 9; Cairo Cat. 1579;   , Macramallah, *Idout*, 20 (cf.

Edel, *ZÄS* 85 [1960], 79-80). Exceptions:    (*Ny-Pth*), Junker, *Giza*, II, 118;   , *LD* II, pl. 115,

1. The final  does not appear in names like *Ny kw-NN*, even if *Ny* is written last (Ranke, *Personennamen*, I, 173, 4; 180, 12, 13, 14; 422, 22; 423, 5; II, 294, 3; 295, 27). Nor does it appear in names of the pattern *Ny-NN* if *Ny* is written first (*ibid.* I, 172, 24; 173, 9; II, 295, 28), or in names earlier or later than the Old Kingdom (*ibid.* II, 294, 16, 19, 24).

Although the group  is a well-known Old Kingdom writing of the prosthetic *i*,¹ the phonetic use of  alone,² and elsewhere than at the beginning of a word, is totally unexpected at so early a date. Cryptographic writings are not entirely unknown from this period, however,³ and the scribes of Giza seem to have had a predilection for graphic devices of a sportive nature.⁴

Just possibly a similar explanation must be applied to the name  in Moussa and Altenmüller, *Tomb of Nefer and Ka-Hay*, p. 38 and pl. 36,⁵ but this more probably represents *S-n-Hthr* (cf. Ranke, *Personennamen*, I, 427, 24), with honorific transposition of the indirect genitive,⁶ and corresponds to an example such as  (loc. cit., no. 25), in which *n* retains its normal position. It must be admitted that the few other Old Kingdom names of this pattern all show the normal sequence of *s-n* and write  or ,⁷ but I do not see a likelier alternative. The final  can hardly be a determinative, for the name accompanies a representation, and no redundant determinative of this sort is attested among the many other names that occur in the same Fifth-Dynasty tomb chapel.

It should be added that a transposition of the indirect genitive cannot very well be applied to the name considered earlier. The terminal sign would then have to be interpreted as a child or youth, and there does not seem to be any Old Kingdom parallel for a name expressing a filial relationship to a god.⁸

¹ See Edel, *Altäg. Gr.* § 449 and cf. G. Lefebvre, *Gr.* (2^e éd.) § 232.

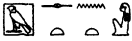
² Note that the interjection  (Edel, *ibid.* § 860) is normally written with both signs in the Old Kingdom; although  may occur thereafter (Lefebvre, *ibid.*, § 576), it is still uncommon in the Middle Kingdom.

³ Cairo Cat. 1696, from Abusir, Borchardt, *Denkmäler des Alten Reiches*, II, 140; discussed by E. Drioton in *Mélanges Maspero*, I, 697-704.

⁴ As pointed out in a forthcoming study: *Orientation of Hieroglyphic Inscriptions*, §§ 21, 25-7.

⁵ For the occasional replacement of  by  see Edel, *Altäg. Gr.* § 860, citing Schäfer, *Atlas*, III, pl. 15; also J. Sainte Fare Garnot, *L'Appel aux vivants*, 89, and Fischer, *Dendera*, 79 n. 340.

⁶ *JARCE* 3 (1964), 123-4.

⁷ Ranke, *Personennamen*, I, 427, 23; Junker, *Giza*, VI, 117; *Giza*, XI, 238 and 240; and  Cairo Cat. 1462, quoted without terminal sign by Ranke, *op. cit.* I, 280, 6. The same is true of a few slightly later examples.

⁸ Ranke sees such a relationship in names of another pattern, *rdi(w)-n-i-NN* (*Personennamen*, II, 234), but these simply mean that the child so named is a gift from Heaven; cf. Junker, *Giza*, IX, 98.