

LES CRITÈRES DE DATATION STYLISTIQUES

à l'Ancien Empire



Édité par Nicolas GRIMAL



INSTITUT FRANÇAIS D'ARCHÉOLOGIE ORIENTALE

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A GROUP OF UNIQUE STATUES DISCOVERED AT GIZA

III. THE STATUES OF *JNTY-ŠDW* FROM TOMB GSE 1915

During excavations in 1992 in the cemetery located south east of the great sphinx at Giza,¹ a group of statues of an Old Kingdom artisan called *Jnty-šdw* was found in the *serdab* of his tomb no. GSE 1915. This cemetery, which was built into the desert cliff and is known as the Upper Cemetery, contains more than 30 rock-cut and stone-built tombs of craftsmen, draftsmen, sculptors, tomb-makers and other artisans. A ramp of stone rubble connects these tombs with another cemetery, the Lower Cemetery, located on the low desert below and to the west, which contains the tombs of the workmen and their overseers of the pyramid builders.² These two cemeteries, only recently discovered, are different from each other in their architectural style, and each in its own way is unique.³

To the east of the two cemeteries is the site of the “institution area”, which comprises a bakery and a storage area. East and north of the bakery was found a large Old Kingdom settlement about 3 square kilometres in area. All these sites — tombs, bakery and settlement — were separated from the three royal pyramids by a large wall known as Heit el-Ghorab, located to the north of the cemeteries recently discovered and south of the pyramids.⁴ In the middle of the wall is a tunnel which was used as a

1. See previous publications on the site, Z. Hawass, “A Group of Unique Statues Discovered at Giza (I). Statues of the Overseers of the Pyramid Builders” in *SDAIK* 28, 1995, pp. 91-95; *id.*, “A Group of Unique Statues Found at Giza (II). An Unfinished Reserve Head and a Statuette of an Overseer”, in *SDAIK* 28, 1995, pp. 97-101; *id.*, “The Workmen’s Community at Giza.” in *House and Palace in Ancient Egypt*, Vienne, 1996.

2. Z. Hawass, “The Workmen’s Community at Giza;” cf. J. Černý, *A Community of Workmen at Thebes in the Ramesside Period*, *BdE* 50, Cairo, 1973.

3. I would like to thank my colleagues at Giza who have participated in the excavations since August 1990: Mansour Boriek, Zagloul Ibrahim, Ashraf el-Senousi, Amani Abdel Hamid, Mohammed Salah and Hasaballa el-Tieb. All represent a different field in archaeology, architecture, epigraphy, ceramic analysis and photography. I would also like to thank Angela Aigner for editing and typing this paper.

4. Z. Hawass, *The Funerary Establishments of Khufu, Khafra and Menkaura during the Old Kingdom*, University of Pennsylvania, Ph.D. Dissertation, 1987, University Microfilms, Ann Arbor, MI, 1987, vol. I, pp. 417-418.

gateway to allow workmen access to the building sites and the quarries.⁵

The four statues found in the *serdab* of *Jnty-šdw*'s tomb were all made for him and represent him at different ages.⁶

TOMB GSE 1915

This tomb is located in squares numbered 24 25 H p.⁷ It consists of a small open court from which a ramp leads west to connect with the tomb and the *serdab* (fig. 1).

THE OPEN COURT

The court is rectangular in shape with the east wall missing. The walls are made of chunks of limestone mixed with mud mortar. The two short sides are on the north and south. The north wall is 98 cm long, preserved to a height of 40 cm, and is 45 cm thick. The south wall is 96 cm long, and stands 40 cm high and 45 cm thick. The western side is 3.60 m long and 45 cm high. The ramp extends from the middle of its western side. Inside the ramp were found pottery vessels, and four more complete vessels were found inside the court: two rough beer jars, one cup and a miniature dish (fig. 2). The pottery dates to the end of Dynasty IV and the beginning of Dynasty V.⁸ The following is a description of these vessels:

- I. Beer jar (fig. 2[1]): upright rim, pointed base. Nile D clay⁹ mixed with limestone and sand. The fracture is red; the outer surface colour is light red (2,5YR6 / 8).
- II. Beer jar (fig. 2[2]): independent plain rim, pointed base. Nile E clay mixed with sand, white particles and shell. The fracture is red in the centre between brown edges. The outer surface is pink (7,5YR7 / 4).

5. D.R. Rostem, "Bridges in Ancient Egypt, with a Report on a Newly Discovered Bridge from the Old Kingdom," *ASAE* 48, 1940, pp. 167-177; see also discussion in V. Maragioglio, C. Rinaldi, *L'Architettura delle Piramidi Menfite*, vol. VI, Turin, Rapallo, 1967, p. 196; R. Stadelmann, "La ville de pyramide à l'Ancien Empire", *RdE* 33, 1981, pp. 67-77; M. Lehner, "The Development of the Giza Necropolis: The Khufu Project," *MDAIK* 41, 1986, p. 23.

6. There is a very interesting story about the discovery of these statues. They were found two days prior to the strong earthquake that occurred in Egypt in October 1992. We opened the

serdab on October 12th, 1992, a few hours before the earthquake, and the discovery was never announced to the press.



7. GSE stands for Giza southeast. Look also at the map of the site to locate the squares in the forthcoming publication of the site.

8. G.A. Reisner, *Mycerinus: The Temples of the Third Pyramid at Giza*, Cambridge, Mass, 1931, pp. 202-229; G.A. Reisner, W.S. Smith, *A History of the Giza Necropolis II: The Tomb of Hetepheres, Mother of Cheops*, Cambridge, Mass., 1955, pp. 60-89.

9. According to the Vienna System of Pottery Fabric Classification.

- III. Cup (fig. 2[3]): plain rim, flat base. Nile clay fine E mixed with white particles and sand. Light red wash (10R 6 / 6 light red). Grooved wheel lines on outer surface.
- IV. Miniature dish (fig. 2[4]): Nile clay B mixed with white particles and mica. The outer surface is pink (7,5YR7 / 4).

THE RAMP

The ramp is entered from the court where it joins the west wall, 1.20 m from the north and 2.4 m from the south. It is 0.93 m wide, increasing to 1.04 m, and at its foot was placed a limestone block to serve as a step. Its overall length is 24.30 m and its height is 0.40-0.50 m. The floor of the ramp was covered with mud mixed with stone rubble and its walls were made of chunks of limestone and granite. It rises at an angle of 5°. Model pottery vessels were also found here as well as other pottery sherds dating to the same period of the Old Kingdom as the complete vessels described above. There was also found a seal of a pottery vessel on which the word *ddtw* is written  ¹⁰. The sign *h'* was sometimes represented on seals as . If this is true here, then the seal could be read as *dd h'w*, the Horus name of Djed-ka-Ra Isesi. ¹¹

At the end of the ramp were found two graves, both poor. These were probably made for the children of the tomb owner, or were later additions after the tomb was constructed.

THE TOMB

This was a solid construction built of limestone, similar in style to the mastaba tombs of Dynasty IV. ¹² Six burial shafts were found in it and two false doors are located on the eastern face. The length of the tomb is 6.5 m, the width 4.42 m and the height is 2.9 m.

The northern false door is located 94 cm from the north wall of the tomb. The height of the false door is 1.86 m, its width is 65 cm. The second false door is located 2.35 m to the south of the first and measures 1.56 m high and 55 cm wide.

THE ROOM OF THE SERDAB

This chamber is located on the south-west side of the tomb, approximately 6.70 m from the ramp, and is cut into the natural rock of the cliff. The small entrance, only about 1.38 m high, is also cut into the rock and leads directly into the room. The

10. A.H. Gardiner, *Egyptian Grammar*, 3rd ed., Oxford, 1957, p. 604.

11. J. von Beckerath, *Handbuch der ägyptischen Königsnamen*, *MÄS* 20, Munich and Berlin, 1984, pp. 54-55.

12. G. Reisner, *The Development of the Egyptian Tomb Down to the Accession of Cheops*. Cambridge, Mass., 1935, pp. 218-233.

interior is not properly finished and the walls have been left rough, with axe marks visible on the surface.

On the western wall of the *serdab* is a niche measuring 92 cm long, 68 cm wide and 98 cm thick, cut into the rock to house the statues. This niche was concealed by a wall built of three courses of limestone, with mud-brick and mud mortar. The workers had left a small hole in the niche, measuring 24 cm high, 13 cm wide and 42 cm deep (fig. 3).

At first it was only possible to see the face of the statue (figs. 4-5). The eyes of the statue were bright. We took down the mud-brick course below the hole and were surprised to find four statues instead of only one as originally expected. The main large seated statue was positioned in the middle and on its left were two more statues, one seated and the other standing (fig. 6). On its right side was another seated statue beside which were found the remains of a wooden statue which had entirely disintegrated. The *serdab* therefore originally held five statues, the largest one in the middle, with two smaller ones, one sitting and one standing, on its left side, and on its right side, a sitting statue and a wooden statue. Given the ancient Egyptians' love of symmetry, we might expect that the wooden statue represented a standing figure.¹³

The tomb of Inty-shedu is unique in its style and is also different from all the tombs found in this cemetery for the following reasons: it is the first Old Kingdom tomb found with an open court separated from the tomb and located about 24.30 m to the east. The open court is linked to the tomb by the ramp with its 5° inclination. This arrangement is similar to that of a pyramid complex with its tomb and causeway. Similarly, the open court could represent the valley temple.¹⁴ It is also similar to the tombs at Qubbet el-Hawa in Aswan.¹⁵

The *serdab*, cut into the cliff-face and sealed with limestone and mud-brick, is another exceptional feature of this tomb. Although the statues found *in situ* were well made, the tomb itself was a modest affair with no inscriptions or decoration except for the false doors on its eastern face. The location and construction of the tomb indicate that its owner was not a prince or a high official. The ceramics found were

13. No *serdab* like this has been found in the Old Kingdom containing several statues of the same person at different ages. *Serdab* means in ancient Egyptian *pr-twt* "statue chamber." Our earliest example of a statue inside a *serdab* is dated to the reign of Djoser. See S. D'auria *et al.*, *Mummies and Magic: The Funerary Arts of Ancient Egypt*, Museum of Fine Arts, Boston, 1988, p. 88; J.P. Lauer, *Saqqara*, London, 1976; Z. Hawass, "The Statue of the Dwarf *Pr-n(j)-'nh(w)* recently Discovered at Giza," *MDAIK* 47, Festschrift Kaiser, 1991, pp. 157-158; see also E. Brovariski, *LÄ* V, 1984, col. 874-879.

The first time the *serdab* appears in private tombs is dated to the reign of Djoser in the twin-mastabas of Khabau-Sokar and his wife, see G. Reisner, *The Development of the Egyptian Tomb*, pp. 267-269, fig. 158. At Giza, one *serdab* is dated to the reign of Khufu, and two to the reign of Khafra, see D'auria *et al.*, *Mummies and Magic*, p. 88; A.M. Blackman, "The Ka-house and the Serdab," *JEA* 3, 1916, pp. 250-254.

14. Z. Hawass, *The Pyramids of Ancient Egypt*, Carnegie Institute, Pittsburgh, 1990.

15. E. Edel, *Die Felsengräber der Qubbet el-Hawa bei Assuan I*, Wiesbaden, 1967.

unfortunately not plentiful in comparison with other tombs in this cemetery, but they are indicators of a date at the end of Dynasty IV-Dynasty V.

THE BURIAL SHAFTS

A. Shafts within the tomb:

One shaft was cut through the floor of the *serdab* room on the south-west side. It measured 1.16×1.10 m in cross-section and was 2.16 m deep. At the bottom, on the west side was the burial chamber, closed with mud-brick and chunks of limestone. The walls of the burial chamber had been left rough. Inside the burial chamber was a skeleton placed in a foetal position with its head to the north and its face to the east. Beside the skeleton were found two beer jars and other vessels.

B. Shafts above the tomb:

In the solid core of the mastaba were six burial shafts arranged in two lines, three on the west side and three on the east. Two of them contained burials and the others were found empty.

Shaft 1 is the northernmost shaft of the eastern row. The upper part of the shaft was constructed of limestone while the lower part was cut through the solid rock. The shaft was cleared to a depth of about 1.90 m. It had been filled to about 1.40 m with chunks of limestone, granite and sand. No skeleton was found but there were pottery sherds in the shaft.

Shaft 2 is located about 50 cm south and is similar in construction to the first. No skeletons were found but the shaft was full of sand, pieces of pottery and limestone. It would seem that both shafts 1 and 2 were false shafts.

Shaft 3 is about 47 cm south of the previous shaft and is located behind the second false door. It is built of chunks of limestone and granite. At a depth of 1.92 m, the builders tried to close the shaft by placing two blocks of limestone to the east and west with another limestone block above them. Beneath these blocks was found a skeleton in a foetal position with its face to the east and its head to the north. Under the head of the skeleton was found a piece of limestone used as a headrest.

Shaft 4 is the northern shaft of the western row. It is located about 16 cm from the northern side of the tomb. It was built of chunks of limestone and was filled with sand and small pieces of limestone. No skeleton was found.

Shaft 5 is the middle one of the second row and is located about 46 cm to the south of shaft 4. The upper part of the shaft was built of pieces of limestone and

granite to a depth of about 1.30 m. A burial found to the west of the shaft contained a skeleton placed in a foetal position, the direction of the head and the face being similar to the other skeletons. Above it were found remains of black colour — perhaps the remains of a cover.

Shaft 6 is the southernmost shaft and is 47 cm to the south of shaft 5. It is about 3.60 m deep. It was constructed with limestone pieces to a depth of about 1.20 m. When the builders were digging the lower part of the shaft, a hole was opened and was closed with pieces of limestone and mud mortar. No skeleton was found in this shaft.

It is very strange to find that all these shafts contain almost no artefacts.

THE STATUES OF *JNTY-ŠDW*

The four surviving statues of the tomb owner are all slightly different in style and very different in size.

STATUE 1 (FIGS. 7-12)

The large, centrally placed seated statue was clearly the most important of the group. It is made of painted limestone. The figure of *Jnty-šdw* is seated on a backless chair. He is wearing a wig and a short skirt.

Measurements:

Height	75 cm
Height of wig to top of head	14.7 cm
Height of face	9.3 cm
Width of face	8.5 cm
Thickness of collar	2.3 cm
Length of right leg	28.5 cm
Length of left leg	28.9 cm
Width of chair	26 cm
Depth of chair	19 cm
Height of chair	33 cm
Length of base	27 cm
Width of base	14 cm
Height of base	8 cm

The head is covered with a regular black wig, parted down the centre, with each lock of hair carefully depicted as a separate curled strand. The wig covers the upper

part of the ears and flares out, exposing the lower part of the ears, and is longer at the back than at the shoulders. Both ears are placed unnaturally high up on the sides of the face but are carefully modelled. The entire wig is coloured black (fig. 8).¹⁶

The face is painted reddish-brown, like the rest of the body. The paint has not been applied evenly and brush marks are visible where the paint is thin. The face has a wide, rather low forehead. The artist attempted to reproduce the effect of the protruding bone on the forehead, which steps up gradually from the eyebrows to the wig.¹⁷ The eyebrows are black and carefully outlined, but, like the eyes, are not quite symmetrical. The eye sockets are emphasised by a thick black line which may represent *kohl*. The eyeball is coloured white, whereas the pupil is black and outlined by a thin circle of white framed in brown. The inner part of the eye near the nose is coloured light brown.

The nose is straight, simply modelled and skilfully connected to the cheek. The mouth likewise is simply but naturally depicted with a thin black line representing a moustache. Around the short, thick neck a broad collar is outlined in black paint. The collar has three rows of beads which are coloured white, blue and white. The individual beads are indicated by brown and blue lines.¹⁸

The artist has made an attempt to show the muscles of the shoulders, chest and stomach. The broad shoulders and heavy arms convey the impression of a strong man, but the modelling of the chest is rather stylized and the juncture of the chest and the arms is unnaturally sharp. The nipples are indicated but placed too close to the arms.

The elbows are pointed. The right hand holds a piece of linen or leather of a leopard. The right thumb looks separate from the rest of the hand. The left hand lies on the lap, the fingers are long. The area between the arms and the sides of the chest, which was not cut away, is painted black.

The skirt is short and is painted white, as is the belt. The belt is tied in an elaborate knot. Both legs are carefully modelled, particularly the knees. The space between the legs is painted black. The toes are thin, and the feet rest on a kind of stand. The seat is not painted and it is without a back (figs. 9-10).

On the right side of the chair is written the following hieroglyphic inscription (figs. 10-12): *Jmy-r wj³ n Nt rh nsw Jnty-šdw*, "The overseer of the boat of the goddess Neith, the King's acquaintance, Inty-shedu".

16. Compare with the wig of the scribe Rahotep in, C. Aldred, *Old Kingdom Art in Ancient Egypt*, London, 1949, fig. 48, and also Seshemnefer in fig. 34.

17. This is similar to the head of Ankh-kaf in Boston. See A. Bolshakov, "What did the Bust of Ankh-kaf Originally Look Like?" in *Journal of the Museum of Fine Arts, Boston*, vol. 3, 1991, pp. 5-13; D. Dunham, "The Portrait Bust of

Ankh-kaf," *Bulletin of the Museum of Fine Arts, Boston* 37, no. 221, June 1939, pp. 41-46.

18. For the function of the *wsh* collar see T. Handoussa in *SAK* 9, 1981, pp. 145-150; The word *wsh* occurred in the Old Kingdom, see C. Ziegler, "Le mastaba d'Akhet-hotep," *Paris, réunion des musées nationaux*, 1993, pp. 110-114; see also C. Andrews, *Ancient Egyptian Jewelry*, London, 1990, pp. 67-121.

STATUE 2 (FIGS. 13-18)

This was found to the left of statue 1 and is also made from white limestone. The deceased is represented seated on a chair without a back. His face is quite unusual in comparison to other statuary dating to the Old Kingdom.

Measurements:

Height overall	40.5 cm
Height of chair	15.3 cm
Width of chair	12.2 cm
Length of wig (right side)	8.4 cm
Length of wig (left side)	8.2 cm

This statue is represented in the conventional flaring wig common in the Old Kingdom. The hair comes down low on the brow and is parted down the centre, each lock depicted separately and notched to indicate curls or twisted strands. There are 14 layers of hair which extend on each side and eight layers on the back.

The facial features are large, particularly the widely-spaced eyes. The heavy eyebrows follow the line of the wig. The eyes are outlined in black and the eyeball is coloured white. The pupils are coloured black and are not exactly circular. As with statue 1, there are traces of dark red-brown paint encircling the pupils. The right eye is slightly smaller than the left one.

The shape of the nose is straight, high, and slightly snub, revealing well-defined nostrils which are coloured black (fig. 14). The moustache is a single line above the lips. The neck is fat and short, thrusting the head forward. Around it is a painted broad collar representing three rows of beads, coloured blue, white and blue. At the back, the collar is tied with a red cord. When the statue was found, part of the blue paint was chipped, showing the white limestone underneath. The broad collar, the *wsh*, has religious significance in that it may have originated from the Ennead of Heliopolis.¹⁹

The shoulders are not as broad as those of statue 1, and the muscles of the torso are not so well marked, giving this statue a more relaxed air. The nipples are painted black and emphasised by a ring of black dots. The hands are placed on the knees, the right hand holding a roll of leather or linen. The fingers are long.

The skirt is tied with an elaborate knot at the waist. It is white, whereas the belt was painted with blue and white vertical stripes. The legs are sturdy and the modelling of the muscles and shin bones is clear and rather stylized.

The base is painted black, while the left side and the lower part of the right side of the chair are painted with dots of red and black to imitate granite. The skin of this statue

19. The statues of Idu at Giza, located in his tomb in the eastern field at Giza, may represent him at different ages, though not as a child.

See H.G. Fischer, "Varia Aegyptiaca", *JARCE* 2, 1963, pp. 17-22; W.K. Simpson, *The Mastabas of Qar and Idu*, Boston, 1976.

is coloured much darker brown than statues 1 and 3. The paint was applied carelessly as can be seen between the arms, and legs, on the base, and behind the wig.

The statue gives the impression that the owner was in his youth, strong and very confident yet rich in life's experiences. The seat was restored in ancient times (fig. 16).

On the right side of the seat is the following inscription (figs. 17-18): *Jmy-r wj³ n Nt Jnty-šdw*, "The overseer of the boat of the goddess Neith, Inty-shedu".

STATUE 3 (FIGS. 19-23)

This was found next to statue 2 on the north side of the *serdab* niche. It is also made of painted limestone. The figure, which stands with the left leg advanced, wears a tied short skirt and holds in both hands rolls of linen or leather.

Measurements:

Overall height	31	cm
Width of face (from eyes)	3.1	cm
Height of neck	3.1	cm
Length of the left arm	12	cm
Length of the right arm	12	cm
Width of chest	5.8	cm
Length of the skirt	6	cm

The head of the statue is covered with a short wig, painted black. Ten rows of locks radiate from the centre. The individual curls are indicated by vertical lines.

The facial features are delicate when compared with the other three statues of this group, and the skin colouring is strikingly lighter, almost white. The forehead is broad, the chin is small. The combination of these features makes the face square rather than rectangular or circular.

The eyes were modelled and outlined in black paint. Both eyes slope downwards, and the eyebrows follow the same contour. The right eye is slightly smaller than the left; in both the pupil is painted black and the eyeball is white. The nose is straight with only a summary indication of the nostrils. The mouth is lopsided and was left unfinished or neglected by the artist. Above the upper lip a moustache is indicated by a thin black line of which only the left part is visible.

The short, fat neck is adorned with a broad collar of three rows of white, blue and white beads. The two shoulders are broad and show strong muscles. The torso is very simply modelled. The lower part of the right arm of the statue was broken when found.

The skirt is short, tied and was painted white. The muscles of the legs are crudely indicated and the left advanced leg is better modelled than the right one. The right side of the base is chipped. The legs are attached to the back pillar which extends as far as the middle of the statue's back (fig. 21). The spaces between the arms and

the body, and between the legs and the back pillar, are painted black. The paint is often applied carelessly.

On the base near the left is written the name of the deceased with two letters only: *Šdw*, "Shedu". On the right side in front of the right leg is written the following: *Jmy-r Nt Jnty*, "The overseer of Neith, Inty". The sign "n" and the boat are not written as on statues 1 and 2.

STATUE 4 (FIGS. 24-28)

This statue is made of painted limestone and depicts the owner seated on a chair without a back, his two hands on his lap. He is painted the same reddish-brown as statue 1.

Measurements:

Height of statue	30 cm
Total height with base	32 cm
Width of face	3 cm
Length of left arm	9.5 cm
Length of right arm	9.4 cm
Length of the skirt	13.2 cm
Length of legs	12.2 cm
Height of chair	11.5 cm

The statue appears to be wearing a black wig; although the individual locks are not depicted, the central parting is indicated. The wig is very wide at the sides and reaches the shoulders. The eyes are coloured white and outlined with a black line. The pupils and eyebrows are coloured black. Traces of red paint can be seen around the pupil.

The face is well defined and has fine features. It is circular shaped. The nose is long. The broad collar is indicated by three rows of colour, white, blue and white, but without any details of the beads. On the back under the wig appears the knot of the collar, painted white (fig. 25). The moustache is painted black. The lips are well formed with a slight smile, emphasised by the fullness of the cheeks.

As in the other three statues described, the artist sculpted the muscles well. The right arm is on his lap and is holding a piece of linen which is painted white. The left arm is similarly extended on his lap and the fingers are touching the skirt (fig. 26). The chest and the stomach are also carefully rendered. The navel is indicated by a hole painted black. The skirt is short and reaches above the knees. It is painted white. The figure is seated on a chair without a back, which is painted black.

On the right side of the chair is the following inscription: *Jmy-r wj³ n Nt Jnty-šdw*, "The overseer of the boat of Neith, Inty-Shedu".

CONCLUSION

The statues all represent one person, *Jnty-šdw*. They were all found together in the *serdab* niche, and each bears an inscription naming *Jnty-šdw*, or just *šdw*. The large seated statue was placed in the middle of the *serdab* niche, with two smaller statues, one seated, one standing, on its left, and two more statues on its right. The fifth statue, a wooden one which was probably another standing figure, had disintegrated into a pile of powder by the time the discovery was made.

Possibly the deceased sought to represent himself at different ages. The statues on the left of the main statue represent the deceased in his youth; the first standing statue is followed by the "older" seated statue also on the left. Of the two statues on the right, the one which survives represents the deceased in his youth. The middle statue represents the deceased at the time of his death.

The artist succeeded in sculpting the faces to correspond with the various stages of life, and sculpted muscles and shoulders to show corresponding strength. In the fourth statue, the modelling of the legs is unique.

These statues were not made for a nobleman or an official, but for an artisan. The artist here followed all the rules of Old Kingdom artistic style, even using the dark red colouring for the body, similar to other male statues of the period.

All four statues show a moustache, which is a rare feature in Old Kingdom statuary. From this period, only the well-known private statue of Rahotep and the royal statue of Menkaure are similarly represented.²⁰ The workmen and the farmers as well as the common people seem to have preferred to wear moustaches as over 16 of the statues found at the cemetery of the workmen and their overseers, as well as at the cemetery of the artisans, wear them. It is similar in Egypt today — the majority of the men who live in the villages of Egypt prefer to wear a moustache, while most of the men who live in Cairo do not.

The material in the right hand of the statues is still unknown, but it has been suggested that perhaps it is a piece of linen or leather, known as *mks*, expressing the desire of the deceased for resurrection and an afterlife.

The broad collar is of a different style and colour. It is a sort of amulet that had religious and ritual meaning. The God Atum made himself and created the Ennead of Heliopolis, then embraced its members in order to give them life. The last embrace of the god is the origin of the *wsh*.

20. See C. Aldred, *Old Kingdom Art*, pl. 25; pp. 36-40; also O. Bates, "Sculpture from the Excavation at Gizeh 1905-1096," *BMFA* 5, no. 26, June 1907.
cf. H. Schäffer, *Principles of Egyptian Art*, translated by J. Baines, Oxford, 1974, pp. 9-13,

The title *Jmy-r wj³ n Nt*, “Overseer of the boat of the goddess Neith”, has no parallels.²¹ It seems that *Jnty-šdw* was a carpenter, making boats for the king, Hathor or Neith. At Giza, there were both priests and priestesses of Neith.²²

DATE

There is no parallel to these statues with regard to make a comparison between them to their date. It is therefore difficult to assign any date based on their artistic style. The *serdab* of the deceased is located outside the tomb, similar to the *serdab* of Djoser,²³ but that is a royal building style. There is a private tomb found in the western field of Khufu’s pyramid which belongs to a dwarf named Pr-ny-ankhu, where the *serdab* was similarly placed outside the tomb.²⁴ This tomb also has a ramp and an entrance similar to the Valley Temple of a Pyramid Complex. We have to remember that some individuals in this cemetery built their tombs in a pyramid shape. It seems that this tomb has a design similar to a Pyramid Complex, with the *serdab* outside the tomb, in imitation of the *serdab* of Djoser.

The construction of the tomb is solid. No rooms were found inside it, and the burial shaft was discovered on top of the tomb. All these features are typical of Dynasty IV tombs, according to Reisner.

The pottery which was discovered in the tomb dates to the Fourth or Fifth Dynasty.

It seems to me, from the evidence cited, that the tomb can be dated to the end of the Fourth Dynasty of the Old Kingdom.

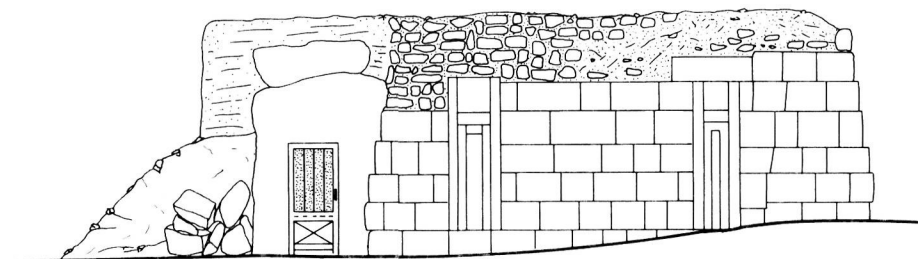
21. K. Baer, *Rank and Title in the Old Kingdom: The Structure of the Egyptian Administration in the Fifth and Sixth Dynasties*, Chicago, 1960.

22. Z. Hawass, *Funerary Establishment*, vol. 2, p. 717.

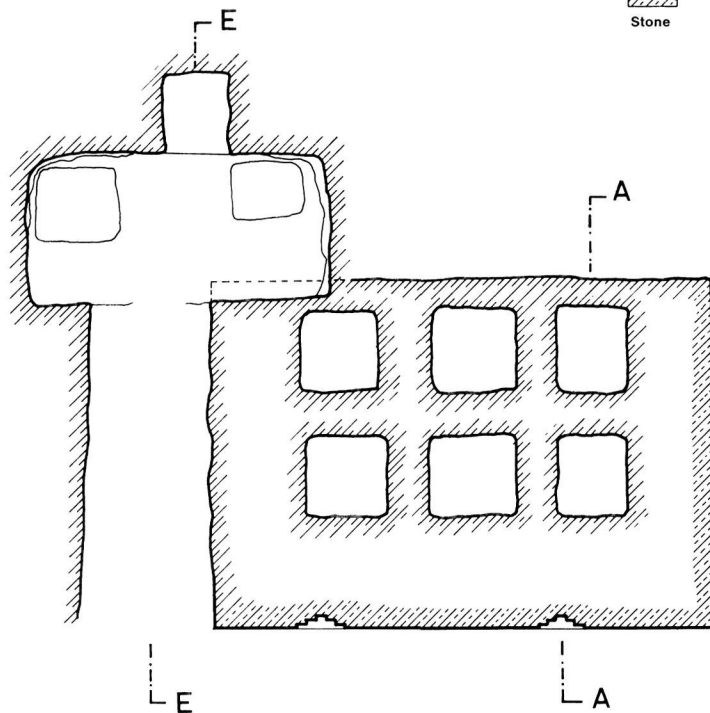
23. J.-Ph. Lauer, *Saqqara. The Royal Cemetery*

of Memphis, Excavations and Discoveries Since 1850. New York, 1976.

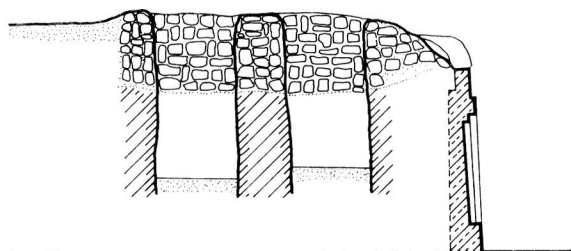
24. Z. Hawass, “The Statue of the Dwarf Pr-n(j)-nh(w) recently Discovered at Giza,” *MDAIK* 47, 1991, pp. 157-158.



a. principal façade.



b. plan of the tomb at level 90.



c. section a-a.

Fig. 1. GSE 1915. The tomb of *Jnty-šdw* (drawing Adel Amin).

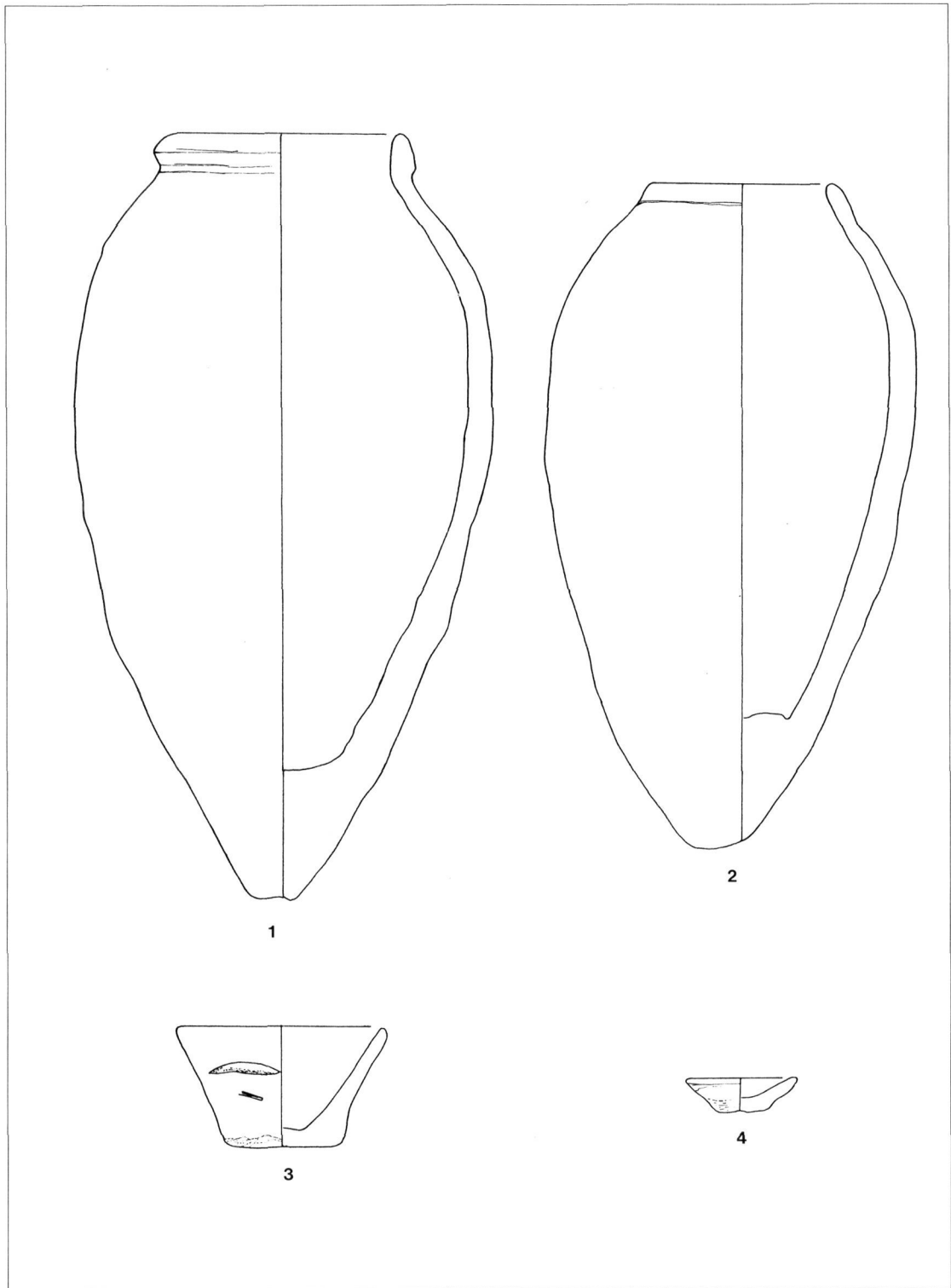


Fig. 2. Vessels from the court.

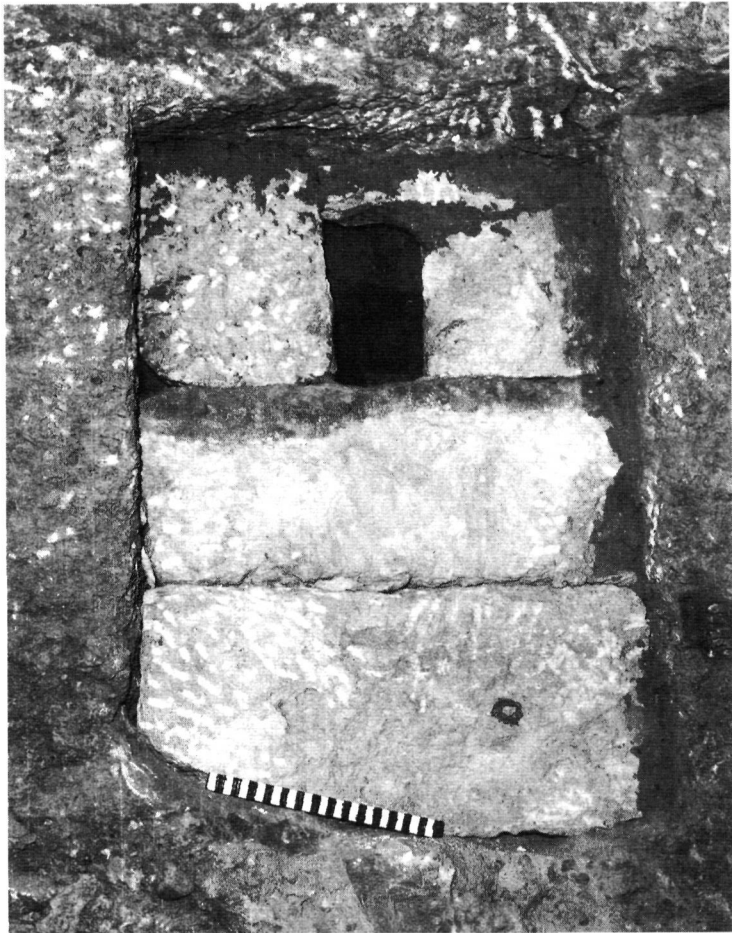


Fig. 3.
The serdab before opening.



Fig. 4.
Statue of *Jnty-šdw* in the serdab.

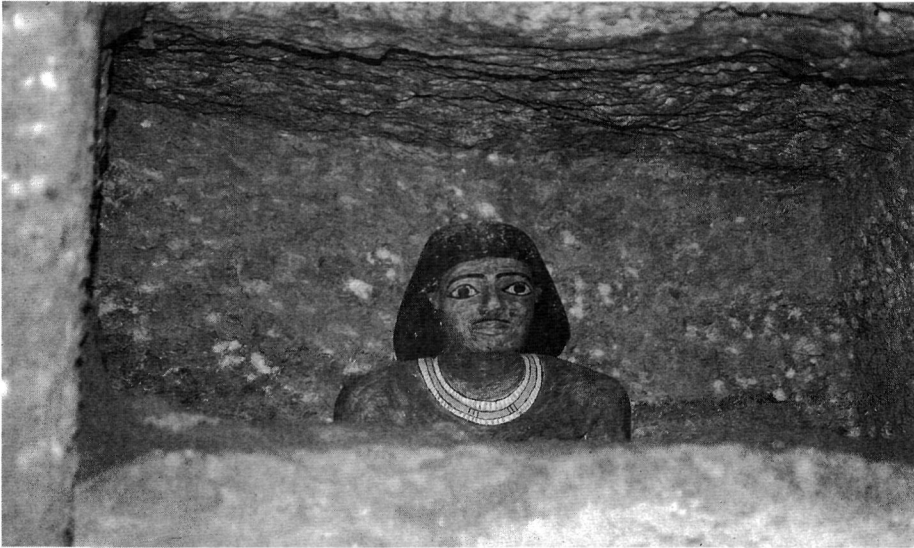


Fig. 5.
Statue
of *Jnty-šdw*
in the serdab.

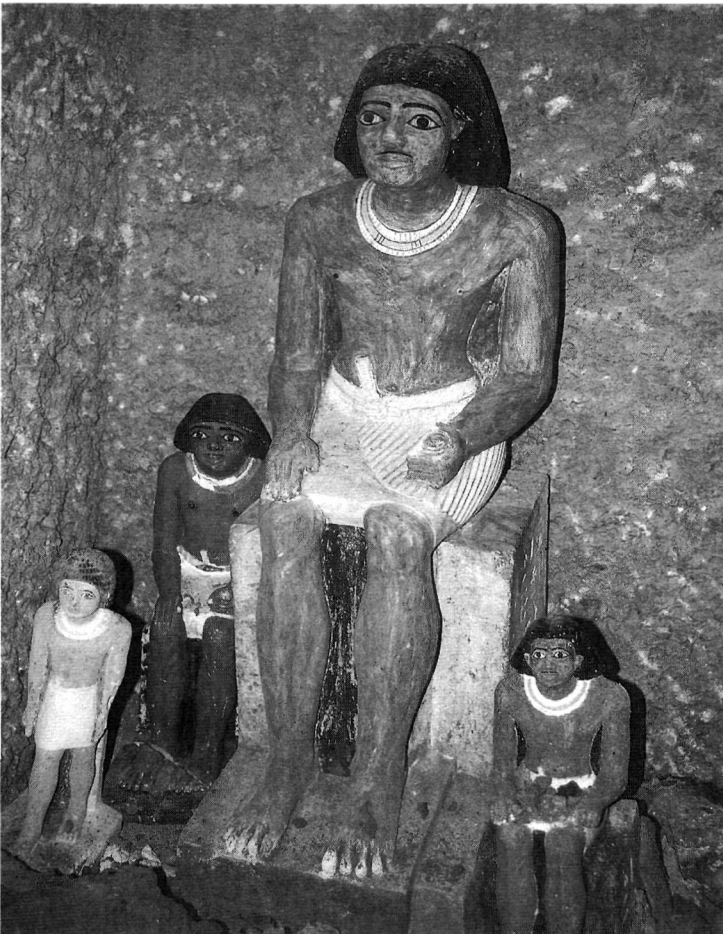


Fig. 6.
The group of statues of *Jnty-šdw*.

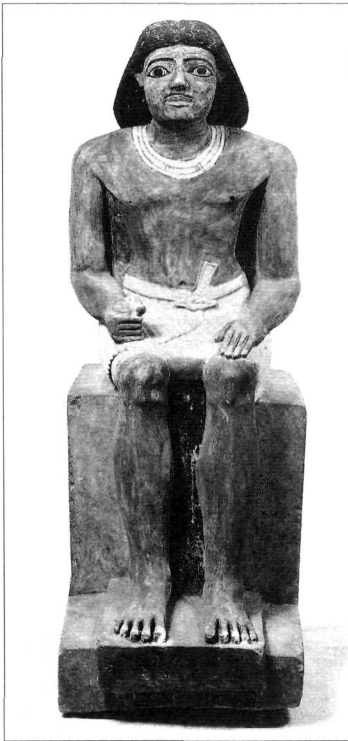


Fig. 7.
Statue 1.



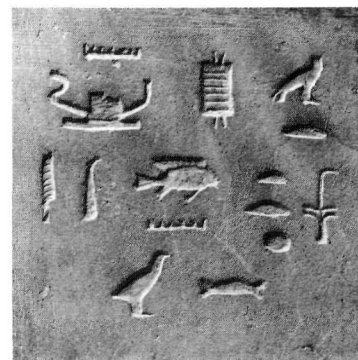
Fig. 8.
Statue 1.



Fig. 9. Statue 1.



Fig. 10. Statue 1.



Figs. 11–12. Statue 1, inscription.

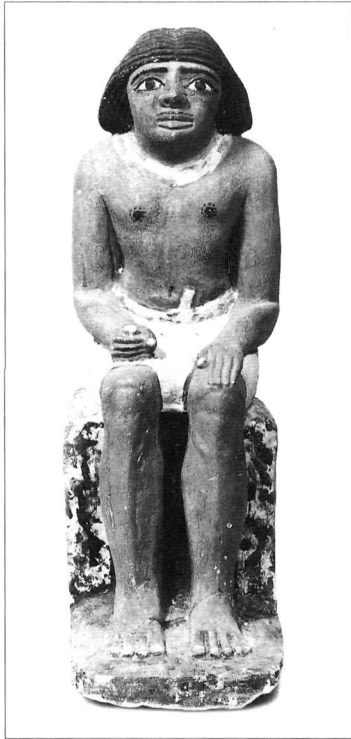


Fig. 13.
Statue 2.

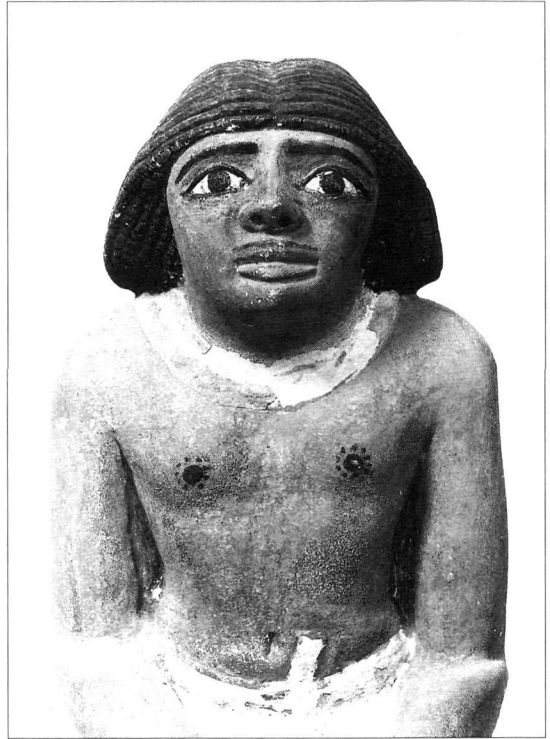


Fig. 14.
Statue 2.

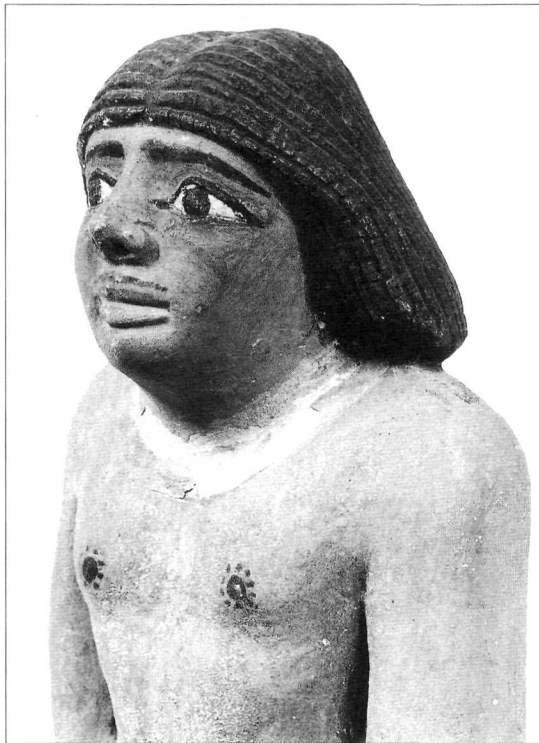


Fig. 15. Statue 2.

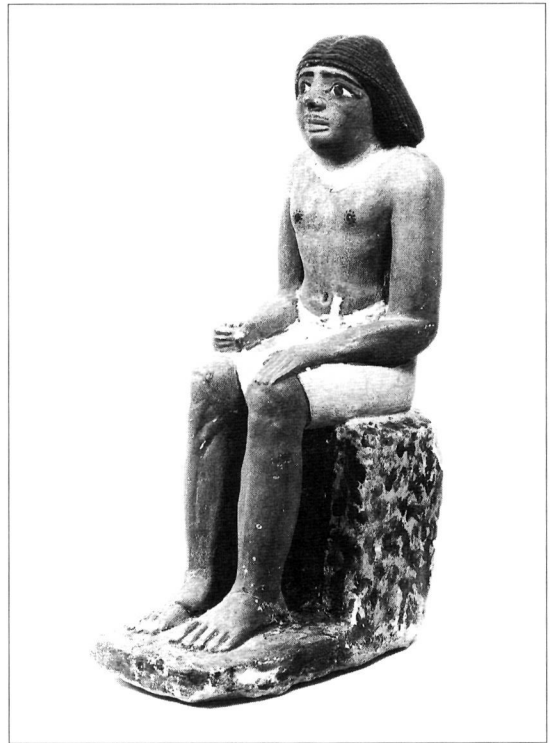


Fig. 16. Statue 2.

Fig. 17.
Statue 2.

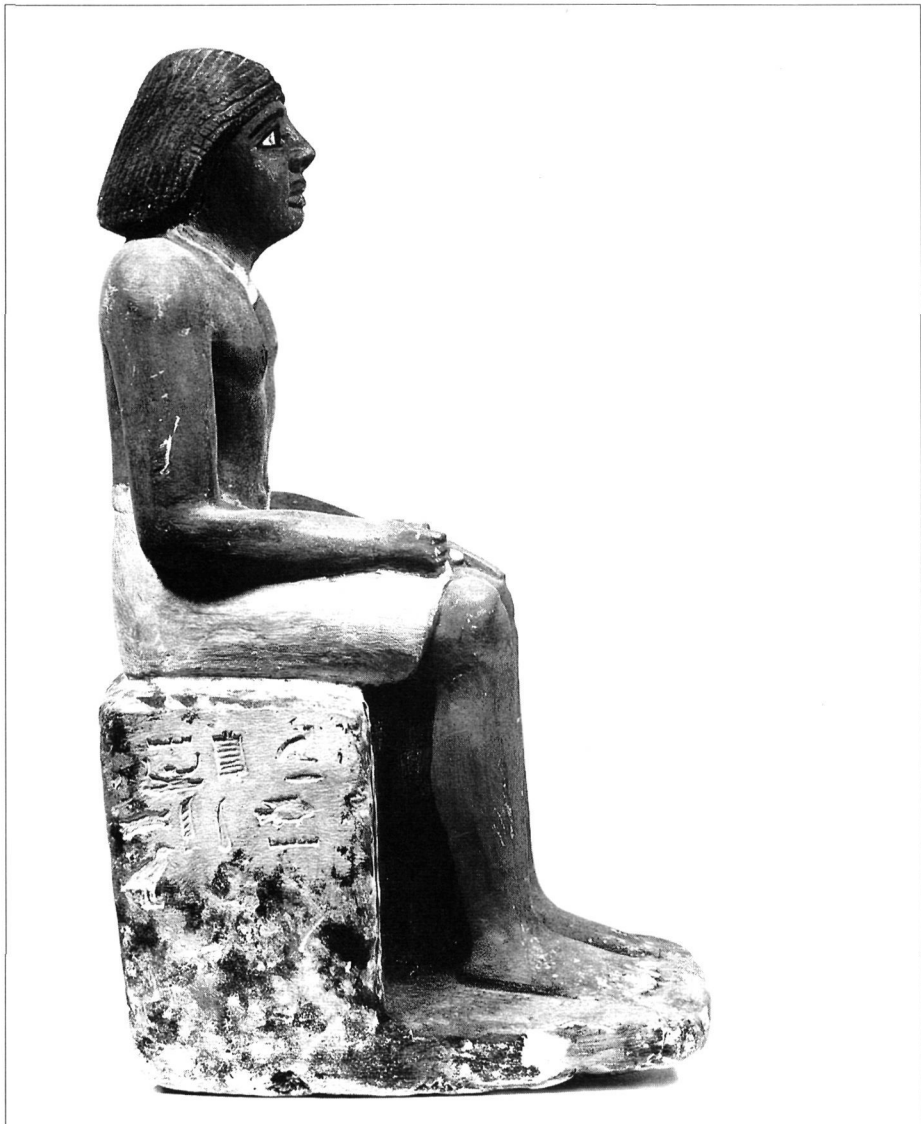


Fig. 18.
Statue 2, inscription.



19

Figs. 19-21. Statue 3.



20



21



Fig. 22. Statue 3.

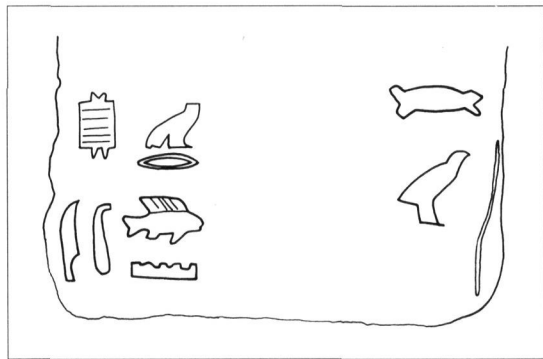


Fig. 23. Statue 3, inscription.



Fig. 24. Statue 4.



Fig. 25. Statue 4.

