

The False Door of Netjernefer CG 1447 at the Egyptian Museum in Cairo

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Abstract: This paper aims to study the false door of Netjernefer, who, according to his titles, was from the elite and served the king. The false door is currently exhibited at the Egyptian Museum in Cairo, where it has CG 1447 and JE 28489. It was dated to the sixth Dynasty; however, based on the stylistic and iconographic features displayed on it, the present study suggested its dating to the fifth Dynasty. Different sources mentioned that its provenance was either Abusir or Saqqara. The study concludes that it mostly was found in Abusir. The article deals with the description of the elements of the false door; in addition, it transliterates, translates, and discusses the texts inscribed on it. Furthermore, comments on the artistic features, signs, names, and titles.

Keywords: False door – Old Kingdom – Fifth Dynasty – Netjernefer – CG 1447 – Abusir.

الباب الوهمي الخاص بـ نثر نفر CG 1447 بالمتحف المصري بالقاهرة

هالة مصطفى

مدرس، كلية الآثار، قسم الآثار المصرية القديمة، جامعة عين شمس، القاهرة، مصر

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المخلص: يهدف هذا البحث لدراسة الباب الوهمي الخاص بـ نثر نفر، والذي طبقاً لألقابه كان من الطبقة العليا التي عملت لدى الملك. الباب الوهمي معروض حالياً بالمتحف المصري بالقاهرة ومسجل بـ CG 1447 وJE 28489. الباب كان مؤرخ بالأسرة السادسة ولكن طبقاً للسمات الفنية والتصويرية التي تظهر عليه توصلت الدراسة لتأريخه بالأسرة الخامسة. ذكرت عدة مصادر أن مكان العثور عليه إما أبو صير أو سقارة. وحددت الدراسة أنه في الأغلب مصدره هو أبو صير. البحث يتناول وصف لعناصر الباب الوهمي، وإعطاء الدلالة الصوتية والترجمة والتعليق على النصوص المسجلة عليه، بالإضافة إلى التعليق على السمات الفنية والعلامات والأسماء والألقاب.

الكلمات الدالة: باب وهمي – الدولة القديمة – الأسرة الخامسة – نثر نفر – CG 1447 – أبو صير.

Introduction:

The limestone false door of Netjernefer (figs. 1-2) is currently exhibited at the Egyptian Museum in Cairo (CG 1447 and JE 28489). It was dated to the sixth Dynasty by Petrie¹, and the database of the Egyptian Museum. Borchardt did not give a specific date to it; he only mentioned that it dates to the Old Kingdom, while Grébaut dated it to the fifth Dynasty²; however, the study concluded that it dates to the fifth Dynasty, which will be discussed in this paper.

According to the Petrie³, Strudwick⁴, Porter, and Moss⁵, the false door was found in Saqqara; on the other hand, according to Borchardt and the database of the Egyptian Museum, it was purchased piece by piece from various Bedouins in 1888, and one of them claimed that the find place was a village near Abusir in the Memphite region⁶.

Grébaut mentioned that the false door of Netjernefer might include a linked item, such as an offering table or a stairway similar to Mereruka⁷. Furthermore, Daressy and Borchard provided a brief description and transcribed the texts of the false door⁸; however, none of them offered a transliteration, translation, study of the contents, or analysis, which the present study will tackle.

False doors were a common feature in tombs, especially those of the Old Kingdom. They allowed the *ka* of the deceased to pass through it and the deceased to step out from the otherworld and receive offerings, where it formed a main cult site in the tomb. Thus, the false door was a door specifically for the benefit of the deceased, the only one with the power to pass through it in a magical way; it allowed the deceased to contact the world of the living, and it also opened the way for the living to contact the other side. This explains why the false door was typically situated on the western wall and why some false doors contain a statue of the deceased in the niche as he presents himself to the world of the living. Additionally, by mentioning the owner's name and titles, it maintains his memory and existence⁹.

¹ <https://archive.griffith.ox.ac.uk/index.php/petrie-4-1-554> (accessed 23-7-2024).

² Eugène Grébaut, *Le Musée Égyptien. Recueil de monuments et de notes sur les fouilles d'Égypte, Vol. I* (Le Caire: Imprimerie de l'Institut français d'archéologie orientale, 1890-1900), 23.

³ <https://archive.griffith.ox.ac.uk/index.php/petrie-4-1-554> (accessed 23-7-2024).

⁴ Nigel Strudwick, *The Administration of Egypt in the Old Kingdom. The Highest Titles and their Holders, Studies in Egyptology* (London: Boston: Henley [ect.]: KPI, 1985), 26-27.

⁵ PM III², 736.

⁶ Ludwig Borchardt, *Denkmäler des Alten Reiches (Ausser den Statuen) im Museum von Kairo. Text und Tafeln zu Nr. 1295-1541, Catalogue général des Antiquités Égyptiennes du Musée du Caire; Nos. 1295-1808* (Berlin: Reichsdruckerei, 1937), 130, pl. 33.

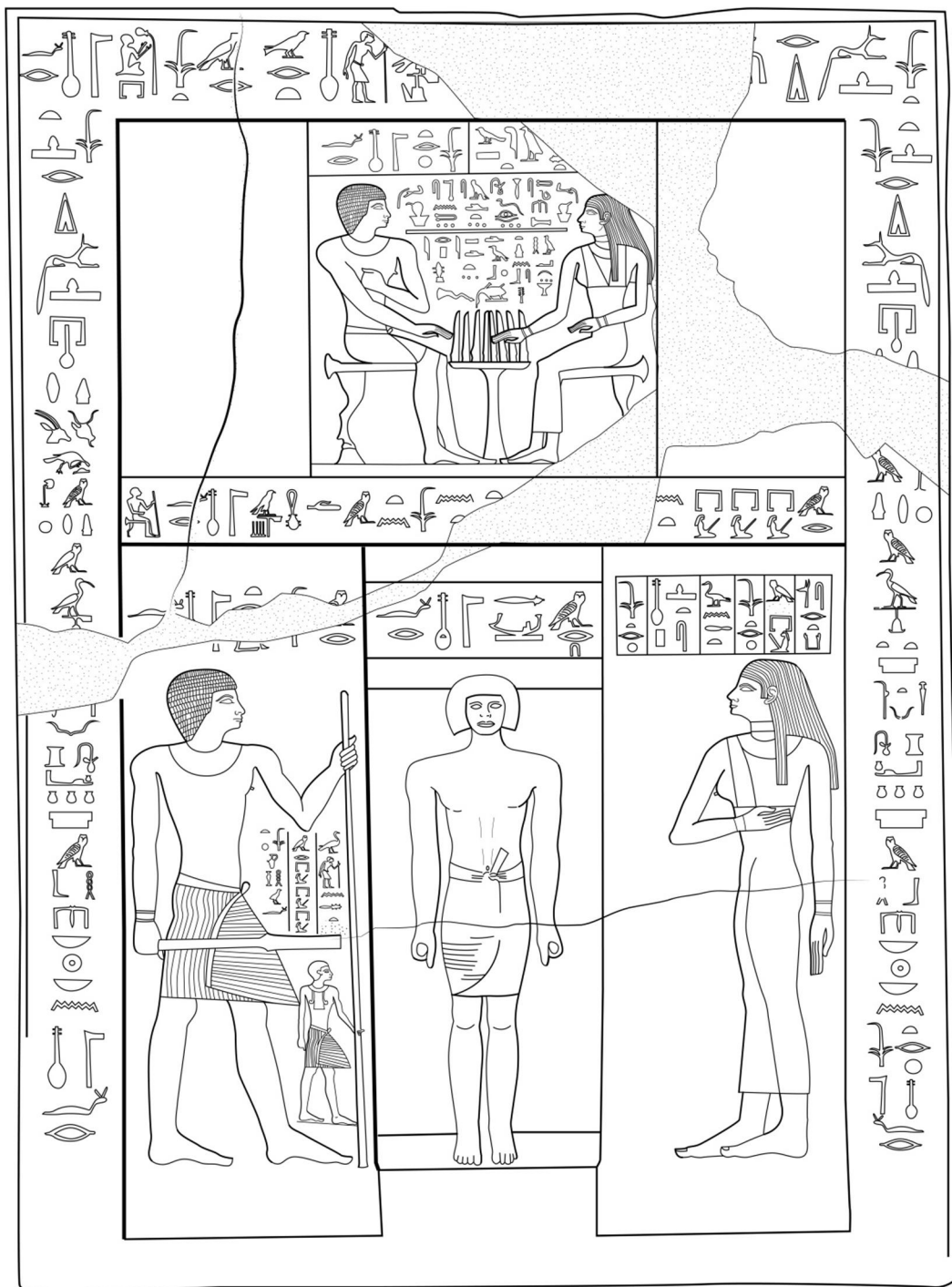
⁷ Grébaut, *Le Musée Égyptien. Recueil de monuments, Vol. I*, 23-24, pl. 24.

⁸ Georges Daressy, "Remarques et notes", *Rec.Trav* 11 (1889): 82; Borchardt, *Denkmäler des Alten Reiches*, 130-132.

⁹ For more see: Silvia Wiebach-Koepke, "False doors", in *Oxford Encyclopedia of Ancient Egypt, vol. 1*, ed. Donald B. Redford (Cairo: The American University Press, 2001), 498-501; Silvia Wiebach, *Die Ägyptische Scheintür. Morphologische Studien zue Entwicklung und Bedeutung der Hauptkultstelle in den Privat-Gräbern des Alten Reiches, Hamburger Ägyptologische Studien* (Hamburg: Verlag Borg, 1983), 63, 65-66; Naguib Kanawati, *The Tomb and Beyond. Burial Customs of Egyptian Officials* (Warminster: Aris & Phillips Ltd, 2001), 58-59; Leo Roeten, *Doors, Entrances and Beyond. Various Aspects of Entrances and Doors of the Tombs in the Memphite Necropolis during the Old Kingdom, Archaeopress Egyptology 33* (Oxford: Archaeopress publishing Ltd, 2021), 53-54.



(Fig. 1) The false door of Netjernefer CG 1447. Photo by Sameh Abdelmohsen – © The Egyptian Museum in Cairo.



(Fig. 2) Line drawing of CG 1447. Line drawing by Ahmed Abdelhalim.

Description:

A limestone false door that measures 146 cm in height and 115 cm in width¹; it has some cracks that caused damage in some parts. It is in sunken relief except for the statue in the niche. Borchartd mentioned that there are traces of red color on the figures².

The false door features the typical components of false doors; however, neither a torus moulding nor a cavetto cornice are present.

The architrave is based on the two outer jambs and the panel of the false door, while the lintel is based on the two inner jambs and the central niche of the false door. The drum is located at the upper part of the central niche.

The panel, which is the main point of the false door, is square and surrounded by wide apertures. It depicts the deceased on the left, facing right, seated on a bull-legged chair without a back, and has a small papyrus umbel terminal. The legs rest on a trapezoid-shaped supporting pedestal to prevent the animal feet from sinking into the earthly ground and to save the carved feet from damage³. There is a mat below the chair.

Netjernefer wears a short, round wig, which reaches the base of his neck with horizontal, overlapping rows of wisps in parallel strands covering the ear, a wide collar, and a knee-length kilt. His left arm extends towards the offering table, which bears the half loaves of bread, while his right arm rests with a closed fist on his chest.

On the right, a woman is seated on another similar chair; she wears a long striped wig that shows her ear, a chocker, a wide collar, and a long, tight dress with straps showing her feet; both her arms are extending towards the offering table.

Their names and titles appear above the offering table, followed by various offerings between incised lines. The offering table consists of a pedestal supported by a flat tray with slightly curved corners that holds a row of elongated half loaves of bread⁴.

The outer jambs are inscribed with a single vertical column of hieroglyphic text mentioning the offering formula, titles and the name of the deceased; the signs are facing inwards towards the central niche.

While the inner jambs depict figures, the right jamb depicts a standing woman, Neferhetepes, mostly the wife of Netjernefer orientated toward the central niche. She wears a long wig that shows her ear, a chocker, a wide collar, and a long, tight dress with straps showing her feet. Her right arm is crossed on the chest, while the left arm is


¹ The height is 154 cm, according to Borchartd. Borchartd, *Denkmäler des Alten Reiches*, 130. And 153 in height and 114 in width in the database of the Egyptian Museum.


² Borchartd, *Denkmäler des Alten Reiches*, 130.

³ Joyce Swinton, *Dating the Tombs of the Egyptian Old Kingdom*, *Archaeopress Egyptology* 2 (Oxford: Archaeopress, 2014), 76.

⁴ Bread is associated with the idea of an endless supply of food from the Field of Offerings in the hereafter. Miroslav Bárta and Veronica Dulíková, "The Afterlife Existence Captured in Stone. The Sixth Dynasty False Door Stela of Inti in the Social and Religious Context", in *The Art of Describing: the World of Tomb Decoration as Visual Culture of the Old Kingdom. Studies in Honour of Yvonne Harpur*, eds. Peter Jánosi and Hana Vymazalová (Prague: Charles University, Faculty of Arts, 2018), 69.

downward. Above her, there are six small vertical columns of Hieroglyphic inscriptions between incised lines.

The left inner jamb depicts Netjernefer orientated toward the central niche; he wears a short, round wig, which reaches the base of his neck with horizontal, overlapping rows of wisps in parallel strands covering the ear, collar, and a knee-length projecting kilt tied at the waist; he grasps a long staff in his left hand, while the right hand is extended beside his side holding a *khrep* scepter that passes in front of him horizontally. In front of him is a smaller scale figure of his son, Khnumhesuef; he appears with natural hair, and wears a collar with a decorated pendant ¹ and the same kilt as Netjernefer; he holds the staff of Netjernefer. There is a text above his small figure in three vertical columns between incised lines.

The drum is inscribed with horizontal hieroglyphs between two incised lines. And in the niche, in a very high relief, a three-dimensional statue of Netjernefer that measures 60 cm in height, looking straight ahead, with arms downwards, feet closed, hollows in the fists filled with hemispherical shapes, a smooth, short wig covering the ears, a smooth apron with a belt, knot, and rounded flap². The whole bottom of the false door resembles the sign .

Comments on the artistic features:

- This type of false door originally emerged in the first half of the fifth Dynasty and persisted until the sixth Dynasty, according to Rusch³.

- The false door does not have a torus moulding or a cornice, which appeared in the early or the middle of the fifth Dynasty and was an indication of the high rank status of the owner; then, it was usual in the sixth Dynasty⁴.

- Sunken relief was used during the second half of the fifth Dynasty from the reign of Niuserre by high-ranking individuals; then, it was usual during the end of the fifth Dynasty and the sixth Dynasty⁵.

- The false door usually has two jambs during the fourth Dynasty until the middle of the fifth Dynasty; then, after the middle of the fifth dynasty, jambs became thinner and had equal length and width, and the figure of the deceased became smaller⁶. Furthermore, the large scenes of the deceased and his wife on the jambs were usual from the fourth Dynasty until the second half of the fifth Dynasty⁷. Additionally, throughout the fifth Dynasty, there are sometimes merely inscriptions on the outer

¹ Borchardt, *Denkmäler des Alten Reiches*, 131.

² Borchardt, *Denkmäler des Alten Reiches*, 132.

³ Adolf Rusch, "Die Entwicklung der Grabsteinformen im Alten Reich", *ZÄS* 58 (1923): 108, tafel A, II.2.

⁴ Strudwick, *The Administration of Egypt in the Old Kingdom*, 10, 15.

⁵ Strudwick, *The Administration of Egypt in the Old Kingdom*, 24; Mahmoud El-Khadragy, "Two Old Kingdom False Doors from Saqqara", *GM* 174 (2000): 40. Hamdy Abdelmoniem, "The false door of *Mṯw* from Saqqara", *BFALEX* 69.95 (2019): 11.

⁶ Strudwick, *The Administration of Egypt in the Old Kingdom*, 16-17, 24, 35; El-Khadragy, "Two Old Kingdom False Doors from Saqqara": 116.

⁷ السيد أحمد إبراهيم حسن، "زخارف ونقوش الباب الوهمي كوسيلة لتأريخ مقابر الدولة القديمة"، *مجلة كلية الآداب جامعة طنطا* ٣٩ (٢٠٢٠): ٢١٩.

Strudwick, *The Administration of Egypt in the Old Kingdom*, 25.

jamb, without a depiction of the deceased, particularly if these jamb are narrow¹, while the usual false door during the sixth Dynasty has many narrow jamb².

- There is no record of the staff without a papyrus umbel after Niuserre³, however, the staff and the *kheryp* scepter in the hands first emerged in the fourth and early fifth Dynasties⁴, and the *kheryp* scepter without a papyrus umbel continued until the reign of Niuserre⁵.

- In the fifth Dynasty, there were more overlapping horizontal rows of wisps in parallel strands covering the ear of the short, round wig. By the end of the Dynasty, there were fewer rows and more space between them; then, the rows became less during the sixth Dynasty⁶.

- Panels⁷ from the end of the fifth and early sixth Dynasties tend to be slightly longer, while those from the middle and later periods of the fifth Dynasty are square⁸.

- The wife represented along with her husband on the panel appeared in the middle and late fifth Dynasty. And the depiction of funeral objects such as chests and pots is limited to the latter part of the fifth Dynasty⁹.

- Women wearing the choker along with the broad collar appeared from the fourth Dynasty until the reign of Djedkare¹⁰, and were considered women of nobility¹¹.

- Wide bands in the arms appeared from the fourth Dynasty and onwards¹².

¹ Rusch, "Die Entwicklung der Grabsteinformen im Alten Reich": 110.

² Nigel Strudwick, "Some Remarks on the Disposition of Texts in Old Kingdom Tombs with Particular Reference to the False Door", *GM* 77 (1984): 42-43; Strudwick, *The Administration of Egypt in the Old Kingdom*, 17.

³ Massimiliano Nuzzolo, "The Unpublished False Door of Iti in the Egyptian Museum, Cairo (CG 57192): The First Mention of Osiris?", in *Guardian of Ancient Egypt. Studies in Honor of Zahi Hawass, Vol. 1*, eds. Janice Kamrin and et al. (Prague: Charles University, Faculty of Arts, 2020), 1098.

⁴ Henry G. Fischer, "Scribe of the Army in a Saqqara Mastaba of the Early Fifth Dynasty", *JNES* 18.4 (1959): 245.

⁵ Nadine Cherpion, *Mastabas et hypogées d'Ancien Empire. Le probléme de la datation, Connaissance de l'Égypte Ancienne 2* (Bruxelles: Connaissance de l'Égypte Ancienne, 1989), 65, fig. 60.

⁶ إيمان محمد صلاح الدين عبد المقصود نصير، "التماثيل الحجرية للأفراد خلال الأسرتين الخامسة والسادسة" (رسالة ماجستير غير منشورة، شعبة الآثار المصرية القديمة، قسم الآثار، كلية الآداب، جامعة عين شمس، القاهرة، مصر، ٢٠١٢)، ٩٦.

⁷ Bolshakov's suggestion that the panel might be viewed as a metaphorical portal to the hereafter is in line with the suggested analysis of the scene. Andrey O. Bolshakov, *Man and his Double in Egyptian Ideology of the Old Kingdom, Ägypten und Altes Testament* 37 (Wiesbaden: Harrassowitz Verlag in Kommission, 1997), 50–52.

The attitude of the figure on the left, which has his left arm crossed across the chest, is though as a gesture of reverence. Bárta and Dulíková, "The Afterlife Existence", 73.

⁸ Strudwick, *The Administration of Egypt in the Old Kingdom*, 18.

⁹ Strudwick, *The Administration of Egypt in the Old Kingdom*, 20-21; Selim Hassan, *Excavations at Giza. Vol. V. 1933-1934 : with Special Chapters on Methods of Excavation, the False-door, and Other Archaeological and Religious Subjects, Excavations of the Faculty of Arts, Fouad I University* (Cairo: Government press, 1944), 126, 143-144.

¹⁰ Cherpion, *Mastabas et hypogées d'Ancien Empire*, 26, 69, fig. 65.

¹¹ Elisabeth Staehelin, *Untersuchungen zur Ägyptischen Tracht im Alten Reich, MÄS* 8 (Berlin: Bruno Hessling, 1966), 127-128.

¹² Staehelin, *Untersuchungen zur Ägyptischen Tracht*, 140.

- Up to Niuserre's reign, the backless chair with bull's legs was prevalent in the fourth and early fifth Dynasties¹. In addition, until the middle of the Fifth Dynasty, chairs without cushions were common, particularly under the rule of Niuserre and Djedkare². The bull-legged chair with hoofs and sub-pedestals was widespread in the entire fifth Dynasty and lasted until Pepi I's reign³. Furthermore, the papyrus umbel terminal of the chair appeared in the reigns of Niuserre and Djedkare⁴.

- The mat beneath the chair appeared in the fifth Dynasty and was more prevalent in the early sixth Dynasty than in the fifth, lasting until Pepi I's reign⁵.

- The offering table with bread loaves represented on the right of the panel is typical of the fifth Dynasty up to the reign of Niuserre, when the reed leaves appeared. Overlaps between the two types exist in the reigns of Djedkare and Unis⁶. Around the reign of King Niuserre, reed appears on the offering tables instead of loaves of bread, albeit not strictly⁷.

- During the beginning of the third Dynasty to the end of the fifth Dynasty, the height of half loaves was restricted to the length of the owner's arm, measured from the tip of the elbow to the top of the shoulder. Moreover, from the middle of the fifth Dynasty and onwards, the majority of representations display the table at knee level with the owner⁸.

- Small uncanonical offering lists were common and are a feature of the middle of the fifth Dynasty, perhaps from the reign of Sahure or Neferirkare to Djedkare, with occasional examples from a bit later times⁹. The ewer appears near Netjernefer, while its representation far from the deceased face appeared by the end of the sixth Dynasty¹⁰.

- In the fourth and first half of the fifth Dynasties, wide apertures were common; in the sixth Dynasty, narrow apertures were the norm¹¹.

¹ Cherpion, *Mastabas et hypogées d'Ancien Empire*, 26, 33-34; El-Khadragy, "Two Old Kingdom False Doors from Saqqara": 40.

The bull's leg style predominated until the late Fifth Dynasty and did not appear after Pepi I's reign. Swinton, *Dating the Tombs*, 75.

² Cherpion, *Mastabas et hypogées d'Ancien Empire*, 26; Swinton, *Dating the Tombs*, 75, 92, fig.67.

³ Nuzzolo, "The Unpublished False Door of Iti", 1087; Cherpion *Mastabas et hypogées d'Ancien Empire*, 162-164; Swinton, *Dating the Tombs*, 92.

⁴ Cherpion, *Mastabas et hypogées d'Ancien Empire*, 33.

⁵ Cherpion, *Mastabas et hypogées d'Ancien Empire*, 40-41; Swinton, *Dating the Tombs*, 76.

⁶ Nuzzolo, "The Unpublished False Door of Iti", 1088; Cherpion, *Mastabas et hypogées d'Ancien Empire*, 42-47, 166-169; Swinton, *Dating the Tombs*, 85.

⁷ Martin Odler and et al, "Unique Piece of Old Kingdom Art: The Funerary Stela of Sekhemka and Henutsen from Abusir South", *Ägypten und Levante* 31 (2021): 420.

⁸ Swinton, *Dating the Tombs*, 68, 84, fig. 22; According to Cherpion, this shape of bread appeared in the fourth Dynasty and during the reign of Userkaf and Neferirkare in the fifth Dynasty. Cherpion, *Mastabas et hypogées d'Ancien Empire*, 44, fig. 27.

⁹ Strudwick, *The Administration of Egypt in the Old Kingdom*, 25, 27-28.

¹⁰ Mansor Boraik, and et al, "The false door of *N(y)-s(w)-sA-jb* from Giza", *MDAIK* 72 (2016): 8.

¹¹ Strudwick, *The Administration of Egypt in the Old Kingdom*, 22; El-Khadragy, "Two Old Kingdom False Doors": 40; Rusch, "Die Entwicklung der Grabsteinformen im Alten Reich": 112.

- The broad collar was recognized in reliefs from the fourth to the sixth Dynasties¹. The broad collar that reaches at least to the wearer's armpit appeared in the reign of Niuserre and lasted until the middle of the reign of Pepi II².

- Regarding the collar with the pendant that the son of Netjernefer wears, Staehelin stated that it is a collar with pearl pendant that appeared from the fourth Dynasty and mainly in the fifth Dynasty; it was worn by both sexes as well as children, and it served as both jewellery and a gold award in the families of the nobility. Staehelin cited the false door of Netjernefer as an example that represents this collar among other examples from the fifth Dynasty³. However, the necklace with the pendant is attested since the third Dynasty, for instance, on a door jamb from the chapel of Akhet-a'a⁴.

- The flared kilt with the lines of the apron meeting the hem of the kilt between the legs appeared in the fourth Dynasty, in the late reign of Niuserre, and in the early reign of Djedkare⁵.

- The drum was inscribed with the name and title, while it was rarely inscribed in the sixth Dynasty⁶.

- The decorated central niches were known from the fourth Dynasty up to the middle of the fifth Dynasty while the decoration was absent since the late fifth Dynasty and the sixth Dynasty false doors⁷. During the reign of Neferirkare, a figure of the deceased started to appear in the niche, later, in certain instances, the figure was replaced by a statue and appeared on false doors with low inner jambs⁸.

¹ Edward Brovarski, "Old Kingdom Beaded Collars", in *Ancient Egypt, the Aegean, and the Near East. Studies in Honour of Martha Rhoads Bell. Volume I*, eds. Jacke Phillips and et al. (San Antonio: Van Siclen Books, 1997), 142; Ahmed H. A. M. Hussein, "A False Door of Unknown Provenance in the Cairo Museum", *JARCH* 27 (2024): 143.

² Swinton, *Dating the Tombs* 81, fig. 10.

³ Staehelin, *Untersuchungen zur Ägyptischen Tracht*, 132, note. 2.

⁴ William S. Smith, *A History of Egyptian Sculpture and Painting in The Old Kingdom* (London: Geoffrey Cumberlege: Oxford University Press for Museum of Fine Arts Boston, 2nd edition, 1949), pl. 36; Hermann Junker, *Giza. V. Bericht über die von der Akademie der Wissenschaften in Wien auf gemeinsame Kosten mit Dr. Wilhelm Pelizaeus unternommenen Grabungen auf dem Friedhof des Alten Reiches bei den Pyramiden* (Wien: Leipzig: Hölder-Pichler-Tempsky, 1941), 57, abb. 13a.

⁵ Swinton, *Dating the Tombs*, 80, fig. 1 (a); Hans Bonnet, *Die ägyptische Tracht bis zum Ende des Neuen Reiches, Untersuchungen zur Geschichte und Altertumskunde Aegyptens 7.2* (Hildesheim: Georg Olms Verlagsbuchhandlung, 1964), pl. IV.18.

⁶ Hassan, *Giza V*, 151

⁷ Strudwick, *The Administration of Egypt in the Old Kingdom*, 25; Hussein, "A False Door of Unknown Provenance": 143.

⁸ أحمد إبراهيم أحمد الدرشاوي، "مناظر الأبواب الوهمية بمقابر النخبة من عهد الأسرة الخامسة (جبانة سفارة)" (رسالة ماجستير غير منشورة، شعبة الآثار المصرية، قسم الآثار، كلية الآداب، جامعة كفر الشيخ، كفر الشيخ، مصر، ٢٠٢١)، ٢١٠، ٢١٥-٢١٦.

- Examples of other false doors with a statue in the niche:

1- The false door of Redines 21.961a-c at the Museum of Fine Arts in Boston (sixth Dynasty) - Giza (G 5032); however, the false door has a frontal relief in the niche, not a statue of the deceased (fig. 3)¹.

2- Unfinished false door of Bateti EA 1165 – (fifth Dynasty? – Saqqara) (fig. 4)².

3- A false door in the tomb of Neferseshemtah, including a bust over the central niche and a pseudo-group of his two statues next to the jambs (fig. 5)³.

4- The false door in the tomb of Wahty in Saqqara (No. 7 = SBW18/VII – fifth Dynasty), featuring an engaged figure of the seated tomb owner in the niche⁴.

5- The false door of Iteti Ankhiris CG 57190 (sixth Dynasty - Saqqara) (fig. 6)⁵.

6- The false door of Idu from Giza (G 71 02) from the reign of Pepi I, represents in its lower part a bust of a statue with its arms outstretched to receive offerings (fig. 7)⁶.

7- A false door from the Memphite necropolis of Kemmedu⁷.

8- During the excavations of Nyankhseshat's tomb (AS 104) in Abusir, a fifth Dynasty limestone stela (Exc. No. 1/AS104/2018) was discovered. It represents two statues in a niche with the customary false door offering panel above them (fig. 8)⁸.

¹ <https://collections.mfa.org/objects/143899/false-door-of-redines;jsessionid=F93137E75E9C3159563B216AA8314EC9?ctx=fd16afa2-730b-4341-b206-e659300aed33&idx=0> (accessed 18-9-2024).

² https://www.britishmuseum.org/collection/object/Y_EA1165 (accessed 27-8-2024).

³ Anwar Shoukry, *Die Privatgrabstatue im Alten Reich, Supplément aux Annales du Service des antiquités de l'Égypte* 15 (Le Caire: Imprimerie de l'Institut français d'archéologie orientale, 1951), 235, abb. 68.

⁴ Martin Odler, "Unique Piece of Old Kingdom Art", 415; <https://virtual.reality.travel/tour/tomb-of-wahtye/> (accessed 18-9-2024).

⁵ <https://egyptianmuseumcairo.org/artefacts/false-door-with-statue-at-back-from-tomb-of-iteti/> (accessed 28-8-2024). It was dated to the fifth Dynasty by Murray. Margaret A. Murray, *Saqqara Mastabas, Part I, Egyptian Research Account Tenth Year 1904, British School of Archaeology in Egypt and Egyptian research account* 10 (London: Bernard Quaritch, 1905), pl. 18-19.

⁶ Audrey O. Bolshakov, "Hinting as a Method of Old Kingdom Tomb Decoration", *GM* 139 (1994): 13-14, fig. 2-4.

⁷ Odler, "Unique Piece of Old Kingdom Art": 415.

⁸ Odler, "Unique Piece of Old Kingdom Art": 403-404, fig. 1, 3.



(fig. 3) The false door of Redines

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Boston.

<https://collections.mfa.org/objects/143899/false-door-of-redines;jsessionid=F93137E75E9C3159563B216AA8314EC9?ctx=f16afa2-730b-4341-b206-e659300aed33&idx=0>



(fig. 4) The false door of Bateti.

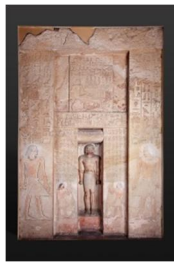
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https://www.britishmuseum.org/collecion/object/Y_EA1165



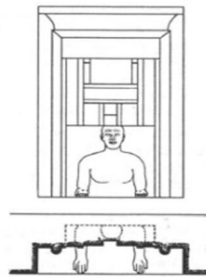
(Fig. 5) The false door of Neferseshemthah.

Shoukry, *Die Privatgrabstatue*, 235, abb. 68



(Fig. 6) The false door of Iteti Ankhiris.

<https://egyptianmuseumcairo.org/ar/tefacts/false-door-with-statue-at-back-from-tomb-of-iteti/>



(Fig. 7) The false door of Idu.

Bolshakov, "Hinting as a method":14, fig. 4.



(Fig. 8) limestone stela with statues in niche and a panel.

Odler, "Unique Piece of Old Kingdom Art": 403-404, fig. 1, 3.

The desire to be a visible and powerful figure at the same time in the cult place of the sacrifice led Shoukry to speculate that there might be a relationship between the statue in the false door's niche and the statue in the serdab behind the false door¹. Moreover, the *ka* might be housed in the statue².

It is interesting to observe that, unlike Netjernefer, the statues of the false doors with the round wigs have rows concealing their ears rather than a plain wig. As far as I know, this plain wig is unique and has not been seen on any other false doors.

- Grébaut compared Netjernefer's statue to Merreruka's; he mentioned that the difference here is that he is motionless, waiting for the ceremony to end and the room to be empty to start moving³.

¹ Shoukry, *Die Privatgrabstatue*, 237-239.

² Kanawati, *The Tomb and Beyond*, 115.

³ Grébaut, *Le Musée Égyptien I*, 23.

- Up to Pepi I's reign, the short, tight kilt's waistband included a firm tag and a horizontal buckle¹. The tie of the belt of the statue of Netjernefer appeared mainly in the fifth Dynasty, according to Stahelin².

The text:

The Architrave:



<p><i>ḥtp rdī nzw Ḳnpw ḥnty [zh-ntr krz.f m] ḥrt-ntr isw nfr wrt imy-r w^cbt nzw Ntr-nfr</i></p>	<p>Offering which the king^(a) and Anubis^(b) - the foremost of the embalming shrine^(c) - give, that he may be buried in the necropolis (having attained) a very good old age³, the overseer of the royal w^cbt^(d), Netjernefer^(e).</p>
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The right outer jamb:



<p><i>ḥtp rdī nzw Ḳnpw prt-ḥrw t ḥnkt m ḥ3 t m Dhwtw wp-rnpt tpy-rnpt w3g m ḥb-nb r^c nb n rh-nzw Ntr-nfr</i></p>	<p>Offering which the king and Anubis give, invocative offering: thousand of bread on the (festival of) Thoth, (festival of) wp-rnpt, tpy-rnpt (festival)^(f), the Wag (festival), every festival and every day^(g) for the king's acquaintance^(h), Netjernefer.</p>
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The left outer jamb:



<p><i>ḥtp rdī nzw Ḳnpw prt-ḥrw t ḥnkt m ḥ3 t m Dhwtw wp-rnpt (tpy)-rnpt w3g m ḥb-nb r^c nb n Ntr-nfr</i></p>	<p>Offering which the king and Anubis give, invocative offering: offerings⁽ⁱ⁾, and thousand of bread on (the festival) of Thoth, (festival of) wp-rnpt, tpy-rnpt (festival), the Wag (festival), every festival and every day for Netjernefer.</p>
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¹ Swinton, *Dating the Tombs*, 81, fig. 7.

² Stahelin, *Untersuchungen zur Ägyptischen*, 13, fig. 15; For instance, the statues ÄS 7444, ÄS 7502, and ÄS 7785 at the Kunsthistorisches Museum in Wien. Brigitte Jaroš-Deckert, *Kunsthistorisches Museum, Wien, Ägyptisch-orientalische Sammlung: Lose-Blatt-Katalog ägyptischer Altertümer. Statuen des Alten Reiches, Corpus Antiquitatum Aegyptiacarum* (Mainz am Rhein: Philipp von Zabern, 1993), 15.29, 15.47, 15.75.

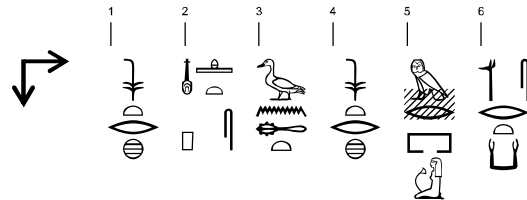
³ According to the translation of a similar writing on the lintel of the false door of Khekeretneby from Abusir, this part could also mean "so that he may be buried in the necropolis when he has beautifully grown old". Miroslav Verner, "The False Door of Khekeretneby", *ZÄS* 109 (1982): 73.

The lintel:




<i>imy-r prw in^cwt nt nt idmi nzw N_{tr}-nfr</i>	Overseer of the houses of weavers of the <i>idmi</i> -cloth of the king ⁽ⁱ⁾ ¹ , Netjernefer.
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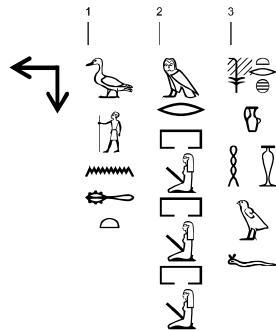
The Right inner jamb:



1	<i>rht-nzw</i>	The king's acquaintance ^(k)
2	<i>Nfr-htp.z</i>	Neferhetepes ^(l)
3	<i>z3(t) n ht</i>	daughter from the body (of)
4	<i>rht-nzw</i>	the king's acquaintance
5	<i>imy-r pr in^ct</i>	and overseer of the house of weaver ^(m)
6	<i>Wzrt-k3</i>	Wesretka ⁽ⁿ⁾

Left inner jamb: 


<i>imy-r w^cbt nzw N_{tr} nfr</i>	The overseer of the royal <i>w^cbt</i> , Netjernefer.
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1	<i>z3 wr n ht</i>	The elder son from the body (of)
2	<i>imy-r prw in^cwt</i>	the overseer of the houses of weavers
3	<i>rht-nzw Hnm.w-hzw.f</i>	and the king's acquaintance, Khnumhesuef ^(o)

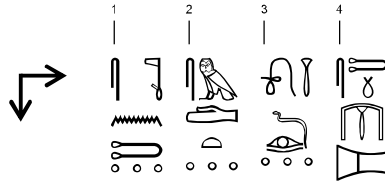
The panel: the names and the titles of the owner and his wife are mentioned in the first line and separated by an insided vertical line.

¹ Wb V, 456; Wb I, 153, 14-16.

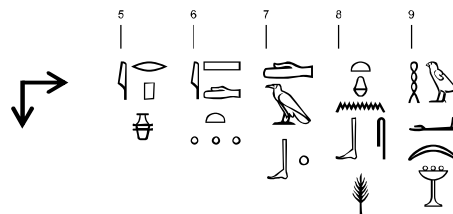
←  *rh-nzw Ntr-nfr* “The king’s acquaintance, Netjernefer”.

→  *wršwt* ^(p) “The *wršwt* priestess”.

a list of offerings are mentioned in two lines separated by a horizontal incised line between ewer and basin ¹ on both sides as follows:



1	<i>zntr</i>	Incense
2	<i>mzmdt</i>	black eye make-up ²
3	<i>wzdw</i>	green eye make-up ³
4	<i>zti-ḥb</i>	<i>zti-ḥb</i> oil - fragrant oil ⁴



5	<i>irp</i>	Wine
6	<i>išdt</i>	<i>išdt</i> -persia fruit ⁵
7	<i>dzb</i>	<i>dzb</i> -fruit (figs) ⁶
8	<i>t nbz</i>	bread from <i>nbz</i> fruit (zizifus) ⁷
9	<i>wḥ</i>	grain fruit (carob-beans) ⁸

¹ Hand washing is typically done with the ewer and basin, according to Hassan. Hassan, *Giza V*, 104.

² Wb II, 153.9.

³ Wb I, 267.9.



⁴ Wb IV, 850.7-11.

⁵ Wb I, 136.14-15; Tohfa Handoussa, “The False Door of Hetepu from Giza”, in *Perspectives on Ancient Egypt. Studies in Honor of Edward Brovarski*, *CASAE* 40, eds. Zahi Hawass and et al, (Cairo: Conseil Suprême des Antiquités de l'Égypte, 2010), 139.

⁶ Wb V, 417. 9-13.


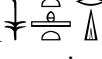
⁷ Wb II, 245. 18; Handoussa, “The False Door of Hetepu from Giza”, 139.




⁸ Wb I, 289. 1-2.


The offering list ends with a bull's leg , and slaughtered goose .

The drum: 

<i>imy-r 10 (n) wīz ʿz Ntr-nfr</i>	Overseer of the ten of the great boat ⁽⁹⁾ Netjernefer.
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
(a) : This form of *hṯp rdī nzw*, where the verb *rdī* appears in complete form, is rarely attested in the fourth and fifth Dynasties, and during the sixth-eighth Dynasties it was written in a different form ¹. Moreover, the absence of Osiris from the offering formula is a crucial factor in dating. It provides a safe and precise date spanning from the start of the Fifth Dynasty to King Djedkare's reign².

(b) : The form of writing the name of Anubis with the jackal above the sign *hṯp* usually appears until the beginning of the sixth Dynasty³. Then, the form  was used from the reign of Teti⁴. Also in the sixth Dynasty the form  is attested and lasted until the Heracleopolitan period⁵.

(c) : *hntj zh ntr* is an epithet of Anubis used throughout the whole Old Kingdom, since the fourth dynasty⁶.

¹ Winfred Barta, *Aufgabe und Bedeutung der altägyptischen Opferformel, Ägyptologische Forschungen* 24 (Glückstadt: Hamburg [etc.]: Verlag J.J. Augustin, 1968), 6, 14, 22; Gunther Lapp, *Die Opferformel des Alten Reiches unter Berücksichtigung einiger späterer Formen, Sonderschrift* 21, (Mainz am Rhein: Philipp von Zabern, 1986), 5-6.

² Mohamed A. El-Tonssy and Mohamed Yossef, "Two Unpublished False Doors from Saqqara", *SAK* 43 (2014): 455.

³ Andrey O. Bolshakov, "Osiris in the Fourth Dynasty Again? The False-door of *ʿntj*, MFA 31.781", in *Bulletin du Musée Hongrois des Beaux-Arts, Supplément-2001, le lotus qui sort de terre, Mélanges offerts à Edith Varga* :  "le lotus qui sort de terre", ed. Hedvig Györy (Budapest: Musée Hongrois des Beaux-Arts, 2002), 75; Edward Brovarski, "Abydos in the Old Kingdom and First Intermediate Period, Part II", in *For His Ka: Essays Offered in Memory of Klaus Baer, SAOC* 55, ed. David P. Silverman, (Chicago: Oriental Institute of the University of Chicago, 1994), 21, 34-39; Lapp, *Die Opferformel*, 8-9.


⁴ For instance, the false door of Hetepherakhty from Saqqara and currently at the Leiden Museum F. 1904/3-I; Brovarski, "Abydos in the Old Kingdom and First Intermediate Period, Part II", 21; Lapp, *Die Opferformel*, 8-9; El-Tonssy and Yossef, "Two Unpublished False Doors from Saqqara": 452;


السيد أحمد إبراهيم حسن، "زخارف ونقوش الباب الوهمي": ٢٠٥، ٢٠٧


⁵ For instance, see the false door of Nitkhnmu. Ahmed H. A. M. Hussein, "The False Door of *Nit-Hnmw* from South Saqqara", *JGUAA* 7.2 (2022): 5, 15.

And the false door of *Wd^c-dri* from the late sixth Dynasty at the basement of the Egyptian Museum in Cairo. Dina Metawi, "The False Door of "Wd^c-Dri" (Cairo Museum, without number), *SAK* 43 (2014): 269, 271-272.

⁶ Barta, *Aufgabe und Bedeutung*, 8.

(d) : The title overseer of the royal *wbt*¹ is attested in the fifth Dynasty in the mastaba of Nefretnesut (G1457)². Furthermore, Bissing linked the title to a slaughterhouse or sacrificial area within the royal temple, as it was inscribed on the rear of a basin in the temple of Niuserre³. On the other hand, Kaplony mentioned that *wbt* is an embalming workshop⁴, while Strudwick mentioned that it might be related to the construction of the tomb and the deceased's burial⁵. This confirms that the false door dates to the fifth Dynasty when this title was recorded.

(e)  The name Netjernefer means “the god is good” and is a male name that appeared during the Old Kingdom⁶.

(f) : The sign is reversed.

(g) The list of festivals: Mentioning the festivals was a feature on false doors⁷, usually in the chronological order: *wp-rnpt*, *Dḥwty*, *tpt-rnpt* and *W3g*⁸. Festivals' names on Netjernefer's false door are not listed in their usual chronological order; the earliest examples of festival lists that do not follow the original order can be found as early as the fifth dynasty, but they are more common in the sixth Dynasty, particularly in the late sixth Dynasty⁹.

The following festivals are listed on the jambs of Netjernefer's false door:

¹ Dilwyn Jones, *An Index of Ancient Egyptian Titles, Epithets and Phrases of the Old Kingdom, Vol. I*, BAR-IS 866 (I) (Oxford: Archaeopress, 2000), 87.372.

² He was also a prophet of Khufu and overseer of the pyramid town of Khufu. PM III², 64.

³ Friedrich W. von Bissing, *Das Re-Heiligtum des König Ne-Woser-Re, Vol. I* (Berlin: A. Duncker, 1905), 48.

⁴ Peter Kaplony, “Die Siegelabdrücke” in *Das Sonnenheiligtum des Königs Userkaf II: die Funde*, ed. Elmar Edel and et al. (Wiesbaden: Schweizerisches Institut für ägyptische Bauforschung and Altertumskunde; Franz Steiner 1969), 91.

⁵ Strudwick, “Some Remarks on the Disposition of Texts”: 35.


⁶ PN I, 214.16; Katrin Scheele-Schweitzer, *Die Personennamen des Alten reiches. Altägyptische Onomastik unter Lexikographischen und Sozio-kulturellen Aspekten*, *Philippika* 28 (Wiesbaden: Harrassowitz, 2014), 471.1913.

⁷ Nuzzolo, “The Unpublished False Door of Iti”, 1084-1085; Miroslav Bárta, “A Reassembled False Door from the Time of Nyusera”, *BES* 19 (2015): 132, fig. 2-3; see also the false door of Kasebi from his tomb (AS 76). <https://www.digital-epigraphy.com/visual-documentations/abusir-south-tomb-of-kaisebi-as-76-false-door> (accessed 28-8-2024).

⁸ Anthony Spalinger, “Further Thoughts on the Feast of WAgj”, *Études et Travaux* 26 (2019): 620; Maria T. S. Trastoy, “A Previously Unpublished False Door Attributable to Abdu, from a Private Collection”, *The Journal of Ancient Egyptian Architecture* 3 (2018): 156.

⁹ Bárta, *Aufgabe und Bedeutung*, 18; Andrey O. Bolshakov, *Studies on Old Kingdom Reliefs and Sculpture in the Hermitage, Ägyptologische Abhandlungen* 67 (Wiesbaden: Harrassowitz, 2005), 183; Trastoy, “A Previously Unpublished False Door Attributable to Abdu”: 166; Richard A. Parker, *The Calendars of Ancient Egypt*, *SAOC* 26 (Chicago: The Oriental Institute of the University of Chicago, 1950), 35.

- 1- Thoth festival: it is a festival dedicated to the moon deity Thoth; held between *wp-rnpt* and *tpy-rnpt* festivals¹.
- 2- *wp-rnpt*: the beginning of the new-year festival². It is celebrated on the first day of the first civil month³; however, according to Parker, it is celebrated on the last day of the year⁴.
- 3- *tpy-rnpt*: A festival is celebrated on the first day of the year⁵.
- 4- *W3g* festival: Wag festival is usually celebrated on the 17th and 18th days of the first month of *akhet*. Occasionally, it is coupled with the festival of Thoth⁶. It is regarded as the festival of the dead and is one of the oldest funeral festivals held in Osiris's honor. On this occasion, families visit the tomb of the deceased and bring offerings. The festival has been observed at least from the start of the fourth Dynasty, but the date of its celebration was not recorded before the reign of Niuserre. During the Old Kingdom and the Middle Kingdom, there were two dates for the festival, which leads to the suggestion that two celebrations took place; however, this idea is not plausible. In fact, there are two dates for the same celebration; one belongs to the lunar calendar and the other to the solar calendar; the date of the second is a variant⁷.
- 5- *hb-nb*: Every festival was a common term from the fifth Dynasty and later⁸. It was first mentioned in the Saqqara necropolis, then in Giza, and later in other places⁹.

(h) : The king's acquaintance *rh-nzw*¹⁰, a title that appeared in the Old Kingdom and persisted all the way through the Greek and Roman Periods¹¹. It was the most common honorific title during the Old Kingdom¹².

It should be noted that from the beginning of the fifth Dynasty the offering formula was written with titles and name of the owner on false door jambs¹³.

¹ إيناس بهي الدين عبد النعيم، "الباب الوهمي الخاص بالكاهن "إياو - بتاح" بالمتحف المصري (JE 21765)،" مجلة البحوث والدراسات الأثرية ٢ (٢٠١٨): ٢٣-٢٤.

² Wb I, 300. 11-13.

³ Spalinger, "Further Thoughts on the Feast of WAgj": 619.

⁴ Parker, *The Calendars of Ancient Egypt*, 32.

⁵ Wb V, 280. 1-3; Parker, *The Calendars of Ancient Egypt*, 31, 61.

⁶ Spalinger, "Further Thoughts on the Feast of WAgj": 618, 620.

⁷ Yasmine Achraf, "La Fête-Ouag en Egypte Ancienne (Étude archéologique et touristique)" (Unpublished MA Thesis, Department of Touristic Guidance – French Section, Faculty of Arts, Ain Shams University, Cairo, Egypt), 433-435; Kanawati, *The Tomb and Beyond*, 43.

⁸ El-Tonssy and Yossef, "Two Unpublished False Doors from Saqqara": 452.


⁹ Nuzzolo, "The Unpublished False Door of Iti", 1098.

¹⁰ William A. Ward, *Index of Egyptian Administrative and Religious Titles of the Middle Kingdom*, (Beirut: American University of Beirut, 1982), 104, 857a; Jones, *An Index of Ancient Egyptian Titles*, 327-328.1206. It can also mean "one known to the king" or "Intimate of the king". Jeanette A. Taylor, *An Index of Male Non-Royal Egyptian Titles, Epithets & Phrases of the 18th Dynasty*, (London: Museum Bookshop Publications) 2001: 137.1334.

¹¹ Stephen Quirke, "Four Titles What is the Difference?", in *Archaism and Innovation: Studies in the Culture of Middle Kingdom Egypt*, eds. David P. Silverman and et al (New Haven: Department of Near Eastern Languages and Civilizations, Yale University, 2009), 308.

¹² Strudwick, *The Administration of Egypt in the Old Kingdom*, 310 (table 30).

¹³ El-Tonssy and Yossef, "Two Unpublished False Doors from Saqqara": 455.

(i) : This form of the goose is not usual, as its head is slaughtered and depicted below it. Lapp mentioned that it is a determinative that was uncommon in the offering formula and appears in the word *ztp* “exquisite meal”¹. He mentioned it is a sacrificed goose with a twisted neck grabbed during the sacrifice and rarely appears with a separated head; he suggested that it was not often seen out of piety². According to Davies and Bolshakov, the bird along with the sign of the bull’s head are determinatives for *hnkt* “offerings”³. Given that geese were necessary offerings for the dead⁴. Furthermore, it could be slaughtered similar to the head of the oryx and bull, to ward off evil⁵.

Fischer mentioned that the head of the goose is reversed according to graphic assimilation and that it is attested on two Old Kingdom examples: the false door of Netjernefer and in the tomb of Ptahhetep and Akhethetep at Saqqara⁶. However, the sign also appeared in a false door of Wedjkaankh at the British Museum EA 1223 from Dahshur⁷. It also appeared in Abusir, for instance, in the tomb of Hetepi but not in the offering formula (fig. 9)⁸, instead, it appeared in the offerings in front of the seated deceased; the same appeared on slab stelae from Giza (fig. 10), but the space between the head and the body of the goose is larger⁹.

¹ Lapp, *Die Opferformel*, 144, 149-150.

² Lapp, *Die Opferformel*, 144-145.

³ Norman G. Davies, *The Mastaba of Ptahhetep and Akhethetep at Saqqarah (Band 1): The chapel of Ptahhetep and the Hieroglyphs, Archaeological Survey of Egypt 8* (London: The Egypt Exploration Fund: Kegan Paul, Trench, Trübner & Co.: B. Quartich, 1900), 21; Andrey O. Bolshakov, *Studies on Old Kingdom Reliefs and Sculpture in the Hermitage*, 87; Wb III, 118.11-13.

⁴ Hermann Junker, *Giza. II. Bericht über die von der Akademie der Wissenschaften in Wien auf gemeinsame Kosten mit Dr. Wilhelm Pelizaeus unternommenen Grabungen auf dem Friedhof des Alten Reiches bei den Pyramiden* (Wien: Leipzig: Hölder-Pichler-Tempsky A. G., 1934, 151.

⁵ I would like to thank Prof. Hassan Selim for this suggestion.

⁶ Henry G. Fischer, *The Orientation of Hieroglyphs. Part I. Reversals, Egyptian Studies 2* (New York: The Metropolitan Museum of Art, 1977), 129, note. 428a; Davies, *The Mastaba of Ptahhetep and Akhethetep at Saqqarah (Band 1)*, 21, pl. 8. No. 122.

⁷ The false door is dated to the fourth or the fifth Dynasty. Anonymous, *Hieroglyphic Texts from Egyptian Stelae, &c., in the British Museum, Part I, Hieroglyphic Texts from Egyptian Steale, etc. in the British Museum 1-2* (London: The Trustees of the British Museum, 1911-1912), pl. 15, no. 65; Thomas G. H. James, *British Museum. Hieroglyphic Texts from Egyptian Stelae Etc. Part I, Hieroglyphic Texts from Egyptian Steale, etc. in the British Museum ; 1* (London: The British Museum, 2nd edition, 1961), pl. xiii.2.

⁸ Miroslav Bárta, *Abusir. Tomb of Hetepi (AS 20), Tombs AS 33-35 and AS 50-53: Excavations of the Czech Institute of Egyptology, Abusir 19* (Prague: Charles University, Faculty of Arts, 2010), 391, pl. 18.

⁹ Peter Der Manuelian, *Slab Stelae of the Giza Necropolis, Yale Expedition to Egypt 7* (New-Haven: Conn: Peabody Museum of Natural History of Yale University: Philadelphia: University of Pennsylvania, 2003), pl. 12, 14.




(Fig. 9) Scene from the tomb of Hetepi.





(Fig. 10) Slab stela of Nefret-iabet E 15591.


Der Manuelian, *Slab Stelae*, pl. 12.

<https://cegu.ff.cuni.cz/en/research/projects/field-projects/abusir/the-cemetery-of-lower-ranking-officials-at-abusir-south/priest-hetepi-the-oldest-known-face-from-abusir/>

(j) : *imy-r prw in'wt nt ... nt idmi nzw* “overseer of the houses of weaving women of ... of the *idmi*¹-cloth of the king”², unfortunately a part of the title is missing due to damage in this part, but one could speculate that the missing part was “*mzw*” as the title *imy-r pr in'wt n mzw nzw* “the overseer of the house of weavers of the royal children” is attested³. The *idmi* was royal red linen fabric⁴. This title, along with *imy-r w'bt nzw* demonstrate that Netjernefer served the king.

(k) : *rht-nzw* “the king’s acquaintance” is a female title attested during the whole Old Kingdom throughout Egypt⁵. It is regarded as a ranking title, but there is also an alternative reading of the title *iri.t-ht nzw* “connected to the royal affairs and cult”, which states it was more than a ranking title⁶.

(l) : Neferhetepes, a female name that means “beautiful is her grace”, it appeared during the Old Kingdom⁷.

It should be noted that the sign  in the name is reversed; the sign is also reversed in the name Wesretka and in *zntr*, *zti-hb*, and *t nbz* in the offerings list on the panel. According to Fischer, the reverse of the sign is attested in the Old Kingdom⁸.

¹ Wb V, 456; Wb I, 153, 14-16.

² Jones, *An Index of Ancient Egyptian Titles*, 114.464, 129.512.

³ Michelle Baud, *Famille royale et pouvoir sous l’Ancien Empire égyptien*, Bibliothèque d’étude 126 (Le Caire: Institut français d’archéologie orientale, 1999), 348.



⁴ For more about the *idmi* cloth see Manuelian, *Slab Stelae of the Giza Necropolis*, 153-156.

⁵ Henry G. Fischer, *Egyptian Women of the Old Kingdom and of the Heracleopolitan Period* (New York: The Metropolitan Museum of Art, 2nd Edition, 2000), 30.


⁶ Ronald J. Leprohon, “The Sixth Dynasty False Door of the Priestess of Hathor Irti”, *JARCE* 31 (1994): 46-47.


⁷ PN I, 198.19; Scheele-Schweitzer, *Die Personennamen des Alten reiches*, 476. 1947.


⁸ The sign is also reversed on the false door of Inti from Giza (G 7750), now at the Museum of Fine Arts, Boston, of Inti, MFA 31.781, Peter Der Manuelian, “Case of Prefabrication at Giza? The False Door of Inti”, *JARCE* 35 (1998): 121; Fischer, *The Orientation of Hieroglyphs, Part I*, 112.

(m) : *imy-r pr in^ct* is a title that means “overseer of the house of weavers”¹, the house of weaving refers to a workshop for the management of the industry and the manufacture of textiles. This interpretation, which is based on the sign  and by depicting its officials when the fabrics are received, indicates that larger companies had several workshops, so the weaving was not distributed in one place. These separate houses had one administration under “the overseer of the houses of the weavers”, another title that Netjernefer held that is attested on the left jamb. It could also be formed according to the production of certain materials, in which case we would have to assume different workshops; as the title of Netjernefer (j) suggests, one would have to suppose that particular factories were established for the requirements of the court².

In the Old Kingdom, women dominated the textile industry, which produced materials used from birth to death. The word “weaver” refers to a seated woman holding a shuttle or weaver’s sword, and weaving was the most important job that women performed during this time; unlike the New Kingdom, when men were employed in it, weavers were depicted delivering clothes, and they receive the payment mostly as jewellery, which may explain why “*htzt*” “one who is rewarded”, also refers to weavers. Moreover, both women and men held the title “overseer of the house of weavers”. However, after the Old Kingdom, their important designation was no longer utilized³.

(n) : The name Wesretka is a female name that appeared during the Old Kingdom⁴.

(o) : The name Khnumhesuef is a male name that means “Khnum praises him”, it appeared during the Old Kingdom⁵.

(p)  *wršwt* “watcher”⁶, a title which is associated with festival attendance; in addition, to lamentation woman, watcher servants, and daily service priests⁷, for instance, god Min in the title *wršt smsw Mnw*⁸.

¹ Jones, *An Index of Ancient Egyptian Titles*, 129. 511.

² Junker, *Giza V*, 55-56; Wolfgang Helck, *Untersuchungen zu den Beamtentitel des Ägyptischen Alten Reiches* (Glückstadt: Hamburg: New York: Verlag J.J. Augustin, 1954), 63.

³ Henry G. Fischer, “Unique Composite Hieroglyph”, *JARCE* 38 (2002): 1; Henry G. Fischer, *Varia, Egyptian Studies* 1 (New York: The Metropolitan Museum of Art, 1976), 71; Engy El-Kilany and Samar M. kamal, “Social Status of Non-Royal Women through their Non-Religious Occupations in Ancient Egypt”, *IJTHM* 3.1 (2020): 44-45; Fischer, *Egyptian Women*, 20-21, 45.

⁴ PN I, 86.24; Scheele-Schweitzer, *Die Personennamen des Alten reiches*, 338.984.

⁵ PN I, 276.5; Scheele-Schweitzer, *Die Personennamen des Alten reiches*, 614.2857.





Names and titles related to Khnum date back to the second Dynasty and appeared on a vase from Saqqara. Boraik, “The false door of N(y)-s(w)-sA-jb”: 5.

Names related to Khnum appeared in many places, for instance, Abydos, Saqqara, Abusir, Beni Hassan, Bersheh, and Rifeh. Hussein, “The False Door of *Nit-Hnmw*”: 7.


⁶ Jones, *An Index of Ancient Egyptian Titles*, 399.1472-1474.

⁷ Wb I, 336.7-12; Raymond Weill, *Les décrets royaux de l’Ancien Empire égyptien : étude sur les décrets royaux trouvés à Koptos au cours des travaux de la Société française des fouilles archéologiques* (Paris: Librairie Paul Geuthner, 1912), 9, 24.

⁸ Fischer, *Varia*, 69, note. 8; Henri Gauthier, *Le personnel du dieu Min, Recherches d’archéologie, de philologie et d’histoire* 3 (Le Caire : Institut français d’archéologie orientale, 1931), 76, 118, Hans Goedicke, *Königliche Dokumente aus dem alten Reich, Ägyptologische Abhandlungen* 14 (Wiesbaden: Otto Harrassowitz, 1967), 92-93.

The title on the panel ends with the sign  which should be noted that it is reversed, and then the first is damaged. Usually the title is written without the  sign except in the titles:  wršw p Nhn “the watchers of Puto and Nekhen”¹. However, since the sign  appears in the remaining text, it is difficult to tell if this was the inscribed title.

Ward mentioned that “watchers” were common during the Old Kingdom and less common in the Middle Kingdom and were restricted on females during the Old Kingdom and the First Intermediate Period².

(q)  : *imy-r 10 (n) wīz ʿz* is a title that means “overseer of the ten of the great boat”³. The title is inscribed on the drum, and according to Strudwick, the title inscribed on the drum was the most significant title of the owner⁴.

“Tens” occur in work crews, as the organizational unit in temples, and most likely in the palace in the service of the king⁵, as well as nautical activities, the management of recruits and teamwork, the coordination of officials, managing teams of specialists in a variety of fields, or managing officials stationed at the palace or in certain particular institutions within the administrative domain⁶.

This is the third title relating Netjernefer to the service of the king. It should be noted that officials held high administrative offices at the court from the reign of Neferirkare until the late sixth Dynasty⁷.

¹ Jones, *An Index of Ancient Egyptian Titles*, 399.1473.

² William A. Ward, “The Date of the Reused False Door of Nfrtm-m-s3:f at Saqqâra”, *JEA* 70 (1984): 89.

³ Dilwyn Jones, *A Glossary of Ancient Egyptian Nautical Titles and Terms, Studies in Egyptology* (London: New York: Kegan Paul International, 1988), 59. 42; Hans Goedicke, “Die Laufbahn des *Mtn*”, *MDAIK* 21 (1966): 59; Jones, *An Index of Ancient Egyptian Titles*, 144.560; Junker, *Giza V*, 186-187, abb. 58.

Fischer read the title *imy-r mđ hw ʿz*, Henry G. Fischer, “Scribe of the Army in a Saqqara Mastaba of the Early Fifth Dynasty”, *JNES* 18.4 (1959): 266.

⁴ Strudwick, “Some Remarks on the Disposition of Texts”: 41.

⁵ Ann M. Ruth, *Egyptian Phyles in the Old Kingdom. The Evolution of System of Social Organization*, *SAOC* 48 (Chicago, Illinois: The Oriental Institute of the University of Chicago, 1991), 121.

⁶ Juan C. M. Garcia, “Building an Elite image: Considerations about Some Private Monuments of the Old Kingdom (stelae CGC 57133, 57168 and 57188)”, in *Chronology and Archaeology in Ancient Egypt (The Third Millennium B.C.)*, eds. Hana Vymazalová and Miroslav Barta (Prague: Czech Institute of Egyptology, Faculty of Arts, Charles University in Prague, 2008), 190.

⁷ Bárta and Dulíková, “The Afterlife Existence”, 72.

Genealogy:

The name of Netjernefer appears six times on the false door. Undoubtedly, the recurrence of the name served as a practical means of preserving the deceased's name and guaranteeing his existence in the otherworld. But for an ancient Egyptian, a name was more than just a designation; it was a crucial component and assurance of continued existence in the world of the living as well as the otherworld. The name was an essential component of a person's identity, and it was used to build relationships with those who interacted with his monument, ensuring the provision of food, eternity, and everlasting adoration in the otherworld¹.

Netjernefer held the titles "overseer of the royal *w^cbt*", "overseer of the houses of weaving women of ... of the *idmi*-cloth of the king", and "overseer of the ten of the great boat", which demonstrate his service to the king in the court; furthermore, he held the title "the king's acquaintance".

The name of the woman on the panel is damaged, and the remaining text indicates that she held the title *wršwt*. There is no indication of her relationship to Netjernefer; she may be his mother², but she is most likely his wife, who usually appears on the panel³.

A second woman named Neferhetepes⁴ is depicted on the right inner jamb; she held the title "the king's acquaintance" and was mentioned as the daughter of Wesretka, who also held the title "the king's acquaintance" and "overseer of the house of weavers", also with no mention of the relation of Neferhetepes to Netjernefer. So we can suggest two options: First, if the name Wesretka was inscribed in the panel, then Neferhetepes might be the daughter of Netjernefer; however, that is a weak suggestion since both women held different titles. Second, perhaps Neferhetepes is another wife of Netjernefer, as wives are depicted on the jambs of the false doors; for instance, on EA 1223⁵, if this assumption is correct, one can conclude that Wesretka is the mother-in-

¹ Khaled Daoud, "The False Door of Irrti from Saqqara", in *The Art of Describing: The World of Tomb Decoration as Visual Culture of the Old Kingdom. Studies in Honour of Yvonne Harpur*, eds. Peter Jánosi and Hana Vymazalová (Prague: Charles University, Faculty of Arts), 110.

² The mother appeared on the panel of the false door of Semankh. Kim McCorquodale, *Representations of the Family in the Egyptian Old Kingdom. Women and Marriage, BAR-IS 2513* (Oxford: BAR Publishing, 2013), 31.

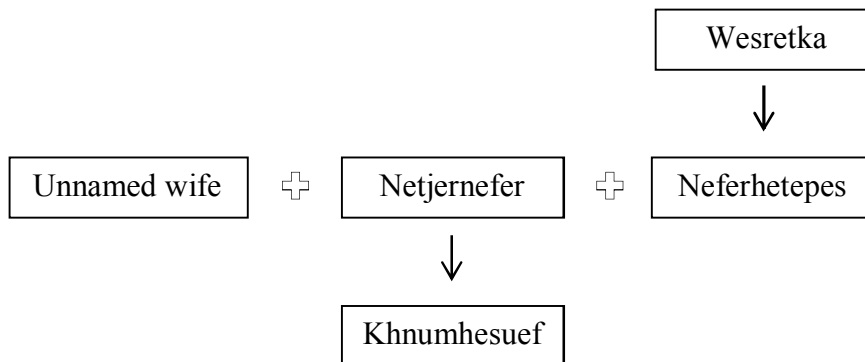
³ For instance, the false door EA528 at the British Museum. Anonymous, *Hieroglyphic Texts from Egyptian Stelae, &c., in the British Museum, Part I*, pl. 17, no. 47. And on the false door EA 1156, the wife is depicted on the panel and the inner jamb. Anonymous, *Hieroglyphic Texts from Egyptian Stelae, &c., in the British Museum, Part I*, pl. 22, no. 63. And on EA1282. James, *British Museum. Hieroglyphic Texts from Egyptian Stelae Etc. Part I*, pl. 11. 1.

⁴ She was mentioned as the wife of Netjernefer in: PM III², 736.

⁵ James, *British Museum. Hieroglyphic Texts from Egyptian Stelae Etc. Part I*, pl.8.2. Another example of false doors depicting the owner and his wife on the jambs is the false door of Merykhufu at the Metropolitan Museum 68.13a, <https://www.metmuseum.org/art/collection/search/551091> (accessed 29-8-2024).

law of Netjernefer, and according to her title “overseer of the house of weavers”, she might be in charge of one of the houses of weavers that Netjernefer was in charge of according to his title “overseer of the houses of weavers”.

Finally, Khnumhesuef did not hold any titles; however, we can assume that he is the son of Netjernefer because it was stated that he is the eldest son of the king’s acquaintance and the overseer of the houses of weavers. But it is hard to determine who was his mother.



Genealogy of the family of Netjernefer, according to CG 1447.

Provenance of the false door:

As mentioned in the introduction, Petire, Strudwick, Porter, and Moss mentioned that the false door is from Saqqara, possibly because the majority of false doors with statues in the niche were discovered in Saqqara?. Nevertheless, the author agrees with Burchardt that it was found in Abusir based on the following:

- Bedouins who collected the parts of the false door mentioned it was found in a village near Abusir.

- Since the false door dates to the fifth Dynasty, it can be found in Abusir, as a large amount of tombs that were found in Abusir are dated to the fifth Dynasty¹. Perhaps Netjernefer was buried in one of the tombs near the pyramids and the sun temples of the fifth Dynasty kings, or his false door was added in a niche in one of the tombs².

- Abusir documents the title *imy-r w^cbt nzw* in the temple of Niuserre, and the combination of the two feasts *wp-rnpt* and *tpy-rnpt*³; in other locations, the two feasts were separated by the Wag festival.

¹ For all the dating of the tombs of Abusir see <https://cegu.ff.cuni.cz/en/research/projects/field-projects/abusir/the-cemetery-of-lower-ranking-officials-at-abusir-south/> (accessed 30-8-2024).

² For instance, the fifth Dynasty limestone stela (Exc. No. 1/AS104/2018) with two statues. Odler, “Unique Piece of Old Kingdom Art”: 403-404, fig. 1, 3.

³ For instance, the tomb of Kaaper. Miroslav Bárta, *The Cemeteries at Abusir South. I, Abusir V* (Praha: Czech Institute of Egyptology, 2001), 149, 151.

Conclusion:

The false door of Netjernefer CG 1447 at the Egyptian Museum in Cairo features a statue in the niche that stands out from other statues because of its simple plain wig. With the exception of the cornice and the torus moulding, the false door has the typical elements of the false door in Ancient Egypt.

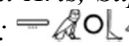
The study concluded that the false door of Netjernefer does not date to the sixth Dynasty as suggested previously but rather to the second half of the fifth Dynasty, mostly from the late reign of Niuserre. The study took into account the use of sunken relief, thin unequal jambs, large scenes of the deceased and his wife, staff and *kheryp* scepter without a papyrus umbel, square panel, backless chair with bull's legs and no cushion, the height of half loaves, wide apertures, broad collar that reaches at least to the wearer's armpit, flared kilt with the lines of the apron meeting the hem of the kilt between the legs, and the inscribed drum, all are characteristic of the false door in the fifth Dynasty that lasted until the reign of Niuserre. In addition to, Osiris was not mentioned in the offering formula, and the title "overseer of the royal *w^cbt*", that until now is attested in the fifth Dynasty.

The provenance of the false door has been questionable, whether it is Saqqara or Abusir. The study concluded that Abusir is mostly where it was found, according to a saying by a Bedouin who brought the false door to the museum, the appearance of the title "overseer of the royal *w^cbt*" in the temple of Niuserre, and the combination of the feasts *wp-rnpt* and *tpy-rnpt*; furthermore, the false door's date, the fifth Dynasty, where some tombs and the temples of the kings were located in Abusir.

Netjernefer was one of the elite individuals who served the king according to his titles: overseer of the royal *w^cbt*, overseer of the houses of weavers ... of the *idmi*-cloth of the king, and overseer of the ten of the great boat.

Netjernefer probably had two wives; one is depicted on the panel but her name is now lost, and the second is Neferhetepes, depicted on the right inner jamb. His son, Khnumhesuef, is also mentioned and depicted in front of him on the left inner jamb.

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