



Unpublished False Door of *Kaipwptah k3=I pw Pth* and *Nykawre N(y) k3w R^c* during the Fifth Dynasty in the Egyptian Museum of Cairo: Some New Interpretations

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ARTICLE INFO

Abstract

Keywords:

Kaipwptah k3=I pw Pth; *Nykawre N(y) k3w R^c*; False door; Egyptian Museum; Saqqara.

(JAAUTH)
Vol.19, No.2,
(2020),
pp.1-26.

According to ancient Egyptian beliefs, the false door is a part of funerary furniture. It is served as an offering's stela; it is placed on the west wall in the tomb, which netherworlds exist. The author will introduce new interpretations for two unpublished false doors in the Egyptian Museum of Cairo according to epithets and titles of deceased, also through architectural and decoration features. A descriptive approach will be used to explain the scenes on two false doors and then picture analyses, finally, the philology approach also is used to linguistic study, and texts are translated. This paper aims to republish and shed light on two limestones false doors discovered at the north of Saqqara that dated back to the Fifth Dynasty, the paper aims to narrow down the dating of these doors and explore new interpretations and what the doors might say about the social standing of their deceased. It can be concluded that the two false doors which are dated back to Fifth Dynasty, but not for the same period; *k3=I pw Pth* false door dated back to the beginning of fifth Dynasty and *Nykawre*'s false door dated back to end of fifth Dynasty; the authors set this date based on their architectural and textual features reflected social and religious aspects to non-royal Egyptian elite during the Old Kingdom.

Introduction*

It is known from the ancient Egyptian beliefs the purpose of any false door is to afford the *K3* Double of the tomb owner an opportunity to "go forth" from it to receive offerings.¹ The false door is essential funerary equipment for the private tombs of the Egyptian elite. The paper introduces some newly interpretations of two false doors which are dated to Fifth Dynasty belonging to non-royal Egyptian elite *k3=I pw Pth* and *Nykawre*. Authors will investigate their social and religious ranks through artistic and textual study.

The ancient Egyptians put a decoration program for their false doors and developed from time to another. *Strudwick*² points out that there is a possibility to use the false doors and its features to date both the door and its owner. The false door of individuals during Old Kingdom had been distinguished based on their external form,

not on specific criteria, it is clear that all of false doors have been included in one of the established types, the false doors of the Fifth Dynasty are fairly homogeneous, although there are some slight differences.

What follows is an analysis of the iconographic motifs, establishing the parallels which have allowed to date it easily in chorological way between ends of Fifth and begin of Sixth Dynasties. There are much more studies of false doors, From Old Kingdom to New Kingdom.³ These studies are varied in studying false doors in different period of time; focusing on the architectural and artistic features of the false doors, especially these false doors are considered rich resources of social and political affairs and also, good witness for many historical events.

So they are used for dating by researchers; the authors aims to clarify all social and political points which are related with two unpublished false doors of Kaipwptah and Nykawre from Fifth Dynasty in Egyptian museum of Cairo; they are just registered by *Kanawati, Borchardt and Davies*,⁴ but they didn't publish the two false doors, they just had written and compare these false doors with other in same time. To the authors introduces the two false doors in newly interpretations through artistic and calligraphic study for decorations and texts.

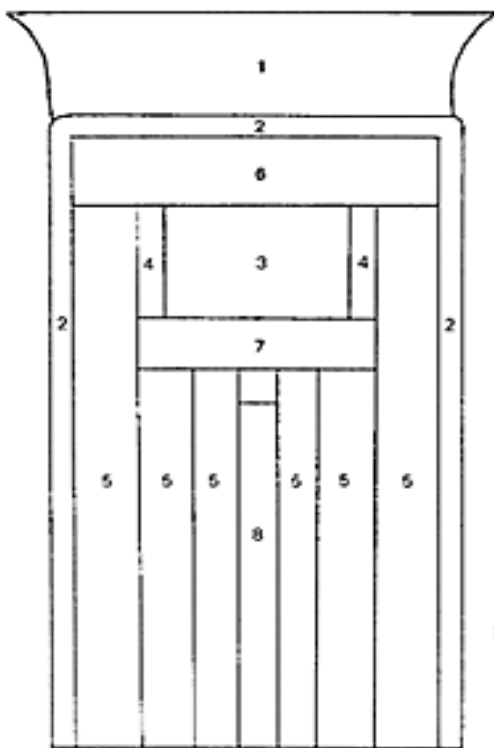


Fig. 1. A False Door with names of its Principal Parts, fifth dynasty

After Strudwick, N., 1985, fig. 1

Doc: 1**False door of Kaipwptah "k3=I pw Pth".⁵****Material:** Painted limestone.**Museum:** Egyptian museum of Cairo.**ID Num:** J.E 30194 C.G 1563- S.R 14685- GM 23437.**Place of discovery:** Saqqara, Memphite region, 1887.**Dating:** It dated back to Fifth Dynasty, Old Kingdom, reign of King Neferirkare.**Measurement:** Height 3.09 cm- Width 1.20cm- Length .35cm.**Description**

The false door of *k3=I pw Pth* is following the architectural features of false doors in Fifth Dynasty; it consists from cornice, torus molding in high relief and the main panel which introduce the master scene of the false door, architrave, apertures, jambs in equal length, lintel and finally central niche (Fig.1). The authors study each false door in detailed and focus on all parts.⁶



Fig.2. 1B cross bar of *k3=I pw Pth* false door, (drawing: © authors)

The upper part of the false door is lost, except the main panel which is represented the owner of the false door *k3=I pw Pth* according to inscriptions; he is represented in sitting pose (**Fig.2, Fig.3**) on the throne without back, he is wearing the short kilt painted in yellow and holding a fly whisks in left hand, while right hand is blessing the vocation offerings in front of him.

The offerings table heaps with all types of offerings such as head of cow, geese, lettuce, vessels in different types and size, finally the elongated bread.⁷

There are two horizontal line of inscriptions, translated as follow '*wr mḏ-šmꜥ8 n(y) nst ḥntt9 ḥm nṯr M3ꜥt K3(=i) p(w) Pth*', which means, '*The great one of the ten of*

Upper Egypt, the one who belongs to the foremost seat and the priest of goddess Maat, K3(=i) p(w) Pth.

The second line is translated as 't h3 p3t h3 šns h3 k3w h3 3pdw h3 m3-hd h3 ni3w h3 ht nb.t', it means 'Bread, a thousand of p3t bread, a thousand of šns bread, a thousand of oxen, a thousand of fowl, a thousand of Oryx, a thousand of Ibex, and a thousand of everything'.^{HH}



Fig.3. 1B cross bar, (drawing: © authors)

Next to the central panel, there is a cross bar bear with one horizontal line of inscriptions translated as: s3b ʿd mr n(y) nst hntt K3(=i) p(w) Pth,¹¹ it means as follow, 'The judge, the administrator, and the one who belongs to foremost seat, K3(=i) p(w) Pth'. Kanawati¹² argues that the title s3b ʿd was related with the title nst hntt; the two titles was not common for high officials in Old Kingdom.¹³

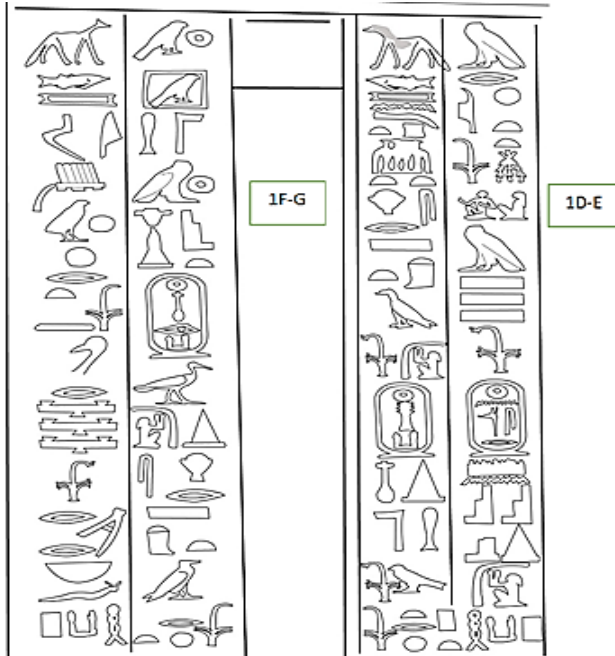


Fig.4. 1D-G outer frame of false door, (drawing: © authors)



Fig.5. 1D outer frame of false door, (drawing: © authors)

This false door consists of one outer frame while the other is demolished (**Fig.4**). It bears the *htp di nsw* formula and God Anubis, which is written as '*htp di n(y)sw.t htp di Inpw hnty sh ntr hpi =f hr w3wt nfrwt hppt im3hw hr =sn im3hw p(w) hr ntr 3*', it is translated as follow as, '*An offering which the king gives, and an offering which god Anubis gives, the foremost of the divine booth, he may travel upon the beautiful roads, which travel the venerated ones upon them, it's he the venerated one in front of the great god*'.¹⁴

The style of this false door is designed as outer frames, then two middle frames (**1F-G**) then finally two inner frames (**1D-E**) with tambour decorated with torus moulding and cavetto cornice.¹⁵

The translation of the two middle frames (**1D-E**) as '*imy-r ht mswt m sp3wt sm^c w^cb mn swt (ny wsr R^c) "rh n(y)sw.t K3(=i) p(w) Pth'*, which means as follow *Overseer of the property of king's children in the nomes of Upper Egypt, the purifier-priest of (the pyramid) Stable are the Places of (ny wsr R^c)*'¹⁶ (or may be translate in the southern lakes of the funerary group of (ny wsr R^c)).

The other left side frame (**1D-E**) '*s3b 3d Mr Im3hw hr n(y) sw.t imy-r sp3wt sm^c mrr (w) nb=f*'. This means as follow '*the judge, the administrator, the venerated one before the king, the overseer of the southern nomes of Upper Egypt, and the beloved of his lord*' (**Fig.5**).

While the inner frames with tambour also the titles and epithets of the '*K3(=i) p(w) Pth (1F-G) s3b 3d Mr N(y) nst hntt hry s3t3 w^cb n(y) sw.t hm ntr nfr (dd k3 R^c) wr md sm^cw*'. It means *the judge, the administrator, the one who belongs to the foremost seat, the privy to the secrets, the king's purifier-priest, the priest of (the pyramid) Perfect is (dd k3 R^c), and the great one of the ten of Upper Egypt*".

The other inner frame bears the titles as '*hm ntr R^c Iwt-hr m st-ib-R^c w^cb b3 (nfr ir k3 R^c) hry s3t3*', it means *the priest of god Re and Goddess Hathor in st-ib-Ra (the Sun Temple of Neferirkare), the purifier-priest of (the pyramid) the Soul of (nfr ir k3 R^c), and the privy to the secrets*".¹⁷

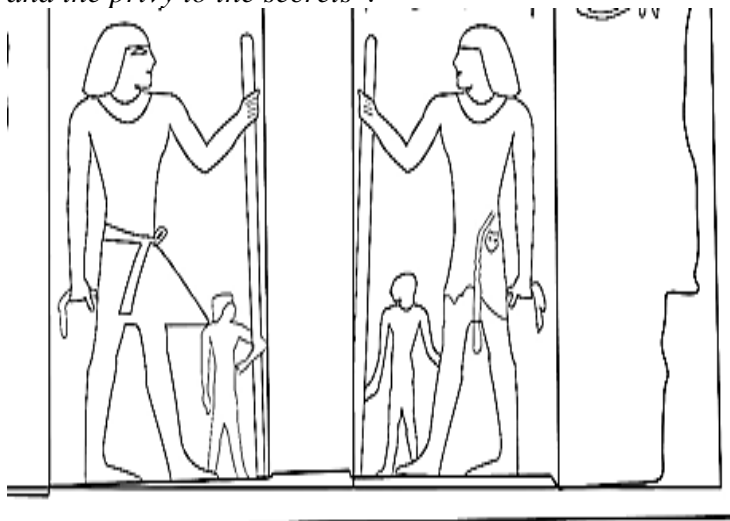


Fig.6. 1H bottom part of false door, (drawing: © authors)

The last part of the false door are the two representations of the owner face to face with his children (**Fig.6**) Kaipwptah appears on two side in standing pose holding a long staff; he is wearing a starched short kilt on left side with broad sash with fringes and prominent knot, also he appears wearing a wig with soft hairs and broad collar around his neck holding handkerchief in his right hand, in front of him in small scale his daughter with all Egyptian childhood.¹⁸

In right side he almost typical to left except some details, such as; the clothing that he appears wearing a priesthood costume which is a panther cloak; it is tied on the right shoulder reaching over his knees. Another difference is representation of collar, which is represented with petals decoration ending with raptors. His son appears holding his right leg and his facial features is typical to his father.¹⁹

The same inscription on the two side as follow: *'rḥ n(y) sw.t K3 (=i) p (w) Pth, the 'skufint'nsē of the king, K3 (=i) p (w) Pt'*.

Comment

The false door of Kaipwptah introduces a standard type of false door for high officials during fifth Dynasty; the artists had affected with false doors of fourth dynasty, but they had innovated a standard type consists of complex elements; it starts with torus molding and cavetto cornice, then the main panel with new style, and outer door jambs, and inner door jambs were divided into 2, 3 jambs. The false door of Kaipwptah introduces a new style of costumes through the representations of him in three representations:

- The first one on the main panel while sitting pose in front of the offering table blessing different types of materialistic offerings and religious vessels.
- The second and third representations are on the inner jambs while standing pose with different regalia wearing the starched short kilt and holding long staff to express the power and authority. Its worthy mentions that Kaipwptah had occupied different position during the reign of king Neferirkare; it is important one as the high priest of Hathor, Re and Maat and he assured these through appearing by a panther cloth on the false door; it is first time during fifth dynasty on false doors of high officials appear wearing the panther cloth on kilt. This false door is considered a transition between the beginning and end of false door for high officials during fifth Dynasty; although the inscriptions of the Kaipwptah's false door mention king Djedfre and Nywsrre, but the style of false door render to reign of king Neferirkare; the type of architectural and artistic decorations which were executed dated by authors to middle of fifth dynasty.

Doc: 2**False door of Nykawre** *N(y) k3w R^c*.**Material:** Painted limestone**Museum:** Egyptian museum of Cairo.**ID Num:** J.E 27486- C.G 1416- S.R 2/14645- GM 711**Place of discovery:** North of step Pyramid- Saqqara, By Maspero 1915**Dating:** according to registrations of Egyptian Museum it dated back Fifth Dynasty- Old Kingdom.**Measurement:** Height 2.94 cm- Width 1.21cm- Length .35cm.**Description**

The false door of *N(y) k3w R^c* was discovered in a site located immediately to the north of the Step Pyramid of *Djoser* at Saqqara. This false door was discovered by Maspero in 1915 in site of Saqqara. This false door is belong to *Nykawre* who is narrate through his epithets that he served under reign of king *Neferirkare*, the false door's status is good except the upper part; its traces show the representation of *Nykawre* in sitting pose wearing the kilt with pleats and some demolished inscriptions being his titles and epithets.²⁰

The false door consists of complete elements which are typical to the Old Kingdom's features exactly to Fifth Dynasty (**Fig.7**).²¹ This false door follows the type II with central upper lintel (**2A**) with traces of *Nykawre* and inscriptions in two horizontal lines bear the titles of *Nykawre* with his wife *Th3.t*.

*N(y) k3w R^c i3w(.t) nfr(.t) wr.t krs.t nfr.t m hrt-ntr nb im3hw hr ntr 3 s3b shd iry(w)
md3t N(y) k3w R^c hmt =f ih3.t*".

N(y) k3w R^c, a very beautiful old age, (and) a beautiful burial. In the Necropolis, the lord of veneration, the judge, and the inspector of archivists,²² *N(y) k3w R^c*; his wife, *ih3.t*".²³

The main part of the false door is central panel with two inner frames (**2B**); it carries the master scene of the door representing *Nykawre* in sitting pose (**Fig.8**).

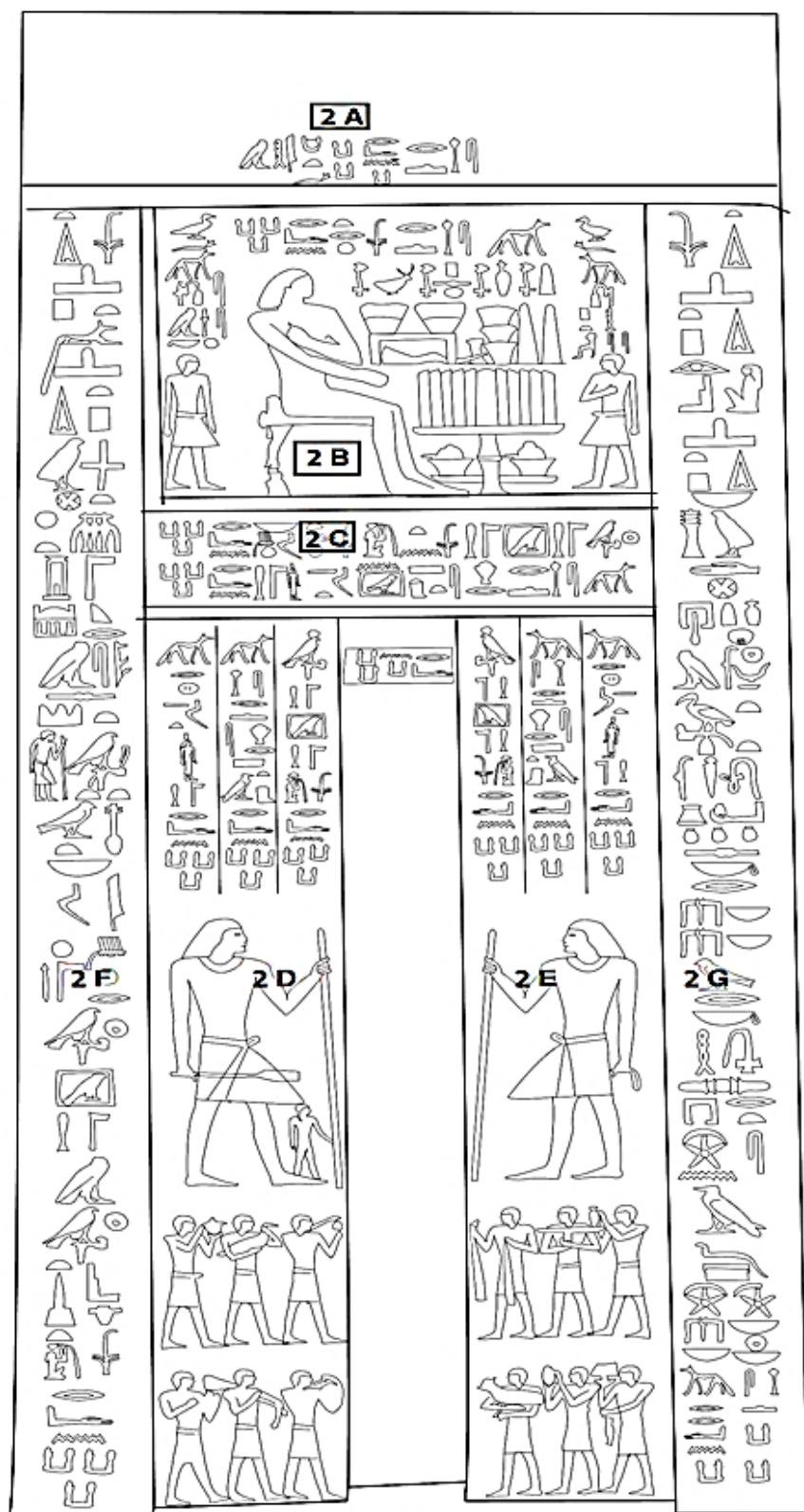


Fig.7. 2A-G false door of Nykawre, $N(y) k3w R^c$ (drawing: © authors)



Fig.8. 2B-Central panel of false door of Nykawre, (drawing: © authors)

N(y) k3w R^c is sitting on throne without back and wearing the short kilt with pleats on left side; it worth mention that his right hand stretching toward the invocation offerings to bless while the other arm is putting on the chest with close fist; two sons of *N(y) k3w R^c* are represented in this scene; one is behind him while the other in front with starched kilt and putting his right hand on his chest; the offering table in front of Nykawre is heaped with all types of offerings from up to down;²⁴ bowls, vessels, elongated breads and under the table there are two distinguish bowl could help in dating this false door. There are 2 columns of inscriptions bear the son's name of *N(y) k3w R^c*.²⁵

s3 =f s3b sš Pth šps, which translated as *His son, the judge and the scribe, Pth Spss*".

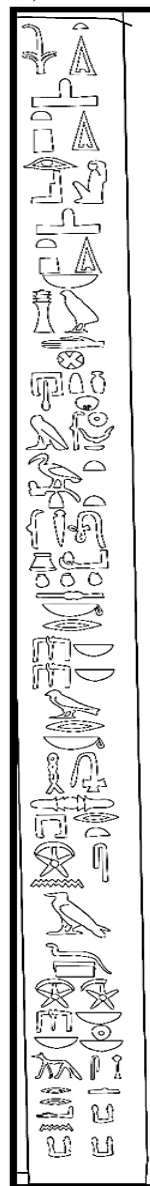
s3b shđ iry(w) md3t rh n(y) sw.t N(y) k3w R^c, *The judge, the inspector of the archivists, and the acquaintance of the king, N(y) k3w R^c*

t h3 hnkt h3 psn h3 k3w h3, *A thousand of bread, a thosand of beer, a thousand of the psn bread, and a thosand of oxen*".²⁶

s3 =f s3b sš shm=k?, *His son, the judge and the scribe, shm=k?*"

The cross bar (2C) in this false door like doors of Old Kingdom bear the titles of *N(y) k3w R^c* which is considered as two vertical inscriptions in high reliefs; it cosists from 2 horizontal line of inscriptions start with *'hm ntr R^c hm ntr Iwt-hr w^cb n(y) sw.t rh n(y) sw.t nb im3hw N(y) k3w R^c .s3b shđ iry(w) md3t hry sšt3 n hwt-wrt hm ntr m3^ct N(y) k3w R^c*, which translated as *'The priest of god Re, the priest of goddess Hahthor, the purifier priest of the king, the acquaintance of the king, and the lord of veneration, Nykawre'*. The Second line means *'The judge, the inspector of the archivists, the privy to the sercret of the Great Court, and the priest of goddess Maat, N(y) k3w R^c*.

The false door of Nekawre bears many titles and epithets; it follows the fifth dynasty architectural features which apparent in the frames in equal legnth and repeated inscriptions; the other part of the false door of



Nekawre (2D-2G) consists from two outer frames as doorjambs (2F-2G); they are represented in same equal and introduce the *htp di nsw* formula either to Osiris or Anubis with epithets of Nekawre.²⁷

The right frame or door jamb introduce offerings to god Osiris (2G); it represents as *htp di n(y) sw.t htp di 3sir nb ddw pr.t hrw t hnkt m wpt rnpt 9hwty tpy rnpt w3g hb skr hb wr-rkh pr.t-Mnw 3bd n s3d 3bd smdt hb nb r^c nb s3b iry(nhn) shd iry(w) md3t N(y) k3w R^c*, which translated as “An offering which the king gives, an offering which god Osiris gives, the lord of Busiris, an invocation offerings: bread and beer in the opening of the year festival, Djhuty festival, the beginning of the year festival, Wag festival, god Soker festival, the great burning festival, the coming of god Min festival, the monthly festival of Sadj, the beginning of the month festival, the middle of the month festival, and all the festivals everyday; the judge, the warden, and the inspector of the archivists , N(y) k3w R^c”.

The other frame (2F) introduce the *htp di nsw* formula for god Anubis, as it is *htp di n(y) sw.t htp di Inpw imy wt hnty sh ntr krst m smyt imntt i3w(t)nfr(t) wrt nb im3hw hr ntr 3 hm ntr R^c hm ntr Iwt-hr (m) st-ib-R^c w^cb n(y) sw.t N(y) k3w R^c*, that is means An offering which the king gives, an offering which god Anubis gives, who is in the embalming tent, the foremost of the divine booth; (may be) a burial in the western desert, and a beautiful old age. The lord of veneration before the great god, the priest of Re and the priest of Hathor in st-ib-R^c “The Sun-temple of Neferirkare“, and the purifier-priest of the king, N(y) k3w R^c”.²⁸.

The other part of the *Nykawre's* false door is the inner frames (2E-2D); they are represented in same broad space and equal length with same inscriptions; the two broad inner frames are divided into 3 equal parts in each side which are carrying the titles of Nekawre.

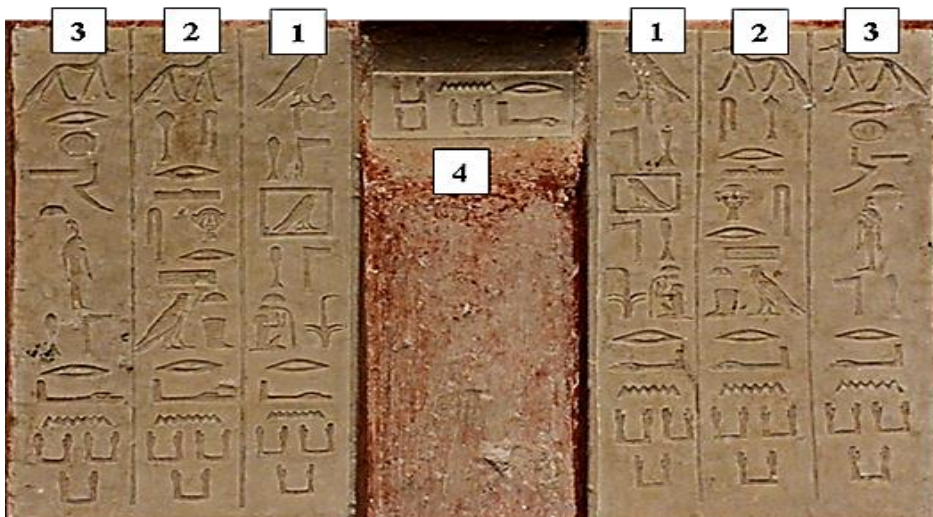


Fig.9. The inner jambs with apparatus of Nykawre’s false door.

The inscriptions from left- and right-hand side are translated as: **(Fig.9)**

1. *'ḥm ntr R^c ḥm ntr Iwt-ḥr w^cb n(y) sw.t N(y) k3w R^c*. "The priest of god Re, the priest of goddess Hathor, the purifier priest of the king, N(y) k3w R^c".
2. *'s3b šḥd iry(w) md3t ḥry sšt3 ḥm ntr m3^ct N(y) k3w R^c*, "The judge, the inspector of the archivists, the privy to the secrets, N(y) k3w R^c".
3. *'s3b iry nḥn ḥm ntr m3^ct N(y) k3w R^c*, "The judge, the warden of Nekhen, and the priest of goddess Maat N(y) k3w R^c".
4. *"N(y) k3w R^c"*, N(y) k3w R^c

Finally, the two inner frames (2D-2E) show N(y) k3w R^c is represented face to face with typical costumes and pose, except the regalia that in right hand side Nykawre holding hrp scepter and lonf staff, while in other hand a handkerchief with long staff.²⁹ It worth mention that there is a unique representation of naked child in small scale under figure of Nykawre on right side. The last part of the Nekare's false door are carrying the representation of 12 of offerings bearers in two rows, 6 are represented on each row; the left hand side depict 6 of offerings bearers in two registers; they are introduced their offerings which are depicted as vessel, bowl, fowl, meat. While the offerings on right hand side are considered as linen, vessel, goat, flower.³⁰ (Fig.10)



Fig.10. 2D-E-inner frames of false door of Nykawre.

Discussion

The ancient Egyptians put a decoration program for their false doors and developed from time to another. The scenes and inscriptions of the false door of Kaipwpth and Nykawre are executed in high relief; they are still carrying remains of colors, such as red, brown reddish, pale creamy.

The features' architectural of the study false doors are typical of Fifth dynasty; two false doors of Kaipwpth and Nykawre are followed the same architectural features except little differences in numbers of frames and its wide, also the main panel's

shape. The two false doors are supposed had the cavetto cornice and torus molding, which are features which appeared early in the fifth Dynasty and became popular by the reign of Niuserre.³¹ It was confined principally to viziers and high officials until the late Fifth Dynasty. The Two broad inner frames with tambour and cavetto cornice are the most important features of doors during end of fifth Dynasty and beginning of Sixth Dynasty.

Cornice and Torus Molding

The cornice and torus were introduced in the Fifth Dynasty; it began to make its appearance on the doors of the highest officials which brought with it the development of even length inscriptions and smallish figures of the deceased on the jambs. This latter feature is sometimes found in the later fifth dynasty without the cornice and torus.

Panel

The decoration program of the panel of false doors in fifth Dynasty indicate the deceased in sitting pose on throne without back with lion's claws drum; he is blessing the invocation offering by right hand while clasping an emblem with left hand. **Strudwick**³² points out that the exception of this panel's decoration is the false door of w3s-pth who are represented in two figures facing each other and the positions of arms are different as usual on panels of fifth doors' panels.

Pose

Most panels of false doors dating to fifth dynasty are depicted the deceased sitting, while there is exception by two panels from Saqqara which show the deceased in standing pose. The panel of two false doors are represented the owner in sitting pose on throne without back and with lion claws drum; he is represented in front of offerings table to bless it; the type of the panel in two false doors followed the T-shape style with different in Nykawre's false door in representing his son are surrounded him one behind and the other in front of him.

Wigs (Fig.11, Fig.12)

The wigs which are represented in two false doors of Kaipwpth and Nykawre following the ideal type of high officials during Old Kingdom; it is a short massive wig reach to the shoulders in regular combing hair; the wig of Kaipwpth didn't change in all decorations on this false door, but it is followed the same style. The wig's representation on Nykawre's false door is varied in length, shot massive is on the panel, and tall, massive one reaching after shoulders on the inner frames. It worth mention that all offerings bearers are represented with natural hair without wig, also the sons' of Nykawre on the panel.

Clothing (Fig. 13, Fig. 14)

The clothing on the two false doors are varied and reflect the occupations of the two high ranks; Kaipwpth is represented with priesthood clothing to reflect his titles as priest of Hathor as purified priest in her temple. The other cloth is the starched kilt with decorated apron in triangle shape tied with belt. Nykawre appears wearing the different type of kilt on his false door, the pleating short kilt on the panel and a starched short kilt with prominent knot. The artist is skillful enough using the clothing

as tool of differentiation between classes in ancient Egyptian society; so, the offerings bearers in Nykawre's false door appear wearing the ordinary short kilt without any decoration tied with simple belt; while his sons appear representing with starched kilt differ from the offering's bearers. Finally, it worth mention that the false door of Nykawre introduce unusual pose of Nykawre's child in naked figure, which is considered uncommon in false door of fifth dynasty. The naked figure is not especially common in that position and there is found no other examples of naked depictions on false doors during fifth dynasty.³³

Offerings (Fig.17, Fig.18, Fig. 19)

The ancient Egyptian had thought that offerings in general guarantee the rebirth or resurrection of the deceased; so, the false doors are heaped with all types of invocation offerings, mainly bread, beer, alabaster, clothing, oxen and fowl. In addition to funerary equipment, such as chests, pots, vessels and bowels in different size and decoration

Inner and outer Jambs (Fig. 15)

The two false doors are represented the deceased at the bottom of the jamb with inscriptions; it is being concluded that all and decoration of the jambs of false doors became more the inscriptions, also the length of the texts became even and the figures of the deceased on each jamb became equal in height. To overall, the appearance of unequal length jambs with figures of the deceased of varying size began in the 4th dynasty and continued at least to the middle of the fifth.

A. wigs

False door of Kaipwptah



Fig.11. Three figures from 1.1A to 1.3A depict the three style of wig on false door of Kaipwptah; the 1.1A is tall, thick and hanged on shoulder, but 1.2A and 1.3A are the same comb, short. All three types are spread for elite's end of 4th dynasty and Fifth dynasty.

False door of Nykawre

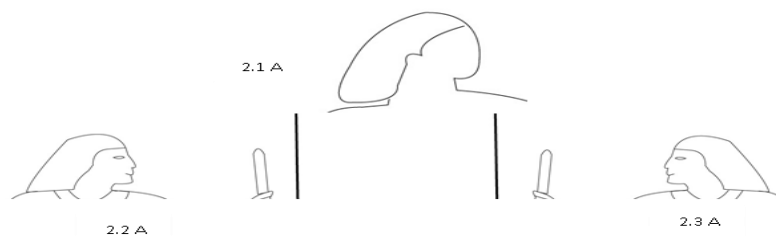


Fig.12. Three figures from 2.1A to 2.3A depict the three style of wig on false door of Nykawre; the 2.1A is tall, thick and hanged on shoulder, but 2.2A and 2.3A are the same comb, short. All three types are spread for elite's end of Fifth dynasty.

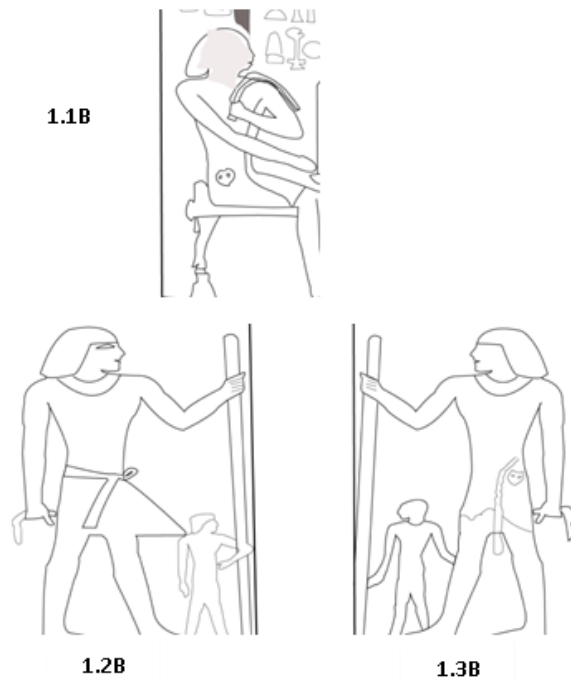
B. clothing

Fig. 13: Three figures from 1.1B to 1.3B depict the type of clothing for Kaipwptah. 1.1B and 1.3B are the same with priest's cloths and short kilt, but 1.2 B is short starched kilt. All three types are spread for elites from 4th dynasty and continued to end of Sixth dynasty.

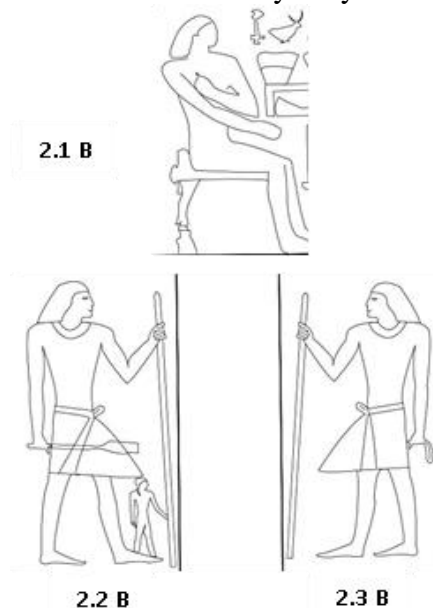


Fig. 14: Three figures from 2.1B to 2.3B depict the type of clothing for Nykawre. 2.2B and 2.3B are the same with short, starched kilt with prominent knot, but 2.1 B is short pleated kilt. All three types are spread for elites from 4th dynasty and continued to end of Sixth dynasty.

C. Insignia

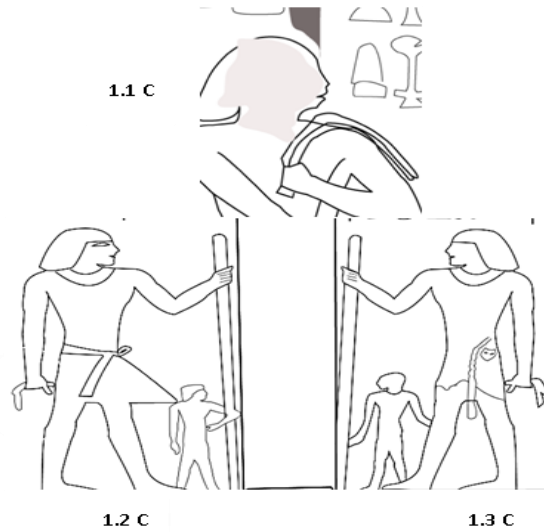


Fig. 15: Three figures from 1.1c to 1.3c depict the type of insignia for Kaipwptah. 1.1c represent the flywhisks and 1.2c and 1.3c are the same with long staff and handkerchiefs. All three types are spread for elites from 4th dynasty and continued to end of Sixth dynasty.

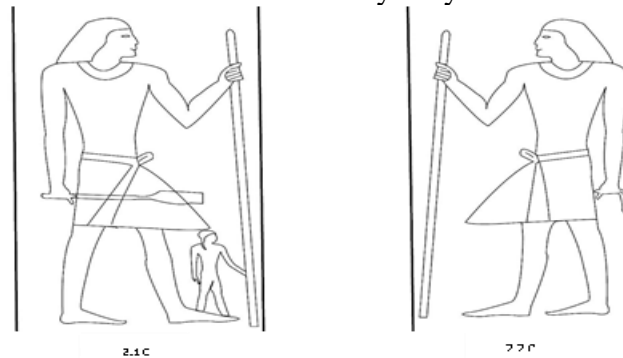


Fig. 16: Three figures from 2.1c to 2.2c depict the type of insignia for Nykawre. 2.1c represent the long staff and *shm* scepter and 2.2c the long staff and handkerchiefs.

D. Offerings

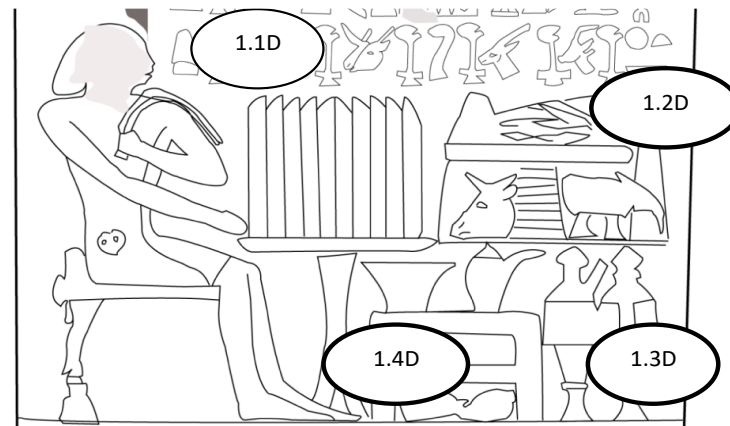


Fig.17. Three figures from 1.1D to 1.3D depict the types of offerings for Kaipwptah.

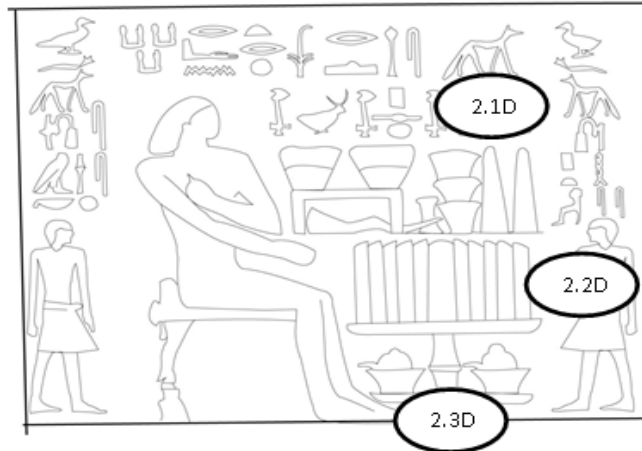


Fig.18. Three figures from 2.1D to 2.3D depict the types of offerings for Nykawre.

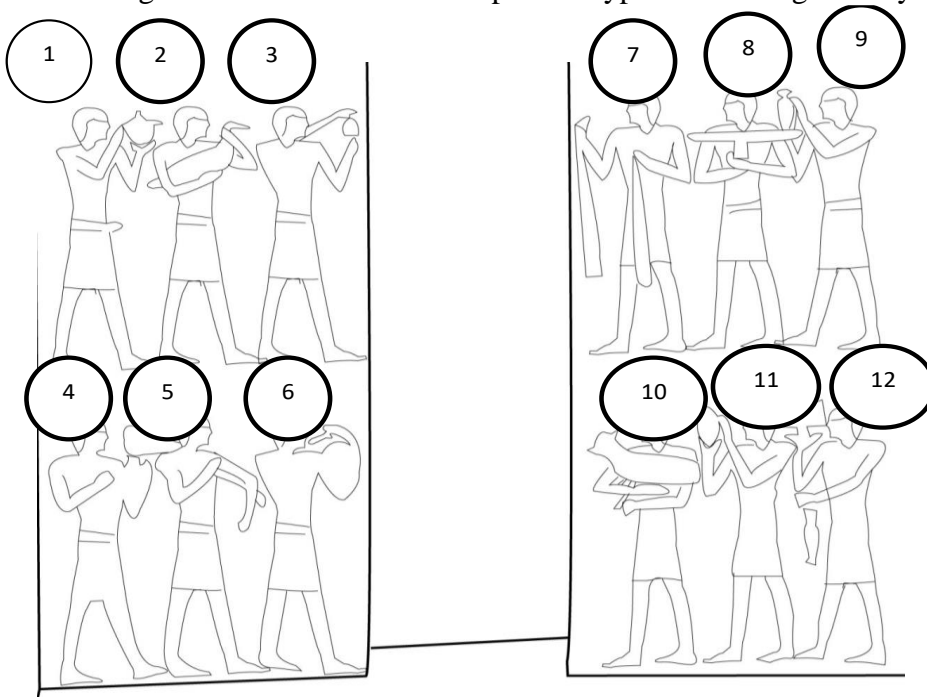


Fig. 19: Offerings bearers from 1 to 12 for Nykawre.

The arrangement of the offerings table is considered the standard type for false door during the fifth Dynasty which then continued to Sixth Dynasty; it begins with horizontal lines of epithets and titles of owner of false door; follows with the owner of the false door in sitting pose in front of table’s offerings.

The offerings table is arranged with long beard represented in profile view, cluster of materialistic offerings, such as head of cow, leg of oxen, onion, lettuce, geese. Under the table there are The *hst*, *Kbh* vessels and utensils; they are differing either size or purpose.

This arrangement of this offerings table is different through false door of Nykawre who appears sitting pose with different costume in compare with Kaipwptah; the level

of the table in false door of Nykawre is low comparing with the high level of the table in false door of Kaipwptah.

The offerings table of Nykawre's false door is without materialistic offerings, except the leg of oxen and bread; the arrangement of the table is represented differing from the Kaipwptah; concerning the vessels, there more vessels in the Nykawre's false door; they are represented above and under the table; they are varied between *Kbh* and *hst* vessels; also; the utensils with open mouth. It is worth mentions that the false door of Nykawre is from a few examples of false doors during Old Kingdom that the sons of the owner of false door are represented in the main panel of the offerings table.

Unusual scenes on the two false doors

Children:

It should be noted that false door of Kaipwptah include two representations of children with or below the figures of the deceased; they had appeared naked Fig. without sidelock of hair as usual. In Nykawre's false door its worthy mention that the representation of children was on one side (left); it was probably a mistake from artist.

Offerings bearers:

Nykawre's false door had carried unusual type of scenes for false doors during fifth dynasty; the offering bearers who had represented in 4 groups, every group include 3 of men; group A from 1 to 3 had offered the vessels; the second group from 4 to 6 had offered the meat and fowl; third group from 7 to 9 had offered the cloth, *hest* vessel; the last group from 10 to 12 had offered goat and *Kbh* vessel.

Table 1

Comparison between the Kaipwptah false door and Nykawre false door (Design: © authors)

Elements	False door of Kaipwptah	False door of Nykawre
Owner	Kaipwptah	Nykawre
Date	Middle of fifth Dynasty	End of fifth Dynasty
Place of Preservation	Egyptian Museum of Cairo	Egyptian Museum of Cairo
Number of Registrations	J.E 30194 C.G 1563- S.R 14685- GM 23437	J.E 27486- C.G 1416- S.R 2/14645- GM 711
Main Parts of False Door	Standard	standard
Torus Molding	×	√
Two Outer Doorjambes	√	√
Inner Doorjambes	Two (tall and equal in length)	Three (short and equal in length)
Main Panel		
Main Panel	√	√ (with two inner niches)
Pose on Main Panel	sitting	sitting

Hair Wig	√ (short hair wig)	√ (tall and thick hair wig)
Clothing	Short kilt with panther clothing	(Short, pleated kilt)
Regalia	√ (holding flywhisks in left hand)	×
Chair	√ (without back, lion's drums)	√ (without back, lion's drums)
Offerings	√ (all types of offerings)	√ (just leg of oxen, bread)
Table Offerings Level	High in compare to sitting	Low in compare to sitting
Bread	√	√
Type of Bread	Elongated type in profile view	Elongated type in profile view
Vessels	√	√
Place of Vessels	Under the offerings table	Above and under offerings table
Type of Vessels	<i>hst</i> and <i>kbh</i> in rack jars	<i>hst</i> and <i>kbh</i> in rack jars
Ewers	×	√
Number of Characters on Panel	1 (the owner of false door only)	3 (owner who are surrounded with his two sons)
Outer Doorjambs		
State of Preservation	Not good	good
Content of Door Jambs	Right door jamb --- <i>hṭp di nsw</i> formula (for Anubis)	Right door jamb---- <i>hṭp di nsw</i> formula (for Osiris) Left door jamb ----- <i>hṭp di nsw</i> formula (for Anubis)
Length	equal	equal
King Period	×	NeferirkaRe (<i>K^cki</i>)
Inner Doorjambs		
Number of Rows	2 in each side Two vertical lines of inscriptions	3 in each side Three vertical lines of inscriptions
Size	Equal in length	Equal in length
Length	Tall	Short
Content of Inner Door Jambs	Epithets and titles	Epithets and titles
Epithets	The judge, the administrator. the one who belongs to the	Priest of Re, Hathor, Maat The judge, the inspector of the archivists

	foremost seat. the privy to the secrets. Overseer of the property of king's children in the nomes of Upper Egypt. The purifier-priest of (the pyramid) Stable are the Places of <i>Ny wsr Re</i>	The judge, the warden of Nekhen
Kings Reign	<i>dd k3re isisi</i> <i>Nywsrre</i>	×
Num Of Representations	2 representations (1 in each door jamb)	2 representations (1 in each door jamb)
Position	Standing pose	Standing pose
Hair Wig	Short, thick, combing hair wig	Tall, thick, combing hair wig
Clothing	Right: short, starched kilt with prominent knot. Left :short kilt with panther costume.	Right and left is the same---- short, starched kilt with distinguish belt
Regalia	Right and left representations is the same Long Staff-Handkerchief	Right :Long staff and Handkerchief Left: Long staff and <i>šhm</i> scepter
Children	√ Naked son in each side	√ In left side only
Offerings People	×	12 people (in two registrations)
Drum	√	√

Texts analyses

On the false door of Kaipwptah, there are titles connected with kings of fifth Dynasty GdkareIsisi and Nywserre; it is inscribed on the inner jambs as *ḥry sšt3 wꜥb n(y)sw.t ḥm nṯr nfr (dd k3 Rꜥ) | wr md šmꜥw* ; it means *the privy to the secrets, the king's purifier- priest, the priest of (the pyramid) Perfect is (dd k3 Rꜥ)*, and the great one of the ten of Upper Egypt. Also, its worthy mention that Kaipwptah from little high officials who had carried this title during the reign of king Nywserre³⁴ as *imy-r ḥt mswt m sp3wt šmꜥ wꜥb mn swt (ny wsr Rꜥ*; which means: *Overseer of the property of king's children in the nomes of Upper Egypt, the purifier-priest of (the pyramid) Stable are the Places of (ny wsr Rꜥ)*.

The authors point out that Kaipwptah had installed as a priest for the sun temple of the king Neferirkare, *ḥm nṯr Rꜥ Iwt-ḥr m st-ib-Rꜥ wꜥb b3 (nfr ir k3 Rꜥ) | ḥry sšt3*, it is translated as: *'The priest of god Re and goddess Hathor in st-ib-Ra (the Sun Temple of Neferirkare), the purifier-priest of (the pyramid) the Soul of (nfr ir k3 Rꜥ), and the*

privy to the secrets'. He proud that he was the judge, the administrator, the venerated one before the king, the overseer of the southern nomes of Upper Egypt, and the beloved of his lord. Its worthy note that some titles had disappeared during late fifth Dynasty such as overseer of the treasury and *imy-r kht (nt) nswt* and the high officials had begun carrying epithets and titles related to sun temple and priesthood.

The *hṭp di nsw* formula was carved on two outer doorjambs; the right one is still existing; the magical formula was to god Anubis; it is written by addition new titles for Anubis such as; "*hṭp di n(y)sw.t hṭp di Inpw hnty sh nṯr hpi =f hr w3wt nfrwt hṭpt im3ḥw hr =sn im3ḥw p(w) hr nṯr ʿ3*"; it is translated as; *An offering which the king gives, and an offering which god Anubis gives, the foremost of the divine booth, he may travel upon the beautiful roads, which travel the venerated ones upon them, it's he the venerated one in front of the great god.*

To overall, The epithet *wr md šmʿ* at Kaipwptah's false door is found on the false door of *bb-ib*; *sndm-ib*³⁵ the epithet renders to the fourth dynasty; there are evidences on high officials' false doors.³⁶ Kanawati pointed out that there are no officials in fifth dynasty had carried this title; but it is interesting to find Kaipwptah with title of *nst hntt* Junker and Fischer had argued that this title has an independent existence as a title in the Old Kingdom; they referred that this title was a separate title during Twenty-Six Dynasty; but authors in the paper could conclude that this title found for officials during fifth dynasty then was sentenced during Saite period as kind of nostalgia for previous glorious of Old Kingdom. Its worthy mention that this title related to the title *s3b ʿd mr ʿnd wr md šmʿ. 37* the title *imy-r ht nswt m sp3wt šm3ʿ* is the unusual title for high officials in Old Kingdom; but her Kaipwptah show that he was unique person in his relation to king and man of trust; so, this title is followed by *rh nsw*.

The false door of Nykawre had introduced more titles and epithets of Nykawre during fifth Dynasty; beginning Nykawre had presented himself as chief of Archivist and his tomb by "*N(y) k3w Rʿ i3w(.t) nfr(.t) wr.t krs.t nfr.t m hrt-nṯr nb im3ḥw hr nṯr ʿ3 s3b shḏ iry(w) md3t N(y) k3w Rʿ hmt =f ih3.t*", it is translated as , *a very beautiful old age, (and) a beautiful burial, in the Necropolis, the lord of veneration, the judge and the inspector of archivists, N(y) k3w Rʿ; his wife, ih3.t*

For first time, the main panel is designed as one slab with two niches; the two sons of Nykawre were represented with their names; first one (left) is called *s3.f s3b sš Pth špss*".and second one (right) is called *s3.f s3b sš shm=k*". Beside his main career as chief of Archivists he also so proud that he was the high priest of god *Re* and goddess *Hathor*; he also the judge in the court of *Maat*.

On the three inner door jambs, the titles, and epithets of Nykawre are repeated that he is registers his administration graduation jobs from priest of *Re* to *Hathor* and purifier of the king. '*hm nṯr Rʿ hm nṯr Iwt-hr wʿb n(y) sw.t N(y) k3w Rʿ s3b shḏ iry(w) md3t hry sšt3 hm nṯr m3ʿt N(y) k3w Rʿ s3b iry nḥn hm nṯr m3ʿt N(y) k3w Rʿ*'; it is translated as *The priest of god Re, the priest of goddess Hathor, the purifier priest of the king, N(y) k3w Rʿ, The judge, the inspector of the archivists, the privy to the*

sercrets, N(y) k3w R^c, The judge, the warden of Nekhen, and the priest of goddess Maat N(y) k3w R^c”.

Conclusion

According to (Table 1), the authors can conclude that the two false doors of Kaipwptah and Nykawre are represented two type of false doors of high officials during fifth dynasty; although the both false doors are identical in architectural and artistic formation, but they are differing in important details and arrangements of scenes and decoration scheme.

Also, it can be conclude from the inscriptions on Kaipwptah and Nykawre are dated to fifth Dynasty, but Kaipwptah according the inscriptions is dated specifically to the middle of this Dynasty reign of king Neferirkare; he was registered that he was a purifier priest in the sun temple of Neferirkare; also, he was the purifier-priest of (the pyramid) the soul of the king. he also was proud to be a royal purifier priest of the pyramid prefect of king Ddkareissi. While Nykawre’s false door is dated to end of the fifth Dynasty reign of king Ddkareissi; the authors date the two false doors not only the inscriptions but also the design all architectural and artistic elements of both false doors in compare with other false doors.

Based on Kanawti's³⁸ categorization of false doors of Old Kingdom; the false door of Kaipwptah was belong to the reign of king Neferirkare at middle of fifth dynasty, while false door of Nykawre belongs to end of fifth dynasty based on design of elements of false door comparing with other false doors dating to this time.³⁹ The false door of Kaipwptah looks like other false doors in arrangements and inscriptions which are dated to reign of king Neferirkare; they are remarked with jamb inscriptions of even length, with a figure of the deceased at the bottom of each.

The false door of Kaipwptah was a transition to other false door which are deigned later like false door of Nykawre at end of Fifth dynasty and Sixth dynasty with more development. the main panel of the Kaipwptah's false door according to Kanawti's categorization belong to middle of Fifth Dynasty which the main panel is square like false door of *ph n wi k3i ʿnd ntr wsr - ʿnh issi*, while the main panel false door of Nykawre is designed with square shape with two niches. The arrangement of main panel of Kaipwptah’s false door is tradition comparing with the arrangement of main panel of Nykawre’s main panel; it represented Nykawre is sitting with his sons are represented on the main panel (one is in each side).

The level of the offering table is also distinguishing between both false doors; authors mention previously that Kaipwptah’s offering table is designed in level of head while in false door of Nykawre is low in level of knees. The rest arrangements of the main panel are important; the offerings arrangements in false door of Kaipwptah focused on the ‘thousands of breads, beer, clothing, fowls, leg of oxen with little representations of vessels under the table’. And then at end of fifth dynasty the offerings arrangements are modified, and they had added funerary equipment (chests, pots, and the like).

Endnote:

* Although the two false doors were registered by Borchardt, Kanawati and other authors, but the two false doors still unpublished; they just mention the two false doors in compare with others in same period; they had registered the two false doors without descriptions for decorations, and texts translations; so the authors are deeply thanks to the administration of registration Egyptian museum of Cairo Dr. Gamal Ahmed for his real support to obtain the permission and providing us with photos and bibliographies; the authors acknowledge to Professor Naguib Kanawati for his advices and revision for paper.

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⁴ N. Kanawati, *The Egyptian Administration in the Old Kingdom: Evidence on its Economic Decline*, Warminster 1977; L. Borchardt, *Das Grabdenkmäl des Königs Nefer-ir-ke3-re'*, *WVDOG* 11, Leipzig 1909; Ch. Ziegler, 'La fausse-porte du prince Kanefer 'fils de Snefrou', *RdE* 31 (1979), pp. 120- 134; N. Strudwick, 'The Overseer of Upper Egypt ny-k3w-izzi', *GM* 43 (1981), pp. 69- 71; M.A. Murray, *Saqqara Mastabas*, ERA 10-11, London 1905-1937; J-L. De Cenival, 'A Propos de la stèle de Chéchi. Etude de Quelques types de Titulatures Privées de l'Ancien Empire', *RdE* 27 (1975), pp.62- 69; D., Metawi, 'The False Door of wd^c-dri', *SAK* 43, 2014, pp.267- 276; A. Hallström, *The False Doors of Hershefnakht, Nyankhantj and Senetites*, Handledare: Anne Landborg, Uppsala 2017, p. 12, 23, 34.

⁵ This name is uncommon during Old Kingdom for high officials; there are names with god Ptah, Re, such as; *K3i-pw Inpw* and *k3i-^cpr*, *k3i pw r^c*; all these officials from Old Kingdom and had false doors, but may this name of *k3i pw Pt3h* which means the soul of god Ptah; he lived during the reign of king Neferirkare; middle of fifth dynasty; for information see; L. Borchardt, *Das Grabdenkmäl des Königs Nefer-ir-ke3-re'*, *WVDOG* 11, Leipzig 1909, p. 13; N. Kanawati, *The Egyptian Administration of Old Kingdom; Evidence of its Economic decline*, 1977, p. 29; M. El-Tonssy, & Y. Mohamed, 'Two Unpublished False Doors from Saqqara', *SAK* 43 (2014), pp.434- 455.

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⁸ D. Jones, *Index of Ancient Egyptian Titles, Epithets and Phrases of the Old Kingdom*, Oxford: 2000, no. 1437

⁹ *Ibid*, no.1755

¹⁰ *wr md-šmꜥ*: 1437; *n(y) nst hntt*: 1755; *hm ntr Mꜣꜥt*: 1930; M. El-Tonssy, & Y. Mohamed, *op. cit*, pp. 434-55'; M. Murray, *Index of Names and Titles of the Old Kingdom*, London; *BSAE* 1, 1908.

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¹³ A. Murray, , *Saqqara Mastabas I*, pls. 29, 30; K. Baer, *Rank and Title in the Old Kingdom*, Chicago, 1960, 76, p. 290 [168]; N. Kanawati & M. Abder-Raziq, *The Teti Cemetery at Saqqara*, Vol. VII: The Tombs of Shepsipuptah, Mereri (Merinebti), Hefi and Others, *ACER* 17 (2001), pl. 38.

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¹⁵ E. Brovarski, 'False Doors & History: The Sixth Dynasty', Miroslav Bárta (ed) *The Old Kingdom Art and Archaeology Proceedings of the Conference*, Prague, May 2004, pp. 72- 116; H. Fischer, 'Four Provincial Administrators at the Memphite Cemeteries', *JAOS* 74 (1954), No. 1, pp. 26- 34.

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¹⁷ H. Ranke *Die Ägyptischen Personennamen. Glückstadt*, 1935, p. 323; D. Jones, *Index of Ancient Egyptian Titles, Epithets and Phrases of the Old Kingdom*, Oxford: 2000, 723, 1367.

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²² Nykawre is the chief of archiefs in royal papce of kings; this tilte on of the unique titles during Old Kingdom and carrier had advantages closing to king.

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³¹ PM III/ 2 , 108, 227, 606; Junker, Giza, IX, 172; Junker, Giza, XI, 136, 258, fig. 104; E., Brovarski. 'False Doors & History: The Sixth Dynasty', *op. cit*, p. 111. 16; J., Leprohon, *op. cit*, p. 45.

³² N. Strudwick, *The Administration of Egypt in the Old Kingdom*, London, 1985, p. 35.

³³ That is not because nudity in Egyptian art is unheard of, on the contrary nudity is present in Egyptian art from the very beginning in various forms. Considering that naked statues and depictions of naked figures are not unknown in funerary contexts, such statues may have been intended to allow the deceased to be reborn in the afterlife or as substitute bodies for the deceased Ka. It is not so strange that they thought to use naked statues and depictions seeing as they knew as well as we do today; everyone is born naked ;thus, it makes sense that one would be reborn naked.

³⁴ False doors in fifth dynasty the end of the fourth dynasty and the beginning of the fifth saw an expansion in the number of offices. The next apparent change in the organization of the administration, as witnessed from the evidence of the titles studied here, took place in the later fifth dynasty, no earlier than the reign of *Djedkare*. This latter reign is known to have seen changes in several different areas: for example, sun temples were no longer built, and the system of ranking titles was changed for the first time since its inception.

³⁵ False door of *snḏm ib* from Tomb at North Saqqara, no. 11 (B 13); he carried the title: *wr mḏ śmꜥw, rḥ nswt, hḳ3 hwt ʿ3t*; see; PM 32, 451

³⁶ False door of *ph-r-nfr* Tomb at North Saqqara; PM III/2, 502

³⁷ False door of '*nh-m'-k3i* and *ntr-wsr* had carried the same titles of Kaipwptah; they are dated by Middle of 5th Dynasty; for more revise; M., Murray, Saqqara Mastabas I, a) pl. XX, XXIV. b) pl. XX, XXI. c) pl. XXIV.

³⁸ The authors compare Kaipwptah's false door with other dating false doors for high officials during the reign of king *Djedkareissi* for example, *pth-htp I, nḥh-issi, 3ht-htp ʿnd pth-htp II*.

³⁹ There are some other false doors are designed with elongated main panel; they are like the false door of *Nykawre; mrrw-k3i, nfr sšm-r', hnty-k3i*.



بابان وهميان غير منشورين للمدعوين كاو بو بتاح وني كاو رع من عصر الأسرة الخامسة بالمتحف
المصري بالقاهرة: بعض التفسيرات الجديدة

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المخلص

يعد الباب الوهمي جزءاً من الأثاث الجنائزي وفقاً للمعتقدات المصرية القديمة كونه
اعتبر بمثابة لوحة تقدمه يتم وضعها على الجدار الغربي للمقبرة مودياً إلى العالم
السفلى. تهدف هذه الورقة البحثية إلى وضع نشر علمي لبابين وهميين من الحجر
الجيري تم اكتشافهما شمال سقارة من عصر الأسرة الخامسة مع محاولة وضع
تفسيرات جديدة ورؤية مختلفة. كما يحاول الباحثان توضيح نطاق تأريخ هذه الأبواب
ومحاولة معرفة المكانة الاجتماعية لصاحبها وفقاً لألقاب أصحابها المنقوشة، وكذلك
من خلال السمات المعمارية والزخرفية لكليهما. الجدير بالذكر أنه تم استخدام المنهج
الوصفي التحليلي مع استخدام منهج التحليل اللغوي وترجمة النصوص الواردة على
البابين. والجدير بالذكر أن الباحثين توصلوا إلى أن البابين يعودان للأسرة الخامسة
بالفعل ولكن ليس لنفس الفترة؛ فالباب الخاص بالمدعو كاوبويتاح يعود إلى بداية
الأسرة أما الآخر فيعود إلى نهايتها وجاءت هذه النتيجة بناءً على السمات المعمارية
والنصية التي تعكس الجوانب الاجتماعية والدينية للنخبة المصرية غير الملكية خلال
عصر الدولة القديمة بالكامل وخصوصاً فترة عصر الأسرة الخامسة.

معلومات المقالة

الكلمات المفتاحية

كاوبويتاح؛ ني كاو
رع؛ الباب الوهمي؛
المتحف المصري؛
سقارة

(JAAUTH)

المجلد 19، العدد 2،

(2020)،

ص 1-26.