

THE FALSE DOOR OF *Nit-Hnmw* FROM SOUTH SAQQARA

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ABSTRACT

[AR]

الباب الوهى لـ *Nit-Hnmw* من سقارة القبليّة

تتناول هذه الورقة البحثية نشرًا علميًا كاملًا لأحد الأبواب الوهية التي كانت محفوظة بالمتحف المصري بالتحجير، وهو باب وهى يخص سيدة تدعى "نيت-غنمو"، تم العثور عليه أثناء حفائر أوجست مارييت بسقارة وتحديدًا في سقارة القبليّة أو الجنوبيّة وذلك في أواخر عام 1863م، وقد حُفظ بالمتحف المصري بالتحجير في البداية في سجل دخول المتحف تحت رقم JdE 21760 وكذلك رقم CG 1399 في كتالوج المتحف المصري، ثم تم نقل الباب الوهى إلى متحف طابا حيث حمل الرقم 186 وفي النهاية تم نقله إلى متحف الاسماعيلية حيث يتم عرضه حاليًا تحت رقم IS 3287، وقد تضمن البحث في البداية وصفًا دقيقًا لكافة العناصر الخاصة بهذا الباب الوهى بداية من الأعتاب مرورًا بالأكتاف سواء الأكتاف الداخلية أو الخارجية وكذلك المشكاة الرئيسيّة ثم منظر مائدة القرايين الذي يتوسط الباب الوهى، وكذلك ما تحويه كل من هذه العناصر من سمات فنية. ثم قام الباحث بعمل الدلالة الصوتية والترجمة لنقوش هذا الباب الوهى كافة. ثم تناولت الورقة البحثية تعليقًا مفصّلًا لاسم صاحبة الباب الوهى والنوعت المختلفة التي ظهرت عليه، وفي نهاية البحث اقترح الباحث وضع تأريخًا محددًا لهذا الباب الوهى معتمدًا على العديد من السمات والعناصر التي تنوعت ما بين عناصر نمطية أو شكلية وكذلك عناصر فنية وأخيرًا عناصر أو سمات كتابية وردت في نقوش الباب الوهى، وهو ما أدى بالباحث إلى اقتراح تأريخ ذلك الباب الوهى بنهاية الأسرة الثامنة وبداية الأسرة التاسعة.

[EN]

This article deals with one of the false doors that was housed formerly in the Cairo Egyptian Museum at Tahrir, where it bore the N^{os}. JdE 21760, CG 1399 and SR 2/15441. Then it was moved out to Taba Museum, where it bore the N^o. 186. Now it is located in Ismailiya Museum where it is presented under the N^o. IS 3287. The present article includes the main description of the false door with its primary elements which consist of the cornice, the lintels, the jambs, the central niche, the drum, the panel and the way of representation of the deceased on its different parts. The article also discusses the texts inscribed on its different elements, their transliteration and translation, and presents several comments concerning the name of the owner of the false door and her epithets, which are mentioned on the different parts of the false door. Finally, a suggested date by the researcher is proposed based on the stylistic, iconographic and orthographic features displayed on the false door.

KEYWORDS: *Nit-Hnmw*, south Saqqara, false door, CG 1399, JdE 21760, IS 3287, Calcite

I. INTRODUCTION

A False Door is one of the most characteristic elements of ancient Egyptian private tombs in general and Old Kingdom tombs in particular¹. The false door was named in the ancient Egyptian language as «*r-pr*» and «*rwbt*»; the first term «*r-pr*» means false door² and the second term «*rwbt*» also means false door or gate³, most likely referring to the belief that it was the gate of the deceased to the Hereafter. Moreover, it was called the «KA door»⁴ as it was believed that the (*Ka*) of the deceased has the ability to pass through it. Consequently, it was the bind or the link between the earthly world and the Hereafter for the *Ka* of the deceased to gain offerings.

False doors are inscribed stelae most frequently made from limestone, while in a few cases, some false doors were made of pink granite. The false doors were in the non-royal tombs as they usually occupy the west walls of the major rooms in these tombs, which were known as the offering rooms or the offering chambers.

The false door had two main functions in ancient Egyptian religious thought. The first one was to link the spirit of the deceased to interact with the living realm and the second one was to receive the different offerings which were deposited before the false door.

The false door discussed in this study was housed formerly in the Cairo Egyptian Museum at Tahrir, where it bore the N^{os}.JdE 21760, CG 1399 and SR 2/15441. Then it was moved out to Taba Museum, where it bore the N^o.186. Currently it is exhibited at the Ismailya Museum under the N^o.IS 3287.

The current false door was excavated by late 1863 by Auguste Mariette in a tomb in the cemetery of South Saqqara⁵. Both the tomb and the false door belong to a woman named *Nit-Hnmw*. Although nothing was mentioned in the context of this tomb except the false door. The false door had never been fully published before, although it was mentioned by Murray in her Index⁶. Borchardt dated it to the sixth dynasty⁷. Hermann Ranke mentioned it in his *PN*⁸ as the only known example for the name of the stela's owner, and finally, it was mentioned by Brovarski as an example for an ewer and basin depicted on the far side of the bread stand which appear frequently on the false door's panels⁹. The author chooses this false door so as to suggest a different date for it and to shed light on the iconographic, textual and orthographical features attested to private

¹ For its role and function in the tomb, see: MÜLLER 1933: 165-206.

² *Wb* 1982: vol.2, 397[8].

³ *Wb* 1982: vol.2, 403[13].

⁴ HAENY 1984: 563.

⁵ In the *mastaba* D68. MARIETTE 1889: 367.

⁶ MURRAY 1908: 8.

⁷ However, while he dated it to the sixth dynasty, he did not mention which sovereign this false door may be dated. BORCHARDT 1937: 60, PL.16.

⁸ RANKE 1935: 181 [10].

⁹ BROVARSKI 2006: 108.

stelae at the very end of the Old Kingdom and the beginning of the Heracleopolitan period particularly at South Saqqara.

II. DESCRIPTION

The false door¹⁰ is made of a single slab of calcite. It measures 47 cm in height and 33 cm in width. It is a small-sized false door¹¹, and no traces of colours are found except some patches of red colour that are still visible on the cornice. The false door is in a fair state of preservation; the texts and figures were all cut in a sunk relief¹². Lines are well chiseled, but most of the facial details of the figures are hardly defined.

The upper edge of the false door shows the cornice, which is incised with a recurring line imitating palm leaves with some visible remains of red colour. The upper edge of the cornice is decorated with a single horizontal inscription oriented from right to left. It includes the *htp-di-nsw* formula¹³, an epithet for the deceased and her name. Below the cornice appears the torus,¹⁴ a rounded edge surrounding each side of the false door representing a bundle of reeds tied together with ropes, a design which may represent the frames for actual contemporary wooden doors.

The false door consists of an architrave supported by two outer jambs, and a window shutter panel which is the central focus of the false doors' stelae. There is a lintel below the panel based on two inner jambs, and between the inner jambs is the central niche in which the drum is located at its upper top.

The architrave includes a single horizontal sunk relief inscription oriented from right to left, the same direction as the seated figure on the door panel. This inscription is the *htp-di-nsw formula*, an epithet for the deceased, as well as the deceased's name followed by a seated figure, which may also serve as a determinative to identify the inscription that precedes it. The seated figure is holding a lotus bud with her left hand while the right hand is extended on her leg. The lower framing line of the architrave separates it from the outer jambs and the other elements of the false door.

The outer jambs are inscribed with one single vertical column of hieroglyphs where the signs are directed inwards towards the central niche, and presents an epithet for the deceased and her name. At the end of the hieroglyphic inscriptions, there is a standing figure of the stela's owner, which acts as a portrait of her. On the left outer jamb, the deceased is depicted standing facing the central niche wearing a long wig that covers her ears. Although there are no traces for a broad collar, she probably originally had one. *Nit-*

¹⁰ It is worth noting that the terms used in this article to describe the main elements of the current false door were those of Nigel Strudwick. STRUDWICK 1985: 10-11, FIG.1.

¹¹ These small-sized false doors were most probably favored at the end of the Old Kingdom due to their simplicity and affordable cost. STRUDWICK 1985: 51.

¹² The sunk relief was known at least by the reign of the sovereign *Neuserre*, the Sixth king of the fifth dynasty. As a style of decoration for false doors from Saqqara cemetery and since then and onwards it became the favourite style. VON BECKERATH 1984: 55; EL-KHADRAGY 2000: 43.

¹³ BARTA 1968.

¹⁴ It is worth commenting that false doors which include a cornice with a torus below were well known in Saqqara since the early of the fifth dynasty. WIEBACH 1981: 134; WIEBACH 2001: 449.

Hnmw, the stela's owner, is depicted wearing a long tight-fitting garment with shoulder straps¹⁵, that can hardly be seen. She has bracelets on her wrists. She is holding and sniffing a lotus blossom with her left hand, while her right hand is extended beside her side. The same representation of the deceased appears on the outer right jamb with the same long tight dress with the v-neck upper part and wearing the same long wig. She holds the lotus bud with her right hand whilst the left-hand hangs empty by her side.

It is worth observing that *Nit-Hnmw* is depicted on the architrave, the two outer jambs and the panel holding a lotus blossom to her nose. This is a distinguishing feature for women rather than men in the Old Kingdom. Perhaps such an association was due to the beauty of the lotus and its subtlety¹⁶. The lotus is grasped near the calyx where the deceased's hand appeared as a fist, or in another meaning the fingers were closed surrounding it¹⁷.

The lintel surmounting the central niche, the drum and the inner jambs, are inscribed with a single horizontal inscription oriented from right to left representing the *prt-hrw* phrase¹⁸, followed by the stela's owner name. The inner jambs, which are located on both sides of the central niche, represent the same single vertical inscription of an epithet for *Nit-Hnmw* and her name. Each of the inner jambs lacks the figures of the deceased, most probably due to a lack of space. The central niche and the drum are undecorated¹⁹.

In the middle of the false door is the window shutter panel or the T-shaped panel; it shows the deceased sitting on a low back chair on the left facing right towards an offering stand. The legs of the chair are cut as lion feet on a tall truncated conical base²⁰. The back stand of the chair can be observed under the pillow. The posterior of the chair depicts a lotus flower at its end. *Nit-Hnmw* is wearing the same long wig that covers the ears, the same as that appeared on the outer jambs, a long tight-fitting garment, and a collar around her neck. She holds a long lotus bud directly before her nose by her left arm where the fingers are clasped around the calyx of the flower, whilst her right arm extends towards the offering stand which is shown before her.

The offering stand²¹ consists of a flat tray supported by a cylindrical stand²² and is loaded with characteristic bread slices which are simplified in a rectangular shape²³ where

¹⁵ STAEHELIN 1966: 166-170.

¹⁶ HARPUR 1987: 134.

¹⁷ HARPUR 1987: 134.

¹⁸ MANELY 2012: 37-38.

¹⁹ HARPUR 1987: 48.

²⁰ FISCHER 1976: 4; CHERPION 1986: 160.

²¹ HASAN 1944: 171-172.

²² For the interpretation of the tall bread loaves on a flat tray supported by a cylindrical stand, see: MARTIN 1984: 1129-1130; HARTWIG 2004: 86.

²³ Most probably, that form of bread slices appeared for the first time as a result of incomplete work and was used onwards by artists as a simple method or technique to produce the bread slices above the offering table.

its two bottom corners were cut to look alike the lower parts of reed-shaped bread slices²⁴. Below the stand to the left and in front of the deceased's feet rests a large nested basin surmounted by an ewer where its spout is directed towards the deceased's face. Nothing is depicted on the right side of the table²⁵. Below the whole scene of the panel, the floor is represented as a single horizontal line. Above the offering stand is an abbreviated incised ideographic offering list directed from right to left towards the deceased²⁶, so as to indicate that she was the one who is addressed by it²⁷.

Text ²⁸ and Translation

The Upper Edge of the Cornice



*h̄tp-di-nsw prt-h̄rw n im3h(w)t hr Inpw tpy dw.f Nit-Hnmw*²⁹

An offering which the king gives³⁰, invocation offerings to the revered before³¹
Anubis who is upon his mountain³² *net-khnmw*

The Architrave



h̄tp-di-nsw Inp(w) prt-h̄rw n im3h(w)t Nit-Hnmw

An offering which the king gives (and) Anubis, invocation offerings to the revered
net-khnmw

²⁴ WORSHAM 1979: 7-10; STRUDWICK 1985: 19; KAHLBACHER 2013: 7-20.

²⁵ Brovarski was uncertain concerning the presence of another ewer and basin on the right side of the table but he left it as a great probability. BROVARSKI 2006: 108, N^o.351.

²⁶ For the offering lists, BARTA 1982: 586-589.

²⁷ FISCHER 1977: 63-65.

²⁸ The author adopts in his facsimile many of the elements of the facsimiles given by MARIETTE 1889: 367 and BORCHARDT 1937: 60, with slight differences according to his own observations (e.g. the shape of the panel differs than that of MARIETTE, whilst the writing of the epithet *im3h(w)t* on the outer right jamb differs from that given by BORCHARDT. Likewise, the shape of the seated lady on the Architrave was not mentioned entirely by the latter as well.

²⁹ For the restoration of this part, MARIETTE 1889: 367; BORCHARDT 1937: 60.

³⁰ Offering formulae act as an effective point of interaction between the earthly world and the realm of the dead, these formulae were registered on the different parts of the tomb, *h̄tp-di-nsw* considered as a statement of glorification and declaration of divine and royal endorsement, through these formulae the deceased guaranteed the continuous flowing of offerings and the execution of the funerary rites. Furthermore, it recorded the divine and royal permission issued by the sovereign to the deceased to build a tomb and to be buried in the necropolis with his funerary equipment's so as to exist with his property in the Hereafter. GOEDICKE 1970: 37; EYRE 1987: 22-24; SATZINGER 1997: 177-188; ALLEN 2006: 13-15.

³¹ This *formula* is the main known formula, as far as I know, to represent the interaction between the dead and the other gods. LAPP 1986; KLOTH 2002; JANSEN-WINKELN 1996.

³² *tpy dw.f* was one of the classical epithets of Anubis. It was known since the fifth dynasty but it was frequent in the sixth dynasty and thereafter as well. BARTA 1968: 15, 25.

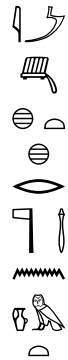
The Left Outer Jamb



im3h(w)t hr ntr 3 Nit-Hnmw

The revered before the great god *net-khnmw*

The Right Outer Jamb



im3h(w)t hr ntr 3 Nit-Hnmw

The revered before the great god *net-khnmw*

The Lower Lintel



prt-hrw nt Nit-Hnmw

Invocation offerings for *net-khnmw*

The Left Inner Jamb



im3h(w)t Nit-Hnmw

The revered *net-khnmw*

The Right Inner Jamb



im3h (w)t Nit-Hnmw

The revered *net-khnmw*

The Panel



h3 hnkt h3 Nit-Hnmw

A thousand jars of beer, a thousand³³ *net-khnmw*

III. COMMENTARY

A. The Name

Names were important as they define the personality of the stela's owner³⁴ as well as reflecting the beliefs, culture and community in which the stela's owner belongs³⁵. The owner of the current false door was called *Nit-Hnm (w)*³⁶ which means «the one belonging to Khnum»³⁷. The name *Nit-Hnm (w)* was listed by Murray in her Index³⁸. It is the only known occurrence of this name in Ranke's *Personennamen* as well³⁹. It is worth commenting that the name of god Khnum⁴⁰ was added to many private names since the Old Kingdom, and onwards as *hnm (w)-nfr*⁴¹, *hnm (w)-hs.f*⁴², *hnm (w)-htp*⁴³ and *hnm.t*⁴⁴. Consequently, it was a well-known characteristic in private names since the Old Kingdom⁴⁵. Scheele-Schweitzer noted that during the Old Kingdom there were forty-six names containing *hnm (w)*. Only three of these names were female private names. Perhaps *Nit-Hnmw* was one of them⁴⁶. The names associated with the god Khnum were frequent

³³ Most probably, there was an offering that should be inscribed after the word *h3* in this ideographic offering list, but this may be due to the lack of space. So, this kind of offering was not scribed.

³⁴ HELLMUM 2015: 235-242.

³⁵ For the importance and function of personal names, see: VITTMANN 2013.

³⁶ RANKE 1935: 181 [10].

³⁷ RANKE 1935: 181 [10].

³⁸ MURRAY 1908: VIII.

³⁹ RANKE 1935: 181 [10].

⁴⁰ For this god and its iconographies and functions, see: LGG 2002: vol.4, 25-28.

⁴¹ JUNKER 1929: 189; RANKE 1935: 275 [19].

⁴² RANKE 1935: 276 [5]; BORCHARDT 1937: 131 (CG 1447).

⁴³ BORCHARDT 1911: 105-106 (CG 144); SETHE 1933: 140 [16], 141 [5]. MERZEBAN 2020: 77.

⁴⁴ RANKE 1935: 276 [18-19]; BORCHARDT 1964: 101 (CG 1634).

⁴⁵ RANKE 1952: 230; SCHEELE-SCHWEITZER 2014: 35, 37, 39, 41- 42.

⁴⁶ SCHEELE-SCHWEITZER 2014: 44.

during the Old Kingdom, the Heracleopolitan period and the Middle Kingdom in many provinces as Abusir⁴⁷, Saqqara⁴⁸, Bersheh⁴⁹, Beni Hassan⁵⁰, Rifeh⁵¹ and Abydos⁵².

The name *Nit-Hnmw* shows a special connection between the deity and the bearer of the name as she was described as «belonging to god Khnum»⁵³. The name of the deceased consists of two parts: the nisba *nit* which was obtained from the preposition (n) and a noun which is the name of the god Khnum.

Scheele-Schweitzer referred that the name formation through the nisba (*ni* or *nit*) followed by a noun is particularly popular in theophoric and basilophoric personal names. The nisba (*ni* or *nit*) was often accompanied by a god or a king's name⁵⁴.

The name *Nit-Hnmw* is attested eight times with the same spelling on the different elements of the current false door. This feature of the recurring the name of the owner of the false door is frequent on the false door's inscriptions. This repetition of the name undoubtedly was to protect his existence in the afterlife through the preservation of his name. The existence of the name also guaranteed the continuous flow of offerings in the afterlife.

Unfortunately, the identity and career of *Nit-Hnmw* were not known due to a lack of texts on her false door, which could reveal to us details about her relation or connection with that deity as well as her profession. Instead, the false door only presents two epithets for her.

B. Epithets: The stela bears two epithets for the deceased *Nit-Hnm(w)*, The first is *im3hwt*, while the second is *im3hwt hr ntr 3*

B.1. *im3hwt*: The deceased was addressed on the architrave and the inner jambs as *im3hwt*⁵⁵, an epithet usually placed before the names of the deceased. In fact, various opinions were raised concerning its meaning. In the *Wb*, it is suggested that it means «the honored one» or «the venerated»⁵⁶. Fischer noted that it means «being esteemed»⁵⁷, while Jones adopted several possible meanings for the current epithet as «the honored one», «the revered», «the venerated» and «The one who has been provided for»⁵⁸. No doubt that this

⁴⁷ BORCHARDT 1937: 131 (CG 1447).

⁴⁸ BORCHARDT 1911: 105-106 (CG 144); BORCHARDT 1964: 101 (CG 1634).

⁴⁹ GRIFFITH & NEWBERRY 1895: 42.

⁵⁰ NEWBERRY 1893: vol.1, PLS.24, 46; vol.2, PL.14.

⁵¹ PETRIE 1907: PL.13 (f).

⁵² LANGE & SCHÄFER 1902: 18-19 (CG 20019), 189 (CG 20161); LANGE & SCHÄFER 1908: 46 (CG 20450), 165-166 (CG 20544).

⁵³ SCHEELE-SCHWEITZER 2014: 112.

⁵⁴ SCHEELE-SCHWEITZER 2014: 59.

⁵⁵ Others believed in the reading *im3ht* with the omission of (w) as it is a weak sound. *Wb* 1926: vol.1, 82 [13-16]; HANNIG 2005: 80-81; MANLEY 2012: 13, 61.

⁵⁶ *Wb* 1926: vol.1, 82.

⁵⁷ FISCHER 1991: 22.

⁵⁸ JONES 2000: vol.1,11 [42].

epithet means that the deceased deserves supplies and offerings in the afterlife⁵⁹. It is worth noting that this epithet was known since the fourth dynasty⁶⁰.

B.2. *im3hwꜥ hr nꜥr ʕ3*: The deceased was addressed on the outer jambs of this false door by this epithet. Jones translated it as «revered with the great god»⁶¹, while Boraik suggested that it means «revered before the great god»⁶². It is worth noting that the epithet *im3hwꜥ* (t) was sometimes followed by the preposition \ominus *hr*⁶³ then a name of a king⁶⁴ or a god⁶⁵, or an epithet for a god⁶⁶ or king⁶⁷.

Goelet explained that the epithet in the latter case means that its holder was revered «in the presence of» or with a god or king⁶⁸. As for *nꜥr ʕ3*, Baines did not agree with the translation of «greatest god» as he suggested that *nꜥr ʕ3* sometimes indicates the meaning of the «great god»⁶⁹ while on other occasions, it is a title which is translated as «major god»⁷⁰. Baines mentioned that *nꜥr ʕ3* was a characteristic unnamed deity known since the Old Kingdom and onwards where a specific deity seems to be meant⁷¹. Nuzzolo noted that the term (*nꜥr ʕ3*) was known firstly in the royal context since the reign of *Snfrw* and then in the offering formulas of private individuals since the last years of Khufu and the early years of Khafre⁷².

It is worth noting that different opinions were raised concerning the deity whose epithet was *nꜥr ʕ3*. Gardiner, Sethe, Griffiths and Manley believed that it refers to the god Osiris⁷³, while Junker suggested that this epithet may refer either to the god Horus or Anubis⁷⁴. On the other hand, Kees noted that *nꜥr ʕ3* refers to the living king⁷⁵. Anthes adopted the opinion suggested by Kees but he added that *nꜥr ʕ3* refers to the king in both of his aspects, the living king and the deceased Osiris⁷⁶. Nuzzolo pointed out that it was associated with the dead king as it was attested in the tomb of *shꜥm-k3-Rꜥ* at Giza, which is dated to the early fifth dynasty, with a sequence of past deceased kings⁷⁷. He also noted that such a term was mentioned without a determinative until the reign of *Neuserre* and later from the reign of that sovereign it was followed by the determinative of a seated

⁵⁹ FISCHER 1979: 45.

⁶⁰ FISCHER 1996: 194.

⁶¹ JONES 2000: vol.1, 41 [210].

⁶² BORAİK, ABDELSATTAR & FAYEZ 2016: 5.

⁶³ GARDINER 1986: 585; JONES 2000: vol.1, 11 [42].

⁶⁴ For example, *Iny* (the birth name of the sixth monarch in the fifth dynasty *Ni-User-Re*. The deceased was addressed as *im3hwꜥ hr Iny* or *im3hwꜥ hr wnꜥs* (the last king in the fifth dynasty). JONES 2000: vol.1, 13 (55), 19 [87]. VON BECKERATH 1984: 55 (6), (9).

⁶⁵ E.g. *im3hwꜥ hr Imntt*, *im3hwꜥ hr Inpw* and *im3hwꜥ hr wsir*. JONES 2000: vol.1, 13, 19 [53, 56, 89].

⁶⁶ E.g. *im3hwꜥ hr nꜥr ʕ3 nb imntt* and *im3hwꜥ hr nꜥr ʕ3 nb pt*. JONES 2000: vol.1, 31 [145-146].

⁶⁷ As *nb.f* or *nswt* e.g. *im3hwꜥ hr nb.f* and *im3hwꜥ hr nswt*. JONES 2000: vol.1, 28 [129], 29 [135].

⁶⁸ GOELET 1986: 92, N^o. 31.

⁶⁹ BAINES 1983: 22; BERLEV 2003: 19.

⁷⁰ BAINES 1983: 22.

⁷¹ BAINES 1983: 15,18.

⁷² NUZZOLO 2021: 128, N^o.170.

⁷³ GARDINER & SETHE 1928: 11-12; GRIFFITHS 1980: 184; MANLEY 2012: 67.

⁷⁴ JUNKER 1934: 52-53.

⁷⁵ KEES 1956: 30-32.

⁷⁶ ANTHES 1959: 192.


⁷⁷ NUZZOLO 2021: 128.



bearded man, the same determinative that was used in the name of Osiris⁷⁸. But, during the reign of Pepy II, it was attested again without a determinative⁷⁹. Both Baines and Berlev noted that such a term may refer to the sun god⁸⁰. Fischer mentioned that the identification of the great god with Osiris does not rule out his identification with Anubis, Horus the living king, and Re as well⁸¹. And it was not before the eleventh dynasty that this epithet was related to Osiris⁸². Fischer here accepted all the previous opinions.

However, I suggest that the epithet *ntr* 𓄿 on the current false door may either refer to the god Anubis, as it was the only deity inscribed on this false door either ideographically as on the cornice or phonetically as on the Architrave, or the god Khnum whom the owner of the stela belonged as reflected from her private name.

It is worth noting that the epithet *im3h* (w) *t hr ntr* 𓄿 was known as an epithet for females since the reigns of *Shepseskaf* – *Userkaf*⁸³ and continued in the reign of Pepy II⁸⁴ as well as late Old Kingdom and the Heracleopolitan period⁸⁵.

C. The Phrase *prt-hrw*: Although the (t) and *hnkt* signs are found on the cornice, the

Architrave and the lower lintel within the phrase  *prt-hrw*, I consider both as part of the *prt-hrw* form in the transliteration and translation, as there is no way to be

sure if  and  in *prt-hrw* were used as determinatives in that form or as separate words for actual offerings⁸⁶. Moreover, if they were written fully as part of offerings then in that case they may indicate separate words⁸⁷.

IV. DATING

The false door of this study⁸⁸ presents several features which appeared frequently on the false doors of the very later part of the Old Kingdom and the Heracleopolitan period.

Some Stylistic Features of Dating

- 1- The topology of the false door, which is distinguished by its small size, is a general frequent stylistic feature for the false doors since the very late years of Pepy II.⁸⁹

⁷⁸ NUZZOLO 2021: 128-129.

⁷⁹ AZZAM 2016: 164.

⁸⁰ BAINES 1983:15; BERLEV 2003: 19.

⁸¹ FISCHER 1992: 75, N^o.13.

⁸² FISCHER 1992: 72.

⁸³ As it was held by *Nubhetepet*, wife of *Nebemakhet*. HASSAN 1943: 126, FIG.81.

⁸⁴ As it was held by *Khmmet*. JUNKER 1943: 110, FIG.32.

⁸⁵ As it was held by *Niankh-hathor* and *snt- n.i.* QUIBELL 1908: 72, PL.VI (1); JUNKER 1950: 94, FIG.39.

⁸⁶ MANLEY 2012: 55; HALLSTRÖM 2017: 11.

⁸⁷ MANLEY 2012: 55.

⁸⁸ For dating of false doors, see: RUSCH 1923: 101-124; WIEBACH 1981: 128-141; STRUDWICK 1985: 9-52; BROVARSKI 2006: 71-118; BROVARSKI 2009: 359-415.

⁸⁹ It was attested on the false doors of *ny-hb-sd-nfr-k3-r^c* who is dated to the last third of Pepy II and *tti* who is dated to the end of the reign of Pepy II. STRUDWICK 1985: 103 [72], 157-158 [156].

This typology continued to be used until the end of the Heracleopolitan period⁹⁰, most probably due to its simplicity and affordable cost.

- 2- The false door is characterized by its narrow jambs with only a single column of inscription. This feature was not known before the second half of the long reign of Pepy II⁹¹, particularly at South Saqqara⁹² and continued since then till the end of the Heracleopolitan period⁹³.
- 3- The combination of the figures on the outer jambs of the false door and the texts on the inner jambs appear in many examples of very late Old Kingdom in general⁹⁴ and also in South Saqqara⁹⁵. It is worth commenting that this feature continued in the Heracleopolitan period and in the Middle Kingdom⁹⁶.
- 4- The current false door follows the late Old Kingdom feature in which the architrave and the outer jambs are treated as a «surround»⁹⁷, a term used firstly by Gunn⁹⁸. He dated its appearance to the late of the sixth dynasty and the first Intermediate period⁹⁹, but further examinations show that it appeared occasionally on false doors of the later part of the sixth dynasty¹⁰⁰. It became frequent since the eighth dynasty and the Heracleopolitan period¹⁰¹.
- 5- The occurrence of a torus surrounding the false door and above the ordinary cornice is a sixth dynasty feature. Before this dynasty it was a significance of the status and the high standing of the owner of the false door¹⁰². It is worth commenting that the cornice decoration did not become a norm of regardless of the importance of the stela's owner before the end of the sixth dynasty¹⁰³. It then continued until the end of the Old Kingdom¹⁰⁴ and continued in the Heracleopolitan period until the Middle Kingdom¹⁰⁵.

⁹⁰ FIRTH & GUNN 1926: vol.1, 179; vol.2, PLS.70 (1-2), 71 (1-2), 72 (1-2), 73 (1-2), 74 (2); BROVARSKI 2009: 372-373.

⁹¹ Although it appeared at the beginning of the sixth dynasty on the false doors of *ḥnḥ-m-ḥr/ssi* and *Rḥ-wr* respectively, for their dating. It was a rare and unusual feature before the last years of Pepy II. STRUDWICK 1985: 36, 75 (30), 115 (93).

⁹² STRUDWICK 1985: 17, 36.

⁹³ FIRTH & GUNN 1926: vol.1, 179; FISCHER 1963: PLS.VI-VII a.

⁹⁴ HASSAN 1975: vol.3, FIG.220; BROVARSKI 1994: 34-38, FIGS.2,6 - 2,7; KANAWATI & HASSAN 1996: PLS.12 a, 45 b; BROVARSKI 2009: 362.

⁹⁵ JÉQUIER 1929: FIG. 97; JÉQUIER 1940: vol.3, FIG. 64.

⁹⁶ FIRTH & GUNN 1926: vol.2, PL.73 (2); FISCHER 1963: PLS.VI-VII a; BROVARSKI 2009: 362, 373, 405.

⁹⁷ FIRTH & GUNN 1926: vol.1, 179.

⁹⁸ Where the Architrave project forwards over the outer jambs, this feature is recognized by the way in which the lower framing line of the inscriptions on the Architrave often runs right across to mark the Architrave from the outer jambs. FIRTH & GUNN 1926: vol.1, 179, N^o.4.

⁹⁹ FIRTH & GUNN 1926: vol.1, 179, N^o.4; BROVARSKI 2009: 360.

¹⁰⁰ BROVARSKI 2009: 370.

¹⁰¹ BROVARSKI 2009: 360, 370.

¹⁰² WIEBACH 1981: 133-135.

¹⁰³ WIEBACH 2001: 500.

¹⁰⁴ STRUDWICK 1985: 15, 35; BROVARSKI 2009: 362, 364.

¹⁰⁵ *ii-m-ḥtp*, 67 (2) *ipi-ḥnw*, 68 *ipi-m-s3.s*, 70 (2) *ḥnwt*, 71 (1) *hry-ḥ.f-nḥt*. FIRTH & GUNN 1926: vol.2, PLS.67 (1); FISCHER 1963: PLS.V, VII a.

- 6- The presence of a blank central niche is a common feature from the end of the Old Kingdom, particularly from the sixth dynasty,¹⁰⁶ until the eighth dynasty¹⁰⁷ and continued in use during the Heracleopolitan period¹⁰⁸.
- 7- The inscriptions of the false door were all cut in sunk relief, which was a frequent feature in the sixth dynasty;¹⁰⁹ this is despite the fact that it was known only for high officials during the fifth dynasty¹¹⁰. It continued in use in the very late of the Old Kingdom and the Heracleopolitan period¹¹¹.
- 8- The architrave and the outer pair of jambs were all in one plane, whilst the inner jambs were stepped back. This feature was sometimes attested on false doors dated to the sixth dynasty¹¹², but it became common by the advent of the very latter part of the Old Kingdom particularly the eighth dynasty¹¹³. It continued on the false doors of the Heracleopolitan period¹¹⁴.
- 9- The drum is located at the upper part of the central niche on the same plane of the inner jambs; it also lacks any inscriptions. These features are typical of false doors dating to the late of the Old Kingdom¹¹⁵ where it was known on many false doors from the sixth dynasty¹¹⁶ and continued thereafter towards the end of the Old Kingdom¹¹⁷ till the end of the Heracleopolitan period¹¹⁸.
- 10- The panel: the false door shows the T-shaped panel; it is observed that there are two types of T-shaped panels¹¹⁹ which appeared in South Saqqara since the late sixth dynasty¹²⁰. The first is the current T-shaped panel in which the joint of the horizontal and vertical sides of the «T» form a right angle¹²¹, while the second is the flaring T-shaped panel whose sides show a gradual curve¹²².

The current T-shaped panel was much debated among scholars concerning its first attestation. Strudwick argued that it made its first appearance on the false

¹⁰⁶ STRUDWICK 1985: 24.

¹⁰⁷ BORAİK, ABDELSATTAR & FAYEZ 2016: 2, FIG.1, 7.

¹⁰⁸ FIRTH & GUNN 1926: vol.2, PLS.67 (1-2), 68-70 (1-2), 71 (1-2), 72 (1-2); FISCHER 1963: PLS.V-VIIa.

¹⁰⁹ STRUDWICK 1985: 24.

¹¹⁰ STRUDWICK 1985: 24.

¹¹¹ FIRTH & GUNN 1926: vol.1,193 (23); vol.2, PLS.67 (1), 73 (2); FISCHER 1963: PLS.V- VIIa.

¹¹² SIMPSON 1980: vol.1, PLS.18, 20; ALTENMÜLLER 1998: PL.95.

¹¹³ BROVARSKI 2009: 360, 362.

¹¹⁴ FISCHER 1963: PL.V.

¹¹⁵ BROVARSKI 2009: 362.

¹¹⁶ BORCHARDT 1937: PLS.15 (CG 1397), 18 (CG 1406), 19 (CG 1413).

¹¹⁷ E.g. *snt-it.s* who is dated later than Pepy II and not later than the end of the first intermediate period, HALLSTRÖM 2017: 32.

¹¹⁸ E.g. *hṭp*, QUIBELL 1908: PL.VI (2); *hnwt* & *dw3w-hṭp*, respectively, also *sni*. FIRTH & GUNN 1926: vol.2, PLS.70 (2), 75; GABUS 1976: 54, PL.I.

¹¹⁹ Battiscombe Gunn identified the T-shaped panel as: It represents a rectangular wooden shutter swinging on two horizontal pivots at the top corners. For further discussion on these types of false doors panels, see: FIRTH & GUNN 1926: vol.1, 176, N^o.6; KANAWATI 1992: 85-86.

¹²⁰ BROVARSKI 2006: 112.

¹²¹ BROVARSKI 2006: 111.

¹²² BROVARSKI 2006: 113.

doors since the middle of the sixth dynasty¹²³ on the false door of *Ppy-Ddi*¹²⁴, the son of the vizier *hnty-k3i/iḥhi*, which is located in the tomb of his father¹²⁵. Brovarski, however, suggested a later date for this style of T-shaped panels as it came into use since the reign of Merenre I particularly on the false door of Weni the elder of Abydos¹²⁶. This style of panels became the preference since the reign of Pepy II and later, particularly at south Saqqara, where the current false door was unearthed, as it was attested on the false door of the vizier Teti (Pepy II's son)¹²⁷ and many other later examples¹²⁸. This T-shaped panel was used during the eighth dynasty¹²⁹ and in the Heracleopolitan period as well¹³⁰.

Some Iconographic Features Prove this Dating

- 1- The back of the chair is covered by a cushion. Cherpion suggested that this feature appeared by the time of *Snfrw* but she stated that it was rare in the fifth dynasty until the reign of *Isefi*. The cushioned back chair became very common feature since the reign of Wenis until the end of the sixth dynasty¹³¹. Bolshakov argued against the suggestion made by Cherpion as he noted that the tombs dated by Cherpion to the fourth and first half of the fifth dynasty¹³² could not be dated before the time of *Neuserre*¹³³. Consequently, this iconographic feature appeared since the reign of *Neuserre* and became frequent from that time until the end of the sixth dynasty¹³⁴. Furthermore, it continued thereafter, as it was attested on the false door panel of *s3t-i-tnw* which Fischer dated to the eighth dynasty¹³⁵. Such a date was also accepted by Brovarski for that false door¹³⁶. In all cases, this iconographic feature continued to the Heracleopolitan period on many false door's panels from Saqqara¹³⁷.
- 2- The lion-legged chair was a very common feature in the sixth dynasty private reliefs¹³⁸, and continued thereafter in the Memphite reliefs at the very end of the

¹²³STRUDWICK 1985: 18.

¹²⁴He dated him by the later reign of Pepy I. STRUDWICK 1985: 18.

¹²⁵JAMES & APTED 1953: PL. 42.

¹²⁶Baer believed that he continued his career in the reign of *Merenre* I. BAER 1960: 66 [110]; BROVARSKI 2006: 111-112.

¹²⁷BROVARSKI 2006: 85, FIG.6, 112.

¹²⁸BROVARSKI 2006: 112, N^o.408.

¹²⁹FISCHER 1963: PL.VI (the false door of *s3t-I-tnw*).

¹³⁰The false door of *sni*. *PM* vol.3/2: 568; GABUS 1967: 54, PL.I; and the false door of Heryshefnakht. FIRTH & GUNN 1926: vol.2, PL.71 (1); BROVARSKI 2009: 369, N^o.74.

¹³¹CHERPION 1986: 30, critère 6.

¹³²CHERPION 1986: 151-152.

¹³³BOLSHAKOV 2001: 72.

¹³⁴BOLSHAKOV 2001: 72-74.

¹³⁵FISCHER 1963: 36, PL.VI.

¹³⁶BROVARSKI 2009: 359.

¹³⁷FIRTH & GUNN 1926: vol.2, PLS.67 (2), 69-70 (1-2), 71 (1-2), 73 (1), 74-75.

¹³⁸E.g. the *mastabas* of Qar and Idu at Giza, SIMPSON 1976: PLS.VII c, XIV a, XXVI b, XXIX d, FIGS.20, 23; and Mereruka and Khentika at Saqqara; DUELL et AL. 1938: PLS.57, 78, 88, 96; JAMES & APTED 1953: PLS.XIII, XIX; FISCHER 1996: 146.

- Old Kingdom¹³⁹ till the Heracleopolitan period¹⁴⁰. Fischer also noted that it was a quite common stylistic feature in the Middle Kingdom as well¹⁴¹.
- 3- The attestation of a fine distance between the deceased who is represented seated on the panel and the back of the chair. This iconographic feature made its first appearance in *Ibi's* tomb of Dair al-Gabrawi,¹⁴² which Brovarski dated to the first third of Pepy II's reign¹⁴³ while Baer dated it to the early to middle reign of Pepy II¹⁴⁴. In all cases, this feature has been used frequently since then in south Saqqara¹⁴⁵ and in the provinces as well¹⁴⁶. It was also attested in the eighth dynasty¹⁴⁷ and during the Heracleopolitan period in the Memphite necropolis¹⁴⁸.
 - 4- The depiction of the bread slices on the offering stand in a rectangular shape might be known since the late reign of king *Wenis* when it appeared on the false door of his vizier *Ihy*.¹⁴⁹ Others suggest that it appeared first on the false door of the queen «*Iput I*», king Teti's spouse¹⁵⁰. This feature was known since then until the end of the Old Kingdom¹⁵¹ and thereafter in the Heracleopolitan period¹⁵².
 - 5- The representation of a standing woman holding a lotus blossom to her nose while her other hand is extended freely by her side on the outer jambs is a frequent pose on the jambs of the false doors since the reign of *Neuserre* until the end of the Old Kingdom¹⁵³. It continued on the false doors of *Ipi-m-s3.s*¹⁵⁴, *hnwt*¹⁵⁵, *htpi*¹⁵⁶ and *dw3w-htp*¹⁵⁷ which are dated to the Heracleopolitan period.¹⁵⁸ Brovarski believed that it was a well-known iconographic feature in the Heracleopolitan period¹⁵⁹.
 - 6- Harpur noted that the long hanging stem of the lotus blossom was a sixth dynasty feature,¹⁶⁰ which continued to the eighth dynasty¹⁶¹.

¹³⁹ FISCHER 1963: PL.VI; BROVARSKI 2009: 359-362, FIG.3.

¹⁴⁰ FIRTH & GUNN 1926: vol.1, 179-188; vol.2, PLS.68-70 (1-2), 71 (1-2), 72 (1-2), 73 (1-2), 74 (2), 75; BROVARSKI 2009: 367-378.

¹⁴¹ FISCHER 1996: 146.

¹⁴² DAVIES 1902: vol.1, PLS.6, 8, 12, 19.

¹⁴³ BROVARSKI 2006: 76.

¹⁴⁴ BAER 1960: 288 [32].

¹⁴⁵ JÉQUIER 1929: FIG.138; JÉQUIER 1940: vol.3, 52, FIG.50.

¹⁴⁶ It appeared in Naqada. FISCHER 1964: PLS. XII, XXI, XXX, in Dendera, FISCHER 1968: PLS.XXV-XXVIII and in Busiris, FISCHER 1976: FIGS.8-9.

¹⁴⁷ FISCHER 1963: PL.VI (*s3t-I-tnw*).

¹⁴⁸ FIRTH & GUNN 1926: vol.2, PLS.67 (1), 70 (1), 72 (1), 73 (1-2), 74 (2); FISCHER 1963: PLS.VI, VIIa.

¹⁴⁹ STRUDWICK 1985: 63 (15).

¹⁵⁰ SEIPEL 1980: 176.

¹⁵¹ JÉQUIER 1928: FIG. 37.

¹⁵² FIRTH & GUNN 1926: vol.2, PLS. 67 (2), 68, 73 (2).

¹⁵³ HARPUR 1987: 134.

¹⁵⁴ FIRTH & GUNN 1926: vol.2, PL.68.

¹⁵⁵ FIRTH & GUNN 1926: vol.2, PL.70 (2).

¹⁵⁶ FIRTH & GUNN 1926: vol.2, PL.72 (1).

¹⁵⁷ FIRTH & GUNN 1926: vol.2, PL.75.

¹⁵⁸ BROVARSKI 2009: 367, 368, N^o. 67.

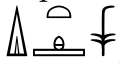
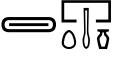

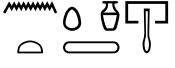
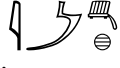

¹⁵⁹ BROVARSKI 1973: 461.

¹⁶⁰ HARPUR 1987: 134.

¹⁶¹ FISCHER 1963: PL.VI.

- 7- The presence of a nested ewer and basin on false doors was known since the advent of the sixth dynasty¹⁶² and continued until the end of the Heracleopolitan period¹⁶³.
- 8- The appearance of a nested ewer and basin only, with the absence of any racks, indicates the transitional period between the Old Kingdom and the Heracleopolitan period¹⁶⁴.

Some Orthographic Features of Dating

- 1- The god Anubis is written on the upper edge of the cornice ideographically on a stand, which is a very common feature of the Heracleopolitan period.
- 2- The arrangement of the *hṯp-di-nsw* formula as , either on the upper edge of the cornice and on the Architrave, was known since the fourth dynasty¹⁶⁵, but it flourished during the sixth dynasty up to the eleventh dynasty¹⁶⁶.
- 3- The traditional writing of the *pṛt-hrw* expression with the stretched bread determinative in that way  is a late Old Kingdom linguistic form¹⁶⁷, while the addition of the genitival adjective  (*n*) directly following that expression is feature of the Heracleopolitan period in the Memphite necropolis¹⁶⁸ and in the provinces as well¹⁶⁹, which is attested on the architrave.
- 4- The lower lintel presented the arrangement of *pṛt-hrw* as  *pṛt-hrw nt*; this arrangement was popularly utilized at the end of the sixth dynasty until¹⁷⁰ the eleventh dynasty¹⁷¹.
- 5- The beer jar determinative is inscribed without hands. The earlier examples for the current writing is derived from the hieratic documents¹⁷², and became frequent on stelae from the sixth to the eighth dynasties¹⁷³.
- 6- The full orthographical writing of the epithet  *im3h (w)*, whose initial (*i*) is never omitted is a characteristic of Old Kingdom writing¹⁷⁴ and continued till the first intermediate period¹⁷⁵.
- 7- The phonetics of the epithet *im3hw* was changed to *im3hy* during the reign of *Merikare* (last king of the tenth dynasty)¹⁷⁶ at Asyut while at Thebes it was changed in the fourteenth year of *Nubkheperre Intef*¹⁷⁷. Thus, the false door should be dated before the time of *Merikare*.
- 8- The phonetic writing of the name of the god Anubis on the architrave as  without the jackal determinative following it, is an orthographic feature firstly attested in the burial

¹⁶² BROVARSKI 2005: 57; BROVARSKI 2008: 73.

¹⁶³ FIRTH & GUNN 1926: vol.2, PLS.67 (1-2), 68-70 (2), 72 (2), 73 (1-2); BROVARSKI 2009: 369.

¹⁶⁴ BROVARSKI 2009: 362; ABD EL-SATTAR, BORAİK & FAYEZ 2015: 328.

¹⁶⁵ BARTA 1968: 4, 12, 21, 36, 45, 72, 85.

¹⁶⁶ FIRTH & GUNN 1926: vol.1, 122; FISCHER 1963: PL.V.

¹⁶⁷ FISCHER 1968: 84 (14).

¹⁶⁸ E.g. *ṯpi-m-s3.s* and *sni*. FIRTH & GUNN 1926: vol.2, PLS.68, 73 (2) respectively.

¹⁶⁹ As: in Naga-ed-Der, BROVARSKI 1989: 211. Dendera; FISCHER 1968: 118-119 (stela of *Nfr-sšm-Ppy/snni*); Koptus. FISCHER 1964: 87; Thebes. LEPROHON 1985: 79-81 (stela of *mniw*)

¹⁷⁰ DAVIES 1902: vol.2, PL.8; FISCHER 1968: 100, FIG.16, 104; POSTEL 2005: 255.

¹⁷¹ FISCHER 1973: 20.

¹⁷² GOEDICKE 1988: 46 a-b (W 22).

¹⁷³ BORAİK, ABDELSATTAR & FAYEZ 2016: 8.

¹⁷⁴ BORAİK, ABDELSATTAR & FAYEZ 2016: 8.

¹⁷⁵ SOLEIMAN 2018: 821.

¹⁷⁶ VON BECKERATH 1984: 62.

¹⁷⁷ SCHENKEL 1962: 51, 59; BROVARSKI 1989: 231.

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chambers and coffin inscriptions¹⁷⁸. However, by the very late Old Kingdom and the Heracleopolitan period, it became more familiar and frequent in the superstructure inscriptions¹⁷⁹.

The aim of the following [TABLE 1] is to illustrate the previous stylistic (S), iconographic (I) and orthographic (O) features of dating, thus concluding a specific date for the false door.

Feature	The end of the fifth dynasty	The beginning of the sixth dynasty (Teti-Pepy I-Merenre)	First half Pepy II	Second half Pepy II	Dynasties 6-8	Hera. Period	Middle Kingdom
S1					✓	✓	
S2				✓	✓	✓	
S3				✓	✓	✓	✓
S4				✓	✓	✓	
S5		✓	✓	✓	✓	✓	✓
S6	✓	✓	✓	✓	✓	✓	
S7		✓	✓	✓	✓	✓	
S8					✓	✓	
S9				✓	✓	✓	
S10		✓	✓	✓	✓	✓	
I1	✓	✓	✓	✓	✓	✓	
I2		✓	✓	✓	✓	✓	✓
I3			✓	✓	✓	✓	
I4		✓	✓	✓	✓	✓	
I5	✓	✓	✓	✓	✓	✓	
I6			✓	✓	✓		
I7		✓	✓	✓	✓	✓	
I8					✓	✓	
O1						✓	
O2		✓	✓	✓	✓	✓	✓
O3						✓	
O4				✓	✓	✓	✓
O5					✓		
O6		✓	✓	✓	✓	✓	
O7		✓	✓	✓	✓	✓	
O8					✓	✓	

[TABLE 1]: © Done by the researcher

¹⁷⁸ FISCHER 1976: 7, N^{os}. 8-9.

¹⁷⁹ QUIBELL 1907: PLS.XIII, XVI, XVIII (1); FIRTH & GUNN 1926: vol.2, PL.21; FISCHER 1963: PL.VI; BROVARSKI 2006: 108.

V. CONCLUSION

Based on stylistic, iconographical and orthographical features, a suggested date for the false door ranges from the beginning of the sixth dynasty up to the Middle Kingdom; this date range is suggested by features (S5, I2, O2). While some of these previously discussed features show a shorter date range that extends from the second half of the Pepy II's reign to the Middle Kingdom- features (S3 and O4).

But, according to the orthographical feature (O7) the false door can never go later than the tenth year of *Merikare*. Most of the other features indicate a dating ranging from the beginning of the sixth dynasty to the end of the Heracleopolitan period as reflected from the features (S5, S6, S7, S10, I1, I2, I4, I5, I7, O2, O6, O7).

Although there is a feature that is common during the first half of Pepy II's reign and extends to the end of the Heracleopolitan period, as reflected from the feature (I3), there are many features which extend from the second half of Pepy II's reign to the end of the Heracleopolitan Period as reflected from the features (S2, S3, S4, S9, O4).

So, the false door can be dated from the second half of Pepy's II reign to the end of the Heracleopolitan Period, but according to the features (S1, S8, I8 & O8) which are not known before the very end of the Old Kingdom, i.e., after the end of the long reign of Pepy II, the false door can be dated by the very end of the Old Kingdom up to the end of the Heracleopolitan period. Finally, according to the features (O1, O3) *Nit-Hnmw* was contemporary with the advent of the Heracleopolitan period as these features were not common before that date, but the features (I6 & O5) became well known only during the period after the end of Pepy II.

Thus, I tend to date this false door to the transition stage between the end of the Old Kingdom and the beginning of the Heracleopolitan period. Consequently, *Nit-Hnmw* was dated to the end of the eighth dynasty and the early years of the ninth dynasty, *contra* Borchardt who dated the false door to the sixth dynasty.

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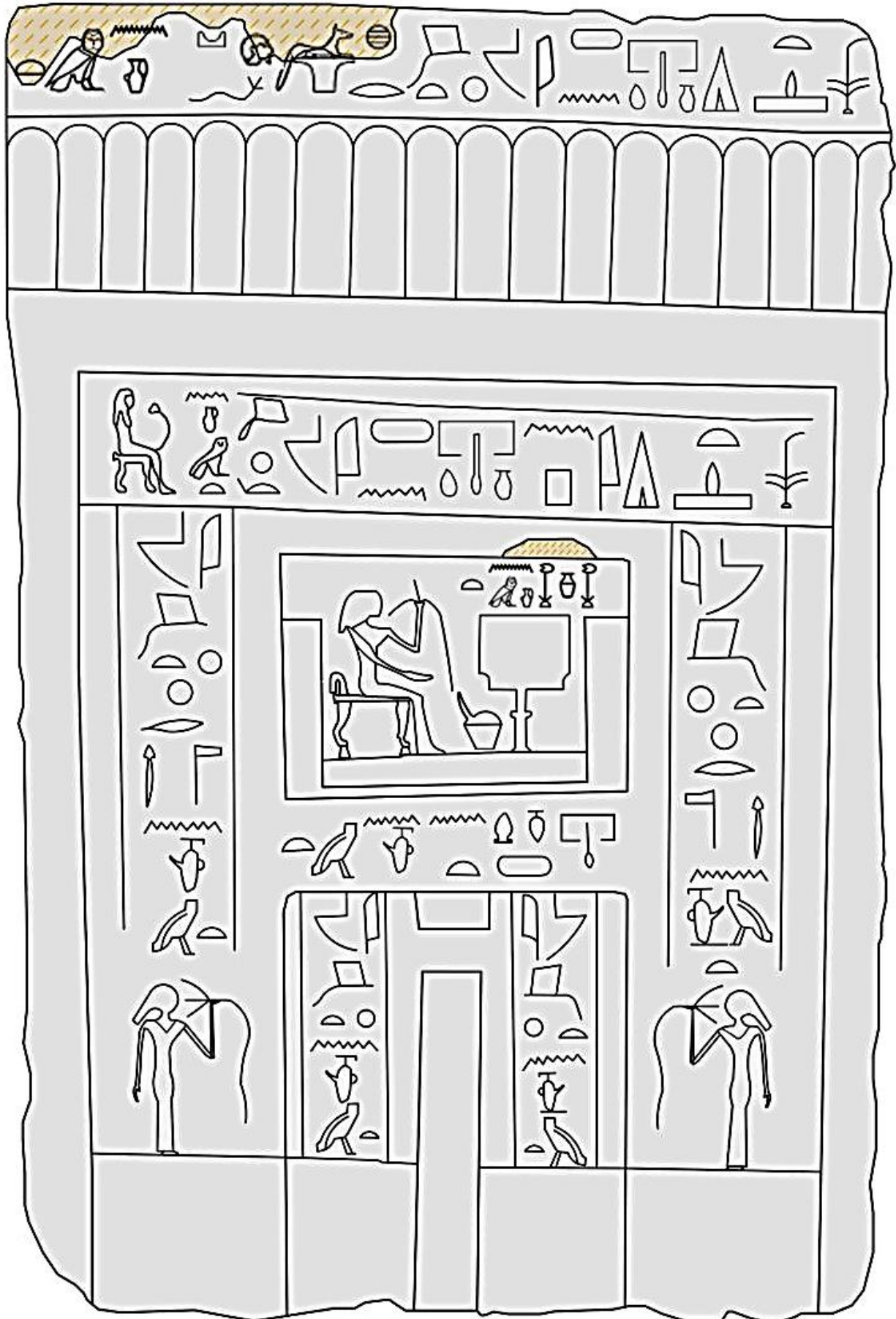
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[FIGURE 1]: Photo taken by the researcher



[FIGURE 2]: Done by the researcher