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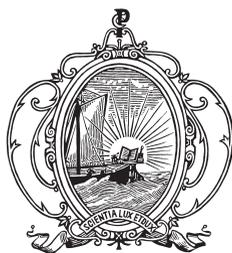
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ANOTHER MOUTHFUL OF DUST

Egyptological Studies
in Honour of
Geoffrey Thorndike Martin

edited by

JACOBUS VAN DIJK



PEETERS

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QUANTITATIVE MEANS FOR ESTABLISHING THE QUALITATIVE
'INDIVIDUALITY DEGREE' OF HETEPKA'S ELITE TOMB
AT SAQQARA

René VAN WALSEM

It is with the greatest pleasure that I dedicate the following contribution to Geoffrey Martin, who I first met in the summer of 1974 at the National Museum of Antiquities in Leiden. Ever since, during several excavation seasons of the Anglo-Dutch and, since 1998, the Dutch expedition to Saqqara, we have collaborated smoothly. Although he is mainly known for his publication of New Kingdom tombs, his range of interests goes far beyond these, as is not only demonstrated by his publication of the Old Kingdom tomb of Hetepka in 1979, but most recently by the publication of the 1st dynasty private tomb stelae from Abydos.¹ In any case, the laureate's varied list of publications certainly distinguishes him as an indisputable exponent of 'individuality' in the field of Egyptology.

Although the tomb of Hetepka is rather modest in size,² the quality of its reliefs is similar to those of the tomb of Ty.³ Badly damaged though it may be, its publication was an important contribution to the study of elite tombs of this period at Saqqara. The tomb's quality is so high that it makes testing its 'individuality degree'⁴ worthwhile by considering a number of aspects and particularities in the following text. This will be done by using the Leiden MastaBase CD-ROM, covering 337 published tombs.⁵ The Leiden Mastaba Project (LMP) number of Hetepka's tomb is 134.

¹ G.T. Martin, *The tomb of Hetepka and other reliefs and inscriptions from the sacred animal necropolis North Saqqâra 1964-1973* (London, 1979); idem, *Umm el-Qaab VII. Private stelae of the early dynastic period from the royal cemetery at Abydos* (Wiesbaden, 2011).

² Martin, *Hetepka*, pls 2-4.

³ Op. cit., 5. It is a pity that no photographs were included in the publication.

⁴ See R. van Walsem, 'Diversification and variation in Old Kingdom funerary iconography as the expression of a need for "individuality"', *JEOL* 44 (2012-2013), 117-39.

⁵ R. van Walsem, *MastaBase. A research tool for the study of secular or 'daily life' scenes and their accompanying texts in the elite tombs of the Memphite area in the Old Kingdom* (Leiden-Leuven, 2008). The same procedure was followed in the present author's contribution to Jeanine Bourriau's *Festschrift: 'Scenes of the Production of Pottery in Old Kingdom Elite Tombs of the Memphite Area. A Quantitative Analysis'*, in D. Aston et al., *Under the potter's tree. Studies on Ancient Egypt presented to Janine Bourriau on the occasion of her 70th birthday* (Leuven/Paris/Walpole MA, 2011), 977-99.

1. Analysis of main and subthemes related to their distribution over the localities Saqqara versus Giza.

First of all the number of preserved or partly preserved iconographic 'main themes' in the tomb needs to be established; see table 1, which also indicates the room numbers (I-III) and the exact wall positions, see plan 1. It appears that 8 of the 17 main themes in which the LMP material was subdivided is represented, distributed over 34 complete and partly complete registers:⁶

| | | | |
|----|-----|--------------|----|
| 1. | AG: | agriculture | 3 |
| 2. | FI: | fishing | 1 |
| 3. | FU: | funeral | 1 |
| 4. | KI: | kitchen | 1 |
| 5. | OF: | offerings | 19 |
| 6. | SH: | ships | 1 |
| 7. | SL: | slaughtering | 6 |
| 8. | VA: | varia | 2 |

The numbers following the theme codes indicate the number of complete or fragmental registers showing these main themes. They can be presented in a more orderly fashion as coloured bar graphs, for example bar graph 1, which gives the actual numbers of subthemes, and bar graph 2, which gives the percentages.

The best represented main themes are obviously Agriculture (AG), Slaughtering (SL) and Offerings (OF), respectively 9%, 18% and 56%.⁷ Comparison with bar graph 3, which gives the percentages for *all* main themes of all tombs, shows some interesting results.

The percentage/proportion of main theme AG in respect of the total preserved iconography of Hetepka's individual tomb – 9% – is three times as high as that of the total *collective* iconography which is 3%; the difference between main theme OF – 56%, respectively 63% – is not very significant, since both sources show irrefutably that OF is by far the most frequent and elaborate main theme. Main theme SL, however, with a percentage of 18%, shows that the value of tomb 134 is almost four times as high as the collective iconography: 5% only. The remaining main themes show no significant statistical discrepancies at all.

⁶ Note that number 14 on the plan represents the false door which belongs to the main theme 'Extra categorical' and is thus not taken into consideration in the 'Search list' or the 'Main theme' statistical level but is present among the wall schemes and on the 'Subtheme' statistical level. Main theme A, 'General' (=owner looking to the right or left with or without family, is not part of the investigation either. This means that in the following, no more than 15 of the total number of 17 main themes figure in the bar graphs (e.g. bar graph 3) etc.

⁷ All percentages have been rounded off to whole numbers.

LMP no. = '134'

Result: 34 registers in 1 tomb

| LMP no. | Room | Wall | Main theme |
|------------|------------|---------------------|------------|
| <u>134</u> | <u>I</u> | <u>134/I/01a-b</u> | OF |
| <u>134</u> | <u>I</u> | <u>134/I/01a-b</u> | OF |
| <u>134</u> | <u>I</u> | <u>134/I/01c</u> | SL |
| <u>134</u> | <u>I</u> | <u>134/I/01c</u> | FU |
| <u>134</u> | <u>I</u> | <u>134/I/01d</u> | OF |
| <u>134</u> | <u>I</u> | <u>134/I/02</u> | OF |
| <u>134</u> | <u>I</u> | <u>134/I/02</u> | OF |
| <u>134</u> | <u>I</u> | <u>134/I/03</u> | OF |
| <u>134</u> | <u>I</u> | <u>134/I/03</u> | OF |
| <u>134</u> | <u>I</u> | <u>134/I/03</u> | OF |
| <u>134</u> | <u>II</u> | <u>134/II/04-06</u> | OF |
| <u>134</u> | <u>II</u> | <u>134/II/04-06</u> | AG |
| <u>134</u> | <u>II</u> | <u>134/II/04-06</u> | AG |
| <u>134</u> | <u>II</u> | <u>134/II/04-06</u> | AG |
| <u>134</u> | <u>II</u> | <u>134/II/04-06</u> | OF |
| <u>134</u> | <u>II</u> | <u>134/II/04-06</u> | OF |
| <u>134</u> | <u>II</u> | <u>134/II/04-06</u> | VA |
| <u>134</u> | <u>II</u> | <u>134/II/04-06</u> | OF |
| <u>134</u> | <u>II</u> | <u>134/II/04-06</u> | VA |
| <u>134</u> | <u>II</u> | <u>134/II/07-08</u> | SH |
| <u>134</u> | <u>II</u> | <u>134/II/07-08</u> | OF |
| <u>134</u> | <u>II</u> | <u>134/II/07-08</u> | OF |
| <u>134</u> | <u>II</u> | <u>134/II/07-08</u> | SL |
| <u>134</u> | <u>II</u> | <u>134/II/07-08</u> | OF |
| <u>134</u> | <u>II</u> | <u>134/II/07-08</u> | FI |
| <u>134</u> | <u>III</u> | <u>134/III/09</u> | SL |
| <u>134</u> | <u>III</u> | <u>134/III/09</u> | OF |
| <u>134</u> | <u>III</u> | <u>134/III/10</u> | SL |
| <u>134</u> | <u>III</u> | <u>134/III/10</u> | OF |
| <u>134</u> | <u>III</u> | <u>134/III/11</u> | OF |
| <u>134</u> | <u>III</u> | <u>134/III/11</u> | KI |
| <u>134</u> | <u>III</u> | <u>134/III/12</u> | SL |
| <u>134</u> | <u>III</u> | <u>134/III/13</u> | OF |
| <u>134</u> | <u>III</u> | <u>134/III/13</u> | SL |

Table 1

The data can be shown in an even more orderly and detailed way by coloured wall schemes (wall schemes 1–13), with abbreviations in the top left corner of the individual registers indicating the various subthemes of the main themes.

The subthemes can also be presented in a bar graph, see bar graph 4.⁸ This reveals that in the 34 registers or register segments of the eight main themes (bar graph 1),⁹ 37 subthemes are represented.

Cross-referencing the main themes with the subthemes resulted in bar graph 5, indicating the number of subthemes per main theme as preserved in Hetepka's tomb. This results in the following list:

| | |
|----------------------|---|
| AG(riculture): | Hg = grain harvest Ps = piling sheaves Td = threshing by donkeys <u>W</u> = winnowing etc. of grain 4 (out of a total of 14 subthemes) |
| EX(tra categorical): | ? = unknown <u>FD</u> = false door 2 (out of a total of 6 subthemes) |
| FI(shing): | <u>D</u> = fishing with dragnet/seine 1 (out of a total of 11 subthemes) |
| FU(neral): | <u>Ds</u> = dragging statues 1 (out of a total of 9 subthemes) |
| KI(tchen scenes): | <u>Cp</u> = cooking in pots 1 (out of a total of 11 subthemes) |
| OF(ferings): | Ob = offering bearers, incl. <i>ka</i> -servants and attendants with attributes [9×] Pi = presentation of incense Prb = procession of birds [2×] Prc = procession of domestic cattle [4×] Prd = procession of desert cattle <u>S</u> = servants without attributes (incl. <i>ka</i> -servants) [2×] 6 (out of a total of 27 subthemes) |
| SH(ips): | <u>?</u> = unknown 1 (out of a total of 12 subthemes) |
| SL(laugtering): | <u>C</u> = domestic cattle [6×] 1 (out of a total of 5 subthemes) |
| VA(ria): | <u>Sc</u> = scribes administrating [2×] 2 (out of a total of 16 subthemes) |

⁸ Note that the subtheme abbreviations are given in alphabetical order, which, of course, is different from their distribution over the main themes!

⁹ It is obvious that (a number of) the missing main themes: AL (agriculture: land preparation and horticulture), FO (fowling), GA (games/music), HU (hunting), MA (marsh scenes), ST (stock/cattle breeding) and TR (trades), are missing due to the heavy damage to the tomb.

It is obvious that main themes AG and OF are the most refined and diversified, as is demonstrated by the number of subthemes actually recorded in this specific tomb compared with the theoretical total numbers.

The orientation of Hetepka's main themes is shown in bar graph 6. Some very interesting facts emerge. Agriculture, as may be expected, is completely located in the East. However, very surprisingly, Fishing and Ships are found in the West (no river there!), as are Kitchen scenes (no water/fuel for cooking there!), while the Funeral is found in the East (no desert for building tombs there!).¹⁰ Does this mean that the decorator(s) of the tomb mistook the proper orientation of this tomb? It is better to consider it as a further underpinning of the phenomenon observed and discussed previously by the present author, viz. that except for the West wall in the cult chapel with the false door, there are no fixed rules whatsoever in the absolute orientation of any scene(s).¹¹ It is noteworthy that OF and SL are the only main themes covering all four quarters of the compass. OF is concentrated in the East (8×) and the West (5×, logical because of the offering scenes located in the cult chapel on the false door), against the North and South (each 3×).

Presenting this bar graph in percentages, see bar graph 7, shows *inter alia* that OF occupies 50% of the East orientation, resp. 56% of the West.

As the wall schemes show that not a single wall has been preserved to its full height, there is no point in cross-referencing the main themes against the W(all)P(osition)I(ndex).

Cross-referencing location with the main themes of Hetepka results in bar graph 8. It indicates that Agriculture is significantly more frequently represented at Saqqara than at Giza: 60% as opposed to 36%, which results in a ratio of about 12:7. This is all the more remarkable because 167 tombs are located in Giza and 142 in Saqqara, representing about 50% as opposed to 42%, which is not dramatically different, but large enough to expect at least a more or less even distribution over the two populations.

Considering the level of the subthemes of this main theme versus location results in bar graphs 9–12.

Subtheme **Hg** (grain harvest) of AG results in the picture in bar graph 9. It gives almost identical percentages for Saqqara and Giza as bar graph 8: 57%, resp. 35%, or a ratio of about 11:7.

¹⁰ The orientations do not match because the tomb is built on the West bank of the Nile; on the East bank there would have been no problem.

¹¹ R. van Walsem, 'Meaningful places: pragmatics from ancient Egypt to modern times. A diachronic and cross-cultural approach', in K. Zijlmans (ed.), *Site-seeing. Places in Cultures, Time and Space* (Leiden, 2006), 111–46, esp. 123–6. Further, idem, 'Sense and sensibility. On the analysis and interpretation of the iconography programmes of four Old Kingdom elite tombs', in M. Fitzenreiter, M. Herb (eds), *Dekorierete Grabanlagen im Alten Reich. Methodik und Interpretation* (London, 2006), 277–332, esp. 292–5.

Subtheme **Ps** (piling sheaves) is illustrated in bar graph 10, revealing that Giza has 56% and Saqqara 44%; not a dramatic difference, but there is a shift from Saqqara to Giza in a ratio of 9:11. It should also be noted that this subtheme is only found at Giza and Saqqara.

Subtheme **Td** (threshing by donkeys)¹² results in marks of 52% and 46% for Saqqara and Giza respectively, see bar graph 11, or a ratio of about 10:9. This represents no statistically significant difference.

Subtheme **W** (winnowing)¹³ is illustrated in bar graph 12. This shows a completely different picture: Saqqara is represented by 61% and Giza by 35%, or a ratio of about 12:7.

The preceding quantification enables us to conclude that the general ratio for Saqqara and Giza concerning the main theme AG(riculture) is more or less identically reflected in the ratios for the subthemes Hg, Td and W. For Ps, Giza covers the majority but the proportional difference is only 2 points instead of the 5 for subthemes Hg and W, while for Td the difference Saqqara–Giza is only 1 point.

Repeating the procedure for main theme FI(shing) gives the following results for its distribution over Saqqara and Giza (bar graph 13): 65% versus 23%, or a ratio of about 11:5. Bar graph 14 shows the distribution for **D**, the dragnet scene,¹⁴ resulting in 53% for Saqqara and 35% for Giza, or about 11:7, a slight rise in favour of the latter.

For the main theme FU(neral) the numbers are even more dramatic: 67% for Saqqara and 23% for Giza, a ratio of about 13:5 (bar graph 15). This is really surprising, since it is a subject strongly related to tombs: one would expect to find it in almost every tomb and thus more evenly distributed.

Considering subtheme **Ds** (dragging statues),¹⁵ bar graph 16 reveals the following results: 74% for Saqqara and 11% for Giza, or a ratio of about 15:2! Our present knowledge does not permit us to try and explain these enormous differences between the two necropoleis.

Continuing with main theme KI(tchen scenes), the picture changes considerably: 49% for Saqqara and 41% for Giza, i.e. a ratio of about 5:4. (bar graph 17). This represents a more or less equal distribution, although, as we have seen on p. 499, Giza numbers 50% and Saqqara 42% of all extant tombs.

The subtheme **Cp** (cooking in pots)¹⁶ results in a completely equal distribution: both sites record 47% in bar graph 18. This symmetry is also impossible to explain with our present knowledge.

¹² Martin, *Hetepka*, pl. 10 [7], bottom register.

¹³ Idem, pl. 10 [7], bottom register.

¹⁴ Idem, pl. 16 [18], a tiny fragment of the net is still visible.

¹⁵ Idem, pl. 8 [3].

¹⁶ Idem, pl. 12 [13].

For main theme OF(fering) the difference continues to be rather dramatic, as demonstrated in bar graph 19: 61% for Saqqara as opposed to 35% for Giza, a ratio of about 12:7, although it is equally essential for the wellbeing of both populations of deceased.

Amazingly, for subtheme **Ob** (offering bearers),¹⁷ the rounded-off numbers are almost identical as those for OF, see bar graph 20: 61% for Saqqara and 36% for Giza.

However, for subtheme **Pi** (presenting incense)¹⁸ the situation is reversed (bar graph 21): 37% for Saqqara and 63% for Giza, a ratio of about 7:13, where it should be noted that just as for Agriculture, piling sheaves, the motif is so far only known from Saqqara and Giza.

Subtheme **Prb** (procession of birds),¹⁹ bar graph 21a, turns the tables again: 51% for Saqqara and 45% for Giza, or a ratio of about 10:9.

Subtheme **PrC** (procession of domestic cattle),²⁰ bar graph 22, scores 43% for Saqqara and 53% for Giza, i.e. about 9:11, which is what one might expect, also in view of the absolute distribution of tombs over the two sites. Why the situation is again reversed for subtheme **Prd** (procession of desert cattle),²¹ (bar graph 23): 51% for Saqqara and 42% for Giza, a ratio of about 5:4, totally escapes our understanding.

Subtheme **S** (servants without attributes)²² is another surprise, bar graph 24, as Saqqara by far outnumbers Giza: 69%, resp. 28%, or a ratio of about 7:3.

The main theme SH(ips)²³ also results in a skewed picture in favour of Saqqara, bar graph 25, 59% versus 32% for Giza, or about 6:3, the two sites are equally 'wet' or 'dry', so why a different popularity for ships?

This is continued by main theme SL(aughtering), where Saqqara scores 57% and Giza 38% (bar graph 26), a ratio of about 11:8, which is maintained virtually identically by subtheme **C** (domestic cattle):²⁴ Saqqara 58%, Giza 38% (bar graph 27), i.e. a ratio of about 11:8.

Finally, main theme VA(ria) gives Saqqara 52% and Giza 40%, a ratio of about 5:4 (bar graph 28). Subtheme **Sc** (scribes administrating)²⁵ very surprisingly results in only 38% for Saqqara and 60% for Giza, i.e. a ratio of about 2:3 (bar graph 28a).

¹⁷ *Idem*, pls 7 [1], 9 [5-6], 12 [11-13], 15 [16], 16-17 [18-19A].

¹⁸ *Idem*, pl. 7 [1].

¹⁹ *Idem*, pl. 16 [18], 17 [19].

²⁰ *Idem*, pl. 8 [4], 11 [8-10].

²¹ *Idem*, pl. 11 [8].

²² *Idem*, pl. 9 [6].

²³ *Idem*, pl. 17 [19].

²⁴ *Idem*, pls 8 [3], 12 [11-12], 13 [14], 15 [16], 16 [18].

²⁵ *Idem*, pl. 11 [9].

2. Analysis of Hetepka's subtheme texts in relation to the frequency of and similarity to texts in the other tombs at Saqqara and Giza.

MastaBase lists 63 separate texts for Hetepka's tomb, of which, however, 19 concern titles and names (omitted from the survey of texts presented below). This results in 44 caption texts (texts survey 1), here systematically ordered by room, wall and register.

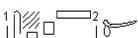
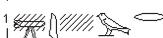
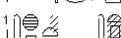
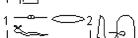
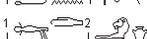
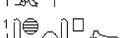
Since it is impossible within the present framework to study all texts/subthemes in detail, a selection has been made of the three most promising to show individual idiosyncrasies in wording and/or spellings, viz. *Funeral/dragging statues*, *Agriculture/grain harvesting* and *Kitchen scenes/cooking in pots*.

Main theme FU as a whole consists, of course, of more subthemes than Hetepka's **D**(ragging)s(tatues)²⁶ scenes, as is shown in bar graph 29, namely **Cs** (cult of statue), **D** (funeral dance), **Ft** (funeral at tomb), **O** (opening of the mouth), **P** (pilgrimage by boat/Saisfahrt), **T** (tomb), **Vp** (funeral voyage (/crossing) and/or procession). It is obvious that **Ds** is the most frequent subtheme, together with **Vp**, and that for **Ds** Hetepka follows 'mainstream' iconography: he is one of the 39 examples from Saqqara. The enormous discrepancy for this subtheme noticed earlier (bar graph 16) between Saqqara and Giza, returns in bar graph 30, where the distribution of all subthemes per location is presented. Interestingly for **Vp** the scores for Saqqara and Giza are almost identical. The remaining subthemes are barely of numerical significance.

MastaBase records 132 texts in 21 tombs for FU/**Ds**; removing all the titles and names results in 73 captions/spoken texts (most frequently *dialogues* between participants) in 17 tombs (texts survey 2; numbers in bold between [] indicate the serial no. of these tombs). Scrutinizing the list of texts shows that the *number* of texts accompanying the scene varies greatly per tomb: only 1 text is found in LMP nos. 065, 114, 134 (=Hetepka), 139, 181A, 183, 183b, 185, 218 and 228 (=11 tombs); 2 in LMP 036b; 5 in LMP 042; 6 in LMP 036a and 045 (=Leiden); 9 in LMP 059; 10 in LMP 048 (=Tomb of the Two Brothers) and 25 in LMP 049 (=Ty). The list not only reveals that the oldest tomb, LMP 024 (=Debehen, 4th dyn., cont. Menkaure) in Giza 'invented' the subtheme's oldest caption, preserved in three texts, but was also followed by a hiatus in time, lasting until the building of Neferirtenef's tomb (LMP 042) at Saqqara, contemporary with Neferirkare, i.e. a period of roughly 77 years,²⁷ and preserving 5 texts. Here the key phrase concerning the dragging of statues occurs for the first time: *šms twtw*, 'following/accompanying/transporting the statue(s) [of NN]'. He was followed by LMP 045 (Hetepherakhty, Leiden), who

²⁶ Martin, *Hetepka*, pl. 8 [3].

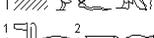
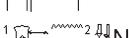
²⁷ Taking the upper limit as Menkaure's reign and the lower that of Neferirkare, i.e. 2532–2455 BC, according to I. Shaw (ed.), *The Oxford History of Ancient Egypt* (Oxford, 2000), 480.

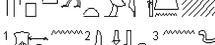
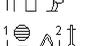
- | | | |
|-----|---------------------|---|
| 24. | <u>134/II/07-08</u> |  |
| 25. | <u>134/III/09</u> |  |
| 26. | <u>134/III/09</u> |  |
| 27. | <u>134/III/11</u> |  |
| 28. | <u>134/III/11</u> |  |
| 29. | <u>134/III/12</u> |  |
| 30. | <u>134/III/12</u> |  |
| 31. | <u>134/III/12</u> |  |
| 32. | <u>134/III/12</u> |  |
| 33. | <u>134/III/12</u> |  |
| 34. | <u>134/III/12</u> |  |
| 35. | <u>134/III/12</u> |  |
| 36. | <u>134/III/12</u> |  |
| 37. | <u>134/III/13</u> |  |
| 38. | <u>134/III/13</u> |  |
| 39. | <u>134/III/13</u> |  |
| 40. | <u>134/III/13</u> |  |
| 41. | <u>134/III/13</u> |  |
| 42. | <u>134/III/13</u> |  |
| 43. | <u>134/III/13</u> |  |
| 44. | <u>134/III/13</u> |  |

Texts survey 1

Main theme = 'FU' and Subtheme = 'Ds'

75 texts in 17 tombs

- | | | |
|----|-----------------------------|---|
| 1. | <u>024/II/05 [1]</u> |  |
| 2. | <u>024/II/05</u> |  |
| 3. | <u>024/II/05</u> |  |
| 4. | <u>036a/III/01b+01d [2]</u> |  |
| 5. | <u>036a/III/01a</u> |  |

36. 049/IV/24 
37. 049/IV/24 
38. 049/IV/24 
39. 049/IV/24 
40. 049/IV/24 
41. 049/IV/24 
42. 049/IV/24 
43. 049/IV/24 
44. 049/IV/24 
45. 049/IV/24 
46. 049/IV/24 
47. 049/IV/24 
48. 049/IV/24 
49. 049/IV/24 
50. 049/IV/24 
51. 049/IV/24 
52. 049/IV/24 
53. 049/IV/24 
54. 049/IV/24 
55. 049/IV/24 
56. 049/IV/24 
57. 059/III/09f [7] 
58. 059/III/09f 
59. 059/III/09f 
60. 059/III/09f 
61. 059/III/09e 
62. 059/III/09e 
63. 059/III/09e 
64. 059/III/09f 
65. 059/III/09f 

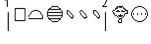
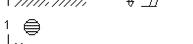
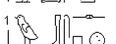
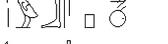
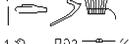
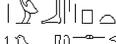
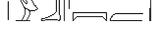
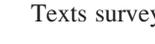
Repeating this for the W(all)P(osition)I(ndex) (bar graph 32, table 3) gives the following results. The lower position is by far dominant, and again Hetepka shows close affinity with the LMP nos. 36a, 42, 45, 48, 49, 59, 218 and 228a, all found together as the group of the increasing number of texts. It concerns a coherence among 8 out of 15 tombs (53%), which is again unexpectedly high.

In conclusion, these bar graphs and lists, together with the texts irrefutably reveal that Hetepka, on the one hand shows great affinity with a larger group of tombs, which themselves are a separate collective within the total number of tombs with this iconographical subtheme, while on the other hand, as far as the texts are concerned, Hetepka appears to be unique. These tiny details thus represent a rather and unexpectedly high “individuality degree” for Hetepka’s iconography/text programme for, at least, this subtheme.

Repeating this for main theme AG/Ps (piling sheaves) results in 46 texts in 22 tombs (texts survey 3). It is immediately clear that Hetepka, nos. 22-23 (*mr m3h*, “Tying up (?)a sheaf”, and *init it r tp m3h pn*, “Bringing barley to the top of this stack (sheaf)”³²) is absolutely unique, showing no affinity with any other tomb.

Main theme = ‘AG’ and Subtheme = ‘Ps’
46 texts in 22 tombs

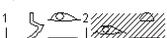
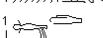
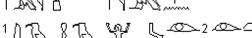
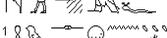
| | | |
|-----|-------------------------|--|
| 1. | <u>021/I/01f-g</u> [1] | |
| 2. | <u>021/I/01f-g</u> | |
| 3. | <u>045/I/11</u> [2] | |
| 4. | <u>048/V/18-19</u> [3] | |
| 5. | <u>049/VI/34-35</u> [4] | |
| 6. | <u>049/VI/34-35</u> | |
| 7. | <u>049/VI/34-35</u> | |
| 8. | <u>049/VI/34-35</u> | |
| 9. | <u>060/IX/15</u> [5] | |
| 10. | <u>060/IX/15</u> | |
| 11. | <u>060/IX/15</u> | |
| 12. | <u>060/IX/15</u> | |
| 13. | <u>070/I/02</u> [6] | |
| 14. | <u>070a/I/02</u> | |
| 15. | <u>071/I/Fr-01</u> [7] | |
| 16. | <u>100/II/01-04</u> [8] | |

| | | |
|-----|----------------------------|---|
| 17. | <u>113/II/10-11</u> [9] |  |
| 18. | <u>114/III/11</u> [10] |  |
| 19. | <u>114/III/11</u> |  |
| 20. | <u>114/III/11</u> |  |
| 21. | <u>114/III/11</u> |  |
| 22. | <u>134/II/04-06</u> [11] |  |
| 23. | <u>134/II/04-06</u> |  |
| 24. | <u>139/I/02-03</u> [12] |  |
| 25. | <u>139/I/02-03</u> |  |
| 26. | <u>139/I/02-03</u> |  |
| 27. | <u>149/I/02-04</u> [13] |  |
| 28. | <u>152/I/04</u> [14] |  |
| 29. | <u>152/I/04</u> |  |
| 30. | <u>152/I/04</u> |  |
| 31. | <u>157/V/16</u> [15] |  |
| 32. | <u>157/V/17</u> |  |
| 33. | <u>157/V/17</u> |  |
| 34. | <u>164/I/07-08</u> [16] |  |
| 35. | <u>172/I/02+06-07</u> [17] |  |
| 36. | <u>188/II/10</u> [18] |  |
| 37. | <u>188/II/10</u> |  |
| 38. | <u>188/II/10</u> |  |
| 39. | <u>190/I/02</u> [19] |  |
| 40. | <u>227/I/03</u> [20] |  |
| 41. | <u>227/I/03</u> |  |
| 42. | <u>227/I/03</u> |  |
| 43. | <u>228a/II/11</u> [21] |  |
| 44. | <u>232/I/02-03</u> [22] |  |
| 45. | <u>232/I/02-03</u> |  |
| 46. | <u>232/I/02-03</u> |  |

Doing the same for T(hreshing)d(onkeys) results in 43 texts in 25 tombs (texts survey 4). There is less iconographic coherence among the tombs than with the other subtheme: LMP 036 and 48 are missing, while 44 has joined. Textually, however, Hetepka again appears to be almost unique, for *ḥ3.k im* ('Thy back into it'³³) is an abbreviation for *ir ḥ3.k im*, as has been established by Altenmüller, of which the former is known only twice, in each case spelt differently, which makes Hetepka's caption unique.³⁴

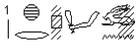
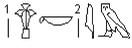
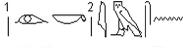
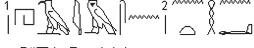
Main theme = 'AG' and Subtheme = 'Td'

43 texts in 25 tombs

| | | |
|-----|--------------------------|---|
| 1. | <u>042/I/02+08</u> [1] |  |
| 2. | <u>044/I/02+08</u> [2] |  |
| 3. | <u>044/I/02+08</u> |  |
| 4. | <u>045/I/11</u> [3] |  |
| 5. | <u>049/VI/34-35</u> [4] |  |
| 6. | <u>049/VI/34-35</u> |  |
| 7. | <u>051/I/02</u> 5] |  |
| 8. | <u>051/I/02</u> |  |
| 9. | <u>051/I/02</u> |  |
| 10. | <u>056/I/03</u> [6] |  |
| 11. | <u>056/I/03</u> |  |
| 12. | <u>056/I/03</u> |  |
| 13. | <u>056/I/03</u> |  |
| 14. | <u>056/I/03</u> |  |
| 15. | <u>060/IX/15</u> [7] |  |
| 16. | <u>060/IX/15</u> |  |
| 17. | <u>062A/II/03-04</u> [8] |  |
| 18. | <u>065/I/02</u> [9] |  |

³³ Martin, *Hetepka*, 9.

³⁴ H. Altenmüller, 'Die Reden und Rufe beim Dreschen in den Gräbern des Alten Reiches', in B.M. Bryan, D. Lorton (eds), *Essays in Egyptology in honor of Hans Goedicke* (San Antonio, 1994), 9–24. S 14 is Hetepka (op. cit., 12); S 14 and P(rovince) 03 are found on p. 15, while on p. 20, 'Zurück, dahin!'

| | | |
|-----|-------------------------------|---|
| 19. | <u>065/I/02</u> |  |
| 20. | <u>070/I/02 [10]</u> |  |
| 21. | <u>070a/I/02</u> |  |
| 22. | <u>070a/I/02</u> |  |
| 23. | <u>070a/I/02</u> |  |
| 24. | <u>073/I/81 [11]</u> |  |
| 25. | <u>113/II/10-11 [12]</u> |  |
| 26. | <u>113/II/10-11</u> |  |
| 27. | <u>114/III/11 [13]</u> |  |
| 28. | <u>114/III/11</u> |  |
| 29. | <u>116/II/03 [14]</u> |  |
| 30. | <u>117/II/05 [15]</u> |  |
| 31. | <u>117/II/05</u> |  |
| 32. | <u>134/II/04-06 [16]</u> |  |
| 33. | <u>139/I/02-03 [17]</u> |  |
| 34. | <u>141/I/01-02 [18]</u> |  |
| 35. | <u>142/I/01-02 [19]</u> |  |
| 36. | <u>152/I/04 [20]</u> |  |
| 37. | <u>152/I/04</u> |  |
| 38. | <u>157/V/16 [21]</u> |  |
| 39. | <u>182A/XIII/079-080 [22]</u> |  |
| 40. | <u>188/II/10 [23]</u> |  |
| 41. | <u>190/I/02 [24]</u> |  |
| 42. | <u>190/I/02</u> |  |
| 43. | <u>227/I/03 [25]</u> |  |

Texts survey 4

Bar graph 33 shows that the subtheme Hg (harvesting grain) is found 50% of the time in the East, as one might expect. Since Hetepka's AG scenes are in the East as well, he appears to follow mainstream iconography here. It should be noted that, very counterintuitively, the West is also represented for almost 15%, again demonstrating that no funerary symbolism is involved here.

Since subthemes Hg and Ps are on a block not found in situ, MastaBase gives a ? for the wall position index.

The orientation of Ps, again, is over 50% in the East, while the West is represented by 20% (bar graph 34), so here too Hetepka follows the mainstream. T(hreshing)d(onkeys) are represented in the East by 56%, while the West is still there with 17% (bar graph 35). The WPI of the majority is 39% 'low' (bar graph 36), which is also the case for Hetepka, so again he is one of the majority.

Finally W(innowing), whose text  is too heavily damaged to establish its (relative) uniqueness of spelling,³⁵ is found according to bar graph 37 for 51% in the East and for 16% in the West, while bar graph 38 shows a majority of 42% for a low position. Each time Hetepka's iconographic orientation and wall position is in line with the majority. So in this respect there is no trace of a unique or semi-unique individuality.

The final subtheme of our analysis concerns C(ooking)(in)p(ots) in Kitchen scenes, which represent only 10% of all KI subthemes (bar graph 39), which does not make it a rare or personal subject.

The 13 texts in only 8 tombs (texts survey 5) show that the subject is rare and there is hardly any standardization in wording. So, although Hetepka's texts are unique: *nft* 'fanning', *tnt i(w)f* 'slicing the meat',³⁶ there is less deviation from the 'average' than in the other subthemes. However, it should be noted that Cp is not exactly what is represented, for the fanning is more like roasting above a fire bowl or 'pottery stove'³⁷ than cooking in a pot. However, the 6 texts of the subtheme R(oasting on a spit), in only four tombs (texts survey 6), are very homogeneous and the spit is not accompanied by a bowl-shaped fire container, so Hetepka was categorized under Cp. Also, subtheme C(arving meat) is only once registered for tomb LMP 220, Nebkauhor, dated to the 6th dynasty, where Hetepka's term *tni* is also used, probably inspired by his scene.

Although these procedures could also be used for the SL(aughtering) scenes of domestic cattle (C),³⁸ or the subtheme P(rocession of)b(irds) of main theme Offering,³⁹ this is not feasible because of the sheer bulk of the material,⁴⁰ which would go far beyond the present framework.

³⁵ Martin, *Hetepka*, 9, n. 8, gives the most plausible reconstruction of the order of the words but, of course, cannot say anything about the original choice of hieroglyphs and composition.

³⁶ *Idem*, 11.

³⁷ *Idem*, 11.

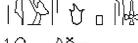
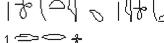
³⁸ *Idem*, pls 8 [3] 12 [11], 13 [14], 15 [16] and 16 [18].

³⁹ *Idem*, pl. 17 [19].

⁴⁰ For the slaughtering of cattle, there are 642 texts in 97 tombs; Saqqara alone has 505 texts in 61 tombs, while for the procession of birds, in Saqqara we have 181 texts in 16 tombs. Including Giza results in a total of 32 tombs with 278 texts.

Main theme = 'KI' and Subtheme = 'Cp'

13 texts in 8 tombs

- | | | |
|-----|-------------------------|---|
| 1. | <u>002A/I/03-04</u> [1] |  |
| 2. | <u>050/I/01-04</u> [2] |  |
| 3. | <u>079/I/03</u> [3] |  |
| 4. | <u>111/I/05-07</u> [4] |  |
| 5. | <u>111/I/05-07</u> |  |
| 6. | <u>134/III/11</u> [5] |  |
| 7. | <u>134/III/11</u> |  |
| 8. | <u>188/II/08a</u> [6] |  |
| 9. | <u>188/I/03</u> |  |
| 10. | <u>220/II/07-08</u> [7] |  |
| 11. | <u>220/II/07-08</u> |  |
| 12. | <u>220/II/07-08</u> |  |
| 13. | <u>230/I/05</u> [8] |  |

Texts survey 5

Main theme = 'KI' and Subtheme = 'R'

6 texts in 4 tombs

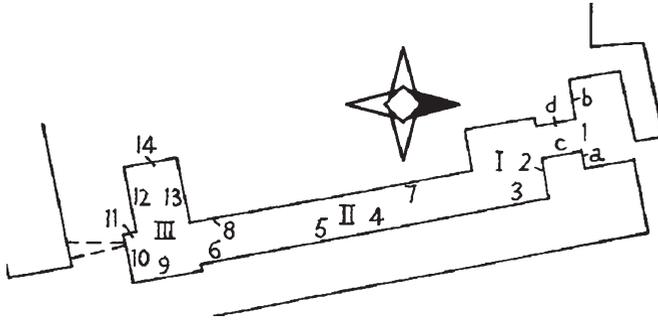
- | | | |
|----|-------------------------|---|
| 1. | <u>002A/I/03-04</u> [1] |  |
| 2. | <u>045/I/11</u> [2] |  |
| 3. | <u>045/I/11</u> |  |
| 4. | <u>229/IV/10e-f</u> [3] |  |
| 5. | <u>230/I/05</u> [4] |  |
| 6. | <u>230/I/05</u> |  |

Texts survey 6

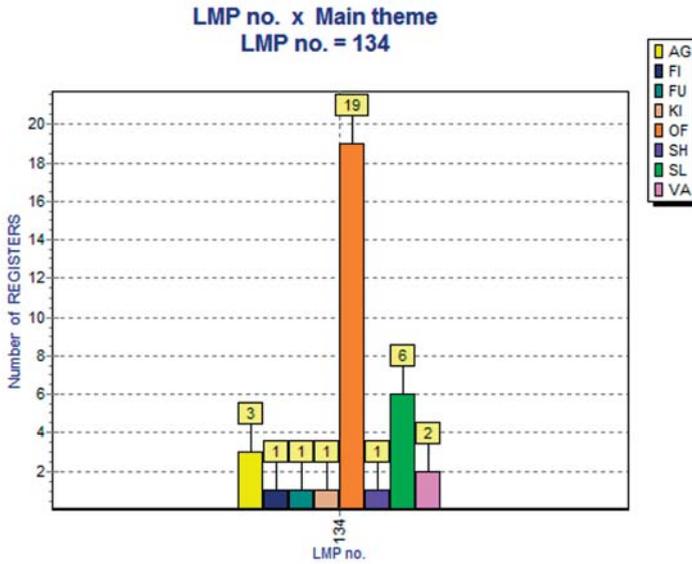
Of course, a detailed analysis of the exact composition of the scenes, the number of participants, their attributes, clothing, etc. could also be done in order to refine and better establish Hetepka's relative individuality in relation to his fellow elite members of society's top stratum.

Summarizing, the author hopes to have demonstrated that, notwithstanding its poor state of preservation, there is enough left of Hetepka's iconographic and textual programme to distinguish him as not slavishly following the main trends of his day. Apparently he had very able sculptors to hand to whom we owe such realistic details as a defecating bull, which is very rare⁴¹ and thus a particularly strong individualistic feature over and above those that are the subject of this paper.

⁴¹ Martin, *Hetepka*, 7 with n. 4 and pl. 16 [18].



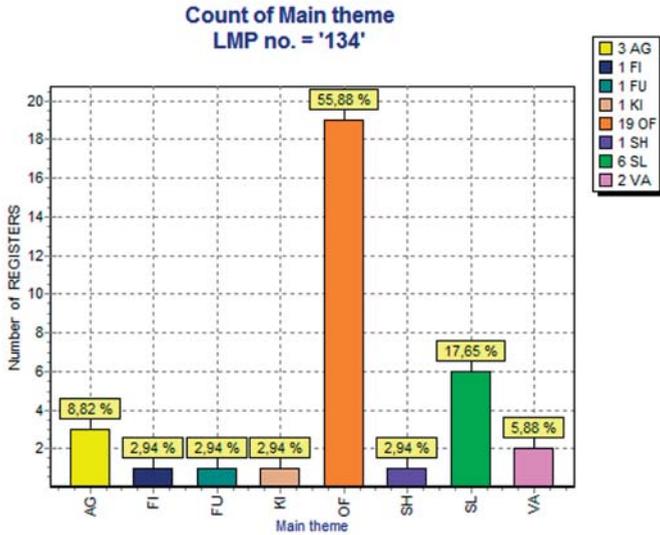
Plan 1



| LMP no. | AG | FI | FU | KI | OF | SH | SL | VA | Total |
|--------------|----------|----------|----------|----------|-----------|----------|----------|----------|-------|
| <u>134</u> | <u>3</u> | <u>1</u> | <u>1</u> | <u>1</u> | <u>19</u> | <u>1</u> | <u>6</u> | <u>2</u> | 34 |
| Total | 3 | 1 | 1 | 1 | 19 | 1 | 6 | 2 | 34 |

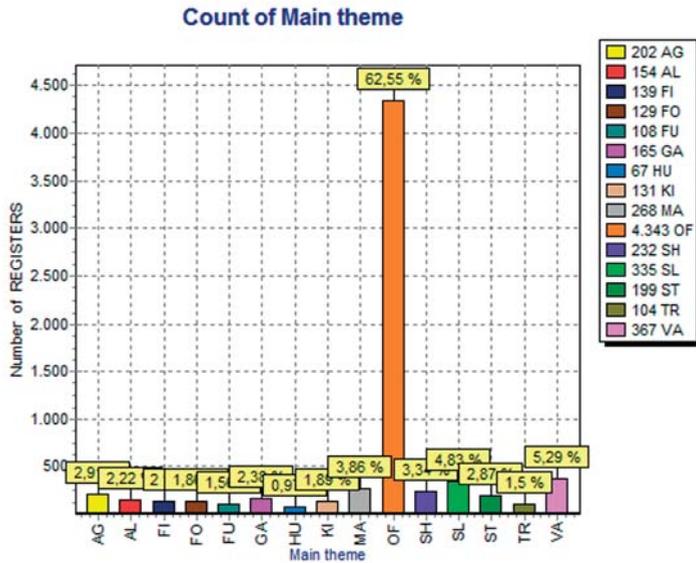
Please note that the values represent the number of REGISTERS.

Bar graph 1



Please note that the values represent the number of REGISTERS.

Bar graph 2



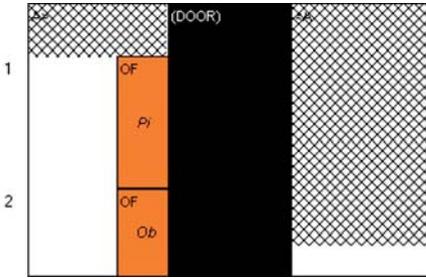
Total

6943

Please note that the values represent the number of REGISTERS.

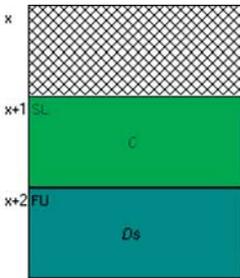
Bar graph 3

Saqqara 134 / I / 01a-b Orientation: S



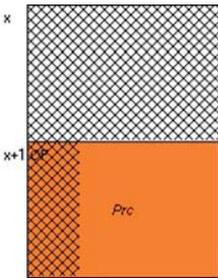
Wall scheme 1

Saqqara 134 / I / 01c Orientation: E



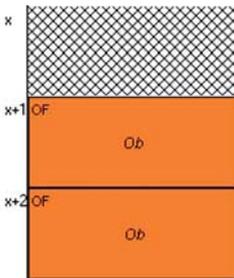
Wall scheme 2

Saqqara 134 / I / 01d Orientation: W



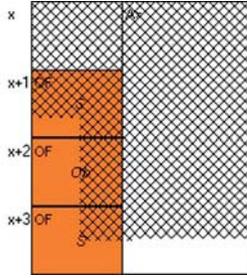
Wall scheme 3

Saqqara 134 / I / 02 Orientation: N



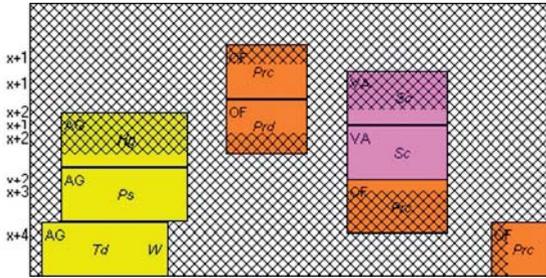
Wall scheme 4

Saqqara 134 / I / 03 Orientation: E



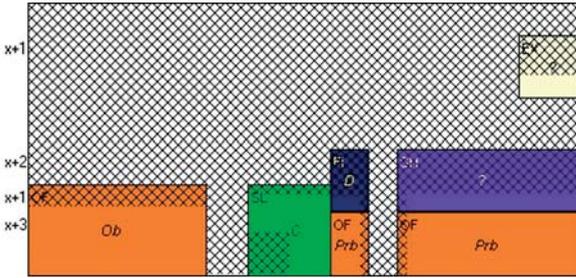
Wall scheme 5

Saqqara 134 / II / 04-06 Orientation: E



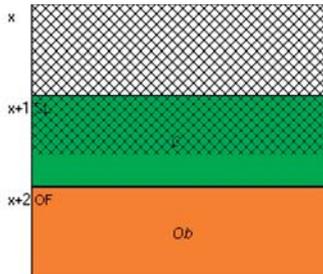
Wall scheme 6

Saqqara 134 / II / 07-08 Orientation: W



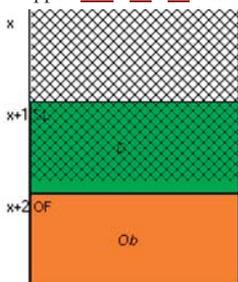
Wall scheme 7

Saqqara 134 / III / 09 Orientation: E



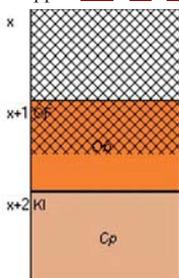
Wall scheme 8

Saqqara [134 / III / 10](#) Orientation: S



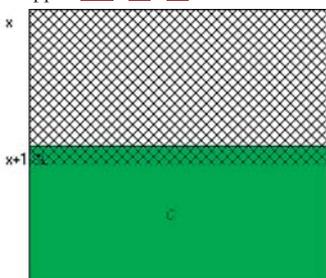
Wall scheme 9

Saqqara [134 / III / 11](#) Orientation: W



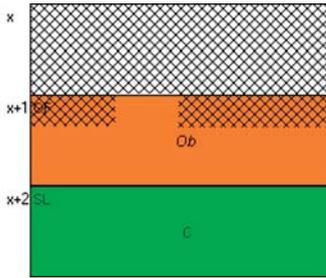
Wall scheme 10

Saqqara [134 / III / 12](#) Orientation: S



Wall scheme 11

Saqqara 134 / III / 13 Orientation: N

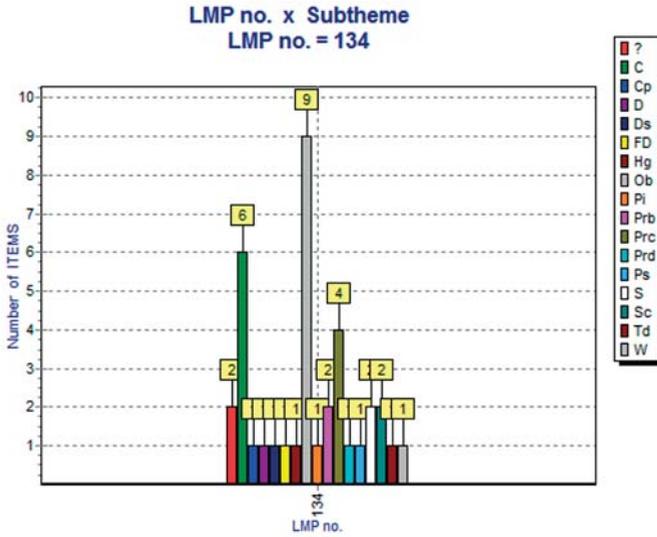


Wall scheme 12

Saqqara 134 / III / 14 Orientation: W



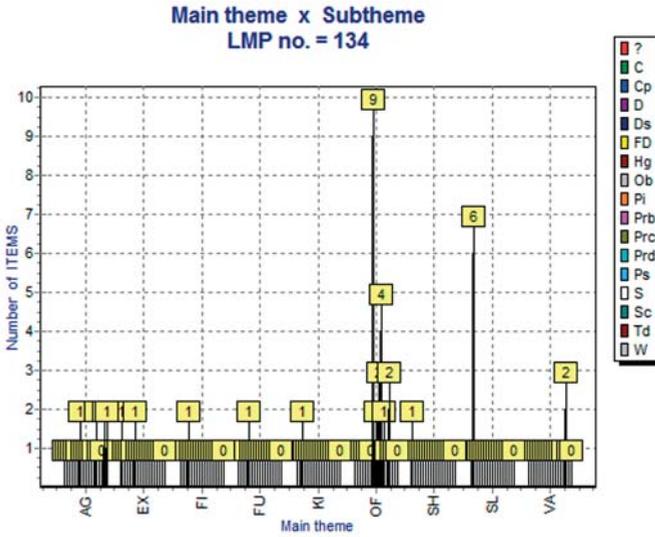
Wall scheme 13



| LMP no. | ? | C | Cp | D | Ds | FD | Hg | Ob | Pi | Prb | Prc | Prd | Ps | S | Sc | Td | W | Total |
|--------------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|-------|
| <u>134</u> | <u>2</u> | <u>6</u> | <u>1</u> | <u>1</u> | <u>1</u> | <u>1</u> | <u>1</u> | <u>9</u> | <u>1</u> | <u>2</u> | <u>4</u> | <u>1</u> | <u>1</u> | <u>2</u> | <u>2</u> | <u>1</u> | <u>1</u> | 37 |
| Total | 2 | 6 | 1 | 1 | 1 | 1 | 1 | 9 | 1 | 2 | 4 | 1 | 1 | 2 | 2 | 1 | 1 | 37 |

Please note that the values represent the number of ITEMS.

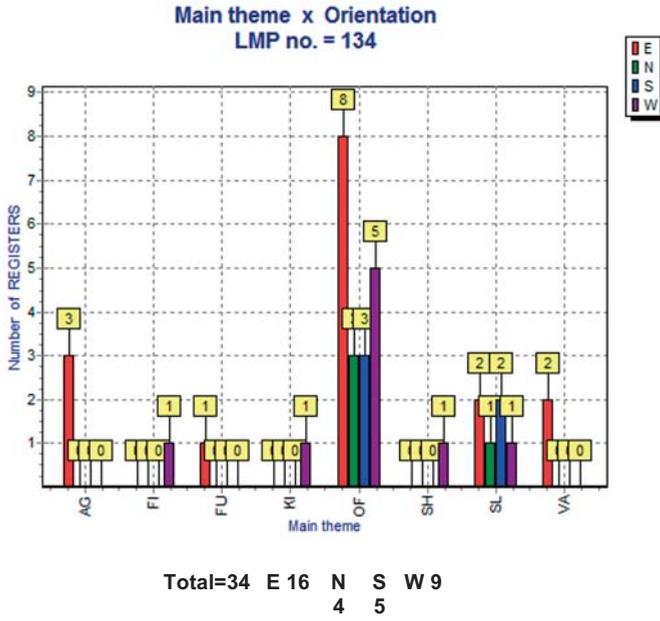
Bar graph 4



| Main theme | ? | C | Cp | D | Ds | FD | Hg | Ob | Pi | Prb | Prc | Prd | Ps | S | Sc | Td | W | Total |
|--------------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|-----------|
| AG | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 1 | 4 |
| EX | 1 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 |
| FI | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 |
| FU | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 |
| KI | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 |
| OF | 0 | 0 | 0 | 0 | 0 | 0 | 9 | 1 | 2 | 4 | 1 | 0 | 2 | 0 | 0 | 0 | 0 | 19 |
| SH | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 |
| SL | 0 | 6 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 6 |
| VA | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 0 | 0 | 2 |
| Total | 2 | 6 | 1 | 1 | 1 | 1 | 1 | 9 | 1 | 2 | 4 | 1 | 1 | 2 | 2 | 1 | 1 | 37 |

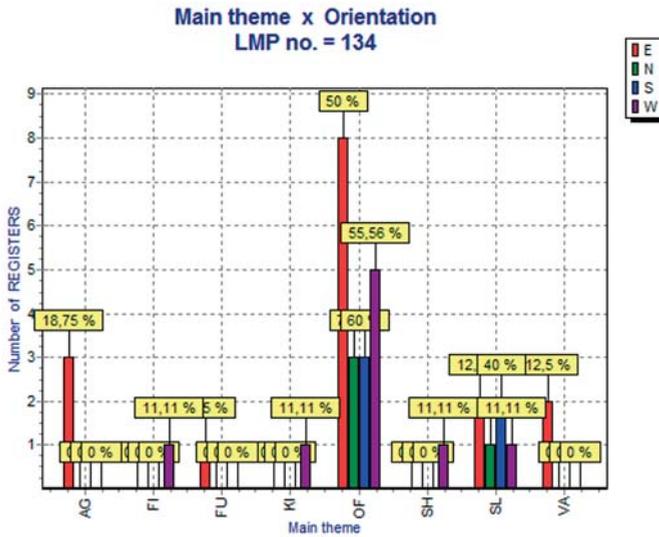
Please note that the values represent the number of ITEMS.

Bar graph 5



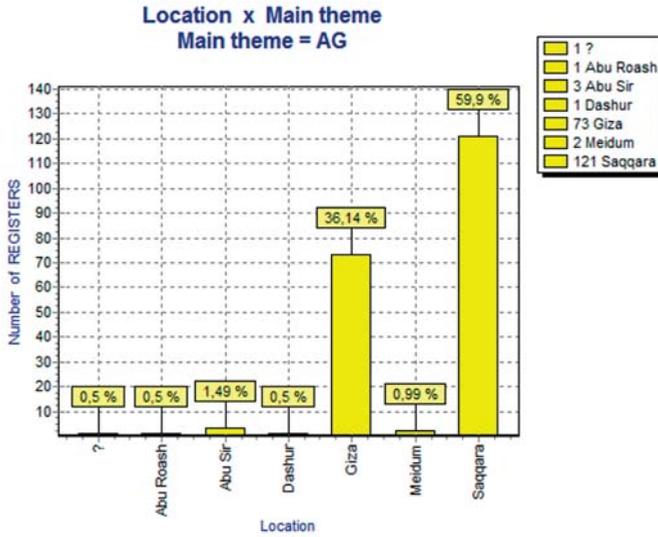
Please note that the values represent the number of REGISTERS.

Bar graph 6



Please note that the values represent the number of REGISTERS.

Bar graph 7

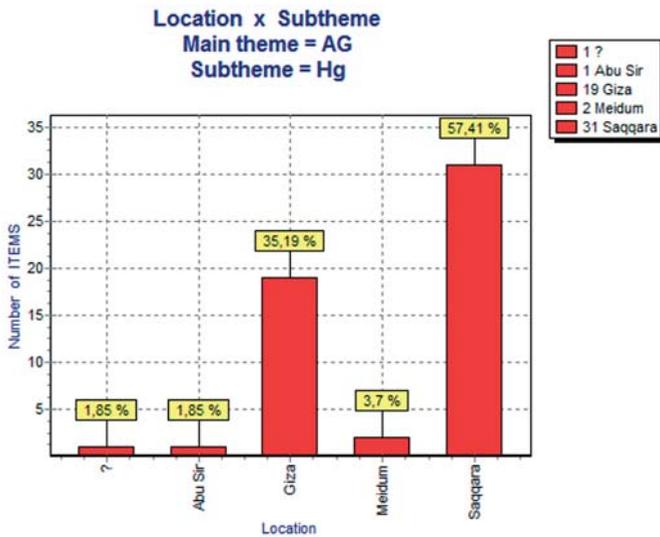


Total

202

Please note that the values represent the number of REGISTERS.

Bar graph 8



Total

54

Please note that the values represent the number of ITEMS.

Bar graph 9

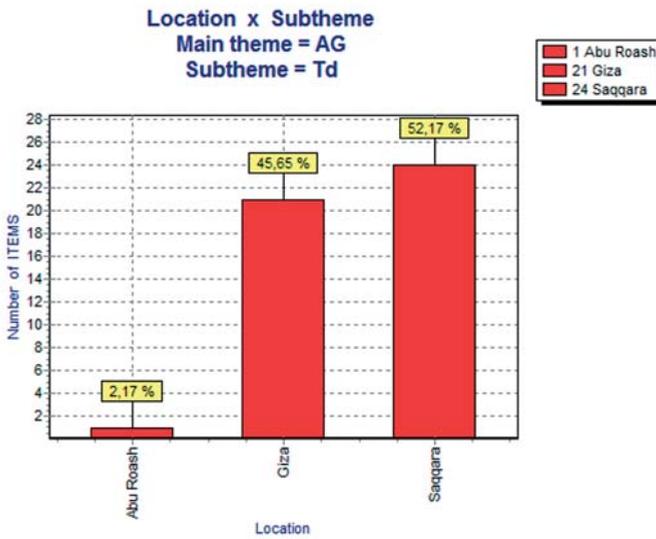


Total

45

Please note that the values represent the number of ITEMS.

Bar graph 10

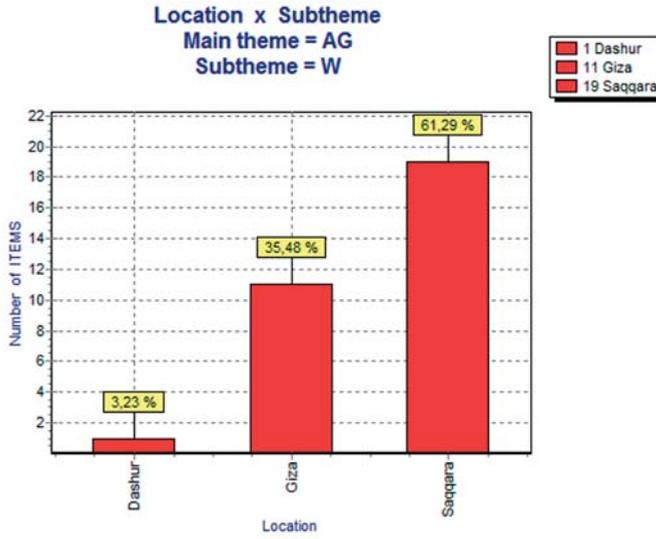


Total

46

Please note that the values represent the number of ITEMS.

Bar graph 11

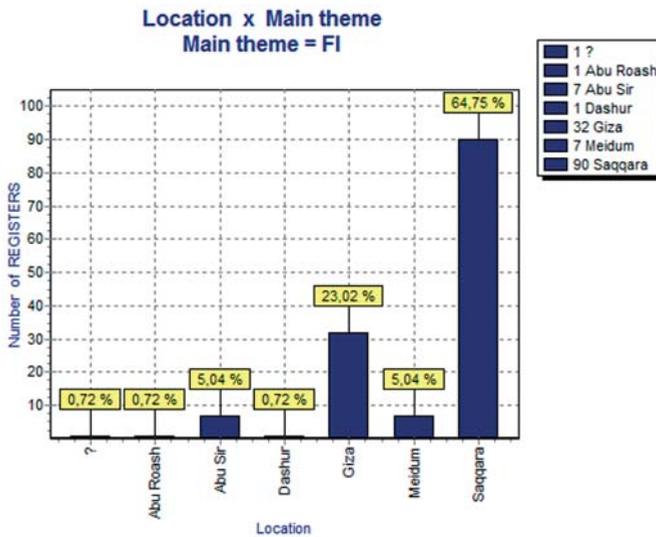


Total

31

Please note that the values represent the number of ITEMS.

Bar graph 12

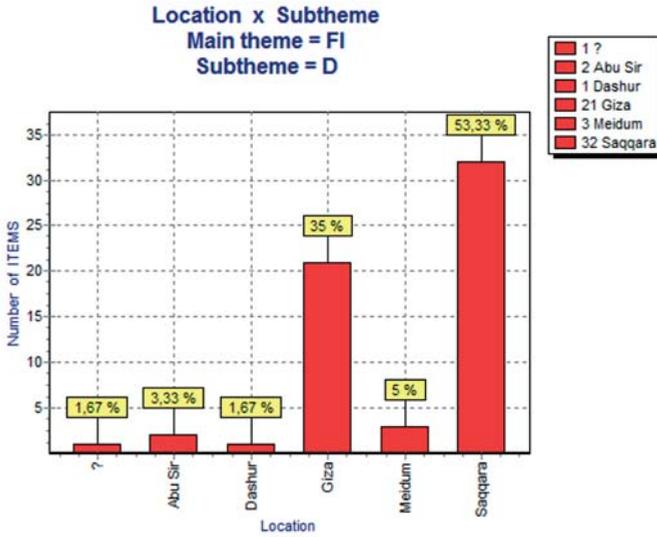


Total

139

Please note that the values represent the number of REGISTERS.

Bar graph 13

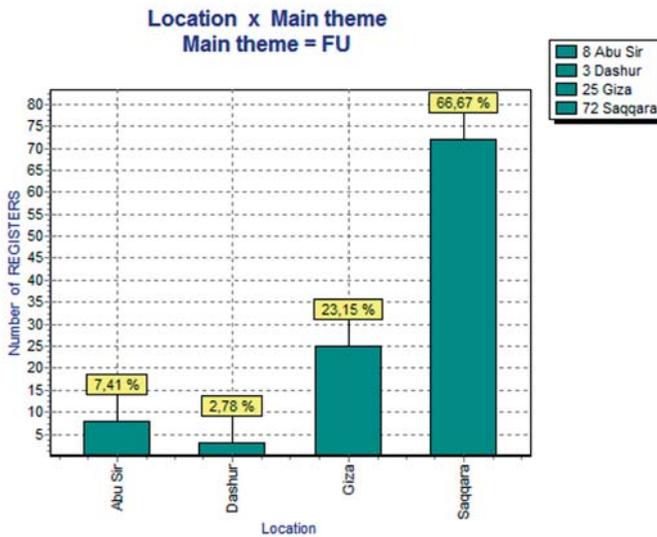


Total

60

Please note that the values represent the number of ITEMS.

Bar graph 14

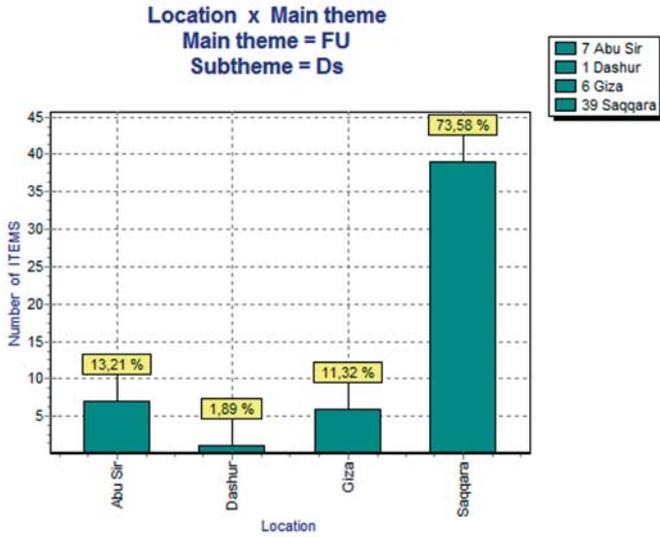


Total

108

Please note that the values represent the number of REGISTERS.

Bar graph 15

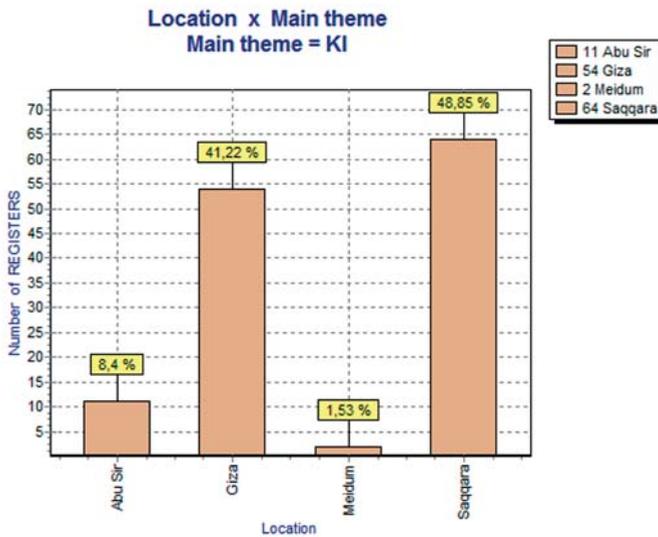


Total

53

Please note that the values represent the number of ITEMS.

Bar graph 16

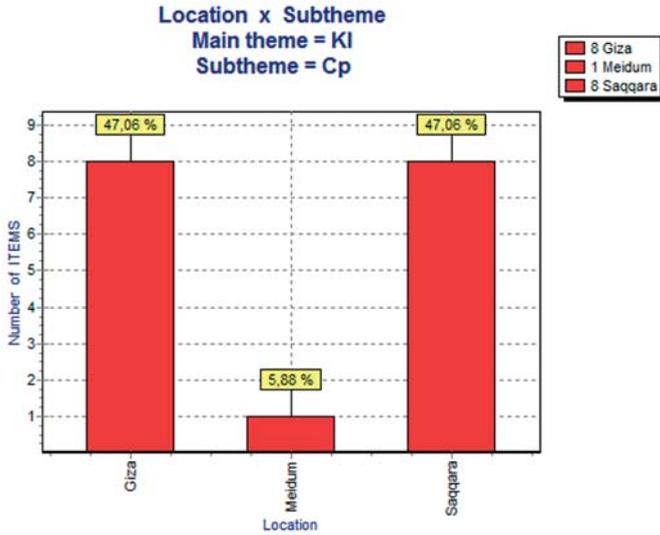


Total

131

Please note that the values represent the number of REGISTERS.

Bar graph 17

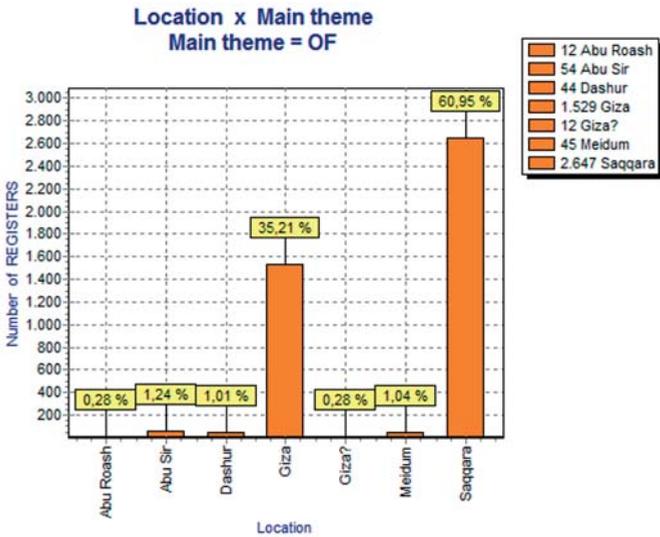


Total

17

Please note that the values represent the number of ITEMS.

Bar graph 18

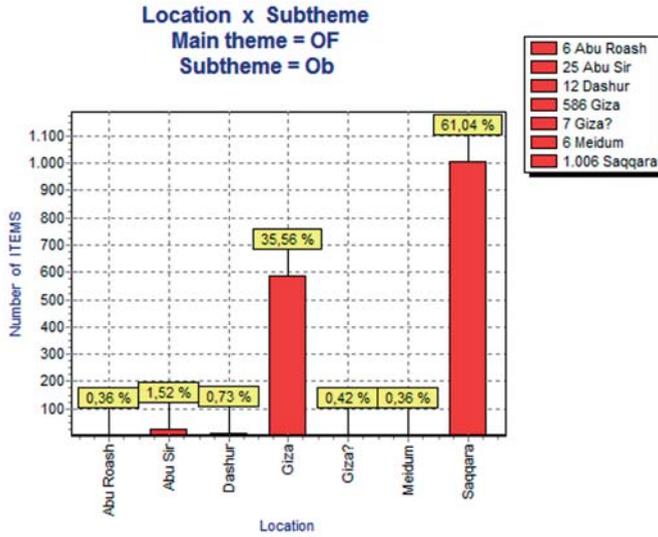


Total

4343

Please note that the values represent the number of REGISTERS.

Bar graph 19



Location

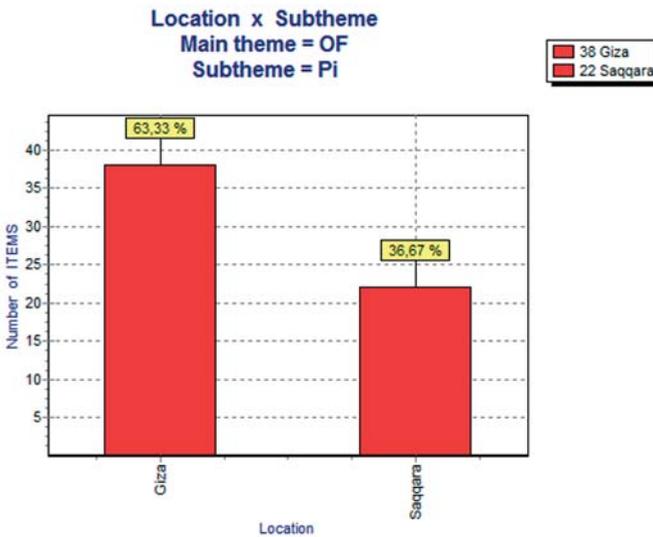
Ob

Total

1648

Please note that the values represent the number of ITEMS.

Bar graph 20



Location

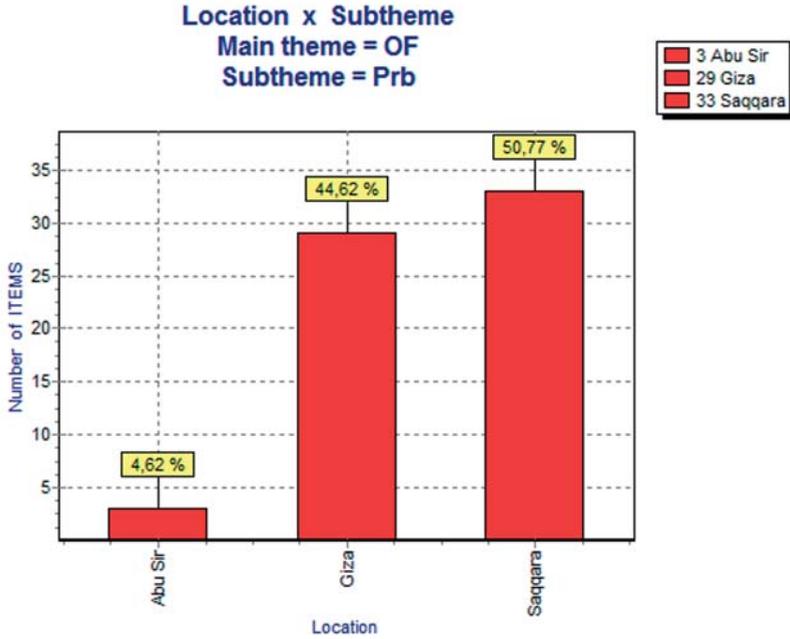
Pi

Total

60

Please note that the values represent the number of ITEMS.

Bar graph 21



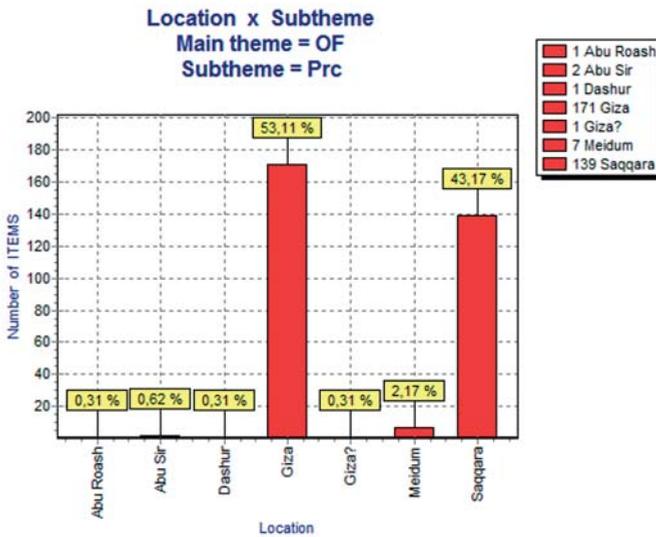
Total

65

65

Please note that the values represent the number of ITEMS.

Bar graph 21a

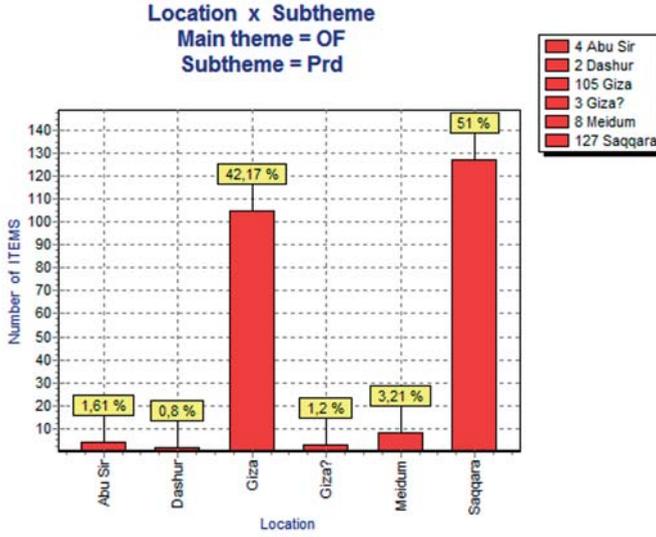


Total

322

Please note that the values represent the number of ITEMS.

Bar graph 22

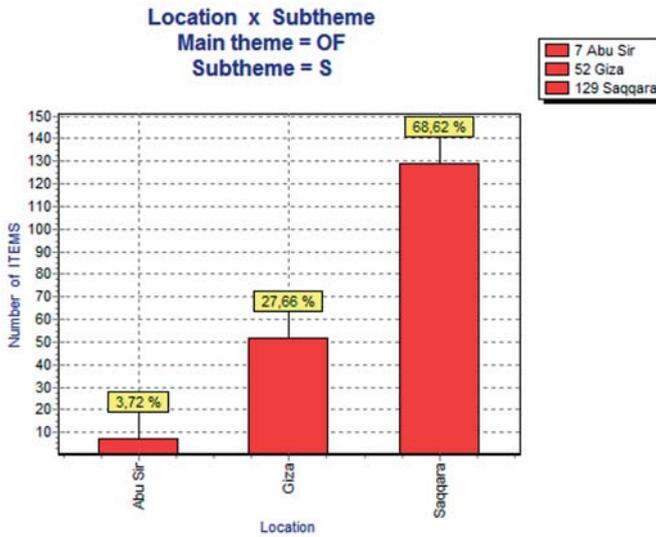


Total

249

Please note that the values represent the number of ITEMS.

Bar graph 23

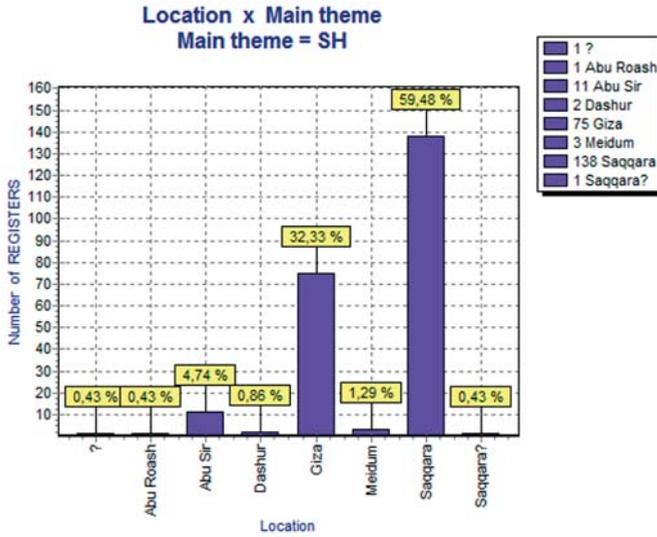


Total

188

Please note that the values represent the number of ITEMS.

Bar graph 24

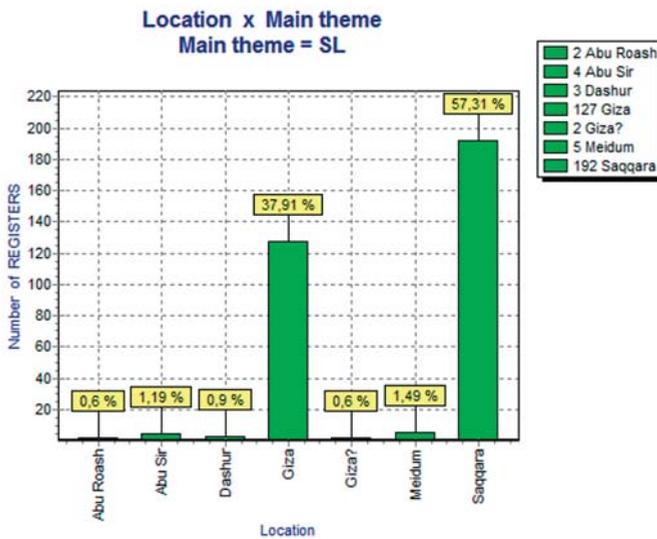


Total

232

Please note that the values represent the number of REGISTERS.

Bar graph 25

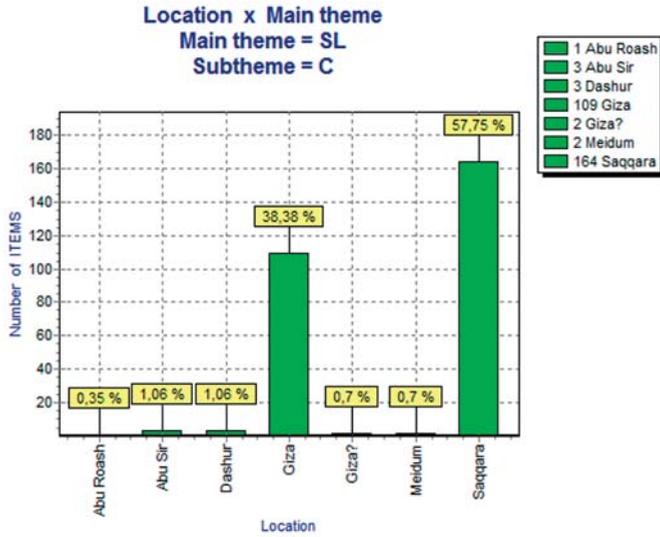


Total

335

Please note that the values represent the number of REGISTERS.

Bar graph 26

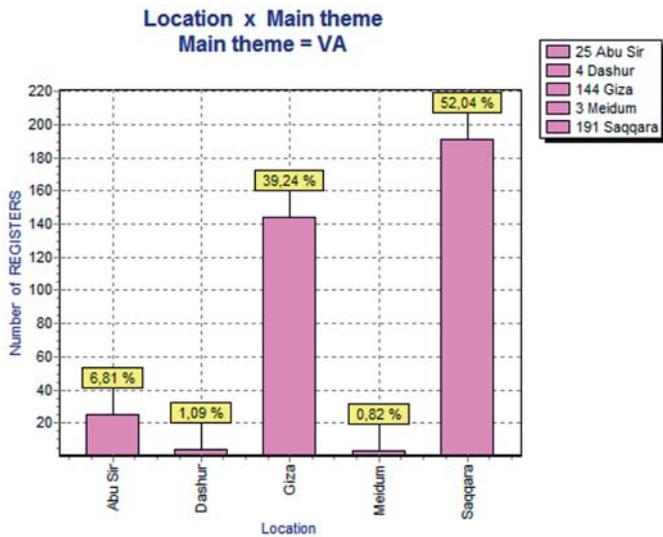


Total

284

Please note that the values represent the number of ITEMS.

Bar graph 27

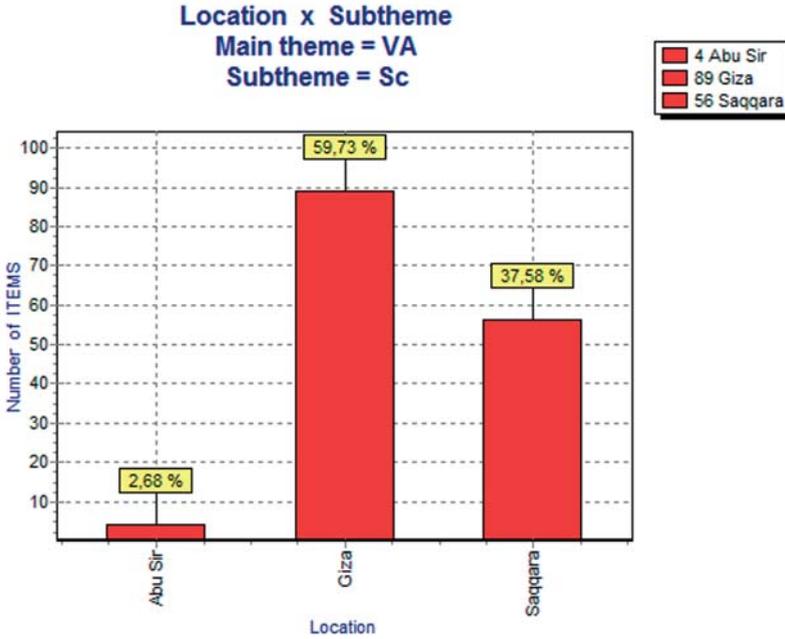


Total

367

Please note that the values represent the number of REGISTERS.

Bar graph 28



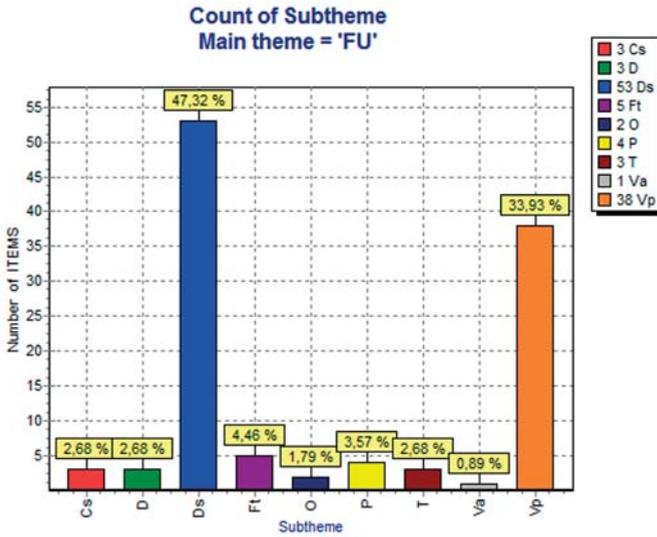
Total

149

149

Please note that the values represent the number of ITEMS.

Bar graph 28a

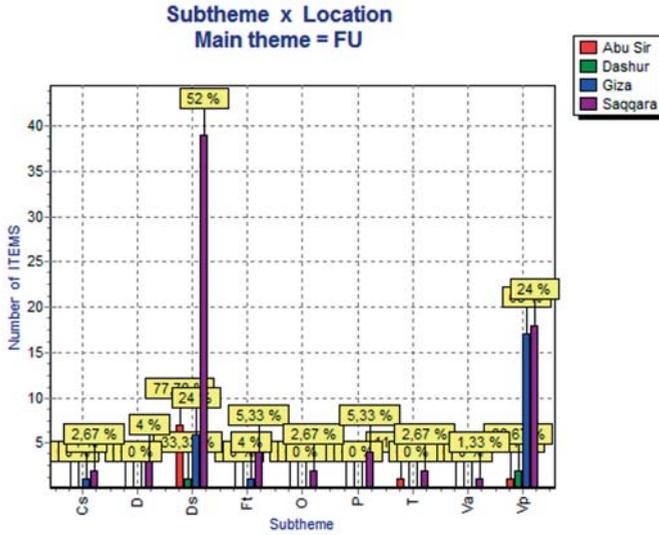


Total

112

Please note that the values represent the number of ITEMS.

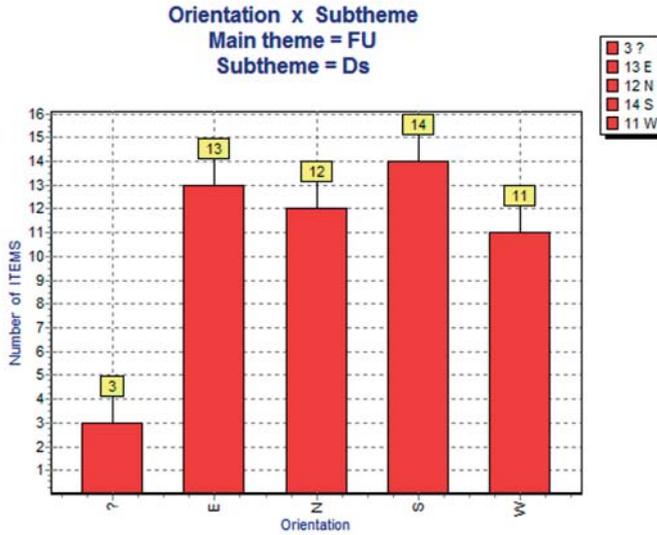
Bar graph 29



| Subtheme | Abu Sir | Dashur | Giza | Saqqara | Total |
|--------------|---------|--------|------|---------|-------|
| Cs | 0 | 0 | 1 | 2 | 3 |
| D | 0 | 0 | 0 | 3 | 3 |
| Ds | 7 | 1 | 6 | 39 | 53 |
| Ft | 0 | 0 | 1 | 4 | 5 |
| O | 0 | 0 | 0 | 2 | 2 |
| P | 0 | 0 | 0 | 4 | 4 |
| T | 1 | 0 | 0 | 2 | 3 |
| Va | 0 | 0 | 0 | 1 | 1 |
| Vp | 1 | 2 | 17 | 18 | 38 |
| Total | 9 | 3 | 25 | 75 | 112 |

Please note that the values represent the number of ITEMS.

Bar graph 30



Total

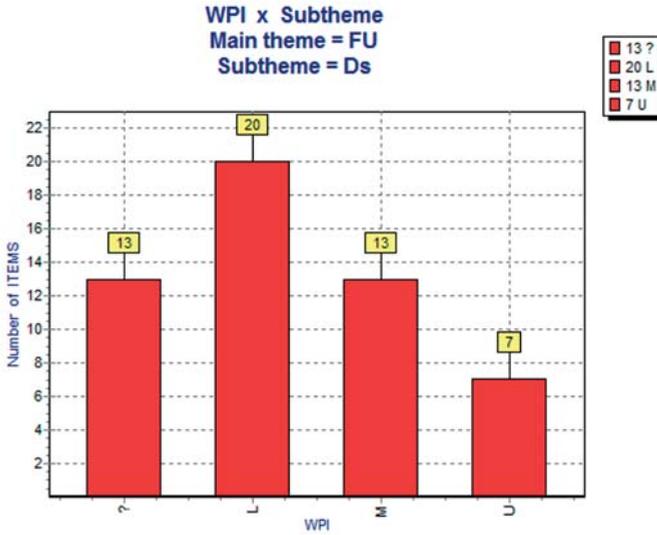
53

Please note that the values represent the number of ITEMS.

Result: 13 items in 9 tombs

| LMP no. | Orientation | Subtheme | Main theme | Room | Wall | Register |
|-------------|-------------|----------|------------|------|---------------------|-----------|
| <u>013</u> | E | Ds | FU | I | <u>013/II/06-07</u> | 07/3a |
| <u>036b</u> | E | Ds | FU | IV | <u>036b/IV/06</u> | |
| <u>048</u> | E | Ds | FU | I | <u>048/II/02</u> | 02/3 |
| <u>048</u> | E | Ds | FU | II | <u>048/II/05b</u> | 05b/4 |
| <u>048</u> | E | Ds | FU | II | <u>048/II/05b</u> | 05b/3 |
| <u>049</u> | E | Ds | FU | IV | <u>049/IV/24</u> | 24/x+3 |
| <u>049</u> | E | Ds | FU | IV | <u>049/IV/24</u> | 24/x+2 |
| <u>049</u> | E | Ds | FU | IV | <u>049/IV/24</u> | 24/x+1 |
| <u>055</u> | E | Ds | FU | II | <u>055/II/09</u> | 09/1 |
| <u>134</u> | E | Ds | FU | I | <u>134/II/01c</u> | 01c/x+2 |
| <u>182A</u> | E | Ds | FU | III | <u>182A/III/020</u> | 020/x0+4a |
| <u>218</u> | E | Ds | FU | II | <u>218/II/05b</u> | 05b/x+2 |
| <u>228a</u> | E | Ds | FU | I | <u>228a/I/08</u> | 08/5a |

Bar graph 31

**Total**

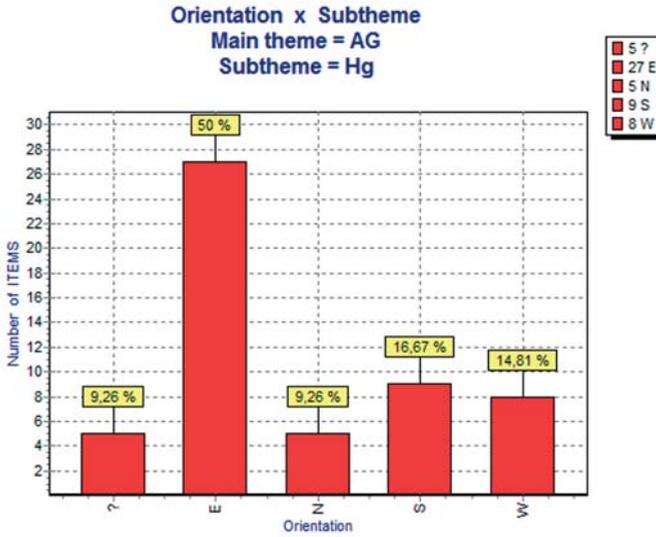
53

Please note that the values represent the number of ITEMS.

Result: 20 items in 15 tombs

| LMP no. | WPI | Subtheme | Main theme | Room | Wall | Register |
|----------------------|-----|----------|------------|------|----------------------------------|------------|
| 036a | L | Ds | FU | III | 036a/III/01a | 01a/x+2-3 |
| 036a | L | Ds | FU | III | 036a/III/01b+01d | 01b/x+3-4 |
| 042 | L | Ds | FU | I | 042/I/01a | 01a/5 |
| 042 | L | Ds | FU | I | 042/I/01b | 01b/5 |
| 045 | L | Ds | FU | I | 045/I/03 | 03/4 |
| 045 | L | Ds | FU | I | 045/I/04 | 04/4 |
| 048 | L | Ds | FU | II | 048/II/05c | 05c/5 |
| 049 | L | Ds | FU | IV | 049/IV/24 | 24/x+3 |
| 059 | L | Ds | FU | II | 059/II/09e | 09e/2 |
| 059 | L | Ds | FU | II | 059/II/09f | 09f/2 |
| 114 | L | Ds | FU | II | 114/II/03 | 03/4 |
| 134 | L | Ds | FU | I | 134/I/01c | 01c/x+2 |
| 139 | L | Ds | FU | I | 139/I/01e | 01e/4 |
| 183 | L | Ds | FU | IV | 183/IV/18 | 18/x+1 |
| 183b | L | Ds | FU | I | 183b/I/01 | 01/x+3 |
| 185 | L | Ds | FU | IX | 185/IX/41 | 41/x+2+x+1 |
| 218 | L | Ds | FU | II | 218/II/05a | 05a/x+2 |
| 218 | L | Ds | FU | II | 218/II/05b | 05b/x+2 |
| 220 | L | Ds | FU | I | 220/I/02 | |
| 228a | L | Ds | FU | I | 228a/I/08 | 08/5a |

Bar graph 32



Orientation

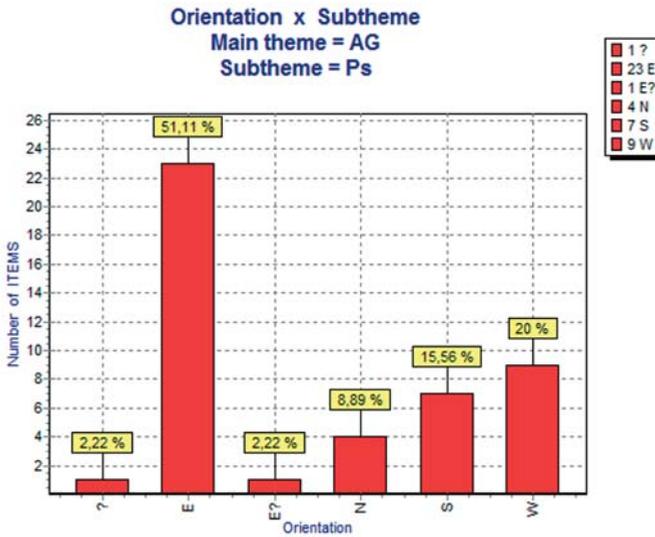
Hg

Total

54

Please note that the values represent the number of ITEMS.

Bar graph 33



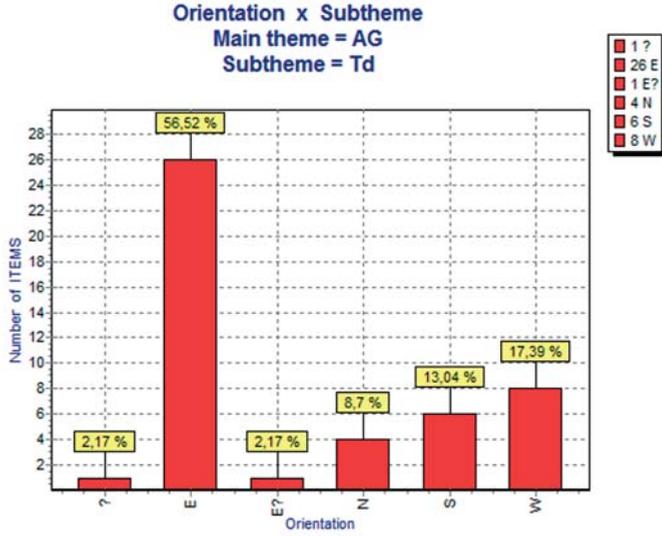
Orientation

Ps

Total

45

Bar graph 34



Orientation

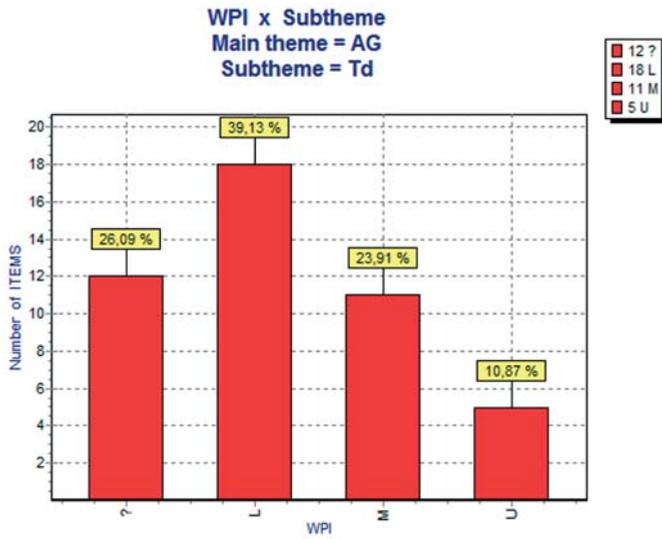
Td

Total

46

Please note that the values represent the number of ITEMS.

Bar graph 35



WPI

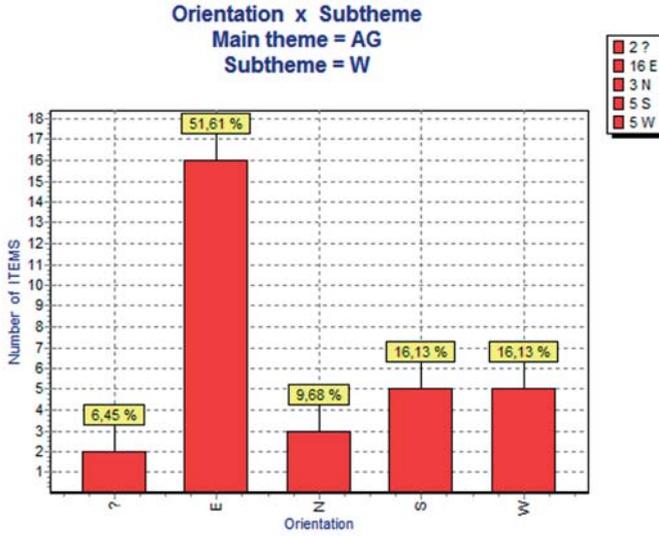
Td

Total

46

Please note that the values represent the number of ITEMS.

Bar graph 36



Orientation

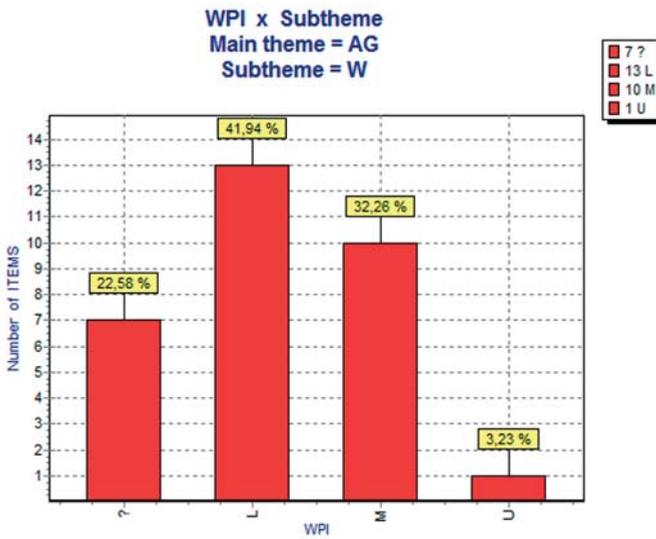
W

Total

31

Please note that the values represent the number of ITEMS.

Bar graph 37



WPI

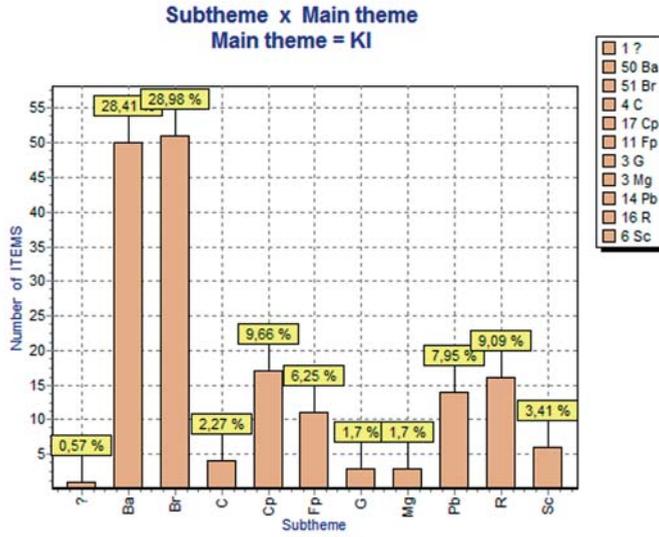
W

Total

31

Please note that the values represent the number of ITEMS.

Bar graph 38



| | |
|-----------------|------------|
| Subtheme | KI |
| Total | 176 |

Please note that the values represent the number of ITEMS.

Bar graph 39