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# UNDER THE POTTER'S TREE

Studies on Ancient Egypt  
Presented to Janine Bourriau  
on the Occasion of her 70th Birthday

edited by

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SCENES OF THE PRODUCTION OF POTTERY IN  
OLD KINGDOM ELITE TOMBS OF THE MEMPHITE AREA.  
A QUANTITATIVE ANALYSIS

René VAN WALSEM\*

During my very first visit to Egypt, and in particular to Saqqara in 1975 as one of two student members<sup>1</sup> of the joint expedition of the Egypt Exploration Society (London) and the National Museum of Antiquities (Leiden), my main job was to deal with the pottery. Since we were not well-trained pottery specialists, Geoffrey Martin, the field director, had been wise enough to add Janine to the staff. Apart from her extremely practical teachings in the field and at the huge sherd table in the magazine of “Beit Emery”, in 1978 after she spent only two weeks at the site,<sup>2</sup> she introduced Holthoer’s book on New Kingdom pottery in Nubia, which had just appeared in the preceding year.<sup>3</sup> Her firm advice to use this most modern, extremely systematic and analytical publication as a source for inspiration for the analysis and publication of the pottery from Horemheb’s site, filled me with horror. At first sight, its quantifying and strictly logical approach was, in respect of the previous mainstream pottery studies, totally too new for me to fathom immediately and give it the credit it deserved as a landmark publication. Luckily by reading and using it, I discovered its value with its systematic use of clarifying tables and quantifying concepts such as the *vessel index*,<sup>4</sup> which inspired me to coin the term *coffin (proportion) index* for my own study of the late 21st Dynasty coffin of Djedmonthu.<sup>5</sup>

Therefore, to cut a long story short, she made me aware of, and handed over to me, an instrument that has been of fundamental influence on my

\* I wish to thank Sasha Verma for polishing my English text.

<sup>1</sup> Maarten Raven was the other student.

<sup>2</sup> G.T. MARTIN, ‘Excavations at the Memphite tomb of Horemheb, 1978’, *Journal of Egyptian Archaeology* 65 (1979), 13.

<sup>3</sup> R. HOLTHOER, *New Kingdom Pharaonic Sites. The Pottery* (Lund, 1977).

<sup>4</sup> R. HOLTHOER, *New Kingdom Pharaonic Sites*, 51.

<sup>5</sup> R. VAN WALSEM, *The Coffin of Djedmonthuiufankh in the National Museum of Antiquities at Leiden, I (Text) Technical and Iconographic/Iconological Aspects* (Leiden, 1997), 36-37, based on R. VAN WALSEM, ‘Coffin Proportion Indices’, *Orientalia Lovaniensia Periodica* 18 (1987), 13-34.

own approach of research material in Egyptology ever since. It is my strongest conviction that any Egyptological statement or hypothesis can only follow a rigid assessment of quantifiable data, where feasible. It cannot be stressed enough that such quantification is *not* the aim of Egyptology. On the contrary, it is only an *instrument* to reach well-founded, verifiable/falsifiable and thus *scientific* interpretations and conclusions about the ancient Egyptian (material) culture: which is *the aim* of Egyptology.

The fact that Holthoer's publication gives the Old Kingdom representational sources for the production of pottery,<sup>6</sup> makes it possible to compare and update his data with that on the MastaBase CD-ROM published in 2008.<sup>7</sup> This database enables us, first of all, to establish the relative *quantitative* position of this sub theme as such among the total number of recorded sub themes in the Memphite area. Secondly, it allows us to detect *qualitative* aspects by a certain "behavior" of specific internal features of the sub theme such as geographical distribution, preference for orientation, position on the wall, occurrence of, and kind of, accompanying texts. This may shed some interesting light on the relationship of the omnipresent and dominant role of the *real* pottery in the material culture repertoire in respect of its limited role in the *iconographic* repertoire.

It gives me great pleasure to honour our pottery laureate with this bagatelle as a contribution to the study of the gigantic field of pottery research, to which she has so zealously dedicated her scientific life.

### **Holthoer's and MastaBase's lists of source material**

Comparing Holthoer's and MastaBase's material (see table below) immediately reveals a few discrepancies. The Old Kingdom is represented by 11 tombs, numbered OKA 1-11 in Holthoer's publication.<sup>8</sup> MastaBase's nos. LMP<sup>9</sup> 036a, 041, 049, 059, 166, 185 and 216, however, represent only seven tombs. Nos. OKA 10-11 do not occur in MastaBase, because they represent provincial tombs which were excluded from MastaBase. OKA 1 and 4 are also missing in MastaBase, because Holthoer considers them as questionable, a decisive reason to not include them in MastaBase. OKA 2 and 7 do not figure in the MastaBase list

<sup>6</sup> R. HOLTHOER, *New Kingdom Pharaonic Sites*, 6-10.

<sup>7</sup> R. VAN WALSEM, *MastaBase, the Leiden Mastaba Project* (Leiden, Leuven, 2008).

<sup>8</sup> R. HOLTHOER, *New Kingdom Pharaonic Sites*, 6-10.

<sup>9</sup> L(eiden)M(astaba)P(roject).



either, because they are contrary to Holthoer's attribution, part of the production process of beer.<sup>10</sup> OKA 3 corresponds to LMP 036a,<sup>11</sup> OKA 5 is LMP 049.<sup>12</sup> OKA 6 is also of no relevance for MastaBase, because it concerns hieroglyphs of kilns, instead of scenes. OKA 8 corresponds to LMP 216,<sup>13</sup> while OKA 9 is LMP 185.<sup>14</sup>

LMP 041,<sup>15</sup> 059<sup>16</sup> and 166, however are missing in Holthoer's list. The scene concerning pottery in LMP 041 was not available before 2001.<sup>17</sup> Although no depiction of the relevant scene is available, LMP 059 figures in our list, because it is mentioned in Porter and Moss.<sup>18</sup> Finally, LMP 166 was also not available before 1995.<sup>19</sup> Since Roth does not interpret the damaged scene as pottery, this identification in MastaBase makes it the most doubtful case of the list. This also explains why it is not separately marked on the tomb's wall scheme (see below) under the colour of <Tr(ades)>, <P(ottery)> but is "hidden" under the colour of <KI(tchen)>, <F(ood)p(reparation)>.

NB. 1: The headings and footings of the MastaBase tables etc. have been slightly adapted, deleting unnecessary information or filling out abbreviations.

NB. 2: Note that the population size of the tombs, N=7, consists of the homogeneous set of data=*tombs*, which, of course, remains constant for the present subtype. The population N=22 "items", however, represents the highest score of a query or search *parameter* alone or in combination with (an)other parameter(s). In the present case 22 "hits" concern the Orientation, while 18 textual "hits" are recorded. The discrepancy is explained by

<sup>10</sup> D. FALTINGS, *Die Keramik der Lebensmittelproduktion im Alten Reich. Ikonographie und Archäologie eines Gebrauchsartikels* (Heidelberg, 1998), 204-205.

<sup>11</sup> B. VACHALA, *Die Relieffragmente aus der Mastaba des Ptahshepses in Abusir, Abusir 8* (Prague, 2004), 176-179, frag. 57 (B)+81+93+221; B. VACHALA and D. FALTINGS, 'Töpferei und Brauerei im AR: einige Relieffragmente aus der Mastaba des Ptahshepses in Abusir', *Mitteilungen des Deutschen Archäologischen Instituts Abteilung Kairo* 51 (1995), 281-286.

<sup>12</sup> L. ÉPRON, F. DAUMAS, and G. GOYON, *Le Tombeau de Ti, I* (Le Caire, 1939), pl. 66, 71.

<sup>13</sup> A. BARSANTI, 'Le mastaba de Samnofir', *Annales du Service des Antiquités de l'Égypte* 1 (1900), 153, fig. 6-8.

<sup>14</sup> T.G.H JAMES and M.R. APTED, *The Mastaba of Khentika called Ikhehki* (London, 1953), 34, 69-70 [244], pl. 42 [XII].

<sup>15</sup> M. BÁRTA, V. ČERNÝ and E. STROUHAL, *The Cemeteries at Abusir South I, Abusir 5* (Praha, 2001), 166, fig. 4.17.

<sup>16</sup> P. MONTET, *Les scènes de la vie privée dans les tombeaux égyptiens de l'Ancien Empire* (Strasbourg, 1925), 237, 248

<sup>17</sup> M. BÁRTA, *Abusir V The Cemeteries at Abusir South I* (Prague, 2001), 166-168.

<sup>18</sup> B. PORTER and R. MOSS, *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs, and Paintings, III<sup>2</sup>* (Oxford, 1978), 496, VII.

<sup>19</sup> A.M. ROTH, *A Cemetery of Palace Attendants* (Boston, 1995), 101, pl. 158.

the fact that each/all inscribed wall(fragment(s)) necessarily represent an orientation as being part of a building situated in the landscape. However, a wall of a certain orientation does *not* necessarily carry a text.

TABLE 1  
Main theme = 'Trades' and Subtheme = 'Pottery'  
Search Results: 22 items in 7 tombs

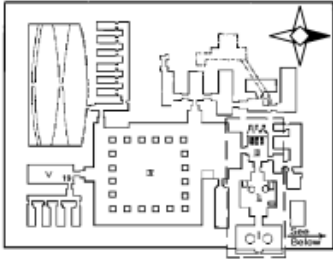
<u>LMP no.</u>	<u>Location</u>	<u>Owner</u>	<u>P&amp;M ref#</u>	<u>Most likely date</u>	<u>Wall</u>	<u>Ori-entation</u>	<u>Text</u>	<u>WPI</u>	<u>Type</u>	<u>Room</u>	<u>Main theme</u>	<u>Sub-theme</u>
036a	Abu Sir	<i>pthšpss</i>	III <sup>2</sup> -340-342	Dynasty 5, second half	036a/ <u>III/01f-fr</u>	N	Y	?	Name(s)/ Title(s)	<u>III</u>	TR	P
036a	Abu Sir	<i>pthšpss</i>	III <sup>2</sup> -340-342	Dynasty 5, second half	036a/ <u>III/01f-fr</u>	N	?	?		<u>III</u>	TR	P
036a	Abu Sir	<i>pthšpss</i>	III <sup>2</sup> -340-342	Dynasty 5, second half	036a/ <u>III/01f-fr</u>	N	Y	?	Caption	<u>III</u>	TR	P
036a	Abu Sir	<i>pthšpss</i>	III <sup>2</sup> -340-342	Dynasty 5, second half	036a/ <u>III/01f-fr</u>	N	Y	?	Name(s)/ Title(s)	<u>III</u>	TR	P
036a	Abu Sir	<i>pthšpss</i>	III <sup>2</sup> -340-342	Dynasty 5, second half	036a/ <u>III/01f-fr</u>	N	Y	?	Caption	<u>III</u>	TR	P
036a	Abu Sir	<i>pthšpss</i>	III <sup>2</sup> -340-342	Dynasty 5, second half	036a/ <u>III/01f-fr</u>	N	Y	?	Name(s)/ Title(s)	<u>III</u>	TR	P
036a	Abu Sir	<i>pthšpss</i>	III <sup>2</sup> -340-342	Dynasty 5, second half	036a/ <u>III/01f-fr</u>	N	Y	?	Name(s)/ Title(s)	<u>III</u>	TR	P
036a	Abu Sir	<i>pthšpss</i>	III <sup>2</sup> -340-342	Dynasty 5, second half	036a/ <u>III/01f-fr</u>	N	Y	?	Caption	<u>III</u>	TR	P
036a	Abu Sir	<i>pthšpss</i>	III <sup>2</sup> -340-342	Dynasty 5, second half	036a/ <u>III/01f-fr</u>	N	Y	?	Caption	<u>III</u>	TR	P
036a	Abu Sir	<i>pthšpss</i>	III <sup>2</sup> -340-342	Dynasty 5, second half	036a/ <u>III/01f-fr</u>	N	Y	?	Name(s)/ Title(s)	<u>III</u>	TR	P

<u>LMP no.</u>	<u>Location</u>	<u>Owner</u>	<u>P&amp;M ref#</u>	<u>Most likely date</u>	<u>Wall</u>	<u>Orien- tation</u>	<u>Text</u>	<u>WPI</u>	<u>Type</u>	<u>Room</u>	<u>Main theme</u>	<u>Sub- theme</u>
<u>036a</u>	Abu Sir	<i>pthšpss</i>	III <sup>2</sup> -340-342	Dynasty 5, second half	<u>036a/III/01f-fr</u>	N	Y	?	Caption	<u>III</u>	TR	P
<u>041</u>	Saqqara	<i>k3'pr</i>	III <sup>2</sup> -501	Dynasty 5, early	<u>041/I/ Fr-01</u>	E?	?	?		<u>I</u>	TR	P
<u>049</u>	Saqqara	<i>ty</i>	III <sup>2</sup> -468-478/753	Dynasty 5, second half	<u>049/V/32</u>	W	Y	U	Caption	<u>V</u>	TR	P
<u>049</u>	Saqqara	<i>ty</i>	III <sup>2</sup> -468-478/753	Dynasty 5, second half	<u>049/V/32</u>	W	Y	U	Caption	<u>V</u>	TR	P
<u>049</u>	Saqqara	<i>ty</i>	III <sup>2</sup> -468-478/753	Dynasty 5, second half	<u>049/V/32</u>	W	Y	U	Caption	<u>V</u>	TR	P
<u>049</u>	Saqqara	<i>ty</i>	III <sup>2</sup> -468-478/753	Dynasty 5, second half	<u>049/V/32</u>	W	Y	U	Caption	<u>V</u>	TR	P
<u>059</u>	Saqqara	<i>r'špss</i>	III <sup>2</sup> -494-496	Djedkare-Isesi	<u>059/VII/ Fr-01</u>	?	Y	?	Caption	<u>VII</u>	TR	P
<u>059</u>	Saqqara	<i>r'špss</i>	III <sup>2</sup> -494-496	Djedkare-Isesi	<u>059/VII/ Fr-01</u>	?	Y	?	Caption	<u>VII</u>	TR	P
<u>166</u>	Giza	<i>k3pi</i>	III <sup>2</sup> -069-070	Dynasty 5, second half - Dynasty 6	<u>166/I/01-02</u>	E	N			<u>I</u>	TR	P
<u>185</u>	Saqqara	<i>hntk3: ihhi</i>	III <sup>2</sup> -508-511	Pepi I	<u>185/?/ Fr-3</u>	?	Y	?	Unknown	<u>?</u>	TR	P
<u>216</u>	Saqqara	<i>sšmnfr: ifi</i>	III <sup>2</sup> -614-615	Dynasty 6	<u>216/I/02</u>	N	?	?		<u>I</u>	TR	P

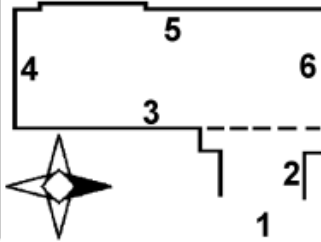
### Analysis of the data

Apart from the list mode above, the MastaBase possesses two other ways of presenting the results of a search: firstly as plans of the tombs involved, in this case seven, and secondly as multi-coloured or differently grey-shaded wall schemes. Each mode offers, of course, different information.

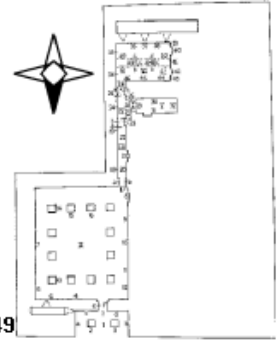
PLANS 1-7<sup>20</sup>



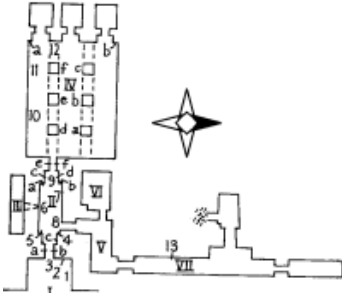
036a



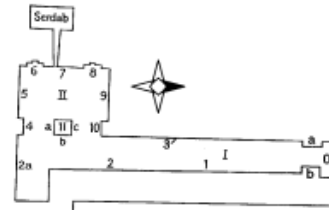
041



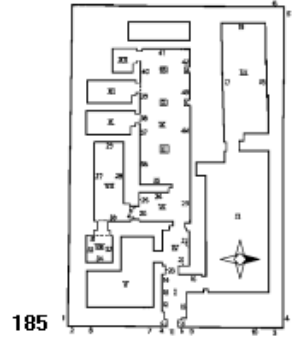
049



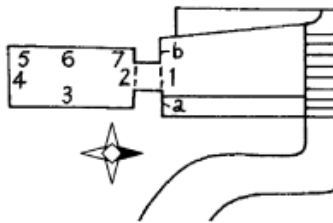
059



166



185



216

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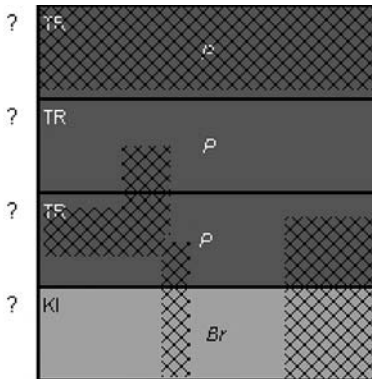
<sup>20</sup> The small size of the plans may result in a varying quality of line sharpness. The CD, however, enables the user to enlarge them considerably with a consequential improvement of line quality and readable wall numbers. For the present line of approach this is not necessary.

The plans 1-7, which are not to scale, clearly show that the pottery sub theme is only found in tombs with a considerable area of wall surface and four of them belong to the category of very large tombs. The number of seven tombs out of 337, that is only 2%, also irrefutably reveals that it was one of the most insignificant sub-themes and was only adopted if enough surface remained for other more important (sub-)themes.

The mode for generating wall schemes gives considerably different information (wall schemes 1-6). This is due to the fact that entire walls are shown subdivided by colours and a capital letter symbolizing main themes, which are further refined by a maximum of three letter combinations, referring to sub-themes. The colours make it easier to immediately see the iconographic composition and distribution of the main themes and the various embeddings of a particular (sub-)theme that is the starting-point for a research question.

## WALL SCHEMES 1-6

9 items on 7 walls

Abu Sir 036a/III/01f-fr Orientation: NSaqqara 041/I/Fr-01 Orientation: E?

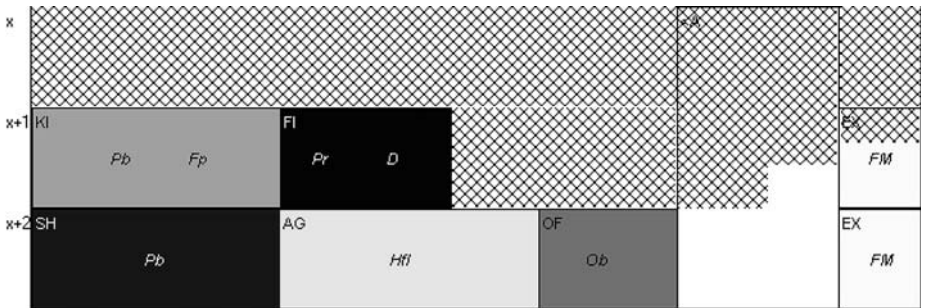
Saqqara 049/V/32 Orientation: W

1	TR	<i>P</i>
2	KI	<i>Br</i>
3	KI	<i>Br</i>
4	KI	<i>Mg</i> <i>G</i>
5	KI	<i>Ba</i>
6	KI	<i>Ba</i>
7	VA	<i>Sc</i>

Saqqara 059/VII/Fr-01 Orientation: ?

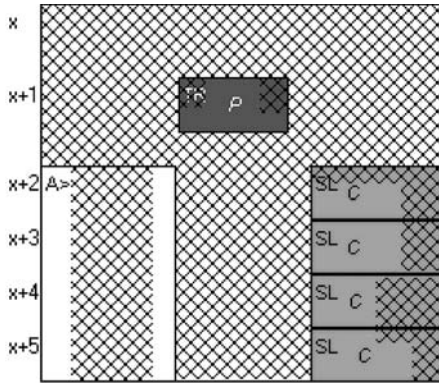
(No wall scheme image available)

Giza 166/I/01-02 Orientation: E



Saqqara 185/?/Fr-3 Orientation: ?

?	TR	<i>P</i>
?	KI	<i>Br</i>
?	KI	<i>Br</i>

Saqqara 216/I/02 Orientation: N

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What immediately strikes the eye is that the pottery scenes occur on four out of six (67%) rather narrow complete walls, entirely dedicated to this subject and kitchen scenes; only in LMP 166 and 216 is it a minor subject among other themes on much larger walls. A second point to note is that the pottery scenes are adjacent to the main theme “Kitchen” (KI), comprising the sub themes “Brewing beer” (Br): LMP 036a, 049 (tomb of Ty), 185 or “Baking bread” (Ba): LMP 041. As was noted on p. 979 in LMP 166 the pottery production was not separately marked as such on the wall scheme but is “absorbed” by the sub-theme of “Food preparation” (Fp) under the main theme of KI. This means five of the seven tombs (71%) show a strong connection with kitchen scenes, which seems quite logical.

However, it seems less logical to have the kitchen scenes in LMP 166 vertically downwards: combined with “Ships” (SH) and sub-theme “Building papyrus boats” (Pb), horizontally to the right: with “Fishing” (FI) and sub-theme “Processing fish” (Pr) plus “Fishing with a dragnet” (D) and diagonally downwards to the right: linked to “Agriculture” (AG) and sub-theme “Harvesting of flax” (Hfl). In LMP 216 the pottery is “hovering” freely because of damage without directly contacting to another (sub)theme. However, it is close to “Slaughtering” (SL) and sub-theme “Cattle” (C). Because the author has not been able to detect a fixed position of any sub theme in relation to any other over the past decades, one needs to be careful in respect of the concept “logic(al)” in relation to Old Kingdom elite tombs.<sup>21</sup>

<sup>21</sup> R. VAN WALSEM, *Iconography of Old Kingdom Elite Tombs. Analysis & Interpretation, Theoretical and Methodological Aspects* (Leiden, Leuven, 2005), 63, 69, 89, 90, 98.

One should also notice that in Ptahshepses' tomb (LMP 036a) the most extensive version of the sub theme is found, while in Ty's tomb (LMP 049) it is much less in respect of wall surface but there we find the most extensive sequence of bread and beer production of the entire Old Kingdom, bordered by the lowest register which is occupied by the main theme "Various" (VA), sub theme "Scribes".<sup>22</sup>

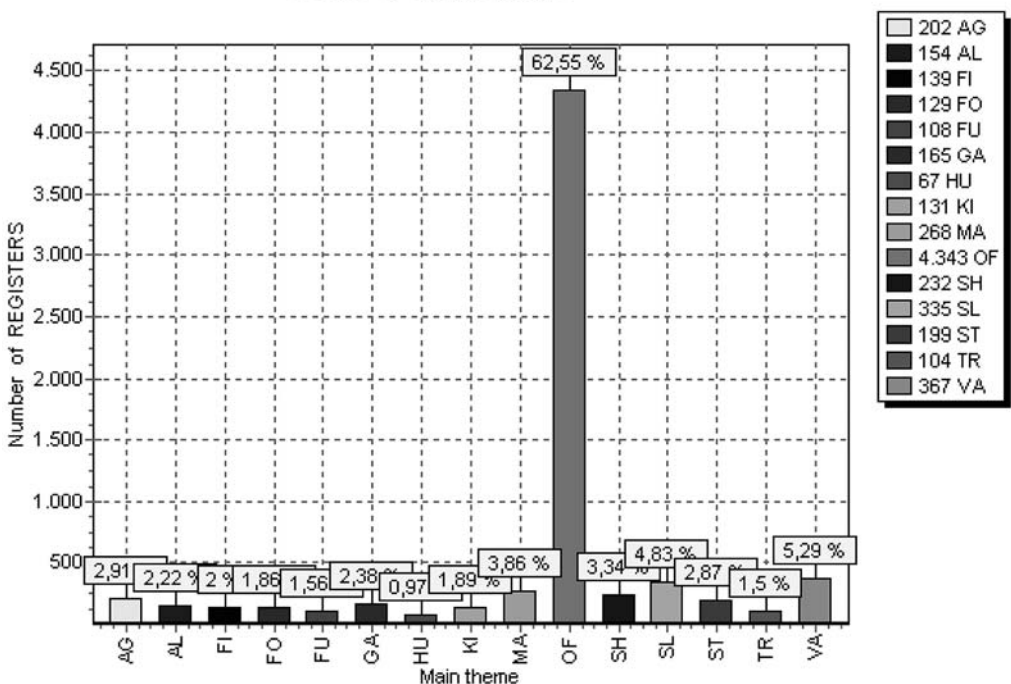
Although very small numbers are involved it is possible to extract some statistics via this mode of MastaBase.

NB. 1: All bar graphs give percentages; the actual numbers are given in the legend and subsequent table.

NB. 2: The underlined numbers in the tables following the bar graphs, indicate that while one is working in the MastaBase, they are clickable: resulting in the lists of the tombs involved.

BAR GRAPH 1

Count of Main theme



<sup>22</sup> W. HELCK, *Das Bier im Alten Ägypten* (Berlin, 1971); D. SAMUEL, 'Brewing and Baking', in: P.T. NICHOLSON and I. SHAW (eds.), *Ancient Egyptian Materials and Technology* (Cambridge, 2000), 537-576.



Main theme	Registers
AG(griculture: grain and flax)	<u>202</u>
AL(griculture: land preparation and horticulture)	<u>154</u>
FI(shing)	<u>139</u>
FO(wling)	<u>129</u>
FU(neral)	<u>108</u>
GA(mes and music)	<u>165</u>
HU(nting)	<u>67</u>
KI(tchen scenes)	<u>131</u>
MA(rsh scenes)	<u>268</u>
OF(ferings)	<u>4343</u>
SH(ips)	<u>232</u>
SL(aughtering)	<u>335</u>
ST(ock/cattle breeding)	<u>199</u>
TR(ades)	<u>104</u>
VA(rious)	<u>367</u>
<b>Total</b>	<u>6943</u>

Please note that the values represent the number of REGISTERS.

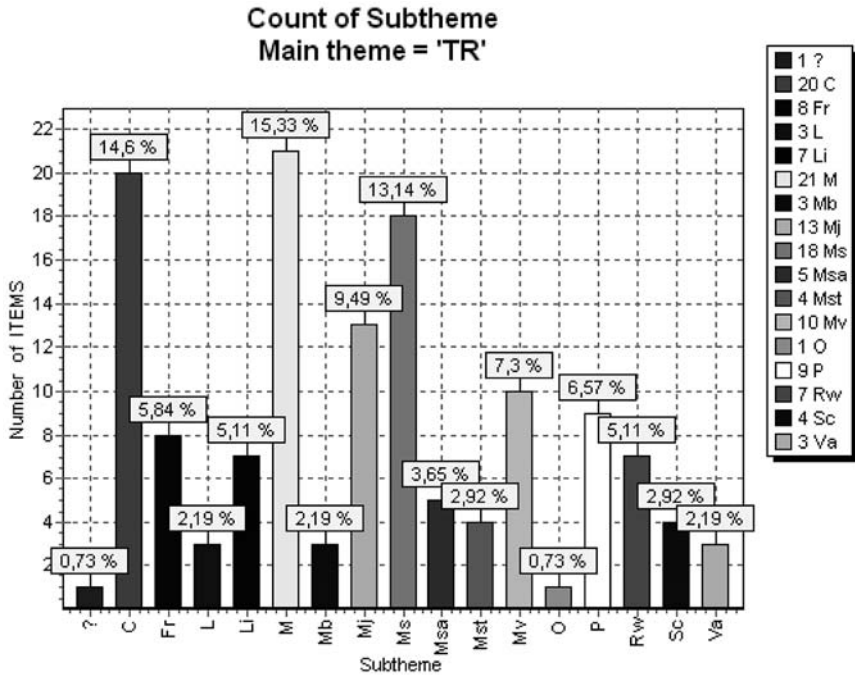
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As noted above concerning the wall schemes, only 2% of all tombs covered by MastaBase, contain the sub theme of pottery. If one compares the main theme “Trades” with all other main themes (bar graph 1), this main theme represents only 1.5% of the total scores of distinct main themes, followed by “Hunting” scenes which have the lowest score: 0.97%.

BAR GRAPH 2

Sub-theme	Items
?	<u>1</u>
C(arpenry)	<u>20</u>
Fr(abrication of ropes)	<u>8</u>
L(eather working)	<u>3</u>
Li(nen working/manufacturing)	<u>7</u>
M(etal workin)	<u>21</u>
Mb(anufacturing bed)	<u>3</u>
Mj(anufacturing jewellery)	<u>13</u>
Ms(anufacturing statues)	<u>18</u>

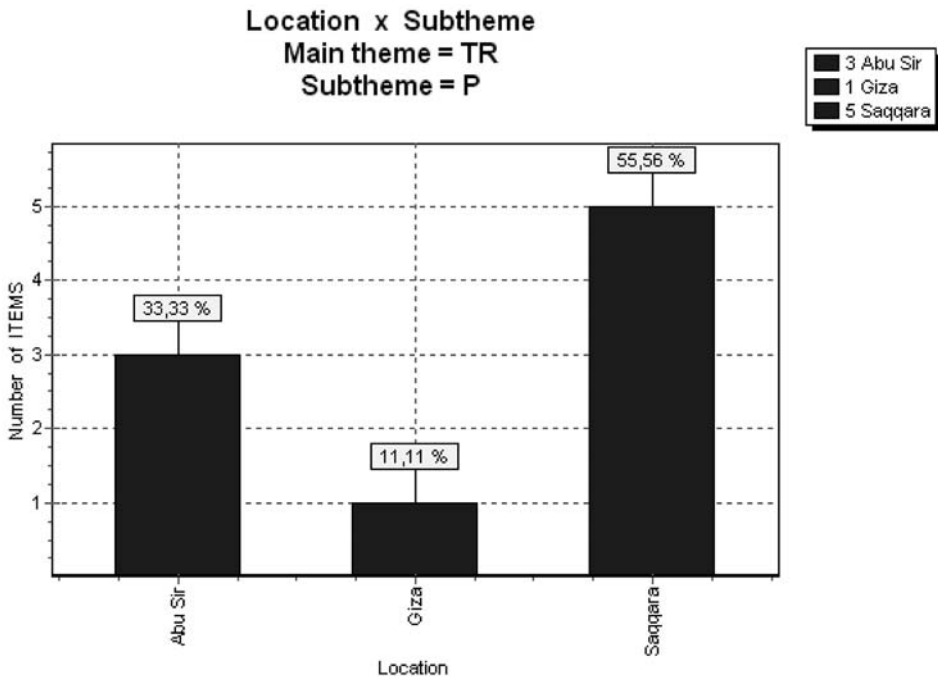
Sub-theme	Items
Msa(anufacturing sarcophagus)	<u>5</u>
Mst(anufacturing sticks)	<u>4</u>
Mv(anufacturing stone vessels	<u>10</u>
O(intment/oil preparation	<u>1</u>
P(ottery)	9
Rw(ewarding weavers)	<u>7</u>
Sc(ribes administrating)	<u>4</u>
Va(rious)	<u>3</u>
<b>Total</b>	<i>137</i>



Please note that the values represent the number of ITEMS.  
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In establishing the relative place of the sub theme “Pottery” among the total number of 17 sub themes/categories of the main theme Trades, it appears to take with nine registers the 12th position with a score of 6.57%, which is about 1.5% below the statistical mean of 8.1% for each individual sub theme. It is obvious that the production of: Stone vessels,

Statues, Metal objects and Carpentry, in ascending order, are the most popular subjects of manufacture. However, if the Pottery score of 9 registers is compared with the *total* number of sub theme registers, 6943 (cf. bar graph 1), it dwindles to a minute percentage of only 0.13%. Therefore, in the overall picture of the iconography of Old Kingdom elite tombs, it represents an almost completely negligible “weight of importance”.

BAR GRAPH 3<sup>23</sup>

Location	P	Total
Abu Sir	3	3
Giza	1	1
Saqqara	5	5
<b>Total</b>	9	9

Please note that the values represent the number of ITEMS.

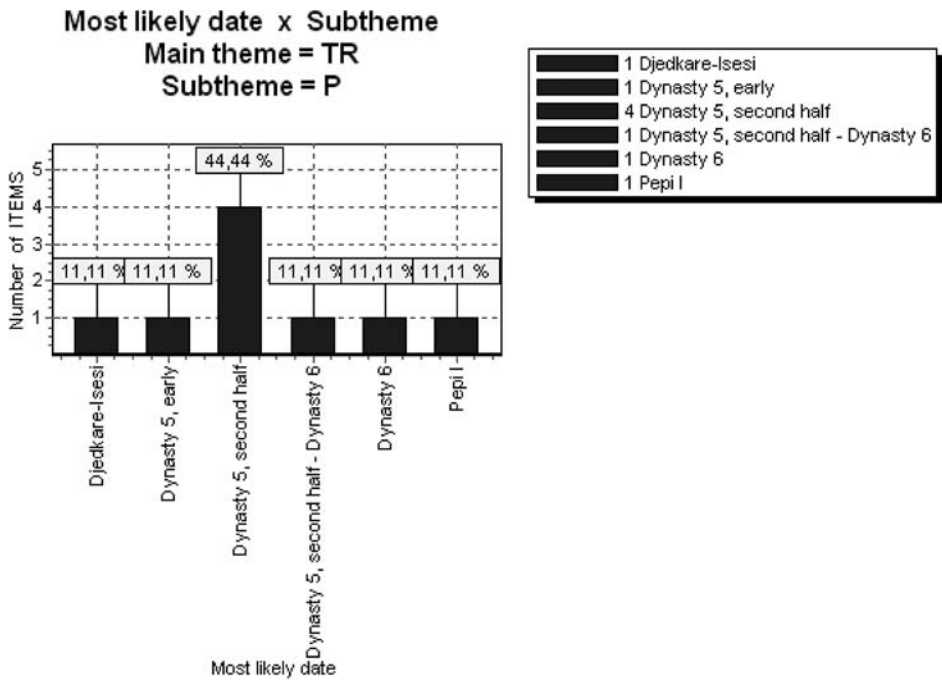
©1998-2008 MastaBase, Leiden University

<sup>23</sup> Cf. n. 15. One should note that the three occurrences under Abusir represent just *one* tomb.

Five of the seven tombs (bar graph 3) involved are located in Saqqara, that is 71% against 14% for Abusir (the score of 3 represents registers in one tomb only) and Giza each. It is obvious that in Saqqara it was the most popular, which reveals a local distinction between Saqqara and Giza in iconographical sub-themes of the main theme Trades; the more so if the inclusion of LMP 166 is incorrect;<sup>24</sup> which would make it an exclusively Saqqara subject in comparison to Giza. However, this is not the case if one compares the location versus the complete main theme (not illustrated here). Then the scores are 38.5% for Giza against 49% for Saqqara, which is not significant.

The majority of again, five tombs date to the Fifth Dynasty (71%), while only two date to the Sixth (bar graph 4).

BAR GRAPH 4



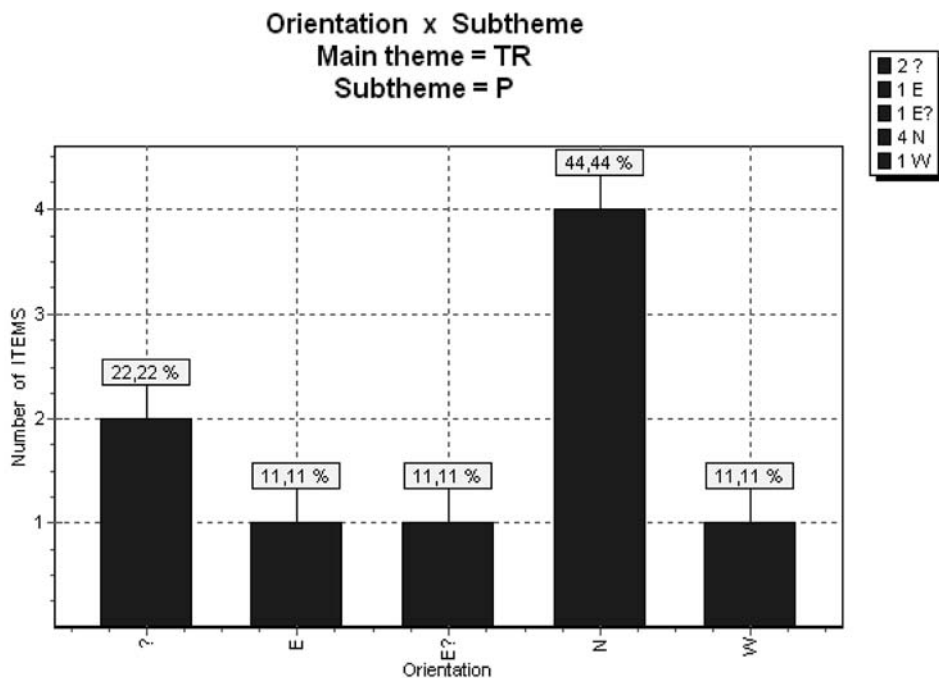
<sup>24</sup> Cf. above p. 979.

Most likely date	P	Total
Djedkare-Isesi	<u>1</u>	1
Dynasty 5, early	<u>1</u>	1
Dynasty 5, second half	<u>4</u>	4
Dynasty 5, second half - Dynasty 6	<u>1</u>	1
Dynasty 6	<u>1</u>	1
Pepi I	<u>1</u>	1
<b>Total</b>	9	9

Please note that the values represent the number of ITEMS.  
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The most preferred orientation (bar graph 5) seems to be the North (44.4%), but the score of four, actually represents only two tombs, while there are only scores of one for the East and West. Therefore no conclusions can be drawn here.

BAR GRAPH 5



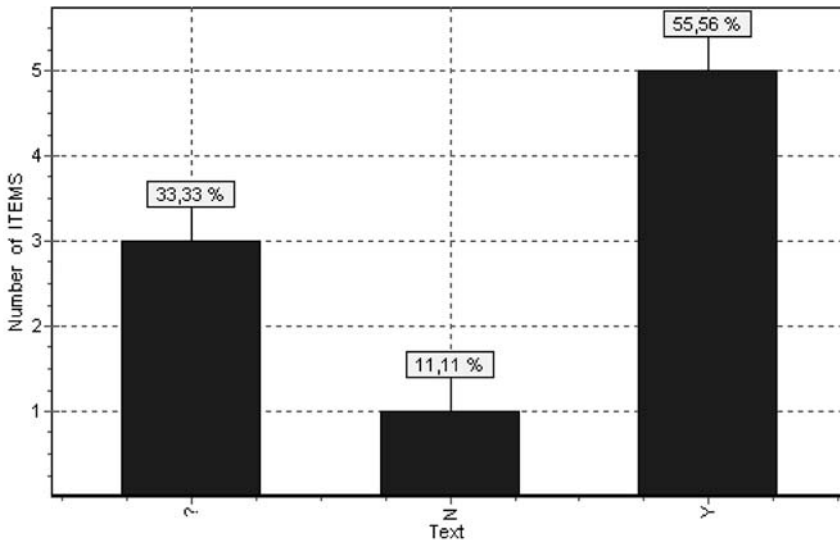
Orientation	P	Total
?	<u>2</u>	2
E	<u>1</u>	1
E?	<u>1</u>	1
N	<u>4</u>	4
W	<u>1</u>	1
<b>Total</b>	9	9

Please note that the values represent the number of ITEMS.  
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Since accompanying texts are present for the pottery theme in four out of the seven tombs, it seems logical to conclude that these scenes “needed” texts. This is understandable, because the actions depicted are not self-evident for their interpretation, which is demonstrated by the 66.7% of explicative “captions” against only five names/titles (27.8%).

BAR GRAPH 6

**Text x Subtheme**  
 Main theme = TR  
 Subtheme = P

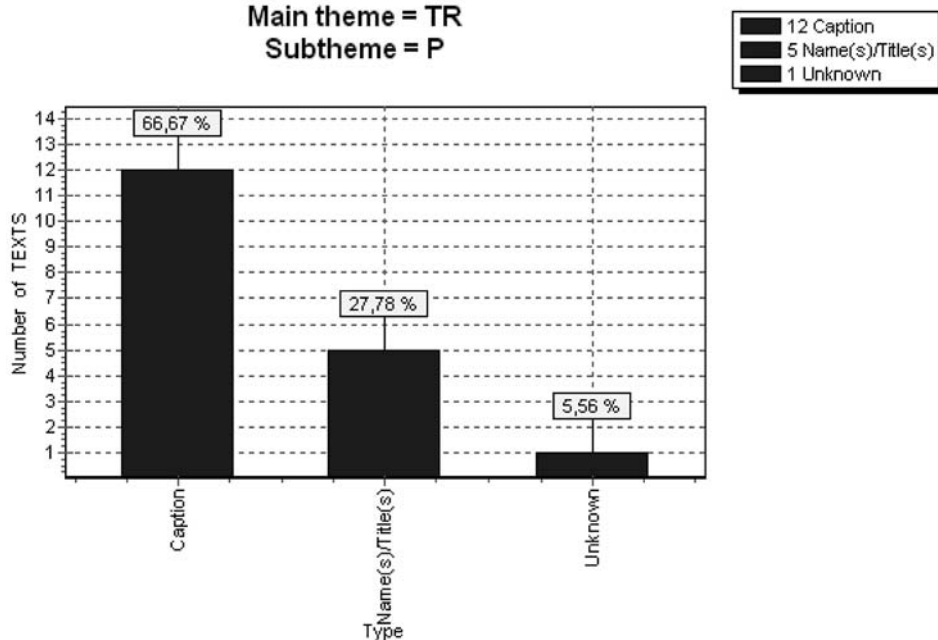


Text	P	Total
?	<u>3</u>	3
N	<u>1</u>	1
Y	<u>5</u>	5
<b>Total</b>	9	9

Please note that the values represent the number of ITEMS.  
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BAR GRAPH 7

**Type x Subtheme**  
Main theme = TR  
Subtheme = P



Type	P	Total
Caption	<u>12</u>	12
Name(s)/Title(s)	<u>5</u>	5
Unknown	<u>1</u>	1
<b>Total</b>	18	18

Please note that the values represent the number of TEXTS.  
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Analysis of these captions reveals some interesting details. First of all, it is obvious that Ptahshepes (LMP 036a) has the most extensive, most detailed and most varied texts. Secondly, each of the tombs seems to be concerned about a different (dominant) type of pot: *krht* (LMP 036a, 185), *dwiw* (LMP 049, Ty, who also records *hnw* vessels), and *bd3* (LMP 059). Thirdly from LMP 036a, we learn that there was an “overseer” and a “potter of the estate”.

## TEXTS

**Main theme = ‘TR’ and Sub-theme = ‘P’**

Search results: 18 texts in 4 tombs

036a/III/01f-frRegister: 01f-fr/2 (Trades).  
Text type: Name(s)/Title(s)<sup>1</sup>  
**N***N*  
(Name(s)/Title(s)) “N.”-  
Vachala & Faltings, p. 283.036a/III/01f-frRegister: 01f-fr/2 (Trades).  
Text type: Caption<sup>1</sup> *p<sup>th</sup> krht*  
(Caption) “Werfen der Töpfe.”-  
Vachala & Faltings, p. 283.036a/III/01f-frRegister: 01f-fr/2 (Trades).  
Text type: Caption<sup>1</sup> *p<3> krht n nb.n*

(Caption) “Diese Gefäße sind für unseren Herrn.”

According to Vachala (GM 130, p. 110) the texts should

be read as: *p<th> krht*.

Vachala &amp; Faltings, p. 283.

036a/III/01f-frRegister: 01f-fr/2 (Trades).  
Text type: Caption<sup>1</sup> 



*krḥt n pr-dt m ḥrt-hrw r' nb <ḥ3><fqnt>*

(Caption) “<1000> Gefäße für die Totenstiftung als täglicher Tagesbedarf.”

-

Vachala & Faltings, p. 282.

036a/III/01f-fr

Register: 01f-fr/2 (Trades).

Text type: Name(s)/Title(s)

<sup>1</sup>

**N**

*N*

(Name(s)/Title(s)) “N.”

-

Vachala & Faltings, p. 283.

036a/III/01f-fr

Register: 01f-fr/2 (Trades).

Text type: Name(s)/Title(s)

<sup>1</sup>

**N**

*N*

(Name(s)/Title(s)) “N.”

-

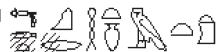
Vachala & Faltings, p. 283.

036a/III/01f-fr

Register: 01f-fr/3 (Trades).

Text type: Caption

<sup>1</sup>



*šd krḥt m t3*

(Caption) “Entnehmen der Töpfe aus dem Ofen.”

-

Vachala & Faltings, p. 284.

036a/III/01f-fr

Register: 01f-fr/3 (Trades).

Text type: Name(s)/Title(s)

<sup>1</sup>



*imy-r <...>*

(Name(s)/Title(s)) “Overseer of (...).”

See also Vachala & Faltings, p. 284.

LMS

036a/III/01f-fr

Register: 01f-fr/3 (Trades).

Text type: Caption

<sup>1</sup>



*st3 kṛḥt*

(Caption) “Erhitzen der Töpfe.”

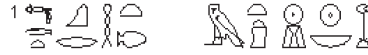
-

Vachala & Faltings, p. 283.

036a/III/01f-fr

Register: 01f-fr/3 (Trades).

Text type: Caption



*šdt kṛḥt m t3 m ḥrt-hrw r' nb ḥ3*

(Caption) “Entnehmen der Töpfe aus dem Ofen als täglicher Tagesbedarf: 1000.”

-

Vachala & Faltings, p. 284.

036a/III/01f-fr

Register: 01f-fr/2 (Trades).

Text type: Name(s)/Title(s)



*ikd n pr-dt N*

(Name(s)/Title(s)) “Töpfer der Totenstiftung N.”

Composition: 1-2) Rows; 3) Column.

Vachala & Faltings, p. 282.

049/V/32

Register: 32/1 (Trades).

Text type: Caption



*fšit t3*

(Caption) “Heating the oven.”

-

LMS

049/V/32

Register: 32/1 (Trades).

Text type: Caption



*kd dwiw*

(Caption) “Shaping *dwiw* -vessels.”

Fn 1): Haplography of the last sign (see text 3).

LMS

049/V/32

Register: 32/1 (Trades).

Text type: Caption



(Caption) “Smoothering the pots.”

Fn 1): Haplography of the last sign (see text 4).

LMS

049/V/32

Register: 32/1 (Trades).

Text type: Caption



*dh (?) hnw*

(Caption) “Throwing (on the potter’s wheel) *hn* -vessels.”

“

-

LMS

059/VII/Fr-01

Register: (Trades).

Text type: Caption



*\ stt n nwt (?)*

(Caption) “Jeter dans le vase.”

-

Montet, *Scènes*, p. 248.

059/VII/Fr-01

Register: (Trades).

Text type: Caption



*\ krr bd3 k3r wpt bd3*

(Caption) “Chauffer les fours. Chauffer. Vérifier le four.”

-

Montet, *Scènes*, p. 237.

185/?/Fr-3

Register: Fr-03/1 (Trades).

Text type: Unknown



*krht s(?)p m hp (?)*

(Unknown) “”

-

LMS

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It is further interesting to note while comparing the representations in Ptahshepses’ and Ty’s tombs, that in Ty’s scene men and women are involved, while Ptahshepses records only men of whom two are naked,

while Ty shows a man with a frontally open loincloth. Finally, it is noteworthy that in LMP 036a no less than four kilns are represented of which three are accessible by stepped climbing woods/poles. In the top register the kiln is loaded, while in the middle register the two lateral ones are being emptied and the middle is heated, showing the dome shaped closing. One should also note that Ty's kiln has an asymmetrical dome "roof" in contrast to LMP 036a.

Considering the above it becomes clear that we are dealing with a strange phenomenon: although pottery ranging over the last five millennia of human activity in the Nile Valley, is literally found everywhere on any archaeological site (comparable to present day's ubiquity of plastic), its production belongs to the least popular representations in ancient Egypt, in this case the Old Kingdom. The conclusion must be that there was no (urgent) need to have images that "magically" guaranteed the "eternal" production of pottery needed for the well-being of the tomb owner in the Hereafter. This once more, raises the question not to be further elaborated here, about the "real" function and purpose of the elite's tomb iconography.<sup>25</sup>

However, this tough problem should not interfere with Janine's continuing involvement in increasing our knowledge and understanding, by her studying, hopefully for a still longer period, this most important category of artifacts.

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<sup>25</sup> Cf. R. VAN WALSEM, *Iconography of Old Kingdom Elite Tombs*, xii (second motto), 79, 95.

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