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The certainty of change : a research into the interactions of the decoration on the western walls of the cult chapels of the mastabas at Giza during the Old Kingdom

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Chapter VIII

The decoration of the false door.

In this chapter the false door and its division into parts are discussed. The (sub)themes placed on them are catalogued and defined. The location of the various (sub)themes and their FO values are determined. For every part FO/period curves are made of the (sub)themes so that it can be established whether or not a chronological development takes place. It is the panel and the door jambs that show such a development and therefore they are included in the research project. It appears that several chronological developments take place, the most important being the importation of (sub)theme 33 (the offering formula) on the door jambs, and the shift of (sub)theme 42 (the non-ideographic offering list) from the panel to the western wall itself. The various mutations of the (sub)themes are incorporated in the already developed working hypothesis that in the period V.E/L – V.M/E the emphasis of the cult and thus of the decoration on the western wall as a whole changed from real offering activities in front of the false door to a more magical food supply for the sustenance of the *ka* of the deceased. The most important (sub)themes on the false door are the tomb owner at the offering table, the offering formula, and his/her name and title(s), the latter being placed on several parts of the false door.

I. Preliminary considerations.

I.1. The partition of the false door.

The false door must be considered to be the most important cultic element in the chapel and is a facsimile of the door that was originally intended to serve as the entrance of the house in which the deceased lived.¹

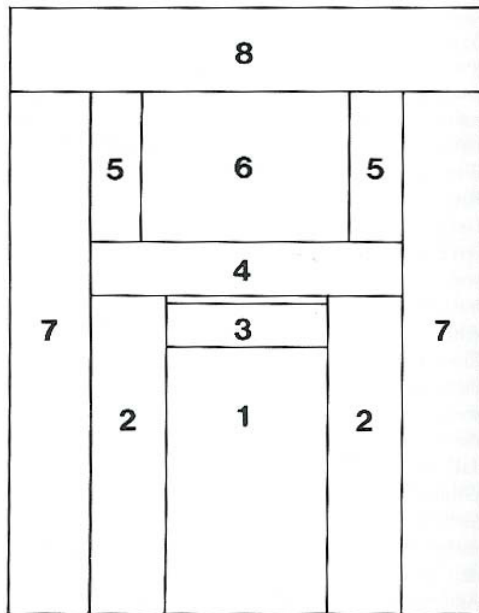


Figure VIII.1a: The “true” false door
(from LÄ, V, 563-74, s.v. “Scheintür”, 564).

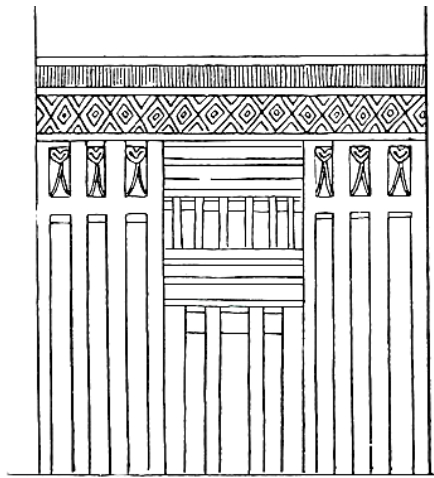


Figure VIII.1b: The *serekh*-type false door
(from LÄ, V, 563-74, s.v. “Scheintür”, 564).

¹ LÄ, V, 563-574, s.v. „Scheintür“; Oster, *Bedeutungswandel*, 29, 34 ff..

Except for a short period during the reign of Khufu (IV.2), the false door has always been an element of the cult chapel.² The importance of this element of the western wall leads to the conclusion that any change on the false door must be due to a change in the interpretation of its cultic meaning.

During the Old Kingdom two main types of false door could be placed on the western wall, the “normal” false door (figure VIII.1a), and the palace façade false door (ceremonial or *serekh*-type false door) (figure VIII.1b).

Although it is an element of the western wall, the *serekh*-type false door has not been included with the catalogues due to lack of decoration, consequently it is only the “normal” (“true”) false door that is the subject of this research project.³ Figure VIII.1a gives the basic model of this type of false door.⁴

- | | |
|--------------------------------|------------------------------------|
| 1 = Door recess. | 5 = Side slots. |
| 2 = Inner door jamb. | 6 = False door panel. |
| 3 = Door drum. | 7 = Outer door jamb. |
| 4 = Lower architrave (lintel). | 8 = Upper architrave. ⁵ |

In order to study the decoration of the false door it is divided into five main parts:

1. The side slots (no. 5).
2. The door jambs (nos. 2, 7).⁶
3. The door recess (no. 1).
4. The false door panel (no. 6).
5. The architraves (nos. 4, 8).

The drum over the door recess (no. 3) is omitted from this list because it almost always contains only the name of the tomb owner. On rare occasions a title, undoubtedly the one the tomb owner considered to be the most important, was added to the name.⁷

The side slots (no. 5) are either empty,⁸ contain a *serekh* design,⁹ members of the family,¹⁰ offering bearers,¹¹ an oil cupboard,¹² or an offering list.¹³ In the first instance this part is included in order to see whether a chronological development can be discerned.

² Oster, *Bedeutungswandel*, 65 ff..

³ The material from which the door is made is not taken into account.

⁴ After LÄ, V, 564. For a more complete collection of possible forms of this normal false door see Wiebach, *Scheintür*, Tafel I and II.

⁵ In the period V.M/L a cornice was placed on top of this architrave and a torus moulding was introduced around the false door (Wiebach, *Scheintür*, table I).

⁶ In this research project no distinction is made between the inner and outer door jambs, or the upper and lower architraves.

⁷ LÄ, VI, 599, s.v. „Titel und Titelaturen“ gives the impression that rules existed about the title(s) to be added. Examples of door drums with name and title(s) are the false doors of Neferma'et (PM, IV, 93), Harpur, *Maidum*, figure 78 and Thethi (PM, III¹, 302-3, Cherpion, *Mastabas*, plate 32). A depiction of the tomb owner on the drum of the false door is rare, no doubt because normally it was too small for more than the name and perhaps a title. In most cases, even if the drum of the false door would have been large enough to accommodate such a figure, it was not added (false door of Shery (Cherpion, *Mastabas*, plate 24)). An example might be visible in el-Fikey, *Re'-wer*, plate 5 and 9 (though hard to distinguish). For possible decorations of the drum see Harpur, *DETOK*, figures 14-20 and 25.

⁸ Cherpion, *Mastabas*, plate 46, mastaba of Nebt, Saqqara (PM, III², 624).

⁹ Cherpion, *Mastabas*, plate 32, false door of Thethi, Giza (PM, III¹, 302-3); Cherpion, *Mastabas*, plate 21, false door of Shery, Saqqara (PM, III², 490).

¹⁰ Sethu (PM, III¹, 135-6), LD II, 87.

¹¹ Khufu'ankh (PM, III¹, 129-30); Reisner, *Giza I*, plate 65b.

I.2. The catalogue.

The catalogue IV.1/2.Vol 2 is employed for this part of the research project, which is a combination of catalogues IV.1.Vol.2 (57 tombs) and IV.2.Vol.2 (29 tombs), with a total of 86 tombs.

I.3. The (sub)themes.

The numbering of the (sub)themes on the parts of the false door has to take into account the numbering already used for the (sub)themes on the western wall. For this reason the numbering of the (sub)themes starts at 20.¹⁴

1. The side slots.

- 20. Empty (plate VIII.1).
- 21. *Serekh*-type false door design (plate VIII.2).
- 22. The non-ideographic offering list (plate VIII.3).¹⁵
- 23. Members of the family (plate VIII.4).

2 The door jambs.

- 30. The tomb owner alone, standing or sitting (plate VIII.1).
- 31. Wife and/or family, standing or sitting (plate VIII.1).¹⁶
- 32. Name, title(s) (plate VIII.1).¹⁷
- 33. The offering formula (plate VIII.4).
- 34. Offering bearers (plate VIII.5).
- 35. Priests (plate VIII.6).
- 36. Containers/standards for offerings (plate VIII.2).

3. The false door panel.

- 40. The tomb owner alone at the offering table (plate IV.11).
- 41. The tomb owner with another person at the offering table (plate VIII.4).¹⁸
- 42. The non-ideographic offering list (plate VIII.7).
- 43. The offering formula (plate VIII.8).¹⁹

¹² The false door of Methethi (PM, III², 646-8); Kaplony, *Methethi*, 51; Arnold, *Pyramids*, 135.

¹³ Cherpion, *Mastabas*, plate 4, false door of Nihetepkhnun (PM, III¹, 50). Tomb F48 in Abu Rawash (see Baud, *Abu Rawash*, 18).

¹⁴ In some of the parts of the false door the tomb owner and the name/titles have been taken as separate (sub)themes (30↔32, 40↔44 and 60↔62). This might seem an artificial and unnecessary splitting up of two attributes that are considered inseparable, but several undamaged false doors have door jambs where (sub)themes 30 (tomb owner alone) and 32 (name, titles) are not placed together (Khufukha'ef [II], Simpson, *Gmast 3*, figure 50; Seshemnufer [II], Kanawati, *Giza II*, plate 63). In figure VIII.2 the difference in FO values between the depiction of the tomb owner and his/her name/title(s) is evident, and from this it might be concluded that, although there is a connection between the two types of (sub)themes, they are *not* inseparable.

¹⁵ The non-ideographic offering list is a compilation stating in type and quantity the articles deemed necessary for the sustenance of the *ka* of the deceased (plate IV.3) (LÄ, IV, 586-9, s.v. "Opferliste").

¹⁶ Although the tomb owner is sometimes nearby, there is no direct contact between them (see plate VIII.1).

¹⁷ Within this research project the epithets *s3 ny-sw.t*, *s3.t ny-sw.t* etc. are considered to be titles (Jones, *Index*, [2911] and [2988]).

¹⁸ In the tomb of Setka (PM, III¹, 160-1) on both panels the tomb owner is depicted on both sides of the offering table. The same is the case in the cult chapel of Idu (PM, III¹, 185-6). This situation is interpreted as (sub)theme 41 (tomb owner with another person).

44. Name, titles (plate VIII.7).

4. The door recess.²⁰

50. The tomb owner, alone, standing or sitting (plate VIII.1).

51. The tomb owner standing with another person (plate VIII.1).

52. Text (plate VIII.6).²¹

5. The architraves.

60. The tomb owner, alone, standing or sitting (plate VIII.1).

61. The tomb owner with family (plate VIII.6).

62. Name, titles (plate VIII.6).

63. The offering formula (plate VIII.6).

II. FO calculations.

II.1. The calculation of the FO of the (sub)themes.

Table VIII.1.Vol.2 is compiled from catalogue IV.1/2.Vol.2 (86 tombs). In the catalogue the following tombs have to be excluded:

1. Meni [II], (PM, III¹, 107-8), Junker concludes that the false door in the cult chapel has a strong resemblance to the false door in the cult chapel of Sonb (PM, III¹, 101-3).²²
2. Akhetmehu (PM, III¹, 87). In PM, III¹ it is proposed that a false door is placed in the cult chapel while Edel calls it a stela.²³ The decorated slab of stone only bears text which can be interpreted as an “appel aux vivants”.
3. ‘Ankhma’re’ (PM, III¹, 206). The false door is anepigraphic.
4. Snefrukha’ef (PM, III¹, 183-4). Here the false door is a *serekh*-type door.²⁴
5. Kaemsekhem (PM, III¹, 201-2). The false door is badly preserved.²⁵

A number of tombs are poorly or not published and, consequently, are not included in the table.²⁶ This concerns the tombs of:

1. Zaty (PM, III¹, 161).
2. G 7560 (PM, III¹, 200).

This brings the number of tombs in table VIII.1.Vol.2 to 79.

¹⁹ Barta, *Opferformel*, 3 states that the offering formula is hardly ever placed on the panel of the false door.

²⁰ Standards can also be placed in the door recess, but this is rare (Roth, *Gmast* 6, figure 164).

²¹ Only in one case the text is an offering formula (Barta, *Opferformel*, 11).

²² Junker, *Giza* V, 138.

²³ Edel, *Mhw-3htj*, 327-333.

²⁴ LD, II, 16.

²⁵ Reisner, *Tomb Development*, 343.

²⁶ A priori because it is doubtful whether the ground-plans of the tombs of Neferi and Abdou, excavated by Abu Bakr, can be admitted to the catalogue, but also because the publication of the excavation could not be found in the Netherlands at the time the catalogues were compiled, these two tombs have not been admitted.

II.2. Preliminary conclusions from table VIII.1.Vol.2.

1. The FO values of the (sub)themes of the side slots ((sub)themes 20 – 23) show that, if they are present, they are mostly left empty (in table VIII.1.Vol.2 for (sub)theme 20 (side slots empty) the FO is 62%). As a result, this part of the false door will not be included in the research project.²⁷
2. The door recess ((sub)themes 50 – 52) is nearly always empty. If it is decorated at all, it is either with a depiction of the tomb owner standing or sitting alone or with text (Harpur, *Maidum*, figure 183). Rarely is a *serekh*-type false door design placed there (Akhmerutnesut, PM, III¹, 80-1). Consequently, this part of the false door will not be included in the research project.
3. The representations of the tomb owner on the architrave ((sub)themes 60 (tomb owner alone) and 61 (tomb owner with family)) are not of the highest importance (the FO values are respectively 38% and 8%, the values also indicating that (sub)theme 60 is the more important of the two). (Sub)themes 62 (the name and the title(s)) and 63 (offering formula)) (the FO values are resp. 93% and 70%) are more important.
4. On the door jambs (sub)theme 32 (name, title(s)) is the most important (the FO is 73%).
5. On the panel of the false door the representation of the tomb owner at the funerary meal ((sub)theme 40) and his/her name, title(s) ((sub)theme 44) prevail (their FO values are resp. 73% and 88%).
6. (Sub)themes 30, 40, 50 and 60 are all depictions of the tomb owner standing or sitting alone. The FO values of these (sub)themes have been gathered in figure VIII.2 together with the FO values of the (sub)themes giving the name/title(s). It is evident that the panel and the door jambs are more important parts for the depiction of the tomb owner, and that the name/title(s) are important on all parts of the false door. From the table can also be concluded that (sub)themes giving the name and title(s) are even more important than (sub)themes depicting the tomb owner.
7. Of the five parts that have been defined for the false door, only three (the panel, the architrave(s) and the door jambs) are eventually included in this research project, a decision based on the FO values of the (sub)themes they contain.

part	no. (sub)theme (tomb owner)	FO		no. (sub)theme (name/title(s))	FO
door jambs	30	53%		32	73%
panel	40	73%		44	88%
door recess	50	7%		---	---
architrave	60	38%		62	92%

Figure VIII.2: Compilation of FO values of (sub)themes depicting tomb owner and name/title.

II.3. The FO/period of the (sub)themes of the parts.

Of the tombs that are represented in table VIII.1.Vol.2 and in chronological ordering IV.1.Vol.2 the chronological order is made identical. In table VIII.1.Vol.2 for each (sub)theme the FO/period is

²⁷ Haeny, *Platten*, 148 concludes that during the later part of the Old Kingdom the side slots were also decorated. The results obtained in table VIII.1.Vol.2. do not corroborate this conclusion, but it is not clear whether the necropolis of Giza or Saqqara is meant or whether the author means both of them together.

calculated and a curve is made.²⁸ The curves, thus obtained, make it possible to determine whether a chronological development took place on any part of the false door. If such a development does not occur, the false door part is not included in the research project.

Due to the low FO values it had already been decided to exclude parts 1 (the side slots) and 3 (the door recess) from the research project. It is decided from these diagrams whether other parts also have to be excluded.

II.4. The FO/period curves of the (sub)themes on the parts of the false door.

II.4.1. Part 2 (the door jambs), diagrams.1-7.Vol.2.

These diagrams show that (sub)themes 34, 35 (resp. offering bearers, priests) fell into disuse during the period V.M, while for (sub)theme 36 (containers/standards) this change came in V.L (figures VIII.4a,b).²⁹ In the period V.L the employment of the offering formula on the door jambs ((sub)theme 33) increased sharply (figure VIII.3).³⁰ This development must have been in close connection with the development of (sub)themes 34, 35 and 36 because the employment of the offering formulas on the other parts of the false door hardly changed.

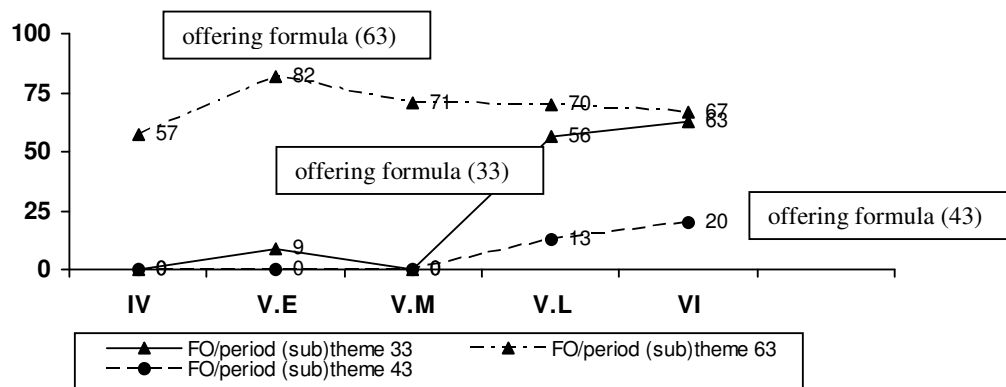


Figure VIII.3: The chronological development of the offering formulas.

In figure VIII.3 the “linear” of the curve of (sub)theme 63 (the offering formula on the architrave) is horizontal. It is evident that this feature was obligatory on the architrave, but that it was non-existent on the other parts of the false door. It was in V.L that this feature started to appear on the panel and on the door jambs. The reason for this development must have been a change in the basic ideas concerning the function of the false door and the western wall. In figure VIII.16 a compilation of the changes has been made.

²⁸ The determined periods are shown in table VIII.1.Vol.2.

²⁹ LÄ, IV, 584, s.v. „Opferformel“. In figure VIII.3 a comparison of the curves of the offering formula on the architrave ((sub)theme 63) and the offering formula on the door jambs ((sub)theme 33) shows that the latter was introduced on the door jambs from period V.L on, while its employment on the architrave ((sub)theme 63) hardly changed during the whole Old Kingdom.

³⁰ In the necropolises of Maidum and Saqqara the introduction of the offering formula on the false door took place during the transition from the 3rd to the 4th dynasty (for Saqqara: Methen (PM, III¹, 493-4), LD II 5(middle); for Maidum: Rahotep (PM, IV, 90-2), Harpur, *Maidum*, figure 98).

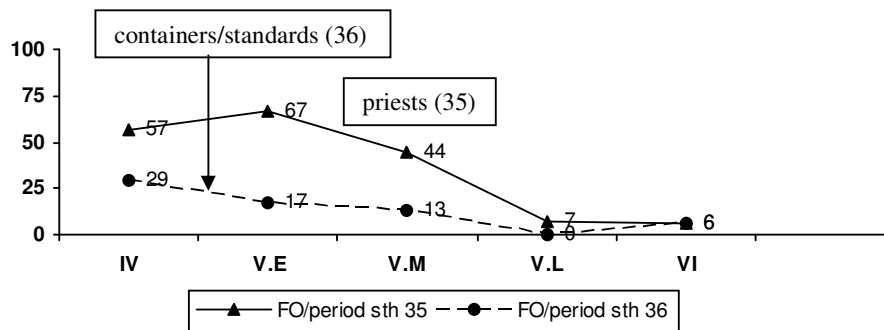


Figure VIII.4a: The chronological development of (sub)themes 35 and 36.

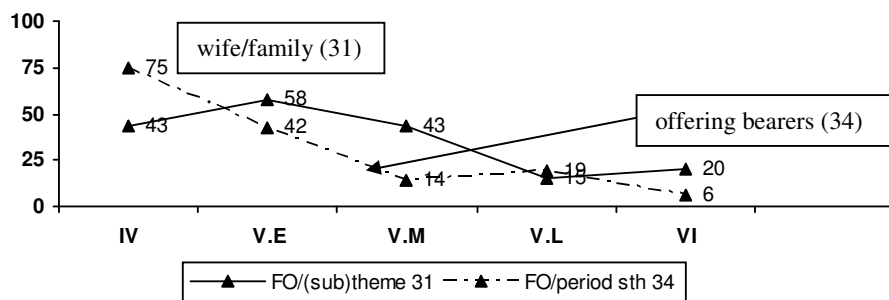


Figure VIII.4b: The chronological development of (sub)themes 31 and 34.

II.4.2. Part 3 (the false door panel), diagrams VIII.8-12.Vol.2.

This set of diagrams shows that a chronological development took place on the panel of the false door. During the transition from V.E to V.M, (sub)theme 42 (the non-ideographic offering list) is falling more and more into disuse on the panel,³¹ and is from then on nearly exclusively placed on the western wall (as (sub)theme 11) as is evident in figure VIII.5.³²

(Sub)theme 43 (the offering formula) appears on the panel at the start of V.L (figure VIII.3), but, no doubt due to the small dimensions of the panel, is not placed there frequently.

³¹ The two curves in figure VIII.5 clearly show that the non-ideographic offering list is shifted from the panel of the false door to the western wall on which its employment obtains a high frequency.

³² The FO/period values of (sub)theme 11 are taken from diagram IV.11.Vol.2, while those of (sub)theme 42 are taken from diagram VIII.10.Vol.2.

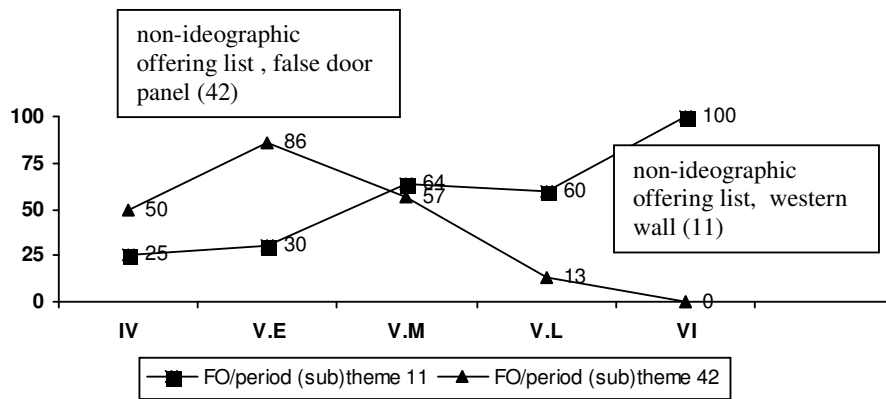


Figure VIII.5: The chronological development of (sub)themes 11 and 42.

II.4.3. Part 5 (the architraves), diagrams VIII.13-15.Vol.2.

Table VIII.1.Vol.2 shows that the main purpose of the architraves was to state the name and title(s) of the tomb owner ((sub)theme 62, (FO value is 93%)) and to depict the offering formula ((sub)theme 63 (the FO value is 70%)).

Although (sub)theme 60 (the tomb owner alone) was already part of the repertoire at the start of the 4th dynasty, with a FO value of 38% it never became very popular on the architrave. Yet, the three (sub)themes remained part of the repertoire throughout the whole Old Kingdom.

The tomb owner with family ((sub)theme 61, with a FO of 8%, was introduced during the transition from the period VI on, but it was hardly ever placed there.

The diagrams in figure VIII.6 show that no real developments took place on the architraves, and consequently they are not included in the research project.

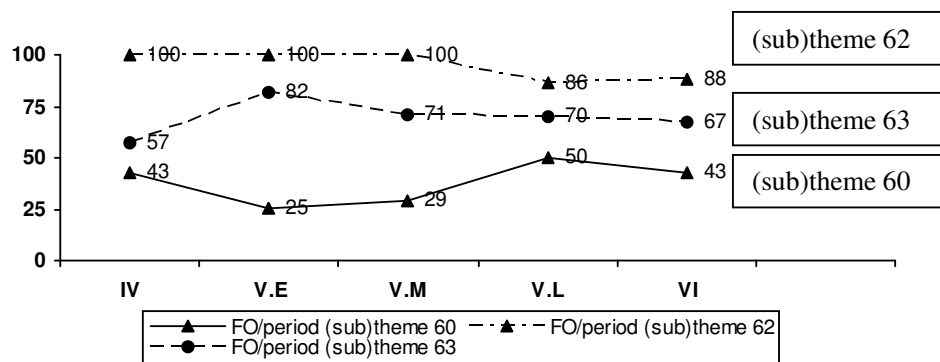


Figure VIII.6: The chronological development of (sub)themes 60, 62 and 63.

III. Interactions in chronological development between (sub)themes on the false door.

III.1. Preliminary considerations.

The study of the interaction between the (sub)themes of the false door is carried out in order to establish whether interactions in chronological development exist and if so, whether there is a connection with the developments on the remaining part of the western wall.

These interactions are deduced from the diagrams VIII.1-15.Vol.2.

In this chapter two types of interactions are considered:

1. Interactions in chronological development between (sub)themes situated on the same part of the false door.
2. Interactions in chronological development between (sub)themes placed on different parts of the false door.

III.2. The interactions of (sub)themes placed on the same parts of the false door.

III.2.1. The interactions on the door jambs.

1. The introduction of (sub)theme 33 (the offering formula) on the door jambs (figure VIII.3) and the decrease in the placing of (sub)themes 34, 35 and 36 (figures VIII.4a,b) are two synchronous developments that take place around the period V.M. This indicates that it is highly probable that a strong connection exists between the two developments.
2. In figure VIII.3 it is also visible that in the period in which the employment of the offering formula on the door jambs started to increase strongly (V.L, (sub)theme 33), the same feature started to be placed on the panel of the false door too ((sub)theme 43).
3. The curve of diagram VIII.1.Vol.2 ((sub)theme 30) is problematic although the polynomial and the linear are both nearly horizontal lines. The conclusion that (sub)theme 30 (the tomb owner alone) shows no real change during the Old Kingdom is therefore not completely reliable, nor is the conclusion that the frequency of the (sub)theme is not influenced by the increasing employment of (sub)theme 33 (offering formula) on the door jambs.³³
4. The chronological development of (sub)theme 31 (family) in figure VIII.7 shows that it has a strong connection with the chronological developments of (sub)themes 34, 35 and 36 as given in figures VIII.4a,b. This resemblance is the strongest with the curve of (sub)theme 35 (priests) (figure VIII.7). This is to be expected because very often members of the family acted as priests as well, and thus were depicted together.
5. The falling into disuse of (sub)themes 31, 34, 35 and 36 starts early in the 5th dynasty and the process has been completed at the start of the 6th dynasty.

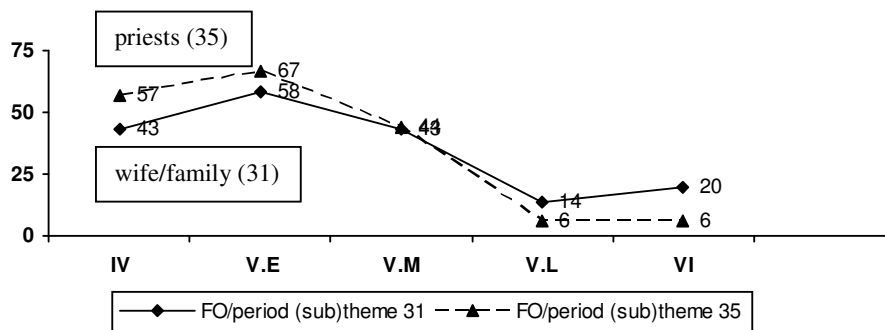


Figure VIII.7: The chronological development of (sub)themes 31 and 35.

The falling into disuse of nearly all of the (sub)themes with standing persons and the containers/standards may have been caused by the fact that they require a good deal of space, making it difficult to place the offering formula together with either of these (sub)themes. A more plausible reason may be that the (sub)themes that fell into disuse were all connected with the ritual of actually

³³ The name and title(s) were nearly always part of the offering formula.

placing offerings in front of the false door, and were replaced by a (sub)theme that was intended to provide sustenance for the *ka* of the deceased in a magical way.³⁴ However, (sub)theme 30 (the tomb owner), although (nearly always) the depiction of a standing person, was too important to disappear from the door jambs.

The increase in employment of (sub)theme 33 (offering formula), which started in V.L (figure VIII.3), is probably the result of an alteration in cultic tradition possibly caused by the following changes:

1. As already discussed, it is possible that, starting in IV.L - V.E, a change in the decoration accompanying the cult itself took place. This was possibly accompanied by a change of the cultic meaning of the chapel and/or the false door. The (sub)themes directly connected with the actual cult were becoming more and more unfit for the (new) ideas about the purpose of the cult chapel, its western wall and its false door(s).
2. A consequence of this is that the chronological development that took place on the door jambs represents a change in the type of (sub)themes placed on them. The next step in the research project is to determine whether this change also took place on the other parts of the false door, and whether the change on the western wall is directly connected with the changes on the false door. For the door jambs the result is:
 - a. At first (sub)themes which are directly connected with the cultic activities in front of the false door are employed ((sub)themes 34, 35 and 36, figures VIII.4a,b). From figure VIII.7 it appears that (sub)theme 31 (wife/family) also played a role in the actual cult.
 - b. At the start of the 5th dynasty the employment of (sub)themes 31, 34, 35 and 36 started to decrease, and they were gradually replaced by (sub)theme 33 (offering formula) (figure VIII.3) which was the text of an utterance that had to be recited in order to secure the food supply for the *ka* of the deceased in a magical way.

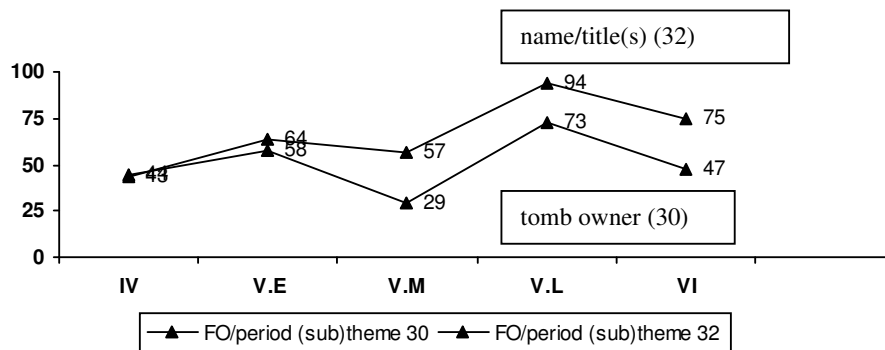


Figure VIII.8: The chronological development of (sub)themes 30 and 32.

3. In figure VIII.8 the strong resemblance between the curves of (sub)themes 30 (tomb owner alone) and 32 (name/title(s) of the tomb owner) leads to the conclusion that both (sub)themes were closely connected and that just the depiction of the tomb owner was not sufficient identification: the name and some titles had to be added. The higher FO/period values of (sub)theme 32 indicate that the name and title(s) were even more important than the depiction of the tomb owner.

³⁴ LÄ, IV, 584-6, s.v. «Opferformel», there 585.

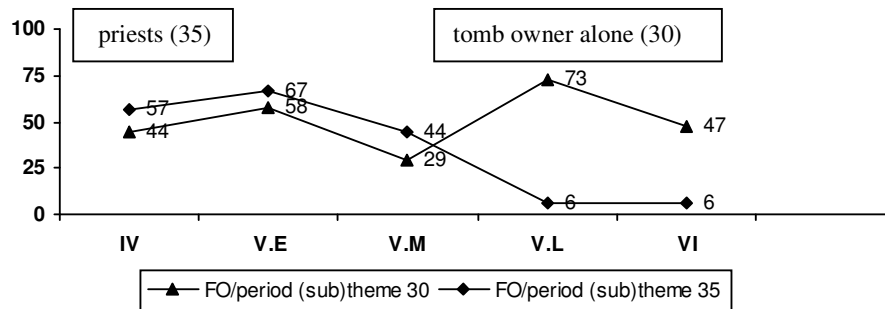


Figure VIII.9: The chronological development of (sub)themes 30 and 35.

- The curves in figure VIII.9 indicate that until the period V.M (sub)themes 30 and 35 are closely related and that the dichotomy between them started in the period V.M.

III.2.2. The interactions on the panel of the false door.

The curves in figure VIII.5 show that from V.M on the presence of (sub)theme 42 (non-ideographic offering list) begins to diminish on the panel of the false door. In the same period the presence of this list on the remaining part of the western wall begins to increase. This means that the list is slowly moved from the panel to the wall sections around the false door. The reason for this is that the increasing number of offerings that were mentioned in the list caused the lists to become too large for the panel.³⁵

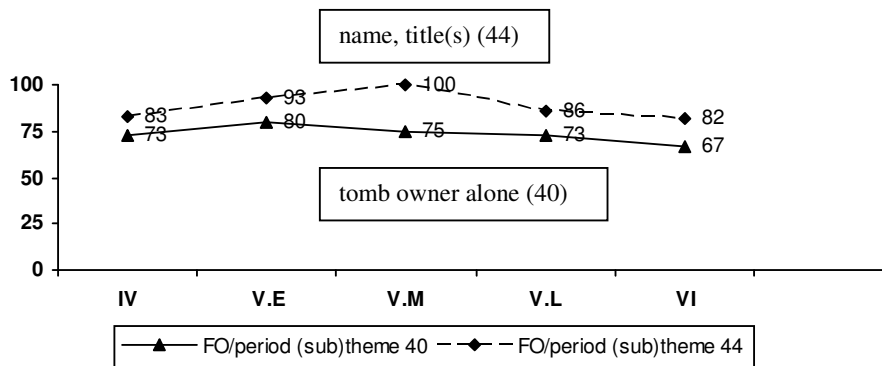


Figure VIII.9a: The chronological development of (sub)themes 40 and 44.

Previous studies suggest that a close connection exists between the non-ideographic offering list and the offering table scene.³⁶

In order to check the above mentioned suggestion, the following steps are taken:

- In table VI.2.Vol.2 the CP/SWS value for the interaction between (sub)themes 3 (tomb owner at offering table) and 11 (non-ideographic offering list) is 96/68 (with 25 co-occurrences). If

³⁵ Barta, *Opferliste*, 51.

³⁶ LÄ, IV, 586, s.v. "Opferliste ».

the table is corrected for complete western walls (see table VIII.2.Vol.2), the CP/SWS value becomes 100/63.

2. The CP value of the interaction between (sub)themes 40 (tomb owner at offering table) and 42 (non-ideographic offering list) in table VIII.1.Vol.2 is 73% (with 16 co-occurrences).³⁷

These results corroborate the suggestion, and show that a tight connection existed between the offering list and the depiction of the tomb owner at the offering table both on the panel and on the remaining part of the western wall.

It is evident that initially the offering list was an integral part of the decoration of the panel, and, due to the small dimensions of the panel, the list was automatically close to the offering table scene, a placement which apparently became a “tradition”. As a consequence, the shift of the offering list to the western wall necessitated the placement of an offering table scene next to the list. This necessity is evident in figure VIII.9b where the FO/period curves and the CP/period demonstrate a close relationship.

In table VI.3.Vol.2 the locations of the offering table scene and the non-ideographic offering list have been compiled. This table shows that during the period IV-V.E/E (sub)theme 3 is primarily placed on the southern wall of the chapel. From the period V.E/L on the (sub)theme is increasingly placed on the western wall, and beginning in the period V.E/L-V.M/E the employment of the non-ideographic offering list increases on the western wall.

The result is that the offering table scene, which was deemed necessary on the western wall due to the increasing presence of the offering list there, was moved from the southern wall to the western wall, thus keeping its now “traditional” connection with the offering table scene intact.

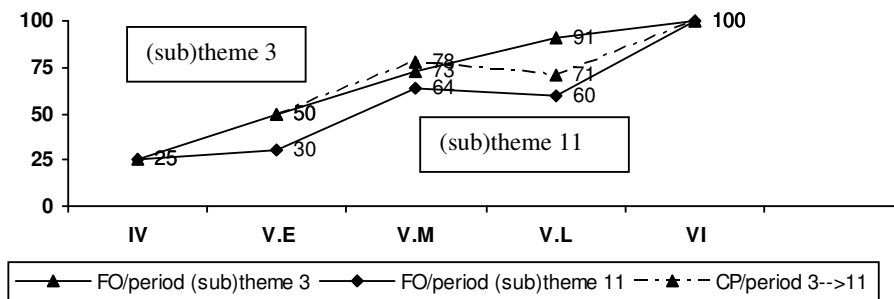


Figure VIII.9b: The chronological development of (sub)themes 3 and 11.

III.2.3. A comparison of the chronological developments on panel and door jambs.

III.2.3.1. The interactions between the offering formula and the name/title(s).

The curves in figure VIII.8 not only show that the depiction of the tomb owner alone and his name/title(s) on the door jambs are present throughout the whole Old Kingdom, but also that the name/title(s) were more important than the depiction of only the deceased. In figure VIII.9a it is evident that the same is true on the panel of the false door.

In figure VIII.10 the chronological developments of the offering formula on the panel and the door jambs of the false door have been gathered.³⁸ It is evident that the increase of (sub)themes 33 (offering

³⁷ The CP value is determined in table VIII.1.Vol.2.

formula on the door jambs) and 43 (offering formula on the panel) started in the same period, but the former reached much higher values than the latter. No doubt, available space on the panel played a major role in this development.

In the period IV- V.M the offering formula was barely present on the door jambs, and the name/title(s) were placed in the vicinity of the standing figures. The parallelism of the curves of (sub)themes 32 (name/title(s)) and 33 (offering formula) after V.M is caused by the fact that the offering formula as a rule states the name and title(s) of the deceased. The CP/period curve of the interaction between the (sub)themes also shows their extremely close connection.³⁹

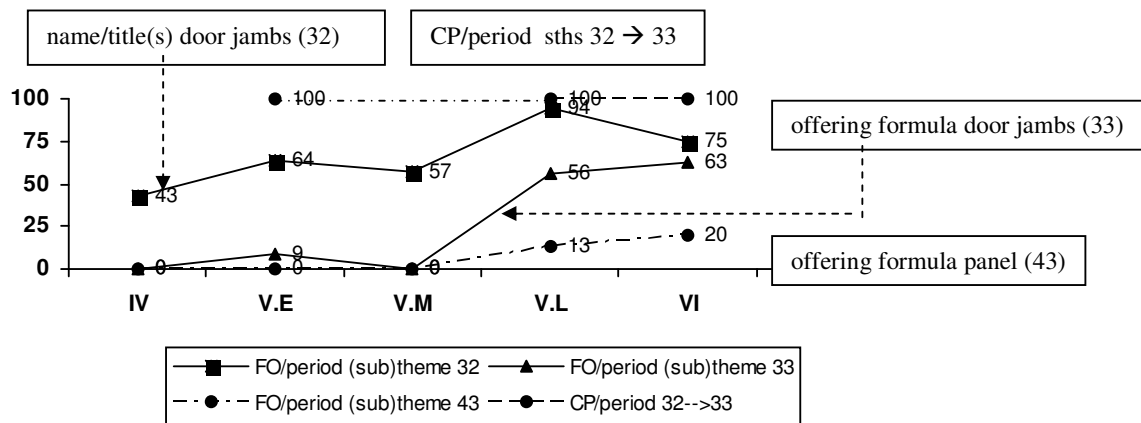


Figure VIII.10: The correlation between (sub)themes 32, 33 and 43.

The same is true for (sub)themes 43 (offering formula panel) and 44 (name, title(s) panel) (figure VIII.11) and the architraves (figure VIII.12).⁴⁰

³⁸ The FO values have been determined in table VIII.1.Vol.2 by counting the total number of “x” and “-” and calculating the percentage of “x” in that number

³⁹ The CP value of the interaction between (sub)themes 32 and 33 over the whole Old Kingdom is 95% (determined in table VIII.1.Vol.2). Also see section VI of chapter III.

⁴⁰ If, on a logical, but probably “etic” basis, we consider two (sub)themes A and B (here (sub)themes 32 and 33, but also the offering table scene and the non-ideographic offering list) to be so closely linked as to be inseparable, it is still possible that, for the Egyptians, this connection was unimportant or even non-existent. It is also possible that a chronological development caused, at a certain moment, this apparently close connection to be broken up.

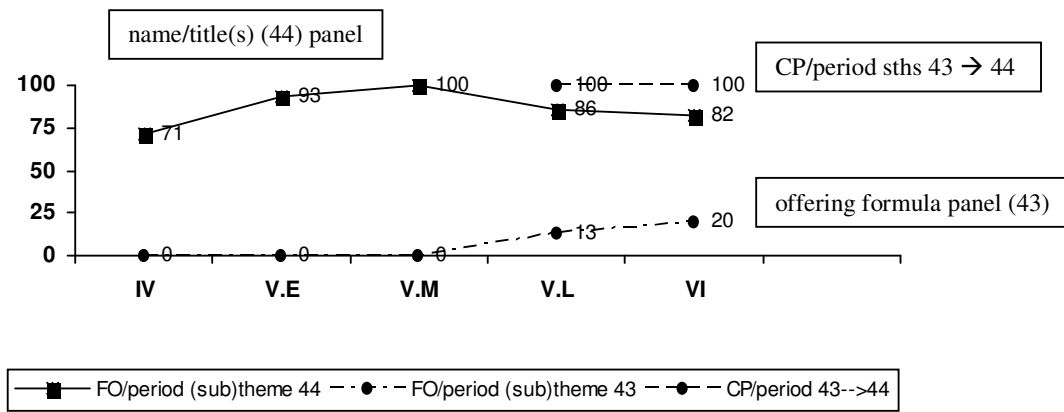


Figure VIII.11: The correlation between (sub)themes 43 and 44.

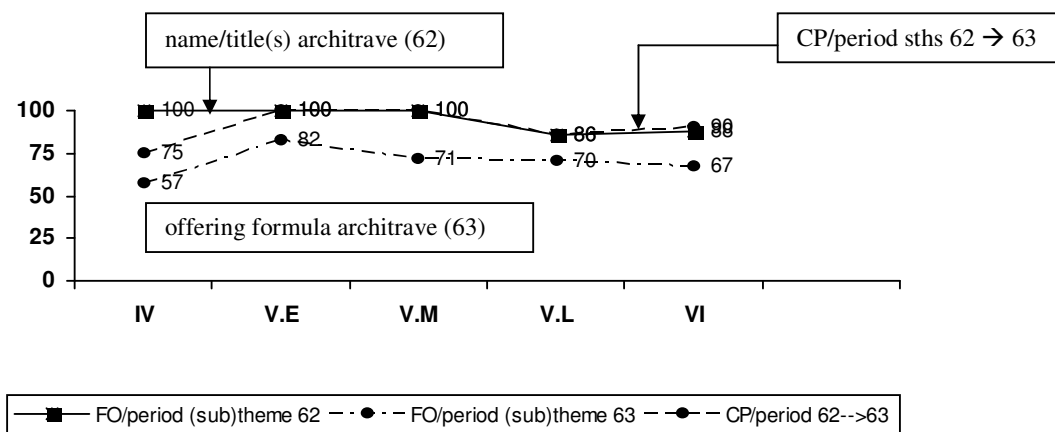


Figure VIII.12: The correlation between (sub)themes 62 and 63.

III.2.3.2. The interactions between the depiction of the tomb owner and his/her name/title(s).

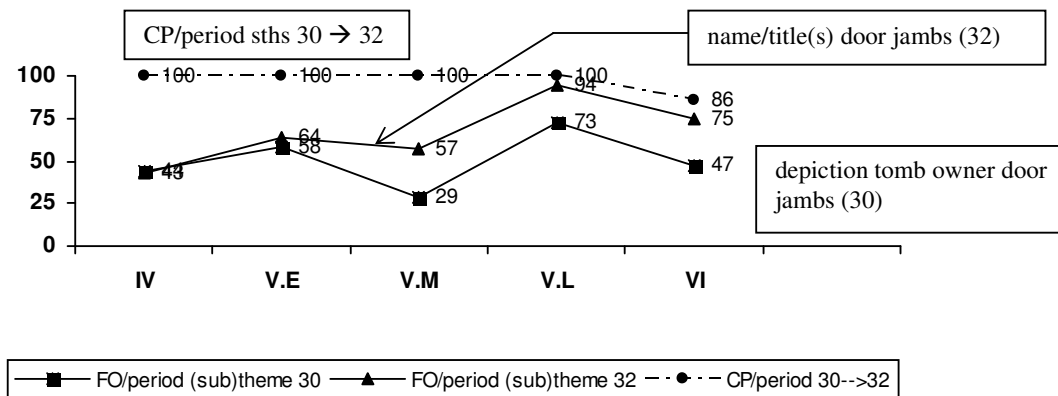


Figure VIII.13: The correlation between (sub)themes 30 and 32.

The form of both curves in figure VIII.13 shows that there might be a close connection between the (sub)themes, a connection which is confirmed by the CP/period curve.

On the door jambs the name and title(s) are somewhat more important than the depiction of the tomb owner.

For (sub)themes 40 and 44 (the depiction and the name/title(s) on the panel) do not have a connection according to the CP/period curve, but both of them are of practically the same importance, because the values are close together (figure VIII.14).⁴¹

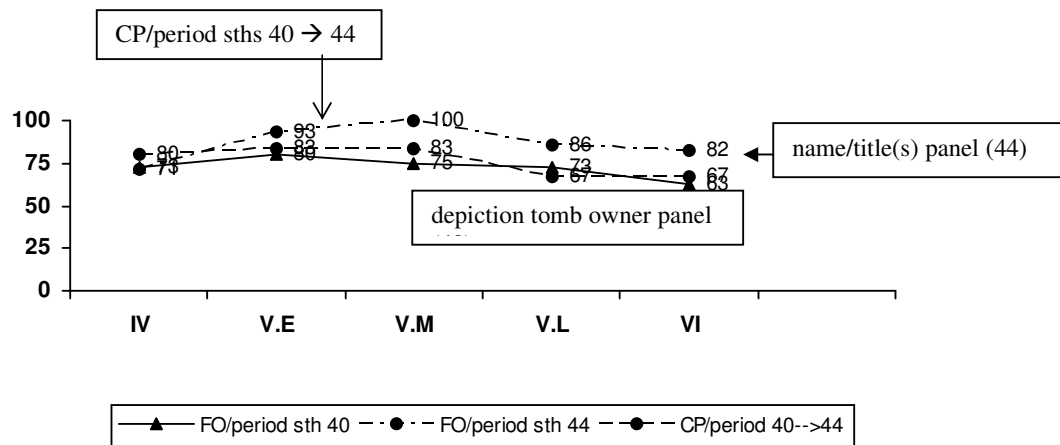


Figure VIII.14: The correlation between (sub)themes 40 and 44.

The CP/period curve in figure VIII.15 shows that there is a connection between (sub)themes 60 and 62 on the architraves. This consists of the permanent presence of the name and title(s), next to which the depiction of the tomb owner can be placed, but, seeing its lower values, its employment is not of the utmost importance.

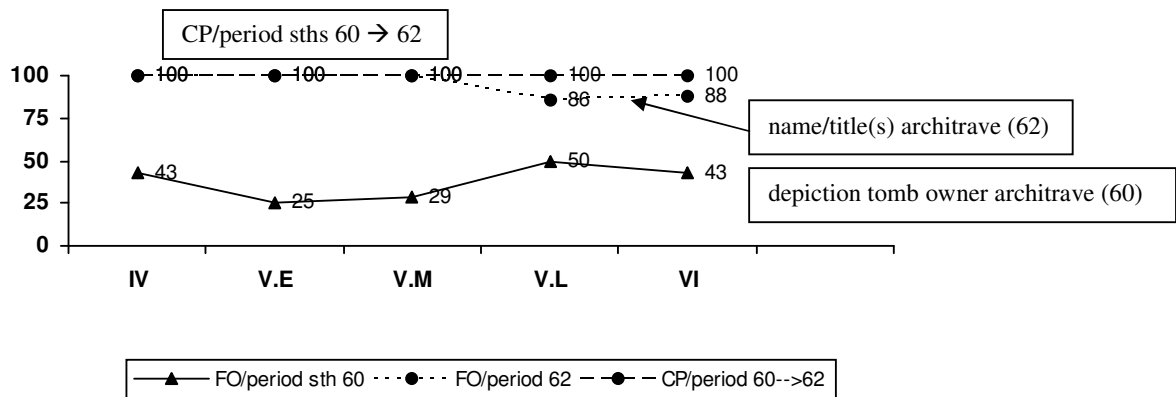


Figure VIII.15: The correlation between (sub)themes 60 and 62.

⁴¹ This difference is due to the fact that (sub)theme 30 is just a depiction of the tomb owner, while (sub)theme 40 portrays the tomb owner at the offering table and not just the standing tomb owner.

From the diagrams it can be concluded that on the panel (diagrams VIII.8.Vol.2 and VIII.12.Vol.2) neither the depiction of the tomb owner ((sub)theme 40) nor the name and/or titles ((sub)theme 44) (figure VIII.14) are subject to a chronological development, and that both types of (sub)themes are closely related.

However on the doorjambs (diagrams VIII.1.Vol.2 and VIII.3.Vol.2) a (brief) chronological development of these two (sub)themes cannot be ruled out (figure VIII.13).

IV. Conclusions.

1. The curves in diagram VIII.1-15.Vol.2 give no indication of direct interactions between (sub)themes which are placed on different parts of the false door.
2. On the three parts of the false door which have been incorporated into the research project (the panel, the door jambs and the architraves), important (sub)themes are the offering formula and the name and title(s) of the deceased. The close connection between these two (sub)themes remained throughout the Old Kingdom.
 - a. For the door jambs and the panel the curve of the name/title(s) is much higher than the one of the offering formula. This makes the name/title(s) the most important feature of the two (figures VIII.10 and 11).
 - b. For the architraves the curves are close together, leading to the conclusion that they are of nearly equal importance (figure VIII.12).

The above mentioned points indicate that the main purpose of the door jambs and the panel was the identification of the tomb owner. The offering formula could be involved, in which case the name/title(s) were part of it, but even if the offering formula was not employed, the name/title(s) were. On the architraves the situation was different: there the offering formula had to be employed, and so, automatically, were the name and title(s).

3. Another set of important (sub)themes is the depiction of the tomb owner in combination with his/her name and title(s). Here the situation is different:
 - a. On the door jambs and panel the depiction of the tomb owner and the name/title(s) are closely connected (figures VIII.13 and 14).
 - b. On the architraves the name/title(s) are always present; but the depiction is much less important.

The arguments mentioned in points 2 and 3 lead to the conclusion that in all cases the name and the title(s) are always the most important (sub)theme on any of the three parts of the false door.

4. On the door jambs nearly all of the (sub)themes with standing persons and also the containers/standards fall into disuse. A possible cause could be the fact that they require a good deal of space, making it difficult to place the offering formula together with either one of these (sub)themes. However, (sub)theme 30, although a standing depiction, apparently was too important to disappear from the door jambs.⁴²
5. Figure VIII.3 shows that the offering formula ((sub)theme 63) has been present on the architraves of the false door from the beginning of the Old Kingdom. It was after the period V.M that it was increasingly placed on the door jambs ((sub)theme 33) and the panel ((sub)theme 43).
6. The non-ideographic offering list ((sub)theme 42) is at first placed on the panel, but because the number of items that have to be mentioned in the list increased, it became too large for the

⁴² It is possible that the overall size of the standing depiction was influenced by the presence of the offering formula. This is beyond the scope of this research.

- panel and it was transferred to the western wall (there to become (sub)theme 11) (see figure VIII.5).
7. Figures VIII.3 and VIII.4 show that on the door jambs the decreasing presence of (sub)themes 31, 34, 35 and 36 is countered by the growing presence of (sub)theme 33.
 8. Figure VIII.3 shows that the offering formula on the door jambs ((sub)theme 33) and on the panel ((sub)theme 43) are placed there from the start of V.L on. In figure VIII.16 this is interpreted as that the (sub)theme is imported from the architrave over the false door.

The above mentioned mutations have been gathered in figure VIII.16. In this figure the already mentioned shift of the offering table scene ((sub)theme 3) from the southern to the western wall has been added. This shift is necessary because it is closely connected with the shift of the non-ideographic offering list from the panel to the western wall (see section III.2.2. of this chapter).

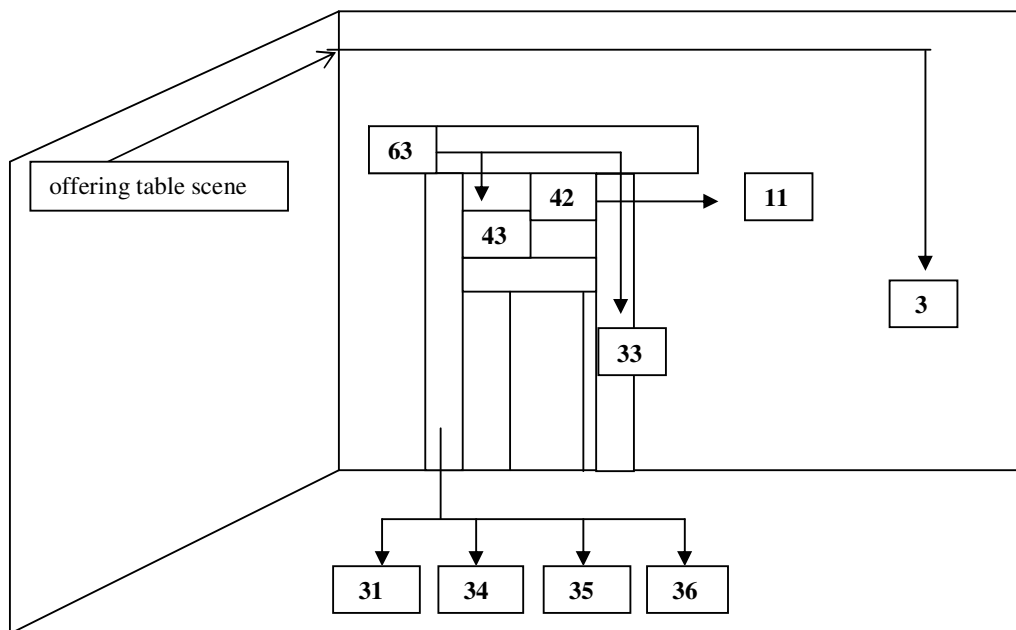


Figure VIII.16: (Sub)theme mutations compiled.