MEN AT WORK

A Comparative Study Of Workshop Scenes In Tombs Of The Old Kingdom: Applying An Anatomisation Approach.

A Thesis Presented By
Michelle Therésa Hampson
B.A. Dip. Ed. M.A.

Macquarie University
Faculty Of Arts
Department Of Ancient History

Submitted For The Degree Of Doctor Of Philosophy
31st May, 2012
# TABLE OF CONTENTS

## VOLUME 1: THESIS

1. **INTRODUCTION**  
Aims, Methodology And Literature Review  
13

2. **THE SCENES IN CONTEXT**  
2.1 Overview Of Corpus 25  
2.2 Setting 27  
2.3 Correlation Between Scene Types And Content And Tomb Owner Title Sequence 33  
2.4 Location of Scenes 38  

Large Tables: Tables 2.1.2  
2.3.2  
2.3.5  
2.4.4  

3. **THE SCENES IN FOCUS**  
Commentary And Analysis Of Scene Content  

3.1 Boat Building 61  
3.2 Carpentry 103  
3.3 Jewellery Making 141  
3.4 Leatherwork 171  
3.5 Metalwork 187  
3.6 Sculpture 231  
3.7 Stone Vessel Making 271  

4. **CONCLUSIONS** 291  

5. **APPENDICES** 313  

## VOLUME 2: CATALOGUE

EXPLANATORY NOTES 331  

PUBLICATION ABBREVIATIONS 333  

CATALOGUE 340  

NOTES 453  

JOURNAL ABBREVIATIONS 503  

BIBLIOGRAPHY 507
The tomb paintings and reliefs of ancient Egypt, while occurring in a specific funerary context and reflecting a specific religious intent, constitute a major source of evidence for the historical and cultural reconstruction of the civilisation to which they pertain, hence it is surprising that the compilation and detailed analysis of the iconographic and textual data present in such material within a thematic, chronological and geographical framework remains largely neglected. This thesis attempts to redress the imbalance in relation to the theme of workshop activities, based on a revised catalogue of 162 scenes collated from 55 tombs and 8 unprovenanced fragments dating to the Old Kingdom. It will be argued that the method of documentation devised, specifically an anatomisation approach, can be applied to the study of scene iconography in order to classify and analyse the content featured, determine common representational conventions and isolate geographical, chronological and individual styles. Its effectiveness as an aid to reconstruction will also be demonstrated with the presentation of over 70 new or amended scene identifications.

As a result of the investigation, it will be concluded that the workshop theme was comprised of seven industries. Statistical evidence will show that scenes were dominated by a small core of repetitive actions and images which acted as iconographic abbreviations for each of these industry types, supplemented by a number of secondary depictions, and that defined criteria relating to both placement and content were applied. Expansion of these core motifs with discretionary scenes and procedures was nevertheless an accepted practice, with significant examples of experimentation attempted. This experimentation, it will be argued, was not confined to but was often initiated outside the capital, included the regular use of artistic devices designed to convey a sense of ‘process’ or a continuum, contrary to the conventional view that scenes of this type are largely episodic, and may be dated as commencing somewhat earlier than usually assumed.
I, Michelle Therésa Hampson, hereby declare that this thesis has not been submitted for a higher degree to any other university or institution. I affirm that the work is my own and that due acknowledgement of all sources consulted, both primary and secondary, has been made.

Macquarie University
ACKNOWLEDGEMENTS

As no doubt has been the case with many others, this thesis, having started as an interest, inevitably became a life’s pursuit and it would be impossible to adequately acknowledge all of those family members, friends and colleagues who have supported and assisted me towards its completion. Some individuals however are deserving of particular mention.

To my Principal Supervisor, Professor Naguib Kanawati, I owe an enormous debt of gratitude, not only for his invaluable advice and input and unrivalled knowledge of all things Old Kingdom, but more particularly for his patience, great kindness and unfailing personal encouragement of me throughout my candidature, so often being my motivation for continuing, especially when a number of unexpected setbacks threatened to bring it all to an end. To him I say, Naguib, you are truly both a gentleman and a scholar - shukran.

To my friends and colleagues at Macquarie University, in particular Dr. Linda Evans, Dr. Alexandra Woods and Dr. Gae Callender of the Department of Ancient History, whose advice and interest have been greatly appreciated and whose role model I have found constantly inspiring.

To various esteemed academics whose expertise was sought and freely given, in particular Professor Chris Eyre, Liverpool University, U.K. and Dr. Yvonne Harpur, Oxford University, U.K., thanks are due.

I would also like to express my thanks to the staff of the libraries of Macquarie University, The University of Sydney and The American University In Cairo for the use of their facilities; to Dr. Zahi Hawass, former Secretary General of The Supreme Council Of Antiquities Egypt, whose kind permission was granted to access the resources of the Egyptian Museum, Cairo and to inspect and photograph tombs at Giza and Saqqara; and to the Higher Degree Research Office of Macquarie University for the award of a Postgraduate Research Grant (2004) to enable field work to be conducted in Egypt.
To my colleagues in the History Faculty at St. John’s Park High School, Sydney, Australia, in particular my Head Teacher Vicky Stevens, who kept faith with me over the course of my enrolment and on whose understanding and assistance I could always rely; to my many students whose interest and encouragement provided an added incentive to continue; and to my dear friends Jane, Marc and Kiara Andrew whose belief in me and championing of my studies have been unwavering and have carried me throughout, I cannot say thank you enough.

My most heartfelt gratitude however is reserved for my partner, best friend and source of greatest support, Marcus Herger, even though words simply cannot express how much is owed to him. He has sustained me throughout, willing me to finish, helped in more ways than he knows and has shared every moment both good and bad for too many years without complaint. I could not have done it without him.

I dedicate this thesis to my parents. To my mother, who for all of my life has been both my rock and my compass, and to my father, who did not live to see its completion but is to be found on every page, being for all of his life, albeit in a very different time and place, also a proud and honourable ‘working man’. I am privileged to follow in his example.

Michelle Hampson
Sydney, Australia

To Mum and Dad