

## THE TOMBS OF DJEHUTY AND HERY (TT 11-12) AT DRA ABU EL-NAGA

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In January 2002 a Spanish-Egyptian team started working at the tombs of Djehuty (TT 11) and Hery (TT 12), located at the southern end of Dra Abu el-Naga north. Both tombs were hewn into the foothill, and they are interconnected through the transverse hall of a third tomb, numbered -399- by Friederike Kampp.<sup>1</sup> The open courtyards of the three tombs are in a row, separated by rock walls carved following the descending hill-slope, and surmounted by a few layers of mud bricks. During the first three seasons, work has been concentrated outside the tombs themselves, excavating the mound of rubble that had accumulated over the courtyards. A large number of objects has been unearthed; the remains of funerary equipment of various periods from the XVIIIth Dynasty onwards. The objects were found mixed up, due to successive reuse of the area in antiquity, and the activity of nineteenth and early twentieth century robbers and Egyptologists.

Hery was a high official at the very beginning of the XVIIIth Dynasty, probably dying under the reign of Amenhotep I. His tomb, as it is known today, has a narrow and not very tall passage (6.35 m. long  $\times$  1.70 m. wide  $\times$  1.95 m. high),<sup>2</sup> leading towards a broad inner chamber with a central pillar. The walls were decorated in relief. The surface of the inner chamber walls looks as if it has been washed out, and its decoration is completely gone as far as we can see today, although part of it might have been preserved under the debris that fills the chamber slightly over one meter high. The passage walls suffered a great deal from the action of robbers at the very beginning of the twentieth century. What remains of their decoration shows that the raised reliefs were of high quality, similar in style to those of Amenhotep I in Karnak. The northern wall preserves, next to the tomb entrance, traces of a marshes scene and, below it, sailing boats partaking in the journey to Abydos. At the inner end of the same wall, Hery is depicted hunting in the desert, shooting arrows at wild game in the run, accompanied by his dog and an assistant. Above it, a row of offering bearers are coming in towards the deceased (now lost). On the southern wall, next to the entrance, a funerary procession is represented in three registers, the lower one including chapels

<sup>1</sup> F. Kampp, *Die thebanische Nekropole* (Theben 13), Mainz am Rhein 1996, I, p. 190-192; II, p. 769.

<sup>2</sup> There is a hole in the middle of the passage's floor, giving access to an underground chamber of irregular shape and filled with debris.

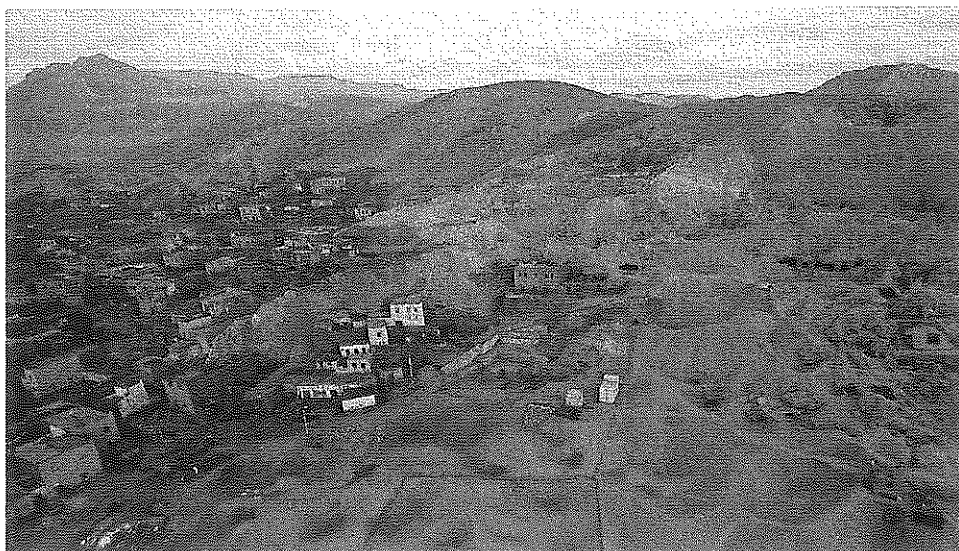


Fig. 1. General view of Dra Abu el-Naga South/North, with the entrance to the tombs of Djehuty and Hery (TT 11-12) in the middle.

and gods of the Hereafter, Anubis and Osiris. At the inner end of the wall, there is a banquet scene and a small offering list. Through the banquet scene we know that Hery had, at least, two sons, three daughters, three «brothers» and eleven «sisters» (one of them was born of a different mother, also participating in the banquet and referred to as «mistress of the house»)<sup>3</sup> The name of his wife, seated in front of him and handing to him a lotus flower, has not been fully preserved (*hmt nbt.f[...]*).

An inscription runs along both walls between a *kheker*-frieze and the representational scenes, wishing invocation offerings for the deceased, one of them being granted by Osiris, and the other one by Amun lord of the thrones. Through these two inscriptions we know that Hery was a scribe acting as «Overseer of the granaries of the royal wife and king's mother Ahhotep». His mother, seated beside Hery in the banquet, was called Ahmose, and is referred to as «Mistress of the house and royal relative» (*hkrw nswt*). We don't know anything about his father: it seems he was not represented, nor mentioned in the tomb.

Djehuty was «Overseer of works» and «Overseer of the Treasury» under Hatshepsut. The long biographical inscription that was carved on the façade of his tomb,

<sup>3</sup> See Sh. Whale, *The Family in the Eighteenth Dynasty of Egypt. A Study of the Representation of the Family in Private Tombs* (The Australian Centre for Egyptology: Studies 1), Sydney 1989, p. 11 f.

known as the «Northampton stelae»,<sup>4</sup> describes the various tasks he carried out. On the lunette and on the first line of the main inscription the cartouche of Hatshepsut has been hacked out, while that of Thutmosis III was left untouched. As Overseer of works, he gave instructions to the craftsmen working on the sacred bark User-hat-Amun, on an ebony chapel in Deir el-Bahari and on various chapels, doors, altars and obelisks in Karnak.<sup>5</sup> As Overseer of the Treasure, he registered the marvels brought from Punt to Thebes, and then directed to Karnak, in year nine under Hatshepsut. He was involved in the accounting of Karnak temple, and a group of his funerary cones refers to him as «Overseer of the cattle of Amun».<sup>6</sup>

A second biographical inscription, carved on the northern wall of the transverse hall, refers to him as «Great chief in Herwer», «Overseer of the priests of Hathor mistress of Cusae», and «Great one of the Five in the house of Thot». These titles, together with that of «Overseer of the priests of Khemenu», seem to point out that he was probably from the XVth Upper Egyptian nome, a native of Hermopolis or its surrounding area.

Djehuty's tomb is decorated in high quality relief, preserving the color in several areas. His name and his face, as well as that of his relatives depicted in the tomb, were intentionally erased.<sup>7</sup> The façade has a biographical inscription (mentioned above) on the right side of the entrance, and a long hymn to Amun-Ra<sup>8</sup> on the left side.

<sup>4</sup> W. Spiegelberg, «Die Northampton Stele», *RecTrav* 22 (1900), p. 115-125; The Marquis of Northampton – W. Spiegelberg – P.E. Newberry, *Report on some Excavations in the Theban Necropolis during the Winter of 1898-9*, London 1908, p. 15-17; also translated in J.H. Breasted, *Ancient Records of Egypt*, Chicago 1906, II, p. 153-158.

<sup>5</sup> W. Helck, *Zur Verwaltung des Mittleren und Neuen Reichs*, Leyden 1958, pp. 397-400; S. Ratié, *La reine Hatchepsout: sources et problèmes*, Leyden 1979, pp. 271 f.; D. Nierziółka, «On the Obelisks mentioned in the Northampton Stela of Djehuti, Director of the Treasury during Hatshepsut's Reign» in Z. Hawass (ed.), *Egyptology at the Dawn of the Twenty-first Century. Proceedings of the Eighth International Congress of Egyptologists*, Cairo 2002, II, p. 407-415.

<sup>6</sup> Clearing the open courtyards, we have unearthed so far sixty funerary cones belonging to Djehuty and with the seal impression well preserved: thirty have the impression «The Overseer of the Treasury and Overseer of works, the venerated Djehuty..., justified», and thirty «The Overseer of the cattle of Amun and leader, Djehuty..., justified»; see N. de G. Davies – M.F.L. Macadam, *A Corpus of Inscribed Egyptian Funerary Cones*, Oxford 1957, nos. 263, 257.

<sup>7</sup> See E. Dziobek, «Theban Tombs as a Source for Historical and Biographical Evaluation: The Case of User-Amun» in J. Assmann, et. al. (eds.), *Thebanische Beamtennekropolen (SAGA 12)*, Heidelberg 1995, p. 134. In the tomb of Djehuty, the *damnatio memoriae* affected also the name of Amun, probably erased during the Amarna period. However, while the first two signs of the word *mnḥ* have been chiseled out, mistakenly thinking that they were part of the god's name (southern side-wall of the courtyard), there are instances where the name of Amun has been left untouched (Northampton stela, at the northern side of the courtyard).

<sup>8</sup> The hymn is transcribed in *Urk.* IV, 444, 10-447, 17, but the text columns are erroneously ordered. Sethe pointed out that the text was taken from Spiegelberg's notes: «Nach einer mir freundlichst zur Verfügung gestellten Abschrift von Spiegelberg (1898/9)». Spiegelberg copied the hymn to Amun-Ra in four separated slips of paper (15 × 10 cm.), and Sethe misplaced one of them. Sethe also wrote continuously

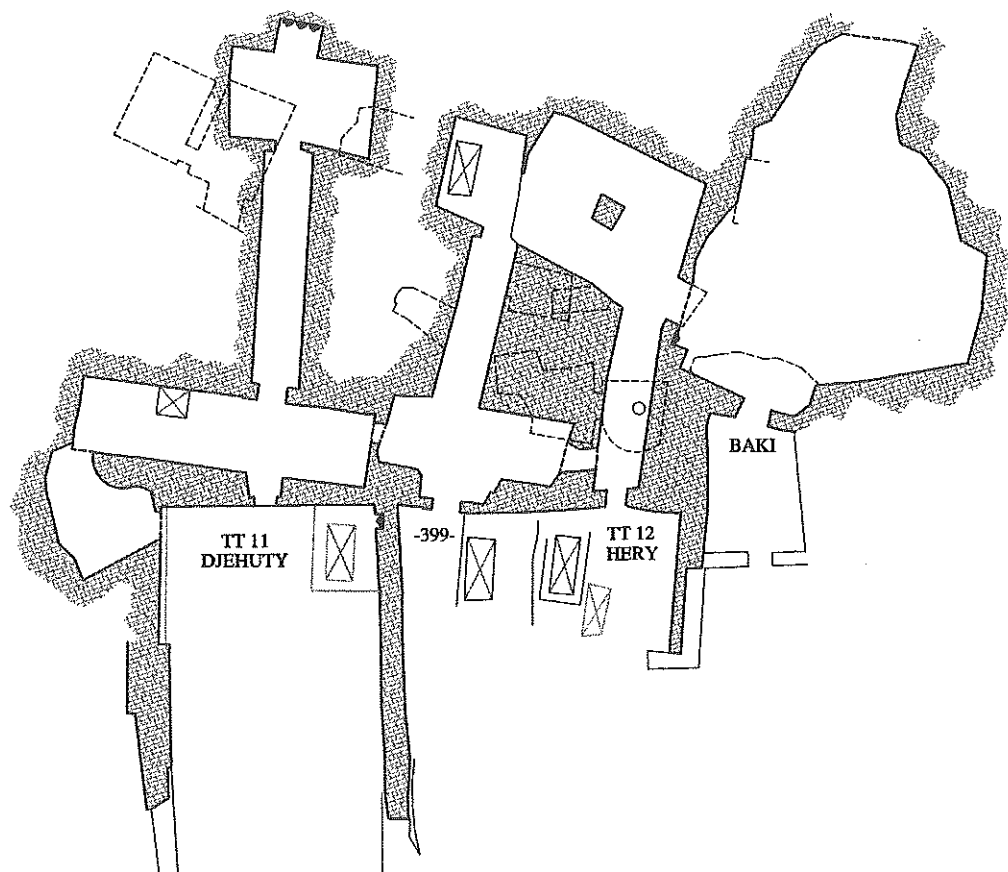


Fig. 2. Plan of the interconnected tombs.

The northern side-wall of the open courtyard has a niche with a statue of the owner and a shaft for offerings at its feet. The opposite side-wall is divided into two registers. The lower one shows Djehuty seated behind an offering table, while offering bearers come to him with ointments and linen cloths, and a harpist and two women with sistra are playing music and singing for him. Djehuty is represented once more

two passages set apart by a big break, i.e., he joined two columns as if they were only one. Jan Assmann did not include this text in his studies on solar hymns; J. Assmann, *Sonnenhymnen in thebanischen Gräbern* (Theben I), Mainz am Rhein 1983, p. 10 f.; *idem*, *Egyptian Solar Religion in the New Kingdom: Re, Amun and the Crisis of Polytheism*, London 1995, p. 116 f., 129 n. 165. After cleaning that wall during our third season (2004), more signs of the inscription can now be read.

sitting at the table, but this time a *sem*-priest is addressing a speech to him (not transcribed, although there was space left for it). In the upper register, there are several offering tables in a row and two long cryptographic texts.<sup>9</sup> The male figures that were supposedly reciting them aloud have been completely erased. It seems there was a niche at this side (for a second statue?), but it was cut through in later times, giving access to an annex room or gallery. An open courtyard so profusely decorated as Djehuty's is quite uncommon for the period, and the display of long cryptographic texts in the most public area of the tomb is unusual. Djehuty seems to have had some interest in showing off his knowledge and skills as scribe.

One of the door jambs of the entrance preserves the figure of Djehuty coming out of the tomb and praising the rising sun. He is accompanied by his father, shown on a smaller scale.<sup>10</sup> The tomb's layout has the expected T-shape. The wall decoration of the transverse hall is badly preserved, specially at the southern side, where the surface looks as if it has been washed out (as in Hery's inner chamber). The northern side includes, aside of the second biographical stela mentioned above,<sup>11</sup> a funerary banquet<sup>12</sup> and, on the opposite wall, the owner fishing and fowling in the marshes. The inscription above the main figures of the banquet scene seem to indicate that the two persons seated beside Djehuty are his parents. The tomb inscriptions do not mention any children, nor a wife for Djehuty.<sup>13</sup> In the funerary banquet and in the fishing and fowling scene there are several male and female figures represented in a smaller scale, but unfortunately their names and filiation have been erased. The northern side of the transverse hall was cut shorter than the southern side (7.01 m. *versus* 3.71 m.), most likely due to the presence of -399-, the tomb located between Djehuty and Hery, probably dating to the beginning of the XVIIIth Dynasty, and whose owner is still unknown.<sup>14</sup> In this area of Dra Abu el-Naga the tombs were hewn so close to each other that they ended up being interconnected, horizontally and in some cases even vertically.

The southern wall of the central passage (8.70 m. long) preserves in quite good shape the scene of the journey to Abydos. Opposite to it, on the northern wall of the

<sup>9</sup> They were studied by Kurt Sethe, and published as an appendix in Northampton's *Theban Necropolis*, p. 1\*-12\*, pl. 10-12.

<sup>10</sup> T. Säve-Söderbergh, «Eine Gastmahlsszene im Grabe des Schatzhausvorstehers Djehuty», *MDAIK* 16 (1958), p. 286 f.

<sup>11</sup> Reconstructed by K. Sethe in Northampton's *Theban Necropolis*, pl. 34.

<sup>12</sup> Säve-Söderbergh, *MDAIK* 16, p. 280-287.

<sup>13</sup> See A.M. Roth, «The Absent Spouses: Patterns and Taboos in Egyptian Tomb Decoration», *JARCE* 36 (1999), p. 37-53; esp. p. 44: «The examples explicitly dated to Hatshepsut's reign and emphasizing her favor omit the name of the tomb owner's wife without exception».

<sup>14</sup> The funerary cones found outside offer us a few candidates, but the evidence is far from being conclusive. One should wait until the excavation inside the tomb could shed some light on the identification of its owner.

passage, Djehuty is shown hunting in the desert.<sup>15</sup> At the inner end of this wall there is an offering list next to Djehuty seated at the other side of table, and above it funerary rituals are being performed, including one of the earliest representations of the Opening of the Mouth. The passage's ceiling is not as high as in the transversal hall (2.45 *versus* 2.58 m.), and in both cases it is completely damaged.

The inner chamber is filled with debris almost up to the ceiling. The debris come from two holes in the ceiling: one is the consequence of the collapse of the floor of another tomb that was hewn a few meters higher up the cliff, and the other seems to have been cut by robbers. A niche on the back wall shelters three statues, the central one belonging to Djehuty and another to his mother, called Dediu. We are not sure yet about the identity of the third one. The walls of the chamber were decorated with very fine raised relief, still preserving part of its polychromy. The scene that can partly be seen at the northwestern corner represents one of the stages of the funerary procession: a young man is standing at each side of the chest, one dragging it towards the south and the other towards the north.<sup>16</sup>

The tombs of Djehuty and Hery were reused during the Ptolemaic period as burial places for ibis and hawk mummies. Several well preserved demotic graffiti, written in red on the walls of both tombs, refer to this custom.<sup>17</sup> It might have been then when the tombs were interconnected to end up with a sort of catacomb. A demotic graffiti was written on the thickness of the break connecting the tomb of Hery with the transverse hall of -399-, indicating that the break was already opened by then. These two tombs are also connected through their inner chambers. The hole that communicates the tomb of Djehuty with -399- damaged part of the biographical stela carved on the northern wall of Djehuty's transverse hall.

The recent history of the tombs begins with Jean François Champollion, who visited Dra Abu el-Naga together with Ippolito Rosellini, during their journey along the Nile in 1828-29. They reached the passage of Hery's tomb through an adjoining one that looked like «a great cavern». We know now that it belonged to the «Overseer of the cattle of Amun, Baki», of the XVIIIth Dynasty, thanks to the door jamb fragments that were found right outside its entrance. Champollion was struck by the

<sup>15</sup> The journey to Abydos and the hunting scene are studied by Säve-Söderbergh, *MDAIK* 16, p. 288-290.

<sup>16</sup> See J. Settgast, *Untersuchungen zu altägyptischen Bestattungsdarstellungen* (ADAIK 3), Glückstadt 1963, p. 109-111; H. Altenmüller, «Bestattungsritual», *LÄ I*, Wiesbaden 1975, col. 758. What can be seen of the scene is very similar in style to that in the tomb of Mentuherkhepeshef (TT 20), which lies only a few meters north from TT 11; N. de G. Davies, *Five Theban Tombs*, London 1913, p. 13 f., pl. 6.

<sup>17</sup> Some of them, not all, were recorded and studied by Spiegelberg, and were included in Northampton's *Theban Necropolis*, p. 22, pl. 28-30. See also N. Strudwick, «Some aspects of the archaeology of the Theban necropolis in the Ptolemaic and Roman periods», in N. Strudwick – J.H. Taylor (eds.), *The Theban Necropolis: Past, Present and Future*, London 2003, p. 171 f., pl. 93-94; D. Kessler, *Die Heiligen Tiere und der König. Teil I: Beiträge zu Organisation, Kult und Theologie der spätzeitlichen Tierfriedhöfe*, Wiesbaden 1989, p. 160.



Fig. 3. Panel on the southern side-wall of the open courtyard, showing Djehuty receiving offerings and enjoying music.

fineness of the reliefs and the archaizing style of the figures.<sup>18</sup> He copied the final section of the inscription carved along the southern wall, where the name and titles of the owner and his mother were indicated. He did not mention Djehuty's tomb in his *Notices descriptives*, probably because its entrance was covered with rubble, and the inner access to it from Hery's passage was blocked by debris that had fallen through a hole in the ceiling of the transverse hall of the tomb between them.

Karl Richard Lepsius visited Dra Abu el-Naga approximately fifteen years later, on December 5th 1844. He copied the same inscription that Champollion did, and it seems that some of the signs were already damaged. Lepsius recorded also the names of the relatives that took part in Hery's funerary banquet, some of which were later included in his *Denkmäler* (two «brothers» and three «sisters»),<sup>19</sup> but the rest were left unpublished in his *Diary*.<sup>20</sup> Lepsius stood in front of Djehuty's façade and copied part of the biographical stela: the lunette, and lines 1, 11 and 12.<sup>21</sup>

<sup>18</sup> J.F. Champollion, *Notices descriptives*, 1844-1879 (reprinted in Genève 1973), vol. I, p. 543 f. See also Rosellini MSS. 284. G 61 (kept at the university library in Pisa).

<sup>19</sup> K.R. Lepsius, *Denkmäler aus Aegypten und Aethiopien. Text*, Berlin 1897-1913, vol. III, p. 238.

<sup>20</sup> Lepsius' *Diary* from October 30<sup>th</sup> to December 7<sup>th</sup>, 1844, was discovered after the *Text* volumes of his *Denkmäler* were sent to press, and thus, it remains unpublished. It now belongs to the Ägyptisches Museum in Berlin (formerly on temporary loan to the Griffith Institute, Oxford), but it is kept at the Akademie der Wissenschaften. TT 11-12, are numbered 77 and 78. His notes on them can be found in p. 421-423. I am very grateful to Stefan Grunert for his assistance.

<sup>21</sup> K. Lepsius, *Denkmäler aus Aegypten und Aethiopien*, vol. III, Berlin 1848, pl. 27; *Text*, vol. III, p. 237 f.

Almost half a century later, in the winter of 1895, Wilhelm Spiegelberg got interested in the tombs of Djehuty and Hery. He produced a collection of squeezes of the biographical stela on the façade of Djehuty's tomb, and of the southern wall of Hery's passage.<sup>22</sup> These squeezes are of great value, specially concerning Hery's tomb decoration, since part of the inscriptions and representational scenes were robbed or got damaged at the very beginning of the twentieth century, and therefore, they constitute the only accurate record we now have of them.

Three years later, the fifth Marquis of Northampton sponsored an archaeological campaign at Dra Abu el-Naga. It lasted three months, from November 4<sup>th</sup> 1898 to February 9<sup>th</sup> 1899, and it was directed by Spiegelberg and Percy E. Newberry. The former seems to have been in charge of the archaeological record of the findings,<sup>23</sup> while the latter took care, among other things, of the accounts and public relations.<sup>24</sup> They worked on several areas of Dra Abu el-Naga, devoting the last month of the campaign to the sector around the tombs of Djehuty and Hery. It is difficult to assess how much work they conducted inside the tombs: some objects were found lying on the ground, such as a heart-scarab of a songstress of Amun called Ta-mut, picked up in Djehuty's passage, and others were found inside Djehuty's shaft, at the southern side of the transverse hall.<sup>25</sup> According to Newberry's notebook, they hired between 52 and 86 workmen, varying from week to week. When the excavation was considered finished, they continued at the site for one more month, assisted by 24 workmen for a few days, and later only 9. It was then that the archaeological report used as basis for the publication of the «principal results» in 1909 was written down.

<sup>22</sup> The squeezes are kept now at the Griffith Institute archive. Spiegelberg sent them to Jean Capart in September 1910, and were on loan at the Musée du Cinquantenaire in Brussels. Sixteen years later, at Spiegelberg's request, Capart sent them to Francis Ll. Griffith (received on July 27<sup>th</sup> 1926). At the same time, in May 29<sup>th</sup> 1926, Spiegelberg wrote a letter to Griffith inquiring if the Egypt Exploration Society would be interested in publishing them. More than one sheet of paper now seem to be missing. I am very grateful to Jaromir Malek and his staff for their great help and assistance while working at the Griffith Institute archive in July 2004.

<sup>23</sup> Spiegelberg's *Fundjournal* – *Theben*, from November 7<sup>th</sup> 1898 until February 9<sup>th</sup> 1899, hand written in two notebooks, is kept at the Griffith Institute archive. Formerly, the *Fundjournal* was property of W.F. Edgerton, Chicago University Oriental Institute. In the preface of Northampton's *Theban Necropolis*, p. ix, it is pointed out that «everything — important and unimportant — has been catalogued in the *Journal of the Excavations* from November 7, 1898 to February 9, 1899, which is now deposited in the Egyptological Institute of the University of Strassburg». This is very likely an early reference to Spiegelberg's *Fundjournal* just mentioned. It must be stressed that, as Spiegelberg entitled it, it is a diary of findings, and not a real «excavation journal».

<sup>24</sup> Newberry's notebook about «Lord Northampton's Excavations 1898/9» is kept also at the Griffith Institute archive (PEN/G/IX/N.A.). Along its pages there is not a single reference to any scientific aspect of the archaeological campaign, or to an object found during the dig. There is a separate slip of paper on which Newberry wrote quickly the names of Hery's mother, one of his brothers and three of his sisters (PEN/G/V/F.A., no.24). Since in Spiegelberg's *Fundjournal* there are several references to Newberry's notes concerning archaeological aspects, it seems that there might be at least one notebook of Newberry still missing.

<sup>25</sup> Spiegelberg's *Fundjournal*, p. 108 (cf. p. 112), 114.



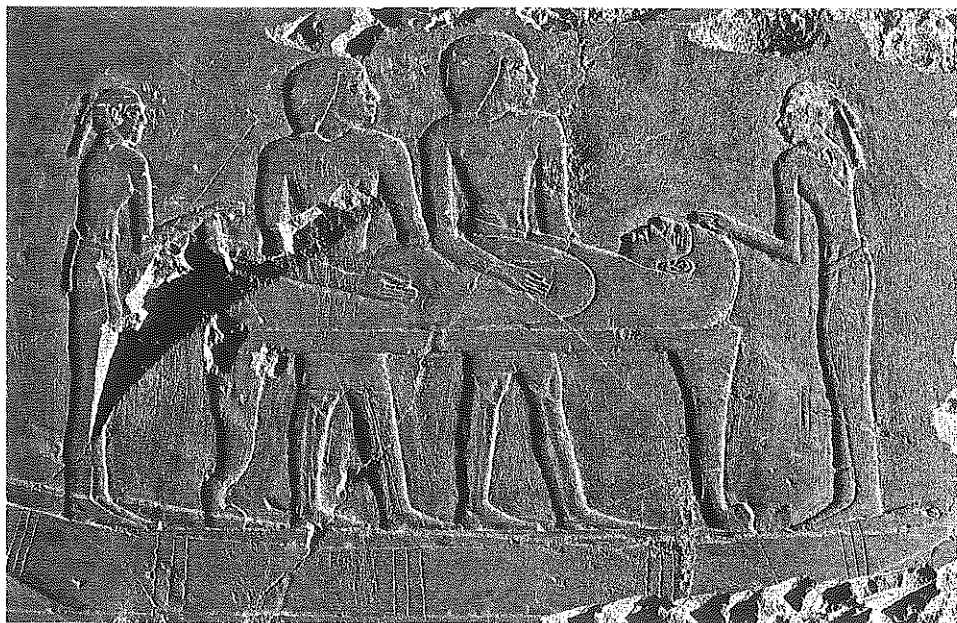


Fig. 4. Detail of the funerary procession represented on the southern wall of Hery's tomb, showing the owner's coffin transported across the river.

At the beginning of the twentieth century, between the end of 1909 and the very beginning of 1913, Arthur Weigall and Alan H. Gardiner worked on the catalogue and conservation of private tombs at the Theban necropolis. It was at that time that the tomb of Djehuty was protected, by enclosing part of the open courtyard behind a stone wall, covered with a wooden roof and locked by an iron gate. The entrance to Hery's tomb was also closed by an iron gate.<sup>26</sup> When the catalogue went to press in September 1913, it informed that both tombs had an iron door.<sup>27</sup> Later, Eric Mackay reported that the tomb of Djehuty got its «roof repaired and retaining-wall built by the Antiquities Dept», in December 1915.<sup>28</sup> During our first season, in February 2002,

<sup>26</sup> The tombs of Djehuty and Hery are not mentioned in the list of Theban tombs that Robert Mond protected during the years 1903 and 1904; see his reports in *ASAE* 5, p. 97-104; *ASAE* 6, p. 65-96. They are not included either among the tombs that A.E.P. Weigall identified and took care of in the summer of 1908; see *ASAE* 11, p. 123-126. According to Weigall, *A Guide to the Antiquities of Upper Egypt*, London 1909, p. 182-183, the tombs of Djehuty and Hery had permanent numbers (11 and 12) and were accessible in November 1909. Moreover, he remarks that Hery's tomb was reached «leading from 11», probably an indication that its entrance was still covered by sand and the iron door not yet set in place.

<sup>27</sup> A.H. Gardiner – A.E.P. Weigall, *A Topographical Catalogue of the Private Tombs of Thebes*, London 1913, p. 12, 16-17.

<sup>28</sup> R. Engelbach, *A Supplement to the Topographical Catalogue of the Private Tombs of Thebes (Nos. 253 to 334) with some Notes on the Necropolis from 1913 to 1924*, Cairo 1924, p. 12. E. Mackay's

the roof was repaired and strengthened, and the retaining-wall was dismantled in order to build a new one further away. The following season, we widened the modern entrance to Djehuty's tomb and set a new iron door.

The effort to safeguard the tombs of Djehuty and Hery might have been prompted by the discovery that robbers had cut out with chisel and saw some of the figures in relief from the scenes represented on Hery's passage walls.<sup>29</sup> We know that the southern wall was in good condition when Spiegelberg traced the squeezes, back in 1895, and it had already suffered from tomb-robbers when Norman de Garis Davies came in, around 1925. The thieves probably stole Hery's reliefs at some point between 1895 and 1910/12, when the iron doors were most probably set in place.<sup>30</sup>

Before it got roofed, Djehuty's open courtyard was photographed. A side of the picture of the «Northampton's stela» shown in plate I of the excavation's report, and of the southern side-wall of Djehuty's courtyard in plate X, the only three other photographs that have been found so far are kept at the Griffith Institute archive, two of them among Gardiner's manuscripts.<sup>31</sup> A fourth one shows the modern wall and roof just built.<sup>32</sup> A photograph probably taken by Harry Burton in 1939/40 shows Djehuty's courtyard roofed, but with the original tomb entrance not yet restored, that is, showing the jambs in its rude and damaged former appearance.<sup>33</sup> Burton shot at least eleven photographs of the reliefs of both tombs. Slightly earlier, Siegfried Schott had taken at least thirty four detailed photos.<sup>34</sup> Nevertheless, only very few photographs of the reliefs, including those that shot more recently Arpag Mekhitarian,<sup>35</sup> have ever been published.

protection and conservation work during 1913 did not include the tombs of Djehuty and Hery, as they are absent from his list published in *ASAE* 14, p. 88-96.

<sup>29</sup> Gardiner, *Topographical Catalogue*, p. 8 f., points out: «The native methods of extracting such fragments are clumsy and unintelligent in the extreme, and almost invariably three times as much is destroyed as is actually carried away (...) Sculptured limestone walls are now scooped out in slabs about two feet square». These statements can be applied to Hery's tomb decoration. When clearing the open courtyards during our first three campaigns, some relief fragments from Hery's passage have been found thrown outside, in quite superficial levels.

<sup>30</sup> Gardiner, *Topographical Catalogue*, p. 9-11, referring to the protection that iron doors provide against tomb-robbers, says: «During the past few years the damage done in protected tombs has been very slight. (...) It would be easy to point to a dozen tombs that have thus been excavated, and, after a few inscriptions had been copied, abandoned to their fate without a thought. It is just such tombs as these that have suffered to the greatest extent. When attention has once been called to a tomb, the native will begin cutting out fragments as soon as the excavator's back is turned (...) the most dangerous period for a tomb is that immediately following upon its first discovery». Nevertheless, he also pointed out, «We are under no illusions as to the imperfect protection afforded by the iron doors»; and added, «...it is undeniable that in other cases tombs have been left open for a considerable time without suffering damage».

<sup>31</sup> Gardiner MSS 28.651 (panel of southern side-wall); Gardiner MSS 28.652 (Northampton's stela) = Griffith Institute no. 1685, Davies MSS 1.2.2; Griffith Institute no. 1731 (façade). It must be noted that the Northampton's stela lost part of the main inscription between the beginning of 1899, when Northampton's excavations ended, and 1910/12, when photographs of the façade were taken before the courtyard was roofed.

<sup>32</sup> Griffith Institute no. 1684.

<sup>33</sup> Metropolitan Museum of Art photographs T 3312 (seen at Chicago House, Luxor).

<sup>34</sup> Now kept at the Griffith Institute archive.

<sup>35</sup> Used and mentioned by Säve-Söderbergh, *MDAIK* 16, p. 280.

In the years 1925-27, N. de G. Davies entered three times inside the tombs of Djehuty and Hery. About TT 11,<sup>36</sup> his remark «standing statue (name on skirt)» seems to indicate that the inscription running down the front of the skirt, now almost completely destroyed, had by then the name of Djehuty more or less preserved. Davies also suggests that the titles and name of Djehuty were once written on the first line of the inscription carved above the female singers, which was later intentionally erased. However, in other inscriptions only his name is hacked out, while the titles are left untouched. Concerning TT 12,<sup>37</sup> he notes in a sketch of the tomb's layout that the entrance is blocked, and that there is a contention wall preventing the debris of the inner chamber to invade part of the passage. As for the relief decoration of Hery's shrine, he indicates that «all these walls eaten away for 1/4" to 1" (inch) as if water (burning?) as in TT 11». Part of the reliefs of the passage walls had already been stolen and damaged, presenting a state close to the one they have today. Davies filled some of the lacunae in his hand copy of the inscriptions making use, later on, of Lepsius' *Diary*, always including an exact reference to his source.

John Barns visited the tombs in December 1952-January 1953,<sup>38</sup> together with Josef Janssen. He copied most of the inscriptions very quickly, using a pencil and a very thin translucent paper. He incorporated into his copy Davies and Lepsius' notes, and thus, in some cases one cannot be sure what did he actually saw on the wall. He registered part of the inscriptions of the funerary rituals represented on the northern wall of Djehuty's central passage.

Torgny Säve-Söderbergh worked in the tomb of Djehuty in 1956, copying and studying some of the scenes.<sup>39</sup> Although other egyptologists may have visited the tombs in recent years, as Nigel Strudwick in October 2000,<sup>40</sup> it seems Säve-Söderbergh was the last one to devote some time at least to one of them.

Therefore, despite of the fact that the tombs were known since Champollion's times, and that they had been partially excavated, photographed, studied and published, it became clear that the tombs of Djehuty and Hery still had a great potential, and deserved a comprehensive and detailed study and publication. On the other hand, the protection of the tombs could be improved, and it would be worth consolidating and restoring their reliefs. In December 2000, together with Mohamed El-Bialy, at that time General Director of Antiquities in the West Bank, we decided to apply for official permission to the Supreme Council of Antiquities to work on the tombs TT 11-12 at Dra Abu el-Naga.<sup>41</sup>

<sup>36</sup> Davies MSS Notebook 11. 1, pp. 19-21. Kept at the Griffith Institute archive.

<sup>37</sup> Davies MSS Notebook 11. 3 (1926), pp. 1-4; Notebook 11. 4 (1927), pp. 1-3.

<sup>38</sup> Barns MSS 2. 3. 30-49. Kept at the Griffith Institute archive.

<sup>39</sup> Säve-Söderbergh, *MDAIK* 16, p. 280-291.

<sup>40</sup> See above n. 17.

<sup>41</sup> We are, indeed, very grateful to the SCA for all their support and most valuable help.

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