THE FUNERARY BANQUET OF HERY (TT 12),
ROBBED AND RESTORED

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The tomb-chapel of Hery (TT 12), dating to the early Eighteenth Dynasty, is decorated in relief. The banquet scene depicted on the corridor’s south/west wall is an important document for the study of the Theban society of this period, but it was robbed and heavily damaged around the turn of the nineteenth and twentieth centuries. Fortunately, the scene and its inscriptions can be reconstructed using archival material created prior to the thefts. Spiegelberg’s squeezes of 1895/6 can also be used to search for the stolen fragments.

SINCE 2002, a Spanish–Egyptian mission has been working at the rock-cut tomb-chapel of Hery, TT 12, located in the central area of Dra Abu el-Naga, the northernmost hill of the Theban necropolis,¹ which is one of the earliest surviving decorated funerary monuments of the Eighteenth Dynasty.² In advance of the final publication of TT 12, which will not appear for some time, this paper treats the tomb’s banquet scene. Apart from its artistic relevance, it is also an eloquent tableau of the complexity of kinship relations in the early Eighteenth Dynasty. Significant portions of the wall were heavily damaged by robbers in the nineteenth and early twentieth centuries, but earlier visitors provide valuable information for the reconstruction of the scene and inscriptions. The description and analysis of the banquet scene will focus on the first Egyptologists to enter the tomb-chapel, and the documentation that they provide.

The tomb-chapel of Hery

The open courtyard is small and quadrangular,³ measuring 4.85 × 4.60 m, and has a


funerary shaft at the south-west side that might have been used by Hery. The inner part of the tomb-chapel (fig. 1) consists of a corridor 6.20 m long, 1.68/1.60 m wide, and 1.84/2.04 m high, leading directly, without a transverse hall, into an almost quadrangular chamber measuring 5.20 × 6.60 m, with a central square pillar, each side about 1 m long. The corridor does not constitute the central axis of the monument, but reaches the inner chamber at one corner, not even making a right angle with the wall of the inner chamber into which the corridor opens. The ideological or theoretical orientation is east–west, although the corridor is actually closer to a south–north geographical orientation. The simple layout is similar to the Eleventh Dynasty tomb-chapels at nearby el-Tarif, leaving open the possibility that Hery actually reused an earlier structure. This issue may be resolved when the inner part of Hery’s funerary monument is excavated, as the innermost chamber is currently filled with debris up to 1.4 m in height.

The relatively good quality of the limestone bed at the level of the hill slope where the tomb-chapel was hewn must have encouraged the owner and/or artists to decorate the inner walls in reliefs, which survive in the cleared corridor, but which are not visible in the exposed upper parts of the walls of the unexcavated innermost chamber. However, since the surface is heavily eroded, it was possibly once decorated to some extent.

The first modern record of the tomb-chapel of Hery is by Jean François Champollion and Ippolito Rosellini, who visited the site together in the first half of 1829, and each took brief notes. At that time the entrance to the inner part of the funerary monument must have been completely covered in sand, since they gained access through another ruinous tomb-chapel. The latter is located 5 m to the north-east, 2.65 m higher up the hill-slope, and belonged to an overseer of the cattle of Amun Baki, of the first half of the Eighteenth Dynasty. The inner walls of Baki’s monument were originally decorated in plaster, but this had already entirely disappeared when the two scholars entered the chapel. Today the debris fills the inner part of Baki’s monument to a height of 1.35 m, and also drops into Hery’s inner chamber via the connecting passage between them.

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4 It was so heavily reused and robbed that this is uncertain, and it is possible that there may be a shaft in the as yet unexcavated innermost chamber.

5 D. Arnold, Grabung im Asasif 1963–1970: Das Grab des Ḫnḫ-ḥr, Die Architektur (Mainz am Rhein, 1971), 36–48; id., Gräber des Alten und Mittleren Reiches in El-Tarif (Mainz am Rhein, 1970), pl. 30 and maps. See also Petrie, Quernh, 3, pl. 11 (1); Kampp, Thebanische Nekropole, I, 13 (IIIa), 18.


7 A massive 3 m thick, pinkish limestone bed, intercalated in a nodular limestone formation.


9 In 2003 its entrance was hidden under the sand, and the interior had been used as a 1980s toilet (dated by newspaper fragments). In 2005, excavations immediately outside the tomb revealed two sandstone door-jambs with well-preserved inscribed vertical inscriptions identifying the owner of the funerary monument. See J. M. Serrano, ‘Baki, supervisor del ganado de Amón’, Boletín de la Asociación Española de Egiptología 15 (2005), 85–98.
The connecting passage reaches Hery’s inner chamber at the same corner as Hery’s own corridor, but on the adjacent wall. The connecting passage is currently filled with debris, except for the end that reaches Hery’s chamber, where the high quality of its carving can be observed; it has the same height as the chamber, and its width, 1.52 m, is very similar to that of Hery’s corridor. The presence of this debris currently blocks access to the other end of the passage, and the ceilings of Hery’s chamber and also of the connecting passage are at least 0.65 m below the level of the floor of Baki’s tomb-chapel, so that the passage may continue below Baki’s floor. This passage may have been part of the original layout of a more complex funerary monument going back to the Eleventh Dynasty, partially reused by Hery.\(^\text{10}\) In any case, the ceiling of the passage was later broken through, establishing a connection with Baki’s floor, and this access was then used by Champollion and Rosellini to descend into Hery’s tomb.

\(^{10}\) See above nn 5–6.
Scenes in relief

Once inside, Champollion and Rosellini focussed on the decoration of the corridor walls, describing the style and some figurative motifs. The former wrote: ‘le côté gauche seul de ce tombeau, dans la forme ordinaire, conserve des sculptures; elles sont du meilleur style et d’une grande finesse, et portent un cachet d’ancienneté que confirme la manière dont les sujets sont traités: elles ressemblent à celles d’Eléthya (el-Kab) et sont en effet de la même époque...’. While the inscriptions are in sunk relief, with three levels of quality depending on the size of the signs, the figures are carved in raised relief, with great care and attention to the details. The style fits the early Eighteenth Dynasty well, with some reminiscences of classic Middle Kingdom art, the figures in movement combining a certain stiffness with the depiction of muscles in tension. The closest parallel can be found in the relief blocks of Amenhotep I now on display in the open-air museum at Karnak.11

Although the north-east wall of the corridor was already ruined, Champollion noted that scenes of hunting and fishing were visible, and Hery is still visible today hunting game in the desert on the better preserved section of this wall: while he draws his bow, a dog is biting into its prey, and an assistant is handing him a set of arrows from behind. Hery faces out of the tomb-chapel, while offering bearers represented in the register above him walk inwards, approaching a figure of the deceased sitting at the inner end of the wall. The decoration closer to the entrance comprises two registers; the upper shows Hery in the marshes harpooning a hippopotamus, and the lower includes boats sailing on the river, probably as part of the ‘pilgrimage to Abydos’ scene. The whole panel is surmounted by a kheker-frieze and a badly damaged inscribed band with a htp di nswt formula referring to Amun lord of the thrones.

The south-west wall of the corridor was (and still is) much better preserved than the opposite one. The decorated panel measures 6.77 × 1.30 m, leaving a blank margin at the bottom 0.54–0.71 m high; the panel is divided thematically into two large scenes, outer and inner. Nearer the entrance, Hery’s journey to the afterlife is depicted, arranged in three registers, including the dragging of the thnc, a group of four mezc-dancers performing at the arrival of the cortège headed by a couple of oxen dragging the coffin, and a summary vision of the hereafter with figures of Anubis and Osiris.12 The inner scene is slightly shorter, 2.53 m long, and represents the funerary banquet held for Hery; it is also divided into three registers, although the main figures take over the lower two.

The end of the outer scene literally touches the beginning of the inner one, there being no vertical border between them. The two are distinguishable because their respective registers and base-lines do not match: while the upper register of the funerary procession measures 46 cm high, that of the banquet scene is only 36 cm. In both scenes the upper register is almost twice as tall as the lower two registers. 


orientation pattern of the figures also distinguishes the scenes, with most figures in both scenes facing inwards, in each case confronted at the end by a small number of figures facing out. Thus, the four mwve-dancers welcoming the funerary procession in the upper register, the pair of mummified figures thrust into the ground that are reached by the boats crossing the river in the middle register, and the divine beings dwelling in the hereafter represented in the lower register are all facing out; they stand back to back with Hery’s relatives sitting at the banquet facing inwards, interacting with Hery, his mother, and one of his daughters, who occupy the inner end of the wall and are facing out.

**Hery’s titles, date, and filiation**

The two scenes on the south-west wall are intentionally integrated in a single decorative unit, within a single frame-band surmounted by a kheker-frieze (21 cm high) on top of a single-line inscription (6.3 cm high) running from the entrance to the inner vertical border at the opposite end of the wall. This is the main inscription of the wall, written in larger and more carefully carved hieroglyphs than the captions accompanying the figures. It consists of a *ḥtp di nswt* offering formula referring to Osiris, mentioning provisions from Re’s altar, and ends by identifying the Hery’s title, name, and filiation. Its final section, then in good condition, most interested Champollion and Rosellini, who copied it in their respective notebooks, which are substantially in agreement (fig. 2). Rosellini neglected the offering formula, and Champollion only copied its very end, comprising the wish that the deceased will receive offerings from Re’s altar. When the first part of the inscription was recorded sixty-seven years later by Spiegelberg, it had substantial lacunae (see below). Combining Champollion’s and Rosellini’s notes with Spiegelberg’s records, the following text can be reconstructed:

13 There is no vertical border-band at the end of the wall near the entrance.

14 In Champollion’s copy this section of the inscription looks as if it was in perfect condition, while in Rosellini’s the semantic determinative following Hery’s name (Gardiner’s sign A) is missing, and he indicates instead an erasure or damage. Rosellini also drew a sketch of one of the mwve-dancers of the funerary procession, and copied randomly the names of two daughters of Hery, one of his sons, and one of his brothers. We would like to thank M. Betrò, and Alessandra Pesante, Director of the University Library in Pisa, for permission to publish a photograph of the page concerning TT12 from Rosellini’s notebook.
A boon [which the king grants], and Osiris, lord of Busiris, the great god, lord of Abydos, may he give an invocation offering of bread and beer, [beef and fowl, …] a thousand of alabaster and linen, a thousand of everything good and pure, a thousand of everything good and sweet on which a god lives, which the sky gives, [the earth creates] and Hapy brings from his cavern, to drink [water at the] watering-place, to enter and come out from the necropolis, and to receive the provisions that are on Re’s altar, for the ka of the scribe, butler and overseer of the double granary of the royal wife and king’s mother Ahhotep (may she live!), Hery, justified, born of the lady of the house, the royal hre, Ahmose, justified.
The spelling of Hery’s name, 𓊩𓊧𓊢, is consistent in the two occasions where it has been preserved, which are part of the banquet scene. The title ‘scribe’ is followed directly by 𓊩𓊩𓊦𓊠, usually taken to be a general term referring to a ‘servant’ or ‘butler’. The 𓊩𓊩𓊦 was the chief of the servants of a household, in charge of the provisioning of victuals, which fits well with the other two titles held by Hery. These functions seem similar to those of the earlier title 𓊩𓊩𓊦𓊠, ‘cupbearer’ (both being associated with wine and beer), and it was occasionally followed by the epithet ‘clean of hands’; in the Eighteenth Dynasty it seems to be linked mainly with the royal family.

‘Overseer of the double granary of the royal wife and king’s mother Ahhotep’ seems to be Hery’s most important title. In a period when it seems there was no vizier at the head of the central administration, an office related with the collection, storage, and/or distribution of grain would have controlled important revenues. The title directly associates him with Queen Ahhotep, wife of Seqenenra-Taa and mother of Ahmose. Although Ahhotep played a political role during her son’s reign, Hery does not seem to have any direct connection with the king. Hery did not have funerary cones in the façade of his rock-cut tomb-chapel, and so there is no secondary source for his titles.

An early Eighteenth Dynasty date for the tomb is suggested by the Hery’s family’s names: his mother, two of his brothers, and his elder son are called Ahmose, while one of his sisters is Ahhotep. The qualifying of Queen Ahhotep’s name with ‘nhthi

15 Ranke, PN I, 253.4, only gives this individual as an example of the name. A possible variant is 𓊩𓊩𓊧𓊦𓊦𓊦. Hri-iry, Ranke, PN I, 253.5, from the tomb-chapel of Pahero at el-Kab.
17 Note the titles: (a) 𓊩𓊩𓊦𓊦𓊩𓊩, ‘scribe of the beer pantry’, W. A. Ward, Index of Egyptian Administrative and Religious Titles of the Middle Kingdom (Beirut, 1982), 85 (704); (b) 𓊩𓊩𓊦𓊩𓊩𓊩𓊦𓊦𓊦𓊦, ‘scribe of the house’, Ward, Index, 85 (705); (c) 𓊩𓊩𓊦𓊩𓊩𓊦𓊦𓊦𓊦𓊦𓊦𓊦, ‘scribe of the meat pantry’, H. G. Fischer, Egyptian Titles of the Middle Kingdom: A Supplement to Wm. Ward’s Index (London, 2004), 66, translates it as ‘foodbearer’. There is a feminine version of the title, 𓊩𓊩𓊦𓊩𓊩, see D. Stefanović, The Non-royal Feminine Titles of the Middle Kingdom and Second Intermediate Period: Dossiers (London, 2009), 47–56. Such a woman occurs at the end of P. Westcar, in charge of provisioning the house and very close to the mother of the future kings: W. V. Davies (ed.), The Story of King Kheops and the Magicians (Whistable, 1988), 15–17 (11.18–12.26).
19 See the index of titles and epithets of N. de G. Davies and M. F. L. Macadam, A Corpus of Inscribed Egyptian Funerary Cones (Oxford, 1957).
23 Other officials associated with Queen Ahhotep included Kares, ‘overseer of the double house of gold and the double house of silver, and chief steward of the king’s mother, Ahhotep’, CG 34003 in P. Lacau, Stèles du Nouvel Empire (Nos 34001–34004) (CGC; Cairo, 1909), 7–9, pl. 4, and Urk. IV, 45–9; Queen Ahhotep also engaged the 𓊩𓊩𓊦 priest Iuf to make offerings to her statue, as stated in a stela carved under Thutmose III (CG 34009), see Lacau, Stèles du Nouvel Empire, 16–17, pl. 6; Urk. IV, 29–31.
25 Barbotin, Ahmosis, 41.
26 Vandersleyen, Les Guerres d’Amosis, 193, argued for her death some time before year 22 of Ahmose, but recanted his opinion upon considering the stela of Kares: C. Vandersleyen, ‘Les deux Ahhotep’, SAK 8 (1986), 240 n. 3, further discussed by M. Gitton, Les divines épouses de la 18e dynastie (Paris, 1984), 20–1, who argued that she was alive when the decree for Kares was issued in year 10 of Ahmotic I.
and not mtʿ-hrw does not necessarily imply that she was alive when the tomb was decorated.\(^27\) The shape of the moon sign in the writing of both names constitutes circumstantial evidence for a date after year 22 of King Ahmose, and the style of the reliefs most closely resembles that of Amenhotep I’s artists (see above). Hery’s tomb-chapel may thus be dated to the very end of Ahmose’s reign, or the beginning of Amenhotep I’s, when Queen Ahhotep was still alive.

Hery is further identified through the matrilineal lineage, a common feature in contemporary private inscriptions.\(^28\) His mother, Ahmose, is described as ‘lady of the house’ and ‘royal hrw’; the second title, 1h² htw nswt, is otherwise unknown. Since it is spelled out consistently in this way on two occasions, in the long inscriptions running above the figurative scenes on both walls of the corridor, it is not a defective writing of the common title hkr(w)/hkr nswt 1h² htw nswt \(^29\) ‘royal ornament’ or ‘concubine’, nor a misspelling of 1h² hrw ‘relative(s)’).\(^30\) Hery’s mother was clearly somehow associated with the king (whose identity is left unspecified) and/or with a royal institution, perhaps enabling her son to serve Queen Ahhotep. The high social standing of Hery’s mother may explain why Hery only mentions his mother and not his father, and why he portrays her sitting next to him in the banquet scene as the most prominent person depicted in the tomb, after himself. Hery’s father is neither mentioned nor represented in any form.\(^31\)

**Hery’s family**

Richard Lepsius visited Dra Abu el-Naga at the end of November and beginning of December 1844, and also copied the end section of the long inscription on the southwest wall of the corridor in Hery’s tomb-chapel. The inscription had already suffered damage, since Lepsius notes missing sections which clearly derive from an attempt to remove slabs from the wall, as Spiegelberg’s squeezes indicate (see below). Lepsius also copied the names of Hery’s two sons and three daughters. His notebook\(^32\) was transcribed after his death, and published as volume III of the *Text* series of his *Denkmäler der Aegypten und Aethiopien*.\(^33\) However, Lepsius had another, unpublished, notebook,\(^34\) in which on 5 December 1844 he copied the names of all Hery’s relatives

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\(^27\) In the Abydos stela of Ahmose (CG 34002), the name of his grandmother Tetisheri is twice followed by ẖnti, in the lunette, and once by mtʿ-hrw, in the main text: Lacau, *Stèles du Nouvel Empire*, 5–7, pls 2–3; *Urkh. IV*, 26–9. See also Gitton, *Divines épouses*, 20.

\(^28\) S. Whale, *The Family in the Eighteenth Dynasty of Egypt: A Study of the Representation of the Family in Private Tombs* (ACE Studies 1; Sydney, 1989), 264, argues that tomb owners may attribute their filiation exclusively to their mother to establish a position as son of the primary wife in the household. On the royal family and the prominent role played by kings’ mothers, see Barbotin, *Åhmosis*, 42; Polz, *Der Beginn des Neuen Reiches*, 376–7.


\(^30\) Whale, *Family in the Eighteenth Dynasty*, 12, interprets the title as ‘royal relative’, without comment.

\(^31\) The father is anonymous in most inscriptions of the Seventeenth and early Eighteenth Dynasties (stelae etc.). Teti and Renen, however, mention both mother and father (see n. 2 for references).


\(^33\) *LD Textband*, III, 238. See also the drawing based on Spiegelberg’s squeezes below (fig. 5).

\(^34\) R. Lepsius, *Notebook VII*, 421–2 (no. 78). Now part of the collection of the Berlin Egyptian Museum, but kept at the Academy of Sciences. We are grateful to Stefan Grunert for providing images of the pages concerning TT 11–12, to Elke Freier for transcribing Lepsius’ hand writing, and to Dietrich Wildung for permission to publish the images.
partaking in the funerary banquet, including the captions for his wife, three brothers, and eleven sisters (fig. 3).

Hery and his mother are represented at a larger scale on the inner end of the wall, facing outwards; they are sitting on a high chair with leonine legs, behind a loaded offering table. Both hold a piece of cloth in the left hand, and the mother’s right arm is around her son. Above them, a caption in carefully carved hieroglyphs, with a horizontal line underneath, indicates their names and titles, here abbreviated. The inscription reads:

\[
\text{imy-r śnety n hmt nswt mwtr Tḥ-hṭp nḥtī Hṛy mh’t-hrw msrw n nḥt pr Tḥ-mṣ mw’t-hrw}
\]

The overseer of the double granary of the royal wife and king’s mother Ahhotep (may she live!), Hery, justified, born of the lady of the house, Ahmose, justified.

Hery’s wife is depicted in a smaller scale facing him and his mother, sitting on a low stool with her legs folded back. She holds a piece of cloth in her right hand, while offering Hery a lotus flower which he grasps and directs to his nose. She clearly plays a secondary role to Hery’s mother, and even her name caption is carved in smaller hieroglyphs, similar to those used for the rest of the family: \[\text{hmty snwty n Hmt nswt mwt nswt IaH-Htp anxti @ry mAa-xrw msw n nbt pr IaH-mṣ mAat-xrw}\]. Here, \textit{hmt}
‘wife’, unusually for captions, has a determinative, but no qualifying suffix pronoun.\textsuperscript{35} The group of signs following it were clearly seen by Lepsius, and his reading is supported by the impression in Spiegelberg’s squeezes (figs 7–8), but it is unclear whether it should be emended to read hmt.f nbt [pr...], ‘his wife, the lady [of the house...]’,\textsuperscript{36} or hmt(f) mrt.f [...], ‘(his) wife, his beloved one, [...]’ (reading the sign $\sim$ mr instead of $\sim$ nb).\textsuperscript{37} A third possibility would be to read as written, and take nbt.f as the wife’s name or part of it (‘the wife Nebetef[...]’), since this personal name is attested at least in the Middle Kingdom.\textsuperscript{38} However, even in this case an indication of her status would also be expected, such as nbt pr, ‘lady of the house’, which is applied to Hery’s mother and the mother of his favourite ‘sister’, Senetneferet (see below).

The other members of Hery’s family depicted in the banquet are also all named in captions,\textsuperscript{39} with the following people identified as $\sim$ st.f, ‘his son’:

1. $\equiv Th-ms$, Ahmose, entitled ‘his son, his beloved’, and thus presumably his elder son. In that capacity he is shown standing up and reciting the invocation offering on behalf of his father and his grandmother, both sitting on the other side of the offering table. Like his father (and unlike the ‘brothers’), he is wearing a translucent long kilt above a shorter one, and a wig with tight curls, shown in detail.

2. $\equiv Imn-ms$, Amenmose. Depicted as a child, naked (so presumably a younger son) at a smaller scale, facing his father, touching him on his knee and holding a small linen bag in his other hand.\textsuperscript{40} He stands ‘floating’ in the air in the small space between Hery and his wife (fig. 4a).

In addition the following females are listed as $\sim$ stt.f, ‘his daughter’:


\textsuperscript{36} Women’s names are frequently determined in situations where a masculine name is not.

\textsuperscript{37} The caption for Hery’s favourite sister also has a sign misplaced in nbt pr (see below, sister no. 1).

\textsuperscript{38} The caption for Hery’s beloved son Ahmose, however, has the sign $\sim$ for the expression mrt.f.

\textsuperscript{39} Ranke, \textit{PN} I, 188–19.

\textsuperscript{40} The names are all included in Ranke, \textit{PN} I (although with one error, see below n. 53). Ranke’s source for TT 12 is ‘Sethe 11, 82’, which refers to the ‘Abschriften K. Sethe von Gräbern des Neuen Reiches bei Theben von dem Berliner Wörterbuch, unveröffentlicht’. Sethe visited TT 11 in 1905 (see \textit{Urk. IV}, 419.17 and 442.1), and presumably also entered TT 12 then. He did not copy the names of all of Hery’s guests, but only that of his elder son and of ten sisters. Hermann Grapow, compiling the relevant Wörterbuchzettel, completed the list of names using other sources (Lepsius and the squeezes), leading Ranke to misattribute the source for all these names to Sethe’s copy. We are thankful to S. Grunert for his help concerning the Wörterbuch archive at the Berlin Academy of Sciences.

\textsuperscript{41} The small linen bag or pouch held by Hery’s younger son and three daughters was used to transport and store granular substances, and is reminiscent of those filled with natron that were used in the mumification process. For similar bags, from a different context, see B. J. Kemp and G. Vogelsang-Eastwood, \textit{The Ancient Textile Industry at Amarna} (London, 2001), 230–2. The bags may be the infant equivalent of the folded piece of cloth that the adult members of the family grasp in their hand at the banquet; see H. G. Fischer, ‘An Elusive Shape within the Fisted Hands of Egyptian Statues’, \textit{BMMA} 10 (1975), 9–21, and n. 13. Similar linen bags, wrongly identified as lotus buds and a basket, are represented on a small stela (Cairo JE 33238) found in Karnak’s third pylon: A. M. Abdalaal, ‘Three Unpublished Stelae from the Egyptian Museum, Cairo’, in Z. Hawass, K. A. Daoud, and S. Abd el-Fattah (eds), \textit{The Realm of the Pharaohs: Essays in Honor of Tohfa Handoussa} (SASAE 37; Cairo, 2008), 50–2, pl. 3, fig. 3.

\textsuperscript{42} The peculiar reduplication of the final -t in the word stt can be found also in the inscribed statue of Ahmose Sapsiris in the Louvre (E 15882): \textit{Urk. IV}, 11, 16–13.3; C. Vandersleyen, \textit{Akhmès Sapsiris fils de Séquenéren Djéhouty-Àa (17e dynastie) et la statue du Musée du Louvre E 15882} (Brussels, 2005); C. Barbotin, ‘Un intercesseur dynastique à l’aube du Nouvel Empire: La statue du prince lâhmès’, \textit{La revue des musées de France. Revue du Louvre} 4 (2005), 19–28.
Fig. 4. Details of Hery’s banquet scene: (a) his younger son Amenmose; (b) his daughter Tinetnebu.
1. Ti-nt-nbw, Tinetnebu. Her small-scale figure stands behind her father and her grandmother, squeezed in the narrow space between the back of their seat and the border of the scene, and facing in the same direction as them (i.e. outwards). Clothed in a long tight dress, she holds a closed lotus flower in her right hand, and in the other a small linen bag like that of her brother (fig. 4b).

2. Bsk(t)-Imn, Bak(et)amun. She forms a couple with her sister Nesnebu. Both are shown in the same pose and with the same complements as their sister Tinetnebu (including the linen bag), but are shown facing inwards, towards Hery and his mother. They are depicted in a smaller scale, at the level of the head of Hery’s wife, ‘floating’ in the air (although there is a horizontal line under their feet).

3. Ns-nbw, Nesnebu. She stands behind Baketamun.

The following men are listed as sn.f, ‘his brother’:

1. Sni-snb, Seniseneb. He is depicted in the upper register together with two other brothers, facing inwards. Each of them is sitting on a high chair and behind a high table loaded with food (with a couple of jars underneath) while smelling a lotus flower, and those at the sides are each holding a piece of cloth in the right hand. The fact that the one in the middle is not holding cloth is perhaps deliberately intended to break the monotony of the composition.

2. Th-ms, Ahmose.

3. Th-ms dd(w) n.f ‘m, Ahmose called Aamu.

Although there is some doubt as to whether the so-called ‘brothers’ had an actual blood relationship with Hery (see below), it was not uncommon, due probably to the high rate of infant mortality, to give two children the same name (fig. 5a and pl. 1). A nickname could be used later on to distinguish them; the nickname Aamu, ‘the Asiatic’, is the same term that the Thebans used at that time to refer to the Hyksos and their people, against whom they fought in the eastern Delta, is not necessarily descriptive or pejorative, but probably evoked his involvement in campaigns against the Asians.

The following women are listed as snt.f, ‘his sister’:

1. Snt-nfr(t) ms(t) n nbt pr Šri, Senetneferet born of the lady of the house, Sheri. Both daughter and mother are represented together, occupying a preferential place in the banquet, seated as they are on a high chair with leonine legs (like Hery and his mother), behind a high table loaded with more food than the rest, and leading the row of Hery’s brothers in the upper register. In this way, the two women are segregated and distinguished from the main group of Hery’s sisters. Senetneferet holds an open lotus flower at her nose, and grasps in her right hand a piece of cloth. Her mother sits next to her, embracing her daughter around the shoulder, while holding

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43 P. Vernus, ‘Namengebung’, L’A IV, 330, interprets personal names literally; see also id., Le surnom au Moyen Empire: Répertoire, procédés d’expression et structures de la double identité du début de la XIIe dynastie à la fin de la XVIIe dynastie (Rome, 1986), 19–20, 84–5, 126 n. 162. However, W. A. Ward, ‘Some Foreign Personal Names and Loan-words from Deir el-Medineh Ostraca’, in A. Leonard and B. B. Williams (eds), Essays in Ancient Civilization presented to Helene J. Kantor (SAOC 47; Chicago, 1989), 290 n. 13, argues that such names as ‘the Nubian’ or ‘the Asiatic’ do not always imply a foreign origin.
Fig. 5. Details of Hery’s banquet scene: (a) the two brothers Ahmose, one also called Aamu; (b) his sister Tabinet.
another piece of cloth in her right hand. Senetneferet is the only sister whose name is followed by a filiation remark. Despite her description as ‘sister’, her mother is not Hery’s mother, making it clear that the kinship term ‘sister’ does not necessarily imply blood relationship.\(^4^4\) Her name means something like ‘the best sister’ or ‘the (most) beautiful sister’, which seems to support the idea that she was Hery’s favourite one. The fact that the mother’s name is mentioned and she is represented enjoying the banquet, might indicate a particular interest in including her in the group. Sheri is qualified by the generic title ‘lady of the house’, which is the same title that Hery’s mother and wife(?) hold in the banquet scene (the former also has a further title, but it is only mentioned in the two long inscriptions above the figurative scenes). Her husband is not mentioned; if it was Hery’ father, Senetneferet would have been Hery’s half-sister.

2. \(\text{Snt-Dhwtz, Senetdjehuty.}\) She is at the head of the row of five sisters who take up the middle register, sitting down on a large mat with her legs folded back, behind a small offering table or tray, holding a piece of cloth, and smelling a lotus flower.

3. \(\text{A-sy, Aasy.}\)

4. \(\text{Ipuw-rsti, Ipuresti.}\)\(^4^5\)

5. \(\text{Ipuw-ti-mtt, Iputamot.}\)\(^4^6\)

6. \(\text{I’h-htp dd(t) n.s Idgy, Ahhotep called Idagy.}\) This is the only sister that has a nickname. There is no other sister called Ahhotep, and thus her nickname is probably not intended to distinguish her,\(^4^7\) but may be a second ‘regular’ name.\(^4^8\) She is apparently a later addition to the scene, since she is depicted at a smaller scale than her sisters, with a smaller table, sitting outside the large mat, with her name written with smaller signs, squeezed in the small space left between her table and the sister sitting in front of her.

7. \(\text{St-Innn, Satamun.}\) She is first in a row of five sisters occupying the lower register. Their pose is the same as those in the middle register, although here not all the sisters are holding a piece of cloth, in order to break the visual monotony. Their small tables or trays are surmounted by either one or two jars alternately, contrasting with the middle register where there are none.\(^4^9\)

8. \(\text{Msw, Mesu.}\)


\(^4^5\) For the reading, see Ranke, PN I, 23.13.

\(^4^6\) Ranke, PN I, 23.9. Concerning this concept of ‘death’, see J. Zandee, Death as an Enemy according to Ancient Egyptian Conceptions (Leiden, 1966). 45–8 (A.I.c.).

\(^4^7\) See above, brother no. 3. The owner and the two women represented on a stela now kept at the Museum Schloss Hohentübingen (formerly in Stuttgart) have nicknames given, without any particular reason for it: W. Spiegelberg and B. Pörtner, Aegyptische Grabsteine und Denksteine aus Süddeutschen Sammlungen (Strassburg, 1902), I, 13 (no. 22), pl. 13. For a general discussion on the use of a second personal name, see Vernus, Le surnom, 84–5.

\(^4^8\) Ranke, PN I, 54.18. The name of Reneni’s wife is similarly written, but without the g-sign: Idy, see Tylor, Renni, pl. 8. The name Idy is also attested in a stela of the same period and coming from Dra Abu el-Naga, now in the University of Pennsylvania Museum of Archaeology and Anthropology, no. 29.87.462: C. S. Fischer, ‘A Group of Theban Tombs: Work of the Eckley B. Coxe Jr. Expedition to Egypt’, Museum Journal, University of Pennsylvania 15 (1924), 37.

\(^4^9\) See above n. 42. The jars may be represented above the tables of the lower register to indicate that they were shared by the women shown in the lower and middle registers.
9. \( \text{Ti-ibs, Taibes} \)

10. \( \text{Ti-bint, Tabinet} \), The name literally means ‘the evil one’; rather than a moral description of the person, it could be regarded as a prophylactic name, meant to keep evil away (fig. 5b).\(^{52}\)

11. \( \text{Tmj, Tjena} \)\(^{53}\)

The banquet scene

Wilhelm Spiegelberg worked in the Theban necropolis from December 1895 to January 1896 at the ‘funerary temple’ of Amenhotep I. He reopened the tomb-chapel of Hery,\(^{54}\) and made a set of squeezes of the south-west wall of the corridor. Making the squeezes did not cause any damage to the wall, as it had never been painted, although in a few instances the paper removed some of the red paint of the demotic graffiti written on the wall in the second century BC (fig. 6 and pl. 1).\(^{55}\) In 1926 Spiegelberg had them sent to F. Ll. Griffith, to be considered for publication.\(^{56}\) The set is composed of thirty-eight sheets of thick, porous paper of various sizes, the majority about 70 x 50 cm, now kept in the archives of the Griffith Institute (fig. 7).\(^{57}\) The banquet scene took up eighteen sheets (the rest corresponds to the funerary procession). Unfortunately one sheet is now missing, covering the head of Hery’s son Ahmose and the torso and name of the sister just behind him in the middle register, Senetdjehuty (whose name is only known through Lepsius’ ‘forgotten’ notebook). The sheets were photographed with a digital camera and a side-light, each one from both sides, and were re-drawn separately on computer;\(^{58}\) the drawings were then joined together to produce an overall image of the scene (fig. 8). As noted above, the reliefs were the target of robbbers between Champollion’s (1829) and Lepius’ (1844) visits. The Spiegelberg squeezes show the areas that were marked out in preparation for the theft, but which were not removed by 1896. Thieves hacked around the determinative of the word for ‘scribe’ in one of Hery’s titles in the long inscription, and around a couple of funerary priests next to the offering list in the upper register of the banquet scene. They stopped when they were in the middle of the process of hacking around the head of Hery’s figure.

\(^{50}\) Ranke, \( \text{PN I, 356.12} \), offers another attestation in a stela from the reign of Amenhotep III: E. Bresciani, \( \text{Le stele egiziane del Museo Civico Archeologico di Bologna} \) (Bologna, 1985), 56–7 (no. 19), pls 22–3.

\(^{55}\) Vernus, \( \text{LA IV, 330} \); see J. Rizzo, \( \text{Bjn: De mal en pis} \), \( \text{BIFAo} \) 105 (2005), 295–320.


\(^{53}\) Sethe, \( \text{Abschrift} \) 11, 82 (see n. 39), copied this name wrongly, as \( \frac{\text{z}}{\text{i}} \), followed by Ranke, \( \text{PN I, 144.18} \).

\(^{52}\) Spiegelberg, \( \text{ZAS} \) 34, 164 n. 11; id., \( \text{Zwei Beiträge zur Geschichte und Topographie der thebanischen Necropolis im Neuen Reich} \) (Strasbourg, 1898), 7.


\(^{56}\) Letter from Spiegelberg (Munich, 29.5.1926) to Griffith, archive of the Griffith Institute, Oxford.

\(^{58}\) A vectorial drawing program was used for this task. In some instances the relief can be more clearly seen on the verso, before cleaning the dust, as it helped to sharpen the lines of the relief.
Fig. 6. Banquet scene on the inner half of the south-west wall of the corridor of Hery’s tomb-chapel (TT 12).

Fig. 7. Verso of one of Spiegelberg’s squeezes taken from the banquet scene of TT 12, courtesy of the archive of the Griffith Institute.
The banquet scene has suffered from further damage subsequent to 1896 (fig. 9), and Spiegelberg’s squeezes are therefore essential for analysing the composition of the three sub-scenes or sections of which the banquet scene is composed. The main section, separated from the rest by a huge pile of offerings on top of a high table and two mats, comprises Hery, his mother, his wife, and four of his five children. The second section consists of the guests, distributed over three registers and surrounding the standing figure of Hery’s beloved son pronouncing aloud the invocation of offerings. The third section consists of the offering list written above the deceased and his mother, accompanied by funerary priests performing rituals.

In the main section, the figures are divided into two groups facing each other, making this section self-sufficient and independent from the rest. The same artistic device was used in the scene of the funerary procession (see above), where the cortège moving inwards meets the realm of the dead facing outwards: at the other side of the river in the middle register, and when reaching the burial ground in the upper register. From this parallelism, the group facing outwards in the main section of the banqueting scene (represented at the innermost end of the corridor’s wall) may be in the realm of the dead. If so, this would include Hery and his mother, and his daughter Tinetnebu. The attitude of the latter, standing still behind her father and grandmother, static, contrasts with the active character of her brother Amenmose looking in the opposite direction and touching his father’s knee.

Hery’s mother, sitting beside him, plays a major role in the scene, overshadowing his wife, who is represented at a smaller scale, sitting on a low stool. In turn, the wife overshadows the role of the beloved son Ahmose pronouncing the invocation of offerings behind her, as she pushes him back into the second sub-scene. Hery’s wife becomes in this way the first intermediary between the living and the dead, the latter comprising primarily her husband. Sitting on his side of the offering table, she faces Hery and hands to him the offering that he takes first: the lotus flower. Hery is embraced by his dead mother, while he remains in connection with his wife through the long stem of the lotus flower, acquiring from her the capacity to live.

The main section of the scene has an almost circular composition that facilitates the interaction among the characters, and transmits a family atmosphere that anticipates the Amarna Period. The two daughters represented at an upper level, as if they were

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60. For low stools with legs curled under, see H. G. Fischer, ‘A Chair of the Early New Kingdom’, in Varia Nova (Egyptian Studies III; New York, 1996), 147–9, pls 33, 36. Chairs and stools with legs curled under are attested since the Eighteenth Dynasty, and are represented, for instance, in the tomb-chapel of Antefoker, and of Reneni in el-Kab; see N. de G. Davies, The Tomb of Antefoker, Vizier of Sesostris I, and of His Wife, Senet (No. 60) (London, 1920), pl. 30; Tylor, Reni, pl. 7. This type of stool is present in the funerary equipment of the Seventeenth and early Eighteenth Dynasties; see Petrie, Qurneh, 7, pl. 26; Carnarvon and Carter, Five Years’ Explorations at Thebes, 73, pl. 71.1.
62. The stela of Aametju (New York, MMA 19.3.32) is comparable to the main section of Hery’s banquet scene; see Fischer, Varia Nova, 148 n. 36, pl. 33. The particular writing of the moon-sign dates it before year 22 of King Ahmose. The wife of Aametju sits beside him, but on a low stool with curled legs, similar to that of Hery’s wife. She touches her husband’s back, while her daughter touches her. Aametju sits on a high chair sniffing a lotus flower, while his beloved son hands him another, which looks like the continuation of the former. The deceased,
Fig. 8. Drawing of the banquet scene of TT 12 derived from Spiegelberg's squeezes taken in 1895-6.
Fig. 9. Drawing of the current condition of the banquet scene of TT 12, after robberies and damage.
slightly further away, contribute to the closing of the circle. They do not seem to be a later addition, since the figures and their captions are carved in the same style and with the same care as those of the other two children.

The second section consists of Hery’s relatives participating in the banquet, all facing inwards, with the prominent figure of the beloved son standing up at the front of the group. Immediately behind him there are ten sisters distributed in two registers, all of them seated on the floor, each with a tray of food at her side. Above Hery, the upper register is higher than the other two, to give room for his three brothers, his favourite sister, and her mother, all of them seated on high chairs and behind high tables. The contrast between this and the lower two registers makes it even more striking that the men are sitting behind the two women, who lead the group of brothers and sisters.

Finally, the third section of the banquet scene includes an offering list, recording twenty standard items, plus a reference to its ‘invocation’ or ‘recitation’, hi sn, and a water libation. Next to it, there are several funerary priests in action, arranged in three short registers, represented at a smaller scale than the rest of the figures in the banquet scene, and carved in sunk relief. The upper register shows a kneeling man making an offering granted by the king and by the god Geb, accompanied by a sem-priest and a lector priest. The middle register depicts three lector priests inscribed tombs of officials of the Eighteenth Dynasty’ in Dra Abu el-Naga. They excavated from November 1898 to February 1899. The published report contained only passing references to the tomb-chapel of Hery, listing it as one of the seven ‘inscribed tombs of officials of the Eighteenth Dynasty’ in Dra Abu el-Naga that ‘merit full publication’. The ‘Diary of Finds’ that Spiegelberg compiled during this period only mentions Hery’s monument in order to provide provenances for a few of the objects found. The silence concerning the tomb-chapel of Hery is notable, and

The robberies and the restoration

Spiegelberg subsequently returned to the tomb-chapel of Hery accompanied by Percy E. Newberry, working under the auspices of the Marquis of Northampton, who was awarded official permission to excavate throughout the entire area of Dra Abu el-Naga. They excavated from November 1898 to February 1899. The published report contained only passing references to the tomb-chapel of Hery, listing it as one of the seven ‘inscribed tombs of officials of the Eighteenth Dynasty’ in Dra Abu el-Naga that ‘merit full publication’. The ‘Diary of Finds’ that Spiegelberg compiled during this period only mentions Hery’s monument in order to provide provenances for a few of the objects found. The silence concerning the tomb-chapel of Hery is notable, and Aameju as well as Hery, thus receive life through physical contact and through the lotus flower that is handed to them by a caring relative. For a similar composition on a Second Intermediate Period stela, see H. Schäfer, Principles of Egyptian Art (tr. J. Baines; Oxford, 1974), 189-202. The offering list corresponds to type C in W. Barta, Die altägyptische Opferliste von der Frühzeit bis zur griechisch-römischen Epoche (MÄS 3; Berlin, 1963), 111-28. Hery’s offering list is probably the earliest surviving New Kingdom example.


Sir William George Spencer Scott Compton, Fifth Marquis of Northampton (1851–1913), was in the diplomatic service and travelled in Egypt in 1898–9; W. R. Dawson, E. P. Uphill, and M. L. Bierbrier, Who was Who in Egyptology (3rd edn; London, 1995), 104. He met Spiegelberg in Egypt at the start of 1896 (letter written by the former to the latter, Cairo, 9.3.1896, Griffith Institute archive), and they were collaborating by the end of that year (letter from Spiegelberg to Newberry, Newberry MSS.141.13.1-2, Griffith Institute archive).

Newberry’s notebook with accounts and personal remarks is available at the archive of the Griffith Institute (PEN/G/IX/N.A.).

Northampton, Excavations in the Theban Necropolis, 13; the others are TT 11, 17, 18, 144, 146, and 161.

W. Spiegelberg, Fundjournal: Theben, 7 November 1898–9 Februar (2 vols.), unpublished: Griffith Institute
the state of the wall reliefs when they found them cannot be determined (i.e. whether the thieves had caused further damage or not).

When Kurt Sethe visited the tomb-chapels of Djehuty and Hery in 1905, and copied several of the inscriptions,\(^{70}\) to judge from his notes it seems that the reliefs and inscriptions were in a similar condition to that shown in Spiegelberg’s squeezes. Sethe copied the long inscription running above the funerary procession and the banquet scene, the name of Hery’s elder son, and those of the ten sisters sitting behind him. The only difference is that Sethe indicates that the first half of the caption above Hery and his mother was already broken, implying that the figures of the two daughters, Baketamun and Nesnebu, were robbed between 1899 and 1905. This document gives a terminus post quem for the rest of the thefts, and shows that although robberies within a tomb-chapel may look alike in that they use the same method, they were not necessarily committed on a single occasion, but could have occurred over a relatively long period of time.

It must have been soon after Sethe’s visit that the robbers returned and continued to cut away some of the figures in the banquet scene. Alan H. Gardiner remarked a decade later that the most dangerous time for a tomb in terms of modern plundering was immediately after its first discovery,\(^{71}\) dramatically describing the action of thieves in the Theban necropolis in the early twentieth century: ‘they are by no means content with searching for portable objects, but will, with equal readiness, cut fragments of painting or sculpture from the tomb-walls for sale to any Europeans who are Vandals enough to purchase them … 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’.\(^{72}\) Unfortunately, this was the case with Hery’s tomb-chapel: the thieves removed seven fragments, chiselling out a substantial area around each one of them, and leaving another one ready to be cut away. They chose the small figures or busts of those partaking in the banquet that were in good condition, and easy to sell.

Arthur E. P. Weigall, appointed Inspector-General of the Antiquities Department of Upper Egypt, started protecting the private Theban tomb-chapels by the end of 1906, locking their entrances with iron doors, among other safety measures. When he published a list of monuments that were accessible in November 1909, he included Hery’s as no. 12.\(^{73}\) Notably, he does not mention Hery’s name, but just that his mortuary chapel was ‘leading from 11’ (Djehuty), which may imply that the owner’s name had already been damaged by the thieves’ actions.

\(^{70}\) See above n. 39. Sethe, Abschrift 11, 81–3, contains some problematic information, since he records signs in the long inscription that were certainly missing in Spiegelberg’s earlier squeezes (the logogram \(s\) and the first sign of the title \(eb\)). He did not copy the names of the guests in the upper register.


\(^{72}\) Gardiner and Weigall, Topographical Catalogue, 8–9. For robbed slabs from Theban tombs, see A. Mekhitarian, La misère des tombes thébaines (MonAeg 6; Brussels, 1994).

\(^{73}\) A. E. P. Weigall, A Guide to the Antiquities of Upper Egypt (London, 1909), 182. Although he points out that the list includes the accessible mortuary chapels, he remarks that nos 11 to 15, in Dra Abu el-Naga, have not yet been opened. The tomb-chapels, as explained later on by Gardiner, were opened and cleared so that they could be systematically inspected and controlled.
Gardiner joined Weigall’s enterprise in the late summer of 1909, and when he finished his catalogue of the Theban tombs in September 1913, his reference to Hery’s main title derived from notes belonging to a colleague (thus written between brackets).\(^{74}\) He indicates that the tomb-chapel was already locked with an iron door at that date, as was that of Djehuty, through which one gained access into Hery’s tomb.\(^{75}\) The entrance to the tomb-chapel of Hery was, however, not in fact closed with an iron door, but blocked with a cemented stone-wall, leaving a small window with iron bars at the top, since access to it was possible via TT 11. Gardiner pointed out later that ‘during the past few years the damage done in protected tombs has been very slight’. Thus, once the entrance to Hery’s tomb-chapel was closed, sometime between the end of 1906 and the end of 1909, there were no more thefts, and the fragments stolen from the south-west wall of the corridor must have been cut out before then.

Norman de G. Davies visited TT 12 in 1926, and copied what remained of the inscriptions. His notebook\(^{76}\) conveys clearly that the tomb had been heavily robbed, and the condition of the south-west wall must have been similar to that found by the Spanish–Egyptian mission in January 2002. Davies’ notebook alerted the current mission to the existence of Lepsius’ lost Tagebuch, which he used to complete some lacunae.

Following a period of calm facilitated by the locked entrance, the reliefs suffered one further ‘unexpected’ slight: the faces of some of the surviving figures, whose busts were in good condition and were more likely to be stolen, had their noses intentionally hacked out. The noses were already broken when Siegfried Schott entered Hery’s tomb-chapel at the beginning of 1937 and took some photos of the reliefs.\(^{77}\) An ‘anecdote’ recorded by Ahmed Fakhry might explain this: ‘When tomb no. 51 was attacked by cutting five pieces from it in 1941, one of the two guards of the zone was honest and he feared lest in his absence the thieves should return and cut more pieces ... therefore in order to keep them away he disfigured all the faces’ in that tomb and in seven other tombs.\(^{78}\) These monuments were all in the area of Sheikh Abd el-Qurna south, but a similar procedure could have been conducted earlier at Dra Abu el-Naga.\(^{79}\)

Thanks to Spiegelberg’s squeezes, the missing pieces (fig. 10) can thus be identified with certainty.\(^{80}\) One of the missing fragments has already been found in New York, in the Metropolitan Museum of Art (fig. 11).\(^{81}\) The provenance was labelled as ‘Thebes(?)’.

\(^{75}\) Photographs taken before and soon after the protection of TT 11 was built can be seen in Galán, in Magee et al. (eds.), *Sitting beside Lepsius*, figs 8–10.
\(^{76}\) N. de G. Davies, MSS. Notebook 11.3 (1926), 1–4, unpublished: Griffith Institute archive.
\(^{77}\) Schott, negative 8679. He was in Luxor working for the Epigraphic Survey of the Oriental Institute of University of Chicago between 1931–7; Dawson et al., *Who was Who*, 380. The photographer Harry Burton also took some shots in the winter of 1939/40: New York, MMA photos T 3720, T 3721. We thank the Griffith Institute and the Metropolitan Museum of Art for making the photographs available.
\(^{78}\) A. Fakhry, ‘A Report on the Inspectorate of Upper Egypt’, *ASAE* 46 (1946), 33. The other damaged tombs were TT 31, 45, 53, 54, 128, 130, and 342.
\(^{79}\) The same damage can be observed in the figures carved on the façade of TT 11. The noses of the figures were hacked after the robberies took place, since the stolen slabs from TT 12 did not suffer this damage, as shown in fig. 11.
\(^{80}\) The drawings reproduce the maximum area of the slab, and thus offer only an approximation of what could be the current shape of the fragments. Hery’s head had begun to be hacked around, and it is possible that it was already completely cut out of the wall before the robbers removed his mother’s bust.
\(^{81}\) Accession no. 50.19.4, on display in Gallery 13A, S4: wall. We are grateful to Dorothea Arnold for her assistance and permission to publish the photograph.
Measuring $17 \times 18$ cm, it was donated in 1950 by Mrs Morton Nichols (formerly Miss Allene Hostetter), as part of a set of ‘twenty objects, including fragments of sculpture and limestone relief’, mentioned among the gifts received by the Egyptian Department.\(^8\) She married the banker Mr. Morton Colton Nichols on 28 December 1904,\(^3\) and it must have been soon after this date that the piece was acquired in Luxor.

This fortuitous find inspires the search for other fragments.\(^4\) Together with the blocks that were found lying on the floor of the corridor, and those that have been brought to

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\(^8\) See A. Lansing, ‘Egyptian Art’, BMMA NS 10 (1951), 20.

\(^3\) He retired in November 1908, and could have developed an interest in Ancient Egyptian art through Albert Morton Lythgoe, one of his classmates at Harvard. His father, Mr. William Snowden Nichols, died in July 1905, and was a charter member of the Metropolitan Museum of Art.

\(^4\) A second fragment from the south-west wall of the corridor of Hery's monument has been found in the
light in the excavation of the open courtyard and the neighbouring tomb –399–, it will be possible to restore and complete to a large extent the relief scenes that decorate the tomb-chapel of Hery (TT 12), a unique monument of the early Eighteenth Dynasty. The present article not only publishes Hery’s banquet scene, but also highlights the relevance of archival research when studying an ancient monument.86

Petrie Museum, UC14549. The piece, 10.5 × 11.0 cm, was of ‘unknown provenance’, and was on display in a case with Old Kingdom reliefs: H. M. Stewart, Egyptian Stelae, Reliefs and Paintings from the Petrie Collection (Warminster, 1979), II, 11 no. 43 (dated as ‘Old/Middle Kingdom’, without drawing/photo). The fragment belongs to the funerary procession, and shows the bust of one of the two men dragging the canopic chest, as part of the register below the dragging of the tekenu near the entrance of the tomb-chapel. We thank S. Quirke for his assistance regarding this piece.

85 In the first eight campaigns, 2002–09, two hundred and twenty fragments of relief from the corridor of Hery’s funerary monument have been found. Among them, five have been identified as belonging to the banquet scene.

86 For research operating in the opposite direction, starting from a museum set of objects (wall fragments) and looking for the Dra Abu el-Naga tomb from which they derived, see R. Parkinson, The Painted Tomb-Chapel of Nebamun (London, 2008).