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Figurines and statuettes from the area of TT 11-12 in Dra Abu el-Naga

Gema Menéndez
(Taf. 23-29)

Abstract
The archaeological works undertaken by the Spanish-Egyptian mission since 2002 in the tombs of Djehuty (TT 11) and Hery (TT 12) on the lower slope of Dra Abu el-Naga hill have unearthed a large number of objects from several periods, belonging to the nearby burials. This article comprises a selection of funerary figurines and statuettes found outside the tombs, thus showing the different periods in which the necropolis was in use.

The tombs of Djehuty (TT 11) and Hery (TT 12), dated to the reigns of Hatshepsut-Thutmose III and Amenhotep I respectively, are located in the Theban Necropolis of Dra Abu el-Naga.1 These two and connected with them from inside is another early 18th Dynasty tomb numbered -399- by F. Kampp.2 To the northeast of the tomb of Hery and two meters higher up the hill is the tomb of “the overseer of the cattle of Amun, Baki” dating also to the first half of the 18th Dynasty (Fig. 1).3 Their location on the foothill caused the build-up of debris, covering the open courtyards completely, and even the façade of the tombs of Hery, -399- and Baki. Aiming to remove the rubble that covered the entrances and the original floor of the courtyards, as well as to clear out above the entrance of the tombs, setting out the façades and preventing the future and progressive crumbling of debris, the archaeological works of the Spanish-Egyptian mission since 2002 have focused on the outside, on the northern and southern areas of the concession. During the process, a large number of objects have been found mixed with the debris, without context, and belonging to the funerary equipment of tombs located in the vicinity, from the 11th Dynasty until the Late Period.

The presence of burials and funerary equipment belonging to the 11th Dynasty provides us with the earliest date in the use of this area of the necropolis. During the 17th Dynasty Dra Abu el-Naga became a royal cemetery, achieving greater importance.4 The increase in religious and funerary value at the beginning of the New Kingdom aroused the interest of the Theban elite that began to cut their tombs in this area of the necropolis and/or to re-use the existing ones.5 Not only the royal tombs prompted the growth and occupation of Dra

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Abu el-Naga but the location had also a lot to do: the necropolis is located on the west bank of the river facing the temple of Karnak, and it was an area frequently crossed by the Beautiful Feast of the Valley. Its religious and funerary value remained valid during the Ramesside Period and Late Period.

The uninterrupted occupation of the necropolis explains the abundance of finds from different periods. The constant re-use of the tombs, whether funerary shafts or rock-cut tombs, mainly during the Third Intermediate Period, as well as the looting during antiquity and modern times, has caused the destruction of many objects and the mixture of fragments of funerary equipment belonging to different periods in the same context, hence slowing down the tasks of contextualization and dating.

While waiting for a future monograph, which will comprise the results obtained from the excavation outside of the tombs, some objects, such as funerary cones, seals impressions, ostraka or pottery deposits, have been studied previously. This article intends to be a contribution to the catalogue of finds, thus displaying a selection of figurines and statuettes unearthed in the archaeological campaigns carried out between 2002 and 2010.

They are mainly fragmentated pieces executed in wood, pottery or stone. Due to the lack of original archaeological context, the dating of such pieces has been obtained through stylistic criteria or by comparison with similar objects in museum collections.

I. Upper body of a feminine figurine. It depicts a standing woman, apparently naked (or semi naked), slender body, with narrow hips, flat stomach and delicately marked breasts. She wears a Hathorie scroll wig divided in three locks, two falling over each shoulder and one over her back. The locks are held together with ribbons, indicated by horizontal incisions (pl. 23a).

Measurements: 12.2 x 2.9 x 2.4cm

Material: Wood

Date: Middle Kingdom. 12th Dynasty (?)

Findspot: Square 12-C/D; UE-01 (02/02/2003). The piece was unearthed 6m away from the façade of Djehuty’s tomb (TT 11) and 20cm over the floor of the original courtyard. In that same area a burial belonging to a woman from the 21st Dynasty was located. The relation between both discoveries is obviously remote, as the dating of the figurine is earlier and does not belong to the original context.

B.G. Ockinga, Use, reuse, and abuse of “Sacred Space”: observations from Dra Abu el-Naga, in: P. Dormann/ B.M. Bynum (eds.), Sacred Space and Sacred Function in Ancient Thebes, SAOC 61, Chicago 2007, 139-161.


Fig. 1: Dra Abu el-Naga, site of Spanish-Egyptian Mission.
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Fig. 1: Dra Abu el-Naga, site of Spanish-Egyptian Mission.
Conservation: The object appears fragmented and only the upper part, from the head to the hips, has been preserved. The arms, formerly attached to the body by means of wooden dowels, are missing. Due to the low quality of the wood, some cracks and fissures have appeared, hindering the possibility to observe certain details of the carving, such as the facial features or a possible dress that would cover the woman’s figure.

Comments: The body was carved from a single piece. The arms were crafted separately and assembled to the shoulders by dowels (0.8 x 0.3cm). This technique was used to facilitate the carving of the arms and hands.

The style of the hairdo can help date the piece, as it is very common in figurines and statuettes of the 12th Dynasty. However, there are some late examples, such as a statue of the king’s daughter Ahhotep (Louvre N 446), dated to the end of the 11th Dynasty, that exemplifies the stylistic influence of the Middle Kingdom during this period.6

Parallels: Manchester No. 4230 (Late Old Kingdom);10 Boston 04.17777 (11th Dynasty);11 Louvre E 20576 (early Middle Kingdom);12 Boston 20.11121 (11th-12th Dynasties);13 Petrie UC 8832 (Middle Kingdom);14 Petrie UC 8841 (Middle Kingdom);15 Fitzwilliam E.16.1899 (12th-13th Dynasties);16 BM EA 2373 (late 12th Dynasty-early 13th Dynasty);17 Petrie UC 8833 (Second Intermediate Period);18 Petrie UC 16646 (Second Intermediate Period);19 Petrie UC 8827 (New Kingdom);20 New York MMA 07.228.78 (18th Dynasty).21

2. Fragment of a naked feminine figure. The object has been shaped on both sides, and due to the manufacture mold a protruding edge surrounds the figure. The curves of the body have been indicated and allow to clearly appreciate the thighs, hips, buttocks and flat stomach. The arms drop vertically along the body and are extremely long, so the hands must have reached the knees (pl. 23b).

3. Fragment of a naked feminine figure. The piece has been shaped by means of a one-piece mold, as the back part is completely flat. The figure is slender, with moulded thighs and flat stomach. The arms are placed along the body, and the palms of the hands opened towards the thighs (pl. 24a).

Measurements: 4.4 x 3 x 1.9cm

Material: Pottery

Date: 18th-19th Dynasties

Findspot: Square 15-H, UE-00 (02/15/2003). The figure was found 2m above the tomb of Baki, to the north-east of Hemery (TT 12) in a superficial level and with mixed material.

Conservation: The piece is fragmented. Part of the body, from the belly to the knees, has been preserved. There are remains of red paint over the entire surface.

Comments: This type of feminine figurines seems to be very common in domestic, funerary and religious contexts.22 Their main feature is to have been shaped by means of a mold, with a slender body and long arms and legs. Although they have appeared as separate figurines, in origin they must have been accompanied by models of beds, over which they were placed.23

Parallels: Petrie UC 59320 (Second Intermediate Period);24 Sawama S15 (18th Dynasty);25 Petrie UC 24515 (18th Dynasty);26 Petrie UC 115 (late 18th Dynasty);27 BM EA 21953 (late 18th Dynasty-early 19th Dynasty);28 EES 76, 227, 281, 772, 1108, 1429 (late 18th Dynasty- Ramesside Period);29 Louvre E 16512 M (19th Dynasty?);30 Petrie UC 45803 (Ramesside Period).31


7 J.H. Breasted, Egyptian Servant Statues, Washington 1948, 94, pl. 87.

8 É. Delage, Catalogue des statues égyptiennes, 188-189.


10 Page, Egyptian sculpture, 105-106 (no. 123).

11 Page, Egyptian sculpture, 105-106 (no. 123).

12 Bournia, Pharaohs and Mortals, 124 (no. 117).


14 Page, Egyptian Sculpture, 114 (no. 149).

15 Page, Egyptian Sculpture, 53 (no. 50).

16 Page, Egyptian Sculpture, 79 (no. 85).

17 B. Hornemann, Types of Ancient Egyptian Statuary IV-V, Munkgaard 1965, 850.


24 W.M.F. Petrie, Objects of Daily Use, London 1927, p. 60, pl. 52 (no. 423).


26 http://petricat.museums.uc.l.ac.uk.

27 http://petricat.museums.uc.l.ac.uk.


31 http://petricat.museums.uc.l.ac.uk.
The style of the hairdo can help date the piece, as it is very common in figurines and statuettes of the 12th Dynasty. However, there are some late examples, such as a statue of the king’s daughter Ahhotep (Louvre N 446), dated to the end of the 11th Dynasty, that exemplifies the stylistic influence of the Middle Kingdom during this period.

**Parallels:** Manchester No. 4230 (Late Old Kingdom); Boston 04.17777 (11th Dynasty); Louvre L 20576 (early Middle Kingdom); Boston 20.1121 (11th-12th Dynasties); Petrie UC 8832 (Middle Kingdom); Petrie UC 8841 (Middle Kingdom); Fitzwilliam E.16,1899 (12th-13th Dynasties); BM EA 2373 (late 12th Dynasty-early 13th Dynasty); Petrie UC 8883 (Second Intermediate Period); Petrie UC 16646 (Second Intermediate Period); Petrie UC 8827 (New Kingdom); New York MMA 07.228.78 (18th Dynasty).

2. Fragment of a naked feminine figure. The object has been shaped on both sides, and due to the manufacture mould a protruding edge surrounds the figure. The curves of the body have been indicated and allow to clearly appreciate the thighs, hips, buttocks and flat stomach. The arms drop vertically along the body and are extremely long, so the hands must have reached the knees (pl. 23b).

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24 W.M.F. Petrie, Objects of Daily Use, London 1927, p. 60, pl. 52 (no. 423).

Material: Pottery
Date: 18th-19th Dynasties

Findspot: Square 17/18-F; UE-190 (02/16/2009). Area above the tomb of Hery (TT 12) and the intermediate tomb -399-. Mixed with modern material.

Conservation: Only the central part of the body has been preserved, from the breasts to the knees. There are traces of red paint.

Comments: This type of figurine is very similar to the previous one, despite the fact that in this case only the front side of the figure has been shaped. The use and purpose must have been similar, to be placed over a model of a bed. Its presence in funerary contexts is common in Sawama and Qurna, but also in domestic contexts, such as Kom Rabitah or Gurob.

Parallels: refer to previous example.

4. Naked feminine figurine. The object has been shaped by means of an opened mould thus leaving the back part flat. The stomach and thighs are protruding. The arms are placed along the body. The hands, depicted in a very schematic way, show the palms opened towards the thighs (pl. 24b).

Measurements: 7.6 x 3.9 x 3.5 cm.

Material: Pottery
Date: New Kingdom(?)

Findspot: Square 6-G; UE-01 (01/24/2006). The piece comes from the courtyard of the intermediate tomb -399-. It was unearthed in an area of superficial debris, together with material belonging to modern times.

Conservation: The central part of the body, from the breasts to the upper part of the knees, has been preserved. There are stains of burnt on the left side of the object. There seems to be some traces of paint. However, the change in colour may be due to a later polishing of the object.

Comments: The lack of a specific archaeological context complicates the dating of the object. The voluptuousness of the thighs and stomach resembles the Amarna Period style, but it is also common in feminine figures of other periods from the Middle Kingdom onwards.

Parallels: CCG 774-775 (18th Dynasty), Petrie UE 8829 (New Kingdom), BM EA 32749 (Amenhotep III), Petrie UE 45880, 45811 (Ptolemaic Period).

5. Fragment of a feminine figurine similar to the previous one. The stomach and thighs are protruding, highlighting the feminine curves. The arms are placed along the body with the hands opened towards the thighs. A fingerprint has been preserved in the lower part thus indicating that it was either made up of two pieces and the back is missing or the figure was never completed (pl. 25a).

Measurements: 5.1 x 3.2 x 2.3 cm

Material: Pottery
Date: 18th Dynasty (?)

Findspot: Square 18-G; UE-190 (01/16/2010). Area above the tomb of Hery (TT 12) and -399-. Sector comprising mixed material.

Conservation: Fragment depicting the lower part of the breasts until the middle of the thighs. The figure is badly damaged with only the front being preserved, as the back is broken. There are traces of yellow paint in some areas that coincide with the more polished surfaces.

Comments: refer to previous example.

Parallels: refer to previous example.

6. Fragment of a naked feminine figurine. The figure is very slender, with slim waist, narrow hips, flat stomach and prominent buttocks. The arms are along the body and the hands, unusually large, are opened. The belly and the pubic triangle are well defined and enhanced with incisions. The waist is embellished with a row of dots that resemble a kind of girdle. Two dimples have been done behind, at the end of the back (pl. 25b).

Measurements: 7.5 x 3.1 x 1.7 cm

Material: Pottery
Date: Middle Kingdom-Second Intermediate Period

Findspot: Square 9-H; UE-01 (02/07/2005). At a distance of 20 m from the façade of the tomb of Baki. Surface level with material from several periods.

Conservation: Only the lower torso up to the knees has been preserved. The arms are not complete, as they must have been separated from the body at elbow level.

Comments: The majority of the examples known of this type of feminine statuette belong to contexts dating to the Middle Kingdom or Second Intermediate Period. They are known for their slenderness, the incisions that embellish the body, the unusual size of the head and the careless facial features. Occasionally they appear escorted by children moulded together with the figure or tied with linen strips.

Page, Egyptian Sculpture, 77 (no. 82).
Rehm, Reflections of Women in the New Kingdom, 119 (no. 78).
http://petriecat.museum.ucl.ac.uk.
Pinch, Votive Offerings to Hathor, 199-201 (Type 2).
BM EA 23474. Pinch, Votive Offerings to Hathor, pl. 47b.
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**Measurements:** 5.1 x 3.2 x 2.3cm

**Material:** Pottery

**Date:** 18th Dynasty (?)

**Findspot:** Square 18-G; UE-190 (01/16/2010). Area above the tomb of Hery (TT 12) and -399-. Sector comprising mixed material.

**Conservation:** Fragment depicting the lower part of the breasts until the middle of the thighs. The figure is badly damaged with only the front being preserved, as the back is broken. There are traces of yellow paint on some areas that coincide with the more polished surfaces.

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4. **Naked feminine figurine.** The object has been shaped by means of an opened mould thus leaving the back part flat. The stomach and thighs are protruding. The arms are placed along the body. The hands, depicted in a very schematical way, show the palms opened towards the thighs (pl. 24b).

**Measurements:** 7.6 x 3.9 x 3.5cm.

**Material:** Pottery

**Date:** New Kingdom (?)

**Findspot:** Square 6-G; UE-01 (01/24/2006). The piece comes from the courtyard of the intermediate tomb -399-. It was unearthed in an area of superficial debris, together with material belonging to modern times.

**Conservation:** The central part of the body, from the breasts to the upper part of the knees, has been preserved. There are stains of burnt on the left side of the object. There seems to be some traces of paint. However, the change in colour may be due to a later polishing of the object.

**Comments:** The lack of a specific archaeological context complicates the dating of the object. The voluptuousness of the thighs and stomach resembles the Amarna Period style, but it is also common in feminine figures of other periods from the Middle Kingdom onwards.

**Parallels:** CCG 774-775 (18th Dynasty), Petrie UC 8829 (New Kingdom), BM EA 32749 (Amenhotep III), Petrie UC 45805, 45811 (Ptolemaic Period).\(^{38}\)

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\(^{32}\) supra note 25, Petrie, Quyroh, 12, pls. XX (607), XXXI, 5-6.

\(^{33}\) Giddy, Kom Rabia'a, 28-42, pls. 7-12.

\(^{34}\) See Petrie UC 16723 and Petrie UC 16724; Pinch, Votive Offerings to Hathor, p. 46 (A).


\(^{36}\) supra note 26, Petrie, Quyroh, 12, pls. XX (607), XXXI, 5-6.

\(^{37}\) Giddy, Kom Rabia'a, 28-42, pls. 7-12.

\(^{38}\) See Petrie UC 16723 and Petrie UC 16724; Pinch, Votive Offerings to Hathor, p. 46 (A).


\(^{34}\) supra note 25, Petrie, Quyroh, 12, pls. XX (607), XXXI, 5-6.

\(^{35}\) Giddy, Kom Rabia'a, 28-42, pls. 7-12.

\(^{36}\) See Petrie UC 16723 and Petrie UC 16724; Pinch, Votive Offerings to Hathor, p. 46 (A).


\(^{38}\) supra note 26, Petrie, Quyroh, 12, pls. XX (607), XXXI, 5-6.

\(^{39}\) Giddy, Kom Rabia'a, 28-42, pls. 7-12.
7. *Figurine of a naked woman lying face up on a bed.* The woman has one arm stretched along the body. The other has not been preserved. The footboard of the bed is moulded and exceeds the figure (pl. 26a).

**Measurements:** 10 x 7.9 x 4.9 (2.9) cm

**Material:** Pottery

**Date:** New Kingdom

**Findspot:** Square 13-F; UE-00 (02/13/2003). Found on the open courtyard of the intermediate tomb -399-, close to the burial shaft located at the entrance. The funerary equipment found inside one of the burial chambers of the shaft dates to the beginning of the 18th Dynasty. However, material from a later period was found outside.

**Conservation:** Only the lower half of the figure has been preserved. The surface is badly damaged, so the feet and hands are badly worn. Remains of white and red wash are still visible on the bed and the woman’s body.

**Comments:** In this type of figurines, the woman is depicted face up, lying on a bed, or on one side, and resting her head on a pillow. She usually wears a wig and a cone of perfume. The figures can be moulded attached to the bed, as part of the same object, or separately, examples of which have already been seen above.

A variety within this typology represents women accompanied by young children, thus confirming their intimate relation with fertility and motherhood. This symbolism is reinforced by the relationship of these objects with the goddess Taweret. In the model of

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8. *Lower body of a wooden figurine standing on a small pedestal 2.6cm tall.* The figure wears a long dress down to the ankles, so it is probably a woman. The ankles and feet have been delicately carved, showing clearly the toes, long and separated, and the nails (pl. 26b).

**Measurements:** 15.5 x 4.7 x 4.3 cm

**Material:** Wood

**Date:** New Kingdom. 18th Dynasty (?)

**Findspot:** Square 78/C-D; UE-71 (02/06/2006). Associated to a 26th Dynasty burial found at a distance of 24m in front of the façade of the tomb of Djehuty, and 1m above the court’s original floor. The burial was surrounded by fragmented material and covered by a mound composed of objects from previous periods and relief blocks from the tomb of Djehuty.

**Conservation:** The figurine was found in two fragments that were subsequently joined. The wood is soft and porous, of poor quality, with cracks and crevices. Nevertheless, some details of the carving can be seen on the feet.

**Comments:** This type of figurines usually represent the owner of the tomb or a relative, and are placed inside the burial as part of the funerary equipment. The pedestal must

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42 Hornemann, Types of Ancient Egyptian Study IV-V, 841.

43 Hornemann, Types of Ancient Egyptian Study IV-V, 834.

44 Roberts, Reflections of Women in the New Kingdom, 124 (no. 81).


46 Hayes, *Scepter of Egypt* II, 16-17, fig. 6.

47 http://petrie.museums.ucl.ac.uk.

48 Roberts, *Reflections of Women in the New Kingdom*, 125 (no. 82).


50 Petrie, Quhrah, pl. XXXI (7).

51 A well preserved baboon mummy dating to the 18th Dynasty was found on the same day and in the same archaeological context. S. Ibrahim, *Animal Mummies*, in: *Iedem, Divine Creatures. Animal Mummies in Ancient Egypt*, Cairo/New York 2005, 2.

52 D’Auria/Lacovara/Reebrug, *Mummies & Magic*, 137 (no. 74).


57 D’Auria/Lacovara/Reebrug, *Mummies & Magic*, 137 (no. 74).


59 Hornemann, Types of Ancient Egyptian Study IV-V, 1392.


61 See the statue of Pakhetkhet (Middle Kingdom) with the same attitude but naked and covered with a piece of linen (Louvre E 20576); Delange, Catalogue des statues égyptiennes du Moyen Empire, 188-189. The possibility that the figurine would be a offering bearer can be ruled out, since, in such a case one of the feet must be placed forward indicating movement. See Cleveland 1944, 809 (12th Dynasty) and Ny Carlsberg Glyptotek ACHN 1628 (Amenemhat II). Bernam, *The Cleveland Museum of Art. Catalogue of Egyptian Art, 11-12*.
Figure 7: A naked woman lying face up on a bed. The woman has one arm stretched along the body. The other has not been preserved. The footboard of the bed is moulded and exceeds the figure (pl. 26a).

**Measurements:** 10 x 7.9 x 4.9 (2.9) cm

**Material:** Pottery

**Date:** New Kingdom

**Findspot:** Square 13-F; UE-00 (02/13/2003). Found on the open courtyard of the intermedie tomb -399-, close to the burial shaft located at the entrance. The funerary equipment found inside one of the burial chambers of the shaft dates to the beginning of the 18th Dynasty. However, material from a later period was found outside.51

**Conservation:** Only the lower half of the figure has been preserved. The surface is badly damaged, so the feet and hands are badly worn. Remains of white and red wash are still visible on the bed and the woman's body.

**Comments:** In this type of figurines, the woman is depicted face up, lying on a bed, or on one side, and resting her head on a pillow. She usually wears a wig and a cone of perfume. The figures can be moulded attached to the bed, as part of the same object, or separately, examples of which have already been seen above.

A variety within this typology represents women accompanied by young children, thus confirming their intimate relation with fertility and motherhood. This symbolism is reinforced by the relationship of these objects with the goddess Taweret. In the model of

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52 Hornemann, Types of Ancient Egyptian Statuaries IV-V, 841.

53 Hornemann, Types of Ancient Egyptian Statuaries IV-V, 834.

54 Rohims, Reflections of Women in the New Kingdom, 124 (no. 81).

55 Petrie, Objects of Daily Use, 59-60, pl. 52 (nos. 394, 395, 408, 410-413).

56 Hayes, Scepter of Egypt II, 16-17, fig. 6.

57 http://petrie.etmuseum.uc.ox.ac.uk.

58 Rohims, Reflections of Women in the New Kingdom, 125 (no. 82).

59 Rohims, Reflections of Women in the New Kingdom, 152 (no. 85).


61 Petrie, Quenah, pl. XXXI (7).

A well preserved sennet mummy dating to the 18th Dynasty was found on the same day and in the same archaeological context. S. Bram (ed), Divine Creatures. Animal Mummies, in: Idem, Divine Creatures. Animal Mummies in Ancient Egypt, Cairo/New York 2005, 2.

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8. Lower body of a wooden figurine standing on a small pedestal 2.6cm tall. The figure wears a long dress down to the ankles, so it is probably a woman. The ankles and feet have been delicately carved, showing clearly the toes, long and separated, and the nails (pl. 26b).

**Measurements:** 15.5 x 4.7 x 4.3 cm

**Material:** Wood

**Date:** New Kingdom. 18th Dynasty (?)

**Findspot:** Square 78-C-D; UE-71 (06/06/2006). Associated to a 26th Dynasty burial found at a distance of 24m in front of the façade of the tomb of Djehuty, and 1m above the court's original floor. The burial was surrounded by fragmented material and covered by a mound composed of objects from various periods and relief blocks from the tomb of Djehuty.

**Conservation:** The figurine was found in two fragments that were subsequently joined. The wood is soft and porous, of poor quality, with cracks and crevices. Nevertheless, some details of the carving can be seen on the feet.

**Comments:** This type of figurines usually represent the owner of the tomb or a relative, and are placed inside the burial as part of the funerary equipment.52 The pedestal must...
have been embedded in a rectangular base, over which the name of the owner and an offering formula would be inscribed. In the figure Me Ne Menéndez 63646, dating to the period of Hatshepsut-Tuthmose III, a woman is depicted with a similar gown. The feet, also with very long toes and carved in great detail, are attached to a small pedestal, which, in turn, appears embedded in a larger rectangular base with an inscription. Such figurines are very common in the early 18th Dynasty and appear in funerary contexts related, according to the accompanying inscription, to the image of the deceased.

**Parallels:** UC 88845 (Middle Kingdom), 636 JE 63646 (Hatshepsut-Tuthmose III). 61

9. **Rectangular base of a wooden statue.** The upper side, to which the statue would be attached, has an engraved text in three horizontal lines. The size of the inscription and the parallels identified indicate that the base would have originally been 10cm wide (pl. 27a).

**Measurements:** 4 x 4.7 x 12.4cm

**Material:** Wood

**Date:** 18th Dynasty

**Findspot:** Square 11-C; UE-02 (02/08/2005). It was found 10m away from the façade of TT 11, under a collapse of mud bricks belonging to the south/east side wall of the courtyard, over the original floor.

**Conservation:** The object is badly damaged, missing part of the base and inscription on it. There are no remains of paint.

**Comment:** The inscription is an offering formula common in forms that part of the funerary equipment during the 18th Dynasty. The text reads as follows:

[ḥet-di nswt [. . .] rdj prt-hrw [. . .] nfr-INF im[n].sn. [. . .]] 63. 64 *A boon which the King grants[,] may he give an invocation of offerings [. . .] which a god lives [. . .]*

Statuettes of these features are among the grave goods of the 18th Dynasty mainly representing the figure of the deceased or a relative. A typical case is the above-mentioned statue JE 63646, and her partner, Satnebem (Louvre E 14319), both dated to the beginning of the 18th Dynasty.


62 Bruyère, Rapport (1934-1935), 171, fig. 70; M. SäveH. Sourouzian, The Egyptian Museum Cairo, Official catalogue, Munich 1987, no. 141.

63 Pagé, Egyptian Sculpture, 25-26 (no. 27).

64 Supra note 62.

65 The formula *nfr-INF im[n].sn* is very common in the stela of the early 18th Dynasty and in some coffins of the 18th Dynasty. See the stela of Amenofi MMA 19.3.32 and the coffin MMA 30.3.5a, b. H.G. Fischer, A Chair of the Early New Kingdom, in: idem, Vara Nova, New York 1996, 148, n. 36, pl. 33; http://www.metrumeum.org/works_of_art/collection_database/egyptian_art.

66 Andrem, Les artistes de Pharaon, 153 (no. 98).

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**Figurines and statuettes from the area of TT 11-12**

**Parallels:** CCG 794 (Middle Kingdom); 67 Louvre Inv. E. 14319 (early 18th Dynasty); 68 New York MMA 26.7.1414 (18th Dynasty); 69 CCG 800 (18th-19th Dynasties); 70 CCG 802 (19th Dynasty). 71

10. **Fragment of a bust of an ancestor.** The ancestor is depicted mumiform, with a long tripartite wig from which two locks fall over the shoulders (pl. 27b).

**Measurements:** 3.8 x 4.7 x 2.5 cm

**Material:** Pottery

**Date:** 18th-20th Dynasties

**Findspot:** Square 6-E; UE-00 (01/24/2006). 32m away from the façade of the tomb of Djehuty. Surface level, with modern mixed material.

**Conservation:** The head is missing, and only the torso of the piece has been preserved.

**Comment:** This is a type of figurine common in domestic and funerary contexts, 72 from the second half of the 18th Dynasty up to the 20th Dynasty. It is associated with the belief in the capacity of the deceased to act as benefactors and protectors of their living relatives. Thus, these objects are linked to ancestor worship as well as the *ḥw ḥr nr R* stela, together with which, this figures are, in some cases, found. 73 This is the reason why this cult appears in several scopes and contexts.

**Parallels:** Brooklyn Museum 54.1 (late 18th Dynasty-early 19th Dynasty); 74 Petrie Museum UC 16550 (New Kingdom); AEIN 981 (19th-20th Dynasty). 75

11. **Fragment of a sandstone statue painted in white.** The owner, dressed in a long white skirt, is seated on a seat with a low and rounded backrest. On the side, slightly recessed and then painted, there is depicted a woman, probably kneeling and smelling a lotus flower. She wears a plain tripartite wig in black and a white dress with a single strap (pl. 28).

67 Borchart, Statuen und Statuetten, 96-97, pl. 146.

68 Supra note 66.

69 Hayez, Sculptor of Egypt II, 60-61, fig. 30.

70 Borchart, Statuen und Statuetten, 99, pl. 147.

71 Borchart, Statuen und Statuetten, 100, pl. 148.


have been embedded in a rectangular base, over which the name of the owner and an offering formula would be inscribed. In the figurine Cairo JE 63646, dating to the period of Hatshepsut-Thutmose III,\(^{63}\) a woman is depicted with a similar gown. The feet, also with very long toes and carved in great detail, are attached to a small pedestal, which, in turn, appears embedded in a larger rectangular base with an inscription. Such figurines are very common in the early 18th Dynasty and appear in funerary contexts related, according to the accompanying inscription, to the image of the deceased.

**Parallels:** UC 8845 (Middle Kingdom);\(^ {63}\) JE 63646 (Hatshepsut-Thutmose III).\(^ {64}\)

9. **Rectangular base of a wooden statue.** The upper side, to which the statue would be attached, has an engraven text in three horizontal lines. The size of the inscription and the parallels identified indicate that the base would have originally been 10cm wide (pl. 27a).

**Measurements:** 4 x 4.7 x 12.4cm

**Material:** Wood

**Date:** 18th Dynasty

**Findspot:** Square 11-C; UE-02 (02/08/2005). It was found 10m away from the façade of TT 11, under a collapse of mud bricks belonging to the south/east side wall of the courtyard, over the original floor.

**Conservation:** The head is missing, and only the torso of the piece has been preserved.

**Comments:** This is a type of figurine common in domestic and funerary contexts,\(^ {72}\) from the second half of the 18th Dynasty up to the 20th Dynasty. It is associated with the belief in the capacity of the deceased to act as benefactors and protectors of their living relatives. Thus, these objects are linked to ancestor worship as well as the ‘ḫē n R’ stela, together with which, these figures are, in some cases, found.\(^ {73}\) This is the reason why this cult appears in several scopes and contexts.

**Parallels:** Brooklyn Museum 54.1 (late 18th Dynasty-early 19th Dynasty);\(^ {74}\) Petrie Museum UC 16550 (New Kingdom); AEIN 981 (19th-20th Dynasty).\(^ {73}\)

11. **Fragment of a sandstone statue painted in white.** The owner, dressed in a long white skirt, is seated on a seat with a low and rounded backrest. On the side, slightly recessed and then painted, there is depicted a woman, probably kneeling and smelling a lotus flower. She wears a plain tripartite wig in black and a white dress with a single strap (pl. 28).

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\(^{64}\) Brüggemann, Rappport (1934-1935), 171, fig. 70; M. Sadek/H. Sourourzian, The Egyptian Museum Cairo, Official catalogue, Maim, 1987, no. 141.

\(^{65}\) Page, Egyptian Sculpture, 25-26 (no. 27).

\(^{66}\) Supra note 62.

\(^{67}\) The formula ‘ḫē n R’ is very common in the stelae of the early 18th Dynasty and in some coffins of the 19th Dynasty. See the stela of Amenemhat MMA 19.3.32 and the coffin MMA 30.3.5a, b. H.G. Fischer, A Chariot of the Early New Kingdom, in: idem, Vass Nova, New York 1996, 148, n. 36, pl. 33; http://www.metmuseum.org/worlps_of_arts/collection_database/egyptian_art.

\(^{68}\) Andersen, Les artistes de Phanion, 150, no. 98.

\(^{69}\) Borchart, Statuen und Statuenrel., 96-97, pl. 146.

\(^{70}\) Supra note 66.

\(^{71}\) Hayca, Scepter of Egypt II, 60-61, fig. 30.

\(^{72}\) Borchart, Statuen und Statuenrel., 99, pl. 147.

\(^{73}\) Borchart, Statuen und Statuenrel., 100, pl. 148.


Measurements: 35 x 16.5 x 23cm

Material: Sandstone

Date: 18th Dynasty

Findspot: Square 8-C/D; UE-73 (01/28/2007). Found inside a small pit (1.10 x 1.30m, and 0.70m deep) which opens the floor of the courtyard of the tomb of Djehuty, about 22m from the façade. The pit contains forty complete jars and fragments of twenty-four bases of jars, three bowls and more than twelve plates dating to the 20th-21st Dynasties along with at least fifty bunches of flowers, as well as a few bones and pieces of linen. It seems to be the remains of a funerary ritual that have been swept away and hidden in a small pit along with other miscellaneous objects that may have been in the courtyard.80

Conservation: Only one side of the statue has been preserved. The female figure painted on the left side of the seat preserves the colours in good condition.

Comments: It must have been a male statue similar to that found in the tomb of Senneferi (TT 99).77 The representation of a woman on the side of the seat seems to support this hypothesis. Although not preserved, another representation of a woman would have been depicted on the opposite side of the chair. The identification of the woman is not indicated by any inscription, but most likely it would be a close relative of the owner. The woman would indirectly benefit from the offerings made before the statue.

Although there only are few similar examples, the style of the woman's figure is common in the 18th Dynasty. In the inner chamber of the tomb of Amenemhat (TT 82) a group of mourners and female banquet participants have been depicted: their eyes, lips and wigs are very similar to those of the woman in the statue, dating her back to the reign of Thutmose III.81

Parallels: Petrie UC 14349 (late Middle Kingdom);78 Cairo JE 99148 (Thutmose III-Early Amenemhet II);80 BM EA 712 (Ramesses II).81

12. Fragment of a sitting statue of a man. He wears a long skirt that must have reached the ankles. A column of text runs vertically down the skirt up to the ankles (pl. 29a).

13. Left foot with sandal from a wooden statue. The foot was attached to the sole of the sandal and to a wooden base or pedestal through several dowels, one of which is preserved, and in turn it would be linked by another dowel to the heel. The statue was not carved in one piece but consists of several pieces linked together. The sandal is an attribute of the costume of nobles and kings (pl. 29b).

Measurements: 5.8 x 6.9 x 21.2cm

Material: Wood

Date: 19th Dynasty (7)


Conservation: Well preserved. There are no remains of paint.

Comments: Examples of this type of sandal are found from the 18th to the 20th Dynasty, making it difficult to make a precise dating of the statue. There is a similar piece in the

81 N. de Garis Davies/A.H. Gardiner, The Tomb of Amenemhet (no. 82), London 1915, pl. XXIV.
78 Page, Egyptian Sculpture, 42-43.
82 Strudwick, in: Memnonia 11, pl. LVI A. See also the pictures of the statue and archaeological context in http://www.fitzmuseum.cam.ac.uk/ftp98/finds/amenemhet.html.
84 Galula/Borrego, in: Memnonia 17, 2000, 204.
86 H.R. Hall, in: HTBM 5, pl. 37.
Measurements: 35 x 16.5 x 23cm
Material: Sandstone
Date: 18th Dynasty

Findspot: Square 8-C/D; UE-73 (01/28/2007). Found inside a small pit (1.10 x 1.30m, and 0.70m deep) which opens the floor of the courtyard of the tomb of Djehuty, about 22m from the façade. The pit contained forty complete jars and fragments of twenty-four bases of jars, three bowls and more than twelve plates dating to the 20th-21st Dynasties along with at least fifty bunches of flowers, as well as a few bones and pieces of linen. It seems to be the remains of a funerary ritual that have been swept away and hidden in a small pit along with other miscellaneous objects that may have been in the courtyard.18

Conservation: Only one side of the statue has been preserved. The female figure painted on the left side of the seat preserves the colours in good condition.

Comments: It must have been a male statue similar to that found in the tomb of Senenefi (TT 99).19 The representation of a woman on the side of the seat seems to support this hypothesis. Although not preserved, another representation of a woman would have been depicted on the opposite side of the chair. The identification of the woman is not indicated by any inscription, but most likely it would be a close relative of the owner. The woman would indirectly benefit from the offerings made before the statue.

Although there are few similar examples, the style of the woman’s figure is common in the 18th Dynasty. In the inner chamber of the tomb of Amenemhat (TT 82) a group of mourners and female banquet participants have been depicted: their eyes, lips and wigs are very similar to those of the woman in the statue, dating her back to the reign of Thutmose III.20

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20 N. De Garis Davies/A.H. Gardiner, The Tomb of Amenemhat (no. 82), London 1915, pl, XXIV.
21 Page, Egyptian Sculpture, 42-43.
22 Strudwick, in: Memnonia 11, pl. LVI A. See also the pictures of the statue and archaeological context in http://www.fitzhughdavis.ucf.edu/TT99/finds/amenhotep.html.

Measurements: 11.4 x 6.6 x 5.3cm
Material: Limestone
Date: 18th Dynasty (?)

Findspot: Square 1-A; UE-00 (01/22/2004). Surface level, mixed with modern material.

Conservation: Only the right side of the knee of the figure represented is preserved, as well as part of the inscription. There are traces of red paint on the hand of the deceased and on the vertical lines that frame the inscription, while the hieroglyphs bear traces of blue paint. The white colour of the skirt is due to the limestone rather than to a later colouring.

Comments: The legible part of the text that runs along the skirt of the deceased reads as follows:

[...] Imm n k3 n hry nwr [...], "[...] Amun, for the ka of the chief of the servants [...]"

Daring the excavation works carried outside, mainly on the courtyard of the tomb of Hery (TT 12), northwest of his tomb and over the courtyard of the intermediate tomb -399-, eighty-two funerary cones were found, belonging to a man named Ay that held the same title, chief of servants. Unfortunately, we cannot confirm that the statue belongs to this person.24


13 Left foot with sandal from a wooden statue. The foot was attached to the sole of the sandal and to a wooden base or pedestal through several dowels, one of which is preserved, and in turn it would be linked by another dowel to the heel. The statue was not carved in one piece but consists of several pieces linked together. The sandal is an attribute of the costume of nobles and kings (pl. 29b).

Measurements: 5.8 x 6.9 x 21.2cm
Material: Wood
Date: 19th Dynasty (?)

Findspot: Square 9-B; UE-01 (01/22/2005). Along the south/east side wall of Djehuty’s courtyard. Superficial level, mixed with modern material.

Conservation: Well preserved. There are no remains of paint.

Comments: Examples of this type of sandal are found from the 18th to the 20th Dynasty, making it difficult to make a precise dating of the statue. There is a similar piece in the

24 Galán/I. Borrego, in: Memnonia 17, 200, 204.
26 H.R. Hall, in: HTBM 5, pl. 37.
Louvres Museum (N 1307) which Barbotin describes as belonging to a royal funerary statue, basing his argument mainly on its provenance, the Valley of the Kings. However, many examples of private statues with this type of sandal have been documented, mostly crafted in stone.

Parallels: Louvre N 1307,\textsuperscript{59} Parallels of the sandal: BM EA 31 (Thutmose IV);\textsuperscript{57} CCG 619 (18th Dynasty);\textsuperscript{58} Cairo JE 59873 (18th Dynasty);\textsuperscript{59} Leiden I. 97 (19th Dynasty);\textsuperscript{60} Cairo JE 42164 (19th Dynasty);\textsuperscript{61} Cairo JE 42163 (20th Dynasty);\textsuperscript{62} Berlin 17021 (New Kingdom);\textsuperscript{63} CCG 806 (New Kingdom).\textsuperscript{64}

\textsuperscript{57} Barbotin, Les statues égyptiennes du Neolitique Empire, 119-120, pl. 180-181.
\textsuperscript{58} Barbotin, Les statues égyptiennes du Nouvel Empire, 119-120, pl. 180-181.
\textsuperscript{59} Robin, Reflections of Women in the New Kingdom, 10-11 (no. 4).
\textsuperscript{61} R. Hornemann, Types of Ancient Egyptian Statuary II-III, Munkaard 1957, 754.
\textsuperscript{62} Hornemann, Types of Ancient Egyptian Statuary II-III, 675.
\textsuperscript{63} G. Legrain, Statues et statuettes de rois et de particuliers,II, Cairo 1906, 31-32, pl. XXVIII.
\textsuperscript{64} Hornemann, Types of Ancient Egyptian Statuary II-III, 601.
\textsuperscript{65} Hornemann, Types of Ancient Egyptian Statuary II-III, 113.
\textsuperscript{66} Borchart, Statuen und Statuetten III, 103, pl. 149.
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\(^{56}\) Barbotin, Les statues égyptiennes du Neveu Empire, 119-120, pl. 180-181.
\(^{57}\) Barbotin, Les statues égyptiennes du Neveu Empire, 119-120, pl. 180-181.
\(^{58}\) Robins, Reflections of Women in the New Kingdom, 10-11 (no. 4).
\(^{60}\) R. Horne mann, Types of Ancient Egyptian Statu ary II-III, Munksgaard 1957, 754.
\(^{61}\) Hornemann, Types of Ancient Egyptian Statuary II-III, 675.
\(^{62}\) G. Legrain, Statues et statuettes de rois et de particuliers, II, Cairo 1906, 31-32, pl. XXVIII.
\(^{63}\) Hornemann, Types of Ancient Egyptian Statu ary II-III, 601.
\(^{64}\) Hornemann, Types of Ancient Egyptian Statuary II-III, 113.
\(^{94}\) Borchardt, Statuen und Statuetten III, 103, pl. 149.
a) Fragment of a naked feminine figurine (No. 3)

b) Naked feminine figurine (No. 4)

a) Fragment of a feminine figurine (No. 5)

b) Fragment of a naked feminine figurine (No. 6)
a) Fragment of a naked feminine figurine (No. 3)

b) Naked feminine figurine (No. 4)

a) Fragment of a feminine figurine (No. 5)

b) Fragment of a naked feminine figurine (No. 6)
a) Figurine of a naked woman lying face up on a bed (No. 7)

b) Lower body of a wooden figurine (No. 8)

a) Rectangular base of a wooden statue (No. 9)

b) Fragment of a bust of an ancestor (No. 10)
a) Figurine of a naked woman lying face up on a bed (No. 7)

b) Lower body of a wooden figurine (No. 8)

a) Rectangular base of a wooden statue (No. 9)

b) Fragment of a bust of an ancestor (No. 10)
Fragment of a sandstone statue

a) Fragment of a sitting statue of a man (No. 12)

b) Left foot with sandal from a wooden statue (No. 13)
Fragment of a sandstone statue

a) Fragment of a sitting statue of a man (No. 12)

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Jochem Kahl und Nicole Kloth

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