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11th Dynasty Burials below Djehuty’s Courtyard (TT 11) in Dra Abu el-Naga

Since January 2002, a Spanish-Egyptian mission has worked at the funerary monument of Djehuty (TT 11), who was overseer of the treasury and overseer of works under Hatshepsut-Thutmose III (ca. 1470 B.C.).¹ The tomb-chapel is located at the foot of the central area of Dra Abu el-Naga, at the northern end of the Theban necropolis. The first five seasons were mostly devoted to the excavation of the courtyard, which was covered by more than 5 m of rubble. During the excavation, dismembered human remains and fragmentary objects of funerary equipment were found mixed together; they date from the 17th Dynasty onwards and originate from nearby burials.² Noteworthy among the scanty material that was found in situ are a couple of Saite Period mummification deposits and two humble 21st Dynasty (ca. 1000 B.C.) burials with coffins resting on an area leveled with stones. The coffins lay 30 cm above the court floor and were covered by a tumulus made of stone blocks, relief fragments, mud bricks, coffin boards, etc.

By February 2006, Djehuty’s courtyard was completely exposed; it measures 34 x 7.6 m, the longest one thus far known from the time period. In order to create such a long court, Djehuty built an artificial terrace that begins 12 m in front of the tomb façade, where the natural slope of the rocky hill begins to descend below court level. The area was filled and leveled with limestone chips and sand, and the court’s entrance was then placed 34 m in front of the façade. The extension of the court floor covered previous phases of the necropolis, hiding and protecting earlier burials in a manner similar to what occurred when the causeway of Hatshepsut’s funerary temple was built in the valley of Deir el-Bahri.

In 2007, an 11th Dynasty wood coffin was found lying on the bedrock, 1.3 m below the floor level of Djehuty’s courtyard, 20 m away from the façade, and near the north/east sidewall (fig. 1a). There was no protective structure above the coffin. The only grave goods were a hes-vase, a carinated bowl, and a


globular jar (fig. 1b), all of which were found 20 cm above the coffin; seven balanos fruits were found underneath it. The uninscribed coffin measures 187 x 40.5 x 47 cm on the outside and 175 x 28 cm on the inside. It rested on three short wood boards, one placed in the middle and two at the ends. At the edge of the short sides, the lid has small attachments that were used as handles. The 5 cm thick sycamore boards have suffered greatly from water and termites, and because the coffin was placed on an incline the foot end is in particularly bad condition. Inside we found the body of a woman in her fifties, probably 1.52 m tall, lying on her right side and facing east. Traces of textile were found. It seems that she was adorned only with a modest faience necklace made of small, mostly light blue, rounded beads. Large quantities of water must have penetrated the coffin several times, displacing some of the bones and depositing much mud inside. The 1.5 m section of the trench separating the floor of Djehuty’s courtyard from the floor of the 11th Dynasty necropolis (ca. 2000 B.C.), preserves evidence of at least four big floods within the roughly five hundred year time span.

A second coffin, badly broken and deteriorated, was discovered to the southeast of the first one, almost touching it. No protective structure seems to have been placed over it and no lid has survived; only the coffin’s lower part was found lying on the bedrock. The coffin was 40 cm wide and composed of unpainted sycamore wood boards about 5 cm thick. Inside we found the lower limbs of a probably male individual who died in his late thirties. The bones showed evidence of numerous healed fractures.

In January-February 2008, we discovered at the same distance from Djehuty’s façade, 1.5 m below the court floor and near the south/west sidewall (fig. 2a), a well-preserved, undisturbed early 11th Dynasty burial. The coffin was pushed sideways into a small, rough, approximately 1.80 x 2.60 x 1.00 m recess in the bedrock, which had irregular, rounded corners and a coarse ceiling (fig. 2b). Because the sandy floor was not leveled, the coffin tilted slightly towards the head end. Deposited behind the coffin (i.e. before it was put in position) and against the back wall was a very fine Marl C clay globular jar. The firing of the pot was very intense, resulting in a light reddish brown core and a pinkish white outer surface. The recess was then filled with rubble that covered the coffin almost to the top. Finally, five arrows were left near the head end, after having been intentionally broken in two (fig. 3a). They measured about 82 cm and were made of hollow reeds (diam. 1 cm) of Phragmites australis; three of them still had feathers

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3 The hes-vase is Nile B1 clay, thrown, with a slender shoulder and direct rim. The outer surface of the jar, slightly eroded with the red wash nearly lost, was trimmed vertically from the maximum diameter to the flat base. The carinated bowl was made of Nile B1 clay, with a direct rim and a flat base. It has a hand-smoothed finish (but a rough base) and a whitish slip that is nearly lost. The globular jar is also Nile B1, has a direct rim, and must have had a rounded base, but it is now lost. It was made by hand, with the rim finished on the wheel. During the 2009 season the pottery was studied by M.-J. López-Grande and E. de Gregorio, and also by Irmgard Hein. Drawings were made by P. Rodriguez Frade.

4 If the pottery vases were associated with this interment, the fact that they were found above the coffin seems to imply that the latter was covered with sand before the vessels were put in place.

5 Roxie Walker has been our mission’s physical anthropologist since 2007. She found a failure of the woman’s fifth lumbar vertebra, spondylolysis, which caused a degenerative joint disease in the vertebral column.

6 She actually faced “ideological east,” as the real orientation is more southern than eastern.

7 It could also be classified as Marl A2 clay. The rim was joined to the body and they were smoothed on the wheel, while the base was carefully smoothed by hand. Irmgard Hein suggested that globular shape together with the fired surface of the pot corresponds to Nubian tradition.

8 Robert Krich Ritter (The Mechanics of Ancient Egyptian Magical Practice, SAOC 54 [Chicago, 1993], 148-150), points out that the breaking of grave goods was believed to enable the deceased to assimilate them.

9 The identification of the various types of wood mentioned in the present article was made at the site by the archaeobotanist Ahmed Fahmy.
attached to the end. The tips, about 20.5 cm long, were made of acacia, a harder and heavier wood. They were slid inside the reed through one hole and protruded about 13 cm from the opposite hole. They have plain ends (diam. 0.5 cm); no pointed attachments of either flint or copper were found. The entrance to the burial niche, located to the east, was closed with large stones. An oval clay offering tray, deposited right outside the stone blocking, has modeled representations of an ox foreleg and a square and a rounded bread in the middle. The objects are framed by a shallow channel that ends in a spout and was intended to drain poured liquids out of the tray (fig. 4).

Despite the small size of the niche and its insecure blocking, the coffin was found in good condition, with the exception of the head end, which was damaged by water and termites. Surprisingly, a narrow strip of linen cloth still hung vertically from the eastern side board near the foot end (fig. 2b). Its function remains unclear, since, as far as we could see, it did not continue around the coffin. The coffin measures 195 x 44 x 46 cm; the boards are 7-8 cm wide and made of sycamore, while the pegs that held them in place were made of acacia and tamarisk woods. The lid has two holes cut through each end, parallel to the edges, through which ropes that would have served as handles could be passed. The coffin rested on three supports, a single rectangular board in the middle and a double trapezoid "leg" at each end. The interior of the coffin was whitewashed and covered with a thin layer of gesso. Once the boards were assembled, the exterior face first received a layer of whitewash. Second, a horizontal line of polychrome hieroglyphs was painted along the four sides of the box and the lid; two parallel lines framed the top and bottom of the inscription. Third, a coat of reddish brown paint was applied all over the surface. Except for the text band and a quadrangle at the head of the eastern side panel, where two wedjat-eyes were painted in black over the white background, very little has been preserved.

The polychrome hieroglyphs have a naive style typical of the First Intermediate Period. They were first sketched in black, then painted, and finally outlined in black. They are well spaced and rendered with six different colors: yellow/gold, light blue, dark blue, red/brown, white, and black. To avoid monotony when the same sign occurs more than once in a short space or consecutively, some signs are not consistently colored, but two to three colors or combinations of colors alternate. Moreover, the horned-viper-sign, signifying the phonetic value f, always has its neck cut, a scribal trick or artistic visual play meant to neutralize the negative potentiality of the animal depicted. A close parallel for the coloring and style of the hieroglyphic signs is found on another "red coffin" said to come from

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12 Probably intended to imitate cedar wood. The magical symbolism of the color red should not be overlooked, and it might be regarded as a provider of protection (through its association with evil); see Geraldine Pinch, "Red Things: The Symbolism of Colour in Magic," in *Colour and Painting in Ancient Egypt*, W. V. Davies, ed. (London, 2001), 182-185.


Farshut, north of Thebes, which is now in the Museum of Fine Arts, Boston (03.1631 a, b).\textsuperscript{15}

As is standard, the lid has an independent text running from head to foot (figs. 5c, d), but the offering formula omits the owner’s name. The head-end panel has also an independent text, consisting of the opening statement of a \textit{htp-di-nswt} formula (fig. 5a). Both side panels have incomplete texts that terminate at the foot-end panel (fig. 5b), which includes the owner’s name. Although the formula on the western side is missing some signs at the end, the text is still comprehensible. The inscriptions read as follows:

\textbf{Lid}

A boon that the king grants, and Anubis, lord of Sepa, foremost of the divine booth, who is in front of the great god, lord of heaven, in all his proper places, may they make for you a proper burial as your tomb in the Western Desert.

\textbf{Head end}

A boon that the king grants, and Hathor, lady of heaven, mistress of [the Two Lands (?)].

\textbf{Western side}

A boon that the king grants, and Anubis, who is on his mountain, lord of the entrance of the burial, who is in the place of embalming, lord of the sacred land, in all his proper and pure places, (may they grant) an invocation of offerings, consisting of a thousand of …

\textbf{Eastern side}

A boon that the king grants, and Osiris, lord of Busiris, Khentyamenti, lord of Abydos, in all his proper and pure places, (may they grant) an invocation of offerings, consisting of a thousand of bread, beer …

\textbf{Foot end}

…beef, fowl, linen and everything for the \textit{ka} of the venerated one, Iqer.

Although the text uses the standard 11th Dynasty offering formulas found on coffins, it has certain peculiarities. Worth noting is the unusual semantic determinative used on the lid for the name of Anubis lord of Sepa:\textsuperscript{16} a human figure seated on the ground, completely painted in red, wearing a tall conical crown similar to the Upper Egyptian white crown, and holding a flail. The choice of such a determinative could be interpreted as a scribal error, since a similar figure—though not painted red—is commonly used on contemporary coffins to represent Osiris, lord of Busiris, and Khentyamenti, lord of Abydos, the other deities mentioned as guarantors of the deceased’s wellbeing.\textsuperscript{17} However, since Osiris

\textsuperscript{15} Brovarski, “A Coffin from Farshût,” 37-69; Edward Brovarski, “Coffin of Menkabu,” in \textit{Mummies & Magic: The Funerary Arts of Ancient Egypt}, Sue D’Auria, Peter Lacovara, and Catharine H. Roehrig, eds. (exh. cat., Boston, 1988), 99-100, no. 31. Note that the coffin was purchased in Qena and is only said to come from Farshut. A similar coffin was found at Sheikh Farag, south of Thebes, by the Boston Museum of Fine Arts-Harvard University Expedition in 1923 and is now in the Virginia Museum of Fine Arts, Richmond (53-30-1/A); see \textit{Ancient Art in the Virginia Museum} (Richmond, 1973), 24-25, no. 16; “Egyptian Art at Richmond,” \textit{Archaeology} 14 (1961), 140.


\textsuperscript{17} Note that in most cases the figure does not hold a flail, despite the fact that both hands are stretched forward as if it were holding one. On the 11th Dynasty coffin of Henuy from Gebelein (Ägyptisches Museum und Papyrussammlung, Berlin 13772), both divine figures hold a flail; see Georg Steindorff, \textit{Grabfunde des Mittleren Reichs in den Königlichen Museen zu Berlin II., Der Sarg des Sebk-O.- Ein Grabfund aus Gebelôn}, Mitteilungen aus den Orientalischen Sammlung IX (Berlin, 1901), pls. 10, 18; Günther Lapp, \textit{Typologie der Särge und Sargkammern von der 6. bis 13. Dynastie}, SAGÄ 7 (Heidelberg, 1993), pl. 9 (G 7), n. 25, 27; Brovarski, “A Coffin from Farshût,” 54-56 (A 44).
and Khentyamentiu have the same, very specific determinative on this coffin and the determinative is identical to the one used for Anubis on the western side panel, but different from that used on the lid, it seems that the distinctive anthropomorphic figure of Anubis lord of Sepa on the lid must be intentional.\(^ \text{18} \)

The head end has one of the earlier references to Hathor as guarantor of a royal funerary prerogative in the Theban necropolis.\(^ \text{19} \) With the exception of titles, particularly those of women as priestess and songstress of the goddess, Hathor is not mentioned on coffins of the First Intermediate Period. As a result, it is uncertain if the reconstruction of her second divine epithet "mistress of the Two Lands" is correct, even though there seem to be traces of two horizontally oriented, parallel, dark blue signs\(^ \text{20} \) in the upper half of the register, squeezed in at the edge of the board.

The name of the owner, Iqer, is written only once, at the foot end, with no semantic determinative and only preceded by an epithet..., \( n\ k\ i\ n\ im\ \i\ m\ h\ y\ q\ r \) "(offerings) ... for the \( k\ a\) of the venerated one, Iqer."\(^ \text{21} \)

The manner in which the phrase is rendered creates some doubt as to whether or not \( i\ q\ r \) is actually the owner's name. The word is used as personal name in the late Old Kingdom and in the Middle Kingdom, either by itself or following one or more elements such as \( i\ b-\ i\ q\ r \), \( n\ h-\ i\ q\ r \), \( s\ n\ b-\ i\ q\ r \).\(^ \text{22} \) As an epithet,\(^ \text{23} \) it can stand by itself or follow an anthroponym, making it difficult to determine when it ought to be regarded as part of a name and when it is a laudatory, dispensable attachment.\(^ \text{24} \) As an adjective, it can belong to a construction such as..., \( n\ im\ \i\ m\ h\ y\ q\ r\ n\ w\ s\ i\ r\ n\ h\ t\ m\ n\ w\ h\ n\ w\), "(offerings) ... for the excellent venerated one, the Osiris, the seal-bearer, Henu" (Egyptian Museum, Cairo CG 20011).\(^ \text{25} \) In any case, one would expect


\(^ \text{19} \) Schafik Allam, *Beiträge zum Hathorkult (bis zum Ende des Mittleren Reiches)*, MÄS 4 (Berlin, 1963), 58; Christian Leitz, ed., *Lexikon der ägyptischen Götter und Götterbezeichnungen* V, OLA 111 (Leuven, 2002), 75-86. This spelling of Hathor's name is common in the 11th Dynasty, see Henry George Fischer, *Dendera in the Third Millennium B.C. down to the Theban Domination of Upper Egypt* (Locust Valley, NY, 1968), 90 (16). See also J. J. Clère and J. Vandel, *Textes de la Première Période Intermédiaire et de la XIIème Dynastie*, BAE 10 (Brussels, 1948), 7, no. 11; 9-10, no. 15; 14, no. 19; 24, no. 27. Of particular significance is the stela of Intef II, now at The Metropolitan Museum of Art, New York (13.182.3), which includes a hymn to Hathor with the divine name spelled the same way; see H. E. Winlock, "The Eleventh Egyptian Dynasty," *JNES* 2, no. 4 (1943), 258-259, pl. 36.

\(^ \text{20} \) Note that the only (other) reference to "land" in the inscription occurs on the western side panel as part of an epithet of Anubis, "lord of the sacred land"; the hieroglyph is colored dark blue.

\(^ \text{21} \) On the use of expletive or "filler" strokes in fuller writings of \( im\ \i\ m\ h\ y(y) \), see Brovarsik, "A Coffin from Farashât," 46-50.


\(^ \text{23} \) For the relationship between \( i\ q\ r \) and \( m\h\ f-l\ h\ w\), see Jakob Polotsky, *Zu den Inschriften der 11. Dynastie*, UGAA 11 (Leipzig, 1929), 63-64.

\(^ \text{24} \) Jochem Kahl, Mahmoud El-Khadragy, Ursula Verhoeven, et al., "The Asyut Project: Fourth Season of Fieldwork (2006)," *SAK* 36 (2007), 84-85; Mahmoud El-Khadragy, "Some Significant Features in the Decoration of the Chapel of Iti-ibi-Iqer at Asyut," *SAK* 36 (2007), 105-135. In certain cases it can form part of the name, as in the coffin of a woman called \( n\ h.n.s-n.i \), who is called \( s-n.i\ i\ q\ r\) on another part of the coffin; Yahia El-Masry, "Rock-Tombs from the Late Old Kingdom in the 9th Name of Upper Egypt," *SAK* 36 (2007), 193-195, esp. n. 37 with references to \( i\ q\ r \) used as an anthroponym and as an epithet.

\(^ \text{25} \) See Clère, *Textes de la Première Période Intermédiaire*, 3, no. 4.
that the owner’s name would be written at least once in the offering formulas of a coffin. The scribe of our coffin was not very skilled in composing the texts. As a result he ran out of space on the lid and on the western side, and he had to compress the last signs of phrases or even omit them. At the foot end, he squeezed in the last phonetic signs of the word iqr at the very edge of the board; there was no space for additional signs, not even for the semantic determinative of a male anthroponym. If iqr was not the owner’s real name, the epithet “excellent venerated one,” or better just the “excellent one,” could have functioned as an anthroponym or nickname.

Inside the 30 cm wide coffin, a body lay on its left side, facing east (figs. 3b, 4).26 Rainwater had penetrated the burial shelter and coffin. The resulting humidity combined with termites was particularly harmful to the mummy wrappings. The body was wrapped in fairly coarse linen bandages, some wound spirally and others lengthwise, held in place by horizontal strips.27 Only one piece of linen with a fringe was noted on the front, above the ankles. The arms and legs were not wrapped separately. The hands were loosely tied together by two connected loops and placed in front of the body, over the hips. The ankles were crossed and tied with a bit of twine; in this area the wrappings had a denser weave and were lighter in color. The head and neck had more layers of wrapping than the rest of the body, and they were additionally enveloped in a half-shroud secured at the neck and below the shoulders.

Iqr had a cartonnage mask that covered the upper part of the body down to the chest (fig. 3c). It was made of two layers of plastered linen with an unplastered layer between them. When found it did not fit the head properly: the pectoral covered the skull while the head of the mask protruded well beyond the cranium, suggesting that at some point the right side of the head collapsed inwards upon itself. The mask was tied to the body with linen bandages. The face was painted yellow and the eyebrows and eyes black-green; the wig probably once had the same black-green color, though no trace of it is preserved. There was no moustache, but a light, thin, black-dotted beard running down the chin. The mask’s pectoral area has a broad collar with alternating segmented bands of red, green, and white separated by narrow, segmented, white stripes. The outer band of the collar terminates with green drop bead forms. Below the collar, a small circle with a dot in the middle can be identified as the left nipple. The mask has a straight, not curved, bottom. Only the mask’s head and the upper part of the painted collar were visible at the interment, as the rest was covered with a coarse linen shroud.

The body showed only a few signs of having been treated with natron and resins. Almost no flesh was preserved and there was no indication that any internal organs remained. It was not excerebrated. Iqr had the typical facial features of a Nubian: a low nasal bridge, a round nasal aperture, and a marked alveolar prognathism. He had a pronounced overbite: the anterior angulation of his maxillary incisors meant that he actually used the bottom incisors against the upper margins and neck of the upper incisors. He must have suffered from a blow to the head when he was young, as the arch of the left cheekbone had bent inward and tore at its upper margin, then healed, albeit with deformity. As a result, his entire face had a left-right asymmetry. The injury was probably inflicted with a long, narrow object held vertically, rather than by a blunt, crushing blow. He must have suffered some spinal discomfort and instability due to spondylolysis of his fifth lumbar vertebra.28 Iqr was about 1.57 m tall and probably died in his late thirties.

26 See here note 6.
27 Iqr’s mummy was studied by Salima Ikram in January 2009. I present a summary of her work here.
28 As noted by R. Walker, the body of the woman buried nearby presents the same pathology, which is an intriguing coincidence; see here note 5 above.
At the front of the body there were two curved staves and a self-bow (fig. 3b), and at the back there was a second bow and two more staves, one of which had almost completely disintegrated. All of them were tied to the legs below the knees with a linen band knotted at the front. The bows were made of single pieces of wood, circular in section, one of acacia and the other of tamarisk; they measure 152-162 cm. One of them was even taller than its owner, which according to contemporary funerary stelae was a common occurrence. The bows still have the twisted gut cord tied to both tips (fig. 3d). The staves, three of tamarisk and one made of *Acacia radiana*, measure 105-111 cm and are slightly curved near the top.  

Iqer has no preserved titles, but the circumstantial evidence of a Nubian appearance, a facial injury in his youth, and the presence of five arrows, two bows, and four curved staves in the burial suggests that he may have had a military career at some point during his lifetime. It is true that bows were also utilized for hunting game at the desert margins, and that in this period they were used as a sign of social status. For this reason, on funerary stelae men frequently represented themselves holding a bow and bunch of arrows and the objects were part of the funerary equipment. Nevertheless, since armed conflicts seem to have been quite common at the beginning of the 11th Dynasty, it is likely that at some point in his life Iqer was a mid-level soldier under one of the Theban leaders or kings.

When the small rock-shelter housing Iqer’s burial was completely excavated, it was noted that the coffin was not resting on the bedrock, but on a floor made of very hard, compacted sand. While the two unsheltered coffins found nearby were resting on the bedrock, 1.30 m below Djehuty’s courtyard, inside Iqer’s shelter the bedrock was reached 3.50 m below Djehuty’s floor (fig. 2a). The explanation for this gap is that Iqer’s burial reused part of an earlier rock-cut tomb cut 2.50 m deep in the bedrock. The entrance of this earlier tomb was accessed through a 5 x 1 m open-air, sloping passage. It has an east-west central corridor 6.85 x 1.60 m, the end of which is unfinished, and a transverse hall at the entrance. Only the north side of the 1.80 x 2.65 m transverse hall was excavated. A few years after the earlier tomb was built and its owner interred, the ceiling of the entrance collapsed, producing the large, cavelike hole on the north side of the transverse hall that would eventually become Iqer’s burial shelter. Probably only a generation passed between the construction of the rock-cut tomb and Iqer’s burial, since the pottery used in both interments can be roughly dated to the early 11th Dynasty.

Outside the rock-cut tomb were five complete pottery vessels (fig. 6), deposited in a line across the open-air, sloping passage, 2.30 m away from its entrance. The red color of some of them is connected to Old Kingdom tradition. The group contained the following types:  

1) A globular jar with a round base

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29 This kind of stick is common in the 11th and 12th Dynasties; see Henry G. Fischer, “Notes on Sticks and Staves in Ancient Egypt,” *MMJ* 13 (1978), 9-10.


and a wavy rim (or quatrefoil mouth), pinched with the fingers. There are two parallel, incised lines above the maximum diameter. Intense firing produced a light red color on the smoothed outer surface. The clay is most likely Nile B1, but since there are no breaks in the surface, we cannot be sure. 2) An ovoid-bodied jar with a direct rim and a flat base. It is made of Nile C1 clay and has a pinkish color. 3) A slender-shouldered hes-vase with a slightly distorted mouth and a flat base shaped by hand. It has a smooth transition from rim to body. The outer surface of the jar was scraped vertically from shoulder to base, and it has a weak red color. The inner surface has a spiral of modeling lines. It is probably Nile B1. 4) A slender-shouldered hes-vase, smaller than the previous one, with a distorted mouth, slightly broken at the edge. It is made of Nile B1 clay and has a light red slip. The base of the jar is flat and shaped by hand. The outer surface was scraped vertically from shoulder to base. 5) A small, globular nw-pot with everted rim, red-slipped and burnished, has a round base that has been carefully smoothed by hand. The clay is probably Nile B1.

The vessels were lying in a very thin layer of sand, 0.35 m deep, on top of which was another, slightly thicker layer of sand 0.45 m high. Both layers are probably the result of floods, which may have caused the eventual collapse of the entrance to the earlier tomb, as the fallen rock ceiling rested on top of these two layers. The two flood layers plus the collapsed rock ceiling raised the floor about 2.00 m, the level on which Iqer’s coffin was placed.

When we managed to excavate the inner part of the central corridor of the rock-cut tomb during the following season (2009), another pottery vessel was found within the 0.35 m layer of thin sand, which continued to the back of the tomb. Although the vessel was 5.5 m further inside the tomb than the group of five just described, it must be related to them. The jar is globular with a short neck and modeled rim. It is made of Nile B1 clay, with two incised parallel lines on the upper part of the body and another one just below the maximum diameter. The smoothed outer surface is thickly red-slipped and burnished.

Excavation of the north side of the transverse hall of the earlier rock-cut tomb brought to light the 2.00 x 0.70 m mouth of a shaft. After excavating the shaft to a depth of 2.60 m, the ancient workmen abandoned it. A 0.35 cm layer of sand surrounded the mouth of the shaft; sand was also found at its bottom. Eight abandoned limestone hammers or axe heads and a broken bowl were found within the sandy bottom layer. The bowl is made of Nile A clay, has a smoothed surface with a pale red wash, a direct rim, and a round base. It is very similar to another broken bowl with missing base found at the beginning of the open-air sloping passage, about 4 m away from the tomb entrance. Inside the latter there were traces of burning.

The style of the pottery associated with the rock-cut tomb (fig. 6) suggests that it was manufactured very early in the 11th Dynasty. Its deposition indicates that a burial was placed inside the tomb, but unfortunately none has been found thus far. For safety reasons the south side of the transverse hall has not yet been excavated, since above it rises the 3.00 m high mud brick sidewalk of Djehuty’s court that rests on unstable ground. Hopefully, as soon as a solid support can be provided for the mud brick sidewalk, excavation in this area can be resumed.

When Hatshepsut’s workmen built the causeway of her funerary temple at Deir el-Bahri, they leveled the ground by raising an artificial platform. By doing so, they covered earlier burials in the valley. Some of these were damaged, but others received extra protection from the causeway platform. At a much smaller scale, a similar situation occurred with the extension of Djehuty’s courtyard at Dra Abu el-Naga.

33 They are similar to those shown in Dieter Arnold, Building in Egypt: Pharaonic Stone Masonry (Oxford, 1991), 261.
By building an artificial floor/terrace with limestone chips and sand, earlier interments were hidden under the courtyard and some of them remained undisturbed. The 11th Dynasty necropolis lies little more than 1 m under the level of the tomb-chapels built at the foot of the central area of Dra Abu el-Naga by high officials of the Hatshepsut-Thutmose III period. The modest burials found below Djehuty’s courtyard were not adequately protected from rainwater, and therefore have survived in an uneven state of preservation. In any case, the 11th Dynasty pottery sample from the small area excavated within the courtyard of TT 11 is quite significant.

It is a great pleasure and an honor to offer the present study to Dorothea Arnold, as a sign of admiration for her work, in particular her contributions to 11th-12th Dynasty pottery studies. It is also a token of gratitude for the wonderful year 2007–2008 that I spent doing research in the Department of Egyptian Art of The Metropolitan Museum of Art.

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Abstract
The Theban tomb-chapel of Djehuty (TT 11), overseer of the treasury and overseer of works under Hatshepsut-Thutmose III, has a long courtyard. A little more than 1 m below the artificial floor or terrace of Djehuty’s courtyard, a small area of an 11th Dynasty necropolis was brought to light. One of the earlier burials has a decorated coffin in good condition. A group of five arrows lay beside the head end of the coffin, along with a marl clay globular jar. Inside the coffin, two bows and four staves were placed with the body. The inscription on the coffin has significant peculiarities. The 11th Dynasty pottery recovered in the excavation of this and another two burials is an important addition to the corpus.
Fig. 1a. Courtyard of the tomb-chapel of Djehuty (TT 11), with the 11th Dynasty coffin inside the trench

Fig. 1b. Pottery found directly above the coffin
Fig. 2a. Courtyard of TT 11 with the early 11th Dynasty rock-cut tomb below, part of which was later reused for a modest 11th Dynasty burial

Fig. 2b. The 11th Dynasty coffin inside its rock-shelter with part of the rubble covering it removed
Fig. 3a. Group of five arrows beside the 11th Dynasty coffin's head-end

Fig. 3b. Mummy lying inside the coffin with bows and arrows
Fig. 3c. Mummy lying inside the coffin with bows and arrows

Fig. 3d. Mummy lying inside the coffin with bows and arrows
Fig. 4. 11th Dynasty burial and its grave goods

Fig. 5a. Head end of the coffin mentioning Hathor
Fig. 5b. Foot end of the coffin with the only reference to its owner, Iqer

Fig. 5c. Lid of the coffin, mentioning "Anubis lord of Sepa" with a peculiar determinative

Fig. 5d. Lid of the coffin
Fig. 6. Pottery associated with the unfinished rock-cut tomb below Djehuty's courtyard and Iqer's burial
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