Jack Josephson and I have discussed over the years how style can be used as a tool to identify unincised statues, reliefs, and paintings and communicates cultural or historical information.\(^1\) Painted tombs belonging to anonymous individuals in the Theban necropolis respond well to this type of stylistic analysis. Erasures of figures, names, and titles; later occupants; and environmental damage leave fragmentary evidence of careers, family relationships, and more important, the tomb owner’s identity. One such monument is Theban Tomb 116, belonging to an unnamed hty-\(^{5}\). Despite the publication of a few beautifully painted scenes,\(^2\) the tomb has never been excavated nor scientifically published. In this article, I will examine the available epigraphic, decorative, and stylistic evidence from the tomb to learn more information about the tomb’s owner.

TT 116 is cut into the upper promontory of Sheikh abd el-Qurna next to the tomb of Nebamun (TT 90), who was a “Troop Captain for Western Thebes,” to the right of TT 91, and above the tomb of Amenmose Pehsukher (TT 88) who was a “Standard Bearer of the Lord of the Two Lands.”\(^3\) The tomb chapel conforms to Friederike Kampp’s Va,\(^4\) a typical inverted T-shape tomb with a transverse front hall and an inner longitudinal hall (fig. 1). The tomb contains a burial with a sloping passage cut into the floor before the southern small wall of the transverse hall, as well as a number of other burials. The tomb was never finished: the rock walls of the chapel were cut and dressed, but only two are plastered and decorated.

Unfortunately, the majority of tomb texts were excised by damnatio memoriae or damaged by environmental factors. The name of Amun appears in several places, which indicates that the tomb was spared destruction during the Amarna Period. However, the image of the tomb owner did not fare well: on the two walls, it was intentionally destroyed by chipping away along his figural outlines. On one wall, this intentional destruction also extended to the figure of his wife.

The first scene, PM (1), decorates the near wall, left-hand side of the transverse hall, toward the small wall (fig. 2).\(^5\) Here, the deceased (destroyed) and his wife receive a cup from their daughter, behind whom three registers of female guests are arrayed (fig. 3). Below the seated couple is a row of offering bearers bringing gifts, of which only two are preserved (fig. 4). Two captions remain: four vertical registers of the daughter’s speech and three registers of epithets that belong to the deceased and his wife.

The caption before the deceased and wife was recorded by Richard Lepsius in the mid-nineteenth century:\(^6\)

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rt-p’t HAty-a, mH-jb mnx n nb tAwy Hsy jn nfr nTr pn ///
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Later, Kurt Sethe transcribed the following text from the wall:\(^7\)

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For your ka, hty-\(^{5}\), excellent confidant of the Lord of
Two Lands, praised by this Perfect God///
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\(^1\) Broadly defined, style is “the constant form—and sometimes the constant elements, qualities, and expression—in the art of an individual or group” which is expressed by “communicating and fixing certain values of religious, social, and moral life through the emotional suggestiveness of forms.” M. Schapiro, “Style,” in Theory and Philosophy of Art: Style, Artist and Society (New York, 1994), 51.


\(^3\) TT 90: PM I, part 1, 183-185; N. de G. Davies, The Tombs of Two Officials of Thutmosis IV (nos. 75 and 90) (London, 1923), 19-38, pl. xix-xxxviii. TT 88: PM I, part 1, 179-181.


\(^5\) PM I, part 1, 233 (1).

\(^6\) LD, Text III (repr. Geneva, 1971-1975), 273, reading: r-p’t hty-\(^{5}\), mb-jb mnh n nb tswy hsy jn nfr nTr pn ///

\(^7\) Wb-Zettel 952, Sethe 10,55. Reading: n k’t n.k hty-\(^{5}\), mb-jb mnh n nb tswy hsy jn nfr nTr pn [m sinsw nb] tswy hr [rsyt]///hrw nfr m pr.k nfr n nbb st.k n d’t nb [n nhq htp st/m-dt sht.k mrt.k Mf]

Fig. 2. Daughter offering a chalice to tomb owner and wife, near-left wall of the transverse hall, far left, TT 116, *PM* F, part 1, (1).