This tomb was also located on the west bank of Thebes. Ken-amen was the mayor of the Southern City (Thebes) and Overseer of the Granary of Amen. He lived in the 18th Dynasty. It is not clear which pharaoh he served. Some of the reliefs have been cut from the walls by tomb robbers and there is much fallen debris. Near the entrance on the left (A) Ken-amen and his wife receive offerings. The second register contains the detailed and beautiful scenes of the arrival in Thebes of Syrian merchant ships. The Syrians are shown in exotic clothes with long hair, the ships are drawn in great detail and they unload goods such as large jars and piebald cattle. Egyptians wait seated under small enclosures waiting to barter. This scene is one of the most lively and detailed of ships of the period.

Relief (B) is fragmentary, depicting a man with loaves and jars. In (C), Ken-amen and wife are seated whilst their son makes offerings to them. The wife has the title ‘lady of the house, songstress of Amen, Muttuy’. A scribe’s outfit, a palette and a bag for the papyrus are placed nearby. (C) also is fragmentary but a charming part of the scene is a monkey eating a cake in one hand and holding a duck in the other whilst standing under his mistress’ chair. The duck in turn pecks at the nose of a dog crouching in front of it. Scenes (D) show a man offering a duck and lotus flower to a figure which is thought to be a king enthroned. However the scene is too damaged to show clearly. Scenes (E) and (F)
are not clear though appear to show Ken-amen with family members, including his mother in a yellow
dress. At (G) there is a funerary procession heading towards the gods Anubis and Hathor seated on
thrones. Priests stand nearby and one pours a libation before the door of the tomb. Before the priest
kneels a mourning woman. An offering stand is nearby decorated with a garland of flowers and leaves.
In another scene two mummies are involved in the opening of the mouth ceremony. Two ships sailing
from Abydos are shown with one ship transporting two horses. Ken-amen and his wife are seated in a
funerary barge with a priest offering ‘very pure things to the prince Ken-amen’. Scenes (H) are confusing
and only remnants are left, possible of further funerary scenes.

Fragments of reliefs were found in the debris of the tomb in 1922. They include a hare being carried
by the ears, a crouching mourning woman, an old woman carrying a basket in one hand and a man with
two nets containing fruit that might be figs.
Tomb of Nakht

Nakht was a scribe of the granaries under Thutmose IV. His tomb is located on the west bank at Thebes, to the north of Deir el Medina. It is a simple tomb made up of two chambers and only the first is decorated. By the entrance doorway, Nakht and his wife make offerings to the God, Amen. On the first wall (A) is a series of agricultural scenes including ploughing, digging and sowing. Nakht supervises the harvest – measuring and winnowing the grain, reaping and transferring the grain into baskets. There are two teams of ploughmen, one man with very untidy hair and the ox is piebald. One worker rests under a tree and drinks from a wineskin.

On the rear wall (B), Nakht and his wife are brought flowers by their son whilst three women play music for them. The women are drawn gracefully. The nude lute player dances to the accompaniment of the flautist and harpist. The body of one girl is drawn front on. In another scene a blind harpist plays for a group of women who sit on the ground gossiping. A naked servant dabs perfume on several of the women. Below Nakht’s chair is a cat who has just stolen some food.

On the right hand rear wall (C) Nakht is seated with his wife in a garden arbour while flowers, poultry, grapes and fish are brought to them by servants. Birds are caught with nets and plucked. Grapes are picked and made into wine. Nakht spears fish and hunts wild fowl. Nearby his wife tenderly holds an injured bird in her hand. His small daughter holds his leg so he doesn’t lose his balance.
In the second chamber, a shaft descended to the burial chamber. Here was found a beautiful statue of Nakht kneeling and holding an inscribed stela. This exquisite piece now lies at the bottom of the Irish Sea, as the ship that was transporting the statue was sunk in World War I.

Tomb of Hepu

The tomb of Hepu was located half way up the slope of Kurneh hill and is not a large tomb despite Hepu having been a vizier under Thutmose IV. Scenes from this tomb are fragmentary and some of Hepu and his wife seem to have been damaged soon after their burial. It is a good example of the destruction of scenes from tombs carried out by enemies of an official after their death. However, reliefs of craftsmen at work are particularly well preserved. On the right to the entrance, of the first chamber, there are four registers of craftsmen. Hepu watches the men at work and the accompanying text states: ‘Watching all crafts of the House of Amen the hereditary Prince, Count, God’s father, beloved of the God, mouth which pacifies the whole country, eyes of the King in the Southern City, his ears in the nomes of Lower Egypt, who offers the truth to the lord of the Two Lands, Overseer of the City, vizier Hepu, true of voice with the great god’. Upper registers are concerned with leather manufacture – softening leather over wooden tripods, cutting leather into various shapes and fixing leather onto chariot wheels. One man applies decoration to an arrow quiver. Finished objects are displayed nearby: shields, quivers, sandals and arrow-cases. In the middle register, a half-finished chariot without wheels, is mounted on a stand. The bottom register shows metal workers. On the extreme right, a man works bellows with his feet whilst three others blow through reeds at charcoal fires, ready to extract softened metal with tongs. Metal ingots are stacked above. In another scene a worker chisels a vase whilst others polish a very large jar. A foreman supervises those working on vases of alabaster and a prostrate workman presents his master with a table laden with necklaces, bowls and gold rings. Other fragments suggest scenes of Hepu and wife before an offering table, funerary offerings and various hunting, fishing and farming scenes. Her title can be still read, ‘songstress of Amen, true of voice, Renni’. A very fragmentary text of the Installation of a Vizier is also within the tomb.
Examine the source:

- Enlarge the diagram of each of the tombs of Ken-amun and Nakht and mark in the major reliefs. Draw the reliefs for Hepu’s tomb from the above description.
- What are the common scenes found in each tomb?
- How do the tombs vary from each other? Explain your answer.

What can you conclude about a noble’s life from the tombs? Refer to evidence from the tombs to support your answer.