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THE TOMB OF ḤEPU (NO. 66)

(Plan on Plate XXIV)

ALTHOUGH Ḥepu was vizier under Tuthmosis IV his tomb, situated about half-way up the slope of Kurneh hill, is not one of the largest, nor is it particularly imposing. The scenes on the walls are not well preserved, and contemporary (?) enemies have almost obliterated the figures of Ḥepu and his wife. In the transverse chamber, however, some interesting scenes of crafts are still preserved, while in the long narrow inner room which leads off the transverse chamber are two mutilated statues, each of a seated figure. The slimmer of the two is probably Ḥepu’s wife Renni, who elsewhere in the tomb bears the title ‘songstress of Amīn’.

Like many of their fellow craftsmen, the decorators of tomb 66 used as models tomb paintings already in existence. For example, the chariot-makers and metal-workers in this tomb are paralleled in the tombs of Amenhotpe-si-se (No. 75), Menkheperre’sonb (No. 86), Puymere’s (No. 39), and others.

DESCRIPTION OF THE PLATES

Plates VIII and IX (at 1 and 2 on plan, Plate XXIV)

On the right of the entrance to the first chamber there are four registers of craftsmen. At the extreme right of the first three sub-registers, the figure of Ḥepu, now almost entirely destroyed, sits facing left and watches the craftsmen at work under his supervision. The long text in coloured signs to his left reads: ‘Watching all crafts [of the House of Amīn by] the hereditary prince, count, god’s father, beloved of the god, mouth which pacifies in the whole country, eyes of the king in the Southern City, his ears in the names of Lower Egypt, concerning what he opens his mouth leads to the trust, who offers the truth to the lord of the Two Lands, overseer of the City, [vizier, Ḥepu], true of voice with the great god.’

The upper two sub-registers (Plate VIII) are devoted to leather manufacture: softening leather over wooden tripods, cutting leather in various shapes, fixing leather on the chariot wheels. The man second from the left in the top register has laid his cutting-knife on the bench in front of him while he is occupied with the applied decoration of an arrow-quiser. Finished objects are represented lying about: shields, pouches with overlapping flaps, quivers, sandals, arrow-cases. In the middle sub-register a half-finished chariot, without wheels, is mounted on a stand.

1 The style would equally admit of an earlier date, but Ḥepu is attested as vizier under Tuthmosis IV by the Hieratic Papyrus Mook at Munich, see Spiegelberg, in Zeitschrift für äg. Sprache, 63, pp. 103 ff.
2 For the position see Gardiner-Weigall, Top. Cat., pl. VI. a. 21; for previous publications see Porter-Moss, Top. Bib., i (2nd ed.), pp. 132–3. Ḥepu’s funerary cone is preserved: Davies and Macadam, Funerary Cones, no. 583.
3 See the remarks on tomb 78, above, p. 1.
4 See subject index, Porter-Moss, Top. Bib., i (2nd ed.), p. 466, section 13 (a), (b).
5 See also Helck, Urkunden, iv. 1576, middle.
6 Although the chariot came to Egypt along with the horse during the Hyksos occupation, it is only in the tomb of Hepusonb (No. 67) under Ḥatshepsut that we find a fragmentary scene of chariot-making. From then on it is pictured frequently and chariots are of common occurrence, though many still came from abroad. Thus they figure among new year’s gifts to Pharaoh, Davies, The Tomb of Ken-awān at Thebes, i, pls. XIII, XXII, or as tribute from Syria, Davies, The Tomb of Rekh-mi-rēt at Thebes, ii, pl. XXI. In the tomb of Mery (No. 95) chariots and vases of Syrian type are being manufactured by Egyptian workmen: Wrészinski, Atlas, i, pls. 507 and 592.
The bottom sub-register shows the activities of the metal-workers. The man on the extreme right works a pair of bellows with his feet, while three others blow through reeds at charcoal fires, ready to extract softened metal with tongs. Metal ingots can be seen stacked above them. Metal vases appear to the left of the first two sub-registers on Plate IX: on the extreme right a man sits finishing a lid for one of them. His neighbour completes the chiselling of a complicated vase in the form of the symbols of stability (𓊡) and life (𓊤) held by a kneeling king. Next to the king is a T-shaped pond or basin on a stand. It may have served as a receptacle for water. Two vases similar to the one with the king’s figure are to the left of the pond, while above them is a bull’s head finial (?). At left-centre, a very large vase is being polished by two metal-workers, and to the left of these, two other men are at work on a shrine. In the lower sub-register, to the right, two metal-workers are chiselling a vulture. Above this appears the representation of a shallow dish with an ibex-head spout. At the left of the gap in this sub-register remain the tops of three vases and a brazier.

At the extreme left of this sub-register are the remains of two female figures facing right. Possibly a figure of the tomb owner occupied the gap between the female figures and the sub-registers of craftsmen to their right. The text above the women is much damaged and therefore rather obscure, but the central part of it possibly reads: ‘... he has fixed for thee ... existing for a million of years) while it is placed at thy nose. [Amit]n, [lord] of the Thrones of the Two Lands has praised thee ...’

The bottom register also has a large gap, in which may have been a figure of Hepu facing left and supervising more craftsmen. On the upper sub-register a scribe instructs those working on vases of alabaster and breccia. On the lower sub-register a prostrate workman presents to his master a table with necklaces, bowls, and gold rings. Above this table are five vertical lines of text, considerably damaged, which read: ‘Prince and count, friend, great of love, who opens his life to pacify the multitude, secretive of heart [towards] mankind who acts justly...’

Plate X (at 6 on plan)

Very fragmentary text of the installation of the vizier in painted hieroglyphs. For an earlier copy by Norman de Garis Davies, see Sethe, ‘Die Einsetzung des Viziers unter der i8 Dynastie’, pp. 62–63, in Untersuchungen zur Geschichte und Altertumskunde Ägyptens, 5 (2), and for the text with all parallels Davies, The Tomb of Rekh-mw-re at Thebes, ii, pls. CXVI–CXVIII. A translation and commentary can be found ibid. i. 84–88, where earlier works have been utilized.

Plate XI (at 7 on plan)

This register is one of four not otherwise reproduced in this volume. A long text in coloured hieroglyphs runs above what must, before destruction, have been a scene of Hepu and his wife with a pile of offerings. Over the couple the text reads: ‘Hereditary prince, [count ... , mouth] which pacifies in the whole country, who does [beneficent things for ...] who places ... for the Lord of the two lands, overseer of the city, vizier Hepu [true of voice]. His beloved sister ... Renn[ai], true of voice.’ Over the offerings: ‘[A boon] which the king and ... give, a boon which the king and

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1 For parallels from tomb no. 75, see Davies, The Tombs of Two Officials of Tuthmosis the Fourth, pls. VIII and XII.
2 Ponds of this shape were found by Winlock on either side of the ramp of the temple of Dér el-Bahari. They contained papyrus roots. See Winlock, Excavations at Dér el Bahari, pl. 44 and p. 90.
3 See also Vercoutter, L'Égypte et le Monde Égyptien pré-hellénique, pl. XL, no. 873, for more complete picture of this head, which may be a cover for a dish. For complete bull's head as ornament for the lid of a vase, see Davies, The Tomb of Puyemré at Thebes, i, pl. XXIII.
4 Ibex-head spouts are pictured in Davies, The Tombs of Menkheperasenbi, Amenemose, and Another, pl. XII, and The Tombs of Two Officials of Tuthmosis the Fourth, pl. VIII.
5 Correct into ꟾ꜒ on Plate IX.
6 Correct into ꟾ꜒ on Plate IX.
. . . , who enters into the shrine of South and the shrine of North, give. May they give an invocation offering of bread and beer, oxen flesh and fowl, cloth and alabaster and thousands of all good and pure, pleasant and sweet things, purifying . . . . according to this writing which is in the House of the divine book . . . .

This text extends to the left as far as a-b, where it joins on to the extreme right of the text shown beneath it in Plate XI.

The hieroglyphs of this text are painted blue. Scanty remains of three scenes have survived: the second priest from the right in the centre group (partially destroyed) pours water from a u-shaped vase into a u-bowl held by a kneeling ministrant, while behind them a lector-priest recites the ritual from a papyrus roll. The scene to the right of this is completely lost, but the text is preserved and runs probably: '[A boon which the king gives. Offering\(^1\)]\ all very pure things and walking round the pedju-loaves\(^2\) before . . . . . . . governor [of the City, vizier Ḥepu, true of voice . . . . . . . which His Majesty brought\(^3\) to him, they being very pure.' The legend over the libation scene is simple: 'Offering which Geb gives to the governor of the City, vizier [Ḥepu].

At the extreme left of the lower fragment shown on Plate XI (bottom left) a man is depicted walking towards the left but facing in the opposite direction. This is certainly part of the rite called \(\text{in \text{int rd, effacing the footsteps}}\),\(^4\) performed when the priest was leaving the offering-place. Of the inscription only a few words remain: ' [A boon which] the king [gives] . . . . offering upon any offering-table which you desire, it being goodly to you.'

The inset fragment on Plate XI comes from the inner chamber, at 9 on plan. It represents a scribe listing geese or ducks which are destined to be packed in the wicker crates beneath them.\(^5\) Other wicker baskets stand behind the crates. The sacks and dishes in the register below were perhaps being listed by the scribe whose head alone is still partly preserved. The scene belongs to the remains of the fishing and fowling described below, p. 12. The vertical inscription behind the two scribes reads: 'Receiving taxes of the vineyards . . .'\(^6\) and must refer to a scene to the left of the text but now lost.

**Plate XII (at 3 on plan)**

On the left-hand end-wall of the transverse room are four registers concerned with funeral offerings to the deceased and his wife. All is much damaged, and Plate XII illustrates only the best extant portion of the wall. The upper part is mostly destroyed except for a few scraps of Ḥepu and his wife (on right, not shown on plate); there is also a text above them (not shown here). The man to be seen on the extreme right of the plate carrying a tall papyrus stem is probably a son. He is presenting a conventional pile of food to the couple (not shown). Another son (not shown) offers the couple a bouquet; all this is much damaged. On the extreme left are three standing men who extend their hands in the direction of the deceased at the opposite end of the wall. Below a large break are the remains of an offering list divided into compartments (shown on plate). Only the determinatives of the bottom row (red pots with their contents) and the numbers referring to each item are still extant. Five kneeling men present on mats a selection of offerings. Not shown on the plate is the sub-scene below the kneeling men; too damaged for tracing, it depicts two butchers, with two attendants, slaughtering a sacrificial ox.

At 4 on plan

Along the top of the wall there appears a procession of men walking towards the left and holding

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\(^1\) [red], see Piehl, *Inscriptions Hiéroglyphiques, 1st series, iv, pl. cix.

\(^2\) CXXIV, N.

\(^3\) Probably the word recorded in Ws. i. 571. 7.

\(^4\) [S]m.

\(^5\) See, for example, Naville, *The Temple of Deir el Bahari*, iv, pl. cix.

\(^6\) As they are in the Brit. Mus. painting No. 37, 978; Nina M. Davies, *Ancient Eg. Paintings*, ii, pl. LXVII.
branches in their right hands. This may have belonged to an unfinished scene, now lost, on the lower part of the wall, or to the procession of the statue of the deceased, when the branches would be a sign of jubilation.¹

At 5 on plan.

Destroyed but for a few fragments. Remains of a banqueting scene and a harpist are noted in the Topographical Bibliography, i, part 1, p. 132 (5). Norman de Garis Davies suggests in his notes that there also might have been here a royal barge with a naos with a sphinx (?) at the prow, but that this is plastered over. Pictured is a table with three jars and an ankh-shaped object.

Plate XIII (at 7 on plan)

On the left-hand wall of the inner chamber Ḫepu and his wife Renni sit facing mats laden with food, hand-altars with lotus flowers bent over them, and a table with vessels probably containing drink. All is very fragmentary. Overhead is placed the following text: 'Count [and prince, the mouth] which satisfies [in the whole land], e[yes of the King of Upper Egypt], who does beneficent things for the lord of the Two Lands, overseer [of the city, vizier] Ḫepu; his beloved sister, songstress of [AmĒn] Renni, true of voice.'² A son who stood in front of them is erased. His text is as follows: [A boon which the king gives to] [Osiris-Sokar(?), lord of Ro]setau . . . ³ and over him His son, we² eb of Amēn, Nefer ēḥeb.⁴

The plate illustrates the funerary rites performed before the deceased couple. There are three sub-registers. In the bottom one a man and a woman offer various vessels and perform ceremonies before shrines. These ceremonies have to be completed by and studied in connexion with re-presentations of funerary rites in other tombs.⁵ A tekenu crouches on a bier, facing inward (quite usual in representations where the tekenu is not being dragged on a sled). The only remaining traces are of the back of the white robe in which it is wrapped and, on the right, a spot of black which may be of the back of the head above the destroyed red face.⁶

Plate XIV (at 8 on plan)

The right-hand wall of the inner room showing three registers has not been traced; the second and third registers are here reproduced from Wreszinski, Atlas, i, pl. 230. The top register shows Ernūtē, the presiding goddess of the vintage, seated on a nbt-kz device under a booth of papyrus. She is offered wine, grapes, flowers, and a bouquet; behind her, on a mat, are six stands of jars. Over all this is a vinespray. In the second register (Plate XIV, top) three men, two standing and one kneeling, pick grapes from a vine trellis and place them in a large basket. The man standing with his back to the trellis is probably part of a group now destroyed. The trees on the right are part of a garden behind the vine. In the bottom register birds are being trapped: four men pull on the rope which closes the clasp-net spread over the pond full of birds. The man emerging from the papyrus clump gives a signal. One bird escapes capture. Described by Norman de Garis Davies in his notebooks as being to the left of Ernūtē in the top register, is a wine-press supported by papyrus columns, and with hanging grapes; he further includes notes of baskets of grapes and two great pink jars, fruit, flowers, grapes, and geese with a spray of vine extending over them.

¹ See, for example, Davies, The Tomb of Ken-amēn at Thebes, i, pl. XXXIX.
² (1) [ ] [ ] . . . (2) [ ] [ ] . . . (3) [ ] [ ] . . .
³ (4) [ ] [ ] [ ] [ ] . . . (5) [ ] [ ] [ ] . . .
⁴ (1) [ ] [ ] [ ] . . . (2) [ ] [ ] [ ] . . .
⁵ Compare, for example, Davies–Gardiner, The Tomb of Amenemhet, pl. XIII, top right, with the right-hand half of the second sub-register; also Davies, The Tombs of Men-kheperresazonb, &c., pl. XXXVIII, right.
⁶ See the tomb of Amenemopet (No. 41). On the obscure nature of the tekenu see Davies–Gardiner, The Tomb of Amenemhet, pp. 50–51.
Davies gives the following account of the wall marked 9 on the plan: 'in the centre a clump of papyrus with birds flying over it. Birds and rats are in the stems and two fish are being [speared]. Figure throwing boomerang on right is entirely cut out and the fragmentary text overhead reads:

(1) [diagram] (2) [diagram] (3) [diagram] (4) [diagram] (5) [diagram] (6) [diagram]. 'Recreation (?)...field...by...[overseer of the town], vizier Ḫepu'. Ḫepu stands in a great green boat on a narrow strip of blue water; in front of him stands a man or boy at the prow.' The sub-scene is said by Davies to include 'men pulling in a seine net of fish' while to the right 'men put fowls in jars'. The left half of this wall is almost entirely destroyed except for a scrap of text over Ḫepu (erased):

(1) [diagram] (2) [diagram] (3) [diagram] (4) [diagram] (5) [diagram] (several lines completely lost)

The ceiling of the inner room has yellow side and central bands (plain). The two panels between are shown in Fig. 1. The soffit of the entrance to the inner room, and the thicknesses, are blank. On the lintel of the door from the hall is a painted sky with a red line under it which may possibly be the top of a cartouche (see Fig. 2). The three lines of text on the left→begin:

(1) [diagram] (2) [diagram] (3) [diagram]; the three lines on the right←:

(1) [diagram] (2) [diagram] (3) [diagram].

The ceiling of the outer room (hall) has two panels in the axis, as in the passage. The side and central beams are blanks. The panels of the bay are illustrated in Fig. 3, while on the midrib of the south aisle is the following text:

'Words spoken by Nut: I stretched myself upon thee, I protect thy limbs, I turn away evil, so that it must not come up to you. I grant my protection and guard thee as I have done for Wennofre.'

1 Translation by J. C.