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THE TOMB OF KENAMUN (NO. 162)

(Plan on Plate XXIV. 3)

The tomb of Kenamun at Dra' Abû El Nag' has some scenes in common with tomb No. 17 (Nebamun),¹ and the Syrian ships are already published.² Clarence Fisher reported in 1922:

outer vestibule cleared nearly to the floor. Remains of painted stucco appearing on walls, one with ships. In the debris were found shawabti and beads. The tomb cleared as far as it seems safe, for the inner end of the corridor is filled with huge boulders and there is risk of accident. On Dec. 21st started filling in the offering chamber of Tomb 162 with the object of preserving what remains of the stuccoed walls. Mr. Davies has finished his drawing. [Summary].

The tomb is now inaccessible, but Davies describes what was extant when he made his drawings as follows:

The plates³ are line enlargements of the ships from Daressy's plates⁴ controlled by my tracings and with some extension from them. I also give a copy of the most valuable surviving fragment in its present state. The ship's boat on the left was unrecorded by Daressy and was in good condition because it was concealed by the end of a brick paring-wall of later introduction. A considerable amount of the scene of barter is still extant. Elsewhere only scraps remain and uncertain lines, some of which appear to be sketch lines which do not belong to the finished pictures. It must be emphasized therefore that, except where the lines are still existing on the walls, the picture has no better authority than the photograph by Daressy. But the details are shown with much more clearness of line and exactness which can be gained by careful perusal through a magnifying glass.

The tomb has suffered so much from fallen debris, and, since being photographed by Daressy, from robbers stripping the walls and cutting out pieces for sale, that what has been salvaged is a mere relic of the original, restored in dotted lines to make the extant scenes—other than the ships—intelligible.

The owner Kenamun⁵ was mayor in the Southern City (= Thebes) and ' overseer of the granary of Amun'. The tomb⁶ is of the XVIIIth Dynasty, but no record remains of the king under whom Kenamun served. There is, however, a fragment (below, p. 15) which shows that a king was represented in the tomb.

DESCRIPTION OF PLATES

There is no drawing of the upper register (hall, at 1 on plan) which depicts the deceased and his wife, followed by four women with sistra and flowers, offering on braziers, with three men offering to the deceased (?). The second register (Plate XV) contains the most important scene in the tomb, that of the arrival of the fleet of Syrian ships. This register has been fully published elsewhere,⁷ and is not further discussed here.

¹ Säve–Söderbergh, Four Eighteenth Dynasty Tombs, pl. XXIII (ship and oxen).
² Davies and Faulkner, JEA 33 (1947), 40 ff.
³ Represented in this volume.
⁵ For his cones, see Davies–Macadam, A Corpus of Inscribed Egyptian Funerary Cones, No. 12. His wife's name, Mutuyu, is also recorded.
Plate XIX, bottom right (at 2 on plan), is a fragment of a man with jars and loaves. The hand, a corner of his skirt, and a line of his leg, can be seen on the left. The three jars are labelled as follows: right to left 'fresh moringa-oil', 'srmn-beverage', and 'wine'. Loaves and fruit are piled up between them with strips of something which from its colour may be meat. The fragment may have formed part of a scene of assembled guests.

Not drawn are the fragmentary figures of Kenamun and his wife to be found in the upper register at 3 on the plan, and almost duplicated in the register below. Under the lady’s chair is an amusing picture of a monkey eating a cake with one hand while, with the other, he grasps a duck by its wings. The duck, in its turn, is pecking the nose of a dog crouching in front of it (see Fig. 4).

Fig. 4

Plate XVIa (at 3 on plan)

In the second register Kenamun and his wife are seated while a son acting as a sem-priest offers to them. Their names are fairly well preserved: ‘Mayor in the Southern City [K]en [amun]’ and ‘his sister, lady of the house, songstress of [Amun], [Mutjtu]’. The son bears the title of hr[n] kpr, ‘child of the nursery’, and his name seems to be D[b]t(mo)se. A scribe’s outfit, a palette, and a bag for papyrus rolls are placed under the lady’s chair. Also on this register, but not drawn, are a scene of the deceased, who with his wife, bearers of offerings, and women relatives is offering on braziers, and a sub-scene of offering-bringers and butchers.

Plate XVIb (at 4 on plan)

A man offers ducks and lotuses to what was probably a king enthroned. The evidence for the latter is a fragment which shows a white dais supported on a yellow kiosk with a mat and pillow. To the right is the lower portion of a scene of sowing and ploughing, while below is a dado of lotus flowers, leaves, and buds, with ducks alighting amongst them: an uncommon and beautiful border.

PLATE XVIc

The black border appears to represent mounds of earth along the Nile bank.

There are no illustrations of positions 5 and 6 on the plan. At 5 there are two thicknesses, one to the left, the other to the right. On the left the owner is received by his father (?), laying his right hand in his (it is not clear what he does with his left). His wife is behind him, with a bouquet in
her left hand. On the right Šenamūn (?) is received by his mother (?) in a light yellow dress. She supports his elbow and may be embracing his shoulder with her left hand. Behind him is a narrow black border and then a blank as if for a door. There seems to have been a rebate here, which would also indicate a door. At 6 the upper half is almost gone. At the north end there remains the lower part of the throne of Osiris swathed. It is in a yellow kiosk set on a white dais on which a green mat is spread. The throne is feathered (like that of Hathor below, except that the corner is not red but contains a sm sign tied with the plants of North and South, the lily being left on the South). Osiris is clothed to the feet with a shroud of network (blue lines enclosing a flattened red diamond on a white field). Before him is a mat of offerings, the objects being set against a mass of blue with black pellicules (grapes?). Below this are three red jars with bunches of green leaves between them. The owner and a lady approach (nearly gone). Behind them follow a son (?) with duck and flower, a daughter (?) with flowers and a sistrum(?), a second with a sistrum, a third with a pendant sistrum. After a black division and on a slightly reduced register appear a man with a bull, then a man with another animal or two (oxen ?), then a man with a white ox (?). After a gap come two men, one of whom is a priest of Sobek with a staff, and a woman (Nephthys?). The whole looks like a funerary convoy.

PLATE XVII (at 7 on plan)

Two registers: on the upper is represented a funerary procession towards Anubis and Hathor seated on thrones on a white dais. Before them are two gates of pylon-like structure on which sit animal-headed guardians, armed with knives. A priest stands in front of each gate, the lower being identified by the accompanying legend as 'lector priest and sem'.

Not illustrated is the scene, after a gap, of four women seated on a mat and holding flowers or a mandrake. The second is a daughter. The columns in front of the third and the fourth are blank. In a second register below them are left two female guests, one of whom has short bunchy hair. From here on the wall is divided into two registers, an upper and a lower.

PLATE XVIII (at 7 on plan)

In the upper register a fragmentary funerary scene shows a sem-priest offering and pouring a libation before the door of the tomb, which was probably surmounted by a pyramid now broken away. Behind the sem-priest kneels a mourning woman. To the right of her a group of men is walking in the opposite direction and after a large gap four men approach a kneeling man who faces them, a stand of offerings behind him. The stand is decorated with a garland of leaves and flowers. The scene shown on Plate XIX, upper right, is probably from the extreme left of this upper register. Two mummies are being held up: Šenamūn's by a wēeb-priest of Amun, Šenamūn's wife's by a woman. A priest, of whom only the arms and part of the face are extant, holds an adze to open ceremonially the mouth of the first mummy. Papyrus stems stand on either side of each mummy and a mourning woman squatting in front completes the scene. It is noteworthy that the hair of the woman supporting the second mummy is shown on both sides of the face.

In the lower register (Plate XVIII) two ships in sail are returning from the pilgrimage to Abydos ('Entering in peace ... '). They are side by side: one appears in the foreground the other in the background. On the extreme left of the illustration a sailor, a sounding pole in his hand, stands in the decorated cabin of the farther boat. He raises his arm, perhaps in warning to the man at the prow of the nearer ship. This man seems to be trying to attract the attention of the steersman at the poop of his boat. On board the farther ship two horses are being fed by a groom. There is a large decorated cabin. On the nearer ship there is also a decorated cabin in front of...
which stand the oarsmen. Crew climb in the rigging. On the right is a smaller funerary barge with the figures of Kenamün and his wife seated before a table. A sem-priest offers '... very pure [things] to the prince ... [Kenamün] ...'. To the right of this whole scene, but not illustrated, was depicted a boat floating down to Abydos. There are two men (one with a pole), a decorated cabin, and rowers, and a text in five columns.

PLATE XIX (at 8 on plan)

The main illustration here is of three registers: in the uppermost a man carries jars, coffers, and bouquets on a yoke. He is preceded by a man, probably [Dhwt]y[m], the son of the tomb's owner, who seems to be mourning. The central register shows a man and his wife faced by a son who holds a curious object. The son appears to be putting the object to his face with his left hand, while with his right he puts it to his father's shoulder. The restoration below the hands seems dubious. The inscription above the couple shows that they were not Kenamün and his wife: '[Boon] which the King and [Osiris], foremost [of the Westerners] give. Mayest thou receive (ššp) bread, beer, oxen-flesh and fowl, Osiris, we'eb-priest and lector-priest of Amaunet ... emui, His sister ...' The son is 'his beloved son, we'eb-priest (read [emui] of Amaunet, Amenemniui'. Behind the son is a table of cakes and onions which the same son, now dressed as a sem-priest is presenting to those in front. Behind him kneels a woman who may be putting dust on her head. Both her thighs are shown—an unusual occurrence. Scanty remains have survived: on the extreme right, of a casket on a table. On the left-hand side of the third register a priest censes; behind him a woman mourns. Two objects can be seen on the table and casket at left centre: they resemble the object held in the register above, but may be embalming instruments on a canopic box. Next, two men carry a table of offerings. The first man turns his head to the left as if looking for room to put down the table. The man on the extreme right carries a casket and a jar (?) hanging from a yoke.

PLATE XX

These fragments, now preserved in the Metropolitan Museum of Art, New York, were collected by Norman de Garis Davies when he searched the debris before the tomb was finally re-buried in 1922:

1. A hare being carried by the ears. It may belong to a continuation of the agricultural scene on Plate XVI.
2. The man on the right carries a long bouquet of papyrus entwined with leaves, and a bunch of lotus blooms. His companion holds a kid in one hand and a trail of foliage in the other. A goat is shown below. At the left may be seen the remains of a figure with a sheaf of corn suspended from a yoke across the shoulders. Only the hand remains.
3. A crouching, mourning, woman, with the foot of a priest (?); perhaps from the mourning scene on Plate XIX.
4. An old woman, carrying a basket in one hand and apparently supporting it with the other.
5. A man with two nets filled with figs (?).
6. Baskets of figs (?) or oval loaves, a dish of cucumbers, perhaps two sheaves of corn bound round and furnished with loops for carrying. The text reads: 'As Amin endures, there is no abomination (b[w]l) among them.'
7 and 8. Restored ceiling patterns.

1 Davies while copying this scene appears to have had the impression that the son was holding an object which was to be tied round the father's neck, in the way one would a collar (J. C.).
2 The accompanying inscription is identical with the preceding one.
3 Of the photographs reproduced here, nos. 1, 3, 5, 6, 8, and 10 are of painted reproductions by Nina de Garis Davies; nos. 2, 4, 7, and 9 are from painted reproductions by C. K. Wilkinson.
9. This appears to belong to the left thickness between outer and inner room at 5 on plan, where Kenamün and his wife greet his parents. ¹ His father is shown with white or light grey hair, denoting his age. ² Of the accompanying inscription only the word southern remains. The father therefore probably also held the office of 'mayor in the Southern [City]'.

10. This shows a girl with short hair ending in curls and a fillet round her head. She wears a large ear-ring, and three bracelets are shown. Her necklace hangs loose between her arms: this is an unusual feature. The whole pose is gracefully rendered.

¹ For the meeting of deceased with his parents in the ² See Davies, The Tomb of Two Sculptors, frontia-After-World, see Davies, The Tomb of Nefer-Hotep at piece.

Thebes, pl. xlix, cf. p. 43.