

The tomb of Kakm At Qubet-el Hawa Aswan

Dr/Inass Mustafa*

Abstract:

The tomb of Kakm which is located at the foot of the hill of Qubet el Hawa this tomb is one of the distinguished tombs in Aswan have it discovered by Lady Cecil in 1901 and she made her excavations brief report about it within a large group of tombs in the region and since then there has been no studies on the tomb, despite the importance attached to tomb from several aspect The tomb is belong to the Middle Kingdom and re-used in the New Kingdom

Where the priest (Kakm) (Black Bull), the high priest of the god Khnum and the supervisor of all the priests of Elephantine re decorated again and put his titles and use it and there is a set things intriguing in this tomb, including For example it is the only entrance, which opens towards the south at while all the tombs in the region open towards the north and maybe the owner wanted to open up towards the temple of Hqa-Ib or Khnum cemetery .Unlike the entrance of the tomb containing a set of motifs, which dates back to the era of New Kingdom , which we see tombs of nobles in Luxor said in their inscriptions (Mrt- Sjr) the goddess of the Theban necropolis in strikingly feature, raising the possibility that (Kakm) may works in Thebes for some time or he was originally Theban preferred to be buried here. The tomb is containing an open courtyard in front, and Hall, two of burial chamber and on both sides of the open gate of the yard on the right pits graves and to the left another pit, but nothing inside. Open courtyard rectangle containing six columns

* Aswan University dr.hosny27n@yahoo.com

bases which was carrying a court side roof while the centre remain opened. in the northern wall of the front entrance to the lounge has partially cut into the rock, and built with the stones, and the end wall cut into the rock face. Four square columns on the columns and the ceiling inscriptions represent the remains of the tomb owner after the hall a corridor leading to two burial chambers one of them is still has the coffin, which model was due to the end of the nineteenth dynasty

Key words:

Tomb – open court -hall – inscriptions – kakm –burial chamber – sarcophagus -

Location:

The tomb Carrying No. 15 in the excavation report published by the original discovered Lady Cecil the tomb located to the northeast of the Qubet el-Hawa in Aswan at the bottom of the slope within the range of the of the Old and Middle Kingdom tombs and a road paved with small pieces of stone have disappeared and covered with sand leads to it. Cecil had been found the tomb in the excavation season 1901-1902 and she made her excavations brief report about it within a large group of tombs in the region (Cecil,1903,p 60) and since then there has been no studies on the tomb, despite the importance attached to tomb from several aspect The tomb is belong to the old Kingdom and re-used in the New Kingdom


And the tomb is particularly important for several reasons including that it only tomb for New Kingdom in this spot within the tombs of Old and Middle Kingdoms, as it is the only which opens from the south while the rest of the tombs region open from the northern side which may justify the re-use more than once since its entrance facing the temple Hqa-ib and the cemetery of Khnum⁽¹⁾ and we can't ignore the connection between the

¹ Khnemu, the first member of the great triad of Abu, or Elephantine, one of the oldest gods of Egypt, we find him mentioned in the text of Unas in such a way as to show that even at the remote period of the reign of that king his cult was very old. Khnemu always held an exalted position among the ancient gods of their country, It is probable that Khnemu was one of the gods of the predynastic Egyptians who live immediately before the archaic period, for his symbol was the flat-horned ram, and that animal appears to have been introduced into Egypt from the East; he disappears from the monuments before the period of the XIIth Dynasty. In the text of Unas the name of Khnemu is found in a section which contains twenty-five short paragraphs, the greater number of which must certainly date from a period far older than the reign of this king,. Khnemu is represented on the monuments in the form of a ram headed man who usually holds in his 'hands the scepter and the sign of life, -. He wears the White Crown, to which are sometimes attached plumes, uraei, a disk.The name of Khnemu is connected with the root *khnem* "to join, to unite," and with *khnem*, " to build"(Budge,1904,vol2,p49)

positions of the tomb owner as Khnum priest and the direction of his tomb

The owner:

The tomb belonging to (the high priest of Khnum and Satt and ʿnket

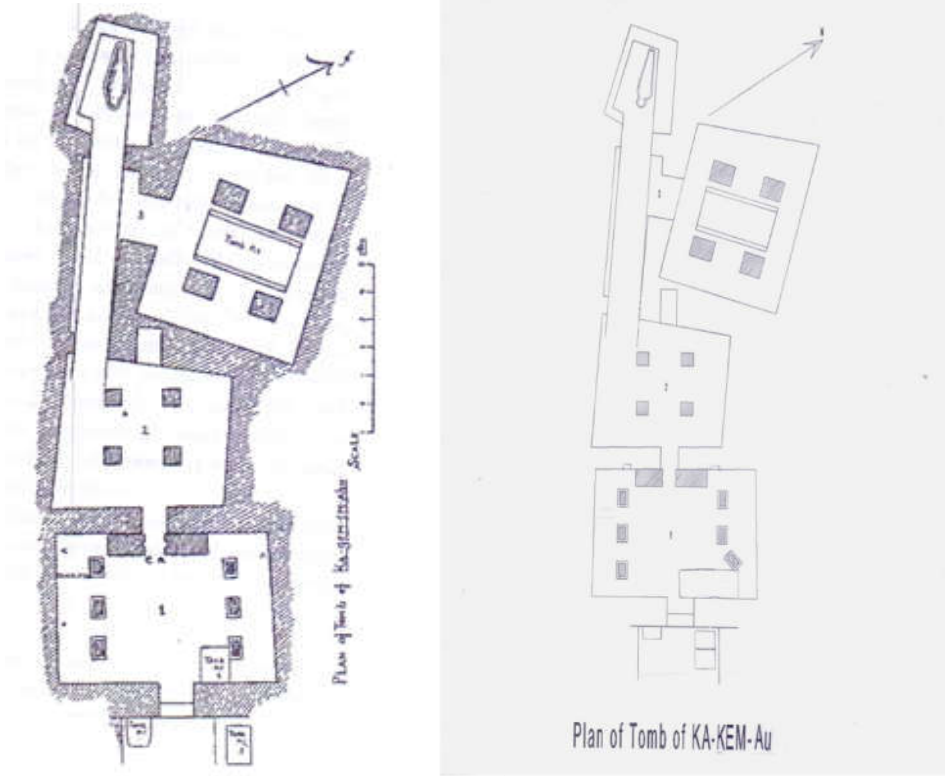
hm ntr tpī hnmw sʿtt ʿnkt kʿkmw ms hrw htp ,and (superintendent of all the priests of Elephantine Kakm) which the original discover Lady Cecil misreading his name and mentioned him as "Ka -jmo"(Cecil,1903,p60) and he mentioned in (*PM*,1962 vol V, p237) as (Kakmt) and Ranke mentioned it as 'Kakm-Kakmw' in (*Ranke,1935,PN*, 1,p338) the name belong to the New kingdom and by rereading the writing of his names and titles repeated on the walls and columns of the tomb I found the name was "Kakm"  Which means 'black bull'

Kakm has chosen his tomb carefully. According to Cecil, the tomb was back to the Old Kingdom, depending on the existence of burial pit in the open court covered with stone slabs full of predynastic pottery.

Kakm reused the tomb again in New Kingdom and probably in the late the nineteenth dynasty.

The tomb descriptions:

The tomb consists of the open courtyard, hall and two burials chambers one of them appears to have been misled. The tomb plan which was drawn by Cecil misses to some of the architectural features, which seems to have been later discovered also carries some errors of the details already exist(fig.1)



(fig.1)

Notes

- The two tomb pits to the right directly before the entrance drawn as one in the original plan but they have two openings pits between them separation wall with thickness of 18 cm. So it is clear that the second hole appeared later during the cleaning and restorations
- the wall to the right directly before the entrance should be returned back to bring the two openings inside the campus of the tomb
- directly after the entrance to the right appears tow tombs holes on the floor of the courtyard this holes is only one in the original

plan, it has been discovered during the restoration which resulted the moving of the third column to the right from its original place

- To the left and right of the hall are two small niches

The tomb consists of entrance leads to an open courtyard on both sides of the entrance to the right there are two tomb pits the first one is Engraved in the rock (Cecil) found in it late untouched burial completely eaten by white ants accompanied by a three pots , raising from the site when it cleaned, the sealing of this tomb as Cecil said made of rough stones without mortar .the length of the pit 2m, 1m width , and 50 cm depth .beside of this tomb another opened pit filled with sand, separated by a wall of stone and seems to have found later where it did not appear in the original excavation report (fig.2)



(fig.2)

` And to the left there is another pit found her on the sets of pottery vessels from various periods and both slots filled with sand and the need to clean up.(fig.3)



(fig.3)

1-The Open courtyard:

Then the entrance to the open courtyard, which has a display and lined with stone shoulders has a 1.20 m width and 1.00 m thickness immediately after the entrance is located inside the floor of the open courtyard two tomb pits (fig.4) just after the entrance and both pits were covered with stone slabs and it seems that one of them was of white plaster, both filled with sand. Cecil found the first one untouched with its original sealing and found inside passage filled with refuse rock and sand cut out in making it. And in this rubbish she found a small red and black pots similar to the predynastic pottery and inside was untouched burial a wooden coffin and the mummy has eaten entirely by white ants and eleven rough pots around the body five of them was red pottery with clay seals. The second pit have not been mentioned by the original excavation report it seems to have found while restoration of the court by the Ministry of Antiquities

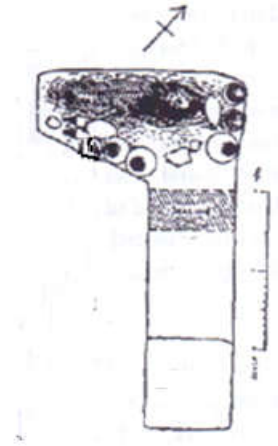


Fig.4 The courtyard pit (Cecil, 1903 4fig3)

After the entrance is the courtyard with a length of 5.5 meters and width of 6.5 m, which contains six sandstone square columns bases three on each side, and it seems that these columns was carrying the roof of single side portico along the sides of the courtyard, which is supposed to protect the drawings on the walls. Four columns bases are similar in shape and dimensions of 50 x66 cm while the two others similar in shape and dimensions of 80x56 cm it is clear that some of these bases moved from their original locations.(fig.5)



(fig.5)

The walls of the courtyard show a thin layer of white plaster and the remains of drawings, on the right side of the north wall of the back and directly next to the hall entrance remains of in red drawing boat above White plaster.(fig.6)



(fig.6)

And on the left side from the same wall a remains of man's legs walking towards the entrance of the hall.(fig.7)



(fig.7)

And on the western wall on the left the courtyard appear in light red colour remains of funeral boat with a man in front of the boat. (fig.8)



(fig.8)

On the south side directly to the left of the entrance the layer of white plaster disappeared and on the same wall in the corner the remains of drawing represent goddesses and the remains of the crown believed to belong to Isis.(fig.9)



(Fig.9)

As presented in (*PM*, vol V, p240) there was to the left in the upper part a scene view of the deceased judgement in front of Osiris and goddesses and in the lower part Two mourners in before the offerings and the deceased kneeling in front of Hathor the Lady of the Western mountain and to the right of the entrance

is assumed that There was a scene to the mourning women before mummy in front of the tomb , all these scenes now disappeared due to falling plaster layer and the strange thing is that the scenes that still exists to the boats were not mentioned.

Unfortunately, the white plaster layer found in the courtyard suffering from serious cracks and about to disappear entirely

In the northern wall of the courtyard where the door leading to the hall up to the wall on both sides of the door there two niches the right side one almost disappeared and the left side one with dimensions of 00.60 m length and 00.43 m width and 00.20 m depth. In both sides of the door leading to the hall appears two stone shoulders super-sized!! The right-side one with dimension of 1.50 m width and 86 cm thickness and the sand cover the lower part and the left side one with dimension of 130 cm width and a thickness of 80 cm and both shoulders have a side channel to allow the existence of a sliding door. That the distance between the shoulders not exceeding 00.72 m it's less than the width of the door amounting to 1.10 cm and does not allow the passage of the sarcophagus slot. So it's likely that it may it was built after the completion of the tomb and entering the sarcophagus.(fig.10)



fig.10

2-The hall:


The entrance leads to a four-square columns hall which Cecil called it the mortuary chapel and this hall is the most important part in the tomb since it is the only decorated part in it (fig.11). and the dimensions of this hall are 6.5 m width and 6 meters long the ceiling of the hall rises, about 1.60 m from the ground and the four square columns with the same length and width 60x60 cm and 1.60 m height and in the back wall there is the niche which was placed in it the deceased's statue and its length 00.90 m and 00.87 m width, 1.28 m depth. The columns on the left keep some of their drawings on a layer of white plaster.



Fig.11

The columns:

On the east side of the first column to the left a scene of the priest Kakm in front of the goddess Isis and the image the priest here carry the same drawings features of the Nineteen dynasty

wearing a white robe and put pectoral has a small beard⁽²⁾ and raises his right hand in a devotional position above the scene of the priest *st wrt mwt ntr*  *k3km mꜥ hrw* and the upper register of the column is bordered at the top by a heavy frieze of god Anubis the guardian of the necropolis . pictured in his dog form, perched in his watchful eminence on the necropolis monument, with khekers ornament in its later form with the around him the names and titles of the deceased This decoration were common in the tombs of the nobles in West Thebes in the nineteenth dynasty(ex,tomb n.409 samwt, keky Qurnh)(fig.12).

And on the south side of the same column the deceased appear in the form of priest poured purification water in front of the god Osiris Lord of the Westerners surmounted by his titles which is missing, (fig.13)

The other two side of the same column the plaster layer that covered them has fallen and the scenes disappear

1 - The small short goatee beard, looking like that of a goat widened at the base, it seems false This is worn by notables and courtiers
Desroches-N, Ch, 1947 p185-232
Green. L : 2001, Vol 2, , p.73-76



Fig .12



fig.13

The second column to the left and on the east side of it the remains of scene depicting the god Anubis standing in a human form with red body and yellow dress we supposed that in front of him was the deceased but the drawing disappeared.(fig14)



Fig.14

The appearance of the deceased in front of one of Gods on every side of the columns makes us conclude the existence of sixteen gods at least beside those on the walls of course all of them disappeared now , as the scenes on the walls leaving only the scenes that we mentioned in addition to the ceiling drawings

The ceiling:

The ceiling of this hall is divided into three sections. The first runs along the axis of the entrance, the other two, on either side of this.


The central ceiling part along the axis of the entrance is divided into three sections the first two separated by yellow band on which is written text in black hieroglyphs. The third is next to the entrance and almost disappear and separated from the others by a big sign pt  with blue paint and yellow stars. In the first two registers (fig.15)



fig.15

The one to the left decorated with white flying pigeons⁽³⁾ with blue heads the ground colored yellow and there is a small desert

3- Pigeon was considered highly valuable, a prized fertilizer for vegetables and fruits,. Pigeon feathers were used to stuff cushions. The Egyptians used carrier pigeons. According

plants in the spaces between the birds. The wild pigeons were sometimes pictured in ancient Egyptian paintings and reliefs of wildlife along the Nile, (fig.16)



Fig. 16

the second section decorated with flying wild ducks⁽⁴⁾ with red heads on yellow ground some of them with white and blue heads and wings and some with white and red wings we can notes the aquatic plants in the spaces between the birds .(fig.17)

to the Harris Papyrus, the oblations Ramses III gave to the Temple of Amun at Karnak included 6,510 doves and 57,810 pigeons. Priests were forbidden from eating pork, pigeon, mutton, garlic, or onions. A fragment from Deir el-Medina records a transaction of 25 pigeons for a goat. Even the deceased enjoyed a feast of poultry - the preserved dinner found in the tomb of an elderly woman buried at Sakkara included pigeon stew.

4-Wild ducks were a favorite prey for hunters. They were flushed out of their hiding places by dogs, then captured with nets or brought down by throw sticks. Ducks were often pictured in the marshes in Egyptian paintings and reliefs of wildlife scenes. Duck was a popular food, and ducks were buried with the dead and offered to the gods .The Egyptian hieroglyphic for "duck" was very common, and was used in words such as "fly," "alight," "tremble," "cleanliness," "enter," "son," and "daughter." Images of ducks decorated jewelry, furniture, clothing, and cosmetic tools. Like the goose, a duck with a turned-back head symbolized eroticism and rebirth.(<https://cowofgold.wikispaces.com>)



fig.17

The third register of the central part directly after the hall entrance almost vanished leaving only small parts of the scene (fig.18) under the sign of the sky pt (in my visualization), there were a group of blue baboon depending on the existence of tail and body part of baboon then separation line and in the second scene a parts of blue feathers and raising hand (fig.19) maybe it was to one of the gods and remains of vertical text (*tm htp.f k3 n pt nb*) .There is a similar scene in the tomb of Djehutyemheb TT45 at Sheikh Abd el-Gurnah , which dates back and Eighteen Dynasty and re-used and decorated in the reign of Rameses II, of course, with a difference in some elements(see Davies, Gardiner, 1948, pl.IX)

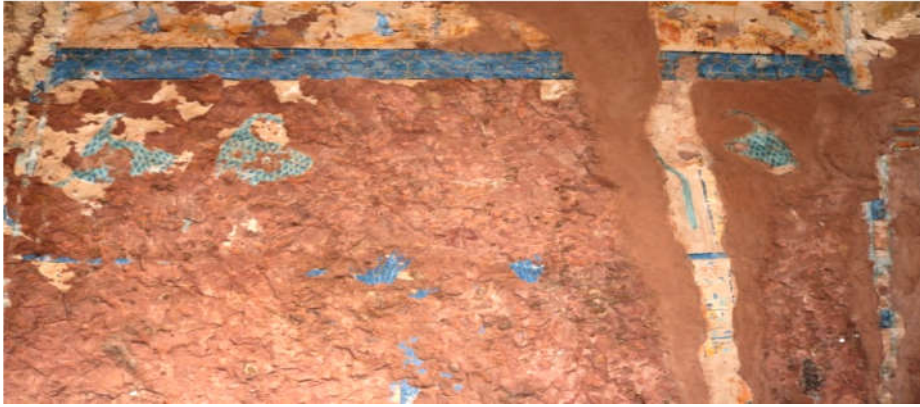


Fig.18



Fig.19

The second sections of the roof to the right divided into four registers of motifs (fig.20) separated by three lines of hieroglyphic writings and this kind of decorations popular in the tombs of the nobles in Luxor and called (the carpet) The first register is yellow interlocking spirals of patterns, forming white spaces filled with motifs such as the blue lotus flower, the second register simple blue flowers with four petals on a white ground. The third register bows floral ribbons white and blue alternately with a flower inside on yellow ground. The fourth is a yellow spiral with blue lotus on white ground. The four registers separates by ribbons of black hieroglyphic writing on a yellow

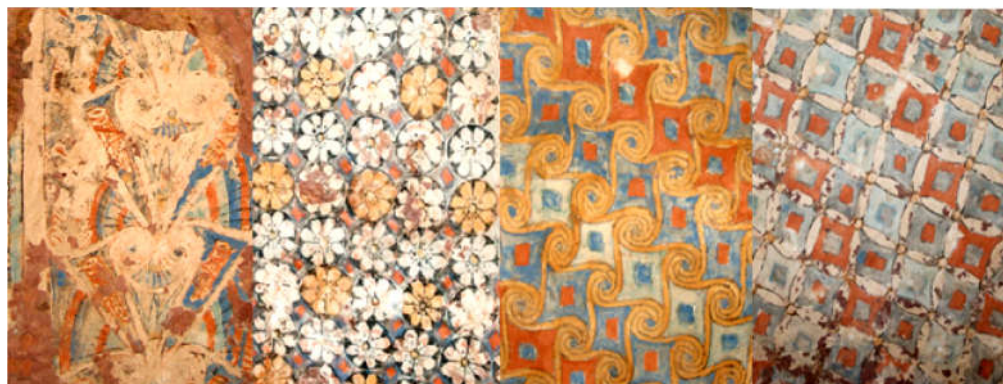
ground, the first and last lines almost disappeared the common motifs is the floral composition as a main component.



fig.20

The third sections to the right is also divided into another four different motifs (fig.21) in which the floral composition spreads and depends on alternating colors the first register interlocking spirals pattern connect and forming white spaces filled with blue lotus flower and using many colors such red -blue - light blue and yellow on white ground such pattern already exist in many tombs replacing the lotus with other motif. The second register is very simple and beautiful one White flower with eight petals inside circle with dark blue ground in a row and in the second row the same flower in yellow alternating with white flower and spaces between them filled with red color. The third register is yellow spirals ribbons with almost square designs with white and blue and red colored space in the white shape a blue square and in the blue shape a red square and in the red shape a blue square the three colors alternating. The fourth register formed overlapping white circles forming rosettes, joined by black bordered. Blue, light blue, red fields are created inside the

rosettes. The blue ones contain a red disc at the centre bordered in white, the red ones contain rectangular blue centre.



1

2

3

4

fig.21

The ceiling inscriptions:

In the middle of the central section of the ceiling decorations set religious text. A line of hieroglyphs extends along the hall axis and on both sides there are three lines of short overwriting the existing ones to the right missing many parts, the texts containing offering formula provided by the priest Kakm to a number of gods .the writing written in black over yellow ribbons, this kind of decorations that we've seen followed in the New kingdom and can be seen clearly in the tombs of both the Userhat TT51 and Huy TT40 and Nefersekeru TT296 and others.

I copy the text from the original report, which was written by Cecil to make remarks on it

Line in the middle of the ceiling (Cecil 1903, p61)



Translation:

ḥtp di nsw wsir-ptḥ-skr i

st3.t t3w s3 ist wr(t)mw

irtt wsb n k3 n

"Offering to Osiris-Ptah -Sokar that found in (Shteit) -the name of the tomb - Nefertum. Hor Ruler of wind son of the great goddess the Divine Mother Isis .Anubis His double shrine (for Osiris and Anubis) to give bread and beer and bulls and the geese..... Milk (for the pure spirit) The superintendent of the priests of Khnum and Satt and ʿnket . Kakm the justified one"

Notes:

-the word *inpw* in cecil text lost the letter \square which already exist in the original text

2-The three left side lines:



Translations:

hṭp dī nsw nfr tm ḡsr ḡwꜣy pḡh skr wsir ḡri ib sḡt dī.sn t ḡw mw imntt n kḡ n ns ḡm nṡw n

nṡw nbw ḡw ḡm nṡr tṡi ḡnmw kḡkm mḡṡw hṭp

hṭp dī nsw mr(t)sḡḡr ḡkt imntt dī s n.ī hṭp ḡḡw m bḡh(t) nbw tḡ ḡsrt

wsir ḡm nṡr tṡi n ḡnmw sḡt ḡkt kḡkm mḡ ḡw

hṭp dī nsw mḡt sḡt r dī.s smn

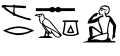


-Offerings for Nefertum smites of the Two Lands Ptah Soker Osiris who are in Shteit may given bread and the pour water of the West his soul all the gods of Elephantine the High Priest of Khnum Kakm the justified one


-Offerings for Mrtsjr Mistress of the west offered to me provisions in the presence of the powerful gods of the earth The High Priest of Khnum Satt The ḡnket Kakm the justified one



-Offerings Maḡt daughter of Rḡ⁽⁵⁾ to be given

5- Mḡt: she was the feminine counterpart of Thoth, stood with him in the boat of Ra when the Sun-god rose above the waters of the primeval Nu for the first time. The symbol of this goddess is the ostrich feather, She is represented in the form of a woman seated, or standing, holding a scepter, in one hand, and, the emblem of "life," in the other; in many pictures of her provided with a pair of wings which are attached to her arms, and in cases she has the body of a woman with an ostrich feather for a head. The goddess Mḡt was the personification of physical and moral law, and order and truth. In connection with the Sun god Ra she indicated the regularity with which he rose and set in the sky, and the course which he followed daily from east to west. Thus in a hymn to Ra we read, "The land of Manu "received thee with satisfaction, and the goddess Maat embraced "thee both at morn and at eve" ", she was the lady of the Judgment Hall, and she became the personification of justice, who awarded to every man his due; judging by some vignettes which represent the weighing of the heart she took at times the form of

Notes:

- in the second line we see here is the offering formula submitted to the goddess (Mrsjr  mrs3gr) the silence lover goddess the necropolis protector in western Thebes ⁽⁶⁾, and this is the first appearance to her in the tombs of Elephantine- until now- in a writing attributed to the ends of the Nineteen dynasty where divine determinative  disappear and only remain determinative to the man put his hand over his mouth a silence sign - 
(Wb, vol2, p104)

-we can see the letter  which never used in any name writing of these gods



- The disappearance of the letter r  notes after the sign 
gr



*These differences in Mertsjr name may attribute to two things the first that the writer made a mistake in writing because it is

the Balance itself. The hall in which M^t sat in double form to hear the "confession" of the dead is often depicted in connection with the cxxvth Chapter of the *Book of the Dead*.(Buge,1904,vol2,p 416-18)

6 Meret-seger :The snake headed goddess of solitude, her name means "she who loves silence." She was associated with osiris god of the dead. Meret-Seger, the serpent whose domain was the Theban desert, was said to be the incarnation and guardian of the peaks above the village of the workers who built the royal tombs in the valley of the king . The workers in the village of Deir el Medina were devoted to Meret-Seger and took her as their patron deity. Where she appears on the walls of the tombs of Ramses VI and Ramses IX, she wears the Amntet headdress, signifying the "west"—a feather resting on a standard. A votive stele dedicated to Meret-Seger, now in the Egyptian Museum in Turin, Italy, calls her Lady of Heaven and Mistress of the Two Lands and portrays her as being both sweet and ferocious. All on earth are warned to "Beware of the Peak of the West," the name by which she was known .(Remler,2010,p120-21)

unusual to write that name or that it was written as spoken in the local dialect

By reviewing the report text, we find the sign  in the second line has been reversed  from the original text

- We also find in Cecil text in second line *df3iw* she write the sign  the bird with short legs instead of the sign 

3-The three right side lines:



Translations:

nb wsir hm ntr tp̄i hnmw k3km m3c hrw htp

htp d̄i nsw t ms kbh irb irtt n k3 n hm ntr tp̄i n hnmw s3tt cnkt k3km mc hrw htp

htp d̄i nsw hwt hr d̄i.s krst nfr hrw sm3 t3wy n k3 hm ntr tp̄i n hnmw k3km

.....the lord Osiris the superintendent of the priests of Khnum
Kakm the justified one

Offerings.....soncold water, wine, milk to the soul of the
Superinten -dent of the priests of Khnum Kakm the justified one

Offerings Hathor.....may he given a beautiful coffin ⁽⁷⁾ from the
two lands to the Soul of the superintendent of the priests of
Khnum Kak

3-The passage:

It begins at the west end of the north wall of the hall (in the plan above). And has a rectangular entry with 1.40 m height and 1.20

7 The coffin was one of the basics of funerary belief in ancient Egypt it simply expresses the desire of that lying in it to live eternal life as the preservation of the body was a condition of --immortality has carried the Egyptian texts since the period of the old Kingdom of many names for such funerary purpose called (K̄rsw) (Wb V p65-13-14), the determinative of K̄rsw makes it clear that the most common form in the old kingdom was the box with the convex cover and which has four columns on its corners also used another word for the coffin ḏrw.t ,and As the coffin expresses the owner desire to eternity it named (nb cnḥ)(Wb. 1-228.14) that name was more common in the Old Kingdom, where we see in the text, "Weni" from Mry ra time .in the New Kingdom the name ḏb3t (Wb V., 561,9-10) from the papyri 1 graves thefts was a word to the stone sarcophagus (Winlock, 1924, pp239 n.2, p260) the same word used in reference Mummy sarcophagus in the New Kingdom. The word mnt cnḥ (wb.II, 63,1) is believed to have been used in the Ramses period

m width It descends for 7.00 m downwards, heading towards the main burial chamber. The height of the passage at its beginning is about 1.90 m and 2.40 m at the middle 2.60 m at the end.

The passage is full of cracks in the ceiling and sides, which have been refilled and restored, but it's clear that they reappeared again and need more restoration (fig .22)



(fig .22)

4-The first burial chamber:

Half meter before the end of the passage to the right an entrance leads to the first burial chamber and the width of its entrance 1.50 m and its height 1.18 m and a room almost rectangular side free of decoration its side length, southern 6.60 m, northern 7.00m, eastern 5.00m and western 5.67 m carries the ceiling four rectangular -shaped columns 100x80 cm in the middle of the room floor a rectangular burial pit with length 3.10m, an width 1.90 m with two inner sides edge.(fig.23)



(fig.23)

5-The second burial chamber:

Then the final chamber, or the sarcophagus chamber which is smaller than the previous one free of decoration. The New kingdom mummy sarcophagus lies in the middle of the chamber in a ramp connected to the passage. The sarcophagus dimensions 2.90m length and 1.80m width and height of 00.30m, the lower part (box) made of black granite, while the cover of white limestone the sarcophagus cover broken into pieces and in need to restoration. While the ramp dimensions length 2.90 m width 1.80 m the chamber itself trapezoidal shape of a maximum width of 3.10m from the south wall and the north wall of 2.80, while the western wall length of 3.80 m, while the eastern wall 4.00m (fig.24)



Fig24

Finally as we mentioned earlier, the tomb is very unique in the case of a Qubet-el Hawa area in terms of the location, direction and decoration and design that distinguishes causes us to believe that there are two possibilities

-The first is that Kakm was not originally from Elephantine and that he was Theban priest served in the Temple of Khnum and remained until he died in Elephantine and the buried in the same way in which it was supposed to buried in Thebes

-Secondly, it was Elephantine and the spent a part of his life in Thebes and wanted to be buried like the nobles in the Thebes West Mountain imitating, what was common at that time from motifs and inscriptions

Finally, we hope that the tomb received more care and attention to repaired and cleaned, where the sand has covered most of the open court and remainder of the inscriptions either on the open court or in the hall are exposed to many cracks and they will fall soon ,and the interior rooms need more repairs also should be reassemble the parts sarcophagus broken cover and restored, despite the presence of searchlights, electrical outlets and for some reason we do not know it's too dark there and the need for more lighting

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مقبرة كاكم

د. إيناس مصطفى

الملخص:

تقع هذه المقبرة أسفل تل قبة الهوا إلى الشمال الغربي وقد أكتشفتها الليدى سيسيل عام ١٩٠١ و قدمت تقرير حفاثر موجز عنها. واللافت للنظر هنا هو موقع هذه المقبرة، حيث تقع ضمن صف من مقابر الدولة القديمة والوسطى بينما مقبر كاكم هي الوحيدة التي يرجع تاريخها إلى عصر الدولة الحديثة، وهذه المقبرة ترجع فى الأصل للدولة القديمة ثم أعيد استخدامها فى عصر الدولة الحديثة بواسطة كاكم. إن جميع المقابر الأخرى فى المنطقة مداخلها نحو الشمال فى حين كان مقبرة كاكم مداخلها من الجنوب فى اتجاه المعبد Hekqib وجبانة خنوم، إن كاكم فى النهاية هو كاهن خنوم.

والمقبرة تخص الكاهن كاكم (الثور الأسود)، رئيس كهنة الإله خنوم والمشرف على جميع كهنة الفنتين الذى أعاد تزيينها مرة أخرى ووضع ألقابه واستخدامها، و المقبرة تحتوي على مجموعة من الزخارف، التي يعود تاريخها إلى عصر الدولة الحديثة، التي نراها فى مقابر النبلاء فى الأقصر فى النقوش (مرت سجر) إلهة جبانة طيبة فى ملمح لافت للنظر، مما يزيد من احتمال أن كاكم قد يعمل فى طيبة لبعض الوقت، أو أنه كان فى الأصل طبيباً فضل أن يدفن هنا.

وصف المقبرة:

تتكون المقبرة من فناء أمامي مفتوح، وقاعة، واثنين من غرفة الدفن وعلى جانبي بوابة الفناء المفتوح على اليمين فتحتى مقابر منقورة فى الصخر وعلى اليسار فتحة أخرى، ولكن لا شيء فى الداخل. الفناء المفتوح مستطيل يحتوي على ستة من قواعد الأعمدة التي كانت تحمل رواقا جانبيا مسقوفا فى حين بقى منتصف الفناء مفتوحا. أما الجدار الشمالى الأمامي والمدخل إلى الصالة فقد قطع جزئيا فى الصخر، وبنى مع الحجارة، والجدار نهاية قطع فى وجه الصخور. أربعة أعمدة مربعة على الأعمدة والسقف بقايا نقوش تمثل صاحب المقبرة يلى الصالة ممر يودى إلى غرفتي دفن إحداهما لايزال يوجد بها التابوت الذى يرجع طرازه إلى نهاية الأسرة التاسعة عشر