



Scenes of Storehouse in New Kingdom Theban Private Tombs

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Abstract

This study will discuss scenes of storehouse in Theban monuments. This research aims to discuss the scenes representing storehouse in Theban monuments to fulfill the researcher will follow the descriptive and analytical methodology to the wall scenes of tombs, as these tombs have the best-preserved data of the studied context. Five important examples were studied, the tomb TT 41 the tomb of Amenemopet, the tomb TT 100, Rekhmire, TT 112 Menkheperresoneb, The tomb of Antef TT 155.TT 341, the tomb of Nakhtamun. There are a relation between the owner of the tomb and the storehouse scenes which are represented in his tomb; Menkheperresoneb represent in his tomb some activities in storehouse. The storehouse scenes also appeared in TT 100, the tomb of Rekhmi Re. As he was a local governor.

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Introduction:

Egypt's economy depended on collecting and redistributing grain, manufactured goods, and raw materials. Storage. Therefore. Played an integral role in the smooth functioning of the major institutions of state and temple. Palace. Temples, and individuals all maintained "granaries" or food. Palaces and temples also established treasuries. The bureaucracies of the granary, Treasury, and workshop were interconnected. Although their relationships and the relative power of each of the bureaucracies shifted in re-sponse to the king's need to maintain control over Egypt's resources.¹

The New Kingdom. Information on the granary, treasury and workshops expands for the New Kingdom. From that period, detailed information for both royal and temple institutions is widely available. Thutmose III (r. 1504-1452 BCE) centralized the administration of the granary under the direction of "Overseer of the Granary of Upper and Lower Egypt"-the granaries were actually situated throughout the country. Papyrus Petersburg 1116A mentions granaries that provided provisions for the king, the "God's Wife of Amun" (referring to the Queen), and the Treasury, which controlled royal domains, fields. Each of these granaries controlled a large number of silos found throughout the country. The later Ramesside kings continued the practice of centralizing control of the granaries, though they moved the overseer's office from Thebes to Memphis and later, perhaps, to Tanis. In this period, scholars denote separate parts of the granary, since during the 20th dynasty, a distinction was made between grains stored in the "magazine" and in the "corridor," yet the basic design of the granary remained unchanged; the meaning of this distinction is not understood.²

In contrast to central control of the granary from Thebes, kings of the 18th dynasty maintained separate treasuries for Upper and Lower Egypt. Both the overseers of the treasury were however, located in Thebes in the 18th dynasty and reported to the vizier. The treasury's importance grew over greater in this period because it was responsible products entering Egypt

¹ Helck wolfgang, Zur Verwaltung des Mittleren und Neuen Reichs, leiden, 1958, 147.

² LA, 5, 591-598.

from both Syria and Nubian. The treasury also provision the workers in the Theban necropolis with both food and materials.³

The workshops of the new Kingdom are best known from documents and reliefs of the mortuary temples of kings in medient Habu, The workshop was clearly responsible for supplying offerings for daily rituals and for festival. The workshop was divided into rooms, each of which named for a specific kind of bread, Beer or sweet that was supplied to the cult. The rooms identified at medient Habu as store rooms both of production and storage.⁴

The personal of the workshop were either slaves or serves. During the 18th dynasty, they were directed by the overseer of the workshop, as can be observed in paintings in the tomb of Rekhmi Re at Qurna, by ramesside times the overseer's title had become honorary and the actual direction of this department was performed by a superior of the workshop. The hierarchy among granary, treasury and workshop shifted from period to period or even from reign to reign.⁵

The study of the storehouse scenes in Theban tombs in the New Kingdom period, the study includes TT41 the tomb of Amenemopet reign of Ramesses I to Sety I, TT 100 of Rekhmera a Local governor and Vizier, reign of Tuthmosis III to Amenhotep II. Tomb TT 112 of MenkheperRasonb, reign of Tuthmosis III. Tomb of Antef TT 155 reign of Hatshepsut to Tuthmosis III. Tomb TT 341 of Nekhtamun, Supervisor of the alter in the Ramesseum. Reign of Ramesses II.

Tomb No.	Tomb Location	Date	Tomb Owner	Tomb Owner Occupation
TT 41	Sheikh Abdel Qurna	Ramesses I to Sethos I.	Amenemopet	chief steward of Amun in the southern city
TT 100	Sheikh Abdel	Tuthmosis III to Amenophis	Rekhmera	Governor of the town and Vizier

³ Haring B jj, divine households administrative and economic aspects of the New Kingdom royal memorial temples in western Thebes, Leiden, 1997, 220.

⁴ Haring B jj, divine households administrative and economic aspects of the New Kingdom, 220.

⁵ LA, 5, 536-543.

	Qurna	II		
TT 112	Sheikh Abdel Qurna	Tuthmosis III	MenkheperRasonb	First prophet of Amun
TT 155	Dra Abu el Naga	Hatshepsut to Tuthmosis III	Antef	great heralding of the king
TT 341	Sheikh Abdel Qurna	Ramesses II	Nekhtamun	Head of the alter in the Ramesseum

The methodology of the study: the research will follow the descriptive and the analytical to achieve the study objectives.

The objectives of this research aim to describe and analysis of scenes of storehouse in Theban monuments, this will lead to some conclusion about these scenes and the relation of the tomb owner job to these scenes.

The study aims to analyzing a collection of scenes that are special and rare for imaging on the monuments of Luxor. They are the scenes that represent storehouse.

Discussion:

TT 41 (Figure 1)

The owner: Amenemopet, called Ipy, chief steward of Amun in the southern city.

Time: Ramesses I to Sety I.

Location: Sheikh Abdel Qurna.

Scene No: (1)⁶, the scene locates on the east side of the south wall in the first chamber (Figure 2)

There are two boats on top; the first one may be used to tow the second one; it has a helm and three personnel on board. It shows four priests in their standard sequence behind a coffin-like object that is

⁶ PM, I, 78

adorned with red and white braces.⁷ A woman is kneeling in a pose of adoration at the stern, while a guy is kneeling in the bow. A priest approaching the tomb front, which has a hollow cornice on the bottom, is holding a haunch of beef. A second priest approaches from the right. A beautifully made casket is pulled by eight men wearing priest sashes atop a sled. Below are three women performing a customary show of respect.⁸

In addition to these three registers, there is a set of magazines that were possibly a part of the Amun temple and may have something to do with the deceased's role. A stele depicting King Seti I in front of Amun was among the numerous products kept in storage. They can be easily identifiable amidst sacks, copper bars, and elephant tusks. At the top and bottom, there are very fine palm form capitals and column bases, as well as a roof.⁹

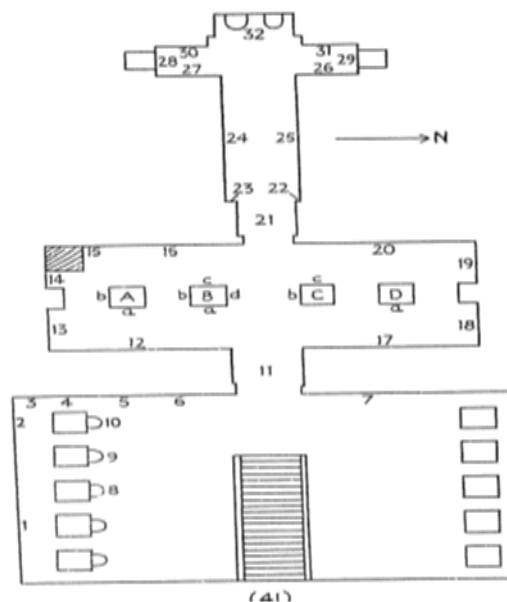


Figure 1 Tomb of Amenemopet No (41) in Sheikh Abdel Qurna in Thebes, after PM, I, 80.

⁷ Assmann, Jan. Erster vorbericht über des Ägyptologischen Instituts der Universität Heidelberg in thebanischen Gräbern der Ramessidenzeit. *MDAIK* 36 (1980): 23-30.

⁸ Assmann, Jan, *das grab des Amenemope*, 1991, P 18

⁹ Kampp, Friederike. *Die thebanische Nekropole. Zum Wandel des Grabgedankens von der XVIII. bis zur XX. Dynastie (= Theben, 13)*. 2 vols. Mainz am Rhein: Verlag Philipp von Zabern, 1996. Pp. 235-237.

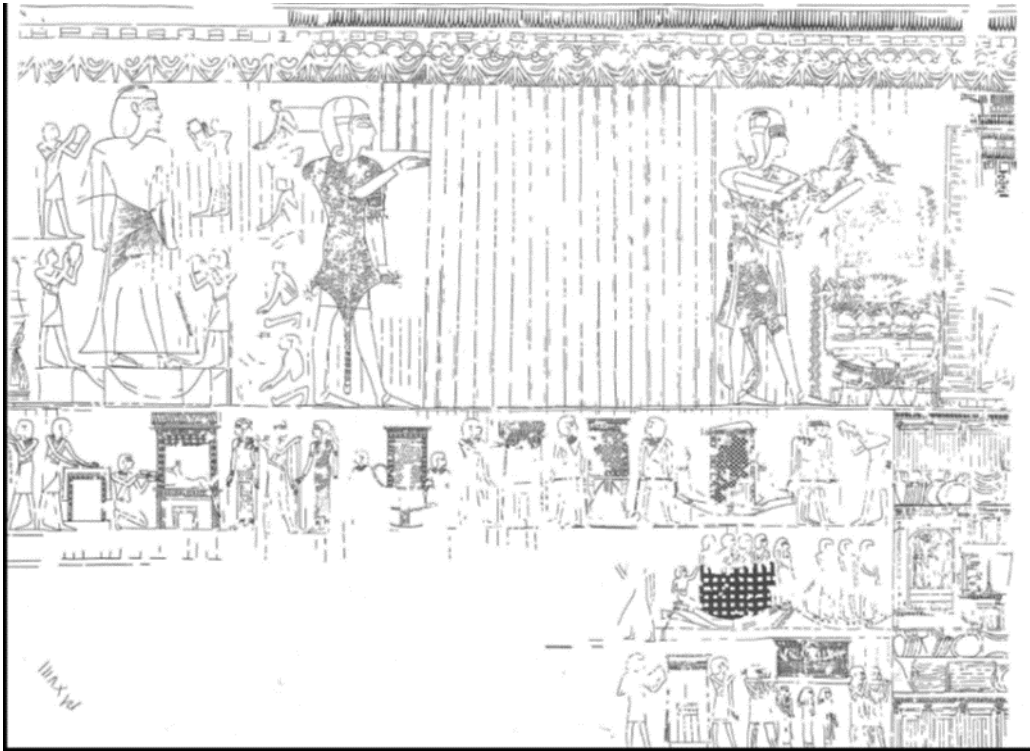


Figure 2 A Scene Showing the Treasury from the tomb of Amenemopet (41) in Sheikh Abdel Qurna, the west bank of Thebes, after Assmann, Jan, *das grab des Amenemope*, 1991, Verlag Philipp Von Zabern . Mainz Am Rhein, P 329.



Figure 2 (b) after <https://www.osirisnet.net/popupImage.php?img=/tombes/nobles> accessed 11/112024.

TT 100. (Figure 3)

The owner: Rekhmi Re, local governor and Vizier.¹⁰

Time: Tuthmosis III to Amenhotep II.

¹⁰ PM, I, 206.

Location: sheikh abd el-Qurna.

Scene No (8), the scene locates on the West wall inner chamber (Figure 2).¹¹

This scene consists of Six Registers: The first three presents preparing, bringing, and storing provision for the temple, before deceased seated with attendants. Registers from 4 to 6 show the delivery of rations and recording of temple-serfs, before deceased seated with attendants. The first shows recording the grain and beans, while the second shows pounding beans, baking cakes, preparing honey. The third depicts bringing produce of Kharga, Punt, and the Delta.¹² These included wine, papyrus, oil, honey and nuts with monkeys, to storehouse. The fourth focuses on the distribution of ointment and linen, and Hittite, Nubian, and Syrian, female captives with children.¹³ The fifth depicts the bales of cloth and men with linen and the sixth depicts bringing cattle, and remains of tending cattle.¹⁴

The officials charged with affixing seals occupy important position. Here the valuables safeguarded include chiefly the honey, oil, and wine. Storing these products in the temple magazine is the main scene in the lowest register of this wall painting. Wine and oil were products of the North, hence it is the stevedores of the freighters who are prominent in the presentation, and a captain of the barge of the temple offerings to Amun, directs the removal of the jars.¹⁵ The foremen keep the work going by continual admonition, and the men by silent effort. A young Nubian bearer who is straining to lift a heavy jar receives a word and a thrust, the gangers of the tousled oasis dwellers make appeal to their men, and most of the men wear the leather breeches of the lower classes. The work done, the foremen bow deeply to the vizier with a loyal

¹¹ PM, I, 206.

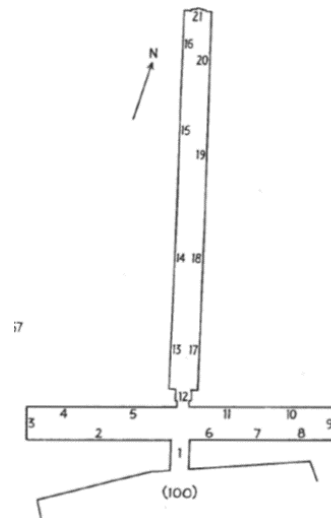
¹² Davies, Norman de Garis. *The Tombs of Rekh-mi-Re' at Thebes* (= PMMA, 11). 2 vols. New York, 1943; repr., New York: Arno, 1973.

¹³ Davies, Norman de Garis. *Paintings from the Tomb of Rekh-mi-Re' at Thebes* (= PMMA, 10). New York, 1935.

¹⁴ PM, I, 210.

¹⁵ Gardiner, Alan H. and A. E. P. Weigall. *A Topographical Catalogue of the Private Tombs of Thebes*. London: Quaritch, 1913; repr. on microfiche, Leiden: IDC, 1992: 115-117.

speech, the scene is exceptionally well rendered, the grouping being excellent and the pose of each worker expressive of movement or effort.¹⁶



(Figure 3) Tomb of Rekhmi Re TT (100), in Shiekh Abd el-Qurna at Thebes, after PM, I, 208.

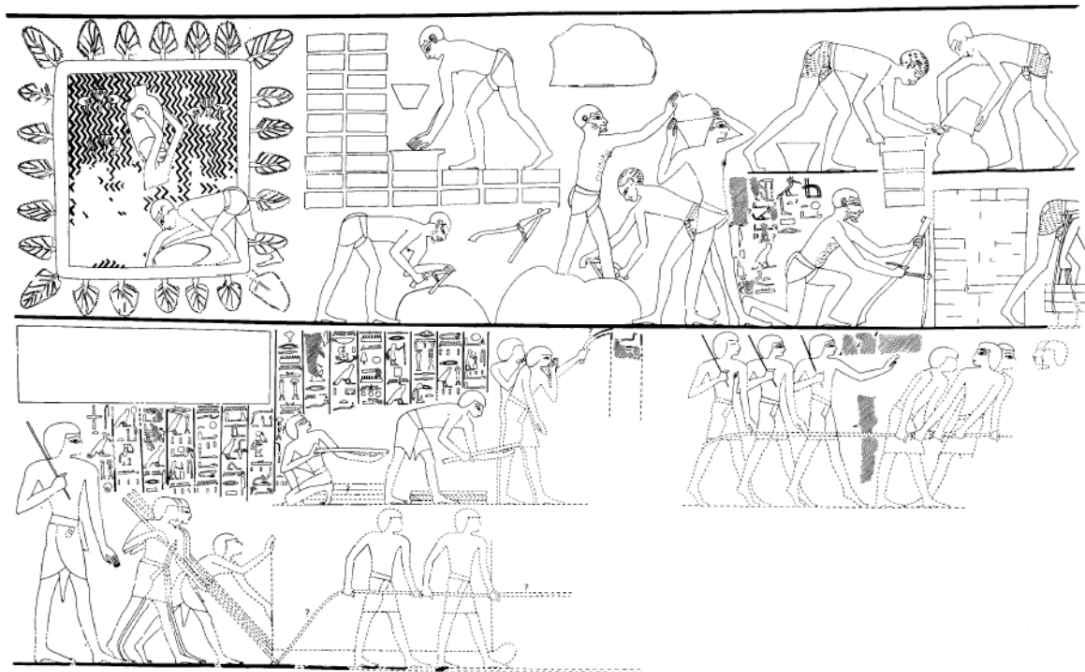


Figure 4, a: Scene of the Storehouse from the Tombs of Rekh-mi-Re' TT (100), after, *The Tombs of Rekh-mi-Re' at Thebes* (= PMMA, 11). 2 vols. New York, 1943; repr, New York: Arno, 1973. P 201.

¹⁶*The Tombs of Rekh-mi-Re' at Thebes* (= PMMA, 11). 2 vols. New York, 1943; repr., New York: Arno, 1973. P 43-48.

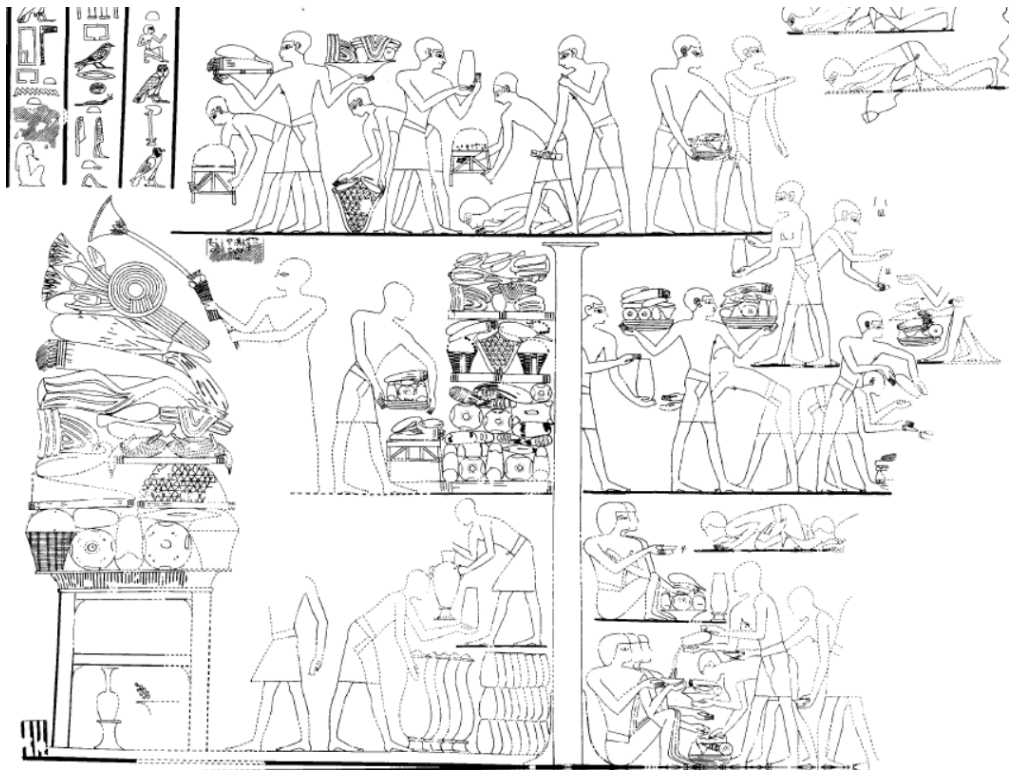


Figure 4, b: Scene of the Storehouse from the Tomb of Rekhmi Re' TT (100), after, *The Tombs of Rekh-mi-Re' at Thebes* (= PMMA, 11). 2 vols. New York, 1943; repr., New York: Arno, 1973, p 202.

TT 112, (Figure 5)

The owner: MenkheperRasonb,

Time: Tuthmosis III.

Location: Sheikh Abd el-Qurna.

Scene No. (8).¹⁷ the scene locates on the south wall of the second chamber, (Figure 6)

The scene is depicted in four registers: I-IV, funeral procession to western goddess (with scene of family adoring divinities superimposed on left part.). I, Abydos pilgrimage, and sarcophagus dragged. II depicts vases and statues carried, shrine dragged,. III, ritual scene with buildings and rites in garden.¹⁸

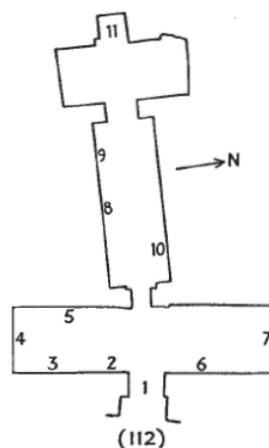
This wall was originally covered with the burial rites so frequently placed in this position in the necropolis. There were texts in blue hieroglyphs and its work was executed in small sizes carefully. The rest

¹⁷ PM, I, 229.

¹⁸ PM, I, 230.

he spared, merely supplanting the name of the owner by his own when it occurred in the legends, and appropriating the whole scene by Substituting a text of his own over the figures at the far end. This is in back on a yellow ground and only the last two words of the original text in polychrome remain.¹⁹

But this unprincipled misdemeanor act was avenged by someone else, who put the chamber in fire, disfigured all the additions beyond recognition, whereas considerable parts of the original work can be deciphered.²⁰ Most of the episodes can be identified and a few of the texts partially made out, but any use of them is reserved for a collation of these ever-recurring rites. As usual, they face a figure of the goddess of the West who "welcomes the fathers who are in the necropolis." The series is 'supplemented, as is wont, by a picture of the meal of the dead, a priest consecrating food for the owner and his mother (with the little lady repeated under the chair). There is a list of offerings over the altar. The original text is engraved over the priest.²¹



¹⁹ Dorman, Peter. Two Tombs and One Owner In: Jan Assmann, Eberhard Dziobek, Heike Guksch and Friederike Kampp (eds.). *Thebanische Beamtennekropolen: Neue Perspektiven archäologischen Forschung* (= SAGA, 12). Heidelberg, 1995. Pp. 141-154.

²⁰ Engelmann von Carnap, Barbara. *Die Struktur des thebanischen Beamtenfriedhofs in der ersten Hälfte der 18. Dynastie: Analyse von Position, Grissgestaltung und Bildprogramm der Gräber* (= ADAIK, Ägyptologische Reihe, 15). Berlin, 1999. Pp. 115-124.

²¹ *The Tomb of Menkheperresonb, Amenmosi and Another* (nos. 86, 112, 42, 226) (= TTS, 5). London, 1933. Pp. 18-26.

(Figure 5): Plan of tomb of MenkheperRasonb No (112) in sheikh Abd el-Qurna, at Thebes after PM, I, 220.

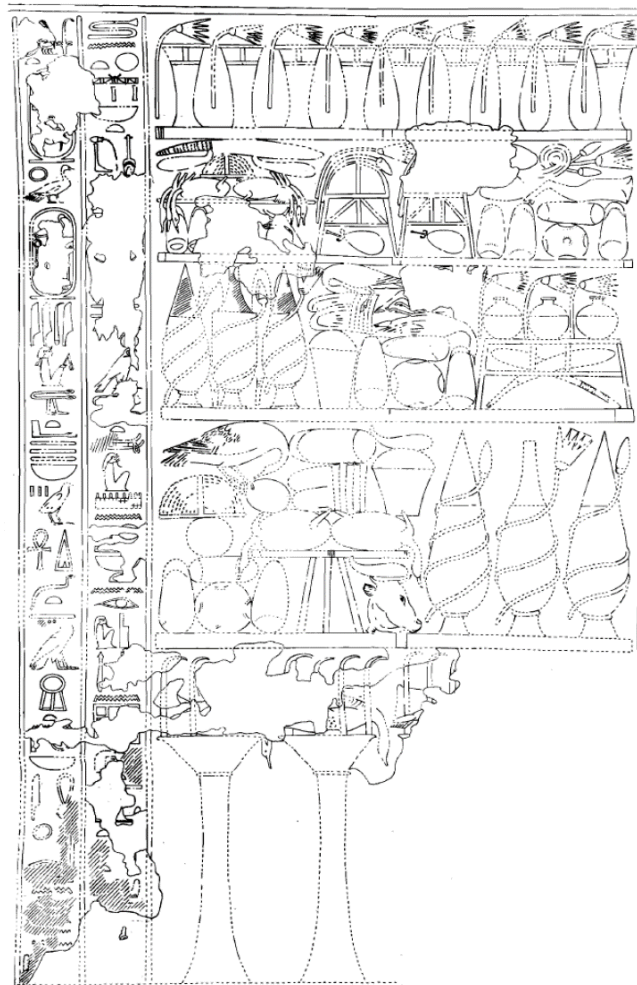


Figure 6, a: Scene of the Storehouse from tomb of MenkheperRasonb, No (112) in Thebes after, Davies, Norman de Garis. *The Tomb of MenkheperRasonb, Amenmosi and Another (nos. 86,112,42,226) (= TTS, 5).* London, 1933.p 173.

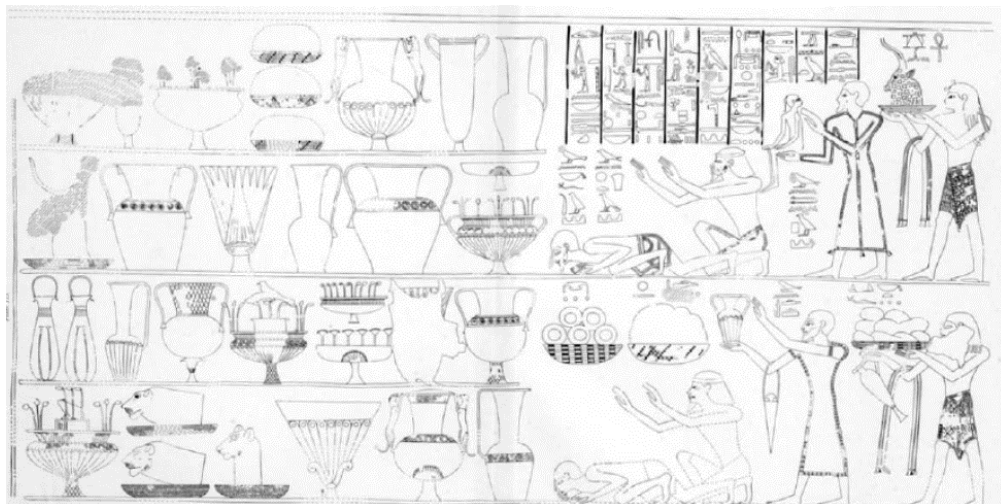


Figure 6, b: Scene of the storehouse from tomb of MenkheperRasonb, No. (112) in Thebes after, Davies, Norman de Garis. *The Tomb of MenkheperRasonb, Amenmosi and Another* (nos. 86, 112, 42, 226) (= TTS, 5). London, 1933. p 174.

TT 155. (Figure 7)

The owner: Antef, great heralding of the king.

Time: Hatshepsut to Tuthmosis III.

Location: Dra Abu el Naga.

Scene No. (5, 7).²² The scene locates on the North side of the west wall in the first chamber (Figure 8).

The tomb of the great herald of the King Antef, the owner of the famous stela in the Louvre, lies in the northern part of Dra (Abu'l Naga, on the south side of the wadi bounding the main northern hill. The tomb, which is now a complete ruin, must have been one of the most imposing monuments in the necropolis. As is the case in many other tombs of this epoch, the first room has a row of piers instead of a solid front wall-a type met with already in the oldest tombs at Thebes. The front of these strongly battered piers was recessed as were also the flanking slopes in a line with the piers. There is a long passage behind the first room and also another chamber with a large niche for the statues in the rear wall. Of the piers only the lowest parts are now preserved, and the rear wall of the first chamber, which was exposed for many years, is worn away, except at the bottom, or has fallen away. The material is *tafel* and conglomerate covered with a surface of 2 or 3 inches of pink lime plaster. There was no stonework whatever, unless it was on the jambs to the niche in the innermost room. The painting is in a highly state of preservation. The bases of the scenes have red over yellow bands. *Kheker-ornaments* crown the pictures over the block border and the sides show a block border and a yellow band.²³

The vintage wall painting starts on the left with picking the grapes off. The vines grow out of circular mud trenches. The two men picking the grapes and the vintager who is about to remove a basket full of grapes are supervised by an overseer-an elderly man with a fat belly, long untidy hair, and a beard. He holds a whip and seems to put some grapes into his mouth. The baskets of grapes are then carried off and emptied into the

²² PM, I, 263.

²³ Säve-Söderbergh, Torgny. *Four Eighteenth Dynasty Tombs* (= *Private Tombs at Thebes*, 1). Oxford, 1957. P11.

wine-press, where four men are treading out the juice in a large trough. To the right a man bends down and is filling the jars with the juice when it pours out from the press, presumably into a smaller basin. Above him was a little shrine of the snake-goddess Erniitet, which is so often depicted or otherwise alluded to in the vintage scenes. In front of her are offerings and beneath the offering-table starts a hieroglyphic text which continues above the vintagers treading the grapes.²⁴ Then the residue from the wine-press is squeezed in a large piece of cloth (or perhaps rather a mat of woven reeds, to judge from its crisscross pattern) fastened between two poles and twisted with bars by four men. A broad stream of dark juice pours down into a white receptacle. The heading of this scene is one of the most interesting texts in the tomb.²⁵

The wine has been found excellent and the filled jars are now carried off to the cellar by a procession of four men supervised by an overseer with a stick. But the men are held up by an unforeseen incident. The overseer, who has not noticed what is happening at the head of the procession.²⁶ The walls around the wine-jars are depicted as an undulating line, and possibly this represents the wavy walls of an enclosure rather than the walls of a cellar with a vaulted roof, as depicted in tomb No. 86, and as in the annexes of, for example, the Ramesseum and Medinet Habu. If this is so, it would only be the shelter where the wine was kept temporarily until it was transported to its final destination, probably in the house of Antef in Thebes.²⁷

²⁴ Wasmuth, Melanie. *Innovation und Extravaganzen: Ein Beitrag zur Architektur des thebanischen Beamtengräber der 18. Dynastie* (= BAR International Series, 1165). Oxford: British Archaeological Reports, 2003. P. 118

²⁵ Säve-Söderbergh, *Four Eighteenth Dynasty Tombs* P17.

²⁶ Kampp, Frederike. *Die thebanischen Nekropole: Zum Wandel des Grabgedankens von der XVIII. bis zur XX. Dynastie* (= Theben, 13). 2 vols. Mainz am Rhein: Verlag Phillip von Zabern, 1966. Pp. 441-443, fig. 339.

²⁷ Säve-Söderbergh, *Four Eighteenth Dynasty Tombs* P18.

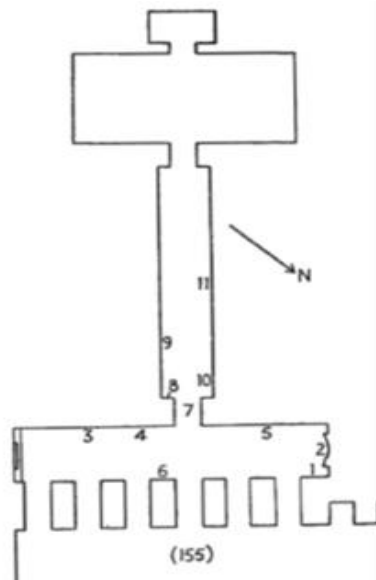


Figure 7 Plan of Tomb of Antef No (155) in Draa Abu el Naga, in Thebes after PM, I, 264.

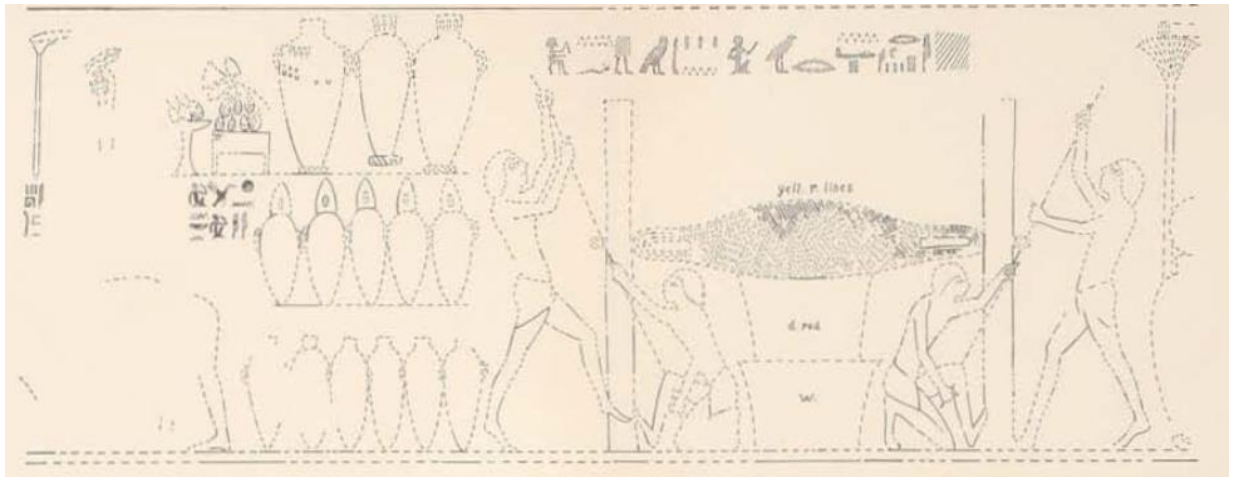


Figure 8, a Scene of the Storehouse from tomb of Antef No (155) in Draa Abu el Naga, in Thebes after Säve-Söderbergh, Torgny. *Four Eighteenth Dynasty Tombs (= Private Tombs at Thebes, 1)*. Oxford, 1957. P82.

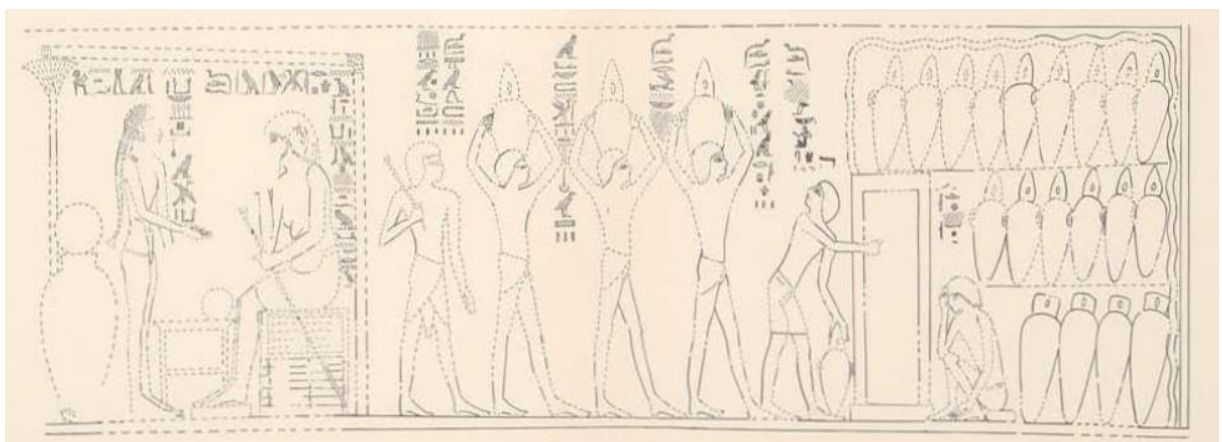


Figure 8, b, Scene of the Storehouse from Tomb of Antef No (155) in Draa Abu el Naga, in Thebes after Säve-Söderbergh, Torgny. *Four Eighteenth Dynasty Tombs (= Private Tombs at Thebes, 1)*. Oxford, 1957. P82.

TT 341. (Figure 9)

The owner: Nekhtamun, Head of the alter in the Ramesseum.

Time: Ramesses II.

Location: Sheikh Abd elQurna.

Scene No. (7).²⁸ the scene locates on the East side of the north wall in the first chamber (Figure 10)

(5), (6), and (7): The scene, (Figure 5, a and b), depicts the deceased, man with incense, and stands with fruit and incense. This is followed by two registers, I, butchers and servants with food and brooms, II, son, officials with bouquets, male singers, lutist and clapper with song. At register No. (5), all figures before Ptah-Sokari-Osiris seated with bearded Harnesses II behind him, at (7). The sub-scenes at register (5) presents men hacking bushes and [ploughing]. In addition, the sub-scenes at register (7) depict the harvest, with reaping and corn brought on a donkey to the enclosure of harvest-deity before deceased under tree with kerchief on head.²⁹

The sub-scenes deal with agriculture in terms of planting corn on the East Wall, its harvest on the West. Men hack down the bushes on the right and a plough is being driven behind them; only the team's horns and the driver's head are visible. Bags of seed are seen among the shrubs at the top of the painting, and a woman next to the plough may be casting it in. Meanwhile, the tomb-owner puts a kerchief on his head to protect it from the sun can be seen at bottom. He appeared sitting under a tree with a plentiful supply of water at hand.³⁰ The right side of the mural depicts men cutting corn of man's height and then bringing it on donkey-back to a fenced enclosure. An offering is placed near the gate before a crude figure of the harvest-deity. The figure is represented by a winged face, whether human or feline, and fixed perhaps to the mud wall. The birds that fall

²⁸ PM, I, 408.

²⁹ PM, I, 408.

³⁰ Lüddekens, Erich. Untersuchungen über religiösen gehalt: Sprache und Form der ägyptischen Totenklagen. *MDAIK* 11 (1943): 1-187.

upon field and store may be the emissaries and, though they are scared away from the grain, dues are given to the deity in due place.³¹

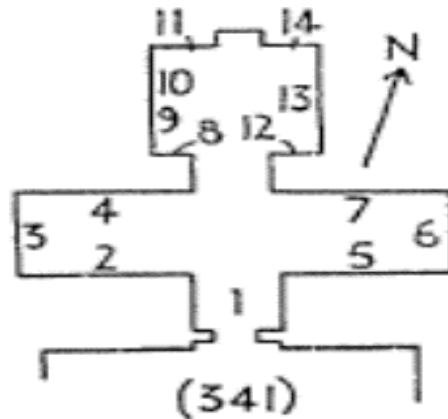


Figure 9: Plan of Tomb Nekhtamun No (341) Sheikh Abd elQurna at Thebes, after PM, I, 400.



Figure 10,a: Scene of the Storehouse from Tomb of Nekhtamun No (341) in Thebes after Davies, Norman M. de Garis. Seven Private Tombs at Kurnah (= Mond Excavations at Thebes, 2). London: EES, 1948. P 103.

³¹ Davies, Norman M. de Garis. Seven Private Tombs at Kurnah (= Mond Excavations at Thebes, 2). London: EES, 1948. Pp. 31-41.



Figure 10,b: Scene of the Storehouse from tomb of Nekhtamun No (341) in Thebes after Davies, Norman M. de Garis. *Seven Private Tombs at Kurnah (= Mond Excavations at Thebes, 2)*. London: EES, 1948. P 103.

Conclusion:

There is a strong relation between the scene of depicting the storehouse and the tomb owner's occupation who may have been a treasurer as he represented himself in the storehouse

The scenes of the storehouse appeared in some New Kingdom Theban tombs, through studying the scenes in tombs TT41 the tomb of Amenemopet reign of Ramesses I to Sethos I and TT100 of Rekhmera a Governor of the town and Vizier, Time of Tuthmosis III to Amehotep II. And TT 112 of MenkheperRasonb, Time of Tuthmosis III. TT 155 the tomb of Antef reign of Hatshepsut to Tuthmosis III. TT 341 of Nekhtamun, Head of the alter in the Ramesseum. Time of Ramesses II. It appear that the tomb owner job is related to these scenes, Nachamun appeared in TT 341 as he make an activity In the storehouse as he was head of the alter in Ramesseum. Also menkhepersonb appeared in the scenes of his tomb made some similar activities in the storehouse. RekhmeRa as governor of the town represented the storehouse in the scenes of his tomb.

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الملخص:

مناظر المخازن في مقابر الأفراد في طيبة في عصر الدولة الحديثة ظهرت المخازن في العديد من المقابر بالبر الغربي بالأقصر وقد تناول الباحث في هذه الدراسة عدد خمس مناظر ممثلة في خمس مقابر متفرقة بالجبانة وكان هذا الاختيار بناء على حالة المنظر من الحفظ وراعى الباحث أيضا منصب صاحب المقبرة الممثل بها المنظر أيضا وهي كالتالي أولا المقبرة رقم (٤١) للمدعو إمن- إم- أوبت الذي كان يشغل منصب كبير حاشية أمون في المدينة الجنوبية وذلك في عصر الملك رمسيس الأول حتى عصر الملك سيتي الأول وتقع تلك المقبرة في منطقة شيخ عبد القرنه. وكذلك المقبرة رقم (١٠٠) للمدعو رخ- مي- رع الذي كان يشغل منصب العمدة الأقليمي و الوزير وذلك في عصر الملك تحتمس الثالث حتي عصر الملك أمنحوتب الثاني وتقع في منطقة شيخ عبد القرنه. والمقبرة رقم (١١٢) للمدعو من- خبر- سونب الذي كان يشغل منصب الرسول الأول للإله أمون في عصر الملك تحتمس الثالث وهو صاحب المقبرة رقم (٨٦) أيضا وتقع في منطقة شيخ عبد القرنه أيضا. والمقبرة رقم (١٥٥) للمدعو إنتف الذي كان يشغل منصب رسول الملك العظيم وذلك من في عصر الملكة حتشبسوت حتى عصر الملك تحتمس الثالث وتقع في منطقة دراع أبو النجا. وأخيرا المقبرة رقم (٣٤١) للمدعو نخت- أمون الذي كان يشغل منصب رئيس المذبح في الرامسيوم وذلك في عصر الملك رمسيس الثاني وتقع في منطقة شيخ عبد القرنه.

أهداف الدراسة

- ١- جمع وتصنيف ودراسة المناظر الممثلة للمنشآت في آثار الأقصر .
- ٢- وصف وتحليل المناظر التي اشتملت علي المنشآت الدينية والمدنية في المقابر والمعابد .
- ٣- الوقوف علي أهم الملامح المميزة للمنشآت الممثلة في المناظر المدروسة.

منهجية الدراسة

اعتمدت الدراسة علي المنهج الوصفي التحليلي