

The tomb of Sa-Mut at el-Khokha (TT 247)



Abstract: Archaeological excavations conducted in the Theban necropolis over the past two centuries have led to the discovery of hundreds of tombs and burials dating from the Old Kingdom to the Coptic era. Many of these sepulchers remain unpublished, leaving our understanding of the mortuary landscape of Western Thebes incomplete. Therefore, the aim of this paper is to shed some light on one of these unpublished monuments: the Eighteenth Dynasty tomb of Sa-Mut (TT 247), located at el-Khokha.

Keywords: Theban necropolis, el-Khokha, New Kingdom, Eighteenth Dynasty, Sa-Mut, TT 247, rock-cut tomb

INTRODUCTION

The rock-cut tomb of Sa-Mut is situated on the south side of a small hillock known as el-Khokha, on the west bank of the Nile, opposite the modern city of Luxor. The el-Khokha cemetery is geographically divided into two areas: upper el-Khokha (in the upper parts of the hillock) and lower el-Khokha (at the foot of the hillock). The site's boundaries are difficult to define. It is located between the North Asasif Valley to the north and east, and the lower part of Sheikh Abd el-Qurna to the west. The cemetery of el-Khokha has a long burial tradition

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and includes five tombs from the Old Kingdom, a few tombs from the First Intermediate Period, more than 50 tombs dating to the New Kingdom, and tombs and burials from the Third Intermediate and the Late Periods, as well as those dating to the Ptolemaic and Roman times.¹

In the Egyptological literature, only scant data are available on the tomb of Sa-Mut. It was first mentioned by Max

Wegner in his list of decorated tombs in Thebes, but with no information other than the tomb number and the name of its owner (Wegner 1933: 144, Taf. XVIII [C]). The tomb has received somewhat more attention from Friederike Kampp, who, in her thorough study of the Theban tombs, provided a brief description of its architecture and decoration (Kampp 1996: 522–523, Fig. 419, plan IV, F4).

THE OWNER AND HIS FAMILY

Theban tomb 247 was the resting place of a man named Sa-Mut (*s3-mwt*, , which means “Son of Mut” (Ranke 1935: 282, No. 3). This name first appeared in the Middle Kingdom and continued to be used during the New Kingdom. According to the texts preserved on the decorated walls of the tomb, its owner held two titles. The first title indicates that he was a “scribe”

(*sš*, ). The social class of scribes was the foundation of the state and the pillar of society (Allon and Navrátilová 2018). This title, used alone as an independent occupation, is attested in several Theban tombs, such as TT 17, TT 21, TT 38, TT 52, TT 74, and TT 82. It is also associated with another office in tombs TT 7, TT 30, TT 49, TT 65, TT 69, and TT 111. The second title



Fig. 1. General view of the court of tomb TT 247 (Photo Ayman Damarany)

¹ For the Old Kingdom tombs on el-Khokha, see Saleh 1977; Soliman 2009. The tombs and burials from the First Intermediate Period onward are the subject of numerous publications by members of the Hungarian Mission (see, for instance, Bács et al. 2009).

held by Sa-Mut was “Counter of the cattle of Amun” (*ḥsb iḥw imn*, ) (Taylor 2001: 178). This title was used alone as an independent occupation in tombs TT 151 and A.7, or paired with another type of occupation, such as grain or bread counting, as recorded in tombs TT 38, TT 82, TT 123, TT 146, and TT 179.

The tomb’s decoration shows that Sa-Mut’s wife was named Sat-Amun (*s3t imn*, ) and bore the titles of “Lady of the house” (*nbt pr*) and “Chantress of Amun” (*šmꜥyt n imn*). The first title is frequently repeated on the walls of tombs and generally indicates that

the woman who bore it was married. It also refers to the duties of the wife as a housekeeper and signifies the lady’s high status. From the second title, we learn that she was a priestess who sang to the gods and goddesses in temples and belonged to a large priestly or musical family. This title is also associated with the concubines of Amun.

The texts in the tomb also mention the names of Sa-Mut’s sons. These were found in the second register of the eastern wall, where only two names were written, and a third name has unfortunately been erased. The text reads as follows:

1. 

2. 

3. 

1- *s3(.f) sš nb-[imn]*

2- *s3.f wꜥb sš*

3- *s3.f wꜥb*

1- (His) son, the scribe, Neb-[Amun]

2- His son, the *wab*-priest, the scribe

3- His son, the *wab*-priest [.....]

Other persons mentioned are the parents-in-law of the tomb’s owner. The name and

title of his father-in-law were written in the second (lower) register of the northern wall:



sš nsw nfr ḥbw.f mꜥ hrw

Royal scribe Nefer-hebuef, justified

This name has been recorded in other materials from the New Kingdom period, where it appears in full form  (see Ranke 1935: 198).

In the same register, one can also find the name of his mother-in-law, which can be read as follows:



snt.f šmꜥyt nt [imn] ḥnwt-wrt

His sister (his wife), Chantress of [Amun], Henut-weret

ARCHITECTURE

The tomb of Sa-Mut was carved into the court of the Eighteenth Dynasty tomb of Senenra (TT246) (Mackay 1914) [*Figs 1–2*]. The courtyard of this tomb is accessed via a modern staircase made of limestone blocks placed on top of the original ramp to facilitate its visit and study, as is the case in most tombs in the Theban necropolis. The entire courtyard was carved into the bedrock. The corridor leads to the façade of the tomb facing west, and its dimensions are 5.60 m × 7.95 m. Aside from Sa-Mut's tomb, other tombs were carved into the courtyard.

At the eastern side of the court, the tomb of Menkheper (TT 258), the “Nurse and royal scribe of the royal children’s

house”, has been found. This tomb was probably carved during the reign of Thutmose IV. Another Eighteenth Dynasty tomb on this side belongs to Huri (TT 245), “Scribe and work manager of the Royal Wife”. Djehutymes, the “Maker of offerings” during the reign of Thutmose III, was buried in TT 248 on the northern side of the court. Opposite it, in the south wall, the tomb of Senenra (TT 246), most likely the oldest tomb in this group, was located. To the north of its doorway, the entrance to another tomb of an unknown individual was found. Two other tombs, labeled in Kampp’s numbering system as -51- and -334-, were found in the western rock wall.²



Fig. 2. The court of tomb TT 247 (Photo Ayman Damarany)

2 For more information about this court and the tombs carved into it, see Kampp 1996: 520–524, 536, 654, 760, Fig. 419.

The tomb of Sa-Mut was located on the eastern side, with its façade facing west and leaning slightly backward, imitating the façades of Egyptian temples. This is considered a common feature of private tombs in Thebes, intended to showcase the shape of the façade to visitors, drawing their attention to the tomb. Originally, the façade was also decorated with a cornice surmounted by rows of funerary cones, and sometimes carvings were made. A small niche, in which the statue of the deceased was placed, and sometimes funerary plaques, were carved on both sides of the façade (Hartwig 2004: 15) [Fig. 3].

The entrance to the tomb has been recently restored with stone blocks and

a modern iron door in the middle. Its dimensions are 1.92 m × 0.69 m. Behind the doorway opens a longitudinal hall with a height of about 2.06 m, a length of 3.54 m, and a width of 1.89 m [Fig. 4]. The walls of this hall are irregular, and their dimensions are as follows:

- southern wall: 3.29 m × 2.6 m;
- northern wall: 3.54 m × 2.8 m;
- eastern wall: 1.87 m × 1.58 m;
- western wall (with the entrance in the middle): 1.83 m × 2.1 m.

At the end of the eastern wall, there is a high platform measuring 1.77 m × 0.48 m. Perhaps its purpose was to hold some funerary furniture or statues of the deceased [Fig. 5]. The longitudinal

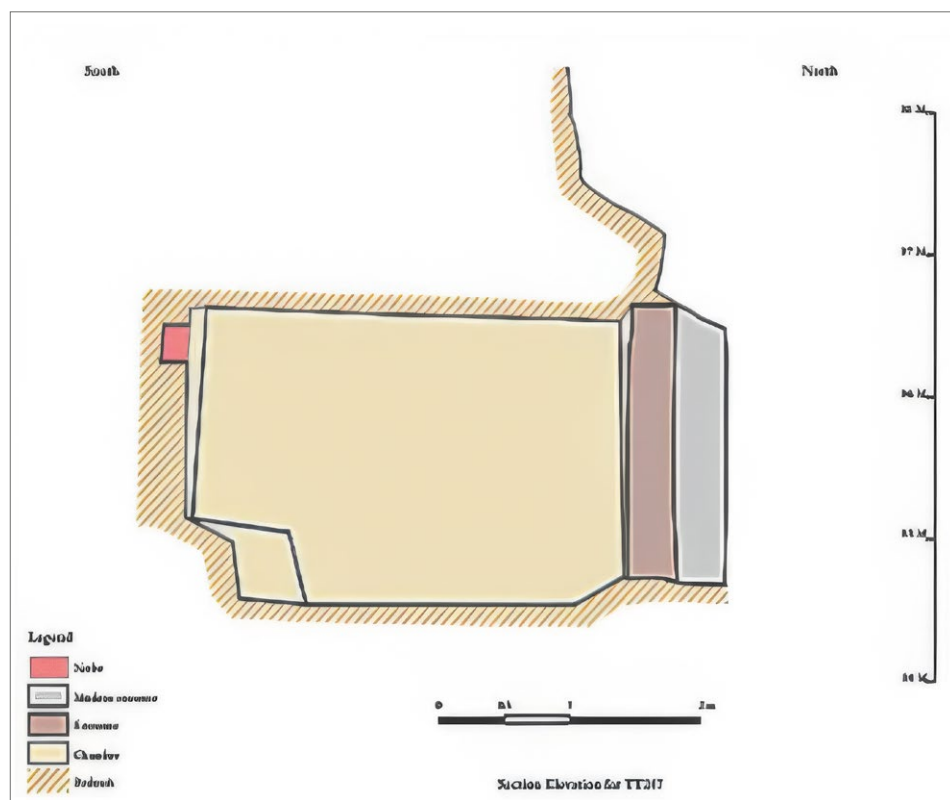


Fig. 3. Section of tomb TT 247 (Drawing Ayman Damarany)

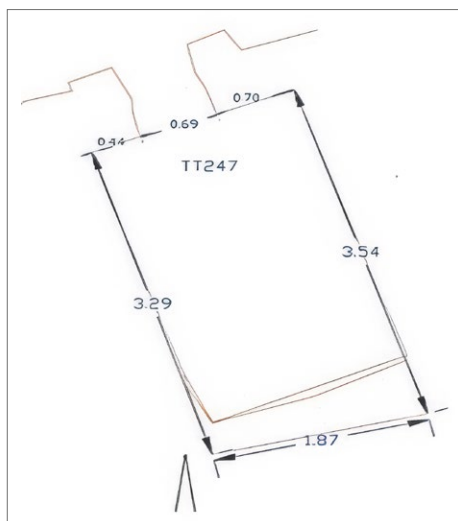


Fig. 4. Plan of tomb TT 247 (Drawing Ayman Damarany)

corridor ends with a small niche measuring 38 cm × 27 cm. It was common in this type of tomb to place a statue of the deceased inside the niche (e.g. Kampp 1996: 48–51).

It is clear that the size of the tomb may be considered small compared to other tombs in the Theban necropolis. This resulted in other aspects of the tomb that are unusual when compared to other tombs, such as the reduced size of the depictions of scenes on the walls. For example, the scene of the funeral procession is depicted in only two registers and does not include all the events typically shown in other tombs. Instead, the boat carrying the mummy is

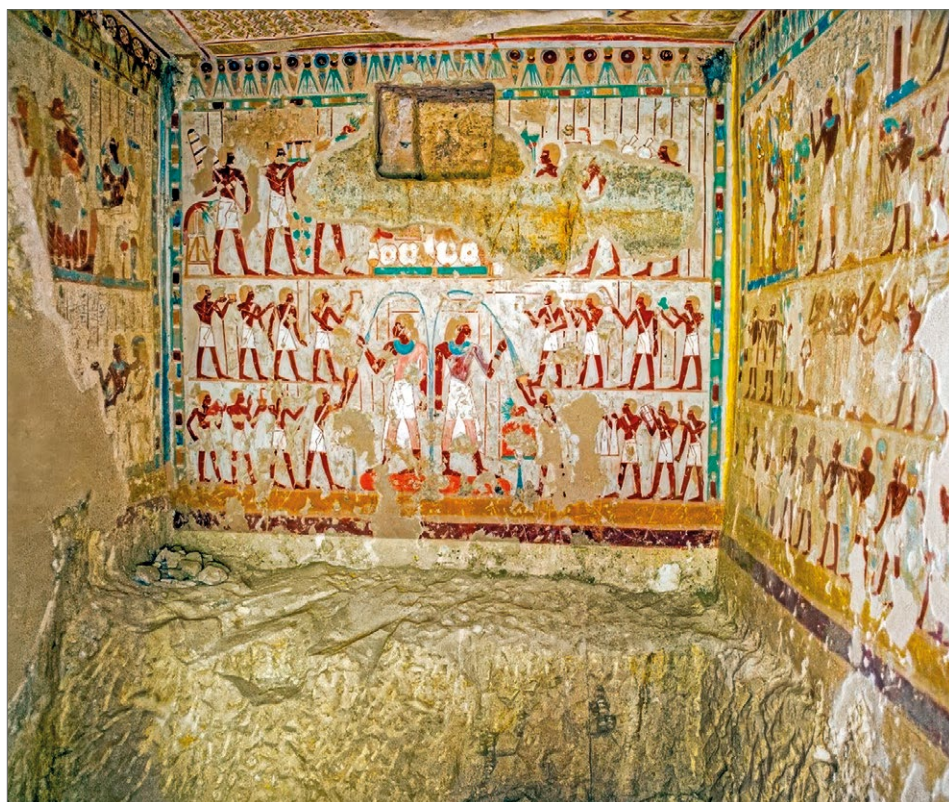


Fig. 5. Scenes depicted on the walls of tomb TT 247 (Photo Ayman Damarany)

depicted with a view of wailing women in front of it. This reduction in the area of the scene or in its details is also evident in the rest of the scenes depicted on the walls.

The small size of the tomb also led to the absence of many architectural or

funerary elements found in other tombs, such as side chambers, false doors, funerary stelae, columns, vestibules, and many other features characteristic of Theban private tombs of the Eighteenth Dynasty (N. Strudwick and H. Strudwick 1999: 151).

DECORATION

Despite its small size, the tomb was richly decorated. The scenes were painted and have been preserved in very good condition, with only minor losses. The scenes inside the tomb divided as follows:

FRIEZE

Decorating the uppermost part of the walls is a frieze, a prominent band used specifically for decoration. It is worth noting that the frieze in the tomb takes two different forms:

A. First frieze [Fig. 6]

This frieze consists of circular rings, each containing an eight-petaled flower surrounded by a branch from which flowers and lotus buds hang successively. This decoration extends across the western half of the southern wall and the northern wall of the tomb.

B. Second frieze [Fig. 7]

This frieze features an inverted lotus flower surmounted by a small empty circle, with lotus buds surmounted by circular shapes containing successive flowers inside. This design extends from the southeastern part of the tomb and the entire eastern wall, though the

frieze on the eastern wall is smaller than on the other walls. The upper part of the frieze has been removed above the niche.

CEILING

The ceiling [Figs 7–8] is adorned with motifs characterized by their attractive composition and color coordination. Most of the geometric motifs are broken, and spiral lines—including parallel, opposing, or intersecting wavy lines that form certain shapes or hexagons—are framed by hieroglyphic texts written in blue ink on a yellow background.

The ceiling is relatively level and is divided into two parts along the axis of the tomb from west to east as follows:

- The northern part consists of simple thin parallel zigzag lines painted in white, red, green, and blue, forming certain shapes between them. These shapes are filled in yellow, with a four-petaled flower traced on them in black.
- The southern part consists of thick parallel zigzag lines placed next to each other, colored in red, white, green, yellow, and blue.

The ceiling is also decorated with texts, which can be divided as follows:

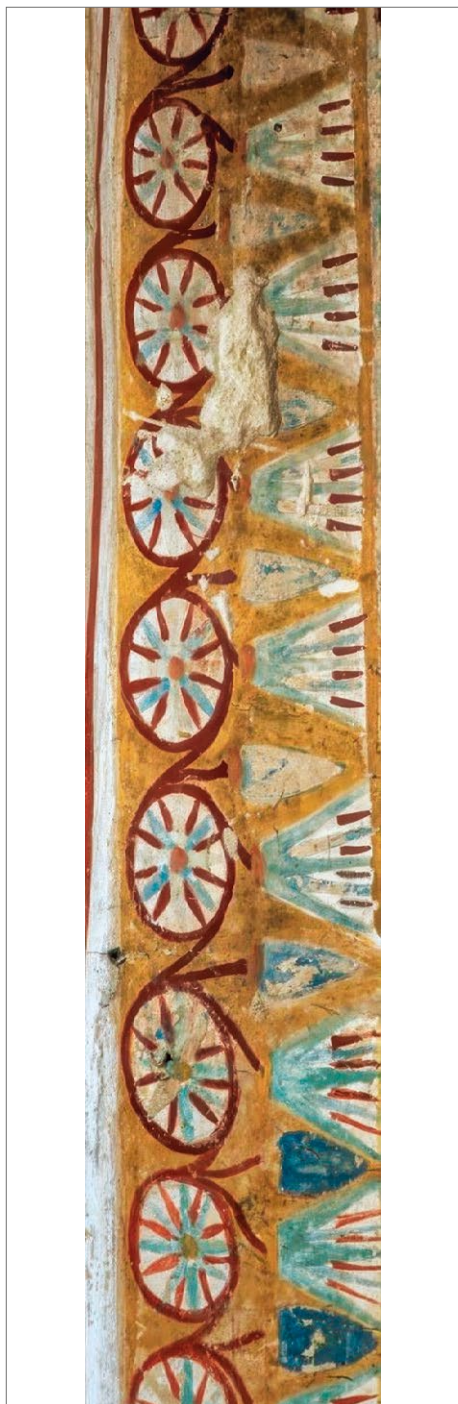


Fig. 6. First frieze design in tomb TT 247
(Photo Ayman Damarany)

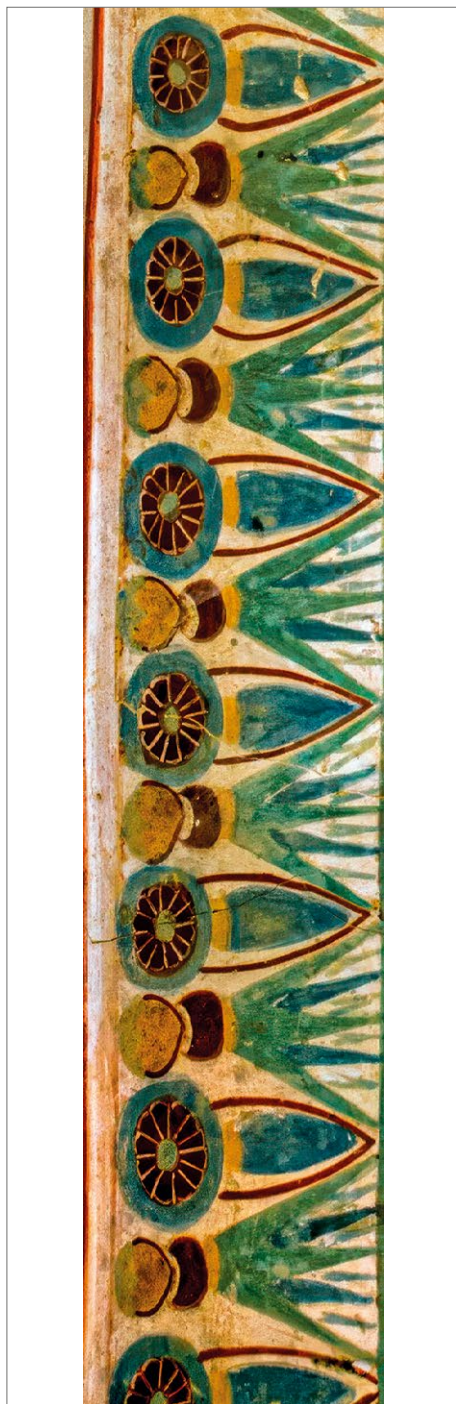
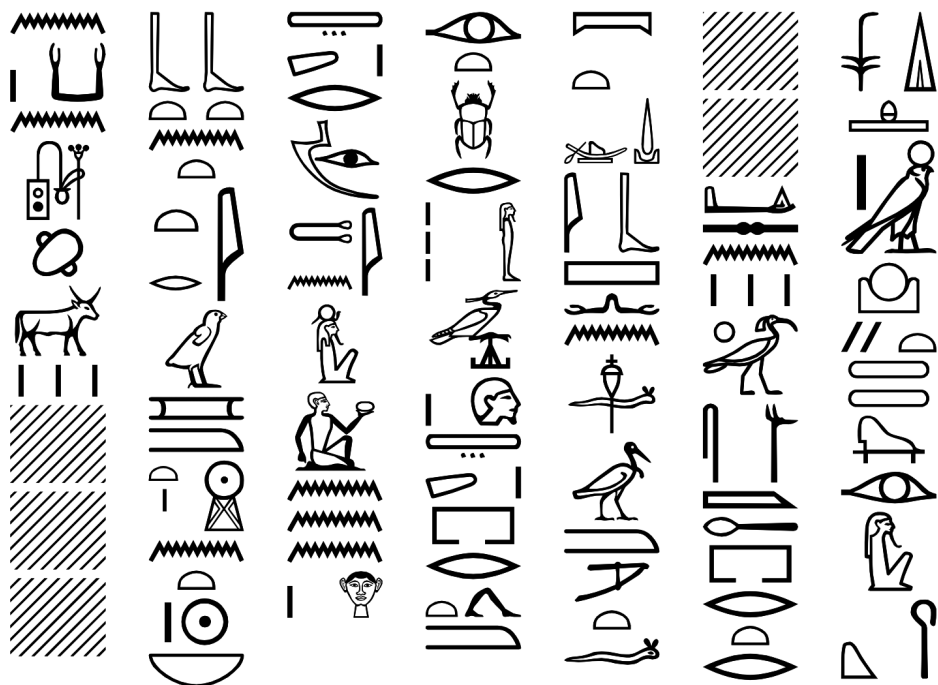


Fig. 7. Second frieze design in tomb TT 247
(Photo Ayman Damarany)

A. Northern text band, which extends from west to east:



- | | |
|--|---|
| 1. <i>ḥtp-di-nswt (ḥtp-di) R^c-ḥr-3ḥty, wsir ḥk3</i> | 1. An offering that the king grants and Ra-Hor-Akhty, and Osiris, ruler of |
| 2. <i>[dt] di.sn 3ḥ wsr m3^c-ḥrw prt r</i> | 2. [eternity], may they cause (that the owner becomes a) spirit, powerful |
| 3. <i>pt d3i bi3 nn ḥsfw b3(.f) m mrwt.f</i> | and justified, and comes out to |
| 4. <i>irt ḥprw b^cḥi tp t3 prt m</i> | 3. heaven and crosses the firmament, |
| 5. <i>t3 r m33 itn swri ḥr</i> | without his <i>ba</i> , being confronted as he wishes |
| 6. <i>b3b3t nt itrw m ḥrt-ḥrw nt r^c-nb</i> | 4. (that he) carries out the transformations, emerges to the surface, goes forth from |
| 7. <i>n k3 n sš ḥsb iḥw [n Imn s3-mwt]</i> | 5. earth to see Aton (the sun disk) and drinks water upon |
| | 6. the riverbank, daily. |
| | 7. For the <i>ka</i> of the scribe, the counter of the cattle [of Amun, Sa-Mut]. |

B. Eastern text band

Right text:



im3hy hr imsty wsir sš ḥsb iḥw s3-mwt
m3^c-hrw

The honored in front of Amsety, the
Osiris, the scribe, counter of the cattle
of Amun, Sa-Mut, justified.

Left text:



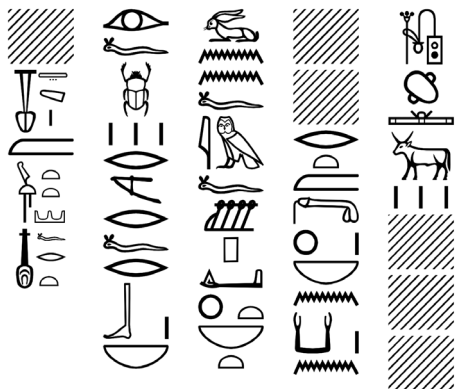
[im3hy hr] hpy wsir sš ḥsb iḥw n[imn] s3-
[mwt] m3^c-hrw

The honored in front of Hapy, the Osi-
ris, the scribe, counter of the cattle of
[Amun], Sa-[Mut], justified.



Fig. 8. Ceiling decoration (Photo Ayman Damarany)

C. Southern text band, from west to east:



1. *sm3-t3 m imntt nfrt*
2. *ir:f hprw r mr:f r bw r^c-nb*
3. *Wnn.f im.f šsp hnkt ht nbt*
4. [*w^cbt nf*] *rt m-b3h(f) r^c nb n k3 n*
5. 5- *sš hsb ihw [n imm s3-mwt]*

1. [.....] buried in the beautiful West,
2. may he take the forms that he wishes everywhere,
3. May he be in the place of receiving the offering of everything,
4. [pure and appropriate set] before (him) daily for the *ka*
5. of the scribe, the counter of the cattle [of Amun, Sa-Mut].

D. Middle text band, from west to east:



1. [...*hb.f*] *nw dsr-dsrw*
2. *n.i Im hft šmsw.f*
3. *hṭp ib.i m st.f*
4. *n nhḥ dd n.f(n) imyw.s*
5. *ii.w m hṭp dw3 nb*
6. *wnn-nfrw wnn nfr*
7. *kwi m hwt.i hr šsp...*

1. [...his festivals] of Djeser-djeseru,
2. for me there, during his procession,
3. so that my heart will rest in his place
4. forever. May those who are in it say to him:
5. 'Come in peace!' and may all praise
6. Wen-en-nefer. May I be well in my chapel/tomb,
7. receiving [...]

SOUTHERN WALL

Three horizontal registers are present on the southern wall [Fig. 9].

Upper register

The first (upper) register is divided in the middle into two sub-registers. The scene begins in the east, where the deceased is standing with his wife behind him and with his hands raised in worship of the god Osiris and the goddess Hathor [Fig. 10].



These rituals, worshipping the gods—especially Osiris, Anubis, or the goddess of the West—were represented in most tombs. The deceased wears a wig . He also adorns his chest with a blue-colored necklace and a bracelet on the wrist of each arm, both colored blue. He is dressed in a composite robe consisting of two parts: a short, thick kilt that reaches above the knee and a transparent garment that descends below the knee. In front of him is a vertical text that reads:

h3ty.i nn grg im.f di.k sm3.i m imntt nfrr

My heart does not lie about it. May you cause that I am buried in the beautiful West.



Fig. 9. Southern wall of the tomb (Photo Ayman Damarany)

The god Osiris  is depicted in the shrine in the form of a mummy, wearing his crown and costume. His costume consists of a woven red robe with white dots, and his body is colored green. He wears the Atef crown  and has a long false beard. He wears a necklace and two bracelets, one on each hand. The god is shown with his hands folded on his chest, with

the left hand positioned above the right. In his right hand, he holds a flail (*nḥḥ*) , and in his left hand, he holds a scepter (*ḥk3*) . In front of him is a stand with a triangular base , on which rests a white, oval-shaped vessel with a pyramidal top and a long spout like a jug (*nmst*) .

In front of Osiris, there is a two-column vertical text:

Wsir ḥk3- [dt]

Osiris, ruler of [eternity]



Fig. 10. Worship of the god Osiris and the goddess Hathor on the southern wall (Photo Ayman Damarany)

Behind him stands the goddess Hathor, wearing a white knitted robe (with one strap), long hair adorned with a red ribbon, and the sign of the West, *imntt* , on top of her head. The sign consists of a stand with the feather of justice, *m3't* , and a falcon standing on it. The deity



Behind the worshipping scene, the register splits into two parts:

A. The upper sub-register begins with the offering of oars  and depicts a priest running toward a gate representing the façade of the tomb . He is resting on the instep of his left foot and the front part of his right foot, while holding an oar in both hands.



In front of the falcon:



wears a necklace around her neck, a *wsht* , and two bracelets on her arms. Her right hand rests on the arm of Osiris, while her left wraps around his waist [see Fig. 10].

In front of and behind the goddess Hathor, there are two columns of text:

ḥwt-ḥr ḥry-tpt smyt ḥnwt-ntrw

Hathor, chief of the necropolis,
mistress of the gods

Behind him is a depiction of the transport of a cabin to the tomb via a procession on the Nile River. The person in the front is seated, with an incense burner behind him, while the person in the back is standing and holding the oar. In front of the boat, there is a falcon on a stand, and in front of the falcon, there is a small knoll with a vessel on it. Between the boat and the falcon, there is a text:

d3i (m)ḥd

Sailing north (in a northerly direction)

šms

Proceeding

Behind this scene are traces of a scene showing offering bearers. What remains are the upper halves of two men: the first carrying a bowl of wheat, and the second carrying a tray with five units of white bread, Δ *t-hd*.

B. The lower sub-register contains a scene depicting offering bearers and funerary furniture (Dodson and Ikram 2008: 121) following the deceased and his wife.

The first figure is carrying a tray with bread and lotus flowers.

The second figure carries a tray with two Osirian figurines wearing the red crown. From his hands hangs a necklace ending with the heart sign, $\heartsuit$.

The third figure holds something in his hands that cannot be identified, and a necklace is hanging from his hands, also ending with a heart-shaped amulet. This amulet is larger in size than the first and has remnants of green coloring on it.

The fourth and fifth figures are carrying a wooden chest, the contents of which are shown on top: an ordinary kilt, a royal kilt, *šndyt* Δ , and two square-shaped objects colored blue, possibly representing pieces of cloth. The figure at the front has a scepter in his right hand, while the figure at the back holds a stick that ends

in a closed hand grasping a white strip of cloth.

Middle register

The second register shows a funerary procession [Fig. 11]. The coffin is dragged by oxen and placed inside a shrine, on top of a boat. The shrine consists of red squares divided by white bands, and the separation between the upper and lower parts is colored blue. On the sides of the shrine, there are three circular rings holding tall flower bouquets.

In the front of the boat, there is a depiction of a woman wearing a long, knitted robe and a necklace around her neck, placing both hands on her chest. She is probably a representation of the goddess Nephthys, depicted on a small scale. In front of the boat, there is a figure of a man leading the oxen that drag the boat. Only their front feet, part of the back, the neck, the nose, and the mouth are preserved. In front of him, another man is walking, holding two oval-shaped vessels in his left hand. His right hand is raised, perhaps holding a rope tied to the front of the oxen. The fingers of the hand are closed except for the index and middle fingers, which are extended.



Fig. 11. The funerary procession on the southern wall (Photo Ayman Damarany)

The funerary procession meets a group of wailing women. The woman at the front of the group raises both her hands in a mourning gesture, while a young girl behind her wraps her hands around her waist. It is noted that there is a modification in the depiction of the woman's chest: it was initially shown hanging down but was later modified into a semi-circle and lifted upward.

Behind these two, there are six other women: four looking toward the coffin, and two looking toward the tomb. The first and second women have their hands raised toward the coffin, and the third has her hand on her chest, as if she were beating her chest. The fourth woman again has her hands raised toward the coffin, while the fifth has her hand on her chest, even though she is looking in the opposite direction. Finally, the sixth woman raises her hand close to her face, in a gesture of grief. Next to the group, there is a naked child(?), raising both his hands.

In front of the group of mourners, five offering bearers are walking toward the tomb. Four of them are carrying a stick across their shoulders, with two vases hanging down from the front end and a box from the back. A rectangular linen cloth also hangs from the stick. The fifth person is carrying a tall flower bouquet.

Lower register

The third register shows a procession of offering bearers. On the left side of the scene, the tomb owner and his wife are sitting on two chairs. She is wearing a long white knitted robe with one strap and a blue necklace. She places her left hand on her husband's shoulder

and her right hand on her lap. The husband is wearing a blue necklace and stretches his right hand toward the offering table set up in front of them, while with his other hand he holds a lotus flower to his nose. The offering table in front of them is piled with offerings: two round loaves of bread (one cylindrical), a goose, a *hps* leg of an ox, and assorted vegetables. A vase stands under the table.

On the other side of the table, offering bearers are approaching, each wearing only a kilt or half-kilt. The first one carries a bunch of lotus flowers in his right hand and a tall flower bouquet in his left hand.

The second man is holding flowers in his left hand and a bird (whose wings are visible) in his right hand.

The third one holds a tray in his right hand, containing three pieces of bread, while with his left hand he holds a bunch of lotus flowers.

The fourth man raises in both hands a wooden box with legs; its contents, colored green, are probably grapes. A bunch of grapes, painted the same color, hangs from the box.

The next person holds a tall flower bouquet in his right hand and, with his left hand, holds up a pot whose contents are colored red, with green plants and fruits hanging from it.

The sixth person carries a tray with three pieces of bread in his right hand, while his left hand holds a goose.

The seventh holds a bowl (colored green inside) in his left hand, with plants painted in the same color hanging from it, while he holds a lotus flower in his right hand.

The eighth individual is holding a lotus flower in his left hand, while his right hand holds a goose. In front of him, there is one column of text written in red, but, unfortunately, it is unclear.

The next person in line, like the fourth, is holding a box painted green inside (probably grapes), with a bunch of grapes hanging from it.

Of the last figure, only the feet and a hand holding a tall bouquet are preserved. Behind this scene, the remains of the feet of two men facing in the opposite direction are still visible. These were probably part of another scene that is now lost.

EASTERN WALL

The eastern wall, depicting religious rituals [Fig. 12], is divided into two registers.

Upper register

At the top center of the wall (i.e. the first register) [Fig. 13], there is an incom-

plete niche, originally intended to house a small statue of the deceased. Below it, there is a short offering table without a stand, colored blue. Six shapes representing bread are placed on the table — four circular and two cylindrical. The scene depicts a procession of priests and servants carrying offerings. The niche divides the scene into two parts.

On the right side, which is badly damaged, three men are visible. The first carries lotus flowers, the second holds a vessel and an incense burner, and the third carries two linen bags probably filled with natron. Above them, columns meant to contain text remain uninscribed. On the left side of the niche, there are again three offering bearers.

The first, of whom only the legs and the head are preserved, appears to be carrying lotus flowers.

The second man holds in his right hand a tray with three unguent vases    called *mdt*   , while carrying



Fig. 12. Scenes on the eastern wall (Photo Ayman Damarany)

a wreath of flowers in his left hand. The last man seems to be carrying a type of fan or shade with a long stick-like handle ending in a cone shape. Davies (1924: Pl. VI) suggested that this object was used for lighting. Behind him there is a wooden stand with lotus flowers on it.

The second, lower register depicts a religious ritual for a statue of the deceased. It is a double-mirror scene featuring two statues of the deceased (or one statue represented twice) in the center, facing opposite directions.



In the southern half, the statue stands on a stone block with rounded ends, painted orange with blue and red dots. He holds a long staff in his left hand and a piece of linen in his right. The statue's robe differs from what the owner wears in the other scenes, as it consists of a double kilt (one being transparent and longer) and a transparent shirt draped from the left shoulder down to the waist. Notably, the chest of the southern statue is not fully colored. Above the statue, the text reads:

sš ḥsb iḥw n [Imn s3-mwt]

Scribe, counter of the cattle of [Amun, Sa-Mut]

In front of the statue, a priest wearing a white kilt with a strap holds up a bowl from which a stream of water flows, covering the whole statue. This represents the ritual of purification by water, performed by pouring water over the statue of the deceased.

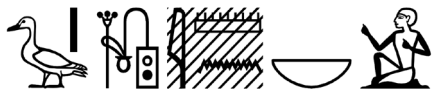
In front of the priest, there is an offering table with a bunch of lotus flowers on top of loaves of bread. There are two rows of priests dressed in the same attire as the one pouring water: a short kilt that reaches above the knee, connected to a band that extends from the waist and crosses the chest.



Fig. 13. Upper register of the eastern wall (Photo Ayman Damarany)

In the top row, from left to right, the following figures are present:

The first priest holds a small adze, *stp*



indicating that he is responsible for the Opening of the Mouth ritual. Above him, a horizontal text reads:

s3(.f) sš nb-[imn]

(His) son, the scribe Neb-[Amun]

The second priest holds two vessels in both hands. Above him, a horizontal text reads:



s3.f w^{eb} sš

His son, the *wab*-priest, the scribe

The third man holds the feather of Maat in his right hand. The caption referring to him reads:



wpt r (3) irwy

Opening the mouth and eyes

There is a vertical text in front of the third person, which reads:



n wsir sš ḥsb iḥw s3-mwt

For the Osiris, the scribe, counter of the cattle, Sa-Mut.

The fourth man holds a blue object identified as the *psš-kf* knife, which is one of the ritual instruments used in the Open-

ing of the Mouth ceremony. In front of him is a text that reads:



psš-kf wpt r irwy

A ritual tool for opening the mouth and eyes

Lower register

In the lower register [Fig. 14], behind the priest of purification, there are four priests. The first is lost, with only part of

his white robe visible. The second priest is holding two pieces of linen, and the caption above him reads:



rdit mnht ḥd

Offering white clothes

The third one carries four stones, and a horizontal text above his head reads:



rdit ʿb3w 4

Offering 4 offering-stones



Fig. 14. Lower register of the eastern wall (Photo Ayman Damarany)

The fourth priest holds the *sh**m*-scepter in his left hand, while his right hand is extended downward with a clenched fist.

In the northern part of the lower register, the same scene is depicted, with some differences in the type of offerings made to the statue and the rituals performed. This section also has two registers.



In the top register, there are four priests. The first one is holding with two hands a small adze, *stp* . Behind him, a man is walking, while the third priest holds him by the right wrist and raises his right arm as if to speak. The caption in front of the second person reads:

s3.fw^cb

His son, the *wab*-priest [.....]



Fig. 15. Northern wall of the tomb (Photo Ayman Damarany)

The fourth priest holds up two small vessels, and above him, a horizontal line of text reads:



rdit(w) m hnt

Offering consisting of two vessels

At the bottom register, behind the priest of purification, there are three priests.

The first one has his left hand raised, indicating that he is speaking aloud. He appears to be holding something, but it is now lost.

The second priest holds a small incense burner, , in his left hand, while his right hand is raised as if in prayer.

The last priest holds the foreleg of a sacrificed bovid, *hps*, with both hands.

NORTH WALL

The north wall depicts a funerary banquet [Fig. 15]. The banquet scene is poorly preserved on the western part of the wall, where only traces of the heads of men and women remain. The rest of the wall is damaged, except for the eastern part, which contains two registers.

Upper register

The upper register [Fig. 16] depicts the tomb owner and his wife sitting on



Fig. 16. Upper register of the northern wall (Photo Ayman Damarany)

a chair with an armrest, with an offering table in front of them. The wife places her right hand on her husband's shoulder and holds his left elbow with her left hand. She wears a white knitted robe with a strap and a blue necklace. Her long wig is adorned with a wreath of lotus flowers. As for her husband, he holds a lotus to his nose with his

right hand, while his left hand is outstretched, holding a fan symbol associated with Hathor. He wears a wig, a large blue necklace on his chest, and blue bracelets on both wrists. He is dressed in a garment covering his lower body.

Above the scene, text is written in seven vertical columns:



1. *hmst m-hnw hwt.f r*
2. *šsp 3wt*
3. *prt m-b3h hft*
4. *Tit hr m33*
5. [...] *m hbw.f nt*
6. *dsrw sš hsb ihw*
7. [*n imn*] *s3-mwt nb(t) pr s3t-[imn]*

1. Sitting inside his chapel to
2. receive the offerings
3. which go forth in front, when
4. coming and watching
5. [...] in his festivals of
6. Djeseru, the scribe, the counter of the cattle of
7. [Amun], Sa-Mut, and the lady of the house, Sat-[Amun].

In front of this scene, another couple is depicted sitting on a chair with an armrest. The composition is similar to the previous one, with two differences: above the heads of the deceased and his wife there is a scented mold, and the woman is wearing a bracelet on her forearm.

The scene includes some fine details that illustrate the artistic skills of the craftsmen, such as the wreath on the woman's head, the knot tied at the back, the inner details of the ear, the eyebrow, and the eyelashes. The necklace is divided into rows, and the long white robe is wo-

ven. A red decorative band crosses her chest. As for the man, only the upper part of his head is preserved.

Lower register

The scene in the lower register [Fig. 17] depicts offerings made to a man called Nefer-hebu-ef, whose title is “royal scribe”, and to his wife, Henut-weret, who was a chantress of Amun. They are shown sitting on a chair with an armrest. The woman, dressed in a robe, places her right hand on the husband's shoulder and holds a lotus flower in her left hand. She also wears a long white knitted sling with a strap, which is positioned on the left shoulder, unlike in the scene above. Her head is adorned with a wreath of flowers, and her necklace is divided into rows.

As for the man, he is depicted raising his right hand towards another person, indicating that he is speaking. He holds a lotus flower in his left hand and wears a blue necklace and a bracelet on each wrist.

The text suggests that the person making the offering is their daughter, who is also a chantress of Amun. Only the fingers of the hand holding up a small bowl are preserved.

The representation of both parents of the deceased's wife and his own parents is a common practice, and similar depictions have been found in several tombs in the Theban necropolis (Whale 1989: 264).

Above the scene, text is written in numerous columns:

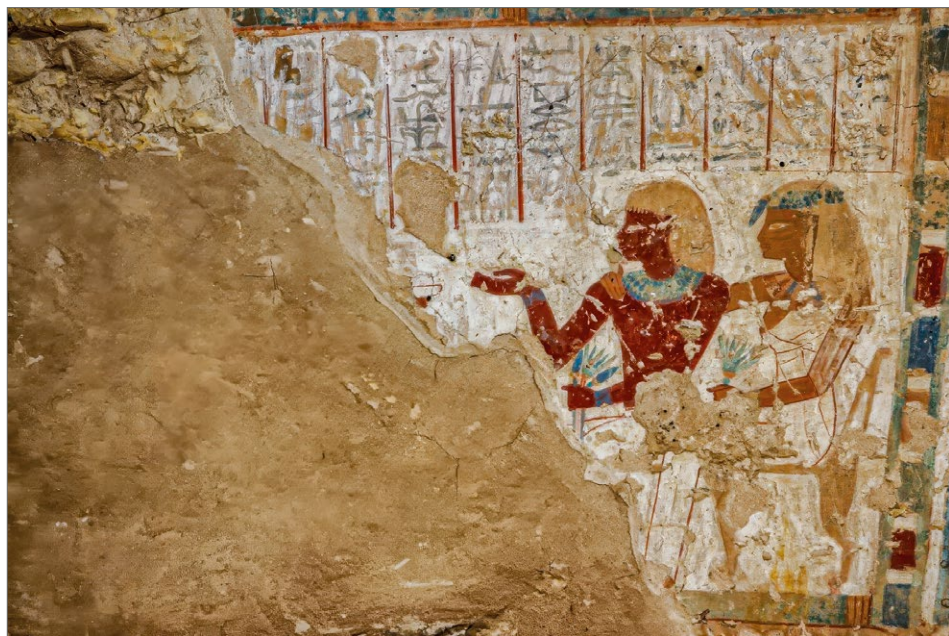
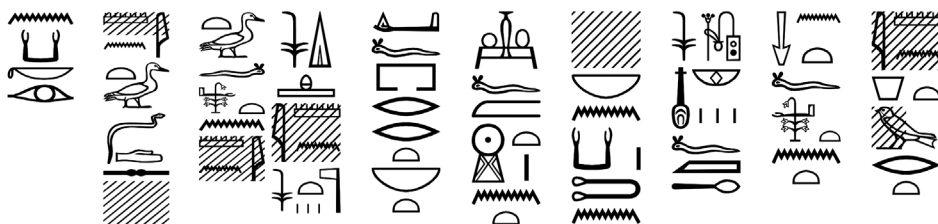


Fig. 17. Lower register of the northern wall (Photo Ayman Damarany)



1. *ḥtp-di-nsw [imn] nswt-ntrw*
2. *di.f prrt nbt (ḥr)*
3. *wḏḥw.f m ḥrt-ḥrw nt*
4. *[Rʿ] nb n k3.tn*
5. *sš-nswt nfr-ḥbw.f m3^c-ḥrw*
6. *snt.f šm^cyt nt*
7. *[imn] ḥnwt-wrt*

1. *s3t.f šm^cyt n [imn]*
2. *s3t-[imn] ḏd.s [...]*
3. *n k3.k iri [...]*

1. A boon that the king grants, and [Amun], king of the gods,
2. may he give all what goes forth (upon)
3. his altar daily
4. for their *ka*,
5. the royal scribe Nefer-Hebu-ef, true of voice,
6. His sister, the chantress of
7. [Amun], Henut-weret.

1. His daughter, the chantress of [Amun],
2. Sat-[Amun], she says: [...]
3. for your *ka*, spend [...]

CONCLUSION

The tomb of Sa-Mut, despite its small size, presents a rich repertoire of scenes belonging to the decorative canon of Eighteenth Dynasty Theban mortuary art. From among the painted motifs, a wealth of information about the tomb

owner's family can be retrieved. This may eventually help establish the relationship between the deceased buried in TT 247 and the owners of other tombs or individuals mentioned in them.

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