



THE DECORATION PROGRAM OF TT233, THE TOMB OF SAROY AND AMENHOTEP: A REFLECTION OF THEIR OWNERS' INTERESTS?

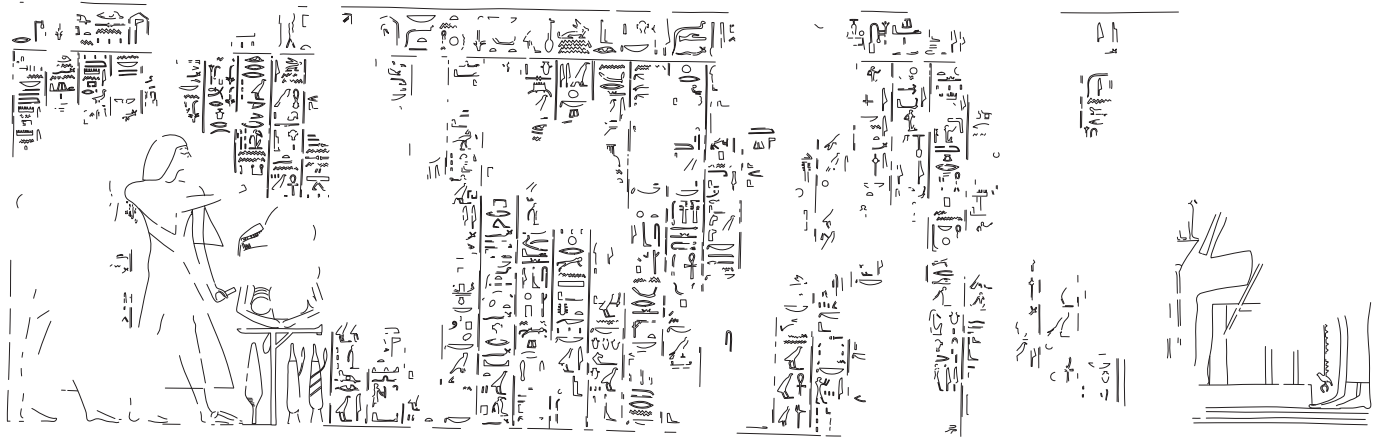


FIG. 1. BROAD HALL, WEST WALL SOUTH, MIDDLE REGISTER: SAROY AND AMENHOTEP BEFORE OSIRIS WITH ROYAL RITUAL TEXT

The decoration program of a New Kingdom tomb often reflects its owner's occupation. In the tomb of Pahery, mayor of Elkab, we see the collection of gold and its transport to the residence. The tomb of the vizier Rekhmire (TT100) includes texts relevant to the vizier ("Installation" and "Instructions") as well as the depiction of a court session, the collection of taxes in Egypt and the reception of foreigners with their produce, all activities in which the vizier was involved. This also holds true for the Ramesside period, when it is often said that scenes of everyday life give way to religious themes. In the tomb of Neferrenpet/Kenro (TT178) there are scenes of the temple workshops with which Neferrenpet would have had dealings, and in the tomb of Tjay (TT23), scribe of the royal despatches, we have a scene showing what has been called pharaoh's Foreign Office.

The tomb of Saroy and Amenhotep (TT233 at Dra Abu El Naga) seems, at first appearances, to fit the commonly held view of Ramesside tombs – its decoration only has religious themes, yet a closer look reveals that it probably also reflects the interests and occupation of its owners, in particular Saroy, the senior of the two. The tomb's decoration program is heavily dominated by texts, with very little pictorial material (Fig. 2). The most extensive scene is the funeral procession on the south wall of the Broad Hall. Otherwise, material from funerary texts, particularly the Book of the Dead (BD), dominates and there are few scenes. Directly below the funeral procession we have BD Chapter 1, a very important chapter whose title, "Going Forth by Day", is also that of the whole Book of the Dead and is well-attested in Ramesside tombs. Along the top of the southern half of the

West wall BD 18 deals with the ten tribunals before which the deceased has to appear. Thoth is asked to aid Saroy so that he can be justified as Osiris was justified in the myth.

BD Chapter 130 also appears on the West wall. Its theme is freedom of movement, as the opening words indicate: "The heavens have been opened, the earth has been opened, the west has been opened, the east has been opened, the southern shrine has been opened, the northern shrine has been opened, the doors and the gates have been opened for Re, that he might emerge from the horizon." The deceased hopes to enjoy the same freedom.

On the south end of the opposite East wall is a very poorly preserved copy of BD 125 which contains the spells for the weighing of the heart ritual and the so-called "negative confession" text, the most popular chapter in Theban tomb decoration.

The ceiling is completely covered with columns of text that record five chapters of the Book of the Dead (see Fig. 2 *Ceiling*). The longest of these, BD 17, begins at the southern end of the ceiling and finishes almost in the middle. This text, which often begins Book of the Dead papyri, is well represented in the Theban tombs and is the quintessence of the most important concepts found in the Book of the Dead. It is followed by BD 68 which, like BD 130, also deals with the ability of the deceased to move without hindrance: "Opened for me are the doors of heaven, open for me are the doors of the earth, opened for me are the bolts of Geb, opened for me are the openings of heaven"; it also assures power over all one's faculties and over one's opponents. BD 69, a continuation of BD 68, and BD 71, whose theme is the desire of the deceased to be freed from the confines of the netherworld, are appropriately positioned opposite the entrance to the tomb.

BD 175, located on the ceiling to north of the doorway, includes the famous dialogue between Atum and Osiris, in which Atum

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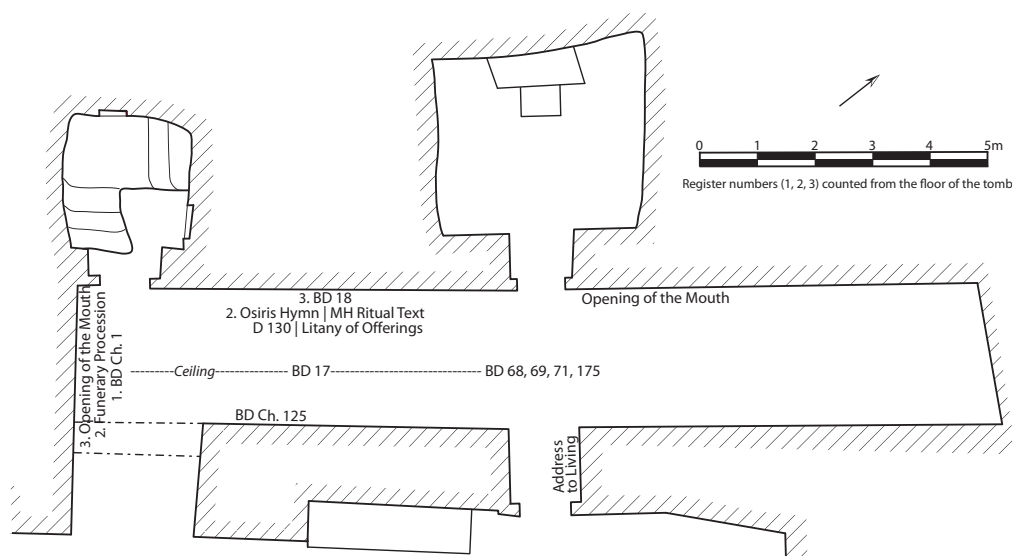


FIG. 2. TT233: LAYOUT OF DECORATION

consoles Osiris for being confined to the netherworld and assures him that at the end of time, when creation is dissolved, he alone will continue to exist for eternity together with Atum in the primeval waters out of which all emerged at the beginning. These ceiling texts in TT233 were painted blue on plaster with liturgical directions written in red.

The tomb also includes two compilations of the well attested Opening of the Mouth ritual, usually represented by vignettes of the various stages of the ritual being performed on the mummy by a priest, with the scenes dominating an abbreviated version of the text. In TT233 however, the opposite occurs. In the compilation on the West wall, although unfinished and mostly written in preliminary red outline, the text is extensive whereas the iconography is very limited (for location of scenes in the tomb, see Fig. 2, in this case label, *Opening of the Mouth*). The scene on the South wall, includes a generic representation of the ritual where the rites are being performed before the mummies of Saroy and Amenhotep in front of the stela at the entrance to the tomb. Although TT233 has a great deal of textual material from well-known compositions, there do not seem to be parallels for other texts in the tomb. At the southern end of the West wall, Saroy and Amenhotep Huy face right to the text of a hymn and at the far right a representation of the Abydos symbol of Osiris. Osiris hymns are not unusual, but this text appears to have no parallels (see Fig. 2 *Osiris Text*). For the other unusual text, the scene shows Saroy facing left towards his son Amenhotep-Huy, who stretches his right arm indicating he is addressing his father (see Fig. 2 *Address to Saroy* and Fig. 4). The text, also without parallel, records the words spoken by the son assuring his father of a good reception in the afterworld. Like all the texts in the tomb it has many lacunae but there are some interesting phrases that survive: (1) “Welcome in the sacred land, (2) Saroy! All the gods of the netherworld greet you, their sacred images /// (3) you being judged as true of voice, your glorifications ascending to the (4) /// barque, your place being spacious, while you grasp (5) the light, embracing ///, your ka ///, your sacred place noble (6) the /// of the mouse being presented to you /// Netherworld /// /// (7) /// great /// beside Atum, before /// his two [hands?] /// you embrace (8) /// his shrine, /// call upon /// to hear the perfection of your utterance (9) the sky spread out above you ///”.

The tomb also contains textual material not usually found in the repertoire of non-royal tombs, but which belongs to the royal sphere.

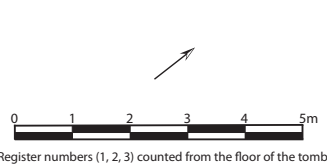


FIG. 3.
“THE SECOND OCCASION WAS AS
ROYAL SCRIBE OF THE HOUSE OF
RITUALS OF THE LORD OF THE
TWO LANDS”

One of these texts fills most of a scene in which Saroy and Amenhotep/Huy (at the left) stand in worship before Osiris, who is seated on a throne, with Isis and Nephthys behind him and the four sons of Horus on a lotus flower in front of him (see Fig. 2 *MH Ritual Text* and Fig. 1). The long text, addressed to Osiris and recited by Saroy and Amenhotep, celebrates the triumph of Osiris over his enemies; in it Saroy identifies himself with Horus, the son and avenger of Osiris. Particularly interesting is that this text is a royal temple text, otherwise only attested in Medinet Habu where it appears in the reliefs of the Sokar festival – here the king identifies himself with Horus. The TT233 version of the text is actually quite a lot longer than the Medinet Habu version; the TT233 text is of course older but the Medinet Habu text was not dependent on that in TT233; both will have derived from another, presumably archival, version.

Another temple ritual text is illustrated by Osiris seated in a shrine; his son Horus stands in front of him with an ankh and maat symbol in his left hand and holding out toward Osiris what is probably a sail, representing ‘air’, in his right hand (see Fig. 2 *Litany of Offerings*). The text above him reads, “I have come that I may smite your enemies for you under you, that I may place them under your sandals forever.” The text, written in columns to the left, begins, “Offering to Osiris (and) his council, by the gift of the kin[g of Upper and Lower Egypt, Usermara]setepen[re] by ///” followed by a litany, beginning with the name of Isis, only mentioned once, and then 68 names of Osiris. Offering litanies such as these are well-attested in temples, but there is only one other known non-royal tomb in which a litany such as this one appears, namely the tomb of Imiseba (TT65), which dates to the reign of Ramesses IX.

To sum up, there are two interesting points about the decoration of the tomb of Saroy. It is clearly dominated by textual material and some of the texts, only known from TT233, may have been especially composed for the tomb, perhaps even by Saroy or Amenhotep themselves, although one has to be careful about arguing from silence! It includes material that is not part of the usual repertoire of non-royal funerary texts but belongs to the repertoire of royal temple rituals.

Can we explain this inclusion of royal temple rituals in a non-royal tomb? In “the address to the living” inscribed on the north door reveal of the tomb’s entrance Saroy tells us about his career (see Fig. 2 *Address to the Living*). Although very poorly preserved,

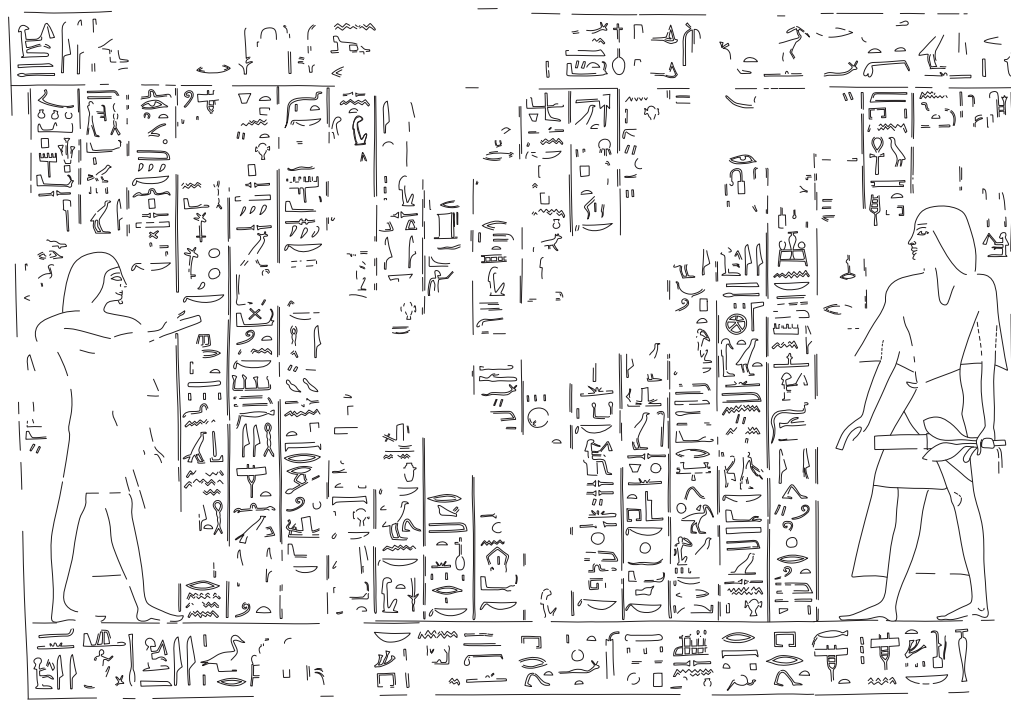


FIG. 4. BROAD HALL, WEST WALL SOUTH, BOTTOM REGISTER, LEFT END: AMENHOTEP-HUY RECITES TEXT BEFORE SAROY

it provides interesting information on Saroy, who begins with the words “I will speak that I may let you know what I did on earth”. We are then given details of the offices he held at the various stages of his career: as well as holding the rank of “Royal Scribe”, he was also “Keeper of the Royal Documents in the presence”; and we are told, “every document of [the king?] was under my seal”. Saroy was a particularly well-qualified scribe and may well have had a predilection for textual material because of his pronounced scribal background and activities and he may have composed texts himself, which would account for the dominance of textual material in the tomb.

The inclusion of royal ritual texts in his tomb, can be explained by another of the titles he holds, namely *sš nsw ḥwt iry.w* (Fig. 3). The significance of this rare title depends on the interpretation of *ḥwt iry.w*, which we have translated as “the house of rituals”,

based on a study by Dagmar Budde showing the close association of the term with the goddess Seshat. It appears most frequently in an epithet of hers, attested from the OK onwards, namely *ḥnt.yt ḥwt iry.w* “foremost one of the house of rituals”. Budde has shown that the identity of the seated figure inside the *ḥwt* sign is to be identified as the sign Gardiner A 48 [Beardless man (or woman?) holding a knife (?)], here used phonetically and read *ir.y*. Numerous occurrences of the term in Graeco-Roman temple inscriptions clearly show that it has to do with writings, in particular with rituals. Thus, if Saroy were Royal Scribe of the House of Rituals of the King, it would very neatly account for his access to the two royal texts that are inscribed in his tomb.

To return to the question in the title of this paper, the decoration program of TT233 does indeed reflect the occupation and interests of its owner.

Boyo Ockinga

Meet Sue Turner

- **PhD candidate**
- **Thesis Title:** *The Horse in Ancient Egypt*

When Leonie Donovan asked me to give a paper at the inaugural Young Egyptologist’s Forum last year, I pointed out to her that I was hardly a “Young Egyptologist.” But I had to accept her reply that it was my work that was young and new. Like all PhD theses it has to be original work and that’s what makes it exciting and a pleasure to research.

I came to Egyptology a little later than some of the other students though I have always had a great love of ancient Egypt, its culture and history. My father, a great reader, loved historical novels which he would pass on to me. Those set in Egypt whetted my appetite. Soon a novel wasn’t enough and I began to accumulate books on Archaeology in general with a distinct leaning towards the Nile. Perhaps the most treasured of these was “Gods, Graves and Scholars” by E. Ceram, I still have my very beaten and much read copy. I was hooked, quite breathless as Carter paused at the small opening in the tomb of Tutankhamun peering into the dark, and I still am.

As an only child I was in a terrific position to spend much of my time in the company variously of kings and adventurers. I studied Ancient History at school, continued my love of the

subject with a double Major in History in my Bachelor’s Degree and specialised in History in my Diploma of Education. Apart from two major interruptions - my children - I have been teaching History now for nearly thirty-two years, specialising in Ancient History at the senior level, and feel very fortunate in my students, all boys, who share their love of the ancient world with me. It is a wonderful thing to be doing what you love and having someone pay you to do it!

Whilst raising my children I completed a Master’s Degree at Sydney University in Greek and Roman history and fell in love with studying in a way that I had not before. I enjoyed the research, the great people that I met, some of whom have become lifelong friends and the sense of accomplishment from a task done to the best of one’s ability. It often occurs to me that “the gods” steer people in certain directions and when a friend suggested doing a Summer School in Hieroglyphs, this novel thought appealed to me immediately. This was the time when I first came to be associated with Macquarie University and it has been a long and wonderful association. When we finished I had so enjoyed myself that I enrolled in the Macquarie Master’s programme there and met Professor Kanawati, Associate Professor Boyo Ockinga and all the wonderful scholars working there.

Boyo put up with my truly feeble efforts at translating hieroglyphs with his usual calm and patient manner. I met and have become great

friends with a large group of fellow students and have been delighted with the friendliness and collegiality of all the academic staff.

My PhD topic resulted also from one of those “interventions from above” perhaps Thoth? My last course in the Master’s degree was Professor Kanawati’s “Egyptian Wall Paintings,” and I had left it until last recognising in myself a distinct lack of ability to handle anything artistic. But as the timetable decreed it the only option left I joined the class. I had trouble doing so; the course was so popular that my friends and I had to squeeze into a classroom crammed to the doors with students wanting to be part of the Professor’s course.

By the time we were to volunteer for our Seminar topics the large number of themes suggested had run out. When Professor Kanawati asked if there was something I was particularly interested in; thinking fast, I suggested horses. The rest is history. I presented my paper on horses in the New Kingdom which eventually became the topic of my PhD thesis.

I have again been especially lucky in reinvigorating a childhood love of horses and matching it with a deep and long lasting interest in Ancient Egypt and the PhD process has been wonderful.

Unlike many young research students I already have a career in a field I love and my main aim is to further develop my skills and talents and those of my students. I know that the courses I have undertaken have definitely benefited the young men I have the pleasure to teach. I have had the thrill of giving papers on my favourite topic to audiences who don’t acquire a glazed look when I talk at length about my subject. I have travelled to Egypt soaking up the history and making some wonderful friends. I have come to greatly appreciate and admire the endless patience of A/Professor Ockinga and Dr. Susanne Binder in helping me get my work to the required standard.

I’m not sure what I will do after the thesis is submitted but that is still some time away. I know I want to maintain my contact with the University and the academic community I’m so comfortable with. You never know what the future holds, maybe, like Carter said, “wonderful things.”

Sue Turner

Egyptology Forum No. 2

Sunday, September 16 2012 at 12.45 for 1.00 sharp
Ryde Eastwood Leagues Club Auditorium

We are again holding a forum to celebrate and demonstrate the talent of our upcoming Egyptologists, young and not-so-young.

We are pleased to announce that this year we will have a keynote speaker – Dr Kees van der Spek, an anthropologist, who has recently published a book entitled *The Modern Neighbors of Tutankhamun: History, Life and Work in the Villages of the Theban West Bank*. The book is an historical-anthropological study of the people who lived in the antiquities precinct; his topic will be based on his work there. Copies of his book will also be on sale.

The format this year will be similar to last year, with three sessions, a break after Session 1 and an afternoon tea served after Session 2.

A Booking form is included with this Newsletter.

Cost: \$25, Students \$15, including afternoon tea

Tickets will also be on sale at the door

Diary Dates

Annual Conference

Saturday August 11 2012, 10 am sharp

Egyptology Forum No. 2

Sunday September 16 2012, 1.00 pm sharp

2012 Annual Conference

THE TOWN IN ANCIENT EGYPT: INSIGHTS FROM RECENT SETTLEMENT ARCHAEOLOGY

Saturday August 11, 2012

Ryde Eastwood Leagues Club Auditorium

9.30 for 10 am sharp

Dr Ian Shaw, Senior Lecturer in Egyptian Archaeology at the University of Liverpool, author of *Egyptian Warfare and Weapons* and *Hatnub: Quarrying Travertine in Ancient Egypt*, co-author of the *British Museum Dictionary of Ancient Egypt*, editor of *The Oxford History of Ancient Egypt* and co-editor/author of *Ancient Egyptian Materials and Technology*. His fieldwork includes Tell el-Amarna and quarrying / mining sites from the Early Dynastic period through to Roman times. Since 2005 he has undertaken work on a new multi-disciplinary survey of Medinet el-Ghurob, established by Thutmose III as a royal harem, in the Faiyum.

• Dr Shaw will discuss:

“Digging the desert margins: quarrying and mining settlements in the Old and Middle Kingdoms”, and

“Lifting the veil: new work at the Gurob harem palace in the Fayum, Egypt”

Dr Cornelius von Pilgrim, Director of the Swiss Institute of Architectural and Archaeological Research on Ancient Egypt, Cairo, leads the Swiss archaeological project in Elephantine. Since 2000, in collaboration with the Supreme Council of Antiquities, he has excavated in ancient Syene, buried under the modern city of Aswan. His main publication is *Elephantine. XVIII. Untersuchungen in der Stadt des Mittleren Reiches und der Zweiten Zwischenzeit*, Mainz 1996 (“Elephantine XVIII: Studies in the city of the MK and the SIP”) and he has co-authored many publications on Elephantine and Syene (Old Aswan).

• Dr von Pilgrim will talk about:

“Change and Continuity in the Town of Elephantine”, and

“What lies beneath – Salvage Excavations of the Swiss-Egyptian Mission in the town of Aswan”

This year the conference price will include morning tea, a light lunch and afternoon tea. As this is a catered function, tickets will be **pre-sold and will not be held at the door unless they are already paid for**. Only if the event is not sold out, will there be tickets for sale at the door.

A booking form is included with this Newsletter.

Cost: Members \$70, Non-Members \$80

Students and Pensioners \$50

School Groups with a minimum of 5 students \$40 per student

Teacher with 5 students FREE

All Cheques should be made to MACQUARIE UNIVERSITY and all prices quoted include GST

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