

## The Asyut Project: Fourth Season of Fieldwork (2006)

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### *Abstract*

The fourth season of fieldwork at Gebel Asyut focused on the documentation of the recently discovered Tomb N13.1. The tomb belonged to Iti-ibi(-iqer), Asyuti nomarch at the very end of the First Intermediate Period. Its painted decoration is well preserved. In addition, graffiti of the New Kingdom (literary texts, visitors' graffiti, drawings) cover the tomb walls. Other work resulted in facsimiles of the ten contracts in Tomb I (temp. Senwosret I) and the autobiographical inscriptions in Tomb III and IV (First Intermediate Period). A late corridor, which connects Tomb III and IV was cleaned; pottery and wooden models were studied.

From 28<sup>th</sup> August to 28<sup>th</sup> September 2006, the Egyptian-German joint mission of Sohag University and the Johannes Gutenberg-Universität Mainz conducted its fourth season of fieldwork in the ancient necropolis of Asyut situated in the western mountains (Gebel Asyut al-gharbi)<sup>1</sup>. From 30<sup>th</sup> September to 11<sup>th</sup> October, the mission studied objects in the magazine at Shutb<sup>2</sup>.

In addition to the three authors of this report, members of the mission were: Amar Abu Bakr, Fritz Barthel, Meike Becker, Ulrike Fauerbach, Eva Gervers, Andrea Kilian, Yasser Mahmoud, Mohamed Naguib Reda, Ilona Regulski, Hazim Salah Abdallah, Laura Sanhueza-Pino, Sameh Shafik, and Monika Zöllner.

This year's fieldwork focused on Tombs III, IV and N13.1 of the First Intermediate Period, Tomb I of the Twelfth Dynasty, and the mapping of the necropolis (fig. 1).

### *Tomb I*

Epigraphic work in Tomb I continued. The ten contracts (pl. 1) into which Djefai-hapi I entered with the priests of the temples of Wepwawet and Anubis, respectively, as well as with the workmen of the necropolis were copied. Written on the northeastern wall (height: c. 7 m) of the large inner hall, the contracts cover more than 40 m<sup>2</sup> and superimpose an earlier incised inscription, from which only traces remain. A kheker-frieze forms the upper limit of the contracts, a band of red colour (height: 8 cm) marks the lower end. Underneath this band is a yellow painted plaster (mini-

<sup>1</sup> In regards to „The Asyut Project“ cf. the following publications: M. El-Khadragy/J. Kahl, in: SAK 32, 2004, 233–243; U. Verhoeven-van Elsbergen, in: *Natur und Geist. Das Forschungsmagazin der Johannes Gutenberg-Universität Mainz*, 2004, 14–17; J. Kahl/M. El-Khadragy/U. Verhoeven, in: SAK 33, 2005, 159–167; J. Kahl/M. El-Khadragy/U. Verhoeven, in: *Sokar* 11, 2005, 43–47; J. Kahl/M. El-Khadragy/U. Verhoeven, in: SAK 34, 2006, 241–249; J. Kahl/U. Verhoeven, in: *Antike Welt* 4, 2006, 65–72; M. Becker, in: *GM* 210, 2006, 7–11; J. Kahl, in: *GM* 211, 2006, 25–29; M. El-Khadragy, in: SAK 35, 2006, 147–165; M. El-Khadragy, in: *GM* 212, 2007, 41–62; M. El-Khadragy, in: *BACE* 17, 2006, 79–95.

<sup>2</sup> We would like to thank the Supreme Council of Antiquities, especially Professor Dr. Zahi Hawass, Chairman of the SCA; Dr. Sabri Abd el-Aziz, Head of the Archaeology Sector; Mr. Magdy el-Ghandour, Head of the Foreign and Egyptian Missions Affairs and Permanent Committee; Mr. Samir Anis Salib, Director General of Antiquities for Middle Egypt; Mr. Ahmed el-Khatib, Director General of Asyut; Mrs. Nadia Naguib, Director of the magazine of Shutb and the accompanying inspector Mr. Mohamed Mustafa Al-Shafey for their invaluable support. We are also very much obliged to Dr. Ismail A. Ahmed, Head of the English Department, Sohag University, for his advice regarding English language.

mum height: 2 m) with red dots which give the impression of granite. The original ground floor is not yet reached at the moment.

The restorers cleaned the southern part of the eastern wall of the large hall and exposed remains of a hitherto unknown scene. Among others it represents a man standing in front of an unguent vessel. The inscription to this scene reads: "Filling the myrrh, sealing the myrrh".

In addition to the epigraphic work, a complete set of photos of the tomb walls was taken. Contrary to Tombs III and IV there are only a few modern visitors' graffiti incised on the walls. The oldest one dates back to 1799. A member of the French Expedition wrote his name on the southern inner door jamb connecting the large corridor with the large inner hall:

[...]Jemen

[...]1799.

J. K.

### *Tomb III*

The documentation of the architecture as well as the epigraphic work was finished in Tomb III (N12.1; Tomb of Iti-ibi)<sup>3</sup>. By cleaning its northern wall, the restorers<sup>4</sup> uncovered some hitherto hidden remains of painted decoration. One fragment shows a part of a battle scene presumably depicting the fight between the Siutian and Theban troops lasting several years during the First Intermediate Period (fig. 2): An Egyptian warrior raising a stick to strike another Egyptian soldier. This scene is the first pictorial attestation of the battle for Asyut. It complements the autobiographical inscription in Tomb III, according to which Iti-ibi repelled two attacks of the southern nomes during the civil war of the First Intermediate Period.

J. K.

### *Tomb IV*

Facsimiles of the autobiographical inscription and the relief decoration depicting soldiers were drawn in the inner hall. The study of the tomb's architecture made progress; the work on the ground plan was continued.

The layout of the original forecourt of Tomb IV (N12.2; Tomb of Khety II) corresponds to that of Tomb III<sup>5</sup>. As in front of Tomb III, there are the remains of two small side chambers in front of Tomb IV.

Cleaning of the southern forecourt of Tomb IV revealed some layers of (later) plaster which might correspond to the similar layers of plaster in the southeastern part of the inner hall. As in front of Tomb III, the central entrance passage turned out to be completely destroyed. A possible explanation for this destruction is the use of dynamite, when the front walls were blown away about 1820.

M. Kh.

### *Corridor connecting Tomb III and IV*

Corridors connected Tombs II (O13.1), III and IV during Late Antiquity. The examination of the corridor between Tombs III and IV brought to light two later tomb entrances and shafts hewn into the rock, which originally separated Tombs III and IV. Fatimid pottery as well as an ushabti from

<sup>3</sup> Publication of Tomb III will be prepared by Jochem Kahl.

<sup>4</sup> Ahmed Abd El Dayem Mohamed, Gamal Abd El Malek Abd El Moneam and Mahmoud Hasan Mohamed Salam.

<sup>5</sup> Cf. Kahl/El-Khadragy/Verhoeven, in: SAK 34, 2006, 243.

the New Kingdom mentioning the “overseer of the priests of all the gods, Amenhotep” were among the few objects found in these disturbed shafts.

Only after these two later tombs had been constructed, the corridor connecting Tombs III and IV was built. It consists of two stairs at the beginning and at the end of the passage, respectively. The connecting passage is cut deeper into the rock, so that a person of nearly 2,00m height could walk upright.

The connecting passage from Tomb III to Tomb II is still to be cleaned, but according to employees of the SCA one can manage to walk there, too. The passage to Tomb II ends in a quarry (N13.2), extending the tomb to the north.

Some of the finds from Tomb III date roughly from the fourth century AD. Thus, it is tempting to reconsider the question of the hermitage of the ascetic and recluse John of Lycopolis (310/320–394/395 AD)<sup>6</sup>. Saint John became famous due to his spiritual capacity as a prophet. Even Emperor Theodosius consulted him. Several sources written in Greek, Latin and Coptic provide information about John, his life and his work<sup>7</sup>. John lived in a hermitage situated in the western mountain of Asyut<sup>8</sup>, in a building without door. Therefore, John did not leave his hermitage for forty years or more. Disciples provided him with food through a window. Through the window, John got in touch with the world outside and he received visitors on Saturday and Sunday. There was a rest-house near Saint John’s hermitage for the visitors who had to wait. In addition, a small church was situated close by<sup>9</sup>.

At present, the monastery Deir el-Azzam is equated with John’s hermitage according to some speculative assignments of letters to John from Lycopolis and to Deir el-Azzam<sup>10</sup>, but neither the exact provenance of the letters nor the identity of the man called John with John from Lycopolis is certain.

According to the *Historia Monachorum in Aegypto* 1,4, John’s hermitage was a cave<sup>11</sup>. Palladius describes the hermitage as a tripartite building<sup>12</sup>. One part was for John’s “physical needs,” one for his work and one for his prayers. Therefore, it is tempting to compare the later constructed unity of Tombs II, III and IV with John’s hermitage. Tomb II with the quarry N13.2 could have been for John’s physical needs, Tomb III for his work and Tomb IV for his prayer. The depiction of the today destroyed front of Tomb III in the *Description de l’Egypte* shows late windows, which might correspond to the window through which John talked to the visitors. One can recognize traces of a painting on the ceiling of Tomb IV, which might point to this tomb’s use as a sacred room. In addition, the only standing pillar today shows Coptic chisel marks, which, according to Dietrich and Rosemarie Klemm might point to an intended reuse of the room as a sacred building<sup>13</sup>.

The cleaning of the connecting passage between Tombs II and III will hopefully help to clarify, whether these rearranged buildings are indeed related to John of Lycopolis.

J. K.

<sup>6</sup> For Saint John of Lycopolis see P. Devos, in: A.S. Atiya (ed.), *The Coptic Encyclopedia* V, 1991, 1363–1366.

<sup>7</sup> P. Luisier, in: U. Zanetti/E. Lucchesi (eds.), *Aegyptus Christiana. Mélanges d’hagiographie Égyptienne et Orientale dédiés à la mémoire du P. Paul Devos* Bollandiste, 2004, 175–193.

<sup>8</sup> Hist. Mon. 1,6 (cf. N. Russell, *The Lives of the Desert Fathers. The Historia Monachorum in Aegypto*, 1981).

<sup>9</sup> BnF Copte 129<sup>13</sup>, fol. 18 (P. Devos, in: *Analecta Bollandiana* 87, 1969, 194–195).

<sup>10</sup> C. Zuckerman, in: *BASP* 32, 1995, 188–194.

<sup>11</sup> N. Russell, *The Lives of the Desert Fathers. The Historia Monachorum in Aegypto*, 1981, 52.

<sup>12</sup> *Historia Lausiaca* XXXV; cf. C. Butler, *The Lausiaca History of Palladius*, 1898, 100.

<sup>13</sup> We would like to thank once again Rosemarie and Dietrich Klemm for their invaluable remarks concerning geology and masonry during their short visit in 2005.

### *Tomb M10.1*

In 1903, Palanque described a large, but partly destroyed tomb on the same level as Tombs III–V, north of Tomb V<sup>14</sup>, of which Griffith didn't take any notice later on. Porter and Moss called it simply "Destroyed Tomb"<sup>15</sup>, Magee "Tomb 9"<sup>16</sup>. In the actual plan of the necropolis, it has got the identification number Tomb M10.1 (fig. 1). In 2005 and 2006 a survey took place for the ground plan (fig. 3) as for the remaining decorations.

Today the roof is nearly completely collapsed, only a small part of it remained at the end of room C. The northern wall in room B (and C) is still upright (ca. 2 m high) and shows a broad zone of undecorated plaster (nearly 1 m high). Nowhere the ground floor is visible, but it is covered by huge stones and rubble. The doorway between B and A is still standing about the half of the original height and was decorated with sunken relief, which remains on three sides (nos. 1–3 in fig. 3) and still shows some traces of blue colour in the hieroglyphs. Palanque just published some printed hieroglyphs without commentary or translation, and in comparison with the actual situation he obviously could not read several signs correctly. On the other hand, there is a missing part of the signs now. The publication of the remaining figures of the tomb owner and the inscriptions is in preparation. Here it can be mentioned that the biographical phrases have interesting allusions or parallels to the texts in the Tombs II, III and IV.

U. V.

### *Tomb N13.1*

Tomb N13.1 is situated circa 30 m above Tomb III. It dates back to the end of the First Intermediate Period. Discovered during surveying Asyut necropolis at the end of the 2005 season, the surface of the rock cut tomb was cleaned this season and its decoration recorded.

Having a plain façade facing east (pl. 2), the tomb is approached through a forecourt leading to a short passage (fig. 4). In the center of its façade, the tomb's undecorated entrance leads to an inner hall, with two pillars supporting the roof and dividing the hall into two unsymmetrical sections. The relatively larger section at the back is provided with a niche cut in its western wall. Not yet cleaned, two shafts were cut into the floor: the first runs diagonally from the south-eastern corner, while the second runs vertically from the centre of the innermost section.

The tomb owner was a man called Iti-ibi(-iqer). He was "hereditary prince", "count", "overseer of the priests of Wepwawet, Lord of Asyut", "overseer of the priests of Anubis, Lord of Ra-qereret", "overseer of the army of the whole 13<sup>th</sup> Upper Egyptian nome". The tomb was prepared for Iti-ibi(-iqer) by his son, the "hereditary prince", "count", "overseer of the priests of Wepwawet, Lord of Asyut", "overseer of the priests of Anubis, Lord of Ra-qereret" Mesehti(-iqer). Furthermore, hieroglyphic inscriptions mention a "priestess of Hathor" Senbet.

As far as the evidence shows, the tomb was fully decorated with painted inscriptions and scenes executed on a thin layer of gypsum plaster. Densely covered with Hieratic and Arabic graffiti of later re-use, much of the tomb's original wall decoration is still visible. Having a painted false door flanked on each side by offering scenes on the niche's western wall, the other two walls are devoted to offering lists associated with priests performing funerary rites and both slaughtering and offering scenes. The inner hall's northern, southern and eastern walls are decorated with a variety of themes showing fine workmanship: hunting in the desert, spearing fish, netting birds, herdsmen

<sup>14</sup> Ch. Palanque, in: BIFAO 3, 1903, 119–121.

<sup>15</sup> PM IV, 264.

<sup>16</sup> D. Magee, *Asyut to the end of the Middle Kingdom. A Historical and Cultural Study I–III*, 1988, 30–31.

and cattle crossing water, feeding cranes, tending cattle, fighting bulls, agriculture pursuits including ploughing, hacking ground, harvesting, transporting sheaves and filling a granary with the produce, preparing bread and beer, clapping and dancing, sailing boats, forming sacred symbols of wood, marching soldiers (pl. 3) and fighting men etc.

Paleography, orthography, phraseology and iconography suggest a late First Intermediate Period date for the tomb and that Iti-ibi(-iqer) and his son Mesehti(-iqer) were successors of the three well known First Intermediate Period nomarchs Khety I, Iti-ibi and Khety II.

M. Kh.

#### *Tomb N13.1, forecourt*

Cleaning the forecourt resulted in detecting two rows of shafts, which were used for burials of poor people (pl. 5). Fourteen small rock cut shafts – some of them are left unfinished – are situated in front of Tomb N13.1 (fig. 4). The completely executed ones show an average depth of 1 m to 1,20 m and an average base of 70 x 70 cm and functioned as tombs. To the west, there is often a small extension under the rock surface used as a burial chamber. These chambers were sealed with mud and irregular stone blocks as two undisturbed shaft tombs show.

Each finished shaft housed one burial: The bodies were placed in a contracted position, lying on the left side looking at the city or the Nile. Impressions of textile on the back of mud lumps show that the people were buried dressed or wrapped in cloth. Some shaft tombs contained men (F3, F5, F8, F10), others women (F4, F14) or children (F7). The bodies were sometimes laid on a wooden frame as some remains suggest. A reed box (length: c. 80 cm; inner height: c. 16 cm) was used as a coffin in F11. The reed stalks were bound by nine cords on the long side and by five cords on the narrow side. A round pillow for the head was made of short sticks. Several small reed stalks were also found together with the skeleton of a circa six year old child in the disturbed shaft F7. They might be also the remains of a reed box or reed mat.

Only three burials contained grave goods. There were no objects found in the undisturbed burial in shaft F4. The adult woman in F14 had a vessel; the heads of the men in F5 and F8 respectively were lying on a headrest (figs. 5–6). These objects point to a contemporary date of the shafts and Tomb N13.1 (end of the First Intermediate Period). It seems to be highly probable that the clientel of Iti-ibi(-iqer), owner of Tomb N13.1, used the area in front of the nomarch's tomb as their burial ground.

Several objects were found on the surface of the forecourt. A First Intermediate Period bowl with an incised depiction of a bird (fig. 8a; S06/st631.2) and a figure of a hippopotamus made of pottery and presumably of Middle Kingdom date (fig. 7; S06/22) are especially worth mentioning. The hippopotamus is standing on a nearly rectangular base. The contours of the body are not very accentuated. On the back, one can feel a slight line. There are already two other hippopotamus figures from Asyut in the Egyptian Museum in Cairo which can be compared with this one<sup>17</sup>.

J. K.

#### *Graffiti from the New Kingdom in Tomb N13.1*

After the discovery of Tomb N13.1 in 2005, a first registration and documentation of the graffiti covering the tomb walls took place. Altogether 148 graffiti were counted. They are written or painted on each wall and on both pillars, out of consideration for the original decoration. Most of

<sup>17</sup> A. Tony-Révillon, in: ASAE 50, 1950, 59–61.

them cover the South wall (45 items); nearly the same amount is to be found on the North wall (41 items) as on the West wall with its niche (40 items). Only one graffito is preserved on the partly damaged East wall. Pillar A was used for 13, Pillar B only for 8 graffiti. Beside the many texts, there are several fine drawings of human beings and animals (among others hippopotamus, gazelle, lion, ram, bull/cow, dog, jackal). Offering tables with flowers are also depicted. The colour of the graffiti's ink is normally black, but some parts of texts and some pictures are painted in red. A small amount of the pictures, which are probably from a later date, is incised or picked into the plaster. The length of the text graffiti is varying from only one or two words until quite extensive texts with several lines in a column; one text is written in two very long lines covering several metres over the North and West walls. The script is over all Hieratic from very different hands, one text is written in less cursive hieroglyphs. Based on palaeography and the few dated texts, the graffiti seem to be written within the time span from the end of the 17<sup>th</sup> until the 20<sup>th</sup> dynasty. The titulary of Amenhotep III is found twice (pl. 5) in historical notes on the North wall (one is mentioning the 30<sup>th</sup> year), the names of Ramesses II occur twice on the South wall.

The current decipherment of the graffiti already shows many different sorts of text: there are to be found: a) teachings, b) prophecies, c) hymns, d) visitors' graffiti (mainly in the formula: "The scribe ... came to see the beautiful temples of ... in Asyut ..."), e) historical notes, f) offering formulas, g) miscellaneous<sup>18</sup>.

Within the groups a), b) and c) J. Kahl and myself could identify several beginnings of well-known Egyptian literary works:

- 1) Twice the "Teaching of Amenemhet I"  
North wall, 6 lines: Helck's edition Ia-IIIc<sup>19</sup>  
almost opposite on the North wall of Pillar B, 5 lines: Helck's edition Ia-IIe<sup>20</sup>
- 2) Once the "Hymn to the Nile"  
West wall, niche, 10 lines: van der Plas' edition I,1 -V,8<sup>21</sup>
- 3) Once the "Teaching of Khety"  
West wall, 10 lines: Helck's edition Ia-VIc<sup>22</sup>
- 4) Once the "Teaching of a man for his son"  
South wall, 8+x lines: Fischer-Elfert's edition §1,1-1,4<sup>23</sup> with additional fragments
- 5) Twice the "Loyalist Teaching"  
South wall, 6 lines: Posener's edition §1,1-4,9<sup>24</sup>  
almost opposite on the South wall of Pillar A, 22+x lines: Posener's edition §1,1-2,7 with additional fragments
- 6) Once the "Prophecy of Neferty"  
Pillar A, 23 lines: Helck's edition Ia-IIIe<sup>25</sup> with additional fragments

Concerning group d), the visitors' graffiti, it is interesting that various Siutian gods and their temples are mentioned, so Wepwawet (Lord of Asyut), Anubis (Lord of the necropolis Ra-qereret),

<sup>18</sup> It is planned, that J. Kahl will publish the groups d), e), f), g), I will focus on groups a), b), c).

<sup>19</sup> W. Helck, *Der Text der „Lehre Amenemhets I. für seinen Sohn“*, 1969, 7-23.

<sup>20</sup> *Ibid.*, 7-17.

<sup>21</sup> D. van der Plas, *L'hymne à la crue du Nil II*, 1986, 7-51.

<sup>22</sup> W. Helck, *Die Lehre des Dw3-Htj I*, 1970, 12-45.

<sup>23</sup> W. Fischer-Elfert, *Die Lehre eines Mannes für seinen Sohn*, 1999, plates.

<sup>24</sup> G. Posener, *L'enseignement loyaliste*, 1976, 53-84.

<sup>25</sup> W. Helck, *Die Prophezeiung des Nfr.tj*, 2000, 5-19.

Hathor (Lady of Medjeden), Osiris (Lord of Ta-djeser), but also Ptah, Thot, and Seshat. Exceptional is the repeated designation of a “temple of Djefai-hapi”<sup>26</sup>.

This situation that classical school texts are written on tomb walls is – as far as we know – without parallel. The particular location of Tomb N13.1 on the highest level of the mountain allows a wonderful view over the necropolis, the town and the Nile, and in former times also over its temples. The possibility that teachers in ancient Asyut undertook field trips with their pupils to the top of the hill and had a rest in an old shady tomb while repeating and writing literary texts as well as visitors’ graffiti, was explained in detail by J. Kahl<sup>27</sup>. The further study of the texts, their special spellings and readings, the datings, authors and the spaces, which were chosen for writing, will perhaps add new aspects on this interesting find and will enlarge the corpus of Pharaonic graffiti<sup>28</sup> with hitherto unknown material.

U. V.

### *Wooden Models from Asyut*

During the seasons 2004–2006, the Asyut Project Team discovered quite a large amount of wooden model objects, including fragments of food producing activity, boats and offering bearers, as well as model weapons, shields and tools.

Tomb N 13.1 offered some wooden models, among them several oarsmen. Found in the surface gravel inside the tomb, they cannot be said to belong to this tomb originally, but their shape matches the First Intermediate Period style (pl. 6)<sup>29</sup>.

The richest material of wooden models was discovered in Tomb III (N 12.1). Already the cleaning of the surface showed fragments of model figures, utensils of granaries as well as model oars, especially in the Coptic niches behind shafts 3 and 4.

- Shaft 1 was excavated and refilled in the early 20<sup>th</sup> century and accordingly the finds of this shaft comprise a mixture of wooden model fragments obviously from all over the necropolis<sup>30</sup>, including remains of human figures, in particular heads and arms, model jars, some architectural fragments and small parts of offering bearers.
- Shaft 2 brought a more homogeneous group of fragments to light. From the bottom of the shaft and out of the burial chamber came fragments of model figures (a torso, two lower body parts, arms and legs) belonging to one group with particularly intensive yellow and red colours and the same elaboration: the small model hands are rounded on sides and front, without any details, as well as the arms and legs which show no natural shape, but seem comparatively short.
- The largest group of objects was discovered in shaft 3. Although this shaft was already excavated and refilled again in modern times, its burial chamber contained many objects of homogeneous sets which can be believed to come originally from this place. In comparison with contemporaneous models and because of their position and the accompanying material (e.g. model shields and weapons) a dating into the late First Intermediate Period seems highly probable<sup>31</sup>. Among others the shaft and above all its burial chamber contained equipment of

<sup>26</sup> J. Kahl presented several lectures on this peculiarity and its interpretation in 2006.

<sup>27</sup> J. Kahl, in: GM 211, 2006, 25–29.

<sup>28</sup> For the corpus see now for example A.J. Peden, *The Graffiti of Pharaonic Egypt*, PÄ 17, 2001.

<sup>29</sup> Their shape strongly resembles e.g. the Mentuhotep II models; cf. D. Arnold, *Der Tempel des Königs Mentuhotep von Deir el-Bahari III. Die königlichen Beigaben*, AV 21, 1981, 21–23, pl. 11–13.

<sup>30</sup> Cf. J.Kahl/M.El-Khradragy/U.Verhoeven, in: SAK 33, 2005, 160.

<sup>31</sup> Cf. A.M.J. Tooley, *Middle Kingdom Burial Customs. A Study of Wooden Models and Related Material*, unpublished Ph.D. Thesis, Liverpool University, 1989, 35–38, 59–62 (cf. especially Mesehti’s models).

boats (e.g. oars, canopy posts, a canopy roof, stern posts), fragments of a granary (grain sacks, grain measures) as well as architectural elements (e.g. one outer wall, painted yellow with red door passage). There are also hints for food producing activities, consisting of jars, working tables or vats, a fan and an oven. Additionally, some agricultural activity was originally placed in the burial chamber (we found two legs of model cattle, probably a plough and a yoke). Furthermore the shaft and the burial chamber included more than 50 arms and arm fragments of model figures showing a broad variety of activities, together with a few legs. In contrast to the model figure limbs of shaft 2, these mostly show naturally shaped details like muscles and individually formed fingers. The colors are of soft brown and dark red, few yellow and one orange example. Partly preserved is one sitting figure (an oarsman? h: 17,3 cm) and two more heads of the same type with elaborated shaped faces, thoroughly painted, showing details like eyebrows and hairline. Apart from the model figures and utensils integrated in activities, shaft 3 revealed a large number of broken wooden model shields (h: about 40 cm), handles of model tools (e.g. ploughs) and handles of model axes (h: about 37,5 cm).

- At the bottom of shaft 4, which seemed undisturbed since Coptic Period, we discovered model vats, the basket of an offering bearer and an oar. The burial chamber contained human model figures in good condition, all of them male, wearing white skirts: two sitting with red skin (h: 10–11 cm) and two with yellow (h: about 11 cm), as well as three standing figures (h: between 20 and 22 cm) also painted red. Their appearance differs from the figures of shaft 3, especially the more roughly shaped faces, with less details, lacking for example mouths and eyebrows. Their original activity can only be reconstructed by their postures; the red figures could come from a boat (fig. 10)<sup>32</sup>, the yellow workers from a granary or food producing process. Likewise, well preserved is some bakery/brewery equipment, consisting of two grinding tables, several vats, a grain measure and a grain bag, a small basket of an offering bearer and two large yellow jars (h: 10,6 cm and 11,4 cm). Two mast-rests (28,9+y cm and 17,5+y cm) and an oar-blade prove the original presence of ships.

All the model objects of Tomb III show a high quality, but differ from shaft to shaft in their elaboration, probably made by different hands or with some temporal gap in between.

Tomb IV (N 12.2), plundered in antiquity, offered only little material, but nevertheless it yielded a pair of small offering bearers, one male and one female (h: about 16,4 cm+y) along with several more fragments of human model figures and of a model boat out of shaft 2<sup>33</sup>. Shaft 1 contained remains of at least one boat (identifiable through fragments of a mast-rest, a large rudder, a buffer and probably a bench for rowers)<sup>34</sup> together with a working table and a vat. Deposited by the early excavators<sup>35</sup> in one of the Coptic niches were several fragments of human figures and model furniture.

M. Z.

<sup>32</sup> For example cf. Museum of Fine Arts, Boston, accession no. 04.1779a (model boat, 12<sup>th</sup> dynasty), acc.no. 21.406a–b (model boat from el-Bersheh), for similar figure without arms: acc.no. 15-4-416.1; and B. Landström, *Die Schiffe der Pharaonen. Altägyptische Schiffsbaukunst von 4000 bis 600 v. Chr.*, 1974, 74.

<sup>33</sup> Both shafts were discovered under a late plaster floor, cf. J.Kahl/M.El-Khadragy/U.Verhoeven, in: SAK 33, 2005, 163.

<sup>34</sup> Cf. CG 4798–4976 et 5034–5200, 2, 12, 51; B. Landström, *Die Schiffe der Pharaonen*, 1974, 70–74.

<sup>35</sup> Cf. D.P. Ryan, *The Archaeological Excavations of David George Hogarth at Asyut, Egypt*, 2004, 61–62. Hogarth left “[...] things not worth sending [...]” in Tomb IV.



*Some selected finds*

Work in the magazine at Shutb focused on wooden models, pottery and some other small objects. The amount of pottery covers the periods from the First Intermediate Period and the Middle Kingdom (cf. some examples in fig. 8) to the Byzantine and Islamic Period (cf. some examples in fig. 9). A fragment of a wooden scepter (S04/231) bears an inscription mentioning the “Royal Scribe and Overseer of the Double Granary of the Lord of the Two Lands Pa-ra-hotep” (fig. 11). Thanks to a paleographic analysis of the hieroglyphic inscription by Jan Moje, Pa-ra-hotep probably dates to the reign of Ramesses II. Pa-ra-hotep joins other high officials who held the title „Overseer of the Double Granary of Upper and Lower Egypt“ at the end of the Eighteenth Dynasty and at the beginning of the Nineteenth Dynasty, e.g. Si-ese I, Wepwawet-mose II, Si-ese II, Qeny and Si-ese III. These officials showed clear linkages to Asyut so that Bohleke came to the conclusion that branches of a larger Asyut family gained influence and key positions in the royal hierarchy at the end of the Eighteenth Dynasty and during the Nineteenth Dynasty<sup>36</sup>. Pa-ra-hotep’s titles and the finding place of S04/231 (Tomb III in Asyut) make it plausible that he also belonged to this family and that he was once also the head of the royal grain administration.

J.K.

<sup>36</sup> B. Bohleke, *The Overseers of Double Granaries of Upper and Lower Egypt in the Egyptian New Kingdom, 1570–1085 B.C.*, 1995, 295.

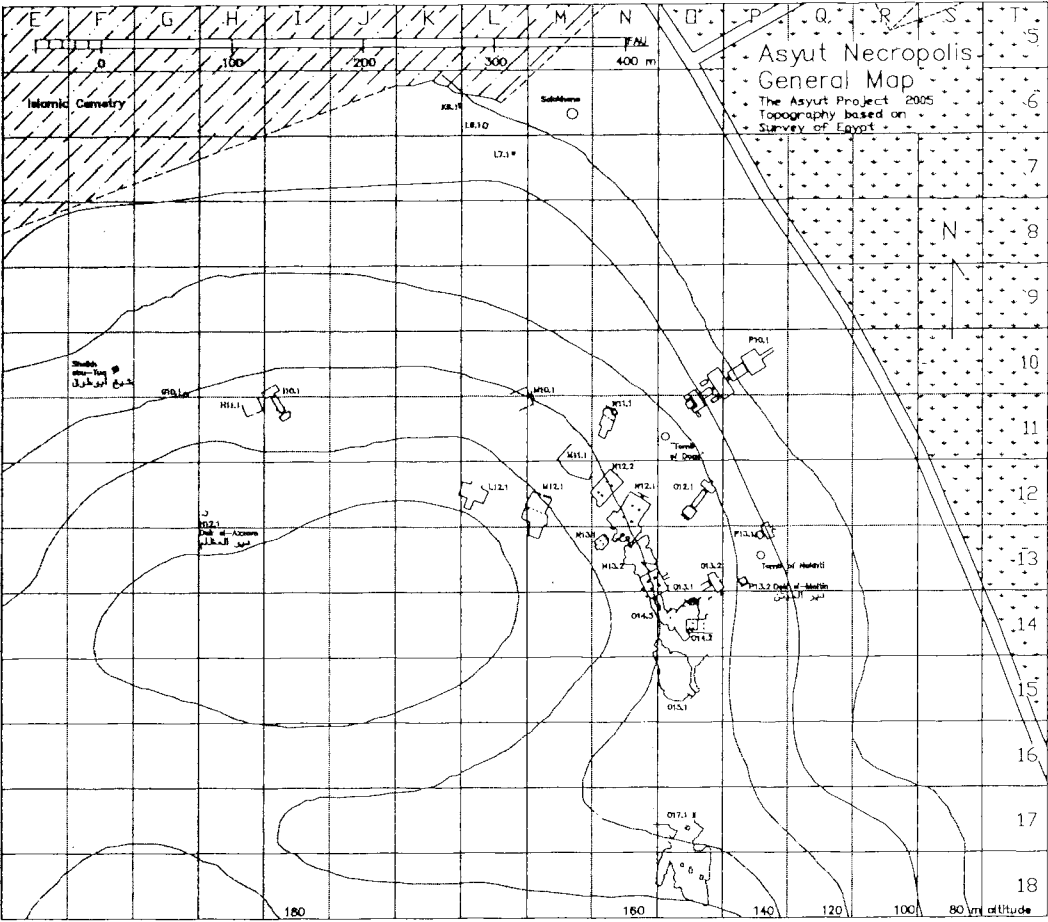


Fig. 1: Map of the necropolis (Ulrike Fauerbach)

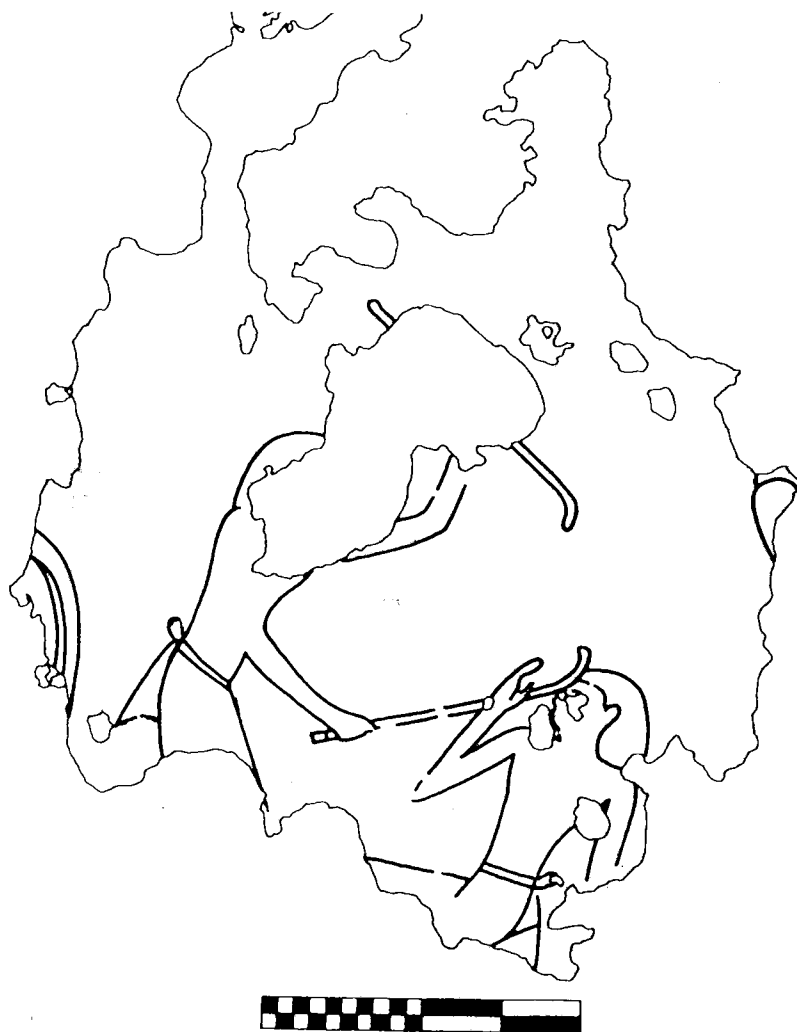


Fig. 2: Tomb III (N12.1), northern wall,  
fragment of painting (drawing: Ilona Regulski)

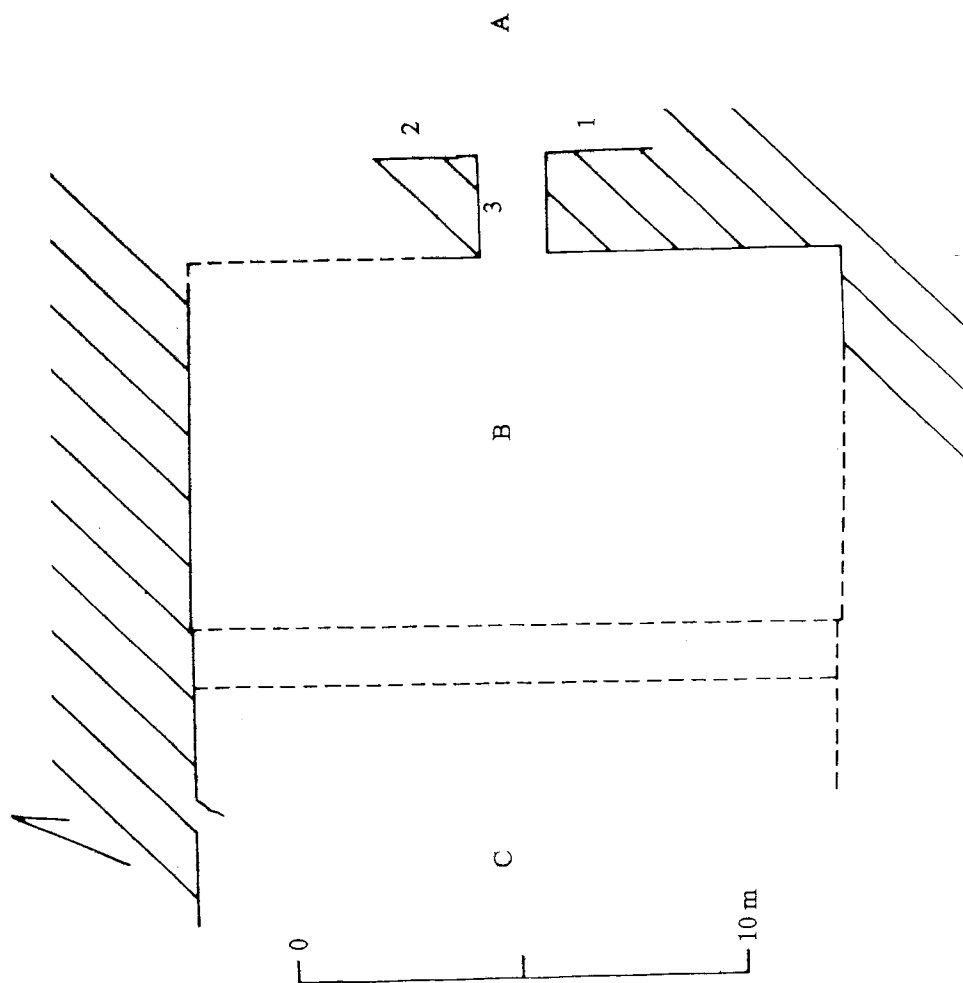


Fig. 3: Tomb M10.1 (ground plan: Ulrike Fauerbach)

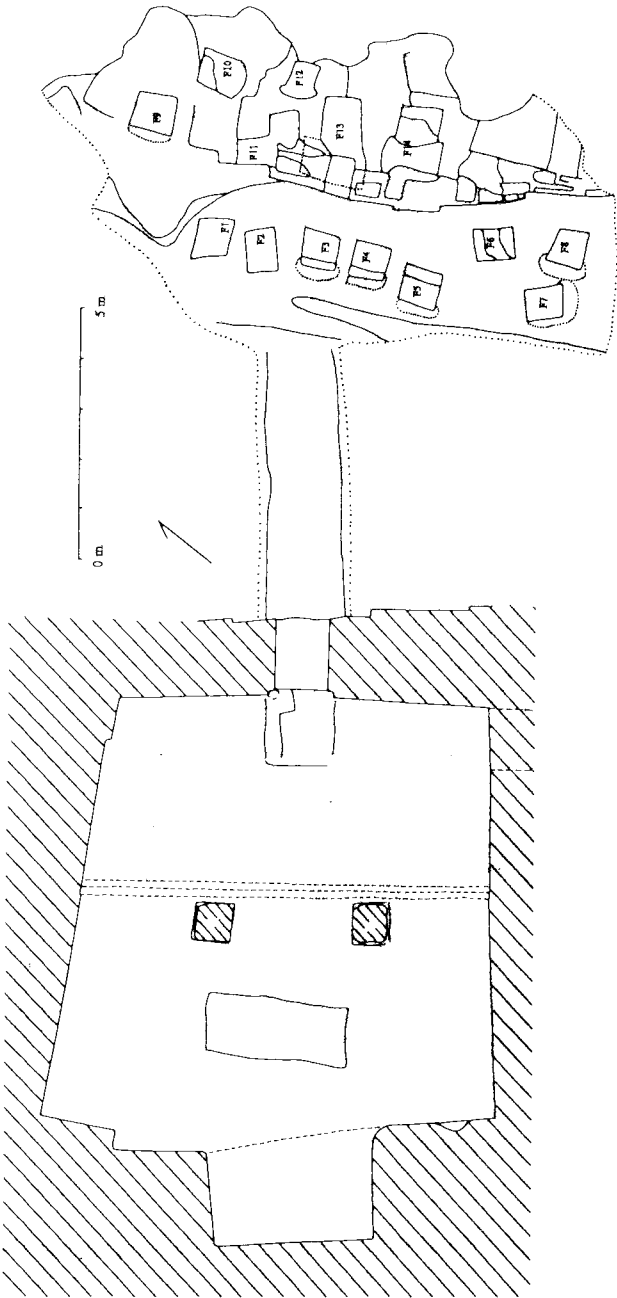


Fig. 4: Tomb N13.1 (ground plan: Meike Becker/Ulrike Fautbach)

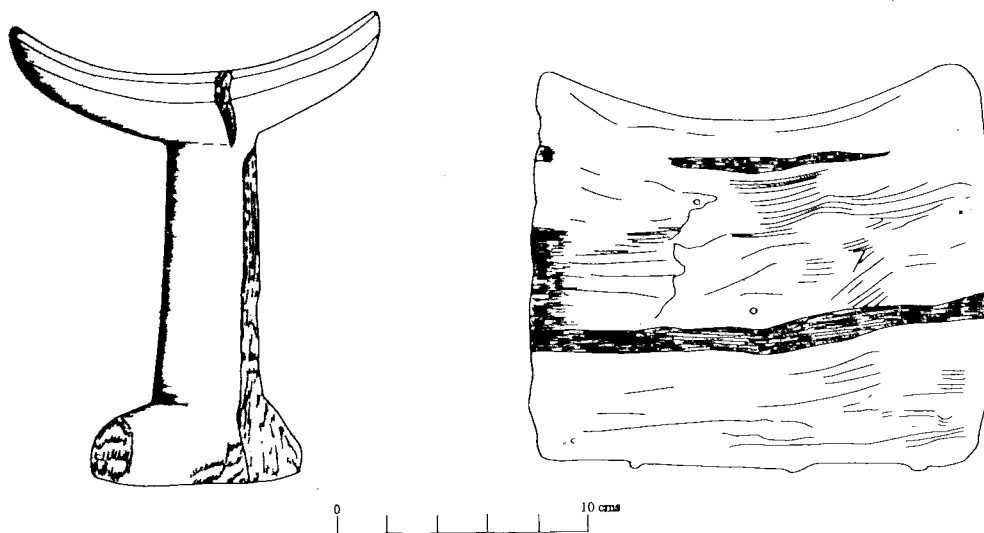


Fig. 5: Head-rest S06/24 (Tomb N13.1, shaft F5; drawing: Sameh Shafik)

Fig. 6: Head-rest S06/25 (Tomb N13.1, shaft F8; drawing: Sameh Shafik)

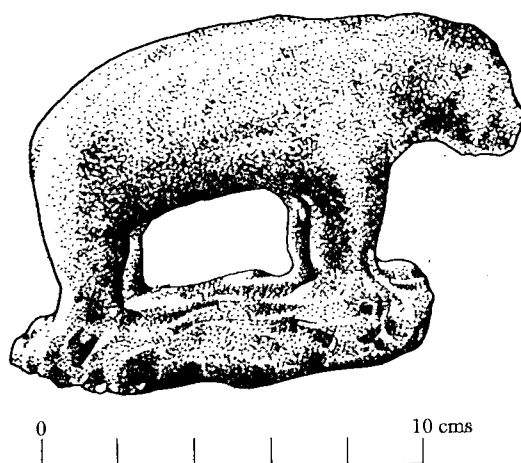


Fig. 7: Figure of a hippopotamus S06/022 (Tomb N13.1, court, surface; drawing: Amar Abu Bakr)

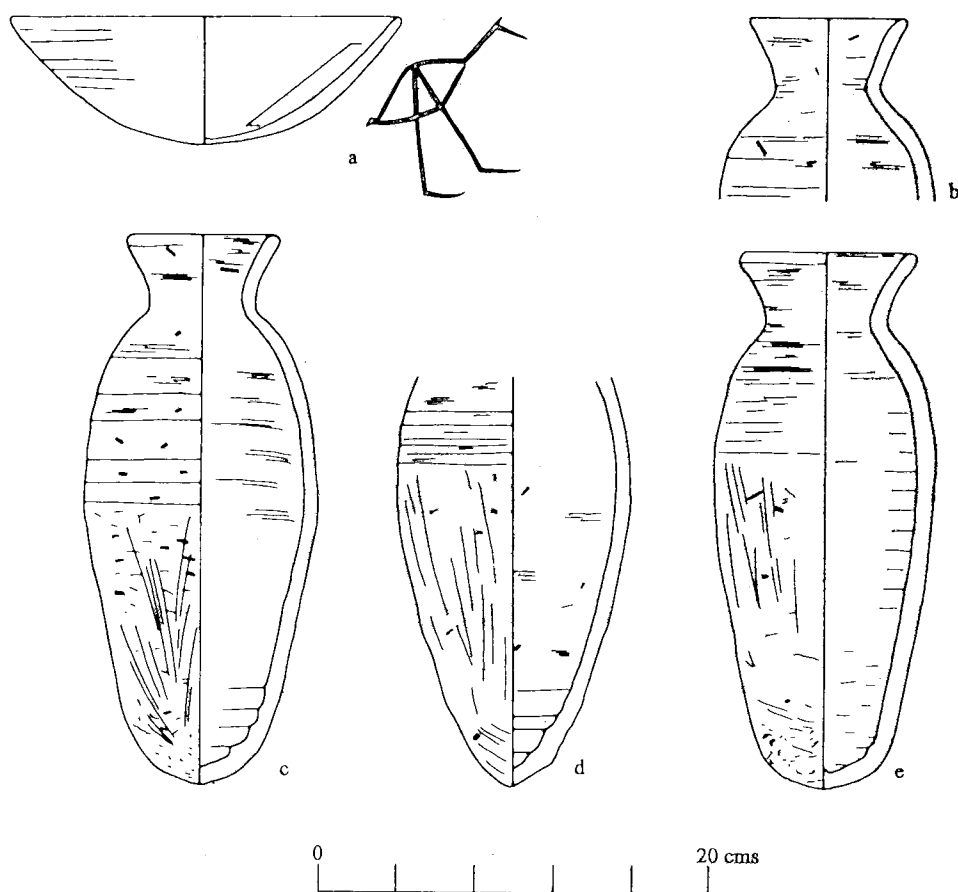


Fig. 8: Pottery of the First Intermediate Period and the Middle Kingdom:  
 a S06/st631.2 First Intermediate Period bowl with an incised depiction of a bird, Nile silt  
 b S05/124.2 Funnel neck jar, Nile silt  
 c S05/117 Funnel neck jar, Nile silt  
 d S05/124.1 Funnel neck jar, Nile silt  
 e S05/105 Funnel neck jar, Nile silt

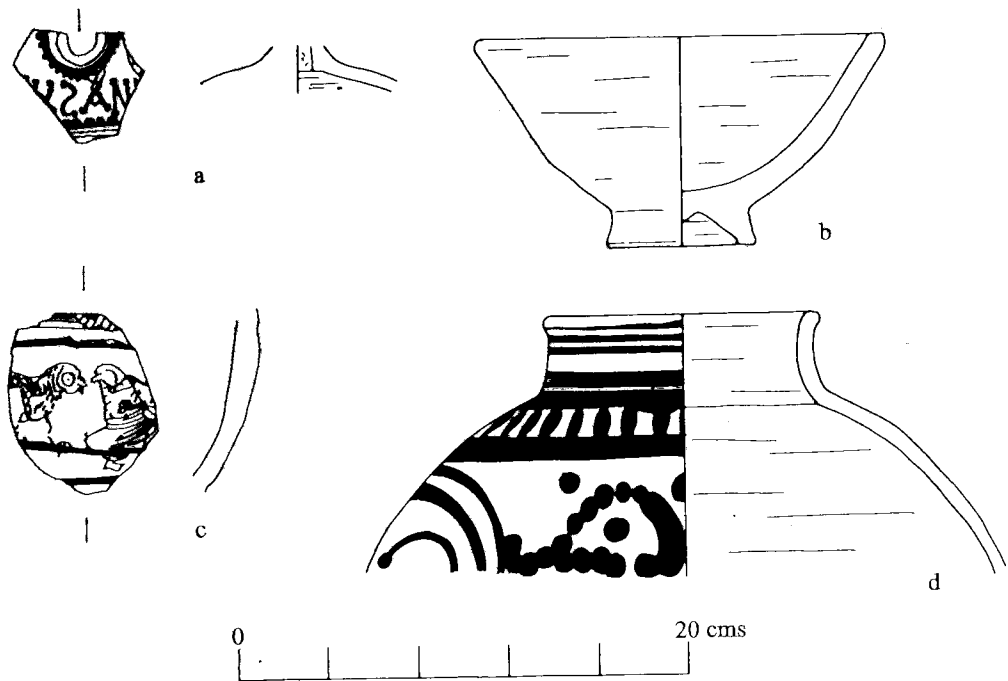


Fig. 9: Pottery of the Christian Era and Islamic Period:

- a) S06/st519 Painted fragment, brown Nile silt.
- b) S05/st94.2 Glazed pottery from the Fatimid Period; inside yellow, outside without glaze (probably 10<sup>th</sup> century AD, cf. G. Pierrat, in: CCE 2, 1991, 196 (G 3), 203).
- c) S04/226: Painted fragment, Nile silt.
- d) S05/st457.15: Painted fragment, Nile silt.



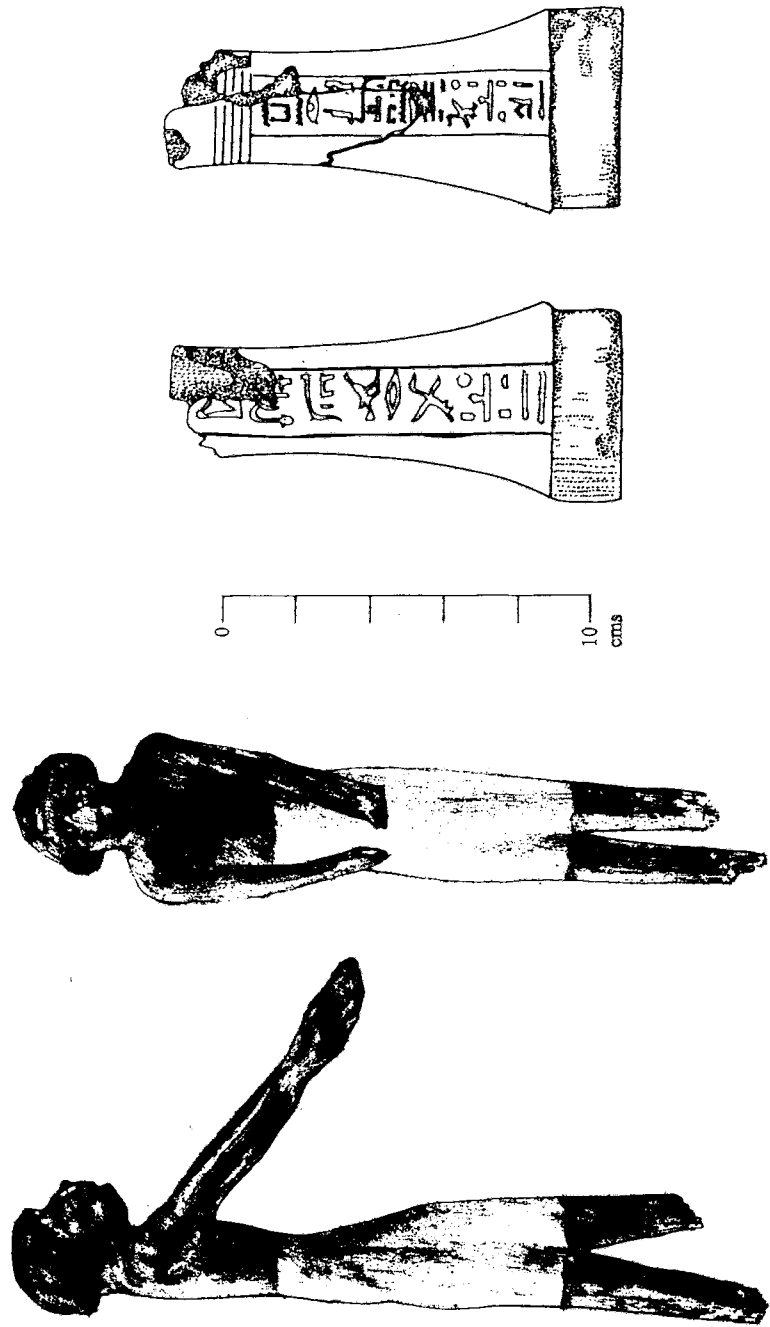
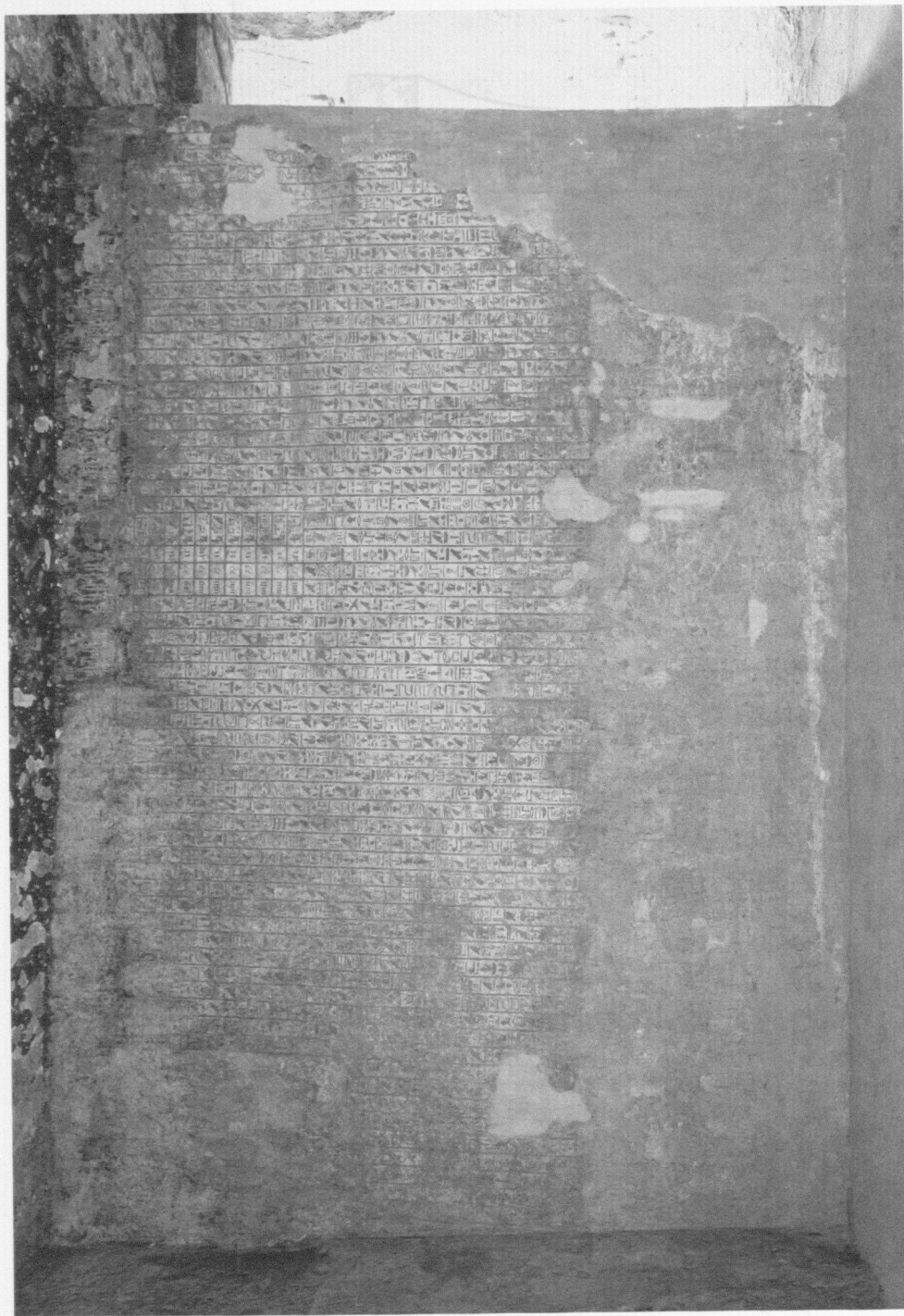
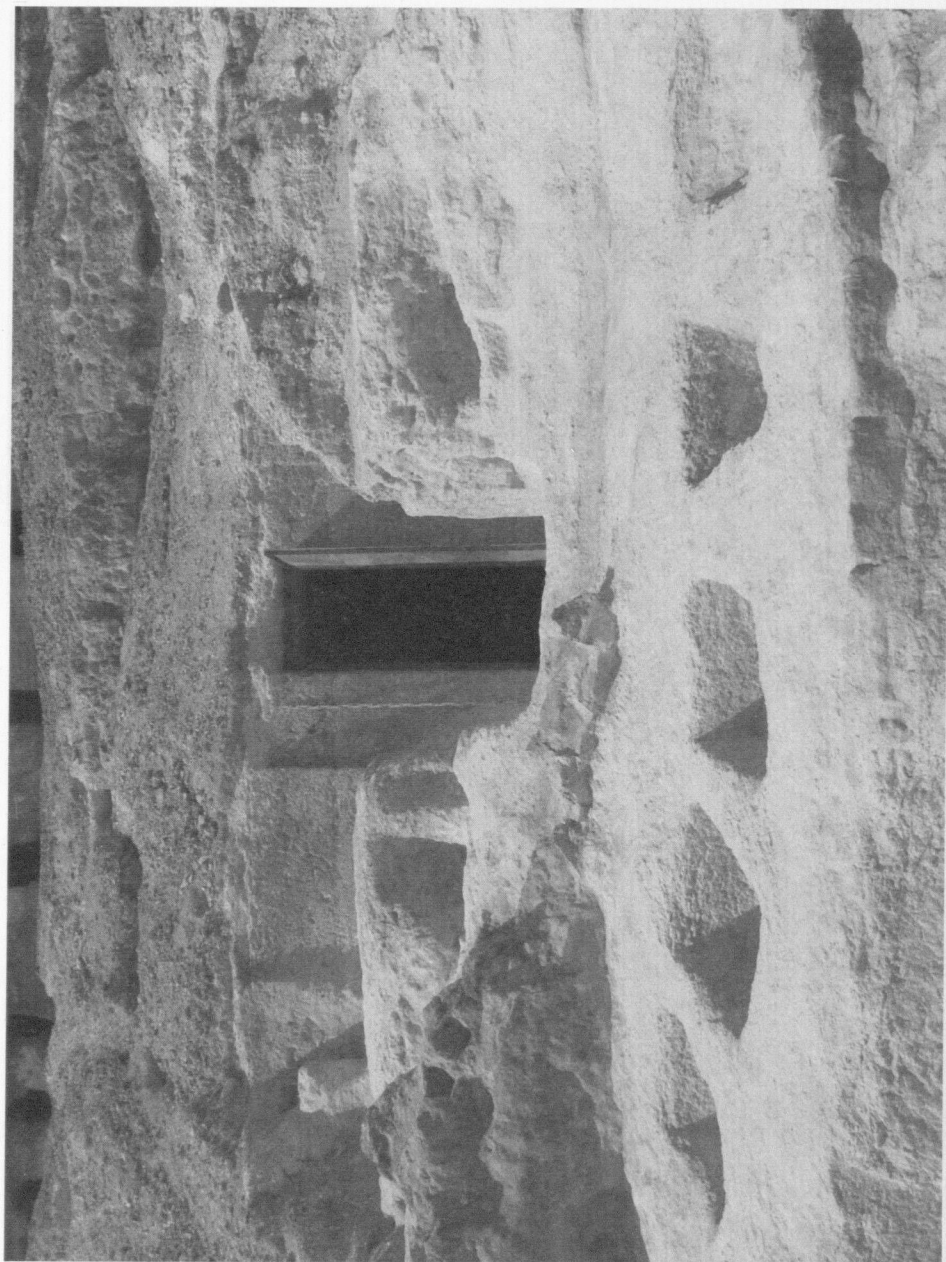


Fig. 10: Sailor from a model boat (S05/112)  
(drawing: Amr Abu Bakr)

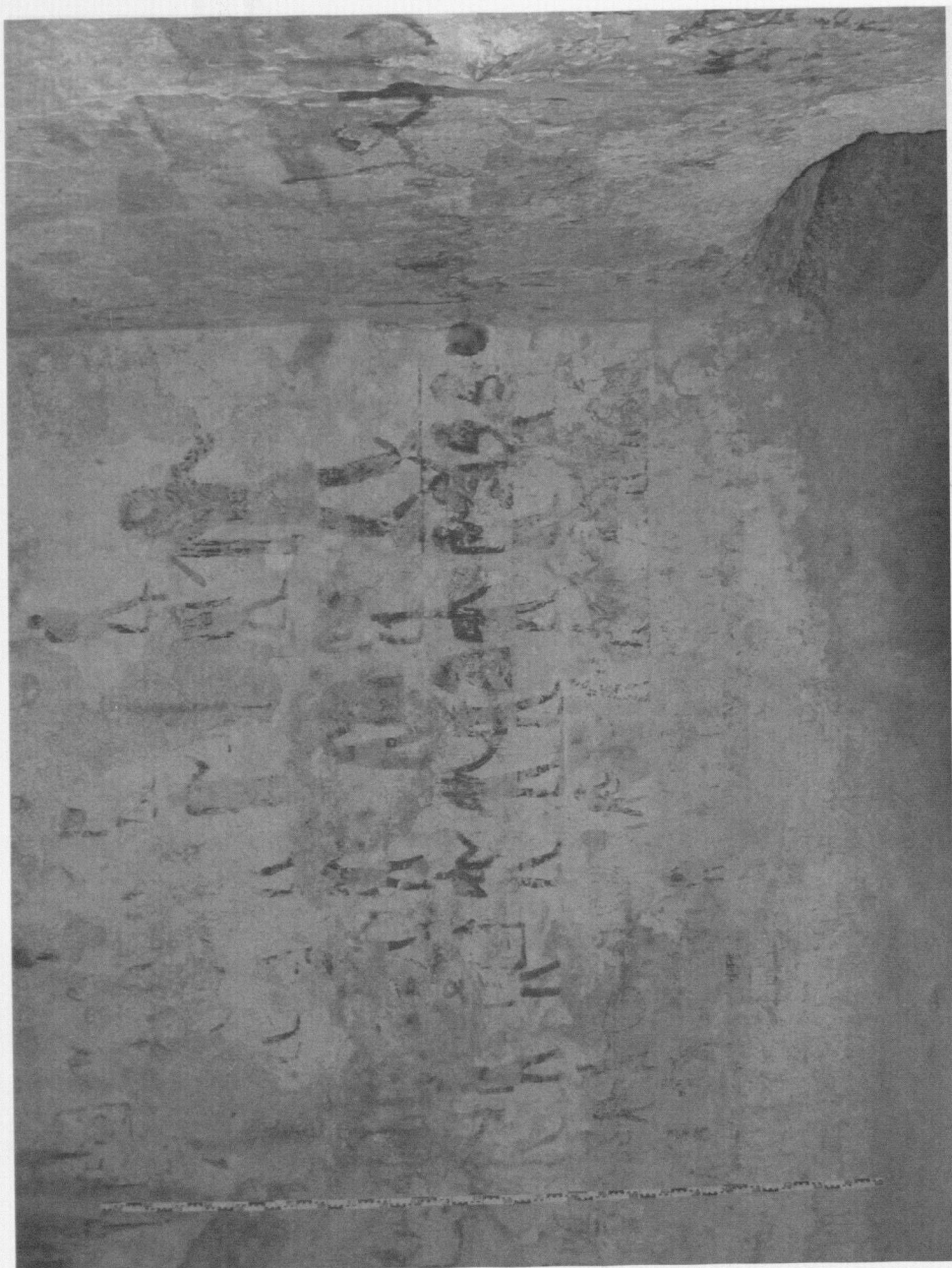
Fig. 11: Fragment of a wooden scepter (S04/231)  
(drawing: Sameh Shafik)



Pl. 1: Tomb I, the ten contracts of Djefai-hapi (© Fritz Barthel)

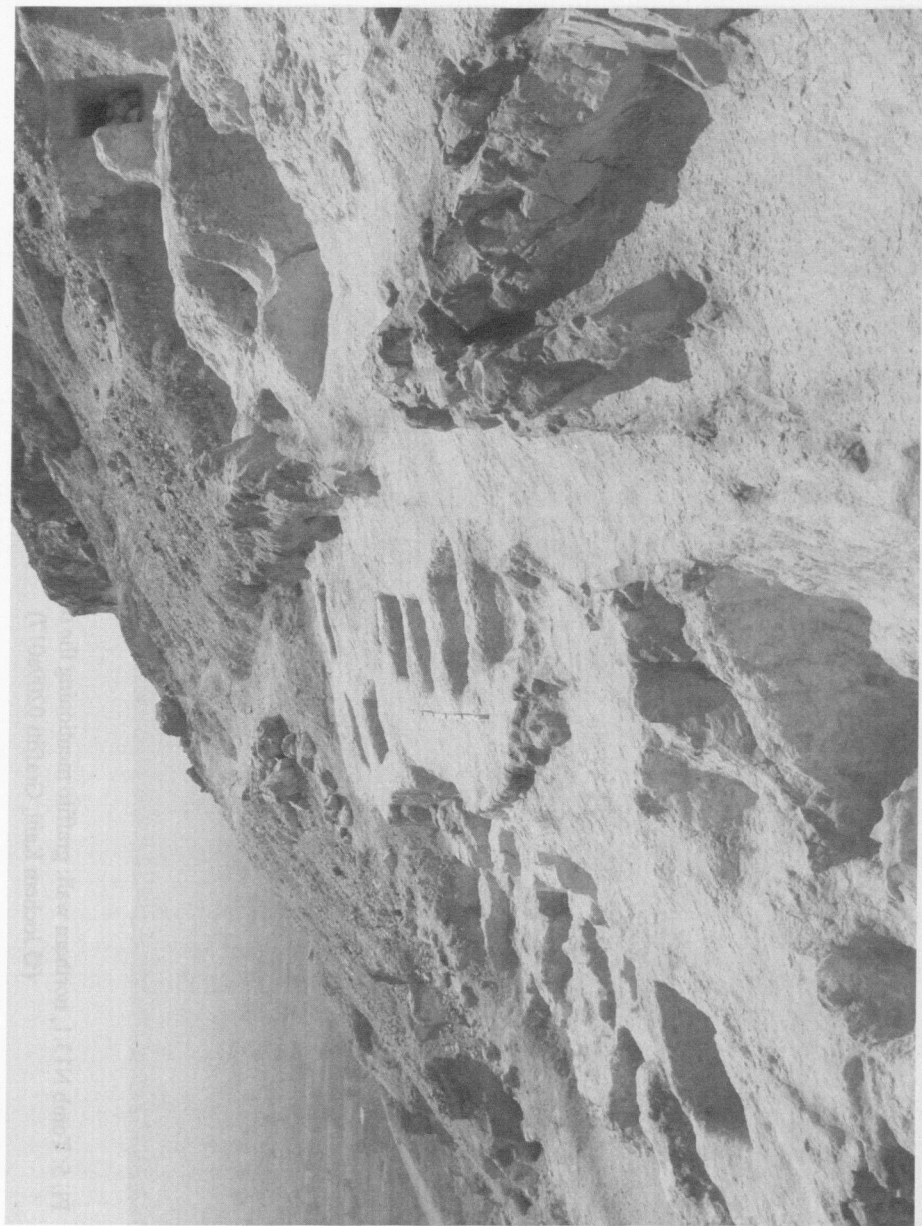


Pl. 2: Tomb N13.1, entrance area (© Jochem Kahl)

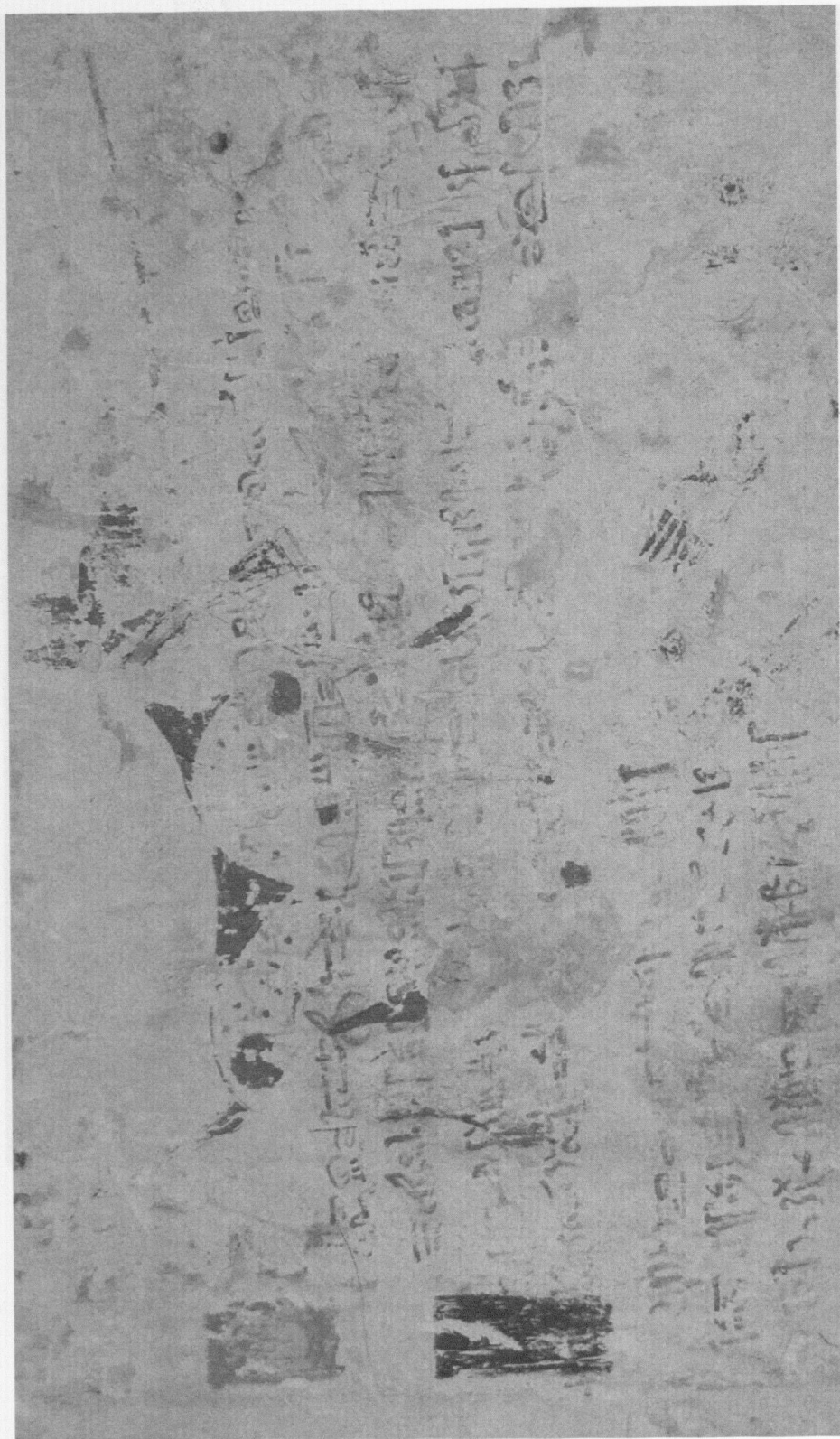


Pl. 3: Tomb N13.1, eastern wall: marching soldiers (© Jochem Kahl)





Pl. 4: Tomb N13.1, forecourt (© Jochem Kahl)



Pl. 5: Tomb N13.1, northern wall: graffiti mentioning the names of Amenhotep III  
 (© Jochem Kahl, Graffiti 0209a017)

