

The Asyut Project: Fifth Season of Fieldwork (2007)*

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Abstract

The fifth season of fieldwork at Gebel Asyut al-gharbi focused on epigraphic work in Tomb I and Tomb N13.1 as well as on cleaning the shafts of Tomb N13.1 and its forecourt.

Epigraphic work in the Great Transverse Hall of Tomb I concerned scenes of fishing and fowling, of a vineyard and of the presentation of offerings. In Tomb N13.1, there is obviously a close connection between the subject matter of literary and visitors' graffiti on the one hand and the original tomb decoration on the other hand. The shafts in Tomb N13.1 turned out to be plundered and reused in antiquity. Mapping the Gebel Asyut al-gharbi was also continued. The Islamic pottery found in Tomb III, IV, and N13.1 was studied.

From 27th August to 4th October 2007, the Egyptian-German joint mission of Sohag University and the Johannes Gutenberg-University Mainz conducted its fifth season of fieldwork in the ancient necropolis of Asyut situated in the western mountains.¹ In addition, the mission studied objects in the magazine at Shubb, also from 27th August to 4th October 2007.² Diverse fieldwork activities were undertaken:

Mapping Gebel Asyut al-gharbi

The mapping of Gebel Asyut al-gharbi was continued by surveying its northern and western parts. As a result, the map now includes more than 120 architectonical structures at the end of this season (fig. 1).

* During the fieldwork we received full cooperation and encouragement from the Supreme Council of Antiquities. Thanks are due in particular to the Chairman, Prof. Dr. Zahi Hawass, to the Head of the Archaeology Sector, Mr. Sabry Abdel-Aziz, to the late Director General of Antiquities for Middle Egypt, Mr. Samir Anis, to the Director General of Asyut, Mr. Abd El-Satar Ahmed Mohamed, and to the Head of the Foreign and Egyptian Missions Affairs and Permanent Committee, Mr. Magdy el-Ghandour. We also thank Mr. Robert Mitchell, Mainz, for correcting and partly translating our texts into English.

¹ For previous work cf.: 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; M. El-Khadragy, in: SAK 35, 2006, 147–165; J. Kahl, in: GM 211, 2006, 25–29; 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; M. El-Khadragy, in: BACE 17, 2006, 79–95; M. El-Khadragy, in: GM 212, 2007, 41–62; J. Kahl / M. El-Khadragy / U. Verhoeven, in: SAK 36, 2007, 81–103; M. El-Khadragy, in: SAK 36, 2007, 105–135; M. El-Khadragy, in: BACE 18, 2007, 125–144; J. Kahl, Ancient Asyut: The First Synthesis after 300 Years of Research, The Asyut Project 1, 2007.

² Members of the mission were: Prof. Dr. Mahmoud El-Khadragy, Sohag University, field director; Prof. Dr. Jochem Kahl, University of Mainz, field director; Prof. Dr. Ursula Verhoeven, University of Mainz, project director; Dr. Sameh Shafik, epigrapher; Dr. Abd el-Naser Yasin, Islamic Studies; Dr. Jan Moje, Egyptologist; Lic. Phil. Ilona Regulski, epigrapher; Dipl. Ing. Manja Maschke, architect; Meike Becker, M.A., Egyptologist; Monika Zöller, M.A., Egyptologist; Magdalena Patolla, M.A., anthropologist; Yasser Mahmoud, Egyptologist; Hazim Salah Abdallah, Egyptologist; Mohamed Naguib Reda, Egyptologist; John Moussa Iskander, Egyptologist; Ibrahim Kedeess, Egyptologist; Hytham Aly Madkour, Egyptologist; Laura Sanhueza-Pino, student of Egyptology; Andrea Kilian, student of Egyptology; Eva Gervers, student of anthropology; Fritz Barthel, photographer; Amer Abu Bakr, draughtsman. The accompanying inspectors were Mr. Ahmed Abd-Alrahim Abd-Almagid and Mr. Mohamed Mustafa Al-Shafey.

The northwestern border of Gebel Asyut al-gharbi according to its ancient usage could be determined as lying about 50 m to the northwest of the mausoleum of Sheikh Abu Tuq. There are the ruins of a brick building and a massive concentration of late Roman and Coptic pottery. Pharaonic pottery was not found. To the north of the brick building is a small wadi cut into the gebel. No more archaeological remains are recognizable further to the north.

The ruins of the monastery of Deir el-Azzam were also surveyed as far as they are visible on the surface (fig. 2). A landslide, caused by heavy rainfalls, tore along parts of the brick building. The ground plan of the still existing ruins differs from the old plans.³ Two wells were located, which belonged to Deir el-Azzam. The western well is at least 3.9 m deep, while the eastern one is 8.9 m (fig. 3).

In addition, a small decorated tomb (probably Middle Kingdom) was relocated next to Deir el-Azzam (to the east of I12.1). The tomb had already been examined by Charles Palanque, a member of the French mission, who worked in Asyut in 1903.⁴ It originally had two rooms, of which only one is still preserved today. The entrance to this room is partially destroyed. The walls were painted, but only some parts of the decoration are still visible. Especially worth mentioning is the condition of the ceiling, which displays a geometrical pattern in vivid colours (fig. 4).

J. K.

Tomb N13.1: tomb shafts

Tomb N13.1 was the last resting place for the Hatia, overseer of the priests of Wepwawet, overseer of the priests of Anubis, overseer of the troops of the entire 13th Upper Egyptian Nome, Iti-ibi (-iqer). After cleaning the surface of the inner hall and parts of the forecourt in 2006, the shafts of the inner hall of N13.1 (fig. 5) were examined this season. During this work a depression in the southern part of the hall turned out to be a third shaft (shaft 3).

All three shafts had been reused and plundered in later periods. Relatively few objects were found, which might have belonged to the original tomb equipment. Some findings of pottery⁵ point to a date of their manufacture during the reign of Mentuhotep II and thus confirm the dating of N13.1 under this king, which was already proposed by philological, prosopographical and art historical criteria.⁶

Shaft 1 is situated in the central axis in front of the tomb's western niche (fig. 6).⁷ It is about 8.90 m deep. On the ground, a small niche opens to the west.

Shaft 2 takes the form of a "sloping passage" at the eastern end of the southern wall; it soon ends in a small rectangular chamber. This architectural feature seems to have been introduced at Asyut for the first time in Tomb N13.1 and occurs in a more elaborated form again in Tomb II (eastern wall) and in Tomb I (southern wall), where the sloping passage leads to a subterranean corridor system branching out widely.⁸ Shaft 2 was reused and broadened during a later period,

³ Cf. G. Maspero, in: ASAE 1, 1900, 111, fig. 1; W. De Bock, Matériaux pour servir à l'archéologie de l'Égypte chrétienne, 1901, 88; cf. R.-G. Coquin / M. Martin, in: A.S. Atiya (ed.), The Coptic Encyclopedia III, 1991, 809.

⁴ Ch. Palanque, in: BIFAO 3, 1903, 121–122.

⁵ Cf. J. Kahl / E.-M. Engel / L. Sanhueza-Pino, in: R. Schistel / A. Seiler (eds.), Handbook of Egyptian Pottery (forthcoming).

⁶ El-Khadragy, in: SAK 36, 2007, 105–135.

⁷ The niche is oriented to the southwest; but since, according to ancient Egyptian understanding the false door gave access to the west, the cardinal points are described according to archaeological convention contrary to geographical facts.

⁸ Descr. IV, 139–141, pl. 44.

because today it cuts into parts of the original decoration of the southern wall. Objects found in shaft 2 point to its reuse during the Third Intermediate Period / Late Period (e.g. Udjat-eye amulet [S07/021; cf. S06/015],⁹ pottery [e.g. S07/st440; S07/st513; fig. 7],¹⁰ wooden head of a coffin [S07/011; fig. 8], wooden crowns and rams' horns, which originally belonged to Ptah-Sokar-Osiris-statuettes¹¹).

Shaft 3 still housed some complete vessels, which belong to the original burial in Dynasty 11.¹² Among others, a drop-shaped vessel with a ritual killing-hole was found (S07/st794; fig. 9).

J. K.

Tomb N13.1: graffiti

In 2007 F. Barthel carried out a complete photographic documentation of the tomb. At the same time, it was possible to facsimilate the remaining drawings and texts of the altogether approx. 140 graffiti dating back to the time of the end of the 17th until the 20th dynasty¹³; moreover, it was possible to check the thus far collected data and measurements, and collate 41 text items and, furthermore, to produce the first final draftings of eight text graffiti. Since the restoration of the wall paintings had been completed in the meantime and scaffolding and transparencies were no longer in use, it was possible to gain an overview of and to analyse the whole composition of the graffiti against the background of the original decoration¹⁴ from the 11th dynasty. Several times – at least as far as the larger, literary graffiti are concerned – a reference to the approx. 500 years older decoration can be found. It can therefore be deduced that the authors of the graffiti chose their spot in a respectful and meaningful manner.

In three cases the scribes intentionally used empty and restricted areas of the wall decoration in between hieroglyphic columns in order to inscribe their writings near the figures of the tomb owner:

1. The partial copy of the “Loyalist Teaching” on the south side of pillar A (graffito A1, cf. fig. 10) is inscribed with very short lines in a high rectangular area beginning at the upper end of the pillar decoration. The graffito is situated between one single hieroglyphic column on the right and four columns on the left under which a figure of the tomb owner is found. Incidentally, the hitherto unknown name of the author of the “Loyalist Teaching” is preserved in the title of this text for the first time.¹⁵

⁹ S07/021: cf. C. Müller-Winkler, Die ägyptischen Objekt-Amulette, OBO Series Archaeologica 5, 1987, 143 („22.–25. Dynastie“); cf. Kahl, Ancient Asyut, pl. 16b for S06/015.

¹⁰ S07/st440: Nile C, h: 29,4 cm, rim diameter: 13 cm; cf. E. Graefe, Das Grab des Ibi, Obervermögenverwalters der Gottesgemahlin des Amun (Thebanisches Grab Nr. 36), 1990, fig. 62.68; S07/st513: Nile C, h: 14,4 cm, rim diameter: 20 cm (230°); cf. J. Budka, Die Spätzeit in Theben-West: Das Asasif. Bestattungsbrauchtum und Friedhofssstruktur anhand der Ergebnisse der österreichischen Ausgrabungen in den Jahren 1969–1977, Band IV: Katalog (unpublished PhD thesis; Wien 2006), 43–44, Reg. 122 a („perserzeitlich“); W.M.F. Petrie, Qurneh, BSAE 16, 1909, pl. 54. 819–820 („XXIII–XXVI Dynasties“).

¹¹ Cf. e.g. W. Seipel, Ägypten. Götter, Gräber und die Kunst – 4000 Jahre Jenseitsglaube, Katalog zur Ausstellung, Schloßmuseum Linz, 1989, 162–165, nos. 128–131 („25.–26. Dynastie“).

¹² Cf. Kahl / Engel / Sanhueza-Pino, in: Schistel / Seiler (eds.), Handbook of Egyptian Pottery (forthcoming).

¹³ Cf. the preliminary details regarding the graffiti by the author: Verhoeven, in: SAK 36, 2007, 85–87.

¹⁴ Cf. the preliminary publication of some scenes by El-Khadragy, in: SAK 36, 2007, 105–135.

¹⁵ Publication in preparation for ZÄS 136, 2009 Cf. my presentation at the 10th International Congress of Egyptologists in Rhodes, May 2008.

2. On the same pillar, however on its west side, there is a graffito with the beginning of the “Prophecy of Neferty” (A7). In this case also, the undecorated high rectangular area in the upper right corner of the wall was used. Here the original decoration consists only of a central hieroglyphic column under which the standing figure of the tomb owner is painted.

3. The graffito with the starting passage of the “Teaching of a man for his son” (graffito S9, cf. fig. 10) that is unfortunately very difficult to discern is located under a single line of hieroglyphs on the south wall which constitutes the upper end of the wall decoration. The graffito in turn utilizes a narrow, vacant area on the right of the vertical hieroglyphs on the right edge of the scene of the goddess of the field¹⁶ and on the left of a lengthy inscription that extends over five columns. The hieroglyphs located directly around the graffito state the tomb owner’s titles.

In six cases references to the pictorial decoration or to the conception of the tomb are ascertainable:

4. The second partial copy of the “Loyalist Teaching” is located on the south wall (graffito S2, cf. fig. 10), more precisely it is located in a scene depicting the nomarch and tomb owner Iti-ibi(-iqer) (on the right) standing opposite one of his predecessors named Khety-iqer (on the left). The graffito is the widest in the whole tomb and measures 135 cm at the point where it is best preserved at a height of only 18 cm. Due to its width it stretches over both kilts of the men standing opposite each other. El-Khadragy suggested to identify his predecessor as being Khety II (owner of the Tomb IV) and he is considering whether Iti-ibi(-iqer) could have been his son.¹⁷ It is intriguing how this teaching, in which the loyalty of functionaries to the king is demanded, is located exactly at the point at which two high functionaries and regional potentates stand opposite one another.

5. One of the two partial copies of the “Teaching of King Amenemhat” (graffito N41, cf. fig. 10) is situated on the north wall in a register beneath a large figure of the tomb owner looking to the east. On the left hand side there is first of all a large grain storehouse depicted in front of which an overseer is standing while looking to the right in order to speak to three approaching porters. The graffito stretches over the heads of all these people located upon a vacant area of decoration. The overseer is lifting his arm in the direction of the workmen in a commanding manner¹⁸. The hieratic text of the teaching has been positioned in such a way that it could be read as a caption on this man. Since in this teaching Amenemhat I speaks to his son and gives instructions to him and to posterity, one could assume that the writer consciously chose this point of reference to the decoration.

6. The second copy of this teaching is located diagonally across from the north side of pillar B (graffito B7, cf. fig. 10) on the lower socle area that remained undecorated. Above this, in the middle area of the pillar wall, the sitting tomb owner is depicted. Under the hieratic inscription there is an expansive black ink drawing (graffito B8) painted on secondarily; this shows a striding powerful man with a shoulder-length wig, a necklace, bracelets, a calf-length loin cloth and sandals. At midriff height there is drawn a male head wearing the white crown. Both faces are looking to the west, the opposite direction of the above depicted tomb owner. The hieratic text may be considered to be a caption on this (royal?) person.

¹⁶ El-Khadragy, in: SAK 36, 2007, fig. 6.

¹⁷ El-Khadragy, in: SAK 36, 2007, 114. fig. 8.

¹⁸ An outstretched arm with the palm of the hand showing downwards, cf. B. Dominicus, Gesten und Gebärden in Darstellungen des Alten und Mittleren Reiches, SAGA 10, 1994, 102, fig. 25.

7. The copy of the “Hymn to the Nile” (graffito W10, cf. fig. 10) is located on the south wall of the niche in the west wall and is therefore situated to the left of the long offering list under which diverse persons are depicted preparing or serving food. The graffito is situated at such a height that a man standing in front of the wall would only have to turn his head to the left while writing in order to have an unimpaired view through the door on towards the distant Nile in the valley. Thus, a form of “spacial-visual poetry” is created making a connection beyond the architecture of the tomb: between the actual geography of the Nile in Asyut and the desired offerings in the tomb which were due to a fertile flooding of the Nile. Directly beneath the hymn’s text there is a two-lined, unfortunately fragmentarily preserved visitor’s remark of the scribe Iahmes in the same handwriting and line width (*jw pw jr.n sh3Jch-ms s3 ...*). A longer inscription of a similar kind begins with the same words on pillar A, south side (A1); the handwriting seems to be identical with that of the “Hymn to the Nile”.¹⁹

8. The graffito with the first six paragraphs of the “Teaching of Khety” (W7) runs across the kilt of the tomb owner who is supporting himself on a stick and is, according to the accompanying inscriptions, observing bulls and agricultural production²⁰. In front of him there are three registers of cattle (including bullfighting motifs) while in the register beneath him craftsmen are depicted: a crouched man with an adze is working on a head high reddish *dd*-pillar, another one is lying next to him, in addition two yellow painted, also head high *tj.t*-knot-amulets are standing or lying respectively in this scene. Further to the left a man is stood working, another one is kneeling; the rest of the register has unfortunately been destroyed.²¹ The text of the “Teaching of Khety” consists of the paragraphs 1,1–6,3²², consequently the chapters 4–6 are to be found therein containing the following types of professions which correspond exactly with the depictions.²³

Chap. 4: sculptor, goldsmith, coppersmith

Chap. 5: carpenter (with the adze)

Chap. 6: jeweller

In the teaching the typology of the barber would normally follow as chapter 7, however this was not copied in the graffito. Instead, directly beneath the text of the teaching there is a further line of text with a short visitor’s inscription of the scribe Men (“son of a *w'b*-priest of Wepwawet ..., born of the lady of the house Net”) who is mentioned in several graffiti inside the tomb.

9. Two lengthier visitor’s graffiti on the western half of the north wall (graffiti N10 and N15, cf. fig. 10) mention that the scribe Men inspected specifically the temple of Hathor of Medjeden.²⁴ It is telling how these texts are positioned behind the large figure of the tomb owner’s wife who is stretching her long menit (and most likely originally a sistrum) towards him: she bears the title

¹⁹ In the middle section of the south wall (S1) there is a third graffito with the name Iahmes, however, the handwriting is clearly different.

²⁰ Cf. El-Khadragy for scene description and epigram, in: SAK 36, 2007, 115–116.

²¹ For an illustration cf. El-Khadragy, in: SAK 36, 2007, fig. 10 and pl. 4.

²² Cf. for an overview of the preserved sources and their sections St. Jäger, Altägyptische Berufstypologien, LingAeg SM 4, 2004, xli sq.

²³ For the text in detail and now in a new translation cf. Jäger, op.cit., 133–135.

²⁴ Two further visitor’s graffiti list several temples and only among them that of Hathor (S12, A1). None of these texts show an obvious reference to the depictions.

of a Hathor priestess²⁵. That the text with its deference towards the local Hathor temple refers to the wife's "Hathoric" actions seems to be obvious.

Tomb N13.1: forecourt

The Asyut Project continued to examine the structure of the forecourt of Tomb N13.1 (fig. 5): 35 small shafts and chambers could be detected this season, so that all in all 49 small structures are known in the forecourt now. Male and female adults as well as children were buried there. For the most part these tombs were disturbed. They contained, if at all, only a skeleton, sometimes a head rest or a vessel. Contrary to the assumption made at the end of the last season, that all these tombs could belong to the entourage of Iti-ibi(-iqer), some of these small tombs belong to the Old Kingdom, others to the 11th Dynasty. The latter tombs seem therefore to have been the last resting place of Iti-ibi(-iqer)'s clientele (e.g. N13.11).²⁶

All tombs were numbered according to the system of the map of Gebel Asyut al-gharbi ("map of the necropolis"; for the system cf. U. Fauerbach, in: SAK 34, 2006, 245–246). This means, the provisional numbers, which were given last season to the shafts in front of N13.1, are outdated and were replaced by an ordinary number according to the map of Gebel Asyut al-gharbi. The actual numbers, according to the map of Gebel Asyut al-gharbi and the provisional numbers, which were used after the 2006 season of fieldwork,²⁷ correspond as follows:

N13.1 site plan 2006 provisional numbers	N13.1 site plan 2007 actual numbers
F1	N12.8
F2	N12.9
F3	N12.10
F4	N12.11
F5	N13.4
F6	N13.5
F7	N13.6
F8	N13.7
F9	N12.12
F10	N12.13
F11	N12.14
F12	N12.15
F13	N12.16
F14	N12.17

These small tombs are situated in several rows to the (archaeological) east and south of N13.1 (fig. 5), and these rows still continue further to the east and south. There are no small tombs to the (archaeological) north of N13.1, owing probably to the hardness of the stone preventing stone masonry in this particular area.

Roads, paths or steps, which could help in recognizing the ancient system of corridors on level 7 of the necropolis, have not yet been found. Ancient quarrying activities in front of Tomb N13.1 destroyed possible hints for stairways or ramps.

J. K.

²⁵ El-Khadragy, in: SAK 36, 2007, 107 sq. (3.1). fig. 2.

²⁶ For the pottery of N13.11 cf. Kahl / Engel / Sanhueza-Pino, in: Schistel / Seiler (eds.), *Handbook of Egyptian Pottery* (forthcoming).

²⁷ In: Kahl / El-Khadragy / Verhoeven, in: SAK 36, 2007, 85. fig. 4–6 and Kahl, *Ancient Asyut*.

Tomb I: Great Transverse Hall, eastern and southern walls

The work in the Tomb of Djefaihapi I (P10.1; Tomb I), governor of Asyut during the reign of Senwosret I, continued. Cleaning of the walls in the great transverse hall brought to light the still preserved parts of an originally completely painted decoration on the southern and western walls.²⁸ Before the Asyut Project started, only parts of the decoration of the eastern wall of this hall were known representing the famous ten contracts, many titles and epithets, and the tomb owner in front of the names of King Senwosret I.

In the upper part of the southern area of the great transverse hall's eastern wall there is the well known painting of the deceased in front of the Horus name, the throne name, and the birth name of King Senwosret I.²⁹ Below and to the south of this scene, a long list of Djefaihapi's titles and epithets follows. This inscription is superimposed on a former one, which was erased. Only traces of the former one are still visible. Next to this list of titles and epithets, a partly destroyed scene follows, which represents some men bringing necklaces and sealing myrrh in front of the tomb owner (fig. 11).

After restoration it became obvious that the southern wall was originally also completely decorated. Today, some fragments of painted plaster are still preserved. They show traces of the depictions of birds, fishes and papyrus.

J. K.

Tomb I, Great Transverse Hall, western wall:

After cleaning the fragmentarily preserved plaster of the western wall of the great north-south transverse hall, it became clear that it was originally fully decorated with hieroglyphic inscriptions in sunk relief and painted scenes. Apart from the already documented hieroglyphic inscriptions of the lintel of the axial doorway connecting the transverse hall with the inner east-west vaulted passage, and those hieroglyphs of the lintels surmounting the doorways leading to the two subsidiary chambers flanking this axial doorway,³⁰ nothing had ever been reported about the decoration of the western wall of this great hall. Banded with friezes of rectangular blocks, of which yellow and orange-red paint are still recognizable, the better preserved northern part of the wall is bordered at the top by a blue and orange-red *hkr*-frieze.

To the left there are faint traces of a standing figure of Djefaihapi I with a squatting female relative before him, facing right. Djefaihapi I is holding a staff in his left hand and a sceptre in his right. With accumulated food items occupying the left part of the uppermost register, the remaining surface before the tomb owner is devoted to the representation of a row of men advancing towards Djefaihapi I. With the label *ḥ3tj-*‘... „the count, ...“ written above two of these men, and sceptres shown in the hands of some of them, these individuals seem to be relatives of the tomb owner, who receives them. The following two registers are devoted to offering bearers, who are proceeding towards the tomb owner, offering him a variety of food items, including living birds, cakes, vegetables, flowers, drinking-jars and a small animal.

²⁸ We are indebted to the restorers Mr. Ahmed Abd-Aldayem Mohamed, Mr. Gamal Abd-Almalek Abd-Almoneam and Madame Abir Mohamed Ali Mosa, who cleaned reliefs and paintings in Tomb I and thus made many hitherto unknown details visible.

²⁹ Cf. Kahl, Ancient Asyut, pl. 7a.

³⁰ Siut I, 150–155, 160–163, 180–185.

The following two registers, enclosed between the right end of the lintel surmounting the doorway of the northern subsidiary chamber and the northern end of the wall, depict a vineyard scene. The better preserved upper register shows remains of four men in a grape arbour gathering clusters of the fruit (fig. 12). Noteworthy is the blue colour used for the fruit clusters. To the extreme right side of the badly damaged lower register is a man carrying an unpreserved basket of grapes. The opposite left side shows the upper part of a column with a lotus capital and a shaft decorated with rectangular blocks of yellow, white and blue paint. A horizontal yellow beam resting on the column is still recognizable.

Below the figures of the standing tomb owner and the squatting female relative, the wall surface enclosed between the axial doorway and the left jamb of the doorway leading to the right subsidiary chamber is devoted to the representation of female attendants bringing what seems to be funerary equipment, including two jars and some unidentifiable object with a pyramidal top. Judging by the better preserved figures, each woman is wearing a multicoloured long tight dress with shoulder straps. One of them is wearing a green bracelet; another has close-cropped hair, while a third has a pigtail ending in a disk which is characteristic of youth.

Two more registers of male offering bearers are still visible on the wall surface between the left jamb of the axial doorway leading to the inner vaulted passage and the lintel surmounting the doorway leading to the southern subsidiary chamber. Proceeding towards the right, each man has close-cropped hair, and is wearing a short kilt. The men are presenting different kinds of offerings, including living birds, wild and domestic animals, pieces of meat, loaves of bread, drinking jars, bunches of flowers and vegetables.

M. Kh.

Tomb I: first passage, western wall

In addition, the western wall of the first passage was documented. Cleaning of the walls revealed not only inscriptions mentioning titles of Djefaihapi,³¹ but also a delicate geometric pattern painted blue, green, red, white and ochre (fig. 13). This pattern is similar to the decoration of the ceiling in the great transverse hall.³²

J. K.

Islamic Pottery Findings

During the past five years many fragments of Islamic pottery were discovered in Tombs III, IV and V as well as in and in front of Tomb N13.1. They reveal the time the tombs were reused in. The following is a first classification of these finds.

I Unglazed Earthenware

The pieces of unglazed earthenware were discovered to be parts of a jar³³ decorated with incised ornaments (fig. 14). The jar decorations are a kind of ornamented interlaced shapes separated by circles and divided into three parts: the middle part is a shape that looks like an open circle and resembles a crescent or a horseshoe. This middle part shape may be one of the functional heraldry which was used during the Mamluk period and which appeared on some Mamluk unglazed and glazed earthenware, and mineral antiques.

³¹ Cf. already Siût, pl. 9 (345–359).

³² Kahl, Ancient Asyut, pl. 8a.

³³ S06/st 574.

2 Glazed Earthenware

This kind of pottery is decorated with incised, carved, applied, and painted underglazed ornaments. It was produced extensively in Mamluk Egypt, and is also found in Asyut in large numbers that exceeded any other kind of pottery findings,³⁴ which proves that this kind of pottery was very popular during the Mamluk age. These findings included also Mamluke *thuluth*-style writings and some plant and geometric ornaments made by incising or carving in the lining part under a plain or colourful transparent glaze using some mineral oxidants (fig. 15). The underglazed-incised or carved pottery ornaments are coloured in dark brown, reddish brown, yellow, and some of them come with green spots, while the painted ornaments are coloured in light green on a dark green background, and some other pieces are painted in reddish brown and yellow.

3 Monochrome-Glazed Pottery

Among the pottery findings, there are some fragments that contain no ornaments and are covered with green and honey-coloured glazes.³⁵ One of these pieces contains simple incised ornaments.

4 Underglazed-Painted Pottery

Among the pottery findings, there are a few pieces of pottery decorated with underglazing (fig. 16).³⁶ This kind of pottery is characterized by its simple ornaments which are painted in blue and black under the transparent glaze.

5 Imitation of Tang Pottery

During the Tang Dynasty (618–907 A.D.), China produced a kind of pottery that was characterized by its simple ornaments and various colours. China exported this pottery to many Muslim countries including Egypt where pottery artists came to imitate it and gave it the name of “Fayumi Pottery”. There is a controversy over the point in time when Egyptians started imitating this kind of Chinese pottery; some scholars believe the imitation process started as early as the Tolonian period, while others date it back to the Fatimid period. Yet, it is evident that the Chinese pottery imitation continued in Egypt till the Eighth Century A.H./14th Century A.D. The discovered pottery³⁷ has no ornaments that could help in dating it exactly.

6 Chinese Porcelain

It is evident that Egypt has extensively imported Chinese porcelain during the Ming Dynasty (1368–1644 A.D.). This kind of porcelain is characterized by its blue ornaments that are painted on a white background covered with transparent glazes. There were many attempts to imitate this kind of porcelain during the Mamluk Period, but it seems that pottery artists did not have a great deal of success doing this. The porcelain fragments (fig. 17) found at Asyut³⁸ were parts of a Chinese porcelain plate whose materials and colours prove it was imported from China and was not imitated in Egypt.

A. el-N. Y.

³⁴ S04/st126; S04/st137B; S04/st161; S04/st193B; S04/st351; S04/st368B; S05/st090; S05/st304B; S05/st509B; S06/st150; S06/st217; S06/st386; S06/st395; S06/st598; S04/st202B; S04/st276B; S05/st1261.

³⁵ S04/st083B; S04/st099C; S05/st094B; S05/st757B; S06/st386; S06/st677; S06/st766.

³⁶ S06/st121.

³⁷ S04/st028; S04/st245; S06/st81A; S06/st81B; S06/st511.

³⁸ S04/st015; S04/st050; S04/st064; S04/st224; S04/st500; S05/st089; S05/st665B; S05/st1227B.

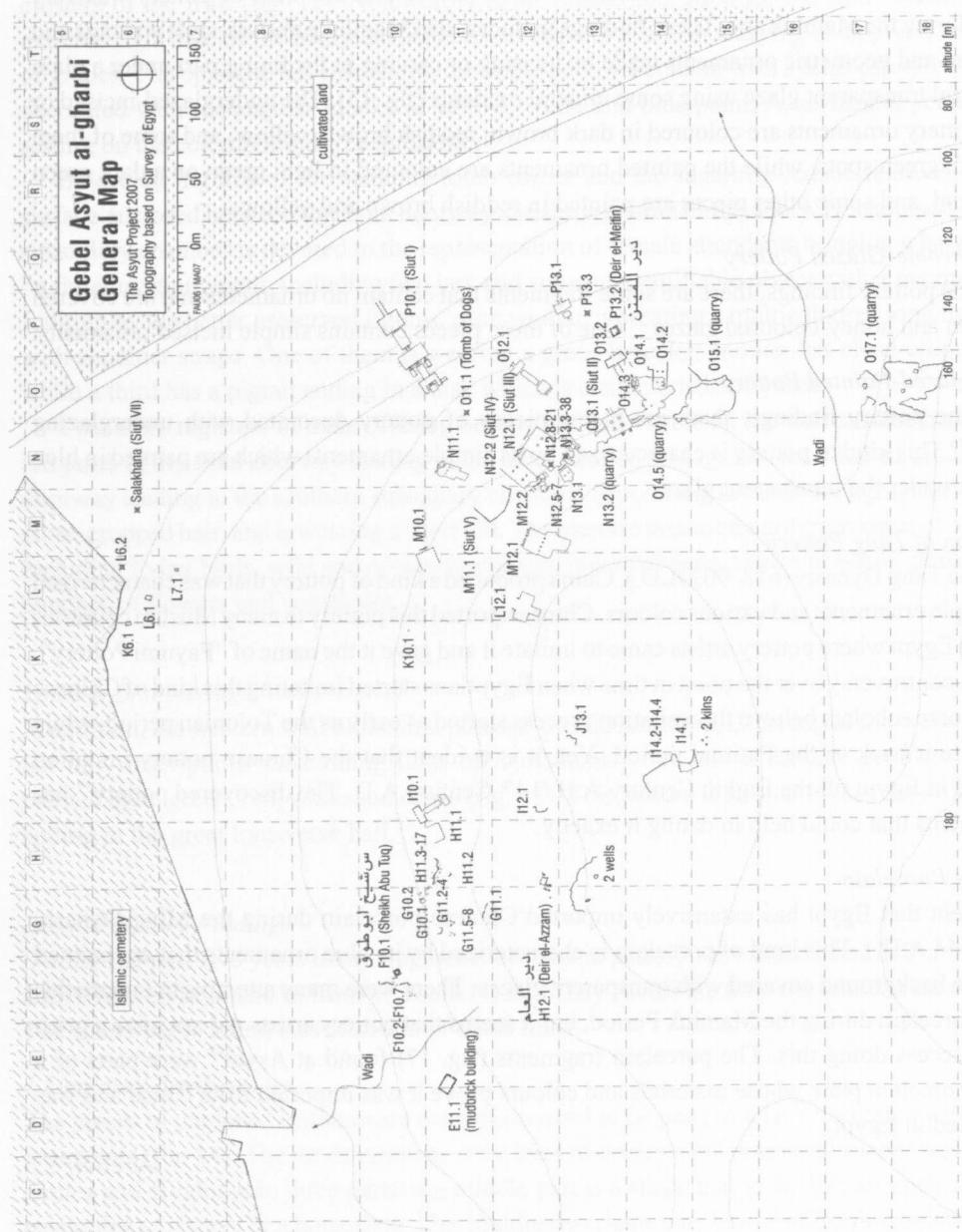


Fig. 1: Map of Gebel Asyut al-gharbi (Manja Maschke / Ulrike Fauerbach)

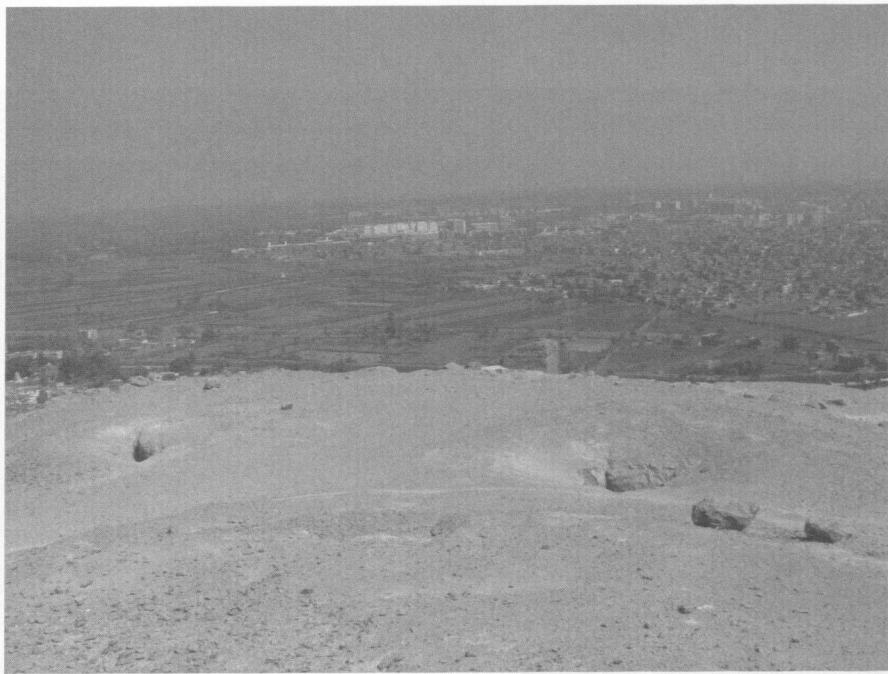


Fig. 2: Deir el-Azzam, view from south
(photo: Jochem Kahl)

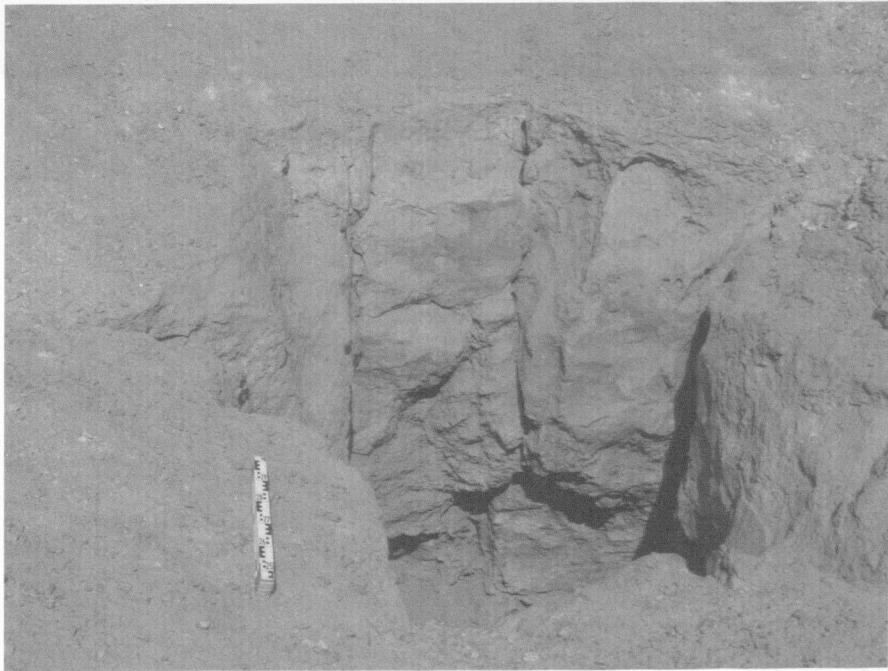


Fig. 3: Well near Deir el-Azzam
(photo: Jochem Kahl)

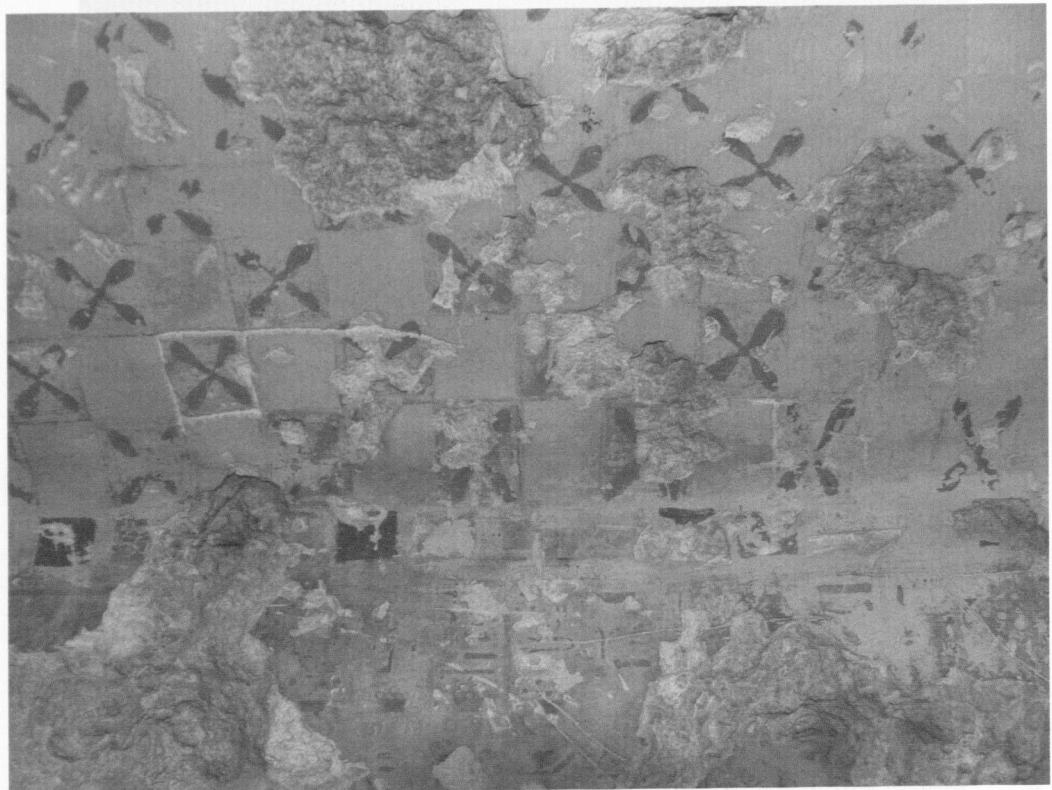


Fig. 4: Ceiling of the small decorated tomb next to Deir el-Azzam
(photo: Jochem Kahl)

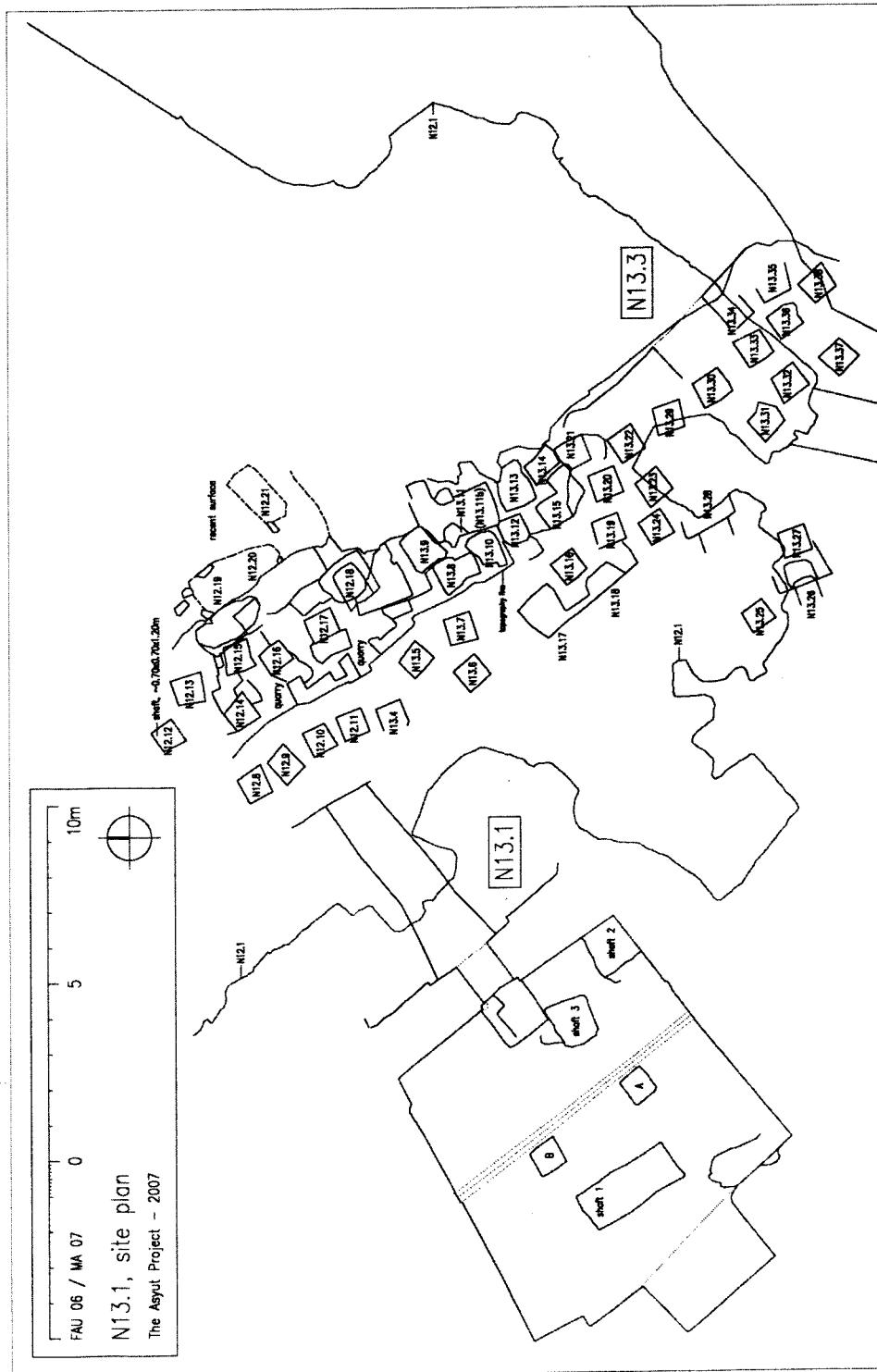


Fig. 5: Tomb N13.1, ground plan (Manja Maschke)



Fig. 6: Tomb N13.1, shaft 1
(photo: Fritz Barthel)

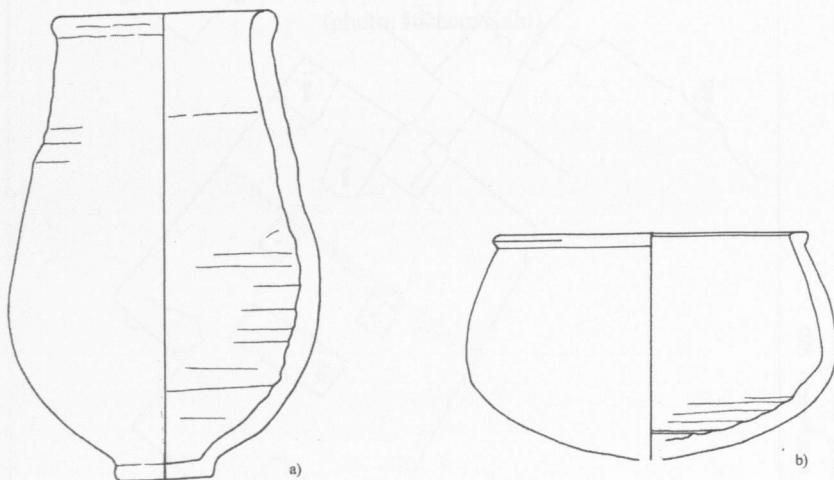


Fig. 7: Pottery from Tomb N13.1, shaft 2 (S07/st440; S07/st513)
(drawing: Eva-Maria Engel / Laura Sanhueza-Pino)



Fig. 8: Coffin head, Tomb N13.1, shaft 2 (S07/011)
(photo: Monika Zöller)

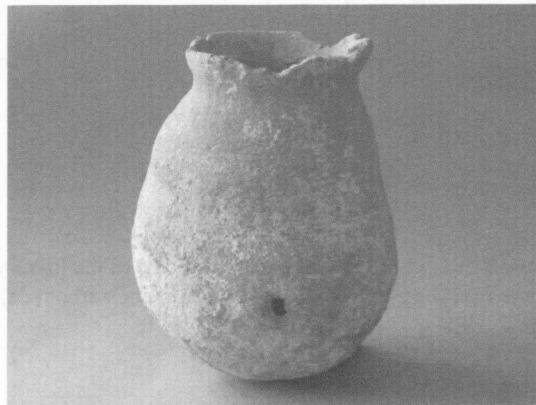


Fig. 9: Drop-shaped vessel with a ritual killing hole, Tomb N13.1, shaft 3 (S07/st794)
(photo: Jochem Kahl)

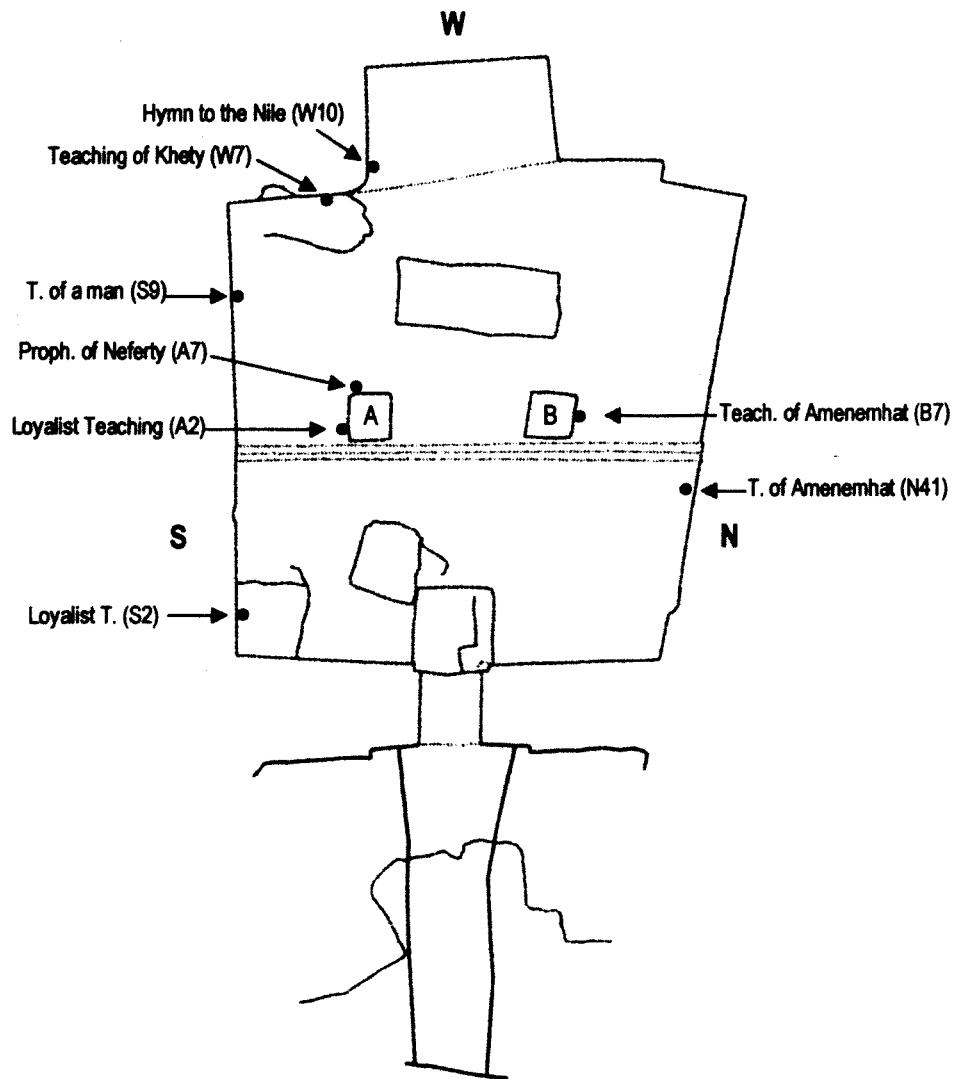


Fig. 10: Tomb N13.1, ground plan with placements of the literary graffiti
(Manja Maschke / Ulrike Fauerbach / Ursula Verhoeven)

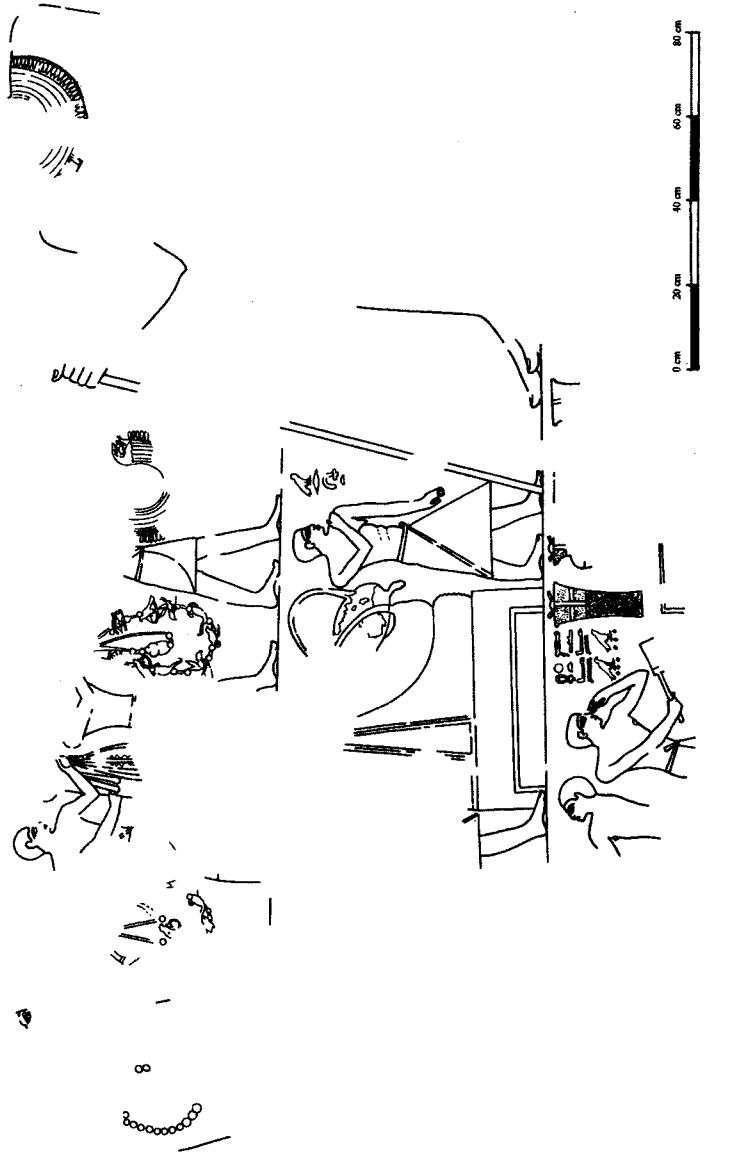


Fig. 11: Tomb I, great transverse hall, eastern wall, southern end
(drawing: Sameh Shafik)



Fig. 12: Tomb I, great transverse hall, western wall,
detail: men picking grapes
(photo: Mahmoud El-Khadragy)



Fig. 13: Tomb I, first passage, western wall,
detail: geometric pattern
(drawing: Sameh Shafik)

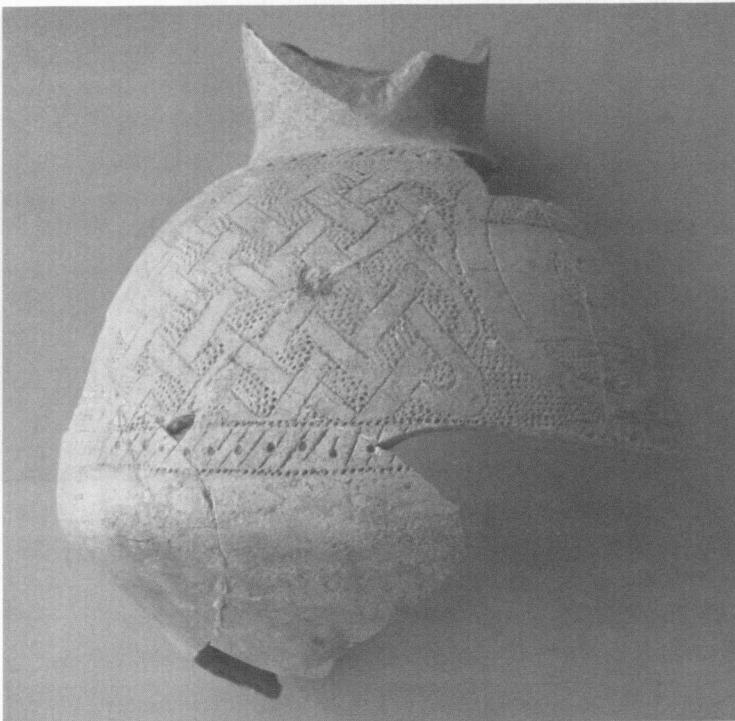


Fig. 14: Jar (unglazed earthenware; S06/st574)
(photo: Abd el-Naser Yasin / Yasser Mahmoud)



Fig. 15: Fragment of glazed earthenware (S04/st351)
(photo: Abd el-Naser Yasin / Yasser Mahmoud)

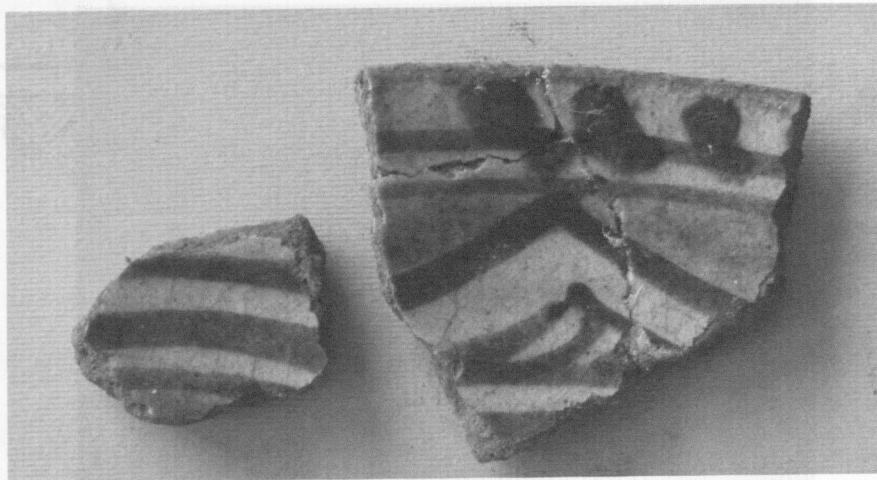


Fig. 16: Fragment of underglazed-painted pottery (S06/st121)
(photo: Abd el-Naser Yasin / Yasser Mahmoud)

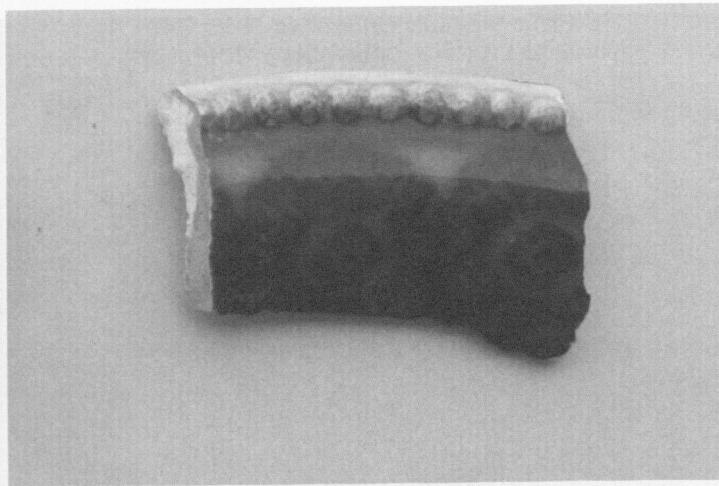


Fig. 17: Fragment of Chinese porcelain (S05/st89)
(photo: Abd el-Naser Yasin / Yasser Mahmoud)