

REPORT ON THE WORK OF THE UNIVERSITY OF CAMBRIDGE THEBAN MISSION 2001

Nigel Strudwick

The Permanent Committee of the Supreme Council for Antiquities granted permission in June 2001 for the University of Cambridge Theban Mission to continue work in Theban Private Tomb 99 of Senneferi.

I should like to thank Prof. Gaballa Aly Gaballa, Principal Secretary of the SCA and all members of the Committee for agreeing to the request for permission to work in Thebes. In particular I am grateful to all the staff in Abbassiya for enabling this permission to be carried out. In Luxor, I am indebted to Mr Sabri Abdel Aziz, General Director of Upper Egypt and Luxor, along with his deputy Mr Bakhit, and Mr Mohamed el-Biale, General Director of the West Bank, for their assistance. The inspector attached to the Mission during the season was Mr Abdulrahman Ahmed Hassan, without whom the season would not have been so successful, and we are very grateful to him for all his help and advice.¹

Financial backing was generously provided by a variety of sources, in particular the Society of Antiquaries of London, and the Townley Group of the British Museum Friends. The support and good wishes of many others are acknowledged. We are very grateful to the Egypt Exploration Society for the use of the facilities of their Cairo office, and to their representative, Miss Rawya Ismail, for her help and support.

The Mission worked in Luxor from 30 September to 29 October 2001. Members of the mission were: Dr Nigel Strudwick (Field Director), Mrs Helen Strudwick (Assistant Director), Miss Julie Dawson (Conservator), Dr Pamela Rose (Ceramics specialist), Dr Gillian Pyke (Ceramics specialist), Dr Heike Behlmer (Coptic specialist), Mrs April Farmer (Textile specialist), Mr Evan York (Archaeological assistant) and Mr Anthony Middleton (Photographer).

The purpose of this season was to finish post-excavation work on the finds and to register and store them in an appropriate manner. Three other tombs were visited for comparative purposes.²

EPIGRAPHY AND ARCHITECTURAL DOCUMENTATION (NIGEL STRUDWICK)

Since 1997, plans of the walls have been prepared. This year the last of these were completed, for the pillars in the rear room of the tomb. These plans show the condition of the walls, the location of the scenes, and all useful indications of how the walls were decorated. This work was undertaken by Nigel and Helen Strudwick. A number of extra images for the photographic record of the wall paintings was taken by Anthony Middleton.

¹ An online copy of this document is available on the World Wide Web: <http://www.newton.cam.ac.uk/egypt/tt99/report01>. A more popular 'Dig Diary' will be found at <http://www.newton.cam.ac.uk/egypt/tt99/diary01/index.htm>

² The following publications on aspects of the tomb have appeared since the 2000 report: N. Strudwick, 'The tomb of Senneferi at Thebes', *Egyptian Archaeology* 18 (2001), 6–9; P. Rose, 'Pottery from the tomb of Senneferi (TT99)', *Egyptian Archaeology* 19 (2001), 18–19; N. Strudwick, 'Theban Tomb 99—an overview of work undertaken from 1992 to 1999', *Memnonia* 11 (2000), 241–66.

COPTIC OSTRAKA (HEIKE BEHLMER)

The work on Coptic ostraka from TT99 during the 2001 autumn campaign took place from October 4 through October 16. It consisted in the collation against the originals of transcriptions obtained from black and white photographs taken by Nigel Strudwick during earlier campaign seasons. The largest part of the 118 ostraka collated was found during the excavation of the courtyard and the shafts in it, principally in the 1997 season; the others came from different areas inside the tomb. Together with the facts that the ostraka were for the most part small fragments and in a rather bad state of preservation, and that no traces of Coptic settlements were discovered inside the tomb or in the courtyard, the distribution of the finds supports the hypothesis that the ostraka may have been brought to the tomb area together with large amounts of pottery in modern times, possibly as debris from earlier excavations. All of the neighbouring tombs further up the hill (TT84, 85, 87, and 97) show sometimes considerable remains of Coptic settlements, such as mud brick walls and loom pits, and may be the original area in which the ostraka were excavated. The ostraka from TT99 should therefore be seen in the general context of settlement patterns on the hill of Sheikh Abd el-Qurna.

Because of the poor condition of the ostraka, viewing the originals was essential for the decipherment of large parts of many of the pieces, and very good results—in relation to the preliminary transcription from photographs—were achieved on many of them. Already one hundred years ago it was noted by scholars that in many cases, faded writing on pottery sherds can be made more visible by applying moisture. We enhanced the legibility of many of the ostraka by carefully applying pure alcohol which will evaporate quickly without leaving traces. In some cases, this did not help. Most of the ostraka were pottery sherds taken from ribbed Late Roman amphorae. The convex part of the ribs is particularly susceptible to exterior influences, and sometimes, the writing on the ribs was rubbed off (see photo of 99.97.0672, Fig. 2; every second line, particularly in the bottom half, is virtually illegible). There is also a vital difference between limestone and pottery ostraka. On limestone ostraka, once the top layer of the stone is rubbed off, the writing is irretrievably gone. Despite the rough treatment the ostraka seem to have undergone in general, there is a considerable number which will advance our knowledge about the settlements of Coptic monks which prospered in the area in the late sixth/early seventh centuries AD.

In the archaeological area of Western Thebes several thousand ostraka and papyri have been found which document various stages of local history. They start in the second half of the sixth century AD, when the Coptic church was a flourishing institution. The monastery of Apa Phoibammon was founded around 600 inside the neighbouring temple of Hatshepsut in Deir el-Bahari, and this was also the time when Apa Epiphanius lived, who founded a monastery inside and around the 11th dynasty tomb of Dagi (TT103). In 641/642 Egypt, an important province of the Byzantine Empire, was conquered by Arab troops. Although state support was withdrawn from the church, it continued to exist in a relatively undisturbed condition under the early caliphs. Under the later Umayyads, however, the fiscal treatment of the Egyptian population worsened and financial pressure on the monasteries increased. Both monastic and lay settlements in Western Thebes were abandoned for reasons not yet completely understood. The last of these settlements to be given up was the monastery of Phoibammon which was deserted in the 780s. However, W.E. Crum assumes that the monastic settlements on the hill of Sheikh Abdel Qurna may have been abandoned much earlier, maybe as early as the middle of the seventh century.¹ Prosopographical studies focussing on the names of the sender(s) and addressee(s) of letters or other personal names will hopefully link the material from TT99 to published ostraka from these nearby sites.

¹ H.E. Winlock and W.E. Crum, *The Monastery of Epiphanius at Thebes*. The Metropolitan Museum of Art Egyptian Expedition, 2 vols., New York 1926, Reprint 1973, p. 103.

One can also observe a certain pattern of distribution which relates the text types to the materials used as writing supports. Papyrus had to be imported from the Fayum or from Lower Egypt and was therefore reserved for longer documents of wider importance, such as contracts, testaments or donations which were then kept in public archives for reference. In TT99 (as in other nearby locations) we therefore find only a few small papyrus fragments. The higher worth of papyrus over sherds was well known to the correspondents, and the sender may sometimes apologize for not using papyrus. Limestone or pottery ostraka were mainly used for private letters, simple business transactions or writing exercises. Because of their smooth surface and light-coloured writing ground, limestone ostraka were a favourite choice for religious texts (see photo of 99.96.0054: Fig. 3) and for school exercises.

Most of the ostraka which can be classified according to types of texts are letters (including one of the relatively rare letters by a woman). A very small number (two, perhaps three) consists of school exercises (see photo of 99.98.0128: Fig. 4), and three, possibly five, limestone ostraka contain fragments of homiletic texts. Three texts have a financial or legal content. Except for the unusually small number of school exercises, the distribution of text types and the use of different writing materials (e.g. limestone for religious texts), as well as the absence of certain types of ostraka such as tax receipts, fall within the patterns observed in the ostraka from other nearby locations such as the well-known monastery of Epiphanius.

The new finds allow glimpses into different aspects of the daily life of the monks living in the area and their correspondents. These aspects are (1) problems of daily subsistence (2) the (religious) education of the monks and (3)—rarely—poverty, debt and other extreme situations. The senders of the ostraka from TT99 are mainly concerned with different aspects of daily life. They frequently write about the delivery of shrouds and other linen products. The interest in these products links the epigraphic information from our ostraka to earlier archaeological finds which show burials of monks wrapped in several layers of large linen pieces. Other common subjects are the transfer of money or food products. The education of the monks is documented on the one hand by the small number of writing exercises, on the other by the excerpts from religious texts, which are written in a practised hand. Lastly, financial and personal difficulties such as the death of a sister are mentioned in a few letters.

During the process of collating, 21 of the ostraka were selected for paper publication paper while the complete documentation including digital photographs of all the pieces will be available in database form.

TEXTILES (APRIL FARMER)

Between October 15 and October 28, 103 textiles were examined. Technical aspects were recorded, including fibre, spinning direction, weave, dimension, thread count, selvedge type, and colour(s), as well as any sewing, thread, or decoration. The 103 pieces examined included 29 inscribed textiles, four plain textiles, 21 decorated textiles, 46 arbitrary samples of mummy wrappings, and three tassels. All samples of inscribed, plain, and decorated textiles had been humidified and relaxed by Julie Dawson. The 46 pieces of mummy wrappings were not so treated.

All 33 inscribed and plain textiles were made of linen. 31 had S-spun warp and weft, while two pieces had S-spun and Z-spun warp and weft. All pieces were constructed of tabby weave, ranging from simple to warp-faced. Weaves ranged from an open 'net' weave with a thread count of 6 warp per cm by 4 weft per cm to a tight, closed weave with a thread count of 50 warp per cm by 30 weft per cm. Nine pieces had the remains of plain selvedges and one piece had a rolled hem secured by whipstitching. Twelve pieces had self-banded decoration. Fourteen pieces had warp-fringe, including simple, twisted, knotted, and braided fringes. Three pieces exhibited repairs, and two

had identical maker's marks. One piece was dyed a light orange. There were several examples of thread splices.

Twenty of the decorated textiles were linen with S-spun warp and weft; one piece was wool with Z-spun warp and weft. All pieces were constructed of tabby weave, ranging from simple to warp-faced. Weave structure ranged from loose, open weaves to tight, closed weaves. Thread counts ranged from 80 warps per cm × 40 wefts per cm to 16 warps per cm × 14 wefts per cm. There was no evidence of repair on any of the decorated textiles. A variety of decorations were present, including self-bands, stripes, and checks. Several designs were created by laying in supplemental warps and wefts during weaving, including a lotus flower under a box of checks (99.97.0502a: Fig. 5) and part of a stick figure (arm holding a staff—99.93.0873: Fig. 6). Others included supplemental wefts being turned to become warp threads, an example being 99.94.1085 (cf Fig. 7). Colours used in designs included shades of red, pink, blue, and black, with blue being the most frequently used colour. Several designs were outlined by rows of whipstitching. Thread was always S-spun and S-plyed, and was usually 2 or 3-plyed. Seven pieces had the remains of a plain selvage. Seven pieces had warp fringe, including simple, braided, and twisted fringes.

Bags of linen from Shafts A, B, C (2 bags), D (2 bags), F, H, and I were arbitrarily chosen and five samples taken from each bag. One bag chosen consisted of fragments of a single, large object and so only one sample was recorded. All of the 46 samples were linen with S-spun warp and weft. Samples were variable from shaft to shaft, and in some cases, within a shaft. All were constructed of tabby weave, ranging from simple to warp-faced. Weave structure varied from delicate, loose, open weaves to tight, closed weaves. Thread counts ranged from 6 warps per cm × 3 wefts per cm to 60 warps per cm × 30 wefts per cm. Ten pieces had the remains of plain selvages. Six had warp fringe, including simple, twisted, braided and knotted, and twisted and knotted fringes. Eight pieces had self-banded decoration, one had a single blue stripe. One piece exhibited a repair. One piece had a partial maker's mark, which seems to match the maker's mark noted on two pieces of flattened, plain linen.

CERAMICS (GILLIAN PYKE AND PAMELA ROSE)

The study of the pottery was undertaken by Pamela Rose and Gillian Pyke. Our priority was to examine the ceramics from the second courtyard shaft, Shaft H, and then to study material from the clearance of Shaft F inside the tomb which had not previously been examined. Once these aims were achieved, we continued to record pottery from the courtyard which had been extracted for detailed study in 1998.

Shaft H

In the 2000 season, a preliminary examination of bags of sherds from Shaft H showed that only the lowest levels of the shaft and the levels inside Room 2 were worth detailed study, since pottery from the upper shaft levels, and from Room 1 which was situated at a higher level within the shaft, were entirely disturbed in recent times. We had then begun to reconstruct some vessels from Room 2, and Gillian Pyke had drawn a number of these. During the current season, we were able to expand considerably on this work, and 64 drawings were made.

In contrast with the material from Shaft I, very few marl clay vessels were identified in the Shaft H assemblage. Just two amphorae were identified, both of which were uninscribed, and there were also two long-necked jars with bands incised on the shoulder. There was no evidence for the presence of other types of marl jar, nor of canopic equipment; whether these were originally present in the burial and had been looted, or whether they did not form part of the original funerary equipment, is unknown.

In the siltware assemblage, the most striking feature was the number of wavy-necked jars (Fig. 8). At least 18 such vessels came from the shaft and chamber, some of which were virtually complete, and others were represented by only one or two sherds. Almost all had banded decoration, in red, red and black, or red and blue on an uncoated or a cream or white coated surface; some of those decorated in red on white appear to have had both coating and stripes applied after the vessel was fired, unlike the more usual practice of applying decoration before firing. Fragments of one of these jars were also recovered from the courtyard pottery, and confirm that some of the material had been turned out of the shaft and chamber during looting.

The silt assemblage contained several other types. The most common were beer jars, represented principally by bases (which survive better than rims); there seem to have been at least 19 such vessels. Closed forms also included long-necked jars, similar in form to the marl clay vessels mentioned above, and biconical jars (Fig. 9). Fragments of one blue-painted vessel were recovered, but the design was too eroded to identify. Open forms consisted principally of small dishes and saucers. The dishes are often unslipped with red rim bands; dishes with out-turned rims were more often fully slipped. One point of interest was the frequency with which red paint was splashed over the surface of uncoated vessels; this was noted initially on open forms, and we assumed it to result from the careless application of a red rim band, but the same phenomenon was noted on the exterior of a long necked jar, suggesting that it is an intentional style of decoration. A further style noted was the addition of large roughly circular white dots to the interior of a red slipped dish, a method of decoration well-known at Deir el-Medina. Only one 'flowerpot' was identified, which again forms a striking contrast to the pottery from Shaft I.

Imports were rare, and consisted of three sherds of Canaanite amphorae, and the base of a base-ring ware vessel from Cyprus. There were too few body sherds of the amphorae to suggest that such jars originally formed part of the burial assemblage.

Although a very small quantity of post-Pharaonic material was identified in the lowest levels of the shaft and in Room 2, it appears that the majority of the pottery is homogenous in date. Parallels suggest a mid-18th dynasty date, later than that of the burial of Senneferi in Shaft I; the original burial in Room 2 may perhaps belong to one of Senneferi's descendants. As preserved, however, the ceramic assemblage appears far less rich and varied than that from Senneferi's burial.

Shaft F

The pottery from Shaft F had been examined briefly shortly after excavation in order to recover sherds of an early Roman amphora, large parts of which were present in the material. The sherds had never been quantified as to date, and this was undertaken this season. Pieces were also extracted for more detailed recording. Quantification showed that the shaft had been disturbed into recent times, since 'modern' pottery was found throughout the deposits, and most of the sherds were either of modern or Late Roman date. The lowest levels of the shaft contained some Pharaonic sherds which clearly belong to vessels the bulk of which had come from the shafts situated in the rear chamber of the tomb. It was not possible to test these for actual joins, but the similarity is such that we can be confident that, as well as having their constituent sherds scattered between the five shafts in the rear room, sherds of the same vessels also found their way into the front chamber.

Some 27 fragments were drawn from this shaft, covering all periods.

Courtyard

The pottery from the courtyard was sampled, quantified and vessels selected for drawing in 1998. The material was found to comprise a mixture of predominantly modern and Late Roman pottery, with a smaller component of pharaonic pottery. No difference in proportions was detected between levels, and it seems that the material might have been dumped in the shafts and courtyard

from elsewhere. 99 vessels from three squares were drawn in the 1998 season, all of Late Roman date. The Late Roman material consisted of local and imported amphorae, Aswan and silt fine wares and coarse-wares including cooking and storage vessels, and saqiya pots. In cases in which parallels could be found for these vessels, the suggested date range for this pottery is the sixth to seventh centuries AD.

Vessels from three further squares were drawn this season in order to have a representative sample of types from squares throughout the courtyard. A total of 32 vessels were drawn, the majority dating to the Late Roman period, but a few particularly interesting pharaonic and modern vessels were also drawn.

HUMAN REMAINS (NIGEL & HELEN STRUDWICK)

It had been planned that Dr Tony Waldron would come and complete the study of the human remains begun in 1998, but his illness regrettably prevented his coming to Egypt. The remaining bones to be studied were from Shafts H and I in the courtyard of the tomb. As these remains are certainly of the highest importance for the history of the tomb in the 18th dynasty, Helen and Nigel Strudwick sorted and photographed the bones as far as possible so as to provide some basic information on them. Dr Waldron is presently examining these photographs.

We have no specialist knowledge of bones, and we could draw no real conclusions other than possible minimum numbers based on identification of obvious body parts. In Shaft I, the burial place of Senneferi, we noted the remains of five individuals. One of these individuals was elaborately mummified (Fig. 10, Fig. 11), but we have no way of knowing whether this body was male or female. Of particular interest is the packing (possibly gypsum) placed between the body and the bandages, presumably in an attempt to restore the shape of the corpse.

We also examined the concentration of bones from the bottom of Shaft H, which may be an 18th dynasty context, as noted in the Ceramic report above. There we identified a minimum number of 12 individuals, including at least one child perhaps about 7–9 years old (Fig. 12).

These bones have all been packed in boxes and left with the agreement of the SCA in the tomb so that they can be studied in another short season in 2002.

CONSERVATION OF OBJECTS AND WALL PAINTINGS (JULIE DAWSON)

Conservation work was carried out from 16–28 October 2001.

Objects

New storage boxes were made for two of the large fragments of inscribed linen shroud conserved in previous seasons. The textiles are now all supported on archival-quality, fabric-covered boards, each held securely in a flat box made from stable corrugated plastic sheet (a polyethylene/polypropylene copolymer)

Thirteen pieces of plain and coloured linen and one piece of wool textile were prepared for examination by April Farmer. The condition of the pieces was very variable, but mostly the fibres were still flexible with localized brittleness in areas of staining. All were crumpled and tangled. After testing any dyes for colour-fastness, each piece was gently humidified. It was placed on a piece of archival support fabric, separated from a layer of damp blotting paper by a sheet of semi-permeable membrane on a fabric backing (Goretex), and the whole assemblage covered with light polythene sheet. In this basic humidity chamber the textiles gradually took up moisture vapour and the fibres relaxed. When the textiles were sufficiently supple, as many folds as possible were opened out and straightened. Loose dirt was picked off the surface. The textiles were placed in acid-free tissue enclosures stored flat in a conservation-quality box, or were rolled over tubes made from polyester sheet covered with tissue.

Wall paintings

The condition survey of all the walls was originally made on overlays on photographs onto which the position of treated areas and edging repairs were also marked. This information has now been transferred onto drawings and wall plans. These were checked against the walls, and any remaining areas previously identified as at risk but not yet treated were stabilised. Additional notes were made on the original materials and techniques and on patterns of deterioration.

Throughout this project the conservation resources have been extremely limited and work has necessarily concentrated on the scenes and texts which survive on the walls. Only the few areas of ceiling plaster in grave danger of loss or those parts bearing inscriptions obscured by soot have been examined in detail and treated where necessary.

In this final season it was possible to make a condition survey of the ceiling in the front room, marking areas of damage, as before, on overlays of photographs. There are major areas of loss of the entire depth of plaster in several places on the ceiling, but in general the surviving plaster appear to be securely attached to the underlying rock. The painted surface is mostly intact but is partially obscured by deposits of soot and in some areas of the southern and central parts has been discoloured by heat and smoke. There are patches where the paint and underlying fine plaster layer has flaked, but in general the flakes are strongly attached and not in danger of loss.

Unstable areas of detached plaster were secured by the methods described in previous reports. In those areas where the smoke-blackening is not too deeply ingrained, nor the paint too brittle, limited cleaning with a Wishab (dry, vulcanized latex) sponge was carried out.

OTHER OBJECTS (NIGEL STRUDWICK)

The only work done in this area was the completion of a small number of supplementary drawings by Helen Strudwick, and the completion of the photographic record by Anthony Middleton.

REGISTRATION AND STORAGE OF OBJECTS (NIGEL STRUDWICK)

The major work undertaken by Nigel and Helen Strudwick and Evan York was the organisation of the finds in the tomb for closing and storage. In 2000 a large cupboard had been obtained for storing the finds in the Carter Magazine. In 2001 this box was painted and 16 trays added inside it for the better storage of the finds. A further 32 entries were made in the SCA register book:

SCA number	Brief description
46	Face from a coffin.
47	Small coffin fragment of Padiamun
48	Coffin fragments of Horenpe
49	Coffin fragments of Wedjahor
50	Base of wooden headrest
51	Wooden container for food
52	Three fragments of ivory adzes
53	Three wooden model Opening of the Mouth implements
54	Parts of two ostraka bearing sketches in black paint of scenes from the Opening of the Mouth
55	Part of wooden model shrine
56	Two wooden jackals
57	Three small falcons from the tops of coffins
58	Large fragment of linen mummy shroud of Senneferi bearing texts from the Book of the Dead
59	Large fragment of linen mummy shroud of Senneferi bearing texts from the Book of the Dead
60	Large fragment of linen mummy shroud of Senneferi bearing texts from the Book of the Dead

SCA number	Brief description
61	Small fragments of linen mummy shroud of Senneferi bearing texts from the Book of the Dead
62	16 conserved pages of papyrus fragments from the Book of the Dead of Senneferi
63	Limestone fragment with head of woman in raised relief
64	Face from sandstone male statue with right hand held under chin
65	Hieratic limestone ostrakon, with text on both sides, possibly a list of workmen
66	Two joining pieces of a limestone ostrakon with sketches on both sides
67	Small fragment of pottery bearing parts of 4/5 columns of text
68	Two pottery lids from Canopic Jars, with modelled human features
69	Fragment of the cartonnage of the priest Djedhoriufankh
70	Fragment of the cartonnage of an uncertain person
71	Two fragments of the cartonnage of Tabakmut
72	Two fragments of the cartonnage of an uncertain person, probably a child of Djedhoriufankh
73	One piece of linen with the name of Horenpe and a date of year 12
74	Two pieces of very fine linen with the name of Wedjahor
75	Piece of very fine linen with the complete titulary of Shabaka
76	Mud sealing of the priest Psamtek
77	Fragments of the openwork cartonnage case of Nyny

These objects and 13 boxes and 14 bags of study finds were placed in the Carter Magazine on 28 October.

Three wooden boxes containing the coffin study finds were placed in Shaft E in the tomb. This shaft was also used for discarded pottery from excavations.

All shafts were opened for checking and for storing other objects which are not stored in the magazine. The principal groups are pottery in Shaft B Room 1; human remains and mummy bandages in Shaft F Room 1, Shaft A Room 1 and Shaft C Room 1; wood and modern material in Shaft D Room 1; stone fragments in Shaft F Room 1; and undecorated plaster fragments and funerary cones in Shaft C Room 2. Labels have been placed on each shaft indicating their contents.

OTHER WORK

Comparative study was undertaken in the following tombs: TT64, TT122, and TT123. Important insights were gained from parallels in these tombs with TT99.

CONCLUSION

The 2001 season was most successful, and the tomb is now effectively finished. Yet again the results achieved met and exceeded initial expectations. All that remains is for there to be a study season of probably no more than one week's duration for the remaining human remains to be examined. This material will then be stored with the other material of this type in one of the tomb shafts.

It has taken ten seasons to examine and study TT99 completely, and the results obtained in all areas of research have been truly remarkable. The SCA, sponsors and all who have worked in the tomb should be congratulated. Work on the publication will now begin in earnest, and I hope, subject to other commitments of the authors, that a monograph will appear in the next few years.

23 November 2001

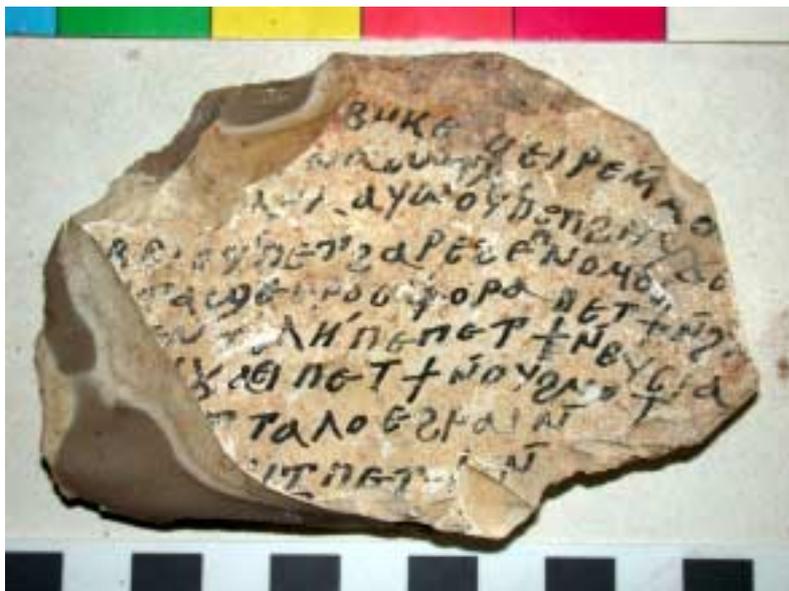
FIGURES

- 1 TT99, final plan (G. Heindl)
- 2 Coptic ostrakon 99.97.0672
- 3 Coptic ostrakon 99.95.0054
- 4 Coptic ostrakon 99.98.0128
- 5 Textile 99.95.0502a, overall view and detail of decoration
- 6 Textile 99.93.0873
- 7 Textile 99.94.1085
- 8 Wavy-necked siltware jar (G. Pyke)
- 9 Biconical siltware jar with heavily burned exterior (G. Pyke)
- 10 Elaborately mummified skull from Shaft I
- 11 Detail of packing under the bandages of mummy from Shaft I
- 12 Skeleton of child from Shaft H

Unless indicated, all images are by Helen and Nigel Strudwick



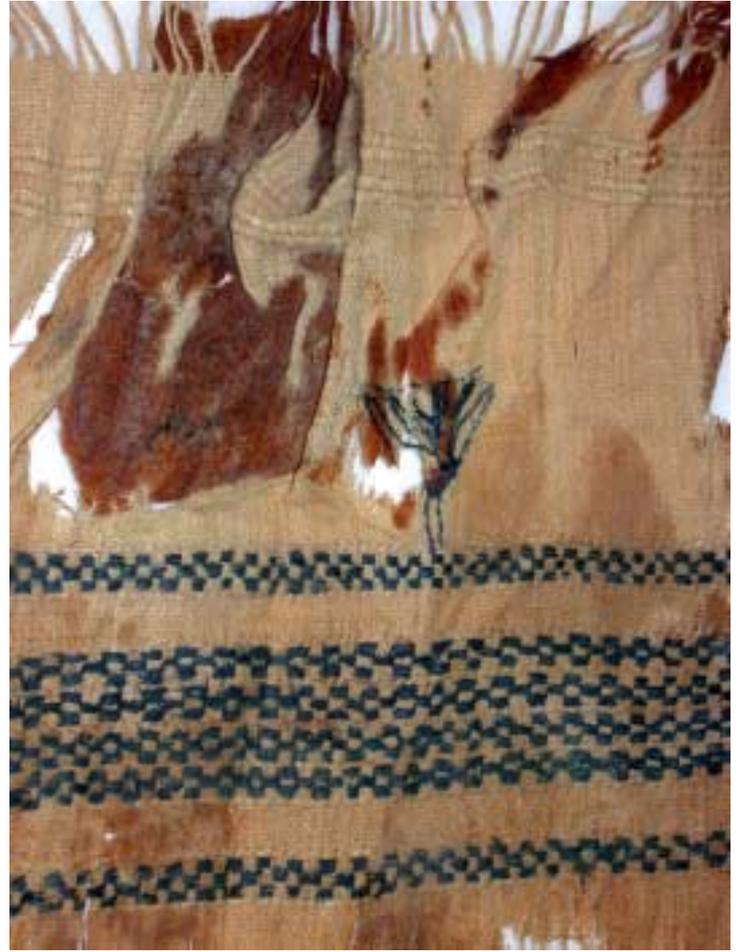
2 Coptic ostrakon 99.97.0672



3 Coptic ostrakon 99.95.0054



4 Coptic ostrakon 99.98.0128



5 Textile 99.95.0502a, overall view and detail of decoration



6 Textile 99.93.0873



7 Textile 99.94.1085



8 Wavy-necked siltware jar



9 Biconical siltware jar with heavily burned exterior



10 Elaborately mummified skull from Shaft I



11 Detail of packing under the bandages of mummy from Shaft I



12 Skeleton of child from Shaft H