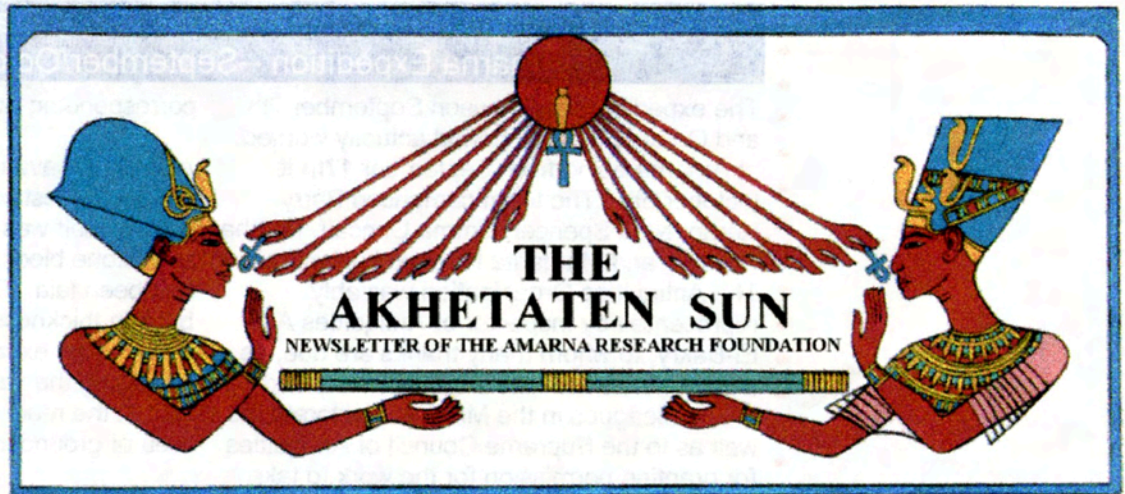


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May 1998

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Research Foundation

Linda Anderson -Editor



A word from the President...

May 1998



*Bob Hanawalt
TARF President*

Last fall, while on our extended trip to Akhetaten, Barry Kemp told me Gwilym Owen, his photographer, had a project in mind that TARF might be interested in supporting. They needed a balloon to be used for aerial pictures of Akhetaten.

I met with Gwil to discuss this crying need... the last photos of note had been taken by the Egyptian Air Force in the late 1930's. Gwil said the expedition had made several attempts at aerial photography using a kite, but the results were less than satisfactory.

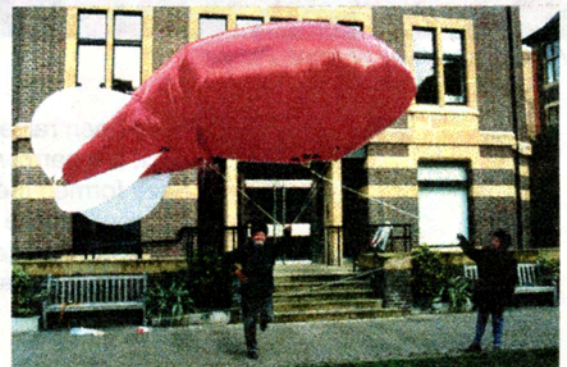
I told Gwil I would approach the TARF Board of Trustees with the matter. I did and they decided there was no question that this was a good project for TARF to support. Jack Elliott, Board member, took responsibility for contacting several balloon companies here in the States. He gathered information on the best approach for the situation, as well as, price quotes. The final conclusion was that a helium balloon in a traditional "Zeplin" shape would be the best platform for such an undertaking. The TARF Board authorized the funding of the project. The balloon was ordered and sent through the Friends of

Cambridge University in the U.S. (In order to maintain tax exempt status) designated for the McDonald School of Archeology, Amarna Project, in Cambridge, England.

Shortly thereafter, along with grateful thanks, we received pictures of Gwil Owen and his wife in the courtyard of Kings College, with the 2/3rds inflated 18 foot blimp, provided to them courtesy of you. Since then we have received pictures of the blimp over Amarna, where it is apparently quite a success.

It occurred to me that we have not provided you with information on how your money has been spent. This is entirely my fault and will be corrected shortly via the "Aten Sunspots." I made a personal resolution early in the formation of this organization that the *Akhetaten Sun* would not become an instrument for fund raising, nor for financial reporting. We all know that is important, but I frankly, get tired of the amount of space allotted to it in non-profit publications.

Robert A. Hanawalt



Gwil Owen, expedition photographer, and wife Elsie grapple with partly-filled blimp - trial run in England.

OFFICIAL NOTICE

The Annual Meeting of The Amarna Research Foundation for 1998 will be held August 15, 1998 at twelve noon at 7350 Coronado Court, Boulder, Colorado 80303.

The Agenda will be:

1. Call to Order
2. Treasurers Report
3. Membership Report
4. Nominating Committee Report
5. Election of the Board of Trustees
6. Election of Officers
7. President's Report
8. Old or New Business
9. Adjournment

Our By-laws state that nominations may not come from the floor, but must be directed through the Nominating Committee at least 15 days in advance of the Annual Meeting. The Chairman of the Nominating Committee is Dr. William Petty, 7110 South Old Farm Road, Littleton, CO 80123 .

FIELD DIRECTOR'S REPORT — Barry Kemp Amarna Expedition --September/October 1997

The expedition ran between September 9th and October 9th, the period actually worked at Amarna being from September 17th to October 6th. The team comprised Barry Kemp, Neal Spencer, Emma Duncalf, Martha Hawting and Margarita Nikolakaki-Kantrou. The Antiquities Organization was ably represented by Inspector of Antiquities Aly El-Bakry, to whom many thanks are due, as also to Mahmoud Hamza, Samir Anis and their colleagues in the Minia Inspectorate, as well as to the Supreme Council of Antiquities for granting permission for the work to take place.

The principal task was to continue the programme of architectural recording and conservation at the North Palace. Most of the funding was provided by the generosity of The Amarna Research Foundation. The part chosen for detailed re-examination was the front entrance to the palace, which now lies close to the edge of the cultivation. It was first cleared by the Egypt Exploration Society in the 1920's.

To begin with, a grid of five-metre squares was laid out across the gateway and the ground inside and outside. By the end of the season ten squares had been cleared.



Western Gateway of North Palace

The gateway had been flanked by two narrow pylons of mud brick which protruded only on the outside face of the enclosure wall. They were 3.50 metres wide, the space between them being 3.60 metres. Originally the gateway had been floored with limestone slabs. One of these still remains, tilted at a steep angle into a pit.

The gateway must have been raised in level, for to front and back are narrow parallel walls which must have formed the edges to shallow ramps. To the south of the southern ramp on the outside a second parallel wall ran outwards for a much longer distance, beyond the limits of the excavation. The old plan implies that a

corresponding wall lay to the north.

A small excavation was also carried out over the south-west corner of the palace. The corner itself was found to have been marked by a stone block, over which the brickwork had been laid. From this a narrow wall, one brick in thickness, ran westwards, beyond the limits of the excavation. It is tempting to see it fulfilling the same purpose as the similar wall at the main gateway, and enclosing an area of ground in front of the palace.

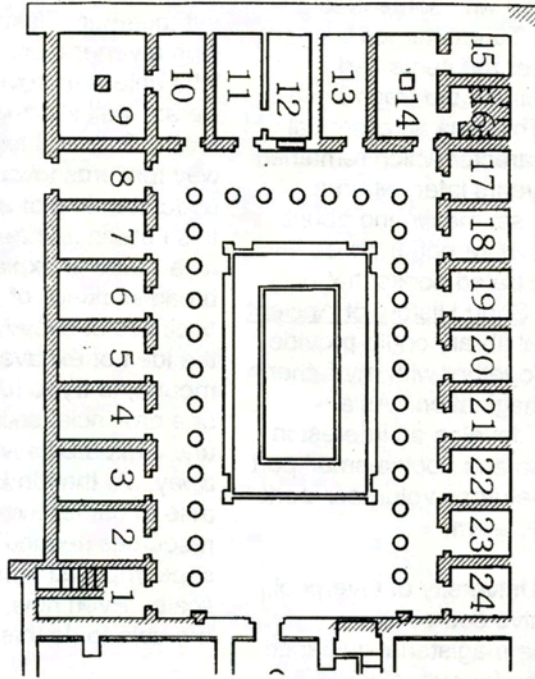
The opportunity was also taken to sink a large trench into the fields on the axis of the palace and at a distance of approximately 70 metres from its front. The trench measured 15 by metres and was set at an angle to the axis in order to increase the chances of locating any features which might be parallel to it. In the event, the trench descended through dark alluvial soil until a pale creamy-grey clay layer was reached. This sloped steadily downwards towards the river, between 1.10 and 1.90 m beneath the present level of the fields. It had a flat even surface and seems to be the natural desert. A shallow pit cut into it revealed no cultural material. On the surface of the pale clay, however, lay a few fragments of red brick, one of them extensively rounded by water erosion. During the course of the digging the soil produced sherds, a mixture of recent, Byzantine and Eighteenth Dynasty. However, the lowest material, below 1.10 m, produced only a single sherd. This absence of cultural material around the junction between river soil and desert clay is striking. The provisional interpretation is that, in the New Kingdom, the ground in front of the North Palace was desert, sloping towards the Nile but permanently above the level of the inundation. At a later date (early centuries AD?) the rising bed of the Nile began to bring progressively the inundation over the desert and to deposit alluvium. In the earliest stages the movement of the waters scoured away the sandy desert cover and whatever archaeological material there had been. Eventually cultivation began on the alluvial soil, perhaps bringing once again a settled population to the area.

The conservation programme took the form of repairs to the brick walls of the Garden Court,

begun last season, in March and April of 1997. Two teams of builders were employed, as well as a team of brickmakers. The builders worked their way along the rooms on the east and west sides of the central garden, and also along the south wall and the outer face of the west wall. Wherever the base of a wall was eroded the old bricks were replaced with new courses. Many of the sides of the doorways were rebuilt.



North Palace – Garden Court depression of questionable use in front of reconstructed walls with channelling.



North Palace - Garden Court site plan hatched walls are those repaired during 1997

A distinctive problem at the North Palace is the deep channelling of walls caused by the loss of timber beams originally inserted and now eaten away. Our method here is to fill these channels with pieces of brick and with mud mortar recessed slightly from the face of the brickwork. When dry a strip was painted along it with a wood stain specially formulated for outdoor use, which forms a hard plastic layer over the mortar. An appearance of aging can be given by throwing dust a the surface and then lightly brushing it away. The result is quite effective. At the expedition house many pieces of carved stone from the Small Aten Temple were copied in facsimile, for inclusion in the planned publication of the temple.

Editor's Book Review
Linda Anderson

Ancient Egypt - Anatomy of a Civilization
by Barry Kemp
© 1989 and reprinted almost yearly



In Room 1 the bottom two steps of the staircase were replaced. Along the south wall, the bottom parts of the stone pilasters which ended the colonnade were rebuilt with new limestone blocks.



North Palace — Garden Court stair before and after reconstruction

In Barry's own words, "The nature of the ancient Egyptian state and it's wealth of devices — myth, symbol, and institution — to manipulate the minds and to direct the lives of its people are at the centre of this book."

He sets the country's backdrop: culturally, geographically, economically, historically.

Within one section titled *Egypt in microcosm: the city of El-Amarna* Barry discusses Akhenaten and his religious reform (in view of later religions, including Christianity and Islam); change of art style and the portrayal of the royal family; and in-detail development of Akhentaten as a complex city complete with community needs for workers and royalty: water supplies, housing, agricultural spaces.

MEET YOUR HONORARY TRUSTEE: BARRY KEMP



Barry Kemp is also a Fellow of the British Academy, Fellow of Wolfson College, Cambridge, and a Corresponding Member of the German Archaeological Institute.

I owe my interest in Egyptology to the disruptions of the Second World War. It took my father to Egypt, where he drove a truck in the Royal Engineers regiment of the British army. During a period of leave he made an excursion to Luxor with some fellow soldiers. A packet of tiny snapshots of the now familiar scenes eventually arrived by post at our home, along with some luridly coloured postcards of Tutankhamun's treasures. I remember the items had somehow become stained and fragranced from spilt perfume. That was an essential part of their exotic character which remained dormant until, many years later, when a school history project set me writing about ancient Egypt. There were not, in those days, the lavishly illustrated books that now abound. Weigall's *A Short History of Ancient Egypt* was all my local library could provide, but it was enough. Together with my father's pictures it fired my imagination. As a schoolboy I began to develop an interest in local archaeology also and took a small part in excavations and Saturday volunteer work in the Birmingham Museum.

I won a place at the University of Liverpool, for a four-year intensive course in Egyptology, under the magisterial guidance of H.W. Fairman. The four years were mostly devoted to Egyptian language (and also to Coptic). Although I have come to see that too great a devotion to language studies has badly warped the study of Egypt's past, I am grateful for those years. The proper integration of texts and archaeology, the theme I have tried to build my career around, demands that language study be an essential part of one's education.

After graduation came a start on a doctoral dissertation: the study of what remained of the records of John Garstang's unpublished excavation of a thousand tombs at Abydos between 1906 and 1909. I never finished it, though it gave me a lasting interest in that sadly mutilated site where, for two seasons, I was later able to work as an assistant on the Pennsylvania-Yale expedition. Within a year I was appointed to a junior teaching post at Cambridge University, where I have stayed. Thirty-five years later, I hold the post of Reader in Egyptology, an English university

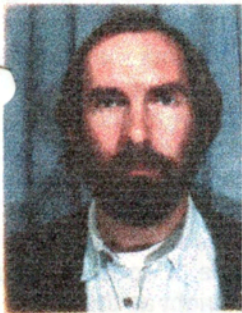
rank which recognises that its holder likes to do research and offers a degree of prestige behind which one can shelter from many an administrative burden.

Partly because I teach a fairly broad course, I have dabbled in several different aspects of Egyptology. From early on I have been driven by a dissatisfaction with the way the subject is put together. Texts and art are held in too high a veneration. Archaeology counts for little unless it provides more. Believing that we are well into the era of diminishing returns for the former, I look to archaeology as the way forwards towards a more broadly-based understanding of ancient Egyptian society. By this I mean archaeology in its modern guise as a mode of explaining the structure and broad workings of society as much as with the business of excavation. At first I toyed with the idea of excavating a multi-period town mound, to try to follow the changing fortunes of a provincial society. In the 1970's I visited and evaluated several such sites, but shied away. At that time, I felt that I would not be able to gather the range of expertise and the resources needed to explore the superimposed periods on a suitably significant scale. Even now, few expeditions in Egypt are able to do this satisfactorily.

Whilst preparing a seminar paper in 1970, which attempted to reconstruct a model of the interaction between institutional and private economies in the New Kingdom, I suddenly saw that Amarna, in its single-period simplicity and huge scale, offered a test bed for exploring how archaeological evidence of all kinds could be better employed. By coincidence, I worked again for the Pennsylvania-Yale expedition not long afterwards. This time in Amenhotep III's town and palace at Malkata, and so I came into contact with the domestic archaeology of the late 18th Dynasty. Fieldwork at Amarna was the next logical step.

On the re-opening of provincial Egypt to foreign expeditions after the dark years following the 1967 Middle East war, I approached the Egypt Exploration Society with a request to re-start their connection with the site. A partnership was borne that has continued ever since. My goal has remained

the broad integration of all kinds of evidence for understanding better the life of an ancient city. Evidence is obtained over the whole site and encompasses the results of the work of the past as well as what we find now. I have also become sensitive to the dereliction that a hundred years of archaeology has wreaked. Through the conservation work that we have started (and with the help of TARF), I am trying to put some of that right. It has, all too predictably, turned out to be an immensely slower and larger task than imagined, and is one that will easily take me to the end of my career. But I would not have it otherwise.



Simon Bradley

Amarna Contributor: Simon Bradley

A major contributor to the current building works at Amarna is the sculptor Simon Bradley. Brought up in the West Midlands of England, Simon is a graduate of the prestigious Royal College of Art in London, where he trained as a sculptor. Although he remains a sculptor at heart, he also enjoys the challenge of working in a range of materials to create three-dimensional forms on a large scale. It comes as no surprise to find that some of his work has been on film sets.

His involvement at Amarna began in 1991, when he agreed to work on designs prepared by architect Michael Mallinson to recreate one of the colossal columns which had stood at the front of the Small Aten Temple sanctuary. Many huge broken pieces still littered the ground and provided templates for the design. Working in the winter-cold stables of a stately home in south-east England, he began by making a full-length segment of the whole column in three-quarters of a ton of modeling clay. From this model he took a series of moulds in glass-fibre which were later shipped to Egypt and taken to a factory near Ismailiya where casts were made in glass-fibre reinforced concrete. The real challenge, however, was yet to come: how to assemble a kit of heavy pieces to make a truly vertical and symmetrical column twenty-seven feet tall? Simon's ability to think big and in terms of structural stability saved the day, as did another of his many skills: welding. To designs which he drew up on the spot, a



Reconstructed column
Small Aten Temple

village blacksmith made a series of iron cages to which, when stacked one upon another, the column panels could be attached.

Surrounded by a dense but rickety scaffolding and with the aid of a portable welder lent by a friendly building company in Cairo (Keminco), Simon spent two months in the Spring of 1994 creating from the cages a rigid tower, carefully braced and vertically true. One by one, the panels were welded on to it. Simon's column now stands as a landmark to help visitors to orientate themselves at Amarna. It also gives them a measure, of the otherwise lost, vertical scale of Akhenaten's monuments.

Simon's other contributions to date continue the theme of making it easier to comprehend Amarna's ruined building.

Wherever the roofs of houses and palaces were held up by columns, the columns stood on fat stone bases. More often than not these are lost, though their positions are usually known exactly. Putting new ones in their place is an effective way of bringing back a little much-needed life to the drab brickwork. Simon has so far created two column-base moulds, of different diameters, one for the private house Q44.1 and another for the North Palace. Skillfully made from latex, with a rigid glass-fibre casing for support, the moulds can be used by our local builders for turning out convincing column bases from a mixture of ground-up stone and white cement.

Egypt's lure has, for the moment, again taken Simon from his peaceful cottage in a Suffolk coastal village to Hurghada, where he is carving in limestone a large replica Egyptian statue for a visitor centre which explains Egypt's ancient Red Sea connection. It is much to be hoped that his talents can be brought to bear again on Amarna as we seek, step by step, to help the city to communicate with its visitors.



Reconstructed column
bases — Garden Court

In analyzing the impact of the Amarna Period, many modern writers focus on its decline. We are told that after Akhenaten had died, his advisor, Aye, steered the young boy-king, Tutankaten, away from the teachings of Aten's priests, and back towards the worship of the god Amun. The young king is seen abandoning the capital city of Akhetaten, moving back to Waset (Thebes), changing his name to Tutankamun, and ending the "age of enlightenment" of the Aten. These writers consider Amarna "an experiment gone wrong," at best.

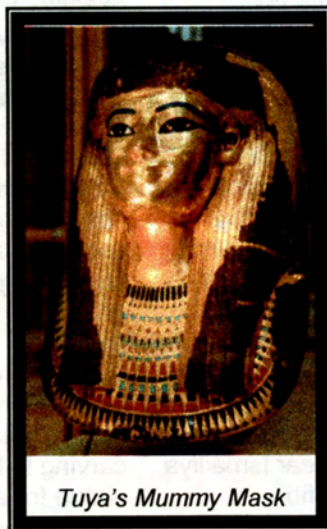
Other scholars see the Amarna Period as a renaissance of new ideas and new art forms. They look to earlier regimes for the origins of the worship of the Aten, citing evidence of this religion during the reign of Akhenaten's father, Amenhotep III, and even much earlier. These analysts see the Amarna age as a righteous rebellion against the powerful priesthood and bureaucracy of Amun.

Still others look for a foreign element at pharaoh's court, proposing that Akhenaten's grandfather, Yuya, was influential in this regard. They see the worship of the Aten as a symbol of Egypt's acceptance of cosmopolitan ideas and the religions of her colonies.



Yuya's Mummy Mask

Which one is right? If it was the latter, who was this Yuya? What is known about him? Was he really a foreigner? Is there any



Tuya's Mummy Mask

evidence that he worshipped the Aten? Did he influence Akhenaten's beliefs? Was he really the instigator of the Amarna Period?

To answer these questions, we must start with the discovery of Yuya's tomb in 1905.

On the 20th of December in 1904, Theodore M. Davis, a millionaire from Newport, Rhode Island, funded the work of Chief Inspector, James E. Quibell, in a small wadi at the entrance to the Valley of the Kings. Quibell cleared debris between two tombs that had been known for quite some time: KV3, the tomb of a son of Rameses III, and KV4, which bears the name of Rameses XI.

Early in February, 1905, steps leading downward to a "sealed" door were found under the debris. Unfortunately, a robber's hole was apparent in the upper 18 inches of both the exterior, and another interior, doorway.

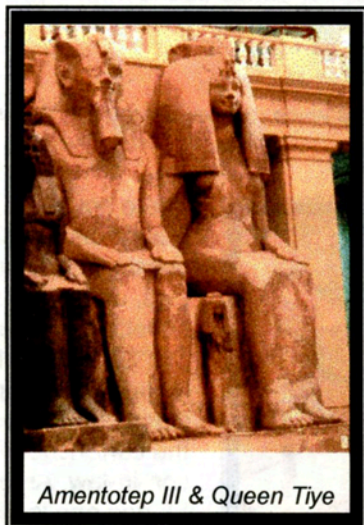
Upon entering the burial chamber Davis comments: "[It] was as dark as dark could be, and extremely hot. Our first quest was the name of the owner of the tomb, as to which we had not the slightest knowledge or suspicion. We held up our candles, but they gave so little light and so dazzled our eyes that we could see nothing but the glitter of gold. In a moment or two, however, I made out a very large wooden sarcophagus, known as a funeral sled. It was about six feet high and eight feet long, made of wood covered with bitumen, which was as bright as the day it was put on. Around the upper part of the coffin was a stripe of gold foil, about 6 inches wide, and covered with hieroglyphs. On calling M. Maspero's attention to it, he immediately handed me his candle, which together with my own I held before my eyes close to the inscription so that he could read them. In an instant he said, "louiya!" [1]

So who was this **Yuya**? And why were he and his wife **Tuya** buried in the King's Valley?

Yuya was probably born sometime around the time Amenhotep II was crowned as pharaoh. That is, about 1427 BC [2]. By the time Amenhotep II died, around 1401 BC, Yuya had married a girl with the common Egyptian name of Tuya and at least two children had been born to them, the oldest - a son named Anen, and the youngest - a girl named Tiye.

Yuya's daughter Tiye must have been about 2 years old when Thutmose IV came to the throne, and as her parents were important officials, she probably associated with the king's young son, Amenhotep III. After a 10 year rule, Thutmose IV died and his son, Amenhotep III, was still only a boy of 12 years of age. By then, Yuya's daughter Tiye would have been about the same age. The young pharaoh's court at this time would have been under the influence of Thutmose IV's widow Mutemweya

and her advisors, of which Yuya was certainly one.



Amentotep III & Queen Tiye

In the first year of his reign, the young King Amenhotep III was married to Yuya's daughter, Tiye. So as royal father-in-law it is likely that Yuya had quite a lot of influence on the young king.

Was Yuya a foreigner? The ancient Egyptian scribes seemed to have had a great deal of trouble spelling Yuya's name. Some Egyptologists have suggested this indicates that his name

was of foreign origin, and may have been difficult to render into Egyptian. His name is spelled eleven different ways on his funerary equipment from his tomb:

Yuya was buried inside three nested wooden coffins which were set in a sledge-sarcophagus. The sled was just a canopy in the form of a box which had no bottom, and the sarcophagi inside it rested directly on the floor. The completed canopy was too large to be brought into the tomb, and it had to have been assembled in place.

Three nested coffins always signified a member of the highest court officials. Like the sled, the outermost coffin was coated in black pitch banded with gold foil strips and decorated with standing figures of funerary deities. This was a fashion that was popular between the reign of Thutmose III and the end of the 18th Dynasty.

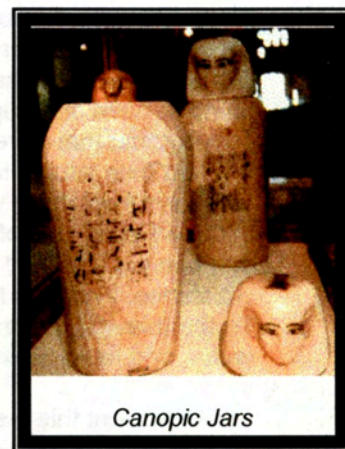
Yuya's middle coffin is covered with silver leaf with inscriptions and figures of the gods detailed in gold. When found the silver gilding was still bright, but it blackened within two days upon exposure to external air. [3]

The innermost coffin is entirely covered on the outside in gold leaf with inlays of semi-precious stones and colored glass. Inside, it is covered in silver, incised with inscriptions and reliefs. Like the middle coffin, the inner coffin is decorated on the lid in low relief with figures of Nekhbet, and Nut. This coffin shows signs of alterations in ancient times. Yuya's name may perhaps been too often misspelled, or alternatively, the coffin may have been originally made for a different owner.

Recorded on his coffins and other objects from his tomb are Yuya's some 40 titles including Father of the God, Master of the Horse, Deputy of his Majesty in the Chariotry, Hereditary Noble and Count, Ears and Mouth of the king, etc. etc. [4]

Yuya's canopic jars were contained in a lidded wooden box on a sled, which was also coated with black pitch and decorated with gilded bands of inscriptions, plus standing figures of funerary deities, including Isis and Nephthys on the front panel. The canopic jars themselves were made of Calcite (Egyptian Alabaster) with portrait lids. The viscera inside the canopic jars were placed in mummiform wrappings, surmounted by a gilded cartonnage mask.

When found the mummies of both Yuya and Tuya were still in their innermost coffins. The robbers had removed the lids of each sarcophagus, and the tops of the three inner coffins that it contained.



Canopic Jars

Arthur Weigall in *The Glory of the Pharaohs* wrote:

"First above Yuua and then above his wife the electric lamps were held, as one looked down into their quiet faces (from which the bandages had been removed by some ancient robber), there was almost the feeling that they would presently open their eyes and blink at the light." The stern features of the old man commanded one's attention, and again and again our gaze was turned from this mass of wealth to this sleeping figure in whose honor it had been placed here." [5]

Weigall also stated in *The Life and Times of Akhenaten* that:

"One must picture him as a tall man, with a fine shock of white hair; a great hooked nose like that of a Syrian; full strong lips; and a prominent, determined jaw. He has the face of an ecclesiastic, and there is something about his mouth which reminds one of the late pope, Leo XIII. One feels on looking at his well-preserved features, that there may be found the originator

of the great religious movement which his daughter and grandson carried to execution.” [6] This last comment referring, of course, to the worship of the Aten, by the Pharaoh Akhenaten.

During the robbery, the bodies had been stripped of much of their mummy cloth, and the scraps thrown down beside each mummy as the jewels and amulets were pulled off. It is probable that many small objects were plundered, since few were found in the burial. A comparison to intact burials of nobles from this time period shows that a significant number of objects may have been taken. [7]

The lack of perfume jars and cosmetics probably mean that the tomb was robbed soon after the burial. In tombs known to have been robbed years after the burial, empty perfume jars were cast away when their contents were found to have dried up. Of the vessels in Yuya's & Tuya's tomb that were left – two jugs and a large jar – two had their sealed linen coverings ripped off in antiquity to establish what they held, while the lid of the third had been cast off and broken. Lucas determined that one jug had held castor oil, and the other a dark red substance, while the large jar had been filled with natron. To the thieves, these were clearly commodities of little value, and hence were rejected.

These ancient thieves, like their modern counterparts, preferred untraceable items, like recyclable metals such as gold and silver. In Yuya's and Tuya's case, a wooden handled sistrum had been stripped of its metal loop and shakers. Noteworthy, too, is the almost total absence of garments and linen.

While it is not known exactly when Yuya's and Tuya's tomb was plundered, there is evidence that it may have been entered two or three times. The first time was probably shortly after the interment, evidenced by the lack of perfume oil containers.

The second time was probably several hundred years later during the construction of KV3 for one of the sons of Rameses III. No doubt the whereabouts of KV46 became known to the Ramesside tomb excavators. Quibell published two seal impressions of Rameses III in his catalog of objects from KV46, the tomb of Yuya & Tuya, but it is not known if they were intrusive, or put there deliberately by the priests who tidied-up some of the damage in the tomb, and roughly re-blocked the robbers' openings.

A possible third robbery may have occurred during the time of construction of KV4, Rameses XI. The temporary blocking put up by the priests of Rameses III's time was once again removed, and a staff and scarab dropped near the main entrance. Since debris from KV4 then buried the doorway opening, this seems to be the latest possible date of any robbery.

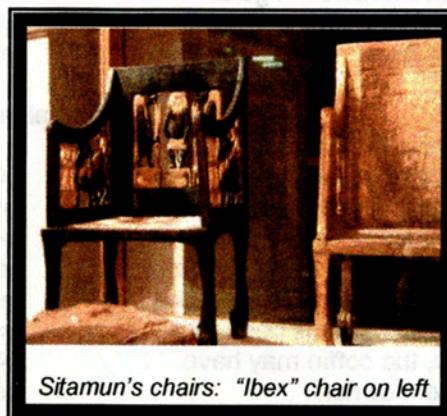
Many valuable items were left behind by the thieves, however.



There are two magnificent coffer chests, raised on four legs, decorated with covetto cornices and the "Life, Stability, and Power" hieroglyphic signs. Both chests have the cartouche of Yuya son-in-law, Amenhotep III, and one is also inscribed with daughter Queen Tiye's name.

Three wooden chairs were also found among the furniture of Yuya and Tuya. Two are inscribed with the name of their grand-daughter, Sitamun. The smallest chair is that of a child.

This chair has been nick-named the "Ibex" chair, for it has figures of crouching Ibex on either side under the arms. The feet of the chair are modeled as lion's paws, as was fashionable at the time, and on the back of the chair are three figures of goddesses standing on gold signs. In the center is the god Bes. On either side are images of the goddess of music, Tauret, in hippopotamus-headed form. This chair was found with a linen seat cushion, filled with down.



Also found was a slightly larger chair of grand-daughter Sitamun's. Like the story of the three bears, someone had been sitting in the chair, probably the young princess Sitamun, as gold was rubbed off and patched again in several places. The seat was originally of plaited string, which had worn through and was replaced by a rectangular board painted yellow.

On the inside back of the middle-sized chair is a scene representing Yuya's daughter, Queen Tiye, and two princesses on a papyrus boat in a marsh. The queen wears a crown of double feathers and a long wig, and she is seated on a chair in the boat, under which a cat sits with its tail erect. The queen is identified by her name in a cartouche with her title "The Great Royal Wife." In front of the queen in the prow of the boat stands the young princess offering her mother a bunch of lotus flowers. She wears a crown of lotus, and her name Sitamun is placed inside a cartouche behind her.

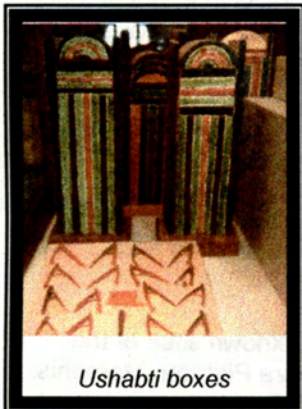


Sitamun's Chair

The largest and most elaborate of the chairs has a duplicate scene showing the princess receiving an offering of a gold necklace. The inscription above the princess says, "the eldest daughter of the king whom he loves, Sitamun." The text above the offering-bearer says, "offering of gold from the lands of the south."

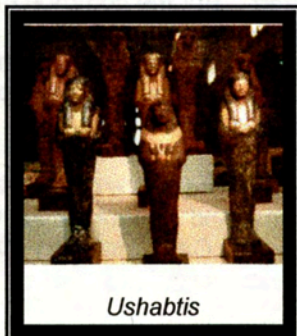
In a corner of the tomb chamber, two wooden "Osiris" beds were found – one for each of the tomb's owners. Osiris beds are ceremonial in nature. Grains of barley were sprinkled upon an earth and sand-filled frame outlining a figure of Osiris. This small plantation was carefully watered until the grains germinated and grew to a height of about 8 inches, at which time it was pressed flat by the whole bed being wrapped in a sheet of linen and allowed to dry before it was deposited in the tomb.

In addition to the ritual Osiris beds, three beds intended for people were also found in the tomb. One bedstead had its headboard finished in golden gilt, the second was finished in silver, and the third in painted relief. The headboards of these beds were decorated with various combinations of Bes and Tauret.



Ushabti boxes

Thirteen wooden Ushabti boxes were found in the tomb. They were upright-style boxes, rectangular in shape, with arched lids and painted decoration, mummiform figures, and inscriptions. The boxes contained 14 Ushabti's with Yuya's name, and four with Tuya's.

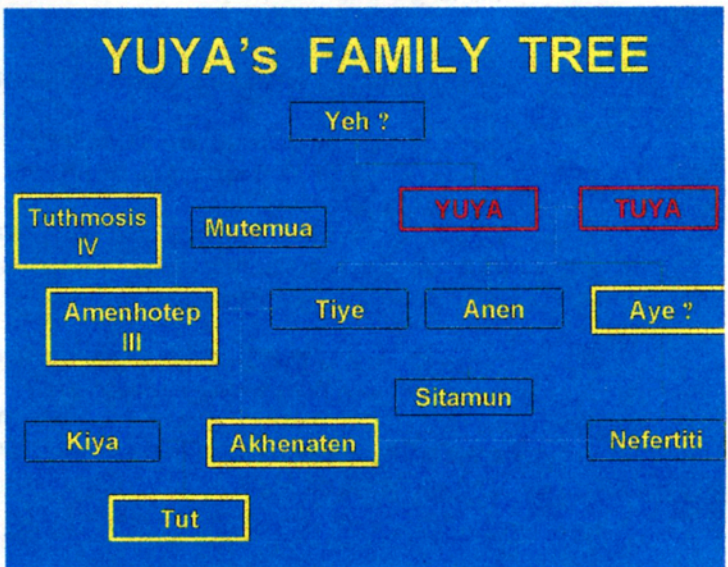


Ushabtis

The first ancient Egyptian chariot ever found was in Yuya's tomb. The chariot bears no name, but it probably belonged to Yuya, as one of his titles was "Deputy of his Majesty in the Chariotry." It is in nearly perfect condition: the framework of the body, the wheels, and the pole are intact, and even the leather-work which was stripped from the chariot's sides was found and could be put back in place. It is doubtful if this chariot had ever been used, as its leather tires are hardly scratched.

The funeral papyrus found in Yuya's tomb is a good specimen of the 18th Dynasty *Book of the Dead*. Now cut up into 34 sheets, the roll measured almost 10 meters, and it contains some 40 chapters, one of which is unknown from any other source [8]. The quality of Yuya's papyrus is in accordance with the high rank of its owner. The copying of papyri must have been a profitable industry in the 18th Dynasty. They were of various lengths, probably in proportion to the price paid for them. They were written beforehand, with blank spaces left in many places, usually at the beginning of the chapters for the name and titles of the deceased. The second copyist then had to insert the owner's name into the blank spaces of varying length, which show a different hand. In some places there was only room for Yuya's name, but in others the blank spaces were filled with his name and some of his titles.

As usual, the text begins on the right side, which symbolizes the east, and is written towards the left, or West, which symbolizes man's march through life.



Here is a family tree of Yuya's clan. As you can see by the bold boxes, which enclose the names of the pharaohs, Yuya was closely related to the kings of Egypt.

It is believed that Yuya was the grandfather of Amenhotep IV, who changed his name to Akhenaten, shown here. He was surely the most "unique" of all the Egyptian pharaohs.



Amenhotep IV,
Akhenaten

Now how much did Yuya influence his son-in-law and grandson? Did Yuya foster the belief in a single all-powerful god, the Aten? We may never know.

But what we do know is that Yuya's great-grandson, Tutankamun, reinstated the old religious beliefs, and once again placed Amun as the most powerful of the Egyptian gods.

During the reign of King Tut's grandfather, the sun king Amenhotep III, Yuya included among his titles, "the mouth and ears of the King," that is to say, his agent and advisor.

So why were impressive artifacts given for Yuya's and Tuya's burial?

Was it because Yuya was a confidant of the King?

Was it because Yuya and Tuya were parents of the king's chief wife, Tiye.

Was it because Yuya and Tuya were grandparents of pharaoh's daughter Sitamun?

Or, was it because Yuya and Tuya were grandparents of pharaoh's son, and future king himself, Amenhotep IV?

It was probably for all these reasons, this **non-royal** couple were allowed to be buried in the final resting place of the gods, "The Valley of the King's".

So next time you are at the Cairo Museum, don't just rush upstairs and turn right to gaze at King Tut's treasures, but turn left instead, and take a little time to examine the artifacts from that "other" almost intact tomb – the Tomb of Yuya and Tuya.

ENDNOTES:

[1] *Finding Pharaoh's In-Laws*, by Dennis C. Forbes, *Amarna Letters*, Volume One, KMT Communications, 1991.

- [2] The dates used are from *The Atlas of Ancient Egypt*, by Baines & Malek, Facts On File Publications, 1980.
- [3] The description of artifacts are from *The Tomb of Iouiya and Touiyou*, by Theodore M. Davis, Archibald Constable and Co. Ltd., London, 1907, and can also be found in *Tomb of Yuaa and Thuiiu*, by James E. Quibell, Catalogue Générale des Antiquités Égyptiennes Du Musée Du Caire, Cairo, 1908.
- [4] All 40 titles are listed in *Stranger in the Valley of the Kings*, by Ahmed Osman, Souvenir Press, London, 1987.
- [5] *The Glory of the Pharaohs*, by Arthur Weigall, Thornton, Butterworth Limited, London, 1923.
- [6] *The Life and Times of Akhenaten*, by Arthur Weigall, London, 1910.
- [7] *Valley of the kings*, by C.N. Reeves, Kegan Paul International, London, 1990.
- [8] Described in detail in *Funeral Papyrus of Iouiya*, Archibald Constable & Co, London, 1908.

In Search of Nefertiti: Richard Harwood

As a general rule, I don't like tours. I have to admit that up-front. They usually go only to the standard places, see the standard monuments, and inevitably have one or more complaining members who are less interested than their companions.

That opinion changed dramatically last fall when I was one of thirteen members of The Amarna Research Foundation who participated in a fascinating tour of Egypt. Organized by TARF and led by Dr. William D. Petty, TARF Treasurer (who very conveniently is also the President of Museum Tours, Inc., so the price and arrangements couldn't be beat!), the 15-day tour was loaded with wonderful and unusual sites in Lower, Mid and Upper Egypt.

Several of the tour members had been to Egypt at least once before. For others, it was the first time. We came from across the United States: New York to California, North Carolina to Colorado. We were teachers, bankers, authors, business people, museum administrators and office staff. But the common threads that ran through the group were a good, general knowledge of Egyptology; a particular interest in the Amarna Period; and the enthusiastic willingness to sample new sites and experiences.

It would be hard to tire of the well-known sites of the Cairo area, and we took in: the Giza Plateau, Memphis, Saqqara, the Cairo Museum. Off the beaten path, and

with Dr. Petty's influence, we were also able to visit a couple of sites in Northern Saqqara that are usually off-limits to tourists. The first was the beautiful Eighteenth Dynasty Tomb/Chapel of Horemheb, begun while he was Great Commander of the Army under Akhenaten and as King's Deputy under Tutankhamun, before declaring himself pharaoh and building his final tomb (KV 57) in the Valley of the Kings. The second was the very unusual "Tomb of the Two Brothers", Niankh-Khnum and Khnumhotep, the Fifth Dynasty tomb shared by two royal manicurists.

Like Cairo, Luxor and the West Bank can be over-whelming, but the tour managed to take in most of the major sites and several of the less-visited ones. No one who has been there can ever forget Luxor Temple at night, bathed in the warm glow of lights and shadows; or the West Bank with its famous royal Valleys, Medinet Habu, Deir el Medina, and the enchanting scenes of daily life in the Tombs of the Nobles. The Open Air Museum within the tremendous walls of Karnak is always worth several hours of tourist-free examination.

The highlight of the tour, however, was the time we spent in Middle Egypt, visiting the cliff-cut, Middle Kingdom tombs at Beni Hasan and the incredible site at Tell el Amarna.

After a pleasant train ride from Cairo, we were transported by mini-bus (there are no taxis in the city of el Minya) to the Nefertiti Etap Hotel. The city is virtually devoid of tourists after the terrorist activities in recent years. Bob Hanawalt, TARF President, gave an informal, after-dinner presentation on the history of Akhetaten and the Amarna area. Members learned that el Amarna is a small town on the western side of the Nile. The name of the community now located in the central part of Akhetaten is known as el Till. It has a population of 8,000.

The next morning our mini-bus (escorted by armed guards in two military tanks) took us to the ferry boat. The farmland in this part of Egypt is especially fertile, but the crops have been cleared for about fifty yards on each side of the road for security purposes. After 45 minutes, we reached a river landing where we changed guards and were ferried across the

Nile to the opposite landing at el Till.

There we were greeted by Barry Kemp and the Captain of the local Tourist Police, along with several other dignitaries. We proceeded in another mini-bus to the North Palace.

Any reader of the "Akhetaten Sun" knows, Barry Kemp, of Cambridge University, has spent many years excavating, recording, conserving and interpreting Akhenaten's royal capital. By prior arrangement and with partial funding by The Amarna Research Foundation, Mr. Kemp and his staff were conducting a fall season when we arrived. They graciously accompanied us for three days as we explored the ancient ruins of Akhetaten, watching the work in progress, learning about the site, and visiting the noble and royal tombs cut into the cliff faces of the wadis.

That first morning we were given a thorough tour of the northern Palace by Barry and were shown much more than regular tourists would have been, including the areas of preservation supported by TARF, the excavation of the Central Gate and new excavations between the west end of the Palace and the river.

We proceeded to the ruins of the Desert Altars. Though nothing much remains, the outlines and elevations are quite evident. According to some Egyptologists, this was the location of the Foreign Tribute offering of the Great Durbar in year 12. At the northern palace (not to be confused with the North Palace), we saw a seldom-visited spot which some believe to have been the principle residence of Akhenaten, Nefertiti and family. Much of the structure's walls remain, and it was using these original walls that the Egypt Exploration Societies built its first dig house. (This is where Mary Chub lived and had experiences she wrote about in her book, [Nefertiti Lived Here](#), which is familiar to many of us.



"Searching for Nefertiti"
Hot, tired, dusty and exuberant — Egyptian "groupies"

We wound up the day with a visit to the North Tombs of the Nobles. The entry we made into several involved quite a climb. Many were surprised to find the vividness of the color remaining in these tombs. The names of the Aten, Akhenaten and Nefertiti were all over -- putting to rest the idea that the king's name had been totally erased from the countryside.

The following day we returned to Akhetaten and proceeded on the very bumpy road up the Royal Wadi to the King's Tomb. This site is about 5 kilometers from the Central City. The tomb is practically stripped bare, although some of the inscriptions remain. When the tomb was carved, a raised, clearly-defined platform was left for the sarcophagus. It was interesting to note that most of the defilement of the tomb was done in the 1930's when a couple of local families got in a squabble over property rights and tore the place up. We returned past the other shorter wadi containing the unfinished Royal Tombs to the Central City. Barry proceeded to give us an unbelievable, one-of-a-kind tour of the city, through the King's Palace, the Small Aten Temple, the House of the Sculptor Thutmose, and the Hall of Records where the Amarna Tablets were found.

On day three at Amarna, we visited the Southern Tombs, including that of Aye, who was probably Akhenaten's father-in-law and almost certainly the successor to Tutankhamon. It was never completed and a number of the columns are only half cut out of the stone, but the remaining color is very vivid. Several other tombs were visited, along with the temple to the sun site Kom el Nana, which is attributed to Nefertiti. Our visit to Akhetaten was at an end, but we still had more to see in Middle Egypt.

The next morning we left early for the village of Abu Kirkas, where we took a ferry across the Nile to the Middle Kingdom Tombs at Beni-Hassan. No traveler of Egypt can say the he has really seen the Nile until it is seen from the shelf on which the Tombs of the Nobles are located at Beni-Hassan. It is a steep climb and the stairs should be undertaken slowly, but it is one of those places where the word "spectacular" doesn't do the vista justice. The four tombs open to the public are outstanding. They are much larger than generally perceived and the drawings on the walls are well preserved,

colorful and larger than expected.

We all left Egypt with a greater sense of awe for the land, its history and people, and a deeper appreciation for what Egyptologists like Barry Kemp and his staff are doing throughout Egypt to preserve this rich heritage for future generations.

Balloon Tale — Barry Kemp

And, with a changed perspective, I eagerly await the next Foundation tour.

The balloon arrived in Cambridge in December as if it were TARF's Christmas present, neatly packaged in a large thin cardboard box. On a cold January morning Gwil and I unpacked it in the quadrangle in front of the McDonald Institute of Archaeological Research, spread it out to its full impressive length and managed to fit together the struts and joints that make up the tail. A hired cylinder of helium gas conveyed its contents through a rubber tube and, to the great interest of passers by, including Saturday shoppers who take a short-cut across the quadrangle, we inflated it as far as we could. By the time our cylinder was empty the balloon was certainly up in the air and pulling nicely, but bent in the middle under its own weight: a limp blimp. The lesson was that it would take more than one standard gas cylinder to fill it completely.

We have no official channel for importing equipment into Egypt. We have to rely upon help from friends in the business community. It so happened that John Sharp of Balfour Beatty International, the construction and engineering giant that is building the new library at Alexandria, had recently offered us assistance in importation. By this means the balloon, and other odds and ends, was successfully imported, and finally arrived at Amarna in mid-March.

helped. Through Amr Fayed, manager of BP Middle East, we found the right supplier for the gas for the balloon

Editor's Note:

Spelling of common words may vary from article to article, depending on the nationality of the author. Egyptian names may also take different spellings, depending on author preference. Even modern Arabic names may be written with different spellings, depending on how the word is heard. As in hieroglyphs, Arabic does not usually note the vowels...thus, while living in Saudi in the mid-70's, I learned a person's name could be written differently on birth certificate, wedding decree and death certificate. I don't mess with those words not obviously misspelled in all languages!

in the Egyptian Company for Industrial Gases, located in the semi-wasteland of Nasr City's industrial district. Warned by our Cambridge experiment we took two cylinders rather than one.

On a bright clear morning, on the ground beside the dig house, Gwil supervised the unpacking and filling once again, and soon the TARF balloon, now properly swollen and startlingly red against the pale desert hues, hung tightly tethered at shoulder height. Once filled, of course, it has to stay that way. Helium gas is expensive. Fortunately we have a very large equipment store, and part of it now became the hanger where the balloon could rest between flights. We had to tow it fully inflated to wherever the next flight would be. We are considering, for next season, having a frame and a canvas cover made so that it can be transported at reasonable speed on the back of a pickup truck.

The balloon rises to an impressive height and is an inspiring sight as it floats over Amarna. Getting it above the right spot and making sure that the two tethering ropes do not dangle too obtrusively in the field of view of the little radio-controlled camera takes practiced and a keen eye. This is where Gwil takes charge. During

the latter half of the season he managed a series of flights with excellent results, some over the areas of digging and building, others chosen for particular research needs. Some will appear in the next issue of the Akhetaten Sun.

Gradually we hope to build up a detailed low-level aerial photographic coverage of the whole city.

So,
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me
for
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thank
TARF
mbers
a
at gift!

Gwil Owen and wife hold "limp blimp" during trial in England.



Gwil Owen makes adjustments on the site balloon donated by TARF. Note camera mounted on bottom and the wheelbarrow hold-down.

Contributors to this Akhetaten Sun:

- Linda Anderson
- Simon Bradley
- Bob Hanawalt
- Richard Harwood
- Barry Kemp
- David Pepper
- Jill Taylor