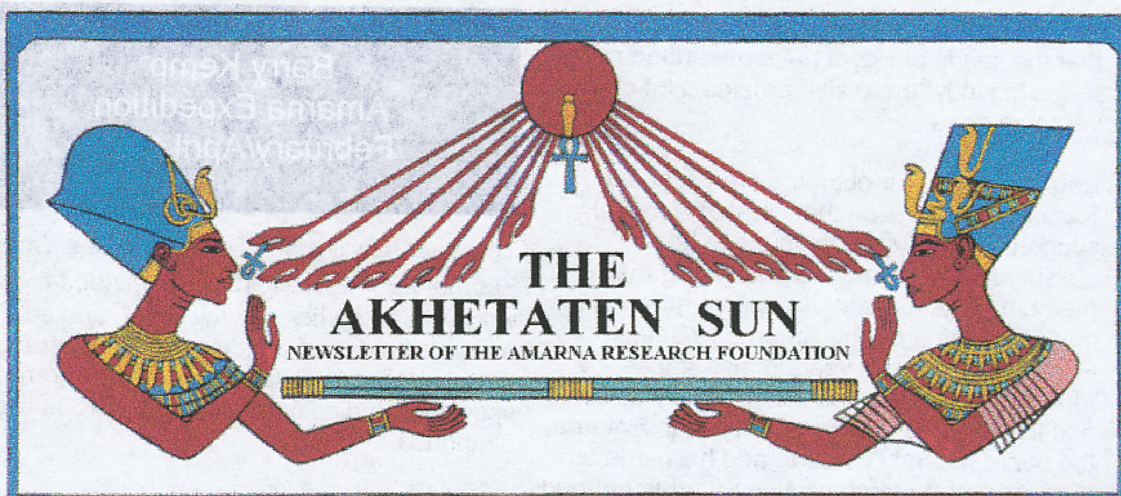


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Research Foundation
Robert Hanawalt - Founder

Linda Anderson - Editor



A word from the Presidents...



Dear Friends:
When I appointed a committee last year to make nominations for the Officers and Board of Directors of The Amarna Research Foundation, I asked nominating

committee chairman Dr. William Petty to search for a new president, as I wished to retire at the end of the current term. Bill and his committee did an admirable job in securing David Pepper, an ardent Amarnaphile - who has visited the site - and an amateur Egyptologist. You may recall that David wrote the article on Yuya and Tuya in the last issue of the *Akhetaten Sun*. David and I pretty much see eye to eye on the purpose of TARF and its mission.

I resigned as president for basically two reasons. The first is my concern for the organization. I worked for nonprofit volunteer organizations my entire professional career. (Thirty nine years with the Boy Scouts of America.) Over that period of time I noticed a reoccurring phenomenon. Top leadership of a volunteer is only good for about three or four years. During the first year or two the leader builds his organization, the second and third years he watches the organization run with a great deal of pleasure, and the third or fourth year he stands helplessly by as it disintegrates. He has exhausted his supply of new ideas and run out of acquaintances to recruit.

I did not want that to happen to TARF. We are now well known and respected world-

wide. Fresh leadership and fresh ideas will keep our organization healthy. The second reason has to do with my health and is personal.

I want to thank all of you and encourage your continued support of TARF. We have a membership renewal rate of 92% which is unheard of in organizations of this type. We must have done something right! I really believe this reinforces my idea that people will support causes when provided an avenue that has integrity.

Of course, I am not leaving TARF, and will welcome correspondence with any member that just wants to chat about the Amarna period. I will be answering some of the letters I haven't had time to handle in the past. Believe me. I remember you!

Bob Hanawalt, Founder and Past President
The Amarna Research Foundation

A new century will soon be upon us, and exciting discoveries are just around the corner. We are fortunate to have some of the best scholars in the world working and researching the Amarna Period. There is excavation and conservation work to be done, museum collections to be researched, and papyri and texts to be translated. Each discipline holds the promise of new insights into royal succession, new discoveries about daily life and religion, and new opportunities



The Amarna Research Foundation held its Annual Meeting on August 15, 1998 in Boulder, Colorado.

David Pepper was elected President and Bob Hanawalt will remain on the Board as a regular Trustee (and mentor).

for research and publication. While it is true that the sands of Egypt have unearthed much for us to study, there still remains a lot of work yet to be done.

Bob Hanawalt, our outgoing president and founder, had a vision that created a model support group which continues to be passionately dedicated to preserving the memory of Akhenaten. In appreciation for his implementation of The Amarna Research Foundation, several years of assistance in funding excavation and conservation work, and the encouragement of interest in Amarna, the board recently voted to add his name as "Founder" of the organization to our letterhead to recognize his many accomplishments. During our next two-year term, Bob will continue to serve on the board as a trustee, providing guidance and direction for our organization. Excellent work, Bob, and from all of us a sincere "thank you".

I would like to take this opportunity to thank each Amarna Research Foundation member for their financial support. Your generous contributions have helped preserve the past for future generations, and aided scholars in unlocking the secrets of this fascinating period of Egyptian history. Specifically, your donations to the foundation have assisted in excavation and conservation work at the Northern Palace, the Small Aten Temple, the Royal Palace, the Royal tombs, and the city of Amarna itself. In addition, a survey balloon was recently donated to the Egypt Exploration Society and two scholarships have been created to assist students of Egyptology. These impressive achievements are a credit to the generosity of our members.

The board looks forward to continuing our work in the coming years.

David Pepper, President
The Amarna Research Foundation

Michael Mallinson is organizing (with Barry Kemp's involvement) a major Amarna exhibit which will open in Boston in November 1999. The exhibit will include such important pieces as colossi from Egypt and a model of Amarna.

FIELD DIRECTOR'S REPORT

Barry Kemp
Amarna Expedition
February/April 1998

This year saw a major Spring season: from February 23rd to April 15th. We divided the work into an earlier and later half, and so managed a mix of projects, in the Central City and at the North Palace, as well as, a range of specialist studies on material in store at the dig house.

Area south of the Great Palace: along the waterfront?

Members might recall how, in the last two years, we began to look again at the ground at the southern end of the Great Palace, first dug by John Pendlebury in 1934. Although much denuded since his day, we managed to trace sufficient of the walls to lead to a fresh and more accurate plan (see the plan on page 5 of vol. 2, no. 2 of the *Akhetaten Sun*). This year we took the step of moving further southwards, beyond the limits of Pendlebury's clearances, thus into a "new" area of the city. Sketch plans made early in the 19th century and aerial photographs of the 1920s and '30s show the outlines of huge buildings, but just what they are has never been properly ascertained.

The condition of the ground in this area has been much affected by local farmers, who make little camps behind their fields where they tether their animals and heap up great piles of chaff and other produce. Barely any standing brickwork is now visible at all. We began in the usual way, by laying out sets of five-metre squares belonging to the grid established in September 1996. One set ran down the line of the northern wall of the closest of the large unexplored buildings on the south, to which we have given the designation number 043.1. Although eroded to an extreme degree the foundations of this wall were picked up intermittently over a length of 55 metres, to a corner which is likely to have been the north-west corner of the building. As the plan shows, other walls run off to the south. This is encouraging, because until we started I was not sure that anything at all would have survived so close to the edge of the fields. Moreover, when I brushed the

The expedition staff consisted of Barry Kemp (field director), Ann Cornwell (registration), Surésh Dhargalkar (architectural conservation), Lucia Evans (registration), Jane Faiers (Late Roman pottery), Rainer Gerisch (charcoal), Angela McDonald (pottery drawing), Dr. John MacGinnis (archaeologist), Gwilym Owen (photography), Dr. Evgenia Panagiotakopoulou (insects), Gillian Pyke (Late Roman pottery), Jane Reed (pottery), Dr. Pamela Rose (pottery), Dr. Margaret Serpico (resins), Dr. Katherine Smith (plant remains), Dr. Katherine Spence (North Palace), Dr. Benjamin Stern (pottery). The Antiquities Organization was 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, and to the Supreme Council of Antiquities for granting permission for the work to take place.

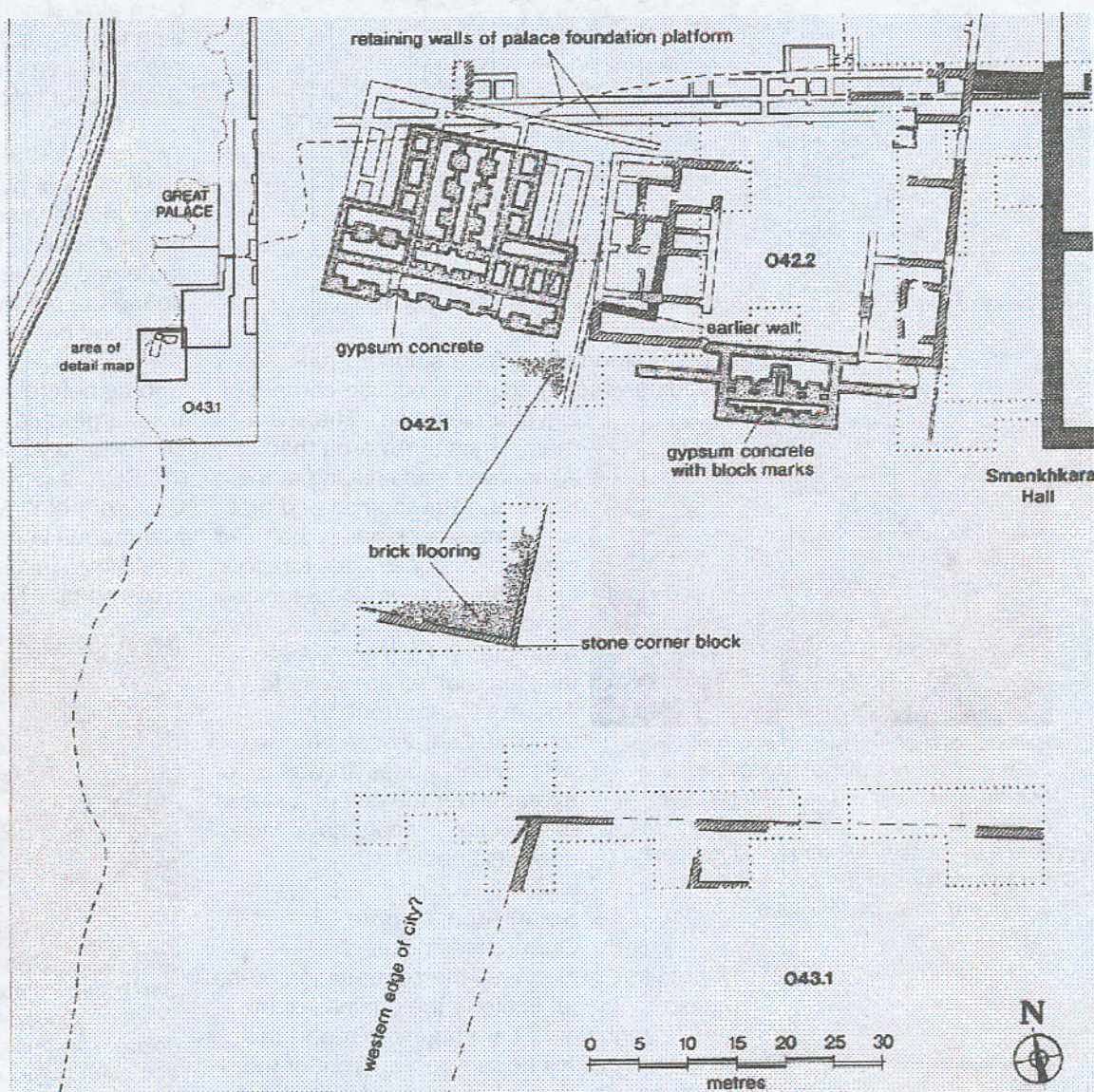
surface dust away in a few places just beyond our excavation, many patches of brickwork became visible. With time and resources it should be possible to recover much of the plan of this enigmatic area.

But what sort of area are we dealing with? If you look at a map of the city as a whole, this part emerges as the most westerly that has survived. It is the part that is closest to the river. At least two of the rock tombs at Amarna show that the city possessed a waterfront. A drawing in the tomb of Maya (no. 14) implies that the Great Palace ran to the river's edge, whilst a relief in Meryra's tomb (no. 4) has a detailed scene of boats moored close to a stockyard full of fat cattle. So one question to answer is: did our large building face on to a street, with yet more buildings beyond, or did it actually represent the western edge of the city and thus form part of Amarna's waterfront? The second case would incidentally imply that the river was, in Akhenaten's day, more or less where it is today. We therefore took the excavation squares for a further 15 metres to the west, where the ground begins to slope down to the fields. Not a trace of a wall emerged, nor were any visible this far west when the old sketch maps were made. More needs to be done to check this point, but I am inclined to think that the second case is the right one, and that we are looking along the city's edge.

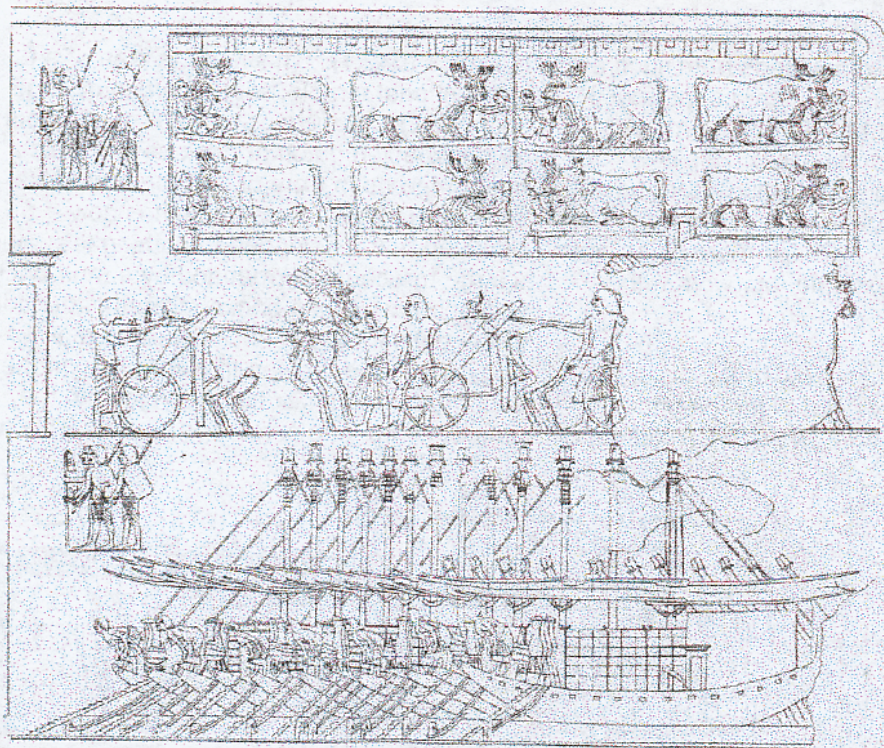
One cannot expect many finds from such a denuded area. Even the sherd count is well down. But amongst the sherds are many amphorae handles and bases. This is perhaps a pointer to the buildings here having been used for storage, a very appropriate use, given their position. Perhaps more clues lie to the south where, next time, our work will extend.

The other set of squares lay to the north and were intended to investigate the ground in front of the larger of the two stone Pendlebury

buildings (O42.1). This had the plan of a fairly conventional temple, with a portico of large columns. My hope was to learn more about an unexpected patch of brick paving which had turned up in front of it at the end of last season. The new excavation has now revealed that it belonged to nothing less than a large forecourt, surrounded by a mud-brick wall and paved with bricks. Careful attention to the outlines of the bricks showed that originally it had a pylon-like entrance on the south. A stone block had been let into the outside of the one preserved corner. This has



Site Plan showing how this year's excavations add to the previous work. The walls cleared by the team are cross-hatched. Where Pendlebury's plan was relied on, the walls are shown outlined only.



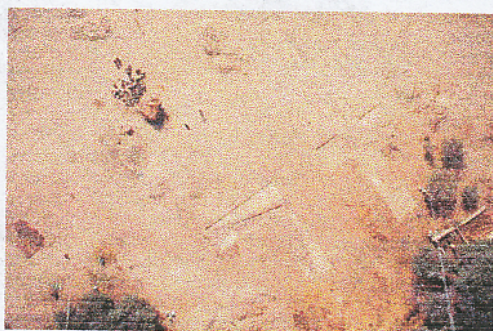
Scene of part of Amarna's waterfront from the Tomb of Meryra at Amarna.

the positions taken by the colossal columns have been marked similarly. The north and south wing walls, as well as the pylon lying behind, have been marked out with three courses and only the insides filled to the top, leaving these parts standing above the level of the fill. A good deal of time was also spent on improving the finish, including the "distressing" of all exposed mortar joints between the new blocks. At long last a major part of this scheme stands finished and looking more or less how we want it to. The rear part of the sanctuary still remains to be brought to this stage, but already most of the stonework has now been laid and the fill has been almost completed in the outer parts. We both feel a great deal of pleasure and relief at seeing the end in sight of a project which has strained our resources to the limit.

The route to the sanctuary passed through three pairs of pylons built from mud bricks, the second and third pairs much ruined. As a way of emphasizing the processional nature of the route, the inside edges of these pylons, which define the gateways, have been built up with new mud bricks.

to be the foundation for a standard roll-moulding which graced the outside corners of Egyptian temples. There are many signs at Amarna that Akhenaten was building at the limits of his resources and that sometimes brick had to be used in place of stone. This forecourt to a rather conventional-looking temple is another good example. If I am correct in thinking that we are close to Amarna's waterfront, then temple 042.1, whose purpose we can only guess at (was it, for example, for the cult of a statue of the king?), would have faced down its line.

Shortly before this work ended it was visited by a large official delegation which included Dr. Gaballa A. Gaballa, Secretary-General of the SCA, and HE Mostafa Abd el-Qadr, the Governor of el-Minia Province, as well as Mr. Mahmoud Hamza and many of the inspectors of el-Minia inspectorate and a large Egyptian press corps. They appeared well pleased with



Balloon view of excavation south of Great Palace. (North is diagonally towards the bottom left corner.) The L-shape covers the forecourt of the small temple 042.1. Last year's excavation, when the edge nearest to the foundations of the stone shrine were found, are now covered up and barely visible.

Small Aten Temple

Our architect, Surésh

Dhargalkar, supervised the continuation of the project to lay out in stone the outlines of the temple sanctuary. I am happy to report that, by the time of his departure, the front of the sanctuary (the forecourt, portico foundations and stone pylon) was finished. The courtyard walls have been built to two courses of stone in height, and the foundations filled in to near the top of the second course. The outlines of



*Small Aten Temple (balloon view)
Front of Sanctuary dominated by portico of colossal columns. Our stone walls mark the inner and outer edges of walls which were originally solid stone. The course of the curious L-shaped wing walls on either side of the Sanctuary is firmly established by surviving foundations. They are also indicated in some of the pictures of Aten temples in the rock tombs at Amarna.*

what they saw.

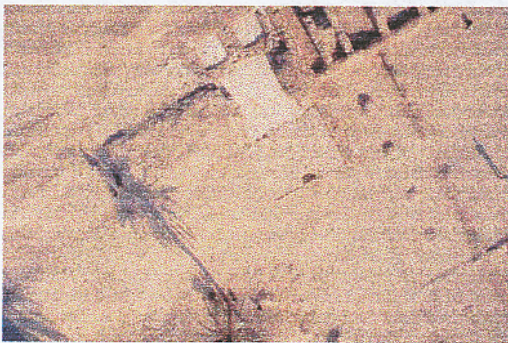


Small Aten Temple (balloon view)

The rear set of pylons of mud brick lie towards the left edge of the picture. The Sanctuary's outline, in recently laid new limestone blocks, shows up clearly.

North Palace

For the second half of the season we returned to the North Palace. We had to limit the work this time to more of the selective re-examination of the building and to leave until next time more of the essential repairs to the brickwork. The re-examination took in four areas in the central and western sectors and was done under the supervision of Drs. Kate Spence and John MacGinnis. Last year Kate had cleared the central gateway between the first and second courtyards and revealed the foundations of a substantial stone structure. This year she cleared the doorway to the north



North Palace – balloon view of Central Gateway excavations (north doorway). The central gateway (towards lower left corner of photo) was completely re-cleared and planned last year. A thick mass of brickwork separates it from the northern side entrance whose newly cleared white gypsum foundation stands out sharply, as do two square platforms (at top of photo) which were possibly for statues in front of the entrance.

of this feature and uncovered the well preserved gypsum foundations of the door itself and of two rectangular features in front. A number of mason's marks were imprinted in the gypsum and two undecorated stone blocks remained *in situ*. Many tiny fragments of gold leaf were recovered around the gateway, suggesting that it must have been a highly ornate and gilded construction. Several post-holes, perhaps for scaffolding, were excavated around the rectangular foundations. The fill of one

contained brown quartzite chippings, suggesting that the foundations were for a pair of statues to flank the entrance.

In the rear court Kate expanded her excavation of last year in an endeavour to clarify the nature of the large depression which occupies much of it. The result was to confirm that the base of the court lay at least 6 metres below the level of the surrounding chambers. It seems odd to us to have such a deep depression in a position of central importance to the building, but long ago the German expedition found a similarly deeply sunk garden filling the centre of a private chapel enclosure in the main city. The depth presumably made water retention easier, and, in view of a limestone conduit that ran away from one corner to the Garden Court, we should envisage a well shaft at the bottom.

The south-west court of the North Palace is particularly poorly preserved, but the plans of the 1920s excavations nevertheless show an additional major wall which does not relate to the general plan of the court. John managed to locate traces of this wall again in two places, and found it to be indeed later than some of the adjacent walls, though still of the Amarna Period. However, others of the walls which appear, from the old plans, to be part of the original layout of the palace now seem to belong with this later wall and so may therefore represent a change in the overall plan of this area.

The north-west corner of the palace was also



North Palace – northwest corner was largely occupied by a courtyard where a set of solar altars once stood. Kate Spence opened up a small test excavation in front of the line of storerooms along the west wall. The outline of the test pit is clearly visible.

re-examined, revealing that the mud-brick floor of the Altar Court is built on a layer of sandy fill approximately one metre deep.

Beneath this fill is a mud layer which has traces of colour on its surface. It is not yet clear whether this layer is an earlier floor or a constructional surface associated with the walls of the courtyard. The sandy fill produced two faience moulds, fragments of bowls with pigments and, for the first time at the North Palace, a substantial amount of pottery.

Field photography

Gwil Owen, our photographer, continued his photographic study of the tombs at Amarna, with a series of pictures in the North Tombs. He now has a working portfolio for most of the tombs and has started to make a selection, and to write an accompanying text, for a general book on them. It also fell to him to take charge of the balloon that the Foundation has given us. As reported in the last issue, he flew it successfully on several occasions over selected parts of the site, including the various pieces of fieldwork. Some of the results appear in this issue. It is our plan to use it, each season, to cover the current fieldwork and gradually to survey in detail particular areas of the city. Because helium is so expensive we have left the balloon filled but tethered inside our huge equipment store with the hope that not all of the helium will leak out.

Research at the House

Most of the people who join the Amarna team do not actually work in the field, but are experts studying the huge mass of material that we have in store. "Post-excavation work" is now quite rightly a major feature of our budgets. If there is space in a future issue I would like to explain some of this side to our work in more detail, but for now a summary of the principal points will have to suffice: refinements to and further drawings for the Eighteenth Dynasty pottery corpus and for the Late Roman pottery corpus (second stage); special attention to Canaanite amphorae and to resin-bearing sherds (exciting evidence for trade); microscope study of charcoal to determine wood species, plant remains of the Late Roman period, and (a brand new project) insect remains of both periods represented at Amarna; study of statue fragments of the Amarna Period. It is on this slow and patient work that our ability to flesh out some of the life and activities of the past populations of the Amarna area depend.

Another summer draws to a close. Often I have returned to Amarna at this time for a minor season, but this year have decided to stay at home (for more post-excavation work). But site work goes on. Dr., Paul Nicholson, of Cardiff University and a long-time member of the expedition, is excavating as I write. With a small team he is continuing his research into Amarna's ancient glass and faience industry, excavating more of the kiln site south of the modern water tower. It is also time to gather the paperwork for next year's season. The planned dates are February 22nd to April 22nd. I also hope to return, just for a fortnight, early in December. Having had to turn part of the dig house into an impromptu police barracks we need to build four more bedrooms to replace the loss. This needs to be done in advance of the next season, though, as I write, the funds for this are not yet assured.

It remains for me, as always, to thank each and every one of the Foundation for their support. Without it our work would be significantly diminished.

Did Tut Lie in State? Robert A. Hanawalt

When King Tutankhamon died, did his body lie in state? Of course it did. But the substantive issue is, for how long? I propose that the answer to that question can shed light on the events surrounding his untimely death.

The normally accepted period of time for the mummification and burial practices of the people in the land of KMT was seventy days¹. But now evidence has been presented that in Tutankhamon's case the period between death and entombment may have been as much as six to eight months.

Trevor R. Bryce establishes a substantial case for a long period of time between Tut's premature demise and his interment.² Mr. Bryce mostly researched through Hittite documents³, although more commonly known Egyptian texts and reports were used as well.

Did Tut Lie in State? Notes:

1. The desiccation process mummifying a body took approximately 40 days, with another 15 - 30 days allowed for washing, packing, wrapping, and anointing the corpse. See D'Auria, Lacovara, and Roehring: *Mummies and Magic* (Museum of Fine Arts, Boston - 1988). It is interesting to note the custom of some modern day Egyptians to return to the interment site 40 days following burial for a final funeral meal on the grave site.
2. See Bryce, Trevor, *Journal of Egyptian Archeology* vol 76 (1990) *The Death of Niphururiya and it's Aftermath* pp97-105, E.E.S., London. JEA is the official publication of the Egypt Exploration Society, a London-based Organization for anyone seriously interested in Ancient Egypt.
3. Primarily Guterbock *The Deeds of Suppiluliuma as told by his son Mursili II* (Journal of Cuneiform Studies, Cambridge, 10) hereafter referred to as "Deeds" - and the *Plague Prayers of Mursili*, from various sources but primarily Laroche, *Catalogue des Textes Hittites* (Paris 1971)

4. Krauss, *Ende der Das Amarnazeit* (Hildesheim, 1978) c.f. Wilhelm and Boese, in *High, Middle or Low* (Göthenburg, 1987)

5. Contrary to rather widely held opinion, Akhenaten did not lose control in foreign affairs. It appears that there was a well defined foreign policy. For further information on the political situation in the Near East at this time, see Murnane *The Road to Kadesh* (Oriental Institute, Chicago - 1990)

6. An English translation of the Amarna Letters has recently been published: Moran: *The Amarna Letters* (John Hopkins University Press, Baltimore-1992). Some of the "begging for gold" which seems to appear in these letters may have been trade initiatives, rather than asking for outright gifts. After all, what does "send me much gold and I will send you anything in my country that you ask for" really mean?

7. The date varies according to author. This date is from Reeves: *The Complete Tutankhamon* (Thames and Hudson, London-1990) which is one of the latest popular books on the whole Tutankhamon episode. Note also that there are four different spellings of the king's name in this article and endnotes. These are the spellings of the titles as given by the various authors. I prefer "Tutankhamon".

8. *Op.Cit.* Guterbock

Bryce convincingly argues that Niphururia referred to in the Amarna letters is, in fact, Tutankhamon. This has been long accepted by most scholars, but there have been those - some recently - who claim that Niphururia is either Akhenaten or Smenkhare.⁴ The translation by the Hittites of Niphururia as the throne name of Tutankhamon, which was NebkheperwRe, seems now to be well established. What appeared to be self evident for reasons pointed out later in this article is now reinforced with an almost indisputable argument.

Bryce's article identifies the period of time, indirectly, when Niphururia - Tut - died. At best, it was at a very awkward time for Egypt.

One needs to have some perspective regarding the political situation in the Middle East at the time of Tut's regency. The entire eastern end of the Mediterranean basin was under the control of three "super powers" - Hatti (the Hittites), Mittani, and Egypt. Each was a powerful entity surrounded by vassal states that were tied to their "protectors" through political and trade alliances, a situation quite similar to that in Europe and Eastern Asia during the recent cold war. The Hittite's hegemony extended through that part of Turkey known today as the Troad. Indeed, the Troy of Trojan war fame, which is located there, was possibly a Hittite city, or at the least a vassal state. Mittani had dominion over most of what is now Syria, and Egypt controlled the Nile Valley to the fifth cataract, as well as Palestine north to Megiddo, which is located in present day Syria.⁵

War constantly broke out between the vassal states, and the sponsors, according to their own political and economic needs, either supported or neglected their dependencies. The Princes of the vassal states were usually paying their tributes rather unhappily; pleading for military assistance; threatening to join the other side (through their capture); or asking for gold. This forms the bulk of subject matter contained in the "Amarna Letters" discovered in 1887 at Akhetaten.⁶

Sometime in the summer ca. 1323 B.C.E.⁷ Egypt attacked Hittite Kadesh. The Hittites retaliated by attacking Amka, which was Egyptian subject territory. The Hittite army was led by the Hittite commanders Lupakki and Tarhunta-zalma and is recorded in two of

the prayers of Mursili II as well as in "Deeds."⁸

In the second Plague Prayer of Mursili we read, "...he sent out Lupakki and Tarunta-zalma and they attacked those countries. But the king of Egypt died in those days... But since the wife of the king of Egypt was destitute, she wrote to my father..."

This establishes two important points: 1. The king of Egypt died during the period of the war, which is known to be late summer or early autumn. 2. The widow queen had contacted the Hittite king. In the same document, Mursili says "When the Egyptians became frightened, they asked outright for one of his (Mursili's father, Suppiluliuma) sons to (take over) the kingship. . .". This is certainly the story of Ankhnesenamun and Zannanza.

What caused Tutankhamon's death is not certain, although more and more evidence points to the fact that he was probably killed. That is not to say that he was murdered.⁹

9. Conspiracy theories abound and are popular reading, but a careful study of the succession of political events following Tut's death make murder as the cause of his demise rather unlikely. Recently there have been several publications that state unequivocally that Tut was murdered. While this might possibly be true, there is absolutely no evidence, archeologically or historically, that such a thing happened. I personally think that Tut's death was an accident, rather than an a planned murder. Here's why: when a coup d'etat (which is what would have occurred if Tut had been murdered) is planned, one of the first considerations must be the immediate usurpation of power of the government or body it is intended to overthrow. It is imperative to the success of the coup that strong leadership be immediately established to deal with any backlash from the event. As we see in this article, such did not happen in this occasion. To the contrary, a queen was writing letters to a foreign country asking for a husband to make Pharaoh, and a period of several months passed without anyone claiming the control of the country. Perhaps, and probably, Ay did carry on the affairs of state, but the fact remains that, to my knowledge, no claim was made to the kingship until Tutankhamon was buried and Ay conducted the opening of the mouth ceremony at which time the eternal Kha of Pharaoh passed to him. (However, for a different view

We know he was between eighteen and twenty years old at the time. On his left cheek just in front of his ear is a rounded depression, the skin filling it resembling a scab. Around the circumference of the depression, which had slightly raised edges, the skin was discolored.¹⁰

X-rays show there is a piece of bone, not ethmoid¹¹ in texture, still located in the skull cavity. Cyril Aldred, in his book *Akhenaten, King of Egypt*, makes the statement that the wound was probably caused by a knife, arrow, or spear¹², and states that Tut was probably murdered, but does not explain the reasoning for his conclusion.

Tut was not a child. He was apparently trying to follow in the footsteps of his ancestors, such as Tuthmose III and Amonhotep II, by establishing a reputation as a mighty warrior and hunter. Buried with him in his tomb were 49 bows of various types, and numerous arrows, bow strings, arm-guards, etc.¹³ It is possible that he could have been accidentally killed while hunting, or even in the military conflict described above. (Although if the latter were the case, the Hittites would probably have noted it.) In any event, the political situation at the time was not such to suggest an assassination.

The Egyptians were in the horrible position of having to replace a king, who had no living heir, in the middle of a war. It is no wonder that Mursili says "When the Egyptians became frightened . . ."

Thus begins the so called "Ankhesenamon Episode." Upon the death of Tut, Ankhesenamon apparently wrote a letter to Suppiluliuma informing him that she had no sons of her own and asked him to send to her one of his sons whom she would marry and make Pharaoh. Quite naturally Suppiluliuma was very suspicious and sent an envoy - one Hattusa-ziti, to Egypt to investigate.

Hattusa-ziti returned to Hatti the following spring, accompanied by the Egyptian envoy, Hani, and reported that everything was as stated. (Certainly if there had been any Princes who were the sons of a Pharaoh he would have heard about them.) Suppiluliuma then sent his son, Zannanza to Egypt to marry the Queen.

Unfortunately, Zannanza died on the trip, and Suppiluliuma held the Egyptians responsible. (I personally feel that a much stronger case for murder can be made here than for Tut's death.) He eventually launched a retaliatory attack on Egyptian territory in Syria.

Egypt had gone from late summer to early spring with no Pharaoh on the throne. When the Hittite arrangement fell through, and war with the Hittites threatened, something had to be done quickly. Ankhesenamon married Ay, a courtier who was probably her grandfather. Ay then presided at the entombment services of Tutankhamon, some seven or eight months after his death. Ay assumed the throne and reigned for about four years. Upon his death, Ankhesenamon also disappears from the scene.

The time of Tut's burial is pretty well established by the funeral wreaths on his coffin. They were made of cornflower blossoms, mandrake, and other plants.¹⁴ Both the cornflower and the mandrake bloom only in the late spring - late March and April in Egypt.

As stated earlier, normally interment took place at the end of seventy days. But there is a problem with burying Egyptian kings. At the time of burial, the Kha of the Osiris King and that of the Horus King meld, extending the Royal Kha in a continuum that lasts throughout eternity.¹⁵ And seventy days after Tut's untimely death there was no successor. Until a new Pharaoh was designated, Tut could not "take the wings of a falcon and fly to heaven."

What do you do with a king's mummy for seven or eight months? There is no known precedent for this. Thus, anyone's speculation is good. (And about 85% of "Egyptian history" is speculation.)

Tut's death could have been held as a state secret and the general public not informed of his demise until the issue of succession was resolved, or his mummy could have "visited" all of the temples in Egypt to be worshiped and anointed by the priests (almost certainly not the general public, although they would have probably known about the king's death).

There is also the possibility that the mummy

Notes continued:
of the possibilities of the time of the Kings accession to the throne see further Redford: *A Chronology of the 18th Dynasty*, 1986)

10. Leek: *The Human Remains from the Tomb of Tut'ankhamun* - Tut'ankhamun's Tomb Series (Griffith Institute, Oxford, 1972. Cf. Pp 118, Reeves: *The Complete Tutankhamon* (Thames and Hudson, 1990) and Aldred: *Akhenaten, King of Egypt* (Thames and Hudson, London, 1988). This "scab" is quite visible in pictures of Tutankhamon's mummy.

11. The Ethmoid bone is the "nasal separator". During the mummification process it was broken through in order to remove the brain.

12. *Op.Cit.* Aldred, pp297

13. Murray and Nuttall: *A Hand list to Howard Carter's Catalogue of Objects in Tut'ankhamun's Tomb* Tut'ankhamun's Tomb Series (Griffith Institute, Oxford -1963).

14. Carter: *The Tomb of Tutankhamen* (Dutton & Co., Inc., New York-1972) cf. Reeves, pp106-107.

15. See Frankfort, pp 101 - 139 *Kingship and the Gods* (University of Chicago Press, Chicago - 1978) for a description of this ceremony.

16. Tut was buried in KV 62. However, there is some evidence that KV 23, in which Ay was buried, was originally intended for Tut. See Reeves, *Op.Cit.* pp78. There was possibly one other tomb that was started for Tut in the Royal wadi at Akhetaten. See Murnane

Notes continued:
and Van Siclen: *The Boundary Stelae of Akhetaten* (Kegan Paul International, London and New York, 1990) pp 218, f. 106.



The old man sitting in his fringed piece.

was held in the tomb until the time of the burial services, although this is highly unlikely. Given the contents of the tomb, for security reasons it needed to be sealed as quickly as possible.

One additional possibility is that the mummy did actually lie in state (for worship by the family and the priesthood), either in a palace, such as that at Malkata, or in a mortuary temple. Tut apparently had a mortuary temple built for himself on what is now the site of the mortuary temple of Ramesses III at Medinet Habu. Or, his mummy could have been placed in the mortuary temple of his grandfather, Amonhotep III, which was located behind the colossi of Memnon and was probably the largest and finest of all.

The above is pure speculation. However, the fact remains that there was a very extended period of time between Tut's death and his burial in a very small tomb in the Valley of the Kings - one of three tombs which were apparently started for him.¹⁶

Whatever occurred, the very nature of the King's early death and entombment is a tragic tale of the end of a great family of kings and queens of a dynasty who had effectively ruled Egypt for almost two hundred and fifty years. While it would be interesting to know exactly what happened, we should all reflect a little bit on the humanity, turmoil, and, yes, heartbreak of the entire situation.

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AMARNA'S CITIZENS: TUNICS

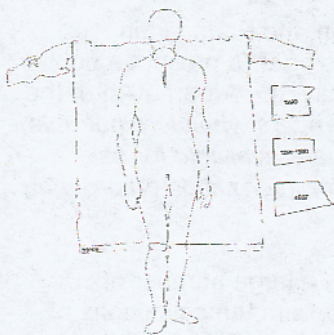
Barry Kemp

Everybody seems to know how the ancient Egyptians dressed. They take their cue from statues and from tomb scenes and make the men and women look neat and often scantily clad. I think that archaeology tells us that this is an illusion.

If one combines the evidence from textile fragments found at the Amarna Workmen's Village with the complete pieces found in the tomb of Kha and Merit at Thebes and in the tomb of Tutankhamun the resulting picture is rather different. This becomes even more so if one allows for the coldness and the wind-borne dust that, for part of the year, is part of life at Amarna.

A basic garment was the linen tunic, sometimes appropriately termed the bag-shaped tunic. It consisted of a length of linen cloth, often with a fringe at the ends, which was doubled over and sewn down the sides as if it were a sack. Slits were left for the arms, and a small circle with slit was cut for the neck. Seven oval pieces from cutting out tunic necks are amongst the Workmen's Village collection. What is so distinctive about the tunics is their width, which would often have stretched from elbow to elbow, to create a very loose baggy garment which would have reached to or below the knees. Once the nature of the tunic is appreciated one can see, from artistic depictions, that it was common in the New Kingdom for men to gather in the folds by wrapping a length of cloth around their waist, leaving the ends to fall to the front.

A second distinctive feature is the provision for adding sleeves to take the garment down to the wrists. Tutankhamun's well-known decorated tunic was provided with a pair, and pieces from several are also in our Workmen's



Tutankhamun's embroidered tunic with sleeves.



Standard New Kingdom tunic without sleeves and with sleeves.

Tunic gathered at waist with fringed linen strip.



The boy's small tunic is known from collections of Egyptian textiles in museums. The old man is swathed in a large sized, common fringed piece.

In the accompanying illustrations I have first shown an outline of Tutankhamun's complete tunic in relation to the outlines of a human figure and three of the sleeves found at Amarna. I have then tried to give my impression of what a male inhabitant of Amarna would have looked like. I have made his garments look a bit crumpled because it is in the nature of linen to crease easily and to remain creased. I suspect that often the pleated look on statues would in reality have been simply multiple creases that formed as the clothes were worn.

I accept that for women high fashion dictated the wearing of only untailored lengths of fringed cloth, carefully arranged. However, some tomb pictures show unmistakably the bag tunic on women as well. It would certainly have been a more practical garment, and so was perhaps widely worn by both sexes. To judge from the contents of his tomb it would also seem that, if one had encountered Tutankhamun at home, he would have been dressed in the same loose, baggy way, very much unlike the stereotype of pharaoh that we are accustomed to see in films and artists' reconstructions.



A woman wearing a bag tunic with sleeves. She has draped a length of fringed cloth across her shoulders.



Very little pleated cloth has been found among New Kingdom textiles.



Hostile city conditions on a cold windy day. The woman in background has draped herself and baby with cloth of long-looped pile for extra warmth.

NEFERTITI AND HER FAMILY – PROF. DR. DIETRICH WILDUNG Richard Harwood

Foundation members and others interested in the Amarna Period had a wonderful experience in Denver on August 31, 1998. The Amarna Research Foundation sponsored its first public lecture and the speaker was one of the world's most renowned experts in Amarna art and history.

Home to the famous painted bust of Nefertiti, the yew wood head of Queen Tiye and countless other treasures, the Egyptian Museum in Berlin (Agyptisches Museum und Papyrussammlung) is unquestionably one of the finest Egyptological museums in the world and the location of the largest and most important collection of artifacts from the Amarna Period. Our speaker on August 31 was the Chief Curator of that museum and an Honorary Trustee of the Amarna Research Foundation, Prof. Dr. Dietrich Wildung.

Dr. Wildung, his wife and their youngest daughter were in Colorado to visit another daughter and her husband who

live in Boulder. Without hesitation, the Foundation embraced Dr. Wildung's gracious offer to present a public lecture on "Nefertiti and her Family: the Amarna Art of the Berlin Museums". (For those members who were not able to attend the lecture, videotapes are available for sale. Please see sidebar on page 11 for information on ordering a copy.)

The lecture was accompanied by a large number of historic and modern slides drawn from the collections of the Egyptian Museum in Berlin and the Egyptian Museum in Munich (of which Dr. Wildung's wife, renowned Egyptologist Dr. Sylvia Schoske is the Chief Curator). Sprinkled with humor and insight, Dr. Wildung took his audience on a fascinating tour through both the history of the Amarna Period and the Amarna artifacts in Germany.

Although general knowledge of Tell el-Amarna began with

Napoleon's French Expedition in 1798, it was not until Ludwig Borchardt's excavation of the site in 1912 that modern research of the area was begun. Since the 1920's, that research and excavation has been continued by the Egypt Exploration Society's Amarna Project, now under the direction of Mr. Barry Kemp and supported in part by The Amarna Research Foundation.

Working in an area immediately east of the central part of the ancient city, Borchardt excavated ruins of a house which turned out to be the studio of the chief royal sculptor, Thutmose. Within those ruins, Borchardt discovered over fifty masterpieces of Amarna sculpture. The most spectacular of these was the now-famous bust of Nefertiti, perfectly preserved with all its original color.

In 1912, the system of partitioning artifacts between Egypt and the discoverer was still in place. Consequently, Borchardt was able to ship many of the pieces, including the bust of Nefertiti, back to Germany for the personal collection of his patron, James Simon. In 1920, Simon donated the bust and most of the rest of his collection to the Berlin Museum (NeusMuseum/ Bode Museum).

Of particular interest was Dr. Wildung's history of that collection and of the Berlin Museum itself. With the outbreak of World War II, the Museum was closed and the smaller objects were hidden in salt mines and other secure places for protection. In 1944, the Berlin Museum was bombed and most of the monumental pieces of Amarna art were severely damaged or destroyed. At the end of the War, the Red Army confiscated the pieces that had been hidden in the eastern part of Germany and took them to Moscow and Leningrad. Artifacts that had been hidden in the western part of Germany were confiscated by the American and British forces. As a result of the efforts of an American army captain, all artifacts were eventually returned to Berlin in the late 1950's.

But by then, Berlin was a divided city. The artifacts confiscated by the Soviet Union were returned to East Berlin. The artifacts confiscated by the United States and Great Britain were returned to West Berlin. The most important collection of Amarna art in the world was separated for nearly half a century.

On November 9, 1989, the Berlin Wall fell and on October 3, 1990, all of Germany was reunited. Under the direction and supervision of Dr. Wildung, Berlin's entire collection of Amarna art has now been consolidated in the Egyptian Museum at the beautiful Schloss Charlottenburg, in the old West Berlin. Plans are currently underway to reconstruct and expand the original Berlin Museum, on Museum Island in East Berlin. When completed, the entire Egyptian collection will be relocated there, perhaps as early as 2005.

As only the Chief Curator could do, Dr. Wildung treated his audience to a behind-the-scenes look at several of the most important artifacts in the collection. The timeless beauty of the bust of Nefertiti is due in part to its perfect symmetry, a factor rarely found in most artistic masterpieces. Interestingly, the finished bust was not carved out of one piece of limestone. With the use of electronic scanning, Dr. Wildung has been able to show that the sculptor, Thutmose, had actually applied several layers of stucco to both the shoulders and the rear part of the crown before the piece was finally polished and painted.

Changes had also been made to the magnificent, yew wood portrait head of Queen Tiye, the wife of Amenhotep III, mother of Akhenaten, and mother-in-law of Nefertiti. Purchased by Ludwig Borchardt in 1904 during his excavations of the pyramids at Abu Sir, the head was part of the collection donated to the Berlin Museum by James Simon in 1920. The head, with its strongly personal expression reflecting the extraordinary character of the queen, had been carved around 1360 BCE, near the end of Amenhotep III's reign.

Again with the use of electronic scanning, Dr. Wildung has been able to document subsequent changes. Following the death of her husband, the head had been re-worked to cover the original crown with a wig. The final product represented the queen as a living deity, with the combined sun-disk-and- feathers crown of Hathor and

Prof. Dr. Dietrich Wildung allowed us to record his lecture: *Nefertiti and Her Family – The Amarna Art in the Berlin Museums*. Video copies are now available for \$15 USD plus postage and handling (\$3.50 within United States, \$5.00 outside of the US).

This is an amateur production. Any profit will be treated as a donation to TARF.

Orders may be sent to Bob Hanawalt
16082 East Loyola Pl.
Aurora, CO 80013



Dr. Dietrich Wildung (right) in a light moment with daughter, Coco, wife, Dr. Sylvia Schoske, and TARF founder, Bob Hanawalt.

Isis. For decades, the crown had been lost and the type of object that had been designed to fit onto the top of the wig was a subject of conjecture. That question was finally answered in 1989 when Drs. Wildung and Schoske discovered the divine headdress in a storeroom of the Egyptian Museum at Charlottenburg and reunited the two pieces.

Through slides of other artifacts in the Berlin collection, Dr. Wildung traced the history of the Amarna Period: the ascension of Amenhotep IV/Akhenaten to the throne of Egypt, the imposition of the new king's monotheistic religion on the country, the building of a new temple at Karnak, the closure of the entire Karnak complex, the construction of a new capital city in Middle Egypt, and the return to an artistic style of more traditional proportions near the end of Akhenaten's reign. One of the most interesting artifacts now in the Egyptian Museum in Berlin is a recently acquired statue of Crown Prince Tutmosis lying on a funerary bier. Had it not been for the death of Akhenaten's older brother prior to the death of Amenhotep III, the Amarna Period might never have been part of Egypt's history.

Throughout his presentation, Dr. Wildung was refreshingly objective, offering no conclusions on the identity of Smenkare, the parentage of Tutankhamun, or other Amarna-related questions debated so hotly in various publications. The audience left the presentation with the knowledge that they had been treated to an honest, entertaining and

fascinating survey of the Amarna Period, delivered by one of the world's greatest experts, and supported by a rich visual collection of some of the finest pieces of Amarna art and sculpture ever discovered.

MEET YOUR HONORARY TRUSTEE PROF. DR. DIETRICH WILDUNG

Dietrich Wildung grew up in southern Bavaria amid art books (his father was an artist and art historian). Art and archaeology soon became his favorite sports, along with skiing and rock climbing.

He calls himself an "Intellectual adventurer," and Ancient Egypt with all its open questions about history, religion and art was, and still is, for him the great challenge. In the eighties while excavating in the north of Egypt he found a prehistoric cemetery. Since 1995 he has headed an archaeological mission in the Sudan. Unfortunately, field work can be only 'scholarly holidays' for Dietrich Wildung, since his job as chief curator of the Egyptian Museum in Berlin does not give him much time. He is responsible for one of the great museums of Egyptian art — and for the most important collection of art from the time of Akhenaten.



Every morning, on the way to his office in Berlin—Charlottenburg, he passes by Nefertiti's world-famous painted bust. The reunification of Berlin and its museums gave him the chance to rearrange the Amarna collection and to bring together all the members of the ancient royal family which had been split by the East/West line. Among his recent acquisitions for the Berlin museum are a gilded head of queen Tiye, a portrait of Amenhotep III, a statuette of Akhenaten's elder brother Tutmosis and a big unfinished statue of Akhenaten. Many of these pieces will travel to the US in 1999 for an exhibition in Boston, Los Angeles and Chicago.

Together with his wife Sylvia Schoske, chief

Note: Many of the artifacts from the Berlin Museum and shown in Dr. Wildung's slide presentation will be displayed in a spectacular exhibition opening in late 1999 at the Museum of Fine Arts in Boston and subsequently in Chicago and Los Angeles.



Impromptu showing of Egyptian design ties at reception for Prof. Dr. Dietrich Wildung hosted by Robert and Arnetta Hanawalt.

Left to right: Richard Harwood, David Pepper, Prof. Dr. Dietrich Wildung and William Petty.

Curriculum Vitae of Dr. Dietrich Wildung

7 June 1941 Born in Kaufbeuren (Bavaria)
1951 – 1960 High school in Kaufbeuren
1960 - 1967 Studies of Egyptology, classical archaeology and ancient history Munich University
1963 - 1964 Studies in Paris (Collège de France, Ecole des Hautes Etudes)
1967 Ph.D. in Egyptology
1968 - 1974 Assistant professor at Munich University
1972 Habilitation
1975 - 1988 Chief Curator of the Egyptian Museum Munich
1976 - 1989 Vice President of the International Association of Egyptologists
1978 - 1989 Head of the East Delta Excavation Project
1989 - present Chief Curator of the Egyptian Museum and Papyrus Collection Berlin
1989 - present Professor of Egyptology at Free University Berlin
1992 - 1996 President of the International Association of Egyptologists
1995 - present Head of the Naga Excavation Project (Sudan)

curator of the Egyptian Museum in Munich (a family monopoly?), he has been and still is responsible for great exhibition projects. "Sudan – Ancient Kingdoms on the Nile" (Munich, Paris, Amsterdam) will be shown in New York and other American cities in 1999/2000.

Dietrich Wildung's special interest is art history. His actual research work is focusing on Ancient Egyptian and modern art (Klee, Giacometti, Picasso). For the coming years, besides field work, university teaching and reconstruction of the historical museum building, he plans a monograph about the art of Akhenaten and Nefertiti. Nobody else has most of the masterpieces from Tell el-Amarna just next door.

His first daughter Anni is a graphic designer and lives with her husband Andrew in Boulder, Colorado.

For the moment he prefers to spend his weekends far from Berlin with his wife and his little daughter Coco in Munich or to travel with them – where? To Egyptian museums and exhibitions all over the world.

Decorations

1985 Bundesverdienstkreuz (Order of Merit, FRG)
1998 Order of the Two Niles (Sudan)

Memberships

Honorary Trustee, The Amarna Research Foundation
Member of the Visiting Committee, The Metropolitan Museum of Art, New York
Trustee, The Michela Schiff Giorgini Foundation of the United States, New York
Member of the Central Direction, German Archaeological Institute
Advisory Committee, Kunsthalle der Hypo-Kulturstiftung, Munich
Advisory Committee, Kunstforum der Grundkreditbank, Berlin

MEET YOUR HONORARY TRUSTEE – T.G.H. JAMES Linda Anderson

T.G.H. James (Thomas Garnet Henry) was born in Neath, South Wales where he spent his early days developing an interest in ancient Egypt. World War II intervened one year into his courses at Exeter College, Oxford. He was a shy youth, but during his war service in Royal Artillery he developed into a more mature young man capable of making decisions which impressed other people with his confidence. James returned to finish his classical degree, followed by one in Egyptology. He visited Egypt for the first time in 1951 to work at an Egypt Exploration Society site copying tomb inscriptions. At that time you could buy a "total antiquities ticket" for one Egyptian pound. He loved walking out over the desert at Saqqara during the full moon. When recently asked how much time he had spent in Egypt, he replied, "Not enough!"



He believes right before World War I was probably the perfect time to have visited Egypt – when the land was quiet, transportation had become reasonable and you could roam among the monuments at will.

"I would not mind being remembered for The Hekanakhte Papers alone," James admits. This work about Theban papyri dating to approximately 2000 BC, documented ancient life in Egypt from an humble standpoint. They are the private correspondence of a small farmer. "You have to search harder for the ordinary."

During James' career as Keeper of Egyptian Antiquities at the British Museum he was responsible for instigating changes making

items, such as the Rosetta Stone, more accessible to the growing number of visitors, and reorganizing the sculpture gallery. The British Museum became an international center for Egyptological studies, extended its activities into actual excavations, and, with James' encouragement, published a large body of work. He admits to not having accomplished all he wished, but felt a duty to leave something for his successor to do.

Since retirement, James has been writing and is currently engaged in research for a biography of Sir Alan Gardiner, author of the standard Egyptian Grammar. He enjoys traveling and lecturing. While visiting Denver in April 1998, with his wife, Diana, James spoke with members of the Egyptian Study Society despite being in pain from a back injury.

Harry James has a tremendous sense of humor and listening to him talk about his experiences is like reading an adventure book. When asked if items in the British Museum looked like they had actually been used, he replied, "the coffins have!" A young boy asked what he would advise a young person interested in Egyptology. James answered, "Wait until you discover girls and see if you are still interested."

James would like to find a papyrus cache which would allow us to find out more about ancient Egypt, including philosophical thought..."Some jolly nice library would be fine." In the last century they burned the old papyri because it gave off a "nice smell."

Editor's Book Review Linda Anderson

Ancient Egypt: The Land and its Legacy

James describes it "as a topographical approach to Egypt and a certain amount of modest memoir."

Harry James reveals himself in his writings. Evident are his vast knowledge, his intrigue with details, his wit and his desire to create an intimacy between Ancient Egyptian culture and 20th century society.

Curriculum Vitae of T.G.H. James

Name: Thomas Garnet Henry (Harry) James

Born: 8 May, 1923 in Neath, South Wales

Educated: Neath Grammar School

Exeter College, Oxford (1941 - 1950)

War Service: In Royal Artillery, 1942-45; active service in North-West Europe.

Qualification: Oxford MA in Literae Humaniores (Classics) and Oriental Studies (Egyptian and Coptic).

Career: Entered British Museum in 1951 and remained there until retirement in 1988. Keeper of Egyptian Antiquities 1974-88.

Other Appointments:

Laycock Student of Egyptology, Worcester College, Oxford 1954-60

Wilbour Fellow, The Brooklyn Museum 1964-5

Visiting Professor, Collège de France, Paris, 1983

Visiting Professor, Memphis State University, 1990

Chairman, Egypt Exploration Society, 1983-89

Vice-President, Egypt Exploration Society, 1990

Chairman, Advisory (London) committee of the Freud Museum, 1987 -

Honours, etc:

Member of the German Archaeological Institute, 1974

Fellow of the British Academy, 1976

Commander of the Order of the British Empire (C.B.E.), 1984

Field-work:

Excavations at Saqqara, 1953

Epigraphic projects at Saqqara, 1951; Thebes, 1952; Gebel es-Silsila, 1955

Lectures:

Many given in universities, museums and other institutions in Europe, North America and Australia

Publications (selected):

The Mastaba of Khentika called Ikhekhi, 1953

Hieroglyphic Texts in the British Museum, 1, 1961

The Hekanakhte Papers and other Early Middle Kingdom Documents, 1962

Gebel es-Silsila (with R.A. Caminos), i, 1963

Hieroglyphic Texts in the British Museum, 9, 1970

Archaeology of Ancient Egypt, 1972

Corpus of Hieroglyphic Inscriptions in The Brooklyn Museum, i, 1974

Pharaoh's People, 1984

Egyptian Painting, 1985

Ancient Egypt -- The Land and Its Legacy, 1988

Egypt -- The Living Past, 1992

Howard Carter -- The Path to Tutankhamun, 1992

A Short History of Ancient Egypt, 1996

Egypt Revealed -- Artist-Travellers in an Antique Land, 1997

Other Writings: Articles in learned journals, many contributions to archaeological reports, etc. Further popular publications. Editor of many publications.