



A word from the President ...

OFFICIAL NOTICE

The 1999 Annual Meeting of The Amarna Research Foundation will be held at 7:00 PM September 17th at 7110 South Old Farm Road, Littleton, Colorado.

The Agenda will be:

1. Call to Order
2. Treasurer's 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 and New Business
9. Adjournment

Nominations must be directed through the Nominating Committee at least 15 days in advance of the Annual Meeting. The Chairman of the Nominating Committee is Mr. Richard S. Harwood, 115 Shoreham Court, Colorado Springs,



Recently, the TARF Board of Trustees conducted a planning meeting to discuss how our organization can provide support for research studies and conservation

work to preserve the heritage of ancient Egypt. Last year, we created two scholarships to assist students in studying the history of the Amarna period. We awarded the first of these to Tammy Hilburn, a student at the University of Memphis. The second of these grants was awarded this past June to Brett McClain, a student studying at the University of Chicago's Oriental Institute. Also, during the past two years, one of TARF's members has very generously provided funding to support publication work of the Egypt Exploration Society team at Amarna. As well as providing direct funding to the team from Cambridge, we have been active in helping out "behind the scenes." It is the generous support of you, our members, and the dues which you pay, that allows us to accomplish these activities. Please accept a very sincere "thank you" from all of us on the Board for your donations.

One of the most frequent questions I receive, asks for recommendations on books about the Amarna period. For those with Internet access there is a bibliography on the World-Wide-Web, at <http://www.iws.net/wier/aebiblo.html> which

contains an excellent reading list of books on ancient Egypt sorted by category. Stuart Weir, a Denver-based Egyptophile, has put a lot of effort into creating and maintaining this list, and it is a wonderful resource. If you don't have access to the Internet, find a friend who does, and ask them to print the bibliography for you.

One of the best books written about excavating at Amarna is *The City of Akhetaten*. Published in two volumes, it has excellent diagrams, illustrations, and photographs of the EES excavations in the 1920's and 1930's. For more readily available resources, every Egyptological collection should contain: *Akhenaten: King of Egypt*, by Cyril Aldred; *Akhenaten: The Heretic King*, by Donald Redford; and *The Amarna Letters*, published by KMT. There are many other "must have" works on the 18th Dynasty in general – many of which were written by the Honorary Trustees of our organization! Also, reports of Barry Kemp's ongoing work at Amarna can often be found in the Egypt Exploration Society publication, *Egyptian Archaeology*.

Several of our Honorary Trustees have offered to write articles about the Amarna Period specifically for future issues of *The Akhetaten Sun*. So look for interesting articles in future issues of the *Sun*. We also plan to run a series of "spotlights" on Amarna Period locations and artifacts, thanks to a suggestion made by our Honorary Trustee, Dr. Richard Wilkinson.

Time-Life also has a video for sale called *Ancient Voices, Egypt's Lost City*. While I believe more credit should have been given to Barry Kemp for his work at Amarna, the video is worth watching for its computerized reconstructions of Akhetaten. There is also an interview with Kate Spence, and lots of videotape footage of the ruins. As is usually the case, however, the script could have been more informative.

We are trying to arrange a TARF reception in Denver to meet with Dr. Bill Murnane on Saturday, October 23rd, 1999. Dr. Murnane will be lecturing at the Denver Museum of Natural History on the evening of Friday October 22nd, so mark your calendars if you plan to be in Denver at this time.

David Pepper

SCHOLARSHIP AWARDED TO TAMMY R. HILBURN

The future of Egyptology lies not only in the sands of Egypt but in the classrooms and libraries of universities throughout the world. With increasing membership and donations, The Amarna Research Foundation began a new and exciting program in the fall of 1998 when it awarded its first educational scholarship.

The \$500 grant was awarded to Ms. Tammy R. Hilburn, a Master's Degree candidate in Egyptian Art and Archaeology at the University of Memphis. Ms. Hilburn holds two Bachelor of Arts degrees in Music Performance and French from Arkansas State University. Following her undergraduate career, she was an instructor at the Center for English as a Second Language at Arkansas State before beginning her Master's program in Memphis under the tutelage of such notable Egyptologists as Dr. Lorelei H. Corcoran and Dr. William J. Murnane. An ardent bibliophile, Ms. Hilburn also serves as the Librarian Coordinator for the book collection of the Institute of Egyptian Art and Archaeology at the University of Memphis.

The immediate and long-term impact of the Amarna Period on subsequent Egyptian theology is of particular interest to Ms. Hilburn. She is currently researching the evolution of canopic and funerary design following the Amarna Period and presented an excellent paper on that subject at the 1999 Annual Meeting of the American Research Center in Egypt.

The Amarna Research Foundation is pleased to be able to provide financial support to outstanding graduate scholars in the field of Amarna-related Egyptology. With the continued generosity and enthusiasm of its members, the Foundation intends to award additional scholarships to deserving students each year.

MS. HILBURN'S LETTER TO TARF

December 14, 1998

I would like to thank the Foundation with the utmost sincerity for selecting my application for the Amarna Research Foundation scholarship. It means a great deal to me that this is the first scholarship to be awarded by the foundation and, indeed, it is a great honour to be chosen as scholarship recipient.

My interest in the Amarna period was piqued during a class in ancient Egyptian religion taught by Dr. Lorelei H. Corcoran in the Spring of 1998. Luckily, this fall, Dr. Corcoran and Dr. W.J. Murnane offered Amarna seminars in the art history and history of the period, so I was fortunate to be able to sit under these accomplished scholars. I am truly indebted to them for a thorough introduction to the period and its myriad complexities.

In addition to my Amarna studies this semester, I have been asked by Dr. George Lankford of Lyon College to lecture on the impact of Amarna theology upon ancient Near Eastern thought. This lecture is scheduled for January 1999. As was stated in my application, my ongoing thesis work is, of course, firmly rooted in the Amarna and post-Amarna phases. Work is also proceeding on a new interpretation of the Colossal Statues of Akhenaten and the Amarna shrine stelae. The preliminary paper is included with this letter.

I now look forward to being an avid member of the Foundation as well as a participant in the ongoing dialogue regarding Amarna. Once again, thank you.

Best Wishes, Tammy R. Hilburn

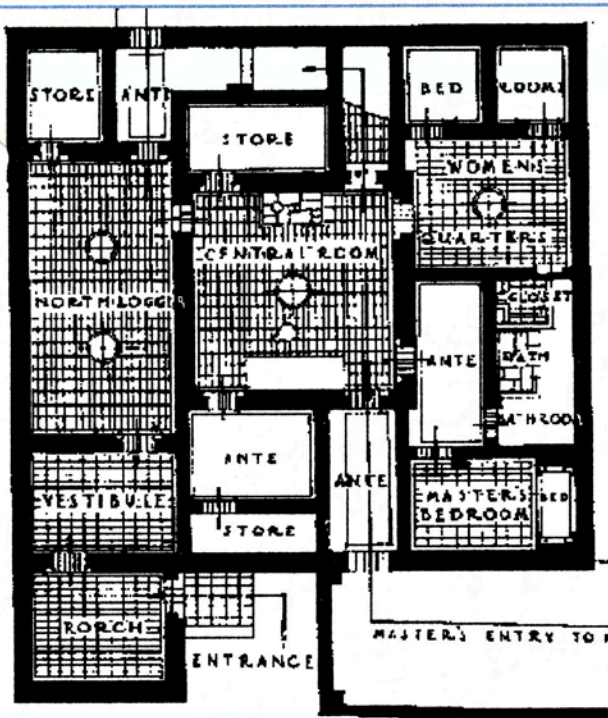
FIELD DIRECTOR'S REPORT – BARRY KEMP December 1998

I made a short two week visit to Amarna in December, returning to England in time for Christmas. There was an urgent need to add four more bedrooms to the dig house, to replace the four which we have given over to the police officers who now live with the expedition each season. The time spent at the house also gave me the opportunity to do some useful sorting and arranging of material in the attached antiquities storeroom, a never-ending job not unlike looking after a museum storeroom. One task was reinstalling racks of trays which contain several hundred fragments of brightly painted wall plaster recovered in the 1980's from private chapels in the Workmen's Village. What is striking about this material is its normality. There is no hint of the art of the Aten cult or of Akhenaten's reign. Even if, as is likely, the chapels were built close to the end of the village's occupation and probably after Akhenaten's death, one would not have been surprised to find Atenist influence, but this is just not present. A volume containing the full study of this material, written and illustrated by Fran Weatherhead, is almost completed.

I was joined for part of the time by the expedition photographer, Gwil Owen. Together we accepted an

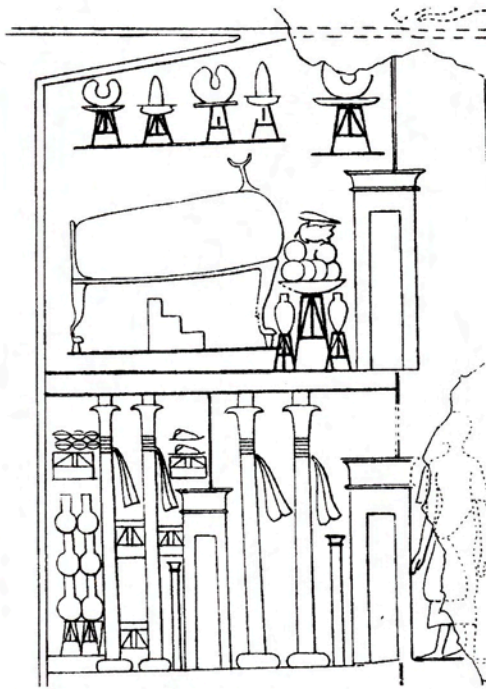
invitation from Mahmud Hamza, Director of Archaeology for Middle Egypt, to visit the site of Zawiyet Sultan (often known as Zawiyet el-Meitin), across the river from el-Minia and a little to the south. It is famous for its small 3rd Dynasty pyramid, and also has the remains of a temple seemingly first built by Amenhotep III, though enlarged in later times. We were also taken to a site a little south of Zawiyet Sultan, named Kom el-Dik, which had been the object of a small excavation a few years ago by Inspector Samy Farid. It comprises the remains of two large enclosures, one almost destroyed but the other still little touched. Within it are low mounds covering an area of buildings and a depression which is perhaps the site of a well. It looks very much like a piece of Amarna which has been transported, an impression enhanced by the associated pottery which is just like the pottery we find at Amarna. Quite what it is, is still a mystery, as is its exact date. Is it connected with Amenhotep III's building of the little temple to the north? It is encouraging that there are still new sites to be found even on the much explored desert edges of Egypt. (editor's note: Barry Kemp expeditions are under the auspices of the Egypt Exploration Society.)

LIFE AT AMARNA: GOING TO BED – BARRY KEMP



Our knowledge of ancient Egyptians' domestic habits is somewhat patchy. One of the better documented areas is upper-class sleeping arrangements. 'Bedrooms' are one of the few subdivisions of Amarna houses that we can label with some confidence. As a standard feature of the ground floor they lie towards the rear of the house, and are distinguished by the presence of a deep alcove at the back of the room. It is formed by thickening the walls on either side, by about four inches, and raising the floor by roughly the same amount, creating the sense of a snug inner retreat. Typical dimensions at Amarna are seven or eight feet long by four or five feet wide, easily large enough to accommodate a single bed, the rest of the room being perhaps three times this size. Frequently it is one of a small suite, an adjacent room being an easily recognizable bathroom.

A neat discovery made some years ago explains why we are so sure about this identification. One class of object found at Amarna, as at other sites in Egypt, consists of carved limestone supports, four or five inches tall, which look like tiny steep-sided



View of an Armana palace showing the King's bedroom and bed with mattress and head-rest below triangular roof ventilator. (From Tomb of Ahmes at Amarna)

pyramids from which the top has been cut off and replaced with a slight hollow. If you look carefully at some tomb-pictures of beds, you can actually see that each leg actually stands on just such a support. In 1926, Henri Frankfort, directing the Egypt Exploration Society excavations amidst the houses of the North Suburb, found a set of four of these bed-leg supports standing actually in one of the alcoves (house V37.1), one leg placed at each corner.

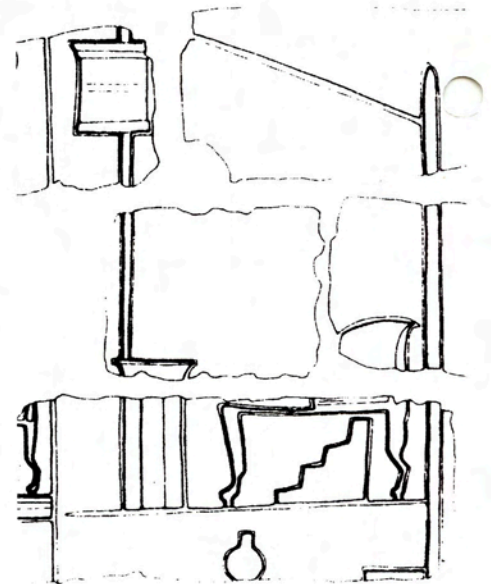
Some ancient pictures of houses show a triangular projection above the line of the roof. Pictures of Akhenaten's palace actually show such a triangular projection located above the king's bed, its front protected by wooden shutters. The triangular shape must therefore be a roof ventilator, which explains why it is normal to find that bed alcoves face north, the direction of the cool breeze that is so important in moderating the hot summer temperatures. It would have been necessary, however, to close up such a ventilator when nights were cold or dusty winds were blowing. The thickening of the walls on either side of the alcove would then have provided a lip on which the trap door would have rested when closed.

Ancient pictures of beds, including some of Akhenaten's as it stood in his palace, show them provided with a thick rounded mattress. The closest actual object to this that I know of from ancient Egypt is a cushion in the Cairo Museum, its covers of linen, its stuffing of feathers. This would have provided a soft rest for the body but, oddly to us (but not to traditional Japanese who had the same custom), instead of a pillow the Egyptians preferred a solid head-rest, or rather neck-rest, which is also faithfully shown in ancient pictures of beds.

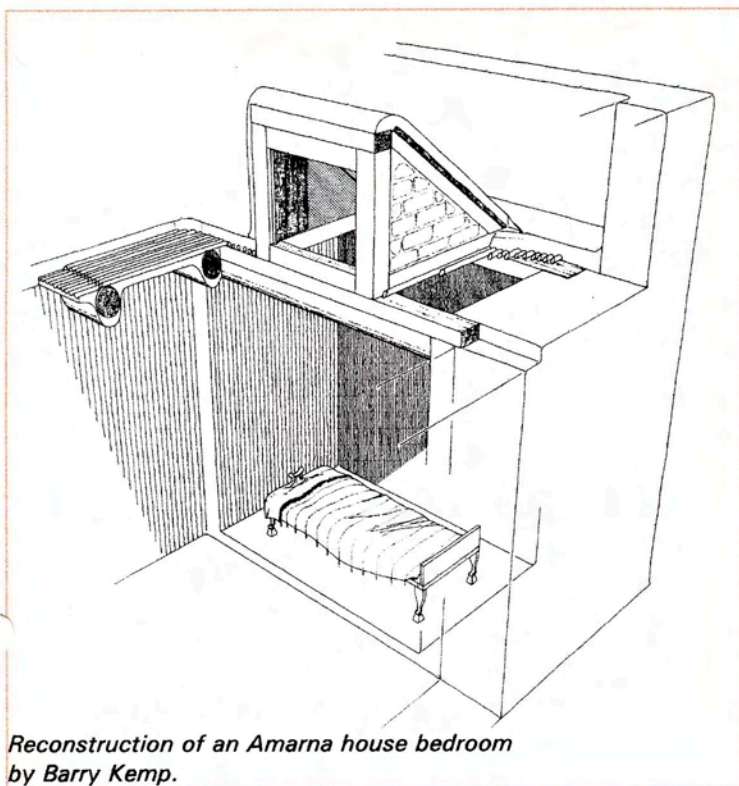
Several New Kingdom beds have survived. At one end of the scale of luxury is a beautifully crafted folding bed from the Tomb of Tutankhamun, which measures about five feet nine inches in length by two feet three, and stood about a foot from the floor. As in many pictures of Egyptian beds it possessed a low vertical board at the foot end, which agrees with the direction of the lion's paws carved on the feet of the four bed legs which face towards the opposite end. The sleeper's head would have lain where the lion's head should be.

At the other end of the social scale comes a bed found at Amarna in 1921, where it had been left upside down in the narrow street outside the front door to one of the houses in the Workmen's Village (no. 3, Main Street). It had a simple rectangular frame, five feet by two, across which grass or reeds had been woven in a neat twill pattern. It had stood on four simple legs, nine inches high, and was without foot board. There is no record of it having been brought away from the site: presumably it was too eaten away by termites to be saved. The house in question, it should be noted, in common with all but one of the Workmen's Village houses, and smaller houses in general at Amarna, did not possess a bed alcove.

One of the finest discoveries of the furniture of a middle-class Egyptian family of the 18th Dynasty was made at Thebes in 1906, in the tomb of the architect Kha and his wife Merit. Much of the contents is now in the Turin



A royal bedroom with triangular ventilator above...the front closed by a wooden shutter. (From Karnak blocks at the Luxor Museum)



*Reconstruction of an Amarna house bedroom
by Barry Kemp.*

Museum. It included two beds, presumably one each for the couple. One was fully made up, though with two neck-rests. Interestingly it had no stuffed mattress. In its place were several layers of linen sheet. At least one had been thickened by weaving in rows of linen-thread loops to create a very long pile. We do the same now, with shorter loops, to make towels, but the ancient Egyptian purpose was to give added weight and warmth, and so these are the equivalents of blankets.

The size of surviving beds shows that they were intended for only one person. Egyptian couples did not, it would seem, normally share the same bed, although a picture (actually an elaborate hieroglyph) in a tomb of the Middle Kingdom at Beni Hasan shows a couple having intercourse on such a bed (the woman's neck-rest still in place!) Even amongst the larger houses at Amarna it is quite exceptional to find more than one bedroom with an alcove (I have so far counted only four). Of course, there may have been more in upstairs rooms, now lost. But it is equally possible that the alcove was a mark of status for the male head of household and that his wife and others had beds of their own which stood in rooms not marked in this way. But whether more

than one bed would have stood in one room, and which other rooms might have had beds we cannot say. Many people might have simply slept on a mat spread on the floor.

In the Hymn to the Aten, night-time at Amarna is pictured: "When you set on the western horizon the earth is in darkness, in the likeness of death. They lie down in a chamber, their heads wrapped up, one eye not seeing another. If all their goods which are under their heads are taken from them they know it not." Although night was the absence of life, as with death itself, the Egyptians gave it much sensible thought.

A Model of Amarna City Takes Shape – BARRY KEMP

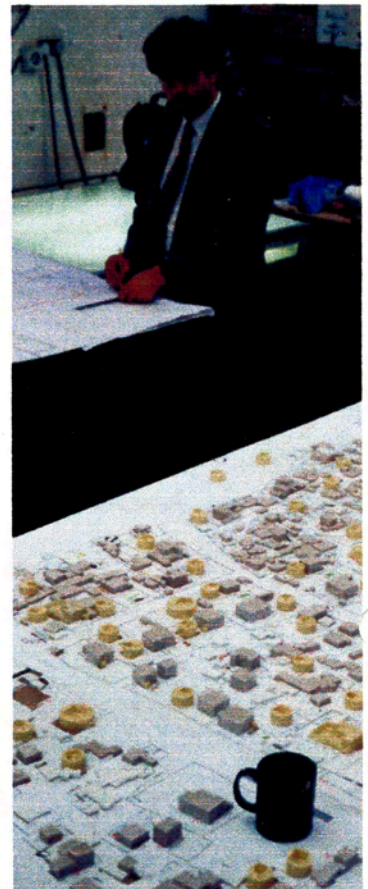
At present I am making regular rail trips from Cambridge to London armed with plans of Amarna and coloured marker-pens. The reason is an exhibit for a grand show. In November a major exhibition on Amarna and its art, organised by Dr. Rita Freed, will open in Boston and then proceed to Chicago and Los Angeles, finishing up in Leiden, its sole European venue. At the centre will be a model of a large part of Amarna (commissioned by the Boston Museum of Fine Arts), reconstructed as it might have appeared in Akhenaten's day. It covers the residential part of the city northwards from the wadi which runs beside the house of the sculptor Thutmose, and the entire Central City, ending just beyond the northern boundary wall of the Great Aten Temple. A scale of 1:400 allows for a fair amount of detail and, since it will measure nearly 15 feet by 10 feet, will be too large to take in at a single glance. The viewer's eye will be encouraged to rove across the varied cityscape and explore its different neighbourhoods.

The model is taking shape in a workshop of Tetra, a professional model-making firm near Clapham Common in London. Within its cavernous interior every available space is filled with models of office-blocks and conference centers simultaneously under construction, but all are dwarfed by the Amarna project. It has to be worked in sections as there is no space large enough to lay it out complete. Picture a rough-and-ready 8 by 10 foot table of plywood boards, with a gap in the middle so one can crawl underneath and then stand up in the space. Over it are

spread two huge sheets of paper, forming the two halves of the residential area of Amarna. The Central City, on a third sheet, is rolled up somewhere and the Great Aten Temple on a fourth. Michael Mallinson, the architect who masterminded this exhibit, has printed on the sheets a computerised framework plan of the houses. The outline of each has been razored out and in its place stands a block model of a house or other building, in the pinky-brown color of a plaster-board-like substance which is the basic modelling material for these elements. Scattered amongst them are yellow cylinders, the center of each hollowed out to contain an exquisitely modelled well with spiral steps descending. These have been cast (in car-body filler) from moulds and will be let down into holes cut into the final baseboard. They will vividly convey the labor that Akhenaten's citizens put into providing themselves a good water supply.

Part of our current job is like a proof-reading exercise. Here a house needs to be made taller or a building outline has been missed or misinterpreted. Another part is making sure that the buildings stand in a network of sensibly joined up courtyard walls. When excavated in the past such walls were often found to be discontinuous but it would give a misleading impression of the city to leave them full of gaps. We mark in the missing lines in blue marker-pen.

Inevitably we have to accept compromises. There is a deadline to meet (worryingly close) and a budget to keep within. Take, for example, the private chapels in peoples' gardens. They must have varied to some extent and this is often obvious from the excavated plans. Moreover, they can be reconstructed as open to the sky or roofed over (remembering that they were more for the cult of the king's image than the Aten). After conferring we decide on two standard versions based on examples from the old German excavations. One is completely open to the sky and the other is open at the front and closed towards the rear. Within a short time one of the model-makers has produced a tiny version of each, we agree that they look good, and off they go for moulding and casting. They will join the wells and the standardised entrance gateways to private estates which are sitting on a nearby table, part of our tiny builders' yard from which we draw stock as we complete the neighborhoods. There, too, lie sheets of house facades with tiny windows and doors cut in thin perspex by a computerised laser-cutting machine. These will be fixed to the sides of the houses, giving some of them a parapet above the roof, too.



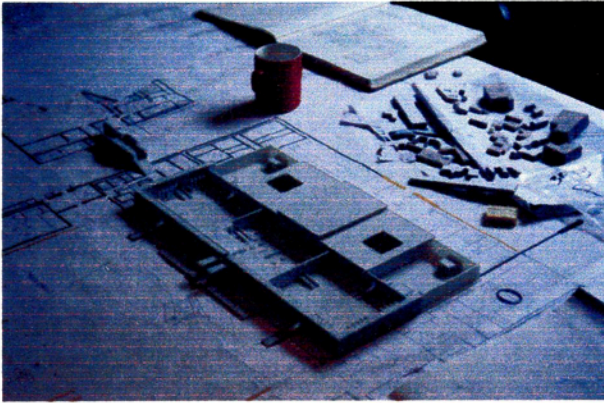
Michael Mallinson, Architect, with section of Amarna model he designed.

The biggest challenge is how to fill in missing areas: those surveyed but still unexcavated, and those lost forever where the modern fields now run. With the housing areas it is reasonable to fill in the blank spaces with more of what we know, taking care to match the rhythm of denser and less dense neighborhoods, and the mixture of regularity and irregularity that creates the distinctive pattern of Amarna's housing zones. But closer to the river and down to the river bank itself our imagination increasingly has to take over. Scenes in the tombs of Meryra and Maya actually show Amarna's waterfront, with boats drawn up, piles of ships' timbers, cattle yards and grain stores. As an inland port Amarna must have had a bustling wharf area, constantly crowded, perhaps with a market. So far we have sketched its outlines in pencil, adding in an informal market-place as well as some small fields and gardens.



Model of Amarna residential suburbs for exhibition. Yellow cylinders are wells which will be sunk into the board.

More model-makers will be assigned and the pace will quicken. It will not be long before the Central City sheet is spread out, and our discussions are already moving to controversial issues, such as how to reconstruct the missing parts of the Great Palace, which will occupy a space of nearly 5 by 2 feet. Sadly this is one part where budget limits are really felt. Putting colored decoration on the walls of the palace and of the temples is out of the question.



Amarna model: the Great Palace takes shape on sheet three.

Andy Ingham, the genial director of Tetra, has the technology to produce relief-sculpted walls on a tiny scale (through a computer-driven milling machine) but this would take us far beyond the budget.

The final stage will perhaps be the most fun: deciding on the ground colors. Across the city, once people had started to live in it, most of the open spaces will quite quickly have been covered with a layer of hard-packed dusty grey soil. Splashes of green will have marked gardens, a fair number of trees

and bushes will have started to grow (palm trees are more expensive to make than low shrubby trees and will have to be rationed), dark heaps of ash and refuse will have appeared in corners and in open spaces, and throughout the city pottery jars will have stood in red and brown clusters, or their sherds will have carpeted the ground.

When finished the model will still lack the hubbub of conversation, the night-time barking of dogs and the smell of wood fires. But we hope it will be a step towards creating an image of a city being lived in not only by Akhenaten and his court but by a busy, noisy and far from hygienic population of maybe forty-thousand people.

MEET YOUR HONORARY TRUSTEE – DR. HENRI RIAD Linda Anderson

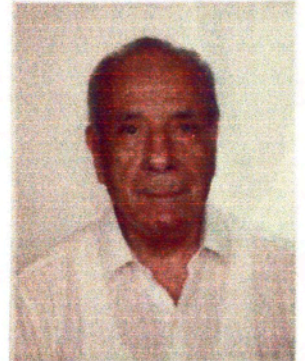
Henri Riad was born June 1915 at Beni Souef in Upper Egypt. This is also where he attended primary and secondary schools. In 1933 he joined Cairo University - Faculty of Arts and graduated in Classical studies (Greek and Latin) in 1938, and in 1941 graduated in Egyptian Archeology from the Institute of Egyptian Archeology - Faculty of Arts.

From 1942 until 1944, he joined the Antiquities Department as assistant in excavations at Ashmounein (Hermopolis Magna). He became Inspector of Antiquities in Aswan-Edfou (1945-1949) and in Fayum (1949-1951). From 1952 until 1957, he attended Sorbonne in Paris (on scholarship) obtaining a PhD before returning to Egypt in 1958.

After serving as Director of the Graeco Roman Museum in Alexandria from 1958 to 1967 and Director of the Cairo Museum 1967 to 1975, Henri Riad again left Egypt in 1975 to teach in Sanaa University in North Yemen. Returning to Egypt in 1981, he continued his teaching in the Faculty of Arts at Minia (1982-1983) and Sohag (1983-1984).

Since 1984 he has worked in the Oriental Institute's Chicago House at Luxor on the Labib Habachi photo archive. Labib Havachi took an extraordinary number of photos and left them unidentified. Dr. Riad is now trying to identify them.

Dr. Henri (as he is called by those who know him) is described as "a true gentleman...very quiet, very reserved, very polite to everyone." He lives in Heliopolis when not at Luxor.



Dr. Henri Riad

THE ENIGMA OF AKHENATEN'S TOMB – RICHARD WILKINSON abridged by David Pepper

While the earliest royal burials of the 18th Dynasty may have been at Dra Abu el-Naga, by the time of Tuthmosis I, royal tombs were definitely being located in the Valley of the Kings. After the reign of Tuthmosis IV, however, the next king, Amenhotep III decided to move his burial site over the hill to the nearby West Valley. His son, Amenhotep IV may have originally begun his tomb in the West Valley of the Theban hills (WV25).

Reeves and Wilkinson say:

“Although begun with care and according to royal dimensions and design, this structure achieved little more than the first two passages of the regular 18th-dynasty royal tomb plan. It is clear that WV25 was far from complete, and the incipient royal tomb appears to have been halted in its construction without any attempt to adapt it for use. The entrance is cut through a deep surface level of hard-packed gravel, and the first seven levels of steps are constructed of blocks set into the earth above the solid rock. Another 18 steps were cut into the rock itself.

The doorway at the bottom of this stairway is set into an extension which reaches out from the lowest step in a design not found in the sepulchres of the monarchs who reigned before [Amenhotep III] or Ay.”



The entrance proper (to WV25)



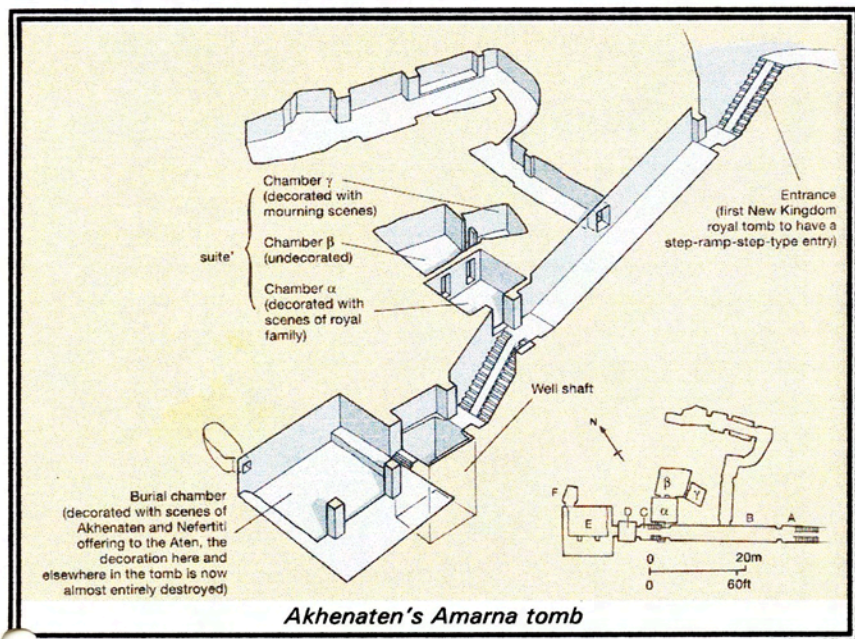
The mouth of WV25 – perhaps Akhenaten's Theban tomb

In year three of his reign, however, something caused Amenhotep IV to change his name to Akhenaten, and move the royal capital to Akhetaten. Any Theban tomb was probably abandoned (or given over to someone else), and construction of the royal tomb TA26 in the Royal Wadi at Amarna was undertaken.

Reeves and Wilkinson continue:

“The royal tomb at Akhenaten's capital city at el-Amarna was apparently discovered by the locals around 1887-88, and subsequently explored by Alessandro Barsanti and others of the Antiquities Service. The objects and reliefs seemed to indicate that, although the tomb was never completed, a number of burials had been made within – including the king's daughter Meketaten (in the *alpha, beta, and gamma* suite of rooms), Akhenaten himself (in the hastily adapted pillared hall beyond the well room), and the king's mother Tiye (fragments of whose sarcophagus, recently and independently identified by Edwin Brock and Maarten Raven), were found in the tomb.

Thames and Hudson Ltd. publishers, London, have given their gracious permission for us to reprint, in part, this section (pages 116-121) from The Complete Valley of the Kings - Tombs and Treasures of Egypt's Greatest Pharaohs by Richard H. Wilkinson and Nicholas Reeves – in one issue of our *Akhetaten Sun*.



Different as its plan may be from those of its Theban precedents, the essential similarity to the established royal tomb design may be seen in the elevation drawing of the main axis. The entrance (with the first New Kingdom royal example of the step-ramp-step design) is wide (c. 3.2 m (10 ft 6 in)) and opens onto a huge first corridor which basically combines the first two passages of the normal plan. The two sets of crudely cut corridors and rooms which branch off from this corridor are certainly unique, and the design of the upper suite reflects the elements of a complete tomb in itself. Cuts in the walls opposite the doorways to the two subsidiary suites may indicate that other chambers were intended on the left-hand side of the tomb. The well room is larger than usual but with a relatively shallow pit (c. 3 m (9 ft 9 ½ in) deep). This room has a centrally placed exit leading into what was probably

intended to be the first pillared hall, but here is adapted (by the removal of two pillars) into a twin-pillared sarcophagus chamber – with a lowered crypt area and sarcophagus plinth. A subsidiary room at the far corner appears to be the beginning of a corridor on an uncompleted bent axis, which if completed would have made this tomb of considerable size. The present straight axis of this tomb is widely believed to have been intended to allow access of the sun's rays to its very back, but the evidence does not support this idea as strongly as might first appear. Akhenaten was buried in the first pillared hall before a bent axis could be cut, and the crypt holding the king's sarcophagus in this pillared hall is offset to one side of the tomb's axis, so that he would not actually have lain in direct alignment with the tomb's entrance or the sun's light.

The entrance walls are undecorated, and little now remains of the original decoration in the burial chamber. The painted plaster here was so completely smashed after Akhenaten's reign that only a few cartouches, Aten discs and rays may now be clearly seen around the tops of the walls. Lower sections of the walls retain only traces of Akhenaten and Nefertiti offering to the Aten, which seems to have been the primary decorative motif of this chamber and the well room. As might be expected, given the unsuitability from Akhenaten's 'heretical' point of view of the canonical Egyptian funerary works, relatively few texts seem to have been inscribed in the burial chamber. Among the hieroglyphic traces still evident, however, the name of Nefertiti is surprisingly prominent – indicating the great importance of the queen during this period. Chamber alpha is decorated with scenes of the royal family (including five of the daughters) within a temple court making offerings to the Aten, depicted rising on the east wall and setting on the west. Outside the court, chariots and military escort also are shown, and in one scene the king, queen and mourners lament the death of a queen or princess while a nurse holds a royal child. Chamber beta is undecorated, but the mourning motif appears again in chamber gamma, where Meketaten is specifically named, and a nurse is also shown with a royal infant – indicating that this particular princess had perhaps died in childbirth.



A 'trial-piece' in limestone from the Amarna royal tomb, showing the king and his family offering to the solar disc.

Although the style of these decorations is clearly similar to that of many of Akhenaten's other monuments,



The entrance to KV55 today. Traces of the original blocking are still visible on the jambs of the doorway.

the figures seem to have been somewhat more moderately proportioned and are less caricatured than many from the earlier years of the heresy. Some figures have even been recarved in an effort to modify the earlier style."

While it appears then that Akhenaten was originally buried at Amarna, the discovery of KV55 by Edward Ayrton on 3 January 1907 has complicated the story. Digging on behalf of Theodore Davis, Ayrton encountered the remains of a sealed door, stamped with the 'jackal-and-nine-captives' necropolis seal, which had been breached in antiquity and blocked again with a loosely built wall of rubble. This secondary blocking had also been entered in antiquity. Past this door, Ayrton gained access to a sloping corridor partly filled with limestone chips that continued into the tomb's chamber.

Reeves and Wilkinson continue: "On top of the corridor fill lay a single door leaf and a large panel from what proved to be a large gilded wooden shrine prepared by Akhenaten for

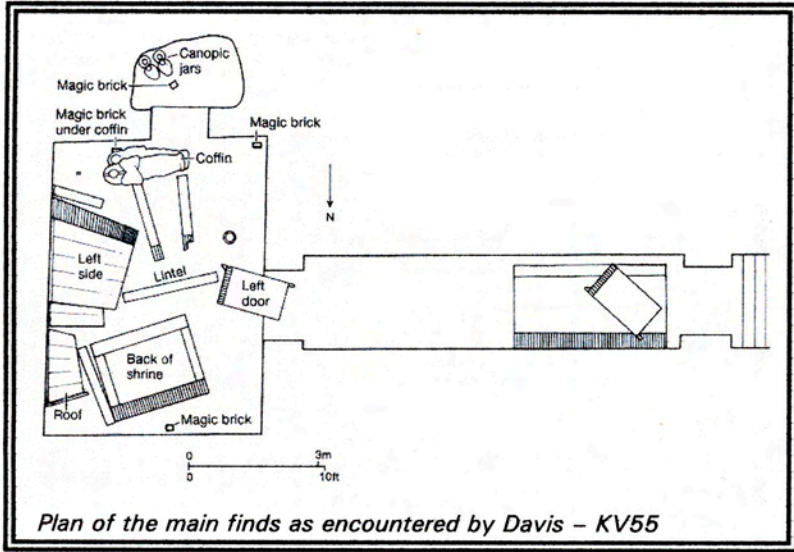
the el-Amarna burial of his mother, Tiye. Further dismantled portions of this shrine were encountered as the excavators gingerly slid their way down the corridor into the burial chamber. The figure and cartouches of the heretic Akhenaten had everywhere been erased from this shrine in ancient times... On the southern side of the chamber lay a decayed wooden coffin adorned with crook and flail and carrying an unscribed bronze uraeus; the cartouches had everywhere been cut out, and the gold face mask brutally torn away below the eyes.



The burial chamber of KV55. The coffin is beneath the 'niche' containing its canopic jars; the positions of the sections of Tiye's shrine show that it had originally occupied the centre of the chamber.

Within, slightly displaced, lay a mummy 'crowned' by a gold vulture pectoral and with one arm crossed over the breast. A large niche (the barely begun entrance to a side room) in the south wall contained four calcite canopic jars with portrait-head stoppers, and scattered to the four cardinal points among the debris were four mud 'magical bricks' and a range of other broken funerary items."

The mummy found in this tomb proved to be a problem. At first Theodore Davis was convinced they had found the body of Queen Tiye, but upon sending the body to Cairo for medical examination, Grafton Elliot Smith replied, "Are you sure that the bones you sent me are those of which were found in the tomb? Instead of the bones of an old woman, you have sent me those of a young man. Surely there is some mistake."



Plan of the main finds as encountered by Davis - KV55

Reeves and Wilkinson comment: "Almost a century later, no consensus has yet been reached on the nature of the discovery or the identity of the mummy. What is clear is that the finds fall into two main groups: the first comprising the shrine and a number of minor items of funerary furniture, which may be associated with the burial of Queen Tiye; the second comprising the coffined mummy, canopic jars, and magic bricks.

The presence of Tiye's dismantled shrine seems

to indicate her original presence in the tomb, though her mummy and most of her funerary equipment were absent, having perhaps been removed when KV55 was stumbled upon by workers quarrying the overlying tomb of Rameses IX (KV6). The shrine itself had been abandoned when the workers realized it could not be extracted without fully clearing the corridor fill. The mummy of Tiye was identified a few years ago, on the basis of the Tiye hair sample found in the tomb of Tutankhamun, with the 'Elder Lady' from the [Amenhotep II] cache (KV35) in 1898 – but the equation has not been universally accepted.

As to the Tomb 55 coffin and canopic jars, these had been prepared originally for a secondary wife of Akhenaten named Kiya, who appears to have fallen from grace sometime after year 11 of the king's reign. Kiya seems never to have employed the items, and, adapted for their new kingly owner, they were subsequently employed for the burial found in KV55. Unfortunately, the names of this last owner had been excised from the coffin (the jars had never been reinscribed), presumably at the time the burial of Tiye was removed from the tomb.

The inscriptions on the magic bricks suggest that the coffin, jars, and body ought to be those of Akhenaten himself. Both he and Tiye had originally been buried in the same chamber of the royal tomb at Amarna, and to judge from the seal impressions sifted by Ayrton from the KV55 floor debris, both had been transferred to Thebes (on separate occasions?) by Tutankhamun following the abandonment of the new capital at Akhetaten (Amarna). Indeed, close physical similarities have been observed between the decayed KV55 body and the mummy of Akhenaten's putative son, Tutankhamun, while both corpses share the same blood group (A₂MN)."



Inlaid cartouches identifying the occupant excised from sheet gold face mask belonging to Tomb 55 coffin lid.

Arthur Weigall wrote about the discovery, "The body was lying in a coffin inscribed with Akhnaton's (sic) name; it was bound around with ribbons inscribed with his name; it had the physical characteristics of the portraits of Akhnaton; it had the idiosyncrasies of a religious reformer such as he was; it was that of a man of Akhnaton's age as deduced from the monuments; it lay in the tomb of Akhnaton's mother; those who erased the names must have thought it to be Akhnaton's body, unless one supposes an utter chaos of cross-purposes in their actions; and finally, there is nobody else who with any degree of probability, it could be"

AMARNA AT ARCE – RICHARD HARWOOD

Question: What do weddings and the Annual Meeting of the American Research Center in Egypt (ARCE) have in common? Answer: Not much. The only connection this year was that the president of The Amarna Research Foundation used the rather lame excuse of getting married on the second day of the meeting to miss the entire conference. Nevertheless, the Foundation was very well represented.

The Annual Meeting of ARCE is one of the most important international Egyptology conferences held each year. For three days, some one hundred renowned Egyptologists and scholars present fascinating slide shows, papers and field reports to an equally-fascinated audience of about 350 other Egyptologists and Egyptophiles from all over the world. Invariably, the number of papers causes frustration, since three are presented simultaneously in different rooms. The major question is, "Which one should I attend next?". The audience is seldom disappointed whichever they chose to attend.

When your mind starts screaming that it can't possibly absorb one more fact or theory, the papers are interrupted by a banquet, tour or reception that allows some rejuvenation (or further destruction) of the brain cells. This year,

- the conference attendees were treated to both the traditional banquet and to a tour and reception at the University of Chicago's famed Oriental Institute where its museum is completing a one-year, \$10 million renovation.

• For members of The Amarna Research Foundation, there were non-stop highlights:

• It was fun to see seventeen members of the Foundation at the conference. Several of those members had been on the Foundation's tour of Egypt in the fall of 1997: **Bob Hanawalt, Dick Harwood, Brenda Lowe, Kathy McGeeney, Bill Petty and Kristin Thompson. Michael Schreiber** was there, snapping pictures of various Egyptologists holding "Mousey" to put on his web site. (If you aren't familiar with the excellent "Travels with Mousey" web site, check it out at <http://members.aol.com/egyptmouse>.) **John Pye** stayed busy selling his outstanding collection of Egyptological books.

• The Foundation reserved three tables at the Saturday night banquet where members had a chance to meet or get to know each other better. It was fun to visit with **Lynn Cole, Laura Engel, Liz Griesman, Bev Harker and Dee-Ann Hoff**, among many others.

• In addition to socializing, several members of the Foundation gave outstanding presentations at the conference. **Dr. Lyn Green** examined theories about the qualities of various foods in ancient Egypt. The first recipient of The Amarna Research Foundation's scholarship grant, **Tammy Hilburn**, traced the physical and symbolic changes in canopic equipment during the reigns of Amenhotep III, Akhenaten and Tutankhamun. (For additional information about the Foundation's scholarship program and Ms. Hilburn, see the separate article in this issue of *The Akhetaten Sun*.) Honorary Trustee **Dr. W. Raymond Johnson**, fresh from his work as Director of Chicago House in Luxor, reviewed the history and future of the Oriental Institute's Epigraphic Survey. **Dr. Gay Robins** analyzed the various names chosen by Hatshepsut when she became king. **Kristin Thompson** discussed stylistic changes in Amarna art, concentrating on the depiction of shoulders.

• Several other presentations also dealt directly with the Amarna Period. Particularly notable were the presentation by Dr. Nicholas Reeves which examined the extensive re-use of funerary equipment buried with Tutankhamun and discussed the work of The Amarna Royal Tombs Project, and the presentation by Patricia Gary which compared Akhenaten and Ramses II as the Living Images of their god.

• Although the 1999 ARCE conference is now over, the memories of fun people and fascinating papers will endure.

**Contributors to
this *Akhetaten
Sun*:**

Linda Anderson
Richard Harwood
Tammy Hilburn
Barry Kemp
David Pepper
Henri Riad
Richard Wilkinson