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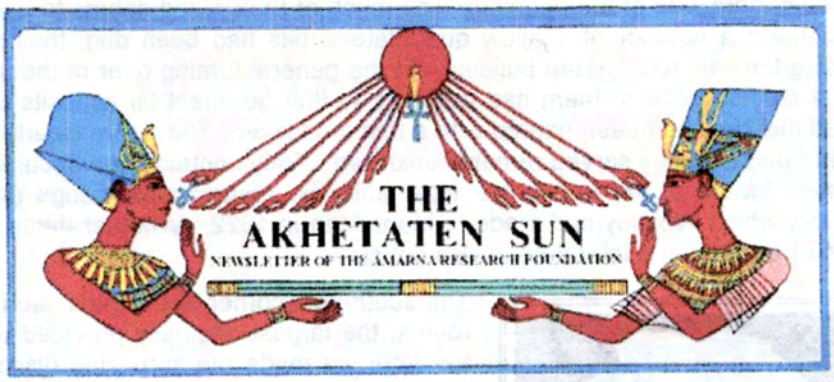

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EES FIELD DIRECTOR'S REPORT

SPRING 1999 By Barry Kemp

In late February, I went to direct another season at Amarna on behalf of the Egypt Exploration Society and with the valuable support of The Amarna Research Foundation. We put in a full two months of work. There were twenty of us, though not all were present for the full time, nor was everyone working on material of the Amarna Period. Bob Hanawalt paid us a welcome visit. I divided the fieldwork into two successive phases, roughly a month in the Central City followed by a month at the North Palace. The threat to security in Middle Egypt seems to have eased further, but the Egyptian authorities are still taking no chances, and we had as heavy a police guard as ever. This restricts our movements somewhat, but in the end I cannot say that it interfered to a serious extent with the work. The police cover is only sufficient to allow us to work in one place at a time, yet it was possible, as last year, to come to an agreement that the area south of the Great Palace and the Small Aten Temple constituted 'one area', even though a few minutes walk and the main local road separate them.

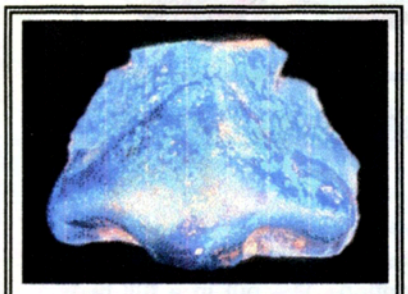
AREA SOUTH OF THE GREAT PALACE

We continued last year's programme of exploring more of the large building (numbered O43.1) to the south of Smenkhkara Hall. This must have been the first of a line of long compounds which ran back from the waterfront. A century and a half ago, when J. Gardner Wilkinson visited the site, many of the walls were sufficiently visible for him to plot on a sketch map. Guided by this, our intention was to plan as much as possible of the westernmost section of the building. By the end of the month we had managed to excavate around one thousand square metres, aided by the shallowness of the deposits. A significant discovery was of a single mud brick, still firmly in its original position in a wall, which bore, very faintly, the impression of a stamp giving the name of the building. I had noted examples recently dug out of the ground by local villagers on my first visit to the site in 1977. The reading of the stamp is not straightforward, but I am inclined now to see it as saying: "The storeroom: Beauty of the Lord of the Two Lands".

The building lies at the junction of two major axes which determined the shape of the city. Its east-west walls, which ran back from the river bank, had been laid out to be parallel to the main lines of the royal buildings in the Central City, whereas its north-south walls had followed an angular alignment, evidently made to take account of the curving line of the river. The builders had doggedly followed these alignments, even in the case of interior walls, creating a building which, despite its evident importance and royal connection, consists of a series of skewed rooms and spaces and awkward compromises in layout.

As the plan shows, the excavations straddled the southern boundary wall. For the most part, the ground to the south lay open, but towards the west an extension had been constructed of which we exposed only the northern edge. The traces of walls, when added to the information in Wilkinson's sketch plan, can be resolved into a row of long parallel rooms of the 'magazine' type, evidently facing towards the south. These provide a particularly clear example of the awkward consequences of following predetermined building lines.

On the northern side of the boundary wall much of the ground seems to have been subdivided into open spaces. Across them a number of shallow quadrilateral pits had been dug, their sides, faced with brickwork, carefully reflecting the twin axes of the building. In the general turning over of the site which seems to have happened in the last century none of them had escaped so that no intact fill deposits were left to excavate, although traces showed that they had been floored with a thin mud layer. They were clearly central features of this part of the site but what purpose they served remains unknown. They contained an accumulation of rubble mixed with quantities of bones. Most of the bones are from animals, predominantly dogs (including puppies), recalling a similar discovery which Woolley had made in Maru-Aten in 1922. Whether these carcases were disposed of during the Amarna Period or at a later date is also not clear.

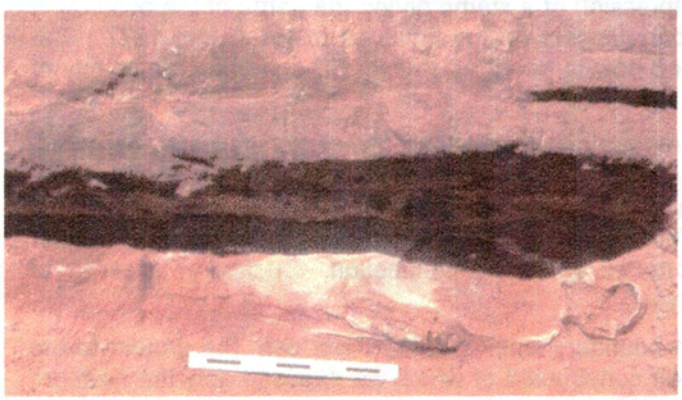


Faience Nose found in Area 043.1 at Akhetaten.

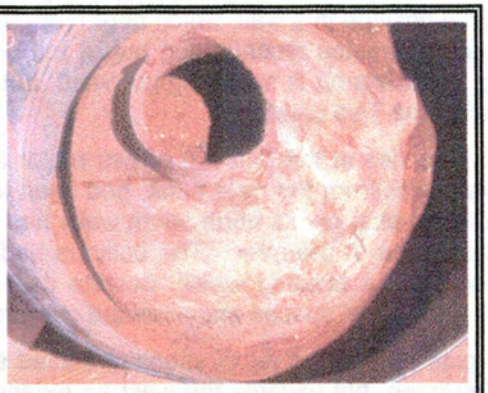
The south-east corner of the excavated area had been built up into a suite of rooms, the largest originally provided with a pair of column bases. Outside the front we made the surprising discovery of patches of gypsum concrete foundations with the marks of stone blocks impressed into the surface. This is a sure sign that a stone construction had stood here. Further work is needed to see if more survives in the adjacent unexcavated ground. We can incidentally observe from traces visible on the surface that another stone construction lay in the next section of the building to the east, where we hope next year to extend the excavations. Other reminders that our mud-brick foundations supported buildings which were once more richly decked are a few fragments of inlaid faience tiles and the nose and part of the cheek of a small but beautifully made statuette in bright blue faience, presumably of a member of the royal family.

Towards the west, erosion has obliterated even the foundations of most of the walls, although fortunately a part of the western boundary wall, which probably defined the front of the city, did survive. Close by, and within the limits of the building, the ground dips suddenly in a way that probably marks the position of one of the ancient wells with which the city was liberally provided. From the western boundary wall we dug a long narrow trench through the layer of animal dung and chopped straw that the farmers have left behind, eventually reaching the edge of the field more than a hundred yards away. It was important to do this to check that no further buildings lay in this direction. No walls appeared but, at the approach to the fields, large quantities of relatively unweathered sherds lay in the soil, suggesting that erosion of the ancient desert surface has not been complete and that the absence of walls does indeed indicate that a broad open space separated this part of the city from the river.

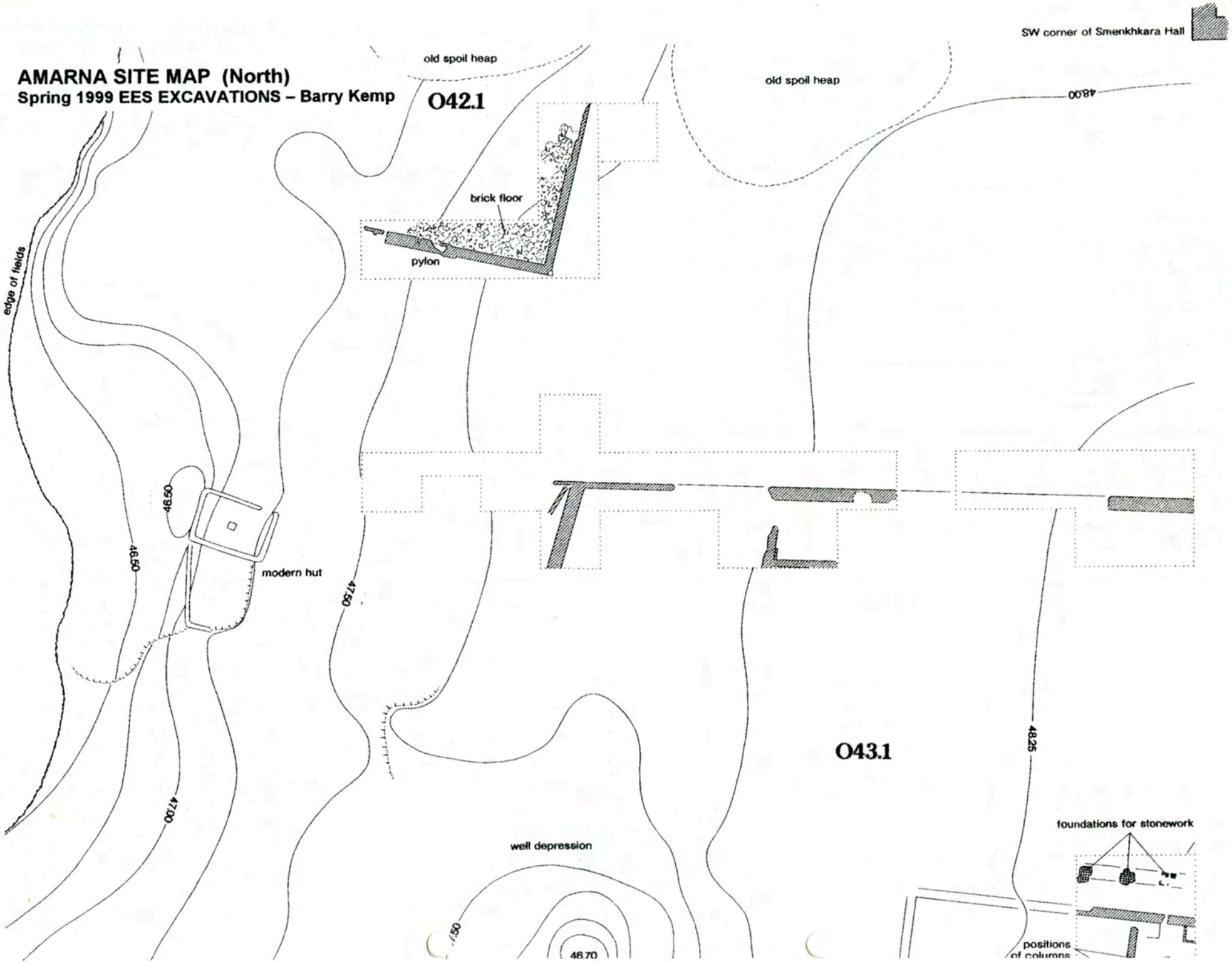
Most of the ancient debris consisted of potsherds and, as was the case last year, a significant proportion had come from amphorae. Some fifty of the sherds bore hieratic labels, several coming from the fill of two pits which had escaped the general turning over of the site. Amongst them were some in the distinctive fabric which has recently been identified as coming from the Dakhleh Oasis, and used to convey wine. They conjure up a colourful picture of caravans of donkeys loaded with perhaps no more than a couple each of these ungainly vessels making the desert crossing of nearly two hundred miles from Dakhleh to the Nile Valley. Then comes the loading into cargo boats for the journey to the waterfront at Amarna, there to be stored before being distributed in the city as a luxury item.

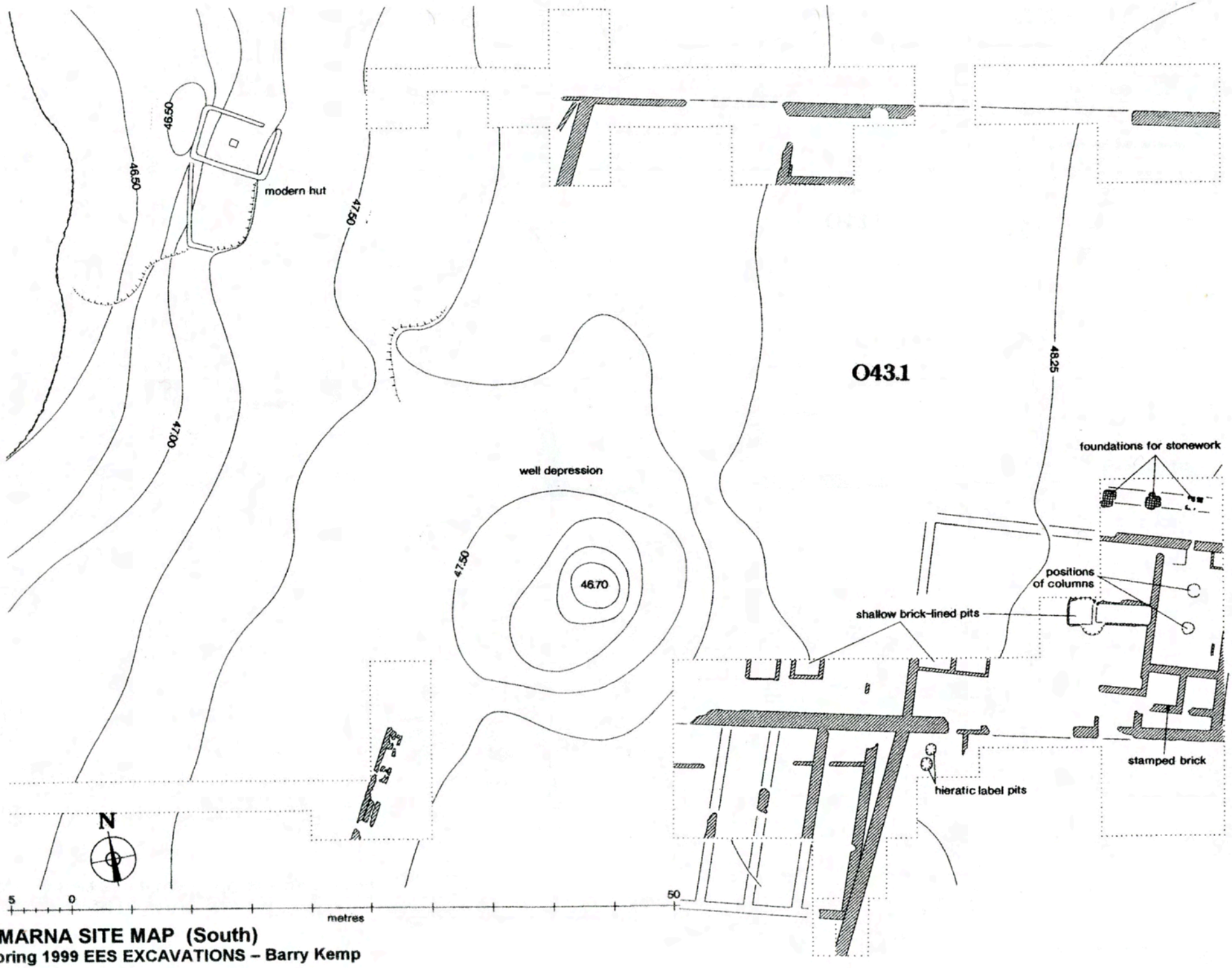


One of the later burials wrapped in cloth and gypsum.



Amphora bearing hieratic label found in a pit at Akhetaten.


AMARNA SITE MAP (North)
Spring 1999 EES EXCAVATIONS – Barry Kemp
SW corner of Smenkhkara Hall
old spoil heap
O42.1
old spoil heap
48.00
brick floor
pylon
edge of fields
46.50
46.50
modern hut
47.50
47.00
O43.1
48.25
foundations for stonework
well depression
47.50
46.70
positions
of columns



AMARNA SITE MAP (South)
Spring 1999 EES EXCAVATIONS – Barry Kemp

Over a very long period, the desert edge in this area has been used for burials. Most have been so disturbed by the diggings of the local villagers that the bones have become widely dispersed through the loose debris. Nonetheless, two nearly intact burials were found this year, one of a child and the other of an adult, the latter wrapped in cloth impregnated with gypsum.

SMALL ATEN TEMPLE

At the same time, the expedition architect Surésh Dhargalkar supervised a team of local builders in the Small Aten Temple. He had estimated that it would take the month to complete the major task of outlining the original shape of the Sanctuary platform in new limestone blocks, and of filling the platform with the sand and stone debris. He proved true to his word. A final raking of the chippings left the outline of the temple clear and neat and, we hope, very instructive to visitors. I was surprised that this enterprise, which seemed at first a little rash, is actually finished and looking as I hoped it would. Surésh also found time to continue the repairs to the innermost of the three sets of brick pylons.

Balloon photograph of Small Aten Temple taken upon completion.

NORTH PALACE

For the second month we moved to the North Palace, to complete the study and replanning of that building. Most of what was left to be done lay in the outer (western) part. Kate Spence removed the sand cover from the entrances to the South-west and the Altar Courts. Neither of these gateways had been fully cleared or recorded in the excavations of 1923–5. Both were found to have been built originally more solidly of stone than we had thought, and the marks of the blocks were clearly preserved in the gypsum foundations. In addition, each gateway had been flanked by a pair of rectangular stone features which may be the bases for statues. The entrances are therefore similar to the gateway cleared last year in the north-east corner of the court but on a slightly larger scale. Kate also cleaned the gypsum foundations of the 'altars' themselves. Although the smaller, flanking features do appear to have been solid 'altar' platforms, the foundations of the larger central platform show internal partitions which suggest that it was almost certainly an enclosed shrine.

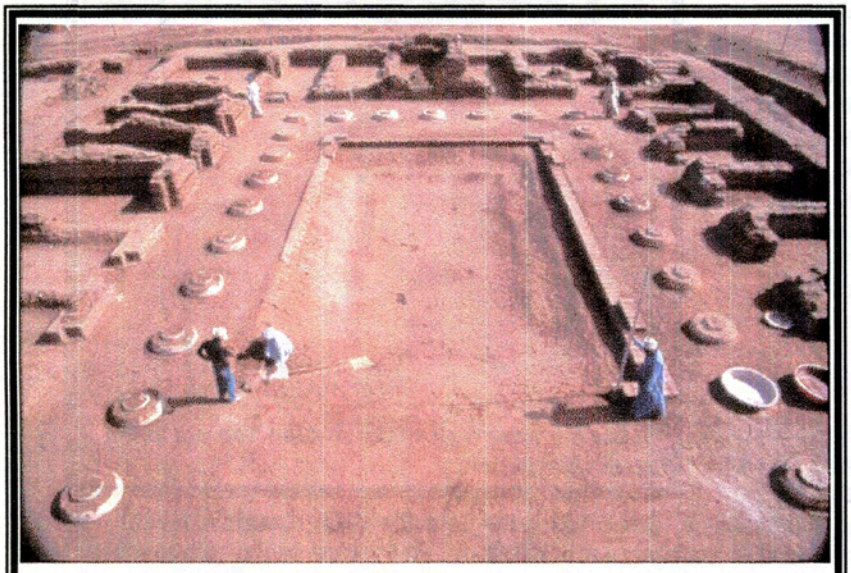
Gypsum foundations of the entrance to the Southwest Court of the North Palace at Akhetaten. Note marks that stone blocks left in the gypsum.

Kate and John McGinnis undertook further clearance in the South-west Court. This part of the temple is badly denuded. The court shows two distinct architectural phases, both dating to the Amarna period, but, as only the foundations of the walls are preserved and these are often damaged and rarely contiguous, it is seldom possible to establish which walls belong with which phase of construction. An interesting addition to the old plans was found in the central structure opposite the entrance, in the form of a bed-niche in the easternmost of the rear rooms. A number of pits were found inside the south enclosure wall, the largest of which contained, amongst other things, numerous fragments of gold-leaf, faience moulds, and large quantities of fish-bones.

More was also done in the Central Court. This is a most awkward place in which to work. It is dominated by a deep rounded depression in the ground which must mark the site of a sunken garden or pool or perhaps a deep well, but it is hard to get at because the archaeologists of the 1920s dumped a lot of their spoil in it. The north-east corner was cleared and the end of the conduit running between the depression and the Garden Court was located and planned. This had originally taken water to the garden. A circular feature of river soil was also investigated and found to be a shallow pit, probably for growing small plants. The main effort was directed towards digging another trench to try to follow the edge of the original cutting downwards in the hopes of clarifying how large and deep the great hole had been. It was cut from the north-east corner of the depression towards last year's trench which had run

down the south side. Once again the old spoil heaps were in the way and made progress difficult, and the underlying bedrock is soft and had been severely eroded before the depression had filled up with sand. The results were not as clear as we had hoped, although I am left with the impression that what we are looking at is actually the remains of a very large well which originally did not occupy as much of the centre as has been thought. It would be possible to investigate it further (and any original deposits which lie beneath the water-table) with light drilling equipment, but this is, for the moment, beyond our means.

At the same time Surésh supervised his teams of local builders in a continuation of the programme to consolidate and carry out limited reconstruction in the north-east Garden Court of the palace. This, the most famous part of the palace, has become terribly dilapidated in recent years. He completed the repairs to the brickwork and the marking of the timber courses, and redefined with new bricks the edge of the sunken garden. Many of the original limestone column bases survive which had supported a colonnade around the garden. As a way of making it easier to appreciate the form of the building we replaced the missing bases, so they now run continuously. The replacements are casts in white cement and stone chippings made from a mould prepared in England by sculptor Simon Bradley to the dimensions and shape of one of the originals. Surésh distressed their surfaces (by hitting them lightly with a hammer and covering them with dust) to render the overall effect more harmonious.



Garden Court of North Palace at Akhetaten. Note the dust sprinkled on the column bases to reduce newness of their appearance.

RESEARCH AT THE FIELD STATION

While the few of us were working out of doors, the rest of the team were hard at their own projects of study on the material in store and from the current excavations. A new direction of research was represented by a team from the University of Sheffield (Prof Paul Buckland and Dr Eva Panagiotakopulu) who, with the support of a Leverhulme research grant, are beginning a major study of the insect fauna of Egypt, past and present. They have, for example, identified common bedbugs at the Workmen's Village. One of their main interests is the bugs that would have infested wheat and barley when in store. Another one of the team, Dr Rosemary Luff, is about to go to press with a set of conclusions from her study of the fish bones which we have recovered from both the Amarna Period and Late Roman deposits. In deference to her work I made sure that a few tiny fishing-boats were included in the Boston model.

AMARNA VISIT

by Robert Hanawalt

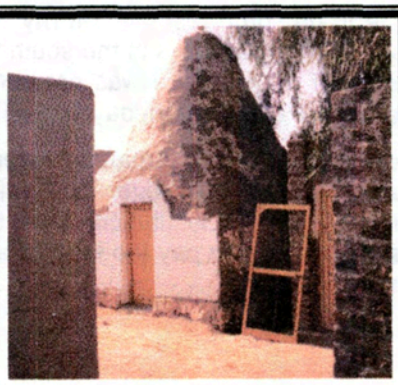
Exhausted!

Absolutely, completely exhausted!

As we sat around the dinner table the first night of my visit, that was my opinion of the appearance of the 1999 Spring Expedition team lead by Barry Kemp. Shortly after we adjourned from the dinner table, all were in bed.

Last spring it was my honor and pleasure to be a "member" of the 1999 Spring Expedition team at Tel el Amarna. (One must be a member of the expedition to remain overnight at the Amarna site. This is an Egyptian requirement, which I will cover in a later article). Barry Kemp, the expedition leader, made the arrangements which allowed me to spend five wonderful, unforgettable days on site, without my having to make the ninety-mile daily round trip from Minia.

I was assigned quarters in one of the "bee-hive" bed rooms. The dig headquaters was built by the Germans prior to the EES taking over the concession. Kemp has since added several more of these bedrooms (which are really quite cool and comfortable), a new work area, several magazines, and security walls. It is certainly not the Nile Hilton nor the Chicago house, but neither is it sleeping in tombs or tents as in the days of Petrie. However, sanitary facilities are somewhat lacking.



Bee-hive bedroom at Amarna Dig Headquarters.

During my stay, there were ten of us present: Barry Kemp; Dr. Pamela Rose, Kemp's assistant and ceramicist; Suresh Dhargalkar, LVA, RIBA Architect who rebuilt Windsor Castle for the Queen, artist, Queen's philatelist, and an all around delightful character was supervising the work in the Small Aten Temple; Dr. Margaret Serpico (University College, London), Angela McDonald (Orcel College, Oxford), and Neil Spencer (Faculty of Oriental Studies, Cambridge) who were studying Canaanite pottery shards collected on site (there are millions of pottery shards at Amarna) to try to determine content and origin; Dr. Rainer Gerish (University of Berlin) who was doing analysis of wood ash to determine location of origin; Dr. John MacGinnis, Assyriologist, and Dr. Ben Stern (University of Bradford, West Yorkshire) who were the Archeologists supervising the digging operations.

Dr. Pamela Rose

Suresh Dhargalkar

Dr. Ranier Gerish

Dr. John MacGinnis

Barry Kemp's article in this issue informs you of what occurred during the season much better than I could possibly do. Instead I will describe the daily schedule as I observed it and some of the activities I participated in.

The day normally starts at 6:30 a.m. with "first breakfast" consisting of tea, coffee, bread, cheese, and eggs. The crew is then off to the dig site at 7 a.m. About this time "second breakfast" is served to the crew remaining in the compound and is carried out to the workers in the field. It consists of a beverage and a couple of sandwiches. A 15 minute to half-hour meal break is taken at this time. After the meal is consumed, work is resumed until lunch break around 2 p.m. and again until quitting time, about 4 p.m. Slowly the workers drag themselves back to the compound, take a shower, and have a short social hour. Dinner is served around 7 p.m. The food was mostly vegetable and deliciously prepared -- nothing fancy, but very well seasoned. The soups were out of this world.

I visited the site of the current excavations and found the work quite interesting. During the period of time I was there, the skeleton of a 5 or 6 year old youth was found buried next to one of the walls which Barry mentions in his report. Also the brick that he mentions was discovered during this period. The very eroded inscription, which Barry reads as " The storeroom: beauty of the Lord of the two lands" consists of the late form of the letter N (the Red Crown which Faulkner claims as storeroom) nefer neb ta-u, which certainly can be made out. At first the Red Crown glyph had everyone puzzled until Barry remembered some obscure reference to the "storeroom" connection and there it was!

Barry and I also visited the North Palace, which was not being worked while I was there, but he indicated the work there was practically complete. We agreed that our financial efforts in the immediate future would be directed toward the Central City: specifically the King's Palace and the Small Aten temple. There are still spoilage dumps that have never been excavated and areas to be stabilized.

I had time to do some research on my own, involving the offering scene in the tomb of Apy, which is in the south tomb area, and the durbar scene in the tomb of Meryre II. I was not surprised at what I found, but was quite pleased. Perhaps someday you will hear about it.

I am very proud of The Amarna Research Foundation and its efforts. This spring we provided over 30% of the in-Egypt expenses. The professionals, or their institutions, pay their expenses. We are buying supplies and helping to pay the local labor expenses, and that makes me quite happy.

Bob Hanawalt by the wall in Akhetaten where youth's skeleton was found.

A NEW AMARNA BIBLIOGRAPHY IN PROGRESS

by Kristin Thompson

In 1991, Geoffrey T. Martin's A Bibliography of the Amarna Period and Its Aftermath appeared as part of Kegan Paul International's "Studies in Egyptology" series. Containing just over 2000 entries, it listed the literature dealing with the reigns of Akhenaten, Smenkhkare, Tutankhamun, and Ay (with material on Horemheb and Amenhotep III as they overlapped into that era). Since real knowledge of this period essentially began with the discovery of the "Amarna Letters" in 1887, Geoffrey's volume covered roughly the first century of related literature (with a smattering of pre-1887 items).

The timing was a happy one for me personally. Although I already had established a career in the area of cinema studies, I followed a lifelong interest in 1992 by visiting Egypt for the first time. I was lucky enough to visit major collections in New York and Berlin later that year. The cumulative effect of these experiences was that I succumbed, like so many others, to the fascination of the rebel Pharaoh and particularly to the art of his reign. Being already of a scholarly bent, I soon discovered Geoffrey's bibliography and found it an invaluable guide in sorting through the enormous number of publications on the subject. I'm sure many readers of The Akhetaten Sun have done so as well.

As I tapped the resources of our library here at the University of Wisconsin, as well as its wonderfully patient interlibrary-loan staff, I wondered how to track down publications after 1991. Soon I was in contact with Geoffrey, volunteering to help with any possible second edition of the original volume. Geoffrey felt, however, that the project would only be worthwhile if there were enough new items to make up a completely new volume similar in length to the first, i.e., in the region of two thousand. After a couple of meetings to determine whether doing a second volume was feasible, in 1995 we decided to collaborate in working on it.

Thus the new volume will not be simply an updated, expanded edition of the first volume. As of 1995, we estimated that there might be around 600-plus items already in print: we were willing to keep searching over the years as more appeared, though the result might be a project nearing two decades in length.

Certainly our estimate, though high, was not overly optimistic. Now, four years later, I have over 800 items in my computer file, with another 100 or so awaiting entry. There are perhaps almost 200 more which I have located from various sources but have not yet had time to track down and confirm. I would not be surprised if during the next year we progress well past 1000 items.

This strikes me as quite an astonishing number. Given that the first volume included 2000 items from a century of study, the average was around 20 per year. Obviously these were concentrated during the periods when major digs were going on at Amarna (1907-1914, 1921-1936, and 1977 to the present), plus the flurry of publications around the discovery of Tutankamen's tomb. The work of the Akhenaten Temple Project beginning in 1966 also contributed a significant body of books and articles.

Since 1991, however, the volume of publications seems to have been closer to an average of 100 per year. At that rate, Geoffrey and I should be able to finish our second volume within the next decade. But the reader might well ask whether this flood of new publications on the Amarna period is warranted. With so much already written on this era and its many controversies, is there anything worthwhile left to write about?

Fortunately the answer seems to be yes. Of course, the collection of bibliographic items we have so far amassed contains many works rehashing the same old material, as well as bizarre theories and lurid murder mysteries. (As in the first volume, we include fiction). Nevertheless, there is a heartening amount of exciting new material. For

example, many Amarna Research Foundation members will be familiar with the Metropolitan Museum's "Royal Women of Amarna" exhibition and its beautiful catalogue (1996). A few days before I wrote these lines, I visited a local bookshop and found the Pharaohs of the Sun catalogue for the new exhibition at the Boston Museum of Fine Arts (travelling later to Los Angeles, Chicago, and Leiden). These two volumes alone seem to signal a significant reappraisal of Amarna art underway.

Publication remains lively regarding virtually every other aspect of Amarna as well. The volume of essays from the centenary conference on Amarna held in 1988 at the University of Chicago promises finally to appear, and an anthology, Amarna Diplomacy, is announced for December. The end of this year will also see the translations of Naguib Mahfouz's 1985 novel as Akhenaten: Dweller in Truth and Erik Hornung's 1995 monograph as Akhenaten and the Religion of Light. The bicentennial of Napoleon's expedition to Egypt has recently resulted in a cascade of all types of Egyptological publications in France. These include a sumptuous volume on Akhenaten's East Karnak Aten temple, Aménophis IV et les pierres du soleil by Robert Vegnieux and Michel Gondran, 1997), with many computer reconstructions of the buildings and their colored reliefs. Marc Gabolde also offers an ambitious reevaluation of the many controversies surrounding the Amarna era in D'Akhenaton à Toutânkhamon (1998). The "Amarna Letters" remain one of the most important bodies of data on the ancient Middle East, and every year several articles relating to them appear in journals devoted to ancient linguistics and history—though these highly specialized texts seldom come to the attention of most Amarna devotees.

Barry Kemp's ongoing work at Amarna, familiar to all members of The Amarna Research Foundation, has applied modern Egyptological methods to much of the same territory covered by the Egyptian Exploration Society digs of the 1920s and 1930s. The result is a series of minutely detailed studies, many of them appearing in the ongoing series Amarna Reports. Volumes are in preparation on the North Palace, as well as on the paintings, papyri, and remains of textile manufacturing discovered on the site.

Increased coverage of the Amarna era has also been spurred by the growth in Egyptological periodicals in the late 1980s and 1990s. Some new national journals appeared, such as Spain's Boletín de la Asociacion Española de Egiptologia (beginning in 1988) and Australia's Bulletin of the Australian Centre for Egyptology (1990). Though general in orientation, such journals naturally have displayed an interest in the Amarna era.

The Internet and other media have also expanded the possibilities for Amarna-related publishing, and this second volume of bibliography will include a separate section on non-print sources. For example, in 1997, Christiane Desroches Noblecourt created a CD-Rom of Toutankhamon.

There is no space here to explore all of the many sources of new publications on the Amarna era. It is striking, however, that there seems to be as much interest in Akhenaten, Tutankhamen, and company as there has been at any point since the explosion of interest in the 1920s. As a researcher striving to write something useful on Amarna art, I find all this material a bit overwhelming at times. As a bibliographer, however, I find it provides a hunt even more interesting that I originally anticipated.

AMARNA MODEL

by Barry Kemp

The model of Amarna, intended for the exhibition "Pharaohs of the Sun," was finally completed over the first weekend of October. Until then I had seen it only in bits, as one or two of its four sections were worked on at a time. On that Sunday morning, a sunny interval in a run of wet days, the model was fully assembled on the ground of the small car park beside the factory where it was made. For a few hours, as we laboured to photograph it, it lay bathed in a weak English autumn sunlight and came remarkably alive. Being on the ground one could loom over it and see it as from the air, picking out the greens of gardens and the black and grey patches of dumped rubbish, and following the network of trackways worn into the desert surface. Or one could crouch down and appreciate the long perspectives, across the river frontage with its tiny boats and through the streets to desert glimpsed behind.

My favourite view was from the 'southern' end, looking along the broad irregular street that leads to the Central City. On either side extend the packed neighbourhoods of mud-brick dwellings forming complex patterns of shadows with, here and there, larger villas standing out. The eye travels easily across their muted colours to rest on the brilliant white surfaces of the temples and the Great Palace which extend across the full width of the vista. Not quite the Emerald City, but nonetheless the gleaming heart to which all the main roads inevitably lead.

Part of the centre will look unfamiliar. The great pillared hall of Smenkhkara has not yet been built. Around its edge our excavations have uncovered lengths of earlier wall which seem to run out from the Small Aten Temple across the road and reappear near the modern edge of the fields. We made a bold decision to join them up to create a private enclosed area which shut the end of Royal Road off from public access from the south.

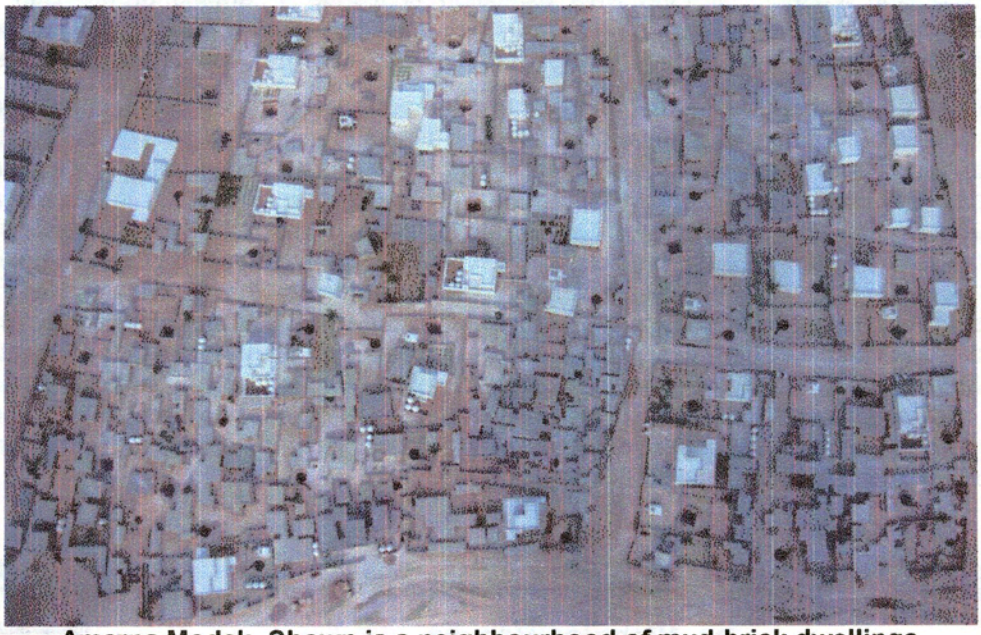
Much of the city along the western side is, of course, a recreation on our part. Either because the modern fields have eaten it away or because no one has yet excavated what survives, the run of buildings that formed the edge of the city beside the river has to be based on much guesswork. Our interpretation not only takes in the visible traces but, as I explained in my last report, also tries to be true to the two scenes of Amarna's waterfront in the tombs of Meryra and Maya at Amarna. Meryra supplied the idea of the circular grain floors and the cattle yard, and Maya the particular way we have reconstructed the frontage of the Great Palace. The result makes a great deal of sense: a large area of the city beside the river serving as an inland port, receiving the grain and the cattle that fed the population, and the luxuries from far and near that the rich and sophisticated court expected from their control of an empire.

Then, of course, the river rose and fell each year. We have chosen a moment when the river has receded from its flood and some cultivation is possible along the damp soil of the margins, sustained by a few shadufs. Brickmakers are at work. The varying level and width of the river would have made it very difficult to build and to keep a modern-style quay, and the ancient pictures do not support the idea. We have, however, taken a cue from other sites and given handsome stone landing-places to the Great Palace and the Great Aten Temple, although to protect the former from the swirling current of the flooded river a ragged stone breakwater has been provided. As the city was being built, large blocks of sandstone, granite and quartzite had to be floated down from distant quarries, and these would have required a more solid landing-place. So we have added a pair of rough stone ramps, now somewhat fallen into disuse.

The ground plans of the temples are known and did not, in the end, give too much trouble. The Great Aten Temple looks as bizarre as ever, as if the architect felt lost when presented with such a huge area to fill. At the last moment we added dots of colour to the hundreds of altars beside the front part of the temple, to represent the offerings shown piled high in the tomb scenes. Were crowds of people attracted to this, which would have resembled a huge area of food-stalls in an open market? If the public were allowed inside it was only through an insignificant side entrance. The Great Palace, by contrast, needed a lot of guesswork and no agreement is possible on how to reconstruct the northern side, which we have interpreted as the main entrance. Deep and

Amarna Model : Shown are Great Palace and temples.

large foundations lay here, and the base of an exceptionally long ramp. Michael has chosen a bold theatrical solution and created a pair of huge pylons that would have been the city's principal landmark, and wrapped them around with ramps. Some will think this too showy, like a stage-set for Aida. One general problem that one has to address in exercises like this is to allow, within reason, for the existence of aspects of the site which would surprise us if only we had more evidence. Michael's monumental entrance is our gesture in this direction.



Amarna Model: Shown is a neighbourhood of mud-brick dwellings with scattered larger villas.

The model has quite a demystifying effect. Amarna looks like a real city from the mainstream of human life. This is not something which we have imposed. It is the principal message from excavation. I found it an education to have been involved in making it and our hope is that others, on seeing it, will be able to root their interest in ancient Egypt more firmly in reality. If you can, do go and see it, and the astonishing collection of pieces of Amarna art that Rita Freed and her staff have assembled around it. Together they form a perfect blend of the sublime and the mundane.

HONORARY TRUSTEE BIOGRAPHY : RAYMOND JOHNSON

W. Raymond Johnson was born on the coast of Maine in 1952 and credits his early passion for Egyptology to his childhood babysitter, Leila Lermond (now 96 years old), who read to him every National Geographic magazine on ancient Egypt ever printed. He feels forever indebted to her.

Dr. Johnson received his B. A. in Ancient History at Tulane University, New Orleans, in 1974, and began his graduate studies in Egyptology/Egyptian Archaeology at the University of Chicago the same year. He has been a member of the Epigraphic Survey of the Oriental Institute, University of Chicago (Chicago House) since 1979. He joined the team as epigraphic artist, served as Senior Artist from 1982, became Assistant Director from 1995 to 1997, and was appointed Field Director in 1997. He is a Research Associate (Assistant Professor) of the Oriental Institute and received his Ph.D. in Egyptian Archaeology from the University of Chicago's Department of Near Eastern Languages and Civilizations in 1992 with his dissertation entitled 'An Asiatic Battle Scene of Tutankhamun from Thebes: A Late Amarna Antecedent of the Ramesside Battle-Narrative Tradition.'

Dr. Johnson has worked on excavations in Iran (with Helene Kantor at Chogha Mish), Tunisia (with Larry Stager at Carthage), the Red Sea coast of Egypt (with Jan Johnson and Don Whitcomb at Quseir el-Qadim), and the coast of Maine (with Helen Camp at Colonial Pemaquid). He has been Project Director of the 'Memphis Amenhotep III Reused Block Project' for the Egypt Exploration Society, London, Survey of Memphis Expedition, from 1995 to present. From 1994 to 1996 he was the recipient of a Samuel H. Kress Foundation grant which facilitated vital field research and photographic documentation of primary, unpublished monuments of Amenhotep III and Akhenaten (1390-1340 BC) in Egypt and in collections abroad. The deified Amenhotep III's role in the Amarna Period has been a special focus of his research for the last two decades. He most recently contributed a chapter

for the Boston Museum of Fine Art's exhibition catalogue 'Pharaohs of the Sun. Akhenaten. Nefertiti. Tutankhamun.' where he discusses the background to the Amarna period, and the co-regency question: did Amenhotep III and Akhenaten rule together, for how long, and why was this deemed necessary?

Dr. Johnson specializes in the recording, analysis, and reassembly of fragmentary relief and sculpture remains which preserve information essential to a broader understanding of all periods in Egyptian history, material now increasingly threatened by Egypt's changing weather conditions and growing population. Some of his rejoined decorated-stone relief fragments were published by the Epigraphic Survey in 'Reliefs and Inscriptions at Luxor Temple 1: The Festival Procession of Opet in the Colonnade Hall' from the first register, and additional fragments from the façade were recently presented in 'Reliefs and Inscriptions at Luxor Temple 2: the Façade, Portals, Upper Register Scenes, Columns, Marginalia, and Statuary of the Colonnade Hall.' He recently found and rejoined a four-hundred-pound face to a colossal limestone statue of the goddess Mut in Luxor Temple, identified a head in the Cairo Museum that joins a goddess's body in Sydney Australia, and identified a body that joins an Amenhotep III-period deity head in the Metropolitan Museum of Art (the two pieces are now on display at the MMA rejoined). In addition to his Epigraphic Survey duties, each November he supervises the recording for publication of Amenhotep III-period limestone blocks reused by Ramesses II in a temple to the god Ptah at Memphis for the Egypt Exploration Society, London.

THE AMARNA ROYAL TOMBS PROJECT, VALLEY OF THE KINGS

by Nicholas Reeves

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Logo of ARTP taken from 20th Dynasty ostracon discovered in 1998.

The Amarna Royal Tombs Project (ARTP) was set up in 1998 to undertake controlled stratigraphic excavation in the Valley of the Kings. It has two principal goals:

(1) To investigate and document the archaeology of the site generally, and the burials of the Amarna period in particular.

(2) To elucidate the topography of the Valley, both in antiquity and in more recent times, as a contribution to future flood-prevention strategy.

The excavation team, 1998

- Dr Nicholas Reeves, FSA, Honorary Fellow, University of Durham Oriental Museum; Honorary Research Fellow, Institute of Archaeology, London (Project Director and Joint Field Director)
- Professor Geoffrey T. Martin, FSA, Emeritus, University College London (Joint Field Director)
- Associate Professor Jiro Kondo, Waseda University, Tokyo (archaeologist)
- Dr. Peter Lacovara, Curator of Ancient Art, Michael C. Carlos Museum, Emory University, Atlanta (archaeologist)
- Mohsen Kamel El-Sayed, University of California, Los Angeles (archaeologist)

General background

The creation of the ARTP was inspired by a long-standing archaeological enigma: how did Tutankhamun, a king who was buried in haste and could be provided with but the meanest of tombs, manage to accumulate such a wealth of spectacular burial furniture? The answer, it transpires, is a simple one: that much of Tutankhamun's funerary treasure — much more than is generally recognized — was reused, having been acquired when the Amarna royal dead were transferred from el-Amarna to Thebes late in the boy-king's reign and their tomb equipment pooled and reallocated. The first evidence for this redistribution of funerary items (though it was not recognized as such at the time) came in 1907 with the discovery of Tomb KV 55: the mix-and-match Theban reburial of Akhenaten and his mother Tiye.

Since the burial equipment of the Amarna royal dead had been available for reemployment at Thebes, it follows that their bodies had most probably been reinterred here also. However, not all of the individuals whose burial equipment turns up in Tomb 55 and in the tomb of Tutankhamun are represented in the extant mummy record:

the principal absentees are the lady Kiya (Akhenaten's secondary wife, original owner of the Tomb 55 coffin), and the mysterious pharaoh Smenkhkare.

It is for evidence of these missing Amarna dead — a second Amarna cache — that the ARTP is currently digging. It is a search rendered the more intriguing by a growing consensus: that one of our quarry, the enigmatic Smenkhkare, was none other than Nefertiti, Akhenaten's powerful wife — the most beautiful woman of the ancient world.

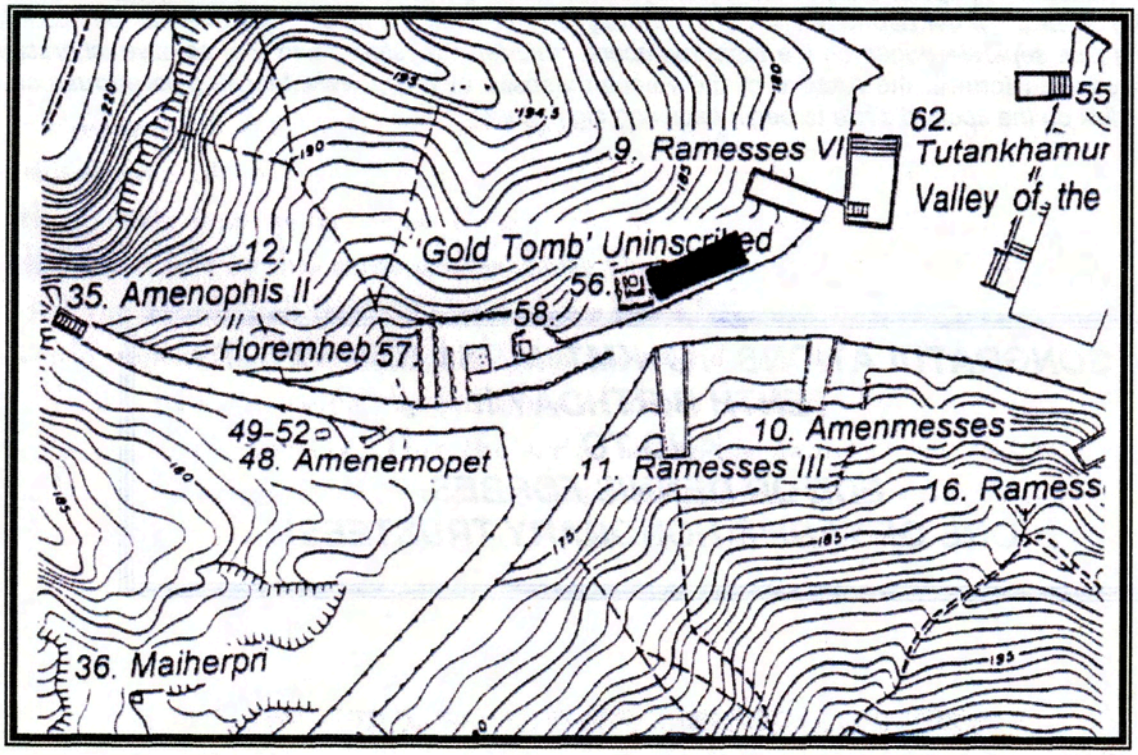
Aims of the 1998 season

The area chosen for investigation by the ARTP during its first season (November-December 1998) lies close to the Amarna period tombs KV55 and KV62 (Tutankhamun), and is bounded by the 'Gold Tomb' (KV56) on the west and the tomb of Ramesses VI (KV9) on the east. The site is shown in black on the map below. Records suggested that previous work in this area had been sporadic and less than thorough, and that excavation might offer:

- the prospect of a continuation of the poorly documented workmen's 'settlement' noted by Howard Carter overlying the tomb of Tutankhamun at the entrance to the tomb of Ramesses VI;
- the possibility of further, undiscovered burials at bedrock level. (Two unexplained 'anomalies' were revealed in the area by a sonar survey undertaken in 1976, while the irregular ground plan of tomb KV56 likewise suggests the existence of an undocumented subterranean feature in the vicinity.)

Results of the 1998 season

After an initial survey to tie the excavation area into the grid previously established by the Theban Mapping Project, a test trench was dug north-south through the concession to establish the stratigraphy. Systematic excavation revealed that the top three metres consisted of dumped material from the work of the Theodore Davis and Carnarvon-Carter missions during the first two decades of this century; this has perhaps been further disturbed by post-war landscaping of the area to facilitate tourist access. Careful screening brought to light a number of interesting finds, including fragments of gold, mummy linen, decorated and inscribed limestone ostraca, and a range of 'strays' from Davis's clearance of the tomb of Horemheb KV57). Particularly notable was a piece of red granite, which proved to be the lost corner of this king's sarcophagus. The fragment will be restored to its original position on this monument during the course of the next season.



- **Workmen's shelters**

With the general nature of the upper layers of the site established, the excavation area was extended in the direction of shaft-tomb KV 56. At the 3-metre level, the mission encountered evidence of the anticipated workmen's huts which, from their alignment, clearly link up with those huts uncovered by Carter above the tomb of Tutankhamun. These structures were carefully excavated and recorded in detail, and as a result their form is now definitely established for the first time. Simple shelters from the sun, the huts were constructed with low, mud plastered walls a metre or so in height, with palm-frond roofs supported on four palm-trunk posts. At the end of their working life, the buildings had been burned down, the walls levelled, and the site concealed. Limestone ostraca found *in situ* within these shelters indicate that the buildings were in use during the 20th Dynasty (1196-1070 BC), and that the ground beneath has remained undisturbed since that time.

- **Graffiti**

Several unrecorded hieratic graffiti were revealed incised on the newly cleared rock face during the course of the 1998 excavation. Of these graffiti, two make mention of the late 20th Dynasty necropolis scribe Wennefer. Further investigation revealed that similar graffiti had been left by this same scribe above the entrances to the tombs of Amenophis II (KV 35) and Horemheb (KV 57), and above the adjacent shaft-tombs KV 56 and KV 58. It would appear that Wennefer had been moving down the escarpment in the course of his official duties, marking the positions of those burials which were known to him from ancient archival sources. That the scribe wrote his name at two as yet unexplored points within our concession, where no burials have previously been noted, is intriguing in the extreme. Wennefer's texts offer a hint that, beneath the Ramessid workmen's huts, there may indeed be surprises in store.

The forthcoming season 1999

A second season of work in the Valley of the Kings is planned for the autumn of 1999, when the area beneath the ancient workmen's huts will be excavated the final two metres down to bedrock and the exciting potential of this unique site fully investigated.

For more information

The first season of the ARTP was funded wholly by private subscription. For those who would like further information on the Project, e-mail : ***nreeves@compuserve.com***.

The work of the Amarna Royal Tombs Project is recorded by Kanban Limited, an educational organization established to promote learning about the ancient world. The first season's digging was filmed by the BBC in association with Kanban. A popular diary of the work, by award-winning journalist Paul Sussman, will be found on the BBC website at ***http://www.twplus.beeb.com/html/dig_egypt*** (*editor's note: This site has detailed daily diaries of the dig plus separate pages on the team members, "murder," "mystery," and "not so alive" characters.*) and in a fully illustrated form in the Archive of the Kanban website at ***http://www.learningwarehouse.co.uk***. (*editor's note: Click on the spotted circle to begin exploring dig history.*)

CONGRATULATIONS TO KMT MAGAZINE ON ITS TENTH BIRTHDAY !!
AND TO
EDITOR DENNIS FORBES,
ONE OF TARF'S HONORARY TRUSTEES!