

# THE AKHETATEN SUN

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<b>TARF Membership</b> June 2, 2007	
United States	118 members
Foreign	19 members
Trustees	8 members
Corporate	4 members
<b>TOTAL</b>	<b>149 members</b>

## The Presidents Papyrus

This summer I will be giving a PowerPoint presentation at the Denver Museum of Nature and Science on the Gardens and Ponds of ancient Egypt. As part of my presentation I will be covering the archaeological discoveries at the Maru Aten, the sacred site south of the main city at Amarna. Thanks to excavations done during the last century, the ground plan, fragments of decorated floors and walls, and the remains of lakes, ponds and gardens have been identified. Sadly, the area is now under cultivation, and a lot of damage has no doubt been done to the site. The Amarna Research Foundation supports both excavation and preservation activities at Amarna, as it is important not only to learn of the architecture and landscaping features that await discovery, but also to preserve these features for future generations to visit, work at, and admire. The new site museum should bring additional tourists to Amarna and there is much to see, thanks to the preservation activities undertaken by Barry Kemp's team. It is hoped that public interest in the site, and additional tourism, will stem the tide of locals encroaching into the archaeological areas. Also, another lecture on Amarna at the Denver Museum that had been scheduled in May by our founder, Mr. Bob Hanawalt, had to be cancelled after a broken ankle prevented him from making his presentation. We wish Bob a speedy recovery, and for those of you in Denver, watch for this talk to be rescheduled after Bob is (literally) back on his feet.

David Pepper

## THE AMARNA SEASON, MARCH-APRIL 2007

We moved back into the expedition house on February 28th, less than two months after the end of the winter season. 'We' covers both the first group of the archaeologists and the small cohort of policemen and guards who are always stationed with us, in their own little police post, added last year in the latest extension to the house. Their round-the-clock presence, on the roof in their little turrets and around their night-time campfire in front of their post, has become part of the Amarna scene to the extent that they seem like members of an extended family.

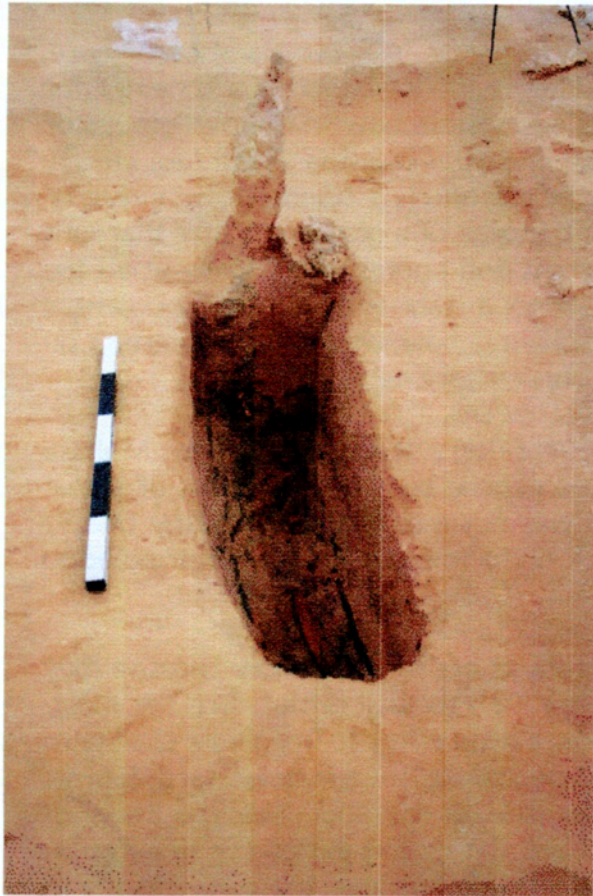
During March and April we returned to the cemetery behind tomb 25 (that belonged to the god's father Ay) to resume excavation. Last year the digging team examined a strip measuring 5 by 35 metres. This year the target was an adjoining strip of the same size. Under the supervision of archaeologist Wendy Dolling the soft yellow sand was scraped away in thin layers to expose the remains of burials. Although disturbed in antiquity, more of the bones seemed to lie in their original positions than last year, in grave pits faintly outlined in the sand. Their density seemed higher, too.

A distinctive culture of burial is emerging, of funerary practice stripped down to its essentials. The graves do not cut into one another, a sign that they were marked on the surface. It is now pretty clear that this was often done with nothing more than a headstone – perhaps part of a small stone pile – that could be a small dark rounded boulder, an elongated unworked slab, or a piece of limestone roughly chiselled to the shape of a round-topped stela (though with no attempt at decoration).

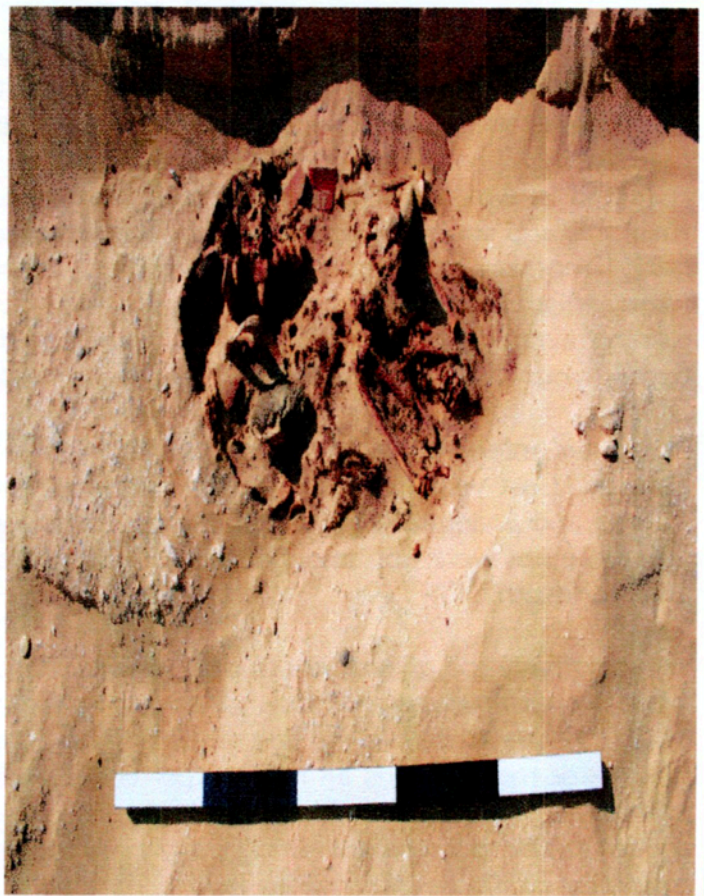
Each burial required decisions: in which direction to lay the body (preferences varied considerably), how to protect the body (mostly in a roll of matting or sticks roped together) and what objects, if any, to place with it (a few pots of cheaper wares and probably occasional pieces of jewellery around the head, to judge from the way that later robbers concentrated their attention on the heads). One family folded the deceased's body into a tight circle and buried it into a large basket. Another family had managed a coffin coated with a thin layer of white plaster that was mostly painted black but bore some decoration in blue and yellow (we found it reduced to fragments that await restoration).



(Cem trench): Work begins at the new trench beside last year's, at the South Tomb Cemetery



(Gravestone): Burial pit for Individual 27. At the east end stands a rough narrow limestone slab, perhaps the original grave marker.



(Body basket): Burial (Individual 28) on its left side in a contracted position, knees bent up and arms bent to the head region. It lies in a woven basketry container

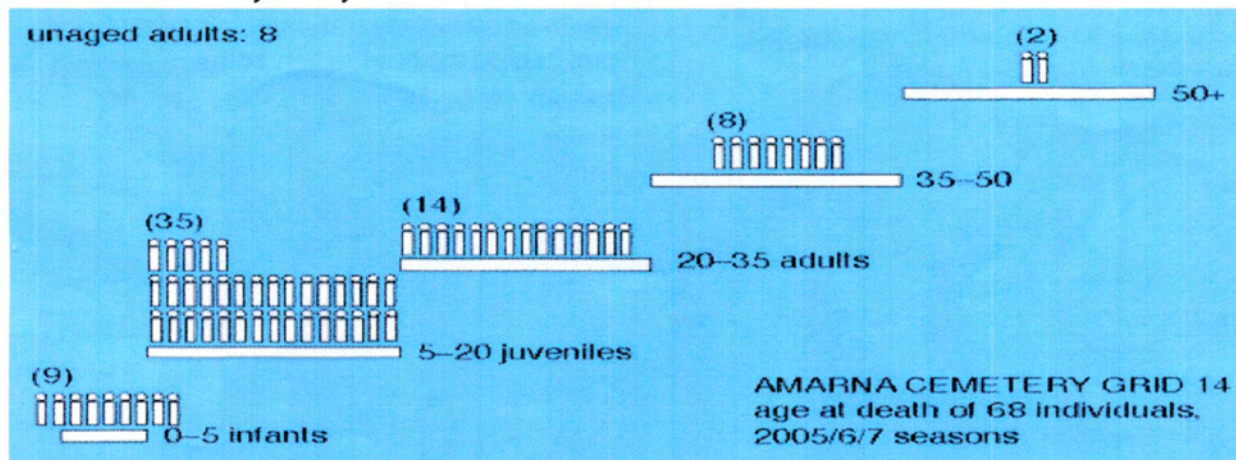


(Hair): Carefully prepared hair ringlets on the head of Individual 17 (2006 season).

So far, apart from the brick tomb chamber found last year, our burials show a near-uniformity of minimum expenditure, to be contrasted with the ambitious schemes for grand burial entertained by Amarna's official class and visible now in the two groups of rock tombs. This striking division between rich and poor in death is much less clearly reflected in Amarna's housing. Whilst the houses of the officials stand out by virtue of their size and solidity of construction, they stand at the peak of a gradient of size that runs fairly smoothly down to the smallest. Between richest and poorest were many at all the intermediate stages. Our cemetery might therefore mark a stage in social development, a turning away from using burials as a way of displaying how well-off you were. You treated your dead with dignity but spared yourself unnecessary expense.

Particular interest lies in the bones, studied by Prof Jerry Rose assisted by Melissa Zabecki. Last year's sombre picture has largely been borne out, the high rates of spinal trauma and anaemia implying that the population was not a particularly healthy one. If you were not amongst the elite, hard work and a low-quality diet contributed to an early death.

We now have the ages at death of 89 individuals. Infants are few, probably because they were buried elsewhere. Rare individuals made it through to their fifties. But for most, death intervened before the age of thirty-five. It takes a little effort to imagine a society in which, for most people, all life's experiences and expectations are so compressed in time. By sixteen, you are in the middle years of your life or beyond. The prospects of accumulating possessions are greatly reduced, as are the opportunities for moving on from the mistakes one makes in life. It also puts into perspective the early deaths in Akhenaten's family. They were not so abnormal.



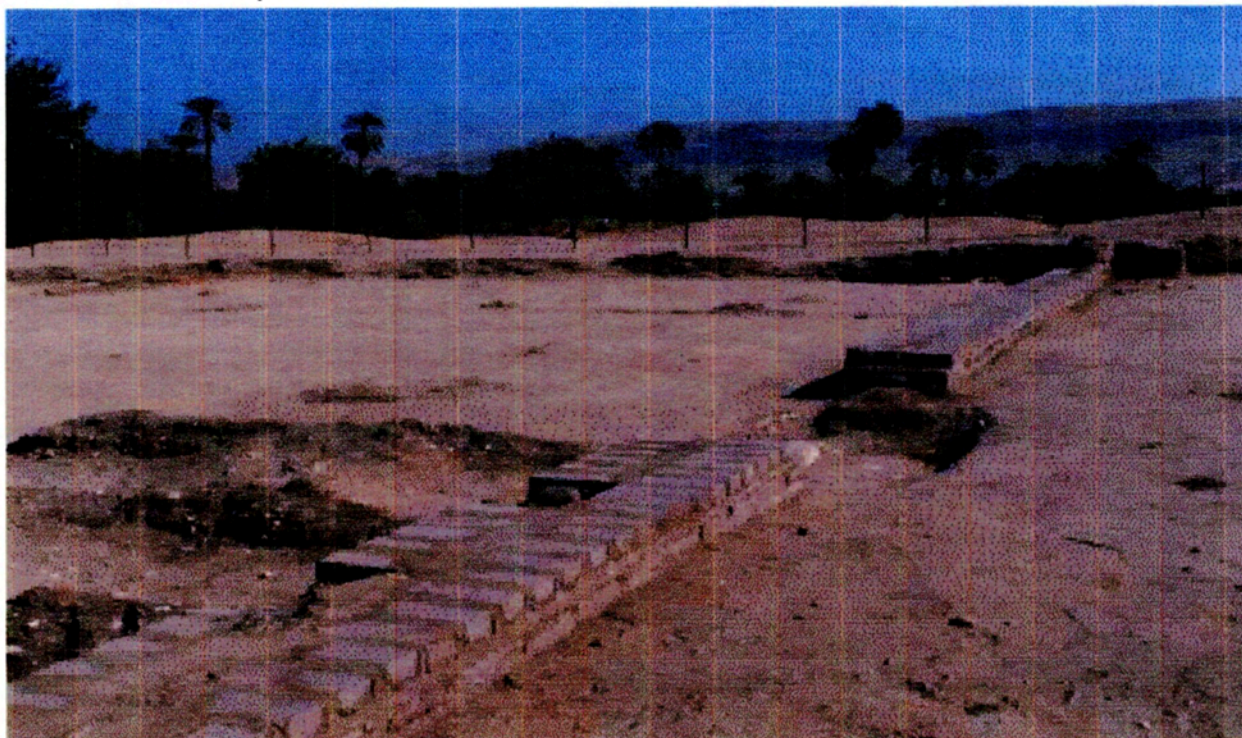
(Cemetery ages): contains its own caption

The building repairs at the Small Aten Temple and the North Palace continued on their way. It is particularly good to see the resumption of work at the North Palace, which had to be dropped from the list of projects last year. There, architect Surésh Dhargalkar made a start on repairing the walls of the striking group of courts where animals had been tethered and fed. Closely spaced limestone feeding-troughs had been built against the walls, separated by tethering-stones. One set of troughs bore carved pictures of fat cattle; on another were ibexes and antelopes. The mud-brick walls have weathered down to almost shapeless ridges of gravel, and little remains of the stone troughs (whose carved blocks were removed in 1923 and scattered amongst museums around the world). This season's work was limited to redefining some of the walls with new bricks. It is not so

far-fetched to think that one day we will be able to replace the limestone feeding-troughs, including the carved upper blocks, with new copies. The place where I am now living in Cairo is close to the local headquarters of the Aga Khan Foundation which has stonemasons' workshops for the huge restoration project on the medieval walls of Cairo and where the necessary skills and good-quality stone are available.



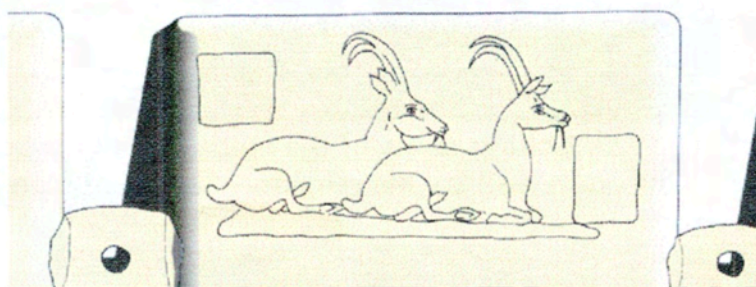
(Cattle shed old): Photograph taken in 1923, looking north, of the north wall of the animal building at the North Palace. Against the north wall are the remains of a row of mangers each carved with a picture of an ox.



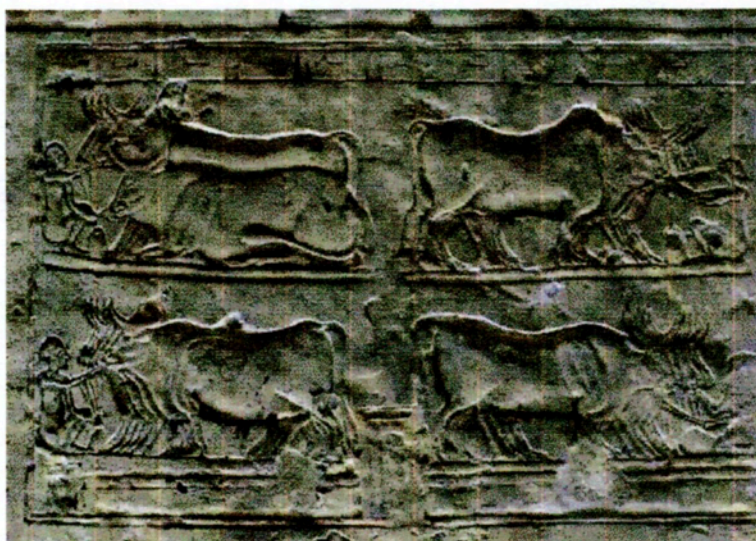
(Cattle shed new): The same view today, with the east boundary wall newly rebuilt.



(Mahmoud at work): Local builder Mahmoud Hussein at work, recreating the line of the front wall of the animal building.



(Ibex trough 1): Reconstruction drawing of one of the limestone feeding-troughs and its tethering-stones. Length of the trough: 80 cm.



(Cattle feeding): Cattle being hand-fed in a building fitted with feeding-troughs (arranged along the top of the scene) and tethering-stones. Tomb of the high-priest Meryra, A marn

For many years the BBC Timewatch programme has run documentaries on history themes, often from quite recent periods. In March it sent a team to Egypt to find out not only about Amarna and Akhenaten but also what archaeologists do in Egypt. In eleven days of intensive work John-Hayes Fisher and his team filmed the cemetery excavation and the building repairs at the North Palace, talked bones with anthropologist Jerry Rose and charcoal with botanist Rainer Gerisch. But they also wanted to get to grips with what sort of city it was. By happy chance one of the team members, Bill Erickson, a specialist in informal settlements in developing countries at the University of Westminster, was also present, and explained in front of the camera why the city plan of Amarna is of interest to him and his colleagues as they try to understand the dynamics of a common way in which cities are expanding in the modern world. To the inhabitants of prosperous modern cities, 'informal settlements' are 'shanty towns', and some of the earlier archaeologists who worked at Amarna (most notably John Pendlebury) classed parts of the ancient city as 'slums'. Such judgemental terms, however, whilst they are vivid, rather get in the way of appreciating that settlements of this kind are the result of effective communal action. Amarna must be close to being a unique large-scale example of informal settlement creation from the ancient world captured in its earliest phase.



(Filming skelly): archaeologist Wendy Dolling about to lift one of the occupants of the South Tombs Cemetery, recorded by the BBC Timewatch film team.

In 2004 and 2005, as I have reported previously, a small group of typical Amarna dwellings was carefully excavated by the Project at a part of the site designated Grid 12. Amongst the myriad bits of debris were fragments of crude clay crucibles in which particles of bronze were embedded, turned bright green over the centuries. The same colour stained clumps of sand grains cemented together perhaps from being splashed by molten metal. Of the metal itself, some fragments of bronze had been cut down into pieces roughly the size of a fingernail. Everything points to a local, small-scale recycling

industry in which bronze objects were cut and melted down. But of kilns or furnaces there was no clear trace. This year Mark Eccleston, an ancient technology expert at the University of La Trobe, Melbourne, tackled head on how the Amarna metal-smiths worked.

A local blacksmith, Kamal Shawki, made available his skills. He began by fashioning, from very simply modified goatskins, a pair of hand bellows, and an iron y-shaped tube or nozzle that would direct their draught to a small patch in a bed of charcoal. In a short time he dug a small scoop in the sand behind the expedition house, and set the nozzle in a little construction of bricks and mud mortar that he built on the edge. Mark made crucibles from local clay similar to those from the excavation, poured in some powdered bronze and heaped charcoal over the top. Making it look deceptively easy, Kamal pumped the bellows long and vigorously. As registered on special measuring equipment the heat rose to the critical temperature. A puddle of yellowish liquid metal that quickly set into a rough round smoky plate was the triumphant result.

An important lesson is how insubstantial a usable 'kiln' can be. One kick and all that is left are bits of burnt clay, some charcoal, and a weakly defined shallow hole in the desert. It is not yet clear what the Grid 12 metal-smiths were making, or to what extent they were specialists. The debris from the very same houses contained evidence for making faience and working with glass, and for crafts that needed a variety of stone tools. Squatting and kneeling in their little mud houses they turned their busy hands to a variety of skills.

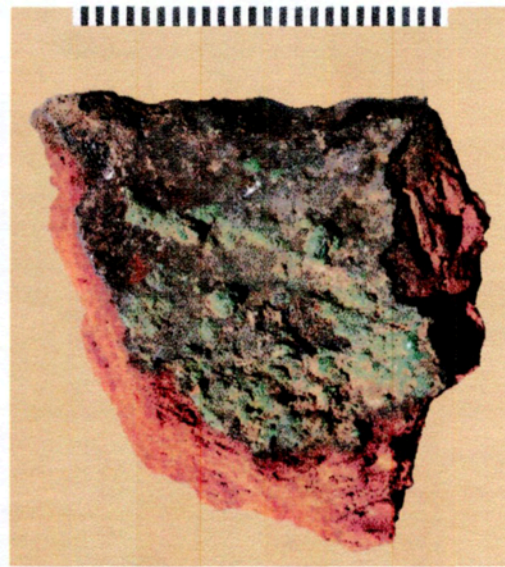


(Blacksmith at work): The melting temperature of bronze achieved inside a small crucible. Blacksmith Kamal Shawki pumps the bellows, archaeo-metallurgist Mark Eccleston watches the result.





(Red crucible): Air from the bellows' nozzle raises the temperature of the charcoal over the small area of the crucible.



(Crucible sherd): Fragment of ancient bronze melting crucible from Amarna grid 12 (T8, unit 10826).

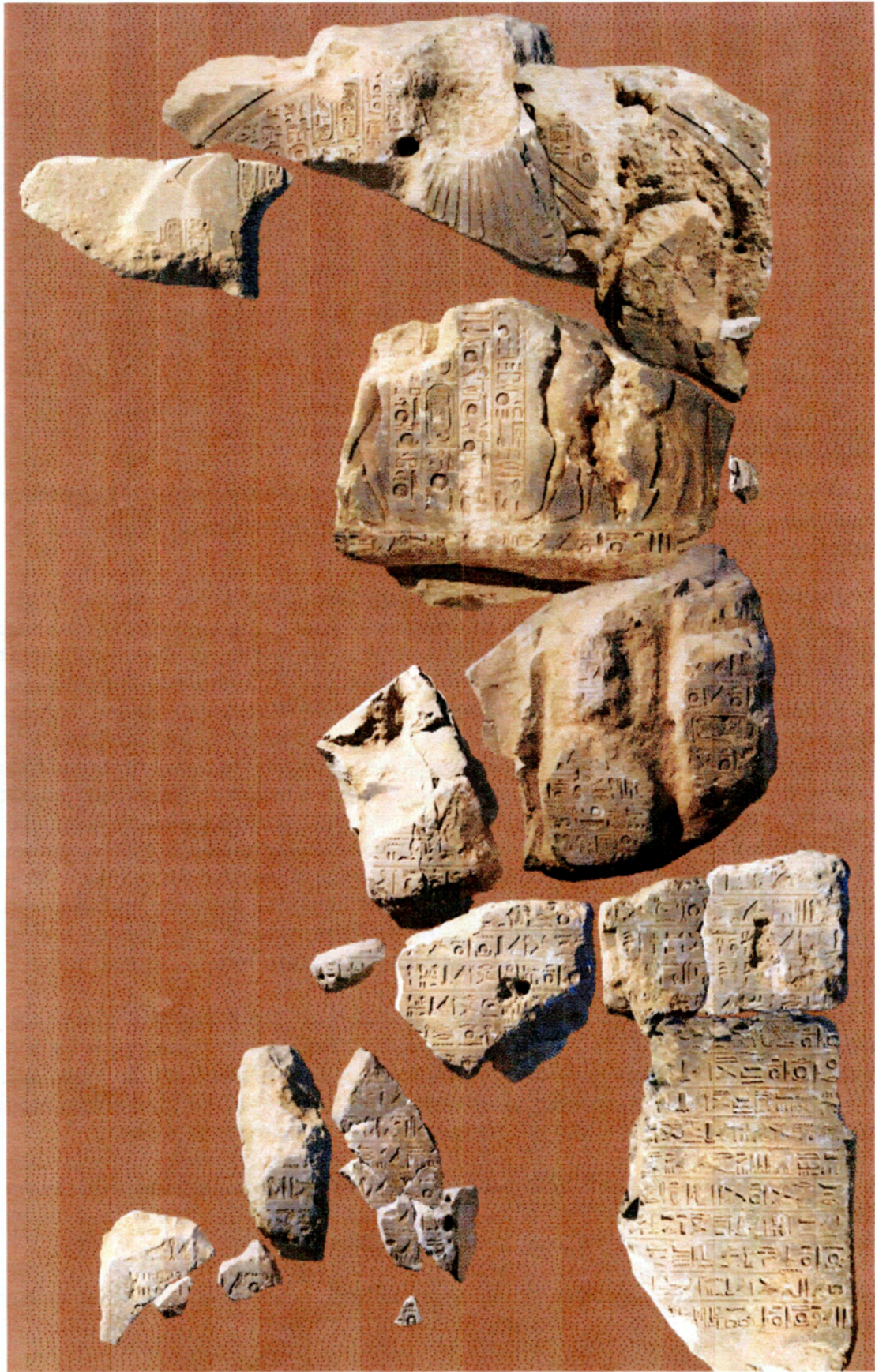
Building work on the new Amarna site museum, halted for some months, is about to resume, and we are hoping that a new contract will shortly be signed with the Supreme Council of Antiquities. It should include budgets for some of the displays. In the meantime we are able to do a certain amount of preparation towards the displays. One visitor, Olaf Mathes from the municipal museum in Hamburg, joined forces with photographer Gwil Owen to photograph all of the fragments of Boundary Stela S (blown to pieces early in 2004) and then to locate them according to the exact line-drawing copy made early in the 20<sup>th</sup> century by Norman Davies. As a result it has proved possible to make a photographic mosaic of the fragments. This will serve as a guide when the time comes to set up the fragments in the museum as one of the displays. We also benefited from a week-long visit by Julie Dawson, conservator at the Fitzwilliam Museum, Cambridge (UK), who has much experience both of Egyptian artefacts and of working in Egypt. She spent her time making an assessment of the state of our material and exactly what we need to do to turn a selection of it into museum displays.

In the summer we embarked upon a major revision of the Amarna Project web site, handing over the design side to a specialist company, Popcorn Webdesign. It took longer than expected but whilst we were at Amarna it went 'live' at its new address: [www.amarnaproject.com](http://www.amarnaproject.com) (in parallel to [www.amarnatrust.com](http://www.amarnatrust.com)). We plan an update in the summer, covering recent work and bringing in more data from older projects.

Most of us left Amarna on April 17<sup>th</sup>, but a few of the team remained to complete work of their own, the last ones leaving on May 9<sup>th</sup>. It is not long before it will be time to start preparing for a return later in the year, probably October or November.

My heartfelt thanks goes, as ever, to all those of you who make the work at Amarna possible.

Barry Kemp



(Stela S brown back): Fragments of Boundary Stela S reassembled as a digital photograph mosaic. Based on the work of Olaf Matthes and the photographs of Gwil Owen.

## Body Cartouches and Boundary Stelae

By

Kristin Thompson

The 2005 season at Amarna was unusually long, but I spent my standard three weeks there in March, dealing as always with the statuary fragments. It was my fifth year, and before describing new work, this might be a good occasion briefly to summarize what had been accomplished to that point.

My original task when I began in 2001 had been simply to register the statuary fragments that had already been found in the North and South House Dumps (see *Akhetaten Sun* 5, 2 and 7, 1). The work expanded considerably from the beginning and over the next few years. First there was the discovery that a set of a couple hundred granodiorite fragments all belonged to the same statue, an unfinished dyad showing Akhenaten and Nefertiti seated side by side. The reconstruction of that statue, about half of which survives, occupied part of my time during my first three seasons (*Akhetaten Sun*, 8, 2). Current plans are to mount the statue on a frame similar to the one used for the large statue of Amen and Mut which many readers will have seen in the Egyptian Museum in Cairo. The granodiorite pair statue, now known to have come from the Thutmose workshop, will, if current plans go forward, be on exhibition in the new site museum being created at Amarna.

Another expansion of my duties came in 2002 and 2003 with the further clearance of hundreds of stone fragments from the North House Dump. In 2002, over two hundred further pieces that had been sent to the Egyptian Museum in 1981 were returned to the Amarna magazine in the hopes that I could find matches with other pieces from the same source. Chunks of statues seemed to be accumulating faster than I could register them!

In 2004, Marsha Hill of the Metropolitan Museum visited Amarna, helping immeasurably with the sorting of the largest single group of stone, the granite fragments. These, also from the North House Dump, came mostly from colossal statues that stood in the Broad Hall of the Great Palace. Marsha and I also walked over the Great Aten Temple and found a few dozen worked pieces, ranging from small decorative border elements or hieroglyphs to recognizable portions of indurated-limestone statues of Akhenaten and Nefertiti.

In the wake of all these additions to the collection, 2005 promised to be a season for catching up with the registration. It did not begin well, with a weather delay grounding me in Montreal overnight and making me miss a day in Egypt. Fortunately I was able to alert Barry by email that I would be late, and he was able to reschedule the car to take me and other members of the team from Cairo to Amarna. Finally arriving at the hotel on March 9, I was in the happy situation of being able to set out for the site the very next morning, avoiding a day in Cairo and going instead directly to the peace and beauty of Amarna.

My fellow passengers on that trip were two eager graduate students, who made me for the first time feel quite the old Amarna veteran. Boris Trivan, a pottery specialist from Serbia, had actually been to the site before, surviving baking heat the previous August with Paul Nicholson's team. Jacquelyn Williamson, a master's candidate studying under Betsy Bryan at John Hopkins University, was visiting to do research on her thesis on body cartouches, particularly of the Amarna period. After a pleasantly uneventful drive along the western desert road, we reached the lanes through the lush fields on the west bank, then the familiar village ferry, and finally the expedition house.

The large number of statuary pieces still to be registered made it obvious that I would not be able to finish the task that season. I set as my goal getting through all the types of stone from the North House Dump except the granite. But first I discovered two humble-looking little pieces that had been picked up by team members a few months earlier in the vicinity of the old North Expedition House. One was a fragment of an offering table from a relief, in a lovely tan quartzite with hints of pink running through it. (We have fragments of a colossal osirid statue of Akhenaten in this same stone—the one statue I would most love to reconstruct, if only we could find more of it.) The other was simply a stretch of body surface covered by pleats from a statue in brown quartzite. Not much in themselves, and yet they may be evidence for what we suspect: that there is at least one additional dump in the North House area waiting to be located.

Those pieces were the first I registered before moving on to the limestone, granodiorite, and travertine (usually called alabaster) fragments from the North House Dump.



A preliminary attempt to lay out the pieces of travertine in an approximation of the original composition.

The travertine, oddly enough, proved to be the most interesting material I dealt with during the season. This type of stone, with its large, loosely cohering crystals, shatters easily, and most of the pieces from the Dump are fairly small. Nevertheless, in examining them for registration, I realized that many of them seemed to come from the same object, not a statue in this case but a relief. Although clearly most of the pieces were missing, a few yielded clues as to what the original must have depicted. Most crucially, a section showing a triangular lotus bouquet with two adjacent buds suggests an offering scene. There are a number of reliefs where Akhenaten is shown holding up such a bouquet toward the Aten.

A probable parallel to the travertine relief at Amarna exists in the Petrie Museum in London, and it gives a sense of what the North House Dump relief probably looked like. (The Petrie relief is reproduced on page 69 of *Excavating Egypt*, the exhibition catalogue published by the Michael C. Carlos Museum in 2005, and on the Petrie's website,

[http://www.petrie.ucl.ac.uk/detail/details/index\\_no\\_login.php?objectid=UC401&accessheck=%2Fdetail%2Fdetails%2Findex.php](http://www.petrie.ucl.ac.uk/detail/details/index_no_login.php?objectid=UC401&accessheck=%2Fdetail%2Fdetails%2Findex.php).) The Petrie relief, which has been reconstructed from fragments, is far more complete than the one at Amarna, but it is entirely missing the top portion. In contrast, the Amarna travertine fragments are scattered across all parts of the composition, with a large section showing Nefertiti's hips and thighs and several bits with Aten rays and hands.

I tried to lay out the pieces in some semblance of the original composition, though the sand-filled tray that I improvised was distinctly smaller than the original relief would have been. It seems apparent that our scene is quite similar to the Petrie example. Akhenaten, Nefertiti, and at least one of the daughters stood facing toward the right, with an offering stand in front of them and an Aten disk above. Isolated portions of hieroglyphic inscriptions that would have identified the figures also survive. I was able to make about half a dozen joins among the pieces, but clearly too much is missing to have the composition come together in any substantial way. Perhaps in the future, using an outline drawing to scale, the pieces that survive could be fitted into some sort of frame to give an idea of the original. Presumably this relief (as well as a possible second one of which we have only a few pieces) were among a series that adorned balustrades bordering ramps in the Great Palace.

While I was dealing with the registration and investigation of the North House Dump pieces, Jacquie pursued her research into body cartouches. Such cartouches on the bodies of Nefertiti and Akhenaten are common in statuary and reliefs in such museums as the Metropolitan, the Petrie, and the Ägyptisches Museum in Berlin. Unfortunately, we happened to have almost none among the hundreds of pieces at Amarna. Indeed, at the beginning of the season the only example I had run across was one of the pieces of travertine relief. This represents much of Akhenaten's torso, and tiny cartouches have been scratched rather clumsily into the surface. The scale is too small for them to contain any hieroglyphs. Jacquie was also interested, however, in the depiction of body cartouches in the tomb reliefs. She spent a great deal of time minutely inspecting the battered stone surfaces and managed to find faint traces of apparent examples of such cartouches that had been overlooked by Norman de Garis Davies when he made his splendid set of drawings for *The Rock Tombs of El Amarna*.

Fortuitously, I discovered in the course of the season that the Amarna magazine contained another example of body cartouches. Apart from dealing with North House Dump material, I decided also to register statuary pieces that had been found during excavations at the Kom el-Nana (probably the "sun-shade" temple of Nefertiti). The pieces had received field inventory numbers at the time, but they had never been entered into the main stone-fragment registry. The Kom el-Nana was a relatively small building, and it had yielded only a single tray's worth of fragments, some of them quite lovely. Two quartzite pieces depicting hands on a small scale, for example, are the equal of the ones now on display in Berlin (and I expect that the ones from the Kom el-Nana will eventually go into the Amarna site museum).

In removing the Kom el-Nana statuary tray from the magazine, I happened to notice some quartzite fragments sitting in trays that were supposed to contain only limestone architectural fragments from the ancient temple. These proved to be bits of statues, and the most interesting one was a depiction of the right side of Akhenaten's chest, including a pair of completely preserved body cartouches with the early form of the Aten's name. The original statue must have been somewhere in the neighborhood of a third life-sized. It was delightful to be able to offer this to Jacquie, as well as to discover that we have an example of this very common type of statue.

We had a second researcher visit us this year. Prof. Dimitri Laboury, of the University of Liege, is at work on a book on Amarna sculpture. He had been to the site in 2003 and returned to continue his detailed examination of our statuary fragments. Dimitri has a remarkable ability to visualize the original poses of statues even when only tiny portions survive, so he kindly provided considerable information about the nature of the fragments that I was registering. Dimitri and I also spent a few hours walking over the Great Aten Temple, hoping to find more pieces of the kind Marsha Hill and I discovered the previous season. We did find a few, including a piece of an offering table with the ends of two fingers surviving on its underside. Still, it is clear that if more pieces are to be discovered, it would require extensive sifting of Howard Carter's spoil heaps, which lie just south of the original temenos wall of the Temple. Someday, perhaps.

For both of our guests and me, one of the highlights of the 2005 season was an opportunity to travel to the rarely visited southern end of the site. Helen Fenwick has been on the team at Amarna exactly as long as I have been, and she is slowly making her way over the entire site taking GPS readings and creating a highly accurate contour map of the areas surrounding the ancient city. Helen needed to take some preliminary readings at the five southern boundary stelae near the riverside, J, K, L, M, and N. (P, Q, R, and S are located further away from the Nile, at either side of the broad, long valley that stretches away behind the South Tombs—or were located there. What remains of Boundary Stele S now resides in the magazine at Amarna, awaiting the creation of a conservation facility that will permit its reconstruction.)



A rare visit to the southern end of the site. Helen Fenwick and her assistants take a GPS reading, watched by Jacquelyn Williamson. At right is Dimitri Laboury, and beyond him is the road that leads out of the Amarna plain southward along the Nile.



Boundary Stele K, where the many rays of the Aten fill the best-preserved portion.

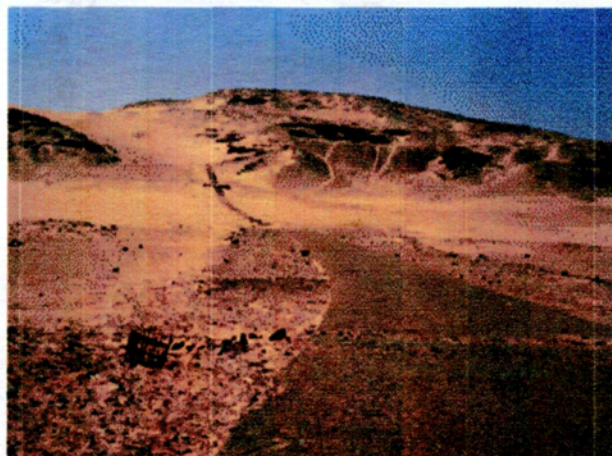
Dimitri, Jacquie, and I seized the opportunity and tagged along with Helen. We set out in a pickup truck (the usual means of local transportation for the team) and followed an indirect route, going out into the desert toward the South Tombs and then turning westward again. We skirted the south cliffs, driving along a paved road that turns south near the Nile. Boundary Stele M, one of the first three that were carved at the founding of Akhetaten in the sixth year of Akhenaten's reign, is located at the same point, where the cliffs also turn and parallel the river. We found it fairly quickly, along with the nearby L. (William J. Murnane and Charles C. Van Siclen III suggest in *The Boundary Stelae of Akhenaten* that L commemorated some sort of visit by the King to the southern area of Akhetaten, since it is small and contains neither the earlier nor the later proclamation.) In the indirect morning light, we could only detect a couple of hieroglyphs remaining on L.

Hiking further south, we soon found K, which is somewhat better preserved than the others. Although K originally had a group of statues similar to the ones familiar to visitors from stelae A and U, virtually nothing remains now but some of the lower legs and feet. J proved more elusive, but luckily a local man who happened to be passing guided us straight to it. On the way back, we stopped at N, which is by itself in the southern cliffs away from the river and faces north. The bottom of the monument is covered in nearly two feet of sand, which is just as well in terms of preservation, if a bit disappointing from the viewpoint of the tourist.

A longer, very interesting excursion took place on one of our Fridays off. One of the advantages of working at Amarna is that there are a number of sites in the area that are off the usual tourist itinerary. This season our Roman and Coptic expert Gillian Pyke wanted to visit a medieval keep that survives in good condition at the Holy Virgin St. Mary Monastery in Al-Muharraq. Gillian felt that this building would be the closest thing currently in existence to the Kom el-Nana's ruined Coptic church, the painting fragments from which she has worked on extensively. She kindly arranged the trip, including the nearby Middle-Kingdom tombs at Meir for those of us more interested in the pharaonic age.



The medieval keep preserved on the grounds of the Holy Virgin St. Mary Monastery in Al-Muharraq.



The site of the Middle-Kingdom tombs at Meir.

The area lay south, on the west bank of the Nile. We started with the monastery, where we were warmly welcomed by the monks and given a tour of the keep. The tower stands in the middle of a large, serene, enclosed complex with beautiful gardens. Then it was on to Meir, where many of the tomb reliefs proved to be very familiar, seemingly supplying half the examples one sees in books on Egyptian art and hieroglyphs of this period. One tomb was half-finished, with its walls covered in grids containing reliefs and paintings in various stages of execution.

By the end of my stay at Amarna, I had registered an additional 233 fragments, achieving my goal of getting through all the types of stone apart from the granite ones, which I left for 2006. It is good to see that the pieces are not simply being numbered and stored away on shelves. Within only a few years after the commencement of the project to deal with the statuary pieces, researchers are coming to get them out again and study them. The most interesting of the fragments seem destined to go on view to visitors when the site museum eventually opens. Perhaps most importantly, the sheer volume of the fragments recovered from the two Dumps, as well as more recent surface finds, have yielded numerous important clues as to the statuary program in the ancient city. A systematic analysis of those clues should lead eventually to a significant publication on the subject.

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