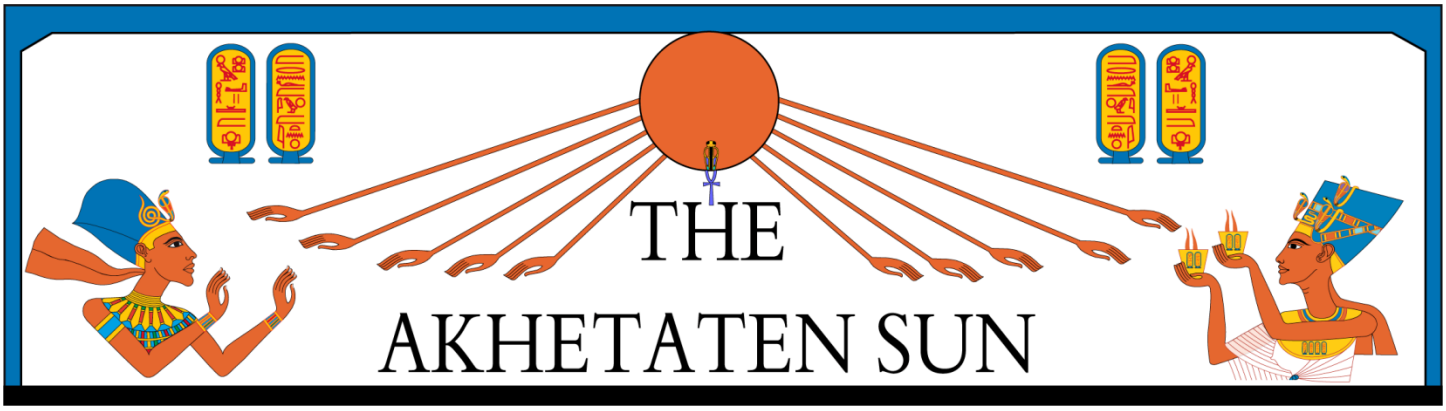

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Officers and Directors

The President's Papyrus

Greetings fellow Amarnaphiles! I hope that this finds you well and prospering. If you are following the news, you know that the political future of Egypt remains uncertain. However, in the last Sun newsletter, I announced that we were in the process of creating a whole new TARF website. Well, when you receive this issue of the Sun the new website should be fully operational and available for all to see and explore. We here at the Foundation are very excited with this new development and hope that you will be too. The website graphics are done in the classic Amarna style. Please, let us know what you think about it and how you think it can be improved. It is our sincere hope that the new website will be the catalyst for renewed interest in the unique period of Egyptian history, producing new TARF members as well. Please take a few minutes to go to our new website and take a look around. www.theamarnaresearchfoundation.org

Our annual meeting this year on September 16 will include a lecture by Barry Kemp on his work at Amarna. We hope you will be able to attend this event. As always, nominations for candidates for the Board of Trustees will be accepted prior to our meeting. If you feel you could help us steer the direction of our organization, don't hesitate to volunteer to become a new board or committee member.

Furthermore, we will continue to seek out specialists who have an interest in Amarna period who will be willing to contribute their knowledge through articles published in the Akhetaten Sun. Hopefully, our new website will attract additional scholars as well.

Sincerely,

Floyd Chapman
President

WHAT BORCHARDT LEFT BEHIND

By Kristin Thompson

For lovers of ancient Egypt and particularly the era of Akhenaten, 2012 is a special year. On December 6, 1912, the German archaeological expedition led by Ludwig Borchardt discovered the painted bust of Nefertiti. Along with the golden mask of Tutankhamen, the bust is one of the most widely recognizable objects from ancient Egypt. As a member of the current team at Tell el-Amarna working specifically on the statuary, I find it satisfying that these two objects evoke the ancient city. We know now that many of the objects found in Tut's tomb were originally made for other members of the royal family; quite possibly they were the product of a master craftsman working at Amarna. The bust certainly was, for it was discovered in the workshop of the sculptor Thutmose at Akhetaten (Amarna).

On December 7, 2012, the Ägyptisches Museum in Berlin will open a major centennial exhibition focused on the bust but also examining its context, the Thutmose workshop and the city in general. The exhibition will run until April 13, 2013. It will include many objects never before displayed publically, such as lumps of pigment and tools used in the workshop. According to the official announcement, the number of finds in the Thutmose workshop was in the range of 7000 to 10,000, roughly 5000 of which are now in Berlin. As the text declares, "the finds were shared between Cairo and Berlin." Of these, over 300 from the Ägyptisches Museum will be shown, along with around 50 objects on loan from such institutions as the Metropolitan Museum of Art, the Louvre, and the British Museum. The total number of pieces on view will be about 400.

Figure 1: View of Magazine from roof – Image Courtesy of the Egypt Exploration Society

One might wonder how the museum can be so imprecise in its knowledge of how many objects were found in the Thutmose workshop. There are probably several reasons, including the fact that far from all of these finds have been examined closely, restored, and registered. That long, careful process continues to this day. Another reason may be the fact that Borchardt's team did not assign field-inventory numbers to every find. Anyone consulting Borchardt and Herbert Ricke's magisterial publication of the 1911-1914 excavations, *Die Wohnhäuser von Tell al-Amarna*, may notice in the lists of finds for each building that some of them have blanks in the numbers column. Some of those unnumbered finds were not divided between Cairo and Berlin but stayed at Amarna.

Many of these abandoned items are currently in the magazine at Amarna, registered by me. How did they come there? Long-time readers of *The Akhetaten Sun* may recall my article, "A Tale of Two Dumps." (See the May, 2003 issue, Vol. 7, number 1.) It described the North House Dump, an area at the far north end of the Amarna plain, a short distance behind the ruins of the excavation house built by the Egypt Exploration Society team in 1924 and used by their team until the EES work at Amarna ended on 11 December 1936 (though it had been intended to last into 1937). As the work wound down, John Pendlebury's team buried great quantities of finds considered too small or uninteresting to bother sending to museums. (Given that many of the pieces were chunks of granite and quartzite colossi, the prospect of transporting them must also have seemed daunting; relatively few such fragments made their way into museums.) That dump, excavated in a series of clearances between 1981 and 2010, yielded many hundreds of pieces, most or all of them from the Great Palace.

That article also described more briefly the South House Dump, a cache of reburied material found resting on a set of granary floors excavated directly behind the current expedition house, near the southern end of the city. Built by Borchardt's team in 1911 on the foundations of an ancient villa, the house was abandoned in 1924. The modern excavation team, headed by Barry Kemp, rebuilt the house starting in 1977; it continues to be slowly expanded and improved.

The South House Dump has a complex history. Apparently Borchardt's team left some of its finds, considered relatively insignificant, in the magazine (Figure 1) a short distance east of the house when they departed in early 1914. The war put an unexpected and permanent end to the Germans' work at Amarna. When the EES moved into the house in 1921, they began to add their own finds to the magazine. In 1923 or 1924, before moving to the new expedition house, they buried their own finds mixed in with those of the Germans. The magazine subsequently collapsed; when the current excavation started in 1977, it lay in ruins. The dump consisted of a large number of finds of many sorts, including architectural elements, relief fragments, statuary fragments, ostraca, and potsherds. Fragments were noticed in the area behind and beside the expedition house in 1992, and two subsequent excavations have emptied the dump.

This year I spent four weeks at Amarna. One of my goals was to begin studying the many stone statuary fragments I had registered across ten seasons of work at Amarna. The statuary project has reached the early stages of the publication process, and I wanted to add any new information I could glean from the pieces to their registration sheets and take photographs for the volume that will someday result. When starting the registration process back in 2001, I had started with the South House Dump material, partly because it contained relatively few pieces compared to the rather daunting North House Dump.

In a few cases, we can determine where the South House Dump pieces came from. Some of the ostraca and potsherds had been recorded in the 1920s. Eight of the relief fragments had numbers written in black ink, field-inventory codes indicating that they came from the Maru-Aten, excavated rapidly by the EES in 1922. The vast majority of the stone finds had no labels. Probably many of the other relief fragments came from the Maru-Aten as well, since that was the only royal building excavated by either the German or British team before 1924. Moreover, there are pieces from the Maru-Aten sent to museums that also lack any written labels as to their find-spots.

None of the statuary fragments from the South House Dump were numbered or published in any lists. Most of them were unfinished. This is not surprising, since the area of the Main City excavated by Borchardt's team happened to be a district of sculptors' workshops.

The district lies to the north and south of a broad wadi channel, which handled the outflow from the Great Wadi (near the easternmost of the line of nobles' rock-cut tombs south of the city). The Thutmose complex is the most famous of these workshops; it lies a little north of the channel at the eastern edge of the city. Smaller workshops line the northern and southern banks of the channel. South of the channel and also at the eastern edge of the city Borchardt's team excavated P49.6, a large workshop complex whose owner is anonymous. It is known primarily for a beautiful little pair of hands and an arm in yellow-brown quartzite, now in Berlin (20494 and 20495), as well as for a small limestone bust plausibly identified as a young Tutankhamen, also in Berlin (20496). This workshop seems to have specialized in quartzite inlaid faces of the royal family; twenty in various stages of completion were found.

The Germans excavated many smaller buildings in this area, and most of them yielded one or a few pieces. Once the EES team took over in the early 1920s, they excavated a few more buildings in the workshop district, in between those done by Borchardt's team. Neither team discovered another large workshop, north of the wadi and west of the Thutmose complex, although Borchardt's team uncovered its southeast corner before moving off in a different direction. This workshop, now designated O47.16a and 20, was discovered in 1932 by accident and excavated by members of the EES expedition. Its many finds included the beautiful unfinished quartzite bust of Nefertiti that is now one of the treasures of the Egyptian Museum (JE 59286).

Thus all or nearly all of the excavated statuary that went into the South House Dump in 1924 came from workshops. It is difficult to say for certain from which workshops they came and whether any given piece was found by Borchardt's team or by the EES. Given that the Germans excavated the larger part of the workshop district, it seems likely that the South House Dump finds were mostly left behind by them.

In one spectacular case, we do have plenty of conclusive evidence as to precisely where a group of pieces came from. Over 200 pieces of granodiorite from an unfinished statue of Akhenaten and Nefertiti were among the dump's finds. As I described in "The Granodiorite Pair Statue from the Thutmose Workshop" (*Akhetaten Sun*, Vol. 8, number 2, December 2003), many of these pieces joined together. I was able to reconstruct large portions of this statue, in which the royal couple sit side by side. A head of the same material known to have been found in the Thutmose workshop is in Berlin (21358), specifically in the house labeled P47.3 at the northeast corner of the complex.

Figure 2: A section of a quartzite princess stomach, joined from two pieces (S-5214 and 5215). A small, round navel has been pecked into the surface.

When the Ägyptisches Museum provided a cast of that head, it proved to fit onto the top of the back pillar, which we had in the magazine at Amarna. While Borchardt clearly recognized the granodiorite head as a museum-quality piece, in his expedition diary's December 14, 1912 entry (the day after the head and other fragments were found), he was dismissive of the rest of the dyad as unfinished and completely smashed. The head of Akhenaten from this statue, and pieces making up nearly half of the original, are still missing.

At least some other fragments from the South House Dump are probably from the Thutmose workshop. Many are in quartzite and clearly represented princesses, and quartzite figures of princesses were a common product of that workshop, though other workshops made them as well. One of the larger fragments in the Amarna magazine is joined from two pieces: a princess's stomach and hips in a pinkish-orange quartzite (Figure 2).

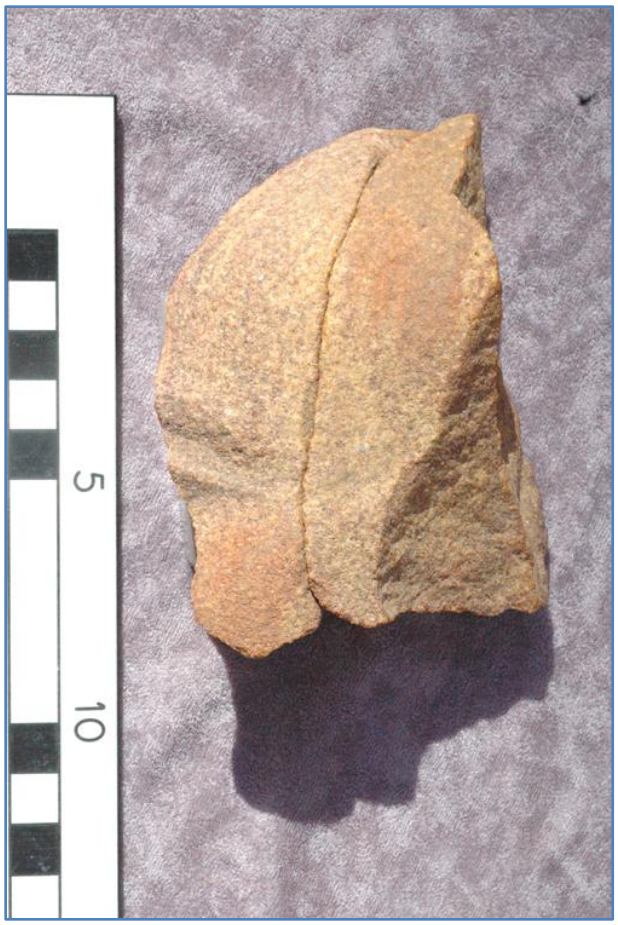

Figure 3: The left temple, eye, and cheek from a princess statue (S-5116 and 5117), most likely from the Thutmose workshop.

It is fully shaped but still slightly rough, a surface created by a process called "pecking," where the artist used a small, pointed piece of hard stone to strike the surface many times. The flare outward from the princess' stomach at the right strongly suggests that another figure stood beside the girl—perhaps her mother or another sister. A considerable number of pieces of this same distinctive stone are in the collection in Berlin and may come from this statue. They were discovered in P47.3, one of the houses in the Thutmose complex. Whether the stomach from the South House Dump came from the Thutmose workshop will probably never be confirmed, but it seems very likely.

Another discarded treasure from the dump is a partial head of a princess (Figure 3), also made up of two joined pieces. The paint on the eyes, brow, cheek, and head are not final but are intended to guide the artist in proceeding with the piece. The eyes and brow in particular would have had carved recesses to receive inlays in other materials, including a crystal iris in the eye with black paint or an obsidian disc for the pupil. The irregular triangular broken surface on the piece may possibly fit with an ear from the Thutmose workshop, one of a pair now in Berlin (21206). Eventually a cast made from the Berlin ear may confirm—or deny—the source of this charming head.

We will probably never know where a small yellow arm (Figure 4), assembled from three pieces, was found—whether in the Thutmose complex, P49.6, or another workshop. It somewhat resembles the composite arm in Berlin, but this piece has a broken surface along its inner side, indicating that the statue was carved of a single block of stone and that the arm was held straight and alongside of the body. A small section of the negative-space panel that would have joined it to the body survives, along with a black guideline running along the edge where this panel meets the arm.

One of the best-preserved sets of guidelines is on the head of a uraeus (Figure 5) wearing a sun disk, probably from a uraeus frieze. Again, which workshop it came from cannot be determined. The practice at Amarna seems to have been to paint the intended outline of the piece in black ink, along with a vertical line down the center to aid the artisans in keeping the object symmetrical. Red paint indicates areas where further stone needed to be removed.

Figure 4: A left arm from a small statue in yellow quartzite (S-5151, 5152, and 5257).

Two pieces of hard-stone statuary are known from the EES's excavations in the workshop district and surrounding neighborhood during the early 1920s. Both were of high enough quality to be sent to museums and hence did not wind up in the dump.

An unfinished quartzite ear with black guidelines was found in one of the small houses excavated by the EES during the 1923-24 season. It is now in storage in Cairo (48098). A beautiful finished quartzite neck from a composite statue, almost certainly of Nefertiti (Ashmolean 1921.1125) was found in 1921 by or near a tiny house on East Road South, distinctly south of the workshop distract. How did it get there? Perhaps the completed head was being carried to one of the sunshade temples south of the city and was broken and abandoned. The head is altogether missing, and only the stump of a tenon survives on the underside.

Apart from these pieces, it is quite possible that some workshop fragments found by the EES were deemed insignificant and may have been mixed with the pieces left behind by Borchardt's team. (Even the ear given to the Egyptian Museum was apparently not assigned a number.)

Not all of Borchardt's missing pieces were discovered in the South House Dump. One object card was made out for number 1341, a small piece of brown quartzite bearing the bottom half of the Aten's second cartouche, which was found in the area of a pond or well in house Q46.1. The card, which has a rough sketch of the fragment, notes that the piece was not taken away from Amarna but gives no clue as to what the excavators did with it. Most likely it still remains buried somewhere near the current expedition house.

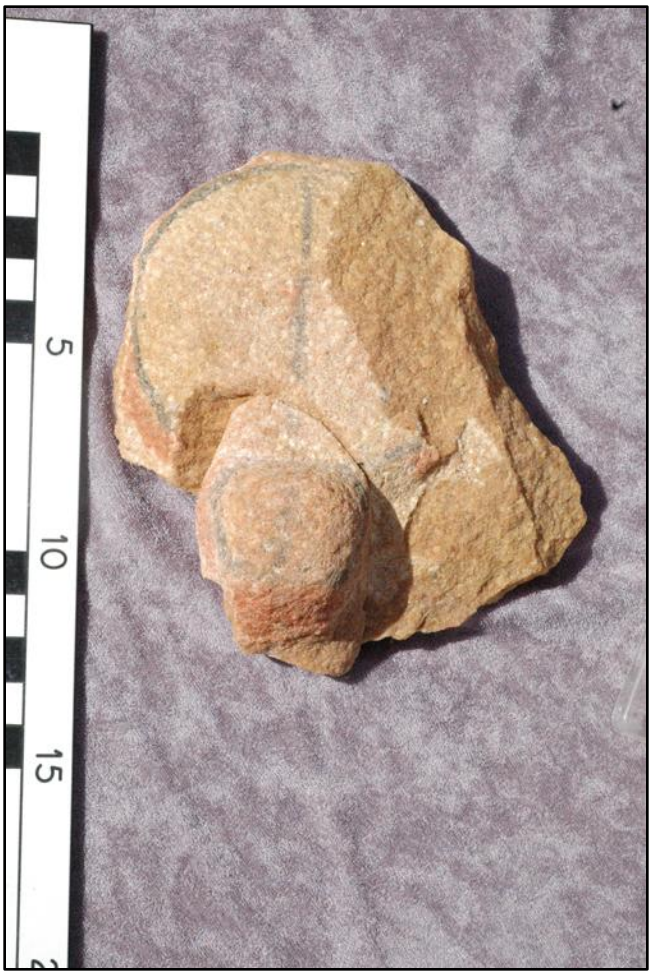

Figure 5: A uraeus with an Aten disk on its head, and with its original guidelines remarkably well preserved (joined from S-5158 and 5159).

Finally, at a site as large as ancient Akhetaten, some pieces are bound to be overlooked. Borchardt's team was not entirely thorough in clearing worked pieces from buildings at Amarna. To be fair, neither were Flinders Petrie and Howard Carter during their season in the city in 1891-92 nor the EES in its subsequent excavations in the 1920s and 1930s. My colleagues and I have found numerous worked pieces on the surface in the area east and south of the sanctuary in the Great Aten Temple, and I have picked up a few pieces in the Small Aten Temple and the Great Palace.

In the Thutmose workshop, Dimitry Laboury and I found additional pieces of the granodiorite pair statue, including a section of an ankle and a large piece of the side of the base. We also found a uraeus from the end of a uraeus frieze in dark brown quartzite. Sifting the Germans' spoil heaps, mostly east of the Thutmose complex, would be an enormous undertaking and in the end would probably yield primarily scraps too small to add much to our knowledge of Amarna sculpture.

The pieces carried back to the southern expedition house were deemed not to be museum-worthy, yet some of them are lovely, as I hope the accompanying illustrations indicate. Some offer the specialist tantalizing information concerning unusual poses. Numerous guidelines like the ones on some of the pieces mentioned here provide clues about working methods. We are delighted to have inherited pieces that Borchardt left behind.

This year these interesting, but modest, artifacts are also celebrating their centenaries.

Making a start at the Great Aten Temple

By Barry Kemp

On the last day of March 2012 we resumed our fieldwork. The chosen place was the site of the Great Aten Temple, that lies immediately beside the modern cemetery of the village of El-Till. The cemetery is steadily expanding and threatens to encroach upon what little is left of the ancient building. A large part of the temple foundations were excavated by John Pendlebury for the Egypt Exploration Society in 1932, and a report of the findings, both the architecture and the objects, was included in the volume, *City of Akhenaten* III, published in 1951 (Figure 1).

The aim this time is to make a fresh record of what survives and then to proceed to protect the remains, in part by reburial, and in part by marking the principal wall lines and features in new materials - principally limestone blocks. The site is a large one and the project will take several years to accomplish. The result should be, however, of great interest to visitors, who will be able to see the scale of Akhenaten's building and its extraordinary layout, which included hundreds of offering-tables set out in rows in long open courts.

The first week was spent in removing the quantities of village rubbish that had come to cover the front of the temple that lies beside the asphalt road that links the villages of El-Till and El-Hagg Qandil, and is all too convenient an open space for dumping. The re-excavation began on April 7th and ended on May 17th. On the 20th, our building team took over and began the combined task of reburial and marking out the wall lines.

The main temple occupies only a small part of a huge enclosure that is marked by the line of a brick wall that runs back for 800 metres. Almost lost in the distance, and largely hidden by modern tomb enclosures, are other parts of the temple. They include the place where fragments of a purple quartzite stela bearing an extensive list of offerings have been found in the past, as well as fragments of what was probably a statue of Akhenaten. We made this place, too, an object of fresh investigation.

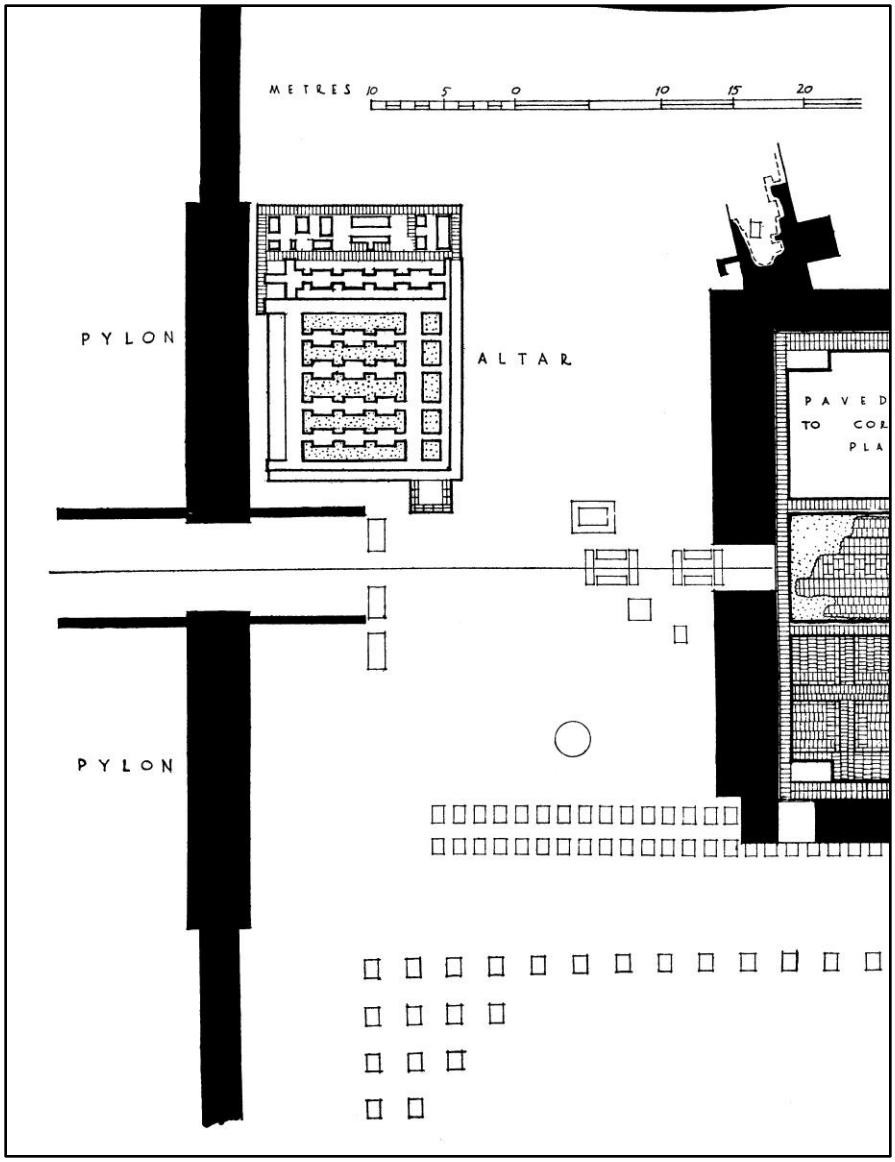

Figure 1: Plan, made in 1932, of the excavation area, as it appears in J.D.S. Pendlebury, *City of Akhenaten* III (London 1951), Pl. III.

From Pendlebury's plan we learned that the front of the temple included a pair of mud-brick pylons and several structures immediately inside that preceded the principal stone building. One of these he labelled the 'Altar'. Little of this was visible when we began, being buried beneath spoil heaps and deposits of dust, sand, rubbish and animal manure that had accumulated since 1932. The removal of these deposits revealed that much of what Pendlebury saw in this part is still present and not much changed. We concentrated our work on the northern of the two pylons and the northern half of the entrance between them, and on the 'Altar', an impressive set of foundations made from gypsum concrete for a stone building that contained a columned hall and so is unlikely actually to have been an altar. By the end of the re-excavation the 'Altar' foundations lay completely exposed, as did the brick threshold between the pylons, but only a small part of the north pylon itself was visible. The large Pendlebury dump that lies on top had to be removed as a conventional piece of excavation, with all the spoil passed through sieves, and this was a slow process. In view of the number of pieces of broken sculpture and inlay fragments that we recovered, it is a justifiable procedure, but half of the spoil heap still remains to be removed.

At the temple entrance, Pendelbury recognised two phases of construction, to the later of which the brick pylons belonged. He was correct in this, except that more than one change of design was involved. When the first phase was laid out, the ground sloped downwards from north to south across the temple axis, by about 60 cm. A thick mud floor was created, running across the ground where the pylons and the entrance would later be built. Right at the outset, several oblong foundations were laid down, made from gypsum concrete and bearing the impressions of limestone blocks. One of these lay in our excavation area; Pendlebury had uncovered two more to the south. They could have supported large offering tables or free-standing stone sculptures, perhaps stelae.

At this time, the pylons and enclosure wall had not yet been built. When they were, the brick threshold between the pylons, 4.25 m wide, was built up to be at least 50 cm above the ground level. This was done to enable a ramp to be run up on either side, to enhance the sense of occasion to be had on passing through the temple entrance. Each ramp was made from sand, held in place by brick side walls that followed the slope of the ramp. On the inside, the standing stone elements that stood on the rectangular foundations were removed at this stage.

Even this new arrangement was temporary. The final improvement was to remove the natural dip in the ground by filling it with more sand, so completely burying the inner ramp. This created the flat surface that became the ground and floor level for the huge stone construction that was built further back along the pylon axis and forms the principal part of the Great Aten Temple. It is often called the Gem-pa-Aten ('The Aten is found') but this identification is not certain. I prefer to call it simply "the Long Temple." In addition, just behind the north pylon, a small stone building was erected. This is the one that Pendlebury called the 'Altar'.

The plan of this smaller building shows that the name 'Altar' is not appropriate. It displays none of the elements that characterise altars from the Amarna period, its principal feature being a hall of columns. I have called it the Platform Building. In order to create a firm but level foundation that corresponded to the raised level of the ground, a platform was built up using a combination of limestone blocks and flat-topped ridges of gypsum concrete that corresponded to the intended locations of walls and columns. As the ground rose to the north, the foundation platform decreased in height until it became a series of surfaces sunk into the ground. It gives the appearance of a construction hastily made, perhaps by more than one group of builders who sometimes favoured building up with blocks and sometimes used the gypsum concrete as a substitute, as if their rapid progress was outstripping the supply of blocks. Once the foundations were laid, the intervening spaces were filled with sand, much of which had been left in place by Pendlebury and which we, too, mostly did not disturb (Figure 2).

The northern end of the building, mostly a narrow space containing a single line of columns, seems to have been an afterthought. Here the gypsum foundations were laid into wide trenches dug into a layer of compacted mud-brick rubble that covered a mud-plastered floor. Possibly a mud-brick building had briefly stood here and, having been demolished, the rubble was compacted and left in place.

Figure 2: Excavation photograph showing the southern end of the Platform Building and the earlier floor and gypsum foundations on the ground in front. View to the north.

The stone building that was then erected over the foundations would have been given a stone floor, laid over a bed of sand. In order to reduce the threat of the sand shifting and so destabilising the floor slabs, extra lengths of wall were included in the foundations in order to create separate compartments. These wall lengths would not have risen above the floor level. In trying to visualise the plan of the building, therefore, it is necessary to judge, by intuition, which parts of the foundations represent elements – mainly walls and columns – that created the standing building and which parts belong to foundation compartments. The most obvious of the latter are the short walls that join rows of square column foundations in one direction. This was a standard method of creating column foundations at Amarna, done in both mud brick and gypsum concrete. Most difficult to interpret is the pattern of foundations for the section beyond the columned hall. Here the builders, economising on the use of gypsum, left somewhat irregular spaces in what was otherwise a flat gypsum surface. Their appreciation of what was to be built at floor level was initially faulty since in places they had to add extra gypsum concrete to bring their foundation beds into line with intended walls.

Above foundation level, the whole building was constructed using limestone blocks of *talatat* size and some sandstone for columns. Some architectural elements were in hard stone, cut to receive inlays, and the building had contained statues. Initially, at least one layer of blocks was laid over the foundations, the stones bedded in a layer of gypsum mortar. When, after the end of the Amarna period, the building was demolished, this foundation layer was prized up, with some difficulty. Along the southern face of the platform, where it reaches its greatest height, the lowest course of blocks was so firmly set in place that much of it was left. The end block to the west shows how they were removed. A wide semi-circular groove has been cut into the lower part of the face of the block, sloping inwards as it descends. Where it meets the gypsum foundation bed it has been enlarged to become a circular cup-shaped hole in the foundations. In this way anchorage was made for a post or bar that helped to dislodge the block.

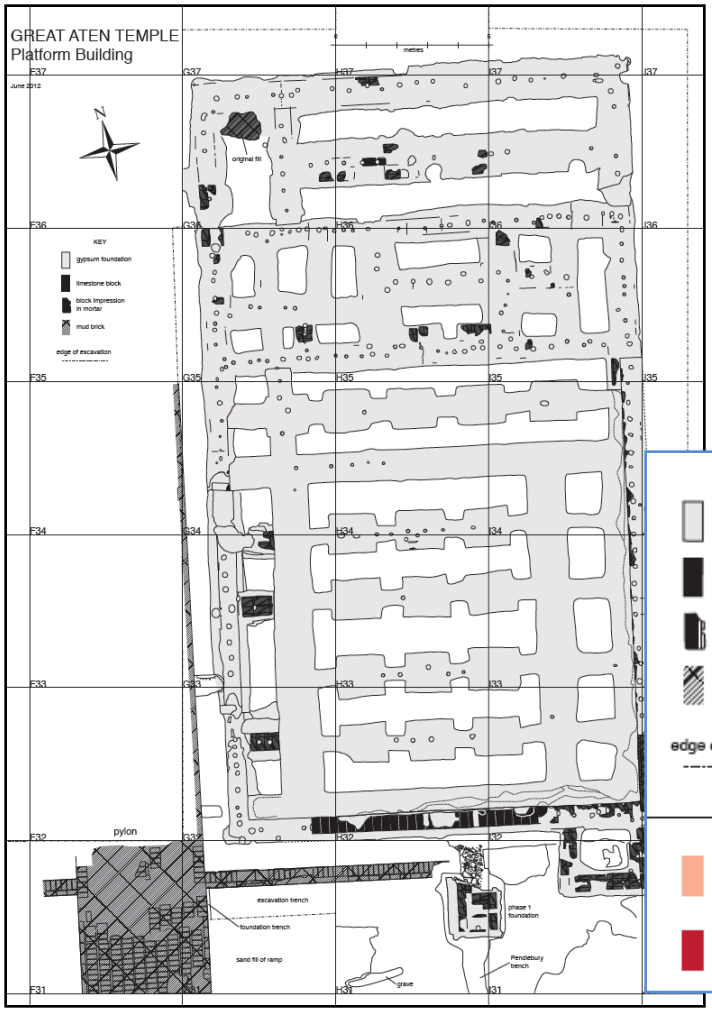

Figure 3: Plan of the Platform Building beside the pylon of the Great Aten Temple.

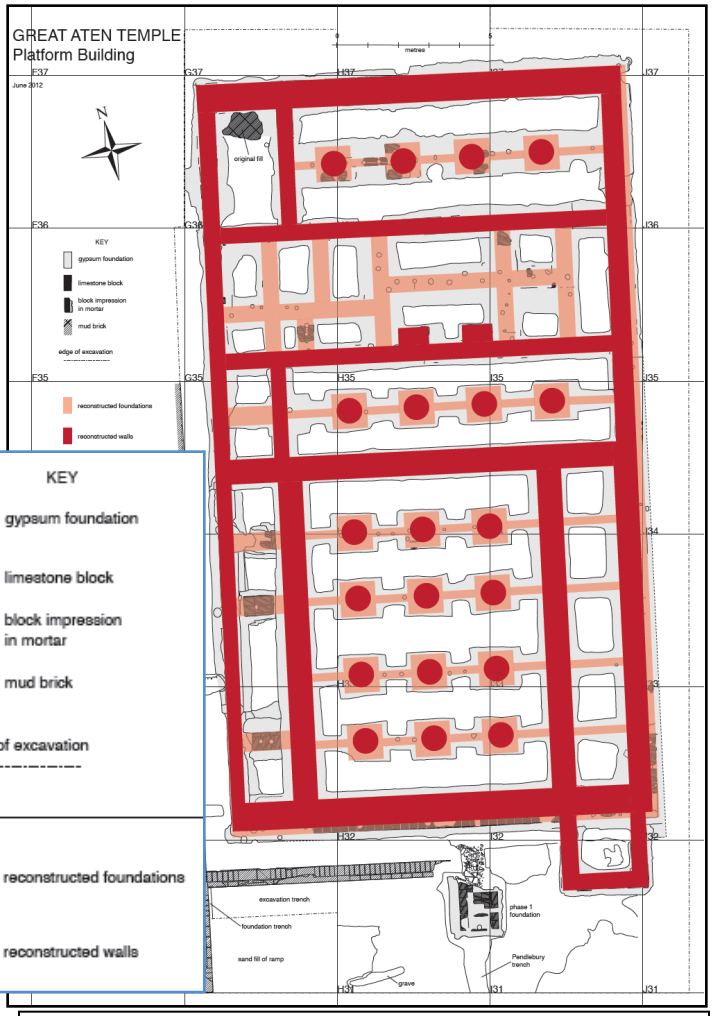

Figure 4: Plan of the same building to which have been added reconstructions of the foundation layer of stone bocks and of the walls and column bases that stood on them.

The circular holes are a feature of all gypsum concrete foundations at Amarna, sometimes corresponding to the join between blocks in places where the layer of gypsum mortar remained behind after the block had been removed, preserving a clear impression of the underside of the block. These holes provide an invaluable set of clues as to where lines or groups of blocks had been laid. The builders themselves had worked to a set of straight lines marked in black paint on the surface of the foundation bed. In a few places, at the northern end of the building, they still survive, as do patches of mortar bearing the impression of fingers where the builders have pressed the gypsum mortar against the bottom of the blocks.

There is sufficient evidence, therefore, to reconstruct the plan of the building over most of its floor area. The part where it is most difficult is the section north of the columned hall. The asymmetries and the smallness of many of the spaces are likely to be signs that this was an open court, and the walls merely created stabilising compartments for the sand beds on which the stone floor was to be laid. It is even possible that this applies to the northern wall of this space, and that the row of columns beyond was an open colonnade.

An important element that is not normally marked on the foundations is the position of doorways. The first layer of limestone blocks acted both as a foundation course for walls and as thresholds for doors. The one exception to this is along the southern wall of the space that lies north of the columned hall. Extra blocks laid on either side of the main axis of the hall could be foundations for the jambs of a stone doorway that projected into the courtyard (if that is what it was).

Figure 5: Photographic panorama of the Platform, viewed to the east.

Against the south-east corner of the Platform Building an almost square extension had been attached, leaving its own set of gypsum concrete foundations and block marks. At least at foundation level, the stones had not been keyed into the main foundation wall. Instead they were laid leaving a gap of 20 cm, that was presumably filled with gypsum mortar.

A general impression of the plan of the building can be gained from the foundations. Its main feature was a hall of columns, comprising four rows of three columns each, the axis of the building running east to west. It is likely, therefore, to have been entered in the middle of the east side, from what was probably a long north-south corridor. The square addition at the corner might then have served as an entrance vestibule, of the kind familiar from Amarna houses, its entrance in the west wall. As noted, beyond the northern limit of the hall lay a rectangular space that could have been an open court. As an afterthought an extension was provided on its north side that could have taken the form, for much of its length, of an open colonnade.

The purpose of the building remains uncertain. In three of the pictures of the House of the Aten in tombs at Amarna (two in the tomb of Meryra, one in the tomb of Panehsy), seemingly just inside the outer entrance to the temple, stands a separate building (shown duplicated in the case of one of the Meryra scenes). The details differ in each case. The Panehsy version gives prominence to a throne, whilst one of the Meryra versions includes a Window of Appearance. It looks, therefore, like a tiny palace, something needed everywhere that the king visited.

The last three weeks of the season have been devoted to making the outline of the building permanently visible. By the time the excavation finished, the gypsum foundations of the entire building were exposed, covering a rectangle measuring *c*. 14 x 25 m. The foundations had varying depths, reflecting the downward slope of the ground towards the south. This created a common level for the tops of the foundations, except for the part north of the columned hall, that was 20 cm lower.

One possible course of action was to bury the entire construction in sand and leave it otherwise unmarked. This is likely, however, to have perpetuated the impression that the site does not deserve the respect to which it should be due and, in the longer term, to have encouraged further encroachment on the temple precinct. I therefore adopted the plan to build the foundations up to a common level and then to lay over it a single course of blocks that would reproduce the foundation plan. All intervening spaces would be filled with sand and, eventually, the front part would be likewise buried in the sand fill that is needed to recreate the ground level of the temple in its final phase.

I engaged a team of builders from El-Till who have done this kind of work for us before, the leader being Shahata Fahmy. They began at the southern end where the foundations were deepest, using limestone blocks cut to *talatat* size in length and breadth (52 x 26 cm) but shallower in depth (18 cm or less), a limitation imposed by the equipment used in the quarry that supplied them. The blocks have been laid over a bed of sand that separated the old from the new. The mortar is a mixture of alabaster powder and white cement. At the south end they have had to lay three courses of blocks, but as they have moved northwards along the sides, the foundation level steps up, requiring only a single course until the back part is reached, where the foundations correspond to the ground level.

Because the blocks we use are shallower than the original *talatat* size, the top surface of the new blocks is lower than the top of the original concrete areas. To compensate for this, a continuous layer of white concrete, up to to 8 cm deep, has been laid over the blocks so that, at the end, both the ancient and replacement foundations have a common level.

After the work was completed, all exposed ancient surfaces were protected with sand. The final step when we resume will be to lay a single course of new stones over all wall lines, and to recreate in the same course the column foundation pattern. All intervening spaces will then be filled with sand, leaving a low platform, one block in height, over which the plan of the building will be unobtrusively visible.

Figure 6: Final days of work: a building team lays a single course of stones over the original wall lines whilst, in the background, the exposed gypsum foundations are covered with sand.

At the same time that the area around the pylons was being investigated, re-excavation took place at the site of the stela towards the back of the temple. The results are of considerable interest, revealing two periods of use, the earlier one with unexpected features. So that it can be explained and illustrated in the necessary detail, a report will be prepared for the next issue of the Sun.

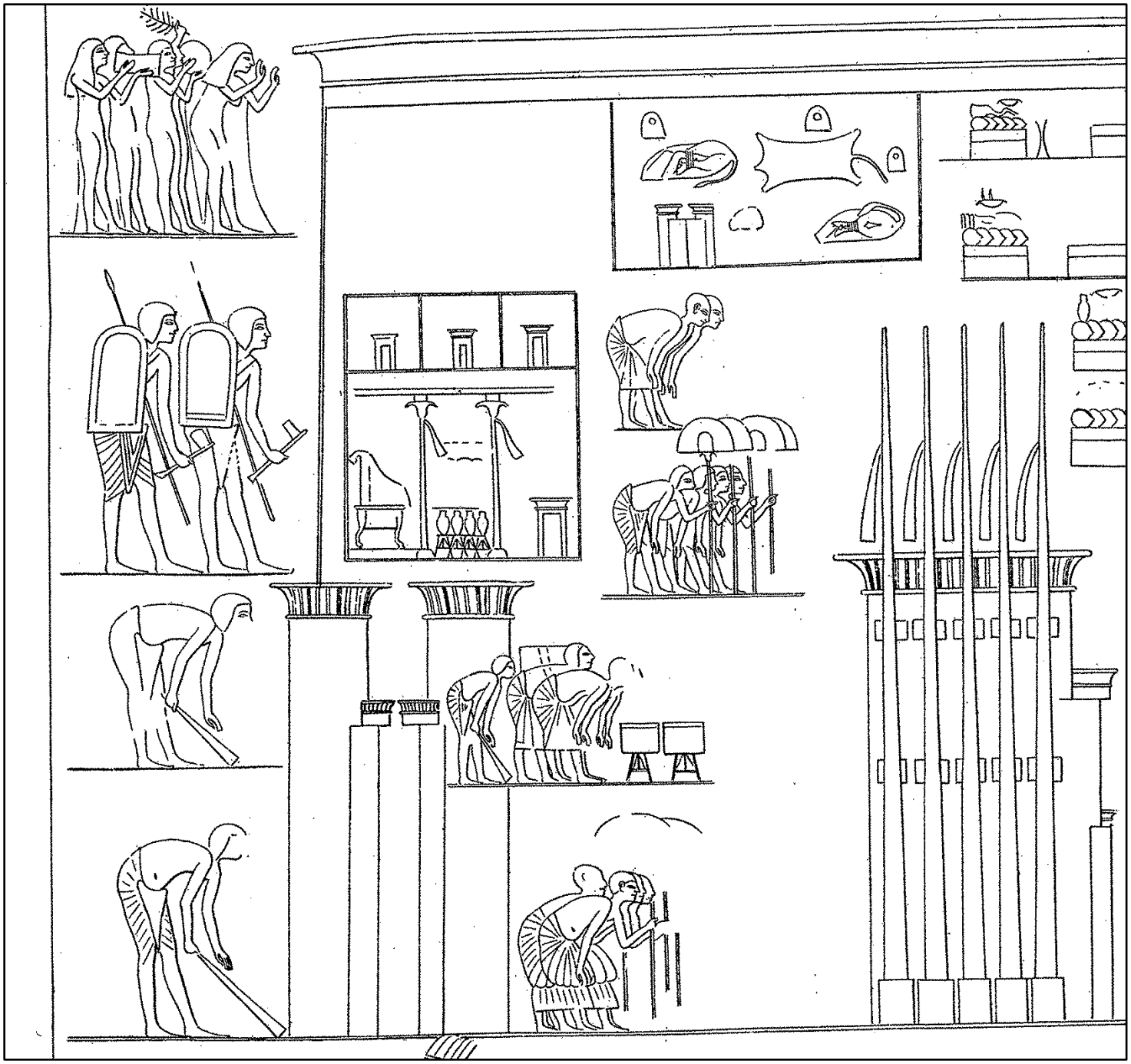

Figure 7: Part of the depiction of the Great Aten Temple in the tomb of Panehsy at Amarna, no. 6. Is the small building containing a throne a picture of the Platform Building? After N. de G. Davies, *The Rock Tombs of El Amarna* II (London 1905), Pl. XVIII.

Figure 8: Architectural fragment, a limestone cobra frieze, found in Pendlebury's spoil heaps.

Figure 9: Fragment of the limb of a limestone statue into which are carved the cartouches of the Aten. From square G34, unit (13928).

Figure 10: A view almost along the axis of the temple. In the foreground is the Platform Building, and further on the area of foundations of the main part of the temple (largely covered by sand). Beyond the modern tombs that now run behind this part of the temple can just be made out the tiny figures of our workmen (arrow) at the site of the stela, and the Sanctuary is beyond them. It gives an idea of the scale of the place, and of the threatening approach of the cemetery.

The Ministry of Antiquities was represented by Mohammed Wahaballah Abdelaziz and Shimaa Sobhy Omar. The archaeological team comprised Mary Shepperson and Marsha Hill at the stela site, and Miriam Bertram, Delphine Driaux and Anna Hodgkinson at the temple entrance.

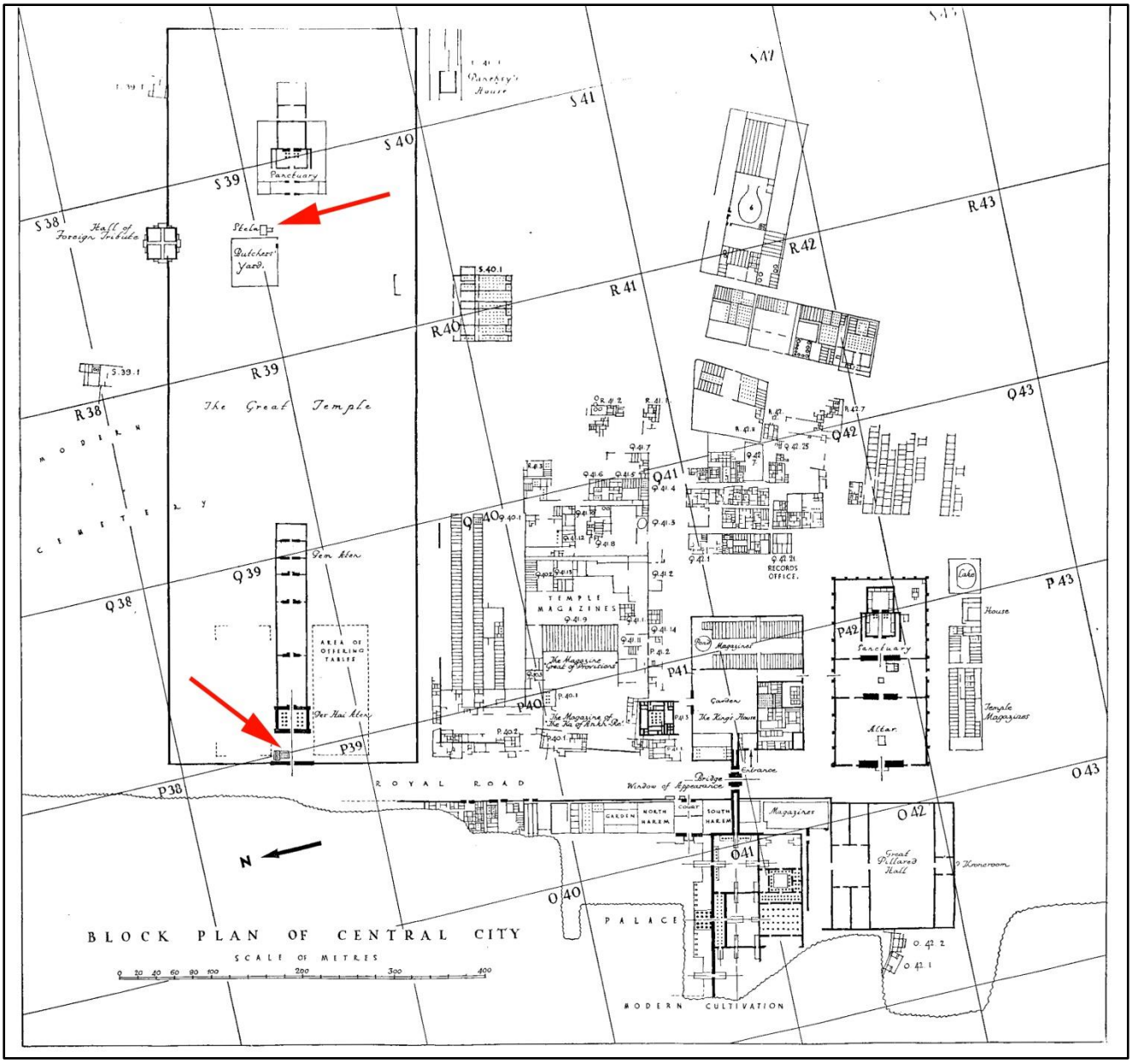

Figure 11: A copy of the general map from *City of Akhenaten* III, showing the two areas (arrows) where we are working.

The support of the Amarna Research Foundation and its members has played an important part in getting this major project off to a good start, as have grants from from the Metropolitan Museum of Art, Egyptian Art Department, and from the Amarna Trust and its supporters. I know that many people still feel apprehensive about visiting Egypt. The emotions and uncertainties engendered by a new democracy are very evident. This latest Amarna season has, none the less, seen many people coming and going, the most recent group the anthropological field school from the University of Arkansas. All have traveled without hindrance and have had safe and enjoyable experiences wherever they have gone. I hope to see some of you visiting Amarna in the near future. Thanks in part to your support, the Great Aten Temple is now a new stopping point on the visitor route.

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