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**AMARNA
STUDY DAY
ISSUE**

DOUBLE ISSUE



An example of a distinctive type of Amarna royal statue, at Boundary Stela A, beside Tuna el-Gebel. See inside, pages 14, 15.

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Gemma Tully holds the attention of the audience during one of the afternoon sessions of the Amarna Study Day.

Amarna Study Day

As a way of commemorating 40 years of work at Amarna, the Amarna Trust held an Amarna Study Day in Cambridge, at the McDonald Institute for Archaeological Research, on Saturday, May 26th. Around 65 people, mostly members of the public, attended.

The day was organised around four lectures, following an introduction by the Trust's chairman, Prof Paul Nicholson. Barry Kemp provided an update on work at the Great Aten Temple; Marsha Hill spoke about statuary at the Great Aten Temple, from current and from older excavations; Anna Stevens reviewed the cemetery excavation programme which began in 2006, and how it adds to our picture of life under Akhenaten; Gemma Tully outlined a new initiative which aims to spread awareness of Amarna to local as well as to international audiences and to develop a site management plan.

In mid-afternoon a painting (based on a colossal statue of Akhenaten) donated by artist Claire Zerbahs was auctioned for the benefit of the Amarna Trust. The formal part of the day ended with a panel question-and-answer session.

The sun shone, a lively but relaxed atmosphere developed between lectures, and all benefited from the work of the three volunteer helpers, Pippa Brown, Rennan Lemos and Kimberley Watt.

'Revised versions of the lectures given by Kemp, Hill and Tully are presented in the following pages. The results of the cemetery excavations have been given in previous issues of *Horizon*, most recently issue 18, Autumn 2017, 6–9.

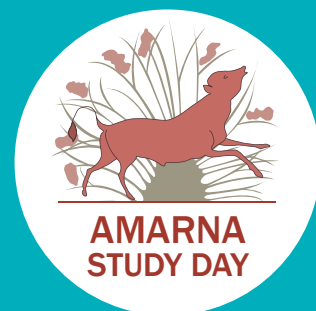




Figure 1. Cleaning the surface of the extensive mud floor buried beneath the layer of levelling-rubble (visible in section in the background). View to the north-west. In the background is the restored outline of the small stone palace built at a level which corresponds to the top of the levelling-rubble.

The Great Aten Temple as newly revealed

Barry Kemp

The most recent fieldwork at the temple (September 20 to November 9, 2017; February 18 to March 21, 2018) has opened up a fresh perspective on its history and character. Previous seasons (starting in 2012) had seen the removal of old excavation spoil heaps at the front of the temple. This exposed the top of a large spread of rubble which Akhenaten's builders had laid down to raise the ground level to match the stone floor inside the temple which was being rebuilt at this time (starting in or after the king's 12th year of reign). The densely packed rubble had buried and so preserved a series of mud floors from the early years of the occupation of Amarna (**Figure 1**). At the southern edge of the excavations the rubble reached a thickness of around 1 m. Previous excavators (Petrie in 1891/2 and Pendlebury in 1932) had cut irregular trenches into it, but substantial areas have remained untouched.

In the first stage of building, the thick enclosure wall and pylons of mud brick which now define the site had probably not yet been erected. Perhaps a thinner wall ran along the same line, but it is possible that the site was largely open, defined by a series of stone markers set up on rectangular foundations of limestone blocks sunk into the desert (**Figure 2**). Four of them have been located so far, of different sizes and irregularly spaced. The best preserved retained traces of an upper layer of blocks which had formed a rectangle (2.10 x 1.10 m), smaller by 10

cm on all sides than the foundation, and was perhaps the visible pedestal for what had stood above. At present nothing certain can be said as to the appearance of the markers themselves for they were, early on, removed and their foundations covered with mud plaster. Were they stelae of a kind perhaps included in Marsha Hill's paper?

A scheme was then started which allowed large numbers of offering-tables to be created. These were arranged in long east-west rows, some built from limestone blocks and many more of mud bricks

originally coated with thin white plaster. The best preserved of the group so far exposed is 74 cm tall, probably not far short of its original height (**Figure 3**). They seem to have been laid out in independent groups not always showing the same spacings and to have been hastily built. Most of those located so far lie to the south of the temple axis where they are relatively well preserved. On the basis of spot samples across this southern zone Petrie estimated a total of 1215 (based on his plan) and Pendlebury 900 (although 920 according to the final published plan).

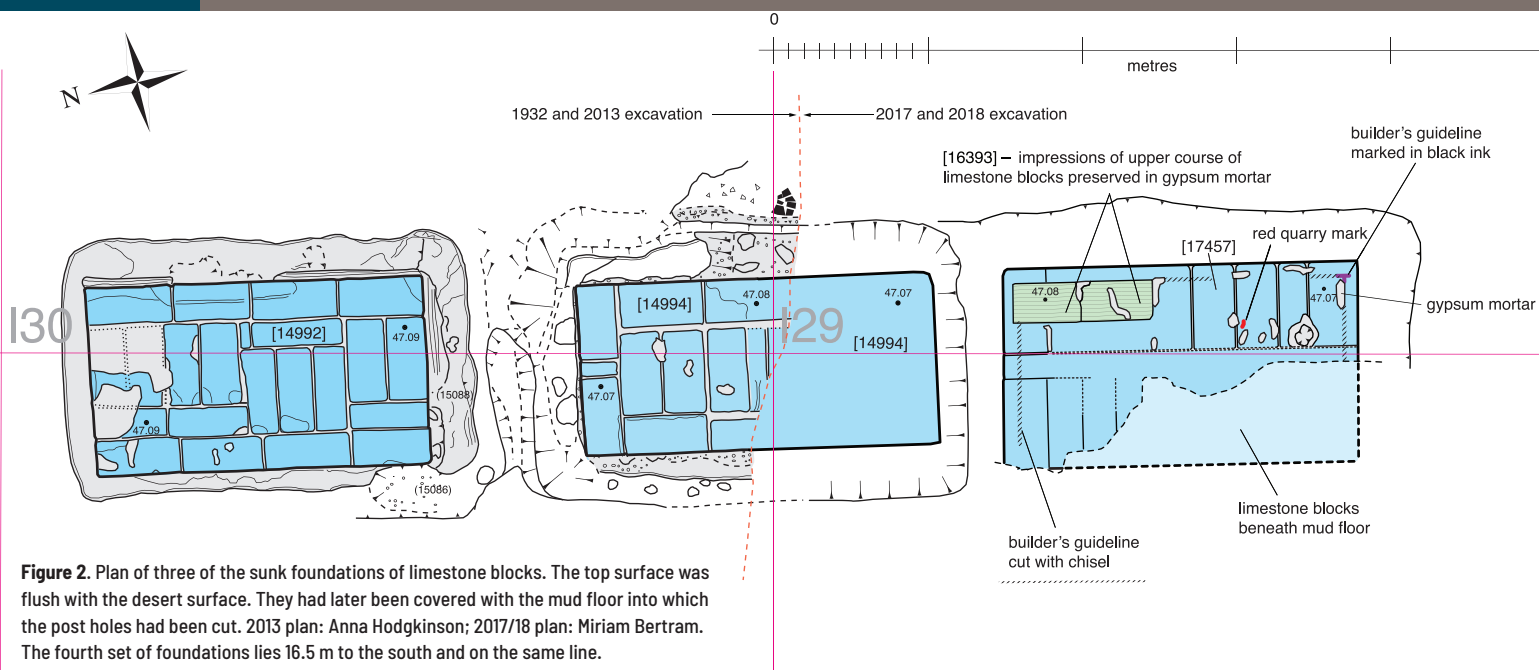


Figure 2. Plan of three of the sunk foundations of limestone blocks. The top surface was flush with the desert surface. They had later been covered with the mud floor into which the post holes had been cut. 2013 plan: Anna Hodgkinson; 2017/18 plan: Miriam Bertram. The fourth set of foundations lies 16.5 m to the south and on the same line.



Figure 3.

Figure 3. A group from the southern field of mud-brick offering-tables. Note the traces of white plaster on the sides. The one on the right side of the picture seems to have been made smaller after a repair. View to the south-west. Photograph by Anna Hodgkinson.



Figure 4.

Figure 4. Part of the double row of foundations for offering-tables made from limestone blocks built on a foundation of gypsum concrete. North is towards the left. 1: levelling-rubble cut by the edge of a 1932 excavation trench. 2: patch of the mud floor on which the wooden palace was erected. It had originally covered the entire area of the photograph until cut away in 1932. 3: floor of the 1932 trench newly cleaned, bearing the remains of the gypsum-concrete foundation for offering-tables, each one made from a group of four talatat-blocks. 4: thin coating of dust and organic debris accumulated since 1932. Photograph by Anna Hodgkinson.



Figure 5.

Figure 5. One of the sets of platforms and surrounding basins made on the original mud floor of the temple, the whole originally coated with thick gypsum plaster. The arrows point to the ends of a lightly incised line which marks the temple axis. View to the south. Photograph by Sue Kelly.

On older plans they are shown side by side with the large stone temple, as if they were contemporary. Our own work has confirmed that they belong to the early phase and, having been buried by the levelling rubble, would not have been visible at the time the large stone temple was in use. (This does not exclude the possibility that they were replaced at the new, higher ground level, but of this we have no direct evidence.)

We have found traces of mud-brick offering-tables to the north, beyond the limits of the later stone temple, though not replicating the size of the large field on the south. The layout also incorporated two east-west alignments which would

have stood out though for different reasons. One ran to the south of the temple axis and comprised two rows of stone pedestals (assumed to be offering-tables) set much closer together than their mud-brick counterparts (Figure 4; Horizon 15 (Autumn 2014), 3). Pendlebury found three of them still standing two courses high, showing that they had been built as simple rectangular blocks, without corner mouldings.

The other comprised a row of at least three low mud platforms surrounded by shallow basins, all thickly coated with gypsum plaster. It ran exactly along the axis of the temple, a short length of which was marked in the gypsum plaster on the

floor of the basins of the second set from the west (Figure 5; Horizon 15 (Autumn 2014), 5). How far to the east they extended is not known since a continuation in this direction is covered by part of a concrete foundation for pavement belonging to the later temple. The idea that these basins might have been places where the dead were laid out, in part to benefit from an offering-ceremony, was explored in Horizon 17, Spring 2016, 5-6, but remains speculative. That they were an integral part of temple practice is shown by the way they were recreated on the top of the levelling rubble (and in a larger number) as part of the temple redevelopment after year 12.



Figure 6.

Figure 6. Photographic mosaic of the site of the wooden palace. North is towards the left. A: part of the row of three foundations of limestone blocks which had been covered by the mud floor. The one to the left had been exposed by the 1932 excavation. B: part of the double row of bases for offering-tables which had also been covered by the mud floor. C: one of the mud-brick offering-tables which had also been removed to make way for the mud floor. Photos by Anna Hodgkinson and Miriam Bertram.



Figure 7.

Figure 7. Part of the mud floor shortly after first exposure, before the post holes had been cleaned. Note the patches of linear wear between some of the holes, presumed to mark the presence of connecting screens. North is towards the left side. The prominent line of post holes and shallow wear lines are those of the east-west 'wall' that runs across the middle of the building. Photo by Anna Hodgkinson.



Figure 8.

Figure 8. Mud mortar from beneath a layer of mud bricks, and the line which marks the edge of the mud floor, where it lapped up against the mud-brick platform. North is towards the left. Photograph by Miriam Bertram.

A small wooden palace

The intervention that now followed saw many of the offering-tables, both of brick and stone, removed from a space on the south side of the temple axis which measured at least 35 (N-S) x 25 (E-W) m. In their place a fresh mud floor, initially whitewashed, was laid down. When uncovered in 2017, apart from the loss of much of the white surface (a result of ancient wear), the floor was in good condition, firm and generally flat. In places it even retained the impressions of donkey hooves. Its main feature was a series of roughly circular patches, the larger ones reaching c. 25 cm in diameter, where the mud surface was distorted and damaged. They could be immediately identified as filled-in post holes, and most aligned

themselves to a rectangular plan with subdivisions (**Figure 6**). Especially in the morning sunshine, areas stood out as having a slight shine where the mud had been repeatedly trampled, in places suggesting pathways within and outside the rectangle. The mud plaster had also been shallowly worn away along narrow strips between pairs of poles (**Figure 7**), presumably where screens had joined them (made either from matting or from cloth, perhaps decorated).

At the northern end, the mud surface was interrupted, partly by itself being somewhat broken and partly by the presence of a patch of thin mud mortar bearing flattened circular 'pads' of mortar, the common way of laying mortar beneath a row of mud bricks (**Figure 8**). Evidently there had been a relatively small area covered with a layer of mud bricks which

had been removed before the levelling-rubble was thrown down. Two large post holes seem to mark the south-western and south-eastern corners of this inner area.

The plan resolves itself into a building measuring 10.5 m north-south, and 7.5 m east-west (**Figure 9**). It is divided approximately mid-way by an internal wall running east-west. This is interrupted by what might have been a doorway behind which is a small rectangular area defined by posts and an uneven surface, behind which again is a group of four shallow circular depressions where jars had probably stood. To one side, a patch of brownish-black on the mud floor probably shows where one of the standard large pottery bowls or hearths had stood, of the kind commonly used to warm the interiors of houses.

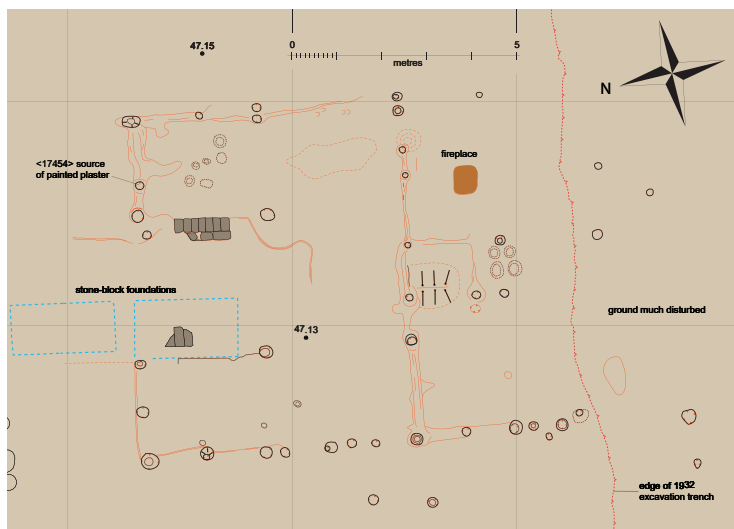


Figure 9. Plan of the mud surface and post holes. Original by Miriam Bertram.

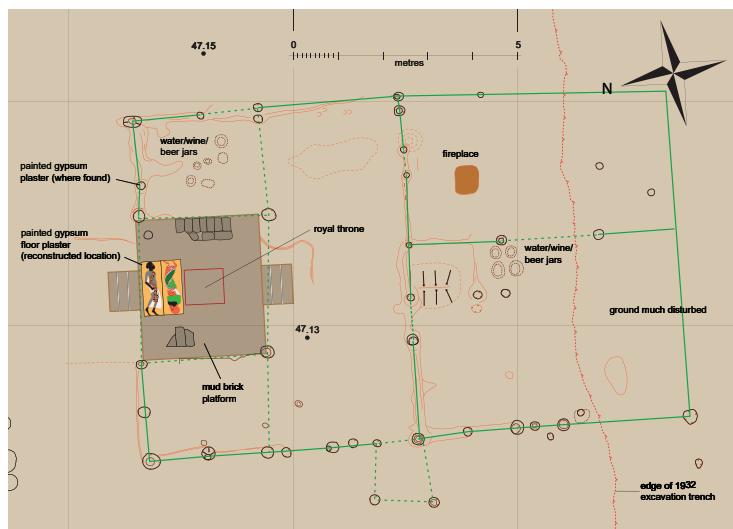


Figure 10. Reconstructed plan of the building above the post holes. The green lines show where wooden beams might have joined the vertical wooden posts. Those marked as broken lines joined only the tops of posts. Based on an original by Miriam Bertram.

Figure 11.



Figure 12.

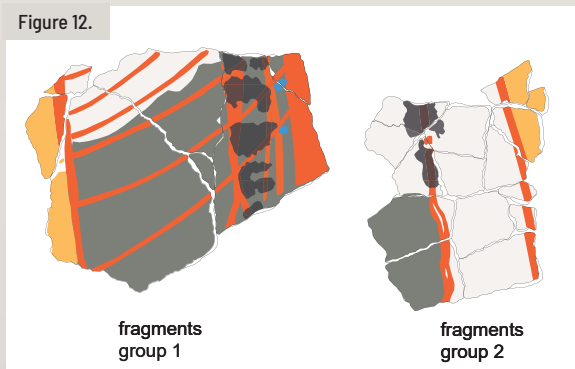


Figure 11. Fragments of painted gypsum plaster, recovered from post hole <17454> in grid square I29. Object no 41900. Fragments prepared and photographed by Alexandra Winkels and Miriam Bertram.

Figure 12. Digital rendering (by Miriam Bertram) of the two main groups of painted plaster fragments 41900.

Fragments from a painted gypsum plaster floor

The post holes were filled with dusty sand (sometimes with a crust of mud on top) and descended for up to 50 cm. In two of them, wedged well down in the fill, were fragments of hard but brittle gypsum plaster. The fragments from one of the holes bore painted decoration, a significant find in itself. Painted gypsum plaster is not common at Amarna but, when it is found, it forms pavements in royal buildings (the Great Palace in the Central City and a part of Maru-Aten being the best known). The way that the fragments were firmly embedded in the post holes and the absence of similar fragments in the levelling-rubble above

show that they come from the wooden building and, as it was being removed, had become incorporated in the fill of the holes. Yet there is no sign of gypsum plaster attached to the mud floor itself. The answer is supplied by the remains of mud mortar from a layer of bricks, just mentioned. A low dais of bricks had stood here, bearing a thick coat of gypsum, part of which had been painted (Figure 10).

The archaeologist responsible for this area of the excavation, Miriam Bertram, subsequently reassembled the main fragments (which were also cleaned, conserved and photographed by conservator Alexandra Winkels) to form two groups which might not originally have been far apart (Figures 11 and 12). In each the dominant colours are white and pale blue defined by red lines, which also

subdivide the pale blue area on the larger group of fragments. Other areas of patterning are formed from irregular black patches. One edge of each group is yellow, a common background colour for paintings at this period. Marsha Hill suggested a plausible explanation for the source of the fragments: they belong to the figure of a foreign captive. The reconstruction offered here is based upon part of a sheet of painted rushwork which had formed the seat of a chair found in Tutankhamun's tomb (Figure 13). Figure 14 is a rendering of the Nubian prisoner, its direction reversed to match the direction of our own painted fragments. The archer's bow which stands close to the front of the figure and at the same height has been omitted.

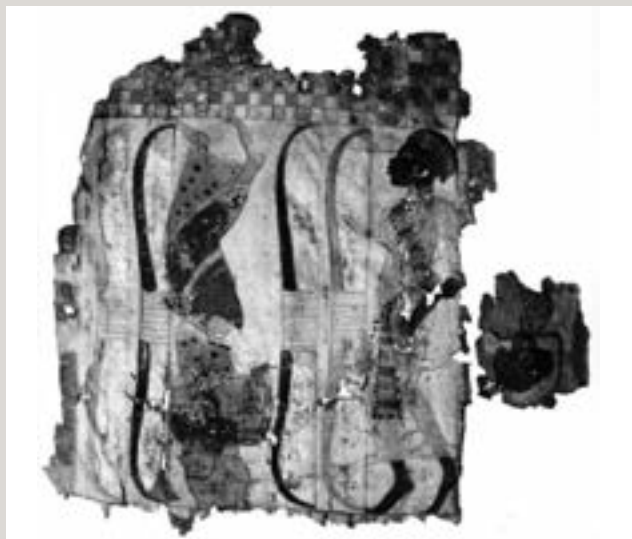


Figure 13. The painted rushwork seat of a chair found in Tutankhamun's tomb, now in the Egyptian Museum, Cairo (JE 62042; Carter no. 457). The height of the Nubian figure can be calculated from the given dimensions of the painted sheet to be c. 34.7 cm. Burton photograph, copyright Griffith Institute.

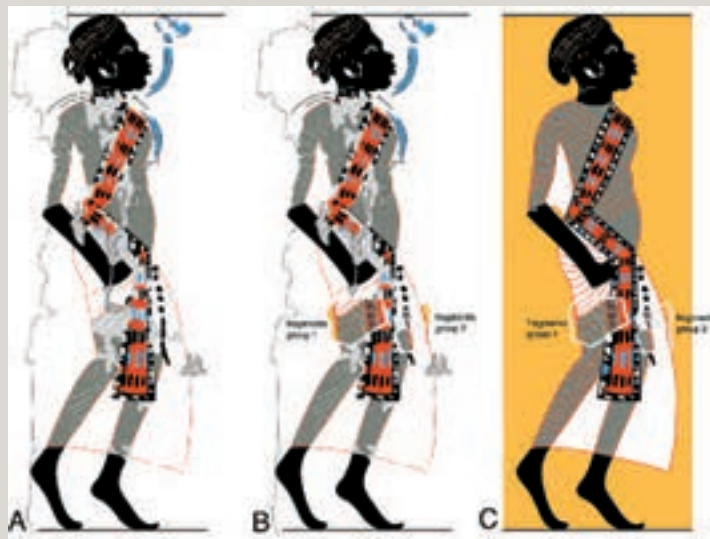


Figure 14. A: somewhat schematic rendering of the Nubian prisoner on the Tutankhamun seat design; B: the same, with our fragments groups 1 and 2 added; C: a full colour reconstruction.

Foreign prisoners in these contexts are not only representatives of the peoples whom the Egyptians saw as their enemies; they are representatives of their rulers and so are shown in elaborate attire. In the case of Nubians they regularly wear two pieces of fine linen, one wrapped around the waist and the other over the shoulders (although this can be omitted). The fineness of the linen sometimes allows a subdued skin colour to show through, which can extend to the whole body except for the lower torso, as if the figure wears a thicker linen loincloth. Lengths of wide coloured sash, predominantly red but with patches of coloured decoration (made from small beads?), are worn over the top. One length diagonally crosses the chest, another is wrapped around the waist and a third hangs down the front. It is possible that all three belong to a single very long sash carefully arranged. One or two long narrow cord-like items also hang stiffly from the waist, painted with a row of small separated black areas (or occasionally red) on a white background and ending in a longer tapering segment which forms the tip. Some representations show clearly that it is an animal's tail (one identification being a giraffe's, giraffe tails being a documented Egyptian import from Nubia). Some figures can wear them attached to the upper arm.

Within the scheme of Tutankhamun's Nubian figure, our fragment group 1 comes from near the top of the man's right thigh, where the lower wrap-around linen piece which reveals the skin colour of the leg adjoins the area where the underlying loincloth conceals it. A red line separates the figure from the yellow background. Whereas on the Tutankhamun figure the creases in the linen are rendered with white lines, on our fragments they are red. The right-hand part of the group 1 fragments is taken up with an area of the vertical sash which hangs down the front. The main panel is red and preserves part of a wide border which was normally edged with black lines framing a pattern of alternating blocks of colour: black, white and sometimes blue (one certain blue patch has been identified on the Tutankhamun figure by X-ray fluorescence analysis). The painter of our fragments has converted this to a more impressionistic design, dispensing with the black outlines and reducing the pattern to a series of larger black blobs and small blue ones (although much of the blue pigment has not survived).

Our fragment group 2 has been placed not far away and to the right. The outer edge includes the red outer line of the figure, with the yellow background on one

side and the greyish-white of the linen on the other. A small area of greyish-blue skin colour occupies the lower left portion of the fragment group. As in fragment group 1, the edge of the skin colour against the linen is not marked with a separate line (this is common on other coloured representations of Nubian prisoners). The remaining motif belongs to the pendant animal tail. The artist has given it a less-than-naturalistic interpretation. The patches of black seem to be strung together on a red line. Instead of a tapering black end, the red line becomes two winding red lines, closely set together.

Foreign captives are often shown roped together by their necks, the 'rope' being one or more stems of the plants which bind them to the 'unification' hieroglyph. The Tutankhamun chair figures are treated in this way. It is not, however, always included. In the case of the painted pavements at the Great Palace at Amarna, the foreign prisoners who are to be trodden on by the king as he processes from one doorway to another are not roped together in this way. (A frontal rope has been added to the reconstructed figures in the display in the Egyptian Museum but this is absent from Petrie's line drawing and seems to be absent from the small surviving original areas of this

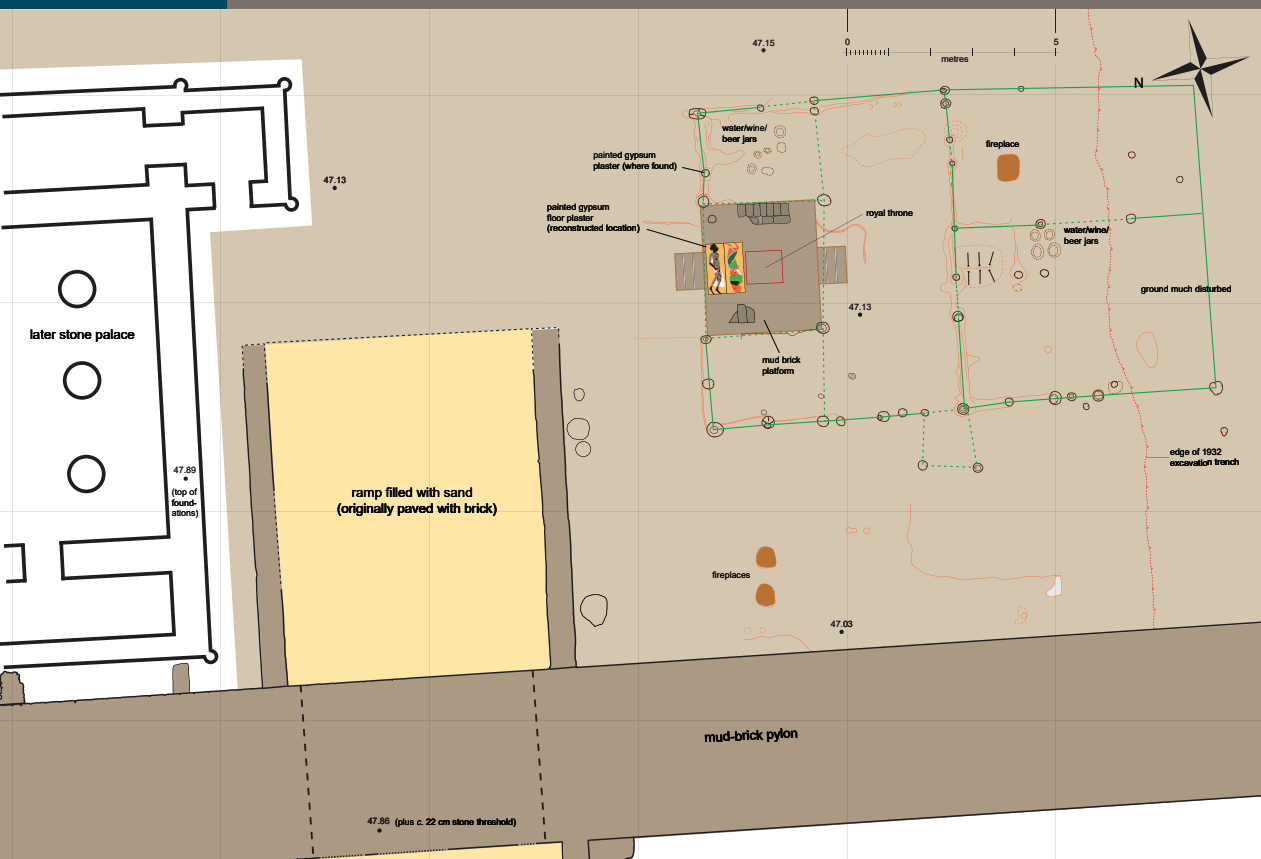


Figure 15. Plan of the area beside the main gateway into the temple enclosure. The plan of the later stone palace is a reconstruction based on the evidence of the foundation platform.

motif). It is also absent from the figures who were painted on the mud-brick steps – one per step – at the platform building of Amenhetep III at Kom el-Samak, south of Malkata.

Our fragments have been painted swiftly and confidently but with an impressionistic disregard for the details of the Nubian's clothing, especially the sash and animal tail. The artist has instead reduced them to rows of blobs and a mesh of red lines. It is impossible to reconstruct in detail how the artist would have completed the design. In **Figure 14C** the reconstruction is loosely based on the figure in the Tutankhamun chair covering. If our fragments come from a figure with the same proportions, its height (or length on the floor) would have been 1.20 m. A panel of this size has been introduced into the reconstructed plan of the building (**Figures 10, 15**), along with a second panel showing an 'Asiatic' prisoner (also derived from the Tutankhamun chair cover).

The interpretation that arises is, therefore, that we are looking at the remains of a small palace of wooden posts and screens that also incorporated, at the front, a mud-brick dais the floor of

which was decorated with large painted figures of foreign captives.

Was a small palace an integral part of the temple enclosure?

From evidence long available it appears that the temple, in its final phase (post-year 12), was provided with a small stone palace standing on the north side of the temple axis in a mirror-image location to our wood-framed building. The Pendlebury expedition of 1932 uncovered its foundation platform of gypsum concrete (referred to as 'pavilion' or 'altar') and it was re-examined in 2012 (where it was called the 'platform building', *Horizon 11* (Summer 2012) 2–3; *Horizon 13* (Summer 2013), 8). A picture in the tomb of Panehsy, of what is surely the same building, puts a throne at the centre; another, in the tomb of Meryra, gives it a Window of Appearance.

Although there are obviously two periods of structural activity at the temple, separated by the levelling rubble which was put down in or after Akhenaten's year 12, there is also an interim period,

represented by the creation of the brick enclosure wall, with its pylon entrance, and ramp which led from the threshold of the entrance down to the first mud floor. This ramp was also buried by the levelling rubble. The pylon entrance was built to conform to the new and higher ground level, which was to be the floor level of the new stone temple. The ramp was built in expectation that it would not be used for long. It made the ground at the front of the temple (soon to be a building site) accessible for a while.

Imagine standing on the threshold at this time, facing east along the temple axis (**Figure 15**). The mud surface of the earlier period would be almost a metre below, although the ground in front of you was now covered by the ramp. On the left the builders would have started to create the concrete foundations for the small stone palace, building them up to the same height as the entrance threshold on which you are standing. To your right, at the lower level, the wood-framed building has been set up, facing the site of the stone palace-to-be. Suppose – and here we come to a probably unprovable assumption – that the stone palace was replacing one that had been there from



Figure 16. Holes for posts and for pots, cut into a mud floor on the north side of the temple and later buried beneath the levelling-rubble. North is towards the top of the picture. For the location, see Figure 18A. Excavation by Delphine Driaux; photograph by Anna Hodgkinson.



Figure 17. Left: the site of the Stela (Figure 18B), feature DK39/40, ditch <1374> after the removal of a thin covering of loose surface material. The white structure in the background is all that remains of a gypsum-concrete foundation of a later phase. Right: the same location after excavation, together with circular pits <13756>/<13887>. View to the south. Photographs by Mary Shepperson.

the beginning, built either from brick or stone and now demolished. The temple site continues to be used despite the building work. Some provision is needed for the king's presence. The wood-framed palace, hastily erected, is the answer.

The irregularities in placing the post holes and the flimsiness of the building seem to go against the formality surrounding kings and the Egyptian taste for strictly geometrical shapes in architecture. Yet during an earlier visit to Amarna, as recorded on the second Boundary Stelae, Akhenaten is said to have been accommodated in something of this kind: 'One (i.e. the king) was in Akhetaten in the tent/pavilion of matting which had been made for His Majesty (I.p.h.) in Akhetaten, the name of which is "The Aten is Content".' We tend to perceive tents, with their flexible surfaces, differently from buildings of rigid materials; they evoke a different aesthetic. We are more inclined to accept a wider level of tolerance in appearance or deviation from straight lines. Even so, it is clear that those who set up the building did not do so by measurement and survey but by eye and hastily.

Mud bricks are easy to make and can be rapidly laid to make a building. They were available to make the platform at the front. Why complete the building with wooden posts and flexible screens? We have previously encountered post holes from another building belonging to the same phase, on the north side of the temple (*Horizon 16* (Summer 2015), 2–3; **Figure 16**) and they were part of constructions at the site of the large stela excavated by us in 2012 just beyond the back of the main temple building (*Horizon 11* (Summer 2012), 4–5; **Figure 17**). Another group of large post holes emerged this year (spring 2018) running beside the southern edge of the later stone temple. Were posts and matting or large free-standing posts (decorated with strips of coloured cloth?) preferred materials for a time in the temple enclosure? We should recall the special place that they had in the history of stone architecture in ancient Egypt, underlying its shapes and design details and recalling the mythical landscape of *primaeval* time. Was this in Akhenaten's mind? That such architecture might have possessed special significance is suggested by the fact that its counterpart mentioned on the second Boundary

Stelae was given its own name, Hetep-Aten, 'The Aten is content'. An example of how temporary and inevitably somewhat irregularly constructed tents can maintain an air of dignity at solemn moments is provided by the ubiquitous timber-framed tents of highly-coloured cotton spreads which are erected nowadays in Egypt on occasions of funerals and *mulid*-celebrations of sheikhs.

The function of the grand temenos

Most of the work of the Amarna Project at the Great Aten Temple has focussed on the front of the major stone building, the Long Temple. This area represents, however, only a tiny fraction of the ground within the temple enclosure (**Figure 18**). As defined by its mud-brick enclosure wall, the temple precinct or temenos comprises an area of 750 x 270 m (202,500 sq m). Much of it (perhaps 90%) appears devoid of significant buildings, or of signs of any kind of building (although half has been destroyed by the modern cemetery which serves the village of El-Tell). If we are to understand what Akhenaten had in mind

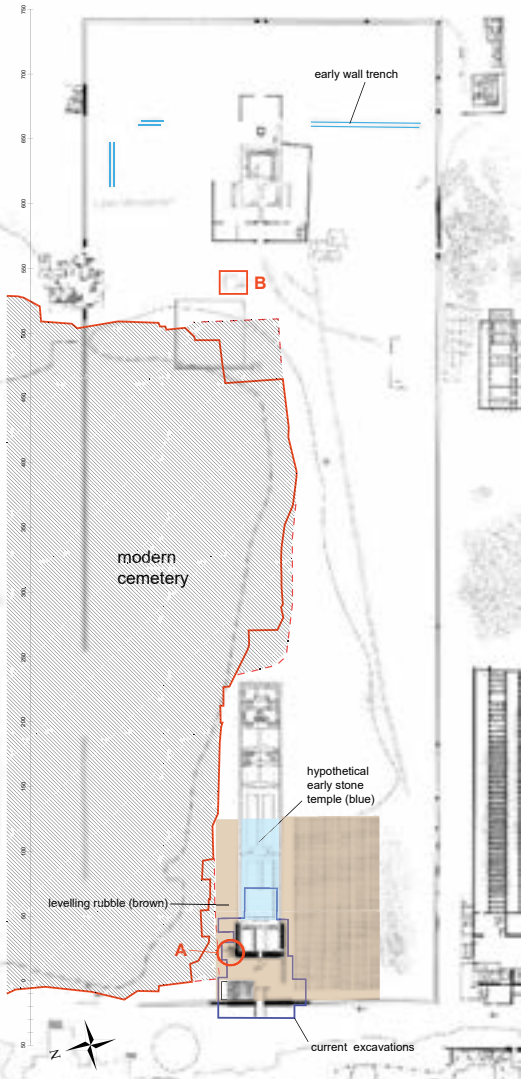


Figure 18. Outline plan of the Great Aten Temple enclosure. A: location of Figure 16; B: location of Figure 17.

for the 'House of the Aten' (his most important construction at Amarna) we need to direct our enquiries also towards these seemingly unpromising areas as well as to those where the major buildings stood.

In addition to the area in front of the Long Temple we have already exposed two 'windows' on the flat surrounding ground. One of them is close by, on the northern side of the location of the later monumental stone front to the temple. Beneath the levelling-rubble (here only 25 cm thick) the mud plaster which covered the desert surface had been pierced with post holes. They resolve themselves into the side of a rectangular building with internal subdivisions on the north side. A line of larger holes where pottery storage vessels had been sunk into the ground ran beside it (Figure 16). The second area

is that surrounding the 'Stela' site behind the Long Temple. An examination carried out in 2012 established the existence of an earlier phase. This had included a small platform of mud brick surrounded by large post holes, seemingly to surround the platform with tall, free-standing posts, together with traces of less substantial structures (perhaps a foretaste of what was normal for the area, Figure 17).

The evidence currently points to the possibility that the 'House of the Aten' enclosure contains the archaeological remains of an exercise in city-wide participation in celebrations. A huge space was provided but it remained for the people of the city to fill it with the structures that served their needs. Some were offering-tables, some were structures using posts. Pottery storage vessels were buried in the ground or set upright on its surface. The area was large enough (so one guesses) to have held a significant part of the city's population. The one direct clue we have to non-royal participation in the activities of the temple comes from short prayers in several of the high officials' rock tombs. Both in life and death they ask or hope for 'provisions' or 'offerings' in or from the House of the Aten (or its apparent synonym 'Mansion of the Benben') or are promised the same by the king as a reward. The idea that the dead were themselves brought to the temple arises from the fact that the rectangular platforms, surrounded by small basins and carefully maintained through fresh coatings of gypsum, are just the right size for a body or a coffin (although the excavated evidence from the cemeteries suggests that, for most people, burial was so soon after death that there probably would not have been time for intermediate ceremonies involving travel within the city). But these are only hints at something larger which hovers just beyond the limits of what can be gained from the existing evidence.

The scheme — however it worked — must have been something in Akhenaten's mind from the beginning, even though it is not expressed in the formal written and pictorial sources. It suggests an aspect to Akhenaten's character very different from the egocentricity and intolerance by which he is often portrayed.

Notes

The year 12 date is given by the hieratic label, *Horizon 13* (Summer 2013), 8.

For the number of offering-tables in the southern 'field': Petrie, *Tell El Amarna* 19, Pl. XXXVII (27 x 45 rows); Pendlebury, *City of Akhenaten* III, 15–16 (20 x 45 rows); Pl. III (46 E–W rows marked, perhaps in error for 45); *JEA* 19 (1933), Pl. XIII (45 E–W rows).

A valuable supplement to the Burton photograph of the decorated chair seat from the tomb of Tutankhamun is Moamen M. Othman, Mohamed Abd El-Rahman, Eid Mertah, Eslam Shaheen, Mohamed Ibrahim and Ahmed Tarek, 'Il papiro nascosto di Tutankhamon. Indagine Diagnostica Multispettrale sul papiro dipinto della sedia di Tutankhamon.' *Analecta Papyrologica* 29 (2017), 183–98. Thanks to Marsha Hill for bringing this to my attention. It is the source for the x-ray fluorescence analysis referred to on page 7.

The brick staircase painted with captives at Kom el-Samak (Malkata South) is published in Yasutada Watanabe and Kazuaki Seki, *The Architecture of 'Kom El Samak' at Malkata-South. A Study of Architectural Restoration*. Tokyo, Waseda University 1986, Pls. 3–5.

For the shape of open pavilions or kiosks at this time an example is provided in the tomb of Meryra II at Amarna where Akhenaten receives foreign tribute in year 12: N. de G. Davies, *The Rock Tombs of El Amarna*, Part II. London, EES, 1905, 38–43, Pl. XXXVII.

On the lexicography of the 'tent/pavilion of matting' see W.J. Murnane and C.C. Van Siclen III, *The Boundary Stelae of Akhenaten*. London and New York, Kegan Paul International 1993, 100, 105, note f. Also B. Kemp, *JEA* 63 (1977), 77–8.

For the centrality of wood-and-matting prototypes in Egyptian architecture and early examples from Hierakonpolis: B. Kemp, *Ancient Egypt; Anatomy of a Civilization*, 3rd ed., London and New York, Routledge/Taylor and Francis 2018, 153, Figure 3.21, with cross references.

The wishes for offerings in the House of the Aten are to be found in W.J. Murnane, *Texts from the Amarna Period in Egypt*. Atlanta, Scholars Press 1995, 120, 131, 151, 160, 173, 188, 194. In the case of Ay, *Wb* V, 409.6, 7 suggests 'offering portion, entitlement' rather than 'offering-basin'.

Understanding Statuary from the Great Aten Temple

Marsha Hill

As part of a project with Kristin Thompson to come to grips with the extensive and fragmentary statuary remains from Amarna excavations, I study the statuary from the Great Aten Temple. Finds from recent excavations, comparisons with other sites, and analysis of older finds reveals much about the statuary that stood in the temple, whether the Long Temple where excavations are currently again taking place or the Sanctuary whose many statuary fragments descended via the Petrie/Carter excavations to the Metropolitan Museum of Art. This contribution aims to pay attention to phases in the temple's life that could also be reflected in the statuary and to survey certain types of statuary deducible from fragmentary remains that point to some thematic threads. Then it turns to ask what the statuary might have to offer about those who commissioned the statuary, about the artists, or about others who used the site.

Three separate areas within the large temple precinct are the primary sources for statue fragments: the Sanctuary and its associated dump (outside the precinct walls on the south); the Stela; the Long Temple at the front (Figure 1).

At the Long Temple the current excavations are uncovering the early stages which were terminated in about year 12 and after the later Aten name had been introduced. The area was then fully cleared, covered with a layer of levelling rubble, then saw a major rebuilding whose plan is the one we are familiar with from the *City of Akhenaten* III report of the Egypt Exploration Society (published in 1951).

The Stela

At the emplacement for the Stela there are also phases to be recognised, in this case all before the change in the Aten name (see *Horizon* 11 (Summer 2012), 4–6). The first saw the construction of a mud-brick platform for a stela accessed from the north and surrounded by massive post holes for flagpoles perhaps, and extensive support areas nearby with remains of temple-cult related activities. The second replaced these with a large gypsum-concrete platform, an access ramp now from the south, brick paving along the north side and the addition of a gypsum-concrete base for a large statue to create a layout that coordinates relatively well with what we actually see depicted in officials' tombs. There was statuary, but the point for this discussion is that the architectural context was not static. Plans and (potentially) ideas were evolving.

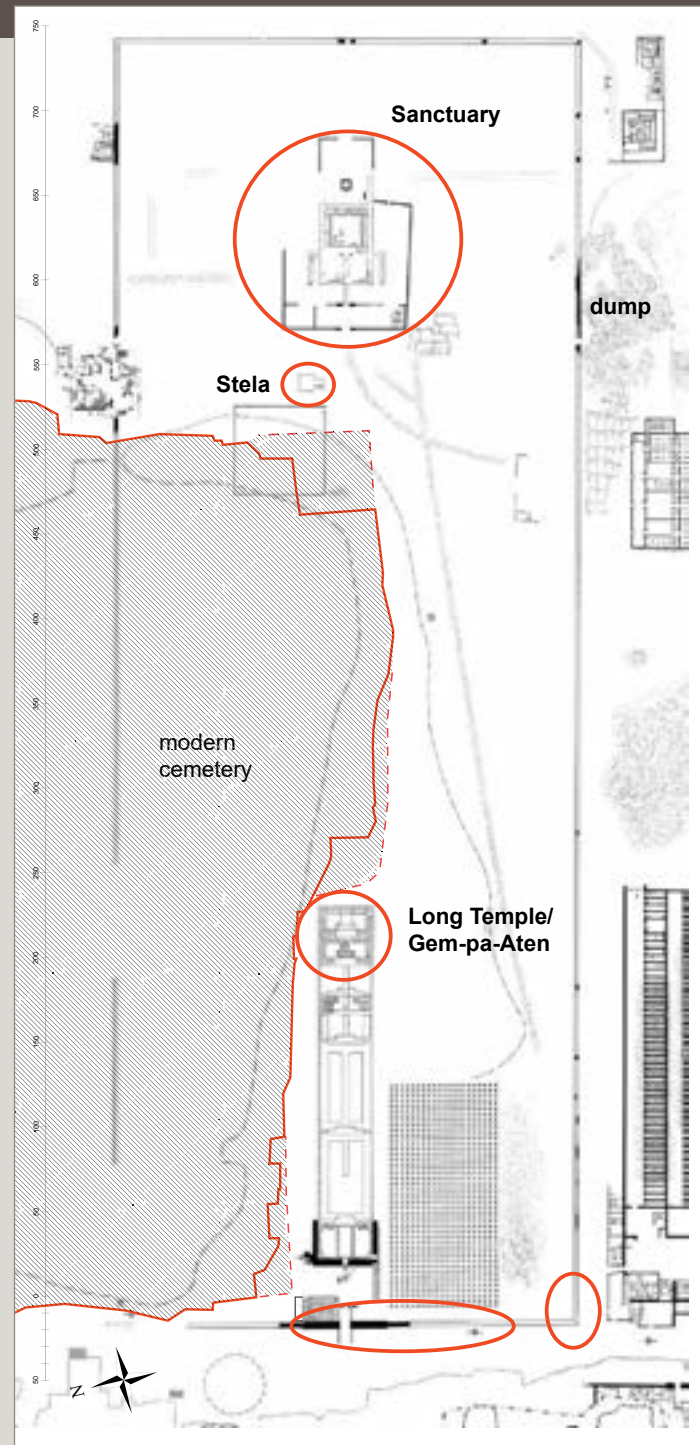


Figure 1. Outline plan of the Great Aten Temple enclosure, showing the main locations mentioned in the text.



Figure 2. Double-sided stela (?), H. 43.2 cm. Brooklyn Museum, Charles Edwin Wilbour Fund (41.82).



Figure 3. Colossus fragment, EES Field Photograph TA 36/37 A Film 17. It depicts the king's right shoulder, flail and right collar bone.

The Sanctuary

The Sanctuary and its dump were excavated in 1891–2 by Howard Carter working under Petrie but on behalf of Lord Amherst of Hackney. No significant observations were made beyond a simplified ground plan. The Sanctuary was then excavated in 1926–7 by Frankfort and in 1933–4 by Pendlebury, both for the EES, and the dump for the Sanctuary in 1936–7 by Pendlebury. Pendlebury noted features associated with an earlier phase: pits in which trees had been planted, traces of Nile mud and even roots surviving below the foundations; below the L-shaped entranceway four circular pits with remains of gilded wood; a still-standing mud-brick structure at the back of the building.

One piece of stone evidence supports an early date in Akhenaten's reign. This is the doubled-sided relief (in indurated limestone) excavated in the Sanctuary and dump by Carter and Petrie (Figure 2). The relief went with Carter's finds to Lord Amherst, and eventually to the Brooklyn Museum. Nefertiti stands behind Akhenaten offering the Aten's cartouches (or a figure offering the Aten's cartouches). Because the rays of the Aten are approaching the horizontal the disk must have stood far to one side, possibly a morning or evening depiction. What remains of Nefertiti's name on one side of this relief shows that it has the shorter form of her name (without the Neferneferuaten element). This form is very rarely seen at Amarna and with good reason. The research (by Robert Vergnieux) on the spelling of names on Amarna blocks found at Karnak established that the short name of Nefertiti was changed to Neferneferuaten-Nefertiti very shortly after the identification of Amarna as the Aten's proper home and while the first proclamation datable to year 5 was being engraved and before the second proclamation of year 6. This places the relief found in the Sanctuary shortly after the

founding of Amarna and makes the Sanctuary one of the earliest datable structures from the site. (It cannot be excluded that the relief was moved from Karnak to Amarna, but the stone is characteristic of Amarna.)

The double-sided relief has a double roll top, and fragments of its 'newel' posts are preserved in the MMA collection from Amherst. Jack Cooney and Kelly Simpson imagined it as forming one side of a raised platform, and as a sort of parapet, but in fact there is no physical trace of any sloping balustrade to confirm the proposed ramp. We are perhaps better off imagining it in the nature of the double-sided roll-top stelae from Maru-Aten, which seem to have stood independently. Virtually all the other traceable work at the Sanctuary can only be dated to before the change to the later Aten name (which is some time after the second proclamation in year 8 and likely toward year 12 as confirmed by the finds at the Long Temple).

From pieces excavated at the Sanctuary (or recovered from the dump) a number are notable for this review, in indurated limestone unless otherwise noted:

- » a few fragments of colossi in poor limestone, one whose height (if it had a crown) can be estimated at about 4 m (Figure 3).
- » seated statues, attested by fragments that depict the 'unification' design from the side of the throne or by fragments of the king's lap with the traces of his fingers on his thigh (Figure 4).



Figure 4. *Sm3 t3wy* from the side of a throne, H. 14.5. MMA, Gift of Edward S. Harkness, 1921 (21.9.579).

Figure 5. Left: part of a limestone block showing offering-tables, the main table flanked by statues of Akhenaten holding an offering-table in front of his chest. Findspot: Hermopolis. Museum of Fine Arts, Boston, H. 22.7 cm. MFA, Charles Amos Cummings Bequest Fund, acc. No. 63.961. Right: view from above of a fragment from a statue of this kind, showing a wrist of the statue (inscribed) with part of the offering-table itself. L. 19 cm. MMA, Harris Brisbane Dick Fund, 1957 (57.180.18).



- >> several statues of Akhenaten and Nefertiti (identified by their names) holding offering-tables (Figure 5). As an aside, statues of the king and queen (no one else) bear seven sets of Aten cartouches on their bodies: one above each breast, and one mid-chest and sets at shoulder and wrist. The cartouches orient themselves towards the Aten, so on the inner or outer wrist, depending how the hand is turned. Thus when the cartouche appears on the inner side of the wrist the hand is turned palm up and placed beneath the offering-table.

The Karnak reliefs from Amenhotep IV/Akhenaten's early years offer large reconstructed scenes that are immensely informative about royal activities, including worship or ritual activities, in the temple. One moment that is given special resonance in the Karnak reliefs is the declaration of the Aten's official name in two cartouches, shown being enacted at a Window of Appearance. This is a theme in the earliest moments at Amarna, as seen on the very early two-sided relief discussed above, and in a major statue of great beauty from the Sanctuary of which the cartouches, hands and wrist survive in the MMA and British Museum, and an arm in the Egyptian Museum, Cairo (Figure 6). We cannot, from the attributable fragments, prove that it is a human statue rather than a sphinx (which appears in dadoes as a presenter of the Aten's cartouches) but there are no parts of animals in indurated limestone from the Sanctuary, so it seems virtually certain.

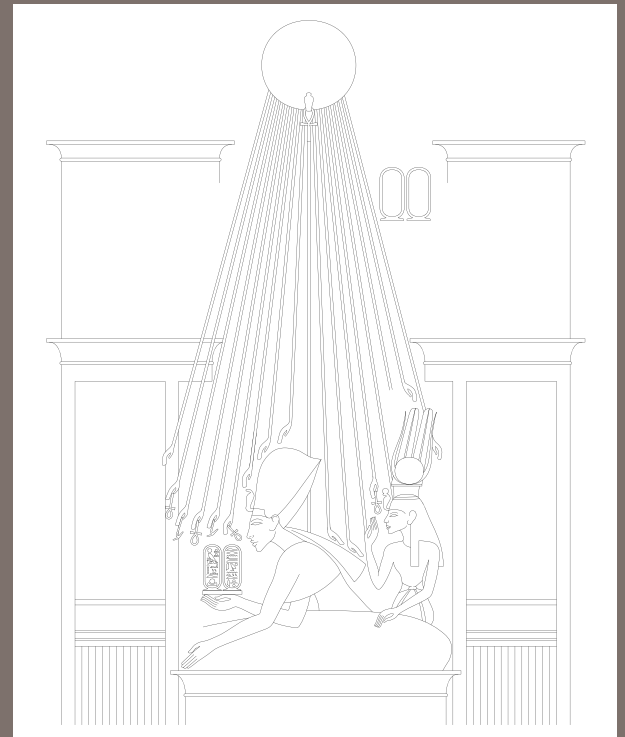


Figure 6. Above: drawing by Sara Chen, after Robert Vergnien, *Aménophis IV et les pierres du soleil : Akhénaton retrouvé* (Paris, 1997) p. 178. Left: Aten cartouches offered by statue, H. 25 cm. MMA, Gift of Edward S. Harkness, 1921 (21.9.431). With joined cast of British Museum EA 58471.

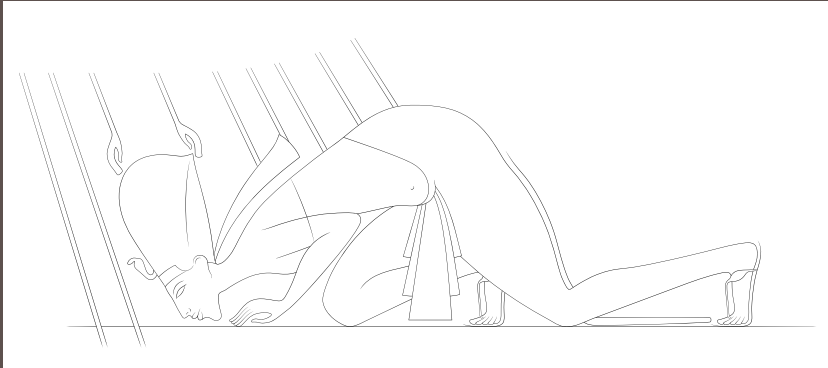


Figure 7: Above: drawing by Sara Chen, after Robert Vergnienx, *Aménophis IV et les pierres du soleil : Akhénaton retrouvé* (Paris, 1997) p. 170. Left: digital assembly comprising a fragment of the king's head from the Sanctuary and a fragment of torso from the Small Aten Temple (for form only, not appropriate scale relation). Head, H. 42 cm. MMA, Gift of Edward S. Harkness, 1921 (21.9.574). Torso, H. 35.8 cm. World Museum, Liverpool 1973.1.518.

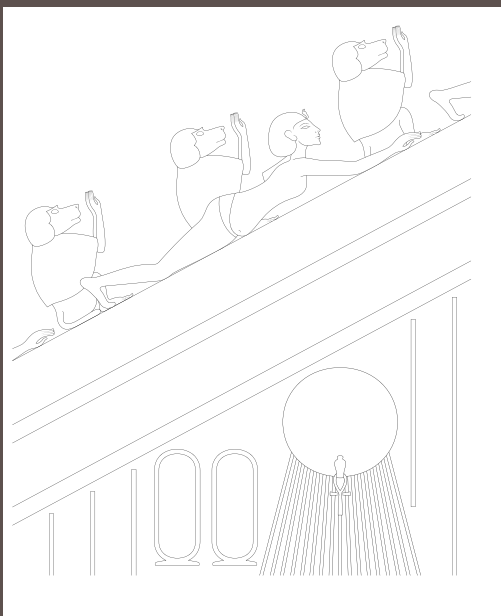


Figure 8. Left: drawing by Sara Chen, adapted from Jocelyn Gohary, *Akhenaten's Sed-festival at Karnak* (London and New York, 1992) pl. 40 and 41, and reversed for parallelism with the illustration below. Below: schematic drawing by Will Schenck based on evidence of MMA fragments, with overlay of two fragments, H. 22 and 16.5 cm. MMA, Gift of Edward S. Harkness, 1921 (21.9.441) and Harris Brisbane Dick Fund, 1957 (57.180.98).



The Karnak reliefs and the well-known quartzite block from Heliopolis also depict a royal performance of a rare rite, especially associated with the Amarna Period, called 'sniffing the earth' (*sn t3*). It appears to have two stages, a kneeling, worshipping action preceding the actual crouching to place the nose to the earth. Dimitri Labourey and others have suggested this ritual sequence would also be replicated in the lost Amarna Sanctuary reliefs. In fact, one head from the Sanctuary dump belongs to an actual statue of this type; the statue can be visualised by mapping it onto a crouching body from the same type that survives in Liverpool from the Small Aten Temple (Figure 7, left). Other Karnak reliefs depict fully prostrate figures of Akhenaten disposed on a balustrade to the high platform called the 'pure mound'. Several fragments found at the Sanctuary and dumps, or likely to have come from Amarna, can be identified as parts of fully prostrate statues of Akhenaten (Figure 8, below). The reconstructed form gives Akhenaten an upright head, horizontal body and outstretched arms. The reduced chest space means three pairs of cartouches run in a single line across the chest.

A second group of statues represents types recognizable only from Amarna and thus not foreshadowed by the Karnak reliefs (so far as we can say) or in Karnak statuary, which is little known outside the colossi. These are the Amarna statues that have the same poses as statuary accompanying the Boundary Stelae. At the stelae we find two types: the dyad of statues with tall pillars in front of them held with outstretched arms; and the dyad with a low stela in front held by bent arms (Figure 9 and page 1). Both project the Aten's names and, below that, the king and queen's names. It is possible that the dyad with the low stela was the first type to be carved since it appears to be the only type at stela K, one of the earliest.

There was definitely a dyad of the latter sort in the Sanctuary, of which Nefertiti's upper torso remains (Figure 10). Other more fragmentary elements in poor limestone point to additional examples like this.

After an interval of 13 years following the death of Akhenaten Horemheb came to the throne and certain work was carried out at the Sanctuary. Whether he removed some of Akhenaten's statuary is not known. At some subsequent point or points, but at least by the reign of Rameses II, following what we know about the removal of *talatat*-blocks from some Amarna sites for reuse at Hermopolis, the reliefs were dismantled and the Sanctuary statuary (including that of Horemheb) was destroyed either in the temple or where it had been moved to the dump.

A sphinx in standard limestone belongs to him. Its named remnants (now in the British Museum) excavated in 1926–7 have not been connected with the head of a sphinx excavated in 1933–4 also inside the temple and now in Birmingham. But the size and stone are quite similar, and all of the pieces were found inside the Sanctuary itself. The statue is not a typical sphinx in *nemes*-headress, but a sphinx wearing a wig (Figure 11). A female sphinx inscribed by the king is possible but seems unlikely. A hieracosphinx (hawk-headed) might be possible, although there is no trace of the usual crown for such; or (perhaps most likely) it was a wigged androsphinx like the somewhat smaller but still rather large Egyptian-blue sphinx of Amenhotep III from the Karnak cachette. Horemheb's sphinx might have been winged like that one. These are rare types, and seem to associate the king with a divine nature different somehow from regular sphinxes.

In general the Sanctuary statuary appears to codify in stone some of the active/ritual poses seen on the Karnak *talatat*-blocks, but also provides evidence of the singular Amarna expression seen most famously in the Boundary Stela statuary. At the same time there is also general continuity with types long known. It is also notable that the statuary that can be classified as colossal belongs to column statues. Other examples of over-lifesize statuary are not numerous. Most is lifesize or a bit smaller. Lastly it is notable that the Sanctuary remained significant to Horemheb who placed an unusual statue there almost 20 years after its construction and decoration had been mostly finished.



Figure 9. Dyad types at Boundary Stela A. Above: after W.J. Murnane and C.C. Van Siclen III, *The Boundary Stelae of Akhenaten*. London and New York, 1993, Pl. 17B. Below, left: side view of the left dyad of Boundary Stela A. Below, right: side view of the right dyad of Boundary Stela A. Photographs Barry Kemp.



Figure 10. Nefertiti from a dyad with low stela, H. 28 cm. MMA, Gift of Edward S. Harkness, 1921 (21.9.4).

Figure 11. Top: sphinx head, H. 31 cm. Birmingham Museum and Art Gallery 1967A2046. Photograph by Kristin Thompson.

Bottom: sphinx tail on base with inscription of Horemheb, L. 28 cm. EA 58468, from Richard Parkinson, *Hieroglyphic Texts from Egyptian Stelae, etc. in the British Museum*, Part 12 (1993), pl. 1.



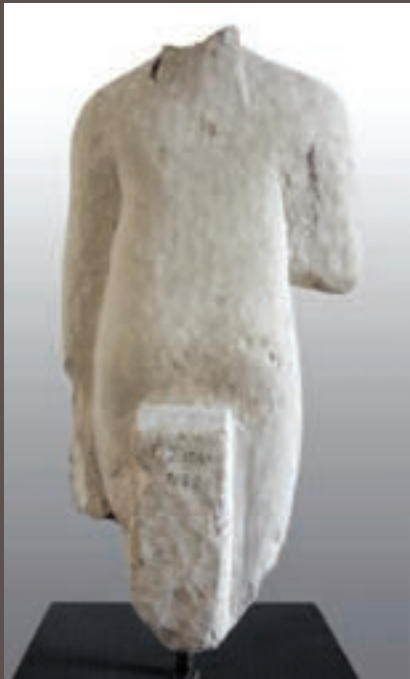


Figure 12. Top and middle: queen's torso, H. 31 cm. S-8264. Photographs, front by Anna Hodgkinson, rear by Kristin Thompson. Bottom: statuette with low back support, H. 22.5 cm. Staatliche Museen zu Berlin, Ägyptisches Museum und Papyrussammlung, Inv.-Nr. ÄM 21221, photograph: G. Engelhardt.

The Long Temple

This large building at the front of the temenos had at least two building stages with statuary, as we know from the fragment of a queen (S-8264) broken and buried beneath the levelling rubble associated with construction of the late stage of the temple, probably about year 12. Pendlebury also excavated statuary and recorded findspots in a manner, but its interpretation and dating are complicated by the fact that he did not recognize the extensive levelling rubble throughout the grounds or that within the Long Temple itself he was excavating sand fill originally from beneath the temple floors. Consequently statuary finds he describes as belonging to the Long Temple courts are open to some question, but here I provisionally take him at his word. Other potential final-phase statuary could come from excavations outside the mud-brick pylon in the temenos wall, unfortunately possibly mixed with material from inside, or from a small area in the south-west corner of the temenos, where a certain logic seems to relate some pieces. Material from Pendlebury's dumps over the pylon also likely contains material from the late phase of the temple, whose origins archaeological analysis may clarify.

One of the finest fragments known from the temple (S-8264), depicts a queen, presumably Nefertiti, and belongs to the earlier phase of the temple as mentioned above (Figure 12, top and middle). It must have belonged to some very special early-stages installation: the statue is carved in a limestone harder even than regular indurated limestone because it is recrystallized with siliceous deposits, and inlaid – not painted – with thick ochre pigment. It had a low pillar beneath the buttocks, an unusual solution that permitted much of the body to be visible. A small unfinished statuette of Akhenaten from the Thutmose workshop shows what the low back pillar would have looked like (Figure 12, bottom).

From the easternmost courts of the Long Temple came a fine late type of indurated limestone inlaid offering-table with channels beneath that would slide onto rails on the arms of a statue, and statuettes of princesses and pairs of princesses in quartzite and granite, likely made to accompany larger statues of their parents of which no trace was recorded.

In front of the temple, before the entrance and beyond the limit of the levelling rubble, fragments of statuary may reflect intentional placement although Pendlebury notes he also included short strips of excavation inside the walls with this work. An interesting group of fragments, all in regular limestone, includes five fists apparently holding the *mekes*-object from standing/striding statues, under-lifesize; a chest that could be from a similar statue, perhaps wearing the *nemes*-headdress; and a head from a statue wearing the blue crown. Isolated hard stone fragments were also found. The *mekes* (document case) is usually shown without the flap open, as a sort of rod which is concave on either side, but is sometimes shown with the flap open as here (Figure 13). These are generally held by striding royal statues. These Amarna statues, however, must have been of unusually small size, perhaps a metre high.

The recent removal of Pendlebury dumps above the mud-brick pylon at the front has added more pieces, some of them isolated fragments of hard-stone statues and significant fragments of regular limestone statues. One of the latter (S-7844) is from a lifesize or slightly smaller statue which shows pleats, a breast and a rectangular projection beginning under the breast. In the front view the pink of the breast and the deeper pink of the areola are quite clear above the beginnings of the projection (Figure 14). It is certainly from a statue of Nefertiti that held a high pillar with outstretched arms, like those from the Boundary Stelae.

Another fragment (S-8197; *Horizon 13* (Summer 2013), 8) with converging sides, whose face preserves Nefertiti's names and titles, might come from the same or a similar statue. Although the form could relate to a back pillar, back pillars seem habitually to list the king and queen's names in a single column after the Aten names, whilst the front pillars held by statues at the Boundary Stelae, at least in the case of stela P, can show the king and queen's names in double columns, which might therefore be the case with S-8197.

What can we say provisionally as an overview of the statuary from the Long Temple and temple front? Again, size is mostly life-size or smaller. Perhaps we are missing a great deal but, on the basis of what we have, a contrast with the Great Palace and its colossi is evident. The unusual types that link the Karnak reliefs with the Amarna Sanctuary seem to be missing. The types specific to Amarna, like the Boundary Stela type, along with more well-known poses are obvious. Painted fine limestone is a common material, although somewhere at the front in some pre-final iteration was also displayed the *tour de force* siliceous indurated limestone statue of Nefertiti.

A separate context, around 130 m from the temple front, is the area both inside and outside the very south-west corner of the temenos where the architect Lavers noted remains of a wall, and Pendlebury noted a long plaster-lined basin and possible tree holes. Amongst a number of statue fragments the most telling are of regular limestone. Unusually there are remains of two small kneeling statues of the king (Figures 15, 16) – certainly he, as there is no indication of the front sash kilt worn by officials – that are known nowhere else in the temple and only rarely elsewhere. And of a small sphinx (Figure 17), the only other known sphinx in the temple being that of Horemheb from the Sanctuary. The sphinx is unfinished, as are some of the other statues from outside the temenos, with heavy remains of red paint marking where the rib and bone structure beneath the skin should be carved. What is the reason for this surprising complex of statuary in a tiny corner of the temple: is it a special installation for some kind of activity that makes sense of the statuary? A chapel? Or perhaps an artists' workshop?



Figure 13. Fists holding mekes (?), EES Field Photograph TA 32/33 O Film 42.



Figure 14. Left: queen's bust, H. 19.5 cm. S-7844. Photograph Marsha Hill. Above: S-7844 and S-8197 (H. 11.5) overlaid on reconstruction drawing (by Sara Chen) of Boundary Stela pillar statue of Nefertiti.



Figure 15. Kneeling king, L. 24 cm. San Diego, Old no. 14736. EES Field photograph TA32/33 O Film 39.



Figure 16. Kneeling king, L. 12.1 cm. Fitzwilliam Museum, Cambridge E.75.1933. Photograph Kristin Thompson. <http://data.fitzmuseum.cam.ac.uk/id/object/53267>



Figure 17. Sphinx fragment, L. 17.5 cm. Fitzwilliam Museum, Cambridge E.77.1933. Photograph Kristin Thompson. <http://data.fitzmuseum.cam.ac.uk/id/object/53269>

Who commissioned the statuary and why?

We can learn a good deal about the temple's decoration and perhaps phases from its statuary. Can it tell us anything about participation by officials and others in statuary commissioning? There is no clear evidence for non-royal statuary. But we do expect that the elite participated in royal statuary offering. According to earlier New Kingdom officials' tombs, New Year's gifts to Pharaoh included such items. There is general evidence that officials at Amarna were intertwined in the maintenance of temples and images and equipment for temples via the artists' workshops dispersed through the city whose productions responded to society's shared sense of needs and priorities. Although there is one bronze situla bearing a private offerer's name in the Sanctuary, the phenomenon of private responsibility is largely masked for us because there is not usually a display of donor names on statuary. Certain small or relatively poorly executed statues or a statue in sandstone from the temple could be the lower end of the range of private donations.

And then there is the small very fine gypsum head, retaining markings of the fingers that molded it, found in the autumn of 2017 (object no. 41430; [Figure 18](#)). What can this piece in this magic Amarna material say to us? We are quick to call any unfinished image an artist's model or working piece, and to call imperfect pieces practice pieces or training pieces. And plaster heads are certainly artists' working pieces at Amarna, casts made as snapshots or models from clay originals. But one must be awake to other spheres in which such pieces could function. There is plenty of evidence at the Great Aten Temple of the known phenomenon of sacred space, however it was planned, attracting other sorts of observances and donations, whether toward the god of the temple, another god, the king as god or intermediary, funerary rites, and so on. So could this head be some kind of donation piece?



Figure 18. King's head, H. 12.8 cm. Object no. 41430. Photograph Thomas Sagory.

Understanding and Protecting Amarna in the 21st Century

Gemma Tully

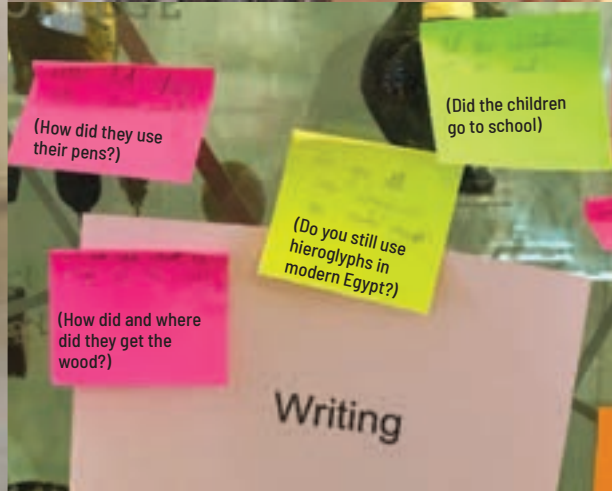
The archaeology of Amarna has been long studied by Egyptologists. However, little is known about how those living and working in the vicinity engage with the history of the site. In recent months, a team from the Archaeology Department at the University of Cambridge has begun working with local staff from Egypt's Ministry of Antiquities to bridge this gap. The collaboration also aims to create a comprehensive site management plan for Amarna that will consider the full range of human and environmental risks which threaten the future of the site.

Training in site management planning and visitor engagement is taking place with Ministry of Antiquities staff at the Amarna Visitor Centre. Due to a reduction in tourist visits to Middle Egypt in recent years, the Visitor Centre is currently under-used. The Centre's excellent facilities, from the full-size replica of an Amarna house to the informative displays and lecture space, mean it has the potential to become a valuable local hub for sharing information about the area both past and present.

Anna Stevens discusses site conservation with Inspector Hamada Kellawy at the site of house Q44.1.



Inspector Ahmed Mostafa explains Amarna to a group of local children inside the Visitor Centre.



⤴ Gemma Tully talks to a group of local children in the lecture area inside the Visitor Centre.

⤵ Some of the post-it notes from Cambridge school children following their visit to the University Museum of Archaeology and Anthropology.

Various initiatives are in progress which aim to spread awareness of the importance of the ancient site of Amarna and its role in modern life today to both local and international audiences. New site signage and a site guidebook, both in Arabic and English, will help give visitors, inhabitants and the interested public a wider range of information. To bring Amarna's story to life for a younger audience, we are also working on a children's book and some educational resources which show that Egyptian history is about so much more than just mummies and pyramids! We are also working on a film project, as part of which schoolchildren from Cambridge have explored the museum collection from Amarna at the University of Cambridge Museum of Archaeology and Anthropology. The artefacts inspired the children to ask questions about life in ancient Amarna and the modern villages near the archaeological site, and these were sent to their Egyptian counterparts. We hope to film their responses later in the year and amalgamate the footage as part of a wider film project showcasing Amarna's diverse history and international significance.

The site management plan is also in progress. An assessment of the conditions of the site took place in April 2018, which ranged from looking at water damage in the tombs to the impact of modern farming practice on the archaeological remains. The next step is to address the various challenges and potential solutions together to help ensure the sustainability of the site in the coming years. The site management plan will also be essential to aid the Ministry of Antiquities in their application to make Amarna a new UNESCO World Heritage Site. Other initiatives linked to the project include developing a training manual for the Visitor Centre staff to use in future visitor engagement initiatives and the development of new learning tools for the Visitor Centre (such as an archaeological sandpit).

We hope the project will create useful resources for local people in the Amarna area, as well as for other Egyptian audiences, tourists and international interest groups. The resources will help spread greater awareness about the importance of the archaeological site and its modern setting and protect Amarna for future generations.

The project is funded by a British Council Institutional Links Award through the Newton-Mosharafa (SDTF) partnership. The award is held jointly by the Ministry of Antiquities (PI Dr Yasmin el-Shazly) and Cambridge University/Amarna Project (PI Kate Spence) with Dr Anna Stevens and Dr Gemma Tully comprising the core team.

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B.J. Kemp, 'Egypt in microcosm: the city of Amarna.' *Ancient Egypt: Anatomy of a Civilization*. Third edition. London and New York, Routledge 2018. Chapter 8: 320–80.

[**B. Kemp**], 'Tell el-Amarna, spring 2017.' *JEA* online, April 3, 2018.
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contains:

A. Stevens and G. R. Dabbs, 'I. The North Tombs Cemetery, excavations and skeletal analysis.' Pp. 1–13.

A. Mérat, 'II. Textiles from the South Tombs Cemetery.' Pp. 13–14.

A. Garnett, 'III. The Stone Village ceramic assemblage.' P. 14.

J. Williamson, 'IV. Study of Kom el-Nana reliefwork'. P. 14.

B. Kemp, 'Reclaiming antiquities land.' *Akhetaten Sun* 23, no. 1 (June 2017), 10.
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www.amarnaproject.com/downloadable_resources.shtml and
www.amarnatrust.com/horizon-newsletter



Boris Trivan: Egyptologist, broadcaster, journalist, editor, friend has unexpectedly died. He suffered a fatal heart attack in Berlin, where he was due to give a keynote speech at the annual Noizz conference on Thursday 25th October 2018. He was 39. Pippa Wainwright (née Payne) writes:

Boris grew up in Zrenjanin, just over an hour's drive north of Belgrade, Serbia. He studied Archaeology at Belgrade University, specialising in Egyptian New Kingdom ceramics. His first fieldwork in Egypt was at Berenike/Sikkait in 2003. A year later he achieved his ambition to work at Amarna, joining Paul Nicholson's study season and later Barry Kemp's field team. From 2004–12 Boris enthusiastically undertook the pottery backlog, latterly extending his interest to the newly excavated material from the Stone Village. He not only contributed as a ceramicist but also designed and typeset the 2007 volume "The Eighteenth Dynasty Pottery Corpus from Amarna" by Pamela Rose.

Although continuing to be involved with the Egyptological community, after some radical changes in his personal life, his attention turned more to social media, journalism and to politics. Lecturer, mentor and Research Fellow at Petnica Science Centre, he was also Co-founder and Creative Director at Educa Humana (Centre for Sustainable Development and Education). He co-founded the Digital Communications Institute, and lectured there, providing world-class education and training in digital marketing.

It was his most ambitious creation, Pokojna Mileva, who ultimately opened the door to national recognition for Boris. He created her as an alter-ego through which to comment socially and politically; she gave him phenomenal reach through print, television and online, with a Twitter following alone of almost half a million. In 2016 Boris brought his characteristic flair, style and energy to the role of Editor-in-Chief at Noizz.rs. He wanted to change Serbia, and he wanted to have a good time doing it.

Boris was a remarkable intellect, effortlessly switching between languages, a creative and insightful thinker with an irresistible charisma.



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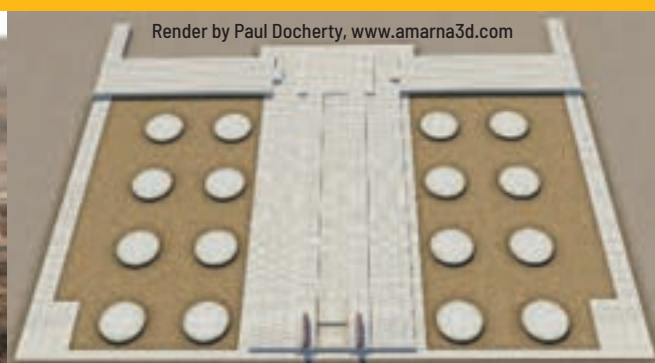
Cheques should be posed to:

Dr Kate Spence / Division of Archaeology / Downing Street
Cambridge CB2 3DZ / UK

Great Aten Temple

Following the cleaning and study of the remains of the front part of the temple our team of local builders has been marking the main outlines of the building in fresh stones cut to the ancient block size. The material is limestone from the famous quarries at Tura (outside Cairo). The cost of the 200 blocks laid in October-November was borne by public donations. The scheme was begun during a visit to Argentina in September (thanks to Juan Friedrichs and friends). Details (including names of donors) will appear in the next issue of Horizon. We hope to continue this work early next year, and will invite members of the public again to support the scheme:

www.gofundme.com/be-part-of-the-great-aten-temple



Render by Paul Docherty, www.amarna3d.com



Gathering the raw material for a vertical photographic mosaic of an excavation trench. Juan Friedrichs holds the camera support; Anna Hodgkinson operates the camera remote control. Photograph (02.28.2018) by A. Mesli.

The Amarna Trust is registered with the **Charity Commission as no. 1161292**.
Its registered address is

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The chairman of The Amarna Trust is
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For donations and other financial matters
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The Amarna Trust submits an annual set of accounts to the UK Charities Commission. None of its income is used in the furtherance of raising funds. Its overheads are modest.

The objectives of the Trust are:

To advance public education and to promote the conservation, protection and improvement of the ancient city of Tell el-Amarna, Egypt and the surrounding area for the benefit of the public in particular but not exclusively by:

- i) creating a permanent facility for study (the research base – The Amarna Centre);
- ii) undertaking and supporting field research (and publishing the useful results of such research);
- iii) promoting training in archaeological field skills;
- iv) providing, and assisting in the provision of, lectures and publications in furtherance of the stated objects;
- v) developing displays and exhibitions at a site museum for the benefit of the public and an educational outreach programme for the benefit of pupils at schools; and
- vi) working in partnership with the Supreme Council of Antiquities of Egypt to maintain the ancient city for the benefit of the public.



Slab of limestone, carved on both sides; Great Aten Temple, surface find 2017. On one side a human ear has been carved in high relief in the centre of a roughly smoothed area which rises to a margin which bears the tool marks of rough working. On the other side, a human ear has been lightly outlined. Does it represent a channel by which a prayer can be conveyed, a representation of a defective organ for which divine assistance has been sought, or a sculptor's practice piece? Object no. 42035. Width 17.8 cm; breadth 18.2 cm. Photograph A. Mesli.

The Trust invites donations from individuals or from corporations. Donations can be earmarked for particular purposes or they can be allocated by the Trust in pursuit of the stated objects of the Trust. The Trust is able to benefit from the present UK tax legislation by reclaiming tax on donations from UK tax-payers under the Gift Aid scheme, which increases the value of the gift by nearly a third. The Justgiving donations web site does this part of the transaction automatically. Otherwise it is necessary to accompany each donation with a Gift Aid declaration form or a similar letter. There are further tax advantages for donors who pay at higher rates.

For residents of the USA, donations can be made either to the Amarna Research Foundation or to the Cambridge in America Foundation (both 501(c)(3) tax-exempt organisations) with the request that the donation be made into a grant for The Amarna Trust.

To make a donation to the Amarna Trust, go to <http://www.amarnatrust.com/supporting-amarna>



All work done at Amarna relies upon the support and agreement of the Ministry of Antiquities of the Arab Republic of Egypt. We are indebted to its personnel, both local and in Cairo.

Thanks to those who have recently supported the Amarna Project:

Amarna Research Foundation
 Ancient Egypt and Middle East Society (Sue Kirk)
 Andante (Lucia Gahlin)
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 Egypt Exploration Society
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