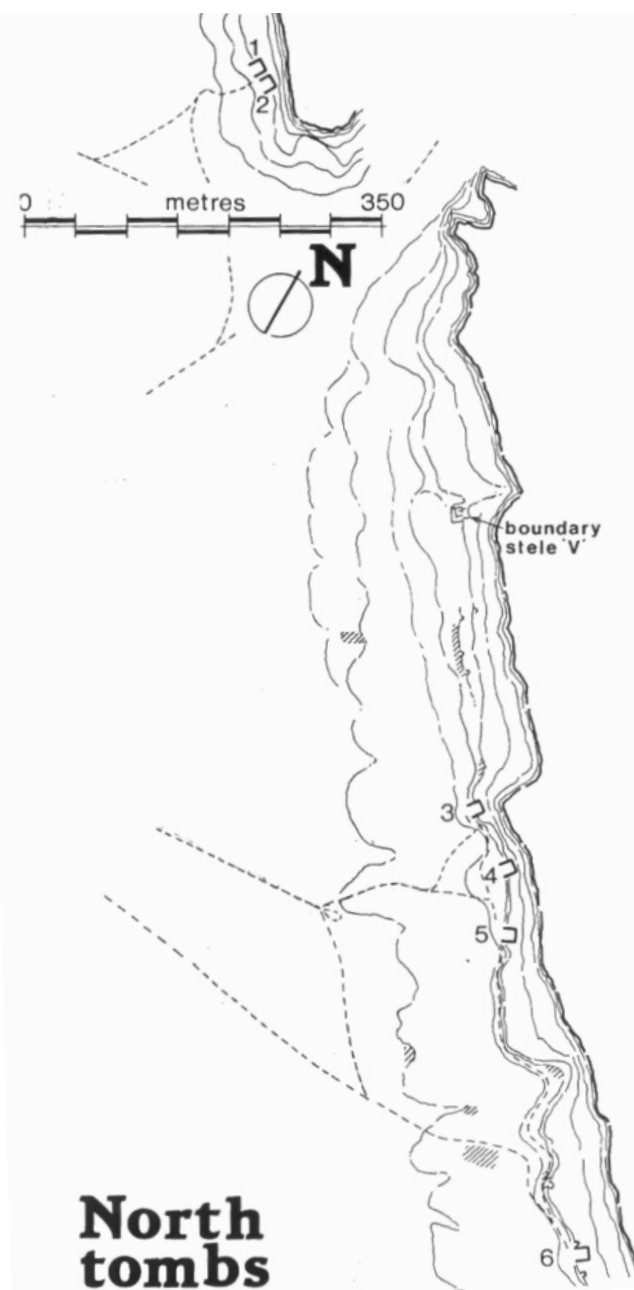


THE NORTH TOMBS

The North Tombs are situated on the north-east side of the desert plain, where the cliff reaches a height of about 280 feet (85 metres). They lie at the base of the abrupt part of the cliff face, but at the top of a steep slope of looser rock. The cliff is cut by a ravine which divides the tombs into two groups. The more important group (nos. 3 to 6) lies to the south, and most visitors confine their visit to it. A path (fitted with modern steps and benches at intervals) takes one straight up to nos. 3 to 5, a compact group, but no. 6 has to be reached either by a separate path up, or by a track along the cliff face.

In Coptic Christian times a religious community settled in and around these tombs. Groups of little stone huts on the hillside below the tombs belong to these people, who also converted tomb no. 6 into a Church.

Before entering the tombs, visitors should enjoy the fine view across the Amarna plain. In ancient times the plain was desert, as today, with probably little or no cultivation beside the river. On the desert immediately below several straight tracks running towards the city are faintly visible. The modern road to the tombs follows one of them. These tracks belong to Akhenaten's time, and evidently served the rock tombs. The modern road to the tombs also passes a ruined watchmen's house with twin domes. A short distance to the west and north of this lie the remains of three large mud-brick solar altars in the form of platforms with ramps (the DESERT ALTARS). The reason for their location is not entirely clear. Their connection with an ancient road leading to the Northern Tombs may be a sign that they were for the benefit of the high officials buried in them. The ditch and embankments which run across the desert further away are, however, modern. Their purpose is to catch and to channel safely into the Nile the floodwaters which, perhaps once in a generation, rush down the valleys from torrential downpours of rain. In recent years fields have spread on to the desert to the north of the modern village of et-Tell. Look for a straight track running through the middle of them towards the river. At the far end lies the NORTH PALACE which is often included in tourist visits.



The ancient city runs along the edge of the cultivation in the distance. Look for the modern water-tower, 2 1/2 miles (4 kilometres) away. It stands a little to the south of the Central City where lay the main palaces and temples. Further to the east (left) a low plateau covered with greyish gravel runs across the plain to the foot of the cliffs. In a side valley on the south (further) side lies the Workmen's Village. Further still to the south a large tract of the desert has been reclaimed in recent times for agriculture. In the distance the cliffs run across the horizon towards the Nile, and terminate in a conspicuous headland. The south-eastern boundary tablet of the city is cut into it. A little below it is a Muslim tomb with a dome (Sheikh Sidi Abd el-Hamid), itself more than two centuries old. On a clear day it is sometimes possible to see the desert on the far west side of the river, about 11 miles (18 kilometres) away.

Tomb no. 1. HUYA, “Overseer of the Royal Harim and of the Treasuries, and Steward of the Great Royal Wife, Tiye.”

The scenes in this tomb are of particular historical importance. Two unusual themes occur. One concerns the presence at el-Amarna of Queen Tiye, Akhenaten's mother; the other records a public reception of foreign tribute dated to year 12, of which another version appears in the adjacent tomb no. 2 (of Meryra II). The two themes may or may not be directly linked. It is possible to read political significance into them, for example, that Queen Tiye came as a moderating influence and that the reception of tribute was in her honour. But this remains guesswork. Huya's titles show that he was one of Queen Tiye's chief officials, and the presence of his tomb at el-Amarna implies that in the course of his life he came to reside in the city.

Decoration

Nothing survives on the damaged facade.

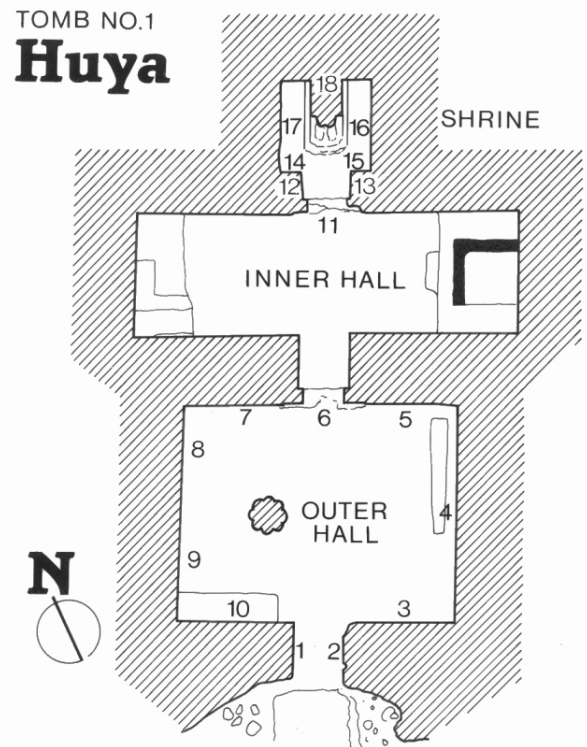
ENTRANCE TO OUTER HALL (1, 2). On the sides of the entrance are figures of Huya in prayer, wearing elaborately pleated garments. The texts are hymns to the Aten.

OUTER HALL. Only one column of the original pair survives. It has the form of a bundle of eight papyrus stems. The ceiling was originally decorated with paint, patches of which survive. Following the scenes in an anti-clockwise direction from the doorway:

(3): a royal banquet. Akhenaten and Nefertiti sit to the left, Queen Tiye to the right, wearing a crown of double plumes and horned disc. The King eats meat from a bone, Nefertiti consumes a complete bird. Two princesses, Meritaten on the left, sit beneath Nefertiti; beneath Tiye sits princess Baketaten, her daughter and thus Akhenaten's sister. Of the two servants in the middle, one was Huya himself. In a narrower scene below are servants, apparently tasting the food, and two groups of musicians: five girls at the top left, and a group of foreign men, lower right, who have brought an immense standing lyre. At the foot of this and other walls is a much damaged strip depicting life in the country, here at harvest time.

(4): Queen Tiye visits one of the temples at el-Amarna. Akhenaten and Tiye stand in the centre, hand in hand beneath the rays of the sun. Behind them is a group of servants and, at the front of the lower row, princess Baketaten. Huya is one of two bowing figures in front of the King. The temple which they visit is called “Her Sunshade”, an Egyptian term for a solar altar standing inside an open court or even for a complete sun temple. The altar is reached by a flight of steps and heaped with and surrounded by offerings. Its courtyard is shown surrounded by a colonnade interspersed with statues of Akhenaten and Nefertiti. Beyond to the left lies a further temple, also with statues. Below the main scene are three rows of attendants. In the lowest, largely destroyed, they are subdivided into named groups, and Huya stands in front of each one. The narrow strip portraying country life continues at the foot, with life by the river, including bird-trapping (left) and fishing (right). The faint graffiti around the altar are from ancient Greek visitors.

(5): Huya is rewarded by King and Queen at the Window of Appearance. To the right of the Window, in the upper register, stand princesses Meritaten and Meketaten. In the space below the Window, and below a line of bowing attendants, is a damaged scene of palace craftsmen at work,



supervised by Huya, who is the larger figure in pleated kilt in the upper register. Jewellery, metal vessels and chests are manufactured in the bottom left area; a palm-leaf column is being decorated bottom right. Note especially in the top right-hand corner a miniature scene of a sculptor's studio. The chief sculptor is named luti, and is shown at work on a statue of princess Baketaten.

(6): the inscriptions on the frame around the door are of great interest in that they name Amenhetep III and Queen Tiye, as well as Akhenaten and Nefertiti. On the lintel both royal families are depicted. On the left: Akhenaten and Nefertiti are seated, four daughters waiting on them (right to left Meritaten, Meketaten, Ankhsenpa-aten, Nefernefruaten the Younger); on the right: Amenhetep III and Tiye sit facing each other, princess Baketaten, their daughter, standing in front of Tiye. The scene reflects Huya's devotion to his royal patrons and need not imply that Amenhetep III was still alive.

(7): a second scene of reward at the Window of Appearance. In this instance the texts explain that the occasion is the actual appointment of Huya to his principal offices, although in practice this must have been only a confirmation. In a supplementary scene below, Huya stands in a courtyard surrounded by storerooms shaded by a continuous portico. He is evidently supervising the weighing out and registration of valuables, including a gold collar.

(8)–(9): the west wall is occupied by the record of an event dated to Akhenaten's 12th year of rule. It is described as the reception of tribute from Syria and Kush (Nubia), the West and the East. It begins at the left end (9) with King and Queen leaving the King's House, shown top left. Note the Window of Appearance in the bottom part. King and Queen travel in elaborate carrying-chairs. The figure of a walking lion is fixed to each of the sides, and each throne has an arm-rest in the form of a sphinx wearing the double crown. The carrying-poles are borne on the shoulders of groups of men. Others hold out fans and sunshades. Behind the chairs walk the princesses (Meritaten, Meketaten and Ankhsenpa-aten only are named) and their nurses. Below the chairs walk lines of bowing attendants, many of them desert warriors with curved sticks and feathers in their hair. In the middle is Huya himself, identified by a hieroglyphic label. More desert warriors go in front of the Royal Family, towards the reception area (8). One of them acts as a priest, burning incense in front of the chair-bearers. Three more of them in the fourth register down perform a dance. The front part of the procession also includes three empty chariots, and representative gifts from the foreign lands. The tribute of the North (Syria-Palestine) is at the top: two chariots carried on shoulders; below this four men carrying pillow-shaped ingots of metal; below this three men carrying elaborate gold vessels. At the upper right-hand edge of the wall the list continues: two more rows of elaborate metal vessels in stands; below this eight short rows of prisoners or hostages of "Syrian" appearance. Similar scenes in tombs at Thebes identify such people as children of the princes of the city-states of Syria-Palestine. The remaining registers to the left of the Syrians depict the tribute from Kush (Nubia), consisting of a line of slaves wearing wooden manacles on their wrists; below them a line of men carrying two yokes hung with skins and gold rings, and two elaborate golden bowls with moulded foliage growing from them, followed by men with a panther, monkeys, and elephant tusks; in a third register come more bearers of ivory and of chairs (of ebony?). Stands bearing rings and bags of gold and perhaps a heap of incense are between them. Behind them come women leading children by the hand and carrying others in baskets fastened around their foreheads, and finally a group of antelope. Below all is a much damaged scene which once showed Huya being congratulated at home. Only parts of a group of female musicians survive. The centre of the right-hand part of the scene (8) is occupied by a picture of an open pavilion reached by flights of steps on each side where the King and Queen will sit to review the tribute. To its left is a group of three altars, the largest surrounded by a wall and containing an offering-table. Above and below are much abbreviated pictures of storerooms containing offerings. Running below the entire scene (8)–(9) is a continuation of the narrow and much damaged strip recording country life. Note the hoopoe in the tree (left), ploughing, and (right) the sail of a boat.

(10): the last scene in the outer hall returns us to Queen Tiye's visit, and to a drinking party. On the right sit Akhenaten and Nefertiti with two princesses, Ankhsenpa-aten standing on the cushion, the other possibly Meketaten. On the left sits Tiye, with her daughter Baketaten. In the centre Huya supervises the serving. Below are groups of fan-bearers and musicians very similar to those on the companion wall (3). The agricultural strip at the bottom of the wall has perished entirely.

INNER HALL This is unfinished and undecorated. At the eastern end, behind a rock parapet, is the shaft (33 feet, 6 inches/10.2 metres deep) leading to the burial chamber.

SHRINE. Huya's tomb is one of only two in the the North Tombs (the other is Panehsy's) where the shrine was decorated. The doorframe (11) bears columns of hieroglyphs painted blue on a wine-coloured background, perhaps to imitate granite. They contain simple prayers to Akhenaten, Nefertiti, Tiye and the Aten. The carved and painted details at the top are derived from a traditional design for important doorways originating in the Early Dynastic Period, though the rows of cobras bearing sun discs are an innovation. Above the doorway itself is carved a representation of a rolled-up strip of matting. The sides of the doorway (12, 13) bear large figures of Huya facing towards the shrine, accompanied by prayers for offerings. On the insides of the doorway (14, 15) are kneeling and adoring figures of women: his sister Wen-her (left), and his wife Tuy (right). Piles of bread offerings are above. On the east wall (16) is a scene of the funeral. The focus of attention is the mummified body of Huya, placed upright. Four women mourn behind, the top two probably his wife and sister. In front of the body is a heap of offerings, then a priest and rows of male mourners. Sacrificial oxen and more mourners occupy the lowest part. Mourners and the funeral procession occupy the west wall (17). Bearers in the procession carry chests suspended on yokes. More of the burial furniture is carved on the wall spaces around the statue (18). It includes a chariot, chests and Canopic jars (left); a bed, two chairs with pairs of sandals hung on poles, two chests or shrines on sledges and two folding stools. The sitting statue of Huya cut from the rock is much mutilated.

Tomb no. 2. MERYRA (II), “Royal scribe, Steward, Overseer of the Two Treasuries, Overseer of the Royal Harim of Nefertiti.”

Meryra II must have occupied a similar position in Nefertiti's household to that occupied by Huya in Queen Tiye's, and it is presumably no coincidence that their tombs lie together. It has a more detailed version of the foreign tribute scene, and another which is unique in the tombs in that it originally depicted Smenkhkara and Meritaten as King and Queen, successors to Akhenaten and Nefertiti. Little now survives of it. There is no reason to think that this Meryra was related to the other one, owner of tomb no. 4. Calling him Meryra II is a purely modern convention.

Decoration

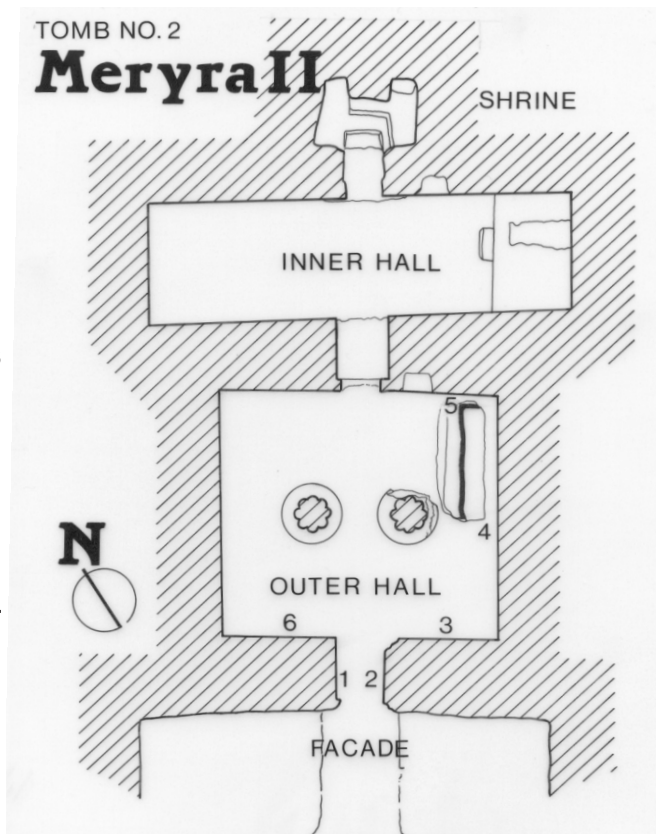
FACADE. The forecourt of this tomb is still largely choked with uncleared ancient debris. The facade of the tomb is much destroyed, but originally it possessed an inscribed doorframe.

ENTRANCE TO OUTER HALL (1, 2). The sides of the entrance are much damaged. Originally figures of Meryra stood in an attitude of adoration. The texts were hymns to the Aten, that on the east (2) to the setting sun.

OUTER HALL. This is the only tomb of the north group which has kept its columns intact. They are two in number, and in the form of a bound cluster of eight papyrus stems. The pit in the north-east corner may well be of later origin, as is the recess in the north wall (5). Following the scenes in an anti-clockwise direction from the doorway:

(3): a richly detailed example of the reward scene at the Window of Appearance. Akhenaten and Nefertiti appear in the Window beneath the Aten's rays; the balcony on which they lean is decorated with figures of bound captives, in now faint ink. To the left are five princesses, at the top: Ankhsenpaaten, Nefernefruaten the Younger and Nefernefrura (their names were still visible in the 19th century); below and assisting with the presentation: Meritaten and Meketaten. At the bottom right corner of the Window stands Meryra receiving a gold collar. To the right of the Window rows of figures fill a courtyard. Note the foreign princes in the second register down, chariots and standard-bearers in the third and fourth, and scribes writing in the fifth. The two lowest registers, running beneath the Window, record Meryra's home-coming. At the bottom he arrives in his chariot, female musicians behind him. In front of him is his house and garden, the latter containing a T-shaped pool. Above, the food-rations from the palace are displayed on tables, and the household greets Meryra, now dismounted from his chariot which is tended, right, by grooms.

(4): the presentation of foreign tribute in year 12, a more detailed version of the scene in Huya's tomb. In the centre stands the canopied platform on which sit Akhenaten and Nefertiti, side by side, holding hands. Behind them stand all six daughters, in two rows: above, right to left, Meritaten, Meketaten, and Ankhsenpaaten; below, right to left, Nefernefruaten the Younger, Nefernefrura and Setepenra (more of their names and figures survived in the 19th century). Nefernefrura holds a tiny pet gazelle. A group of officials (one of them Meryra ?) ascends the right-hand staircase to the platform. Beneath the platform stand the two empty carrying-chairs with lion and sphinx figures decorating them, as in Huya's tomb. Below them again are two registers of body-



guard troops, some of them with the same curved sticks and hair feathers as occur in Huya's tomb. Royal chariots, more Egyptian soldiers and three sacrificial oxen are further to the bottom right. The foreign tribute is ranged to right and left of the platform. On the right it occupies the top six registers, and comprises tribute from Kush (Nubia). The top register contains specimens of the objects brought. Note, left, a yoke draped with skins and gold rings and a golden bowl from which golden *dom*-palm trees emerge, then various items including bags of gold dust, shields and bows. Various of these commodities are carried by bearers in the registers below. Note also a panther and wild oxen in the second register; female slaves with children, both led by the hand and carried in baskets in the third and fourth; in the fifth and sixth are men who may be Egyptian soldiers or more Nubians shown wrestling and dancing. To the left of the platform the tribute of the other regions occupies the full height of the wall, in nine registers. At the top are specimen presents: weapons, chariots and two horses from Syria-Palestine. Below are five more registers depicting tribute-bearers from the same area. Note the animals, including a lion, in the second register from the top; in the third another chariot and horses, and two girl slaves standing at the front; elaborate vessels in the fourth; manacled prisoners in the fifth. Below them all is a register with men dressed in long loin-cloths from the land of Punt (probably modern Eritrea) bearing incense in piles and modelled into fancy shapes, including that of calves. In the next register down is a row of Libyans, ostrich feathers in their hair, who bring ostrich eggs and feathers as their tribute. The bottom row of men bring elaborate vessels of precious metals. These men may be Hittites, Egypt's principal enemy at this time. Although the gifts are depicted as tribute, the people of Punt and the Hittites would have sent their goods as diplomatic courtesy gifts, or in the case of the Puntites, perhaps simply in the course of trade, for neither country was subject to Egypt.

(5): Meryra rewarded by King and Queen. Meryra is on the left, above the recess cut later in the wall. The King's House, the setting for the reward, which in this case was perhaps done in the courtyard, occupies the top right-hand corner, the greater part of it taken up by the Window of Appearance. The figures of the King and Queen, sketched in ink, are now virtually invisible. Their cartouches were originally above the depiction of the King's House. Only traces of one at the right edge (belonging to the Queen) remain, but all were present in the 19th century. Careful copies made then show that the Queen was Meritaten, and the King Smenkhkara, Akhenaten's young and short-reigning successor. This scene, different in its execution from the others in the tomb, must therefore date to the few years following Akhenaten's death.

(6): Akhenaten sits on a stool beneath an ornate canopy, holding out a cup. Nefertiti fills it with a liquid, passing it through a strainer held in her other hand. Three daughters are present: Meritaten in front, Ankhesenpa-aten above and behind, and probably Meketaten below. At the foot of the scene a group of musicians performs.

INNER HALL. Unfinished and undecorated. No start has even been made on the burial shaft, intended at the eastern end.

SHRINE. Unfinished and undecorated. The stepping at the back marks the first stages in cutting the seated statue of Meryra.

Tomb no. 3. AHMES, “True Scribe of the King, Fan-bearer on the King’s Right Hand, Steward of the Estate of Akhenaten.”

This tomb, like that of Penthu (no. 5), is of less ambitious design than many Amarna tombs in that it possesses no columns in its narrow halls. It was, however, cut with great care and accuracy, and preserves some fine examples of the outline draftsmen’s work in ink.

Decoration

FACADE (1). The doorway was originally surrounded by a simple frame containing texts of prayers and figures of Ahmes adoring cartouches, but now hardly visible.

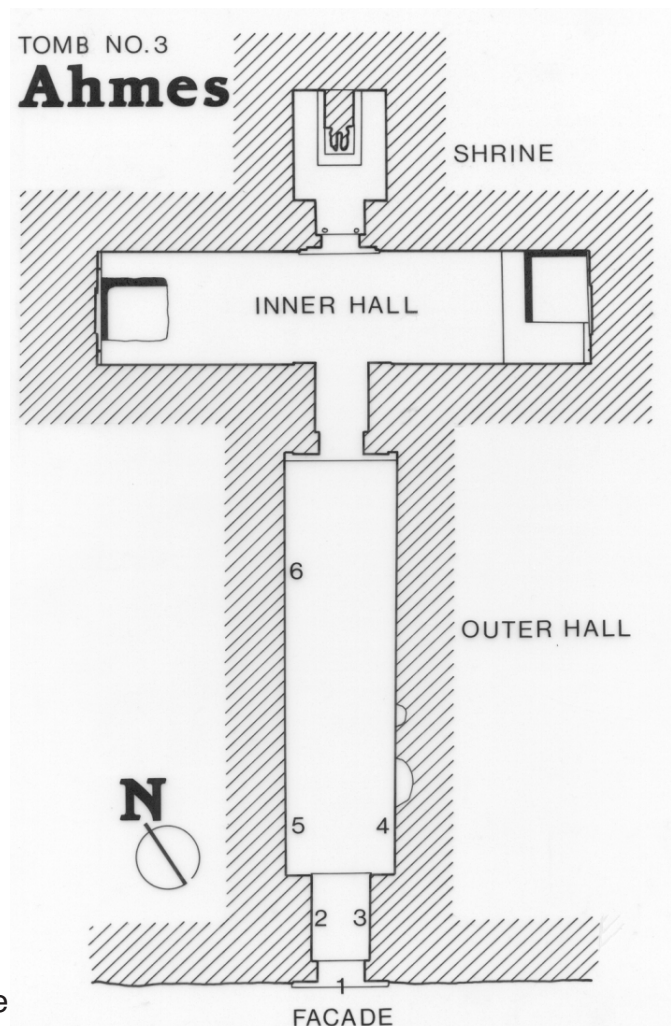
ENTRANCE TO OUTER HALL (2, 3). Figures of Ahmes stand in attitudes of adoration. Over his shoulder are slung two symbols of his office: a tall fan and an axe (inverted). The texts are abbreviated versions of the Hymn to the Aten. Note portions of the original painted designs on the ceiling.

OUTER HALL. As a way of improving on the poor quality of the native rock, the wall-surfaces were given a fine coating of plaster. On this the decorative scheme was drawn in red paint, and then sculpted. On the right side (4) only traces of paint survive, including figures of King, Queen and three princesses beneath the Aten.

Left side (5, 6): the decoration is partly in the red paint of the original draftsmen’s outlines, and partly carved in plaster and rock.

Upper register: royal visit to the Great Temple to the Aten. At the left-hand end (5) is an abbreviated architectural drawing of the temple itself. Note the statues of the King and Queen beside some of the columns and beside the main altar in the middle of the large courtyard otherwise occupied by smaller altars and side chapels with doors. Immediately in front of the temple are two short rows of seated male musicians. Below the temple is the animal slaughter-court and, to the right of it, a low platform supporting the sacred *benben*-stone (an ancient symbol of the sun) with rounded top. Beyond a damaged patch to the right come four lines of soldiers in two groups, running in a stooping posture, and preceding the royal chariot. A trumpeter stands at the front between the two groups. An officer with a baton runs at the back of each line. Each line contains Egyptian soldiers towards the front, a few foreign soldiers behind: Syrians (with pointed beards); a Libyan (with feather in his hair); and Nubians (with closely cropped hair and earrings). Some soldiers carry standards. Further still to the right (6) is the partially finished red outline of King and Queen riding in a chariot.

Lower register: only a partially finished area at the left end survives (5). It begins with a depiction of the King’s House in the Central City. Note the King’s bedroom in the top left-hand corner, with bed, mattress, headrest and steps carefully depicted. In the centre a group of girls relax, mostly by playing musical instruments. To the right are traces of large-scale figures of the King (right) and Queen (left) seated and eating a meal. One princess sits on the Queen’s lap, another on a stool below her chair.



INNER HALL. This runs transversely to the axis of the tomb, and is undecorated. It contains one finished and one unfinished burial shaft at the ends, beneath imitation doorways carved in the rock.

SHRINE. Undecorated; but a seated statue of Ahmes was carved at the back, although this is now badly mutilated. Note the pivot-holes in the floor of the entrance, showing that the shrine was once closed by wooden pivoting doors.

Many Greek graffiti are scratched on the walls of this tomb. A total of fifty-nine has been recorded. Most are thought to be of the Ptolemaic Period, and record the names of visitors, several of them being from Thrace, thus, perhaps, mercenary soldiers. The most interesting occurs on the wall outside, just on the right of the doorway: "Having ascended here, Catullinus has engraved this in the doorway, marvelling at the art of the holy quarriers."

Tomb no. 4. MERYRA, “High priest of the Aten in Akhetaten, Fanbearer on the Right Hand of the King.”

Had this tomb been finished, it would have been the grandest at el-Amarna. It was intended to have a broad and impressive facade, and possesses an extra room: an Antechamber between the Entrance and Outer Hall. In Coptic Christian times stone dwellings were built in the front. Inside the tomb, the many small holes in the walls, for pegs, ropes, etc., date to this time as well.

Decoration

FACADE. Note the cornice above the door, made from a row of carved blocks let into a groove in the cliff face. Around the doorway were originally prayers to the Aten and the Royal Family (1, 2), but these are now almost obliterated, and are, in any case, within the iron box around the modern door.

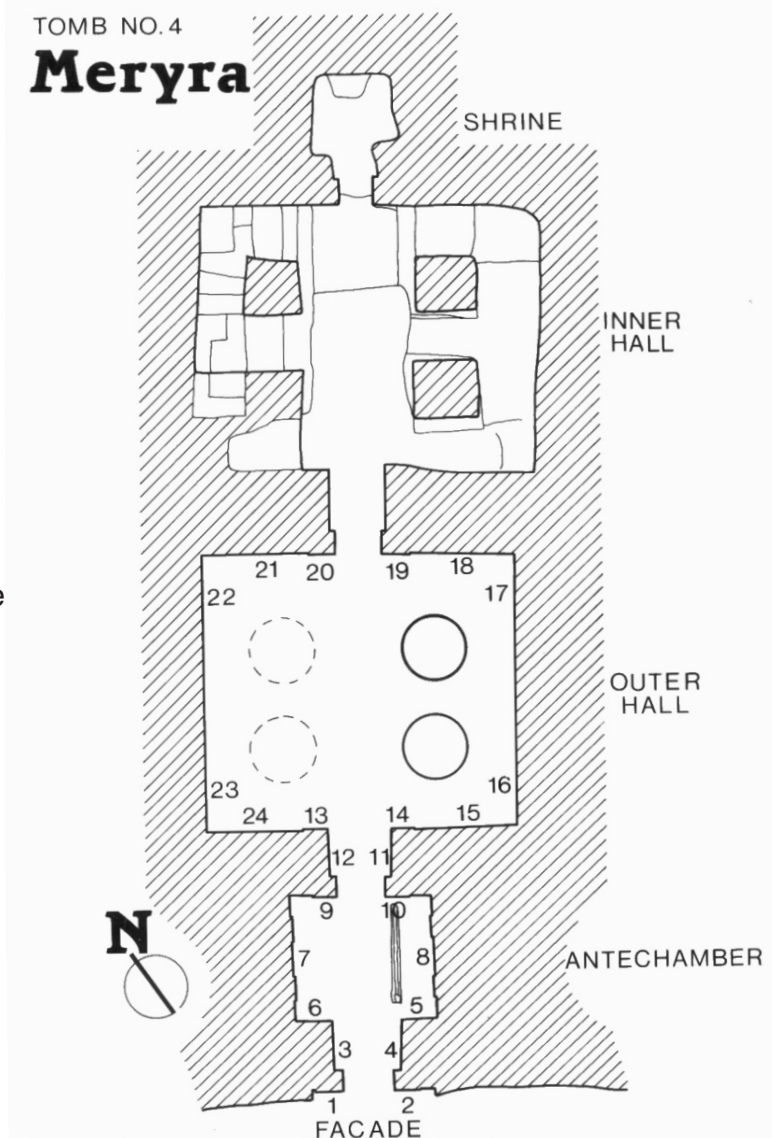
ENTRANCE TO ANTECHAMBER (3, 4). Meryra stands, offering a prayer to the Aten when it rises. Note the remains of painted pattern on the ceiling.

ANTECHAMBER. Around the sides of the entrance (5, 6), Meryra offers a prayer to the King. On the side walls of the Antechamber (7, 8) false doorways have been roughly hewn. The panels to right and left of each one are decorated with cartouches of the Aten, King and Queen in the case of one pair; with tall bouquets of flowers in the other. Around the north doorway (9, 10) is a lintel, originally showing Meryra kneeling to adore cartouches. Funerary prayers to the Aten and to the King occupy the jambs.

ENTRANCE TO THE OUTER HALL. On the right side (11), Meryra stands in an attitude of adoration. The accompanying text is the so-called “Shorter Hymn to the Aten”. On the left side (12), Meryra’s wife, Tenra, offers another prayer to the Aten.

OUTER HALL. Originally four columns supported the roof, each one in the form of a bundle of eight papyrus stems. The two on the left have been removed, perhaps in Christian times. Beside the doorway (13, 14) are cartouches, with a small panel at the bottom showing Meryra kneeling offering a prayer. On the lintel, Meryra kneels to adore the cartouches of the Aten, King and Queen (now defaced). Following the scenes in an anti-clockwise direction from the doorway:

(15): King, Queen and two daughters (Meritaten and Meketaten) make offerings to the Aten. Meryra, as High Priest, is the first of two bowing figures beside the offerings. Note the unusual depiction of the Aten itself, where the rays are separated from the disc by two arcs, possibly representing clouds. Below the main scene are two narrower registers depicting priests, attendants, and (bottom right) a group of blind male musicians. This last group is particularly well carved and repays careful examination.



(16, 17, 18): this scene, like its companion opposite, runs without interruption across the side wall and on to the end wall at the north end. The subject matter, in two registers, consists largely of detailed architectural representations. Above right (16), is a depiction of the King's House in the Central City, with the Window of Appearance in the centre of the second register from the bottom. To the left is a group of waiting chariots, shade-bearers (below), and a bodyguard (above) including representatives of the foreign nations: Nubians, Syrians and Libyans. Further left comes the outer court of the temple, in which stand King, Queen and four princesses worshipping the Aten. Below the pile of offerings is the animal slaughter-court; below the princesses is a small building with its own Window of Appearance. Below right (16): the scene begins with local city details. Above is a cattle-yard, where oxen are fattened by hand. Note the tethering-stones below the heads of the oxen, and the rows of stone feeding-troughs along the top. Below is the river bank, where thirteen boats are moored to wooden stakes. Note the stepped gangways. To the left is a courtyard in which stand the King and Royal Family rewarding, with gold collars, Meryra himself, who stands with arms upraised. Above left (17): a temple to the Aten. At the top and bottom (thus on either side of the building) are lines of individual offering-tables. The main entrance to the temple is between two pylons fitted with flagpoles and streamers. Beyond (i.e. to the left) is a courtyard containing a large altar with access ramp, then further courts and altars interrupted by a colonnade. Below left (17): two storage buildings. The first appears to consist of two courtyards containing threshing-floors on which grain is piled high. Behind is a line of trees, their trunks protected by low brick walls in which gaps have been left (similar ones can be seen today in el-Till village). The second building is a great storehouse, consisting of four rows of long parallel chambers, their entrances shaded by colonnades and trees. In a central court stands a platform with canopy and ramp. Within the storerooms are pottery jars, round loaves, cushion-shaped ingots of metal, chests, sacks, fish, bins of grain, etc.

North wall, above (18): the temple sanctuary, separated from the front part by a row of rectangular basins. In the right-hand corner is an isolated platform with a ramp supporting the sacred *benben*-stone, flanked by a seated statue of the King. Below is an animal slaughter-court. A group of blind male harpers occupy the top right-hand corner. The forecourt of the sanctuary contains rows of columns between which stand more statues of the King. North wall, below (18): a building complex set amidst trees. The upper, and somewhat damaged, part may possibly be Meryra's own house. Note the stable with horses feeding from a trough just below the damaged area to the left. To the left is a garden with a central pool. At the edge of the damaged part one can just make out the bucket, rope and end of the long wooden arm of a water hoist (modern Arabic *shaduf*). This is the earliest depiction of this device known from ancient Egypt. Two more rectangular pools are at the bottom of the scene.

(19)–(20): around the doorway are prayers and adoration by Meryra.

(21, 22, 23): this scene matches the one opposite, in that it runs across two walls. The subject is the royal visit to the Central City. (21): one object of the visit is a temple to the Aten. It is here depicted on a smaller scale in a vertical diagram. The sanctuary is at the top. Note the pylon entrance at the bottom, with its flagpoles, and main altar just above, the staircase and ramp shown in a head-on view. To the left, the temple staff prepare to meet the King. The uppermost two groups are female musicians. (22)–(23): in the centre of the scene Akhenaten and Nefertiti arrive in separate chariots. The King's chariot, with its harness, is shown in considerable detail. At the side of each chariot is slung an ornamented case for a bow. In front of the chariots a bodyguard runs, bearing weapons and, in the top and bottom rows, military standards. The men in the third row down carry flails. Behind the Queen's chariot come two more, each with two princesses. The lower pair (largely destroyed) are Meritaten and Meketaten; the upper pair are Ankhsenpa-aten (later the wife of Tutankhamen) and Nefernefruaten the Younger. Pairs of female attendants follow in more chariots. In the top left-hand corner is another depiction of the King's House. Note in the top right

corner of the building a servant sprinkling water on the ground; in the centre of the building is the Window of Appearance.

INNER HALL and SHRINE. The intention was to cut an inner hall with four columns, but the work was abandoned at a fairly early stage. It shows, however, how the stone-cutters worked: removing the stone in complete rectangular blocks, perhaps for use elsewhere. The shrine at the back is likewise in a preliminary stage.

Tomb no. 5. PENTHU, “Royal scribe, First under the King, Chief servitor of the Aten in the Estate of the Aten in Akhetaten, chief of physicians.”

The plan resembles, in its simple form, that of tomb no. 3, of Ahmes. Also as in the tomb of Ahmes the artists have been obliged to use plaster to supplement the poor quality of the rock. In addition to carving in this surface, large figures were moulded in plaster at a separate stage in cavities in the wall cut to the general outlines. The loss of plaster has made the decoration seem less accomplished than in fact it was.

Decoration

FACADE (1). The doorway was originally surrounded by a raised frame containing prayers and figures of Penthu adoring cartouches.

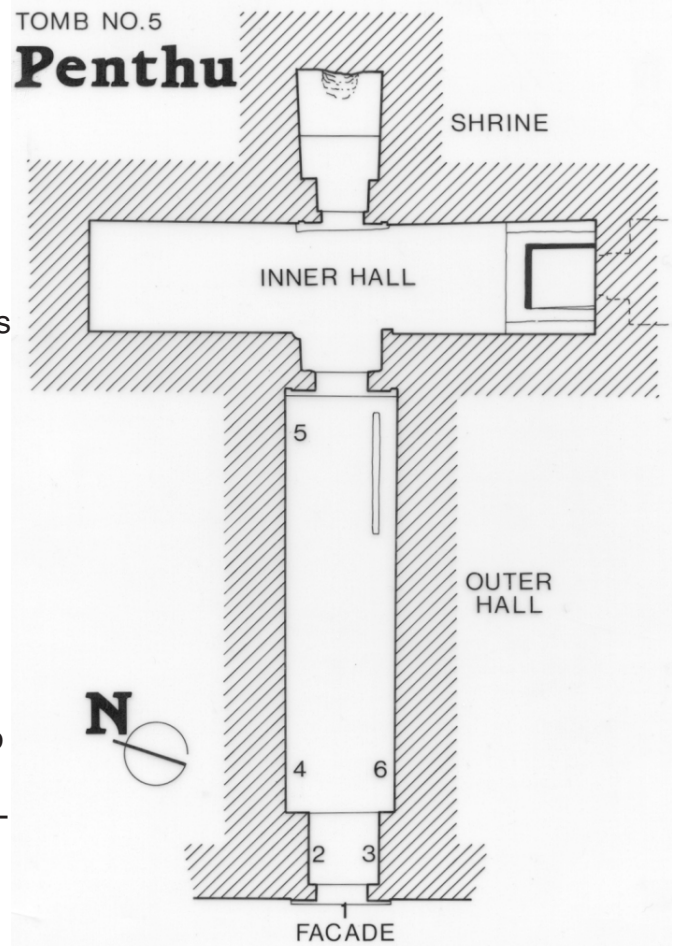
ENTRANCE TO OUTER HALL (2, 3). Figures of Penthu stand in an attitude of adoration before texts containing prayers to the Aten, now badly damaged. Several Greek graffiti from Classical visitors are scratched over the figures on the northern side.

OUTER HALL. The principal decorated wall is on the left (north), with two registers of scenes. Upper register (4, 5): visit of the Royal Family to the temple. Akhenaten is followed by Nefertiti, then by princesses Meritaten, Meketaten and another; attendants and waiting chariots at the left edge. Note the plumes on the heads of the horses belonging to the royal chariot. Beyond and to the right of the Royal Family is a simplified drawing of an Aten temple. The rays of the Aten pass through and behind the portal. Within the temple are many offering-tables on curved legs, stacked with meat offerings. Further to the right, the Royal Family appear again, rewarding Penthu. Penthu stands in front of the King, whilst a servant adjusts the gold collars just presented. The scene terminates (5) with a picture of the Sanctuary of the temple.

Lower register (4, 5): the scene begins with local Amarna details: nineteen freight ships moored at the waterfront; houses, gardens and chariots are above. Further to the right is a courtyard in which King and Queen reward Penthu again. Following a damaged area the scene ends (5) with a depiction of cattle stalls within the courtyard. The right (south) wall (6) had also been laid out in two registers, but only the right end shows traces of decoration. Upper register: only a few patches of painting remain, mostly in red, from a scene of the King and Queen seated at a meal. Akhenaten was the left one of the two figures, and was shown eating a pigeon. Lower register: another reward scene, this time within the King's House. The King sits within a hall of columns. In front of him is the diminutive figure of Penthu, an attendant adjusting his gold collars. Details of the King's House appear at the far right. Note the depiction of a painted pavement with plant designs above the two talking figures at the bottom. The two niches cut into this wall belong to later times when the tomb was lived in.

INNER HALL. Undecorated. At the southern end is a parapet surrounding the shaft, nearly 40 feet (12 metres) deep, leading to the burial chamber.

SHRINE. Originally a rock-cut statue of Penthu was intended at the back, but this has been destroyed.



Tomb no. 6. PANEHSY, “Chief servitor of the Aten in the temple of Aten in Akhetaten.”

In Coptic Christian times the Outer Hall of this tomb was made into a church, by enlarging it on the north-west side, and adding an apse at the end. The debris outside the tomb dates to the same period.

Decoration

FACADE. Around the entrance, scenes of the Royal Family worshipping the Aten (1, 2). These are protected by the iron box around the modern door. Note the dwarfs in attendance at the ends of the lintel.

ENTRANCE TO OUTER HALL (3, 4). The Royal Family worship the Aten on each side. Below this is a narrow band of figures centred on the figure of Nefertiti's sister, Mutnedjmet, accompanied again by dwarfs. Below this again, the figure of Panehsy is offering a prayer to the Aten and to the King.

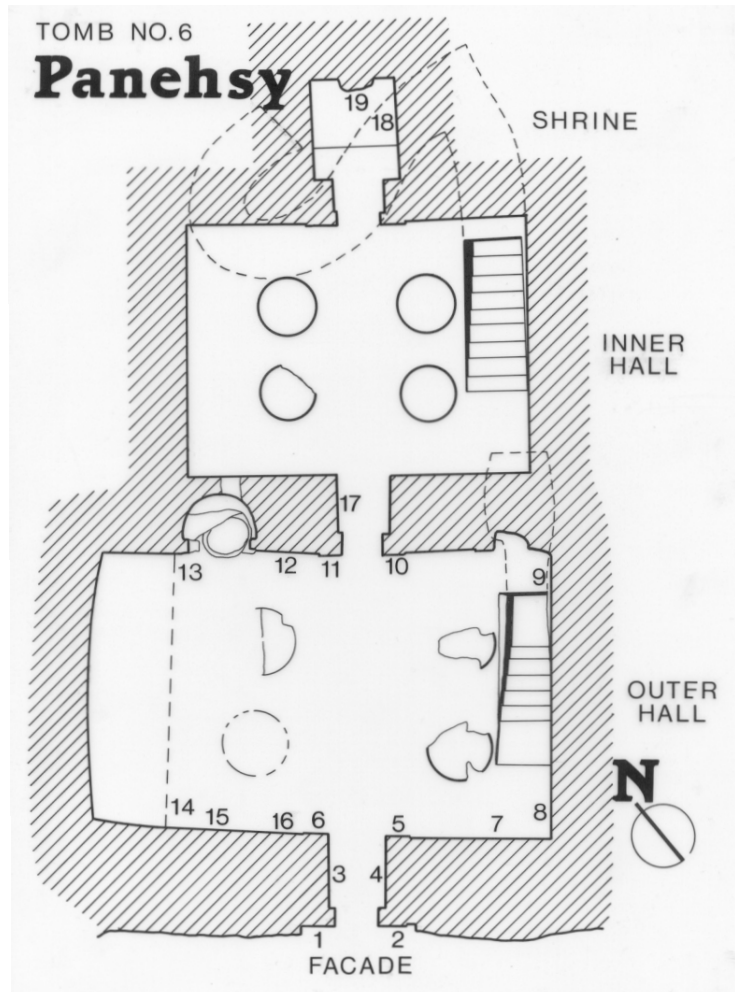
OUTER HALL. Around the doorway (5, 6) are prayers, and above, Panehsy kneels to adore the cartouches of the Aten, King and Queen. Following the scenes in an anti-clockwise direction from the doorway:

(7): the Royal Family worship the Aten whilst, below, chariots and an escort (including Panehsy?) await. (8)–(9): the left-hand part (9) remains unfinished. The remainder depicts the Royal Family, with attendants, driving in chariots, accompanied by running soldiers. Note the harness details on the King's horse. In the top right-hand corner stands the King's House in the Central City, containing the Window of Appearance. In the floor below this wall a flight of steps leads down to a small undecorated burial chamber.

(10)–(11): around the doorway are prayers and adoration by Panehsy. (12): King and Queen make offerings to the Aten, whilst Panehsy bows underneath. The scene is partly obscured by Coptic painted plaster.

(13)–(14): the lower part of the wall has been cut away by the Copts in making their little church. The surviving upper scene contains an important depiction of an Aten temple, with the Royal Family visiting. Note (left to right): the main pylon entrance with flagpoles; the animal slaughter-court above; Akhenaten making offerings to the Aten whilst standing on an altar with a ramp; the rear of the temple (13) is a separate building of courts and offering-tables, entered through a columned porch containing standing statues of the King; above and a little to the left is depicted an isolated platform with a ramp supporting the sacred *benben*-stone, flanked by a seated statue of the King.

(15)–(16): the Royal Family at the Window of Appearance, rewarding Panehsy. At the bottom Panehsy is greeted by his household.



INNER HALL. Undecorated except for the left side of the entrance (17), where Panehsy appears with his daughter. On the right side of the Hall a flight of forty-three steps leads down to an undecorated burial chamber.

SHRINE. Originally a rock-hewn statue of Panehsy stood at the back, but only the scar remains (19). On the right wall (18) is a traditional scene featuring Panehsy's family. Panehsy sits before a table of offerings with his daughter. Behind him sits his sister, with her two daughters. Presumably Panehsy and his sister were widowed. An unnamed man waits on them.