

# **THE SOUTH TOMBS**

THE SOUTH TOMBS form the larger of the two groups of tombs, containing 19 numbered tombs (nos. 7–25). They are cut into the flanks of a low plateau in front of a major break in the cliffs. The rock is of very poor quality. It is, however, a convenient location from the main residential part of the ancient city. The tombs belonged to a broader range of officials than those in the north, from a chief of police (no. 9), to the “God’s Father” Ay, who was later to become king (no. 25). The design of the tombs is also more varied, and although often not as imposing as those in the north, they possess great charm. Many of them were used for burial in later times as well. Large quantities of pot sherds litter the site, most dating from the period between the Twenty-fifth and Thirtieth Dynasties.

The modern road to the South Tombs from el-Hagg Qandil cuts through the ancient city, passing south of the Egypt Exploration Society dig house, and then follows a modern road across an extensive modern agricultural scheme. Immediately in front of the tombs traces survive of the same kind of ancient roadways visible in front of the North Tombs. Many of the South Tombs contain little or no decoration and some had barely been started before the city was abandoned.

Those not described here, but with owners whose names are known, are as follows:

No. 11. RAMOSE, “Royal scribe, Commander of troops of the Lord of the Two Lands, Steward of Nebmaatra (Amenhetep III).”

No. 12. NAKHTPA-ATEN, “Prince, Chancellor, Vizier.”

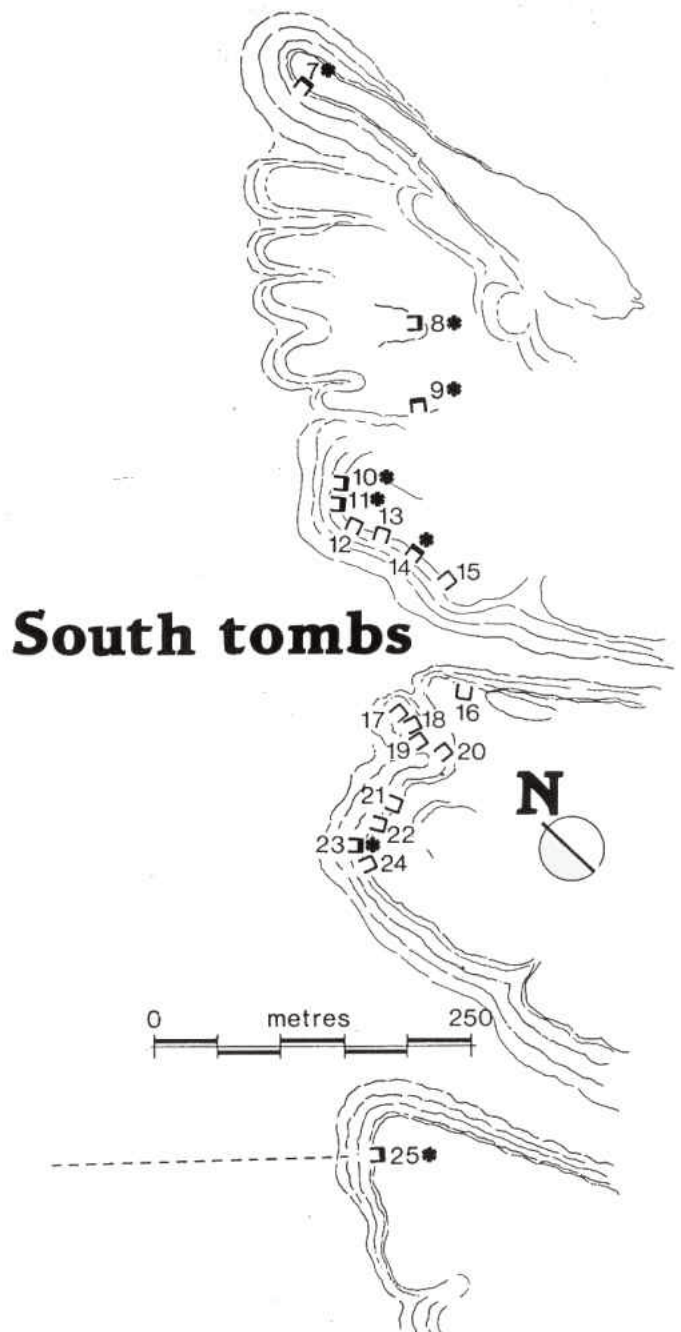
No. 13. NEFERKHEPERU-HER-SEKHEPER, “Mayor of Akhetaten.”

No. 15. SUTI, “Standard-bearer of the guild of Neferkheperura (Akhenaten).”

No. 19. SUTAU, “Overseer of the treasury of the Lord of the Two Lands.”

One noteworthy tomb is no. 16 which, although it has not a scrap of decoration and thus provides no clue as to who owned it, nonetheless contains a handsome and finely carved columned hall brought almost to completion.

The tombs most frequently visited are: 7, 8, 9, 10, 14, 23, 25.



## Tomb no. 7. PARENNEFER, “Royal craftsman, Washer of hands of His Majesty.”

The internal design of this tomb is simple and unpretentious, but outside there is some compensation for this in the form of a fully-decorated facade. No burial chamber is known for this tomb.

### Decoration

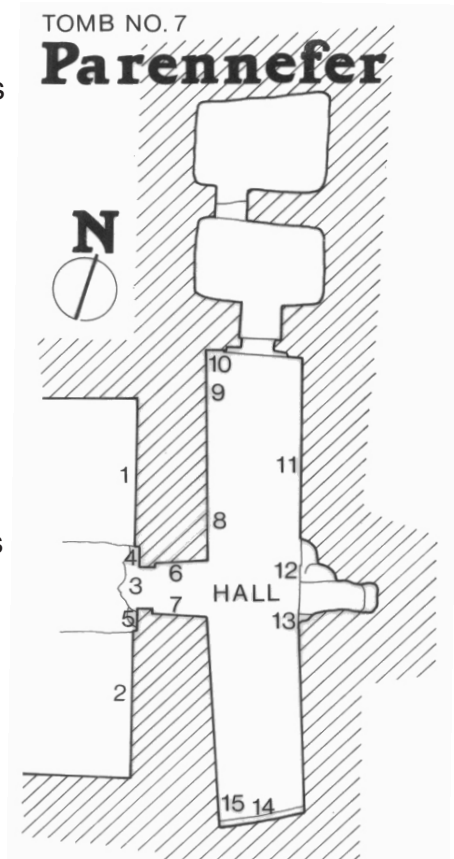
**FACADE.** On either side of the doorway are the remains of scenes of the Royal Family worshipping the Aten (1, 2). Below the scene on the left (1) is a narrow register depicting chariots, bodyguards, and, at the right end, Parennefer himself kneeling in an attitude of adoration, apparently to the King above. A further scene of the Royal Family worshipping occurs on the lintel above the door (3); cartouches beneath the sun’s disc are on both jambs (4), (5).

**ENTRANCE TO HALL (6, 7).** On the north side (6), the Royal Family are depicted as if entering the tomb. Shaded by shade-bearers, King and Queen embrace as they walk; three daughters follow them: Meritaten and Ankhseenpa-aten below, Meketaten above. Below the main scene is a narrower one of bowing scribes and attendants. One, carrying ewer and towel (third from right), may be Parennefer himself. On the south side (7) Parennefer, facing outwards, stands in an attitude of adoration, offering a prayer to the Aten.

**HALL.** The interior of the tomb is very rough and unfinished, even the floor having been left above its intended final depth. At the north end is a door leading to a succession of two low undecorated chambers of uncertain purpose. The recess in the back wall on the north side may be a sign that an attempt was begun to enlarge the hall, to include a row of columns. The decoration of the hall is partly carved and partly remains at the stage of the outline draftsmen’s ink sketches. Following the scenes in a clockwise direction from the doorway:

(8)–(9): originally a detailed and lively scene of reward at the Window of Appearance, now much destroyed. King and Queen, leaning on a cushion with painted lozenge pattern, stand at the Window, which is decorated beneath with bound foreign captives attached to the symbolic plants of Upper and Lower Egypt. Behind the Window, in a vertical arrangement, are details of the King’s House in the Central City, and three princesses, and, originally at the extreme left, the Queen’s sister Mutnedjmet. To the right of the Window is a courtyard filled with activity. In the second register from the bottom Parennefer appears wearing several gold collars, whilst servants hand others to him from a casket. Presents in the form of foodstuffs in jars and sacks are carried off in the bottom register. To the right (9) is an ink sketch in five registers of Parennefer’s homeward journey. Parennefer in his chariot was apparently greeted by his wife and by groups of musicians in the central register.

(10): the narrow strip of north wall beside the entrance to the inner chambers bore a further continuation of this sequence of events in ink. Only traces at the bottom remain, evidently depicting Parennefer’s house and garden. (11): traces of a further scene outlined in ink occupy the rear wall at the north end. In the original composition the King sat beneath a canopy and the rays of the Aten. Two courtiers can be seen bowing before him. Behind them stands a multitude of dishes, jars and tables, and groups of musicians. (12), (13): on the jambs of the intended entrance to the shrine or inner hall are traces of inscriptions in ink. (14): on the end wall a false door has been outlined in ink. (15): the remains of hieratic graffiti in red, almost illegible and of uncertain meaning. They are not part of the original decoration.



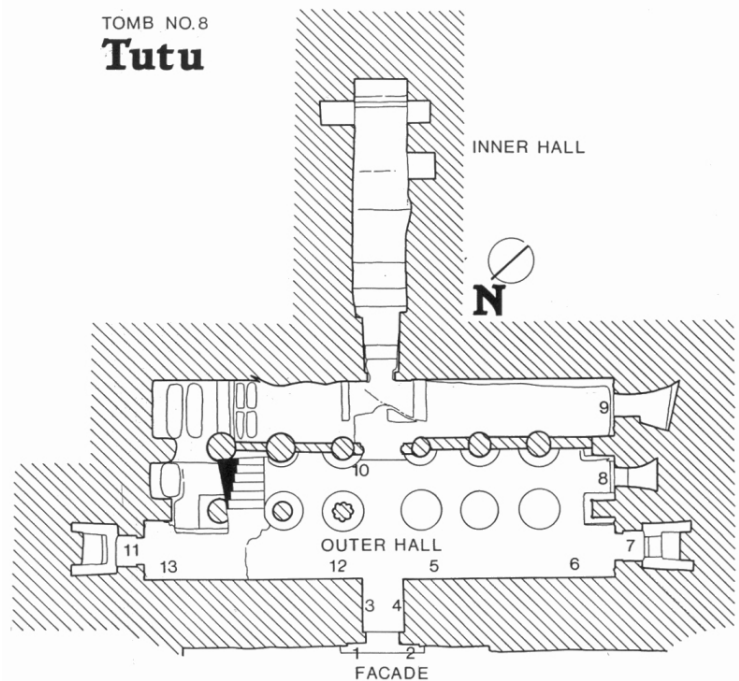
**Tomb no. 8. TUTU, “Chamberlain, Chief servitor of Neferkheperura-waenra (the King) in...(damaged text)... of the Temple of the Aten in Akhetaten, Overseer of all works of His Majesty, Overseer of silver and gold of the Lord of the Two Lands,” etc.**

The titles of Tutu and the number, content and length of inscriptions identify him as one of the most prominent men at Akhenaten's court. It is possible that he is to be identified with an official in the Amarna Letters to whom foreign princes wrote as an intermediary with the King. The tomb itself occupies a prominent position in the necropolis and is, in effect, a hollowed-out hill top.

**Decoration**

**FACADE.** This was left plain except for the surround to the doorway, where prayers to the Aten were carved on the jambs (1), (2), and a scene of the Royal Family on the lintel, now almost entirely weathered away.

**ENTRANCE TO OUTER HALL (3, 4).** On the left (3) is a scene of the Royal Family worshipping the Aten before a table of offerings. The faces of King and Queen and figures of princesses were carved on separate slabs of finer limestone, now lost. Below, Tutu kneels, offering a prayer, which is the shorter hymn to the Aten. A further long prayer originally occupied the right side (4), but this was largely destroyed late in the last century along with many other parts of these tombs. Note the bands of inscription on the ceiling.



**OUTER HALL.** Two rows of columns divide it into three transverse aisles. The columns of the rear row are linked together in two groups by a low screen wall, the only Amarna tomb to have this architectural feature. At either end of the hall the intention was to cut three niches to contain statues of Tutu. Much is unfinished, however, and a good opportunity is provided for examining the methods of the ancient stone-cutters, who worked by removing the unwanted stone in blocks rather than by chipping it away. Following the scenes and points of interest in an anti-clockwise direction from the doorway:

(5)–(6): Tutu is appointed to be Chief Servitor at the Window of Appearance (5). He stands in front of the Window, long formal speeches carved above him. Details of the King's House are carved below the Window, to the right of it, and half-way across the lintel of the entrance doorway. Note, in the portion on the lintel, the separate house for girls, who are shown relaxing. To the left of the Window are rows of figures in the courtyard outside the King's House: foreign emissaries at the top, soldiers and then scribes below. At the far left end (6) is a much simplified rendering of one of the Aten temples surrounded by trees, the only full temple depiction in the South Tombs. The space between (5) and (6) is occupied in the centre by Tutu emerging on foot from the courtyard of the King's House, and then driving to the temple in a chariot. Soldiers and musicians are below, soldiers and servants above, and at the top a picture of military stables. Note the horses feeding from mangers, and the military standards set in altar-like stands. Below this whole scene is a long prayer in praise of the King.

(7)–(9): three statue niches were intended here. Only in (7) has a start been made on blocking out the statue. Note the decorated panels above the entrances to (7) and (9).

(10): this particular column illustrates the decoration that was applied to some of the columns in the hall. On the column shaft King and Queen appear on a panel; the rest of the shaft and capital is decorated with various motifs: note the groups of suspended ducks above the panel. Further pictures of the Royal Family and, at the bottom, Tutu praying, are carved on the attached door jamb. The rear of the tomb is undecorated, and most of the north-east end unfinished. One of the statue chambers (11), however, has reached the stage of blocking out the statue.

(12)–(13): Tutu is appointed to be in charge of tax collection. King and Queen are shown seated apparently outside the King's House (12). Nefertiti originally nursed daughters on her knees, but much of this group was carved on a separate inlaid slab, now lost. Behind the Queen, and on the lintel of the entrance doorway, are details of the King's House. Note the Window of Appearance on a small scale immediately behind the Queen. Long speeches accompany Tutu's appointment. To the right (13) are rows of figures in the courtyard and sacrificial oxen with decorated horns. Similar figures are shown outside, further to the right, with female musicians at the bottom. Tutu addresses them with another loyal speech. A short prayer and figure of Tutu are carved beneath this scene.

In the floor of the north-east part of the hall steps lead down to where the burial chamber was intended. Fifty-four steps in three flights were carved, but the chamber was not cut.

INNER HALL. Only a low gallery has been cut, but towards the back work has been started on blocking out the columns.



## Tomb no. 9. MAHU, “Chief of police of Akhetaten.”

This small and inconspicuous tomb is the most finished of the southern group of tombs, and contains scenes of unusual content, reflecting much more than is usual the life of the tomb owner.

### Decoration

**FACADE.** The facade occupies only the breadth of the narrow stairway, but the doorway was surrounded with the usual inscribed jambs (1, 2) and decorated lintel above, the latter almost weathered away.

**ENTRANCE TO OUTER HALL.** On the left (3) the Royal Family are shown making an offering to the Aten, the King pouring incense and oil in three flaming bowls. As is the rule in this tomb, only the eldest daughter, Meritaten, is shown with them. Below this panel is another depicting Mahu in an act of adoration; in front of him a short hymn to the Aten being spoken by the King. On the right (4) the decoration consists only of a similar figure of Mahu and a duplicate of the hymn.

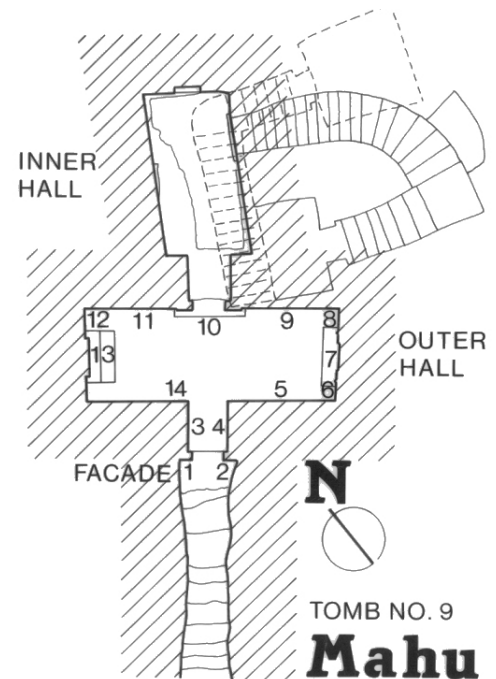
**OUTER HALL.** The design of the tomb, with a transverse outer hall leading to a longitudinal hall, is derived from a standard pattern used in the Eighteenth Dynasty at Thebes.

The two ends of the outer hall are occupied by stelae. The decoration in the outer hall is unfinished, but provides an interesting illustration of the methods of the artists. The scenes remain in almost every stage from the ink sketch to the finished relief. Following the scenes in an anti-clockwise direction from the doorway:

(5)–(6): scenes entirely concerned with Mahu and his duties. Unfortunately, lack of inscriptions leaves much of the meaning ambiguous. The central feature of the upper scene (5) is a fortified building containing weapons and stores. The location is not known. To the right of this building men and women bring produce on their shoulders and by donkey. The storage of this produce, in vessels on wooden stands, is shown to the left. Bulk commodities are piled above, inspected by Mahu. To his right he is shown again, standing beside a pottery brazier talking to two senior officials, of whom the first is evidently the vizier. At (6), in the narrow space beside the stela, Mahu stands talking to a scribe, accompanied by his dog. The lower scene (5) is clearer in meaning. At the bottom right corner, in ink, is a depiction of a building in front of which stands a group of leading officials and army commanders, the vizier at the head. Mahu greets them, whilst behind him stand three foreign-looking prisoners wearing manacles. Further to the left, Mahu rides in his chariot. Above the chariot, in the next register up, Mahu stands beside a brazier observing more of his men and his chariot. At (6), in ink, is an interesting little sketch showing the interior of a building, perhaps Mahu's own house. A man squats within it warming his hands at a brazier.

(7): a stela set within a false-door frame. The Royal Family, including Meritaten, offer trays of food to the Aten whilst, below, Mahu kneels before a prayer to the Aten spoken by the King.

(8)–(9): two main scenes are present. The upper scene (9) depicts the Royal Family driving in a chariot from a temple, with police running in front. Meritaten wields a stick to the horses. The temple is rendered only in the form of a pylon entrance with columned portico and flagpoles from which streamers flutter. At (8), in the narrow space beside the stela, Mahu himself leads his men, being the solitary figure in the second register from the top. The destination of the royal chariot drive is above the lintel of the stela. It is a fortified building with towers and battlements, standing



between and beside what seem to be four lines of fences. A possible identification for this building is the North Riverside Palace in the North City. The scene below seems to be in continuation. The Royal Family, again including Meritaten with a stick, drive in the royal chariot (9). Mahu kneels behind it and stands in front of it in an attitude of praise, whilst his men run forwards to the left. Above them is a group of six enigmatic buildings; below the whole scene the fence appears again, interrupted by possible sentry posts. At (8) Mahu appears twice, in each case behind a more prominent official.

(10): around the doorway to the inner chamber are jambs inscribed with brief hymns, and a lintel depicting Mahu adoring Aten cartouches.

(11)–(12): an impressive ink drawing originally depicting two separate scenes. Of the upper one only the central part remains at (11). It belongs to a reward scene in three registers. The Window of Appearance was at the right end. The preserved area portrays the waiting figures in the courtyard outside. Upper register: chariots; middle register: bowing courtiers; lower register: Mahu himself standing with arms upraised in front of a group of his men, whilst another man holds a military standard. At the reward scene Mahu may thus have been given the standard as a sign of his appointment. In the lower scene Mahu visits the temple. At the right edge is a depiction of the temple pylon raised on a pedestal. Two figures of Mahu face it, standing in the upper register, kneeling in the lower. Note that in the latter figure the sculptor has picked out Mahu's head. Behind Mahu in each register is a procession of Mahu's policemen, who were Medjay, originally a Nubian desert tribe. In the narrow space beside the stela (12) the continuation of the lower scene contains a spirited rendering of men with a chariot, and traces of a group of female musicians above.

(13): the end wall is occupied in the centre by a round-topped stela. The Royal Family worships the Aten above; below, Mahu kneels before the hymn to the Aten spoken by the King.

(14): a reward scene was intended here, but all that survives is part of an ink sketch of the Royal Family at the Window of Appearance.

**INNER HALL.** An undecorated and unfinished chamber. At the back is an unfinished doorway intended to open into the shrine. On the left side is an uncompleted false door, matching the entrance to the burial chamber in the opposite wall. This leads to a winding staircase of forty-seven steps to a burial chamber.

### **Tomb no. 10. IPY, “Royal scribe, Steward.”**

A small, unfinished tomb, notable only for the decoration within the entrance. The entrance was originally framed with texts and a scene of royal worship. The sides of the entrance to the hall are in an unusually good condition. On the left is a scene of the Royal Family worshipping the Aten which contains some of the best-preserved portraits of the Royal Family. Both King and Queen present to the Aten votive objects in the form of figures worshipping cartouches of the Aten. Behind the Queen stand three daughters: Meritaten, Meketaten, and Ankhsenpa-aten. Below the scene was originally a prayer to the Aten written in ink. On the right side of the entrance is a well preserved text of the shorter hymn to the Aten.

### **Tomb no. 11. RAMOSE, “Royal scribe, Commander of the soldiers of the Lord of the Two Lands, Steward of the Estate of Nebmaatra (Amenhetep III).”**

This small and simple tomb has two features of interest: decoration on the sides of the entrance, and the remains of carved statues at the back. Originally the entrance was also framed with conventional texts and a scene of Ramose adoring cartouches.

**ENTRANCE.** On the left side is a damaged scene of Akhenaten offering incense to the Aten, followed by Nefertiti offering ointment (?), and Princess Meritaten. On the right side is a kneeling figure of Ramose accompanied by a prayer addressed to the King, praising his generosity.

**HALL.** Undecorated. At the back is a niche surrounded by a decorated frame. Inside is a pair of seated statues carved from the rock and finished in plaster, depicting Ramose and his sister Nebet-iunet.



**Tomb no. 14. MAY, “Fan-bearer on the right hand of the King, Royal scribe, scribe of recruits, Steward of the house of Sehetep-Aten, Steward of the house of Waenra in Heliopolis, Overseer of cattle of the estate of Ra in Heliopolis, Overseer of all the works of the King, General of the Lord of the Two Lands.”**

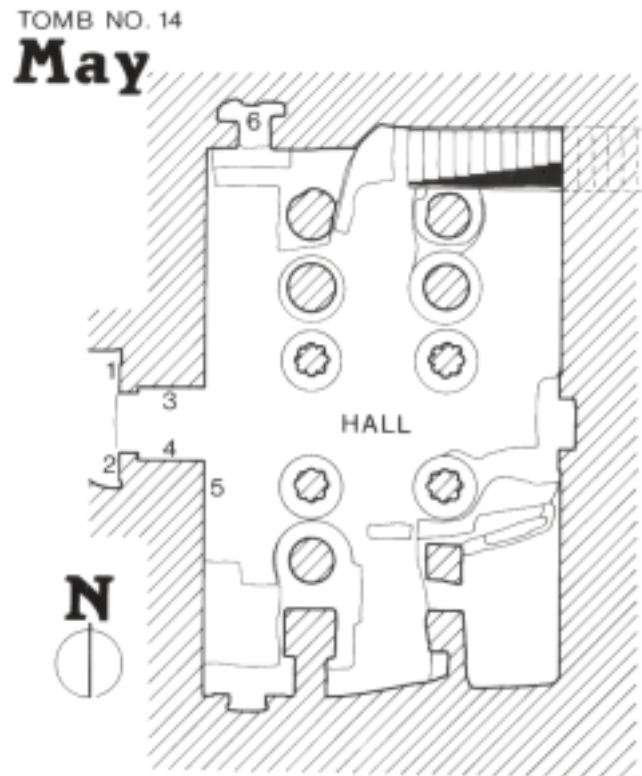
May was evidently a very high official early in Akhenaten’s reign. Before the King’s death he had fallen from grace and his name has been carefully erased in most places. It is interesting to note that May had offices in the sun temples at Heliopolis, near Cairo.

### Decoration

**FACADE.** Inscribed jambs (1, 2) bear funerary prayers; the lintel showing the Royal Family adoring the Aten is almost destroyed.

**ENTRANCE TO HALL (3, 4).** On the left side (3) a panel depicts the Royal Family worshipping the Aten. King and Queen are followed by three daughters (Meritaten and Meketaten in the lowest register, Ankhsenpa-aten in the register above), and Nefertiti’s sister Mutnedjmet with her two dwarfs in the register above that. Below the panel seventeen columns of hieroglyphs contain a prayer to the Aten. The kneeling figure of May to the right has been hacked out and plastered over. On the right side (4) five columns of hieroglyphs contained a brief description of May’s career, emphasizing his promotion from humble birth. May’s figure stood to the left but has been defaced.

**HALL.** Intended to be a hall with twelve papyrus-columns, it was never finished. A niche at the back marks the location of the intended door to an inner hall. Statue niches were also intended in both sides of the hall; that on the north (6) contains a roughed-out standing figure of May. A stairway of nineteen steps leads to an unfinished burial chamber. The only decoration in the hall is on the south side of the west wall (5), and is in ink. It belongs to a reward scene at the Window of Appearance, which stood in the upper right-hand part. Below it ran a colonnade above an unusual scene of the river front at Amarna. A sloping path leads down the vegetation-covered bank to a line of moored boats. The two principal ones belonged to the King and Queen: their crowned heads are carved on the ends of the steering-oars. At the right-hand edge of the scene, above the boats, are piles of oars, ropes and spars. To their left a man sits making a net.



## **Tomb no. 23. ANY, “Royal scribe, Scribe of the offering-table of the Aten, Steward of the estate of Aakheperura (Amenhetep II)“, etc.**

In its simple corridor design this tomb resembles nos. 3 and 5 in the northern group. It was intended that it should possess an unusual feature, however: a porch on either side of the door. They were not finished, but they did help to protect a series of niches in the side walls containing memorial tablets dedicated to Any by his associates. Several were found when the tomb was first cleared in 1891. Inside, although the tomb is largely undecorated, it has a pleasing, finished appearance.

### **Decoration**

**FACADE (1, 2).** On either side of the door three columns of hieroglyphs give the cartouches of the Aten, King and Queen, with Any offering a short prayer beneath. The lintel, very weather-worn, depicted the Royal Family worshipping the Aten.

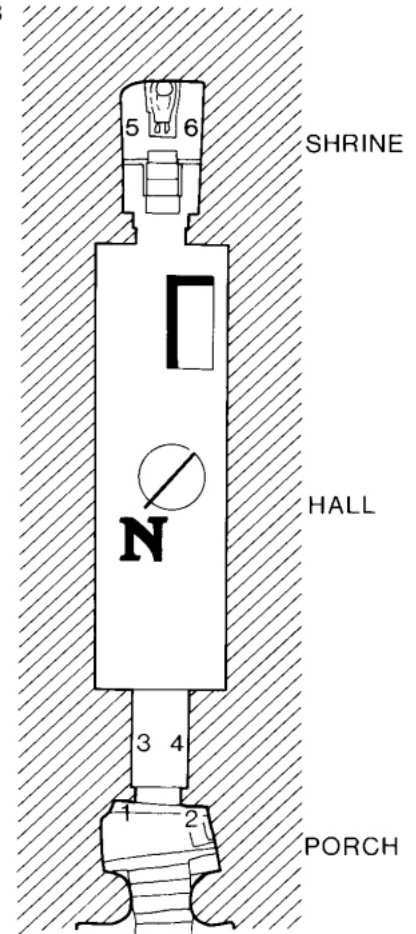
**ENTRANCE TO HALL (3, 4).** The decoration has been done only in red paint on a yellow ground. Large figures of Any stand on each side, that on the left (3) facing outwards and offering a prayer, that on the right (4) entering. Also on the right side a workman has scratched a picture of Any into the plastered surface.

**HALL.** The surfaces of the walls have been prepared, but no decoration even commenced, except for a decorative cornice, bright with paint, along the top. The shaft in the floor leads to a burial chamber beneath the shrine.

**SHRINE.** At the back sits a rock-hewn statue of Any at the top of a little flight of steps. Both sides of the shrine are decorated in paint only. On the left (5) Any sits before a table of offerings, attended by a servant called Meryra; in a similar scene on the right (6) he is joined by his wife, whose name is not preserved.

TOMB NO. 23

**Any**



## **Tomb no. 25. AY, “God’s father, Fan-bearer on the right hand of the King, Overseer of horses of His Majesty”, etc.**

The owner of this tomb later became king, ruling for a few years in succession to Tutankhamen. He may have been closely related to the Amarna royal family, for some scholars have argued that the title “God’s father” means in this context “Father-in-law of the king”, implying that Nefertiti would have been his daughter. If this is true, then the wife who appears so prominently in the tomb, the lady Tiye, is not likely to have been Nefertiti’s mother since she has the title “Nurse of the Queen”. Ay would thus have been married at least twice. Tiye, however, is the only wife who appears in the tomb scenes, and she does so with a degree of prominence unusual in the Amarna tombs.

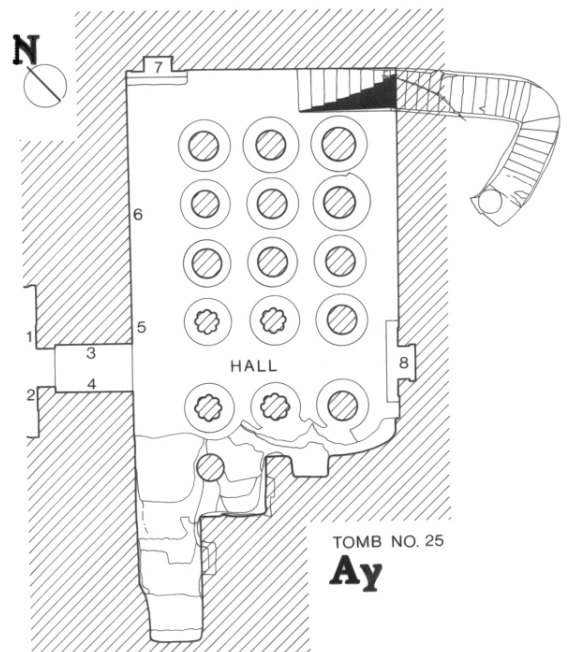
### **Decoration**

**FACADE (1, 2).** Jambs and lintel were originally decorated with prayers and, on the lintel, a scene of the Royal Family, but these are very worn.

**ENTRANCE TO HALL (3, 4).** On the left (3) an upper panel depicts King and Queen worshipping the Aten in front of a table of offerings. Behind them, on the bottom register, were three daughters, and in the register above the Queen’s sister Mutnedjmet accompanied by two dwarfs, each ironically called “the vizier”. Below this panel is the text of a long prayer and beautifully modelled figures of Ay and his wife. The right side (4) is taken up with the text of the famous Hymn to the Aten, now partially destroyed. This is the longest and most appealing of the Aten hymns, but many shorter versions appear in other tombs.

**HALL.** This was planned on an ambitious scale, but less than half was completed. Three transverse rows of eight columns were intended, set very closely together except for the central aisle leading to the door for the inner hall. Most of the south-west side of the hall remains to be carved from the rock, whilst only four of the columns flanking the central aisle have been fully carved in detail. On the finished columns raised panels depict Ay and his wife adoring cartouches. The ceiling has the remains of a painted pattern with lines of prayer inscriptions. Proceeding in a clockwise direction from the entrance:

The only completed scene in the tomb (5)–(6) is the standard reward scene at the Window of Appearance. The quality of carving and relative lack of mutilation of the figures of the Royal Family are to be noted, and make this one of the most important examples of this scene at Amarna. The Royal Family includes three daughters: Meritaten at the left, herself throwing a collar to Ay, Mekeaten standing above her, and Ankhsepa-aten between the royal couple. The entire family appears to be naked. Note the tiny clasping hands of the Aten’s rays around the King’s body. Behind the Window (5), and stretching over the entrance doorway, is a particularly clear and detailed picture of the King’s House. Note the figure of Mutnedjmet, Nefertiti’s sister, the second figure from the bottom on the right; the King’s bedroom with bed and three footstools at the top; a servants’ house to the left; the separate house for girl musicians above the doorway, showing the girls hair-dressing, eating and playing instruments, with separate instrument-store beside. Further to the left this part of the scene is repeated in reverse, as the beginning of an intended repetition of the whole reward scene. To the right of the Window is the courtyard of the King’s House. Ay and his wife stand at the bottom receiving their gifts, which included not only collars, but also dishes of



precious metal and, at the top of the pile of gifts in front of them, a pair of gloves. Most of the missing part of this scene is in the Cairo Museum. Five registers of figures fill the courtyard behind them: two royal chariots at the top; then scribes with a small group of foreign representatives at the back; two rows of officials and soldiers; at the bottom, behind Ay and Tiye, a group of comic dancers. Further to the right (6) is the scene outside the courtyard. At the top sit a group of soldiers beside standards set in special supports. Below come the chariots and servants of Ay's homeward procession. Just outside the gateway from the courtyard, which is itself illuminated by the Aten's rays, Ay himself stands, but drawn only in ink outline. He wears his gold collars and the gloves, painted in solid red.

At (7) is the doorway to an intended statue niche, never completed. At (8) is a similar doorway to an intended inner hall, never commenced. The decorated jambs and lintel are now almost totally destroyed. In the north-east corner of the hall are the steps down to where the burial chamber was to be cut. Twenty-nine steps in two flights tail off into a rough and shallow hole.