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**The President's Papyrus**

Greetings Amarnaphiles,

Pardon the delay in getting this issue of the Sun to you but it proved to be a little bit of a challenge in getting material together for this memorial addition in memory of our founder, Bob Hanawalt. That being said, I think that you are going to enjoy this issue.

Our founder, Bob Hanawalt was a great friend and a great lover of ancient Egypt in general and Amarna in particular. His interest and fascination with the Amarna period led to the foundation of this organization which has proven to be indispensable in furthering the work of Barry Kemp and the Amarna Expedition. You will read how it all began when you read Barry Kemp's article. Since I myself was one of the very first individuals that Bob solicited to help in the formation of this organization, and I have been involved in its development from the very beginning.

As you read and enjoy this issue of the Sun, please do so in memory of Bob Hanawalt, who's love and fascination with this unique period of Egyptian history has made it possible for this organization and its work to exist. Please continue to support our foundation with your dues and donations so that we can continue to fund the research and conservation of Amarna.

Best wishes to you all,

Floyd

# How it began – my first meeting with Bob Hanawalt

*by Barry Kemp*

In the 1990s I had developed the practice of returning to Amarna in September, often on my own, to spend a month doing useful things that I had not had time to do in the Spring. One of those useful things was to work at the North Palace, perhaps with a single workman, making a fresh plan of the building, or, with a group of builders, supervising repairs to the brickwork. It was on one of those occasions, in 1994 or thereabouts, that I became aware that a large, genial man had been allowed to enter the barbed-wire enclosure around the North Palace and was intent upon talking to me. This was my first meeting with Bob



**Figure 1 – Bob Hanawalt at Amarna**

Bob had been taken around Amarna, I think by Samir Anis, who was one of the leading antiquities officials in the Minia district. Bob had noticed that, at the South Tombs, six of the numbered tombs were without iron doors, or any form of protection. These were tombs which were sufficiently finished to warrant being given their own number but which contained little or no decoration. The largest was no. 16, perhaps architecturally the most beautifully finished tomb at Amarna, its walls and columns still a largely unblemished white from a gypsum plaster coating, but lacking a single hieroglyph or incised line.

Spotting an opportunity to do something good and useful at Amarna, Bob had offered to pay to have iron doors put on these six tombs. The antiquities organization of Egypt does not, however, have an administrative route that can receive and then quickly spend targeted donations of this kind. He therefore offered the donation to me, on behalf of the Egypt Exploration Society. The following September I had the set of six iron doors manufactured, each one within its frame and made to fit snugly inside the limestone doorway of each tomb. At the same time, I had had made in the UK a set of small enameled plaques announcing the number of each of the South Tombs (from nos. 7 to 25) and, where known, the tomb owner. I remember how, in the heat of that September, our chief builder, Shahata Fahmy and his assistants, toiled in the mid-day sun to fit the iron doors and the plaques. It was a job well done.

The doors are still there and in good condition – I visited them yesterday whilst taking a group of anthropology students on a visit to the South Tombs – although, after twenty years of sandstorms and exposure to the harsh light of the Aten, the enameled plaques now need to be replaced.

The iron doors and plaques were the first part of Bob's legacy to Amarna, one that should not be forgotten. It marked the start of a friendship that saw me making an annual visit to his house in Colorado, receiving his and Arnetta's hospitality and many acts of kindness. For a while, as my youngest daughter Frances developed an interest in playing the flute, Bob, a keen musician, lent her a flute to encourage her. And, of course, the Amarna Research Foundation was his creation. Over the years its underpinning grants to the Amarna expedition have greatly assisted in keeping us going.

Generous, kind and with an engaging quirkiness of interests (he showed me pictures of himself as an amateur magician), that is the Bob whose memory I honour.

5 June 2015

**Some of the Projects TARF has funded:**

1. Security doors for the Southern tombs
2. Security fencing for the Northern palace
3. Clearance, recording, and stabilization of buildings and structures (e.g. the North Palace)
4. Foundation outlines, and mud bricks and stone blocks for reconstruction of buildings
5. Statuary excavation, reconstruction, and publication
6. 18 foot Helium Blimp for aerial surveying
7. Total Station for surveying
8. Contributions towards bone studies of individuals from the worker's cemetery
9. Excavation support for the Lesser and Greater Aten Temples
10. Student scholarships
11. Security fence for the Kom el Nana



**Figure 2 - Bob at the 2012 TARF Annual Meeting**



# A Premature Death

## *Dietrich Wildung*

The passing away of a good friend is always premature and shocking – especially after many years full of good memories.

The premature death of a young man to be commemorated here may have shocked first of all his parents, pharaoh Amenhotep III and Queen Tiyi; they lost their eldest son who had been named after his grandfather Thutmosis. As crown-prince he was predestined to one day succeed his father on the throne.

Despite this important position in the pedigree of the 18<sup>th</sup> dynasty, prince Thutmosis has been overlooked or omitted in most scholarly and popular histories of Ancient Egypt – no wonder, as he never ascended the throne, since just a few authentic records of his lifetime have been found so far, and later generations, down to Herodotus and Manetho, didn't mention him at all.



**Figure 1 - Sarcophagus of a cat, dedicated by crown-prince Thutmosis. From Mitrahina. Cairo, CG 5003 (Photo: D. Johannes)**



The best known monument mentioning prince Thutmosis is the limestone coffin of a cat (**fig. 1**) discovered at Mitrahina (ancient Memphis) [1]. In the hieroglyphic inscriptions Thutmosis is called “The king’s eldest son, the overseer of all priests of Upper and Lower Egypt, the greatest of the chiefs of craftsmen”. This last title, designating the High Priest of Ptah, makes him the highest authority at the main sanctuary at Memphis, this most prestigious centre of pharaonic traditions. Thutmosis’ name, written on the lid of the cat’s sarcophagus, is followed by *m3’ hrw*, “true of voice” – which means that he had already passed away when the burial of the cat (previously ordered by him?) took place.

As high priest of Ptah, Thutmosis was responsible for the cult of the Apis bull, the “living repetition of Ptah”, and it was this Thutmosis who organized the first representative burial of an Apis bull at Saqqâra [2]. Remains of this burial monument have been discovered by Auguste Mariette, a small kiosk on a podium above an underground tomb chamber. This “isolated tomb” is the nucleus of the Serapeum, founded just a few steps away by Khaemwaset under Ramses II, and continuing until the Ptolemaic Period as the most splendid of the large underground animal necropolis of Egypt.

On a limestone relief fragment (**fig. 2**) from this Apis burial, prince Thutmosis is represented with globular wig and the side-lock of the High Priest of Ptah, standing behind his father and holding an ointment vessel [3]. His facial features show the typical “sweet” style of Amenhotep III. The remains of the hieroglyphic inscription above his head identify him as “sem priest Thutmosis”.



**Figure 2 - Relief fragment from the first Apis burial at Saqqâra. Munich GL 93 (Photo: D. Wildung)**



Figure 3 - Miniature coffin of Thutmosis. Berlin VÄGM 122/2002 (Photo: Sandra SteiB)

From Mariette's excavations at Saqqâra come several ceramic vessels inscribed in hieratic with the name of Thutmosis, and large canopic jars of the Apis [4].

The key piece concerning this prince is a miniature anthropoid limestone coffin (*fig. 3*) containing a tiny statuette of a mummy-shaped figure with globular wig and side-lock on a funerary bier (*fig. 4*) [5]. A human-headed ba-bird is squatting on this figure, extending his winged human arms around its chest. The foot end and head end of the funerary bed with lion-shaped legs and lion heads show the kneeling relief figures of Isis and Nephthys. A short hieroglyphic text on the two sides of the bier and on the mummiform figure reads: "The enlightened one, the sem Thutmosis, the deceased". The same text is inscribed in four vertical columns on the outside of the trough of the miniature coffin.

The type of this mummy-shaped figure with the ba-bird, lying on the bier and kept in a little coffin, is attested in the New Kingdom as a rare variant of ushebtis; also an example of another rare type of New Kingdom ushebtis, a servant statuette grinding corn, bears the name of prince Thutmosis [6].

The typology of these statuettes and the epithet *m3' hrw* "true of voice" designate prince Thutmosis as deceased. Most probably they belonged to the funerary equipment of the tomb of Thutmosis – situated somewhere in the necropolis of Saqqâra, perhaps not too far from the Apis tomb.

For the date of Thutmosis' death, there are no explicit documents available. Since he is not mentioned or represented in the reliefs of his father's first heb-sed, it can be assumed that he passed away in his late twenties before year 30 of Amenhotep III. His premature death may be the reason of the outstanding role of princess Sat-Amun, but the historical relevance of his passing away must be seen first of all in the fact that he paved the way for the second-born male offspring, prince Amenhotep, the future Amenhotep IV/Akhenaten whose existence is attested only once before his accession to the throne in a hieratic text on a wine-jar from the palace of Malqata [7].



**Figure 4 - Statuette of Thutmose on the funerary bier. Berlin VÄGM 122/2002  
(Photo: Sandra Steiß {left} & D. Wildung {right})**

Although it is strictly forbidden to historians to speculate ‘what would have happened if or if not...’, it’s tempting to imagine the state of Egyptian history and religion under a pharaoh Thutmose “V”. Crown prince Thutmose was a representative of traditional theology.

As “overseer of the priests of Upper and Lower Egypt” he was responsible for the cults all over the country, at an epoch when hundreds and hundreds of large-scale statues of animal-shaped or animal-headed divinities were erected in the temples from the Delta up to Soleb near the Third Cataract.

As High Priest of Ptah he gave special attention to the cult of Apis, rooted in the beginnings of history, and he protected and promoted the cultural memory of millennia kept at Memphis in the “House of Life”, the central archive of Egypt. No doubt under a pharaoh Thutmose “V”, revolutionary tendencies wouldn’t have gotten a chance to replace the continuity of religion, culture and art as represented in all the monuments of Amenhotep III, his father.

And many things wouldn’t have happened: The creation of a monotheistic theology, the invention of new means of artistic expression, the erection of Akhet-Aten, the excavations of Ludwig Borchardt and Barry Kemp – and the foundation of TARF.

Thank you so much, Thutmose! Rest in peace.

#### **END NOTES:**

1. Cairo Museum CG 5003. Porter-Moss, *Topographical Bibliography III*<sup>2</sup>, 851
2. Porter-Moss, o. c., 780-781
3. Munich GL 93. Dodson, in: *KMT* 6/1, 1995, 20
4. Porter-Moss, o. c., 780-781
5. Coffin: Berlin VÄGM 1/99; statuette: Berlin VÄGM 1/96. Wildung, in: *Antike Welt* 28/1, 1997, 27-32
6. Louvre N. 792 (E. 2749): Dodson, o. c., 87-88, pl. V.2
7. Hayes, in: *JNES* 10, 1951, 172, fig. 27 (KK)



# **Yuya & Tuya:**

## **From the Valley of the Kings to the Cairo Museum<sup>1</sup>**

### ***By David Pepper***

In analyzing the impact of the Amarna Period, many modern writers focus on its decline. We are told that after Akhenaten died, his advisor, Aye, steered the young boy-king, Tutankhaten, away from the teachings of the Aten's priests, and back towards the worship of the god Amun. The young king is seen abandoning the capital city of Akhetaten, moving back to Waset (Thebes), changing his name to Tutankhamun, and ending the "age of enlightenment" of the Aten. These writers consider Amarna "an experiment gone wrong," at best.

Other scholars identify the Amarna Period as a renaissance of new ideas and new art forms. They look to earlier regimes for the worship of the Aten, citing evidence of this religion during the reign of Akhenaten's father, Amenhotep III, and even much earlier. These analysts see the Amarna age as a righteous rebellion against the powerful priesthood and bureaucracy of the cult of Amun.

Still others look for a foreign element at pharaoh's court, proposing that Akhenaten's grandfather, Yuya, was influential in this regard. They see the worship of the Aten as a symbol of Egypt's acceptance of cosmopolitan ideas and the religion of her colonies.

Which one is right? If it was the latter, who was this Yuya? What is known about him? Was he really a foreigner? Is there evidence he worshipped the Aten? Did he influence Akhenaten's beliefs? Was he really the instigator of the Amarna Period?

To answer these questions, we must start with the discovery of Yuya's tomb in 1905.

Beginning on the 20<sup>th</sup> of December 1904, Theodore M. Davis, a millionaire from Newport, Rhode Island, funded the excavation of Chief Inspector, James E. Quibell, in a small wadi at the entrance to the Valley of the Kings. Quibell began clearing the debris between two tombs that had been known for quite some time: KV3, the tomb of Rameses III and KV4, which bears the name of Rameses XI.

Then, early in February, 1905, steps leading downward to a "sealed" door were found under the debris. Unfortunately, a robber's hole was apparent in the upper 18 inches of both the exterior, and another interior doorway.



**Figure 1 – Funerary Mask of Yuya,  
Cairo Museum**



**Figure2 – Funerary Mask of  
Tuya, Cairo Museum**

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<sup>1</sup> Reprinted from *The Akhetaten Sun*, Vol. 3 No. 1, May 1998



Upon entering the burial chamber Davis comments:

“[It] was dark as dark could be, and extremely hot. Our first quest was the name of the owner of the tomb, as to which we had not the slightest knowledge or suspicion. We held up our candles, but they gave so little light and so dazzled our eyes that we could see nothing but the glitter of gold. In a moment or two, however, I made out a very large wooden sarcophagus, known as a funeral sled. (*fig. 7*) It was about six feet high and eight feet long, made of wood covered with bitumen, which was as bright as the day it was put on. Around the upper part of the coffin was a stripe of gold foil, about six inches wide, and covered with hieroglyphs. On calling M. Maspero’s attention to it, he immediately handed me his candle, which together with my own I held before my eyes close to the inscription so he could read them. In an instant he said, “Iouiya!” [1]

So who was this Yuya? And why were he and his wife Tuya buried in the King’s Valley?

Yuya was probably born sometime around the time Amenhotep II was crowned as pharaoh. That is, about 1427 BCE [2]. By the time Amenhotep II died, around 1401 BCE, Yuya had married a girl with the common Egyptian name of Tuya, and at least two children had been born to them: the oldest, a son named Anen, and the youngest, a girl named Tiye.

Yuya’s daughter Tiye must have been about two years old when Thutmose IV came to the throne, and as her parents were important officials, she probably associated with the king’s son, Amenhotep III. After a 10 year rule, Thutmose IV died and his son, Amenhotep III, was still only a boy of about 12 years of age. At this time, Yuya’s daughter Tiye would have been about the same age. The young pharaoh’s court at this time would have been under the supervision of Thutmose IV’s widow Mutemweya and her advisors, of which Yuya would have most certainly have been included.



**Figure 3 – Amenhotep III and Queen Tiye, Cairo Museum**

In the first year of his reign, the young king Amenhotep III was married to Yuya’s daughter Tiye. So as royal father-in-law it is quite likely that Yuya had quite a lot of influence on the young king. (*fig. 3*)

Was Yuya a foreigner? The ancient Egyptian scribes seem to have had a great deal of trouble spelling Yuya’s name. Some Egyptologists have suggested this indicates his name was of foreign origin, and may have been difficult to render into Egyptian. His name is spelled eleven different ways on his funerary equipment from his tomb.

Yuya was buried inside three nested wooden coffins which were set in his sledge-sarcophagus (*fig. 7*). The sled was just a canopy in the form of a box which had no bottom, so the sarcophagus inside it rested directly on the floor. The completed canopy was too large to be brought into the tomb, so it must have been assembled in place.

Three nested coffins always signified a member of the highest court officials. Like the sled, the outermost coffin was coated in black pitch banded with gold foil strips and decorated with standing figures of funerary deities (*fig. 9*). This was a fashion that was popular between the reign of Thutmose III and the end of the 18<sup>th</sup> Dynasty.

Yuya’s middle coffin is covered with silver leaf with inscriptions and figures of the gods detailed in gold. When first found the silver gilding was still bright, but it blackened within two days upon exposure to the external air. [3] (*fig. 10*)

The innermost coffin is entirely covered on its outside in gold leaf with inlays of semi-precious stones and colored glass. Inside, it is covered in silver, incised with inscriptions and reliefs. Like the middle coffin, the inner coffin is decorated on the lid in low relief with figures of Nekhbet and Nut. The inner coffin shows signs of alterations in ancient times. Perhaps Yuya's name had been misspelled, or alternatively, the coffin may have been originally made for a different owner.

Recorded on his coffins and other objects from his tomb are Yuya's some 40 titles – including Father of the God, Master of the Horse, Deputy of his Majesty in the Chariotry, Hereditary Noble and Count, Ears and Mouth of the King, etc., etc. [4]

Yuya's canopic jars were contained in a lidded wooden box on a sled, which was also coated with black pitch and decorated with gilded bands of inscriptions, plus standing figures of funerary deities such as Isis and Nephthys on the front panel. The canopic jars themselves were made of calcite (Egyptian Alabaster) with portrait lids. The viscera inside the canopic jars were placed in mummiform wrappings, surmounted by a gilded cartonnage mask. (fig. 4)

When found the mummies of both Yuya and Tuya were still in their innermost coffins. (fig. 5 & 6) The robbers had removed the lids of each sarcophagus, and the tops of the three inner coffins that it contained.

Arthus Weigall in *The Glory of the Pharaohs* wrote:

“First above Yuua and then above his wife the electric lamps were held, as one looked down into their quiet faces (from which the bandages had been removed by some ancient robber), there was almost the feeling that they would presently open their eyes and blink at the light. The stern features of the old man commanded one's attention, and again and again our gaze was turned from this mass of wealth to his sleeping figure in whose honor it had been placed here.” [5]



**Figure 4 – Canopic Jars, Cairo Museum**



**Figure 5 – Mummy of Yuya, from Quibell's *The Tomb of Yuua and Thuiu***



**Figure 6 – Mummy of Tuya, from Quibell's *The Tomb of Yuua and Thuiu***





**Figure 7 – Yuya's Sled Sarcophagus,  
Cairo Museum**



**Figure 8 – Tuya's Sled Sarcophagus,  
Cairo Museum**



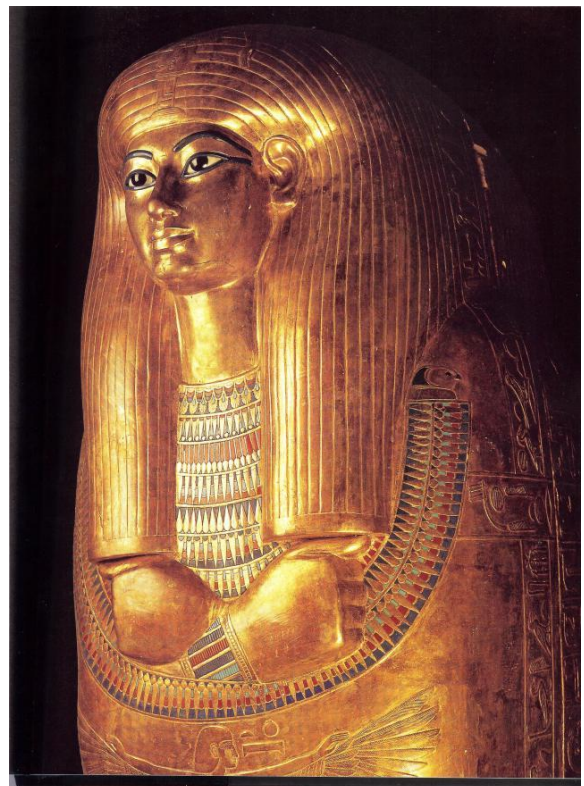
**Figure 9 – Yuya's Outer Coffin,  
Cairo Museum**



**Figure 10 – Yuya's Middle Coffin,  
Cairo Museum**



**Figure 11 – Yuya's Outer Coffin, 1905,  
photo: Dublin Historical Society**



**Figure 12 – Tuya's Inner Coffin,  
Cairo Museum**

Weigall also stated in *The Life and Times of Akhenaten* that:

“One must picture him as a tall man, with a fine shock of white hair; a great hooked nose like that of a Syrian; full strong lips; and a prominent determined jaw. He has the face of an ecclesiastic, and there is something about his mouth which reminds one of the late pope, Leo XIII. One feels on looking at his well-preserved features, that there may be found the originator of the great religious movement which his daughter and grandson carried to execution.” [6]

The last comment referring, of course, to the worship of the Aten, by pharaoh Akhenaten.

During the robbery, the bodies had been stripped of much of their mummy cloth, and the scraps thrown down beside each mummy as the jewels and amulets were pulled off. It is probable that many small objects may have been taken. [7]

The lack of perfume jars and cosmetics probably mean that the tomb was robbed soon after burial. In tombs known to have been robbed years after the burial, empty perfume jars were cast away when their contents were found to have dried up. Of the remaining vessels in Yuya & Tuya’s tomb – two jugs and a large jar – two had their sealed linen coverings ripped off in antiquity to establish what they held, while the third had been cast off and broken. Alfred Lucas determined that one jug had held castor oil, and the other a dark red substance, while the large jar had been filled with natron. To the thieves, these were clearly commodities of little value, and hence were rejected.

These ancient thieves, like their modern counterparts, preferred untraceable items, like recyclable metals such as gold and silver. In Yuya and Tuya’s case, a wooden handled sistrum had been stripped of its metal loop and shakers. Noteworthy, too, is the almost total absence of garments and linen.

While it is not known exactly when Yuya and Tuya’s tomb was plundered, there is evidence that it may have been entered at least two times. The first time was probably shortly after the internment, evidenced by the lack of perfume oil containers.

A possible third robbery may have occurred during the time of construction of KV4, Rameses XI. The temporary blocking put up by the priests of Rameses III’s time was once again removed, and a staff and a scarab was dropped near the main entrance. Since debris from KV4 then buried the doorway opening, this seems to be the latest possible date of any robbery.



**Figure 13 – Coffin Chest of Amenhotep III and Queen Tiye, Cairo Museum**

Many valuable items were left behind by the thieves, however. There are two magnificent coffer chests, raised on four legs, decorated with covetto cornices and the “Life, Stability, and Power” hieroglyphic signs. (*fig. 13*) Both chests have the cartouche of Yuya’s son-in-law Amenhotep III, and one is inscribed with daughter Queen Tiye’s name. Three wooden chairs were also found among the furniture of Yuya and Tuya. Two are inscribed with the name of their grand-daughter, Sitamun.

The smallest chair is that of a child. This chair has been nick-named the “Ibex Chair,” for it has figures of crouching ibex on either side under the arms. The feet of the chair are modeled as lion’s paws, as was fashionable at that time, and on the back of the chair are three figures standing on gold signs. In the center is the god Bes. On either side are images of the goddess of music, Tauret, in hippopotamus form. This chair was found with a linen seat cushion filled with down. (*fig. 14*)



Also found was a slightly larger chair of granddaughter Sitamun's. Like the story of the three bears, someone had been sitting in the chair, probably the young princess Sitamun herself, as gold had been rubbed off and patched again in several places. The seat was originally of plaited string, which had worn through and was replaced by a rectangular board painted yellow.

On the inside back of the middle sized chair is a scene representing Yuya's daughter, Queen Tiye, and two princesses on a papyrus boat in a marsh. The queen wears a crown of double feathers and a long wig, and she is seated on a chair in the boat, under which a cat sits with its tail erect. The queen is identified by her name in a cartouche with her title the "Great Royal Wife." In front of the queen in the prow of the boat stands the young princess offering her mother a bunch of lotus flowers. The princess also wears a crown of lotus, and her name Sitamun is placed inside a cartouche behind her.



**Figure 14 – Sitamun's Chairs, Cairo Museum**

The largest and most elaborate of the chairs has a duplicate scene showing the princess receiving an offering of a gold necklace. The inscription above the princess says, "the eldest daughter of the king whom he loves, Sitamun." The text above the offering-bearer says, "offering of gold from the lands of the south."

In a corner of the tomb chamber, two wooden "Osiris" beds were found – one for each of the tomb's owners. Osiris beds are ceremonial in nature. Grains of barley were sprinkled upon an earth and sand-filled frame outlining a figure of Osiris. This small plantation was carefully watered until the grains germinated and grew to a height of 8 inches, at which time it was pressed flat by the whole bed being wrapped in a sheet of linen and allowed to dry before it was deposited in the tomb.

In addition to the ritual Osiris beds, three beds intended for people were found in the tomb. One bedstead had its headboard finished in golden gilt, the second was finished in silver, and the third had a painted relief. The headboards of these beds were decorated with various combinations of Bes and Tauret.



**Figure 15 – Yuya & Tuya's Ushabti boxes, Cairo Museum**



**Figure 16 – Yuya & Tuya's Ushabtis, Cairo Museum**

Thirteen wooden Ushabti boxes were found in the tomb. They were rectangular in shape with arched lids and painted decoration showing mummiform figures and inscriptions. The boxes contained 14 Ushabtis with Yuya's name and four with Tuya's. (*fig. 15 & 16*)

The first Egyptian chariot ever found was in Yuya's tomb. The chariot bears no name, but it probably belonged to Yuya as one of his titles was "Deputy of his Majesty in the Chariotry." It

is in nearly perfect condition: the framework of the body, the wheels, and the pole are intact, and even the leather work that had been stripped from the chariot's sides was found and could be put back in place. It is doubtful that this chariot had ever been used, as its leather tires are barely scratched.

The funeral papyrus found in Yuya's tomb is a good specimen of the 18<sup>th</sup> Dynasty *Book of the Dead*. Now cut up in 34 sheets, the roll measured almost 10 meters long, and it contains 40 chapters, one of which is unknown from any other source. [8] The quality of this papyrus is in accordance with the high rank of its owner. The copying of papyri must have been on an industrial scale in the 18<sup>th</sup> Dynasty.

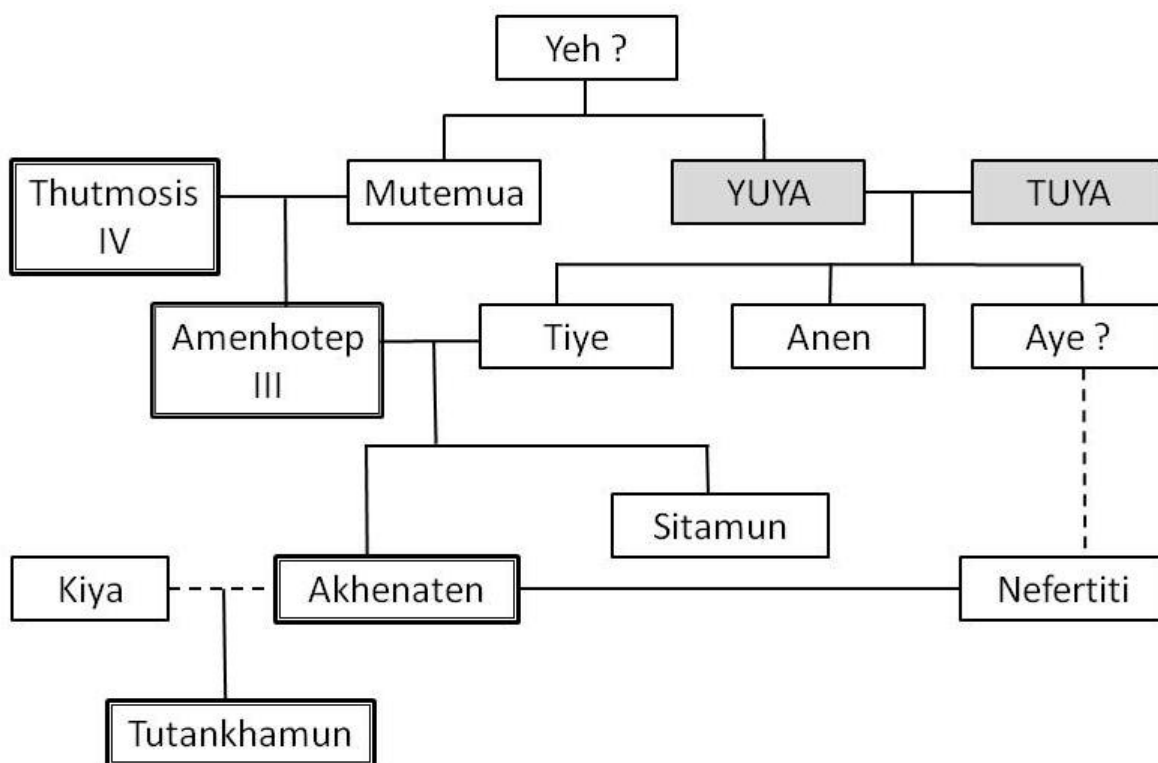
Funeral papyri were of varying lengths, probably in proportion to the price paid. They were written beforehand, with blank spaces left in many places, usually at the beginning of the chapters for the name of the deceased. Then, a second copyist had to insert the owner's name into these blank spaces of varying length, often showing up as written in a different hand. In some places there was only room for Yuya's name, but in others the blank spaces were filled in with his name and as many of his titles that space allowed.

It is believed that Yuya was the grandfather of Amenhotep IV, the pharaoh who later changed his name to Akhenaten. He was surely the most "unique" of all the Egyptian kings. How much did Yuya influence his son-in-law and grandson? Did Yuya foster the belief in a single all-powerful god, the Aten? We may never know.

But what we do know is that Yuya's great grandson, Tutankamun, reinstated the old religious pantheon, and once again placed Amun as the most powerful of the Egyptian gods.

During the reign of King Tut's grandfather, the sun king Amenhotep III, Yuya included among his titles, "the mouth and ears of the King," or that is to say his agent and advisor.

## YUYA'S FAMILY TREE





So why were these impressive artifacts given for Yuya and Tuya's burial?

- Was it because Yuya was a confidant of the king?
- Was it because Yuya and Tuya were the parents of the king's chief wife, Queen Tiye?
- Was it because Yuya and Tuya were the grandparents of pharaoh's daughter Sitamun?
- Or, was it because Yuya and Tuya were the grandparents of pharaoh's son, and future king, Amenhotep IV?

It was probably for all of these reasons that this non-royal couple were buried in their final resting place of the living gods, in "The Valley of the Kings."

So, next time you are in the Cairo museum, don't just rush upstairs and turn right to gaze at King Tut's treasures, but turn left instead and take a little time to examine the artifacts from the Valley's other "almost intact" tomb – the tomb of Yuya and Tuya! [9]

#### END NOTES:

- [1] *Finding Pharaoh's In-Laws*, by Dennis C. Forbes, *Amarna Letters*. Volume One, KMT Communications, 1991.
- [2] The dates used are from *The Atlas of Ancient Egypt*, by Baines & Malek, Facts On File Publications, 1980.
- [3] The description of the artifacts are from *The Tomb of Iouiya and Touiyou*, by James E. Quibell, Catalogue Generales des Antiquities Egyptiennes Du Musee Du Caire, Cairo 1908
- [4] All 40 titles are listed in *Stranger in the Valley of the Kings*, by Ahmed Osman, Souvenir Press, London, 1987
- [5] *The Glory of the Pharaohs*, by Arthur Weigall, Thornton, Butterworth Limited, London, 1923.
- [6] *The Life and Times of Akhenaten*, by Arthur Weigall, London, 1910
- [7] *Valley of the Kings*, by C.N. Reeves, Kegan Paul International, London, 1990
- [8] Described in detail in *Funeral Papyrus of Iouiya*, Archibald Constable & CO., London, 1908
- [9] Cairo Museum photos by Jill Taylor, 1997

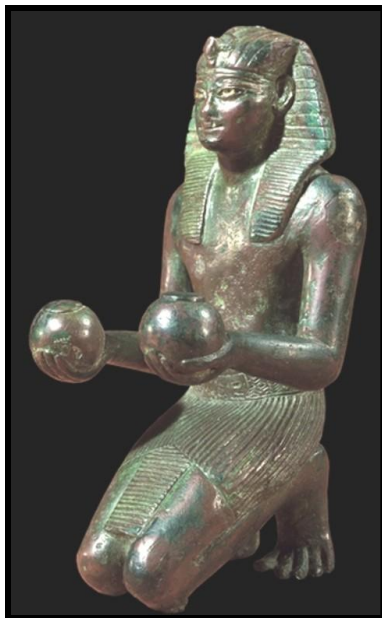


Figure 17 – Thutmose IV

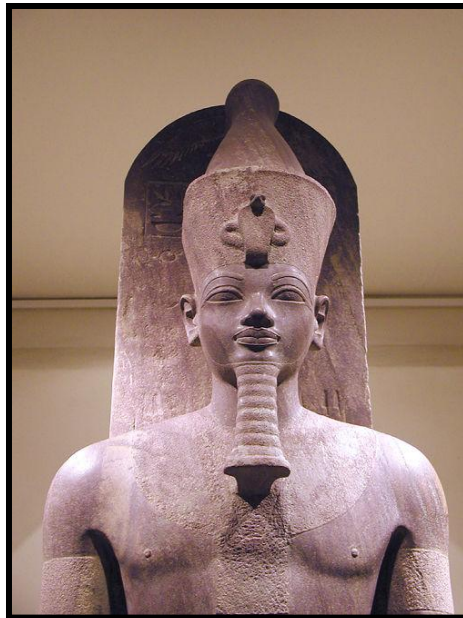


Figure 18 – Amenhotep III

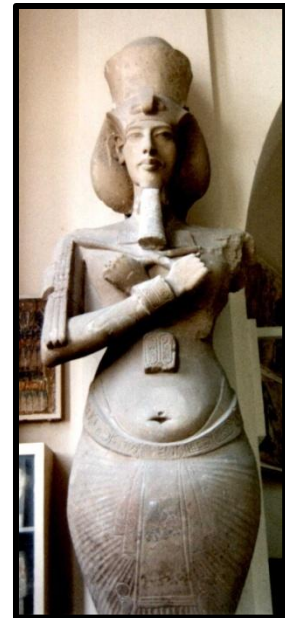


Figure 19 - Akhenaten

# Progress at the Great Aten Temple

*by Barry Kemp*

This time last year the Sun printed a summary of what we had recently achieved with the re-clearance at the Great Aten Temple. Between February 8<sup>th</sup> and March 27<sup>th</sup> of this year we opened up the work again, extending it to the north and to the south (Figure 1 and 2).

An important point to remember is that the ground which immediately surrounded the stone temple (yet still lay within the temple enclosure) was artificially raised when the stone temple was rebuilt in or after Akhenaten's 12<sup>th</sup> year of reign. The dense layer of brick rubble – 'levelling rubble' – which achieved this sealed and preserved the mud floor of the early years of his reign, and the associated features built on it. At first, our own work was largely confined to removing the spoil heaps of the 1932 excavation and to cleaning the wide and irregular trenches dug at that time through the levelling rubble. Much of what we exposed had already, therefore, been seen before. Now, as the work continues, we are increasingly exposing areas of both the upper and lower floors for the first time.

The results can be unpredictable. Having determined that small mud-brick offering-tables had been set out on the early mud floor around the north-west corner of the stone temple, it seemed unnecessary to pursue them methodically eastwards along the north side of the temple. We therefore 'jumped' for a distance of 15 m (49 ft) before laying out the next excavation area (area E on the plan).

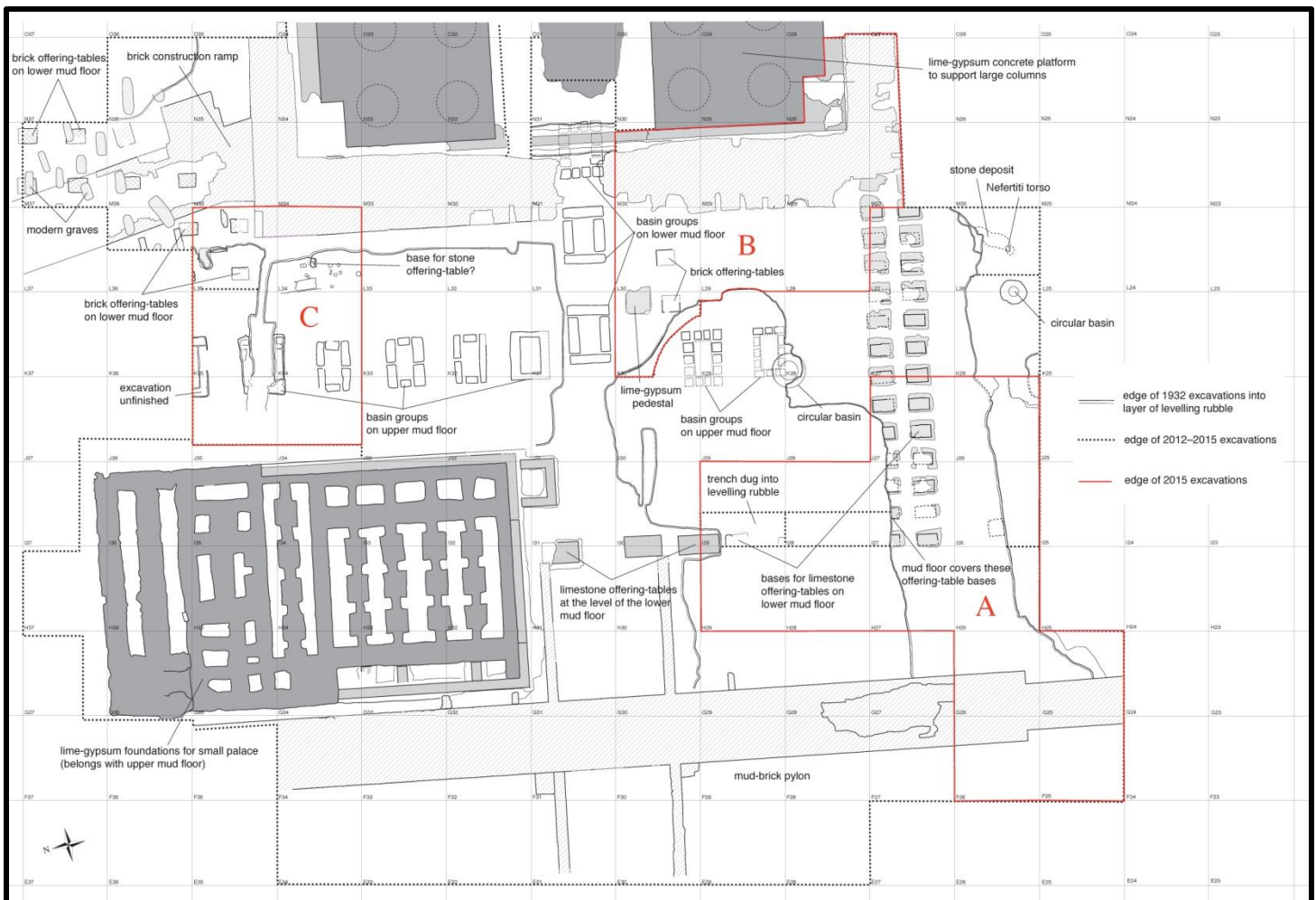
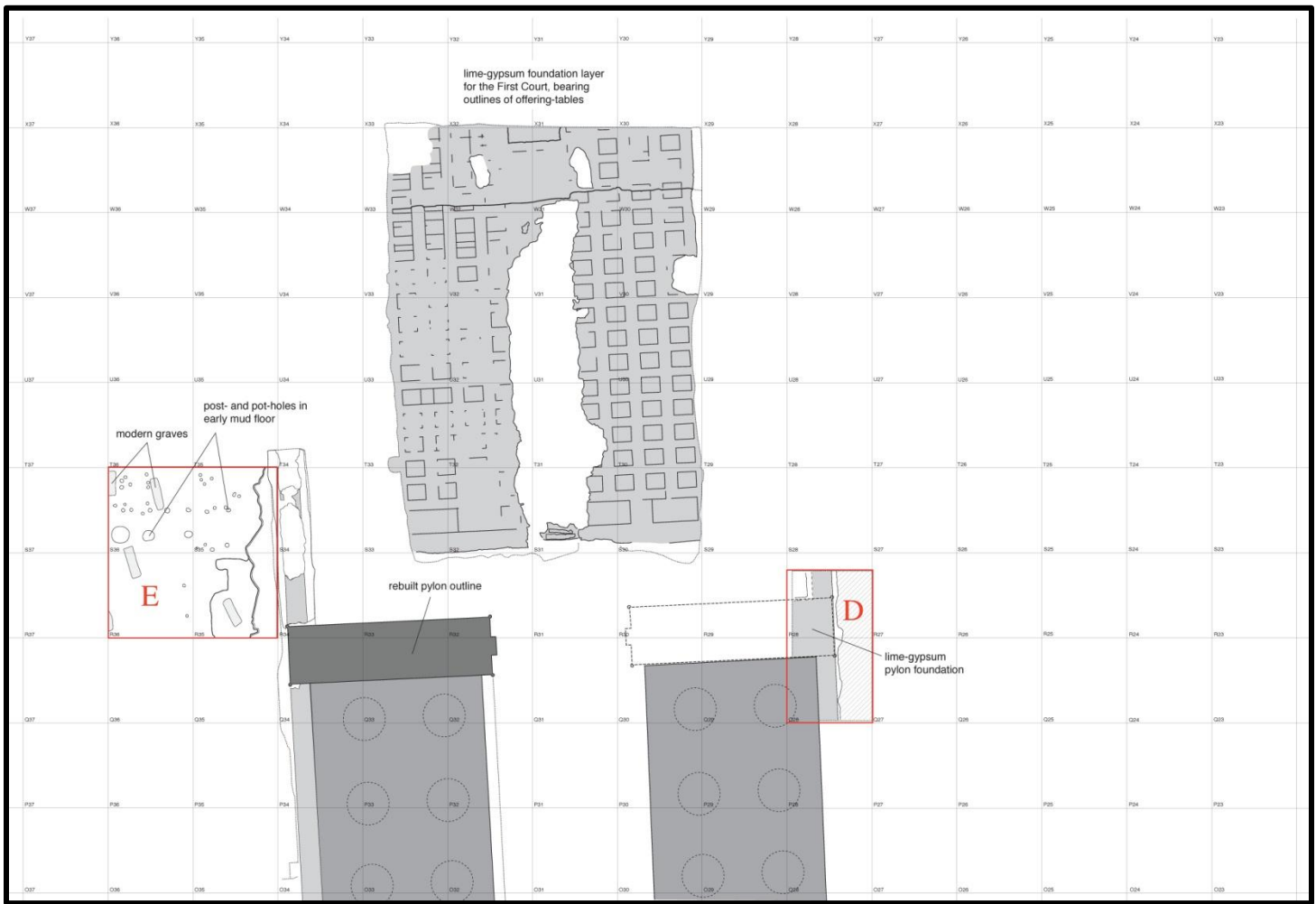


Figure 1 - Plan of the parts of the temple revealed so far between 2012 and 2015





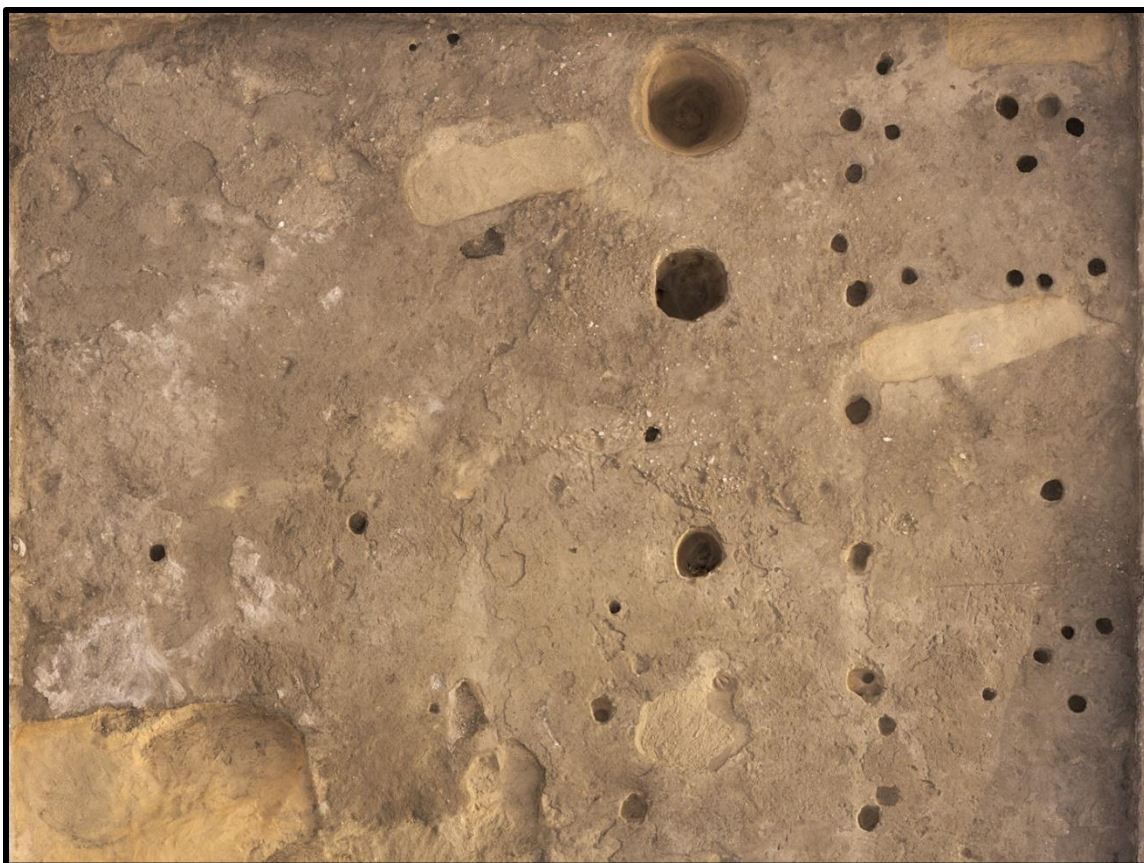
**Figure 2 - Plan of the parts of the temple revealed so far between 2012 and 2015**

The depth of the levelling rubble is less than at the front, at the most 30 cm (12 ins). It was undisturbed except for a few places where modern graves have been dug through it, to a depth below which our excavations reach. We removed the rubble over an area 10 x 10 m (33 x 33 ft). When it had gone and the newly revealed mud surface had been brushed what was revealed was almost nothing at all, certainly not a trace of an offering-table. The site supervisor (Delphine Driaux), not satisfied to close the work in this condition, by careful inspection and probing with trowel and brush then gradually revealed that the mud floor, beneath a thin layer of compacted dust, had been broken by numerous holes that form patterns (Figures 3 and 4). By the time she was due to leave she had worked methodically across half of the floor.

The uncovered holes fall into two different groups. One comprises a line of three large and deep holes, the largest with a depth of 1 m (40 ins). They have clearly been dug to hold pottery storage jars that were often buried in the ground up to the level of their rims. The remains of mud packing from around the shoulder have survived. The other group is for wooden posts. A conspicuous line of the them runs north–south, parallel to the line of pots. Between them the mud floor has developed a narrow zone of wear, especially towards the south. Other holes lie to the east, in groups. Joining up the holes with lines is a tempting game, but there is no way of knowing if the smaller groups, for example, were in use at the same time as the main alignment. Moreover, to judge from the vertical photograph especially (Figure 4), another main alignment, not yet uncovered, lies to the west of the line of pots and by about the same distance.



**Figure 3 - Area E in the course of excavation, viewed to the south. Delphine Driaux is drawing the plan.**



**Figure 4 - Vertical photograph of Area E at the end of the excavation season.  
North is towards the top of the picture.**

Delphine made the connection with scenes which are found in the Amarna period and go back at least as far as the Middle Kingdom which show a method of preserving meat, by drying strips of it suspended in the air from a line (Figure 5). The smaller posts could have supported such a line. The butchery of cattle was an important part of the ritual at the temple although the resulting joints are shown on the offering-tables apparently fresh. Another possibility is that the post holes belong to temporary shelters or tents. We are clearly looking at something which is not represented in the pictures of the temple. And these are early days. The mud floor appears to continue, securely buried beneath the levelling rubble, to the east, to the west (until it joins the offering-tables found previously) and for a short distance to the north, as far as the line of the modern cemetery.

As predicted last year, the enigmatic rectangular platforms surrounded by gypsum-lined basins continue northwards (area C). Three more sets were found although the furthest could not be fully excavated in time. They lie on and within the top of the levelling rubble, the mud surface of which shows considerable disturbance, especially to the east, as far as the edge of a 1932 excavator's trench. Certain things can be made out (square L34, Figure 6): a group of holes which match the size of small pottery storage jars; a damaged patch of lime-gypsum cement with traces of the impression of a limestone block (what else could this be in this context but an isolated offering-table?); a shallow trench that had been filled with churned-up mud. Is this a mixing-pit for mud mortar (the nearest set of basins had been undergoing repairs when the temple was abandoned) or could it even be a tiny garden? Three thousand years ago it would all have been obvious to the participants. Now we stand and wonder, knowing that how we imagine the actions that produced these effects in the ground will help to shape our explanations as to how the temple precinct was used.



**Figure 5 - Stone block from the Great Palace excavated in 1936, showing strips of meat drying in the air. After JDS Pendlebury, *The City of Akhenaten III* (London 1951). Pl. LXVIII.9.**

From the sieving of the removed sand and rubble, tray after tray of objects travel back to the expedition house every day in our hired pickup truck, there to await sorting, labelling and recording. The best time to do this is after the excavation has finished. From mid-May to mid-June, whilst keeping house for the anthropologists to study the bones from the cemetery excavation, Miriam and I were able to do just this, unpacking the bags and boxes, spreading the pieces out, drawing and photographing.

We decided to concentrate on inlays, one of the commonest finds at the temple. They come in two main materials, stone and faience. All have become separated from their parent background and are broken. The stone inlays are likely to have been set in spaces cut into stone backgrounds and so to have been architectural. The most obviously so are 'feathers' of red quartzite and speckled black grano-diorite, made to fit into spaces cut into a heavy, outward-curving door lintel made from an intractable local stone, indurated limestone (Figure 7). A related piece is made from gypsum clay (Figure 8). It has been moulded whilst probably held in the hand (one side has been squashed in) and is a specimen of the design, presumably intended to guide the sculptor as to how exactly the stone should be sculpted.





**Figure 6 - Excavation square in Area C, viewed to the south. Holes where small pottery vessels have stood are towards the top left; the patch of gypsum cement on the left is probably the remains of a foundation for an offering-table; the narrow trench in the foreground is filled with churned-up mud, but intended for what – mixing pit, tiny garden?**

It is also one of a small number of pieces modelled in gypsum clay, probably by a sculptor, as guides and, in one case at least, as a way of visualizing a complex three-dimensional shape which might not have been converted directly into an object. On the surface of a cake of clay, the feathers of parts of a vulture have been modelled as to receive inlays (Figure 9). The vulture as a protective goddess for royalty was a common motif in Egyptian art, yet the way that the parts have been arranged in this model are hard to equate with the standard portrayals. I see it as an artist's exercise.





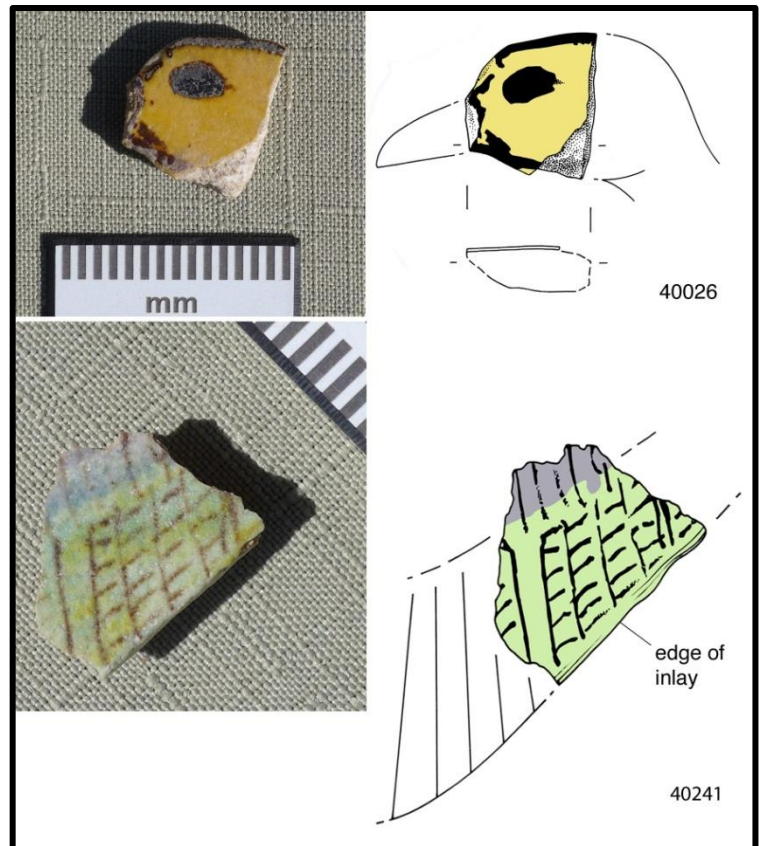
**Figure 7 - Fragment of indurated limestone cornice (S-8326) intended to be decorated with stone inlays. The red rectangle corresponds roughly to the area of Figure 8. Photograph and choice of inlays by Marsha Hill and Kristin Thompson.**



**Figure 9 - Sculptor's model for how to arrange feather inlays on parts of a vulture (no. 41104)**



**Figure 8 - Sculptor's model for a decorated stone cornice, made in gypsum (no. 41106).**



**Figure 10 - Above: the head of a separately made inlay in the shape of a bird; below: part of the wing of a separately made bird in flight. The drawings on the right are by Andy Boyce.**



Another major category of inlays comprises those made from faience. They come in two varieties, both of which illustrate that most familiar of Amarna scenes, marshlands, which combine water-lilies ('lotuses') with fish and ducks, grasses and flowers. Both were probably intended to be set into pavements. In one, the shapes of birds, fish and water-lilies were made separately, their details brightly coloured (Figure 10). In the other, elements of natural scenes, of plants and in one case a bull, were combined in single tiles. These tiles were given smoothly rounded outlines but of asymmetric shape (an example was illustrated in the last issue of the *Sun*, June 2014, page 7, Fig. 10, though the upper rounded outline has been cropped; another is given here as Figure 11).



**Figure 11 - A more complete tile from the excavations of the Egypt Exploration Society in the North Suburb, and now in the British Museum London (BM 59290), showing the asymmetrically rounded outline which characterises tiles of this kind.**



**Figure 12 - Indurated limestone block S-11001. Drawings of three fragments of tiles (by Andy Boyce and probably not from a single original) at the same scale have been laid over it.**

How they were used remains open to discussion. A provisional explanation for the individually shaped inlays relates them to a small collection of fragments of painted gypsum plaster made in the manner of the well known painted plaster floors at Amarna. In order to create a somewhat more luxurious version of the painted floors (so this explanation runs), some of the otherwise painted elements (birds, fish and flowers) were replaced by separately made faience inlays.

As for the rounded faience tiles intended for inlay, the closest we can come to an explanation is provided by a block of indurated limestone found last year (Figure 12). Its smooth upper surface had been cut to receive inlays of just the shape and size indicated by the faience tiles. Provided with separate yet closely set 'pools' of brightly glazed vegetation it could have been part of a floor, a throne dais, a staircase, for example. As to where they might have been set, the obvious answer is the small stone 'palace' which stood inside the northern brick pylon.

The priority is to record the pieces. In our division of work, Miriam and I draw (and photograph) the routine pieces (those with little or no decoration), leaving the decorated pieces for the times when artist Andy Boyce makes a visit. You can see some of his copies in Figures 10 and 12).



**Figure 13 - The creation of the outline of the north stone pylon in new Tura-limestone blocks. The foundation of small blocks will, in the future, be buried. Photo by Marsha Hill.**



**Figure 14 - The positions of the eight large column bases in front of the north stone pylon marked by circles of reinforced white cement**

The re-examination of the temple is also a preliminary to tidying the site and marking its main outlines in fresh stonework, along the lines of the ancient stonework. This year, thanks to generous donations, we were able to lay out the north pylon of the stone entrance and to create circular pads marking the positions of the eight giant columns which stood in front. I attach a couple of photographs. Next year we hope to start doing the same for the southern stone pylon and column positions.



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