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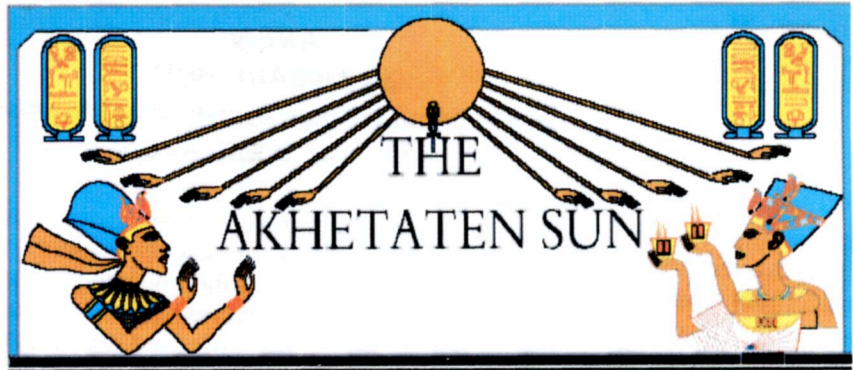


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THE PRESIDENT'S PAPYRUS

I am honored to have been elected last year as President of the Amarna Research Foundation. Although it has been a couple of years since I served my last term as President, I have been on the board during the interim and am familiar with the issues that have come up.

By now you probably have heard of the destruction of boundary stela "S" at Amarna. It seems that a local entrepreneur decided to start an illegal rock quarry, and it did not occur to him that ancient Egyptian carvings that were located there could have possibly have any value ... and to make a long story short, the fragments of the stela that were dynamited are now in Barry Kemp's excavation storerooms, awaiting an uncertain future.

The "Quest for Immortality" exhibit was recently at the Denver Museum of Nature and Science, and although it did not have any Amarna Period objects in its collection, a few of the artifacts displayed were from either side of Akhenaten's reign, and was nice to see and work with real antiquities in Denver.

One of the personal discoveries I made while working at the exhibit was noticing just how the Ancient Egyptians portrayed themselves in statuary and paintings. Everyone appears to be 20 years old, healthy, and vigorous. The depiction of great age were simply a few folds of fat around the statue's middle, but their faces were still that of young men and women. How different this is from Amarna art conventions, where body shape and elongated heads depicted not only the royal family, but also farmers, nobles, and members of the court. I wonder what they thought of being depicted this way for all of eternity? Perhaps that is one of the reasons this style of art did not endure ...

Conservation and site access work continues at Amarna, and during this past year the road to the Royal Tomb was paved to improve its accessibility for visitors, and the tomb's entrance made more secure and resistant to potential flash flood damage. Visitors are starting to come back into the area, and interest in the site is increasing. Several people from the Denver area recently visited the site and reported Amarna is safe, easier to traverse, and it is developing as a tourist site for visitors.

During this next year TARF hopes to be able to send out timely information on activities at Amarna, via email updates, so if you have not sent in your current email address, please do so, and we will update you on our mailing list. If you do not have email, we will still be sending out information via our regular publications, the Sunspots flyer, and the Akhetaten Sun newsletter.

I wish you the very best for the upcoming year, and may the blessings of the Aten be upon you,

David Pepper

ANEN
by DeeAnn Hoff
'chief of sightings in the great house'
'the sole companion'

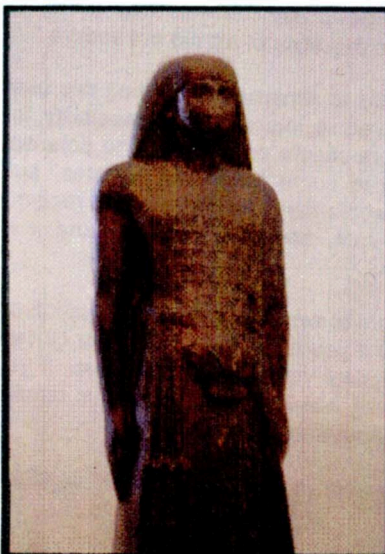
With less than an hour remaining in the exhibit day, I chose to take an undirected stroll through the 'Egypt's Dazzling Sun: Amenhotep III and His World' exhibition at the Kimbell Art Museum in Ft. Worth, Texas (1994). Guarding the entry to the exhibition was the imposing granite statue of the solarized Ram of Amen, which once aligned with his fellows, formed an avenue of ram sphinxes from the quay at *Khaemmaat* (ancient Soleb). With a quiet nod, I acknowledged the image of *Neb Maat Re' Aten-tjehen*, 'the dazzling sun disk,' sheltered between the forelegs of the recumbent ram.

It was near closing; the halls were, for the most part, deserted. Like incantations from the Book of the Dead, facts, philosophy and theory droned through my brain. Rounding a corner, a dark shadow quite suddenly loomed over my shoulder. Turning, I stood *vis-à-vis* with the nearly life-sized statue of *Anen* (exhibition #43): "*The sealbearer of the king of Lower Egypt, the sole companion, the second prophet of Amen, Anen.*" (Kozloff & Bryan 1992, 250).

**'pure of hands, the lector priest who knows the
procession of the sky, chief of sightings'**

This statue from Turin, (Soprintendenza Museo Antichita Egizie no.5484) was as powerful as it was enchanting. The priest's highly polished form strides with left foot forward, 'pure hands' positioned firmly at his sides. The figure wears a bipartite wig; the widely opened eyes, though damaged, still emphasize the artistic style of the reign. The prenomen of Amenhotep III, within a cartouche, appears on the left shoulder. In this manifestation, *Anen* wears a dramatically detailed panther skin strewn with striking five-pointed stars executed in raised relief. These glyphs, along with the statuary epithets on the apron and back pillar, assert his: "knowledge in both solar and stellar" realms. (Kozloff & Bryan 1992, 250).

Of interest is a comparison between the star-decked panther-skin of priesthood on the Turin statue and on another statue displayed in the recent 'Pharaohs of the Sun' exhibition. Presented as #243 Amen and Tutankhamen (Musée du Louvre E 11609), this dyad is described as depicting Amen embracing Tutankhamen the pharaoh who restored the god to prominence. A panther-skin, similar but not identical to that of *Anen*, is worn by the youthful figure (Tutankhamen?) who stands before the seated, double-plumed, form of Amen. In the Louvre statue, the standard five-pointed stars present on the panther-skin alternate with five-pointed stars within circles, suggested an even stronger iconographical declaration of his solar as well as stellar knowledge.



An astronomical 'ornament' present on the Turin statue is absent from the Louvre sculpture. This distinctive accessory hangs from Anen's belt just to the right of the iconic panther's head. The 'ornament,' possibly utilized by astronomers of that period, consists primarily of a pair of plaques attached to the belt by three short chains. The smaller, upper shield, bearing the king's *nomen*, Amenhotep encircled in a cartouche, is inscribed horizontally and is coupled to the lower shield by what appear to be stylized papyrus stalks with umbel terminates. The lower plaque consists of a larger plate with *Neb Maat Re*, the pharaoh's prenomen, boldly inscribed in raised relief.

It is notable that, on the upper inscription, the 'reed' glyph beginning the king's name is curiously reversed and faces the other two glyphs to form the name of *Amenhotep* (Fig. 4) (Kozloff & Bryan). This variant can be seen as well on one of two pairs of gold 'sequins' possibly from the tomb of Tutankhamen, although 'pal sequins' in both gold and bronze were found in Akhenaten's tomb in the Royal Wadi at

Statue of Anen: Turin Museum
Figure 1
Photo: Dick Harwood

(Fig. 2). (Samson 1978, 127). The name of Aten in its conventional configuration, with the 'reed' glyph facing away, is shown in the cartouche of Akhenaten. (Fig. 3).

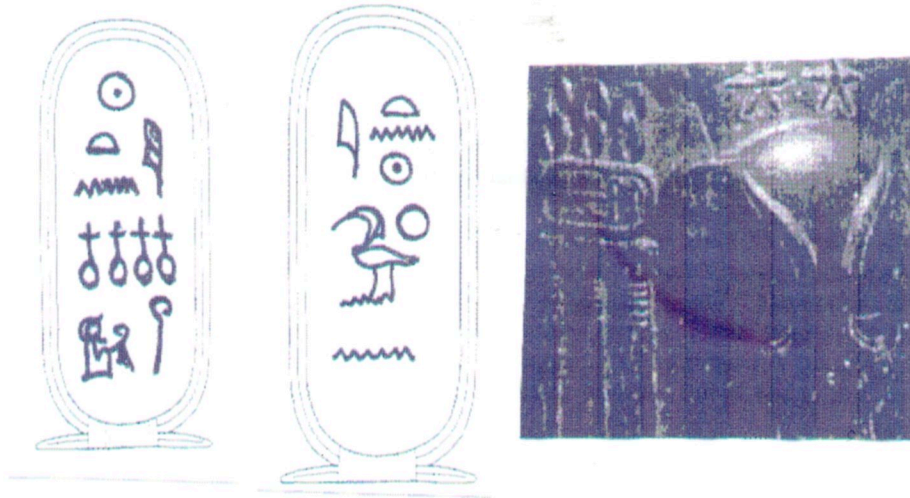


Fig. 2

Fig. 3

Fig. 4

'who gives offerings at their proper stations'

Other statuary examples with such ornaments hanging from kilt belts include the High Priest of Ptah, Ptahmose (Museo Egizio, Florence, Italy no. 1790) and Taitai, High Priest of (Horus) Hebenu (Agyptisches Museum SMPK, Berlin, no. 17021). "Taitai's and Ptahmose's [ornaments] are less intricately articulated, but like Anen's they appear rather stiffly composed, as if they were items of jewelry." (O'Connor & Cline 2001, 116)

Like another elegant example of jubilee statuary in granodiorite, 'Statue of the Goddess Nephthys' (Musée du Louvre no. E25389), which is associated with Heliopolitan divine genealogy, the Turin statue is highly polished. These examples generally conform to a specific style of sculpture in Aswan rock. Visitors to the Turin Museum might wish to compare a similar statue, preserved to the knees, possibly Isis (Turin, 5451), wearing the horns and disc and serving as protector to the resurrected king.

Inscriptions on his statue declare Anen to be: ". . . chief of sightings in the great house, sem priest in Southern Heliopolis, who gives offerings at their proper stations, who propitiates the gods with his voice, the second prophet of Amen, Anen." (Kozloff & Bryan 1992, 250). Anen takes his place in an elite succession of priests allied with the Sun God in the North. The designation 'chief of sightings in Southern Heliopolis' is generally associated with the Theban area. Redford does not support a connection between Anen's role as a high priest of the sun god at Heliopolis, or the subsequent emergence of the cult of the Aten, but rather would have him associated with the lesser cult of Re at Karnak. (Redford 1984, 59)

Curiously, considering the possibility of the sculpture's Theban provenance, its texts make no reference to Amen in his manifestation as 'lord of the thrones of the two lands', or chief god of Karnak. (Kozloff & Bryan 1992, 250.) Considering, however the priest's bonds with the center of the solar-cult appearing on his statue, and his familial ties to 'The Living Horus' and the 'Great Royal Wife,' it is tempting to speculate that Anen may have played at least a tutorial role in the shift toward Atenism.

'sem priest in Southern Heliopolis'

Anen is also historically referred to as Onen, presenting an interesting juxtaposition with the biblical designation of Heliopolis as On. This ancient center of the solar cult and the 'creator' god Atum has interesting and varying associations with the emergence of Atenism. In a pre-Aten hymn from the time of Amenhotep II, references to Atum include: 'Lord of the sunbeams who createst light . . .' and 'It is he who gives breath to him in the egg . . .' (Aldred 1988, 243). Both phrases clearly resemble iconographic elements of the Aten disc with its spreading rays and hands holding out the breath of life in the form of

an *ankh*. Anen's brother, the venerable Ay, who succeeded Tutankhamen as pharaoh, appears to have been engaged in the restoration of Maat begun under his young predecessor. Perhaps hearkening back to his own solar roots, one of Ay's numerous official titles, preserved in both the Turin and Louvre museums on small discs of ivory, was 'Leader of the Festival of the Ennead.' Though the title was one evoking priestly duty, it was bestowed for service undertaken on a one time basis by a prominent lay official. (Schaden 1992, 103) As 'High Priest in the temple of Re-Atum,' Anen may well have had some connection with his brother's honorific appointment. Such high ranking service in the 'Festival of the Ennead' perhaps links Ay to Heliopolis where Atum held sway as the creator of the universe and hence of the family of nine gods comprising the Heliopolitan Ennead.

Accepting the eminent service of both Ay and Anen to the 'Horus on Earth', and Amenhotep III's own penchant for solar theology, I would offer an alternative interpretation of the granodiorite Louvre statue of: 'Amen with 'Tutankhamen.' The Pharaoh's of the Sun' catalogue description emphasizes its 'conservative, idealizing manner' recalling pre-Amarna art. (Freed, Markowitz, D'Auria 2000, 188) Might the dyad represent a young Amenhotep III supported by the powerful institution of Amen, while the wearing of an incised leopard-skin may allude to the possible youthful incubation of solar as well as stellar philosophies?

'The hereditary noble and mayor'

The inscribed utterances on this statue state Anen's insignia of office and evoke the name of Amenhotep III. The text is devoid of familial relationship or royal prerogative; who was this enigmatic man?

While Anen's place of birth is undocumented, his parental roots are centered at Akhmim on the east bank of the Nile. A center of linen production, it functioned during the Pharaonic period as the capital of the ninth nome of Upper Egypt. Significant data comes from KV46, the joint tomb of his parents Yuya and Tuya. Its very location alludes to the esteem in which they were held as well as the exalted positions they achieved. While generally accepted as the brother of Ay (who ultimately succeeded Tutankhamen as pharaoh) and of Queen Tiye, the Great Royal Wife of Amenhotep III, Anen refrains from making any such pronouncements on his statuary or tomb decoration. He seemed to leave such declarations of pride to his mother, Tuya.

Inscriptions on both her sarcophagus and coffin, twice, offer references to her son as: "... the second prophet of Amen, the favorite of the god, Aanenou." (Davis 2000, XVIII) Tuya's additional titles include: 'King's mother of the great royal wife, Priestess of Amen, Singer of Hathor, Chief of the entertainers of Min' (allied to the Ninth Nome, Panopolis, as center of the priesthood and administration of the god Min), and 'Chief of the entertainers of Amen.' She held the position 'Chantress of Amen' like the ladies serving as court attendants. Anen's father, Yuya, held a plethora of significant titles which included: 'Master of the Horse', 'His Majesty's Lieutenant Commander of Chariotry', 'Priest of Min', 'Overseer of Cattle of Min', 'Lord of Akhmim'. (O'Connor & Cline 2001, 5)

As with many senior officials, viziers, and generals of the New Kingdom, Yuya also proffered the title 'God's Father,' indicating one who was 'like a father' to the King. Royal tutors were also known to bear this title, although Yuya seems to be a unique occurrence of it's being conferred on a royal father-in-law. These plaudits would appear consistent with *Anen's* testimonial on the Turin statue that he is one 'who may approach his lord,' for most certainly his father appeared to be a respected confidant of Pharaoh.

'seal-bearer of the king of Lower Egypt'

With the marriage of his sister, Tiye, to the young pharaoh, the prominence of Anen's family was proclaimed throughout the empire by means of the 'Lake' group of scarabs commemorating the excavation of an artificial lake in honor of Queen *Tiye*. Sometimes referred to as the 'Marriage Scarabs,' they comprise a finely crafted series on which *Aten-tjehen* (dazzling sun disc), the pharaoh's favorite epithet, first appears. (Kozloff & Bryan 1992, 72). Anen then saw his father, already a trusted courtier, become the recipient of an elevated level of favor and titles. It may have been at this juncture that *Amenhotep III* conferred upon *Yuya* the designation 'divine father of the lord of both lands.'

That Anen refrained from calling himself 'brother-in-law of the king' or, indeed making any claims of familial ties to the reigning Pharaoh, seems commensurate with the modest tenor of his father. A text from Yuya's tomb proclaims him: ". . . *divine father of the lord of both lands* the title might be interpreted in such cases as *father-in-law* of the king. For the rest, we do not see that they played any part in State affairs: they remained the private parents of a queen, and were never otherwise." (Davis 2000, XVII-XVIII)

Guardian of the Palanquin

Anen was apparently able to forego the military career that his father Yuya decisively established. This may have been facilitated by the presence of a second son, the powerful Ay. Almost certainly Ay's subsequent holding of many of the offices and hereditary titles held by Yuya, which included 'Master of the Horse,' 'Father of the God,' and 'Fanbearer,' perhaps cleared the way for Anen to accept the tribute of sacerdotal office. (Aldred 1988, 220) Another perspective on the position of 'Second Prophet,' within the hierarchy of the cult of Amen, traces to the founder of the Eighteenth Dynasty, Ahmose, who placed its appointment under the authority of the 'God's wife of Amen.' The manifestation of this ancient right of royal females during the reign of Amenhotep III may have provided the precedent for the installation of Anen, the brother of Queen Tiye, as 'Second Prophet of Amen.'

A further honorific, 'Guardian of the Palanquin,' has been found on a shabti bearing Anen's name. This artifact (Rijksmuseum, The Hague no.82/196) is of unknown provenance, but presents a high quality of both wood and workmanship. It bears the same finely rendered bipartite wig as the Turin statue, which is representational of the New Kingdom style. A *ba*-bird spreads its wings over the chest, and the shabti's broad collar is over-laid with sheet gold. Lyla Brock confirms that this is the object to which she refers in her preliminary report on the tomb of Anen as an 'elaborate wooden *shabti* being the only article of Anen's burial equipment to surface'. She qualifies this with the statement that it may not have been associated with his burial at all. (Brock 1999, 85) The solitary title, *s3wtt qnyt*, 'Guardian of the Palanquin,' is not present on the Turin statue or in the priest's Theban tomb.

The piece presents two hypotheses of interest. First, it is noteworthy that the nine lines of text on the figure have been filled with blue pigment. This color scheme is found, as well, in the inscriptions surrounding a scene from the Book of the Dead on the walls of the 'Inner Room' of his tomb. Comparisons with blue painted text on a white ground found in the tomb will be noted later in this article. With its stylistic similarities to the late Eighteenth Dynasty, as well as its inscription with the unusual name Anen, make the connection with the son of Yuya and Tuya tempting and at least plausible.

Two examples of similar color combinations may be noted among other recently exhibited artifacts:

1. The 'Egypt's Dazzling Sun' exhibition presented a miniature stela-shaped 'bookplate' inscribed for Amenhotep III (Musée du Louvre, Paris. E 3043). Rendered in faience, it has a glazed white ground with deep blue outline and inscribed glyphs. It has been conjectured to be from the king's own library, the *per medjat* ('house of books'). Labels found there suggested the Pharaoh may have had an interest in horticulture. (Fletcher 2000, 133) Titles included: 'The books of the 'moringa tree' and 'The book of the 'pomegranate tree.' (Kozloff & Bryan 1992, 399).
2. Parallels to this color palette are present on the 'Shawabty of Lady Sati' (Brooklyn Museum, Charles Edwin Wilbour Fund, no. 37.1200). This piece displays the same horizontal text pattern present on the 'shabti' of Anen in Hague. This text configuration is also a feature of highly crafted shabti's in painted wood belonging to Anen's, father Yuya (Theodore M. Davis Collection, MMA, no.30.8.56-60). While Sati's shabti is glazed in an unusually true flesh color, the hieroglyphs are inlaid with dark blue pigment. Other examples from this period are found in the *shabti* figures of the Vizier Ptahmose (The Egyptian Museum, Cairo, no. CG 48406) and the royal scribe Huy. (Kozloff & Bryan 1992, 328).

Secondly, I would point out the similarity of Anen's shabti with a small schist piece displayed as #15: 'Prince Thutmose (Thutmose V) on a bier' in the 'Pharaohs of the Sun' exhibition (Ägyptisches Museum und Papyrussammlung, Berlin, VAGM-112-97). Its likely provenance is noted as Memphis, Amenhotep III's residence prior to the move to Thebes later in his reign. The form of the first-born son of Amenhotep

III is recumbent on a lion-footed bier and wears a broad collar with falcon finials. Like the *shabti* of Anen, a *ba*-bird spreads its wings over his chest in a posture of protection. The young prince held the position of *sm*-priest of Ptah at Memphis. (Dodson 1990, 87)

I find the presence of a *ba*-bird of particular interest on the chest of the *Anen* 'shabti' because it is not a frequent element in *shabti* models. "The iconographic form of the mummified figure with the human-headed soul bird (the *ba*) – an illustration of Chapter 98 of the Book of the Dead – seems to be an invention during the reign Amenhotep III." (Kozloff & Bryan, 1992, 205) In his publication of this object, Boddens Hosang describes some surface damage to the elevated areas on the back of the figure, specifically the head, buttocks and calves. (Boddens Hosang 1990, 178) I propose that the *Anen* figure might possibly have been attached to a bier similar to the Berlin piece. When viewed in a recumbent position, it takes on more the image of a miniature funerary effigy than a *shabti* in the accepted sense. I would cite a supplementary example: 'The King on a Bier' (Carter 331A BM). This object is "Carved in the style of, and with the same artistry as, the best of the wooden *shabtis* of Tutankhamen." The description describes the figure as lying on a lion bier and wrapped protectively by the wings of both a falcon and a *ba*-bird in this case. It is categorized under 'personal ritual objects.' (James 2000, 132).

'enduring of favors in the palace'

In his office as the 'second' of the four Prophets of Amen, as well as his position as brother of the Queen, Anen surely attended and officiated at a myriad of ceremonies throughout most of the long reign of Amenhotep III. He did not, however, serve in his official capacity at the King's jubilee in Year 30 at which time he was probably already dead. It may be of chronological import to note that Anen's predecessor served in this lofty position in the religious administration under Tuthmosis IV. The attachment of the position, held at that time by one Amenhotep si-se, to the temple clergy of Karnak was manifest. (Bryan 1991,295) It should be reiterated that Anen's statue offers no mention of Amen specifically as the prominent god of Karnak or as the chief god of Thebes. The absence of the invocation of any deity, or any form of offering formula, might suggest that the pharaoh himself, supplanting attendance by any priesthood, was the source of guardianship and sustenance for cult of Anen's Ka. (Kozloff & Bryan 1992, 250)

The man who succeeded Anen as 'Second Prophet of Amen' was one Simut, who earlier served, as his own son would after him, as: '*web*-priest and carrier in front of Amen'. (Manniche 1988, 94) Simut's service as 'Fourth Prophet of Amen' can be traced over two decades spanning a period from Amenhotep III's twentieth year to his appearance in the funeral procession for the vizier Ramose, which took place early in the reign of Amenhotep IV. Simut ended his life as 'Second Prophet of Amen', surely ascending to his final rank on the death of Anen. (O'Connor & Cline 2001, 209)

That his own son followed Simut in this office is demonstrated on the walls of his tomb. A24, a private tomb in the Theban Necropolis designated as Simut's, was described by Champollion as being a medium size T-shaped tomb. In addition to listing the considerable titles of his wife as well as his own, a son is cited as: 'god's father, clean of hands, Userhet.' (Manniche 1988, 95). No such inscriptions defining a successor appear in the tomb of Anen, although painted figures on the walls may represent either his mother or possibly his wife as part of a family group. Regardless of the actual scenario, we might assume that Anen died either childless or without a viable heir to continue his priestly legacy in the service of his King and God.

'one great of love in the king's house'

There seems little doubt that Amenhotep III provided Anen with the tomb located in a remote northern terminus of Sheikh Abd el Gurna in Western Thebes. In fact some thirty tombs were prepared there during his reign. Theban Tomb 120 is a small T-shaped sepulcher inscribed for Anen. Underground passages fan out from the area of the inner extension of TT 71, the much larger and more elaborate tomb of Senenmut, steward and probable paramour of Hatshepsut. TT 120 remained safely camouflaged by debris until it was uncovered by an expedition from the Metropolitan Museum of Art in 1907. (Brock 1999, 73)

The tomb of Anen is comprised of a Forecourt, Hall and Inner Room, a configuration quite typical of the 18th Dynasty. An appendage at the far terminus of the long Inner Room, a niche, may have served as the

burial chamber. Like KV5, TT120 is thought to have been reused in Ramesied times. The fate of Anen's mummy remains unknown.

A second potential tomb for the priest, KV44, was opened by Carter in 1901 and described by C. Nicholas Reeves as a 'single-chambered pit tomb' in contrast to the 18th Dynasty 'corridor / bent-axis' configurations. Located in the vicinity of KV62 (Tutankamen), KV5 (Sons of Ramses II), KV46 (Yuya and Tuya), and KV55 (Tiye/Smenkhkare/Akhenaten) it prompted Thomas to suggest that a tomb in the Valley of the Kings may have been constructed for Anen as well. Reeves points out the chaotic state of the tomb and mummies from both original and secondary internments. (Reeves 1990, 155-56) Work by Donald P. Ryan in the 1990-91 season revealed that KV44 had been cut in the early-to mid 18th Dynasty to accommodate a group burial comprising some seven persons. Ryan reported: "It was subsequently robbed and the open chamber subjected to flooding." (Ryan 1992, 46)

My focus on Anen's burial, therefore, will remain on TT120, the tomb inscribed for him. In spite of the poor condition of the main entrance, which is constructed of mud brick with plaster on the façade, an offering formula was found defaced on a sandstone doorjamb. Three registers of inscription, edged in white with blue lines, evoke the divine names of Amen and Osiris, while an invocation on the third is indistinguishable. Deeper into the tomb, remains of a lintel bearing the names and titles of Amenhotep III were discovered that continued the same color scheme, its incised glyphs painted in blue on a white ground. (Brock 1999, 76-77).

Examining the colorful images remaining within the pillared Hall of TT120, its publisher, de Garis Davies, wrote ". . . a tomb which had seemed little more than a hopeless ruin yielded up a jewel . . ." (Brock 1999,74). Reporting on work undertaken in 1996, Lyla Pinch Brock stated in some detail that three, square columns of the Hall were plastered and painted and reported by Davies to have been decorated on all sides with portions of figures appearing to have been deliberately hacked out. On one of these, Davies described a 'curious staff with hands, which brought to mind the 'personified *djed* pillar.' A painting of Anen wearing a leopard skin is reported to have existed on another column. Details of the priestly garment were not given. (Brock 2001). I could not but wonder if the five-pointed stars on the hide of the Turin statue were present in the tomb painting.

The Hall shelters at least two painted scenes that feature Amenhotep III and honor his eminent name and titles. A 'Harvest Scene' portrays the king in the posture of offering flowers to a stela, perhaps dedicated to his highly esteemed 'Second Prophet of Amen'? Sadly, the figure of pharaoh has not survived. The color scheme is representative of harvest motifs, with grains rendered in browns on a yellow ground. Kozloff suspects that such 'harvest festival scenes' may have been created at about the same time and may actually depict a specific granary structure once located behind Karnak temple. The 'harvest festival' theme is a subject associated with tombs decorated late in the reign of Amenhotep III. Anen is not named in association with excavations at Malkata and the king's jubilee there. These findings may aid in placing the priest's death at about the third decade of the reign, even though there are no date references in his own tomb. (Kozloff 1990, 63-64)

'who propitiates the gods with his voice'

Diagonally across the Hall from the 'harvest scene,' are the remains of a painted mural depicting Amenhotep III and Tiye enthroned. Considered the 'jewel' of the excavation, the wall painting, portraying the regal couple enthroned within a kiosk and wearing full regalia, is positioned prominently to the right of the doorway leading on to the Inner Room. Tiye sits behind her husband with a pet cat and monkey playing beneath her chair. The king's throne and footstool as well as an illustrated row beneath the raised dais, feature bound captives labeled by nationality. The background is a rich yellow to represent the eternity of gold which sets off the composition detailed in red, turquoise, and dark blue, reminiscent of color combinations so often found in ancient Egyptian jewelry. (Robbins 1997, 137)

The roof of the Hall was found to be in a state of collapse, causing considerable damage to the pillars as well as the walls. Surviving decorations of painted plaster show evidence of editing characteristic of Akhenaten's reign, although damage to the faces of the King and Queen does not appear to have been purposeful. Other clues dating the death of the tomb owner are revealed by expedition photos taken in 1942 which show the queen's crown as the vulture cap topped with modius, and the tall double plumes. (Brock 1999, 79)

In her 'Preliminary Report on the Tomb of Anen,' Brock references the work of Green (Univ. of Toronto) with regard to Tiye's regalia. Green believes that the queen did not wear the vulture crown during her son's reign, which would date to year 32 of Amenhotep III, if there had been a co-regency with Akhenaten, or before year 38, if there had not. (Brock 1990, 79). This iconographical detail (coupled with a visit by the Queen to Akhetaten in year 12 of the reign of her son to celebrate his Jubilee) would suggest that Anen predeceased his eminent sister, Tiye.

Patterns of small florets in gold with red and green detail are included in fragmental decoration reported high on the north wall. Such elements recall pottery in the Minoan-style similar to some 18th Dynasty tribute scenes. Egyptian words with references to the Aegean area include: *Kft(J)w (Keftiu)* relating to Crete, and *Tj-n3-jj (Tanaja)* referring to mainland Greece. These terms occur some eight times collectively during the reign of Amenhotep III. One example, present in Anen's tomb, portrays his sister Queen Tiye and her husband Amenhotep III in a conventional 'enthronement' scene. In the lower register of the royal pavilion, a '*Keftiu*,' is among the bound captives, and is identified by a label in front of his face. (O'Connor & Cline 2001, 239-40)

Wall decoration also exists on the walls of the 'South Propylaeum' in the palace complex of Knossos showing 'a procession of young men carrying vases.' Pendlebury mentions that these bear striking resemblance to the 'Great Ones of *Keftiu*' seen offering Minoan works of art to Pharaoh in Egyptian tombs. (Pendlebury 1954, 41) It should be noted that Aegean pottery was present at Avaris during the Second Intermediate Period as well.

Vestiges of the original ceiling in the Hall included patterns incorporating rosettes with blue trim, diamond and quatrefoil figures. These fragments are defined by a decorational connection to the elaborate painted ceilings at the Malkata palace. Built by Amenhotep III near the end of the third decade of his reign, he then moved his court permanently from Memphis to Thebes. This complex 'the palace of the dazzling Aten,' was constructed for use during his *sed*-festival jubilee. It was situated on the Theban west bank looking across the Nile toward Luxor Temple. Spiraling, alternating-opposing 'meanders' with floret centers, form the diamond-shaped spacers framing bulls' heads crowned with discs. Divisions of the twelve hours of night cover the ceiling of 'the king's robing room.' Indeed, the Japanese Waseda Mission listed *Anen's* tomb (TT120) in its inventory of private tombs from the reign of Amenhotep III to aid in its work at the site in 1988. (Lacovara 1994)

The similarity between the Malkata color scheme of red, blue, and yellow, and ceiling fragments from the Inner Room of TT120 with its elements of blue hieroglyphs on a yellow ground, is marked. Additionally, the parallel in motif may suggest a common cadre of artisans. This becomes especially noteworthy when one considers the familial relationship between the Pharaoh and Anen ('one great of love in the king's house, enduring of favors in the palace') and the proximity of the priest's tomb to Amenhotep III's jubilee palace complex. The complex's construction on the west bank, near both the Valley of the Queens and the Qurna necropolis (the site of Anen's tomb) alludes to a breaking with tradition and symbolic distancing from the Karnak priesthood. Finding no references to the priest in the catalogue of jar seals from the Malkata site, it might be surmised that Anen did not survive to make the move to Thebes. (Leahy 1978, 29-45)

'O you who die not . . .'

The refinement of Anen's Turin statue offers a dramatic contrast to the massive 'Colossi of Memnon' guarding the site of Amenhotep III's mortuary temple in western Thebes. Here Pharaoh was to be worshiped everlastingly. It is thought that the image of the priest may have been part of grouping of similarly carved divine sculptures honoring those favored in the service of pharaoh. Perhaps Anen himself was symbolically returned to his sacred precincts at Southern Heliopolis. The enigmatic details of his professional life in the priesthood as well as his interaction and influence on his regal relations may well remain 'hidden,' much like the god he served.

'Neb Maat Re,' Osiris Amenhotep III, followed Anen into the realm of the netherworld near the middle of his thirty-eight regnal year. Lying in his palatial and magnificently appointed tomb in the secluded West Valley of the Valley of the Kings, he waited. Painted forms of the gods, family, and magical texts on walls and pillars were to be roused through the powers of *Heka* (magic) to guide Pharaoh safely past the demonic 'gatekeepers' stationed along his final journey.

Ancient murmurs summon him toward the domicile of the circumpolar stars:

'...the king was fashioned by his father Atum before the sky existed, before earth existed, before men existed, before the gods were born, before death existed; the King escapes his day of death . . . this King will suffer no harm from his foes; O you who die not because of a king, this King will not die because of a king; O you who die not because of any dead, the King will not die because of any dead, for the King is an Imperishable Star . . .' - Utterance 571 (Faulkner 1969, 226)

Who better, then, to entrust with his journey into eternity than one

**' . . . pure of hands, the lector priest
who knows the procession of the sky . . . who propitiates the gods with his voice,
the second prophet of Amen,
Anen, justified.**

(Kozloff, Bryan, Berman, Delange)

Having long nurtured a deep interest in **Anen**, I am energized at TARF's involvement in the ongoing project of his tomb and eagerly look forward to Lyla's reports and contributions!

*All section headings quoted from inscriptions on the 'back pillar' and 'kilt front.' (Kozloff & Bryan 1992, 250)

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**Introducing Lyla Pinch-Brock:
Egyptologist, Scholar, Artist and Epigrapher**

The Amarna Research Foundation (TARF) is most pleased to introduce the latest recipient of a TARF grant, Lyla Pinch-Brock. We are especially delighted to have been able to provide partial funding of her very important work in excavating and conserving the tomb of Anen during this past season (December). Anen was the brother of Queen Tiye and uncle to Akhenaten.

Mrs. Pinch-Brock is an archaeologist (specialist in epigraphic work) and has worked in Greece and Egypt. As one of the premier epigraphers working in Egypt today, she is currently engaged in recording and conserving the magnificent paintings in the tomb of Anen. She was born in Toronto, Ontario, Canada and is married to an American Egyptologist, Edwin C. Brock. She is currently a Departmental Associate in the Egyptian Department of the Royal Ontario Museum in Toronto, Canada. She is also a Research Associate for the Society for the Study of Egyptian Antiquities, is the Co-director of the Royal Ontario Museum Theban Tombs Project and is the Assistant Director for the Tel Borg Project of Trinity University. In addition to all of these responsibilities she is a very prolific writer, lecturer and researcher.

Lyla was most gracious to provide TARF with the fascinating article "Uncovering Uncle Anen" for this issue of the Akhetaten Sun. It is the Foundations desire to be able to provide future funding for her work. Since TARF does except designated funds that are earmarked to support specific projects, it is our hope that you will be inspired by her article to make a special contribution for the completion of her Anen tomb project.

In closing, let me say that I know that you are going to enjoy the accompanying article entitled "ANEN: Chief of sightings in the great house" This very interesting article was written by our very own editor, DeeAnn Hoff.

Floyd R. Chapman
Trustee and Vice President of Operations

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Uncovering Uncle Anen
Thanks to a grant from TARF, TT120 in Sheikh Abdul-Gurna
has revealed more about the life and death of
a little-known Amarna royal

by Lyla Pinch-Brock¹

High on the dun-coloured hill of Gurna, on the West Bank opposite Luxor, lies the tomb of Anen, Second of the Four Prophets of Amun. The tomb was probably a gift from Amenhotep III, since it contains many references to that king, and, despite its poor rocky matrix, has a magnificent view of the king's funerary temple and the temple of Karnak where Anen probably officiated. In fact, if one stands on the top of the hill of Gurna and swivels around, the whole panorama of ancient monuments opens up, with the Temple of Hatshepsut to the west and the workmen's village of Dier el-Medina to the south.

Until the turn of this century, the tomb was barely distinguishable from the surrounding rubble, yet TT 120 houses what is probably the most beautiful painting in the whole of the Theban necropolis. My ongoing excavation and conservation of this sepulcher has brought this painting back into the eyes of the world, and along the way, revealed something about the life and death of this little-known early Amarna Period official.

For the first time this year TARF helped fund the ongoing work in Anen.² TARF's generous contribution enabled more conservation to protect the tomb and restore its exterior, and also supported the work of two experts who came to examine our finds, Dr. Jac and Mrs. Rosalind Janssen, philologist and fabric specialist, respectively. Our season lasted for one month, December of 2004, and although short in time, it was long on the amount of information we were able to glean from the results of three seasons of excavation. This included some more evidence of a high-status burial, a new title for Anen, and the near-resurrection of a missing scene.



Tomb of Anen

Discovery of the Tomb of Anen

Anen's tomb is first mentioned in modern history by Gardiner and Weigall in the 1913 publication, *Topographical Catalogue of the Private Tombs of Thebes*, where he is called Mahu. The authors had no doubt identified the tomb as belonging to him from his name written on the wall of the Inner Room.

Anen appears to have been a member of an important cadet branch centered in Akhmim aligned with the royal family. He was the brother of Queen Tiye, wife of Amenhotep III. Very few instances of his name exist; on the coffin of Thuya, known to be the mother of Queen Tiye, on his granodiorite statue in the Turin Museum, and on a wooden shabti in Rijksmuseum Meermanno-Westreenianum in The Hague. His known titles are derived from the inscriptions on these objects; "fan-

bearer," "Sem-Priest," "Guardian of the Palanquin," "Second of the Four Prophets of Amun" and "Greatest of Seers" or "High Priest in the temple of Re-Atum." My recent discovery of a shabti in the Ashmolean Museum, Oxford, inscribed with the name



Name of Anen on Thuya coffin

of Anen, may belong to him simply because of the very rare occurrence of that name. My excavation has also produced plaster fragments with the title Chantress of Amun - possibly belonging to Thuya, or his unnamed wife -- and the only other known portrait of Anen, painted on plaster and found in fragments crammed under the side of one of the four pillars.

The first to record the magnificent painting of Amenhotep III and Tiye on the west wall of the Hall was Norman de Garis Davies and his wife Nina. They were hired by the Metropolitan Museum of Art and private sponsors to develop a study collection of facsimiles of Egyptian art. Consequently they spent a great deal of time looking for "jewels" in the Gurna gebel and managed to stumble upon the now-famous painting. Parts of the tomb were sketched by Norman and photographed in black and white by Harry Burton, the MMA photographer. Nina completed a facsimile copy of the painting of Amenhotep III and Tiye, now the highlight of the Metropolitan Museum of Art's collection. These invaluable records have helped us reconstruct parts of the tomb which are now lost, like the harvest scene discussed below.

Excavation and Conservation

In 1995, the Royal Ontario Museum was given the concession for two tombs for conservation and epigraphic work by the Egyptian Antiquities Organization, the tomb of Amenmose (TT 89) and the tomb of Anen (TT 120). Both of these tombs were built during the reign of Amenhotep III. The ROM Theban Tombs Project is co-directed by Roberta Shaw and myself. I wanted the tomb of Anen to be included

because of my ongoing interest in investigating some of the problems surrounding the Amarna Period. From 1993 - 1996 I had investigated and cleared the mysterious "Amarna Cache" - KV 55 - in the Valley of the Kings, and found many objects and information overlooked by the original excavator, Edward Ayerton, working for Theodore Davis in 1907. In 1996 I conserved the plaster courtesy of a grant from ARCE's Egyptian Antiquities Project, funded by USAID.



Face of Anen

The rock at the top of the Gurna necropolis is composed of clay mixed with stone, making it extremely friable. Earthquakes and rainstorms have done their worst to erode the gebel, and the roof of the tomb has caved in over the millennia; Norman and Nina de Garis Davis narrowly escaped the last fall in the 1930's. When I happened upon the tomb in 1994, it was choked with boulders and debris, making the prospect of clearing it daunting. The entrance was without a door and partially blocked with what turned out to be one of the inscribed jambs. For a few years now, our conservator, Mohammed Abdul-Warris has been re-building this doorway, and this year almost finished it, thanks to TARF. Next year we hope to re-install the jambs and lintel in their original locations.



Lyla and fragments

The first few years of work in Anen were taken up with copying the scenes in the Inner Room. These composed an offering scene, Spell 10 of the Book of the Dead, the Voyage to Abydos and a long painting showing Anen led by Anubis before the Gods of Burial. No doubt the Atenist faction had been at work, neatly chipping away the portrait of Anen. Later, the tomb became a dwelling, probably during Coptic times, and as a result many of the paintings were also hacked away or defaced, but luckily this activity was mostly confined to the Inner Room. What is left is very fragmentary and much destroyed.

These paintings were somewhat more complete when the epigrapher Norman de Garis Davies visited in the late 1920's. Thankfully Davis left a written record of the state of the tomb in his notebook housed in the Griffith Institute,

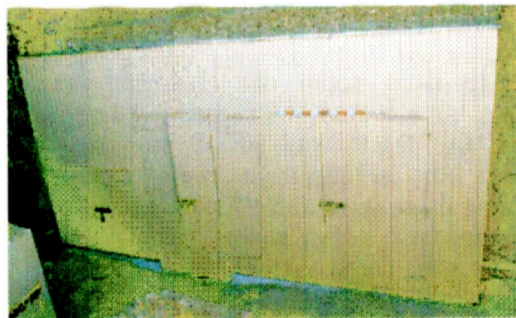
Oxford, which Jaromir Malek and his staff kindly let me examine, along with Davis' sketch of the lintel. This helped me piece together the stone fragments, which were still in the tomb. We found a few more and now the lintel is almost complete.

Thanks to two years of funding by the Institute for Aegean History, in 2000 we began excavating the debris and breaking-up the many boulders that hindered our progress. We collected what remained of the original and subsequent burials, mostly from the excavation of the south end of the tomb. We also gathered together thousands of fragments of painted plaster. This is perhaps the most daunting of all the tasks we face in discovering Anen's life as recorded in the tomb's decoration.

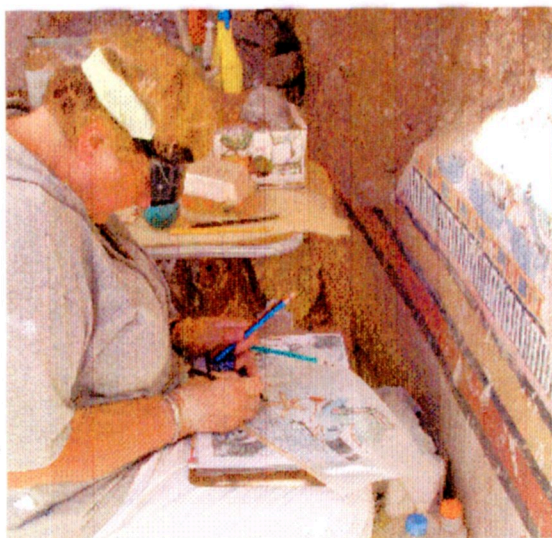
In 2000, as the level of debris went down on the north side of the Hall, another painting appeared; this shows Anen seated at a banquet facing a group of seated guests, some of whom may be members of his family. This is one of the few occurrences of a banquet scene from the Pre-Amarna period. The tomb also contains the remains of a scene on the east wall showing a procession of foreigners, probably Syrians by their costume, bringing tribute to the king. Aegean-style vases figure in a register just above the banquet scene.

The tomb's location made it an easy target for antiquities thieves, who were especially active in the area during the 1930's when all eyes were focused on the war. In fact, some of the cloth examined this year seems to have been used to bundle up finds.

A large fissure runs obliquely through the tomb. It opened up in 2003, causing one of the pillars to collapse. Ancient masons often used these fissures as an easy way to cut rooms, so we were not surprised to discover the burial chamber in this area when we dug down in 2002. It yielded burial equipment from several burials and a large quantity of human remains, most of which seem to be Late Period.



Whole protection



Ewa and fragments

The same year ARCE/EAP had provided another conservation grant through USAID to conserve and protect the paintings in the tomb of Anen. The tomb was cut into the highest part of the *gebel*, where the rock is least substantial. Given the poor quality of the matrix, not substantial enough to support a new roof, we were faced with the problem of how to adequately protect the tomb and its paintings. Our architect, Nicholas Wamer, came up with an ingenious solution: He built a "cupboard" along the west wall of the Hall, neatly enclosing the paintings and making the Inner Room into a storeroom. As well as installing waterproofing measures both inside and outside the tomb, Nick not only built a grid over the burial chamber but he also re-built the outside wall, using the original mud-brick material. The tomb is now well-secured and conserved in such a way that the protection blends in well with the environment. This last effort was instrumental in turning a pile of rubble into a tomb, which could be visited and appreciated for all it finally contained.

Anen's strong connections with Amenhotep III are everywhere apparent; besides the king's names and titles on the lintel, two paintings of the king and queen were painted on the west wall of the Hall. The second, showing a *rekhyt* frieze, was only discovered during our work in 2000 in an extremely perilous state, and only saved from extinction altogether by Abdul-Warris, who kept it from falling off the wall. Ewa Paradowska, our conservator from Warsaw, did the final conservation in 2002, thanks to the ARCE/EAP grant and was able to re-install many fragments of the *rekhyt* frieze. Other pieces of

painted plaster found buried in the rubble in front of the painting may eventually be put together, allowing us a much better idea of the painting's composition and subject matter. This year I examined a minute fragment of plaster and discovered one of Amenhotep's names (*twt re*) in a cartouche painted on it, above the brow of a leopard. This came from the scene above the rekhyt frieze, probably showing the royal couple being offered to by Anen. This fragment is reminiscent of the depiction of Amenhotep III's name (*nb maat re*) carved on Anen's leopard-skin cloak on his well-known statue in Turin.

Ewa was faced with a problem seldom met by those in her profession. She came to the site in 2002 prepared to conserve the Amenhotep and Tiye painting, but, when we finally took away the huge pile of stones and wooden boards covering it, we found, much to our great dismay, that antiquities thieves had chiselled out most of the bottom of the painting, probably shortly after the de Garis Davies left. This was the area of the "nine bows," - the traditional enemies of Egypt - only two of which now remained. The problem of how to re-install the many small fragments found scattered in the debris below the painting, needed some quick thinking. We finally settled on filling in the area with mortar and sketching in a "red outline" of the original figures using Davies' copy, and then Ewa installed the salvaged fragments into this frame of reference. This could not have been done without the help of Dorothea Arnold, Curator of Egyptian Antiquities at the Metropolitan Museum of Art, and Egyptologist Jim Allen, who photographed the Davies' facsimile held by the MMA, and emailed the photos to us. Five hours of download later we had the pictures we needed to finish the job.



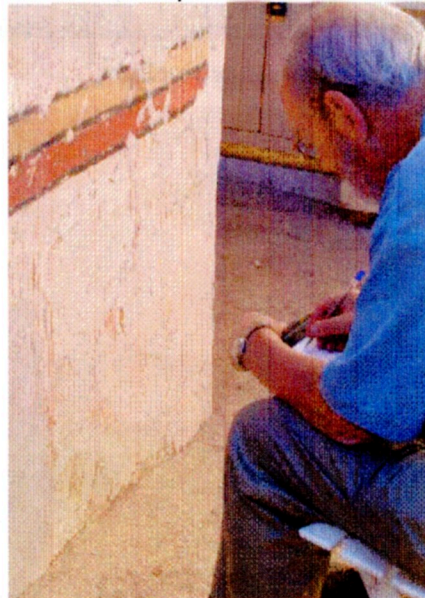
Ros examining cloth

The December, 2004 Season

Research, excavation and protection of the tomb are only part of the job of completely recording the tomb of Anen. It is also necessary to draw, photograph, conserve and analyse the discoveries. These are considerable; many wooden cases packed with plaster fragments, boxes of cloth, at least two pieces of 18th Dynasty furniture, and the human remains and goods from at least three and perhaps more, burials - composing cartonnage, beads, shabtis and much more. This year Rosalind Janssen took on the job of looking at our heaps of fabric finds which ranged in size from a few centimeters to almost a half a meter in size. These would have come not only from the contemporary and later burials, but also from the subsequent human activity in the tomb. All of the fabric was sorted, numbered, catalogued and photographed. Ros laid out a very wide selection of fringed, dyed and decorated linen, wool and cotton cloth, found evidence of pinning (with bone pins!) hems, seams, patching and sewing of various dates. She also came up with a blue leather shoe (probably Islamic Period) and a plait of black

human hair! Most revealing were a few shreds of linen of the second highest grade of linen known in pharaonic times - almost as fine as silk and completely diaphanous. It is called *sm3 nfr* cloth; and, in Ros' opinion, attests to burial(s) of status in the tomb of Anen - perhaps even that of the owner himself.

Jac Janssen, whose agility at 82 years of age would put most of us to shame, gamely tackled the steep ascent to the top of the gebel and spent several days in the tomb examining the inscribed material we had collected over the years. This included plaster fragments painted with hieroglyphs, the very faded and destroyed inscriptions in the Inner Room, two door jambs and a lintel, and the remains of the granite false door which must have been set into the niche above the burial chamber. This was not only badly destroyed, but the fragments had also been burnt and smashed into tiny bits. Despite this, I was able to fit a number of them together this season - enough at least to get a general idea of the design of the door. Among the fragments Jac was able to distinguish, Anen's title, *wr m3w*, "Greatest of Seers", and *imy r pr*



Jac looking at inscription on pillar

"Overseer of the House." This latter title is a new one for Anen, and may indicate a role similar to that of Amenmose in the King's household, that is, controller of the palace economy, including imports. Scenes of Syrians bearing tribute are painted on the walls of both tombs.

At last, with some time at my disposal I was able to work on reconstructing a lost scene. The small depiction of Amenhotep III blessing the harvest, once painted on the north-east corner of the Hall, had been chiseled-out by antiquities thieves and believed gone forever. The only evidence we had of its existence was a partial black and white photo taken by Harry Burton. Luckily for us, but sadly for the painting, it had fallen to pieces in the thieves' hands and we recovered fragments from the rubble below where it had been on the wall. I picked through hundreds of boxes of plaster fragments searching for the



Lyla in Anen with puzzle

missing scene, and now have retrieved about 30% of it. This is one of only a few paintings in existence showing Amenhotep III blessing the harvest, but one thing in our scene is quite unique: After vainly trying to find the little head of Amenhotep III wearing the "blue" crown, I joined two pieces and found -- a pink crown! It now remains to bring in a conservator who can glue the pieces together and set them in a bed of plaster. On this I will paint in the remains of the scene still on the wall, so that we can have as complete a picture as possible. Then, hopefully it will be hung in one of Egypt's museums.

Much work still remains to be done in our once tumbledown tomb; more of the paintings need to be cleaned and conserved and the burial chamber we discovered in 2002 has yet to be completely cleared. No doubt it will yield additional material that must be dealt with. The false door must be reconstructed and the doorjamb and lintel re-installed. For this we will need expert help -- and time. But in the end, an important piece of the Amarna Period puzzle may be set in place.

Other articles on Anen by Lyla Pinch-Brock:

2003 Lyla Pinch-Brock, "Polishing a Jewel in the Gebel," Newsletter of the American Research Centre in Egypt, Spring, 2003, pp. 1-7.

1999 Lyla Pinch-Brock, "Jewels in the Gebel, A Preliminary Report on the tomb of Anen," *JARCE XXXVI*, pp 71-86.

¹Research Associate, Royal Ontario Museum, and co-director, Theban Tombs Project.

²We were also pleased to receive financial support from the Ancient Egypt Society of Western Australia

TREASURER'S REPORT
For the Period Ending September 30, 2004

TO: Board of Trustees The Amarna Research Foundation

From: Evan H. Mitchell

Date: September 30, 2004

At the close of the year, which ended on September 30, 2004 The Amarna Research Foundation had cash in the amount of \$8,621.50. Donations received during the year were \$14,763.77, with expenses of \$1,608.01, and grants made totaling \$15,397.00.

The five thousand dollar bequest given The Foundation from the estate of Erlene P. Hansen is in a ninety day revolving certificate of deposit. The current value of the certificate of deposit is \$5,044.03.

The expenses for the year by category were:

Foundation publication including postage	\$ 627.23
Advertising for new members	\$ 940.00
Other (Bi-Annual State fee, Bank svc. Chg)	\$ 40.78

There was no compensation made to any trustee. All served in a voluntary capacity.

Grants made this year were:

Cambridge in America	\$12,000.00
University of Arizona, Egypt Exploration Project	\$ 2,997.00
Marc Gaboldi	\$ 400.00

Evan H. Mitchell
Treasurer, The Amarna Research Foundation

Comparison of Three Years Revenues and Expenses for The Amarna Research Foundation

	<u>FY 2002</u>	<u>FY 2003</u>	<u>FY 2004</u>
Beginning balance	\$ 8,328	\$ 20,084	\$ 10,862
Donations received	15,446	12,464	14,763
Expenses	(2,382)	(2,086)	(1,607)
Grants made	<u>(1,308)</u>	<u>(14,600)</u>	<u>(15,397)</u>
Ending balance	<u>\$ 20,084</u>	<u>\$ 10,862</u>	<u>\$ 8,621</u>

Balance Sheet for The Amarna Research Foundation as of September 30, 2004

ASSETS	\$ 8,621.50
Other Assets	5,044.03
Total Assets	<u>13,665.53</u>
Total Liabilities	<u>\$.00</u>
Fund balance - From previous year's operations	\$ 10,862.74
Fund balance - For current year	\$ (2,241.24)

Notes: This balance sheet reflects cash items only, and does not include non-items such as amortization and depreciation. This balance sheet has not been audited.