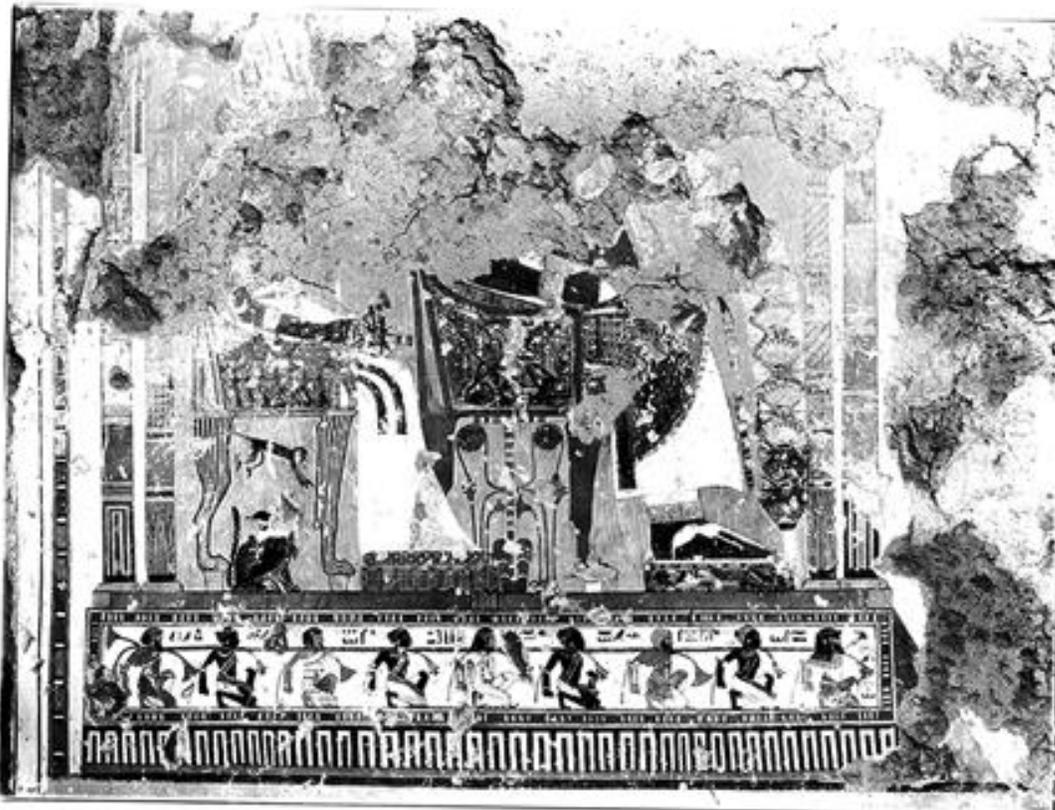


**Report on the Condition of the Amenhotep III and Tiye Painting
Uncovered in TT120 (Tomb of Anen) on October 7th, 2002**

This important painting, enclosed by wooden boards and large stones since it was copied by Nina and Norman de Garis Davies in 1929, was finally uncovered on October 7th, 2002. This was carried out by Lyla Pinch Brock, Director of the Tomb of Anen Protection (TT120) Project sponsored by ARCE's USAID-funded Restoration and Preservation of Egyptian Antiquities Project Grant, in the presence of SCA Inspector Hassan Ali Hassan and conservator Ewa Parandowska from Warsaw.

The following few days have been spent trying to retrieve as many fragments of this painting as possible in order to provide a comprehensive report on what may be reconstructed.

Most of the painting had been recorded in colour by Norman and Nina de Garis Davies in 1929, and photographed by Harry Burton for the Metropolitan Museum of Art in black and white.



Photograph of the Amenhotep and Tiye painting taken in 1925.

The previous day we had removed enough rocks to be able to peek behind the boards at the north end of the tomb and noticed that there appeared to be some damage to the lower part of the painting. This situation was pointed out to Mr. Hassan. Once the barrier was

removed, it was observed that a large section of the foreigners' frieze had been deliberately chiselled out right down to bedrock. Chisel marks are clearly visible. Eight of the ten foreigners are missing. Otherwise, the painting is remarkably well preserved.



The Amenhotep and Tiye painting as revealed on October 7th.

A thorough search by Mrs. Pinch-Brock and her team for any fragments that might be re-attached resulted in the discovery of about 10% of the original scene in the debris directly below the painting. This appears to include most of the Nubian figure and about 25% of the Keftiu figure. Mrs. Parandowska is presently engaged in re-installing the missing fragments.



Fragments of the scene found in the debris that may be replaced.



Re-installation of missing fragments by Mrs. Ewa Parandowska.

It appears that the boards were pulled out at the north end only enough to effect the removal, as the figures at the south end remain intact. Careful excavation of the area in front of the painting indicates that the boards were taken out and the debris re-inserted to hide the fact that part of the painting was now missing.

The bare rock exposed by the removal of the boards was covered with dust, indicating the frieze was not removed recently. This observation was confirmed by the discovery in the Inner Room of a newspaper dated 1936 covered with splashes of plaster. According to Mrs. Parandowska, removal of fragile plaster fragments would have required an

application of a plaster backing in order for them to exit intact. In another part of the tomb, fragments of a type of cloth which would have been applied to the surface of the painting in order to expedite detachment, were also found. These bits of evidence indicate professional antiquities thieves were at work. The Davies' painting was published in 1929, and the revelation of this work of art probably promoted interest in its acquisition, and the theft probably occurred not too long thereafter.

Respectfully submitted,
Lyla Pinch-Brock
Director, Tomb of Anen Protection (TT120) Project