

Tomb of Anen Protection
TT 120, Sheikh Abdul Gurna, West Bank, Luxor
Lyla Pinch-Brock, Director
Progress Report Number 1, October 31st, 2002

This report was prepared for
The Egyptian Antiquities Project of the American Research Center in Egypt, Inc. (ARCE)
2 Midan Kasr Al Dubara, Garden City, Cairo, Egypt
tel. and fax (20-2) 794-8622; tel. 796-4681, E-Mail: arceeap@internetegypt.com
under USAID Grant No. 263-G-00-93-00089-00 (formerly 263-0000-G-00-3089-00)
© American Research Centre in Egypt, Inc. 2001

Abstract

This Report covers the period of activity in the tomb of Anen from October 2nd to 31st, 2002, under USAID Grant No. 263-G-00-93-00089-00 (formerly 263-0000-G-00-3089-00), "Tomb of Anen Protection." The work carried out represents the first phase of the project, namely, the conservation aspect. The focus was two paintings on the west wall of the Hall of the tomb, one a frieze of rekhyt birds discovered in February of 2002 by L.P. Brock during clearance of the south end of the tomb, and the other the well-known painting of Amenhotep III and Tiye, which had been boarded up since its discovery in 1929 by Nina and Norman de Garis Davies, working on behalf of the Metropolitan Museum of Art.

Table of Contents

1. Acknowledgements
 Introduction
2. Conserving the Rekhyt Painting
3. The Amenhotep and Tiye Painting
4. Visitors
5. Other Conservation
 Other Excavation
6. Training
7. Plate 1
8. Plate 2
9. Plate 3

ARCE Egyptian Antiquities Project
Tomb of Anen Protection

Acknowledgements

This project owes a great debt to the Metropolitan Museum of Art, in particular, the Director of the Department of Egyptian Antiquities, Dorothea Arnold, and Curator James Allen, who very kindly responded to Michael Jones' request for digital photographs of the Amenhotep and Tiye painting done by Mrs. Nina de Garis Davies in the 1930's. Thanks are also due to our very helpful inspector on our project, Mr. Hassan Ali Akhmed, who has been co-operative in every phase of this project.

Introduction

The goals of the Tomb of Anen Protection project are to conserve and protect the two paintings on the west wall of the Hall. This report covers the first phase of the project, namely the conservation of the paintings, which was scheduled for completion October 31st. Due to the large amount of damage to the lower part of the Amenhotep and Tiye painting, and the extraordinary measures needed to deal with it, it is expected this phase will not be completed until November 14th.

The Tomb of Anen Protection project began formally on October first with a 1:00 p.m. meeting with Mohammed el-Bialy, Director of Upper Egyptian Antiquities, in his office in Luxor to present papers. Due to the lateness of this meeting, work on site could not begin until 10:00 the following day, after a meeting with Inspector Ibrahim Suleiman, temporary Director of West Bank Antiquities. The Inspector assigned to our project is Hassan Ali Akhmed, who has worked with the Royal Ontario Museum Theban Tombs Project before. The Museum holds the concession for the tomb of Anen (TT 120) and that of Amenmose (TT 89).

Generally, this project has run smoothly, with good cooperation from all quarters and an excellent group of workers and a very cooperative inspector. The only hitch has been our inability to comply with the new SCA regulations regarding payment of inspectors, which runs counter to USAID regulations. This has resulted in some dissatisfaction and even open hostility from SCA personnel in the Inspectorate towards our project. Hopefully this difficulty has now been resolved, and we await the appropriate paperwork from USAID in order to be able to provide our inspector with some financial compensation.

Members of the team on site on October 2nd were Inspector Hassan Ali Akhmed, Lyla Pinch-Brock, Director, Tomb of Anen Protection Project and conservator Ewa Parandowska from Warsaw. The doorseal was broken and the tomb inspected. There was only one change in the tomb environment since February of 2002; the upper part of pillar 4 (the southernmost in the Hall) had sheared off, apparently due to a movement in the ancient fissure running through both this tomb and the one beneath, from north-east to south-west. Ewa Parandowska was asked by Lyla Pinch-Brock to prepare a condition report on this painting and the others available for viewing in the tomb. Lyla Pinch-Brock took record shots of the state of the tomb.

The next day, conservator Mohammed Abdul Warris and his son and assistant Hammad, and six local workmen, the sons of our *gaffirs*, arrived for work. A small (approximately 30

cm) area was cleared immediately west of the pillar in order to facilitate work. Mohammed Abdul Warris immediately began to gather the fragments of the pillar together to see what could be replaced. This pillar is the only one of the four in the Hall not yet consolidated, since it is still enveloped by debris. Over the following five days, Mohammed Abdul-Warris rebuilt and consolidated the north and west sides of the pillar, re-installing any fragments possible, using a mortar similar to the original; three parts *hib* to one part slaked lime (sifted powdered limestone) with a small addition of Primal AC 33 (about 1/10th) for elasticity. (hereafter called *hib*-lime mortar) The body of the pillar was strengthened with the addition of slices of limestone. This is exactly the same method used in the original construction of the tomb.

Ewa Parandowska test cleaned a painted area on the east wall of Hall north of the main entrance. Just below it she found two pieces of cloth with glue on one side which she indicated is used to remove plaster, even a very thin layer.

Conserving the Rekhyt Painting

The temporary covering for the *rekhyt* frieze discovered in the south west corner of the Hall in January of 2002 was removed. Lyla Pinch-Brock arranged for a single level of scaffolding with steel plates on top to be erected over it for the protection of the conservator. Once this scene was completed, the scaffolding was moved to the Amenhotep and Tiye painting. The wooden board was broken down into three pieces to be used as table-tops for our other work.

The Director asked Inspector Hassan for the magazine next door in the tomb of Senenmut, to be opened. This is a small purpose-built room to protect the early Thutmose III painting of the visit of the men of Keftiu. This room was fortified by the project for use as a storeroom in January and February of this year, courtesy of the local Inspectorate. *Sanduks* containing fragments of the scene found earlier this year during Lyla Pinch-Brock's excavations were taken out and the fragments shown to Ms. Parandowska, with hopes of re-insertion. One of these found in the Inner Room had glue on it, apparently an attempt to replace broken fragments by the de Garis Davies.

When discovered in January of 2002, this painting was literally falling off the wall. At that time Mohammed Abdul-Warris affixed it to the rock wall with a thick band of cement mortar along the edges as a stop-gap measure. That old band was removed this season after reinforcement and replastering of the rocky support above the remains of the painted plaster with stone chips and mud-chaff mortars.

Since the frieze was a repetitive one, Ms. Parandowska prepared a drawing of a more or less complete creature to use as a model for replacing fragments. The fragments were cleaned, joined with a glue (30% solution of Primal AC 33 in water) and fixed (relocated) back on the wall. The "lacunae" of the missing plaster were filled with the mortar of choice. The same mortar was applied along the edges of the painting. The wall above the painting was extremely friable, and Mohammed Abdul-Warris reinforced it, using the mortar of choice combined with slices of limestone. Once the masonry work on this wall was completed, Ewa Parandowska cleaned the surface of the painting mechanically with the help of soft and hard brushes (fibreglass if necessary), scalpels and *Wishab* sponges to

ARCE Egyptian Antiquities Project
Tomb of Anen Protection

remove the dust, dirt and mud deposits. A testimony of uncleaned surface was left in the right upper corner of the painting to show the painting's pre-conserved state. Mohammed Abdul-Warris finished the upper part of this area with lime-*hib* mortar to match the infill of the fragments. The *rekhyt* scene was completed on October 30th.

A test was made on the red dado on the west side of pillar 2. This was sprayed with a Paraloid B.72 solution in acetone (1:20), to consolidate the powdery surface. However, due to the mistaken impression that our SCA conservators had about the ancient shellac on the Amenhotep and Tiye painting being modern Paraloid, it was decided to forgo the use of Paraloid anywhere in the tomb other than on the small inscription on the lower part of Pillar 4.

Since Nick Warner, our architect, will be working in the Inner Room, on October 5th we proceeded to finish collecting the painted plaster fragments which had lain on the floor of this room since the Davies worked there. They were covered with a thin layer of dirt, but were otherwise undisturbed. They were photographed, their locations recorded and they were placed between layers of thick cotton batten in cartons for later sorting and recording. These were ceiling fragments and sections of (mainly the north) wall. During this process we found a good deal of newspaper, some splashed with plaster, dating to 1936, and also a note written by Nina Davies listing the fragments left there. Collection was completed by October 6th.

On October 7th, in order to check on the length of the *rekhyt* painting, we employed a local stonemason to remove an approximately one ton *taffle* boulder fallen from the ceiling which was blocking the southwest corner. Some small plaster fragments were found after clearance, but none belonged to the scene.

The Amenhotep III and Tiye Painting

While this was underway, Mohammed Abdul-Warris finished consolidating the upper part of the Amenhotep and Tiye painting where it attaches to the wall, using lime-*hib* mortar. Lyla Pinch-Brock measured the debris pile in front of the painting. It was 1.75 high x 3.50 m wide. This consisted mostly of large stones piled in front of the boards to keep them in place, so the actual original archaeological material was only about 34 cm in height. The boards were three parts of a Metropolitan Museum of Art packing case hammered together, with a thick sheet of cotton wadding affixed to the back. When enough stones were taken away so that we could look behind the boards on the north end, we noticed the cotton wadding had been torn away and a large area of plaster was missing from the bottom of the painting. This was pointed out to our inspector.

On October 8th, when we had removed the stones and the bottom of the boards were exposed, the workmen lifted the barrier away from the painting. It was immediately obvious that seven out of ten of the "foreigners" in the frieze below the throne had been carefully cut out. Indications in the arrangement of the debris suggested that enough stone had been taken away to facilitate entrance at the north end in order for someone to go inside and hack out the plaster pieces. Chisel marks were evident. Since the last record we have of

the painting's intact state is late 1930 (photo taken by Harry Burton) the theft must have occurred sometime between then and 1994, when the tomb was first entered by PB. At that time it was deeply buried in debris. Since many painted plaster fragments were taken from the Theban necropolis in the 1940's, the theft probably occurred at that time.

Ewa Parandowska inspected the painting and lightly brushed away dirt and cotton debris using soft brushes. Any loose plaster was injected with a 50% ethanol-water solution followed by injections of 15-30% Primal AC 33 in water. Once the plaster was considered to be secure, Lyla Pinch-Brock and the workmen began to clear a strip 30 cm wide by 3.50 m long immediately below the painting, digging by hand and sieving the material. In this way we were able to recover over 200 fragments of the painting, most extremely thin and fragile, and some no more than a couple of millimetres in size. These came from not only the hacked-out area, but also areas shown as blank in the facsimile made by Nina de Garis Davies for the Metropolitan Museum of Art in 1929. Since their work, the only plaster that had actually fallen off was on the upper left, part of one of the supports of the baldachin. Parts of the painting exist that were not included in their facsimile, like Tiye's crown, some glyphs above this and on the far right, and the lower part of a "ramp" leading up to the dais.

Ewa Parandowska returned to working on the Rekhyt scene while Lyla Pinch-Brock excavated the material remaining in front of the painting, dividing it into two layers. The first layer contained numerous plaster fragments, some from the Amenhotep and Tiye scene, but most were thick ceiling fragments of a yellow and grey chequerboard design. Many seem to join. These were concentrated at the south end of the debris. Mixed in with this material were parts of palm trunk and a few mud-bricks. This represents the collapse of the area over and around the doorway, substantial parts of which were discovered during the excavations of January and February, 2002. The lowest, thin and silty layer, contained almost nothing save for some worn plaster fragments of undistinguished origin.

Large and deep damage to the background of the Amenhotep and Tiye painting was first filled with lime, mud and chaff mortar. After this layer was completely dry, the second, fine coat of mud and lime mixture (six parts mud, 3 parts slaked lime) was applied. This fine, light-coloured mortar was applied along the edges and in the missing parts of the painted surface 1 – 2 mm deeper than the original level. Since the collected fragments began to dry out rapidly, they were consolidated from the back using a pipette filled with a 20% solution of Primal AC 33 in water. From the 8th of October up until this writing, Ewa Parandowska, assisted by Lyla Pinch-Brock, has been steadily replacing these missing fragments. Upon a request by Lyla Pinch-Brock, on the basis of the unexpected extent of damage to the painting, to have two more weeks of Ewa Parandowska's time, Michael Jones indicated in an email on October 28th that a modification to the present agreement with EAP may be possible and asked for the necessary information be supplied for consideration. Lyla Pinch-Brock emailed this the same day. It is anticipated that the project may be completed by the 14th of November if this modification is allowed. Our work has been greatly facilitated by the digital photos supplied by the MMA. This was vital in our search for the origin of recovered fragments.

ARCE Egyptian Antiquities Project
Tomb of Anen Protection

Visitors

On October 9th our inspector apprised Mohammed el-Bialy in Luxor and the ADP advised Sabri Abdul-Aziz, Director of Pharaonic Antiquities in Abbasseya, of the damage to the painting. Sabri asked that a report be made and it was duly done, vetted by Chip Vicent and distributed by Lyla Pinch-Brock.

On October 22nd we had a visit from Mohamed el-Bialy, who took numerous photographs of the Amenhotep and Tiye painting. On October 23rd, Messrs. Vincent, Dobrowolski and Jones came to visit along with ARCE Director Irene Berman. Lyla Pinch-Brock suggested that a red "draftsman's outline" of each of the missing foreigners be added to the scene, since a relatively substantial number of fragments represent parts of the foreigners, which would look isolated when replaced. These outlines would be copies of Nina Davies' line drawings appearing in the Davies 1929 publication.¹ A sample of how this would look was emailed to the EAP shortly thereafter.

On October 24th we had a visit of twenty-five SCA conservators, along with Sabri Abdul-Aziz, Mohammed el-Bialy and advisors Messrs. el-Sabahi and Saleh. We were pleased to be able to exchange information and hear their valuable comments. Sabri asked us to add some texture to the background of the repaired areas, in order to differentiate them from the original, and we were glad to comply with this request.

Other Conservation

At the request of Lyla Pinch-Brock, Ewa Parandowska was asked to clean the inscription on the north side of Pillar 3 because of its vulnerable position. This appears to be the outline draftsman's instructions for the glyphs above. The painting was fixed with a 30% solution of Paraloid in alcohol.

Ewa Parandowska also did minor cleaning and fixing of some of the small finds which have been found in the debris in the S end of the hall.

Mohammed Abdul-Warris repaired the upper parts of the reveals at the entrance to the Inner Room, using the same technique as on the pillars. Ewa Parandowska cleaned the lower parts using a scalpel, Wishab sponge and Plexiglass brushes, finally consolidating the very thin and fragile plaster with a solution of 30% OK glue.

Pillar 3 was conserved in the same manner as Pillar 4 to provide consistency.

Other Excavation

In order to facilitate conservation, we are finishing the clearance of the south end of the Hall. From October 20th to October 29th, Lyla Pinch-Brock directed the archaeological clearance of all the debris to the east, and in line with, the north side of Pillar 4. This debris contained the following:

- decorated ceiling plaster, and painted wall decoration. This includes bits from the "Harvest Scene" taken from the south-east corner of the Hall.
- human remains

¹ N. de Garis Davies, "The Graphic Work of the Expedition," *Bulletin of the Metropolitan Museum of Art*, 24 (1929) pp. 35-49

ARCE Egyptian Antiquities Project
Tomb of Anen Protection

- shabtis, pieces of wooden furniture, parts of a beaded appliqué, parts of a gilded wooden appliqué (Horus, Anubis, etc.), parts of at least three different painted coffins and several scarabs and pieces of inlay
- large quantities of cloth
- pottery

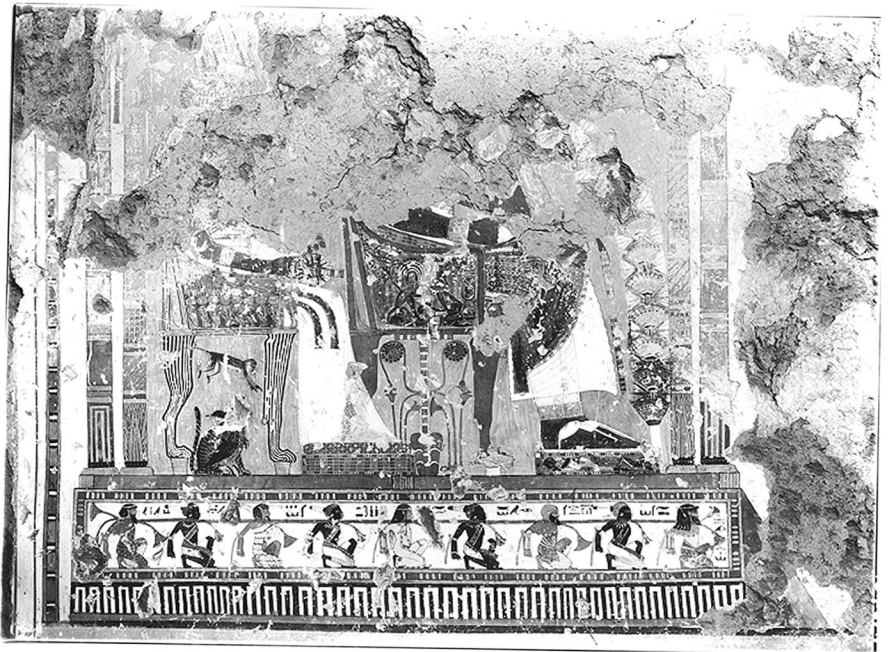
Plans, sections and photographs will be included in the final report of this project.

On October 31st, Edwin C. Brock, who is on the permit, joined the project for a short period of time in order to assist with the excavation of the south-west corner of the tomb, where the burial chamber may exist. Two levels were taken down; the material recovered is much the same as that found in the south-east corner. The whole clearance is expected to take three or four days.

Training

One goal of this project was to give some training to local conservators. To this end, Ewa Parandowska spent some time with Mohammed Abdul-Warris and his son, showing them how to clean surfaces without using chemicals. The demonstration area was the south reveal of the entrance to the Inner Room. Ewa Parandowska showed them that it was important to clean in the direction of the brush strokes and how to use tools such as fibreglas brushes and Wishab sponges for cleaning mud and dirt from painted surfaces, without resorting to chemicals.

Respectfully submitted,
Lyla Pinch-Brock
October 31st, 2001



Clockwise from lower left:
Fragments found in debris
Parandowska replacing fragments
Layer of original material
Painting revealed October 8th
Burton's 1930 photo
Some fragments replaced



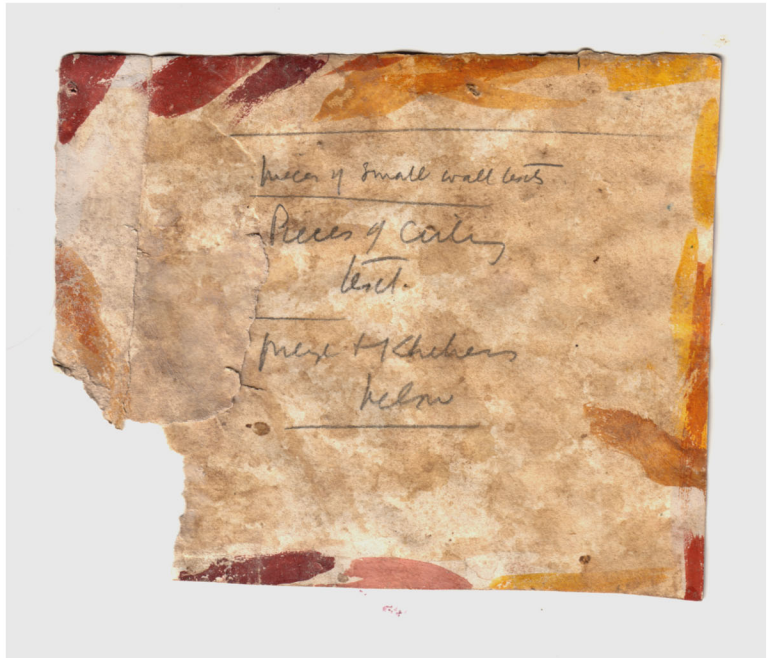


Above: rekhyt fragments found during excavations.

Left: Ewa Parandowska creating template for replacing fragments.

Below: rekhyt frieze nearing completion.





Clockwise from lower left:
Mohammed Abdul-Warris repairing damage to Pillar 4
Beaded applique of winged scarab found in debris in SE corner of Hall
Note written by Nina Davis found in Inner Room