

View of the exhibiton's full-scale replication of the burial chamber of the Tomb of Amenhotep II, KV35. Opposite, The signature work in the exhibition is a seated small limestone statue of Amenhotep II from the Karnak Cachette, on loan to Milan's Museum of Culture from the Cairo Egyptian Museum.

THE REMARKABLE DISCOVERY OF AMENHOTEP II

An Exhibition in Milan

by Lucy Gordan-Rastelli

Photos courtesy the Exhibition

As reported in my article “The Egyptology Archives of the University of Milan” (*Kmt*, Volume 23, No. 3, summer 2012), the University of Milan was founded in 1924. Sergio Donadoni was appointed its first professor of Egyptology in 1951; he left in 1961 to teach at the University of Rome. After Donadoni’s departure the chair of Egyptology remained vacant until 1993, when the position was filled by Patrizia Piacentini.

The article goes on to recount Piacentini’s founding of the University’s Egyptology Archives — today world renown — with its first purchase in 1999 of the complete library of the late German Egyptologist Elmar Edel (1914-1997), from the antiquarian bookseller Ars Libri in Boston. Three years later, again from Ars Libri, Piacentini purchased the archives of the French Egyptologist Alexandre Varille (1909-1951). “*Much to our joy, we discovered,*” Piacentini told me during my first visit to the Archives in February 2012, “*that with the Varille Archive — very special in its own right — were conserved the archives of his professor at the University of Lyons, Victor Loret [1859-1946].*” “*I knew,*” Piacentini told me recently, “*that Varille’s Archive would contain some of his mentor’s papers, but not necessarily his journals, notes, drawings and photographs from his excavation of Amenhotep II’s tomb in the Valley of the Kings in 1898, an unbelievable treasure.*”

“*It had long been thought,*” Piacentini had

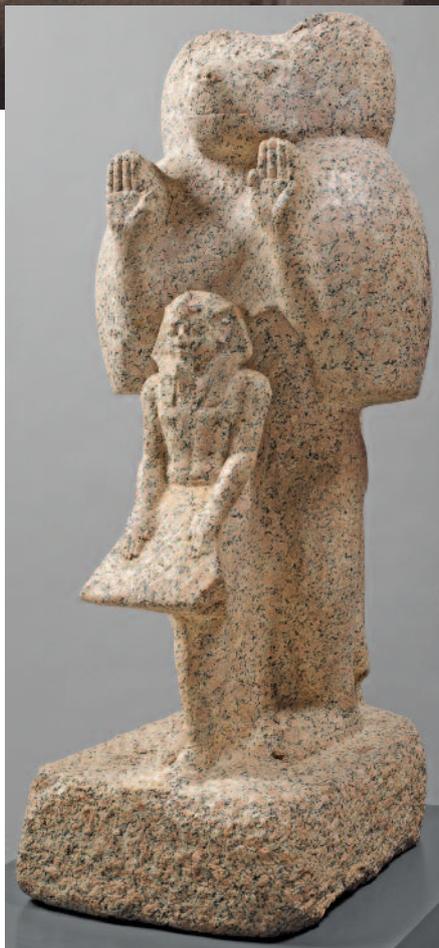




told me for the earlier *Kmt* article, “that Loret was a kind of slapdash archeologist, but now we know he was a thorough and precise excavator in the tombs of the Valley of the Kings. His discovery there in March 1898 of Amenhotep II’s tomb, KV35, containing the pharaoh’s mummy, is considered one of the top ten of Egyptology.”^{1,2} He also discovered during his two seasons of excavating in the Valley of the Kings the tombs of Thutmose III (KV34), Thutmose I (KV38) [see article this issue] and Maiherpri (KV36) [see article in *Kmt* 28:2, summer 2017].

Loret’s documentation of his discoveries was seemingly lost after his death in 1946 (except to Varille) and certainly after Varille’s death in 1951, until its purchase in 2002 and its publication in 2004. Now, until January 7, many of these original documents, watercolors and drawings by Loret are on display for the first time in a splendid exhibition, “The Remarkable Discovery of Pharaoh Amenhotep II,” at Milan’s Museum of Culture (MUDEC), a former factory and fine example of urban renewal which opened in 2015 at Via Tortona 56. This is also the first museum exhibition devoted solely to Amenhotep II, seventh ruler of the Eighteenth Dynasty, renowned in his lifetime for his physical strength and ath-

Kmt 20



Top & opposite, Views of the MUDEC gallery with royal statuary. Above, One of which is a red-granite image of Amenhotep II under the protection of the god Thoth in his baboon incarnation, on loan from the Kunsthistorisches Museum in Vienna.

letic prowess, although his reign (1427-1401 BC) was overshadowed by the fame of his powerful and long-ruling father, Thutmose III (1479-1427), inarguably Egypt’s greatest “Warrior King” (see sidebar, pp. 28-29).

Although the exhibition’s beautiful catalogue is only in Italian, the wall panels and captions are also in English, as is the audio-guide.

The inspiration for this exhibition, Piacentini and Christian Orsenigo, its curators, write in the catalogue’s introduction dates to around ten years ago, when in May 2008 they, with Wafaa el Saddik, then director of Cairo’s Egyptian Museum, and her assistant, now successor, Sabah Abdel Razeq, organized the Cairo exhibition, “Victor Loret, in Egypt (1881-1899). From the Archives of Milan University to the Egyptian Museum in Cairo.” “Here we told Loret’s story,” Piacentini recounts, “his research and excavations and its outcomes, and put on display some of the important artifacts he discovered during his fruitful excavations at Sakkara and in the Valley of the Kings. It was our dream to bring and display the exhibition’s contents one day in Milan.”

Thus the present exhibition has a double intent (or “rediscovery”): firstly,



42075





that of Amenhotep II's life and achievements; and, secondly, that of Loret's major archeological discovery. After an interactive multi-media film at its entrance about Amenhotep II's life (the importance of his father, his privileged childhood at court, his friends who became his advisors, his early military campaigns, his peaceful reign, the monuments he built which remain today: his temple at Giza, his temple of "Million of Years" and his tomb), the exhibition is divided into four sections: "The Pharaoh's Days," "Daily Life of the Upper Classes," "From Death to Life" and "The Extraordinary Discovery of Amenhotep II's Tomb."

Concluding space of the exhibition is a full-scale replication of the "chariot hall" of Amenhotep II's tomb, KV35, the brainchild of Italian Egyptologist Massimiliana Pozzi Battaglia, coordinator of the exhibition's displays. "Our idea and aim here," she told me during my September 8th visit, "is to transmit our passion for ancient Egypt and to grab the curiosity of the average visitor about an otherwise dry intellectual subject by introducing multi-media."

Besides items from Milan University's Egyptological archives, some 260 artifacts are on loan from the Cairo Egyptian Museum, Milan's Archaeology Museum (closed for restoration until the



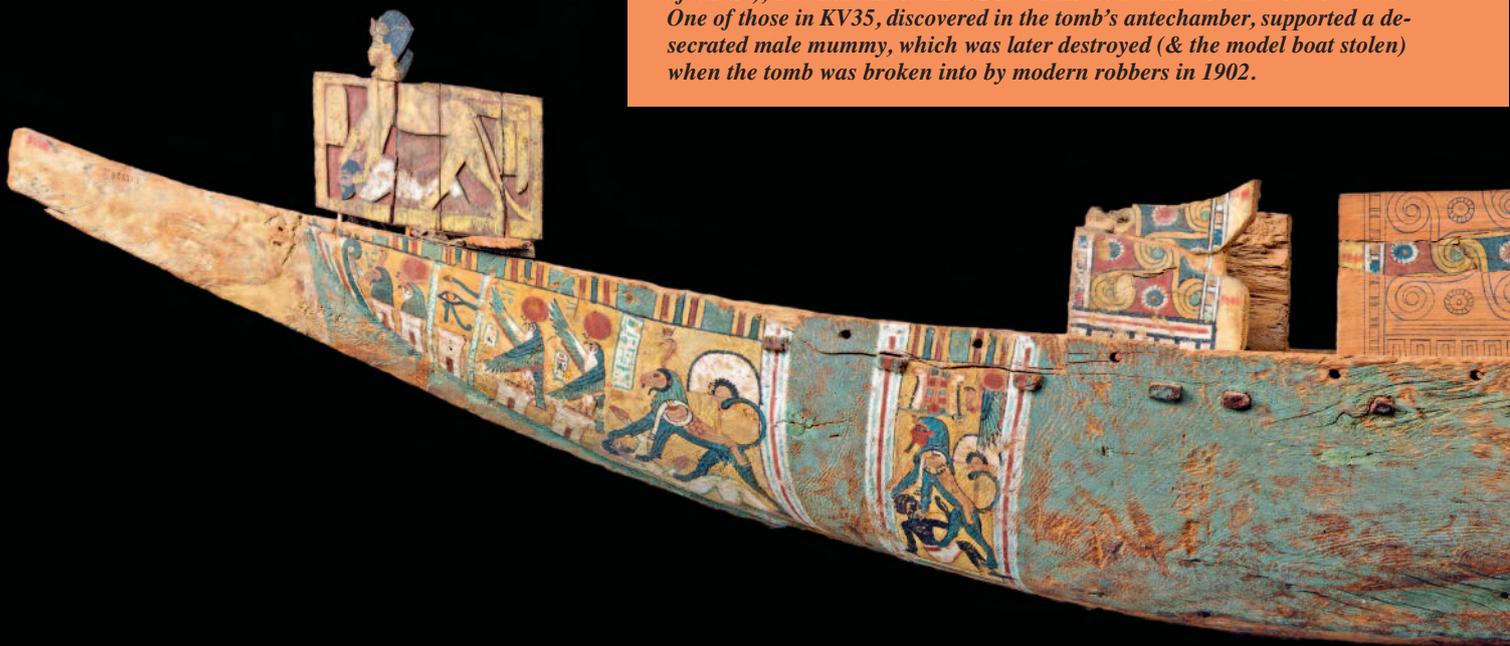
Two other depictions of Amenhotep II in the exhibition are — frontal detail opposite & profile view at top — the limestone small statue of the king in the guise of a sphinx; & the other, above, a now-headless granite statue of the enthroned king holding a heqa scepter. Both sculptures were found in the Karnak Cachette & are on loan to the exhibition from the Cairo Egyptian Museum.

spring of 2018), the Archaeology Museum in Florence, the Rijksmuseum van Oudheden in Leiden, the Kunsthistorisches Museum in Vienna and private collections. These include statues, stela, weapons, jewelry, items of daily life at court, burial assemblages and mummies.

The catalogue's introduction tells us that Section I, "The Pharaoh's Days" recounts Amenhotep II's genealogy and his life, through several statues of Thutmose III and Amenhotep II plus a remarkable stela (one of the exhibition's stars, where father and son are both depicted facing each other). The beginning of his twenty-six-year reign was highlighted by military expeditions to consolidate the vast empire his father had built from the Euphrates to the Nile's Second Cataract. The balance of his rule, he concentrated on maintaining peace and prosperity, as well as finishing his father's building projects at Amada and Karnak, and building his own memorial temple of "Millions of Years" on the west bank at Waset (modern Luxor). Discovered by Flinders Petrie, since 1997 it has been excavated by the Centro Italiano di Egittologia in Como, under the directorship of Angelo Sesana.³ As the wall panel "Excavations of the Temple 'Of Millions of Years' of Amenophis II" tells us: "The many temples of 'Millions of Years,'



Several objects found by Victor Loret in 1898 in the anciently looted KV35 include, above, a wooden under-life-sized bitumen-painted striding panther, which once bore a figure of Amenhotep II on its back (the wooden base is modern). Other similar examples are known from the tombs of Thutmose III, Horemheb &, of course, Tutankhamen. Also from KV35 is a large, colorfully painted wooden boat (below), one of four found (plus remnants of others); Tutankhamen's KV62 had numerous similar ritual river-vessels. One of those in KV35, discovered in the tomb's antechamber, supported a de-secrated male mummy, which was later destroyed (& the model boat stolen) when the tomb was broken into by modern robbers in 1902.



erroneously described as funerary, were very important economic and administrative centers. They also performed a function in the divinization of the king, not only after his death but also during his life, ensuring that his name would endure 'a million years'."

As another wall panel states: "Amenhotep II drew great inspiration from his father Thutmose III, especially during the first half of his reign. This was probably not only due to his father's prestige, but also to thank him for appointing him to the throne and for creating the foundations for a solid kingdom by raising him from birth in a milieu that would later enable him to rule with loyal officials." For Amenhotep II was not Thutmose III's firstborn son. His elder half-brother Amenemhat died, as did his mother, Satiah, Thutmose III's first Great Royal Wife, between Years 24 and 35, which prompted the king to remarry and father several additional children. Amenhotep II was Thutmose III's first-born son with his second non-royal wife, Merytre-Hatshepsut.

"The continuous evocation of his father," continues the panel, "is also

evident in the statuary of Amenhotep II. In fact, there are similarities between the portraits of the two sovereigns, not because they resemble each other physically, but because those of the son express the explicit political desire to follow in his father's footsteps." It is only after his father's death that statues of Amenhotep II depict him more muscular, with a wider nose, and more prominent chin.

The artifacts of note here dating to Thutmose III's reign are: the exhibition's opening statue, a bust of Thutmose III of unknown provenance on loan from Vienna; a stela from Leiden of father and son seated facing each other, once in the D'Anastasi Collection, and meant to show the continuity between their two reigns; and, from Kalabsha, a statue of Thutmose III seated on his throne, which has never before left Florence's Museum of Archaeology. Dating to Amenhotep II's reign are two statues of him seated on his throne, both of which were found in 1904 by Georges Legrain in the "Karnak Cachette,"⁴ and which are on loan from Cairo, the one with the head being the exhibition's signature work; a small statue of Amenhotep II as a sphinx, also from Cai-

ro; and another of him being protected by a baboon-deity from Vienna; as well as a stela from a private collection, which also has never been loaned before and is the focus of Christian Orsenigo's accompanying sidebar (p. 33).

As mentioned above Amenhotep II lived peacefully at court during his childhood so, after he became to power, he appointed his trusted childhood friends as his advisors and administrators, known as the "Children of Kap." One of these was his "foster brother," Qenamem, probably the son of Prince Amenhotep's wet nurse, Amenemipet. On display is Qenamem's original bow and a replica of his chariot. (The original probably used during hunting expeditions, was too fragile to travel from the Archaeology Museum in Florence.) Concerning Qenamem a fascinating article by Rossella Lorenzi, "Mummy Hunt: Finding a Pharaoh's Foster Brother," published online at <www.

Overleaves, Another view of the exhibition's 1:1 replication of the pillared part of the burial chamber of KV35. The wall decorations are renderings of the Amduat, with figures of Amenhotep II & deities on the several rock-cut columns.









AMENHOTEP II, A PHAROAH WITH BIG SANDALS TO FILL

When, less than sixty-years old, Thutmose III died in 1427 BC, after a reign of fifty-two years (the early part of which had been shared with a female coregent, Hatshepsut), he had ensured a smooth transition of power and the continuance of the Thutmosid dynasty by two years earlier having elevated his sixteen-year-old son by a second marriage to a commoner noble woman, Prince Amenhotep, to co-kingship status. Thutmose's original crown-prince (and first commoner wife) had predeceased him by several years.

Once ruling alone teenage Akheperure Amenhotep found he had big sandals to fill, as his father had been the most effective ruler of Kemet in many generations, not the least of his accomplishments being the extension of the Egyptian empire to its greatest extent north in Western Asia and south in Nubia, earning him the epithet "The Conqueror." His two years as co-ruler with Menkheperre Thutmose had doubtlessly found Amenhotep sidelined for the most part. It is speculated, however, that he may have influenced his father in the latter's end-of-reign decision to rewrite history by eliminating the fact of his earlier coregency with Maatkare Hatshepsut, by effectively (and literally) erasing her names and images from the many monuments which she had raised (with him) during the time she shared the throne with her stepson/nephew. Perhaps the young co-king wanted to start his own reign with a clean slate, without any lingering question as to Thutmose III's rightful legitimacy (inasmuch as he was the half-royal son of a commoner-mother, as had been his own father, Thutmose II).

Growing up during the final two decades of Thutmose III's by-then-peaceful reign, the young Amenhotep seems to have evidenced the influx of new genes to his thinning Thutmosid bloodline. Unlike his immediate male predecessors, the prince was athletically robust and grew to nearly six feet in height — taller than average for his time — and he was given to participating in sports appropriate to an elite youth. He was particularly adept at archery and would later boast that no man could draw his bow. There is even a relief of him as king riding in his chariot and shooting multiple arrows through a copper target (above). He was so proud of his bow that he gave it a name — "Smiter of Troglodytes, Overthrower of Kush" — and eventually took it to his grave (where it was found in Amenhotep II's replacement coffin by Victor Loretin 1898, but then later stolen by modern tomb robbers in 1902).

The teenage king was also a fleet runner and an accomplished charioteer, maintaining a personal stable and training his own horses. He was said to have a passion for the hunt, pursuing lions both from a chariot and on foot. He would claim that he could outrow 200 men without stopping, wielding an oar twenty cubits (thirty feet) long and reaching a speed six times that of any mortal crew.



Young Amenhotep also boasted that he had the capacity to drink anyone under the table. A man's pharaoh, to be sure! He, however, lacked his father's intellectual bent (Thutmose III read ancient texts, studied the topography and flora and fauna of the lands he had conquered, and even tried his own hand at writing creatively). Later Amenhotep II proved to be something of a brutal man, without charity or compassion towards his foes. But what the second "Amen Is Pleased" lacked in cleverness or shrewdness, he made up for in vigor and impetuosity.

No sooner had Thutmose III been sealed into his Great Place (Valley of the Kings) cliff-tomb, than Akheperure Amenhotep found himself with the conquered and subjugated princes of Syria (Retenu) and the independent kingdom of Mitanni (Naharin) in widespread full revolt against their Egyptian masters. So within a few months of his ascension to sole kingship, the furious young ruler had donned his *Kheprsh* battle helmet and, in his war chariot, was leading the full Egyptian military north to quash the rebels, as his father successfully had done in similar circumstances a generation earlier.

In the ensuing clashes with the northern petty rulers, King Amenhotep II fought from both his chariot and on foot, freely mingling in the fray, engaging his Asiatic foes in hand-to-hand combat and personally taking eighteen prisoners and capturing sixteen horses in the battle for Shemesh-Edon alone. City after city falling to the Egyptian's greater might, Amenhotep marched his victorious army all the way to the Euphrates River, even crossing over into the independent nation of Mitanni, with the chieftains thereof suing for peace over full invasion.



The jubilant Egyptian army, Amenhotep II at its head, returned to Kemet with the booty of its efforts: 500 captive Syrian soldiers, 240 foreign women and children, 210 enemy horses and 300 chariots, plus bullion in the form of 1,600 pounds of gold and nearly 100,000 pounds of copper. During his sail by royal barge on the Nile from Mennufer in the north upstream to Waset, the king suspended seven hapless captured princes of Tiskshi heads down from the prow, then personally ritually decapitated each one in the presence of the god Amen-Re within his temple at Ipet-Isut (Karnak).

But the adrenaline-pumped, self-confident king did not tarry long at Waset, and was soon sailing and marching his army all the way up the Nile to below the Fourth Cataract, with the purpose of resecuring the southern boundary of the empire. The Egyptians met only token Nubian resistance; and, at the Kushite capital of Napata, he hung one of the headless (and by now putrified) Syrian prince corpses from the city walls, as a not-too-subtle warning that Nubian chieftains would suffer a similar fate if they should have it in mind to revolt against their Great King in Kemet. On his return north, Amenhotep erected a stela on Elephantine Island, detailing the story of his "first" Retenu campaign, perhaps in anticipation of a lifetime of conquests there..

Thus it was that the second Amenhotep had to march north again in Year 7 of his reign, putting down new uprisings in Western Asia, this time directly confronting the Mitanni. Despite Egyptian propaganda to the contrary, this time the king lost control over the territory between the rivers Orontes and Euphrates, which was never to be regained. Records are not clear, but Amenhotep II may have undertaken a third Syrian campaign in Year 9.



The balance of his twenty-six-year reign was peaceful and prosperous, with the king's attention focused inwardly, on building projects and his personal pastimes, chiefly hunting. He continued Thutmose III's construction projects, as well as built his own memorial temple on the Waset west bank, plus a large festival hall in front of the Eighth Pylon at Ipet-Isut, aggrandizing himself. And, in the by-now-established tradition of his dynasty, he caused his final resting place (KV35) to be hewn close by the cliff-tomb of his father.

Amenhotep II would be followed on the Horus Throne by the son of a second wife, Tiaa, named Thutmose; this was apparently after some dynastic strife over the succession, other sons apparently having predeceased their father (or else being eliminated by the prince who would reign for only a decade as Menkheperure Thutmose IV). **DCF**

Clockwise from above far-left, A granite relief from Karnak of Amenhotep II shooting arrows through a copper ingot while riding in his chariot, displayed today on the lawn of the Luxor Museum; shattered life-sized statue of the king in situ at Karnak; raised-relief of him in his Karnak festival hall; & the striding king bashing enemies on the west wing of the 8th Pylon at Karnak.

All Kmt/Forbes

www.seeker.com> on May 23, 2014, reports on the discovery of his mummy in a former Carthusian monastery near Pisa, Italy, and his coffin in the storerooms of Florence's Archaeology Museum.⁵

Another intriguing artifact here is the seated statue of a man dating to the reign (1400-1390 BC) of Thutmose IV, son of Amenhotep II, on loan from Vienna. Most of the statue's inscription had been scraped away, but his name Tjenena, and some of his titles such as the "Pharaoh's Fan-Bearer" are still legible. The inscriptions were probably damaged because Tjenena had fallen into disgrace and should be "forgotten forever."

Section II's ancient artifacts, besides the bow and statue, are divided into a male sector, the most important artifact of which is a dagger with Thutmose IV's cartouche; and a female sector with jewelry and toiletries: a cosmetic spoon, a column-shaped wooden kohl container and mirrors; all reflecting daily life at Amenhotep II's court.

Section III, which concerns funerary cults, is divided into two sections. The first deals with those cults of the New Kingdom (Amenhotep II's time); the second treating those of the Late Period, some 400 years later, the time when pharaohs' mummies were moved to other tombs for protection from robbers, i.e. the finds from the first Royal Mummies Cache in a cliff tomb close by Deir el Bahari, discovered by Egyptologist Émile Brugsch in 1881; and the finds of the Second Royal Mummies Cache — or Amenhotep II's KV35 — discovered by Loret in 1898. The aim of this section, which includes the exhibit's only mummies, is to show the different burial styles and finds of these two historical periods. "The public often thinks of ancient Egypt," explained Massimiliana Pozzi Battaglia, "as a whole, without realizing that it lasted for some 4,000 years and changed over time. In 'From Death to Life' we want to illustrate some of these changes in burial customs during Thutmose III's and Amenhotep II's lifetimes and those of 400 years later when the royal cache were deposited in his tomb." The artifact of note here is the stela designed as the "false door" of Ptahmose, vizier of the north during the reign of Thutmose III, from Saqqara



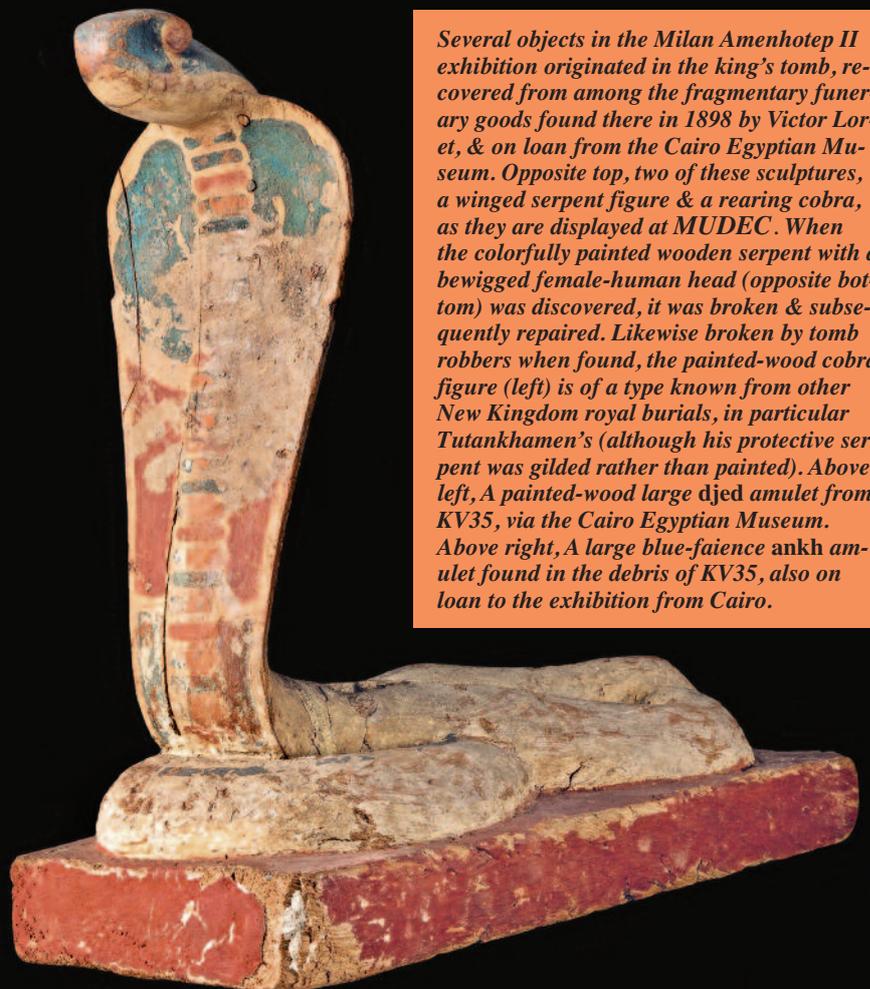
on loan from Leiden.

Section IV directly concerns the First and Second Royal Mummies caches. It begins with a few finds from the first of these: photographs on loan for the first time from a private collection of the Royal Mummies (one shows the head of Rameses II); fragments of garlands of dried flowers placed on the Rameses II's mummy, on loan from Leiden; and two ushabtis, also from Leiden.

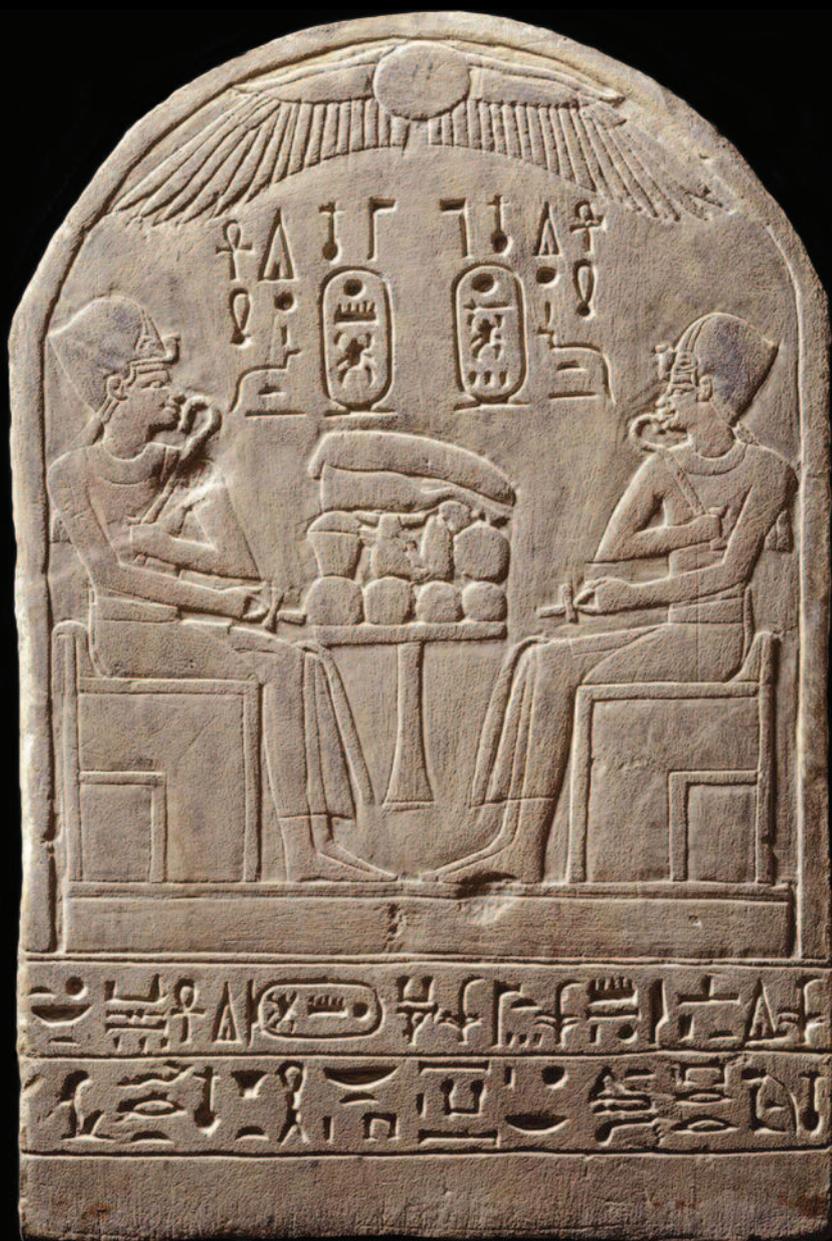
The balance, in three sub-sections, concerns Loret, who became director of the Egyptian Antiquities Service in 1897. The first is entitled "Loret the Naturalist,"⁶ with his original drawings, watercolors and plaster casts of the fauna and flora reproduced from hieroglyphs and animal mummies (which here includes an original crocodile mummy from Leiden). The second is "Loret the Archaeologist," with his many drawings, photographs, sketches, architectural plans, lists and descriptions of finds, and excavation daily journals.

The third section is a full-scale multi-media reconstruction of the burial chamber of Amenhotep II's tomb. As discovered by Loret, it contained hundreds of artifacts, foremost of which was Amenhotep II's mummy and coffin, too fragile to travel from Cairo for the exhibition. Included in the tomb's treasures displayed, all on loan from the Cairo Egyptian Museum, are a pitch-covered wooden statue of a panther; a large painted-wood boat, one of the tomb's four (Tutankhamen's tomb contained thirty-five); a painted-wood small statue of a winged serpent with a wigged female human head (found broken by Loret); a painted-wood statue of a cobra, also found broken and in two different chambers of the tomb; a large-size painted-wood *djed* amulet; and a large blue-green faience *ankh*, on loan from Milan University's Egyptology Archives.

In the first chamber off the two-level burial chamber, as the wall panel tells us, "Loret found three mummified bodies lying side by side, which were partly unbandaged and without their coffins. Loret described them as an elderly woman with a mass of dark curly hair and a grave, majestic expression; a boy with a princely hairstyle — shaved head



Several objects in the Milan Amenhotep II exhibition originated in the king's tomb, recovered from among the fragmentary funerary goods found there in 1898 by Victor Loret, & on loan from the Cairo Egyptian Museum. Opposite top, two of these sculptures, a winged serpent figure & a rearing cobra, as they are displayed at MUDEC. When the colorfully painted wooden serpent with a bewigged female-human head (opposite bottom) was discovered, it was broken & subsequently repaired. Likewise broken by tomb robbers when found, the painted-wood cobra figure (left) is of a type known from other New Kingdom royal burials, in particular Tutankhamen's (although his protective serpent was gilded rather than painted). Above left, A painted-wood large djed amulet from KV35, via the Cairo Egyptian Museum. Above right, A large blue-faience ankh amulet found in the debris of KV35, also on loan to the exhibition from Cairo.



On loan from the Rijksmuseum, Leiden, is the above small limestone stela commemorating the two-year coregency of the depicted enthroned kings, elderly Thutmose III on the left, facing his teenage son & ultimate successor, Amenhotep II. Both joint-rulers hold the heqa or Crook scepter of kingship.



Left, Also in the Milan exhibition is the grandiorite head-&-bust inscribed sculpture depicting Thutmose III, on loan from the Kunsthistorisches Museum in Vienna. The king's facial features are easily distinguishable from the blunter ones of Amenhotep II (who would seem to have favored his commoner-mother in appearance rather than his Thutmoseid male ancestors).

and side lock — and a young man with a piece of cloth in his mouth, which distorted his expression. As studies progressed, and after the initial excitement had died down, it was ascertained, also with the help of DNA analyses, that the ‘Elder Lady’ is Queen Tye, wife of Amenophis II’s grandson, Amenophis III, the boy a prince of the royal family — whose identity, however, is still debated — and that the ‘young man’ is in fact a young woman and, in all likelihood, Tutankhamen’s mother. Apropos of the wound on the young woman’s face, which Loret found disturbing, it has been suggested that it was not caused by the tomb robbers, who would have smashed her chest looking for valuables and broken her arm to steal the bracelets and rings, but probably was inflicted prior to her death and likely caused it.”

In the fourth small room off the burial chamber, Loret made another spectacular discovery: nine coffins — most of which had been reused — some with a lid and others not, arranged in two rows. These coffins contained nine mummies of the leading pharaohs of the Eighteenth, Nineteenth and Twentieth dynasties, among them Thutmose IV, Amenhotep III (grandson of Amenhotep II and grandfather of Tutankhamen) and Rameses IV, identifiable because of writings on their bandages and coffins. Like those of the First Cache, they had been removed around 1000 BC from their original burial places and placed in Amenhotep II’s tomb, to safeguard them from further looting by tomb robbers.

Notes

1. During my pre-opening visit on September 8 to see “The Remarkable Discovery of Amenhotep II,” Christian Orsenigo, curator of the exhibition along with Prof. Piacentini, qualified these top ten, putting Loret’s discovery of fifteen mummies, known as the Second Royal Cache, in second place after Émile Brugsch’s discovery in Tomb TT320 at Deir el Bahari in 1881 of several mummies of leading pharaohs from the New Kingdom, known as the First Royal Cache. Ironically Brugsch owed his discovery to the Abd el Rassul family, well-known tomb robbers of the day. Loret had recently arrived in Egypt at that time, but did not participate directly in Brugsch’s discovery. However, with other archaeologists he did research on the mummies Brugsch

AN IMPORTANT STELA OF AMENHOTEP II



Photo: © LV

AN EXCEPTIONAL STELA OF AMENHOTEP II

A stela of Amenhotep II, from a private collection of Egyptian antiquities, is being publically displayed for the first time on the occasion of the Milan Amenhotep II exhibition; it is one of the masterpieces of the show. Although only the upper part has been preserved, the stela was originally probably at least 80 cm. high. Beneath a winged sun-disk, Amenhotep II on the right is seen offering two globular vases to the god Amen-Re, facing him. The missing bottom portion of the stela probably presented the royal titulary and mentioned the temple to which the monument was destined, perhaps the Temple of Millions of Years of the king on the west bank of the Nile at Waset (modern Luxor). The stela is made of *grès siliceo* or quartzite, a hard stone difficult to work, which required the skills of highly specialized artists and was limited in use to important pieces executed in the royal workshops.

The in-depth examination to which the stela has been subjected in recent years has produced very interesting results, which will be published in the near future by a committee including the collector, Luc Delvaux, Thierry De Putter and the present writer. A tomographic examination of the stela was carried out. This imaging technique makes it possible to obtain, by means of multiple successive "slices," a three-dimensional view of the interior of the object. But tomography also makes it possible to measure with great precision the depth of carving of the hieroglyphs. On this stela the deepest signs reach 8.0 mm., but there are strong variations from one point to another.

In fact the stela has many traces of reworking. The image of Amen-Re was erased by hammering during the reign of Akhenaten, and then re-engraved on Egypt's return to orthodoxy, probably at the beginning of the Nineteenth Dynasty. Thus there is a difference in style between the portraits of Amenhotep II and the god, in the particular treatment of the eyes, brows and mouths. In addition, such examinations have brought to light other changes, both at the level of the inscription, and in the area occupied by the images of the king and the god. Amenhotep's prenominal cartouche (Akheperure) has been clearly modified multiple times.

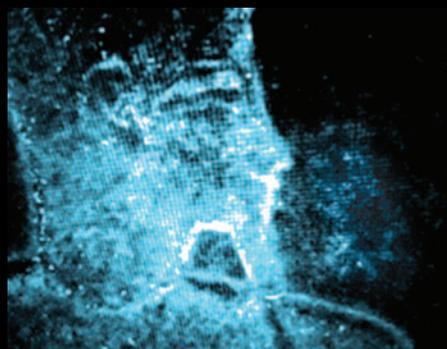
An ultraviolet examination has shown, for example, the modification of the *kheper/maat* signs, similar to the those found on Hatshepsut's sarcophagus today at the Museum of Fine Arts, Boston. Numerous other quartzite monuments bear traces of similar alterations, such as a Thutmose III stela from his funeral temple, today at the Cairo Egyptian Museum, damaged in the Amarna period, then restored under Seti I; or the above-mentioned sarcophagus of Queen Hatshepsut, re-employed for the reinterment of her father, Thutmose I, today at the Boston MFA, whose inscriptions were even partly re-engraved in a composite material which imitates the color and texture of the surrounding stone.

Traces of missing profiles have also been found on the stela, for example a royal portrait in front of and under the face of Amen. **CHRISTIAN ORSENIGO**



Tomographic scan of the stela.

© LV/Laboratoire Gilles Perrault



"Ghost" profile in front of the stela's Amen-Re image. © LV/Laboratoire Gilles Perrault

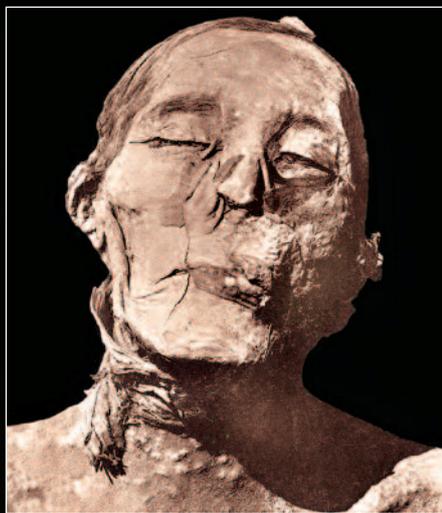
REGAL REPOSE: THE MUMMY OF AMENHOTEP II

The first Royal Mummy to be found in its own tomb (KV35) and sarcophagus (Tutankhamen the only other) was that of Amenhotep II, although thoroughly robbed and rewrapped in antiquity. It was discovered by Victor Loret in 1898 resting in a cartonnage replacement coffin, the remains decorated with floral garlands. It was decided to leave the king where he was found; but in 1902

robbers broke into the tomb and, looking for jewelry, tore the bandaging away to reveal the king's denuded remains. It was at this time that Inspector Howard Carter took the photos seen (color-enhanced) here. Amenhotep II remained on display in KV35 until 1931, when the mummy was removed to Cairo. It is exhibited today in the Royal Mummies Gallery of the Cairo Egyptian Museum.

G. Elliot Smith's 1907 examination of No. 61069 (Amenhotep's ID number) *in situ* revealed that the king was between 40 and 50 when he died, which accords with the historical record.

DCF



ASEA 3

had found, so he was aware that Thutmose III's mummy was known (and thus wasn't surprised to discover in February 1898 his tomb, KV34, empty). Loret became evermore convinced that Thutmose III's son had to be buried nearby; and he also hoped to find the mummies of the other great New Kingdom's pharaohs missing from the first cache. Which he did, later that same year, in KV35.

2. In 2004 The University of Milan published all the notes and documents of Loret on his excavations in the Valley of the Kings in a volume titled *La Valle dei Re Riscoperta: I giornali di scavo di Victor Loret (1898-1899) e altri inediti* [The Valley of the Kings Rediscovered: The Victor Loret Excavation Journals (1898-1899) and other manuscripts], No. 1 in the University of Milan's "Le Vetrine di Sapere" series.

3. "The excavations, now in their twentieth year," the wall panel says, "have made it possible to define in detail the original plan of the temple, expanding and specifying the data gathered by the English archaeologist Flinders Petrie at the end of the Nineteenth Century."

4. For the full story of the Karnak discovery, see L. Coulon, E. Jambon, C.M. Sheikholeslami, "Rediscovering a Lost Excavation: The Karnak Cachette," *Kmt* 22:2, summer 2011.

5. Lorenzi reports that Amenhotep II and Qenamun grew up together and their bond endured in adult life, "with Qenamun enjoying a high and powerful status. He was not only the king's chief steward, but also appointed to the stewardship of Perunefer, the most important port and naval base of northern Egypt. The whereabouts of Qenamun's Afterlife journey had remained a mystery: no coffin nor mummy was found in his large and beautifully decorated tomb in Thebes." Lorenzi then goes on to report that the skeletal remains found in Calci belonged to a rather tall man (5'9") who died around thirty years of age, and that they still showed signs of mummification. An inscription in black ink written on the skull indicated that the skeleton was one of the mummies brought back to Italy from Egypt by Ippolito Rosellini, who had traveled to Egypt in 1828 with Champollion.

6. The wall panel "Loret, the Naturalist" recounts: "Like many great scholars of the late 19th Century, Victor Loret was an eclectic man with an enquiring, encyclopedic mind." Christian Orsenigo told me that, first and foremost, Loret was an accomplished musician, even studying with Claude Debussy.

About the Author Freelance journalist Lucy Gordan-Rastelli is the Journal's European correspondent, in which capacity she has contributed numerous articles on European Egyptian collections and exhibitions.