INSCRIPTIONS FROM THE PALACE OF AMENHOTEP III
WILLIAM C. HAYES

We come now to groups of objects which, unlike the jar-labels and the jar- and document-sealings dealt with in the earlier articles of this series, were made and inscribed in the workshops of the palace itself either for the use of its inmates or for the adornment of its buildings. In each category of objects we shall consider only those examples which bear "inscriptions" in the generally accepted sense of the word—texts, formulas, names, titles, epithets—leaving the numerous motto designs and decorative motifs to a future publication.

V. FÄIENCE FINGER RINGS

Among the more popular items of "costume jewelry" affected by the Egyptians of the late Eighteenth Dynasty were reproductions in glazed frit of the metal signet rings current at this period. Like their models, the faïence rings are provided with oval, lozenge-shaped, or rectangular bezels fused to or molded in one piece with the rings proper. In many cases the molds used for the faïence ring-bezels appear to have been taken directly from actual signet rings—a fact which adds immeasurably to their interest and value. Cheaply and easily manufactured, the faïence rings were equally easily broken; it is unlikely that they were intended as seals or even as real pieces of jewelry but rather that they were distributed as favors on the occasions of festivals, banquets, and the like and included among the funerary equipment buried in the tombs of the dead. Though almost always fragmentary, such rings have survived in enormous quantities and, since they frequently bear royal names and titles, often throw considerable light on the histories of the sites in which they occur. This is particularly true of the numerous rings found at Tell el Amarna and of the 490 inscribed examples recovered from the palace of Amenhotep III at Thebes.

The latter, of blue, green, purple, or violet faïence, exhibit a fairly limited number of types (Fig. 34, R 1–22). There are, however, numerous minor variations in size and style within the individual types, and it is clear that many different molds were used in producing each of the more common varieties of bezels illustrated.

R 1, comprising 356 examples, is by far the most common type. It is followed in order of frequency by R 11, with 34 examples, R 2, with 20 examples, R 13 (19 examples), R 10 (16 examples), and R 3 (12 examples). R 14 is represented by 5 ex-

294 See above, p. 166 and n. 332. Faïence rings with relief and openwork designs comprising all manner of amuletic and decorative devices were also common; but these do not concern the present discussion.
295 See City I, Pls. X 3, XI 3, XIII 1, 6; City II, Pls. XXIX 3, XLVI 3; Hall, Catalogue of Egyptian Scarabs, I, 273–81 passim; Petrie, Scarabs and Cylinders, Pls. XXXIV–XXXVII passim; Objects of Daily Use, Pl. XII, 56–64.
296 One hundred and forty-three faïence finger rings were found in the tomb of Tut’ankhamûn (Engelbach, Ann. Serv., XL, 161, n. 1). See also Bruyère, Fouilles, XV, 68–69.
297 Their value as indexes of date is enhanced by the fact that they were usually broken and discarded a few months after their manufacture and did not, like scarabs and other more durable objects, survive from one reign to another.
298 See Amarna, p. 43; City II, pp. 2, 114.
amples; R 6 and 12 by 4 examples each; R 8 by 3 examples; R 4, 5, 9, 15, and 16 by 2 examples each; and R 7 and 17–22 by the single specimens shown in the drawings.

All told, there are 451 bezels bearing the names of Amenhotep III ("Nebmaâ-ârê" [396], "Nebmaâ-ârê, Image of Rê" [5], or "Amenhotep, Ruler of Thebes" [50]); 32 bearing the name of Queen Tiy; 2 with the name of Queen Sitamûn; 1 with the name of Amenhotep IV ("Neferkheprureâ, Wacenre"); 2 with the names of Smenkhkarâ ("Ankhkheprureâ, Beloved of Wacenre"); and 1 each with the names of Tutâ-ankhamûn ("Nebkhêp-rureâ") and Queen Ankhhesenpaaten.

Types R 18–22 and 2 examples each of Types R 1, 3, 12, and 13 are from Tytus' work in the "Palace of the King" (see Fig. 1) and are now in the Brooklyn Museum. The others are in the Metropolitan Museum of Art, having come from the Museum's excavations of 1910–20. The bulk of these are from the Palace of the King and its subsidiary buildings. The ruins of the South Palace produced 125 rings, including 6 of the 32 examples with the name of Queen Tiy.

The faience and glass factories of the South Village yielded 99 examples and those of the Village Area west of the North Palace 14 more. Thirty fragmentary rings were found in the southern rubbish mounds and one example (of Type R 6) in the Temple of Amûn.

The finding of sixteen rings with the name of Tiy as against every one with the name of Sitamûn is in direct contrast to the evidence of the jar-labels where the ratio is at least two to one in favor of the younger queen. This is perhaps attributable to the fact that the jar-labels in question all date from the last ten years of the reign, while the rings come without exception from the older buildings of the palace group and may therefore be supposed to reflect an earlier period in the history of the palace—a period when Tiy alone was the "King's Great Wife" and Sitamûn was only a senior princess.

Taken in conjunction with the evidence of the jar-labels of Type 6, the document sealings of Types S 124 and 125, and the Atenist erasures in the palace inscriptions, the ring-bezels R 18–22 certainly indicate that the palace of Amenhotep III was occupied during the reigns of Akhenaten, Smenkhkarâ, and Tut-ankhamûn. To what extent it was occupied by these kings themselves is less certain. Akhenaten appears to have resided in it during the first five years of his coregency with his father and again—probably briefly—in the twelfth year of his reign. Smenkhkarâ was apparently
buried at Thebes and may have lived there for a few months preceding his death. It is not unlikely that Tutankhamun occupied the Malkata palace upon his return to Thebes, though the evidence for this is admittedly slight. The name of his wife appears, as we have seen, on two small monuments from the palace: on a ring-bezel (R 22) in its earlier form, "Ankhesenpaaten," and on a document sealing (S 125) as "Ankhesenamun." The latter name was adopted by the young queen following her husband's reverie to the worship of Amun, an event which apparently took place sometime after the return of the royal couple to Thebes.

With the exceptions of R 4 and R 7, all the ring-bezels from the palace of Amenhotep III are duplicated or closely paralleled by examples found at Tell el Amarna.

VI. SCARABS, COWROIDS, PLAQUES, AMULETS, AND MOLDS

The lower half of Figure 34 (R 23-44) reproduces the inscriptions on forty-one assorted seals, amulets, and molds found for the most part in or near the Palace of the King either by Tytus in 1902 or by Winlock in 1910-11. R 37 and 38 are from the southern rubbish mounds, and R 25, 42, and 43 form part of a string of amulets discovered in the complex of buildings east of the Palace of the King. Lansing's field notes for the season of 1917-18 record the finding of two examples of R 31 and a steatite scarab of Queen Tiye in the Village Area west of the North Palace.

The scarabs (R 24-28, 31, 32, 35-39) are of blue or green glazed steatite or more rarely of blue faience (R 24 and 3 examples of R 28); the cowroids (R 29) of blue faience; the plaques of blue faience (R 33 [1 example], 41), yellow faience (R 23), green glazed steatite (R 33 [4 examples]), or green paste (R 40); the frog-amulets (R 30, 34) of blue faience; the fish-amulets (R 42, 43) of blue or green glazed steatite; and the molds (R 44) of hard, fine-grained, reddish-brown pottery.

There are six examples of R 28; five examples of R 33; four examples each of R 31 and R 44; three examples of R 29; two examples each of R 30, 34, and 36; and one example of each of the other types. The pieces from Tytus' work (R 23, 26, 27, 39, 40, one example of R 28, and three examples of R 44) are now in the Brooklyn Museum. The rest are in the Metropolitan Museum of Art.

Duplicates or close parallels to R 24-42 will be found in Hall's Catalogue of Egyptian Scarabs, in Newberry's Scarabs, in Hall's Catalogue of Egyptian Scarabs, in Newberry's Scarabs, or in Penderbury, Scarab-Shaped Seals.

The molds with the impression of Type R 44 are roughly rectangular lumps of pottery averaging 3.4 cm. in length, 2.5 cm. in width, and 1.2 cm. in thickness. In addition to these, there are two molds (MMA, Acc. Nos. 11.215.699, 700) for producing faience ornaments in the form of a bunch of grapes (Amarna, Pl. XIX) with the praementricouche of Amenhotep III ("Nebma're") vertical in the center of the design (Aug. Inschr. Berlin, II, 261, No. 9473). They were found in 1911 near the Palace of the King.

Accession Nos. 48.66.22, 23, and unaccessioned.

Acquisition Nos. 11.215.2-9, 18-22, 29, 37, 38, 52, 54, 55, 207, 216; 12.180.384; and unaccessioned.

Nos. 611-29 (R 24), 851-53 (R 25), 1003 (R 26), 1754-59 (R 29), 1760 (R 30), 1753, 2852 (R 31, 32), 1761 (R 34), 1796, 1797 (R 35), 1787-90 (R 36), 1814 (R 37), 1149 (R 38), 1623 (R 39), 637, 638 (R 42).

Pls. XXIX, 41 (R 24): XXX. 2 (R 38), 26 (R 29), 27 (R 28), 29 (R 36), 30 (R 37).
a. Scarab-shaped Seals,⁴²⁷ and in Petrie's *Historical Scarabs*⁴²⁸ and *Scarabs and Cylinders*.⁴²⁹ From the parallels occurring in these publications it would appear that R 39 is to be read "Nebma\-rê, Lion of Rulers" (mût hkt\(\bar{w}\)).⁴³⁰ The roughly cut legend of the fish-amulet, R 43, is presumably a name of a divinity—possibly that of the Syrian god, Resheph (Rṣptn). The inscription of the molds, R 44 ("Nebma-rê,⁴³¹ Lord of Sed-festivals[?]"), may be compared with those of the document-sealings of Figures 31 and 32 (S 24-27,59). The little cartouche-shaped plaque-pendant, R 23, contains the first part of the "didactic" name of the god Aten in its earlier form ("Rê lives, Harakhte, who rejoices [on the Horizon]")⁴³² and is paralleled by numerous examples found at Tell el Amarna.⁴³³

Little of historical value is to be derived from these small monuments. The scarabs of Thutmose III may have been made in the reign of Amenhotep III (see ZÄS, XLI, 70) or may have been heirlooms inherited by inmates of the palace from their grandparents or great-grandparents. By themselves they are certainly not evidence that the palace area was ever occupied by Thutmose III or his contemporaries. The molds of Type R 44

⁴²⁷ Nos. 36106 (R 24), 36290, 36220, 36222 (R 31, 32), 36211, 36224, 36225 (R 28), 36685 ff. (R 42).

⁴²⁸ Nos. 1171 (R 29), 1179 (R 30), 1183 (R 31-33), 1185 (R 28), 1239 (R 37), 1241 (R 38), 1245-47 (R 36, 1255 (R 39), 1275 (R 42), 1283-84 (R 33).

⁴²⁹ Pis. XXVI, 8, 9 (R 24); XXVII, 49 (R 26); XXVIII, 76-80 (R 24); XXXIII, 48-51 (R 28), 58 (R 39), 60 (R 36); XXXIV, 75-82 (R 30), 88, 89, 91 (R 29); XXXV, 126 (R 33), 139 (R 41). See also Nakun, Gurob, and Hawara, Pl. XXIII, 1, 10, 11, 12, 81, 111; Ila\(\bar{u}\)kun, Gah\(\bar{u}\)n, and Gurob, Pl. XXXII, 9, 15, 17, 19.

⁴³⁰ See Varille, Bull. Inst. fr. Caire, XXXV, 167, n. 3; Hierogl. Texts Brit. Mus., VIII (ed. Edwards), 14. Pl. XV. Cf. the ps\(\bar{e}\)nal name m\(\bar{u}\)-\(\bar{n}\)-h\(\bar{t}\)\(\bar{i}\)\(\bar{w}\) (Ranke, *Persönennamen*, I, 144, 7).

⁴³¹ For the writing of the name see above, p. 158 and n. 289.


⁴³³ Amarna, Pl. XIV, 65 ff.

were probably used on the occasion of one of Amenhotep III's Sed-festivals to produce small faience plaques commemorating the event. The plaque with the name of the god Aten (R 23) tends to support the evidence already adduced that the palace was at one time occupied by an Atenist pharaoh or his followers.

VII. INSCRIBED FAIENCE VASES, "KOHL"-TUBES, AND OTHER SMALL OBJECTS

Winlock's excavations of 1910-12 in the Palace of the King and the buildings to the east and west of it yielded the fragments of a quantity of small objects, chiefly of faience, which are perhaps more interesting for their variety than for the inscriptions which they bear. Most of these are in the Metropolitan Museum and are illustrated in Figure 35.⁴³⁴ Their dimensions may be determined from the centimeter scale at the bottom of the illustration.

Fragments (a) (Fig. 34, scale 1:2) and (b) are sections of model throw-sticks of blue faience, a type of amulet well known from tombs and temples of the Eighteenth Dynasty⁴³⁵ but rarely found in the dwellings of the living.⁴³⁶ Both pieces are inscribed in black with portions of the nomen-cartouche of Amenhotep III ("Amenhotep, Ruler of Thebes") in one case (a) surmounting a \(\text{\textcircled{m}}\)-symbol and accompanied by the \(\text{\textcircled{w}}\)\(\text{\textcircled{t}}\)-eye above

⁴³⁴ MMA Acc. Nos. 11.215.371, 495, 503, 504, 508, 509, 510, 511, 512, 518, 519, 520, 530, 717; 12.180.372 and 373 = Fig. 35, f, e, k, j, d, e, b, s, g, r, p, o, h, i, l and q, respectively. The fragmentary faience jar-lid (m), from Tytus' work, is among the unaccompanied material in the Brooklyn Museum. Cf. Amarna, Pl. XIII, 13-21.


⁴³⁶ No examples in faience seem to be recorded from the town sites at Gurob and Deir el Medineh, and a fine specimen from Amarna (British Museum 34213 [Guide to the Fourth, Fifth and Sixth Egyptian Rooms], pp. 144-45) may well be from a tomb or temple.
RINGS, SCARABS, ETC.

SCALE 1:1

Fig. 34
Fig. 35.—Inscribed small objects from the Palace of Amenhotep III
Fig. 36.—Statue and door-frame fragments from the Temple of Amun in the Palace of Amenhotep III.
Fig. 37.—Inscribed fragments of plaster and sandstone from the Palace of Amenhotep III.
FIG. 38.—Offering tables
three nfr-signs;\(^4^{37}\) in the other (b), followed by the epithet “[beloved of] Amen-Rê, Lord of Heaven.”

The prenomen of Amenhotep III (“Nebma[trê]”) appears in the openwork design of a handsome, but unfortunately fragmentary, bracelet of bright-blue faience (c).

The lower part of a kohl-tube of yellow faience with the inscriptions encrusted in deep-purplish-blue glaze (d) bears the cartouche of Queen Ti and the wish “May she live!” Fragments of two similar tubes in white faience (j) and pale-green faience (k) were inscribed, also in dark blue, with the titles and name of the king: “The Good God, Lord of the Two Lands, Nebma[trê], [given] life.”\(^4^{38}\)

A white faience lotus-petal pendant (f)\(^4^{39}\) is tipped with a blob of yellow glaze and adorned in dark-blue glaze with the prenomen-cartouche of Amenhotep III surmounted by the solar disk (red) and double plume. Part of the same cartouche without the plumes appears in dark blue on a fragment of a molded lotus-flower ornament of pale green and white faience (h).\(^4^{40}\)

The most interesting of the vase fragments is a small piece from the side of a blue faience goblet (g) engraved on the exterior with part of a Sed-festival scene.\(^4^{41}\) At the right the king appears seated in a pavilion, wearing the Crown of Lower Egypt and holding in his hands the crook and “flail.” At the left, above an arm holding the symbol of “many years” and having suspended from it one or more related symbols, can be made out the lower part of the cartouche with the name “[Amen]hotep, Ruler of Thebes.”

A fragmentary vase of white faience (e) and another of yellow faience (not shown),\(^4^{42}\) both decorated and inscribed in dark blue, preserve on their sides parts of a rectangular panel with the names and titles of the king: “The Good God, Nebma[trê], the Son of Rê, Amenhotep, Ruler of Thebes, given [life] forever”; and portions of the king’s cartouches appear on fragments of three blue faience dishes (l, o,\(^4^{43}\) and p) and on a segment of a white faience jar-lid (m). Pieces of a jar of blue faience (q) and a saucer of gray faience (r)\(^4^{44}\) carry the cartouche of Queen Ti, in the first instance accompanying that of the king. A small globular vase of pale-green paste, represented by the fragment (n), had around its middle an incised band of hieroglyphs of which there remain only the words “... stability, well-being, and jo[y]...”—obviously from a long royal titulary. In addition, there are fragments of two little vases of purple and turquoise-blue glass\(^4^{45}\) with engraved panels of inscription similar to that of the faience vase (e).

The remaining item shown in Figure 35 (i) is a thin strip of ebony inlay, probably from a box or a piece of furniture. Its incised inscription, once filled with yellow paint, comprises the nbty-name of

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\(^4^{37}\) Cf. Hall, op. cit., No. 2880; Daressy, Fouilles, No. 24298, 4; Petrie, Six Temples, Pl. V, 11. The ud-3t-eye alone appears on most of the examples cited above, in n. 435. The design shown in Fig. 34 is repeated on the other side of the throw-stick, in this case, however, with the throne-name of the king (“Nebma[trê]”). The fragment was found by Lansing during the season of 1917–18 in a house south of the Temple of Amun.

\(^4^{38}\) A third example in green faience (MMA Acc. No. 11.215.493) preserves a minute portion of the same inscription.

\(^4^{39}\) Cf. Aurna, Pl. XX; City II, Pl. XXXVI, 1, 2.

\(^4^{40}\) Cf. Aurna, Pl. XIX; City II, Pl. XXXVI, 1, 2.

\(^4^{41}\) I have found no exact parallel to the composition seen here, but the elements occur in numerous representations of this stage of the Sed-festival, e.g.: Gayet, Temple de Louxor, Pl. LXXI, Fig. 177 (≈L.D., III, Pl. 74, d); Winlock, JEA, IV, Pl. IV; Chevrier, Ann. Sors., XLVII, 170, Pl. XXVI; Bisson de la Roque, Fouilles Inst. fr. Caire, VIII, Pl. VIII. See also Frankfort, Kingship and the Gods, chap. vi.

\(^4^{42}\) MMA Acc. No. 11.215.494.

\(^4^{43}\) Dark-blue faience with light-blue hieroglyphs.

\(^4^{44}\) The inscription of (q) is dark blue; that of (r) is white.

\(^4^{45}\) MMA Acc. Nos. 11.215.505 and 507.
Amenhotep III ("the Two-Goddesses, Establisher-of-Laws-(and-)Pacifier-of-the-Two-Lands") followed by the title, "the Good God," which normally precedes the throne-name of the king.

VIII. MONUMENTAL INSCRIPTIONS

Probably never very numerous, the inscriptions of this class which have been recovered from the scantly and thoroughly plundered ruins of the palace buildings are few in number and for the most part extremely fragmentary. The majority of them come from the Temple of Amīn, which, though built of brick like the rest of the palace, was provided with inscribed doorframes, offering tables, stelae, and statues of stone, and included several rooms, the walls of which were adorned with moldings, ornamental patterns, and inscriptions of gilded wood and plaster inlaid with blue faience tiles.

Since all but one of the pieces of stone, plaster, and tilework bearing these inscriptions were reburied at Thebes before the conclusion of the Museum's excavations in 1920, our knowledge of them is derived almost entirely from photographs, sketches, hand copies, and notes made in the field by Winlock, White, and Lansing; and it is these records, now in New York, which have provided the illustrations of Figures 36-39 and which form the basis of the discussion to follow. Never, for example, having seen the fragments of inscribed offering tables from the palace's Temple of Amīn, I have in Figure 38 simply reproduced a photograph of Lansing's original pencil sketches of these fragments, rearranged and relabeled, but otherwise untouched.

In the Palace of the King the painted plaster ceiling of the pharaoh's bedchamber had been decorated down its middle with a succession of great spread vultures under the wings of each of which were painted in large, detailed hieroglyphs the titles and names of Amenhotep III. Enough fragments of fallen plaster were found on the floor of the ruined chamber to restore one pair of the inscriptions, and a hand copy of these (taken from Winlock's notes for February 1, 1911) is given at the top of Figure 39 (1). On the right, under the left wing of the vulture, one read: "The Good God, Lord of the Two Lands, Nebma†rē, Chosen of Re, given life"; and on the left, separated from the foregoing by the legs and tail of the bird: "The Son of Re, Amenhotep, Ruler of Thebes, given life." The nomen-cartouche in the latter inscription had been painted over with whitewash—evidently by followers of the Aten desirous of obliterating the name of Amīn wherever it occurred. These appear to have been the only monumental inscriptions found by the Museum's expedition anywhere in the palace area outside of the inclosure of the Temple of Amīn.

One of the most interesting pieces of stone discovered in the temple was part of the tip of the plumed headress of a colossal statue of the god Amīn in dark-gray porphyritic diorite (Fig. 36, top). The width of the remaining plume (23 cm.) compared with the corresponding measurement on the well-known group of Amīn and Tut-ankhamūn in the Louvre indicates that the Malkata

Gauthier, Livre des rois, 11, 306 ff.
statue when complete was 4.40 meters, or about fourteen and a half feet, in height. As in the Louvre group, the god was probably represented seated on a throne with, perhaps, a smaller figure of the king standing or kneeling before him.\footnote{White, Bull. M M A, 1915, p. 256; Lansing, Bull. M M A, March, 1918, Supplemen, p. 8.} Admirably carved and beautifully finished, the statue may have been the temple's principal cult image, though its huge size tends to militate against this.\footnote{Cf. Varille, Karnak, I, Pl. XXI, 17.} Its back pilaster carried three vertical columns of incised hieroglyphic inscriptions of which are preserved the groups $[\phi] \mid [\tau] \mid [\text{etc.}]$ and $[\text{etc.}]$ at the tops of the second and third columns, respectively (Fig. 36, upper right).

A fragment of sandstone door-lintel (Fig. 36, lower left), found lying on the surface of the ground inside the temple enclosure,\footnote{Johans, Bull. M M A, 1918, Supplemen, p. 8.} was photographed by Evelyn White during the season of 1914–15. The piece measures 70 cm. in length and 83 cm. in height, the lintel having been originally about 107 cm. high—a sizable block of stone. Its decoration, lightly incised and somewhat carelessly executed, was wholly conventional: a winged sun's disk and, below it, two horizontal lines of inscription with the titles and names of Amenhotep III.\footnote{Gauthier, Livre des rois, II, 316, XXIX; 317, XXX; 318, XXXIV.} The king's prenomen, “[Neb]-ma-[rē],” with the epithet “Heir of Rē” (iwr $R^2$) included in the cartouche, is fairly common,\footnote{Hölscher, Excavation of Medinet Habu, II, 101, Pl. 43 n.} occurring, for example, on a piece of re-used (?) sandstone relief found in the temple of Eye and Horemheb,\footnote{Hölscher, Excavation of Medinet Habu, II, 26.} which lies about a kilometer to the north of the palace area. The tops of the signs $[\phi] \mid [\tau]$ at its extreme left end are all that remain of the second line of inscription.

A pair of fragmentary sandstone door-jambs (Fig. 36, lower right), though similar in style, are smaller in scale than the lintel, measuring only 20 cm. in width, the right jamb being preserved to a height of 70 cm. They are from Lansing's excavations of 1916–17 in the temple area. Each evidently bore one of the names of Amenhotep III followed by the expressions “beloved of” such-and-such a divinity and “given life, like Rē, forever.” We may guess that on the left jamb the deity referred to was Amen-Rē, “[Lord of] Heaven”; and what remains of the signs at the top of the fragment of the right jamb suggests the name of the goddess Shesmet (Ssmt).\footnote{Cf. Varille, Karnak, I, Pl. XII, 17.} Much more interesting than the principal inscriptions are the two small lines of text written near the bottom of the right jamb and given in hand copy in Figure 39, 2. These inform us that the doorway or the structure to which it belonged was “made under the direction of the Treasurer of the King of Lower Egypt, the Stolist\footnote{Grdseloff, Ann. Serv., XLIII, 357 ff.} of Min-Amün, the Fourth Prophet of Amün, Simû, the justified.”

A prominent member of the hierarchy of Amün, Simû is named as Fourth Prophet of the god in a statue inscription in Brussels together with his three superiors, the First Prophet, Meryptah, the Second Prophet (and brother-in-law of the king), \clus Anen, and the Third Prophet, Amenemhet.\footnote{Capart and Spiegelberg, Ann. Soc. d'Arch. de Bruxelles, XVI, 167, Fig. 2.} Since the inscription referred to is dated to Year 20 of Amenhotep III and the chapel of Amün in the Malkata palace was probably built for the celebration of the king's second Sed-
festival in Year 34, it would appear that Simūt held the rank of Fourth Prophet for about fourteen years. Before the end of his career he was elevated to the grade of Second Prophet of Amūn and is so referred to on two statues and two shawabty-figures in the Cairo Museum. He appears in the reliefs of the temple at Soleb participating in the celebration of Amenhotep III’s first Heb-sed, and was the owner of a decorated tomb on the Dira abul Naga at Thebes. On one of his statues in Cairo he bears the title “First King’s Son of Amūn,” and the presence of his name on a doorway of one of the king’s temples suggests that, like ‘Amen, he was related to Amenhotep III either by blood or by marriage. The fact that he was evidently in charge of what during the reign of Amenhotep III must have been the fourth most important of the Theban temples of Amūn further suggests that there was some sort of nominal division of responsibility between the four prophets of the god—the High Priest presiding at Karnak and delegating the immediate supervision of the Luxor temple, the king’s mortuary temple, and the Malkata temple to the Second, Third, and Fourth Prophets, respectively.

Simūt may also have been the owner of a rough little sandstone stela, a few battered fragments of which were recovered by Lansing from the ruins of the temple proper and are shown in the photograph at the bottom of Figure 37. A rectangular slab, something over 4.5 cm. in thickness, the stela was once painted white, with blue hieroglyphs and red dividing lines, the latter spaced, on the average, 3 cm. apart. Preserved are parts of a seven-line inscription surmounting an incised design of indeterminate nature and comprising portions of the autobiography of a priest or temple official of Amūn. With the aid of Lansing’s hand copy, a revised version of which is given in Figure 39 (3), we can make out the following phrases:

1. ... the Prince of Princes [introduced me into the House of Amūn, ...]
2. ... for his son, Nebma-rē, who belongs to ... .
3. ...=m[]w() a long lifetime ... as king, living ... .
4. ... life(...) great of victories ... .
5. Went [down] the King’s [Daughter], Henettoneb, in front of ... .
6. great ... of him who causes ... monument which is ... .
7. in the place ... the god’s words which he recited ... .

Mention has already been made of the tile and gilded plaster decoration of a row
of long, narrow rooms which formed part of the southern wing of the temple structure.\footnote{Lansing, Bull. M.M.A. March, 1918. Supplement, pp. 12–13. The rooms referred to are marked "T" on Lansing’s plan of the temple (p. 9). Similar decoration in the Palace of the King is described by Tytus on p. 25 of his Preliminary Report.} Among the elements included in the decoration of the walls or doorways of these rooms were cartouches of Amenhotep III, each represented as resting on a \( \square \)-sign and surmounted by the sun’s disk and double plume. The plaster plumes, \( nb \)-signs, cartouche-outlines, and hieroglyphs, modeled in relief and covered with thin gold foil, had in most instances been damaged almost beyond recognition by dampness and breakage. One more or less intact cartouche containing the king’s prenomen, “\( \text{Nebmaatra} \)”, was brought back by Lansing to New York\footnote{MMA Acc. No. 17.10.1 C.} and is shown, as it was found, in the upper lefthand photograph of Figure 37. The cartouche proper, exclusive of the plumes and \( nb \)-sign, measures 24.5 \( \times \) 12 cm. and consists of a molded plaster frame into which is set a flat oval tile of bright-blue faience, its surface provided with appropriately shaped hollows to take the backs of the gilded plaster hieroglyphs composing the king’s name.

The fragment of a massive sandstone doorjamb shown in Figure 37 (upper right) is also from Lansing’s work in the palace’s temple of Amun. Its chief interest lies in the fact that on it is preserved the lower third of the nomen-cartouche of Horemheb—the legs and tail of the falcon and, below this, the two signs \( \Box \).\footnote{The diamond-shaped mark in the \( \square \)-sign is here replaced by three vertical bands.} There is no record of the exact size of the fragment, but it is evidently a big piece of stone and is unlikely to have come from the temple of Horemheb, which, as already noted, lies a good kilometer to the north of the palace area. The interior of the cartouche appears to have been cut back and recarved and may originally have contained the personal name of Amenhotep III, hacked out by the Atenists and replaced by Horemheb with his own name.

Fragments of three small limestone offering tables, or, perhaps better, basins\footnote{For the probable form of these monuments see Kamal, Tables d’offrandes, p. 71, Nos. 23066 and 23087; Lepsus, Denkmäler, Text, III, 250 [33]. For another possible form see Kamal, op. cit., Nos. 23066, 23062, and 23064.} (Fig. 38), were found scattered throughout the vestibule and columned halls of the temple.\footnote{Rooms A, B, and C on the plan (Lansing, op. cit., p. 9).} The three tables when complete appear to have been uniformly 14 cm. in height, 44 cm. in width from front to back, and perhaps half again as long as they were wide. The bands of hieroglyphs engraved on the upper surfaces of their flat rims range in width from 2.7 (Tables B and C) to 3 cm. (Table A). One and the same inscription, with minor variations, seems not only to have been used on all three of the little monuments but to have been duplicated on each of them. Taking advantage of this fact and restoring a few groups at the beginning and end of the text, we arrive at the following fairly complete reading:

[Long live the Horus, Strong Bull, Kha’emma’et], the Good God, Lord of the Two Lands, Lord of Rîtes, Lord of Crowns, Nebma’rê, the Son of Rê, of his body, whom he loves, Amenhotep, Ruler of Thebes, who made (it) as his monument to Amen-Rê,\footnote{The name of the god, erased on Lansing’s plan, was almost completely preserved in the left-hand inscription of Table C. There is no space in the erased areas of Table A for the customary phrase \( n tf(f) \), “for his father, . . . .”} making for him an “Offering-of-the-Roo foam” in the sight of [Rê] when he rises on the
horizon. May he be given life, stability, and well-being [forever]!

The expression "Offering-of-the-Roof" (udmn n tp-hl) leaves little room for doubt that these small stone basins formed part of the furnishings of an elevated, open-air sanctuary of the type dedicated to the worship of the sun-god, "Râ" of the Roof," and known from texts of the Twentieth Dynasty and later times to have been called "the House of Râ of the Roof of the House of Amûn." Such a sanctuary existed in the great temple at Karnak as early as the reign of Thutmoses III; and the presence of one in so small and unimportant a temple as that of the Malkata palace indicates how prevalent shrines of this type must have been in the Amûn temples of the period.

Since the function of our offering tables was presumably to receive libations and gifts of food presented to the sun-god, it seems frivolous to suggest that they also would have been useful for catching the "fresh myrrh" and "fresh incense" which Heaven, in his Eighteenth Dynasty inscriptions, is said to rain down upon the roofs of royal temples.

A glance at the plan of the northernmost quarter of the palace published by Lansing in 1918 shows that the Temple of Amûn, properly speaking, occupied only the central section of a long building extending across the terraced west end of a vast walled enclosure (see also Fig. 1, above). The northern wing of this building appears to have been given over to offices and magazines—probably for the contributions to the king's second Heb-sed—but the richly decorated rooms at its southern end were certainly intended for some less utilitarian purpose, and its southeast corner was taken up by a luxuriously appointed dwelling house, or small palace. On the north side of the main enclosure are the remains of a large, multi-piered building which is believed to have been the king's Sed-festival Hall, and, adjoining this on the west, a succession of courts and smaller buildings. To the south and east of the enclosure are the ruins of other structures including several large and handsome "villas." There is every probability that the enclosure once contained a big rectangular pool of water fed perhaps from the principal palace lake, the present-day Birket Habu.

Some distance south of the main city at Tell el Amarna there is a generally similar architectural layout consisting of two big rectangular inclosures lying side by side and containing, in addition to pools, villas, magazines, and other buildings, a small temple. This temple was presumably dedicated to the Aten, and the whole complex was called the m3rw, or "pleasure-precinct(?)," of the Aten—usually referred to by modern writers simply as "Maru-Aten." Like "Pr-heqy," the name which he used...
for his principal palace at Amarna, the term "m3rw" was probably derived by Akhenaten from some portion of his father’s palace at Thebes, where, however, the full name would in all likelihood have been “the m3rw of Amûn.” Granted that a part of the Theban palace was so named, we can hardly doubt that the part in question was the isolated northern quarter with the temple and inclosure of Amûn.

Fortunately there is inscriptive evidence to show that Amenhotep III actually did build a “Maru-Amûn” across the river from Luxor, in the general locality occupied by the Malkata temple enclosure. This evidence is found in lines 12–14 of the king’s well-known granite stela in Cairo, where, following descriptions of the mortuary temple in western Thebes and the temple at Luxor, there appears the following account of a hitherto unidentified structure:

Another monument which His Majesty made for his father Amûn, making for him a m3rw (m3t nsw), as an offering to the god, opposite Southern Opet, a place of amusement for my Father in his goodly festival(s). In it I erected a great temple (HR) which is like the Sun (R3) when it appears in glory on the horizon and which is planted with all (kinds of) flowers. Fair is the Primaeval Water (ln3) which is in its lake at every season.

IX. MISCELLANEOUS INSCRIPTIONS

Among the few inscribed objects found in the ruins of the palace which do not belong to one of the eight categories already discussed were two fragments of a “name-stone” of Hatshepsut picked up by Lansing in November, 1917, in the village area to the west of the North Palace. There can be little doubt that the stone came originally from the temple of Hatshepsut and Thutmose III at Medinet Habu, where numerous examples of the same type have been found, and that it had wandered thence into the palace area at a relatively recent date.

Mixed in with the fragments of inscribed jars from the Palace of the King were two potsherds with portions of Eighteenth Dynasty hieratic copies of two famous literary texts: the Instruction of hmenemhet I and its wine is (even) more plentiful than (its) water—like the pouring forth of the Inundation (H-py) created by the Lord of Eternity. Numerous are the possessions of the place. The taxes of every country are received and plentiful tribute is brought before my Father, being the presentations of all lands.

Aside from the comments made in the footnotes there seems to be nothing which needs to be added to this description of what would appear to have been the northern quarter of the Malkata palace, except to note that for an inscription of its type and period it is unusually accurate and complete.
known model letter of the earlier Middle Kingdom (Fig. 39, 5).\textsuperscript{498}

With the exception of some pieces of inscribed alabaster vases from the storerooms of the Temple of Amûn,\textsuperscript{499} of which unhappily I can find no copies or photographs, this completes the corpus of Eighteenth Dynasty inscriptions recovered from the palace by the Metropolitan Museum's expedition. A few Late Dynastic burials with inscribed coffins, some Demotic ostraka, and half a dozen inscribed amphorae of the Greco-Roman Period were also found; but these have no bearing on the history of the Malkata as a royal residence—a history which seems to have ended abruptly with the rise of the Nineteenth Dynasty.

Exclusive of Amenhotep III himself, thirteen royal persons are mentioned on inscribed objects found within the confines of the Malkata palace. Though the names of some of these persons appear on objects or in contexts of no particular historical significance, it seems desirable, nevertheless, to list them all in chronological order accompanied by indications of the types and quantities of the inscriptions in which they occur:

Hatshepsut ........................................... 1 “name-stone,” probably from Medinet Habu
Thutmose III ........................................ 4 document-sealings (Types S 1, 2: Fig. 31); 4 scarabs (Types R 24–27: Fig. 34)
Amenhotep II ........................................ 2 document-sealings (Type S 3: Fig. 31)
Thutmose IV ......................................... 9 jar-labels (Types 31, 32, 45: Figs. 5, 6); 2 document-sealings (Types S 4, 5: Fig. 31)
Queen Mutemuya .................................... 1 jar-label (Type 64: Fig. 7)
Queen Tiy ............................................. 1 jar-label (Type 98: Fig. 8); numerous brick stamps (Types III, IV: Fig. 30); 32 ring bezels (Types R 12–16: Fig. 34); 2 scarabs (p. 233 and n. 419); 1 kohl-tube and 2 vase fragments (Fig. 35, d, q, r)

"The King's (Great) Wife" (=Tiy ?) .................. 26 jar-labels (Types 7, 18, 94, 129, 147, 172, 207: Figs. 4, 8, 10, 11, 13, 14); 1 jar-sealing (Type O: Fig. 26)

Queen Sitamûn ...................................... 51 jar-labels (Types 94–97, 112, 113, 137, 139: Figs. 8, 9, 11); 2 ring bezels (Type R 17: Fig. 34)
Princess Henettoneb ................................. Mentioned on a sandstone stela (Figs. 37, bottom; 39, 3)

Prince Amenhotep (=Amenhotep IV ?) ............ 1 jar-sealing (Type KK: Fig. 27)
Amenhotep IV (Akhenaten) .......................... 3 document-sealings (Types S 97, 120, 124: Fig. 33); 1 ring bezel (Type R 18: Fig. 34)

Smenkhkarê ......................................... 2 ring bezels (Types R 19, 20: Fig. 34)
Tut'ankhamûn ........................................ 1 ring bezel (Type R 21: Fig. 34)
Queen 'Ankhesenamûn (=Ankhesenpaaten) ....... 1 document-sealing (Type S 125: Fig. 33); 1 ring bezel (Type R 22: Fig. 34)

Horemheb ............................................. 1 fragment of sandstone doorjamb (Fig. 37, upper right)

\begin{footnotesize}
\begin{itemize}
\item 498 Hayes, JNES, VII, 1–10 (see Pl. 1. ll. 1 and 3); Posner, in van de Walle, La Transmission des textes littéraires égyptiens, pp. 41–50.
\item 499 Lansing, op. cit., p. 12.
\end{itemize}
\end{footnotesize}