

Sed-Festival Scenes

of

Amenhotep IV

on the

Karnak Talatat

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Thesis submitted in accordance with the requirements of  
the University of Liverpool for the degree of Doctor of  
Philosophy.

1976



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## Preface

The reign of Amenhotep IV - Akhenaten is a period of Egyptian history on which there is much information, most of it of a controversial nature. The Egyptian Sed-festival is another aspect of ancient Egyptian civilisation which is a matter for discussion and has given rise to several interpretations. Amenhotep IV appears to have celebrated a Sed-festival early in his reign and recorded the event in his new temple complex dedicated to the Aten at Karnak. Blocks from the temple buildings, which were re-used after the death of Amenhotep IV, have been examined by the Akhenaten Temple Project and the present study covers a selection of these blocks, i.e. those depicting parts of the Sed-festival. This study may not clarify many points about the Sed-festival itself, but it is hoped that it will shed some light on the development of the cult of the Aten and the effect of this cult on the enactment of a festival which can be traced back to the Archaic Period. I should like to thank Mr. R. Smith and Dr. D. Redford for allowing me to use material from the Akhenaten Temple Project; Prof. H.W. Fairman and Prof. A.F. Shore for their stimulating supervision; Dr. K.A. Kitchen for his valuable suggestions; Dr. C. Nims for copies of the drawings of the scenes in the tomb of Kheruef; Dr. G. Haeny for access to his unpublished photographs of blocks from the mortuary temple of Amenhotep III; the staff of the Akhenaten Temple Project, in particular the late Mr. L. Greener for the draw-

ing of Scene 1; Miss S. Crowgey for her translation, from Russian, of M. Mathieu's article on the Hob-sed; and last, but not least, my husband, for his unfailing encouragement and incalculable help.

Abbreviations

1. Literary.

- AJSL American Journal of Semitic Languages.
- Aldred, Brooklyn, Aldred, C., Akhenaten and Nefertiti, (London, 1973), catalogue of the Brooklyn Museum jubilee exhibition.
- ASAE Annales du Service des Antiquites de l'Egypte.
- BABA Beitrage zur Agyptischen Bauforschung und Altertumskunde.
- BIFAO Bulletin de l'Institut francais d'archeologie orientale.
- Bonnet, RARG Bonnet, H., Reallexikon der Agyptischen Religionsgeschichte, (Berlin, 1952).
- CAH Cambridge Ancient History.
- Caminos, LEM Caminos, R., Late Egyptian Miscellanies, (Oxford, 1956).
- COA City of Akhenaten, (Egypt Exploration Society Memoirs).
- FIFAO Fouilles des Institut Francais d'Archeologie Orientale.
- Gardiner, AEO Gardiner, A., Ancient Egyptian Onomastica, Vols. I and II, (Oxford, 1947).
- Hornung, AH Hornung, E., Aegyptiaca Helvetica I, (Basel, 1974).

- JAOS Journal of the American Oriental Society.
- JARCE Journal of the American Research Center  
in Egypt.
- JEA Journal of Egyptian Archaeology.
- JEOL Jaarberichte ex Oriente Lux
- JNES Journal of Near Eastern Studies.
- KRI Kitchen, K.A., Ramesseide Inscriptions,  
Vols.I-VI, (Oxford, 1968 ff).
- LD Lepsius, R., Denkmaler aus Agypten und  
Athiopien, 6 parts, (Berlin, 1849-59).
- MAS Munchner Agyptologische Studien.
- MDIK Mitteilungen des Deutschen Archaeolog-  
ischen Instituts Abteilung Kairo.
- Petrie, RT Petrie, W.M.F., Royal Tombs of the First  
Dynasty, Parts I and II, (London, 1900-1).
- PM Porter, B. and Moss, E., Topographical  
Bibliography of Ancient Egyptian Hiero-  
glyphic Texts, Reliefs and Paintings,  
Vols.I-VII, (Oxford, 1931-74).
- Sethe, UrK IV Sethe, K. and Helck, W., Urkunden der  
18. Dynastie, Heft 1-22, (Leipzig and  
Berlin, 1906-58).
- TSBA Transactions of the Society of Biblical  
Archaeology.
- Wb Erman, A. and Grapow, H., Worterbuch der  
agyptischen Sprache.
- ZAS Zeitschrift fur Agyptische Sprache und  
Altertumskunde.



2. Employed in the Catalogue.

BH	broken header, i.e. not full width, or height.
Bl.	block.
BS	broken stretcher, i.e. not full width, or height.
F	fragment, impossible to state whether it is part of a header or a stretcher.
H	header.
L	left.
Pl.	plate.
R	right.
S	stretcher.
Sc.	scene.
TS	temporary scene.

3. Titles.

FP	First Prophet of the King.
GS	Greatest of Seers of Re'-Harakhte.
LP	Chief Lector Priest.
OH	Overseer of the Royal Harem.

## Part I

### The Sed-festival

#### 1. Definition of the Sed-festival.

Before embarking on a discussion of the Sed-festival of Amenhotep IV-Akhenaten as depicted on the Karnak tala-tat,<sup>1</sup> it is necessary to say something about the Sed-festival in general.<sup>2</sup>

Although there is a mass of fragmentary material on this Egyptian festival, it does not combine to give a sufficiently comprehensive picture of the nature or celebration of the festival. However, from the frequency with which it is depicted, it is certain that the Sed-festival was regarded as one of the most important events of a king's reign. There are many scraps of information in the form of reliefs and inscriptions in tombs and temples, obelisks, ostraca, statues, individual blocks of stone from ruined structures and so on.<sup>3</sup> However, no complete representation of the Sed-festival has survived, like that of the festival of Sokar at Medinet Habu,<sup>4</sup> for example, and many pieces of evidence are on blocks from walls which have either collapsed or been deliberately dismantled and their original position is not always certain. The reign of Ramesses II, which is well documented in other respects, has so far failed to provide a complete pictorial record of this festival, even though inscriptions state that this king celebrated fourteen Sed-

festivals.<sup>5</sup>

The purpose for which the Sed-festival was enacted appears to have been the symbolic renewing of the power of the kingship. This conception is based on the nature of the rites involved,<sup>6</sup> such as the blessing of the gods and the reenactment of the coronation,<sup>7</sup> and also on the search for the origin of the festival. With regard to the latter, it has been suggested that the Sed-festival was a more humane or civilised development of the ancient tradition of ritually murdering the tribal chief before he began to grow old and lose his prime.<sup>8</sup> Certain present day Nilotic tribes of the Sudan appear to show traces in their culture of Ancient Egyptian customs and beliefs<sup>9</sup> and one such tribe, the Shilluk, until recently carried out the ritual killing of their king if he began to suffer from ill-health or to grow senile.<sup>10</sup> The reason for this is because, like the Ancient Egyptians, they believe that the welfare of the tribe depends on the well-being of the king. However, conclusive evidence for this custom in prehistoric Egypt and its survival in the rituals of the Sed-festival has not as yet been found. There are indications that a "mock" burial and resurrection using a statue of the king, may have been one of the rites of the festival but this is still uncertain.<sup>11</sup> It was also thought that the Sed-festival was connected with the Osiris cult,<sup>12</sup> which might have added substance

to the theory of ritual murder, but there are various reasons why this idea is unacceptable, the principle one being that the Sed-festival is known before Osiris became a god of the Egyptian pantheon.<sup>13</sup>

The exact meaning of the word sed as applied to this festival has never been completely explained. The earliest writing of the word occurs in the First Dynasty tombs at Abydos where it already has the determinative showing the double pavilion.<sup>14</sup> A number of suggestions have been put forward to explain this term: that it was a word connected with sd, "a tail",<sup>15</sup> but this idea was refuted on the grounds of misinterpretation of the determinative;<sup>16</sup> that it was connected with the land and referred to the ritual dance<sup>17</sup> which appears to have been one of the rites of the festival; and also that it was the name of an ancient jackal-god, who may have been a forerunner of Wepwawet.<sup>18</sup> Another theory suggested that the word was derived from the verb sd, "to clothe", and referred to the king's assumption of the special Sed-festival robe.<sup>19</sup> In several cases, however, where a wish is expressed that the king may celebrate many Sed-festivals, (also often translated as "jubilees"), it appears to have some connection with time, length of reign, lifetime and so on. For example, "I have granted thee millions of Sed-feasts and hundreds of thousands of years";<sup>20</sup> "I give you the jubilees of Re' and the years of Atum";<sup>21</sup> "I have given

you many jubilees, I have given you the lifetime of Re' and the years of Atum".<sup>22</sup> It would, therefore, seem likely that the word sd in some way referred to a period of time such as a generation or a man's expected life-span.

Questions such as these indicate that over the centuries the meaning of the phrase heb-sed seems to have been modified or augmented and acquired some connection with vague divisions of time or "divisions of eternity".<sup>23</sup> Probably because of the larger volume of inscriptional evidence, the nuances of meaning can be more clearly detected in the New Kingdom. In the coronation inscription of Hatshepsut at Deir el Bahri<sup>24</sup> it is said of Tuthmosis I, "He has recognized the auspiciousness of the coronation on New Year's Day as the beginning of peaceful years and of the spending of myriads (of years) of very many jubilees". At the coronation of Haremheb it is proclaimed, "Give him the jubilees of Re' and the years of Horus as king".<sup>25</sup>

In the temple of Seti I at Abydos, in the inscription of a speech of the goddess Seshat,<sup>26</sup> the words heb-sed are written out alphabetically thus , the sign being the usual determinative for a word denoting a division of time.<sup>27</sup> By the time of Ramesses II, the term could apparently mean virtually a generation, a period of

thirty years, as can be seen in the Blessing of Ptah at Abu Simbel.<sup>28</sup> In line 18 the god says, "I give you years by thirties", (rdi n.k rnpwt m hbw-sd). At Medinet Habu, there occurs in a scene showing Thoth presenting jubilees to Ramesses III, "I write for thee Sed-festivals in hundreds of thousands of years like the sand of the sea-shore".<sup>29</sup> This idea of a span of years is also evident at Bubastis where the actual length of time is specified as "Sed-festivals of twelve years each" and "of fifteen years each".<sup>30</sup>

The same concept of a time element connected with the Sed-festival continued in the Ptolemaic period, which is illustrated by the demotic inscription on the Rosetta Stone.<sup>31</sup> There Ptolemy Epiphanes is given the title "the lord of the years of the Sed-festival like Ptah".<sup>32</sup>

From the Ptolemaic period also, there are examples of the word sd as a verb in the phrase sd hb-sd, presumably meaning "to celebrate the Sed-festival".<sup>33</sup>

Various deities were depicted in the act of presenting Sed-festivals to the king<sup>34</sup> and certain gods were apparently believed to have celebrated Sed-festivals of their own.<sup>35</sup> From the Ramesside period onwards the god Ptah-Tatenen was particularly associated with this festival.<sup>36</sup>

## 2. Date of the Sed-festival.

Apart from the reasons why the Sed-festival was celebrated, there is also some doubt about when it took place. The Greek text on the Rosetta Stone translates the royal title written in the hieroglyphic version nb hbw-sd, by the words , "lord of thirty-year festivals",<sup>37</sup> but no explanation is given as to what thirty year period was involved - whether it referred to the celebration of the festival in the thirtieth year of a king's reign, or to a periodic celebration every thirty years, regardless of which king was on the throne or how long he had reigned.

The number thirty does not seem to have had any magical connotation<sup>38</sup> and although some kings did indeed celebrate a Sed-festival in the thirtieth year of their reigns,<sup>39</sup> several celebrated one before their regnal year 30.<sup>40</sup> In addition, some kings who did not even reign for thirty years, nevertheless celebrated a Sed-festival.<sup>41</sup> A number of explanations have been proposed, such as that thirty years represented a generation to the Egyptians,<sup>42</sup> that a king began to number his regnal years from when he became co-regent with his father,<sup>43</sup> and also that it was a division of the Sothic cycle.<sup>44</sup> However, although these theories do occasionally seem to tie up with some of the known dates of Sed-festivals, they do not provide any feasible explanation for the exceptions.<sup>45</sup>

Hayes has argued for the periodic celebration of the Sed-festival every thirty years during the Middle Kingdom<sup>46</sup> but Simpson has opposed this theory and has put forward a convincing case for the celebration of the festival in the thirtieth year of a king's reign,<sup>47</sup> although here again the material is incomplete. Frequent irregularities in this practice occur in the New Kingdom,<sup>48</sup> perhaps due to exceptional circumstances, as the earlier tradition cannot have been entirely forgotten since Tuthmosis III<sup>49</sup> and Amenhotep III<sup>50</sup> both celebrated their first Sed-festival in their thirtieth regnal year, as also did Ramesses II.<sup>51</sup> In cases where a Sed-festival was held before a king's regnal year 30, it is possible that the king's advanced age was the reason,<sup>52</sup> or with a younger man his poor state of health.<sup>53</sup>

Whether the festival was celebrated in the thirtieth regnal year of the kings in the Old Kingdom is less certain, mainly because of the lack of specific year dates for the Sed-festivals known. The only date recorded is for a Sed-festival of Pepi I in approximately year 36.<sup>54</sup> However, there seem to be several exceptions to this theory amongst the kings of the Old Kingdom, as a number of them apparently celebrated Sed-festivals although they reigned for less than thirty years.<sup>55</sup> An interesting parallel may perhaps be seen in Assyria where a thirty-year period was recognized as the length of a king's reign, although the origin of this principle is uncertain.<sup>56</sup>



Some data laid down as evidence of a Sed-festival may not be conclusive and could simply be a pious hope that such might happen, but do not necessarily record an actual event. The various wishes that a king may celebrate "millions of Sed-festivals" come in this category,<sup>57</sup> as do statues apparently depicting the king in the special Sed-festival robe.<sup>58</sup>

In the cases where a king celebrated more than one Sed-festival, the subsequent celebrations were at more or less regular intervals of three years.<sup>59</sup> No reason is given for this in contemporary records but if the festival was intended to renew the king's power, it might perhaps have been considered more necessary as the king was nearing old age.<sup>60</sup>

With regard to the specific point in the civil calendar at which the Sed-festival took place, the date 1 prt, day 1, was considered to be the ideal date for the celebration.<sup>61</sup> Parker has suggested that this may in fact have been the day when the festival was proclaimed, but the actual celebration began on the anniversary of the king's accession.<sup>62</sup> There is substantial evidence to indicate that the forthcoming celebration of the Sed-festival was proclaimed (sr hb-sd) by a high official in various major centres throughout Egypt several months beforehand.<sup>63</sup> This would give time for the necessary preparations which had to be carried out before the

appointed day such as the accumulation of gifts and the assembling of the statues of the gods at the place where the festival was to be held.<sup>64</sup>

If the Sed-festivals of Amenhotep III can be taken as reliable examples,<sup>65</sup> the duration of the celebration covered several weeks. A scheme set out by Van Siclen puts the festival between the dates VIII, 26 and XI, 2, i.e. approximately two months and seven days.<sup>66</sup>

### 3. Location of the Sed-festival.

There are a number of conflicting theories with regard to the place where the festival was celebrated.<sup>67</sup> Gardiner has stated that it was "normally celebrated at Memphis",<sup>68</sup> chiefly on the basis that certain "jubilee mansions," (hwt hb-sd), were apparently situated there.<sup>69</sup> This may have been the case during the Old Kingdom when the capital of Egypt was Memphis, the city founded when the two kingdoms of Upper and Lower Egypt were united. In the Middle Kingdom, however, it is possible that the Twelfth Dynasty kings celebrated their Sed-festivals at Ithet-towy, or perhaps even in the temple of Re' at Heliopolis. Re' had been a prominent god of the Old Kingdom and his prominence continued in the Middle Kingdom, although the god Amun, was growing in importance in the Theban area. Senwosret I erected two great granite

obelisks in front of the temple of Re' at Heliopolis for his Sed-festival<sup>70</sup> and he also built a small peripteral chapel at Karnak for the occasion of his first Sed-festival.<sup>71</sup> A scene showing the king seated in the double pavilion of the Sed-festival occurs on blocks from a door lintel of Senwosret III from the temple of Mont at Medamud,<sup>72</sup> although this does not necessarily prove that this king actually celebrated his Sed-festival there and the same can be said of the lintel from Tell Basta with a similar scene of Amenemhet III.<sup>73</sup>

The evidence from the New Kingdom would appear to be more conclusive. Both Amenhotep I<sup>74</sup> and Amenhotep II<sup>75</sup> built heb-sed chapels at Karnak and when Thutmose III built his Festival Hall in the same temple precinct, he depicted scenes from one of his Sed-festivals in two of the corridors.<sup>76</sup> These monuments at Karnak do not prove definitely that the rulers in question celebrated their Sed-festivals there, but as Thebes was then the capital and Amon-Re' was the most prominent deity, the assumption deserves consideration. Jar labels found on the site of Amenhotep III's great palace complex at Malgata in Western Thebes<sup>77</sup> indicate that he probably celebrated his three Sed-festivals in the temple adjoining the palace, or at any rate in Thebes, and for his second Sed-festival he apparently built a Festival Hall on the same palace site.<sup>78</sup>

Ramesses II appears to have held at least two Sed-

festivals at his Delta residence of Per-Ramesse<sup>79</sup> and Ramesses III may also have celebrated one in the same city.<sup>80</sup> In the Twenty-second Dynasty, one could take the gate at Bubastis with scenes from the Sed-festival of Osorkon II as evidence that this king celebrated the festival there in the temple of Bast, especially as Bubastis was his native town.<sup>81</sup>

In the Ptolemaic period, the evidence seems to indicate that the kings of this dynasty held their festivals at Memphis.<sup>82</sup> It is possible that Alexandria might also have been selected for the celebration of a Sed-festival by one of these kings, but no evidence for this theory has so far come to light.

For several kings monuments showing Sed-festival scenes exist in various parts of Egypt; for example, Senwosret I<sup>83</sup>, Thutmose I<sup>84</sup>, Thutmose III<sup>85</sup>, Amenhotep III<sup>86</sup>, Amenhotep IV-Akhenaten<sup>87</sup>, and Ramesses II<sup>88</sup>. Presumably the festival was actually celebrated in one particular place, but shrines or obelisks were erected in various temples to record the event up and down Egypt, where the presiding deity was an important one or a special favourite of the ruling dynasty. Sed-festival reliefs in mortuary temples and pyramid or tomb complexes were probably intended to ensure that the king could celebrate the festival in his after life.<sup>89</sup> The earliest example of this concept is the Step Pyramid complex of Zoser

at Saqqara which provided all the physical requirements.<sup>90</sup>

#### 4. Evidence of Sed-festivals.

In order to reconstruct any kind of scheme of the rites performed in the Sed-festival, it is necessary to examine the existing evidence, particularly scenes, or parts of scenes which appear to illustrate different phases of the festival.

Evidence of the Sed-festival from the Archaic Period, (Dynasties I and II), consists almost entirely of the name of the festival on docketts and jars from Hieraconpolis and Saqqara.<sup>91</sup> The situation with regard to Ka-a, the last king of the First Dynasty seems to be a little more precise, as an inscription found on a schist bowl beside the Step Pyramid<sup>92</sup> refers to the "second occasion of the heb-sed," apparently of this king.

Evidence for the Second Dynasty is even more meagre, the only possible material being two statues of Khasekhem, where the king is shown wearing what appears to be the traditional Sed-festival robe, although neither statue has an inscription which might have clarified the matter.<sup>93</sup>

The first major piece of evidence is found in the Third Dynasty. This is the Step Pyramid complex of Zoser at Saqqara,<sup>94</sup> which seems to include certain elements,

shrines, courts and so forth, which were used during the Sed-festival, presumably with the idea that Zoser would thus be able to continue to celebrate the festival in eternity. On the east side of the complex is the Heb-sed court with its two rows of shrines, apparently one for the deities of Upper Egypt and the other for those of Lower Egypt.<sup>95</sup> In the same court is a small platform, or dais,<sup>96</sup> with steps at two adjacent corners, which resembles the one on which the double pavilion, (often shown in Sed-festival depictions), stands. In the same area are a number of unfinished statues of Zoser, who seems to be shown wearing the Sed-festival robe.<sup>97</sup> Stone panels of relief-carving in the Step Pyramid and the South Tomb show the king performing the ritual dance, or running of the course,<sup>98</sup> which appears to have been an important ceremony of the Sed-festival. In the large open court in front of the Step Pyramid are the remains of two B-shaped structures which probably marked the extremes of the course.<sup>99</sup> In the entrance colonnade, a lion-headed base, or throne, was found<sup>100</sup> which resembles such a throne depicted in several representations of the Sed-festival.<sup>101</sup> Without further corroborative evidence, it is difficult to say whether the lay-out of the various Sed-festival elements in Zoser's complex is typical of Sed-festivals of other periods, although it is clear from pictorial representations that shrines of Upper and Lower Egypt and a ritual course, as well as a lion-throne, were used during the festival.<sup>102</sup>

Evidence from the reign of Sneferu, the first king of the Fourth Dynasty, consists of some fragments of relief from the Valley Temple and the Bent Pyramid complex at Dashur.<sup>103</sup> From the reign of his successor, Cheops, there are some blocks from the king's funerary temple at Giza, a number of which were re-used in the Twelfth Dynasty in the pyramid of Amenemhet I.<sup>104</sup> The only other possible piece of evidence from the Fourth Dynasty is a fragment from a statue of Chephren, which shows him wearing the red crown and the Sed-festival robe.<sup>105</sup> From the Fifth Dynasty, there is evidence of Sed-festivals during the reigns of Sahure, Neuserre, Menkauhor and Djedkare. Blocks from the funerary temple of Sahure at Abusir indicate that there was probably a depiction of the Sed-festival in that structure, but the scenes from the sun-temple of Neuserre at nearby Abu Gurob are the earliest detailed depictions known and the fullest record of an Old Kingdom Sed-festival.<sup>106</sup> Definitive evidence, in the form of inscriptions, indicates the celebration of Sed-festivals by Pepi I and Pepi II in the Sixth Dynasty and fragments of reliefs have also been found from the funerary temple of the latter king at Saqqara.<sup>107</sup>

No evidence has so far come to light for Sed-festivals during the First Intermediate Period, (Dynasties VII to IX). Reference to the Sed-festival in an inscription from the time of Merikare<sup>109</sup> of the Tenth Dynasty is ambiguous,

as is material from the reign of Antef II<sup>110</sup> of the following dynasty. Proof for the celebration of a Sed-festival by Mentuhotep II of the Eleventh Dynasty consists of the statues of the king in the Sed-festival robe which were found in his funerary temple at Deir el Bahri,<sup>111</sup> together with an inscription in the Shatt-er-Rigal.<sup>112</sup> An inscription in the Wady Hammamat records a Sed-festival in Year 2 of the reign of Mentuhotep IV.<sup>113</sup>

Sed-festival depictions from the Middle Kingdom are meagre, although occurrences of the festival are attested by inscriptions for most of the kings of the Twelfth Dynasty.<sup>114</sup> The Sed-festival scenes which presumably once existed, have probably disappeared because of the re-use of the blocks on which they were carved by New Kingdom rulers, as happened with many Middle Kingdom structures.<sup>115</sup> The rites described on the so-called Ramesseum Dramatic Papyrus, (BM 10610),<sup>116</sup> apparently go back to ancient antiquity, although the existing document dates from the reign of Senwosret I. Sethe considered the subject to be a coronation ritual,<sup>117</sup> but later Altenmüller<sup>118</sup>, working with a rearrangement of the text by Helck,<sup>119</sup> compared it with similar scenes in the tomb of Kheruef, (Thebes No. 192) and interpreted it as some kind of preliminary ceremony performed on the eve of the Sed-festival.<sup>120</sup>

Some evidence of Sed-festivals can be found from Dynasty XIII; for Sebekhotep II, a door lintel from



Medamud,<sup>121</sup> and for Sebekhotep VI, statues of the king in the Sed-festival robe.<sup>122</sup>

Proof of the Sed-festival in the Second Intermediate Period is not forthcoming as yet, but since this part of Egyptian history is characterised by a great number of kings who reigned only briefly,<sup>123</sup> it is possible that the festival did not occur so frequently, or perhaps was not celebrated at all.

The occurrence of the Sed-festival is reasonably well documented in the New Kingdom.<sup>124</sup> However, pictorial representations are again not attested for all the kings of the Eighteenth Dynasty. There are the remains of some scenes of a Sed-festival of Thutmose III in his Festival Hall at Karnak,<sup>125</sup> but the fullest depictions occur in the reign of Amenhotep III. These are to be found in his temple at Soleb in Nubia,<sup>126</sup> a few scenes in Luxor Temple,<sup>127</sup> blocks from his funerary temple in Western Thebes<sup>128</sup> and scenes in the tomb of Kherefuf.<sup>129</sup> From the blocks found at Karnak and elsewhere in the Theban area, it is clear that Amenhotep IV-Akhenaten's first Sed-festival was extensively depicted in the Aten Temple at Karnak.<sup>130</sup>

Once again, evidence from the Nineteenth Dynasty is largely of an inscriptional nature and Sed-festivals are attested for most of the kings.<sup>131</sup> From the Twentieth Dynasty, there is positive evidence for the celebration

of a festival by Ramesses III.<sup>132</sup>

During the Late Period, Sed-festivals are attested for Shoshenq I, Osorkon II and Shoshenq V of the Twenty-second Dynasty, for Taharqa of the Twenty-fifth Dynasty and possibly for Psammetichus II of the Twenty-sixth Dynasty.<sup>133</sup> The most complete series of scenes from this group is that of Osorkon II at Bubastis.<sup>134</sup>

No specific evidence of the actual celebration of Sed-festivals has survived from the Ptolemaic period, although the importance of this festival was still recognised as can be seen from reliefs and inscriptions at the temples of Edfu,<sup>135</sup> Kom Ombo<sup>136</sup> and Philae.<sup>137</sup> The epithet nb hbw-sd, "lord of Sed-festivals," was included in the titulary of several Ptolemaic rulers.<sup>138</sup> From the Roman period, there is a hieroglyphic inscription in the temple of Philae from the time of Caesar Augustus, which ends with the words, "May he (i.e. Caesar) be rewarded with millions of Sed-festivals and with hundreds of thousands of years on the throne of Horus, the first of the living, eternally", (isw.f m hh n hbw-sd hfnw n rnpwt hr st Hr tpy 'nhw dt).<sup>139</sup>

## 5. The Rites of the Sed-festival.

A certain amount of general information can be extracted from the surviving representations of the Sed-festival with regard to the various rites performed and the way in which they were depicted. Scenes usually show the king wearing either the Upper or Lower Egyptian crown, along with the special Sed-festival robe, and the rites enacted are to a certain extent either parallel or complementary.<sup>140</sup> It seems, therefore, that a number of rites were concerned with either Upper or Lower Egypt and the king wore the respective crown. Presumably these duplicated rites were to emphasize the king's re-assertion of power over both parts of the country.

It also appears that scenes for a particular part of the country were depicted on the correct "geographical" wall of the temple concerned, i.e. Upper Egyptian scenes on the south wall and Lower Egyptian on the north wall.<sup>141</sup> Egyptian temples were normally oriented east-west, with the main entrance at the west end where the temple was on the east bank of the Nile and at the east end when the temple was on the west bank. There are a few exceptions to this rule, notably the temple of Luxor, which is oriented north-south with its main entrance at the north end. However, even here the orientation of the scenes with regard to their geographical significance is usually adhered to.<sup>142</sup>

To obtain an idea of what rites were included in the Sed-festival and the order in which they were performed, an examination will be made of the three most extensive representations which survive, namely:-

- A. The reliefs of Neuserre at Abu Gurob,
- B. The reliefs of Amenhotep III at Soleb,
- C. The reliefs of Osorkon II at Bubastis.

These three will be used as bases, with references to other examples where relevant.

A. Sed-festival scenes in the Fifth Dynasty sun temple of Neuserre at Abu Gurob.

This is the earliest of the three main examples to be quoted. Drawings and a full commentary were first published by von-Bissing and Kees between 1922 and 1928.<sup>143</sup> Borchardt later discussed some aspects of the reliefs<sup>144</sup> and more recently Kaiser has revised the order of the scenes and commented on their interpretation and significance<sup>145</sup> and his suggestions will largely be followed in this discussion. The majority of attention will be paid to the so-called "small Sed-festival depictions" which have survived most fully. These were the scenes depicted in the small chapel, or sacristy, beside the obelisk and they seem to have been repeated in the scenes of the "large Sed-festival depictions" which were the scenes in the substructure of the obelisk itself.<sup>146</sup> The scenes in

the sacristry were apparently carved only on the east and west walls, although the northern part of the walls showed Lower Egyptian scenes and the southern part, Upper Egyptian.<sup>147</sup>

Kaiser has concluded that parts of at least twelve ceremonies were depicted in the sacristry and some of these appear to have been repeated five times, presumably on different wall surfaces.<sup>148</sup> The twelve ceremonies are as follows:-

1. Foundation rites,
2. Inspection and cattle census,
3. Start of procession,
4. Lion-furniture sequence,
5. Homage scene I,
6. Homage scene II,
7. Min sequence,
8. Wepwawet sequence,
9. Driving cattle and allotment,
10. Bringing the palanquin, (i.e. carrying-chair),
11. Mounting the palanquin,
12. Closing palanquin procession.

There seem to be more scenes showing the king in the Upper Egyptian crown than in the Lower Egyptian one. Because of the fragmentary state of the evidence, it is not clear whether this was actually so originally, or whether

it is the result of the collapse and destruction of the building. The Upper Egyptian crown appears in all the ceremonies except number 10, whereas the Lower Egyptian crown appears definitely only in ceremonies number 8 to 12. It is possible that some of the foundation rites may also have been connected with Lower Egypt.<sup>149</sup>

Another interesting point is the complete absence of the queen. As will be seen in the other two examples, she did occasionally appear during the Sed-festival sometimes with other members of the royal family.<sup>150</sup>

The series starts with scenes of foundation rites, apparently for a building constructed specially for the Sed-festival, such as the palace, or "robing-room".<sup>151</sup> In these scenes the king wears the nms-headdress and the short skirt with bull's tail and he is barefooted (as he is throughout the festival). Three small scenes follow in which the king does not appear; they seem to deal with the counting of livestock assigned to the building, the stock being divided according to Upper and Lower Egypt.<sup>152</sup>

Then the festival proper begins with the grand opening procession in which the king is shown walking along with various attendants, priests and the msw nsw, "royal children"<sup>153</sup> in their hooped palanquins. Only the king's legs and feet survive here, but he is presumably wearing

the white crown of Upper Egypt as in the following sequence, as well as the short Sed-festival robe. The aim or destination of the procession is not clear from the remaining fragments, but it was probably the temple or other building chosen for the celebration perhaps, in fact, the chapel in which the next rite takes place.

There now follows what Kaiser calls the "lion-furniture sequence,"<sup>154</sup> interpretation of which has not yet been definitely established. However, due to its apparent position near the start of the festival and the choice of furniture used, it seems most likely that it is some kind of purification ceremony.

Two homage scenes come next, which depict the king enthroned in one side of the double pavilion, receiving homage from dignitaries of Upper and Lower Egypt.<sup>155</sup> The following scene seems to show the king offering to the god, Min, although the remains are somewhat fragmentary.<sup>156</sup> After that is the so-called "Wepwawet sequence," which comprises the Sed-festival dance, or running of the ritual course, under the auspices of Wepwawet whose standard is carried before the king.<sup>157</sup> This is followed by what seems to be the rounding up of livestock and their distribution, but once more the surviving evidence is incomplete. After having his feet washed, the king returns to the palace.<sup>158</sup>

Preparations are then made for the grand closing procession. The king is dressed in his regalia and the palanquins of Upper and Lower Egypt are brought. The festival closes with the palanquin procession to the palace, the procession being performed once for Upper and once for Lower Egypt.<sup>159</sup>

B. Sed-festival scenes in the Eighteenth Dynasty temple of Amenhotep III at Soleb.

Scenes from the first Sed-festival of Amenhotep III occur at Soleb on the west face of the north wing of the pylon and on the north face of the north side of the gateway between the court and the outer hypostyle.<sup>160</sup> It is possible that Sed-festival scenes occurred elsewhere in the temple, but these are unknown because of the present ruined state of other parts of the structure.

The scenes on the west face of the north wing of the pylon show two ceremonies: in the bottom register, "the illumination of the thrones," (hf tntꜣt),<sup>161</sup> and in the seven registers above this the ceremony known as "striking the city gates".<sup>162</sup> An inscription in the bottom register states that the ceremony of illuminating the thrones took place "at daybreak of the Sed-festivals", (r hꜣ tꜣ n  
<sup>163</sup>hbw-sꜣ), and it seems to have been a rite of purification performed over the two thrones in the double pavilion,



which was an important feature of the festival.<sup>164</sup> It is a debateable point whether this was a part of the actual festival, as parallel depictions have not been found elsewhere. It is more likely to have been some kind of preparatory rite before the Sed-festival proper commenced and a similar rite of purification, performed at the beginning of a series of ceremonies, appears to have been common practice in Ancient Egyptian temples.<sup>165</sup>

Throughout this ceremony as depicted at Soleb, the king wears the hprš, or blue crown, and the short skirt with bull's tail. He is assisted by various priests and officials, the most important of whom are the sem-priest and chief priest of Amun, Merire, (sm hm ntr tpy n 'Imn), the chief lector priest, Nebmerutef, (hry-hbt hry-tp), the lector priest of the phyles and second priest of Amun, Simut, (hry-hbt sꜣw hm ntr 2-nw n 'Imn), and a council (ꜣꜣꜣt).<sup>166</sup> Other officials mentioned in a long inscription are the Guardian of the Place (sꜣwty st), the Great One of Upper Egypt (wr Smꜣw), the Guardian of the Broad Hall (or Court) (sꜣwty wsht), the Chief Magician (hry hkꜣyw), the Chief of the Great Ones (hry wrw) and the mother of the god (mwt ntr).<sup>167</sup>

The ceremony of "striking the city gates" is only partially preserved and there is no surviving inscription which definitely states that it comes from a Sed-festival. However, this cannot be discounted, as events depicted on

the same wall presumably took place within the same period of time, unless otherwise stated. Here again, no parallel scenes occur elsewhere as part of a Sed-festival depiction, which would support this supposition. On the other hand, there is a possibility that this ceremony represents that of the "circuit of the wall", (phr h: inb), or the dedication of the temple.<sup>168</sup> In this ceremony the Soleb reliefs again show the king wearing the hprs-crown and the short skirt with bull's tail.

Scenes which can definitely be ascribed to the first Sed-festival of Amenhotep III occur on the north face of the north side of the gateway between the court and the outer hypostyle.<sup>169</sup> The scenes are arranged in eight main registers, all but the top one having a small subsidiary register underneath. In all the scenes the king is wearing the Lower Egyptian crown, which is probably explained by the fact that only the north side of the gateway is preserved and Upper Egyptian scenes were presumably on the south side. It should also be borne in mind that the scenes on the side of the gateway may have been the continuation of scenes which began on the adjacent wall of the court. Registers I and V show figures at the extreme right, who face towards the right as if towards a figure of the king, which can therefore only have been on the adjacent wall. The continuation of a scene on an adjoining wall can clearly be seen on the

gateway of Osorkon II at Bubastis where a corner block shows elements of the same scene on two adjacent faces.<sup>170</sup>

The Sequence of events begins in the bottom register and works its way up to the top. The festival opens at the right-hand side of the first register with a procession in which the king is borne along on the wtst-<sup>171</sup> palanquin, preceded by the Divine Mother of Siut, (mwt ntr n S3wty); the standard of Wepwawet, Lord of Siut, (nb S3wty), i.e. of the South, and the smaller standard of Wepwawet of the North, (mhw),<sup>172</sup> as well as priests carrying various divine emblems.<sup>173</sup> The Royal Children, (msw nsw),<sup>174</sup> follow in their palanquins and Queen Tiy and the two princesses, Isis and Henuttaneb, on foot. A third princess, depicted beneath the other two, may well be Sitamun, but her name does not appear to have survived.<sup>175</sup> A long inscription in front of the king gives the date of the festival and confers special favour on the Estate of Amun-Re<sup>6</sup> and the city of Thebes.<sup>176</sup>

At the left of this register, the king proceeds to the palace on foot, accompanied by the queen and the chief lector priest and royal scribe, Nebmerutef, (hry hbt hry tp ss nsw). At the extreme left, the king and queen with the Royal Children, are shown outside the palace where the king comes "to rest when coming to perform all the rites of the Sed-festival", (htp m 'h;ii hr irt irrwt nb n hb-(sd)).<sup>177</sup> In the subsidiary register which runs

along underneath, there are depicted various male and female attendants who accompany the different stages of the procession.

There is no evidence of foundation ceremonies preceding this opening procession like those at Abu Gurob, (see above, page 21), but these may have been carved on the pylon or elsewhere in the court. There are also no signs of the cattle inspection and census but this ceremony could possibly have been depicted alongside the foundation ceremonies as being another preliminary part of the Sed-festival. The lion-furniture sequence is also absent, although it is possible that this may have been represented on the adjacent wall.<sup>178</sup>

The second register is divided into two parts on the right-hand side; in the lower part, which is not so well preserved, the king is shown before a small shrine containing a standing statue, of which only the legs are now visible. However, comparison with the events in Registers III, IV and VII, indicates that it may have been a statue of Horus. In the upper part, the king stands beside an offering-table and a sem-priest censes before him. Behind the sem-priest stands a man (or perhaps two men), named as the Chief of the Court (hry wsht) and Friend of the Palace (smr pr), and then groups of Courtiers (smrw), who speak about pouring something, (perhaps water for purification), "in the Court", (m wsht).<sup>179</sup> Above them stands the

chief lector priest who grants a king's boon (hṯp di nsw) to Osiris, while officials, amongst whom the title Rulers (hk'w) can be seen, stand before him, some possibly carrying jars. The king is then shown in a shrine before the Great Ennead and his own ka.<sup>180</sup>

The king then processes to another shrine preceded by what looks like the standard of Wepwawet of the North and the lector priest and accompanied by various priests. Inside the shrine the king burns incense to a statue of Khnum, represented as a ram, "who presides over the Hall of Eating", (hnty sh n wnm),<sup>181</sup> and is attended by Chief Magicians (hryw hk yw), the lector priest, a Chamberlain (imy hnt), Sole Friend (smr w'ty) and sem-priest.<sup>182</sup> Afterwards the king proceeds to the palace, again preceded by the Divine Mother of Siut, the standards of the two Wepwawets, the lector priest and other priests with divine emblems. At the extreme left, the king and queen stand outside the palace having come there to rest "when coming from the dais (on) day 3 of the Sed-festival", (hft iit hr tnt t hrw 3 m hb-sd).

In general, the surviving scenes at Soleb are largely concerned with the king making offering to various deities and then returning to the palace, usually preceded by the standards of Wepwawet and their attendants. In the third register, the king offers to Horus again and then to an unidentified god in a shrine, (possibly Khnum, although

the incompleteness of the scene makes positive identification difficult). In the fourth register, he appears before the Great Ennead in a shrine for the second time and then offers lettuces to Horus and censens before Khnum, this time apparently on day 4 of the Sed-festival. On the right-hand side of the fifth register, prostrate and kneeling figures are depicted facing towards the right, presumably paying homage to the king who was depicted on the adjacent wall. Behind the first group of figures are two groups of men running, the groups facing in opposite directions away from each other between two sets of dnb-<sup>183</sup> signs. These may be the remnants of a scene depicting the ritual running of the course, (Wepwawet sequence at Abu Gurob, see page 22), although there are indications that a scene of this ritual probably appeared on the eastern lintel of the gateway.<sup>184</sup> Above the running men are more kneeling and prostrate figures and standing behind the latter is a man whose stance suggests that he is the Herdsman (baty), who is represented thus in other Sed-festival depictions, notably at both Abu Gurob and<sup>185</sup> Bubastis and also on the blocks of Amenhotep IV at Karnak.<sup>187</sup> On the small register below, there are men kneeling with their arms in the hnw position and facing towards the right like the figures above. Behind them are three pairs of women with floral headdresses who recite three proclamations, which are almost identical to some in the<sup>188</sup> reliefs of Osorkon II at Bubastis. The first proclamation

begins with the words, "Horus appears, (he) has received", (h' Hr ssp.n), and if the Bubastis text is an exact parallel may be restored, "Horus appears, (he) has received (the two plumes)", (h' Hr ssp.n(.f swty)).<sup>189</sup>

The remainder of this text is no longer clear in the Soleb reliefs. The second proclamation is also now incomplete but begins, "Hail to the Sed-festivals", (dd mdw ihy hbw-sd), and is therefore similar to the second proclamation in the parallel scene at Bubastis.<sup>190</sup> After these groups of figures, the king is shown with the lector priest, facing left towards three rows of men, each of whom carries a small statue on a pole. He then appears once more before the Great Ennead in a shrine,<sup>191</sup> after which he again offers lettuces to Horus and censes before Khnum,<sup>192</sup> before returning to the palace "to rest when coming from the dais on day(13)<sup>193</sup> of the Sed-festival", (htp m 'h in nsw hft iit hr tnt t m (hrw 13) n hbw-sd). Officials and priests depicted in the subsidiary register include the Vizier (tty), the Sole Friend (smr w'ty), the Friend of the Palace (smr pr), the sem-priest, the priest of Serket (hm ntr Srkt) and several courtiers (smr).<sup>194</sup>

The sixth register seems to contain a parallel of the Abu Gurob Min sequence as the king, accompanied by the queen, is shown burning incense or making offering to Amun-Min at least three times and in return the god grants him "the spending of millions of years, the throne

of Geb and the office of Atum", (dd mdw di.n n.k irt hh  
m rnpwt, dd mdw di.n n.k nst Gb igt 'Itm). Various  
priests are in attendance, their titles being given as  
the Greatest of Seers (wr m-w),<sup>195</sup> the Greatest of the  
Master-Craftsmen (wr hrp(w) hm(w)),<sup>196</sup> the sem-priest  
and the sm-priest.<sup>197</sup> A group of dancers are also  
taking part in the procession as the royal pair retire  
to the palace.

The extreme right-hand part of the seventh register  
is incomplete, although in the main register a group of  
Royal Children (msw nsw) can be seen facing towards the  
right and at the extreme right of the subsidiary register  
a small group of perhaps three priests (hmw ntr) carrying  
offerings. As with Register V, these figures are pre-  
sumably facing towards a figure of the king which may  
have been on the adjacent wall, or possibly in the broken  
part of the main register above. The rest of the  
register is virtually a repeat of the latter parts of  
Register IV, with the king offering to Horus and censuring  
before Khnum before returning to the palace, preceded as  
usual by the two Wepwawet standards and attendant priests.

In the eighth and last register, the right-hand  
part is more incomplete than in the seventh register. In  
the surviving part, the standard of Wepwawet of the South  
is shown being carried "to the Court", (ssp tp w t nst ntr



r wsht). There then follow two depictions of the king and queen once more proceeding to the palace, apparently on day 14 of the festival.<sup>198</sup> There is no subsidiary register below Register VIII.

From the foregoing brief description of the remaining scenes at Soleb, it is obvious that certain aspects of the Abu Gurob representations are missing. However, this can be explained by several factors, the chief one being the present ruined state of the edifice, which means that we only have part of the Sed-festival scenes. In addition, it should be remembered that some one thousand years separate these two representations and over such a long period, artistic conventions and styles, as well as ideas on iconography and religious emphasis, would change to a certain extent. Egyptian festival scenes in general, are not always exact copies of each other and information on a number of important festivals has had to be collated from several different sources, both inscriptional and pictorial.<sup>199</sup> The extent of scenes of a given festival in an Egyptian temple depended on various circumstances, such as the amount of wall space available, the need to include certain scenes in order to fulfil the ritual requirements, the importance of the festival in that particular locality and presumably, whether certain rites involved the local deity,

those obviously being given more prominence than elsewhere. It is, therefore, quite possible to find some rites depicted in only one or two places and the absence of a certain ritual in a temple relief, does not necessarily mean that that ritual was not always a part of the festival in question. Similarly, the occurrence of a ritual which is not paralleled anywhere else, need not signify that it was peculiar to that particular temple.<sup>200</sup>

This assumption is even more pertinent with regard to festival scenes in tombs, not only because the wall space available was much less, but also because scenes in private tombs were usually exclusively concerned with those parts of the festival in which the tomb owner played an active part.<sup>201</sup> In some cases, the most significant parts of a festival may not have been shown in the tomb, because the owner was not high enough in rank to have been present at that point.

In addition to the Sed-festival scenes at Soleb, there are also scenes from the funerary temple of Amenhotep III at Kom el Hitan in Western Thebes<sup>202</sup> and in the Theban tomb of an official named Kheruef, (No.192).<sup>203</sup> The scenes from the funerary temple are only very fragmentary, as the temple was dismantled by later kings and the blocks re-used in other structures, notably the

Temple of Khonsu at Karnak.<sup>204</sup> However, it is possible to detect parallels for scenes at both Abu Gurob and Soleb.<sup>205</sup> In particular, it is interesting to note that the lion-furniture sequence was depicted in the funerary temple, although it is not now visible at Soleb.<sup>206</sup>

The scenes in the tomb of Kheruef relating to the Sed-festival are depicted in the north and south porticoes on either side of the entrance to the first columned hall. Each wall is divided into two registers and depicts on the north side, the king officiating at the ceremony of Raising the Djed-pillar (s'h' dd), and in the south portico, part of the first Sed-festival of the king. The scenes of the Raising of the Djed-pillar<sup>207</sup> are dated to the third Sed-festival of Amenhotep III in regnal year 37 and were said to take place at "daybreak of the Sed-festival", (hd t: n hbw-sd),<sup>208</sup> as was the ceremony of Illuminating the Thrones shown at Soleb, (see above, page 23). This ceremony was, therefore, a preliminary rite, as can also be deduced from the fact that the king is shown wearing the hprs-crown and is not clothed in the traditional Sed-festival robe.<sup>209</sup>

The scenes of Amenhotep III's first Sed-festival in the south portico<sup>210</sup> are clearly a very much abbreviated illustration of parts of the festival and are probably restricted to ceremonies in which Kheruef himself had an

active role. Three events are depicted; the rewarding of high officials, Kheruef among them, by the king, who is enthroned on a dais; the procession of the king and queen from "his Palace of the House of Rejoicing", ('h.f<sup>211</sup>n pr h'y), where Kheruef appears amongst the accompanying officials; and finally, the towing of the evening solar bark, in which Kheruef appears with the royal couple, the chief lector priest and the two viziers.

In the lower register figures connected with the throne scene are depicted. First of all, four pairs of girls with libation vessels, who are described as "children of the chiefs", (msw wrw), probably meaning the chiefs of foreign lands. The remainder of the left-hand part is divided into two registers showing dancing girls and musicians, with an inscription giving the text of their accompanying song. Both the girls with libation vessels and the dancers are paralleled to some extent at Bubastis in the Sed-festival reliefs of Osorkon II<sup>212</sup> and similar dancers can also be traced in possible Sed-festival contexts from the Old and Middle Kingdoms.<sup>213</sup> The Kheruef dancers and the text of their song are almost exactly duplicated on the talatat of Amenhotep IV at Karnak, (see below,

Wente<sup>214</sup> has suggested that the appearance of Hathor in the throne scene and the depiction of the king in the solar bark, indicate the sacred marriage of Hathor and the

king who is identified as the sun-god, thus ensuring "the king's symbolic rebirth at the end of the jubilee".

This is the only scene known at present which shows the king in the solar bark during part of the Sed-festival, although since Amenhotep III claims in the sametomb to be celebrating his first Sed-festival according to the ancient writings,<sup>215</sup> one would expect to find an antecedent somewhere.

An abbreviated representation of part of a Sed-festival of Amenhotep III appears in the so-called Birth Room in Luxor temple<sup>216</sup> in the form of a frieze above three doorways in the east wall. No specific Sed-festival is mentioned and the king is simply shown performing the ritual running of the course and seated in the double pavilion. Since these scenes appear in the Birth Room, along with scenes of the divine birth of the king, acclamation by the gods and the coronation, they are clearly just an indication of the benefits which were predicted for the king at his birth and are not the record of an actual event.

Sed-festival scenes occur in the Festival Hall of Thutmose III at Karnak,<sup>217</sup> although only in a shortened form and they are now somewhat mutilated. However, here again certain basic rituals are represented which are repeated elsewhere. The first scene shows the king and the Iunmutfef priest<sup>218</sup> before the Great Ennead<sup>219</sup> and then

the king performing the ritual running of the course in first the red crown and then the white.<sup>220</sup> He then appears seated in one of the two Sed-festival pavilions, (referred to elsewhere as the double pavilion).<sup>221</sup> On the next stretch of wall, the king is shown first with Iunmutef and Wepwawet and is then depicted being taught to shoot a bow and arrow by first Seth and then Horus.<sup>222</sup> In the last sequence, the king receives life from a deity who is now unidentifiable because of the state of the wall, but who may possibly be Amun-Re', as this god appears in the final scene receiving offerings of incense and precious stones from the king.

The scene of shooting the arrows is not known in any other Sed-festival representations, although a similar ceremony occurs in other festivals, for example, the Festival of Min<sup>223</sup> and the Festival of Behdet at Edfu.<sup>224</sup> Owing to the fragmentary nature of the Sed-festival evidence as a whole, it is impossible to say whether the shooting of the arrows occurred in other Sed-festivals, or not.<sup>225</sup> Moret suggests that it may have been the repetition of a rite first performed at the coronation.<sup>226</sup>

.C. Sed-festival scenes in the Twenty-second Dynasty  
Festival Hall of Osorkon II at Bubastis.

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The Bubastis representation of the Sed-festival of Osorkon II appears to follow very closely that of Amenhotep III at Soleb. As at Soleb, the Bubastis scenes are on a gateway, although here they occur on the inner "passage" walls and the door frames. Parts of both sides of the granite gateway survive but they were found in a collapsed state. However, Naville's reconstruction of the position of the blocks seems reasonably accurate, although ideas vary as to the order in which the scenes should be read.<sup>228</sup>

In the scenes on the outer door frames, (i.e. the east end), the king wears the double crown; on the north passage wall and the inner north door frame at the west end, he wears the red crown and on the south passage wall and the inner south door frame, the white crown.<sup>229</sup> The goddess Bastet, the presiding deity of Bubastis, accompanies the king in most of the scenes.

The scenes on the two faces of the outer door frame, (Naville's walls A and D), show in the bottom two registers, Osorkon II offering to several deities who give him various benefits in return, such as "all life and dominion like Re'", (dī n.k 'nh wꜣs nb mī R' dt),<sup>230</sup> "many Sed-festivals", (dī n.k hb-sd (š?)),<sup>231</sup> and so on. In the

next register on each side, there is a scene showing the king offering a clepsydra<sup>232</sup> to the goddess Nekhbet, accompanied by the queen, the sem-priest, the lector priest and other attendants.<sup>233</sup> The two sides then begin to diverge: on the south side, (Wall A), the king is depicted in procession<sup>234</sup> "proceeding to rest on the dais of Sed-festivals", (šsp tp wst r htp tntst hbw-sd),<sup>235</sup> preceded by the Divine Mother of Siut (mwt ntr n S:wtj) and the standards of the two Wepwawets with their entourage.<sup>236</sup> In all these scenes so far described, the king is wearing the double crown and the long skirt with bull's tail. In the next and subsequent scenes, however, he seems to have changed into the traditional Sed-festival robe.

The following scene on the south side is of great interest, as it appears to be another example of the so-called lion-furniture sequence.<sup>237</sup> Four wide seats are depicted, with animal-shaped legs<sup>238</sup> and a rounded canopy, each standing on a stepped platform and described as "the throne", (hndw), of the south, north, west and east. The king is seated on the first of these thrones, (the southern hndw at the right), while two gods stand on the throne beside him, each with one arm raised. One deity is Tanen but the name of the other is lost, although it may possibly have been Amun, as the figure seems to have a ram's head. Similar pairs of deities stand on the other three thrones,



Atum and perhaps Harmakhis for the north, Kheper and Geb for the west and Isis and Nephthys for the east. The king, however, is only shown on the first throne.<sup>239</sup>

There are inscriptions by the second, third and fourth thrones which read, "(second time) towards the north", (sp 2) hr mhty); "third time towards the west", (sp 3 hr imntt); and "fourth time towards the east", (sp 4 hr i btt), respectively. This probably means that the king sat on each of the thrones in turn, facing each of the four cardinal points. A priest recited four times the formula, "Horus appears, resting on his southern throne and a uniting of heaven and earth occurs", (dd mdw h<sup>r</sup> Hr htp hr st.f rsynt hprrt sm<sup>i</sup> pt r t<sup>3</sup> sp 4). It would seem that in this ceremony, the king is acclaimed by the gods of the four corners of the earth and his authority is recognised. It is significant to note that, as at Abu Gurob, this ceremony is shown at the opening stages of the festival and here too it is depicted as an Upper Egyptian rite on the Upper Egyptian side of the gateway.<sup>240</sup>

The king then continues in procession towards the tnt t-dais, which may be the structure depicted in the topmost register, a pavilion on a platform, with a uraeus-topped canopy.<sup>241</sup> The side of the platform appears to be decorated with 'nh and dd signs holding divine standards, the Souls of Pe and Nekhen<sup>242</sup> seated on thrones and the divine cow with the goddess Meret.<sup>243</sup> The king is

shown inside this pavilion with the 'Imiwt standard<sup>244</sup> in front of him and the deities Wadjet, Nekhbet, Horus and Seth behind him. Various priests and priestesses stand outside the pavilion.

A corresponding scene appears to have existed on the opposite side of the gateway, (Wall D), but the top-most register is now missing.<sup>245</sup> The 'nh,dd and wis signs holding divine standards are still visible, as well as Meret, the divine cow and falcon. The lower registers show priests, priestesses, dancers and officials who appear before the tnt t-dais.<sup>246</sup> In this way, the two parallel scenes complement each other, the one showing the approach to the tnt t-dais and the other, the activities which went on while the king was seated on it.<sup>247</sup>

The rituals now continue on the two passage walls of the gateway. There is some uncertainty as to the correct way in which these scenes are to be read. Naville follows the scenes right round each wall in turn, i.e. A, B and C and then D, E and F.<sup>248</sup> Mathieu considers that walls B and C should be taken together because the registers continue on round the corner in a number of cases.<sup>249</sup> However, she then takes walls A and D at the end, which seems illogical, as the earliest rituals should be depicted on the outer side of the gateway.<sup>250</sup> Uphill, however, is of the opinion that the

walls should be looked at alternately in order to follow the sequence of rituals for both Upper and Lower Egypt, which were being performed simultaneously.<sup>251</sup> Thus, he starts with A, then D, goes on to B and E and finishes with C and F. It is quite clear, however, that some registers on Wall B do continue on to wall C and form parts of the same scene.<sup>252</sup> One would, therefore, assume that at least those areas of walls B and C must be read as one. Some parts of the "buttress" end of wall B also seem to be on the same register as parts of the main wall and again presumably form one entity.<sup>253</sup> In addition, considerably more of the Upper Egyptian scenes on wall B have survived, than the Lower Egyptian scenes on wall E, so the Lower Egyptian rituals are not so well documented. For the purpose of this discussion, each side of the gateway will be described in turn.

#### Walls B and C, Upper Egyptian rituals.

Near the bottom of the "buttress" on wall B are the remains of several lines of an inscription, practically all of which is now lost.<sup>254</sup> The lowest register on the main part of the wall shows Osorkon being led by hand by various deities, amongst whom Thoth, Horus and the Souls of Nekhen are still visible.<sup>255</sup> The rest of the wall consists of a further eight registers, of which the third, fourth and sixth, (counting from the bottom),

appear to continue round the corner on wall C.<sup>256</sup> In addition, the fifth, sixth and seventh registers seem to start on the "buttress" part of wall B.<sup>257</sup>

Only the upper part of the second register from the bottom survives, but it apparently depicted the appearance of the bark of Amun, the upper part of which can still be seen.<sup>258</sup> From the accompanying inscription, it appears that the king was facing the divine bark and may perhaps have been censuring before the god.<sup>259</sup> Except for a few columns of an inscription, the rest of this register is lost, as is also the corresponding level on wall C.

The next register shows the king being borne along in procession on the sp-palanquin,<sup>260</sup> which is carried by Chamberlains (imy-hnt).<sup>261</sup> Beneath the palanquin is an inscription referring to the fact that all lands are under the king's feet; this inscription occurs elsewhere in a similar context.<sup>262</sup> On either side of the king's figure is a long retrograde inscription which gives the date of the festival and a royal decree concerning the city of Thebes. This inscription is almost identical to the opening inscription at Soleb, which also occurs where the king is being carried on his palanquin.<sup>263</sup> The palanquin procession at Bubastis depicts the standards of the two Wepwawets, a censuring priest and male

dancers, who walk in front of the king.<sup>264</sup>

On the "buttress wall almost adjacent to the next main register, the king and queen are shown approaching the palace in order to rest there "when coming to perform the rites of (the Sed-festival)", (htp m 'h in nsw hft iit hr irt irrwt m (hb-sd)).<sup>265</sup> The register on the main part of the wall depicts the king walking towards a shrine and then shows him in this shrine, standing before the standards of the two Wepwawets.<sup>266</sup> Most of the remainder of the register has not survived, but Kees has suggested that the ritual running of the course may have occurred here, as it seems to have been customary for the king to make an offering to Wepwawet before performing this rite.<sup>267</sup> Parts of two boats can be seen where the register turns the corner on to wall C, but their exact significance is not clear.<sup>268</sup>

On the following register the king makes offerings of incense to a series of sacred pillars representing various gods.<sup>269</sup> Once again, the right-hand end of the register is now largely lost, but the few remaining traces of inscriptions and the tops of shrines seem to indicate the presence of other gods, such as Anubis, Nefertem (perhaps represented by the lotus), and Khonsu.<sup>270</sup>

The start of the next register appears to be on the "buttress" and is divided into two parallel depictions,

which show the king, accompanied by the queen, censuring before the "shrines" (itrw) of Upper and Lower Egypt.<sup>271</sup> The shrines themselves, containing statues of the deities of the two parts of the country, are depicted in two rows on the remainder of wall B and continue on to wall C.<sup>272</sup>

The shrines at the beginning of the next register are rather difficult to explain.<sup>273</sup> Mathieu has suggested that they may have been the ones which would not fit at the end of the previous register.<sup>274</sup> This theory could also apply to the priests representing the Souls of Pe and Nekhen, which are shown behind these shrines and also face towards the left.<sup>275</sup> Naville takes them to be an abbreviated representation for the two rows of itrw-shrines, based on the representation of a serpent in two of the shrines, since one of the determinatives for the word itrw is a serpent in a shrine.<sup>276</sup> It seems equally possible, however, that the rows of shrines in the form of the pr-wr and the pr-nw<sup>277</sup>, which are depicted at the same level as the king on the main part of wall B and continue on wall C, could be the itrw before which the king is offering and censuring. In fact, Naville himself refers to them as the itrw.<sup>278</sup>

This register continues with the king offering Maat, while the queen shakes a sistrum behind him.<sup>279</sup> On the main part of wall B are two rows of shrines of Upper and

Lower Egypt, (fifteen in each row), of which almost all the top row have disappeared.<sup>280</sup> The two rows are preceded by representations of various offerings and an inscription which reads, "Let a royal offering be made to the gods in their abodes, the gods of the Sed-festival", (htp di nsw n ntrw hnt hwt ntrw n hb-sd).<sup>281</sup> The king may in fact be offering Maat to the occupants of these two rows of shrines. The shrines contain statues of various forms of the gods Amun, Sobek and Horus, who are not specifically named but are simply called "the great god presiding over the Sed-festival", (ntr 3 hnt hb-sd), or "the great god, lord of the Sed-festival", (ntr 3 nb hb-sd). The register continues with a scene showing the king in procession preceded by the Divine Mother of Siut and the standards of the two Wepwawets and attended by various priests and officials.<sup>282</sup> The procession seems to be moving towards a chapel in which Osorkon is depicted again offering the clepsydra, although the deity to whom it is being offered is now lost.<sup>283</sup> The precise order of events here as the king figures on wall C all face towards the door even though the sequence may be a continuation of wall B, where the king faces in the opposite direction. However, figures in scenes decorating a door frame in an Ancient Egyptian temple normally faced inwards towards the doorway, so the alteration in direction would seem logical to an Ancient Egyptian ob-

server.<sup>284</sup> Thus, it appears that before entering the chapel, the king was purified by six priests.<sup>285</sup>

At the beginning of the following register on the "buttress", the king is shown beside two columns of hieroglyphs which state that he was "appearing in the Hall of Eating in order to cause to appear the majesty of this noble god, Amun-Re', lord of the thrones of the Two Lands and the resting in his place in the Mansion of the Sed-festival", (h<sup>r</sup> m sh n wnm r sh<sup>c</sup> hm n ntr pn spss Imn-R<sup>c</sup> nb nswt t wy htp m st.f m hwt hb-sd).<sup>286</sup> The structure described as the Hall of Eating may very well be the building in which the bark of Amun-Re' is depicted on the main part of wall B at the same level.<sup>287</sup> The Hall of Eating occurs several times in the reliefs at Soleb,<sup>288</sup> where the building thus named contains a statue of the god Khnum, before whom Amenhotep III is burning incense. At this juncture in the Bubastis reliefs, Amun-Re' grants Osorkon II "millions of Sed-festivals", (hh m hb-sd), and "years of eternity on the throne of Horus", (rnpwt.k nhh dt (hr)st Hr).<sup>289</sup> The king and queen then proceed towards another shrine where the king makes offering. This part of the register is only partially preserved and the block with the deity is now missing. In the shrine, the king is accompanied by a group of Chief Magicians (hryw hk<sup>c</sup>yw), who kneel with their arms in the hnw position.<sup>290</sup>



The exact order in which the scenes should be read at the top of walls B and C is obscure. At the top of wall B, Naville placed a group of blocks which appear to show the king advancing towards the steps of the tnt t-dais.<sup>291</sup> Below the dais are 'nh, dd and was signs holding divine standards and facing towards the centre, where two divine falcons<sup>292</sup>, followed by two divine cows and the Meret goddesses of north and south face each other. On the side of the steps are uraei and the Souls of Pe and Nekhen. This seems, therefore, to be another representation of the decoration on the base of the tnt t-dais, which was depicted earlier on walls A and D, (see above, pages 40-41).

The two registers at the top of wall C could possibly belong together. In the lower one are male dancers and musicians, groups of prostrate figures followed by the Herdsman (bati) and Nubian nomads ('Iwntyw Styw), as well as a Wepwawet standard.<sup>293</sup> In the top register, Osorkon stands before the Great Ennead in a chapel called the is. He is then shown receiving an offering, while all round him stand men holding poles with mummiform statues on top of them.<sup>294</sup> The two lower rows of these statues are given names, amongst which Nephthys and Reharakhte are recognisable.

Walls E and F, Lower Egyptian rituals.

Considerably more of wall E is missing than of wall B, although wall F is reasonably well preserved. In addition, links between registers on the "buttress" part of wall E and the main section are not nearly so clear and the significance of what is still visible is more obscure. However, the fourth, fifth and sixth registers from the bottom do seem to continue round the corner on to wall F.<sup>295</sup>

The bottom register on the main part of wall E, shows the king leaving some kind of building with a man running behind him.<sup>296</sup> The whole of the next register on the main part is lost, but on the "buttress" are parts of several horizontal lines of an inscription and some priests.<sup>297</sup> Naville admits that the position of a number of blocks on this side of the gateway is uncertain, but he has placed in the next register, a block showing the remains of three rows of figures and the feet of others in the register above.<sup>298</sup> The figures in the bottom row are dwarfs acting as police (s's) and lector priests,<sup>299</sup> in the middle row a Headman of Pe (hry P), a sem-priest and an unnamed man carrying a bow, and in the third row an Opener of the Mouth (wn-r) and a man with the title "One who carries the hn" (w' hry hn).<sup>300</sup> There is a possibility that these figures belong in the register above,

as part of the scene showing the king seated in a kiosk, or pavilion.<sup>301</sup> Naville stated that he had "no clue whatever" to the position of this block, so he put it in the middle of wall E.<sup>302</sup> In the drawings on plates XIX and XX, however, blocks 1-6 have been drawn in positions which seem to go together reasonably well and register lines and sizes of figures do seem to correspond.

At the same level on the "buttress", there is a large figure of the king in procession, followed by two fan bearers.<sup>303</sup> At the extreme western end of wall E, the king is seated in a kiosk beside which stand several priests, (hmw ntrw).<sup>304</sup> The steps of the kiosk continue round the corner on to wall F and the man named "He who carries the regalia" (hry nws) is kneeling at the top of them, just in front of the kiosk.<sup>305</sup> Before the kiosk are a number of officials who seem to be making some kind of ritual gestures.<sup>306</sup> The precise explanation of these officials and their function at the Sed-festival is not evident at present. The Opener of the Mouth usually officiates at the ceremony of the Opening of the Mouth,<sup>307</sup> but it is not clear whether a statue of the king is being used in ceremonies at this point, which might warrant the presence of this official. Uphill has suggested a funerary association but this theory seems doubtful.<sup>308</sup>

On the "buttress", Naville has placed next a block

showing judges and civic dignitaries (d: d: t wr 'nhw), priestesses and prostrate figures, which is a repetition of part of wall D.<sup>309</sup> What remains of the inscriptions also seems to be identical.<sup>310</sup> If the position of this block is correct, these figures may be standing before the kiosk in which the king is seated in the next register. In front of the kiosk are the standards of the Followers of Horus (šmsw Hr) and an inscription which mentions "the top of the stairs", (tp rwdw), perhaps referring to the kiosk.<sup>311</sup>

The adjacent register on the main part of wall E is again mostly lost. At the eastern end, Naville has placed a block which shows the king seated in another kiosk. However, the position of this block is not absolutely certain, as he originally considered that it might have belonged in the register below, beside a block showing various officials.<sup>312</sup> At the western end of the wall E, there are two depictions of the king dressed in the short skirt with bull's tail and wearing the red crown.<sup>313</sup> When and why he discarded the Sed-festival robe is not now visible and in the scenes on wall F, he is once more wearing the traditional garb. The remainder of wall E is lost.

On wall F, in what appears to be a continuation of the fifth register on wall E, the king is depicted in

procession, attended by a number of officials, including "He who carries the regalia", a sem-priest, a [hm] bity<sup>314</sup> and a lector priest.<sup>315</sup> He is leaving a building called in hieroglyphs \_\_\_\_\_, perhaps to be translated as pr mhw, "the House of the North".<sup>316</sup> Naville suggests that \_\_\_\_\_ should be taken as the determinative of \_\_\_\_\_, meaning h3, "outside", and takes the phrase as pr h3, "coming out from the court" or "coming out into the court", his preference being for the latter.<sup>317</sup> Kees, on the other hand, has seen here evidence of the ceremony of the Circuit of the Walls, taking the phrase as pr h3 inbw, a variant of the more usual phr h3 inbw.<sup>318</sup>

Kees<sup>319</sup> has pointed out that the next register on wall F<sup>320</sup> is a very close parallel of a scene at Abu Gurob which Kaiser has designated as a Homage Scene.<sup>321</sup> The king is shown seated in a kiosk while various officials parade before him and an offering of linen is made.

The next two registers on wall F repeat the subject matter of the surviving upper two registers on the "buttress" part of wall E.<sup>322</sup> These depict men apparently bringing offerings of birds and fishes for various deities. The remainder of the main part of wall E is now lost.

The topmost register on wall F has two representa-

tions of the king, each time seated in a kiosk.<sup>323</sup> It seems that he appears first in the left-hand kiosk and then moves on to the right-hand one. This is indicated by the inscription sw? r tp rwdw, "passing from the kiosk", and the fact that the priests and attendants with the divine standards are all facing away from the kiosk, towards the right.<sup>324</sup> When the king is seated in the right-hand kiosk, two fan-bearers and at least two other officials<sup>325</sup> face him. An accompanying inscription, pr rdi swt hr st, has been translated by Naville as, "the house of putting the fans in their places", which he suggests as an indication that the festival is at an end and the fans are being put away.<sup>326</sup>

Even though the precise order of the scenes is not always certain in the Bubastis reliefs, there are considerable points of similarity between this representation and that of Soleb. Some rites do not seem to occur in exactly the same sequence as they do at Soleb, but it is clear that the two depictions must have been copied from a common source. In addition, certain similarities can also be noted between the depictions of the Sed-festival at Soleb and Bubastis and the much earlier scenes at Abu Gurob, provided that sufficient allowance is made for the difference in time, the varying amounts of available space and the modifications which would occur over such a long period.

Part II  
Sed-festival Scenes  
of Amenhotep IV on the Karnak talatat

1. The Akhenaten Temple Project.

The Akhenaten Temple Project commenced work in October, 1966, under the directorship of Ray Winfield Smith, with the sponsorship of University Museum, Philadelphia, and on a budget from the Smithsonian Institute. An office was set up in Cairo and twice-yearly photographic expeditions were made to Luxor, of some four to six weeks in duration.

The principal aim of the Project was to reassemble, by means of photographs, scenes from the temple which Amenhotep IV built to the Aten at Karnak.<sup>1</sup> One of the most interesting features of this temple was the fact that it was built largely of small sandstone blocks, now known as "talatat",<sup>2</sup> which could be carried by one man. It is generally considered that Amenhotep IV adopted the use of this small block, as opposed to the more usual huge blocks, as a means of speeding up the building process. This has also meant that blocks from this temple can more easily be recognised by their size, as well as by other criteria such as the art style, inscriptions and so forth.

After the end of Amenhotep IV's reign, the Aten temple at Karnak was dismantled, a fate also suffered by buildings in his capital city, Akhetaten.<sup>3</sup> The talatat were used by succeeding kings, particularly Horemheb and Ramesses II, in other structures at Karnak including the foundations of the Hypostyle Hall<sup>4</sup> and as filling in the Second, Ninth and Tenth Pylons.<sup>5</sup> The talatat gradually came to light during the first half of this century, as structures collapsed with age or were deliberately taken down for eventual reconstruction. As the talatat were discovered, they were stored in various parts of Karnak, mainly in the open air<sup>6</sup> and very little was done about properly recording their numbers, content or other data.<sup>7</sup>

After seeing a large number of these blocks in a storeroom against the west wall of the Temple of Khonsu, Mr. Smith conceived the idea of using a computer to categorise the data on the talatat and thus make the sorting-out process easier. Accordingly, the Akhenaten Temple Project came into existence and data coded from photographs in the Cairo office was transferred on to punch-cards, which were then put through the computer at the International Business Machines Centre in Cairo. Ultimately, the computer produced lists of the various types of scenes which appeared on the talatat, giving also details of the scale of figures, which way they were facing, the angle of sun-rays and such like. With the



aid of these lists, the Project staff were able to try and match up blocks by selecting a block and then working out the criteria for the other parts of the same scene, which should appear on any adjoining blocks. As two or more blocks were matched, their photographs were cut out and stuck on to glass plates and each "matching" was given a "temporary scene" number. The numbers of the talatat and the film on which they appeared were recorded on "coding cards", which also showed a plan of the arrangement of the matched blocks.

The storehouses and enclosed areas at Karnak where the talatat are stored, were given "storehouse numbers" and before the blocks were photographed, they were all given a special 9-digit number which was painted on an undecorated surface of the block. This number was designed to indicate the location of each block, i.e. which storehouse it was in and where in the storehouse it was situated. The blocks are stacked in the storehouse on brick bases and each stack was given a section number. The nine digits were arranged as follows:

digits 1 and 2: storehouse number,

digits 3 and 4: section number,

digits 5, 6 and 7: approximate horizontal distance  
from beginning of section to  
centre of block,

digits 8 and 9: row (or course) number, also giving  
approximate vertical height from  
the ground.

For example: 0102 02508

- 01: storehouse 01 beside the Temple of Khonsu,
- 02: section 2,
- 025: this stone is approximately 2.5 metres from the beginning of the section,
- 08: this stone is in course 4, i.e. approximately 80 cms. from the ground.

With regard to the film numbers, the camera used was either a Haselblad or a Rolleiflex, both of which use films with twelve exposures. These twelve exposures were printed side by side in four columns of three exposures each, on one sheet of photographic paper. The films were numbered from one onwards and the exposures on each film were numbered from one to twelve, starting at the top left-hand corner and going down each of the four columns in turn from left to right. As photographs of individual blocks were cut out from the films, film and exposure numbers were written on the back, for example, 169-11 means film number 169, exposure number 11.

Some 30,000 talatat were photographed by the Akhenaten Temple Project, but as some were decorated on more than one surface, approximately 35,000 decorated surfaces were photographed altogether. Of these, about 1,500 can be identified as coming from probable Sed-festival scenes and approximately 750 of these have been matched together. It should

be remembered, however, that these figures could be raised considerably by further matching, as many blocks cannot definitely be connected with Sed-festival scenes except by matching.<sup>8</sup> Talatat and "temporary scenes" which show subsidiary figures, for instance, such as soldiers, priests, officials and so on, could belong in several different types of scene, including those of the Sed-festival.

It is also difficult to say exactly what proportion of the original total of talatat these 30,000 photographed by the Akhenaten Temple Project represent. Talatat extracted from the Ninth Pylon at Karnak since 1967 by the Franco-Egyptian Mission<sup>9</sup> have shown that as they were dismantled from the Aten Temple, they were laid down as filling in almost the same order as they had originally been set in the temple walls. As a result, scenes matched up by the Franco-Egyptian Mission show very few gaps.<sup>10</sup> The talatat studied by the Akhenaten Temple Project, however, came from several different structures in Karnak, including the Hypostyle Hall and the Second, Ninth and Tenth Pylons, (see above, page notes 4 and 5). As the blocks were discovered, they were stored in whatever convenient empty space was available and were moved around as the space was required for other purposes.<sup>11</sup> As a result, a number of talatat disappeared, (some of them probably being stolen), and as

they were not extracted or stored systematically, any possibility of recognising original juxtaposition was lost. In addition, discovery of the Amenhotep IV blocks was usually accidental and was not the aim of the work on the structure where they were found. For example, the talatat in the foundations of the columns of the Hypostyle Hall only came to light because of the collapse of some of the columns at the end of the last century.<sup>12</sup> Legrain extracted over a hundred talatat from the Ninth Pylon through a hole in the north face of the pylon.<sup>13</sup> Chevrier was engaged on repair work on the Second Pylon and discovered talatat as filling, which did actually appear to have been laid in the pylon in more or less their original positions.<sup>14</sup> These later proved to be parts of the so-called "Nefertiti pillars".<sup>15</sup> There are probably still a number of talatat to be discovered in some of the Karnak structures; the Tenth Pylon is badly in need of reconstruction, some parts of the foundations of the Hypostyle Hall have yet to be examined and at present some talatat can clearly be seen high up in the wings of the Second Pylon.

One of the main problems facing the Akhenaten Temple Project was the lack of any sort of ground plan for the Aten Temple at Karnak and also, no definite facts about where the temple was situated. Bouriant suggested in 1885 that it might have been along the line of the Eighth,

Ninth and Tenth Pylons, as a number of talatat had been found there.<sup>16</sup> A more likely site appeared after excavations by Chevrier at the east end of Karnak beyond the Nectanebo gate.<sup>17</sup> Here Chevrier discovered parts of fourteen colossal statues of Amenhotep IV<sup>18</sup> and what appeared to be part of the base of a wall<sup>19</sup>, but he did not record finding any actual talatat. Unfortunately, Chevrier had to abandon the excavations before sufficient finds were made to establish that this definitely was the site of the temple of the Aten.<sup>20</sup>

Without a ground plan, it is difficult to make any estimate as to the number of internal rooms, or even the overall length and width of the structure. There does not seem to have been any fixed rule in Ancient Egypt with regard to the height of temple walls, so any calculations based on the known number of talatat and possible wall height, resulting in a possible temple length, are purely arbitrary and must cover several permutations of possible wall height, as well as making some allowance for possible internal elements. Only a few fragments of columns which may have come from the Aten Temple have been discovered,<sup>21</sup> perhaps because their round shape did not lend itself so well to use as filling, unlike the rectangular talatat. A few large blocks, which could have been architraves, were found in the Ninth Pylon,<sup>22</sup> but these could have belonged to the same structure as

the large-size blocks from the so-called "Re'-Harakhte Temple",<sup>23</sup> which probably dated from a few years earlier than the Aten Temple.

It is possible that the Karnak Aten Temple was unroofed, like the two temples at Akhetaten,<sup>24</sup> although to what extent the designs of the temples were similar is impossible to say at present. Since Amenhotep IV began the Karnak Aten Temple in the first years of his reign, perhaps while he was co-regent with his father, Amenhotep III, and before he changed his name to Akhenaten,<sup>25</sup> it is likely that this earlier temple contained a few conventional elements of temple design and not all the innovations which were evident at Akhetaten.

Several types of talatat have been classed as "architectural blocks", namely those which have more than one surface decorated, or only part of one surface dressed and decorated, the remainder being left undressed. For instance, talatat with either the two long sides, or the two short ends, decorated (i.e. two opposite surfaces), probably come from thin internal walls, or perhaps screen walls. Blocks with two adjacent surfaces decorated must obviously have come from the corner of a wall, as did also the blocks with part of the decorated surface left rough, although this second type of corner block must have come from an "internal" corner, i.e. where the two

blocks impinged on each other at right angles. The only set of blocks of this architectural type whose original locations can be established with any degree of certainty, were the blocks from the Nefertiti pillars.<sup>26</sup> From the arrangement of the scenes on the pillars put together by the Akhenaten Temple Project, it was deduced that they were probably arranged around a courtyard.

The talatat occur as headers and stretchers, the headers being the blocks with the short end decorated and the stretchers those with the long side decorated. The talatat from Karnak are set in the walls in alternating courses of headers and stretchers with the courses of headers in parallel arrangements and the stretchers staggered, thus:

This fact has been determined by the way in which the talatat have been matched together. The arrangement of the blocks of the Nefertiti pillars is different, being largely made up of stretchers and it is possible that some other walls were constructed differently, but too few have been matched to date for any definite statement to be made about this at present.

Mortar was used to join the talatat together and

some allowance was made for this when matching the photographs of the blocks.

## 2. The Number of Sed-festivals celebrated by Amenhotep IV.

Various theories have been put forward as to whether Amenhotep IV celebrated more than one Sed-festival, when and where these festivals took place and whether the festival was also celebrated by the Aten in its aspect as over-king. Gunn in 1923 advocated at least two Sed-festivals, based on the changes in the Aten's names.<sup>27</sup> More recently, Aldred<sup>28</sup> and Uphill<sup>29</sup> have suggested that this king had three Sed-festivals in regnal years 2, 6 and 9 (Aldred), or regnal years 6, 9 and 12 (Uphill).

The Karnak talatat examined so far only appear to depict parts of the first Sed-festival of Amenhotep IV. An inscription from part of a scene showing soldiers and courtiers saluting the king, (Sc. , Pl. ), reads; st' srw smrw t' yw srywt n ms' r rdit 'h'.sn m bah nsw m p' hb-sd tpy n hm.f rdi.n n.f, "Admitting the magistrates, Friends and standard-bearers of the army to cause them to stand in the king's presence at the first Sed-festival of His Majesty which \_\_\_\_\_ granted to him." The words rdi.n n.f are definite, as half of the signs can be seen at the left side of Block 1 of this scene and the subject



of the verb could conceivably be restored as pr Itn, thus demonstrating that the Aten was granting the Sed-festival to the king. The granting of festivals, (particulatly Sed-festivals), to a king, as well as length of years, health, dominion and so on, was a common attribute of several ancient Egyptian deities and it is clear from the inscriptions in the Amarna rock tombs that the Aten also imparted such benefits.<sup>30</sup>

No clear indication is given on the Karnak talatat as to the date of this first Sed-festival. However, the original king's name in all the Sed-festival scenes so far identified was Nfr-hprw-R' w'-n-R' Imn-htp ntr hk' W st. The latest dated document with the king's name as Amenhotep is one of the Gurob Papyri, (Gurob Pap.I,1,1.16)<sup>31</sup>, dated to Year 5 and by Year 6 Amenhotep IV had changed his name to Akhenaten.<sup>32</sup> The first Sed-festival must, therefore, have taken place before Year 6, perhaps as early as Year 2 or 3. There are several factors which would support this theory. Other scholars have already pointed out how quickly the new iconography for Re'-Harakhte-Aten developed<sup>33</sup> and alongside that the new style of art. The main examples are the two scenes on the north and south sides of the inner doorway in the tomb of the vizier, Ramose.<sup>34</sup> The southern scene, showing Amenhotep IV seated under a baldachin with the goddess Maat, is in the traditional style, reminiscent

of a similar scene of the king's father, Amenhotep III, with the goddess Hathor, in the tomb of Kheruef.<sup>35</sup> The text of a speech recited by Ramose, who is standing before the dais, gives the name of Re'-Harakhte without cartouches.<sup>36</sup> The northern scene, on the other hand, is in the new "Amarna style", showing Amenhotep IV and Nefertiti in the Window of Appearances under the rays of the Aten disk.<sup>37</sup> The name and epithets of the Aten are in their early form with the god's name in cartouches preceding the epithets on each side of the sun-disk; R'-Hr-nty h'y m ht m rn.f m sw nty m 'Itn 'Itn 'nkh wr imy hb-sd nb pt t hry-ih gm p 'Itn m pr 'Itn. The names of the king are given as nb tawy Nfr-hprw-R' w'-n-R' di 'nkh nb hswt 'Imn-htp ntr hk West '3 m 'h'w.f. These are also the forms in which the name and epithets of the Aten and the names of the king appear in the Sed-festival scenes on the talatat from Karnak.

Further support for the idea of an early date for this first Sed-festival, can perhaps be deduced from the fact that none of the daughters of Amenhotep IV and Nefertiti appear in the known Sed-festival scenes from Karnak. In other contexts, Meretaten is frequently represented, Meketaten on several occasions and a third princess, presumably Ankhesenpaaten, is shown twice.<sup>38</sup> Princesses were depicted by name in other Sed-festival representations, in

particular those of Amenhotep III<sup>39</sup> and Osorkon II.<sup>40</sup> One would, therefore, expect Meretaten to be shown in the reliefs of her father's Sed-festival on the Karnak talatat, if she had been born before they were executed.

The artistic style employed also seems to indicate that the first Sed-festival took place early in the reign. The features of the king and queen in the Sed-festival scenes are much nearer the conventional idealistic form than the grotesque, hollow-cheeked representations of the fully developed Amarna style which can be seen in other types of scenes on the Karnak blocks.<sup>41</sup> The style in the Sed-festival scenes is that of a transitional stage and would accord with the theory that the Aten Temple at Karnak was built in the first instance for the celebration of the Sed-festival and this decoration was the first to be carried out.<sup>42</sup>

The only date of any sort which appears on a header probably found in the Second Pylon or under the Hypostyle Hall, seems to read ꜥꜣ 3, or possibly ꜥꜣ 5.<sup>43</sup> The date is the only information on this talatat, (the rest of the inscription being on adjoining blocks), and since it is unmatched at present and thus out of context, it is useless to try and read any significance into the date.

It is uncertain whether any importance can be attached

to the few occurrences of the plural form imy hbw-sd on the Karnak talatat.<sup>44</sup> Ten of the instances noted so far occur in the epithets of the Aten which flank the sun-disk. Aldred has suggested that a second Sed-festival in Amen-hotep IV's reign was marked by "the pluralizing of imi hb sd and the acquisition of nb šnn(t) nb 'Itn and the changing of the names of the king and queen."<sup>45</sup> He also states that "on all those early monuments of the reign in which the nomen of the king appears in its original Amenophis form, the phrase imi hb sd is found only in the singular." The evidence from Karnak has now shown that this is not the case. There are two examples where all or part of the king's cartouches are visible, as well as the phrase imy hbw-sd<sup>46</sup> and in both cases the original name in the nomen cartouche was 'Imn-htp ntr hkꜣ Wꜣst. The phrase nb šnn(t) nb 'Itn does not occur anywhere on the sandstone talatat so far examined by the Akhenaten Temple Project.<sup>47</sup>

Three examples of imy hbw-sd occur with the building name rwd mnw n 'Itn or tni mnw n 'Itn,<sup>48</sup> these blocks having been found in the Ninth Pylon. Four occur with the building name gm pꜣ 'Itn, three of these blocks coming from the Second Pylon or the Hypostyle Hall and the fourth from Luxor Temple.<sup>49</sup> Thus it appears that the pluralization of imy hb-sd occurs on blocks from various parts of the Aten Temple in both Sed-festival scenes and otherwise.<sup>50</sup>

The most likely explanation is one already put forward by Aldred, who pointed out that small changes in dogma might not be immediately reflected in the iconography but it would take some time for the stock designs to be revised<sup>51</sup> and this was probably the case with the phrase imy hb(w)-sd on the Karnak talatat. As further support for this theory, Boundary Stela S,<sup>52</sup> which is dated to Year 6, shows the two versions; in the epithets of the Aten on the left of the sun-disk, the singular form imy hb-sd appears, while on the right the plural form imy hbw-sd is shown.

Two instances have been noted on the talatat from Karnak where hb-sd appears in the plural in a descriptive text from part of a palanquin procession scene.<sup>53</sup> In Sc. 15, (Pl.VIII), the queen is shown in her palanquin, beside which is the inscription, fat hmt nswt wrt mrt.f Nfrt-iti m smst hm.f m hbw-sd, "Carrying the great wife of the king, his beloved, Nefertiti, following His Majesty in the Sed-festivals." The second example occurs in a similar inscription in Sc. 22, (Pl.XI), which also depicts Nefertiti in her palanquin; fat hmt nswt wrt m smst nsw hr irt irrw m hbw-sd, "Carrying the great wife of the king following the king in order to perform the rites in the Sed-festivals." It is, however, not certain that these two examples definitely prove the celebration of more than one Sed-festival. If a specific festival was being

described, one would have expected a more specific reference to the actual festival in question, such as hb-sd tpy as in Sc.115, (Pl.XLVII). The meaning implied by the plural strokes in these two cases may be that the queen customarily followed the king in the various rites of the Sed-festival.

With regard to the theory that the Sed-festivals of Amenhotep IV were also celebrated by the Aten as over-king<sup>54</sup>, the evidence from Karnak does not seem to endorse this. The granting of a Sed-festival by the Aten<sup>55</sup> did not mean that it was also celebrating the festival with the king, but was simply performing a function previously carried out by other deities. In the reliefs of the Sed-festival of Osorkon II at Bubastis, the presiding goddess, Bast, grants Sed-festivals to the king<sup>56</sup> and then appears with him in many of the scenes,<sup>57</sup> simply accompanying him but not celebrating any of the rites with him. In the same way on the Karnak talatat, an inscription states that the Aten grants the Sed-festival to the king<sup>58</sup> and then the Aten, in the form of the sun-disk, appears with the king in the scenes depicting the various rites.

The epithets imy hb(w)-sd and nb hb(w)-sd<sup>59</sup> applied at various times to the Aten, do not necessarily indicate that the god held a Sed-festival simultaneously with the king.<sup>60</sup> The title nb hb-sd is applied to several deities

in the Sed-festival scenes of Osorkon II,<sup>61</sup> simply indicating that they were important participants.

There is, however, an unmatched talatat<sup>62</sup> at Karnak which bears the inscription, ---- hb-sd n pꜣ ---- nhh n dt. It is possible that the text may have read hb-sd n pꜣ ꜥItn, "Sed-festival of the Aten", but there is also the possibility that the definite article may have preceded the word hkꜣ, "ruler". The word hkꜣ, enclosed in a cartouche and introduced by pꜣ, is employed elsewhere on the talatat to denote the king.<sup>63</sup>

Gunn<sup>64</sup> and Aldred<sup>65</sup> both suggested that the Sed-festivals of the Aten coincided with the Sed-festivals of the king and Aldred has made them synchronize with the three known Sed-festivals of Amenhotep III.<sup>66</sup> The question of whether the Aten itself celebrated any Sed-festivals has already been dealt with in the preceding paragraphs. With regard to the second point, the Karnak blocks give no indication whatsoever that the festival there depicted coincided with any of the Sed-festivals of Amenhotep III. The name of that king only occurs once on a fragment stored with the talatat at Karnak.<sup>67</sup> The carving on this fragment is in raised relief, whereas the talatat are almost all decorated in sunk relief. It is possible, therefore, that this fragment is part of a much larger block from another building in Karnak and may never have been included in any of the Aten structures.<sup>68</sup>

The blocks found in the Tenth Pylon from the so-called "Re<sup>f</sup>-Harakhete shrine" are large in size and carved in raised relief,<sup>69</sup> as were also the blocks which made up the Third Pylon,<sup>70</sup> and this fragment may have been part of one of those. As further proof that the Sed-festival depicted is that of Amenhotep IV, it is he and he alone, who is represented and named as king on the Karnak tala-tat.

On the question of whether any Sed-Festivals were subsequently celebrated at Akhetaten, no conclusive evidence has so far come to light from the many remains discovered there.<sup>71</sup> The references on the boundary stelae to the holding of Sed-festivals,<sup>72</sup> is merely a forecast of what it is hoped will take place in the new city and does not refer to an actual event. Neither the royal tomb nor the nobles' tombs have any scenes which might represent the celebration of a Sed-festival in the traditional manner, or even in the form which was used in the enactment at Karnak.<sup>73</sup> None of the many jar labels found at Amarna mentions a Sed-festival, whereas amongst the labels found at Malgata there are many which refer to Sed-festivals of Amenhotep III.<sup>74</sup> The blocks discovered at Hermopolis,<sup>75</sup> probably survivors from the Great Temple at Akhetaten, also show no representation of Akhenaten celebrating a Sed-festival. There are only two blocks<sup>76</sup> amongst those published by Roeder, which could possibly come from Sed-festival scenes but their interpretation is



ambiguous and not at all definite.<sup>77</sup> In view of all this negative evidence from Amarna, the possibility should be considered that with the development of greater extremism in his religious doctrine,<sup>78</sup> Akhenaten abandoned the Sed-festival because of its connections with traditional religious practice and perhaps because he no longer considered himself in need of rejuvenation.

### 3. Location of the celebration of Amenhotep IV's Sed-festival.

#### a) The City.

During the Eighteenth Dynasty, Thebes was the capital of Egypt and the native city of the dynastic family. According to the available evidence,<sup>79</sup> it was in Thebes that Amenhotep III celebrated his Sed-festivals, perhaps following his predecessors in this practice.<sup>80</sup> It seems that his son and successor, Amenhotep IV, also celebrated a Sed-festival in Thebes, not, like his father, in the palace complex at Malgata,<sup>81</sup> but in his own new temple of the Aten at Karnak. There are indications that he may have recorded the event elsewhere, as his father did at Soleb. The Gayer Anderson block<sup>82</sup>, which may have come from Memphis,<sup>83</sup> depicts one of the Sed-festival rites which frequently occurs on the talatat from Karnak.<sup>84</sup> It is possible, therefore, that there was a temple or shrine

of the Aten at Memphis<sup>85</sup> and the celebration of Amenhotep IV's Sed-festival was commemorated there. However, since it is known that Amenhotep IV built his first great temple for the Aten at Thebes<sup>86</sup> and on account of the large number of talatat from Karnak which depict parts of the Sed-festival,<sup>87</sup> it is assumed that the actual celebration was held at Thebes.

b) The Part of the Temple.

In the positively identified Sed-festival scenes on the talatat at Karnak, the only building names mentioned are gm p3 'Itn m pr 'Itn, which is a part of the Aten Temple,<sup>88</sup> and h', "palace", which may be a palace attached to the temple.<sup>89</sup>

Pr 'Itn is probably the name given to the temple enclosure as a whole, as other structures are said to be in it (m) and the word pr has elsewhere been taken to mean the "estate" of a god.<sup>90</sup> Gm p3 'Itn is in pr 'Itn, as are also the structures called hwt bnb'n, "the Mansion of the Benben" of Nefertiti<sup>91</sup> and the sh n 'Itn, "the Shrine of the Aten".<sup>92</sup> The two last named structures are also qualified as being in gm p3 'Itn, but in the case of hwt bnb'n, where this name occurs in the epithets of the Aten, the word gm is written with the feminine ending -t, i.e. gmt p3 'Itn.<sup>93</sup> The use of the -t could be in order to emphasize that this part of the temple

was exclusively for the queen's use and perhaps even separate from gm p3 3Itn.

The name pr 3Itn appears in the epithets of the Aten beside the sun-disk and also in titles or descriptive phrases, where it is occasionally qualified as being in 3Iwnw 3Sm3w,<sup>94</sup> "Southern Heliopolis", i.e. Thebes.<sup>95</sup> Except for one instance among the talatat so far examined,<sup>96</sup> the name gm p3 3Itn appears only in the epithets of the Aten at each side of the sun-disk and in the Sed-festival scenes and all scenes involving the king, it is in the masculine form.

The meaning of gm p3 3Itn m pr 3Itn has been variously interpreted as, "The Disk is Found (or Rediscovered) in the House of the Aten",<sup>97</sup> "Meeting the Disk in the House of the Aten",<sup>98</sup> and "The Disk is in the House of the Aten".<sup>99</sup> However, the fact that the verb gm is in the feminine form in that part of the building reserved for Nefertiti, must have some bearing on the meaning of the name, as it shows that the addition or omission of the -t was deliberate and not just dependent on the whim of the scribe or sculptor. This being the case, gm or gmt cannot be taken as the infinitive or a form of the sdm.f, but must be a participle or relative form. The meaning, therefore, would probably be, "He, (or She) who finds the Aten in the House of the Aten".<sup>100</sup>

It has been assumed that the action illustrated in a given scene took place in the temple building mentioned in the epithets of the Aten in that particular scene.<sup>101</sup> From the present evidence, gm pꜣ 'Itn is the only temple which appears in the Sed-festival scenes, although a number of different types of structure are depicted. Procession scenes show the king and queen leaving what seems to be a palace, which includes a Window of Appearances, although the name by the sun-disk is gm pꜣ 'Itn.<sup>102</sup> The procession goes towards a structure which is probably part of the entrance to the temple and the king makes offerings to the Aten in a series of roofless kiosks.<sup>103</sup> Another scene appears to show a pavilion of some kind<sup>104</sup> and the lion-furniture, familiar from other Sed-festival representations,<sup>105</sup> are also depicted in a roofless shrine.<sup>106</sup> None of these structures is individually names, but are simply depicted as being in the gm pꜣ 'Itn. There are two possible explanations ; either certain kiosks, pavilions and so forth used during a Sed-festival, were only temporary structures which were dismantled when the celebration was over, or, these elements, being integral parts of the temple, had no other specific designation. The Great Temple at Amarna comprised several elements, one of which was called gm 'Itn.<sup>107</sup> According to archaeological evidence and the reliefs in the Amarna rock tombs, this part of the temple contained a number of shrines, or kiosks, identical to those shown on the Karnak blocks and

they also are not individually named.

Redford has recently discussed the possible location of the palace mentioned on the talatat.<sup>108</sup> A palace, used as a robing-room and resting place by the king between ceremonies, is frequently shown in Sed-festival reliefs.<sup>109</sup> In some cases, it may have been a temporary building, perhaps some form of tent or reed-matting hut, which was erected for the occasion. Alternatively, it may have been an actual mud-brick and stone building attached to the temple, like the palace of Ramesses II at the Ramesseum,<sup>110</sup> of Ramesses III at Medinet Habu,<sup>111</sup> or<sup>112</sup> that of Amenhotep III with its Temple of Amun at Malgata.

A number of the Karnak scenes seem to indicate that adjacent to this palace was the court of offering-kiosks, around which a wavy line is drawn.<sup>113</sup> This wavy line probably represents a sinuous wall which is pierced at intervals by a gateway.<sup>114</sup> The same type of wavy line surrounds groups of altars and shrines, before which offerings are being made and men are butchering cattle.<sup>115</sup> It is possible that this line merely depicts the continuation of the same sinuous wall but on a lower register, indicating an area adjacent to the court of offering-kiosks. The wall itself is presumably an example of the sinuous type if mud-brick wall as an enclosure wall, a number of examples of which have been found ranging from the Old to the New Kingdom.<sup>116</sup>

The blocks bearing the name sh n 'Itn m gm p' 'Itn  
m pr 'Itn<sup>117</sup> are unmatched at present, so it is not  
 possible to say what rites were performed in that build-  
 ing. However, there is a possibility that this part of  
 the temple was also connected with Nefertiti,<sup>118</sup> which would  
 exclude it from being included in the Sed-festival scenes.  
 Two of the talatat have the name wsht, "broad hall",<sup>119</sup> but  
 these are also unmatched as yet, thus giving no indication  
 of what activity took place in this hall. The term wsht  
 is used elsewhere to designate a "court of festival"<sup>120</sup>  
 and in the Soleb and Bubastis reliefs,<sup>121</sup> the king in question<sup>122</sup>  
 is said to be proceeding to the wsht in order to perform  
 some rituals, so these two blocks could belong to Sed-  
 festival scenes.

#### 4. Wall area covered by Sed-festival scenes.

Without a ground plan, or almost complete matching  
 of the talatat, it is impossible to give a definite answer  
 to the question of what extent of wall-space the Sed-  
 festival scenes occupied. However, a few conservative  
 estimates can be made on the basis of some of the larger  
 matched scenes.

Sc.1, (Pl.I), the largest Sed-festival scene put to-  
 gether so far, consists of sixteen stretchers in length  
 and nine courses of talatat in height. This would give

an approximate length of eight metres and an approximate height of 2.25 metres. However, both these measurements can be extended by further possible matchings or logical assumptions. For example, on the basis of content and provenance of the blocks, (i.e. from where they were recovered and proximity of storage), Sc.52, (Pl.XXIV), probably belongs to the left of Sc.1.<sup>123</sup> This addition would extend the scene by five stretchers, i.e. 2.50 metres. Beyond the blocks matched at the right of Sc.1, there must be at least one more stretcher to complete the bearers of the queen's palanquin, which would lengthen the scene by a further 50cm.

With regard to the height of Sc.1, present matching puts it at nine courses, i.e. 2.25m. However, three courses would be required at the top to complete the king's figure and the sun-disk, thus adding 75cm, while at the bottom, one must assume that there was another register showing the queen in her palanquin below the register with the king. This additional register would probably be about the same size as the one above which shows the queen in procession, thus increasing the height by five courses, approximately 1.25m. For Sc.1, therefore, we reach an approximate size of 10m. long and 3.50m. high.

Some comparison of measurements can be derived from the large scene made up of talatat recovered from the Ninth Pylon and reassembled by the Franco-Egyptian Mission.

The approximate size of this scene, which has very few gaps, is fifteen stretchers long, (7.50m.), and eight courses high, (2m.).<sup>124</sup> Completion of figures only partly showing would require another stretcher in length and three courses in height, i.e. 50cm. and 75cm., making a minimum size of 8m. long and 2.75m. high.

Recent excavations at the east end of Karnak on the supposed site of the Aten temple, have indicated that there was a wall at least 12m. long which appears to have been decorated with Sed-festival scenes.<sup>125</sup> This accords well with the measurement of length calculated for Sc.1. So far there is no archaeological evidence from Karnak to support the height estimated for Sc.1, but 3.50m. of decorated surface seems a reasonable figure since there would almost certainly be a further metre or so of undecorated surface below the carved area of the wall according to normal practice. The torus and cornice at the top of this wall would add at least one more metre, thus giving a minimum full height of 5.50m. The Nefertiti pillars measured approximately 6m. in height,<sup>126</sup> which could possibly be taken as an indication of the height of the actual walls of other parts of the temple. The colossal statues of Amenhotep IV discovered at the east end of Karnak,<sup>127</sup> apparently in front of the wall mentioned above, all measured in the region of 4m, to which approximately another metre should be added for the socle and perhaps a



further metre if these statues supported the roof of a portico, thus arriving at an approximate figure of six metres in height.

It should be borne in mind, however, that the calculations have been based on Sc.1, which depicts a palanquin procession scene and there are some matched scenes and individual blocks which show parts of another register underneath the procession scene. Assuming that the various palanquin procession scenes covered approximately the same number of courses, the presence of another register depicting a different activity could increase the height of the decorated area considerably. However, only further discoveries and the finding of decorated talatat in situ on the ancient site could confirm this.

Owing to the lack of a ground plan, it is equally difficult to come to a conclusion with regard to the overall length of the decorated areas, since there is no indication of the presence or absence of interior walls. In addition, it is impossible at present to say whether the walls of the Aten structures at Karnak were decorated outside as well as inside. Since the talatat so far recovered do not include any corner blocks amongst those showing Sed-festival scenes,<sup>128</sup> one is unable to say whether the scenes were on one long wall, adjacent or opposite walls.<sup>129</sup>

## 5. Size of figures in Sed-festival scenes.

The size of the king's figure in the Sed-festival scenes ranges from approximately 33cm. high to 66cm high, measured to the top of his crown. Figures of the queen and subsidiary figures are proportionally smaller, ranging from approximately 22cm. to 52cm. in height. On the whole, the smaller scale is used for the scenes of the offering-kiosk series<sup>130</sup> and the larger for the procession scenes and other activities.

It is possible that there were a few large scale scenes of Amenhotep IV performing a Sed-festival ritual but none has so far been positively identified.<sup>131</sup> Large scale figures of Amenhotep IV and Nefertiti, presumably from pylons, are known to have existed.<sup>132</sup> However, since the small size of the talatat means that only a minute part of a large figure appears on each block, such figures are difficult to put together with much certainty. There are two scenes which show large scale figures of subsidiary figures, Sc.155, (Pl.LXII), showing ladies-in-waiting and Sc.156, (Pl.LXII), showing a group of men, (perhaps soldiers), and these do give some indication of what size the accompanying figures of the king and queen must have been.

## 6. The identification of Sed-festival scenes.

Scenes depicted on the Karnak talatat are of several different types and, according to the inscriptions, show various rites and ceremonies which took place in different parts of the temple. Identification of Sed-festival scenes was noted by several scholars, especially because of the importance attached to Amenhotep IV's first Sed-festival and the development of the Aten cult. In December, 1967, Dr. Charles Nims, the then director of the Chicago House Epigraphic Survey, and Prof. Edward Wente made a brief survey of the 16,000 or so blocks in the storehouse against the west wall of the Khonsu Temple, (numbered as O1),<sup>133</sup> and they identified about one hundred talatat as coming from Sed-festival scenes. In March, 1969, I was entrusted with the task of concentrating on the identification and matching of scenes of Amenhotep IV's Sed-festival. Gradually, through comparison with representations of the Sed-festivals of other kings and experience and knowledge gained through matching of the blocks themselves, it was possible to identify many more as coming from Sed-festival scenes. It also became possible to distinguish different activities and ceremonies which apparently formed parts of the Sed-festival celebrations. One of the main aims of this study of the scenes depicting Amenhotep IV's Sed-festival was to discover to what extent his celebrations differed

from those of his predecessors and successors, due to the emphasis on the Aten and the abandonment of most of the traditional gods. It was also hoped that the Karnak scenes might produce some information as to the date of Amenhotep IV-Akhenaten's first Sed-festival and its significance with regard to the Aten.

None of the talatat so far identified as showing Sed-festival scenes is of the architectural type described above.<sup>134</sup> This could mean that the scenes of the festival were on a long wall which incorporated no architectural elements, except at the extreme ends where the scenes may not have been of the Sed-festival, or not easily recognisable as such. It is also possible that those parts of the walls with Sed-festival scenes which do show architectural features, have not yet been discovered. Even without a ground plan, however, it is evident from the matched scenes that there were two sets of scenes for Upper and Lower Egypt, but it is impossible to say whether they were on the same wall or on adjacent, or opposite ones. The Sed-festival scenes may perhaps have been in a special chapel in the temple, or in a court as at Soleb, but until the site is fully excavated, these questions are impossible to answer. Pieces of broken talatat recently excavated on the supposed temple site, appear to indicate that the wall behind the colossal statues<sup>135</sup> was decorated with Sed-festival scenes in which the king was depicted in

the white crown of Upper Egypt.<sup>136</sup> Since this wall is on the south side of what is presumed to be a peristyle court,<sup>137</sup> one would expect to find Upper Egyptian scenes here.<sup>138</sup> However, until the north side of the court is excavated, one cannot be certain that the Sed-festival scenes for Lower Egypt were depicted on the north wall.

One of the main reasons for identifying a scene as showing the Sed-festival and a reason which is more or less indisputable, is any scene showing the king wearing the traditional Sed-festival robe.<sup>139</sup> By noting the activities in which the king is engaged in these scenes, one can recognize other blocks which must come from the same type of scene. The theory was put forward by Aldred<sup>140</sup> that where the rays of the Aten are holding w's as well as 'nh-signs, a Sed-festival is being commemorated. The scenes on the talatat at Karnak do not entirely support this theory. Several of the certain Sed-festival scenes do show the Aten's rays holding both 'nh and w's-signs, but a number of others show the rays with empty hands.<sup>141</sup> It would seem, therefore, that this is another indication of the haste with which the work at Karnak was being carried out<sup>142</sup> and a scene should not be rejected as a possible Sed-festival simply because the Aten's rays are not holding 'nh and w's-signs.

Further scenes, or parts of scenes, can be identified by comparison of other Sed-festival depictions of an

earlier or later date. As mentioned above, (page 58), it is often difficult to decide whether various groups of subsidiary figures belong to a Sed-festival scene, or not. With regard to inscriptions, there seem to be very few long texts which could come from this type of scene.<sup>143</sup> Those inscriptions which definitely occur in Sed-festival scenes are usually titles, or a brief notice of what is happening, for example, "doing obeisance", (sn t), or "carrying the queen", (f t hmt nswt wrt).<sup>144</sup> One of the most interesting scenes<sup>145</sup> is of a group of dancers, the text of whose song is almost identical to that of a similar group of dancers depicted in the scenes of the first Sed-festival of Amenhotep III in the tomb of Kheruef.<sup>146</sup>

The occurrence of the building name gm pr 'Itn m pr 'Itn in the epithets of the Aten may also indicate a Sed-festival scene, since only this name is found in the positively identified scenes. Occasionally, the presumed recovery point of a block can influence its selection as coming from a Sed-festival scene. The majority of the talatat from such scenes are now stored at Karnak in the two storehouses numbered 01 and 02,<sup>147</sup> which contain blocks presumed to have been recovered from the Second Pylon and the Hypostyle Hall.<sup>148</sup> Therefore, any talatat now stored in either of these two storehouses, which appear to fulfil other criteria as possible Sed-festival scenes, are more likely to be selected than blocks from the Ninth Pylon, for example. Some Sed-festival scenes

which have been matched together, do contain talatat from the Ninth Pylon<sup>149</sup> but the majority of the blocks extracted from there bear the building name rwd mnw or tny mnw<sup>150</sup> and depict scenes which are clearly not of the Sed-festival.

The Amenhotep IV talatat found at Luxor Temple probably belong to the same structures as those found at Karnak. The building names which occur on the Luxor blocks are the same and the activities depicted are identical to the scenes on the Karnak talatat. Sed-festival rites are also shown on the Luxor talatat and a small number of them have been matched with talatat from Karnak, thus strengthening the belief that they come from the same building, or buildings.<sup>151</sup> The talatat found at Medamud may also have been taken from Karnak.<sup>152</sup> No building names were found on these blocks<sup>153</sup> but the subject matter of the reliefs is identical to the content of the Karnak talatat. Three of the Medamud talatat<sup>154</sup> depict the king wearing the Sed-festival robe and several others may also belong to Sed-festival scenes.<sup>155</sup> However, no matching has yet been noted between blocks at Medamud and those at Karnak.

Ultimately, the Sed-festival scenes devolved into two main categories; (a) palanquin procession scenes<sup>156</sup> and (b) offering-kiosk scenes.<sup>157</sup> Both of these types depict a sequence of events, (a) showing the king and

queen leaving the palace, mounting their palanquins, in procession, entering the temple and dismounting, then returning to the palace, presumably after performing rites in the temple. Type (b) shows the king offering to the Aten in a series of identical roofless kiosks and processing from one to the other. Both of these scene types depict the king in either the red or the white crown, i.e. parallel scenes for Upper and Lower Egypt.

A third scene type which occurs more than once, appears to show the king standing on the tntat-dais<sup>158</sup> and there are other indications of various rituals, but the incompleteness of the scenes demonstrates how many of the Sed-festival talatat must still be missing.<sup>159</sup>

For comparison with the other Sed-festival reliefs discussed in Part I, see the catalogue in Part III and conclusions in Part IV.



Part IIICatalogue of matched scenes  
and individual talatat.1. Matched scenes.

The scene numbers given are those employed solely for this study; the original "temporary scene" number allotted to each scene by the Akhenaten Temple Project, (see page 56), is shown in brackets. The numbering of the talatat corresponds to the numbering on the plates and wherever possible, the stone number and film number, (see page 56f.), are recorded for each block. The letters S, H, BS, BH and F beside each stone number indicate the type of talatat, i.e. stretcher, header and so on, (see Abbreviations, page

Scene 1, (Project no. T.S.235).

Plate I

92 blocks, (see also Plate XVIII).

	Stone No.	Film No.		Stone No.	Film No.
1. H			9. S	0801 01614	2096-6
2. F	0301 09118	1555-3	10. S		1970-1
3. H	0322 04614	1955-4L	11. S	0322 05012	1949-9
4. H	0323 04916	1965-9L	12. S	0322 04312	1949-4
5. H	0326 04204	1980-9L	13. S	0321 04510	1942-7
6. H	0326 02504	1980-12L	14. S	0801 01610	2095-6
7. S	0321 02714	1954-11	15. S	0323 02810	1943-6
8. S	0323 03806	1971-11	16. S	0208 01201	1464-10

	Stone No.	Film No.		Stone No.	Film No.
17.	S 0802 00501	2098-7	43.	H 0321 01014	1954-8
18.	H 0321 04008	1934-3L	44.	H 0323 04506	1936-2L
19.	H 0323 04412	1950-2	45.	H 0320 04808	1934-12
20.	H 0323 02616	1965-2L	46.	H 0323 04012	1950-2L
21.	H 0323 05216	1965-9R	47.	H 0201 11701	1318-6L
22.	H	1936-10R	48.	H 0315 03110	1939-12R
23.	H 0901 03801	2109-5R	49.	H	1946-10
24.	H 0327 04201	1987-11R	50.	H 0208 01606	1465-5L
25.	H 0209 01604	1485-3R	51.	H 0209 00808	1485-10L
26.	H 0323 04912	1950-1	52.	H 0801 01806	2093-1
27.	H 0209 01401	1484-8L	53.	H 0322 02014	1955-9
28.	H 0323 03708	1936-11	54.	H 0208 01806	1465-5R
29.	H	1936-10	55.	H 0113 15706	318-3
30.	H	1935-1	56.	H 0323 03912	1950-3R
31.	H 0323 04808	1936-9R	57.	S 0322 05512	1949-8
32.	H	2110-8R	58.	S 0320 02501	1983-6
33.	S 0322 02712	1949-1	59.	S 0321 02201	1984-11
34.	S	1943-3	60.	S 0323 02214	1956-2
35.	S 0323 01710	1943-8	61.	S 0801 01904	2093-8
36.	S 0323 04810	1943-2	62.	S 0103 10908	62-7
37.	S 0323 02310	1943-7	63.	S 0103 13108	93-2
38.	S 0323 03210	1943-3	64.	S 0102 13506	64-6
39.	S 0323 03810	1943-4	65.	H 0322 02610	1942-3R
40.	S 0903 00414	2483-3	66.	H 0322 02010	1942-5L
41.	H 0320 03812	1948-1L	67.	H 0321 02610	1963-3
42.	H 0323 02404	1979-11L	68.	H 0321 02008	1934-7

	Stone No.	Film No.		Stone No.	Film No.
69.	H 0323 03012	1949-10L	81.	S 0101 14508	30-11
70.	H 0127 08908	803-1	82.	S 0901 02108	2091-11
71.	H 0902 04001	2100-10	83.	S	26-11
72.	H	1946-10	84.	H 0320 05212	1948-5
73.	H 0318 01812	1946-11R	85.	H 0321 02612	1948-8L
74.	H 0323 02316	1965-3R	86.	H 0315 01509	1938-3
75.	H 0801 02301	2092-3	87.	H 0315 02910	1939-12
76.	H 0201 11708	1318-3L	88.	H	1936-7
77.	H 0201 11706	1318-7L	89.	H 0317 02004	1073-6L
78.	H 0104 02508	46-12R	90.	H 0112 10201	303-11
79.	S 0323 02201	1985-7	91.	H 0209 02704	1488-6L
80.	S 0321 02314	1954-12	92.	H 0321 01818	1962-12

### Commentary.

This is the largest Sed-festival scene reconstructed so far and is interesting not only because of its content, but also because of the good state of preservation of the painted details. The majority of the blocks in this scene were extracted from the Ninth Pylon in recent years. At present, the scene covers 11 courses of talatat and shows 3 registers depicting several episodes in the Upper Egyptian palanquin procession.

In the bottom register, which is to be read from left to right, the king, wearing the white crown and the Sed-festival robe and accompanied by the queen, comes out of

the palace, mounts the basket-shaped palanquin<sup>1</sup> and is borne off. As he leaves the palace, Chamberlains (imy hnt), prostrate themselves before him between the columns of the portico, (bls. 87 and 88). An inscription above each figure reads; sn t3 in imy hnt, "kissing the ground by the Chamberlain". From this point on, the king alone is depicted in this register. On the evidence of the upper two registers and other scenes of the same subject, it is most probable that the queen was shown in her palanquin in another register underneath that showing the king, the Royal Children (msw nsw) also appearing in the same register behind the queen, (cf. Sc.2, Pl.II; Sc.15 and Sc.16, Pl.VIII; Sc.17, Pl.IX; Sc.20, Pl.X).

To the right of the portico columns, the king is depicted standing on the mounting platform beside his palanquin while two fan-bearers hold semi-circular fans above his head. The king holds the flail in his right hand and a long-handled hkl-sceptre in his left, his hands being held against his chest, the position in which they are depicted throughout this scene. In every case, the names and epithets of the Aten on each side of the sun-disk are in the form found in all the positive Sed-festival scenes;<sup>2</sup> R'-Hr-hnty h'y m hnt m rn.f m sw nty m 3Itn, 3Itn 'nh wr imy hb-sd nb pt t3 hry-ib gm p3 3Itn m pr 3Itn, "Re'-Harakhte, rejoicing on the horizon in his name Sunlight which is in Aten, great living Aten who is

in the Sed-festival, lord of heaven and earth abiding in gm pꜣ 'Itn in the House of Aten;" (see bls.65 and 79 where the details are filled in). The names and titles of the king and queen are also given in the usual form; nb tawy Nfr-hprw-Rꜥ wꜥ-n-Rꜥ nb hꜥw 'Imn-htp ntr hkꜣ Wꜥst ꜥꜣ m 'hꜥw.f di 'nh, "Lord of the Two Lands, Nefer-kheperu-Re' wa-en-Re', Lord of Appearances, Amenhotep, divine ruler of Thebes, long in his duration, given life"; hmt nswt wrt Nfrt-iti (or sometimes Nfr-nfrw-'Itn Nfrt-iti) 'nh.ti dt, "Great wife of the king, Nefertiti". The longer name of Nefertiti was presumably employed where there was sufficient space,<sup>3</sup> (see bl.85). The sun-rays which surround the king hold 'nh and wꜥs-signs.<sup>4</sup>

In the centre of the bottom register, the king is shown seated on his palanquin while the kneeling bearers prepare to stand and move off. Behind the palanquin, priests carrying various divine emblems form into a procession (bls.70-73). The items carried by the first two men are not visible, but the next two who are called hm ntr, "prophets", carry door hinges.<sup>5</sup> Next comes a hm ntr n Srkt, "priest of Selket", (the scorpion goddess), who carries a scorpion, while the man behind him carries an oval object,<sup>6</sup> (cf. Sc.146, Pl.LVIII). The next man also has the title hm ntr Srkt and may, therefore, be carrying another scorpion, but it is not visible. Four fan-bearers hold fans behind the king and there may have been another

four in front of the palanquin but they are not visible at present, (cf. the top register). Four pairs of imy hnt prostrate themselves before the king and the inscription, irt sntr hr-h t hm.f, "censing before His Majesty", (bl.92), indicates the presence of a censing priest in front of the palanquin.

At the right, the bearers of the king's palanquin stand up and move off, while fan-bearers hold their ostrich feather fans over the king. A row of priests (hm ntr) follows, each man clad in a leopard skin and holding a divine standard, amongst which the king's placenta, Wepwawet and Horus are visible,<sup>7</sup> (bls.62 and 63).

In the two upper registers, the palanquin procession returns to the palace, the king's part of the procession being depicted in the top register and the part with the queen and the Royal Children in the middle one. In spite of the arrangement of registers, the queen and Royal Children followed the king in this procession, as can be deduced from inscriptions in other scenes of this type, (cf. Sc.15, Pl.VIII; Sc.17, Pl.IX; Sc.22, Pl.XI). These two registers are to be read from right to left. The Royal Children follow the queen in their own hooped palanquins and various officials holding staffs form a part of this section of the procession. In the centre of the middle register, the bearers of the queen's palanquin

are shown kneeling, as are also the bearers of the three Royal Children's palanquins at the right. Immediately behind the queen's palanquin stands a group of ladies-in-waiting, each of whom hold a single-feather fan, (bls.34 and 36). The queen herself wears the long wig and crown with double plumes on her head and carries a fly-whisk in her right hand. A female sphinx wearing the double-plumed crown adorns each side of her palanquin, which has a uraeus frieze at the sides of the throne and another at the top of the canopy.<sup>8</sup> Where the queen is depicted seated in the palanquin, her name and titles are inscribed in front of her face, (bl.35), hmt nswt wrt mrt.f nbt twy Nfrt-iti, "the great wife of the king, his beloved, Lady of the Two Lands, Nefertiti".

On the left, the queen and Royal Children are shown standing in front of their respective palanquins on the mounting platforms outside the columns of the palace portico. The palanquin bearers bow in respect behind the palanquins and ladies-in-waiting and officials are in attendance. The official depicted below the Royal Children is named as the OH. In the top register, at the corresponding points in the procession, the king is shown on his palanquin with standing bearers at the right and kneeling bearers in the centre. Each time he is preceded and followed by fan-bearers and bending officials with staffs are also depicted. Three kneeling men holding

staffs face towards the palanquin in the centre of the register and have one hand outstretched in adoration, (bls.9, 10 and 11). At the left, the king is shown standing on the mounting platform in front of his palanquin while a priest censes before him and the palanquin bearers bow respectfully behind. The columns of the palace portico are visible at the extreme left, being a repetition of those in the middle register.

In spite of the relative continuity of this scene, there are a number of gaps in the matched registers, but with regard to the two registers showing the king, the one may supply the missing information for the other. For example, the priests and prostrate figures which appear in the bottom register are missing from the top one, but they could have been depicted on a subsidiary register at approximately the same height as they are depicted at the bottom. Similarly, the top register shows bending and kneeling men in the procession, represented on a level with the palanquin bearers, whereas in the bottom register this is the part which is missing. No matching has yet been achieved at the right-hand side of this scene, so we do not know where the procession was going to or returning from. However, the most logical destination would be that part of the temple of the Aten where the important religious rites of the Sed-festival were to be enacted, including the offering sequence shown



in the offering-kiosk series, (see Scs.58 to 95, Pls. XXVIII to XXXIX; cf. also Sc.2, Pl.II). Sc.1 is the only palanquin procession scene which shows the king wearing the white crown of Upper Egypt, but there are several smaller scenes depicting parts of the procession, where he is shown in the red crown of Lower Egypt, (cf. Sc.2, Pl.II; Sc.4, Pl.III; Sc.10, Pl.V).

It is interesting to note that the figures of the king in the bottom register and some of his cartouches are defaced. At present, none of the blocks in the top register shows enough of the king to indicate that this was also the case higher up the wall.

Scene 2, (Project no. T.S.137).

Plate II

55 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1.	H 0201 03606	1307-7	10.	S 0202 10417	1344-12
2.	H 0119 07304	522-8	11.	F 0116 06516	679-5
3.	S 0205 16410	1416-11	12.	BS 0210 07412	1516-6L
4.	H 0203 18012	1379-1R	13.	S 0203 05610	1364-2
5.	H 0202 09712	1343-10L	14.	S 0201 05701	1309-1
6.	H 0121 02601	624-5	15.	S 0202 06708	1335-9
7.	H 0124 05804	869-3	16.	H 0202 14404	1345-4L
8.	S 0103 16106	71-1	17.	H 0203 05812	1365-4L
9.	S 0210 00308	1513-12	18.	H 0202 15508	1346-9L

	Stone No.	Film No.		Stone No.	Film No.
19.	H 0210 08612	1516-8	38.	H 0202 05406	1334-1L
20.	H 0202 13308	1346-11L	39.	H 0206 04810	1435-7L
21.	H 0123 13510	754-4	40.	H 0201 05017	1311-4L
22.	H 0203 03315	1361-3R	41.	H 0107 01117	217-3R
23.	H 0207 07708	1454-4R	42.	H 0201 19004	1324-5L
24.	H 0206 08106	1438-8R	43.	H 0159 19605	1204-6
25.	H 0206 07508	1439-4R	44.	H 0206 03901	1424-3R
26.	H 0205 08801	1407-9R	45.	H 0208 07612	1471-9R
27.	H 0122 16618	1006-10	46.	H 0104 12608	41-9R
28.	H 0202 05112	1338-1R	47.	H 0208 06410	1471-12R
29.	H 0203 02508	1360-4R	48.	H 0104 14512	35-2L
30.	S 0210 03708	1513-6	49.	H 0101 07606	12-11R
31.	S 0119 14606	668-4	50.	H 0104 07110	82-7R
32.	S 0202 19714	1354-7	51.	H 0102 08304	70-9R
33.	S 0210 03706	1510-2	52.	S 0203 07312	1365-1
34.	S 0207 04204	1450-8	53.	S 0206 05414	1436-12
35.	S 0203 05004	1363-5	54.	H 0202 06610	1337-9L
36.	S 0202 05006	1334-2	55.	H 0205 07812	1409-3R
37.	S 0203 14006	1373-7			

Commentary.

At present, this scene covers 9 courses of talatat and shows 2 registers. It is the second largest Sed-festival scene and is another version of the palanquin procession, namely the Lower Egyptian procession.

As in Sc.1, the upper register depicts the king's part of the procession, while the queen and Royal Children are shown in the lower register. The scene should be read from left to right. Two representations of the king's palanquin are shown, the bearers standing in each case. At the extreme left, three rows of kneeling men with one hand outstretched, face towards the left, probably towards another representation of the king on his palanquin, (cf. Sc.1, Pl.I, bls.9, 10, 11, 21, 22 and 23). Behind them, the king is carried along on his palanquin, while four fan-bearers hold fans behind his head. He wears the red crown and hold the flail and hk (or wt) sceptre<sup>9</sup>. The Aten's rays hold nh and w's signs and the usual cartouches and epithets of the Aten flank the sun-disk, (see especially bl.4). A priest censes before the king, a retrograde inscription in front of him reading, irt sntr hr-h t hm.f m irr n hb-sd nb, "censing before His Majesty

In the lower register at this point the queen and Royal Children are shown in their palanquins. Although there is no obvious connection between the four blocks in the lower register (bls. 52 to 55) and the blocks above, they have been placed here provisionally because their "cut-off" point is correct and they come from the same locality as the other blocks in the scene. A row of

ladies-in-waiting stands behind the queen's palanquin and three officials bowing behind them are named as an Agent, (rwdw), Policeman (s's), and the OH (imy-r ipt nswt), respectively, (bls. 52 and 53). The three Royal Children in their palanquins follow these officials.

At the right of the upper register, the palanquin procession appears to be passing through a series of square pillars, probably representing some kind of entrance which has two columns in front of it, perhaps supporting the roof of a porch.<sup>10</sup> This is clearly not the palace, (cf. Sc.1, Pl.I), and is, therefore, probably the temple building or complex in which the Sed-festival rites are to be performed. Horse-drawn chariots are depicted in the procession at this point, (cf. Sc.42, Pl.XIX; bls.4 and 11, Pl.LXXV). Behind the bearers of the king's palanquin are four officials. The first man is named as imy-r niwt tity, Mayor of the City and Vizier, (bl.35). The third man carries a bouquet of flowers over his shoulder and the others carry staffs. A priest again censes before the king and parts of other bowing figures can be seen in front and behind the palanquin.

This is the only scene amongst those so far reconstructed, which appears to show something of the destination of the palanquin procession. Sc.33 (Pl.XVI) and Sc. 39 (Pl.XVII) may also depict part of the same structure

as the figures in these scenes again seem to be passing between square pillars.

Scene 3, Project No. T.S.161).

Plate III

6 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0207 03710	2742-3	4. S	0209 03610	1489-9
2. H	0205 16116	1418-1L	5. S	0104 05501	53-11
3. S	0203 14001	2738-7	6. H	0114 14218	521-8

Commentary.

This scene covers 4 courses of talatat and depicts parts of 2 registers. The scene is to be read from right to left. At the right, the king and queen are depicted leaving the palace and proceeding towards the left. The head of the bending LP is visible at the extreme right, his title inscribed above him, hry-hb hry-to. The king is then shown standing before four columns which may actually have been arranged in two pairs and are almost certainly those of the palace portico, (cf. Sc.1, Pl.I). A priest censes before him, traces of the inscription being visible under his arms; irt sntr hr-h't hm.f, "censing before His Majesty". Between the columns, four groups of three prostrate figures each, face towards the king. An identical inscription above

each group reads, sn t in imyw-hnt, "kissing the ground by the Chamberlains", (cf. Sc.1, Pl.I, bls.86 and 87). Bl.4 shows part of a lower register, of which only two hieroglyphic signs, (possibly rdi), and the feathers of a headdress, are visible.

Scene 4, (Project no. T.S.162)

Plate III

3 blocks.

	Stone No.	Film No.
1. H	0124 06804	2724-9
2. S	0207 03814	2743-12
3. S	0601 01308	2022-8

Commentary.

This scene covers 2 courses of talatat and depicts one register. The scene is to be read from right to left. At the right, the king stands before four columns between which four groups of three prostrate figures each, face towards him, (cf. Sc.1, Pl.I, bls. 86 and 87, and Sc.3). No inscriptions are visible beside these figures. At the left, the back of the king's head is shown wearing the red crown. Sun-rays come down around him, two fans are held above his head and the top of the hkr-sceptre which he was holding over his shoulder, is visible at the bottom of bl.2 behind his head.

Scene 5. (Project no. T.S.117).

Plate III

2 blocks.

	Stone No.	Film No.
1. BS	0116 08513	511-5
2. H	0116 08208	511-8

Commentary.

This scene covers 2 courses of talatat and depicts part of one register. The scene is to be read from right to left. The king is shown standing before a column which is probably one of the four usually representing the portico of the palace, (cf. Sc.1, Pl.I; Scs.3 and 4, Pl.III). Above him is the bottom of his nomen cartouche followed by the phrase di 'nh, "given life". The upper part of bl.1 is now damaged, making it impossible to see what crown the king was wearing.

Scene 6, (Project no. T.S.6410).

Plate III

4 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0301 15401	1583-11	3. S	0305 06113	1619-12
2. S	0301 14201	1583-12	4. S	0301 03604	1580-1

Commentary.

This scene covers 4 courses of talatat and depicts 3

registers. The scene is probably to be read from right to left. At the right, (bls.1 and 3), parts of three groups of prostrate figures are shown facing towards the right, presumably towards the king. Above them is a bending priest, also facing right, who carries a nmst-vase in his left hand and a hrp-sceptre in his right. It is possible that he may be the GS, who is shown elsewhere carrying these items, (see Scs.58 to 88, Pls.XXVIII to XXXVII), but there is no inscription to verify this assumption. Behind the prostrate figures are the lower parts of three animals, possibly gazelle, each one led by a man, whose legs are visible behind them. These figures also face towards the right. Below the third animal, (bl.2), are the heads of two figures, possibly priests. Behind these and the gazelle is a "column" of oval shapes which continues on to the stretcher, (bl.4), in the next stretcher course below. The oval shapes have not been identified as yet, although they do occur again on two unmatched blocks, (cf. Pl.LXVII, bls. 13 and 14). At the left, behind the ovals, are several groups of figures, all facing to the left. On the upper block, (bl.2), parts of two rows of figures are visible, showing the legs of two groups of man in the top row, and the heads and shoulders of a group of men with feathers on their heads, who may be soldiers, in the bottom row. On the lower block, (bl.4), there are three groups of figures, one group standing at the right of the ovals and



the two others at the left of them. The group at the extreme left are pouring something on to the ground from jars, possibly water.

It is difficult to be certain about this scene depicting part of the Sed-festival rites. All the blocks in this scene were found in the Ninth Pylon and although several Sed-festival talatat were recovered from there, (see page 86 and Sc.1, page 88), a far greater number depict scenes other than those of the Sed-festival. However, like the Ninth Pylon blocks in Sc.1, these are amongst the earlier extractions and there is, therefore a greater possibility that they may be from a Sed-festival scene.

Scene 7, (Project no. T.S.5522).

Plate IV

2 blocks.

	Stone No.	Film No.
1. H	0207 04210	1451-1R
2. H	0204 07404	1387-3R

Commentary.

This scene covers one course and depicts part of one register. Two groups of prostrate figures face towards the left, three figures in each group. The figures in the lower group wear short wigs and in front of them the

words sn t, "kissing the ground", are visible. The name of the officials performing this action would be on the block beneath, (cf. Sc.8, Pl.IV).

Scene 8, (Project no. T.S.5462).

Plate IV

3 blocks.

	Stone No.	Film No.
1. S	0210 04506	1510-6
2. S	0210 04906	1510-5
3. H	0210 03816	1521-3

Commentary.

This scene covers 2 courses of talatat and depicts one register. The scene should be read from right to left. In the centre of the scene, three pairs of prostrate figures face towards the right. A vertical inscription between their hands reads, sn t in imyw-hnt sn t in, "kissing the ground by the Chamberlains, kissing the ground by". The title of the second group is not visible at present, but they may also have been Chamberlains as they have shaven heads and wear a bandeau like the group above. At the right, there are two rnpt-signs like those at the front of the king's basket-shaped palanquin, which presumably indicates that the king is seated on his palanquin at the right and the Chamberlains are prostrating themselves before him. Below the prostrate

figures is the top of a censer, showing that there must be a priest censuring towards the king, (cf. Sc.1, Pl.I, middle of bottom register). At the top left, (bl.1), is the back of a standing figure who faces towards the left.

Scene 9, (Project no. T.S.82).

Plate IV

4 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. F	0202 02018	1331-11	3. S	0105 07703	288-4
2. H	0116 06504	614-1	4. H	0202 04919	1341-12R

Commentary.

This scene covers 3 courses of talatat and depicts parts of 2 registers. The scene should be read from right to left. The king and queen are depicted leaving the palace and proceeding towards the left. The king wears the Sed-festival robe and carries the flail and the hk (or possibly 'wt) sceptre. The queen wears the crown with double plumes and carries a fly-whisk. The prenomen cartouche of the king is visible at the right, (bl.2). In front of the king, there is part of a column and behind it the hands of two groups of prostrate figures who face towards the king. The word imy(w)-hnt is just visible above each set of hands and in each case would be preceded by the phrase, sn t, (cf. Sc.1, Pl.I, bls.61 and 62, 86 and 87; Sc.8, Pl.IV). Below the king's feet is

the register line and under that, part of an inscription belonging to a lower register; the hieroglyphs visible appear to be wy hr, "arms for", but only further matching can make the true meaning clear.

Scene 10, (Project no. T.S.139).

Plate V

7 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0108 11208	198-10	5. S	0105 09904	287-10
2. H	0210 20004	1532-12R	6. H	0205 06708	1405-7R
3. BS	0202 14510	1345-3	7. S	0119 13006	498-3
4. S	0208 06801	1470-2			

Commentary.

This scene covers 4 courses of talatat and depicts one register. The scene should be read from right to left. This scene shows another episode in the Lower Egyptian palanquin procession, (cf. Sc.2, Pl.II). At the right, the king approaches his palanquin which faces towards him. He is wearing the Sed-festival robe and the red crown and has his hands against his chest, holding the flail over his right shoulder and a long-handled hk'-sceptre over his left. Parts of three fans are visible behind him, the shaft of the first one being shown at the right of bl.6. On the same block, the carrying-pole of

the king's palanquin, with its lotiform end, can be seen in front of his legs. Behind the palanquin, a priest censes towards the king, the usual text inscribed in front of him; irt sntr r-hat hm.f, "censing before His Majesty", (cf. Sc.1, Pl.I, bl.92; Sc.2, Pl.II, bls.33, 34 and 43). Note that r-hat is used here in place of the more usual hr-hat, probably for reasons of space. Behind the priest, two groups of kneeling figures face right towards the king, probably with their arms outstretched in adoration. The first group wear skirts with front pleats, while the second group wear loin cloths. Beneath the palanquin, the bearers bow respectfully beside the block on which the palanquin base rests and they also face towards the king, (cf. Sc.1, Pl.I, bls.9,19 and 20).

Scene 11, (Project no. T.S.127).

Plate VI

3 blocks.

	Stone No.	Film No.	
1. BS	0120 17108	863-11	two parts of the same block.
2. BS	0120 17408	863-12	
3. S	0203 04401	1359-5	

Commentary.

This scene covers 3 courses of talatat and depicts one register. The scene should be read from left to right. The king, his head defaced, is seated on his

palanquin. The block showing the palanquin itself has not yet been recovered, but the presence of the bearers on bl.3 indicates that the king was seated thereon. The king wears a garment with pleated front and sleeves, which may be a detailed representation of the Sed-festival robe, or perhaps a different garment altogether. The crown he is wearing is not visible at present, but he holds the hki-sceptre in his left hand and almost certainly the flail in his right. The bearers of the palanquin are probably standing because they have one hand cupped round the end of the carrying-pole, (cf. Sc.2, Pl.II). Fan-bearers hold fans high up in front of the king, (cf. Sc.1, Pl.I), and at the right, there is the lower part of a priest who is censuring towards him. The word sntr is visible in front of the priest, indicating the presence of the usual inscription, (cf. Sc.10, Pl.V). Beside the priest are the legs of another man who faces right, behind a chariot wheel, (cf. Sc.2, Pl.II).

Scene 12, (Project no. T.S.298).

Plate VI

4 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0119 14408	541-7	3. S	0202 18204	1349-11
2. H	0118 13410	529-5	4. H	0203 15515	1375-5

Commentary.

This scene covers 3 course of talatat and depicts one register. The scenes should be read from right to left. Part of the king can be seen seated on his basket-shaped palanquin, with the falcon at the back of the throne. Four fans are visible behind the king and the heads of two bearers at the back of the palanquin.

Scene 13, (Project no.T.S.84).

Plate VII

3 blocks.

	Stone No.	Film No.
1. H	0106 03704	165-12
2. S	0102 04502	80-12
3. H	0110 04112-	347-9

Commentary.

This scene covers 3 courses of talatat and depicts one register. The scene faces left. The king is seated on his palanquin, while at the right behind him, the arm of a fan-bearer holding a fan-shaft is visible. The body of one standing palanquin bearer can be seen beside the base of the palanquin on bl.3.

Scene 14, (Project no. T.S.85).

Plate VII

2 blocks.

	Stone No.	Film No.
1. H	0173 20017	1155-3
2. S	0203 06104	1363-1

Commentary.

This scene covers 2 courses of talatat and depicts part of one register. The scene faces right. The king is seated on his palanquin, holding the flail over his right shoulder and the hk, (or wt) sceptre over his left. Parts of two rnpt-signs and the hh-figures at the bottom of them can be seen in front of his feet. The sun-rays which surround him are holding nh and w's-signs.

Scene 15, (Project no. T.S.141).

Plate VIII

11 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0203 15508	1373-3	7. S	0210 02112	1517-9
2. H	0201 20004	1324-1L	8. S	0210 03010	1514-9
3. H	0115 11801	439-1	9. H	0205 08012	1409-3L
4. H	0203 08512	1365-7R	10. H	0209 15104	1500-11
5. H	0103 15615	103-1R	11. H	0114 16908	1188-12
6. S	11087 2010	2605			



Commentary.

This scene covers 4 courses of talatat and depicts 2 registers. The scene should be read from left to right. This scene shows part of the palanquin procession, the upper register depicting the king's section of the procession and the lower register the queen's section, (cf. Sc.1, Pl.I). In the upper register, one can see the legs of several of the bearers of the king's palanquin, four pairs standing in front, then a gap to allow for the base of the palanquin, followed by the legs of the first pair of bearers at the back. At the right, in front of the foremost pair of bearers, is a censuring priest who faces towards the palanquin. Part of the usual inscription is visible beneath the carrying-pole of the palanquin; irt entr, "censuring", (cf. Sc.10, Pl.V).

In the lower register, the queen's palanquin is depicted. Three bending men wearing skirts and short wigs are shown in front of it, the first one named as an Agent (rwdw), and the second and third as OH. Immediately in front of the palanquin are 3 columns of text; <sup>1</sup>irt hnt nswt wrt mrt.f <sup>2</sup>irt-itt m smst <sup>3</sup>hn.f m hbw-sd, "carrying the great wife of the King, his beloved, Hefertiti, following <sup>3</sup>His Majesty in the Sed-festivals", (cf. Sc.16, Pl.VIII; Sc.22, Pl.XI). The queen is seated in her palanquin, which is embellished with female sphinxes in double plumed crowns and a canopy with uraeus frieze, (cf. Sc.1,

Pl.I). The queen herself is wearing a long wig and the double-plumed crown and holds the fly-whisk in her left hand. The heads of two pairs of standing bearers are visible on bl.10. Behind the palanquin are two rows of ladies-in-waiting, three in the first row and four in the second. A bending man stands behind them.

On the basis of the scale of the figures, the facing of the scene and the level of the register line, it is probable that this scene belongs with Sc.20, (Pl.X).

Scene 16, (Project no. T.S.145)

Plate VIII

7 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0105 13605	284-10	5. H	0123 15315	780-6
2. H	0203 14904	1372-12R	6. H	0126 02215	1037-5
3. H	0202 09118	1341-10R	7. BS	0104 14406	35-5
4. H	0125 11615	757-4			

Commentary.

This scene covers 2 courses of talatat and depicts parts of 2 registers. The scene faces left. As in the previous scene, the two registers show a part of the palanquin procession, with the king's section in the upper register and the queen's underneath. In the upper register, only feet and knees are visible, the latter probab-

ly belonging to the bearers of the king's palanquin. The groups of feet depicted to the right of the upper register are likely to be those of officials who are taking part in the procession. On bls.2 and 3 is the base of a square object which could be part of a gateway, (cf. Sc.2, Pl.II; Sc.20, Pl.X).

In the lower register, the canopy of the queen's palanquin is visible, with two columns of text in front of it; <sup>1</sup>f:t hmt nswt wrt mrt.f Nfirt-iti m smst <sup>2</sup>hm.f hr irt irrw m hb-sd, "carrying the great wife of the king, his beloved, Nefertiti, following His Majesty in order to perform the rites in the Sed-festival ". For the restoration of the text, compare Sc.22, (Pl.XI), and Pl.LXX, bl.3. Behind the queen's palanquin are two rows of ladies-in-waiting, four in each row, and behind them are several bending officials, the first two having the title OH. At the extreme right, on bl.6, is part of the hooped canopy of one of the Royal Children's palanquins. Under the feet of the ladies-in-waiting are the tops of two heads, probably belonging to the bearers of the queen's palanquin.

Scene 17, (Project no. T.S.3716).

Plate IX

6 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0120 11908	702-2	4. H	0208 07606	1471-4R
2. H	0123 00918	821-10	5. H	0167 17308	947-9
3. H	0171 19806	1211-3	6. H	0125 01304	1044-1

Commentary.

This scene covers 2 courses of talatat and depicts parts of 2 registers. The scene faces left. This scene also shows part of the palanquin procession, the upper register depicting the king's section and the lower register that of the queen and Royal Children. For most of the upper register, only feet and knees are visible, but the stretcher at the left, (bl.1), shows more of the bodies of some figures and thus makes their identification more certain. The kneeling figures are the bearers of the king's palanquin, and in front of them is the lower part of a man who faces towards the palanquin; because of the way in which he is standing he is almost certainly a censuring priest, (cf. Sc.2, Pl.II; Sc.10, Pl.V; Sc.11, Pl.VI).

In the lower register, the canopy of Nefertiti's palanquin can be seen and inside it, at the right-hand side, the tips of the two plumes on the queen's crown. The top of her cartouche is just visible in front of her. Behind

the palanquin are three ladies-in-waiting with their single-feather fans. At the right of the lower register are the tops of the three Royal Children's palanquins with an inscription above them; msw-nsw nty m smswt hm.f, "the Royal Children who are in the retinue of His Majesty".

With regard to the matching of this scene, it is possible that there should be a gap between bls.4 and 5 in order to insert some officials, because in the upper register there are at present not enough kneeling legs visible for the required number of bearers of the king's palanquin, which normally has four pairs of bearers at back and front, i.e. sixteen altogether, (cf. Sc.1, Pl.I; Sc.2, Pl.II). It is also very probable that this scene belongs in the same palanquin procession depiction as Sc.16, (Pl.VIII).

Scene 18, (Project no. T.S.272).

Plate IX

3 blocks

Stone No.	Film No.
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- |       |  |
|-------|--|
| 1. S  |  |
| 2. S  |  |
| 3. BS |  |

Commentary.

This scene covers one course of talatat and de-

picts one register. The scene faces left. At the left, (bl.1), the queen is shown standing outside her palanquin from which she must have just alighted, as the palanquin is depicted behind her. Behind the palanquin is a group of ladies-in-waiting who are standing on a higher base line. To the right of their feet are three contiguous hoops which are probably the tops of the palanquins used by the Royal Children. Behind these objects is the bowing figure of the OH, his title inscribed in front of him, (bl.2). At the right of the scene, behind this official, are three Chamberlains, the title imy-hnt visible in front of each man. All three hold a semi-circular fan in their left hands, the shaft held upright in front of them, while they have their right hands outstretched in adoration. These three figures face towards the right, probably towards a depiction of the king.

Scene 19, (Project no. T.S.136).

Plate X

6 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0106 02412	243-12	4. S	0206 05301	1424-6
2. H	0203 13510	1373-10L	5. S	0201 05715	1311-1
3. S	0210 06006	1510-12	6. H	0202 02901	1332-12R

Commentary.

This scene covers 3 courses of talatat and depicts one register. The scene faces right. At the right, the king is shown seated on his palanquin, the bearers of which are kneeling, probably prior to moving off. On a higher base line above the rear palanquin bearers, is a kneeling man, wearing a skirt and tunic and holding a staff upright in front of him. This figure faces towards the left, almost certainly towards another depiction of the king, (cf. similar figures at the left of Sc.2, Pl.II). At the extreme left of this scene one can see the end of the carrying-pole from another representation of the king's palanquin. Since there are no signs of any bearers and the pole itself is on a higher level than that being carried by the bearers at the right of the scene, this second representation probably showed the palanquin empty while the king prepared to mount at the beginning of the procession, (cf. Sc.1, Pl.I, at the left end of the bottom register; Sc.10, Pl.V).

Scene 20, (Project no. T.S.3715).

Plate X

5 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. BS	0208 15208	1480-12R	4. S	0206 03712	1435-10
2. BS	0208 15210	1528-5	5. H	0203 03510	1360-8L
3. S	0206 04314	1436-3			

N.B. Bls.1 and 2 are two parts of the same broken  
stretcher.

Commentary.

This scene covers 2 courses of talatat and depicts parts of 2 registers. The scene faces right. In the upper register, only feet, probably of bearers of the king's palanquin, are visible. A thick column runs vertically through both registers and between the two groups of feet on the upper register. This column may be one side of a gateway through which the procession is passing, (cf. Sc.2, Pl.II).

In the lower register, at the right, is the word rw<sub>2</sub>dw, Agents, written vertically, and perhaps referring to the two bending figures to the left of it. Behind the two men are the three hooped palanquins of the Royal Children and bl.5 shows the third figure actually seated in the palanquin. The heads of some of the bearers can be seen on the same block. After the palanquins comes the side of the gateway and to the left of that is a line of text which reads, hnw hr sms hm.f, "musicians following His Majesty", (cf. Pl.CVII, bl.3).



Scene 21, (Project no. T.S.140)

Plate XI

2 blocks.

	Stone No.	Film No.
1. H	0124 13012	2724-6
2. H	0173 21101	2727-1

Commentary.

This scene covers one course of talatat and depicts part of one register. The scene faces right. This scene shows the head and shoulders of the queen, who wears the double-plumed crown and a long wig and carries a fly-whisk held over her left shoulder. Behind her is the upper part of her palanquin from which she must, therefore, have just alighted, (cf. Sc.1, Pl.I, bls.34 and 43; Sc.18, Pl.IX).

Scene 22, (Project no. T.S.143).

Plate XI

5 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0204 14010	1394-10	4. H	0208 06808	1471-2L
2. H	0202 05714	1339-11	5. H	0205 17616	1417-2L
3. H	0205 08514	1409-1			

Commentary.

This scene covers 2 courses of talatat and depicts one register. The scene faces right. This scene shows

part of the queen's section of the palanquin procession. The queen is depicted seated in her palanquin, (bl.3), which is being carried along by the six pairs of bearers whose heads can be seen in front and behind the palanquin. Immediately to the right of the palanquin are three columns of text, <sup>1</sup>f:t hmt nswt wrt <sup>2</sup>m smst nsw hr <sup>3</sup>ir irrw n hbw-sd, "<sup>1</sup>carrying the great wife of the king <sup>2</sup>in the following of the king in order <sup>3</sup>to perform the rites of the Sed-festivals," (cf. Sc.15, Pl.VIII; Pl.LXX, bl.3). Behind the palanquin, above the heads of the bearers, are the lower parts of two columns of hieroglyphs

At the right of the scene, a bending man walks in front of the queen's palanquin.

At the top of bl.1, there is the base line of an upper register and on the basis of this and the scale and placing of the bending figure at the right, there is a strong possibility that this scene belongs in the same procession depiction as Sc.20, (Pl.X).

Scene 23.

Plate XI

3 blocks.

Stone No.      Film No.

1. BS

two parts of the same stretcher

2. BS

3. H

Commentary.

This scene covers 2 courses of talatat and depicts one register. The scene faces right. The queen is shown inside her palanquin, two standing bearers being visible on bl.3. There are traces of the queen's cartouche inscribed in front of her face. Behind the palanquin on a higher base line above the heads of the bearers, is a group of five ladies-in-waiting who hold their single-feather fans over their shoulders. Behind the ladies is a bending official, probably the OH.

Scene 24, (Project no. T.S.5576).

Plate XII

3 blocks.

	Stone No.	Film No.
1. S	0101 01204	31-10
2. S	0102 02306	44-6
3. H	0108 17114	109-2

Commentary.

This scene covers 2 courses of talatat and depicts one register. The main action of the scene probably faces left. At the right, one can see the knees of a seated figure of the king, who faces towards the left. In front of him are the two rnpt-signs which are usually shown at the front of the basket-shaped palanquin, so he is presumably seated thereon. A priest censes towards

the king and behind the priest are four men, standing in in two pairs, who are holding staffs upright in front of them, probably the shafts of fans. They hold the latter with their left hands and have their right hands outstretched in adoration towards the king. Behind the fan-bearers is a bending man who faces to the left beside a palanquin, the carrying-pole of which can be seen above him. Judging by the small part of the palanquin which is visible at the extreme left of bl.1, this may be one of the type used by the Royal Children, in which case it is interesting to find this palanquin depicted on the same register as that of the king. It is more usual to find the king's section of the palanquin depicted on a separate register, (cf. Sc.1, Pl.I; Sc.2, Pl.II; Sc.15, Pl.VIII; Sc.16, Pl.VIII; Sc.17, Pl.IX; Sc.20, Pl.X). For a possible parallel to this, compare Sc.18, Pl.IX.

Scene 25, (Project no. T.S.5521)

Plate XII

3 blocks.

	Stone No.	Film No.
1. S	0210 05210	1514-4
2. S	0210 05504	1508-4
3. H	0122 07404	912-5

Commentary.

This scene covers 2 courses of talatat and depicts one register. The scene faces left. At the left,

one can see three pairs of bearers from the usual set of four pairs at the back of the king's palanquin. They are walking in procession and the carrying-pole is visible across their shoulders. Apart from the scale of the figures themselves, the lotiform shape of the end of the carrying-pole also identifies the palanquin in question as that of the king. The figures of two fan-bearers can be seen between the palanquin bearers, (cf. Sc.1, Pl.I and foregoing scenes). Behind the palanquin walk five bending officials, each of whom carries a staff with a hooked end. The title smr, Friend, or Courtier, is visible in front of the first, fourth and fifth man.

Scene 26, (Project no. T.S.269).

Plate XIII

4 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. S	-	2618	3. H	0205 08808	1408-1R
2. BS	0107 15906	257-5L	4. H	0209 07408	1491-1R

Commentary.

This scene covers 2 courses of talatat and depicts one register. The scene faces right. This scene shows the lower part of the king's palanquin, although the king himself is not visible at the presnet state of the matching. Parts of five pairs of kneeling bearers can also

be seen. An interesting item to note is the small hump on the carrying-pole, just in front of the basket-shape. In depictions of portably shrines and other portable items, this usually represents the end of the carrying-pole when the portable object is stationary, the furthestmost carrying-pole extending beyond this to prove that there was one on the other side.<sup>11</sup> This method of depicting the carrying-poles is not strictly relevant here, as the bearers are still holding the poles both in front and behind the palanquin. This is the only example of this small hump which has been noticed on the talatat examined by the Akhenaten Temple Project and could be an inaccuracy on the part of the ancient draughtsman and yet another indication of the haste with which the decoration at Karnak was carried out.

Scene 27, (Project no. T.S.5421).

Plate XIII

4 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0202 06112	1338-3L	3. H	0204 09206	1389-11L
2. H	0123 16515	780-11	4. H	0204 09606	1389-11R

Commentary.

This scene covers one course of talatat and depicts part of one register. The scene faces right. The legs

of five or six pairs of kneeling men are depicted. They may be kneeling palanquin bearers, as they are identical in size and style of dress to the kneeling bearers of the king's palanquin shown in Sc.26. However, there is some doubt about the accuracy of the matching of bls.3 and 4, as the right leg depicted on bl.4 does not continue on bl.3. In addition, if these are bearers of the king's palanquin, there should not be more than four pairs of bearers in one group, as the king's palanquin usually has sixteen bearers who are arranged in two groups of four pairs each, one group being at the front of the palanquin and the other at the back, (cf. Sc.1, Pl.I).

Scene 28, (Project no. T.S.138)

Plate XIV

6 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0167 18206	934-5	4. S	0202 10208	1343-1
2. H	0201 04904	1310-2	5. S	0202 09910	1343-4
3. S	0204 09512	1392-10	6. H	0152 20201	1254-12

Commentary.

This scene covers 3 courses of talatat and depicts one register. The scene faces right. Part of the king's section of the palanquin procession is depicted. At the right, the king stands in front of his palanquin from

which he has just dismounted. The bearers bow in respect behind the palanquin, beneath the rear carrying-pole, (bl. 6). At the extreme left, (bl.3), are the heads of two pairs of men who are probably the first two pairs of kneeling bearers from the preceding episode in the procession, (cf. Sc.1, Pl.I, top register). The king is wearing the Sed-festival robe, but the block showing his crown has not yet been recovered.

Scene 29

Plate XIV

2 blocks.

Stone No.    Film No.

1. H

2. H

Commentary.

This scene covers one course of talatat and depicts part of one register. The scene faces right. Two groups of palanquin bearers are shown bowing behind the base and resting-block of the king's palanquin. It is not possible to say whether this episode comes from the beginning or end of the palanquin procession, (cf. Sc.28, Pl.XIV; Sc.10, Pl.V).



Scene 30

Plate XIV

2 blocks.

Stone No.      Film No.

1. H

2. H

Commentary.

This scene covers one course of talatat and depicts part of one register. The scene faces left. This scene shows three pairs of bearers at the front of a palanquin. The bearers are kneeling, but it is impossible to say which palanquin they are carrying because only part of the side of it is visible at present; the bearers of the queen's palanquin are usually depicted the same size as those of the Royal Children's palanquins, so the ones depicted here could come from either. However, there is a possibility that the Royal Children only had eight bearers to each of their palanquins, while the queen almost certainly had twelve bearers for hers, in which case the bearers in this scene would belong to the queen's palanquin, (cf. Sc.1, Pl.I). At the extreme left, (bl.1), is the leg of another kneeling figure.

Scene 31, (Project no. T.S. 5650).

Plate XV

5 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0103 03308	102-4	4. H	0102 14215	59-6
2. H	0203 02604	1359-1	5. S	0202 06310	1336-10
3. H	0201 09012	1325-9L			

Commentary.

This scene covers 3 courses of talatat and depicts 2 registers. The scene faces left. Two registers of bending priests are depicted, all of them with shaven heads and wearing leopard skins. Each man holds a divine emblem over his shoulder on a pole, amongst which Horus, (bl.1), the king's placenta (bl.1), Wepwawet (bl.2) and Thoth (bl.3), can be identified. Above each priest is the title, hm ntr, Prophet. It is possible that these priests were depicted taking part in one of the pal-anquin processions, as such priests with the same divine emblems are shown in such scenes, (cf. Sc.1, Pl.I; Sc.111, Pl.XLVI).<sup>12</sup>

Scene 32, (Project no. T.S. 5651).

Plate XV

4 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0101 11306	26-9R	3. H	0114 03504	468-5
2. H	0103 03901	49-5R	4. H	0114 06404	351-5R

Commentary.

This scene covers one course of talatat and depicts part of one register. The scene faces left. This scene shows five bending officials and the head of a sixth. All the figures appear to be wearing a short wig and a long skirt with short front pleating. The first man at the left holds a staff in his right hand, the second holds a dd-pillar, the third a straight staff, the fourth a staff with a hooked end, the fifth a straight staff and the sixth a dd-pillar. Titles are visible over the fourth and fifth officials, the fourth being hrp ḥ, Controller of the Palace and the fifth possibly hkr nsw, Adorner of the King.

This scene probably shows part of a palanquin procession, perhaps from the register depicting the queen in her palanquin followed by various palace officials. On bl.2 one can see traces of what may have been part of the side of the queen's palanquin which was originally carved on this talatat and was then altered to show the figures. The two vertical lines would have been covered with plaster before the recarving was done, so they would not have been visible after the alteration.

Scene 33, (Project no. T.S.5553, rearranged). Plate XVI  
6 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0154 19703	1169-3	4. H	0315 02014	1951-3
2. S	0104 00108	1262-2	5. H	0201 12210	1319-12L
3. S	0319 01604	1974-8	6. H	0801 03606	2095-10

Commentary.

This scene covers 2 courses of talatat and depicts 2 registers. The top register faces left and the bottom register faces right. This scene shows two stages of a procession, almost certainly that in which the king, queen and Royal Children are borne along on their palanquins. In the top register, only the legs of several men are visible at present. The four sets of legs at the left (bls.1 and 2) with a gap between the first and the second pair, may be those of the bearers of the queen's palanquin, the gap allowing for the palanquin to be situated between the front and rear sets of bearers, (cf. Sc.1, Pl.I). Behind these, (bl.2), is a bending official holding a stave in one hand and behind him are six pairs of legs with a gap between the second and the third pair and between the fourth and the fifth pair. These legs probably belong to the bearers of the Royal Children's palanquins, the gaps again allowing for the bases of the palanquins. The legs of the third and

fourth pairs are depicted behind a square pillar which may be the side of a gateway, (cf. Sc.2, Pl.II).

Sc.39, (Pl.XVII), also shows officials and the palanquins of the Royal Children passing through a gateway. This scene may, in fact, belong with Sc.39 and the whole group with Sc.1, (see also Scs.34 and 40).

In the lower register, parts of five priests can be seen, each one wearing a leopard skin and holding a divine emblem on a pole upright in front of him. The first priest at the right carried a Wepwawet, the third Horus, the fourth Thoth and the fifth another Horus. Above the head of each man is the title hm ntr. At the extreme right of the lower register, there is what looks like the roof of a pavilion; the roof slopes down towards the left and has a snake painted as decoration on the side of it. This structure has not been identified, although from the design of the roof, one would expect to find the king seated under it; this may, therefore, be a representation of the Sed-festival pavilion, but only further matching could prove this assumption.

Scene 34, (Project no. T.S.42)

Plate XVI

6 blocks.

	Stone No.	Film No.		Stone No.	Film No.		
1.	BH 0321	02703	1975-4L	4.	BS 0314	02912	1945-6
2.	H 0323	03512	1950-3L	5.	BS 0319	02005	1974-7
3.	BS 0314	01616	1959-3	6.	H 0201	11401	1318-6R

N.B. Bls.3,4 and 5 are all parts of the same broken  
stretcher.

Commentary.

This scene covers 3 courses of talatat and depicts one register. The scene faces left. At the left, the back of the throne on the king's palanquin is visible; the lotiform end of the rear carrying-pole can be seen at the bottom of bl.6. Behind the palanquin, there are two subsidiary registers. In the upper one, a pair of kneeling figures face left towards the king, holding staffs in front of them, (cf. Sc.1, Pl.I, bls.9,10,11,21,22 and 23; Sc.2, Pl.II, left end; Sc.10, Pl.V). Behind these men are the legs and elbows of a censing priest who faces to the right, obviously towards another representation of the king. The usual censing inscription can be seen under the priest's arms, irt sntr hr-hat hm.f. In the lower subsidiary register, immediately behind the palanquin, are two columns of text, <sup>1</sup>wbn.k nfr <sup>2</sup>pꜣ Itn 'nh  
"1thou risest beautifully <sup>2</sup>O living Aten".  
The columns of text presumably ended on a level with the

knees of the two kneeling figures at the right, so the text may, therefore, be restored as, wbn.k nfr [m hnt nt pt] pj 'Itn 'nh [s 'nh], "thou risest beautifully on the horizon of heaven, O living Aten, who creates life." The text in this scene is similar to the opening words of the Hymn to the Aten<sup>13</sup> and this is the only example of this text to be noted on the talatat examined for this study.

At the right of the lower subsidiary register, two kneeling men are depicted with their arms outstretched towards the king's palanquin. The titles taty, Vizier, and imy-r niwt, Mayor of the City, are inscribed above them.

This scene almost certainly belongs with Sc.1, (see also Sc.33).

Scene 35, (Project no. T.S.7921)

Plate XVI

2 blocks.

	Stone No.	Film No.
1. S	0304 02208	1606-3
2. S	0305 04118	1613-1

Commentary.

This scene covers one course of talatat and depicts

part of one register. The scene faces left. This scene shows the top of the canopy of a large scale depiction of the queen's palanquin, with a frieze of uraei wearing double plumes on their heads. At the left, in front of the palanquin, is part of a bending figure. This depiction of the queen's palanquin is considerably larger than the depictions in the scenes of the palanquin procession, (cf. Sc.1, Pl.I; Sc.2, Pl.II; Scs.15 and 16, Pl.VIII; Scs.17 and 18, Pl.IX; Scs.21,22 and 23, Pl.XI), which means that it may not belong to a Sed-festival scene. However, it cannot be entirely discounted, since these two blocks were amongst the early extractions from the Ninth Pylon in recent years, a number of which definitely depict Sed-festival ceremonies, (see page 86, n.149).

Scene 36. (Project no. T.S.5605)

Plate XVI

2 blocks.

	Stone No.	Film No.
1. H	0119 16420	494-10
2. H	0121 09620	844-12

Commentary.

This scene covers one course of talatat and depicts part of one register. The scene faces left. The three Royal Children are shown seated in their palanquins, their



hand held against their chests. To the right, behind the third palanquin, is the bottom of a column of hieroglyphs, n pr-hnty, " of the harem". This must be part of the title, imy-r ipt nswt n pr-hnty, Overseer of the Royal Harem, a longer version of the more usual imy-r ipt nswt, (cf. WB 3, page ). This official usually follows the Royal Children. Note the writing of hnty for hnr and the word hnty has the letter r faintly sketched in beneath it.

Scene 37.

Plate XVI

2 blocks.

	Stone No.	Film No.
1. H	0210 08012	1516-4L
2. H	0210 09401	1507-9L

Commentary.

This scene covers one course of talatat and depicts part of one register. The scene faces left. The three Royal Children are shown in their palanquins; all three figures are defaced in some way, the face and body of the first figure but only the faces of the other two.

Scene 38, (Project no. T.S. 3709).

Plate XVI

2 blocks.

	Stone No.	Film No.
1. H	0153 14201	2061-12
2. H	0204 07914	1389-9R

Commentary.

This scene covers one course of talatat and depicts part of one register. The scene faces right. The three Royal Children are being borne along in their palanquins, only their legs and the thrones on which they are sitting being visible. The heads and shoulders of two pairs of bearers can be seen in front of the foremost palanquin, (bl.2).

Scene 39, (Project no. T.S. 5484).

Plate XVII

8 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0323 02614	1956-1	5. H	0209 00508	1485-10
2. H	0323 03616	1965-6R	6. H	-	2670
3. H	0209 01406	1485-7L	7. H	0115 00901	396-12
4. S	0801 02404	2093-7	8. H	0123 07515	867-10

Commentary.

This scene covers 4 courses of talatat and depicts

2 registers. The scene faces left. In the upper register, (bls.1,2 and 3), two officials are shown passing between three square pillars, probably the entrance to the temple enclosure, (cf. Sc.2, Pl.II). The officials wear short wigs with a bandeau, tunics and skirts and carry staffs in their right hands. The first man between the first two pillars, has the title, hrp wsht, Controller of the Broad Hall/Court, while the second man is the hrp h, Controller of the Palace. Behind the third pillar, which seems to show a hinge socle at the bottom, are two legs which may be those of the foremost pair of king's palanquin bearers.

The lower register is in two parts. At the left, between the pillars which continue down from the upper register, is the last of the three palanquins of the Royal Children, the legs of the seated figure being visible inside. Two pairs of standing bearers can be seen, one each side of the second pillar. Behind the palanquins there are two rows of bending officials, one above the other.

On the basis of the recovery point of these blocks and the level of the registers, this scene almost certainly belongs with Sc.1, bl.4 being on a level with the fourth course of that scene, (Sc.1, Pl.I, bls. 7 to 17), although at some distance to the right. This placing

would put the Royal Children on the same level as the other representations in Sc.1. This scene probably shows the palanquin procession leaving the temple area to return to the palace, as shown in the top register of Sc.1.

Scene 40, (Project no. T.S.5597).

Plate XVII

2 blocks.

	Stone No.	Film No.
1. H	0323 02808	1936-12L
2. H	0326 02804	1980-12R

Commentary.

This scene covers one course of talatat and depicts part of one register. The main action of the scene probably faces left. At the right, this scene depicts the heads of three fan-bearers who face towards the right. One arm of the second and third men can be seen holding the shaft of the fan. At the left, on a higher base line are the legs of two men, who face towards the left. The fan-bearers are almost certainly holding their fans over the king who is seated on his palanquin as the procession moves from right to left. The legs above will, therefore, belong to officials taking part in the procession. The content of this small scene and the recovery

point of the two blocks, suggest that they belong with Sc.1, (cf. Sc.39, Pl.XVII and Pl.XVIII).

Blocks belonging to Sc.1, Pl.I.

Plate XVIII

Scene 41.

2 matched blocks.

	Stone No.	Film No.
1. S	0111 04106	117-2
2. H	0478 13510	2370-8

Commentary.

These two blocks depict Nefertiti in her palanquin, facing towards the left. Her name is inscribed inside the palanquin in front of her face; hmt nswt Nfrt-iti ḥnh.ti. The back of one pair of standing bearers can be seen beside the palanquin, (bl.2). At the left of bl.1, in front of the palanquin, is a bending man in a tunic and skirt, who holds a staff in his right hand; he faces left. Behind the palanquin are two men in skirts.

These blocks belong with Sc.1, bl.1 probably matching next to bl.40 of that scene as the two officials depicted on that block are identical to the man shown at the left of bl.1.

It is interesting to note that bl.2 comes from Luxor

Temple and matches with a block from storehouse O1 at Karnak, thus indicating that the Luxor talatat come from the same structure as the blocks from Karnak.

Individual blocks.

3. H 0323 02916 1965-2R

This block depicts the shafts of two fans which face towards the right and matches in Sc.1 on the top of bls.11 and 12.

4. H 0326 04204 .1980-9L

This is a duplicate photograph of bl.5 in Sc.1.

5. S 0323 05410 1943-1

This block depicts the shaft of a fan at the right and to the left of that, two officials, both facing right. The first man wears a short wig and tunic and carries a hooked staff. The second has his head shaved, seems to wear only a skirt and carries an wt-sceptre and a staff in his left hand. Above his head the title hry nws, Bearer of the King's Regalia, is visible. This block matches in Sc.1 immediately to the left of bl.83, thus supplying the shaft of the fourth fan which one would expect to find shown behind the king, (cf. representation of the king in the middle of the bottom register of Sc.1).

The foot of the priest depicted on bl.76 of Sc.1, would appear in the top left-hand corner of this block, above the head of the hry nws, but that part of the stone is now broken away.

6. H 42-11R

This block depicts the hands of two fan-bearers holding the shafts of two fans and facing towards the right. It is not definitely certain whereabouts in Sc.1 this block belongs, but it must be to the left of the king's palanquin either in the top or the bottom register.

7. H 0326 03004 1980-6

This block depicts the face and arm of a fan-bearer, who faces towards the left. He holds the shaft of the fan in his hand. This block almost certainly matches at the top left-hand corner of bl.17 in Sc.1, as the left arm and shoulder and a small part of the upraised right arm of a fan-bearer can be seen on the photograph of bl. 17 between the last two pairs of standing palanquin bearers.

8. S 0323 05414 1956-8

This block depicts three priests wearing leopard skins, all of whom face towards the left. The first two hold staffs and the third, a staff with a hooked end,

similar to the wt-sceptre. The position of this block is not definitely certain, but since priests are depicted in the king's section of the procession in the bottom register, it may well belong somewhere in the top register on a higher base line above the heads of the palanquin bearers.

9. H 0117 03213

This block part of two rows of figures, the legs of a man in the top row being visible at the top of the block and the heads of two others at the bottom. It is assumed that part of the stone has broken away at the bottom and that this block belongs in the same course as bls.41 to 56 in Sc.1., possibly between bls.51 and 52.

Scene 42, (Project no. T.S.1481).

Plate XIX

5 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0204 11012	1392-1L	4. S	0201 01504	1306-2
2. BH	0205 11819	1412-2	5. S	0201 05001	1332-5
3. BS	0206 07919	1440-6L			

Commentary.

This scene covers two courses of talatat and depicts one register. The scene faces right. This scene shows



part of a palanquin procession passing through a gateway. At the right, one can see the last two pairs of bearers at the back of the king's palanquin and four fan-bearers beside them. The palanquin is identified as the king's by the lotiform shape of the end of the carrying-pole. Behind these figures are four square pillars of varying thicknesses, which are probably parts of an entrance. Between these pillars there are two horse-drawn chariots which are also in the procession, (cf. Sc.2, Pl.II).

Scene 43, (Project no. T.3.1458).

Plate XIX

2 blocks.

	Stone No.	Film No.
1. S	0209 06908	1492-3
2. S	0102 10302	100-12

Commentary.

This scene covers one course of talatat and depicts part of one register. The scene faces left. The heads of a pair of horses are shown facing towards the left. Since the horses are large in scale, they almost certainly belong to the king's chariot. To the right of the horses' heads are the ends of two lines of hieroglyphs, reading from right to left; <sup>1</sup> n yw.k mnw mi 3  
<sup>2</sup> hh n hbw-sd, "1 thy monuments like the Great

One, <sup>2</sup> millions of Sed-festivals." The reference to millions of Sed-festivals does not necessarily prove that these blocks come from a Sed-festival scene. Texts wish-a king millions of Sed-festivals are commonplace and do not usually record an actual event, (see page 8).

At the left, a man wearing a short wig and carrying a spear over his shoulder, faces towards the horses.

Scene 44, (Project no. T.S.268).

Plate XX

21 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1.BS	0210 04408	1513-7R	12. H	0104 04106	52-8
2.BS	0303 00010	1441-2L	13. H	0104 02704	89-2R
3. H	0122 08504	912-10	14. H	0103 13710	93-4R
4. H	0201 04906	1310-1	15. H	-	2677-2
5. H	0204 14612	1395-4R	16. H	0123 07715	867-2
6. H	0204 17901	1397-2R	17. H	0108 05810	150-8
7. S	0202 15814	1348-9	18. S	0209 15501	2745-5
8. S	0103 10408	74-5	19. S	0205 08404	2741-12
9. S	-	2678-18	20. S	0201 04508	1309-5
10. H	0205 12006	1411-11L	21.BS	0201 04001	1309-11
11. H	0104 02203	89-6R			

Commentary.

This scene covers 5 courses of talatat and depicts 2 registers. In the centre of the scene, two figures of

the king in the Sed-festival robe and sandals and wearing the red crown of Lower Egypt, with the flail and wt-sceptre in their hands, are shown standing back-to-back on a stepped platform. The figure at the right is one step lower than the one at the left and a priest is shown censing before him. The side of the platform is decorated with a row of uraei above a row of rhyt-birds, both rows facing inwards towards the centre from each side. Below the rhyt-birds are two groups of figures, again facing towards the centre, with a dividing line between each group. To the left of this line, there is first of all a falcon (bl.20), who wears a crown, possibly the double crown. The falcon is followed by a cow wearing the disk with double plumes between its horns. Behind the cow is the figure of the goddess Meret with a plant on her head, either the lotus or papyrus plant but it is not now clear which of these two. Behind Meret there are three seated figures, all of whom have falcon-heads and hold their arms in the hnw-position. All these figures to the left of the dividing line appear to have been defaced. Immediately to the left of the falcon-headed figures, who probably represent the Souls of Pe, there is a rnpt-sign ending in a hh-figure. Behind that, there is a series of divine emblems or standards supported on poles which are held by nh, dd and w's-signs. Amongst these standards, several Wepwawets and the king's

placenta can be identified. At the extreme left, (bl. 18), there are two columns of inscription, <sup>1</sup>ntrw tp l3t.sn <sup>2</sup> .sn s hr st wrt, "<sup>1</sup> the gods on their standards, <sup>2</sup> they protection on the throne". This inscription is similar to an inscription which occurs in the Sed-festival reliefs of Osorkon II at Bubastis.<sup>14</sup>

An almost identical group of figures is depicted to the right of the dividing line. Bl.21 is broken, so part of the falcon is now missing, but the bird's breast is visible on bl.20. The cow and Meret goddess on this side are followed by three seated figures with jackals heads, who represent the Souls of Nekhen and they also have their arms in the hnw-position. The rnpt-sign ending in a hh-figure can be seen behind them and the divine standards were presumably depicted on the blocks to the right of bl.21, which have not yet been recovered.

At the right-hand side of the scene, the king, having descended from the platform, proceeds towards the right where there is a square pillar, probably part of a door or gateway. The king wears the Sed-festival robe and the red crown and holds the flail and wt-sceptre in his hands which are against his chest. The sun-disk is directly above him, flanked by the usual names and epithets of the Aten and the sun-rays which surround him,

hold ḥnh and wꜥs-signs. Queen Nefertiti walks behind the king, wearing the crown with double plumes and holding a fly-whisk in her left hand. Her name and titles are inscribed above her head; hmt nswt wrt mrt.f nbt tꜥwy Nfrt-itꜥ ḥnh.ti. Behind the queen, there are the single-feather fans of a group of ladies-in-waiting and two short rows of bending men, one above the other. At the top of this part of the scene, one can see the feet of two figures who are depicted in another register above this one, (bl.5). If bl.2 is correctly matched, these two figures are the king and queen standing outside the Window of Appearance, i.e. leaving the palace, (cf. Sc.1, Pl.I, left end of bottom register).

At the left of this scene, another figure of the king is shown standing on the highest part of the platform, facing towards the left and wearing the Sed-festival robe, (the crown is not visible). The hind quarters of a steer are depicted on the ground in front of him.

The presence of the thrown steer at the left of this scene is difficult to explain at the present stage of reconstruction of this scene. However, it seems likely that the principal action depicted here is the appearance of the king on the intꜥt-dais, the platform decorated with various religious motifs. This platform seems to

have been depicted several times on the Karnak talatat, (cf. Sc.45, Pl.XXI; Sc.47, Pl,XXII; Pl.LXXXVII, bls.3 to 17). An almost identical platform was also depicted more than once in the Bubastis reliefs.<sup>15</sup>

Note. Two blocks in this scene are now in museums outside Egypt. Bl.9 is in the Museum of Fine Arts, Boston, and Bl.15 in the Staatliche Sammlung Agyptischer Kunst, Munich. Both blocks appear in the catalogue of the jubilee exhibition of the Brooklyn Museum<sup>16</sup> under numbers 7 and 30. With regard to the latter block showing the queen, Aldred stated in the catalogue that this was not Nefertiti but was almost certainly Queen Tiy. The matching of this scene has now disproved this theory and shows that the queen in question definitely is Nefertiti, because her name is clearly readable on the block above, (bl.9).

Scene 45, (Project no. T.S.48)

Plate XXI

6 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0301 15612	1565-5	4. H	0301 17219	1558-2
2. H	0301 10516	1559-11L	5. H	0301 17017	1558-9
3. S	0301 10916	1559-12	6. S	0901 03314	2116-5

Commentary.

This scene covers 5 courses of talatet and depicts one register. The scene shows two figures of the king standing back-to-back on a stepped platform. Sun-rays, apparently from one sun-disk, shine down on both figures, their hands holding ḥnh and wꜥs-signs. Both kings are wearing the double crown, the long skirt with bull's tail and sandals. The right-hand figure is holding the hk -sceptre over his left shoulder, (bl.2), and presumably the flail over his right. Neither of the arms of the other figure is visible. The side of the platform on which the figures are standing, is decorated with a row of uraei and a row of rhyt-birds, (bl.6) who seem to face towards the centre. At the right, two small figures with offerings heaped on their shoulders, face towards the right-hand figure of the king, (bls.2 and 3).

This scene appears to depict another version of the ceremony shown in Sc.44 but with differences in the dress and crown worn by the figures of the king. Both figures are certainly Amenhotep IV, since traces of the phrase ḥ m ḥ'w.f, which customarily followed his name, can be seen on each side of the sun-rays, (bl.1). However, since none of the epithets of the Aten is visible at present, it is impossible to say whether this ceremony was taking place in gm pꜥ ꜥItn, or in some other building

in the complex. There is added doubt because all the blocks in this scene come from the Ninth Pylon and the majority of blocks recently recovered from there, bear the building name rwd mnw or tny mnw, (see page 86). However, there is a strong possibility that this may be a Sed-festival scene on account of its similarity to Sc.44, (Pl.XX).

Scene 46, (Project no. T.S.7908)

Plate XXI

3 blocks.

	Stone No.	Film No.
1. H	0205 11017	1412-1
2. BS	0104 06806	82-9R
3. S	0104 03706	66-6

Commentary.

This scene covers 2 courses of talatat and depicts part of one register. The scene faces left. This seems to be part of a scene showing a figure seated on a throne which has a falcon at the back, (bl.1). Two defaced feet are just visible on the footstool in front of the throne, (bl.3) There is a row of uraei and a row of rhyt-birds under the throne and extending to the left, perhaps indicating that there is another seated figure in front of the one which can be seen here. The vertical



lines at the right of the scene, (bl.1), may be part of the wall of a kiosk or pavilion in which the thrones are situated. Although the information on these blocks is scanty, it appears that this was a scene showing at least two figures, probably the king and queen, enthroned in a pavilion, a scene which was depicted frequently in the Theban tombs.<sup>17</sup> For what appears to be part of a similar scene, see Pl.XC, bls.14 and 15.

Scene 47, (Project no. T.S.7903).

Plate XXII

6 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. BH	0204 14617	1395-8	4. H	0104 11304	37-10L
2. BH	0104 02903	43-10R	5. S	0102 09906	100-6
3. H	015518806	1212-6	6. S	0204 10517	1393-3

Commentary.

This scene covers 2 courses of talatat and depicts part of 2 registers. The upper register shows the decoration of the side of the tnst-dais, (cf. Sc.44, Pl.XX). At the top is a row of rhyt-birds on nb-signs, which face inwards towards two vertical bands in the centre. These bands may originally have contained an inscription, but the stone is now so weathered that it is impossible to tell. Below the rhyt-birds is a horizontal band showing

a palace facade design interspersed with clumps of lotus and papyrus. Beneath this band, there are the two groups of corresponding figures facing towards the centre line, including the falcons, cows and Meret goddesses. The knees of the seated figures of the Souls of Nekhen can be seen at the right of bl.6, (cf. Sc.44, Pl.XX). At the left, bl.5 shows ḥnh and w's-signs holding the poles of the divine standards.

Part of the lower register is only clearly visible at the bottom of bl.5. There one can see a sun-disk and the tops of the cartouches and epithets of the Aten on each side and the tops of a second set of the Aten's cartouches at the right, which must belong with another sun-disk. Unfortunately, the sun-disk does not provide any clue as to the ceremony which is depicted underneath that showing the ḥnt-dais.

Scene 48.

Plate XXII

2 blocks.

	Stone No.	Film No.
1. S	0203 01201	1357-6
2. H	0209 08506	1494-8R

Commentary.

This scene covers 2 courses of talatat. The scene

depicts part of a stylised Sed-festival motif, which consists of two rnpt-signs and between them the word hb-sd with three hfn-tadpoles holding sn-rings underneath it. On bl.1, at the right, there is a slanting line which could be part of a large figure, (cf. Sc.50, Pl.XXIII).

Scene 49, (Project no. T.S.64).

Plate XXII

2 blocks.

	Stone No.	Film No.
1. S	0111 11208	106-1
2. S	0101 17204	15-12

Commentary.

This scene covers 3 courses of talatat and depicts part of one register. The scene faces left. A large figure of the king is shown wearing the nms-headdress and holding in his left hand a mallet with which he is hammering some king of peg. His head is bowed towards the ground and sun-rays surround him. It is possible that these blocks come from a scene depicting the king performing one of the foundation ceremonies, perhaps driving in the stake. Similar foundation rites are depicted at the beginning of the Abu Gurob Sed-festival reliefs<sup>18</sup> but at present, it is impossible to say whether this scene on the talatat was on the same wall as the Sed-

festival scenes, or whether this ceremony was connected with the founding of the temple complex as a whole and not just one particular part which was erected for the Sed-festival. Compare also Pl.XCIII, pls.9 and 10.

Scene 50, (Project no. T.S. 7941)

Plate XXIII

7 blocks

	Stone No.	Film No.		Stone No.	Film No.
1. H	0205 03701	1403-11L	5. BS	-	2646
2. S	0201 05015	1311-3	6. BH	0210 15908	1528-4L
3. BS	0115 16916	376-3	7. BS	0210 03108	1513-5R
4. BS	0202 04414	1338-11			

Commentary.

This scene covers 6 courses of talatat. The scene shows the large vertical Sed-festival motif consisting of two rnpt-signs on each side of hb-sd signs. These signs rest on the head of a kneeling figure who faces to the left. The figure is kneeling on a hb-basin and holds an fnh-sign in each hand, another fnh-sign hanging from each of his elbows. On blocks 3,5 and 7 there are some indications that large figures may be depicted on each side of this motif. The motif depicted in this scene, as well as similar examples in Scs.48 and 51, may have been a band of decoration on a pylon or outer wall<sup>19</sup> and were not necess-

arily in the same part of the temple as the Sed-festival scenes.

Scene 51, (Project no. T.S. 7942).

Plate XXIII

6 blocks

	Stone No.	Film No.		Stone No.	Film No.
1. H	0209 08806	1494-8L	4. H	0206 04704	1424-4L
2. S	-	2648	5. S	0205 06814	1406-1
3. BH	0202 14106	1346-1R	6. H	0209 08508	1495-11R

Commentary.

This scene covers 5 courses of talatat. The scene is similar to the previous one, but there are two rnpt-signs on each side of the motif in this scene and the kneeling figure under the hb-sd signs faces right. Beneath the kneeling figure five db<sup>t</sup>-signs are visible and there is sufficient space at the right of them to allow for at least one more, although the block which would show these has not so far been recovered. The parts of two oval objects on bl.6 have not been identified, but the block has been temporarily positioned here because of the two rnpt-signs on the right side of the stone.

Scene 52, (Project no. T.S.132).

Plate XXIV

17 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0321 04514	1955-11	10. S	0323 05301	1985-1
2. S	0901 03610	2114-2	11. S	0320 01710	1941-11
3. H	0326 03304	1980-11R	12. S	0321 04501	1984-7
4. H	0322 04314	1955-4R	13. H	0321 05418	1964-1
5. S	0901 03606	2111-12	14. H	0320 05208	1934-11
6. S	0322 03712	1949-5	15. H	0323 02412	1949-12R
7. S	0903 01810	2482-5	16. H	0323 02811	1949-11
8. H	0323 01912	1949-7R	17. H	0321 04616	1963-11R
9. H	0322 02310	1942-4			

Commentary.

This scene covers 8 courses of talatat and depicts 5 registers. The main action of the scene probably runs from left to right. The scene as a whole shows part of the palace which is bordered on the left-hand side by a vertical wavy line, representing a sinuous wall, (see page 76 and compare Sc.56, Pl.XXVI; Sc.57, Pl.XXVII; Scs.58, 59 and 60, Pl.XXVIII; Sc.61, Pl.XXIX).

In the top register, a figure is shown seated on a chair facing right towards a table which is heaped with food. The block with the head of the figure has not yet been found, so the person is unidentified at present al-

though it may well be Nefertiti, since the figure is wearing a long dress with a girdle. The figure holds an 'nh-sign in its right hand and reaches out towards the food with the other. The second register is almost certainly subsidiary to this one and depicts at the left, a row of jars on stands with a man attending to them. Behind this man are the feet of male and female musicians who face towards the figure on the chair and provide entertainment, (cf. next register and Scs.53 and 54, Pl.XXV; Scs.55 and 56, Pl.XXVI).

At the left of the third register, is a pt-sign and sun-disk with the cartouches and epithets of the Aten on the right side of it, incorporating the building name gm p Itn. On the left of the sun-disk there is only sufficient space for the cartouches of the Aten. On the right, in front of the two Aten cartouches, are the titles and cartouches of the king. Thus the presence of the king himself is clearly indicated and the top of the white crown of Upper Egypt is visible to the left of the sun-disk. It is possible that the king may be seated before a table like the queen in the register above, as female musicians are shown facing towards him and playing various instruments including a harp and lutes. A small part of this register can be seen at the right of the scene on the top of bl.7. The feet of the king are shown striding towards the right, while the queen's feet

are standing behind him. Behind the queen is the bottom of a door. On the rest of bl.7, there is a wide gap between these feet and the top of the next register below.

The fourth register depicts at the left an empty chair beside a table heaped with food. Servants can be seen at the right of the table adding more items to it. Another empty chair before a heaped table is shown opposite this one and facing towards it. Servants are also adding items to this table. At the right of the register, immediately behind the second chair, is a representation of the Window of Appearance. Sun-rays from a small sun-disk shine down towards the Window but no one is shown on the balcony. The sides of the Window of Appearance are decorated with panels, rhyt-birds in the bottom one, ḥnh and w's-signs on nb-baskets in the panel above, then a sphinx trampling on a prisoner and in front of it the cartouches of the king, each surmounted by two feathers. The panel at the top shows a falcon which stretches out its wings towards three cartouches, almost certainly those of the king and queen.<sup>20</sup> There is a sm3-t3wy motif underneath the balcony and parts of two doors below the Window of Appearance which would give access to the part of the palace behind it. Part of a column and the pennant hanging from it can be seen on the right of bl.9, (cf. Sc.1, Pl.I, bls.66 and 67).

The fifth register is subsidiary to the fourth and,



like the second register, shows jars on stands beside the chairs, with a servant fanning the contents. Behind the servant on the left is a rectangular object which may be some kind of door.

This scene almost certainly belongs with Sc.1, (Pl.I), the principal linking point being the feet of the king and queen on bl.7 of this scene which match with the legs of the royal pair on bls.85 and 86 of Sc.1. The bottom of the door on bl.7 of this scene would also complete the door shown behind the queen on bl.85 of Sc.1. (Some allowance must be made for a slight discrepancy in the scale of the photographs, but the blocks themselves will support the match). If these two scenes are joined in the manner suggested, the middle register of Sc.1 will be on the same level as the first and second registers of Sc.52, which seems to accord well and thus we should have the left-hand edge of the large palanquin procession scene, (Sc.1, Pl.I).

Scene 53, (Project no. T.S.3959).

Plate XXV

7 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0202 08201	1332-8	5. H	0202 04610	1336-7R
2. S	0210 12001	2746-7	6. H	0201 06115	1314-9R
3. S	0208 15012	1480-2	7. H	0201 03608	1307-7
4. H	0205 08506	1407-2L			

Commentary.

This scene covers 2 courses of talatat and depicts parts of 3 registers. This appears to be another scene of the palace, (cf. Sc.52, Pl.XXIV). In the upper two registers, which belong together, male and female musicians stand between rows of jars and chests on stands and pieces of meat on tables. In the middle register, another of the doors, or possibly a cupboard, is depicted, similar to the one shown in Sc.52, (Pl.XXIV). At the right, (bl.3), is a vertical dividing line, then parts of two columns of hieroglyphs beside a pylon. The structure is taken to be a pylon rather than a gateway, because the side appears to slope outwards towards the base. There is a strong possibility that bls.12 and 13 of Sc.55 are incorrectly placed and actually belong underneath bl.3 of this scene, thus providing the lower parts of the inscription and the bottom of a door leaf on the pylon. The two columns of hieroglyphs read, <sup>1</sup>htp ntr 265 sfsi 2 sntr [—] smw hrš 4 <sup>2</sup>htp ntr 93 sntr hnw 1 dmd [—], <sup>1</sup>"divine offerings (total) 265, 2 sfsi-birds, incense [—], 4 bundles of vegetables, <sup>2</sup>divine offerings (total)93, one measure of incense, total[—]".<sup>21</sup>

The top of the lower register of this scene can be seen on bls.4 to 7 and shows the tops of more jars, chests and other vessels. At the right, there is a pt-sign and sun-disk with the cartouches and epithets of the Aten to

the left of it, including the building name gm p3 'Itn  
m pr 'Itn. The titles and cartouches of the king are  
 inscribed beside those of the Aten, indicating that the  
 king himself must be under the sun-disk.

There is no definite proof that this scene depicts  
 part of the Sed-festival, but because of the similarity  
 of content between this scene and Sc.52 and because of  
 the occurrence of the name gm p3 'Itn, it has been in-  
 cluded.

Scene 54, (Project no. T.S.5515).

Plate XXV

2 blocks.

	Stone No.	Film No.
1. S	0601 04304	2024-6
2. S	0601 04904	2024-5

Commentary.

This scene covers one course of talatat and depicts  
 parts of 2 registers. Only very little of the upper  
 register is showing at the top of the blocks and appears  
 to consist of the feet, probably of musicians, who face  
 towards the left, followed at the right by the legs of  
 stands. The lower register depicts more male and female  
 musicians, those at the left facing towards the left and

those at the right towards the right. The musicians at the right face towards a heap of food which is presumably on a table, as is depicted in other scenes, (cf. Sc.52, Pl.XXIV; Sc.55, Pl.XXVI). Since the musicians on the left face in the opposite direction, it is possible that they were facing towards another table, (cf. the empty chairs and tables at the bottom of Sc.52, Pl.XXIV).

Scene 55, (Project no. T.S.3958).

Plate XXVI

15 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0108 01815	121-7	9. S	0202 09106	1335-6
2. BS	0104 08206	57-8L	10. S	0202 08604	1333-1
3. H	0116 02208	681-2	11. BS	0203 06414	1366-4L
4. H	0205 04208	2740-7	12. H	0204 03514	1385-9R
5. BH	0113 03218	429-3	13. H	0105 13710	278-4
6. BH	0207 01201	1448-1R	14. H	0110 09301	328-5
7. H	0114 14618	521-10	15. H	0204 03708	1384-8
8. S	0210 13701	1521-10			

Commentary.

This scene covers 5 courses of talatat and depicts 3 registers. The scene faces right. This is another scene of the palace, similar to Sc.52, (Pl.XXIV). In the top register, Nefertiti is shown seated before a

table of food. Her name in its later form is inscribed in front of her, hmt nswt wrt mrt.f Nfr-nfrw-<sup>3</sup>Itn Nferti-iti 'nh.ti dt nhh. A servant can be seen beside the jar stands alongside Nefertiti's table (bl.6), and behind him another servant places a jar on a stand beside a row of similar jars. These jars at the right of the top register are probably alongside another table which is positioned opposite Nefertiti's and is almost certainly being used by the king, (cf. the bottom register of Sc.52, Pl.XXIV). The two lower registers of this scene are subsidiary to the top one and depict jars, chests and other vessels on stands, attended by a servant, at the left and at the right shows two rows of male and female musicians who face towards the right, i.e. towards where the king is seated. At the left of this scene is a large representation of the Window of Appearance, which covers the full height of the scene as reconstructed at present. Only the lower part of the structure is visible, namely the sm<sup>3</sup>-tawy motif with foreigners on each side beneath the balcony.

It has already been pointed out that bls.12 and 13 are probably incorrectly matched here and should be placed underneath bl.3 of Sc.53, (see page 161 and Pl.XXV).

Scene 56.

Plate XXVI

6 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0202 13414	1348-1	4. H		
2. BS	0120 17708	863-9	5. H	0302 03208	
3. S	0173 20308	972-5	6. S		

Commentary.

This scene covers 3 courses of talatat and depicts parts of 3 registers. The scene is in two sections, the section at the left showing the palace and the section at the right an episode of the offering-kiosk series, (see Scs. 58 to 89). In the top register of the section at the left, there are the feet of a figure seated on a chair before a table, (cf. Sc. 52, Pl. XXIV; Sc. 55, Pl. XXVI). There is no indication of who this person is, as only the feet are visible at present. The register below is subsidiary to the top one and shows rows of jars and chests on stands and a group of Asiatic musicians, all of whom face towards the right, i.e. towards the figure seated by the table. At the right of these two registers, there is a vertical band, which presumably represents the wall of the palace and to the right of this is a vertical wavy line, probably representing a sinuous wall, (cf. Sc. 52, Pl. XXIV, bls. 1, 3 and 5). If the

positioning of bls.1 and 2 is correct, there is another sinuous wall running parallel to the first one and to the right of this is the court of offering-kiosks. The matching is somewhat questionable, however, as there is no direct link, but only the assumption that the sinuous wall is "double-sided", as it appears to be elsewhere, (cf. Sc.60, Pl.XXVIII; Pl.LXXXII, bl.14; Pl.LXXXIV, bl.4; XCII, bl.3). In the section at the right, the king is depicted offering before an offering-table in an open kiosk and then processing towards the right, probably to another kiosk. The FP can be seen walking behind him, carrying his sandals on a pole in his right hand and a chest in his left. (For a detailed description of this rite, see Sc.58).

At the left, the top of a third register can be seen on the lower part of bl.6. A sun-disk beneath a pt-sign, is depicted at the right of this block, the usual cartouches and epithets of the Aten being visible to the left of it, preceded by the titles and cartouches of the king. At the left, there is a bouquet of flowers such as is found on the top of the food shown heaped on tables in other scenes of the palace, (cf. Sc.55, Pl.XXVI, bl.1; Pl.XCII, bls.12, 13 and 14). This suggests that the king is seated before a table of food under the sun-disk which is visible here.

Scene 57, (Project no. T.S.7944).

Plate XXVII

7 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0208 154 06	1479-10	5. H	0205 04304	1403-9L
2. H	0204 09910	1391-3	6. H	0205 07406	1405-9L
3. S	0204 03601	1384-3	7. S	0205 06104	1405-5
4. S	0205 07412	1406-9			

Commentary.

This scene covers 5 courses of talatat and depicts parts of 3 registers. At the left, this scene shows part of the palace, with rows of jars, chests and vessels on stands. At the bottom of the scene, (bl.7), there is an empty chair standing beside a table, (only part of the items heaped on the table is visible). Running down the full height of the scene to the right of the depiction of the palace, is a vertical band which probably represents the wall of the building. To the right of this, there is a vertical wavy line which also covers all the courses of the scene and almost certainly represents a sinuous wall, (cf, Sc.52, Pl.XXIV; Sc.56, Pl.XXVI). On the evidence of bl.4, another sinuous wall runs parallel to this one and at the right of bl.4, there is a vertical line which may be one side of an offering-kiosk from the offering-kiosk series, (cf. Sc.56, Pl.XXVI and page 166).



There is a possibility that this scene may match with Sc.60, which would definitely link it with the Sed-festival scenes.

Scene 58, (Project no. T.S.51).

Plate XXVIII

12 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0119 12006	584-9	7. H	0202 09610	1343-5
2. H	0202 17704	1349-10R	8. S	0102 02806	44-4
3. S	0203 08104	1362-2	9. S	0104 16110	42-12
4. BS	0202 06319	1341-10R	10. H	0114 14008	521-7
5. BS	0101 10404	10-12	11. S	0210 17508	1528-1
6. H	0120 16010	848-5	12. S	0101 10406	18-6

N.B. Bls.4 and 5 are two parts of the same broken stretcher.

Commentary.

This scene, as reconstructed at present, covers 6 courses of talatat and depicts 3 registers, the upper two being identical. This means that information lacking in the upper register can be supplied from blocks matched in the middle one. At the left, the king is shown facing to the right, making an offering before an offering-table in a roofless kiosk with the door leaves folded back at each side. He is wearing the Sed-festival robe, which

is shown in most of the other scenes of this type and in the top register he is burning incense over the offering-table in a long censer, (bl.3). The block which would show the item being offered in the middle register, has not so far been recovered. Above each offering-table, the sun-disk of the Aten is depicted beneath a pt-sign, the usual rays with hands radiating down towards the offering-table. On each side of the sun-disk are the usual cartouches and epithets of the Aten, (see page 91). To the right of the kiosk, the king, facing left, proceeds towards the kiosk, preceded by the wr m 3'w n R<sup>c</sup>-Hr 3hty m pr 3Itn m 3Iwnw Sm<sup>c</sup>w, "the Greatest of Seers of Re'-Harakhte in the House of Aten in Southern Heliopolis", (hereafter referred to as GS),<sup>22</sup> and the hry-hb hry-tp, "the chief lector priest", (LP), and followed by a priest who bears the title, imy-hnt hm ntr tpy n Nfr-hprw-R<sup>c</sup> w<sup>c</sup>-n-R<sup>c</sup>, "the Chamberlain and First Prophet of the King", (FP).<sup>23</sup> (See Sc.64, Pl.XXX, for a clear writing of the latter title). The GS carries a small spouted vessel in his right hand, (probably a nmst-vase),<sup>24</sup> and a hrp-sceptre in his left, the LP carries a small papyrus roll in his left hand<sup>25</sup> and the FP carries the king's sandals on a staff in his right hand and a chest, perhaps the sandal-box, in his left. The king is again shown wearing the short Sed-festival robe and carries the wt-sceptre and flail held out in front of him, while the sun-disk is

positioned directly above him. There is at present no indication what crown the king is wearing in this scene. At the extreme right of the two upper registers, two butchers are shown cutting up an ox, presumably to provide items for the offering-table. In the middle register, bl.9 has traces of three columns of inscription behind the butchers, but these are impossible to decipher due to the poor condition of this part of the block. At the left of the scene, a vertical wavy line representing a sinuous wall, runs down the side of both upper registers, broken at one point by a gateway with closed doors, (bls.2 and 3). This presumably continued downwards through the third register.

The matching of bl.10 as a link between the middle and lower registers is rather tenuous, depending firstly on the assumption that the vertical line at the extreme left of block 11 is a continuation of the gate, or kiosk wall on bl.10 and secondly on the belief that the short line above the open door leaf at the right of bl.10, is a continuation of the line delineating the columns of hieroglyphs on bl.9 above. However, the resulting positions of the blocks themselves is acceptable, (see page 62). The lower register depicts two rows of bending men and priests beside some tables of offerings, apparently proceeding left towards a gateway. At the

right, (bl.12), the cartouches of Amenhotep IV and the Aten indicate that the king was following the priests. Between the figures and the gateway are five columns of hieroglyphs; <sup>1</sup>[htp ntr w3h.n hm.f n it.f] <sup>26</sup>R'-Hrjhty  
<sup>2</sup>[hry-ib h'y m iht n 'Itn m pr.f m] <sup>27</sup>Iwnw Smw 't tpt n  
<sup>3</sup>[—] hnkt ds 16 s's: 8 <sup>4</sup>[—] w'b p3 it ntr tpy  
n pr 'Itn <sup>5</sup>[—] 8 m' smw hrs 4 htpt i3rrt 4, "1 [the  
divine offering laid down by His Majesty for his father]  
Re'-Harakhte <sup>2</sup> [who is in Rejoicing-in-the-Horizon-of-  
Aten in his House in] Southern Heliopolis, the great and  
first place of Aten, <sup>3</sup>[—] beer 16 jars, 8 s's-birds,  
<sup>4</sup>[—] the w'b-priest, the first god's father <sup>27</sup> of the  
House of Aten, <sup>5</sup>[—] 8 together with 4 bundles of veg-  
etables, offerings and 4 bowls of grapes." At the  
bottom of bl.11, there is the top of a sun-disk and the  
tops of the Aten cartouches of another register.

Scene 59, (originally part of Project no.T.S.51) Pl.XXVIII  
2 blocks.

	Stone No.	Film No.
1.	BS 0105 08008	290-8
2.	H 0207 04217	1451-8R

Commentary.

This scene covers 2 courses of talatat and depicts one register. The king is shown offering before an offer-

ing table in a roofless kiosk. A wavy line can be seen on the left. On the basis of the width of the kiosk door and the "cut-off" point of the relief, these blocks probably belong in a continuation of Sc.58, but at least three courses below.

Scene 60, (Project no. T.S.50).

Plate XXVIII

9 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0109 08515	264-8	6. S	0202 11508	1343-3
2. S	0203 01606	1357-2	7. S	0209 15408	1501-5
3. BS	0201 19704	1324-1	8. H	0207 03612	1451-11R
4. H	0207 04206	1450-11R	9. H	0103 01410	91-12R
5. BH	0103 09910	73-1L			

Commentary.

This scene covers 5 courses of talatat and depicts 2 registers and part of a third (bl.1). As in Sc.58, the two full registers are identical and show the king offering in the open kiosk. In both cases, the king is wearing the Sed-festival robe and the red crown. In the upper register he is burning incense in a small bowl and in the lower register he is offering ointment.<sup>28</sup> In the kiosk the king is facing right and on bl.7 he can be seen proceeding left towards the kiosk. The head of the GS is

visible in front of the king, his title being inscribed above his head. At the left of the scene, there is another representation of the sinuous wall and if bl.2 is correctly positioned, there is another such wall running parallel to it which may surround the palace, (cf. Sc.56, Pl.XXVI; Sc.57, Pl.XXVII). Although this scene is the same type as Scs.58 and 59, the kiosk doors are narrower and the sun-disks slightly larger, indicating that this scene may be from a different series.

Scene 61, (Project no. T.S.119).

Plate XXIX

4 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. BS	0209 15606	1501-2	3. S	0209 13901	1500-6
2. H	0121 08601	572-5	4. BS	0202 14004	1345-9

Commentary.

This scene covers 6 courses of talatat, although the blocks for courses 2 and 5 are lacking at present. Three registers of the offering-kiosk series are depicted, the middle register containing two blocks and, therefore, more informative. The king, facing left, offers two small vessels, possibly nmst-vases, to the Aten before an offering-table in a roofless kiosk. He is shown wearing the red crown and a long skirt (bls.3 and 4) and his face

has been hacked out (bl.2). Bls.1 and 4 in the upper and lower registers show that a sinuous wall is represented by a wavy line running down the right-hand side of the scene. On bl.2 the cartouches and epithets of the Aten are visible to the right of the sun-disk and on bl.1 the bottom of the two Aten cartouches can be seen above the top of the kiosk. It is interesting to note that the king here is wearing a long skirt and not the Sed-festival robe, even though the ceremony depicted is identical to that shown in Scs.58, 59 and 60, (Pl.XXVIII), where he is thus attired. However, it is known from other Sed-festival reliefs that the king did wear a skirt for some ceremonies and this is almost certainly the case with this scene, (cf. Sc.64, Pl.XXX; Sc.70, Pl.XXXII; Scs.72 and 73, Pl.XXXIII; Sc.93, Pl.XXXIX). Sc.73 almost certainly matches with this scene, at a higher or lower level and Sc.63 may also belong with it, although the king is there depicted in the Sed-festival robe.

Scene 62.

Plate XXIX

2 blocks.

	Stone No.	Film No.
1. H	0204 17610	1397-4L
2. H	0205 13912	1417-7R

Commentary.

This scene covers one course of talatat and depicts

the upper part of one register. The scene faces right. These two blocks show part of two episodes of the offering-kiosk series, bl.1 showing the king offering in a roofless kiosk and bl.2 showing him proceeding to the right, probably to another kiosk. In both cases the king is wearing the red crown. In the kiosk he offers a nmst-vase and a long censer to the Aten, the rays of the sun-disk reaching down towards the offerings. When proceeding to the next kiosk (bl.2), the sun-disk is shown directly above the king, who holds the flail and wt-sceptre in front of him. The cartouches and epithets of the Aten can be seen beside the sun-disks. A gap has been left between these two blocks to allow for the remainder of the side of the kiosk at the left and for the figure of the FP behind the processing king, (cf. other scenes of this type).

Scene 63, (Project no. T.S.100).

Plate XXX

6 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0114 15308	635-10	4. H	0103 02810	102-2L
2. BS	0201 03308	1307-12L	5. H	0201 05304	1309-2
3. H	0203 03706	1359-10R	6. S	0122 16001	706-12

Commentary.

This scene covers 4 courses of talatat and depicts



parts of 3 identical registers. This is another scene showing the offering-kiosk ceremony. At the right, the king faces left towards an offering-table heaped with offerings, in the open roofless kiosk. In the bottom register, the king is offering two jars of ointment but the corresponding blocks in the other two registers are missing at present. On the left, the king, facing right, proceeds towards the kiosk, preceded as usual, by the GS and the LP and followed by the FP, all of whom carry the same items as are shown elsewhere, (cf. Sc.58, Pl.XXVIII). The king is wearing the Sed-festival robe and red crown and holds the wt-sceptre and flail in front of him. The only part of the upper register visible at present, is on bl.1, where the foot of the GS, the left-hand door of the kiosk and one leg of the offering-table can be seen. As in other scenes of the same type, the sun-disk, flanked by the usual names and epithets of the Aten, shines above the offering-table or over the processing king. The cartouches of Amenhotep IV are clearly visible in front of the king on bl.6, and his nomen cartouche can be seen also on bl.2, followed by the phrase 3 m hw.f. It is interesting to note the "correction" in the carving on blocks 4 and 5. Traces of the legs of the king can be seen beneath the offering-table on bl.4 and the original offering-table is visible underneath the king's legs on bl.5. Note also the small statue of the king on the ground before the table.

Scene 64, (Project no. T.S.238).

Plate XXX

5 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0115 16612	336-11	4. H	0115 11010	415-10
2. S	0210 02814	1518-7	5. H	0103 09110	61-8L
3. S	0601 05301	2025-6			

Commentary.

This scene covers 3 courses of talatat and depicts one register. Parts of three episodes of the offering-kiosk series are shown, but with some differences. At the right, the king, who faces left, offers before an offering-table in an open roofless kiosk. To the left of the kiosk, he proceeds towards another kiosk at the left, attended by the GS, the LP and the FP, whose titles can be clearly seen. At the extreme left, the back of the king is visible, presumably offering in the kiosk. In all three episodes, the king is wearing a long skirt with bull's tail and the nms-headdress. In the episode of proceeding to the kiosk at the left, the king does not appear to be carrying anything in his hands, but simply has them down by his sides. The sun-rays, those over the offering-table, as well as those over the processing king, hold ꜥnh and wꜥs-signs. On bl.5, part of a pt-sign and the tops of cartouches in a lower register are visible. The king's head is defaced where it is visible.

In spite of the differences in dress and attitude of the king in this scene, it has been selected as a possible Sed-festival scene for two reasons. Firstly, the blocks which make up this scene are to be found in the same storehouses at Karnak as the majority of blocks in positive Sed-festival scenes. Secondly, there is a scene chiefly comprised of blocks from the Ninth Pylon, which shows an almost identical offering ceremony being performed in a series of open kiosks by the king, who wears the skirt and nms-headdress as he does here.<sup>29</sup> However, in that scene, which was taking place in the building called tny mnw, the LP is not present, whereas in the scene under discussion, the action was taking place in gm pl Itn and the presence of the LP is clearly indicated by his title, (see bls.1 and 2).

Scene 65, (Project no. T.S.94).

Plate XXXI

3 blocks.

	Stone No.	Film No.
1. H	0124 04512	721-6
2. BH	0114 13719	637-4
3. S	0102 02508	44-3

Commentary.

This scene covers 2 courses of talatat and depicts one register. The scene faces right. The king, wear-

ing the Sed-festival robe and the red crown, makes offering before an offering-table in an open roofless kiosk. He is holding up a hrp-sceptre in his right hand but the object in his left cannot be seen because the corner of the block is broken. The king's face is hacked out. At the left, the figure of the GS is shown facing towards the kiosk. This scene probably belongs with Sc.70, (Pl.XXXII), although at some distance apart.

Scene 66, (Project no. T.S.59).

Plate XXXI

4 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0105 09710	273-6	3. S	0123 12413	729-2
2. BS	0105 01817	142-12	4. BS	0119 16906	659-11

Commentary.

This scene covers 2 courses of talatat and depicts parts of one register. Parts of five episodes of the offering-kiosk series are shown. First, at the left, the GS and the LP can be seen facing towards the kiosk in the next episode. Inside the kiosk, the king, wearing the Sed-festival robe, stands before an offering-table. Afterwards, he processes to the right, followed by the FP, and almost certainly preceded by the GS and the LP as in the other scenes of this type. These officials and the

figure of the king in the next kiosk, part of which is shown on bl.4, would be on the block missing between bls.3 and 4. On the right of bl.4, the back of the king, followed by the FP, can be seen processing towards the right.

Scene 67.

Plate XXXI

2 blocks.

	Stone No.	Film No.
1. BH	0108 11714	122-10
2. S	0201 05712	1310-11

Commentary.

This scene covers 2 courses of talatat and depicts part of one register. The scene faces right. The king, in the Sed-festival robe and the red crown, proceeds towards the right, holding the flail and the wt-sceptre in front of him. The back of the LP is visible in front of him and the FP follows behind. At the left, part of the offering-table can be seen in the kiosk which the king has just left.

Scene 68, (Project no. T.S.56).

Plate XXXII

3 blocks.

	Stone No.	Film No.
1. S	0201 04501	1309-8
2. H	0201 18701	1323-12L
3. H	0201 04901	1309-3R

Commentary.

This scene covers 2 courses of talatat and depicts part of one register. The scene faces left. The king, wearing the red crown and the Sed-festival robe, is shown proceeding towards a kiosk, the side of which can be seen at the right of bl.2. He is accompanied by the usual three priests, the GS and LP in front of him and the FP behind.

Scene 69, (Project no. T.S.58).

Plate XXXII

4 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0301 13301	1583-8	3. H	0305 06201	1621-9
2. BS	0302 02114	1589-7	4. BH	0301 13506	1576-10

Commentary.

This scene covers 2 courses of talatat and depicts

one register. The scene faces left. Two episodes of the offering-kiosk series are shown. At the right, the king, wearing the Sed-festival robe and the red crown, offers before an offering-table in an open kiosk. At the left, he proceeds to another kiosk, the side of which can be seen on bl.1. He is preceded by the GS and the LP, although the block which would shown the FP behind him is missing present. He holds the wt-sceptre and flail in front of him and the sun-rays which surround him hold nh and w's-signs. The king's cartouches at the extreme right (bl.2), indicate another depiction of the king walking to the kiosk which is shown at the right of this scene.

Scene 70, (Project no. T.S.87).

Plate XXXII

3 blocks.

	Stone No.	Film No.
1. H	0201 19006	1324-12L
2. H	0204 14906	2739-6
3. S	0103 05210	87-3

Commentary.

This scene covers 2 courses of talatat and depicts one register. The scene faces right. The king is shown offering to the Aten in an open roofless kiosk.

He is wearing the red crown and a long skirt with bull's tail, (cf. Sc.61, Pl.XXIX; Scs.72 and 73, Pl.XXXIII). Outside the kiosk at the left, the GS faces towards the kiosk. The face of the king in the kiosk is hacked out.

Scene 71, (Project no. T.S.108).

Plate XXXIII

3 blocks.

	Stone No.	Film No.
1. H	0203 17706	1377-3L
2. H	0205 17608	1415-8L
3. S	0101 00702	31-11

Commentary.

This scene covers 2 courses and depicts parts of 2 registers. The scene faces right. The king, wearing the Sed-festival robe and the red crown, offers Maat in the usual type of roofless kiosk, before a heaped offering-table. The sun-disk above the offering-table, sends down its rays towards the offerings and the king, the first ray on the left holding an nh-sign towards the king's nose. The face of the king is hacked out. To the left of the kiosk, the GS can be seen, with a nmst-vase and hrp-sceptre in his hands. At the right of the scene, (bl.2), are the cartouches and epithets of the Aten to the left of another sun-disk and beneath



these is part of the title of the FP who would be following the king as he processed to the next kiosk. At the bottom of bl.3, below the register line, there are traces of a man's head and the leg of a steer, indicating that there was probably a cattle-slaughtering scene on the register below the offering-kiosk series, (cf. Sc.81, Pl.XXXVI; Sc.82, Pl.XXXVI; Scs.87, 88 and 89, Pl.XXXVII).

Scene 72, (Project no. T.S.98).

Plate XXXIII

2 blocks.

	Stone No.	Film No.
1. H	0123 01601	842-10
2. S	0122 05010	901-4

Commentary.

This scene covers 2 courses of talatat and depicts one register. The scene faces right. At the left, the king, wearing the double crown and a long skirt with bull's tail, offers before an offering-table in an open kiosk. The sun-disk is positioned above the offering-table, an nh-sign suspended from its uraeus. There are signs of a line representing a sinuous wall outside the kiosk at the left; it is reasonably clear on bl.2, but not so definite on bl.1. To the right of the kiosk, two priests are shown facing towards it. Although no titles

are visible, these are shown by their dress and the objects they are carrying, to be the GS and the LP. Since they face left towards the kiosk, it is clear that the king was proceeding in that direction towards the kiosk, (cf. Sc.58, Pl.XXVIII; Sc.60, Pl.XXVIII). At the top of bl.1, one can see the feet of another figure on a higher register, almost certainly another figure of the king. The vertical line behind him is probably the side of another kiosk.

There is some question as to whether the matching of these two blocks is correct. The chief objection is that the header (bl.1) is not really in the correct position above the stretcher (bl.2), providing that these blocks were laid in the normal fashion, (see page 62). In addition, the crown seems rather large for the size of the king's body.

Scene 73, (Project no. T.S.126).

Plate XXXIII

2 blocks.

	Stone No.	Film No.
1. BH	0201 02404	1307-6
2. S	0101 01604	23-6

Commentary.

This scene covers 2 courses of talatat and depicts part of one register. At the right, the king faces left

towards an offering-table inside an open roofless kiosk and offers two small vessels, probably containing wine, to the Aten. He is shown wearing the red crown and a long skirt. The hands on the sun-rays coming down from the sun-disk above the offering-table, all seem to face towards the king, whereas they usually face inwards from each side, perhaps another indication of the haste with which the decoration was being carried out.<sup>30</sup> Outside the kiosk, at the left, the GS and the LP face right towards the kiosk, (cf. Sc.63, Pl.XXX). It is possible that this block belong on the same wall as Sc.61,(Pl. XXIX), at a higher or lower level.

Scene 74.

Plate XXXIV

3 blocks.

	Stone No.	Film No.
1. H	0201 02401	1306-11R
2. H	0208 10610	1475-6L
3. S	0101 04108	8-4

Commentary.

This scene covers 2 courses of talatat and depicts part of one register. The scene faces right. In the centre, the king is shown processing towards a kiosk, part of which can be seen at the right. He is wearing the Sed-festival robe and the red crown and holds the

wt-sceptre and flail in front of him. He is attended by the usual three priests, the GS and the LP in front of him and the FP behind. Note that the GS here carries a nmst-vase and the king's sandals on a staff, instead of the more usual hrp-sceptre. This may be an error on the part of the sculptor, since the FP also carries sandals. At the right, the back of the king can be seen in the kiosk, wearing the red crown. At the left, there is the top of one side of another kiosk and the sun-disk which is presumably shining down on the offering-table inside.

Scene 75.

Plate XXXIV

2 blocks.

	Stone No.	Film No.
1. H	0201 02206	1307-7L
2. H	0201 20204	1324-6R

Commentary.

This scene covers one course of talatat and depicts the upper part of one register. The scene faces left. Two representations of the king's head can be seen, both of them in the red crown. At the right, the king is clearly offering inside the usual type of roofless kiosk, as the cornice at each side of the top of the kiosk walls can be seen behind and in front of him. He appears to be

offering two jars of ointment to the Aten. At the left, the position of the sun-disk directly above the king's head, indicates that he is proceeding to another kiosk. There is a possibility that this scene belongs in the same register as Sc.74, (Pl.XXXIV).

Scene 76.

Plate XXXIV

2 blocks.

	Stone No.	Film No.
1. H	0121 03214	613-3
2. H	0205 17604	1413-1L

Commentary.

This scene covers one course of talatat and depicts parts of 2 registers. In the upper register, only the legs of the figures are visible. However, it is clear that the episodes depicted were identical to those shown in the lower register. At the left, the king is offering in an open kiosk, facing to the right, while at the right, he is proceeding left towards it. In the lower register, he is seen to be wearing the red crown. It is very possible that this scene belongs with Sc.63, (Pl.XXX), at a higher or lower level.

Scene 77.

Plate XXXIV

2 blocks.

	Stone No.	Film No.
1. S	0205 17501	1413-2
2. S	0208 16204	1479-2

Commentary.

This scene covers one course of talatat and depicts the top of one register. The scene faces right. Parts of three episodes of the offering-kiosk series are shown. At the left, one can see some sun-rays, the cartouches and epithets of the Aten to the right of the sun-disk and the cartouches of the king. Below and to the right of the latter, is the title of the GS. Thus it is clear that this part of the scene shows the king processing to the kiosk in the next episode. Inside the roofless kiosk in the centre of the scene, the king, wearing the red crown, offers what appear to be two bowls of grapes, to the Aten. At the right of this kiosk, he is shown again in procession, probably to another kiosk. He is also wearing the red crown in this episode. It is interesting to note the different levels at which the sun-disk is depicted on bl.2. Since representations of the sun-disk in other scenes are usually at the same level, this probably has no particular significance here, but simply gives us another indication of the haste of the sculptors. This scene may belong with Sc.80, (Pl.XXXV).

Scene 78, (Project no. T.S.101).

Plate XXXV

2 blocks.

	Stone No.	Film No.
1. BH	0454 02512	1856-4
2. H	0451 04804	1708-11

Commentary.

This scene covers one course of talatat and depicts parts of two registers. The scene faces right. In the upper register, the legs of the king can be seen standing in front of an offering-table in an open kiosk. Since no part of his dress is visible, he is probably wearing the Sed-festival robe which normally ends above the knees. At the right, outside the kiosk, is the back of a bending figure, almost certainly the FP. In the lower register, the head of a bending man can be seen at the bottom of bl.2. He appears to be wearing a short wig and a bandeau and, therefore, cannot be from a cattle-slaughtering scene, since the butchers depicted in such scenes have shaven heads, (cf. Scs.81 and 82, Pl.XXXVI). It is, therefore, impossible to say at present what type of scene was shown in this lower register. Note the small statue of the king on the ground in front of the offering-table, (cf. Sc.63, Pl.XXX).

Scene 79, (Project no. T.S.103).

Plate XXXV

2 blocks.

	Stone No.	Film No.
1. H	0114 15308	635-10
2. BS	0113 10304	416-12

Commentary.

This scene covers 2 courses of talatat and depicts parts of 2 registers. The scene faces right. In the upper register, only three pairs of feet are visible, but since the episode depicted is almost certainly identical to that shown in the lower register, these will be the feet of the king in the centre, with those of the LP in front of him and of the FP behind him. In the lower register, the king, wearing the Sed-festival robe and the red crown can be seen in procession, probably on the way to one of the open kiosks, preceded by the GS and the LP. At the left of bl.1, there is part of the cornice of the side of another kiosk which the king has just left. There is some doubt about the matching of these blocks as the figures on parallel registers are usually above the figures which correspond in the identical scenes above and below, (cf. Sc.58, Pl.XXVIII), but this is not the case here. However, the blocks may belong in the same register, although not directly juxtaposed, as the figure of the king appears to be in proportion.



Scene 80, (Project no. T.S.107),

Plate XXXV

2 blocks.

	Stone No.	Film No.
1. S	0301 01408	1574-8
2. H	0106 16313	250-5

Commentary.

This scene covers 2 courses of talatat and depicts one register. The scene faces right. At the right, the king, wearing the red crown and the Sed-festival robe, is shown processing, probably to another of the open kiosks. He holds the 'wt-sceptre and the flail in front of him. At the left of bl.1, there is another sun-disk, which, judging by the angle of the sun-rays, is depicted over an offering-table, although there is no sign at present, of the offering-table or the kiosk in which it is probably situated. Note the varying sizes of the sun-disk in the same scene and on the same block. It is possible that this scene belongs with Sc.77, (Pl.XXXIV).

Scene 81, (Project no. T.S.60 + T.S.6402, rearranged).

18 blocks.

Plate XXXVI

	Stone No.	Film No.		Stone No.	Film No.
1. H	0210 00710	1513-10	10. BS	0102 11406	85-1
2. H	0202 05610	1336-11R	11. S	0202 06512	2733-1
3. H	0103 10310	74-2R	12. S	0104 10810	56-1
4. H	0103 08810	61-8R	13. S	0104 14011	36-7
5. H	0104 09715	56-11L	14. BS	0102 13006	63-1
6. H	0203 13704	1372-10R	15. S	0101 07110	27-8
7. S	0154 21608	1130-6	16. H	0101 02508	24-6L
8. S	0173 20212	1155-7	17. H	0123 04315	1030-7
9. BS	0102 12308	63-7L	18. H	0103 16811	79-3L

### Commentary.

This scene covers 3 courses of talatat and depicts parts of 4 registers. The scene faces left. The top register shows a number of episodes from the offering-kiosk series, only the lower part of the register being visible at present. At the right, the king is offering in an open kiosk, then proceeds left towards another kiosk, in which he also makes an offering. A gap has been left between bls.4 and 5 to allow for the header which must show the GS and the LP walking in front of the king and the right side of the second kiosk. After offering for the second time, the king proceeds to another kiosk, which is not visible at present, but has been

allowed for in the gap between bls.1 and 2. After leaving this kiosk, the king is again shown processing, almost certainly to another kiosk, since the register below extends further to the left. Note the small statue of the king which is shown standing on the ground in front of both the visible offering-tables, (bls.4 and 6).

The second register from the top is connected to the top one by parts of figures and steers which appear at the bottom of the blocks in the top course of this scene. The lower three registers all show similar activities, the third and fourth registers depicting men throwing cattle to the ground and the second register depicting butchers cutting up the steers, presumably to provide pieces of meat for the offering-tables, (cf.Sc.58, Pl.XXVIII).

Scene 82, (Project no. T.S.61, rearranged). Plate XXXVI  
12 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0210 04001	1506-10	6. H	0103 03311	102-7L
2. BS	0201 05415	1311-2	7. H	0103 02510	102-2R
3. BS	0113 07317	303-4	8. H	0155 18004	933-3
4. H	0103 03110	102-7R	9. H	0103 03811	49-7L
5. H	0103 08010	65-3L	10. H	0154 20010	1269-7

Stone No.	Film No.	Stone No.	Film No.
11. H 0203 08804	1362-3L	12. H 0103 08510	61-9L

N.B. Bls. 2 and 3 are two parts of the same broken  
stretcher.

Commentary.

This scene covers 2 courses of talatat and depicts parts of 2 registers. The scene faces right. The activities shown in this scene are identical to those in Sc.81, the only difference being that the scenes face in opposite directions. Unfortunately, the crown the king is wearing is not visible in either scene, so it is not possible to be certain that one scene depicted the ceremony for Lower Egypt and the other for Upper Egypt. The king wears the Sed-festival robe in both scenes. In this scene, only two registers are visible, the top one showing several episodes from the offering-kiosk series and the lower one showing butchers cutting up cattle, i.e. corresponding to the upper two registers of Sc.81, (Pl.XXXVI). Note that in one depiction of the king in the offering-kiosk (bls.5 and 6), the feet of the king are defaced, as is also the small statue in front of the offering-table. Bls.1 and 2 show that the sun-ray hands, whether over the offerings (bl.1), or round the king (bl.2), hold nh and w's-signs.

Scene 83.

Plate XXXVI

3 blocks.

	Stone No.	Film No.
1. BS	0105 09807	290-11
2. H	0102 03911	45-2L
3. S	0101 00104	31-2

Commentary.

This scene covers 3 courses of talatat and depicts 2 registers. The scene faces left. Both registers in this scene appear to be identical. At the right, a man in a wig and skirt, is leading a steer towards a gateway, the door of which is standing open. It is possible that this may be one side of a kiosk of the type depicted in the offering-kiosk series but it is difficult to be certain exactly which structure is illustrated and this is probably more likely to be a gateway. The horns of the steer in the lower register are decorated and the same was probably the case with the steer in the upper register, although the block which would show this has not been discovered so far. At the left of bl.3, there is part of the king's nomen cartouche followed by the phrase ꜥ m ḥ'w.f, which can be seen above the cornice of the structure, thus indicating that the king must be depicted to the left of the scene.

Scene 84.

Plate XXXVI

6 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0107 07806	252-7L	4. S	0168 19315	1255-1
2. H	0120 12415	748-5	5. S	0119 05906	497-12
3. S	0205 06706	1405-4	6. S	0173 19715	1155-11

Commentary.

This scene covers 2 courses of talatat and depicts part of one register. The scene faces left. Parts of another type of offering series are shown in this scene. A man holds up an offering over a stepped offering-table and with his other hand pours a libation into a vessel standing on the ground in front of the offering-table, (bl.2). Below the man, two butchers are shown cutting up a steer and behind these figures are two offering stands, heaped with food. Immediately behind these stands there is a roofed kiosk, which fills the whole height of the register and contains a table with food and a row of jars on stands. Several of these roofed kiosks are depicted in a row, with a man offering and butchers cutting up a steer outside each one. For depictions of the upper parts of this scene type, see Scs.130 to 140, Pls.LIV to LVI and Pls.XCV to XCVIII. The important feature of this scene is the wavy line which runs along the bottom, presumably representing

a sinuous wall, like that which surrounds the court of roofless offering-kiosks, (cf. Scs. 58, 59 and 60, Pl.XXVIII; Sc.61, Pl.XXIX), and the palace, (cf. Sc.52, Pl.XXIV; Sc.56, Pl.XXVI; Sc.57, Pl.XXVII). It is possible that the sinuous wall shown here is a continuation of one, or both, of these other walls, but so far no positive connection between them has been found.

Scene 85.

Plate XXXVI

3 blocks.

	Stone No.	Film No.
1. H	0102 03815	45-6R
2. H	0201 08610	1313-1L
3. H	0208 14904	1479-6R

Commentary.

This scene covers one course of talatat and depicts part of one register. The scene faces right. Part of the same offering with libation rite as is depicted in Sc.84, is shown here, the only difference being that the head of the steer faces in the opposite direction, indicating that this scene faces to the right. Only part of the steer's carcass, the legs of the butchers and the bases of the stands in the kiosk can be seen in this scene. A sinuous wall is depicted underneath.

Scene 86, (Project no. T.S.266).

Plate XXXVII

6 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0101 03508	29-3	4. S	0102 02104	44-6
2. BS	0104 04510	84-3	5. BS	0102 00119	96-10
3. BS	0104 04910	94-4	6. BS	0104 06710	

Commentary.

This scene covers one course of talatat and depicts parts of 2 registers. This appears to show a variation of the offering-kiosk series, in the top register. At the right, a small figure of the king, wearing the Sed-festival robe, is shown proceeding towards the left. The long handle of the wt-sceptre can be seen just in front of him. He is preceded by four men, the first three of whom are carrying flails. The object carried by the fourth man is lost in the break in the stone. These figures seem to be advancing towards a kiosk, of which only the lower part is visible. Inside the kiosk, at the left, there is a hb-sign with a small figure standing behind it. Some vertical lines on top of the left end of the hb, indicate that there was something, or someone, standing thereon and it is probable that the king was depicted making an offering before an offering-table on top of the hb, (cf. Pl.LXXX, bls.14 and 15).



To the left of the kiosk, the king is shown proceeding to another structure, which can be seen at the left of the scene. Only the legs of the king are visible at this stage (bl.4), but since they are slightly larger than the legs of the officials in the same sequence, they can only be those of the king. This time the king is accompanied by five men, four in front of him and one behind. The first man in front of the king carries a dd-pillar in his hands, while the other three are empty-handed. The man behind him is carrying a small oblong object, which cannot be identified at present. At the left, (bl.1), the king is shown before an offering table inside a kiosk, the right side of which can be seen on bl.2. Behind him is a bending man who carries the king's sandal on a staff in his right hand and a hrp-sceptre in his left and may, therefore, be the FP, although no title is visible. Behind this man, there is a row of bending men and after them, a row of kneeling figures. The significance of the sequence of events depicted in this register is difficult to determine. The small scale of the figures of the king presupposes that it is not of major importance, but the presence of the hb with some activity being performed on top of it, is exceptional.

The lower register in this scene at present only comprises a series of sun-disks, each one flanked by the names and titles of the Aten. At the left, (bl.1), the king's titles and the tops of his cartouches can be seen to the left of the cartouches of the Aten. The titles which precede the king's cartouches can also be seen to the right of the second sun-disk, (bl.2). The spacing of the sun-disks suggests that the lower register contained a scene of the offering-kiosk series but it is difficult to determine which way the action faced, although it is likely that it was in the same direction as the upper register, i.e. right to left.

Scene 87.

Plate XXXVII

2 blocks.

	Stone No.	Film No.
1. S	0210 07010	1515-6
2. S	0201 05208	1310-12

Commentary.

This scene covers one course of talatat and depicts parts of 2 registers. The scene faces left. The two registers in this scene show the same activities as Scs.81 and 82, (Pl.XXXVI). In the upper register parts of episodes from the offering-kiosk series are shown, while

the lower register shows butchers cutting up cattle. It is interesting to note that at the left of the upper register, (bl.1), the king is shown wearing sandals, whereas he is normally barefoot when performing rites in the temple. He wears the Sed-festival robe.

Scene 88.

Plate XXXVII

4 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0104 02210	46-11	3. S	0210 04304	1508-10
2. S	0105 05617	233-3	4. H	0103 01910	91-8R

Commentary.

This scene covers 2 courses of talatat and depicts parts of 3 registers. The scene faces right. The registers in this scene depict activities identical to those shown in Scs.81, 82 and 87, the top register showing episodes of the offering-kiosk series and the two lower registers showing cattle being thrown and slaughtered. The king is clearly wearing the Sed-festival robe but his crown is not visible at present.

Scene 89, (correction of Project no. T.S.95). Pl.XXXVII

3 blocks.

	Stone No.	Film No.
1. BH	0451 02610	1718-4
2. S	0435 07501	1761-4
3. S	0448 06608	1696-9

Commentary.

This scene covers 2 courses of talatat and depicts parts of 2 registers. The scene faces right. Parts of episodes of the offering-kiosk series are shown in the upper register and the cutting up of cattle in the lower register, i.e. identical to Sc.88, (Pl.XXXVII). All the blocks in this scene come from Luxor Temple.

Scene 90.

Plate XXXVIII

3 blocks.

	Stone No.	Film No.
1. S	0120 12204	699-5
2. H	0201 01904	1307-8R
3. H	0210 16410	1529-8L

Commentary.

This scene covers 2 courses of talatat and depicts

parts of 2 registers. The scene faces left. In the upper register, at the left, the back of the king can be seen standing under a sun-disk. He is wearing the red crown and probably the Sed-festival robe. He holds the flail in his left hand and almost certainly the wt-sceptre in his right, as the long handle of the latter can be seen projecting behind him. The queen stands behind the king, wearing the crown with double plumes and holding a fly-whisk over her right shoulder. Her name is inscribed in front of her. Behind the royal pair, there are two rows of attendants; in the top row a group of ladies-in-waiting comes first, followed by two bending officials, the OH and a stg, Policeman, who holds a stave. The bottom row shows first a group of ladies-in-waiting, as above, followed by two Policemen, (stg). Behind these figures, at the right, is a vertical line, which could be the side of a kiosk.

The lower register of this scene, contains at present, two sun-disks, the left-hand one on bl.2 being "lost" in the shadow on the photograph. The names and epithets of the Aten can be seen beside the sun-disks. It is not clear at present what type of scene these sun-disks belong to but because of the size and spacing, it could be the offering-kiosk series. There is a possibility that this scene belongs with Sc.91 (Pl.XXXVIII) but

further to the left or right.

Scene 91.

Plate XXXVIII

3 blocks.

	Stone No.	Film No.
1. H	0117 05715	632-4
2. S	0103 02308	98-6
3. H	0201 02406	1307-12R

Commentary.

This scene covers 3 courses of talatat and depicts parts of 2 registers. The scene faces left. In the upper register, at the right, a small figure of the king is shown processing to the left. He is wearing the red crown and the Sed-festival robe and carries the wt-sceptre and flail held out in front of him. The sun-disk is shown directly above him, its rays coming down around him. In front of the king, there are two rows of bending figures. The bottom row consists of three priests holding divine standards over their shoulders; the first carries a Wepwawet standard, the second the king's placenta. The third standard is now unrecognisable. It is not clear whether the figures in the top row are also priests, as only their legs are visible, but in depictions of a similar nature, there are two rows

of priests in front of the king, (cf. Sc. 58, Pl. XXVIII, bl. 12; Pl. LXXXVI, bl. 1). Behind the king, at the right, is the left side of a roofless kiosk, with a sun-disk visible above it (bl. 1), presumably shining down on an offering-table, (cf. Pl. LXXXVI, bl. 2).

The lower register of this scene shows, at the left, the titles and cartouches of the king and at the right, the two cartouches of the Aten belonging to the left of a sun-disk, (bl. 3). This scene almost certainly belongs with Sc. 90 (Pl. XXXVIII), but some distance to the left or right.

Scene 92.

Plate XXXVIII

4 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0439 02608	1742-11	3. BH	0104 05710	58-11
2. H	-	2680-9	4. H	0201 04910	1310-8

Commentary.

This scene covers one course of talatat and depicts parts of 2 registers. The scene faces right. The most significant feature of this scene is the structure at the left which seems to be part of a large gateway and which runs down the side of both registers. On the upper

register to the right of this, the king, wearing a long skirt and with his hands down at his sides, proceeds to the right. He is followed by the FP who carries his sandals on a staff and a chest and whose title is written horizontally above his head. Two figures are shown in front of the king, possibly the GS and the LP but since no titles are visible, it is impossible to be certain.

A gap for one header has been left between bls.3 and 4 to allow for a possible offering-kiosk episode, (cf. Sc.64, Pl.XXX), although the gap should probably be wider.

Bl.4 shows a similar episode, with the king in a long skirt and his hands by his sides, preceded by one man and followed by a man carrying his sandals and a chest, almost certainly another depiction of the FP. Only the lower part of the king's body is visible in both cases, so one cannot say what crown or headdress he is wearing, but it appears that this scene is a small scale repetition of Sc.64, (Pl.XXX).

Scene 93, (Project no. T.S.111).

Plate XXXIX

2 blocks.

	Stone No.	Film No.
1. H	0454 01216	1893-3
2. H	0449 07206	1698-12



Commentary.

This scene covers one course of talatat and depicts parts of 2 registers. On bl.1, the legs of the king can be seen standing before an offering-table. He is wearing a long skirt with bull's tail. Note the small statue of the king in front of the offering-table. At the right, (bl.2), the king, again in a long skirt, is shown proceeding towards the left, i.e. in the opposite direction to the figure on bl.1. He is preceded by two figures, the second one of whom is clearly the LP, as he holds a papyrus roll in his left hand. The first one, therefore, is almost certainly the GS. The pt-sign of the lower register is visible at the bottom of both blocks.

Scene 94, (Project no. T.S.113)

Plate XXXIX

2 blocks.

	Stone No.	Film No.
1. H	0105 10815	265-6
2. S	0207 05408	1452-6

Commentary.

This scene covers 2 courses of talatat and depicts one register. The scene faces left. At the right, the

king is shown wearing the Sed-festival robe and carrying the wt-sceptre and flail held out in front of him. Sun-rays surround him, radiating from a sun-disk which must be positioned directly above him and the second ray from the left behind his back, holds an nh-sign, presumably towards the nose of the queen who was following the king, although she is not visible at present. The royal pair appear to be walking towards a gateway, or structure of some kind, one side of which can be seen immediately in front of the king. To the left of this feature, there are two figures. The man at the left may be a fan-bearer, as the end of a pole is visible in his left hand. The second man is shown by his dress and the papyrus roll he holds in his right hand, to be the LP. The scale of the figures in this scene and the presumed presence of the queen, make it likely that this scene shows the king entering a part of the temple complex, perhaps after proceeding thence in the palanquin procession.

Scene 95, (Project no. T.S.120).

Plate XXXIX

2 blocks.

	Stone No.	Film No.
1. S	0202 01210	1329-12
2. H	0123 09915	867-10

Commentary.

This scene covers 2 courses of talatat and depicts one register. The scene faces left. The king, wearing the red crown and the Sed-festival robe, proceeds towards a kiosk, the right side of which can be seen at the left of bl.1. The title of the GS indicates that he is walking in front of the king and the LP is presumably between him and the king, although neither his figure, nor his title, are visible at present. The figure of the FP with the king's sandals and a chest, can be seen behind the king on bl.2.

Scene 96, (Project no. T.S.1744).

Plate XL

4 blocks.

Stone No.	Film No.	Stone No.	Film No.
1. BS 0205 17314	1417-12R	3. H 0205 16114	1417-8R
2. BS 0107 04204	209-8R	4. S 0204 16312	1397-6

N.B. Bls.1 and 2 are two parts of the same broken  
stretcher.

Commentary.

This scene covers 3 courses of talatat and depicts parts of 2 registers. At the right of this scene, there are two sloping bands which slope downwards from top left

to bottom right. From the evidence of coloured stripes still visible on similar bands in another scene, (Sc.99, Pl.XLI), these bands represent a cornice. On the top of this cornice, there are small prostrate figures of the king, wearing the nms-headdress and a loin cloth, with figures of adoring baboons beside them, all of which face up the slope. This cornice and the figures on it are reminiscent of the decoration of an altar of Re'-Harakhte in the tomb of Parennefer, (Theban Tomb No. ).<sup>31</sup> Beneath the cornice, there are two sun-disks, one at the top of the register (bl.1) and the other at the bottom right of the scene (bl.4). The cartouches and epithets of the Aten on bl.3 may indicate the presence of another sun-disk between the other two. The cartouches of the Aten and the top of a pt-sign at the bottom right of bl.4, show that there was yet another sun-disk underneath. The sun-disk at the top of the scene is slightly larger than the one near the bottom and the figures of the king underneath them were probably correspondingly smaller. At the left of bl.3 there is an inscription which reads, irt hnw in b3w P n R'-Hrshy, "giving praise by the Souls of Pe to Re'-Harakhte, the great living Aten etc." It is interesting to note that the determinative of hnw is jackal-headed, although the text refers to the Souls of Pe, who were usually falcon-headed.<sup>32</sup> It is not certain

whether this was a mistake on the part of the scribe, or the sculptor, or whether it was deliberate.

At the top of bls.1 and 2, there is the straight register line of an upper register, but only the legs of figures standing on this line are visible at present. Judging by the size of the legs, those at the left belong to the king, the smaller legs behind belonging to various attendants. All these figures face towards the left. This is the only scene of this type which shows figures at the top of the sloping cornice, which suggests that all these scenes depicted the king making an offering on top of an altar of Re'-Harakhete, the sloping cornice representing the ramp of the altar, (cf. Scs.97 and 98, Pl.XL; Scs.99 and 100, Pl.XLI; Pl.LXXXIX, bls.11 to 15).

Scene 97, (Project no. T.S.1745a).

Plate XL

2 blocks.

	Stone No.	Film No.
1. S	0122 11801	706-4
2. H	0204 16017	1397-4

Commentary.

This scene covers 2 courses of talatat and depicts part of one register. This is the same type of scene as

Sc.96, (Pl.XL). The slope of the cornice is from top right to bottom left and no register is visible above. There is one sun-disk at the right of the scene and part of a prostrate figure can be seen on the cornice in the top left corner of bl.1. The size of this prostrate figure is considerably larger than those in Sc.96, but it is clear that the sizes do vary, as the prostrate figures in Sc.99, (Pl.XLI), are of a medium size between these two. On bl.2 of the present scene, there is part of a pt-sign of another sun-disk under the inner band of the cornice. The inscription on bl.2 reads, b3w Nhn n  
n p1 3Itn      di 'nh n nb      nsw bit Nfr-hprw-R<sup>c</sup>      w<sup>c</sup>-n-R<sup>c</sup>,  
 "the Souls of Nekhen to      of the Aten      who gives life  
 to the lord      King of Upper and Lower Egypt, Nefer-  
 kheperu-Re' wa-en-Re'." This inscription, therefore, relates to that in Sc.96, (Pl.XL), which refers to the Souls of Pe.

Scene 98, (Project no. T.S.1745b).

Plate XL

2 blocks.

	Stone No.	Film No.
1. H	0702 07214	2480-12
2. S	0122 04410	901-3

Commentary.

This scene covers 2 courses of talatat and depicts part of one register. This is another scene of the same type as Scs.96 and 97, (Pl.XL), the slope of the cornice being in the same direction as that in Sc.97. Underneath the cornice is a large rhyt-bird, which is probably the first of a row and may mark the lower end of the ramp. Prostrate figures and baboons were again shown on top of the cornice, the figures being approximately the same size as the one visible in Sc.97, which suggests that these two scenes may belong together at some distance apart.

Scene 99, (Project no. T.S.160).

Plate XLI

6 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0122 00210	2033-4	4. BS	-	2677-4
2. H	0121 16001	794-5	5. H	0122 09717	1009-10
3. S	0118 09713	611-10	6. H	0123 13810	754-5

Commentary.

This scene covers 3 courses of talatat and depicts one register. This scene also depicts what is assumed to be an altar of Re'-Harakhete, (cf. Scs.96, 97 and 98,

Pl.XL). The cornice slopes from top left to bottom right and the prostrate figures and baboons on top of it are of medium size, (cf. Sc.96 and Sc.97). The wider band on bl.3, shows clear traces of red, blue and white stripes, such as are used to decorate a cornice<sup>33</sup> and the sloping bands in this type of scene have, therefore, been identified as a cornice, possibly of a ramp, (cf. commentary on Sc.96, page 211). Under the cornice in this scene, two sun-disks are visible (bls.3 and 6), both with the names and epithets of the Aten on each side and both including the building name gm p; <sup>3</sup>Itu. The upper sun-disk on bl.3 is larger than the one on bl.6; sun-rays and the lower parts of the cartouches of the Aten at the left of bl.3, indicate that there was another sun-disk higher up, which was probably larger still. Under the middle sun-disk, the back of the king's head can be seen facing towards the left and wearing the nms-headdress, (bl.5). The king's titles and cartouches are visible beneath those of the Aten in front of him, (bl.3). There is a second pair of the king's cartouches to the left of the lower sun-disk, but they face in the opposite direction to those on bl.3, (i.e. right to left). However, it is clear from other scenes that the facing of the king's cartouches is not a reliable indication of the direction in which the king himself is facing.<sup>34</sup> None-



theless, these cartouches do show that the king must have been depicted under the lower sun-disk and it appears that he was probably holding up a tray of offerings, as a pile of food items can be seen behind the king on bl.5, on a level with his shoulder.

Scene 100, (Project no. T.S.146).

Plate XLI

3 blocks.

	Stone No.	Film No.
1. H	0207 04306	1450-11L
2. H	0106 12004	213-9
3. H	0207 03608	1451-3R

Commentary.

This scene covers one course of talatat and depicts part of one register. The scene faces left. At the left of this scene is a kneeling figure of the king with his arms in the hnw-position. He is wearing the nms-headdress, a collar round his neck and probably a skirt, although this is not clear. His figure has been defaced. Sun-rays can be seen behind the king, all of them holding nh-signs. Three other kneeling figures are shown behind the king, also facing left and with their arms in the hnw-position, but jackal-headed. They may, therefore, re-

present the Souls of Nekhen, (see page 211, n.32). Behind the third jackal-headed figure, (bl.3), there is a column of hieroglyphs which reads, s3 R<sup>c</sup> 'Imn-htp ntr hk3 W3st, "Son of Re', Amenhotep, divine ruler of Thebes". Behind the inscription are two standing baboons with their paws upraised in adoration. At the top right-hand corner of bl.3, there is a sloping line which is almost certainly the same as those shown in the last four scenes, (Pls.XL and XLI). This group of figures, therefore, may be depicted at the bottom of the ramp of these Re'-Harakhte altars, immediately above the row of rhyt-birds, (cf. Sc.98, Pl.XL).

It is difficult to be certain whether these scenes described above depict a part of the Sed-festival. If the structures in question are altars of Re'-Harakhte, they would presumably be used during almost daily rituals, as well as during special ceremonies such as the Sed-festival. The blocks in these scenes do bear the building name gm p3 'Itn, the name which appears in all the positive Sed-festival scenes, but there is at least one unmatched talatat which seems to show part of the building name rwd mnw or tny mnw, (Pl.LXXXIX, bl.13), and comes from this type of scene. The Souls of Pe and Nekhen appear in a number of Sed-festival reliefs, but their activities were not restricted to the Sed-festival.<sup>35</sup>

However, the blocks which show this type of scene are now located in the same storehouses as the majority of the Sed-festival talatat and must, therefore, have come from the same recovery point and have been within the same area in the temple complex.

Scene 101, (Project no. T.S.129).

Plate XLII

3 blocks.

	Stone No.	Film No.
1. H	0208 19208	1474-10L
2. S	0113 06104	416-2
3. H	0106 13604	279-3

Commentary.

This scene covers 3 courses of talatat and depicts part of one register. The scene faces right. The king is shown holding the hk-sceptre over his left shoulder and wearing a garment with pleated sleeves which is almost certainly not the Sed-festival robe. Only the king's face and his left arm and shoulder are visible at present, so it is impossible to see what crown he is wearing. The tops of two fans can be seen in front of him and at least one sun-ray is holding an 'nh-sign in it hand. This scene cannot positively be identified as

depicting a part of the Sed-festival. The dress worn by the king does not appear to be the Sed-festival robe and there are no definite indications of a Sed-festival rite. In addition, the figure of the king is larger than the size in which he is normally depicted in such scenes. However, as with a number of other scenes, this one has been tentatively selected because of the location of the blocks, (cf. Sc.102, Pl.XLII).

Scene 102, (Project no. T.S.207).

Plate XLII

2 blocks.

	Stone No.	Film No.
1. S	0201 02813	2728-9
2. H	0163 19205	2727-7

Commentary.

This scene covers 2 courses of talatat and depicts part of one register. The scene faces left. The king is shown wearing the hprš-crown and holding the hk-sceptre over his right shoulder. He does not appear to be holding anything over his left shoulder. Sun-rays surround him and the top of a fan can be seen in front of him. Between the fan and the sun-rays are the king's titles and cartouches, a good example of the writing and

the way in which the nomen cartouche has been changed to Akhenaten. This is another scene which may not show part of the Sed-festival, but has been included because the talatat it contains come from the usual storehouses. It is possible that the absence of the flail in the king's hand may indicate that this is not a Sed-festival scene, as well as the fact that the king is wearing the hprš-crown and not the crown of Upper or Lower Egypt.

Scene 103, (Project no. T.S.3721).

Plate XLIII

6 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0202 14008	1346-12	4. H	0205 08610	1408-9
2. S	0210 02704	1509-6	5. S	0210 00808	1513-1
3. BS	0210 02210	1514-10L	6. S	0210 00812	1517-12

Commentary.

This scene covers 3 courses of talatat and depicts part of one register. The scene faces right. The subject of this scene is a carrying-chair with sides consisting of lions surmounted by small human-headed sphinxes wearing the double crown. In front and behind each lion is a small kneeling figure of a bound prisoner, (bl.1), and against the side of the frame of the carrying-chair

there is a small crouching lion, (bls.1 and 6). This carrying-chair, or palanquin, is depicted in several tiers, probably for reasons of perspective and the bearers are also shown in rows, one above the other. The bearers of this type of palanquin appear to wear feather headdresses. This scene, as reconstructed at present, has at least eleven bearers in each row, i.e. to each end of each carrying-pole, (bls.5 and 6), and parts of four rows are visible in this scene, (bls.2 and 4 show two rows almost complete in height and the feather headdresses of the third row on bl.4 are on a level with the row on bls.5 and 6, which also shows the headdresses of the fourth row underneath). It is not yet known for certain how many tiers make up a palanquin of this type but it is probable that it was used to carry both the king and queen together, (cf. Sc.105, Pl.XLIV). The legs of figures beside the bearers on bl.5 are almost certainly those of fan-bearers, (cf. Sc.105, Pl.XLIV). At the right of the scene, there is part of the figure of a censuring priest with the usual inscription under his arms, irt sntr hr-h:t hm.f, "censuring before His Majesty". Since this priest faces towards the right, he must be censuring before a representation of the king who is facing left towards the palanquin, perhaps prior to mounting it.

There are several depictions of this type of carrying-

chair on the Karnak talatat and the blocks concerned come from the same locations as the positive Sed-festival talatat, (see Sc.104, Pl.XLIII; Scs.105, 106 and 107, Pl.XLIV; Scs.108 and 109, Pl.XLV; Pl.XCIV). However, if this palanquin was used during the Sed-festival, it is not clear at present, at which stage of the ceremonies. A similar type of palanquin, drawn laterally and not in tiers, occurs in the Amarna rock tombs, where it is clearly used to carry both the king and the queen together.<sup>36</sup> An example of the same type can be seen in Luxor Temple, where Amenhotep III is shown offering to Amun with the palanquin standing behind him.<sup>37</sup>

There is some doubt about the position of bl.5 in this scene, with regard to the fan-bearers. If the royal pair are seated on the palanquin, it seems more likely that the fan-bearers would be standing on the same level as the top row of bearers, (cf. Sc.105, Pl.XLIV, bls.1 and 4), whereas the present position of bl.5 puts them on a level with the third row. In addition, If the matching of bls.3 and 4 in Sc.104 (Pl.XLIII), is correct, there should only be eight bearers in each row and not eleven, (see above, page 221). This seems a more logical figure.

Scene 104, (Project no. T.S.3712).

Plate XLIII

4 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0210 01304	1509-9	3. S	0210 00312	1517-11
2. S	0210 01310	1514-12	4. S	0208 06412	1471-7

Commentary.

This scene covers one course of talatat and depicts part of one register. The scene faces left. The lion and sphinx palanquin is depicted again, this time facing towards the left. Parts of two rows of bearers are visible, eight to each side of the pole. At the right, behind the bearers, there is the figure of a bending man, whose face has been hacked out. He is wearing a wig and a tunic and pleated skirt but at present there is no means of identifying him, although he resembles a group of bending officials in another matched scene, (Sc.164, Pl.LXV).

Scene 105, (Project no. T.S.3708).

Plate XLIV

4 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0103 15811	79-5R	3. BS	0210 03404	1509-2
2. BS	0210 02816	1521-10	4. BS	0210 08908	1512-11
N.B.	Bls.3 and 4 are two parts of the same broken				



stretcher.

Commentary.

This scene covers 2 courses of talatat and depicts part of one register. The scene faces right. This representation of the lion and sphinx palanquin provides the only positive example of the presence of a figure, or figures, seated on it. At the right, (bls.3 and 4), there are the legs and feet of a figure, much defaced, resting on a footstool. At the left, (bl.2), one can see the lion-shaped legs of a chair towards the back of the palanquin, immediately in front and behind the kneeling prisoner. Since this chair would be too small and too far back to accommodate the owner of the defaced legs, it is probably that the legs belong to the king and the chair at the rear is being used by the queen. For possible depictions of the royal pair sitting together, see Pl.XCIV, bls.12 and 13. There are indications in this scene of fan-bearers standing both in front and behind the palanquin, the body of one being visible beside the bearers on bl.4 and the heads of two others, wearing feathers, behind the palanquin on bl.1.

Scene 106, (Project no.T.S.3720).

Plate XLIV

2 blocks.

	Stone No.	Film No.
1. S	0210 00304	1509-7
2. S	0210 00901	1505-7

Commentary.

This scene covers one course of talatat and depicts part of one register. The scene faces right. This scene shows a small depiction of the lion and sphinx palanquin, clearly somewhat "abbreviated", as there are only five pairs of bearers to each end of the carrying-poles. The small size suggests that in this case the palanquin may not have been the main feature of the scene, but was shown standing to one side, after the royal pair had dismounted from it.<sup>38</sup>

Scene 107, (Project no. T.S.3705).

Plate XLIV

3 blocks.

	Stone No.	Film No.
1. S	0208 01804	1465-2
2. H	0208 01701	1464-6L
3. H	0208 02001	1464-6R

Commentary.

This scene covers 2 courses of talatat and depicts part of one register. The scene faces right. Parts of three tiers of the lion and sphinx palanquin can be seen. No bearers are visible, which suggests that the palanquin is resting on the ground, either before, or after a procession.

Scene 108, (Project no. T.S.3702).

Plate XLV

3 blocks.

	Stone No.	Film No.
1. S	0120 05804	694-4
2. S	0120 02604	753-6
3. H	0121 03606	577-11

Commentary.

This scene covers 2 courses of talatat and depicts part of one register. The scene faces right. Part of the lowest tier of the lion and sphinx palanquin is shown in this scene, the base being visible on bl.3. Two rows of bearers can be seen at the right, arranged in pairs, and shown kneeling, indicating that they are just about to raise or lower the palanquin, (cf. Sc.1, Pl.I, for sequences of kneeling and standing bearers).

Scene 109, (Project no. T.S.3713).

Plate XLV

2 blocks.

	Stone No.	Film No.	
1.	BS 0121 05514	701-8	
2.	BS 0121 08420	493-9	two parts of the same broken stretcher

Commentary.

The two blocks in this "scene" are actually two parts of the same broken stretcher, depicting a small part of the lion and sphinx palanquin. Five bearers, or pairs of bearers can be seen at the right, all of them kneeling as in Sc.108, (Pl.XLV).

Scene 110, (Project no. T.S.3703).

Plate XLV

2 blocks.

	Stone No.	Film No.
1.	H 0206 07504	1438-10R
2.	BS 0155 19712	1214-10

Commentary.

This scene covers 2 courses of talatat and depicts part of one register. The scene faces left. The item shown in this scene appears to be part of a large representation of either the lion and sphinx palanquin or the

queen's palanquin. Both palanquins have a row of uraei along the side of the throne, (cf. Sc.15, Pl.VIII; Sc.22, Pl.XI; Sc.41, Pl.XVIII; Pl.LXX; bls.1, 2, 7, 9; Pl. LXXI, bls.5, 9), and both have lions and/or sphinxes at each side. On bl.2, the heel of a figure can be seen resting on a footstool between the forelegs of the animal.

Scene 111, (Project no. T.S.8841).

Plate XLVI

6 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0204 14601	1395-12	4. BS	0101 15304	13-9R
2. S	0112 00908	457-7	5. S	0115 05510	475-6
3. S	0102 09306	2849-8	6. H	0108 05115	245-6

Commentary.

This scene covers 2 courses of talatat and depicts parts of 2 registers. In the upper register, only feet and knees are visible, facing towards the right and no identification is possible at present. At the left of the lower register, there is part of a broken sun-disk and to the right of it, part of the cartouches and epithets of the Aten, which include the building name gm p: Itn. Only the continuation of the pt-sign can be seen

on bl.2 but on bls.3, 4 and 5, there are the heads of six priests, the first four of whom are named as Prophets, (hm ntr). The first two of these priests carry door-hinges, the third an oblong object and there was probably a fourth man carrying a scorpion, who was depicted on the broken part of bl.4, (cf. Sc.1, Pl.I, bls.59, 70, 71 and 72). Behind these are three more priests, the first carrying the king's placenta and the next a Horus standard. The last man is standing upright and does not seem to be carrying anything. Behind these figures are three columns of hieroglyphs, facing towards the right, which read, <sup>1</sup>h<sup>c</sup> m h<sup>v</sup> in nsw <sup>2</sup>hr st hr irt irrw twt <sup>3</sup>m hrw n dsrt, "<sup>1</sup> appearing in the palace by the king <sup>2</sup>on the throne in order to perform the rites appropriate on the days of the red crown." hrw n dsrt, "the days of the red crown", clearly refers to the days on which rites of Lower Egypt were performed. To the right of the inscription are the tops of the two Aten cartouches which presumably belong to the sun-disk under which the king is depicted. At present, there are no scenes which definitely appear to show the king seated on his throne, as referred to in the inscription in this scene. The only possibility is that the figure whose feet can be seen in Sc.46, (Pl.XXI), and who seems to be seated on a throne, may belong to a scene of this type. The scene under dis-

cussion has been selected as a possible Sed-festival scene because of the inscription, the occurrence of the building name gm p Itn and the depiction of the priests with various divine objects and standards.

Scene 112, (Project no. T.S. 5469).

Plate XLVI

2 blocks.

	Stone No.	Film No.
1. H	0316 01910	1939-10L
2. S	0316 01808	1930-10

Commentary.

This scene covers 2 courses of talatat and depicts part of one register. The shafts and parts of seven fans are shown in this scene, as well as the hands of the fan-bearers. At the right, (bl.2), there is part of an inscription, which reads, hr rdit n nsw hh , " giving to the king millions " , perhaps to be continued, n hbw-sd , "of Sed-festivals", or rnpwt hr st , "years on the throne". The comparatively large scale of the minor figures in this scene and the fact that these two blocks come from the Ninth Pylon, may exclude this scene from depicting part of the Sed-festival. However, it has been included on account of the inscription and

the possibility that it could be part of a homage scene,  
(cf. Sc.118, Pl.XLVIII; Sc.121, Pl.XLIX).

Scene 113.

Plate XLVI

2 blocks.

	Stone No.	Film No.
1. S	0313 03701	1645-12
2. S	0313 02106	1644-10

Commentary.

This scene covers one course of talatat and depicts part of one register. The scene faces right. Two fans and two boat standards can be seen above the heads of four men, probably soldiers. In front of them is part of an inscription, nfrw.k psdt 9, " thy beauty, the Nine Bows ". As was the case with Sc.112, (Pl.XLVI), this scene cannot definitely be identified as showing a part of the Sed-festival, but these blocks may belong to the same large homage scene as Sc.112, particularly as they also come from the Ninth Pylon.



Scene 114, (Project no. T.S.8842).

Plate XLVI

2 blocks.

	Stone No.	Film No.
1. S	0106 14010	229-4
2. H	0120 18315	2038-9

Commentary.

This scene covers 2 courses of talatat and depicts part of one register. This matching consists of six columns of hieroglyphs, which divide into three groups. The first group comprises parts of two columns of large hieroglyphs which take up just over half the width of the stretcher, (bl.1). These hieroglyphs faces towards the left and those which are visible read, <sup>1</sup> [—] hb-sd šs [—<sup>2</sup>] s mry [—], "<sup>1</sup> [—] many Sed-festivals [—<sup>2</sup>] beloved son [—]".

The second group contains the longest inscription in three columns of small hieroglyphs; <sup>1</sup> Itn 'nh s 'nh nb stwt ir hdd p nb [—]<sup>2</sup> inw m htr n tnw [—] r pr 'I [tn] p h [tr —<sup>3</sup>] 'w n pr 'Itn ir wr m šw r šn [—], "<sup>1</sup> living Aten, who ordains life, Lord of Rays who creates brightness, the Lord [—], <sup>2</sup> produce as tax of every [—] to the House of Aten [—] the tax? [—<sup>3</sup>] of the House of Aten which the Greatest of Seers makes to encircle (?) [—]".

The third group of hieroglyphs at the right, consists of the two cartouches of the Aten written one above the other. The full height of the second cartouche can be seen, ending at the bottom edge of bl.2, but only about a quarter of the frame of the first cartouche is visible above in the top right-hand corner of bl.1.

Apart from the reference to "many Sed-festivals" at the left of this scene, there is no definite indication that the inscriptions on these two blocks have any connection with the Sed-festival reliefs. The main text contained in the three columns of small hieroglyphs, seems to be concerned with taxation and provisioning of the House of Aten, although it is possible that the inscription refers to preparations for the Sed-festival, since the blocks are located in the same storehouse as the majority of the Sed-festival talatat. It is interesting to note that the attributes of the Aten in the first column of this second group, were later repeated in the Amarna rock tombs.<sup>39</sup>

Scene 115, (Project no. T.S.8795).

Plate XLVII

4 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1.	BS 0108 16515	129-12	3.	BS 0113 13008	301-7
2.	BS 0108 09612	178-11	4.	S 0108 11413	2710-4

N.B. Bls. 2 and 3 are two parts of the same broken  
stretcher.

Commentary.

This scene covers one course of talatat and depicts part of one register. The scene faces right. The significance of this scene has already been discussed, (see above, page 63). The scene at present comprises a line of text and underneath it, the heads of at least six groups of men who appear to have their hands outstretched in adoration or praise. The inscription reads, st srw smrw t.yw srywt n ms' r rdit 'h'.sn m b'h nsw m p' hb-sd tpy n hm.f rdi.n n.f [p' 'Itn], "admitting the magistrates, Friends and standard-bearers of the army to cause them to stand in the king's presence at the first Sed-festival of His Majesty which the Aten granted to him." There is a possibility that Sc.118, (Pl.XLVIII), and Sc.121, (Pl.XLIX), may belong on the same wall as this scene in a relief depicting various officials paying homage to the king on the occasion of his first Sed-festival.

Scene 116, (Project no. T.S. 5518).

Plate XLVII

3 blocks.

	Stone No.	Film No.
1. H	0101 11301	10-1L
2. H	0203 15710	2739-12
3. S	0105 11312	281-3

Commentary.

This scene covers 2 courses of talatat and depicts parts of 2 registers. In the upper register, three groups of ladies-in-waiting are shown, facing towards the left, the third group standing with their arms in the hnw-position. Behind them is the bending figure of the OH, his title clearly visible above him. The lower register depicts two similar groups of women, also facing left. The first group is bowing slightly while the second group shows the women standing upright with their arms in the hnw-position. Above the second group is an inscription, m<sub>sw</sub> n<sub>sw</sub> i<sub>rt</sub> h<sub>n</sub> w , "royal children giving praise". Since there are more than three figures in this group, it is unlikely that these are the same Royal Children who appear in the palanquin procession scenes, (cf. Sc.1, Pl.I; Sc.2, Pl.II; Sc.17, Pl.IX; Sc.20, Pl.X; Scs.36, 37 and 38, Pl.XVI; Pls.LXXII and LXXIII). In this case, the m<sub>sw</sub> n<sub>sw</sub> are probably literally "royal children".<sup>40</sup>

At the left of these two registers are four columns of hieroglyphs, which cover both courses of the scene:

<sup>1</sup> 'Itn r' nb imy hr.k m r' nb imy hr.k it.n  
'Itn <sup>2</sup>imy hr.k nsw Nfr-hprw-R' w'-n-R' nbw -wt.f  
w' it hk w iw ssw nb n hb-sd <sup>3</sup>ds.f mi ssw.f 'h'w  
m 't kf sw r hprw im.f ihy hb-sd <sup>4</sup>m hbw-sd mi 'Itn  
hnty ntrw , "<sup>1</sup>

Aten every day who is in thy sight every day, who is in thy sight, our father, Aten , <sup>2</sup>who is in thy sight, King of Upper Egypt, Neferkheperu-Re' wa-en-Re', lords his one who takes magic. All the writings of the Sed-festival are

<sup>3</sup>himself like his writings, lifetime truth, who uncovers him to be forms in it. Hail to the Sed-festival,

<sup>4</sup>in Sed-festivals like Aten, foremost of the gods,

". To the left of this inscription, (bl.3), are three sun-rays, which suggest that the king is probably depicted to the left of this scene. Because of the incompleteness of the text, it is not clear what part of the Sed-festival was being depicted here, but the words may be those of some form of hymn recited by the figures at the right of the scene.

Scene 117, (Project no. T.S.8829).

Plate XLVII

2 blocks.

	Stone No.	Film No.
1. H	0108 13113	133-8
2. F	0207 06005	1453-11R

Commentary.

This scene covers 2 courses of talatat and depicts parts of 2 registers. In the upper register, only a vertical line is visible at the extreme right, which gives no indication of the subject depicted. At present, the lower register contains parts of three columns of hieroglyphs, which read, <sup>1</sup>prt in hm.f ib.f w <sup>2</sup>iw.f .f r <sup>3</sup>m s .f, "<sup>1</sup> His Majesty comes forth, his heart being joyful. <sup>2</sup> He is his to <sup>3</sup> following after him". This is another inscription which cannot definitely be ascribed to the Sed-festival scenes, but it might well describe the coming forth of the king at the beginning of the palanquin procession.

Scene 118, (Project no. T.S.5504).

Plate XLVIII

19 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0116 07408	640-1	3. H	Pillet 00408	
2. H	0901 02116	2115-12	4. H	0201 12504	1318-4

	Stone No.	Film No.		Stone No.	Film No.
5.	H 0209 00801	1484-6L	13.	H 0203 04504	1359-4L
6.	H 0201 12301	1318-5L	14.	H 0201 12212	1319-10L
7.	H 0202 04601	1332-6R	15.	H 0208 01212	1467-1R
8.	S 0155 17910	929-4	16.	H 0202 05104	1333-11R
9.	S 0208 01714	1467-5	17.	H 0201 12501	1318-4
10.	S Pillet 02108		18.	H -	2677-6
11.	S Pillet 00408		19.	H 0201 12512	1319-11
12.	S Pillet 00908				

N.B. The photograph of bl.9 is actually taken from the set of Pillet photographs, as the three heads at the bottom of the block have been cut away since that photograph was taken.

### Commentary.

This scene covers 3 courses of talatat and depicts 3 registers. The scene faces right. All three registers in this scene show groups of men either doing obeisance, or holding up their hands in adoration, presumably towards the king who is depicted somewhere off to the right. At the right of the top register, there is a single kneeling man, wearing a tunic and skirt with a pleated front, who has his hands outstretched in front of him and a staff leaning on his left shoulder. Behind him are four groups of men kneeling in the same position

but without staffs and behind them, there is another single man, identical to the first one. The registers divide at this point and the left-hand side of the scene has only two registers, while the right-hand side has three. The middle and lower registers on the right-hand side appear to be identical, although little of the bottom register is visible at present. At the right in each register is a single man who is kneeling with his face to the ground and has a spear lying on the ground beside him. This man is wearing a tunic and skirt. Behind him are three groups of men also kneeling with their faces to the ground and there is another single man behind them in the same posture. In the bottom register, only the first single man and part of the group immediately behind him are visible at the present stage of reconstruction. In the top register at the left, approximately four pairs of kneeling men can be seen, each holding a staff with a pennant in one hand and raising the other in adoration. Behind them there are at least six men who are kneeling with their faces to the ground and are holding staffs, or possibly spears, with pennants, over their shoulders. In the bottom register, a row of various foreigners is shown also kneeling and with their hands outstretched. Reading from the right, (bl.9), they are a Nubian, followed by an Amorite and a Syrian. After



these there is a gap where the heads of the figures are not visible, then on bl.8, one can see the heads of another Nubian, two Amorites and a Syrian.

The whole scene is clearly one showing various people, probably soldiers in this case, and foreign envoys paying homage to the king and for that reason it is included as a possible Sed-festival scene, since homage scenes appeared in both the Abu Gurob and the Bubastis reliefs.<sup>41</sup> On the evidence of the Pillet photographs, (see page     ), several blocks from Sc.1, (Pl.I), came from the same locality as a number of the blocks in this scene, possibly from the Ninth Pylon, which suggests that this scene may have been on the same wall as Sc.1, but probably further to the right. See also Sc.121, Pl.XLIX.

Scene 119.

Plate XLVIII

5 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. BH	0206 05612	1435-1R	4. BS	0802 01106	2099-9
2. F	0209 06508	1492-2L	5. BS	0210 04717	1520-11
3. S	0801 02120	2098-10			

Commentary.

This scene covers 2 courses of talatat and depicts parts of 3 registers. The scene faces right. In the top register, only the knee of a kneeling figure is visible at the top of bl.1. The middle register shows a row of men kneeling with their faces to the ground, the row extending to the middle of bl.5. In the bottom register, at the left, there is a row of rounded objects whose identification is uncertain at present but which may be shields belonging to the soldiers depicted in front of them. Parts of at least six soldiers can be seen, apparently kneeling, with one hand outstretched and the other holding a spear and an axe over one shoulder. At the extreme right of the scene is the body of another figure kneeling with his face to the ground. It is possible that this scene may belong with Sc.118, (Pl.XLVIII), as both scenes face in the same direction and have the same subject matter. However, it is equally possible that it may come from another scene depicting a similar event.

A fragment from a talatat, now in the Milton Lowenthal Collection, New York, probably belongs with this scene, perhaps from the broken end of bl.4, (Aldred, Brooklyn, No. 45, page 124).

Scene 120.

Plate XLVIII

4 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0206 04708	1435-10L	3. H	0210 09212	1516-1
2. H	0207 05401	1451-6L	4. H	0207 05706	1451-4R

Commentary.

This scene covers one course of talatat and depicts part of one register. The scene faces left. Parts of at least three groups of men can be seen kneeling with their faces to the ground. The first group at the left are wearing the short wig, the second group have cropped hair and are wearing earrings, which means that they are probably Nubians. Only the faces of two figures in the third group are visible at present, which is insufficient to identify their nationality. In front of the first group, there is the lower part of a column of hieroglyphs showing the word mhw, "Lower Egypt", almost certainly part of the group writing Sm<sup>3</sup>w Mhw, "Upper and Lower Egypt", perhaps referring to the wrw Sm<sup>3</sup>w Mhw, "the Great Ones of Upper and Lower Egypt", who are depicted in other Set-festival reliefs paying homage to the king.<sup>42</sup>

Scene 121, (Project no. T.S.4917).

Plate XLIX

16 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0121 08001	2050-12	9. S	0203 02706	1359-12
2. S	0103 01102	91-9	10. S	0202 03406	1334-8
3. S	0105 09112	281-7	11. BS	0204 02610	1383-8R
4. H	0106 10612	210-10	12. BS	0102 01214	96-6R
5. H	0105 08810	273-3	13. H	0105 08610	273-2
6. BH	0203 05119	1367-7R	14. H	0105 08013	226-8
7. H	0601 01304	2022-7	15. H	0203 13808	1373-12R
8. S	0104 02201	89-5	16. H	0202 14408	1346-7L

N.B. Bls.11 and 12 are two parts of the same broken  
stretcher.

### Commentary.

This scene covers 5 courses of talatat and depicts parts of 4 registers. The scene faces right. In the top register, part of which can be seen on bl.1, only some feet are visible at present, although the figures there depicted were probably similar to those in the other three registers. These show rows of soldiers and foreigners standing with their hands upraised in adoration, some also holding standards. In the second register from the top, there are Egyptian and Nubian sold-

iers holding small standards, or flags, which were probably decorated with the cartouches of the Aten.<sup>43</sup> At the right of the third register is a row of Syrians, recognisable by their long hair and beards, as well as their dress. They do not hold standards but have their hands upraised. Behind them is another row of Egyptian soldiers holding either fan, or boat, standards in their left hands and with their right hands upraised. The bottom register is similar to the third, showing a row of Amorites at the right and at the left, part of a row of soldiers with either fan, or boat, standards. The three types of military standard depicted in this scene can all be seen in the Amarna rock tombs. This scene may well belong with Sc. 118, (Pl. XLVIII), as both are types of homage scene showing foreigners as well as Egyptians and both scenes face towards the right, probably towards a figure of the king, which has not yet been recovered, or possibly not yet recognised as being from the same depiction as these two scenes.

A talatat in the Brooklyn Museum, (67.175.1), showing the head of a soldier and two standards, one a fan and the other a boat, almost certainly belongs in this scene in either the first, or the third course, (see Aldred, Brooklyn, No. 37, page 120).

Scene 122, (Project no. T.S.8794).

Plate L

8 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	-	2677-13	5. H	0205 16604	1414-12R
2. H	0108 04415	245-3	6. H	0111 08214	440-9
3. H	0113 13308	301-6	7. S	0601 06010	2024-11
4. H	0701 03916	2894-11	8. S	0202 08608	2733-10

Scene 123, (Project no. T.S.8823).

Plate L

12 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0114 17108	628-5	7. BS	0210 09219	1519-11
2. H	0115 07301	467-7	8. BS	0210 05008	1513-9
3. H	0115 08301	467-11	9. BS	0202 07217	1340 12
4. H	0105 15808	190-2	10. BS	0201 20214	1326-12
5. BH	0161 19711	1225-10	11. H	0201 19504	1324-3L
6. S	0114 02213	670-3	12. H	0101 14210	30-10R

N.B. Bls.7 and 8 and bls.9 and 10 are parts of two broken stretchers.

Commentary.

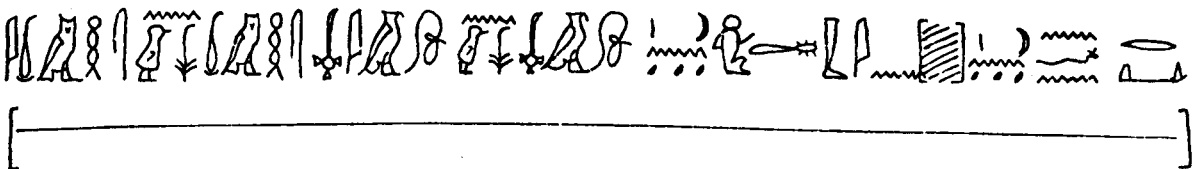
These two scenes are being discussed together, as the inscriptions show that they are, in fact, from the same wall. The inscription at the top of bls.1-5 in Sc.123 is the continuation of the inscription at the top of bl.1 in

Sc.122, allowing for a gap of one, or possibly, two headers. This depiction of female dancers, with the texts of the songs they are singing, is particularly interesting because it is a parallel of a scene of dancers in the tomb of Kheruef.<sup>45</sup> The dancers are shown bending and kneeling and moving their arms in various sequences which are similarly represented in both depictions and the texts of the songs are almost exactly the same, except for a few minor differences in the writing of some words and the substitution of Amenhotep IV's name for that of his father. The arrangement of the figures and the inscriptions are also slightly different. In the tomb of Kheruef the dancers are depicted in two registers, the song of those in the upper register being inscribed above them in one horizontal line, while the song of those in the lower register is contained in between one and three horizontal lines, arranged in the spaces between the dancers. In the scene on the talatat, however, the dancers are depicted in only one register and both songs are inscribed above the figures in between one and three lines, the first song being in the top line which continues further to the left than the lines of the second song. In the Kheruef scene, at the right of the top register, a calf, a duck and a monkey are shown at the head of the dancers, in front of a small shrine.<sup>46</sup> The three

creatures are not visible at present in the talatat scene but the top of the shrine can be seen at the right, in front of the first dancer, (bl.6, Sc.122). In the tomb of Kheruef a column of hieroglyphs which runs down the side of both registers of dancers, states that the women are performing in front of the tntjt-dais; stj hmwt m bjh nsw r irt irrw n hbw-sd hft-br tntjt, "admitting the women into the presence of the king to perform the rites of the Sed-festivals in front of the tntjt-dais."<sup>47</sup> No similar inscription has yet been found on the talatat but since the dancers and their songs are almost identical to those in the tomb, it is very likely that the dancers on the talatat were also performing in front of the tntjt-dais, (for possible representations of this dais, see Sc.44, Pl.XX; Sc.45, Pl.XXI; cf. also Sc.46, Pl.XXI). Below the register of dancers on the talatat, there seems to be a row of men holding fans, or fan-shaped standards, who also face towards the right, (bls.11 and 12, Sc.123).

### The Inscriptions.

- K: the Kheruef version; Chicago drawings, nos. 11676-9; Fakhry, A.S.A.E. XLII, pp.497-9.  
 T: the talatat version; photograph and stone numbers as above.





Handwritten musical notation on a staff with a treble clef, ending with a double bar line and a 'K.' time signature. The notation includes various rhythmic values and beams.

Handwritten musical notation on a staff with a treble clef, ending with a double bar line and a 'K.' time signature. The notation includes various rhythmic values and beams.

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Handwritten musical notation on a staff with a treble clef, ending with a double bar line and a 'K.' time signature. The notation includes various rhythmic values and beams.



Translation.

"He gave me ears (?) of corn, the Libyan of Bah gave me ears (?) of corn. My fire roasted it, my mortar crushed it, O Libyan of Bah. That which I protected is taken, that which I protected is taken. The produce, (or fruit), is high, thou sleepest .....(?). Red are the eyes of that which I kindled, the .....(?) is high. His tongue, it struck the two cobras, his tongue being high; sharp are the nails which drive away the corpse, (or, the corpse is driven away). ----- this pure place ----- thou therein."

"Give praise to the Golden One, offerings to the Mistress of the Two Lands, she causes to endure the King of Upper and Lower Egypt, living in truth, Nefer-kheperu-Re',  
 ----- Come, be uplifted, come, one who makes for thee jubilation in the night, Ihy in the evening, Hathor exalted by the order of Re', Hathor exalted by the order of Re', who gave to thee the sky there, darkness, the great stars, Her Majesty when she is pleased. Worship the Golden One when she shines in the sky; to thee belongs (?) everything in the sky in which is Re', to thee belongs (?) everything in the earth in which is Geb, there is no god who makes hatred appear. ----- the tntst-dais -- the day -- Her Majesty proceeds to the place of love, there

is no other place ----- in the sea (?). My mistress, come, protect the king, Amenhotep, great in his duration, cause him to be healthy on the east of the sky, goodness is prosperous when health is on the horizon. She causes both the lands to be pleased. It is the Golden One-whom his life loves, who causes him to live for millions of years, for thousands ..... ----- which was done in the presence ----- These are protecting him, the king, Amenhotep. Come and give, O Sobek, to the king, Amenhotep. ----- Mayest thou do what he desires. ----- Purify the King of Upper and Lower Egypt, Nefer-kheperu-Re<sup>6</sup>, Lord of the Two Lands, Amenhotep, great in his duration, may he celebrate millions of Sed-festivals."

Between the figures on bls.9 and 10, Sc.123; "Come". Between the hands of the figures on bl.6 of the same scene; "The god comes forth pure".

There is a possibility that bl.9 on Pl.CVII and bl.10 on the same plate, may belong with these scenes. The figure depicted on bl.9 is very similar to a figure shown at the left end of the second register in the tomb of Kheruef, behind the dancers. The figure on bl.10 appears to be wearing the same type of garment as the Kheruef dancers. It is interesting to note that there may have been a second representation of these dancers on the tala-

tat, although the figures are in a smaller scale, (see bls.13 and 14, Pl.CVII).

Scene 124, (Project no. T.S.5513).

Plate LI

12 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1.	BS -	2677-1	7.	H 0111 01810	238-1
2.	H 0113 13006	382-5	8.	H 0103 11906	60-1R
3.	H 0204 14210	1395-10	9.	H 0102 13708	64-5R
4.	H 0104 11208	33-7L	10.	H 0109 10304	173-3
5.	H 0119 16608	659-3	11.	S 0207 03706	1450-12
6.	BS 0202 04008	1336-1	12.	S 0203 03304	1359-8

N.B. The writer is not at present in possession of a photograph of bl.6, which is the connecting block between the second and fourth courses.

### Commentary.

This scene covers 5 courses of talatat and depicts 2 registers. The scene faces right. Female dancers and musicians are the subject of this scene, which may possibly belong on the same wall as those of the dancers in Scs.122 and 123, (Pl.L). At the left of the scene, (bls.1 and 2), one girl can be seen with a sounding-board and in the lower register, (bl.8), another girl is beating a tambourine. The girls on bl.4 may be holding

flowers. Some of the girls are wearing short wigs and others long wigs; the girl on bl.1 is wearing a long wig and has a perfume cone on her head. The other part of this broken block is now in the Brooklyn Museum, (64.199.1), and shows another girl, also with a perfume cone, and the arm of a third girl to her left, (see Aldred, Brooklyn, No.36, page 119).

This scene has been included as a possible Sed-festival scene because of the possibility that it may belong with Scs.122 and 123, (Pl.L), as part of a large homage scene before the king on the tnt t-dais.

Scene 125, (Project no. T.S.5514).

Plate LI

2 blocks.

	Stone No.	Film No.
1. BS	0119 05917	596-12
2. S	0120 15408	854-3

Commentary.

This scene covers one course of talatat and depicts part of one register. The scene faces right. The legs of four dancers can be seen, the figure at the left holding a plant of some kind. In front of these figures, at the right, is a small figure who faces towards them and is

also holding a flower. These two blocks may belong on the same wall as the previous scene, as the figures in the two scenes are approximately the same size.

Scene 126.

Plate LI

2 blocks.

	Stone No.	Film No.
1. S	0120 18004	864-11
2. H	0203 14414	1374-7R

Commentary.

This scene covers 2 courses of talatat and depicts part of one register. The scene faces right. Several male musicians are shown passing through a gateway; the second man from the right can be seen beating a tambourine. Above the heads of the figures are traces of an inscription which may have read, hnw, "musicians", (cf. Sc.20, Pl.X).

Scene 127, (Project no. T.S.6409).

Plate LII

4 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0201 20208	1324-9	3. H	0209 01310	1486-11L
2. H	0205 17312	1416-2	4. H	0204 17501	1397-2L

Commentary.

This scene covers one course of talatat and depicts part of one register. The scene faces left. Men are shown leading cattle towards the left, possibly towards a gateway, as the vertical line at the extreme left of bl.1, may be the side of the gateway through which the rump of a steer can be seen passing, (cf. Sc.83, Pl.XXXVI). In front of each man there is a column of hieroglyphs which states who has sent the cattle to the temple. The matching of bl.2 with bl.3 is not entirely certain, since there normally appear to be at least two columns of text and here there is only one. The first inscription reads; [—] pr n i[—]iwj, "the House of [—] long-horned cattle". The second inscription, at the right of the scene, (bl.4), reads; <sup>1</sup>pr h3ty-6; n S3wty hr [—]2iwj 2 wnw [—], "<sup>1</sup>the mayor of Siut to [—]2 long-horned cattle, short-horned cattle", (cf. Scs.128 and 129, Pl.LII; Pl.C, bls.1-10).

It is not definitely certain that this group of scenes depicts part of the Sed-festival, but they have been included because the talatat come from the same storehouses as the majority of the Sed-festival talatat. In addition, it is known that gifts of various kinds were sent to the king for his Sed-festival celebrations and these cattle may well have been presented to the House of Aten for this purpose.<sup>48</sup>



Scene 128, (Project no. T.S.6426).

Plate LII

4 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0801 02901	2092-1	3. H	0901 01804	2110-6R
2. H	0209 00506	1485-8R	4. H	0209 10214	1496-1R

Commentary.

This scene covers one course of talatat and depicts part of 2 registers. The top register depicts men leading cattle towards the left, the largest group covering bls.2, 3 and 4 and the hind leg of another steer visible at the left of bl.1. The rest of bl.1 is taken up by three columns of hieroglyphs, only the lower parts of the columns being visible at present; <sup>1</sup> iw: l <sup>2</sup> wt  
<sup>3</sup> wndw dmd l0, "1 one long-horned steer,  
<sup>2</sup> 2 goats , short-horned cattle <sup>3</sup> total, 10".  
 In the lower register, the top of a sun-disk can be seen on bl.2 and parts of the cartouches and epithets of the Aten on each side of it. On bl.4, there are the titles nb t'wy and nb h'w, which precede the cartouches of the king.

Scene 129, (Project no. T.S.6438).

Plate LII

5 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0801 01106	2094-12	4. S	0102 05410	69-8
2. H	0208 01304	1465-1R	5. H	0801 00801	2092-8
3. H	0464 01006	2180-12			

Commentary.

This scene covers 3 courses of talatat and depicts 2 registers. The scene faces left. Both registers in this scene show men leading cattle; parts of two groups are visible in each register and the inscription in front of the second group in each case. The inscription in the upper register is in two columns; <sup>1</sup>pꜣ hꜣty-ꜣꜣ n hwt  
<sup>2</sup>dwꜣ wꜣdw 2, "<sup>1</sup>the mayor of Hwt- Dua 2 short-horned cattle". The meaning of Dua in a cartouche is so far unexplained. The inscription in the lower register is also in two columns, but the upper parts of them on bl.4, have been hacked out. For this reason, there is some doubt about the matching of bl.5 with bl.4, as the inscription on bl.5 has not been obliterated. As it stands the inscription reads; <sup>1</sup> hr pr <sup>2</sup>wꜣdw 5, "<sup>1</sup> to the House <sup>2</sup> 5 short-horned cattle". The broad horizontal band visible at the bottom of bl.5, below the lower register, is probably part of a pt-sign,

(cf. Sc.128, Pl.LII, with which this scene may belong).

Scene 130, (Project no. T.S.211).

Plate LIII

26 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0102 12210	64-11L	14. S	0116 01613	539-12
2. H	0101 12506	19-2L	15. H	0104 11415	37-7R
3. H	0101 04106	8-3R	16. H	0104 14513	35-7
4. H	0101 08806	9-1L	17. H	0114 12904	2714-4
5. S	0116 10513	502-9	18. H	0116 17408	662-8
6. S	0204 17816	1397-7	19. H	0201 07515	1314-7L
7. H	0103 01306	91-11L	20. S	0102 05908	72-1
8. H	0104 07710	67-1L	21. BS	0111 09012	392-7
9. H	0101 16004	2848-4	22. H	0102 04104	45-4L
10. H	0101 07701	12-8	23. H	0114 10604	414-2R
11. H	0114 16808	356-2	24. H	0119 02412	1427-5
12. S	0210 08114	1519-6	25. H	0117 04208	526-3
13. S	0107 08512	191-9	26. H	0102 06404	72-7

Commentary.

This scene covers 7 courses of talatat and depicts parts of 4 registers. The scene faces right. Of the top register, only several groups of feet are visible on bls.1 to 4. The main register in this scene, which

covers four courses of talatat, shows the king, wearing the hprs-crown and a long skirt with bull's tail, offering before two offering-stands, outside a roofed kiosk which contains two more stands and a row of jars, also on stands. The king is holding up a hrp-sceptre over the offerings, which appear to consist mainly of pieces of meat;<sup>49</sup> in the register below, butchers are cutting up the carcase of a steer, presumably to provide the meat for the offerings. The sun-disk is positioned over the offerings, its rays reaching down towards them. The king's face has been hacked out. Behind the king are four groups of men in two rows; only the feet of the first group in the upper row are visible, but they appear to be holding fans, or staffs, as the ends of two poles can be seen just in front of them. Behind these men stands Nefertiti, the long form of her name written in front of her. She is wearing the crown with double plumes, holds a fly-whisk in her left hand and an nh-sign down by her side in her right hand. Behind the queen are two rows of figures, a group of ladies-in-waiting at the front of each row, followed by several bending men. At the right of the register below, two butchers are cutting up the carcase of a steer and part of a second carcase can be seen at the left of bl.23. The positioning of bl.22 is only tentative and its in-

clusion in this scene rests solely on the level of the register line. In the opinion of the writer, the line is too narrow and too low and the block, therefore, does not belong with this scene. Beneath the register line on bls.24 and 26, there are traces of inscriptions in another register below and beside them what appears to be part of a spray of flowers. It is possible, therefore, that this lower register showed a row of officials carrying sprays of flowers, the title of each inscribed above him, (cf. Scs.164 and 165, Pl.LXVI).

The roofed kiosk before which the king is offering in this scene has a panel underneath the cornice with the cartouches of the Aten and the king inscribed inside it. Kiosks of this type are depicted in a number of scenes which show rows of men offering and pouring libation before an offering-table, while two butchers cut up the carcass of a steer, (cf. Scs.84 and 85, Pl.XXXVI; Scs.131, 132 and 133, Pl.LIV; Scs.134, 135 and 136, Pl.LV; Scs.137, 138, 139, 140 141, Pl.LVI; Pls.XCV, XCVI XCVII and XCVIII). It is possible that this scene of the king introduces a series of the offering with libation scenes, particularly as part of a bending man, who appears to be in a similar posture to that of the men in this type of scene, can be seen at the right of bl.6. At present, it is not certain that this type of scene de-

picts part of the Sed-festival. However, as well as the fact that the blocks in these scenes are to be found in the same storehouses as the Sed-festival talatat, there are possible indications that the offering with libation scenes and therefore, probably this scene also, are linked with Sed-festival rites, (see commentary on Sc.84, page 198 and Pl.XCV, bl.6).

Scene 131, (Project no. T.S.4003).

Plate LIV

2 blocks.

	Stone No.	Film No.
1. H	0122 08212	90/4-3
2. H	0201 07501	1311-7L

Commentary.

This scene covers one course of talatat and depicts part of one register, The scene faces left. These two blocks show part of a scene of the offering with libation type. At the top one can see part of the offering-table and the lower part of the man standing before it. At the bottom, there are two men cutting up a carcass and behind them are two offering-stands with pieces of meat on them. At the right, is the side of the roofed kiosk, (cf. other scenes on Pl.LIV and those on Pls.LV and LVI).

Scene 132, (Project no. T.S.4007).

Plate LIV

3 blocks.

	Stone No.	Film No.
1. S	0119 08310	644-6
2. S	0203 04012	1360-10
3. H	0202 13304	1345-11L

Commentary.

This scene covers 2 courses of talatat and depicts part of one register. The scene faces left. At the left is the roofed kiosk, with the panel under the cornice containing the cartouches of the Aten and the king, (cf. Sc.130, Pl.LIII, bl.6). Part of a row of jars on stands inside the kiosk can be seen on bl.3. Outside the kiosk, at the right, a man is shown making offering and pouring a libation before an offering-table, which has jars and an offering-stand on top of it. The man wears a short wig and a tunic and skirt with pleated front. In his right hand he holds a cylindrical vessel from which he pours a libation into a bucket-shaped container at his feet, while in his left hand he holds up a stand with a flaming offering on it. Below this man one can see one of the two butchers who are usually depicted cutting up a carcass. At the right of bl.2, the flaming incense bowls on top of the two stands outside the next kiosk, are visible. On the basis of the

"cut-off" point of the figures and the kiosk walls, it is possible that this scene belongs with Sc.136, (Pl.LV).

Scene 133, (Project no. T.S.4009).

Plate LIV

3 blocks.

	Stone No.	Film No.
1. S	0202 10412	1343-11
2. S	0121 11513	808-5
3. H	0201 17412	1323-6R

Commentary.

This scene covers 2 courses of talatat and depicts parts of 2 registers. The scene faces left. In the lower register an offering with libation scene is shown, part of a roofed kiosk and its contents being visible at the right and in the centre, the man offering and pouring a libation before an offering-table. To the left of the offering-table, (bl.1), there is a gateway with the left-hand door-leaf standing open, (cf. Sc.137, Pl. LVI, bls.2 and 7). Part of the upper register can be seen at the top of bl.1, the only item visible being the hoof of a steer, (cf. Sc.134, Pl.LV, where the upper register shows a man leading a steer).



Scene 134, (Project no. T.S.4010).

Plate LV

2 blocks.

	Stone No.	Film No.
1. S	0121 04204	517-6
2. H	0202 06308	1335-8R

Commentary.

This scene covers 2 courses of talatat and depicts parts of 2 registers. The scene faces left. The lower register in this scene shows part of an offering with libation ceremony, the top of the kiosk being visible at the bottom of bl.1, while bl.2 shows the man and the head of one of the butchers. In the upper register, a man can be seen leading a steer with a piece of rope which he seems to be handing over to a group of three or four men who are facing towards him. The most likely interpretation is that the man is handing the steer over to the men in the slaughter-yard and the leg of another man at the extreme left of bl.1, seems to be in the position for either throwing a steer, or cutting up the carcass, (cf. Sc.81, Pl.XXXVI).

Scene 135, (Project no. T.S.4010a).

Plate LV

2 blocks.

	Stone No.	Film No.
1. H	0119 16104	547-4
2. H	0114 13318	521-5

Commentary.

This scene covers one course of talatat and depicts part of one register. These two blocks show part of a roofed kiosk from the offering with libation series. The tops of a row of jars can be seen at the right inside the kiosk and the flames from some incense bowls at the left. Outside the kiosk, at the left, are some of the pieces of meat and two incense bowls which are presumably resting on top of the two offering-stands which are normally shown outside these kiosks, (cf. Sc.84, Pl.XXXVI; Pl.XCV, bls.10 and 12; Pl.XCVI, bl.4; Pl.XCVII, bls.7 and 14; Pl.XCVIII, bls.1 and 3).

Scene 136, (Project no. T.S.5523a).

Plate LV

2 blocks.

	Stone No.	Film No.
1. S	0120 05304	694-9
2. S	0121 08208	2721-2

Commentary.

This scene covers one course of talatat and depicts part of one register. The scene faces left. The subject of this scene is the offering with libation ceremony. At the left is the top of the roofed kiosk, the panel with the cartouches of the Aten and the king under the cornice. To the right of the kiosk, a man in tunic and skirt, wearing a wig, is holding up an offering-stand in his right hand and pouring a libation with his left. The side of another kiosk and the flames from the incense bowls on the stands outside it, can be seen at the extreme right of bl.2. Above the man in a horizontal line and behind him in three columns is an inscription; šsp Itn nh wnn hr wy s .k mr.k nb twy Nfr-hprw-R w-n-R di.k sw r nhh m nsw twy dt irt hrw.k, "Receive, O living Aten, offerings which come from the hands of thy beloved son, Lord of the Two Lands, Nefer-kheperu-Re' wa-en-Re'. Mayest thou always cause him to be king of the Two Lands for ever, doing what pleases thee." For other versions of this text and other prayers inscribed in the same type of scene, see Pl.XCV, bls.1, 2, 3, 4, 6, 7, 8, 9, 13, 14, 15; Pl.XCVI, bls.1, 2, 3. On the basis of the "cut-off" point of the figure and the sides of the kiosk, this scene probably belongs with Sc.132, (Pl.LIV).

Scene 137, (Project no. T.S.4011).

Plate LVI

11 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0210 02301	2747-3	7. H	0203 09114	1368-3R
2. S	0210 03206	2747-9	8. H	0102 06508	51-11R
3. S	0206 03717	1436-1	9. H	0103 06309	78-2L
4. S	0209 06406	1491-7	10. H	0103 02210	91-2L
5. S	0203 05112	1366-6	11. H	0204 04106	1384-4
6. H	0201 08015	1314-12L			

Commentary.

This scene covers 2 courses of talatat and depicts parts of 2 registers. The scene faces left. The lower register, which is the more complete of the two at present, shows the offering with libation ceremony, with a row of men offering and pouring libations beside a row of roofed kiosks, (cf. scenes on Pls.LIV and LV). Butchers cutting up the carcasses of steers can also be seen beside the kiosks. An interesting feature on bls.2 and 7 is the gateway, which is shown with the left-hand door-leaf closed and a man pulling the right-hand leaf open, (cf. Sc.133, Pl.LIV). In the upper register, only the legs of several rows of men are visible at present, but because of their stance and spacing, there is a strong possibility that these men are palanquin bearers and

officials. The legs at the left, (bls.1 and 2), are, therefore, those of standing bearers, while those at the right, (bls.3 and 4), are those of kneeling bearers. Judging by the size of the figures, the bearers are probably those of the queen's and the Royal Children's palanquins, (cf. Sc.1, Pl.I; Pl.LXXXVI, bls.1-12). It is unfortunate that so far no blocks have been found to match above these and therefore, prove this theory, as such proof would definitely link the offering with libation series to other scenes of the Sed-festival, (cf. also Sc.139, Pl.LVI).

Scene 138, (Project no. T.S.4004).

Plate LVI

6 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0202 13006	2732-3	4. H	0123 08006	737-4
2. S	0204 03610	2739-2	5. H	0117 14004	2718-2
3. S	0203 10310	1370-3	6. H	0201 06708	2729-11

Commentary.

This scene covers 2 courses of talatat and depicts part of one register. The scene faces left. This scene is almost identical to the lower register of Sc.137, showing two episodes of the offering with libation series.

There is a slight difference in that the man at the right is not pouring a libation but is holding up his hand towards the offering-stand, while the bucket-shaped vessel into which the libation is usually poured, is depicted on the far side of the offering-table.

Scene 139, (Project no. T.S. 5502).

Plate LVI

2 blocks.

	Stone No.	Film No.
1. S	0203 15114	1375-6
2. S	0203 13404	1373-9

Commentary.

This scene covers one course of talatat and depicts parts of 2 registers. Only the top of a kiosk, with the roof of a "porch" at the right of it, can be seen in the lower register at present. To the right of this structure is the end of a line of hieroglyphs; hk nfr di.k n.f hh rnpt, " the good Ruler, mayest thou give to him millions of years". To the left of the structure there is the beginning of another inscription; ssp bw nfr, "receive all goodness". On the basis of these inscriptions, it is assumed that the structure is a kiosk of the type depicted in the offering with libation scenes, (cf. references given under Sc.136, page 266). In the

upper register, there are the bodies and legs of eight pairs of kneeling figures, who face towards the right. From their positions and their dress, they appear to be palanquin bearers, perhaps those of the queen's or the Royal Children's palanquins, (cf. Sc.137, Pl.LVI).

Scene 140.

Plate LVI

2 blocks.

	Stone No.	Film No.
1. S	0121 09807	746-11
2. H	0121 04808	749-4

Commentary.

This scene covers 2 courses of talatat and depicts parts of 2 registers. In the upper register, part of a man can be seen facing towards the left, holding up an offering on a stand and pouring a libation, similar to the figures in the offering with libation series, (cf. scenes on Pls.LIV, LV and LVI). The most interesting feature in this scene, however, is that the sun-disk is positioned above the offering-table with its rays reaching down towards the offerings, whereas in the regular scenes of this type, no sun-disk is depicted. Part of the epithets of the Aten can be seen on each side of the sun-rays, although unfortunately, no building name is

visible at present. The lower register shows parts of two stools, the left-hand one having an animal-skin seat. These two pieces of furniture suggest that part of the palace is shown, but the scene is too small at the present stage to allow for any definite identification.

Scene 141, (Project no. T.S.3956).

Plate LVI

2 blocks.

	Stone No.	Film No.
1. H	0122 08512	904-2
2. H	0119 06615	587-8

Commentary.

This scene covers one course of talatat and depicts part of one register. The scene faces left. These two blocks show part of an episode from the offering with libation series, the man before the offering-table at the top and the two butchers cutting up the steer's carcass underneath. The side of a kiosk can be seen at the left with the outline of a man across it. It appears that a man was originally shown opening a door, (cf. Sc.137, Pl.LVI), but the design was later altered and he was obliterated.



Scene 142, (Project no. T.S. 5562).

Plate LVII

5 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. BS	0203 02917	1361-11R	4. S	0205 15201	1413-7
2. BS	0205 01806	1402-11	5. S	0203 10012	1370-9
3. S	0204 14501	1393-8			

N.B. Bls. 1 and 2 are two parts of the same broken  
stretcher.

Commentary.

This scene covers one course of talatat and depicts parts of 2 registers. In the upper register, at the left, two figures are shown seated between four columns. In front of each figure is a tall jar, or pot, which is probably filled with food and beyond the columns is a set of steps which almost certainly leads up to the Window of Appearance, (cf. Sc. 150, Pl. LX). The bases of six more columns can be seen to the right of the steps. The lower register was probably almost a repetition of the upper one. At the left, (bls. 1 and 2), there are the capitals of four columns, then a pt-sign over a sun-disk which was probably positioned over a figure of the king, (cf. Sc. 150, Pl. LX). To the right of the sun-disk is a second, smaller one, with a pair of small columns on each side of it, such as are usually shown at the sides of the Window of Appearance.

To the right of the second set of small columns, there is another sun-disk, (bl.3), approximately the same size as the first one and to the right of this are the capitals of four more columns. The positioning of these sun-disks suggests that the lower register shows the king, probably accompanied by the queen, approaching the Window of Appearance from the left, standing in the Window, (under the small sun-disk), and then descending and proceeding towards the right. At the present time, there is no positive proof that this scene, or the others like it, show a part of the Sed-festival, except that the blocks come from the usual storehouses and the building name appears to be gm p: 'Itn.

Scene 143, (Project no. T.S. 5497).

Plate LVII

10 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0158 19714	1185-11	6. H	0119 10710	415-9
2. H	0106 12512	210-3	7. BS	0106 01706	180-10
3. H	0116 11508	564-12	8. S	0157 19812	1269-5
4. H	0111 08319	1409-11R	9. S	0154 19706	1218-9
5. H	0202 14406	1346-1L	10. S	0112 13114	371-12

Commentary.

This scene covers 2 courses of talatat and depicts

parts of 2 registers. The scene faces left. The upper register extends over blocks 1, 2 and half of 3. At the left there appear to have been two columns of hieroglyphs but these have been completely hacked out. Behind the columns are the legs of two men in short skirts, after which there is a gap of one header and then bl.2, which shows two or three figures sitting on the ground. Judging by the position of their arms and the activities of the figures in the lower register at this point, these seated figures may be playing musical instruments; the strings of a harp can faintly be seen at the left of bl.2 behind the arms of the first figure and the figure on the right appears to be holding a lute. Bl.3 shows another seated figure at the end of the upper register, as the right-hand end of this scene consists of one register which covers both courses of talatat. At the left of the lower register, there is a door, flanked by two columns and to the right of this two columns of hieroglyphs, again very severely defaced. It will be necessary to re-examine the actual block in order to collate the inscription properly, but from the photograph it is possible to decipher some words in the second column; n 'Itn wbn.f m pr 'Itn 'bt tpt n 'Itn, " of Aten when he shines in the House of Aten, the great and first place of Aten". This appears to be a variation of the building

name h'y m ht n 'Itn m pr.f m 'Iwnw Sm'w 'st tpt n 'Itn,  
 "Rejoicing-in-the -Horizon-of-Aten in his House in South-  
 ern Heliopolis, the great and first place of Aten",<sup>51</sup> (cf.  
 Sc.58, Pl.XXVIII, bl.11; Pl.CVIII, bl.5).

To the right of the inscription, there are nine men, arranged in three groups of three men in each, who seem to be carrying something on their shoulders which they are holding with their right hands. It is not clear at present what it is they are carrying. Behind these men is shown a man beating a drum, his hands having been defaced and behind him are three groups of figures sitting on the ground and clapping their hands. Above these figures is a line of hieroglyphs, (bl.2), perhaps giving the words of their song. This inscription is also somewhat mutilated, but the words dw: R'-Hr'hty, "praise Re'-Harakhte", can still be read. After these figures, at the right of the scene, the subject matter changes and the next set of figures cover both courses of talatat. Three men are shown carrying various pieces of meat, which they have probably taken from the carcass of a steer which is being cut up by two butchers. The bodies of the butchers can be seen facing towards each other on bls.5 and 6, with the tail of the steer visible beside the man on the right. At the extreme right, there is another man holding another part of the carcass in his

right hand. In front of the men carrying the meat, there is part of a column of hieroglyphs, (bls.3 and 9), which reads, iw w.f phty s- nbt, " his long-horned cattle; strength all". At present, there is no proof that this scene is a Sed-festival scene, but it has been included for a number of reasons, namely, the blocks are now located in the same storehouse as many of the Sed-festival talatat, offerings of meat are known to have been made at the celebration of Amenhotep IV's Sed-festival, (cf. Sc.81 and Sc.82, Pl.XXXVI), and musicians are also shown performing at the festival, (cf. Sc.20, Pl.X; Scs. 122 and 123, Pl.L), although it is known from other sources that their activities were not restricted to the Sed-festival alone.<sup>52</sup> The cutting up of a carcass and part of a man who is probably taking away a piece of it, can also be seen in Sc.130, (Pl. LIII), although that scene has not yet been positively proved as a Sed-festival scene, (see page 260 f.)

Scene 144.

Plate LVII

4 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. F	0210 00210	1513-11L	3. BS	0210 02014	1518-6
2. S	0206 03704	1424-5	4. H	0101 02308	24-6R

Commentary.

This scene covers 2 courses of talatat and depicts part of one register. The scene faces right. Five men are shown carrying various pieces of meat towards a heap of offerings at the right. At the left, (bl.4), one can see the head of a steer lying on the ground, with behind it, the leg of one of the butchers who is cutting up the carcass. This scene has been included because of its similarity to parts of Sc.130, (Pl.LIII), and Sc.143, (Pl.LVII).

Scene 145.

Plate LVIII

2 blocks.

	Stone No.	Film No.
1. H	0202 10901	1342-10R
2. S	0210 16806	1527-1

Commentary.

This scene covers 2 courses of talatat and depicts parts of 2 registers. The figures in this scene are very small in size. The fullest register is the lower one, which shows the king, wearing a short skirt, standing on a platform in front of a door, with a column at the side of it and the left-hand door-leaf open. A bend-

ing figure is shown behind the king, who faces towards the left. In front of the king is the GS who is censuring towards the king and whose title is written in front of him; wr m 'w n pr 'Itn m 'Iwnw Sm'w, "Greatest of Seers of the House of Aten in Southern Heliopolis". The figures of both the king and the GS are defaced. No sun-disk can be seen above the king in this scene, but at the top left, above the GS is a square structure, divided into nine smaller squares, which may be some kind of pavilion, although its true identity is unknown at present. At the left, there is a vertical line which probably represents the wall of a room and to the left of that are two columns which cover the full height of the register. The upper register seems to contain a similar type of scene; at the left, one can see the base of a column, then the continuation of the vertical line from the lower register and to the right of that, the leg of a figure standing on a flight of steps, in the same way as the GS in the register below. This is another scene which cannot definitely be said to show a Sed-festival rite, but it has been included as a possibility because of the storehouse where the blocks are located and because it seems to show preparations of some kind.

Scene 146, (Project no. T.S. 5488).

Plate LVIII

2 blocks.

	Stone No.	Film No.
1. H	0204 09210	1391-7L
2. H	0210 04801	1506-9

Commentary.

This scene covers one course of talatat and depicts part of one register. The scene faces left. Two pairs of men are shown carrying what appears to be a pr-wr shrine.<sup>52</sup> Above the first pair is inscribed the title, imyw-hnt, Chamberlains. The faces of the men have been hacked out. The men are standing between two thick columns, possibly part of a gateway, as one of these columns, (the right-hand one), has a door beside it. The narrow line at the left, in front of the left-hand column, may be a dividing line, or possibly a line representing a wall. The significance of the items depicted in this scene is unclear at present, but it has been selected as a possible Sed-festival scene because of the apparent representation of a pr-wr shrine.



Scene 147, (Project no. T.S. 5517).

Plate LVIII

5 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0103 04804	2753-2	4. BS	0210 07017	1520-4
2. H	0103 02101	91-5L	5. S	0104 07301	82-2
3. H	0103 02401	102-12R			

Commentary.

This scene covers 3 courses of talatat and depicts parts of 2 registers. The scene faces left. At the top right of this scene, (bl.1), there is part of an offering-table and a wide, vertical band which probably represents the side of an offering-kiosk of the type depicted in the offering-kiosk series, (cf. scenes on Pls. XXVIII to XXXVII). To the left of the kiosk are two bending priests, who are wearing leopard-skins and are carrying divine standards over their shoulders. In front of the priests, the entrance of a building can be seen, its doors closed and the side walls decorated with uraei. The side of a similar structure is shown on one of the blocks of Amenhotep III from Kom el Hitan.<sup>53</sup> Below this building, four men are depicted, the first three have shaven heads, although only part of the skirt of the fourth man is visible at present, (bl.5). The first two men are carrying door-hinges, the third man an oval object,

and the fourth man is presumably carrying a scorpion, (cf. Sc.1, Pl.I). At the left, in front of these men, there is part of another structure, (bl.4), which has a falcon in the white crown carved near the base of it; the identification of this building is unknown at the present time. The lower part of bl.5 is defaced, perhaps indicating that this scene was near the bottom of the temple wall, or at least within a man's reach. The photograph of bl.5 has not been printed at the same scale as the others in the scene, but observation of the actual block suggests that it does belong here.

Scene 148, (Project no. T.S.210).

Plate LIX

5 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0205 16112	2741-6	4. H	0203 18606	2739-8
2. S	0202 13601	1345-8	5. S	0210 08006	1511-5
3. S	0208 15412	1480-3			

Commentary.

This scene covers 4 courses of talatat and depicts parts of two registers. In the centre of the scene, the Window of Appearance is depicted; the sm'-t-wy motif can be seen underneath the balcony and panels of different motifs decorate the side walls. The lowest panel has a

floral motif, the next a rhyt-bird, the panel above that shows the king's nomen cartouche with a cobra on each side of it and the topmost panel visible at present has an 'rh-sign in the centre with two arms holding wis-signs on each side, (cf. left end of bottom register of Sc.1, Pl.I). To the left of the Window of Appearance are several groups of bowing men, standing between four columns and facing right towards the Window. Behind these men are pairs of seated figures with food heaped in jars, or baskets, in front of them, their hands raised in adoration, (cf. Sc.142, Pl.LVII; Sc.150, Pl.LX). To the right of the Window of Appearance, a figure is shown seated on a chair before a table laden with food, (cf. Sc.52, Pl.XXIV; Scs.55 and 56, Pl.XXVI). No name is visible, but the figure may be Nefertiti. It is not certain at present whether this scene depicts part of the Sed-festival but it has been included as a possibility because the Window of Appearance is shown in a number of positive Sed-festival scenes and because the blocks contained in the scene are located in the same storehouse as many of the Sed-festival talatat.

Scene 149, (Project no. T.S.240).

Plate LIX

4 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. BS	0206	04417	3. H	0202	14801 1345-2L
2. BS	0103	11706	4. S	0205	07914

N.B. Bls.1 and 2 are two parts of the same broken  
stretcher.

Commentary.

This scene covers 3 courses of talatat and depicts parts of 2 registers. This scene is similar to Sc.148, (Pl.LIX), showing groups of men standing before the Window of Appearance, which is shown at the right-hand side. The two lower panels of decoration can be seen on the left side wall of the Window, these being the floral motif and the rhyt-bird. The decoration under the balcony is slightly different in this scene, as a pair of bound prisoners can be seen to the left of the sm3-t:wy motif, (cf. Sc.55, Pl.XXVI). On the balcony itself, there is a cushion and part of the arm and body of a small figure are visible, which suggests that the king is probably shown standing in the Window. This idea is strengthened by the fact that the men standing between the columns at the left of the Window, are look-

ing up towards the balcony, (cf. Pl.XCII, bls.6-11).

As with Sc.148, (Pl.LIX), there is at present no definite proof that this is a Sed-festival scene.

Scene 150, (Project no. T.S.7971, rearranged). Plate LX  
4 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0202 12808	1346-10	3. S	0203 10714	1370-11
2. H	0202 09606	1342-7L	4. S	0123 09213	729-9

Commentary.

This scene covers 5 courses of talatat and depicts parts of 2 registers. The scene faces right. In the lower register, at the left, parts of six columns are shown. Queen Nefertiti is standing between the first and second column, her feet being visible on top of the stepped platform on bl.4 and the two plumes on her crown and her cartouche are in the shadow at the right end of bl.3. The king's feet can be seen in front of the queen. He is clearly wearing sandals but the rest of his attire is not visible. The sun-disk above the king can be seen on bl.2. This register probably shows the royal pair proceeding towards the Window of Appearance and the upper register may show them standing in it, (cf. Sc.143, Pl.

LVII; Sc.159, Pl.LIX). The upper register at present shows two pairs of figures sitting on the ground between two columns, with food heaped in front of them. The side of the Window of Appearance can be seen at the right end of bl.1.

Scene 151.

Plate LX

2 blocks.

	Stone No.	Film No.
1. H	0123 10401	855-5
2. H	0123 10001	855-4

Commentary.

These two blocks depicts the upper parts of five male dancers who face towards the right and have their arms outstretched. This scene cannot definitely be ascribed to the Sed-festival but has been included because of the other dancers in the positive Sed-festival scenes and because the blocks are in the same storehouse as many of the Sed-festival talatat.

Scene 152.

Plate LX

2 blocks.

	Stone No.	Film No.
1. F	0302 02212	1589-12L
2. F	0302 01413	1589-5

Commentary.

These two fragments are parts of the same broken stretcher and show part of a small representation of the atef-crown. Sun-rays from a sun-disk directly above, surround the crown and parts of the epithets of the Aten can be seen at each side. The only part of a building name which is visible is the phrase 'Itn m pr 'Itn, which could be restored either as gm p' 'Itn m pr 'Itn, or as sh n 'Itn m pr 'Itn. A number of depictions of the atef-crown have been noted on the talatat, (see Pl.XCIII, pls.1-8), but none of them has been matched so far, which means that it is impossible to say at present whether Amenhotep IV wore this crown during any part of the Sed-festival.

Scene 153, (Project no. T.S. 5653).

Plate LX

2 blocks.

	Stone No.	Film No.	
1. BS	0120 15115	833-4	
2. BS	0120 16417	717-1	two parts of the same broken stretcher

Commentary.

This broken stretcher shows four men in short skirts, facing towards the left, who appear to be carrying something on their shoulders. A vertical inscription in front of them reads, w<sup>c</sup>b '3w n pr 'Itn m 'Iwnw Sm<sup>c</sup>w, "great w<sup>c</sup>b-priests of the House of Aten in Southern Heliopolis". For another example of this title on the talatat, see Sc.160, Pl.LXIV. Below the feet of these figures are what appear to be the tops of offerings, perhaps carried by figures in a register underneath. At the right, there is part of a column of hieroglyphs, .f ib.f 3w, " he (or, his), his heart being joyful

". This block cannot definitely be ascribed to a Sed-festival scene at present but has been included because of the priests shown on it and because of the storehouses where the two pieces are now located.



Scene 154, (Project no. T.S. 5512).

Plate LXI

6 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. BS	0101 12906	16-6	4. H	0103 09805	74-6R
2. BS	-	2677	5. S	0103 13115	50-7
3. H	0116 01104	667-5	6. S	0104 04010	52-10

N.B. Bl.2 is now in the Staatliche Sammlung Agyptischer Kunst, Munich, (see Aldred, Brooklyn, No.44, page 124).

Commentary.

This scene covers 3 courses of talatat and depicts one register. The scene faces right. At the right, two men are shown standing side by side, each one wearing a short skirt with pleated front and holding a semi-circular fan in his right hand and a bandeau in his left. The feet of two figures can clearly be seen on bl.6 and an early photograph of bl.2 showed that the heads of the two men were visible at the right of that block before it was broken. Behind the men stand four ladies-in-waiting, one behind the other, each one holding a single-feather fan in her right hand and a bandeau in her left. The first and third ladies wear a short wig with a thick side-lock, while the second and fourth ladies wear the short wig typical of this period. These minor figures are

depicted in a larger scale than usual, (cf. Sc.1, Pl.I; Scs.15 and 16, Pl.VIII; Scs.17 and 18, Pl.IX), which means that the royal figures they accompany will be proportionally larger, i.e. considerably larger than in the majority of positive Sed-festival scenes. In addition, the ladies-in-waiting shown in the palanquin procession scenes, are not normally preceded by two men as in this scene. From the positioning of the figures and the fact that the base line is not continuous, but ends in front of the feet of the men, it seems that these figures were probably in a "tableau" type of scene, rather than one showing a series of events, such as a procession or the performance of a ritual. The "tableau" type of scene might perhaps be on a pylon, (cf. Sc.156, Pl.LXII). With these reservations in mind, it is impossible at present to say whether this scene was part of a Sed-festival relief.

Scene 155, (Project no. T.S.5510).

Plate LXI

3 blocks.

	Stone No.	Film No.
1. S	0175 18806	1054-3
2. H	0124 08308	840-8
3. S	0101 08609	9-9

Commentary.

This scene covers 3 courses of talatat and depicts parts of 2 registers. The scene faces right. Only legs can be seen in the upper register, two pairs at the right which probably belong to ladies-in-waiting and behind them, at the left, the legs and part of the skirt of a man. In the lower register, there are five ladies-in-waiting, each one holding a fan in her right hand and a bandeau in her left. The heads of two of the ladies can be seen on bl.1 and they appear to be wearing short wigs with a "pill-box" on top. Behind the ladies is the head and back of a bending man who must be standing on a higher base line. The two registers in this scene were almost certainly identical, showing the ladies-in-waiting followed by bending officials. As in the previous scene, these figures are larger than in the positive Sed-festival scenes, although the ladies are not here preceded by any men carrying fans. However, it is not possible at present to be certain of what type of scene they formed a part. It is interesting to note that the folds of the ladies' dresses on bl.3 were sculptured in the relief, whereas those in the upper register, (bl.1), and in Sc.154, were left blank, presumably to be filled in later as painted details. This may be yet another indication of the haste with which the decorations were carried out.

Scene 156, (Project no. T.S.5595).

Plate LXII

7 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0323 02116	1965-3L	5. H	0321 02016	1962-11
2. H	0322 04706	1970-6R	6. H	0315 03013	1951-1R
3. S	0321 04014	1955-12	7. H	0323 01716	1964-10
4. S	0326 03701	1986-8			

Commentary.

This scene covers 3 courses of talatat and depicts part of one register. The scene faces left. These blocks show parts of the bodies, (chest to thighs), of two groups of ladies-in-waiting, who are depicted in a very large scale. The ladies hold the shafts of fans in their right hands and bandeaux in their left. All the talatat in this scene were extracted from the Ninth Pylon between 1967 and 1968 and retain almost all of their original colour and painted details. This scene has been included here to demonstrate the existence of very large figures of the king and queen, as they would be depicted considerably larger in size than these subsidiary figures. There is no evidence to suggest that these ladies-in-waiting are in a Sed-festival scene and they are usually shown behind the queen in various different types of scene.<sup>54</sup>

Scene 157, (Project no. T.S.5590).

Plate LXII

2 blocks.

	Stone No.	Film No.
1. S	0114 09910	550-9
2. S	0114 14212	525-10

Commentary.

These two blocks show parts of the bodies, (chest to thighs), of four standing men, possibly soldiers. Behind them, on a higher level and in a much smaller size, is part of the figure of the lector priest, (from the waist downwards), identified by his skirt and the papyrus roll he holds in his right hand. As with Sc.156, (Pl. LXII), this scene has been included to indicate the size of very large figures of the king, which would probably be carved on a pylon. It is not possible at present to say whether these blocks come from a Sed-festival scene, although the presence of the lector priest may have some bearing on this matter, (see commentary on Sc.64, page 178).

Scene 158, (Project no. T.S.5527).

Plate LXIII

2 blocks.

	Stone No.	Film No.
1. H	0201 20212	1325-11L
2. S	0121 03104	517-4

Commentary.

This scene covers 2 courses of talatat and depicts parts of 2 registers. The upper register, visible at the top of bl.1, only shows a pair of legs facing to the right. In the lower register, five bending man are shown facing towards the left, the first four men in two pairs and the fifth man on his own behind them. The first pair and the fifth man, have their hands on their knees, while the other two men hold staves towards the ground. The men depicted in this scene are probably officials forming part of a procession, perhaps one of the palanquin processions, (cf. Sc.159, Pl.LXIII; Sc.1, Pl.I).

Scene 159, (Project no. T.S.5528).

Plate LXIII

4 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0204 08308	1388-10L	3. S	0210 06001	1506-6
2. S	0102 08806	99-10	4. H	0105 13410	278-6

Commentary.

This scene covers 3 courses of talatat and depicts parts of 3 registers. The scene faces left. All three registers in this scene appear to show rows of bending officials. In the top register, only the feet of one figure are visible, (bl.1). The third man from the left in the middle register has a stave in one hand, held towards the ground and the three figures behind him must be priests, since the tails of the leopard-skins they are wearing, can be seen between their legs. In the bottom register, the first man has the title OH inscribed in front of him and the second, the title rwdw, Agent, inscribed over his back. Three more bending men follow these two but no titles are visible for them. These men are clearly taking part in a procession, probably one of the Sed-festival palanquin processions. The two upper registers may belong to the king's section of the procession and the bottom register, with the OH and the Agent, to the queen's section, (cf. Scs.15 and 16, Pl.VIII; Sc.2, Pl.II, bls.52 and 53).

Scene 160, (Project no. T.S. 5654).

Plate LXIV

3 blocks.

	Stone No.	Film No.
1. S	0155 19116	1214-4
2. H	0160 19815	1248-7
3. H	0122 14204	918-4

Commentary.

This scene covers 2 courses of talatat and depicts part of one register. The scene faces left. The heads of two pairs of priests are shown, each man holding a bouquet of flowers high up above his head. Over the heads of the second pair are three columns of hieroglyphs which read,  $\overset{1}{i}tw-ntr \ w^{\zeta}bw \ \zeta\{w \ n^2R^{\zeta}-Hr\}hty^3 \ m \ pr \ \overset{2}{i}tn \ m \ \overset{3}{i}wnw \ \overset{4}{Sm}^{\zeta}w$ , "1 god's fathers and great w<sup>ζ</sup>b-priests of Re'-Harakhte in the House of Aten in Southern Heliopolis". For another example of the title  $w^{\zeta}b \ \zeta\}$  on the talatat, see Sc.153, Pl.LX. Traces of another inscription can be seen at the top of bl.1, but only parts of a few determinatives are visible at present. At the right of the scene, behind the priests, there is the side of a pylon, with part of a flagstaff and its clamp. This is another scene which cannot definitely be ascribed to the Sed-festival and the comparatively large size of the figures may exclude it from that possibility. However, it has



been included on account of the priests depicted on the blocks and because these blocks are to be found in the same storehouse as many of the positive Sed-festival talatat.

Scene 161, (Project no. T.S. 5639).

Plate LXIV

2 blocks.

	Stone No.	Film No.
1.	BS 0802 00408	2099-5
2.	BS 0153 03904	2063-8

Commentary.

These two broken stretchers clearly belong in the same scene but may have been further apart originally. Parts of two registers can be seen, the upper one containing the legs of three, or four, figures. The word mry can be seen in front of the first figure at the left. In the lower register, a number of titles is all that is visible at present; imy-hnt hpr imy-hnt 'Imn ,  
hm-ntr tpy n Nfr-hprw-R<sup>c</sup> w<sup>c</sup>-n-R<sup>c</sup> imy-hnt 'Imn ,  
hsy ss(?) n , "chamberlain , chamberlain of  
 Amun , First Prophet of Nefer-kheperu- Re' wa-en-Re'  
 chamberlain of Amun, singer scribe (?) of "  
 These are the only examples of the title imy-hnt 'Imn  
 noted on the talatat examined so far and is of interest

because this shows that officials of the god, Amun, still continued to hold office in the early years of the reign of Amenhotep IV.<sup>55</sup> Bl.1 has been discussed by Fakhry.<sup>56</sup> It is not possible to say whether these blocks come from a Sed-festival scene but they have been included because of the presence of the officials and priests named here, who would almost certainly appear at such a gathering.

Scene 162, (Project no. T.S.5670).

Plate LXIV

2 blocks.

	Stone No.	Film No.
1. S	0202 02315	1331-10
2. H	0202 06317	1340-1L

Commentary.

This scene covers 2 courses of talatat and depicts part of one register. The scene faces left. A pair of fan-bearers are shown standing side by side and holding the shafts of their fans upright in front of them. Both men have shaven heads and the title imyw-hnt, Chamberlains, is inscribed in front of their knees. Behind them, at the right and just visible in the shadow on the print of bl.1, are the hands and fan-shafts of another pair of fan-bearers, shown in the same attitude as the first pair. These figures may have been in a Sed-

festival scene of a procession, as similar figures are depicted in scenes of that type, (cf. Sc.18, Pl.IX; Sc. 24, Pl.XII).

Scene 163, (Project no. T.S.5525-6, rearranged). Plate LXV  
10 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0104 07801	57-11	6. S	0210 06104	1508-5
2. BS	0210 07614	1519-7	7. H	0117 14912	592-2
3. H	0118 09510	557-5	8. H	0165 18712	1252-2
4. H	0202 03519	1341-2L	9. H	0117 15512	575-12
5. H	0108 08610	557-2	10. H	0115 13412	432-12

Commentary.

This scene covers 4 courses of talatat and depicts 2 registers. The scene faces left. Both registers in this scene show rows of bending officials, wearing wigs and tunics and short skirts with pleated fronts. In front of each man is an inscription giving his title and stating what gift he is giving to the House of Aten. In the upper register, five men and parts of their accompanying inscriptions can be seen. Only the words m pr 'I tn, "in the House of Aten", are visible in the first man's inscription, (left side of bl.3). The rest are as follows:

second man, (bls.3 and 4); dit rwdw n S; wty i trw r

"that which the Agent of Siut gave the  
river to".

third man, (bl.4); d<sup>2</sup>i s<sup>2</sup> gw, "that which  
the Scribe of the Bulls<sup>57</sup> gave".

fourth man, (bl.5); '(?) r pr 'i t n,  
" great to the House of Aten".

Part of the inscription of the fifth man can be seen  
at the right of bl.5, one of the phrases possibly being  
m itrw, "from the river", but the rest is lost for the  
present. Four men and their inscriptions are shown in  
the lower register and part of a fifth inscription can be  
seen at the right of bl.10. The inscriptions which are  
visible are as follows:

first man, (bl.7); 'i tn m 'Iwnw Šm<sup>2</sup>w, "  
Aten in Southern Heliopolis".

second man, (bls.7 and 8); d<sup>2</sup>i t s<sup>2</sup> n šnwt htp-ntr n  
pr 'itn m 'Iwnw Šm<sup>2</sup>w, "that which the  
Scribe of the Granary gave, a divine offer-  
ing of the House of Aten in Southern  
Heliopolis".

third man, (bl.8); n n s, " these fields".

fourth man, (bls.9 and 10); šwt n šwt hdt n itr(?)  
pr 'itn m 'Iwnw Šm<sup>2</sup>w, " flocks  
of sheep of the House of Aten in  
Southern Heliopolis.

fifth man, (bl.10); b<sup>2</sup>ityw n, " kings of

## Lower Egypt of ".

The lower parts of four columns of a larger inscription, in which the hieroglyphs face towards the right, can be seen above the figures on bl.1. Approximately one word is visible in each column; <sup>1</sup> rsy w <sup>2</sup> 3bd  
<sup>3</sup> 1t.1 <sup>4</sup> hrw, "<sup>1</sup> Southerners <sup>2</sup> month  
<sup>3</sup> my father <sup>4</sup> day". These isolated words are not sufficient to indicate the subject matter of the whole inscription and it is hoped that other blocks will eventually be found to add to the present reconstruction.

This scene cannot definitely be said to show part of the Sed-festival. However, it has been selected because of the inscriptions, which show that the officials depicted were bringing various gifts to the House of Aten. It is known that gifts were given to a king for his Sed-festival, (see page 71, n.74), although it is not certain in this case whether the gifts were for the dedication of the temple or for the king's Sed-festival. The size and posture of the bending men in this scene appears to be identical to that of a bending man in Sc.104, (Pl.XLIII), which suggests that the two scenes may go together.

Scene 164.

Plate LXVI

4 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0114 18008	628-8	3. H	0108 04115	245-2
2. H	0114 16408	628-2	4. S	0103 09403	73-4

Commentary.

This scene covers 2 courses of talatat and depicts parts of 2 registers. In the upper register are the knees of two groups of kneeling figures, approximately four in each group, facing towards the right. The feet of a standing figure, who faces in the opposite direction, can be seen beside the knees of the first group. At the extreme right there is the sandaled foot of another standing figure who faces towards the left. The lower register shows three officials carrying bouquets of flowers over their shoulders, each with his title inscribed above him. All these figures face towards the right. Only the bouquet and the title of the first man are visible at present, the block showing his body not having been located so far. The bodies of the second and third men can be seen on bl.4. The titles of the three men are as follows:

first man, (bl.3); ỉ ḥ t ḥ ḥ ḥ n ḥ n w t, "the office of  
Scribe of the Granary".

second man, (bl.2); i3t imy-r shtyw, "the office of Overseer of Peasants, (or, Fowlers)".<sup>58</sup>

third man, (bl.1); i3t imy-r 'h'w, "the office of Overseer of Ships". This reading is not entirely certain but re-examination of the actual block can verify it.

Scene 165.

Plate LXVI

4 blocks.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0101 11608	26-3	3. S	0115 13808	435-4
2. S	0115 13308	435-9	4. S	0103 08403	83-1

Commentary.

This scene covers 2 courses of talatat and depicts parts of 2 registers. The scene faces left. The upper register shows parts of six bending men, of whom the last three appear to be holding bouquets of flowers over their shoulders, as the stems can be seen in their right hands. The first three figures may also be holding bouquets but no stems are visible. In the lower register, one can see the tops of at least four bouquets, which are presumably being carried by men similar to those in the upper register. In front of each bouquet is part of an inscription giving the title of each man. The first, (bl.2),

reads, p3 Itn; the second, (bl.3), p3 im.f;  
and the third, p3 nsu im.f.

These two scenes on Pl.LXVI are not positive Sed-festival scenes but they have been included for two reasons. Firstly, the blocks in these scenes are located in the same storehouse as many of the Sed-festival talatat and might, therefore, have come from the same original wall. Secondly, there is a possibility that bouquets of flowers are depicted on the lower register beneath Sc.130, (Pl.LIII), which has also been selected as a possible Sed-festival scene, (see page 261).

## 2. Individual blocks.

The stone number and film number of each talatat and its type, (i.e. header or stretcher), are recorded under each plate number. However, since, in many cases, the subject matter is repeated in the matched scenes already described, only points of particular interest are commented on.

### Plate LXVII

Blocks from palanquin procession scenes in which the sequence moves from left to right; the king and queen



leaving the palace, figures doing obeisance towards them.  
Compare Sc.1, Pl.I; Scs.3-6, Pl.III; Scs.7-9, Pl.IV.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0301 14804	1578-4	9. S	0120 14304	859-5
2. H	0203 09919	1371-10L	10. S	0120 17504	751-10
3. F	0303 00010	1641-7	11. H	0204 17814	1397-8R
4. S	0203 17508	1378-10	12. BS	0124 14512	811-6
5. H	0161 19601	2396-4	13. H	0123 17410	890-6
6. H	-	2678	14. BS	0454 04412	1857-9
7. S	0441 03901	1728-6	15. H	0208 06401	1470-9R
8. H	0205 06006	1405-5R	16. H	0126 02515	1037-9

B1.6: a prostrate figure behind a column, the inscription, sn t3 in smr, "doing obeisance by the Friend".

B1.7: prostrate figure between columns. It is interesting to note the attempt at perspective in the way in which the figure is shown "entwined" between the four columns. The inscription at the bottom of the block reads, sn t3 in imyw-hnt, "doing obeisance by the Chamberlains".

B1.9: a pair of prostrate figures and in front of them the title of the Chief Lector Priest, indicating that he is facing towards them, probably immediately preceding the king, (cf. Pl.LXIX, bl.7).

- Bl.10: three groups of prostrate figures, three men in each. Inscriptions are visible above the middle and bottom groups, both reading, sn t3 in wrw smrw, "doing obeisance by the Chief Friends".
- Bl.11: the stone is badly weathered but the hands of a prostrate figure can be seen at the right, with the words sn t3 above them. There appear to be traces of another inscription at the top of the block but the condition of the stone makes it difficult to be certain.
- Bl.12: hands of prostrate figures at the right and two writings of the words sn t3. At the left, part of the censing inscription, hr-h3t hm.f, (cf. Sc.1, Pl.I, bl.92; Sc.10, Pl.V; Sc.2, Pl.II).

### Plate LXVIII

Blocks from palanquin procession scenes in which the sequence moves from right to left; the king and queen leaving the palace, figures doing obeisance towards them. Compare scenes as for Pl.LXVII.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0111 00606	117-12	4. H	0204 16317	1397-10R
2. BS	0110 10601	485-11	5. H	0203 17506	1377-12R
3. BS	0114 15912	525-3	6. S	0302 05201	1596-3

	Stone No.	Film No.		Stone No.	Film No.
7.	F 0210 08317	1520-2	14.	S 0206 03708	1435-12
8.	H 0204 17614	1397-8L	15.	H 0206 03810	1435-8R
9.	BS 0106 02614	266-6	16.	H 0201 05001	1309-9L
10.	H 0120 12017	739-7	17.	BS 0302 03504	1586-11
11.	BS 0119 12510	498-8	18.	H 0312 03016	1956-11R
12.	H 0205 16414	1418-2R	19.	S 0166 08601	1144-12
13.	H 0466 14016	2311-9	20.	S 0450 02604	1677-11

- B1.4: legs of prostrate figures behind columns. Two identical inscriptions visible above and below the figures, the lower one belonging to another group of prostrate figures; sn tî in imyw-hnt, "doing obeisance by the Chamberlains".
- B1.9: probably knees of kneeling figures on the upper register; below, an inscription referring to some prostrate figures, sn tî in 'nhw nw nîwt, "doing obeisance by the citizens". Behind the inscription are two crossed hoops, probably held up by Herdsmen (bîti), (cf. bls. 14 and 15).
- B1.10: bodies of two prostrate figures in the upper register. In the lower register, the shaven heads of two men and an inscription, Hr(?) ht P ht Dp, "Horus(?), those of Pe and Dep", (cf. Scs. 96 and

97, Pl.XL; Pl.LXXXVIII, bl.12).

Bl.11: at the right, the two cartouches of the king, facing to the left. At the left, parts of two columns of hieroglyphs, facing to the right, <sup>1</sup>sn t3 n nsw nht <sup>2</sup> nfr p3 hk3, "<sup>1</sup>doing obeisance to the victorious king <sup>2</sup> good the Ruler". This is a different type of sn t3 inscription and may not be from a palanquin procession scene.

Bl.12: three prostrate Asiatics are shown in the upper register, the only example of prostrate Asiatics noted so far. In the lower register, probably an episode of the offering-kiosk series, with the king wearing the double crown, (cf. Scs.58 to 89, Pls.XXVIII to XXXVII and individual blocks on Pls.LXXVIII to LXXXV).

Bl.13: small prostrate figures with a line of hieroglyphs underneath them, sn t3 in wrw n, "doing obeisance by the Chiefs of ". Two oval shapes, one above the other, at the left, (cf. bl.14; Sc.6, Pl.III).

Bl.14: at the right, two pairs of prostrate figures. Behind them, a Herdsman, who is probably holding

up a crossed hoop, (cf. bl.15); vertical inscription in front of him, b3ti h .tn sp 2, "the Herdsman; turn round, turn round",<sup>58</sup> (cf. Naville, Festival Hall, Pl.XI). Behind the Herdsman is a vertical line of oval shapes, (cf. Sc.6, Pl.III), and parts of two other figures.

Bl.15: the same subject is shown as on bl.14; legs of three prostrate figures at the right, two Herdsmen standing behind them, title b3ty, above their heads.

Bl.19: head of the king in red crown under sun-rays which hold 'nh and w's-signs. The figure in front of the king may be the LP, (cf. Pl.LXVII, bl.9; Pl.LXIX, bl.7).

Bl.20: the king and queen, facing towards the right and preceded by the LP, whose title is inscribed above his head. King's cartouches visible in front of him. Part of a column of hieroglyphs at the right, ii nsw sp 4, "the King of Upper Egypt comes, four times".<sup>59</sup>

## Plate LXIX

Blocks from palanquin procession scenes showing the king on, or beside, his palanquin. Bls.1-14 from scenes in which the sequence moves from right to left; bls.15-19 from scenes in which the sequence moves from left to right. Compare Sc.1, Pl.I; Sc.2, Pl.II; Sc.10, Pl.V; Scs.11 and 12, Pl.VI; Scs.13 and 14, Pl.VII; Sc.19, Pl.X; Sc.24, Pl.XII; Sc.26, Pl.XIII; Sc.28, Pl.XIV.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0203 13312	1374-7	11. H	0105 11917	274-12
2. BS	0202 17708	1351-7R	12. H	0453 05212	1862-7
3. H	0105 11110	273-10	13. H	0117 15212	592-7
4. H	0114 05315	627-8	14. H	0119 11613	523-8
5. BH	0123 05806	877-8	15. H	0173 20017	1155-9
6. H	0208 01004	1465-10L	16. BS	0203 06108	1364-9
7. S	0207 04412	1451-9	17. H	0115 09817	430-10
8. S	0434 06808	1900-5	18. H	0117 01313	540-1
9. S	0202 06106	1334-6	19. H	0202 06614	1339-6L
10.S	0441 06008	1780-5			

B1.7: two prostrate figures face towards the king's palanquin, which can be seen at the right, where the two rnpt-signs and the king's feet are visible. The LP stands in front of the palanquin, facing towards the prostrate figures. He is identifiable

by the papyrus roll which he holds in his hand. This block matches with one photographed by Lacau in c. 1947, which belongs above it and shows the head and the title of the LP.

B1.9: the king standing in front of his palanquin, which indicates that he has just alighted from it, as he faces away from it, (cf. left end of top register of Sc.1, Pl.I; Sc. 28, Pl.XIV).

B1.10: legs of king between the carrying poles at the front of his palanquin from which, therefore, he has just alighted, (cf. bl.9).

B1.11: the two rnpt-signs from the king's palanquin. In front of the palanquin, at the left, part of the censuring inscription, irt sntr r -h3t hm.f, (cf. Pl.LXVII, bl.12).

B1.12: the stone is badly weathered but the two rnpt-signs on the king's palanquin are just visible beneath the epithets of the Aten.

B1.13: the king standing between the carrying-poles of a palanquin. It is possible that the queen is standing behind him, as part of her fly-whisk may be shown at the right of the block. The king is wearing a pleated garment, which is probably not

the Sed-festival robe. The presence of the queen and the garment of the king, suggest that the palanquin shown with these figures was the lion and sphinx palanquin, in which the royal pair were probably carried together, (cf. Sc.105, Pl.XLIV and page 224). This block probably belongs in the same scene as bl.14, at least two courses above.

Bl.14: skirt and leg of king, pleated garment probably that shown on bl.13, with which this block may belong. The king is standing between the carrying-poles of a palanquin, (see comment on bl.13).

Bl.16: feet of the king visible on the front part of his palanquin and the heads of one pair of bearers below. At the top right are the arms of a censuring priest as he holds up the censer towards the king, (cf. Sc.2, Pl.II).

Bl.18: the elbow of the king above the carrying poles of his palanquin; uncertain at present whether he is standing in front, or behind it. Sun-rays hold nh and wis-signs.

Bl.19: the king standing in front of the basket palanquin.



This is the only example noted so far, in which the king is shown beside this palanquin wearing the skirt with bull's tail instead of the Sed-festival robe.

Plate LXX

Blocks from palanquin procession scenes in which the sequence moves from right to left; the queen on, or beside her palanquin. Compare Sc.1, Pl.I; Sc.2, Pl.II; Scs.15 and 16, Pl.VIII; Scs.17 and 18, Pl.IX; Scs.21, 22 and 23, Pl.XI.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0303 04609	1600-5	10. H	0205 09412	1408-12R
2. S	0210 05912	1516-11	11. H	0208 07108	1471-2R
3. H	0106 07610	236-8	12. S	0304 01708	1605-7R
4. H	0106 07910	236-7	13. S	0203 11414	1370-4
5. H	0108 17110	171-10	14. BS	0309 02717	1632-10L
6. H	0112 14408	476-10	15. H	0302 05208	1594-1L
7. S	0303 04014	1598-4	16. H	0119 04915	505-3
8. H	0126 03615	1037-10	17. H	0205 09612	1408-12L
9. H	0206 05006	1424-8R	18. H	0122 07904	912-12

B1.3: inscription to the left of the queen's palanquin, the side of which can be seen at the right of the block. The inscription is written in three

columns; <sup>1</sup> f3t hmt nswt wrt <sup>2</sup> hr knyrt hr  
<sup>3</sup> smst hm.f hr irt irrw n hbw-sd , "<sup>1</sup> carry-  
 ing the great wife of the king <sup>2</sup> on the pal-  
 anquin following <sup>3</sup> His Majesty, in order to  
 perform the rites of the Sed-festivals ",  
 (cf. the inscription in Sc.22, Pl.XI). This is  
 the only example noted in the talatat examined so  
 far, which actually names the palanquin.

B1.4: the head of the queen, with the crown of double  
 plumes, inside her palanquin. Her full titulary  
 is inscribed in front of her face in three col-  
 umns; <sup>1</sup> rp't wrt hst nbt <sup>2</sup> lm t bnrt mrt hnwt Smw  
<sup>3</sup> Mhw hmt nswt wrt mrt.f nbt tswy Nfrt-iti , "the  
 hereditary princess, great of favour, lady of  
<sup>2</sup> charm, sweetness and love, mistress of Upper and  
 Lower Egypt, the great wife of the king, <sup>3</sup> his be-  
 loved, Lady of the Two Lands, Nefertiti."<sup>60</sup>

B1.7: the queen is shown seated on a palanquin which is  
 more likely to be the lion and sphinx palanquin  
 used to carry the royal pair together, than her  
 own. The reasons for this assumption are as  
 follows; there is no indication of the side of  
 the palanquin which supports the canopy of the  
 queen's personal palanquin; the bearers of the

palanquin shown on this block are wearing feather headdresses, like those of the bearers of the lion and sphinx palanquin, (cf. Scs.103 and 104, Pl.XLIII; Sc.108, Pl.XLV; Pl.XCIV, especially bl.8). Note the Re'-Harakhte falcon on the top of the carrying-pole.

- Bl.8: the back of the canopy of the queen's palanquin and a group of ladies-in-waiting standing behind it, the latter obscured by the shadow on the photograph.
- bl.10: the queen standing between the carrying-poles behind her palanquin, prior to mounting it. The head of a bending official behind her is obscured by the shadow on the photograph.
- Bl.11: similar to the previous block. The queen standing beside her palanquin, prior to mounting it, the side of the palanquin being visible in front of her.
- Bl.12: at the top of the block, feet on top of the palanquin mounting-platform, (cf. Sc.1, Pl.I). The feet could be those of either the queen, or the Royal Children. The OH, his title inscribed in front of him, is standing below the platform.

Bl.13: similar to the previous block but ladies-in-waiting standing below the platform instead of the OH.

Bls.14-18: parts of the queen's palanquin.

### Plate LXXI

Blocks from palanquin procession scenes in which the sequence moves from left to right; the queen on, or beside her palanquin. Compare scenes as for Pl.LXX.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0455 04408	1845-4	8. H	0202 03512	1338-10R
2. S	0105 14314	293-1	9. S	0202 14510	1347-12
3. S	0455 04101	1834-12	10. H	0466 16106	2234-2
4. S	0104 04901	53-3	11. BS	0301 01908	1574-6
5. H	0435 08301	1761-8	12. BS	0114 12512	674-9
6. S	0204 01804	1382-8	13. H	0707 02512	2820-6
7. H	0123 17710	890-7	14. H	0206 05312	1435-11

Bl.2: the knees visible in the upper register are probably those of bearers of the king's palanquin, (cf. Sc.16, Pl.VIII; Sc.17, Pl.IX). Lower register shows a bending man and behind him, part of the inscription which usually occurs in front of the queen's palanquin, [f1t] hmt nswt wrt Nfrt-iti [m smst] hm.f etc., "[carrying] the great wife of the king," Nefertiti, [following] His Majesty",

(cf. Scs.15 and 16, Pl.VIII; Sc.22, Pl.XI).

Bl.3: the queen's titulary is inscribed in front of her but the stone is very weathered, (cf. Pl.LXX, bl.4).

Bl.6: at the left, the canopy of the queen's palanquin, from which she has just alighted. The double plumes of the queen's crown can be seen in front of it, her name inscribed beside her head. The top of the crown of another depiction of the queen is obscured by the shadow on the photograph, at the right of the block. (Cf. bls.7 and 8 which show the same subject and also Sc.18, Pl.IX; Sc.21, Pl.XI).

Bls.9-14: parts of the queen's palanquin.

#### Plate LXXII

Blocks from palanquin procession scenes in which the sequence moves from right to left; the Royal Children, (msw nsw), on, or beside their palanquins. Compare Sc.16, Pl.VIII; Scs.17 and 18, Pl.IX; Sc.20, Pl.X; Scs.36, 37 and 38, Pl.XVI; Sc.39, Pl.XVII.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0118 05319	686-4	3. S	0210 08801	1507-1
2. H	0210 07712	1516-9R	4. S	0210 09204	1508-2

	Stone No.	Film No.		Stone No.	Film No.
5. S	0477 05414	2385-9	12. S	0120 02812	745-6
6. H	0120 13917	722-4	13. BS	0111 09015	440-2
7. H	0301 11606	1576-5R	14. H	0205 14414	1417-2R
8. S	0801 01110	2095-8	15. S	0449 04212	1906-12
9. H	0302 04910	1593-5R	16. BS	0301 03714	1562-7
10. H	0114 17708	628-4	17. H	0205 09210	1408-8L
11. S	0124 14310	850-9			

**Bl.1:** feet on the upper register probably belong to the bearers of the king's palanquin, who are probably kneeling as the foot is resting on its toes, (cf. Pl.LXXI, bl.2). Part of an inscription visible in the lower register, f:t msw nsw, "carrying the Royal Children", (cf. bl.10; Pl.LXXIII, bl.1; also Sc.17, Pl.IX, for an inscription concerning the Royal Children in a palanquin procession).

**Bl.5:** the block is badly weathered but parts of two registers can be seen. The feet and knees in the upper register probably belong to bearers of the king's palanquin, (cf. Pl.LXXI, bl.2). In the lower register, the Royal Children are shown in their palanquins, the title msw nsw being inscribed inside the palanquin at the right, (cf.Pl.LXXIII, bl.5).

- Bl.8: at the left, the chest and left arm of the third of the Royal Children and the side of the palanquin. Two groups of ladies-in-waiting stand behind the palanquin.
- Bl.10: kneeling figures in the upper register are probably bearers of the king's palanquin, (cf. Pl. LXXI, bl.2; bls.1 and 5 on this plate). In the lower register, there is the head of a bending man with part of a line of hieroglyphs beside it; fit msw nsw hr w ts , "carrying the Royal Children on the wts-palanquin".<sup>61</sup>
- Bl.11: the Royal Children preparing to mount their palanquins, as is indicated by the fact that the palanquins are turned towards them.
- Bl.12: at the left, the legs of the three Royal Children who have just alighted from their palanquins and are standing on the mounting-platform, (cf. Pl. LXX, bls.12 and 13). Note the attempt at perspective in the way that the three palanquins are "staggered", in stead of being drawn side by side as on bl.11. The heads of several bending figures can be seen at the right, possibly the palanquin bearers.

- B1.13: the three Royal Children standing in front of their palanquins, the canopies of which can be seen at the right of the block, (cf. bl.12).
- B1.14: the head and shoulders of a small figure who, according to the inscription above, must be one of the Royal Children. The figure clearly has a uraeus on its forehead, whereas the Royal Children are always shown without one, which suggests that this may be a mistake on the part of the sculptor. The inscription reads in msw nsw, " by the Royal Children". So far no parallel to this text has been found on the talatat, so it is impossible to say at present what action the Royal Children were performing. The object behind the figure has not definitely been identified, although it looks something like the steering-oar support on a boat.
- B1.15: ladies-in-waiting at the left, probably standing behind the queen, who may be preparing to mount her palanquin. At the right, one of the Royal Children's palanquins, unoccupied, which suggests that they are shown on another block to the right of this one, preparing to mount their palanquins after the queen.



Bl.16: at the left, part of the three hooped canopies of the Royal Children's palanquins. At the right, a bending official with a staff in his right hand. Since this block was found in the Ninth Pylon, it may belong on the same wall as Sc.1, Pl.I, as most of the blocks in the middle and top registers of that scene, also came from the Ninth Pylon.

Bl.17: two pairs of bearers at the rear of the Royal Children's palanquins, each palanquin probably having four bearers at each end. At the right, there are traces of a man's head, his title rwdw, Agent, inscribed in front of him, (cf. Sc.2, Pl. II; Sc. 15, Pl.VIII; Sc.20, Pl.X).

### Plate LXXIII

Blocks from palanquin procession scenes in which the sequence moves from left to right; the Royal Children, (msw nsw), on, or beside their palanquins. Compare scenes as for Pl.LXXII.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0477 04904	2331-8	5. H	0451 07204	1709-12
2. S	0210 07810	1515-4	6. H	0202 06610	1337-6L
3. H	0301 14801	1583-2L	7. H	0210 02304	1509-5
4. S	0477 03712	2372-4	8. S	0107 10104	146-4

	Stone No.	Film No.		Stone No.	Film No.
9.	H 0205 08912	1408-11R	13.	S 0120 01504	753-10
10.	S 0102 05004	69-11	14.	H 0455 08106	1844-5
11.	BS 0301 07914	1562-1R	15.	H 0440 01401	1728-3
12.	H 0203 03810	1360-1R	16.	S 0113 04417	399-9

B1.1: the tops of two hooped canopies of two of the Royal Children's palanquins. Part of a line of text above them, msw nsw, " the Royal Children ", probably to be restored, f3t msw nsw, "carrying the Royal Children ", (cf. Pl. LXXII, bls.1 and 10).

B1.3: this block was recovered from the Ninth Pylon and may, therefore, be from the same wall as Sc.1, Pl.I, (cf. Pl.LXXII, bl.16).

B1.5: note the title msw nsw written inside the palanquin, (cf. Pl.LXXII, bl.5).

B1.7: the hooped canopy of the third palanquin can be seen at the bottom right. The OH is bowing behind it, his head defaced.

B1.8: the three Royal Children standing on the mounting-platform, having just alighted from their palanquins, which can be seen behind them. A group of

ladies-in-waiting stand on the ground in front of them, (cf. Sc.1, Pl.I, left end of middle register; pls.9 and 10 on this plate; Pl.LXXII, pls.12 and 13).

- Bl.9:** similar subject to previous block. Royal Children standing beside the carrying-poles of their palanquins, their title inscribed in front of them. At top right, the legs of a group of ladies-in-waiting, who are probably standing behind the queen.
- Bl.11:** at the left, the three Royal Children's palanquins, each one slightly in front of the other, (cf. Pl. LXXII, pls.12, 13 and 16; Sc.1, Pl.I, bl.45). At the right, the leg of one of the Royal Children between the carrying-poles.
- Bl.12:** bowing officials and at the right, over the back of the first figure, the rear carrying-pole of a palanquin, probably the queen's. Square object at the top left, probably the bases of the Royal Children's palanquins, (cf. bl.13).
- Bl.13:** bending officials, row of bending figures at the right are probably palanquin bearers. The bases of the three Royal Children's palanquins are shown

above these figures, (cf. Sc.1, Pl.I, bls.44, 45 and 46).

**Bl.15:** bearers carrying Royal Children's palanquins, which are identifiable by the shape of their bases.

**Bl.16:** same subject as previous block.

#### Plate LXXIV

Blocks from palanquin procession scenes in which the sequence moves from right to left; bearers of the king's palanquin. Compare scenes as for Pl.LXIX, (see page 306).

	Stone No.	Film No.		Stone No.	Film No.
1. H	0203 14008	1373-6L	9. S	0441 06004	1770-11
2. BS	0440 04101	1730-12	10. BS	0103 15013	103-3
3. H	0463 02604	2179-7	11. S	0203 06606	1363-7
4. S	0102 09701	2752-1	12. BS	0440 03301	1729-8
5. S	0203 12806	1371-6	13. H	0205 09212	1408-11L
6. S	0108 18308	2857-11	14. S	0453 16404	2318-1
7. S	0210 06601	1506-11	15. H	0201 04912	1310-11
8. H	0108 17519	175-11			

**Bl.1:** at the left, the figure of the LP with a papyrus roll in his left hand. Behind him, the end of the carrying-pole of the king's palanquin, recog-

nisable by its lotiform end, and the head and shoulders of the first pair of bearers. Above the bearers is part of a line of hieroglyphs, f3t nsu hr , "carrying the king on ", (cf. the inscription for the queen, Pl.LXX, bl.3; and for the Royal Children, Pl.LXXII, bl.10).

- Bl.2: two pairs of palanquin bearers and behind them, the figure of a fan-bearer who faces towards the palanquin. Presence of the fan-bearer shows that the bearers are those of the king's palanquin. Foot on higher base line at top of block is almost certainly that of a censuring priest, (cf. bl.5).
- Bl.3: fan-bearers at the rear of the king's palanquin.
- Bl.4: the base of the king's palanquin with a pair of bearers at each end. Three columns of hieroglyphs underneath the palanquin; <sup>1</sup>t3w nbw h3s wt nbt <sup>2</sup>h3w-nbw r rdwy <sup>3</sup>ntr nfr pn d t, "<sup>1</sup>All lands, all foreign countries, the Haou-nebou, at the feet of this good god for ever."<sup>62</sup>
- Bl.5: at the bottom of the block are the heads of four pairs of palanquin bearers. Above them stands a censuring priest, identifiable by his skirt and his

stance, who faces right, i.e. towards the king on the palanquin, (cf. Sc.11, Pl.VI).

- Bl.7: kneeling bearers easing palanquin base on to resting-block, assumed to be king's palanquin because of the size of the figures and the base.
- Bl.8: at the left, part of the base of the king's palanquin on the resting-block. Heads of bowing bearers behind it at the right, (cf. bl.9; also Pl.LXXVII, bl.8).
- Bl.9: similar subject to previous block. At the right, the end of another carrying-pole, presumably held by kneeling bearers, (cf. Sc.19, Pl.X). Note the detailed carving of the lotiform end of the carrying-poles, as opposed to the plain outline as on bl.1.
- Bl.10: bending figures in a row at the left assumed to be palanquin bearers, (cf. bl.9; Sc.1, Pl.I, left end of middle and top registers).
- Bl.11: same as previous block. Kneeling figures at right.
- Bls.11: palanquin bearers, kneeling, as is indicated by and 12 the position of their hands, (cf. Sc.19, Pl.X;

Sc.26, Pl.XIII; Sc.30, Pl.XIV). These are assumed to be king's palanquin bearers because of their size.

Bl.14: at the left, the back of the throne, with falcon, of the king's palanquin. At the right, two figures with their hands outstretched in adoration, probably towards another representation of the king on his palanquin.

Bl.15: at the right, the lotiform end of the front carrying-pole of the king's palanquin. At the left, the hands and censer of a censuring priest.

#### Plate LXXV

Blocks from palanquin procession scenes in which the sequence moves from left to right; bearers of the king's palanquin. Compare scenes as for Pl.LXIX, (see page 306).

	Stone No.	Film No.		Stone No.	Film No.
1. S	0201 04504	1309-4	8. H	0203 04010	1360-1L
2. S	0467 02810	2254-10	9. H	0123 14806	881-5
3. S	0802 01004	2098-2	10. S	0445 07014	1878-1
4. S	0207 05504	1451-5	11. S	0301 07912	1566-1
5. S	0115 17415	343-6	12. S	0202 11406	1342-4
6. S	0208 01708	1466-3	13. S	0101 08404	9-3
7. S	0206 04306	1424-9			

- Bl.4: note the horses' hooves at the top left, behind the fan-bearers, (cf. Sc.2, Pl.II; Sc.42, Pl.XIX; this plate, bl.11).
- Bl.11: at the extreme right, what appears to be the lotiform end of the rear carrying-pole of the king's palanquin. To the left of this, there is a wide vertical band which probably represents the side of a gateway through which the palanquin procession is passing. The heads of two horses at the left indicate that horse-drawn chariots are included in the procession, (cf. bl.4).
- Bl.12: at the right, the side of the king's palanquin is just visible with the carrying-pole extending to the left. Beneath the carrying-pole the heads and backs of a group of bowing bearers can be seen. At the left, there is the end of the front carrying-pole of another depiction of the king's palanquin, the hand of the foremost bearer supporting it from underneath, which indicates that the bearers are kneeling, (cf. bl.13; Pl.LXXIV, bls.8-11 and 12 and 13).
- Bl.13: bearers of the king's palanquin bowing behind the base of the palanquin as it rests on the resting-block, (cf. bls.as for previous block).



## Plate LXXVI

Blocks from palanquin procession scenes in which the sequence moves from right to left; bls.1-13, bearers of the queen's palanquin, or the palanquins of the Royal Children, compare Sc.1, Pl.I; Sc.2, Pl.II; Sc.15, Pl.VIII; Sc.20, Pl.X; Scs.22 and 23, Pl.XI; Sc.30, Pl.XIV; Scs.33 and 38, Pl.XVI; Sc.39, Pl.XVII:

Bls.14-19, the censuring priest, compare Sc.1, Pl.I; Sc.2, Pl.II; Sc.8, Pl.IV; Sc.10, Pl.V; Sc.11, Pl.VI; Sc.15, Pl.VIII; Sc.17, Pl.IX; Sc.24, Pl.XII; Sc.34, Pl.XVI.

	Stone No.	Film No.		Stone No.	Film No.
1.	H 0126 02715	1037-4	11.	S 0303 04818	1597-3
2.	H 0205 09608	1408-2L	12.	BS 0479 01010	2842-2
3.	S 0434 02310	1900-8	13.	S 0119 08606	497-4
4.	H 0203 15406	1373-7R	14.	H 0466 11701	2206-10
5.	H 0123 16910	890-2	15.	F 0203 01206	1356-4
6.	F 0450 07014	2412-4	16.	H 0105 01101	270-6
7.	H 0205 09108	1408-1L	17.	F 0313 02104	1645-6R
8.	H 0122 06804	912-4	18.	H 0101 08901	9-4L
9.	H 0205 08910	1408-8R	19.	H 0123 17110	890-5
10.	S 0301 06915	1562-3			

Bl.8: note the two different hairstyles of the bearers on this block which are of the type found on the bearers of the king's palanquin, (cf. Sc.2, Pl.II;

Pls.LXXIV and LXXV). However, the scale of these figures is very small, which suggests that they are more likely to be the bearers of the queen's palanquin, or the palanquins of the Royal Children. The only other possibility is that this block comes from a small scale depiction of a procession and at present this is the only block from that depiction which has been recovered. Note also the chariot-wheel at the top of the block, (cf. Pl.LXXV, bls.4 and 11, with scenes quoted there).

Bl.9: the OH and a Policeman, (s<sup>c</sup>s̄i), bowing behind the carrying-pole of a palanquin.

Bls.10, 11 & 12: all three blocks show the legs of kneeling palanquin bearers on an upper register, with cartouches and parts of a sun-disk below, belonging to a lower register. It is possible that these three blocks may belong with Sc.1 but it is impossible to suggest in what positions at present. If this is the case, it is interesting to note that bl.12 was found at Luxor Temple, whereas the other two blocks were recovered from the Ninth Pylon, (cf. Sc.41, Pl.XVIII, which is a part of Sc.1, Pl.I).

## Plate LXXVII

Bls.1-7, bearers of the queen's palanquin, or the palanquins of the Royal Children, from palanquin procession scenes in which the sequence moves from left to right.

Compare scenes as for bls.1-13, Pl.LXXVI.

Bls.8-10, bearers of the king's palanquin, see Pls.LXXIV and LXXV.

Bls.11-18, fan-bearers, compare Sc.1, Pl.I; Sc.2, Pl.II; Sc.4, Pl.III; Sc.10, Pl.V; Scs.11 and 12, Pl.VI; Sc.13, Pl.VII; Sc.25, Pl.XII; Sc.40, Pl.XVII; Sc.42, Pl.XIX; Sc.103, Pl.XLIII, bl.5; Sc.105, Pl.XLIV; Pl.LXXXVI, bl.4.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0107 17817	199-6	10. S	0120 12312	731-10
2. BS	0402 00718	1672-6	11. BS	0309 02915	1632-8L
3. H	0301 10708	1572-1R	12. H	0103 16111	79-5L
4. H	0203 08314	1366-8	13. F	0209 05712	1490-12
5. H	0202 12706	1346-3L	14. BS	0304 04309	1606-3
6. H	0203 04917	1367-12	15. H	0101 13108	16-4
7. H	0210 09406	1511-8L	16. H	0104 17013	39-9L
8. S	0453 29512	2247-8	17. S	0322 01812	1749-3
9. H	0702 05614	2479-10	18. S	0102 07406	77-3

Bl.16: the size of the fans and the heads of the fan-bearers are very small, which suggests that these figures are probably not from a palanquin pro-

cession scene but from a scene similar to that shown on bl.4, Pl.LXXXVI.

Bl.17: the two fan-bearers at the right have shaven heads, whereas those in the palanquin procession scenes are usually shown with wigs. This suggests that the two men shown on this block are probably those depicted elsewhere standing in front of a group of ladies-in-waiting, as is also the case here, (cf. Sc.154, Pl.LXI).

Bl.18: the fan in front of the ladies-in-waiting suggests that the two men with fans are depicted on the next block to the right of this one, (cf. previous block). The OH is shown behind the ladies.

### Plate LXXVIII

Blocks from scenes of the offering-kiosk series, showing the king offering before an offering-table in an open, roofless kiosk; compare Scs.58-95, Pls.XXVIII-XXXIX. Figures of the king face towards the right; all the blocks on this plate are headers.

	Stone No.	Film No.		Stone No.	Film No.
1.	0123 01601	842-10	4.	0109 07719	114-11
2.	0477 02212	2373-6	5.	0205 16606	1415-10R
3.	0123 05915	802-9	6.	0204 15810	1395-10R

	Stone No.	Film No.		Stone No.	Film No.
7.	0202 18808	1351-9R	18.	0201 05916	1311-3
8.	0204 17810	1397-4R	19.	0154 08506	980-2
9.	0162 19103	1208-1	20.	0210 17413	1530-8
10.	0164 04301	1222-9	21.	0112 11801	383-5
11.	0701 03006	2074-9	22.	0121 10701	814-8
12.	0302 05508	1594-1R	23.	0201 05916	1311-3
13.	0114 03011	583-8	24.	0467 09812	2284-7
14.	0108 09312	178-10	25.	0301 16308	1571-12L
15.	0114 13408	635-3	26.	0123 06106	877-9
16.	0210 02017	1521-6R	27.	0124 12620	878-8
17.	0304 03910	1605-4	28.	0303 04816	1597-7R

B1.1: this is a duplicate photograph of bl.1 in Sc.72,  
(Pl.XXXIII).

B1.3: king in white or double crown offering a jar of  
ointment.

B1.4: zigzag line across sun-rays near bottom of block  
suggests that the king is pouring a libation.

B1.8: hand of king offering a spouted nmst-vase.

B1.11: hand of king holding up a hrp-sceptre.

B1.15: arms of king holding up bowl of incense.

- Bl.16: king offering in an open kiosk, his figure very severely defaced.
- Bl.18: this block may belong in the same course as bl.19.
- Bl.20: at the left, part of the offering-table inside an open kiosk. At the right, the back of the king as he processes to the next kiosk.
- Bl.25: the ends of two registers; in the upper one, the left-hand door of an open kiosk and a leg of the offering-table inside it. In the lower register, the top of a corresponding kiosk and the cartouches of the king and the Aten.
- Bl.27: the king inside the kiosk at the right of the upper register is wearing a skirt instead of the Sed-festival robe, (cf. Sc.61, Pl.XXIX; Sc.64, Pl.XXX; Scs.72 and 73, Pl.XXXIII; Sc.70, Pl.XXXII; Sc.92, Pl.XXXVIII; Sc.93, Pl.XXXIX).
- Bl.28: in the centre, the left-hand door of an offering-kiosk, note the detail of the bolt and handle. At the right, part of the offering-table inside the kiosk and at the left, the title of the GS, indicating that the king and the accompanying priests are proceeding right, towards the kiosk, (cf. Scs.58-60, Pl.XXVIII; Sc.63, Pl.XXX;

Pl.LXXXIV, bls.5 and 6; Pl.LXXXV, bls.14 and 15).

Plate LXXIX

Blocks from scenes of the offering-kiosk series, showing the king offering before an offering-table in an open, roofless kiosk; compare scenes as for Pl.LXXVIII.

Bls.1-7, from scenes in which the king faces right.

Bls.8-23, from scenes in which the king faces left.

All the blocks on this plate are headers.

	Stone No.	Film No.		Stone No.	Film No.
1.	0165	19703	1250-8	13.	0115 03119 317-3
2.	0114	12018	593-12	14.	0304 03906 1609-10L
3.	0205	15014	1417-1R	15.	0307 01608 1627-2L
4.	0453	01212	1860-3	16.	0124 09404 843-5
5.	0440	03601	1729-7	17.	0152 13704 1196-10
6.	0208	14012	1480-10	18.	0455 05616 1897-4
7.	0110	01018	421-6	19.	0304 04812 1605-6L
8.	0116	06308	640-7	20.	0106 14812 250-7
9.	0105	10510	273-2	21.	0477 11212 2378-2
10.	0122	12512	910-11	22.	0126 03015 1037-5
11.	0120	11417	739-2	23.	- 2678-11
12.	0114	15808	635-9		

Bl.5: note the small statue of the king on the ground in front of the offering-table.

- B1.6: note the small standing statue on the ground in front of the offering-table, the figure now almost obliterated by the weathering of the stone.
- B1.8: the king proceeding to another kiosk, wearing the white crown and the Sed-festival robe, his figure severely defaced.
- B1.10: the hand of the king offering up a bowl of burning incense.
- B1.12: the item the king is offering on this block is not certain but may be corn.
- B1.13: the king holds the wt-sceptre and the flail in his left hand and has his right hand outstretched, perhaps holding a hrp-sceptre over the offering-table, (cf. bl.22).
- B1.14: hand of king holding hrp-sceptre over offerings.
- B1.15: hands of king possibly offering up a jar of ointment.
- B1.16: figure of Maat at the right, presumably being offered up by the king.
- B1.17: hand of king holding hrp-sceptre towards offerings.
- B1.18: king offering cakes, wearing nms-headdress, (cf.



Sc.64, Pl.XXX; Pl.LXXX, bl.16; Pl.LXXXIV, bl.1).

Bl.21: hand of king holding up a jar of ointment.

Bl.22: the king holds the wt-sceptre and flail in his left hand and stretches out his right towards the offering-table, possibly holding a hrp-sceptre, (cf. bl.13). Note that the sun-rays all hold nh-signs and the hands indicate that the rays converge on a centre point between the king and the offering-table, instead of over the offerings.

Bl.23: the king pours a libation from a nmst-vase with his left hand, the object he holds up in his right hand is not visible. Note the detail of the open door-leaf, (cf. bl.9; Pl.LXXX, bl.1 and bl.2; Pl.LXXXI, bl.12). Note also, the small standing statue of the king on the ground in front of the offering-table.

#### Plate LXXX

Blocks from scenes of the offering-kiosk series, showing the king offering before an offering-table in an open, roofless kiosk; compare scenes as for Pl.LXXVIII.

Figures of the king face towards the left; all the blocks on this plate are headers.

	Stone No.	Film No.		Stone No.	Film No.
1.	0112 01301	325-12	15.	0201 05317	1311-2R
2.	0203 06006	1363-8R	16.	0203 07208	1364-5L
3.	0201 04901	1309-9R	17.	0210 15517	1531-5
4.	0302 05906	1595-4L	18.	0114 04310	583-3
5.	0204 15801	1393-9R	19.	0204 07917	1389-6R
6.	0201 02204	1307-8L	20.	0445 06008	1807-12
7.	0201 02701	1306-11L	21.	0117 09712	545-4
8.	0204 15510	1395-10L	22.	0439 04410	1787-8
9.	0201 01910	1308-3	23.	0701 01601	2067-9
10.	0204 15506	1394-12L	24.	0105 10806	280-4
11.	0210 09601	1507-9R	25.	0105 11203	287-7
12.	0210 16710	1529-8R	26.	0201 07304	1312-1R
13.	0201 01906	1307-7R	27.	-	2680-8
14.	0201 03601	1307-6	28.	0701 00801	2067-11

**Bl.1:** king inside kiosk at left is severely defaced.  
 Note the detail of the open door-leaf, (cf. bl.2;  
 Pl.LXXIX, bl.23; Pl.LXXXI, bl.12).

**Bl.2:** Note detail of open door-leaf, (cf. previous  
 block).

**Bls.5-14** may belong in the same course but at varying  
 distances apart, as the pt-sign of the lower  
 register is almost the same width in each case

and the "cut-off" point of the figures in the upper register is approximately the same, (cf. Sc.90, Pl.XXXVIII, bls.2 and 3; Sc.91, Pl. XXXVIII, bl.3).

- B1.5: the king's right hand holds up a bowl of burning incense and his left holds a hrp-sceptre.
- B1.12: note the legs of the small standing statue of the king on the ground in front of the offering-table in the upper register.
- B1.14: a hb-sign with steps leading to the top of it and a small figure standing on the ground behind it. It is possible that the king may be standing on the hb-sign and making an offering, (cf.bl.15), the small figure perhaps having handed him the item to be offered.<sup>63</sup> Compare also Sc.86, Pl.XXXVII.
- B1.15: the king standing on a hb-sign before an offering-table, wearing the skirt with bull's tail, (cf. bl.14).
- B1.16: the king offering in a kiosk, wearing the nms-headdress and a skirt, (cf.bl.15, 27 and 28; Pl.LXXVIII, bl.27, with scenes quoted there; also Pl.LXXXII, bl.11; Pl.LXXXIV, bls.1, 2 and 10).

- Bl.21: vertical wavy line at the right representing sinuous wall, (cf. Scs.58-60, Pl.XXVIII; Sc.61, Pl.XXIX; Sc.72, Pl.XXXIII; Pl.LXXXII, bls.12-15).
- Bl.24: note exceptionally narrow sides of kiosk, (cf. bl.25).
- Bl.25: hand of king offering up a bowl of burning incense. Note the exceptionally narrow side of the kiosk, (cf. bl.24).
- Bls.27 and 28: on both these blocks the king is shown in a skirt, instead of the Sed-festival robe, (cf. bl.16).

### Plate LXXXI

Blocks from scenes of the offering-kiosk series, showing the king offering before an offering-table in an open, roofless kiosk; compare scenes as for Pl.LXXVIII.

Figures of the king face towards the right; all the blocks on this plate are stretchers.

	Stone No.	Film No.		Stone No.	Film No.
1.	0446 05806	1698-9	4.	0404 05918	1794-2
2.	0440 05810	1780-12	5.	0301 01408	1574-5
3.	0451 02208	1716-6	6.	0301 16601	1584-10

	Stone No.	Film No.		Stone No.	Film No.
7.	0441 04306	1765-9	10.	0202 11312	1344-12
8.	0463 02401	2173-11	11.	0101 02506	24-11
9.	0201 05212	1310-4	12.	0201 05210	1310-10

B1.1: king offering two jars of ointment.

B1.2: king offering two mht-bowls.

B1.3: the size of the white crown on this block is larger than is normal in the offering-kiosk scenes, (cf. bls.1 and 2), which suggests that this block may be from a palanquin procession scene, which is depicted in the larger scale.

B1.4: the upper register shows the legs of the king and the FP, with behind them, at the left, part of the carcass of a steer and the legs of a butcher. The lower register shows the top of the white crown facing towards the right, i.e. corresponding to the figure of the king in the upper register. This is almost identical to part of Sc.58, the only difference being that the king is here wearing the white crown and in Sc.58 he is wearing the red crown, (cf. Sc.58, Pl.XXVIII, especially bls.4 and 5, 8 and 9). This confirms the theory of parallel scenes for Upper and Lower Egypt, (see page ).

- Bl.6: king offering two nmst-vases.
- Bl.9: note that the sun-ray hands are holding nh and wis-signs around the king as he proceeds to the next kiosk. This block almost certainly belongs with Sc.82, (Pl.XXXVI), but further to the right or left, in the same course as bls.1, 2 and 3 of that scene.
- Bl.10: note the defacement at the bottom of the block, which suggests that this block was in one of the lower courses of the wall and was, therefore, within a man's reach.
- Bl.11: note the small standing statue of the king on the ground in front of the offering-table and the fact that its head has been defaced.
- Bl.12: note the small standing statue of the king in front of the offering-table and the slightly different design of the lower part of the table. Note also that the sun-ray hands around the offering-table are holding nh and wis-signs, but those around the figure of the king at the right, proceeding to the next kiosk, are not holding anything. The open door-leaf is shown in more detail than is usual, (cf. Pl.LXXIX, bl.23; Pl.LXXX, bls.1 and 2).

## Plate LXXXII

Blocks from scenes of the offering-kiosk series, showing the king offering before an offering-table in an open, roofless kiosk; compare scenes as for Pl.LXXVIII.

Figures of the king face towards the right; all the blocks are stretchers, or parts of broken stretchers.

	Stone No.	Film No.		Stone No.	Film No.
1.	0201 05708	1310-7	9.	0454 02801	1833-6
2.	0201 05706	1310-8	10.	0301 03701	1581-9
3.	0453 37908	2185-11	11.	0205 03517	1404-4
4.	0453 15504	2030-8	12.	0444 03706	1714-2
5.	0438 06514	1887-12	13.	0102 12519	54-3L
6.	0448 08206	1692-4	14.	0122 12406	909-8
7.	0477 14701	2323-6	15.	0201 18112	1323-10
8.	0122 15206	907-1			

B1.3: note the small standing statue of the king which is standing on the ground in front of an offering-table.

B1.5: note the defacement of the figure of the GS.<sup>64</sup>

B1.6: note the small standing statue of the king in front of the offering-table.

B1.8: this appears to be a variation of the offering-kiosk series, as three men are shown in front of the king, instead of the usual two, (cf. Sc.86,

Pl.XXXVII).

- Bl.11: the king is wearing the skirt with bull's tail, instead of the Sed-festival robe, (cf. Pl.LXXVIII, bl.27 with scenes quoted there and Pl.LXXX, bl.16).
- Bl.12: two registers showing parts of the offering-kiosk series; note the vertical wavy line at the left, representing a sinuous wall and the gateway which pierces it in the top left-hand corner, (cf. bls.13-15; Pl.LXXX, bl.21; Scs.58-60, Pl.XXVIII; Sc.61, Pl.XXIX; Sc.72, Pl.XXXIII; Pl.LXXXIV, bls.3 and 4).
- Bl.13: similar subject to the previous block. This block almost certainly belongs with Sc.59, (Pl.XXVIII), in a higher or lower course.
- Bl.14: two parallel, vertical wavy lines, representing sinuous walls. To the right is the cornice and door-leaf of the left side of an open, roofless kiosk from the offering-kiosk series. To the left is a vertical line which may represent the wall of the palace, (cf. Sc.56, Pl.XXVI; Sc.57, Pl.XXVII).
- Bl.15: similar subject to the previous block but only a small part of the left-hand wavy line is visible because the block is broken at that side. To the right, parts of two registers are partly obscured



by the shadow on the photograph. The bottom of the left-hand side of a kiosk can be seen in the upper register and underneath it, the pt-sign belonging to a sun-disk in the lower register.

### Plate LXXXIII

Blocks from scenes of the offering-kiosk series, showing the king offering before an offering-table in an open, roofless kiosk; compare scenes as for Pl.LXXVIII.

Figures of the king face towards the left; all the blocks on this plate are stretchers, or parts of broken stretchers.

	Stone No.	Film No.		Stone No.	Film No.
1.	0114 00108	2031-2	8.	0201 04506	1309-12
2.	0301 15608	1571-11	9.	0404 03616	1793-5
3.	0301 10610	1569-6	10.	0201 05710	1310-6
4.	0172 18804	939-8	11.	0101 02912	1425-11
5.	0109 04806	188-7	12.	0115 14808	435-9
6.	0120 07804	694-2	13.	0301 01501	1581-2
7.	0701 04210	2081-8	14.	0301 11410	1572-2

B1.1: two sun-disks judged to be from offering-kiosk series because of size and spacing. The sun-disk at the right is positioned over the offering-

table inside the kiosk, the left-hand side of the kiosk can be seen in the centre of the block.

The sun-disk at the left is, therefore, positioned above the figure of the king as he proceeds to the next kiosk.

B1.2: the king is offering a bowl of burning incense.

B1.4: the king is holding a hrp-sceptre over the heaped offerings, his figure and the sceptre having been completely hacked out, as well as his cartouches. Traces indicate that the king was wearing the red crown. The attitude of the figure suggests that he was holding the wt-sceptre and flail in one hand while he held the hrp-sceptre in the other, (cf. Pl.LXXIX, bls.13 and 22).

B1.5: note the small standing statue of the king on the ground in front of the offering-table and the detail of the door-leaf of the kiosk, (cf. Pl.LXXXI, bl.12).

B1.8: the king apparently holds up the offering in his right hand, (possibly a hrp-sceptre, cf.bl.4), and has his left hand down by his side, holding an nh-sign.

Bl.12: parts of two registers shown. In the upper register, there is the right-hand side of a kiosk and to the left of that, inside the kiosk, the legs of a figure standing beside some steps. This may possibly be from a scene showing the king offering while standing on a hb-sign, (cf. Sc.86, Pl.XXXVII; Pl.LXXX, bls.14 and 15). In the lower register, at the right, the top of the red crown is visible.

Bl.14: at the left, the legs of the king, followed by the FP. Behind them at the right, the carcass of a steer and part of the body of one of the butchers who is cutting it up, (cf. Sc.58, Pl. XXVIII; Pl.LXXXI, bl.4).

#### Plate LXXXIV

Bls.1-6 and 12 and 13 are blocks from scenes of the offering-kiosk series, showing the king offering before an offering-table in an open, roofless kiosk; compare scenes as for Pl.LXXVIII. Bls.1-4 show the king facing towards the left; bls. 5 and 6 are from scenes where the two figures of the king face towards each other, (cf. Scs. 58 and 60, Pl.XXVIII; Sc.63, Pl.XXX; Sc.73, Pl.XXXIII; Sc.76, Pl.XXXIV; Pl.LXXVIII, bl.28).

Bls.7-11 show variations on the offering-kiosk series. All the blocks on this plate are stretchers, or parts of broken stretchers.

	Stone No.	Film No.		Stone No.	Film No.
1.	0210 01014	1518-3	8.	0155 18508	1063-5
2.	0209 06301	1491-7	9.	0447 04308	1694-4
3.	0120 16408	854-1	10.	0202 03410	1336-9
4.	0301 12812	1565-3	11.	0209 14501	1500-8
5.	0201 05704	1310-4	12.	0802 01406	2099-8
6.	0303 04401	1603-1	13.	0477 02114	2379-7
7.	0303 06004	1602-7			

B1.1: the king is shown wearing the nms-headdress and a skirt. His head and arms have been defaced, as also have the cartouches of the Aten in the title of the GS at the right. This may have been done in mistake for the cartouches of the king. This block almost certainly belongs with Sc.64, (Pl. XXX), but some distance to the left or the right.

B1.2: similar to the previous block but the lower part of the king's figure, (cf. also Pl.LXXX, bl.16).

B1.3: the king is shown wearing the double crown, his figure having been defaced. The sun-rays over the offering-table are holding 'nh and w}s-signs.

At the right of the block, there is a vertical wavy line, representing a sinuous wall. This block belongs with Sc.61, (Pl.XXIX), probably in a lower course on account of the defacement of the king's figure, since one would expect this to occur on the lower courses of a wall, which could be more easily reached.

- B1.4: at the left, the king in an open kiosk; note the small statue in front of the offering-table. At the right, outside the kiosk, there is a gateway with closed doors which may be set in a sinuous wall, (cf. Sc.58, Pl.XXVIII, bl.1; Pl.LXXXII, bl.12; Pl.XCII, bls.1-5). To the right of this gateway there is the side of another gateway, which is probably set in another, parallel sinuous wall, (cf. Pl.LXXXII, bl.14; Pl.XCII, bl.3).
- B1.5: note the nh and w}s-signs held by the sun-rays which surround the king.
- B1.6: note the small standing statue of the king on the ground in front of the offering-table.
- B1.7: the FP is not shown behind the king in the upper register but there are two oval shapes, one above the other, (cf. Sc.6, Pl.III; Pl.LXVIII, bls.13 and 14).

- Bl.8: an apparent variation on the offering-kiosk series. In the upper register, four officials are shown bowing outside a kiosk, part of which can be seen at the left end of the block. Inside the kiosk, there is a small figure standing at the bottom of a flight of steps, which may lead up to the top of a hb-sign, (cf. Sc.86, Pl.XXXVII; Pl.LXXX, bls.14 and 15; Pl.LXXXIII, bl.12).
- Bl.9: this block appears to show parts of two different scene types. At the right, there is the figure of the king standing before an offering-table, which is probably inside a kiosk, assuming that the wide vertical band behind the king is the left-hand side of the kiosk. The king faces towards the right. At the left of the block is the figure of a kneeling man holding a staff in front of him, who faces towards the left. This figure is larger than the king at the right and, therefore, clearly belongs to a depiction of a ceremony other than that of the offering-kiosk series. This kneeling man could be from part of a palanquin procession scene, (cf. Sc.1, Pl.I; Sc.2, Pl.II; Sc.19, Pl.X), or from a homage scene, (cf. Sc.118, Pl.XLVIII). If further matching blocks could be found, this could provide important information

with regard to the order of the rites in the celebration of Amenhotep IV's Sed-festival, (cf. bl.10).

**Bl.10:** similar subject to the previous block. At the right, the king is shown offering in an open, roofless kiosk. He is wearing the double crown and a skirt and his head has been defaced. The king faces towards the right. At the left, outside the kiosk, there is the figure of a bending man, who seems to be holding a fan over his shoulder. This figure is larger than that of the king on the right and must, therefore, belong to another type of scene. It is possible that this block belongs on the same wall as the previous one and that the figures shown at the left of each block are in the same large scene. However, because of the defacement of the king's figure, this block was probably in a lower course.

**Bl.11:** parts of two open, roofless kiosks are shown side by side, with a small gap inbetween. It is not certain whether this block depicts kiosks in a scene from the usual offering-kiosk series, as in cases where the episodes face towards each other, one episode is that of the king offering in a

kiosk, while the other shows him proceeding towards it; (cf. Scs.58 and 60, Pl.XXVIII; Sc.61, Pl.XXIX; Sc.72, Pl.XXXIII; Sc.76, Pl.XXXIV; Pl.LXXVIII, bl.28; Pl.LXXXIV, bls.5 and 6).

### Plate LXXXV

Blocks from scenes of the offering-kiosk series with cattle slaughtering scenes on the register underneath. Compare Sc.71, Pl.XXXIII; Scs.81 and 82, Pl.XXXVI; Scs.86-89, Pl.XXXVII.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0120 16306	799-11	10. H	0102 05404	72-4L
2. H	0102 01806	90-11	11. S	0101 00706	
3. H	0210 00710	1513-10	12. S	0120 09504	849-2
4. H	0104 00712	48-8L	13. S	0453 20108	2160-7
5. H	0124 13812	811-4	14. S	0450 08301	1676-4
6. H	0302 04908	1594-6R	15. S	0402 05606	1661-1
7. H	0453 15804	2318-3	16. S	0444 04408	1716-1
8. H	0122 00808	903-4	17. BS	0447 06912	1709-6
9. H	0203 06608	1364-4	18. BS	0101 08008	12-4

Bl.7: note the small statue of the king in front of the offering-table in the upper register.

Bl.10: the king in the upper register appears to be wearing a skirt, instead of the Sed-festival robe,



(cf. Pl.LXXVII, bl.27 and Pl.LXXX, bl.16, with the scenes and blocks quoted there).

**Bl.11:** upper register shows the legs of the king, who is standing before an offering-table in an open kiosk. Lower register shows the horns and shoulders of a steer which is passing through a gateway, (cf. Sc.83, Pl.XXXVI; Sc.127, Pl.LII).

**Bl.12:** note that the king's feet are defaced. The heads visible in the lower register are almost certainly those of butchers. This block probably belongs in the same scene as Sc.71, (Pl.XXXIII).

**Bls.13-18** may all be in the same scene at varying distances apart.

**Bl.14:** upper register shows two episodes of the offering-kiosk series facing towards each other, offering-kiosk on the left and the king proceeding towards it on the right; (cf. Pl.LXXXIV, bls.5 and 6, with the scenes quoted for them on page 346).

**Bl.15:** upper register similar to previous block, offering-kiosk on the left, the king proceeding towards it on the right.

## Plate LXXXVI

Miscellaneous small scale depictions of the king.

For bls.1-10, compare Sc.58, Pl.XXVIII, bls.11 and 12;

Scs.90 and 91, Pl.XXXVIII.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0120 12704	699-5	9. H	0303 05906	1600-2R
2. S	0105 12712	281-11	10. H	0124 05608	885-10
3. S	0170 11301	983-12	11. S	0478 06016	2685-5
4. S	0101 15608	13-6	12. S	0201 05206	1310-9
5. BS	0116 14110	615-11	13. H	0201 20401	1324-6L
6. H	0203 08812	1365-7L	14. H	0202 13212	1347-7L
7. H	0104 08208	57-10L	15. H	0114 18208	628-8
8. H	0103 02901	102-5R			

B1.2: note that two sun-disks are depicted for one rite at the left of this block. There is one sun-disk above the offering-table and another over the king who is making offering before it, (cf. bl.10). It is not clear what item the king is offering but it may be Maat.

B1.4: note that the sun-rays behind the king are holding ḥnh and wis-signs. The fan-bearers behind the king have the title imyw-hnt, Chamberlains, while the title imy-r ipt nswt which is visible behind them, indicates that the OH is walking in front of

the queen, who can be seen at the right of the block.

- Bl.5:** at the left, the queen, wearing the crown with double plumes on her head, followed by a group of ladies-in-waiting. At the right is a group of men who face in the opposite direction, i.e. towards the right. The size of these men and the level of the base line on which they are standing suggest that this block matches to the left of bl.14 on Pl.LXVIII.
- Bl.8:** in the upper register, the legs at the right may be those of the king, followed by the FP. The leg at the left may be that of a butcher who is cutting up a steer, as the figure is standing on tiptoe, (cf. Pl.LXXXI, bl.4, with the scenes quoted there and Pl.LXXXIII, bl.14).
- Bl.10:** note the two sun-disks in one scene, the small one over the king and the larger one probably above an offering-table, (cf. bl.2). These are the only two examples noted so far, where two sun-disks occur in the same episode. It is no longer clear what item the king is offering on this block.
- Bl.11:** this block appears to show part of a "double" offering scene, with the king on the right of a

central pillar and the queen on the left. However, the sandstone of this talatat is extremely friable and it is difficult to be certain how many figures are depicted. The long name of Nefertiti can be seen in front of the figure on the left, who holds a long censer over an offering stand with a nmst-vase and flowers on it. The figure on the right is assumed to be the king because of its shape. It is no longer clear what object the king is holding but he also has an offering stand with nmst-vase and flowers, in front of him. Behind the king are the figures of at least two princesses, their names inscribed above them, although now too faint to read. However, they are almost certainly Meretaten and Meketaten. There is a faint possibility that the third princess, Ankhesenpaaten, may also have been depicted, although all trace of her figure has virtually disappeared.<sup>65</sup> This block probably does not come from a Sed-festival scene on account of the occurrence of the long name of Nefertiti and the depiction of at least two princesses.<sup>66</sup>

**B1.12:** at the left, a man with a shaven head is shown opening a door. Behind him stands Nefertiti with her hands apparently resting on a solid, square

structure. It is impossible to see what she is doing, as her arms and hands have been defaced. The sun-rays which surround the queen are holding 'nh and w s-signs. The queen's titles and cartouche are visible in front of her, the later form of her name clearly having been added at a later date, as it is out of place. No other scene like this one has been noted on the talatat examined so far, for either the king or the queen, which means that it is impossible at present to be sure what it represents.

Bls.13-15 appear to show two servants holding out lettuces for the king, who then offers them up, presumably to the Aten. This is reminiscent of the scenes at Soleb where the king offers lettuces to a statue of Horus.<sup>67</sup> The king is shown wearing a skirt in each case and on bl.15, he seems to be standing in front of some kind of building which is unidentified at present. The king's head is not shown on any of these three blocks.

## Plate LXXXVII

Bls. 1 and 2 are from scenes showing the lion-furniture sequence.<sup>68</sup>

Bls. 3-17 are from scenes showing the supposed talatat-dais; compare Sc. 44, Pl. XX; Sc. 45, Pl. XXI; Sc. 47, Pl. XXII.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0209 16106	1501-1	10. BS	0201 05617	1311-2L
2. S	0119 16510	512-12	11. H	0451 02414	1800-9
3. H	0103 15405	103-11L	12. S	0109 01904	230-12
4. H	0466 01006	2223-2	13. BS	0102 07604	77-4R
5. H	0453 29701	2128-12	14. S	0448 09010	1917-3
6. H	0101 15001	13-9R	15. S	0452 02912	1860-9
7. H	0102 03715	45-12L	16. S	0208 09414	1476-12
8. H	0302 03906	1587-6R	17. F	0204 11508	1391-5L
9. H	0466 06414	2296-4			

B1.1: a lion-bed is shown in an open, roofless kiosk, facing towards the right. The head of the Seth animal can be seen in front of the bed and its tail at the back of it. In the depiction of the lion-furniture sequence in the Bubastis reliefs, the head of the Seth animal is shown in front of the first lion-bed on which the king is seated.<sup>69</sup> Above the lion-bed on this talatat, there is the word mnt, with the Seth animal as determinative.

It is possible that the determinative was wrongly copied by the ancient scribe and should have been a recumbent lion, mnt with such a determinative being the word for a lion-bed, (Wb.II, page     ). This word also occurs in the Abu Gurob depiction of the lion-furniture sequence.<sup>69</sup>

B1.2: two complete lion-beds are shown facing towards the right and the back of a third can be seen at the left, facing in the opposite direction. The beds are standing on stepped platforms, (cf. the Bubastis reliefs),<sup>70</sup> and seem to be in a roofless kiosk like the one shown on bl.1, as the side of such a kiosk can be seen at the right of the block. The vertical lines at the sides of each lion-bed, suggest that each one is covered by some kind of canopy, (cf. the Bubastis reliefs, see n.70). Above the two beds are traces of inscriptions, the strokes visible possibly being the figures one, (over the first bed), and two, (over the second bed), suggesting a similar inscription to that found above the lion-beds in the Bubastis reliefs.<sup>71</sup>

B1.5: a frieze of rhyt-birds above a row of niche-motifs faces towards the right and above, the feet of the

king can be seen at the right, with the feet of the queen behind him. The tip of the bull's tail on the king's skirt is visible behind him. It is not certain that the structure shown here is the tntꜣt-dais, as in the two examples which show the king standing on what is assumed to be the tntꜣt-dais, the queen is not present, (cf. Sc.44, Pl.XX; Sc.45, Pl.XXI).

Bl.6: a rhyt-birds frieze faces towards the left. Above this, there are two pairs of feet facing away from each other. These may be the feet of two small figures of the king, as the vertical line visible behind each figure is probably the end of the bull's tail. This block may, therefore, come from a small scale depiction of the king on the tntꜣt-dais, two representations of him depicted back to back; (cf. Sc.44, Pl.XX; Sc.45, Pl.XXI).

Bl.7: at the top of this block are the dismembered heads of two steers and below them the tops of several divine standards, (cf. Sc.44, Pl.XX; Sc.47, Pl.XXII), like those which decorate the side of the supposed tntꜣt-dais.



- Bl.8: at the top is the severed head of a steer beside a square pillar. Beneath this is a row of uraei which face inwards from each side towards a centre point beneath the square pillar in the row above. Below the uraei, there is a row of rhyt-birds which may also face inwards from each side.
- Bl.9: similar subject to the previous block. The significance of the parts of steers' carcasses is not clear at present, although they probably have some connection with the fact that the rump of a steer can be seen in front of the king as he stands on the tntit-dais in Sc.44, (Pl.XX).
- Bl.11: at the bottom of this block are what appear to be two falcon-headed figures, seated, with their arms in the hnw-position. These may be the Souls of Pe from the side of a depiction of the tntit-dais, (cf. Sc.44, Pl.XX). The carving of these figures is very rough and the more complete of the two figures seems to have been defaced, (cf. bl.15).
- Bls.14 and 15: in the upper register are the lower parts of divine standards held by 'nh, dd and w's-signs. The standards appear to have been defaced on both blocks but more severely on bl.15. In the lower register on bl.14, at the right, are parts of the

cartouches and epithets of the Aten.

Plate LXXXVIII

Blocks from scenes which are paralleled on other Sed-festival reliefs.

	Stone No.	Film No.		Stone No.	Film No.
1. H	0117 15712	575-11	9. H	0114 12710	641-11
2. S	0107 09903	185-5	10. H	0116 01204	647-11
3. H	0301 11006	1576-6R	11. H	0124 10312	805-3
4. S	0475 01210	2372-3	12. H	0124 13512	811-3
5. H	0118 04120	624-6	13. S	0119 17308	659-7
6. H	0301 13904	1578-11L	14. F	0104 15006	34-9L
7. S	0301 09612	1566-1	15. BS	0304 03114	1608-2
8. S	0106 13412	210-4	16. BS	0447 05301	1688-4

B1.1: sun-rays are shown surrounding a hpt-object.<sup>72</sup>

At the right, one of the sun-rays holds an nh-sign, presumably towards the nose of the king who must, therefore, be facing left and holding the hpt in his upraised hand. This is the only piece of evidence noted so far for the possible depiction of the ritual running of the course on the Karnak talatat.<sup>73</sup>

B1.2: at the left are three pairs of standing men who

face towards the left, their hands by their sides. Immediately behind them are two dnb-signs<sup>74</sup>, followed by two men running side by side, their left hands held against their chests and their right hands held out in front of them. An inscription above their heads names them as, shtyw nsw, "royal peasants". Behind these two men, at the extreme right of the block, there is part of a column of hieroglyphs; phrr.sn ī[mytw —], "they run between", which is probably to be restored, phrr.sn ī mytw shwt, "they run between the fields", as this scene is almost duplicated in the Bubastis reliefs.<sup>75</sup> See the next block.

B1.3: the legs of a pair of running figures, with a dnb-sign in front of them. This block may be from another depiction of the ceremony shown on bl.2; the legs cannot belong to the running men on the previous block as the "cut-off"point is different.

B1.4: a group of five running men, facing towards the left, possibly another depiction of the "royal peasants", (see bl.2). However, they could equally well be soldiers, as there is no inscription to identify them positively. They appear to be holding something against their chests which could be the handle of a weapon of some kind, (see the 2nd man).

Bl.5: two dnb-signs, apparently depicted horizontally instead of vertically. This is unusual, as they are normally shown in groups of three, one above the other, in scenes of the ritual running of the course, as in the relief panels of Zoser.<sup>76</sup> The object at the top of the block, above the dnb-signs, has not yet been identified. See the next two blocks.

Bls.6 and 7: dnb-signs again shown horizontally, bl.7 providing definite proof of their position as it is a stretcher. The signs on these two blocks still retain traces of red, white and green stripes but there is no indication of what type of scene they were in. They have been included as possible Sed-festival talatat because of their occurrence in other depictions of the ritual running, even though their positioning is different.

Bl.8: this block shows part of a scene in which the king is having his feet washed, or having his sandals put on, (or possibly removed). Part of the king's figure can be seen at the left, wearing the Sed-festival robe and facing towards the right. A man is shown kneeling on the ground in front of him and doing something to his feet. Behind this man is

the lower part of a standing figure who also faces towards the king. Washing the king's feet is depicted more than once in the Abu Gurob reliefs,<sup>77</sup> with a kneeling and a standing man in front of the king in almost the same positions as on this block, the standing man pouring the water, while the kneeling man actually washes the king's feet. Above the hands of the kneeling man on this talatat, there are some indistinct lines which might possibly represent the water being poured out by the standing man. However, the latter appears to be standing rather far away for such an activity and may simply be an attendant, while the kneeling man is putting on, or taking off, the king's sandals. Since this block is unmatched at present, it is impossible to say at what stage of the Sed-festival this event was taking place. However, the fact that the king is shown in the Sed-festival robe proves that the block is from a Sed-festival scene.

B1.9: in the top register are the legs of two figures who face towards the right, the man at the left possibly wearing the costume of the vizier. In the lower register, there are two writings of the phrase r t3, "to the ground", which also occurs in the Bubastis reliefs.<sup>78</sup>

B1.10: parts of two ladies, facing towards the right, who are holding nmst-vases in their hands. The lady at the right wears a short wig, with a "pill-box" on top of her head. Only the arms of the second lady are visible. In front of these figures is part of a column of hieroglyphs which reads, 1st msw wr nw h3st nbt hr , "Lo, children of the chief(s) of every foreign land carrying ". This is almost identical to a scene in the tomb of Kheruef, which shows three pairs of foreign princesses, holding nmst or kbh vases, with an inscription in front of them reading,

B1.11: in the upper register are the legs of a prostrate figure. In the lower register is the head of a man with his arms in the hnw-position and the head of another man can be seen behind him. Above the heads of the figures are five columns of hieroglyphs; <sup>1</sup>irt hnw <sup>2</sup>sp 4 <sup>3</sup>imy-r niwt t3ty <sup>4</sup>irt hnw <sup>5</sup>sp 4, "<sup>1</sup>making jubilation <sup>2</sup>four times, <sup>3</sup>Mayor of the City and Vizier; <sup>4</sup>making jubilation <sup>5</sup>four times". Similar scenes and inscriptions of officials making jubilation occur in

other Sed-festival depictions.<sup>80</sup>

**Bl.12:** at the right, there is the back of a kneeling figure, with its arms in the hnw-position, who faces towards the right. Behind the figure are two columns of hieroglyphs which read, 1dd mdw in ht P ht Dp h<sup>c</sup> 2Hr k; nht k swty i'[b] nbt, "<sup>1</sup>Words spoken by those of Pe and Dep; <sup>2</sup>Horus, strong bull, lofty of plumes, arises, having united the Two Ladies". The word i'b has been tentatively restored after the Horus name, as an i, followed by ' can be seen, although the rest of the word is unclear. Two Ladies presumably refers to the two crowns of Upper and Lower Egypt, (cf. Wb.II, page ). This is the only example of the Horus name of Amenhotep IV so far found on the Karnak talatat.<sup>81</sup> The inscription on this block is similar to one which occurs in the Bubastis reliefs and reads, dd mdw h<sup>c</sup> Hr ssp.n.f swty, "Horus appears, he has seized the two plumes".<sup>82</sup>

**Bl.13:** at the right, two standing figures with animal masks on their heads, face towards the right. The masks may be jackal-heads, as the ears can be clearly seen. The first man appears to be carrying a tambourine on his shoulder and both figures have their hands upraised. Behind these, are two

larger, kneeling figures, who have shaven heads and hold their hands outstretched in front of them. In the gaps between these four figures are parts of an inscription;

between figures 1 and 2; nsw b<sup>i</sup>t Nfr-hprw-R<sup>c</sup>  
w<sup>c</sup>-n-R<sup>c</sup>

between figures 2 and 3; ḥ} m ḥ<sup>c</sup>w.f

between figures 3 and 4; ḥr.f ḥḥ n

behind figure 4; ḥb-sd,

"King of Upper and Lower Egypt, Nefer-kheperu-Re' wa-en-Re', great in his duration, may he celebrate millions of Sed-festivals".

B1.14: a man, his head shaved, facing towards the right with his arms in the hnw-position. Compare the similar figures on bls.11, 12, 15 and 16.

B1.15: at the right is a group of four men who are probably fan-bearers, as they appear to be holding fan-shafts in their hands. Behind them are two kneeling men, with their arms in the hnw-position. In front of the first man are the lower parts of two columns of hieroglyphs, the first column containing the man determinative and the three plural strokes, while the second column contains the word t ty, Vizier.

B1.16: three kneeling figures with their arms in the hnw-



position. The knee of a fourth figure can be seen at the left of the block.

Plate LXXXIX

Blocks from scenes showing Re'-Harakhte, or items pertaining thereto.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0601 02504	2023-2	9. S	0302 04516	1592-1
2. H	0104 10615	56-4L	10. S	0312 03308	1642-3
3. H	0124 04808	885-7	11. H	0124 08108	840-1
4. H	0437 05010	1908-6	12. H	0439 06208	1743-5
5. H	0204 16014	1397-11L	13. H	0305 03115	1613-5L
6. BS	0122 01515	1107-2	14. BS	0440 03508	1768-4
7. BS	0209 00710	1486-9	15. H	0156 18708	1245-1
8a.BS	0210 02314	1518-8			
8b.BS	0208 06410	2744-10			

N.B. Bls. 8a and 8b are two parts of the same broken stretcher; they were originally recorded as Project no. T.S.3723.

Bl.1: parts of two small scale offering scenes are shown on this block. At the right, the king, who is assumed to be Amenhotep IV, (cf. bl.2), is offering two bouquets of flowers to an anthropomorphic

figure of Re'-Harakhte, who is holding a wis-sceptre in his left hand and an 'nh-sign in his right. The king is shown wearing the nms-head-dress and the skirt with bull's tail and there is an inscription in front of him, which reads, rdit rnpwt nbt, "giving all kinds of vegetables". Between the king and the god, there is a stand with a nmst-vase and a lotus blossom on it. In front of the god's head are two cartouches containing his name. At the left of the block is part of another offering scene in which the king is shown standing behind the carcasses of three steers. He is wearing the white crown and the skirt with bull's tail and has his left hand down by his side holding an 'nh-sign, while his right arm is stretch-out above the carcasses. He may be holding a hrp-sceptre in his right hand.<sup>83</sup> Two defaced cartouches can be seen in front of the king and were presumably those containing his two names. At the right of the block, there are parts of two columns of hieroglyphs; <sup>1</sup> ntr nfr nb t3wy Nfr-hprw-R' w'-n-R'  
<sup>2</sup> sntr r k3 n , "<sup>1</sup> the good god, Lord of the Two Lands, Nefer-kheperu-Re' wa-en-Re',  
<sup>2</sup> incense to the ka of ".

This block and bls.2 and 3 are probably parts of a

group of small scale scenes showing the king offering various items to Re'-Harakhte, who is depicted in his anthropomorphic form. It is possible that the king is shown wearing a different crown in different scenes.<sup>84</sup> Bl.4 is also from the same type of scene. These four talatat cannot be definitely identified as Sed-festival talatat but may simply show an early stage of the decoration when the god was still depicted in his anthropomorphic form. However, offerings to the various deities of the country were made at the Sed-festival, (as depicted at Bubastis),<sup>85</sup> and for this reason these blocks have been included.

**Bl.2:** the king is shown offering a tray of food to Re'-Harakhte, (cf. bl.1). The king is wearing the skirt with bull's tail but his head has been defaced, which makes it impossible to tell what crown he is wearing. His cartouches, preceded by the titles, ntr nfr nb t3wy and followed by the phrase { } m h'w.f can be clearly seen in front of him. Between the king and the god are two stands with lotus blossoms on them. The cartouches of the god and his left hand holding the w3s-sceptre can be seen at the left of the block. After the dividing line to the right of the king, the back of another figure of Re'-

Harakhte is visible at the right of the block. This block almost certainly belongs in the same course as bl.3.

**Bl.3:** parts of two registers can be seen. In the lower register is the anthropomorphic figure of Re'-Harakhte, with a wis-sceptre in his left hand and an nh-sign in his right. The figure of the god is very roughly carved. The cartouches of the god and the king can be seen to the right of the god's head. In the upper register, two feet are visible above the lower Re'-Harakhte and these may, in fact belong to another representation of the deity in a similar scene in the register above, (cf. comment on bl.1, page 369). The "cut-off" point of the feet in the upper register, suggests that this block and bl.2 belong in the course of headers below the stretcher course which contains bl.1.

**Bl.4:** this block appears to show parts of two small scenes, the left-hand one being similar to those shown on blocks 1-3. At the left, the king, wearing a skirt, is offering a tray of different kinds of bread, presumably to Re'-Harakhte, although no deity is visible on this block. The block is broken near the top which makes it impossible to

see what crown the king is wearing. In front of him there is an inscription which reads, rdit hw(?), "giving food(?)". On the ground in front of the king's feet there are three bowls on a tray. At the right of the block, after a vertical dividing line, the hind-quarters of a steer can be seen. Above it is part of an inscription, the word Sm<sup>v</sup>kw, "Upper Egypt".

**B1.5:** at the right, there is the top of a standard or pillar with a falcon standing on it. The falcon has a sun-disk on its head and must, therefore, represent Re'-Harakhte. At the bottom left, there is a row of rounded objects which may be the heads of a group of men. At present it is impossible to say exactly what is depicted on this block because it is unmatched and therefore, out of context. However, the block comes from the same storehouse as many of the Sed-festival talatat and has been provisionally included for that reason.

**B1.6:** at the left, the king is shown facing Re'-Harakhte in his anthropomorphic form, inside some kind of shrine or pavilion with uraei on the roof. The figures of the god and the king have been severely defaced and it is now impossible to see what the

king was wearing or what he was offering to the god. Outside the structure, to the right, is the figure of a man, who is walking towards the right but has his head turned back towards the shrine. It is possible, therefore, that the figures of the king and the god are statues and the scene shown on this block may have some connection with the subject depicted on bls.7 and 8.

Bl.7: at the left, a falcon-headed sphinx, wearing the double crown, is shown inside a shrine. To the right of the shrine there is a human-headed sphinx standing beside some kind of frame, or railing. Although the block is broken at this point, it is possible that this second sphinx is wearing the double crown, (cf. bl.8). Two men are also depicted, one standing outside the shrine beside the human-headed sphinx and the other in front of it. From the attitudes of the men, it appears that this block shows part of a scene in which the sphinx statues are being hauled to their appointed places in the temple complex, (cf. also bl.8). It is not certain at present whether this was in preparation for the Sed-festival, or was part of the embellishment of the temple complex as a whole. There are a number of construction scenes on the talatat and

this block and bl.8 may well be from one of those.

**Bl.8:** the subject matter on this block is similar to bl. 7, but the figures are facing to the left instead of to the right. A human-headed sphinx, with a false beard and wearing the double crown, represented in the trampling attitude, rests on a frame. One man is shown in front of the statue and another behind it, both of them walking towards the left but turning back their heads towards the right, presumably towards a shrine similar to that shown at the left of bl.7. A vertical line at the extreme right-hand edge of the block indicates that a shrine was depicted on the next block to the right.

**Bl.9:** the falcon head of Re'-Harakhte, topped by the sun-disk, is shown facing towards the right. Part of a collar can be seen at the neck of the falcon, which suggests that this must be the representation of the head of the god on the prow, or stern of a sacred bark, probably the stern in this case. Two ropes, i.e. part of the rigging, slope upwards to the right. This is the only talatat amongst those examined by the writer, which appears to show part of a sacred bark of Re'-Harakhte, (cf. bl.10).

Since this block was extracted from the Ninth Pylon, it is possible that it depicts a ceremony which took place in the building rwd mnw, or tny mnw. However, as it was amongst the early extractions, it is equally possible that it came from a scene showing a part of the Sed-festival which featured the sacred bark of Re'-Harakhte, bearing in mind part played by the bark of Amun in the Sed-festival of Osorkon II.<sup>87</sup>

**B1.10:** at the left is the crown of cow-horns with sun-disk and double plumes as worn by the goddess, Hathor. At the right, in front of this, there is an upright pole with a cow's head at the top of it and two other poles sloping across it. These items appear to be the shafts of two steering oars and the Hathor-headed mounting pole, of a boat, or sacred bark. The crown at the left indicates that this was probably the sacred bark of the goddess, Hathor, the crown being on the head of the goddess at the stern of the bark. Hathor was sometimes considered as the consort of Re'-Harakhte and this block, (which also comes from the Ninth Pylon), almost certainly belongs in the same scene as bl.9, a scene perhaps showing the sacred barks of the two deities in procession.



Bls.11-15 are from scenes showing the supposed Re'-Harakhte altars; compare Scs.96, 97 and 98, Pl.XL; Scs.99 and 100, Pl.XLI.

Bl.11: under the sloping cornice is a small sun-disk and to the right of that the hand of a figure, who probably had one hand raised in the hnw-position, (cf. Sc.100, Pl.XLI).

Bl.13: the sloping pt-sign and part of the cornice in the top right-hand corner of this block, show that this comes from a scene of a Re'-Harakhte altar. However, the block was found in the Ninth Pylon and the phrase r nhh beside the cartouches of the Aten, indicates that the building name beside the sun-disk, (a part of which can be seen at the extreme right), was either rwd mnw, or tny mnw.<sup>88</sup> In the matched scenes quoted above, where the building name is visible, it is always gm pꜣ 'Itn.

Bl.15: three kneeling figures, facing towards the right, with their arms in the hnw-position. Although the heads are not visible, the type of wig suggests that these figures may have bird, or animal, heads. They may, therefore be the Souls of either Pe, or Dep, which appear to be depicted at the bottom of the ramps of these Re'-Harakhte altars, (cf. Sc.100, Pl.XLI).

## Plate XC

## Miscellaneous representations of the king.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0454 03810	1848-8	9. H	0123 07101	835-11
2. S	0464 01812	2298-1	10. H	0121 06514	701-4
3. S	0441 03706	1730-2	11. H	0123 11306	752-1
4. S	0438 02810	1787-7	12. S	0210 12712	1524-4
5. S	0436 04506	1752-9	13. H	0203 05404	1363-6R
6. F	0477 12712	2379-11	14. BS	0309 02515	1632-9
7. H	0205 16119	1418-11	15. BS	0202 05512	1338-8
8. H	0440 02501	1729-11			

Bls. 1-8 are from scenes showing the king wearing the white crown. It is interesting to note that 7 out of the 8 were found in Luxor Temple.<sup>89</sup>

B1.1: the cornice at the right, surmounted by a row of uraei, is probably one side of the Window of Appearance. This block could be from a scene showing the king leaving the palace at the start of a procession, (cf. Sc. 1, Pl. I, left end of bottom register). (Also Sc. 52, Pl. XXIV, right end).

B1.2: two vertical wavy lines, representing two parallel sinuous walls are depicted in the centre of the block. The king at the right may be in the palace, seated before a table heaped with food; (cf. Sc. 52,

Pl.XXIV; Sc.56, Pl.XXVI; Sc.57, Pl.XXVII;  
Pl.LXXXII, bl.14).

- Bl.3:** this block is divided into two parts by a vertical dividing-line. on the left is a large scale depiction of the king in the white crown, facing towards the left, his face completely hacked out. On the right are sun-rays coming down towards a heap of offerings. This block is not definitely from a Sed-festival scene, but the occurrence of the white crown makes it possible.
- Bl.4:** the size of the crown suggests that it may be from a palanquin procession scene, (cf. Sc.1, Pl.I).
- Bl.5:** this block is divided into two parts. At the left, the king, in the white crown and the Sed-festival robe, is shown proceeding towards the left, apparently approaching a gateway, or a roofless kiosk. The back of a bending figure can be seen on a higher base line inside the structure. At the right, there are parts of two pairs of figures who are proceeding towards the right. The title above their heads may be w<sup>c</sup>bw, "w<sup>c</sup>b-priests". The depiction at the left of the block shows that part of the Sed-festival is represented but as the block is unmatched, it is impossible to be certain of what rites are shown, (cf. Pl.LXXXIV, bls.9 and 10).

- Bl.6: two depictions of the king's head in the white crown, indicating that the figures are back to back. This may be from a scene showing the king standing on the tnt-dais, (cf. Sc.44, Pl.XX; Sc.45, Pl. XXI).
- Bl.7: the subject matter depicted on this block may be the same as the previous one, as the two cartouches of the queen face in opposite directions and indicate that the king was depicted twice, the two figures standing back to back. However, the presence of the queen may mean that he is not standing on the tnt-dais, (cf. Pl.LXXXVII, bl.5).
- Bl.8: the size of this figure of the king suggests that it comes from a scene showing part of the offering-kiosk series, (cf. Scs.58-95, Pls.XXVIII-XXXIX; Pls.LXXVIII-LXXXIII).
- Bls.9, 10 and 11: these three blocks almost certainly belong close together on the same wall, bls.9 and 10 in the same course and bl.11 in the next course of headers, either above, or below. All three blocks show parts of two registers, with the legs of the king and queen on the upper register, the king clearly wearing the skirt with bull's tail. The lower register on each block shows the tops of the crowns worn by the royal pair. The queen is wear-

ing the crown with double plumes on all three blocks. On bl.9, the king is wearing the white crown; on bl.10, the nms-headdress and on bl.11, the hprš-crown. Since the king is probably wearing the skirt with bull's tail in the lower register as well as the upper one, it is not certain that these blocks show part of the Sed-festival. The royal pair are probably performing a series of offering ceremonies, with the king wearing a different crown in each scene, (cf. Pl.LXXXIX, bls.1-4).

- Bl.12:** two small seated figures of the king and queen are shown beside a huge mound of food. The king seems to be holding the flail and perhaps the hk-sceptre in his left hand and has his right hand stretched out towards the offerings at the left. The significance of this scene is unknown at present.
- Bl.13:** the king and queen seated side by side, probably from a scene similar to the one shown on bl.12.
- Bl.14:** at the left, there is the back part of a throne and behind that, at the right, the knees of a figure seated on another throne beside the first one. The legs are almost certainly those of the queen, on account of the skin colour, which is

preserved and because of the ends of the girdle, visible beside the figure's knees. This block appears to be from a scene showing two figures enthroned side by side, probably Amenhotep IV and Nefertiti, (cf. Sc.46, Pl.XXI). There is at present no positive proof that this talatat shows part of the Sed-festival and since it was recovered from the Ninth Pylon, it may depict ceremonies enacted in the rwd mnw or tny mnw and not gm p3 'Itn, where the Sed-festival rites were performed.<sup>90</sup>

B1.15: at the right are the feet of a figure resting on a footstool. The square pillar in the centre of the block suggests that the figure, probably the king, is enthroned under a baldachin, (cf. bl.14; Sc.46, Pl.XXI). A kneeling figure is shown outside the structure, facing to the left, i.e. away from it.

### Plate XCI

Miscellaneous representations of the king and queen.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0101	10804	4. S	0105	11510 273-11
2. S	0113	04004 381-10	5. H	0203	16210 2739-11
3. S	0102	00206 2848-12	6. H	0601	04708 2024-3

	Stone No.	Film No.		Stone No.	Film No.
7.	H 0601 05008	2024-2	15.	BS 0467 00606	2214-3
8.	H 0203 06206	1363-11L	16.	S 0113 03210	449-1
9.	H 0302 05908	1594-2R	17.	S 0202 16601	1349-4
10.	H 0173 19608	1217-4	18.	H 0304 05401	1610-6R
11.	H 0210 00410	1513-11R	19.	H 0103 00818	76-5R
12.	H 0454 04704	1838-12	20.	H 0125 03313	961-10
13.	BS 0441 04006	1730-1	21.	H 0206 13606	1549-5R
14.	BS 0210 18601	1532-3R			

B1.1: two figures of the king standing back to back on a stepped platform, probably the tntj-dais, (cf. Sc.44, Pl.XX; Sc.45, Pl.XXI). A priest censes before the figure at the left.

B1.2: a good example of the two cartouches of the king with the later alteration to Akhenaten clearly shown. The "hump" underneath is probably the top of several fans, possibly from a palanquin procession scene.

B1.3: the king, probably wearing the Sed-festival robe, offering before an offering-table. He holds the flail and hkj-sceptre in his left hand but his right hand is not visible. The five sun-rays nearest to the king are holding snh and wjs-signs. The square pillar at the left may be the side of a kiosk. The size of the king on this block is larger than the

that in the offering-kiosk series, (cf. Scs. 58-95, Pl. XXVIII-XXXIX), so the ceremony appears to be a different offering ceremony, perhaps performed at another point in the festival.

Bl. 4: at the right, an upright bouquet of flowers, with two cone-shaped cakes to the left of it. At the left are the cartouches of the king, both of them defaced and slightly below these the title of the FP, with the king's cartouche again defaced. It is not certain that this block shows part of the Sed-festival, although it does come from the same area as many of the Sed-festival talatat.

Bls. 6, 10, 11, 12 and 13 definitely show the king wearing the Sed-festival robe.

Bl. 7: the head of the queen can be seen below the king's right shoulder. Note the more youthful appearance of the king's face, as opposed to his somewhat haggard features on bl. 6.

Bl. 15: at the right, the legs of a figure of the king, wearing a short skirt. The figure is defaced. The hands of three sun-rays can be seen in front of him, holding nh and wis-signs. To the left of the sun-ray hands is a small hh figure, supporting a hb-sign. Beneath the sun-rays are parts of three



columns of hieroglyphs, the two columns at the left facing towards each other and both apparently with the same inscription; <sup>1</sup> & <sup>2</sup> rdit i <sup>3</sup> ir.f di nh,  
 "1 & 2 giving ,<sup>3</sup> may he make 'given life'".

B1.16: only feet are visible in the upper register. In the lower register, the king is shown wearing the nms-headdress, under a sun-disk. The side of a kiosk, or gateway, can be seen at the left. (Cf. Sc.64, Pl.XXX; Sc.92, Pl.XXXVIII; Pl.LXXX, bl.16).

B1.18: the figure at the right is assumed to be the king. He holds a staff in his left hand and a mace, or a hrp-sceptre in his right. In front of him are two bending figures, one above the other, the upper one clearly a priest, as the tail of his leopard-skin can be seen between his legs.

## Plate XCII

Blocks showing structural features.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0402 07201	1772-1	6. H	0114 15008	635-9
2. BS	0453 04606	1823-3	7. H	0108 04308	152-6
3. BS	0204 02204	1382-9	8. S	0203 09714	1370-7
4. H	0209 08501	1493-9R	9. H	-	2678-5
5. H	0177 19001	955-2	10. H	0170 19510	1201-8

	Stone No.	Film No.		Stone No.	Film No.
11.	F 0102 16208	81-1	14.	S 0120 03108	756-3
12.	S 0210 07201	1506-10	15.	S 0305 03904	1618-6
13.	S 0201 16208	1320-4			

Bls.1-5 show various wavy lines, representing sinuous walls, some of them pierced by gateways. Compare Sc.52, Pl.XXIV; Sc.56, Pl.XXVI; Sc.57, Pl.XXVII; Scs.58-60, Pl.XXVIII; Sc.61, Pl.XXIX; Sc.72, Pl.XXXIII; Scs.84 and 85, Pl.XXXVI; Pl.LXXX, bl.21; Pl.LXXXII, bls.12-15; Pl.LXXXIV, bls.3 and 4; Pl.XCVII, bls.1-10, 11; Pl.XCVIII, bls.1-3.

B1.3: two gateways are depicted, the left-hand one clearly set in a sinuous wall and the right-hand one almost certainly is also, (cf. Pl.LXXXIV, bl.4). The doors of the gateway at the left are closed, while the left door-leaf of the other gateway is open. At the left there is a vertical line which probably represents the wall of the palace, as part of a jar on a stand can be seen to the left of the wall.

Bls.6-11 show the king and/or the queen apparently standing in the Window of Appearance. Compare Sc.52, Pl.XXIV, for the construction of the Window of Appearance; Sc.142, Pl.LVII; Scs.148 and 149, Pl.LIX; Sc.150, Pl.IX.

- Bl.8: the top of the red crown can be seen under the sun-disk.
- Bl.9: the king and queen standing in the Window of Appearance, the sun-rays surrounding them holding ḥnh and w3s-signs.
- Bl.10: possibly the side of the Window of Appearance at the right. The sun-rays at the left hold ḥnh and w3s-signs and indicate that the royal pair are probably standing therein.
- Bl.11: at the left, the queen standing in the balcony of the Window of Appearance, her left hand resting on the cushion, while her right holds a fly-whisk. To the right of the side of the Window, another depiction of the queen, shown sitting on a chair, probably inside the palace in front of a table heaped with food, (cf. bl.12; Sc.52, Pl.XXIV; Sc.55, Pl.XXVI).
- Bl.12: the queen in the palace, sitting on a chair beside a table heaped with food, (cf. bl.11, with scenes quoted there).
- Bl.13: at the right, the head of the king in the hprš-crown, under a sun-disk. At the left, the tops of flowers which may be on top of several items of food heaped on a table, (cf. bl.12). It

seems, therefore, that the king is shown sitting in front of a table heaped with food, in the palace, (cf. Sc.52, Pl.XXIV).

Bl.14: at the right are the knees of a figure sitting in front of a table, (cf. bls.12 and 13). Two servants bring more jars on stands at the left of the table. Behind them, there is a door between two columns and at the left of the block, a man in a short skirt apparently walking towards the palace. He is identified as the king by the traces of sun-rays which shine down on him, holding ḥnh and wis-signs in their hands.

Bl.15: the structure shown at the right behind the standing figure may be part of the Window of Appearance, although the decorative panels are not those normally shown on the sides of the Window, (cf. Sc.52, Pl.XXIV). At the bottom right, is a baboon, its paws upraised and above this are some of the epithets of the king which normally follow his cartouches, di ḥnh, ḥ m ḥw.f. It is not possible to fully interpret the items shown on this block at present and since it was recovered from the Ninth Pylon, it may not show a ceremony performed in gm pḥ ḥItn. However, it has been included as a possibility because of the baboon,

which resembles those shown on the ramp of the supposed Re'-Harakhte altars, (cf. Scs.96, 97 and 98, Pl.XL; Scs.99 and 100, Pl.XLI).

### Plate XCIII

Blocks showing the atef-crown, parts of possible foundation ceremonies and the Sed-festival motif.

	Stone No.	Film No.	Stone No.	Film No.
1. H	0116 03012	669-1	9. S	0106 09612 210-12
2. S	0112 17816	327-4	10. BS	0112 09917 436-9
3. H	0201 07010	1313-10L	11. S	0166 11113 1194-12
4. H	0302 02601	1584-6L	12. BS	0206 01806 1422-7
5. BS	0115 03908	434-5	13. H	0123 02701 838-11
6. H	0301 14506	1577-2L	14. H	0210 05917 1520-8R
7. BS	0301 02417	1561-5	15. H	0203 04006 1359-10L
8. BS	0455 06914	1896-12	16. H	0201 04908 1310-1

Bls.1-8 show depictions of the atef-crown in a number of different scales. There is nothing to indicate whether any of them were in Sed-festival scenes, nor whether it is always the king who is wearing this crown.<sup>91</sup> It is possible that this crown may have been worn by the king in coronation rites, although there is no indication that any part of the coronation was depicted on the Karnak talatat. In some representations of foundation cere-

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monies, the king in question is shown wearing the atef-crown and this is a possibility here. Cf.Sc.152, Pl.LX.

Bl.2: the face of the king has been completely hacked out.

Bl.6: the front of the atef-crown can be seen at the left of the block, a hrp-sceptre held in the hand of the wearer at the right.

Bls.9 and 10 show the king performing rituals of some kind, possibility foundation rituals. He is clearly identified by the presence of the cartouches of the Aten on his right forearm on each block. He is shown wearing a skirt and tunic, but his head is not visible in either case. It is not clear what action the king is performing on bl.9 but on bl.10 he appears to be pouring something, probably water, from a jar. Compare Sc.49, Pl.XXII.

Bl.11: the area at the right of this block is probably part of a very large figure, who appears to be holding in his, (or her), hand, a rnpt-palm rib which terminates in a hfn-tadpole holding a sn-ring.<sup>93</sup> This block may possibly come from a scene showing a large figure of a deity, perhaps Re'-Harakhte, presenting length of years and possibly also Sed-festivals, to Amenhotep IV. A scene of that type would almost certainly be on a pylon.

Bl.12: there is some doubt that this block is a talatat from the time of Amenhotep IV. This block is carved in raised relief, while the majority of the talatat are in sunken relief. This could be part of a larger block from an earlier or later date. Two clasped hands are shown above the hieroglyphs, -t hb-sd, possibly rdj t hb-sd. At the left is part of a figure. This may be part of a scene showing a deity leading a king by the hand, as occurs at Bubastis.<sup>94</sup>

Bl.13: the right hand of a figure, facing to the left, who is holding a rnpt-palm rib, with a hb-sd sign containing the two cartouches of the king resting on its forearm. Sun-rays can be seen beside the hand, one of its rays turned towards the hb-sd sign with the king's cartouches, which suggests that the figure may be the king himself. It is not certain that this block shows part of a Sed-festival scene but it is located in the same storehouse as many of the Sed-festival talatat and may show part of an introductory offering scene.<sup>95</sup> (Cf. bl.11).

Bls.14-16 show parts of the vertical Sed-festival motif; compare Sc. 48, Pl.XXII; Scs.50 and 51, Pl.XXIII.

## Plate XCIV

Blocks from scenes showing the lion and sphinx palanquin. Compare Scs.103 and 104, Pl.XLIII; Scs.105, 106 and 107, Pl.XLIV; Scs.108 and 109, Pl.XLV.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0434 06104	1763-1	8. H	0207 02701	1448-4L
2. S	0203 15010	1374-10	9. BS	0210 09606	1511-8R
3. S	0205 11908	1411-10	10. S	0120 02604	753-12
4. S	0467 04614	2284-9	11. F	0301 04108	1574-2R
5. S	0203 14508	1373-1	12. H	0124 16508	725-6
6. S	0203 15006	1373-8	13. H	0601 01604	2022-6
7. BH	0170 14205	977-4	14. S	0206 05406	1424-7

**B1.4:** note the female lion at the rear of the palanquin, i.e. beside the seat on which the queen is probably sitting; also the sandaled foot at the extreme right, (cf. Sc.105, Pl.XLIV).

**B1.6:** note the censuring priest, part of the inscription visible under his arms, who is presumably censuring towards a figure of the king. Behind him, at the left, are parts of two pairs of bearers at the front of the lion and sphinx palanquin, (cf. Sc.103, Pl.XLIII).

**B1.8:** the rear of the palanquin, showing the chair which was probably used by the queen, (cf. bls.4 and 12;



Sc.105, Pl.XLIV). A talatat discovered at Medamud is very similar to this one.<sup>96</sup>

**Bl.11:** two sphinxes wearing the double crown with the hands of two sun-rays turned towards them.

These may be at the top of the lion and sphinx palanquin, beside the chair on which the king sits, (cf.bl.12; Sc.105, Pl.XLIV).

**Bl.12:** the king seated on a throne with a sphinx in the double crown at the side of it. The queen is seated behind him, although her throne is not visible. This is probably a depiction of the royal pair seated on the lion and sphinx palanquin, on which they appear to have been carried together, (cf. Sc.105, Pl.XLIV, with comment on page 222, concerning Sc.103).

**Bl.13:** this appears to be part of the king's throne on the lion and sphinx palanquin. The side of the chair, as well as its back, can be seen, with beside it a human-headed sphinx wearing the double crown. In front of the sphinx is a cobra, also wearing the double crown. Part of the figure of the king on the throne may be shown at the top of the block, (cf. Sc.105, PlXLIV; bl.12, this plate).

## Plate XCV

Blocks from scenes of the offering with libation ceremony beside the roofed kiosks. Compare Scs.84 and 85, Pl.XXXVI; Sc.130, Pl.LIII; Scs.131, 132 and 133, Pl.LIV; Scs.134, 135 and 136, Pl.LV; Scs.137-141, Pl.LVI; Pls.XCVI, XCVII and XCVIII, bls.1-3. The scenes face left.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0122 03310	901-10	9. S	0209 07004	1491-9
2. BS	0448 05310	1700-5	10. H	0113 01512	332-8
3. BS	0106 05811	235-10	11. H	0201 06104	1312-8R
4. F	0101 04806	14-1L	12. S	0113 09308	373-1
5. H	0201 06106	1312-7R	13. S	0121 01004	579-2
6. BS	0203 00117	1356-7	14. S	0121 04804	663-6
7. BS	0106 13118	167-12	15a.BS	0204 04116	1385-4L
8. F	0112 17015	473-9	15b.BS	0161 19415	1225-9

N.B. Bls.15a and 15b are two parts of the same broken stretcher.

B1.1: the photograph of this block has been reproduced at a smaller scale than the other blocks on this plate. The talatat, however, is a full size stretcher. Above and behind the man who is making the offering and pouring the libation, there is an inscription which reads, šsp R<sup>c</sup>-Hr šhty h<sup>c</sup>y-  
m-šht m-rn.f-m-šw-nty-m-šItn      n      m hwt hr  
šwy š3.k mr.k nb tšwy Nfr-hprw-R<sup>c</sup> w<sup>c</sup>-n-R<sup>c</sup> di.k sw

r nhh m nsw dt hr irt hrwt.k, " Receive, Re'-  
 Harakhte, rejoicing on the horizon in his name  
 Sunlight which is in Aten, of(?) as  
 offerings from the hands of thy beloved son, Lord  
 of the Two Lands, Nefer-kheperu-Re' wa-en-Re'.  
 Mayest thou cause him always to be king for ever,  
 doing what pleases thee". This inscription is  
 almost identical to the one in Sc.136, Pl.LV, bl.2,  
 and this block almost certainly belongs in the  
 same depiction as Sc.136, in the same course as  
 bl.2 but further to the left or the right. The  
 side of the roofed kiosk can be seen in the shadow  
 at the right of the photograph.

Bl.2: in the upper register, the legs of a man, presumably a butcher, can be seen beside the carcass of a steer. In the lower register is part of an offering with libation ceremony, the inscription above the man reading, n ki.k htp nb m hwt hr ḥwy ,  
 "for thy ka all (kinds of) offerings as offerings  
 from the hands ". This text presumably continued in the same way as the inscription in Sc.136, Pl.LV and on bl.1 on this plate. The depiction of a butcher cutting up a steer in the upper register is important, because it may be a link between the offering with libation scenes and the scenes of roofless offering-kiosk series, in which the king

is shown offering before an offering-table in a series of open, roofless kiosks, (cf. Scs.81 and 82, Pl.XXXVI; Scs.87, 88 and 89, Pl.XXXVII).

B1.3: the block is damaged and the figure of the man is no longer visible, although the tops of the wine jars on the offering-table can be seen at the bottom. The direction of the hieroglyphs in the inscription indicates that this scene was facing right. The inscription reads, ssp bw nfr m3<sup>c</sup> 'Itn Cnh n k3 .k p3 , "Receive good and true things, O living Aten, for thy ka the".

B1.4: in the upper register, at the left, there is the leg of a kneeling figure, with the legs of a man standing behind him. This may be part of a palanquin procession scene, (cf. Scs.137 and 139, Pl. LVI). In the lower register, at the left, the back of the bending man who is making the offering and pouring the libation can be seen. Behind and above him is part of an accompanying inscription; bw nfr m3<sup>c</sup> w<sup>c</sup>b n k3.k p3 'Itn Cnh, "Good, true and pure things for thy ka, O living Aten", (cf, the inscription on bl.3). This block belongs with Sc.137, (Pl.LVI), almost certainly at the right where the kneeling men are depicted but

allowing for the fact that this block is a fragment from the right-hand end of a stretcher.

B1.6: the kiosk shown on this block is of a slightly different type to those usually shown in the offering with libation scenes, as it has a column at each side instead of a solid wall. However, the incense bowls to the left of the structure, which are almost certainly on stands, indicate that the block shows part of the same ceremony. Part of a column of hieroglyphs is visible; nty m hb-sd, " who is in the Sed-festival". This phrase as it is written here, cannot be in the epithets of the Aten beside the sun-disk but is probably in an inscription referring to the king. Even though the earlier part of the text cannot be determined, the phrase nty m hb-sd is sufficient to justify the selection of this block and the type of scene it apparently comes from, as depicting a Sed-festival rite.

B1.7: the kiosk shown on this block is the same type as the one on bl.6, having columns at the sides. The back of the bending man making the offering and pouring the libation can be seen at the left. Behind him is part of an inscription which reads,

s}.k mr.k nb t}wy Nfr-hprw-R<sup>c</sup> w<sup>c</sup>-n-R<sup>c</sup> di 'nh.

This inscription is clearly another version of that shown in Sc.136, (Pl.LV), and on bl.1 on this plate.

Bl.8: at the right, part of the kiosk can be seen and to the left of it, part of a hieroglyphic inscription; im sw , " give him " .

The kiosk appears to be the same type as that shown on bls.6 and 7.

Bl.9: note the panel under the cornice of the roofed kiosk, which contains the cartouches of the Aten and the king. Behind the man at the left, there is the end of an inscription, reading, wy [s].k mr [.k] nb tswy Nfr-hprw-R<sup>c</sup> w<sup>c</sup>-n-R<sup>c</sup> di nh.  
As with bl.7, this inscription is another version of that shown on bl.1 and in sc.136, (Pl.LV).

Bl.13: in the upper register, there are depictions of men throwing cattle to the ground and roping them. In the lower register the top of the roofed kiosk from an offering with libation scene is visible, with part of an inscription to the left of it; wdb n ks.k , "diverting to thy ka."  
The cattle scene in the upper register on this block is important, because it may be a link between the offering-kiosk series with the king offer-

ing in roofless offering-kiosks and the offering with libation scenes, (cf. bl.2, with the scenes quoted there and also Sc. 134, Pl.LV).

**Bl.14:** in the upper register, there are the figures of three men, holding staves in their hands, who may be from part of a palanquin procession scene, (cf. bl.4, with the scenes quoted there). In the lower register, the top of the roofed kiosk can be seen at the right and the head of the man who is making the offering and pouring the libation, at the left. Behind the man's head there is an inscription which reads, bw nfr n n k3.k p3 'Itn 'nh, "good things for thy ka, O living Aten". This is another version of the inscription on bl.4, and bl.15.

**Bl.15:** in the upper register are the legs of a row of stands on which chests are resting. In the lower register there is part of an offering with libation scene, the top of the roofed kiosk and the items on the offering-table being visible. An inscription above the offerings reads, ssp bw nfr p3 'Itn 'nh, "Receive good things, O living Aten", (cf. bls.4 and 14).

## Plate XCVI

Blocks from scenes of the offering with libation ceremony beside the roofed kiosks. Compare Scs.84 and 85, Pl.XXXVI; Sc.130, Pl.LIII; Scs.131, 132 and 133, Pl.LIV; Scs.134, 135 and 136, Pl.LV; Scs.137-141, Pl.LVI; Pls.XCVI, XCVII and XCVIII, bls.1-3.

	Stone No.	Film No.		Stone No.	Film No.
1.	BS 0166 04306	1140-1	9.	H 0203 05101	1362-2L
2.	S 0205 04210	1403-1	10.	S 0123 09917	872-2
3.	S 0203 08610		11.	BS 0455 02906	1842-12
4.	S 0102 06904	77-7	12.	BS 0203 02108	1358-2
5.	H 0102 06208	51-11L	13.	BS 0204 11512	1392-2L
6.	H 0302 04406	1595-12R	14.	BS 0403 08006	1796-5
7.	H 0113 11304	315-9	15.	BS 0209 12010	1493-7
8.	H 0208 14201	1478-1L			

Bl.1: the inscription in front of the man reads,

ssnb p3 hk3      im1 sw nhh      , "      make  
the Ruler healthy,      cause him for ever      ",  
(cf. bl.8, Pl.XCV). The phrase im1 sw nhh is prob-  
ably a variant of the phrase di.k sw r nhh m nsw,  
(cf. Sc.136, Pl.LV; Pl.XCV, bl.1). The phrase  
ssnb p3 hk3, appears in offering texts from both  
earlier and later periods.<sup>97</sup>



- B1.2:** the structure at the right of the block is the side of a gateway with closed doors, (cf. Sc.133, Pl.LIV; Sc.137, Pl.LVI). The words p3 hk3 can be seen at the top of the block, hk3 being written in a cartouche.
- B1.3:** part of an inscription is visible in front of the man; nh ssnb.k p3 hk3, "O living Aten, mayest thou cause the Ruler to be healthy", (cf. bl.1).
- B1.5:** parts of the carcass of a steer can be seen in the upper register on this block and part of an offering with libation scene in the lower register. This may provide a link between the offering-kiosk series, where the king offers in several open kiosks, and the offering with libation ceremony, (cf.Pl.XCV, bls.2 and 13).
- B1.6:** at the right, there is an offering-stand on an offering-table by the side of a gateway. At the left, there is a depiction of the king, facing towards the left and wearing the red crown. His left arm appears to be down by his side, while his right is outstretched, possibly towards an offering-table. Behind the king is part of another structure, which resembles the open roofless kiosk

of the offering-kiosk series, (cf. Scs.58-95, Pls.XXVIII-XXXIX). The figure of the king may, therefore, be part of an episode in that series.

Bl.7: at the right is a stand holding several pieces of meat. At the left, there is part of an inscription; sntr n 'Itn , " incense for Aten ".

Bls.9-12 show men opening doors which are set in a sinuous wall, (cf. Scs.84 and 85, Pl.XXXVI; Sc.137, Pl. LVI). The sinuous wall apparently encloses the area in which the offering with libation ceremony is being performed, (see commentary on Sc.84, page 198).

Bls.13-15 show parts of the sinuous wall below the offering with libation ceremony, (cf. scenes quoted for bls.9-12 and also Pl.XCVII, with Pl.XCVIII, bls.1-3).

#### Plate XCVII

Blocks from scenes of the offering with libation ceremony beside the roofed kiosks. Bls.1-10 and 12 depict the sinuous wall enclosing the area. Compare scenes as for Pl.XCV, especially Scs.84 and 85, Pl.XXXVI.

	Stone No.	Film No.		Stone No.	Film No.
1.	S	0309 02012	1633-1	8.	S 0209 12608 1495-9
2.	S	0318 03010	1940-8	9.	H 0454 07816 1898-1
3.	S	0123 16513	813-6	10.	H 0403 07001 1795-9
4.	S	0120 14808	854-4	11.	H 0102 02108 44-11
5.	S	0201 18006	1322-6	12.	S 0102 10920 85-6
6.	S	0170 19515	1201-6	13.	H 0123 00806 735-1
7.	S	0205 06706	1405-1	14.	H 0201 08315 1314-2R

**Bl.1:** at the left is a servant standing beside some jars on stands which suggests that this is part of the palace. Behind the servant is the lower part of a door and to the right of this are the legs of a figure who faces towards the right. Below the figures is a horizontal wavy line, representing a sinuous wall, a gateway being visible in the wall. This sinuous wall is presumably a continuation of the wall represented as a vertical wavy line at the side of several depictions of the palace, (cf. Sc.52, Pl.XXIV; Sc.56, Pl.XXVI; Sc.57, Pl.XXVII). It is possible that this block matches with bl.2, which would indicate that the same sinuous wall surrounded the area where the offering with libation ceremony was performed.

**Bl.2:** at the left, the legs of a figure standing before an offering-table, the receptacle for the libation

at his feet. At the right, there is part of the carcase of a steer and the legs of one of the butchers. The wavy line depicting the sinuous wall can be seen below. This block almost certainly belongs with bl.1 but probably some distance apart.

**Bl.3:** this block contains the only depiction noted so far of the corner of one of the sinuous walls and the blank space at the right of the block suggests that this marked the end of the wall decoration at this point. Inside the wall part of the side of one of the roofed kiosks of the offering with libation ceremony can be seen, with the legs of some of the stands inside it.

### Plate XCVIII

Bls.1-3 are from scenes showing the offering with libation ceremony beside the roofed kiosks, with the wavy line representing the sinuous wall which encloses the area. Compare scenes as for Pl.XCVII.

Bls.4-12 are from scenes showing cattle being thrown, roped and cut up by butchers. Compare Sc.58, Pl.XXVIII; Scs.81 and 82, Pl.XXXVI; Scs.87, 88 and 89, Pl.XXXVII

	Stone No.	Film No.		Stone No.	Film No.
1. S	0403 07506	1796-9	2. H	0403 07004	1796-4

	Stone No.	Film No.		Stone No.	Film No.
3. S	0439 04116	1889-8	8. S	0104 12910	40-1
4. S	0402 01212	1670-7	9. S	0104 13411	40-11
5. S	0104 16612	42-10	10. S	0104 11810	33-8
6. S	0104 15010	34-7	11. S	0403 08604	1796-1
7. S	0315 03304	1972-2	12. S	0453 30906	2169-5

B1.4: in the upper register a running bull is depicted with a man lying on the ground beside it and the legs of a running man in front of it. In the lower register, there is part of an inscription and the head of a man to the left of the hieroglyphs. The words which are visible read,

Nfr-hprw-R<sup>c</sup>    w<sup>c</sup>-n-R<sup>c</sup>            iw            nsw.

This may be part of an inscription in a scene of the offering with libation ceremony, (cf. Pls. XCV and XCVI).

#### Plate XCIX

Bls.2-12 are from scenes showing cattle being thrown, roped and cut up by butchers. Compare scenes as for Pl.XCVIII, bls.4-12.

Bls.13 and 14 are from scenes showing men leading steers. Compare Sc.83, Pl.XXXVI; Scs.127, 128 and 129, Pl.LII; Pl.C, bls.1-10.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0101 05910	20-6	8. S	0104 17212	39-4
2. S	0168 18808	1112-7	9. BS	0301 13414	1563-11
3. BS	0302 03608	1587-5	10. H	0122 16312	908-9
4. S	0102 05306	69-5	11. BS	0101 01101	23-2
5. BS	0102 03704	45-4	12. H	0102 01106	96-11R
6. H	0101 14511	30-10L	13. S	0121 00713	724-4
7. H	0123 04214	831-3	14. H	0207 03912	1451-8L

**B1.1:** in the upper register, the hooves of cattle can be seen. In the lower register, several long-horned steers are depicted and at the right, a man is feeding a group of them.

**B1.4:** the carcass of a steer is shown at the left and at the bottom right, there is a row of uraei which may be adorning the top of a building.

### Plate C

Blocks from scenes showing cattle brought as gifts, with an inscription naming the donor. For bls.1-10, compare Scs.127, 128 and 129, Pl.LII.

Bls.12-15 are from scenes showing men carrying various pieces of meat as offerings. Compare Sc.130, Pl.LIII, right end of the third register; Scs.143 and 144, Pl.LVII.

	Stone No.	Film No.	Stone No.	Film No.
1. S	0801 03120	2098-8	9. BH 0105 08212	281-6
2. S	0901 01101	2108-11	10. H 0102 04211	80-7L
3. BS	0102 08008	70-6	11. H 0105 10514	265-8
4. S	0801 03608	2095-9	12. S 0210 03401	1506-2
5. H	0801 00501	2092-9	13. S 0108 16713	162-11
6. H	0208 03108	1464-2L	14. S 0101 01806	2848-1
7. H	0467 11912	2286-11	15. S 0303 03612	1599-3
8. H	0114 17408	628-12		

**B1.1:** in the upper register at the left, there are the hooves of some cattle. At the right are the legs of a man who is leading some more cattle and in front of him are the lower parts of two columns of hieroglyphs; <sup>1</sup> 3-hprw-R<sup>c</sup> <sup>2</sup> dmd <sup>4</sup>.

The prenomen of Amenhotep II in column 1, presumably follows the word pr, referring to a temple of that king. The total of four is probably the number of cattle sent to the temple of the Aten from the temple estates of the temple of Amenhotep II, (cf. scenes as given on previous page under plate number, as well as bls.3, 7 and 8 on this plate. In the lower register a man is shown leading more cattle.

**B1.2:** this block almost certainly belongs with bl.1 and

the two blocks belong with Sc.129, (Pl.LII), in the same course as bl.4 of that scene. In the upper register are the hooves of cattle. In the lower register, a man is shown leading three hump-backed steers, while part of the inscription above them reads, p3 h3ty-4 n Nfrwsy hr pr , "the mayor of Nefrusy for the House ", pr possibly being pr 3Itn, "the House of Aten".

**Bl.3:** in the upper register, at the left, are the hooves of cattle and at the right are the legs of a man who is leading some more. In front of the man there are the lower parts of three columns of hieroglyphs; <sup>1</sup> wndw(?) <sup>2</sup> dmd 10  
<sup>3</sup> (bull determinative) <sup>5</sup>, "<sup>1</sup> (short-horned)  
 cattle <sup>2</sup> total 10 <sup>3</sup> 5(cattle)."

In the lower register, a man is shown with an inscription in front of him in three columns. The inscription has been defaced, which probably indicates that this block was in one of the lower courses of the wall. The visible parts of the inscription are, <sup>1</sup> p3 hry <sup>2</sup> 1w3 4(?) <sup>3</sup> m14(?)  
<sup>1</sup>  
 "the chief of <sup>2</sup> 4 (?) long-horned cattle "

**Bl.4:** at the left are the rumps of two steers. Behind them are parts of two columns of hieroglyphs referr-





1            prwy iw 5    2            wndw 3, "1            (of the  
two parts of Egypt) 5 long-horned cattle, 2  
3 short-horned cattle."

B1.10: in the upper register there are the legs of a man followed by the forelegs of a steer. The wide band underneath is the pt-sign of a lower register. The tops of two cartouches can be seen at the bottom of the block. This block probably belongs in the same course as bl.5.

B1.11: at the right is part of the head and horn of a steer. Traces of an inscription can be seen to the left of it; n    msj    Itn, "            of who sees the Aten".

B1s.12 and 13 show men carrying pieces of meat, probably for an offering-table, (see scenes quoted on page 405).

B1.14: at the right, a man cutting up a carcass. The standing figure at the left is probably carrying a piece of meat on his shoulders, some pieces of meat being depicted on the ground in front of him.

B1.15: at the left, two men carrying haunches of meat. Behind them, the end of a pt-sign, beneath it the titles and cartouches of the king and queen, facing to the right, thus indicating that the figures

of the king and queen are facing towards the right in the scene from which this block comes. The side of the first cartouche of the Aten can be seen at the extreme right of the block. The horizontal line in the bottom right-hand corner of the block may be the top of one side of a kiosk or gateway.

### Plate CI

Blocks showing ladies-in-waiting and officials, probably from palanquin procession scenes. Compare scenes as for Pls. LXVII-LXXVII.

	Stone No.	Film No.		Stone No.	Film No.
1. BS	0116 08504	614-3	10. BS	0453 25914	2293-3
2. BS	0202 04517	1340-9	11. S	0441 00210	1783-11
3. BS	0115 09008	438-8	12. BS	0106 08615	263-10
4. H	0124 16008	725-4	13. BS	0301 14118	1557-5
5. H	0104 00210	1262-6	14. S	0318 03510	1940-7
6. BS	0439 06216	1890-2	15. BS	0477 16110	2370-2
7. H	0157 19707	1218-3	16. BS	0210 04804	1508-11
8. S	0310 02001	1638-1	17. BS	0120 13915	833-1
9. BS	0436 06704	1749-7	18. H	0123 10215	867-5

Bl.3: the fans of the ladies-in-waiting at the right with part of an inscription above them; nty  
hr smst nsu, " who are following the king".

Bl.5: two ladies-in-waiting at the right. Behind them, the full titulary of Nefertiti, (cf. Pl.LXX, bl.4 and page 313).

Bls.8-14 probably belong on the same wall as Sc.1, Pl.I, but it is not possible to give their exact positions at present.

a Bl.13: note the square pillars which probably represent the sides of a gateway, (cf. Sc.2, Pl.II; Sc.39, Pl.XVII). See also bls.15 and 16 on this plate.

Bl.14. note the defacement of the figures, indicating that this block was probably in one of the lower courses of the wall.

### Plate CII

Blocks showing priests facing to the left. Compare scenes as for Pls.LXVII-LXXVII; Sc.58, Pl.XXVIII, bls.11 and 12; Sc.91, Pl.XXXVIII; Sc.111, Pl.XLVI; Sc.31, Pl.XV; Sc.33, Pl.XVI.

Bls.1-15 probably come from scenes of the palanquin procession; bls.16, 17 and 18 possibly from the offering-kiosk series.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0103 01808	91-9	3. S	0108 14913	162-8
2. S	0102 06305	51-12	4. S	0202 06310	1336-10

	Stone No.	Film No.		Stone No.	Film No.
5. H	0104 09304	86-7R	12. BH	0301 16704	1578-8R
6. H	0103 05101	88-9	13. BS	0302 01608	1587-3
7. H	0104 09103	86-7L	14. S	0447 03004	1690-9
8. H	0103 04201	49-5L	15. BH	0702 01714	2476-9
9. BH	0104 08104	57-12L	16. H	0104 06608	82-5R
10. H	0103 04501	88-2R	17. H	0104 08208	57-10L
11. BH	0104 02208	46-12L	18. H	0477 02404	2330-9

B1.14: a priest assists another to carry the Wepwawet standard, a scene reminiscent of figures in the Soleb reliefs.<sup>98</sup>

Bls.16, 17 and 18: these may be from scenes of the offering-kiosk series where the king is shown offering to the Aten in a series of open, roofless kiosks. Compare especially Scs.58, Pl.XXVIII, bls.11 and 12; Sc.91, Pl.XXXVIII.

### Plate CIII

Blocks showing priests from various scenes, facing to the right.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0120 13008	702-4	4. S	0104 14006	36-2
2. H	0120 06215	857-10	5. H	0204 01108	1383-12L
3. H	0201 11708	1318-3L	6. H	0104 06104	58-8L

	Stone No.	Film No.	Stone No.	Film No.
7. S	0461 01304	1879-12	12.BS 0210 03516	1521-11
8. S	0105 08110	273-1	13. S 0801 02904	2093-6
9. S	0115 11608	435-3	14. H 0121 04517	762-2
10. BS	0121 01312	724-5	15.BH 0310 03006	1637-9
11. H	0467 00212	2269-1		

B1.1: this is one of the few examples of a wavy line at the top of a scene, the line representing a sinuous wall, (cf. Pl.XCII, bl.1)

Bls.2-4: these blocks are probably from scenes of the palanquin procession.

B1.6: kneeling figures are shown in the upper register and possibly priests with divine standards over their shoulders, in the lower one. The type of scene from which this block comes is unidentified at present.

B1.7: the figure in the centre of the block seems, from his wig and dress, to be the chief lector priest. He is holding up a small statue of the goddess, Maat, and an inscription under his hands states, dit m; 't , "giving Maat ". At the right, there is the back of a larger figure, almost certainly the king to whom the lector priest is giving Maat, in order that he may offer it to the Aten,

(cf. Sc.71, Pl.XXXIII; Pl.LXXIX, bl.16). Behind the lector priest is a priest with shaven head and behind him is a square pillar, which may be the side of a kiosk in which the king is making the offering. This is the only example noted so far of the lector priest handing an offering to the king.

<sup>a</sup> Bl.8: the priest on this block is holding a spouted vase with a hawk's-head stopper in his left hand and a hrp-sceptre in his right. Although no title is visible, these items indicate that he may be the GS, as that priest carries the same two items in scenes of the offering-kiosk series. The leg of the king is visible at the right. The size of the figures on this block raises some doubt with regard to the possibility that this talatat shows part of the Sed-festival, as the majority of the Sed-festival scenes are in scales much smaller than this, (see page 81).

Bl.9: the standing figure at the right with his hand by his side, may be a bearer of the king's palanquin. Behind him there is a vertical line with square protrusions, possibly representing a crenellated wall. To the left of the wall there is a vertical dividing line and to the left of that part of the

figure of a priest wearing a leopard-skin. An identical depiction of a wall occurs on a block from the mortuary temple of Amenhotep III, a block which is presumed to show part of the Sed-festival.<sup>99</sup>

Bl.10: two men with shaven heads, probably priests, appear to be polishing a sphinx which has on its head, a rectangle surmounted by a falcon with sun-disk, (cf. bls.11, 12 and 13). These priests may be preparing the sphinx statue for the ritual shown on these other blocks.

Bl.11: two pairs of legs can be seen in the upper register. In the lower register are two priests, standing side by side, each one holding a small statue of a recumbent sphinx with what appears to be a serekh surmounted by a falcon, on its head. In front of the priests are parts of three columns of hieroglyphs, the signs now rather indistinct, due to the weathering of the stone. The words visible are as follows: <sup>1</sup>i- <sup>2</sup>hb-sd hr st  
Hr iw p <sup>3</sup>h<sup>e</sup>w p stwt.f hr dr hftw.f,  
 "1 <sup>2</sup>Sed-festival on the throne of Horus.  
 The is <sup>3</sup>people his rays subduing  
 his enemies ", (cf. bl.13).



- B1.12: the subject matter on this block is almost identical to the previous one and the two blocks may belong in the same scene, (assuming that bl.11 is a piece of a broken stretcher, and not a header as stated above - re-examination of the actual block will clarify this). This block is broken at the right-hand side and little of the inscription is now visible, except for the word ssp, "receive", at the top of the column nearest the figures.
- B1.13: this block appears to be from a scene similar to that which contains bls.11 and 12. At the left, the face and hand of the king can be seen, his hand holding the flail and wt-sceptre out in front of him. One sun-ray is shown, holding an nh-sign towards the king's nose. Parts of two columns of hieroglyphs are shown in front of these figures; <sup>1</sup> m nh iw pi <sup>2</sup> stwt.f hr dr hftyw.f, <sup>1</sup> with life. The is , his rays subduing his enemies". This text and the other version on bl.11, appear to be part of a hymn to the Aten. There is no positive proof that these blocks show part of a Sed-festival rite, but as an identical sphinx statue occurs in the Bubastis reliefs,<sup>100</sup> they have been included as possible Sed-festival talatat.

Bls.14 and 15 show the lector priest, identifiable by the papyrus roll which he holds in his hand.

### Plate CIV

Blocks showing officials with their titles inscribed beside them.

	Stone No.	Film No.		Stone No.	Film No.
1. F	0157 19305	1218-6	12. H	0124 08608	840-3
2. H	0303 01504	1603-8R	13. BS	0106 14317	160-3
3. S	0202 03414	1338-4	14. F	0301 11906	1576-5L
4. H	0112 03312	320-4	15. S	0204 08414	1389-8
5. S	0441 03012	1785-9	16. S	0210 08410	1515-3
6. BS	0124 08012	743-10	17. H	0114 10508	593-9
7. H	0453 02610	2152-2	18. H	0167 18001	934-4L
8. H	0467 09412	2284-10	19. BS	0112 13712	368-2
9. H	0205 09106	1407-10L	20. H	0108 06315	2758-2
10.H	0114 19408	593-10	21. BS	0301 16516	1558-8
11.H	0115 08601	387-10	22. H	0114 06404	351-5L

Bls.1-6: blocks showing the Overseer of the Royal Harem,  
imy-r ipt nswt.

Bl.1: part of an inscription; imy-r ipt nswt nty [hr]  
smst nsw , "the OH who is following the king".

Bl.7: smrw imy-r mš', Friends and Generals.

Bl.8: rwdw, Agent.

Bl.9: rwdw n hrnt, Agent of the Harem.

Bl.10: s<sup>c</sup>s<sup>3</sup>, Policeman.

Bl.11: s<sup>c</sup>s<sup>3</sup> n hrnt, Policemen of the Harem.

Bl.12: n hrnt, of the Harem.

Bl.13: hrp n <sup>c</sup>h nty hr <sup>v</sup>smst nsw, " the Controller of the Palace who is in the following of the king."

Bl.14: hrp <sup>c</sup>h, Controller of the Palace.

Bls.15 and 16 probably belong in the same scene and in the same course. At the right of bl.16, the title imy-r pr n, Steward of .

Bls.17 and 18: imy-hnt, Chamberlain.

Bl. 19: t<sup>i</sup>y hw, Fan-bearer.

Bl.20: sn t<sup>i</sup> in wrw, " doing obeisance by the Great ones (or Chiefs) ", possibly to be completed either h<sup>i</sup>swt, "of foreign lands", or Sm<sup>c</sup>w Mhw, "of Upper and Lower Egypt".

Bls.21 and 22: the man shown holding the flail and hk<sup>i</sup>-sceptre on these blocks is probably the hry nws, Bearer of the King's Regalia, (cf. Pl.XVIII, bl.5).

## Plate CV

Blocks showing officials and other subsidiary figures.

	Stone No.	Film No.	Stone No.	Film No.
1. S	0702 01516	2479-11	11. BS	0108 08812 178-5
2. H	0113 13508	301-11	12. S	0102 10901 85-7
3. H	0116 01404	667-1	13. H	0210 01901 1506-5
4. H	0108 13513	133-6	14. H	0210 06708 1512-7
5. H	0123 09501	835-6	15. H	0102 13610 64-1
6. S	0108 13513	133-6	16. BS	0210 01414 1518-2
7. H	0106 04503	205-3	17. H	0102 15408 95-12R
8. H	0105 08808	290-5	18. F	0107 17506 199-11R
9. H	0102 09108	99-9	19. F	0168 18106 1110-9
10.H	0102 16515	76-11R		

Bls.1 and 2: imy-r niwt tity, Overseer (Mayor) of the City and Vizier.

Bl.3: the figure of the Vizier, identifiable by his dress.

Bls.4 and 5 belong with Sc.163, Pl.LXV, although their positions with regard to the matched blocks, are not clear at present.

Bl.4: dit imy-r pr-hd n pr 'Itn m 'Iwnw Šm'w, "what was given by the Overseer of the Treasury to the House of Aten in Southern Heliopolis".

- B1.5: dit it ntr n R<sup>c</sup>-Hr<sup>3</sup>hty m pr 'It<sup>n</sup>, "what was given by the God's Father of Re'-Harakhte in the House of Aten".
- B1.6: the tops of bouquets of flowers are shown in the centre of this block, with part of an inscription at the right and left. The traces at the right include the word sms, "following". Compare the scenes of officials carrying flowers, Scs.164 and 165, Pl.LXVI, and bls.7, 8 and 9 on this plate.
- B1.7: this block is probably part of the larger scene of which Sc.164, (Pl.LXVI), forms a part. The title w<sup>t</sup>b, w<sup>t</sup>b-priest, occurs on this block, (cf. Bls.8 and 9).
- B1.8: probably belongs with Sc.164, (Pl.LXVI). The title is almost certainly w<sup>t</sup>b '3w, great w<sup>t</sup>b-priests.
- B1.9: this block also probably belongs with Sc.164, (Pl.LXVI). The title partially visible is possibly, imyw-r kit, Overseers of Works.
- B1.10: two bending men are shown holding up bowls, probably towards a figure of the king at the right. An inscription under their arms reads , di<sup>t</sup> [t] m bh nsw, "giving (an item with u as determinative) in the presence of the king".

B1.11: at the right, the lower parts of two columns of hieroglyphs; <sup>1</sup> hr irt <sup>2</sup> ht ntf.

B1.12: this is part of a scene showing figures beside the Window of Appearance, the figure whose head and upraised hand can be seen at the bottom of the block, is seated on the ground before a pile of food; (cf. Scs.148 and 149, Pl.LIX; Sc.150, Pl.LX). The inscription above the figure reads, 's iht rh di st,

Bls.16-19 are probably from procession or homage scenes.

### Plate CVI

#### Miscellaneous subsidiary figures.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0102 03901	45-11	9. S	0448 08301	1684-10
2. S	-	2612	10. S	0120 03108	756-3
3. S	0101 08904	9-2	11. H	0120 14512	833-2
4. H	0113 15406	318-5	12. H	0101 08601	9-4R
5. H	0203 16208	1373-2L	13. H	0204 17601	1397-2L
6. S	0209 01710	1486-7	14. BS	0108 14516	131-11
7. S	0901 05514	2117-4	15. H	0201 02512	1308-8
8. BS	0466 16306	2235-12			

B1.1: fan-bearers, probably from palanquin procession scenes, (cf. Sc.18, Pl.IX; Sc.24, Pl.XII).

Bls.2-7 are probably from homage scenes, (cf. Scs.118, 119 and 120, Pl.XLVIII; Sc.121, Pl.XLIX).

Bls.8 and 9 show men engaged in sports. Games are depicted as part of the ceremony of the Raising of the Djed-pillar<sup>101</sup> and may also have been played during the Sed-festival.

Bl.10: the figures at the right may be the two foremost bearers of the king's palanquin, thus indicating that this block may come from a palanquin procession scene.

Bl.11: the legs at the right of this block are taken to be those of the foremost bearers of the king's palanquin. This block probably matches in Sc.1, (Pl.I), in the same course as bls.18-32.

Bl.12: three priests with flowers.

Bls.13, 14 and 15: samples of sun-disks with the epithets of the Aten including the building name gm p 'Itn.

#### Plate CVII

Blocks showing musicians and dancers. Compare Scs.122 and 123, Pl.L; Scs.124, 125 and 126, Pl.LI.

	Stone No.	Film No.		Stone No.	Film No.
1. F	-	2680-11	2. F	-	2677-2

	Stone No.	Film No.		Stone No.	Film No.
3. S	0105 03012	193-10	10. S	0120 17004	751-11
4. S	-	2620	11. H	0127 06404	884-10
5. H	0105 09303	287-12	12. H	0302 05914	1593-11L
6. S	0441 02304	1729-4	13. H	0301 15108	1571-10L
7. BS	0403 05519	1795-2	14. F	0165 20703	935-5
8. H	0120 14211	833-3	15. S	0302 05312	1593-9
9. F	0120 16915	852-12	16. H	0113 14008	301-9

Bls.1 and 2 almost certainly belong with Sc.124, (Pl.LI),  
in the same course as bl.1 of that scene.

Bl.3: at the right, a group of singers, one of them  
playing a lute, as the handle can be seen in the  
hand of the first figure. Above the group is  
the word hsw, "singers". At the left are the  
heads of two men, standing side by side, the word

This block almost certainly belongs with Sc.126,  
Pl.LI, in the same course as bl.1 of that scene.

Bls.5 and 6 probably come from a part of Sc.124, (Pl.LI),  
bl.5 in the same course as bls.2-5 of that scene  
and bl.6 in the same course as the two blocks of  
Sc.125, (Pl.LI), which is probably part of Sc.124.

Bl.8: note that the faces of these female musicians have  
been hacked out.



Bl.9: it is possible that this block belongs with Sc.123, (Pl.L), in the same course as bls.6-10 of that scene. A figure with the same pendulous breasts and wearing a lion's-head mask, is depicted at the end of the lower register of dancers in the relief in the tomb of Kheruef, of which Sc.123 is a parallel, (see pp. 245-252).

Bl.10: this block may also belong on the same wall as Scs.122 and 123, as the kneeling figure at the right appears to be wearing the same dress as the dancers in the Kheruef relief.<sup>102</sup>

Bls.13 and 14 appear to belong to another version of Scs. 122 and 123, (Pl.LI), which is depicted in a much smaller scale. The dancers on bl.13 are shown in the same position as the dancers on bl.7 of Sc.122 and the figures on bl.14 are identical to those shown on bl.6 of Sc.123 and the inscription pr ntr w'b is also visible.

#### Plate CVIII

Bls.1-4 show parts of structures which may come from Sed-festival scenes.

Bls.5-11 shows parts of inscriptions which may have accompanied the Sed-festival scenes.

	Stone No.	Film No.		Stone No.	Film No.
1. S	0103 00102	1232-2	7. H	0115 07501	467-2
2. BS	0113 02508	332-5	8. H	0106 12417	160-11
3. H	0206 02904	1464-2L	9. BS	0210 16110	1529-9
4. H	0115 06501	467-9	10. BS	0453 11214	2279-6
5. H	0115 11710	379-10	11. BS	0110 09212	380-7
6. S	0107 06812	218-12			

Bl.1: at the right, there is the entrance to a building, the doors of which are closed and the side walls decorated with uraei. To the left of the structure is a row of uraei above a row of rhyt-birds, both rows facing towards the structure. The entrance of an identical building is depicted in Sc.147, Pl.LVIII, but its identity has not yet been established.

Bl.2: at the left, there is part of the roof of a shrine, or pavilion, the word imn, "the west", inscribed inside it. Since this talatat is unmatched at present, it is impossible to be certain of the type of scene from which it comes. However, it could be part of another depiction of the lion-furniture sequence, (cf. Pl.LXXXVII, bls.1 and 2), since in the Bubastis depiction of this ceremony, the lion-beds are described as "the throne (hndw) of the

north, south, east or west".<sup>102</sup>

- B1.3: the item depicted on this block appears to be the sloping roof of a shrine, or baldachin, which is decorated with a serpent. Part of a roof with the same decoration can be seen in Sc.33, Pl.XVI, which is probably part of the large palanquin procession scene, (Sc.1, Pl.I).
- B1.4: at the right of this block is part of the roof of a structure, possibly a baldachin or pavilion. There was an inscription to the left of the structure, of which only the letter s is visible on this block. It is possible that this could be part of the roof of the structure in which the king seems to be enthroned in a number of scenes, (cf. Sc.46, Pl.XXI; Pl.XC, bls.14 and 15).
- B1.5: this is the only talatat amongst those examined by the Akhenaten Temple Project, which seems to show part of a date of any kind. The hieroglyphs appear to read, ht 3, or 5, (or possibly 13, or 15, if one assumes that the sign at the bottom right is and the signs for the ten and the units have been transposed).
- B1.6: parts of two inscriptions can be seen on this block.

At the right are the lower parts of two columns of text; <sup>1</sup> hb-sd n p <sup>2</sup> nhh n dt, "<sup>1</sup> the Sed-festival of the <sup>2</sup> for ever and ever".

For a discussion of this inscription, see page 70.

At the left are the lower parts of two columns of another inscription referring to the figure, or figures, who is carrying the fan visible under the text; <sup>1</sup> hmwt <sup>2</sup> sms t, "<sup>1</sup> women <sup>2</sup> following ". This clearly refers to a procession of some kind, possibly a palanquin procession and the inscription at the right may be as introduction to the Sed-festival reliefs.

B1.7: part of an inscription in three columns;

<sup>1</sup>di. s n bw nfr <sup>2</sup> hr rt.k im <sup>3</sup> hh m hbw-sd mn, "<sup>1</sup> may they give good things <sup>2</sup> what pleases thee. Give <sup>3</sup> millions of Sed-festivals, enduring ". The words are presumably addressed to the Aten. For the early part of the inscription, compare the texts in scenes of the offering with libation ceremony, (Sc.136, Pl.LV; Pl.XCV, bls.1, 4, 14 and 15).

B1.8: parts of two columns of hieroglyphs, apparently inscribed between pillars; <sup>1</sup>

ir p 'Itn p  
<sup>2</sup> di. i ir.k hh n hbw-sd, "<sup>1</sup> the Aten

makes the <sup>2</sup> I cause thee to celebrate  
millions of Sed-festivals ".

Bl.9: at the right, the first cartouche of Aten, written horizontally. At the left, parts of four columns of hieroglyphs facing towards it; <sup>1</sup>pr in nsw  
<sup>2</sup>h' nsw r pr wr <sup>3</sup> (possibly the fire determinative) m hrw <sup>4</sup> hb-sd, "Coming forth by the king <sup>2</sup> the king appears from the pr-wr <sup>3</sup> on the day <sup>4</sup> the Sed-festival ". In the Abu Gurob reliefs, the king appears to visit the Dual Shrines, the pr-wr and the pr-nw in one of the final rites of the Sed-festival<sup>103</sup> and this may be what is referred to in this inscription.

Bl.10: at the left, part of the first cartouche of the Aten, written horizontally. At the right, part of an inscription which faces towards it;  
hr wts, " lifting up," or "on the wts-palanquin".

Bl.11: at the left, part of an inscription; in wr, "by the chief(s)", perhaps to be completed, "the chiefs of foreign lands (h swt)", or "the Great Ones of Upper and Lower Egypt (Sm w Mhw)", (cf. Sc.120, Pl.XLVIII, bl.1; Pl.CIV, bl.20).

## Plate CIX

Blocks with inscriptions including the phrase hbw-sd,  
(see page 67 f.).

	Stone No.	Film No.		Stone No.	Film No.
1. S	0314 02114	1951-7	7. H	0161 18610	1276-9
2. H	0308 03116	1629-1L	8. H	0204 03310	1383-4R
3. H	0440 02701	1729-10	9. S	0111 15704	156-1
4. S	0167 18408	934-2	10. F	0119 09220	578-5
5. H	0323 03212	1949-10R	11a.S	0177 04306	1200-11
6. S	0802 02004	2099-12	11b.S	0174 04306	987-8

N.B. Bls.11a and 11b are two sides of a stretcher which  
is decorated on the two opposite long surfaces.

Bl.11: this is a limestone talatat and must therefore  
come from a structure other than that employing  
the sandstone talatat. This block has been dis-  
cussed by Mme. Doresse<sup>104</sup> and Redford.<sup>105</sup>

## Plate CX

Blocks with inscriptions including the building names  
gmt p 'Itn and wsht, (see pp.73-74, 77).

	Stone No.	Film No.		Stone No.	Film No.
1. S		315-12	3. S		1246-3
2. S		639-3	4. S		1013-10

	Stone No.	Film No.		Stone No.	Film No.
5. S	0205 15708	1415-8	7. S	0106 13410	229-5
6. S	0205 14708	1415-3	8. S	0444 05904	1713-5

Bls.1 and 2: these two blocks are parts of a matched scene, (Project no. T.S.246), depicting an offering ceremony performed by the queen in the hwt bnbw m gmt p 'Itn.<sup>106</sup> A number of scenes of this type appear to be on an architectural feature of some kind, as most of the blocks in the scene are stretchers.

Bls.3 and 4: these two blocks are from another matched scene of the same type as that which includes bls.1 and 2, (Project no. T.S.248).

Bls.5 and 6: these two blocks have been selected from reconstructions of two of the so-called Nefertiti Pillars.<sup>107</sup>

Bls.7 and 8: these blocks contain the only two examples noted so far, of the occurrence of the word, wsht, "broad hall, or court", (see page 77).

## Part IV

### Conclusion

It is unfortunate that the talatat studied by the Akhenaten Temple Project have not been matched together more completely, although this negative evidence probably reinforces the theory of the vast size of the Aten temple complex.

With regard to the Sed-festival talatat, one cannot answer as many of the queries as one might have hoped at the outset, questions concerning the date of the first Sed-festival of Amenhotep IV, or the possibility of such a celebration coinciding with a Sed-festival of Amenhotep III. This means that ones conclusions are largely restricted at present to the religious aspects of the scenes, the rites enacted and so forth, with other points such as the art style shown in these reliefs.

Throughout the study of the Sed-festival talatat, one continually gains the impression of a state of transition, in the development of the cult of the Aten, as well as in the innovations in artistic representation. Since the first Sed-festival of Amenhotep IV was celebrated during the first years of his reign, the principles of the Aten cult were still in the early stages and the Sed-festival scenes suggest that the king attempted to celebrate his Sed-festival in as conventional a manner as possible. The



scenes included the lion-furniture sequence, the palanquin processions for Upper and Lower Egypt, the running of the ritual course and a form of the offering ceremony, (the open offering-kiosk series). The standards of the smsw Hr are depicted in the procession scenes, the Souls of Pe and Nekhen decorate the tnt t-dais and the supposed Re'-Harakhte altars and Re'-Harakhte is represented in his anthropomorphic form. All these scenes or figures are depicted in other Sed-festival reliefs of an earlier and later date.

However, there were some problems for Amenhotep IV if he was to follow the traditional sequence of the Sed-festival ceremonies. He had adopted the Aten as his sole deity, which meant that only the Aten was to be worshipped. One of the rituals of the Sed-festival involved making offerings to the various deities of the two parts of the country. This was impossible for Amenhotep IV because of the monotheistic nature of his religious doctrine. He solved the difficulty, however, by worshipping the Aten in a series of roofless kiosks, in which he offered different items to his god. The red and the white crowns were worn in this ceremony and occasionally the double crown and the nms-headdress.

Recent excavations have endorsed the theory that the Sed-festival scenes may have been on opposite walls - the

Upper Egyptian scenes on the south wall of a court and the Lower Egyptian scenes on the north wall. However, more excavation is needed to prove this theory conclusively. There are at least two large scenes depicting the palanquin processions for Upper and Lower Egypt and it is quite probable that the smaller reconstructions belong with these two large assemblies.

Apart from the offering-kiosk series of scenes, there are at present few indications of the ceremonies performed in the temple building to which the palanquin processions were proceeding. There are two scenes which are assumed to show the king standing on the tnt t-dais, perhaps receiving the homage of his subjects and foreign envoys while on the dais. These scenes depict two figures of the king standing back to back on a stepped platform, one scene showing him in the red crown and the second in the double crown. An unmatched talatat with the feet of two figures of the king on the same type of stepped platform, indicates that there may also have been a scene showing Amenhotep IV on the tnt t-dais in the white crown.

A number of scenes on the talatat may show parts of the Sed-festival, although their connection has not been definitely proved as yet. This makes it difficult to use the reliefs of Amenhotep IV as a guide to identifying other Sed-festival reliefs from other historical periods.

One point of interest is the position of Nefertiti in the Sed-festival scenes. In other scenes from other parts of the temple complex, she was given exceptional prominence, even apparently having one part of the complex dedicated for her use alone, i.e. the hwt bnb and the court of the "Nefertiti pillars", the latter probably being a part of the former. In the Sed-festival scenes, however, the only indication of her importance is the fact that in the procession scenes, she is carried in a palanquin of her own, whereas in other Sed-festival depictions the queen is shown walking behind the palanquin of the king. Nefertiti is shown with the king as he proceeds from one part of gm p 'It to another, or in the palanquin procession leaving or returning to the palace but she does not appear to take part in any of the ceremonies within the temple complex, such as the offering ceremonies in the roofless kiosks, or the mounting of the tnt t-dais. Thus, it seems that Nefertiti played no more important a role than the queens in other Sed-festival representations. This fact is probably yet another indication of the gradual development of the Aten cult, the scenes of Nefertiti in the hwt bnb and on the pillars being carved after the scenes of the Sed-festival.

With regard to the art style displayed on the Karnak Sed-festival talatat, the procession scenes tend to be more freely expressed than the scenes of the formal rituals

and one gains the impression that the palanquin procession scenes may have been expanded so that the Sed-festival scenes would cover more space. In general, the art style of the Sed-festival scenes is also in a transitional stage. The features of the king and queen are only slightly elongated and are not so exaggerated as in other depictions on the talatat, which presumably, therefore, were carved at a later date. All these factors contribute to the theory that the first Sed-festival of Amenhotep IV was celebrated early in his reign, before the Amarna style and the Aten cult had fully developed.

There are various indications of the haste with which the decoration of the buildings of the Aten complex were executed, mistakes plastered over, differences in the depictions of certain objects, such as the hk and 'wt-sceptres, as well as the standard of workmanship. However, on talatat which still retain most of their paint and coloured details, particularly blocks from the Ninth Pylon, the overall result of the finished work does not show such signs of haste.

It is difficult to say definitely whether the scenes of Amenhotep IV's first Sed-festival covered a larger area than those of earlier or later kings. One of the reasons for this is the present uncertainty of the area covered by the other representations, apart from the granite gateway,

the so-called "Festival Hall" at Bubastis, the approximate measurements of which are known. The gateway at Soleb is in ruins and there are strong indications that the scenes of a Sed-festival of Amenhotep III in that temple were also displayed on other walls in the same court. The Abu Gurob reliefs are on blocks from a collapsed structure and it is not absolutely certain how many wall surfaces were covered with Sed-festival scenes. However, it is clear that the scenes of Amenhotep IV covered an area at least as large as any of these three, and possibly larger.

The Sed-festival talatat in themselves do not furnish much information at present with regard to the architectural design of buildings in the Aten temple complex. It is apparent that there was a court of roofless offering-kiosks, arranged in rows and surrounded by a sinuous wall and that there was a palace close by. At least two scenes show the entrance of a building presumed to be one of the temple buildings but one can only assume that the relevant talatat are still missing, unless the ceremonies are largely performed in the open air which is a strong possibility in the case of the worship of the physical sun-disk, the Aten.

Although the present study is inconclusive, to a certain extent, it should provide a basis of material selected as coming from Sed-festival scenes which can be added to as more talatat are recovered in the future.

Footnotes

Part I

1. Definition of the Sed-festival.

1. PM II, (2nd ed.), Index 6, V, p.586; see below, p.54ff.
2. For a description of the Sed-festival see Moret, Royaute, pp.235 ff.; Frankfort, Kingship, ch.6; Dreissigjahr-fest, in Bonnet, RARG, pp.158-160.
3. Hornung, AH I, (1974), pp.16-42.
4. Gaballa and Kitchen, Orientalia 38, (1969), p.1 ff.
5. KRI II/7, forthcoming; Habachi, ZAS 97, (1971), p.64 ff.
6. See below, p.18 ff; also Frankfort, op.cit.
7. Frankfort, op.cit.; for the coronation rites, see Ibrahim, Aspects of Egyptian Kingship, p.1 ff.
8. Frazer, The Golden Bough, I, pp.218-31; Gwyn-Griffiths, The Origins of Osiris, p.144 f.
9. Seligman, Egypt and Negro Africa.
10. Seligman, op.cit., p.59.
11. Blackman, in Hastings, Encyclopaedia IV, p.462; Uphill, JNES 24, (1965), p.365 ff.
12. Petrie, Researches in Sinai, p.183; Murray, Man, (1914), p.17 f.
13. Wainwright, The Sky Religion in Egypt, p.19 and n.2; Griffiths, JEA 41, (1955), p.127; Frankfort, op.cit., p.79; Gardiner, JEA 2, (1915), p.124.

14. Petrie, RT I, Pl.VII, 6; VIII, 7; XIV, 12.
15. Wainwright, op.cit., p.20, n.3.
16. Wb IV, p.364.
17. Wainwright, op.cit., p.19.
18. Murray, The Osireion, p.33-4.
19. Bonnet, Realexikon, p.158; Bleeker, Egyptian Festivals, zh. 5.
20. Univ. of Chicago, Oriental Inst. Pubns., XXXV,Pl.99.
21. Drioton and Chevrier, Le Temple Reposoir de Seti II a Karnak, p.42.
22. ibid., p.39.
23. Brugsch, Thesaurus, p.203 ff.; Moret, Royaute, p.257.
24. Naville, Deir el Bahari III, p.7, l.33 and Pl.LXXII; also Sethe, Urk. IV, p.261, ll.33-34.
25. Gardiner, JEA 39, (19 ), p.15 and Pl.II, l.18.
26. Mariette, Abydos I, Pl.51, col.46; PM VI, p.26, (241)-(242).
27. Gardiner, Grammar, p.485, N5.
28. KRI II/5, p.270, ll.9-16.
29. Medinet Habu V, Pl.295, ll.7-8.
30. Naville, Festival Hall, Pl.XVIII, no.11 and Bubastis, Pl.XLIV E.
31. Spiegelberg, Der demotische Texte der Priesterdekrete von Kanopus und Memphis (Rosettana).
32. ibid., p.38, l.1.
33. Wb III, p.59, n.9 and IV, p.364, n.10.

34. PM II, (2nd ed.), Appendix, Section VIII(e), p.547.  
 35. Holmberg, The God Ptah, p.88 f.  
 36. Holmberg, op.cit., p.87 ff.; Bergman, Ich bin Isis,  
 p.79 ff.

2. Date of the Sed-festival.

37. Daumas, Les Moyens d'expression, p.190; Thiessen,  
Studien zum Raphiadekret, p.36.  
 38. Sethe, Von Zahlen und Zahlworten, p.40.  
 39. Pepi II, Senwosret I, Thutmose III, Amenhotep III,  
 Ramesses II, Ramesses III.  
 40. Nebtawire' Mentuhotep IV, Hatshepsut, Osorkon II.  
 41. Djedkare, Amenhotep II, Seti II, Psammetichus II.  
 42. Naville, TSBA VII, (1880), p.135; Moret, op.cit.,  
 p.260-1.  
 43. Sethe, ZAS XXXVI, p.64, n.3; but see Frankfort, op.  
cit., p.366 and n.2.  
 44. Petrie, Researches in Sinai, p.176 ff.; Van de Meer,  
The Chronology of Ancient Western Asia and Egypt,  
 p.83 ff. and JEOL 15, (1958), p.87 ff.  
 45. Hornung, Untersuchungen zur Chronologie, p.11 f.; but  
 see Van Siclen, JNES 32, (1973), p.290 ff.  
 46. Hayes, The Scepter of Egypt I, p.167.  
 47. Simpson, JARCE 2, (1963), p.59 ff.  
 48. See n.39 and 40 and Hornung, AH I, (1974), pp.30-39.



49. Hornung, op.cit., p.31 f.
50. *ibid.*, p.33 f.
51. KRI II/7, forthcoming; Habachi, op.cit.
52. As with Thutmose I, who was already middle-aged when he became king; CAH II, (3rd ed.), Pt.1, ch.IX, p.315.
53. For example, Thutmose II, who may have died of an illness in his early thirties; *ibid.*, p.316.
54. CAH I, (3rd ed.), Pt.2, ch.XIV, p.191 and n.3.
55. For example, Anedjib, Semerkhet, Ka-a, Khasekhem, Zoser, Cheops, Sahure and Menkauhor.
56. Smith, in Myth, Ritual and Kingship, ed.Hooke, p.55.
57. For example, the door lintel of Merenptah from Memphis, Petrie, The Palace of Apries, Pl.XXI and p.18; Seti II's shrine for the sacred barks at Karnak, Drioton and Chevrier, op.cit.
58. The Sed-festival robe was a cloak-like garment which covered the wrists of the wearer and was usually depicted as short, ending just above the knees. Some early representations of the robe indicate that it may have had a diamond pattern on it; for example, the garment worn by the small ivory statue of a king of the Archaic Period, Capart, L'Art Egyptien II, Pl. 201, p.13. See also Re-Heiligtum III, Pl.VII, no.173. For a New Kingdom example of the same garment on a

statue of Amenhotep, see Aldred, JEA 55, (1969), p.74. From the Middle Kingdom onwards, however, the Sed-festival robe is usually represented as being made from plain white material; cf. the statue of Mentuhotep II; PM II, (2nd ed.), p.382 f.

59. For example, Thutmose III in years 30, 33, 36, 40 and 42; Amenhotep III in years 30, 33 and 37; Ramesses II in years 30, 34, 37, 40, 43, 46, 49, 52, 55, 58, 61, 62, 64 and 66.
60. The ages of these three kings at the time of their first Sed-festival would be approximately 46, 47 and 55 years, respectively. It will be observed that the last three Sed-festivals of Ramesses II were at intervals of only two years, which could perhaps be explained by the fact that the king was then approaching the exceptional age of 90 years.
61. Gardiner, JEA 2, (1915), p.123-4 and JEA 30, (1944), p.30; Parker, Calendars, p.61 f.
62. Parker, op.cit., p.61; Van Siclen, JNES 32, (1973), p.290 ff.
63. Parker, op.cit., p.61; Habachi, ZAS 97, (1971), p.64 ff.
64. Hayes, JNES 10, (1951), p.35 ff.; Caminos, Late Egyptian Miscellanies, p.4, par.2; p.14, par.7; Gardiner, JEA 5, (1918), p.192-3.

65. Presumably so, since Amenhotep III claimed that his Sed-festivals were celebrated according to ancient tradition; Fakhry, ASAE 42, (1943), p.462, ll.9-10; Aldred, CAH II, (2nd ed.), Pt.2, ch.XIX, p.52.
66. Van Siclen, op.cit., p.294; see also Parker, op.cit., p.61, par.310.

3. Location of the Sed-festival.

67. Mathieu, Heb-Sed, in Vestnik Drevnej Istorii 3 (57), (1956), p.25 f.
68. Gardiner, JEA 30, (1944), p.27.
69. *ibid.*, n.2.
70. Simpson, JARCE 2, (1963), p.61. Badawy, Memphis, p.127.
71. *ibid.*; also Lacau and Chevrier, Une Chapelle de Sesostris Ier a Karnak.
72. Gardiner, op.cit., p.30 f.and Pl.IV; Cottevielle-Giraudet, Les monuments du moyen empire, in Fouilles de Medamoud, 1911, Pl.I.
73. Farid, ASAE 58, (1964), p.94 and Pl.X.
74. PM II, (2nd ed.), p.134.
75. PM II, (2nd ed.), p.185-6.
76. PM II, (2nd ed.), p.110 ff.
77. Hayes, op.cit.
78. *ibid.*, p.36.
79. Habachi, ZAS 97, (1971), p.67.

80. Gardiner, JEA 5, (1918), p.192 f.
81. Naville, Festival Hall.
82. As well as the frequently held title, "Lord of the Sed-festivals like Ptah-Tatenen", Bergman, Ich bin Isis, p.81 f. and n.3, note especially the Sed-festival houses of Ptolemy XII Auletes, *ibid.*, p.84, n.3 and p.110.
83. Heliopolis obelisk, PM IV, p.60; Karnak chapel, PM II, (2nd ed.), p.61 ff.; Koptos reliefs, Petrie, Koptos, Pls.IX and X.
84. Karnak obelisk (south), PM II, (2nd ed.), p.74; Elephantine obelisk, Gauthier, Livre de Rois II, p.215.
85. Festival Hall at Karnak, PM II, (2nd ed.), p.110 ff.; Heliopolis obelisk, (Cleopatra's Needle in London), Urk.IV, p.590.
86. Luxor Temple, PM II, (2nd ed.), p.327-8; Soleb Temple, Giorgini, Soleb I.
87. Karnak, PM II, (2nd ed.), p.39 f. and other entries under "talatat" in the index; Memphis, Griffith, JEA 5, (1918), p.61 ff.
88. Armant, Mond and Myers, Temples of Armant, p.163, with Pl.VIII and Pl.XCIII, 1 and 3; Qantir, Habachi, *op.cit.*, p.67.
89. Simpson, *op.cit.*, p.61; David, Religious Ritual at Abydos, p.158.

90. Firth and Quibell, The Step Pyramid I and II.

4. Evidence of Sed-festivals.

91. Petrie, RT I and II; Lacau and Lauer, Pyramide a degres IV; the most recent list of kings who celebrated Sed-festivals, with the supporting evidence, is published in Hornung, AH I, (1974), pp.16-42.

92. ASAE 28, p.158, no.A7, Pl. I,8. However, it should be noted that the name of the king is not very clear. The bowl is also published in Lacau and Lauer, Pyramide a degres IV, Pl.IV, no.5; cf. Pl.VIII, no.41, where the name of the king is clear. See also Firth and Quibell, Step Pyramid, Pl.105, nos.7, 8 and 9, and Lacau and Lauer, op.cit., Pl.III, nos.4 and 7, which mention the hb-sd tpy of Anedjib.

93. Hieraconpolis I, Pls.XXXIX ff.

94. Firth and Quibell, The Step Pyramid I and II.

95. *ibid.*, I, p.10 ff. and p.67 ff.

96. *ibid.*, I, p.11; cf. also Lauer, Fouilles a Saqqarah, La Pyramide a degres, p.145, where he records the discovery of possible pieces of stone from a pavilion.

97. Firth and Quibell, op.cit., I, p.12.

98. *ibid.*, p.19, p.33 f., p.59 f.

99. *ibid.*, p.70 and II, Pl.72.

100. *ibid.*, I, p.66 and II, Pl.56.

101. von-Bissing and Kees, Re-Heiligtum II, Pl.23;  
Neville, Festival Hall, p.13 and Pl.II.
102. See Section 5, below.
103. Fakhry, The Monuments of Sneferu at Dahshur.
104. Goedicke, Re-used blocks from the Pyramid of Amen-  
emhet I at Lisht, p.29 ff.
105. Leipzig No.1948, pubd. Holscher, Das Grabdenkmal  
des Konigs Chefren. Abb.85/86 and p.94.
106. Borchardt, Das Grabdenkmal des Konigs Sahure,  
Pls.45-47.
107. PM III, (2nd ed.), Pt.1, pp.316-8.
108. See Hornung, AH I, (1974), pp.23-25.
109. Griffith, The Inscriptions of Siut and Der Rifeh,  
Pl.13, (IV 22); Hornung, op.cit., p.44, n.13.
110. Hornung, op.cit., p.25.
111. *ibid.*, p.26.
112. Winlock, The Rise and Fall of the Middle Kingdom in  
Thebes, Pl.37; Barta, MAS 22, (1970), p.25 and fig.  
25, Pl.12.
113. Couyat and Montet, Les Inscriptions hieroglyphiques  
et hieratiques du Ouadi Hammamat, No.110.
114. Simpson, JARCE 2, (1963), p.63.
115. For example, the chapel of Senwosret I at Karnak,  
see above, n.71.

116. Sethe, Untersuchungen X.
117. *ibid.*
118. JEOL 19, pp.421-442.
119. Orientalia 23, pp.383-411.
120. See also Parker, Calendars, p.62. For general comment see Fairman, in Myth, Ritual and Kingship, ed. Hooke, p.81 f.; Gwyn-Griffiths, *op.cit.*, p.67 and p.148.
121. Bisson de la Roque, FIFAO 8, (Medamoud, 1930), Pl.10; Gardiner, JEA 30, (1944), p.31.
122. Legrain, Statues et Statuettes, I, p.16 f. and Pl.17.
123. CAH II, (2nd ed.), ch.II, section II.
124. Hornung, *op.cit.*, pp.30-37.
125. PM II, (2nd ed.), p.113.
126. PM VII, p.170; Giorgini, Soleb I.
127. PM II, (2nd ed.), pp.327-8.
128. Borchardt, ZAS 61, (1926), pp.37-51; Habachi, The Second Stela of Kamose, ADIK 8, pp.20-23.
129. Fakhry, ASAE 42, (1942), p.447 ff.
130. See Parts II and III below.
131. Hornung, *op.cit.*, pp.37-39
132. *ibid.*, p.40
133. *ibid.*, pp.40-1.
134. Naville, Festival Hall.
135. PM VI, p.148, (235)-(243), (235)-(236).

136. PM VI, p.189, (75)-(77).
137. ibid., p.216, (86)-(88); p.238, (294).
138. Bergman, Ich bin Isis, p.81 and n.3; Thiessen, Studien zum Raphiadekret, pp.35-36.
139. PM VI, p.227, (210)-(217); Brugsch, Thesaurus, p.287 and p.1259, (k).

5. The Rites of the Sed-festival.

140. For example, the two palanquin processions in the Abu Gurob reliefs, (see page 23 below), or the depictions of the king on the tnt t-dais in the reliefs, (see below, page 41).
141. For example, in the Bubastis reliefs scenes of the king in the red crown occur on the north wall of the gateway, while scenes of the king in the white crown are on the south wall. In the first pillar-ed hall at Dendera, the king appears in the red crown on the north side of the entrance and in the white crown on the south side. With regard to the heraldic pillars of Thutmose III at Karnak, the papyrus of Lower Egypt is carved on the northern pillar and the lotus of Upper Egypt on the southern one. At Medinet Habu, on the first pylon, the king wears the red crown in scenes on the north wing and the double crown on the south wing.



142. For example, in the so-called Birth Room, where the scenes are on the east wall, the red crown is shown in scenes at the north end of the wall and the white crown in scenes at the south end; PM II, (2nd ed.), p.327, (155), plan XXXII.
143. von-Bissing and Kees, Re-Heiligtum I-III.
144. Borchardt, ZAS 61, (1926), p.30 ff.
145. BABA, Heft 12, p.87 ff.
146. *ibid.*, p.98 ff.
147. *ibid.*, p.93.
148. *ibid.*, p.93 and n.29.
149. Borchardt, *op.cit.*, Pl.I.
150. For Soleb, see below, page 23 ff.; for Bubastis, see below, page 38 ff.; for the Karnak talatat, see Part III, page 88 ff.
151. Kaiser, *op.cit.*, Falttafel 4, top row.
152. *ibid.*
153. *ibid.*
154. Kaiser, *op.cit.*, Falttafel 4, second row and p.101 ff.  
A depiction of this ceremony also occurs in the Bubastis reliefs, see below, p.39 f.
155. Kaiser, *op.cit.*, Falttafel 4, third row.
156. *ibid.*, fourth row.
157. *ibid.*, fifth row.
158. Falttafel 5, top row.
159. *ibid.*, second, third and fourth rows.

160. LD III, 83-6; Text V, pp.234-9; Breasted, AJSL XXV, (1908), p.89 ff.; to be fully published in forthcoming Giorgini, Soleb V. For my own research, I am indebted to Prof. H.W. Fairman for allowing me to use copies of the drawings of Breasted from the Oriental Institute, Chicago.
161. LD III, 84; Wilson, JAOS LVI, (1936), pp.293-296.
162. LD III, 83; Breasted, op.cit., pp.89-92.
163. see n.161.
164. The double pavilion appears to have actually been two pavilions placed side by side, the king being enthroned in one as the king of Upper Egypt and in the other as the king of Lower Egypt, cf.von-Bissing and Kees, Re-Heiligtum II and Kees, Untersuchungen, p.59 ff. For the positioning of the pavilions, see Lauer, La Pyramide a degres, p.145, par.C.  
The depiction of a king enthroned in the two pavilions, shown as if back to back, was frequently employed as decoration for a lintel; for example, that of Senwosret III at Medamud, or of Amenemhet III at Tell Basta, see notes 72 and 73.
165. Moret, Rituel, p.9.
166. LD III, 84; Wilson, op.cit., p.294.
167. *ibid.*
168. Breasted, op.cit.

169. PM VII, p.170, (5)-(6) and (7).
170. Naville, Festival Hall, Pl.XX, no.6 is another surface of Pl.XXIV, no.10; Pl.VIII, nos.23 and 27 are adjacent surfaces of Pl.XII, nos.7 and 8. See also Pls.XXXIV and XXXV.
171. cf. Naville, op.cit., Pl.VI.
172. idem, Pls.II, 10 and 11; XIII, iv and v.
173. idem, Pl.II, 7-11.
174. The msw nsw, Royal Children, occur in a number of Sed-festival reliefs, usually depicted in threes and seated, or carried, in a carrying-chair with a hooped canopy. Since actual children of the king are depicted in the same reliefs, these msw nsw are almost certainly not the offspring of the king, but may be priests representing the Royal Ancestors and symbolizing the continuity of the kingship. They are not regarded as statues, because in the Sed-festival reliefs on the Karnak talatat, they are shown standing on their feet, as well as seated in their palanquins, (Sc.1, Pl.I; Pl.LXXII, bls.11, 12 and 13; Pl.LXXIII, bls.8, 9, 10 and 11).
175. Gauthier, Livre des Rois II, pp.339-42.
176. This inscription is repeated at Bubastis, see Naville, Festival Hall, Pl.VI; Van Siclen, op.cit.,
177. cf. Naville, op.cit., Pl.IV bis, 15.
178. see above p.25-6 and n.170.

179. cf. Naville, op.cit., Pl.XI, 6.
180. idem, Pl.X, 3.
181. idem, Pl.IV, 3 and 4.
182. idem, Pl.XIII, 1.
183. idem, Pl.II, 9; XI, 5 and 6; XIV, 1; XV, 5-9.
184. LD III, 85a.
185. von Bissing and Kees, Re-Heiligtum II,
186. Naville, op.cit., Pl.XI, 5.
187. see Pl.LXVIII, bls.9, 14 and 15.
188. Naville, op.cit., Pl.XIV.
189. idem, no.1.
190. idem.
191. cf. idem, Pl.X,3.
192. as in Registers 2, 3 and 4.
193. The signs of the figure 13 are faintly visible.  
The forthcoming publication of Giorgini, Soleb V,  
will no doubt clarify these dates.
194. cf. Naville, op.cit., Pl.II, 10.
195. The title of the High Priest of Re' at Heliopolis,  
Gardiner, AEO I, 36; II, 267.
196. The title of the High Priest of Ptah at Memphis,  
Gardiner, op.cit., I, 38; II, 269.
197. Helck, Untersuchungen zu den Beamtentiteln, pp.45-6.
198. Since the Sed-festival celebrations appear to have  
lasted approximately two months, the other days  
were presumably taken up to a certain extent, by

the Upper Egyptian ceremonies, (see above, p.9).

199. For example, information on the Festival of Sokar, cf. Gaballa and Kitchen, Orientalia 38, (1969), p.36.
200. In addition, it should be borne in mind that, apart from Ptolemaic temples, no temple from ancient times has survived in its entirety, which means that a number of scenes are now missing.
201. As, for example, in the tomb of Kheruef, (Theban Tomb no.192), see below, p.34 ff.
202. Borchardt, ZAS 61, (1926), p.38 ff. I am indebted to Dr. G. Haeny for allowing me to see his unpublished photographs of additional blocks from the mortuary temple of Amenhotep III.
203. Fakhry, ASAE 42, (1943), p.447 ff.
204. Borchardt, op.cit.
205. Amongst the photographs shown to me by Dr. Haeny, I noticed one which appeared to show part of a depiction of the lion-furniture sequence, another with men bringing the palanquin, another from a scene showing the king offering the clepsydra as at Bubastis, and at least one block showing the msw nsw.
206. Although it may have been depicted on a part of the wall which is not now standing.
207. Fakhry, op.cit., p.477 ff. and Pl.XXXIX.
208. idem, p.478.

209. For a description of the Sed-festival robe, see above, n.58.
210. Fakhry, *op.cit.*, p.488 ff. and Pl.XL.
211. *ibid.*, p.492.
212. Naville, *op.cit.*, Pl.XIV.
213. See Wentz, Studies in honour of John A. Wilson, p.88 ff.
214. *ibid.*, p.90.
215. Fakhry, *op.cit.*, p.462, ll.9-10.
216. PM II, (2nd ed.), p.327.
217. PM II, (2nd ed.), p.113.
218. Gardiner, AEO I,41; II, 44 .
219. The same ceremony occurs at Soleb, (see pp.28 and 30).
220. Kees, ZAS 52, (1915), Pls.VII, VIII, pp.69-72.
221. See above, n.164.
222. Moret, *Royaute*, p.105, Fig.21.
223. Gauthier, Les Fetes du dieu Min, p.215 f.
- The ceremony in question is the shooting of four arrows, one to each of the four cardinal points, to symbolise the king's supremacy over his enemies, which was probably the purpose of the ceremony shown in Thutmose III's Festival Hall.
224. Fairman, Worship and Festival, p.198.
225. See comments on p.32 f.
226. Moret, *op.cit.*, p.106.

227. Naville, Festival Hall.
228. see below, p.41 f.
229. Thus the scenes are arranged according to the position of the walls, i.e. Lower Egyptian scenes on the north wall and Upper Egyptian scenes on the south wall, (see above, p.18).
230. Pl.III, 14; Pl.XVII, 15.
231. Pl.XVII, 11.
232. Pl.III, 13; Pl.XVI. For a discussion of the clepsydra see Sloley, JEA 17, (19 ), p.166 ff.
233. Part of a similar scene occurs on a block from the mortuary temple of Amenhotep III, see Habachi, The Second Stela of Kamose, p.23, Fig.9.
234. Pl.II, 10-13.
235. Pl.II, 10.
236. This procession is almost identical to the one depicted at Soleb, see above p.26 f.
237. Pl.II, 4-9. Cf. von-Bissing and Kees, Re-Heiligtum II, Blatt 23; see above, p.22.
238. According to Naville's drawing, the legs of the beds, or thrones are animal-shaped, although they are not shown with lions heads at the front and sides as elsewhere, cf. von-Bissing and Kees, op.cit., Blatt 23; Karnak talatat, see below, p. 357-8, Pl.LXXXVII, pls.1 and 2.

239. Pl.II, 8; cf. von-Bissing and Kees, op.cit., Blatt 23, no.57.
240. However, it is possible that this is coincidence and the depiction of the Lower Egyptian enactment of the rite is now lost, or unrecognisable.
241. Pl.I.
242. idem, 5.
243. idem, 5; see also Pl.IX, 1-6
244. Pl.I, 1.
245. Pl.XIV.
246. Parts of this scene appear to be paralleled in the Soleb reliefs, although the figure of the king is not visible, see above, p.29 f.
247. Thus providing proof that some scenes were parallel, while others were complementary, see above, p.18.
248. Naville, op.cit., p.8 ff.
249. Mathieu, op.cit., p.14.
250. idem, p.22.
251. JNES 24, (1965), p.366 f.
252. For example, Pl.VIII, 23 and 27 are adjacent surfaces of Pl.XII, 7 and 8.
253. For example, the top four registers; see Pl.XXIX.
254. Pl.XIII, vi; see Pl.XXIX.
255. Pl.XXVI, i, ii, iv and v; see Pl.XXIX.
256. Pl.XXXIV; see above, n.170.
257. Pl.XXIX.



258. Pl.VI, 10 and 11.  
259. idem, 11.  
260. idem, 8-11.  
261. The title is inscribed in front of the first figure at the rear of the carrying-chair, Pl.VI, 10.  
262. For example, on one of the Karnak talatat; see Pl.LXXIV, bl.4 and p.324.  
263. Van Siclen, op.cit.,  
264. Pl.XIII, iv and v; see Pl.XXIX.  
265. Pl.IV bis., 14 and 15.  
266. Pl.IX, 11 and 12.  
267. von-Bissing and Kees, Re-Heiligtum: Untersuchungen, p.88.  
268. Pl.XIII, ii and iii.  
269. Pl.IX, 7-10.  
270. Pl.VIII, bottom of 26 and 27; see Pl.XXIX.  
271. Pl.IV bis., 12 and 13.  
272. Pl.VII, Pl.VIII, Pl.XII.  
273. Pl.IV bis., 12.  
274. Mathieu, op.cit., p.14.  
275. Pl.IV bis., 12.  
276. Naville, op.cit., p.16.  
277. Pls.VII, VIII and XII.  
278. Naville, op.cit., p.19.  
279. Pl.IV bis., 4.  
280. Pl.VII, 4, 16, 17 and 19.  
281. idem, 4 and 16.

282. Pl.VIII, 22 and 23, continuing on Pl.XII, 7.
283. Pl.XI, 6.
284. cf. walls A and D, Pl.XXVIII.
285. Pl.XI, 6. Cf. Soleb reliefs, Register 2, see p.27.
286. Pl.IV bis., 2 and 4.
287. Pl.V.
288. see above, p.28.
289. Pl.V, 5. Cf. Soleb Amun-Min sequence, see above, p.30
290. Pl.XIII, 1. Cf. Soleb reliefs, see above, p.28.
291. Pl.IX, 1-6.
292. idem, 4 and 5; the left-hand falcon is not visible.  
Cf. talatat scene, Sc.44, Pl.XX.
293. Pl.XI.
294. Pl.X.
295. Pl.XXIV, 10 is an adjacent surface of Pl.XX, 6.
296. Pl.XXVI, vi; see Pl.XXX.
297. Pl.XVIII, 10-13; see Pl.XXX.
298. Pl.XIX, 5 and Pl.XX, 5; see Pl.XXX.
299. Pl.XX, 5.
300. Pl.XIX, 5.
301. Pl.XX, 6.
302. Pl.XXX.
303. Pl.XXV, 111.
304. Pl.XX, 6.
305. Pl.XXIV, 10.
306. idem, 7 and 9.

307. Naville, *op.cit.*, p.31.
308. JNES 24, (1965), p.377. Wb I, p.323, gives wnr as a priestly title, which seems more likely here.
309. Pl.XXV, vi; cf. Pl.XIV, 1.
310. *idem.* Cf. Soleb reliefs, Register 5, see above, p.29 f.
311. Pl.XVIII, 9.
312. Pl.XIX, 4 and Pl.XX, 4.
313. *ibid.*, 1 and 2.
314. Pl.XXIII, 7 and 8, with Pl.XXIV, 7.
315. *idem.*
316. Pl.XXIII, 7.
317. ZAS 47, (1910), pp.68-71
318. Sethe, Untersuchungen III, p.133, n.3.
319. *Opfertanz*, p.117 f.
320. Pl.XXIII, 5 and 6.
321. Kaiser, *op.cit.*, p.90, Falttafel 4, 3rd row.
322. Pl.XVIII, 7 and 8; Pl.XXII.
323. Pl.XXI.
324. *ibid.*, 1, left side.
325. *ibid.*, right side.
326. Naville, *op.cit.*, p.35.

Part II

1. The Akhenaten Temple Project.
1. Smith, Expedition 10, no.1, (1967), pp.24-32.  
Smith, National Geographic Magazine 138:5, (Nov.1970), pp.634-55.
2. The average size of the blocks is 52 x 26 x 22cm.; Fakhry, ASAE 35, (1935), pp.35-51; Saad, MDIK 22, (1967), pp.64-67. The precise origin of the word "talatat" is unknown, but it is thought to be derived from the Arabic word, "teleta", meaning three. The reason for this is because the blocks are approximately three hand-lengths long, so the workmen who first excavated them gave them this name. Strictly speaking, the word is a collective noun, being the same in both the singular and the plural, e.g. "this talatat", or "these talatat".
3. COA III.
4. PM II, (2nd ed.), p.53.
5. *ibid.*, pp.37, 39-40, (Second Pylon); p.190-1, (Tenth Pylon); p.182 + Kem1 19, pp.137-178 and 21, pp.145-164, (Ninth Pylon).
6. Chevrier, ASAE 52, (1954), pl.VII; Adam and Shaboury, ASAE 56, (1959), p.51 and Pl.XX.
7. The more recent work of the Franco-Egyptian Mission has rectified this and when new talatat are discovered, they are photographed individually and their size and

other data recorded; Sauneron and Saad, Kemi 19, (1969), pp.137-178.

8. Several types of scenes and individual blocks have been selected as possible Sed-festival scenes for a number of reasons, such as their present location, the building name involved and the scale of the figures, but in many cases only matching with positive Sed-festival talatat can prove the accuracy of the choice. See Catalogue in Part III.
9. Sauneron and Saad, op.cit.
10. For example, the large scene of approximately 500 blocks, part of which is now reconstructed in the Luxor Museum; see Daniel, Kemi 21, (1971), pp.151-154, with plate.
11. Chevrier, ASAE 52, (1954), pp.234-6. The sorting of the talatat into categories, which is mentioned, was well-intentioned, but unfortunate, as it reduced even the likelihood of retaining any traces of the original juxtaposition of the blocks; cf. Pillet, Melanges Mariette, p.93, from which it seems that the blocks were relatively close to their original neighbours, as they were found to be in recent excavations in the Ninth Pylon.
12. ASAE 2, (1901), p.174, par.I.
13. ASAE 22, (1922), p.249 f.
14. ASAE 49, (1949), pp.245-6; 52, (1954), pp.234-6;

- 53, (1955), pp.22-36.
15. Smith, National Geographic Magazine 138:5, (Nov.1970), p. ; Wilson, JNES 32, (1973), p.237.
  16. RT 6, (1885), p.54.
  17. PM II, (2nd ed.), p.253-4.
  18. Chevrier, ASAE 26, (1926), p.121-5; 27, (1927), p.143-147.
  19. idem.
  20. New excavations have begun on the site in the last two years, under the directorship of Dr. D. Redford. He has very kindly given me some information concerning the most recent finds, which include several talatat fragments. These provide almost conclusive proof that the various Aten structures, or at least the gm p 'Itn, were on that site.
  21. The late Dr. Ramadan Saad showed the writer several pieces of columns which he had recovered from inside the Ninth Pylon, one of which had some hieroglyphs on the capital.
  22. Saad, MDIK 22, (1967), p.65 and Pl.XXIII, c-d.
  23. Redford, JARCE X, (1973), p.82.
  24. COA III, p.9-10, 16-17 with Pls.IX, V, VI a and b; p.92-97 and Pl.II.
  25. Before Year 6, see below, p.64. On the possibility of a co-regency, Aldred, CAH II, (3rd ed.), Pt.2, p.49.
  26. Chevrier, ASAE 53, (1955), pls.XI and XIII.

2. The Number of Sed-festivals celebrated by Amenhotep IV.
27. Gunn, JEA 9, (1923), p.170-2.
28. JEA 45, (1959), p.32-3.
29. JNES 22, (1963), pp.123-7.
30. For example, Davies, Rock Tombs, I, p.48, Pl.XLI; II, p.30, Pl.XXI; VI, p.32, Pl.XIV, B, E; *ibid.*, p.12, Pl.XIX.
31. Gauthier, Livre de Rois II, 2, p.345, VI.
32. *ibid.*, p.346, IX.
33. Aldred, JEA 45, (1959), p.29.
34. Davies, Ramose, Pls.XXIX-XXXIV.
35. Fakhry, ASAE 42, (1943), Pls.XL and XLI.
36. Davies, *op.cit.*, Pl.XXX
37. *ibid.*, Pl.XXXIII.
38. Redford, JARCE XII, (1975), p.13, n.8.
39. Soleb, LD III, 86; mortuary temple, one block noted from Dr. Haeny's photographs with names of Henutaneb and Sitamun.
40. Naville, Festival Hall, Pl.IV, 1 and 2.
41. See Catalogue in Part III; Smith, NGM 138:5, (Nov. 1970),
42. See Nims, JNES 32, (1973), pp.181-7.
43. Pl.CVIII, bl.5.
44. Pl.CIX.
45. Aldred, *op.cit.*, p.30.
46. Pl.CIX, bls.1 and 4.
47. The example on Pl.CIX, bls.11a and 11b was published

by Mme. Doresse, Orientalia 24, (1955), p.126 f., ins.no.24, pl.2. Discussed by Redford, JARCE X, (1973), p.81, where he refers to it as two blocks. However, the talatat in question is not two separate blocks, but one talatat with both its long sides decorated.

48. Pl.CIX, bls.1, 2 and 5.
49. *ibid.*, bls.3, 4, 6 and 7. See list of storehouses, p.
50. The talatat identified as showing Sed-festival rites only show the building name gm p 'Itn, see below, p.73 ff.
51. Aldred, *op.cit.*, p.29, top.
52. Davies, Rock Tombs V, Pl.XXVI.
53. Sc.15, Pl.VIII; Sc.22, Pl.XI.
54. Gunn, *op.cit.*, p.168 ff.
55. See above, p.63 and n.30.
56. Naville, *op.cit.*, Pl.XVII.
57. *ibid.*, for example, Pl.IV bis, 14 and 15; IX, 11; XIX, 1; XX, 6, and others.
58. Sc.115, Pl.XLVII, see above, p.63.
59. These occur in the epithets of the Aten beside the sun-disk. Only the title imy hb(w)-sd is found on the Karnak talatat; for nb hb(w)-sd, see Davies, *op.cit.*, I-VI. Gunn uses these titles as proof of further Sed-festivals, *op.cit.*, p.172; see also,



- Aldred, op.cit., p.28 ff.
60. Gunn, op.cit., p.170 ff.
  61. Naville, op.cit., Pls. VII and VIII.
  62. Pl.CVIII, bl.6.
  63. Pl.XCVI, bls.2 and 3.
  64. Gunn, op.cit., p.171.
  65. Aldred, op.cit., p.30.
  66. *ibid.*, p.31.
  67. Redford, JARCE X, (1973), Pl.VIII, 3.
  68. There are a number of other fragments of this nature stored with the talatat, see Redford, op.cit., Pls. VIII and IX. As well as the limestone block already mentioned, (see n.47), there are several other limestone talatat, some with Amarna style reliefs on them and others with parts of inscriptions cut in the deep-sunken relief characteristic of the Ramesside period. The latter blocks have probably been re-used, since their measurements are those of a normal-sized talatat. Since there are several limestone talatat, it seems likely that there may have been a small kiosk, or chapel somewhere in the Aten complex, which was constructed with limestone talatat.
  69. For example, Aldred, Brooklyn, Fig.30.
  70. *ibid.*, Fig.4.
  71. Hornung, AH I, (1974), p.72-3.
  72. Davies, op.cit., V = Urk.IV, 1974, 1978.

73. Suggestions of possible Sed-festival scenes are made by Aldred, *op.cit.*, p.27; however, the scene described is not one which appears in the Karnak reliefs and no specific mention of an actual Sed-festival is made, which would prove the theory.
74. Hayes, JNES 10, (1951), p.82 ff.
75. Roeder, Amarna Reliefs aus Hermopolis.
76. No. PC 91, Pl.185; No. PC 247, Pl.205.
77. The kind of stone is not recorded for either of these blocks and there is a possibility, therefore, that they may be sandstone and actually have come originally from Karnak. Block PC 91 shows a small scale figure of the king, wearing the double crown, offering a tray of food to the Aten. The Aten names in the cartouches beside the sun-disk, are in the early form, see p.144, Kap.V, Clc, and although the photograph is not very clear, it appears that the building name is gm p 'Itn m pr 'Itn, i.e. the name of the structure at Karnak, (see below, p.73). It is even possible, in the writer's opinion, that this block may show part of the offering-kiosk series, see Catalogue, Scs.58-95, Pls.XXVIII-XXXIX. Block PC 247 shows parts of two rows of palanquin bearers, of the type shown in the Karnak reliefs carrying the lion and sphinx palanquin, see Catalogue, Scs.103-109, Pls. XLIII-XLV. It is quite possible that this type of

palanquin may have been depicted in the Great Temple at Akhetaten, but a similar type depicted in the rock tombs, (Davies, op.cit., III, Pl.XIII), shows the bearers standing side by side, not one above the other as in the Karnak scenes and on block PC 247.

78. Aldred, Akhenaten, p.139 f.

3. Location of the celebration of Amenhotep IV's Sed-festival.

79. Hayes, op.cit., p.83 f.

80. For example, Amenhotep II and Thutmose III, who both constructed Sed-festival buildings at Karnak, the former a Heb-sed chapel, (see PM II, p.113 f.), and the latter as part of his Festival Hall, (see PM II, p.185-6).

81. Hayes, op.cit., p.84.

82. Griffith, JEA 5, (1918), pp.61-3; Aldred, Brooklyn, No.11, p.97.

83. The provenance of the block is unknown but since many of the items of the Gayer Anderson collection were obtained from dealers in Cairo, Memphis seems the most likely possibility. In addition, a few limestone talatat from the reign of Amenhotep IV were excavated at Memphis at the end of the last century, which suggests that there may have been a temple, or shrine dedicated to the Aten at Memphis; Nicholson, Aegyptiaca,

- p.117 ff., with pls.1 and 2. The Gayer Anderson block is also limestone and may, therefore, have come from this structure.
84. The offering-kiosk series, where the king is shown offering to the Aten in a series of open, roofless kiosks, see Scs.58-95, Pls.XXVIII-XXXIX.
85. See n.83. There appears to have been a shrine of the Aten at Heliopolis, which increases the possibility that there was also one at Memphis; Habachi, BABA 12, (1971), pp.35-45.
86. The inscription on the Silsileh stela refers to the hewing of stone for a sanctuary, (bnbn), of Rc'-Harakhte at Karnak; Legrain, ASAE 3, (1902), p.259 f.
87. See above, p.57 and Catalogue in Part III.
88. Redford, JARCE X, (1973), p.79 f. and n.8.
89. ibid., Pl.V, nos.2, 3 and 4. See also Catalogue in Part III and Index.
90. Wb I, p.513, D(b).
91. Redford, op.cit., p.80; Tawfik, MDIK 29, (1973), p.83 f.
92. Tawfik, op.cit., p.85.
93. Pl.CX, bls.1-6. The talatat shown in Tawfik, op.cit., Pl. does not appear to have the -t and should be checked.
94. For example, in the title of the Greatest of Seers, Sc.58, Pl.XXVIII, bl.8; Sc.64, Pl.XXX, bl.2; Sc.66,

- Pl.XXXI, bl.2, and so forth. Elsewhere, Sc.160, Pl.LXIV, bl.1; Sc.163, Pl.LXV, bls.7 and 9.
95. Kees, Orientalia 18, (1949), p.440 f.
96. In an inscription apparently referring to building materials; O316 O1814, Film No.1952-2, Project no. T.S.8847. The scene is not complete and in the writer's opinion, some of the proposed matches are not sound.
97. Fairman, COA III, p.191
98. Badawy, ZAS 87, (1962), p.84 f.
99. Redford, op.cit., p.79-80, with n.7.
100. Cf. the names of structures at Karnak, several of which are of the type, "N. is he who....."; Barguet, Temple, pp.343-5. Note especially the name of a gate of Hatshepsut, (p.344), M3't-k3-R' shrt grg, "Maatkare' is one who drives out falsehood", and the name of the chapel of Senwosret I, wstt shmty Hr, "She who wears the crowns of Horus".
101. Redford, op.cit., p.80 f.
102. For example, Sc.52, Pl.XXIV, bls.5 and 7, with p.160 for comments on its connection with Sc.1, Pl.I; Sc.53, Pl.XXV, bl.7.
103. Scs.58-95, Pls.XXVIII-XXXIX.
104. Sc.33, Pl.XVI.
105. von-Bissing and Kees, Re-Heiligtum, Blatt 23, see above, p.22. Naville, Festival Hall, Pl.II, see

above, p.39 f.

106. Pl.LXXXVII, bls.1 and 2.
107. COA III, p.5 ff.
108. Redford, op.cit., p.87 ff.
109. Abu Gurob: von-Bissing and Kees, Re-Heiligtum II, Pl.9, 20c; Pl.19, 45a; Pl.22, 52. Soleb: LD III, 86. Bubastis: Naville, op.cit., Pl.IV bis, 15.
110. PM II, (2nd ed.), p.442.
111. PM II, (2nd ed.), p.522 ff.
- This palace is also designated by the word ḥ.
112. Hayes, op.cit., p.36 and Fig.1.
113. Scs.58-60, Pl.XXVIII; Sc.61, Pl.XXIX; Sc.72, Pl.XXXIII; Sc.56, Pl.XXVI; Sc.57, Pl.XXVII.
114. Sc.58, Pl.XXVIII, bls.1 and 3; Pl.LXXXIV, bl.4; Pl.XCII, bls.1-5.
115. Scs.84 and 85, Pl.XXXVI; Pl.XCVI, bls.9-15; Pl.XCVII, bls.1-10 and 12; Pl.XCVIII, bls.1-3.
116. Jequier, ASAE 30, (1930), p.108, Pl.III; Jequier, Les elements de l'architecture, p.64, par.III. Badawy, A History of Egyptian Architecture III, pp.101 and 460; Spencer, Ancient Egyptian Brick Architecture, (Ph.D.Thesis, 1975, unpubd.).
117. Tawfik, MDIK 29, (1973), two examples given on Pl.XXVIII, e and f.
118. *ibid.*, p.85.
119. Pl.CX, bls.7 and 8; see also the possible writing of

4. Wall area covered by Sed-festival scenes.

119. the title hrp wsht, Sc.39, Pl.XVII, bl.1.
120. Redford, op.cit., p.86 f.
121. Chicago drawings, Register 8.
122. Naville, op.cit., Pl.II.
123. See below, p.160.
124. Daniel, Kemi 21, (1973), pp.151-4.
125. In recent correspondence, Dr. Redford informed the writer that the latest excavations on the supposed temple site at the east of Karnak had produced fragments of approximately one hundred talatat, along the line of what is presumed to be the south wall of the court in which the colossal statues of Amenhotep IV were standing. Of these hundred, sixty or seventy appear to show parts of the palanquin procession scene, one of the main features of Amenhotep IV's depiction of the Sed-festival, (see Scs.1-42, Pls.I-XIX, with pp.88-144). The king is shown in the Sed-festival robe and one fragment shows the epithets of the Aten, including the building name, gm pj [Itn], the name occurring in all the positively identified Sed-festival scenes.
126. Wilson, op.cit., p.237.
127. PM II, (2nd ed.), p.253-4.
128. On corner blocks, see above, p.61 f.
129. However, there is the possibility that they may have decorated the walls surrounding a court, see below, p.84 f.

5. Size of figures: 6. Identification of Sed-festival scenes.

130. Scs.58-95, Pls.XXVIII-XXXIX.
131. One possibility is the scene which appears to show part of one of the foundation rites, (Sc.49, Pl. XXII), and which depicts the king in a much larger scale.
132. For example, the size of the lips on one talatat, (Expedition 10, no.1, (1967), p.26) must come from a figure several feet in height. In addition, two talatat indicate that there was probably a version of the traditional scene of the victorious king smiting a group of prisoners on the talatat of Amenhotep IV, a scene which might well have been on a pylon and in which the figure of the king would have been of considerable size; Saad, MDIK 22, (1967), p.65 f.
133. The majority of the talatat in O1 are presumed to have been recovered from the Hypostyle Hall and the Second Pylon. Between two hundred and three hundred appear to have come from the Ninth Pylon, probably some of those excavated by Legrain, see above, p.59.
134. See above, p.61.
135. Chevrier, ASAE 26, (1926), pp.121-5; 27, (1927), pp.143-7; Redford, JARCE X, (1973), p.85 f.
136. As in Sc.1, Pl.I. Fragments recently excavated indicate that part of this wall was decorated with



scenes of the palanquin procession, (see above, n.125), and there is a strong possibility, therefore, that Sc.1 may have formed a part of this wall.


137. Chevrier, ASAE 27, (1927), p.146 f.; Redford, op. cit., p.86.
138. See above, p.18.
139. See definition in n.58 for Part I, (p. ).
140. Aldred, JEA 45, (1959), p.26.
141. For example, Sc.67, Pl.XXXI; Sc.68, XXXII; Sc.80, Pl.XXXV; Pl.LXXXI, bl.12. It is interesting to note, however, that in the palanquin procession scenes, (Scs.1-42, Pls.I-XIX), the sun-ray hands are always shown holding nh and w3s-signs.
142. This is only one of several such indications which also include the adoption of the talatat-sized block for easier handling, the minimum amount of carving leaving the details to be painted in later.
143. See Sc.116, Pl.XLVII; Sc.114, Pl.XLVI; Sc.115, Pl. XLVII; Scs.122 and 123, Pl.L; Pl.CVIII, bls.5-11.
144. For example, Sc.3, Pl.III; Sc.15, Pl.VIII; see Catalogue and plates for other examples.
145. Scs.122 and 123, Pl.L; see below, p.245 ff.
146. Fakhry, ASAE 42, (1943), p.496 ff., Pls.XL, Lb and LII.
147. Storehouses containing blocks recovered largely from the Hypostyle Hall and the Second Pylon. For the location of the storehouses, see p. .

148. Chevrier, ASAE 53, (1955), p.30.
149. For example, Sc.1, Pl.I; Scs.33 and 34, Pl.XVI; Scs.39 and 40, Pl.XVII, (probably parts of Sc.1); Sc.69, Pl.XXXII; Sc.80, Pl.XXXV.
150. Redford, op.cit., p.80.
151. For example, Sc.41, Pl.XVIII, bl.2. For scenes showing the same subject, see Sc.78, Pl.XXXV; Sc.89, Pl.XXXVII. For a discussion on some of the blocks discovered at Luxor, see Fakhry, ASAE 35, (1935), p.35 ff.
152. Cottevielle-Giraudet, Les reliefs d'Amenophis IV Akhenaten, (FIFAO 13).
153. *ibid.*; none of the talatat discovered at Medamud shows part of a sun-disk, or its accompanying epithets which usually include a building name. If such a block were ever found there, it would prove conclusively that the Medamoud talatat came from Karnak if the building name was the same as one known from the Karnak blocks. On the other hand, if the building name was a new one, it would establish that there was a separate Aten shrine at Medamud.
154. No. M1776, Fig.2, p.5; No. M5427, Fig.34, p.24; No. M5434, Fig.37, p.26.
155. Fig.nos.39, 41, 47, 65, 78 and 84.
156. Scs.1-42, Pls.I-XIX; Pls.LXVII-LXXVII.
157. Scs.58-95, Pls.XXVIII-XXXIX; Pls.LXXVIII-LXXXV.

158. Scs.44 and 45, Pls.XX and XXI; Pl.LXXXVII, pls.2-16.
159. A number of talatat probably still await discovery in such places as the east wing of the Ninth Pylon, the Tenth Pylon and the south wing of the Second Pylon. However, it is possible that further speculation could be hazarded with regard to the positioning of the Sed-festival scenes, since it appears that the talatat were dismantled from the original structure and laid in the new structures in a methodical manner, as witnessed by the blocks recently extracted from the Ninth Pylon. In spite of the fact that the talatat examined by the Akhenaten Temple Project have been moved on several occasions since their discovery and have, therefore, been separated from their neighbours in most cases, they must originally have been laid in the same wall, or walls.

Part III

1. Matched Scenes.

1. The basket-shaped palanquin is depicted in the Abu Gurob reliefs as the Upper Egyptian palanquin; Kaiser, BABA 12, Falttafel 5, row 3. However, on the Karnak talatat, this palanquin is used for both the Upper Egyptian and the Lower Egyptian palanquin processions; see for example, Sc.1, Pl.I; Sc.2, Pl.II.
2. The epithets of the Aten will not be commented on henceforth, unless they differ from this form. This is the earliest form of the names and titles of the Aten, the form also found in the tomb of Ramose; Davies, Ramose, Pl.XXXIII.
3. Tawfik, op.cit., p.84. Cf. Pl.LXXXVI, bl.12, with p.355 f.
4. See above, p.84.
5. Kees, Opfertanz, p.119 ff.
6. This is probably the symbol  as a writing of the name of the god, Amun; Kees, op.cit., p.124 f.
7. Blackman, JEA 3, (1916), p.235 ff.; Frankfort, op.cit., p.71 f.; Kaiser, ZAS 84, (1959), p.119 ff; 86, (1960), p.118 ff.
8. The design of the palanquin is almost identical to that of Ramesses III at the Festival of Min; Medinet Habu IV

9. The sculptors seem to have been somewhat confused between the two sceptres, sometimes showing the crook-shaped top of the hk-sceptre with the long handle of the 'wt-sceptre; for example, Sc.10, Pl.V.
10. Davies, Rock Tombs IV, Pl.XXVI, lower register, shows part of a building with this type of entrance.
11. There is also a possibility that it represented the end of a sledge, such as that beneath a sacred bark, cf. Gaballa and Kitchen, *op.cit.*, Pl.I, scenes III and IV. However, that item would also be an error here, as it is the king who is being carried and not a sacred bark.
12. They also appear in procession scenes at both Soleb and Bubastis; LD III, 84 and 86, (Soleb); Naville, Festival Hall, Pl.II.
13. For example, Davies, *op.cit.*, VI, the Tomb of Ay, Pl.XXVII, 1.2.
14. Naville, *op.cit.*, Pl.XIV,1, left end of next to bottom register.
15. Naville, *op.cit.*, Wall A, Pl.I, 1 and 5; Wall D, Pl. XIV, 1 and 2; in particular Wall B, Pl.IX, 1-6, where, at the left, on blocks 1 and 2, there are the legs of three figures walking towards a flight of steps at the right. The larger figure in the middle is almost certainly the king and the others, two attendants. Between the king and the man in front of

him is the word tnt t, probably part of an inscription stating that the king is proceeding towards the tnt t-dais. See above, p.40.

16. Aldred, Brooklyn, No.7, p.95; No.30, p.115.
17. For example, in the tomb of Kheruef; Fakhry, ASAE 42, Pls.XXXIX-XLII. In the tomb of Ramose; Davies, Ramose, Pl.XXXI. See also, Radwan, MAS 21, (1969).
18. von-Bissing and Kees, Re-Heiligtum II, Pls.1 and 2; Kaiser, BABA 12, Falttafel 4, row 1.
19. It is also possible that these may represent Sed-festival wands, perhaps held by deities who are decreeing Sed-festivals for the king; cf. for example, Medinet Habu V, Pls.316 and 458. Note in particular ibid., Pl.468, where the two sides of a doorway are decorated with figures of Seshat, (left side) and Thoth, (right side), each one of whom holds a Sed-festival wand on which he is writing the name of the king. The motifs in Scs.50 and 51 could well be part of a similar representation, as parts of a figure can be seen in Sc.50 and the two motifs face in opposite directions. Judging by the size, however, they could also be on a pylon.
20. Similar decoration is depicted on the sides of the Window of Appearance shown in the tomb of Ramose, the cartouche between the wings of the falcon in the top panel bearing traces of the king's prenomen; Davies, Ramose, Pl.XXXIII.

21. The items mentioned in this list are also to be found in an offering-list on part of a large stela which was discovered in the Ninth Pylon and dates from the reign of Amenhotep IV; Saad and Maniche, JEA 57, (1971), pp.70-72. See also Sc.58, Pl.XXVIII, with p.171.
22. The title wr m3w, Greatest of Seers, was held by the high priest of Re<sup>c</sup> at Heliopolis, (Gardiner, AEO I, p.36 ; II, p.267), and was adopted by the high priest of the Aten as wr m3w n R<sup>c</sup>-Hrjhty m pr 3Itn m 3Iwnw Sm3w, Greatest of Seers of Re'-Harakhte in the House of Aten in Southern Heliopolis. The title continued after the move to Akhetaten; cf. for example, Davies, Rock Tombs I, the tomb of Meryra, Pl.VI, which shows the investiture of Meryra as wr m3w p3 3Itn, Greatest of Seers of the Aten.
23. The First Prophet of the king appears behind the king in almost all the offering ceremonies. It has been suggested that the existence of this priest indicates that Amenhotep IV was worshipped and had his own cult as a god during his lifetime; Griffith, JEA 5, (1918), p.63. It is possible, however, that, in spite of his title, this man was simply an acolyte who carried the king's equipment, a theory strengthened by the fact that he is never shown on the Karnak talatat carrying anything of a religious nature like the Greatest of

Seers, but only the king's sandals and a small chest. This title of imy-hnt hm ntr tpy n Nfr-hprw-R' w'-n-R' has not been found at Amarna, although it may have been replaced by the title b3k tpy n 'Itn, Chief Servitor of the Aten; cf. Davies, Rock Tombs II, the tomb of Panehesy, Pl.VII.

24. Cf. the vases held by two pairs of foreign princesses in a scene in the tomb of Kheruef, the vases being specifically named as nmst-vases; Fakhry, ASAE 42, p.495, Pls.XL and LI.
25. The lector priest appears with the king in most of the Sed-festival scenes of various types and his presence, or absence, may be a useful guide to the identification of a scene as a Sed-festival scene; see the commentary on Sc.64, p.178.
26. Restored from the offering-list in Saad and Maniche, *op.cit.*, Pl.XXIA, col.12.
- 26a. This building name also occurs on parts of five altars, three of which were found in the construction ramp at the back of the First Pylon at Karnak, and the other two within the Karnak area; Habachi, MDIK 20, (1965), pp.70-92. Two other examples of this building name have been found on the talatat, Sc.143, Pl.LVII, bl.7 and Redford, JARCE X, (1973), Pl.VIII,2, with p.89 where he would like to give the name to the palace. This is a possibility, but it is equally possible that



it may refer to a part of the temple. The name also occurs on the Gayer Anderson block, (Aldred, Brooklyn, No.11, p.97), in a scene identical to scenes of the offering-kiosk series on the Karnak talatat. In this scene, the name also occurs in connection with the same type of open, roofless kiosk and may, therefore, be the name of the court of these offering-kiosks.

27. Gardiner, AEO I, 47 ; the title occurs also in Sc.160, Pl.LXIV.
28. The items offered in these scenes are identified from other temple reliefs, showing offering scenes; for example, Medinet Habu V, Pl.260-283. The items in the scenes at Medinet Habu are identified by inscriptions, whereas the items on the talatat are not specified.
29. Redford, op.cit., Pl.I.
30. There are a number of indications of this nature, not least the roughness of the carving, cf. Aldred, Brooklyn, p.29 f. and p.51 f. Another indication is the leaving of details, to be painted in later, e.g. the end of the carrying-poles of the king's palanquin; cf. Sc.19, Pl.X, with p.118.
31. Davies, JEA 9, (1923), p.145 and Pl.XXVIII, D.
32. See Naville, op.cit., Pl.IX, 6; Frankfort, Kingship, p.94 f.

33. A number of talatat-sized cavetto-cornice blocks have been found, which are decorated with red, green, white and black stripes, or red, green and white stripes.
34. For example, in Sc.60, Pl.XXVIII, the cartouches of the king face towards him, whereas in Sc.63, Pl.XXX, they face away from him, i.e. in the same direction as he himself is facing. It should be borne in mind, however, that the direction of the king's cartouches may be an important indication of the change of direction in a scene but its significance has not yet been recognised.
35. Frankfort, *op.cit.*, pp.94-98.
36. Davies, Rock Tombs III, Pl.XIII.
37. Gayet, Luxor, Pl.XVIII; PM II, (2nd ed.), p.320.
38. Davies, *op.cit.*, III, Pl.XIII and p.10.
39. *ibid.*, VI, Pl.XV, l.4.
40. In the Soleb reliefs, the daughters of Amenhotep III are depicted in the same scene with the msw nsw in their palanquins; LD III, 86; Chicago drawings, Register 1. The msw nsw are not depicted in their palanquins in the Bubastis reliefs, but in two scenes three women, carrying mnit-necklaces, are described as msw nsw. The three daughters of Osorkon are depicted elsewhere in the reliefs, where they are individually named, which suggests that the other two

representations are not the princesses; Naville, op. cit., Pl.XIV, 1; Pl.XVI, 9, (the three msw nsw); Pl.IV, 1, (the daughters of the king). In the Old Kingdom, the representation of a figure seated in a palanquin with a hooped canopy, was used as the determinative for a princess and a similar sign may have designated a prince; Grdseloff, ASAE 42, pp.107ff. This adds weight to the theory that the three msw nsw may in some way have represented the royal ancestors, see above, n.174 for Part I, (p. ).

41. See above, pp.22 and 41.
42. For example, Re-Heiligtum II, Pl.9, 20; Pl.15, 38; Pl.16, 39; Pl.22, 51. Naville, op.cit., Pl.II, 9.
43. Davies, op.cit., I, Pl.XXVI.
44. *ibid.*, Pl.XV.
45. Fakhry, ASAE 42, (1943), pp.496-500, Pls.XL, L(b), LII. I should like to express my gratitude to Dr. C. Nims, past director of the Chicago Epigraphic Survey, Chicago House, Luxor, for giving me photostat copies of the drawings and photographs of the scenes in the south portico in the tomb of Kheruef.
46. Fakhry, op.cit., Pl.L(b); Chicago negative, 11676.
47. Fakhry, op.cit., p.497; Chicago negative, 11667. See Sc.122, Pl.L, bl.6, for a possible writing of the word tnt3t.
48. See Hayes, JNES 10, (1951), p.86.

49. Cf. Arnold, MÄS 2, p.89.
50. Redford, Archaeology 27, (1974), p.22.
51. See above, n.26a, (p. ).
52. See the dancers in the scenes of the Festival of Opet in Luxor Temple, PM II, (2nd ed.), p.314. Wild, Sources Orientales VI.
- 52a. See Frankfort, op.cit., p.95-7.
53. Habachi, The Second Stela of Kamose, p.22, Fig.8; the building depicted on the block of Amenhotep III may be a palace, a possible suggestion for the building on the Karnak talatat.
54. For example, Davies, op.cit., III, Pl.IX; Ramose, Pl. XXXII.
55. Cf. Redford, JAOS 83, (1963), p.240-1.
56. Fakhry, ASAE 35, (1935),
57. Wb 5, p.159.
58. Caminos, LEM, Pap. Anastasi IV, 3,9, p.142.
- 58a. See Aldred, JEA 56, (1970), p.112-3, where he suggests that bouquets were presented to the king when he was created co-regent.

## 2. Individual blocks.

- 58b. Wb 3, p.9.
59. Cf. Soleb, Chicago drawings, Registers 1, 2 and 4.
60. See Davies, Rock Tombs II, p.14 and Pl.VII. See also, Pl.CI, bl.5.

61. Cf. Soleb, Chicago drawings, Register 1, where an inscription reads fit msw nsw[———]m šms(t) ntr pn.
62. For other examples of this inscription see Vercoutter, BIFAO 48, (1949), p.107 ff. Another version of this text occurs in the Bubastis reliefs; Naville, Festival Hall, Pl.VI.
63. As in scenes of the king offering the sbt, (clepsydra), were a priest holds up the sbt for the king; Naville, op.cit., Pl.XI, 6; Pl.XVI, 8; Habachi, op.cit., p.23, Fig.9.
64. Redford, JARCE X, (1973), p.91-2.
65. For daughters of Amenhotep IV on the talatat, see Redford, JARCE XII, (1975), p.10 and n.8.
66. See above, p.65 f.
67. Soleb, Chicago drawings, Registers 3, 4, 5 and 6.
68. See above p.22 and p.39 f.
69. Naville, op.cit., Pl.II, 8.
- 69a. Re-Heiligtum II, Pl.23, 56.
70. Naville, op.cit., Pl.II.
71. The inscriptions referring to "the second time towards the north", etc., see above, p.39.
72. Wb 3, p.67; Kees, Opfertanz, p.74 f. and p.149.
73. It appears that the lower part of the figure of the king who is holding the hpt has not been recovered, as the running feet of the king should be easily recognizable. Another scene matched originally in two parts which were subsequently joined together, ends at the

same level at each side and is conclusive proof that much of the lower part of the walls may still await discovery. This is based on the assumption that the walls were dismantled systematically from top to bottom, the blocks being taken simultaneously to the new structure. Thus the original lower courses would be at the top of the new structure. This theory is partially verified by Sc.1, (Pl.I), where the blocks at the bottom of the scene are from early extractions and those at the top were excavated more recently.

74. These signs may mark the boundaries of a course, such as that traversed by the king as part of the Sed-festival; Re-Heiligtum I, Untersuchungen, p.85 ff.; Kees, Opfertanz, p.290.
75. Naville, op.cit., Pl.XV.
76. For example, Firth and Quibell, The Step Pyramid, Pl.42.
77. Re-Heiligtum II, Pl.9, 20c; Pl.19, 45b.
78. Naville, op.cit., Pl.III, 12; Pl.XI and p.10.
79. Fakhry, ASAE 42, p.495-6, Pl.XL, LI; Chicago negatives, 11667.
80. For example, Re-Heiligtum II, Pl.18, 44d; Naville, op.cit., Pl.XIII, 1; Soleb, Chicago drawings, Registers 2, 4, 5 and 7.
81. Gauthier, Livre de Rois II, p.345, VI; p.346, VII and VIII; p.349, XVII.

82. Naville, *op.cit.*, Pl.XIV, 1; see also Soleb, Chicago drawings, Register 5, see above, p.30.
83. See n.49 for Part III, (p. ).
84. Cf. Pl.XC, bls.9, 10 and 11, with p.379 f.
85. Naville, *op.cit.*, Pls.VII and VIII.
86. Several scenes on blocks from the Hypostyle Hall and the Second Pylon depict men carrying blocks of stone, excavating a trench, stone masons at work and so forth, scenes, in fact, more reminiscent of reliefs in tombs rather than temples.
87. Naville, *op.cit.*, Pls.V and VI, see above, pp.43 and 47.
88. Both names end in the phrase r nhh; for some examples see Redford, JARCE X, (1973), Pls.I and II.
89. Scenes of the king in the white crown predominate amongst the talatat discovered at Luxor and this suggests that the Luxor blocks may have been taken from the same wall, i.e. that showing Upper Egyptian scenes. One small piece of evidence is in Sc.41, Pl. XVIII, bl.2 coming from Luxor Temple, and the two stones together belonging with Sc.1, Pl.I, which depicts the Upper Egyptian palanquin procession.
90. See above, p.73 f.
91. See Davies, Rock Tombs II, Pl.VIII, where both the king and the queen are shown wearing the atef-crown.
92. Barguet, Temple, Pl.XXXIA.

93. For example, the palm-ribs held by Bast and Thoth in the Bubastis reliefs; Naville, op.cit., Pl.XVII.
94. *ibid.*, Pl.XXVI, i, ii, iv and v; Pl.XXIX, bottom.
95. Such a scene may have depicted the receiving of Sed-festivals from a deity, or deities; PM II, (2nd ed.), Appendix, Section VIII(e), p.547.
96. Cottevielle-Giraudet, FIFAO 13, p.13, Fig.14.
97. Wb 4, p.278; cf. especially an inscription in the tomb of Faser beside a pile of offerings, Urk IV, 1465, ll.3-4.
98. LD III, 85; Chicago drawings, Registers 2, 4, 5, 7 and 8. See also, Naville, op.cit., Pl.I, 5; Pl.II,10.
99. Noted on one of Dr. Haeny's photographs.
100. Naville, op.cit., Pl.II, 8.
101. Fakhry, op.cit., Pls.XXXIX and XLVII.
102. *ibid.*, Pls.XL and LII; Chicago negatives 11676-9.
- 102a.Naville, op.cit., Pl.II.
103. Frankfort, Kingship, p.88. In the Bubastis reliefs, the king comes forth from the pr wr in the early part of the ceremonies, presumably after assuming the white crown in the pr wr, the shrine of Upper Egypt. This scene is depicted on the southern side of the gateway, i.e. the Upper Egyptian side. The text in the Osorkon scene is similar to part of that shown on the talatat, h' m pr wr; Naville, op.cit., Pl.II, 10. Compare scenes of Hatshepsut at Deir el Bahari; Naville, Deir



el Bahari III, Pls.63 and 64.

104. Orientalia 24, (1955), p.126 f., ins.no.24, pl.2.
105. JARCE X, (1973), p.81, where the block is taken as two separate talatat, although it is actually the two decorated surfaces of one block.
106. These scenes are presumed to have been in the same part of the temple complex as the Nefertiti pillars, which are also comprised largely of stretchers.
107. Redford, JARCE XII, (1975), Pl.VII.

List of Storehouses

- 01: storehouse at Karnak against the north wall of the Khonsu Temple
- 02: storehouse at Karnak against the northern enclosure wall, almost opposite 01
- 03: the first Ninth Pylon Storehouse; the blocks from this storehouse have now been moved to 09.
- 04: Luxor Temple
- 05: blocks stored in the Musee at Karnak, largely parts of Nefertiti pillars
- 06: selected blocks from Luxor Temple
- 07: the walled area known as the Sheikh Labib storehouse, to the north of the temple of Ramesses III at Karnak
- 08: blocks from the covered room in 07; these blocks have now been moved to 09.
- 09: the second Ninth Pylon storehouse against the southern enclosure wall beside the Ptolemy gate.

In addition, sets of photographs taken by Messrs. Pillet, Lacau, Helck and Fecht were consulted and provided valuable information on the possible juxtaposition of some blocks and scenes, as well as photographs of some blocks found at Karnak, which have since disappeared. These blocks and the talatat now outside Egypt are recorded under the film numbers 2600 following.

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