

THE TEMPLE OF KING SETHOS I
AT ABYDOS



OSIRIS AND ISIS

THE TEMPLE OF KING SETHOS I AT ABYDOS

COPIED BY AMICE M. CALVERLEY, WITH
THE ASSISTANCE OF MYRTLE F. BROOME
AND EDITED BY ALAN H. GARDINER

VOLUME III
THE OSIRIS COMPLEX

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INTRODUCTION

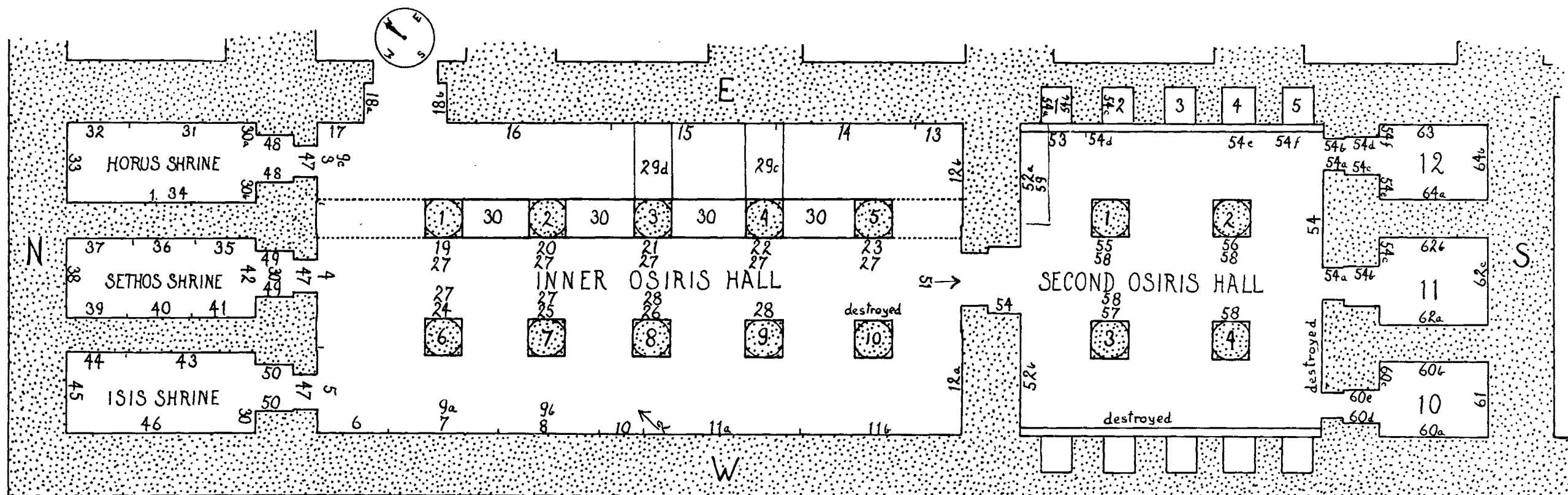
§ 1. THE OSIRIS COMPLEX

The area covered by the sixty-five Plates contained in the present volume is an oblong rectangle some fifty-seven metres in length by thirteen metres in breadth lying immediately behind the seven chapels published in the two previous volumes, and forms the westward conclusion of all that part of the temple which lies in the main axis. To the right of the said rectangle, in the north-western¹ angle of the temple, are a pair of superimposed chambers with two pillars (marked 13 in the Plan, Vol. I, Pl. 1A); these are absolutely isolated, and having no doors, no sculptures and no inscriptions, their purpose is a complete mystery. The remainder of the rectangle consists of a series of eight interconnected rooms to which the western door in the Chapel of Osiris (5 in the Plan) provides the sole means of access. A large hall with ten columns in two rows forms the centre of this complex, and through its north wall are entered three chambers here called the Shrines of Horus, Sethos and Isis respectively. In the Plan the central shrine is labelled "Osiris", and that designation has a certain rightness in so far as the group is obviously dedicated to the Osirian family. On the other hand, examination of the hieroglyphic legends shows that the Osiris in question is the dead king Sethos, so that the name "Shrine of Sethos" is, on the whole, preferable. At the southern end of the rectangle are three more shrines now almost completely destroyed (Rooms 10, 11 and 12 in the Plan and our captions); these counterbalance the northern shrines, but are separated from the main central hall, here known as the Inner Osiris Hall, by a square chamber with four columns here called the Second Osiris Hall. This arrangement enabled the Inner Osiris Hall to lie absolutely in the centre of the rectangle, i.e. to be bisected by the main axis, whilst both on north and south there was a symmetrical termination consisting of three chapels. The inscriptions throughout the eight rooms justify the designation "Osiris Complex" for the whole, and it is obvious that in the purposeful

§ 2. THE PRESENT VOLUME

The execution of the work has, as hitherto, lain almost entirely on the shoulders of Miss Calverley and Miss Broome, of whom the former had, in addition, charge of the entire organization, was responsible for the running of the camp, devised down to the last detail the methods employed, and personally carried out nearly all the photography. Some help was given also by Mr. Charles Little and Dr. Otto Daum. Very great service was again rendered by Professor Junker, who has visited the site for a number of days each year, and has controlled the inscriptions with meticulous care. His learning and accuracy are such that the Editor has deemed it unnecessary to repeat in the present volume the notes on the texts that appeared in the other two. Students will by this time be sufficiently aware of the blunders to which the original sculptors were prone, and the indication of them in specific cases belongs rather to the sphere of a philological commentary than to an Introduction such as this.

It has already been pointed out that the scenes in the Osiris Complex had received their colouring. So much of this adornment has suffered through fire and mutilation that, apart from the expense entailed, it would have been a work of supererogation to reproduce the whole in colour, and accordingly fifteen scenes have been carefully selected for that purpose. The greater part of the remaining scenes have been rendered by a method hitherto employed only for the false doors of the seven chapels. This method takes as its base a photograph on which is drawn the outline of every hieroglyph and sculptural detail; traces of paint are darkened slightly, shadows deepened, and the high lights accentuated. It will, we believe, be agreed that this process conveys both a greater sense of reality and more information than the outline drawings that preponderated in the previous volumes. The texture of the stone can be better realized, and the state of the preservation properly gauged.



scheme devised by the priestly architects this part of the temple was simply an extension of the Chapel of Osiris giving access to it. With extraordinary ingenuity it was thus contrived that the central chapel of the seven (4 in the Plan) should be retained by Amūn, the greatest god of Egypt at the period, while at the same time the apartments of Osiris possesses the amplitude demanded by his status as the chief local deity.

Although the carving of the reliefs was completed in the more important portions of the temple, the painting, being the final stage in the decoration, was never finished. All the rooms of the Osiris Complex were, however, both carved and painted in the time of King Sethos, a condition true only of one other entire chamber, namely the Chapel of Amen-Rē. It would thus seem that the most important parts were the first to be finished, the painters starting on the west and working their way eastward.

The entire area has sunk towards the west owing to being built upon earth filled into a canal used in the construction of the Osireion. As a consequence the floor slopes and the walls lean outwards; many blocks have shifted and there are breaks in all the north and south walls.

¹ Throughout the following descriptions the river direction is followed, not the magnetic points of the compass.








Here for the first time in our enterprise was encountered the problem of reproducing columns, and it is hoped that the method devised will give satisfaction. That method will be explained in the notes on Pls. 19-26. In the nature of the case line-drawing was here alone possible, and the same process has been retained for other scenes and inscriptions of second-rate importance or bad state of preservation.

This volume places on record every scrap of scene and inscription now existing in the area treated. Much of the material has been published before—after a fashion. A careful scrutiny of the earlier publications reveals, however, such an astonishing degree of inaccuracy that it is hardly too much to say that not one of our reliefs has been adequately reproduced hitherto. A number of Mariette's scenes are printed in reverse, and the same is true of at least one published photograph. The north walls of the three northerly shrines are absolute *inedita*, as are also all the scenes on the columns. Of the Second Osiris Hall and the southern shrines no scene or text has been recorded before, but this part of the temple is largely destroyed, and little more than a dozen Plates suffice to render all that can still be gleaned. Apparently only a few blocks have vanished since the earlier

publications, but the future translator of our texts will have to consult these sedulously for the small number of signs that have perished in the interval.

In offering to students of Egyptology and lovers of Art a volume of this importance, it is meet once again to make grateful acknowledgment of the generosity that has made it possible. We are happy to announce that the grant accorded us by Mr. John D. Rockefeller, Jnr., will suffice for one further volume of at least equal size, and this will embrace the whole of the Second Hypostyle Hall. Our indebtedness to Professor Junker for his voluntarily lavished aid has already been acknowledged. We take this opportunity of stating how pleasant our continued co-operation with the Oriental Institute of the University of Chicago has been made to us. For this we have to thank Professor Wilson, the new Director, as well as his Executive Secretary, Mr. H. B. Matthews.

§ 3. NOTES ON PARTICULAR PLATES

- Pl. 1. This is a detail from the centre of the west wall of the Shrine of Horus (Pl. 34) and has been chosen as the Frontispiece on account of the undamaged faces and the fine condition of the colouring—the thick friable green usually disappears but is here admirably preserved. Noteworthy are the crown and girdle of Isis. Several of the hieroglyphs show peculiarities of interest, e.g. the green foxes' skins  united by red ties, the finely detailed and coloured , and the skewbald bull .
- Pl. 2. The photograph is intended to show the entrance from the Chapel of Osiris (on the right), the doorways into the three Shrines, and the type of column. Here can well be seen the decorative scheme of the columns, their dado, frieze, scenes and texts. The capitals, which bear long cartouches on all four surfaces, can be clearly recognized as forming one piece with the topmost drums. The shafts are of sandstone resting upon a limestone base; from the latter a rough step has been cut away in the central aisle, perhaps in the Coptic period, when this Hall was used as a church. As will be seen from the cross-section in Vol. I, Pl. 18, the height from floor to ceiling is here less than in the Hypostyle Halls, making the columns appear squat and heavy. In this Plate can also be seen the undecorated part of the wall beneath the scenes, which are thus brought to eye-level; this is a constant feature throughout the temple, though naturally not shown in our reproductions.
- Pls. 3, 4, 5. The posts of these doorways are of limestone, as is also the lintel belonging to the central Shrine (Pl. 4). All other lintels throughout the temple are of sandstone. The frieze with the winged disk beneath it shown in line Pl. 9, c, is taken from above the doorway of the Shrine of Horus (Pl. 3). The same frieze was continued round the whole of the Inner Osiris Hall. Note the three hieroglyphs added in paint beside the crown of Osiris in the lower scene to the left of Pl. 4.
- Pl. 6. The most striking feature here is the fine full-face head of the Abydos standard, but note also the alternate blue and green of the panelling. The mutilation of the figures has been clearly effected by a pronged instrument, and differs from the simple hacking away to be found elsewhere. On the left note the hieroglyph  with the hatchet instead of the blood streaming from the head.
- Pls. 7, 8. In these two Plates the sculpture and painting is of a quality unsurpassed throughout the temple, and there is much intricate design. To the right of Pl. 8 the king wears a dress of an unusual kind, having in front a small apron of hexagonal links to which is attached below the enigmatic combination of symbols ; the only other example of this to be found in the temple is shown in our Pl. 12, a.
- Pl. 9. The fragments *a* and *b* are the scenes above those shown in Pls. 7, 8, and were carved and painted like these. Their present condition, however, is such as to render reproduction in line the most suitable method. For *c* see above on Pls. 3, 4, 5.
- Pl. 10. Note the bracelet on the King's left wrist and the elaborate nome-sign. In the upper register the figure of Osiris was probably shown protected by a winged ; another instance of this design occurs in a niche in the west wall of the temple of Ramesses II.
- Pl. 16. The now destroyed first words of the spell in the top scene on the right are given by Mariette, *Abydos*, I, p. 83, tabl. 27, as —emend *hmk*.

Pl. 17. Above this scene is a very small fragment of the same frieze (Pl. 9, c) as was commented upon in the note on Pls. 3, 4, 5.

Pl. 18. These inscriptions, identical on both sides of the doorway, refer to the constructions made by Sethos for his father Osiris, and therefore face inwards as descriptive of the approaching king. They are carved in shallow *en creux* with fine detail in some of the signs and were painted yellow.

Pls. 19-26. For the position of the scenes on the columns see Pl. 2; being on a convex surface they could not be satisfactorily photographed. In order to avoid the inaccuracies inseparable from freehand drawing the following method of reproduction was devised:—A sheet of fine tissue paper was held in position over the scene by lumps of plasticine. Then a piece of carbon paper mounted on a square rubber sponge was swept over the entire surface. The high relief now appeared on the tissue paper in black, while the deep cuts and recesses were left in white. The picture thus obtained was pinned to a board, accordingly being converted from round to flat, and was next photographed. Tracings were then made from the photographs and the final drawing was completed from the column itself. Where details were painted and not carved, a softer line has been employed, and where breaks occur in the inscriptions, these have been outlined.

Of Column 9 only fragments of the scenes remain, and all that is worth reproducing will be found on Pl. 28. Nothing remains of Column 10.

Pl. 27. These column-inscriptions are inscribed on flat surfaces parallel to the four sides of the Hall, and occupy the full height from the capital to the bottom of the sandstone shaft, *see* Pl. 2. In the Plate the texts of Column 2 are reproduced complete. For the other columns only the variable lower portion is shown.

Pl. 28. At the bottom are given the variable portions of the inscriptions of Columns 8 and 9; those of column 10 are lost. In the centre, left, is the dado common to all the columns, and above this again is the frieze in its two forms, once with the king's *prenom* and once with his *nomen*. In the centre, right, the scanty remains of the scenes of Column 9 are seen.

Pl. 29. The two blocks (*a*, *b*) not *in situ* are placed here as they seem to be of the same type as the ceiling blocks still in place over the east aisle (*c*, *d*). The small fragment *a* now lies outside the west wall. Block *b* lies with other fragments in the Second Osiris Hall; the measurements of the band of inscription and of the ribbon border correspond to those of the blocks over the east aisle, and suggest that the winged goddess Seshmet was part of the ceiling-decoration of the central aisle, possibly as a repeating design.

Pl. 30. To the left of the Plate, in the middle, are shown the six types of long cartouche employed to adorn the capitals of the columns (*see* Column 1 in Pl. 2). The choice among these varieties seems to have been arbitrary, but the direction of the hieroglyphs conforms to that of the vertical inscriptions below.


Below are given the inscriptions of the architrave above the eastern row of columns, all reading from South to North. The western architrave is entirely lost.

The doorways to the Shrines in the north wall of the Inner Osiris Hall consist, in accordance with Egyptian custom, of a wider and a narrower part, the latter being designed to hide from the sight of the visitor the actual door, when this is open. At the top of Pl. 30 on the right is the ceiling-design from the Shrine of Sethos, where the colouring is exceptionally brilliant. The pivot-hole of the door is indicated in our drawing. The ceiling-designs for the other shrines are identical.

The space on each side of the doorway inside the Shrines is adorned in the manner shown in Pl. 42. The inscriptions on the door-posts are identical in all three cases, except for a variation in the name of the deity by whom the king is said to be beloved. Pl. 42 reproduces the decoration from the Shrine of Sethos. In the present Plate, top left, are the variants from the other two shrines.

Pls. 31-41, 43-46. These Plates reproduce the beautiful scenes in the three northerly shrines, and the excellent state of preservation has made it desirable to show a large proportion of the whole in

colour. The long east and west walls display three separate ritual acts each in every case, while the short north walls have only one. A common feature is that all these ritual acts are represented as taking place in a golden inner shrine with an elaborate cornice of uraei and with doors open at each end.¹ Above these golden inner shrines runs throughout an identical frieze, samples of which may be seen in Pls. 42 and 45.

- Pl. 33. The king's skirt here shows the sculptor and painter at variance. A delicately carved ribbon with loop and the leopard's head have been spoilt by another design roughly painted over it. Also the inscription behind Horus reveals some unusual features, viz., a red  and red outlines instead of the usual black for the blue and green hieroglyphs.
- Pl. 34. It is from the central scene of these three that our Frontispiece (Pl. 1) has been taken.
- Pl. 37. The markings on the leopard-skin of Horus Pillar-of-his-mother here differ in treatment from those in Pl. 40. Also the so-called "lock of youth" differs, consisting in the one case of the normal single plait and in the other of three tresses bound together.
- Pl. 39. The artist failed to make up his mind about the decoration of the doorpost of the inner shrine on the right, and this has, in consequence, never been finished.
- Pl. 40. See above on Pl. 37. Attempts have been made to cut out the inscription on the jar upon the altar.
- Pl. 41. The depiction of the god Ophois (Wep-wawet) is of the finest, showing the pupil of the eye and hair upon the muzzle. The inscription on the king's apron is beautifully wrought.
- Pl. 42. This Plate shows the decorative scheme employed around the doorways (S. wall) in all three shrines. That the door was designed as a single one from the start is shown by the two columns of inscription on one side as opposed to only one on the other. The two columns are on the same side as the pivot on which the door turned; for this see Pl. 30, top right. On Pl. 30, top left, are shown the variations in the inscriptions of the Shrines of Horus and Isis from the inscriptions of Sethos shown here.
- Pl. 47. Here are reproduced the inscriptions on the door-jambs, i.e. the thicknesses of the narrower parts of the doorways (see on Pl. 30) leading into the three shrines. There is an undecorated portion beneath these long cartouches as beneath all the wall-scenes, and the lintel rests where an upper margin has been indicated. The hieroglyphs here are in raised relief and exquisitely coloured.
- Pls. 48-50 give the thicknesses of the doorways into the three shrines. The inscriptions are identical on each side and executed in exactly the same manner as those shown in Pl. 18. They constitute an exception to the general rule that in the case of single doors only the side covered by the door when open was worked *en creux*, while the other side is in raised relief.
- Pl. 51. This view is intended to show the much damaged condition of the Second Osiris Hall and the central of the three terminal rooms or shrines; beyond this last is visible the S. wall of the Chapel of Ptaḥ-Sokar (No. 9 in the Plan, Vol. I, Pl. 1A). The block on the right showing a lion-headed demon holding knives is one of the loose ceiling fragments reproduced in Pl. 59. The niches

seen on the left are mere restoration, but this is based on adequate evidence, portions of three scenes still remaining within the niches and small portions of the outside shelf and of the recessed frames being preserved. Likewise in the W. wall there is sufficient evidence that the same decorative scheme was repeated. The limestone block seen above the central niche (Pl. 65, *c*) is not in its original position, which is unknown.

- Pls. 52-65. All the decorations in the Second Osiris Hall and adjacent rooms are recorded in line, being too fragmentary for successful treatment by photography. The scenes throughout were carved in relief and painted.
- Pl. 52. The wall from which these scenes are taken was covered with thick lime-wash, which, when removed, revealed faint painted inscriptions with the name of Ramesses (II) on the door-posts of the shrine. A similar inscription, but in the name of Sethos, is upon an altar. It is clear that these texts are original, not later additions.
- Pl. 53 shows the decoration of the outer frames of the niches. Above it there is space for an inscription and a frieze like that over the entrance to the Shrine of Horus (see Pl. 9, *c*), but of these nothing remains.
- Pl. 54. The portions of scenes from inside Niche 1 (*a*, *b*) are *in situ*, but that marked as from Niche 2 (*c*) has been placed there during the restoration. The fragment from the S. wall (top right) can just be seen beside the broken column in the photograph, Pl. 51. It seems to represent the King in front of Osiris; the god is on a pedestal upon which Isis kneels facing him.
- The thicknesses of the doorways into the Second Osiris Hall and its inner shrines differ in their decoration from those shown previously in this volume, but are not without parallels elsewhere in the temple.
- Pls. 55-58. The decoration of the columns agrees completely with those of the Inner Osiris Hall (see above on Pls. 19-26, 27, 28) and the method of recording employed (see on Pls. 19-26) was exactly the same, so that we can here dispense with further comments.
- Pl. 59. Of these blocks belonging to the astronomical ceiling of the Second Osiris Hall only one—the right-hand piece of the representation in the centre of the Plate—is *in situ*. The remainder lie on the floor. All are of sandstone, and some show traces of paint. The original position is, save for the exception already mentioned, a matter of conjecture.
- Pls. 60-64. The ribbon pattern at the base of all the walls is merely painted. The fragmentary scenes in Room 10 (Pls. 60-1) are very finely carved and coloured.
- Pl. 65. The original position of these fragments has not been determined. The fact that *a* and *b* are of sandstone with traces of paint limits the possibilities, since (1) the use of sandstone for wall-scenes is unusual, and (2) much of the temple has not been painted. The scale and the character of the carving seem to point either to the area treated in this volume, or to the chambers dedicated to Ptaḥ-sokar and Nefer-tem, but there paint is not apparent except for a beginning of painting operations traceable in the Passage of the Lists. The limestone fragment (*c*) ought from its style and treatment to belong to the Nefer-tem Hall, but there is seemingly no gap where it could fit, and that Hall is not painted.

¹ Indeed the north walls (Pls. 33, 38, 45) envisage a pair of golden shrines, one within the other, recalling those in the tomb of Tut'ankhamūn.

LIST OF PLATES

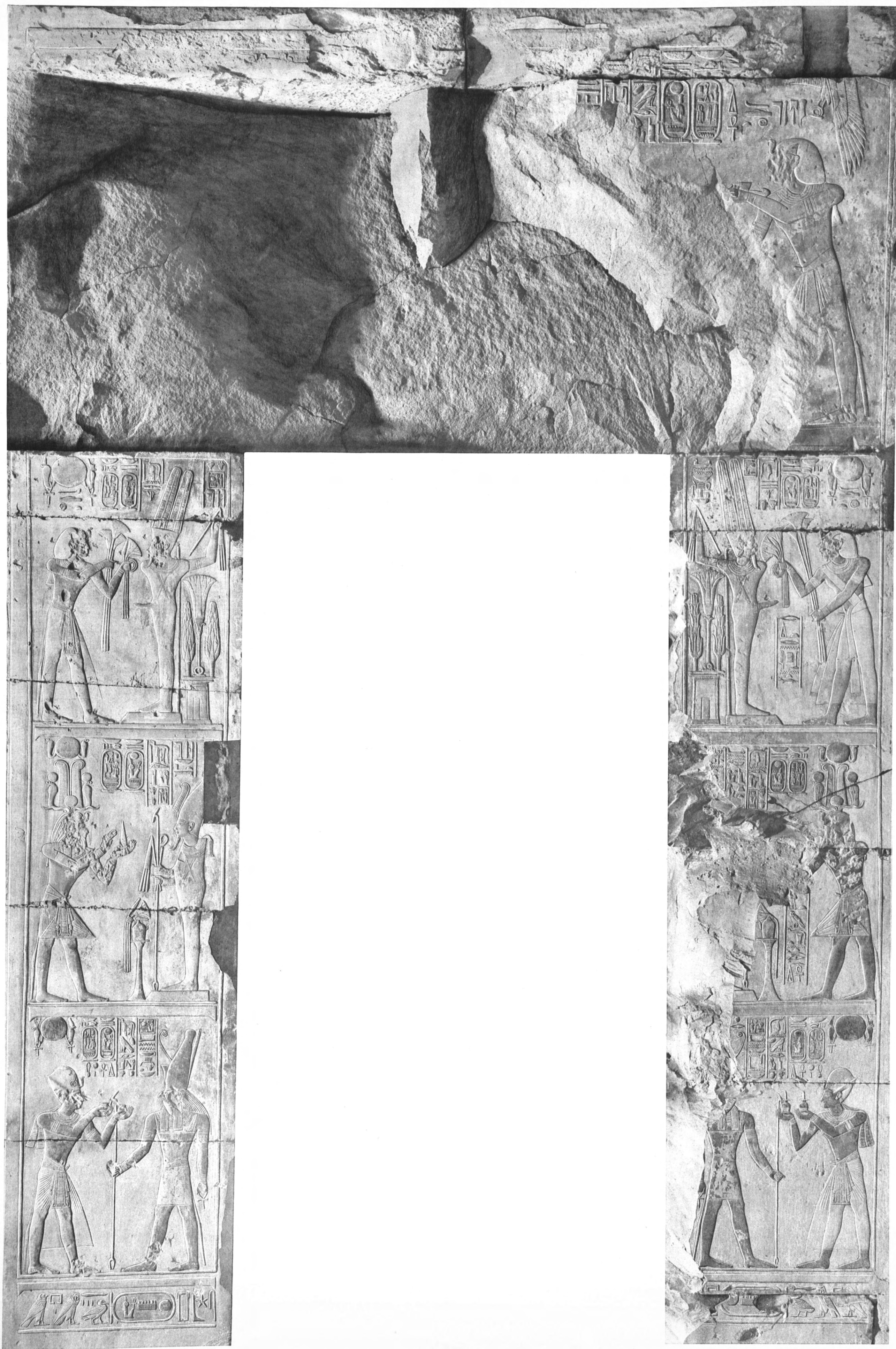
The names of the authors of the coloured plates are indicated by initials as follows : M.F.B., Miss M. F. Broome ; A.M.C., Miss A. M. Calverley.

1. OSIRIS AND ISIS (Frontispiece). Detail from Plate 34 (M.F.B.) *Coloured*
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7. INNER OSIRIS HALL, WEST WALL, SECOND SECTION FROM NORTH, LOWER SCENES (A.M.C.) *Coloured*
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27. INNER OSIRIS HALL, INSCRIPTIONS ON COLUMNS
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33. SHRINE OF HORUS, NORTH WALL (A.M.C.) *Coloured*
34. SHRINE OF HORUS, WEST WALL
35. SHRINE OF SETHOS, EAST WALL, SOUTHERN PORTION (M.F.B.) *Coloured*
36. SHRINE OF SETHOS, EAST WALL, CENTRAL PORTION (M.F.B.) *Coloured*
37. SHRINE OF SETHOS, EAST WALL, NORTHERN PORTION (M.F.B.) *Coloured*
38. SHRINE OF SETHOS, NORTH WALL
39. SHRINE OF SETHOS, WEST WALL, NORTHERN PORTION
40. SHRINE OF SETHOS, WEST WALL, CENTRAL PORTION (M.F.B.) *Coloured*
41. SHRINE OF SETHOS, WEST WALL, SOUTHERN PORTION (M.F.B.) *Coloured*
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63. ROOM 12, EAST WALL
64. ROOM 12, WEST AND SOUTH WALLS
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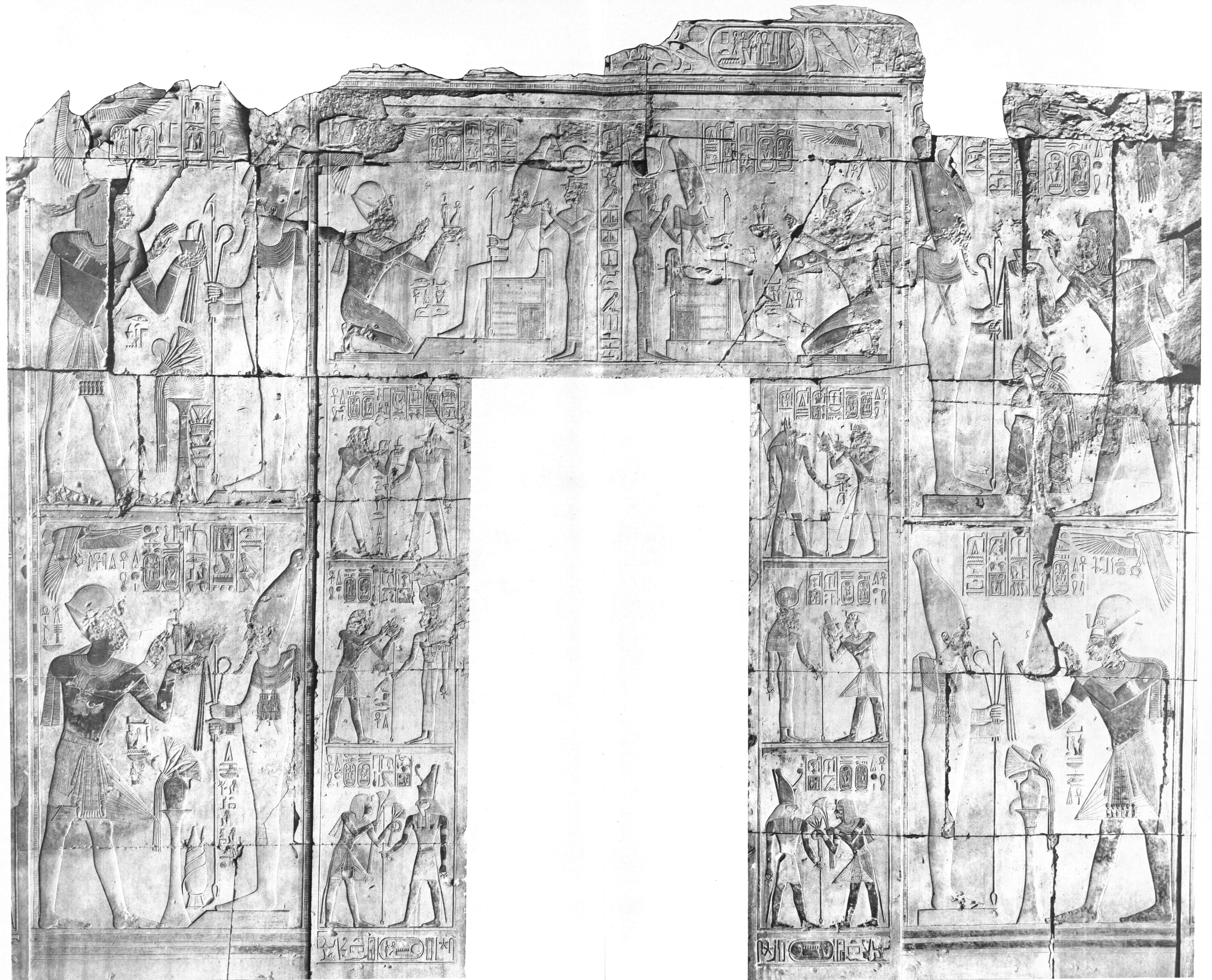
PLATES



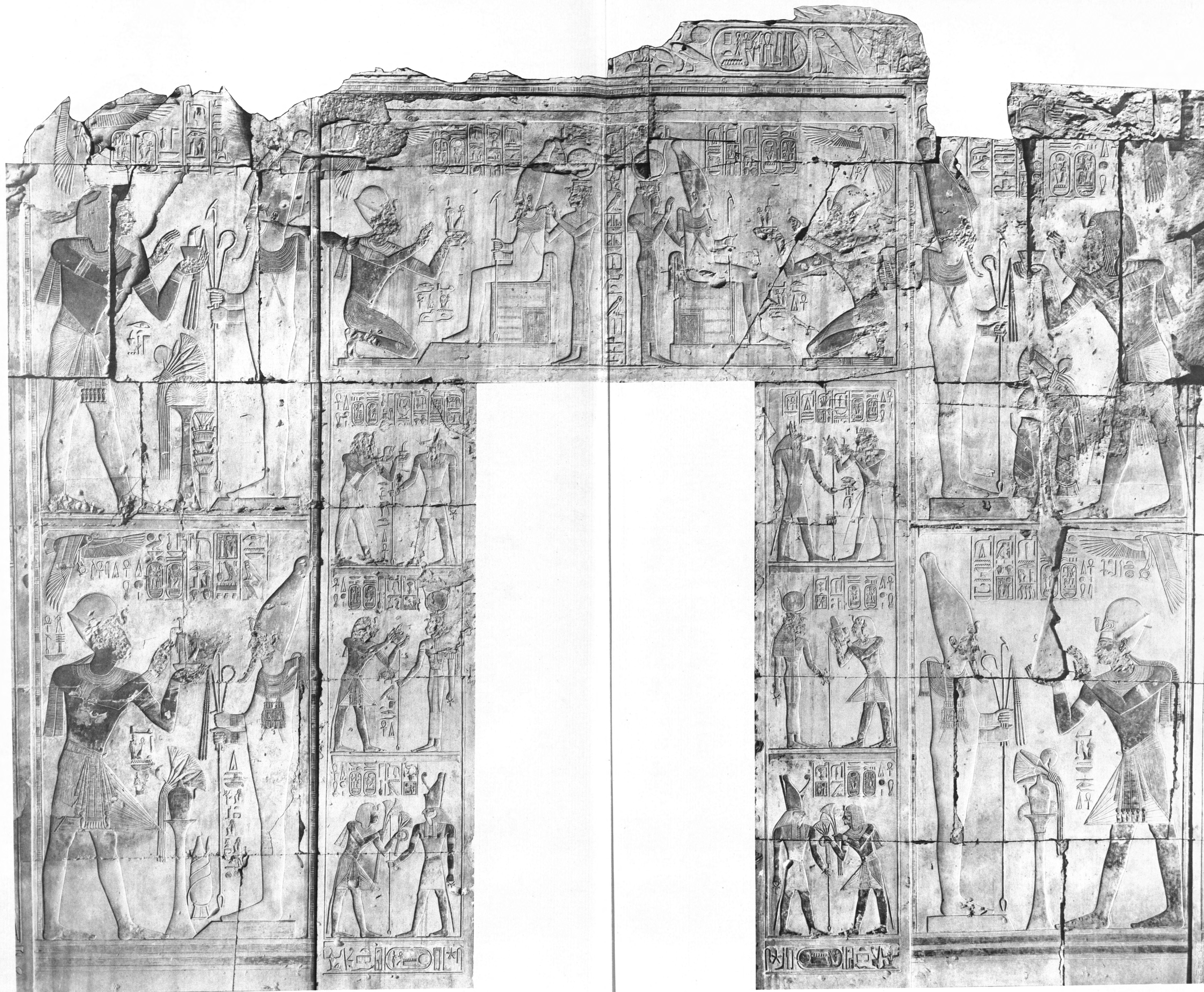
VIEW LOOKING NORTH-EAST FROM THE CENTRE OF THE WEST WALL OF THE INNER OSIRIS HALL



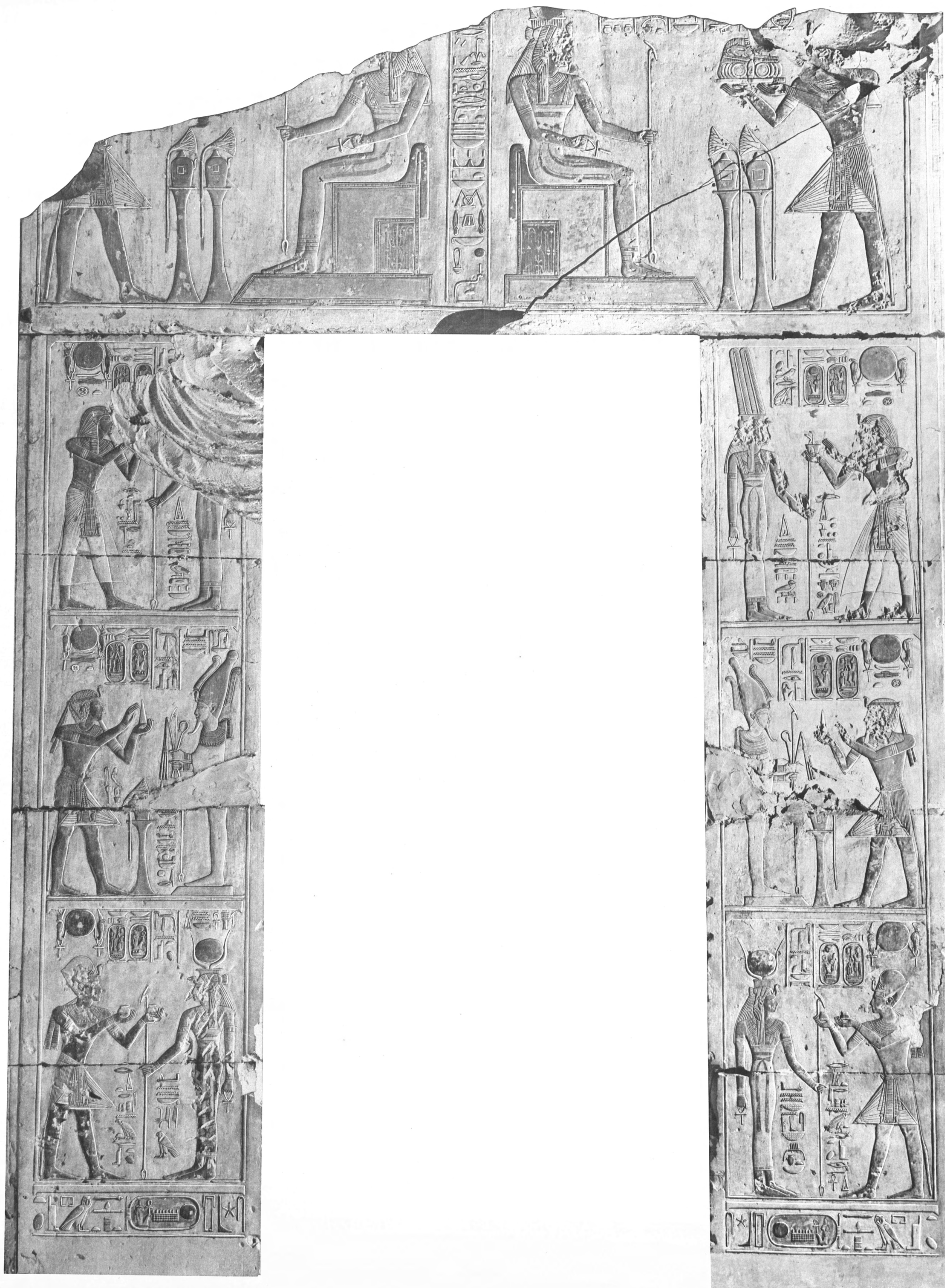
INNER OSIRIS HALL, NORTH WALL, ENTRANCE TO HORUS SHRINE



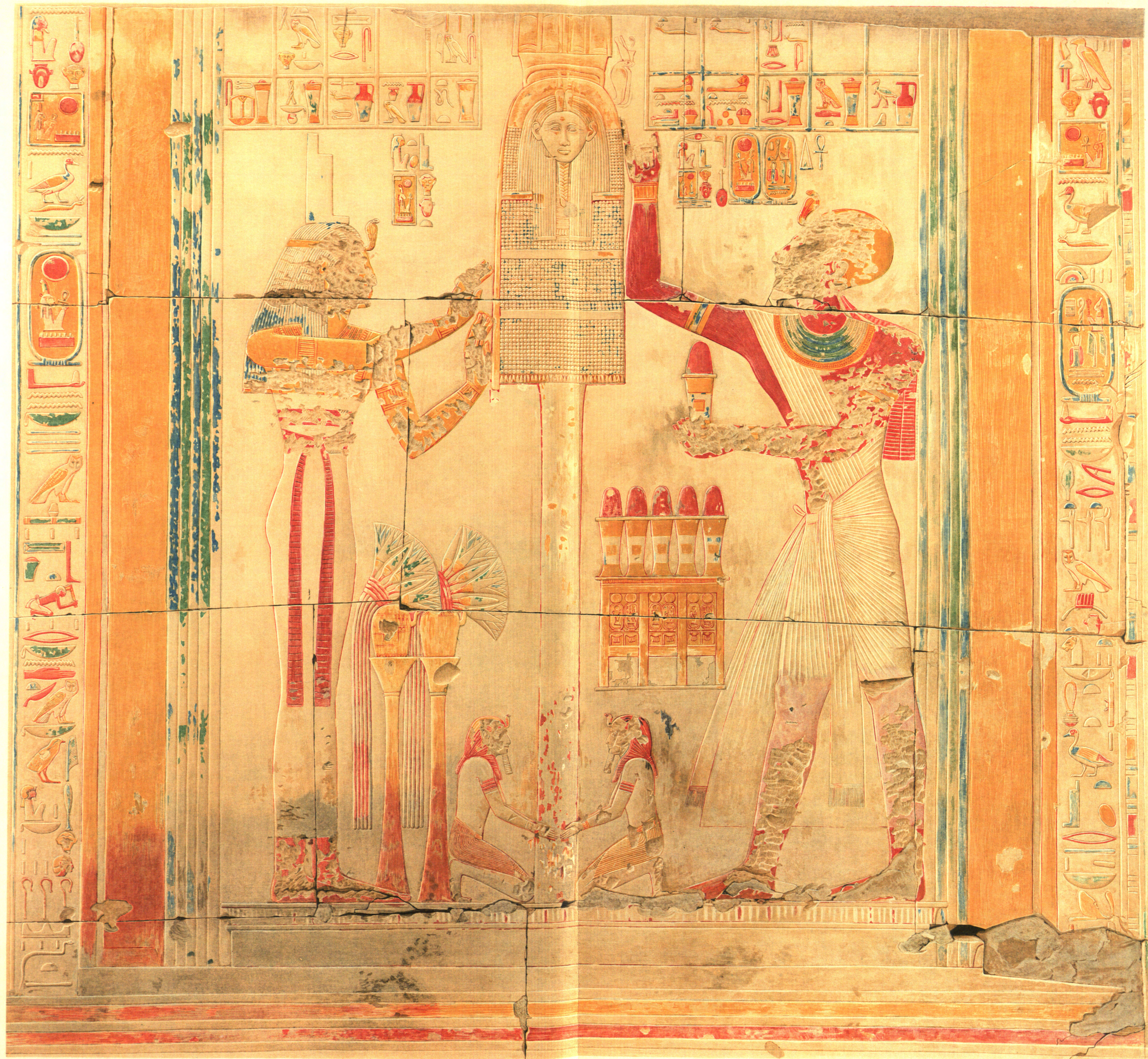
INNER OSIRIS HALL, NORTH WALL, ENTRANCE TO SETHOS SHRINE



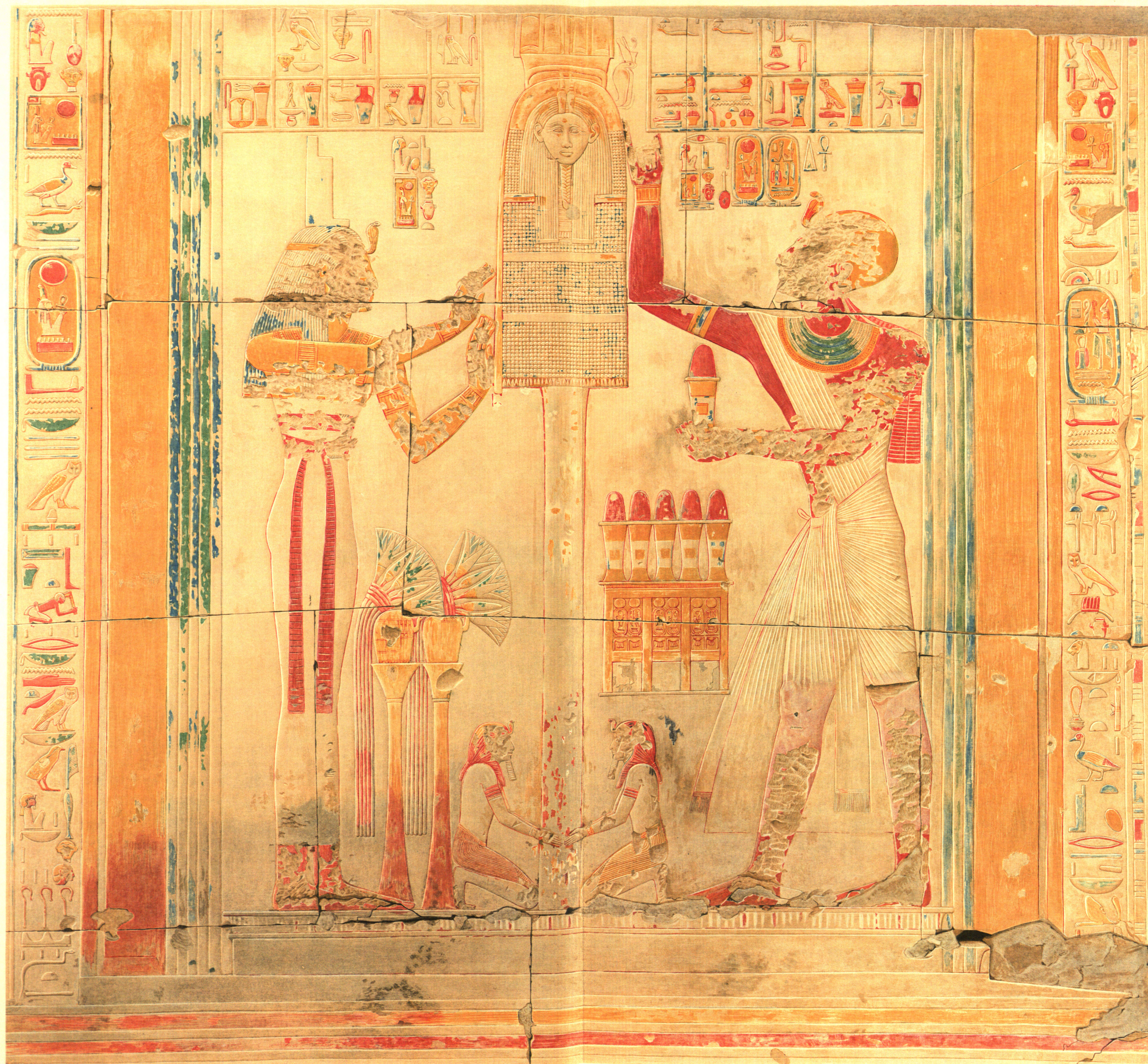
INNER OSIRIS HALL, NORTH WALL, ENTRANCE TO SETHOS SHRINE



INNER OSIRIS HALL, NORTH WALL, ENTRANCE TO ISIS SHRINE



INNER OSIRIS HALL, WEST WALL, FIRST SECTION FROM NORTH



INNER OSIRIS HALL, WEST WALL, FIRST SECTION FROM NORTH



INNER OSIRIS HALL, WEST WALL, SECOND SECTION FROM NORTH, LOWER SCENES



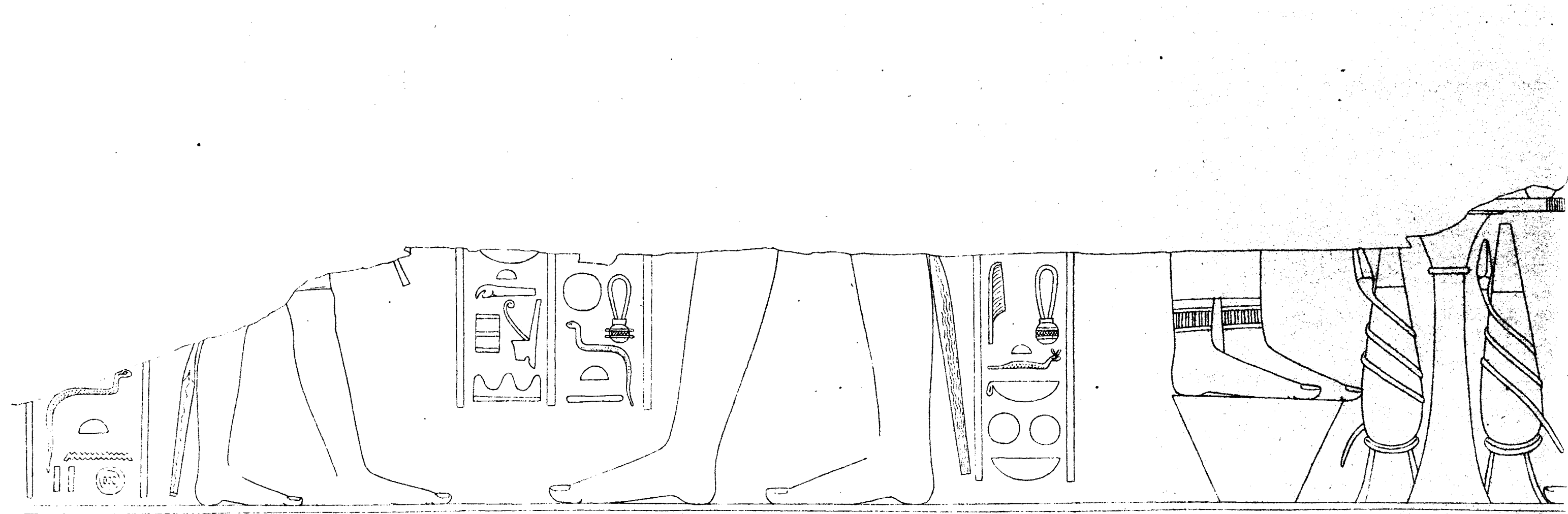
INNER OSIRIS HALL, WEST WALL, SECOND SECTION FROM NORTH, LOWER SCENES



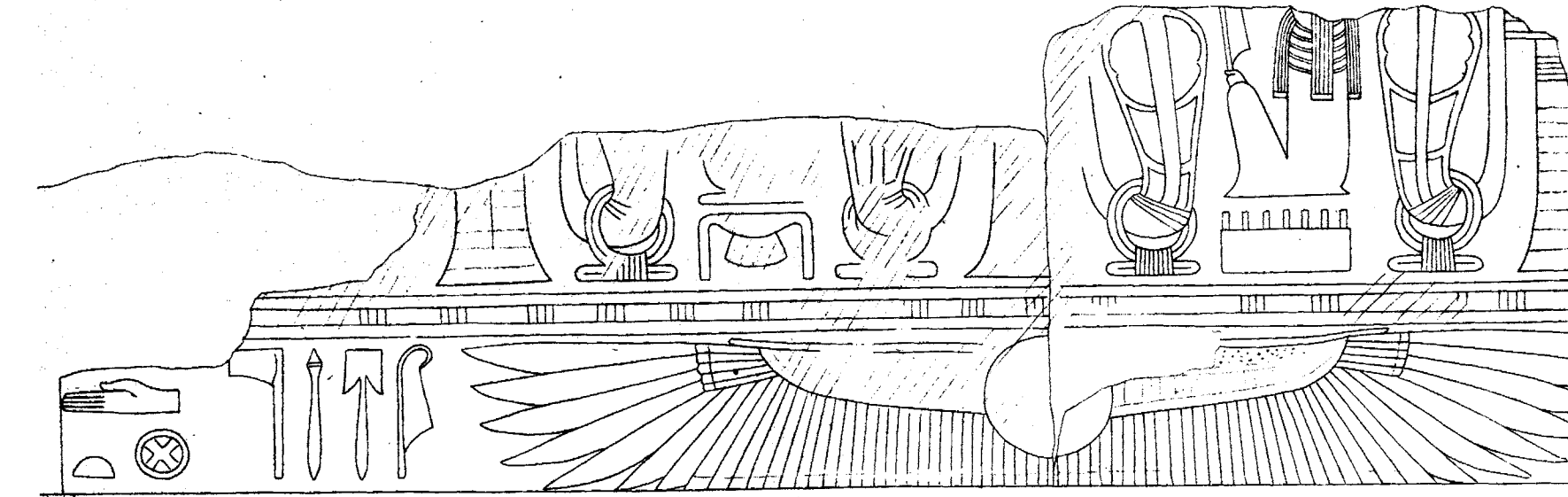
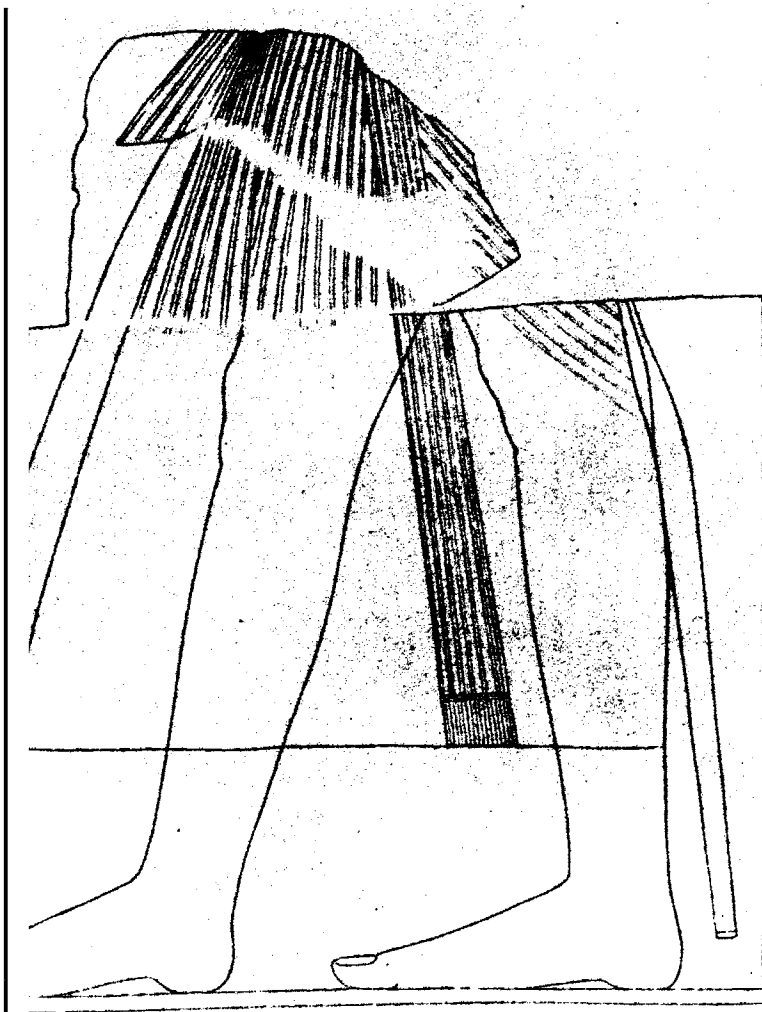
INNER OSIRIS HALL, WEST WALL, THIRD SECTION FROM NORTH, LOWER SCENES



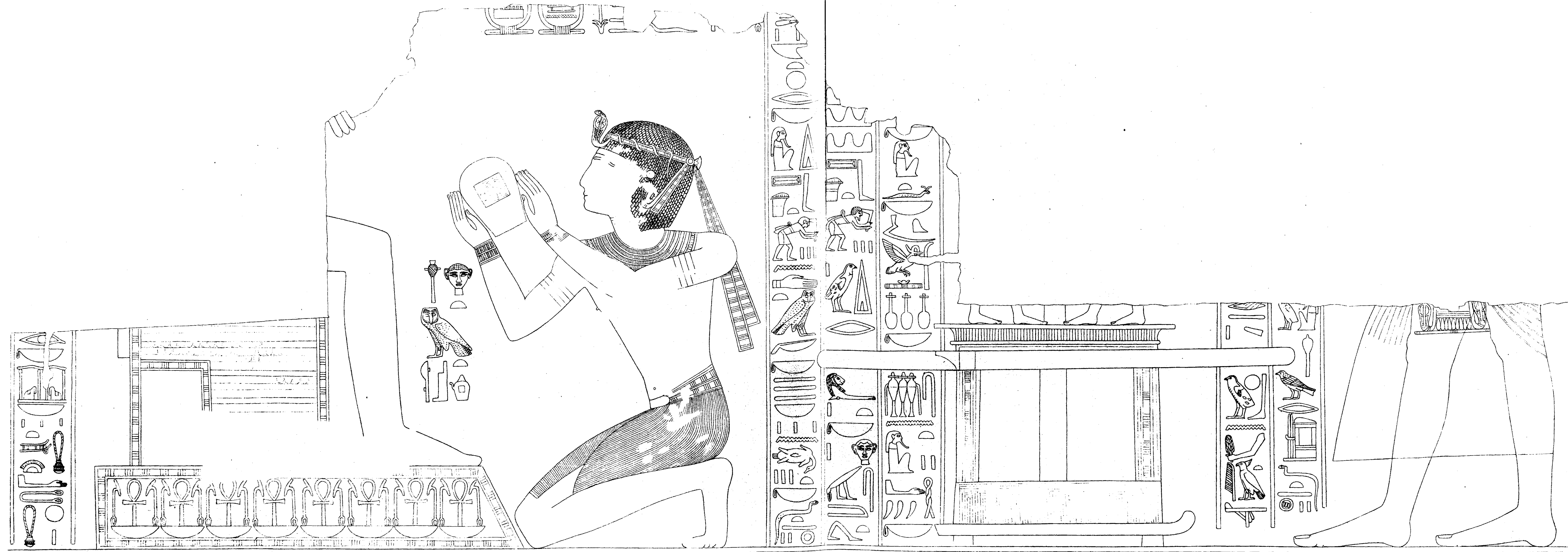
INNER OSIRIS HALL, WEST WALL, THIRD SECTION FROM NORTH, LOWER SCENES



b. West wall, third section from north, upper scenes

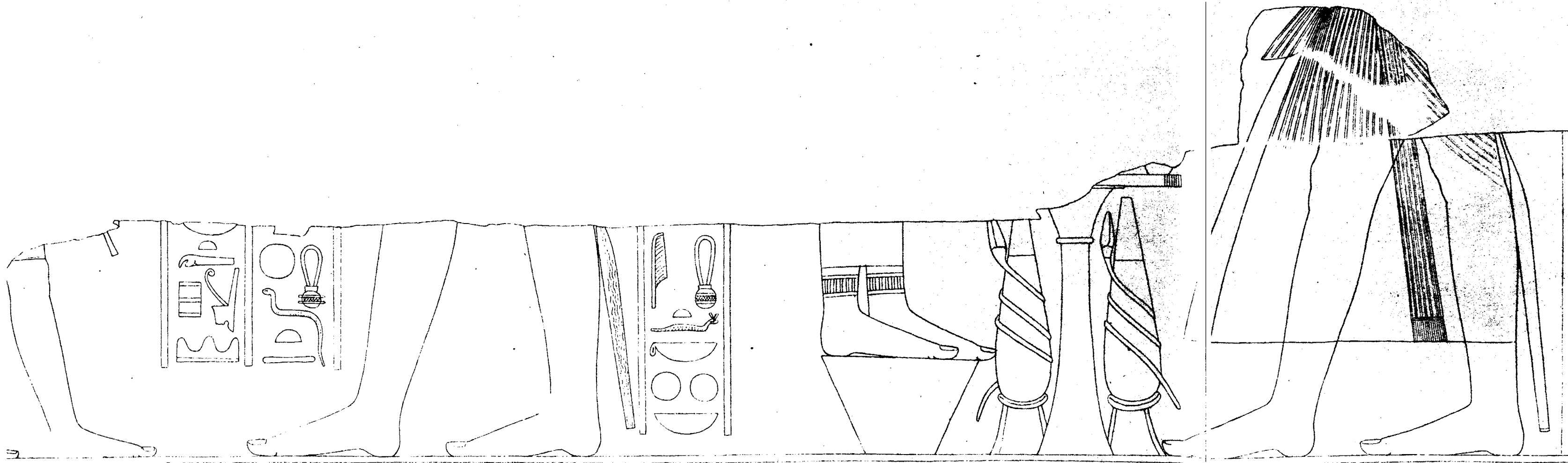


c. North wall, only existing fragment of frieze, over entrance to Horus shrine

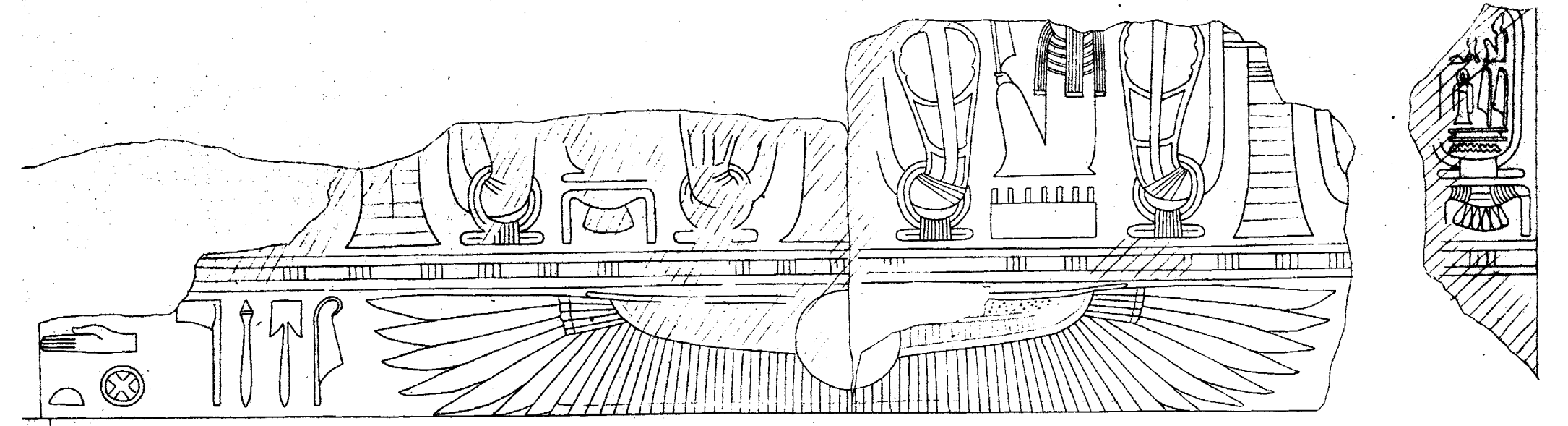


a. West wall, second section from north, upper scenes

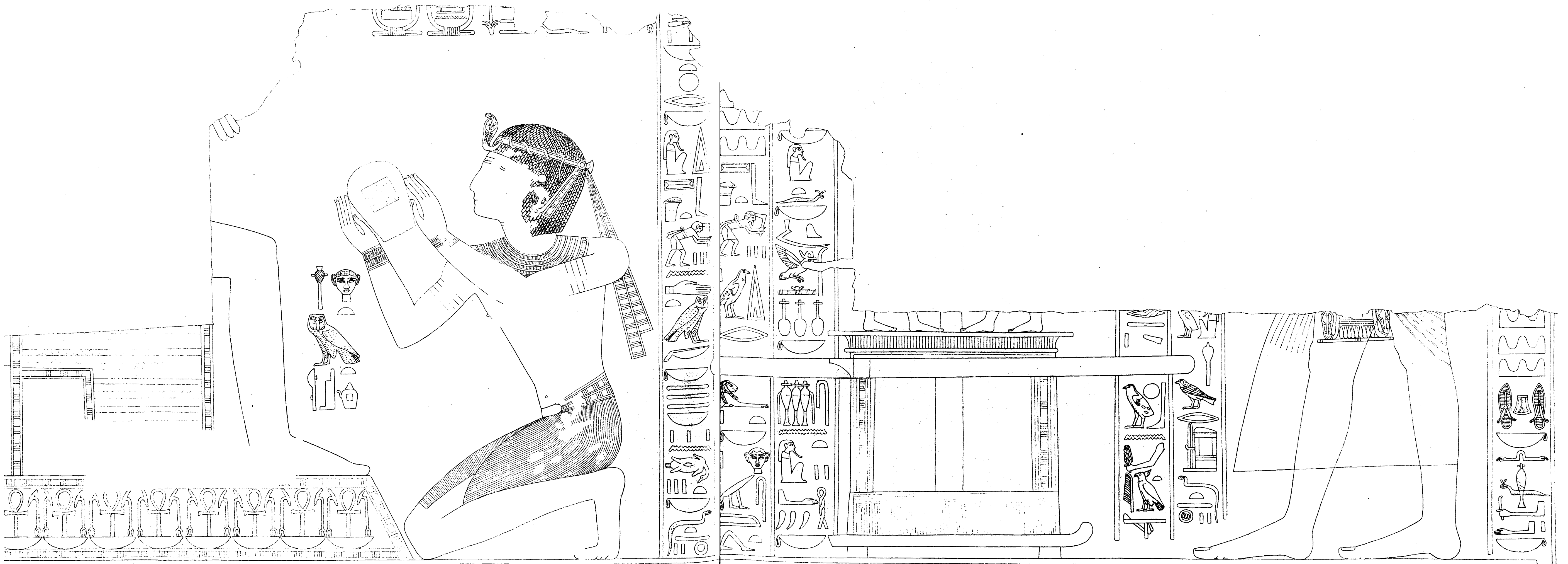
INNER OSIRIS HALL



b. West wall, third section from north, upper scenes

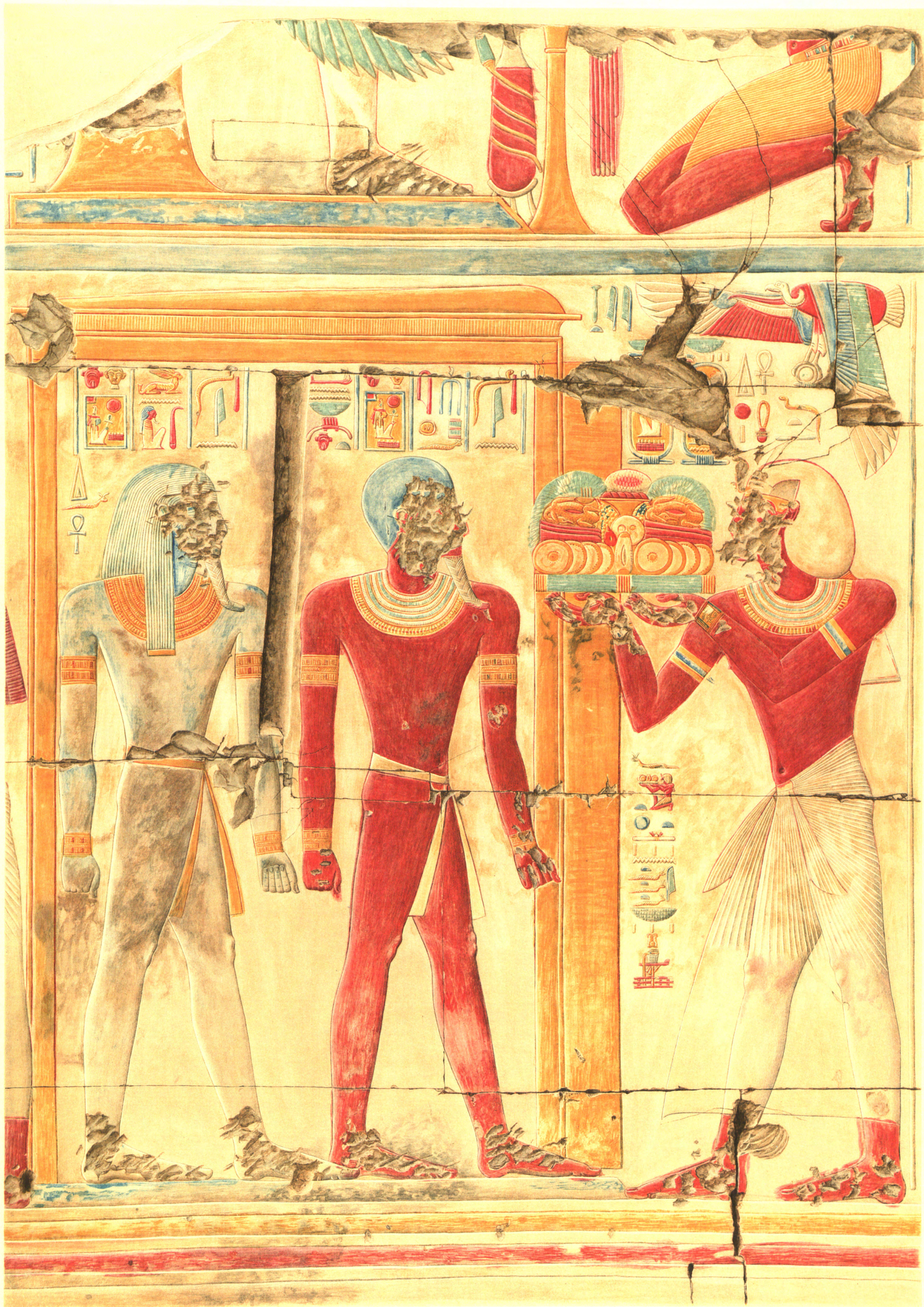


c. North wall, only existing fragment of frieze, over entrance to Horus shrine

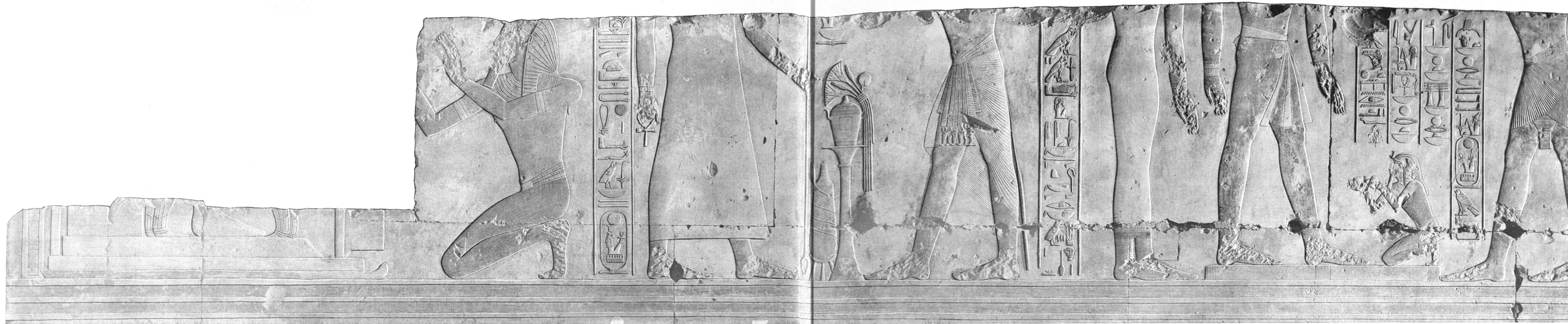


a. West wall, second section from north, upper scenes

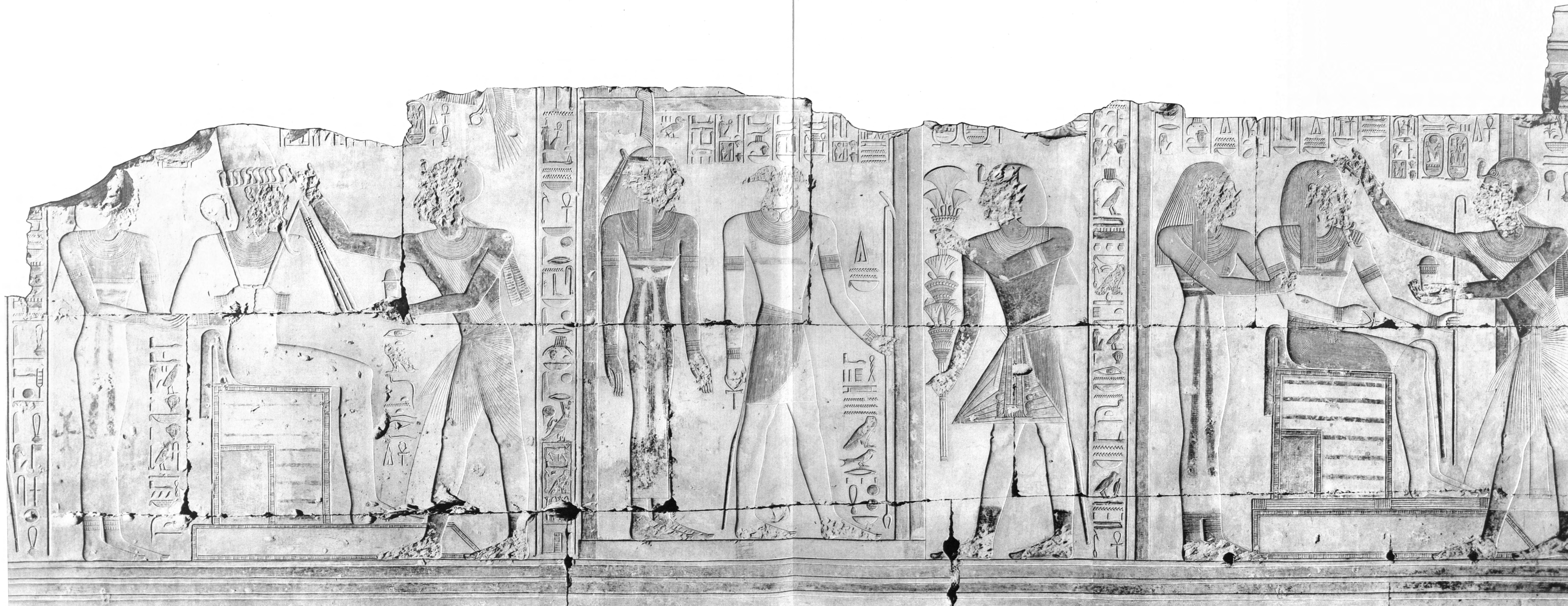
INNER OSIRIS HALL



INNER OSIRIS HALL, WEST WALL, FOURTH SECTION FROM NORTH

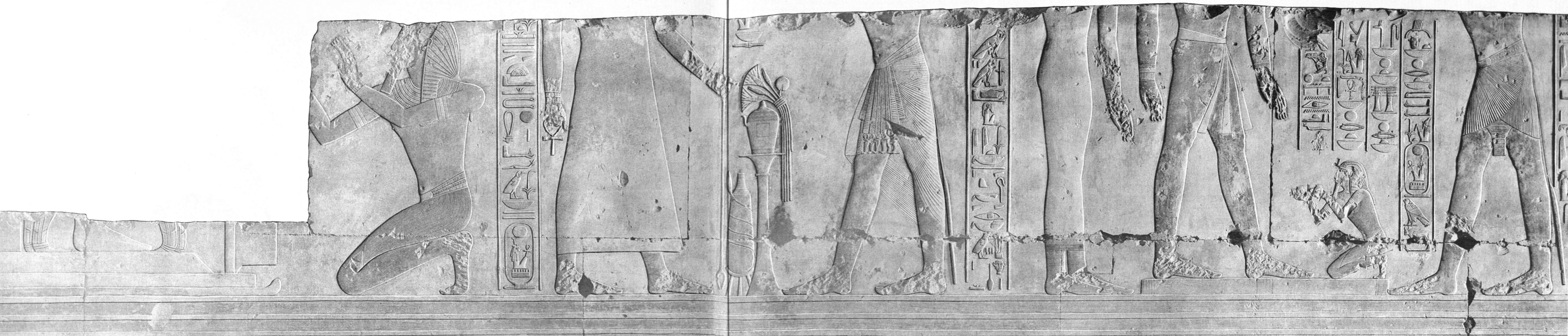


b. Sixth and last section from north



a. Fifth section from north

INNER OSIRIS HALL, WEST WALL

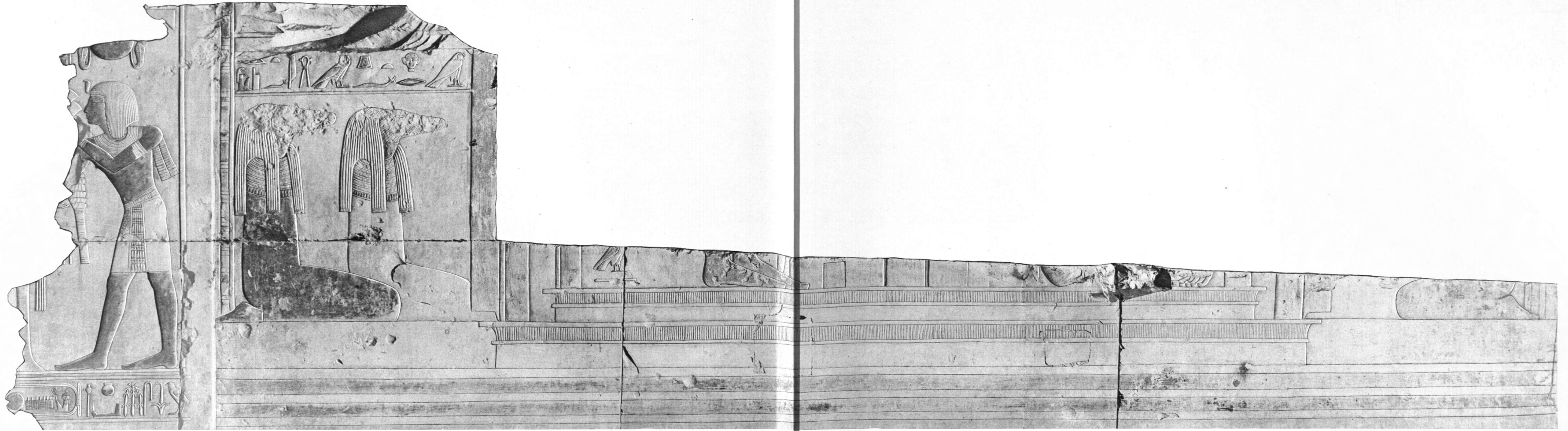


b. Sixth and last section from north

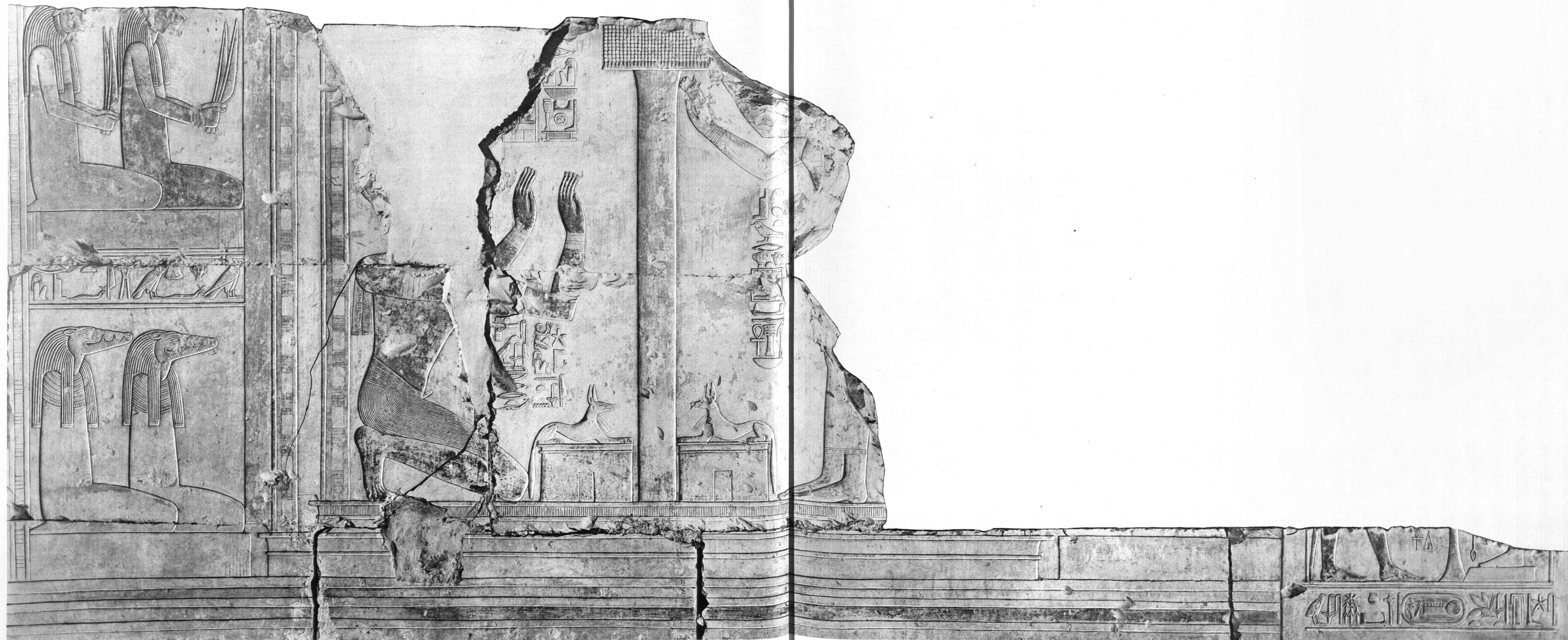


a. Fifth section from north

INNER OSIRIS HALL, WEST WALL

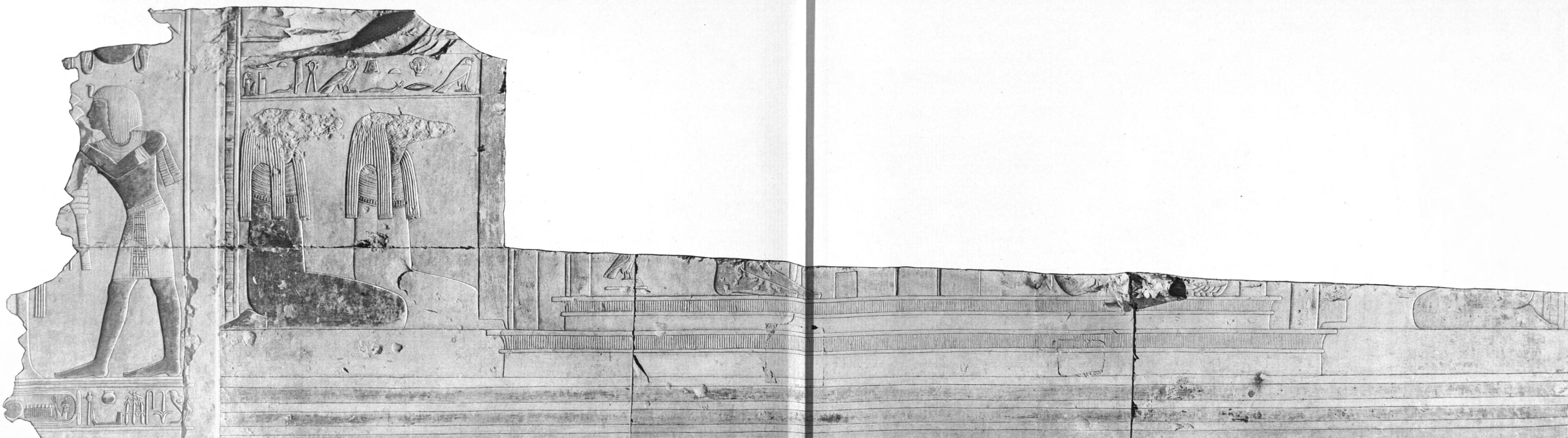


a. Portion west of entrance to Second Osiris Hall

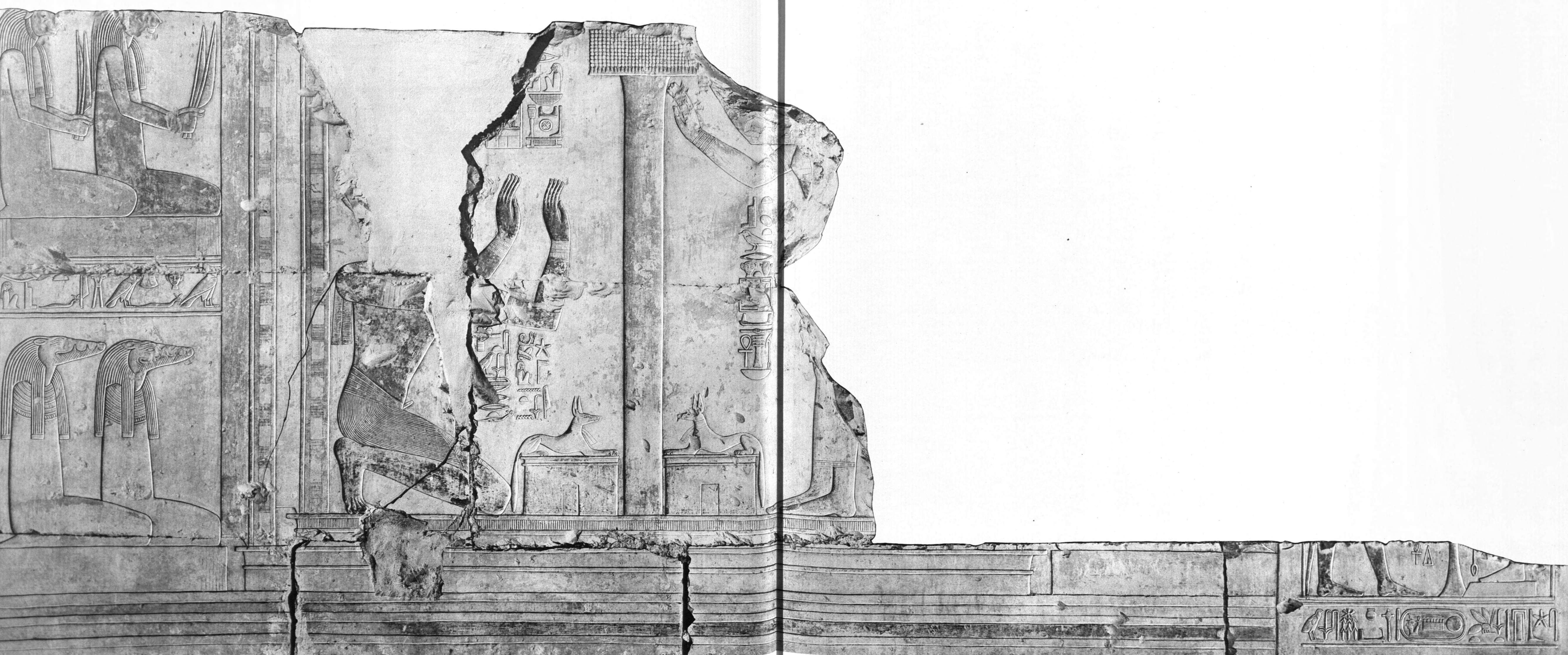


b. Portion east of entrance to Second Osiris Hall

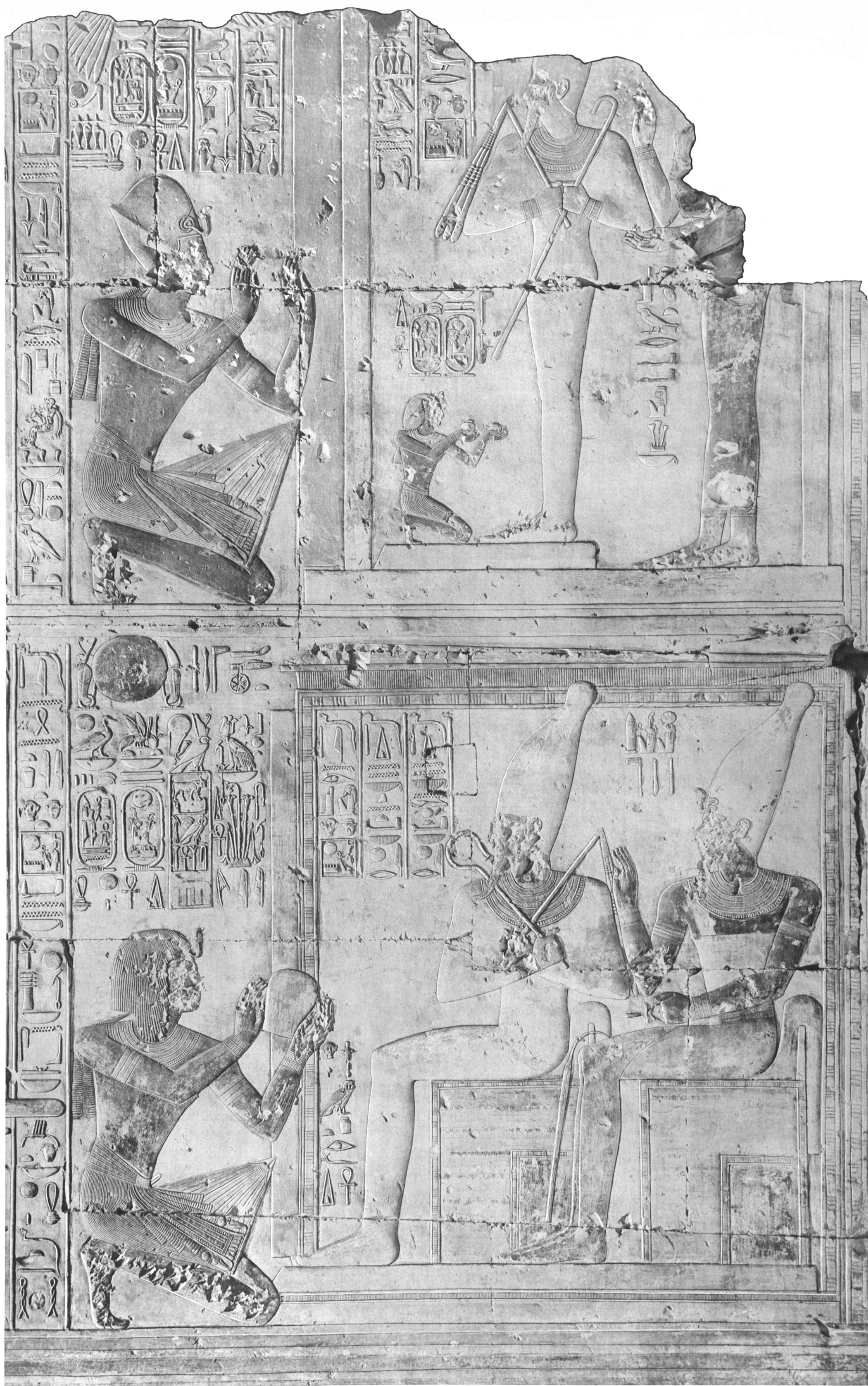
INNER OSIRIS HALL, SOUTH WALL



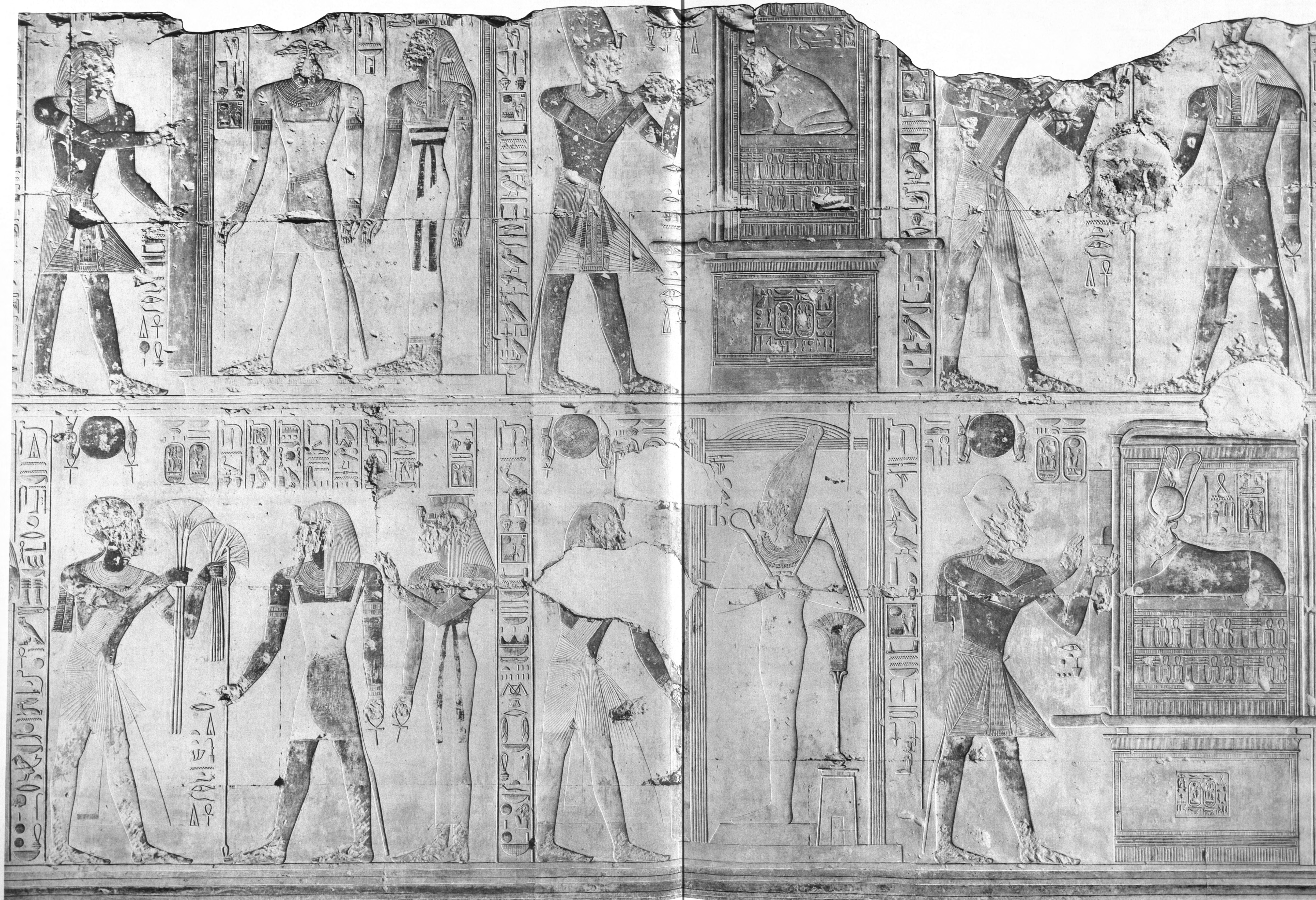
a. Portion west of entrance to Second Osiris Hall



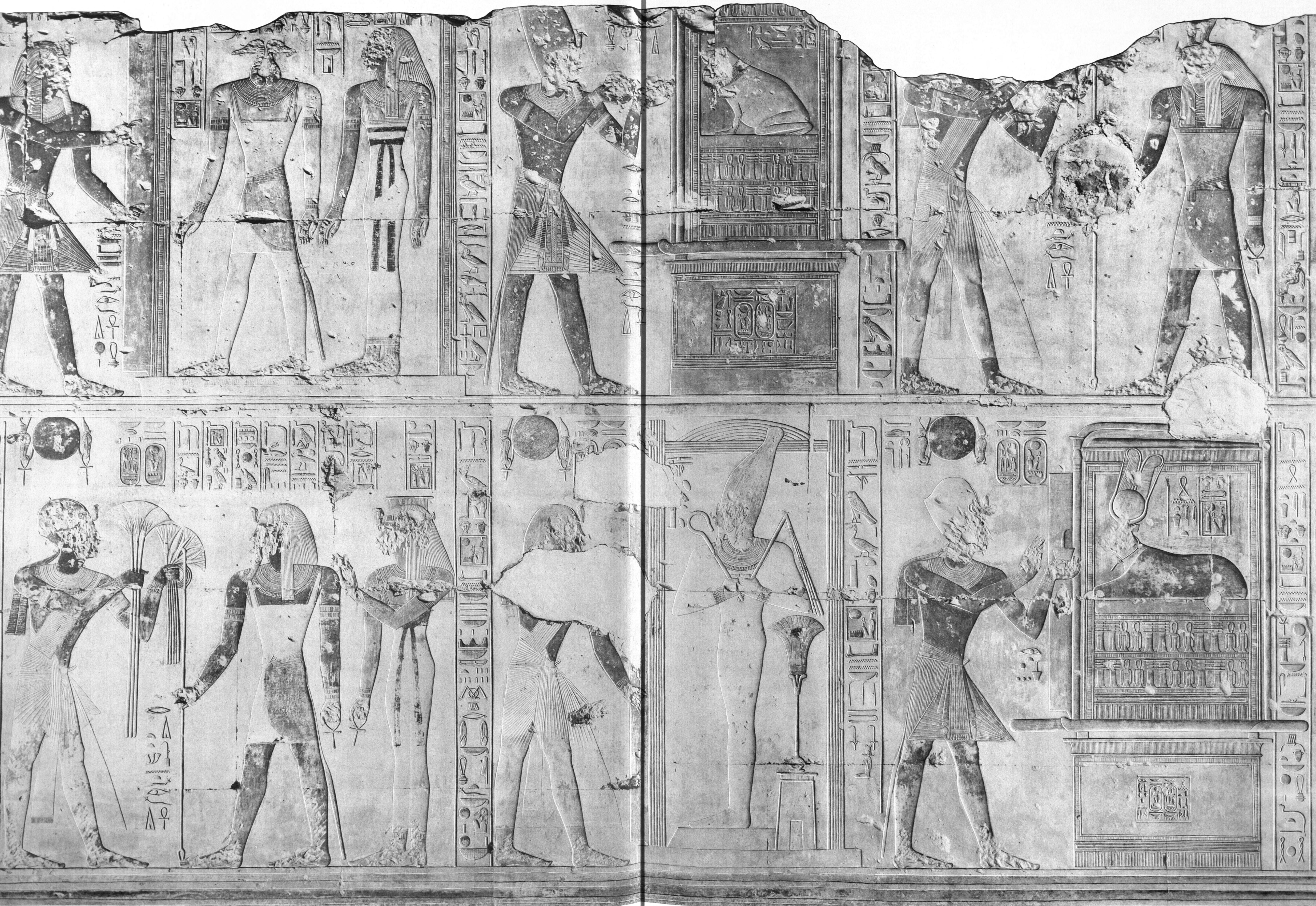
b. Portion east of entrance to Second Osiris Hall
INNER OSIRIS HALL, SOUTH WALL



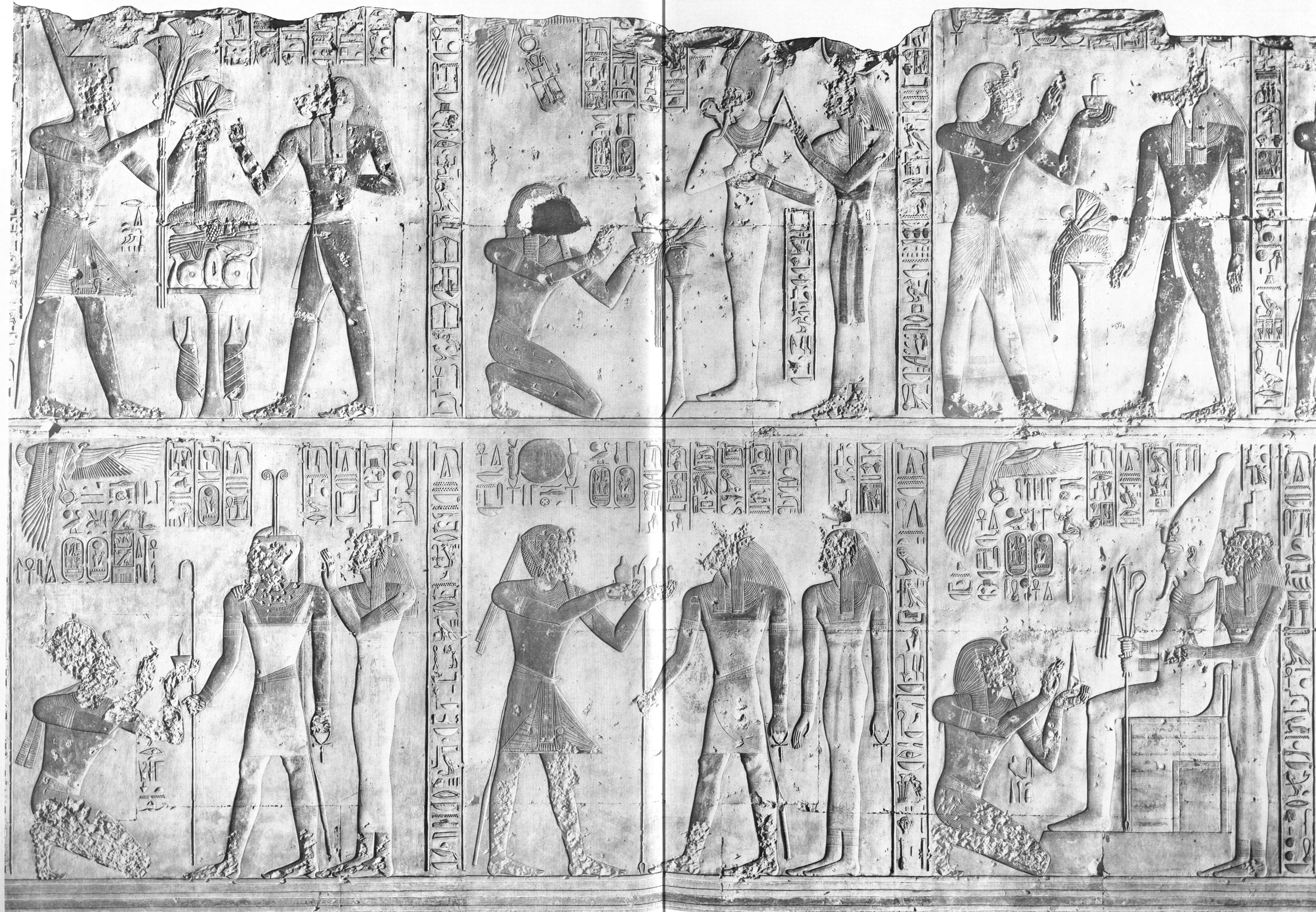
INNER OSIRIS HALL, EAST WALL, FIRST SECTION FROM SOUTH



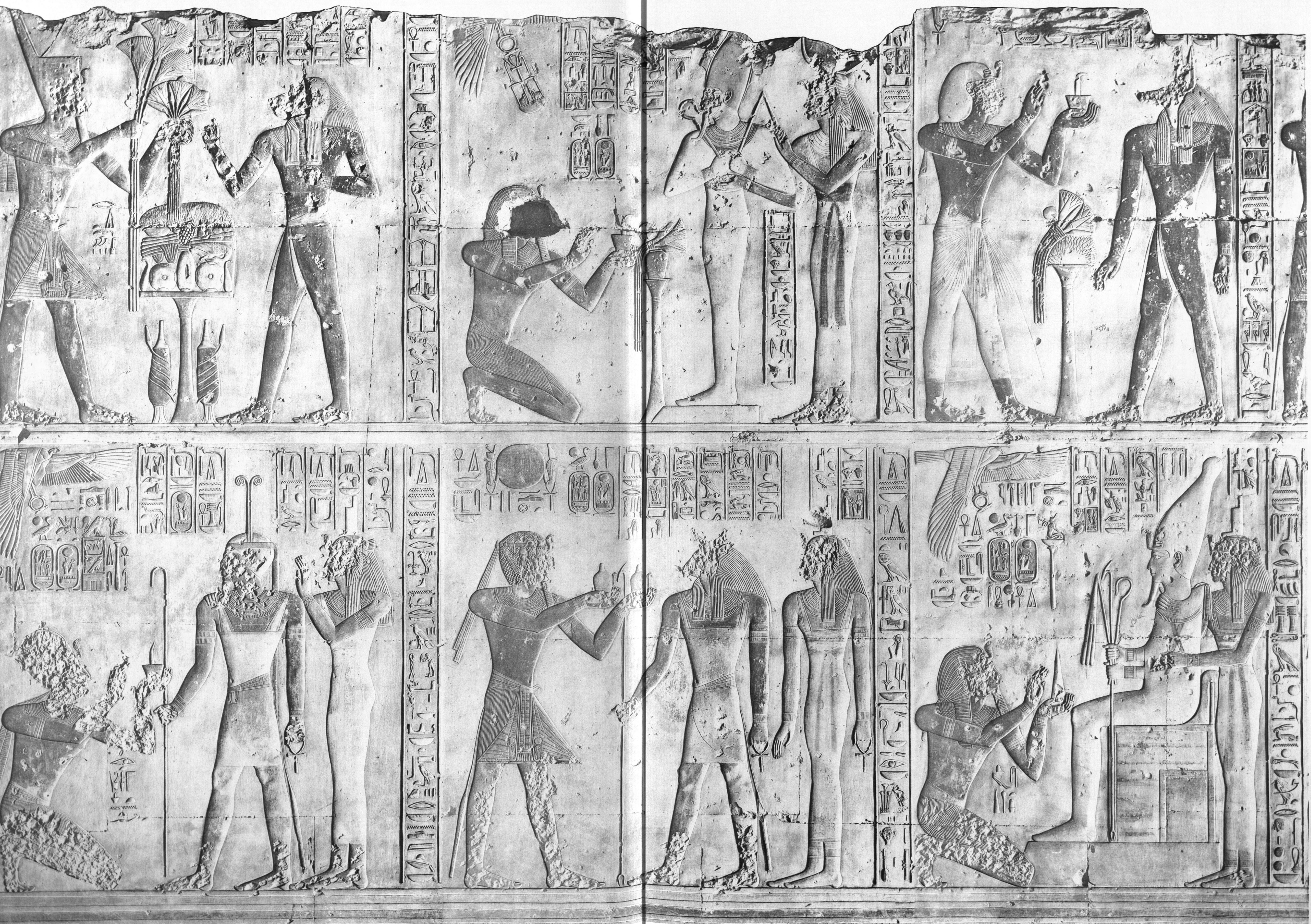
INNER OSIRIS HALL, EAST WALL. SECOND SECTION FROM SOUTH



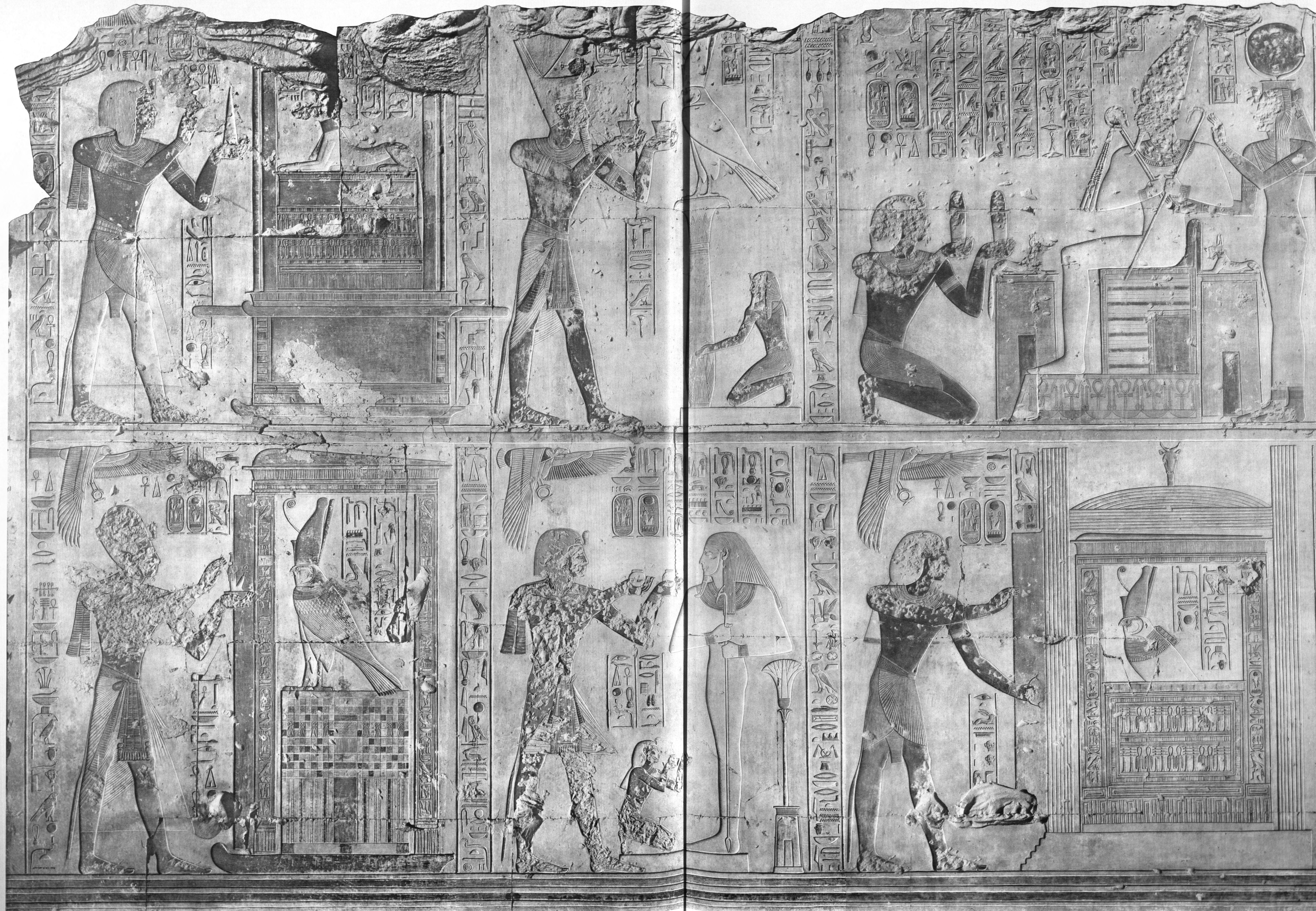
INNER OSIRIS HALL, EAST WALL SECOND SECTION FROM SOUTH



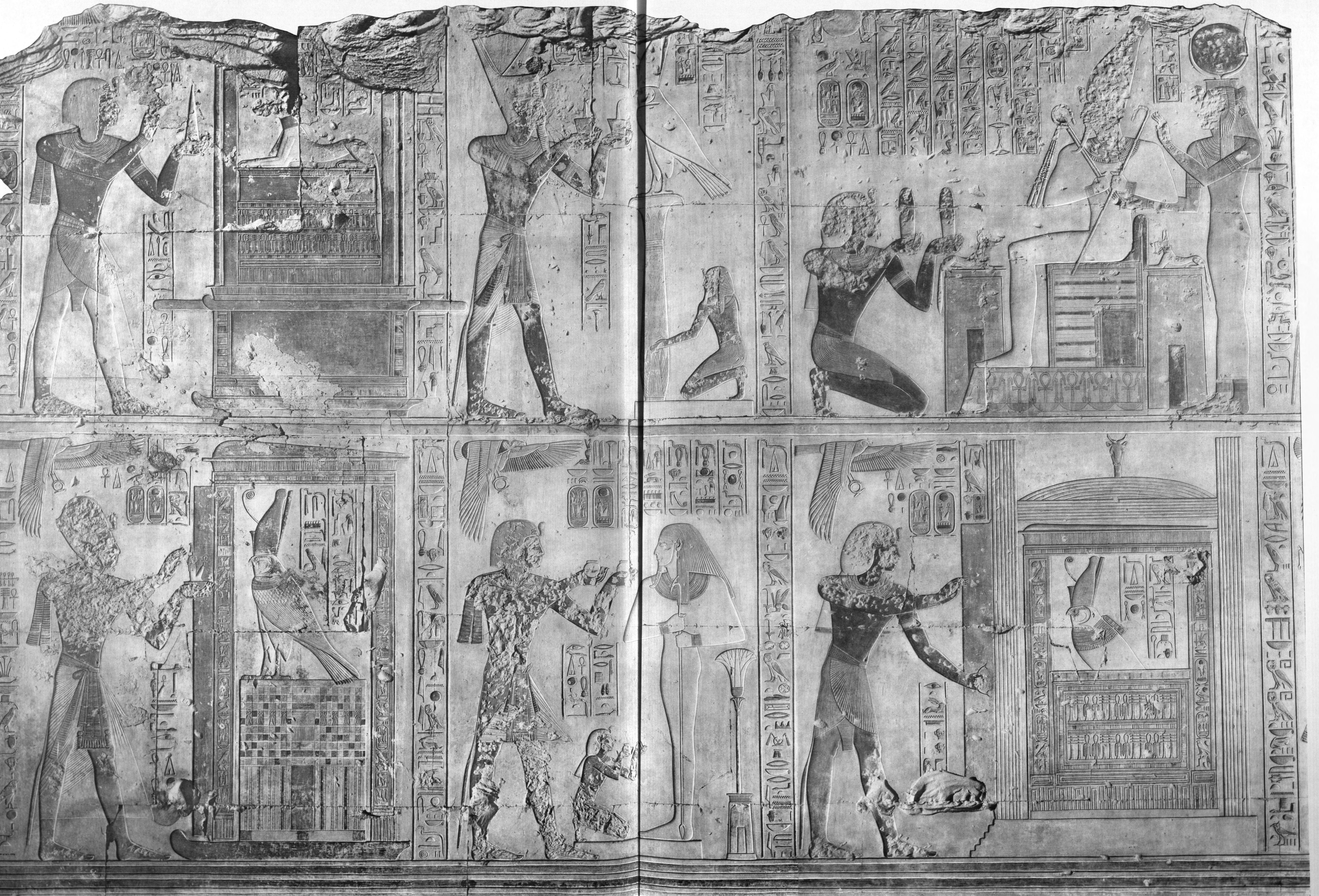
INNER OSIRIS HALL, EAST WALL, THIRD SECTION FROM SOUTH



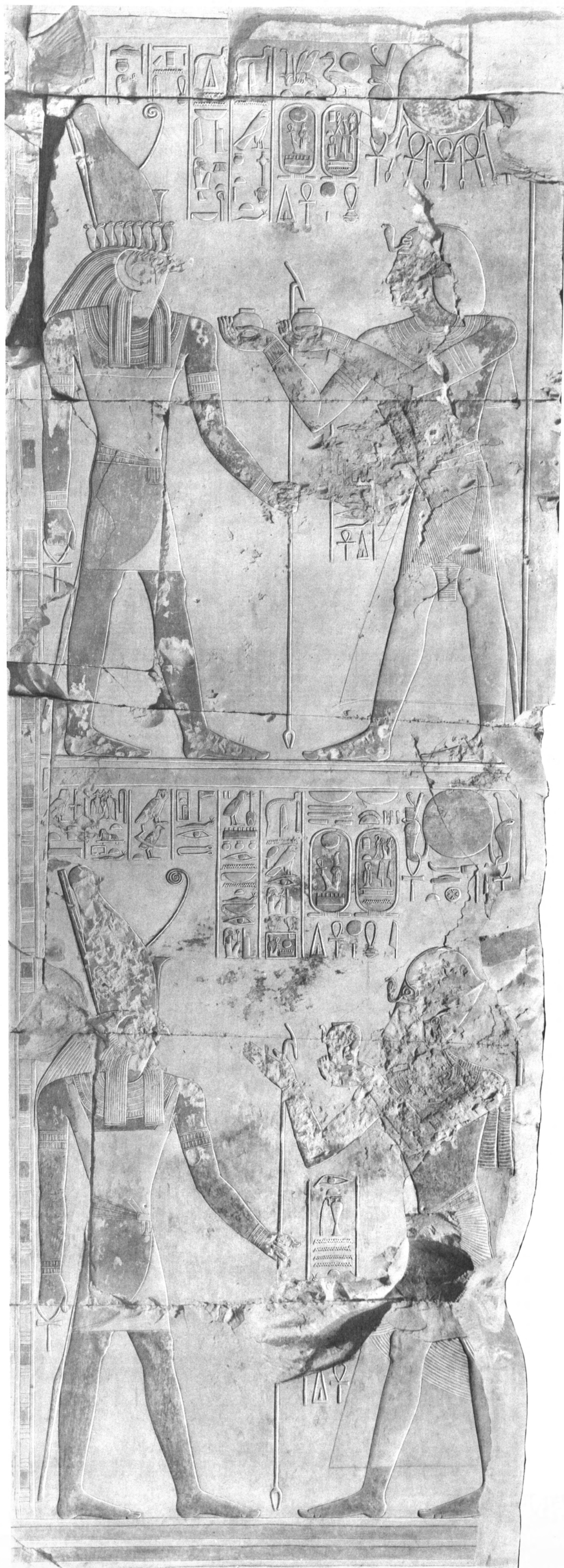
INNER OSIRIS HALL, EAST WALL, THIRD SECTION FROM SOUTH



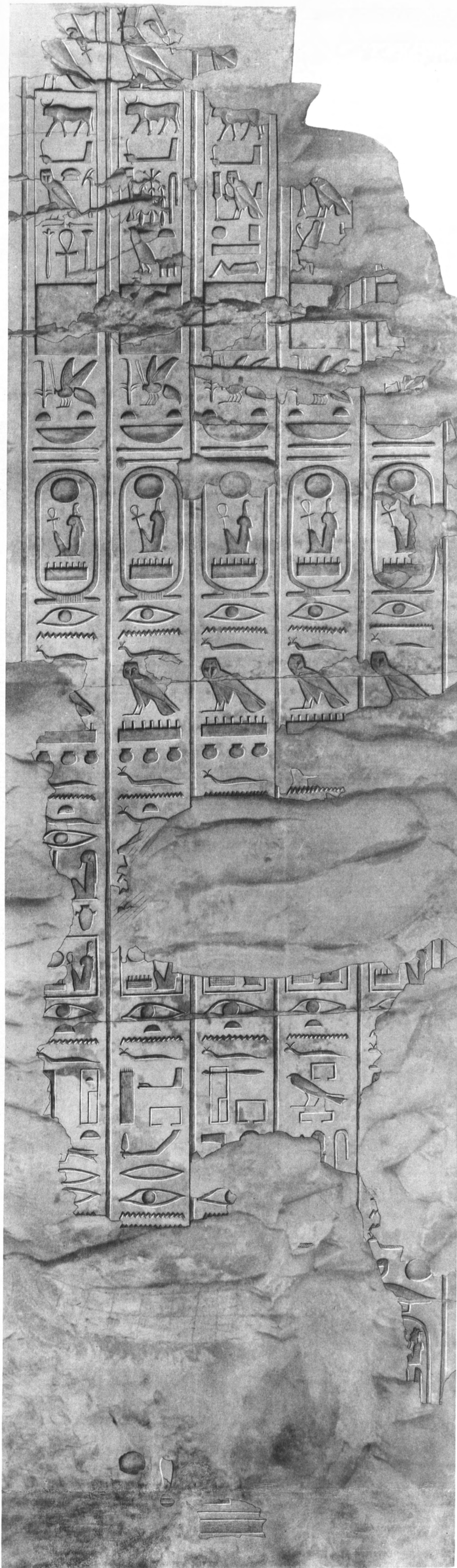
INNER OSIRIS HALL, EAST WALL, FOURTH SECTION FROM SOUTH



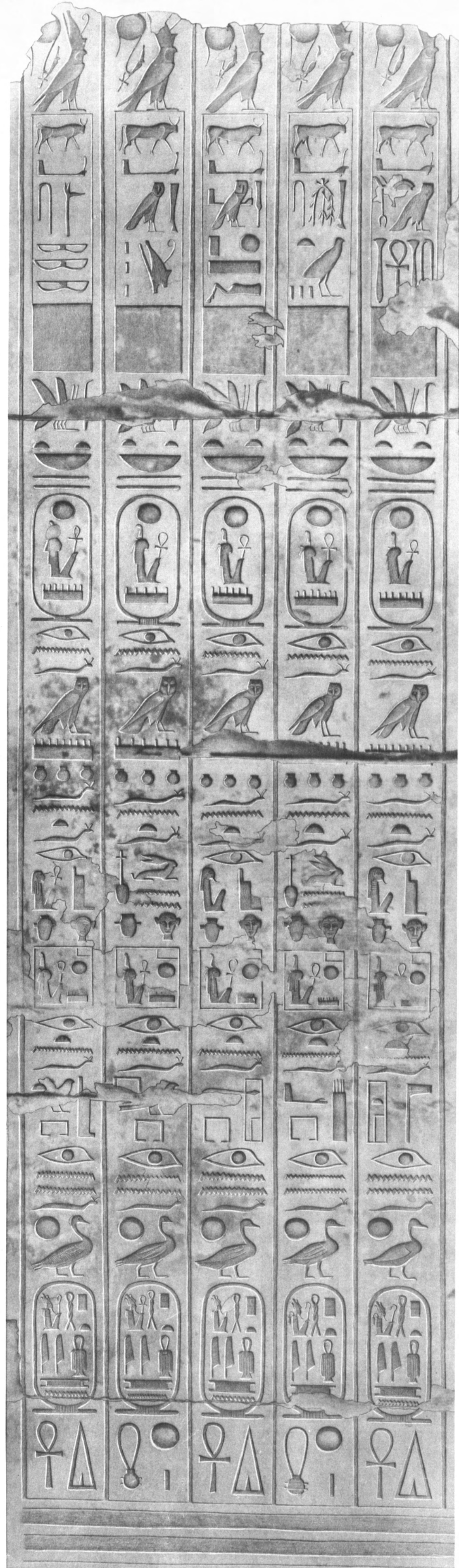
INNER OSIRIS HALL, EAST WALL, FOURTH SECTION FROM SOUTH



INNER OSIRIS HALL, EAST WALL
SCENES BETWEEN ENTRANCE TO CHAPEL OF OSIRIS AND NORTH WALL



a. North

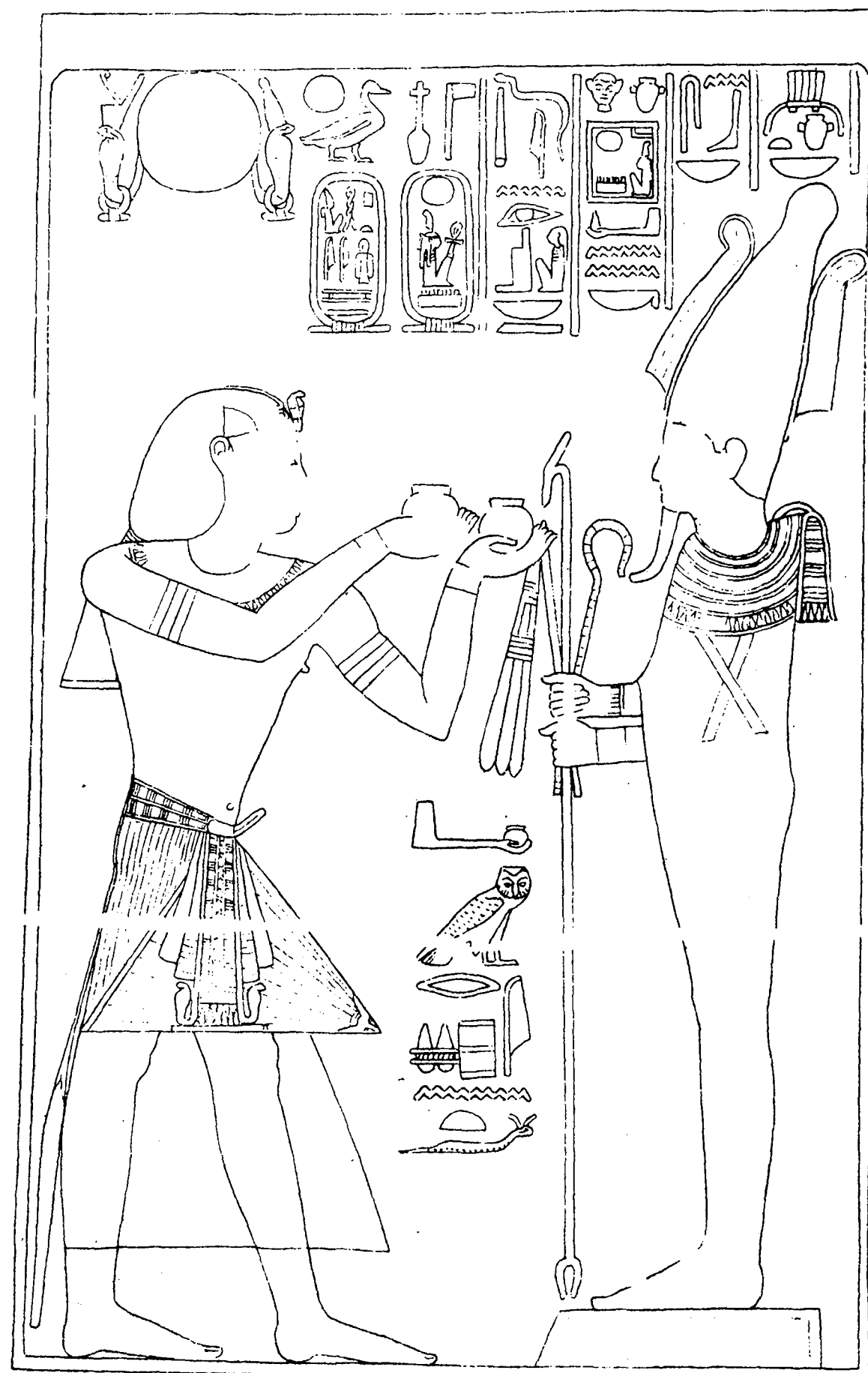


b. South

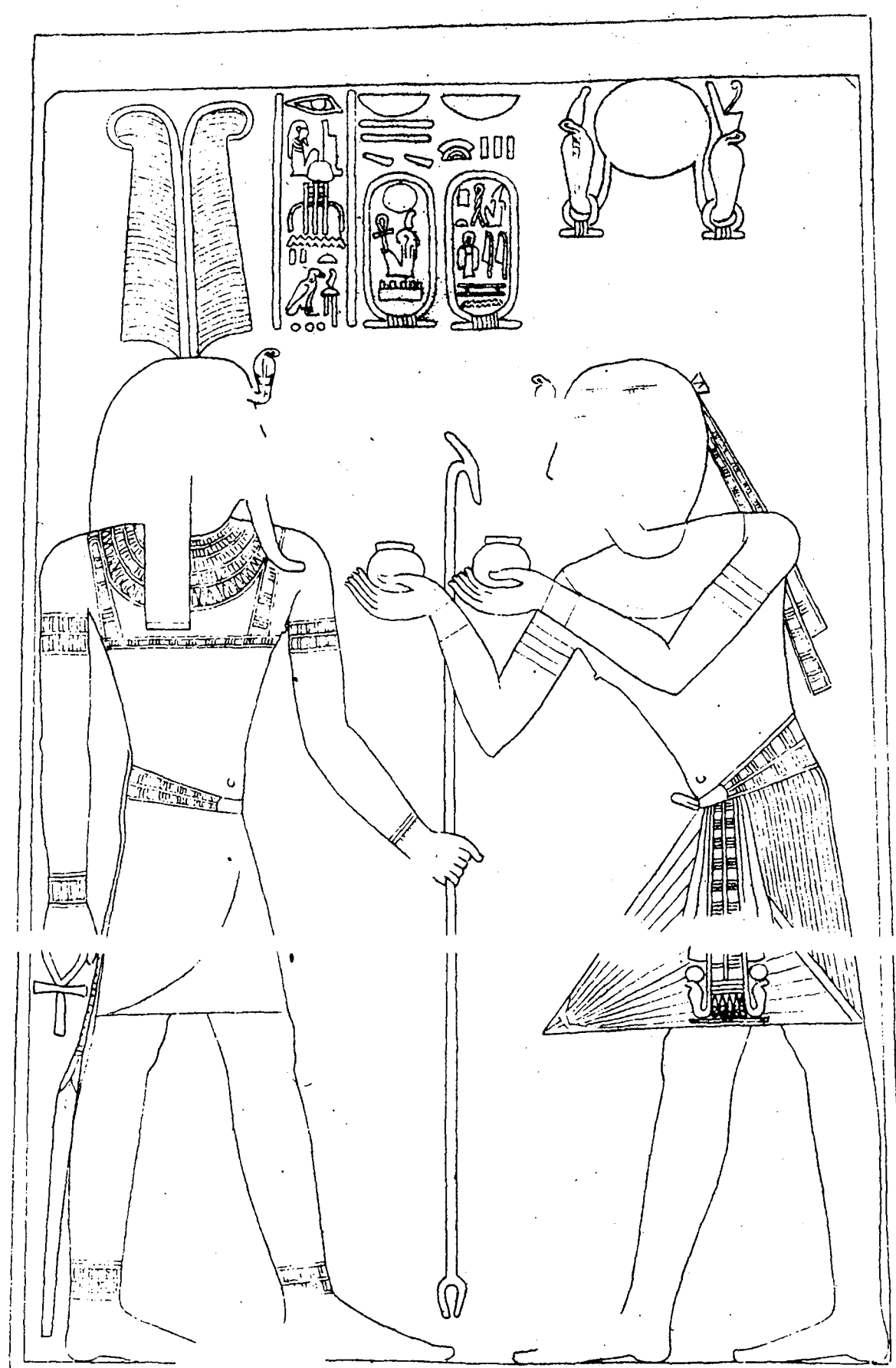
THICKNESSES OF THE ENTRANCE DOOR FROM INNER OSIRIS HALL TO CHAPEL OF OSIRIS



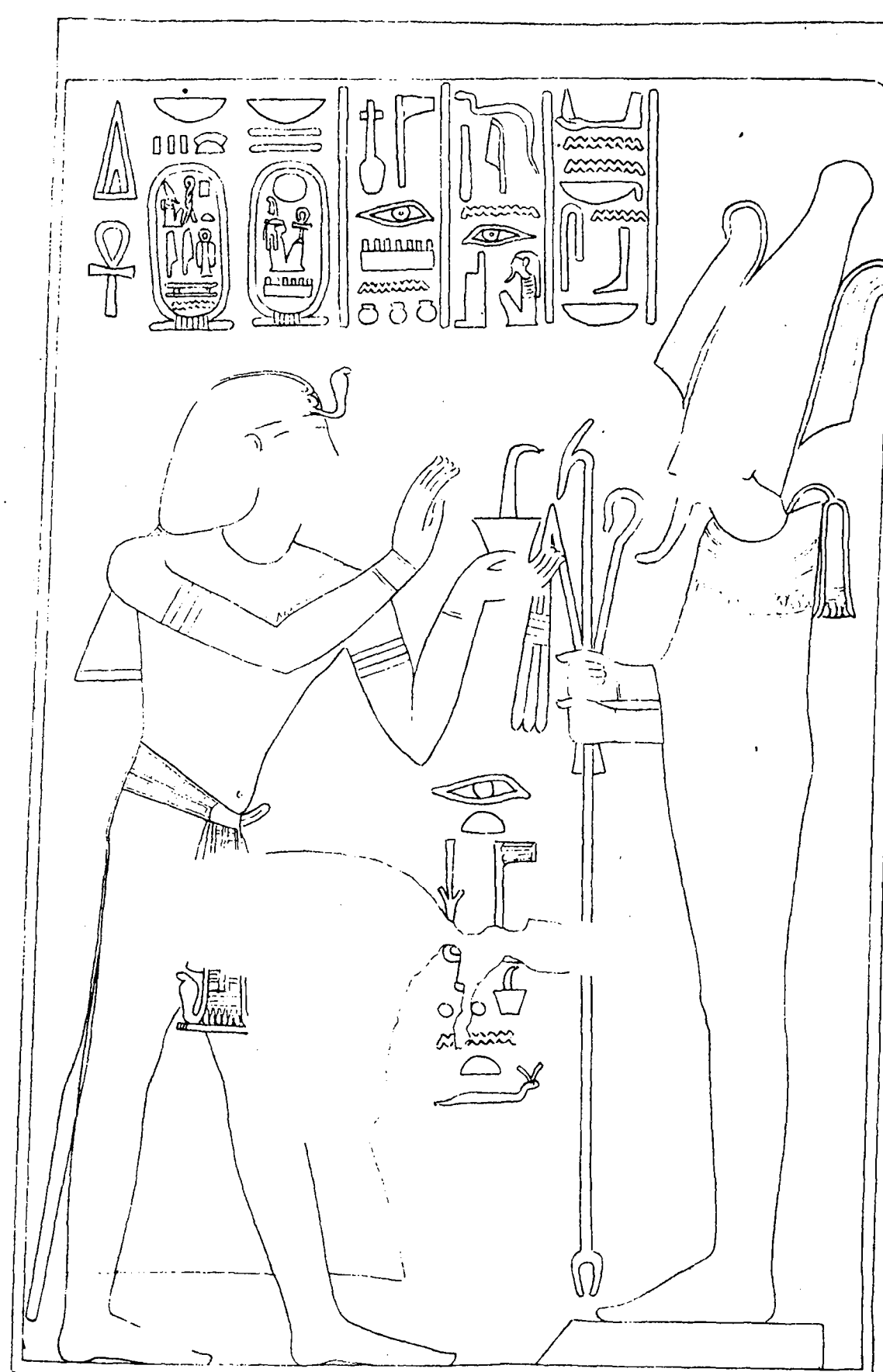
North-east



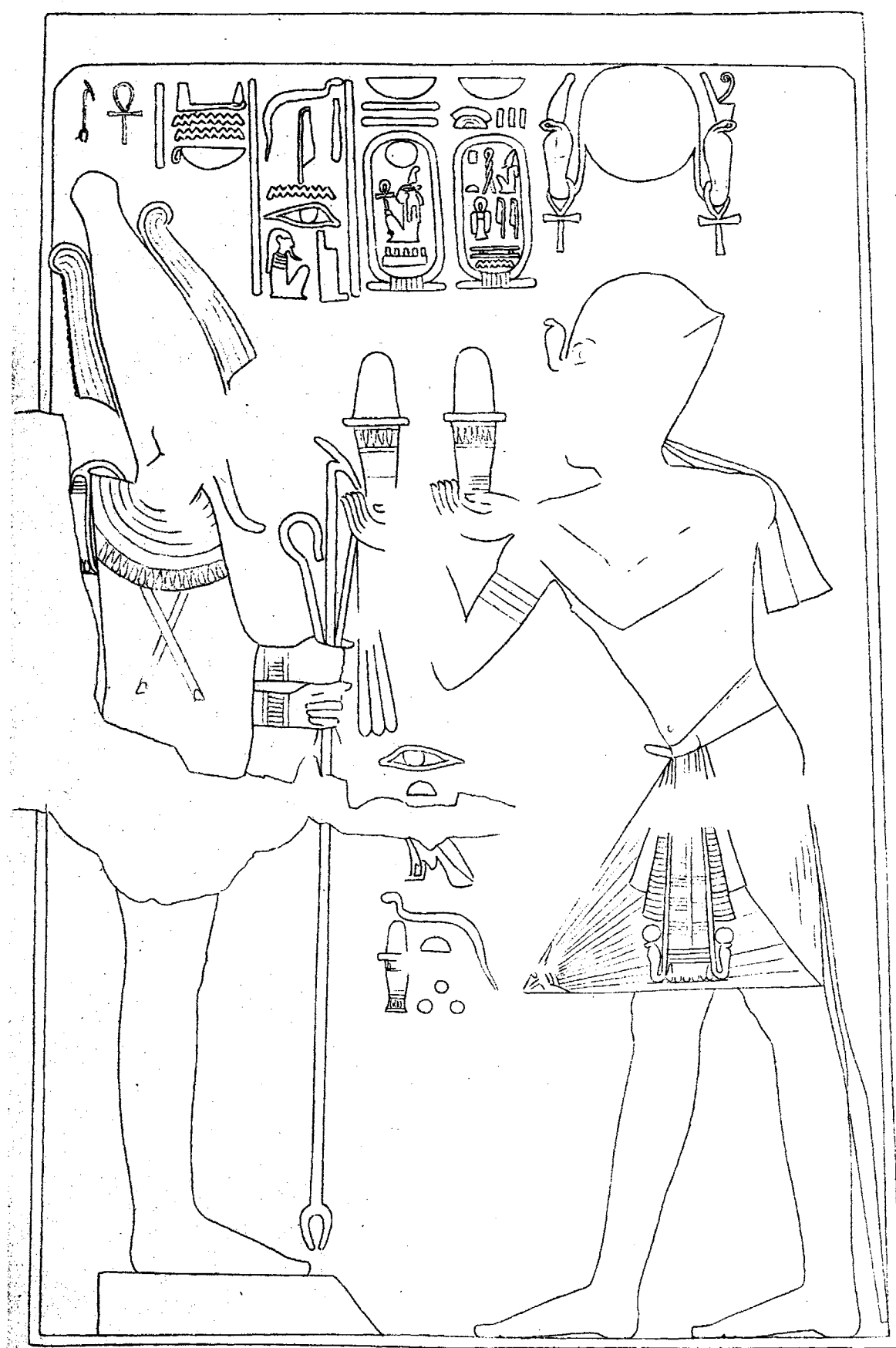
North-west



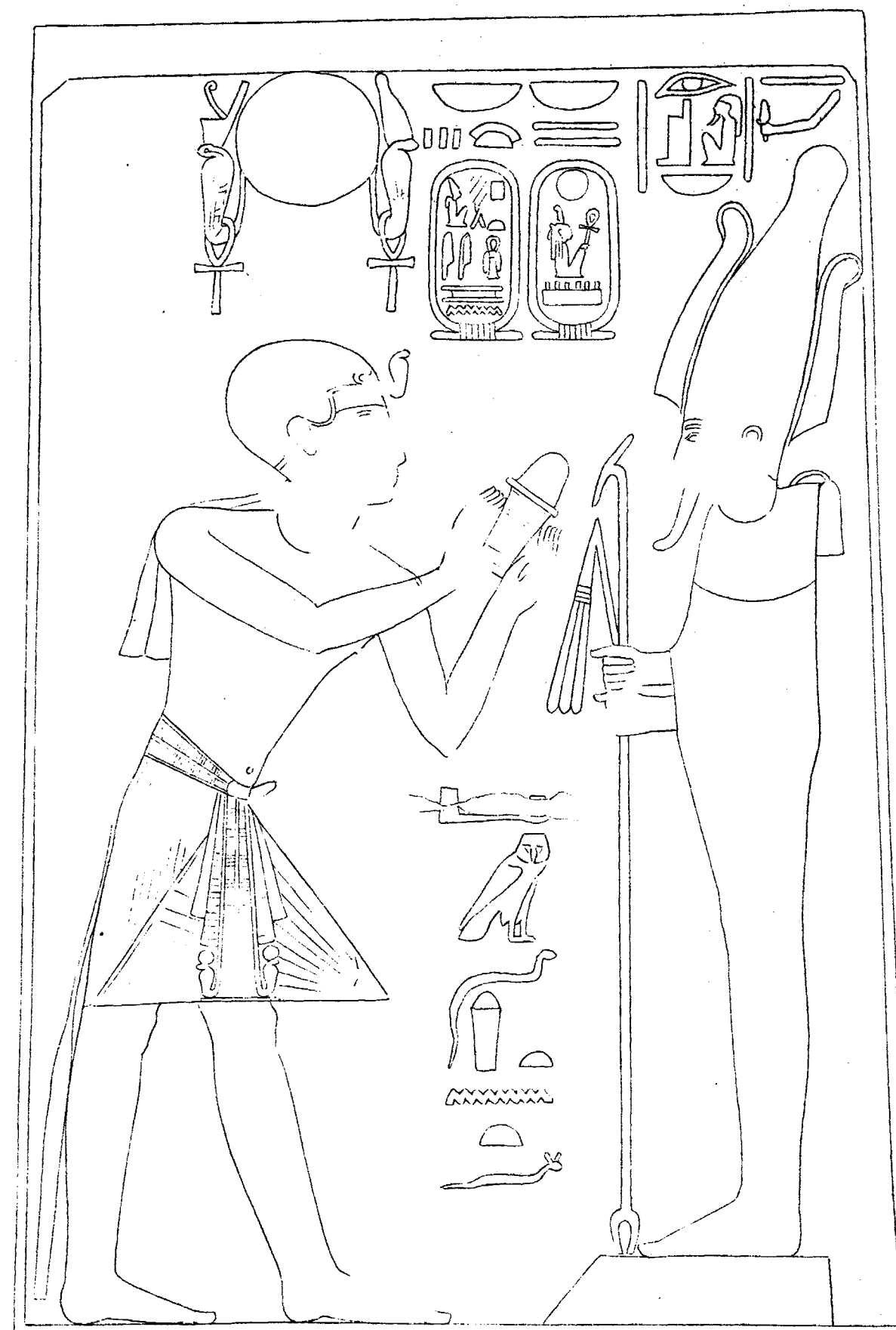
South-east



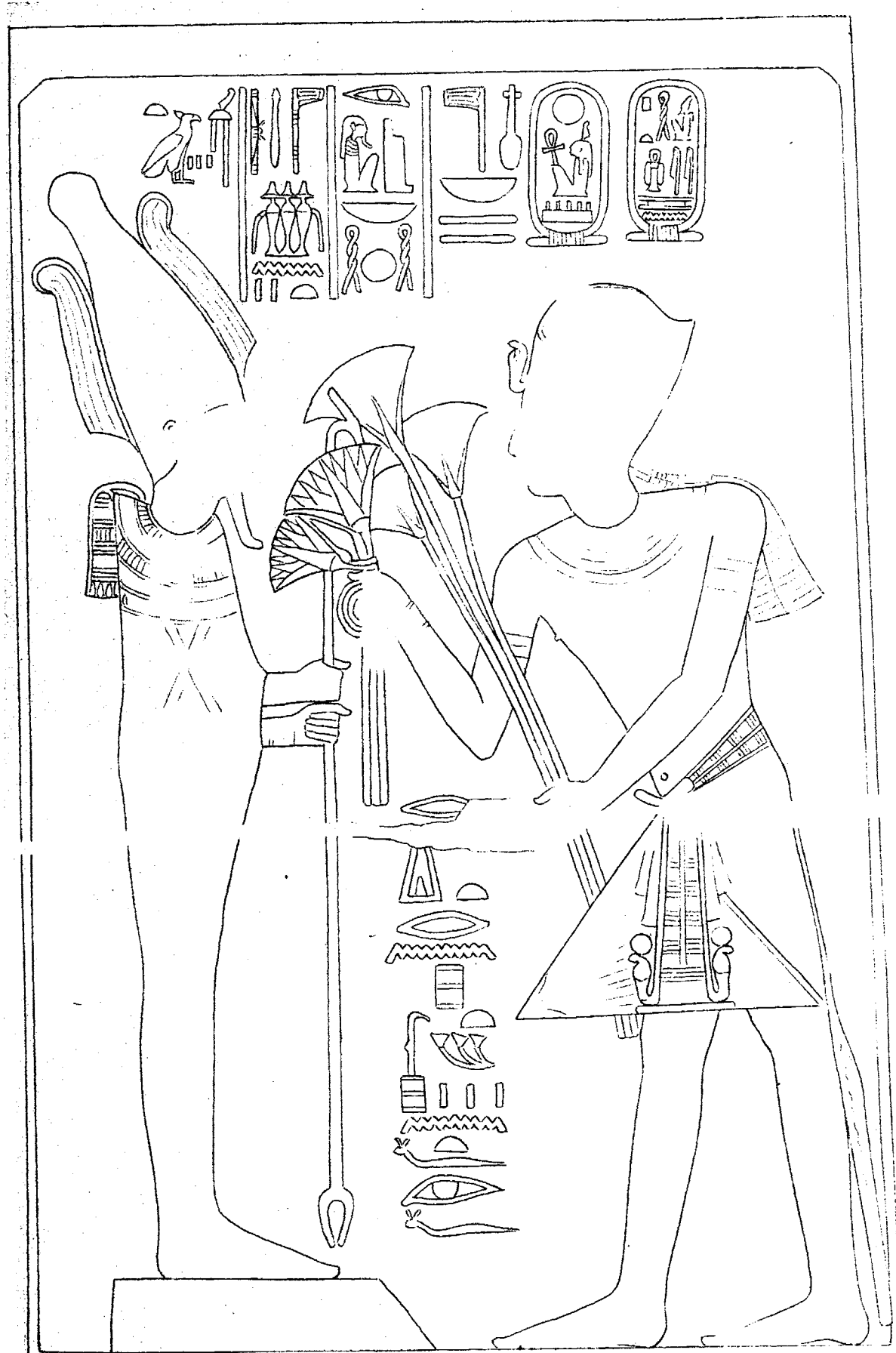
South-west



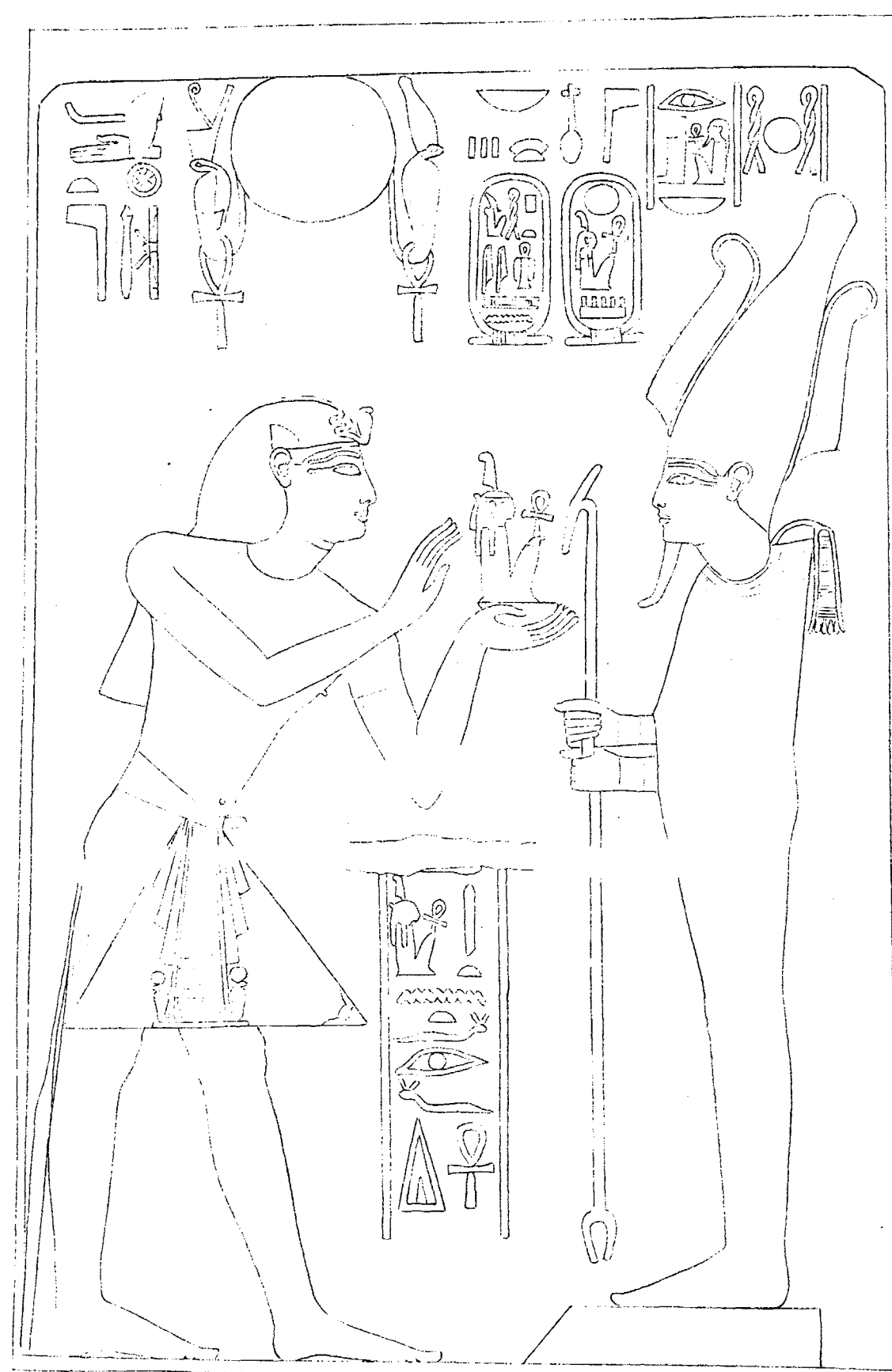
North-east



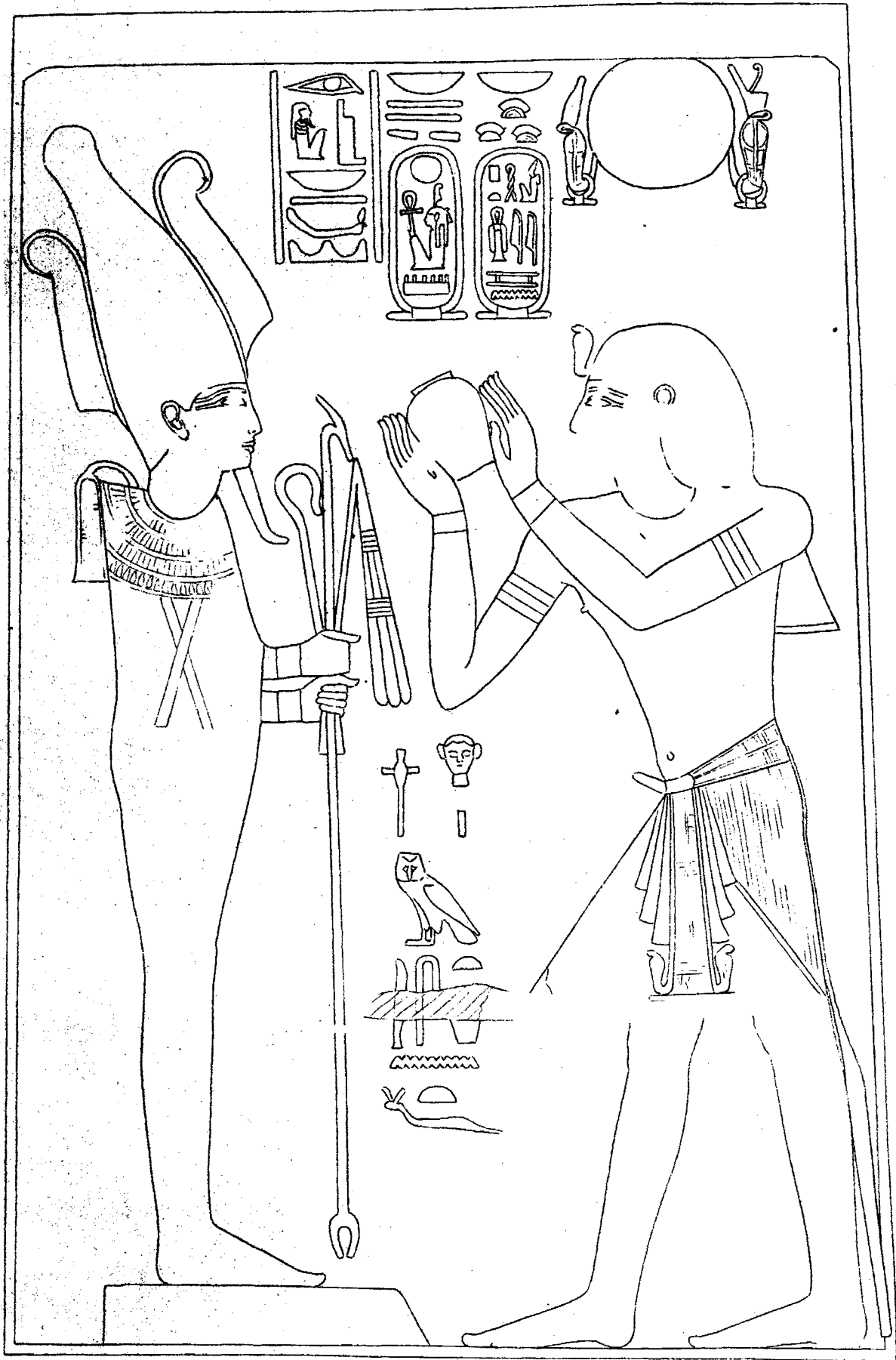
North-west



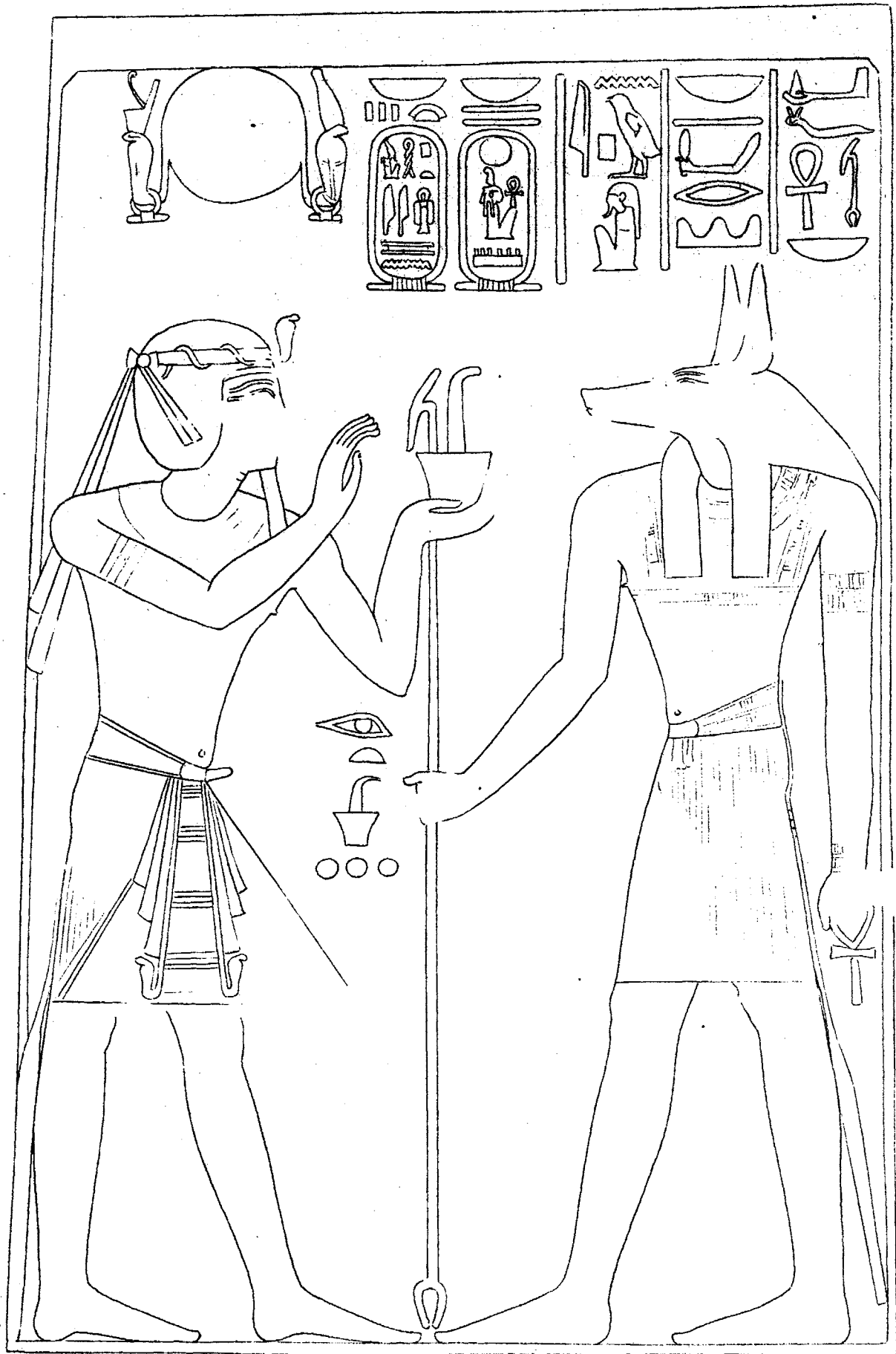
South-east



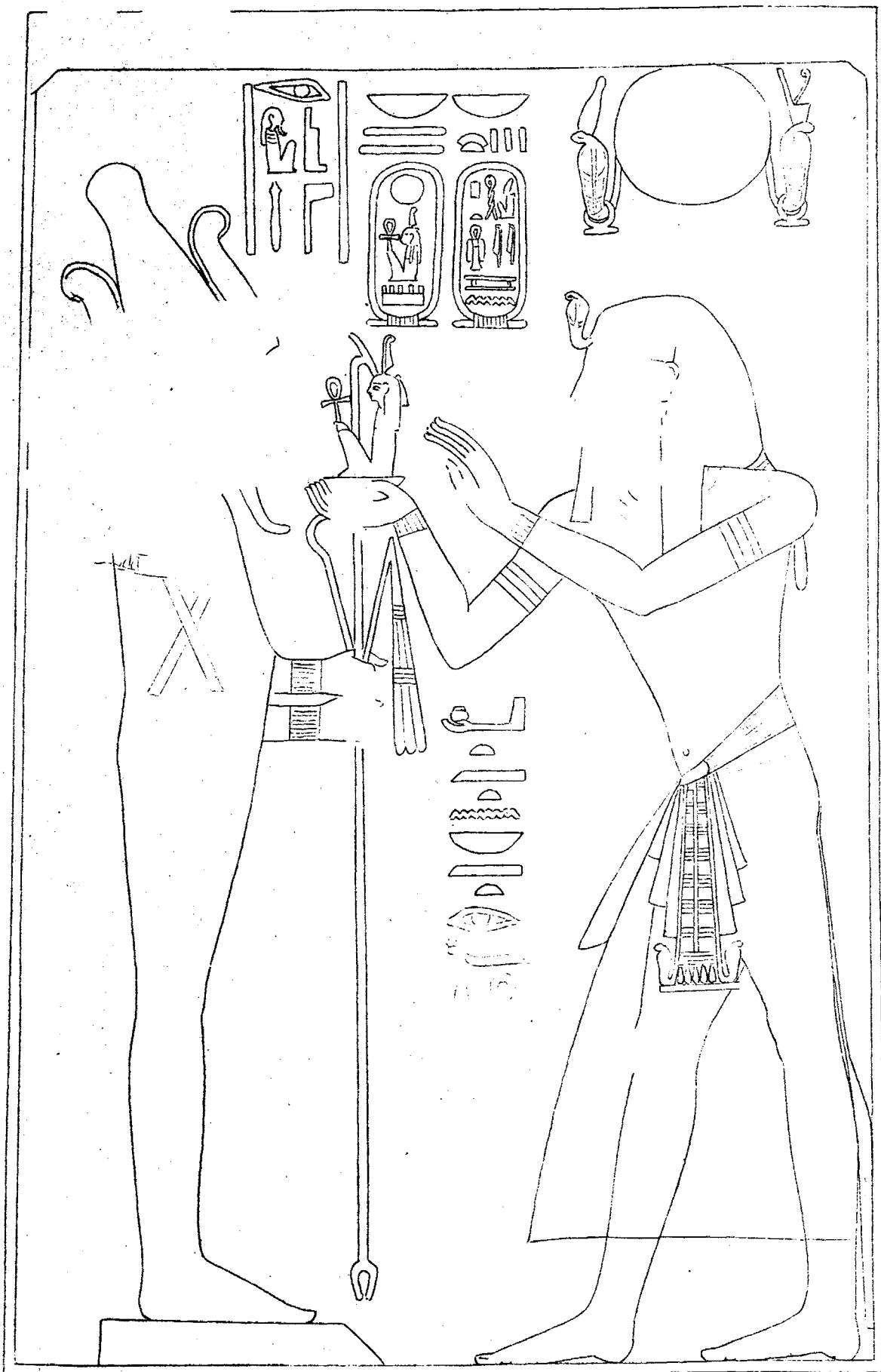
South-west



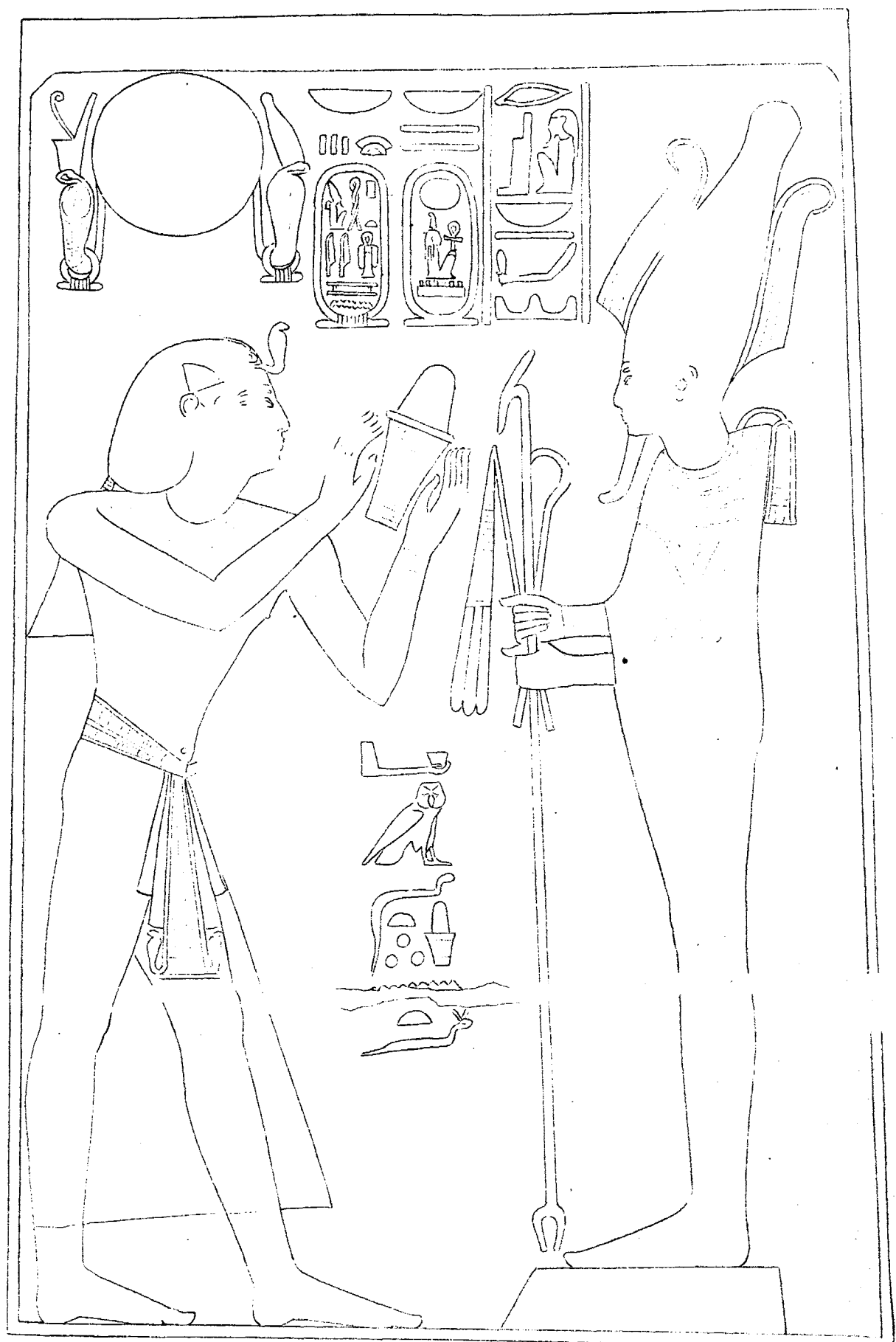
North-east



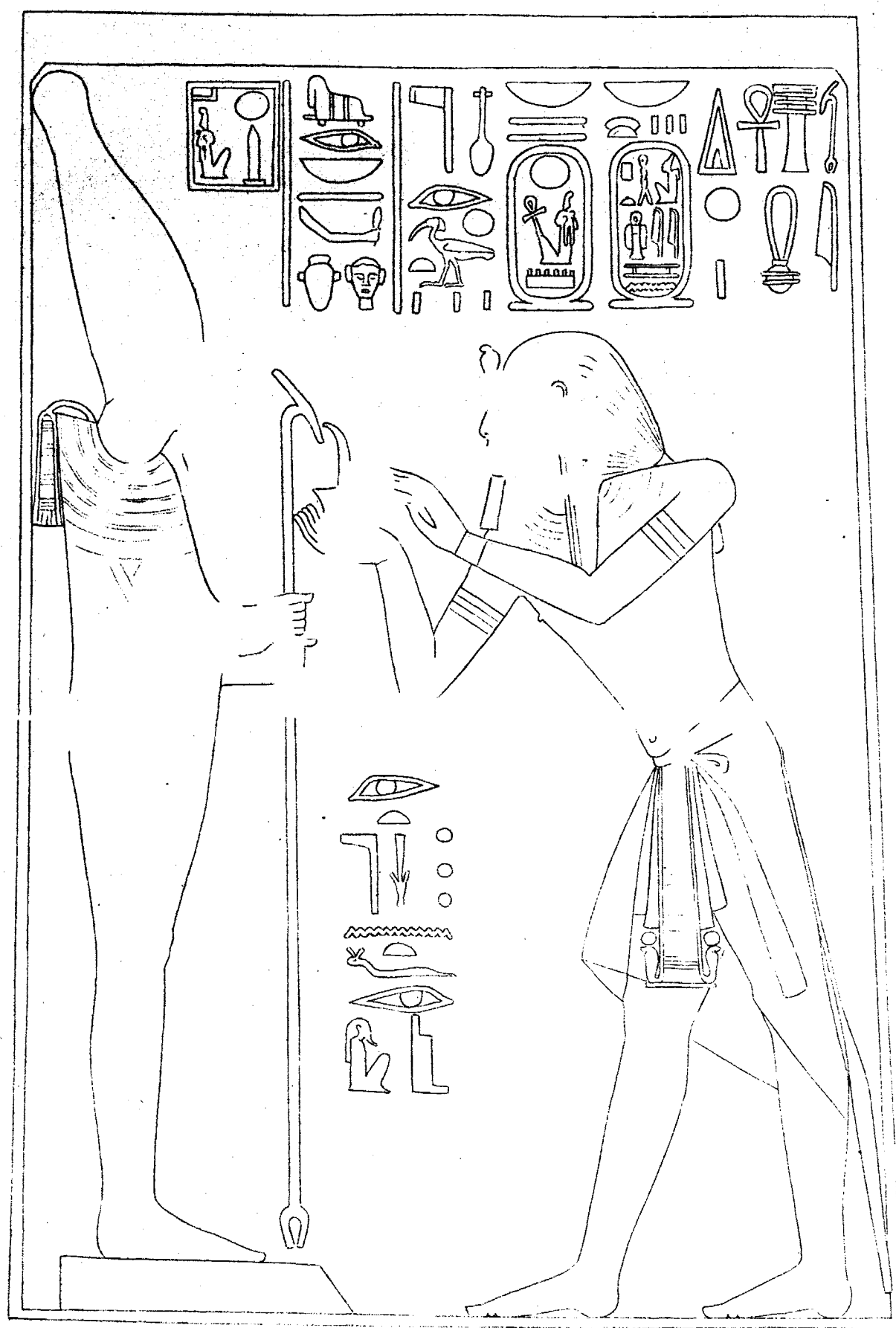
North-west



South-east



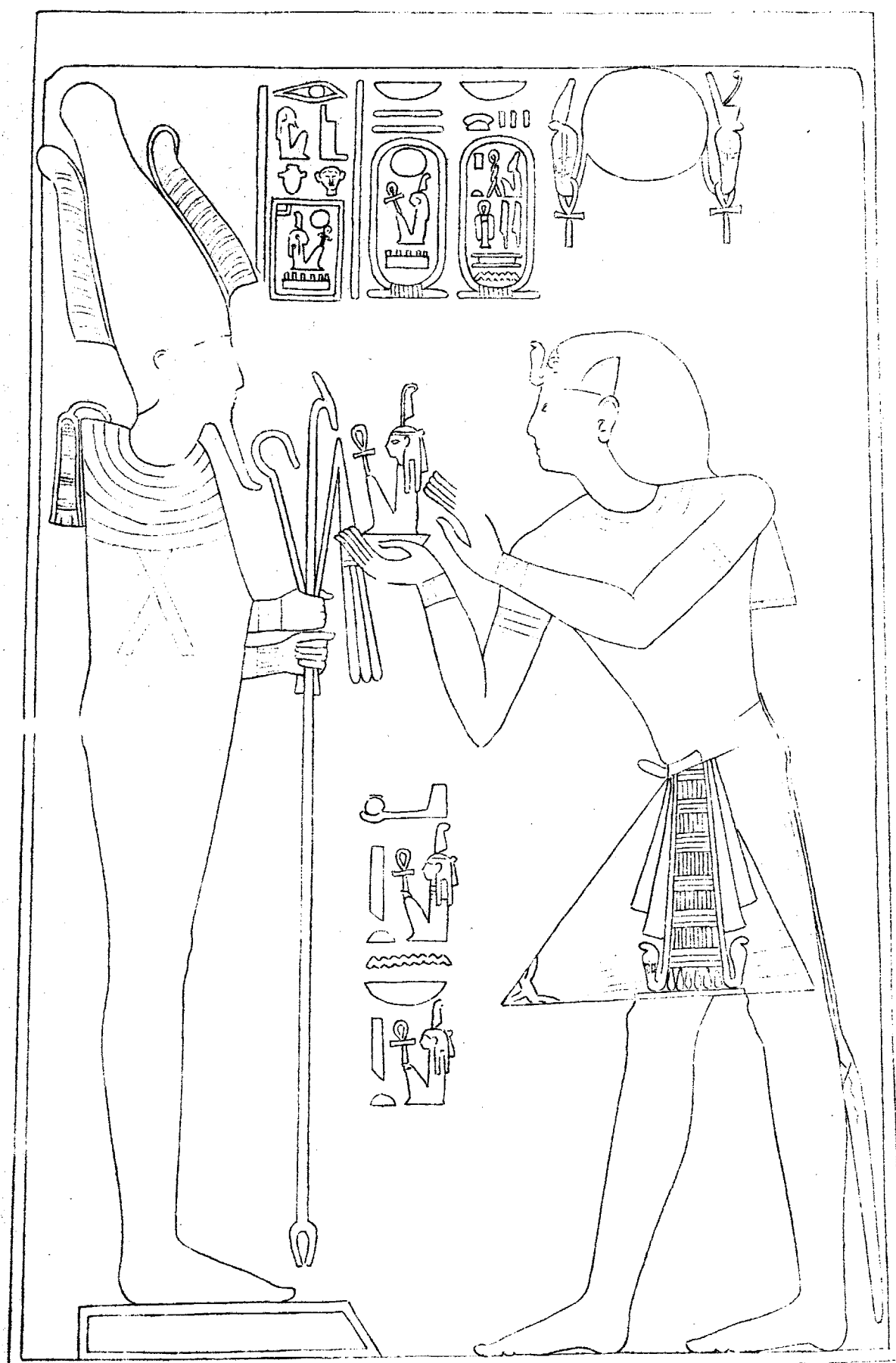
South-west



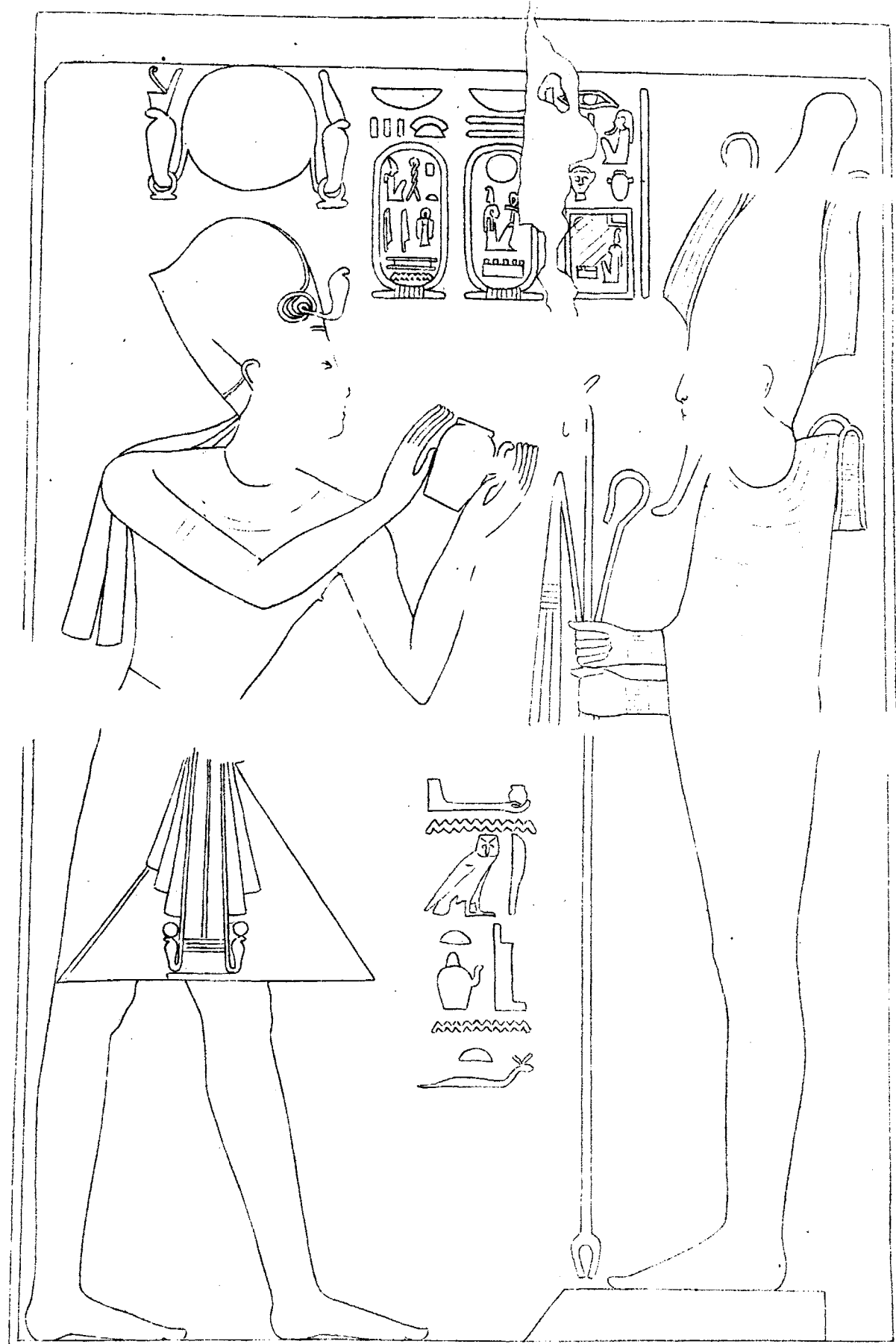
North-east



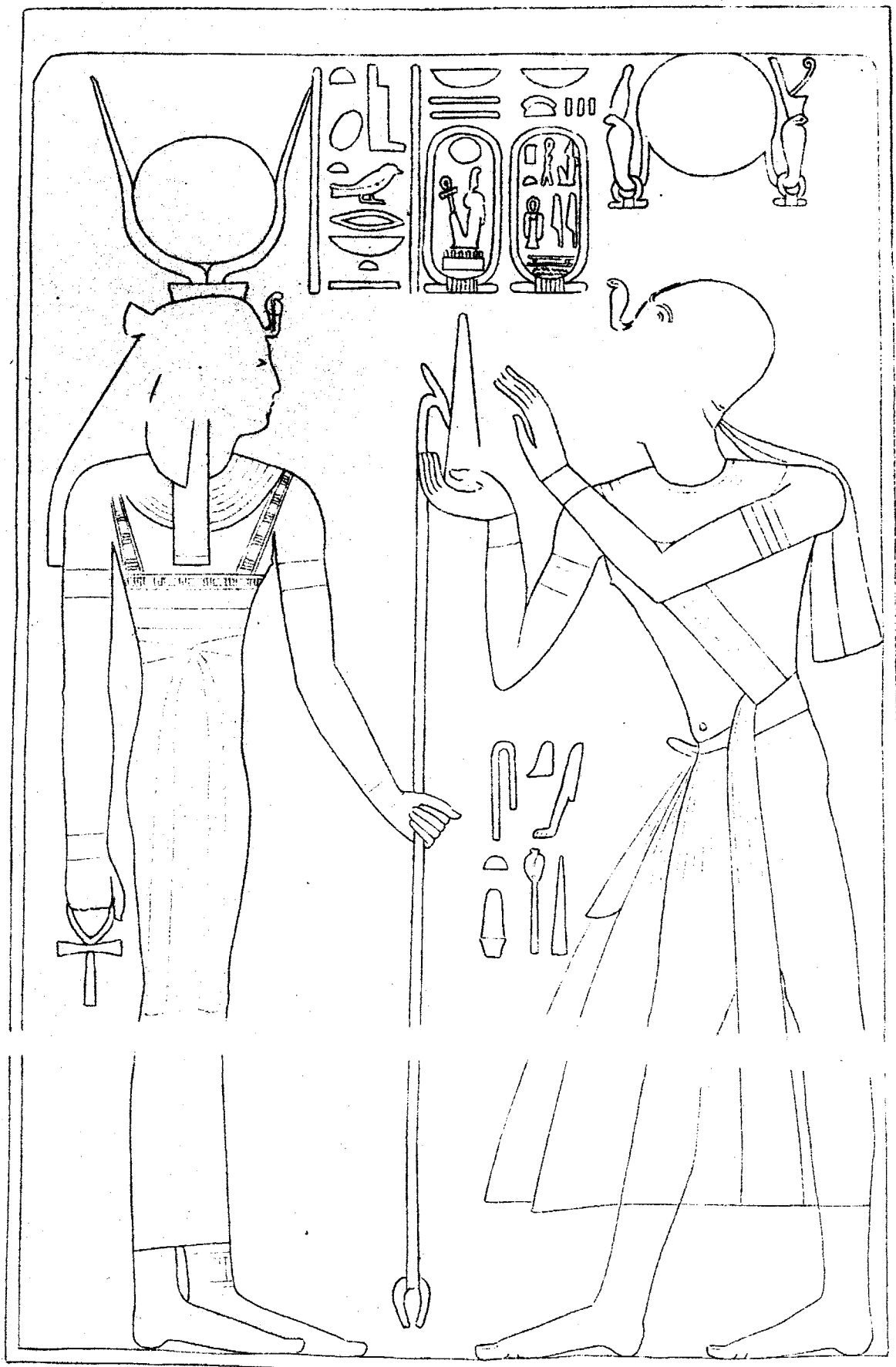
North-west



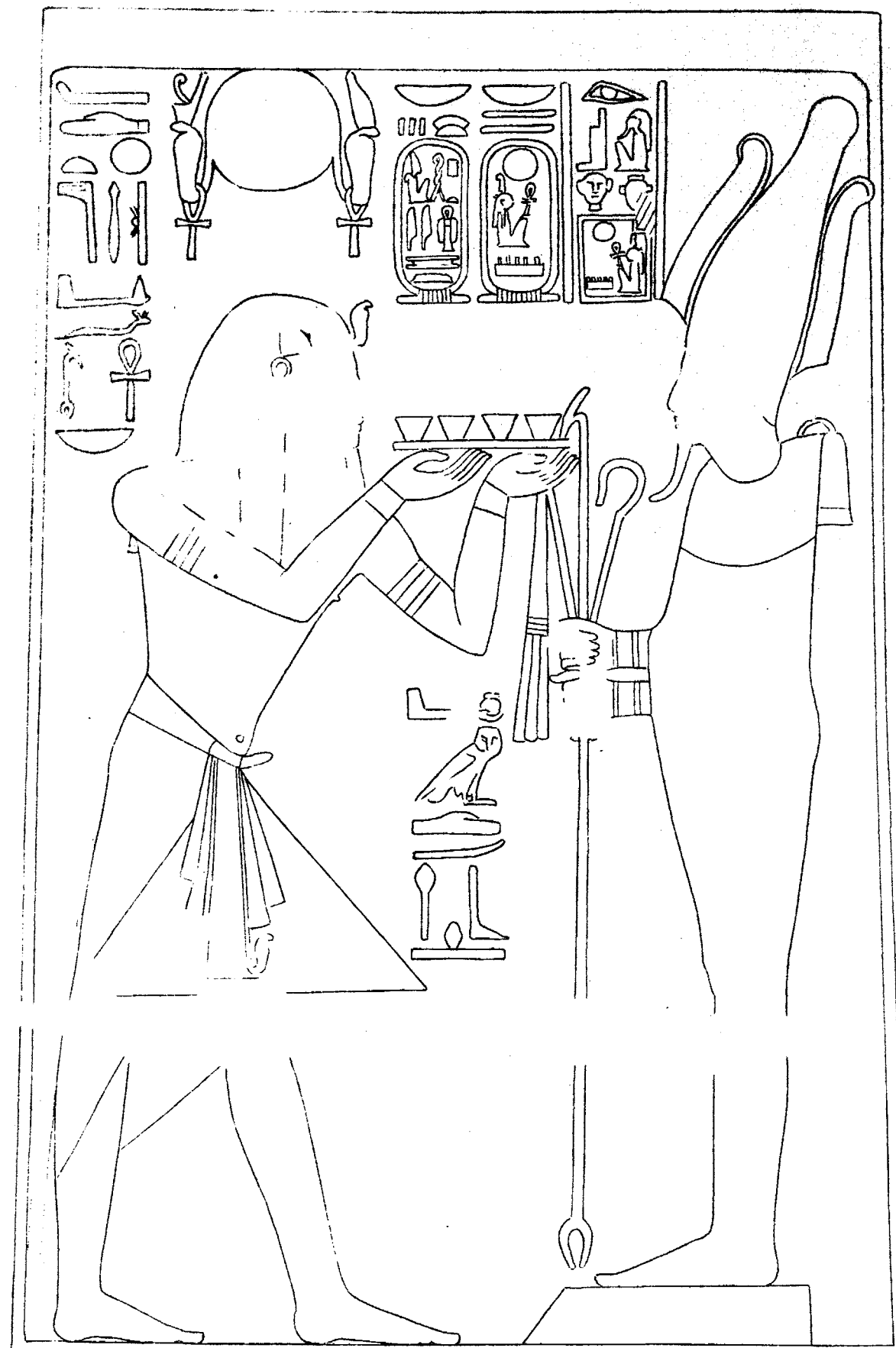
South-east



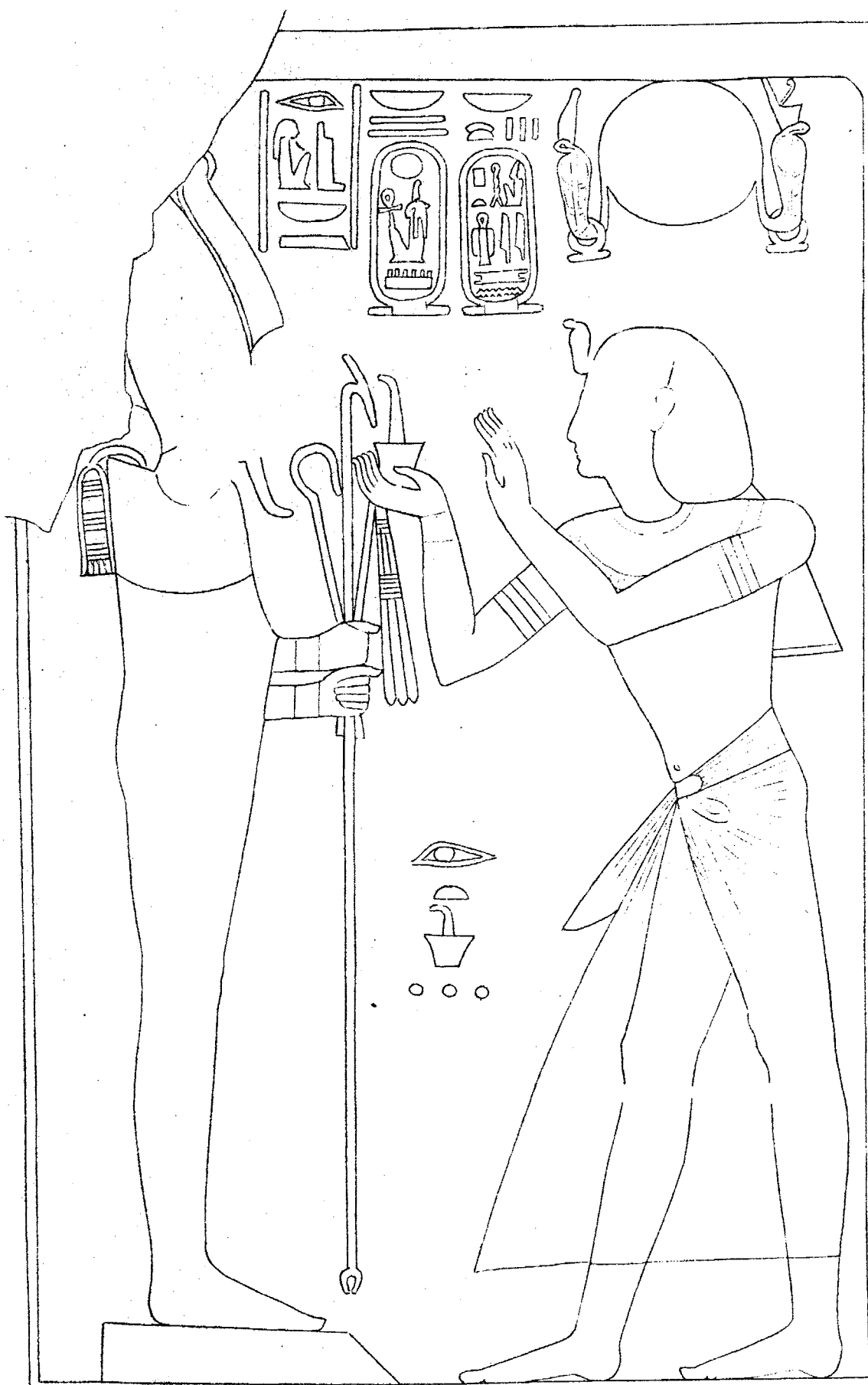
South-west



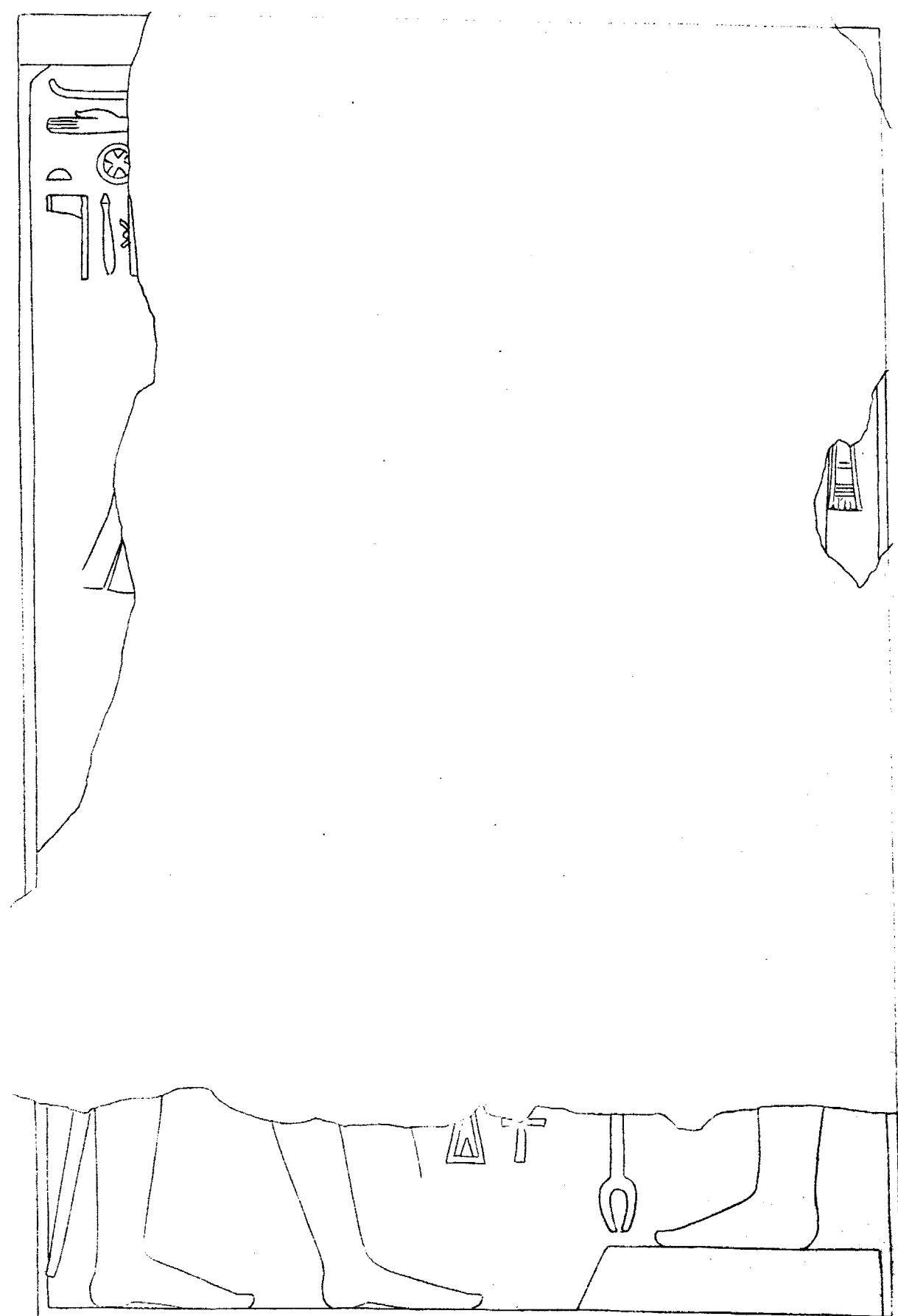
North-east



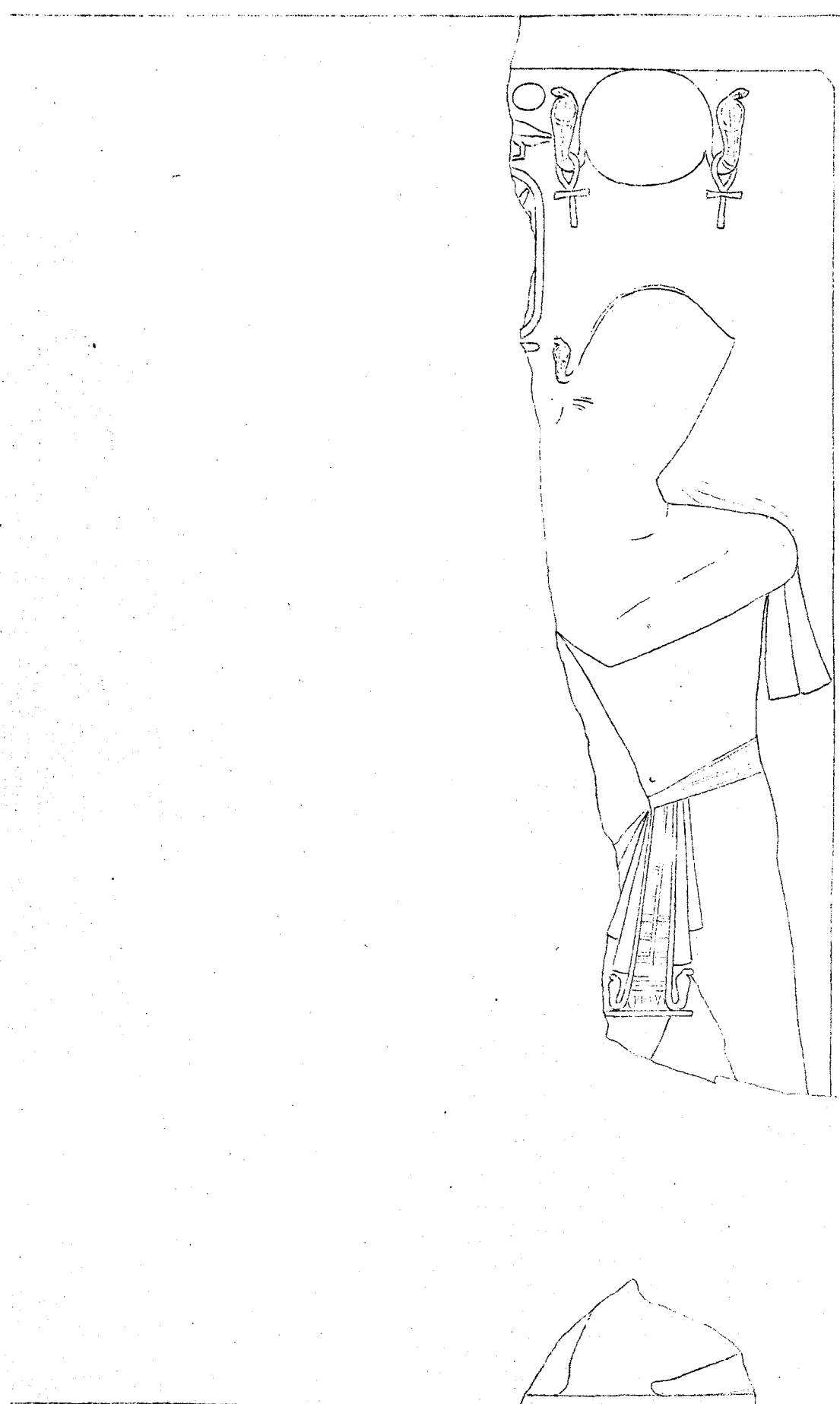
North-west



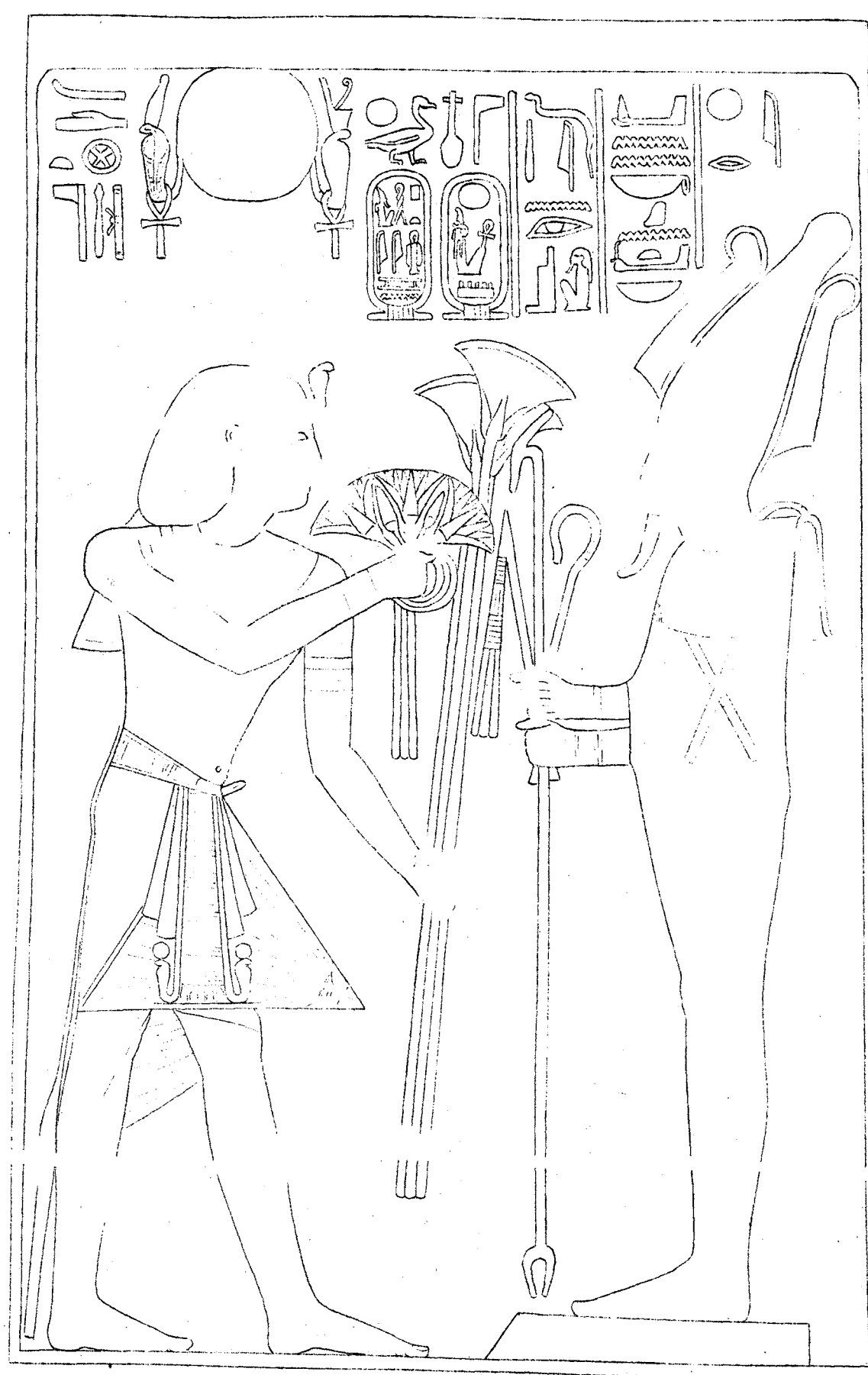
South-east



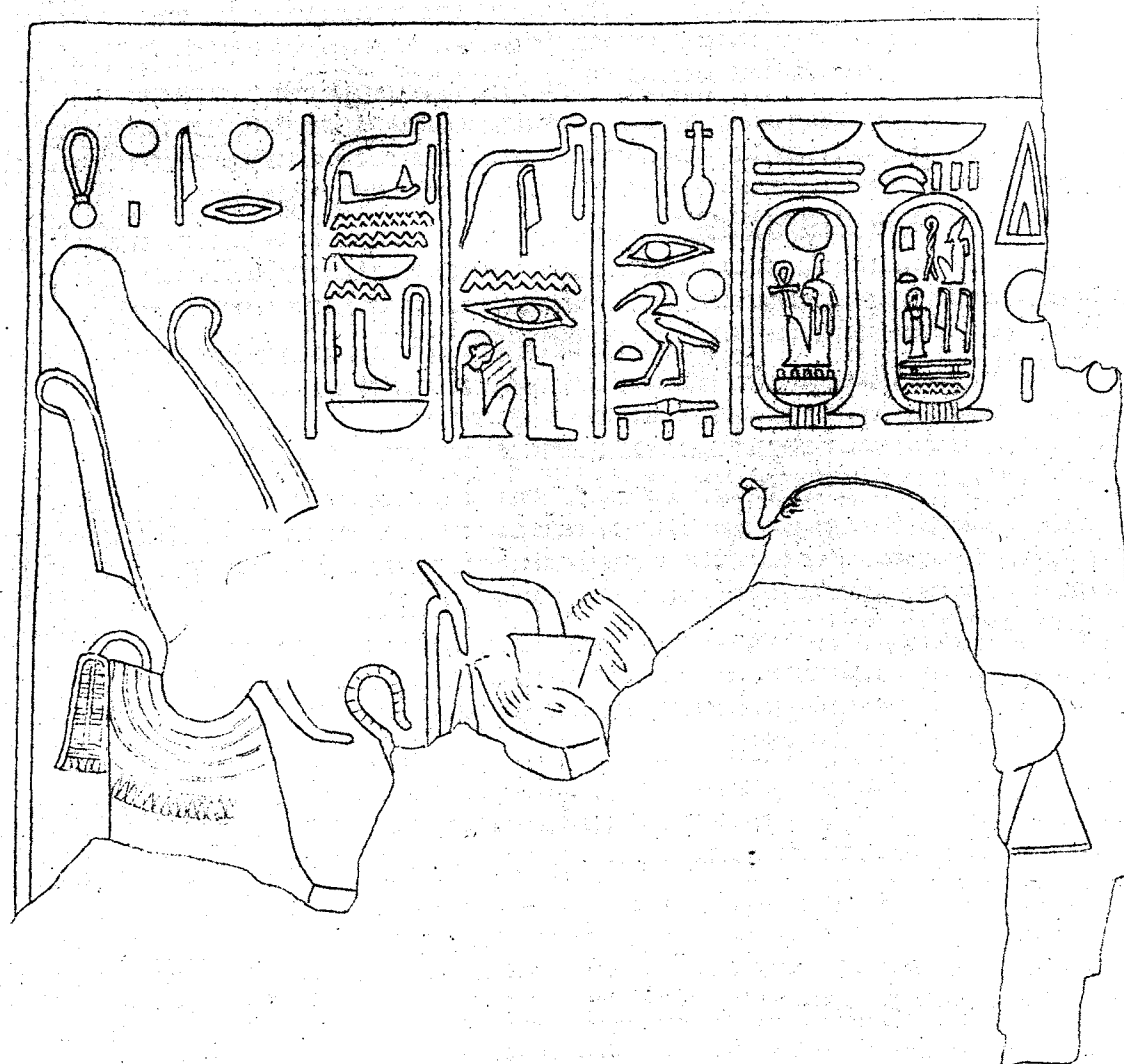
South-west



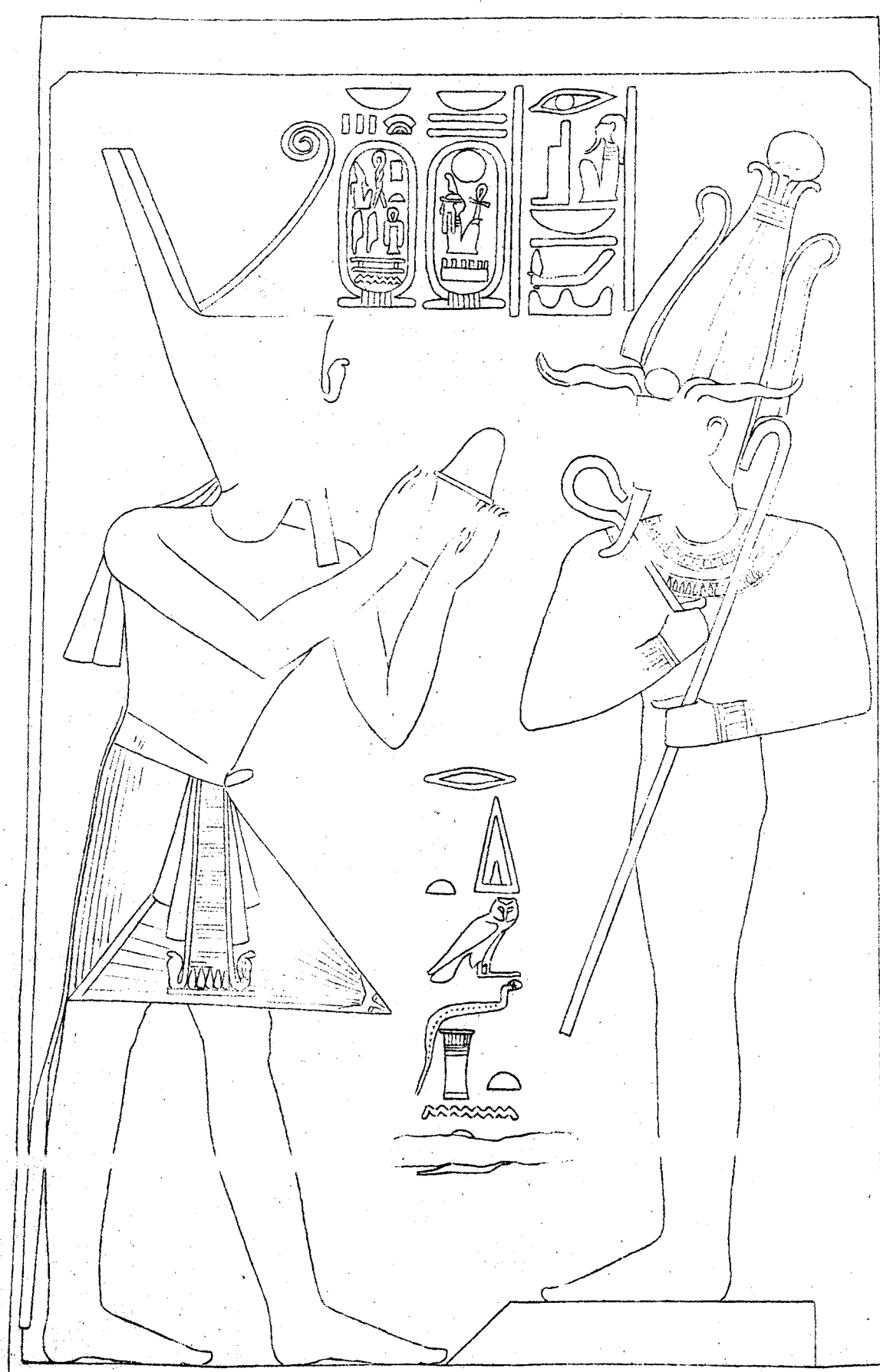
North-east



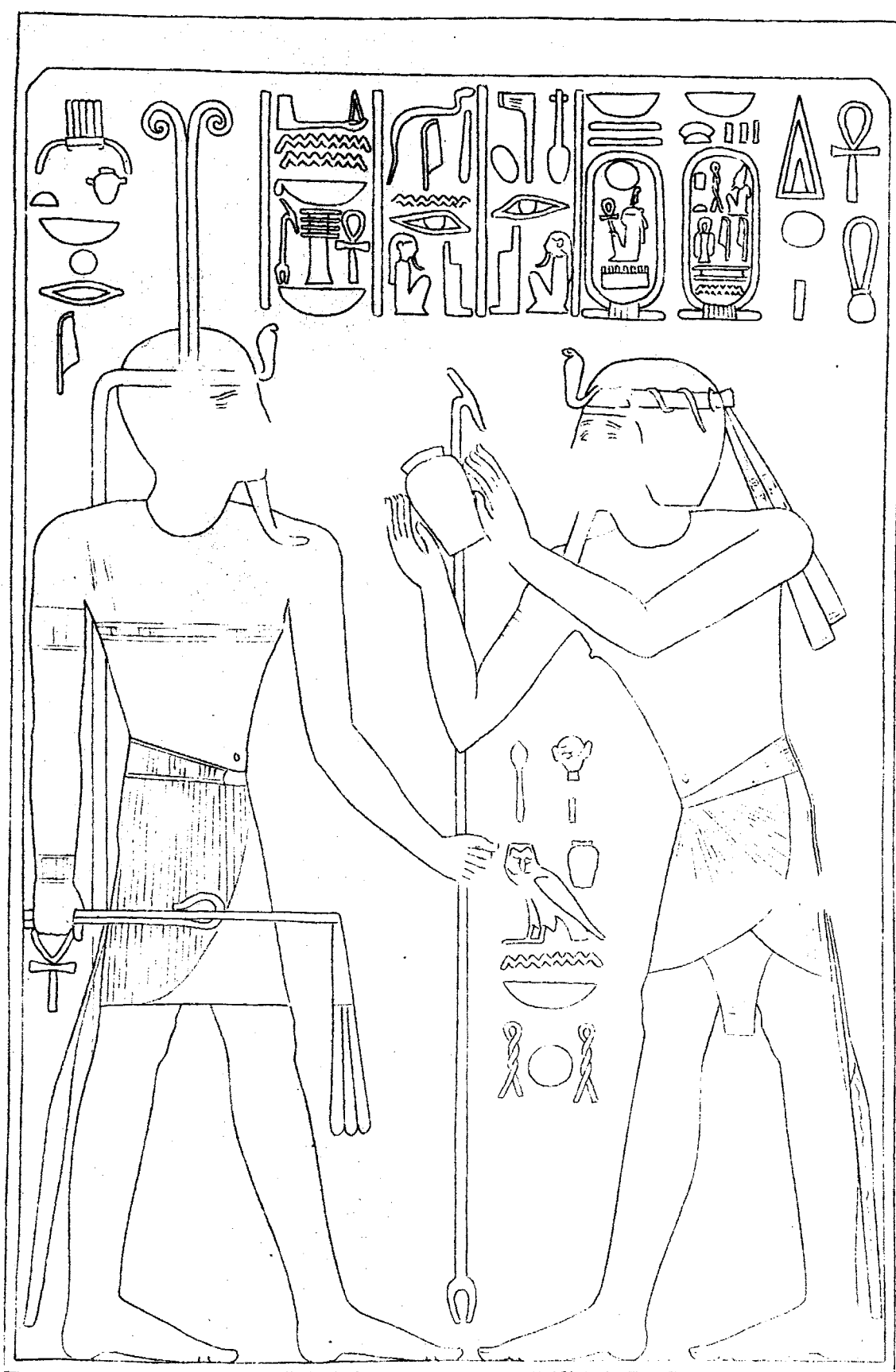
North-west



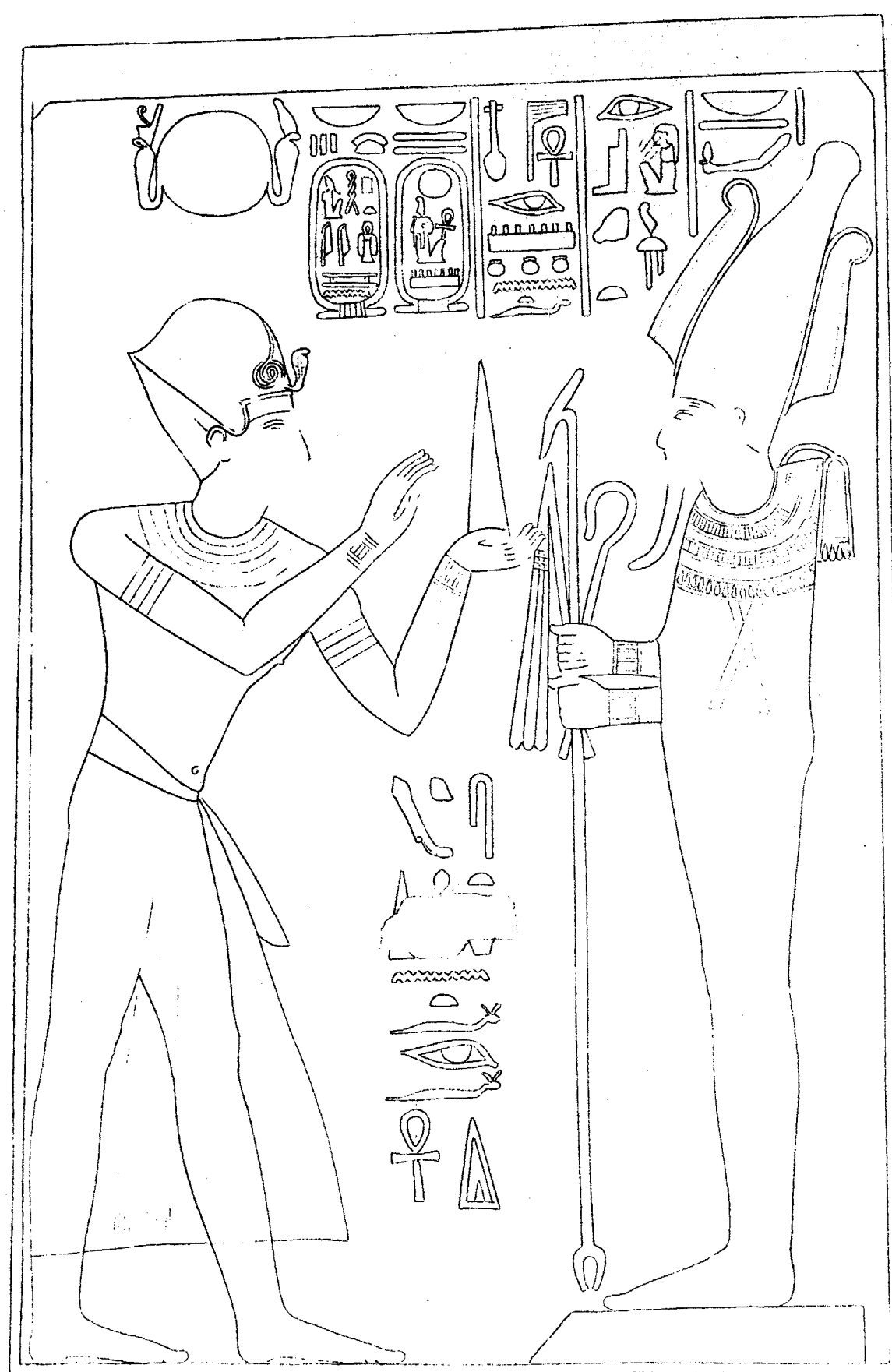
South-east



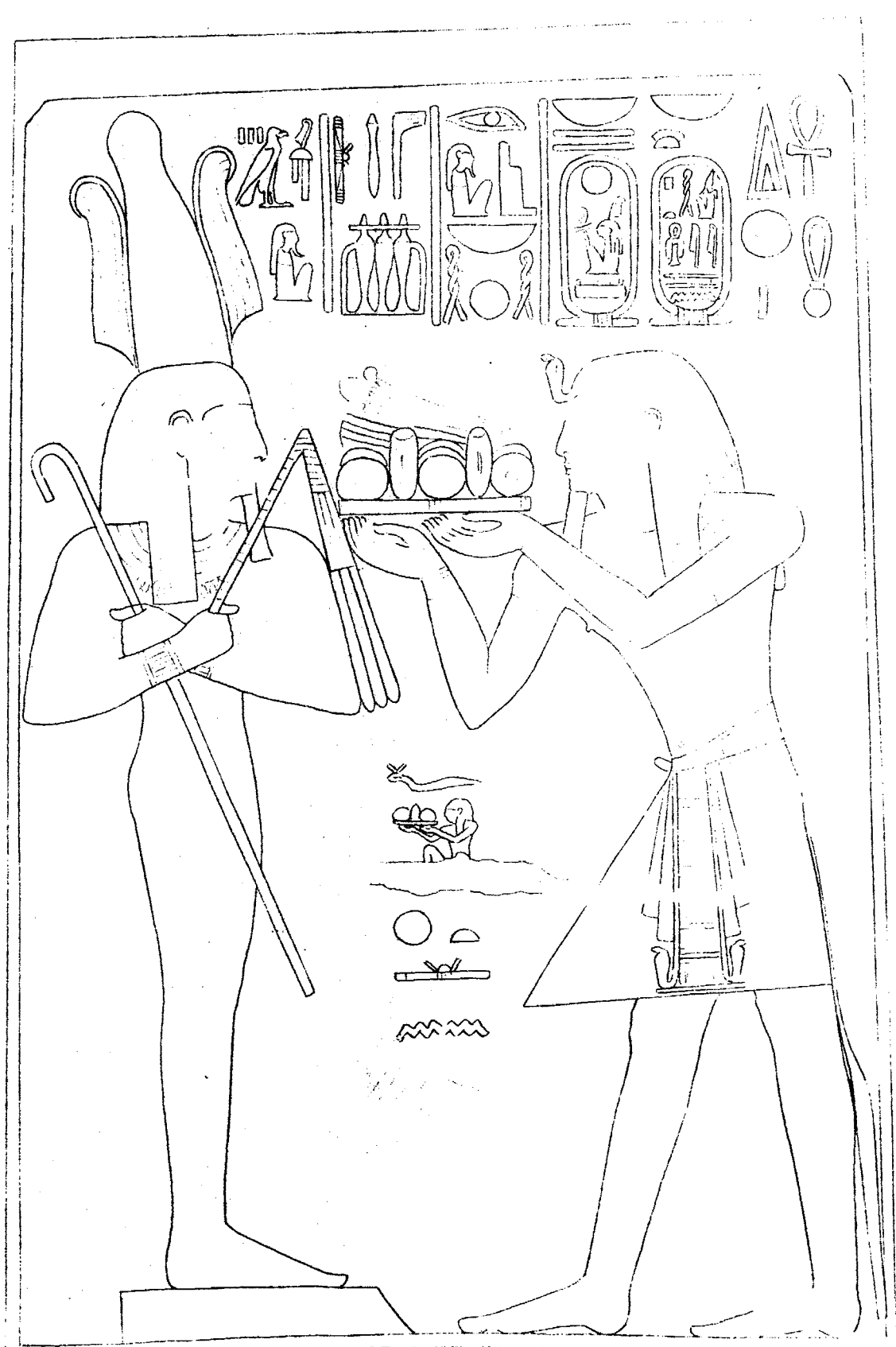
South-west



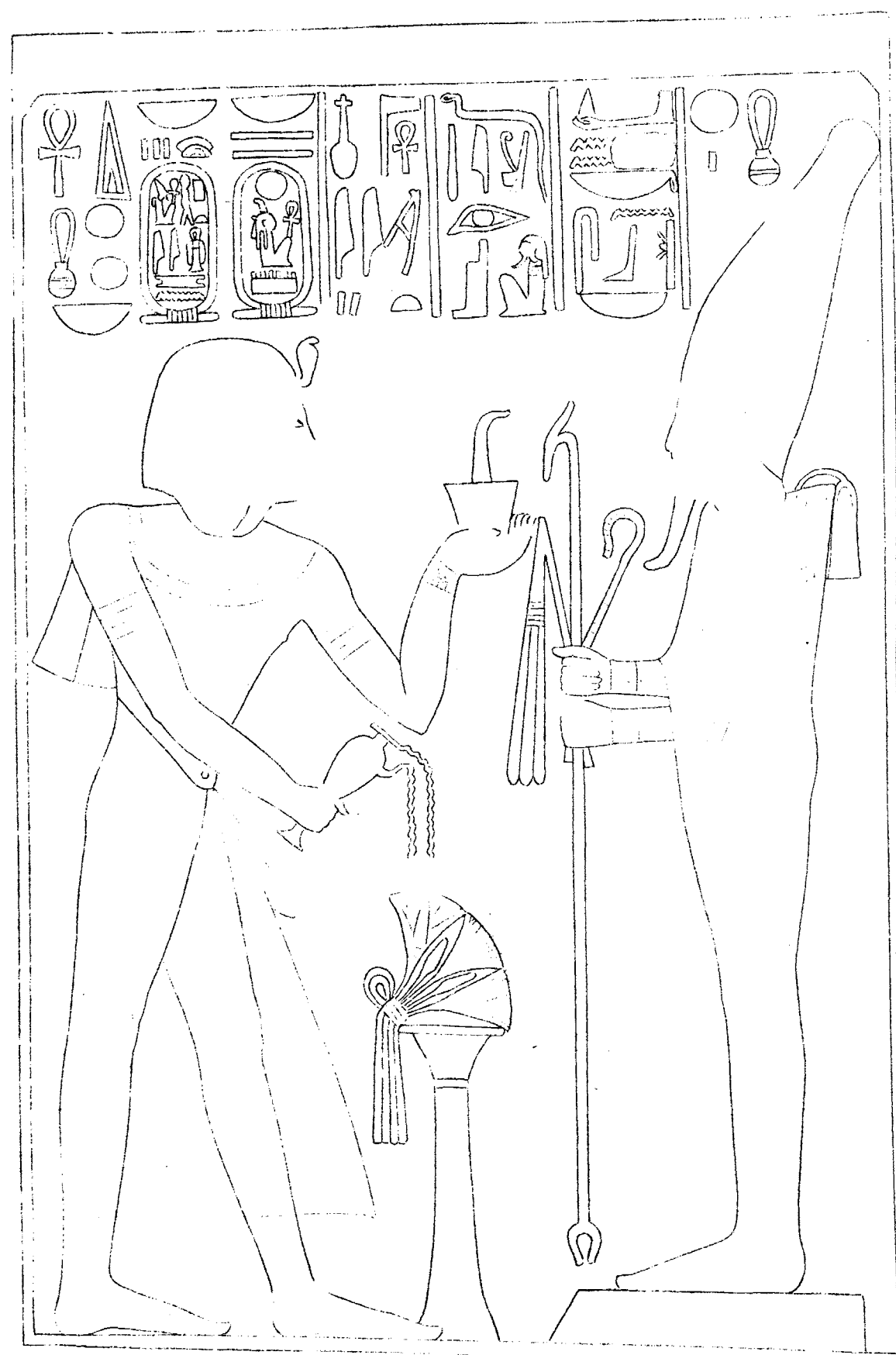
North-east



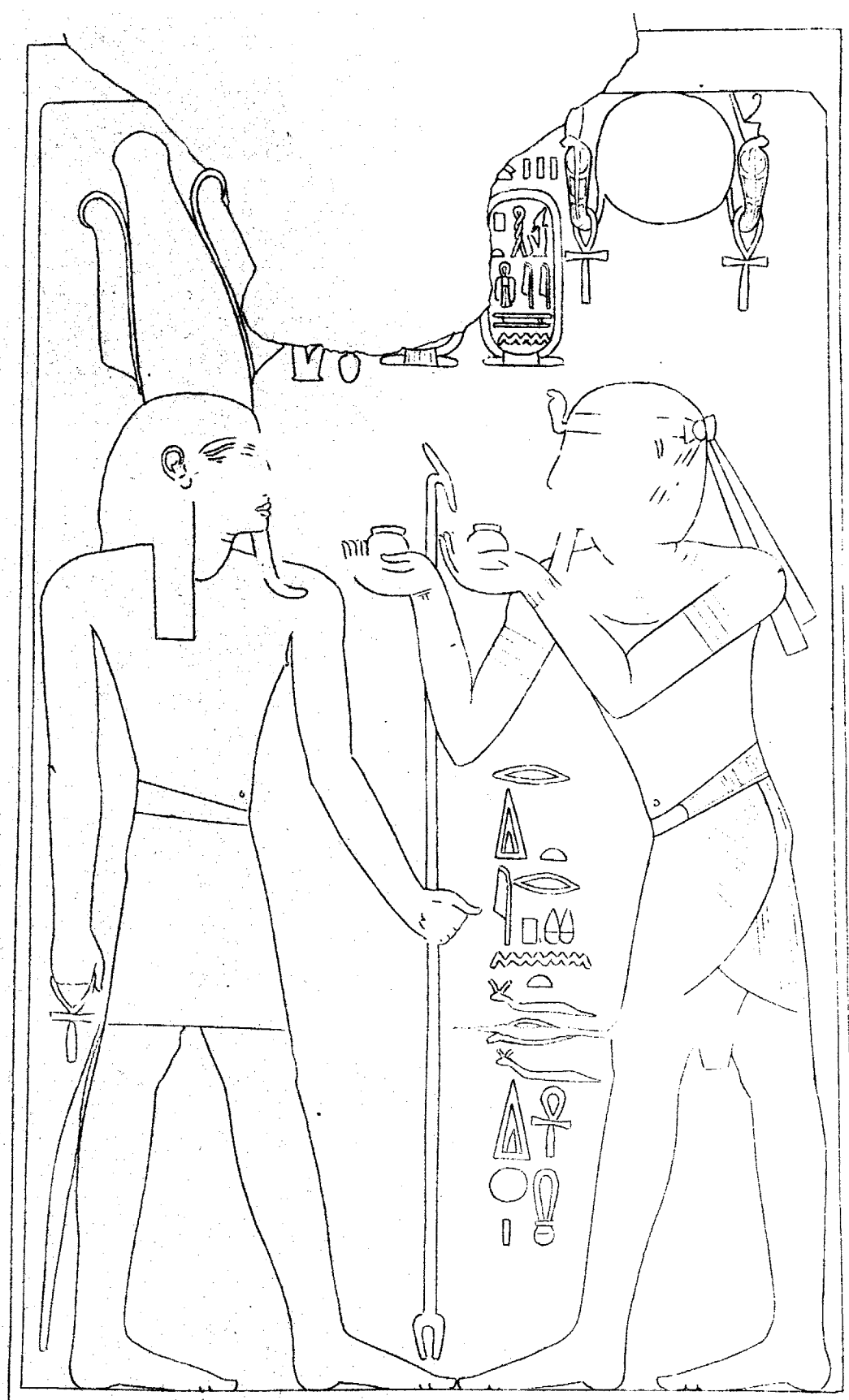
North-west



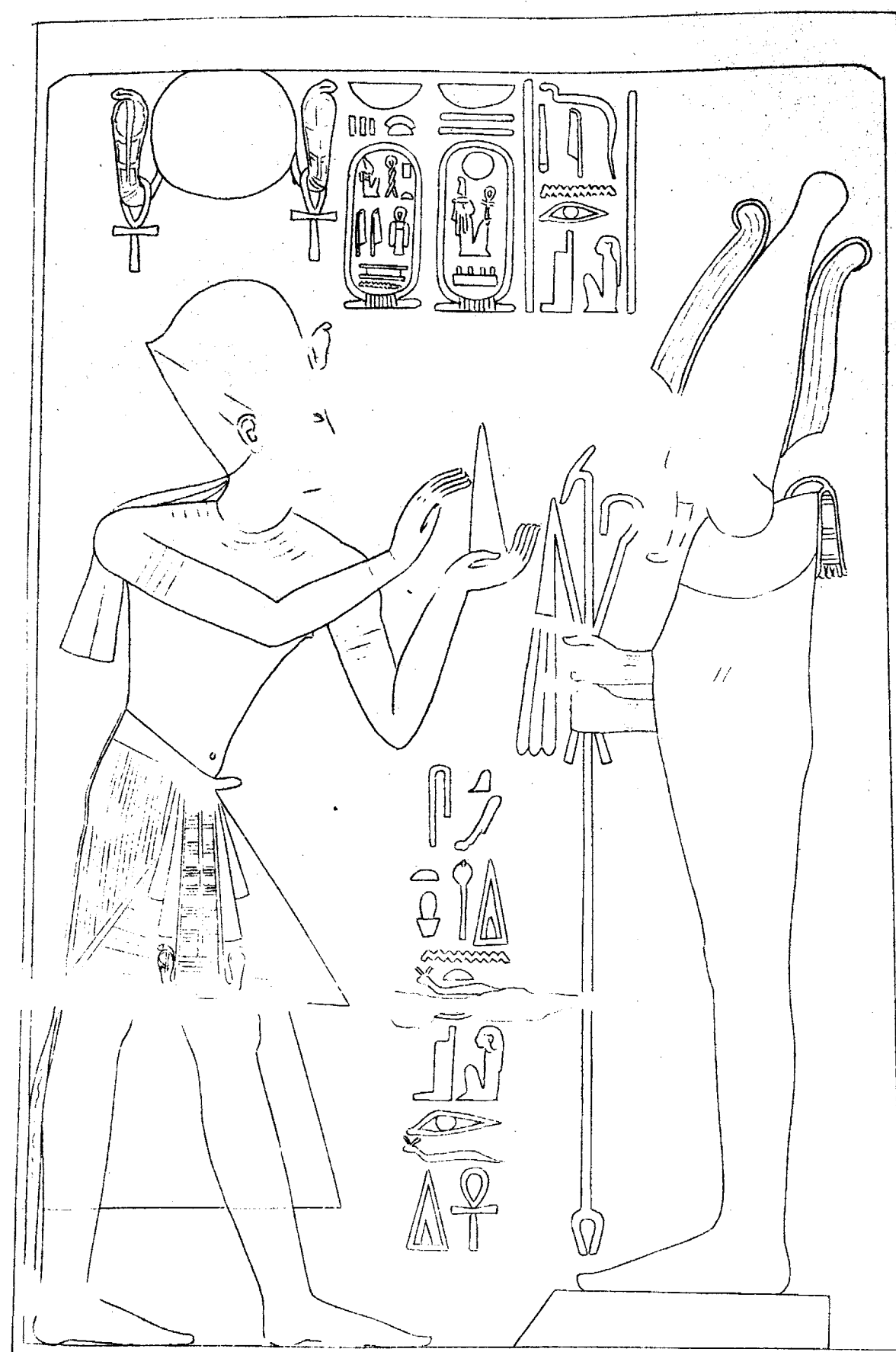
South-east



South-west



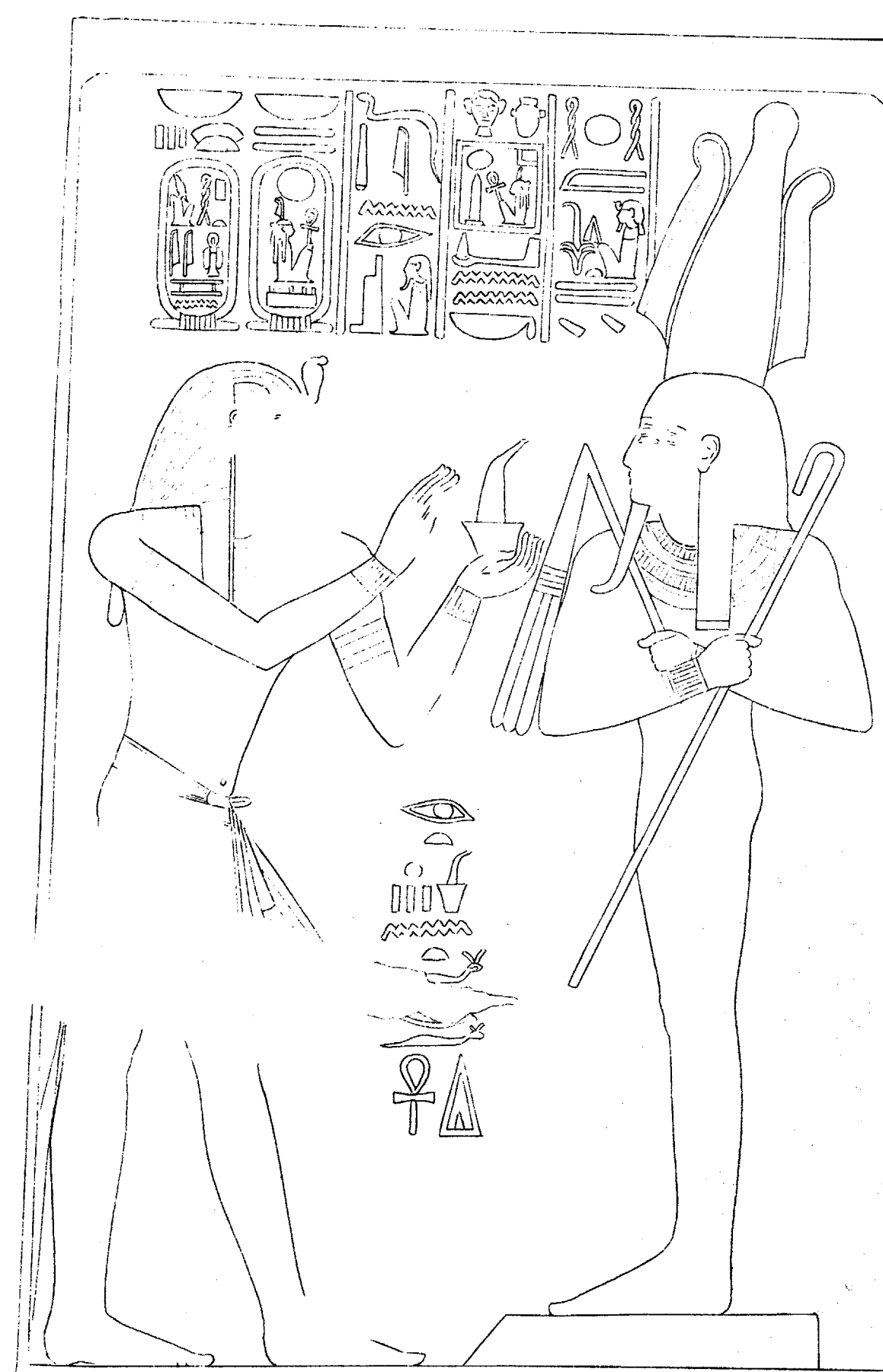
North-east



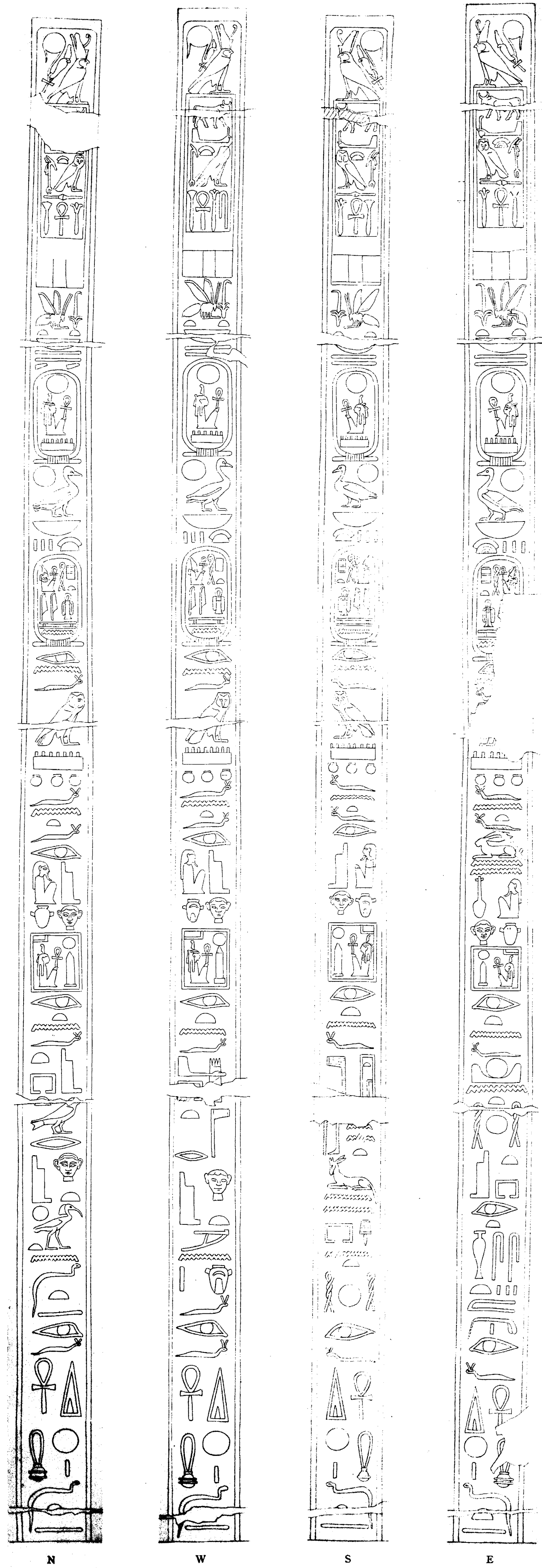
North-west



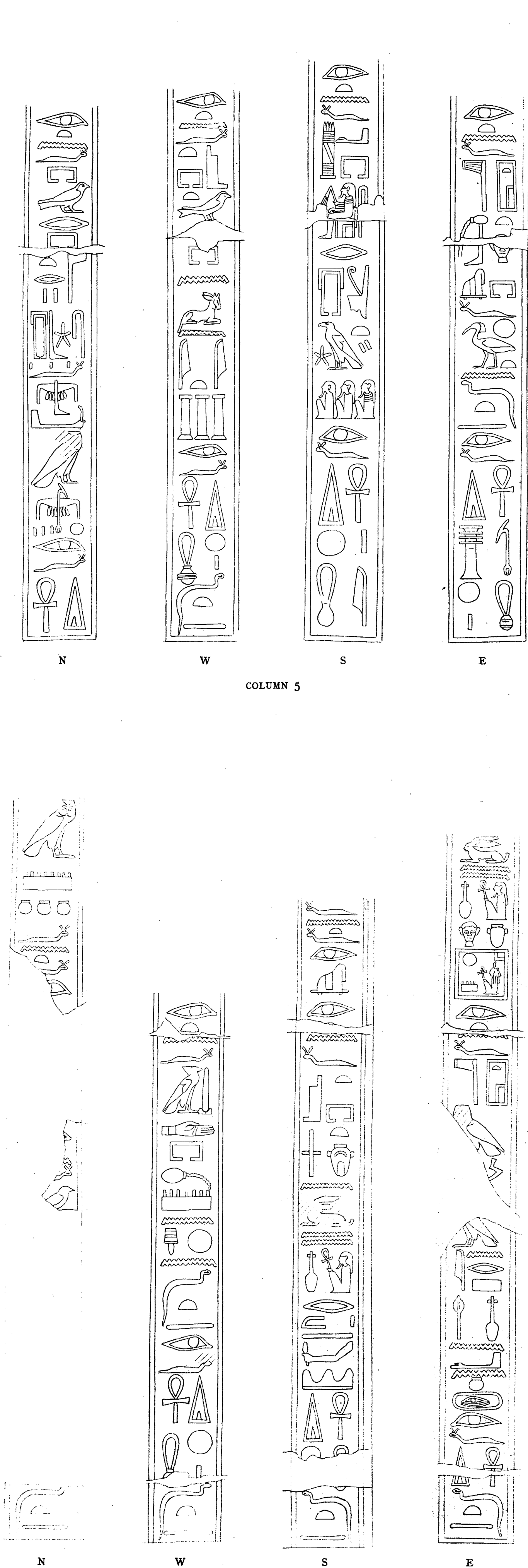
South-east



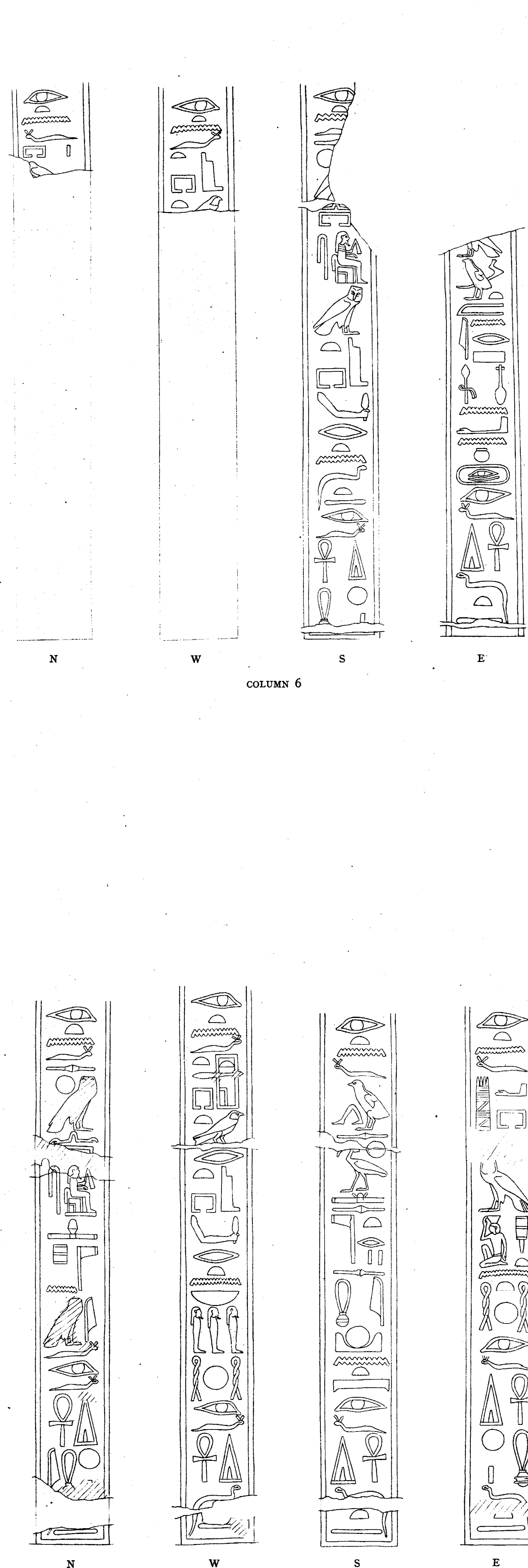
South-west



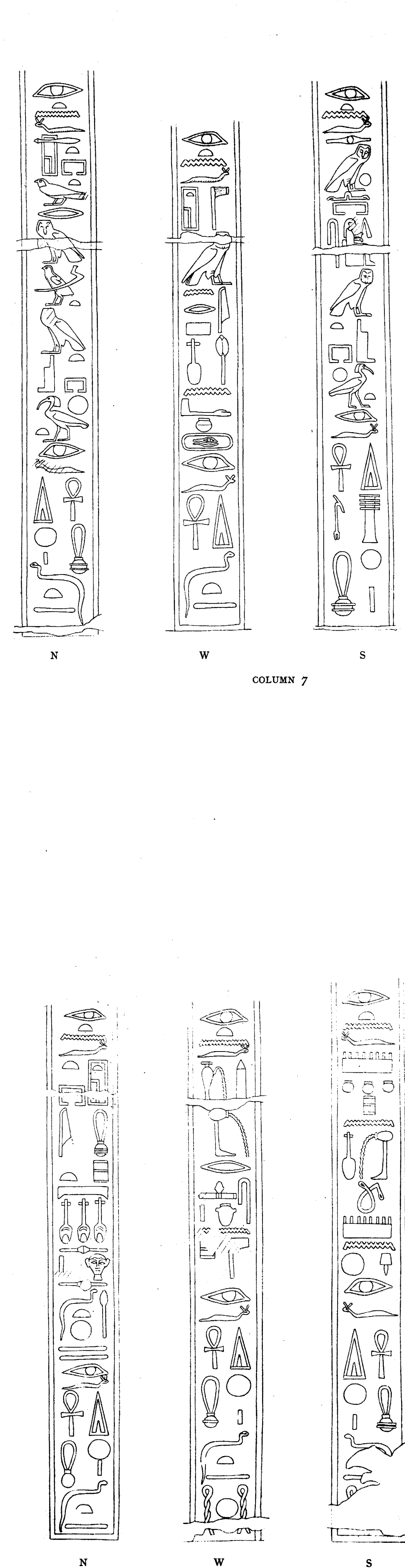
COLUMN 2



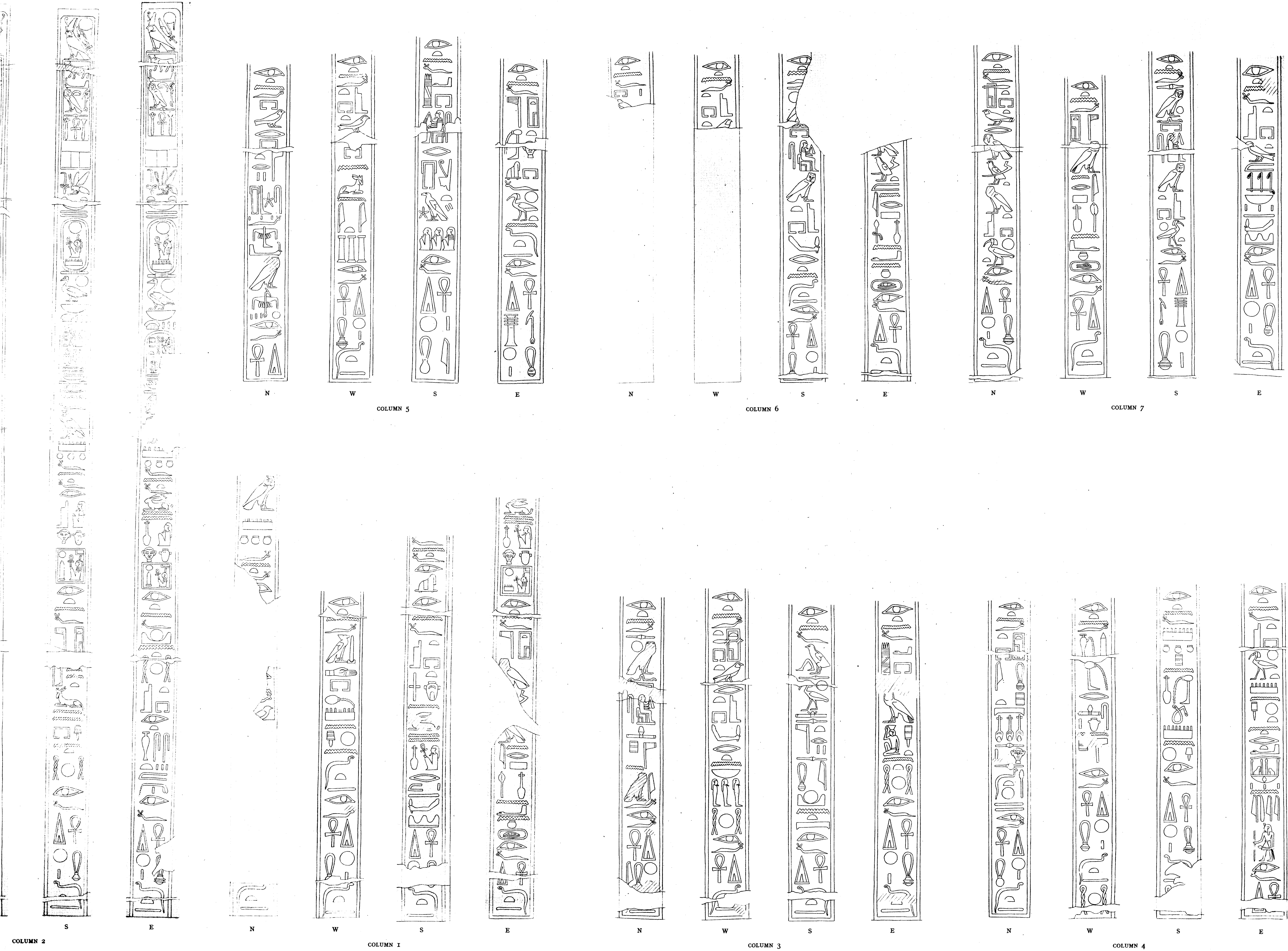
COLUMN 1



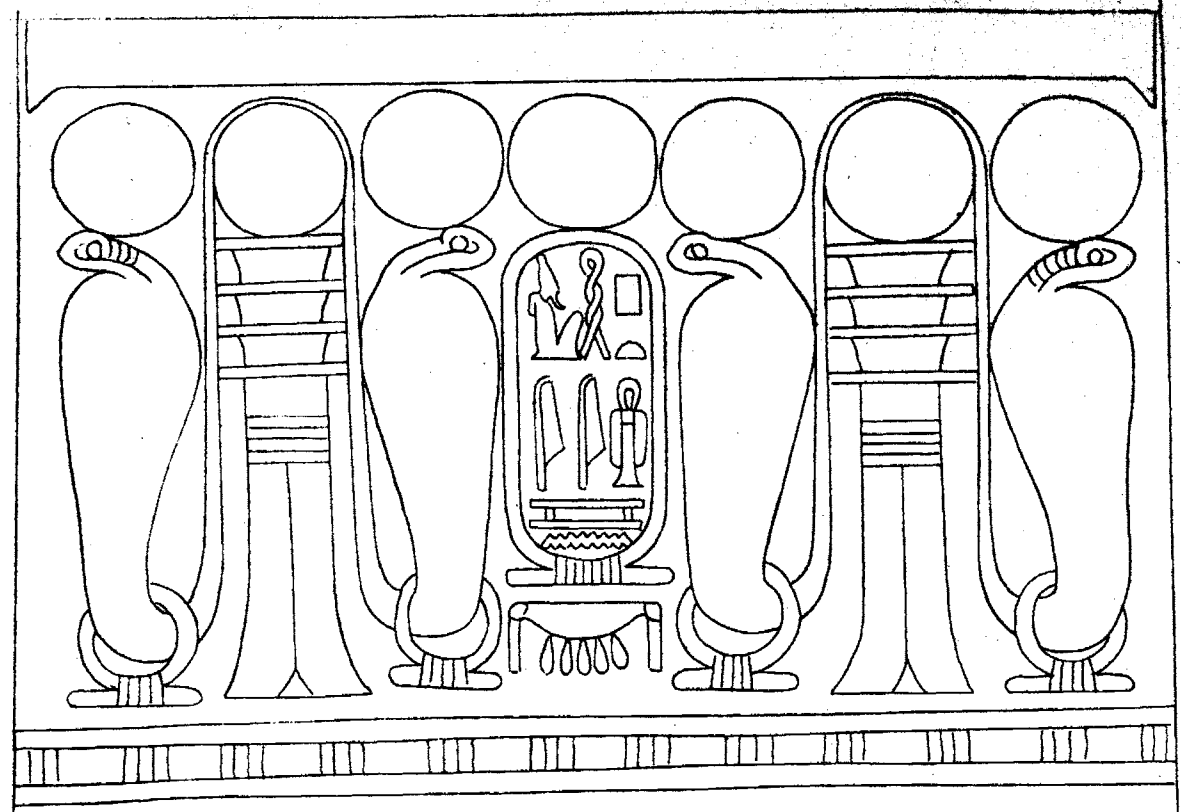
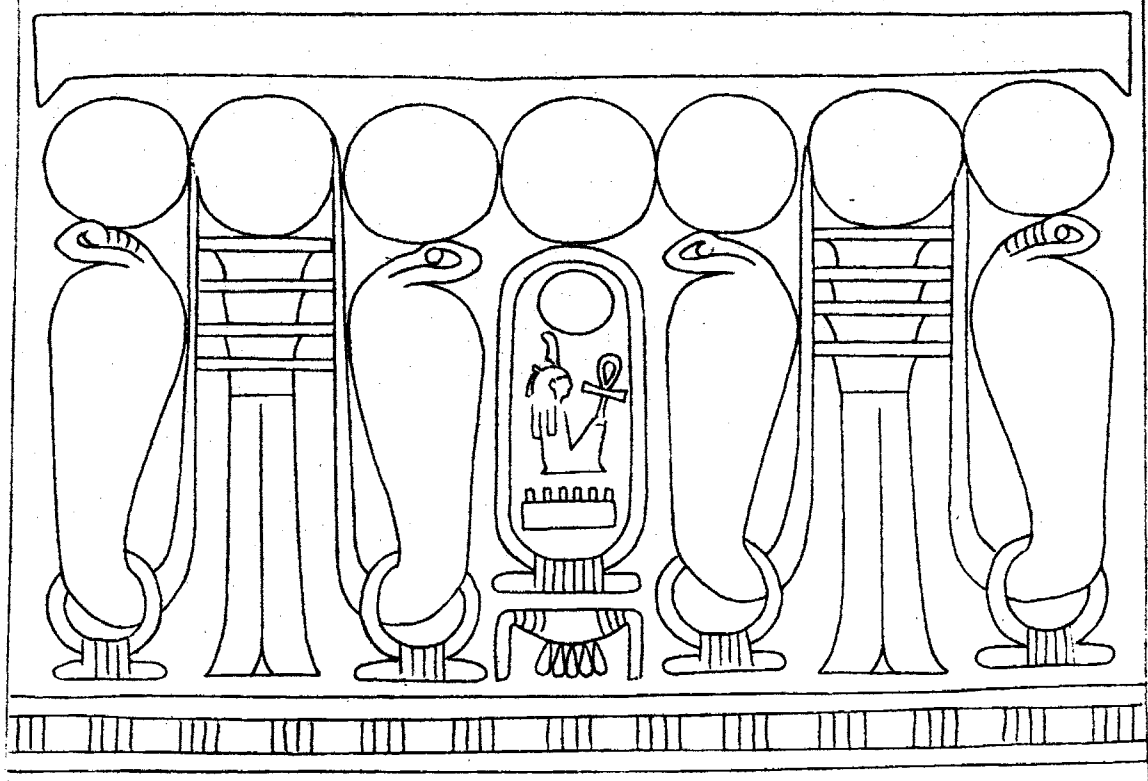
COLUMN 3



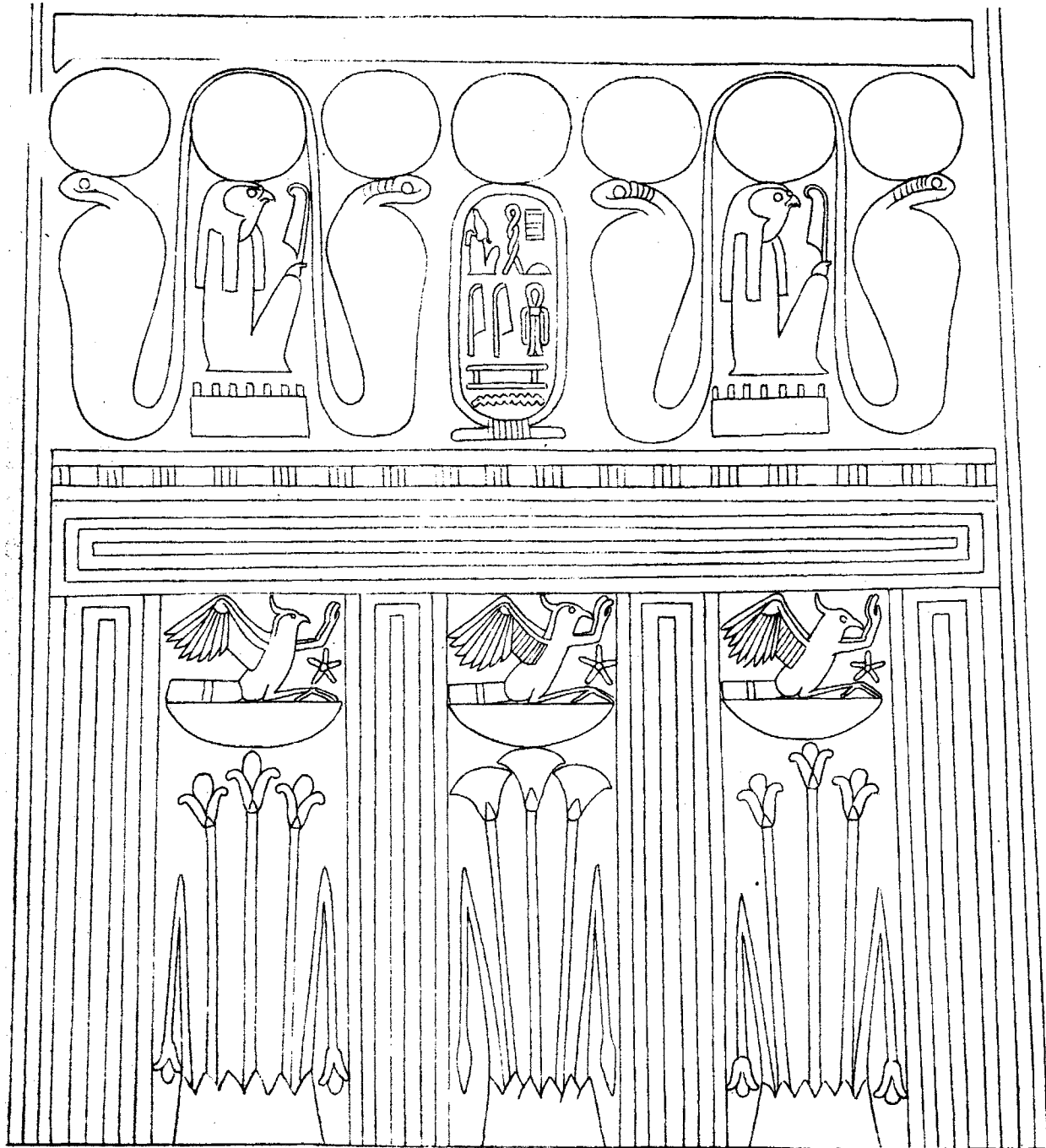
COLUMN 4



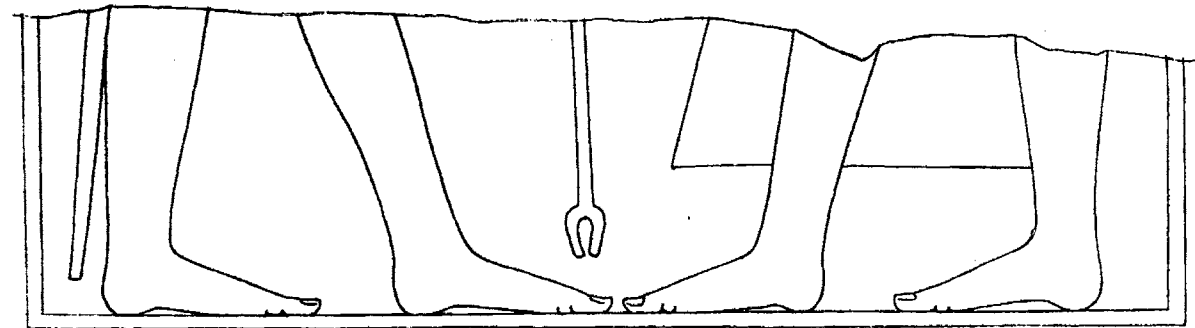
INNER OSIRIS HALL, INSCRIPTIONS ON COLUMNS
The inscriptions on Column 2 are reproduced complete; for the other columns only the lower portions are given.



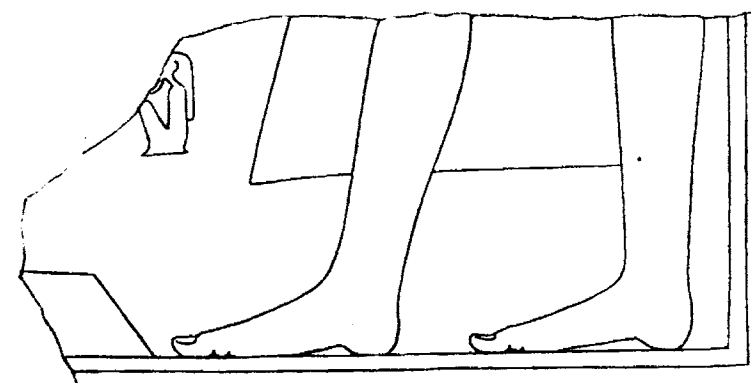
All columns, frieze



All columns, dado



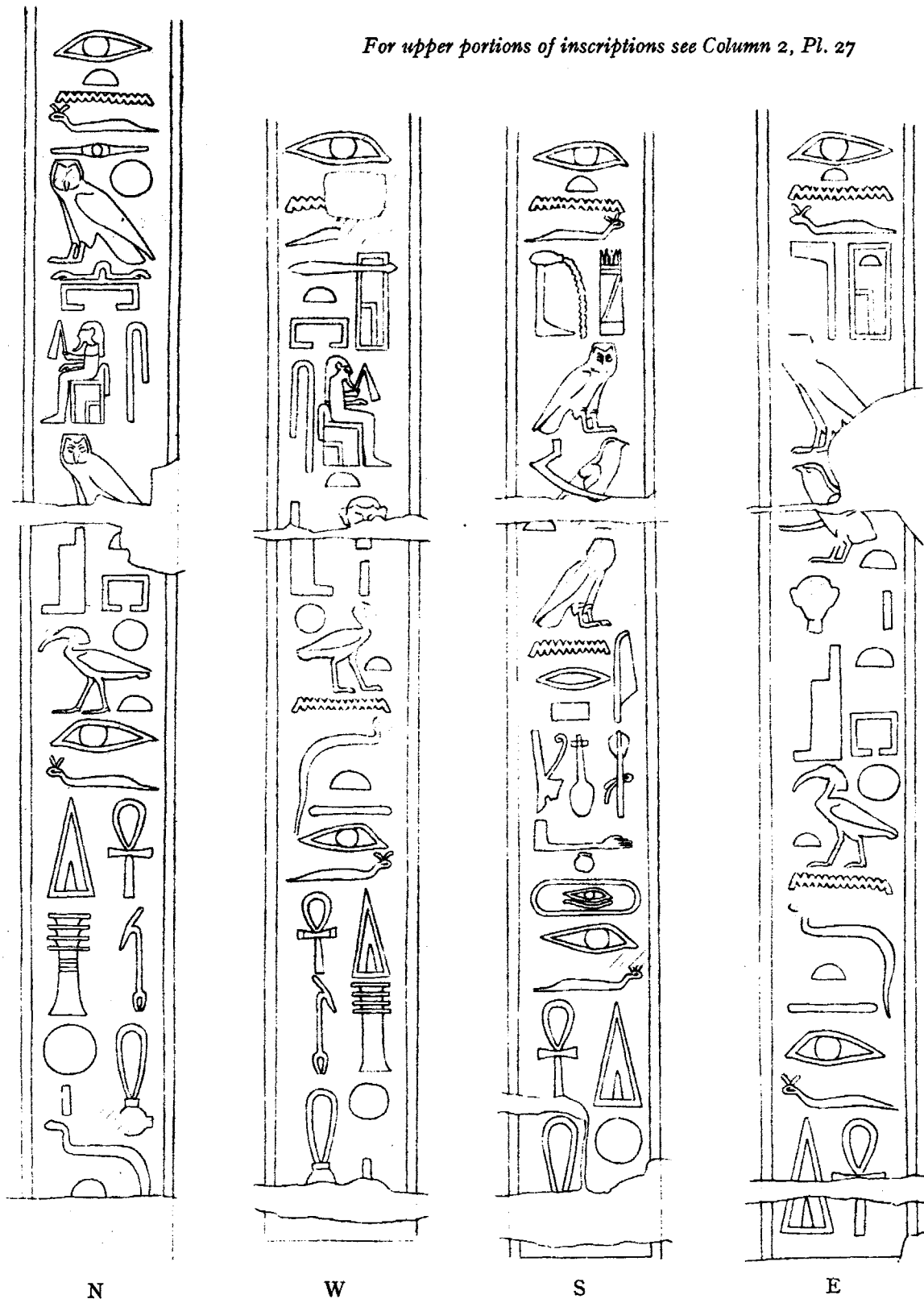
North-east



South-east

COLUMN 9

For upper portions of inscriptions see Column 2, Pl. 27



N

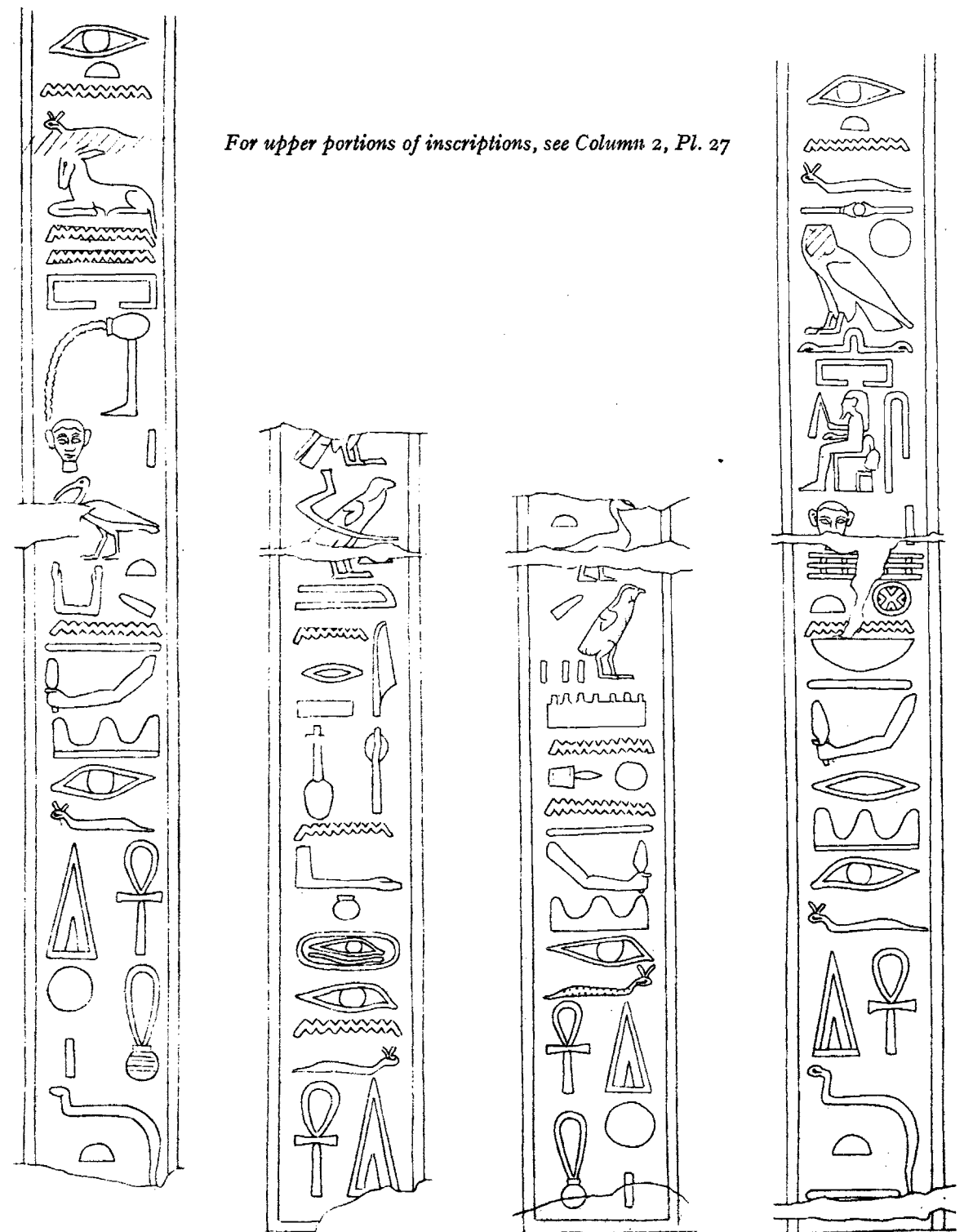
W

S

E

COLUMN 8

For upper portions of inscriptions, see Column 2, Pl. 27



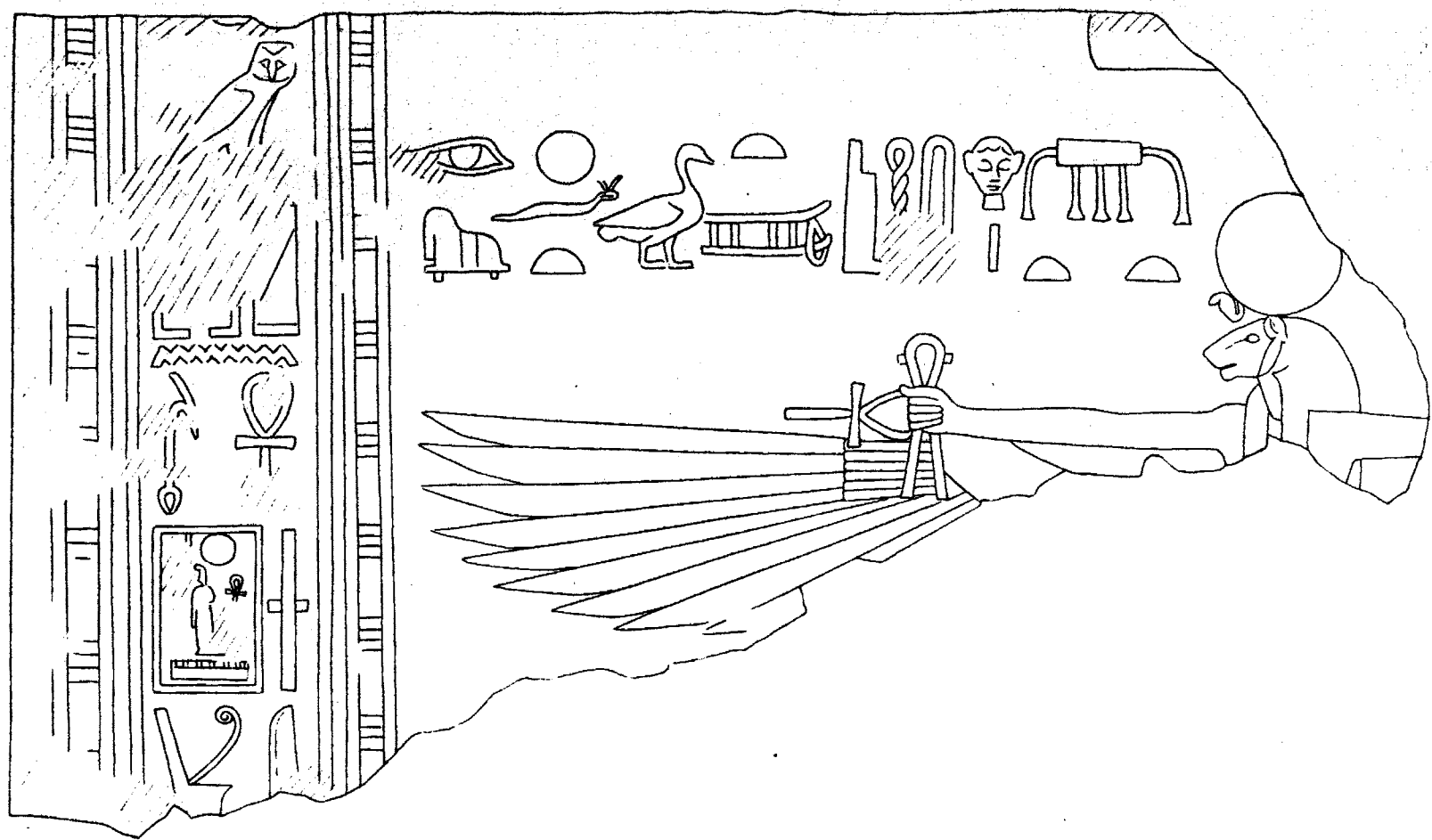
N

W

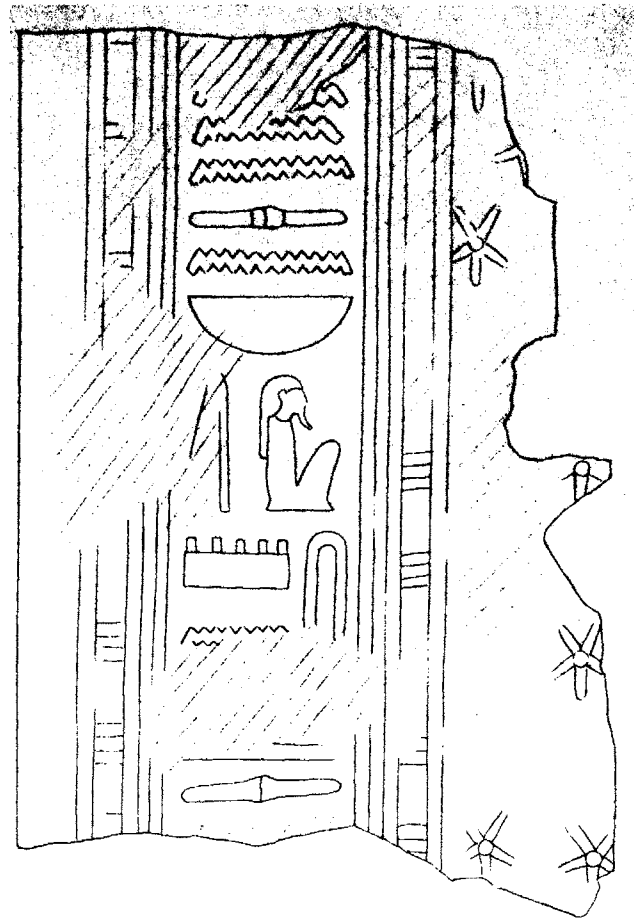
S

E

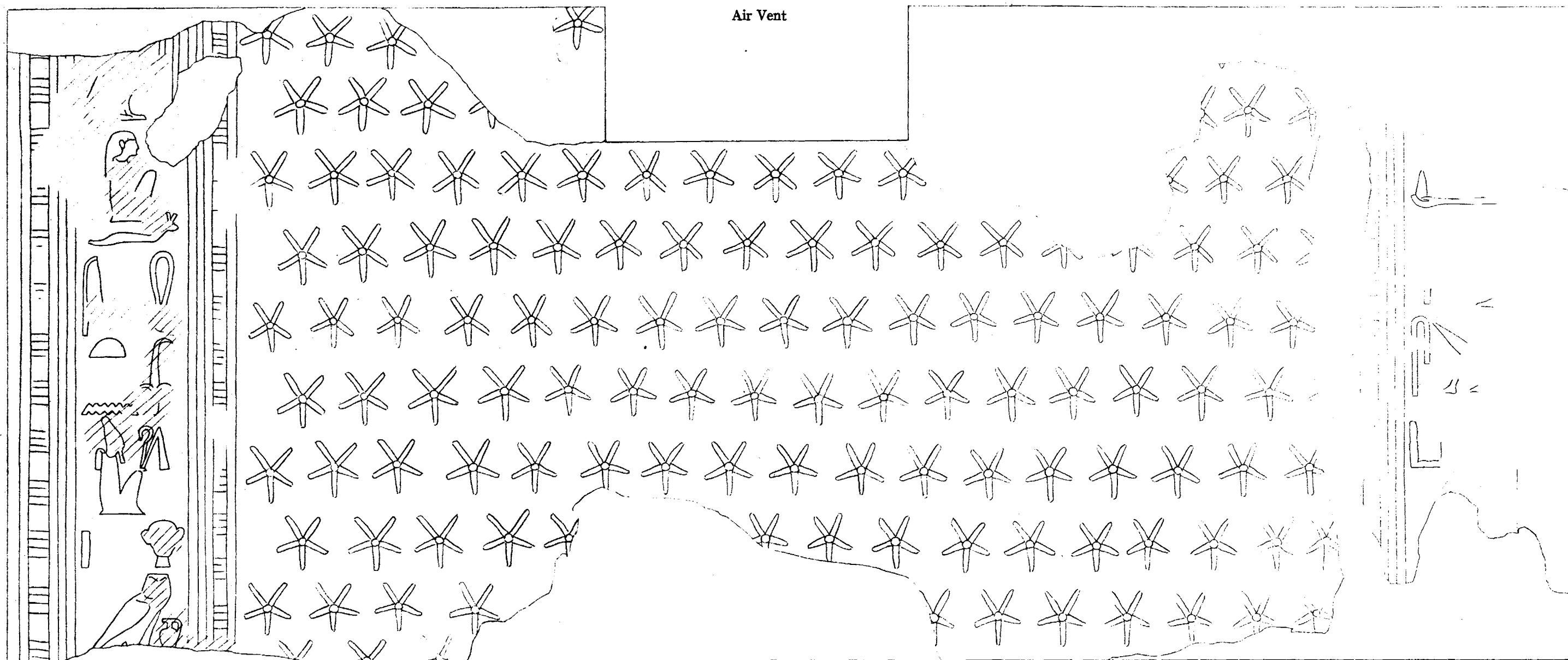
COLUMN 9



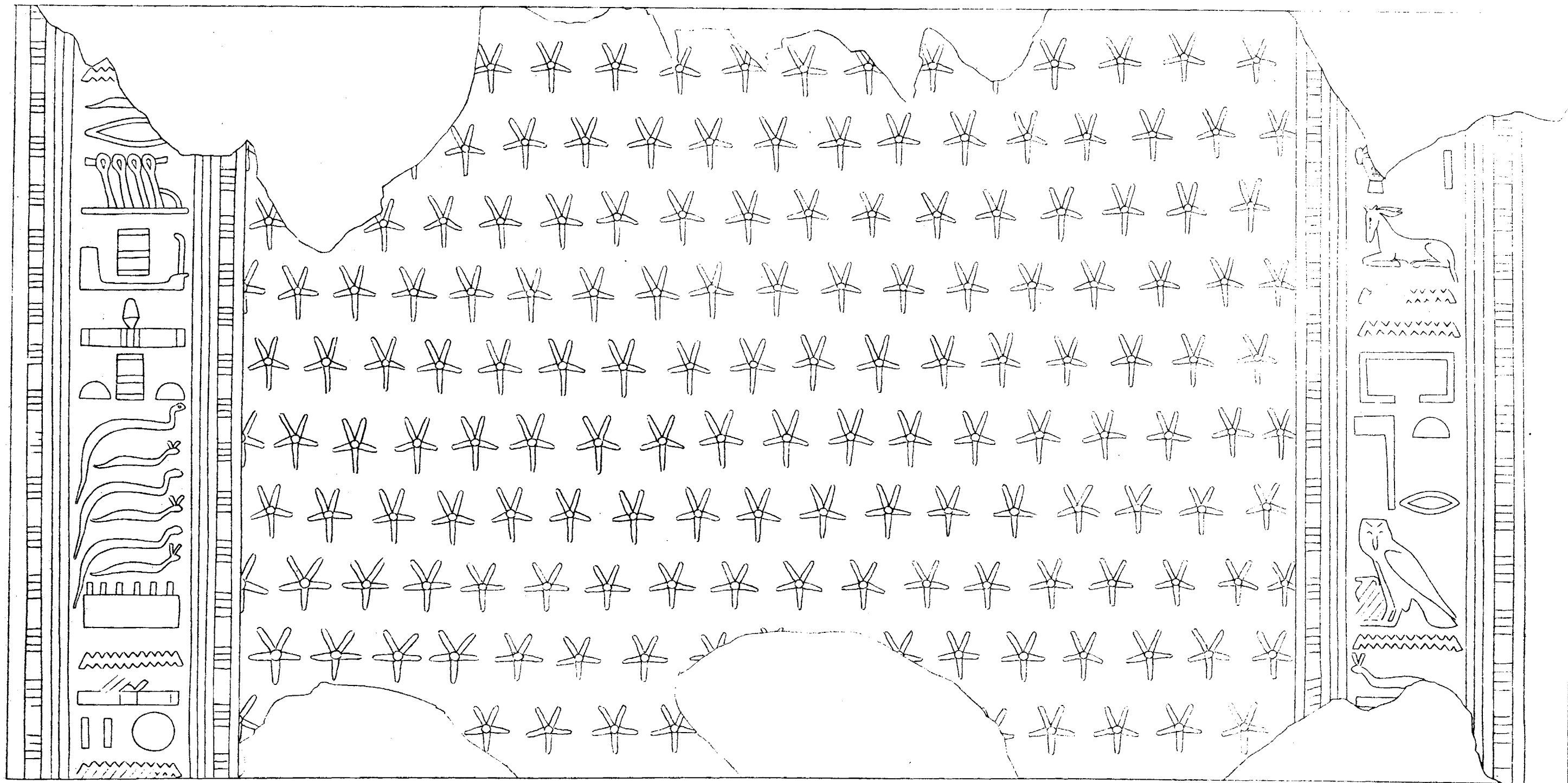
a. Not *in situ*, possibly from central aisle.



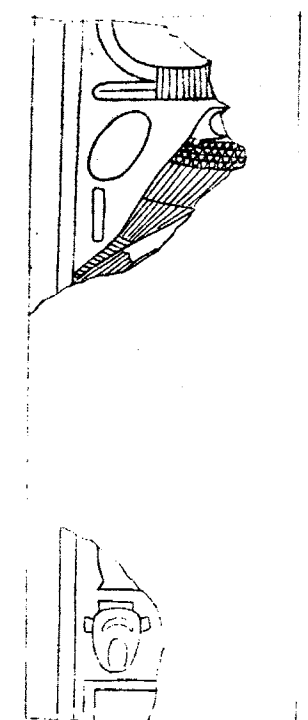
b. Not *in situ*, possibly from western aisle



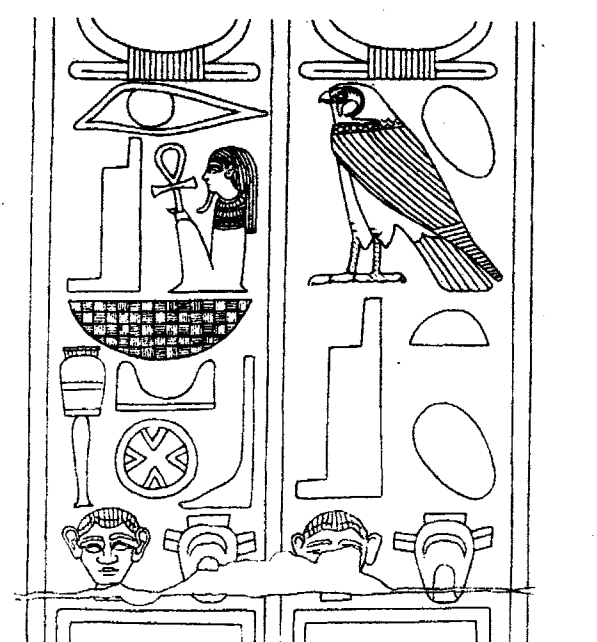
c. From the eastern aisle, *in situ*



d. From the eastern aisle, *in situ*



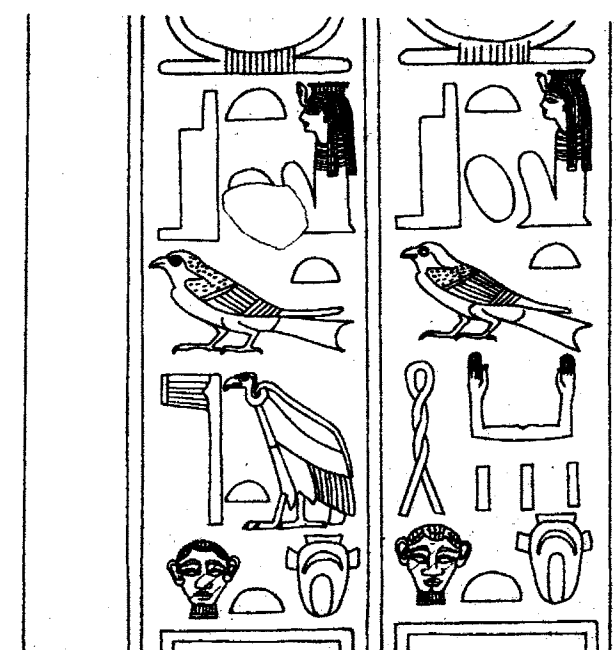
a. East



b. West

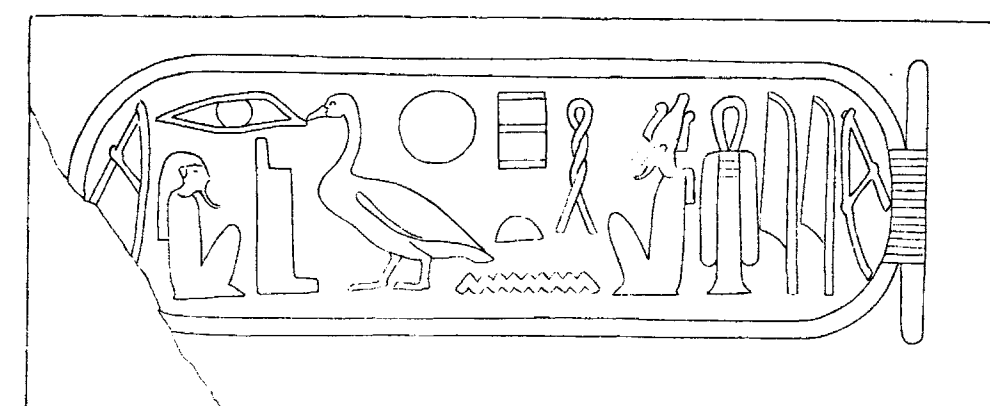
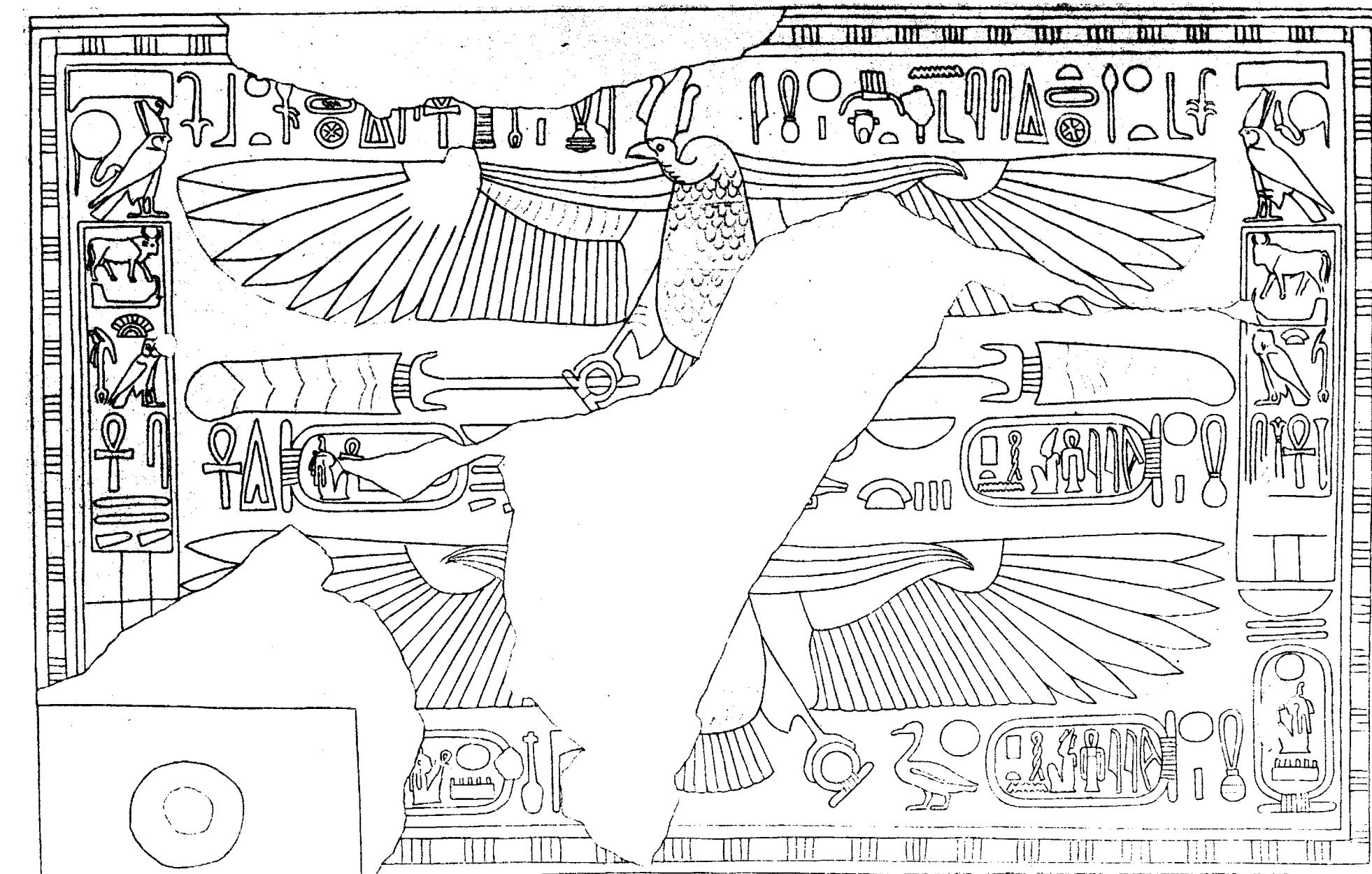
SHRINE OF HORUS, SOUTH WALL, INSCRIPTIONS SURROUNDING DOORWAY

Variants to corresponding texts in Plate 42

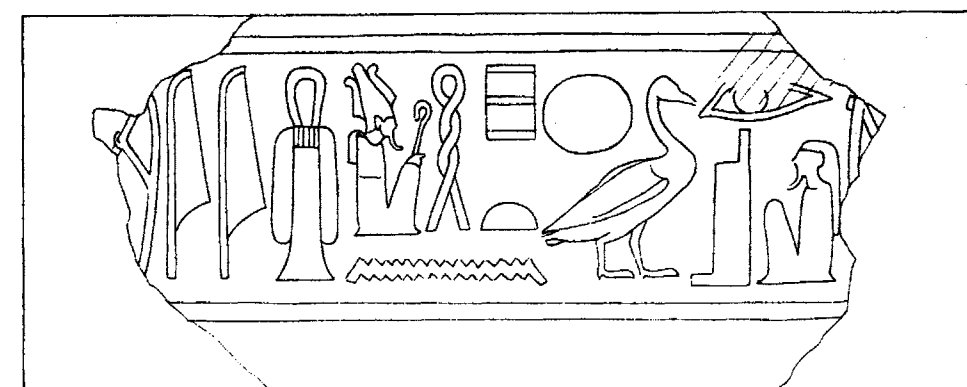


SHRINE OF ISIS, SOUTH WALL

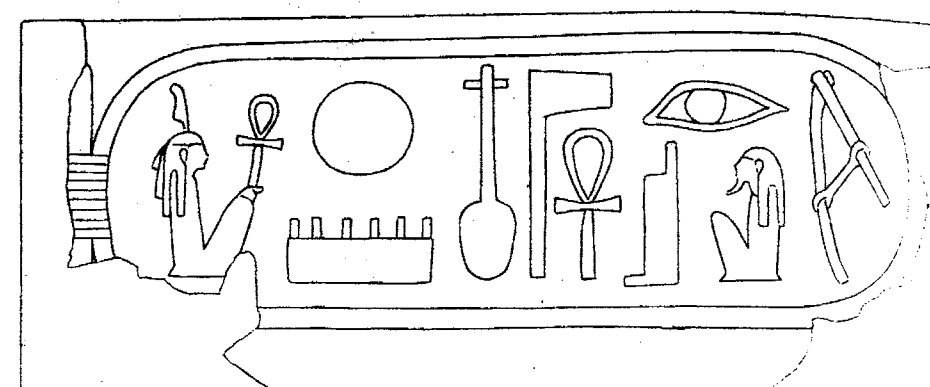
Variants on west side



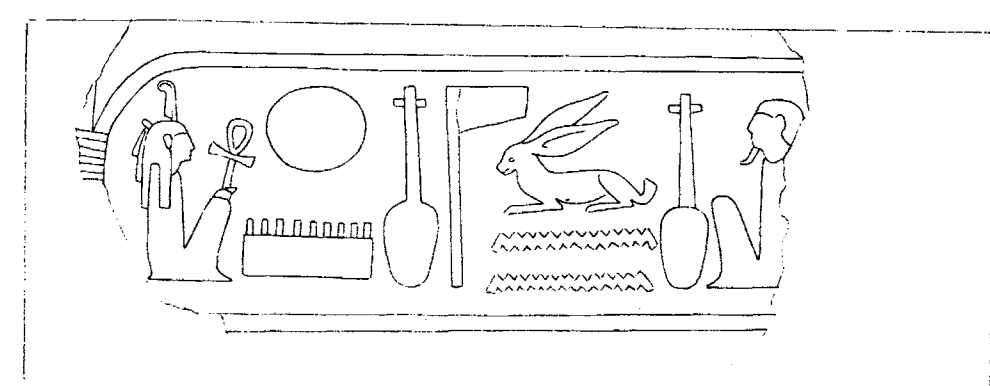
Type a (Col. 4, South)



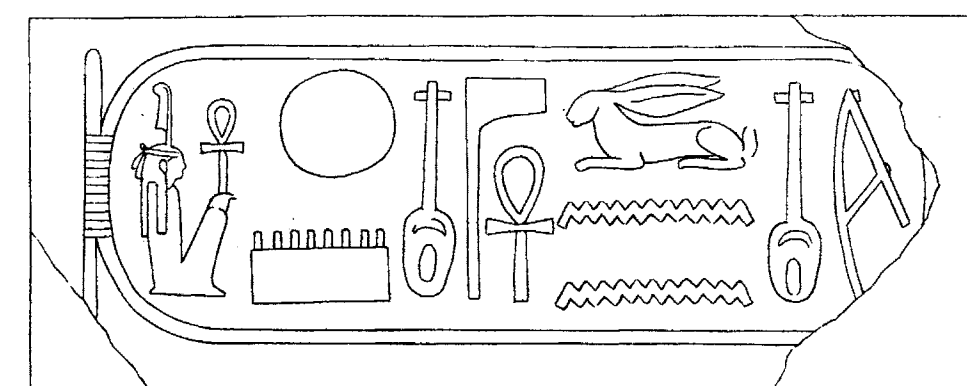
Type b (Col. 2, North)



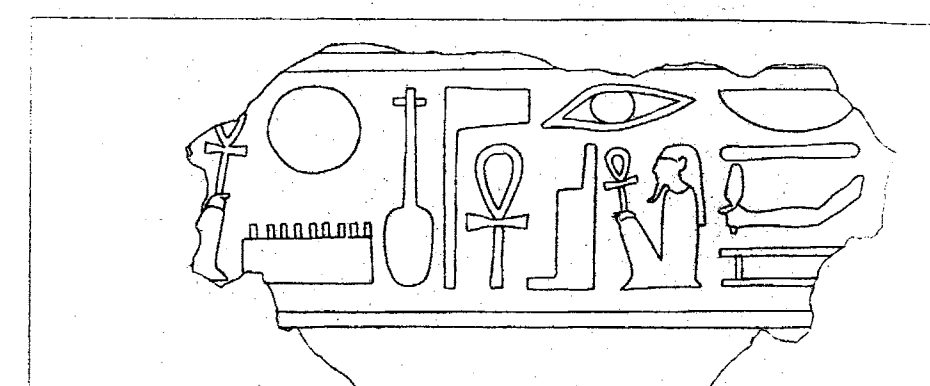
Type c (Col. 4, West)



Type d (Col. 7, West)

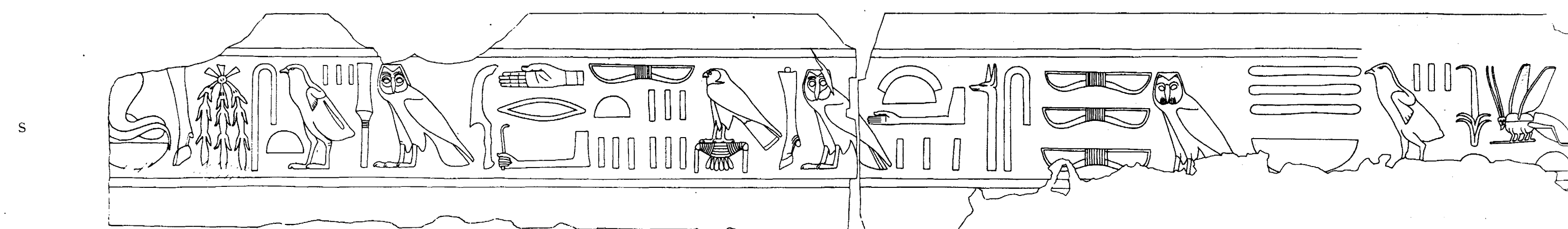


Type e (Col. 5, West)

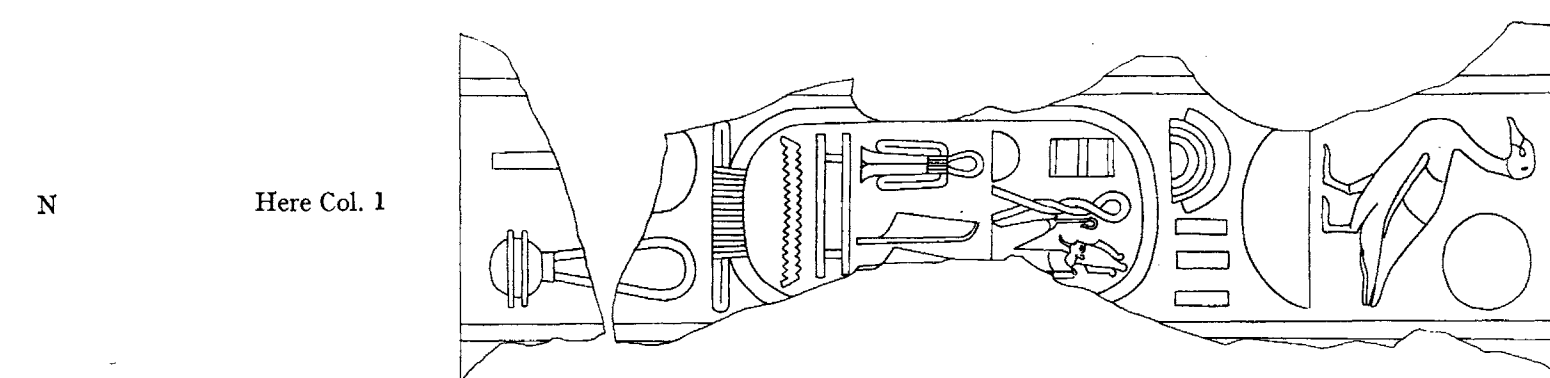
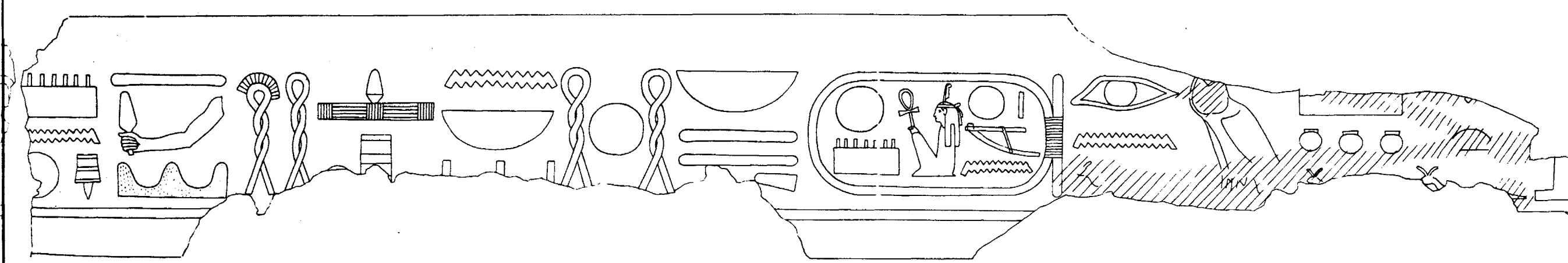


Type f (Col. 6, West)

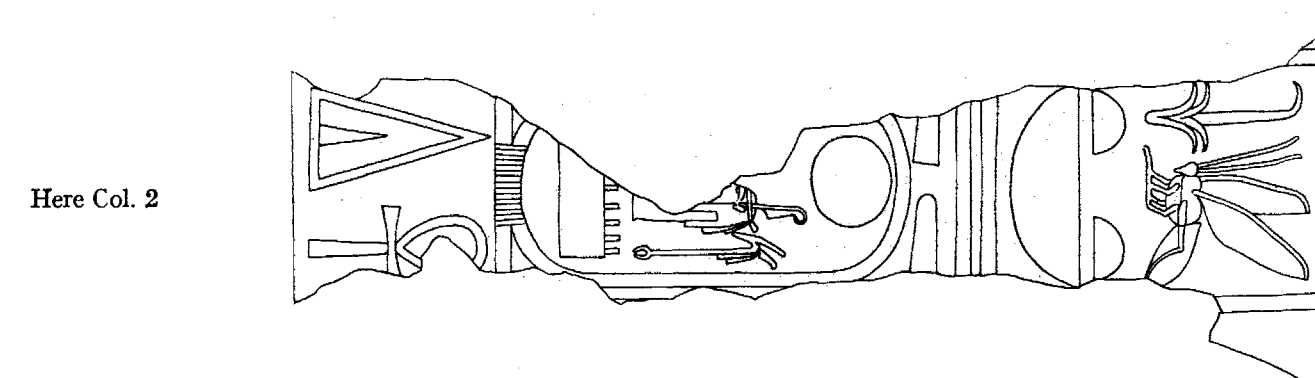
INNER OSIRIS HALL, CARTOUCHES ON THE SQUARE CAPITALS



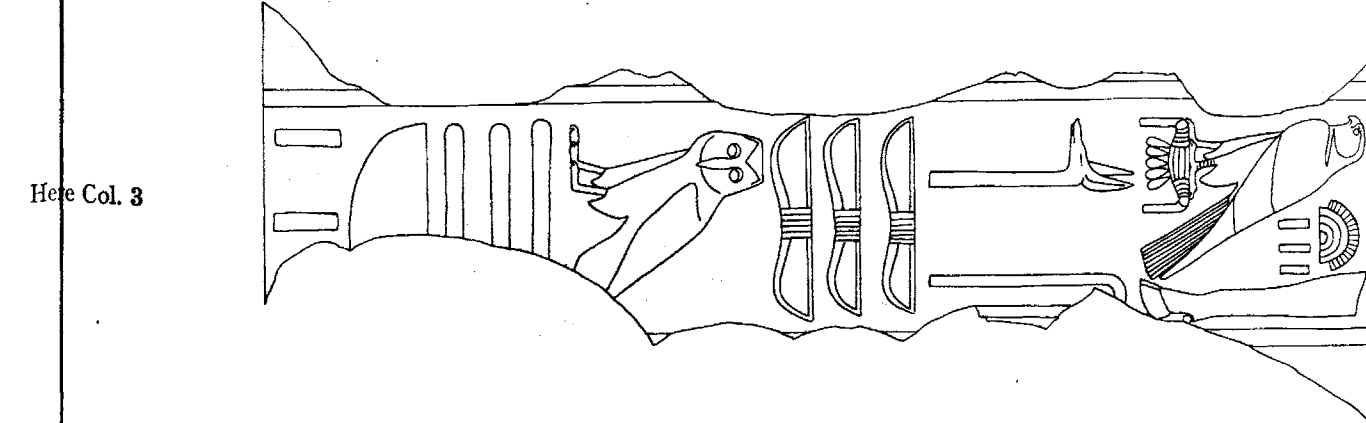
b. Eastern surface



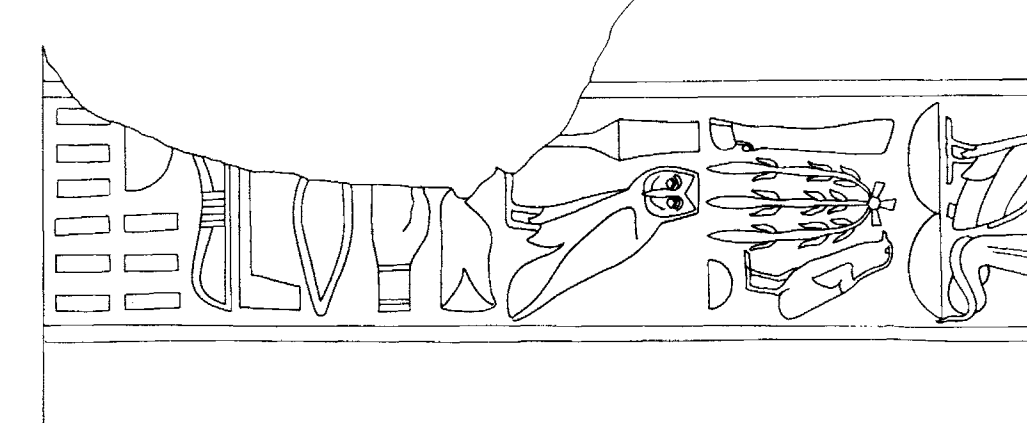
Here Col. 1



Here Col. 2

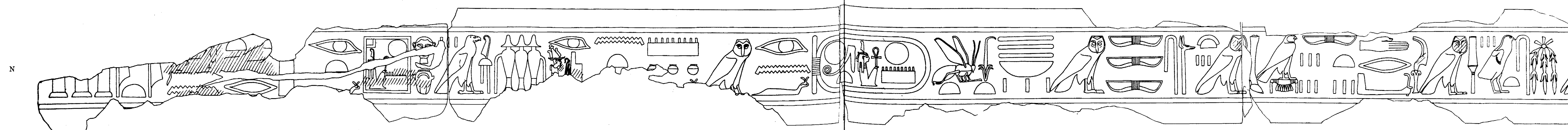


Here Col. 3



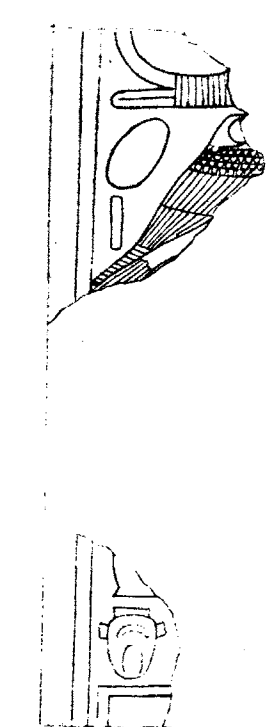
Here Col. 4

c. Under surface, four sections between supporting columns

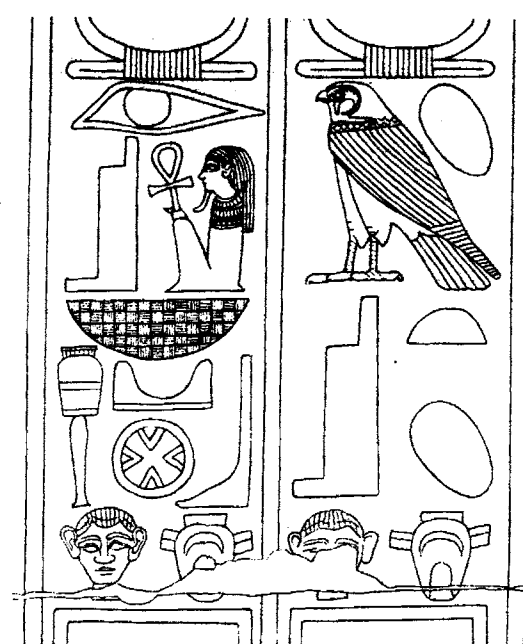


a. Western surface

INNER OSIRIS HALL, ARCHITRAVE ABOVE EASTERN ROW OF COLUMNS

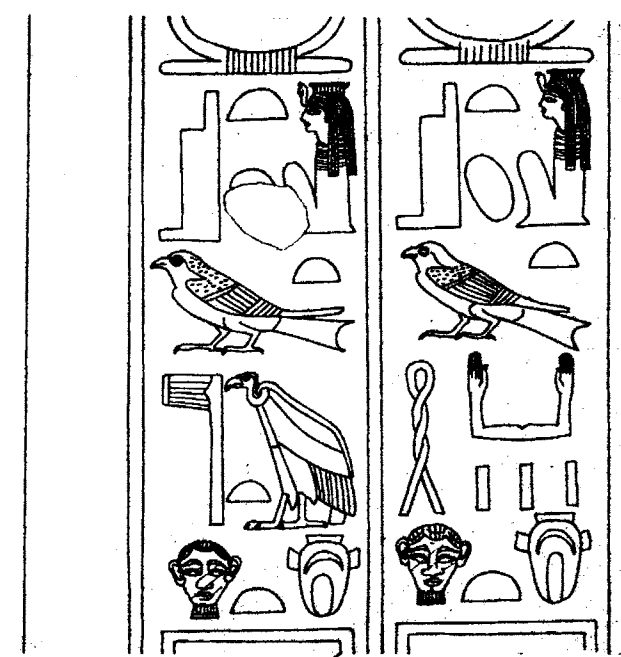


a. East

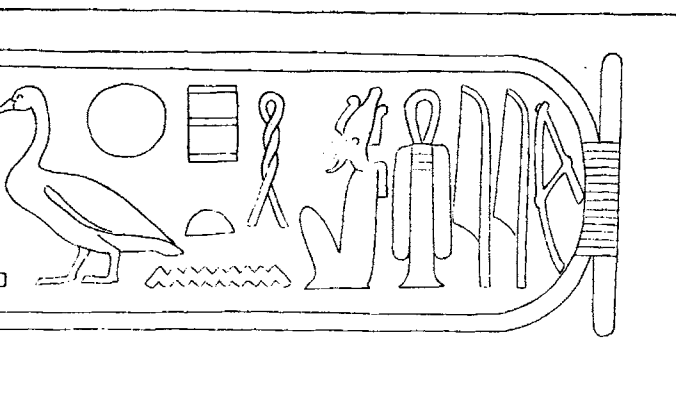


b. West

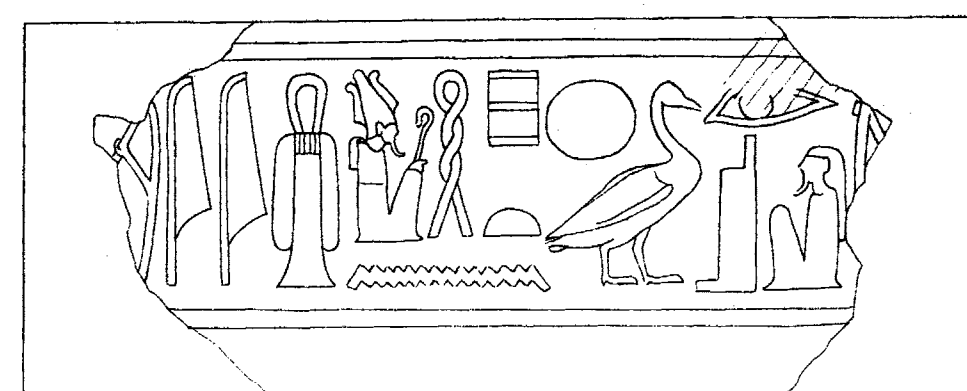
SHRINE OF HORUS, SOUTH WALL, INSCRIPTIONS SURROUNDING DOORWAY
Variants to corresponding texts in Plate 42



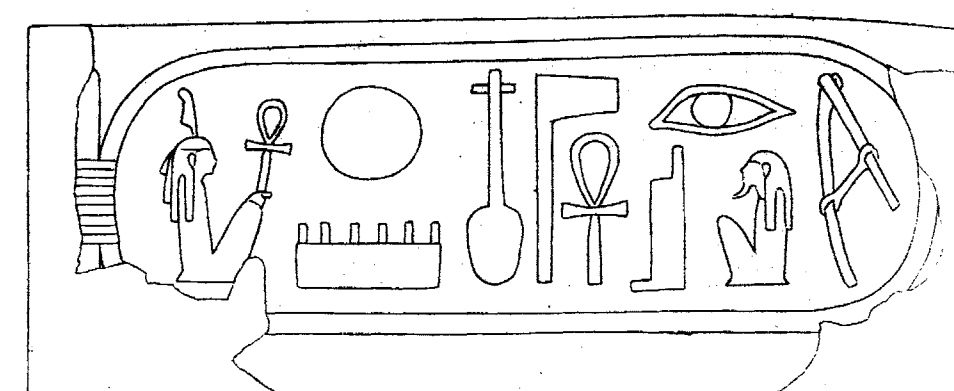
SHRINE OF ISIS, SOUTH WALL
Variants on west side



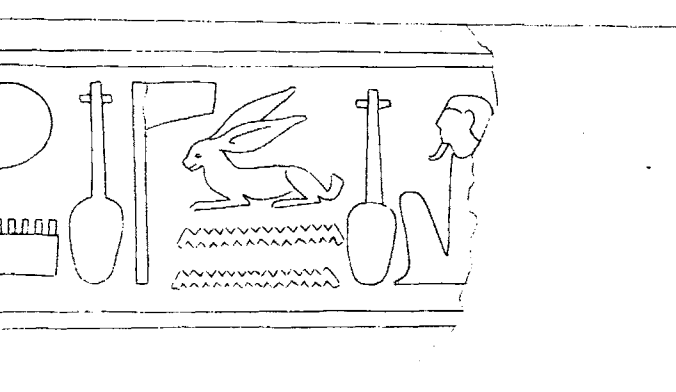
Type a (Col. 4, South)



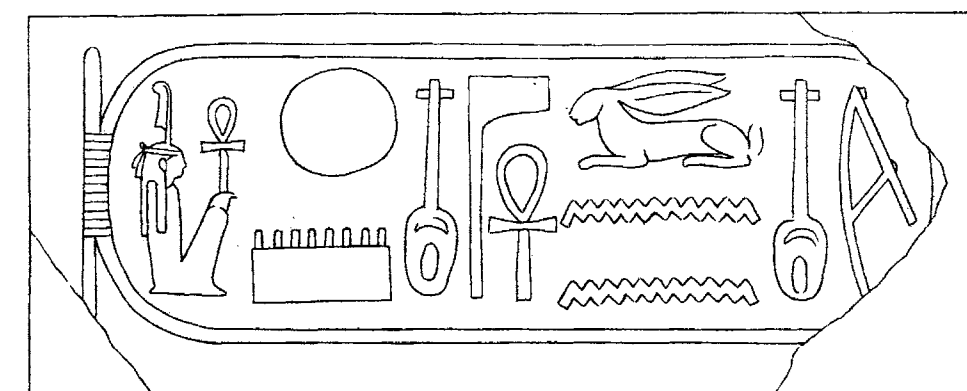
Type b (Col. 2, North)



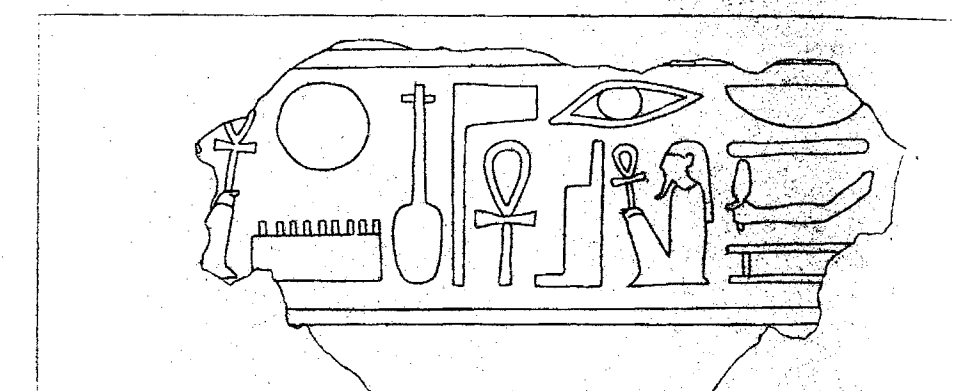
Type c (Col. 4, West)



Type d (Col. 7, West)

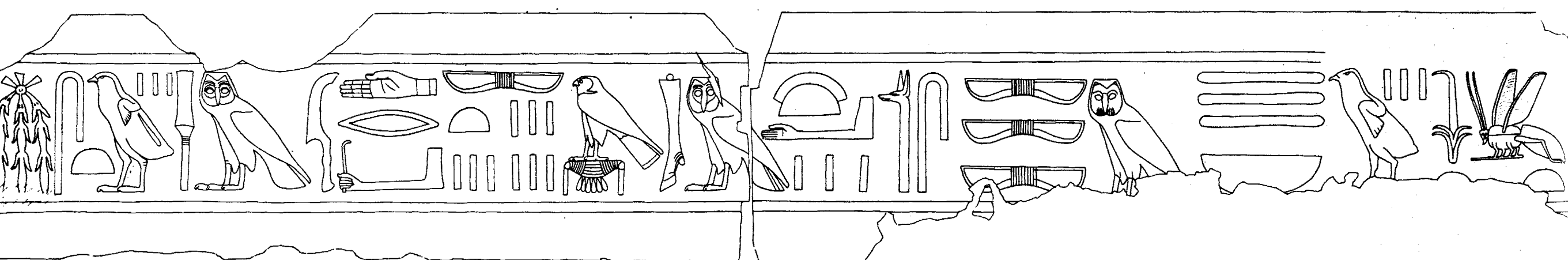


Type e (Col. 5, West)

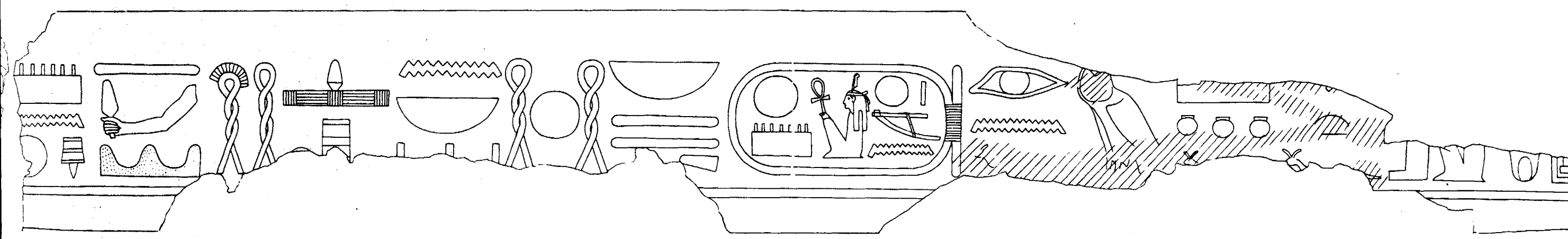


Type f (Col. 6, West)

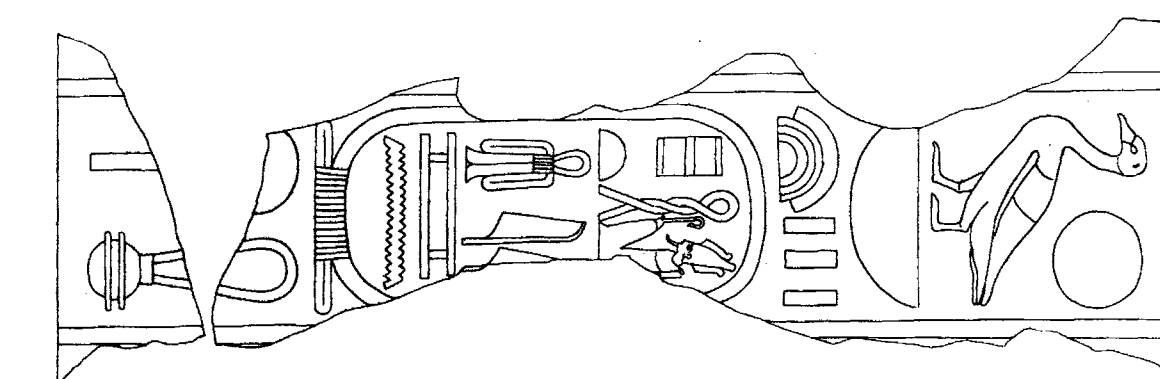
INNER OSIRIS HALL, CARTOUCHES ON THE SQUARE CAPITALS



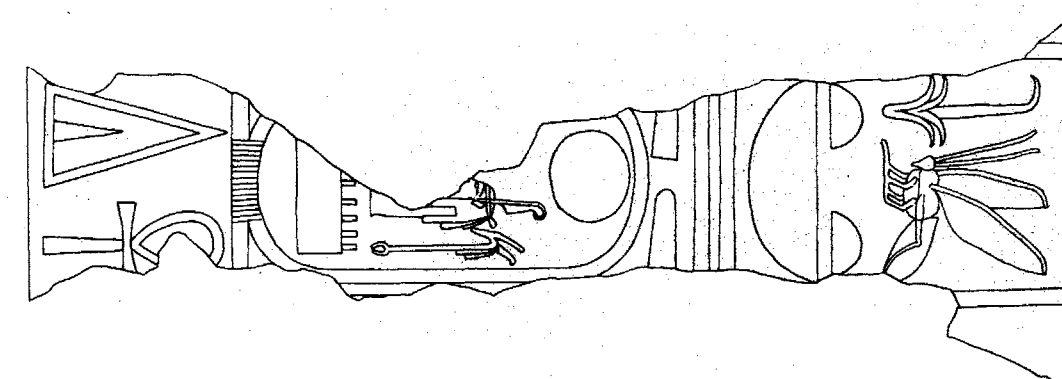
b. Eastern surface



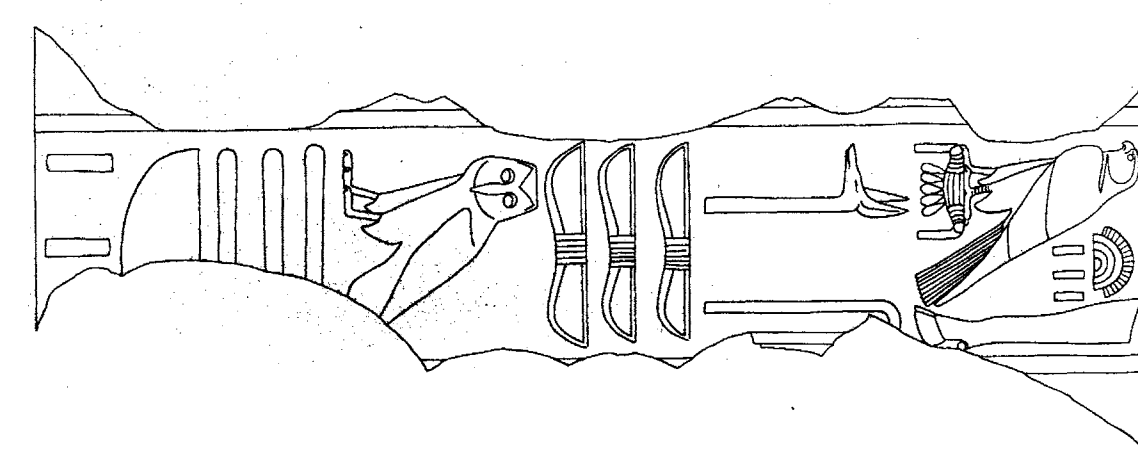
N



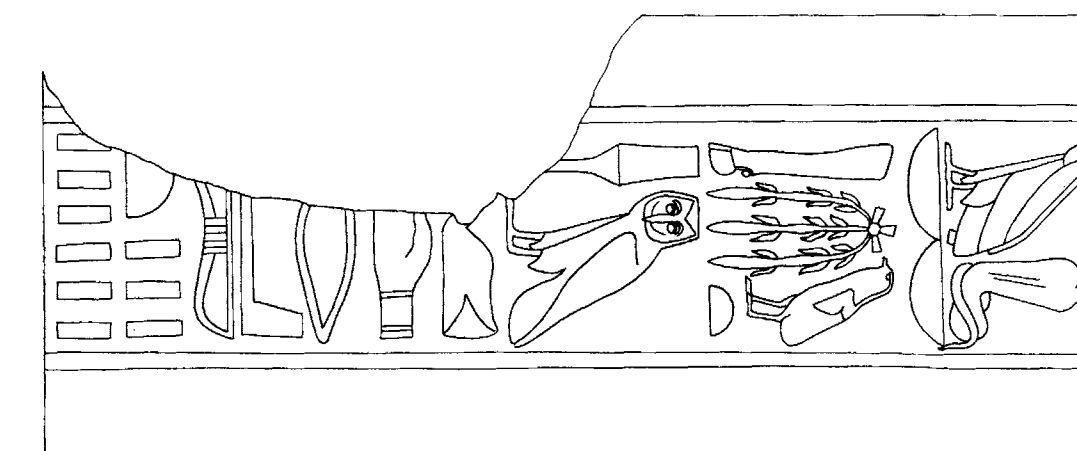
Here Col. 2



Here Col. 3



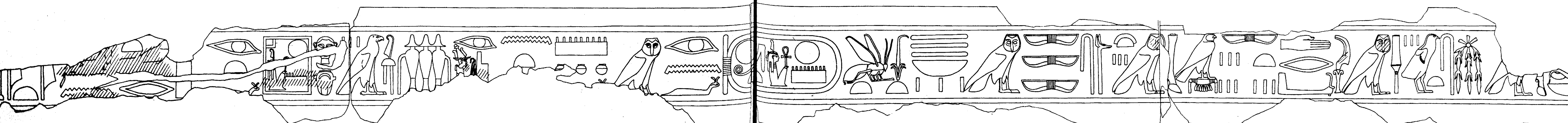
Here Col. 4



Here Col. 5

S

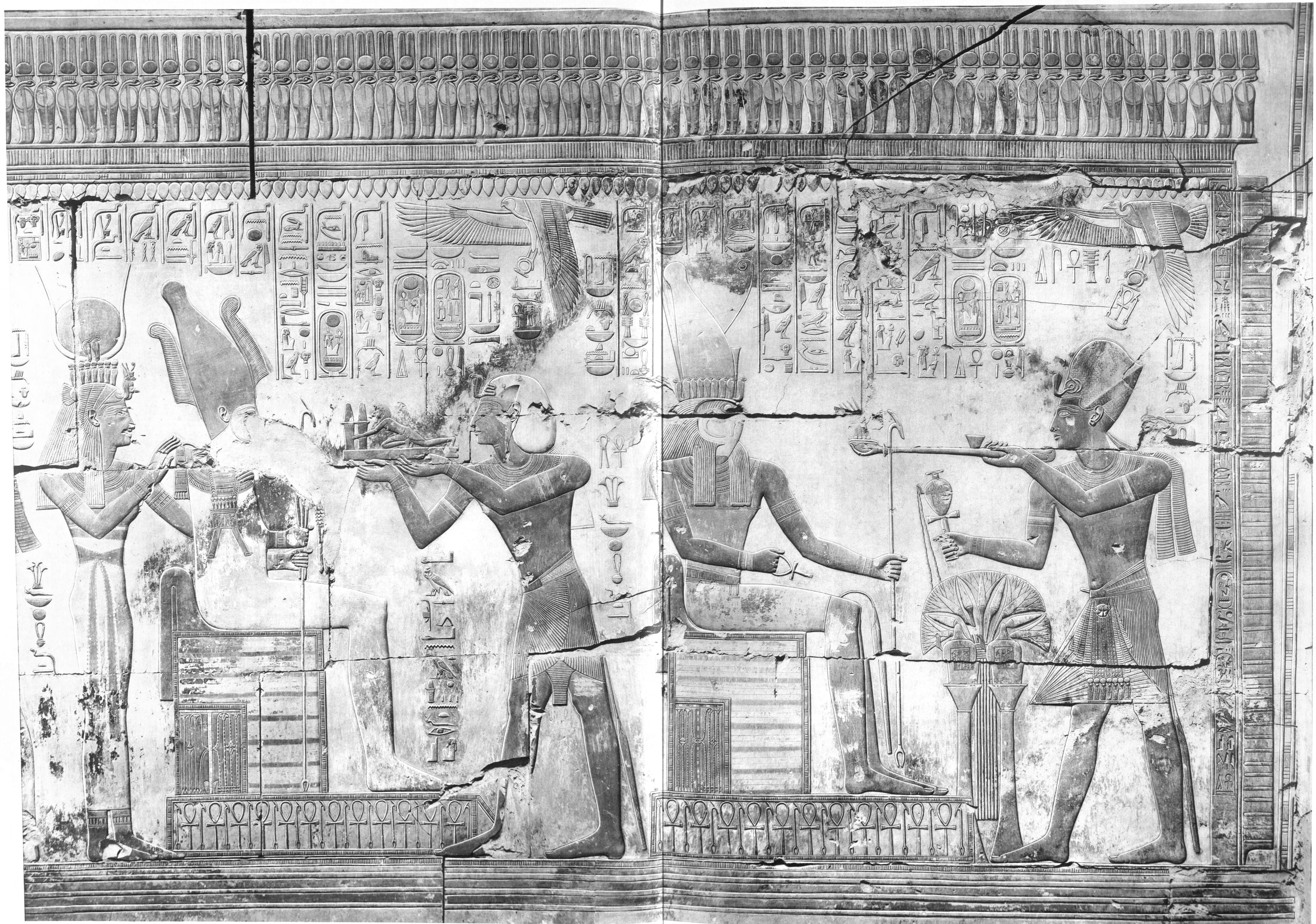
c. Under surface, four sections between supporting columns



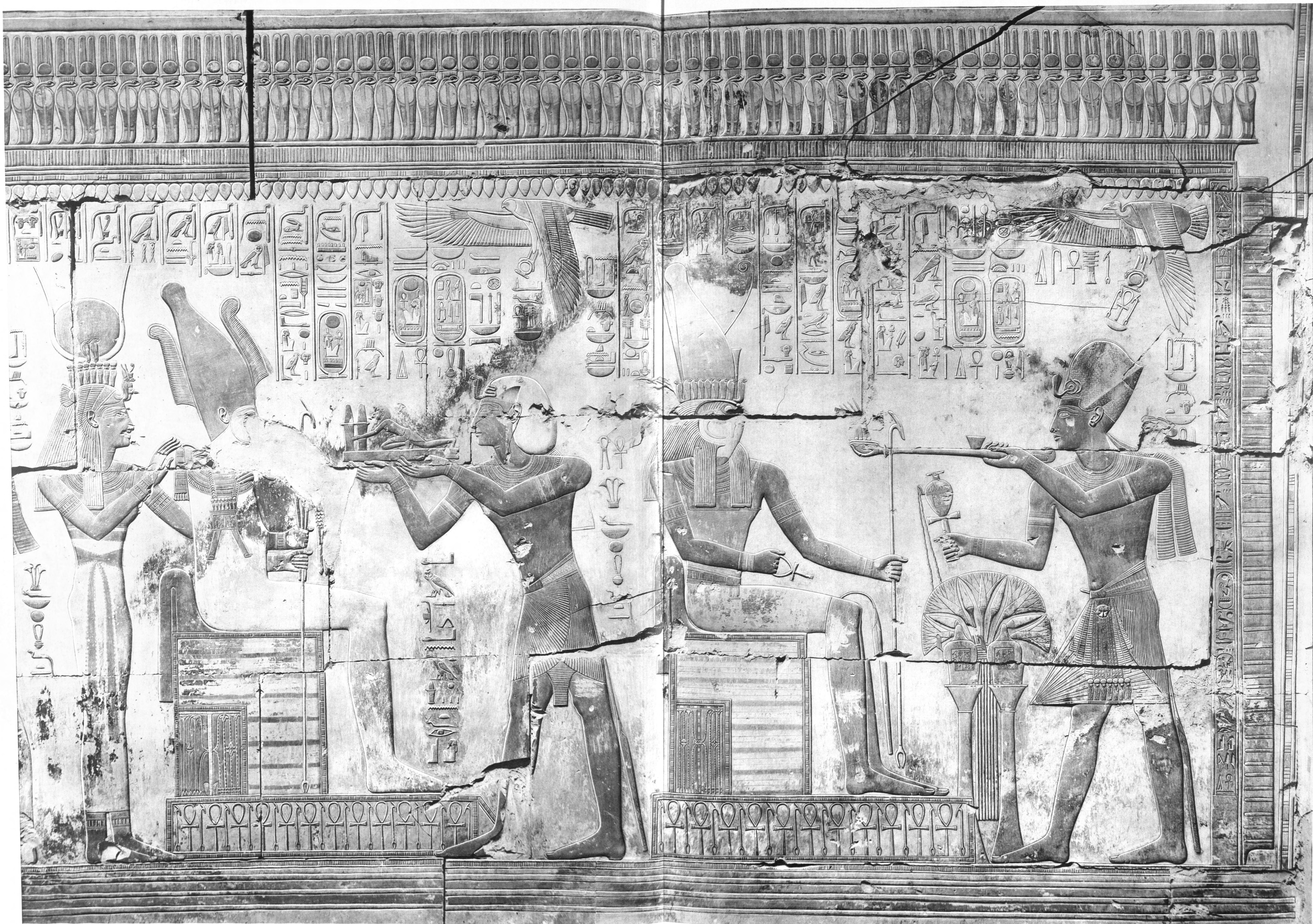
a. Western surface

INNER OSIRIS HALL, ARCHITRAVE ABOVE EASTERN ROW OF COLUMNS

S



SHRINE OF HORUS, EAST WALL, SOUTHERN PORTION



SHRINE OF HORUS, EAST WALL, SOUTHERN PORTION



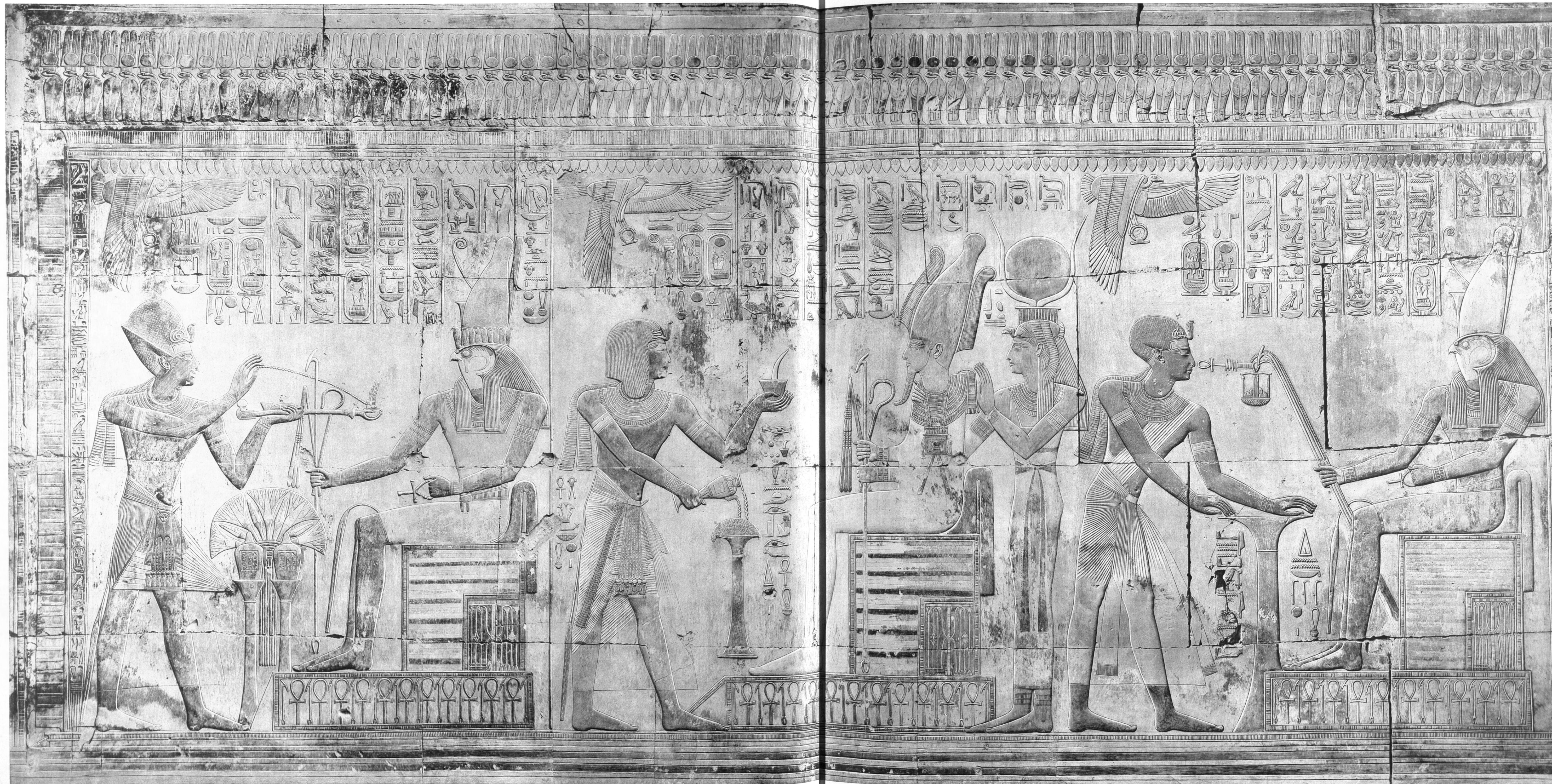
SHRINE OF HORUS, EAST WALL, NORTHERN PORTION



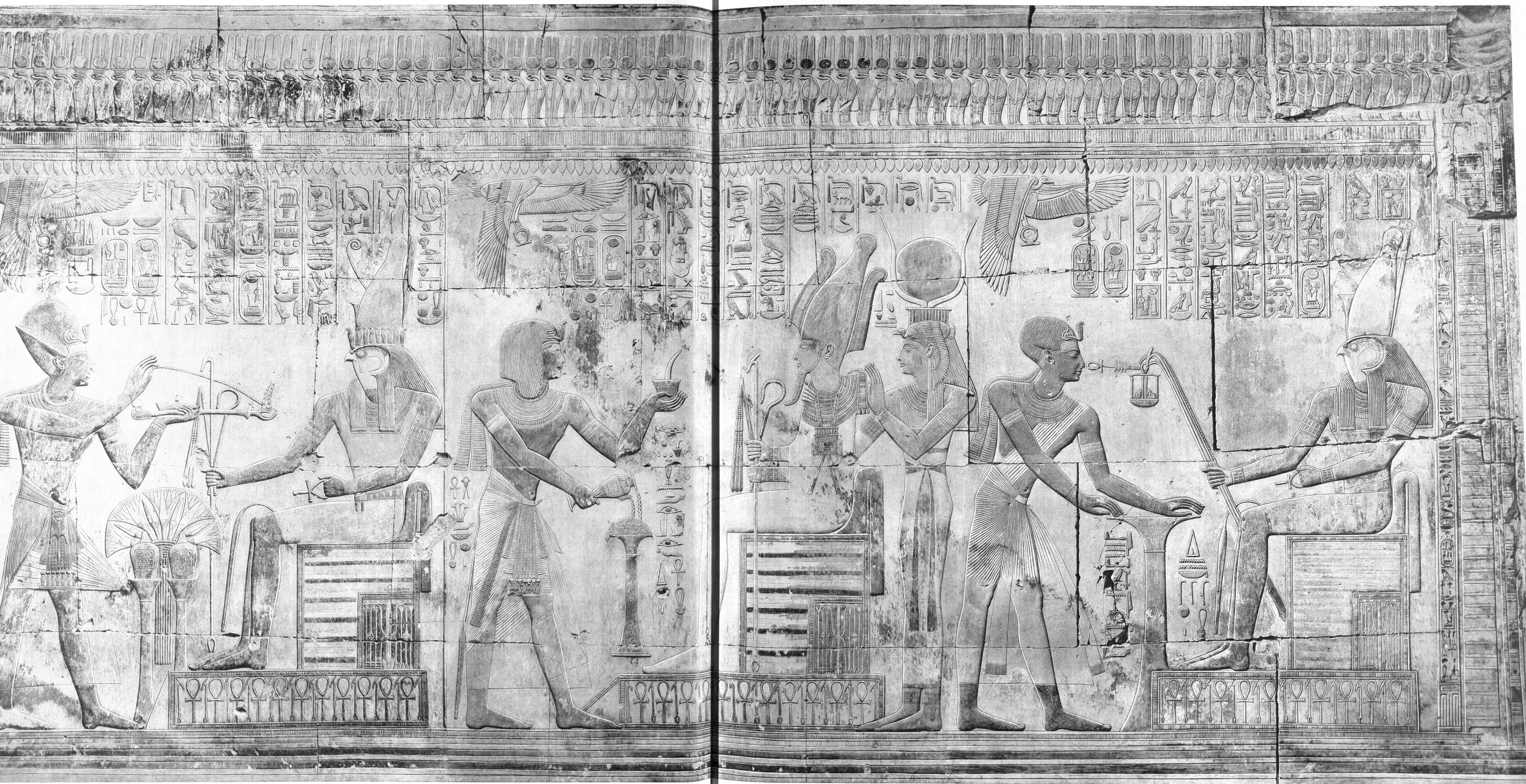
SHRINE OF HORUS, NORTH WALL



SHRINE OF HORUS, NORTH WALL



SHRINE OF HORUS, WEST WALL



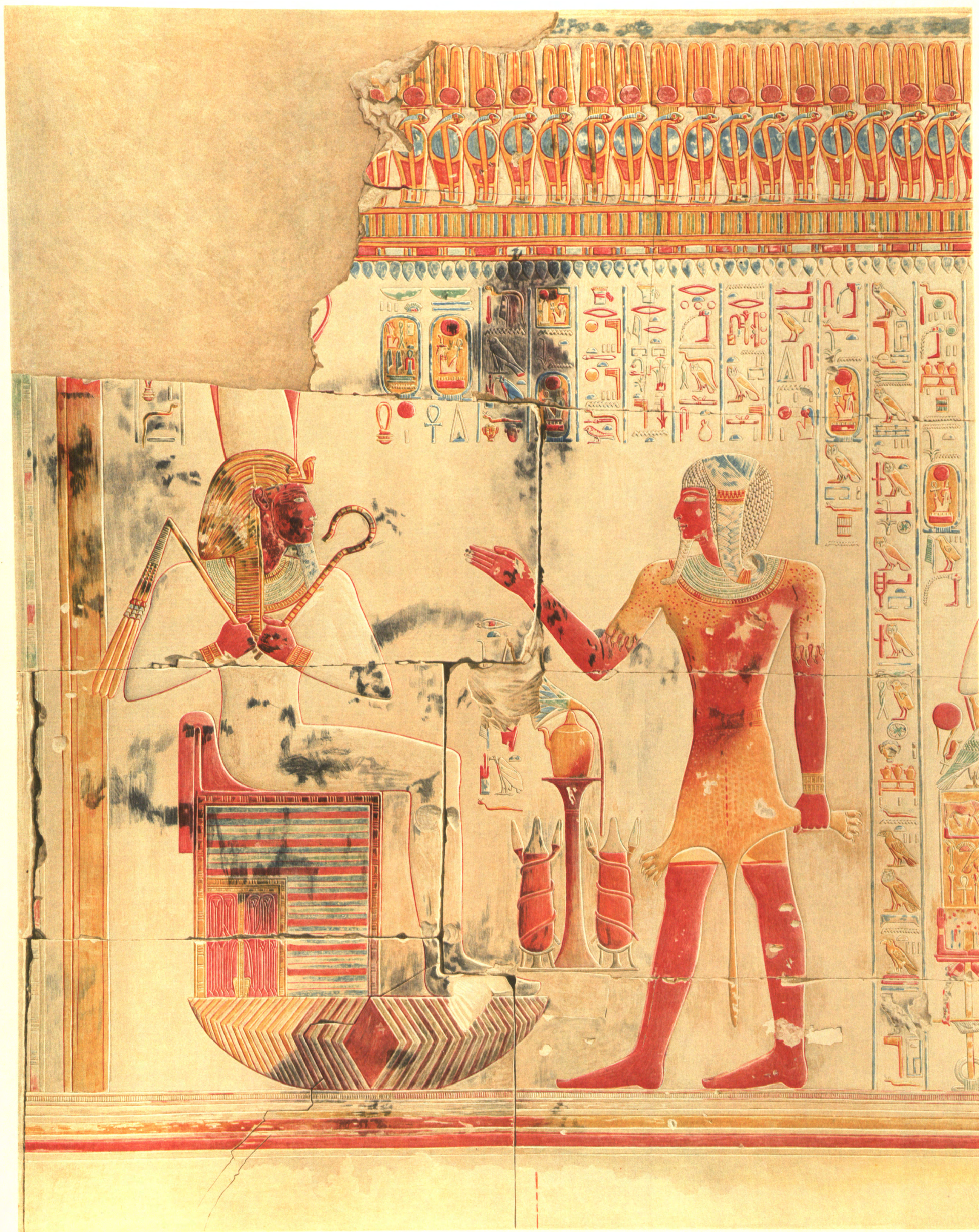
SHRINE OF HORUS, WEST WALL



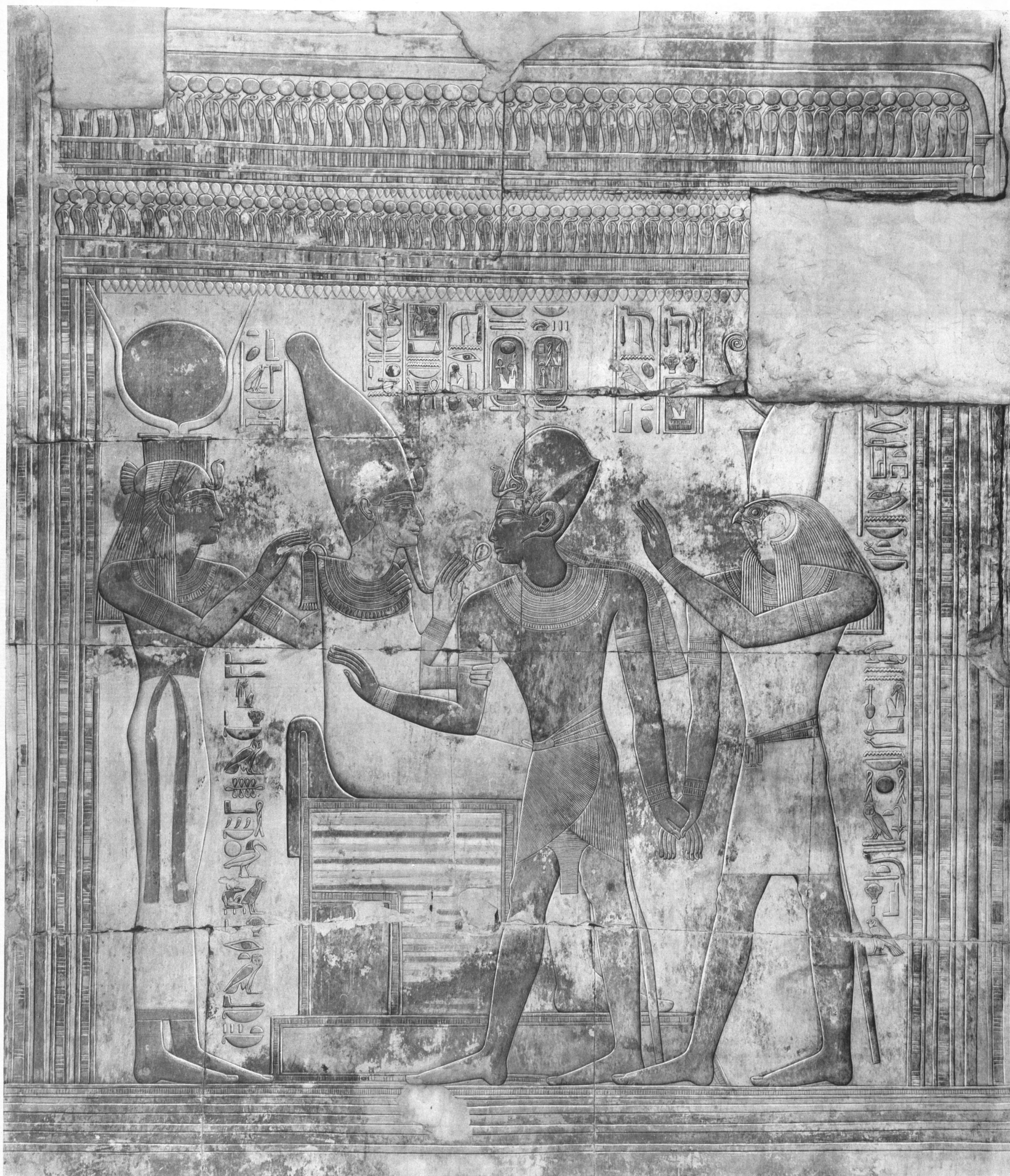
SHRINE OF SETHOS, EAST WALL, SOUTHERN PORTION



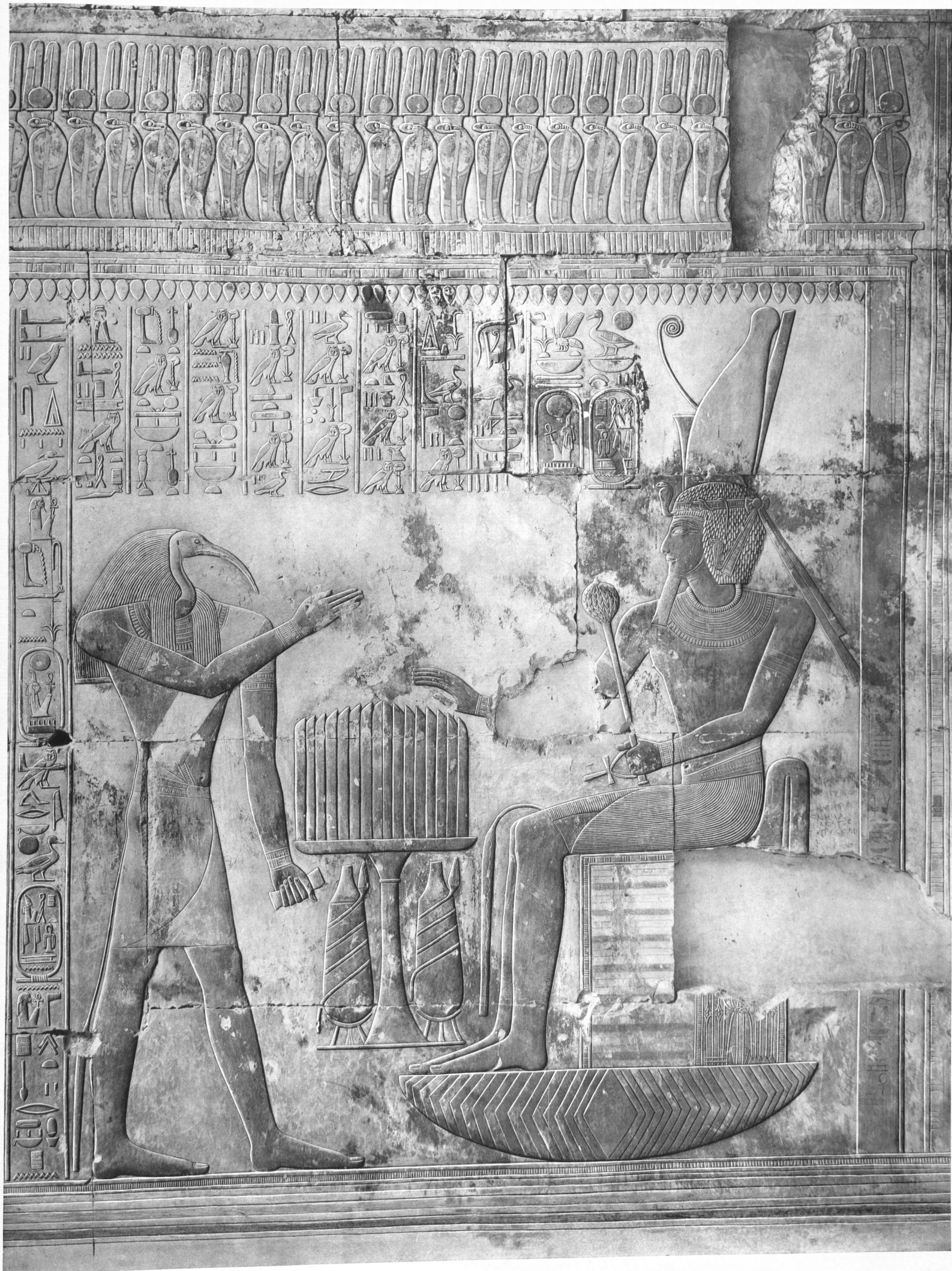
SHRINE OF SETHOS, EAST WALL, CENTRAL PORTION



SHRINE OF SETHOS, EAST WALL, NORTHERN PORTION



SHRINE OF SETHOS, NORTH WALL



SHRINE OF SETHOS, WEST WALL, NORTHERN PORTION



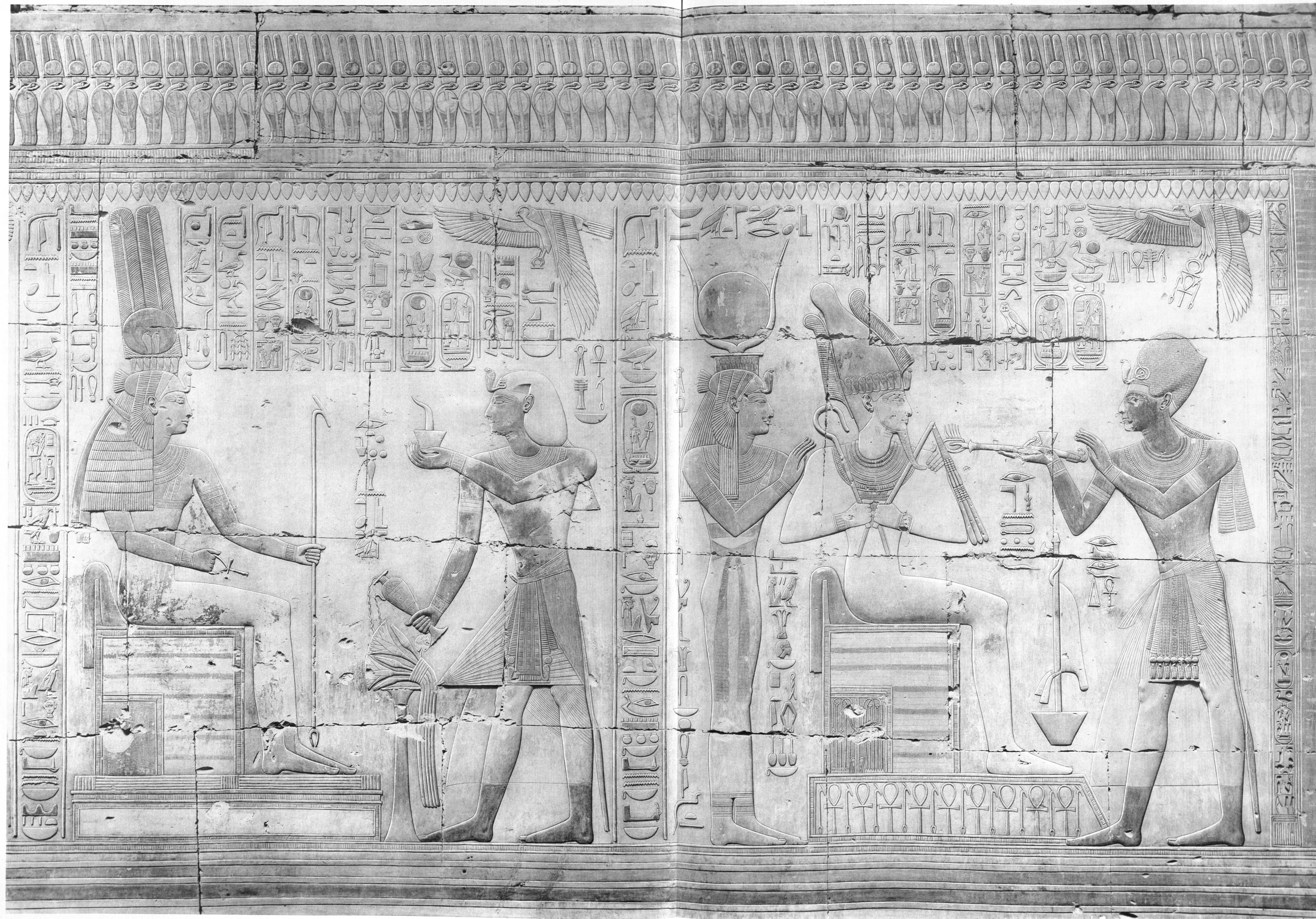
SHRINE OF SETHOS, WEST WALL, CENTRAL PORTION



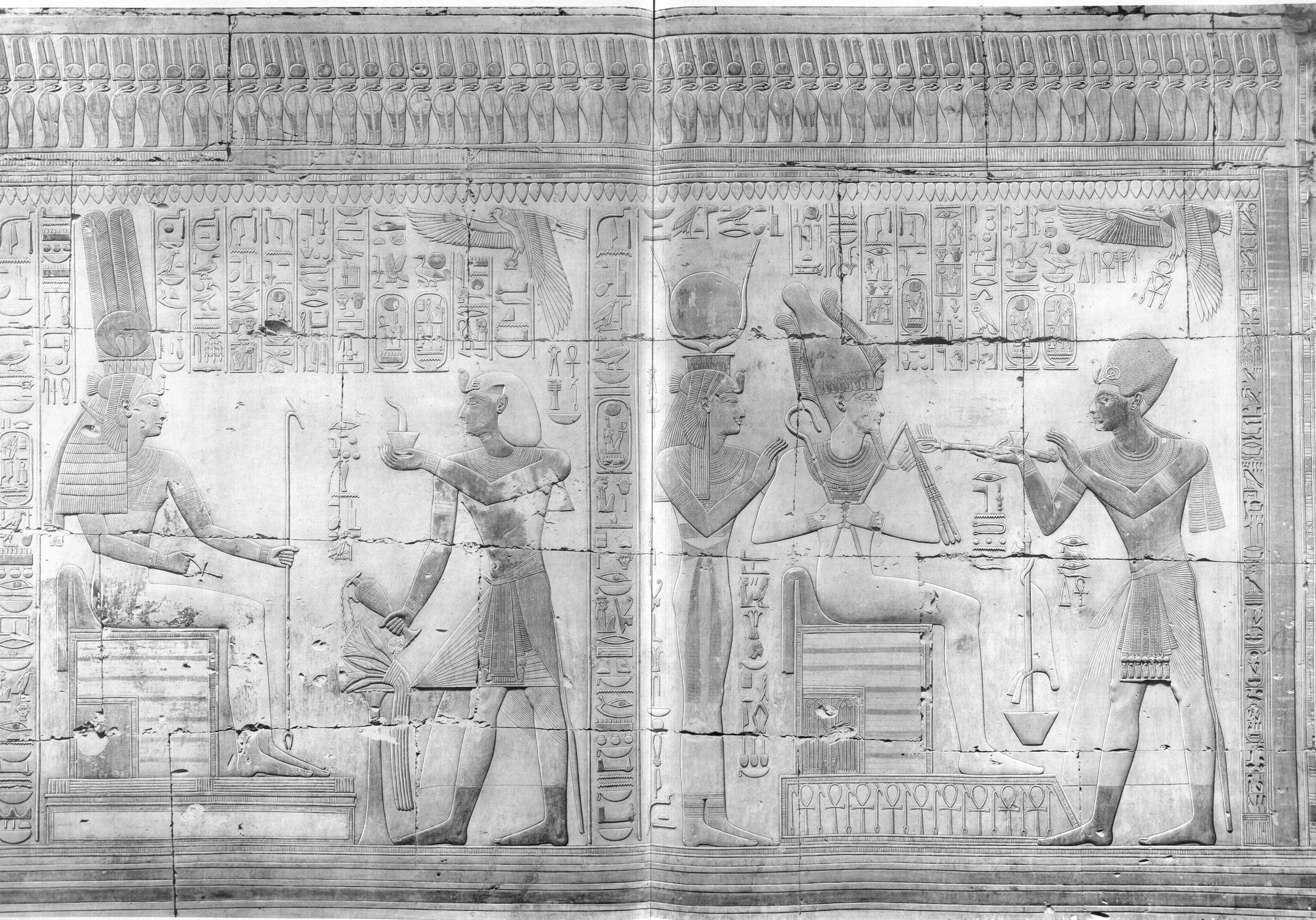
SHRINE OF SETHOS, WEST WALL, SOUTHERN PORTION



SHRINE OF SETHOS, SOUTH WALL



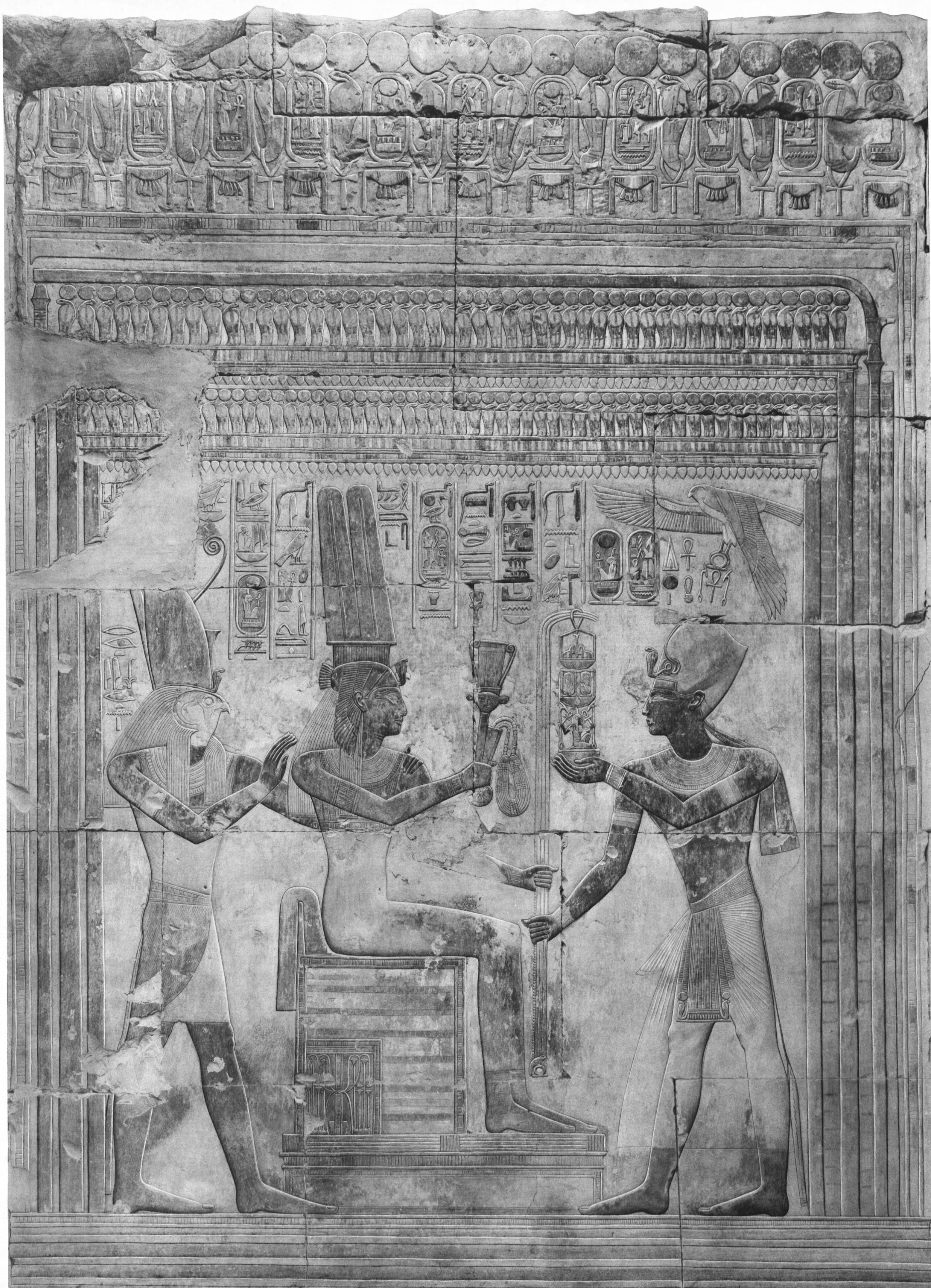
SHRINE OF ISIS, EAST WALL, SOUTHERN PORTION



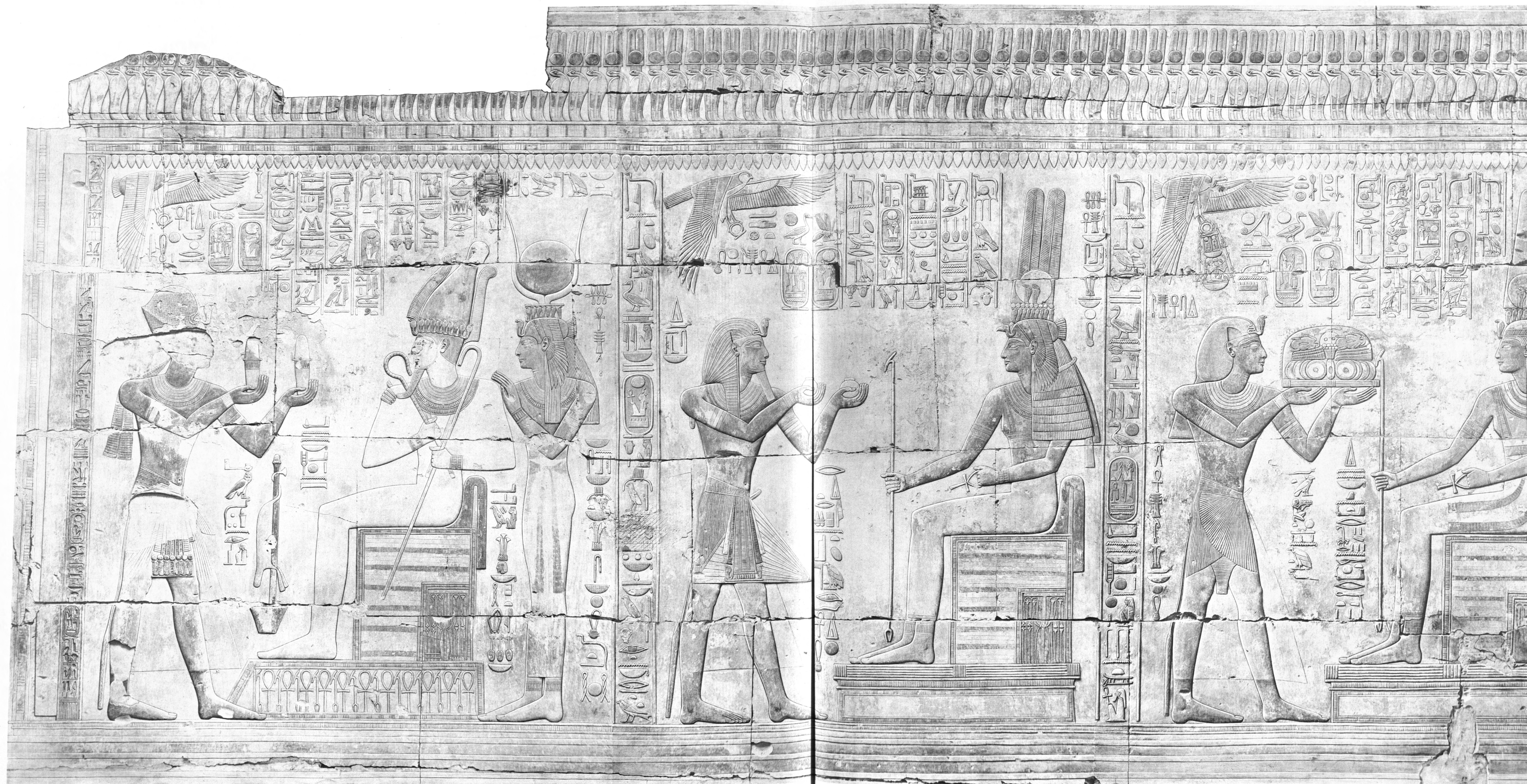
SHRINE OF ISIS, EAST WALL, SOUTHERN PORTION



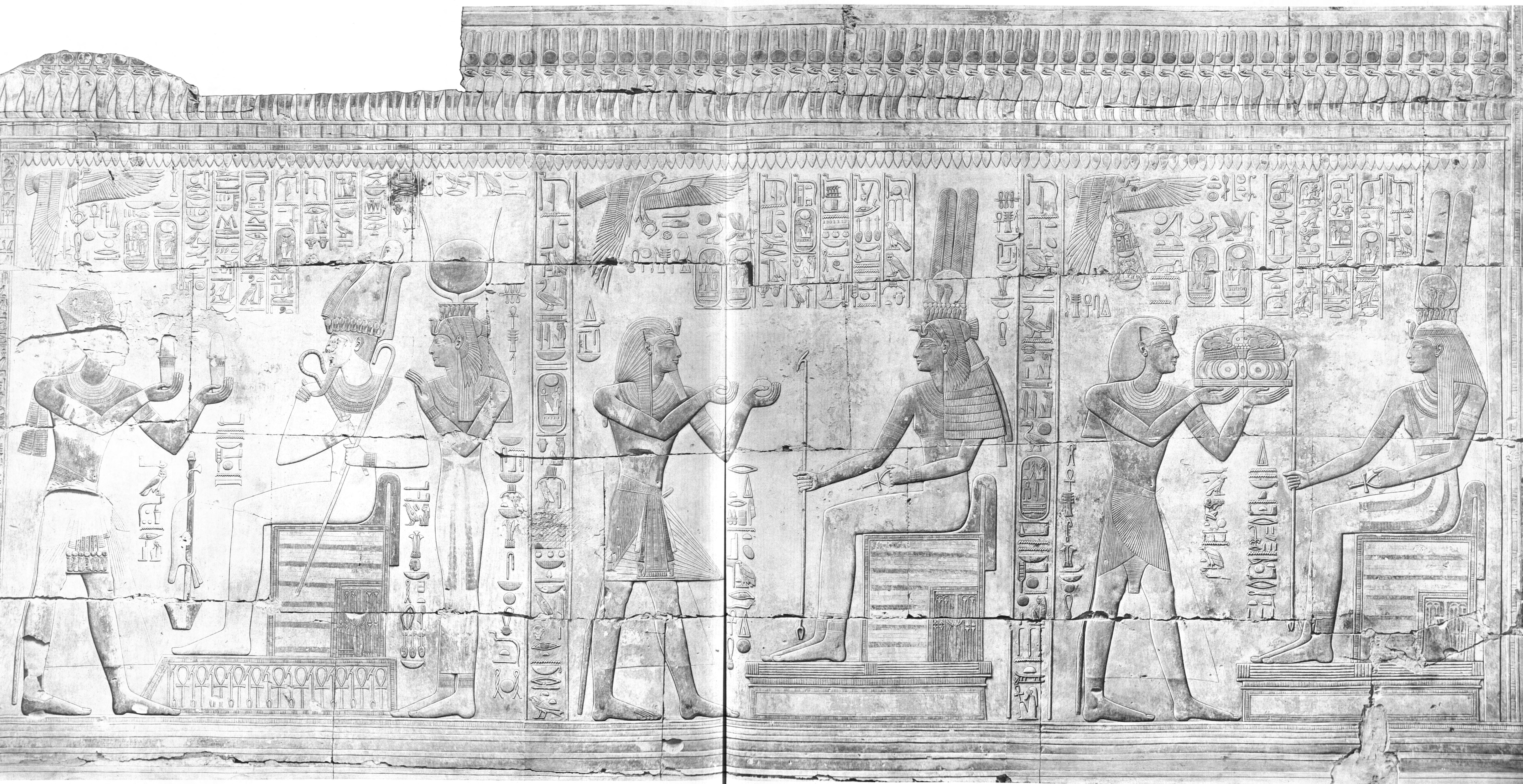
SHRINE OF ISIS, EAST WALL, NORTHERN PORTION



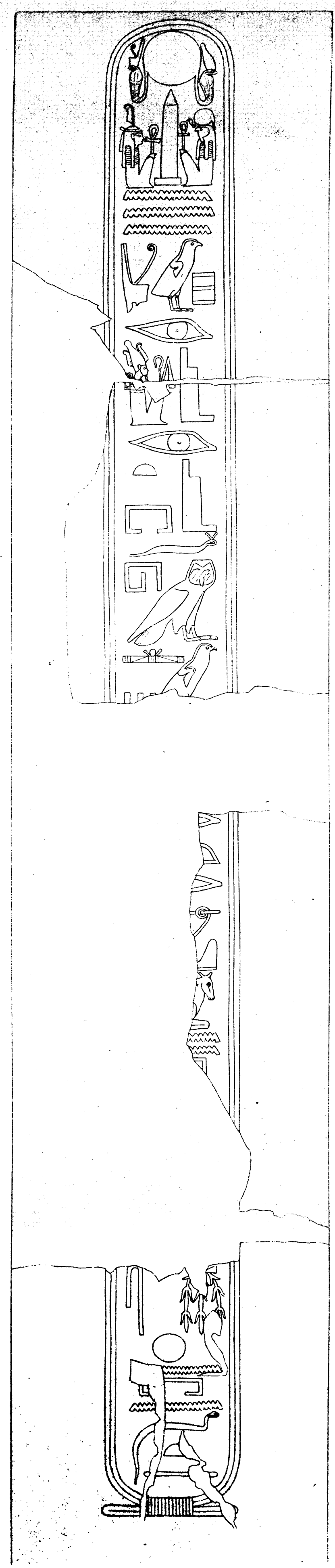
SHRINE OF ISIS, NORTH WALL



SHRINE OF ISIS, WEST WALL



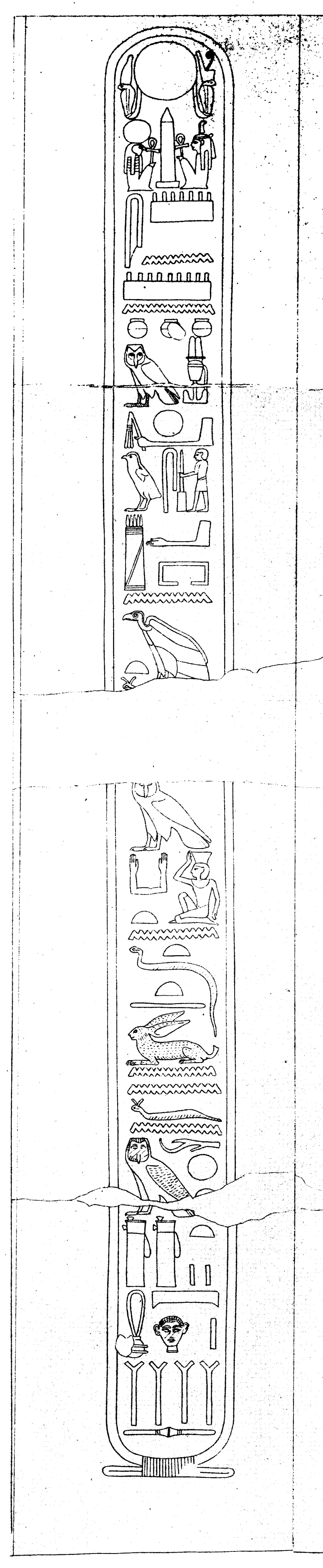
SHRINE OF ISIS, WEST WALL



East

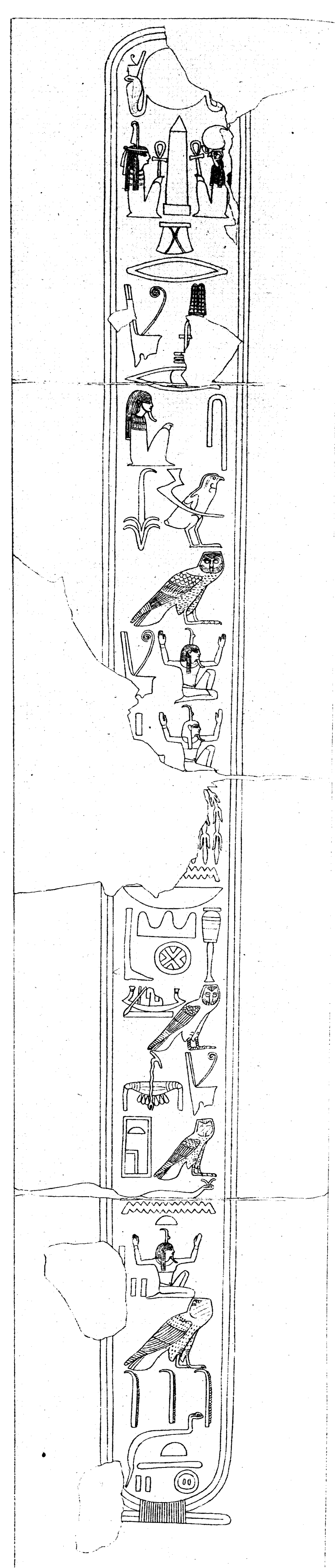
West

ISIS



East

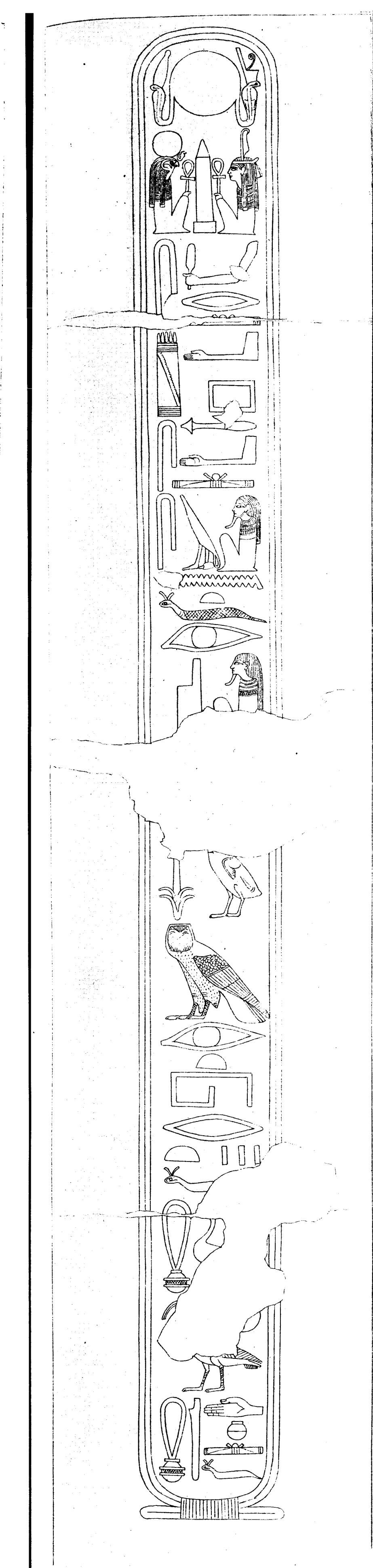
West



East

West

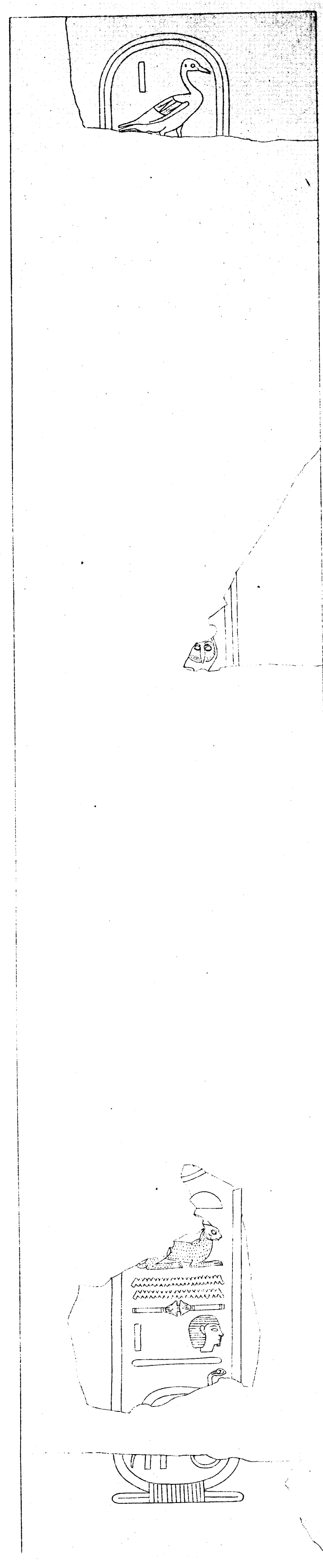
HORUS



East

West

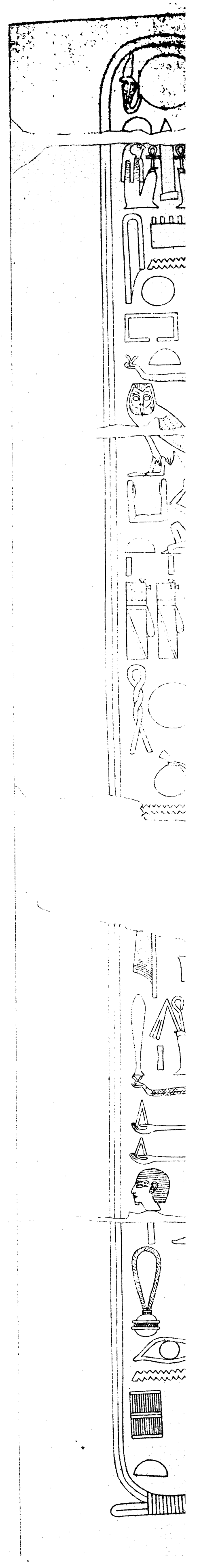
ISIS



East

West

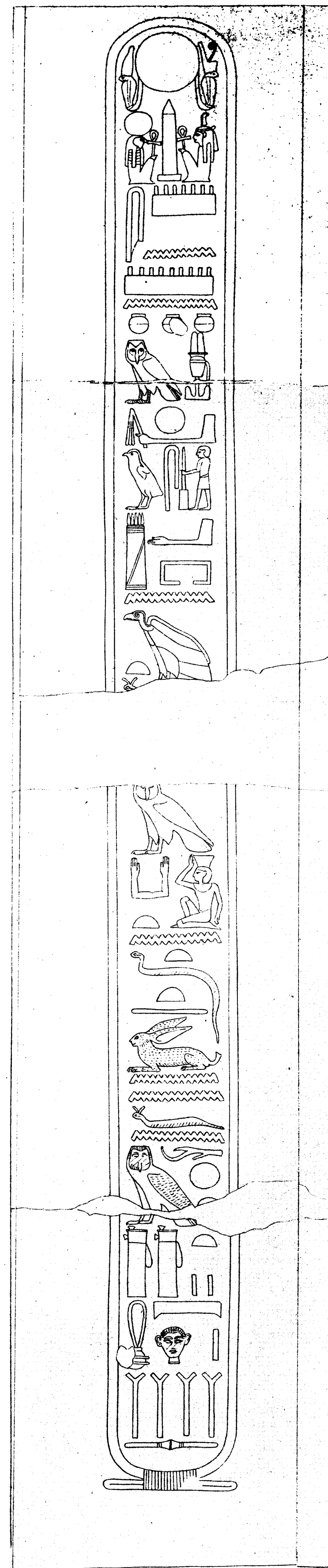
SETHOS



East

West

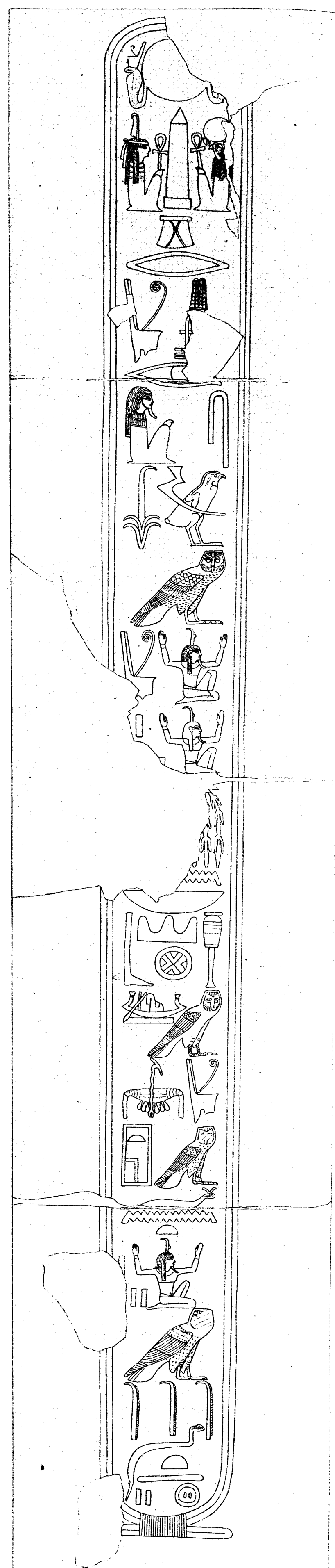
HORUS



West

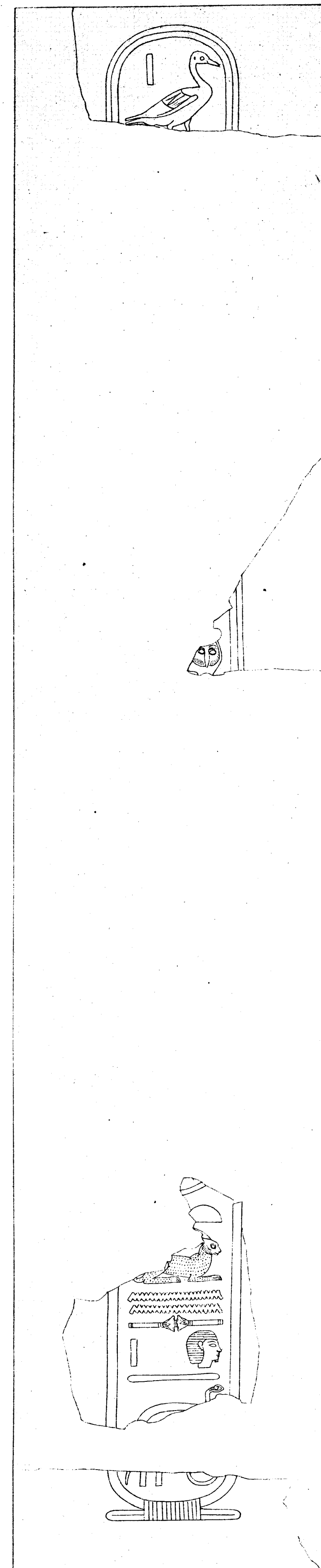
East

SETHOS



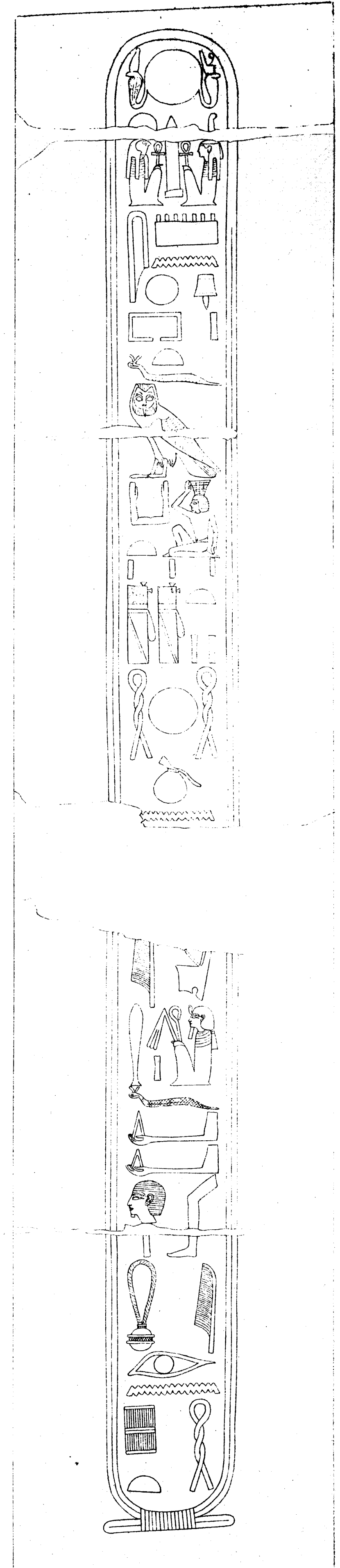
West

THE THREE SHRINES, THICKNESSES OF DOOR-JAMBS

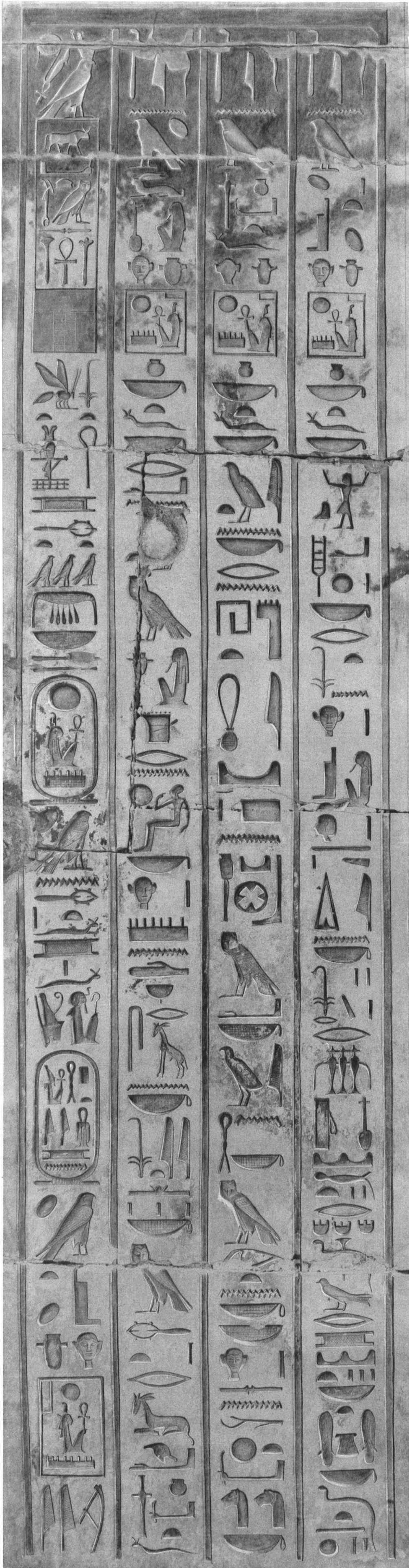


East

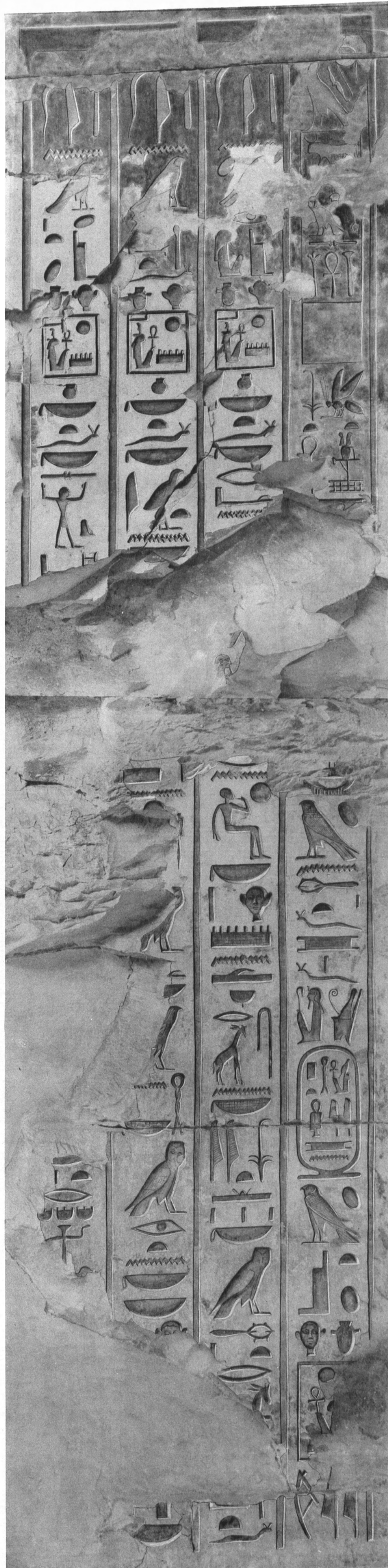
HORUS



West

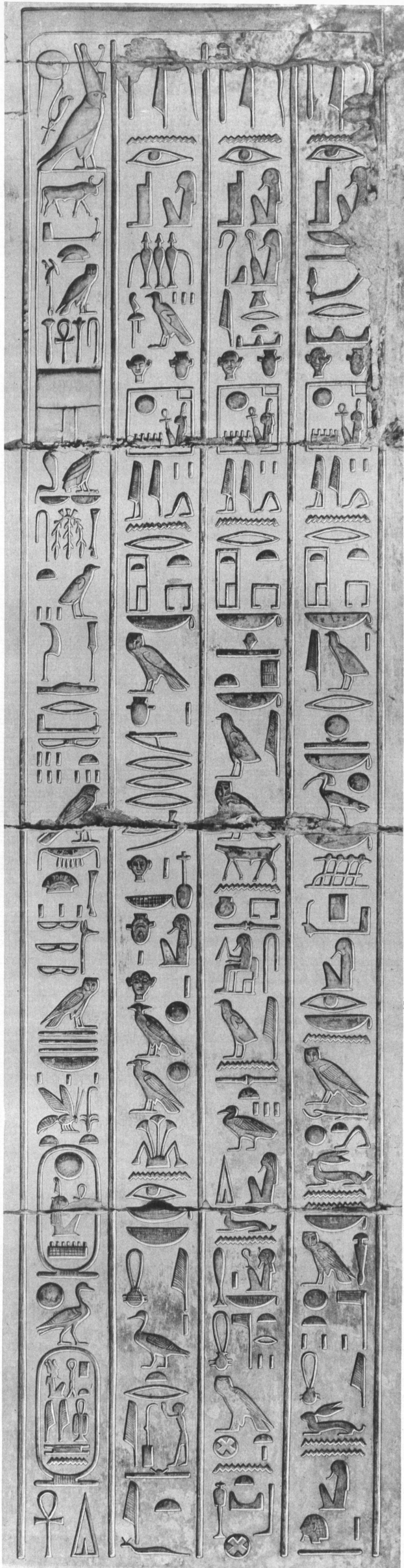


East

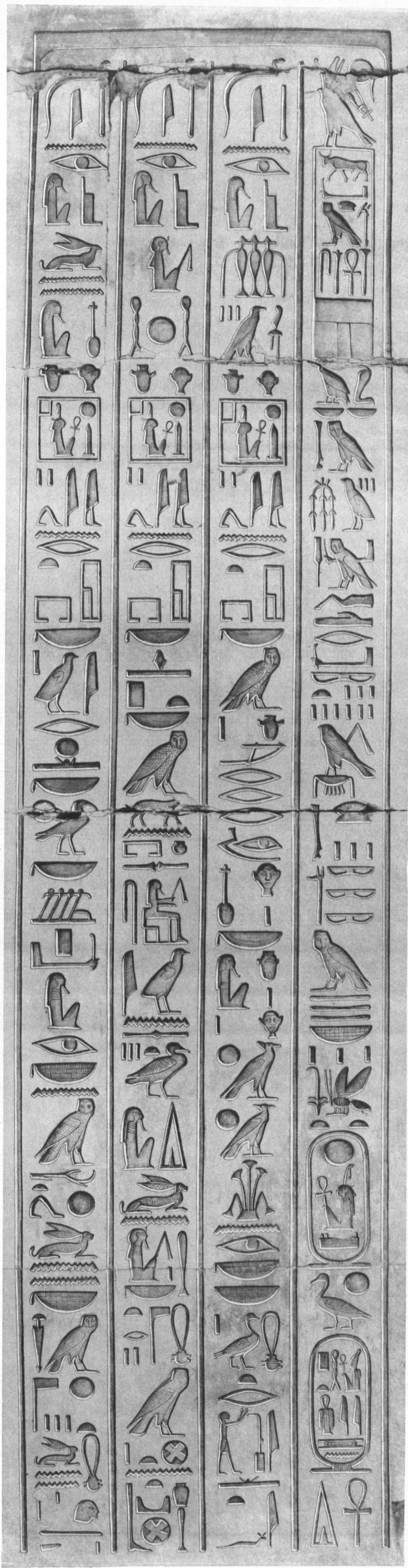


West

SHRINE OF HORUS, THICKNESSES OF DOORWAY



East

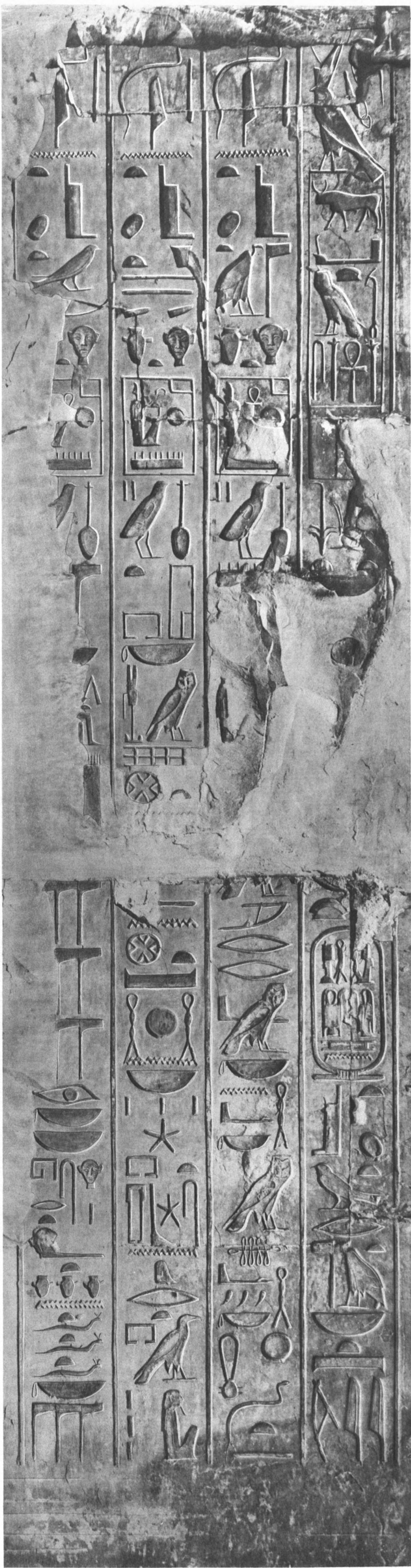


West

SHRINE OF SETHOS
THICKNESSES OF DOORWAY



East



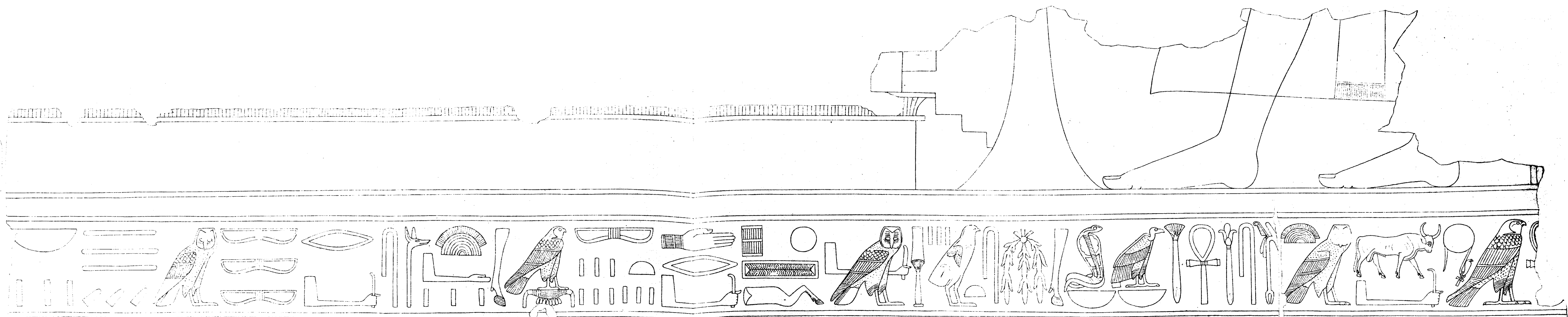
West

SHRINE OF ISIS
THICKNESSES OF DOORWAY

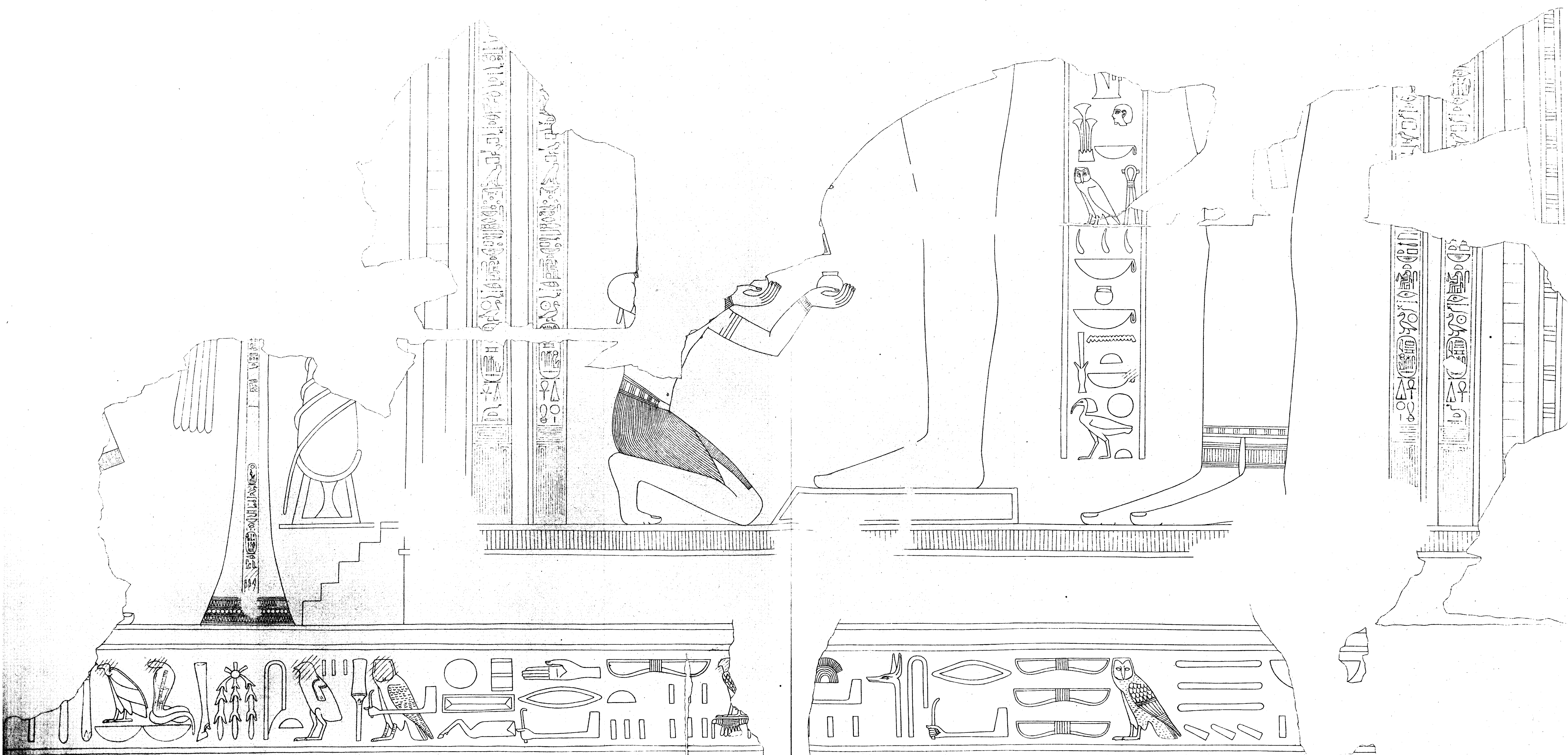


VIEW LOOKING SOUTHWARD THROUGH THE SECOND OSIRIS HALL

SECOND OSIRIS HALL, NORTH WALL

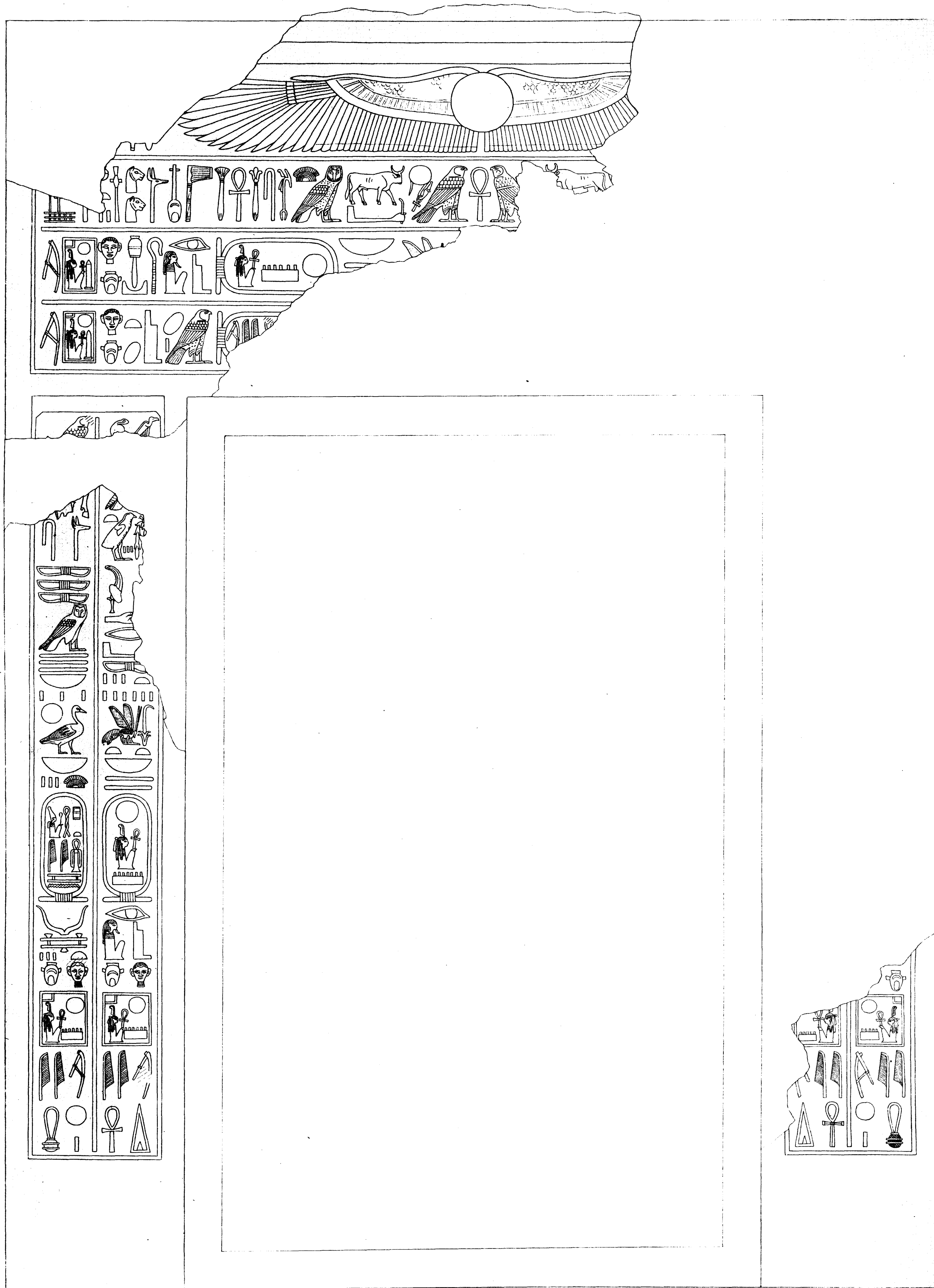


b. West of door

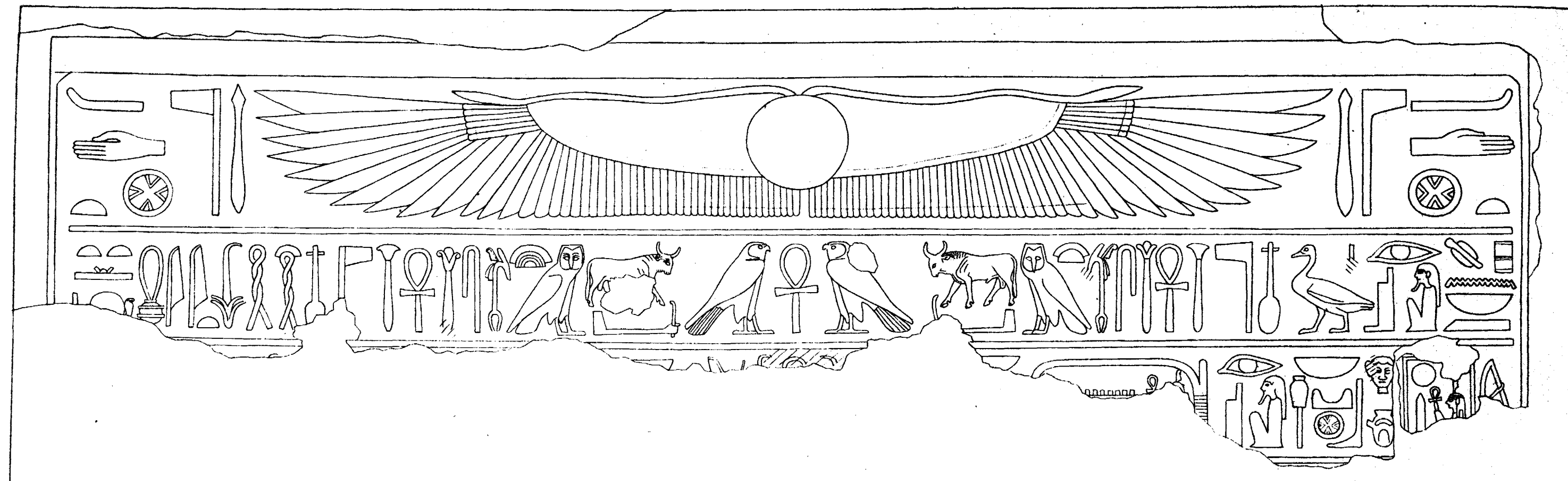


a. East of door

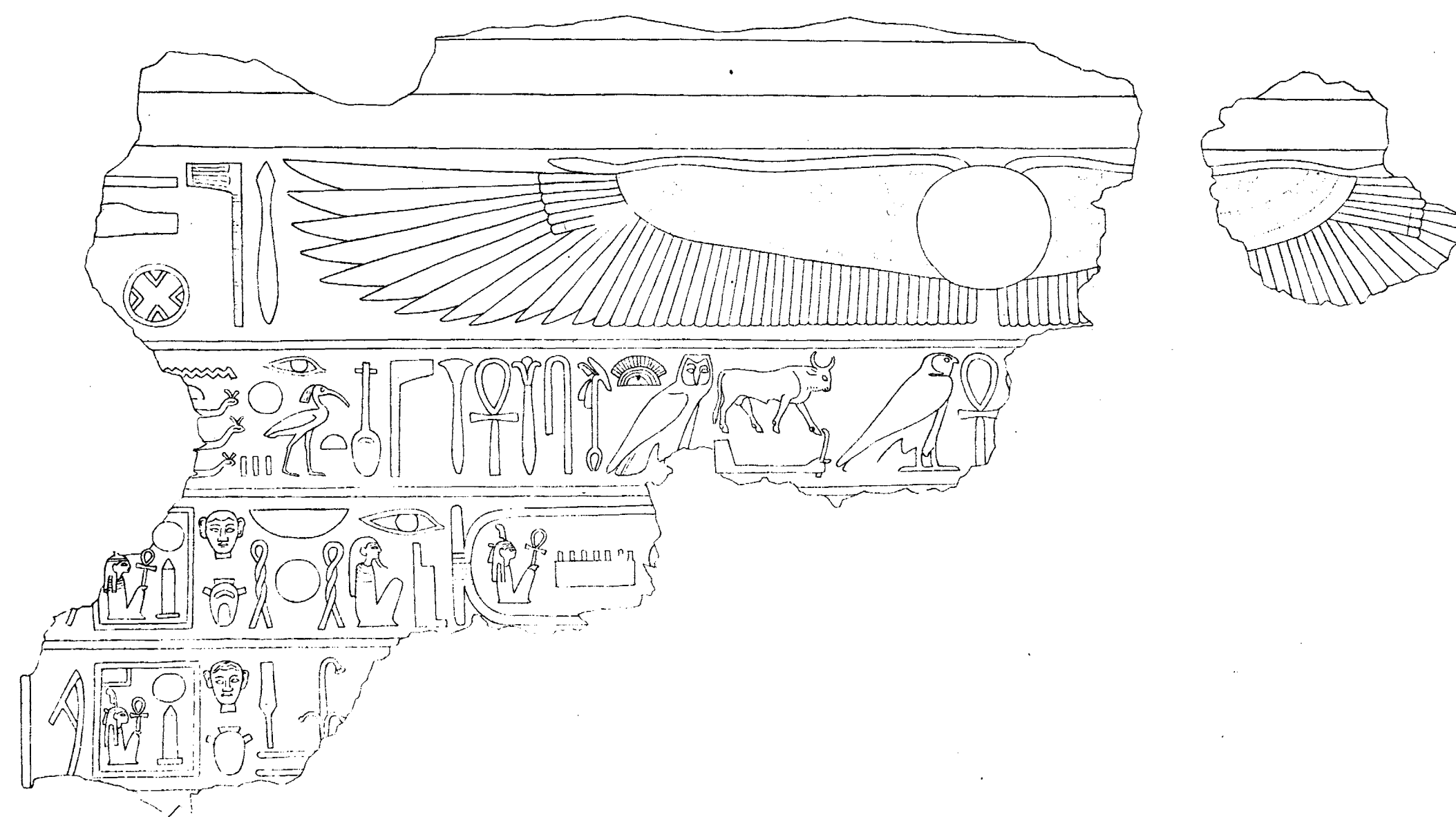
SECOND OSIRIS HALL, NORTH WALL



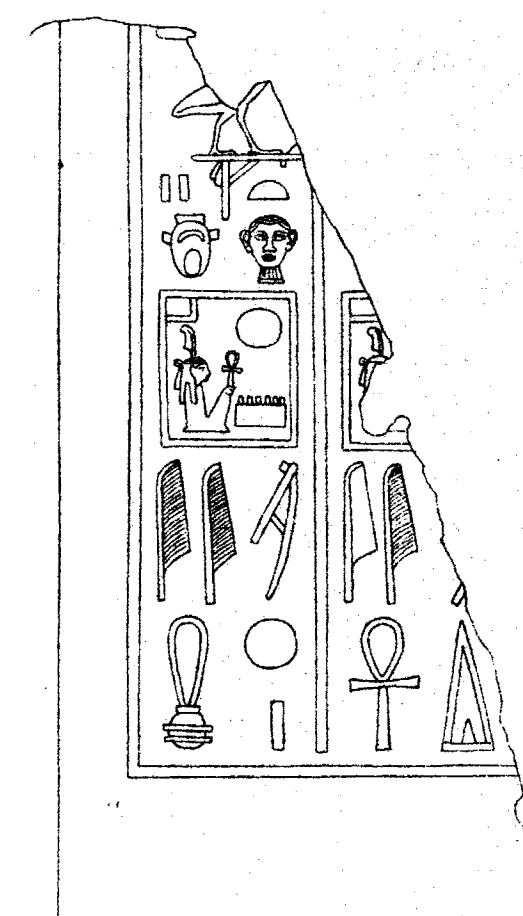
SECOND OSIRIS HALL, EAST WALL, SURROUND OF NICHE 1



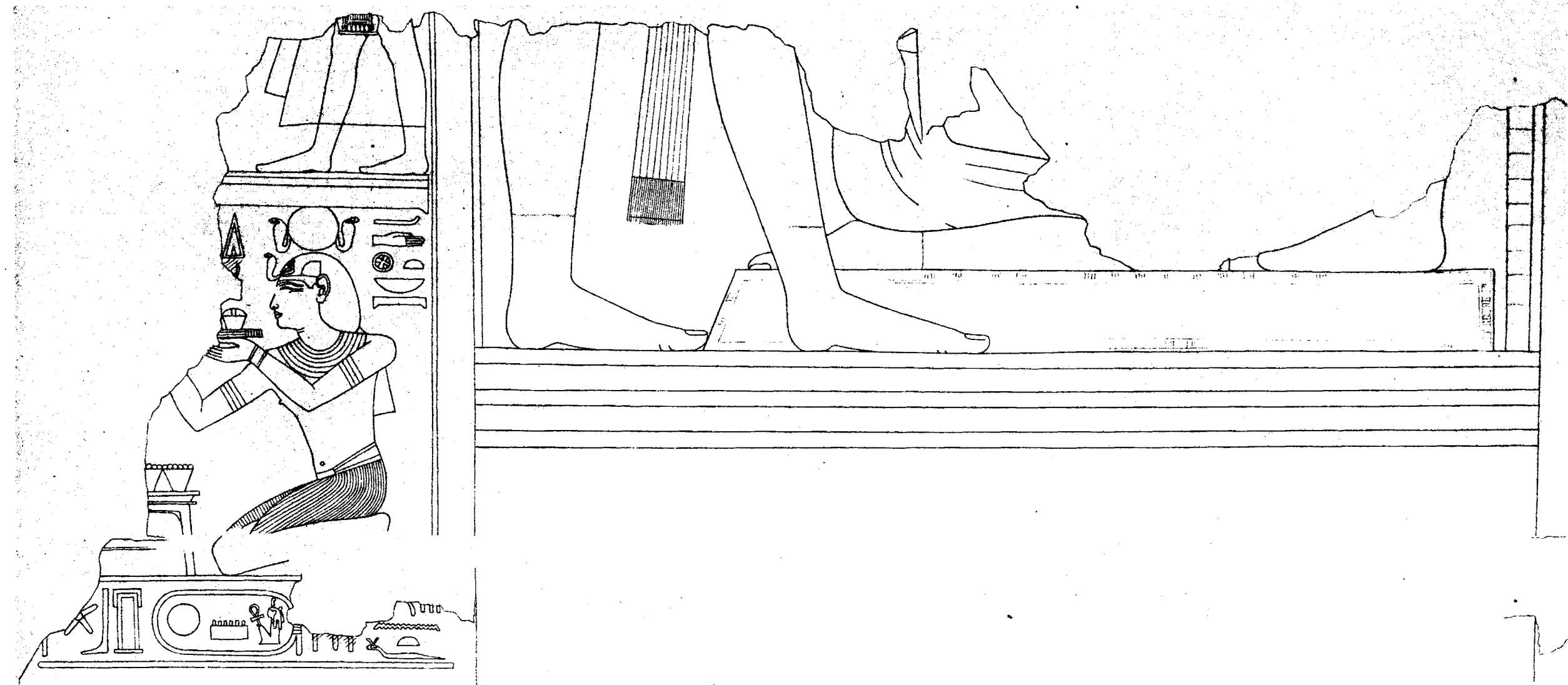
e. From surround of Niche 4



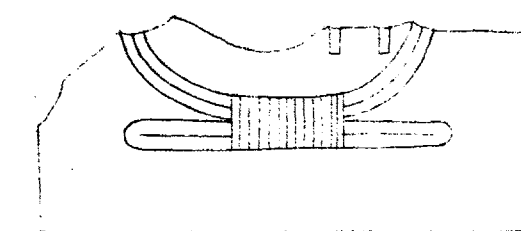
f. From surround of Niche 5



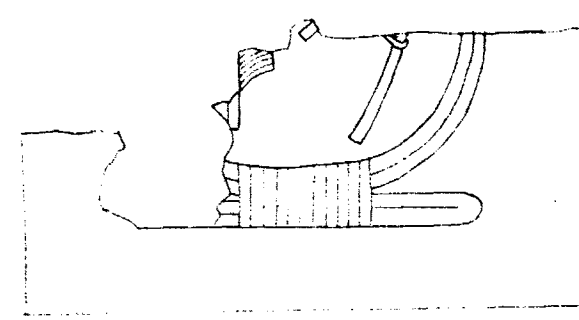
d. From surround of Niche 2



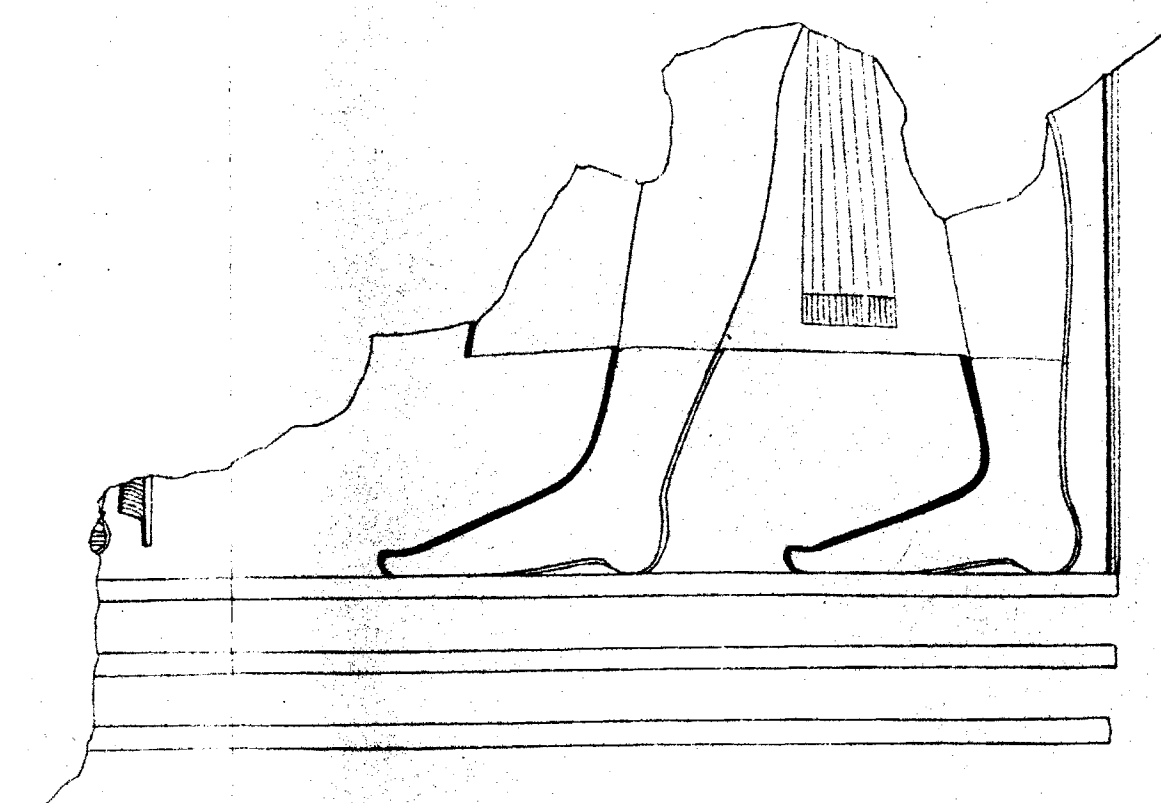
SECOND OSIRIS HALL, S. WALL, BETWEEN ROOMS 11 AND 12



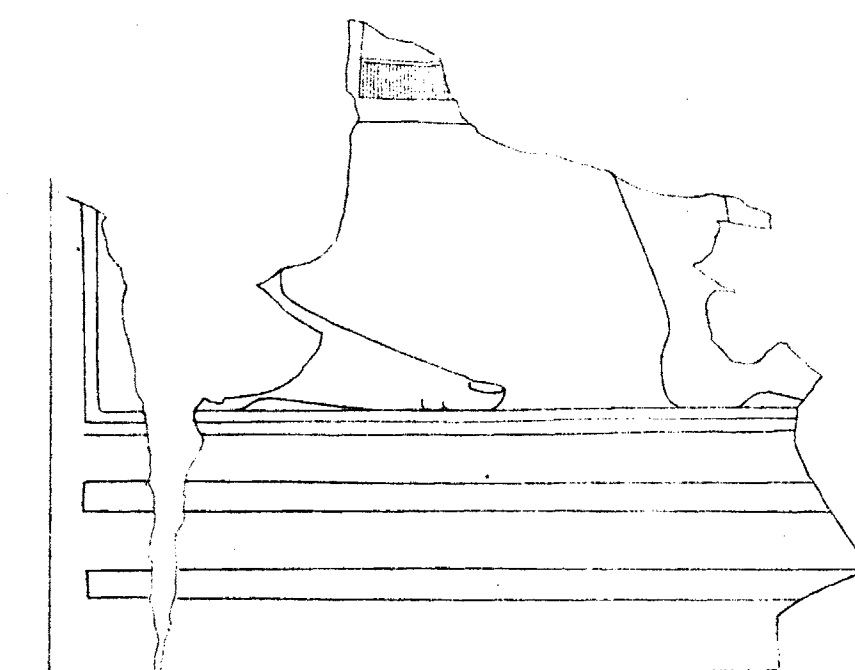
a. Thickness of W. door-jamb



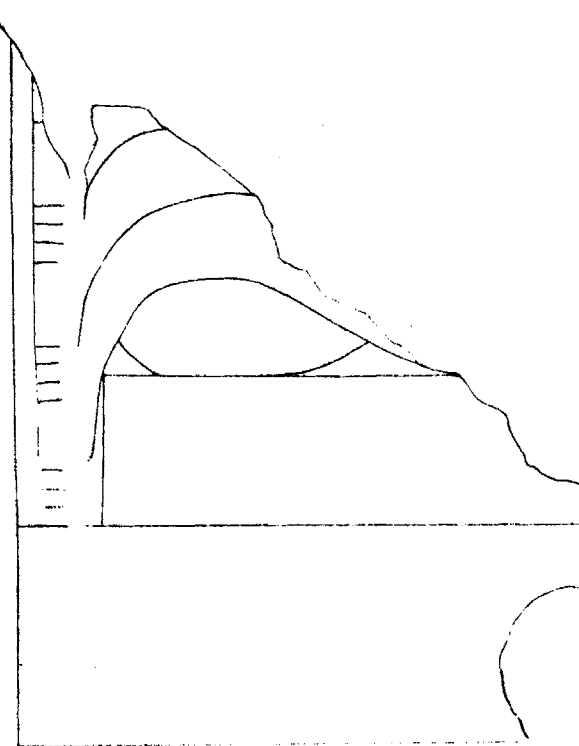
b. Thickness of E. door-jamb



c. Thickness of doorway, W. side

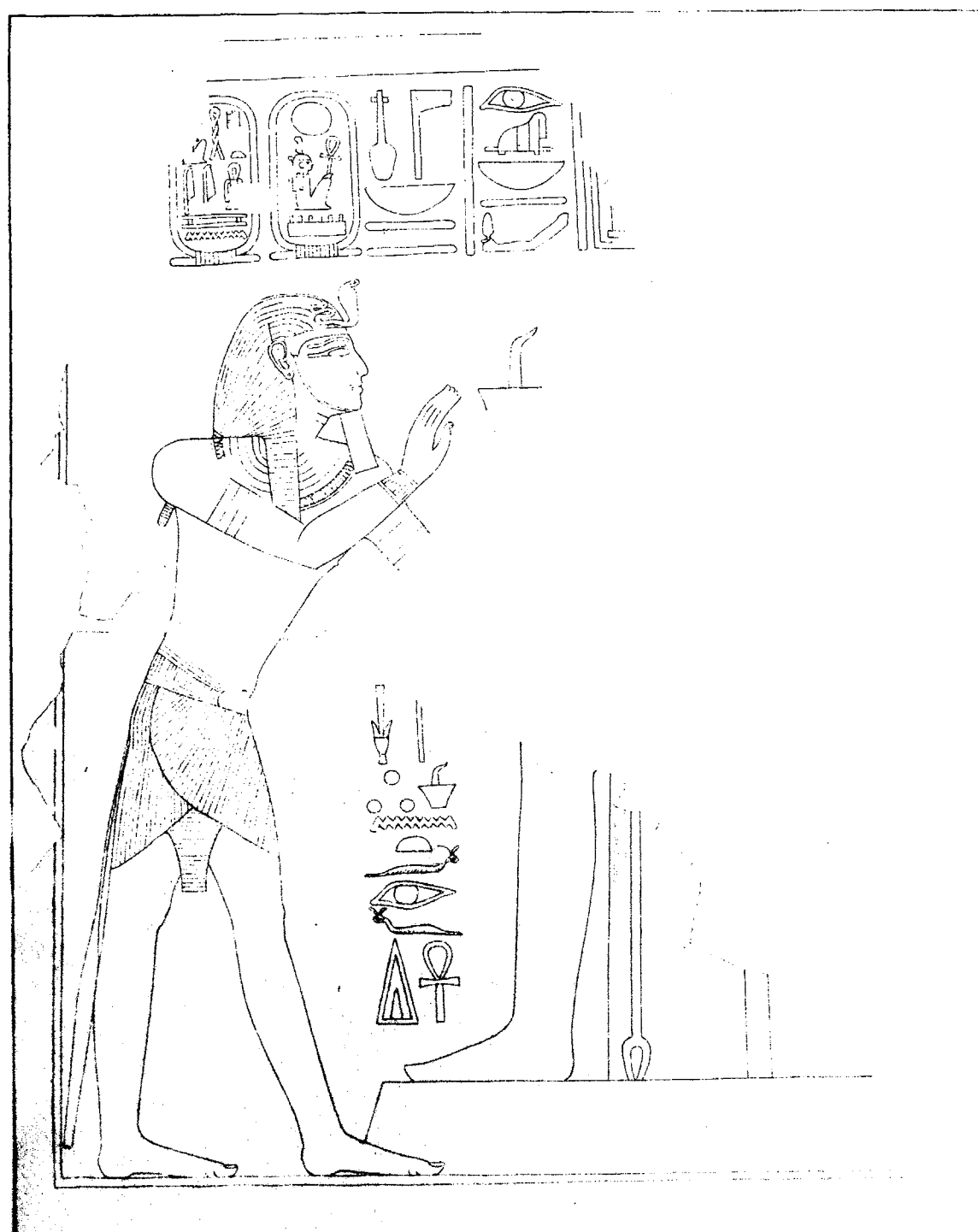


d. Thickness of doorway, E. side

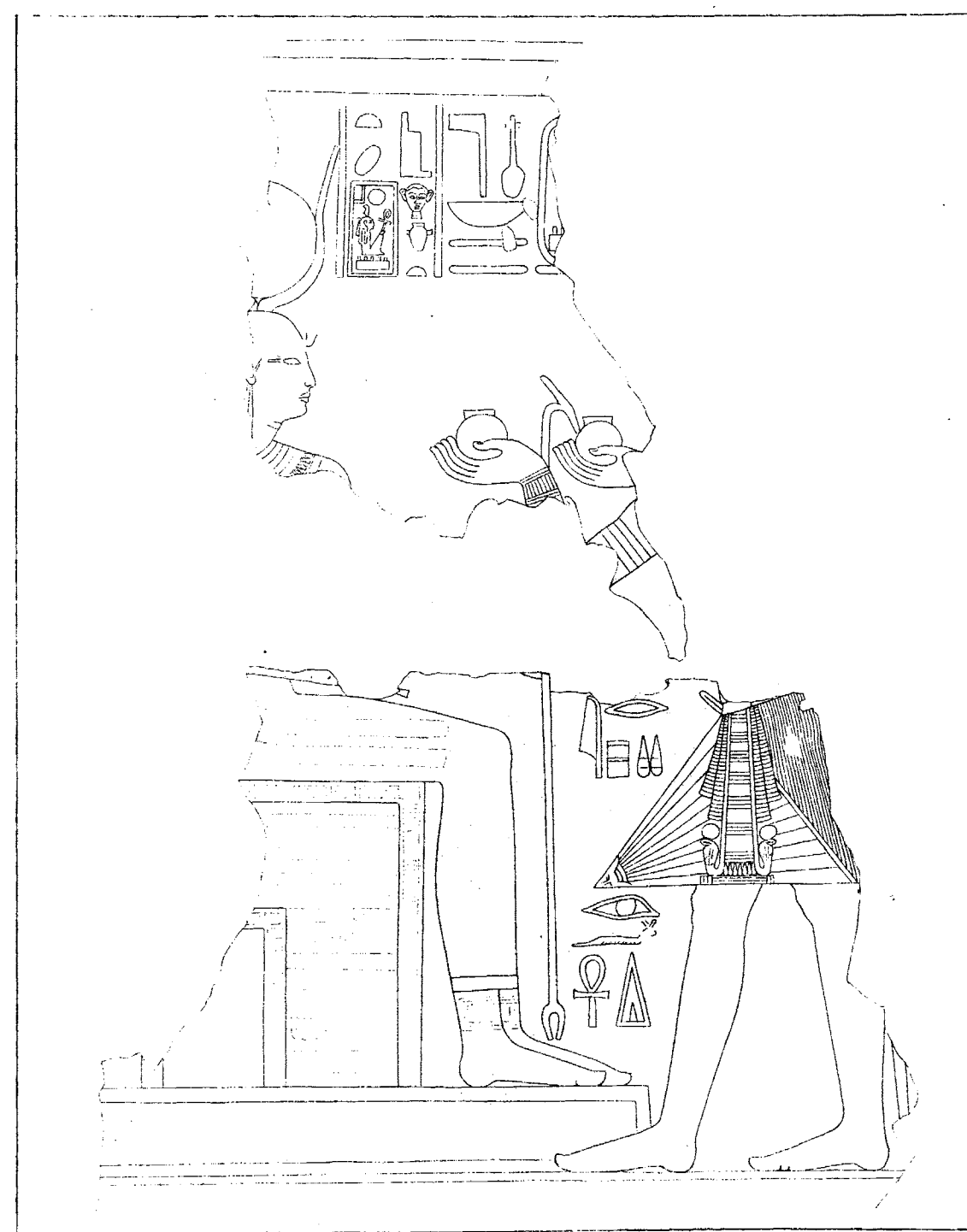


e. North wall, W. of door

FRAGMENTS OF ROOM 12

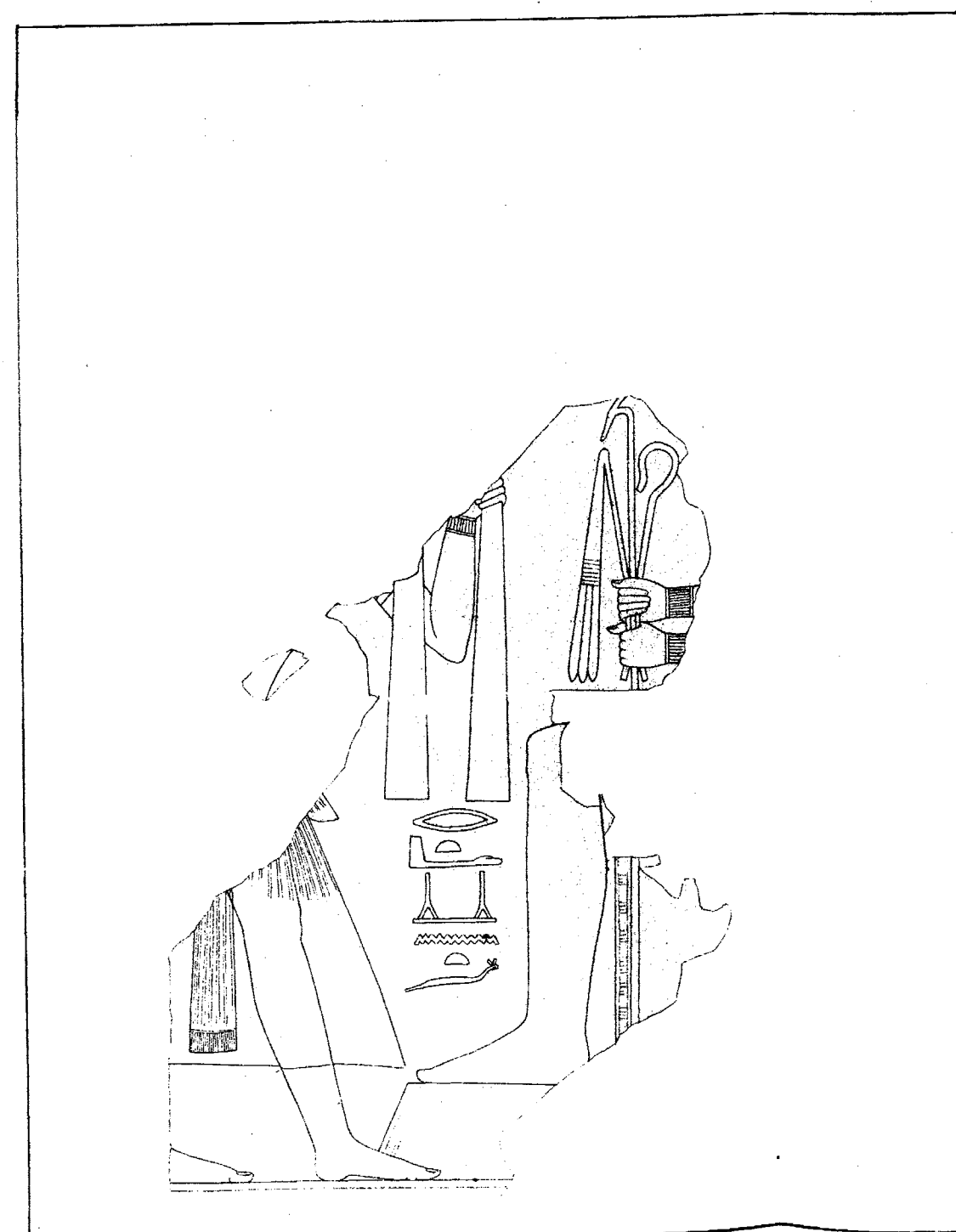


a. Niche 1, north side

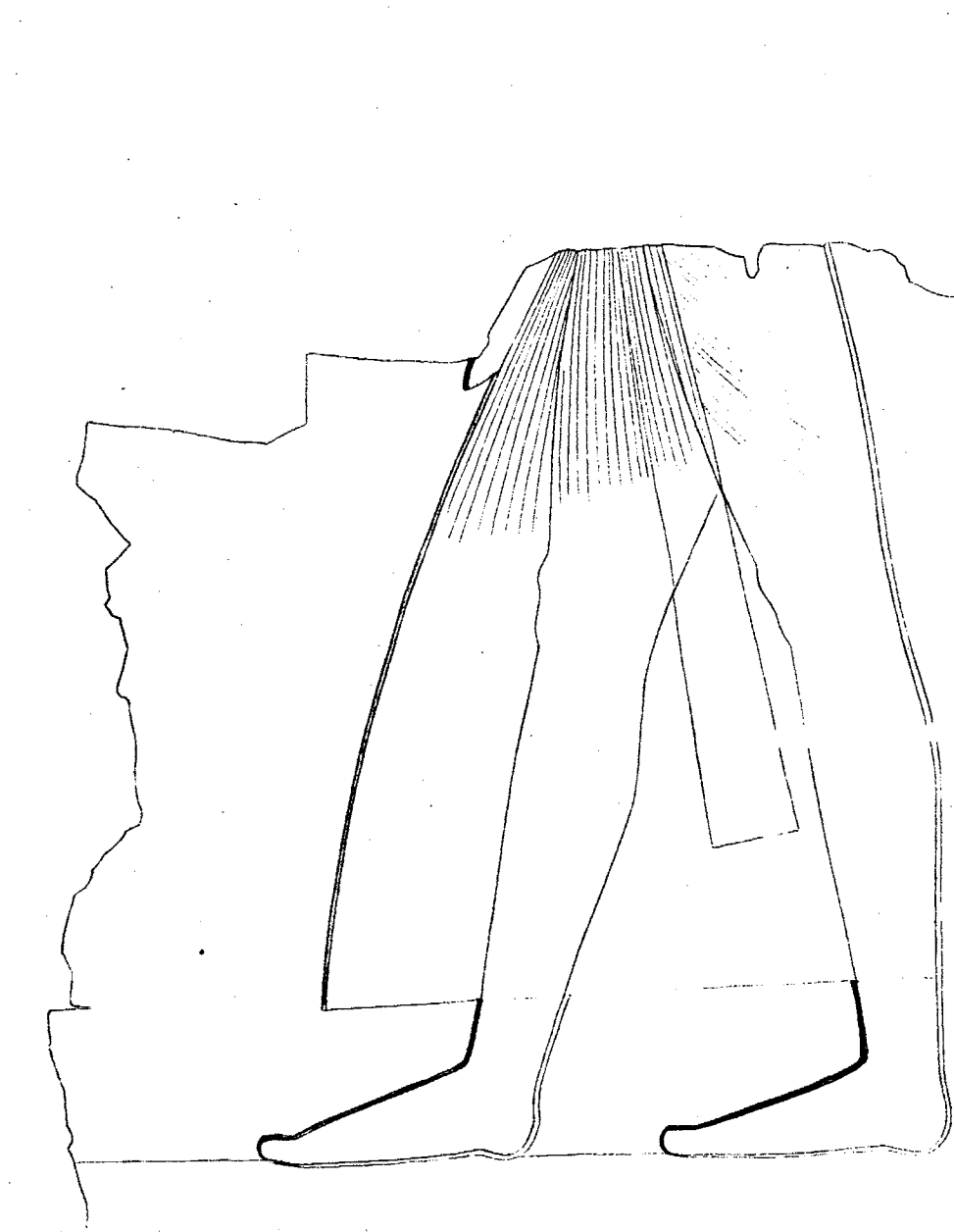


b. Niche 1, south side

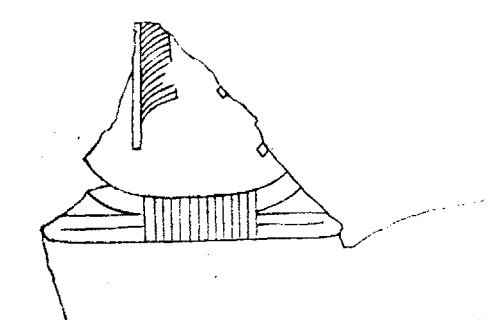
SECOND OSIRIS HALL, NICHEs IN EAST WALL



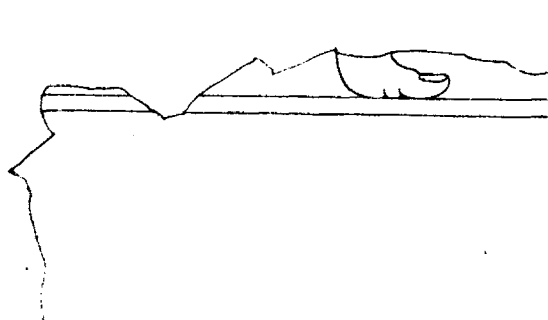
c. Niche 2, north side



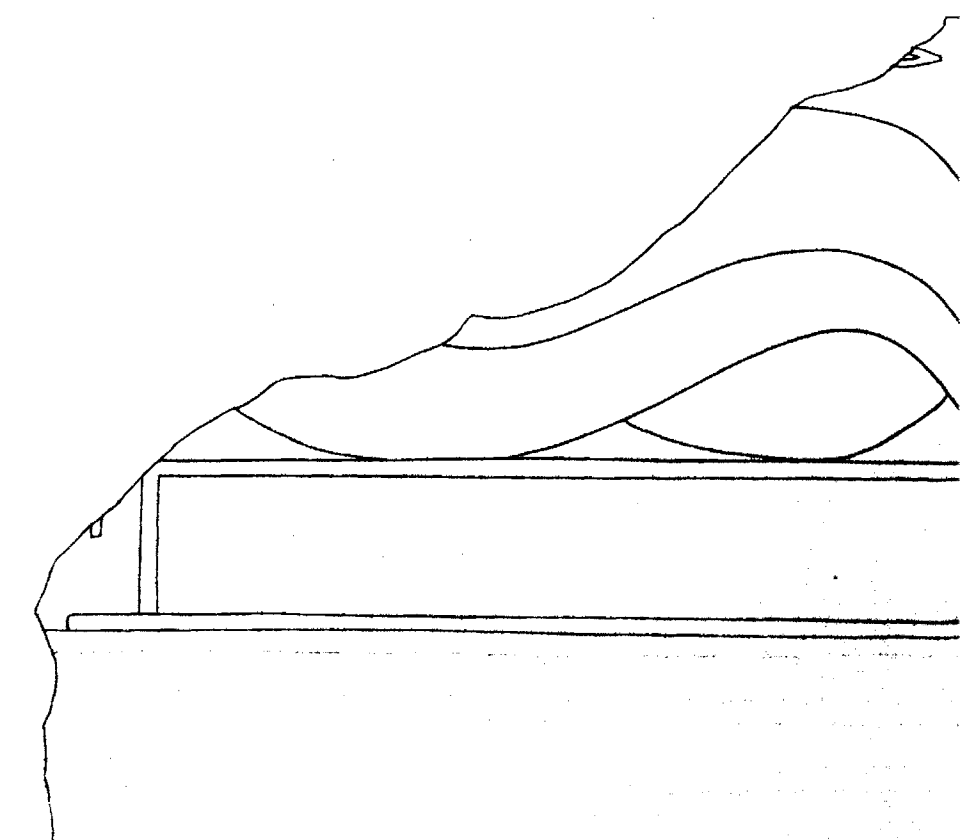
WEST THICKNESS OF DOORWAY FROM INNER TO
SECOND OSIRIS HALL



a. Thickness of E. door-jamb

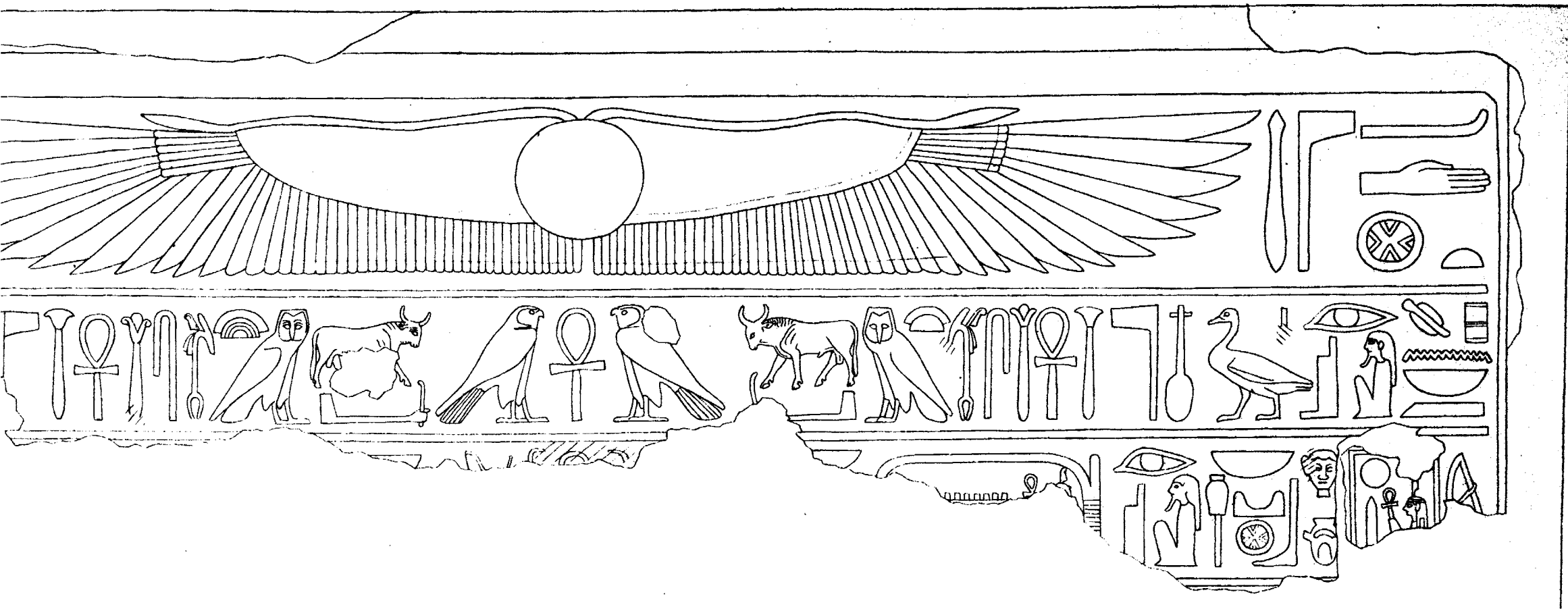


b. Thickness

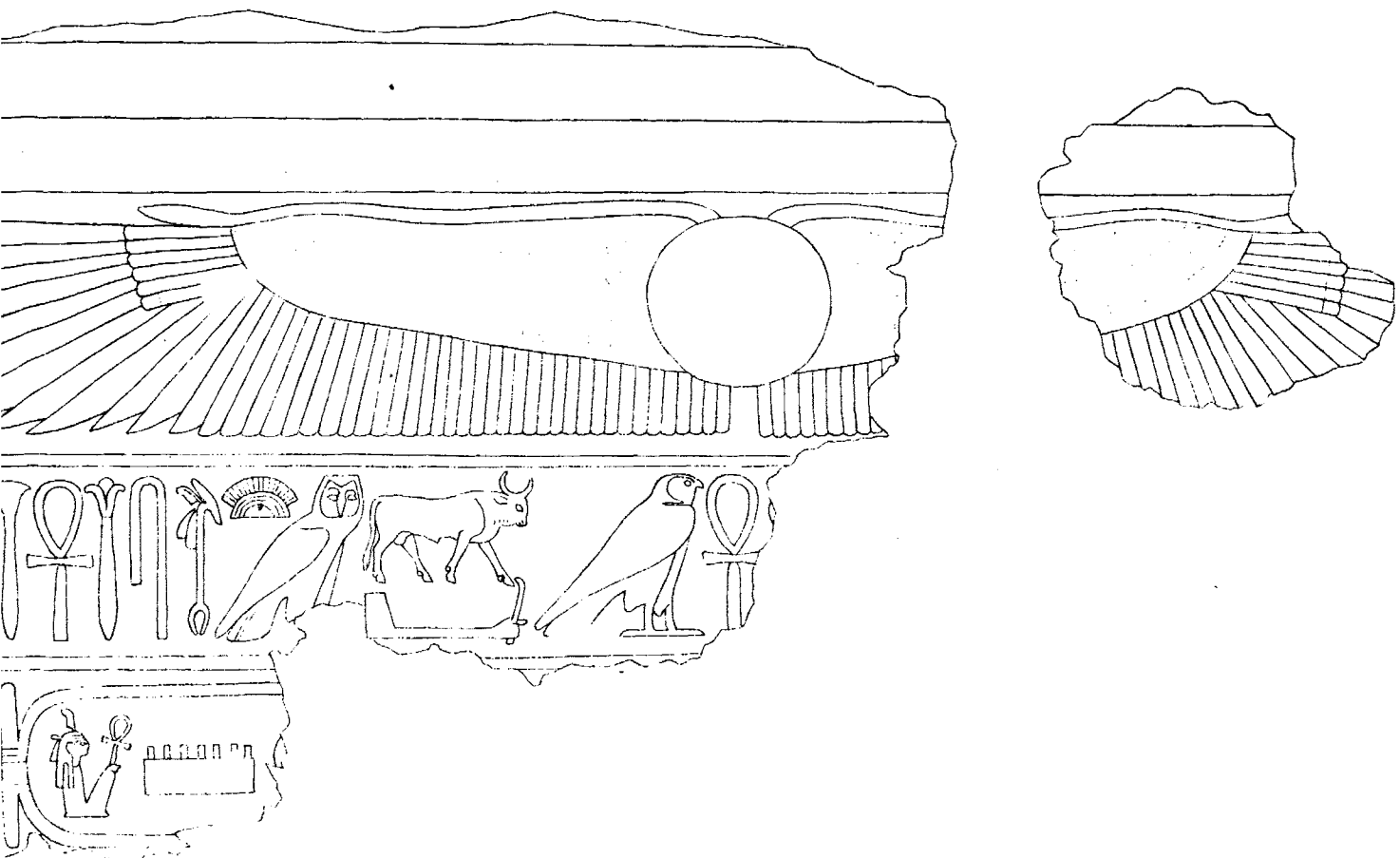


c. North wall, East side

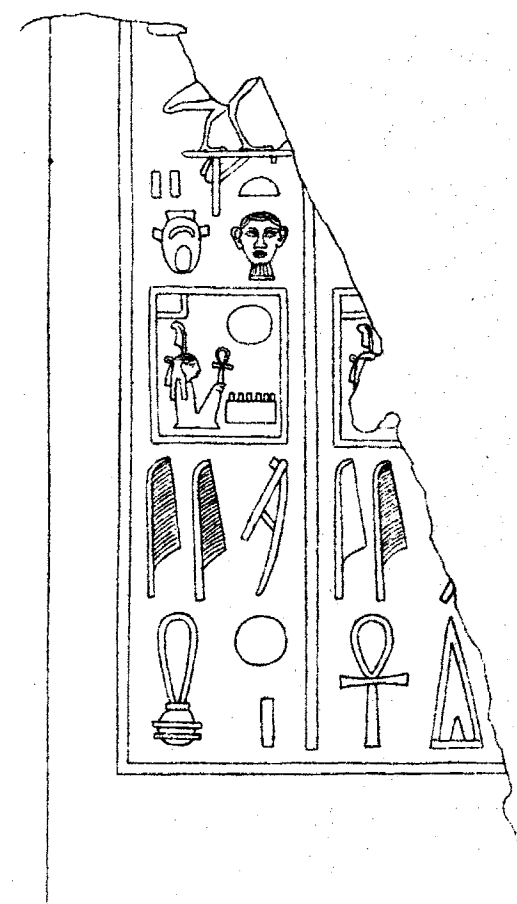
FRAGMENTS OF ROOM 11



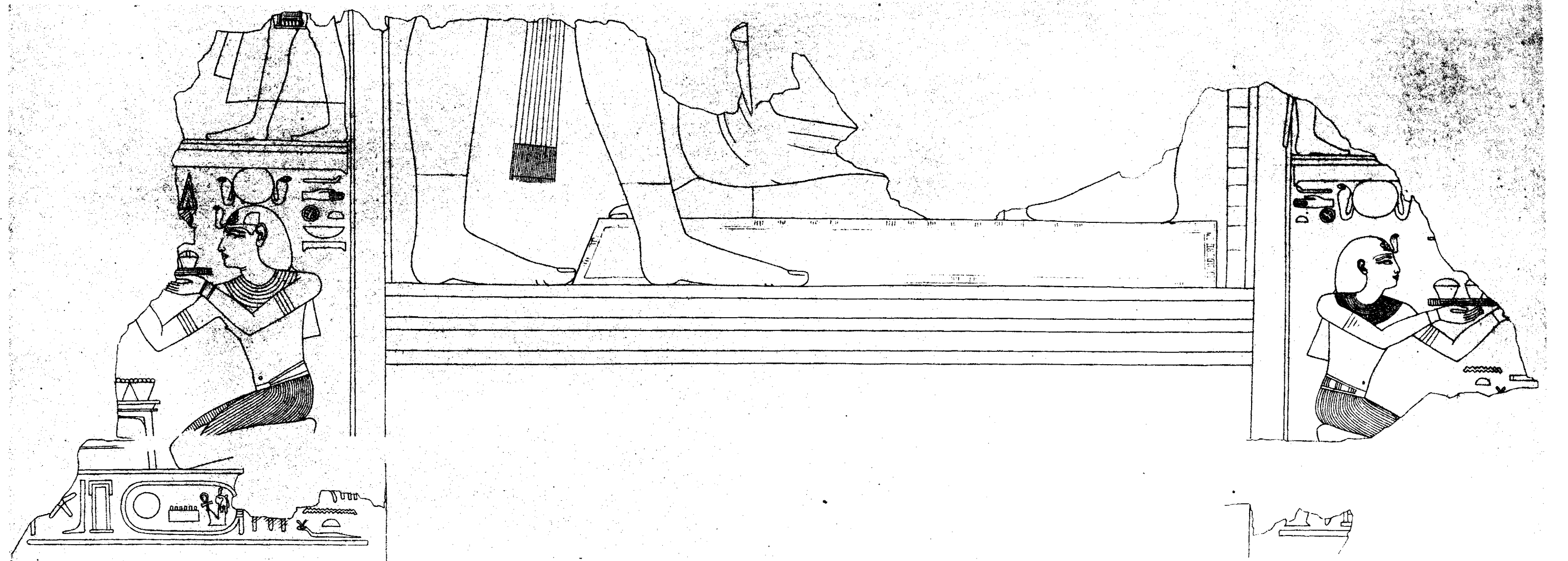
e. From surround of Niche 4



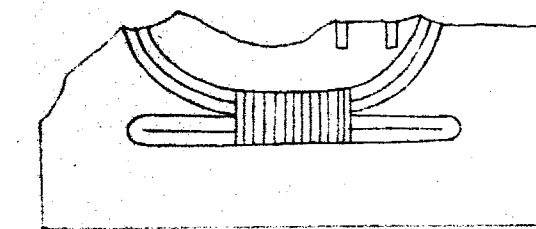
f. From surround of Niche 5



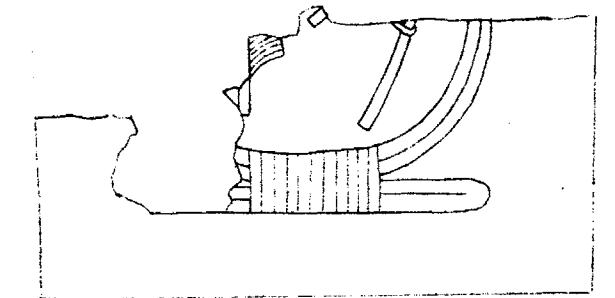
d. From surround of Niche 2



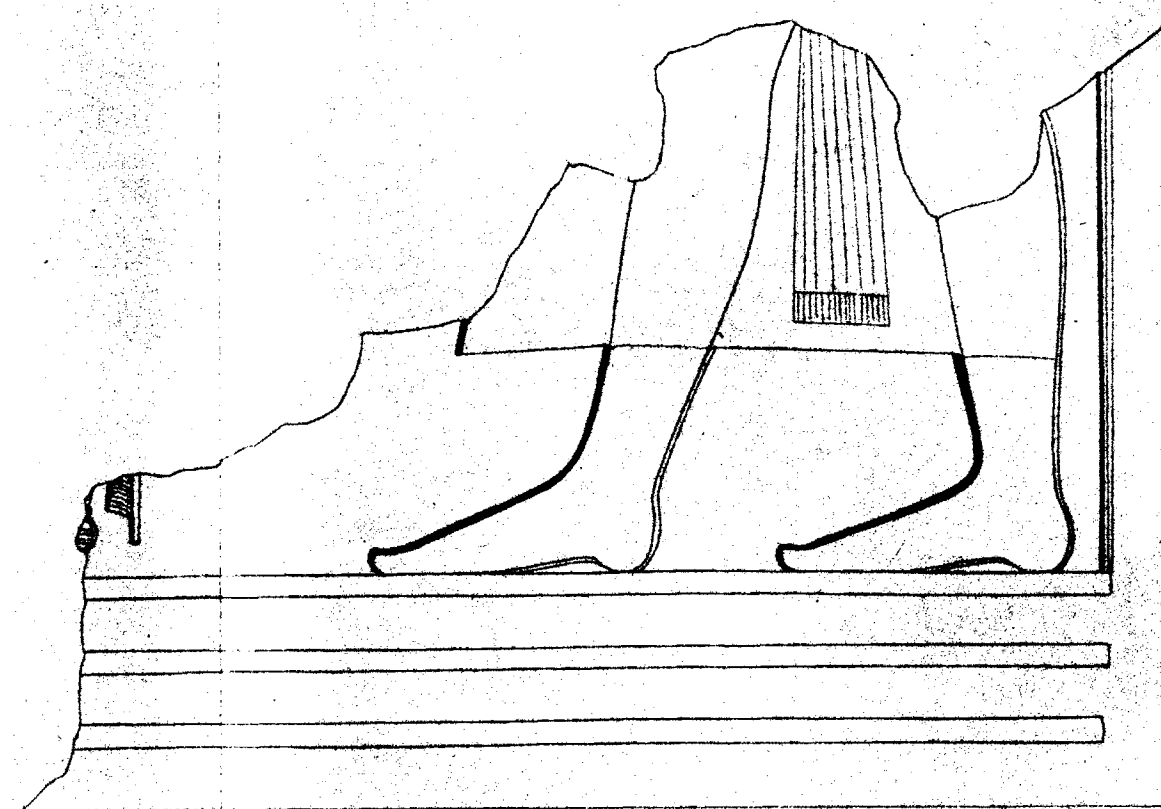
SECOND OSIRIS HALL, S. WALL, BETWEEN ROOMS 11 AND 12



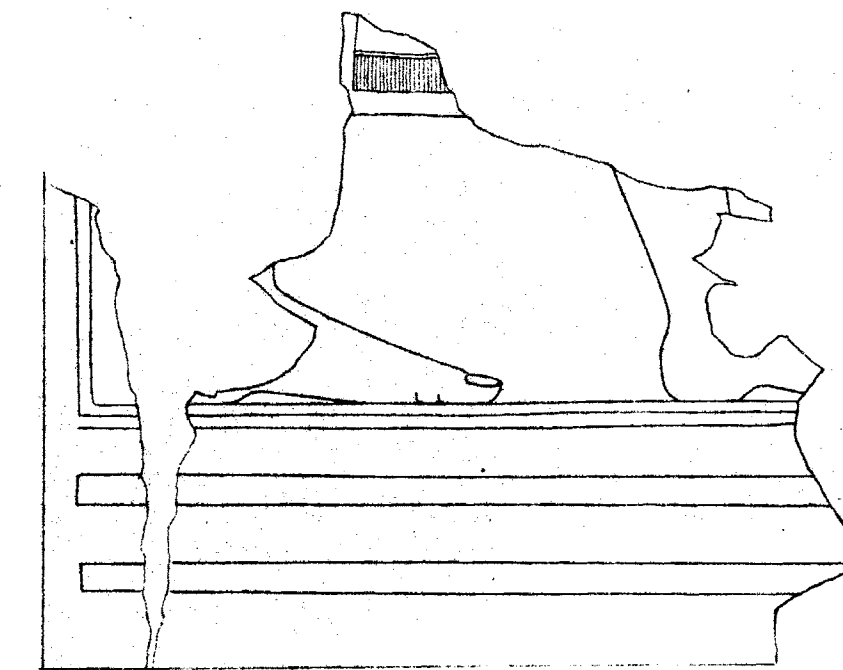
a. Thickness of W. door-jamb



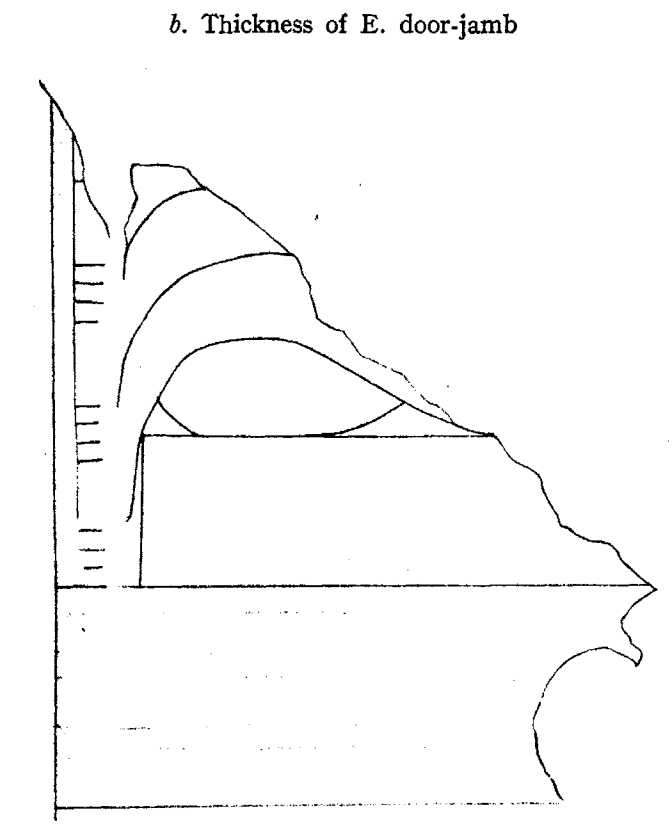
b. Thickness of E. door-jamb



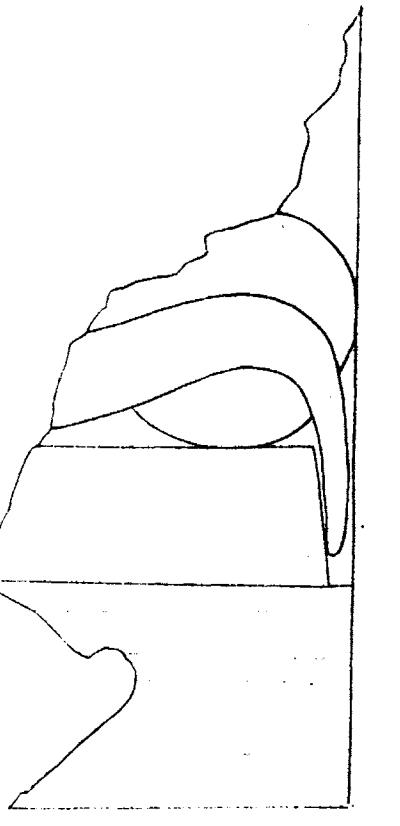
c. Thickness of doorway, W. side



d. Thickness of doorway, E. side

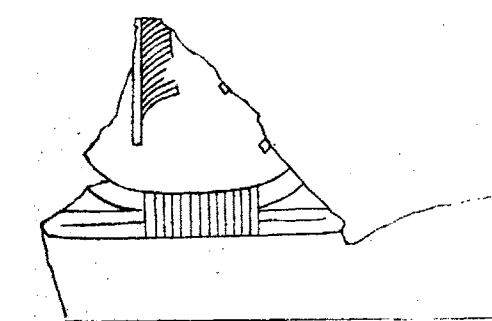


e. North wall, W. of door

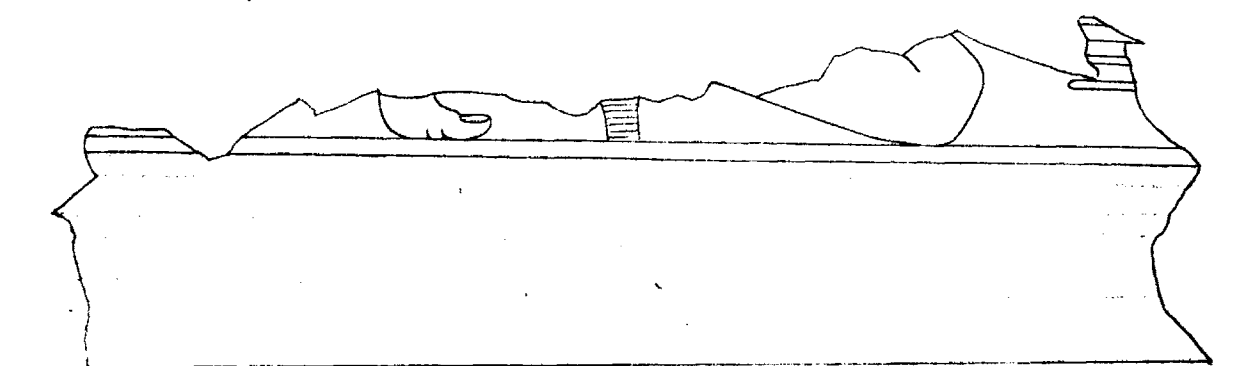


f. North wall, E. of door

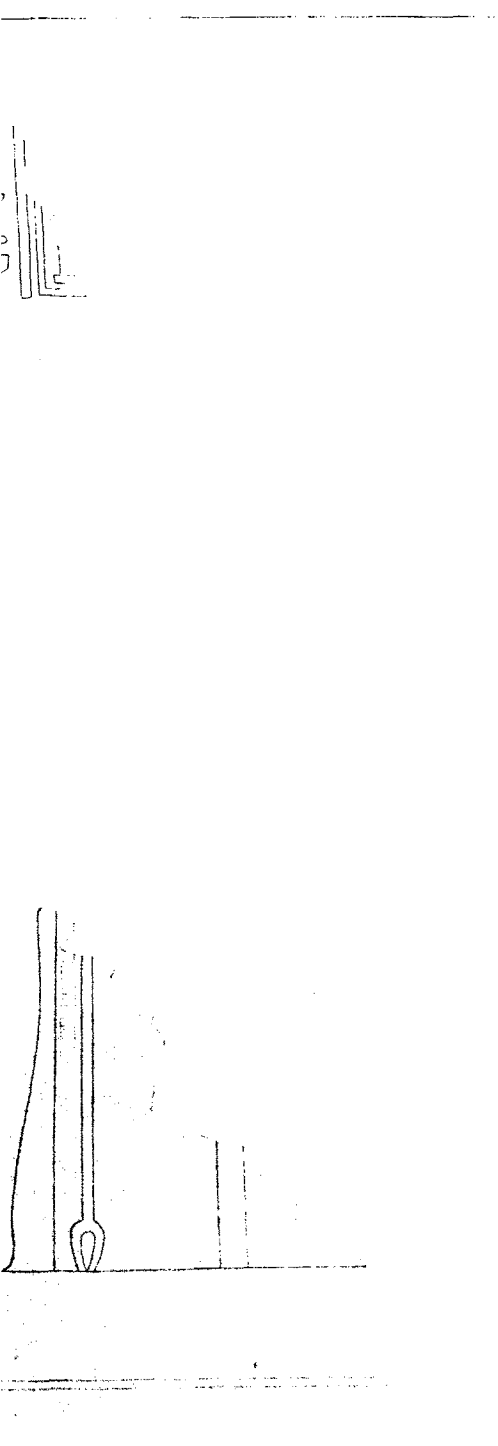
FRAGMENTS OF ROOM 12



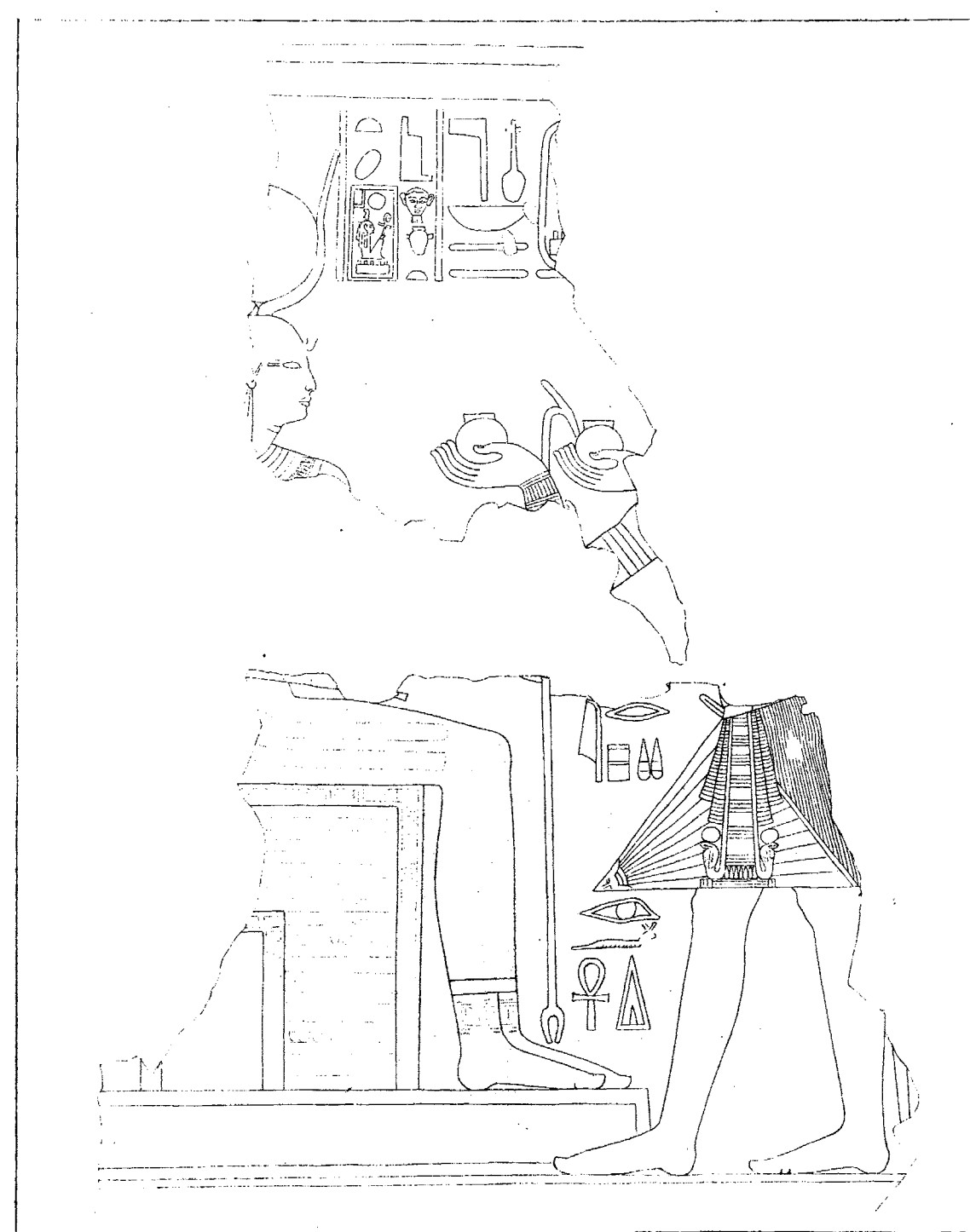
a. Thickness of E. door-jamb



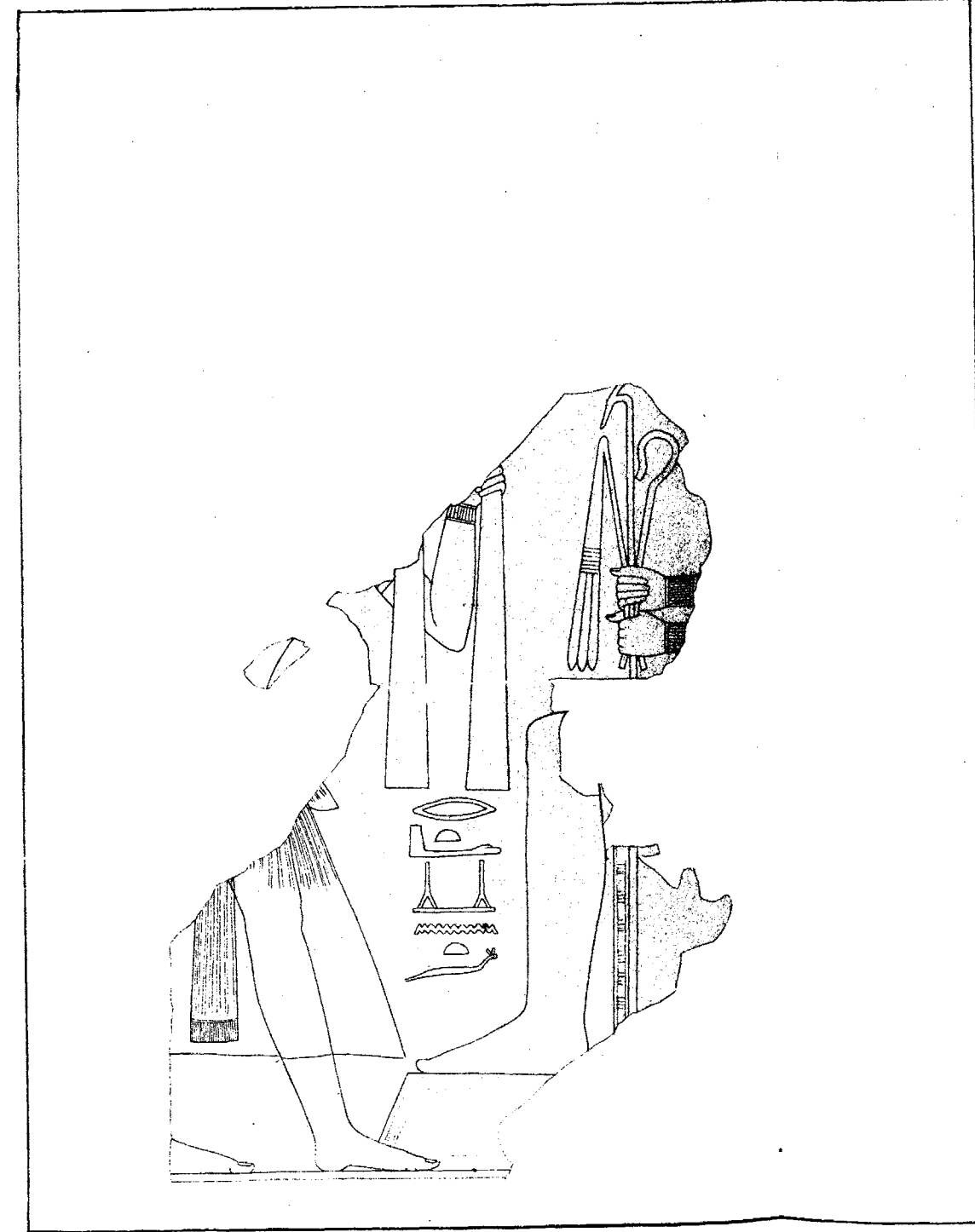
b. Thickness of doorway, E. side



side

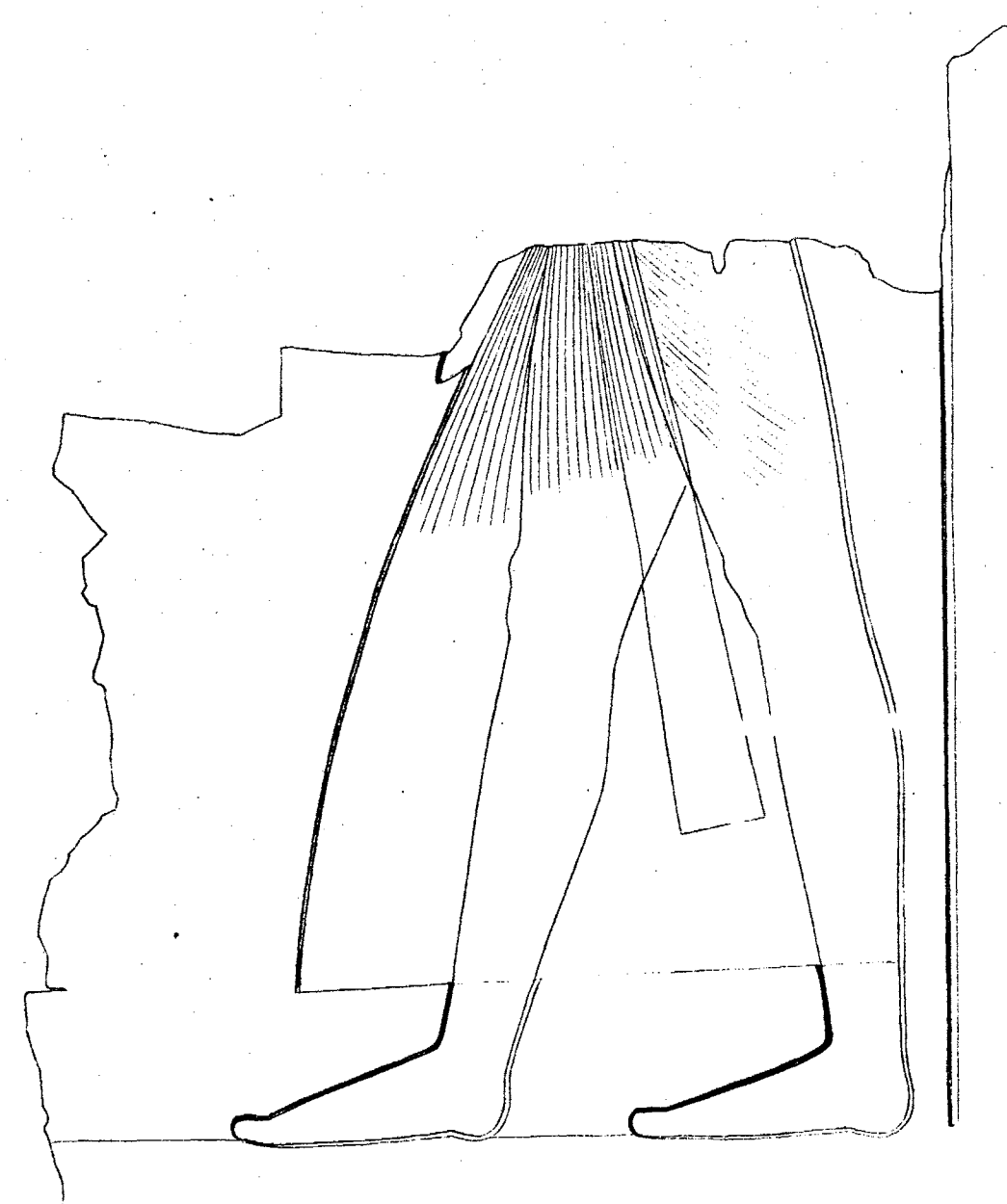


b. Niche 1, south side

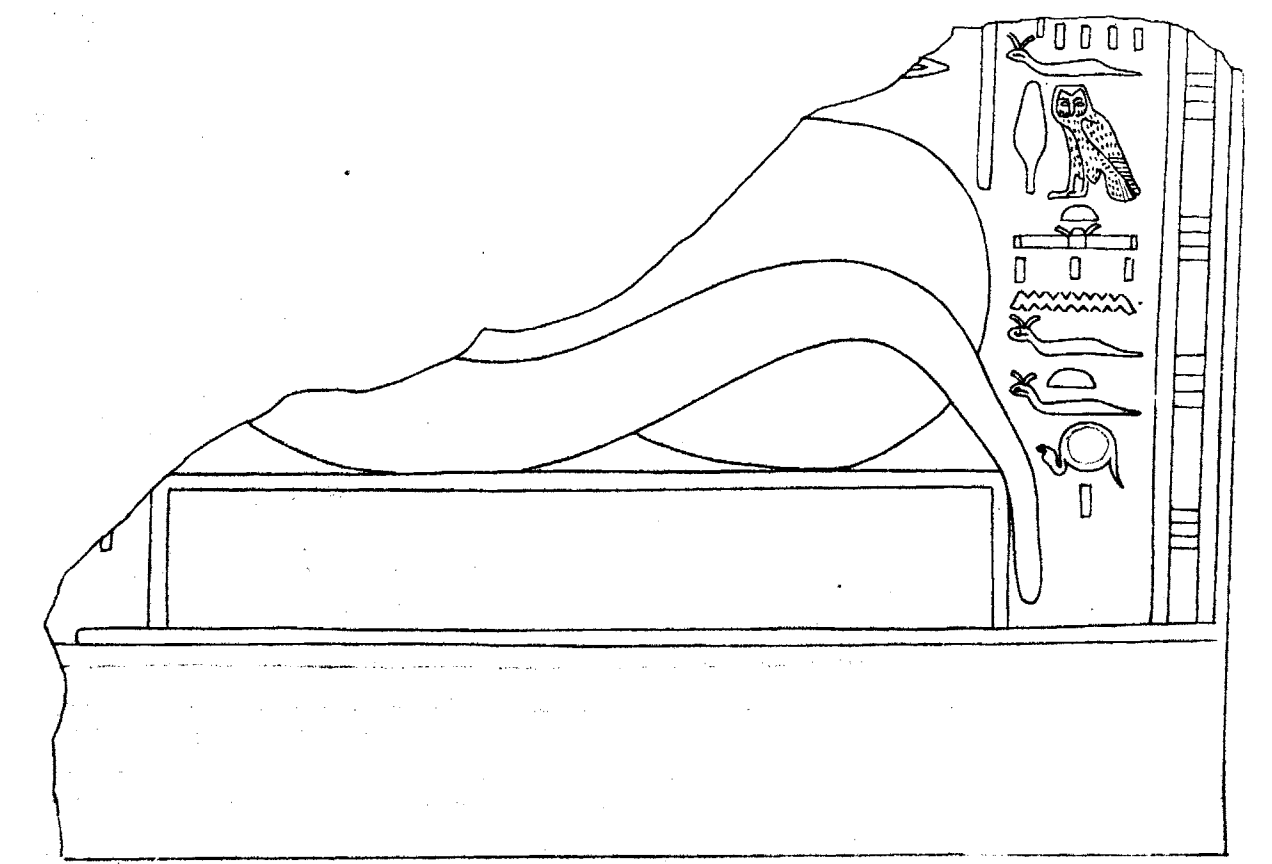


c. Niche 2, north side

SECOND OSIRIS HALL, NICHE IN EAST WALL



WEST THICKNESS OF DOORWAY FROM INNER TO SECOND OSIRIS HALL

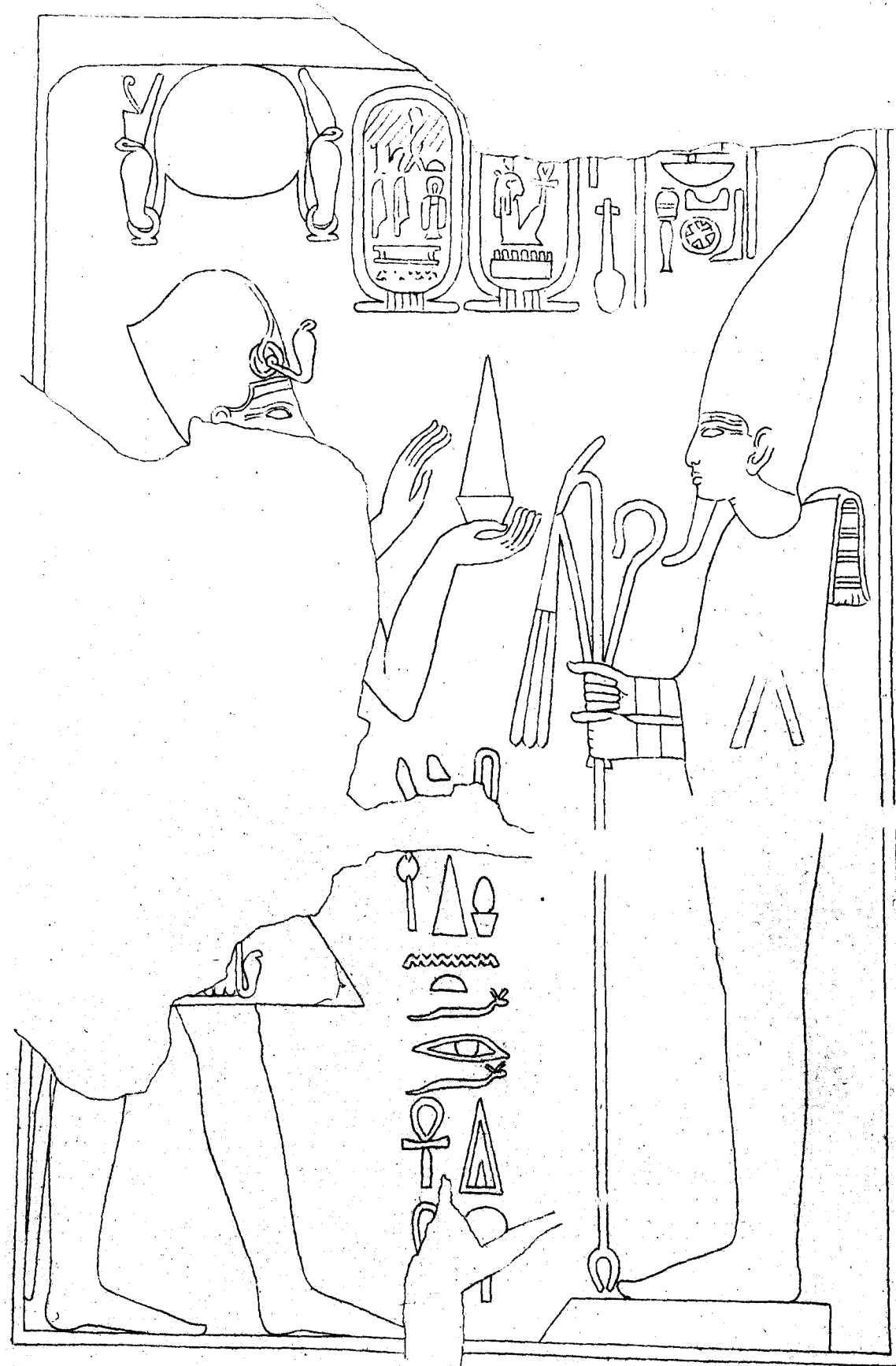


c. North wall, East side

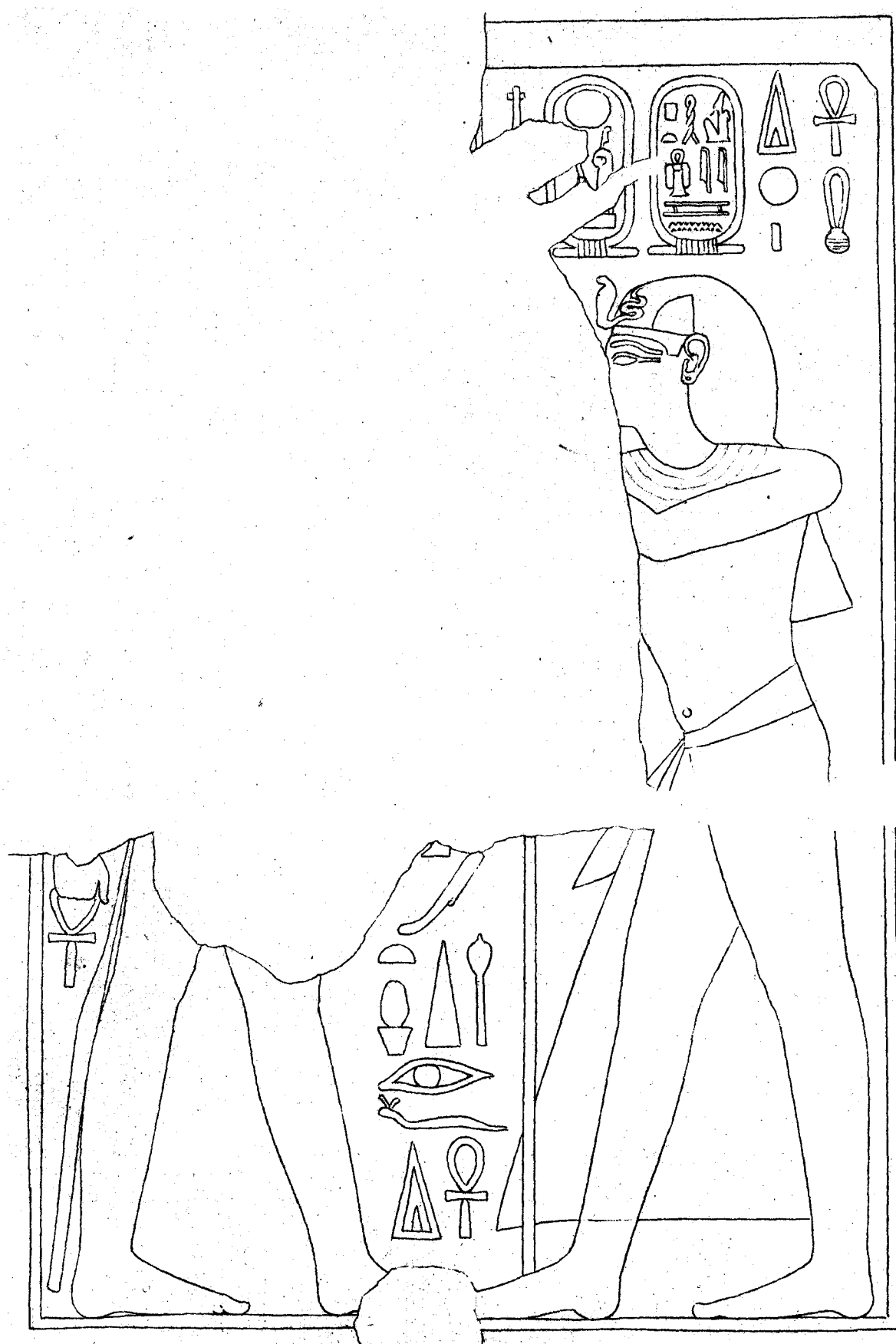
FRAGMENTS OF ROOM 11



North-east



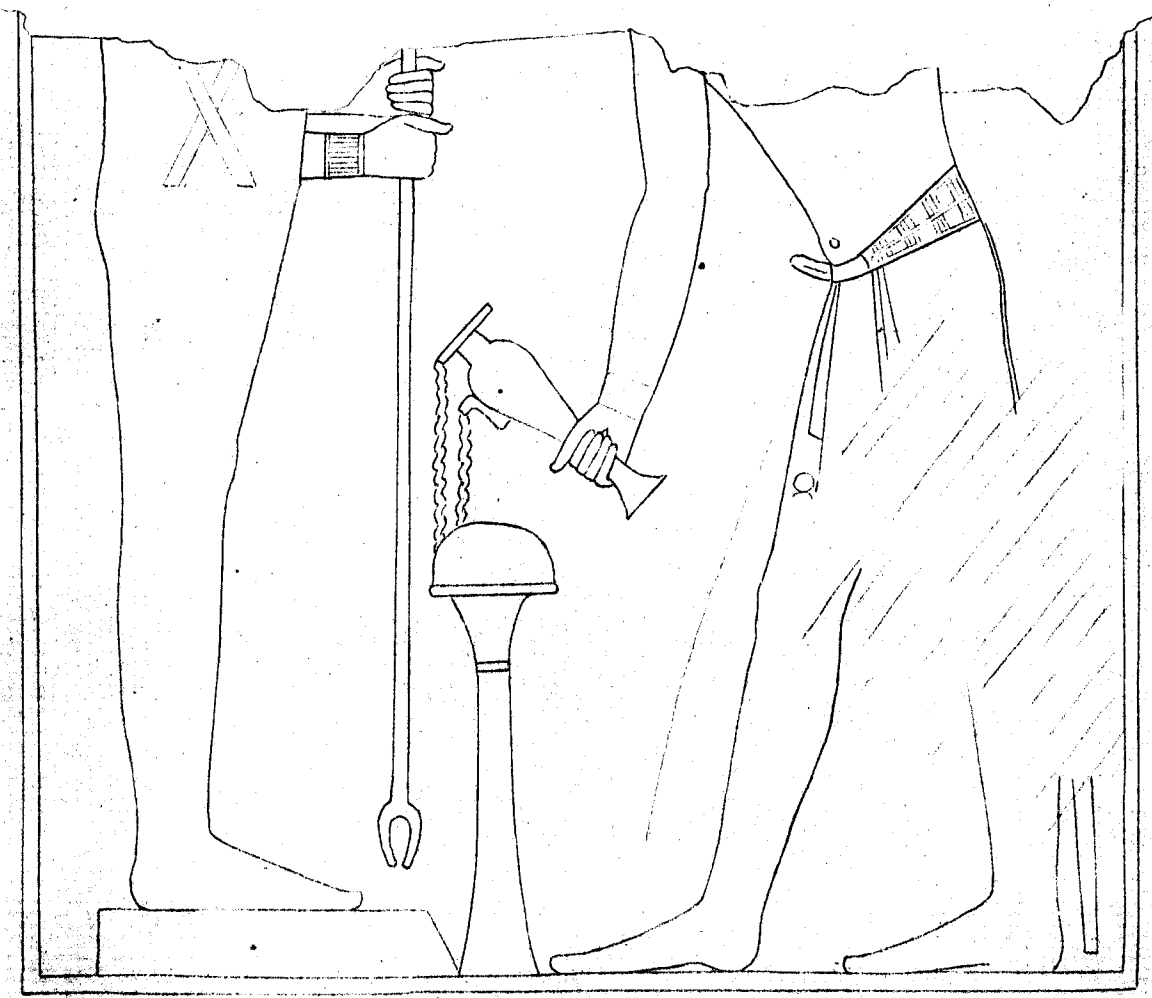
North-west



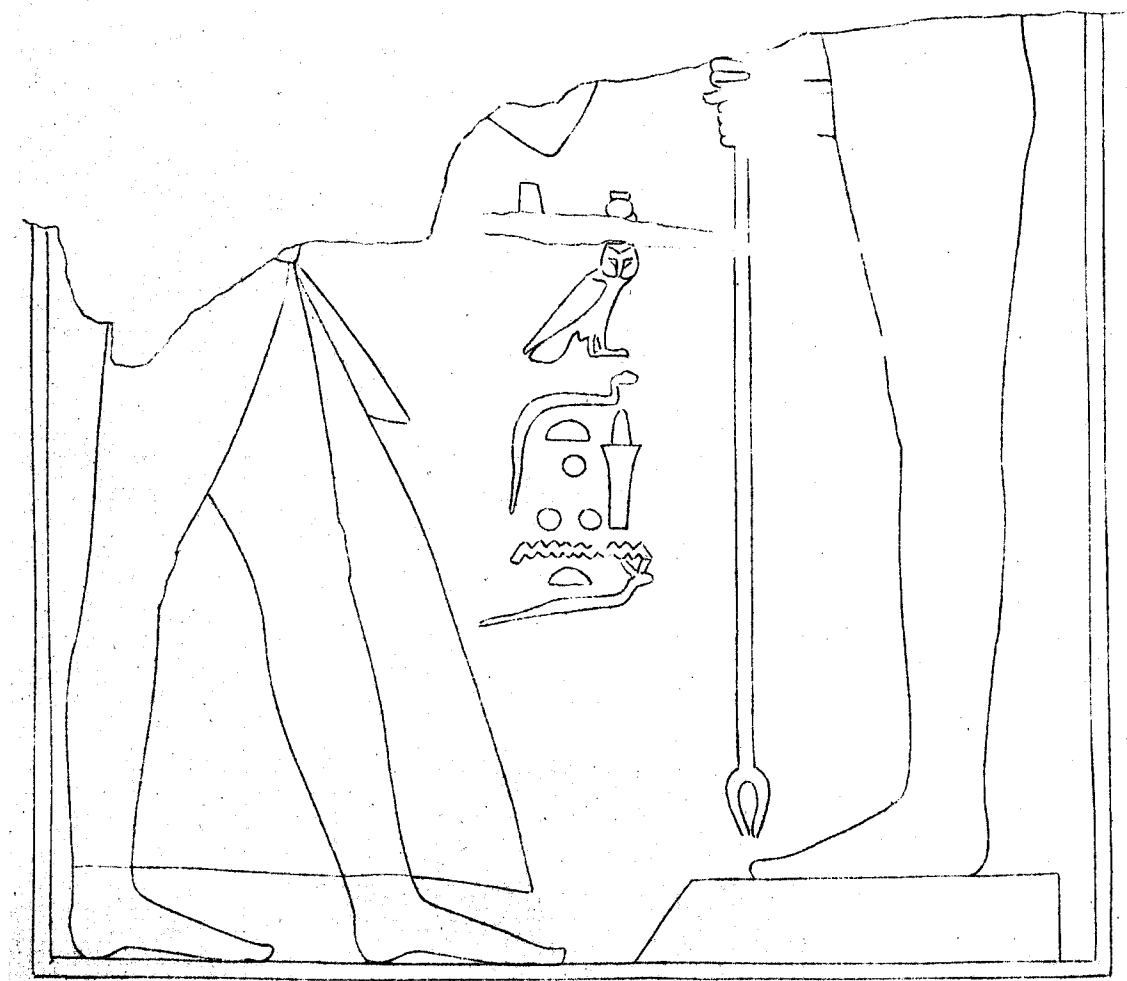
South-east



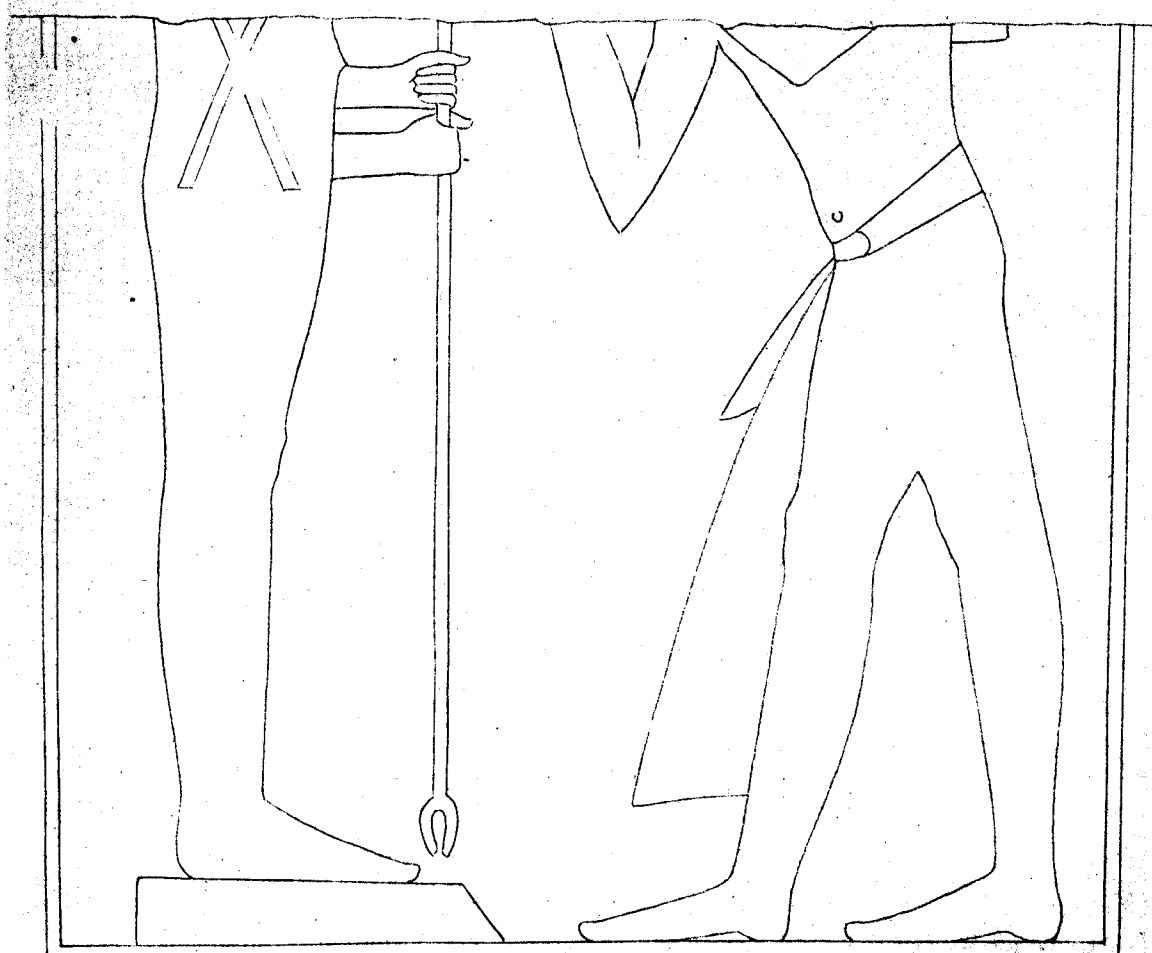
South-west



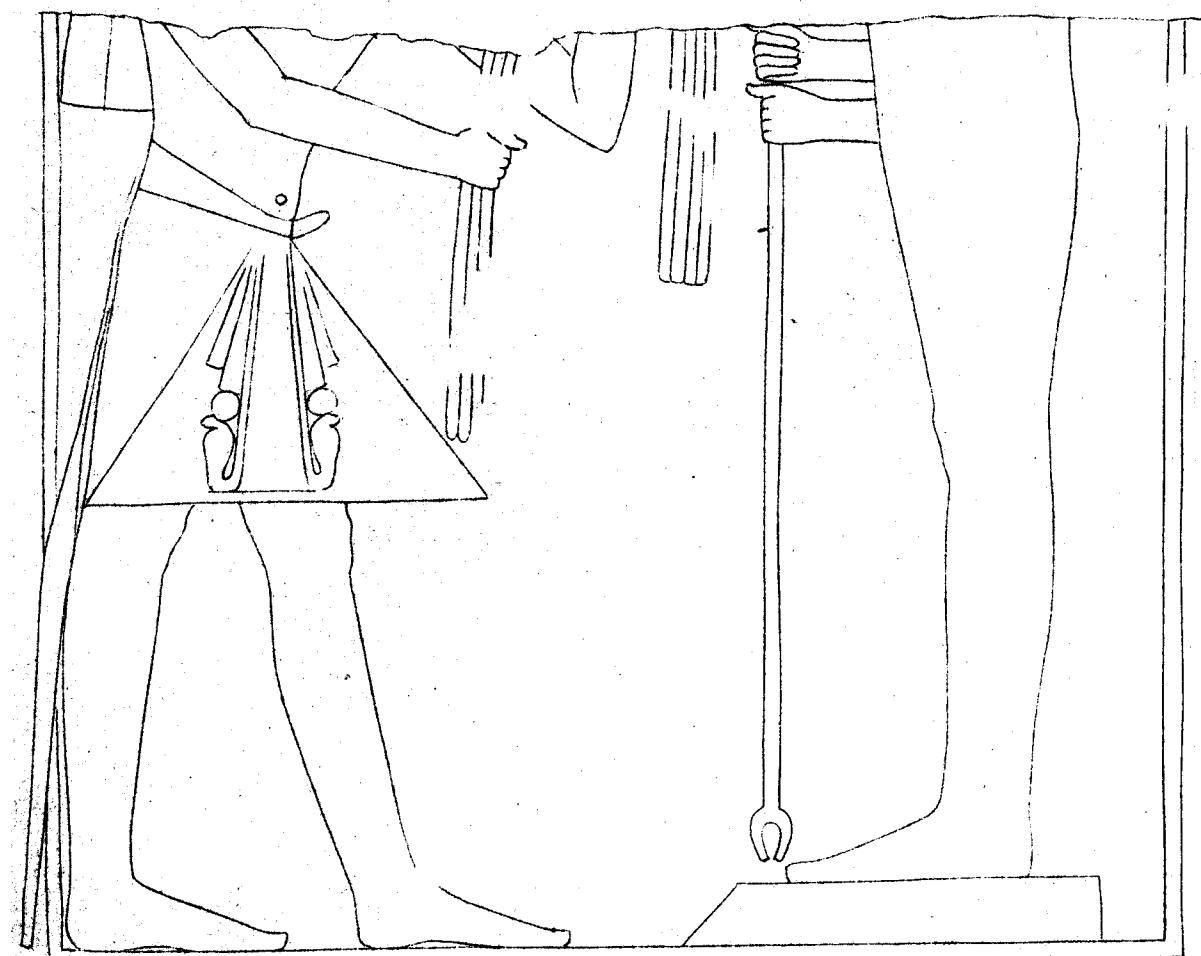
North-east



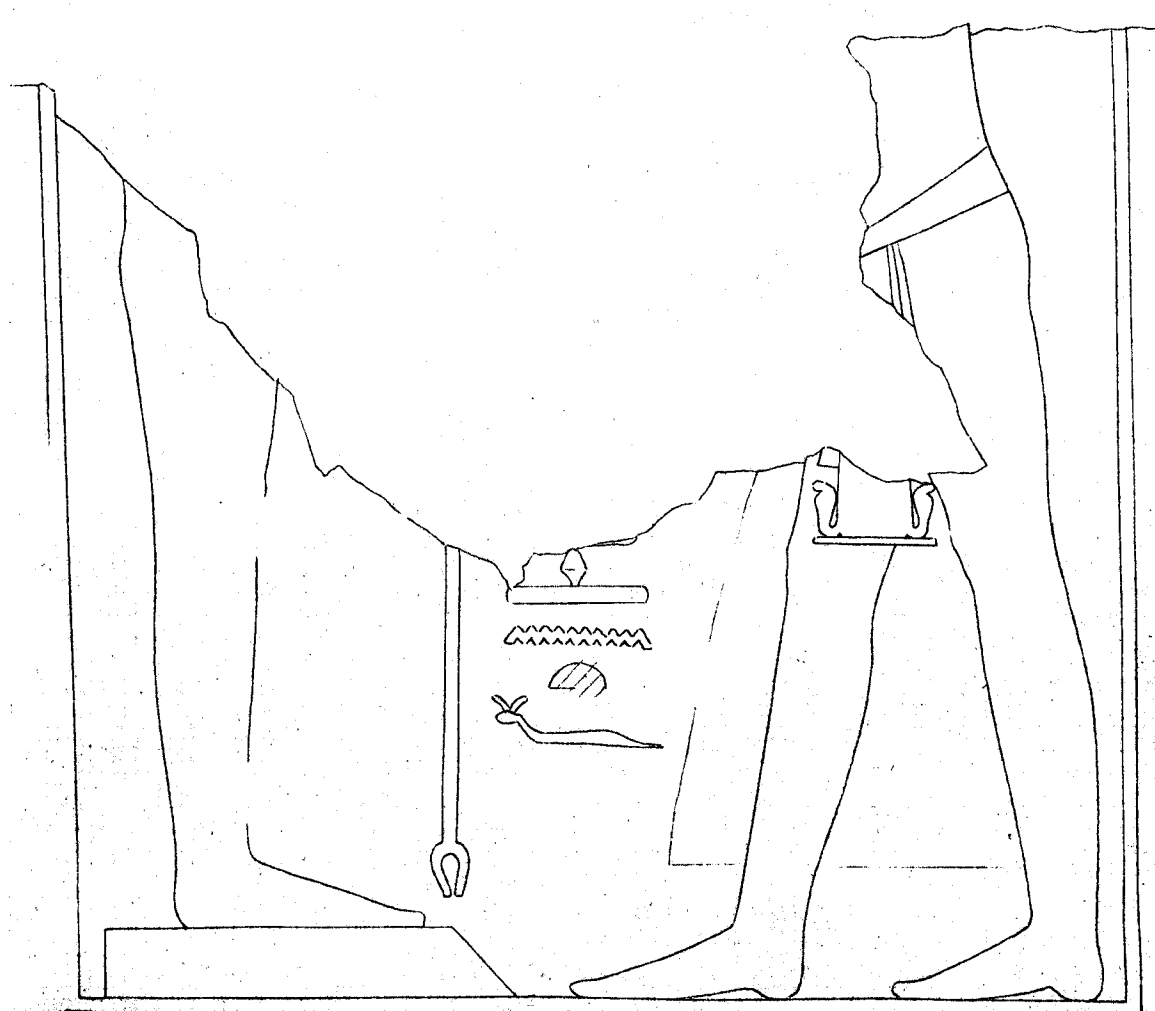
North-west



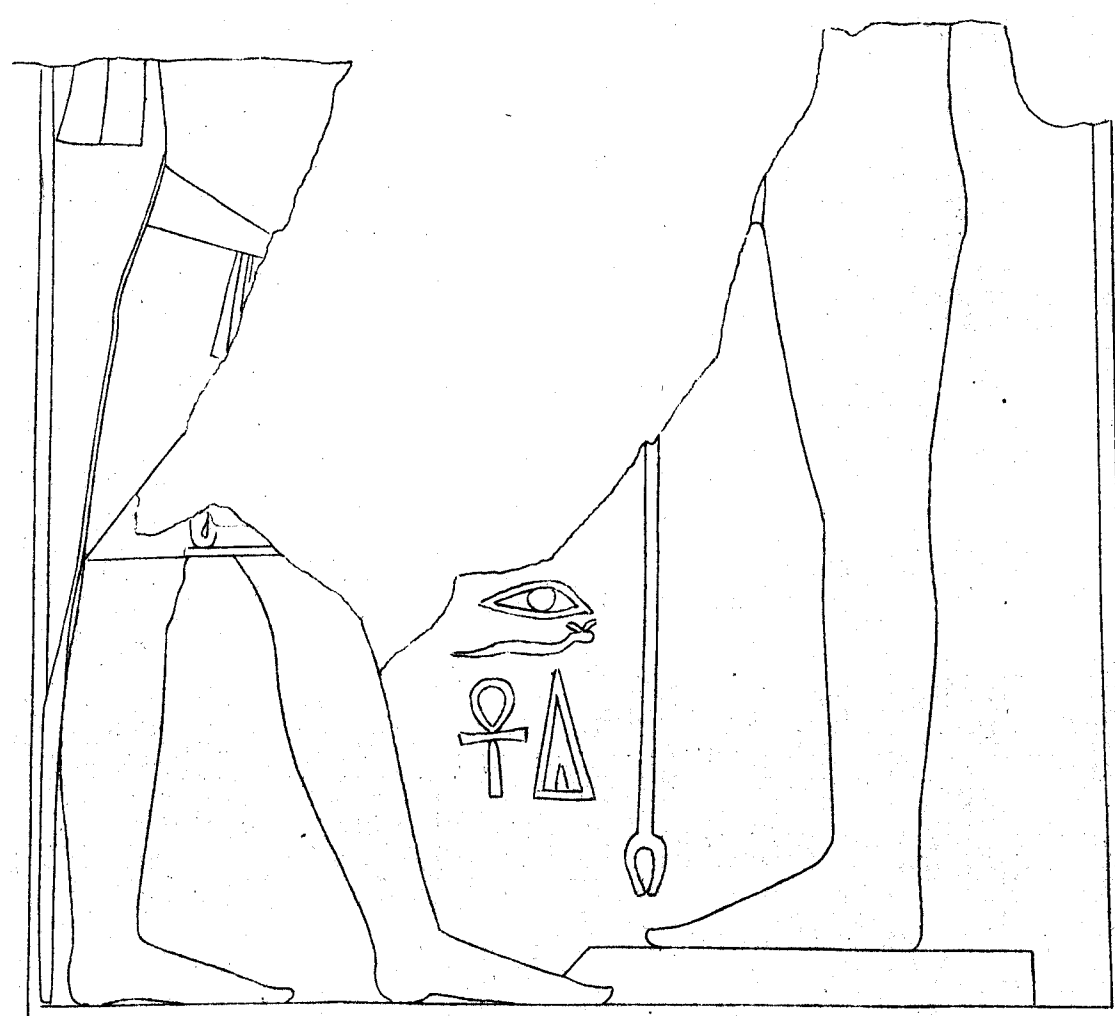
South-east



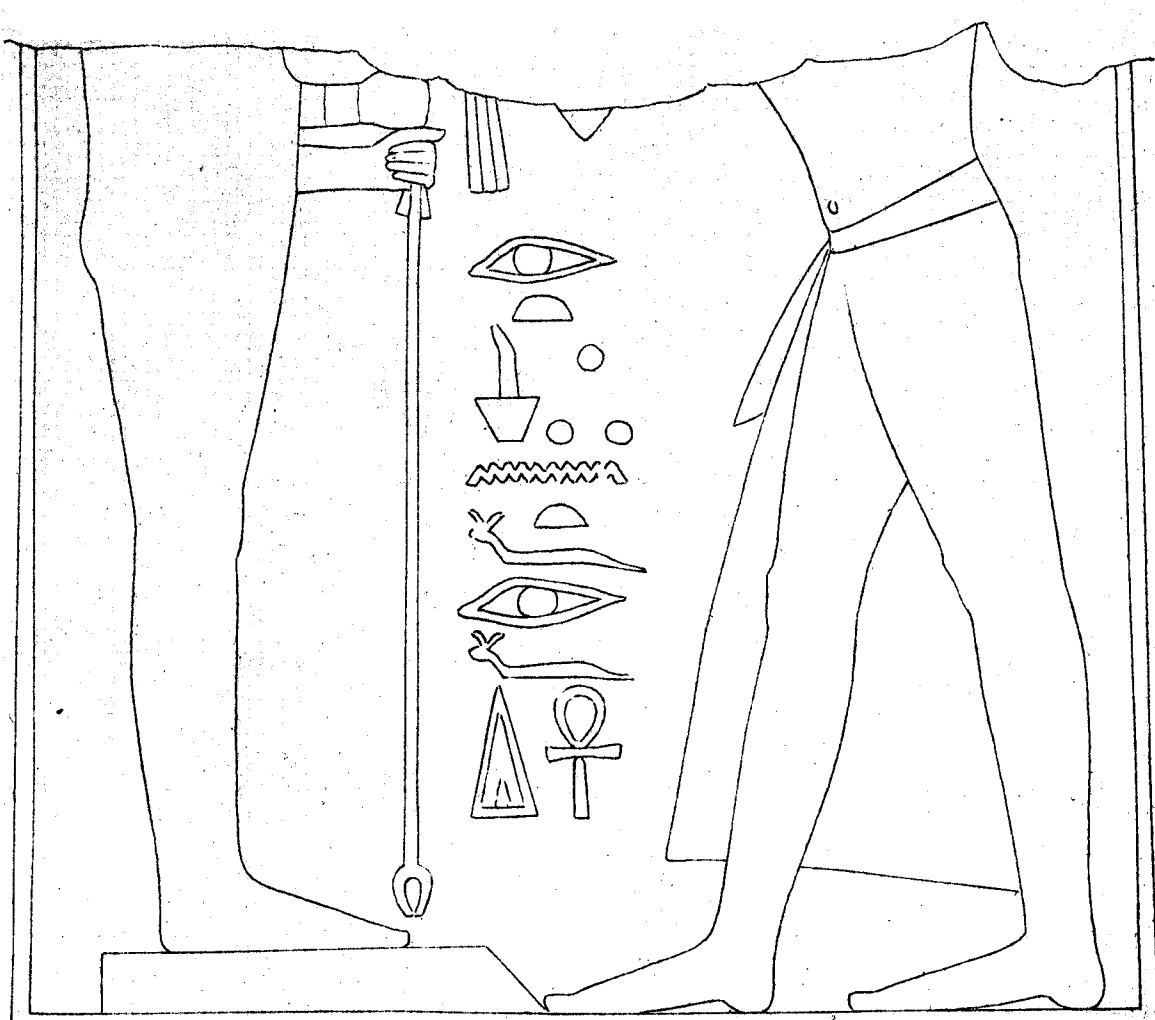
South-west



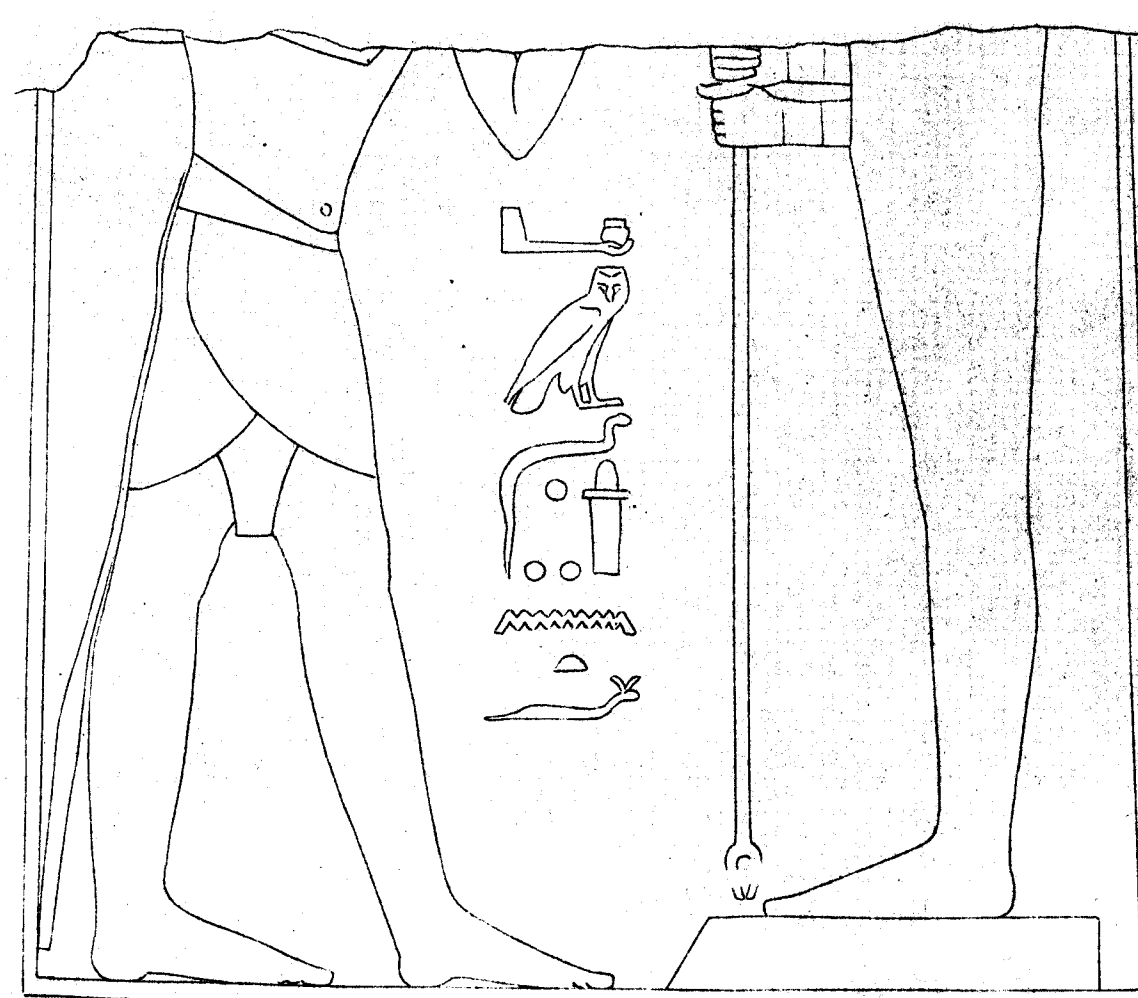
North-east



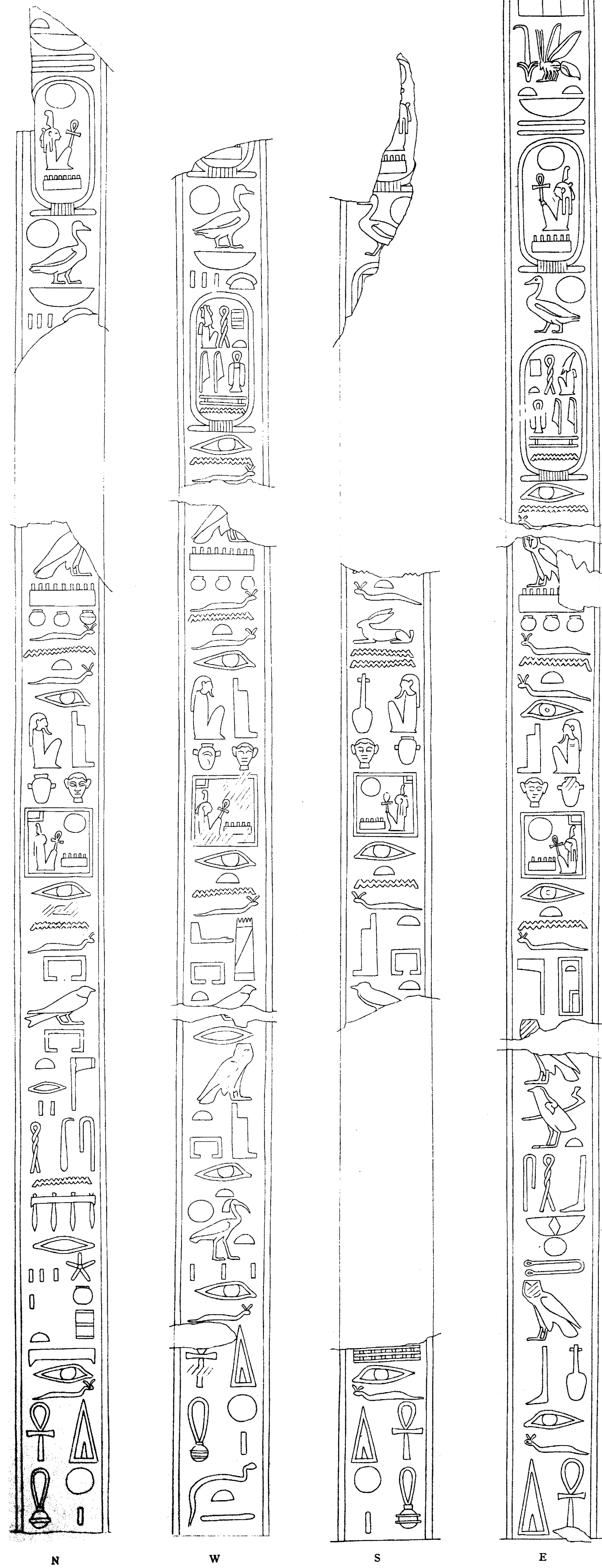
North-west



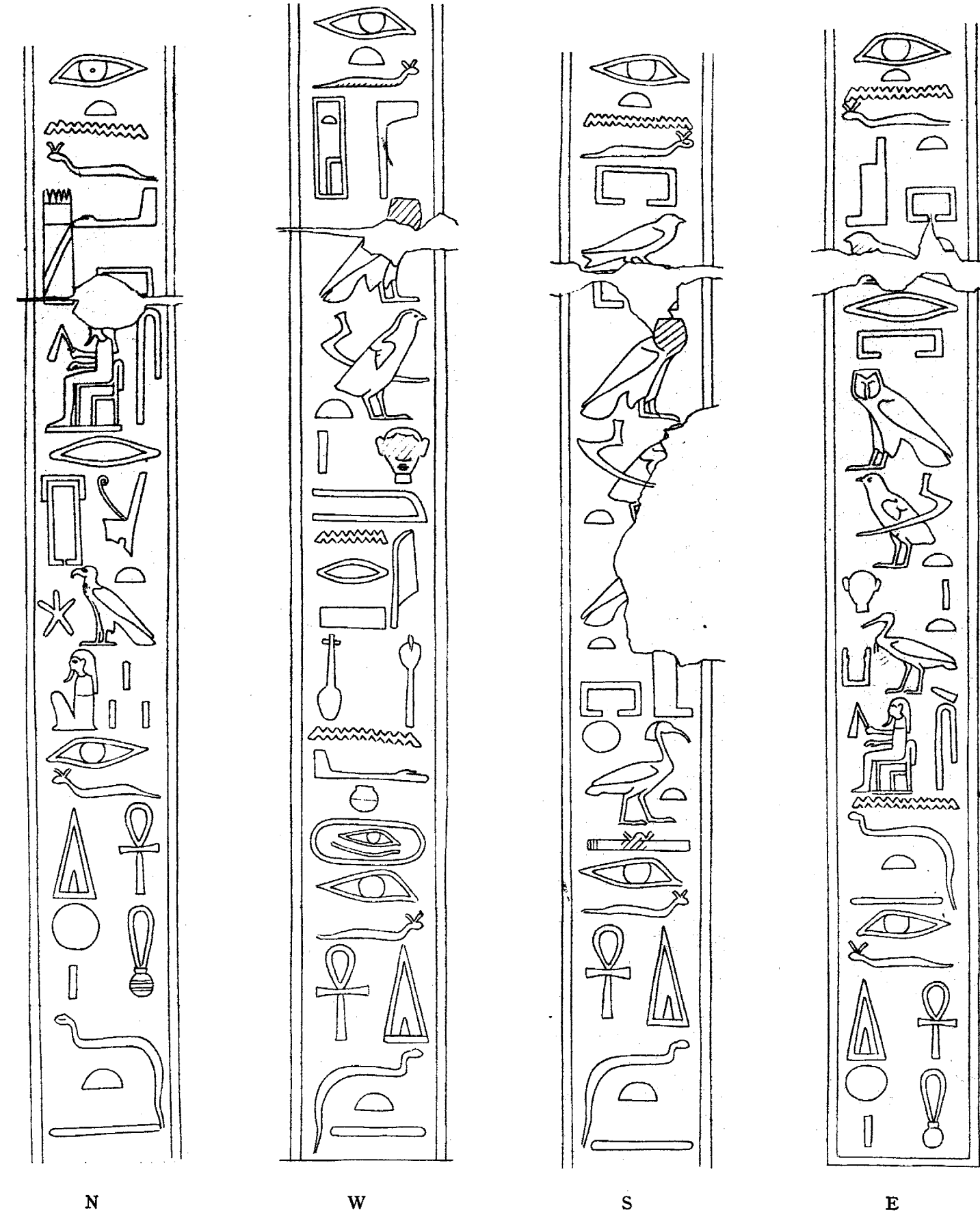
South-east



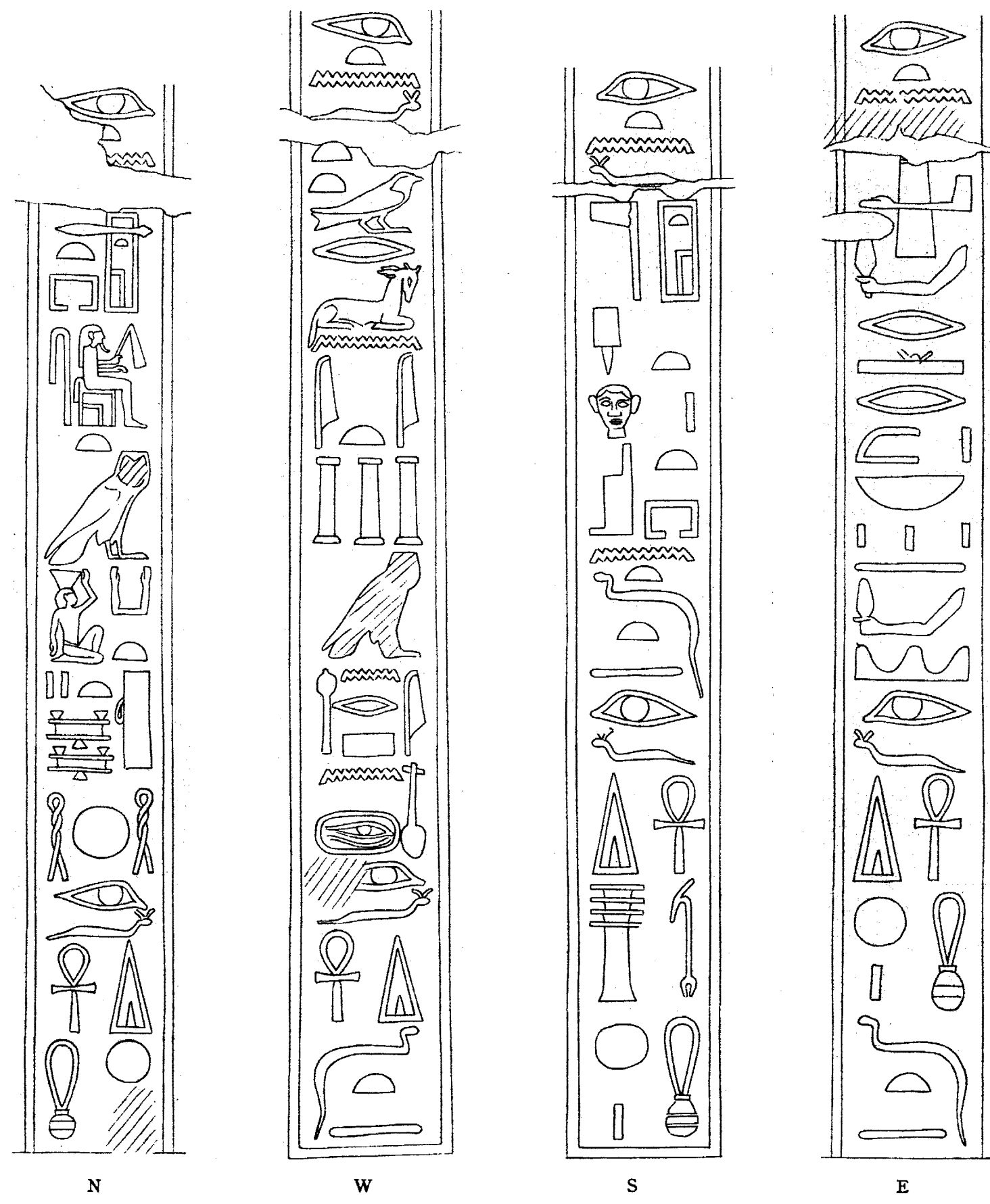
South-west



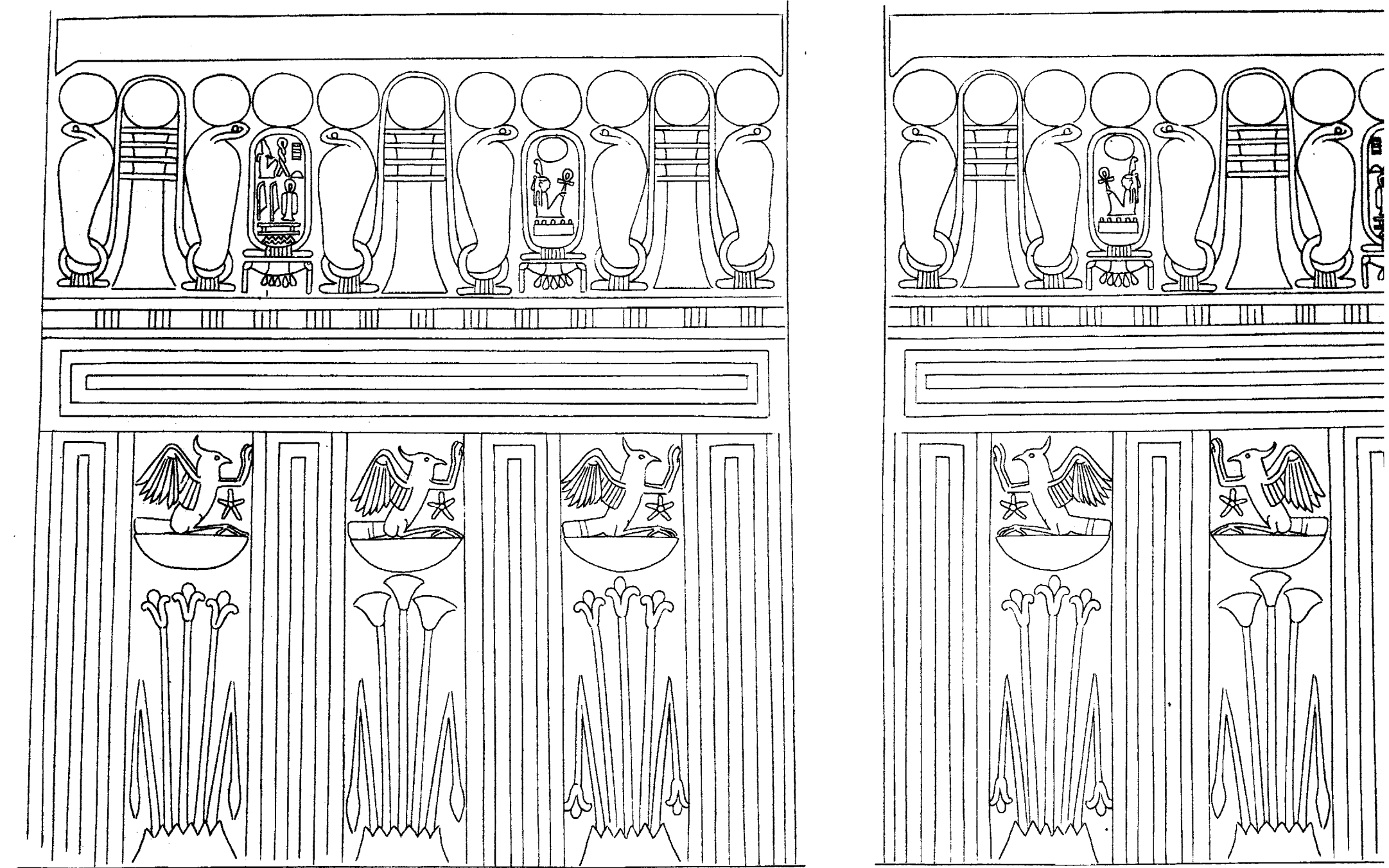
COLUMN 1



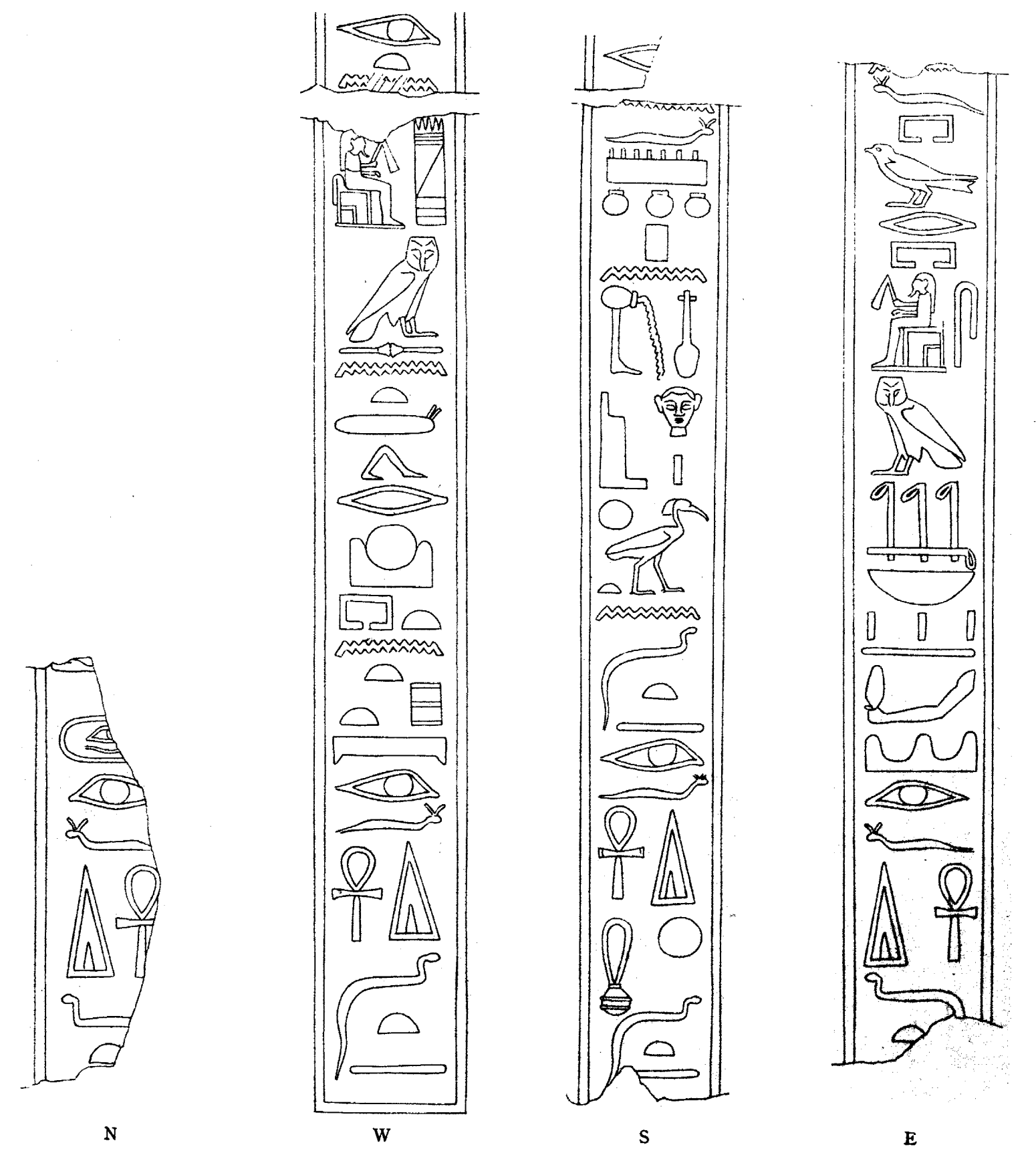
COLUMN 3



COLUMN 2



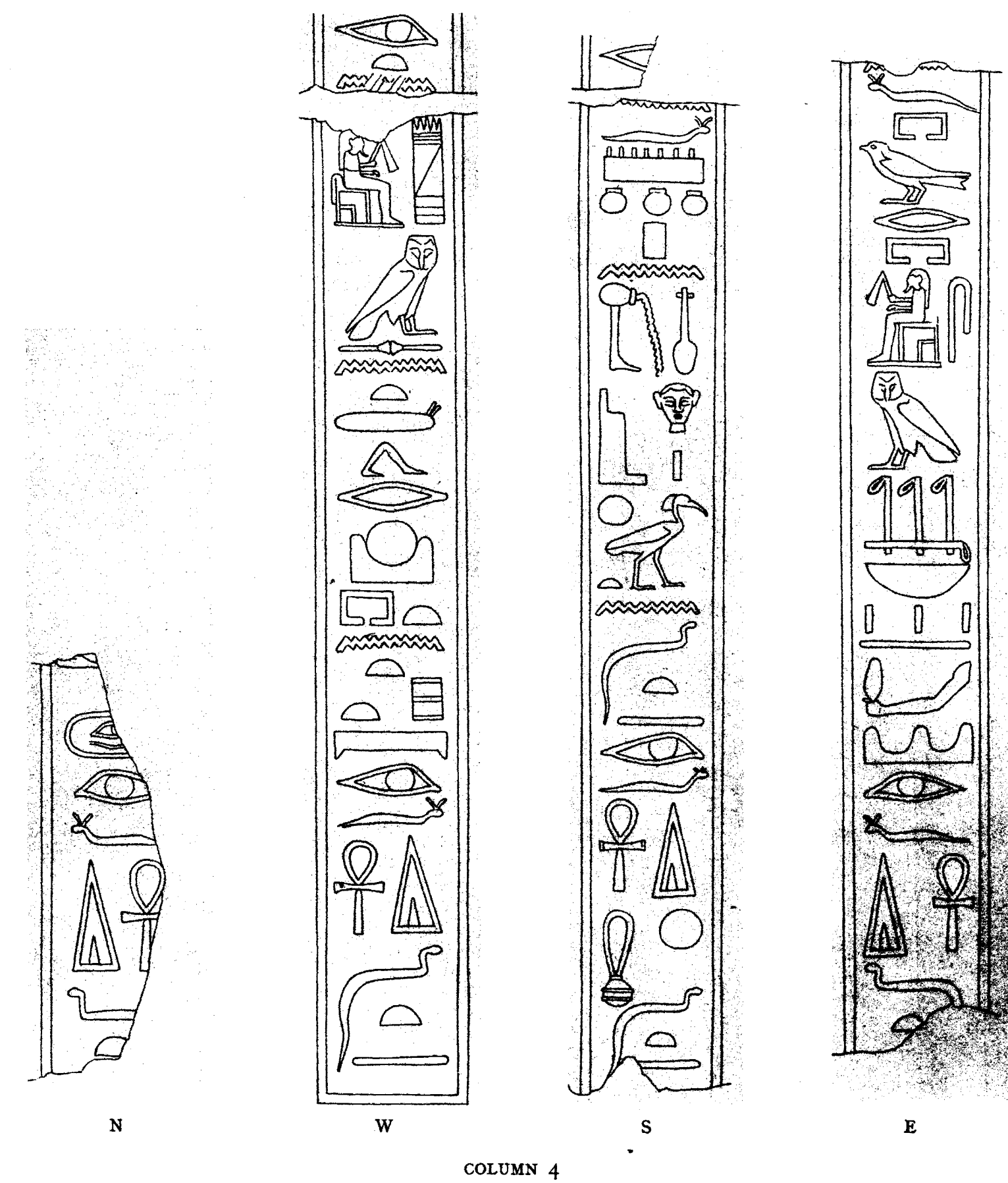
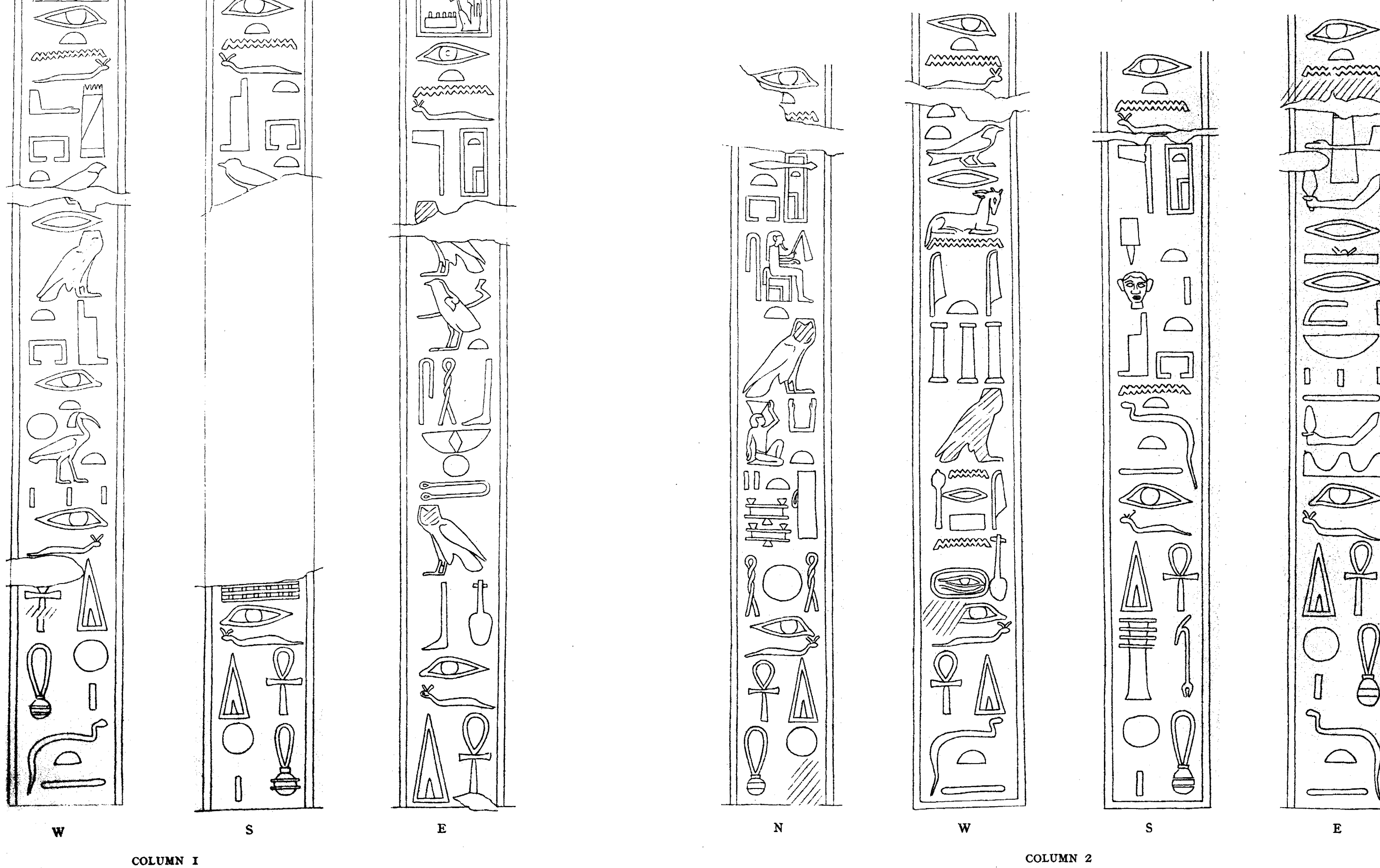
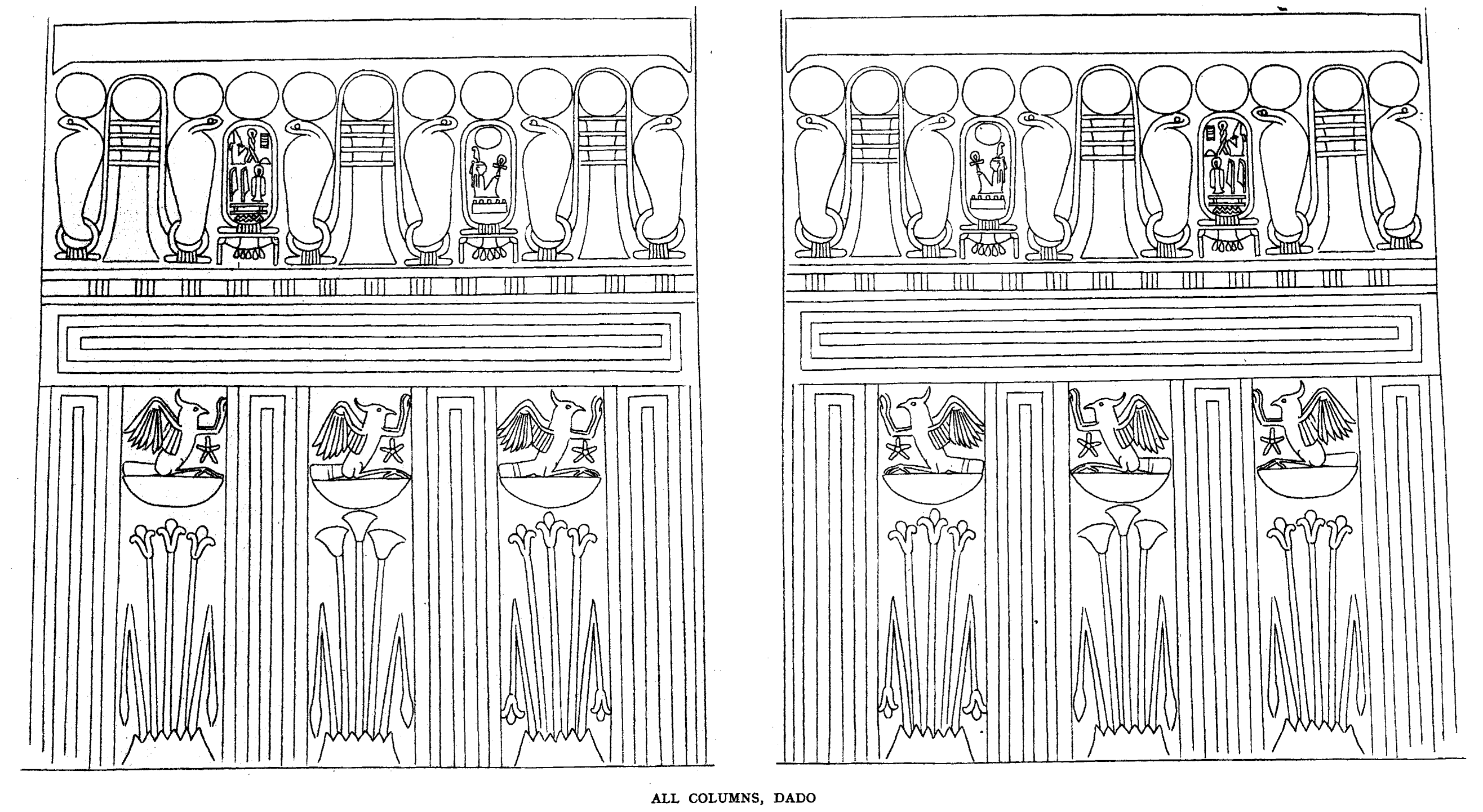
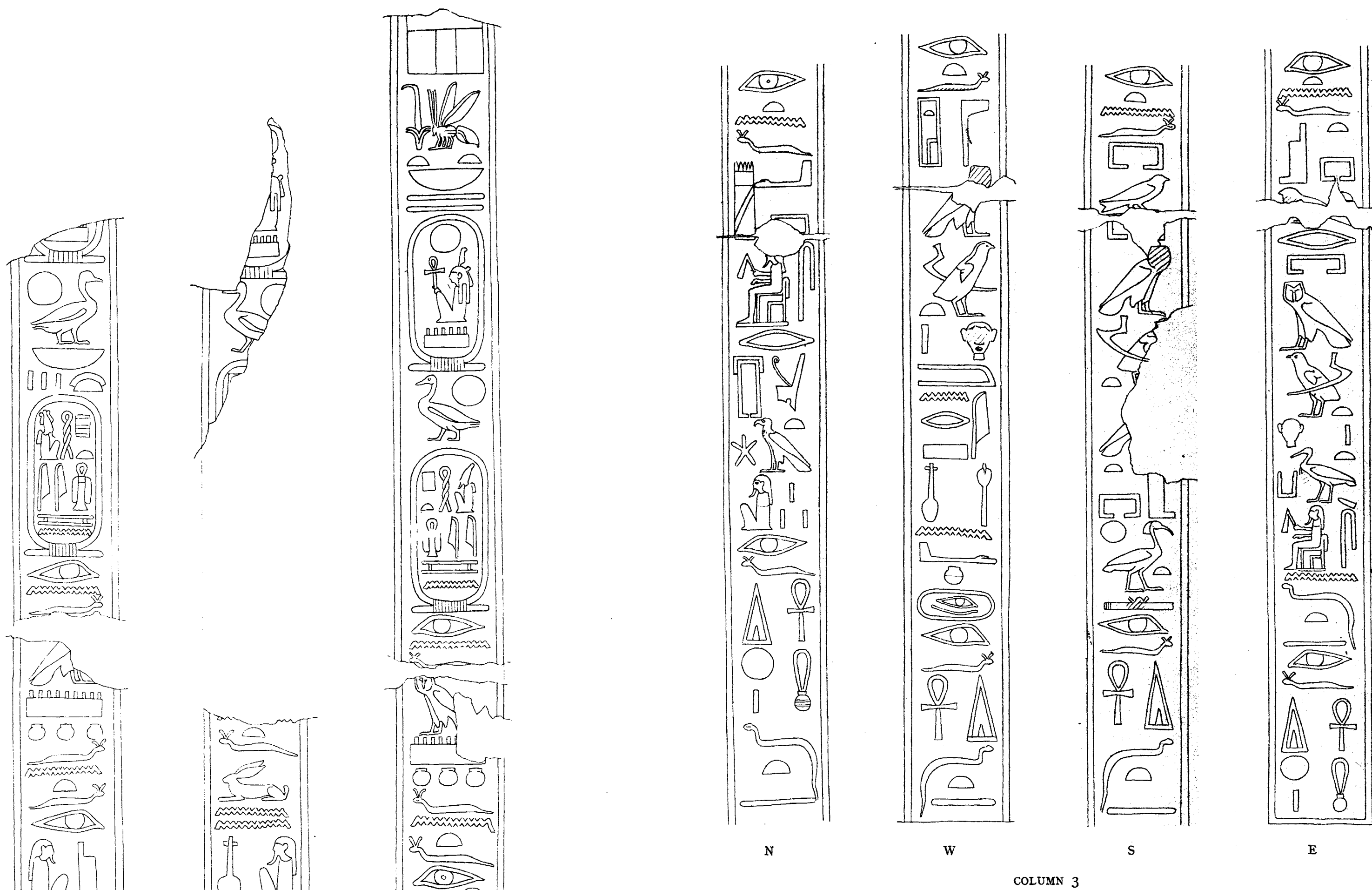
ALL COLUMNS, DADO



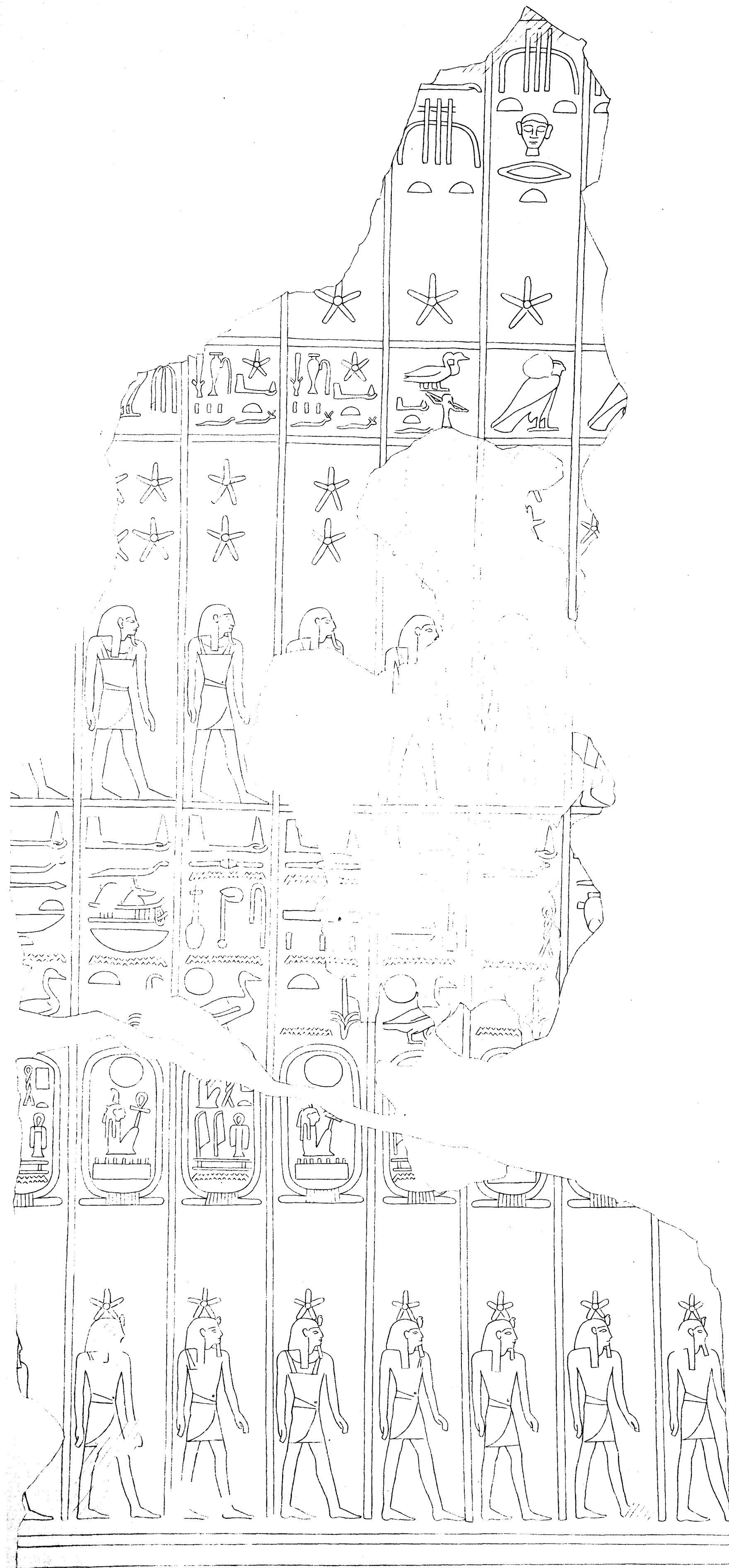
COLUMN 4

SECOND OSIRIS HALL, INSCRIPTIONS AND DECORATIONS OF COLUMNS

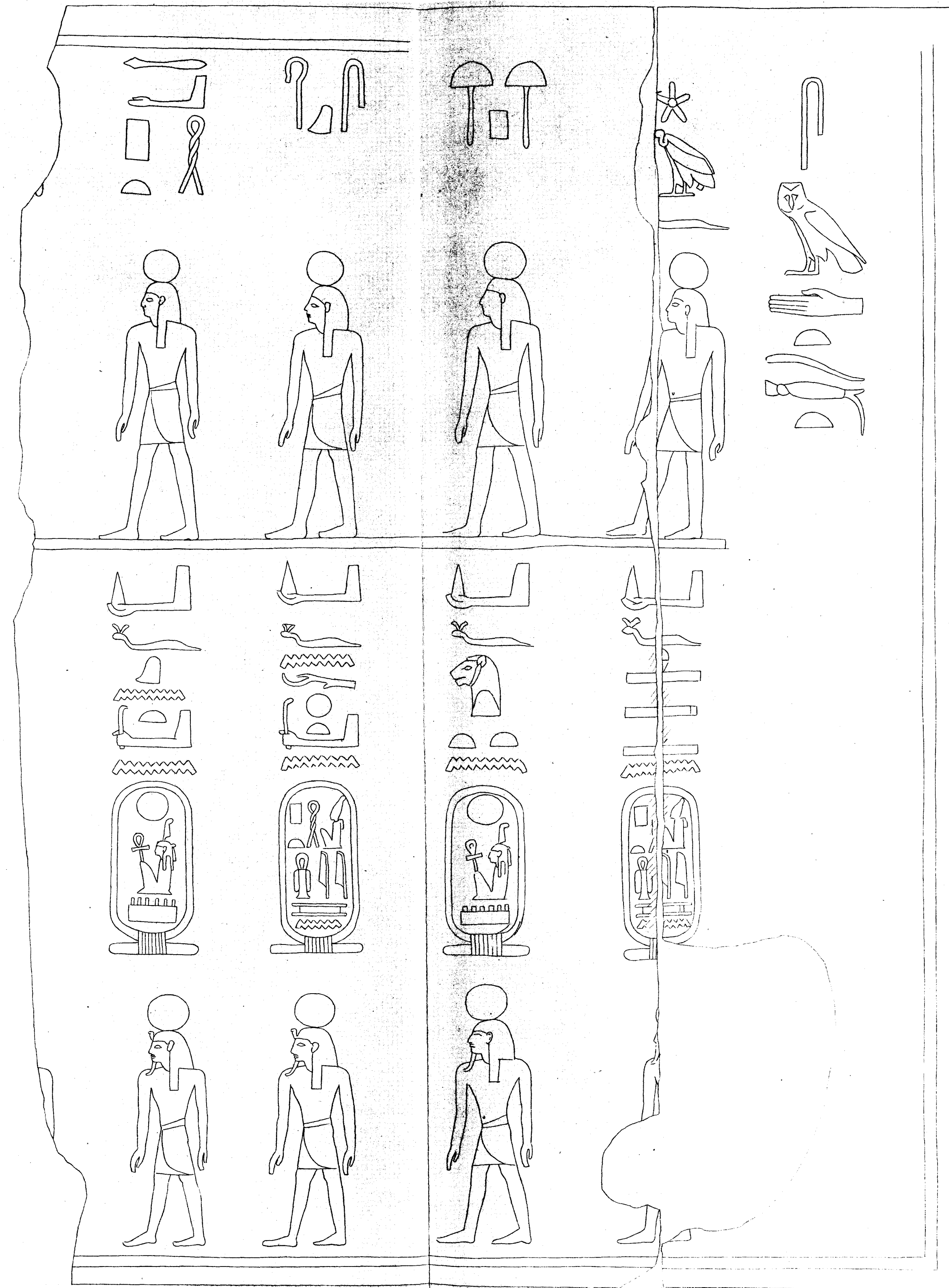
N.B. The inscriptions on Column 1 are reproduced complete; for the other columns only the lower portions are given



SECOND OSIRIS HALL, INSCRIPTIONS AND DECORATIONS OF COLUMNS
N.B. The inscriptions on Column 1 are reproduced complete; for the other columns only the lower portions are given

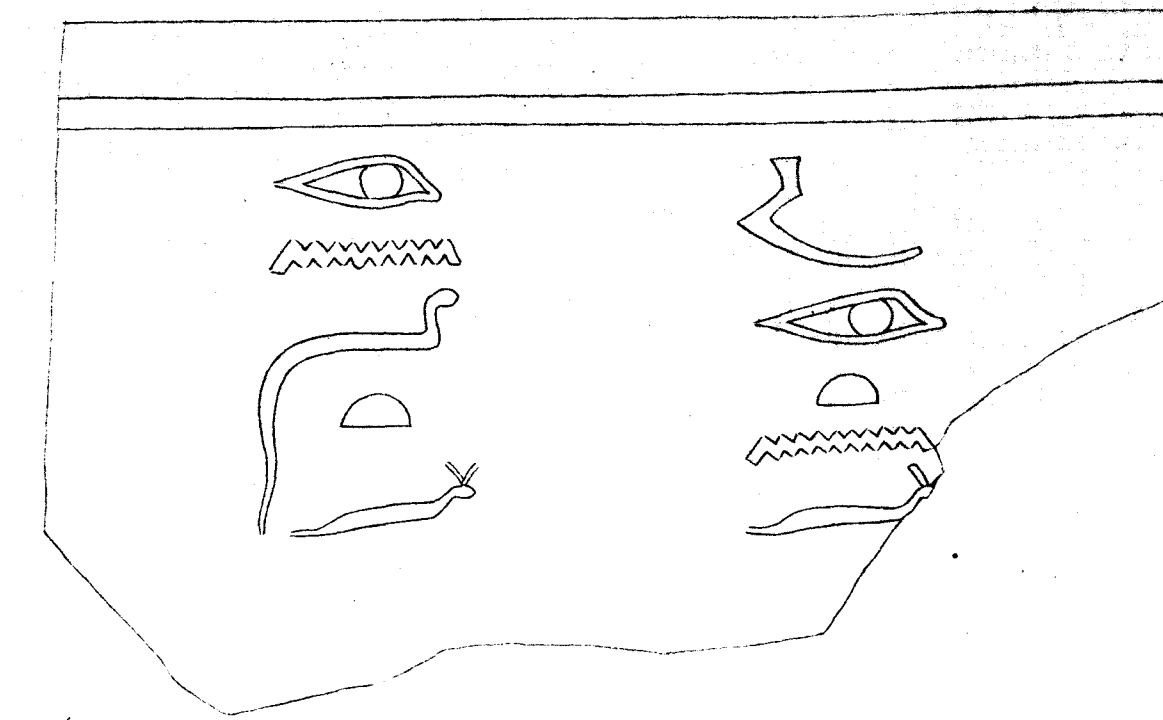


Not in situ



Partly in situ, east aisle

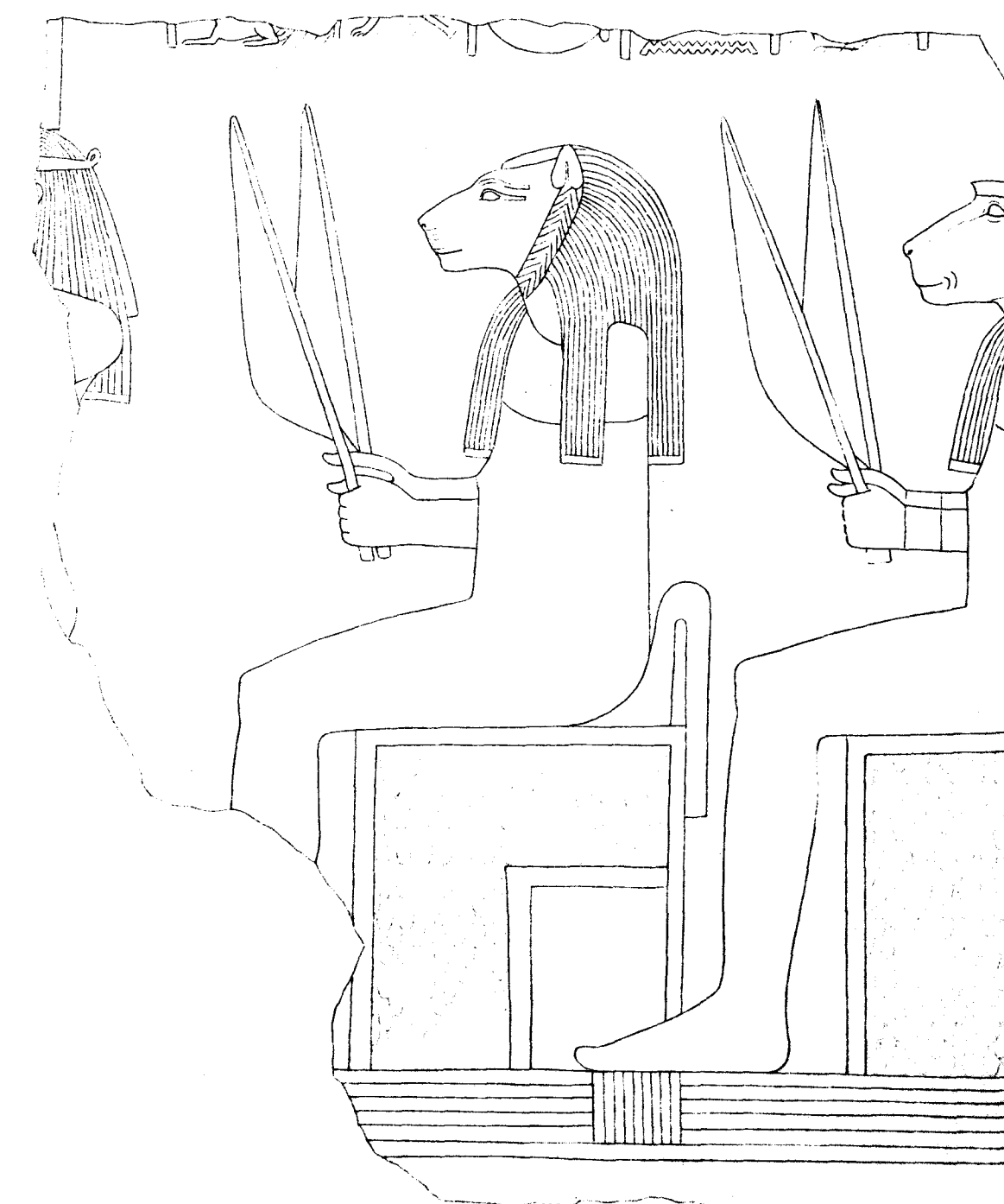
(Part in situ)



Not in situ, probably west aisle



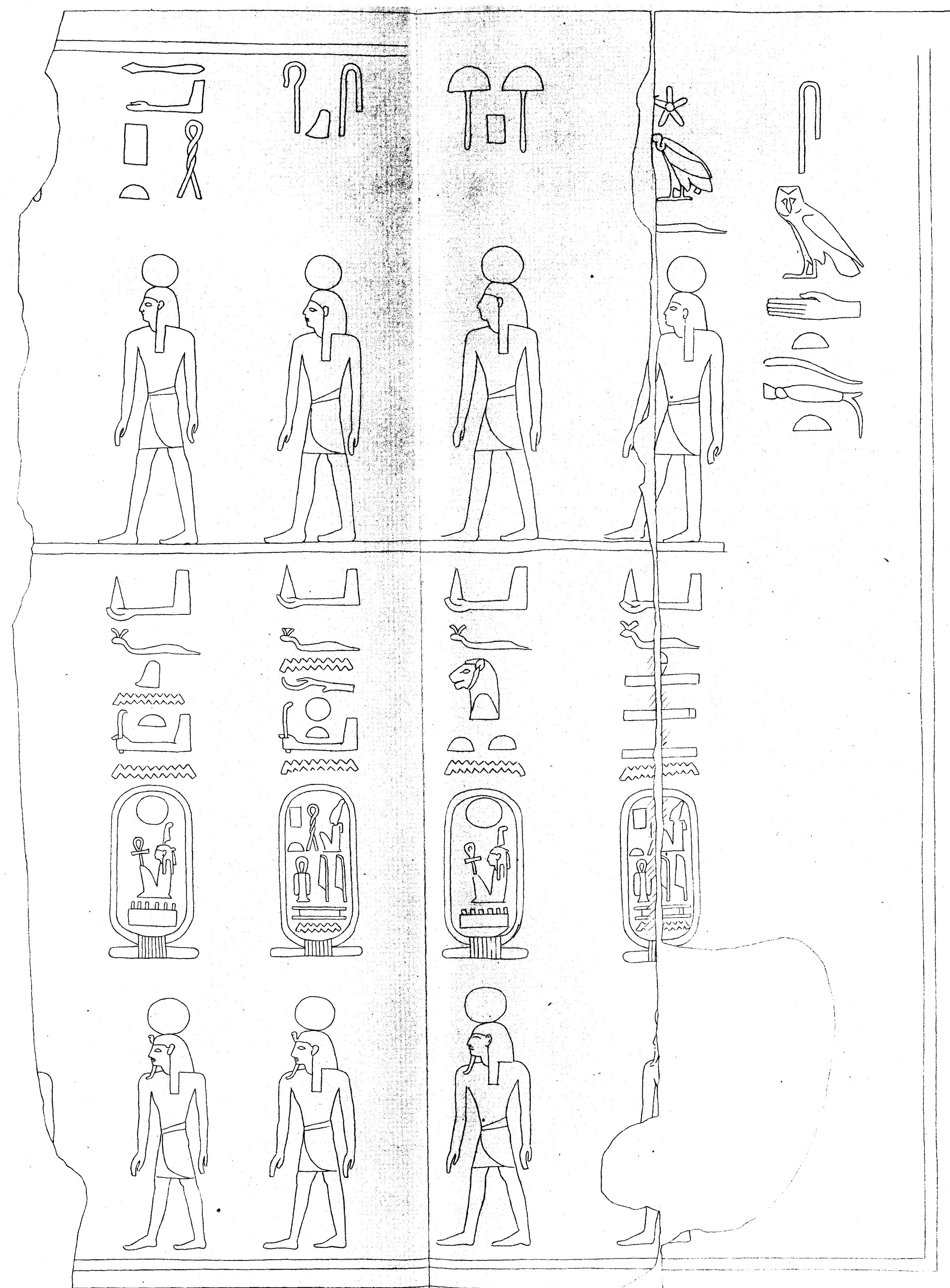
Not in situ



Not in situ

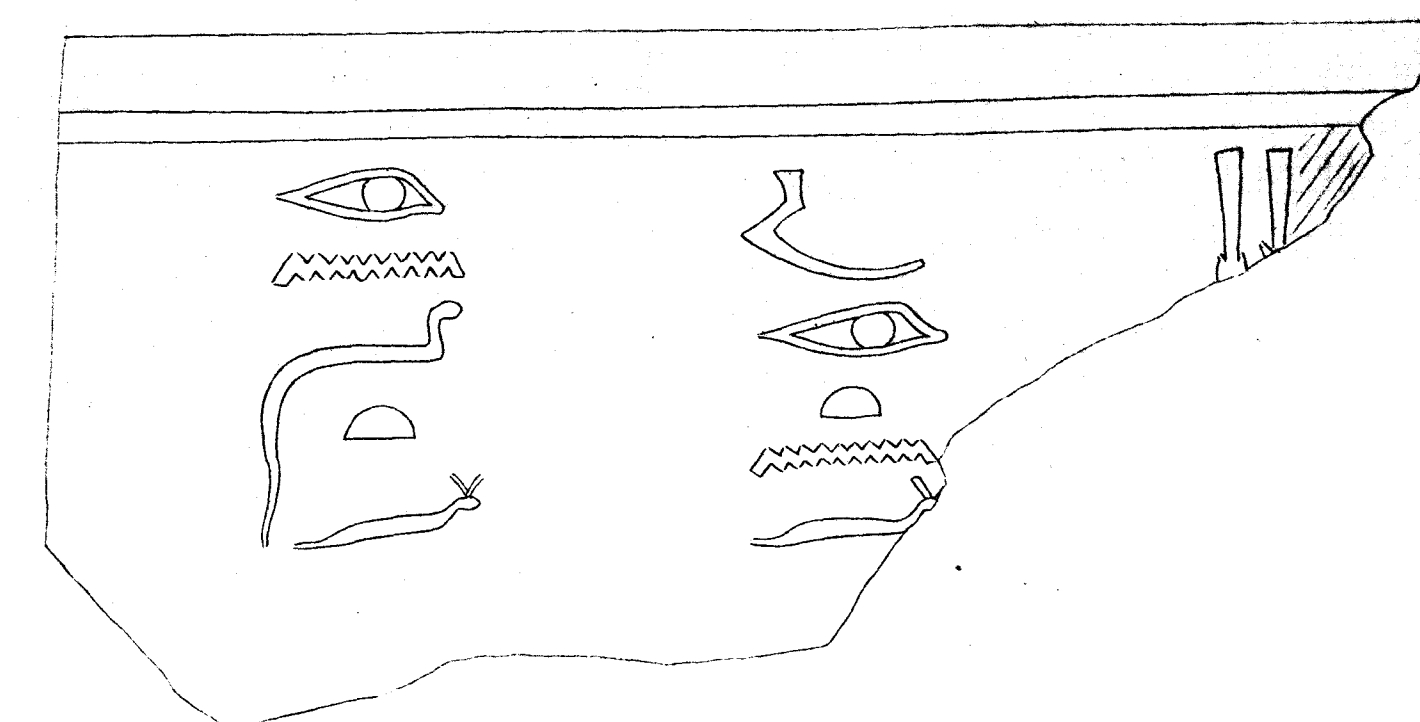


Not in situ



Partly in situ, east aisle

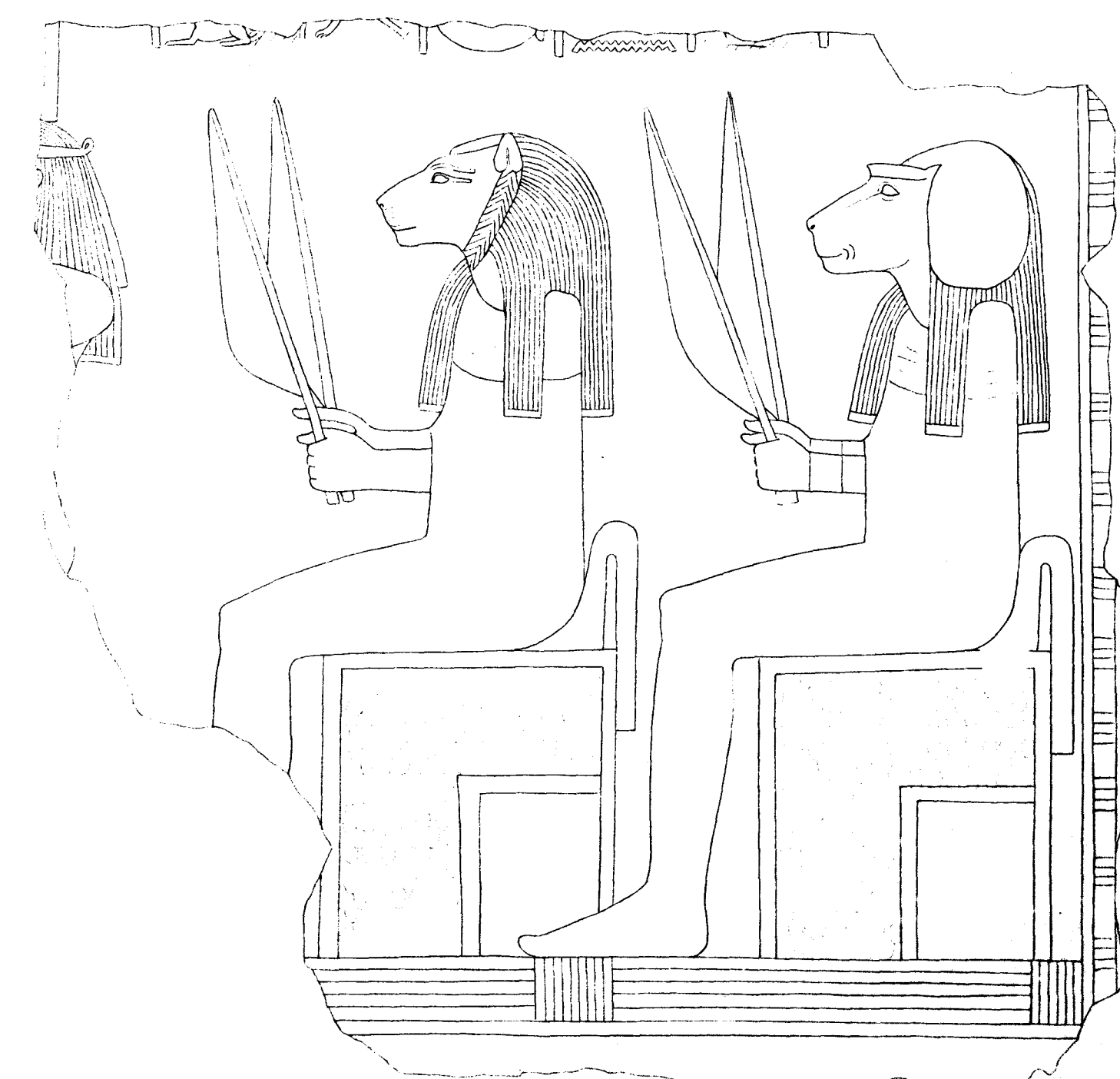
(Part in situ)



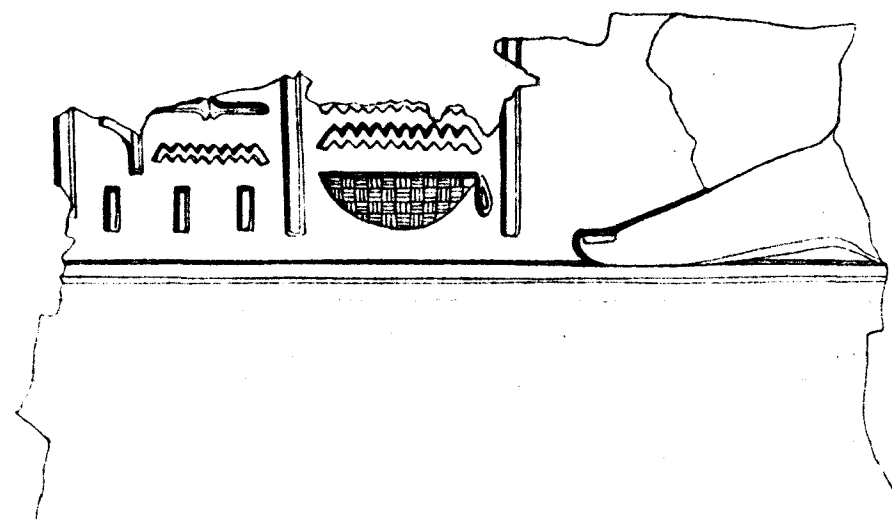
Not in situ, probably west aisle



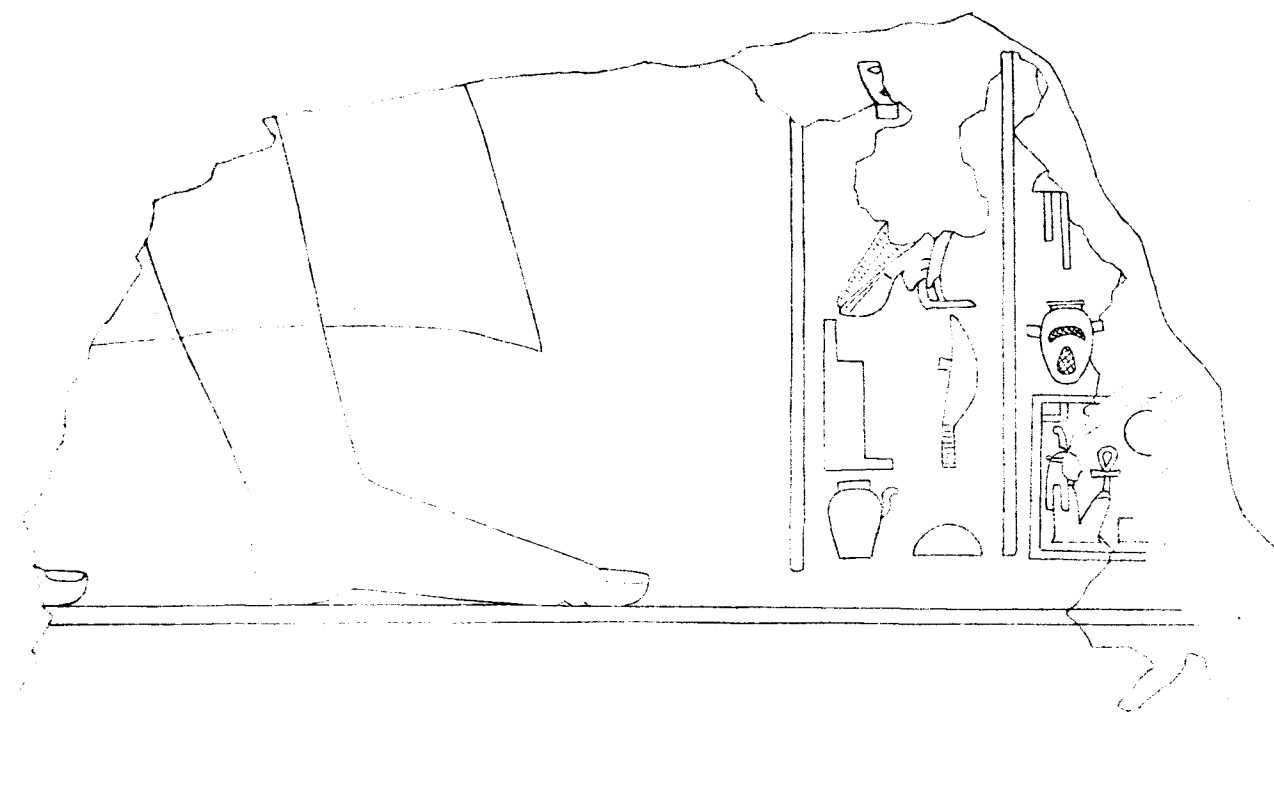
Not in situ



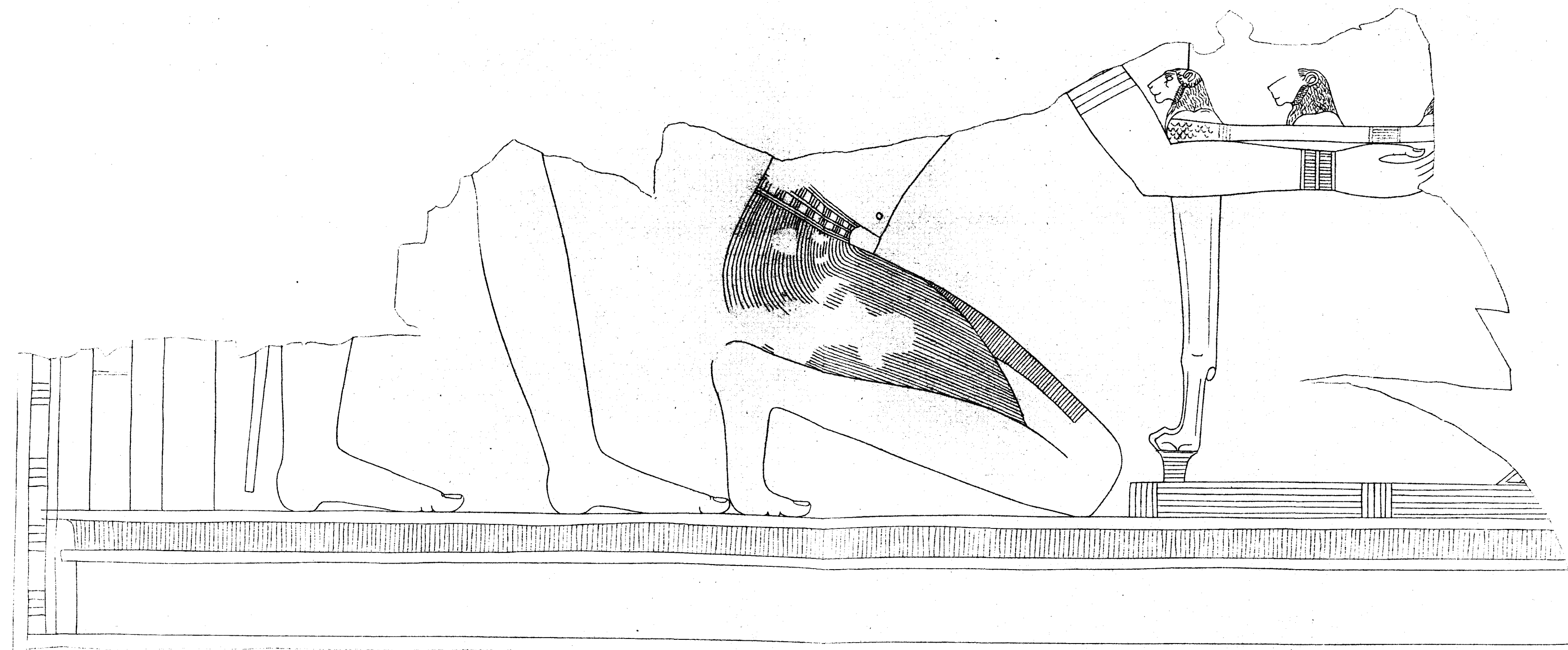
Not in situ



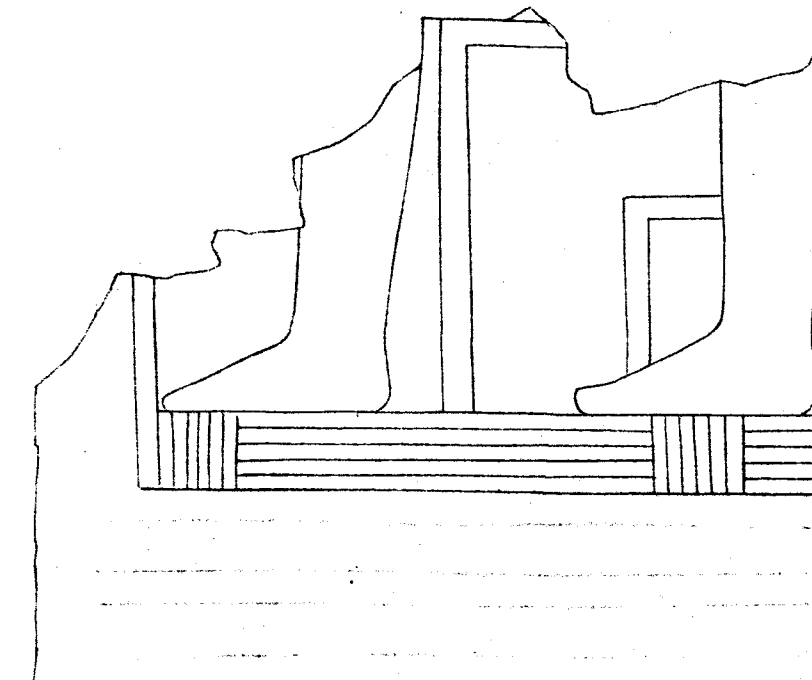
d. West Thickness



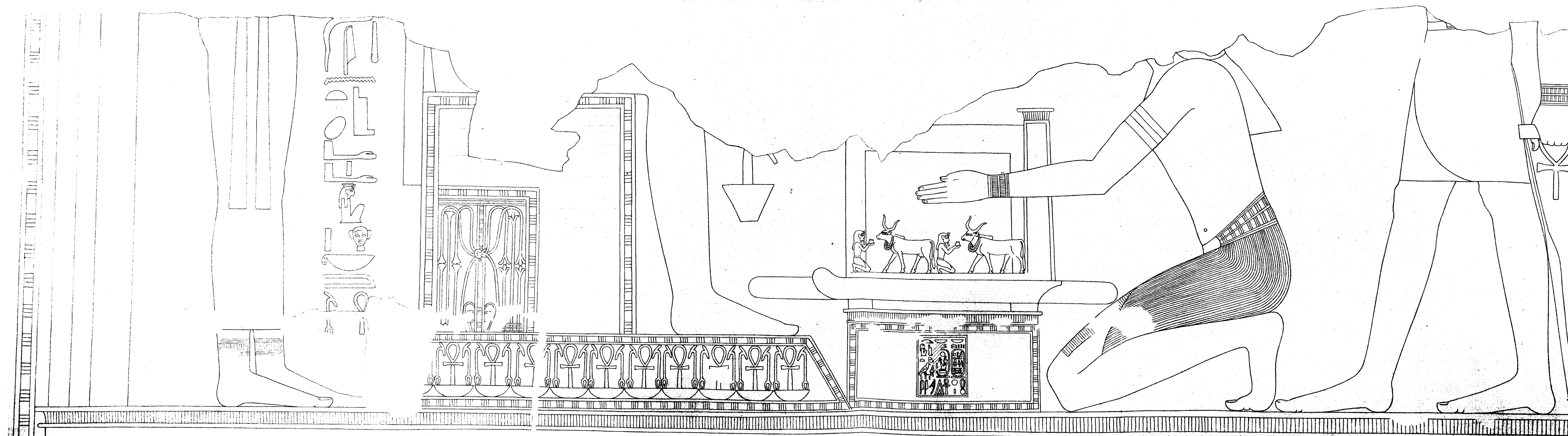
e. East Thickness



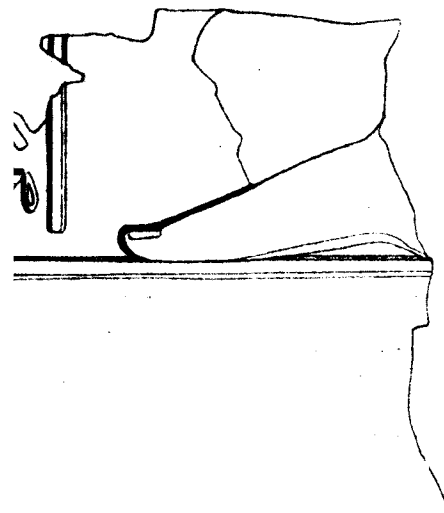
b. East wall



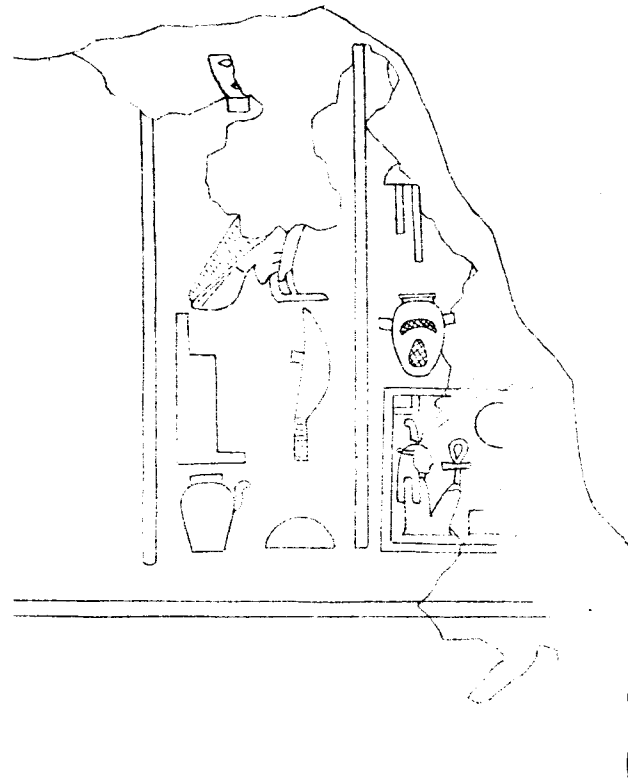
c. North wall, east of doorway



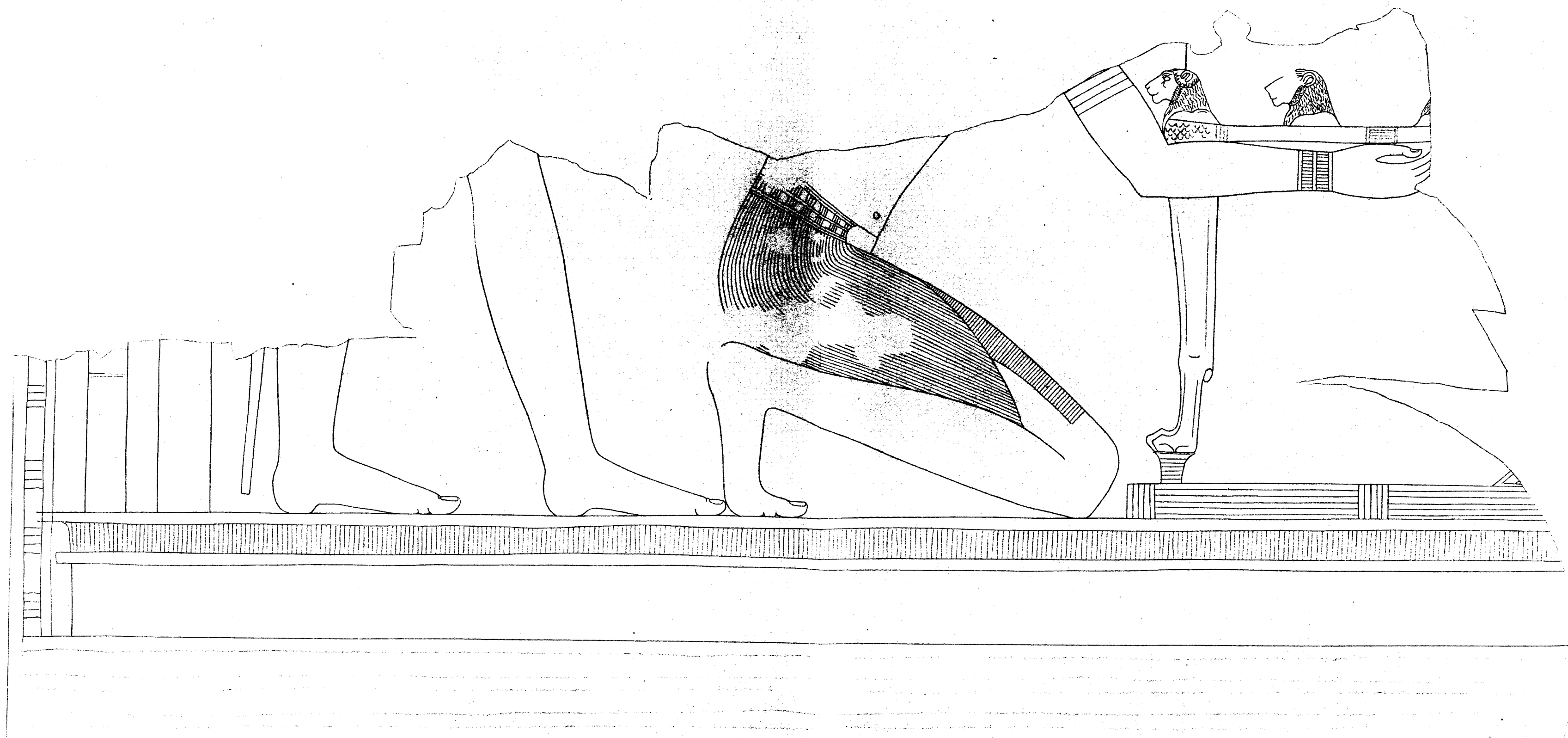
a. West wall



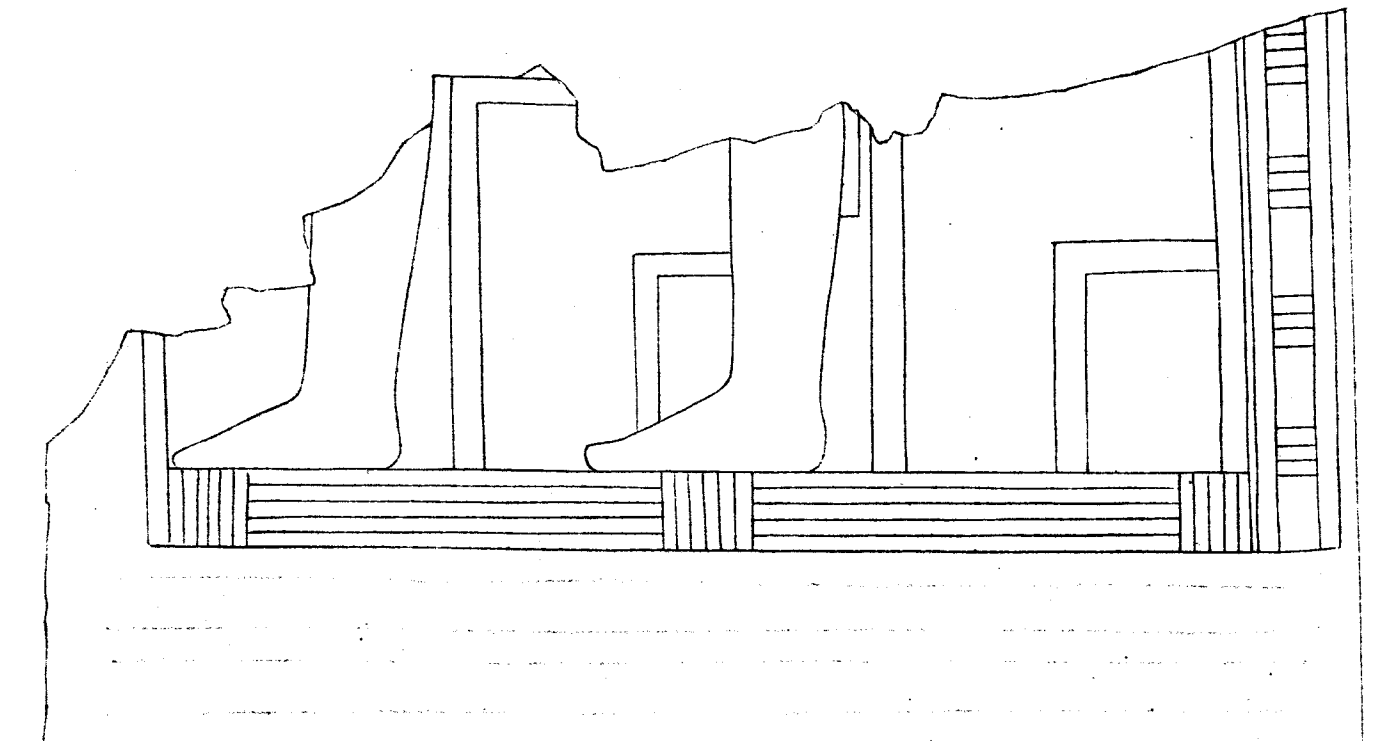
Thickness



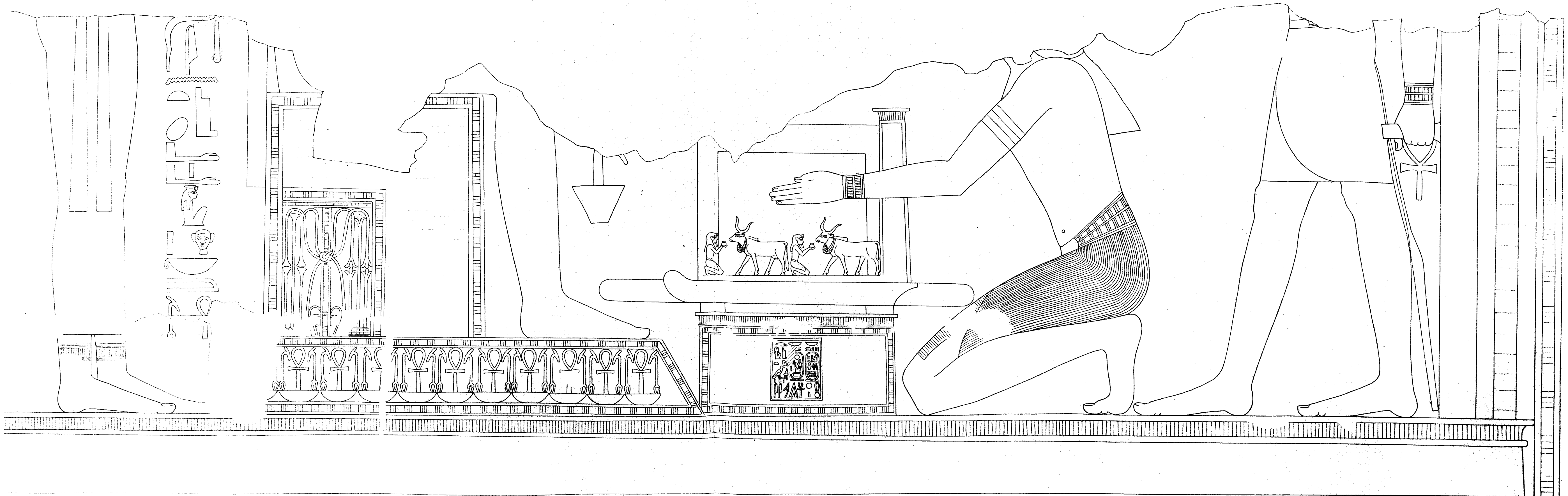
Thickness



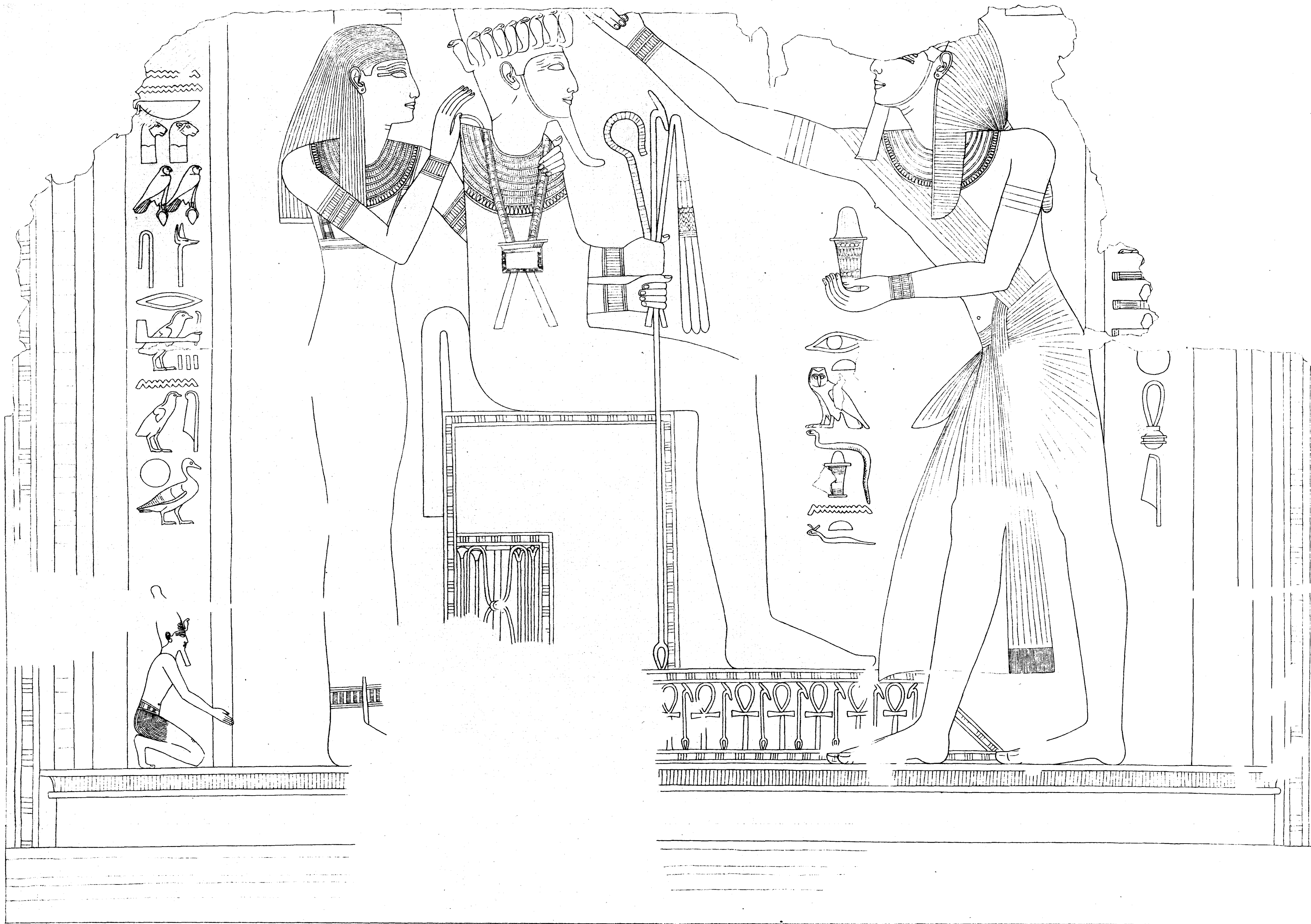
b. East wall



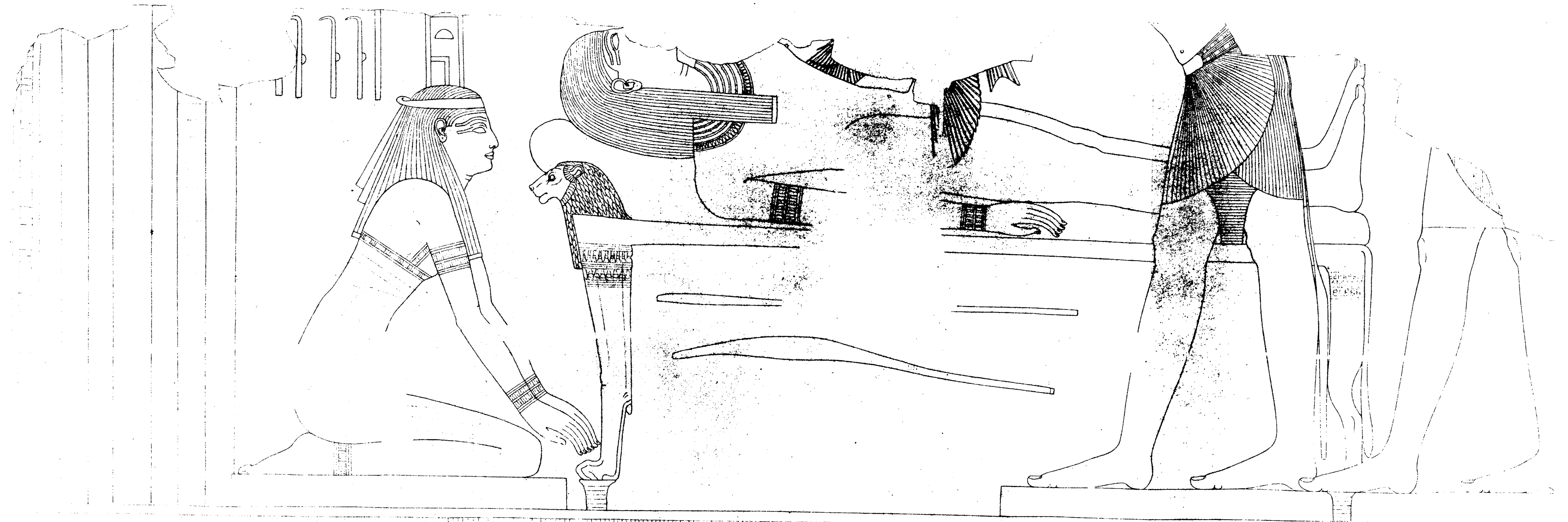
c. North wall, east of door



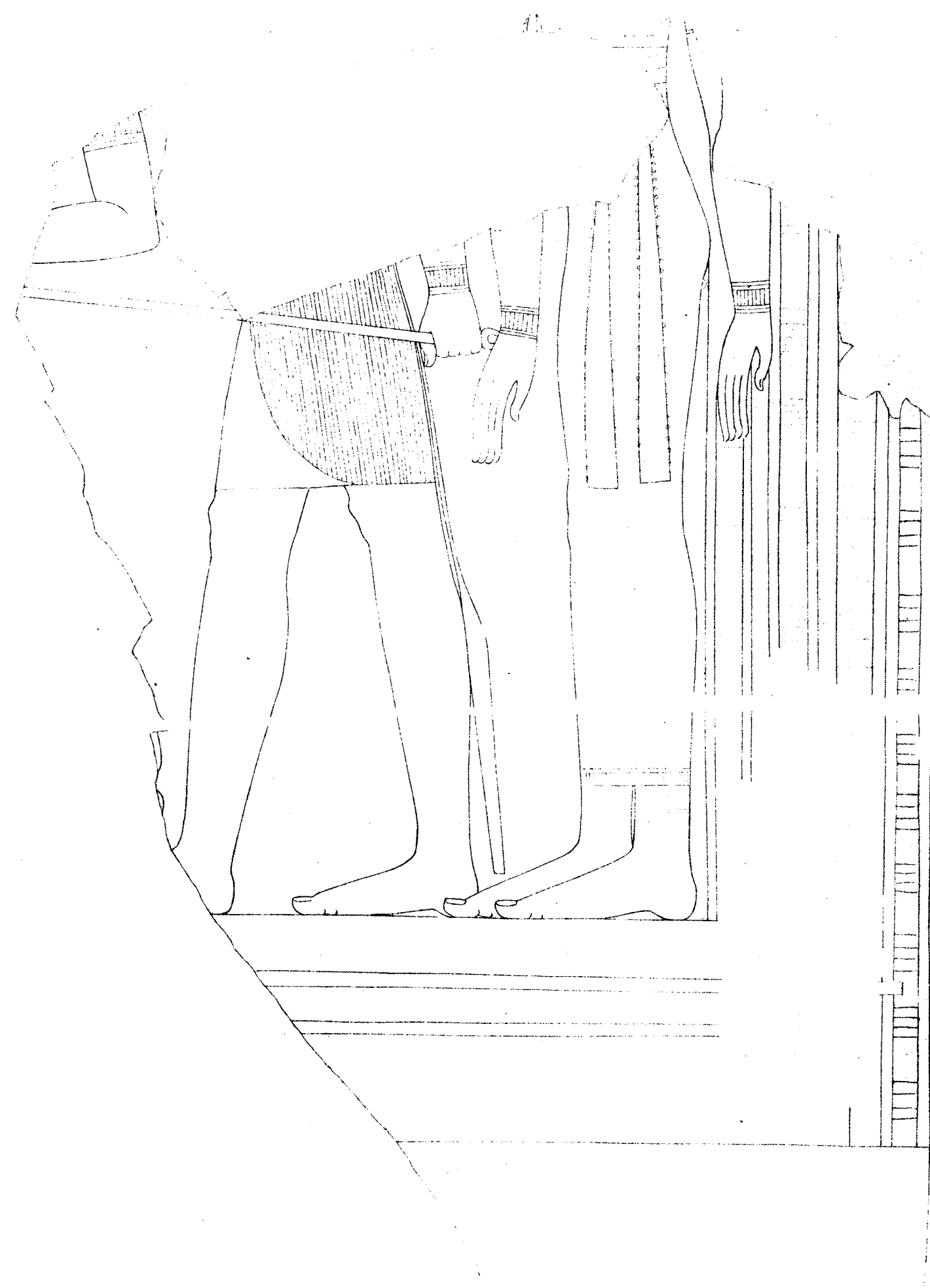
a. West wall



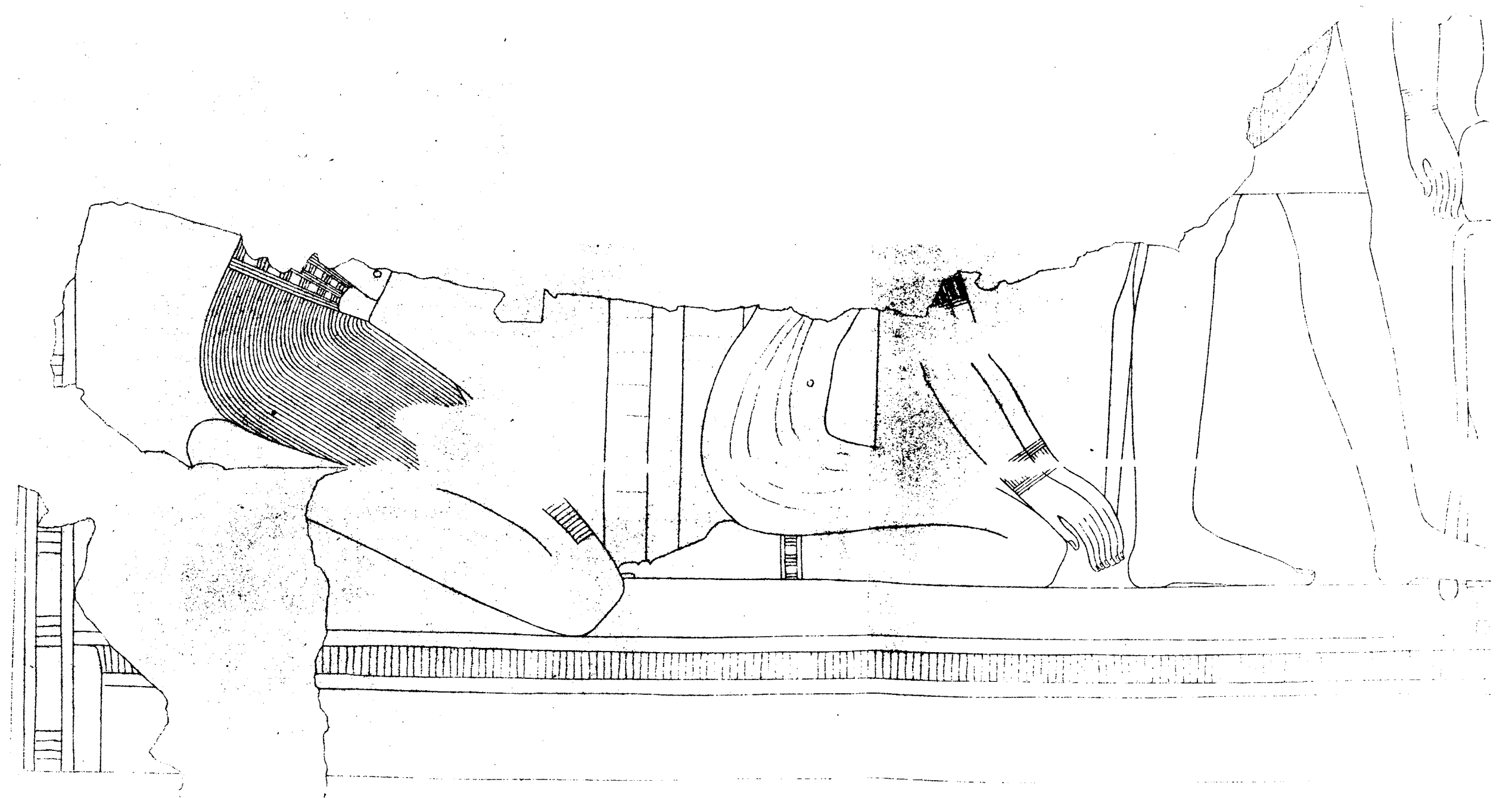
ROOM 10, SOUTH WALL



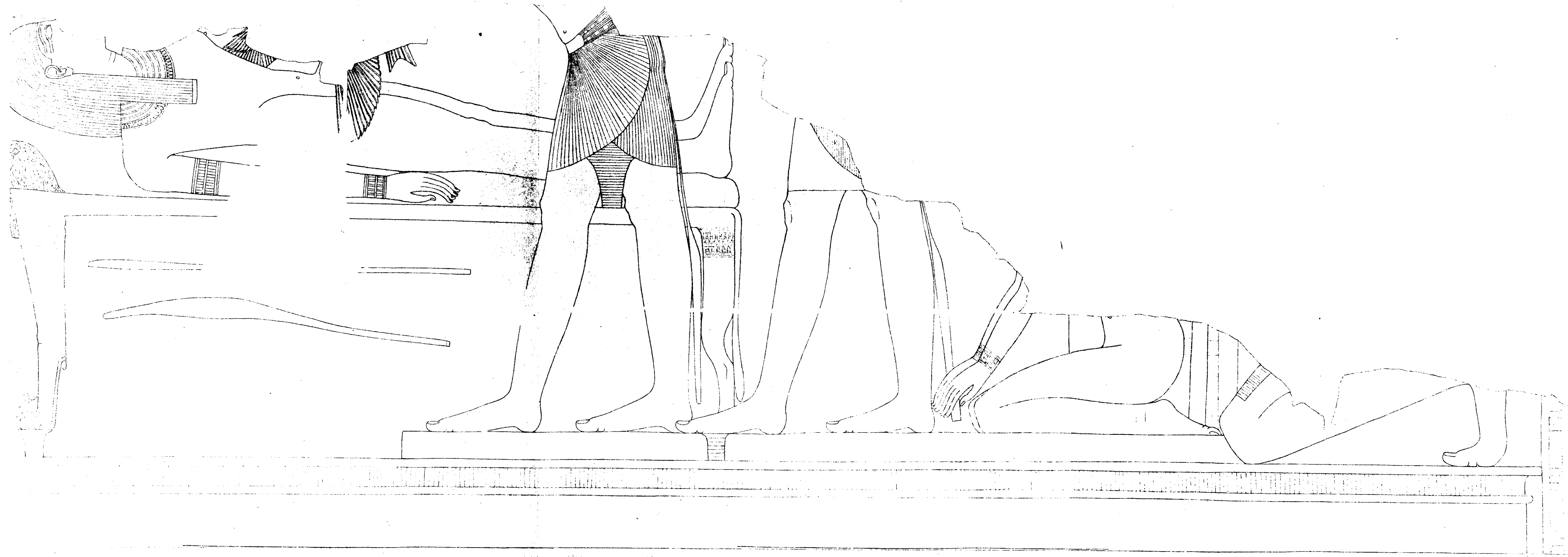
a. West wall



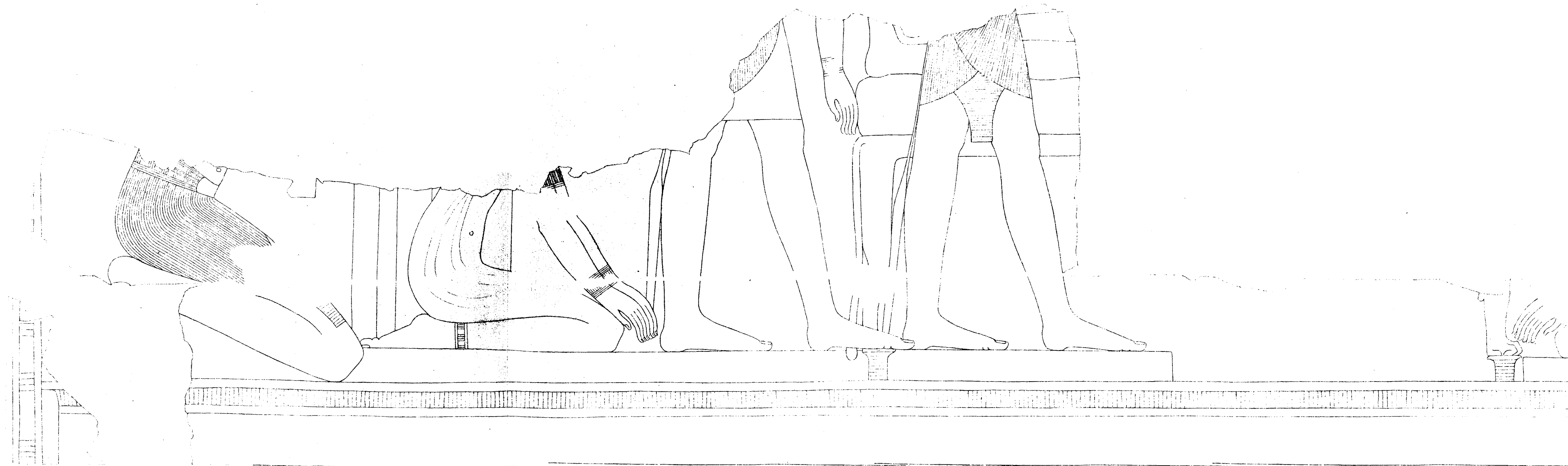
c. South wall



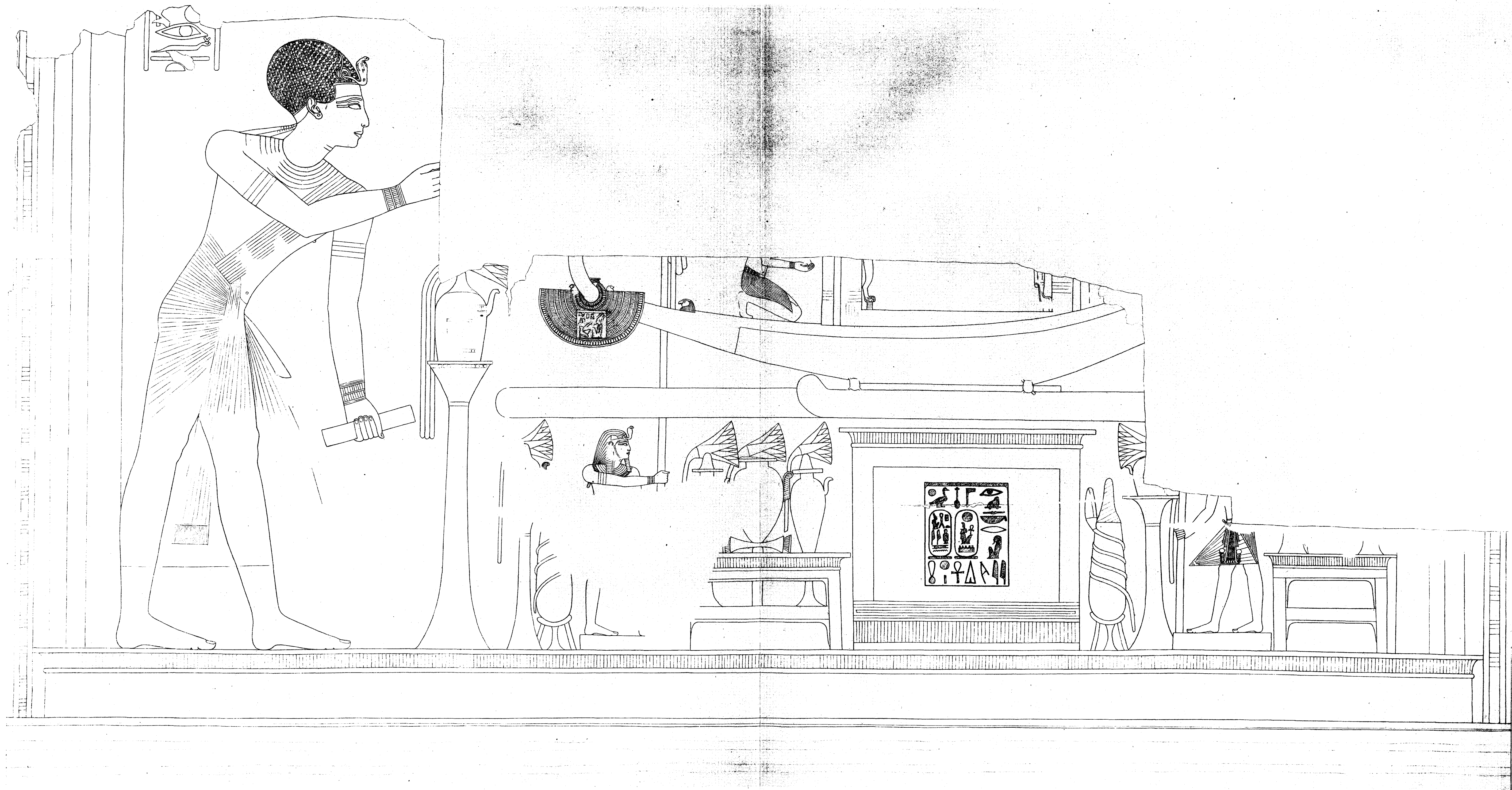
b. East wall



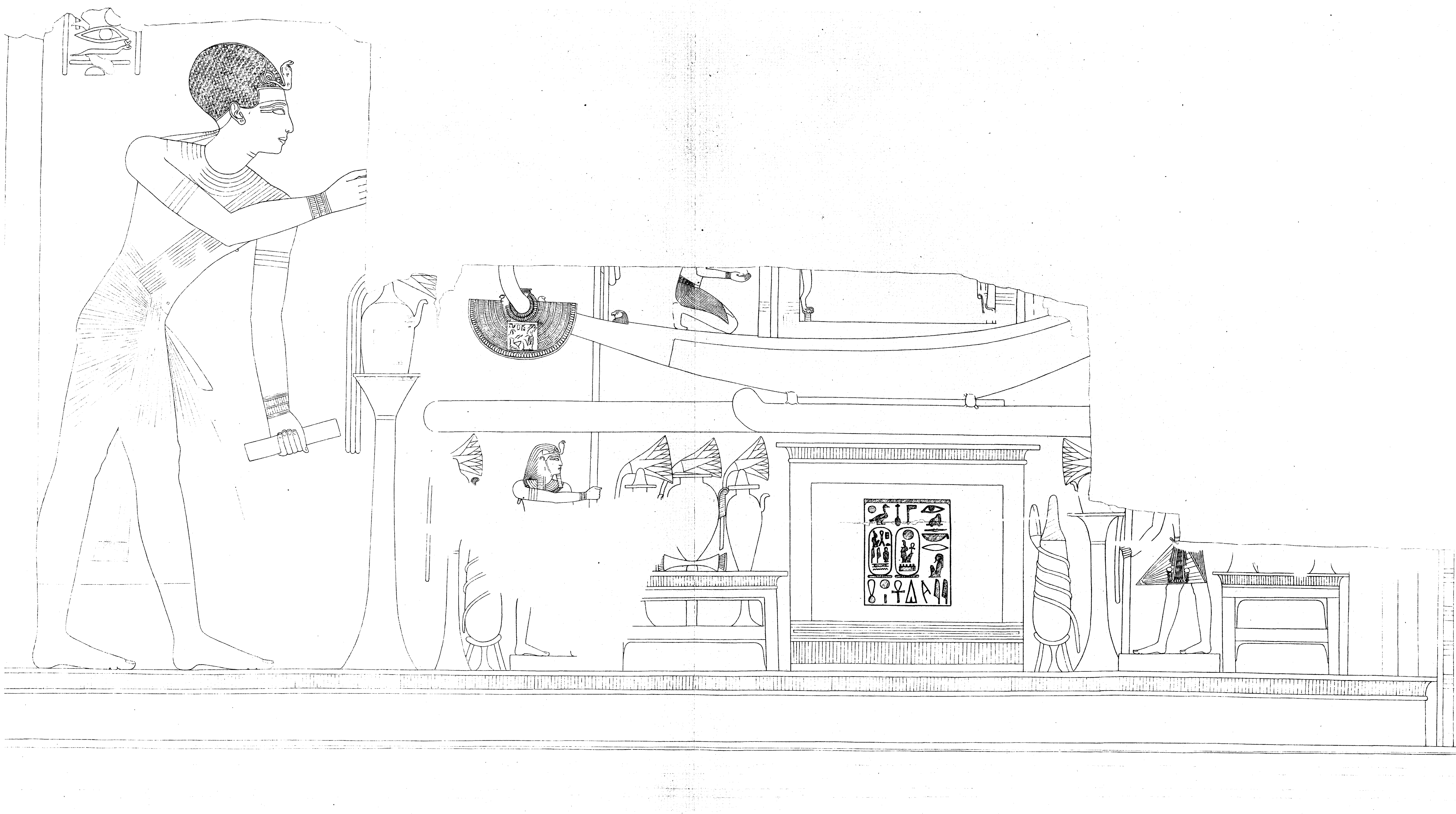
a. West wall



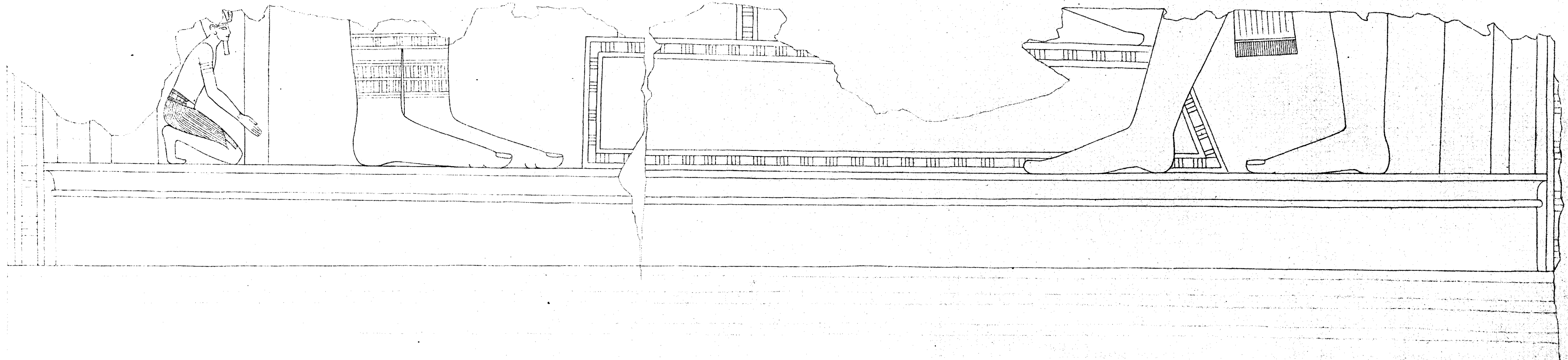
b. East wall



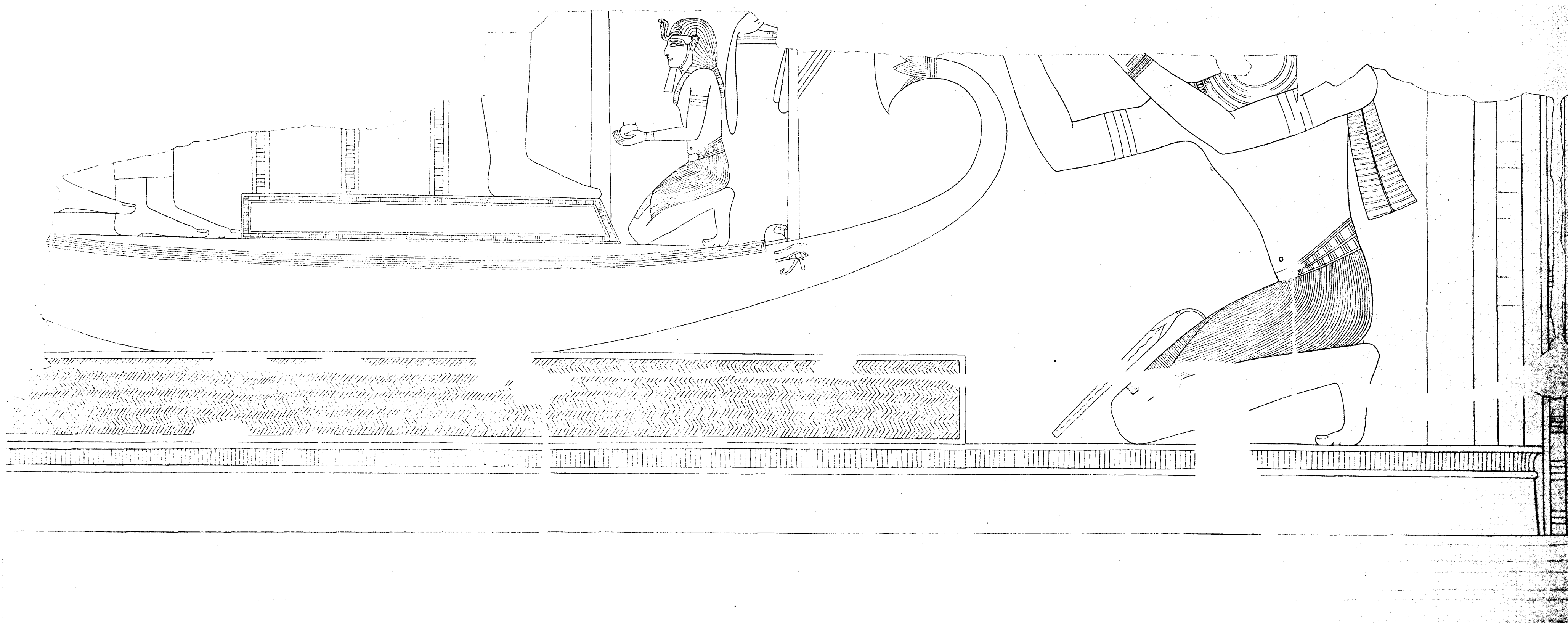
ROOM 12, EAST WALL



ROOM 12, EAST WALL

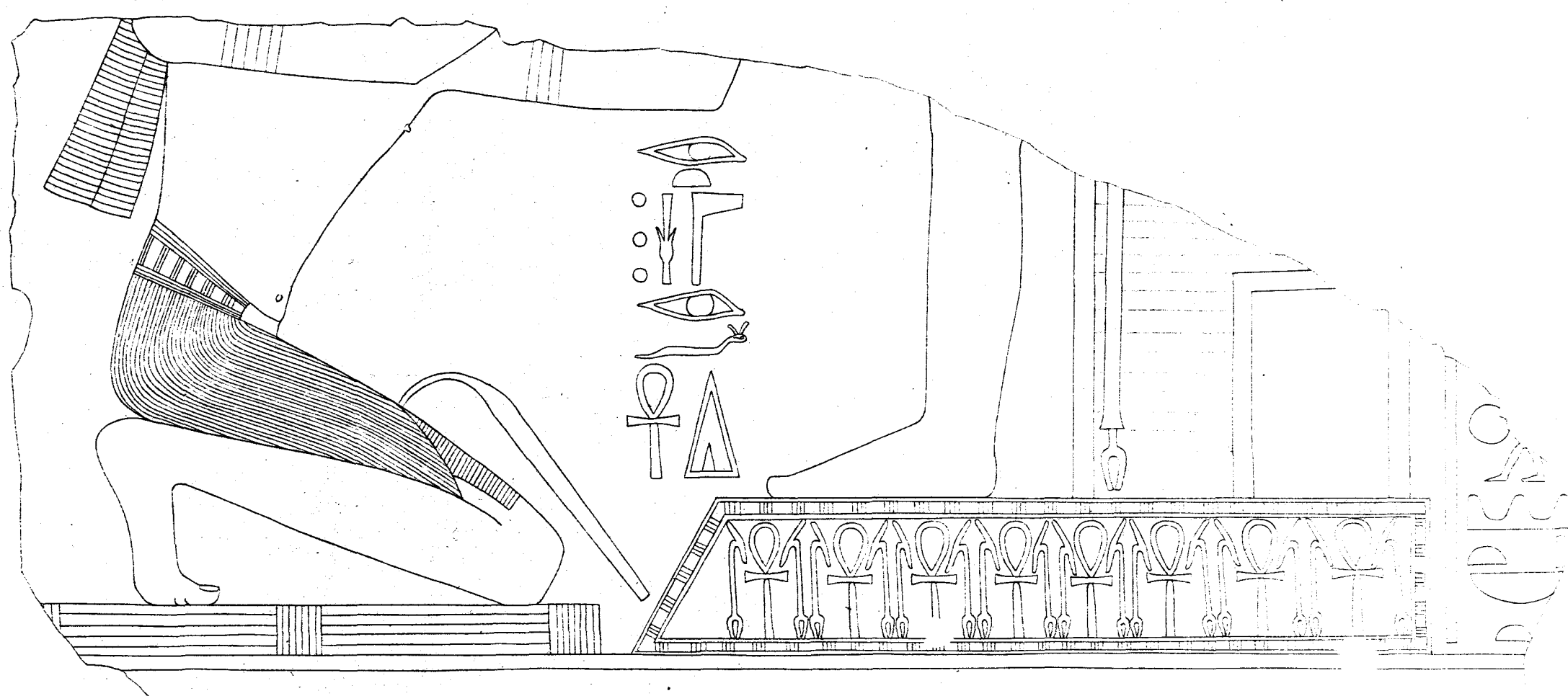


b. South wall

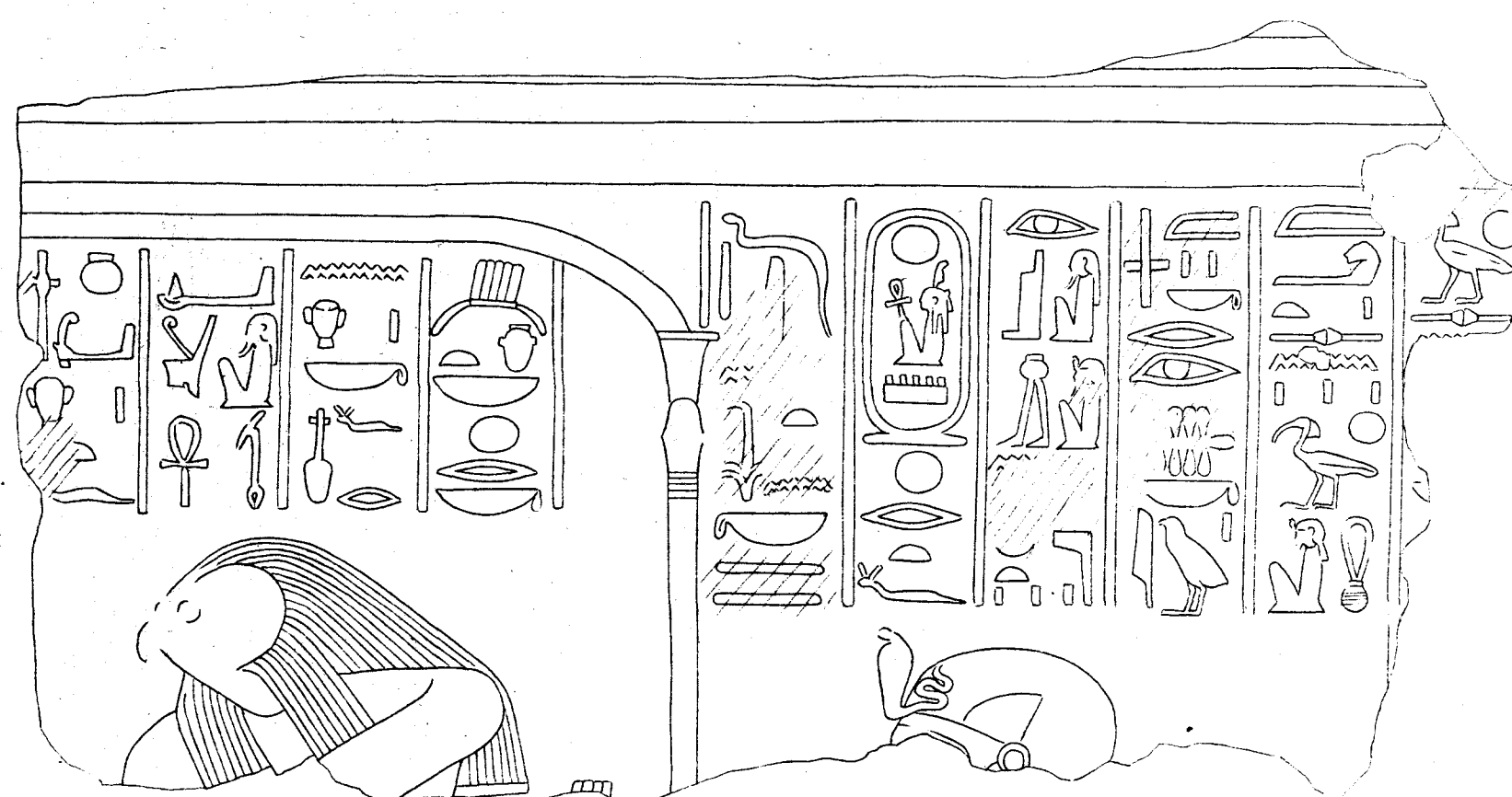


a. West wall

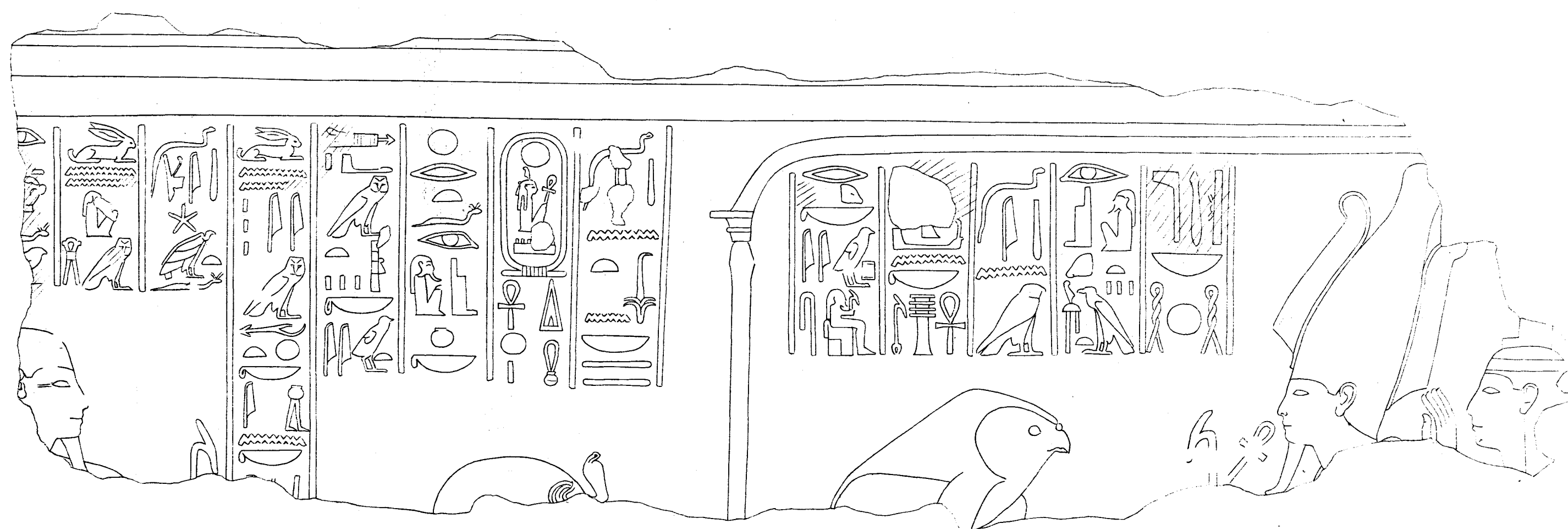
ROOM 12, WEST AND SOUTH WALLS



c.



b.



a.

FRAGMENTS LYING IN SECOND OSIRIS HALL, POSITION UNKNOWN

a and b sandstone painted, c limestone painted

