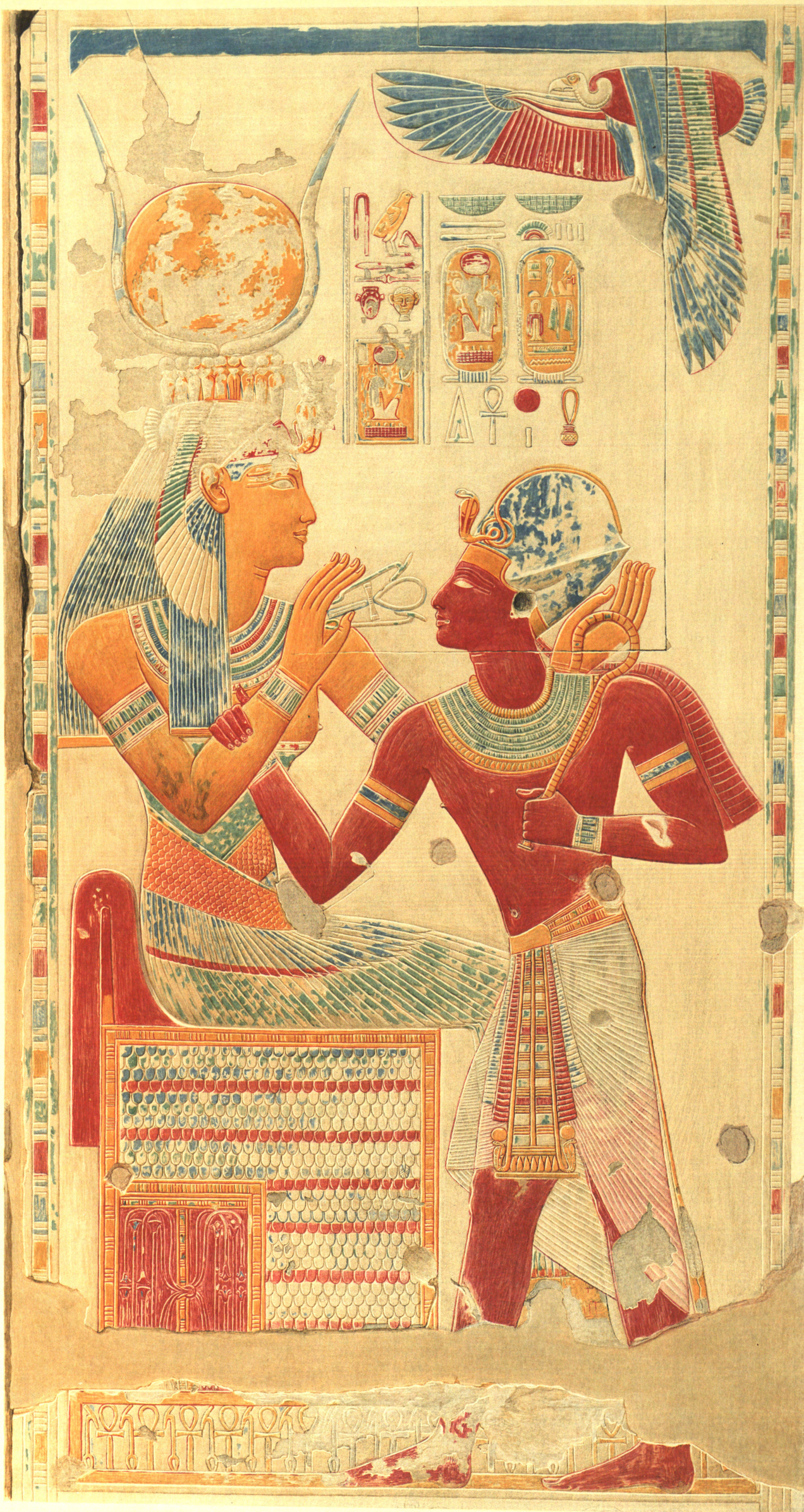


THE TEMPLE OF KING SETHOS I
AT ABYDOS



KING SETHOS RECEIVES LIFE AND DOMINION FROM THE GODDESS SAOSIS

THE TEMPLE OF KING SETHOS I AT ABYDOS

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

VOLUME IV
THE SECOND HYPOSTYLE HALL

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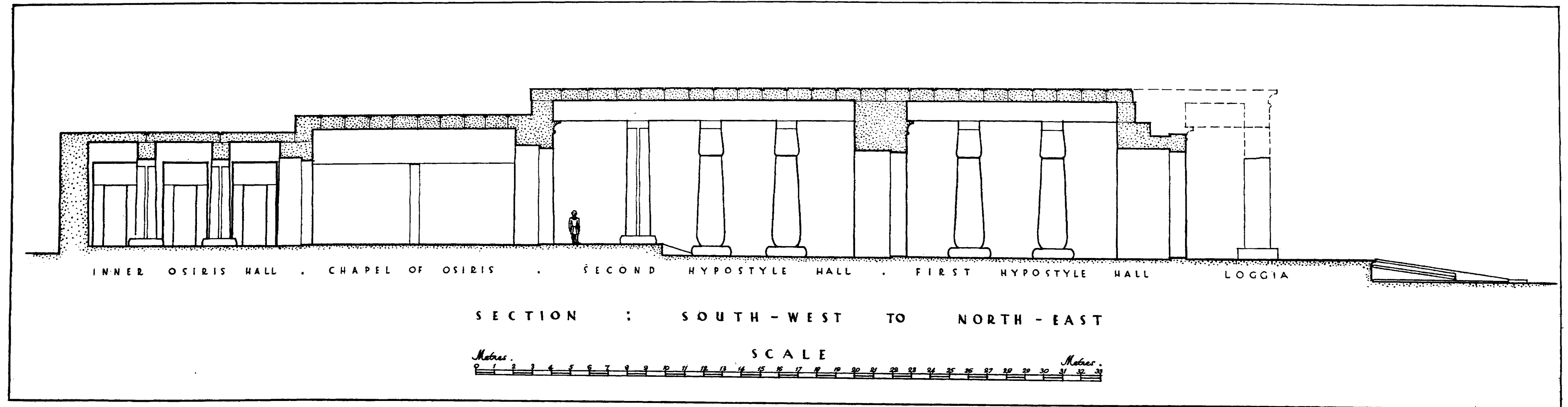
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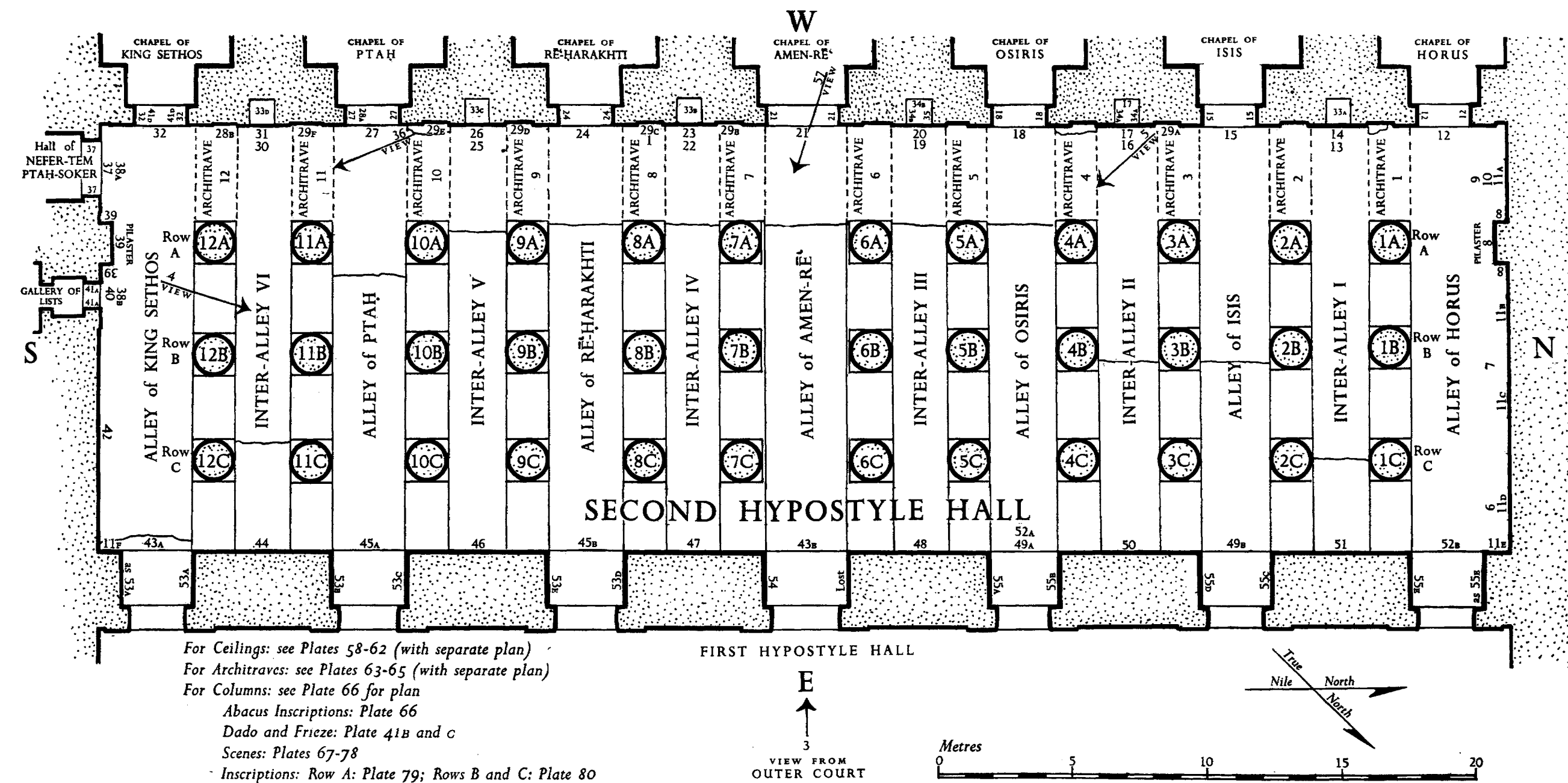
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SECTIONS



PLAN SHOWING THE POSITION AND PLATE NUMBERING OF SCENES AND INSCRIPTIONS
Where there are two or more registers the lowest scene is written closest to the wall (as in pls. 9, 10 and 11)

INTRODUCTION

§ 1. PRELIMINARY

After a delay of nearly twenty years, due mainly to the War, but also to other untoward circumstances, the fourth volume of Miss Calverley's and Miss Broome's great publication of the Temple of Sethos I at Abydos now makes its appearance. That this has been possible is due in large measure to the renewed munificence of Mr. John D. Rockefeller, Jnr. The balance of money available for the present instalment would have been altogether insufficient in view of the vastly increased cost of present-day production, and it is the first duty, both of the authors and of the Editor, to tender to him the expression of their profound gratitude.

The aim, as in the earlier volumes, was to record every scrap of scene or inscription still existing in a particular portion of the temple. The original intention was to devote two volumes to the Second Hypostyle Hall, following the same northern and southern division as was adopted in Vol. I for the closely related chapels of the Osiris group, and in Vol. II for the four remaining chapels of Amen-Rē, Rē-Ḥarakhti, Ptaḥ and King Sethos. In this original plan it was thought that the two volumes would comprise approximately thirty-nine double and seventy-five single plates. Closer consideration showed, however, that it was possible to treat this vast temple-chamber as an undivided whole and yet to keep the bulk of the volume within manageable proportions; the difficulties thus arising have been solved by Miss Calverley's never-failing resourcefulness and the patient skill of the Chiswick Press. That this result has been achieved can be attributed in the main to the technique of drawing on a photographic base perfected in Vol. III, whereby the minutest detail can be easily seen with the aid of a magnifying glass, while the great doorways, pilasters and whole sections of the walls are printed in their entirety, giving a full realization of the architectural and artistic aspects. Only for certain details of exceptional interest (Pls. 28, 29) was it found desirable to supplement such plates by others at a much larger scale. It will be seen that the latter part of our volume consists entirely of line drawings; in the reproduction of these additional advantage was gained by the use of new and modern methods of printing which have made possible the great reduction of scale especially noticeable in Pls. 67-78 and also Pl. 80 (for comparison see Vol. III, Pls. 19-26). Moreover, where inscriptions were largely repetitive, as on the inner thicknesses of the doorways, on the architraves and on the columns, it often sufficed to give a single sample and to exhibit divergences in the form of variants. Many plates were saved by devices which will be explained in each case as we come to it. As the result of all this contrivance, Vol. IV exceeds its predecessor in bulk by two leaves only.

The obstacles encountered in the production of this Vol. IV were greatly added to by the War. Miss Calverley writes: "It was indeed fortunate that all the material survived unharmed; both it and those who prepared it were usually within range of bombing action. The colour plates and half of the monochromes had already been printed and were stored at the Chiswick Press. The British Museum took over the great box with the unfinished portion and gave facilities to me, when off duty from war work, to continue my efforts in the dismantled Board Room. Later the box was removed out of the range of the V1 and V2 bombs, the Printer to the Oxford University Press guarding it until the war was over. When resumption again became possible the political situation in Egypt made things far from easy; in addition there was the anxiety of the cholera epidemic. It is with great relief and thankfulness that I have completed the present section of my task—to take up a further responsibility in the publication of Volume V made possible by the continued generosity of Mr. Rockefeller."

It remains to summarize the way in which the work on this monumental volume has been allocated and to make the necessary acknowledgments. The organization of the enterprise as a whole and the carrying out of the detailed photography and the extremely exacting draughtsmanship has, as hitherto, rested in the hands of Miss Calverley, the mainstay without whose support our venture could hardly have started upon its course, let alone have been brought safely to port. To allot to her such high praise is not to underrate the large part again played by Miss Myrtle Broome. During the war domestic circumstances unfortunately cut short her work; this did not affect her contribution to Vol. IV, but was an inestimable loss

to Miss Calverley in her preparation for further volumes. Of the seven colour plates which are so important a feature of this volume, five are owed to Miss Broome's great gift as an artist, while Pls. 9 and 17 are the no less talented achievement of Miss Calverley, whose work is also seen in the minutely detailed monochrome reproductions of the doorways to the seven chapels in the west wall, the pilasters in the north and south walls and the entrances and scenes which complete the south wall; to this is added all the line drawings contained in this volume. Miss Broome and Dr. Otto Daum (whose admirable work was curtailed by a serious accident) completed the remaining scenes on the north, west and east walls. For checking the inscriptions much gratitude is due to Professor Junker, who left only the ceilings to be dealt with after the war by Professor Fairman. To Miss Winifred Needler, of the Royal Ontario Museum, Toronto, appreciation is expressed for her help in making a special visit to Abydos in the spring of 1956 to check certain details which needed confirmation; these mainly concerned the abaci and the horizontal inscriptions on the columns (Pls. 66 and 80).

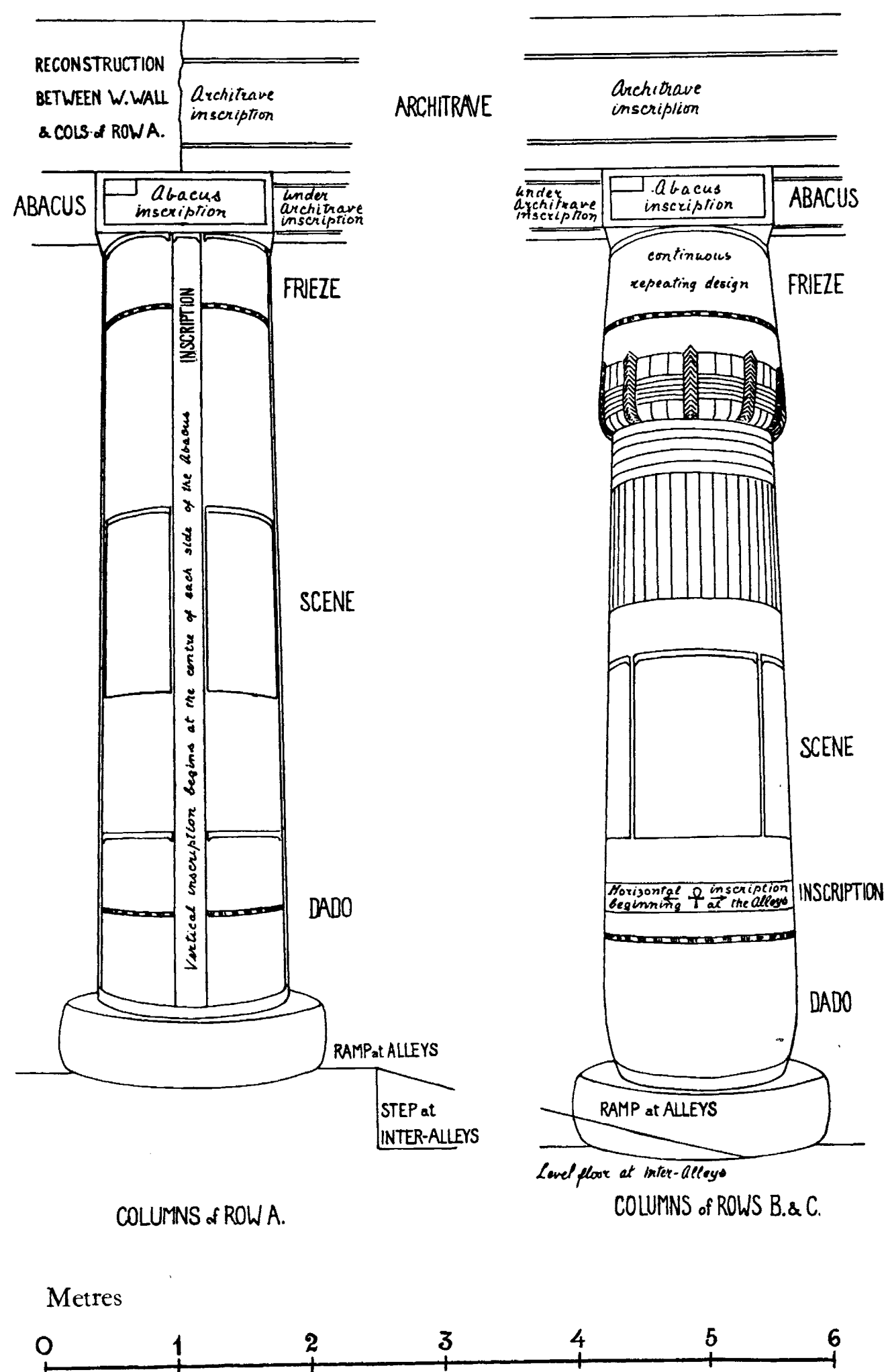
It is hardly needful to emphasize the immense service rendered by the Chiswick Press in the production of our splendid plates; only Miss Calverley herself could adequately express our indebtedness in this direction. Nor must we forget the help given by the Oriental Institute of the University of Chicago both through its staff at Luxor and through its Director in America. Once again the Oxford University Press has shown its helpful spirit by undertaking the binding of this work, a major operation which will, we doubt not, be carried out with the same technical perfection that was exhibited in the three previous volumes. Lastly, at the express wish not only of Miss Calverley, but also of Mr. Rockefeller, the Editor remains the same as heretofore, but feels it is his duty to point out that it is nearly a quarter of a century since he last visited Abydos and that even then he paid no special attention to the Second Hypostyle Hall. Accordingly, although it has fallen to his lot to write this Introduction, he must disclaim any responsibility for more than a portion of the statements made therein. He is, however, confident that Miss Calverley's intimate acquaintance with the facts will have kept him on the right path. Finally he has a personal debt to pay which can hardly be estimated too highly. He could not have undertaken the pasting up and the checking of the captions by himself; for this he has had the assiduous and skilled assistance of his former pupil, Mr. J. R. Harris, now a Research Scholar at Christ Church, Oxford. This has immeasurably lightened his burden.

§ 2. THE SECOND HYPOSTYLE HALL; MAIN FEATURES

The area covered by the plates of the present work may best be seen from the plan of the entire temple shown in Pl. 2; this has been reproduced from Vol. I, Pl. 1A, with the difference that here the area in question has been tinted. The plan opposite shows the Second Hypostyle Hall on a bigger scale and with indications of the positions therein of the scenes published in our plates. We are here dealing with the larger of two vast chambers abutting eastwards upon the seven chapels which together form the temple's sanctuary or Holy of Holies, and both of them extending over a like width of fifty-two metres. The Second or Inner Hypostyle Hall differs from its eastern neighbour by having had its roof supported by three instead of two rows of twelve columns each, with the resultant west-east measurement of fifteen and a half metres in place of eleven. It also marks the limit of the full decoration in the easterly direction completed by Sethos I during his lifetime and left intact, or nearly so, by his son and successor Ramesses II. This statement needs, however, some qualification. Contrary to the view expressed in various authoritative works, Miss Calverley finds ample evidence of sculptured work due to Sethos not only in the First or Outer Hypostyle Hall, but even in the largely destroyed Courts beyond; but here the usurping hand of Ramesses has done its best to obliterate his father's achievement.

Whatever view be taken of this important new contention, it is evident that the thought dominating the whole monument was to provide processional ways, in this publication styled Alleys, between the columns of the two Hypostyle Halls into the seven chapels where the images of the

deities were kept. The scenes on the walls and the columns, as well as the inscriptions accompanying or replacing them, all proclaim the king's veneration of the particular god or goddess towards whose shrine the relevant Alley leads. The doorways into the Second Hypostyle Hall present the usual time-honoured appearance. Since the ground rises in the westerly direction, those in the west wall are approached by a short ramp or slope, while a high step occupies the space between every pair of ramps. The Alley giving access to the Chapel of Amen-Rē is broader than the rest, as befits the supreme god of Egypt. The result of the change of level has been to give the floor on which the columns of Row A stand the aspect of a kind of terrace or loggia; hence too these columns are less lofty than those of Rows B and C and differ from them in type, see below. The doorways



incorporated into the wall here occupy considerably less than its full height; Pl. 15 shows the projecting cavetto cornice and on the wall-surface above the winged disk of Horus the Behdetite. The doorways of Amen-Rē and Osiris are higher than the others (see Vol. II, Pl. 28) and that of Amen-Rē is also broader. Beyond the thicknesses of the door-jambs, these covering some 80 cm., doors opened into the chapels veiling from sight inner thicknesses each of about 1.35 metres and inscribed with vertical columns of hieroglyphs; corresponding doorways in the east wall show the inner thicknesses, each of approximately two metres, having six columns of similar inscriptions about which more will be said below in § 6. For an easily explicable reason no complete Entrance is to be found in our plates: when the doors are closed, the inner thicknesses are seen as an integral part

of the chamber beyond; consequently the inner thicknesses of the Entrance to, for example, the chapel of Isis were rightly included among the plates illustrating the rest of the chapel (Vol. I, Pl. 36), whereas the doorway into the same chapel appears in our own Pl. 15. Hence too it happens that the inner thicknesses belonging to the east wall of the Second Hypostyle Hall are given in the present volume while the corresponding doorways, belonging to the still unpublished First Hypostyle Hall, are not here to be found.

Between each Alley leading to a chapel there is a spurious passage-way dubbed an Inter-alley in our plans and captions. The Inter-alleys are spurious passage-ways because they lead nowhere and are barred at each end by a wall. The termination in the west wall differs from that in the east by possessing a small niche framed like a doorway and with its three internal walls decorated with scenes; a good coloured example in Pl. 17. Above the niche in its framing there is always room for another scene (e.g., Pl. 16). The pictures within the niches portray the king making some sort of offering before one of the deities to whom the neighbouring chapels belong, or else to some associated deity (see Pls. 33-35); but there is an exception in the niche of Inter-alley VI, where Thoth is substituted for the offering king, since the latter could hardly have been represented making an offering to himself (see Pl. 33D). It is to be observed that, wherever possible, the deity is shown as emerging from his or her chapel, while the king appears to enter it. The deep consciousness of external realities here exemplified is characteristic of all the temple scenes, and indeed a similar relevance to physical location is true of all Egyptian wall-decorations. There is no part of the walls above the skirting which is not adorned with sculptured relief, bands of inscription or decorative ornament, and the same holds true of the columns, roofs and architraves; the *horror vacui* is here carried to an extreme. Except where doorways or pilasters interrupt, the base of the walls is occupied by a low register where the personified nomes of Upper and Lower Egypt are consecutively depicted together with certain other personifications, see particularly Pl. 11; these will be discussed in some detail in § 4 below. The middle of the walls is devoted to two much larger registers one above the other and approximately of equal height, above which in the east wall is the frieze shown in Pl. 52A. There is always room for a similar scene above the niches in the west wall whereas above the entrances (or rather exits) in the east wall there are two smaller scenes, the deity facing outwards from the centre, e.g., Pl. 43; a frieze occupies the space above between the architraves, see Pl. 52A (this is only extant on the east wall). These pictures invariably represent the king facing some important deity (who may or may not be accompanied by others) and performing some rite in the divine presence; and as in the niches (see above) the king, wherever possible, is shown looking towards the west, as though having approached the temple from the riverside. Descriptions of the individual scenes, and commentaries upon them, are beyond the scope of the present pages, and must be reserved for the elaborate monograph which will, it is hoped, someday be written to elucidate the entire temple.

Two doorways in the south wall lead respectively to the Hall of Ptah-Soker and Nefer-tem and to the Gallery of the Lists. These require no explanation. The great pilasters which face one another in the north and south walls a third of the distance from their western ends (Pls. 8, 39) apparently serve no architectural purpose; the ¶ "djed-column" depicted in elaborate form on their two fronts shows, together with the accompanying inscriptions, that they symbolize Osiris, dead but yet subsisting "at the head of the Westerners" and as "lord of the Sacred Land". The prominence thus given to Osiris is not surprising; after all he was the principal god of Abydos, although the presence of the seven chapels bears testimony to Sethos's desire to honour on a practically equal footing all the foremost gods of Egypt.

The order in which our publication offers to the spectator's inspection the variegated mosaic of scenes and inscriptions conducts him along the north wall from its eastern corner, thence along the west, south and east walls, and finally back to the starting-point. After this the inner thicknesses of the entrances, the ceilings, the architraves and the columns are displayed to him in turn. The upper registers of the walls are, as a rule, shown before the lower. To reproduce all the scenes upon the same scale was found utterly impossible; for example the great picture in Pl. 9 is on a much larger scale than the scene beneath it (Pl. 10); the nomes of Pl. 17 have suffered far less reduction than those in Pls. 11, 14; even more drastic reduction has been required in Pl. 42. Accordingly one has to imagine the visitor's viewpoint as being advanced or receded according to the exigencies of the case.

§ 3. THE PAINTED RELIEFS

As elsewhere in Egyptian temples and tombs, the decoration of the walls was carried out by different classes of workmen and in successive stages. First the general design was roughed out by outline draughtsmen and corrected by those set in authority over them; this was then painted in complete detail (see Hall of the Barks, east wall, Vol. V). Then came the sculptors, the most important craftsmen of all, who in the process of carving cut away all the original painting; finally the painters returned and rounded off the work. The Second Hypostyle Hall, like the parts of the temple published in the three preceding volumes, had successfully passed through the first three stages and it is hard to find even the tiniest detail of the sculptors' work that has been overlooked (but see p. xi on Pl. 53). The final painting, on the other hand, was still unfinished when Sethos's death called a halt to his mighty undertaking. The decoration had started in the west as being the most important part of the entire project, and thence had proceeded eastwards. Of the seven chapels only those of Amen-Rē and Osiris had attained the final stage (Vol. II, p. vii) though the entire Osiris Complex published in Vol. III is seen to have done so. In the Second Hypostyle Hall the west wall had been completely painted, and here the quality of the work excels that found elsewhere in the temple. A start had been made also on the north wall, but came to a standstill at the west side of the pilaster (see Pl. 8) at the same level as that of the scene reproduced in Pl. 9. Striking evidence of this is shown by the red and yellow paint laid on in the upper part of the scene, doubtless as far down as the scaffolding allowed; only these two colours were employed and the lower portion was left uncoloured.

It has not been found possible to reproduce in colour all the magnificent painted scenes of the west wall. For the six others those giving the widest range of information have been chosen. Three (Pls. 13, 22, 30) are taken from upper registers. An example from the lower part of the wall, with two scenes and a niche with framing, is given in Pl. 17; also from a niche is the picture showing the king offering incense to Khons, the only coloured representation of that god (Pl. 35). Lastly, the Frontispiece shows an enlarged portion of the monochrome in Pl. 23, this also from a lower register. The important remarks that follow are quoted *verbatim* from Miss Calverley: "In the monochrome prints the sculpture shows to greater advantage, photographic lighting bringing out details unseen under normal conditions. Specially to be noted is the extraordinary precision of the carving on thrones, necklaces, wigs, dresses, offerings, etc.; such details might just as well have been omitted when painted over with the heavily granular pigments of blue and green, frit preparations, see A. Lucas, *Ancient Egyptian Materials*, 3rd ed., pp. 392-97; the earth pigments, yellow and red, were finely ground and do not affect the sculpture, but the brilliant colours in juxtaposition obscure the delicate relief, and except where the ravages of time have caused discoloration or left only fragmentary traces of paint, it is difficult to realize the beauty of the craftsmanship. This is especially true of the exquisite scene showing King Sethos kneeling in front of the sycamore fig, with Ptaḥ and Rē-Ḥarakhti writing upon the leaves (Pl. 25). In the colour reproduction of this scene as copied by Nina de Garis Davies (*Ancient Egyptian Paintings*, Vol. II, Pl. 86) it was impossible to record both the complex painted detail and the sculptured relief. The photograph in the present volume shows the great beauty of the sculpture: the purity of outline and the sensitive modelling of the face of Ptaḥ, justifying his epithet *He-of-the-beautiful-face*. The carving of the king's head gives the impression of a portrait and not of a conventional representation, the face having the bony structure of the mummy formerly on view in the Cairo Museum. The hands of the two gods are of exceptional delicacy, like those of the goddess Mut nursing the royal child (Pl. 23, north side). In the graceful sycamore fig note the subtle interweaving of the branches and the upward sweep of growth following the line of the King's figure, the upper branches forming a crown above his head. Here, as in other scenes to be mentioned shortly, the relief records numerous superimposed planes in virtual perspective within the compass of a depth not greater than one and a half centimetres. The modelling of each plane is complete in itself; for example, the broad relief of the figures shows a sharper curve where the bone structure is near the surface, as in head, nose, shoulder and shin, whereas the softer texture of flesh is graduated almost to the background, each anatomical detail indicated with meticulous care within the limits of prescribed convention. Carved upon the figures are robes and ornaments. Analyzing the central figure of the king, this is seen to exhibit approximately twelve separate planes: 1. bracelet, 2. hand,

3. crook, 4. flail, 5. thumb, 6. nail, 7. necklace, 8. body, 9. post of shrine, 10-12. branches of the tree. An astonishing achievement!"

Miss Calverley finds the same multiplicity of superimposed planes in the goddesses of Pls. 20 and 23 (with the Frontispiece) and calls special attention to their feathered dresses and to the rippled skirts of the youthful king upon whom they bestow their favours. But it is in Pl. 13 that these features find their greatest elaboration and beauty, as will at once be realized from our coloured reproduction.

The doorways to the seven chapels were originally painted yellow to imitate gold, but only traces of paint have survived. The outlines of the reliefs were shown in red, cf. the great libation vessels in Pl. 30, where incised or repoussé work upon the precious metal was evidently intended. Structural damage caused by the filled-in canal is conspicuous at the entrances of Isis and Ptaḥ; further damage to the door jambs is noticeable in all but the entrance to the Chapel of Horus. The vertical breaks and fractures appear to have been caused by the use of stone quarried for laying in the horizontal position (as for architraves or ceiling blocks); here, being employed in an upright position, pressure from above has weakened the lines of striation: hence the fractures. The central entrance of Amen-Rē has suffered systematic mutilation of the same type as that found in the First Hypostyle Hall, where the sculpture of Sethos has been erased with a fine tool before being recarved with the deep *en creux* work of Ramesses II. At the east wall, the inner thickness of the opposite entrance (see Pl. 54) shows the name of Ramesses superimposed on that of Sethos—evidence of the intended mutilation of the rest of the Second Hypostyle Hall. At the base of the south thickness of the doorpost of the Chapel of Ptaḥ in the west wall (see Pls. 27 and 28A) there is found a most unusual departure from the conventional treatment of the human figure: in place of the normal foot showing but a single toe (as on the opposite doorpost) the sculptor has carved a charming natural foot with curling toes resting upon the gold sign.

The sandstone of which these doorways were built is of a coarse granular texture; this made it impossible for the sculptor to obtain a sharp edge or a smooth background. The small scenes on the jambs, thicknesses and lintels are in many cases hard to see in the originals. To prepare the photographic plates for publication it was found necessary to accentuate the reliefs, while at the same time no violent contrast of light and shadow could be tolerated. However, the great solar disk with uraei on the cornice serves as a foil to the shallowness of the reliefs and gives the necessary strength to the architectural form. It must be taken into account that to make the inscriptions decipherable with so great a reduction was a matter of serious difficulty; the height of the central doorway of Amen-Rē (Pl. 21) and that of Osiris (Pl. 18) is over 6.5 metres, that of the other five doorways approximately 6 metres, but as printed the outside measurement is 51 cm.

§ 4. THE PERSONIFIED NOMES AND OTHER PERSONIFICATIONS

As already explained, the base of all four walls is adorned with reliefs depicting the nomes or provinces of Egypt. Each nome is represented as a kneeling male with the breast of a woman to symbolize fecundity, there being attached to the head an emblem indicating what particular nome is meant. Rich offerings¹ or else jars of wine or water are carried in the arms for presentation to the *numen loci*, and a short hieroglyphic legend supposed to be spoken by the nome describes the gift, e.g., *The Son of Rē Sety-Merenptah has come, he has brought thee all things, or has brought libations with me*. So large is the Second Hypostyle Hall that it has found room to accommodate on its walls two practically complete series of Upper and Lower Egyptian nomes, besides a third which is incomplete, and no less than fifteen other personifications similarly equipped, but figuring notions of an altogether different sort. The First Hypostyle Hall has further series of the same kind, but they are no concern of the present volume. The intention in Sethos I's temple at Abydos and in many others was to display the whole of Egypt as contributing to the local divinity's welfare, this being done piecemeal by an enumeration of the various provinces in their proper geographical sequence starting from Elephantine in the south. The order of the twenty-two Upper Egyptian nomes, here designated as U E I, II, etc., had been established from very early times, being indeed virtually dictated by the course of the river. The Delta nomes presented more difficulty, and it was not until the Ptolemaic period that an almost stable sequence became

¹ In Pls. 28B and 29 Miss Calverley shows the offerings of grain on a larger scale. There are only seven of such "corn-dollies": all are on the west wall, one only (see Pl. 17) is north of the axis and this is depicted as immature and is painted green; the remaining six examples appear fully ripe (the harvest in Lower Egypt is later than that of the south). The grain seems to be of more than one variety. A similar "corn-dolly" of two-row barley was found by her in a peasant's cottage in Crete; this is now in the Griffith Institute in Oxford.

fixed, with four additional provinces added to the sixteen (these showing some vacillation) accepted in the Middle and New Kingdoms. Egyptologists have found it convenient to refer to the Lower Egyptian nomes by the numbers emerging from the late lists at Dendera and Edfu, and our designations L E I, II, etc., will be those adopted in such works as Brugsch's *Dictionnaire géographique* and the Egypt Exploration Fund's *Atlas of Ancient Egypt* (1894).

The two main processions of nomes—if the word “procession” may be used in respect of figures that kneel—start at or as near as possible to the west end of the north and south walls respectively. The southern procession begins immediately to the east of the entrance to the Gallery of the Lists and carries its sequence eastwards along the south wall. The northern procession has U E I isolated at the corner of the west wall (Pl. 12, right) and then continues along the north wall. Single nomes U E XIV and L E VIII are used to fill the corners at either end of the east wall (Pl. 11 F and E). On both the long stretches of the north and south walls (Pls. 11 A-D, 42) the nome-figures look west, so that the movement of the processions appears to be in that direction. But since geographically the commencement is at the southern end of Egypt, each nome has to be read in front of its hinder neighbour, or in other words the order of reading (west to east) is exactly the opposite of the apparent processional movement (east to west). When the east wall had been reached (for neither the north nor the south wall had sufficed to house the entire series of thirty-eight nomes) a dilemma arose: either the nome figures had to turn their backs upon their predecessors, or else they had to do so upon the central Alley of Amen-Rē up which the chief priests and possibly even the king would have to pass. On the corresponding east wall of the First Hypostyle Hall the former alternative was chosen as the lesser evil, and the figures change direction, but here they follow their processional leaders and so face away from the central Alley. Thus U E XIV at the south end of the east wall (Pl. 11 F) follows U E XIII at the east corner of the south wall (Pl. 42). Three entrances interrupt the sequence on the east wall: that of King Sethos between U E XIV and U E XV, that of Ptaḥ between U E XXI and U E XXII, and that of Rē-Ḥarakhti between L E VI and L E IX, so that in Pl. 46 we read from the right U E XXII and then the first seven L E nomes (see below); and in Pl. 47 we read the remainder of the L E nomes. In the case of the northern procession the arrangement is a similar one, but owing to the north wall having space for no less than twenty-six nomes (all on Pl. 11 A-D), the east wall was called upon to record only the last ten L E nomes: L E VIII in the northern corner (Pl. 11 E) followed after the entrance of Horus by L E VI to L E XIV, and finally, after the entrance of Isis, by L E XIII (Pls. 51 and 50, extreme left), after which the Osiris entrance separates two batches of the peculiar personifications alluded to above and to be dealt with rather more fully hereafter.

These two great series of nomes are of value mainly on account of their completeness, but the forms of the emblems which served as their badges are so admirable that they have been taken as models for the Oxford fount of hieroglyphic type. The Upper Egyptian nomes show no peculiarities as regards their number and their order, all that it is desirable to note being that U E X, usually represented by a uraeus (cobra) with a feather on its back and U E XI characterized by the Seth-animal are here indicated by phonetic writings. The order of the Lower Egyptian nomes differs from the standard sequence of Graeco-Roman times by arranging it thus: L E I. II.¹ IV. V. VII. VIII. VI. IX. XI. XII. III. XV.¹ XVI. XIV. XIII; this holds of both the northern and the southern series, both agreeing also in ignoring L E X, an omission repaired, however, on the west wall.

This third series of nomes owes its incompleteness to the presence of the six niches marking the termination of the Inter-alleys. A symmetrical effect was obtained by depicting two nomes on each side of every niche, the pair on the right looking → and the pair on the left looking ←. Accordingly this wall exhibits only twenty-four nomes in place of the thirty-seven acknowledged by the northern and southern processions. It will be seen from the following enumeration that here again the leading nome was meant to be read in front of that behind it, but in a few cases the sculptor's instructor has disregarded his own principle. Ourselves consistently giving precedence to the front member of each pair and recognizing also that this western set of nomes is distributed between two half-walls alike having the Amen-Rē entrance as point of departure, we present the sequence as follows: right side Pl. 20 ← U E III. V; → U E VII. VI; Pl. 17, ←

U E IX. X; → U E XIII. XIV; Pl. 14 ← U E XV. XVI; → U E XVII. XIX; left side, Pl. 23, → U E I. II;¹ ← L E II. IV; Pl. 26, → L E XIII. XV; ← L E X. V; Pl. 31, → L E I. IX; ← L E XII. XI.

It remains to give some account of the fifteen personifications which follow the northern series of nomes and fill the space still available on the east wall (Pls. 50, 48). They are of a kind known from as early as the Pyramid-temple of Saḥurē (Dyn. V), and analogous examples are not uncommon in the Graeco-Roman period. They are partly wide geographical concepts like *Lower Egypt*, *Inundation*, *Nile*, *Desert*. More specific are what must surely be alternative names for the three most important Delta branches of the Nile,² here for obscure reasons called *The Water of Ptaḥ*, *The Water of Menmaṛet* (i.e., Sethos I) and the *Water of Prē*. Incongruous in such company are the abstract notions Ka (“Soul”) and Ḥu (“Authoritative Utterance”). The character common to these diverse entities is that they were all thought of as promoting the prosperity of Egypt and Egypt's gods. This follows from their mode of depiction and from their parallelism with the personified nomes.

§ 5. THE VIEWS AND REMARKS ON ARCHITECTURAL FEATURES

Pl. 3. “General View of the Temple looking west from the Entrance to the First Court.”

This photograph is included in the present volume because it is required to explain certain features of the plates. It would have been premature in the first three volumes, nor, in view of the incertitude whether it will ever be possible to carry our gigantic enterprise to a finish, would it have been safe to defer it any longer. The most important structural information given in the view concerns the roof-line of the main building where the subsidence in the centre can be clearly seen. This was caused by a canal dug for the transportation to their destination of the vast blocks of granite to be used in the construction of the Osireion, that mysterious cenotaph of Sethos I which lies immediately to the west of what our Vol. III has termed the Osiris Complex. The canal ran through the east-west axis of the temple and was filled in after serving its purpose, the later monument being erected regardless of the inevitable settling of the sand. As a result, the east and west walls of the Second Hypostyle Hall are badly dislocated and broken at the junctions of the solid and the disturbed foundations, these being at the Alleys and the Chapels of Isis and Ptaḥ respectively, see for Isis Pl. 15, also Vol. I, Pl. 21, and for Ptaḥ Pls. 46, 27 and Vol. II, Pl. 25. The cracking on the right-hand side is visible in Pls. 16, 17, 50 and in Vol. II, Pl. 21. The roof also suffered, for while the pressure towards the centre may be the reason why so much of the ceiling is still extant, the outermost Alleys, those of Horus and of King Sethos, are roofless owing to the gap caused by the inward thrust. But to return to our photograph, this shows the change of plan whereby the original seven entrances were reduced to those of Amen-Rē and Osiris with a small door, hidden in the Plate, where the Horus entrance had been (see Vol. I, Pl. 24). The limestone blocking is clearly marked; see too in Pl. 2. To the left of the main building is seen the west wing with its considerably lower roof, showing too the orientation of the processional area towards the Hall of the Barks and along the passage of the stairway to the exit on the west.³ Near the point where the main building and the west wing meet, a dip in the cliffs of the western desert is visible; this is the wadi at the entrance to which are the tombs of the kings of the earliest dynasties and the huge mounds of broken pots that have given the area the name of Umm el-Gaṭāb, “the Mother-of-Pots”. It is on account of these facts and of the existence in the temple itself of its great list of kings that Petrie declared the true purpose of Sethos I's splendid monument to have been the cult of his royal ancestors.⁴

Pl. 4. “View looking north from the Entrance to the Gallery of the Lists.”

This view was taken to show the three rows of columns and their relation to the higher level upon which the seven chapels stand, and also to give an impression of the great breadth of the hall. Here may be well seen the already mentioned ramps leading up to the chapel entrances and the high steps of the Inter-alleys. The columns of rows B and C here likewise show to great advantage. They are of a conventionalized papyrus type found again at Medinet Habu and elsewhere in the New Kingdom, resting on rather clumsy rounded bases, and having perfectly plain outlines with no pro-

¹ This pair, though to the left of the Amen-Rē entrance, clearly belongs to the nomes to the right of it.

² For these see now *Bulletin de l'Institut français d'Archéologie Orientale*, Vol. 51, p. 101, n. 4.

³ For the relative position of the two buildings see in Porter and Moss, *Topographical Bibliography*, Vol. VI, the plan opposite p. 1.

⁴ A. St. G. Caulfield, *The Temple of the Kings at Abydos*, pp. 13, 14.

¹ In lacuna in the southern series.

jecting ornaments; the approximate height is seven metres. The scenes in relief and the inscriptions are treated below in §9. In row C evidence of a change in the temple plan came to light in 1927. Column 11 of this row developed an upward tilt to the west in the base, causing a gap on the east side and serious flaking on the west side due to the pressure, thus threatening collapse of the column and ceiling. The cause appeared to be a foundation trench which had been filled in prior to setting up of the column. Hence it was conjectured that at first the east wall was intended to have occupied the place subsequently occupied by the columns of row C; the change must have been made early, for the remaining columns have revealed no trace of similar subsidence.

Pl. 5. "View looking south-east from between the Chapels of Isis and Osiris."

A diagonal view showing part of the Amen-Rê Entrance from the First Hypostyle Hall, with the southern thickness of the doorway and the east wall behind; the deep overcutting of Ramesses II imposed upon Sethos's sculpture may also be noted. There is further the glimpse of another entrance. The columns of Row A are particularly well seen. Since they stand on a terrace they are approximately 60 cm. shorter than the papyrus columns of Rows B and C, and are therefore of another type, with plain shafts demanding a quite different scheme of ornamentation; for comparison see Pl. 57 and also the diagram on p. viii above—Modern restoration of the lost architraves and ceilings is also visible, but is even better shown in Vol. II, Pl. 28, left, where it is seen to have extended the entire breadth of the Hall. The length of span between Row A and the west wall being greater than the span between it and the other rows, more tensibility was here demanded from the sandstone blocks, and the supporting wall, being of limestone not bonded in the building, was ill-fitted to stand the strain. Hence the collapse. The mutilation of the bases of the straight columns was done in the Coptic period when the temple was used as a church; see too Pl. 57.

Pl. 36. "View looking south to the Hall of Nefer-Tem and Ptaḥ-Soker."

Taken to show the Pilaster in the south wall with the adjoining entrance to its right; also part of the west wall is seen with the doorway into the chapel of King Sethos. Here too may be found evidence of the fact that before the Service des Antiquités undertook the preservation of the temple it was used as the village market-place; the south end was the butcher's section, and many holes were gouged into the walls for tethering animals; the cutting near the base of the column on the left resulted from the sharpening of knives.

Pl. 57. "View looking east from the Chapel of Amen-Rê."

A corresponding view, but looking westward, was given in Vol. II, Pl. 2. Here the contrast between the two types of column can be better appreciated than in any other of our plates. The ceiling above the Alley is likewise well seen, as well as parts of the under-surfaces of the architraves. Between these latter near their eastern end the frieze of Pl. 52A is dimly discerned. Here in the passage-way devoted to Amen-Rê all was completed with colour; the under-surface of the architraves provides a striking example of the brilliance of colour resulting from the use of a white slip over sandstone as a background for the painting; the same colours employed on limestone appear much softer in tone. The painting is the work of master craftsmen. In early April shafts of sunlight passing through missing portions of the roof reflect sufficient light at noon to illuminate the upper structure: hence the present photograph.

§ 6. THE INSCRIPTIONS AND CEILINGS OF THE INNER THICKNESSES

It has been explained above, p. viii, why it is that only the Inner Thicknesses in the East Wall are published in this volume. Pls. 53-55 contain a full record of the inscriptions adorning those thicknesses, all of which are well preserved except the north side of the thickness in the Amen-Rê entrance, which is completely destroyed. The form and content of the vertical lines constituting these inscriptions are very similar to those belonging to the entrances in the West Wall, the sole difference being that there each side of a thickness has only five lines, while in our case each has six; see Vols. I, Pl. 36; Vol. II, Pls. 40, 41. Each line or column is complete in itself, and announces the dedication by King Sethos of the whole temple or of some part of it to the divinity or divinities belonging to the Alley in question. Here, in translation, is an example (Pl. 55 A, 4 from the right): *The Horus Destroyer of the Nine Bows, the Son of Rê, Lord of Crowns, Sety-Merenptah, he made as his monument to his father Osiris, Ruler of the Living in the midst of the Mansion of Menmaṛrê the making*

for him of a gateway of gold, may he make he-lives-eternally. Now since there are in all thirteen thickness inscriptions to be dealt with and since many of the lines are repetitions, or near repetitions, of others found on the opposite thickness of the same entrance, Miss Calverley judged that at least one plate could be saved by presenting variant words or phrases with omission of the repeated parts. The line translated above is taken from the south side of the Osiris thickness. In Pl. 55 B are given the variants from the north side of the same thickness, it being implied that there is complete identity except in the expressions shown in photographic reproduction. In order to find the corresponding words or phrases the italic letters *a, b, c* give the height at which these are to be sought, and the position in the six lines show what are the words or phrases in question. Here it has to be remembered that when the hieroglyphs face to the right the lines must be counted from the right, and when the hieroglyphs face to the left the lines must be counted from the left. Thus in our sample case it will be seen that in the north side of the Osiris thickness the compound noun *st-wrt* "a throne" there takes the place of *sbḥt* "a gateway" on the south side. Once the principle of Miss Calverley's arrangement has been grasped, the student will have no difficulty in reconstructing in his mind's eye the entire inscription in which such variants occur.

Particularly worthy of note are three elaborate hieroglyphs seen in the inscription to the left of Pl. 53; one of them represents the sacred bark of the god Soker carrying that falcon-god himself, while the other two depict the bark in which the statue of Amen-Rê was wont to be carried in procession. Where such loving pains have been bestowed by the sculptor on single details it is strange to find the hieroglyph of a goose in which the legs have been forgotten, Pl. 53, right-hand inscription, fourth line from the right. On Pl. 54 are shown details of Ramesses II's usurpation of his father's names and of the name of the latter's temple.

Pl. 56 is devoted to the ceiling-pattern of these inner thicknesses, the only variation in most of the entrances being in respect of the deity said to be *in the midst of the Mansion of Menmaṛrê*, i.e., sojourning in the Abydos temple, or else by whom Sethos is said to be *beloved*. In the entrance of King Sethos the central line does not name any deity, but instead gives the king the epithets *beloved of the Ennead* (cf. Pl. 79, Col. 8, E) and *Prince of Joy* (cf. Pl. 79, Col. 4, W), while the side lines declared him to be beloved of Ptaḥ and Soker respectively.

§ 7. THE CEILINGS OF THE ALLEYS AND INTER-ALLEYS

Pls. 58-62 are devoted to this subject, and Pl. 57, described above, gives a perspective view of the brilliantly painted ceiling in the central Alley of Amen-Rê. So far as can be seen, the central design¹ was the same in all the Alleys, but in the case of Horus the ceiling is completely lost, and Miss Calverley suggests that the design in the King Sethos Alley, likewise lost, may have been different. It is probable that bands of inscription surrounded the central design on all four sides, and the destruction of all the roofing between the west wall and the columns of Row A (see Vol. II, pl. 28, left) hardly warrants a doubt on this point. The said destruction has deprived us of the beginnings of all the vertical bands, as may be seen from the dotted lines in the plan of all the ceiling inscriptions given in Pl. 59, at top. The band at the base, i.e., that next to the East Wall, with one exception always gives the names of King Sethos in briefest form reading left and right from a central ꜥ, and it may be conjectured that the lost band at the top did the same. The exception just referred to is in the Alley of King Sethos (Pl. 59 B) where the single word which is all that remains of the vertical bands is continued round from the left to the centre of the base. With this exception symmetry has everywhere been achieved by making the hieroglyphs face inwards to the centre of the Alleys, and both central design and the bordering inscriptions are to be understood as having the top at the west and the bottom at the east. What has survived of the vertical or lengthwise bands of inscription is often so long that in our Plates it has had to be broken up into strips the sequence of which is shown by small arrows. The content is mainly dedicatory, naming the deities in whose honour the temple was built. A single detail of interest is the substitution of the hieroglyph of the potter for that of the builder in a vertical line in the middle of Pl. 61, the same word in Egyptian being used for both activities, though it has pleased the designer here to choose the wrong one.

The ceiling pattern of the Inter-alleys is the not uncommon one of yellow stars on a blue background representing the sky. A coloured example

¹ Miss Calverley notes that in preparing the Plate the bolts used in the repairs have been effaced.

of this from one of the niches in the West Wall is seen in Pl. 17. Here, however, the design is saved from monotony by the vertical line of hieroglyphs which divides every ceiling into two panels, each framed within the usual multi-coloured ribbon border. Nevertheless, it has been considered unnecessary to include so banal a pattern in our plates or text. The inscriptions, which are collected on Pl. 62, face in towards the Alley of Amen-Rê; they consist of little more than the royal names with a few dedicatory details; but there is one unique hieroglyph depicting the pouring of molten metal (line 8 from left). The beginning of each line is lost, being at the west end where the roof has perished. There are, or rather were, two haphazardly placed airshafts in every line, these providing the sole lighting for the Hall, the mysterious effect of which must have been most impressive to the privileged persons admitted to its precincts.

§ 8. THE ARCHITRAVES

Pls. 63-65 are devoted to the inscriptions of the architraves upon which rest or once rested the roof. The twelve architraves, numbered from 1 to 12 in the plan, Pl. 63, all stretch from west to east over the breadth of the Hall, each on its way bridging three columns. The north and south sides are fully inscribed with a continuous line of text starting in the west, though in every case the beginning is lost as far as the column of Row A. The content is always a lengthy titulary of King Sethos eked out with laudatory epithets and the assurance that he is beloved of the deity of the neighbouring Alley; there is so much repetition that in a number of cases it has sufficed to show a variant expression or spelling which has been indicated, as in Pls. 53, 55, by a repeated italic letter to which is added a bracket marking the extent of the divergence. The inscriptions on the undersides of the architrave differ inasmuch as the obstruction of the abaci at the summit of the columns has caused them, instead of being continuous, each to be split up into four short sections, of which the last containing the name of the patron divinity is alone of interest, see Pl. 64, line 2 for Architrave 1 and at the bottom of the Plate for all the others. Moreover, whereas the sides of the architraves are carved *en creux*, the under-surfaces are in relief. The inscriptions of the Alleys all start with the royal titulary, see Pl. 63 (the surviving portion resembles the vertical inscriptions on the columns of Row A, see Pl. 79), the divergences appearing in the latter half; in every case, the opposing sides of Alley or Inter-alley may be regarded as related; the latter exhibit greater variety and with three exceptions are shown in full.

§ 9. THE COLUMNS AND THEIR DECORATION

The last fifteen plates of this volume deal exclusively with the thirty-six columns which, with the mediation of the architraves described in §8, support the roof or as much of it as is left. The plan in Pl. 66 shows the method adopted by Miss Calverley for referring to any particular column, the numbers 1 to 12 indicating the position in any row starting from the north, and one or other of the letters A, B, C, naming the row to which it belongs, the three rows succeeding one another from west to east. The following observations being concerned solely with the decoration of the columns, it is unnecessary to explain over again why and in what respects the two types differ. The accompanying diagram bears visual testimony to the fact, which is well illustrated also in the photographic views, Pls. 4, 5 and 57. Both kinds are of sandstone. It is only in the Amen-Rê Alley that the columns, like the architraves and ceiling, were completed in colour.

Starting from the top of the columns the ABACUS INSCRIPTIONS are the first item to demand our attention. The term Abacus is defined by architectural experts as the slab or tablet forming the crowning member of a capital and as that element which directly supports the architraves. In the columns of all three rows it is a simple square of stone of identical size and inscribed upon all four surfaces. The text and plate captions of Vol. III described such slabs as “capitals”, a designation that had that much justification in that the straight shafted columns of the two Osiris Halls possessed nothing else which could be called a “capital”. The same might be claimed for the columns of our Row A, but it is impossible in Rows B and C, where the capital, or at least the major part of it, is the great bulbous projection lower down which was ultimately derived from a cluster of still unopened papyrus heads. To that projection the Frieze to be discussed next certainly belongs, but it seems a matter of individual preference whether the abacus should be regarded as part of the column or as an autonomous architectural unit.

The inscriptions here to be discussed are hieroglyphic devices, all of

the same character, which in Pl. 66 have been painstakingly recorded for every single column. The drawings are schematic only and were compiled from notes taken during the work on the ceilings and finally checked by Miss Needler from the ground. The larger scale specimens, while drawn to measurement, are not facsimiles, but will be found useful as showing details of the signs for the different deities, as well as for various other hieroglyphs: they also illustrate the different types of variants. In every case the designer has combined pictorial device and hieroglyphic inscription in the most ingenious fashion so as to yield the name of the temple, that name being varied to include a reference to the deity of the nearest Alley and Chapel. The example from the north side of the abacus of column 5, A (Pl. 66, centre, top, left) may be interpreted as follows: *The Mansion of the good god Menmacrê beloved of Osiris in the midst of the Mansion of Menmacrê, to whom be life*; it will be observed that some of the words have to be read twice over, a fact very disconcerting to non-Egyptologists. Miss Calverley has been particularly interested in the direction in which the deities face, and has indicated this not only in the individual drawings, but also in the plan, as explained in the caption.¹ The main conclusions are that on the north and south surfaces the deity named with honour turns his back to the chapel in which he dwells, while on the east and west surfaces they face, above the columns north of the axis, inwards from their Alleys, but above the columns south of the axis, outwards towards their Alleys. There are, however, exceptions to the latter rule.

The FRIEZES in both types of column show the two cartouches of Sethos flanked between the prenomen in a larger version, see Pl. 41, top, right; Miss Calverley notes that the falcon-headed Rê-Harakhti equipped with the feather of Truth is apt to vary in direction. The sole difference between the columns of Row A and those of Rows B and C is that in each example of the former the pattern is interrupted by part of a vertical inscription which runs right down to the base of the column; see for these inscriptions, Pl. 79. In Rows B and C the design is continuous, reversing in direction on alternate columns; the hieroglyphs always face in towards the Alleys on the west side, hence on the east side they face away from the Alleys.

The SCENES occupying the centres of the columns, four examples for every column, have exacted for their reproduction no less than twelve of our plates. Miss Calverley's decision to place on the same plate all the columns bearing the same number was wise since it keeps together all those having a like relationship to the adjoining Alley; for example, all the columns bearing the number 2 neighbour the Alley of Isis, irrespectively of whether they belong to Row A, Row B or Row C, and consequently they depict in every case the Pharaoh offering to that goddess (Pl. 68); the same holds good of all cases of column 3 on the other side of the same Alley (Pl. 69). The plan on Pl. 66 shows in which direction the deities face. It is not to be denied that these scenes exhibit a great monotony, but the exhaustive treatment here accorded to them will be of value to Egyptologists on account of the illustration of the many different objects brought as offerings, as also on account of the very various epithets applied to the deities. Moreover, there are a number of cases where some unexpected god or goddess is introduced, e.g., in Pl. 70, where on a column (No. 4) mainly devoted to Osiris the gods Wep-wawet and Khnum are to be seen.

The designs constituting the DADO (Pl. 41, B and C) differ in the two types of column. The constituent features are, however, the same in both cases. At the bottom are seen aquatic plants: in columns numbered with even numbers, i.e., those to the north of the Alleys, the papyrus of Lower Egypt; in the columns numbered with odd numbers, i.e., those to the south of the Alleys, the emblem of Upper Egypt thought to be some kind of sedge or *scirpus*-reed. Higher up a lapwing with upraised human arms symbolizes the common folk of Egypt (*erklêye*) worshipping—the star stands for *dwt*, “worship”—the Pharaoh represented by his cartouche; Miss Calverley notes that the lapwing always faces an Alley. In the columns of Row A this semi-hieroglyphic device is framed in what looks like wooden panelling. In Rows B and C it is enclosed by huge sheaths such as Egyptian depictions often show at the bottom of the long stalks of the papyrus' plant. Our plate shows only single portions of the two designs, which are continued identically all round the girth of the columns (see Pls. 4, 5, 57).

¹ For the form in which Pl. 66 presents these abacus inscriptions Miss Calverley bears the sole responsibility. [Ed.]

² *Cyperus Papyrus*. The base of the inflorescence is sheathed by numerous squamæ, or scales, from which the design at the base of the columns of Rows B and C is obviously drawn.

The VERTICAL INSCRIPTIONS of Row A divide each column into four sections and are placed parallel to the four walls of the Hall; consequently the scenes already described occupy diagonal positions. There is very little variety in the content of those inscriptions, which are simply long drawn-out royal titularies, ending with the assurance that the king is beloved of the god of the neighbouring chapel or of some associated deity. Pl. 79 gives only one example complete; the variants recur only in the lower half, the positions in which they are to be inserted being indicated by part of the signs above and below.

The HORIZONTAL INSCRIPTIONS (Pl. 80) are confined to the columns of Rows B and C. They consist of the royal titulary, in every case divided into two halves, each half beginning with the words *Life to the Horus*, etc., and ending with *beloved of* such and such a deity. It must be observed that the word or symbol “life” always faces an Alley, so that the starting point changes direction in alternate columns. In our plate two complete examples are shown, one from a column bearing an odd number, and one from a column with an even number. The plate also shows the insignificant variants found on the different columns.

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Photograph
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Photograph
5. SECOND HYPOSTYLE HALL, VIEW LOOKING SOUTH-EAST FROM BETWEEN THE CHAPELS OF ISIS AND OSIRIS

Photograph
6. SECOND HYPOSTYLE HALL, NORTH WALL. EASTERNMOST SCENES
7. SECOND HYPOSTYLE HALL, NORTH WALL. SCENES EAST OF THE PILASTER
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9. SECOND HYPOSTYLE HALL, NORTH WALL. UPPER SCENE WEST OF THE PILASTER

Coloured
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11. SECOND HYPOSTYLE HALL, NORTH WALL, AT BASE OF SCENES

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Coloured
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Coloured
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28. SECOND HYPOSTYLE HALL, WEST WALL. DETAILS

A. From Pl. 27, south thickness

B. From Pl. 31, below, left

29. SECOND HYPOSTYLE HALL, WEST WALL. DETAILS
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 For the north scene see Pl. 35
35. SECOND HYPOSTYLE HALL, WEST WALL. NORTH SCENE IN NICHE BETWEEN THE CHAPELS OF
 OSIRIS AND AMEN-RĒꜥ
36. SECOND HYPOSTYLE HALL. VIEW LOOKING SOUTH TO THE HALL OF NEFER-TEM AND PTAḤ-
 SOKER *Photograph*
37. SECOND HYPOSTYLE HALL, SOUTH WALL. ENTRANCE TO THE HALL OF NEFER-TEM AND PTAḤ-
 SOKER
 For the lintel above see Pl. 38, A
38. SECOND HYPOSTYLE HALL, SOUTH WALL
 A. LINTEL ABOVE ENTRANCE TO THE HALL OF NEFER-TEM AND PTAḤ-SOKER
 For the entrance below see Pl. 37
 B. SCENE ABOVE ENTRANCE TO THE GALLERY OF THE LISTS
 For the entrance below see Pl. 40
39. SECOND HYPOSTYLE HALL, SOUTH WALL. THE PILASTER
40. SECOND HYPOSTYLE HALL, SOUTH WALL. ENTRANCE TO THE GALLERY OF THE LISTS
 For the scene above see Pl. 38, B. For the thicknesses see Pl. 41, A
41. SECOND HYPOSTYLE HALL. MISCELLANEOUS DETAILS
 A. ENTRANCE TO THE GALLERY OF THE LISTS
 A. ENTRANCE TO THE GALLERY OF THE LISTS
 B. COLUMNS OF ROW A, DADO
 Cols. 1–6 show papyrus, Cols. 7–12 U.E. plant
 (B.) COLUMNS OF ROW A, FRIEZE
 vertical inscription
 C. COLUMNS OF ROWS B AND C, DADO
 Cols. 1–6 show papyrus, Cols. 7–12 U.E. plant
 (c.) COLUMNS OF ROWS B AND C, FRIEZE
 D. WEST WALL. ENTRANCE TO THE CHAPEL OF KING SETHOS
42. SECOND HYPOSTYLE HALL, SOUTH WALL. THE SCENES BETWEEN THE GALLERY OF THE LISTS
 AND EAST END
43. SECOND HYPOSTYLE HALL, EAST WALL
 A. THE SCENES ABOVE THE KING SETHOS ENTRANCE
 B. THE SCENES ABOVE THE AMEN-RĒꜥ ENTRANCE
44. SECOND HYPOSTYLE HALL, EAST WALL. THE SCENES BETWEEN THE KING SETHOS AND PTAḤ
 ENTRANCES
45. SECOND HYPOSTYLE HALL, EAST WALL
 A. THE SCENES ABOVE THE PTAḤ ENTRANCE
 B. THE SCENES ABOVE THE RĒꜥ-ḤARAKHTI ENTRANCE
46. SECOND HYPOSTYLE HALL, EAST WALL. THE SCENES BETWEEN THE PTAḤ AND RĒꜥ-ḤARAKHTI
 ENTRANCES
47. SECOND HYPOSTYLE HALL, EAST WALL. THE SCENES BETWEEN THE RĒꜥ-ḤARAKHTI AND AMEN-
 RĒꜥ ENTRANCES

48. SECOND HYPOSTYLE HALL, EAST WALL. THE SCENES BETWEEN THE AMEN-RĒꜥ AND OSIRIS ENTRANCES
49. SECOND HYPOSTYLE HALL, EAST WALL
 - A. THE SCENE ABOVE THE OSIRIS ENTRANCE
 - B. THE SCENE ABOVE THE ISIS ENTRANCE
50. SECOND HYPOSTYLE HALL, EAST WALL. THE SCENES BETWEEN THE OSIRIS AND ISIS ENTRANCES
51. SECOND HYPOSTYLE HALL, EAST WALL. THE SCENES BETWEEN THE ISIS AND HORUS ENTRANCES
52. SECOND HYPOSTYLE HALL
 - A. THE FRIEZE ABOVE ALL SCENES
 - B. EAST WALL. THE SCENE ABOVE THE HORUS ENTRANCE
53. SECOND HYPOSTYLE HALL, EAST WALL. THICKNESSES OF ENTRANCES
 - A. KING SETHOS ENTRANCE, NORTH SIDE (South side identical)
 - B. PTAḥ ENTRANCE, SOUTH SIDE
 - C. VARIANTS

The levels of the variants are shown by italic letters

RĒꜥ-ḤARAKHTI ENTRANCE, NORTH SIDE

PTAḥ ENTRANCE, NORTH SIDE

D. RĒꜥ-ḤARAKHTI ENTRANCE, SOUTH SIDE
54. SECOND HYPOSTYLE HALL, EAST WALL. THICKNESSES OF ENTRANCES AMEN-RĒꜥ ENTRANCE

SOUTH SIDE (North side destroyed)

DETAILS OF OVERCUTTING OF NAMES OF SETHOS BY RAMESSES II
55. SECOND HYPOSTYLE HALL, EAST WALL. THICKNESSES OF ENTRANCES
 - A. OSIRIS ENTRANCE, SOUTH SIDE
 - B. VARIANTS

The levels of the variants are shown by italic letters

OSIRIS ENTRANCE, NORTH SIDE

ISIS ENTRANCE, NORTH SIDE
 - C. ISIS ENTRANCE, SOUTH SIDE
 - D. HORUS ENTRANCE, SOUTH SIDE (North side identical)
56. SECOND HYPOSTYLE HALL, EAST WALL. THICKNESSES OF ENTRANCES. THE CEILING DESIGN

N.B. *The name of the deity (here RĒꜥ-Ḥarakhti) corresponds to the chapel to which the entrance leads*
57. SECOND HYPOSTYLE HALL, VIEW LOOKING EAST FROM THE CHAPEL OF AMEN-RĒꜥ *Photograph*
58. SECOND HYPOSTYLE HALL. CEILINGS OF THE ALLEYS. THE CENTRAL DESIGN

For the inscriptions surrounding the central design see Pls. 59–61
59. SECOND HYPOSTYLE HALL. CEILINGS OF THE ALLEYS. THE INSCRIPTIONS SURROUNDING THE CENTRAL DESIGN

For the central design see Pl. 58

 - A. PLAN OF ALL CEILING INSCRIPTIONS
 - B. ALLEY OF AMEN-RĒꜥ
 - C. ALLEY OF KING SETHOS
60. SECOND HYPOSTYLE HALL. CEILINGS OF THE ALLEYS. THE INSCRIPTIONS SURROUNDING THE CENTRAL DESIGN

For the central design see Pl. 58

 - A. ALLEY OF ISIS
 - B. ALLEY OF OSIRIS
61. SECOND HYPOSTYLE HALL. CEILINGS OF THE ALLEYS. THE INSCRIPTIONS SURROUNDING THE CENTRAL DESIGN

For the central design see Pl. 58

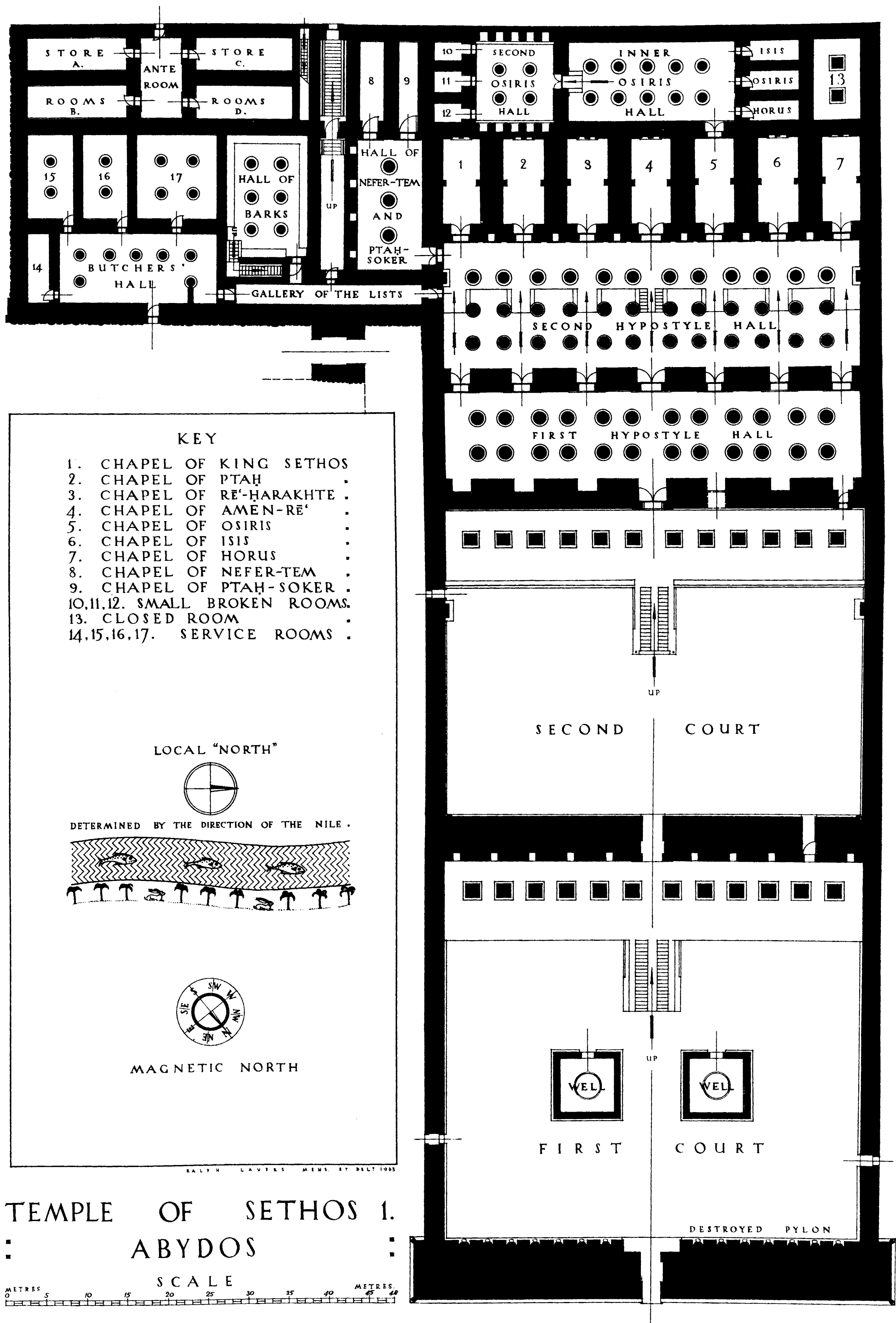
 - A. ALLEY OF RĒꜥ-ḤARAKHTI
 - B. ALLEY OF PTAḥ
62. SECOND HYPOSTYLE HALL. CEILINGS OF THE INTER-ALLEYS. THE CENTRAL INSCRIPTION

The central inscription is flanked on each side by a pattern of stars, see the Introduction

 - A. INTER-ALLEY I
 - B. INTER-ALLEY II
 - C. INTER-ALLEY III
 - D. INTER-ALLEY IV
 - E. INTER-ALLEY V
 - F. INTER-ALLEY VI
63. SECOND HYPOSTYLE HALL. INSCRIPTIONS ON THE ARCHITRAVES. PLAN OF ARCHITRAVE INSCRIPTIONS
64. SECOND HYPOSTYLE HALL. INSCRIPTIONS ON THE ARCHITRAVES
65. SECOND HYPOSTYLE HALL INSCRIPTIONS ON THE ARCHITRAVES

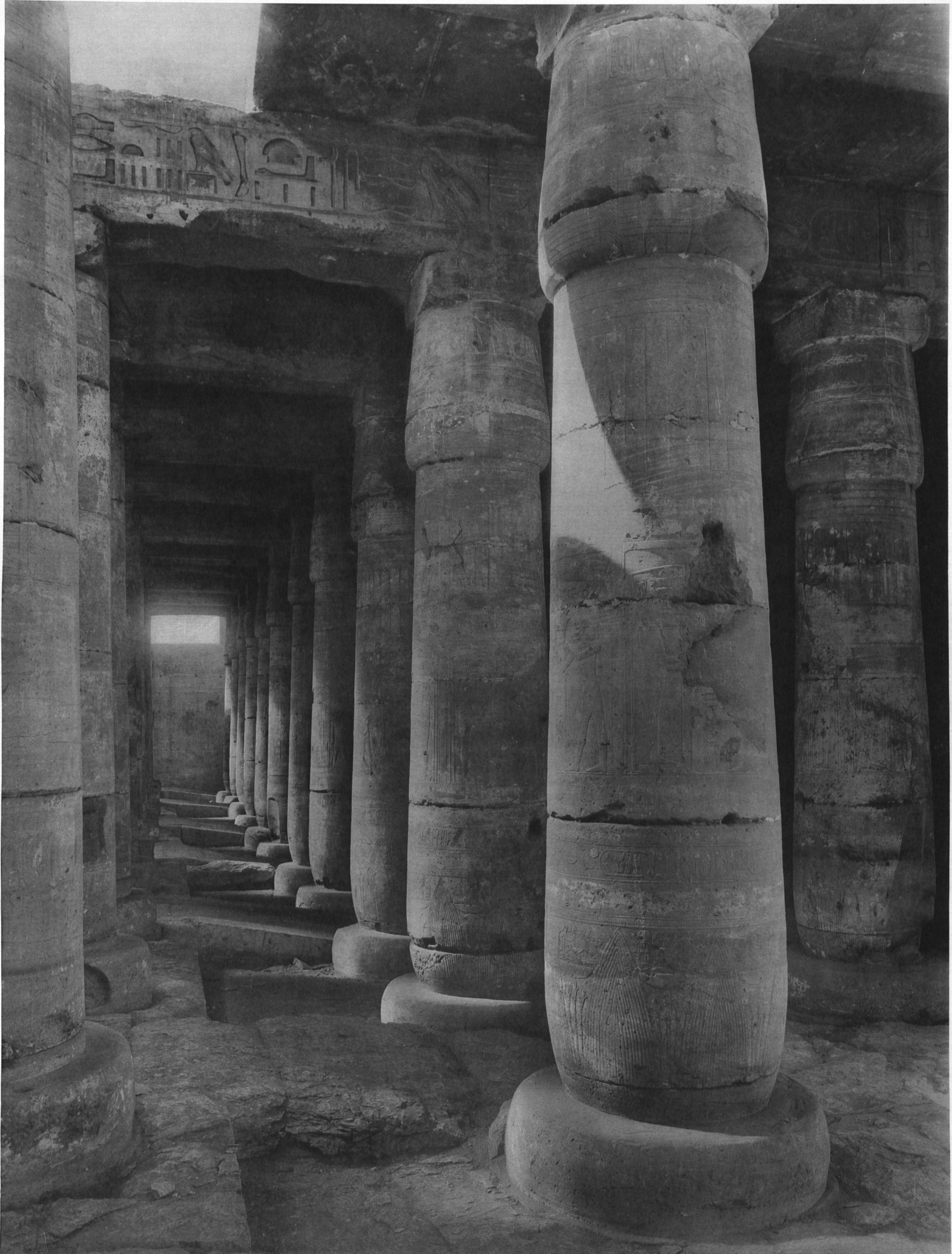
66. SECOND HYPOSTYLE HALL. PLAN OF THE COLUMNS INDICATING THE DIRECTIONS IN WHICH THE DEITIES FACE
The dot represents the deity, the line from it indicates the direction faced, the straight lines referring to the inscriptions on the capitals, the curved lines to the scenes on the shafts.
SPECIMENS OF THE CAPITAL INSCRIPTIONS, SHOWING DETAILS OF DEITIES, EPITHETS AND HIEROGLYPHS
INSCRIPTIONS ON THE CAPITALS OF ROWS 1-6
INSCRIPTIONS ON THE CAPITALS OF ROWS 7-12
67. SECOND HYPOSTYLE HALL. SCENES ON THE SHAFTS OF THE COLUMNS OF ROW 1
68. SECOND HYPOSTYLE HALL. SCENES ON THE SHAFTS OF THE COLUMNS OF ROW 2
69. SECOND HYPOSTYLE HALL. SCENES ON THE SHAFTS OF THE COLUMNS OF ROW 3
70. SECOND HYPOSTYLE HALL. SCENES ON THE SHAFTS OF THE COLUMNS OF ROW 4
71. SECOND HYPOSTYLE HALL. SCENES ON THE SHAFTS OF THE COLUMNS OF ROW 5
72. SECOND HYPOSTYLE HALL. SCENES ON THE SHAFTS OF THE COLUMNS OF ROW 6
73. SECOND HYPOSTYLE HALL. SCENES ON THE SHAFTS OF THE COLUMNS OF ROW 7
74. SECOND HYPOSTYLE HALL. SCENES ON THE SHAFTS OF THE COLUMNS OF ROW 8
75. SECOND HYPOSTYLE HALL. SCENES ON THE SHAFTS OF THE COLUMNS OF ROW 9
76. SECOND HYPOSTYLE HALL. SCENES ON THE SHAFTS OF THE COLUMNS OF ROW 10
77. SECOND HYPOSTYLE HALL. SCENES ON THE SHAFTS OF THE COLUMNS OF ROW 11
78. SECOND HYPOSTYLE HALL. SCENES ON THE SHAFTS OF THE COLUMNS OF ROW 12
79. SECOND HYPOSTYLE HALL. THE COLUMNS OF ROW A. INSCRIPTIONS ON THE VERTICAL STRIP
80. SECOND HYPOSTYLE HALL. THE COLUMNS OF ROWS B AND C. HORIZONTAL INSCRIPTIONS BELOW THE SCENES

PLATES





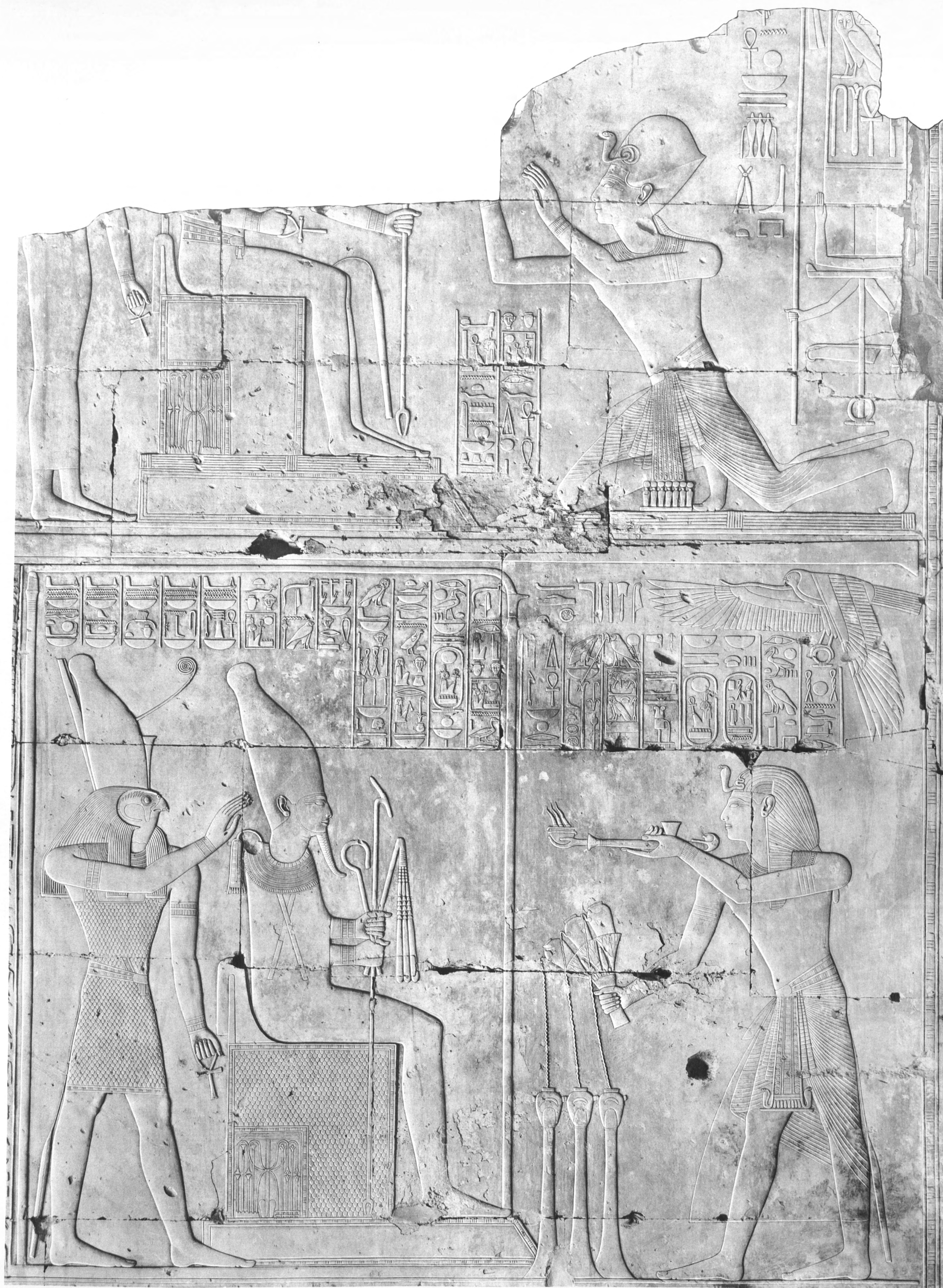
GENERAL VIEW OF THE TEMPLE LOOKING WEST FROM THE ENTRANCE TO THE FIRST COURT



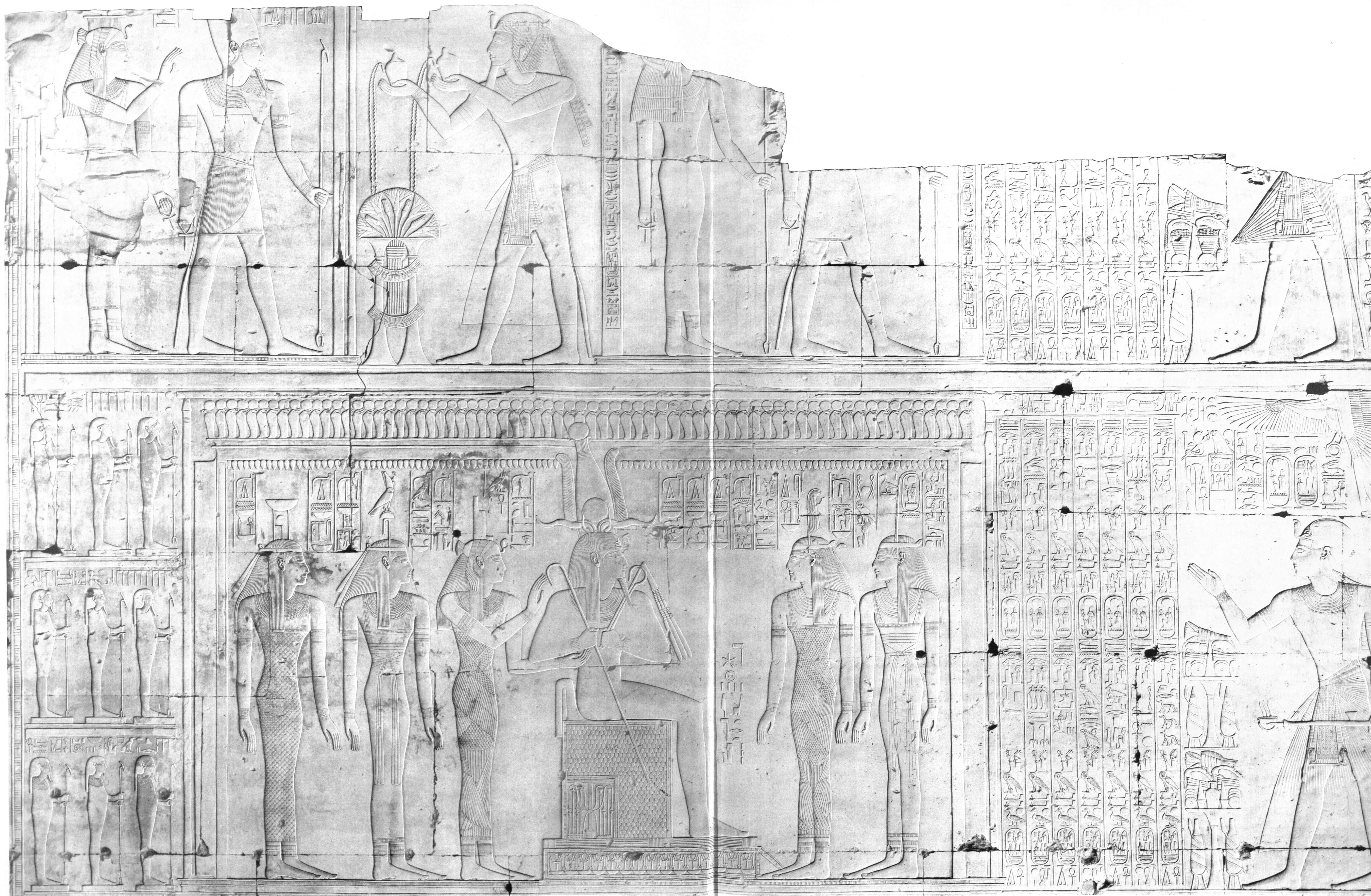
SECOND HYPOSTYLE HALL, VIEW LOOKING NORTH FROM THE ENTRANCE TO THE GALLERY OF THE LISTS



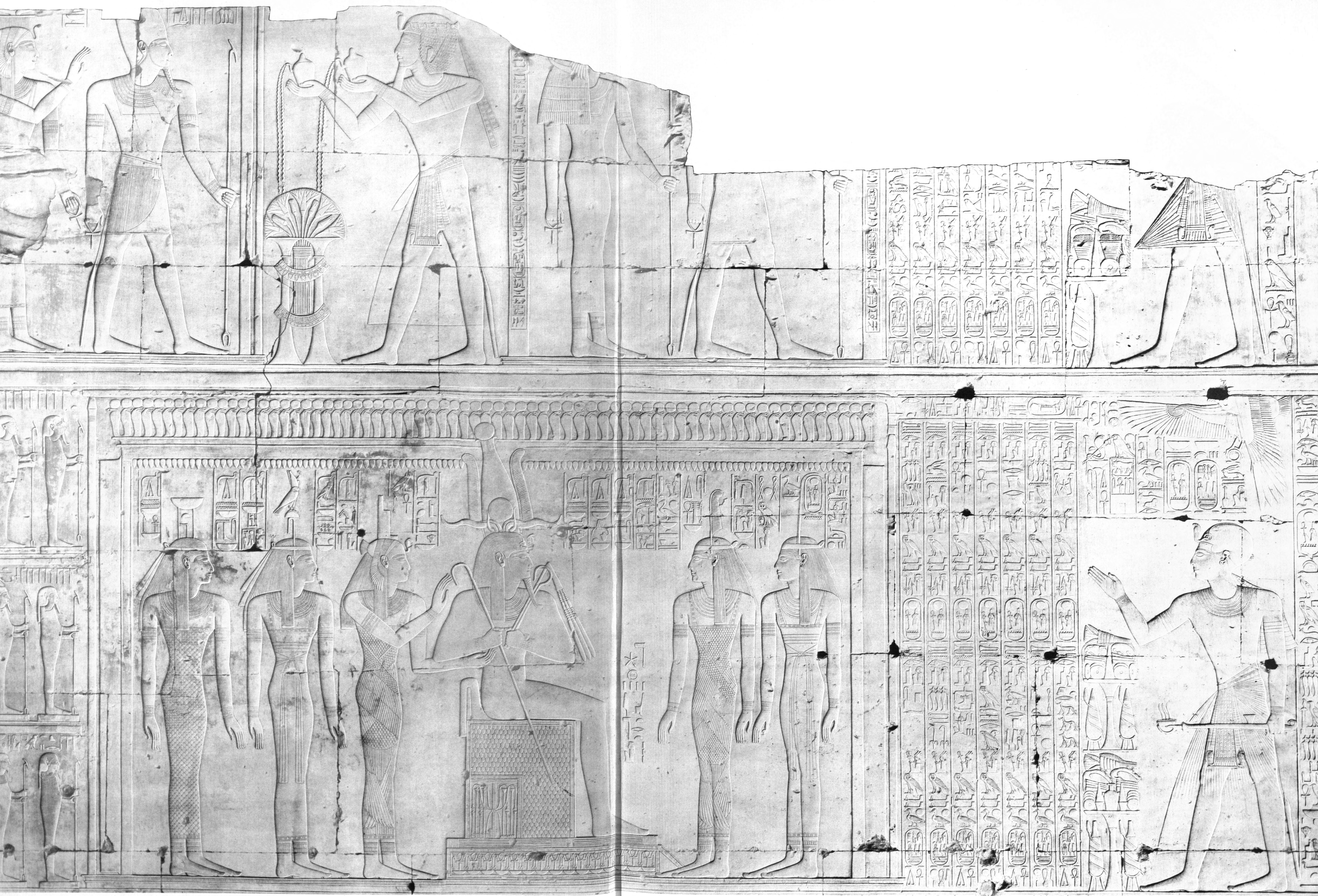
SECOND HYPOSTYLE HALL, VIEW LOOKING SOUTH-EAST FROM BETWEEN THE CHAPELS OF ISIS AND OSIRIS



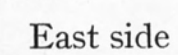
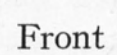
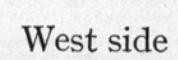
SECOND HYPOSTYLE HALL, NORTH WALL. EASTERNMOST SCENES



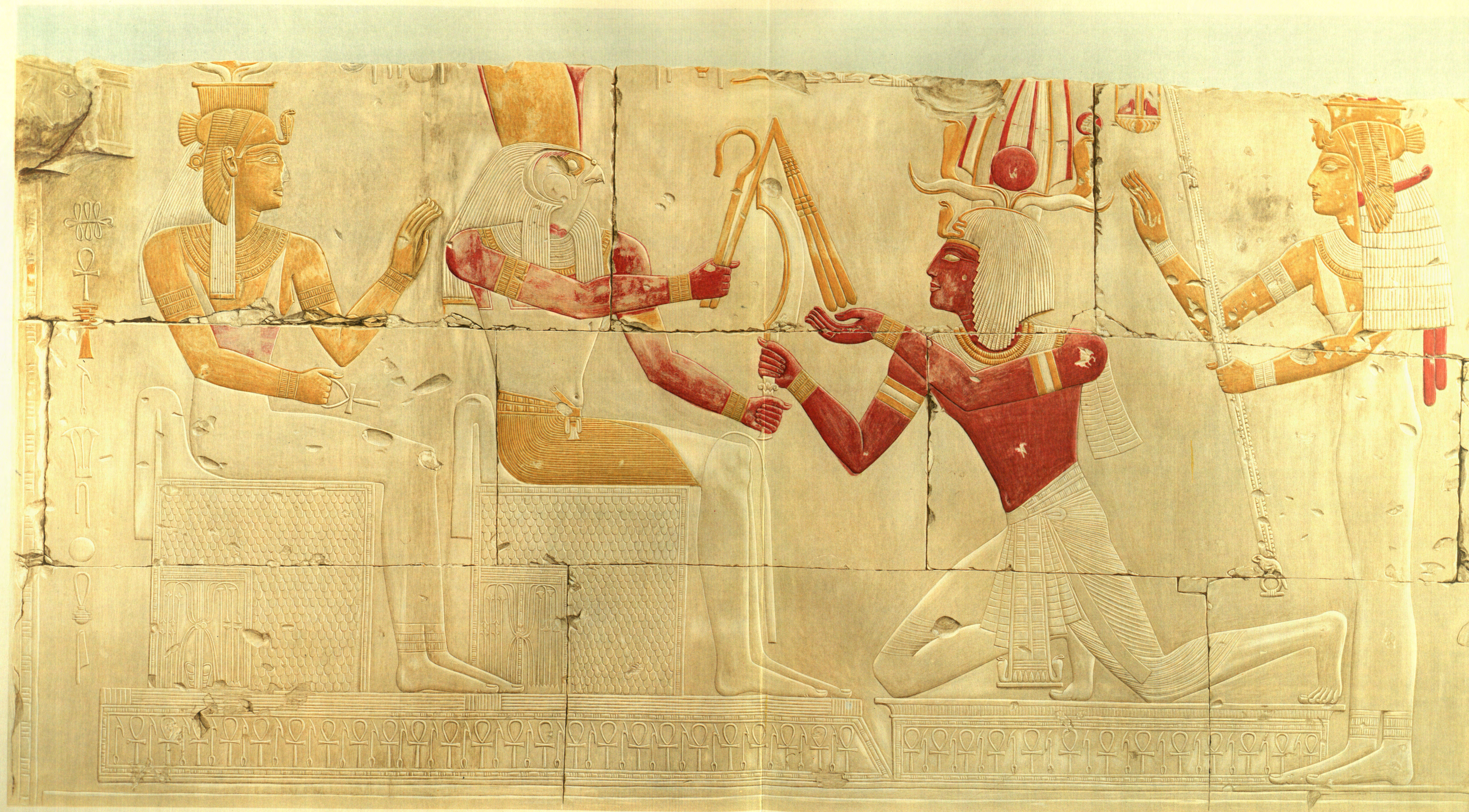
SECOND HYPOSTYLE HALL, NORTH WALL. SCENES EAST OF THE PILASTER



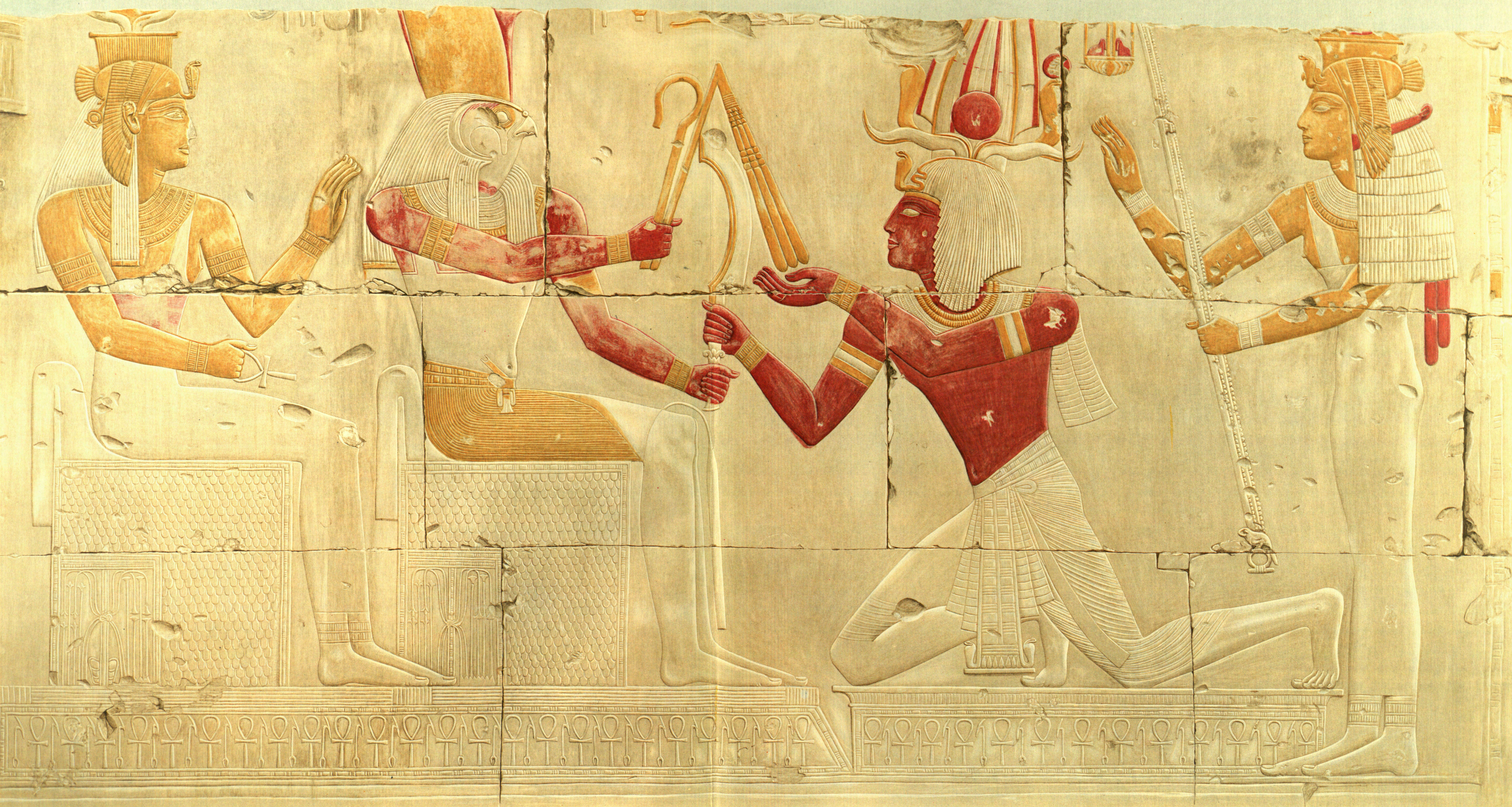
SECOND HYPOSTYLE HALL, NORTH WALL. SCENES EAST OF THE PILASTER



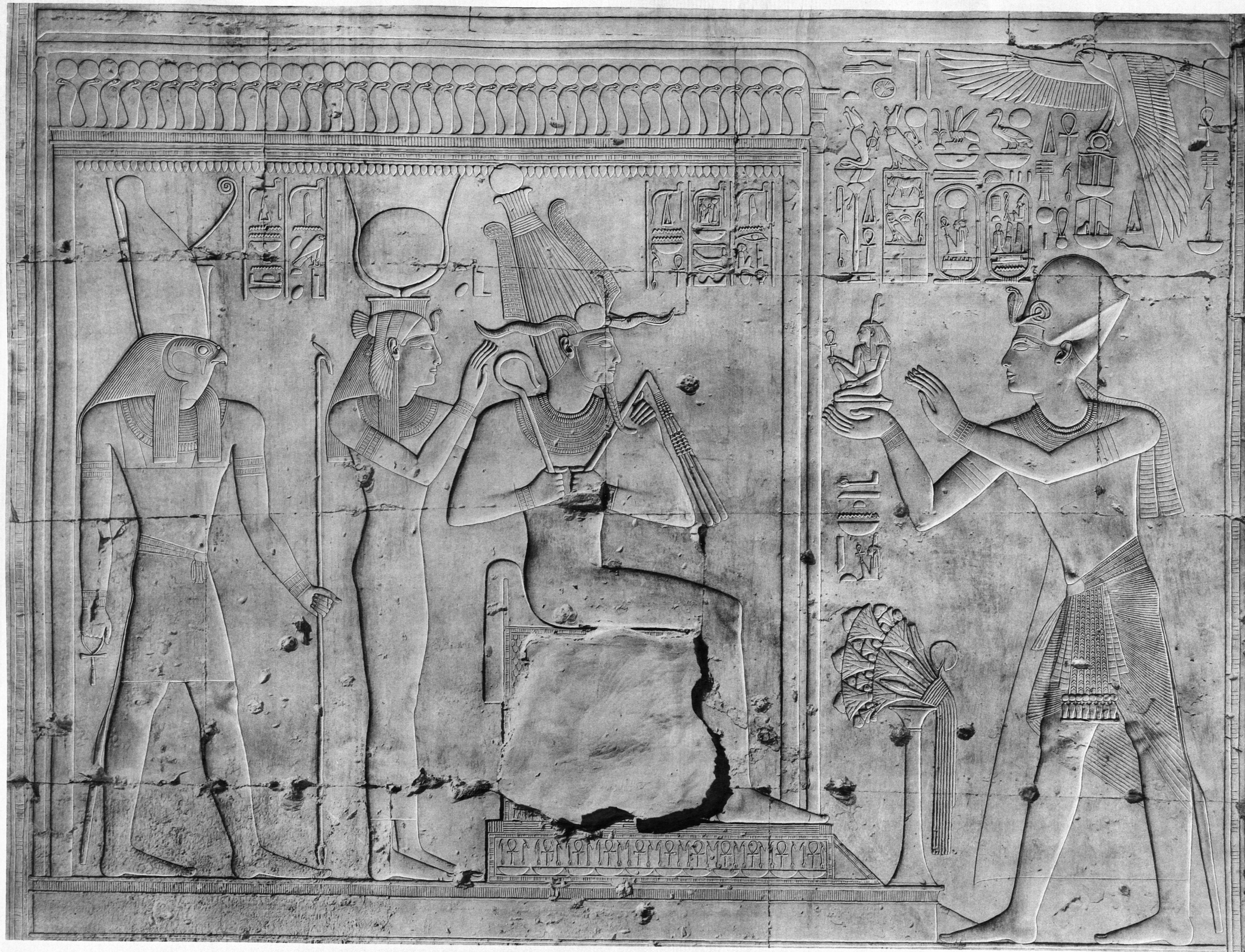
SECOND HYPOSTYLE HALL, NORTH WALL. THE PILASTER



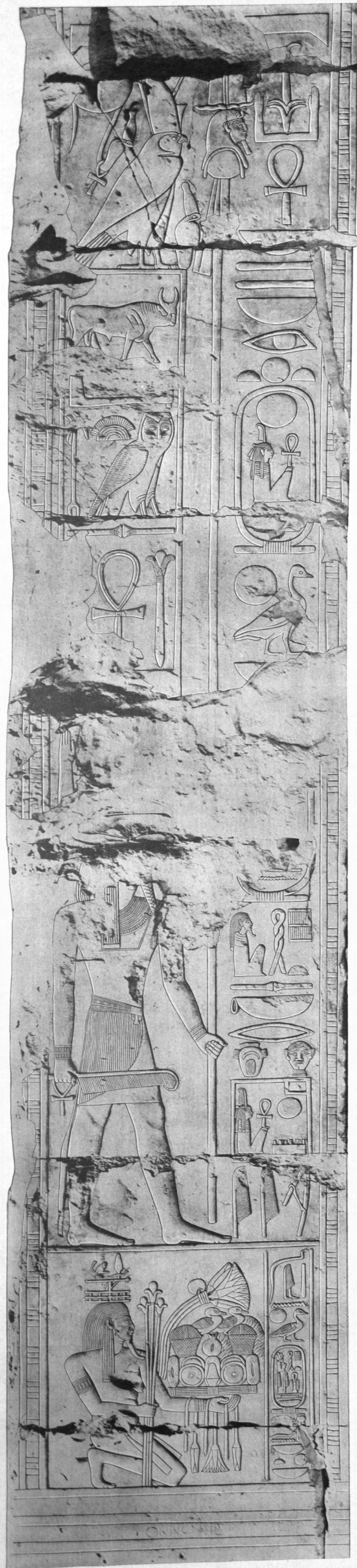
SECOND HYPOSTYLE HALL, NORTH WALL. UPPER SCENE WEST OF THE PILASTER



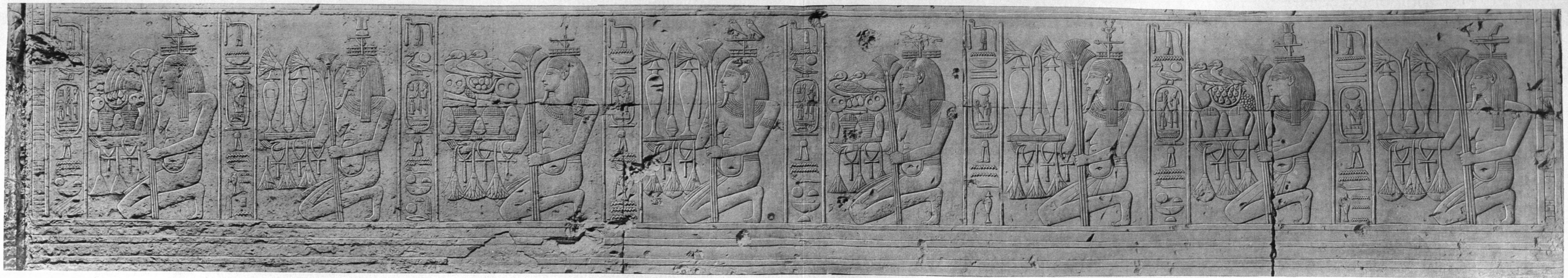
SECOND HYPOSTYLE HALL, NORTH WALL. UPPER SCENE WEST OF THE PILASTER



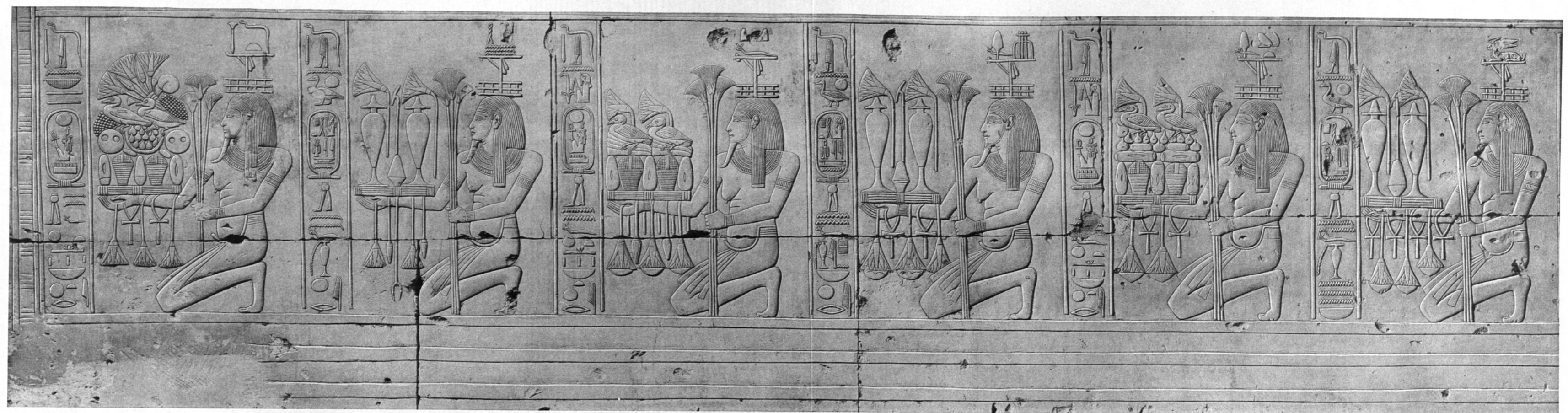
SECOND HYPOSTYLE HALL, NORTH WALL. LOWER SCENE WEST OF THE PILASTER



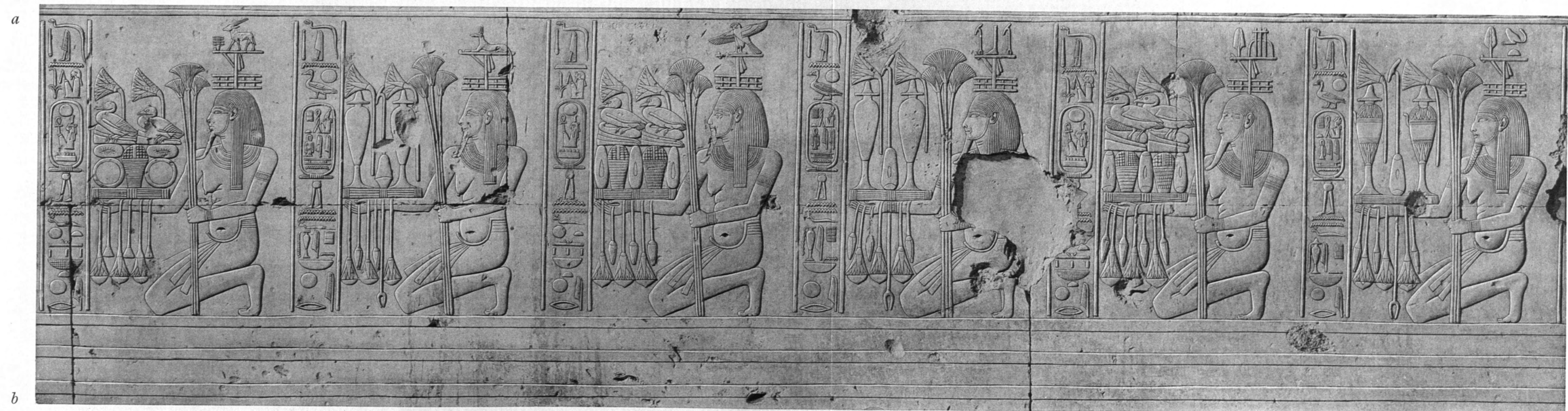
E. EAST WALL, SOUTH END



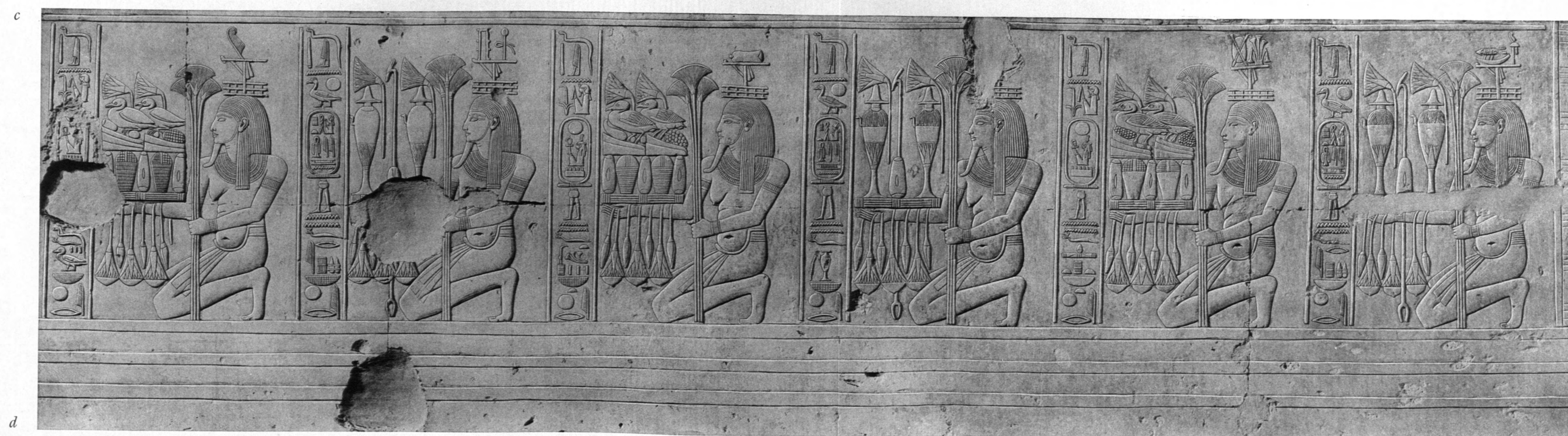
A



B



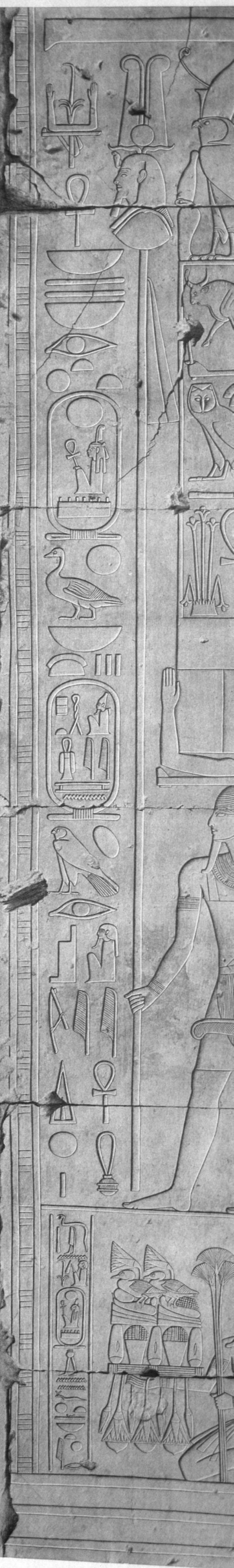
C



D

SECOND HYPOSTYLE HALL, NORTH WALL, AT BASE OF SCENES

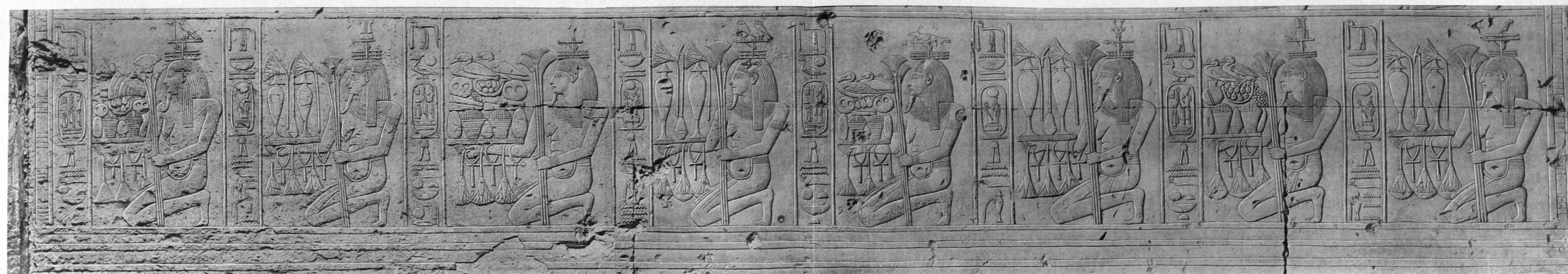
A. Between west end and the pilaster, below Pls. 9 and 10
B. C. D. Between the pilaster and east end, below Pls. 7.6



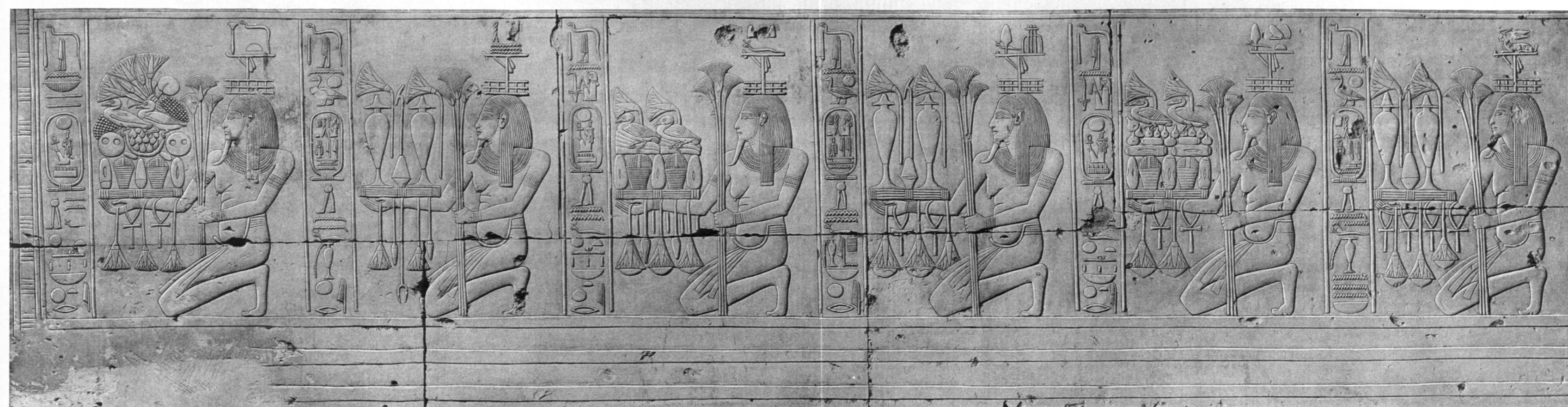
F. EAST WALL, NORTH END



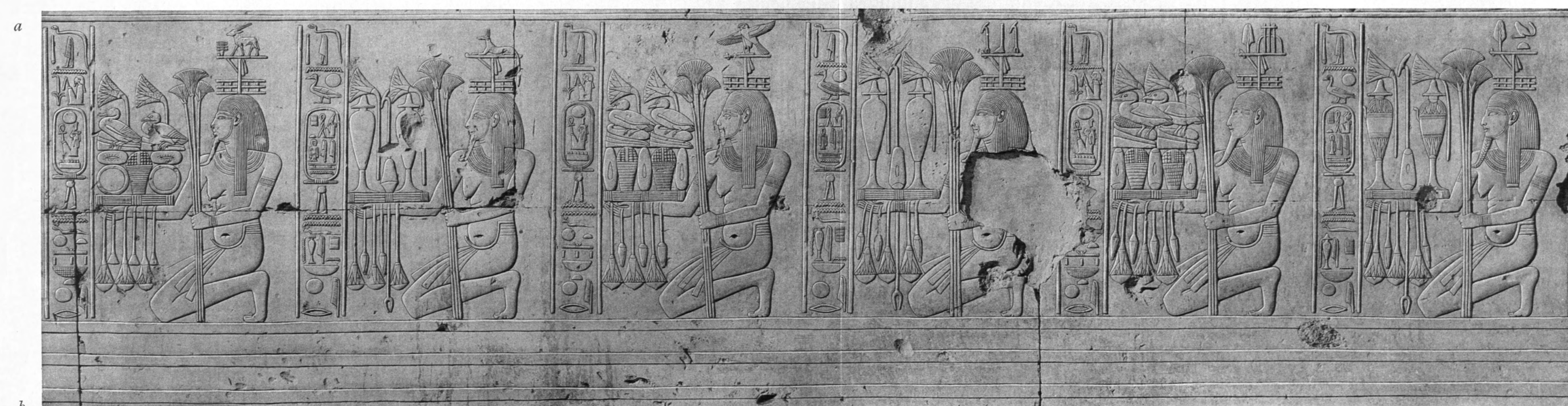
WALL, SOUTH END



A



B



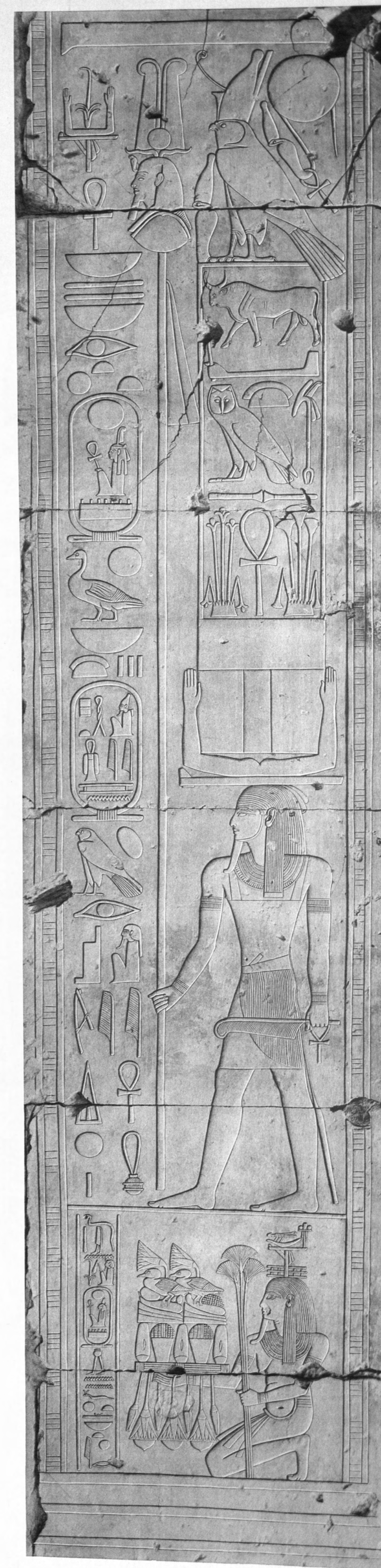
C



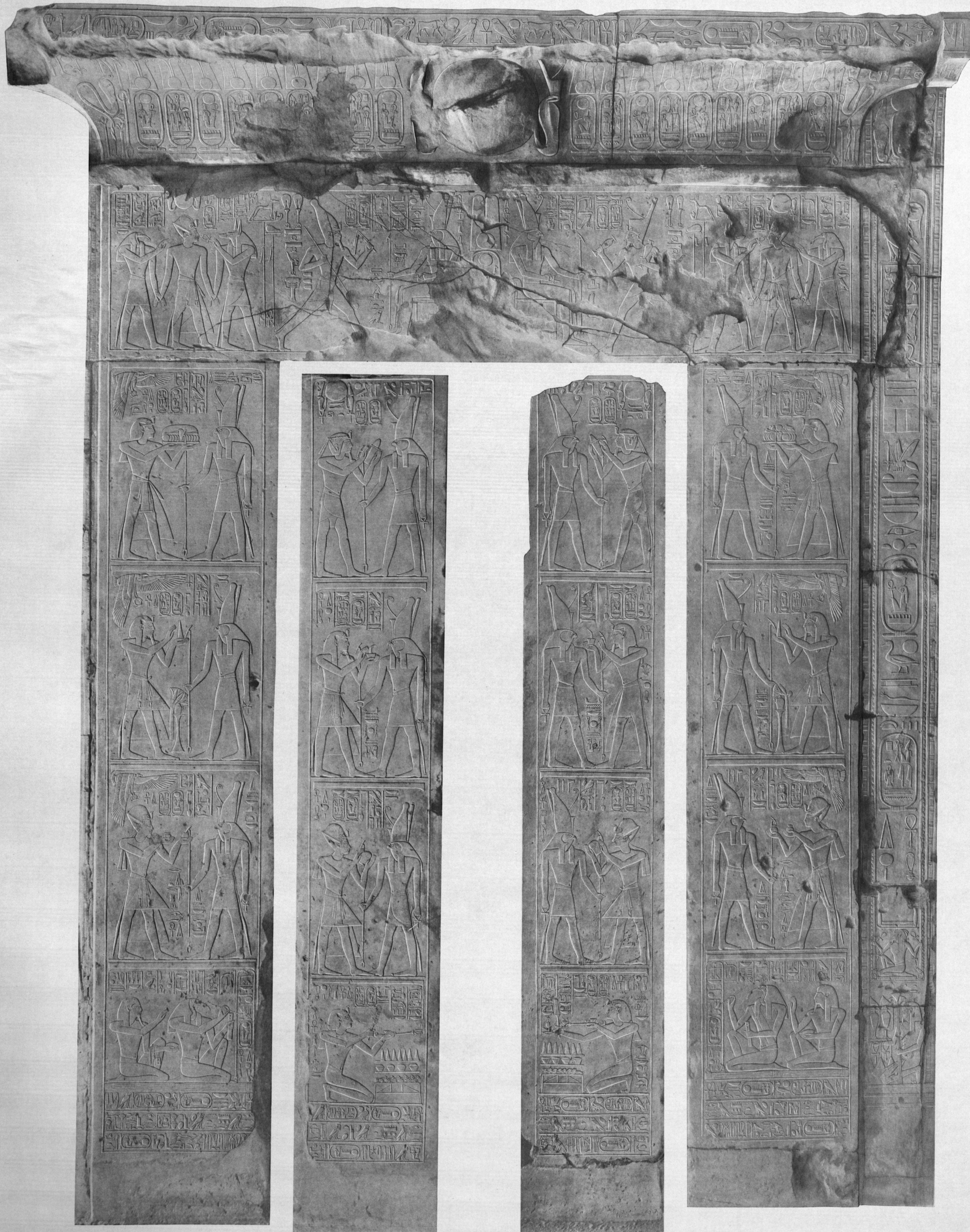
D

SECOND HYPOSTYLE HALL, NORTH WALL, AT BASE OF SCENES

A. Between west end and the pilaster, below Pls. 9 and 10
B. C. D. Between the pilaster and east end, below Pls. 7.6



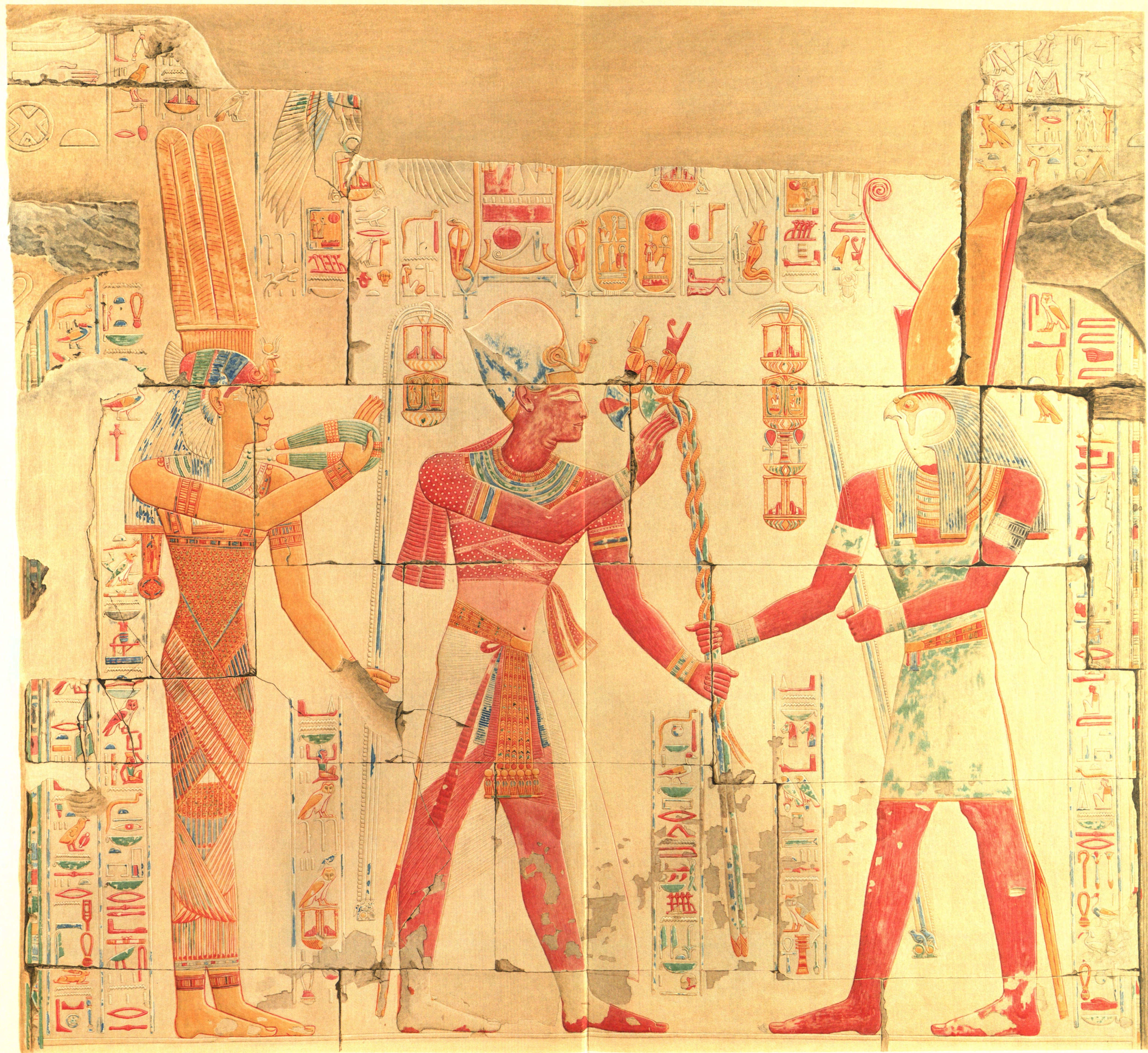
F. EAST WALL, NORTH END



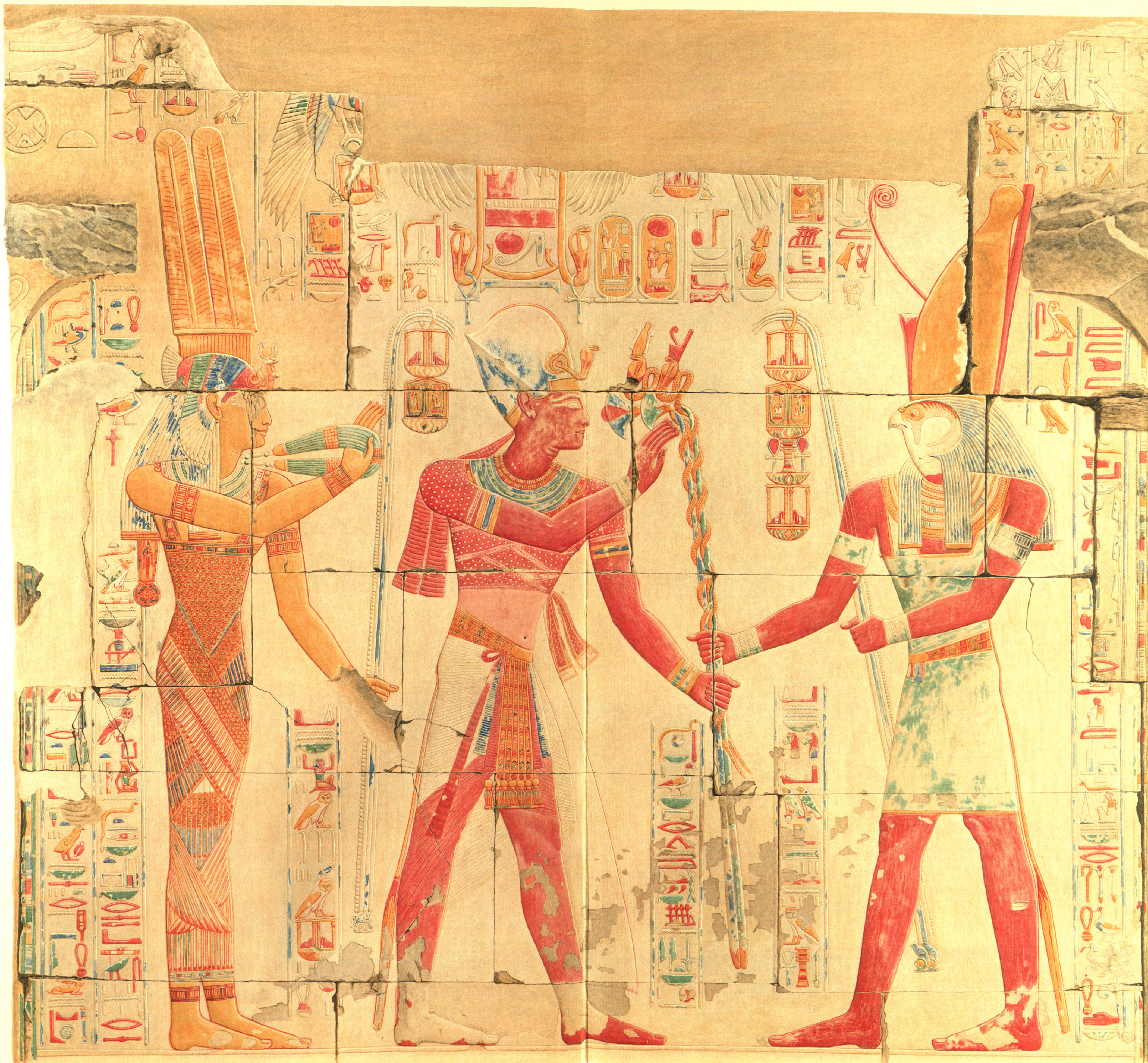
South thickness

North thickness

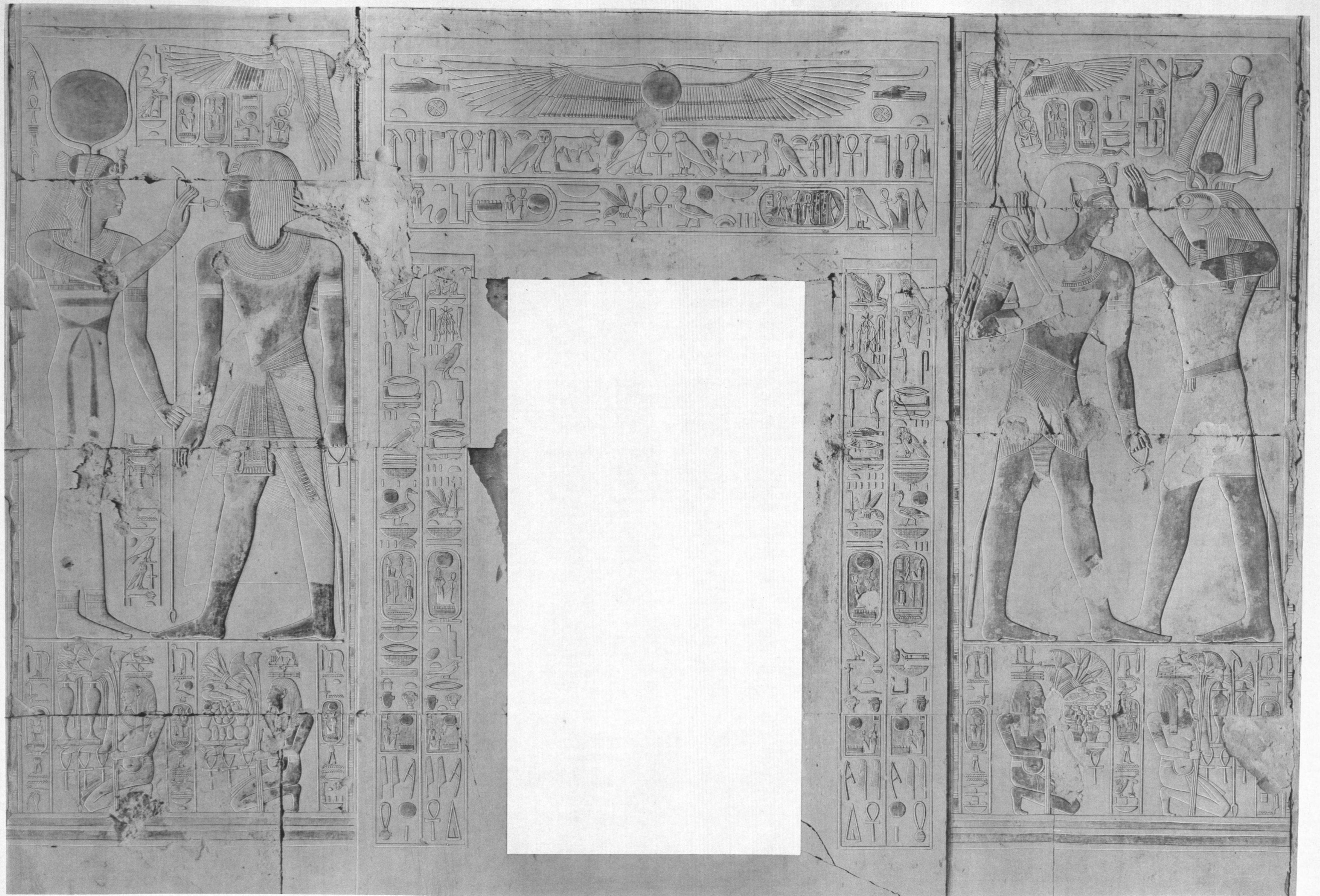
SECOND HYPOSTYLE HALL, WEST WALL. ENTRANCE TO THE CHAPEL OF HORUS



SECOND HYPOSTYLE HALL, WEST WALL, BETWEEN THE CHAPELS OF HORUS AND ISIS
THE UPPER SCENE



SECOND HYPOSTYLE HALL, WEST WALL, BETWEEN THE CHAPELS OF HORUS AND ISIS
THE UPPER SCENE



SECOND HYPOSTYLE HALL, WEST WALL, BETWEEN THE CHAPELS OF HORUS AND ISIS
THE LOWER SCENES AND FRAMING OF THE NICHE

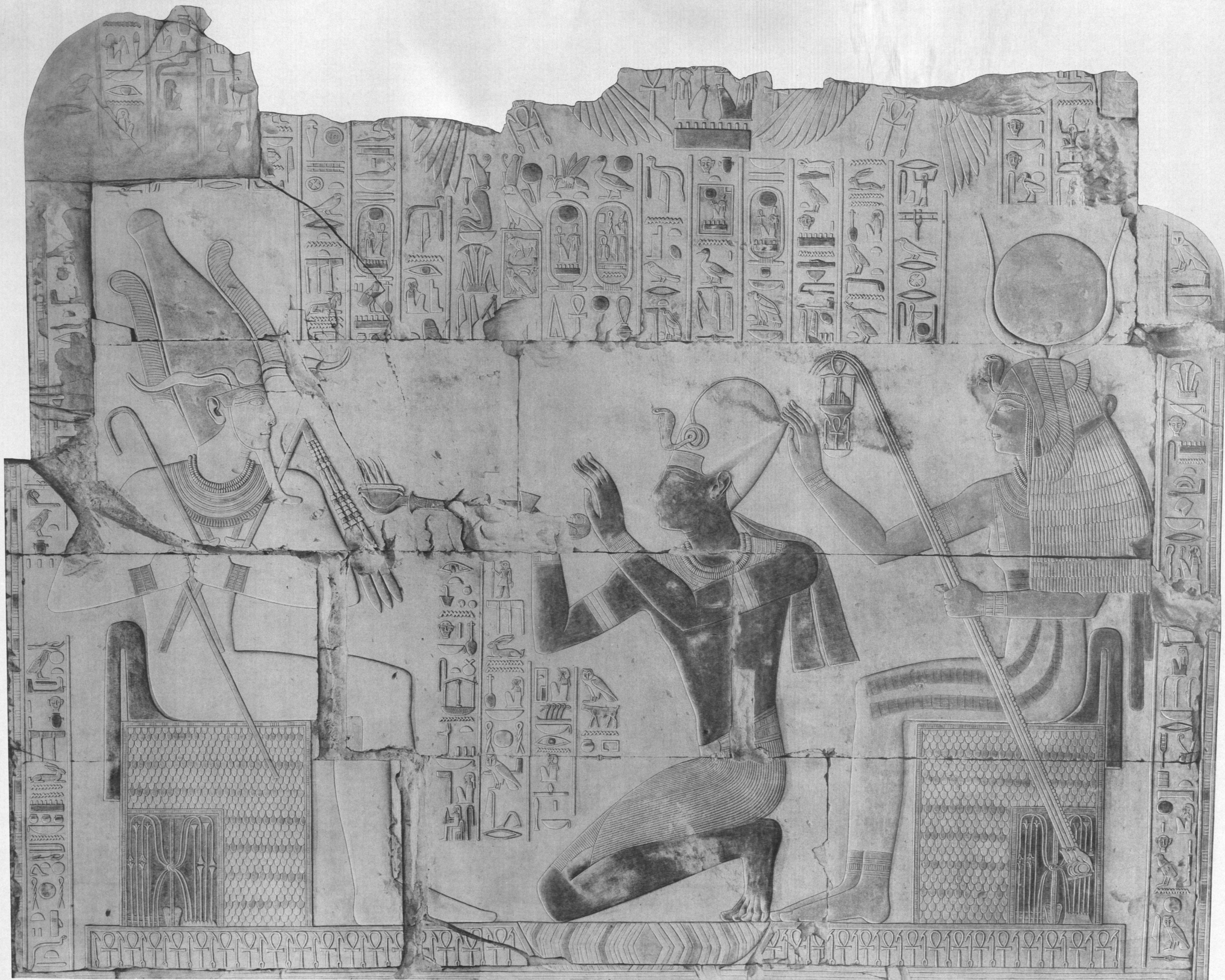
For the scenes in the niche see Pl. 33, A



South thickness

North thickness

SECOND HYPOSTYLE HALL, WEST WALL. ENTRANCE TO THE CHAPEL OF ISIS



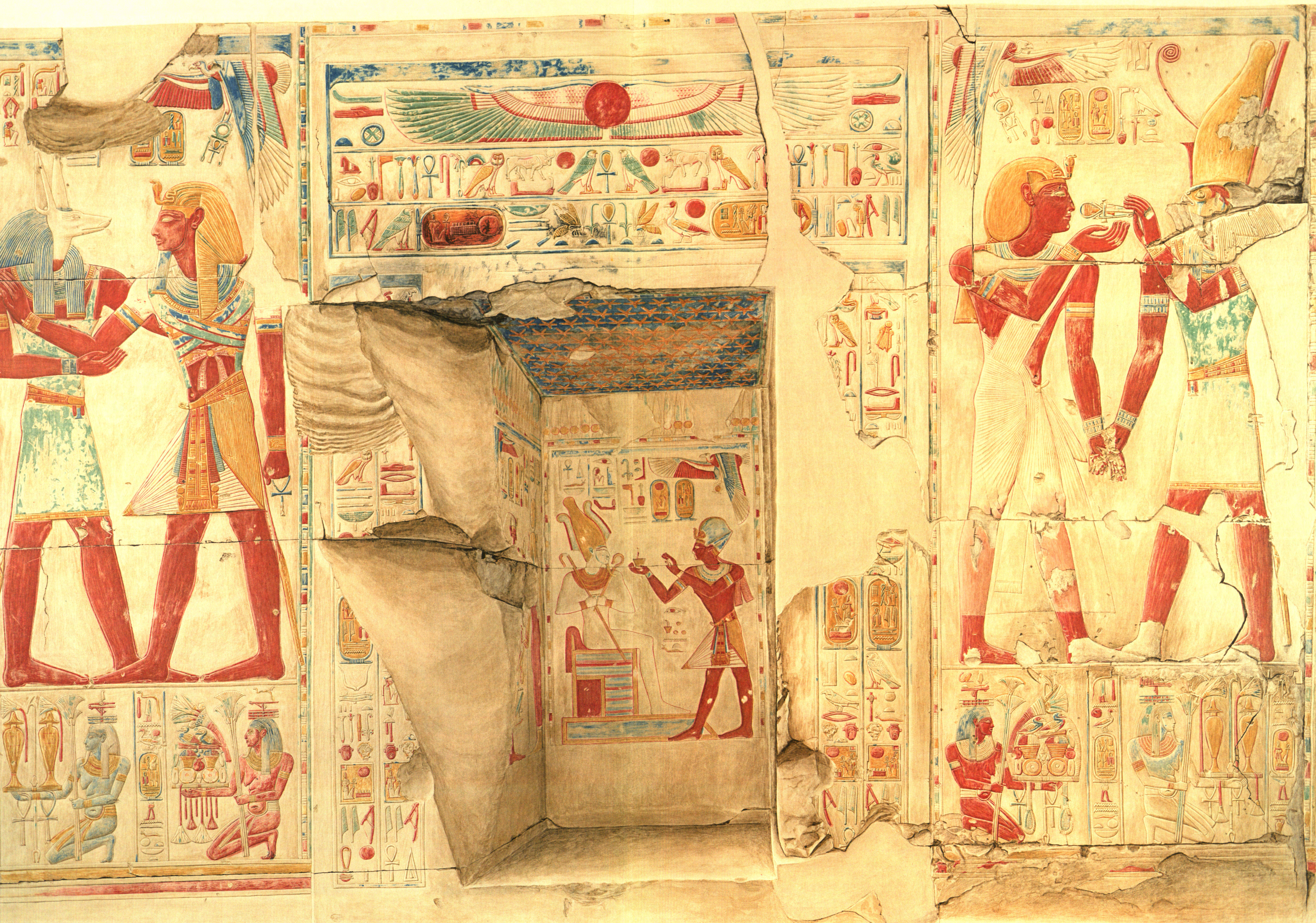
SECOND HYPOSTYLE HALL, WEST WALL, BETWEEN THE CHAPELS OF ISIS AND OSIRIS
THE UPPER SCENE



SECOND HYPOSTYLE HALL, WEST WALL, BETWEEN THE CHAPELS OF ISIS AND OSIRIS

THE LOWER SCENES AND THE NICHE

For the sides of the niche see Pl. 34, A



SECOND HYPOSTYLE HALL, WEST WALL, BETWEEN THE CHAPELS OF ISIS AND OSIRIS

THE LOWER SCENES AND THE NICHE

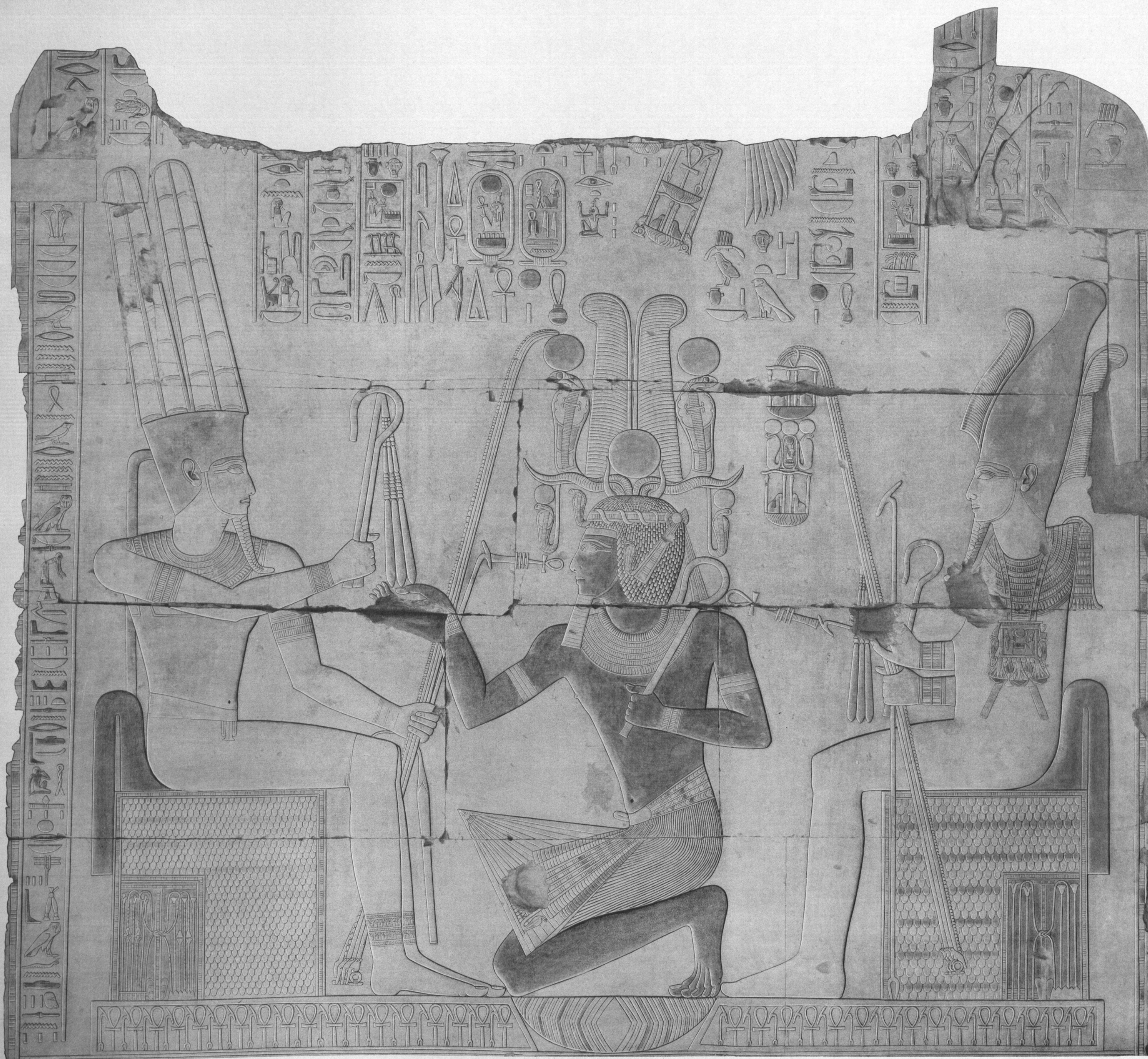
For the sides of the niche see Pl. 34, A



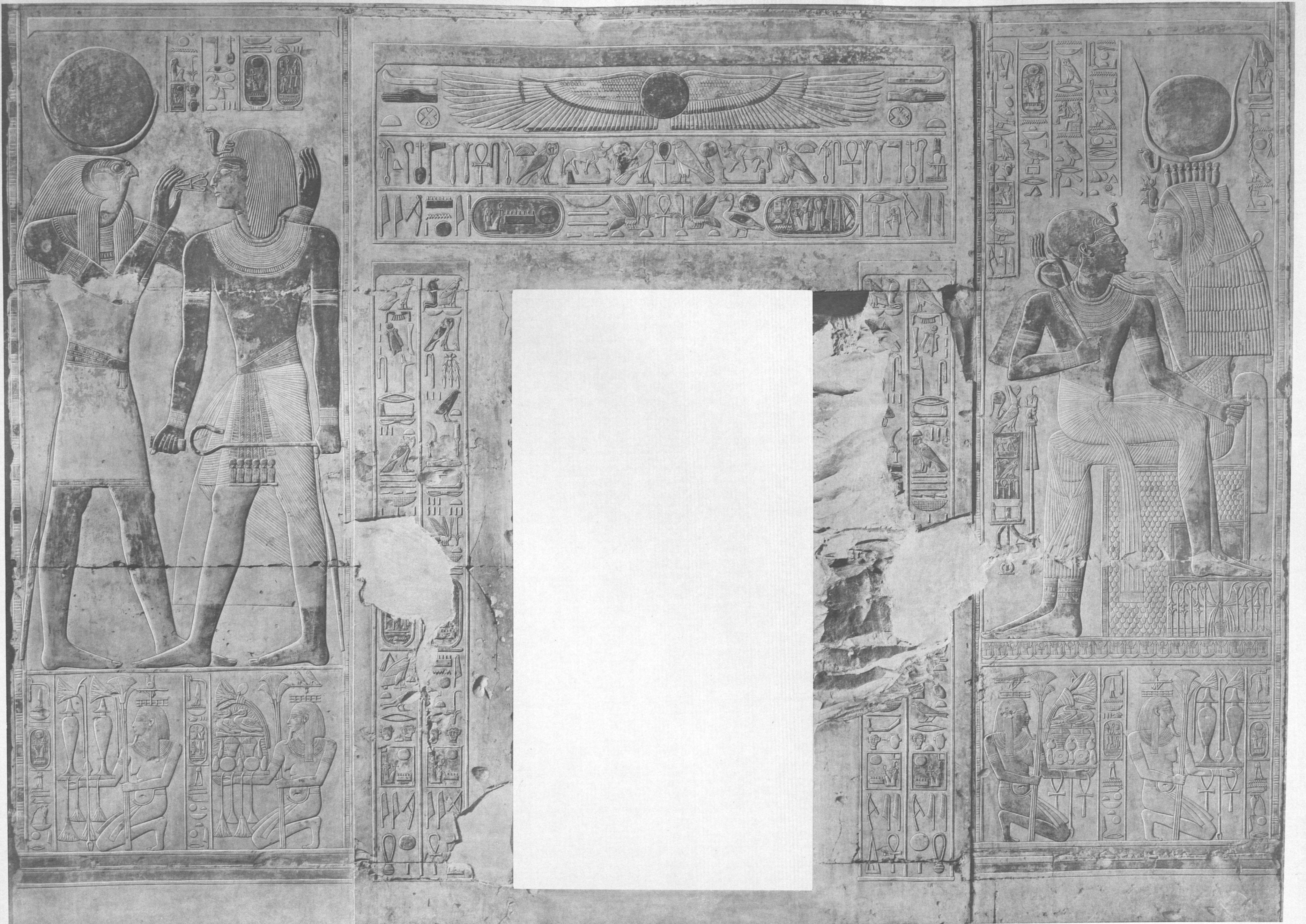
South thickness

North thickness

SECOND HYPOSTYLE HALL, WEST WALL. ENTRANCE TO THE CHAPEL OF OSIRIS



SECOND HYPOSTYLE HALL, WEST WALL, BETWEEN THE CHAPELS OF OSIRIS AND AMEN-RÉ
THE UPPER SCENE



SECOND HYPOSTYLE HALL, WEST WALL, BETWEEN THE CHAPELS OF OSIRIS AND AMEN-RÊ

THE LOWER SCENES AND FRAMING OF THE NICHE

For the scenes in the niche see Pl. 34, B and Pl. 35



South thickness

North thickness

SECOND HYPOSTYLE HALL, WEST WALL. ENTRANCE TO THE CHAPEL OF AMEN-RE

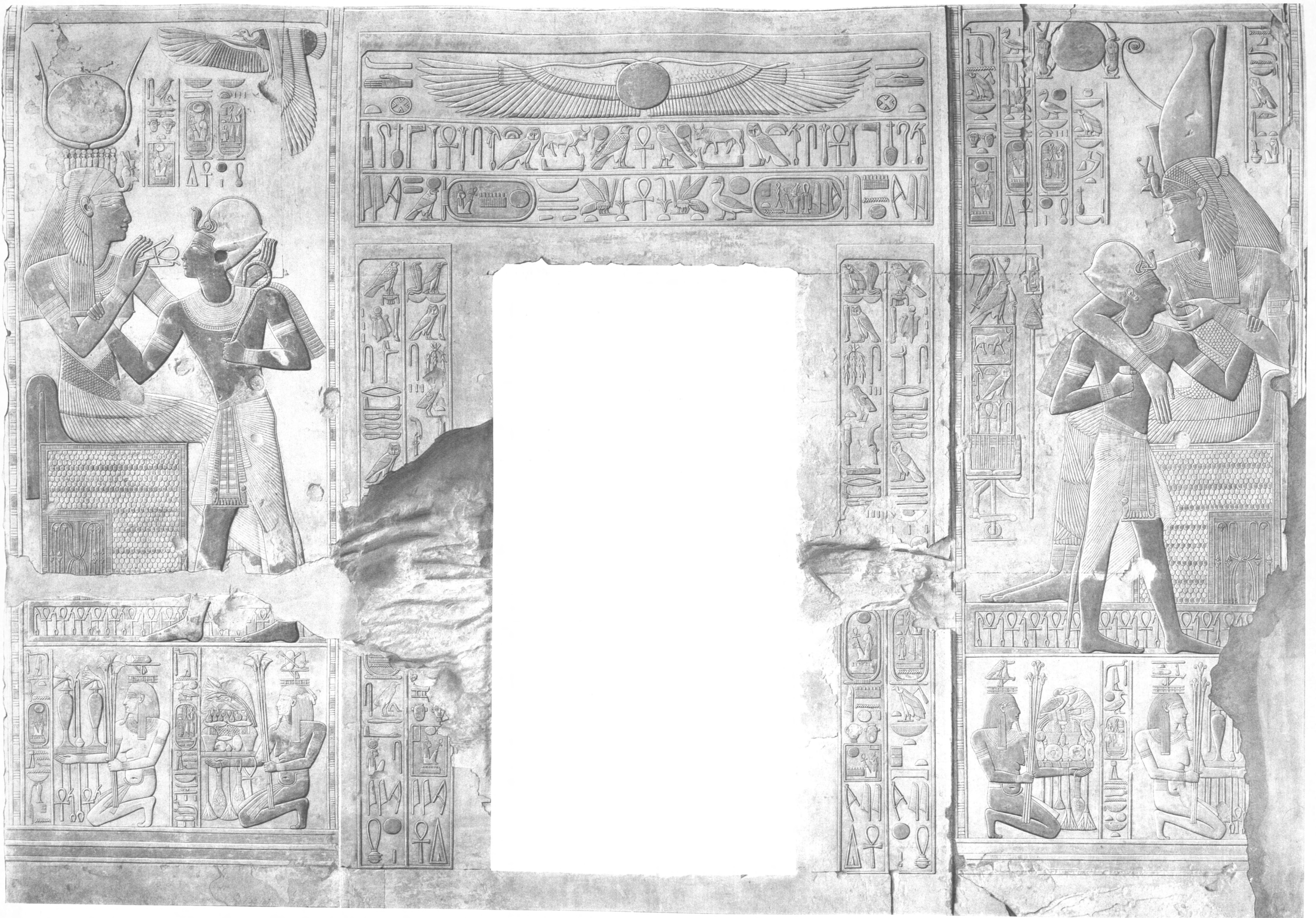


SECOND HYPOSTYLE HALL, WEST WALL, BETWEEN THE CHAPELS OF AMEN-RĒ AND RĒ-HARAKHTI

THE UPPER SCENE



SECOND HYPOSTYLE HALL, WEST WALL, BETWEEN THE CHAPELS OF AMEN-RĒ AND RĒ-HARAKHTI
THE UPPER SCENE

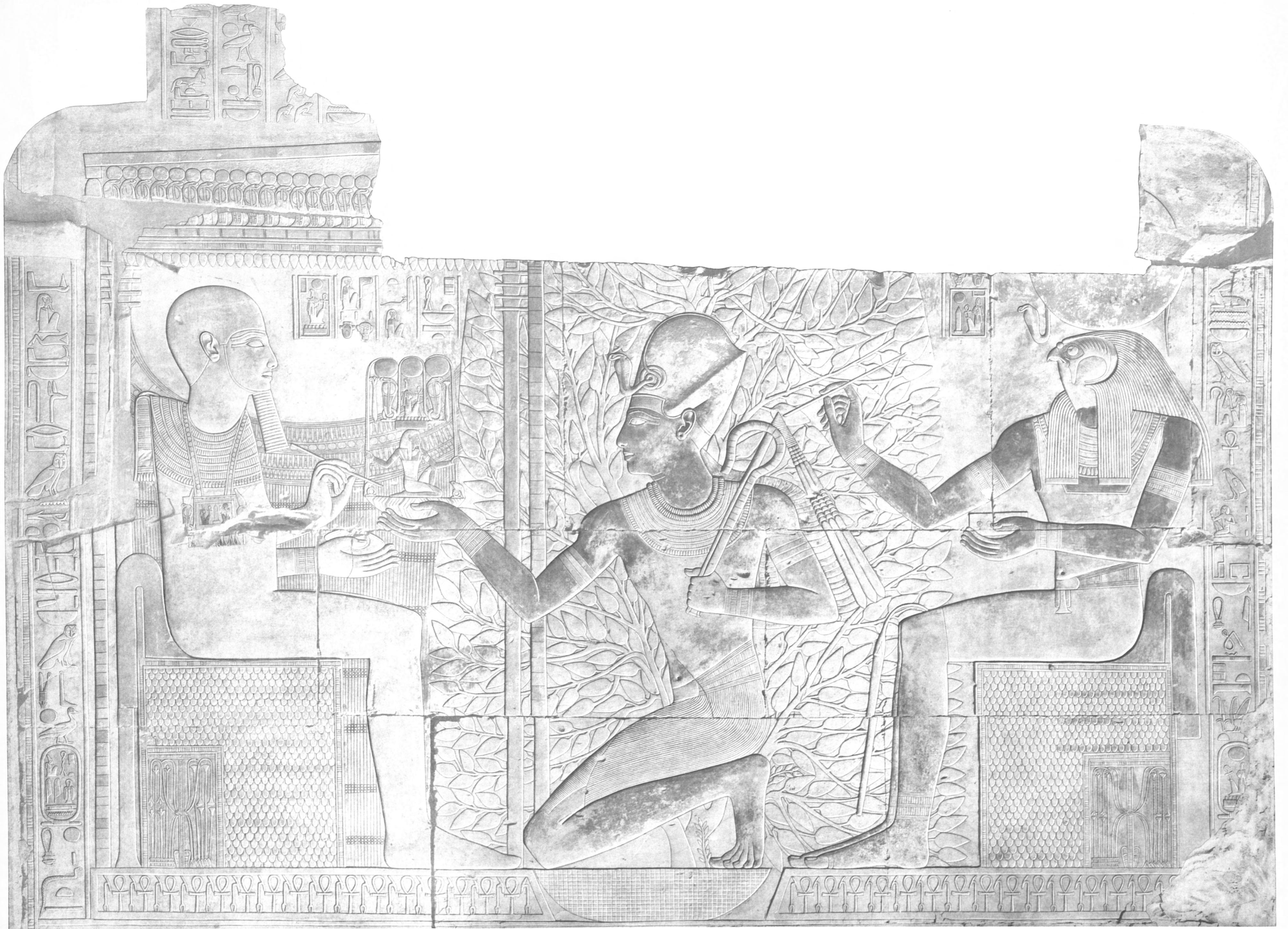


SECOND HYPOSTYLE HALL, WEST WALL, BETWEEN THE CHAPELS OF AMEN-RĒ AND RĒ-ḤARAKHTI
THE LOWER SCENES AND FRAMING OF THE NICHE
For the scenes in the niche see Pl. 33, B

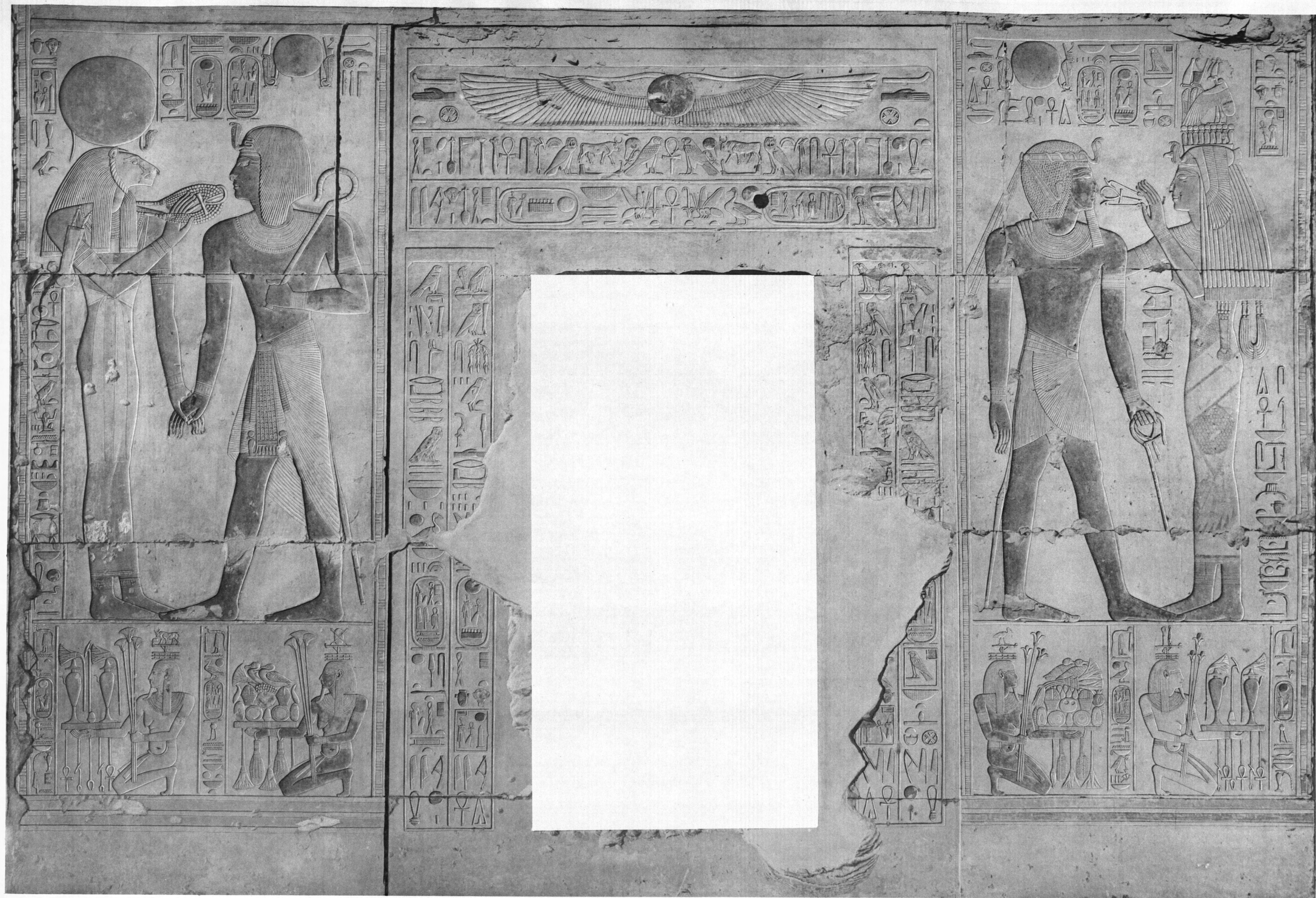


South thickness

North thickness



SECOND HYPOSTYLE HALL, WEST WALL, BETWEEN THE CHAPELS OF RĒ-ḤARAKHTI AND PTAḤ
THE UPPER SCENE



SECOND HYPOSTYLE HALL, WEST WALL, BETWEEN THE CHAPELS OF RĒ-ḤARAKHTI AND PTAḤ

THE LOWER SCENES AND FRAMING OF THE NICHE

For the scenes in the niche see Pl. 33, C



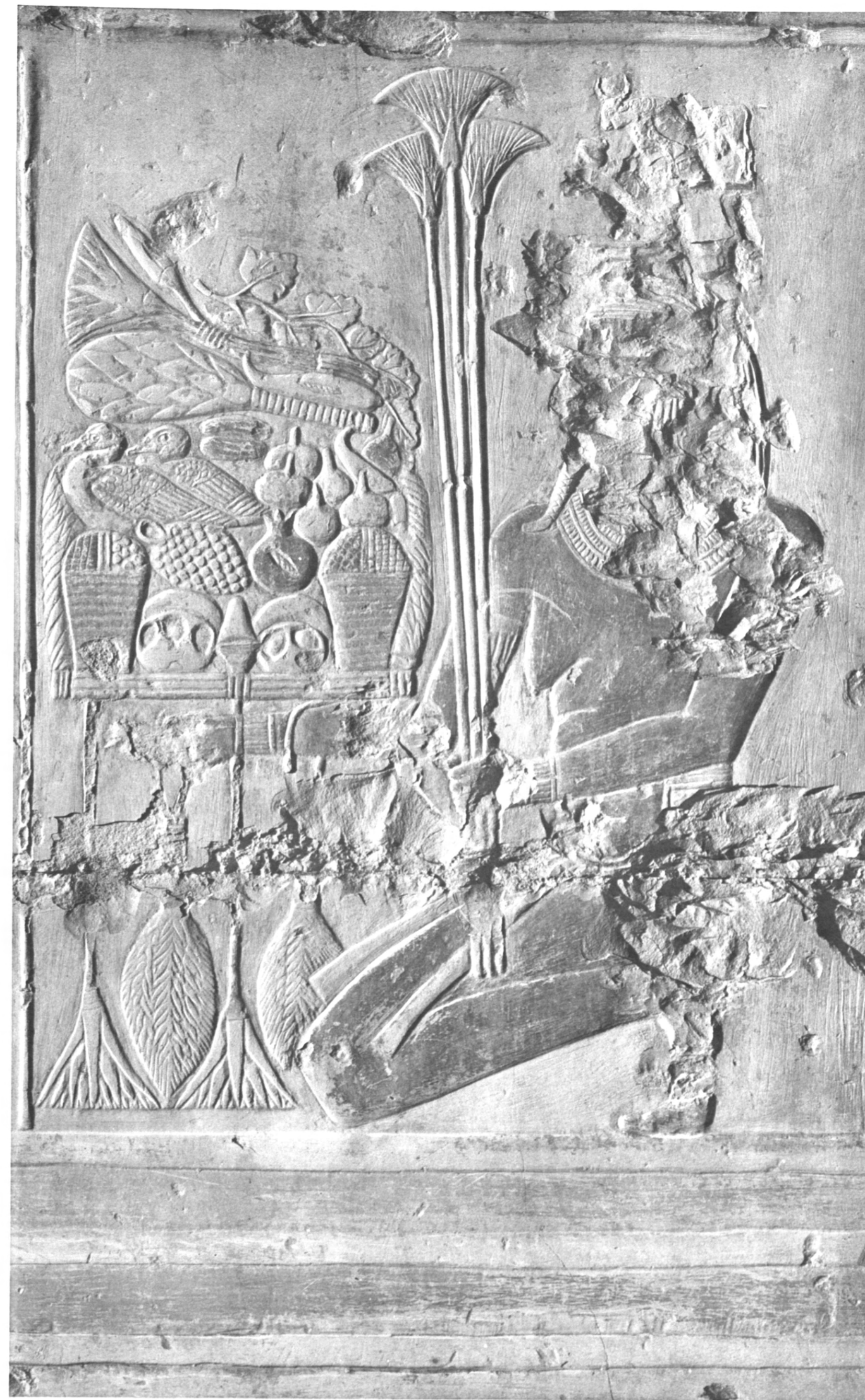
South thickness

North thickness

SECOND HYPOSTYLE HALL, WEST WALL. ENTRANCE TO THE CHAPEL OF PTAH

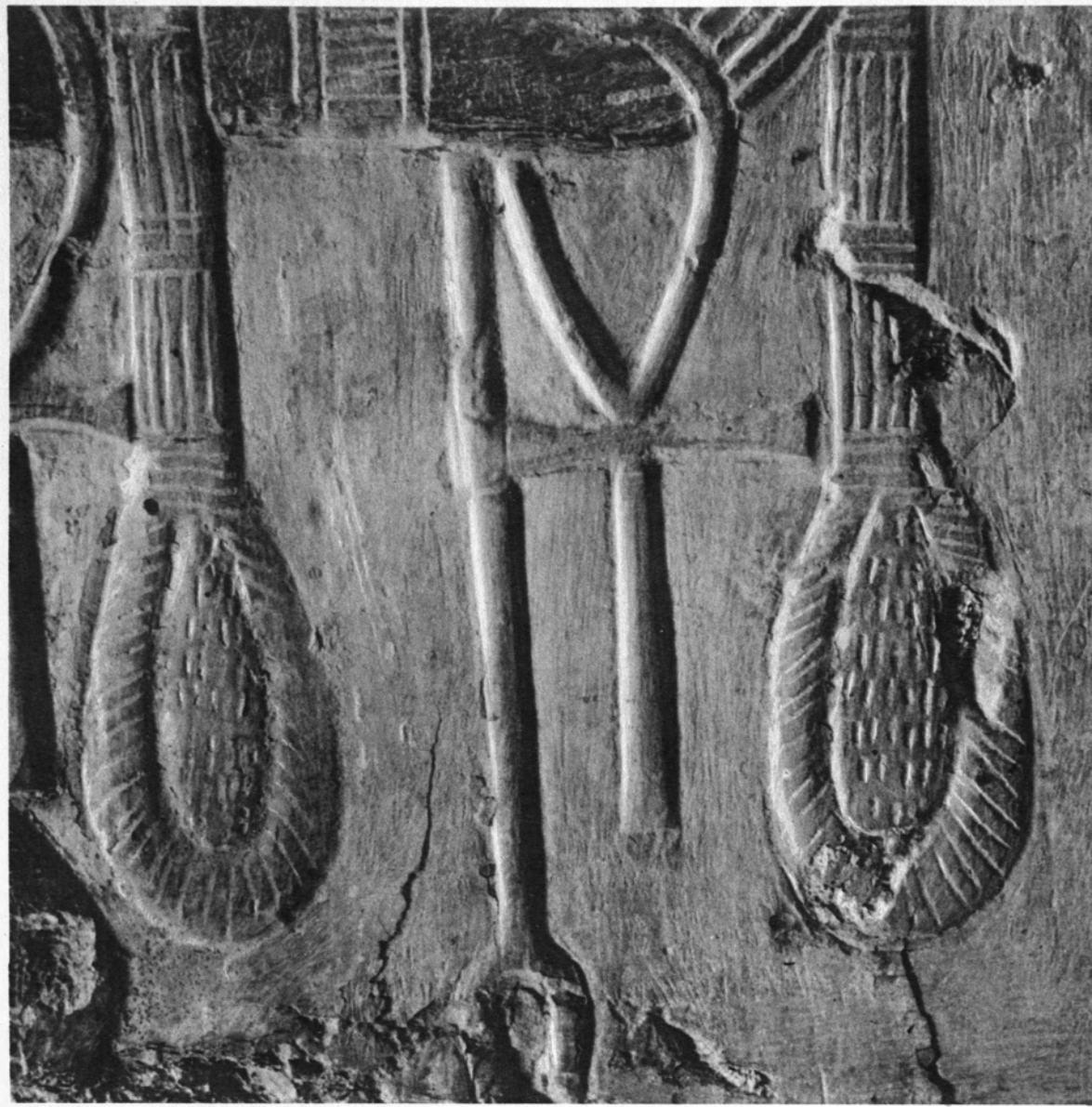


A. From Pl. 27, south thickness

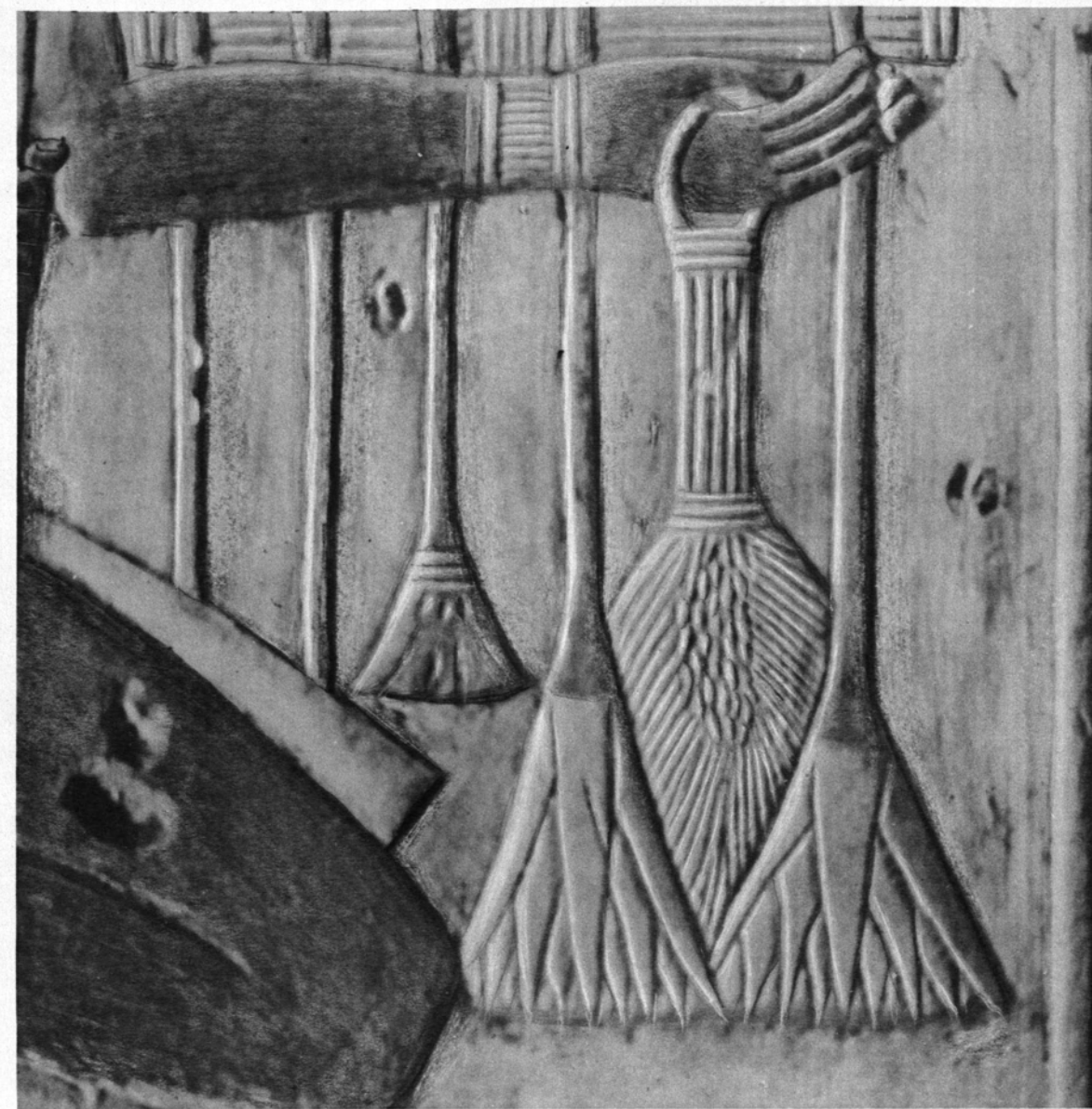


B. From Pl. 31, below, left

SECOND HYPOSTYLE HALL, WEST WALL. DETAILS



A. From Pl. 17, below, right



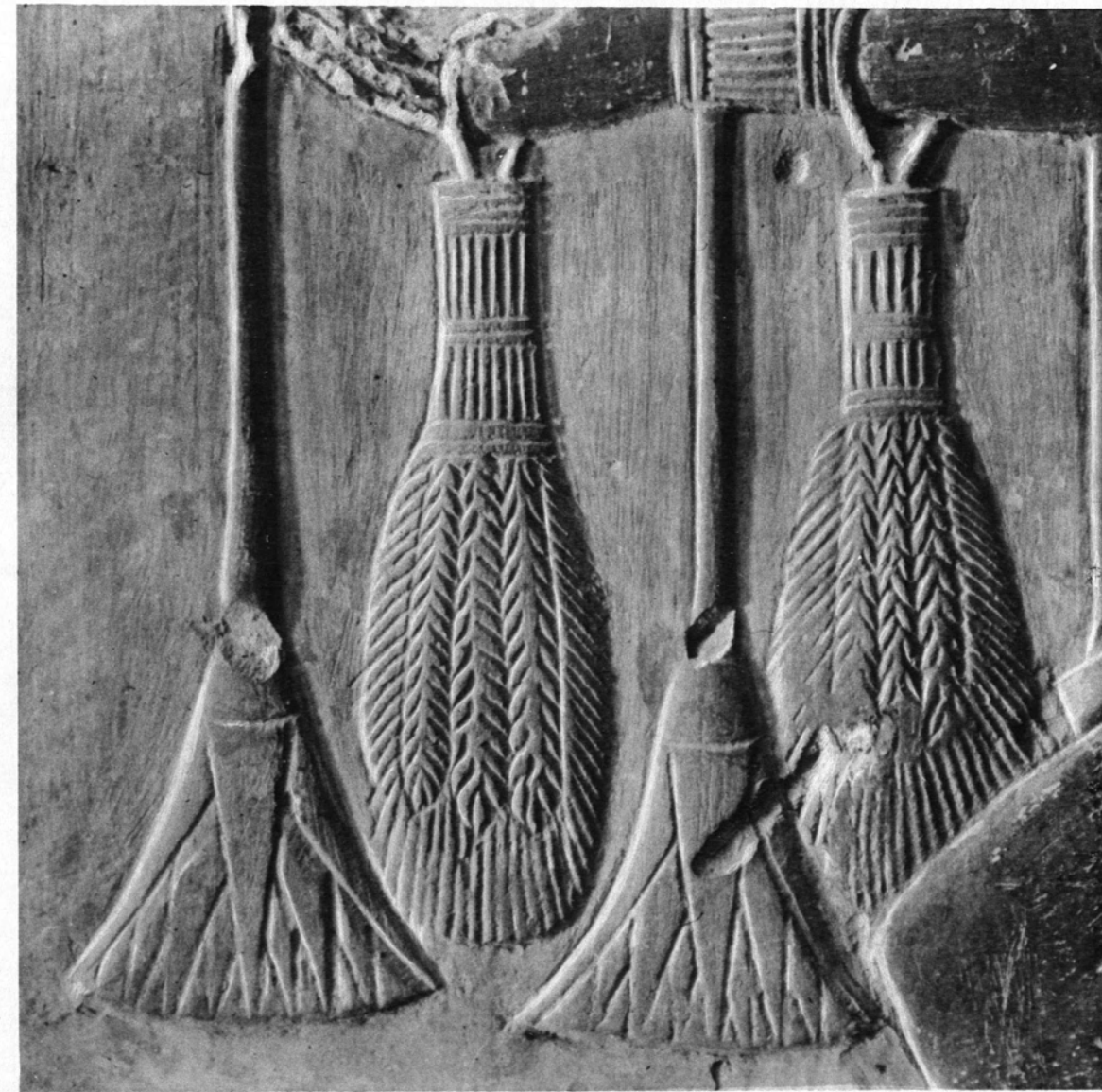
B. From Pl. 23, below, right



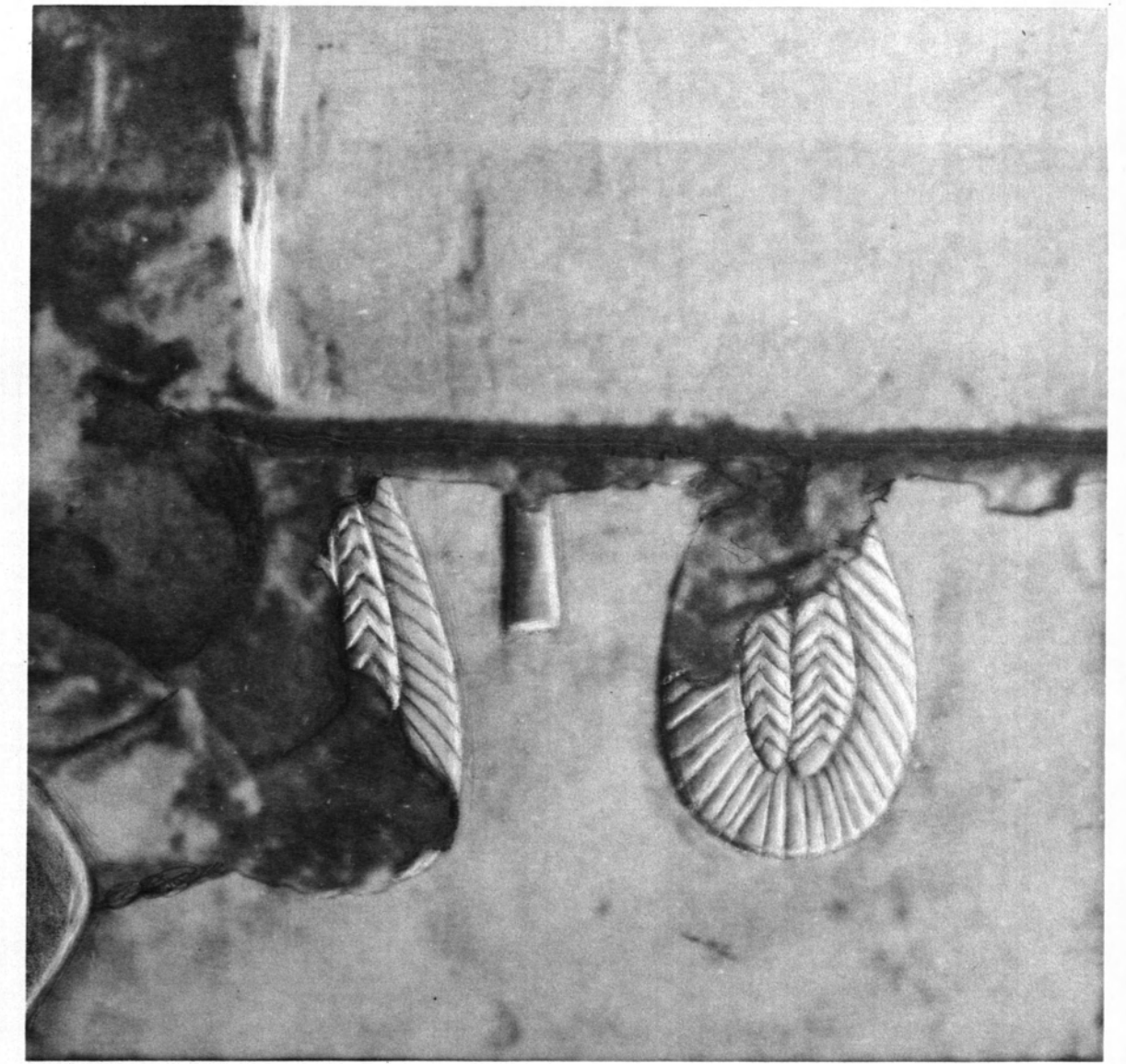
C. From Pl. 23, below, left



D. From Pl. 26, below, right



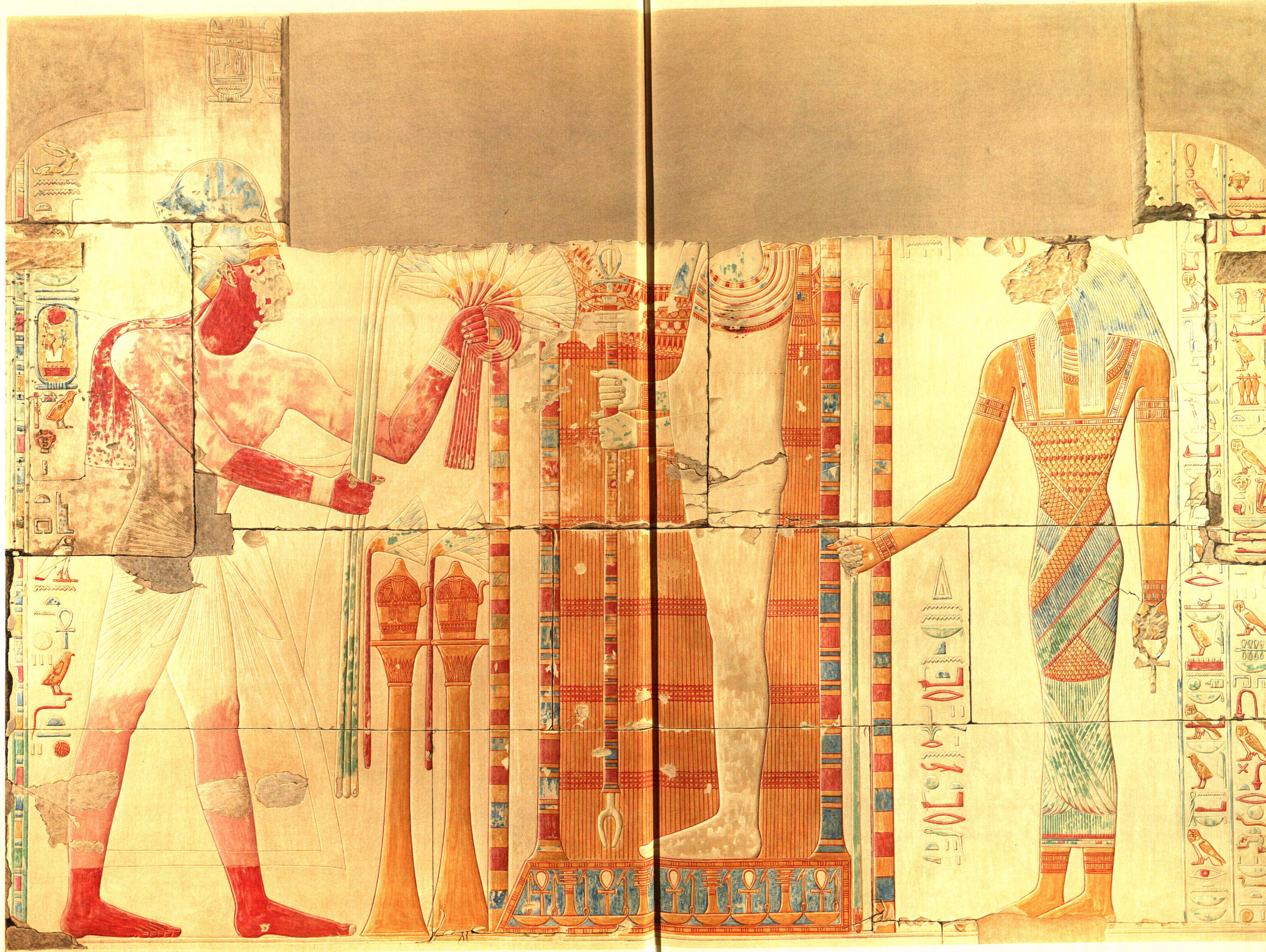
E. From Pl. 26, below, left



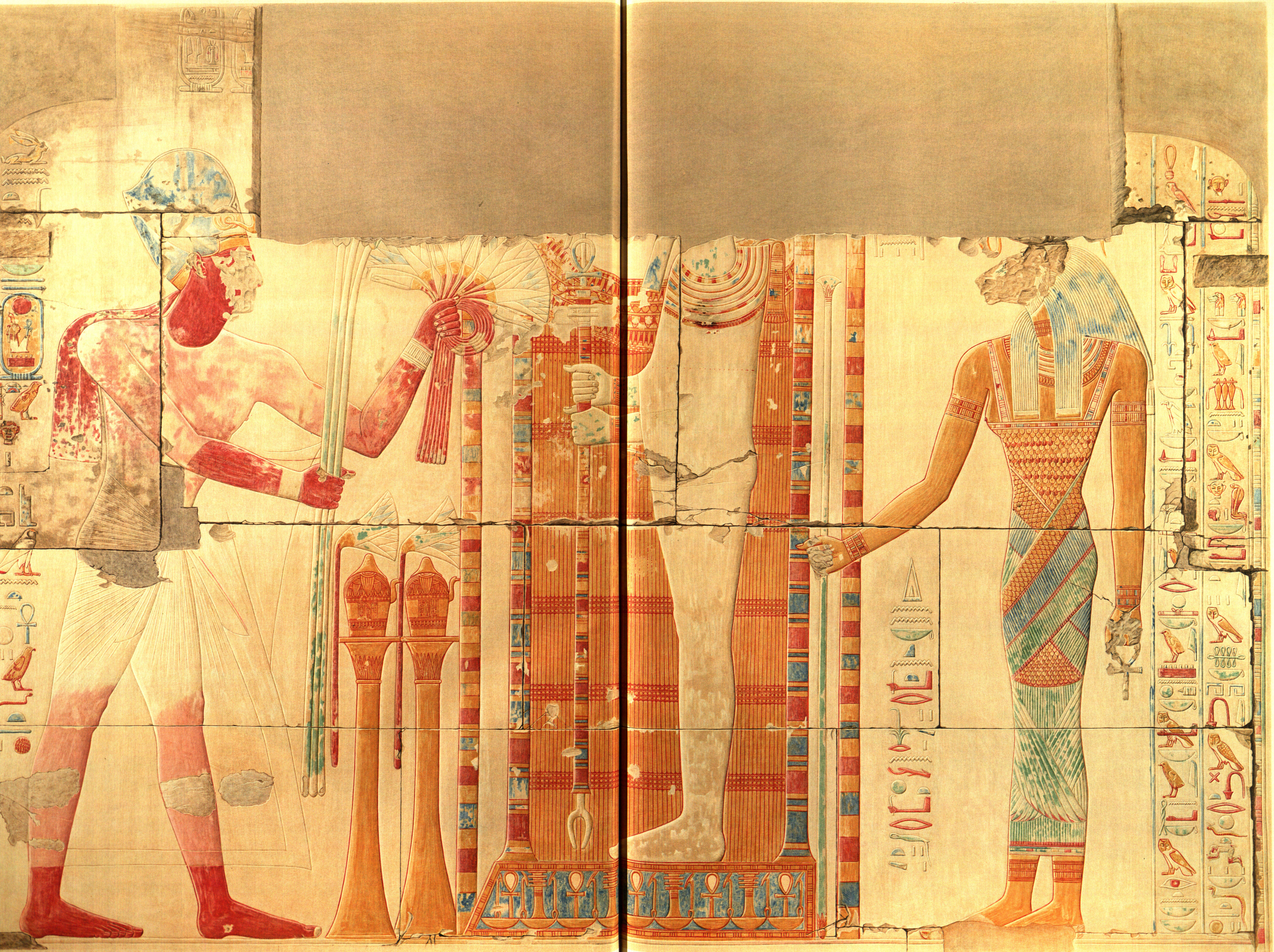
F. From Pl. 31, below, right

SECOND HYPOSTYLE HALL, WEST WALL. DETAILS

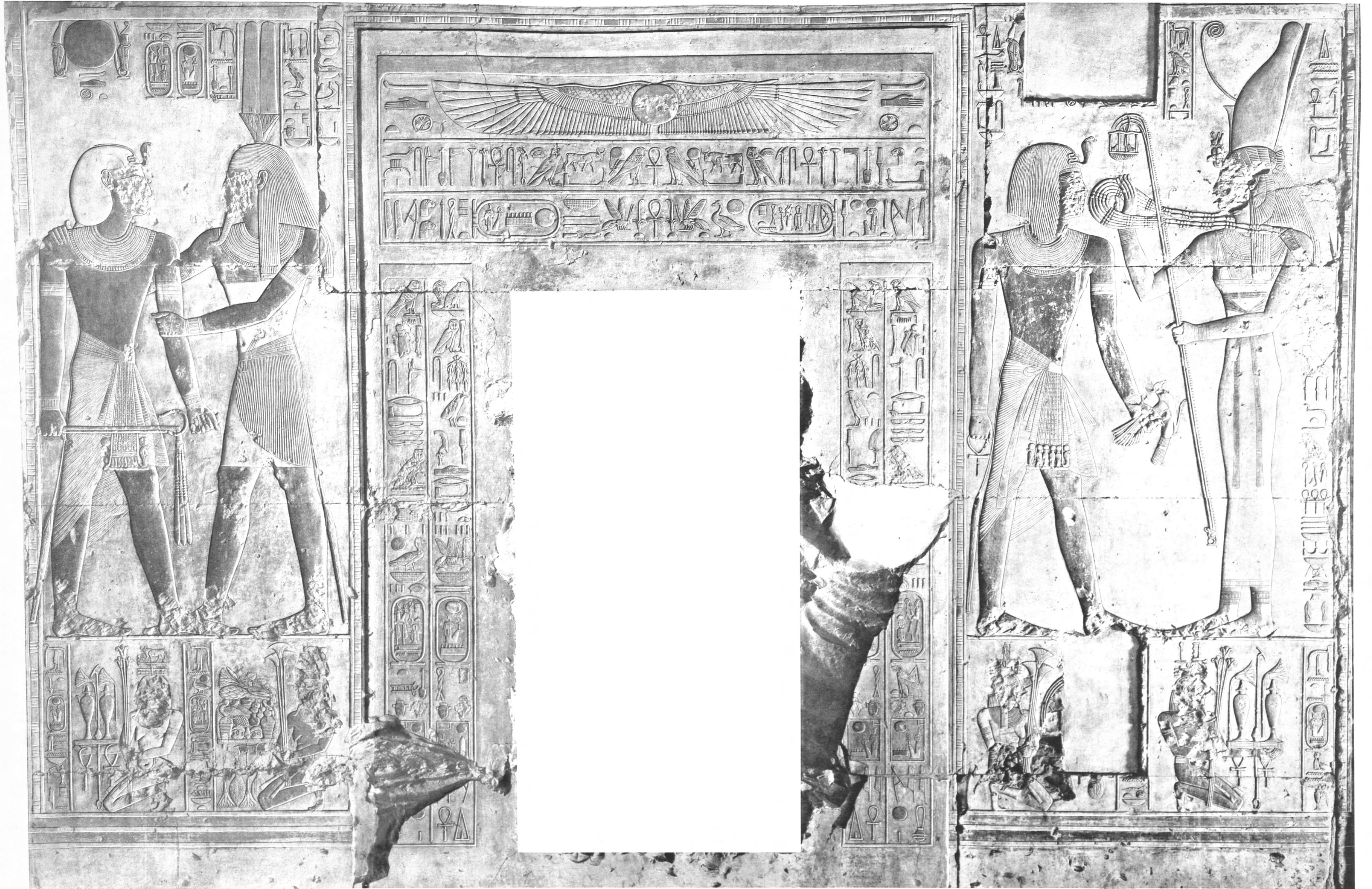
N.B. *In A the grain is painted green, elsewhere it is always yellow*



SECOND HYPOSTYLE HALL, WEST WALL, BETWEEN THE CHAPELS OF PTAḤ AND KING SETHOS
THE UPPER SCENE

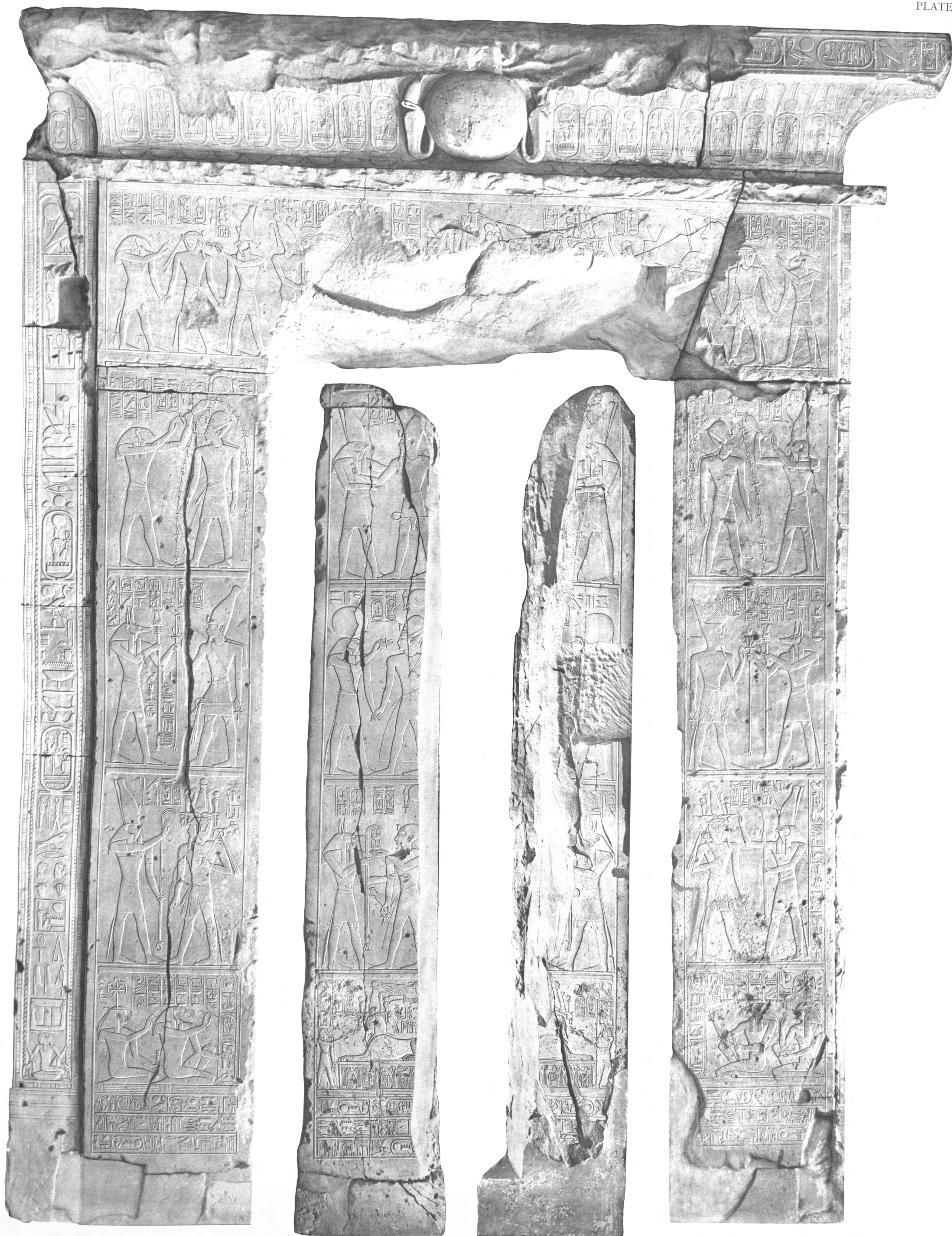


SECOND HYPOSTYLE HALL, WEST WALL, BETWEEN THE CHAPELS OF PTAḤ AND KING SETHOS
THE UPPER SCENE



SECOND HYPOSTYLE HALL, WEST WALL, BETWEEN THE CHAPELS OF PTAH AND KING SETHOS
THE LOWER SCENES AND FRAMING OF THE NICHE

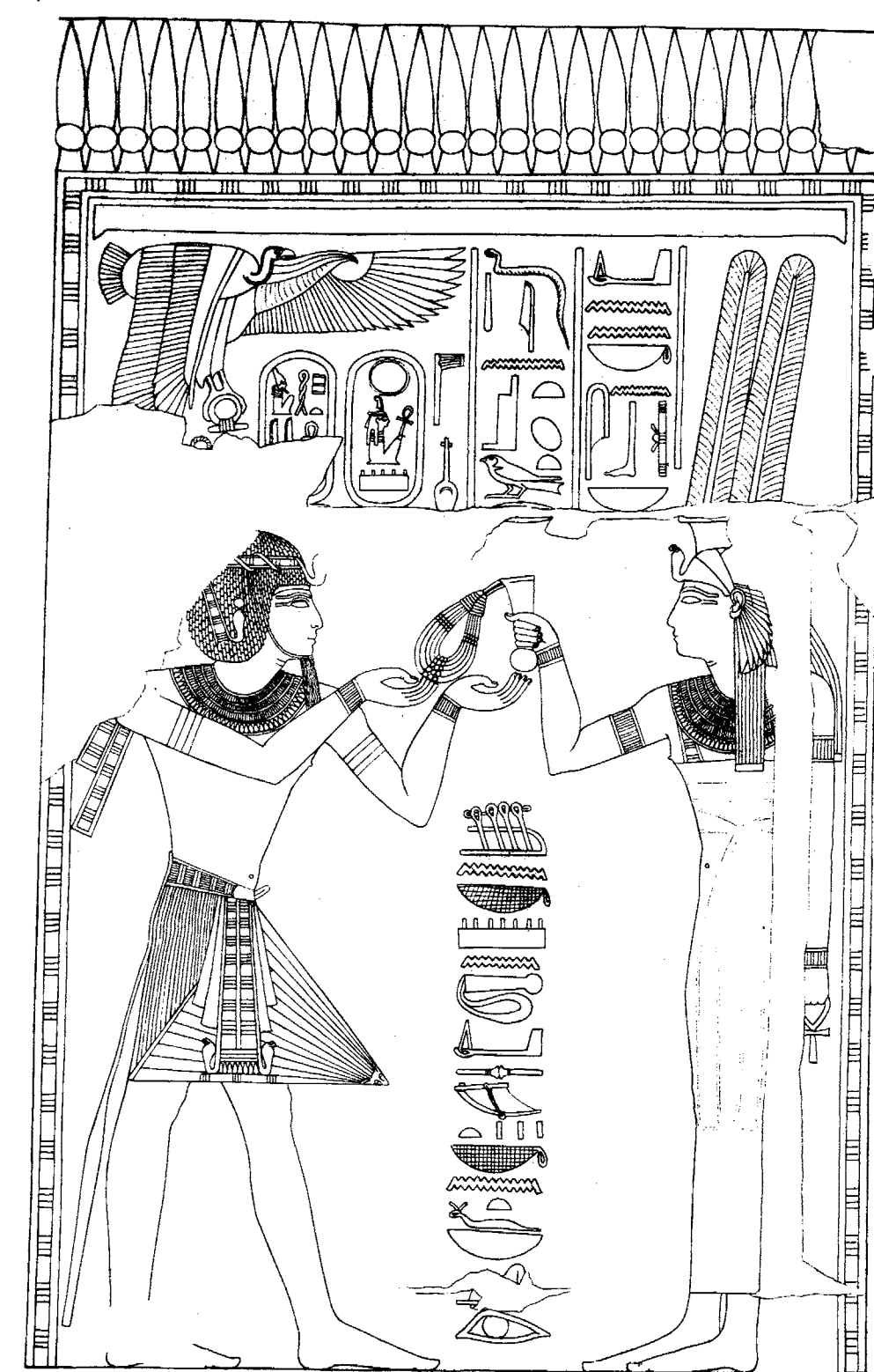
For the scenes in the niche see Pl. 33, D



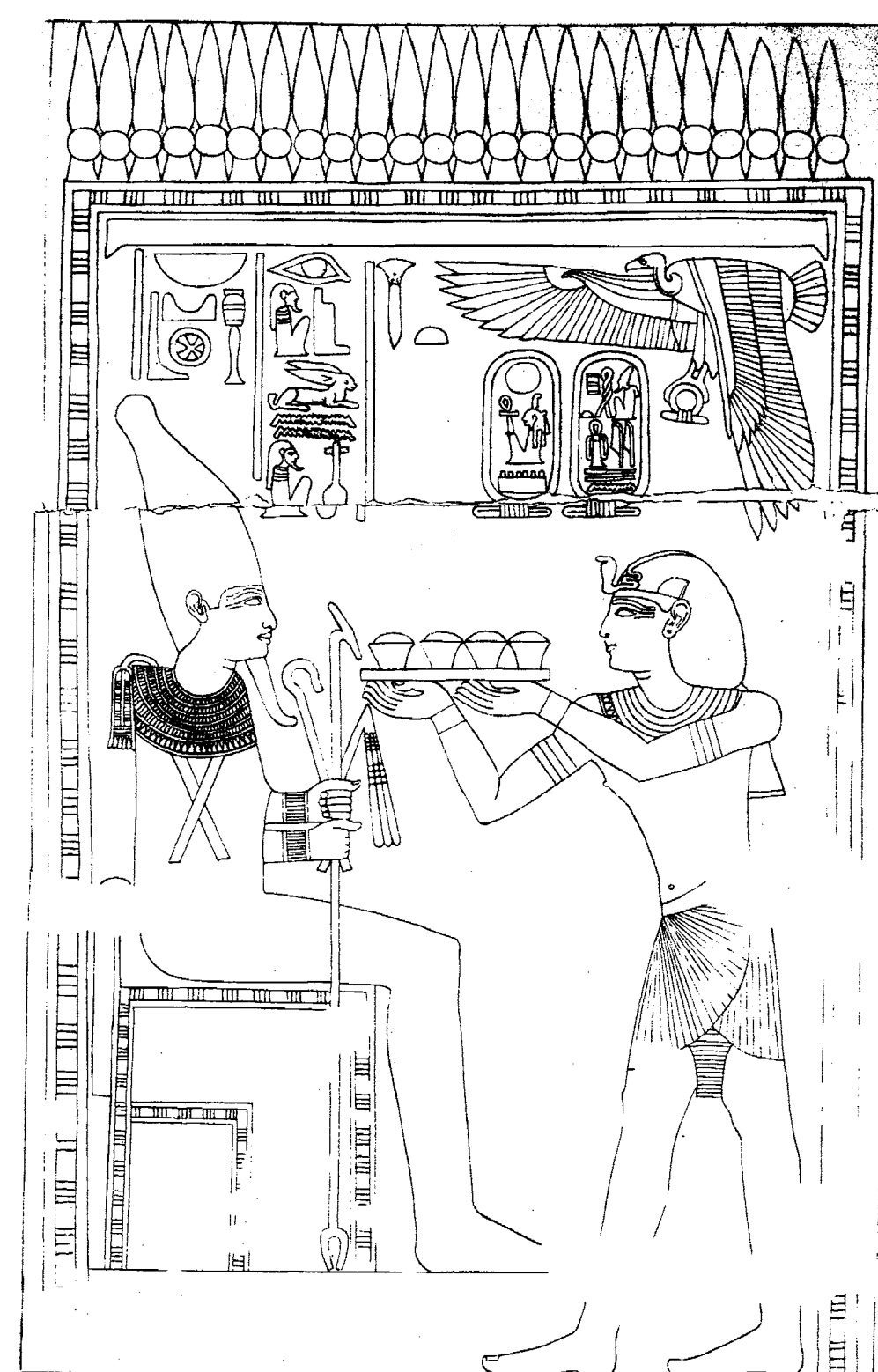
South thickness

North thickness

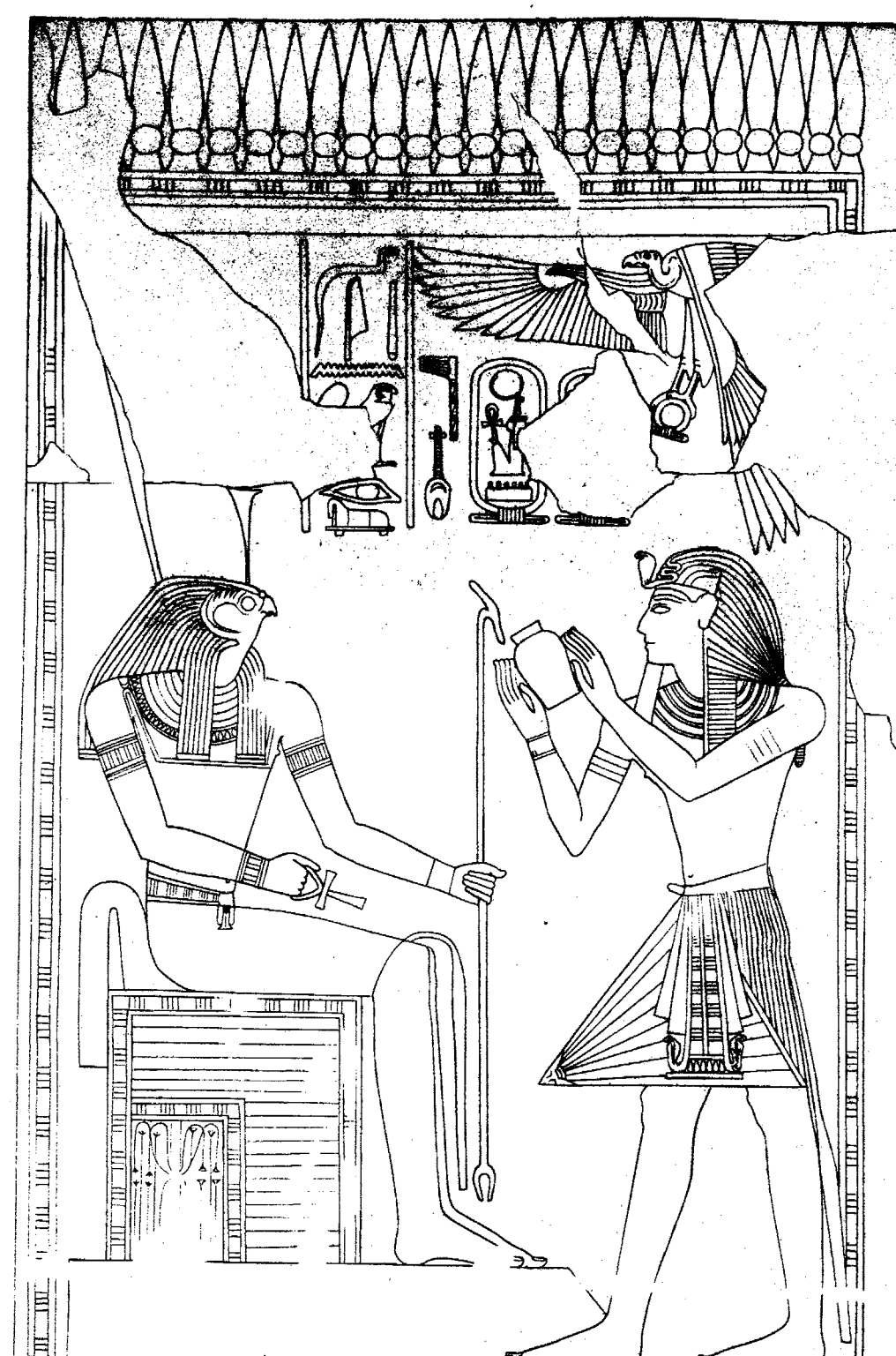
SECOND HYPOSTYLE HALL, WEST WALL. ENTRANCE TO THE CHAPEL OF KING SETHOS



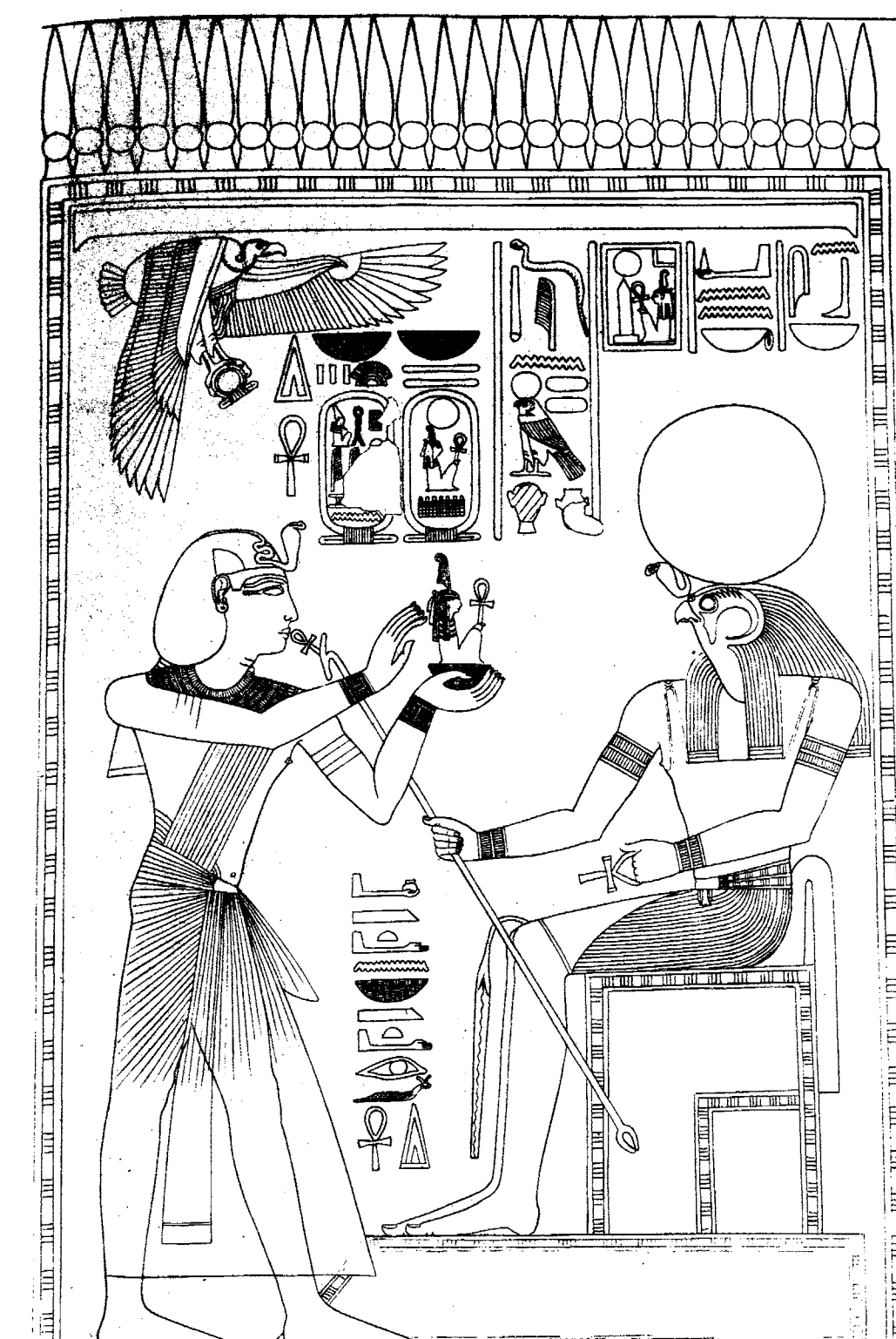
South



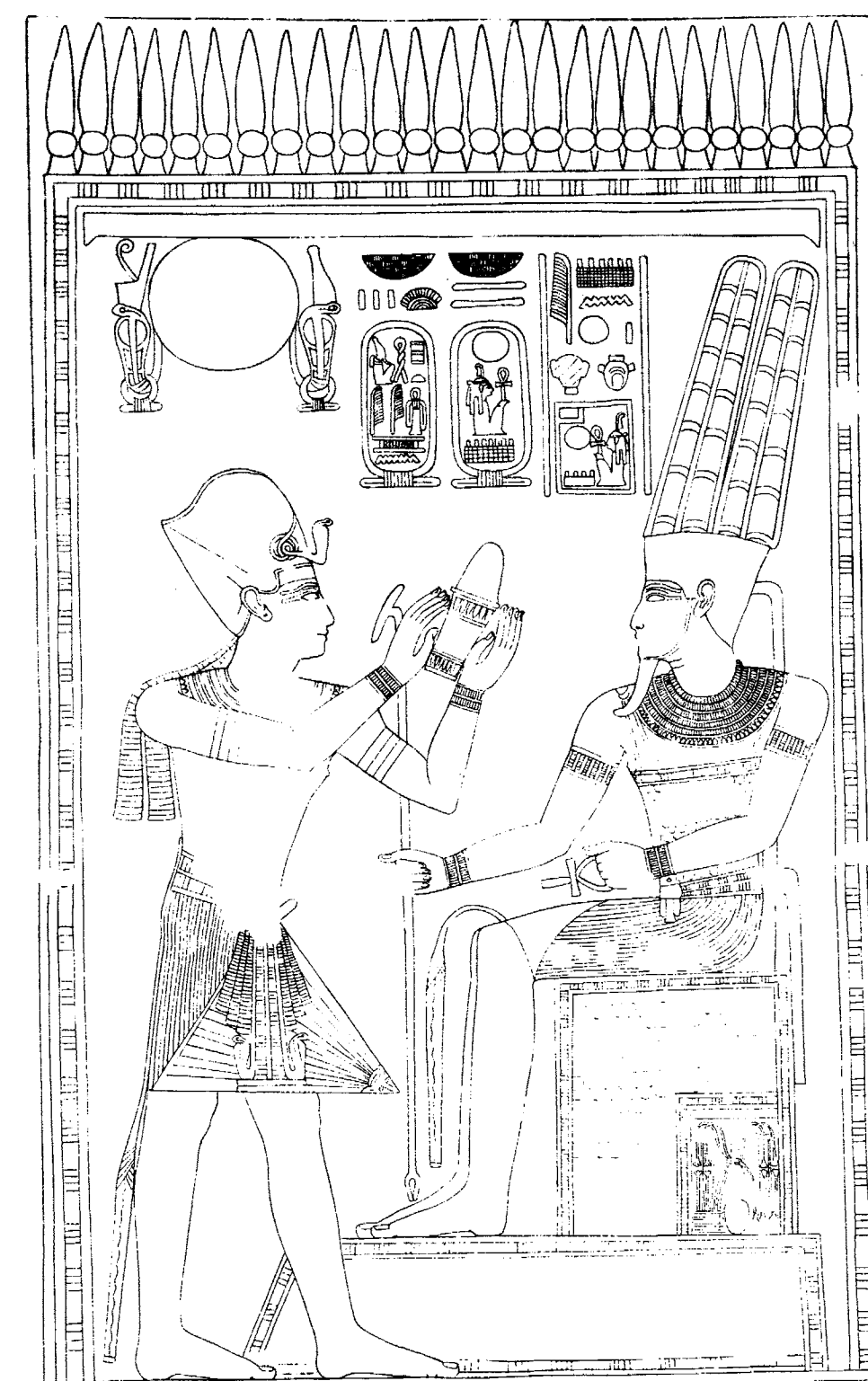
Centre



North



South

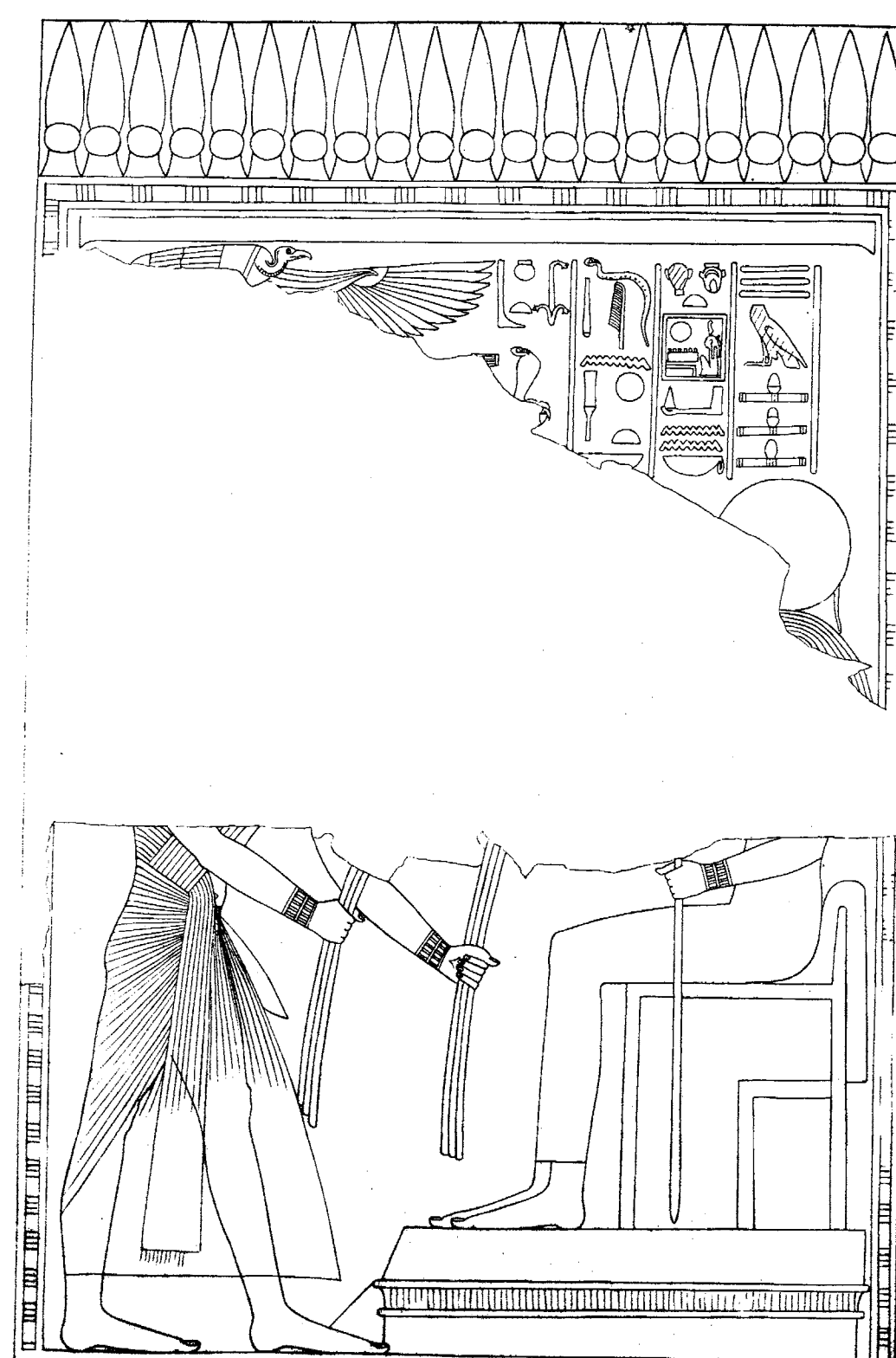


Centre

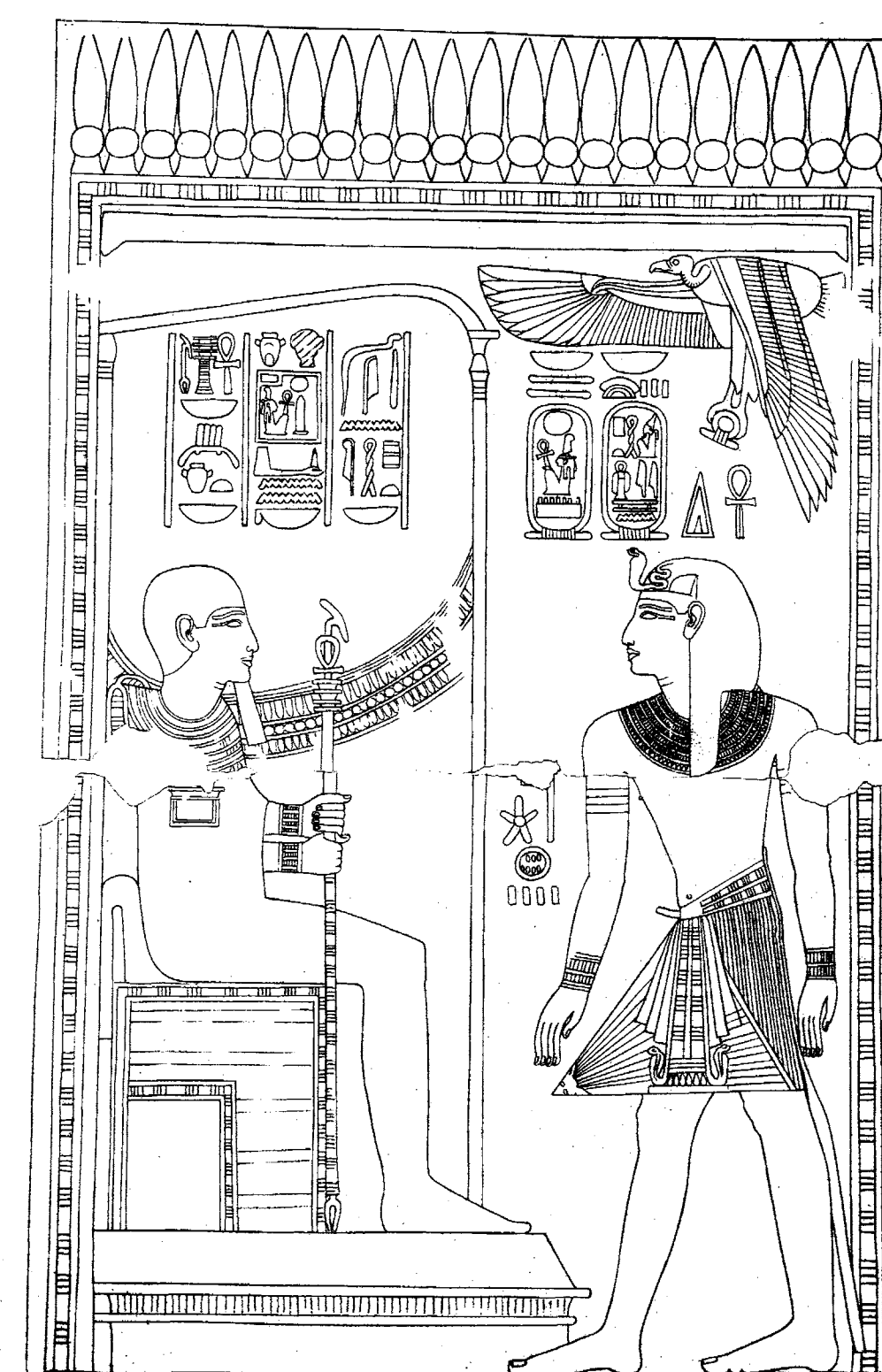


A. IN NICHE BETWEEN THE CHAPELS OF HORUS AND ISIS

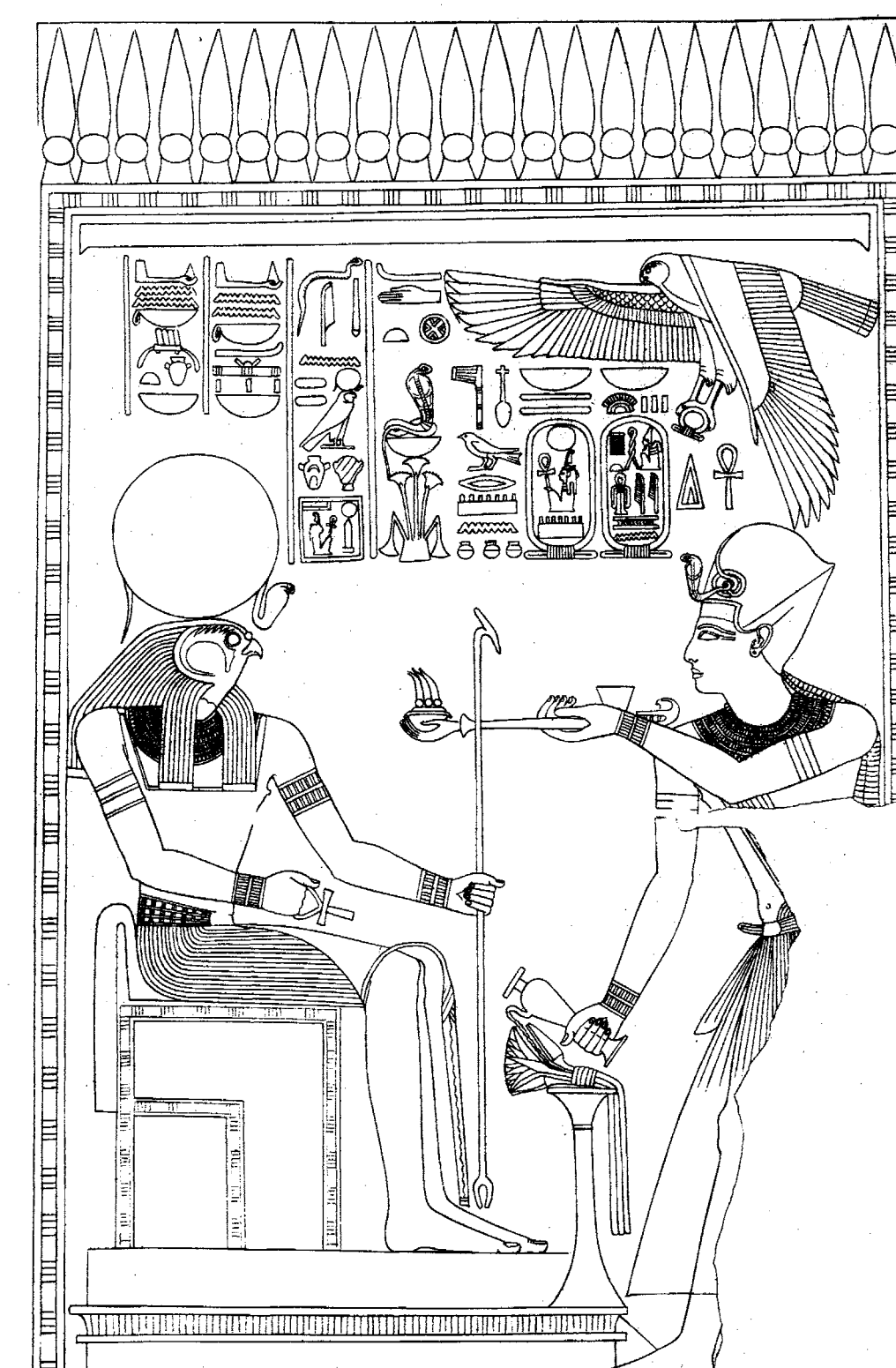
B. IN NICHE BETWEEN THE CHAPELS OF AMEN-RĒ AND RĒ-HARAKHTI



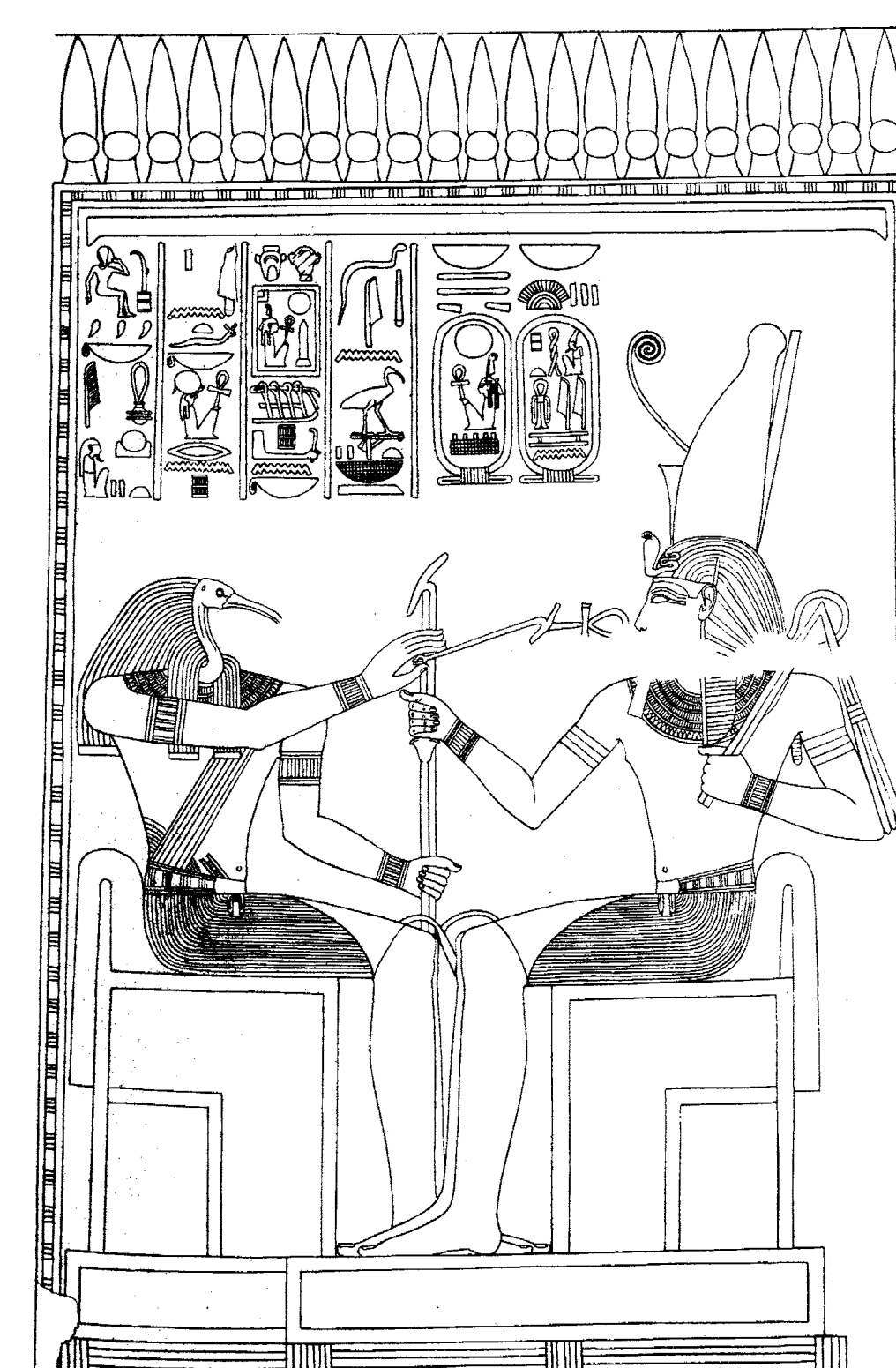
South



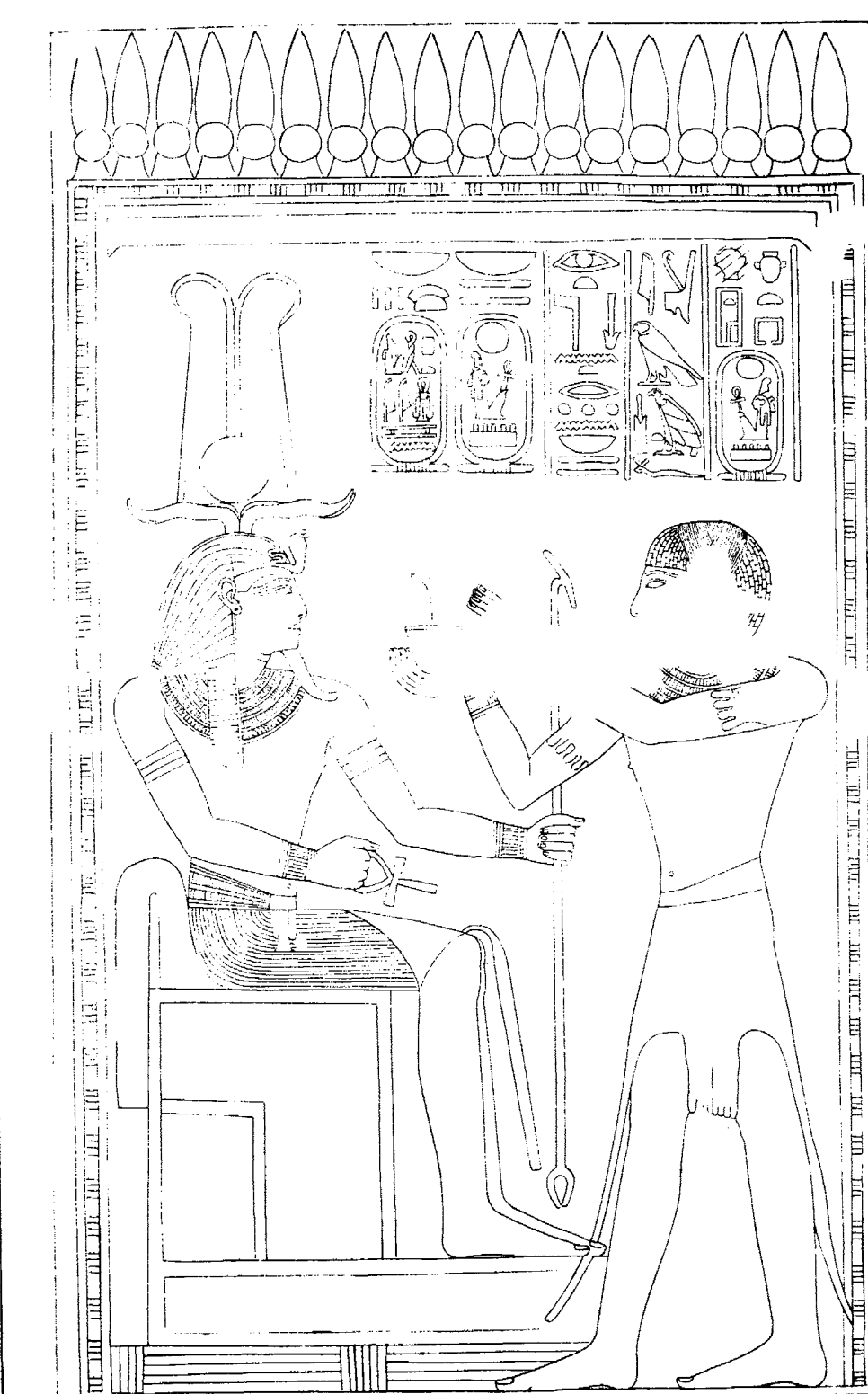
Centre



North



South

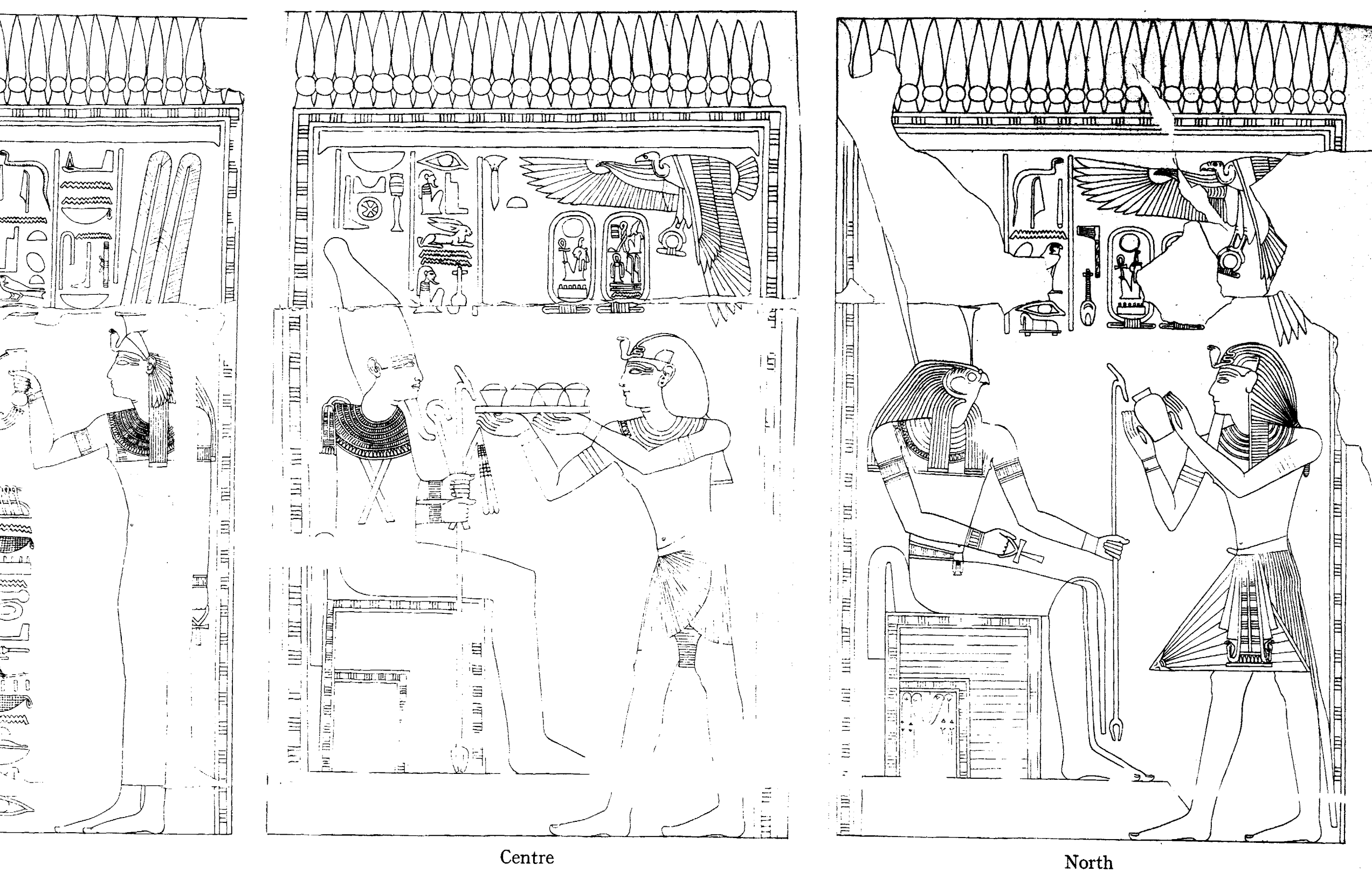


Centre

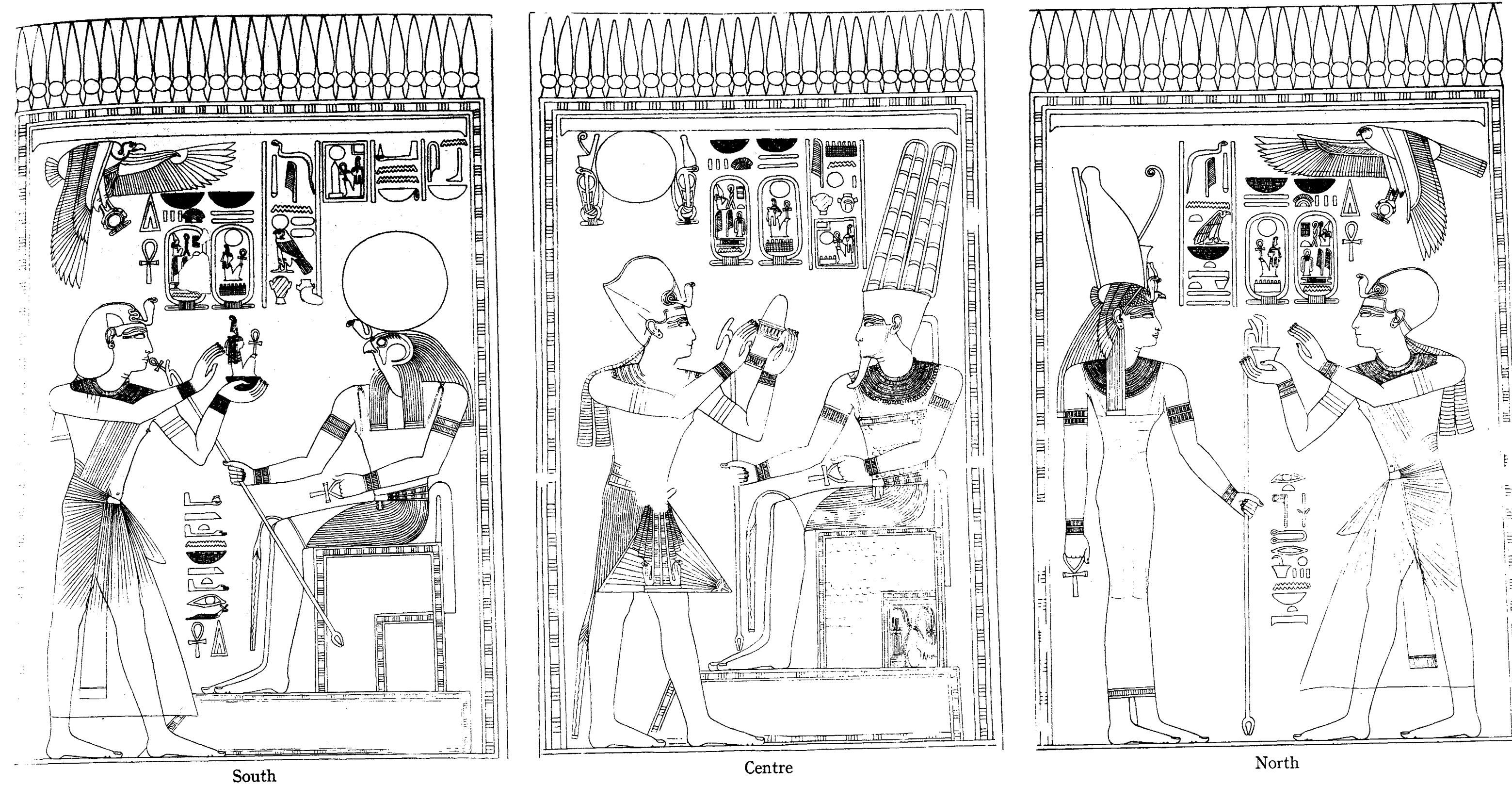


C. IN NICHE BETWEEN THE CHAPELS OF RĒ-HARAKHTI AND PTAH

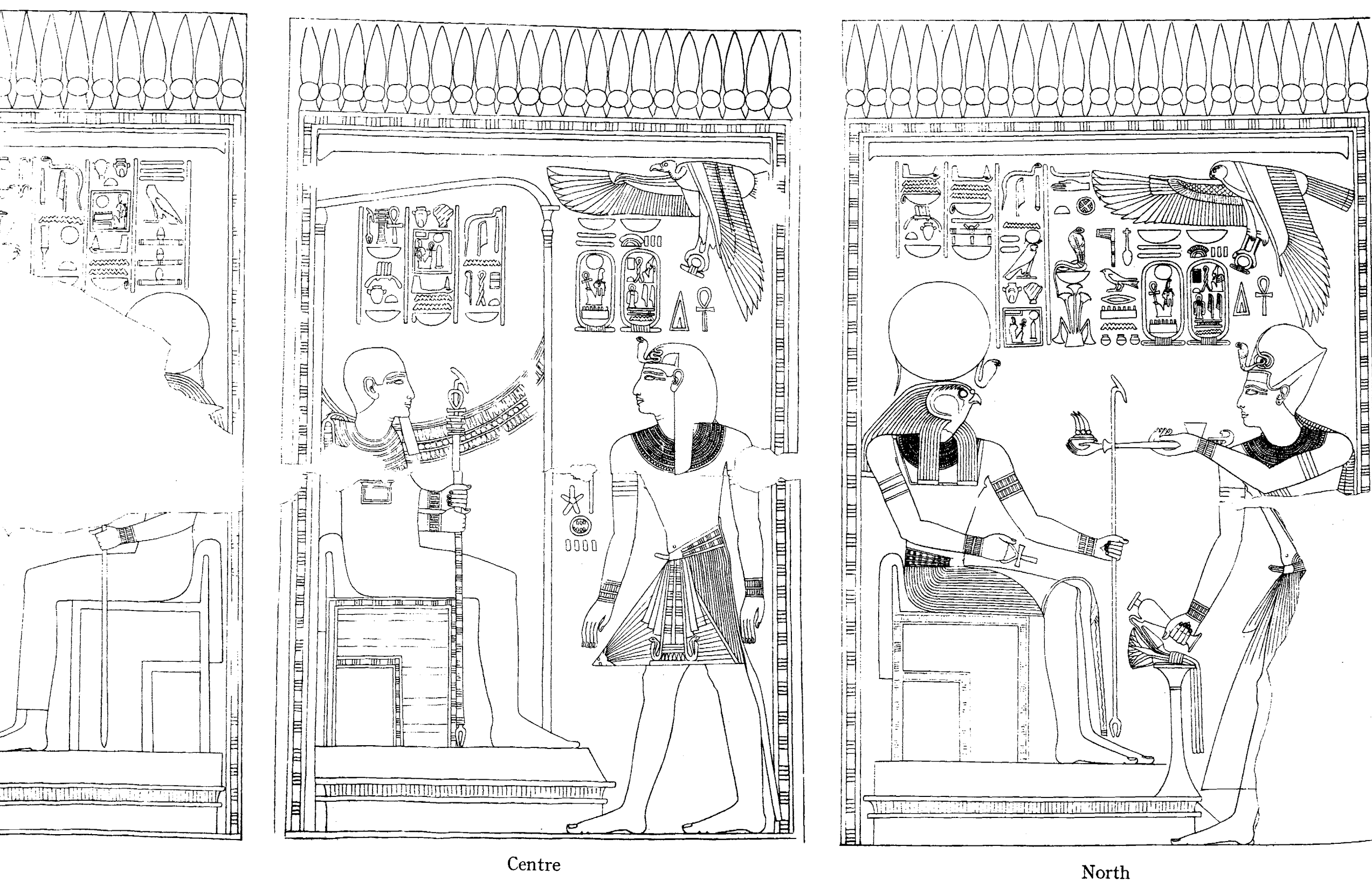
D. IN NICHE BETWEEN THE CHAPELS OF PTAH AND KING SETHOS



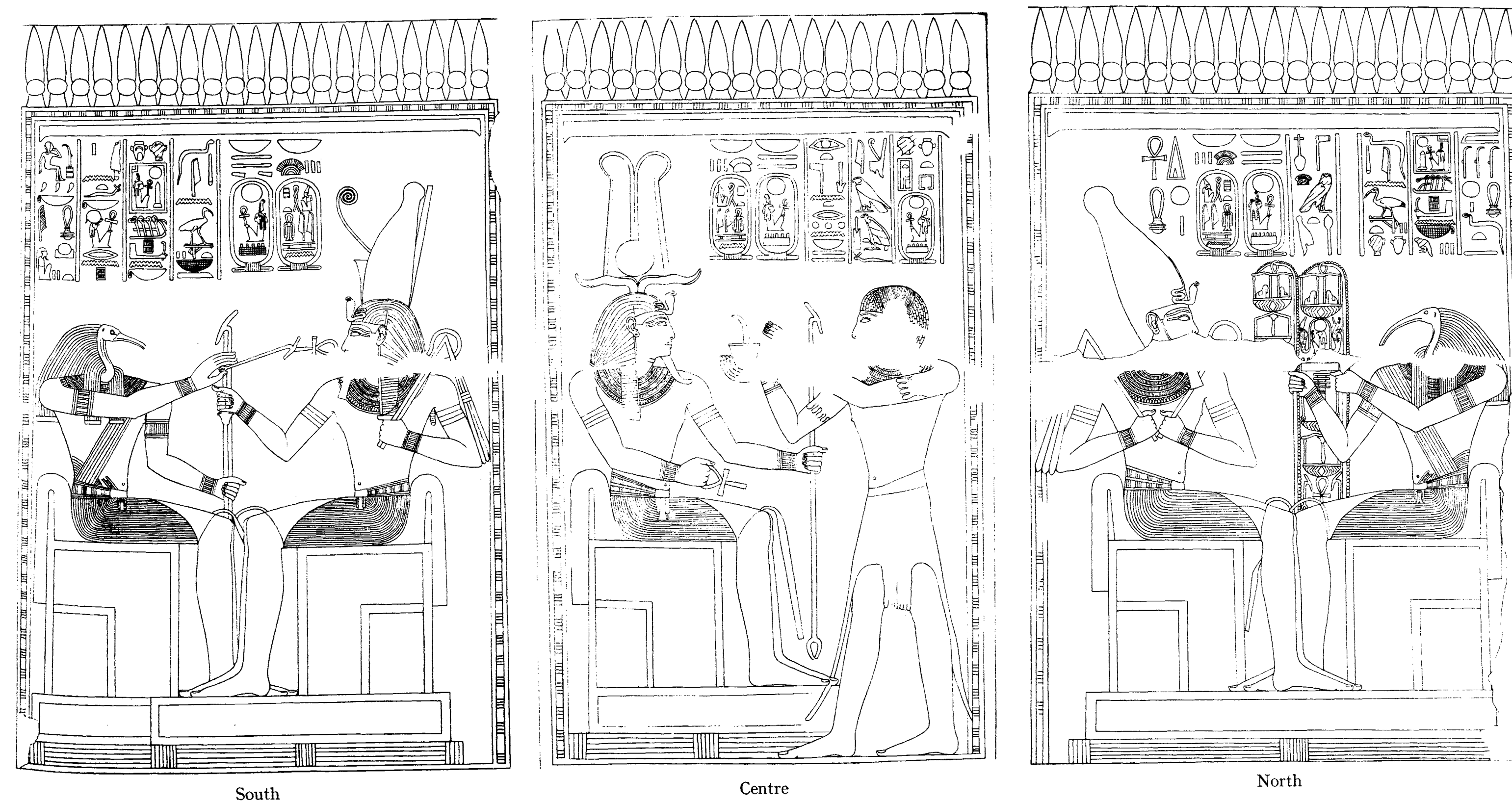
A. IN NICHE BETWEEN THE CHAPELS OF HORUS AND ISIS



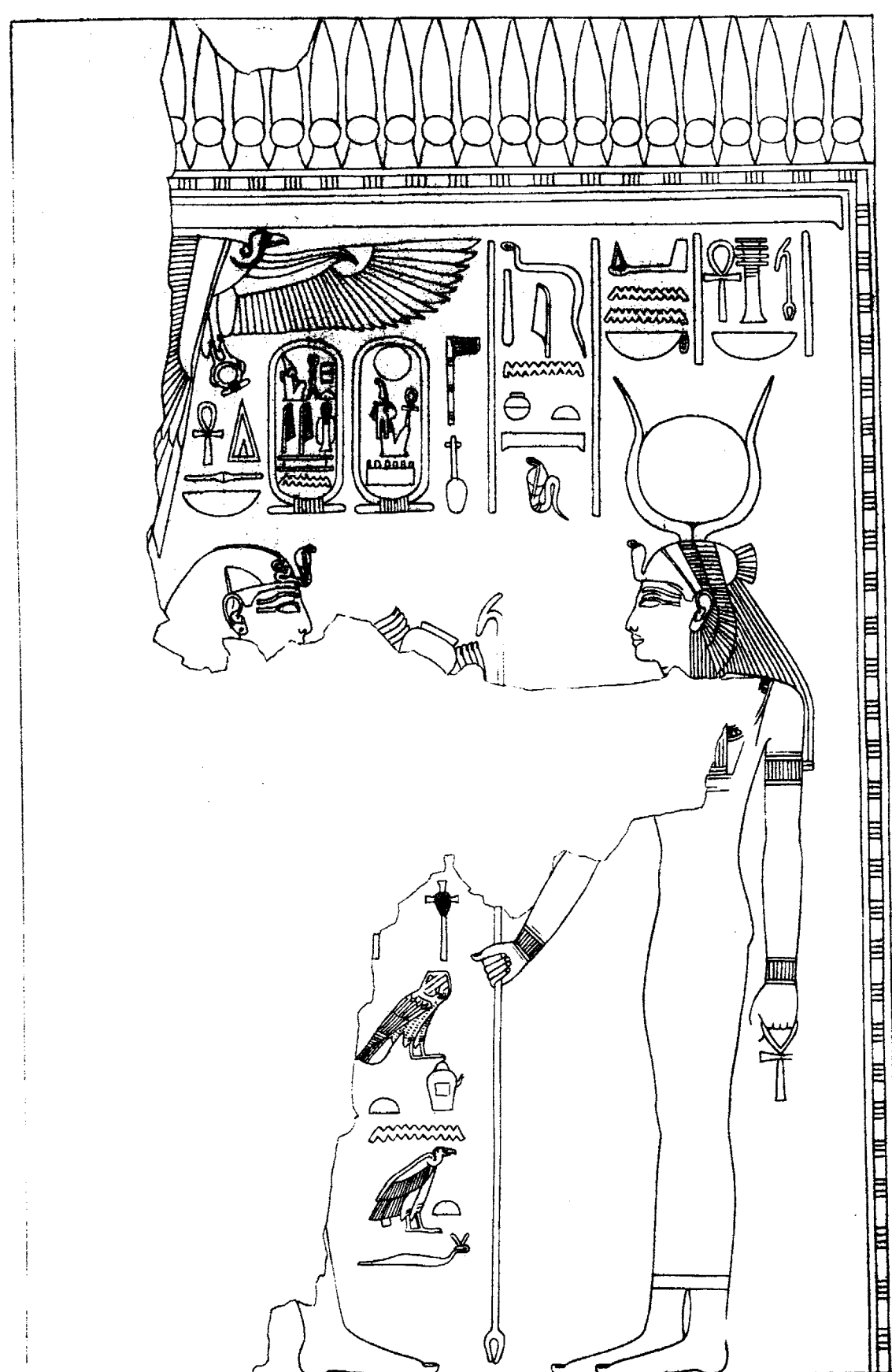
B. IN NICHE BETWEEN THE CHAPELS OF AMEN-RĒ AND RĒ-ḤARAKHTI



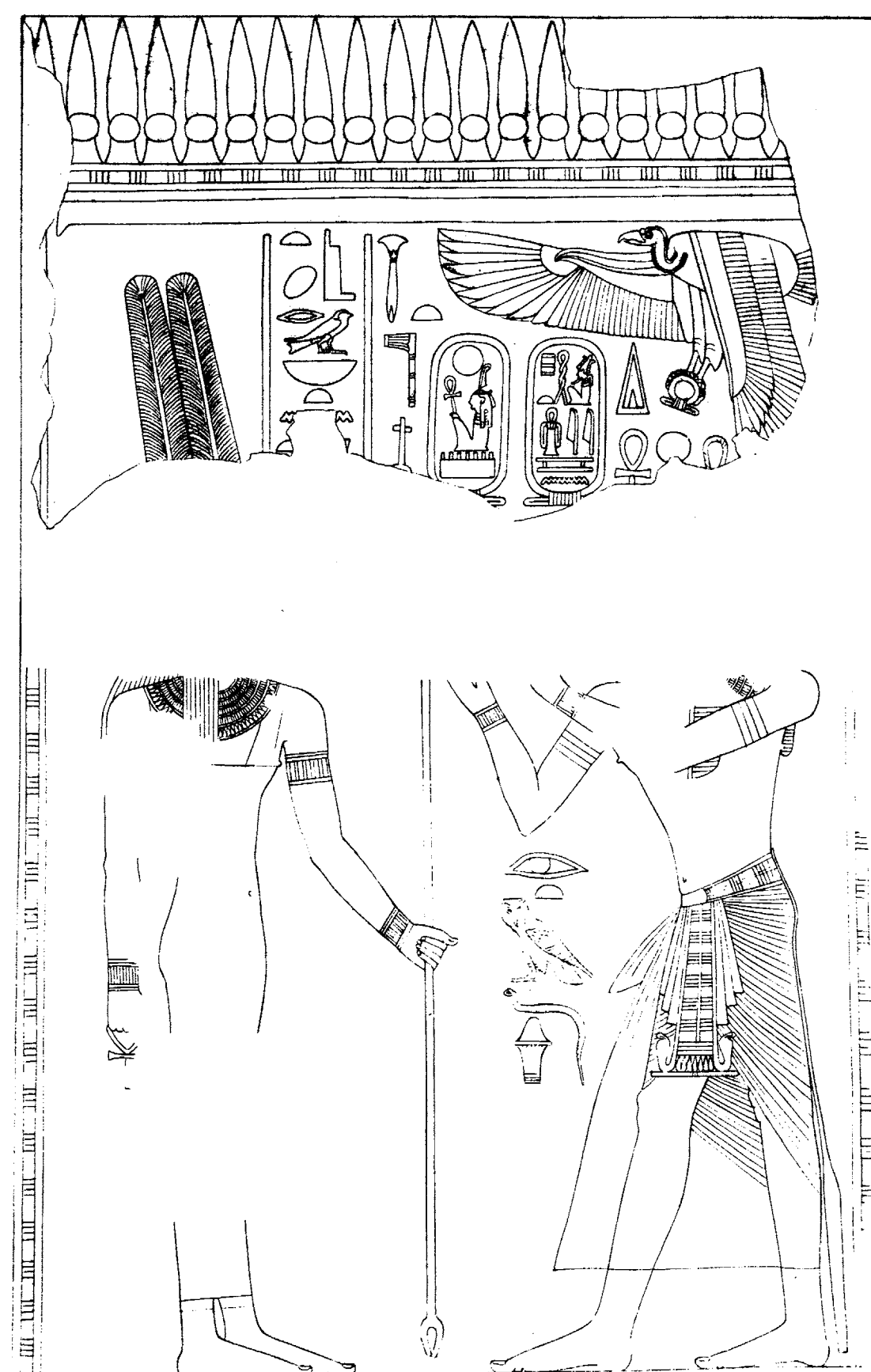
C. IN NICHE BETWEEN THE CHAPELS OF RĒ-ḤARAKHTI AND PTAḤ



D. IN NICHE BETWEEN THE CHAPELS OF PTAḤ AND KING SETHOS

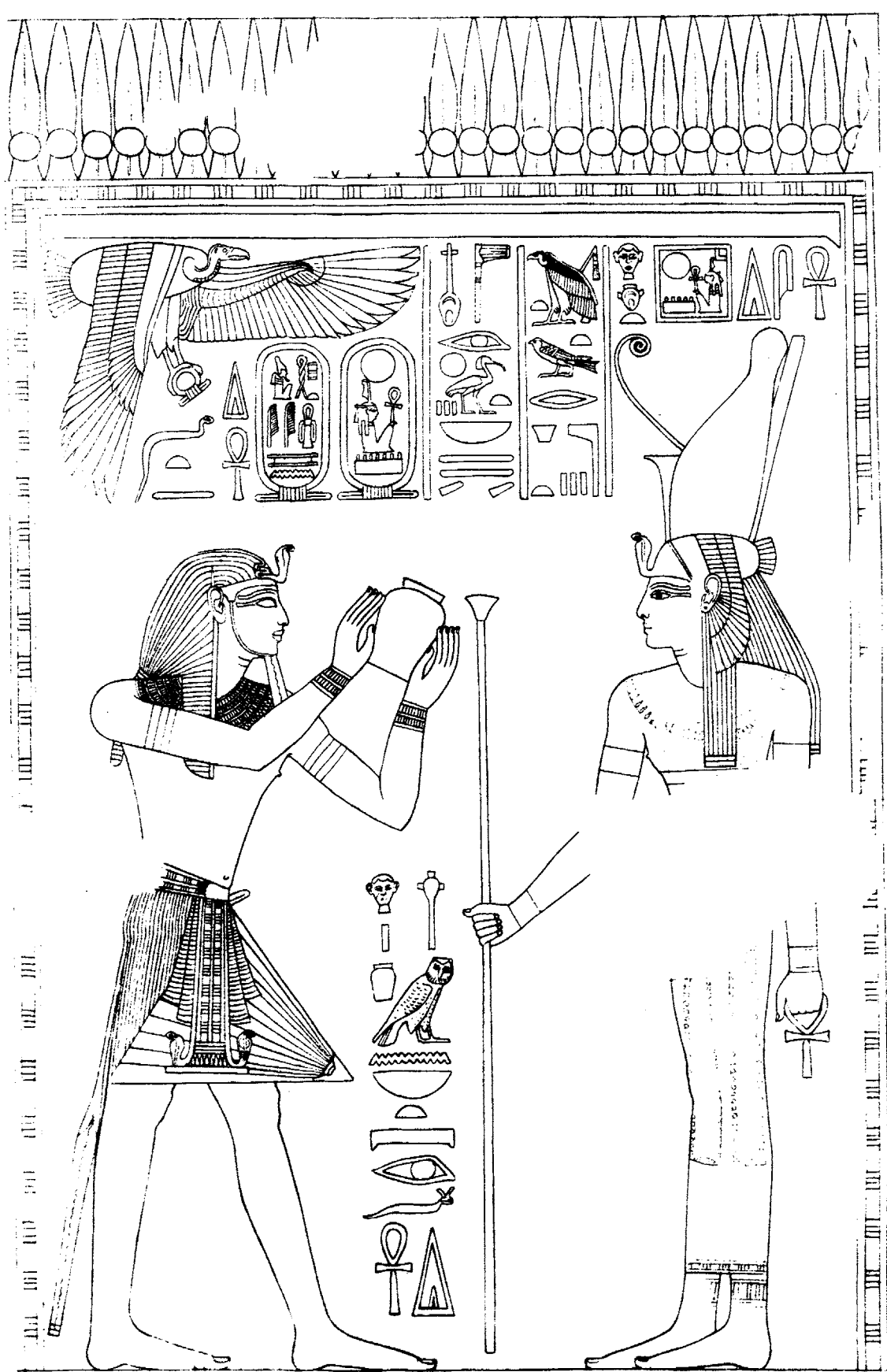


South

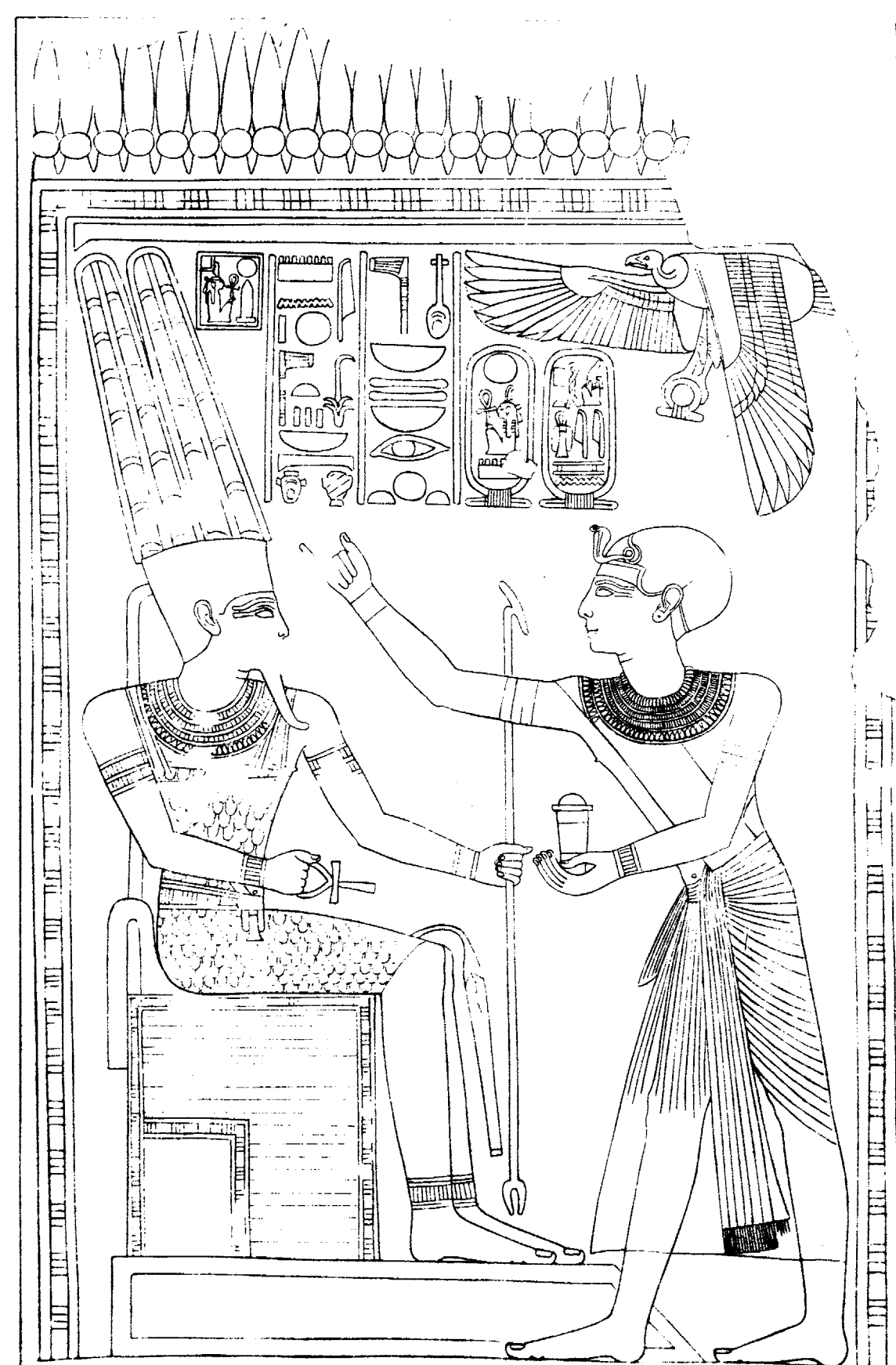


North

A. IN NICHE BETWEEN THE CHAPELS OF ISIS AND OSIRIS
For the Centre scene see Pl. 17



South



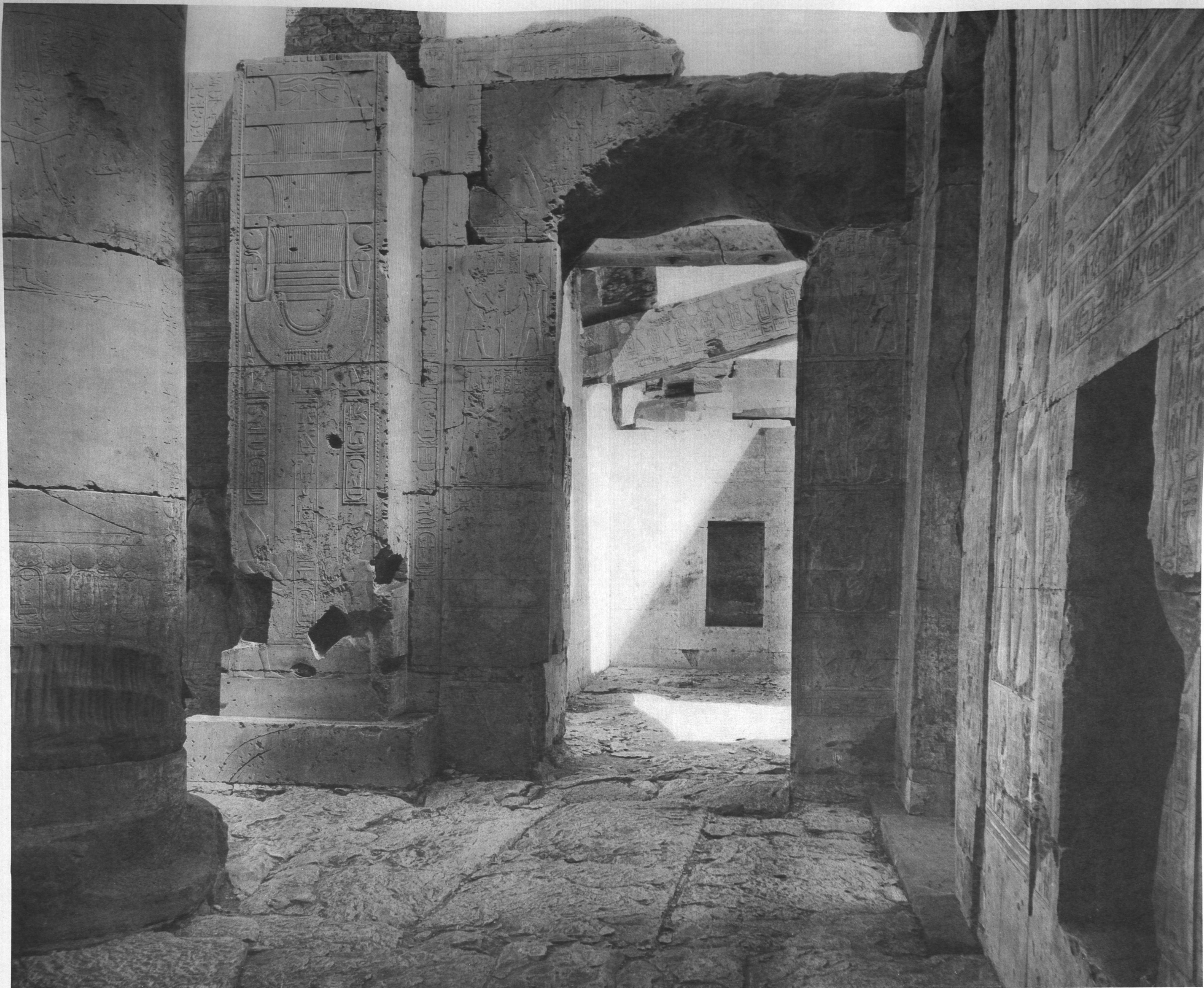
Centre

B. IN NICHE BETWEEN THE CHAPELS OF OSIRIS AND AMEN-RÊ
For the North scene see Pl. 35

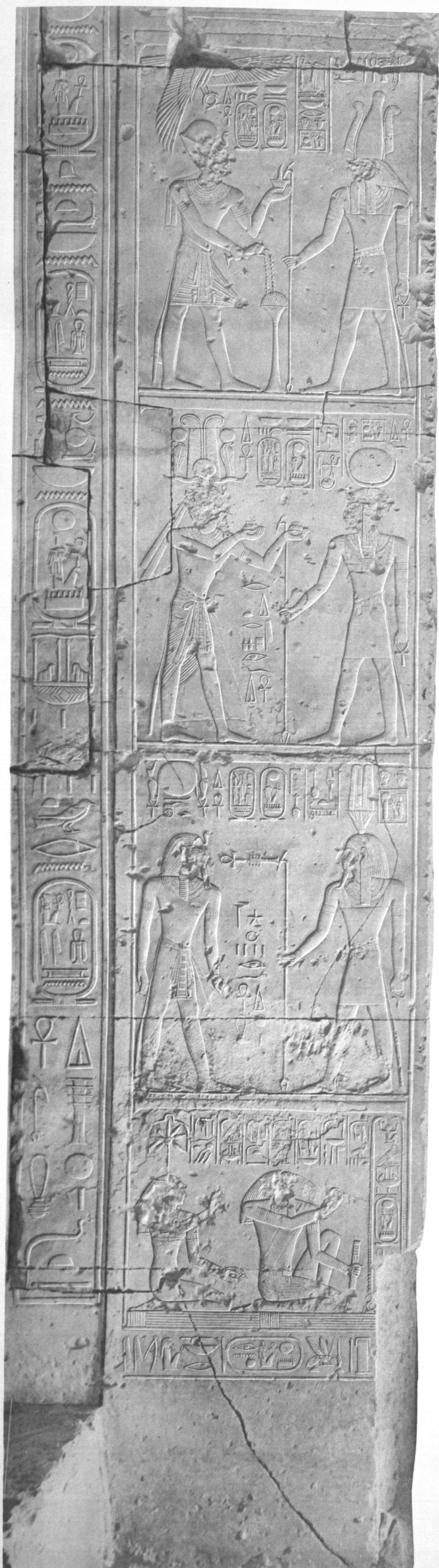


SECOND HYPOSTYLE HALL, WEST WALL

NORTH SCENE IN NICHE BETWEEN THE CHAPELS OF OSIRIS AND AMEN-RÊ



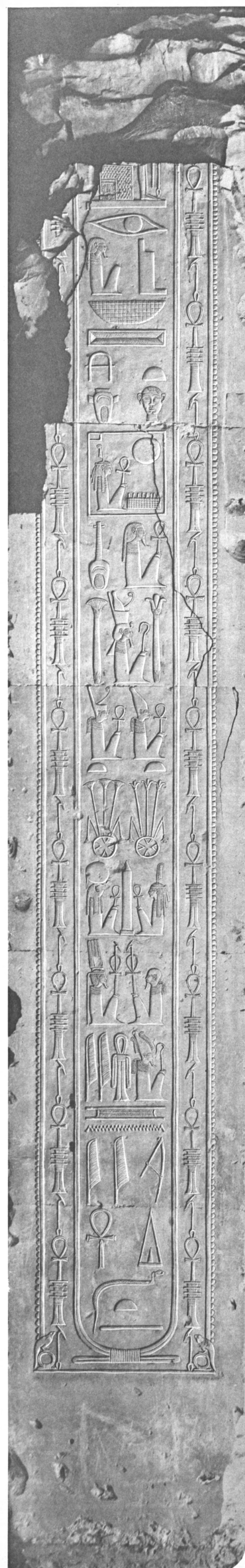
SECOND HYPOSTYLE HALL. VIEW LOOKING SOUTH TO THE HALL OF NEFER-TEM AND PTAH-SOKER



East jamb



East thickness



West thickness



West jamb

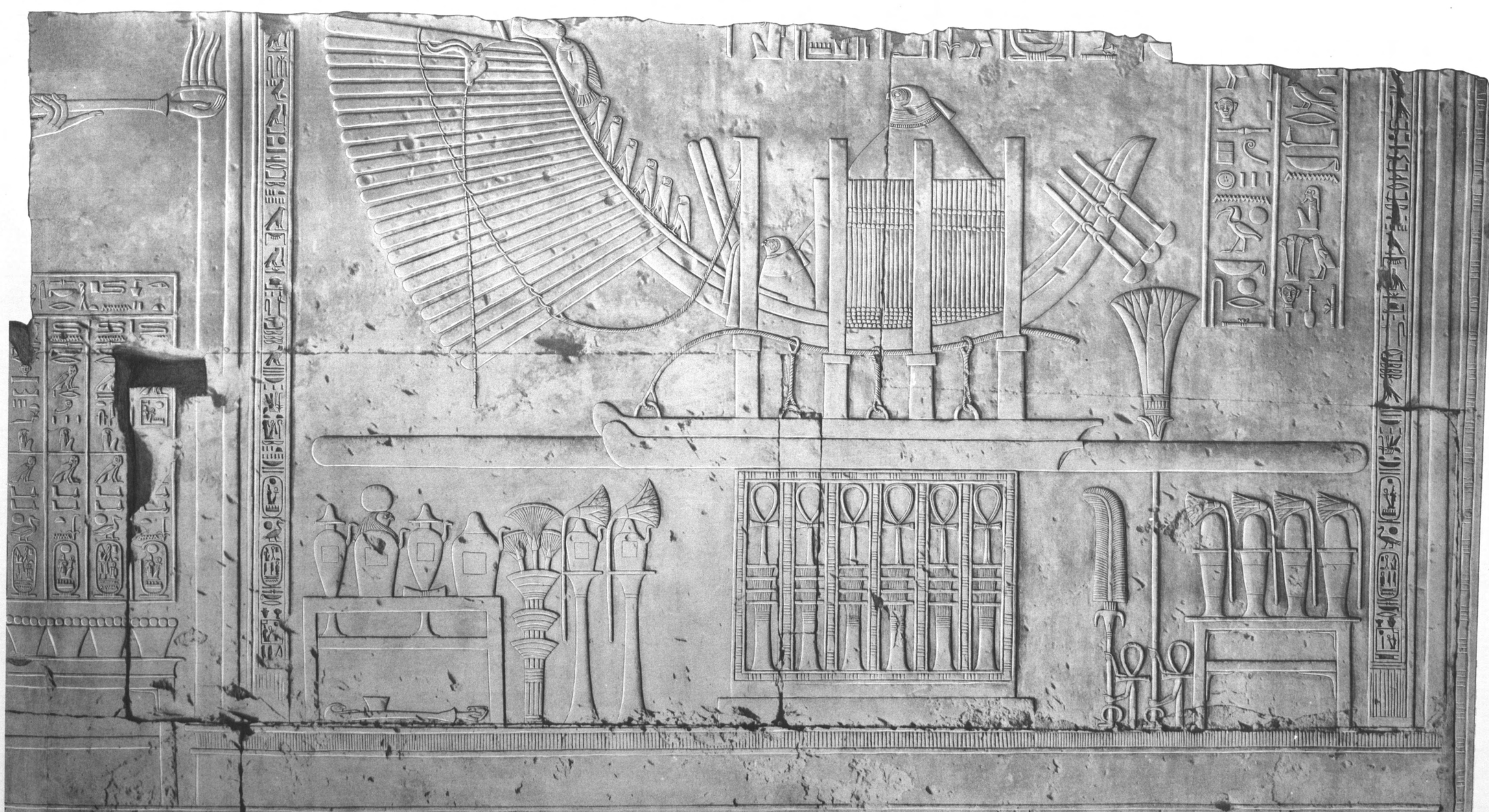
SECOND HYPOSTYLE HALL, SOUTH WALL
ENTRANCE TO THE HALL OF NEFER-TEM AND PTAH-SOKER

For the lintel see Pl. 38, A



A. LINTEL ABOVE ENTRANCE TO THE HALL OF NEFER-TEM AND PTAḤ-SOKER

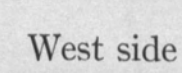
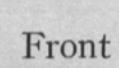
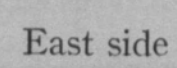
For the entrance below see Pl. 37



B. SCENE ABOVE ENTRANCE TO THE GALLERY OF THE LISTS

For the entrance below see Pl. 40

SECOND HYPOSTYLE HALL SOUTH WALL



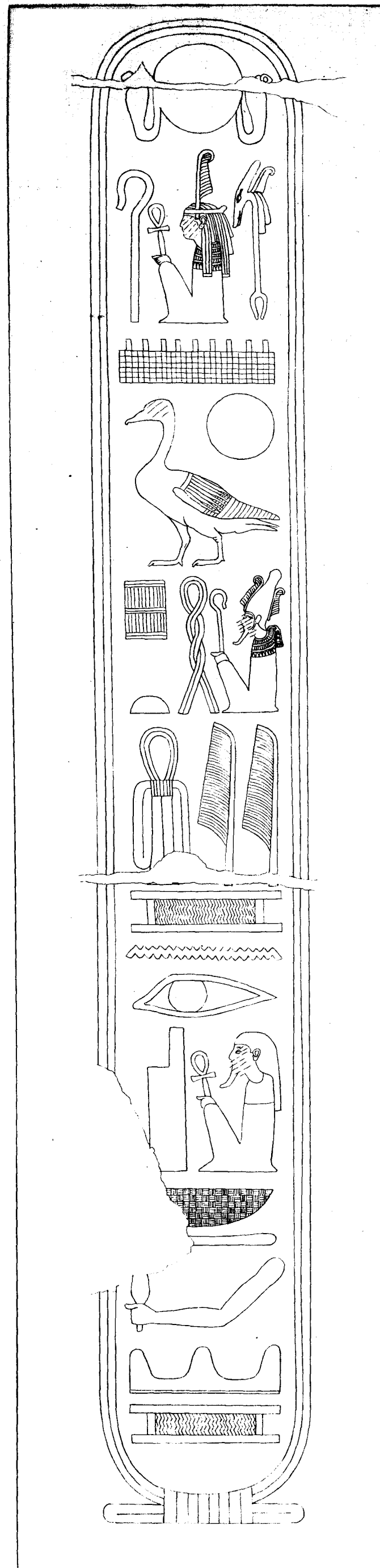
SECOND HYPOSTYLE HALL, SOUTH WALL. THE PILASTER



SECOND HYPOSTYLE HALL, SOUTH WALL

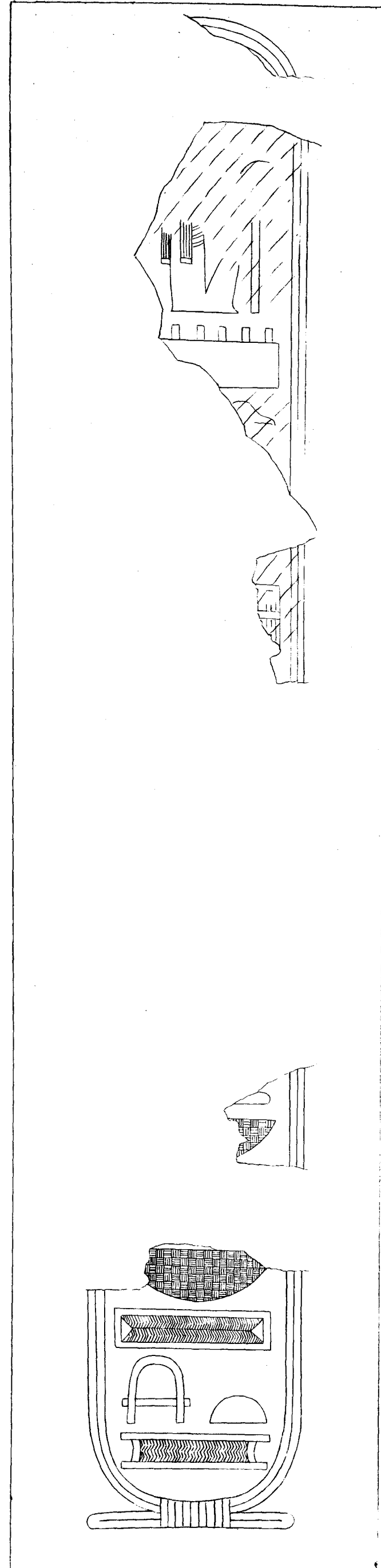
ENTRANCE TO THE GALLERY OF THE LISTS

For the scene above see Pl. 38, B. For the thicknesses see Pl. 41, A

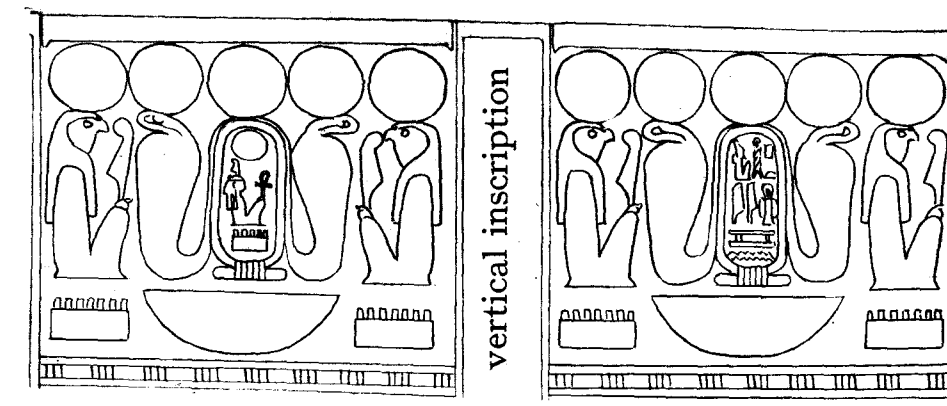


East thickness

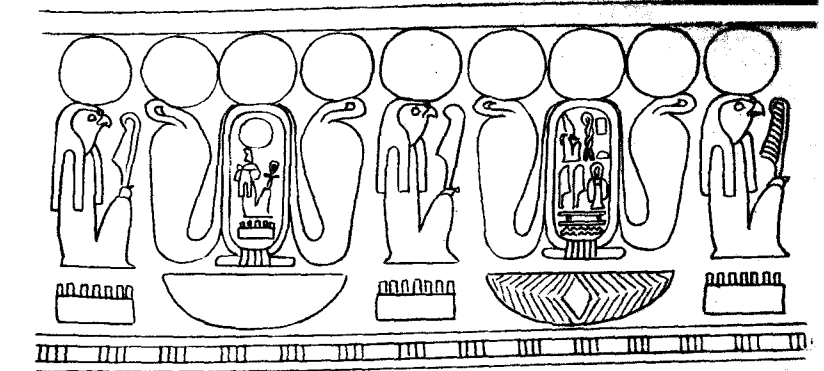
A. ENTRANCE TO THE GALLERY OF THE LISTS
For jambs and lintel see Pl. 40



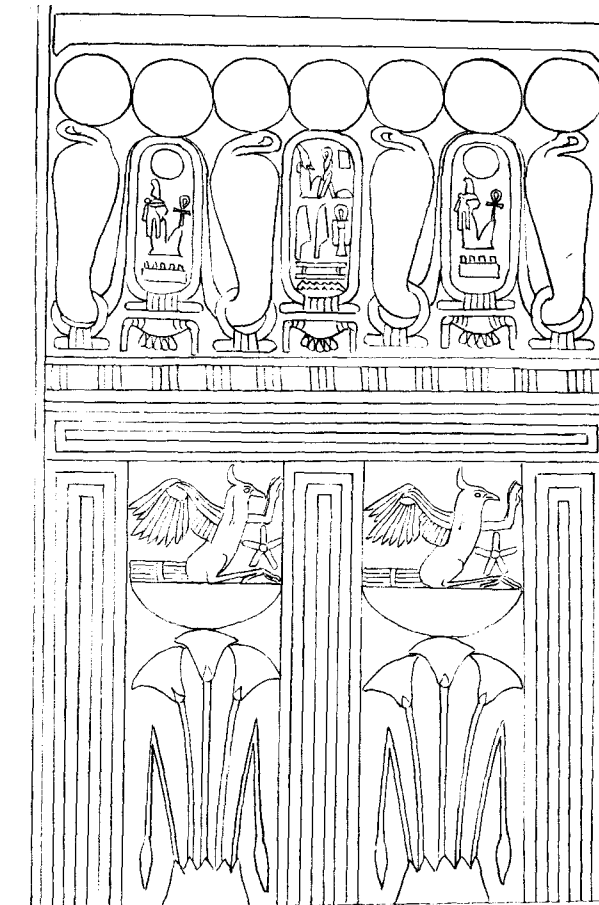
West thickness



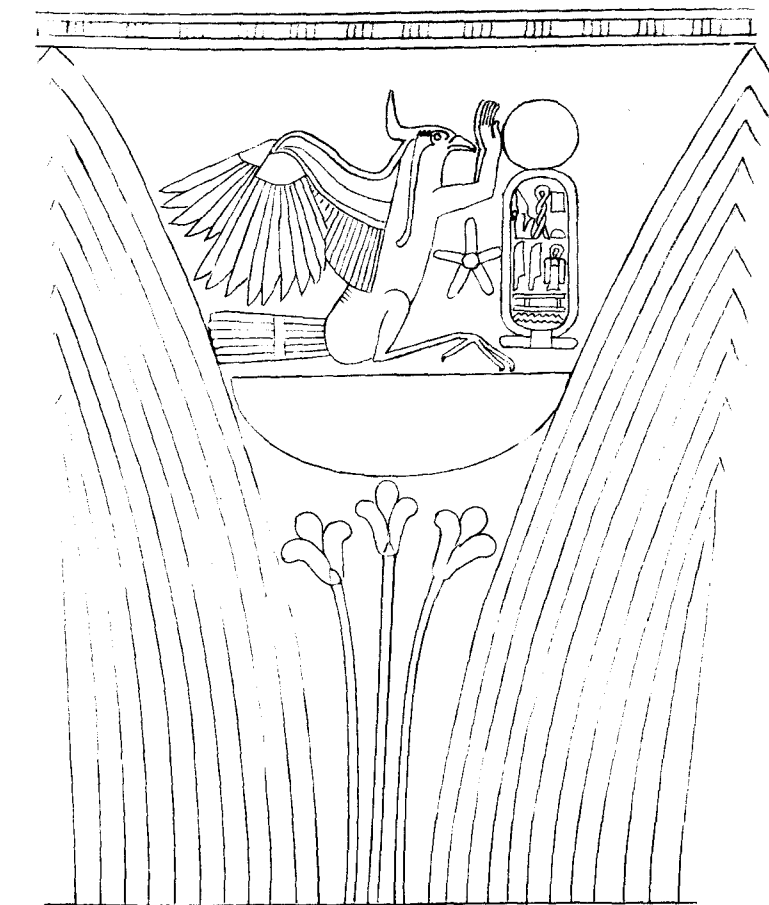
(B.) COLUMNS OF ROW A, FRIEZE



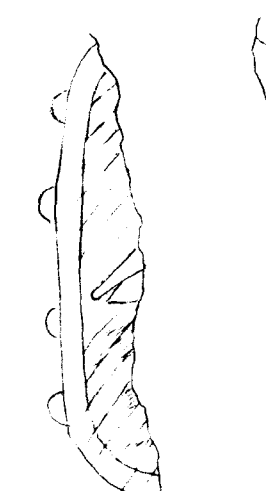
(C.) COLUMNS OF ROWS B AND C, FRIEZE



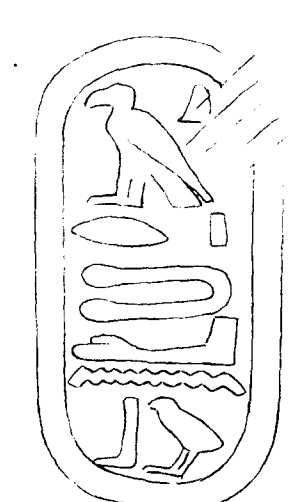
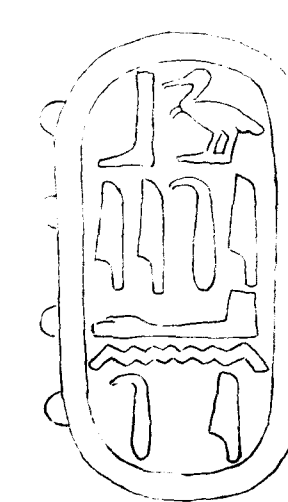
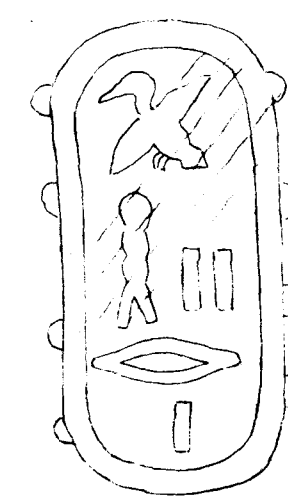
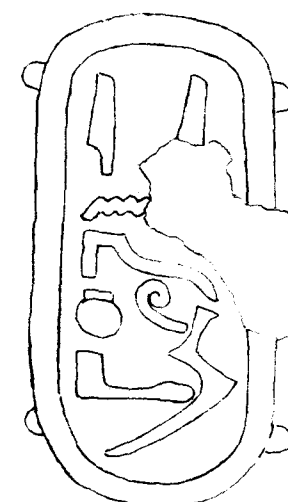
B. COLUMNS OF ROW A, DADO
Even numbered cols. show papyrus, odd cols. U.E. plant



C. COLUMNS OF ROWS B AND C, DADO
Even numbered cols. show papyrus, odd cols. U.E. plant

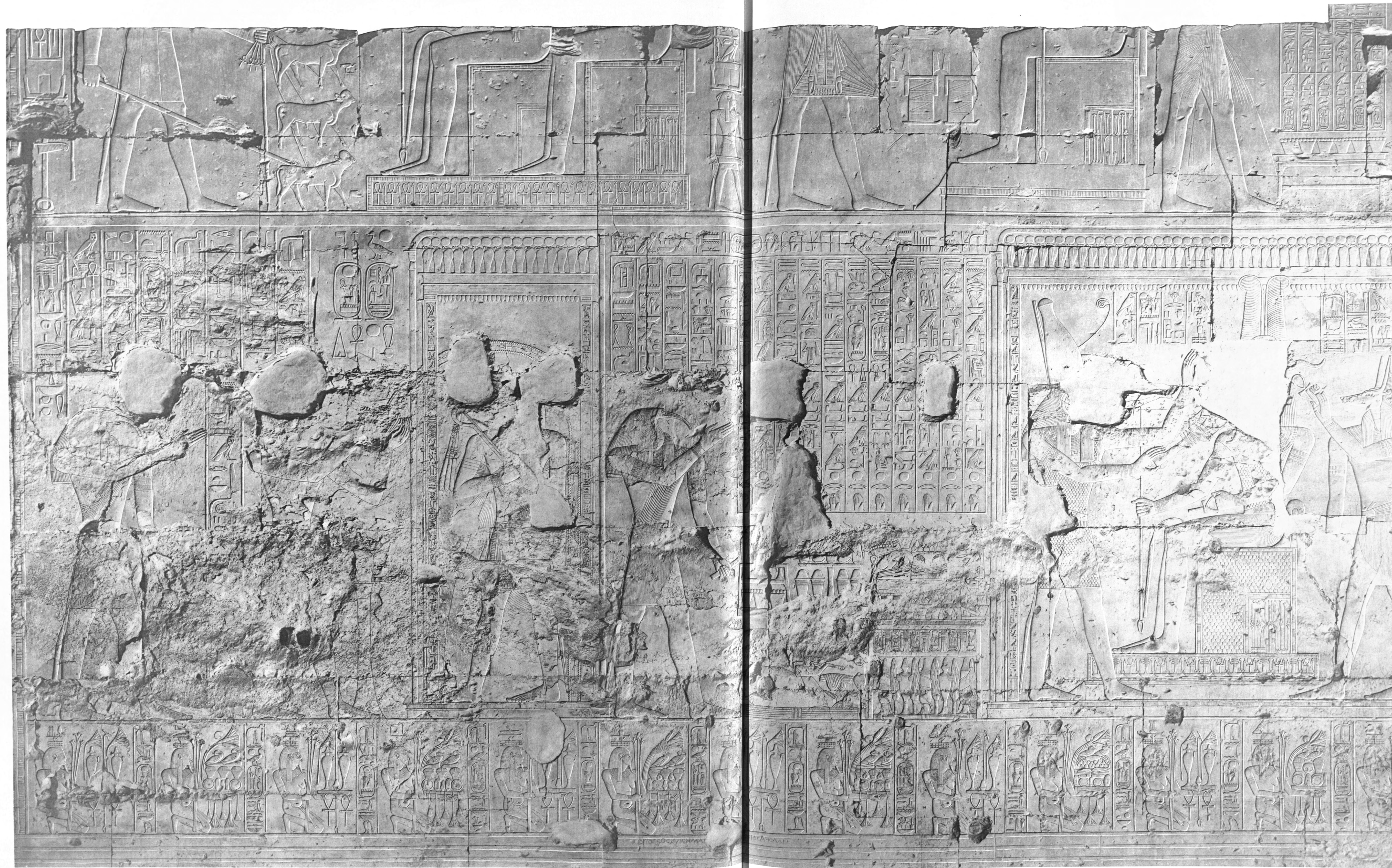


North thickness

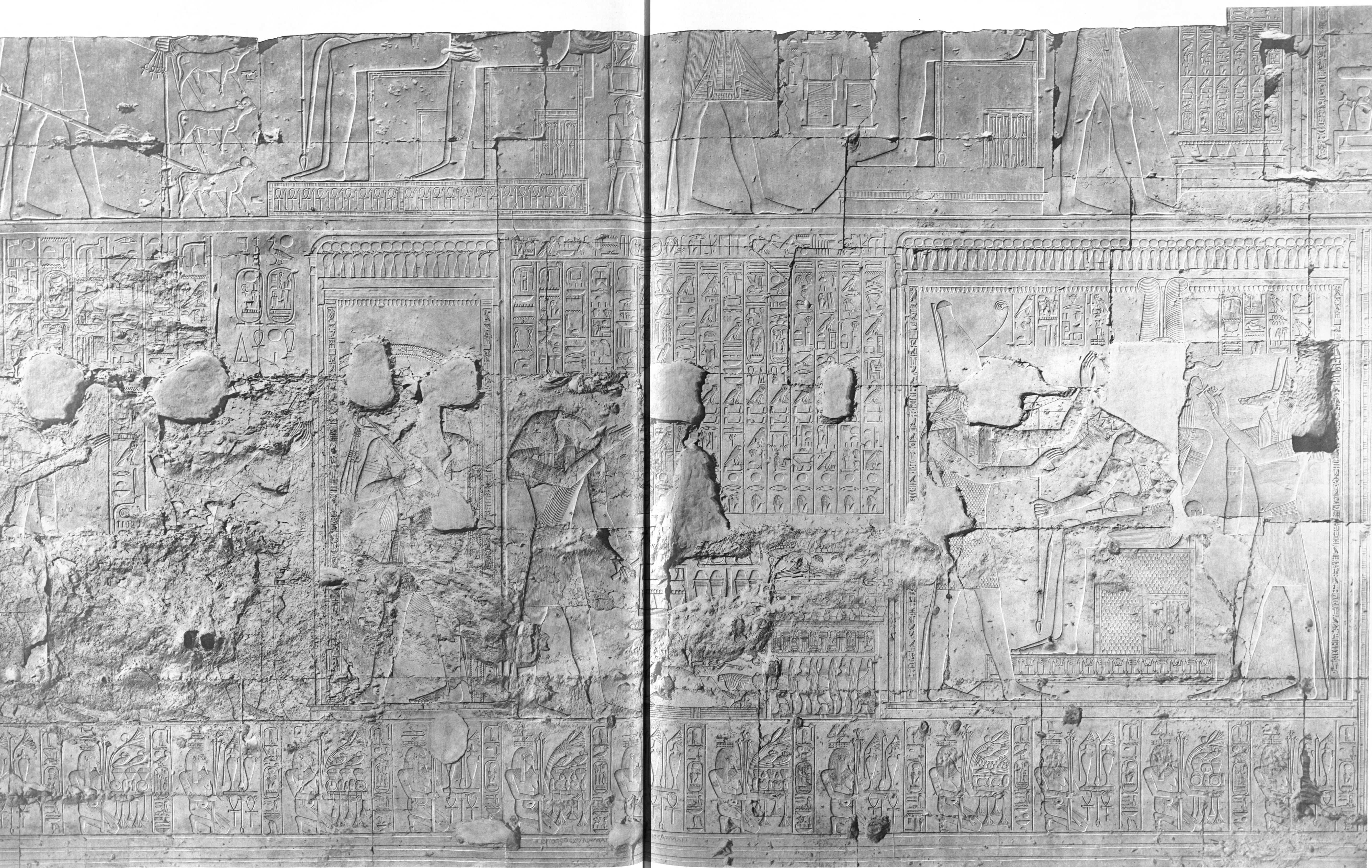


South thickness

D. WEST WALL. ENTRANCE TO THE CHAPEL OF KING SETHOS
The names of foreign places from the thicknesses, see Pl. 32



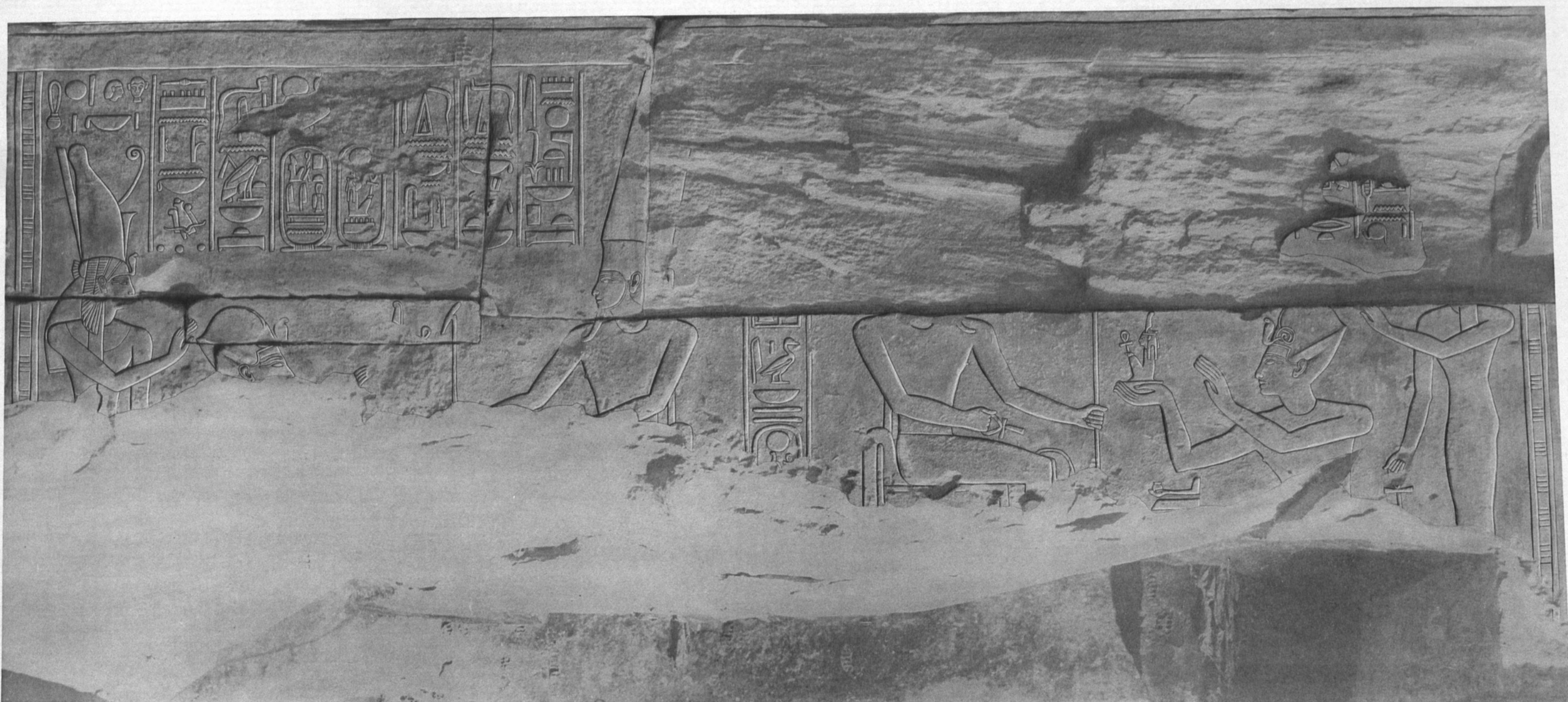
SECOND HYPOSTYLE HALL, SOUTH WALL. THE SCENE BETWEEN THE GALLERY OF THE LISTS AND EAST END



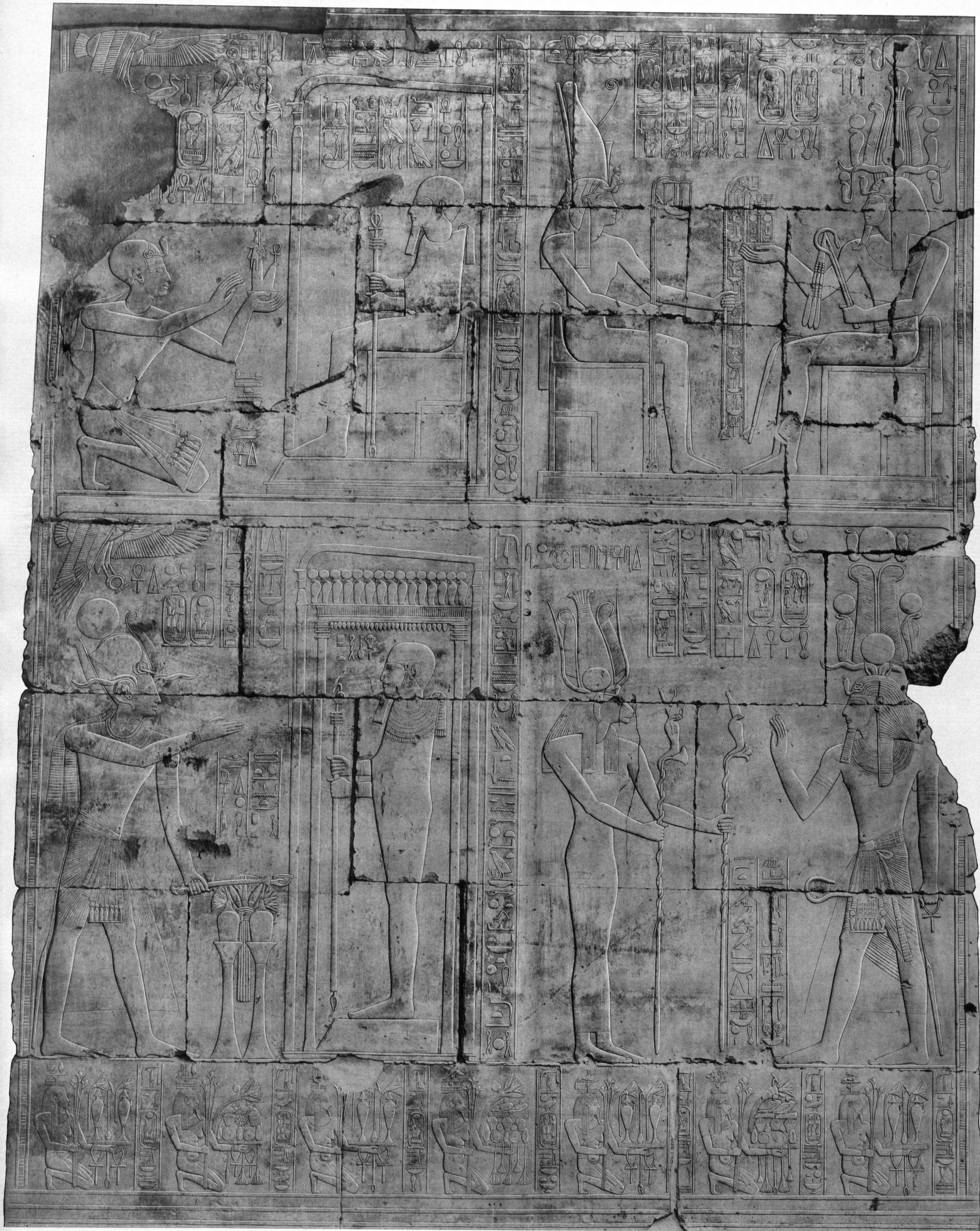
SECOND HYPOSTYLE HALL, SOUTH WALL. THE SCENES BETWEEN THE GALLERY OF THE LISTS AND EAST END



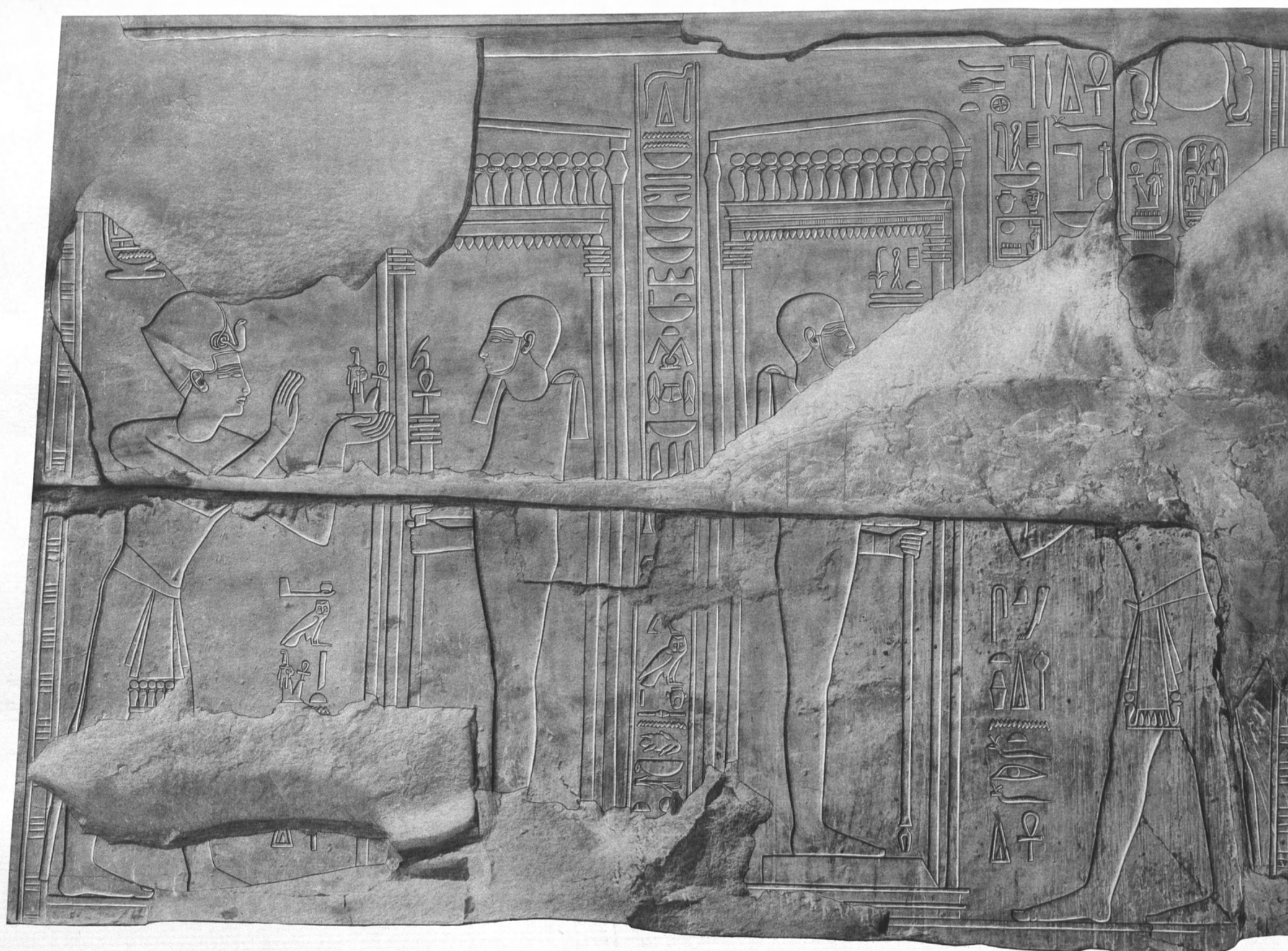
A. THE SCENES ABOVE THE KING SETHOS ENTRANCE



B. THE SCENES ABOVE THE AMEN-RĒ ENTRANCE
SECOND HYPOSTYLE HALL, EAST WALL



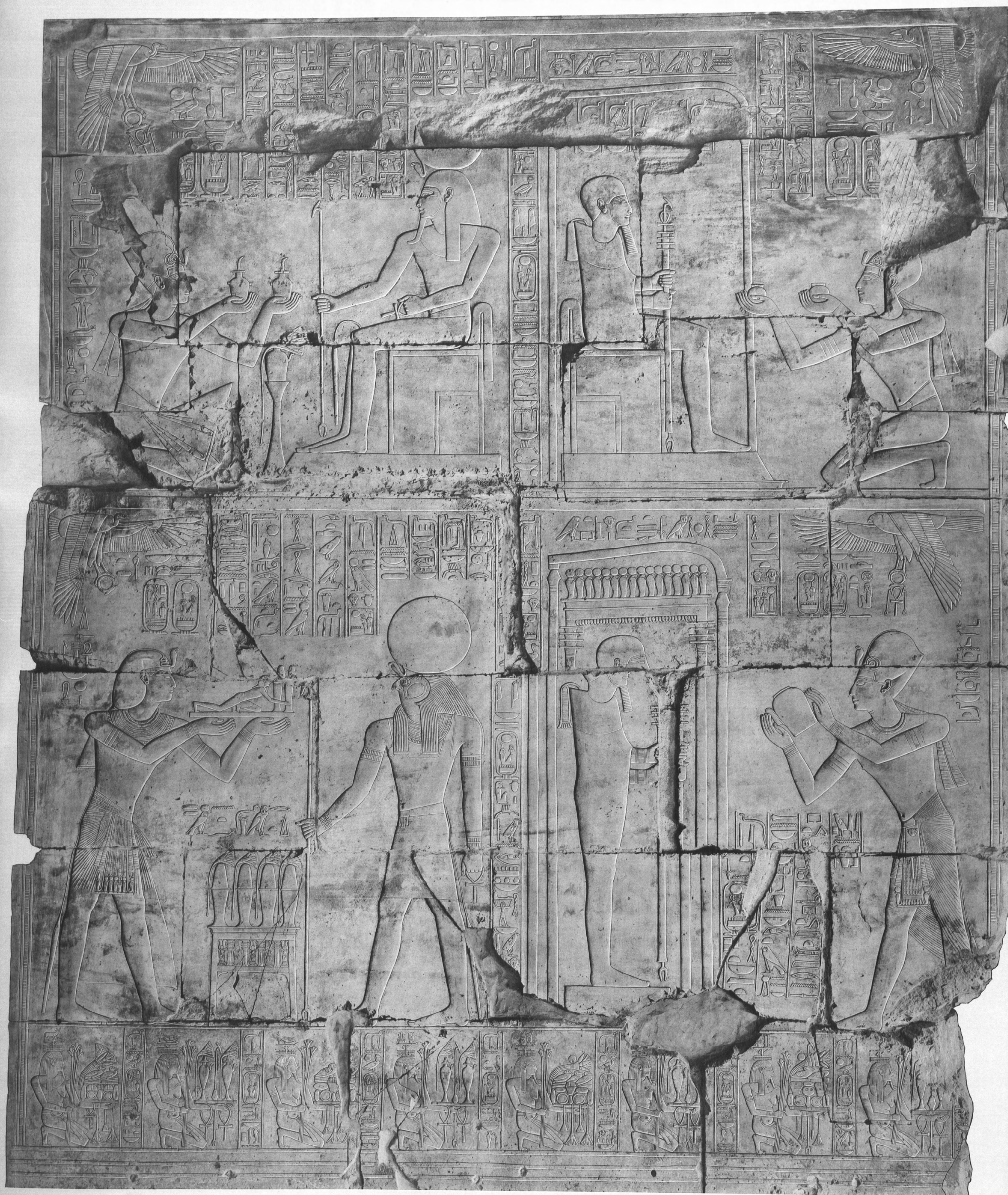
SECOND HYPOSTYLE HALL, EAST WALL. THE SCENES BETWEEN THE KING SETHOS AND PTAH ENTRANCES



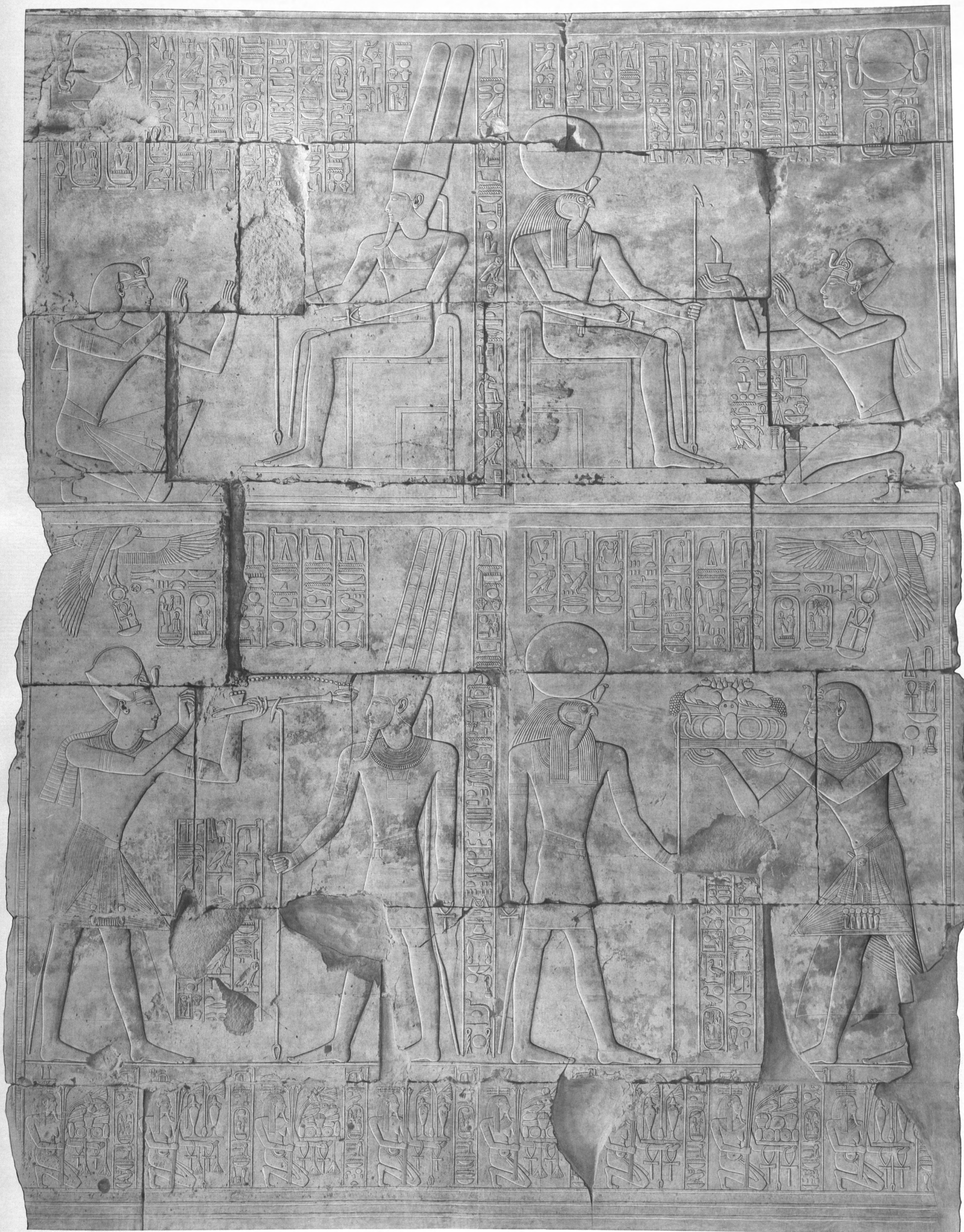
A. THE SCENES ABOVE THE PTAḤ ENTRANCE



B. THE SCENES ABOVE THE RĒ-ḤARAKHTI ENTRANCE
SECOND HYPOSTYLE HALL, EAST WALL



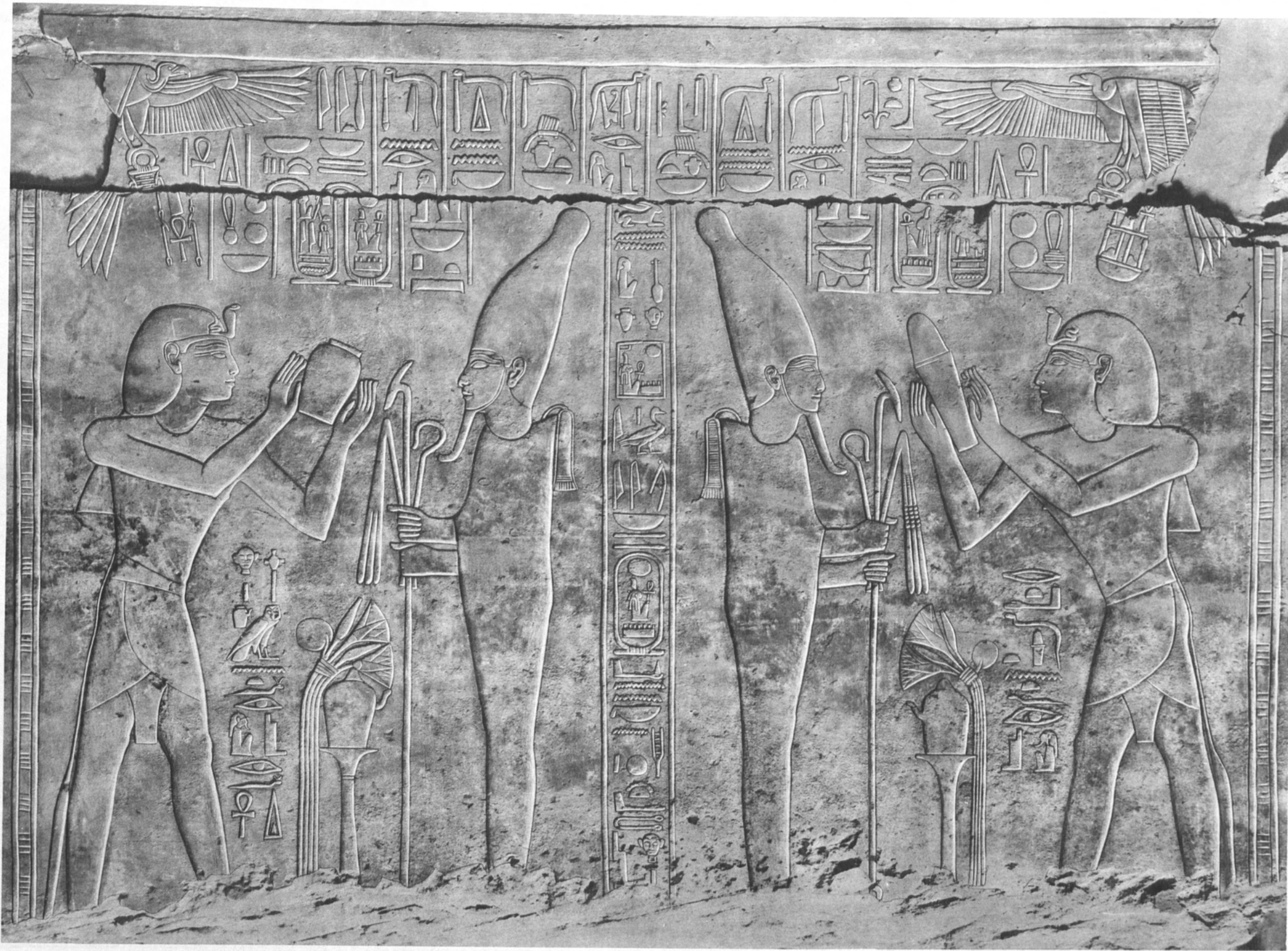
SECOND HYPOSTYLE HALL, EAST WALL. THE SCENES BETWEEN THE PTAH AND RĒ-ḤARAKHTI ENTRANCES



SECOND HYPOSTYLE HALL, EAST WALL. THE SCENES BETWEEN THE RĒ-ḤARAKHTI AND AMEN-RĒ ENTRANCES



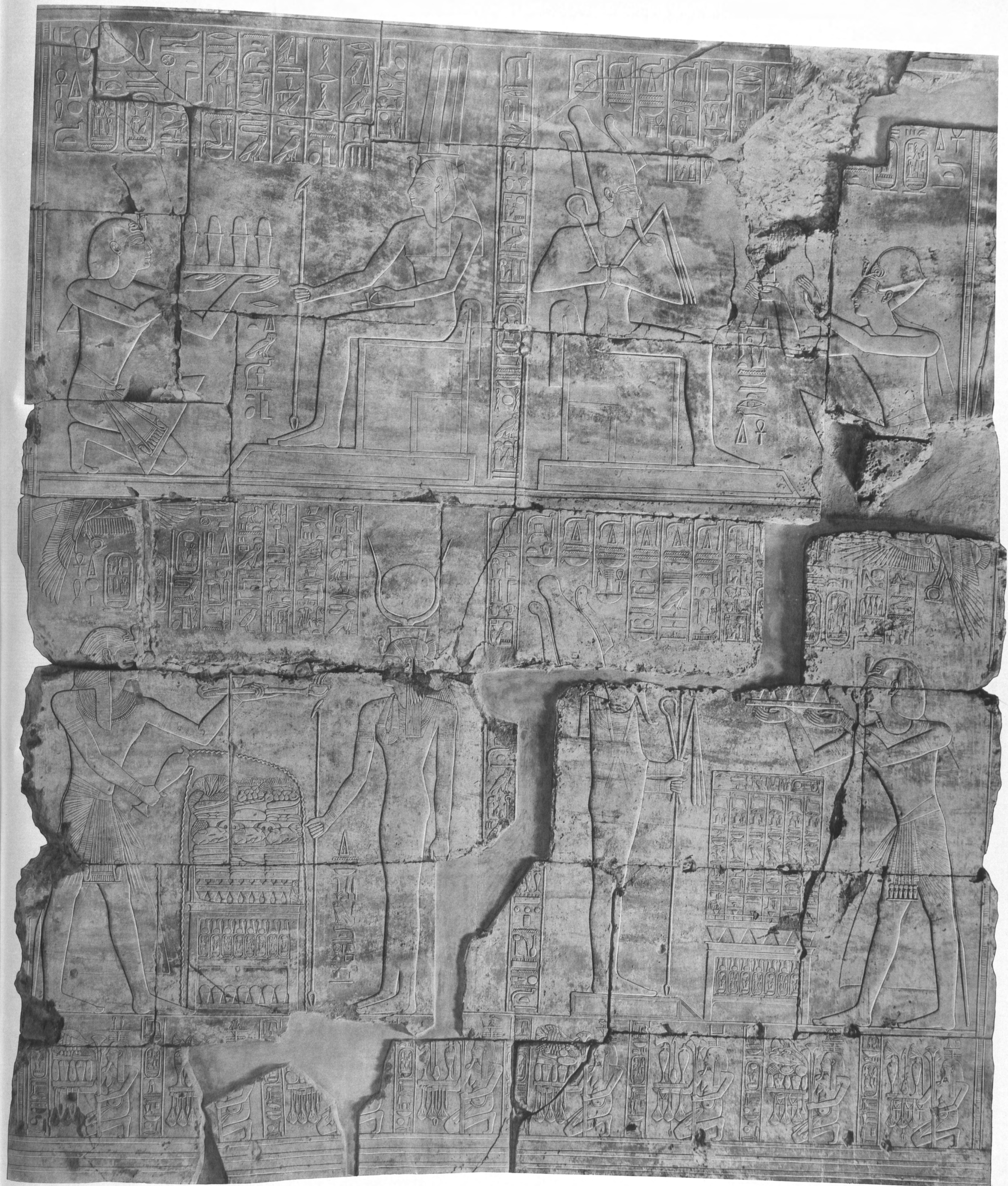
SECOND HYPOSTYLE HALL, EAST WALL. THE SCENES BETWEEN THE AMEN-RĒ AND OSIRIS ENTRANCES



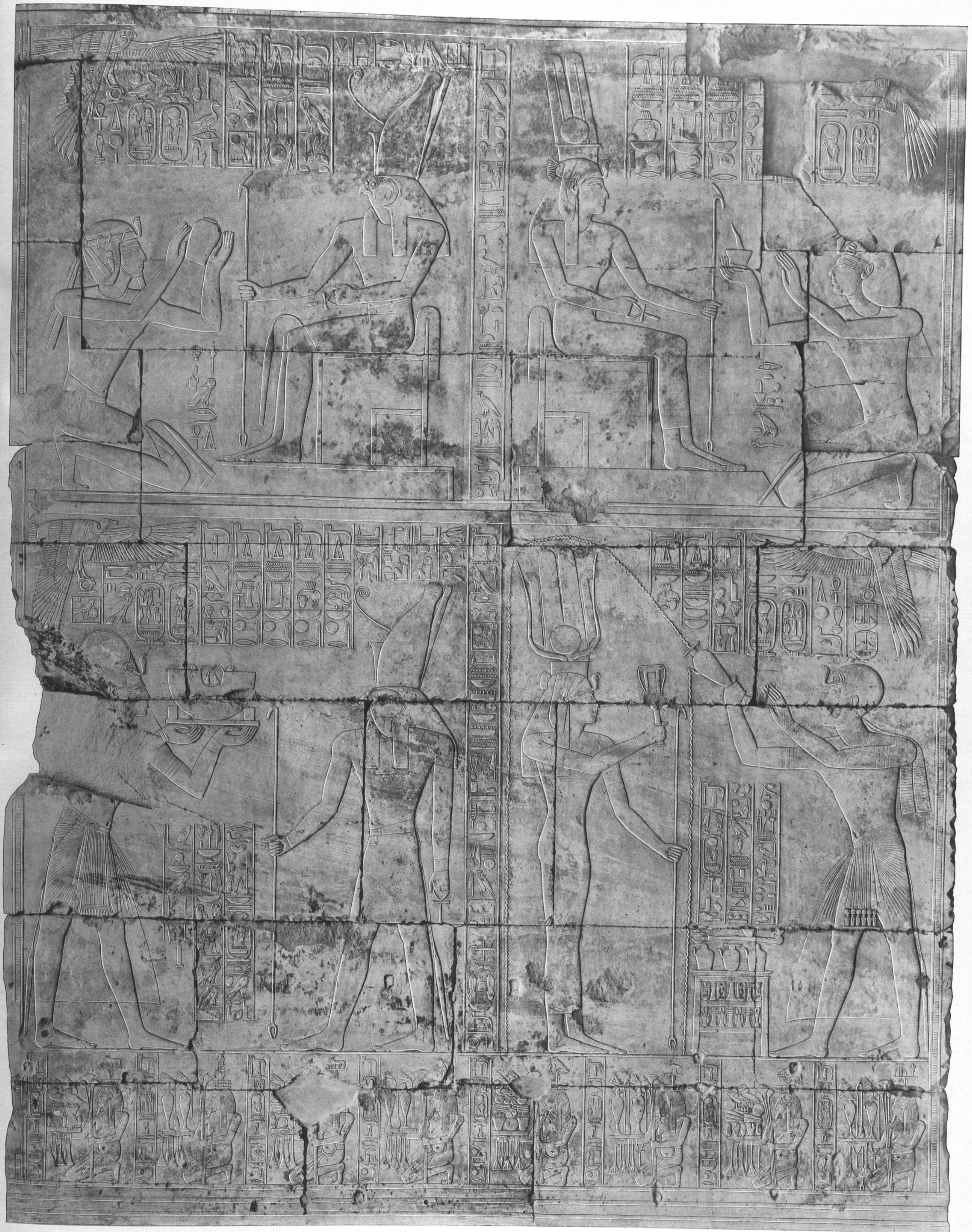
A. THE SCENE ABOVE THE OSIRIS ENTRANCE



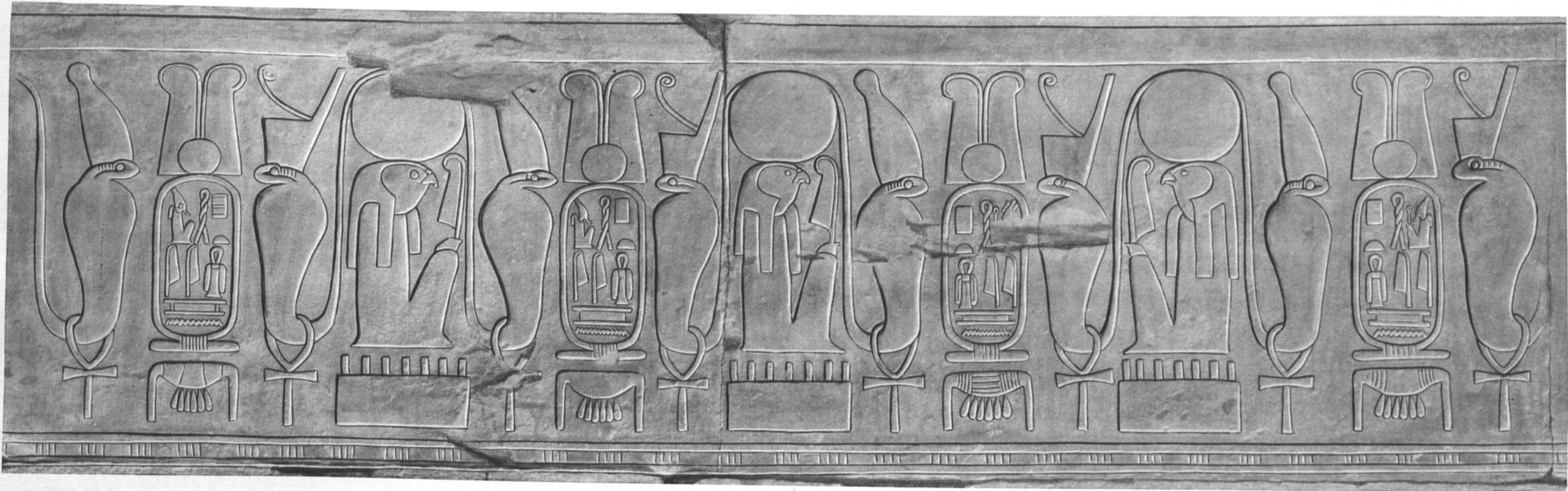
B. THE SCENE ABOVE THE ISIS ENTRANCE
SECOND HYPOSTYLE HALL, EAST WALL



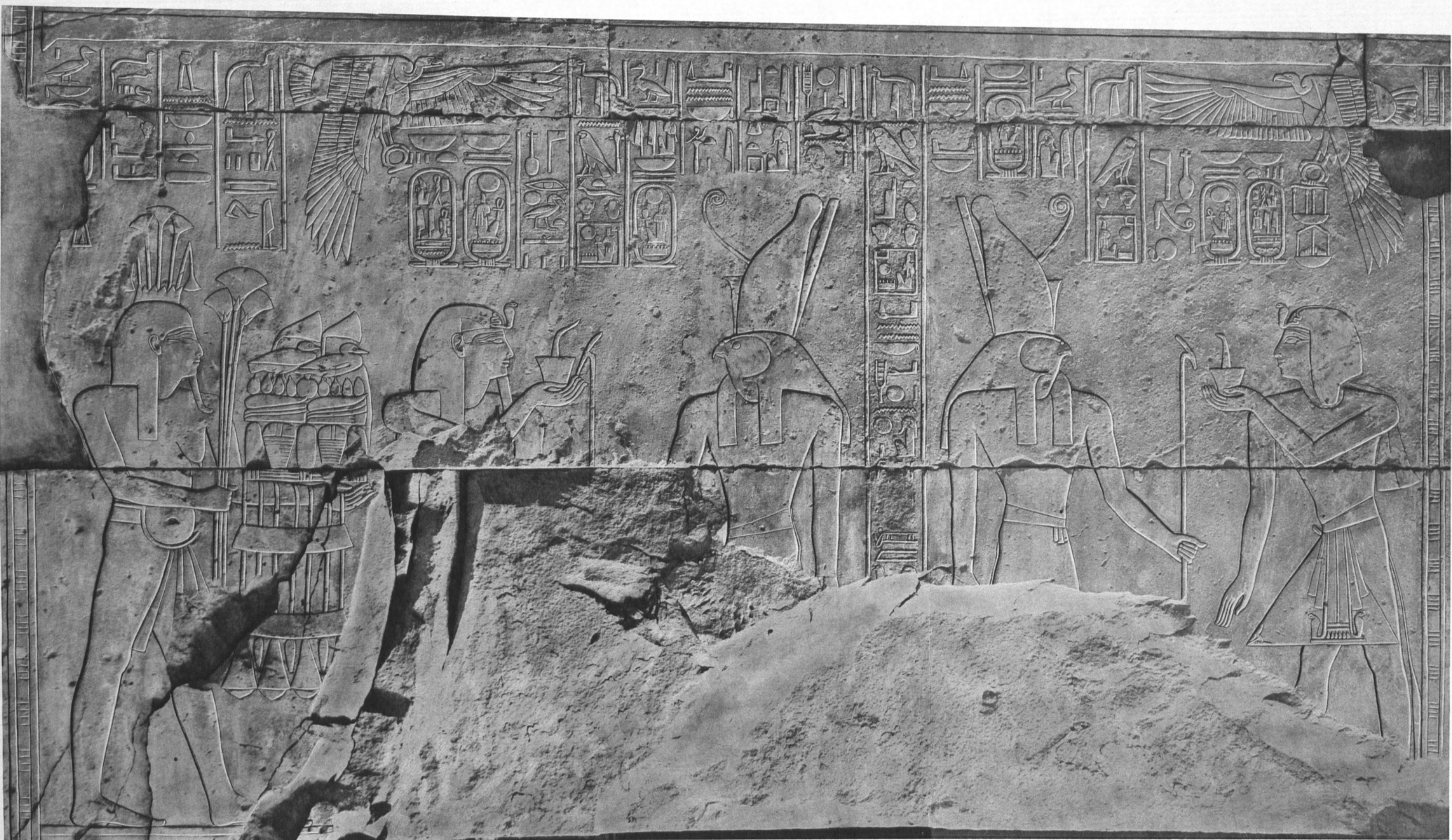
SECOND HYPOSTYLE HALL, EAST WALL. THE SCENES BETWEEN THE OSIRIS AND ISIS ENTRANCES



SECOND HYPOSTYLE HALL, EAST WALL. THE SCENES BETWEEN THE ISIS AND HORUS ENTRANCES



A. THE FRIEZE ABOVE ALL SCENES ON THE EAST WALL



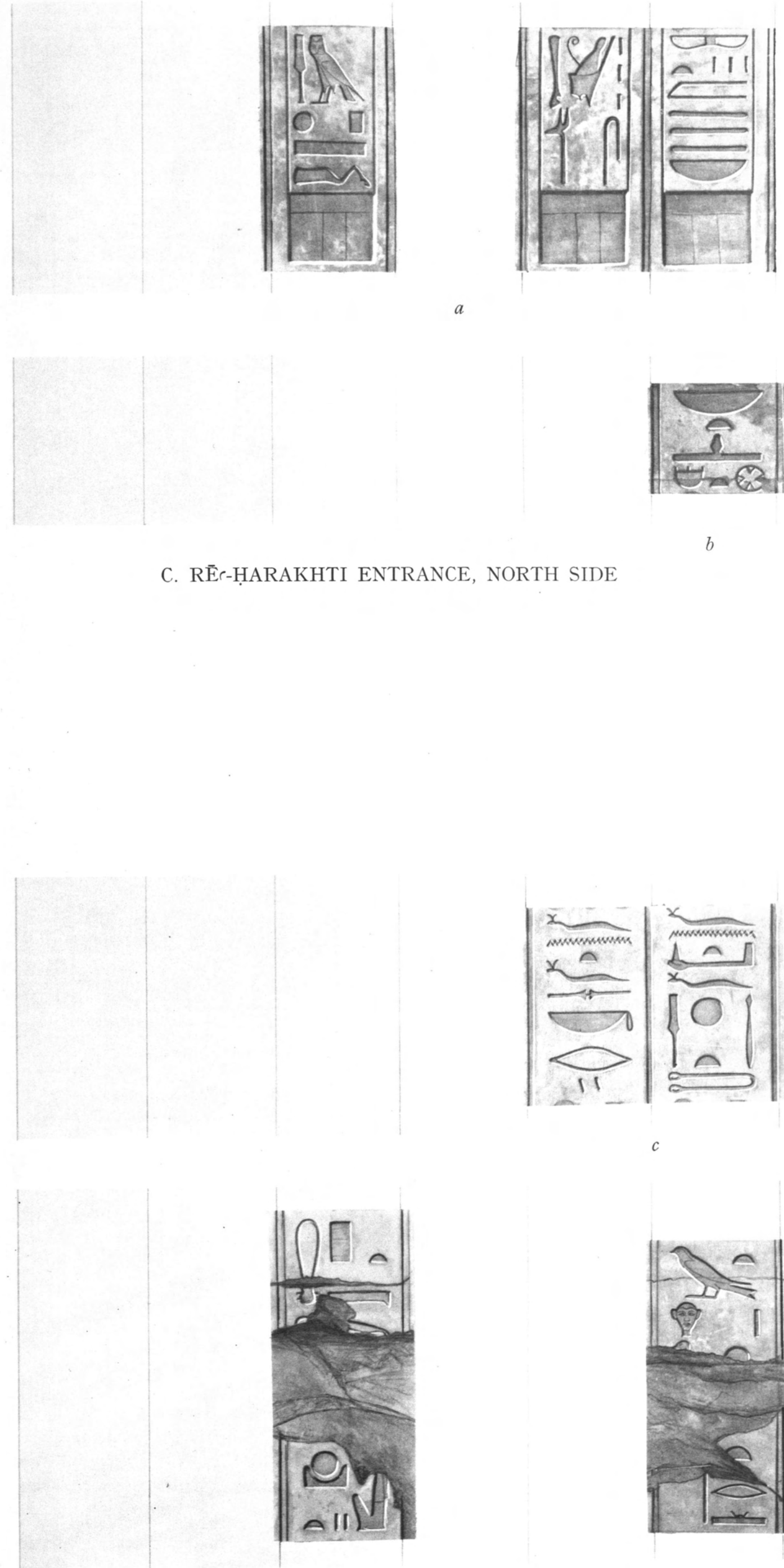
B. EAST WALL. THE SCENE ABOVE THE HORUS ENTRANCE
SECOND HYPOSTYLE HALL



A. KING SETHOS ENTRANCE, NORTH SIDE (South side identical)



B. PTAḤ ENTRANCE, SOUTH SIDE

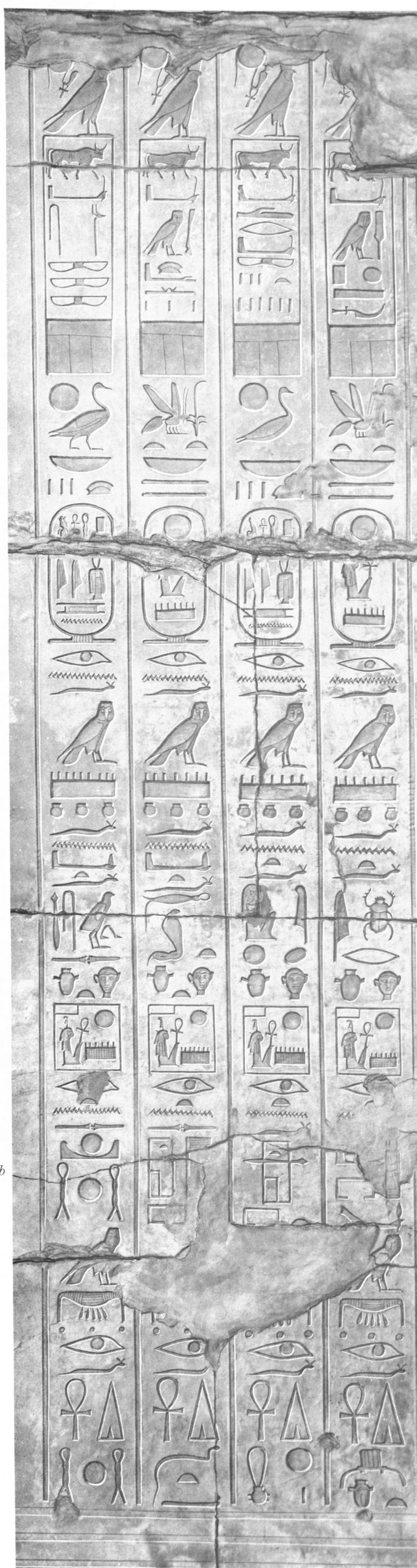


C. RÊ-ḤARAKHTI ENTRANCE, NORTH SIDE

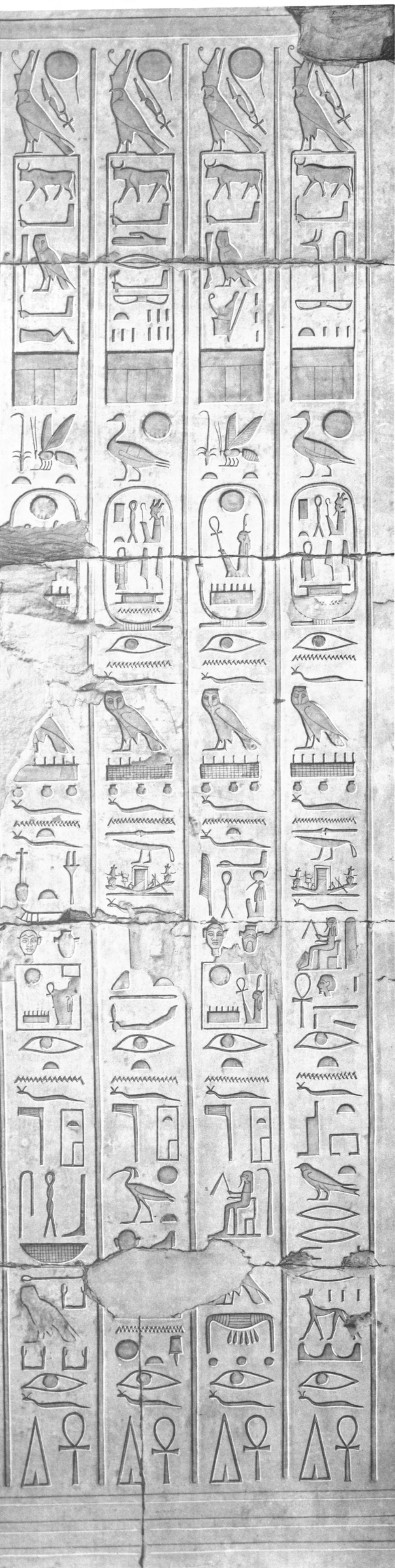
D. PTAḤ ENTRANCE, NORTH SIDE

The levels of the variants are shown by italic letters

VARIANTS



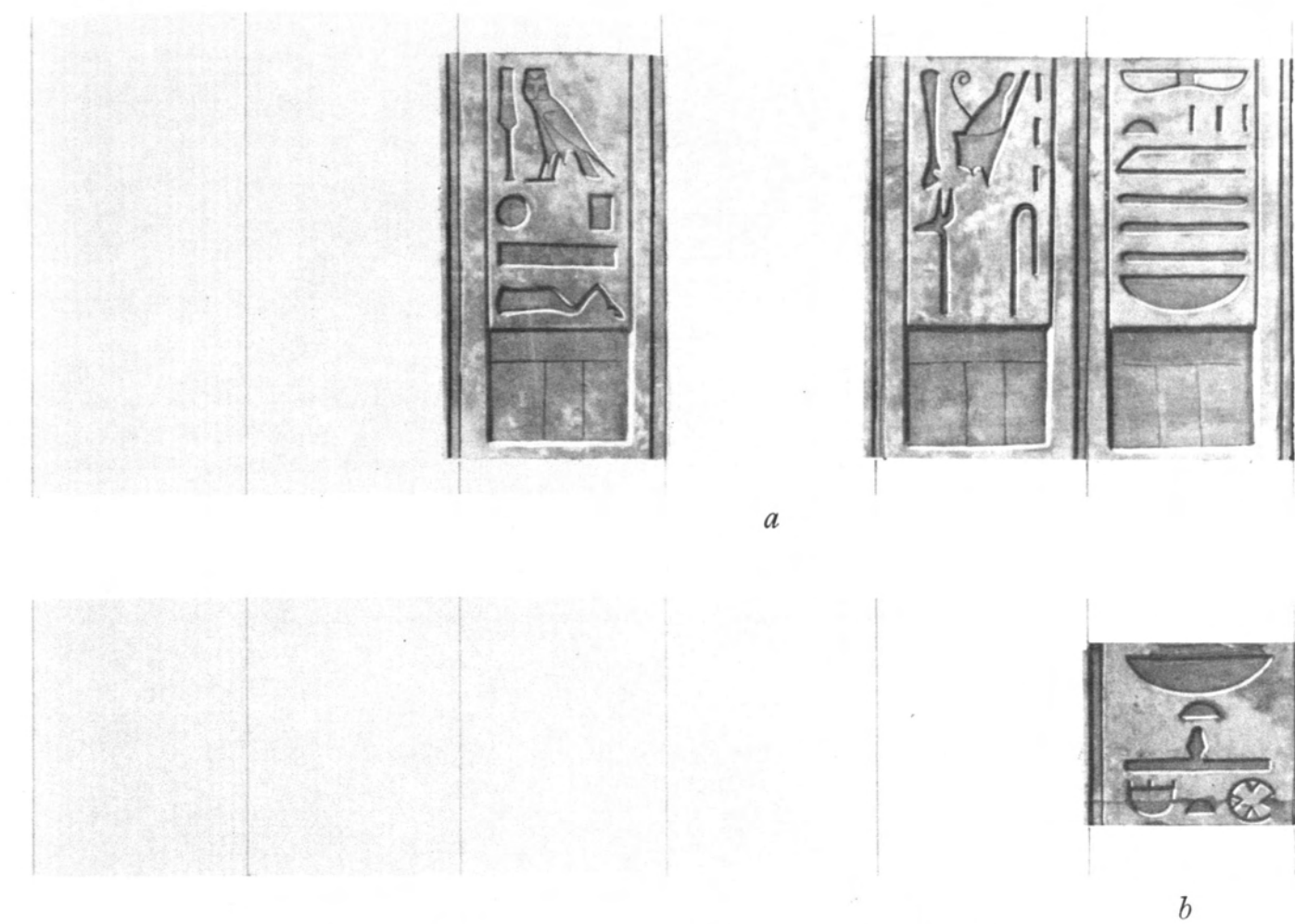
E. RÊ-ḤARAKHTI ENTRANCE, SOUTH SIDE



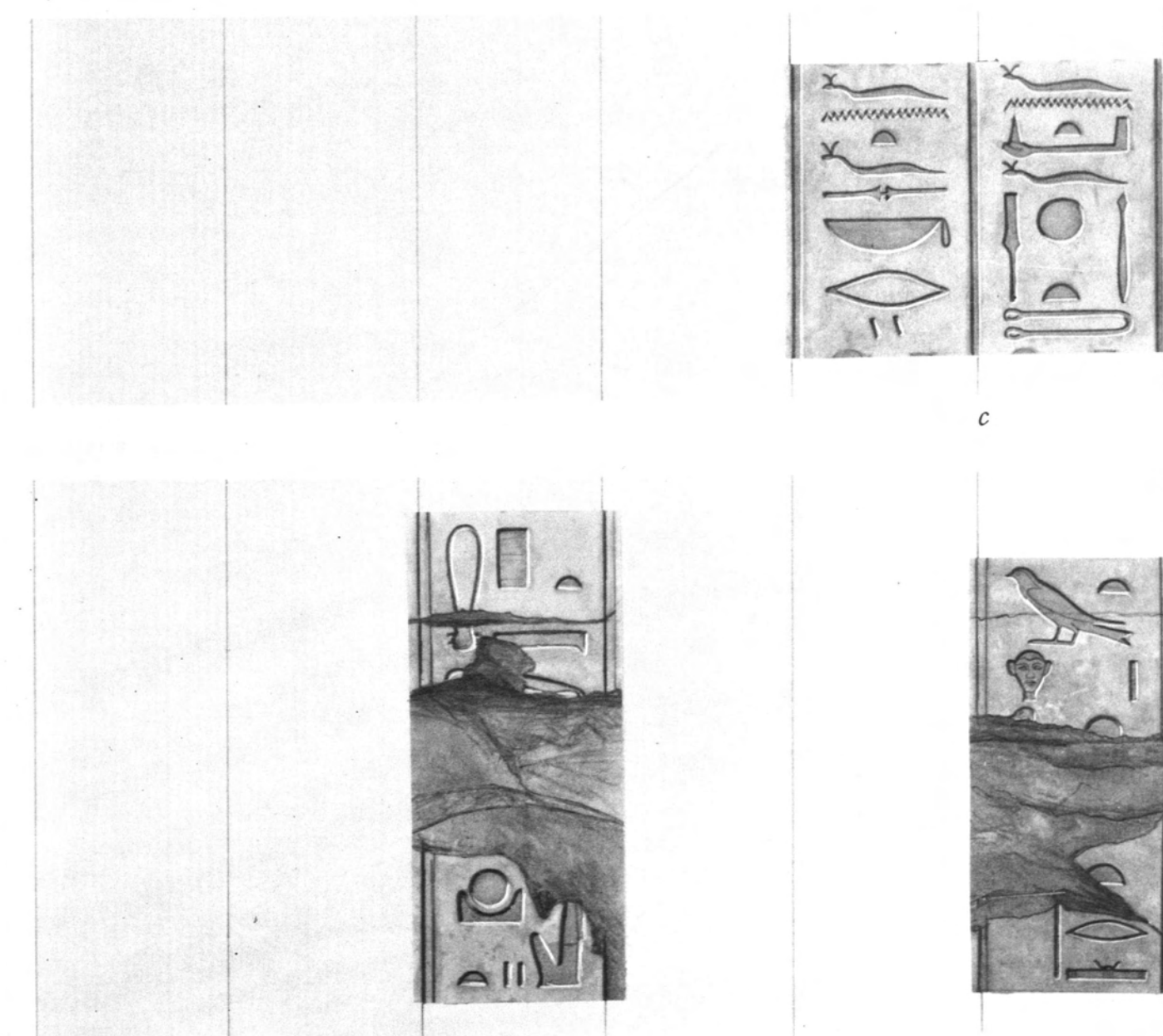
ENTRANCE, NORTH SIDE (South side identical)



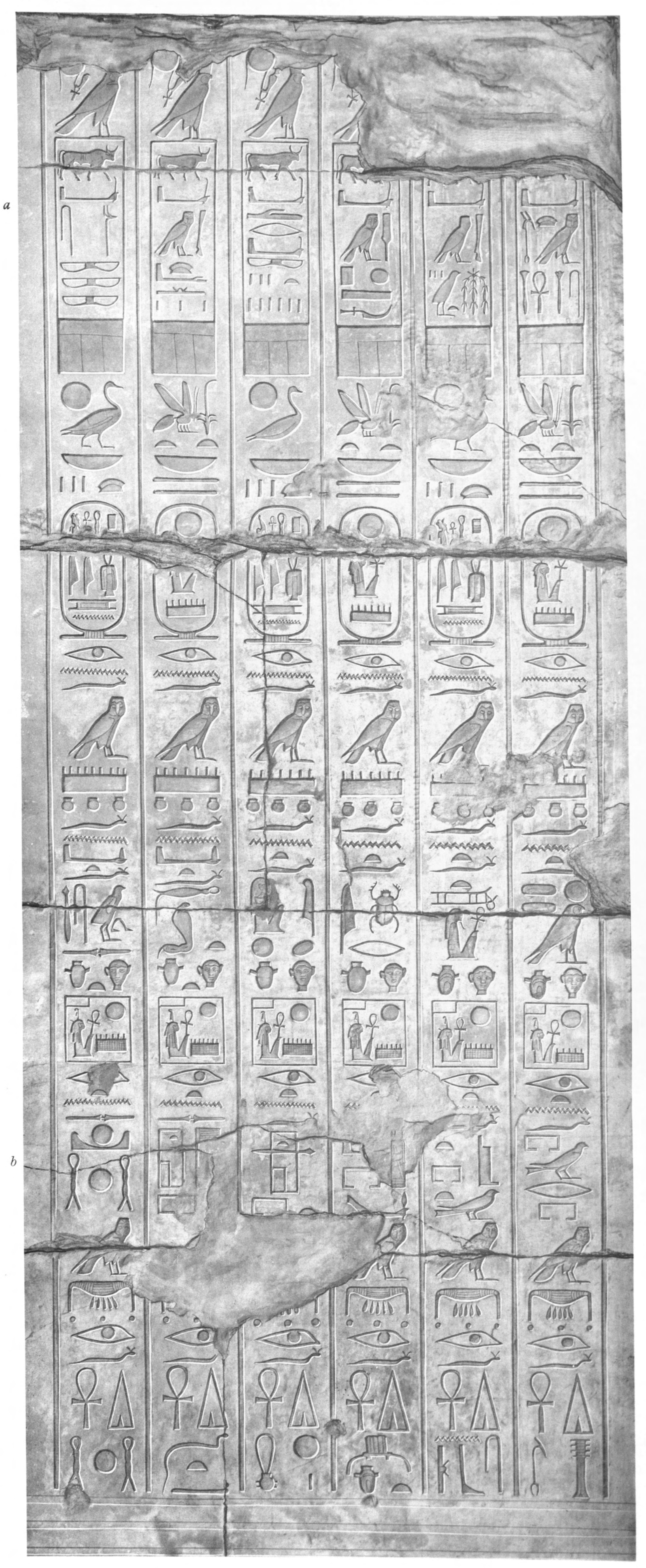
B. PTAH ENTRANCE, SOUTH SIDE



C. RĒ-ḤARAKHTI ENTRANCE, NORTH SIDE



D. PTAH ENTRANCE, NORTH SIDE

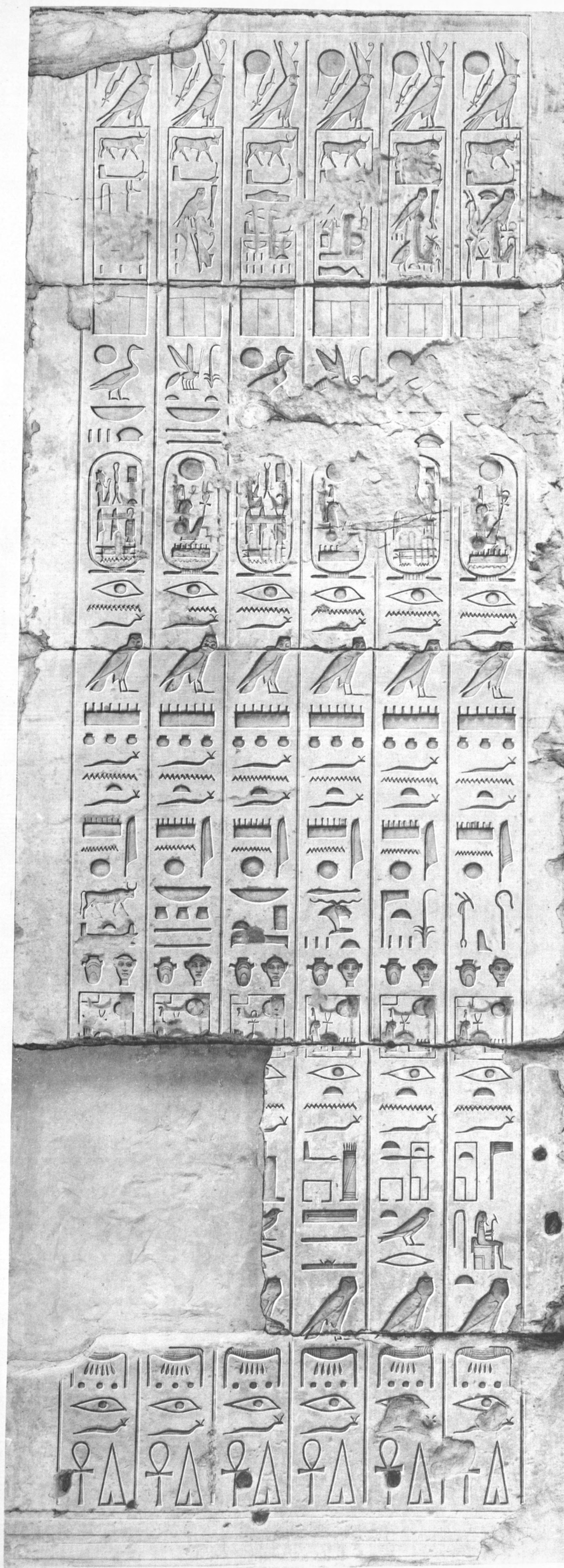


E. RĒ-ḤARAKHTI ENTRANCE, SOUTH SIDE

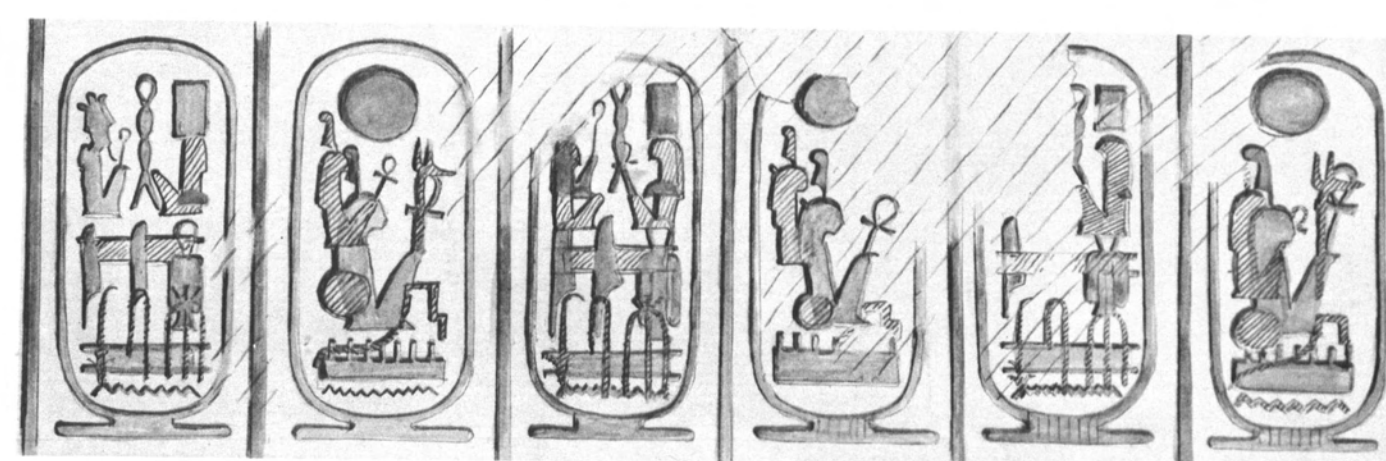
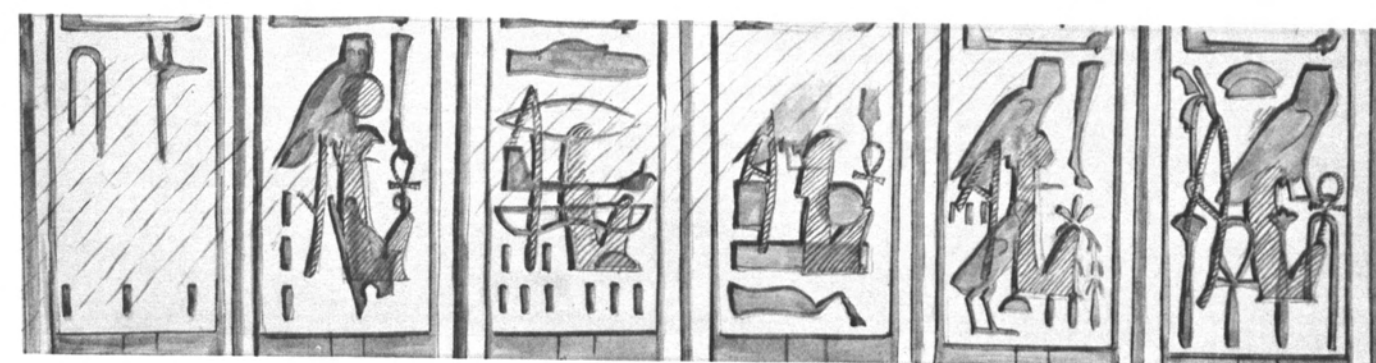
The levels of the variants are shown by italic letters

VARIANTS

SECOND HYPOSTYLE HALL, EAST WALL. THICKNESSES OF ENTRANCES

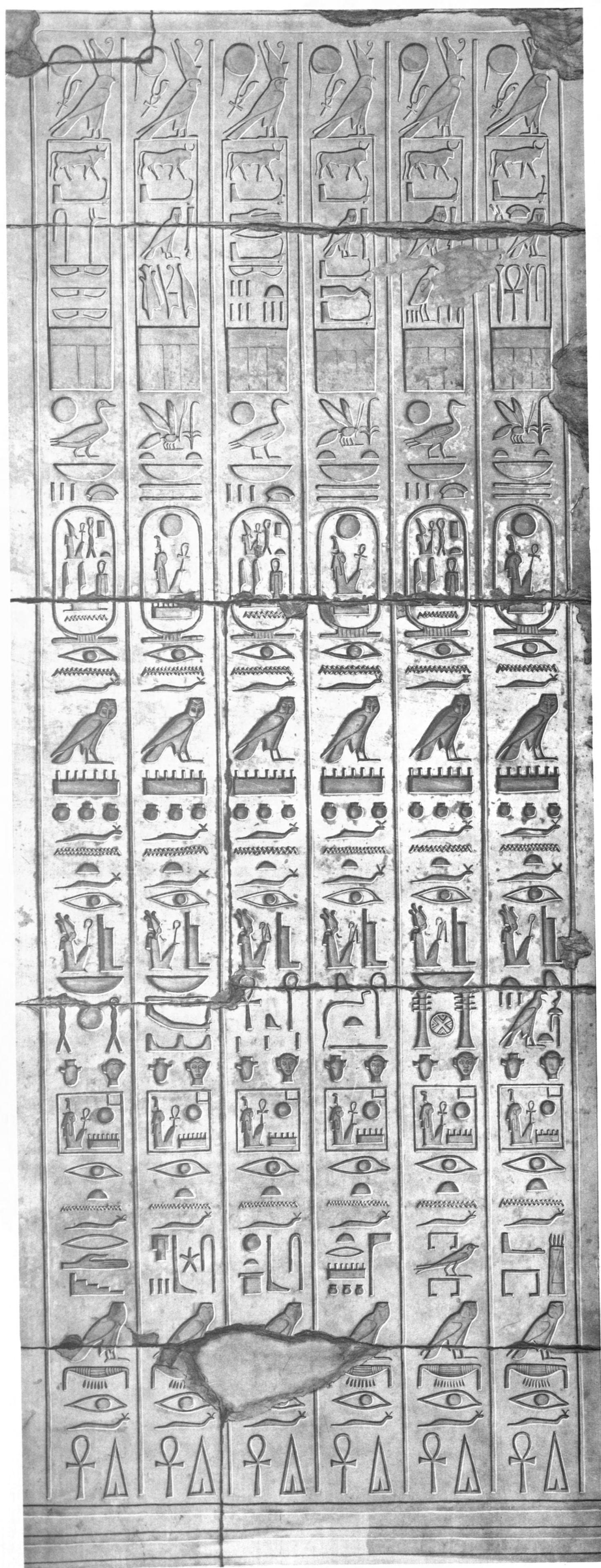


AMEN-RÊ ENTRANCE, SOUTH SIDE (North side destroyed)

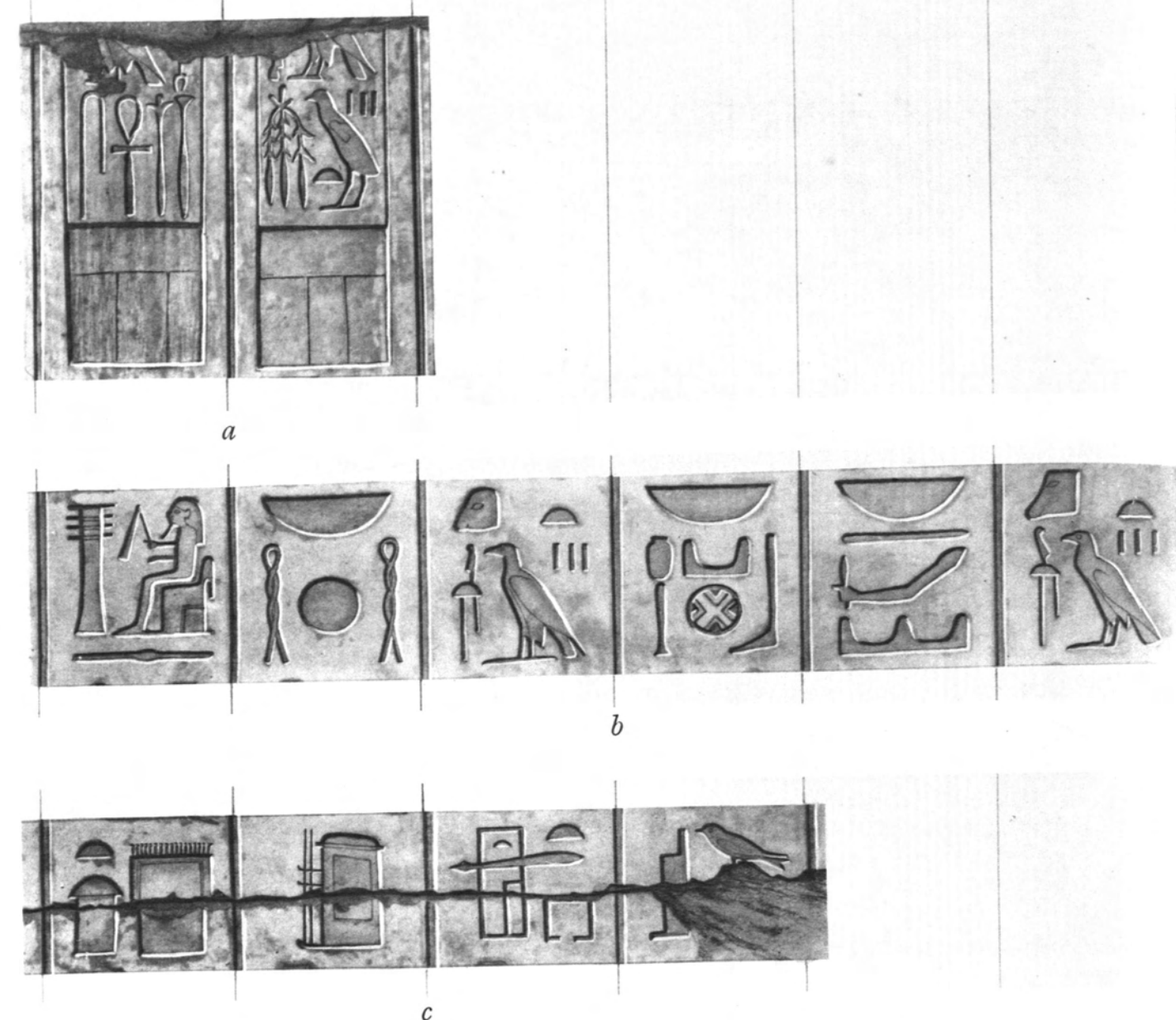


DETAILS OF OVERCUTTING OF NAMES OF SETHOS BY RAMESSES II

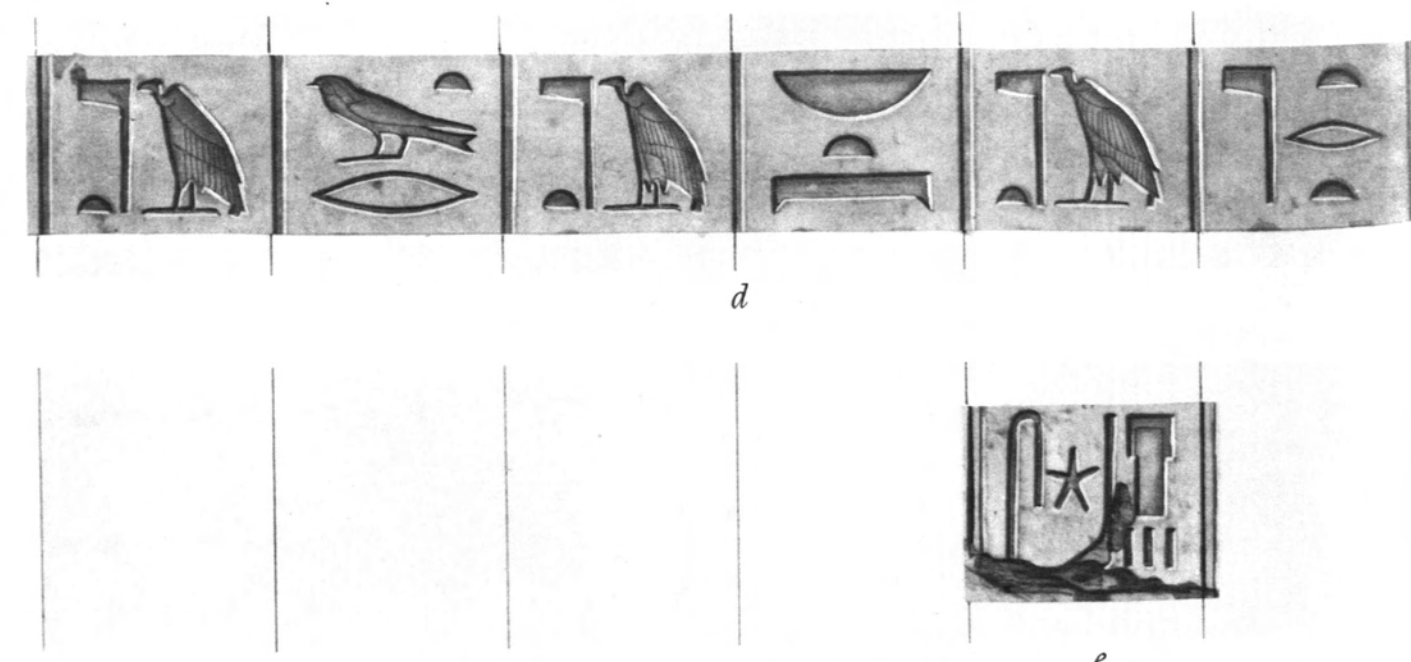
SECOND HYPOSTYLE HALL, EAST WALL. THICKNESSES OF ENTRANCES



A. OSIRIS ENTRANCE, SOUTH SIDE



B. OSIRIS ENTRANCE, NORTH SIDE

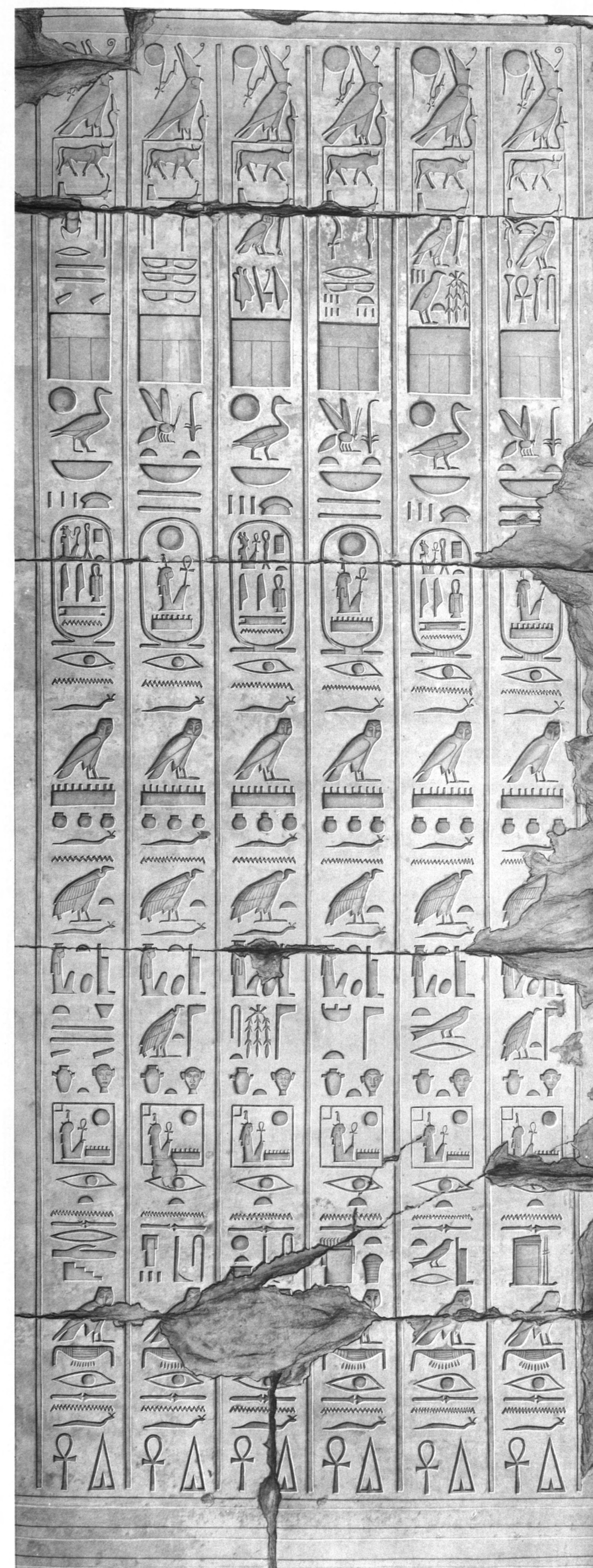


C. ISIS ENTRANCE, NORTH SIDE

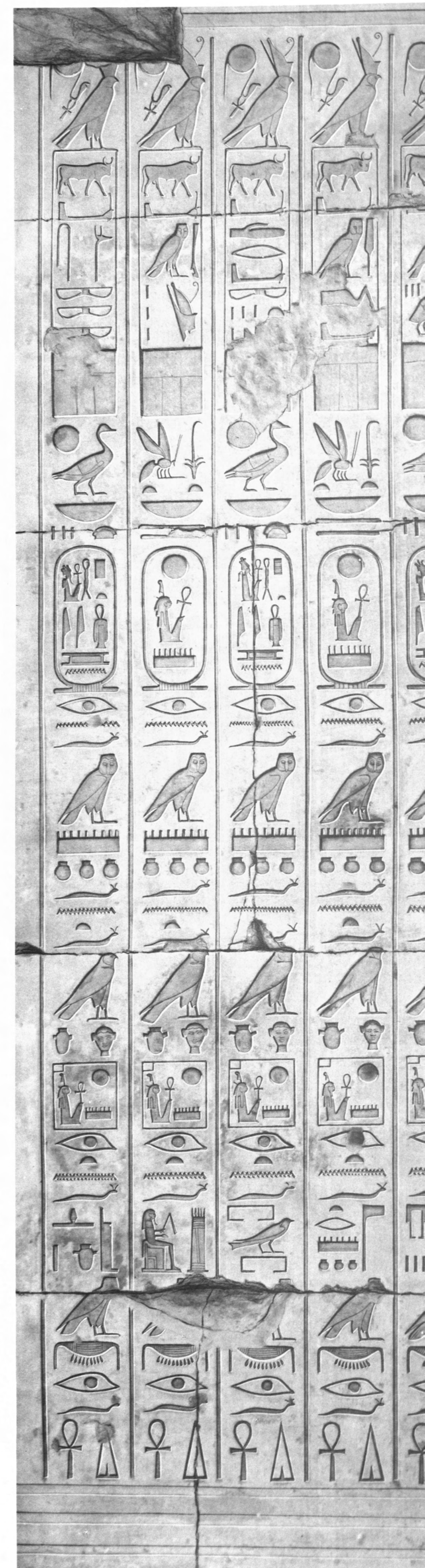
The levels of the variants are shown by italic letters

VARIANTS

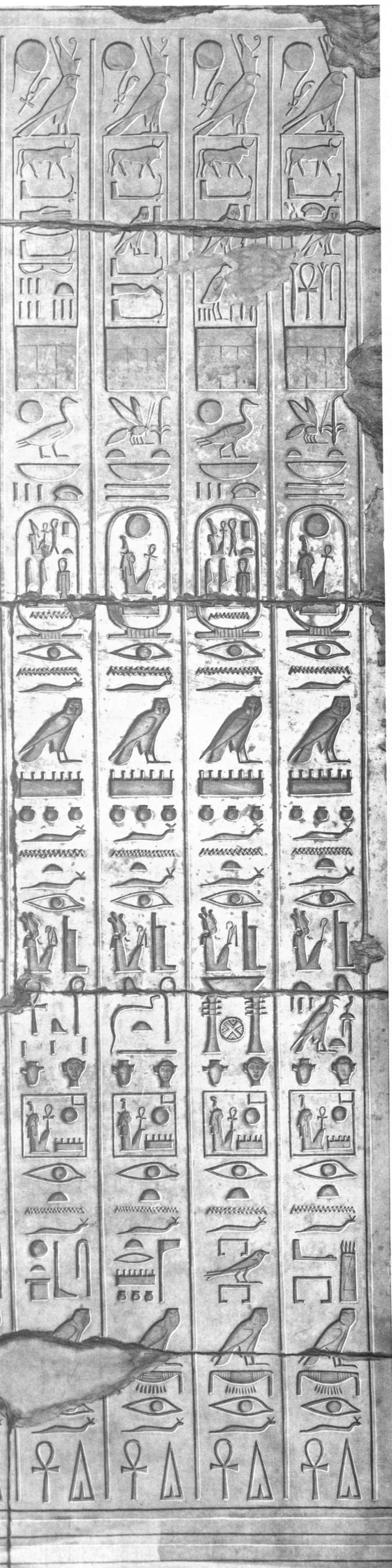
SECOND HYPOSTYLE HALL, EAST WALL. THICKNESSES OF ENTRANCES



D. ISIS ENTRANCE, SOUTH SIDE



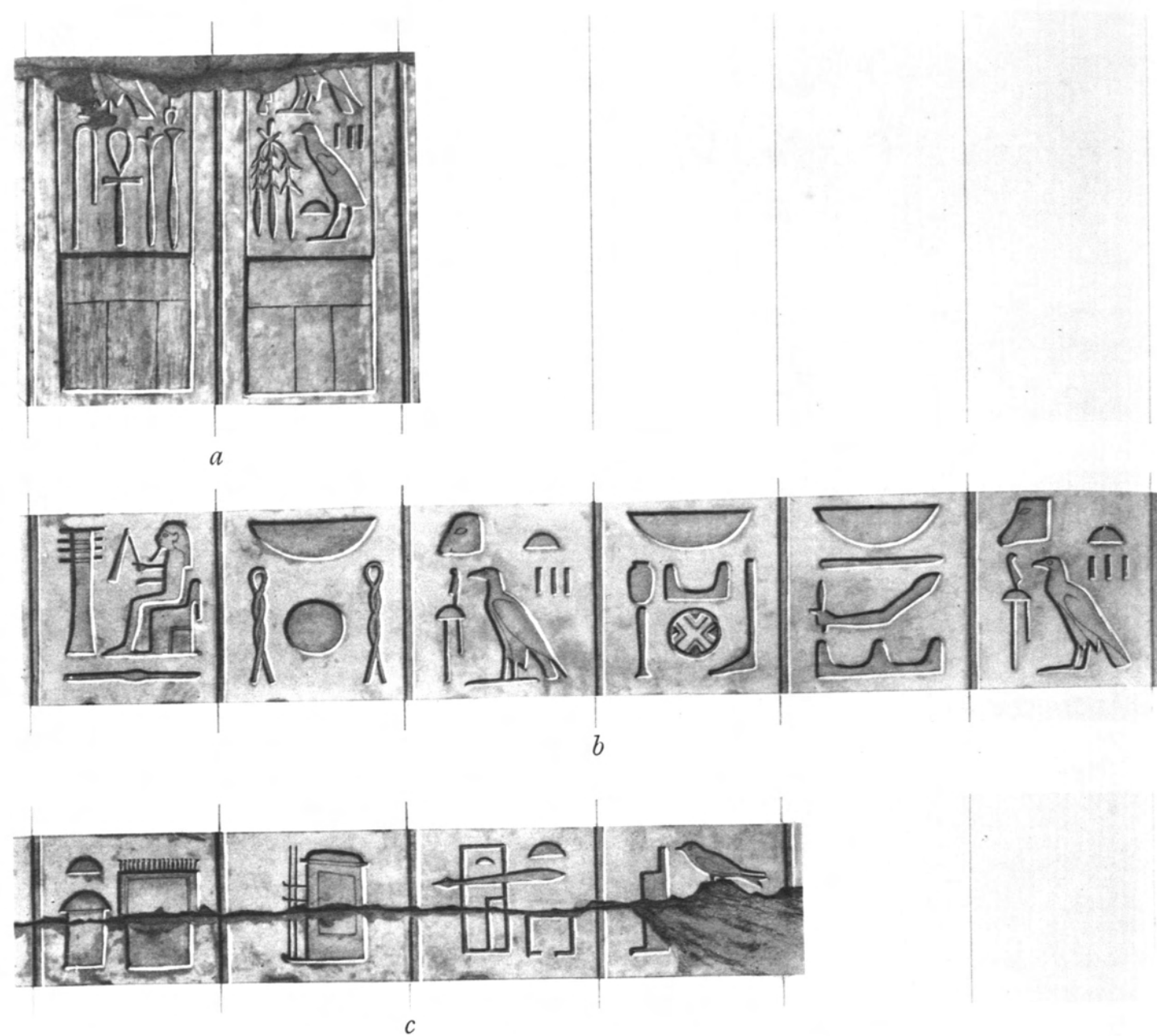
E. HORUS ENTRANCE, SOUTH SIDE (North)



a

b

c

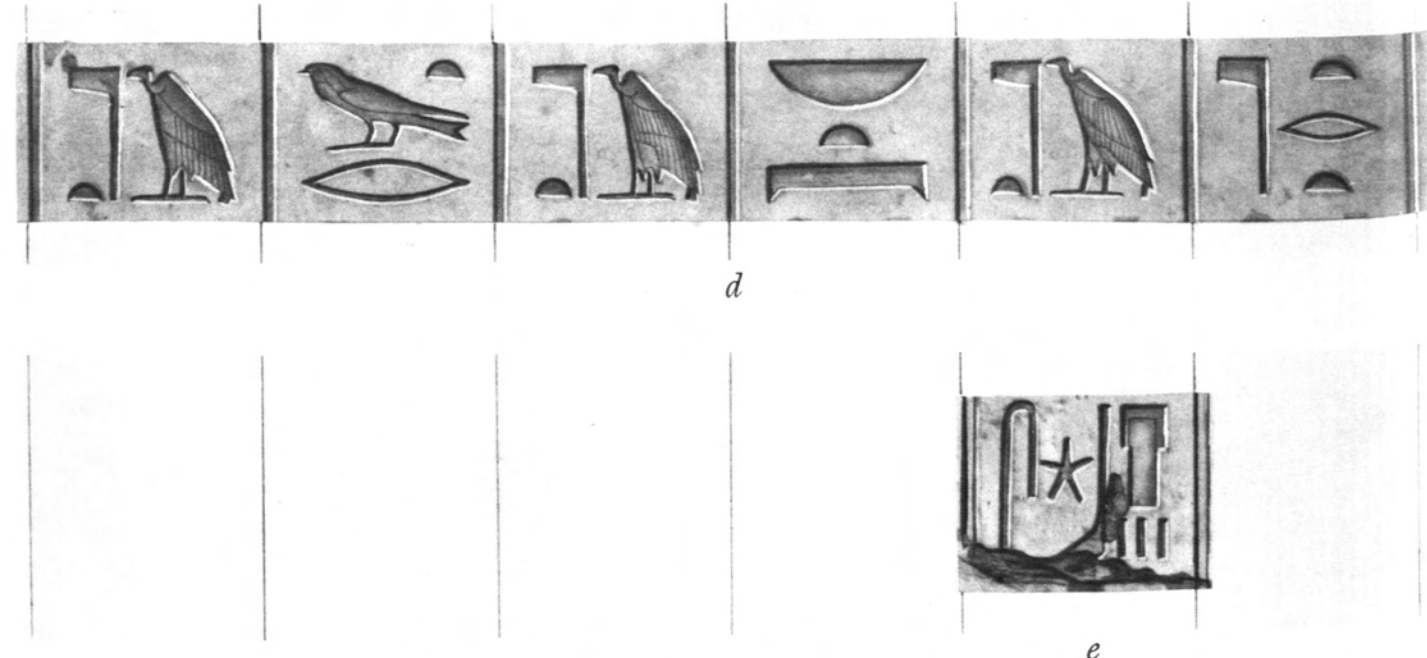


a

b

c

B. OSIRIS ENTRANCE, NORTH SIDE



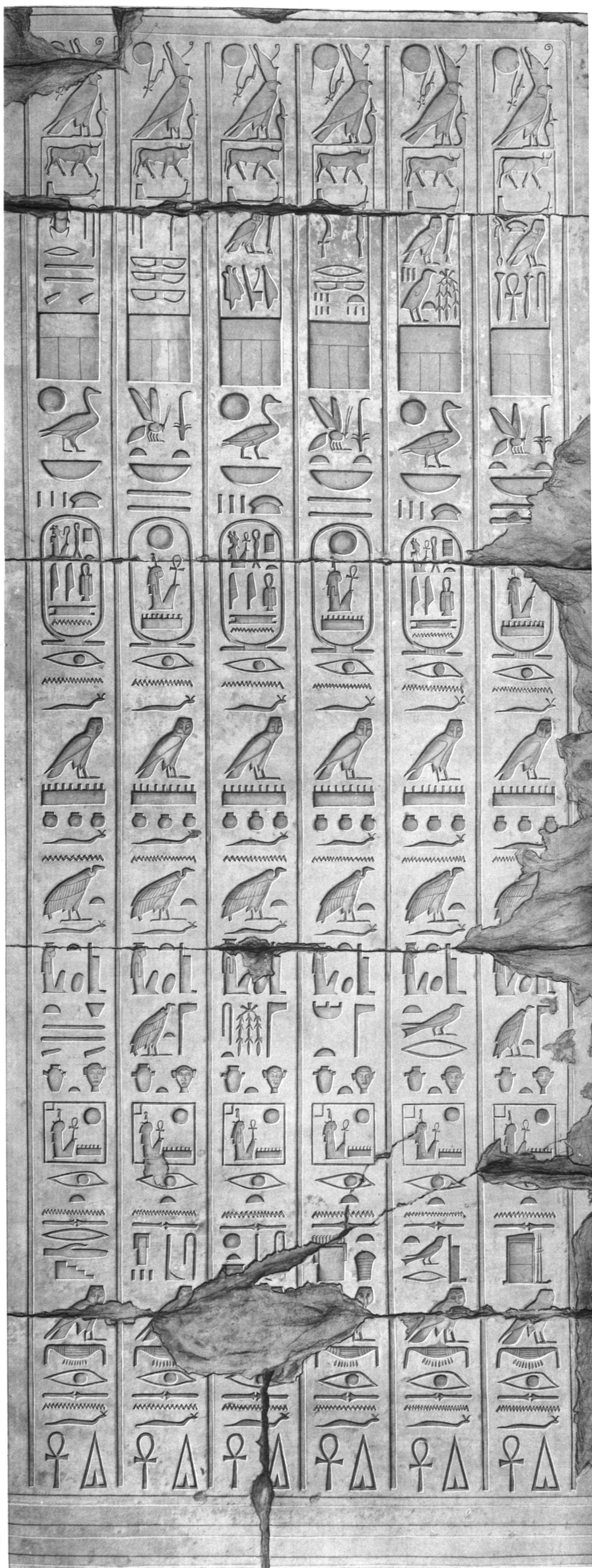
d

e

C. ISIS ENTRANCE, NORTH SIDE

The levels of the variants are shown by italic letters

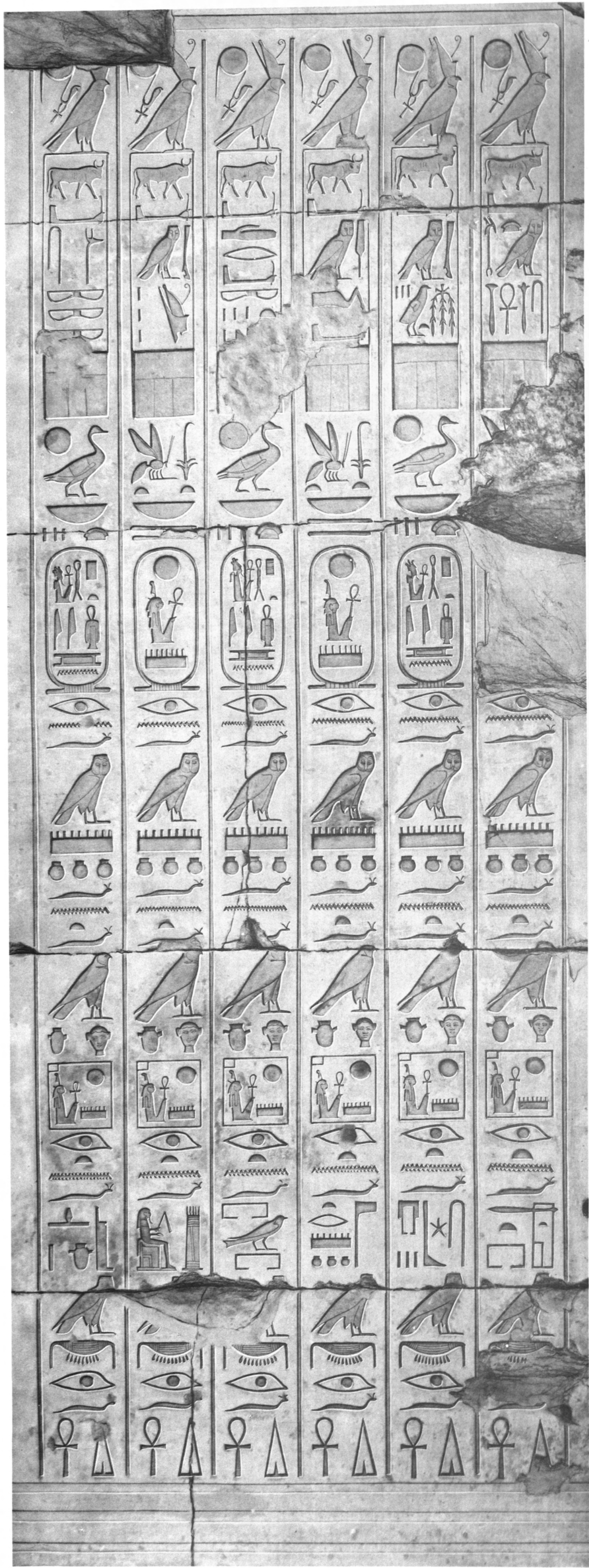
VARIANTS



d

e

D. ISIS ENTRANCE, SOUTH SIDE



E. HORUS ENTRANCE, SOUTH SIDE (North side identical)

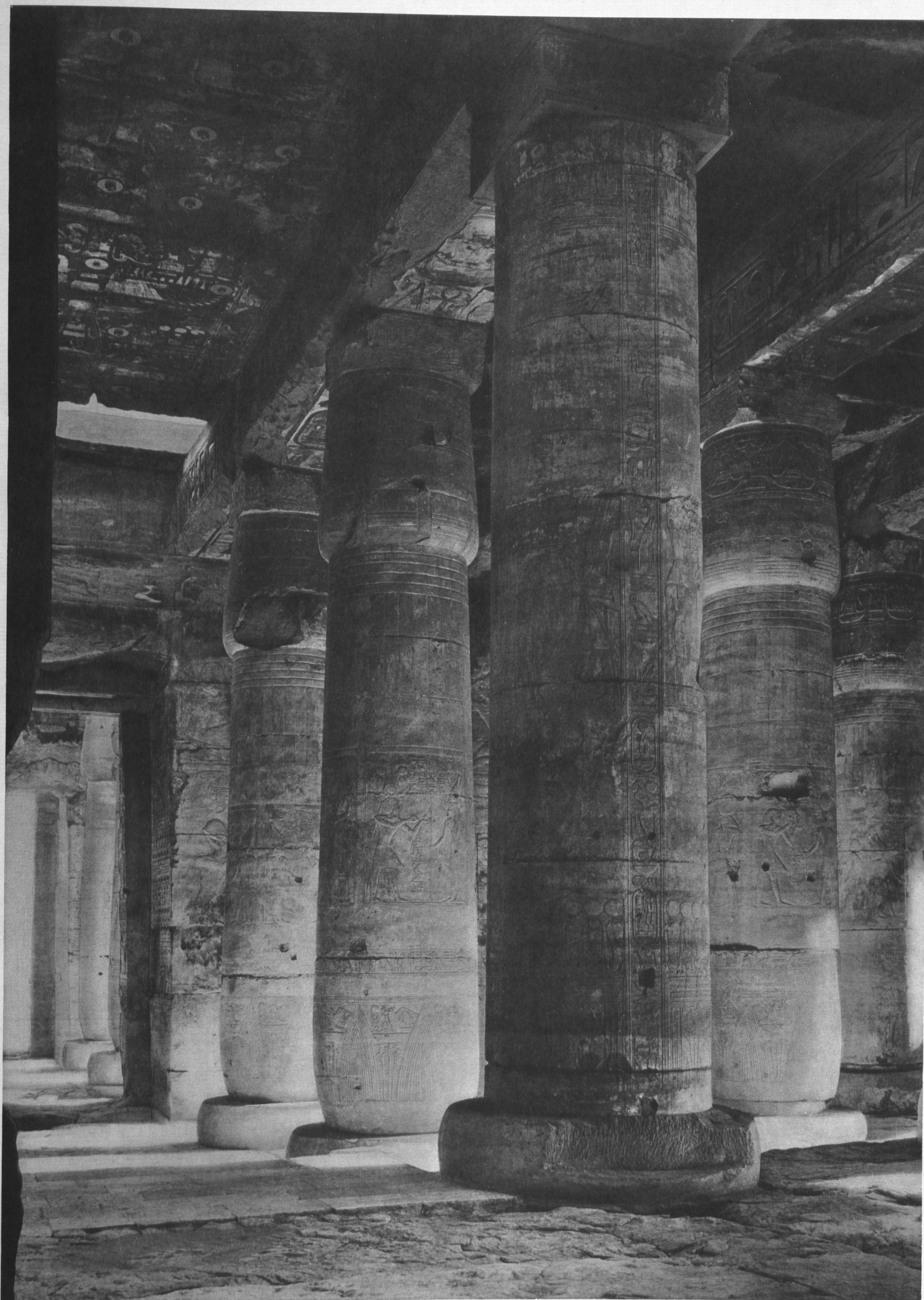
OSIRIS ENTRANCE, SOUTH SIDE

SECOND HYPOSTYLE HALL, EAST WALL. THICKNESSES OF ENTRANCES



SECOND HYPOSTYLE HALL, EAST WALL. THICKNESSES OF ENTRANCES. THE CEILING DESIGN

N.B. The name of the deity (here Rê-Harakhti) varies with the chapel to which the entrance leads

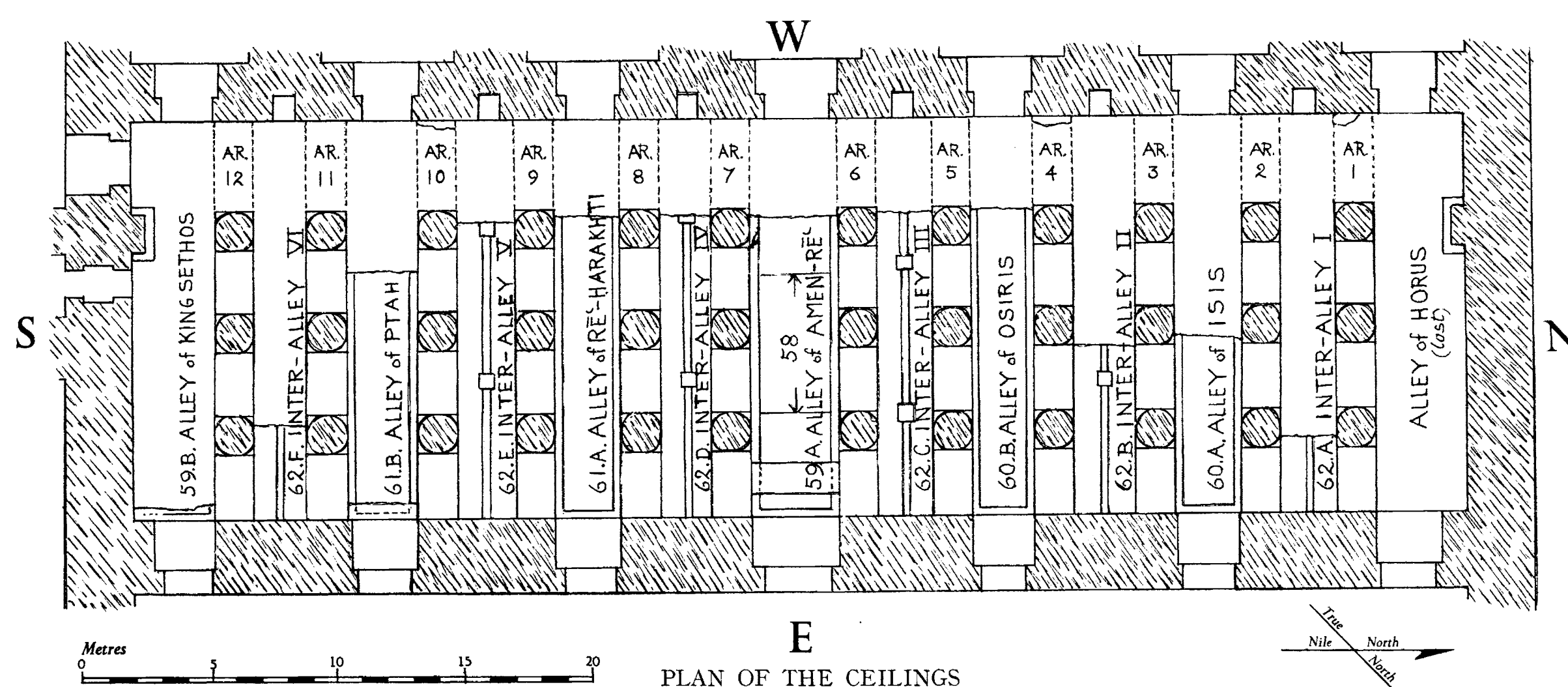


SECOND HYPOSTYLE HALL, VIEW LOOKING EAST FROM THE CHAPEL OF AMEN-RÉ

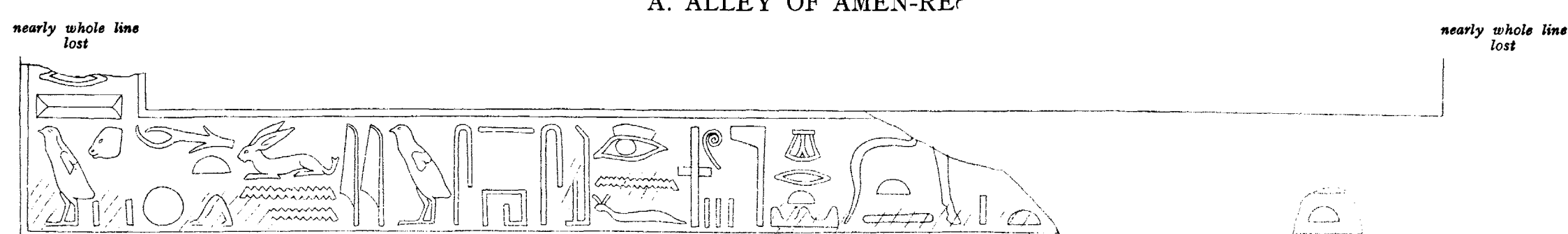


SECOND HYPOSTYLE HALL. CEILINGS OF THE ALLEYS. THE CENTRAL DESIGN

For the inscriptions surrounding the central design see Pls. 59-61

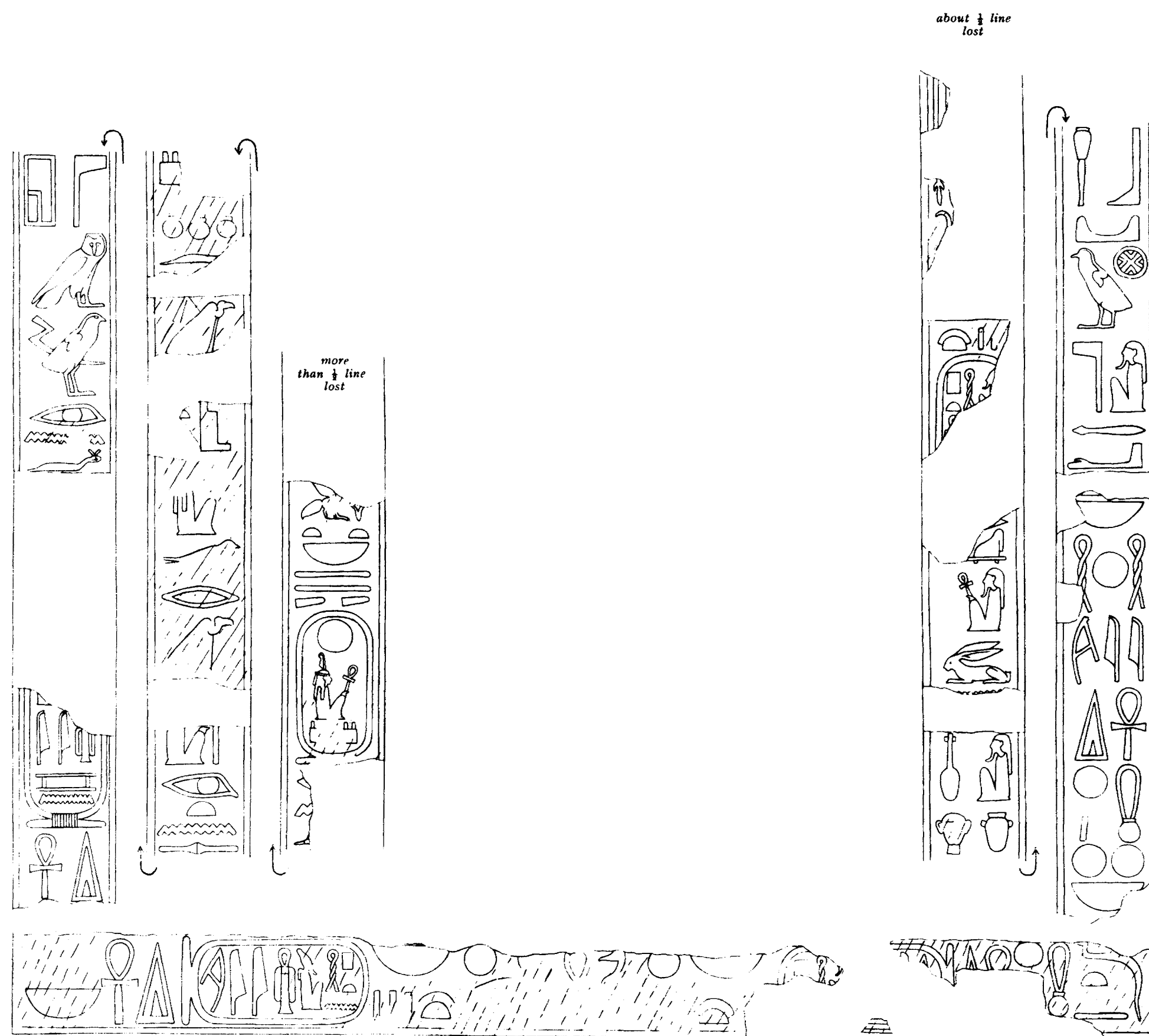


A. ALLEY OF AMEN-RĒ

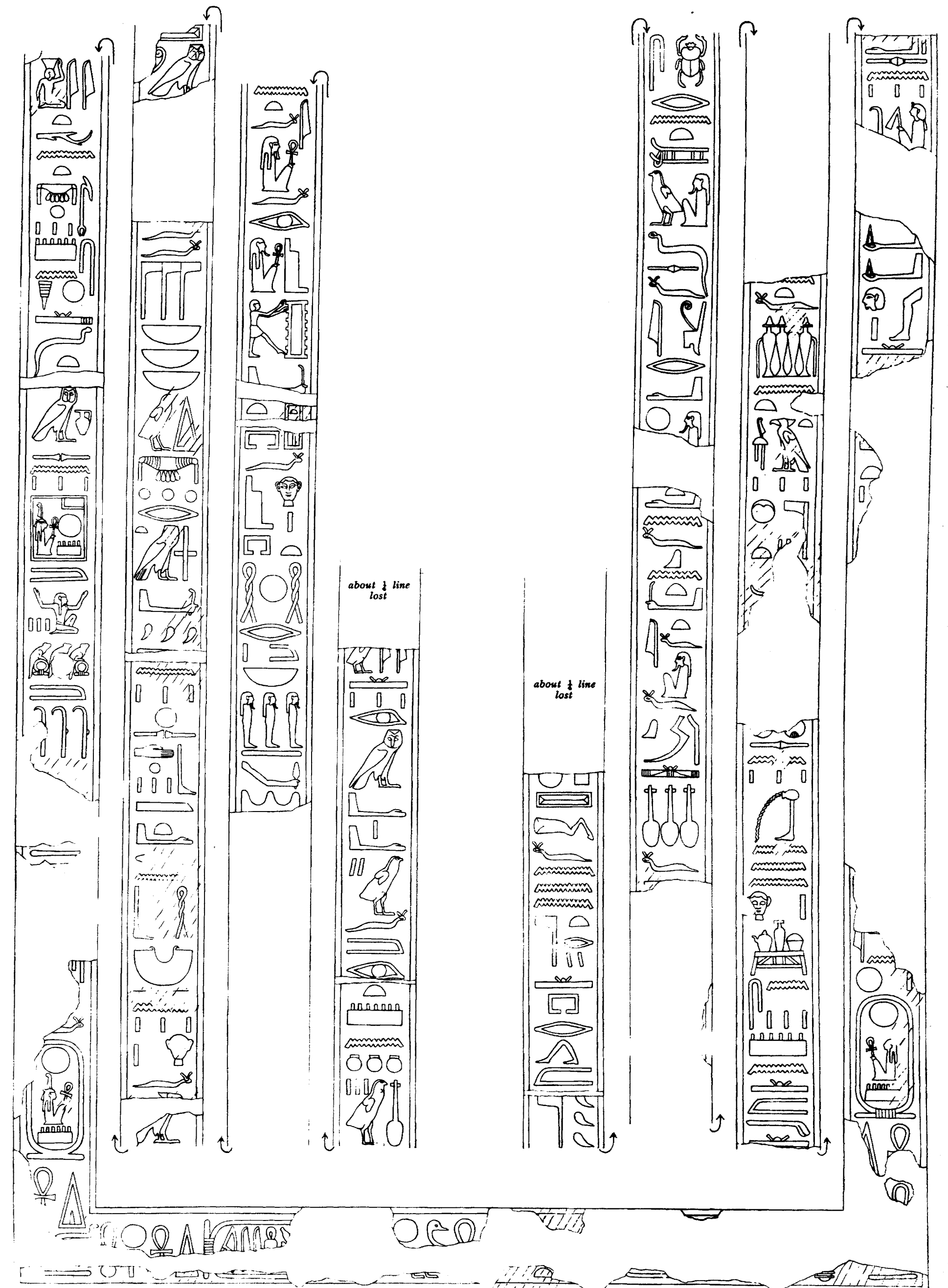


B. ALLEY OF KING SETHOS

SECOND HYPOSTYLE HALL. CEILINGS OF THE ALLEYS. THE INSCRIPTIONS SURROUNDING THE CENTRAL DESIGN OF PL. 58



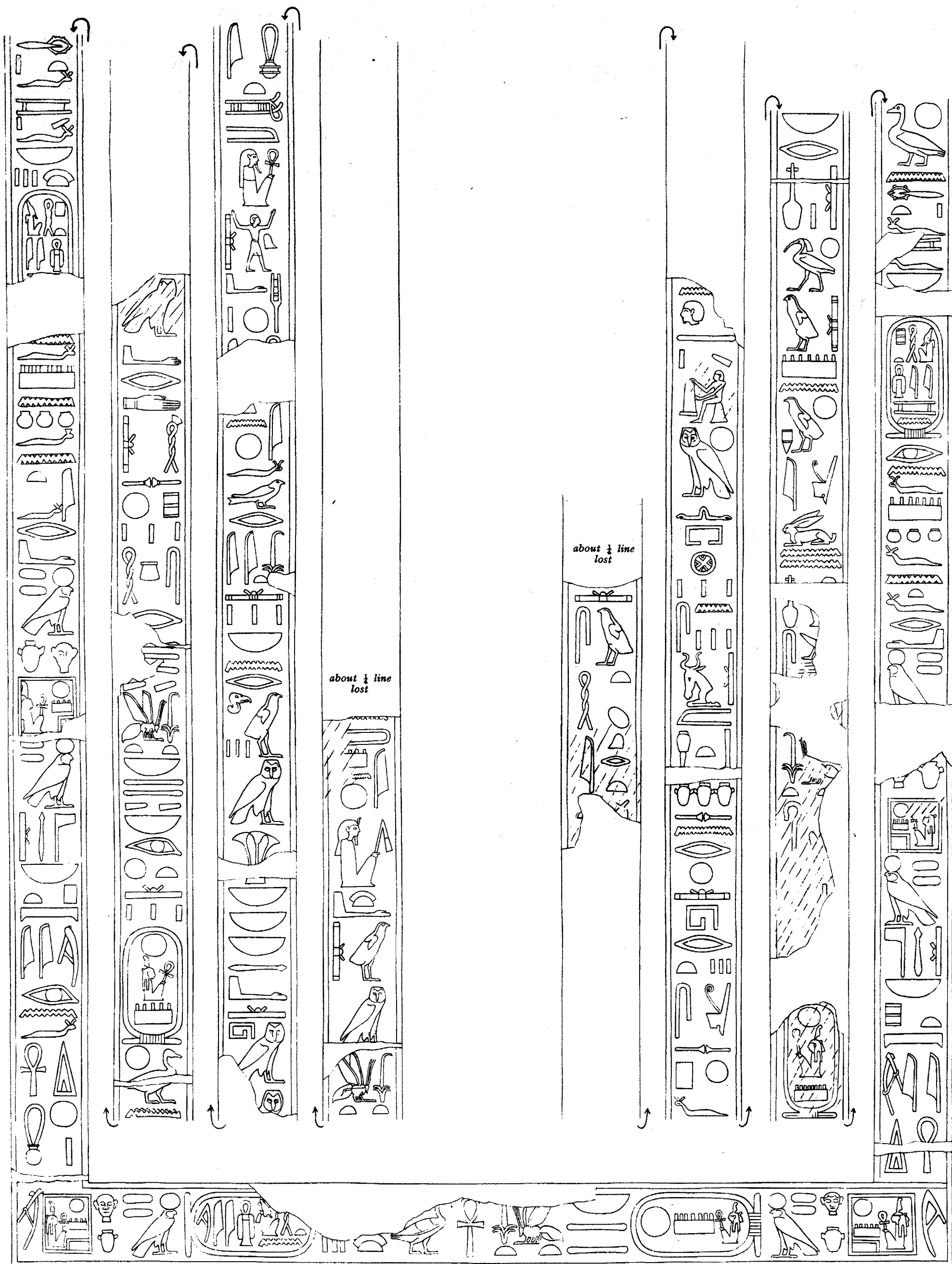
A. ALLEY OF ISIS



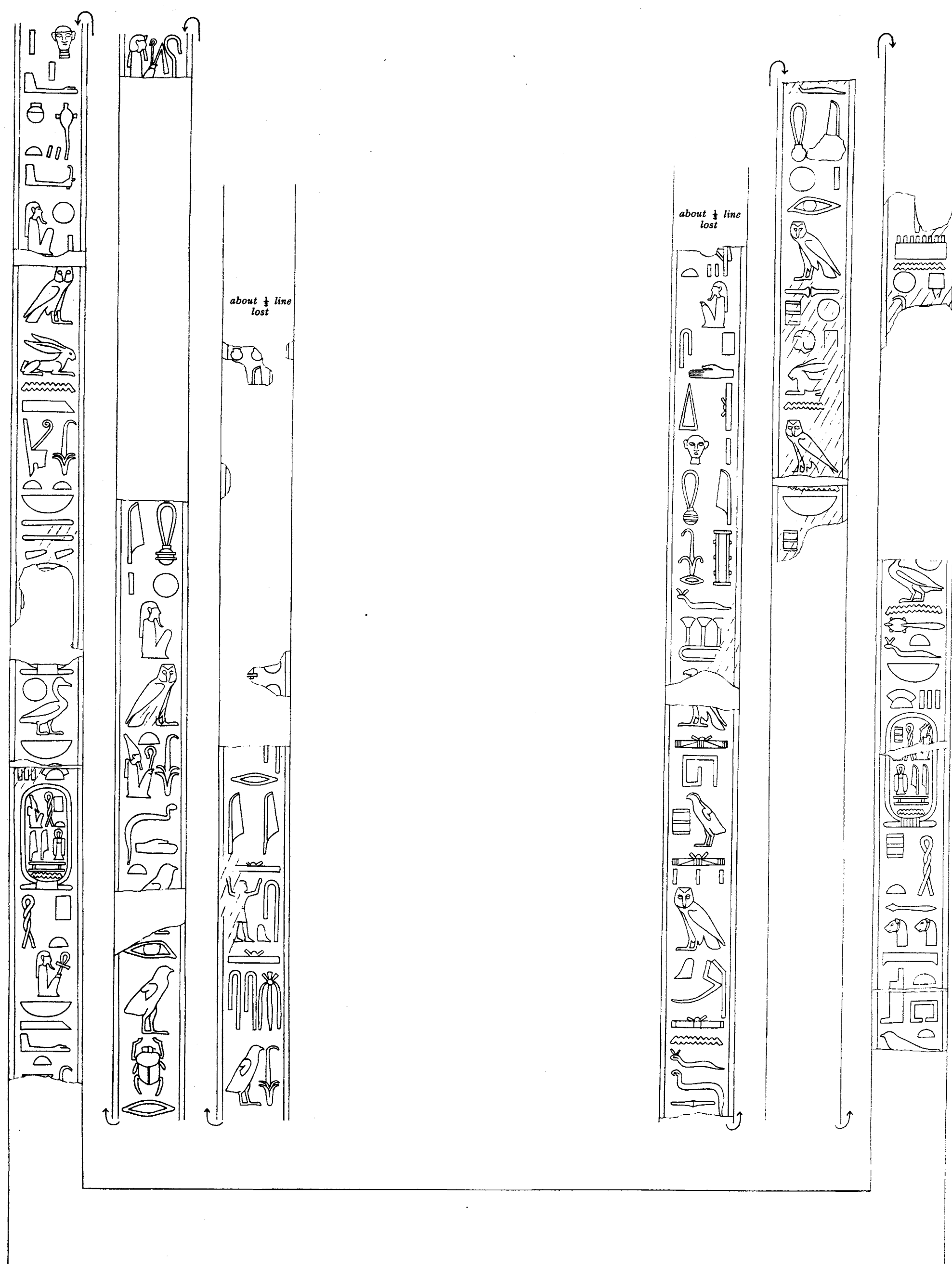
B. ALLEY OF OSIRIS

SECOND HYPOSTYLE HALL. CEILINGS OF THE ALLEYS. THE INSCRIPTIONS SURROUNDING THE CENTRAL DESIGN OF PL. 58

See the plan on Plate 59



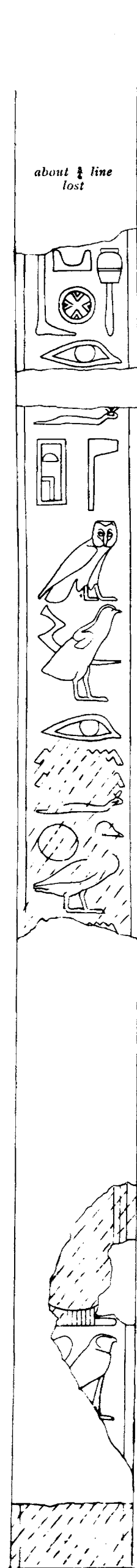
A. ALLEY OF RÊ-ĤARAKHTI



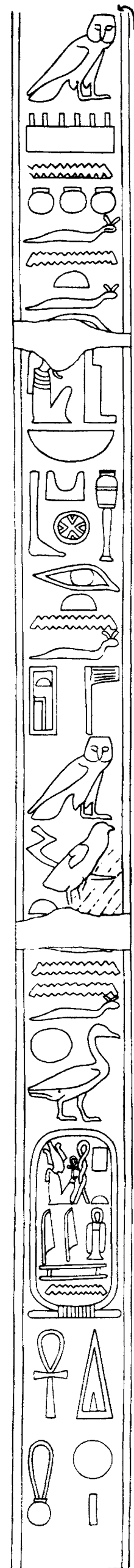
B. ALLEY OF PTAḤ

SECOND HYPOSTYLE HALL. CEILINGS OF THE ALLEYS. THE INSCRIPTIONS SURROUNDING THE CENTRAL DESIGN OF PL. 58

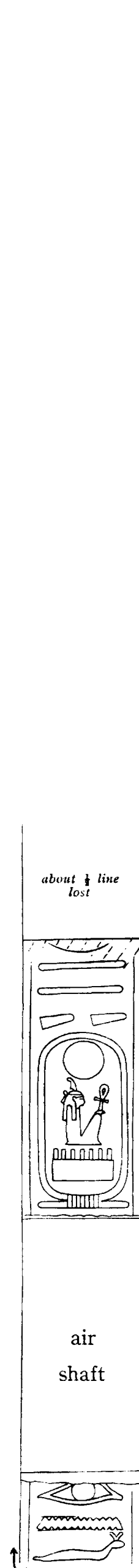
See the plan on Plate 59



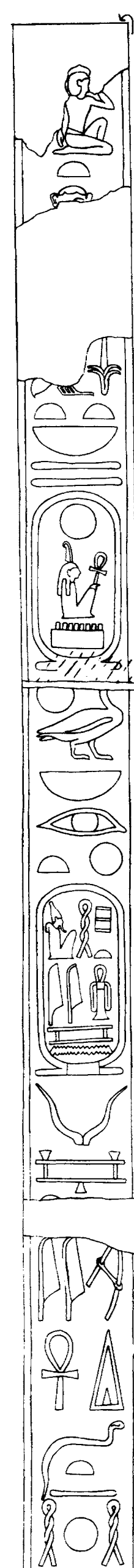
A. INTER-ALLEY I



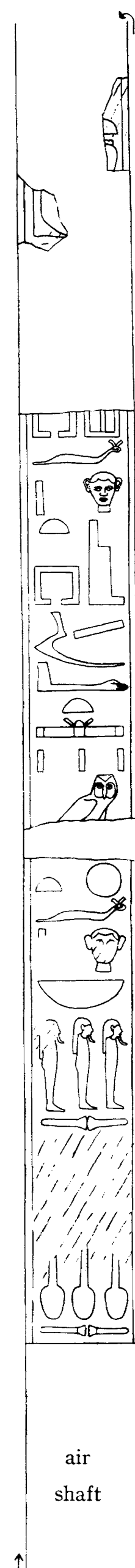
B. INTER-ALLEY II



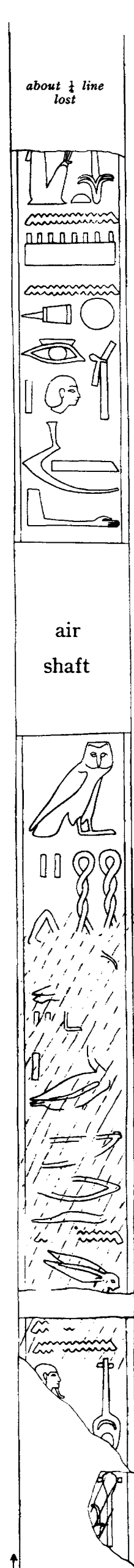
C. INTER-ALLEY III



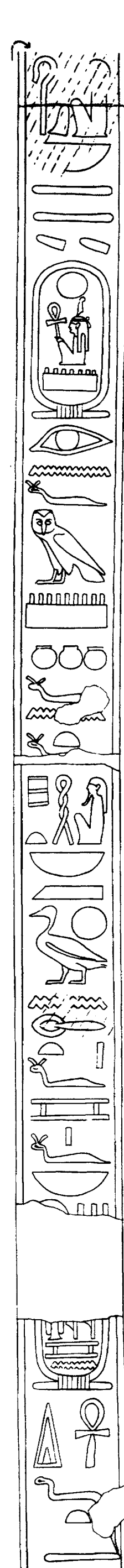
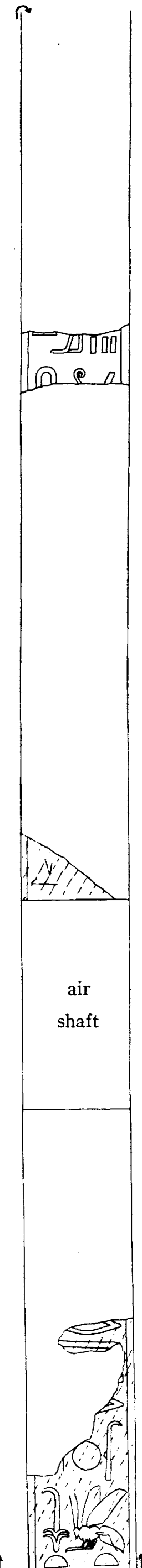
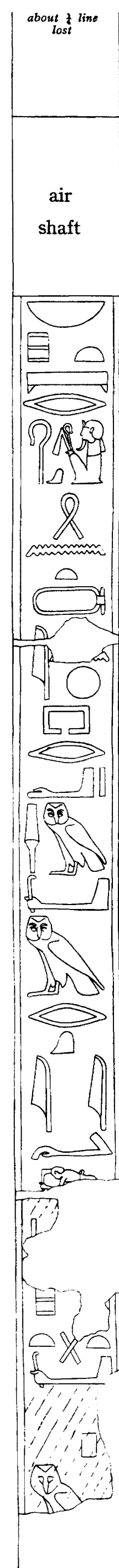
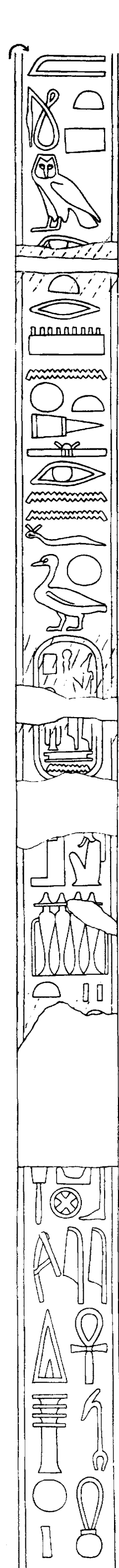
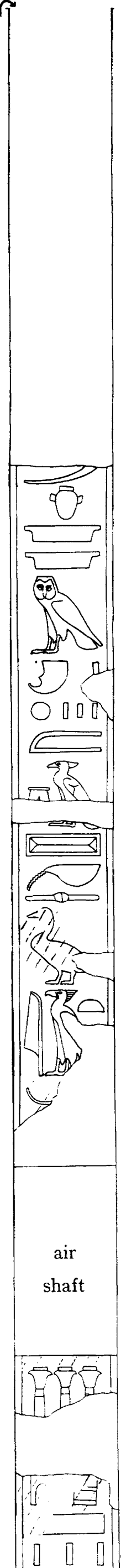
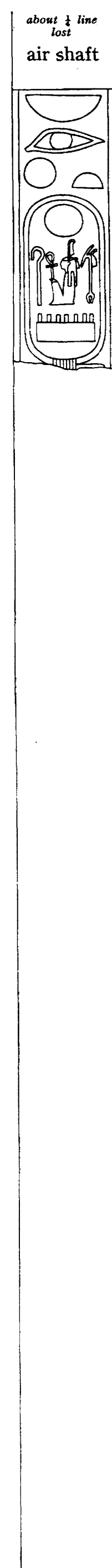
D. INTER-ALLEY IV



E. INTER-ALLEY V

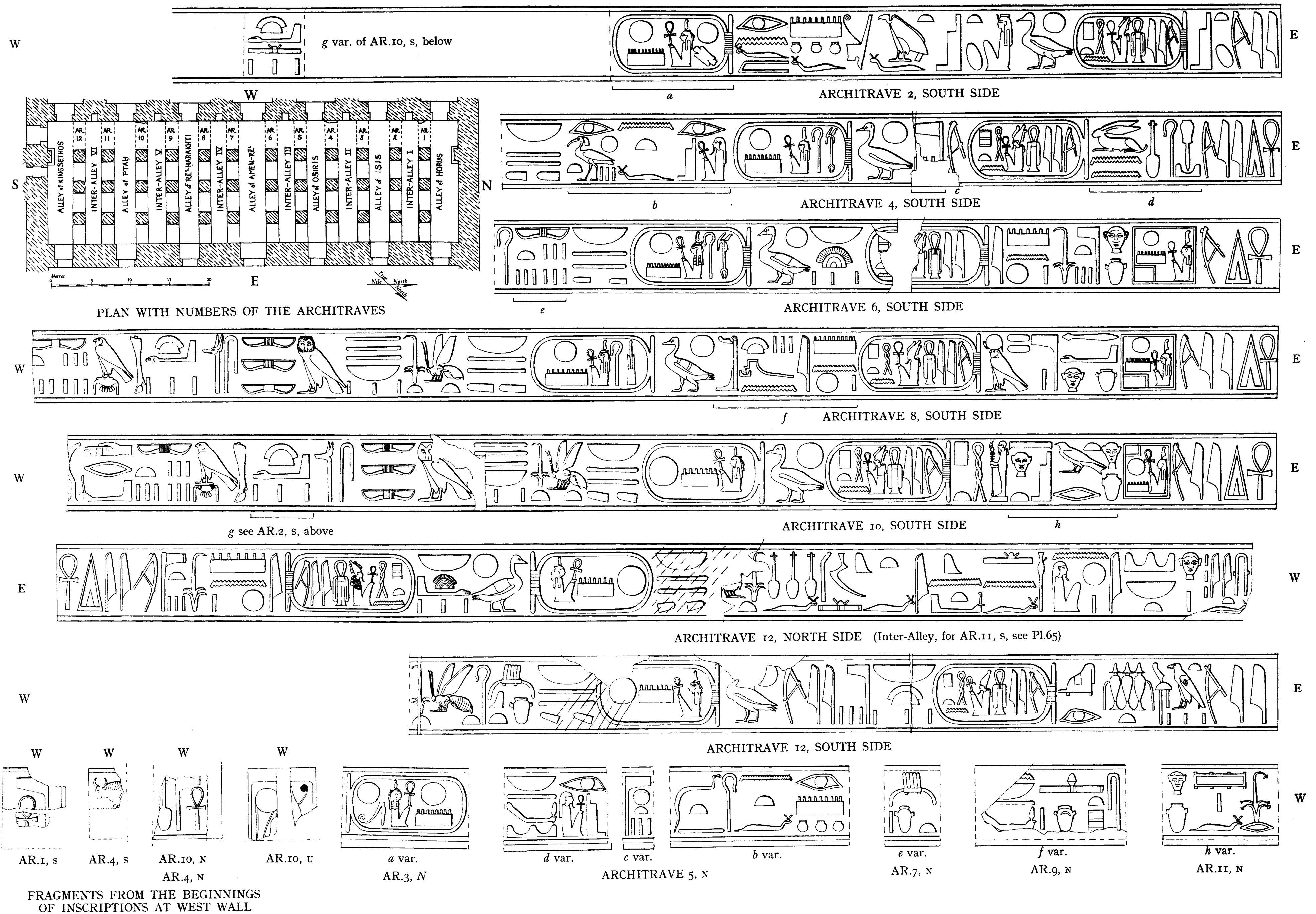


F. INTER-ALLEY VI



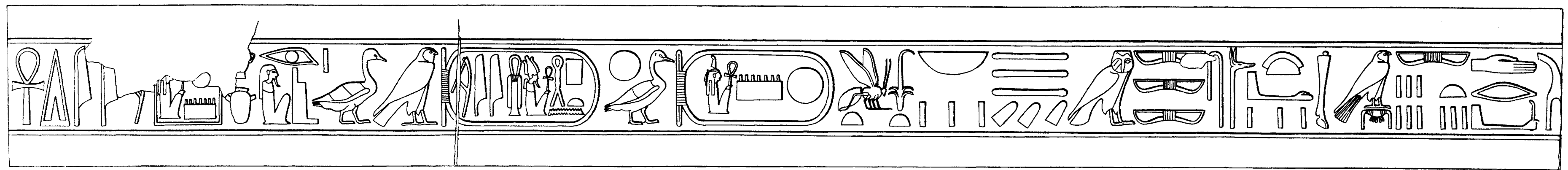
SECOND HYPOSTYLE HALL. CEILINGS OF THE INTER-ALLEYS. THE CENTRAL INSCRIPTIONS BETWEEN PANELS OF STARS (as niche, Pl. 17)

See the plan on Plate 59

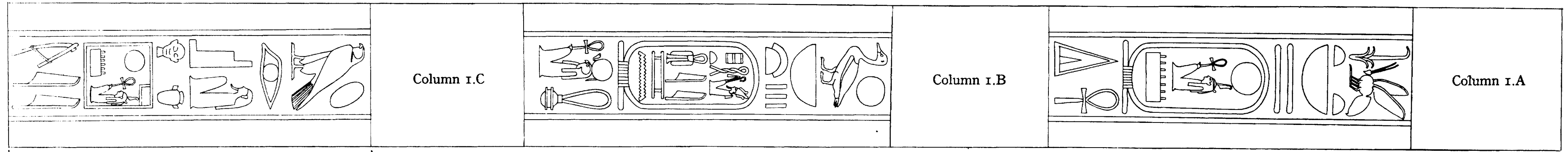


SECOND HYPOSTYLE HALL. INSCRIPTIONS ON THE ARCHITRAVES.

The dotted line at the beginning of four inscriptions indicates that the preceding elements of the royal titulary are a repetition of those of architraves 8 or 10, south side. The sides of architraves facing on to the same alley are identical except where variants marked by a bracket and italic letters are shown.

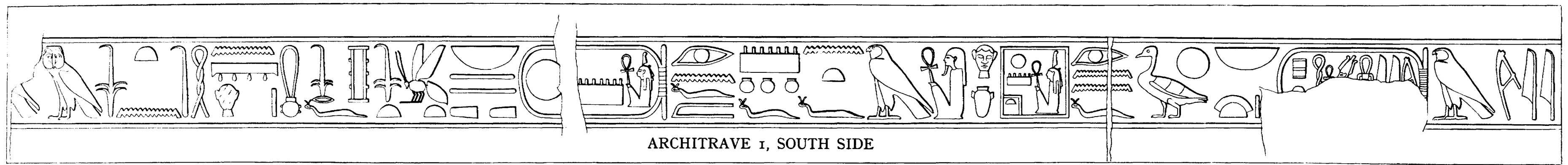


ARCHITRAVE 1, NORTH SIDE



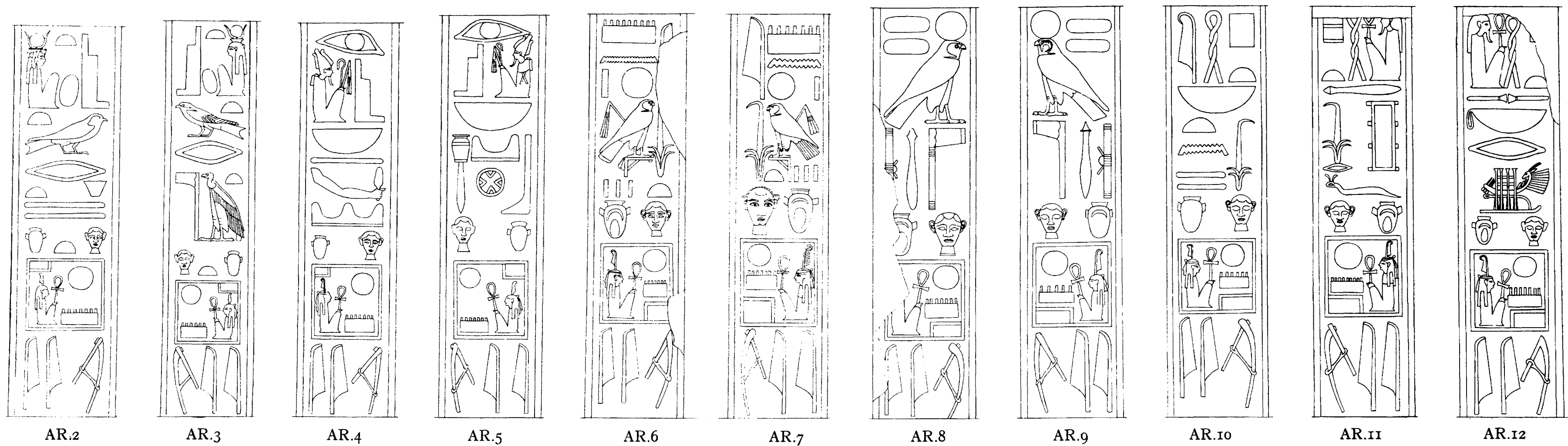
For alternatives see bottom of plate

ARCHITRAVE 1, UNDERSIDE



ARCHITRAVE 1, SOUTH SIDE

a. For variant in AR2, n. See plate 65 bottom left

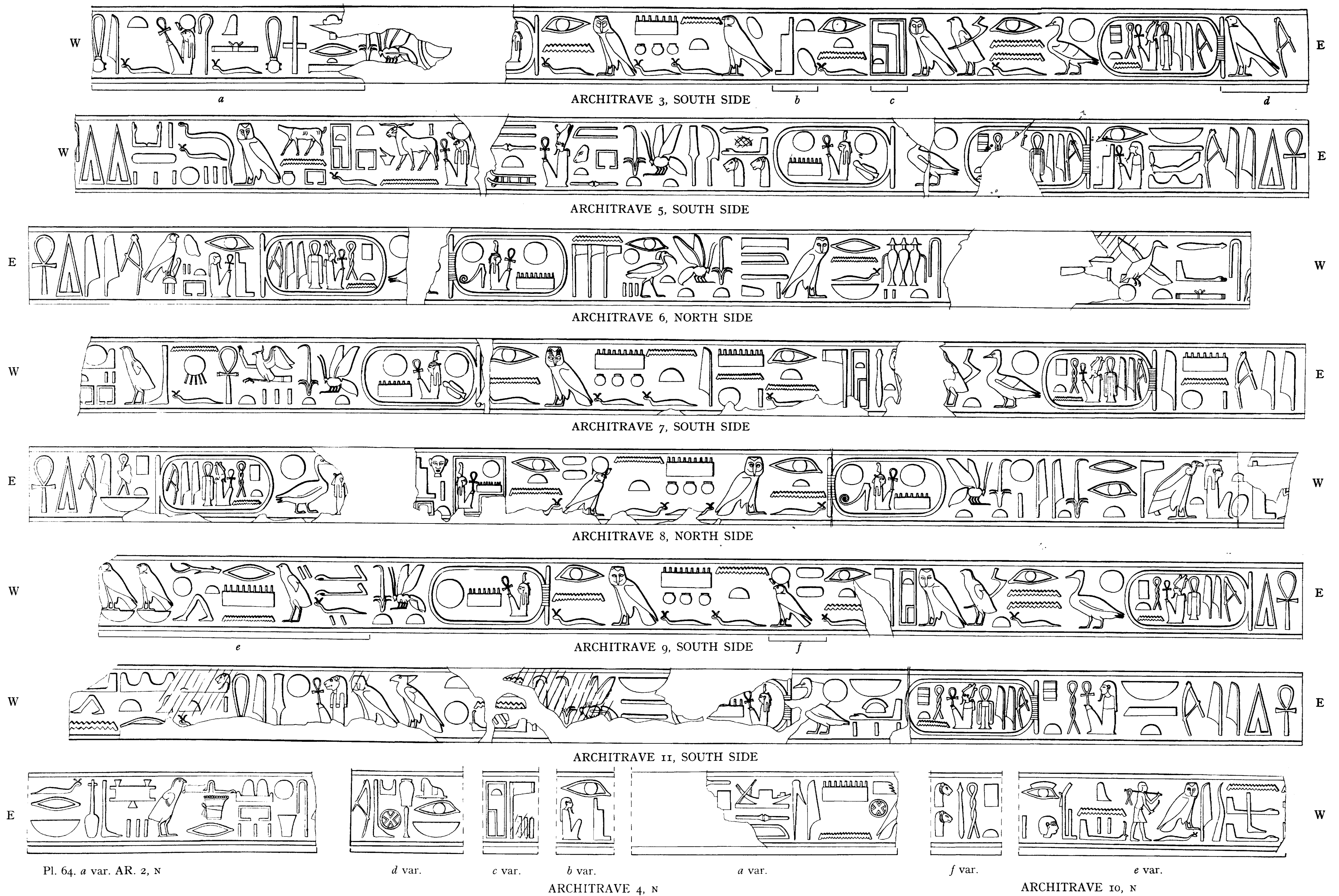


ARCHITRAVES 2-12, UNDERSIDES, EASTERNMOST SECTION

Architrave 1 is shown complete. The inscriptions on the underside of architraves 2-12 are identical with the exception of the easternmost section where the variants relate to the chapels at the west

SECOND HYPOSTYLE HALL. INSCRIPTIONS ON THE ARCHITRAVES

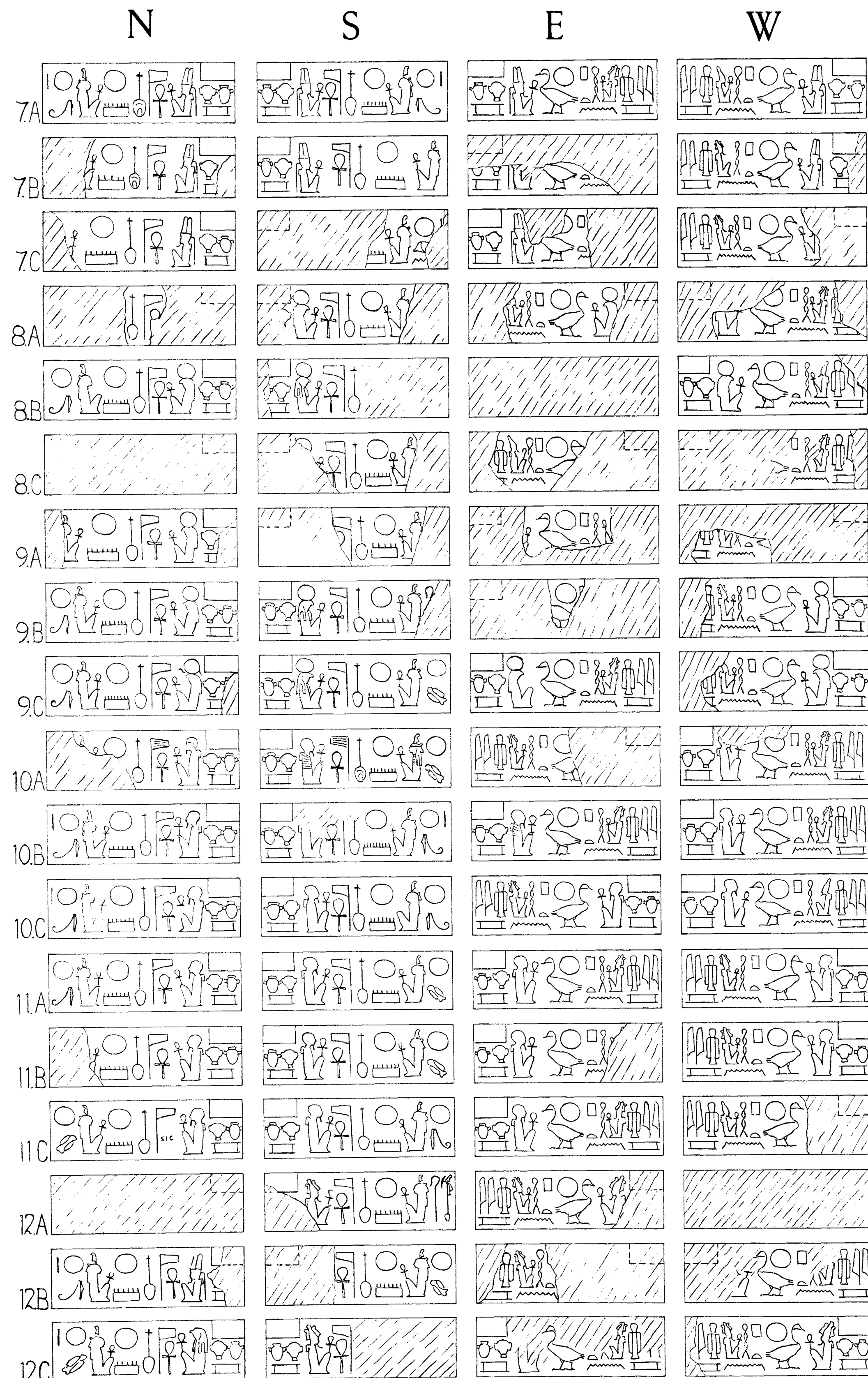
See the plan on Plate 63



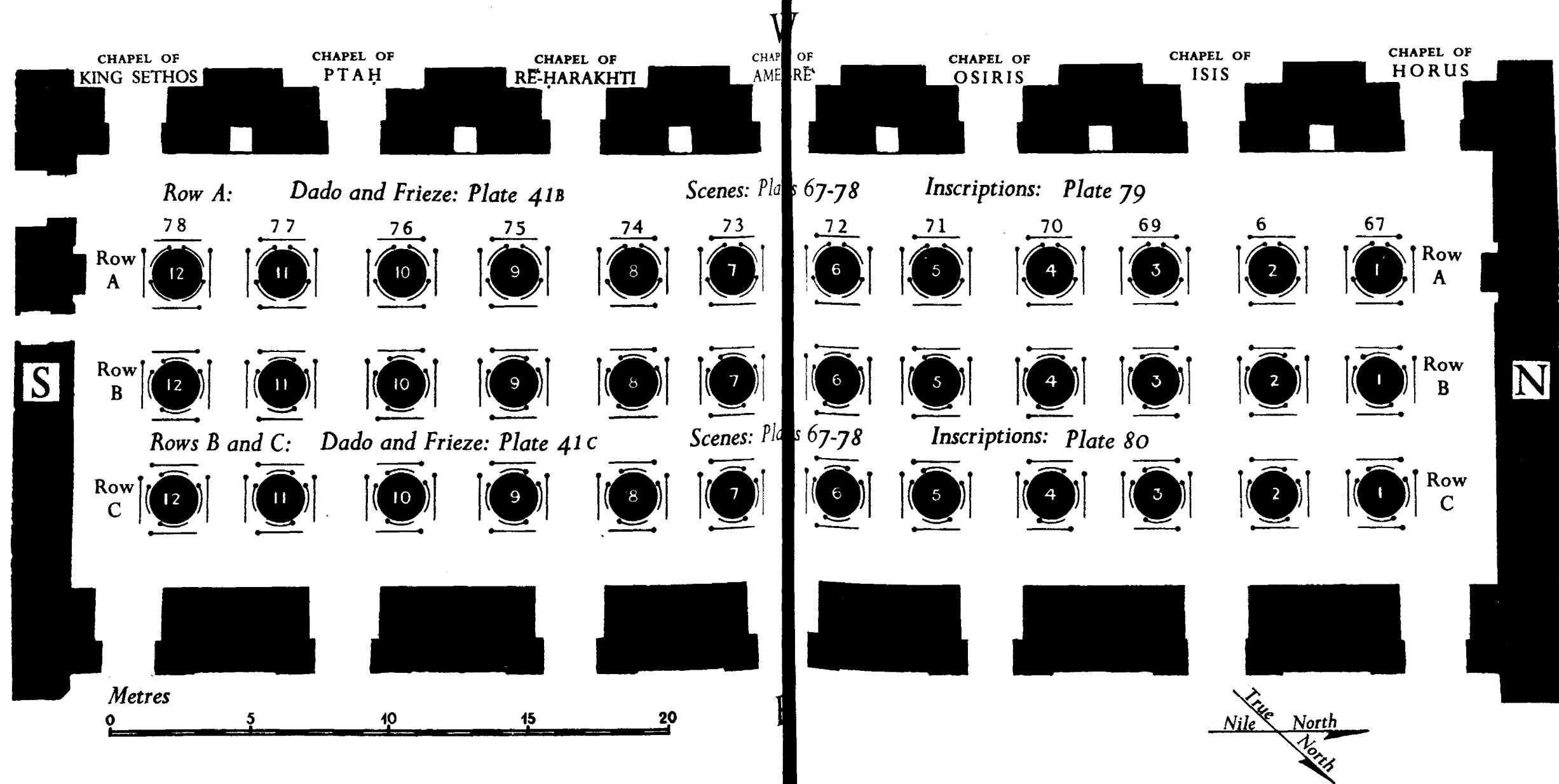
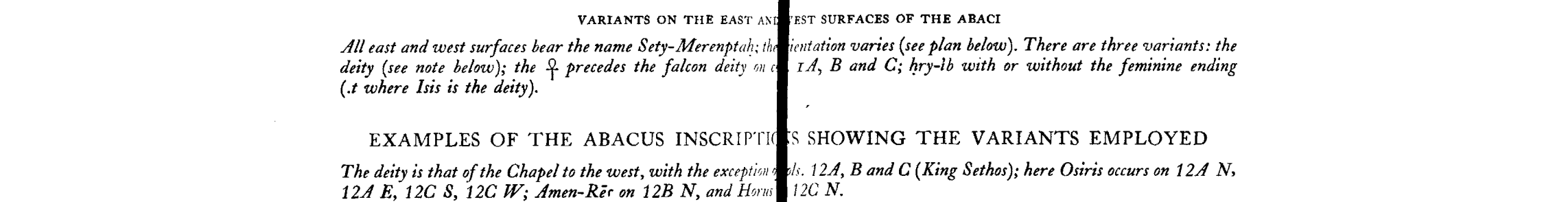
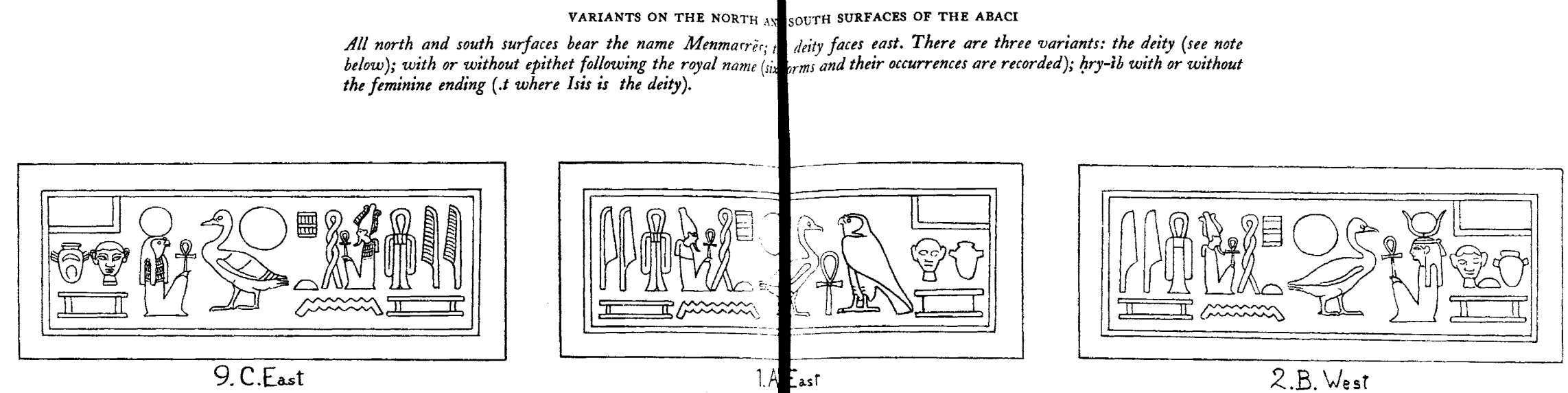
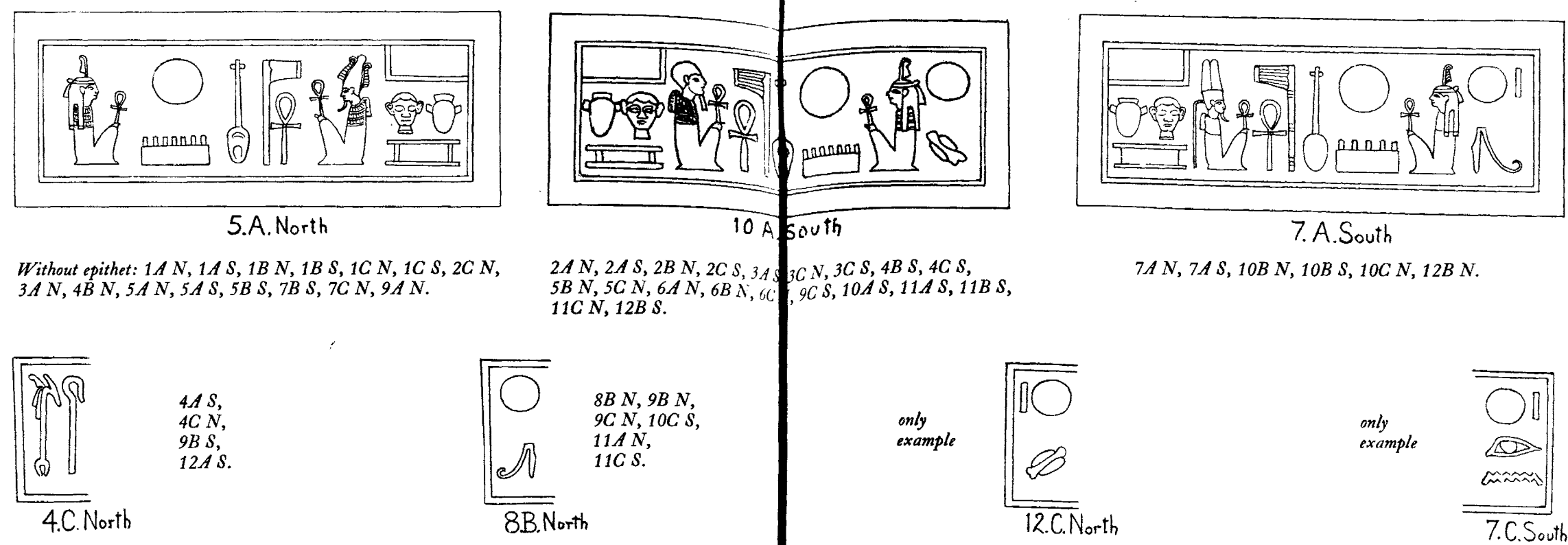
SECOND HYPOSTYLE HALL. INSCRIPTIONS ON THE ARCHITRAVES

Where variants marked by a bracket and an italic letter are shown, the remainder of the inscription is identical with that on the architrave on the opposite side of the same inter-alley.

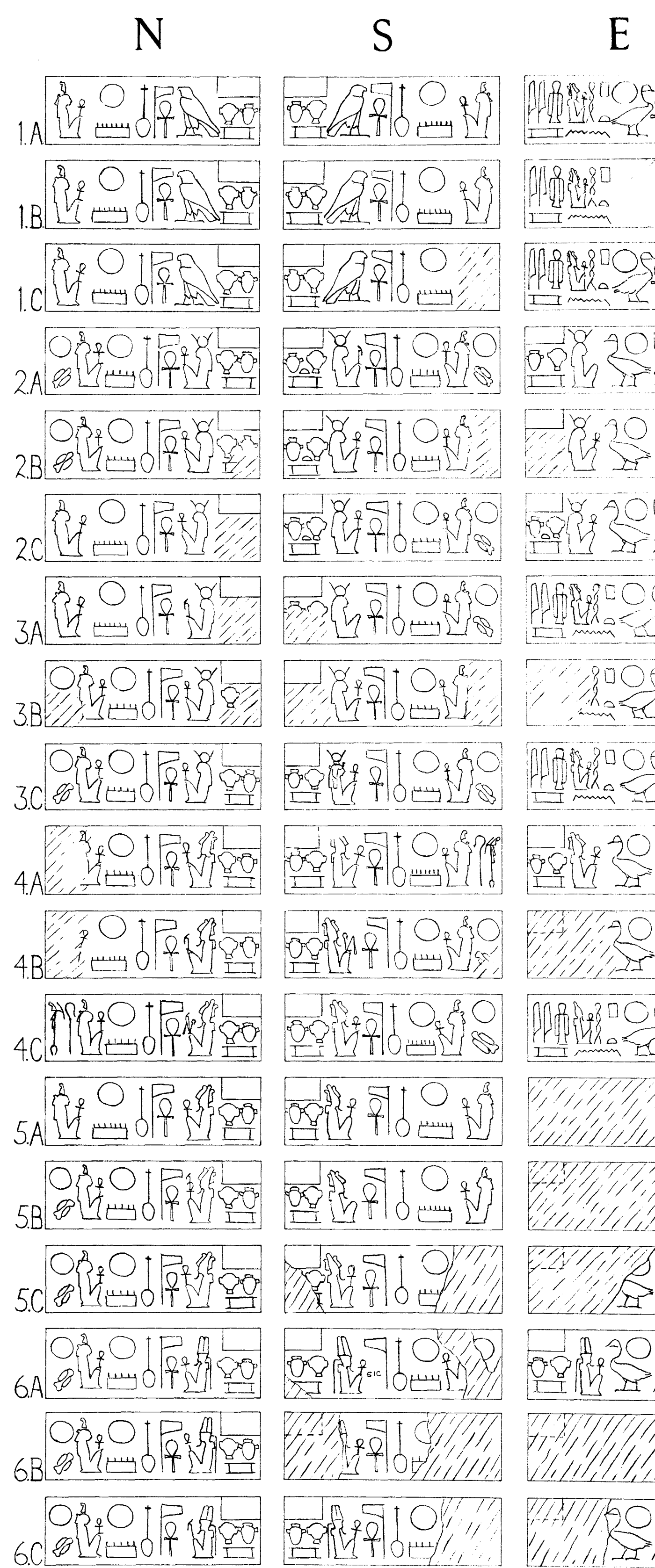
See the plan on Plate 63.



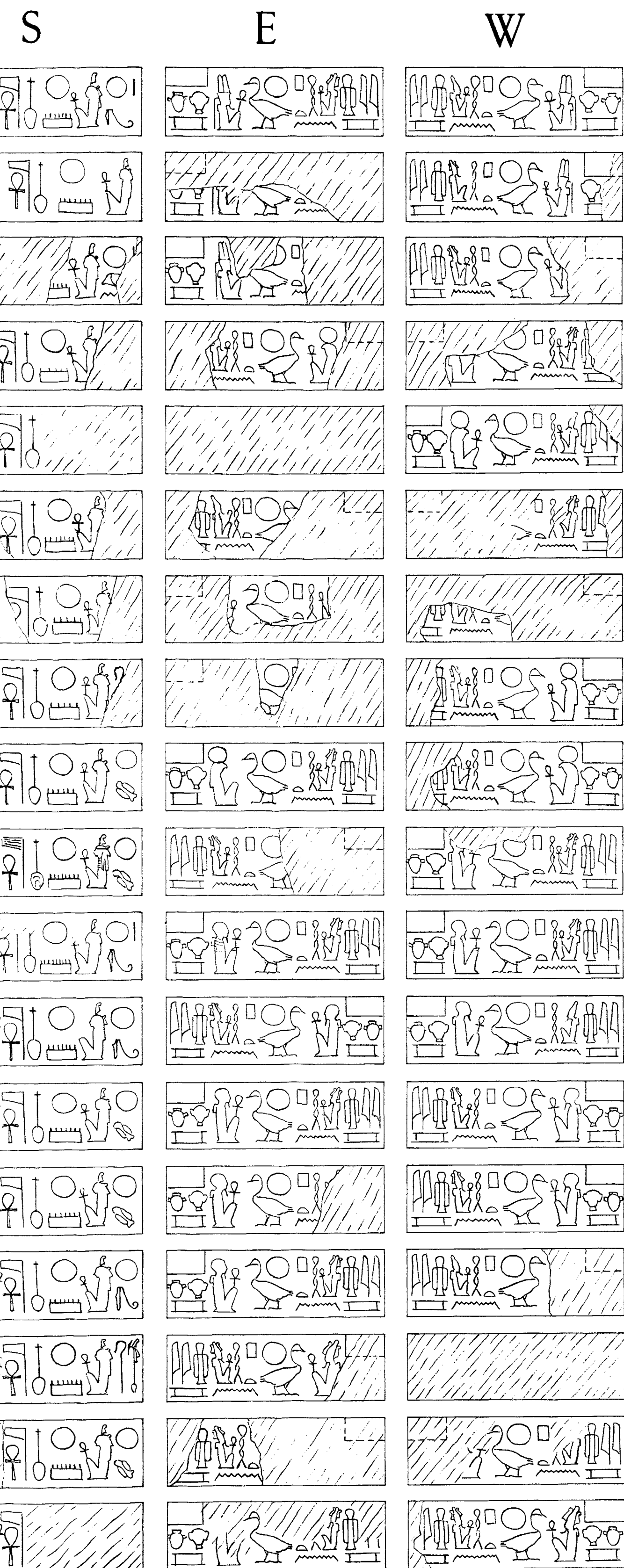
INSCRIPTIONS ON THE ABACI OF ROWS 7-12



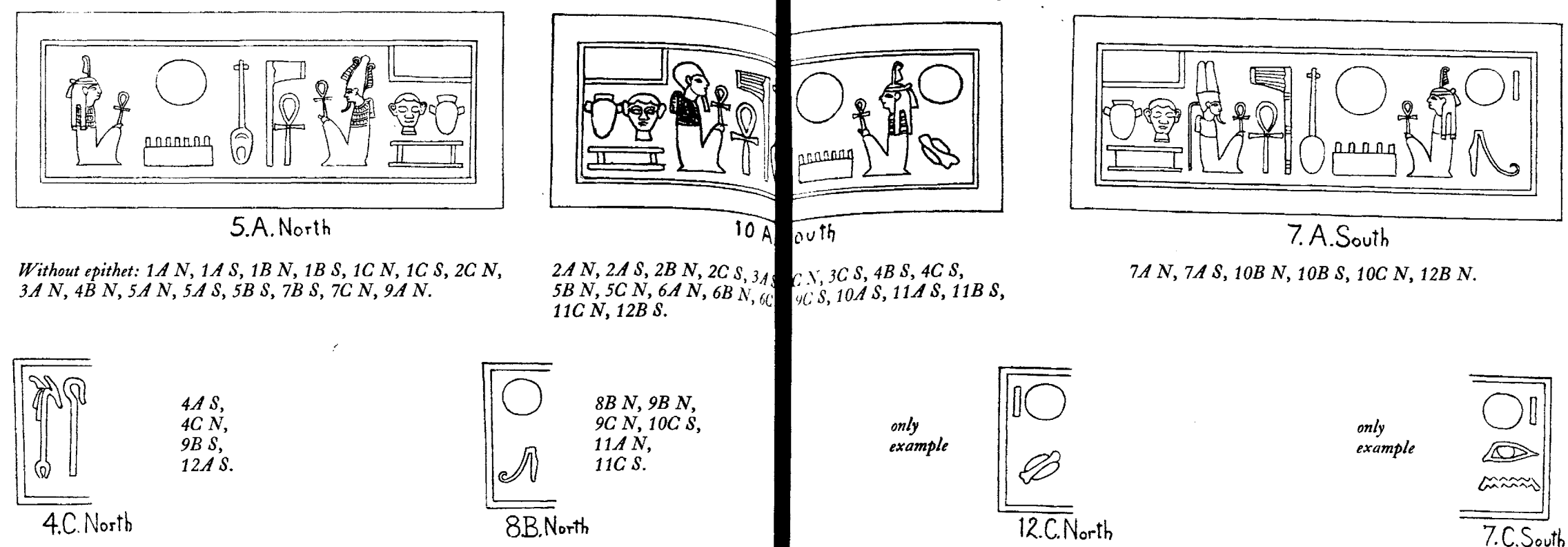
The dot represents the deity, the line from it shows the direction in which the deity faces. The straight lines refer to the inscriptions on the abaci (see abacus inscriptions to the right and left of this plan); the curved lines refer to the scenes on the columns (see Pls. 67-78). For a diagram of the columns see Introduction. For the design on the dado and frieze see Pl. 41b for Row A, and Pl. 41c for Rows B and C. For inscriptions on the columns of Row A, see Pl. 67, and of Rows B and C, Pl. 80.



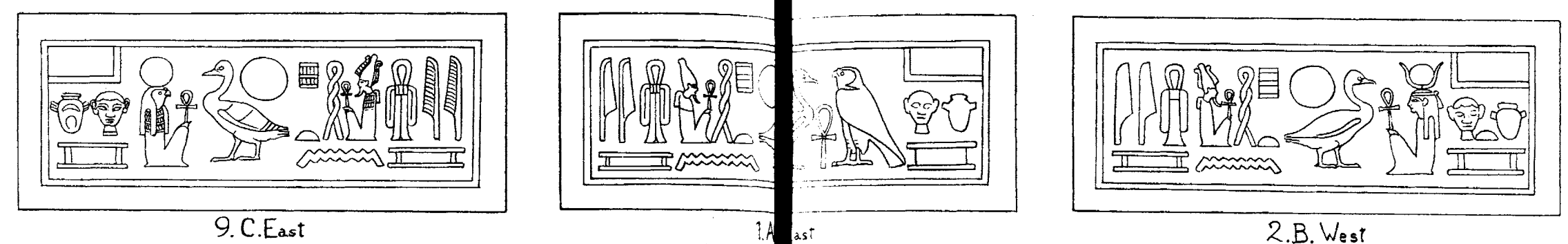
INSCRIPTIONS ON THE ABACI OF ROWS 1-6



INSCRIPTIONS ON THE ABACI OF ROWS 7-12

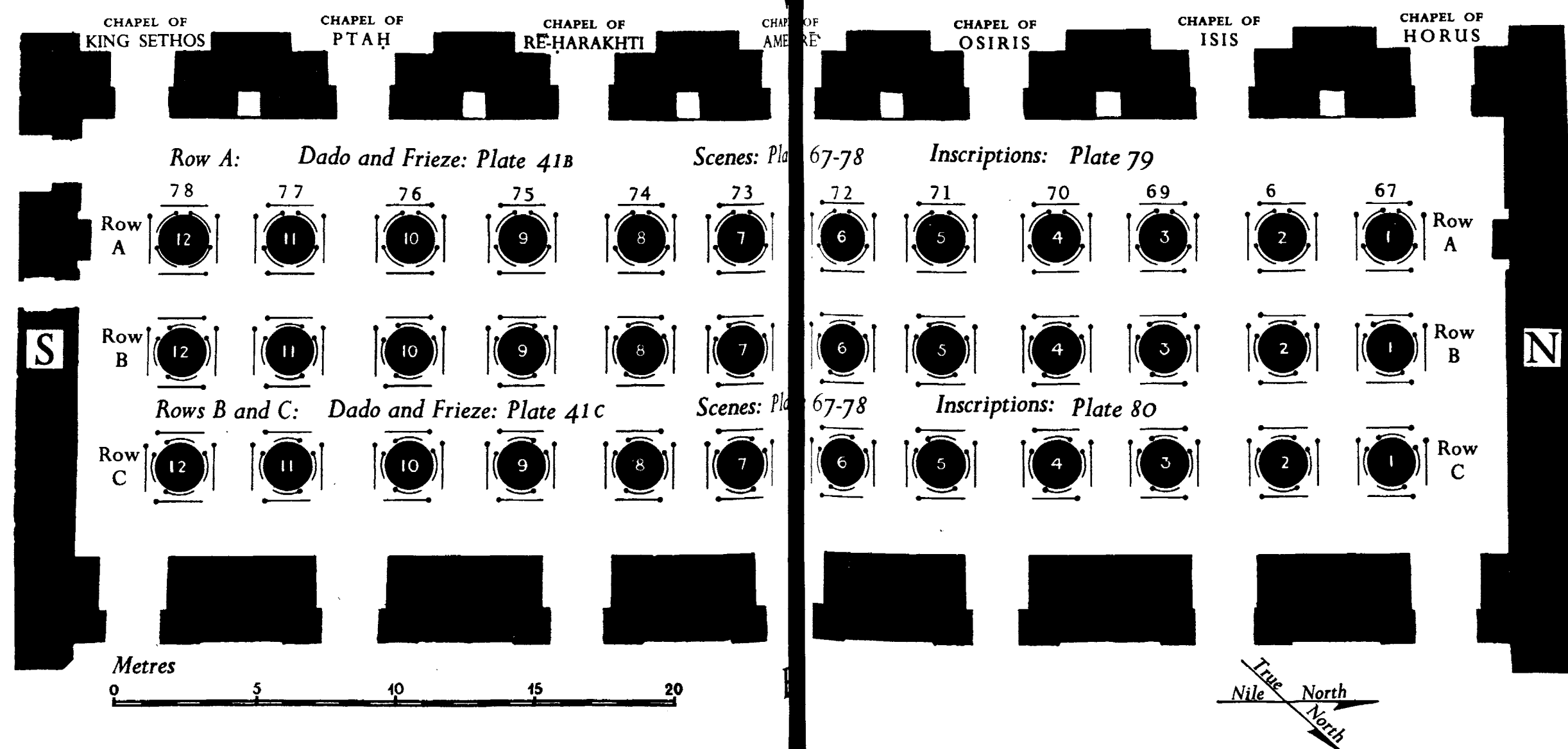


VARIANTS ON THE NORTH AND SOUTH SURFACES OF THE ABACI
All north and south surfaces bear the name *Menmari*; the deity faces east. There are three variants: the deity (see note below); with or without epithet following the royal name (as in 1A, B and C); hry-ib with or without the feminine ending (t where Isis is the deity).



VARIANTS ON THE EAST AND WEST SURFACES OF THE ABACI
All east and west surfaces bear the name *Sety-Meremphat*; the deity faces west. There are three variants: the deity (see note below); the *hry-ib* precedes the falcon deity (as in 1A, B and C); hry-ib with or without the feminine ending (t where Isis is the deity).

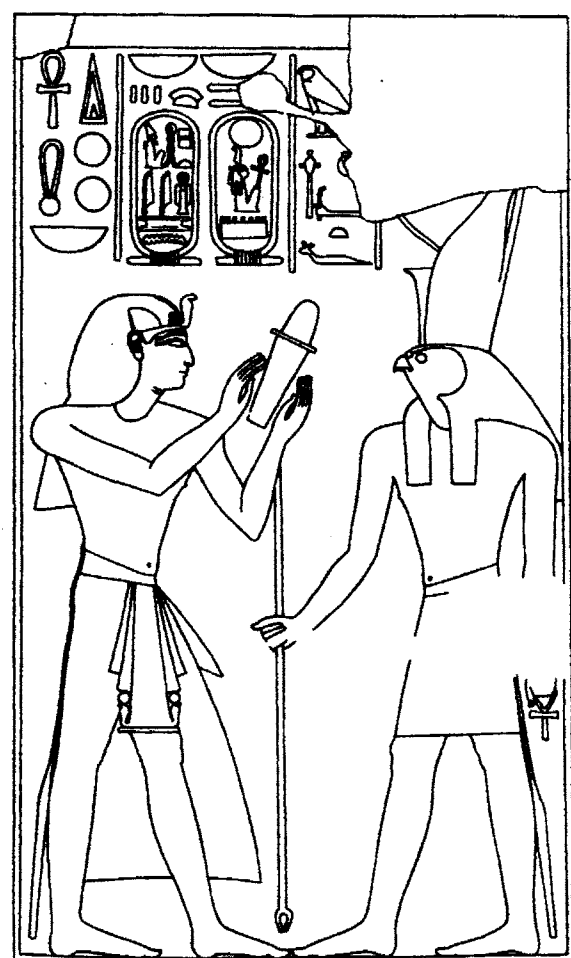
EXAMPLES OF THE ABACUS INSCRIPTIONS SHOWING THE VARIANTS EMPLOYED
The deity is that of the Chapel to the west, with the exception of 12A, B and C (King Sethos); here Osiris occurs on 12A N, 12A E, 12C S, 12C W; Amen-Rê on 12B N, and Horus on 12C N.



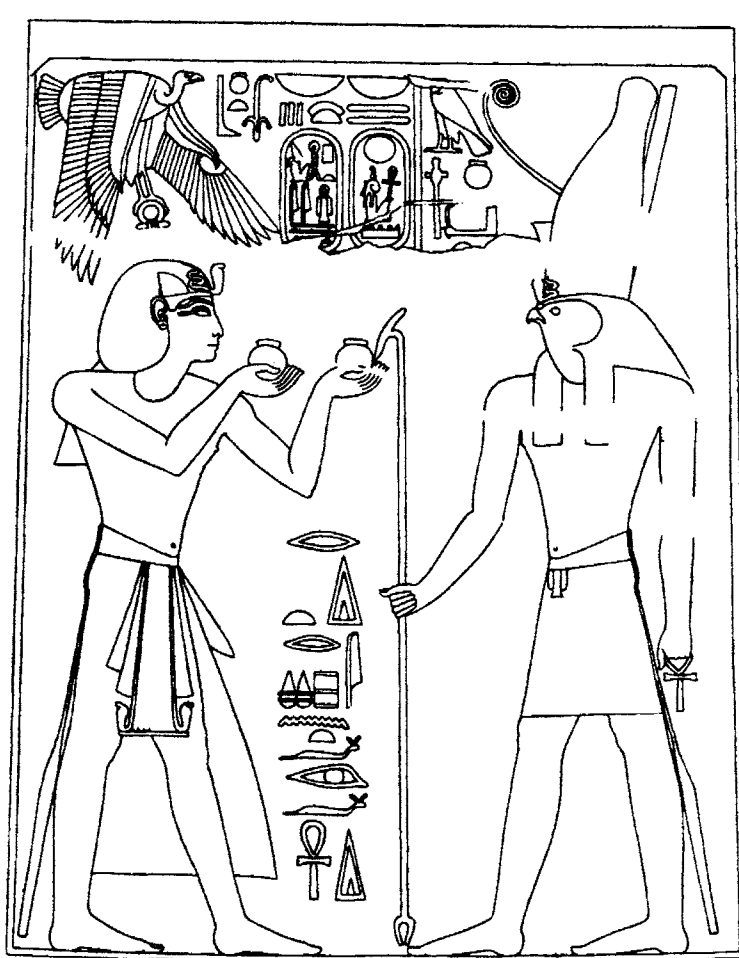
SECOND HYPOSTYLE HALL. INSCRIPTIONS ON THE ABACI AND PLAN OF THE COLUMNS INDICATING THE DIRECTIONS IN WHICH THE DEITIES FACE



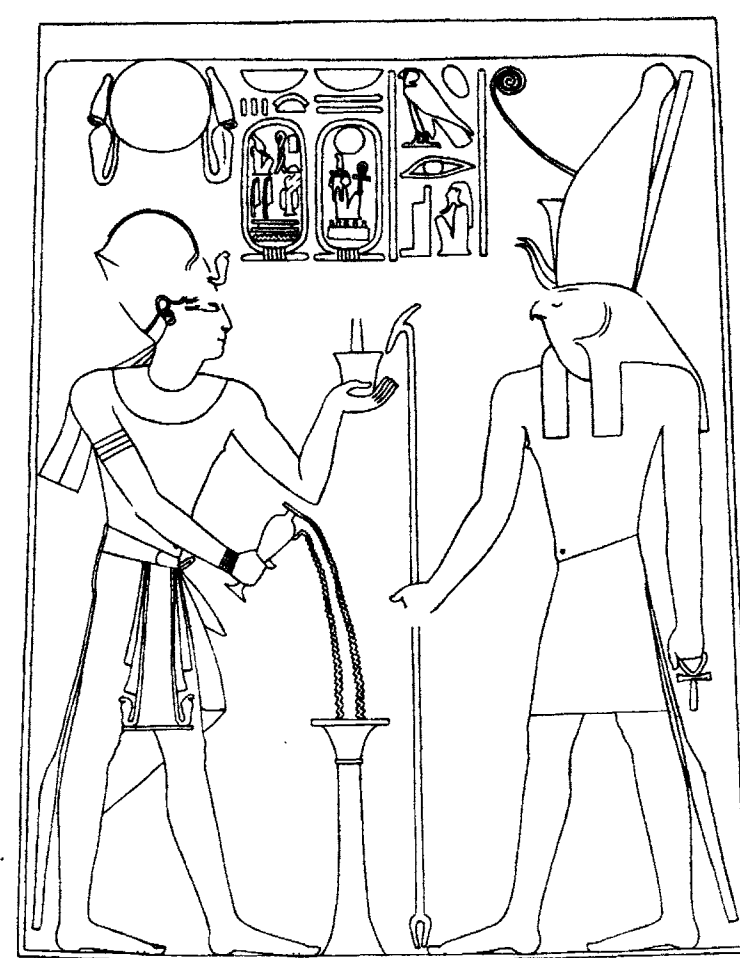
INSCRIPTIONS ON THE ABACI OF ROWS 1-6



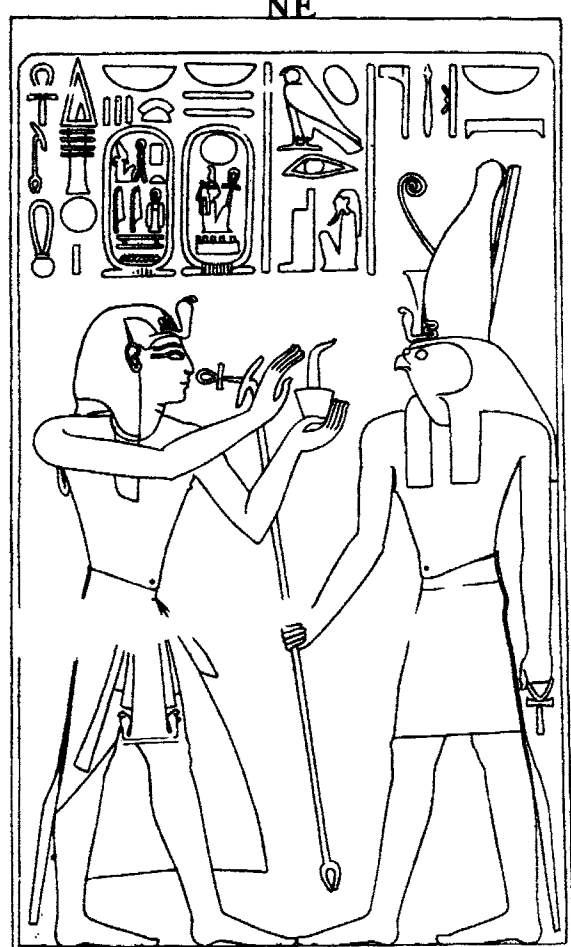
NE



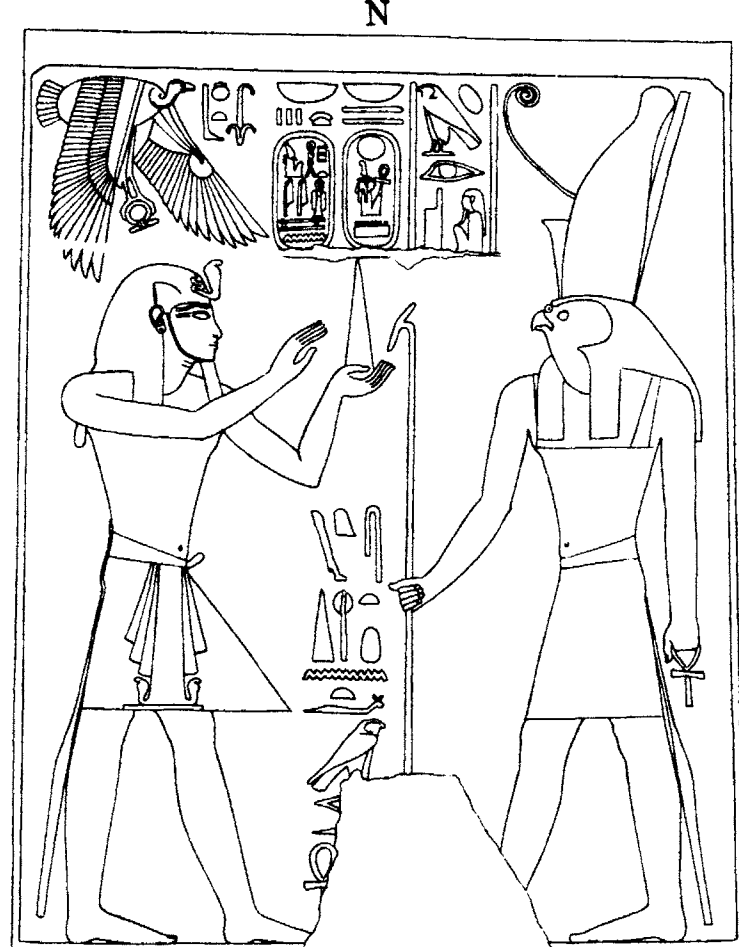
N



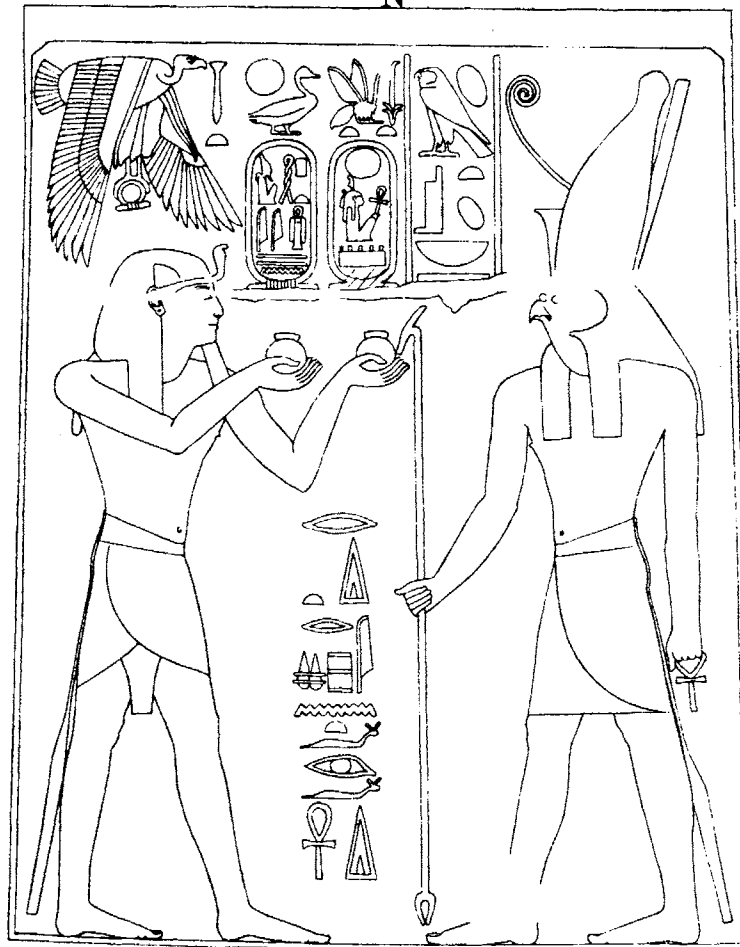
N



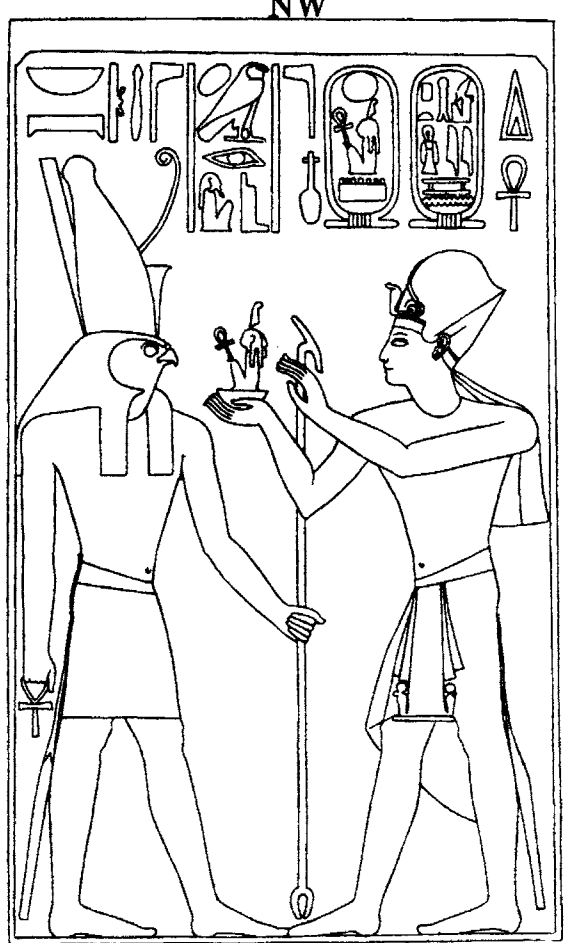
NW



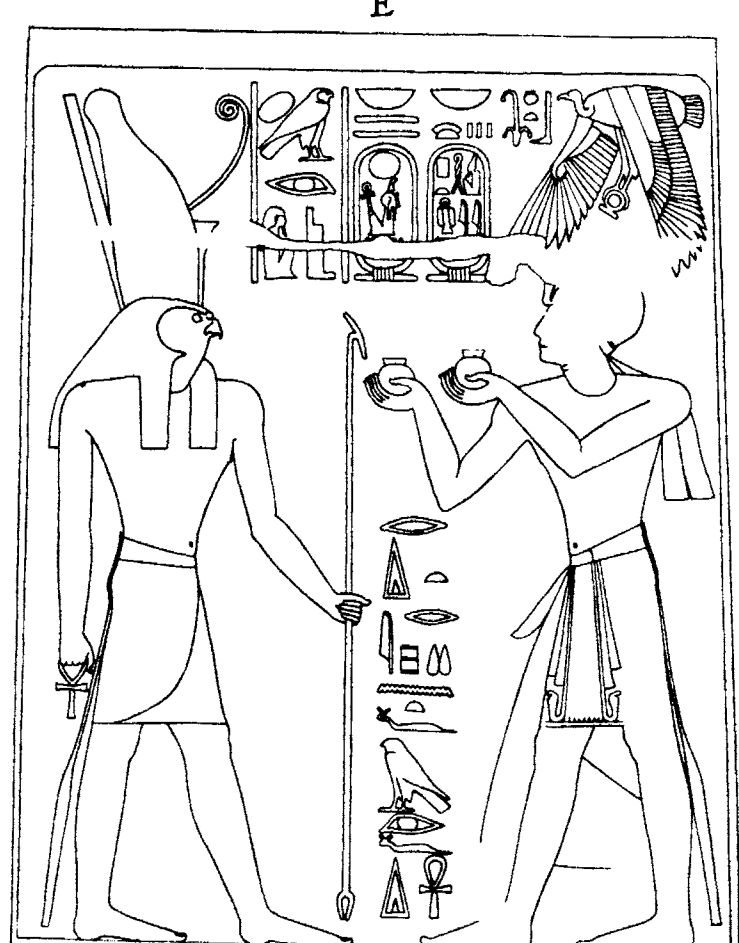
E



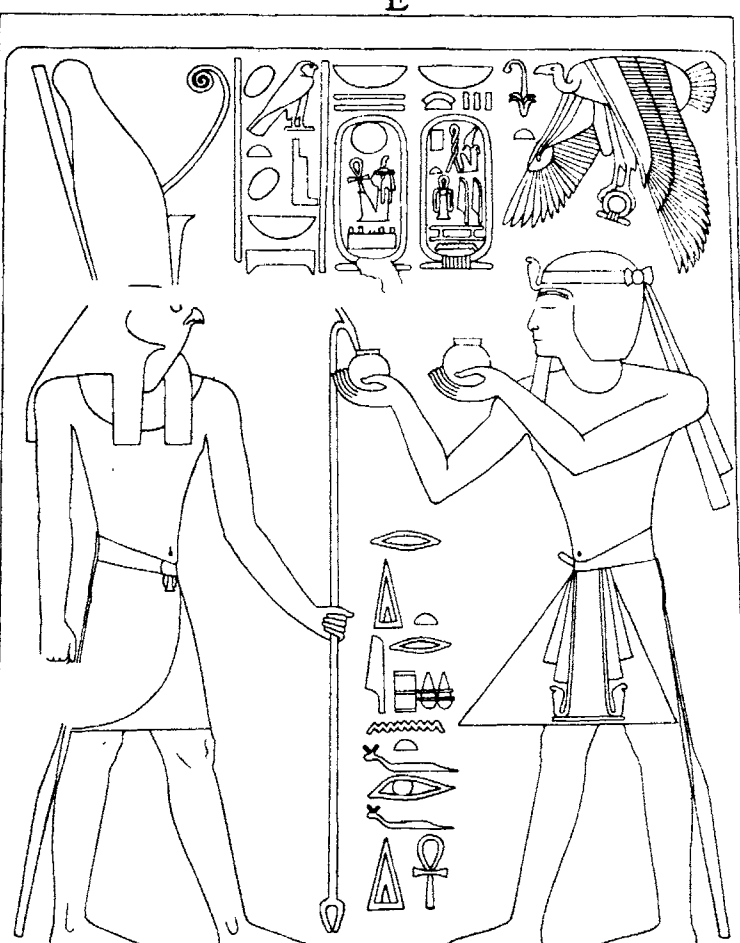
E



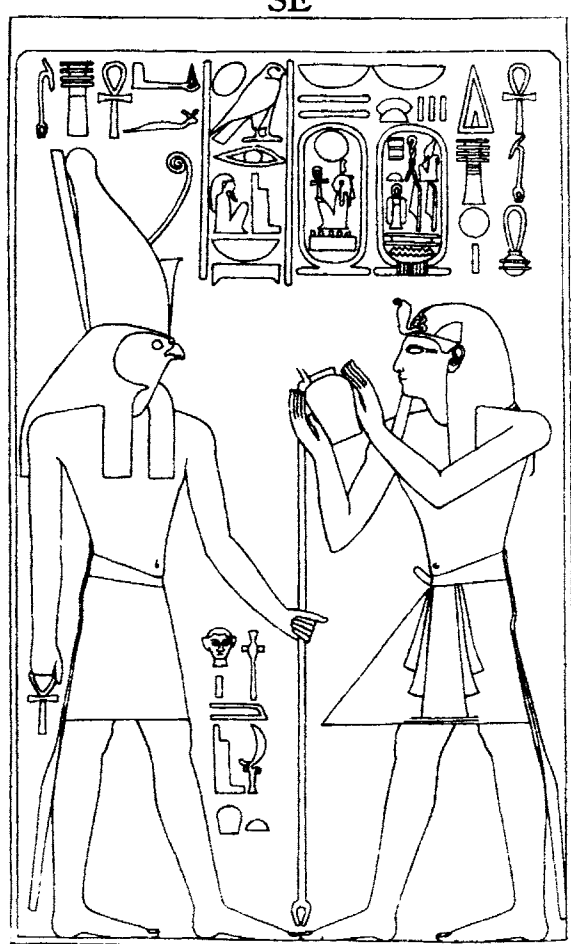
SE



S

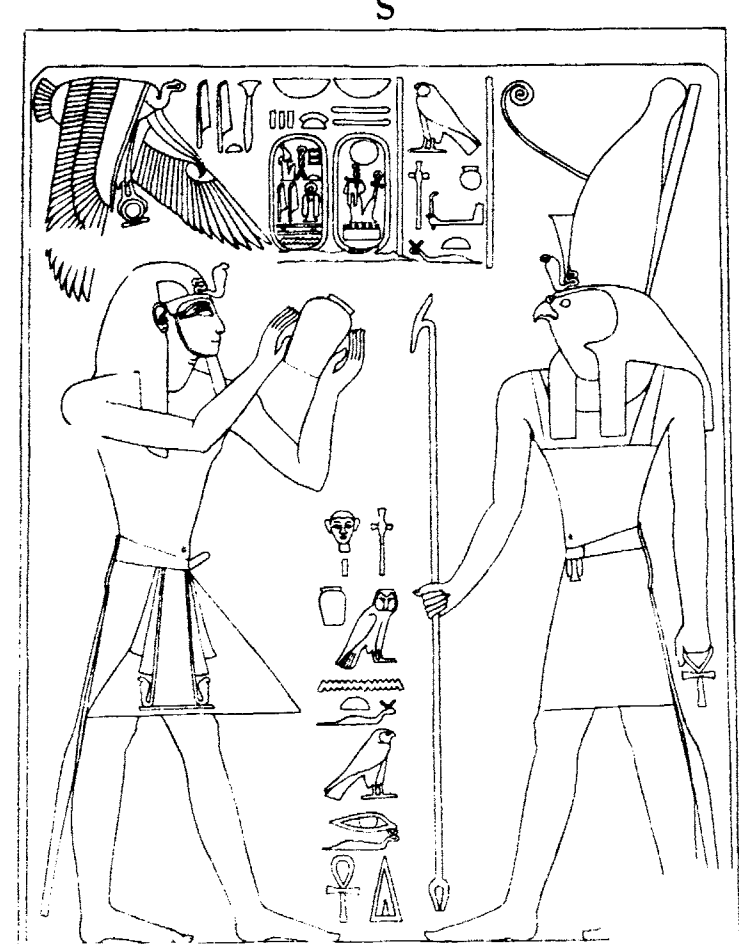


S



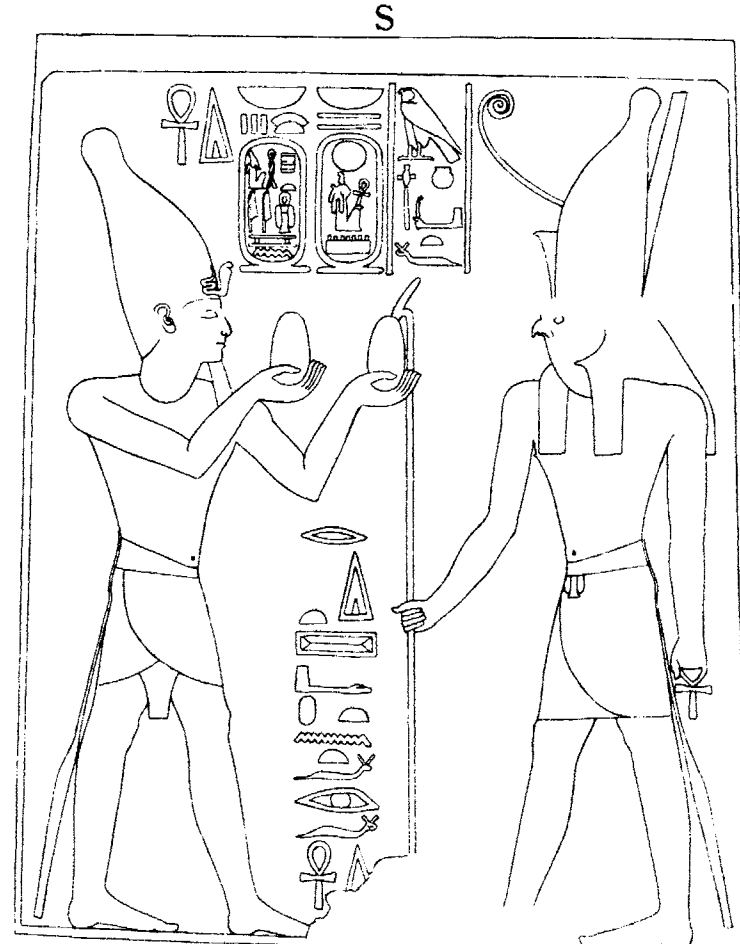
SW

I.A



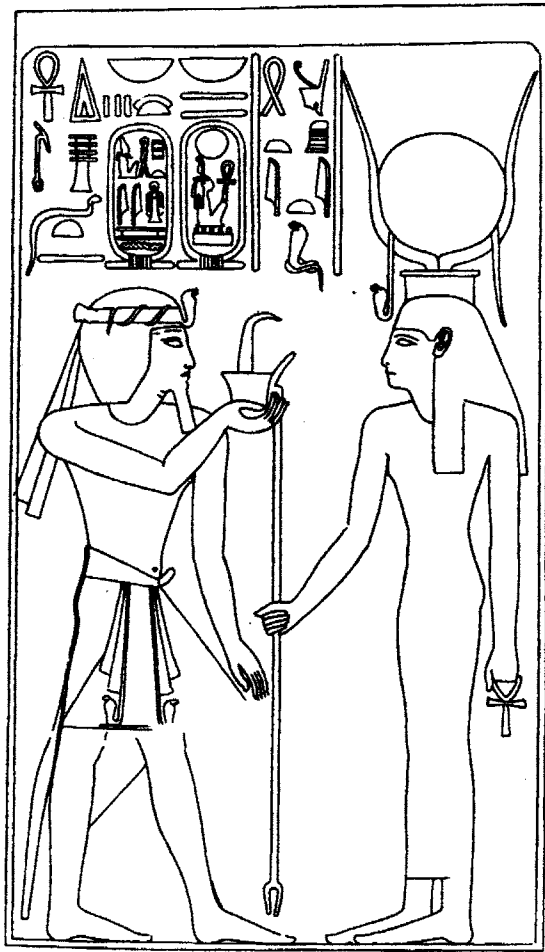
W

I.B

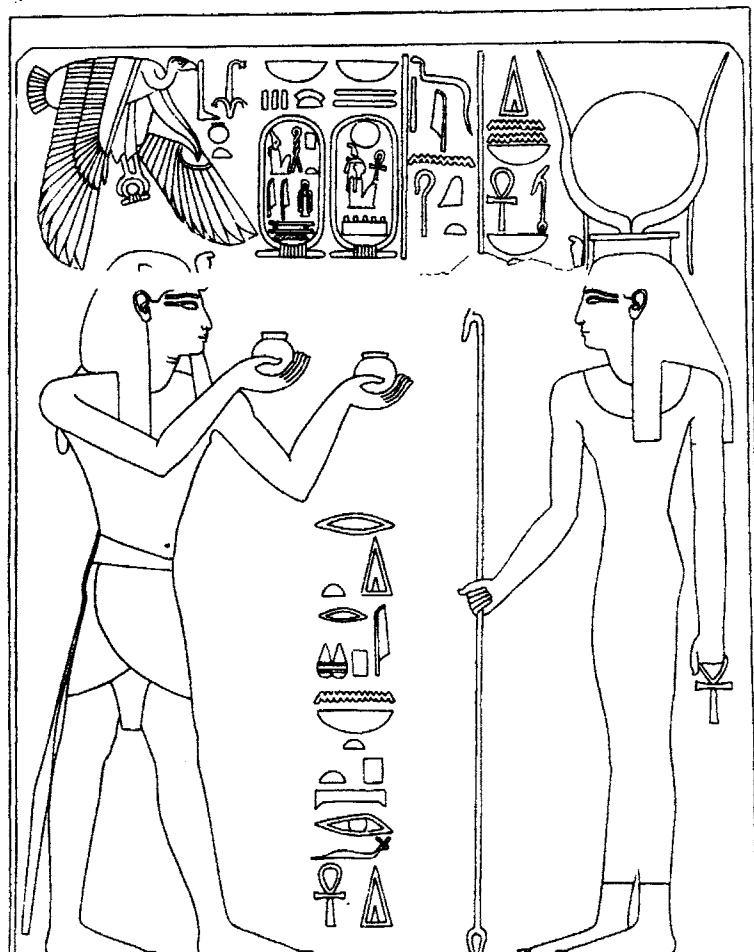


W

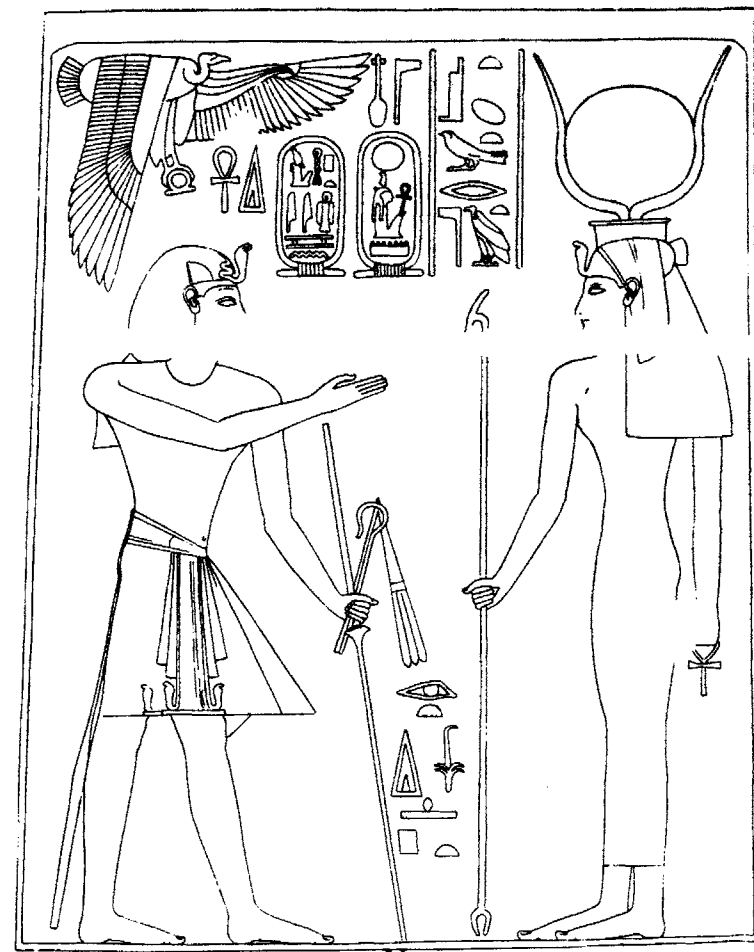
I.C



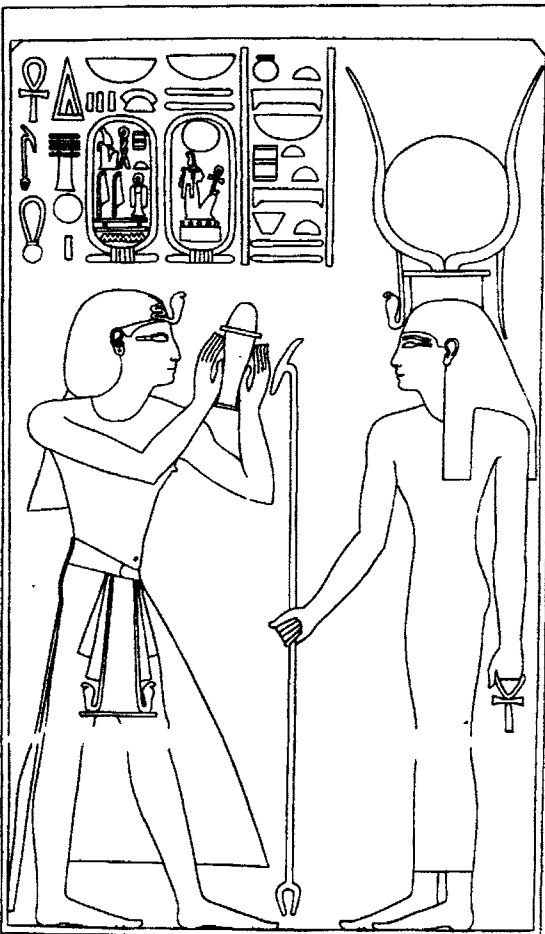
NE



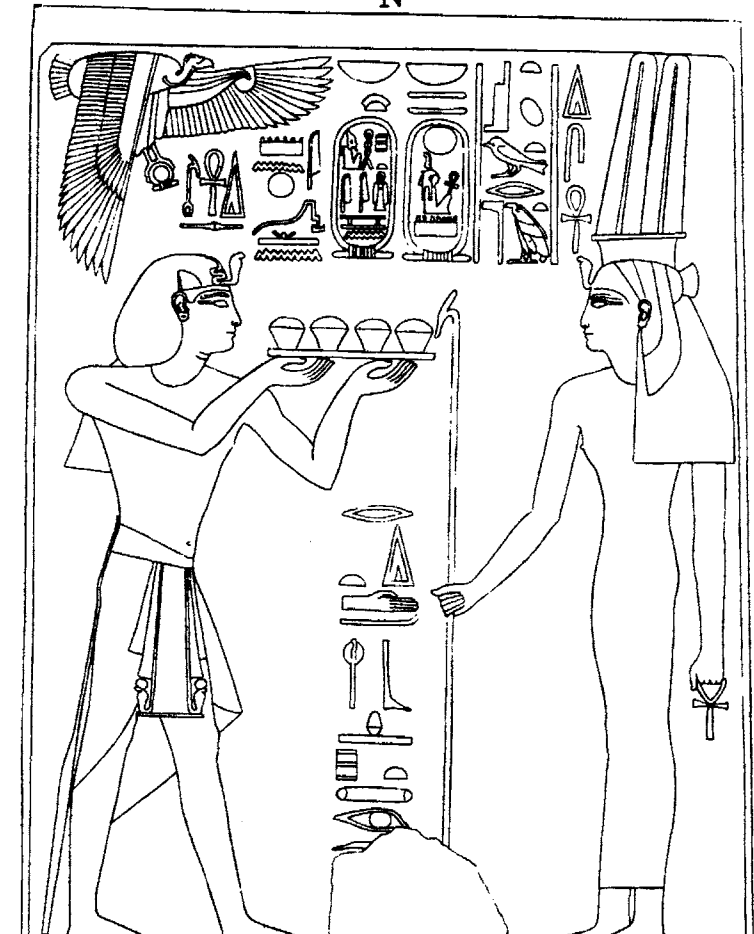
N



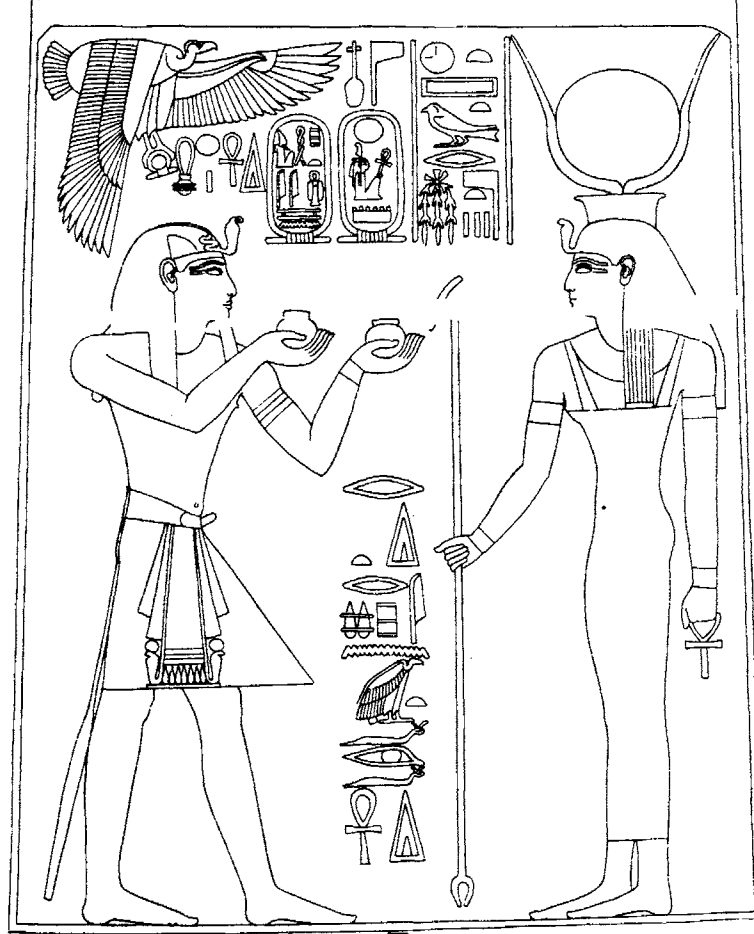
N



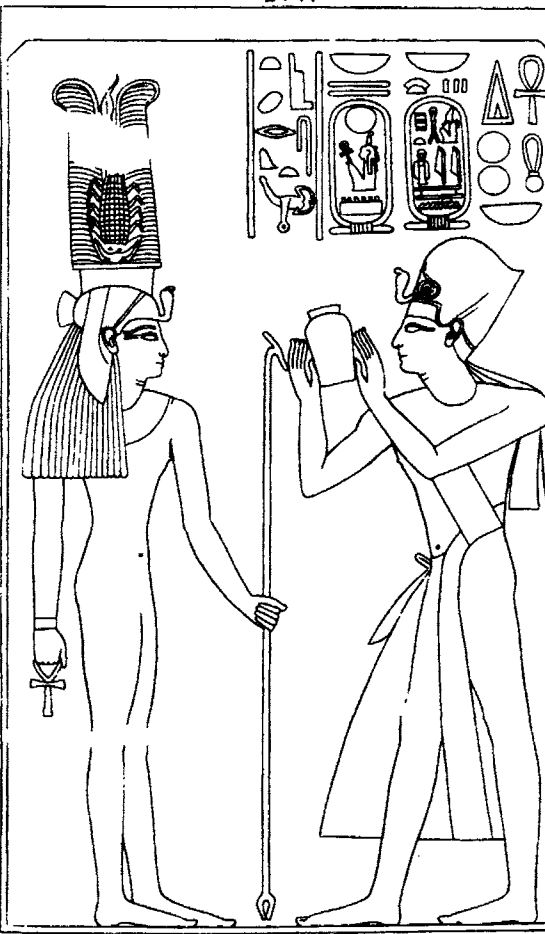
NW



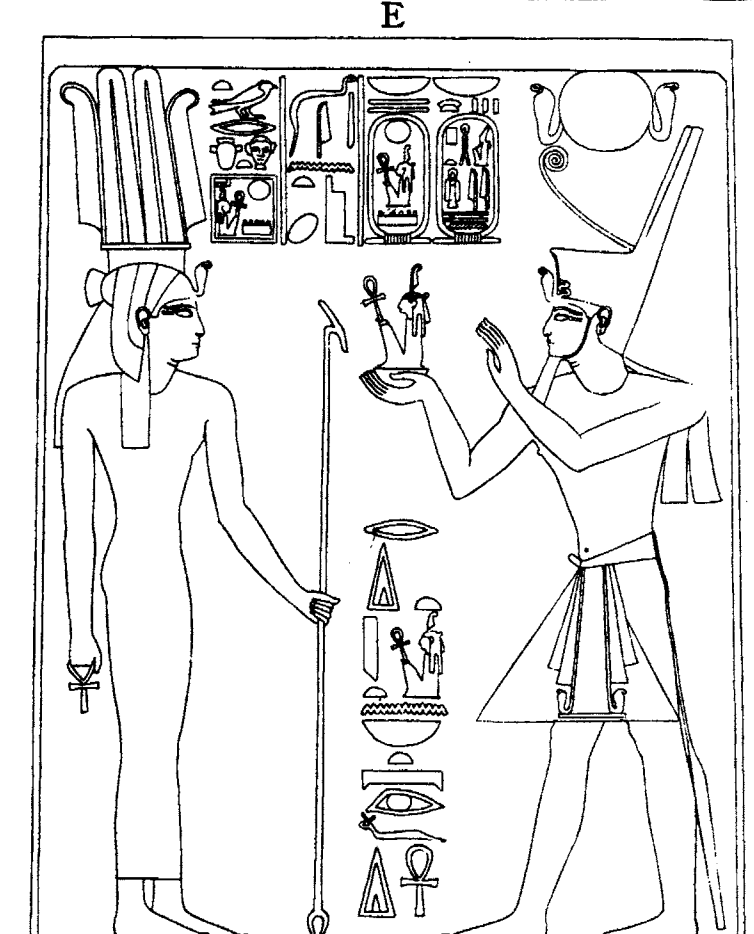
E



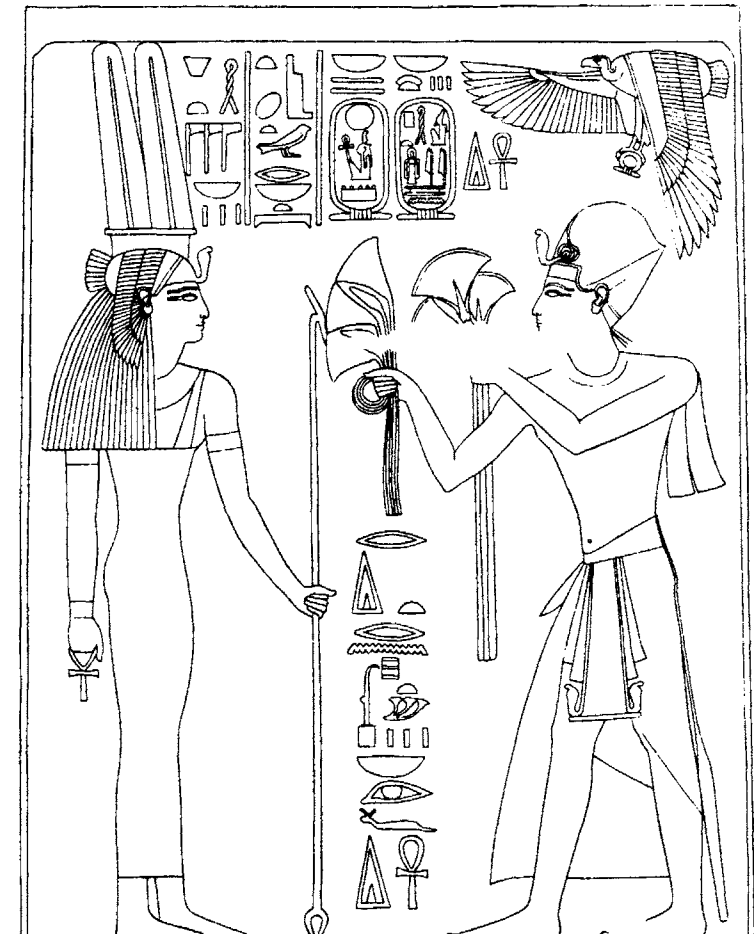
E



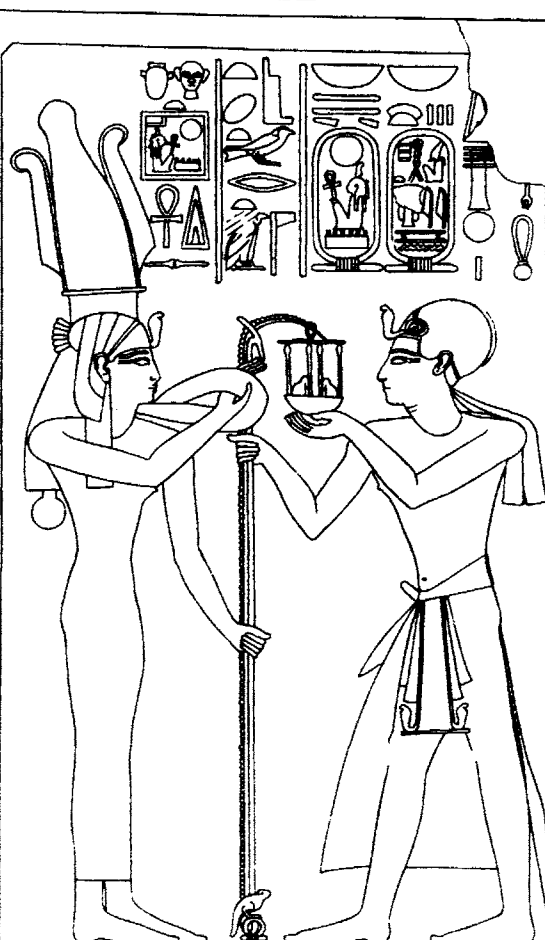
SE



S

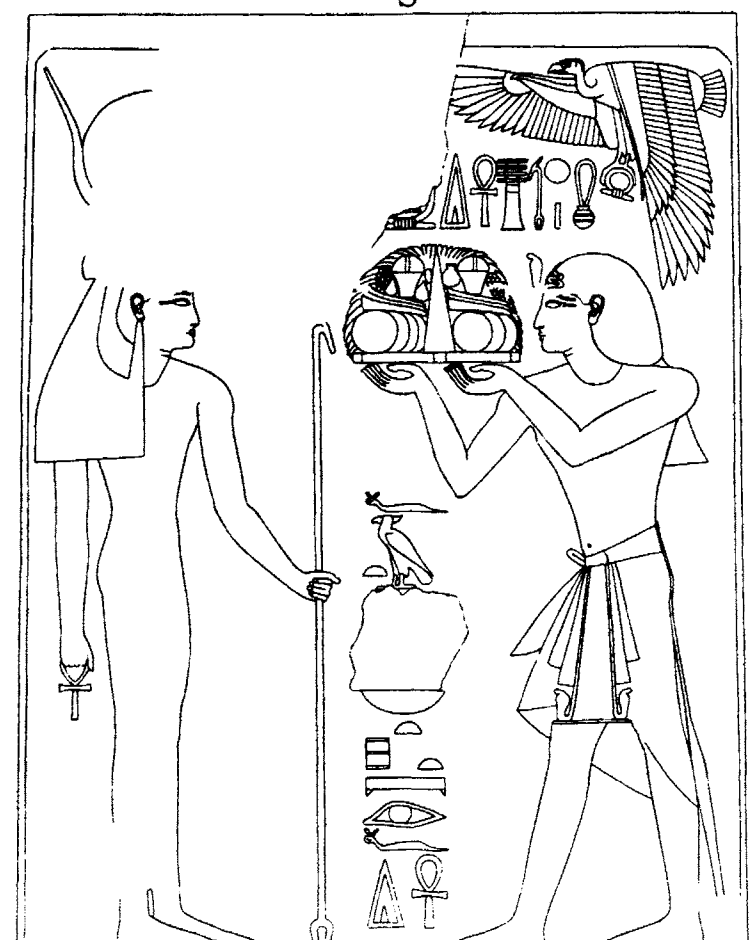


S



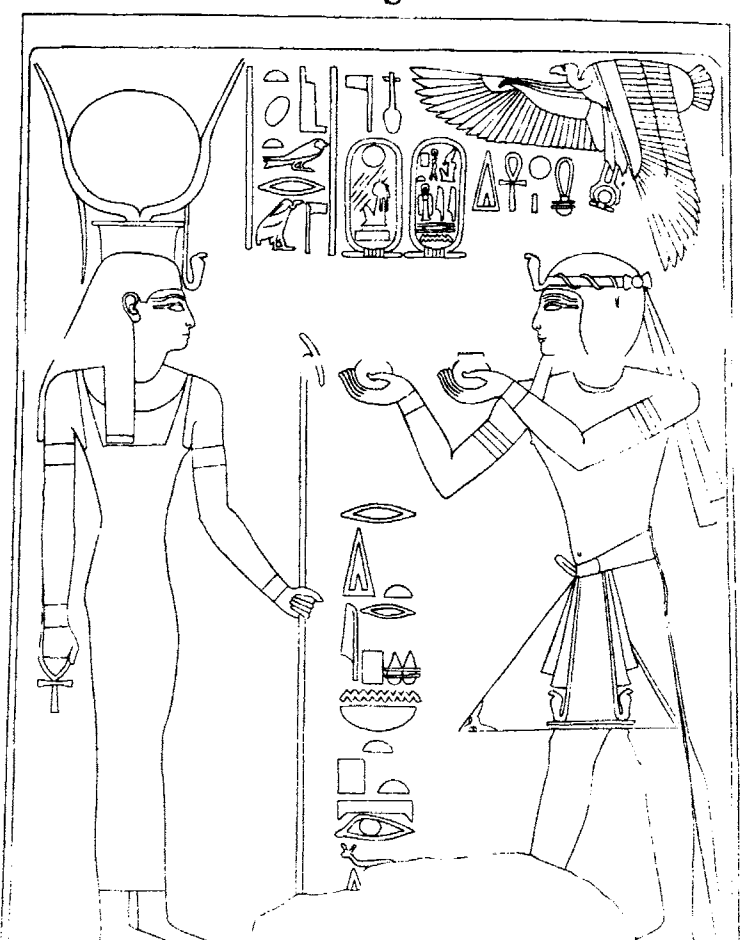
SW

2.A



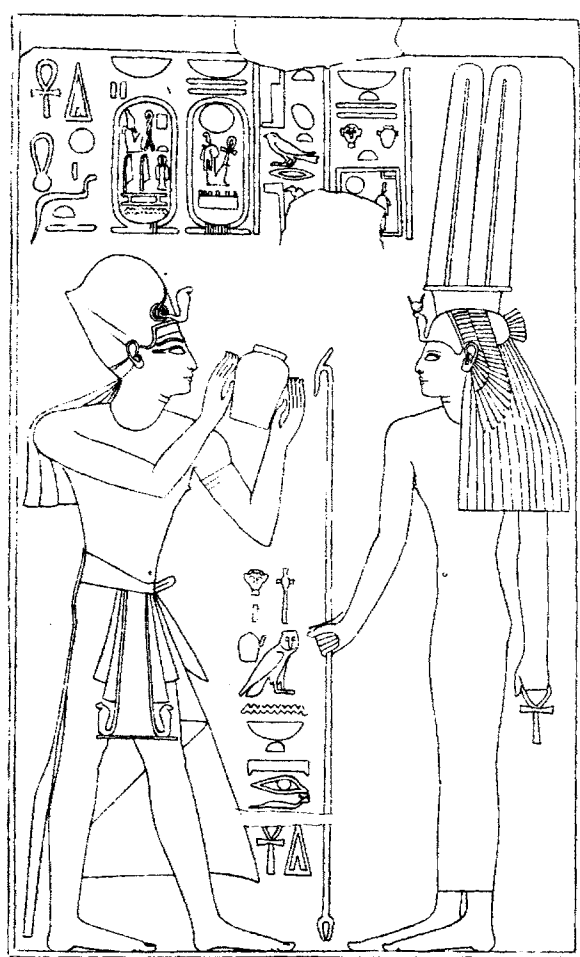
W

2.B

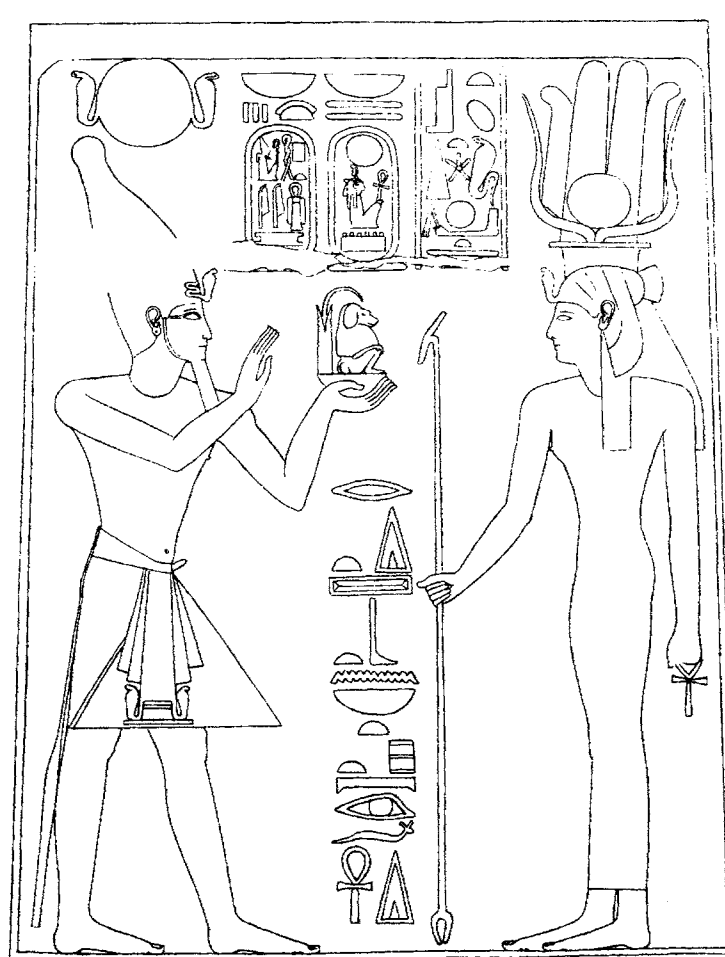


W

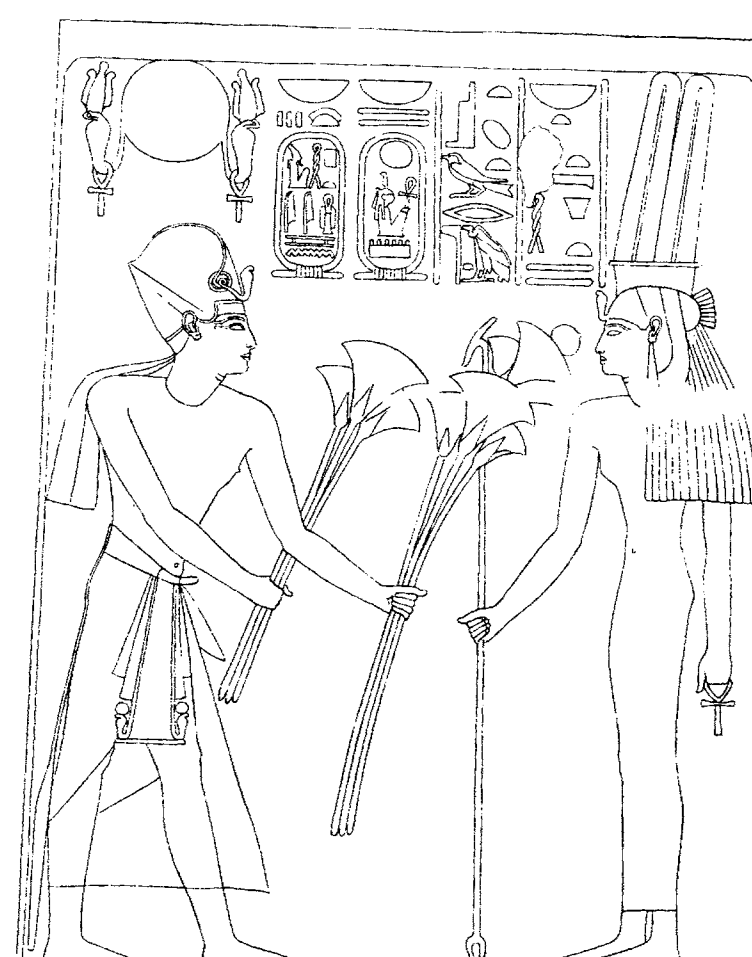
2.C



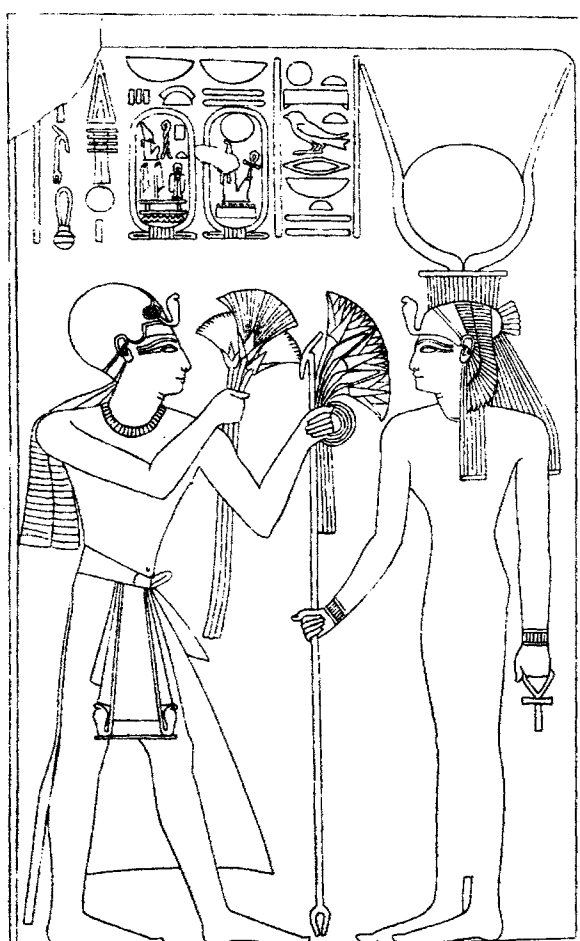
NE



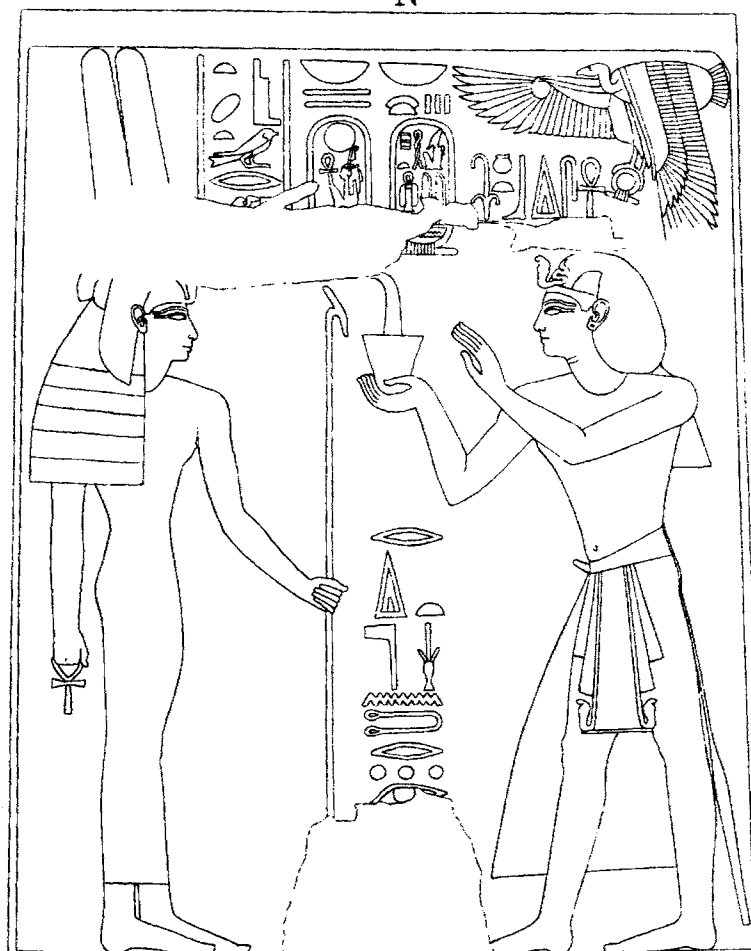
N



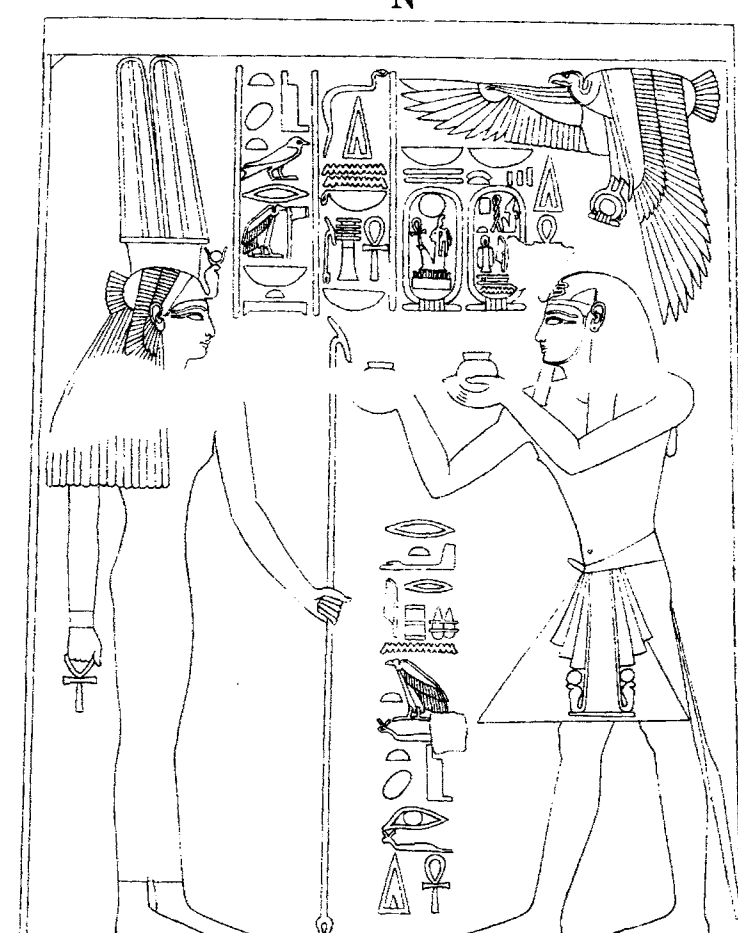
N



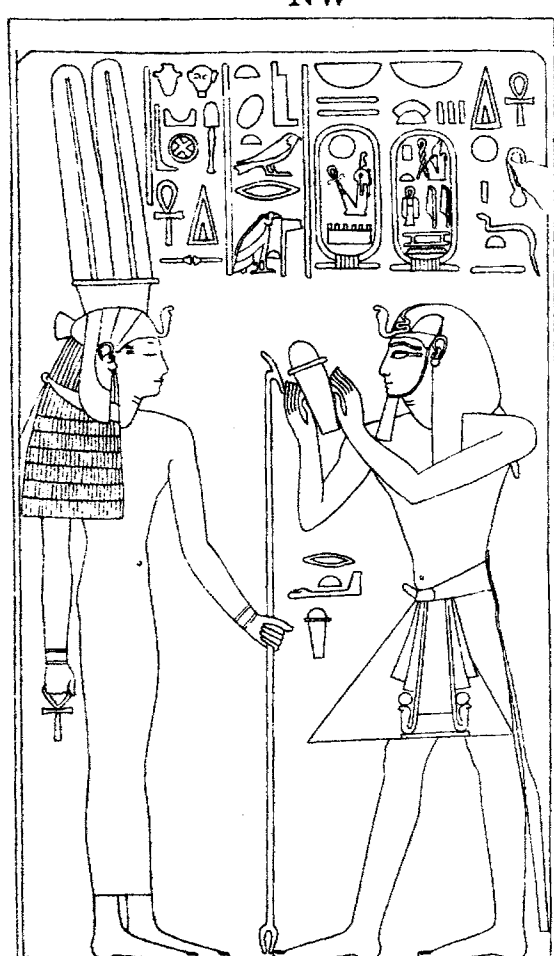
NW



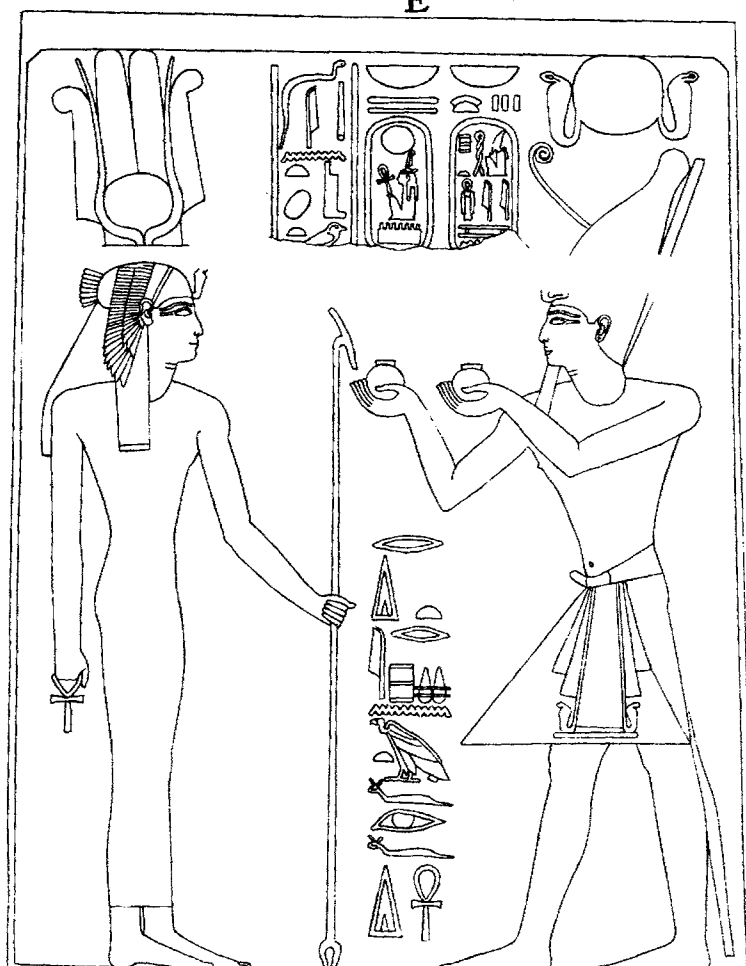
E



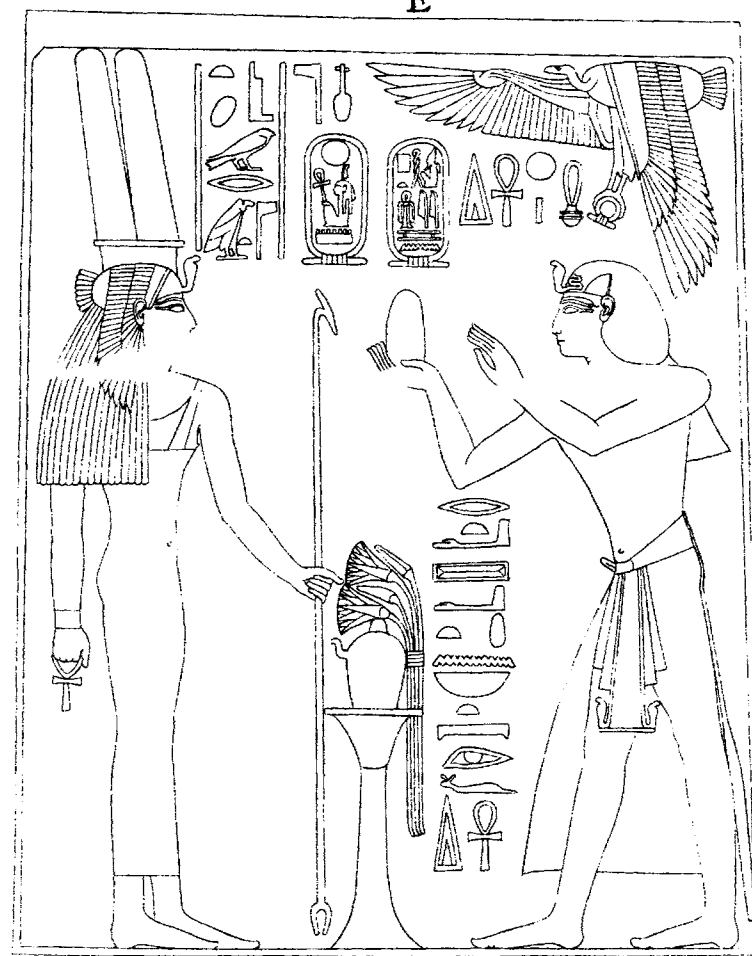
E



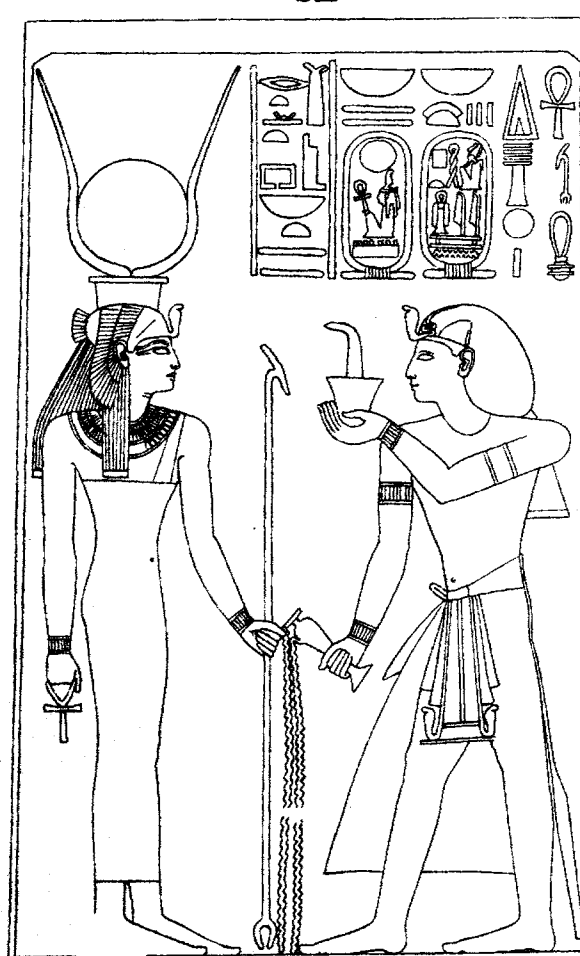
SE



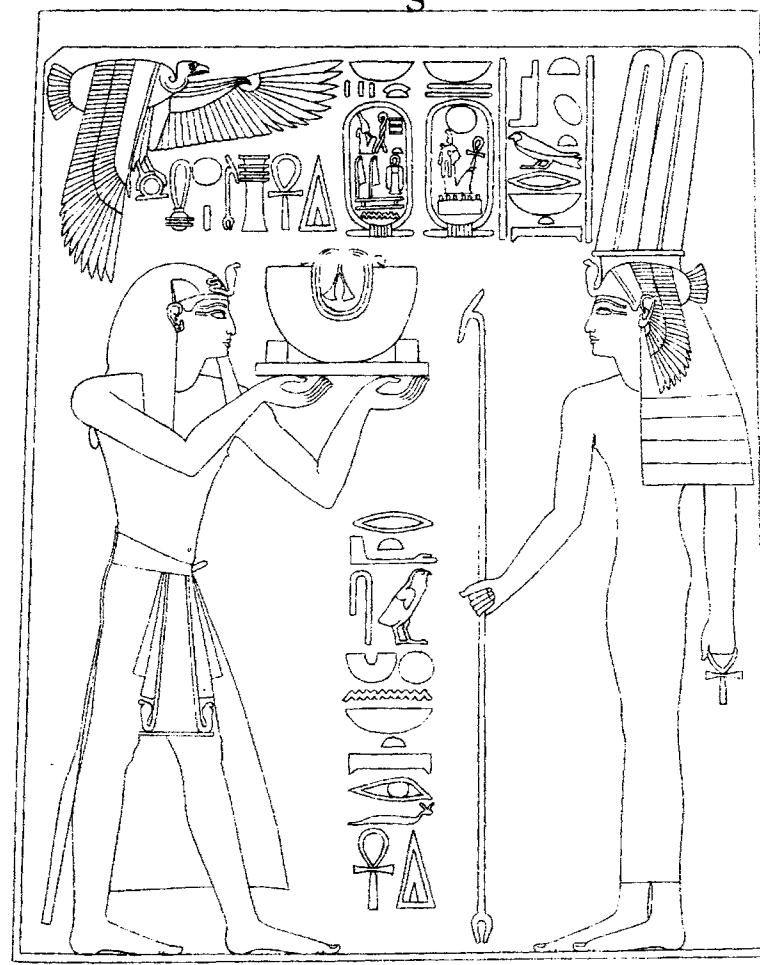
S



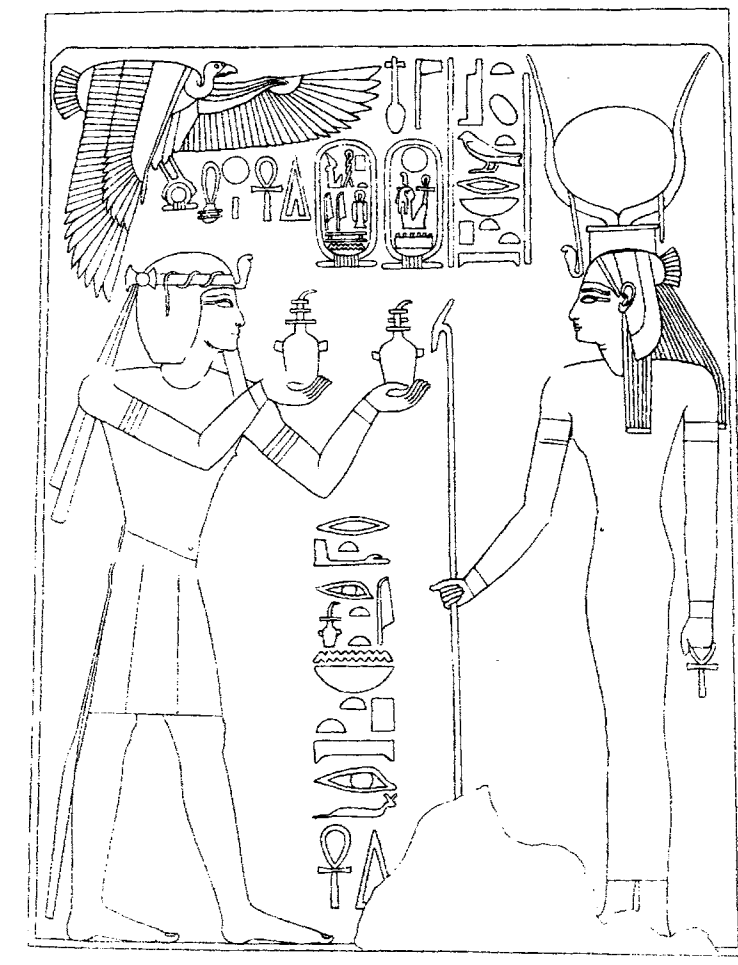
S



SW



W

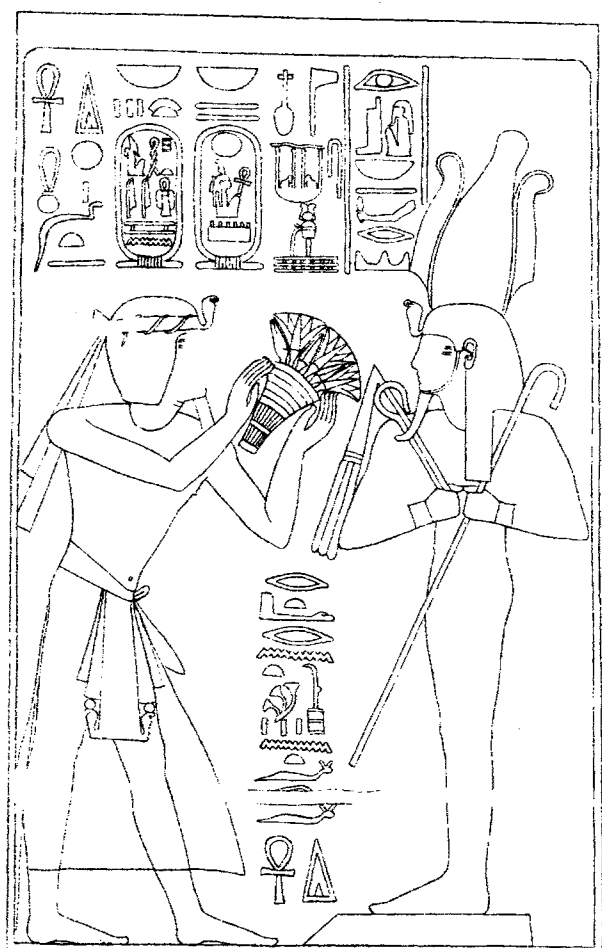


W

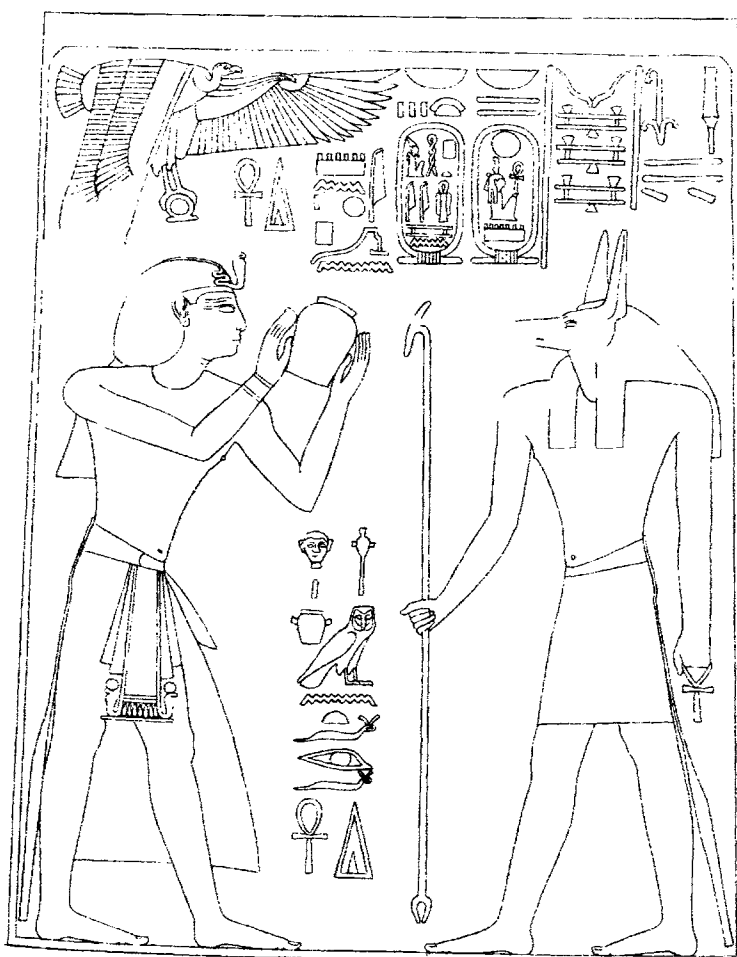
3.A

3.B

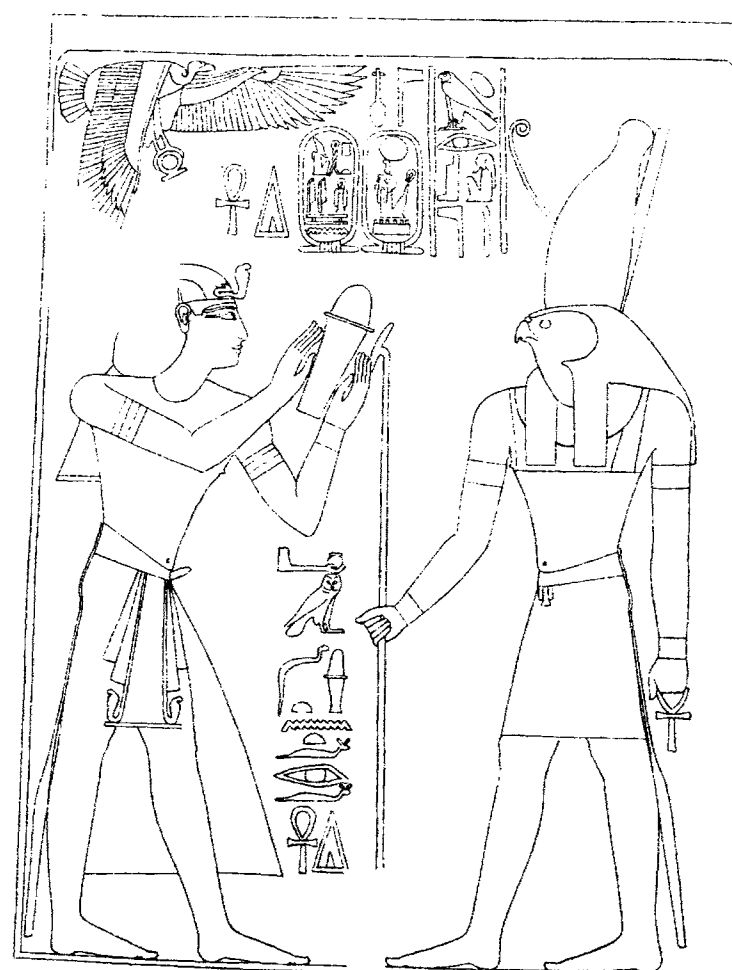
3.C



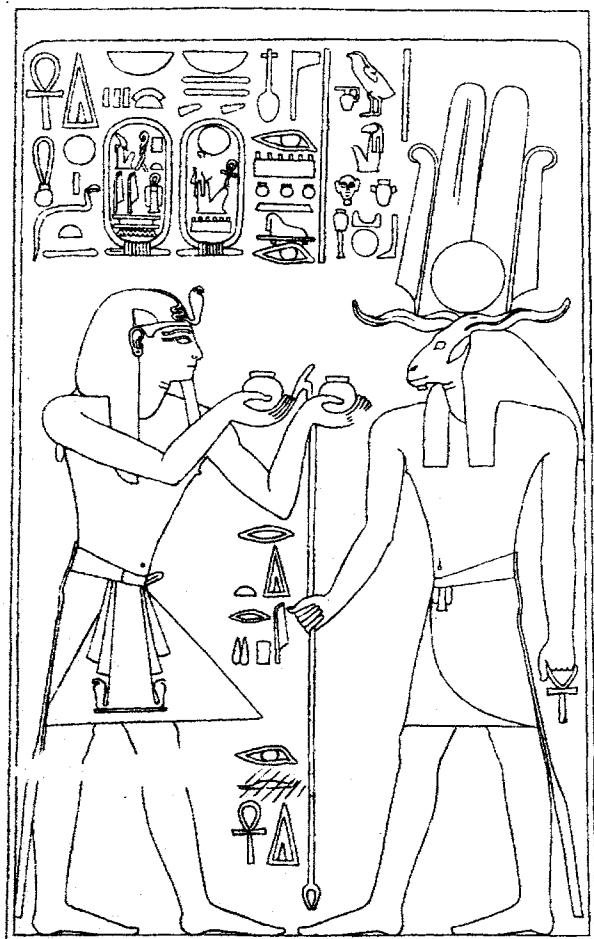
NE



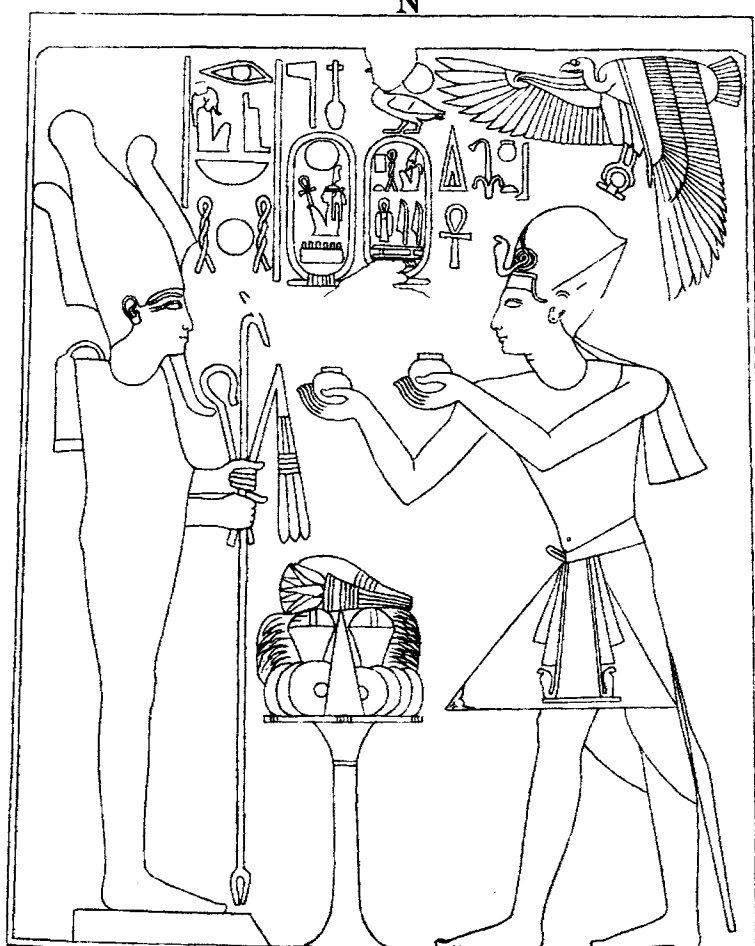
N



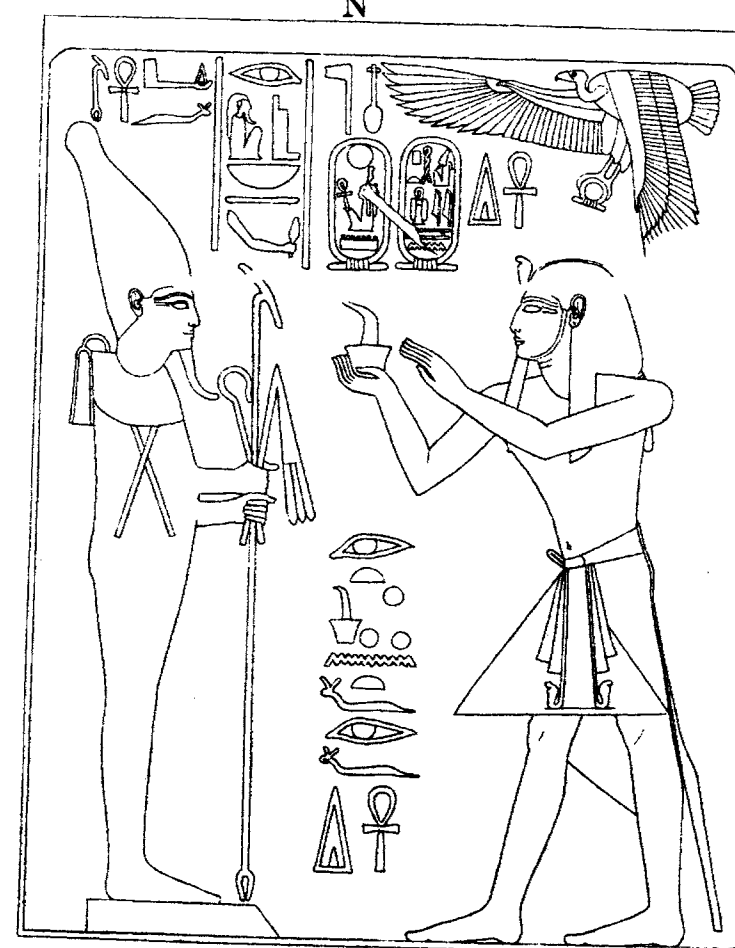
N



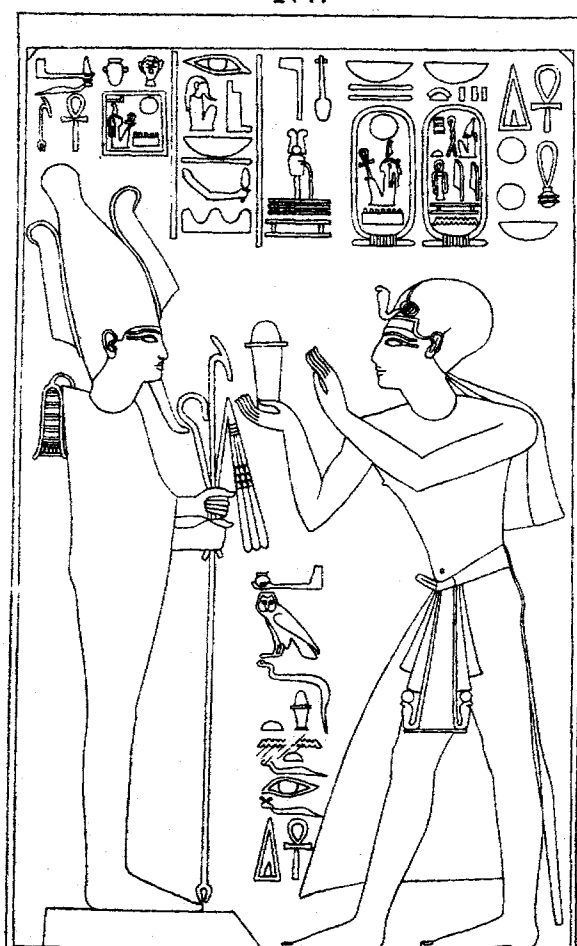
NW



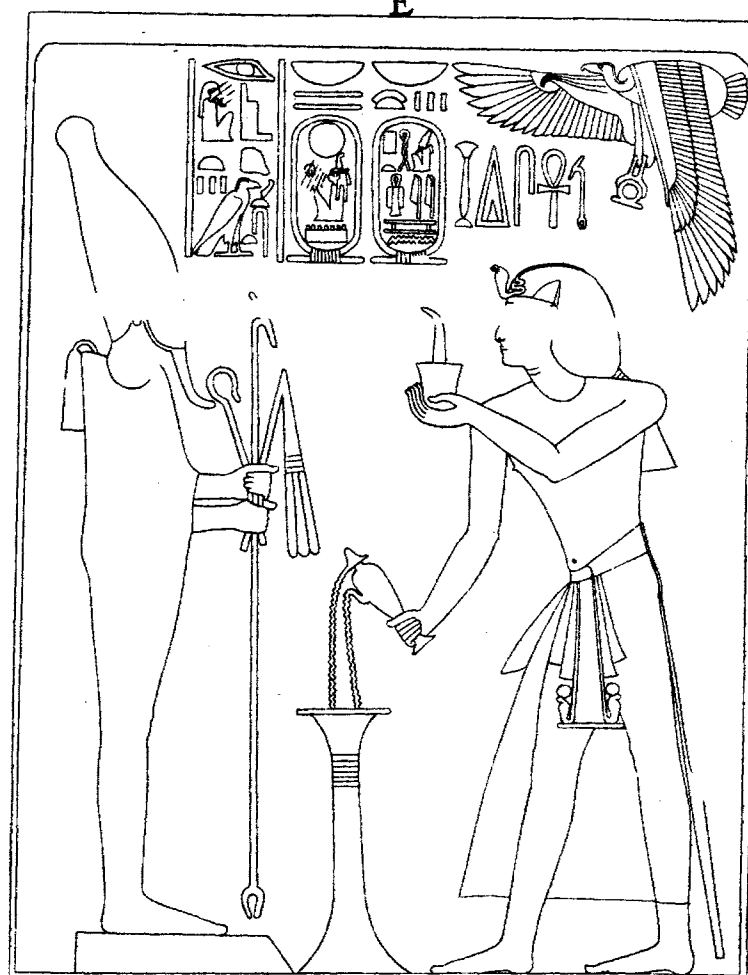
E



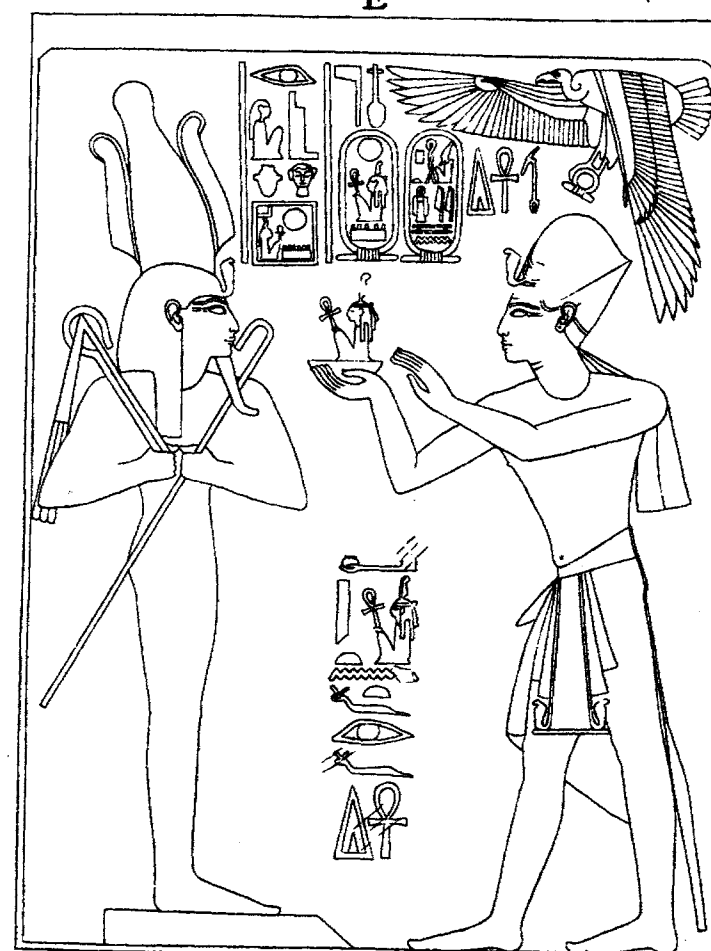
E



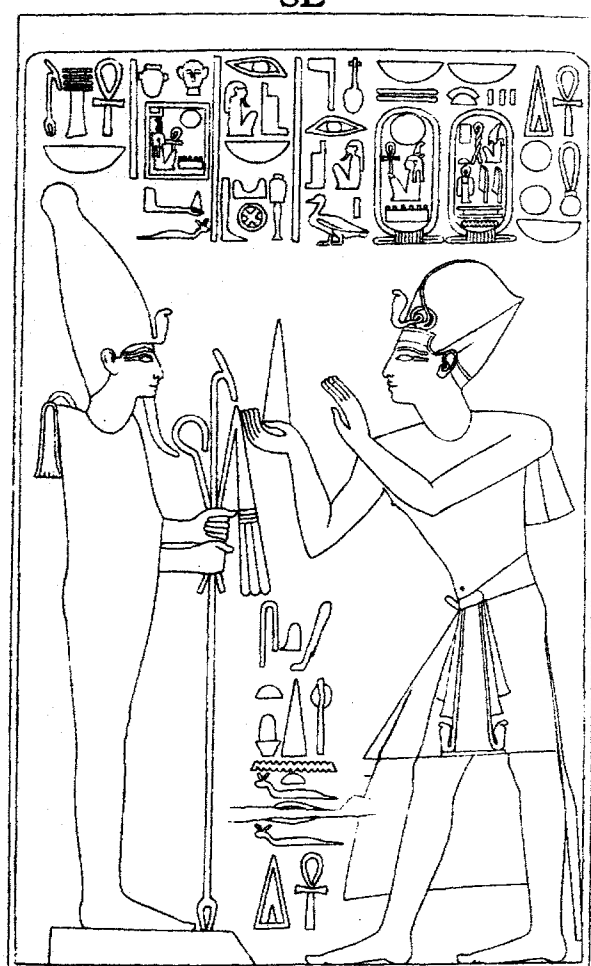
SE



S

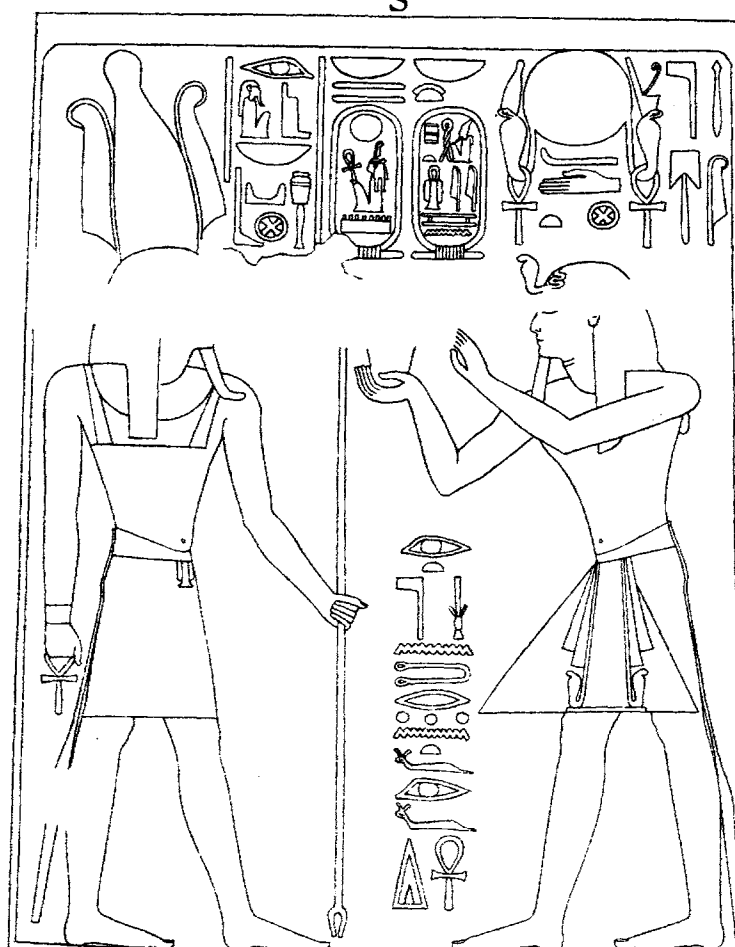


S



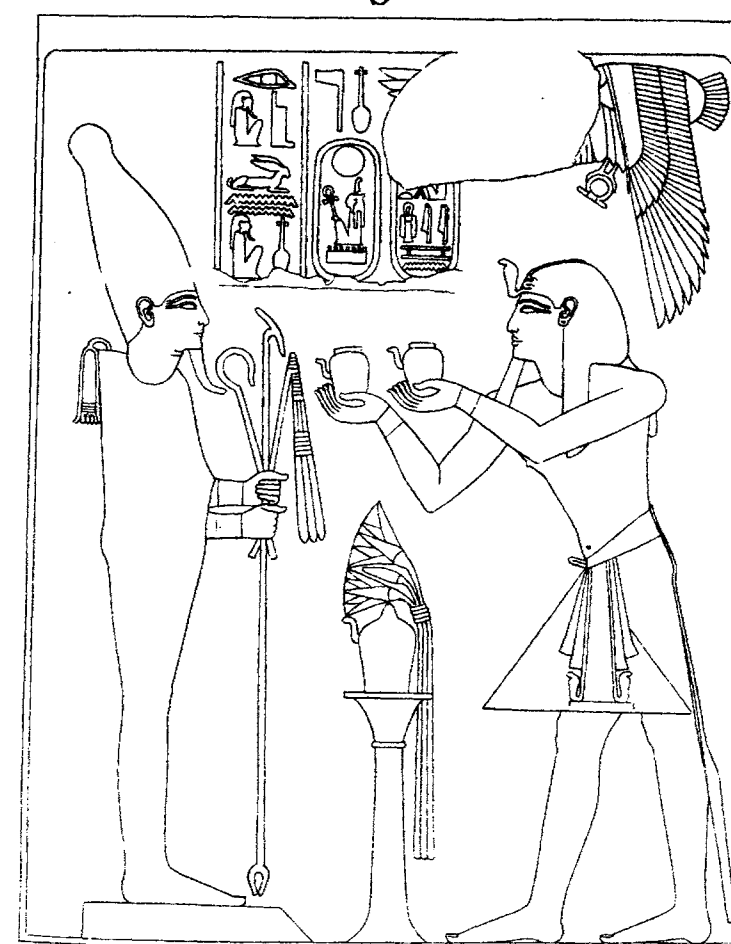
SW

4.A



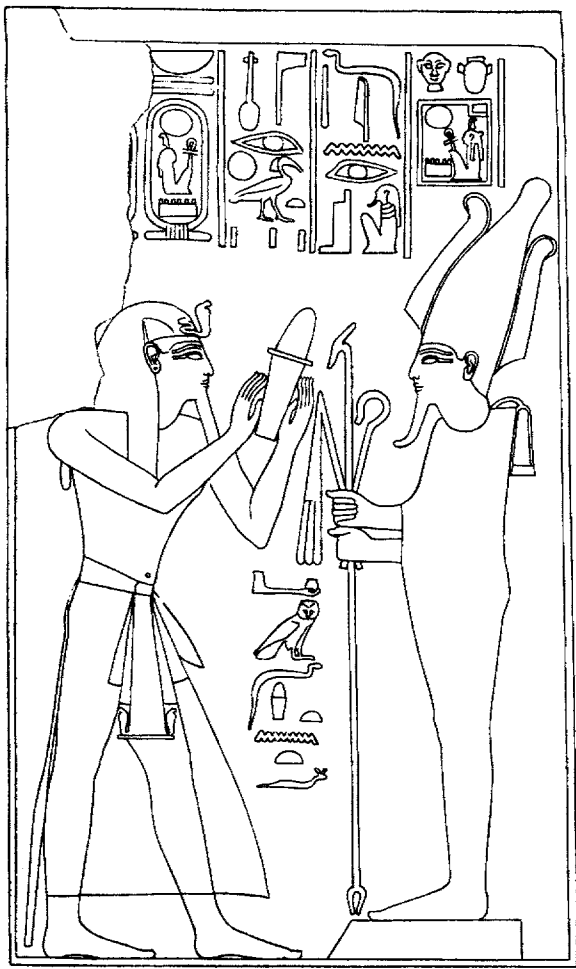
W

4.B

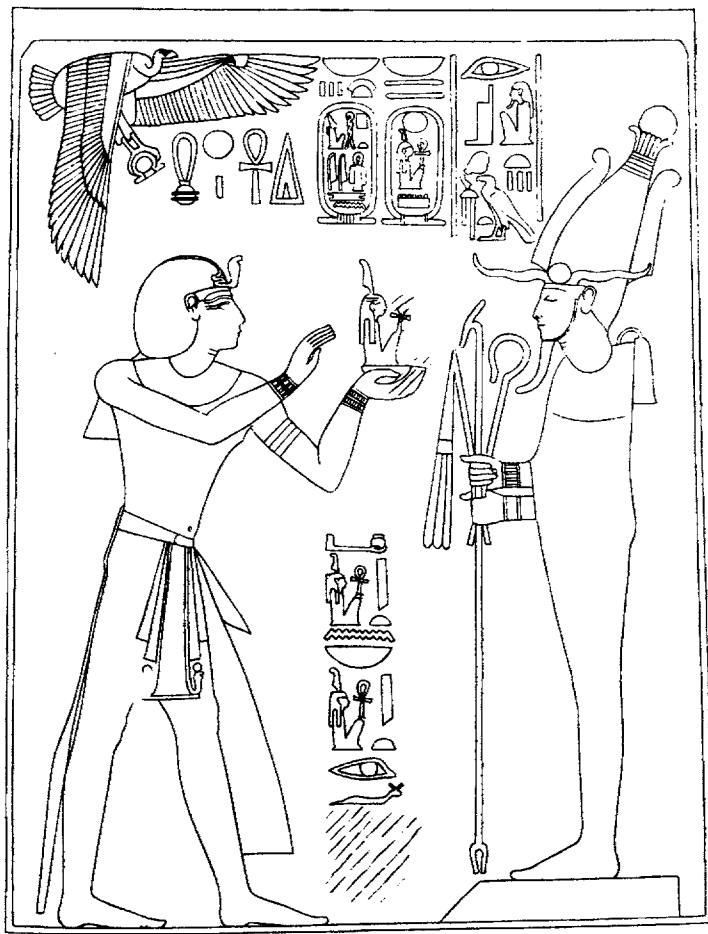


W

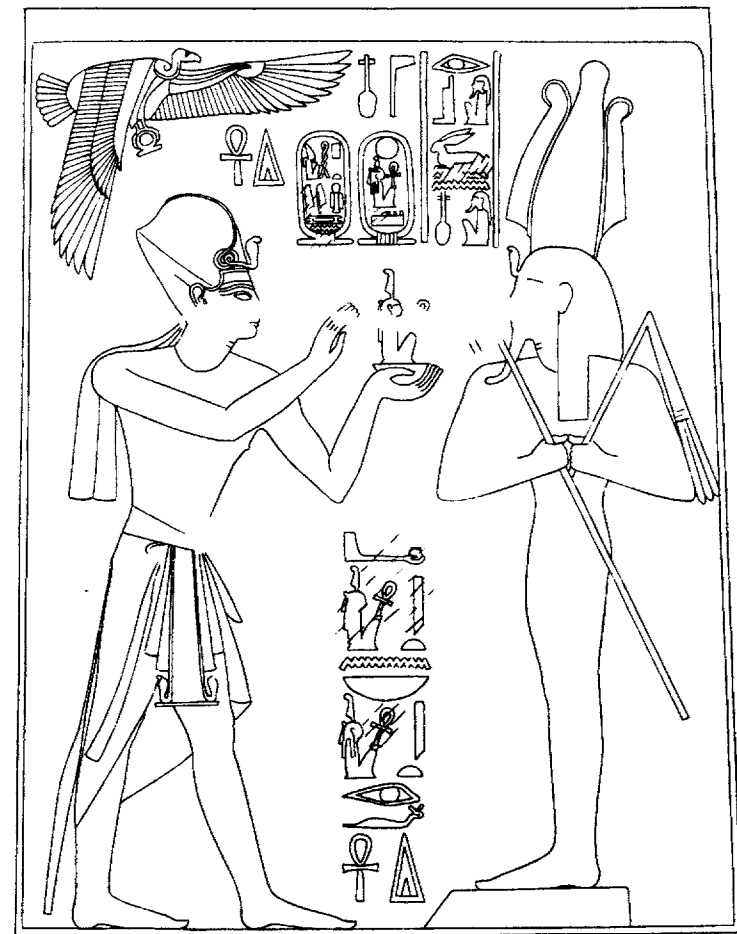
4.C



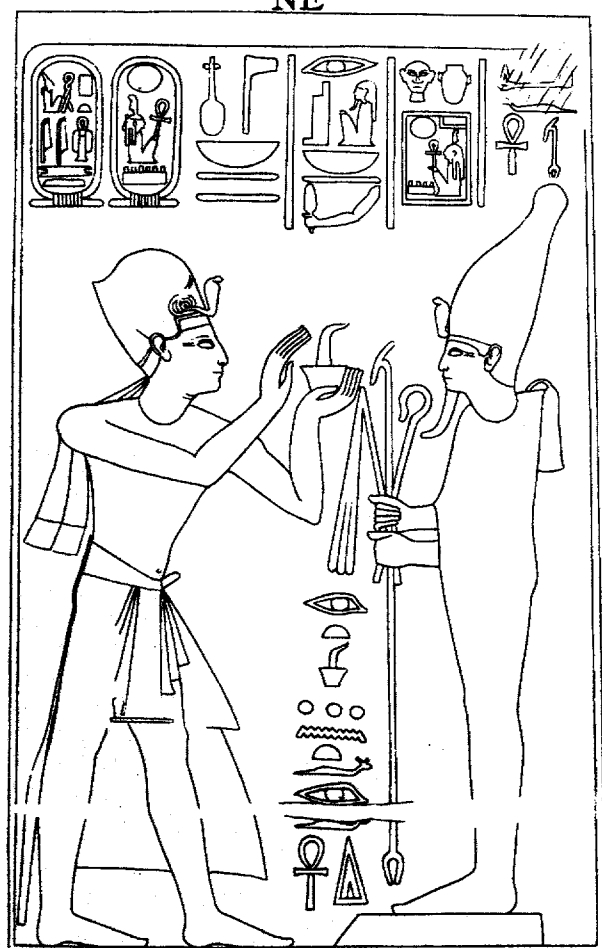
NE



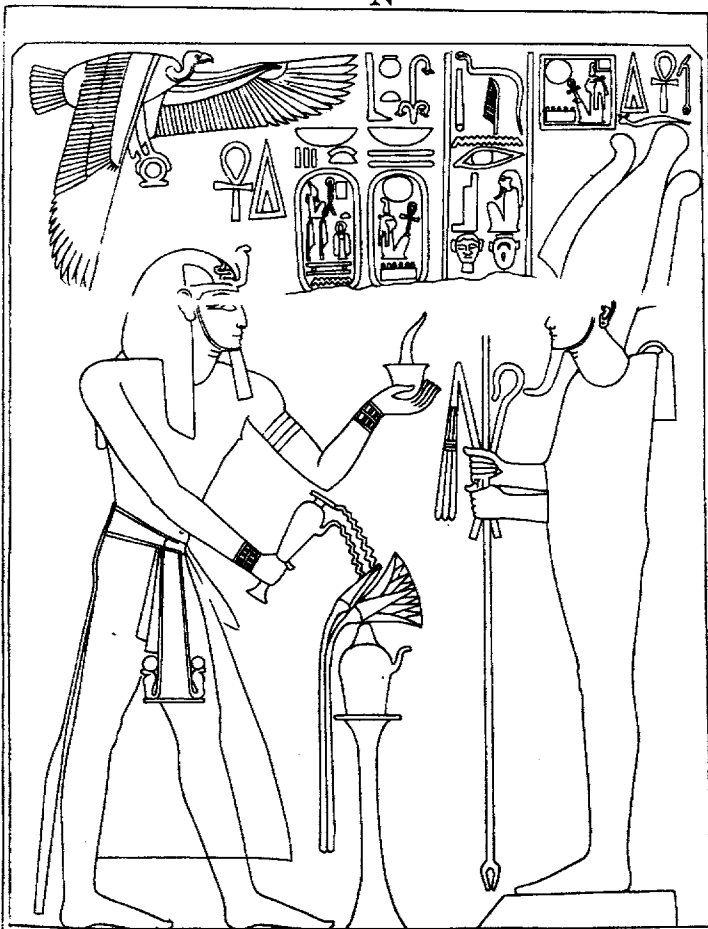
N



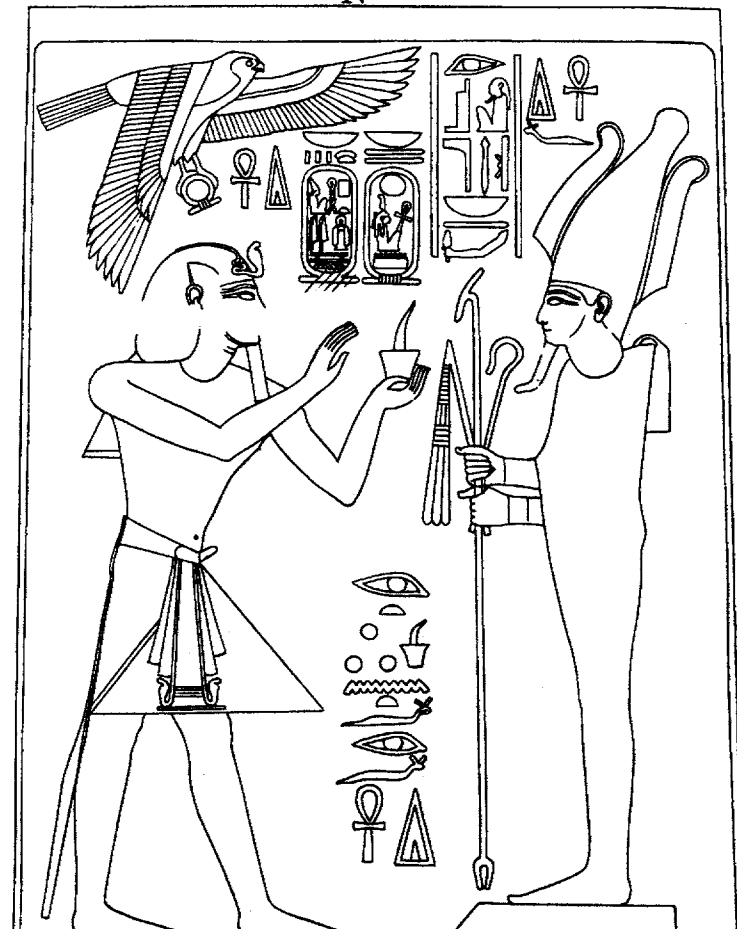
N



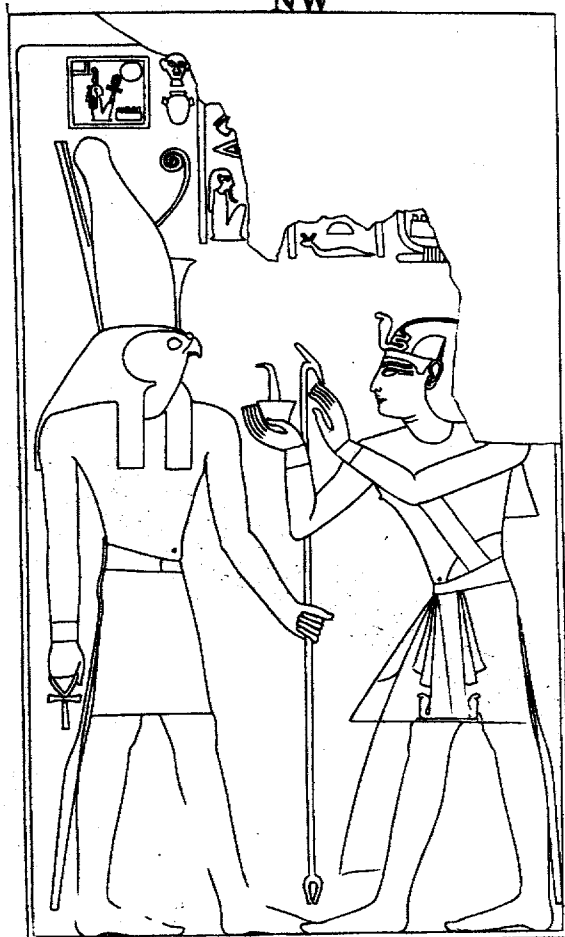
NW



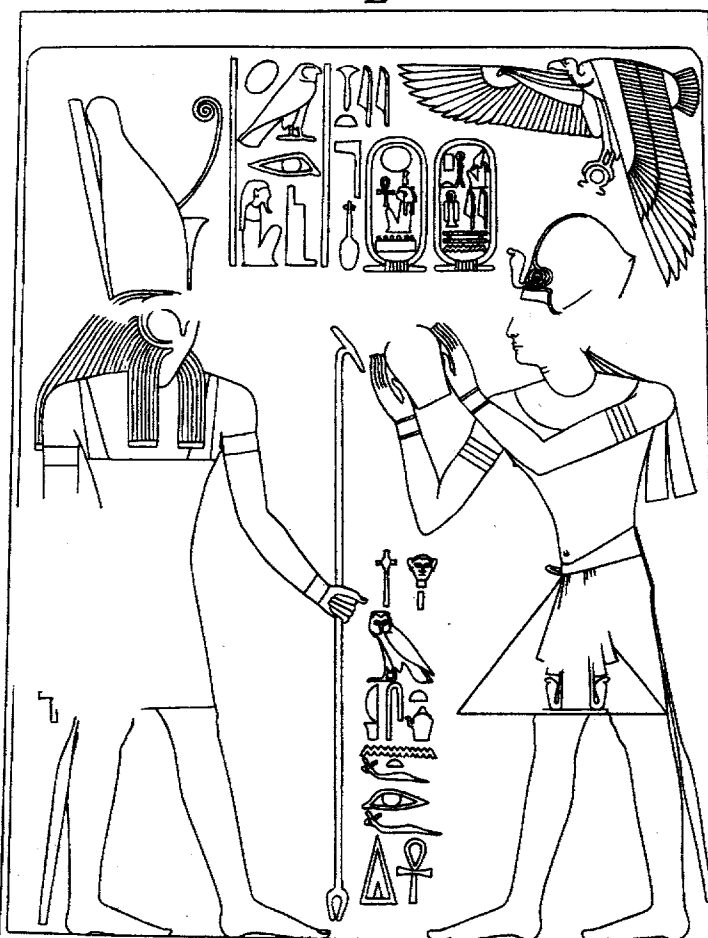
E



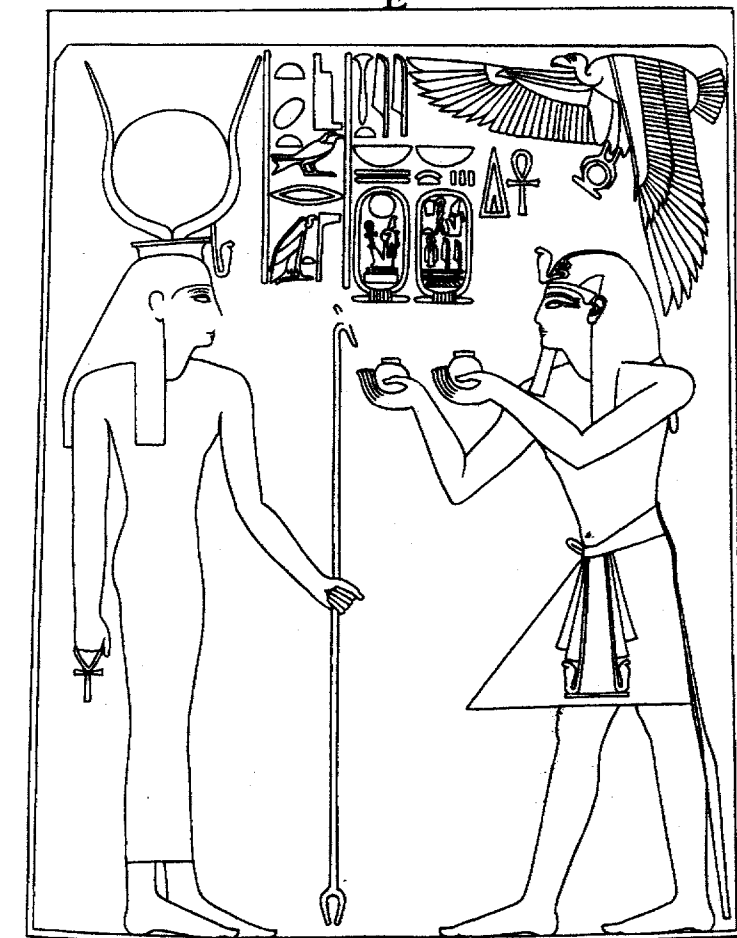
E



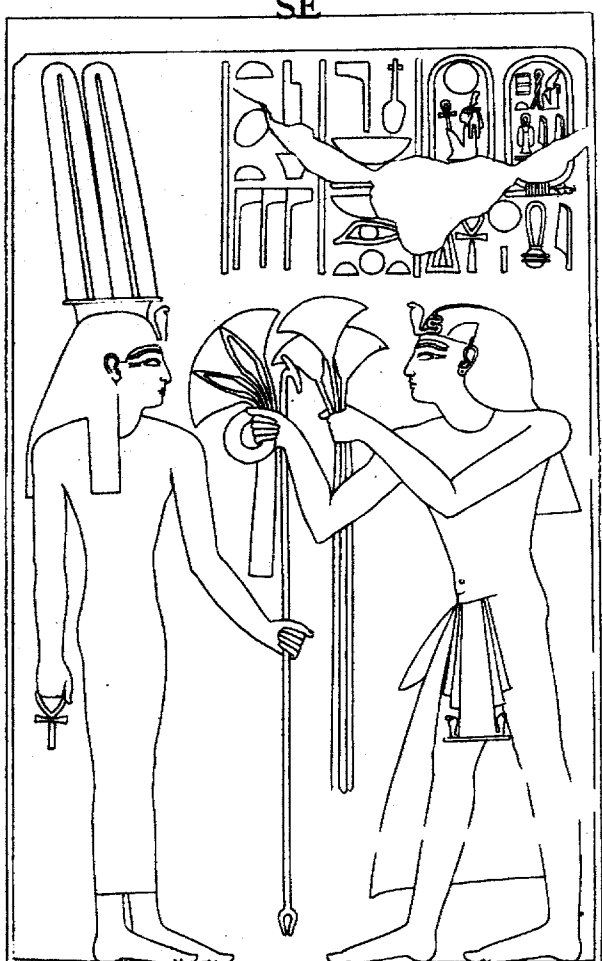
SE



S

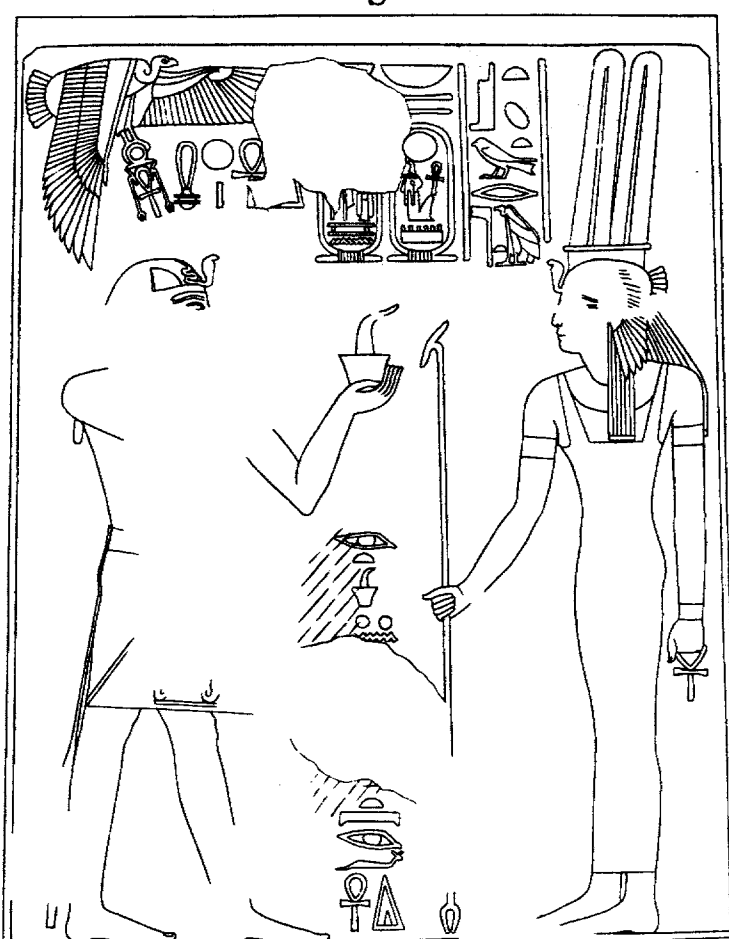


S



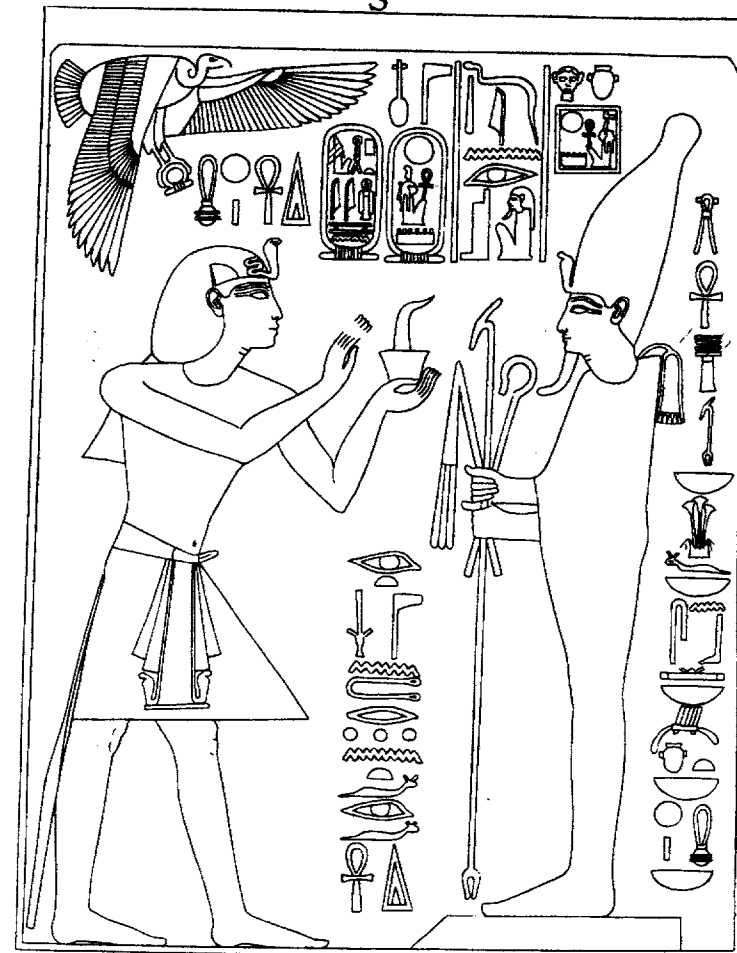
SW

5.A



W

5.B

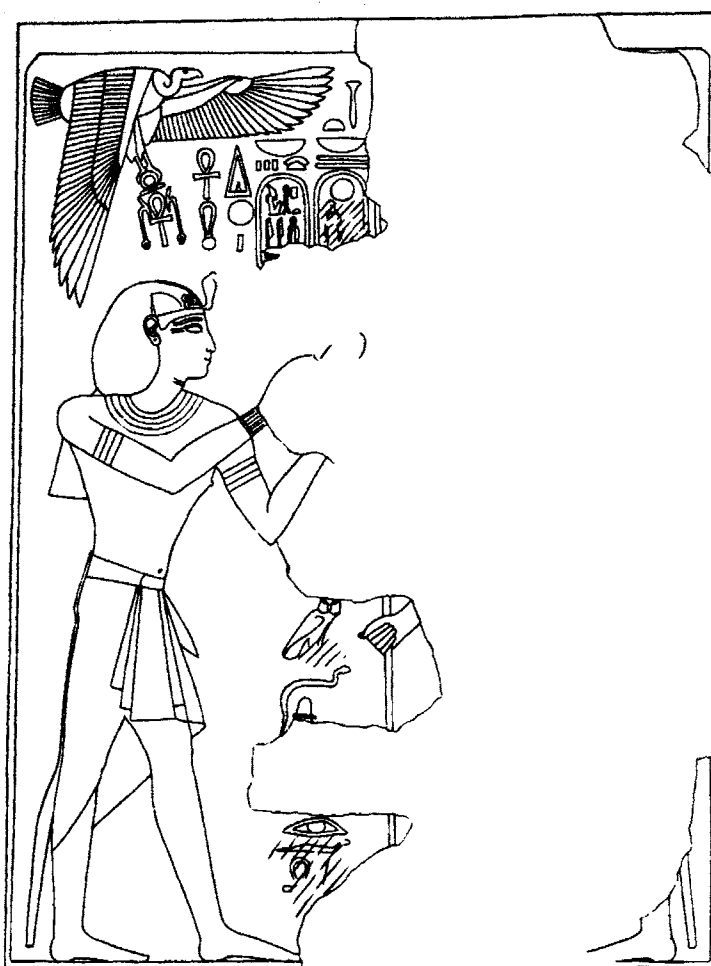


W

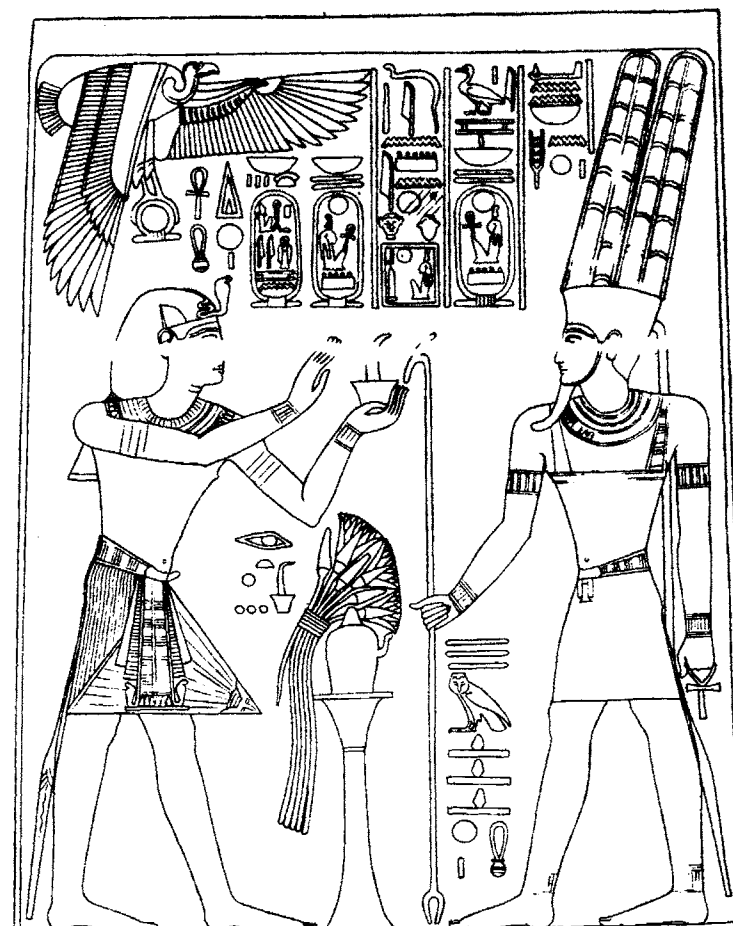
5.C



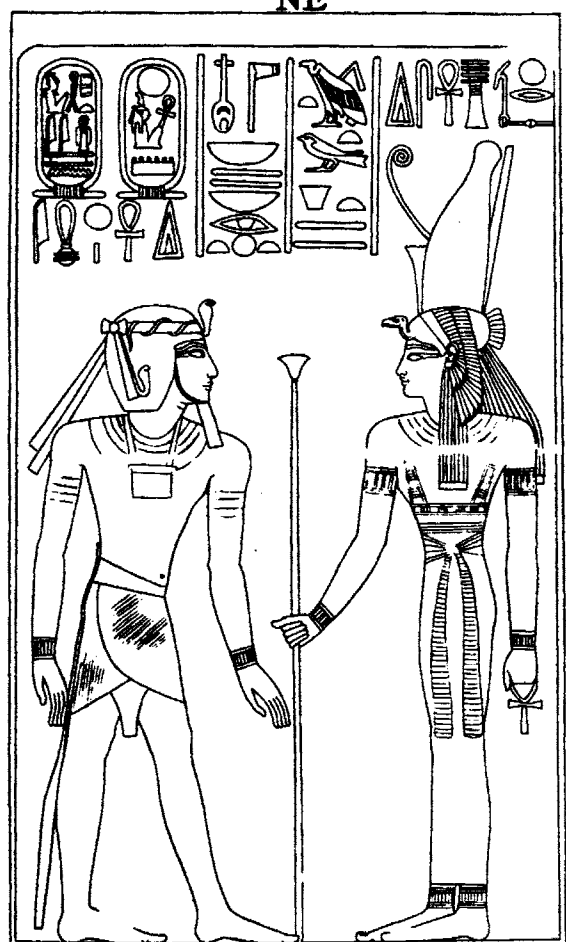
NE



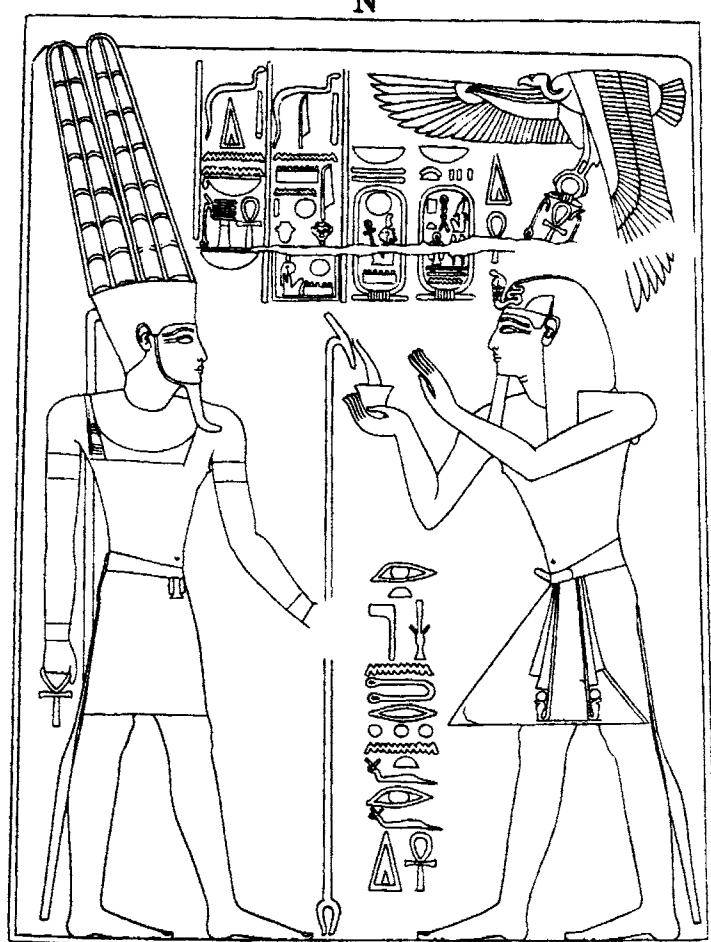
N



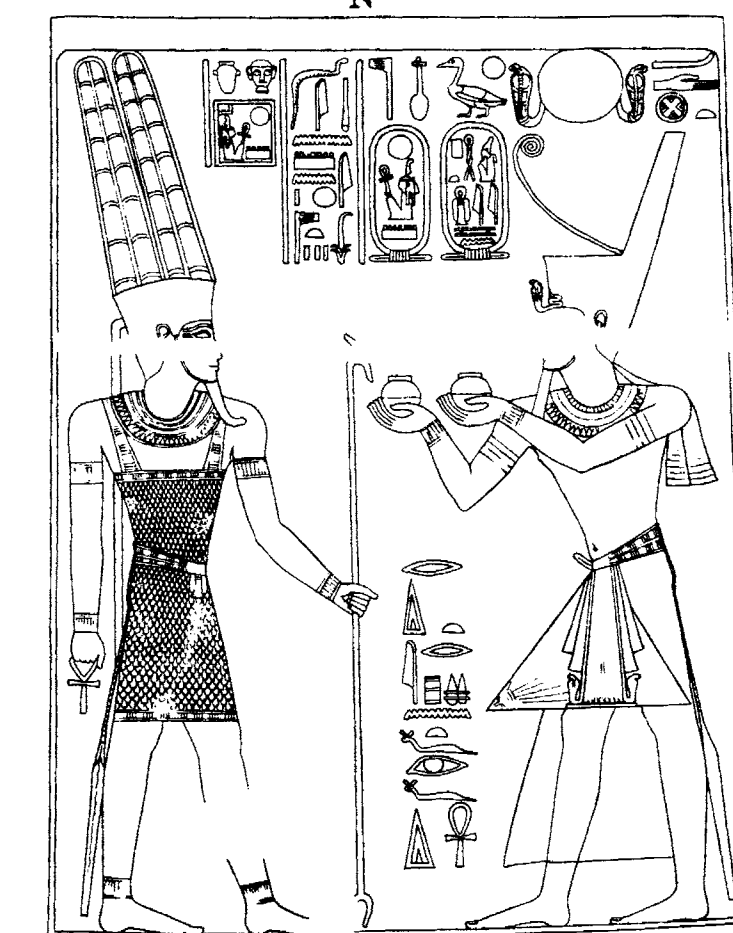
N



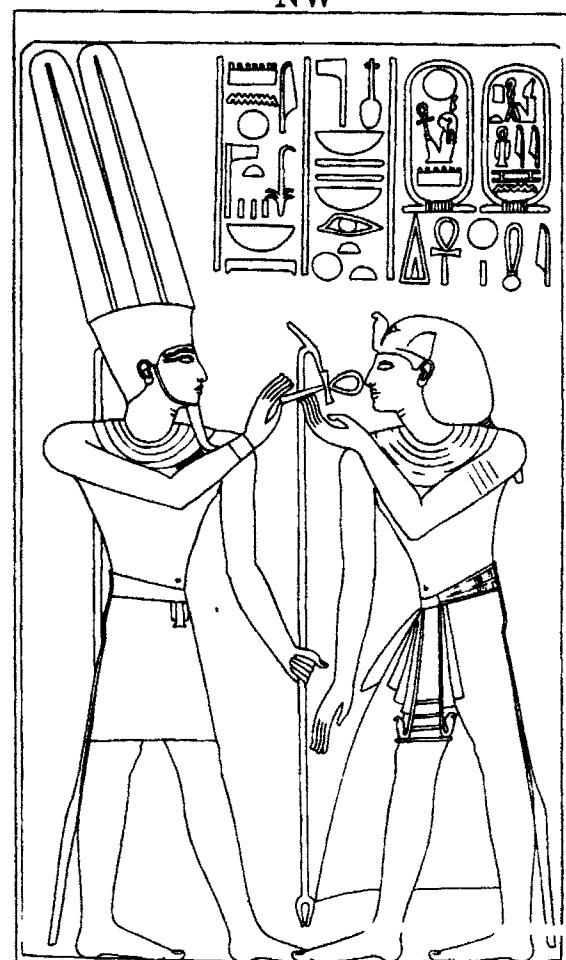
NW



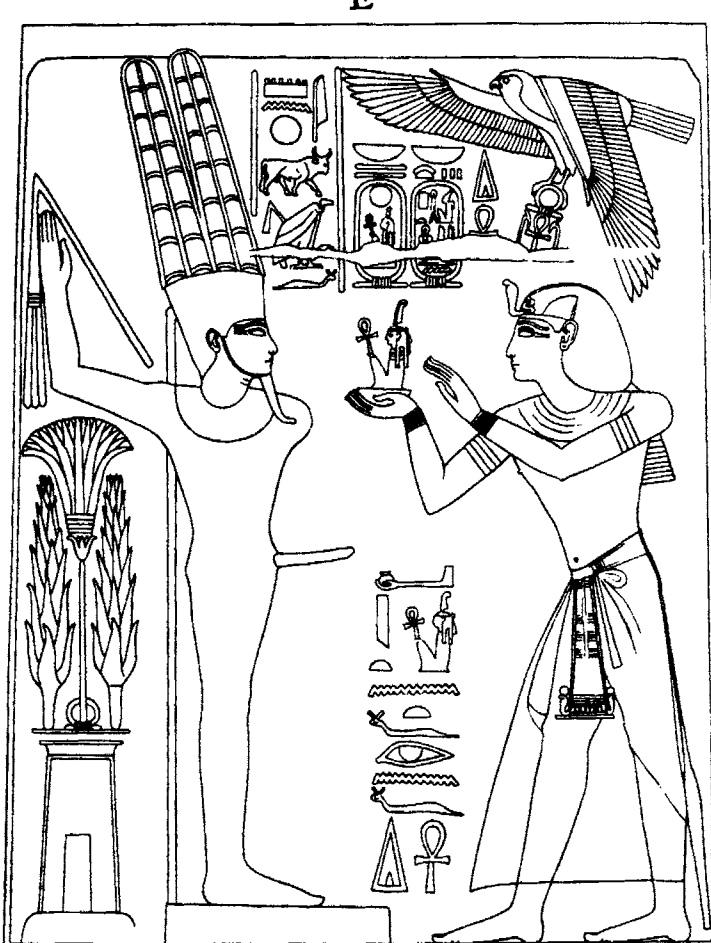
E



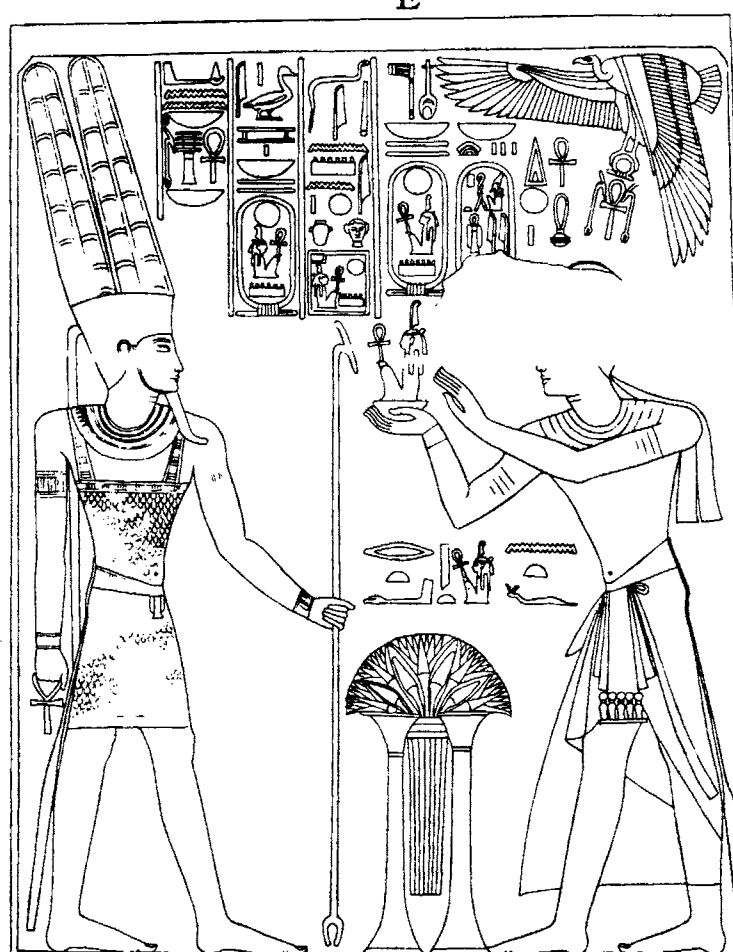
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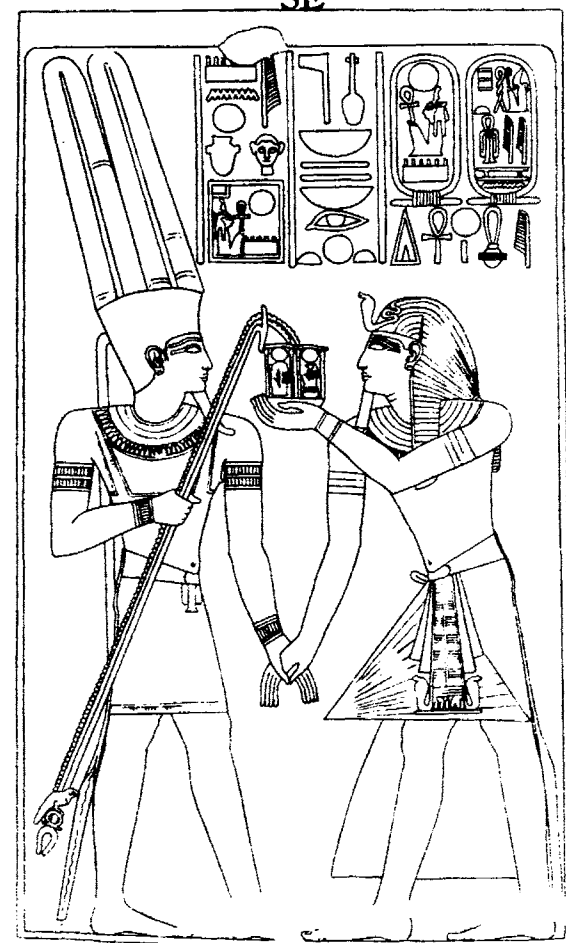
SE



S



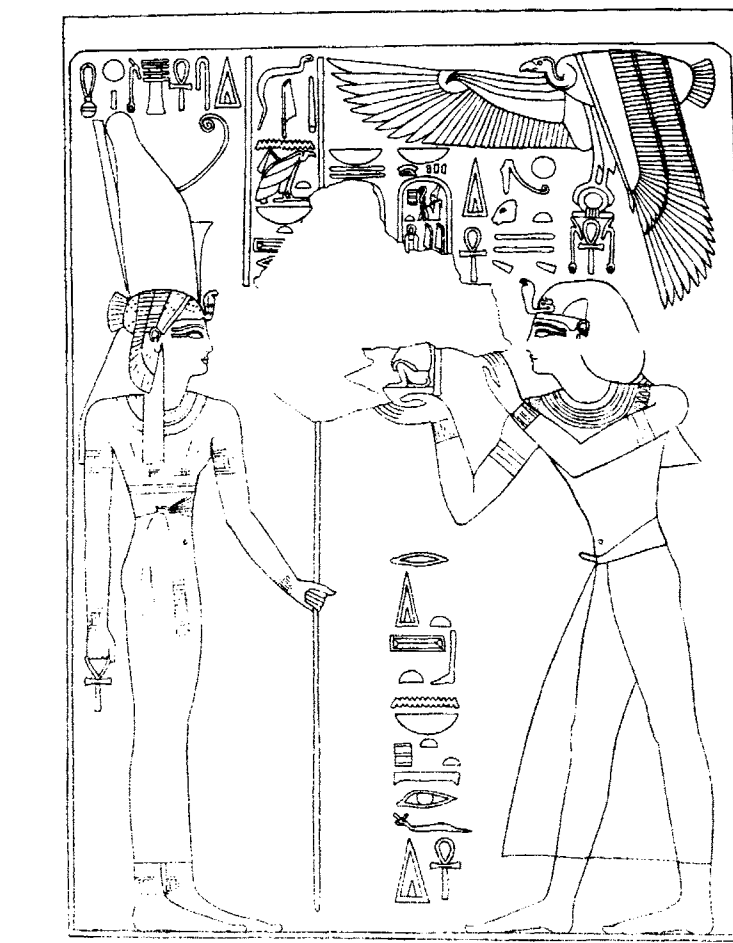
S



SW



W

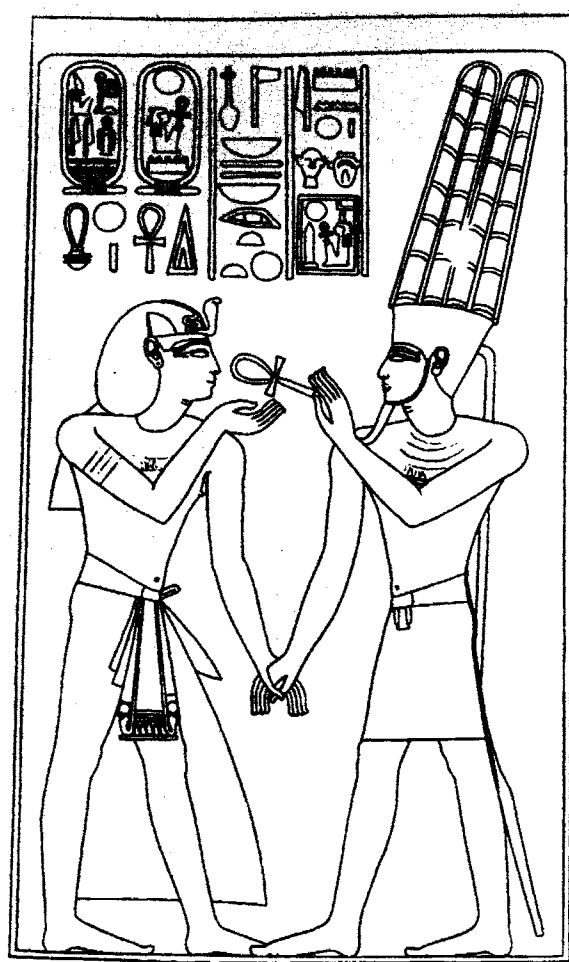


W

6.A

6.B

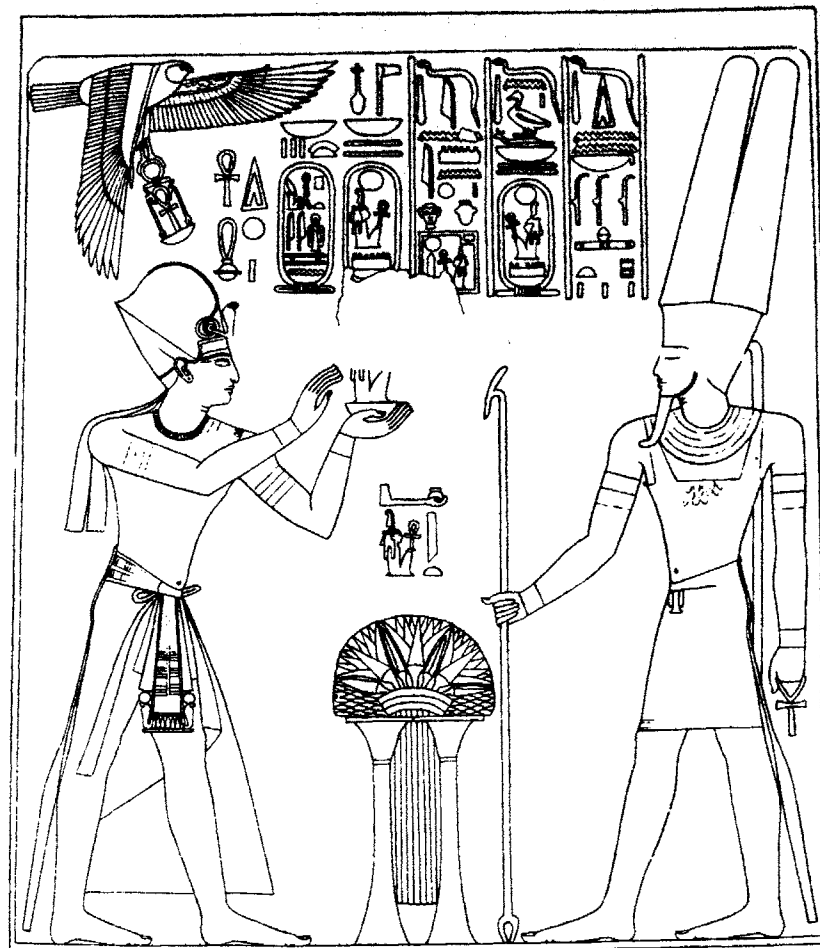
6.C



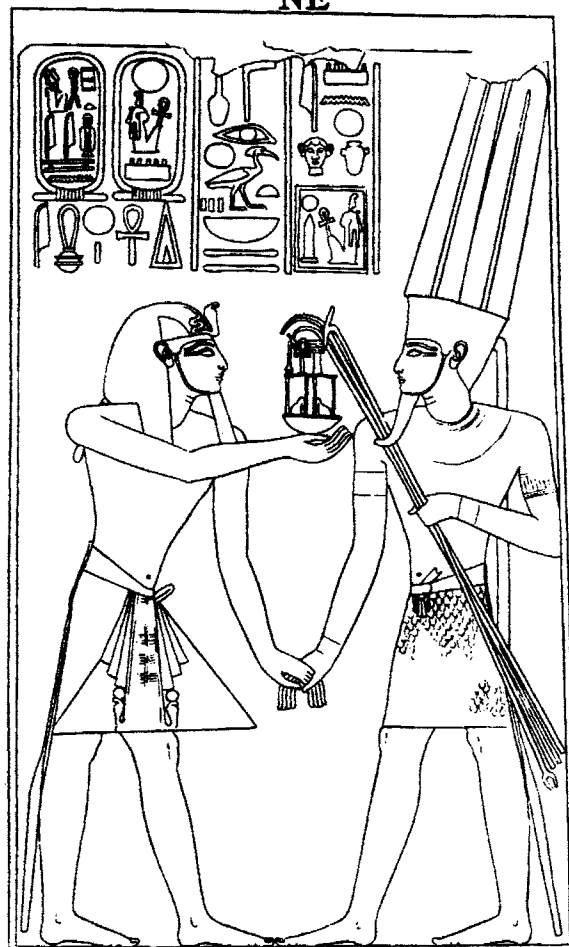
NE



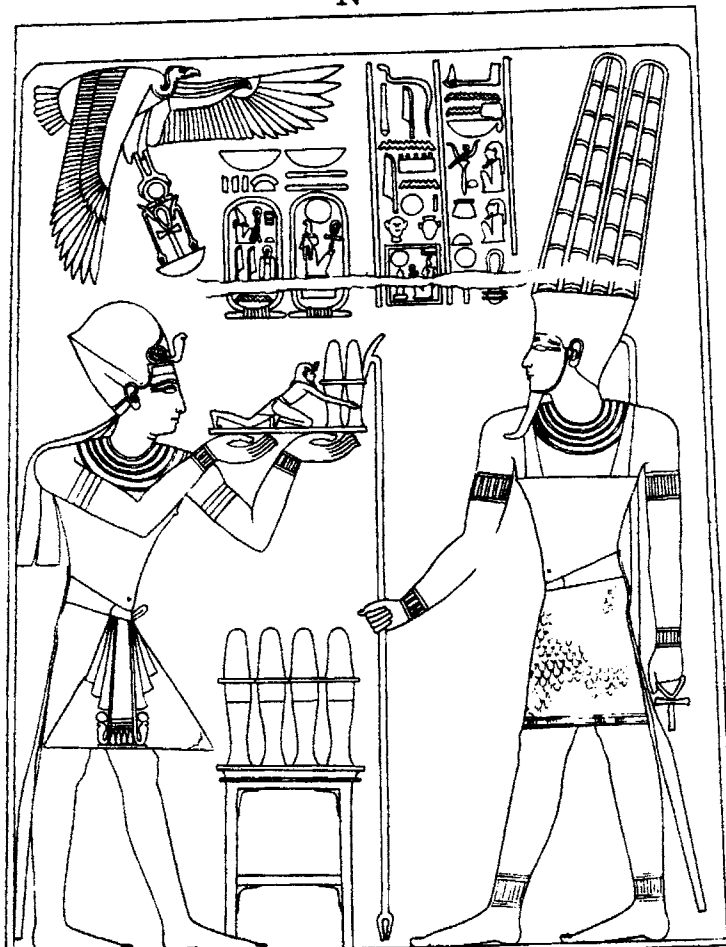
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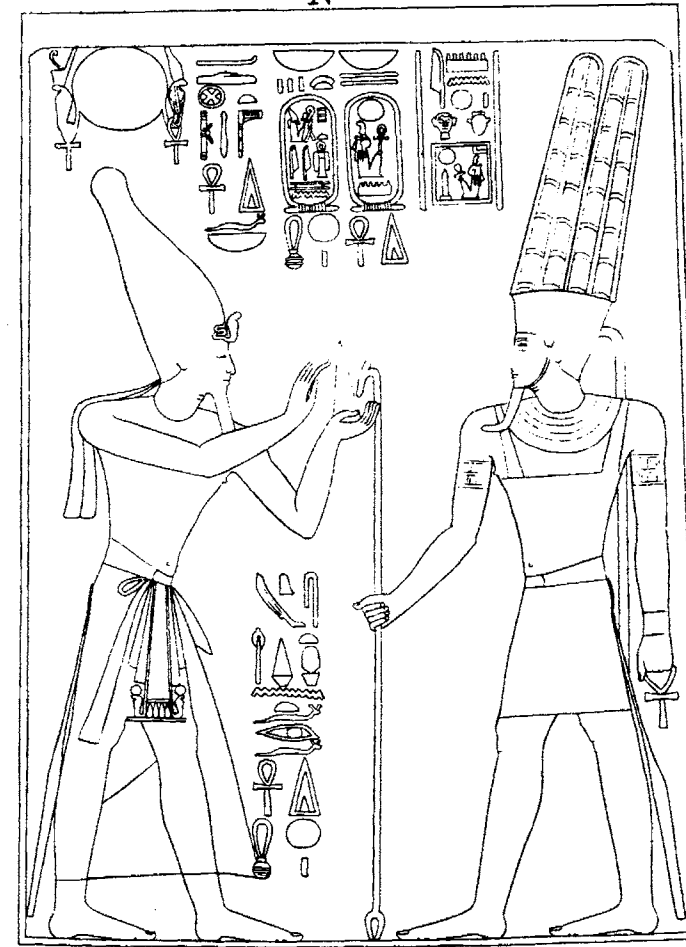
N



NW



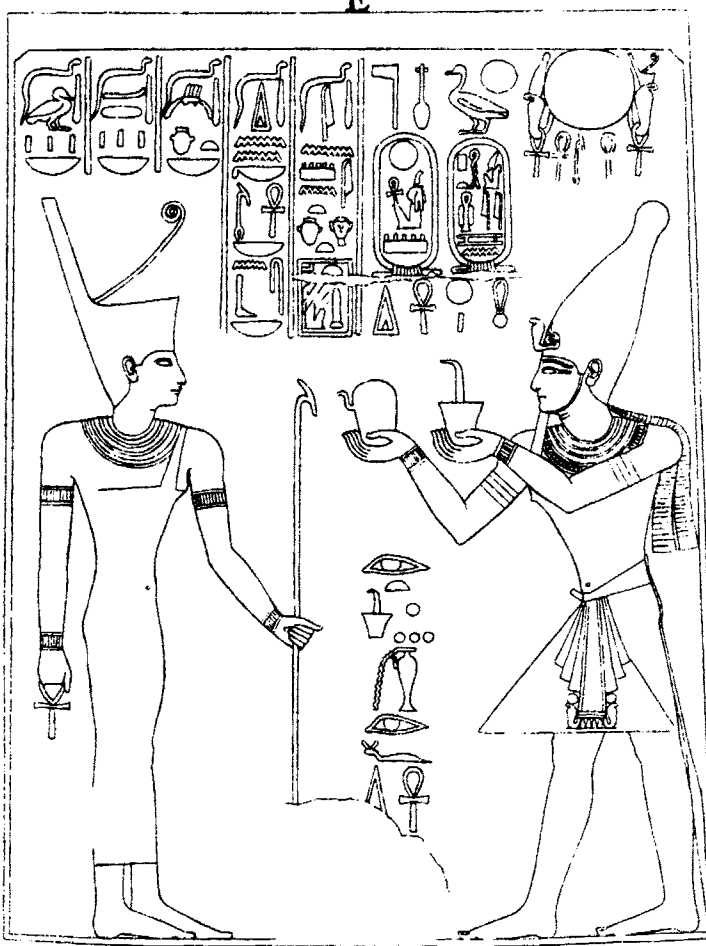
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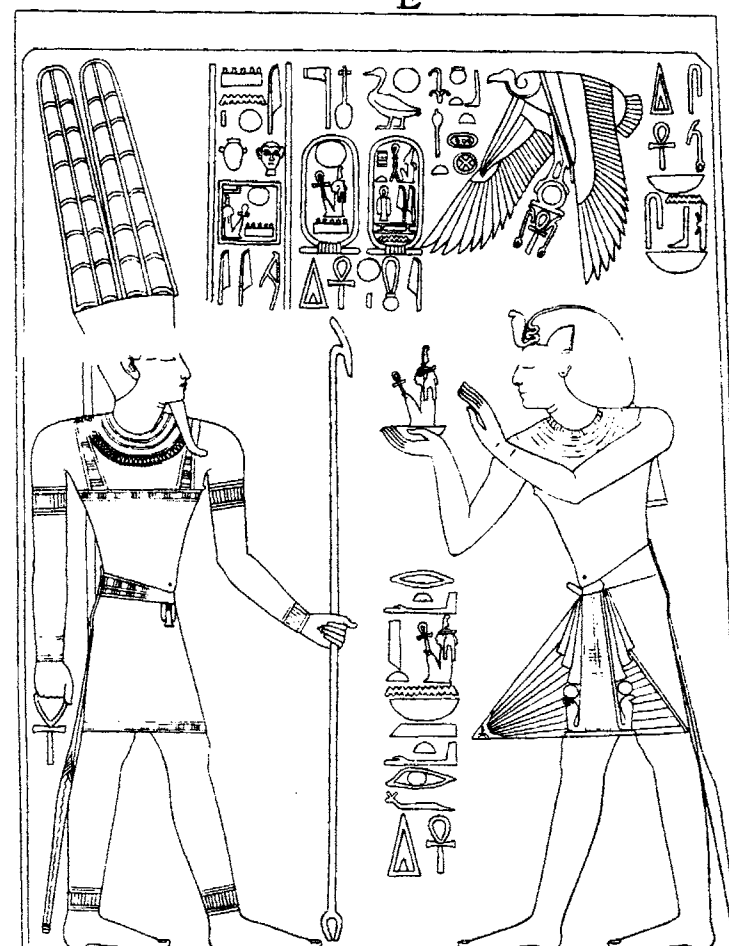
E



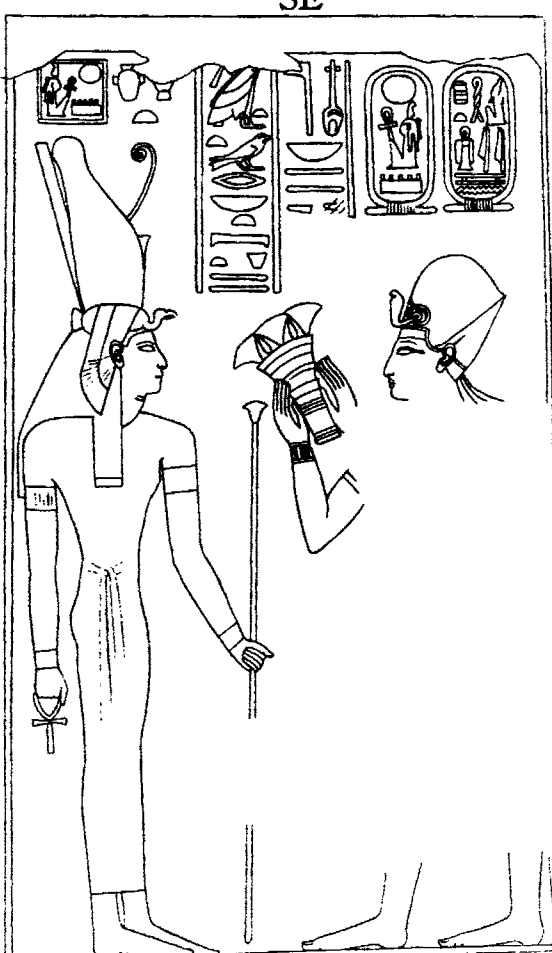
SE



S

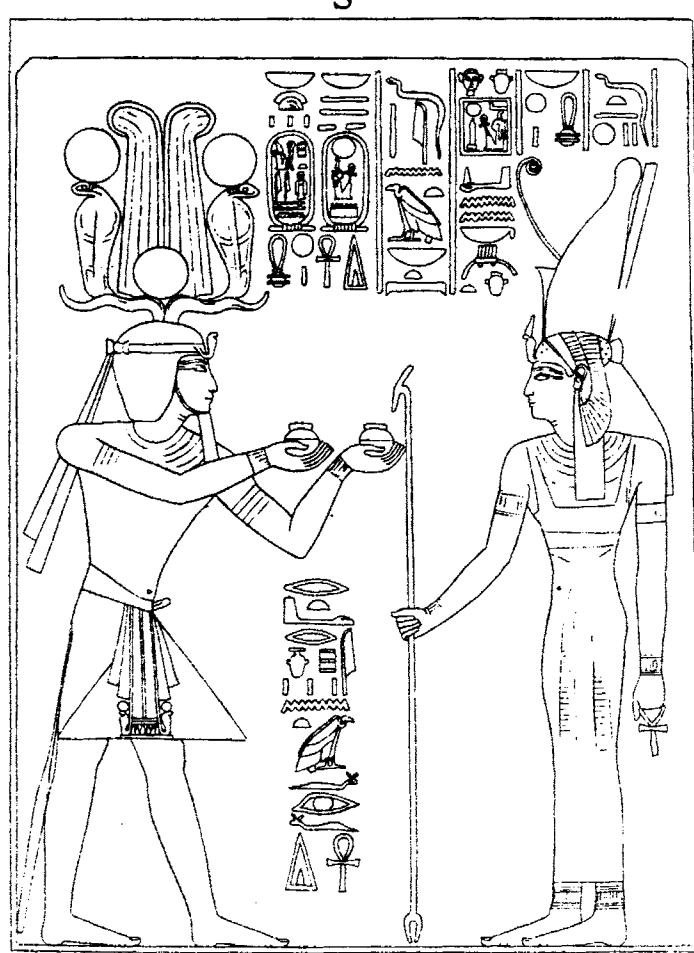


S



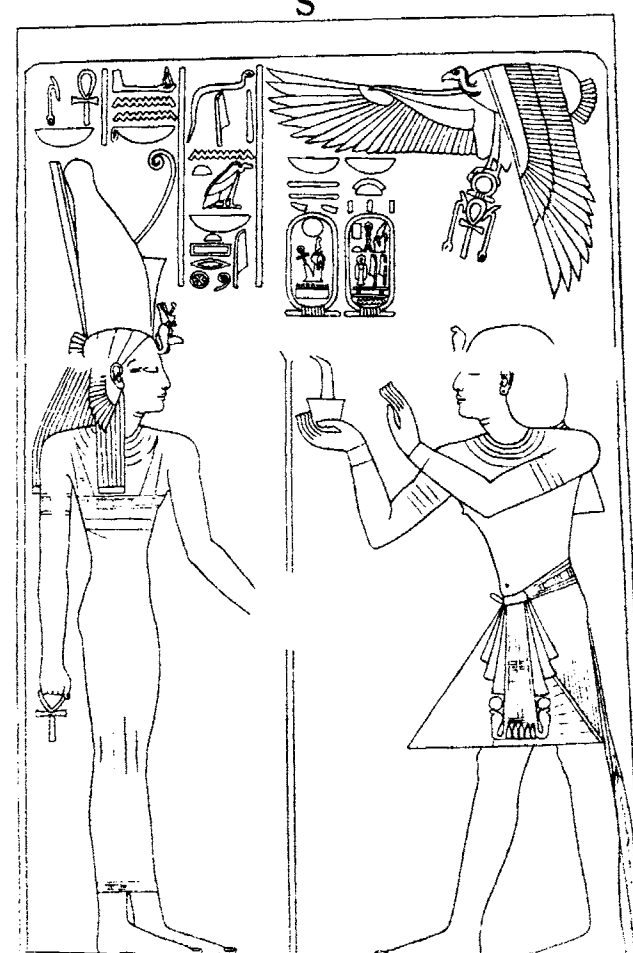
SW

7.A



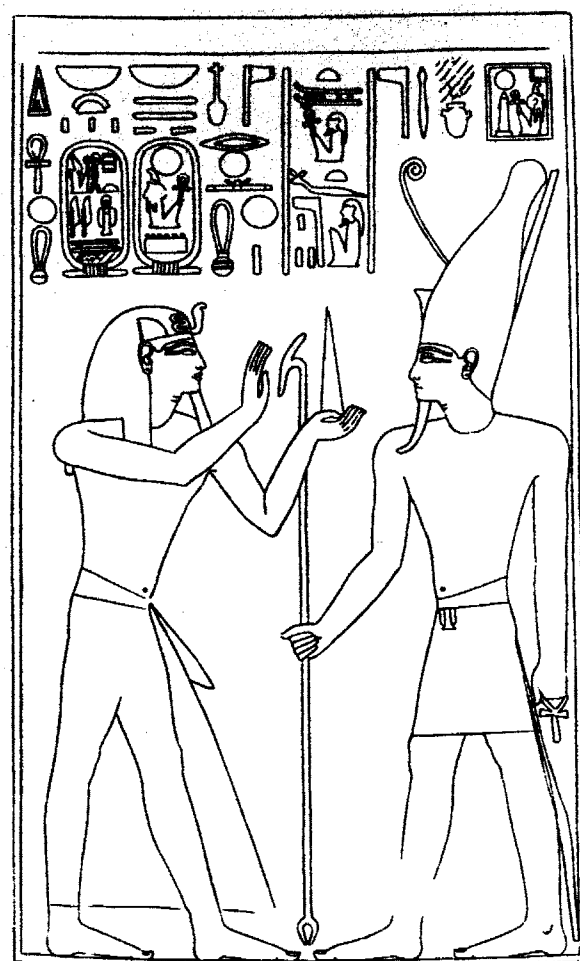
W

7.B

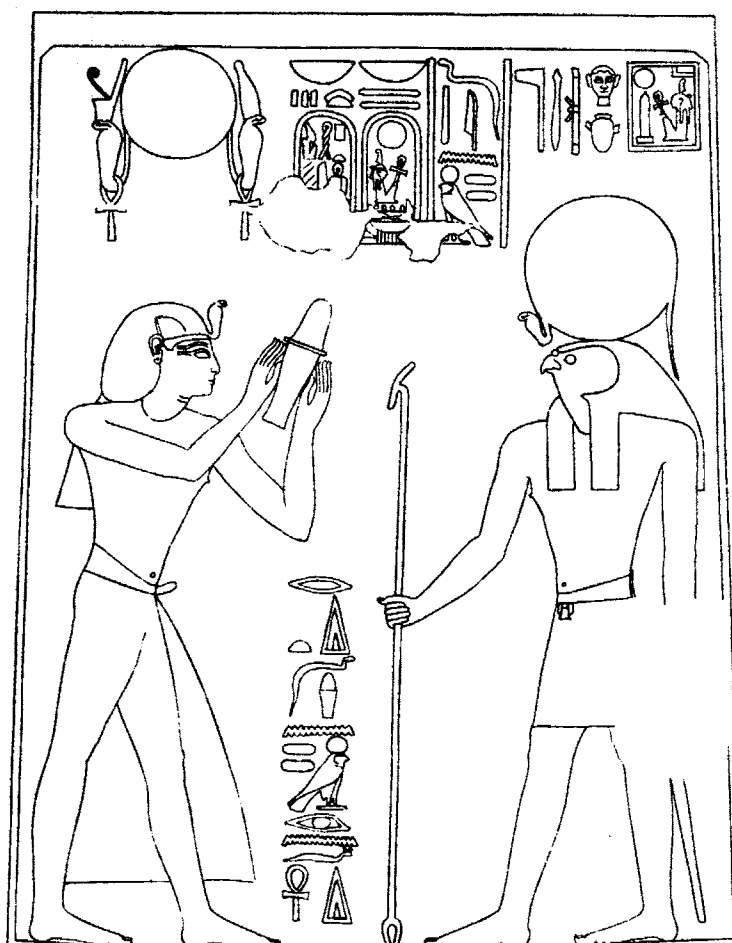


W

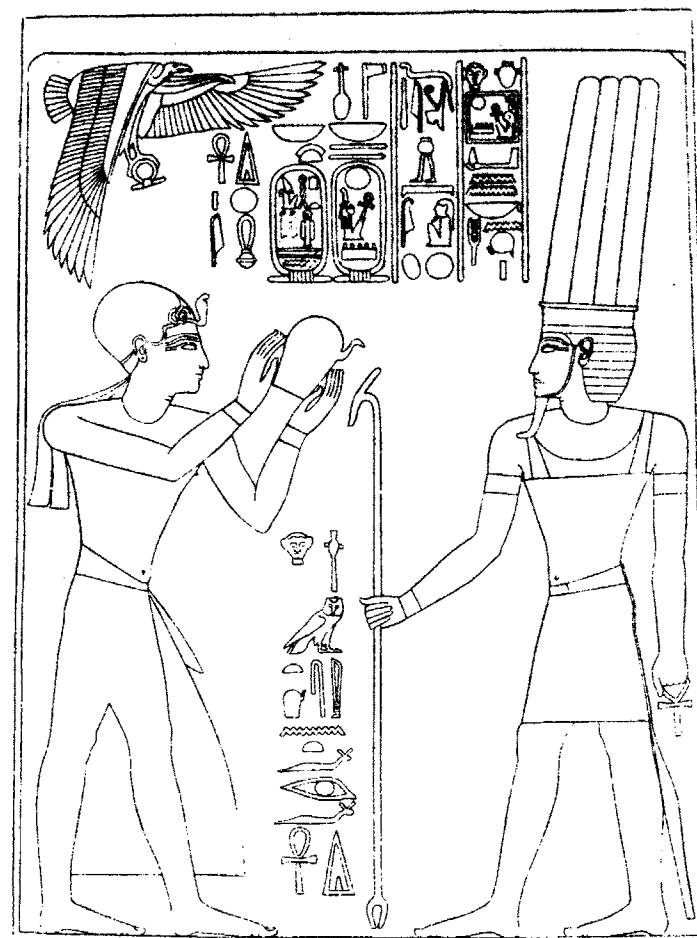
7.C



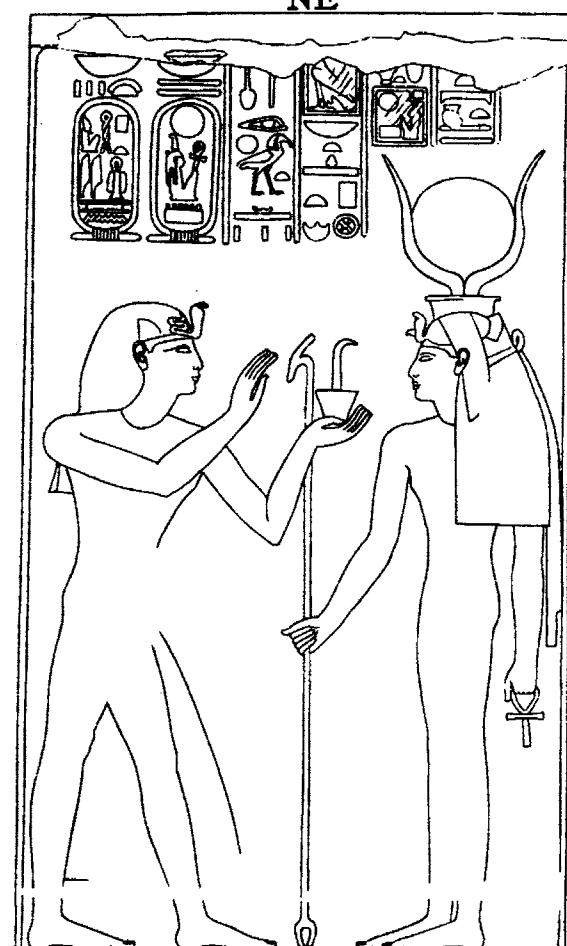
NE



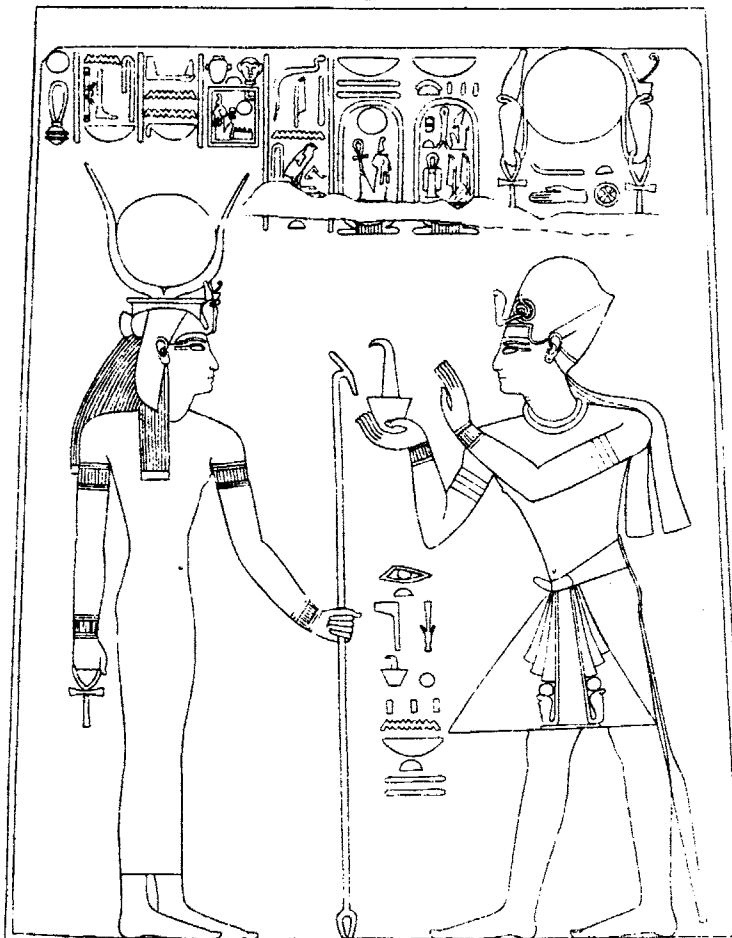
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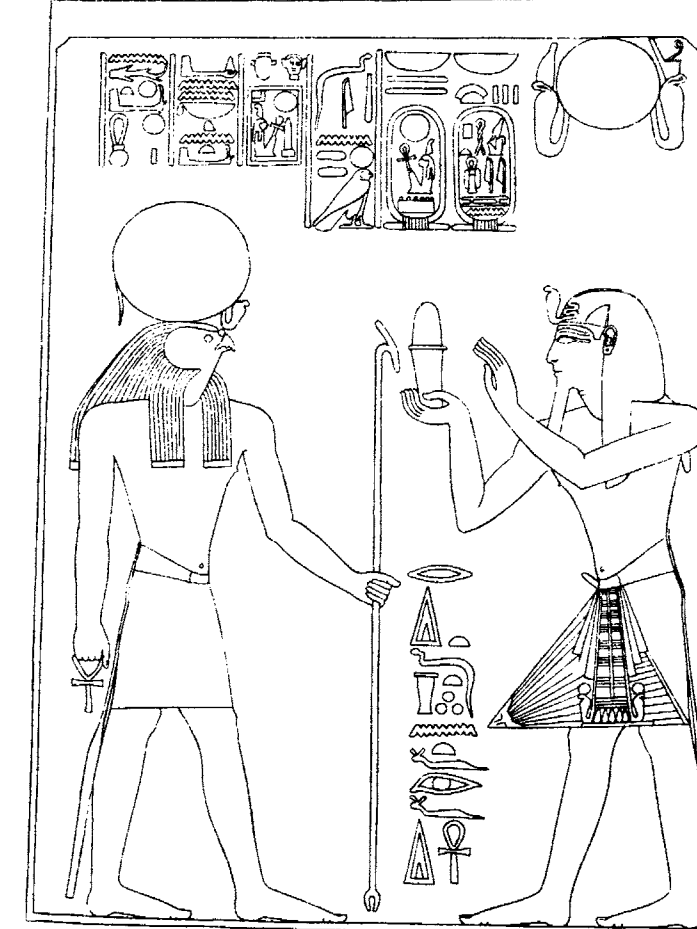
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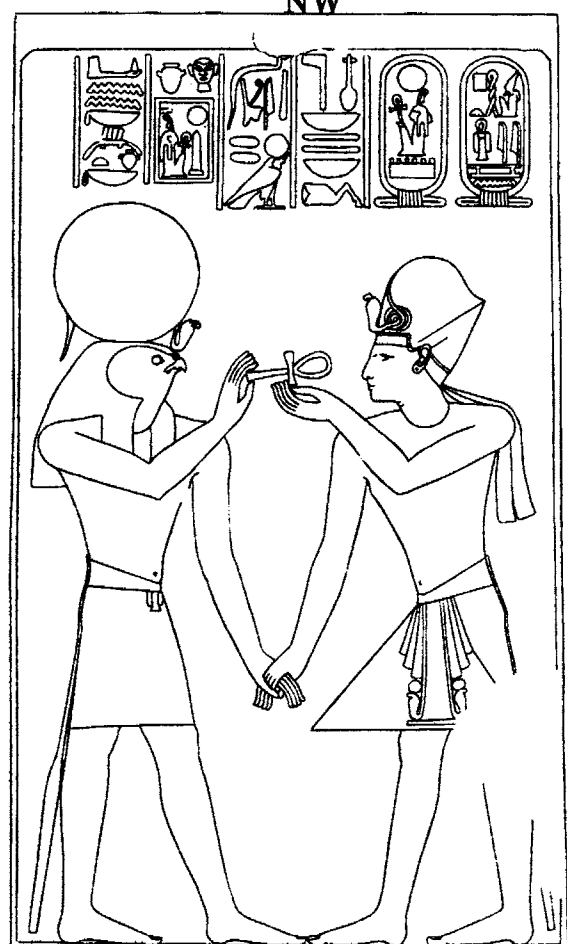
NW



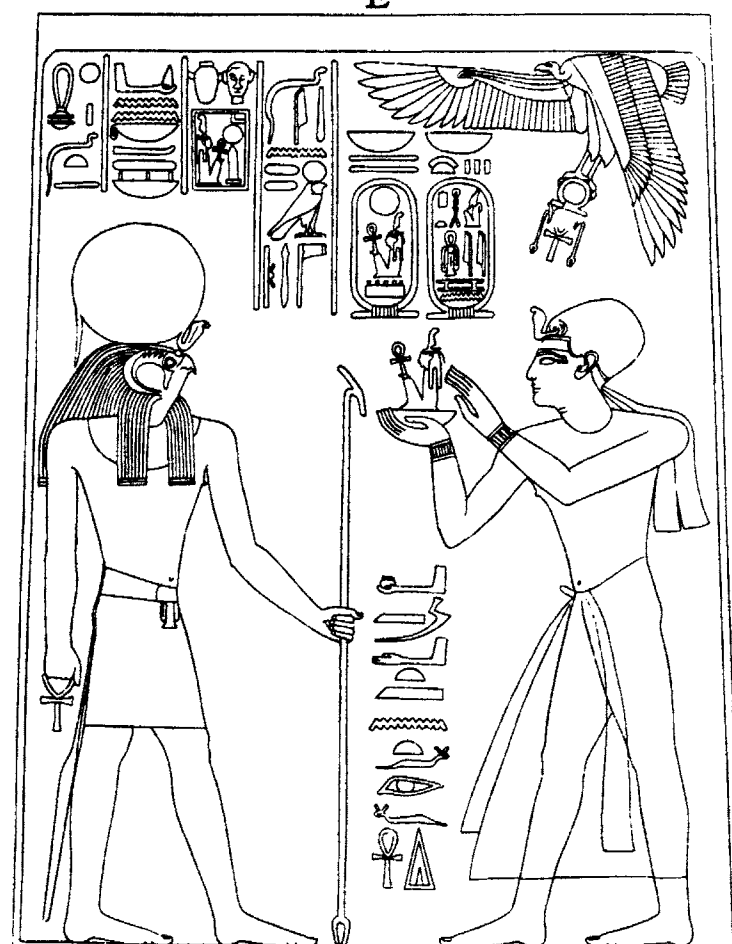
E



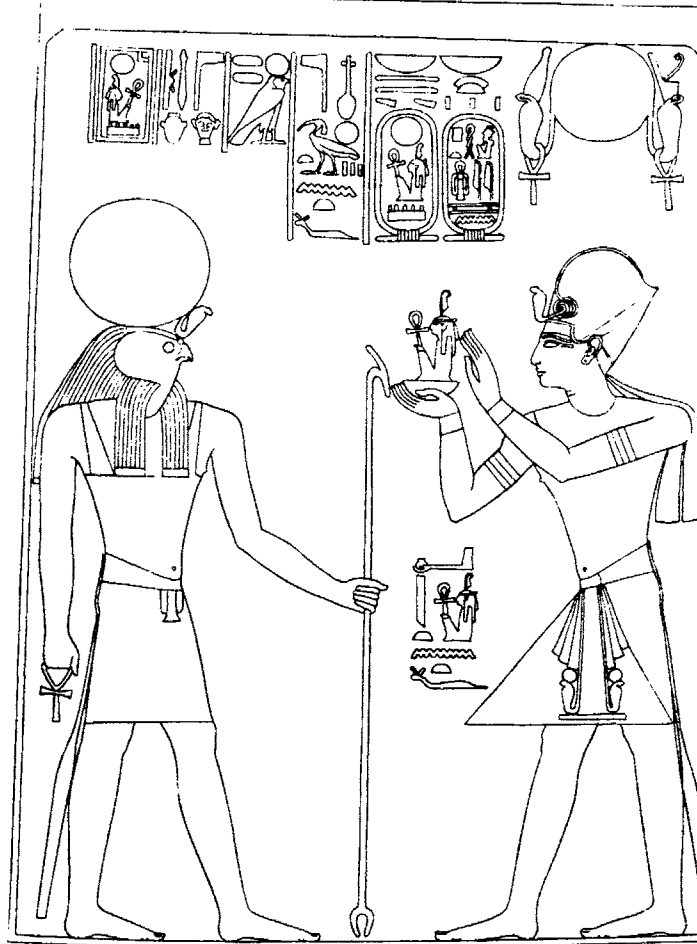
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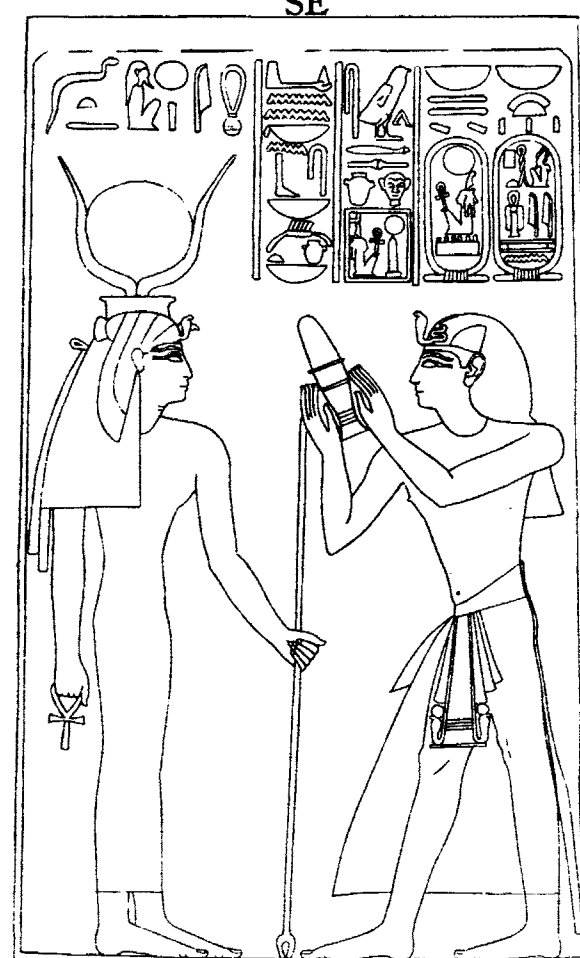
SE



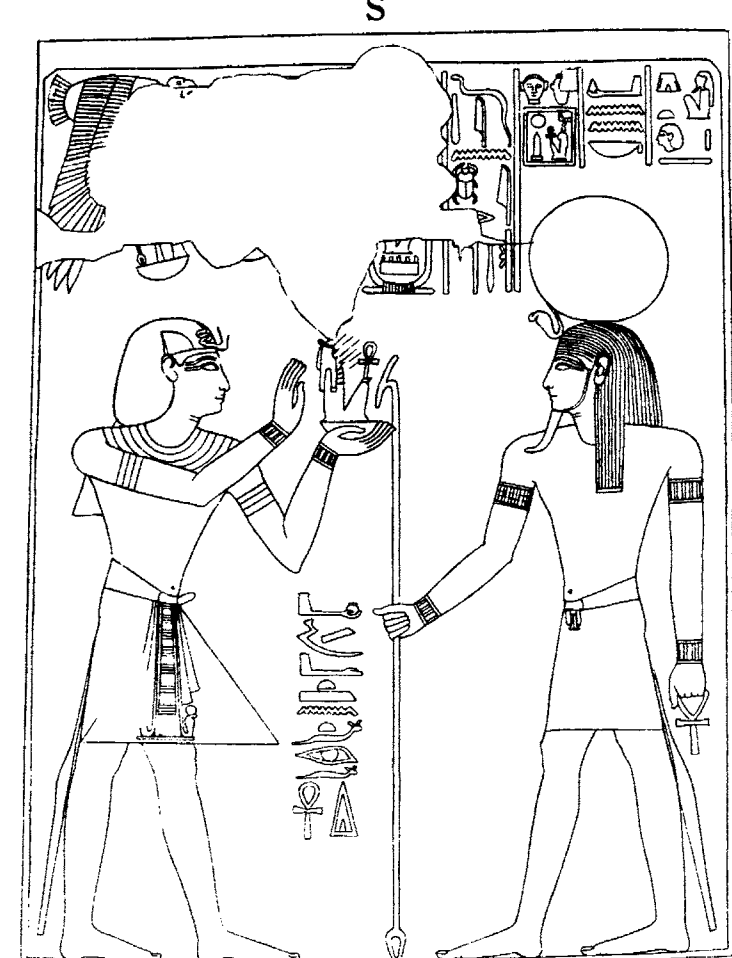
S



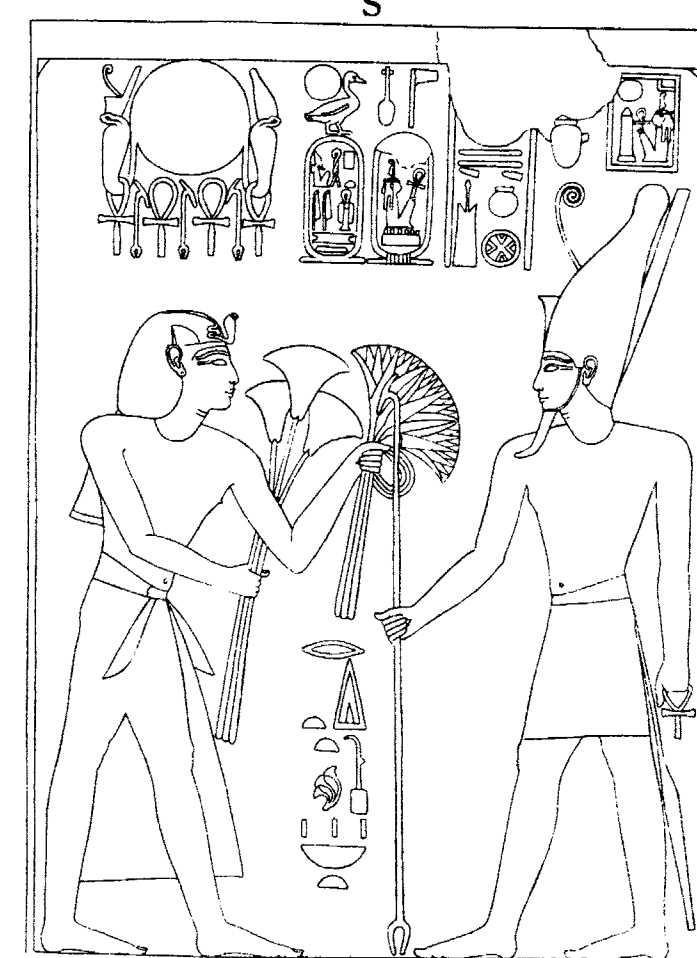
S



SW



W

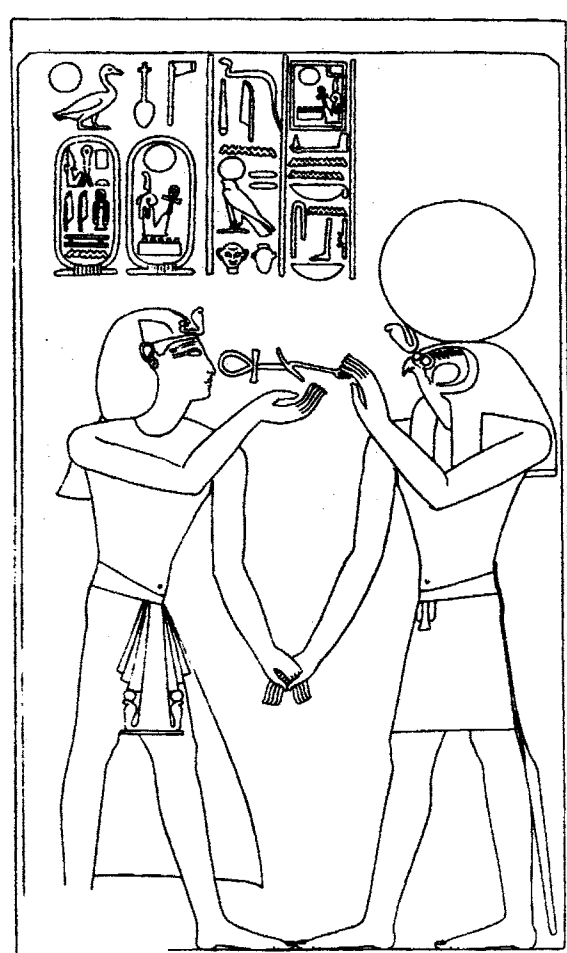


W

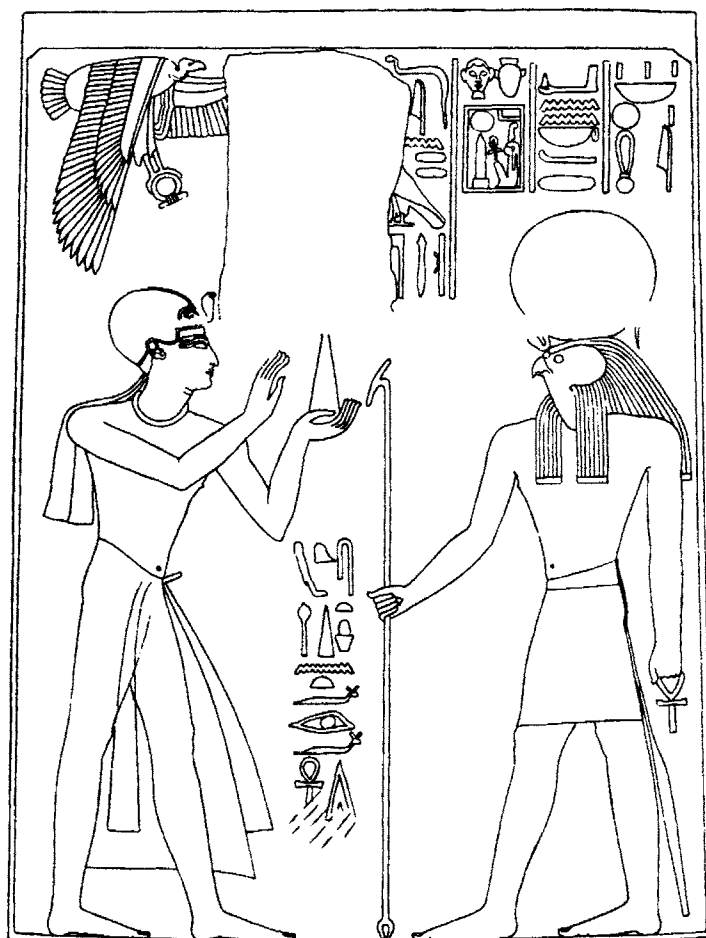
8.A

8.B

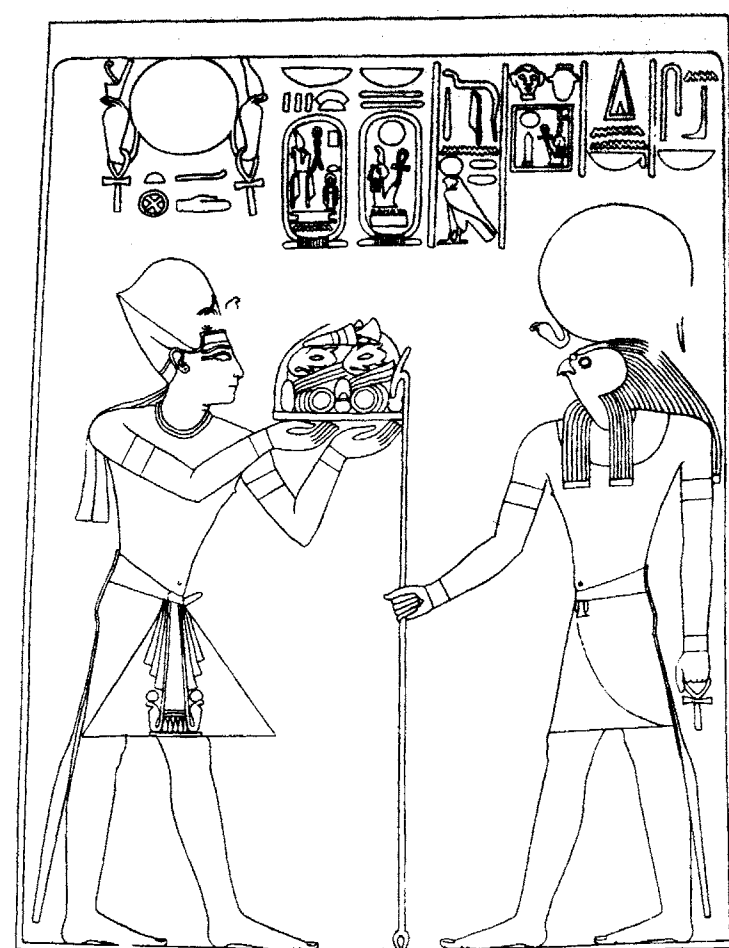
8.C



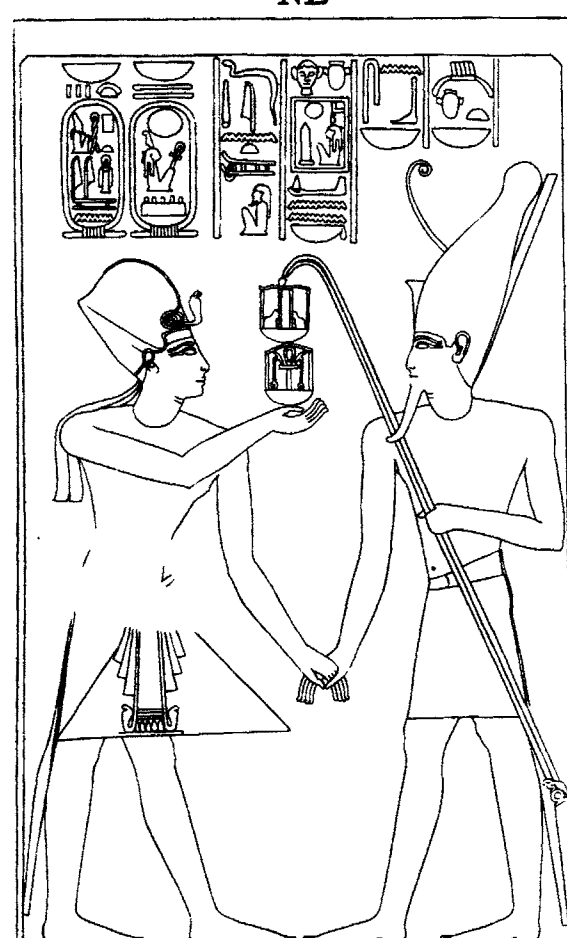
NE



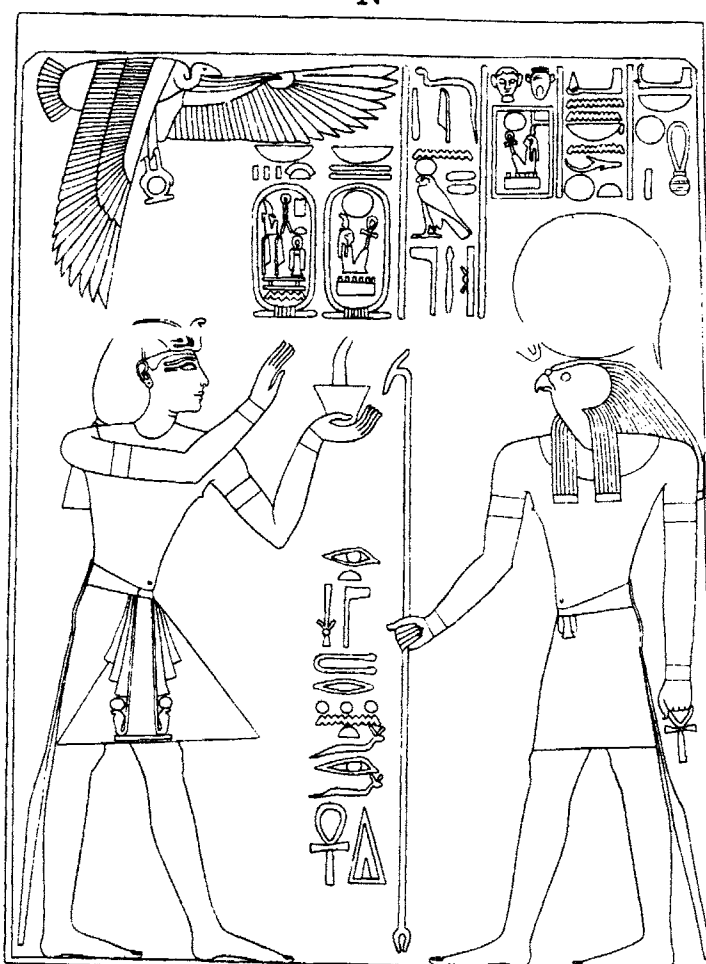
N



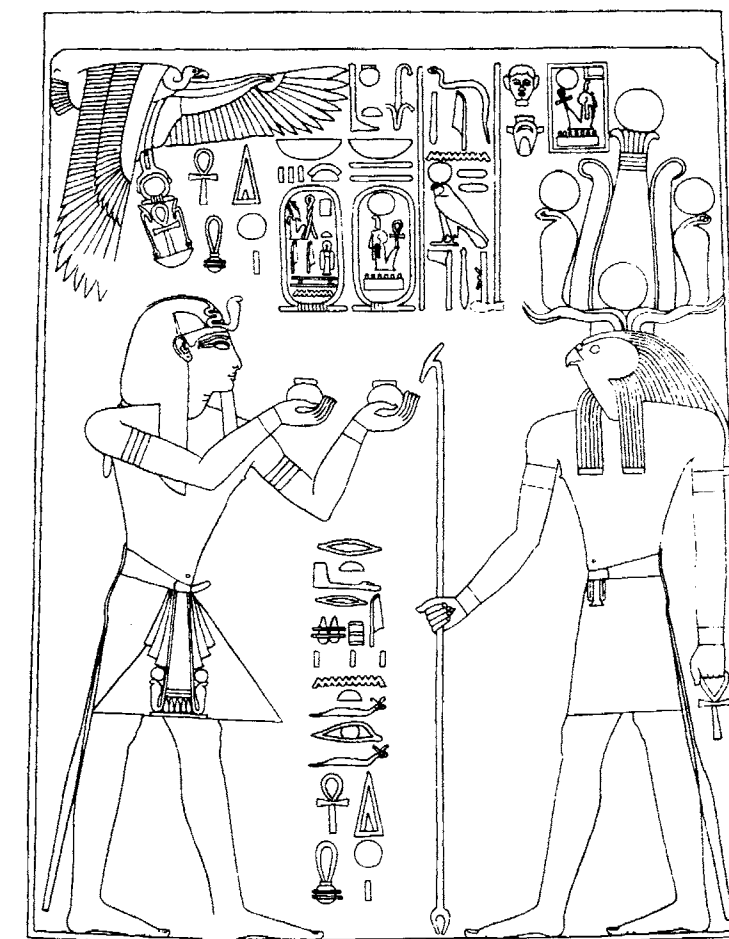
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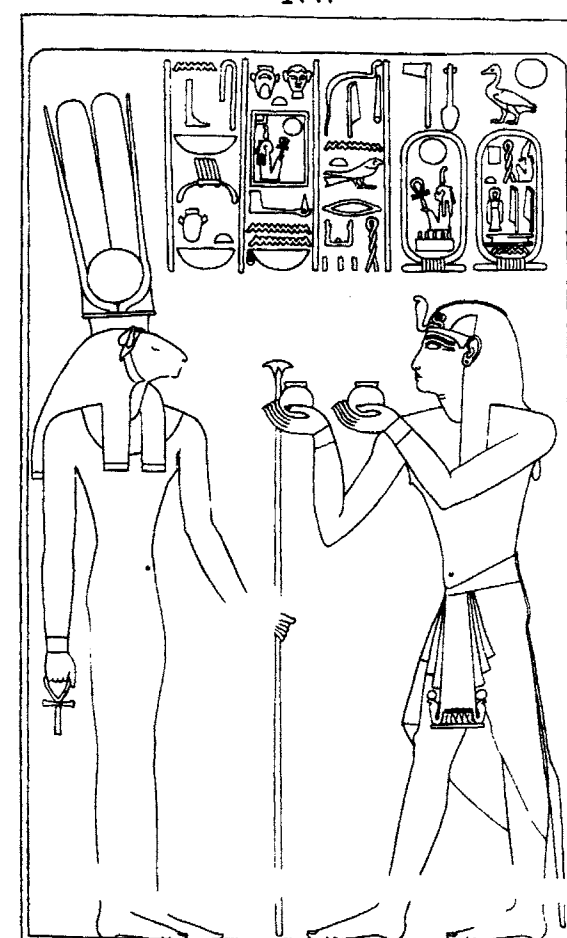
NW



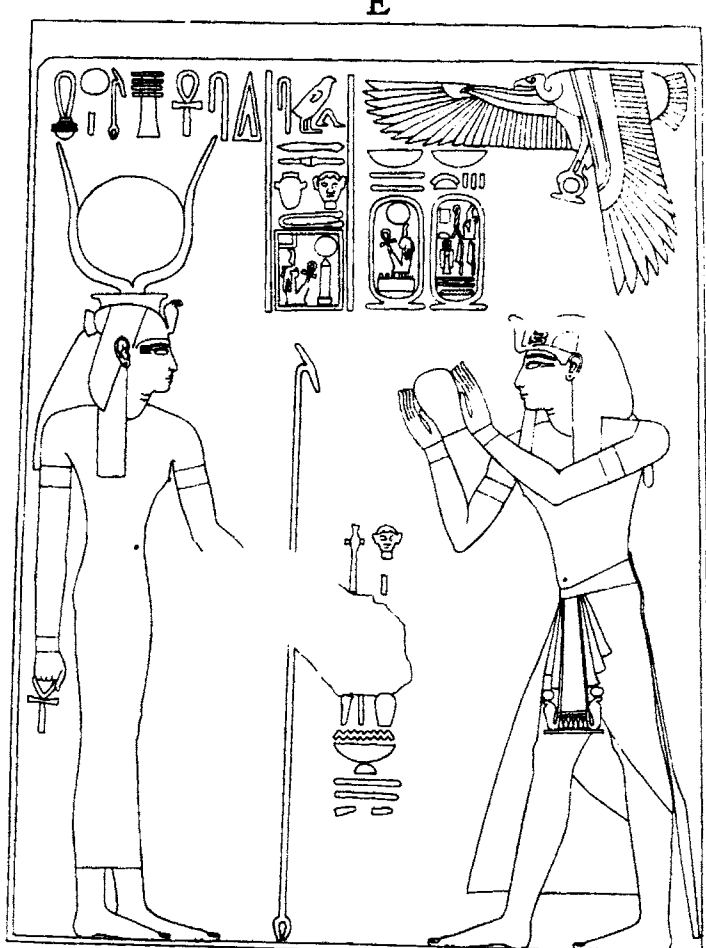
E



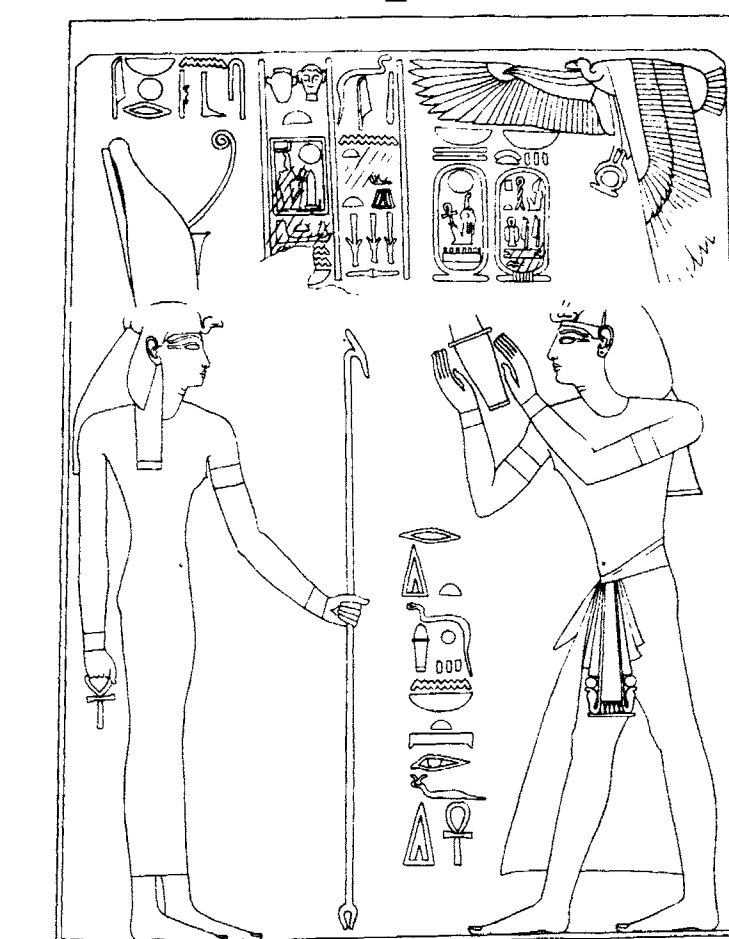
E



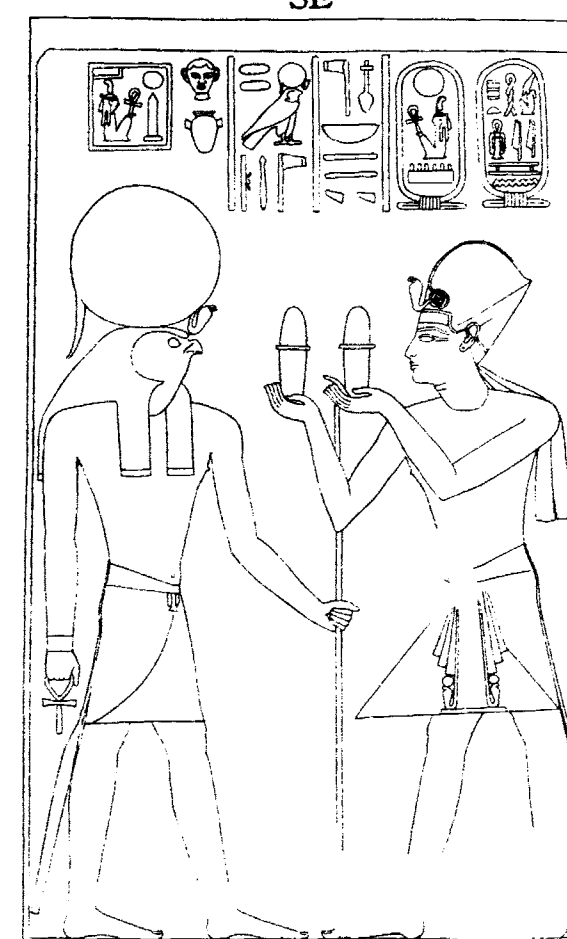
SE



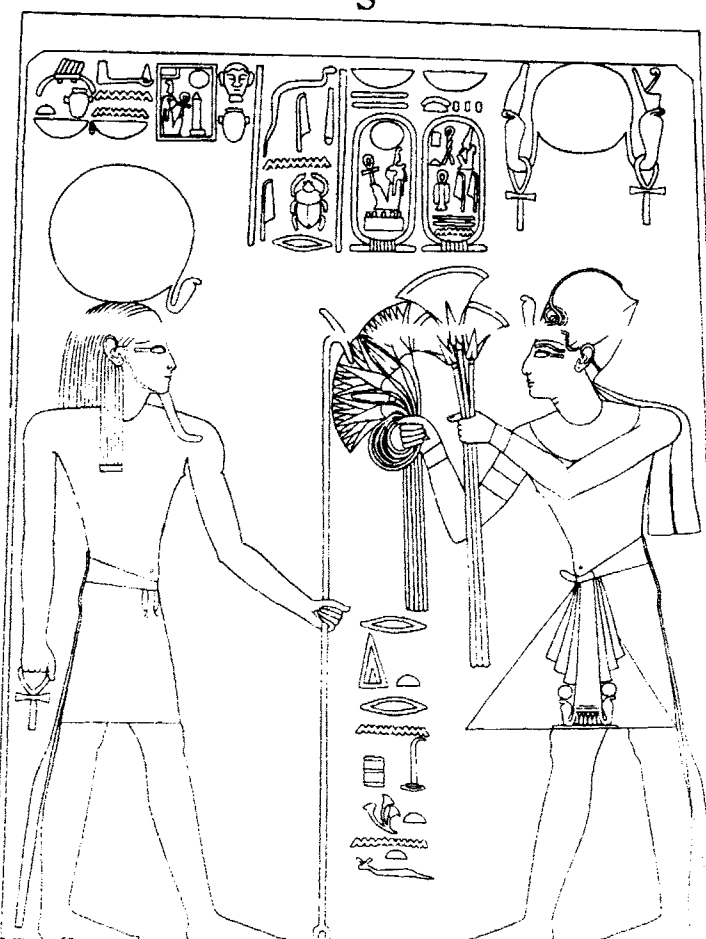
S



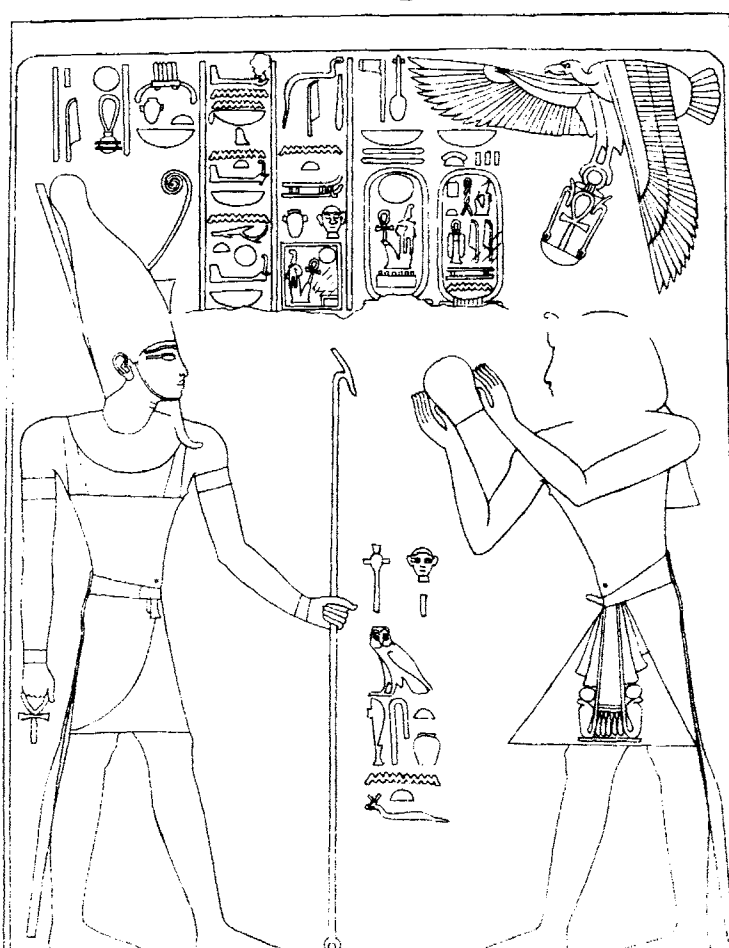
S



SW



W

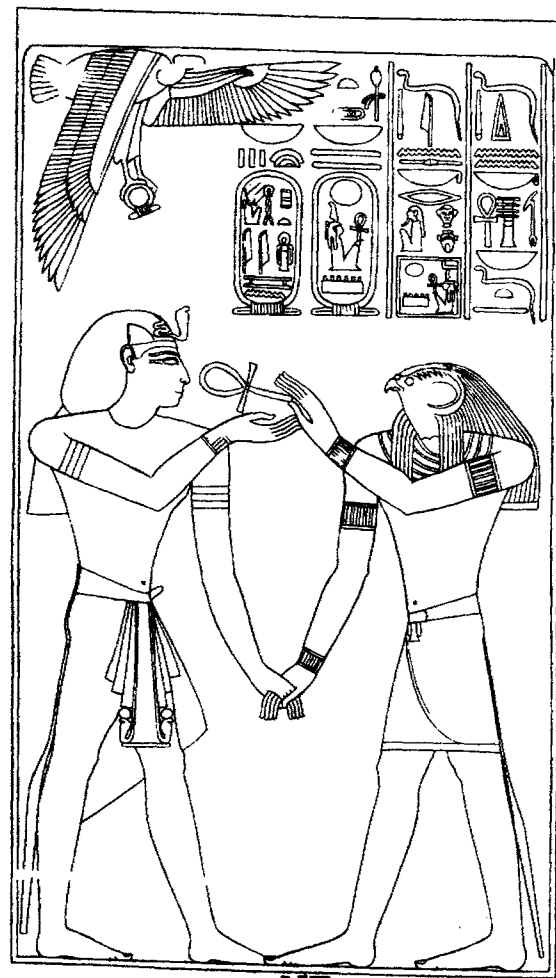


W

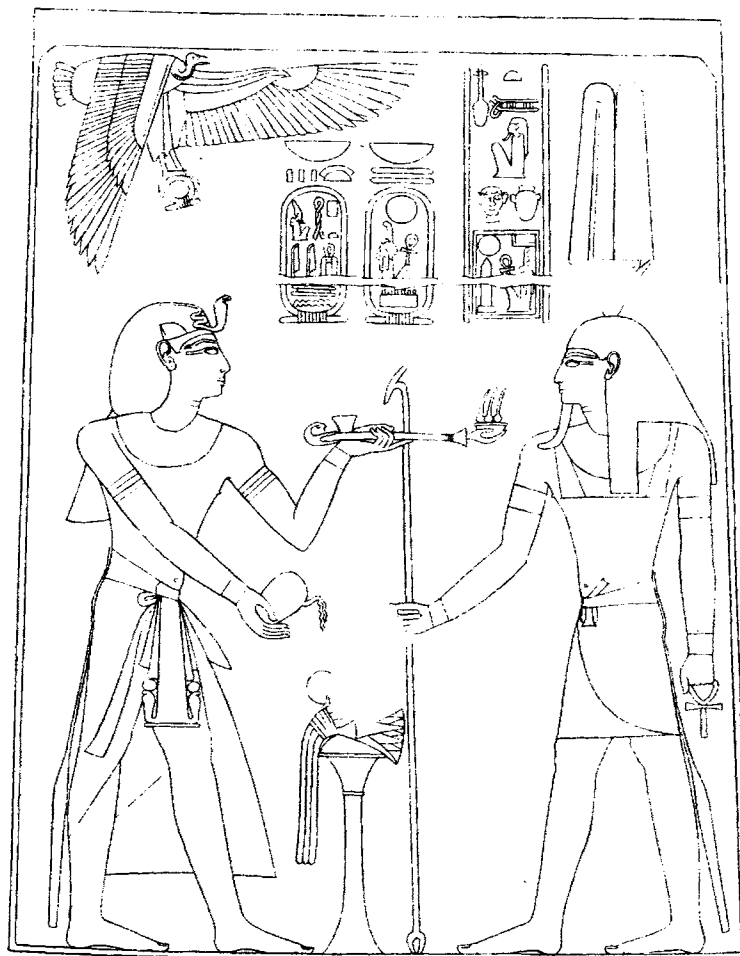
9.A

9.B

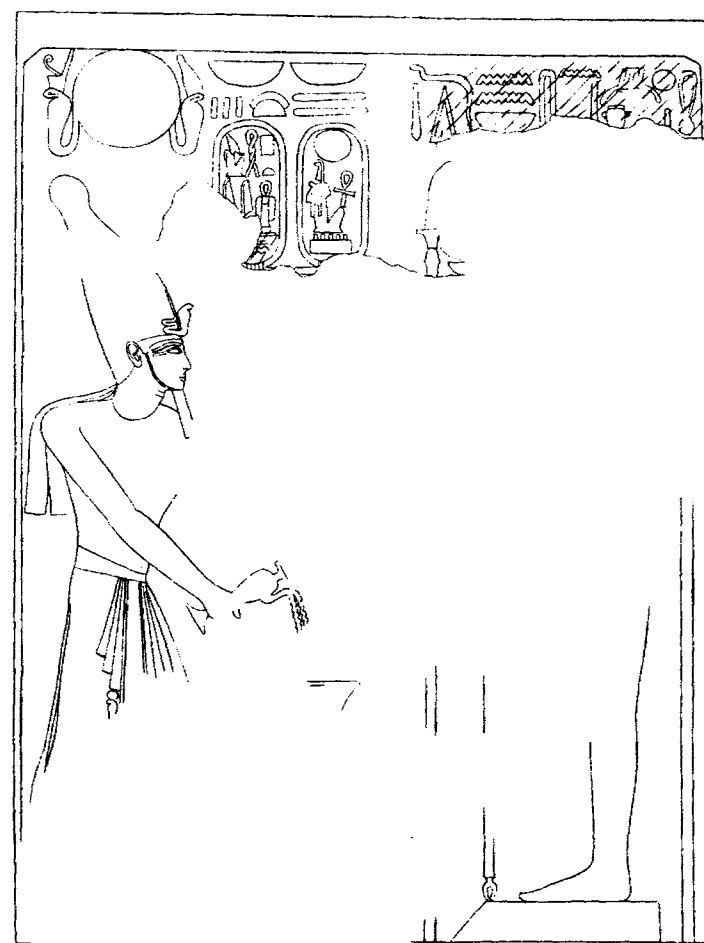
9.C



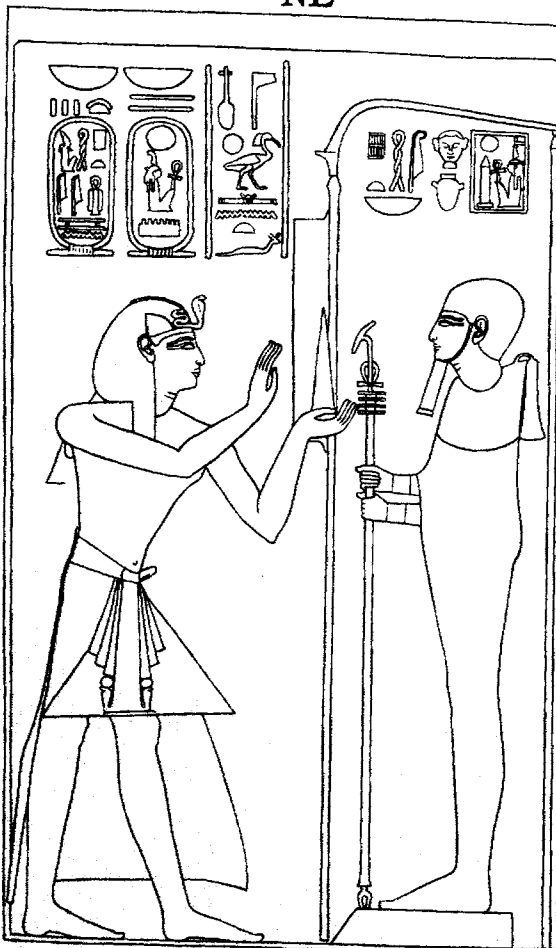
NE



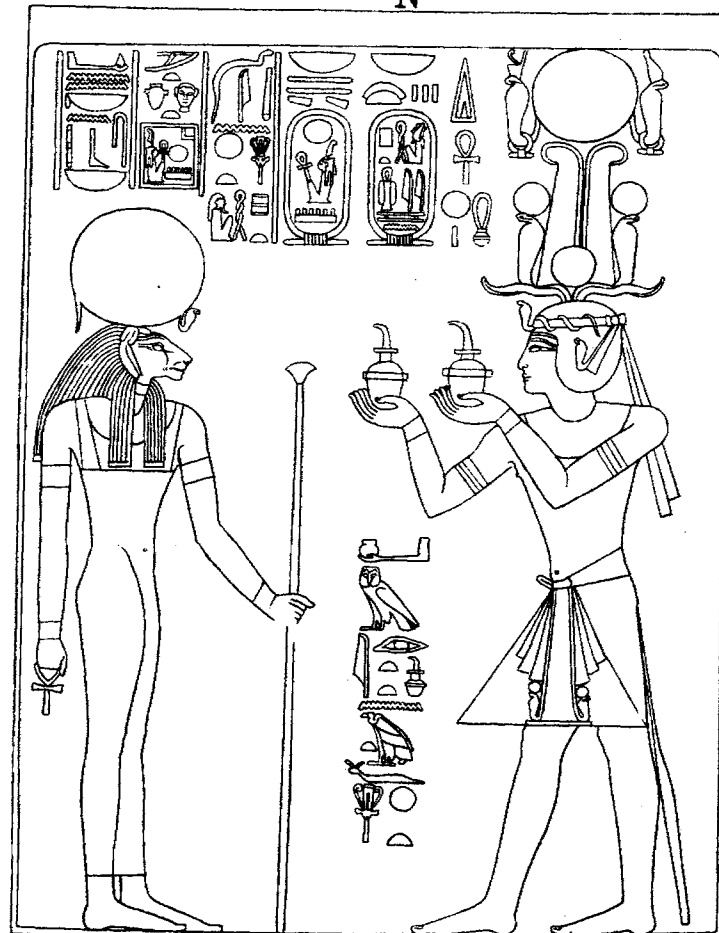
N



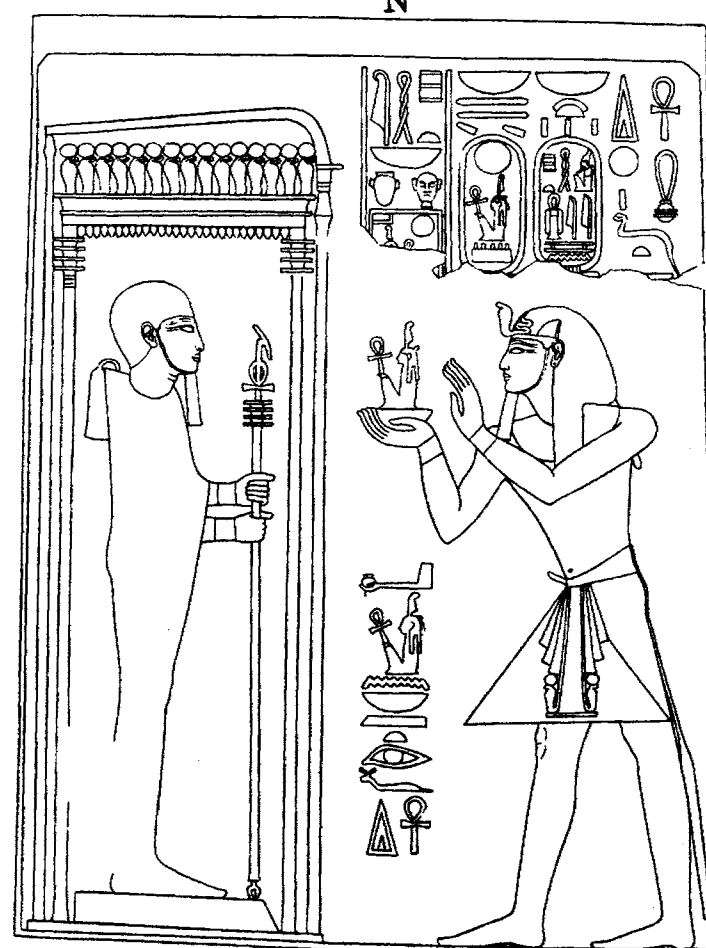
N



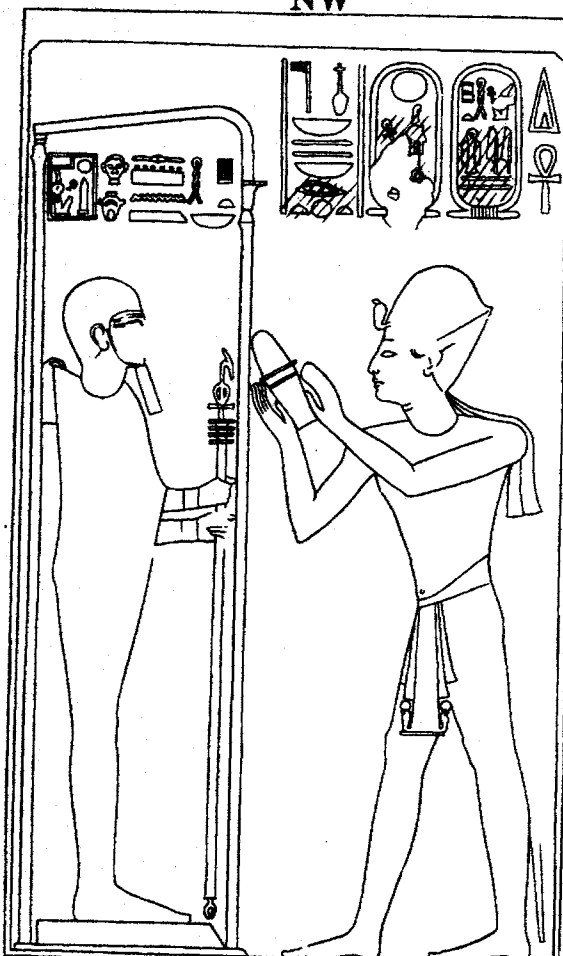
NW



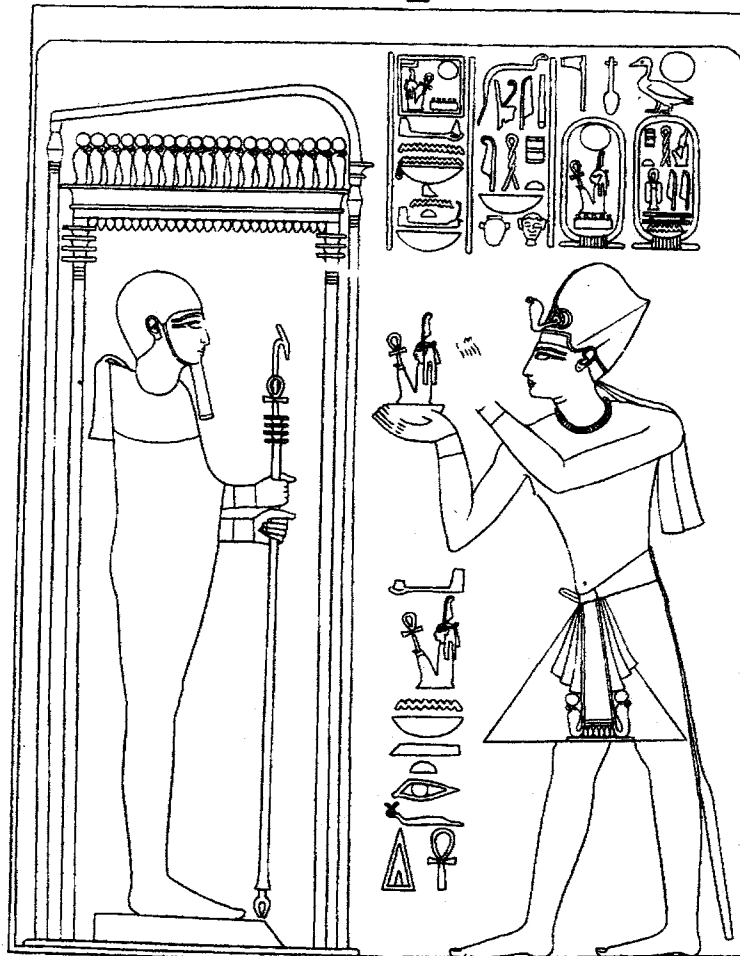
E



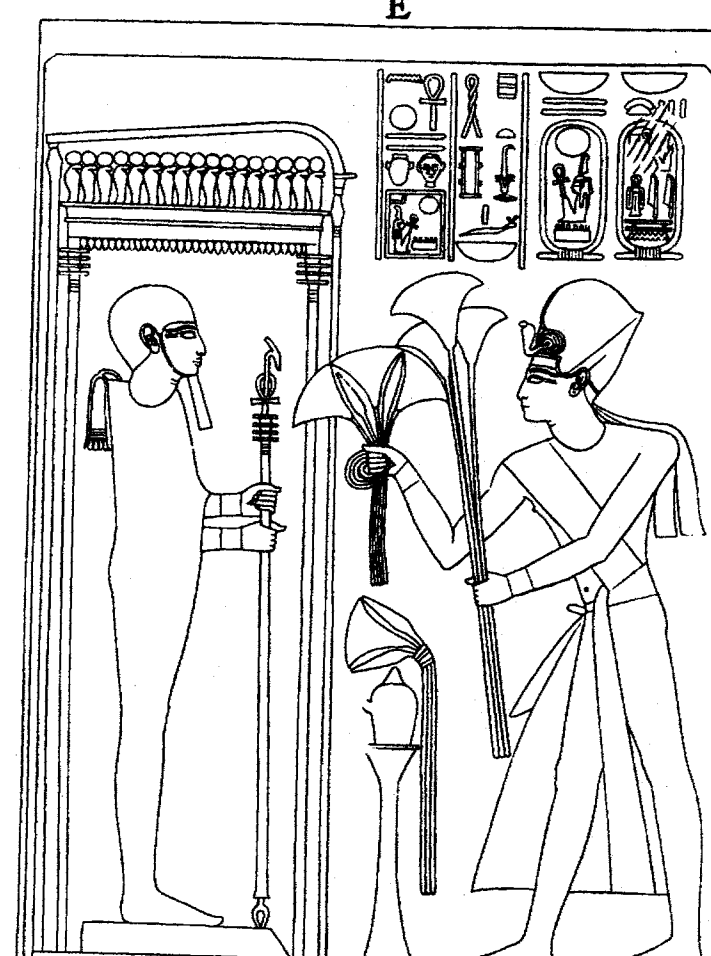
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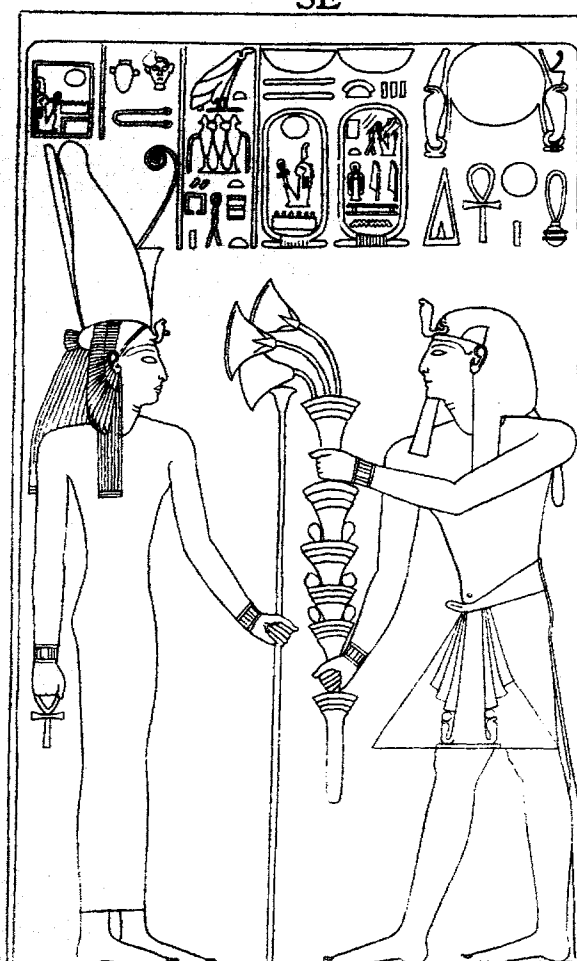
SE



S

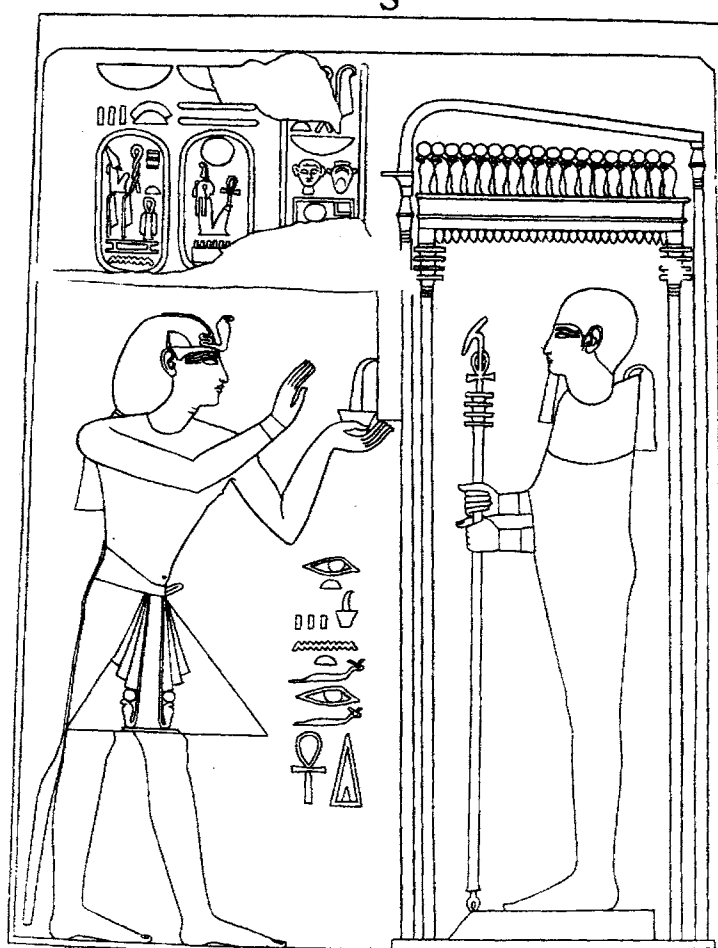


S



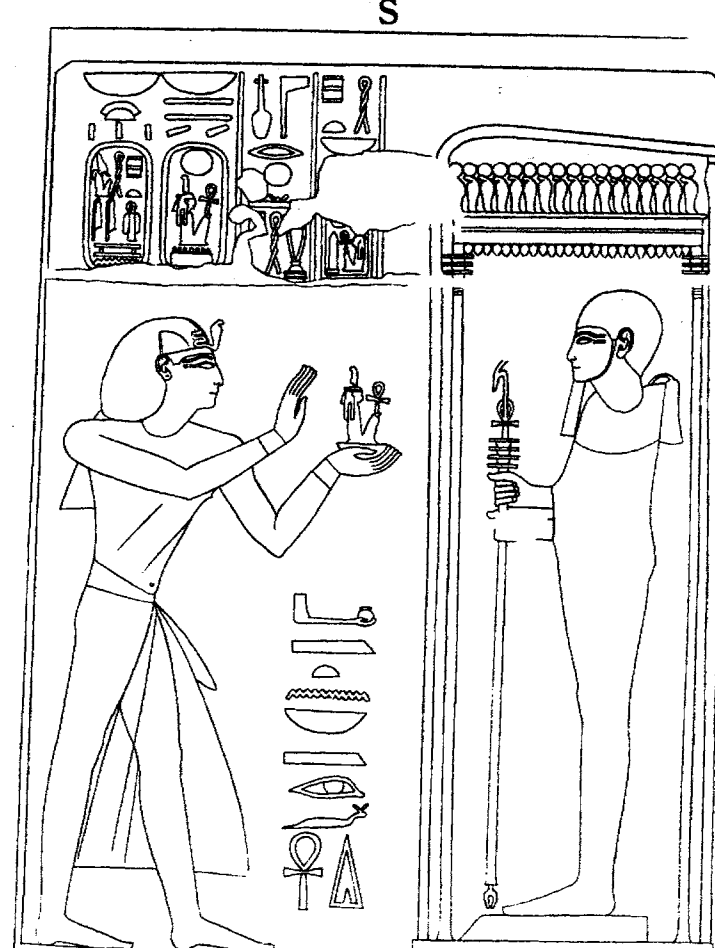
SW

10.A



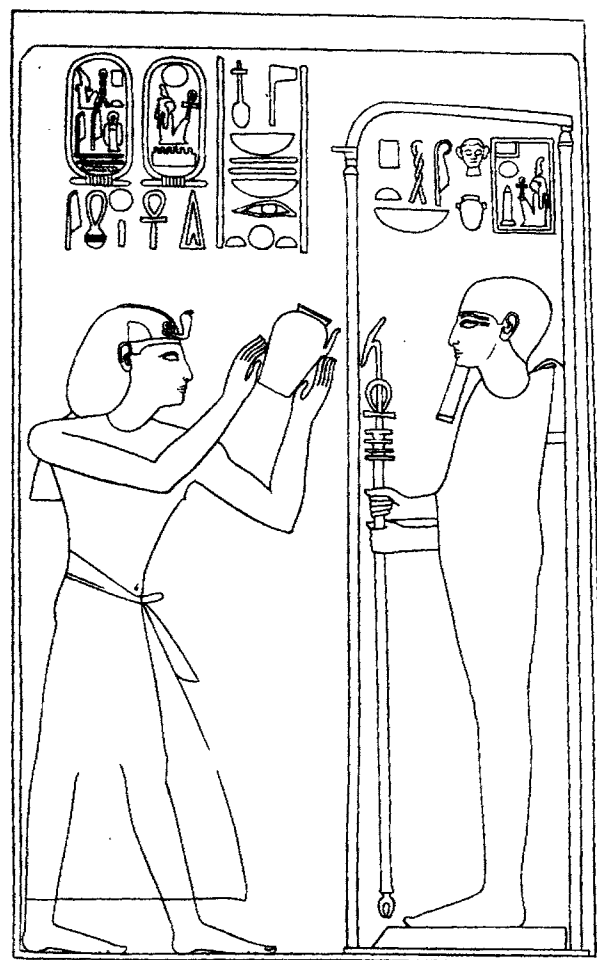
W

10.B

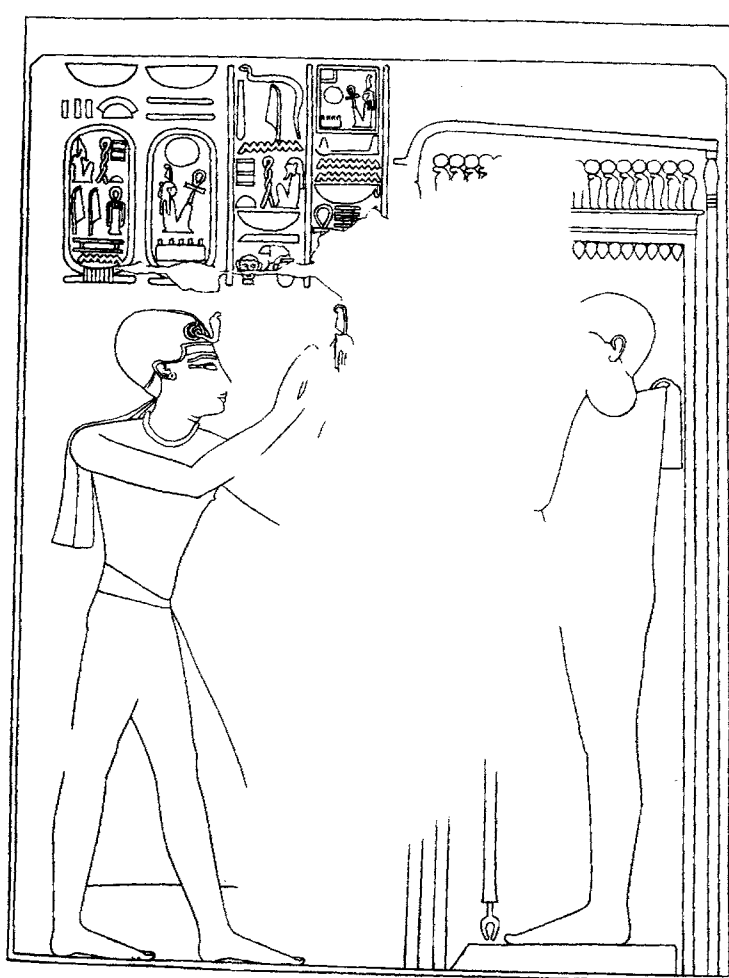


W

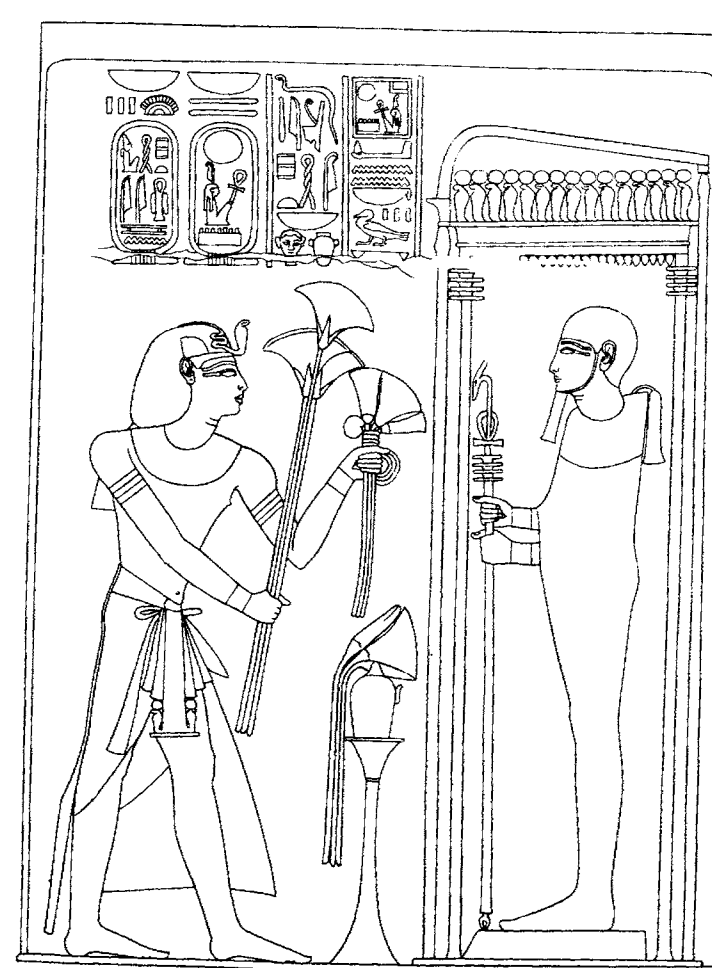
10.C



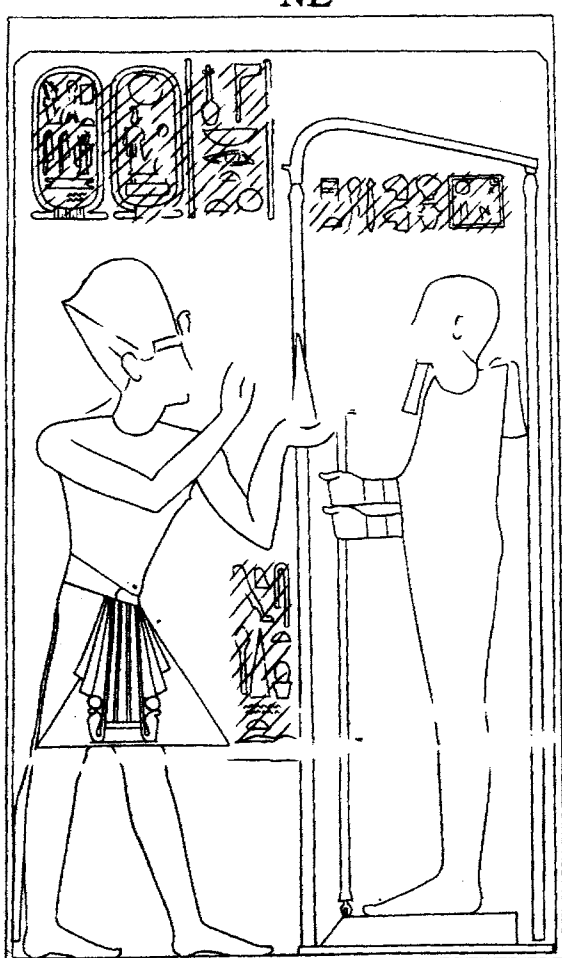
NE



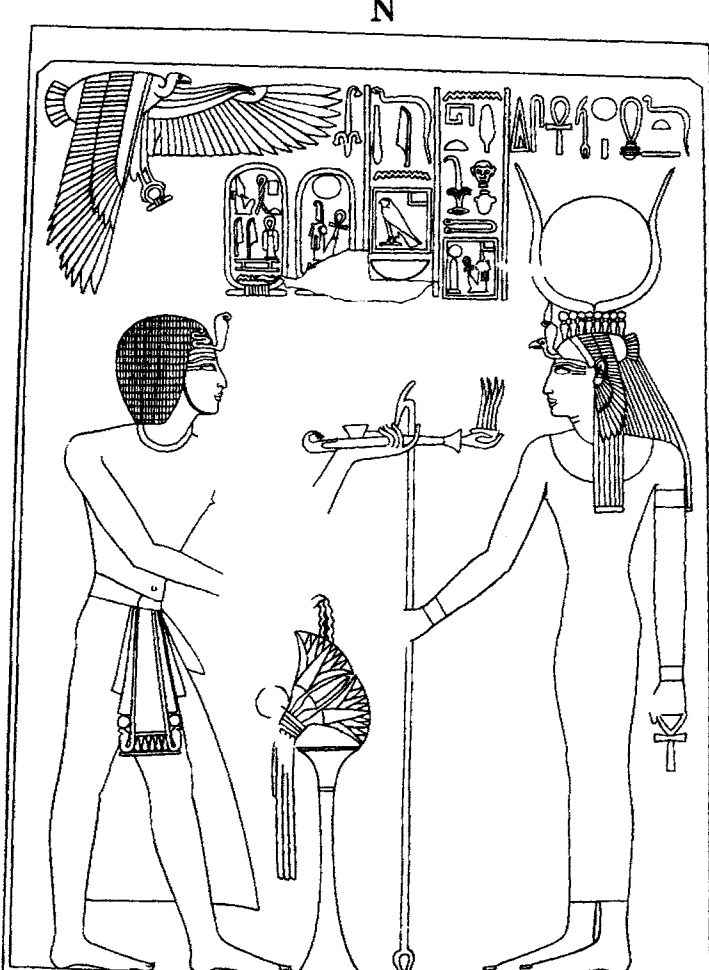
N



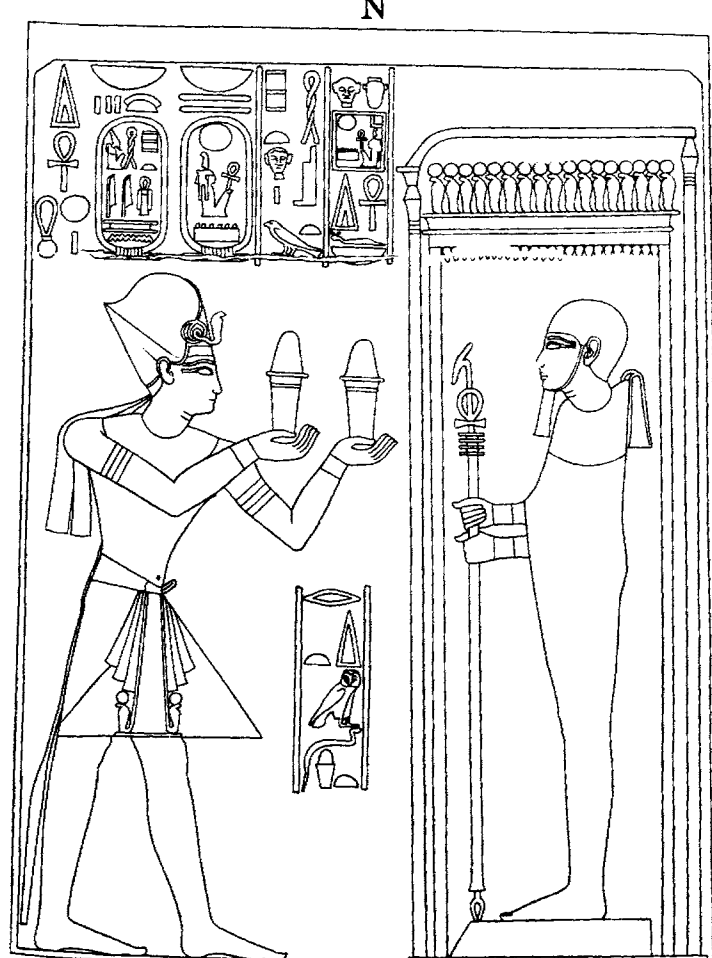
N



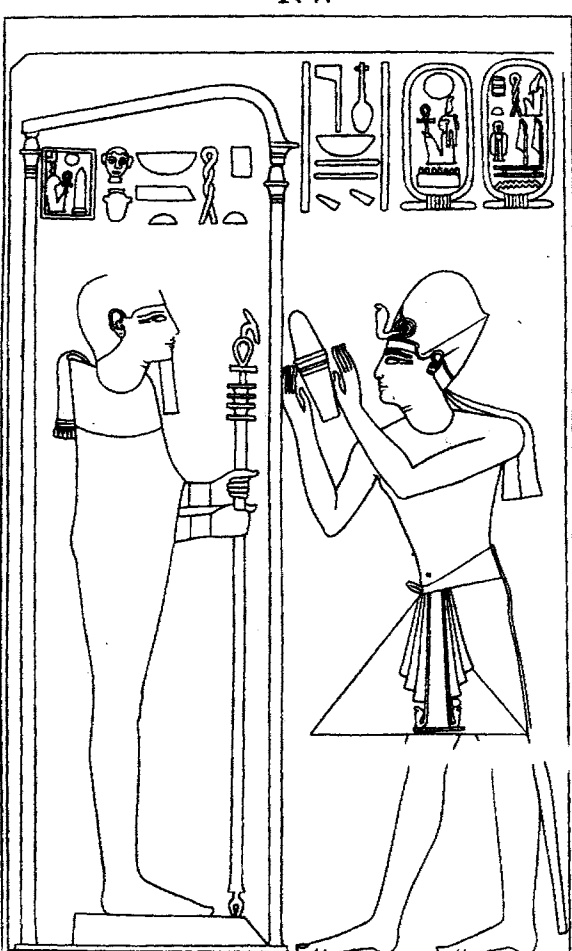
NW



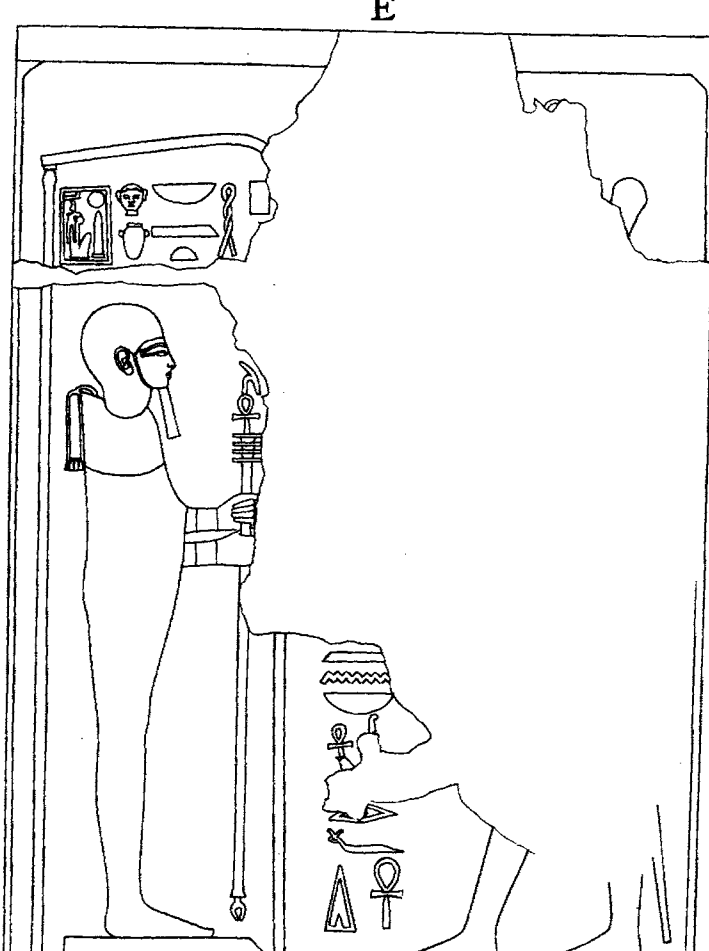
E



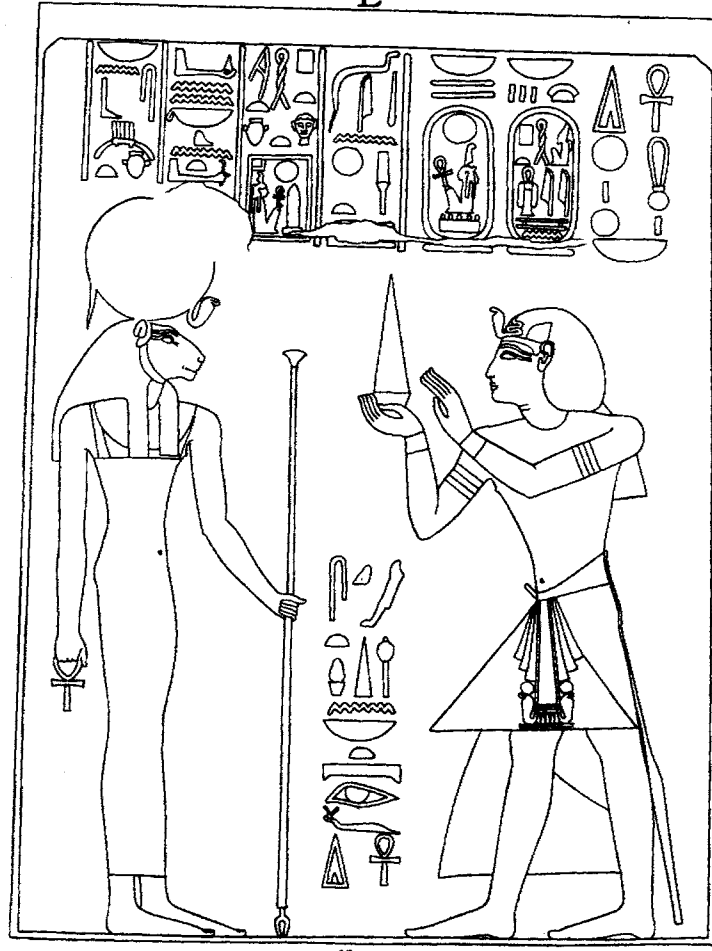
E



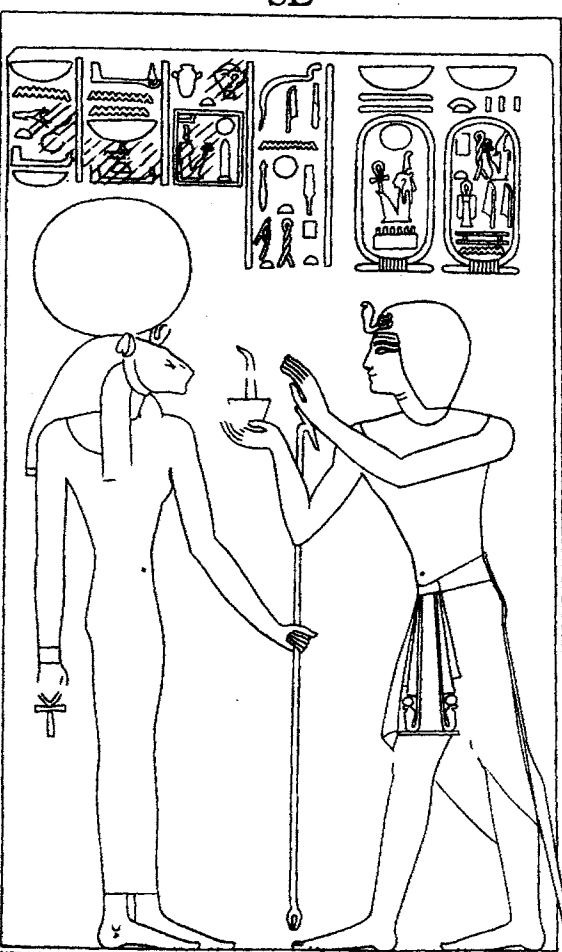
SE



S

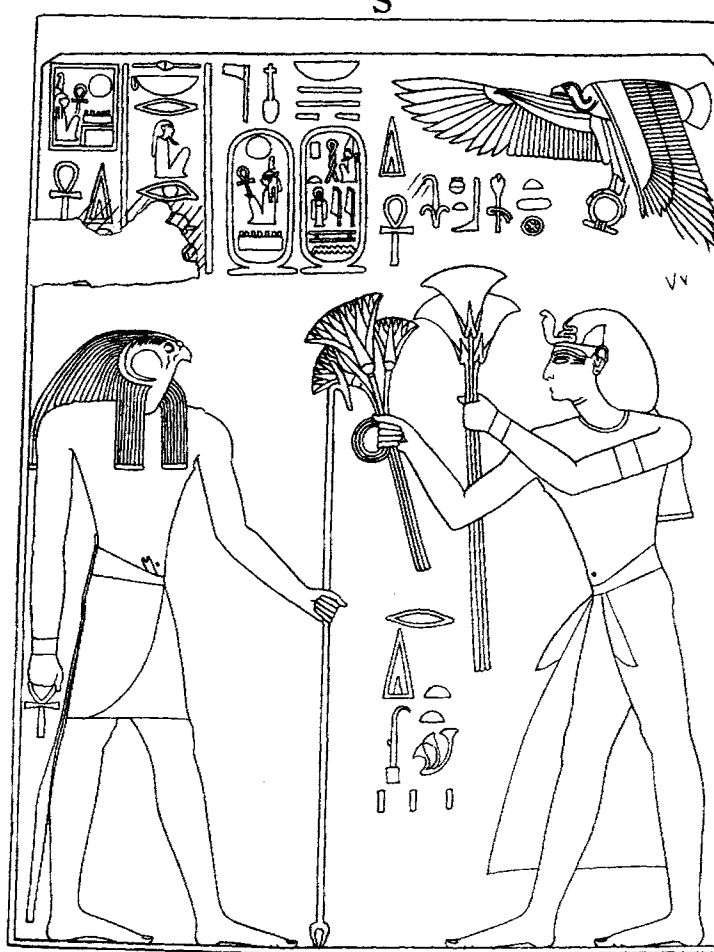


S



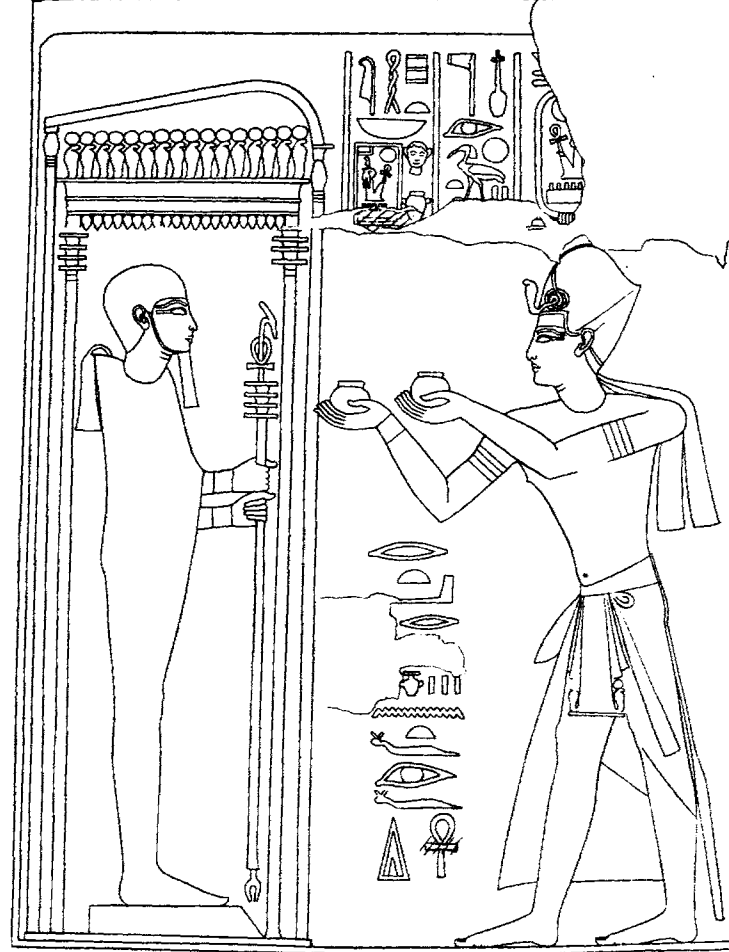
SW

II.A



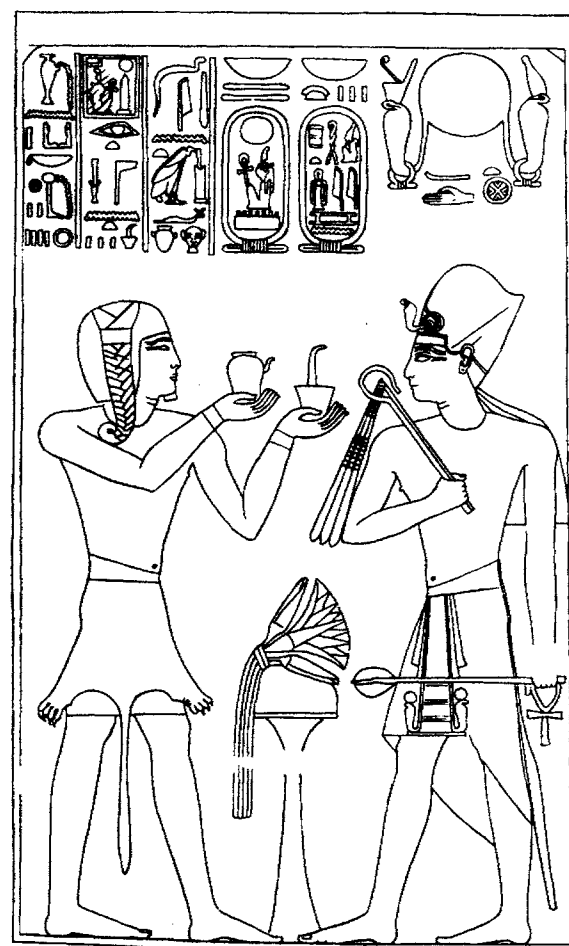
W

II.B

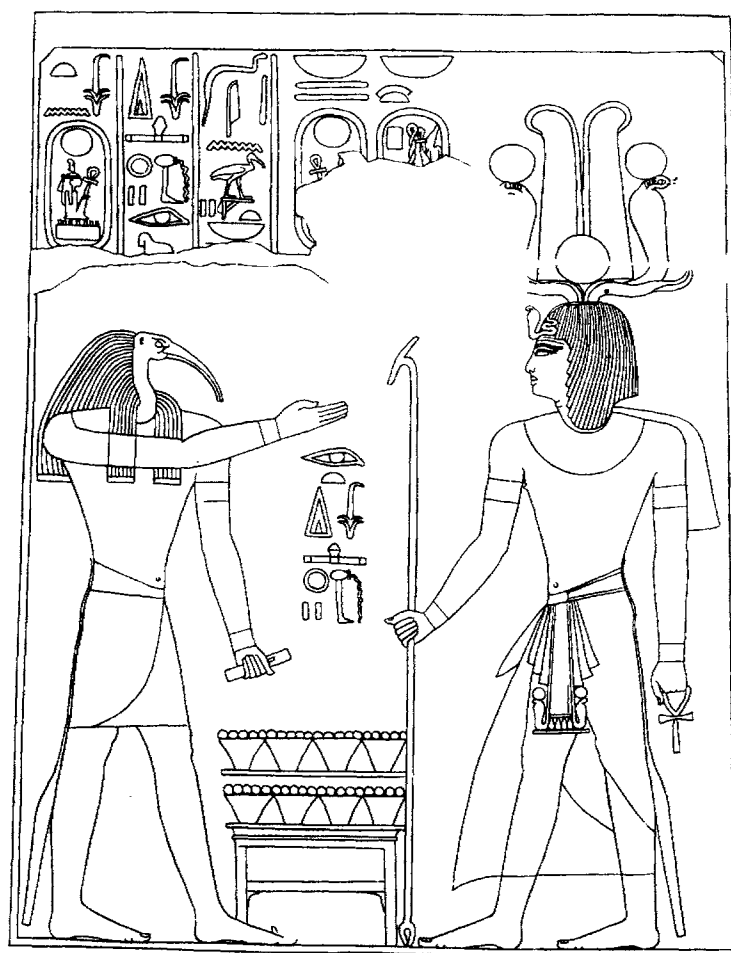


W

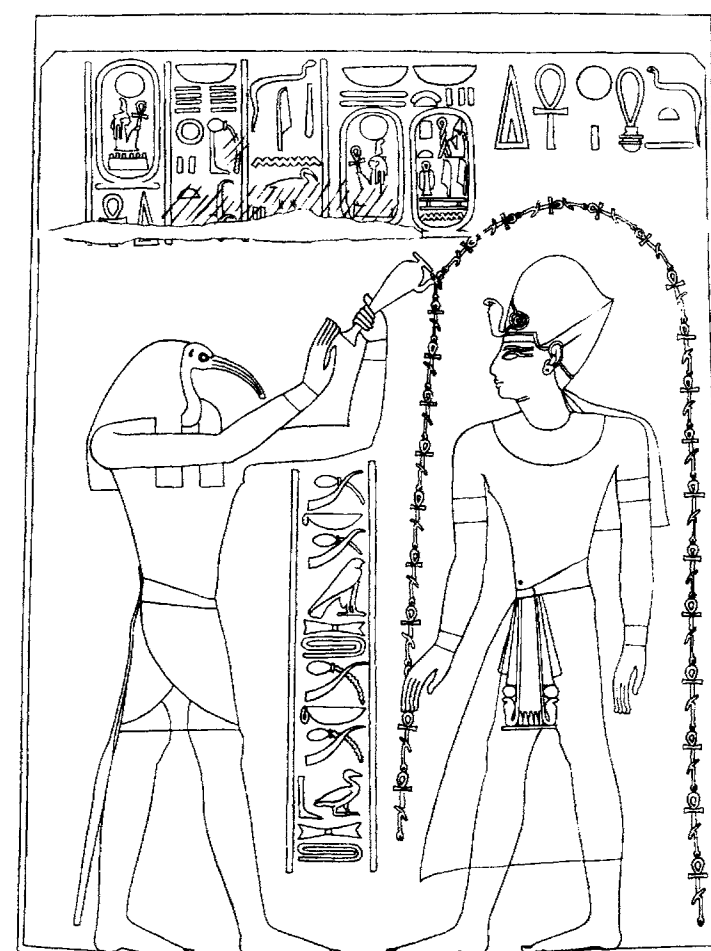
II.C



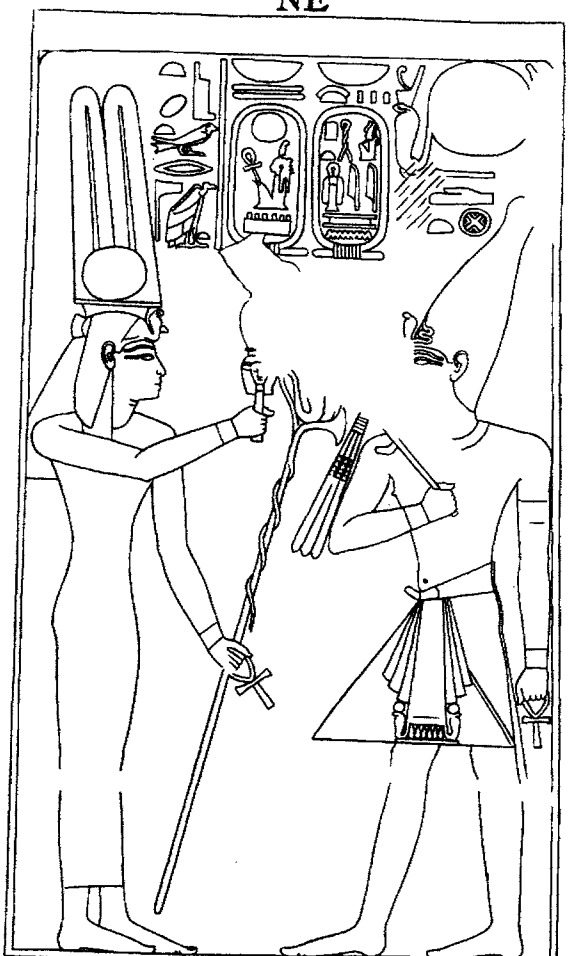
NE



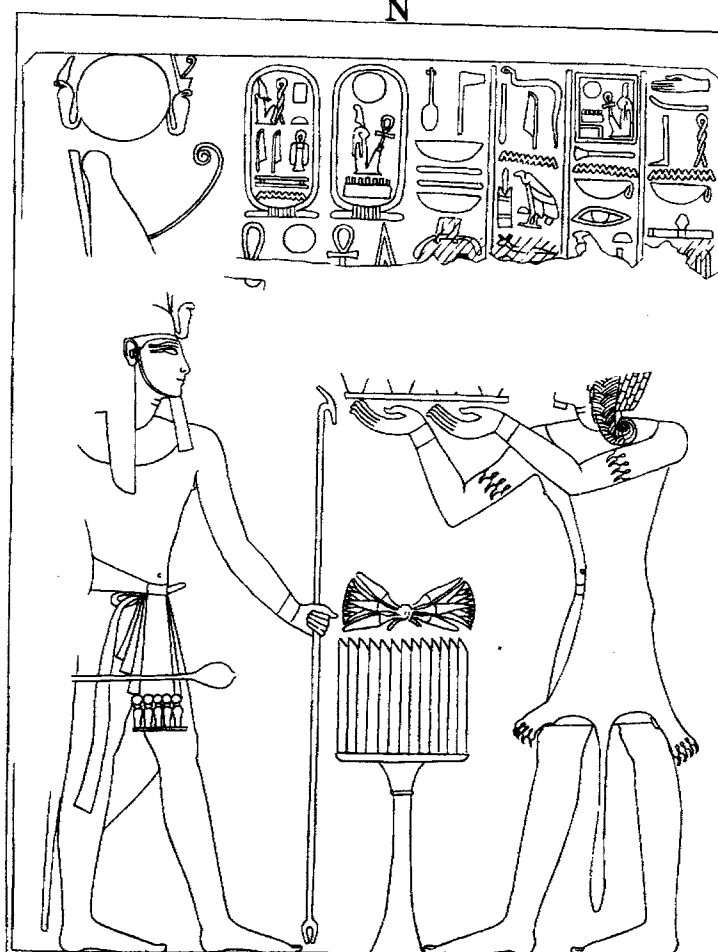
N



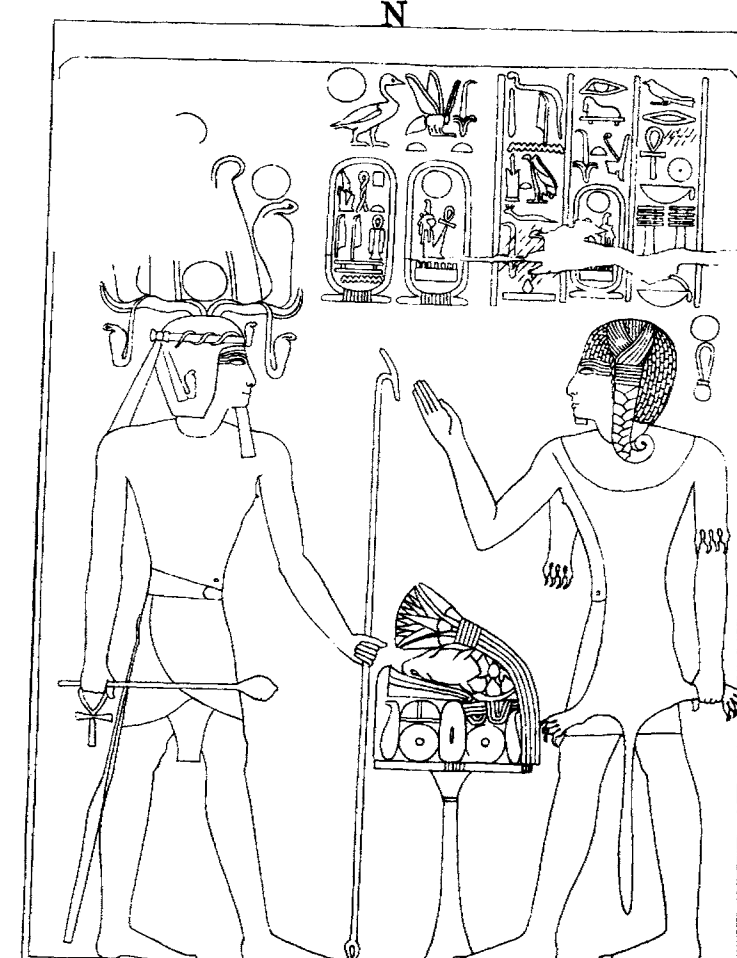
N



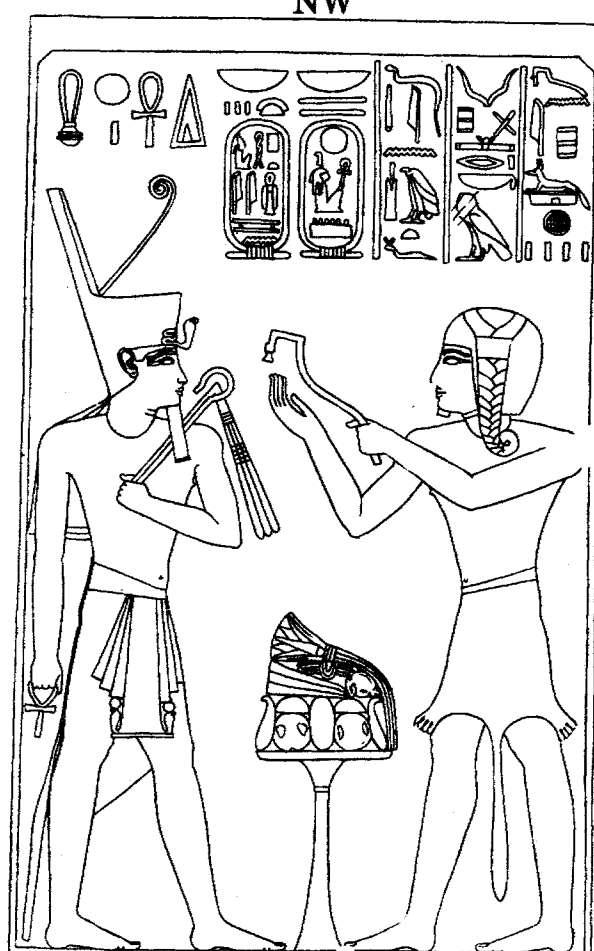
NW



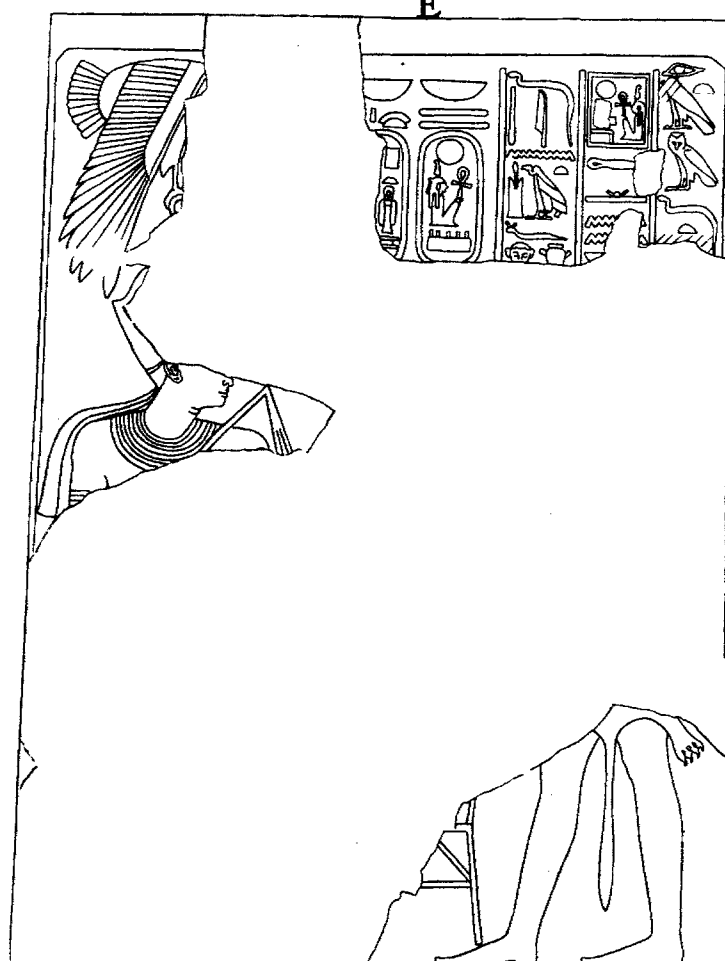
E



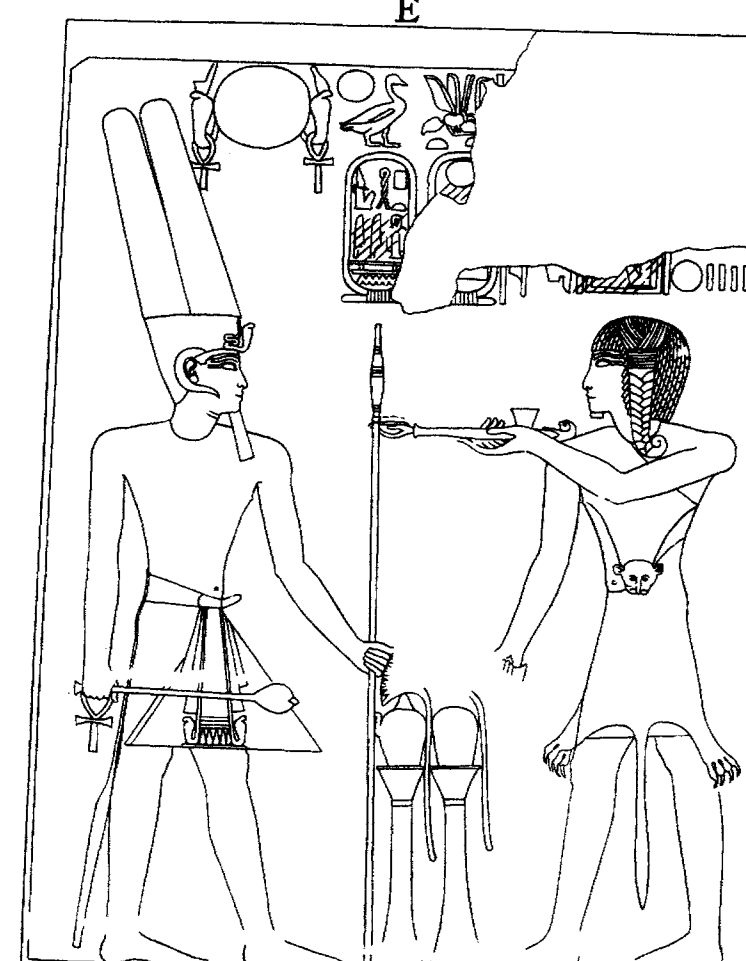
E



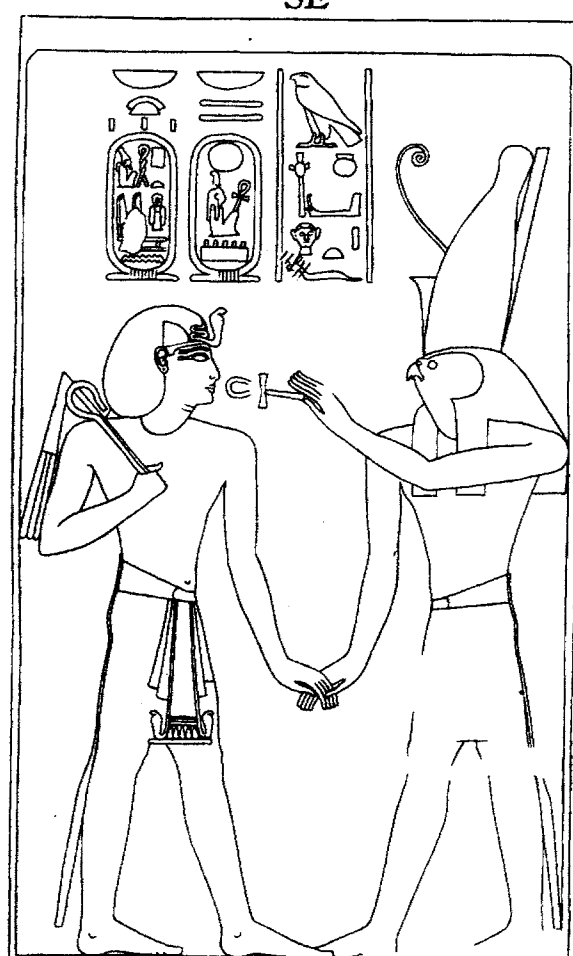
SE



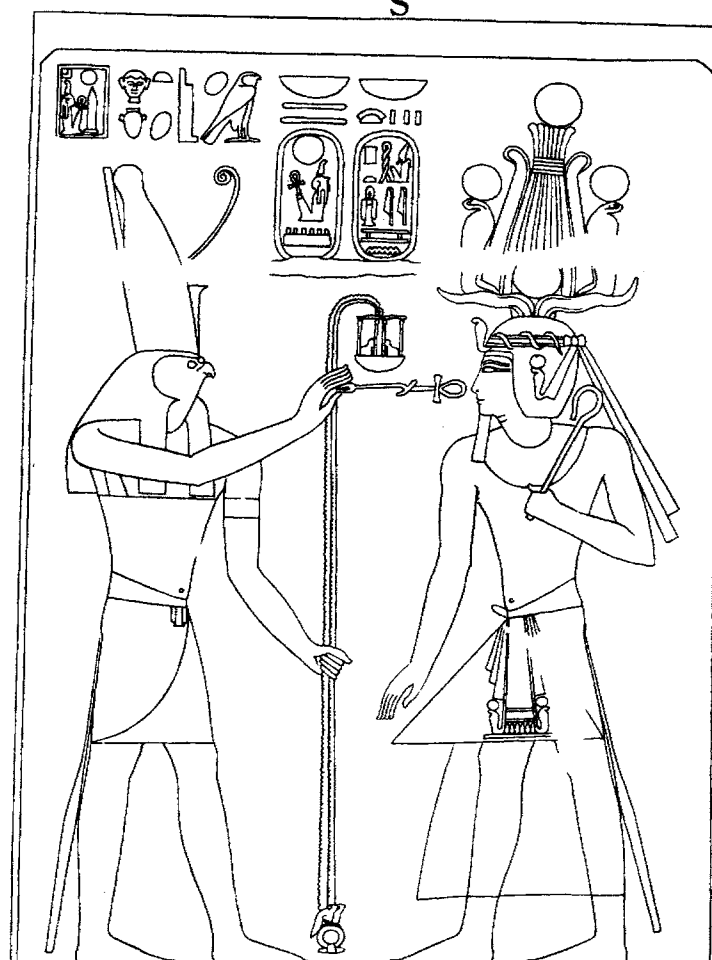
S



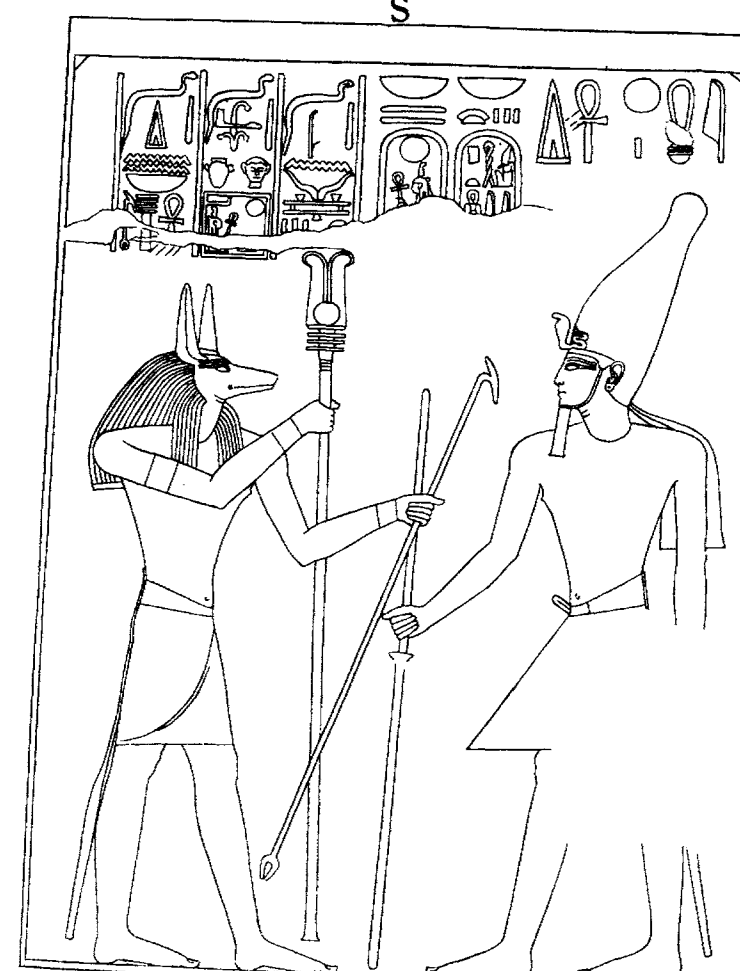
S



SW



W

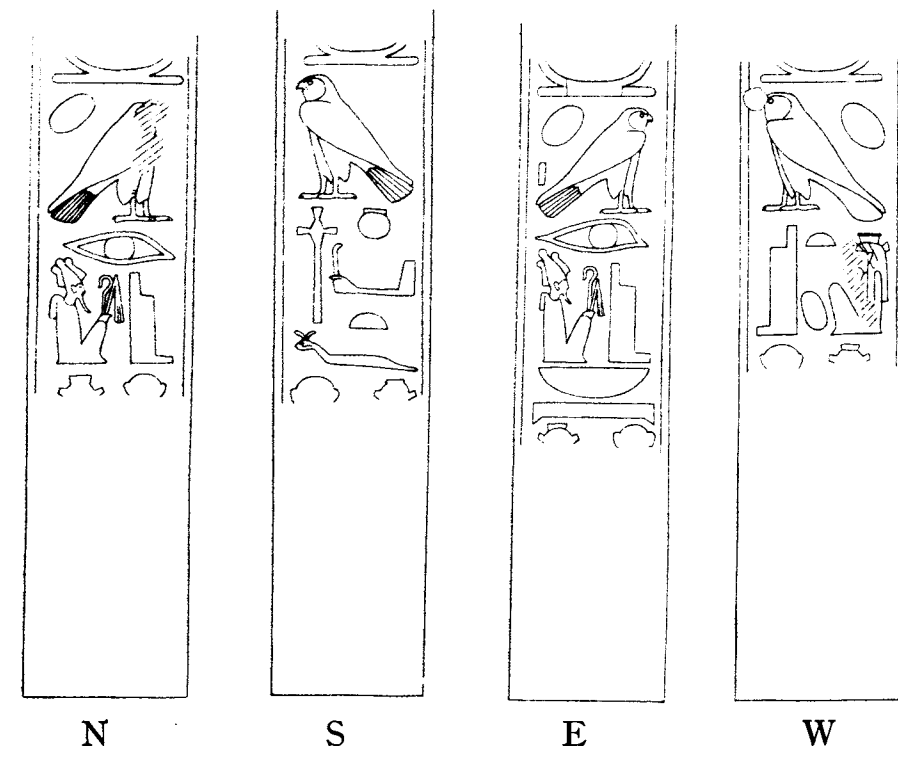


W

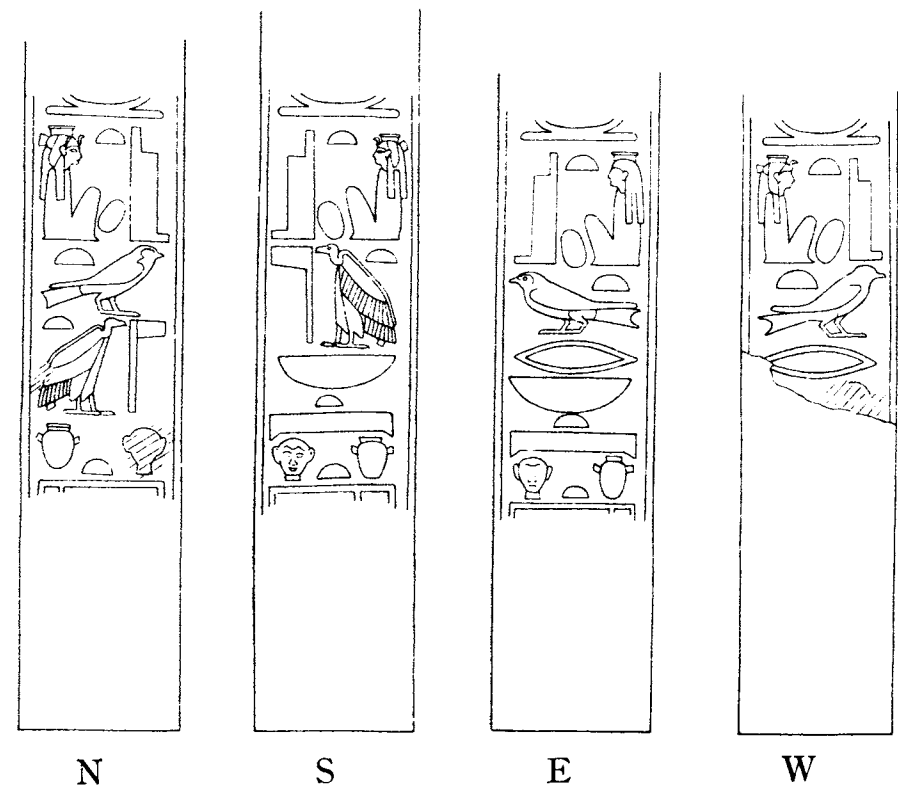
12.A

12.B

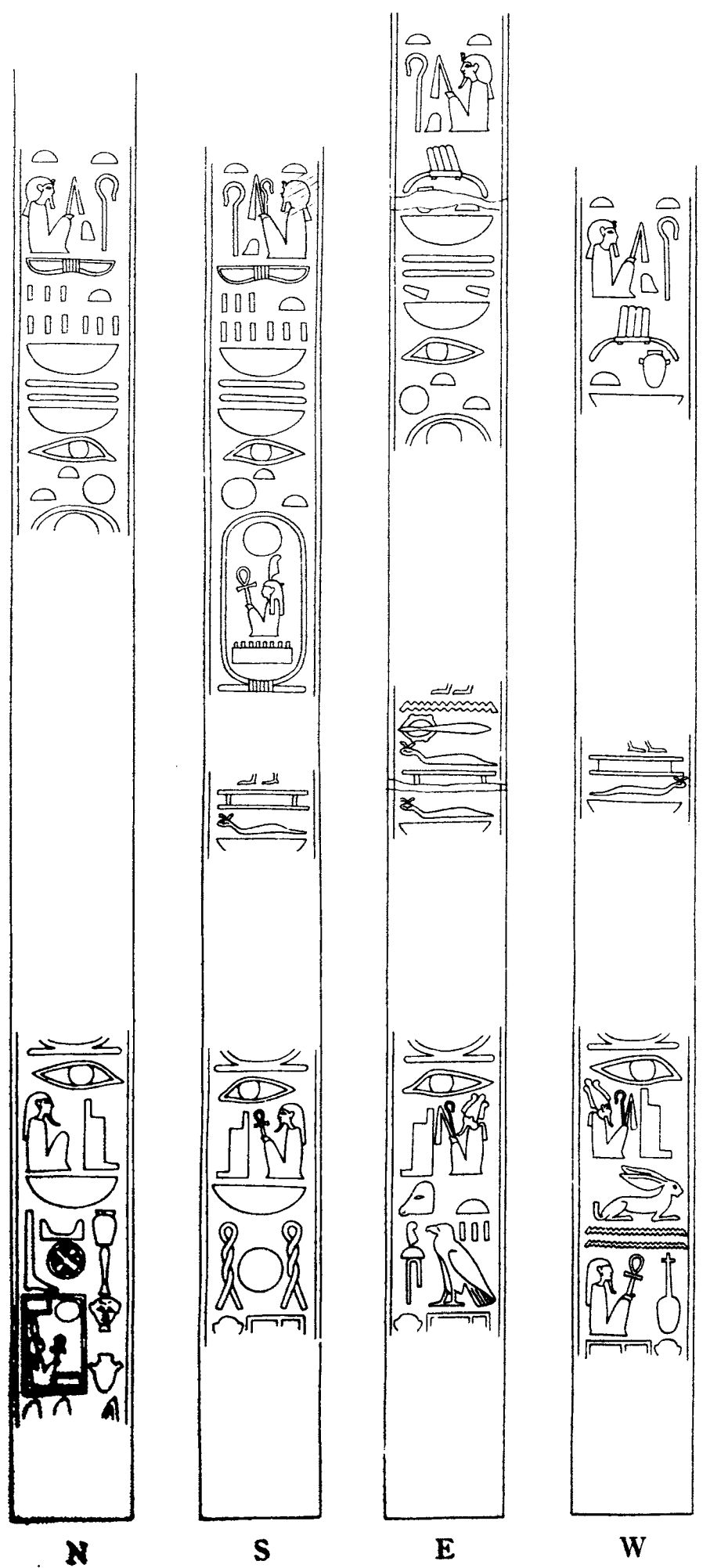
12.C



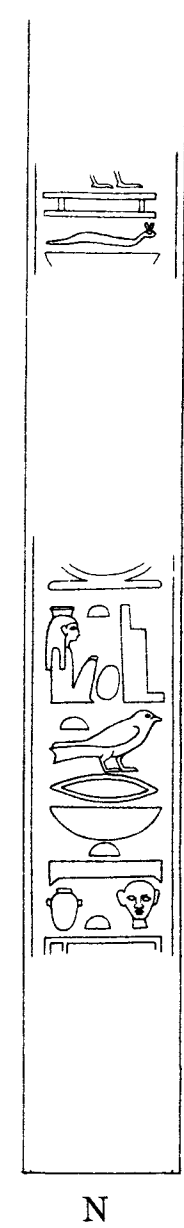
Col. 1



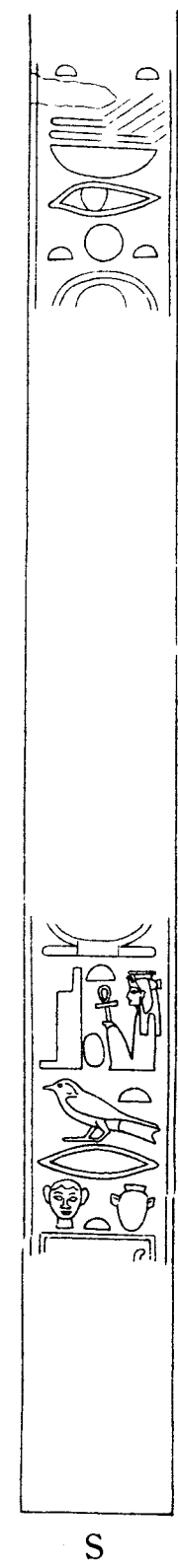
Col. 2



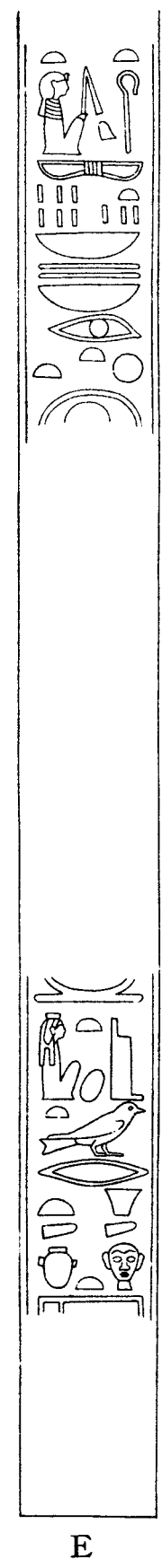
Col. 4



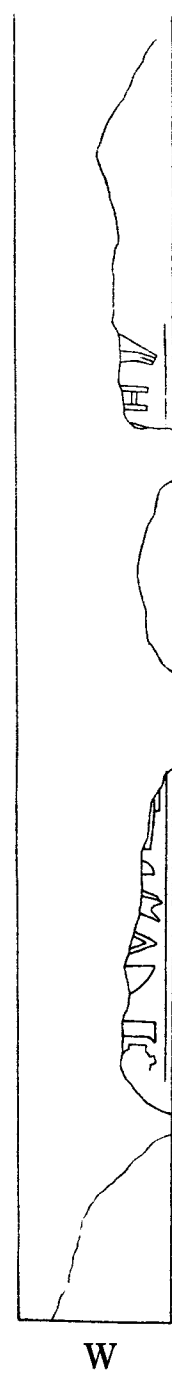
Col. 3



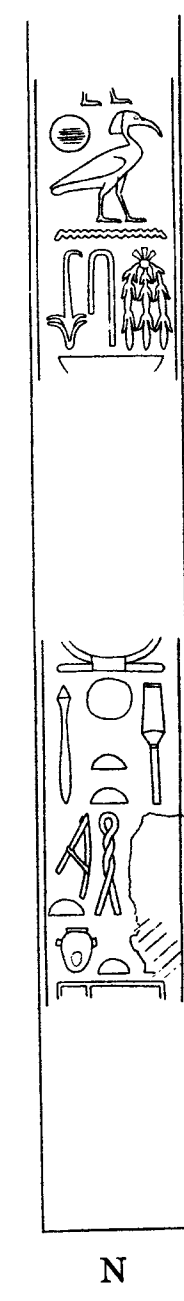
Col. 5



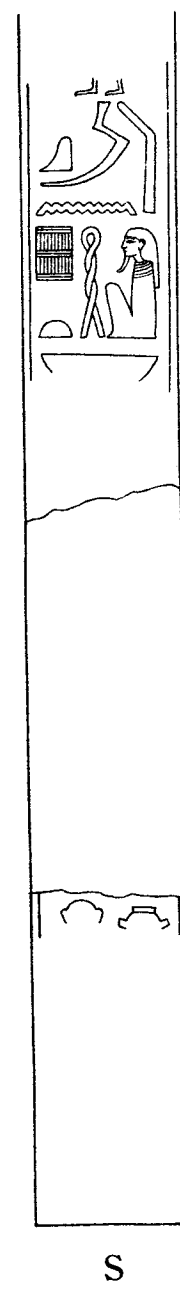
Col. 6



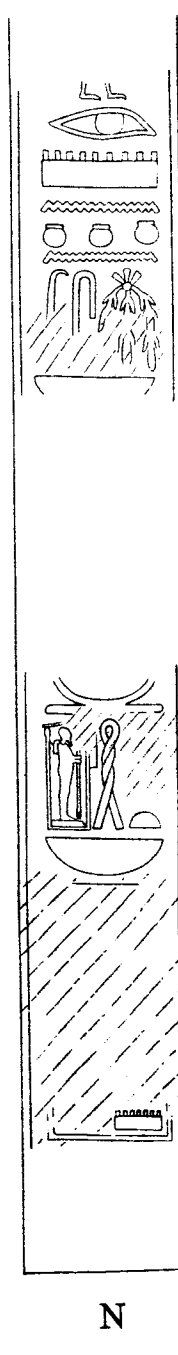
SECOND HYPOSTYLE HALL. THE COLUMNS OF ROW A. THE VERTICAL INSCRIPTIONS BETWEEN THE SCENES
One inscription is given in full. All others are similar except where variants are shown. These occur only in the lower portions



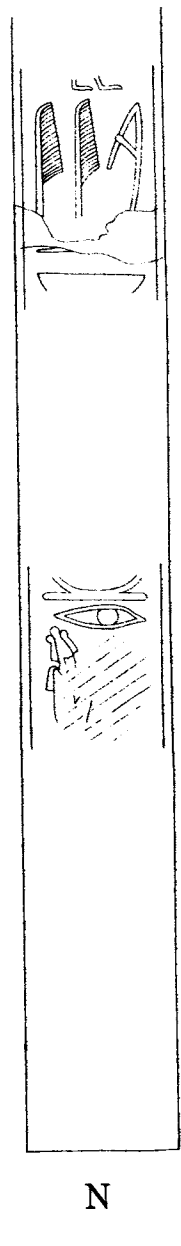
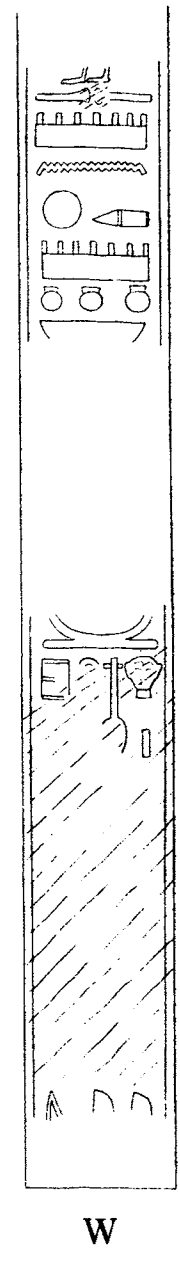
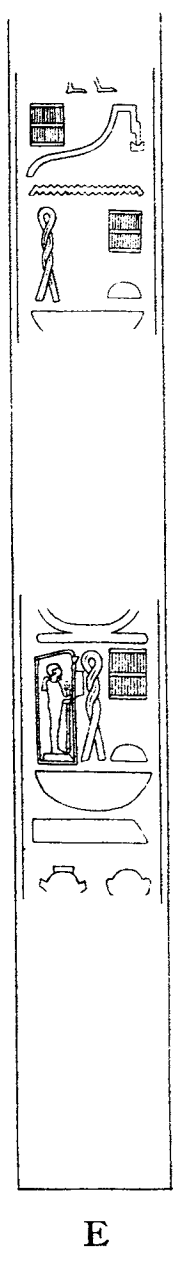
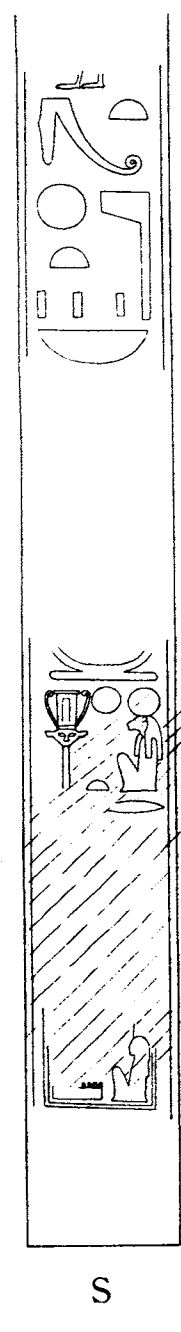
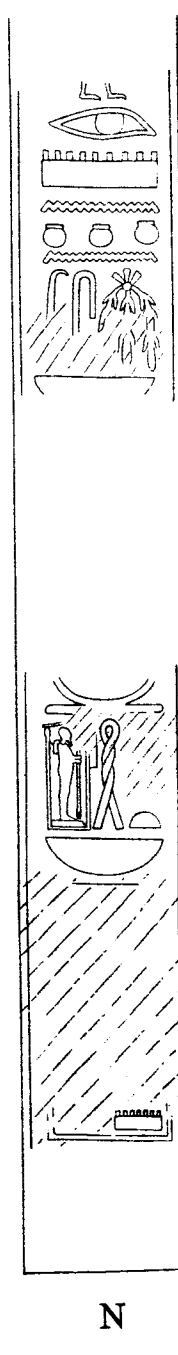
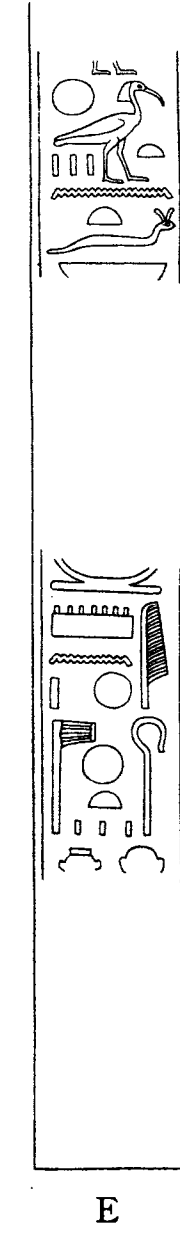
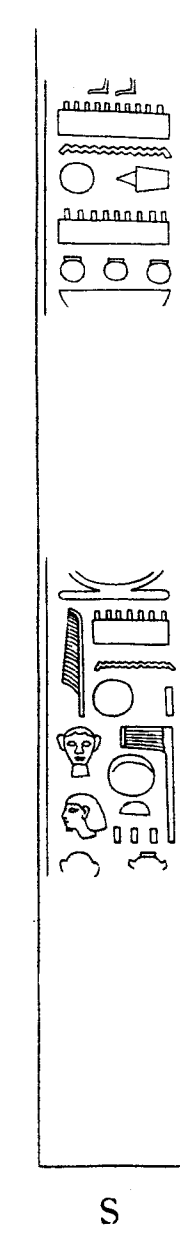
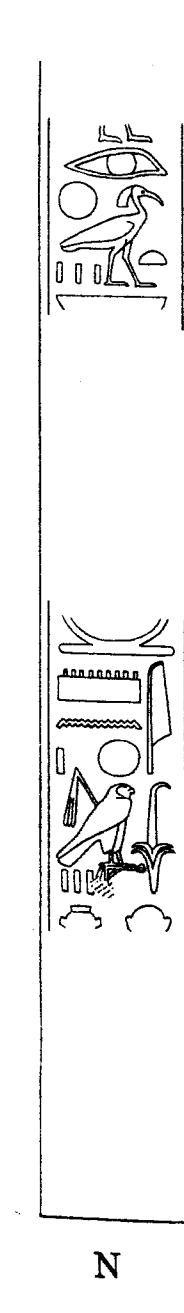
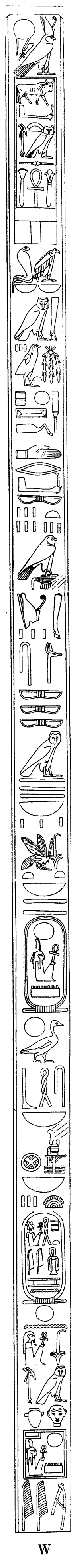
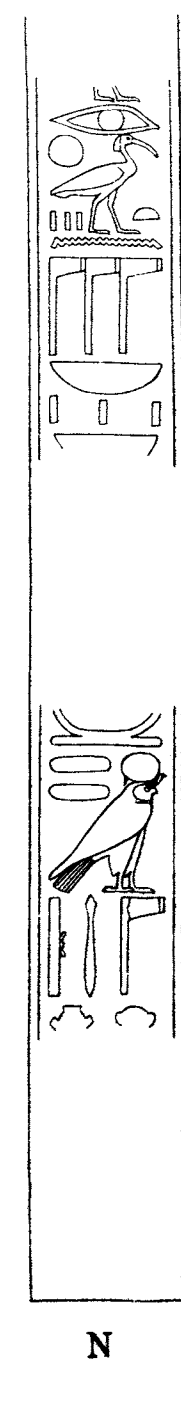
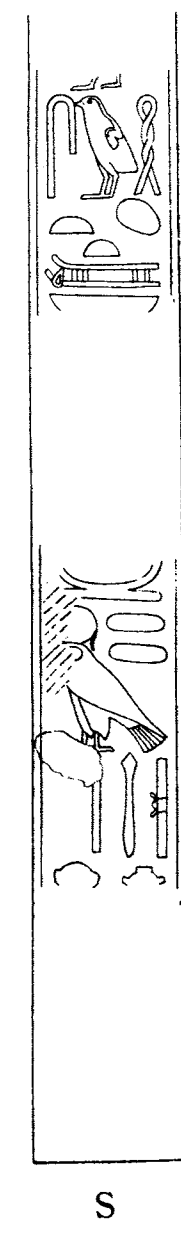
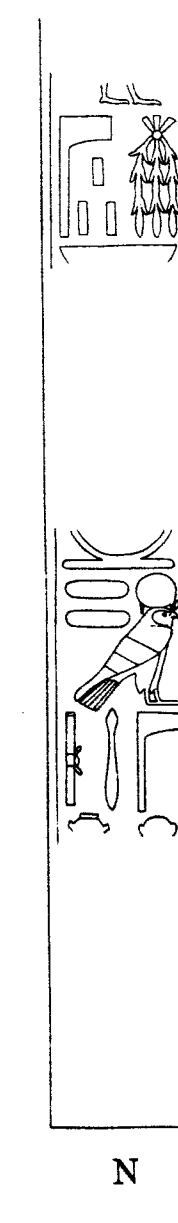
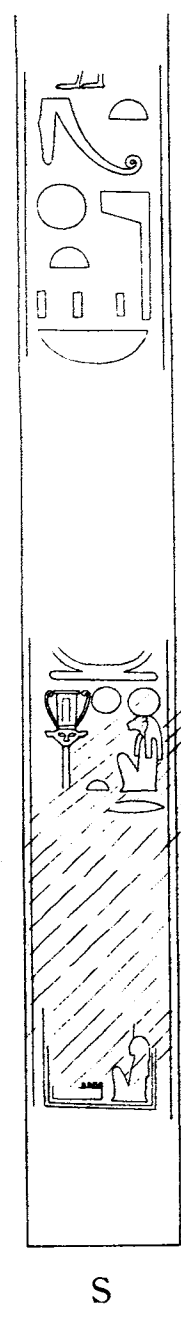
Col. 10

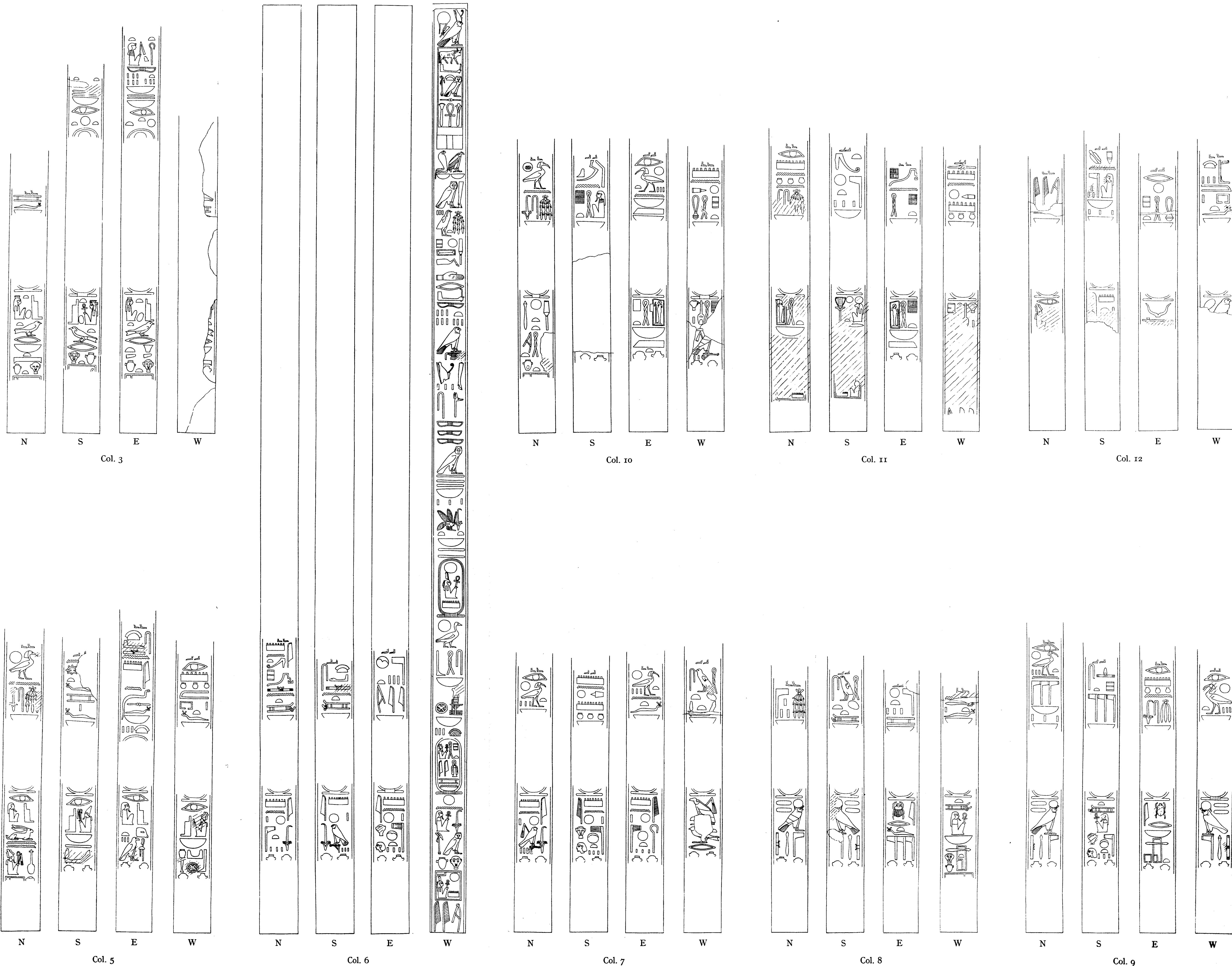


Col. 11



Col. 8





SECOND HYPOSTYLE HALL. THE COLUMNS OF ROW A. THE VERTICAL INSCRIPTIONS BETWEEN THE SCENES
One inscription is given in full. All others are similar except where variants are shown. These occur only in the lower portions

