

THE TEMPLE OF KING SETHOS I
AT ABYDOS



SETHOS OPENS THE DOOR FOR OSIRIS

THE TEMPLE OF KING SETHOS I AT ABYDOS

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

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VOLUME I

THE CHAPELS OF OSIRIS, ISIS AND HORUS

JOINT PUBLICATION OF THE EGYPT EXPLORATION SOCIETY (ARCHAEOLOGICAL SURVEY)
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INTRODUCTION

§ 1. HISTORY OF THE PROJECT

In the season of 1925-6 the Egypt Exploration Society, after excavating for some years exclusively at El-Amarna, decided to transfer its activities to Abydos, where the uncovering of the Osireion, interrupted by the war, urgently demanded completion. For this task the Committee engaged the services of Mr. Herbert Felton, who to many years' experience as a practical engineer added the further qualification of being a photographer of high standing. The presence of Mr. Felton at Abydos afforded a welcome opportunity for recording the admirable sculptures of the temple of Sethos I, and his negatives provided the nucleus of what was at that time intended to become merely a photographic survey. Between this first season and the next, however, thoughts of a complete publication crystallized, and Mr. R. O. Faulkner was sent out to begin a systematic collation of the inscriptions. The store of negatives was largely increased in the winter of 1926-7, and Mr. Felton installed an electric plant which enabled him to photograph at night, thus escaping the deep shadows cast upon the walls and columns in the daytime.

It soon became apparent that a purely photographic publication of the temple was not practicable, and a modified plan was now conceived, whereby line-plates of a schematic character should be prepared at home on the basis of the photographs. It was thought that by this means an inexpensive, but fairly adequate, edition of all the scenes and inscriptions could be obtained, and Dr. A. M. Blackman, who had contributed several valuable memoirs to our Society's Archæological Survey, kindly promised his assistance and, with the help of Miss Calverley, started upon the preparation of experimental Plates. In January 1928 Miss Calverley, who had been working under Dr. Blackman's direction since the previous August, was sent to Abydos to collate the drawings on the spot, as well as to supplement the photographs made by Mr. Felton.

Meanwhile doubts had arisen as to the adequacy of the plan that had been adopted. The high standard of draughtsmanship attained by Miss Calverley in rendering the sculptures suggested that the addition of the hieroglyphic inscriptions in purely schematic form would give a very incongruous effect, and little by little the project evolved into the far more ambitious scheme of which the first-fruits are offered in the present volume. The development of a technique of reproduction such as is now being used must obviously be a long affair, and progress was hampered by the doubts felt by all concerned as to whether our resources would permit us to carry through a task of this magnitude. By now, however, we were definitely committed to the work in one form or another, and it had been decided that the volumes should be incorporated in the Archæological Survey, of which Professor Griffith was the founder and general Editor. As special editor for the Abydos publication Dr. Alan Gardiner had long since been selected. In the winter of 1928-9 Miss Calverley returned to Abydos, and was continuing the work, both drawing and photography, single-handed, when the visit of Mr. John D. Rockefeller, Junior, in the company of Professor Breasted, led to that munificent grant which has completely transformed our enterprise.

Deeply impressed by the beauty of the painted reliefs, as well as by the excellence of Miss Calverley's results, Mr. Rockefeller evinced the desire to see included in our volumes as many coloured Plates as possible, and made it evident that, under stated conditions, he would be ready to finance the undertaking. Professor Breasted carried on the negotiations with Dr. Gardiner, who chanced to be in Egypt at the time, and before the latter returned to England he was able to announce to the Committee that funds would be forthcoming to publish the entire temple in the most magnificent form. It was decided that the work should be a joint-undertaking of the Egypt Exploration Society and the Oriental Institute of the University of Chicago, and Miss Calverley remained, as hitherto, in direction of the work. We were now fortunate enough to secure the additional services of Miss Broome, whose artistic skill is not inferior even to that of Miss Calverley, and henceforth these two ladies have borne practically the whole brunt of the work, though valuable assistance has been afforded by others, by Mr. H. S. Calverley, Mr.

C. M. Beazley, and Mr. Charles Little in 1928-9, by Miss Linda Holey, a talented photographer from Vienna, in 1930-31, and by Mr. Little again in 1932-3, when Mr. R. S. Lavers, the architect assisting in the work of the Egypt Exploration Society at El-Amarna, paid the camp a month's visit to make the plan and sections published in the present volume.

It is unnecessary to dwell at length upon the difficulties that have been encountered. On various occasions the work has been retarded by illness, the most serious occurrence of the kind being the severe attack of typhoid from which Mr. Little has just recovered, and which as nearly as possible cost him his life. Our staff has been small at all times, but outside help of one kind and another has been liberally given. Dr. A. de Buck was granted leave of absence by the Oriental Institute to visit Abydos in two successive seasons for the purpose of collating the inscriptions, on the first occasion in company with Dr. Gardiner. Professor Junker has also assisted in the same task. Mr. A. Lucas investigated methods of cleaning the coloured reliefs, his advice proving of great value. M. Baraize, of the *Service des Antiquités*, who for a considerable part of the time covered by our work at Abydos was engaged in restoring the temple, contributed greatly to the amenity of our workers' task by kindly co-operation and neighbourly hospitality. M. Lacau, Director of the *Service*, has shewn deep interest throughout, and has granted all facilities that have been required of him. For the safety of the camp our thanks are due to the Egyptian Government, in particular to Mr. R. M. Graves of the Public Security Department and to the Mûdir of Girga Province. Dr. Nelson, Director of the work of the Chicago Oriental Institute at Thebes, has kindly placed the resources of his photographic laboratory at Miss Calverley's disposal, and the photographic enlargements employed for the published plates were made there.

Reviewing the work as a whole, the Editor in charge of this Introduction feels that four names stand forth pre-eminent. Without Mr. John D. Rockefeller Junior's enlightened generosity and continued encouragement, the enterprise could never have been carried out on so sumptuous a plan. Again, Professor Breasted's mediation and surveillance from the business side have been indispensable. Of Miss Calverley it must be said that her skill in draughtsmanship and photography, resourcefulness in inventing new methods, and tireless energy in running the camp and indeed the whole undertaking, have been the life and soul of the work, even making the Editor's control very nearly superfluous. No higher praise can be given to Miss Broome than to state that as an artist she has proved a most able second to Miss Calverley. In the last place the acknowledgements of the Egypt Exploration Society and of the Oriental Institute of the University of Chicago are due to the Chiswick Press, which has been responsible for the material production of this volume from start to finish, Plates, letterpress, and binding.

§ 2. METHODS EMPLOYED

The methods used in the production of the Plates are described by Miss Calverley as follows:—"The photographs prepared by Mr. Felton during the first two seasons' work have naturally influenced the technique finally adopted by ourselves. In those early negatives the problem of lighting under difficult conditions and in constricted spaces had not been dealt with adequately, and much of the delicate detail of the sculptures was lost. It was mainly for this reason that pencil drawings were decided upon. The photographs were first enlarged to scale, and were then traced by hand over a specially constructed tracing-board, which consisted of a box furnished with a ground-glass top and containing powerful electric lamps. The use of such a tracing-board has a double advantage over the bleaching-out method often employed, inasmuch as the enlargements could be preserved for future reference, and also fine drawing paper could be used. The tracings were subsequently taken to Egypt, where the drawing was finished in front of the originals. Finally experts were called in to check the inscriptions. A convention had to be adopted for dealing with places where the surface had been damaged by natural action or by human destructiveness. All definite lacunæ in

the inscriptions are outlined, and indistinct areas are hatched. As regards the sculptures, a different plan has been followed. Here broken outlines are merely discontinued so that the flow of the drawing is interrupted as little as possible. No reconstruction has been attempted.

"In order to exhibit the character and fine quality of the reliefs the line-drawings have been supplemented by photographs and coloured plates. As basis for the latter yellow sensitive negatives were employed. These rendered in soft tones all colour values except red, which was held back by retouching the negative with a red solution. Enlargements were then prepared, a monochrome collotype print being made on hot-pressed Whatman paper. The ink used was of a pale golden-brown tone which worked in with the various colours. In this way much time was saved, no preparatory drawings being necessary and accuracy of line being assured. Other advantages were that the unpleasant quality of painted photographs was avoided, and we did not have the oily muddy-toned gelatine surface of photographic prints to contend with. This method enabled us to reproduce the brilliancy of colour and soft patina of the originals.

"For the false doors and the thicknesses of the entrances line-drawings appeared insufficient, as they failed to give an adequate idea of the constructional peculiarities and the fine details of the hieroglyphs in low relief. To meet such requirements a process of drawing on photographs was evolved, whereby the advantages of both techniques were retained. It is proposed to employ this method much more extensively in the third and subsequent volumes.

"Where curved surfaces had to be dealt with, as in ceilings and columns, rubbings were made on fine tissue paper with soft red carbons. The rubbings were then photographically reduced and drawings made from them.

"It will be seen from the above account that every possible use was made of mechanical aids by which accuracy could be automatically guaranteed. It remains to mention the benefit resulting from the facilities granted to us for cleaning the sculptures. In justice to the different workers, the plates prepared by them have been marked with their initials in the list following this Introduction."

§ 3. CONTENTS OF THE PRESENT VOLUME

For reasons the cogency of which no one will dispute, it was decided to start this work with the seven chapels which jointly constitute the innermost sanctuary—the very heart of the temple. Of these Mariette had published the scenes and inscriptions only in cursory fashion, and though many have been reproduced elsewhere and though the whole ritual which they commemorate has been treated in detail in a volume by M. Alexandre Moret,¹ an exhaustive and systematic publication seemed demanded alike by the importance of the subject-matter and by the beauty of the execution. Hesitation was at first felt as to whether the more purely decorative parts of the chapels, *e.g.* the false doors and the ceilings, should be included or deferred for a later volume dealing with constructional details. As the work proceeded, however, it became evident that the wiser course would be to treat these subsidiary parts simultaneously with the main scenes. Not only are the decorative motifs employed and the allusions in the inscriptions significantly designed to glorify the particular deity to whom each chapel is dedicated, but also the simultaneous mode of treatment clearly gives to each volume a topographical completeness which would otherwise be absent. It cannot be denied that in order to group together *all* the inscriptions and scenes which belong together in idea we should have had to include much that belongs to the two hypostyle halls leading up to the chapels. For example, the inscriptions on the outer faces of the doors to the chapels refer to their several divinities, and the like holds good of the whole approach through the above mentioned halls.

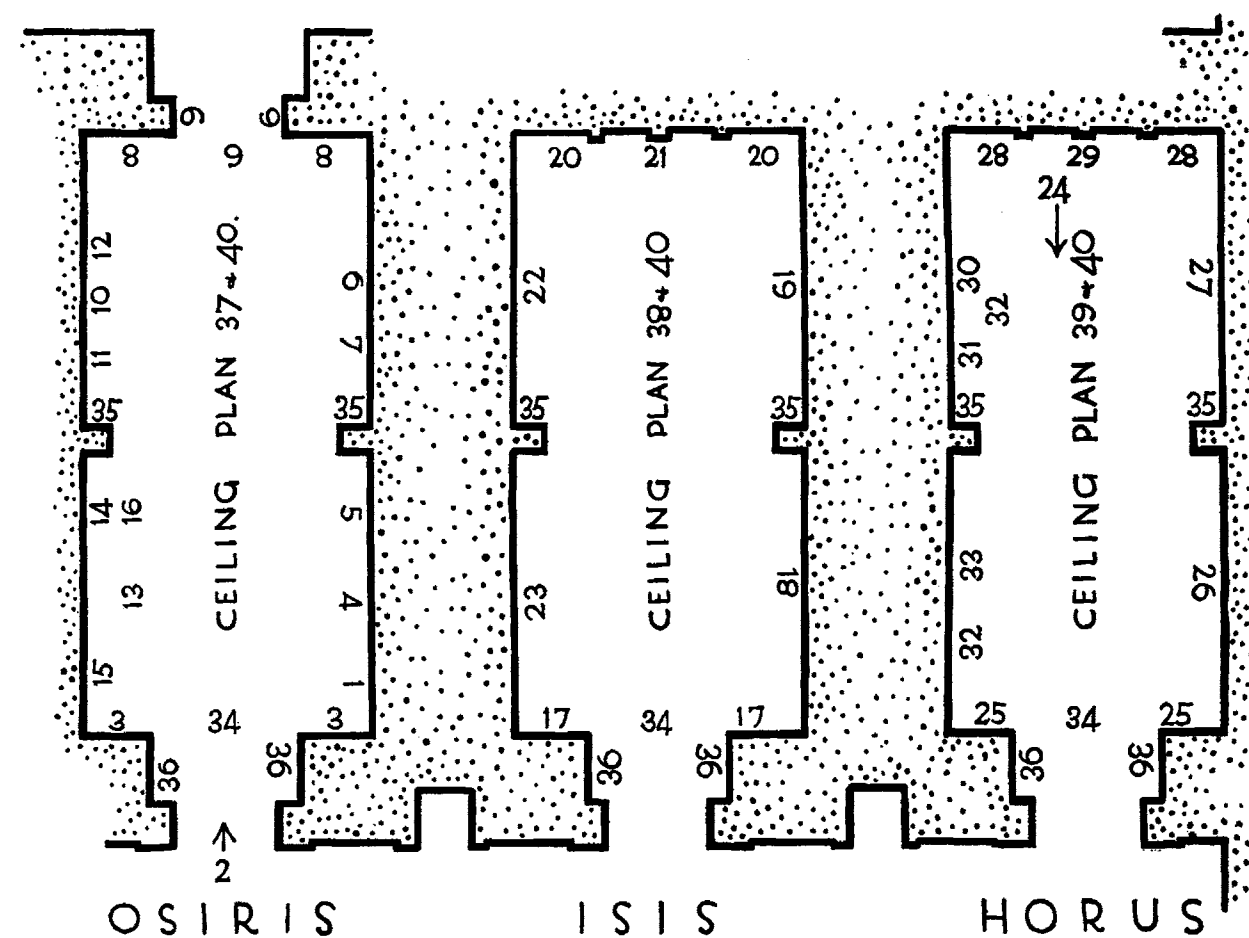
To have brought together in our Plates all those representations and texts which belong to the gods of the seven chapels would have resulted in the greater disadvantage of separating subjects which are topographically united. Accordingly, the procedure which we have adopted is obviously the most sensible, since it combines the maximum of material, with the maximum of topographical, unity.

The world of Egyptian art and religion being so remote from our own,

¹ *Le rituel du culte divin journalier en Egypte*, in *Annales du musée Guimet*, Paris, 1902.

it would be folly to pretend that the Plates could explain themselves without commentary. Nevertheless, the unhandiness of an explanatory text in the present format and bound up together with the Plates gave adequate ground for confining this Introduction to generalities. Whether a text volume will be added later as crown to the work cannot yet be foreseen. For the moment the visible record is all that matters.

The admirable plan and sectional drawings by Mr. R. S. Lavers (Pls. 1A, 1B) are likewise left to explain themselves. In order to orientate the student with regard to the contents of each volume their Introductions will contain an excerpt of the plan showing the position in the Plates of the different scenes and legends. In the present instal-



ment only the three easternmost of the seven chapels could be treated, those of Osiris, Isis and Horus. The chapels of Amen-Re', Re'-Harakhti, Ptah, and King Sethos will follow shortly as Volume II.

Although, as explained above, the temptation to adjoin a complete commentary has been deliberately abjured, a brief statement with regard to the subject-matter of the scenes may be given here as a temporary makeshift. The gods of the seven chapels are the divinities to whom the temple is dedicated, and the chapel of each is his own particular innermost sanctuary where the cult-image was kept and tended. Here, too, the sacred bark was housed. The seven deities consist of the Osirian triad, the great gods of Thebes, Heliopolis and Memphis respectively, and lastly King Sethos I himself, who is conceived of as already dead and dependent upon the pious attentions of a son and successor described as *ṭwn-mwt-f*, "the Pillar-of-his-Mother." The scenes and legends in all the chapels except the last are closely parallel with one another, variations occurring only in so far as they are demanded by the nature of the deity, by the exigencies of the space, and (to a very limited extent) by the caprice of the designing artist. The theme is the daily ritual performed in these self-same chapels, consisting of a number of episodes recording the approach to the shrine, the purification and fumigation of the deity, and lastly his adornment with clean apparel and the appropriate insignia. That the actual rites were performed by the local high-priest, or by one of the priests of Abydos, and were accompanied by recitations on the part of a lector priest (𓂏𓂛𓂏), is not open to doubt. But by a very natural fiction the place of these professional officiants is taken in the sculptures by representation of the Pharaoh on whose behalf they acted. The underlying thought of the spells is to treat the divinity, whatever his actual name and characteristics, as Osiris, and to regard the worshipping Pharaoh as Horus, the avenger of his father. This uniform conception accounts for the identity of the inscriptions throughout the six chapels; the seventh, that of King Sethos, has peculiarities of its own which do not concern us for the moment.

In Mariette's publication of the temple² the six chapels are treated

² A. Mariette, *Abydos, description des fouilles*. Tome Premier: Ville antique.—Temple de Sêti, Paris, 1869. The chief other books on the temple are: A. St. G. Caulfield, *The Temple of the Kings at Abydos (Seti I)*. Memoir of the Egyptian Research Account, London, 1902; J. Capart, *Abydos. Le Temple de Sêti Ier.*, Brussels, 1912; E. Zippert, *Der Gedächtnistempel Sethos' I zu Abydos*, Berlin, 1931. A detailed bibliography will be found in the forthcoming fourth volume of the *Topographical Bibliography of Ancient Egyptian hieroglyphic texts, reliefs, and paintings*, by B. Porter and R. L. B. Moss.

together, the texts being given in parallel columns. In the temple itself the scenes are arranged in two rows running round the four walls, interrupted only by the doors and false doors. The various episodes of the ritual were considered by Mariette to begin in the lower scene on the north side of the entrance wall, thence to continue along the lower part of north, east, and south walls to the south side of the entrance, and then to proceed in the upper row back to above the initial scene. Thus the scenes would succeed one another from left to right twice round each chapel, beginning in the lower row just north of the entrance door. Such was the opinion of Mariette, and it is accepted by Moret in the book quoted above. A different view is taken, however, by Dr. Blackman, whose important article, printed in a journal not as accessible as it ought to be, takes account not only of the logical sequence of the rites, but also of the parallel rituals belonging to the funerary cult and to the temple of Amen-Rē at Karnak.¹ Dr. Blackman arrives at the result that the scenes start on the same wall as Mariette supposed, not, however, in the lower row, but in the upper one. Thence they continue round the walls to the corresponding point just south of the door (episodes 1-17), after which they double back in the lower row to the west end of the south wall (episodes 19-21, 23-27). Episodes 18, 22, and the final one, namely episode No. 28, are, however, out of place according to this theory. The twenty-eighth episode or scene representing the King removing the footprints with a broom of leaves, is a *rite de sortie* and for that reason was placed by the sculptor in immediate proximity to the door (south side of entrance wall, lower row). There it displaced episode 18, which found an appropriate position immediately next the false door to the north in the lower row. In the corresponding position to the south of the false door was placed episode 22. It remains to account for Mariette's scenes Nos. 1-9, which start in the lower row on the north side of the entrance wall and thence follow one another to the western end of the north wall. These, according to Dr. Blackman, represent alternative versions of the sequence of scenes immediately above them, and he numbers them with Roman figures as episodes I-IX.

Dr. Blackman's account of the matter has seemed sufficiently important and plausible to warrant a rather full *résumé* here, but it must be left to others to adjudicate upon it.

§ 4. NOTES ON THE TEXTS

The hieroglyphic legends accompanying the scenes show many inaccuracies, a particularly common error being the transformation of \cup into \curvearrowright , or *vice versa*. It must be supposed that in this case the draughtsman had indicated the right sign, but that it was subsequently changed into the wrong one by the sculptor. The following notes, derived from the collations by Dr. de Buck and Dr. Gardiner, deal with points where the present publication might possibly be suspected. Wherever possible, the passages in question have been checked once again with the photographic enlargements.

¹ A. M. Blackman, *The Sequence of the Episodes in the Egyptian daily Temple Liturgy*, in *Journal of the Manchester Egyptian and Oriental Society*, 1918-19, pp. 26-53.

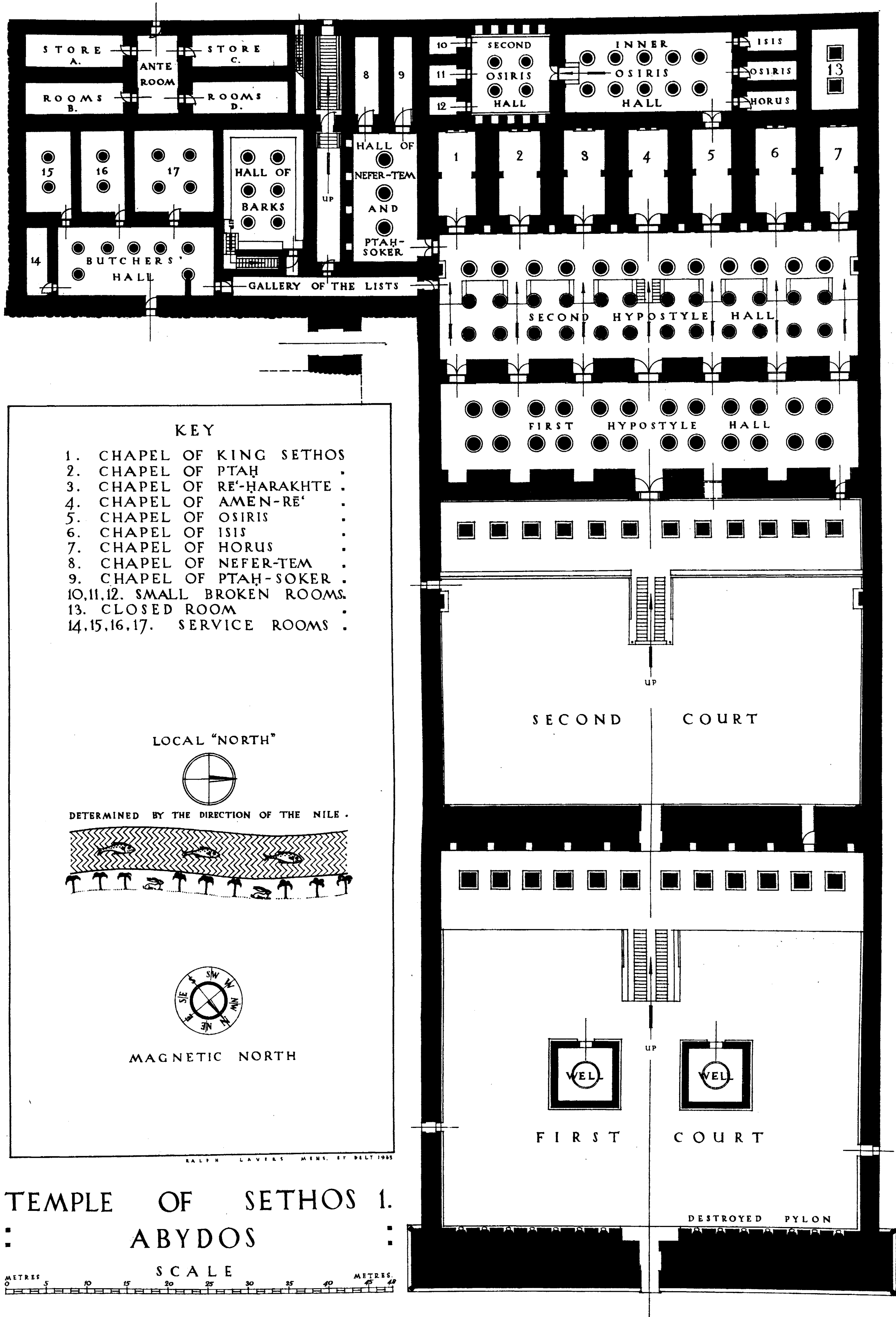
- Pl. 3. Top left, over king. In $\begin{smallmatrix} \circ \\ \cup \end{smallmatrix}$ the sign \cup is for \uparrow
- Pl. 4. Bottom, middle scene, near head of Osiris. $Hrr.k(wi)$ with \cup for \curvearrowright
- Pl. 5. Bottom right, below the censer. $\begin{smallmatrix} \circ \\ \cup \end{smallmatrix}$ for $\begin{smallmatrix} \circ \\ \cup \end{smallmatrix}$
- Pl. 10. Bottom middle, l. 1 of the spell. The sculptor had $\begin{smallmatrix} \circ \\ \cup \end{smallmatrix}$ both times; the painter has wrongly altered the sign.
- Pl. 13. Top right, over Thoth, l. 1, bottom. \cup for \curvearrowright
Top left, last l. but one. $St(y)s$ $\begin{smallmatrix} \circ \\ \cup \end{smallmatrix}$ for $\begin{smallmatrix} \circ \\ \cup \end{smallmatrix}$.
Bottom left, speech of Osiris, l. 2. One expects $\begin{smallmatrix} \circ \\ \cup \end{smallmatrix}$, but the facsimile is exact.
- Pl. 17. Bottom left, legend of Isis. No \triangle in her name, only a hole.
In the spell, l. 3 \downarrow \triangle without \sim ; l. 7 \sim without the cross-bars, and followed by a space.
- Pl. 18. Bottom right, first scene. L. 3 of the spell, \curvearrowright for \cup ; l. 11 $irt.k$ with \cup for \curvearrowright
Second scene from right, note the omission of the guiding lines.
Second scene from left. Spell, l. 2, \curvearrowright for $\begin{smallmatrix} \circ \\ \cup \end{smallmatrix}$
First scene from left. Note that \odot has sometimes horizontal, and sometimes oblique, markings.
- Pl. 19. Top middle, vertical col. beside the pedestal of the bark. $\begin{smallmatrix} \circ \\ \cup \end{smallmatrix}$ \uparrow \curvearrowright *sic*.
Bottom right, last col. above Isis. $\begin{smallmatrix} \circ \\ \cup \end{smallmatrix}$ wrongly for $\begin{smallmatrix} \circ \\ \cup \end{smallmatrix}$ of the preceding cols.
- Pl. 20. Top left, last line. The broken \downarrow on a flinty place in the stone.
- Pl. 22. Bottom, second scene from right, the vert. col. before the body of Isis. $\begin{smallmatrix} \circ \\ \cup \end{smallmatrix}$ for \circ of $\begin{smallmatrix} \circ \\ \cup \end{smallmatrix}$
- Pl. 23. Top, second scene from right, last line. $\begin{smallmatrix} \circ \\ \cup \end{smallmatrix}$ for $\begin{smallmatrix} \circ \\ \cup \end{smallmatrix}$.
Second scene from left, l. 1. \downarrow for \downarrow .
First scene from left, l. 3. $\begin{smallmatrix} \circ \\ \cup \end{smallmatrix}$ without \triangle .
Bottom, second scene from right. First signs of the spell, as facsimile; l. 11, $\begin{smallmatrix} \circ \\ \cup \end{smallmatrix}$ is without the tie.
- Pl. 25. Bottom left, l. 1. \curvearrowright for \sim twice; l. 3, \sim twice unfinished.
Bottom right, last line but two. $\begin{smallmatrix} \circ \\ \cup \end{smallmatrix}$ *sic*.
- Pl. 26. Bottom right, l. 1 of spell. Short \curvearrowright for \curvearrowright .
- Pl. 27. Top right, last line. Sty with \curvearrowright instead of \circ .
Bottom, second scene from right, l. 7 of spell. De Buck apparently saw trace of the eye of $\begin{smallmatrix} \circ \\ \cup \end{smallmatrix}$.
- Pl. 28. Top right, l. 4 from end. $\begin{smallmatrix} \circ \\ \cup \end{smallmatrix}$ for $\begin{smallmatrix} \circ \\ \cup \end{smallmatrix}$; last line, note the strange form of $\begin{smallmatrix} \circ \\ \cup \end{smallmatrix}$ and the omission of \sim of $\begin{smallmatrix} \circ \\ \cup \end{smallmatrix}$.
- Pl. 33. Top, second scene from left. In l. 1 note the eccentric form of \circ in $\begin{smallmatrix} \circ \\ \cup \end{smallmatrix}$; l. 3. \curvearrowright for \cup of $\begin{smallmatrix} \circ \\ \cup \end{smallmatrix}$.

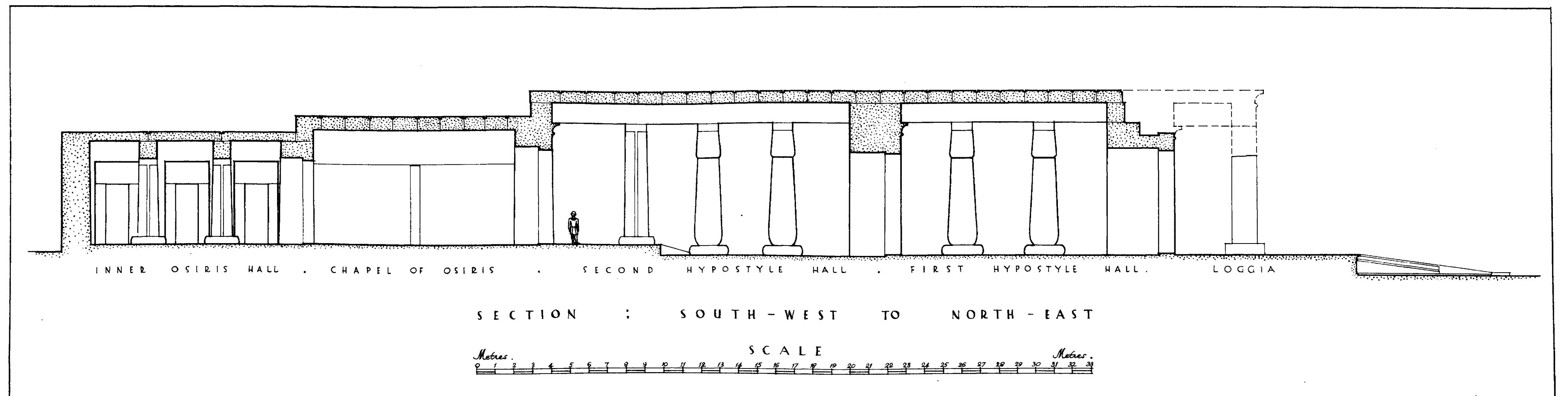
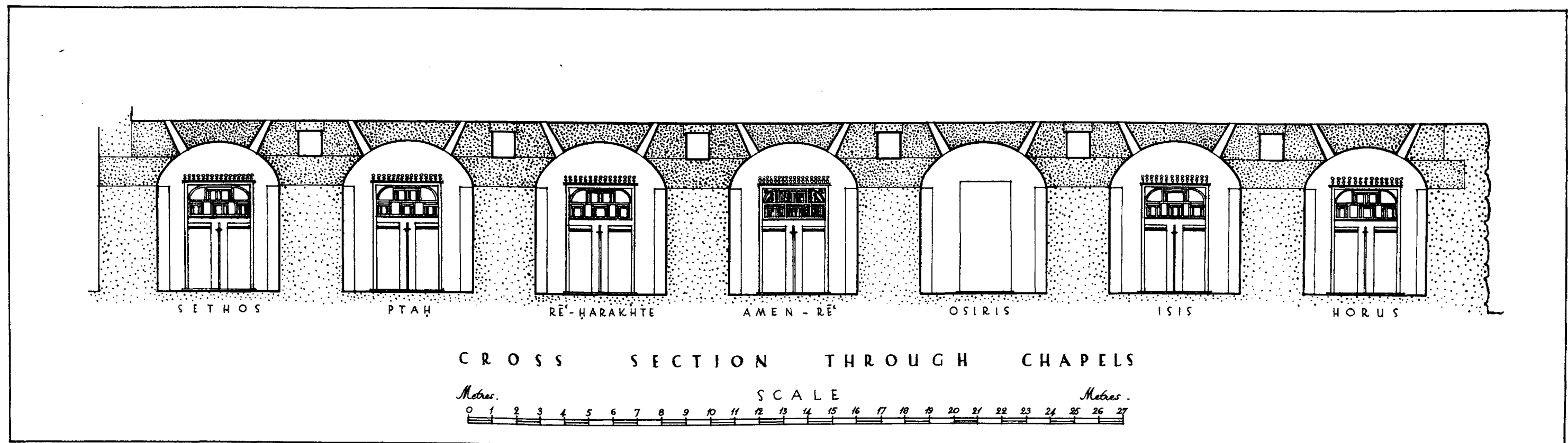
LIST OF PLATES

The names of the authors of the plates are indicated by initials as follows: M.F.B., Miss M. F. Broome; A.M.C., Miss A. M. Calverley; H.S.C., Mr. H. S. Calverley; L.H., Miss Linda Holey; R.S.L., Mr. R. S. Lavers.

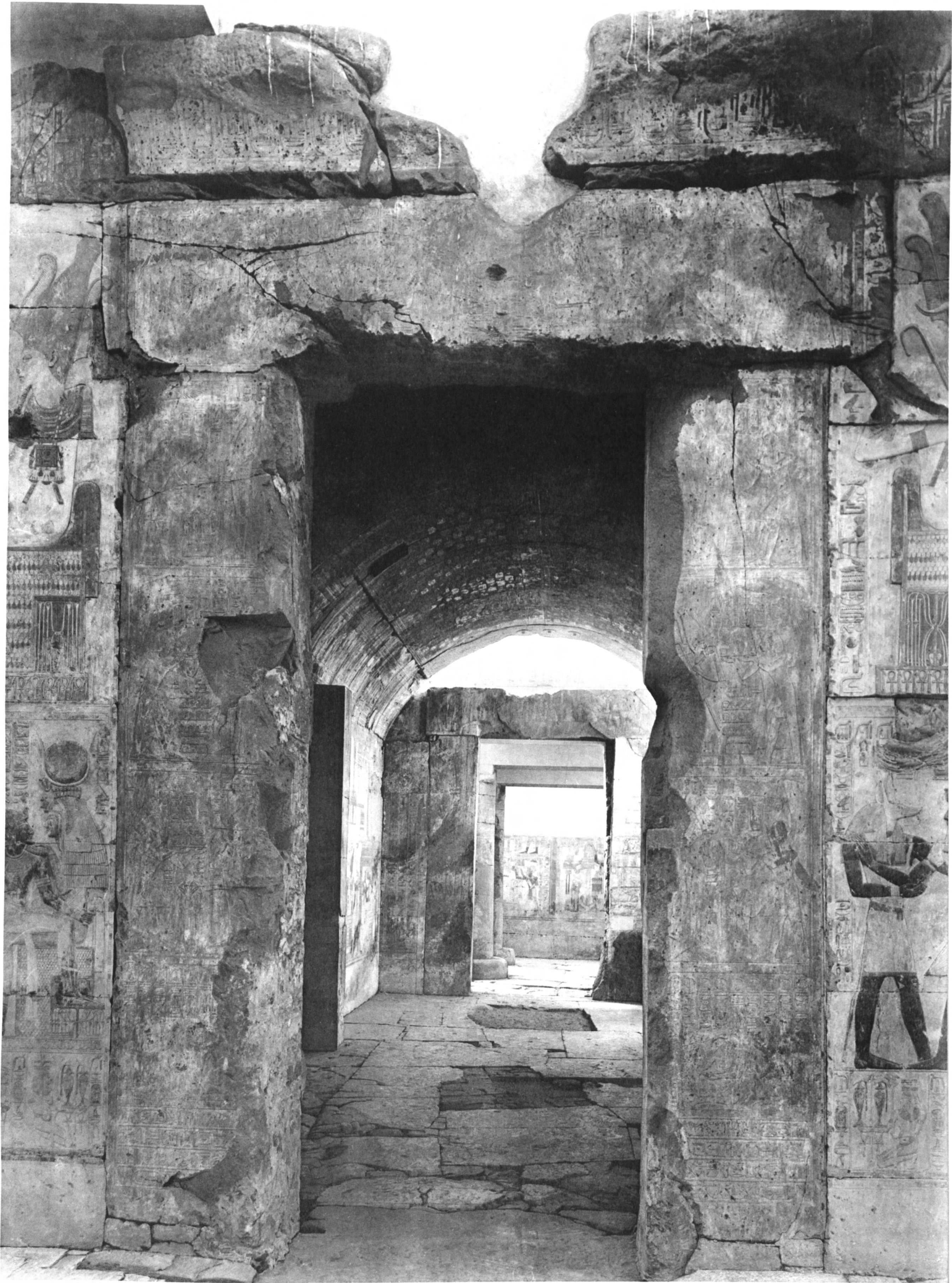
1. SETHOS OPENS THE DOOR FOR OSIRIS. (Frontispiece) Detail from Plate 4 (M.F.B.) *Coloured*
- 1*a*. PLAN OF THE TEMPLE (R.S.L.)
- 1*b*. SECTIONS
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12. SETHOS OFFERS ORNAMENTS AND INSIGNIA TO OSIRIS. Detail from Plate 10 (M.F.B.) *Coloured*
13. CHAPEL OF OSIRIS, SOUTH WALL, EASTERN SECTION (A.M.C.)
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20. CHAPEL OF ISIS, WEST WALL (M.F.B.)
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40. CHAPELS OF OSIRIS, ISIS, AND HORUS. CEILING INSCRIPTIONS (A.M.C. and M.F.B.)

PLATES

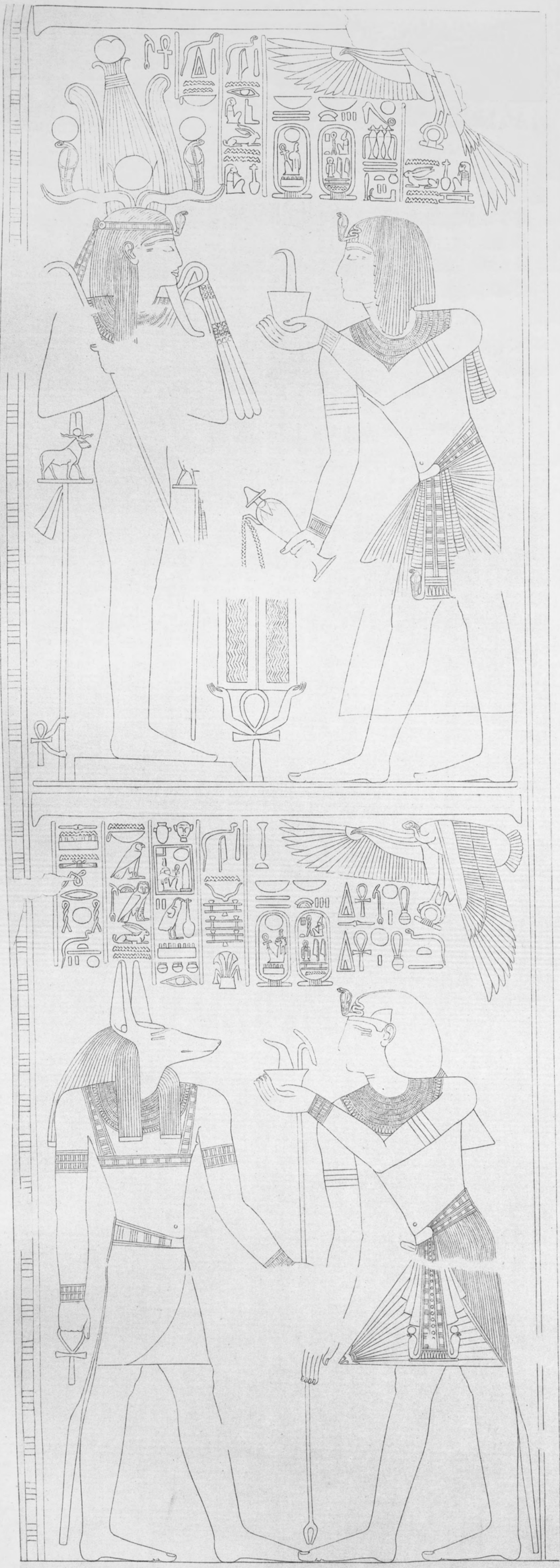




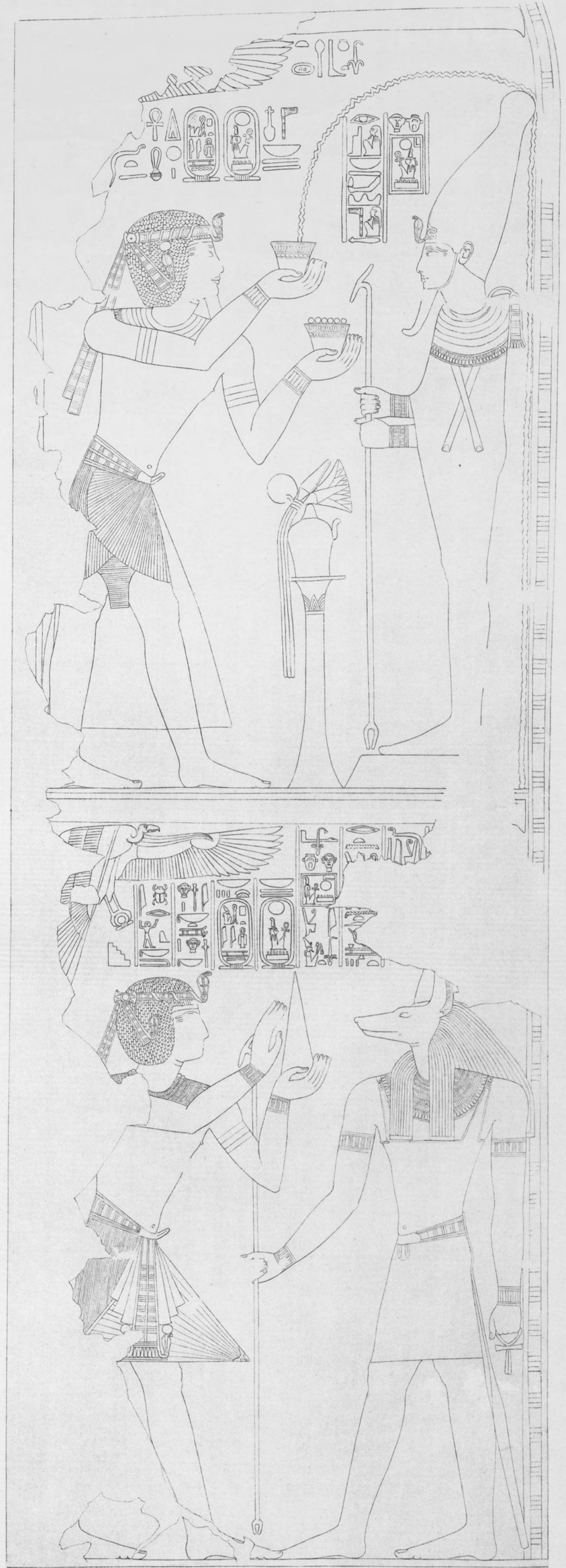
SECTIONS



VIEW FROM THE ENTRANCE OF THE OSIRIS CHAPEL, LOOKING WESTWARD

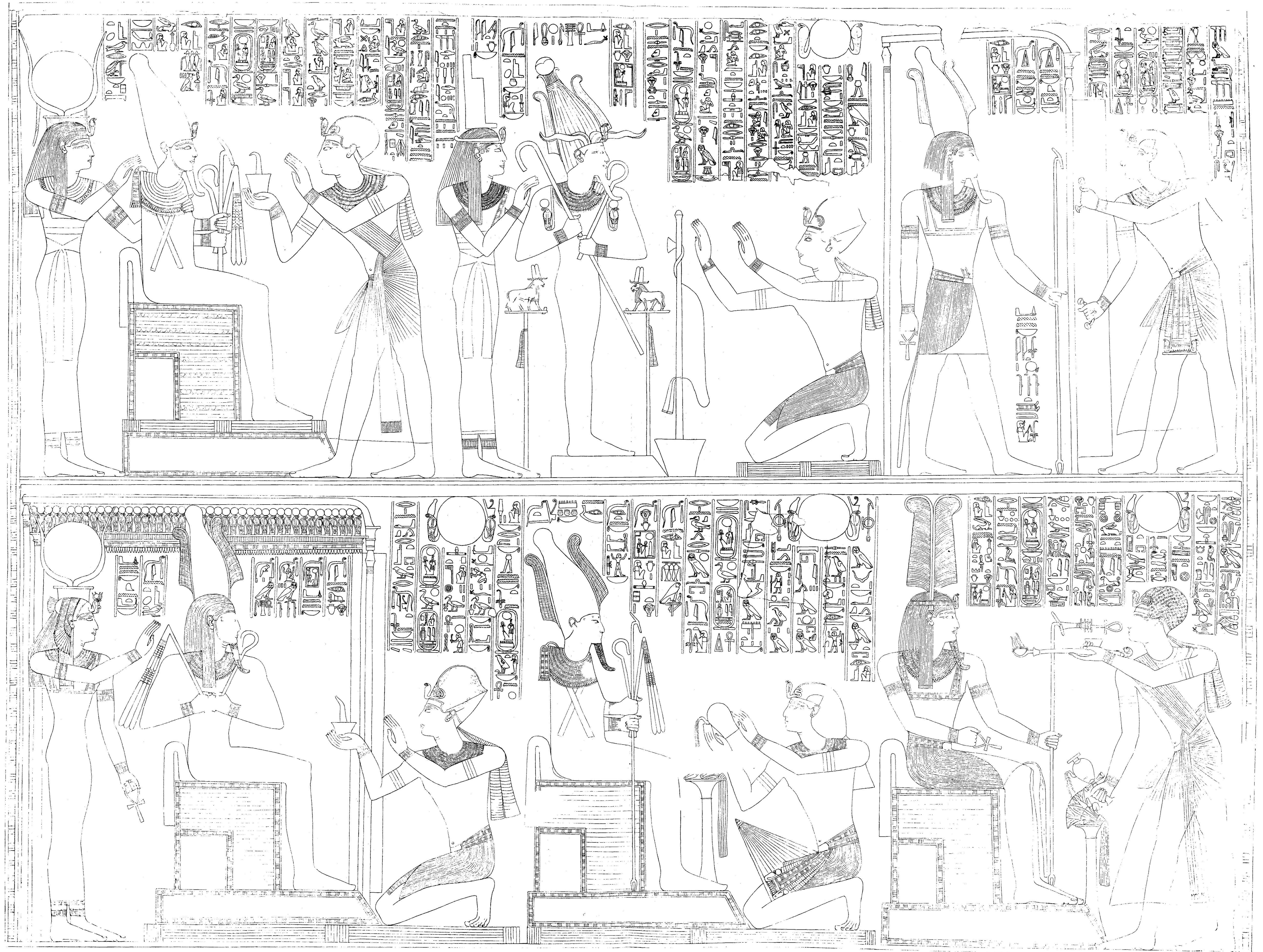


North side

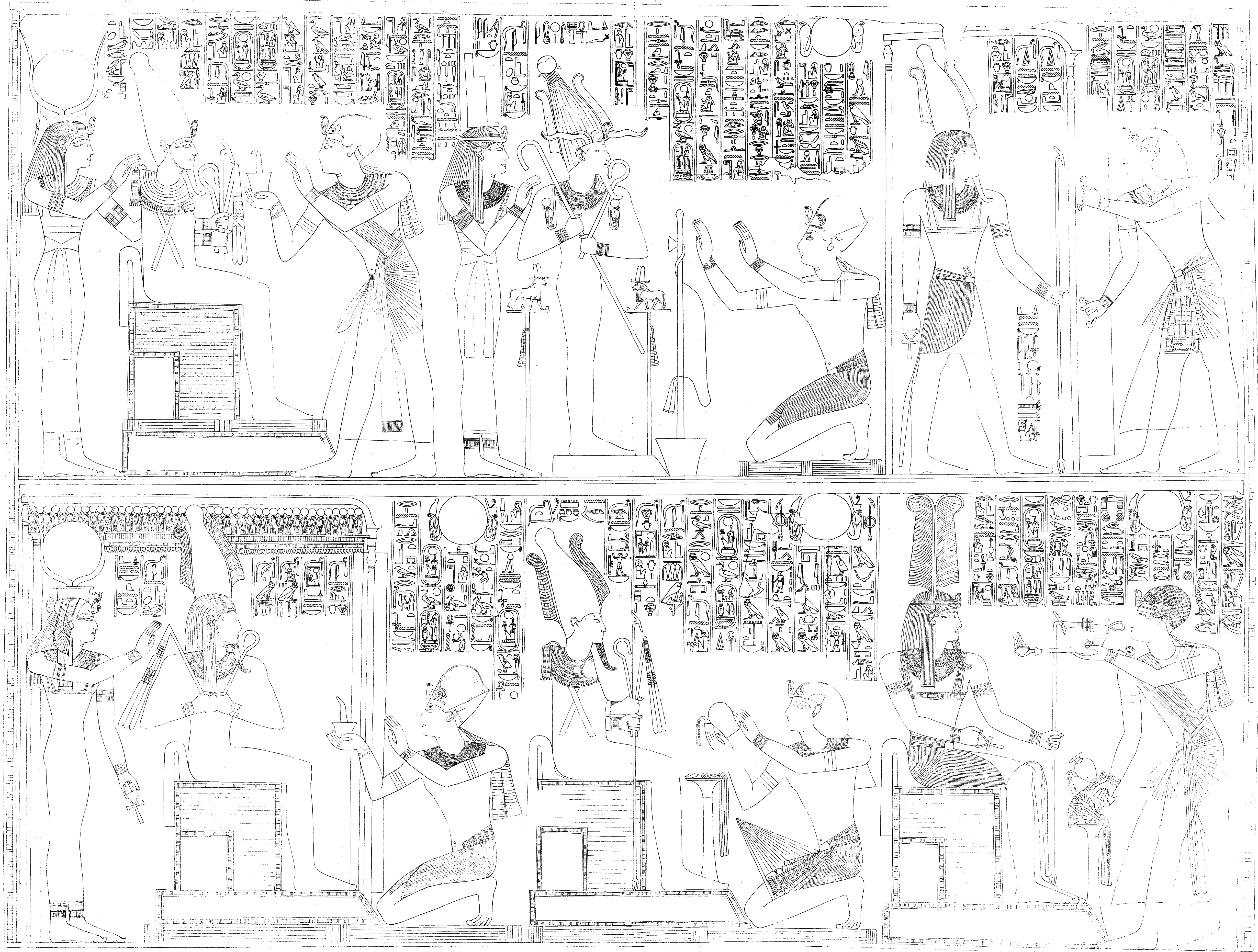


South side

CHAPEL OF OSIRIS, EAST WALL



CHAPEL OF OSIRIS, NORTH WALL, EASTERN SECTION



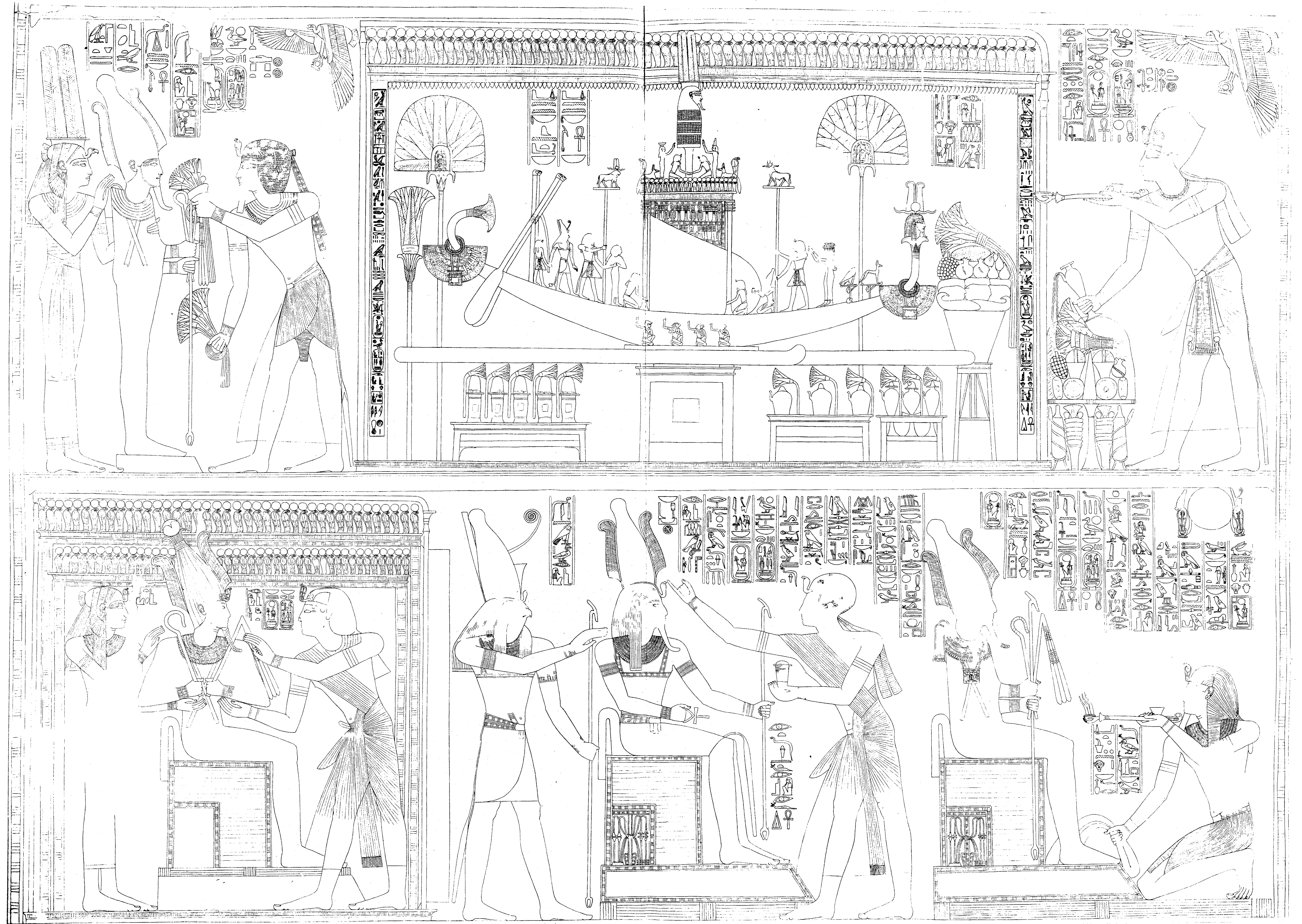
CHAPEL OF OSIRIS, NORTH WALL, EASTERN SECTION



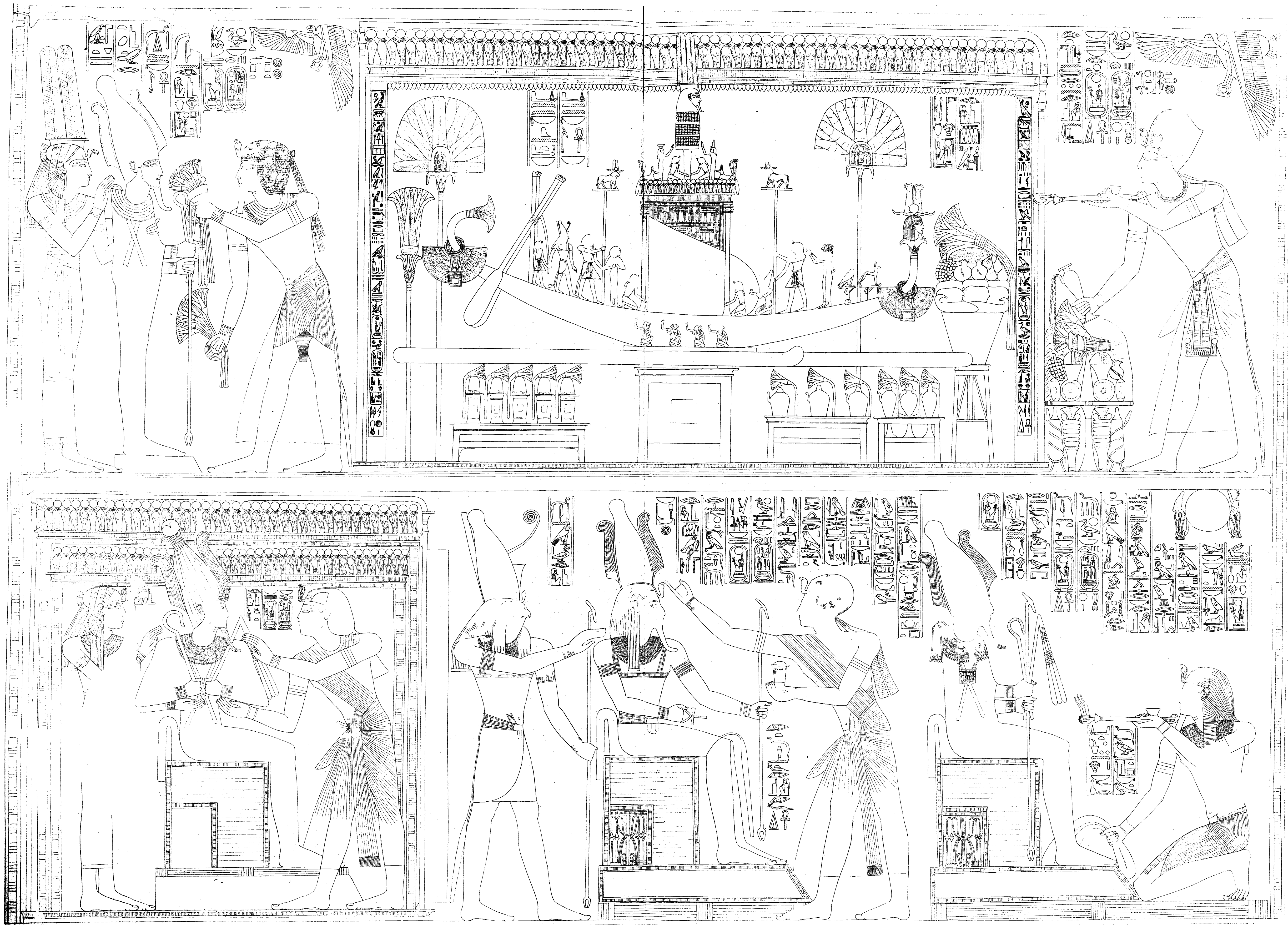
SETHOS WORSHIPS AND GAZES UPON OSIRIS



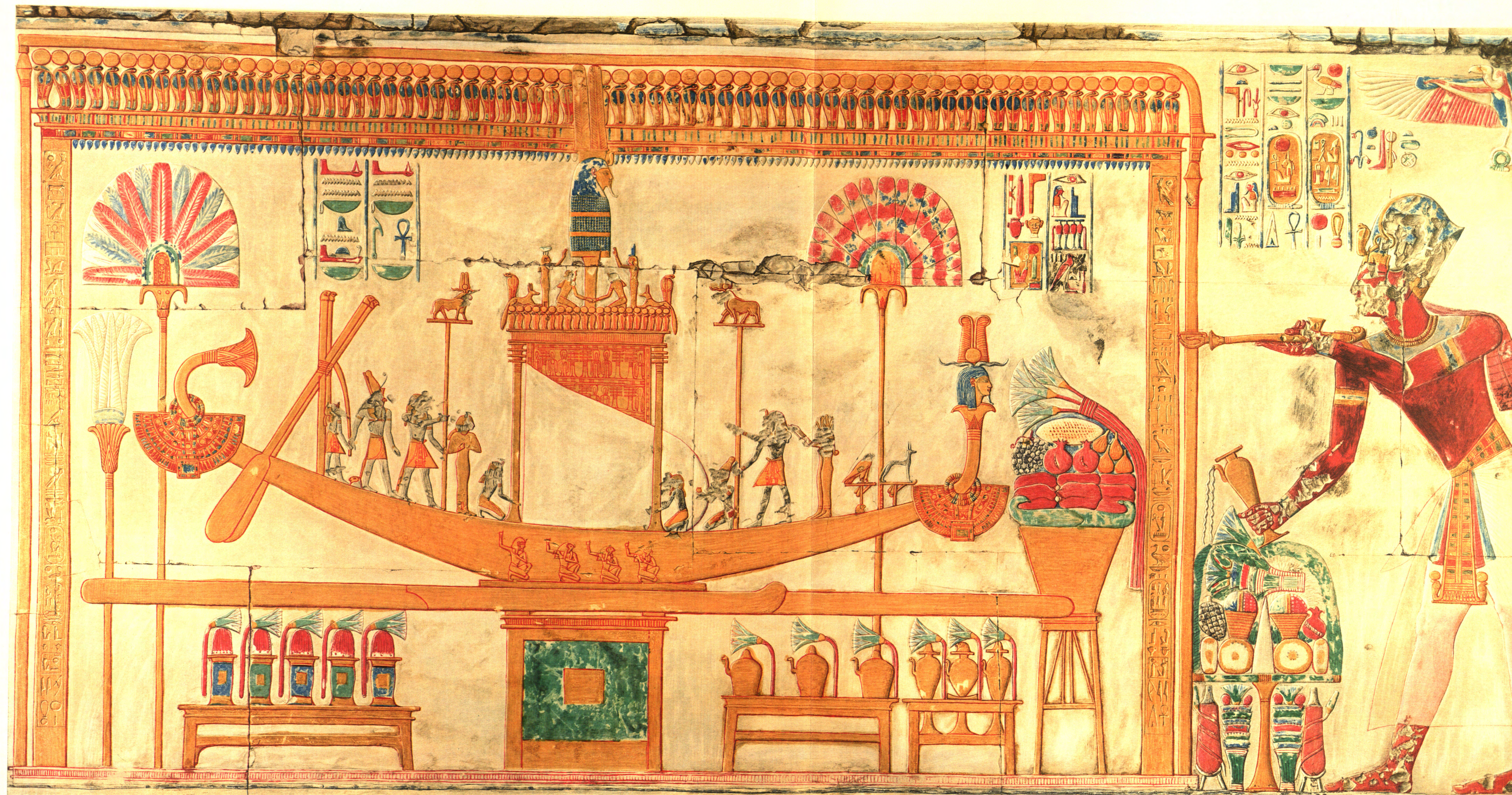
SETHOS WORSHIPS AND GAZES UPON OSIRIS



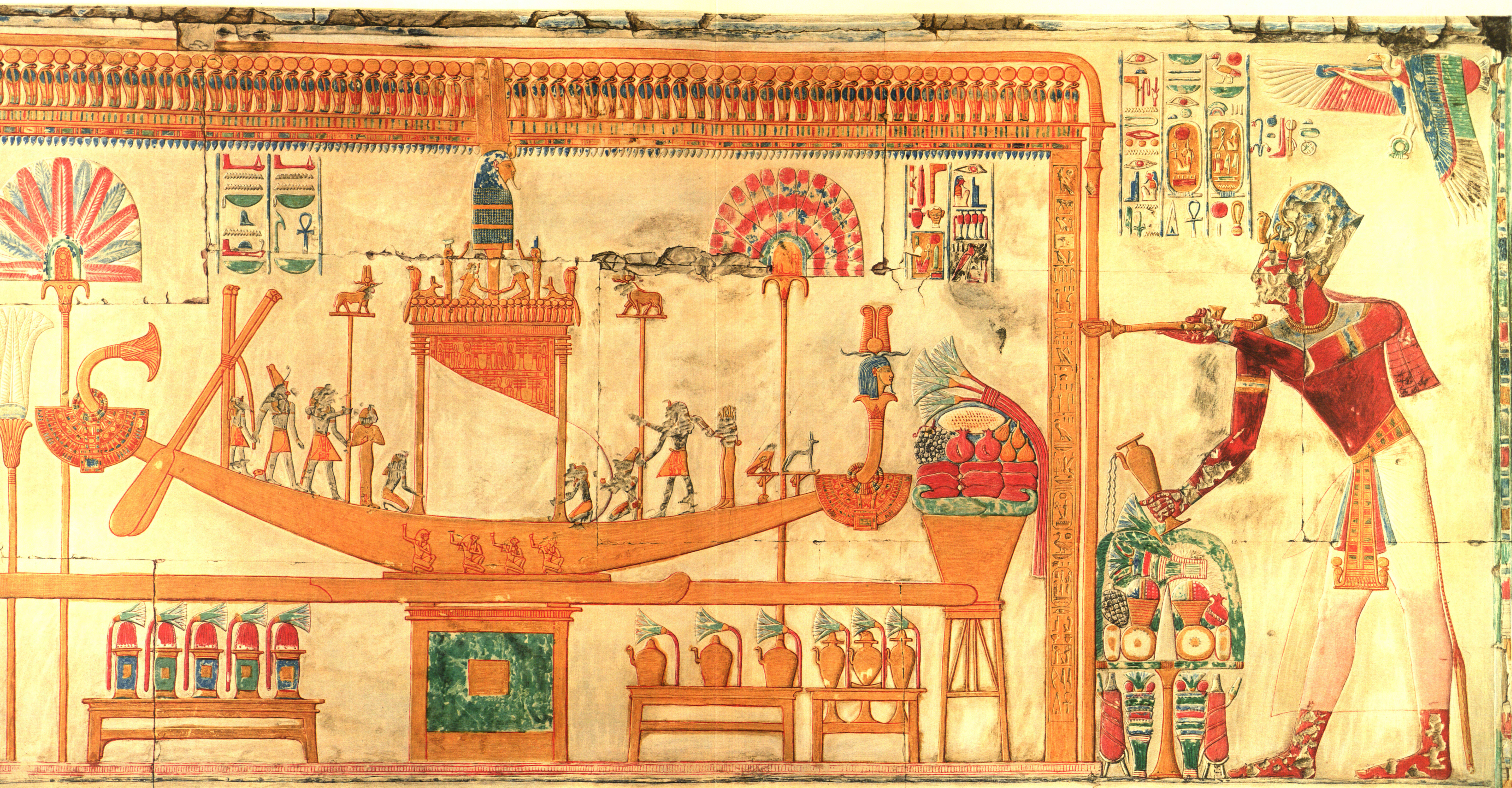
CHAPEL OF OSIRIS, NORTH WALL, WESTERN SECTION



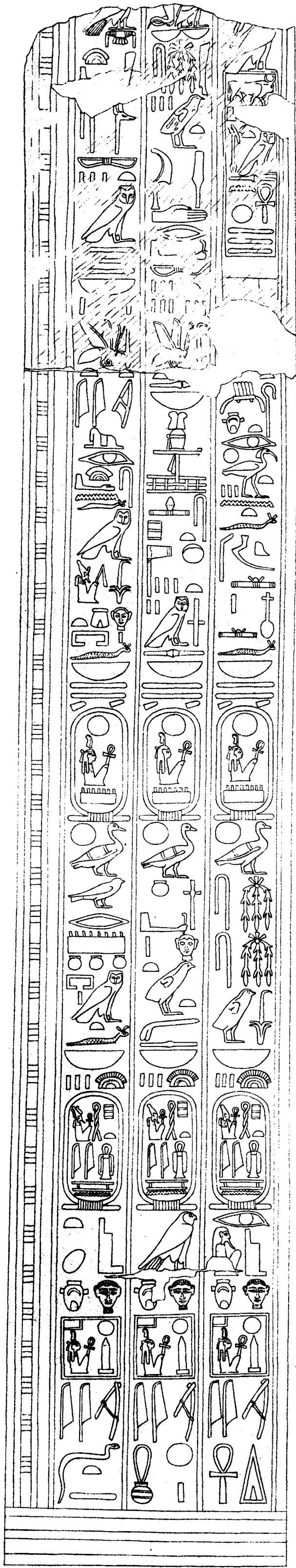
CHAPEL OF OSIRIS, NORTH WALL, WESTERN SECTION



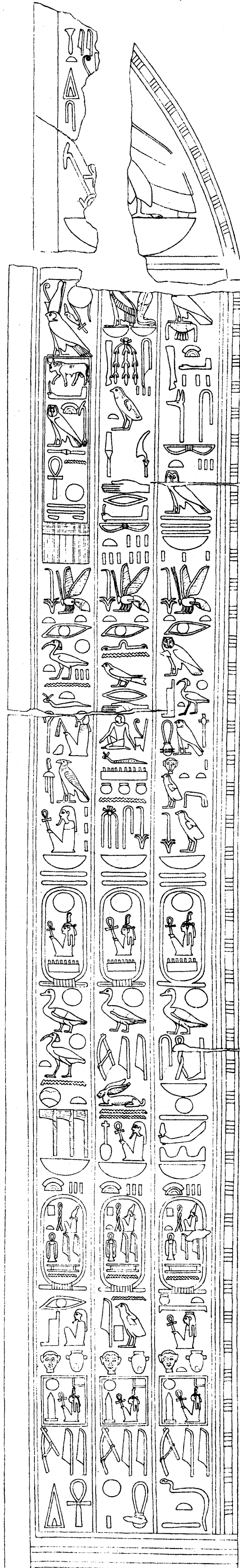
SETHOS OFFERS INCENSE AND LIBATIONS TO THE SACRED BARK OF OSIRIS



SETHOS OFFERS INCENSE AND LIBATIONS TO THE SACRED BARK OF OSIRIS

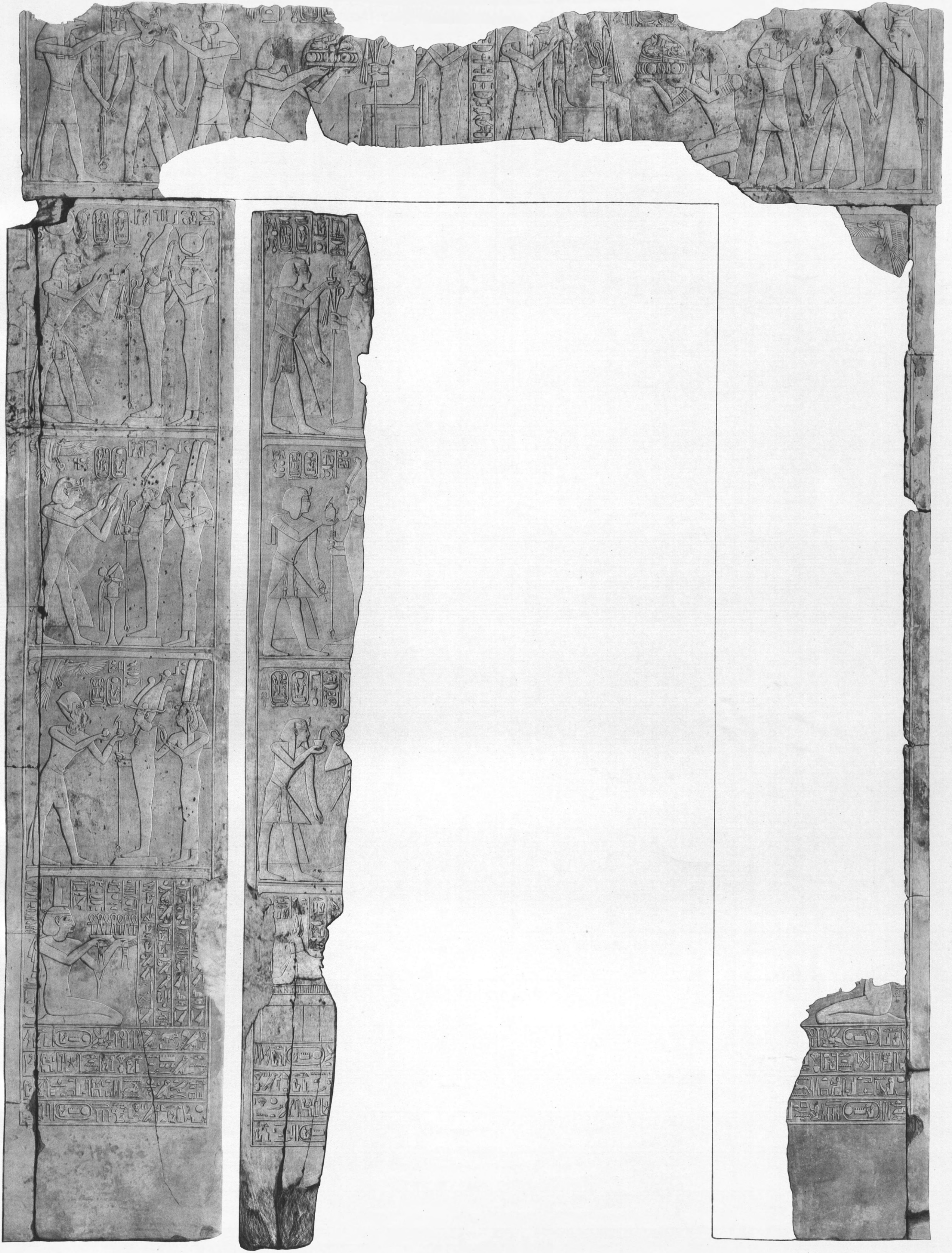


South side



North side

CHAPEL OF OSIRIS, WEST WALL

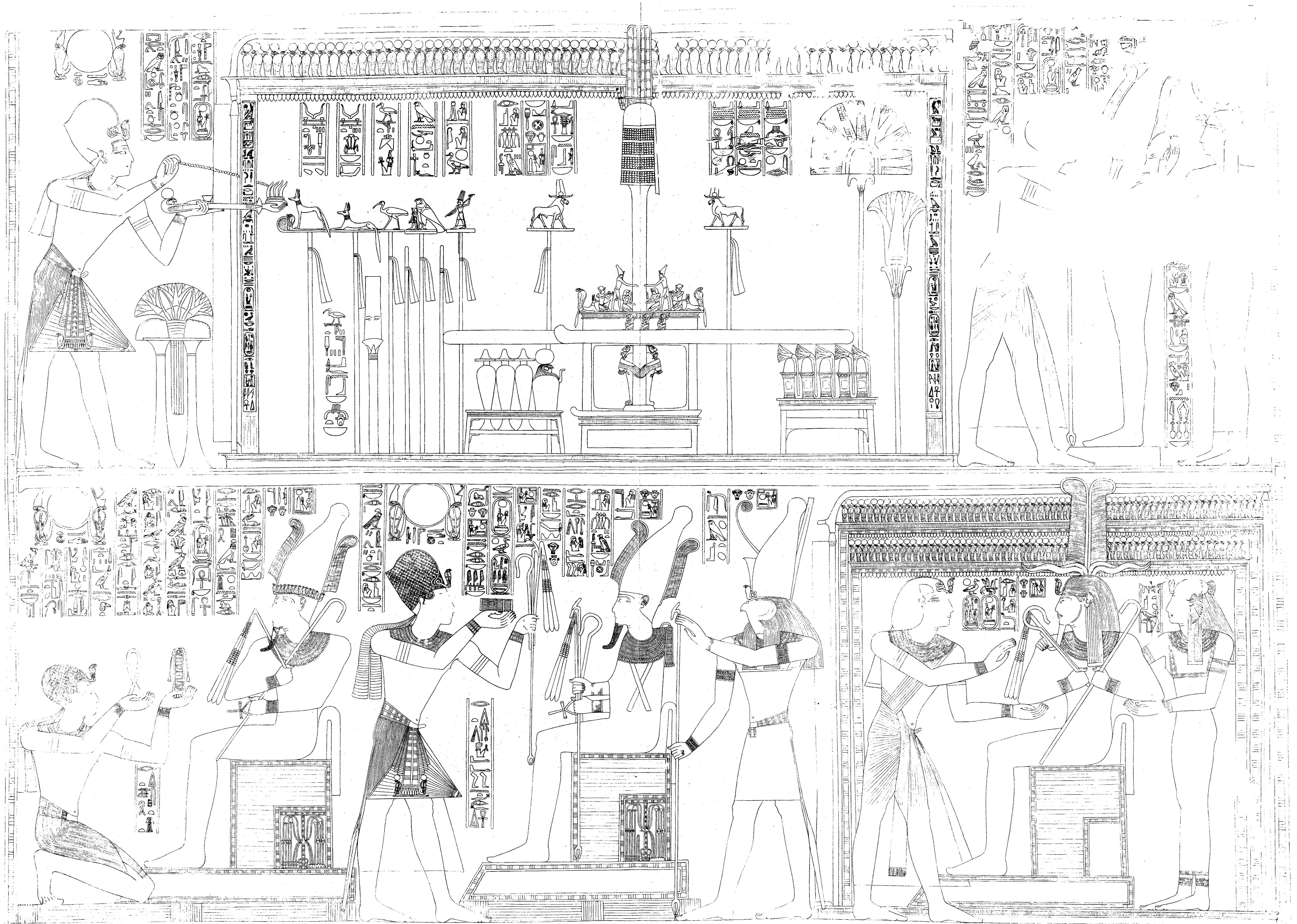


South jamb

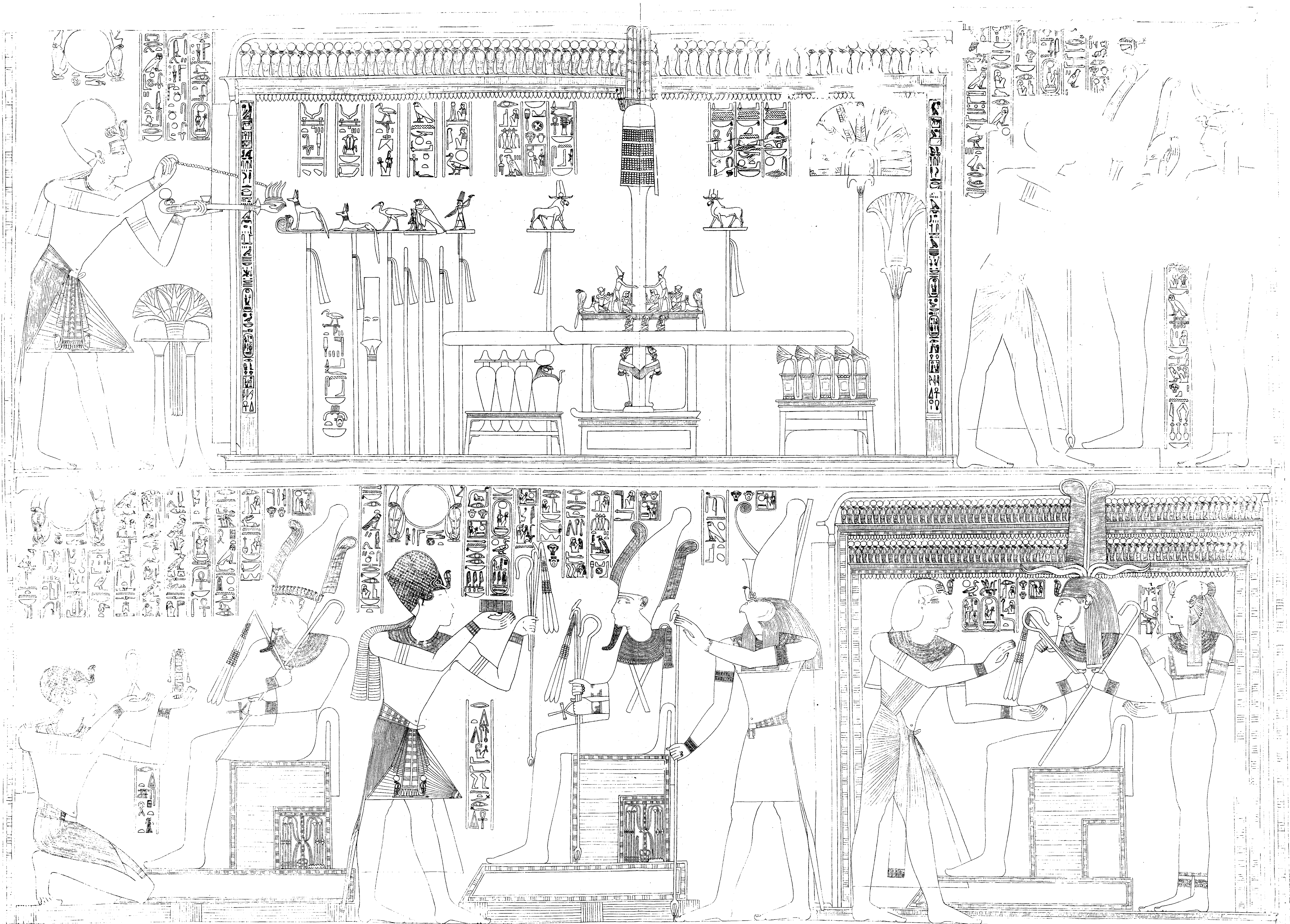
South thickness

North jamb

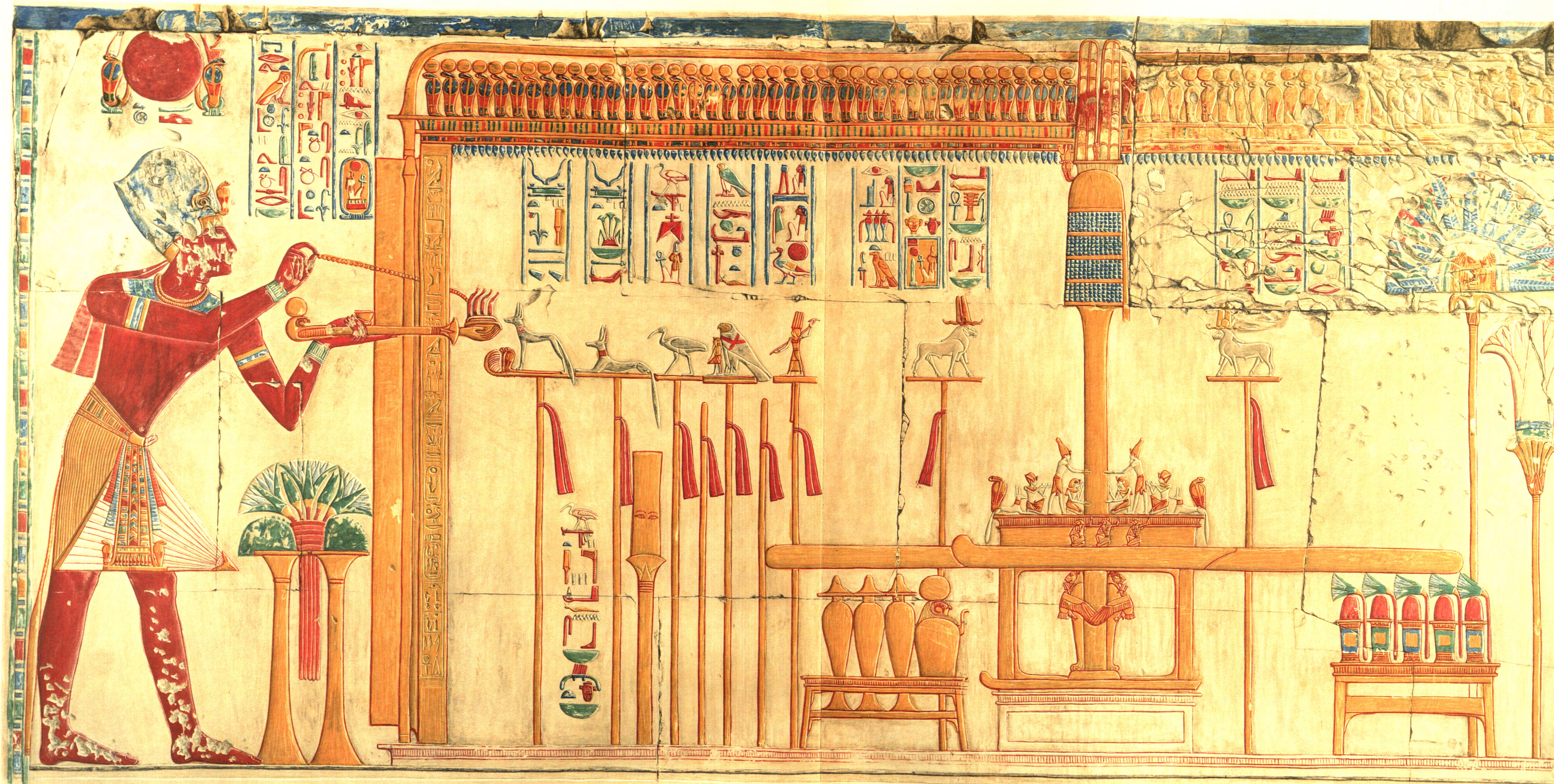
CHAPEL OF OSIRIS, DOOR IN WEST WALL



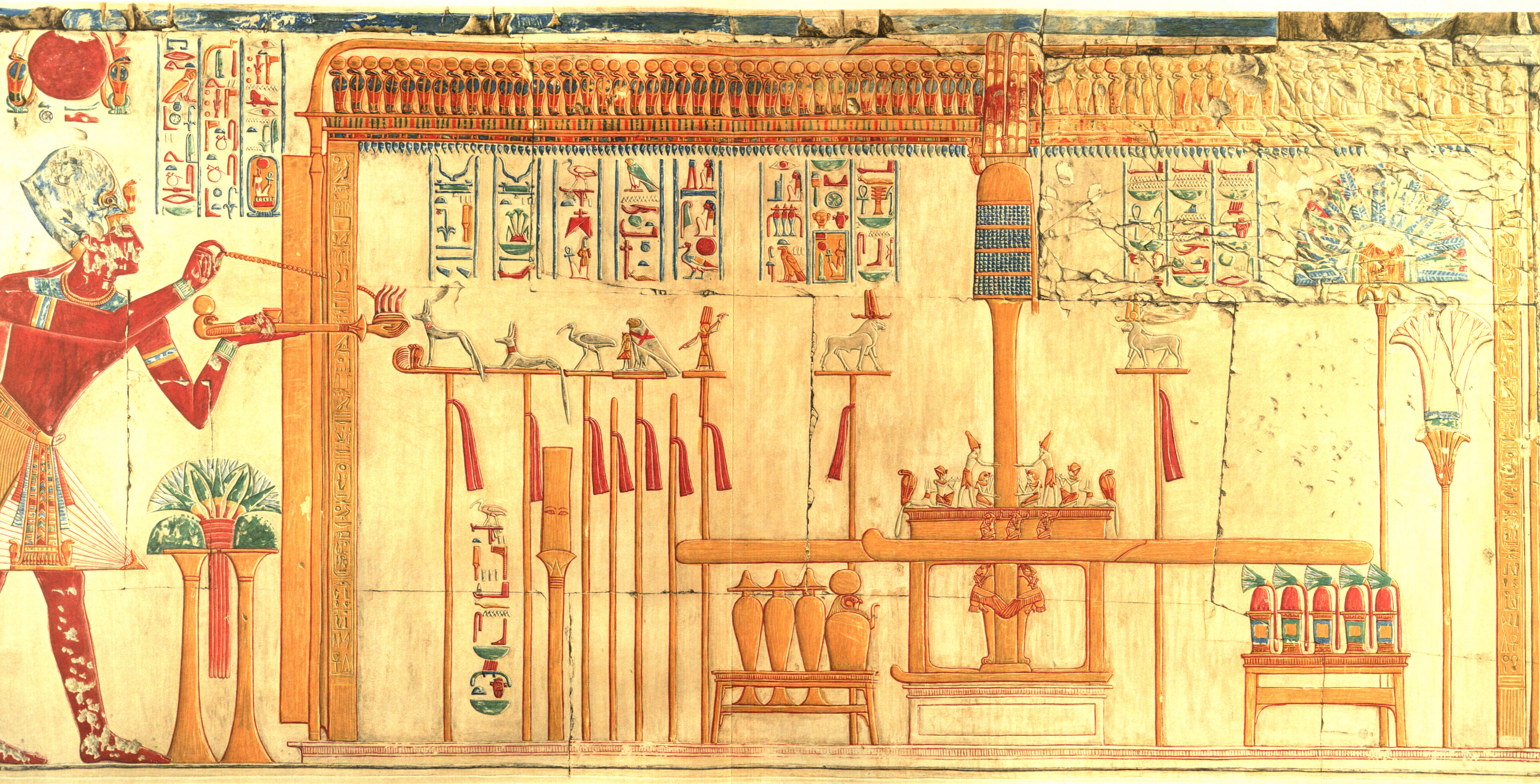
CHAPEL OF OSIRIS, SOUTH WALL, WESTERN SECTION



CHAPEL OF OSIRIS, SOUTH WALL, WESTERN SECTION



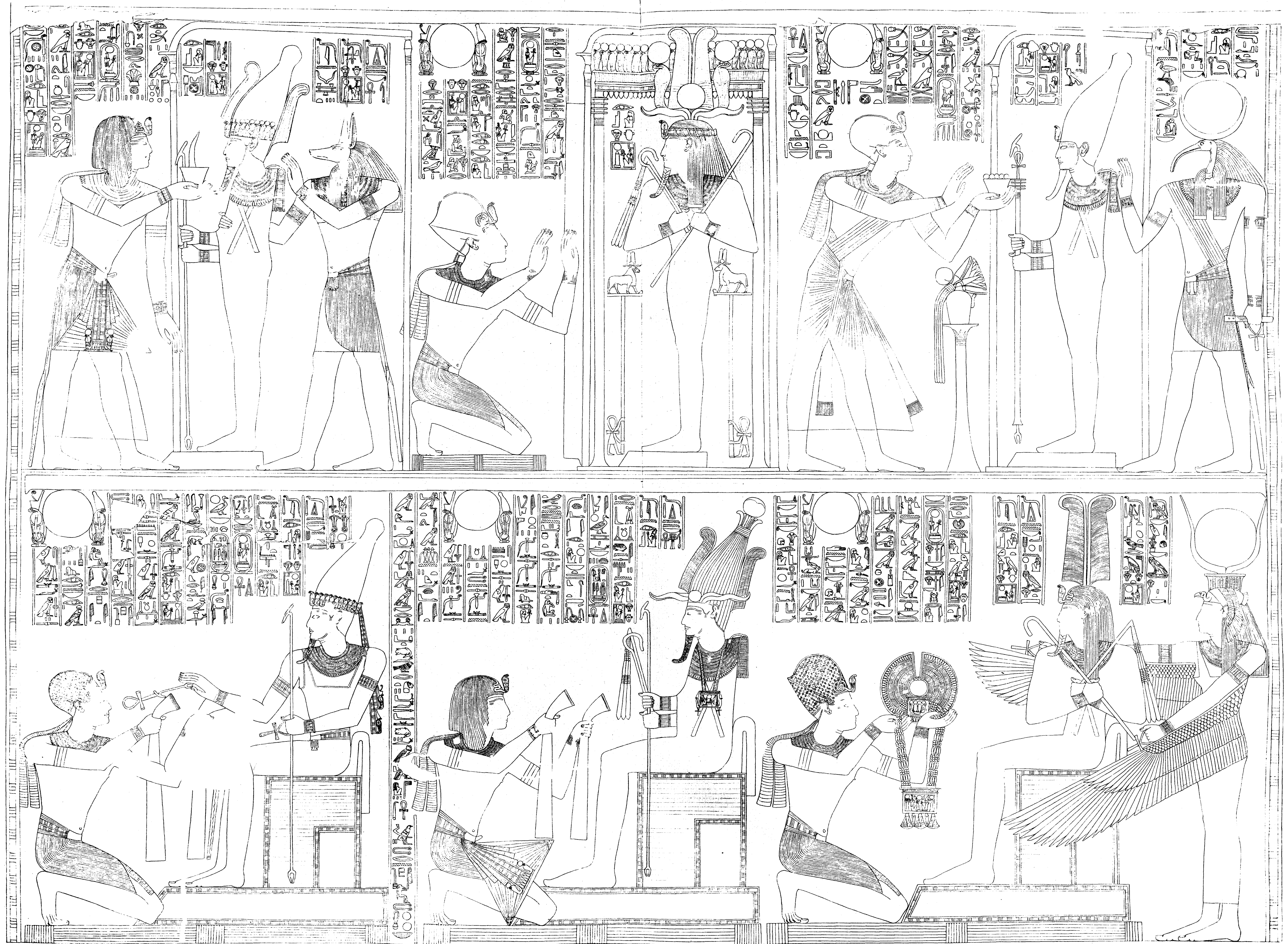
SETHOS OFFERS INCENSE TO THE SACRED EMBLEM OF OSIRIS



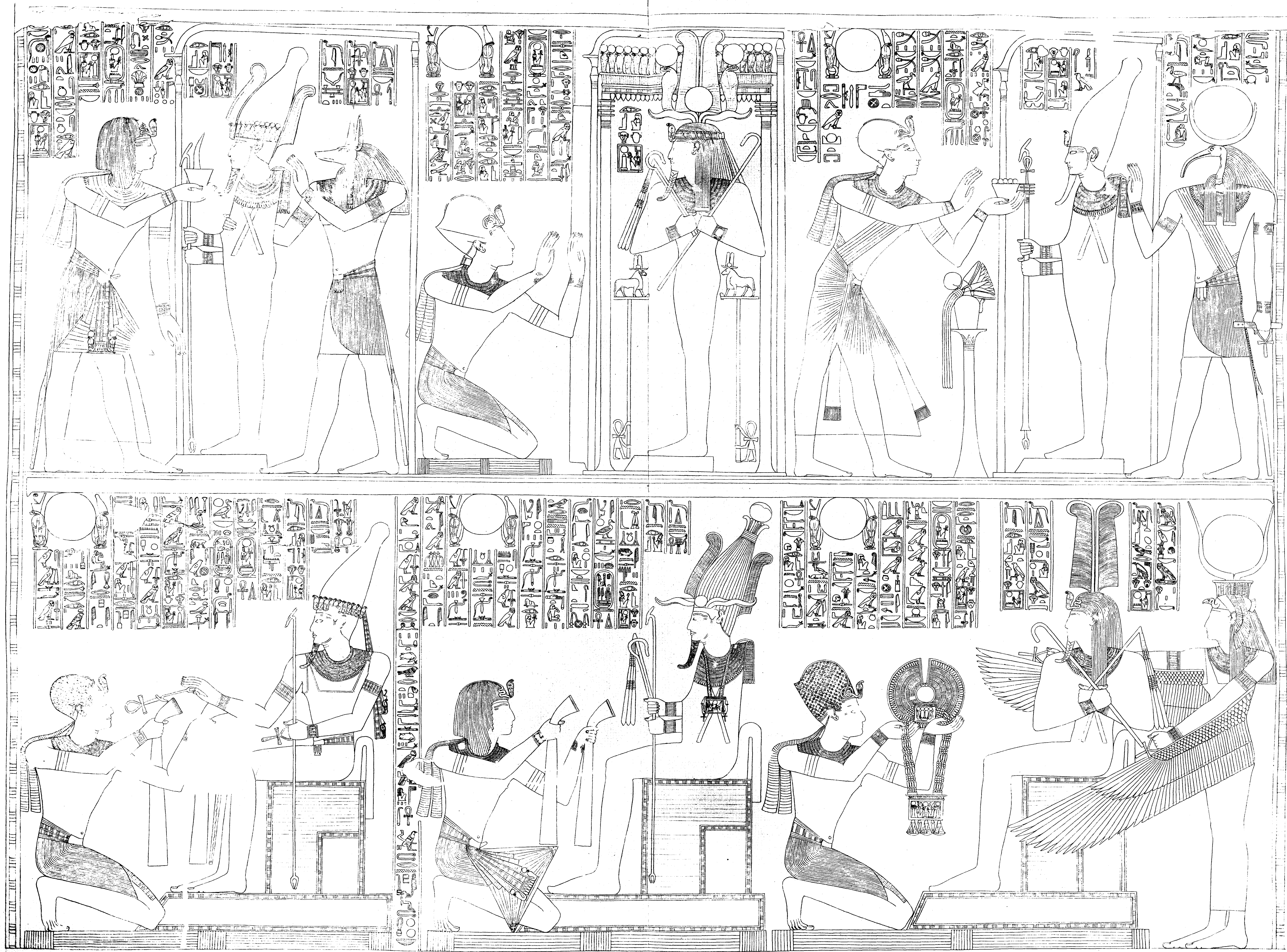
SETHOS OFFERS INCENSE TO THE SACRED EMBLEM OF OSIRIS



SETHOS OFFERS ORNAMENTS AND INSIGNIA TO OSIRIS



CHAPEL OF OSIRIS, SOUTH WALL, EASTERN SECTION



CHAPEL OF OSIRIS, SOUTH WALL, EASTERN SECTION



SETHOS WORSHIPS AND OFFERS NATRON TO OSIRIS



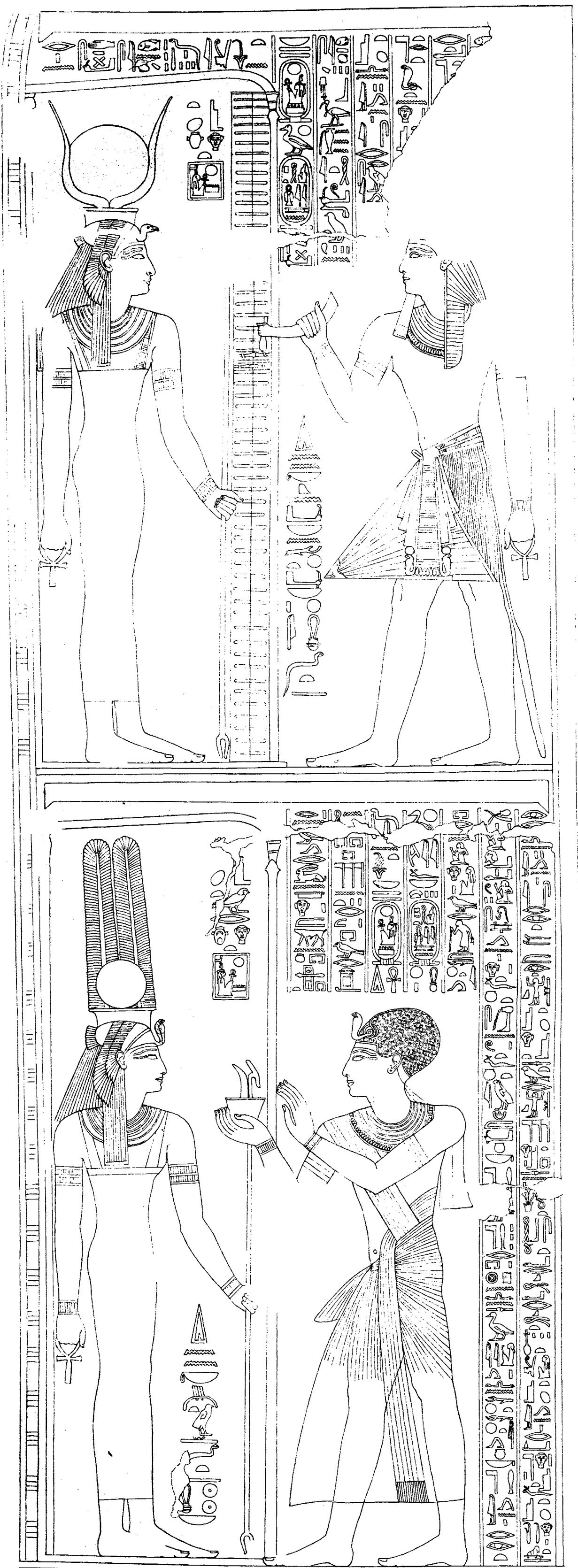
SETHOS WORSHIPS AND OFFERS NATRON TO OSIRIS



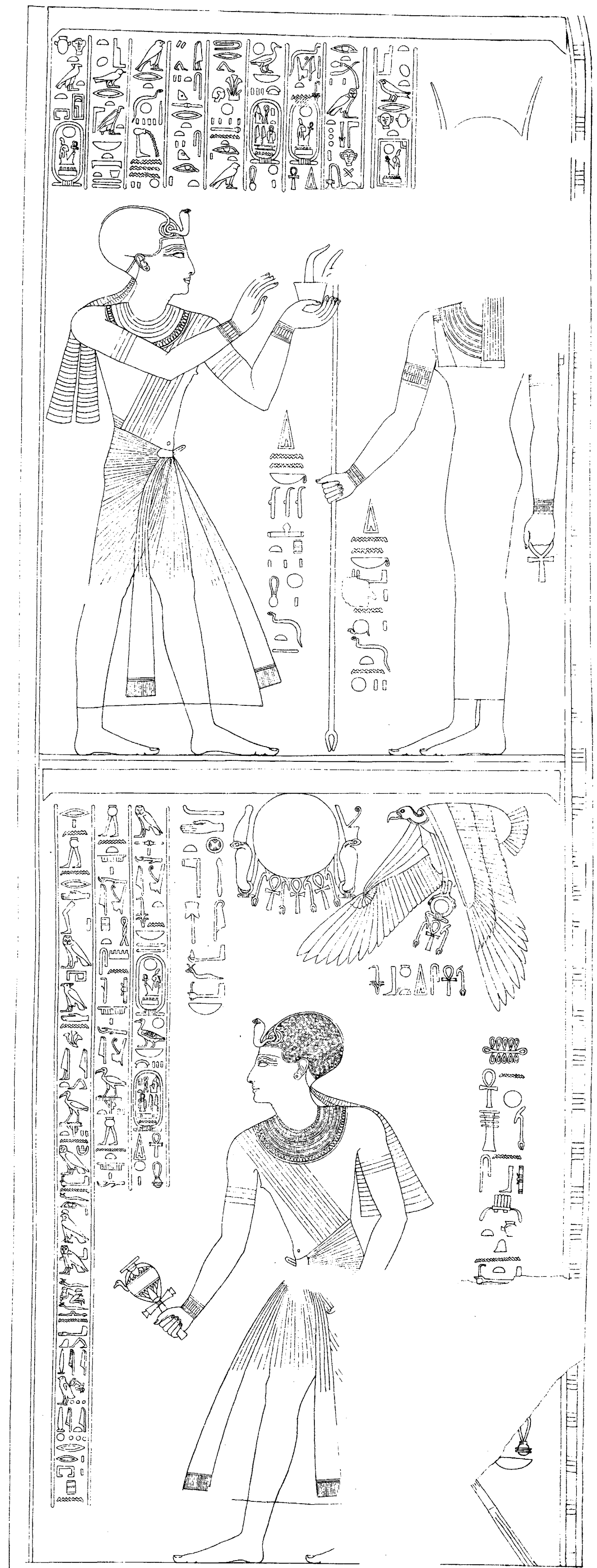
SETHOS BURNS INCENSE BEFORE OSIRIS



SETHOS OFFERS A PECTORAL AND A COLLAR TO OSIRIS

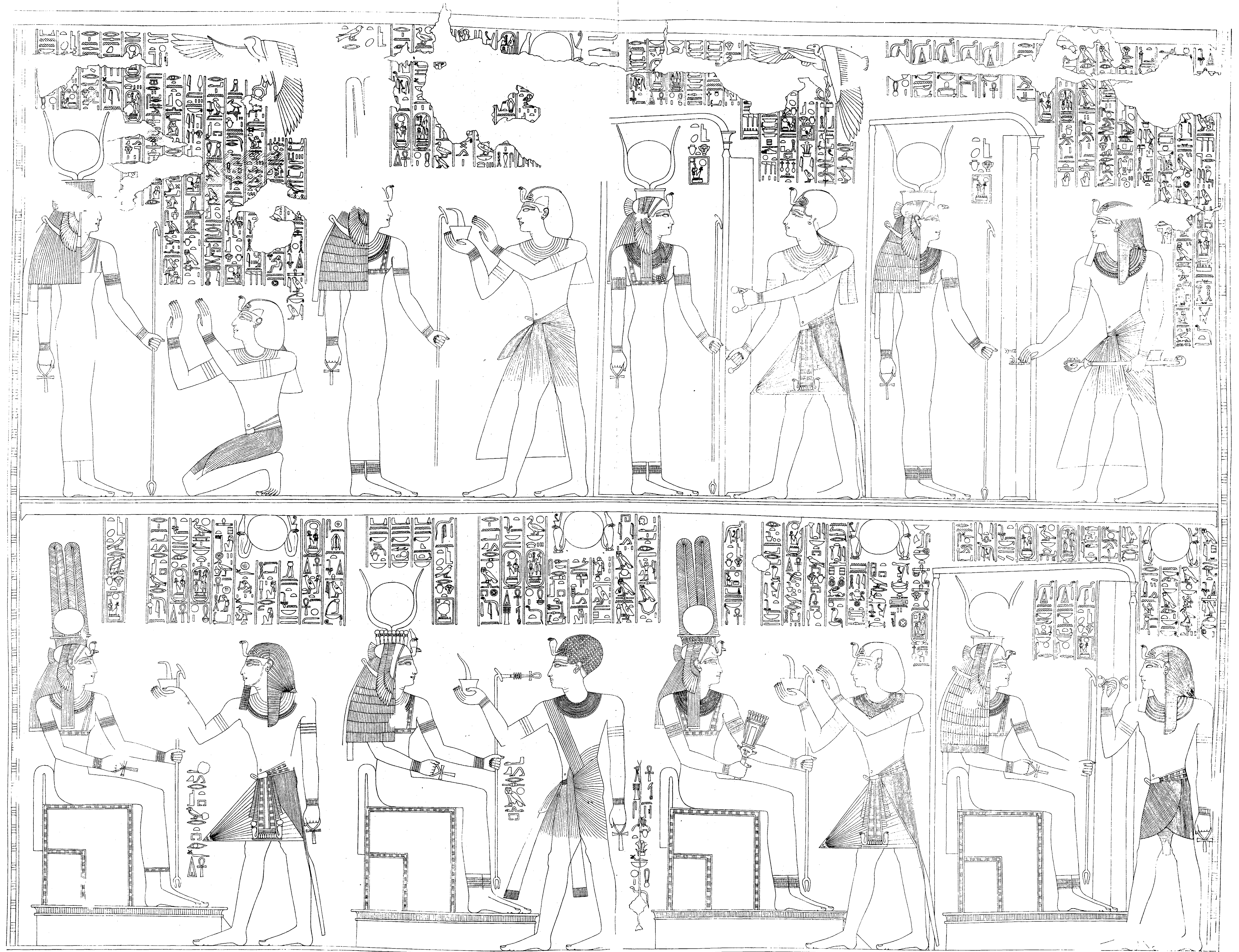


North side

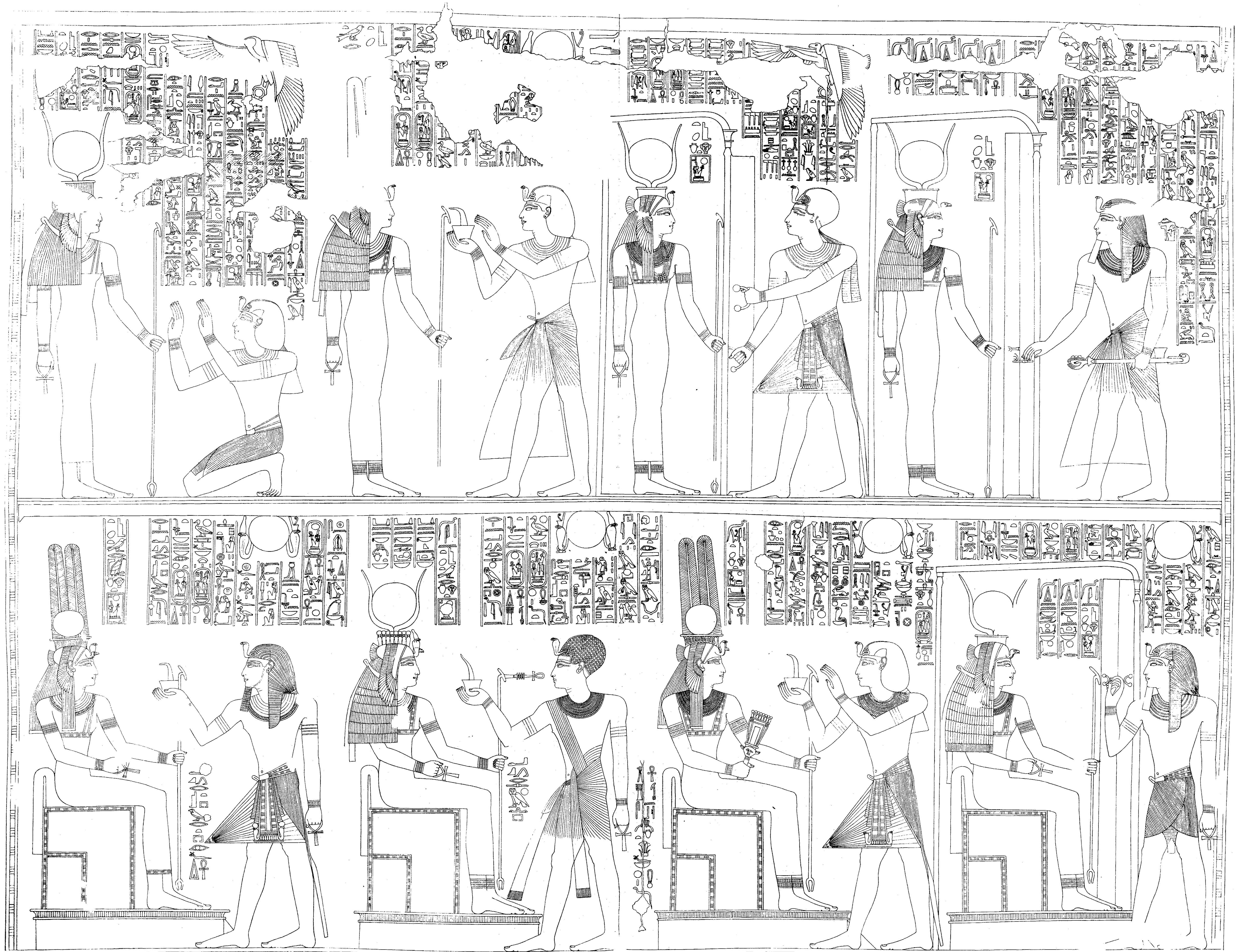


South side

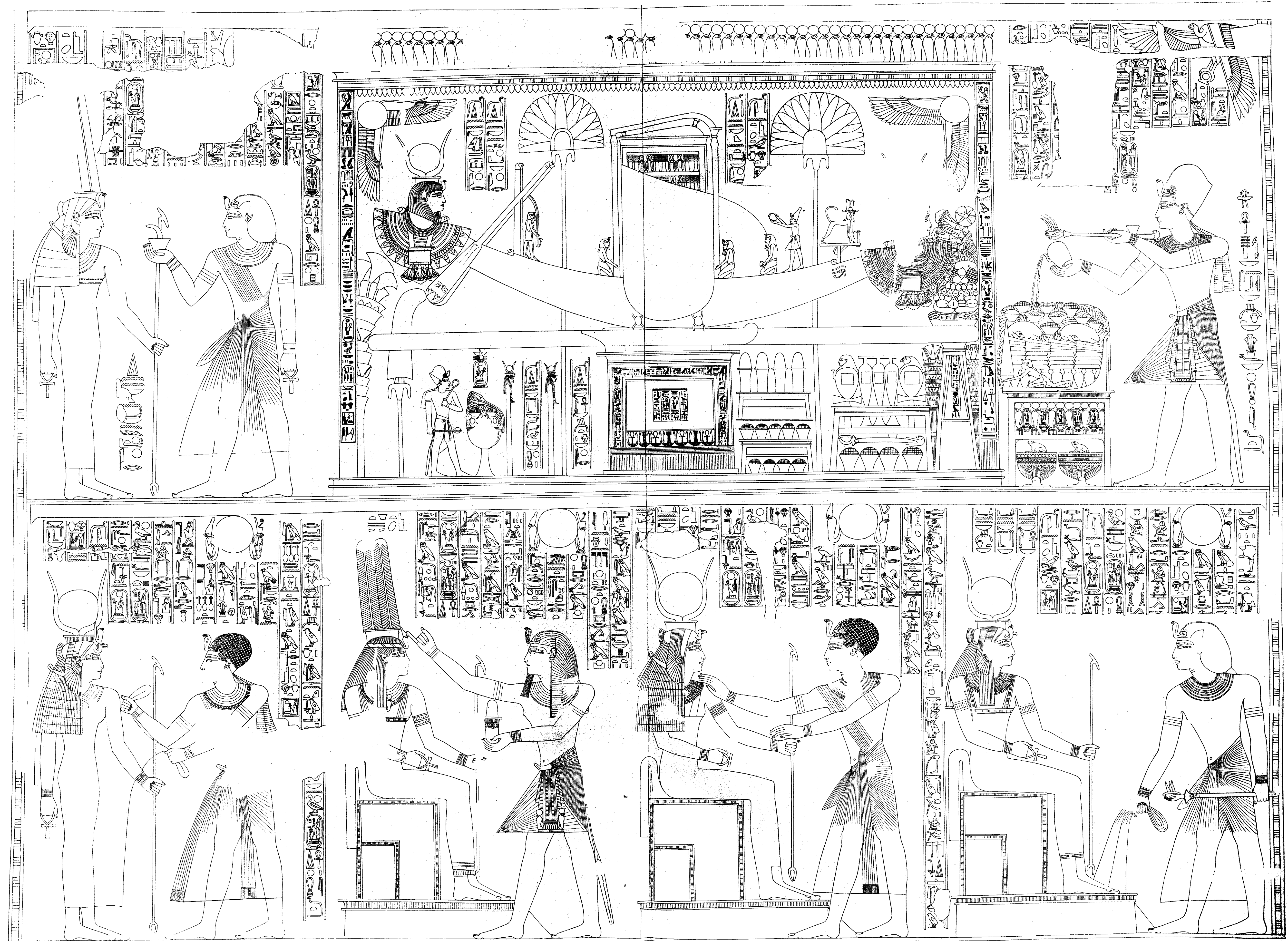
CHAPEL OF ISIS, EAST WALL



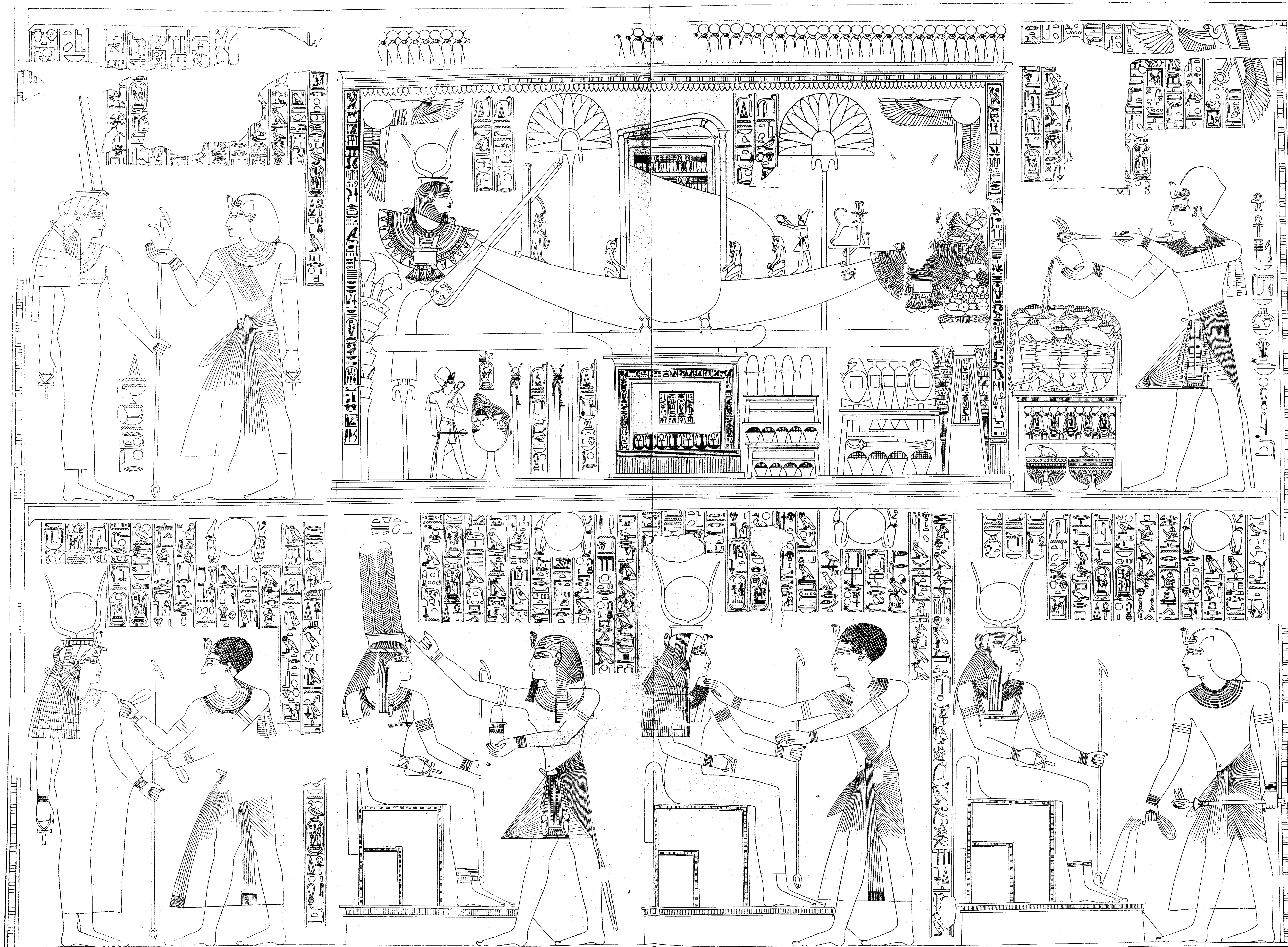
CHAPEL OF ISIS, NORTH WALL, EASTERN SECTION



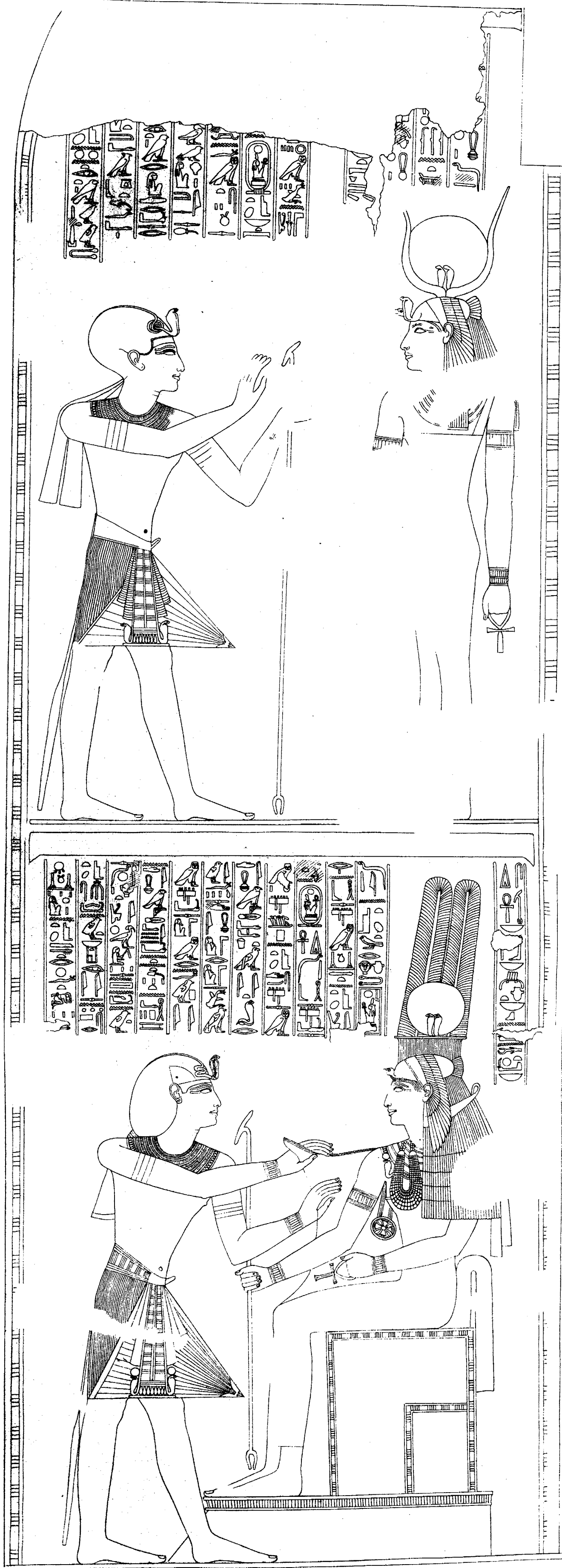
CHAPEL OF ISIS, NORTH WALL, EASTERN SECTION



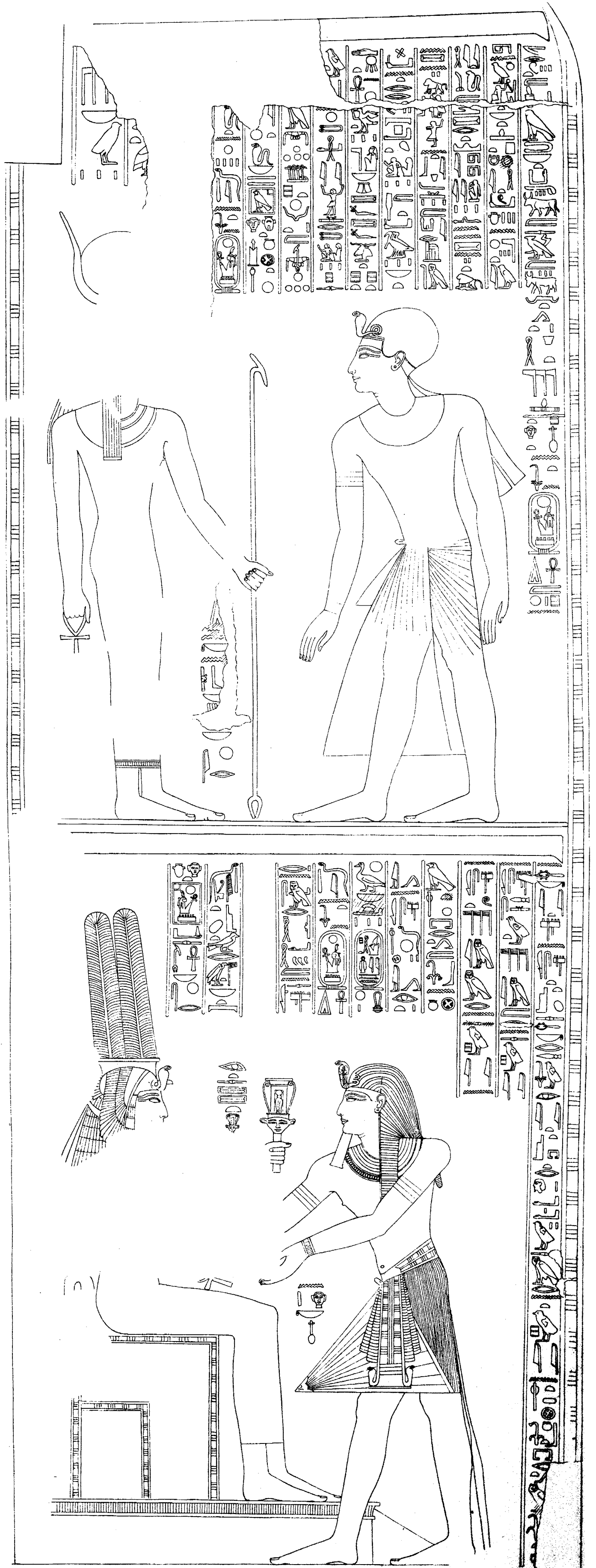
CHAPEL OF ISIS, NORTH WALL, WESTERN SECTION



CHAPEL OF ISIS, NORTH WALL, WESTERN SECTION

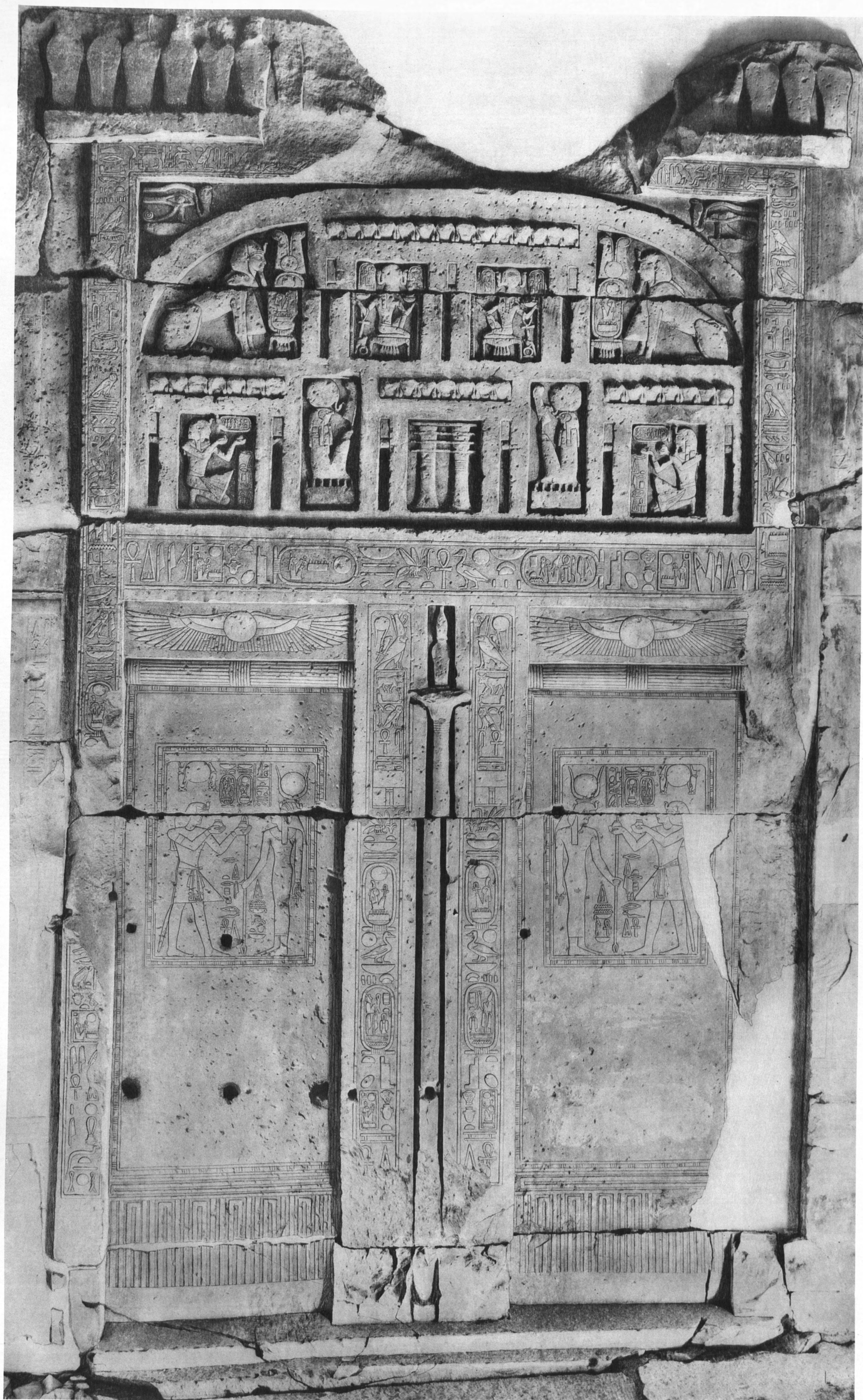


South side

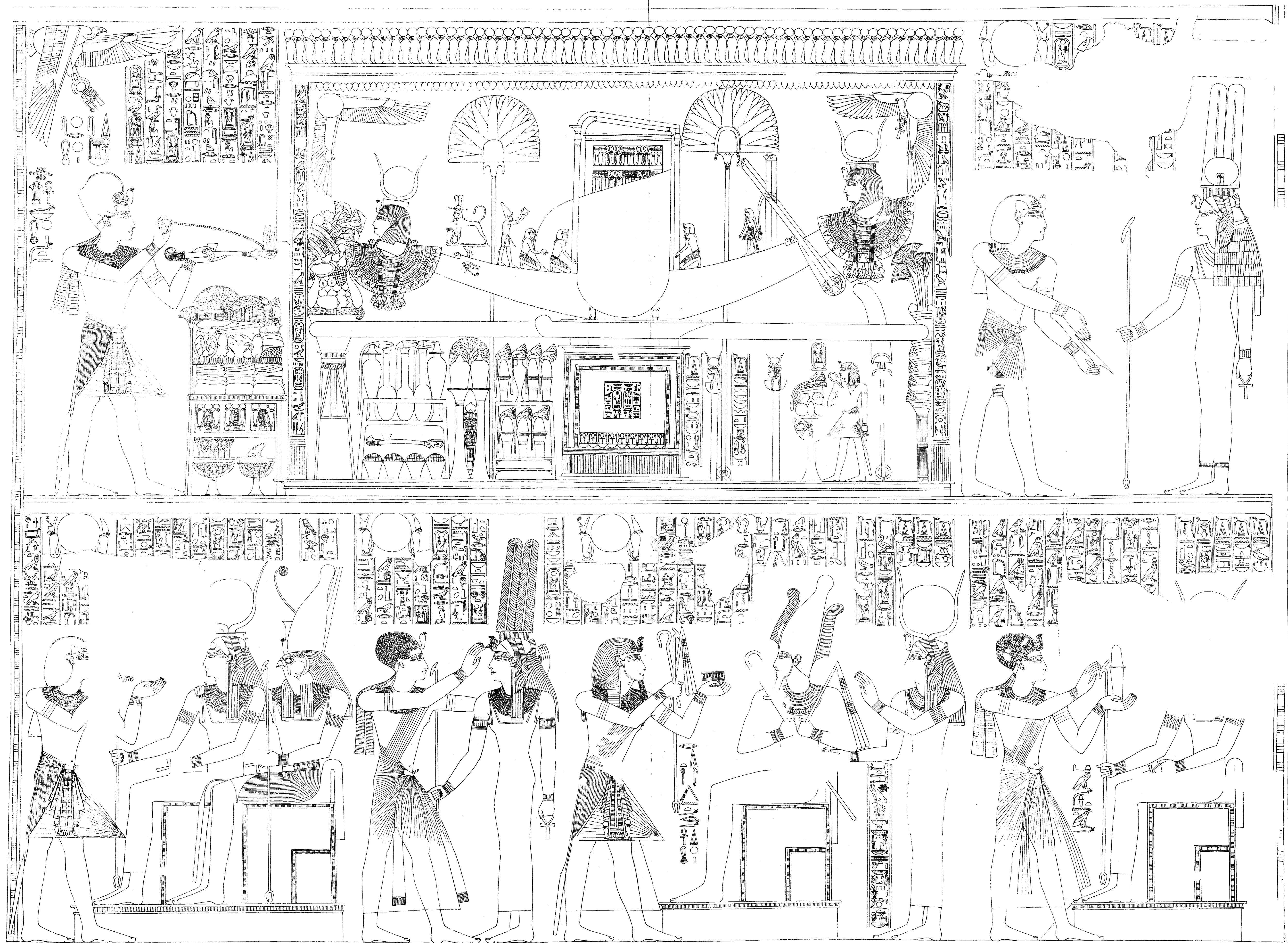


North side

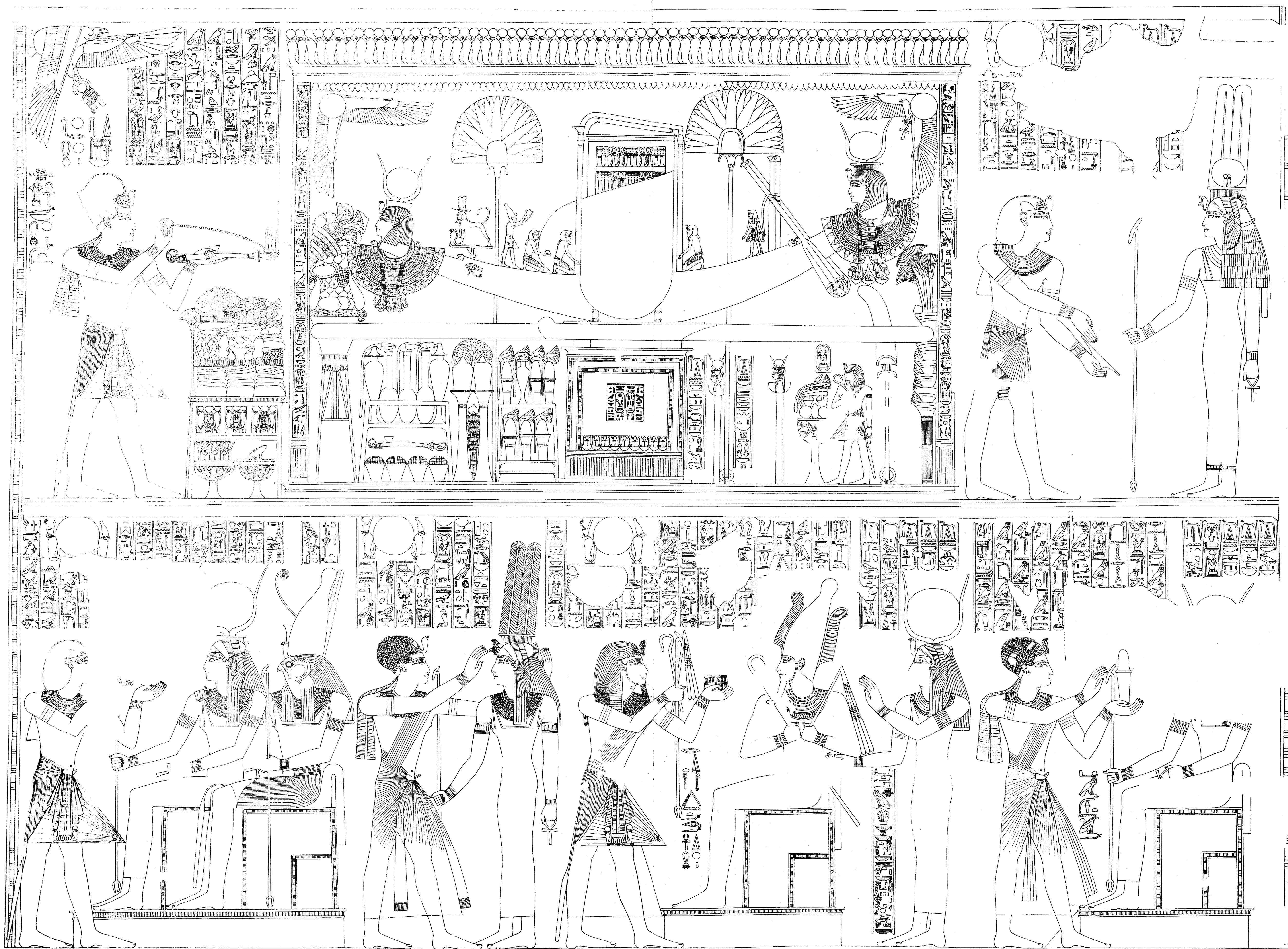
CHAPEL OF ISIS, WEST WALL



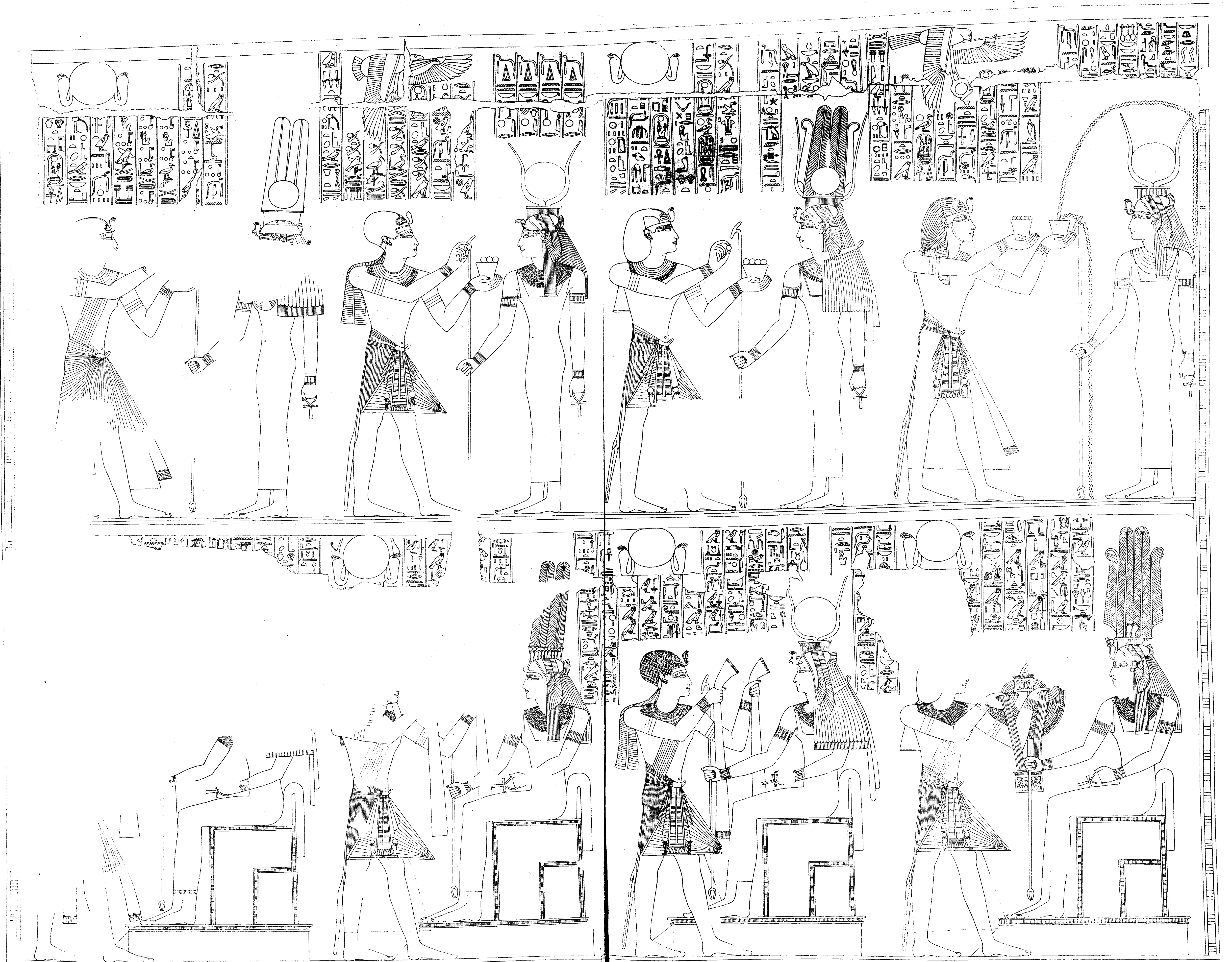
CHAPEL OF ISIS, FALSE DOOR IN WEST WALL



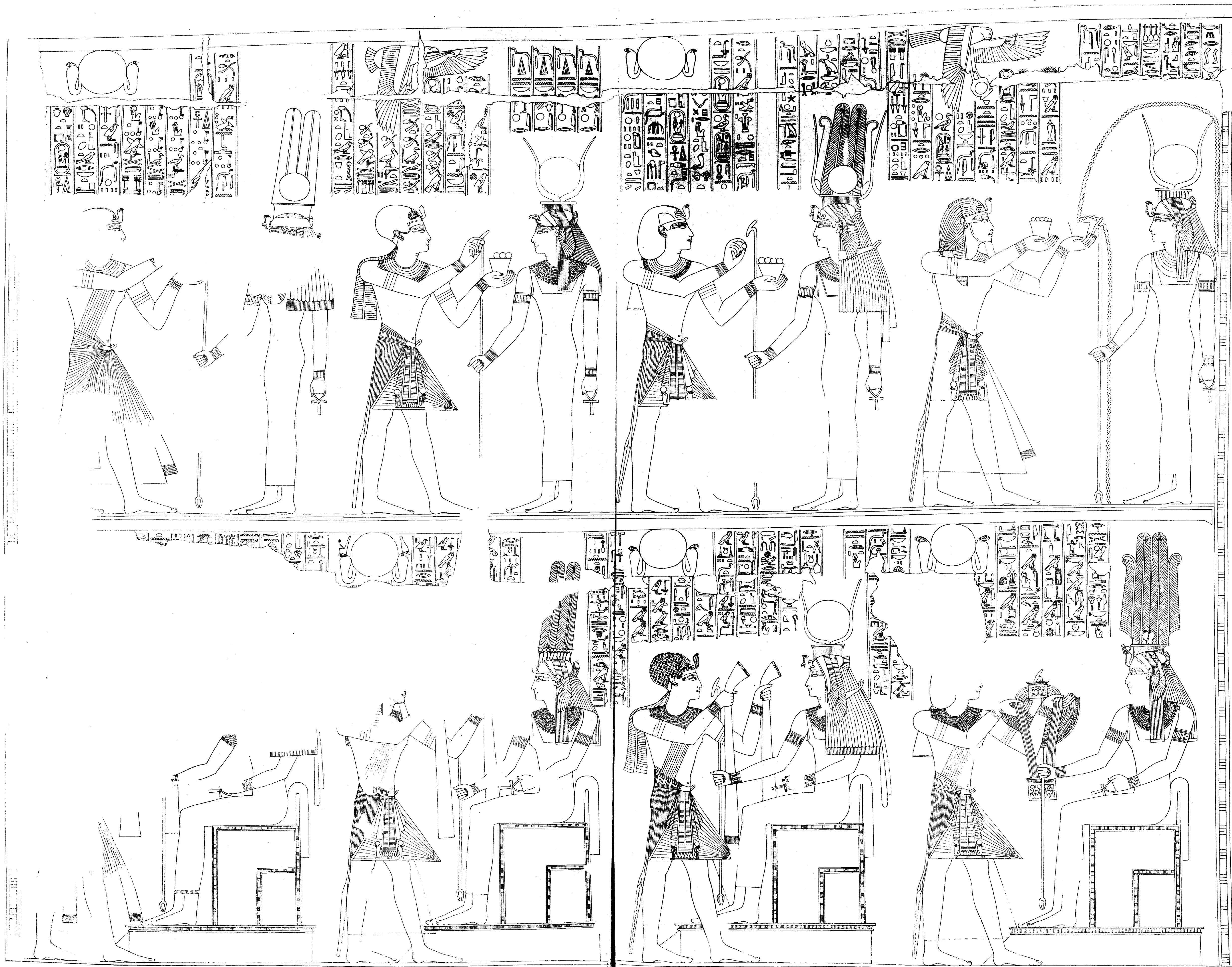
CHAPEL OF ISIS, SOUTH WALL, WESTERN SECTION



CHAPEL OF ISIS, SOUTH WALL, WESTERN SECTION



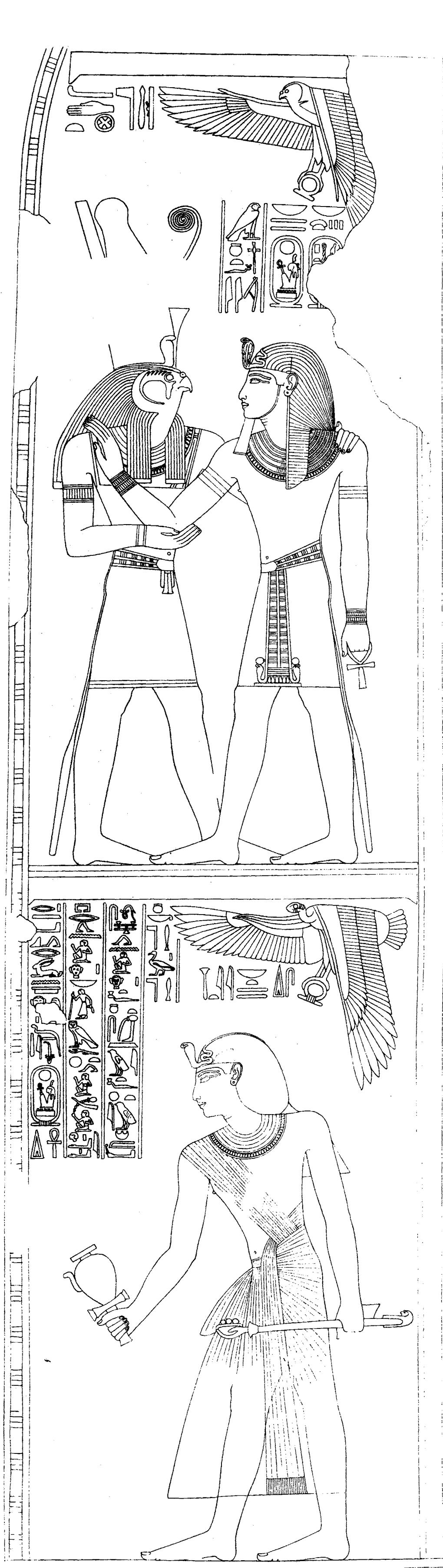
CHAPEL OF ISIS, SOUTH WALL, EASTERN SECTION



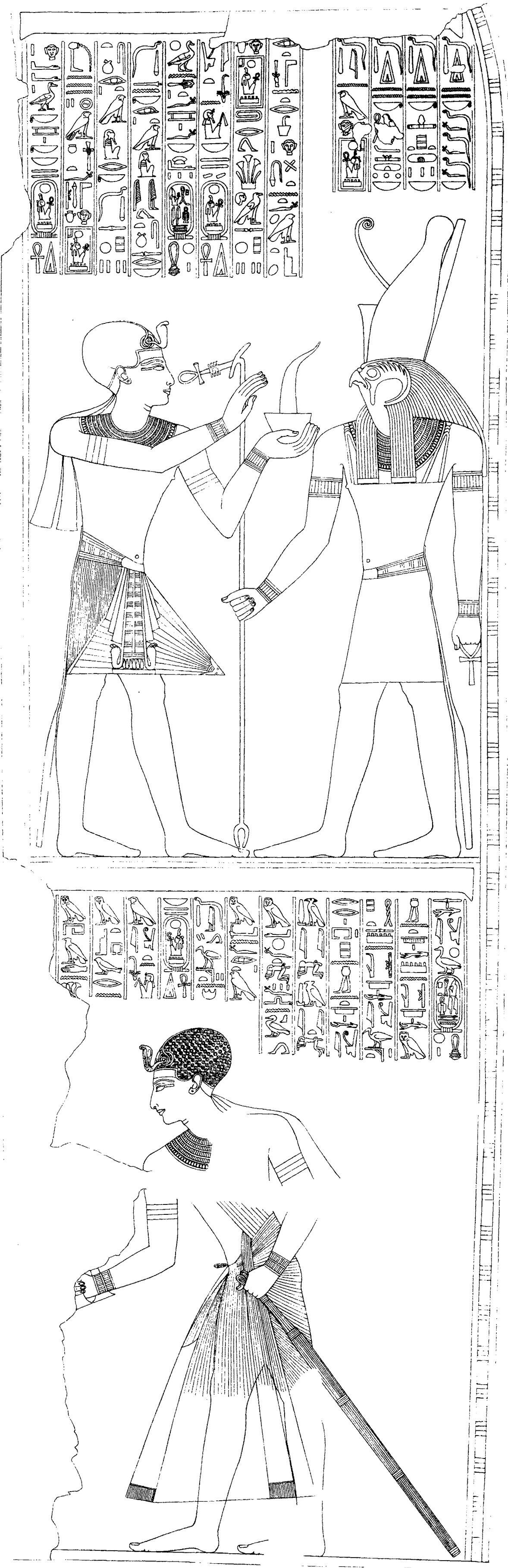
CHAPEL OF ISIS, SOUTH WALL, EASTERN SECTION



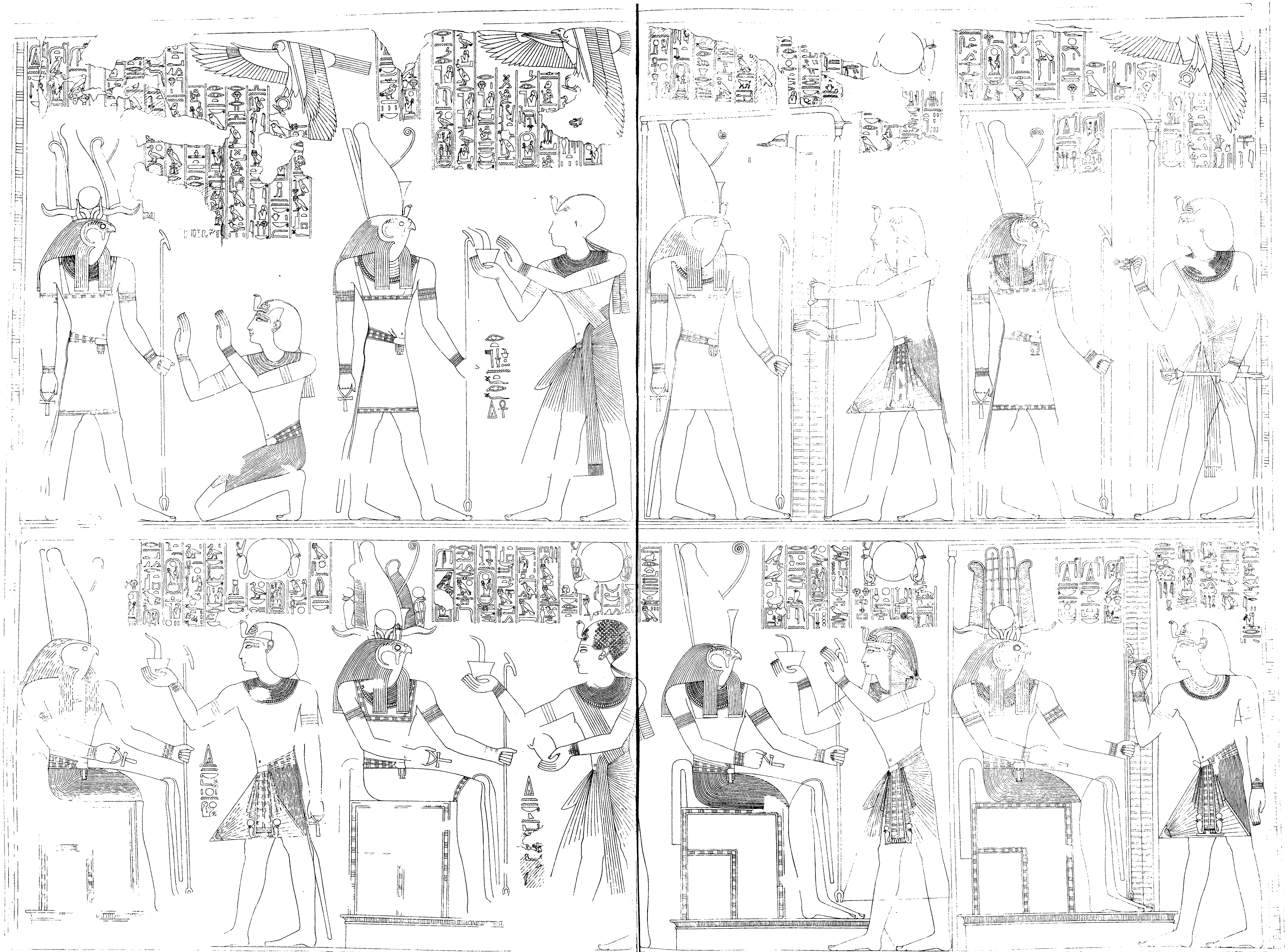
INTERIOR OF THE HORUS CHAPEL, LOOKING EASTWARD



North side



South side



CHAPEL OF HORUS, NORTH WALL, EASTERN SECTION



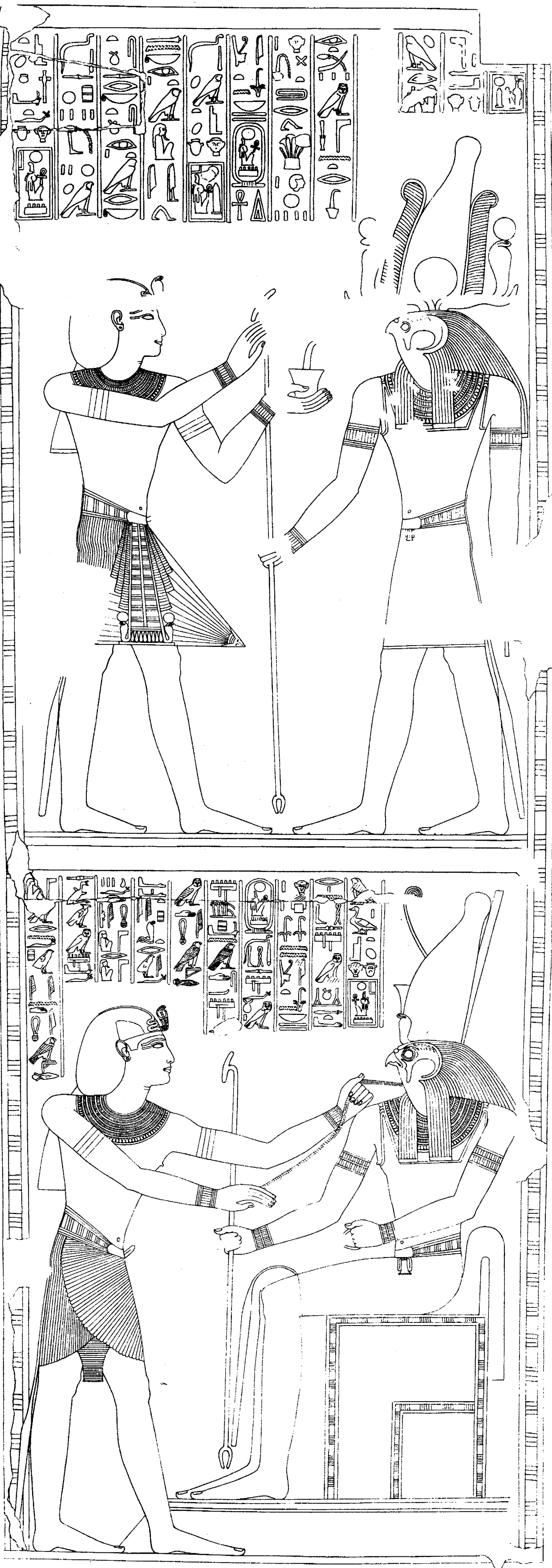
CHAPEL OF HORUS, NORTH WALL, EASTERN SECTION



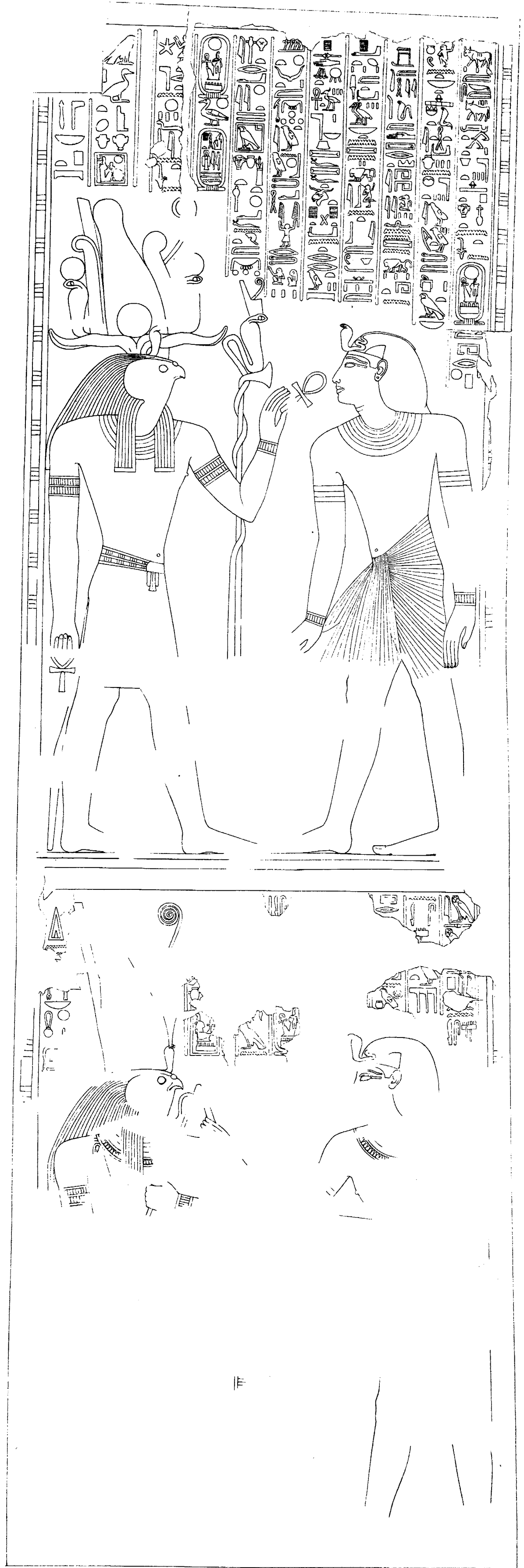
CHAPEL OF HORUS, NORTH WALL, WESTERN SECTION



CHAPEL OF HORUS, NORTH WALL, WESTERN SECTION



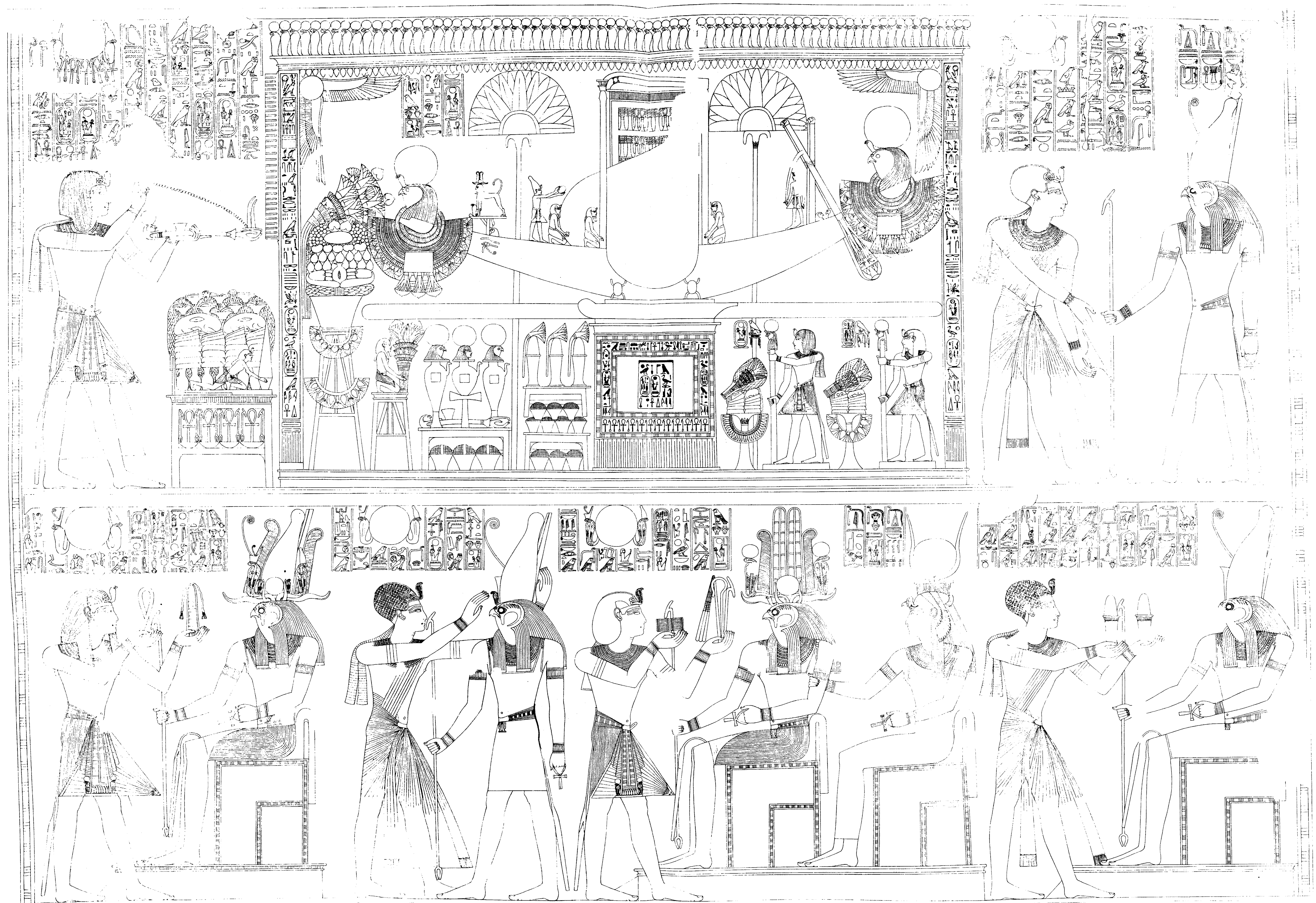
South side



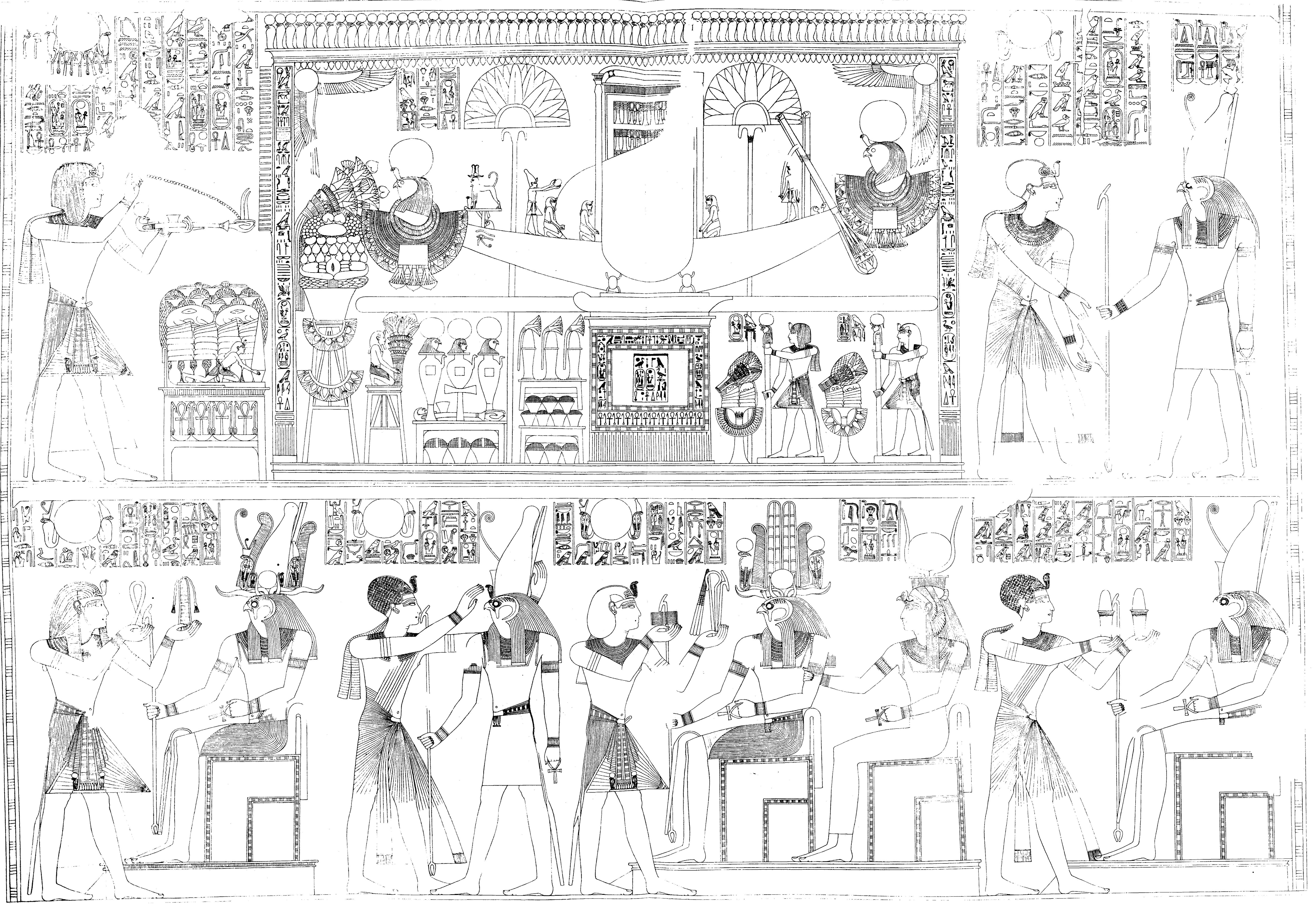
North side



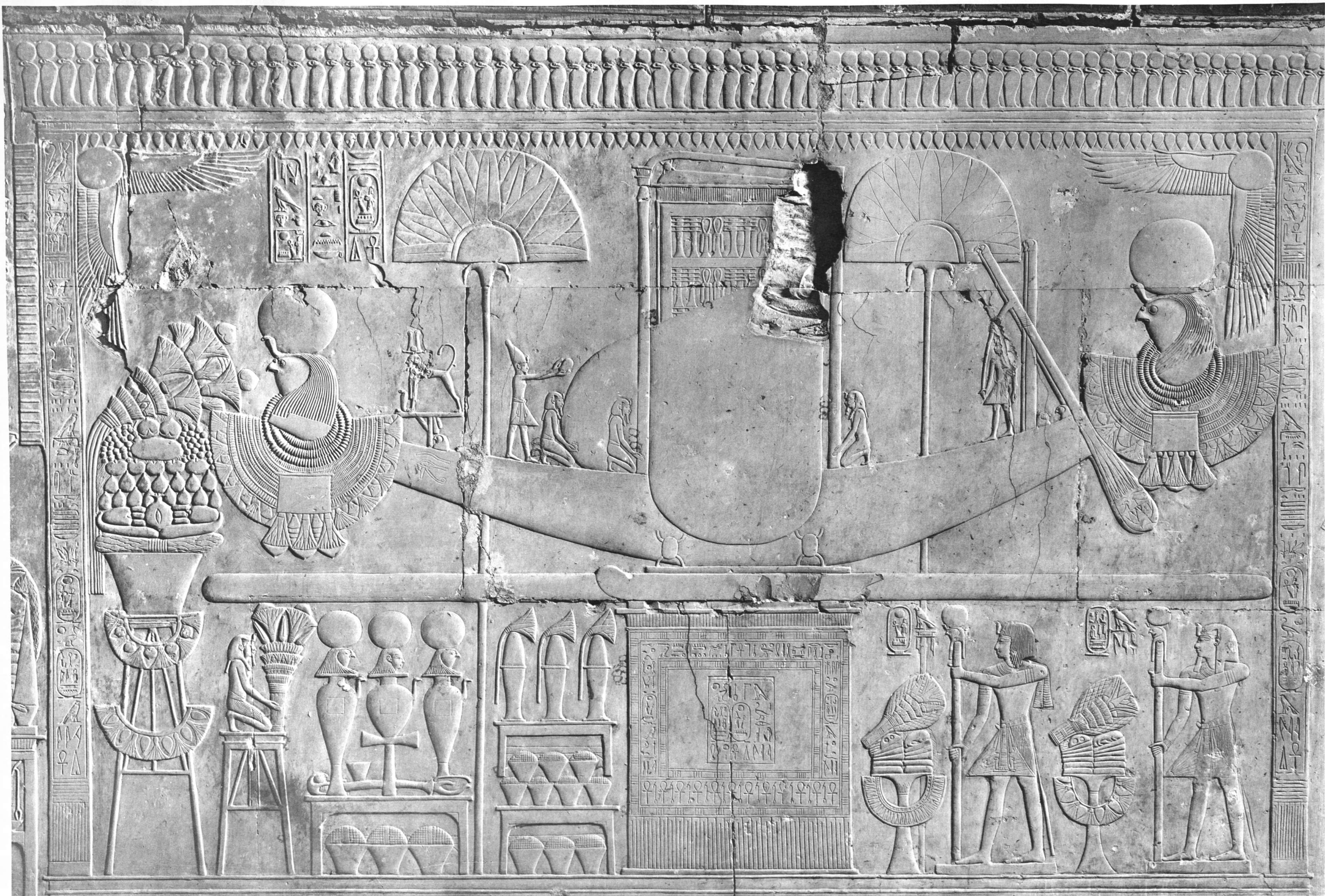
CHAPEL OF HORUS, FALSE DOOR IN WEST WALL



CHAPEL OF HORUS, SOUTH WALL, WESTERN SECTION

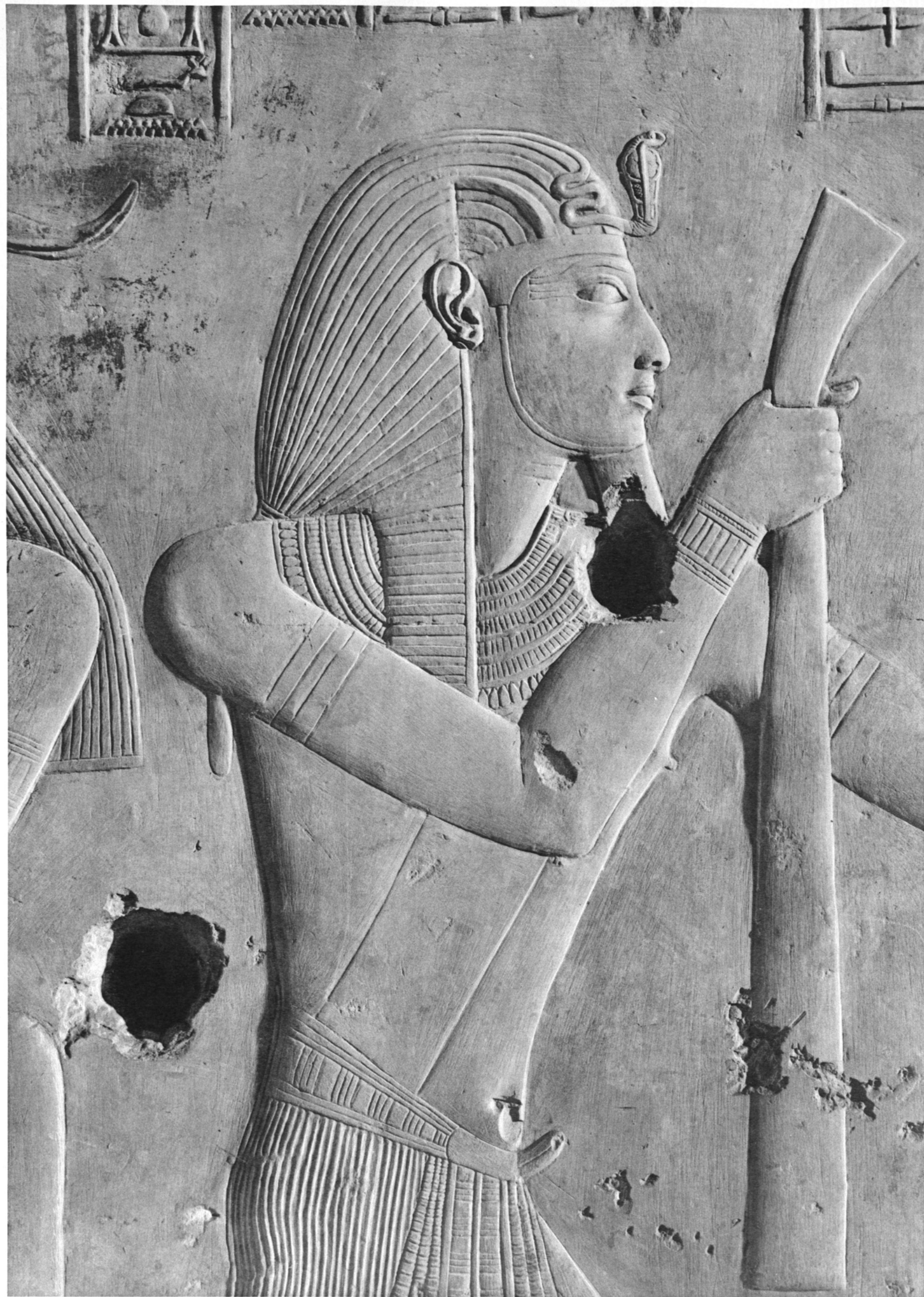


CHAPEL OF HORUS, SOUTH WALL, WESTERN SECTION

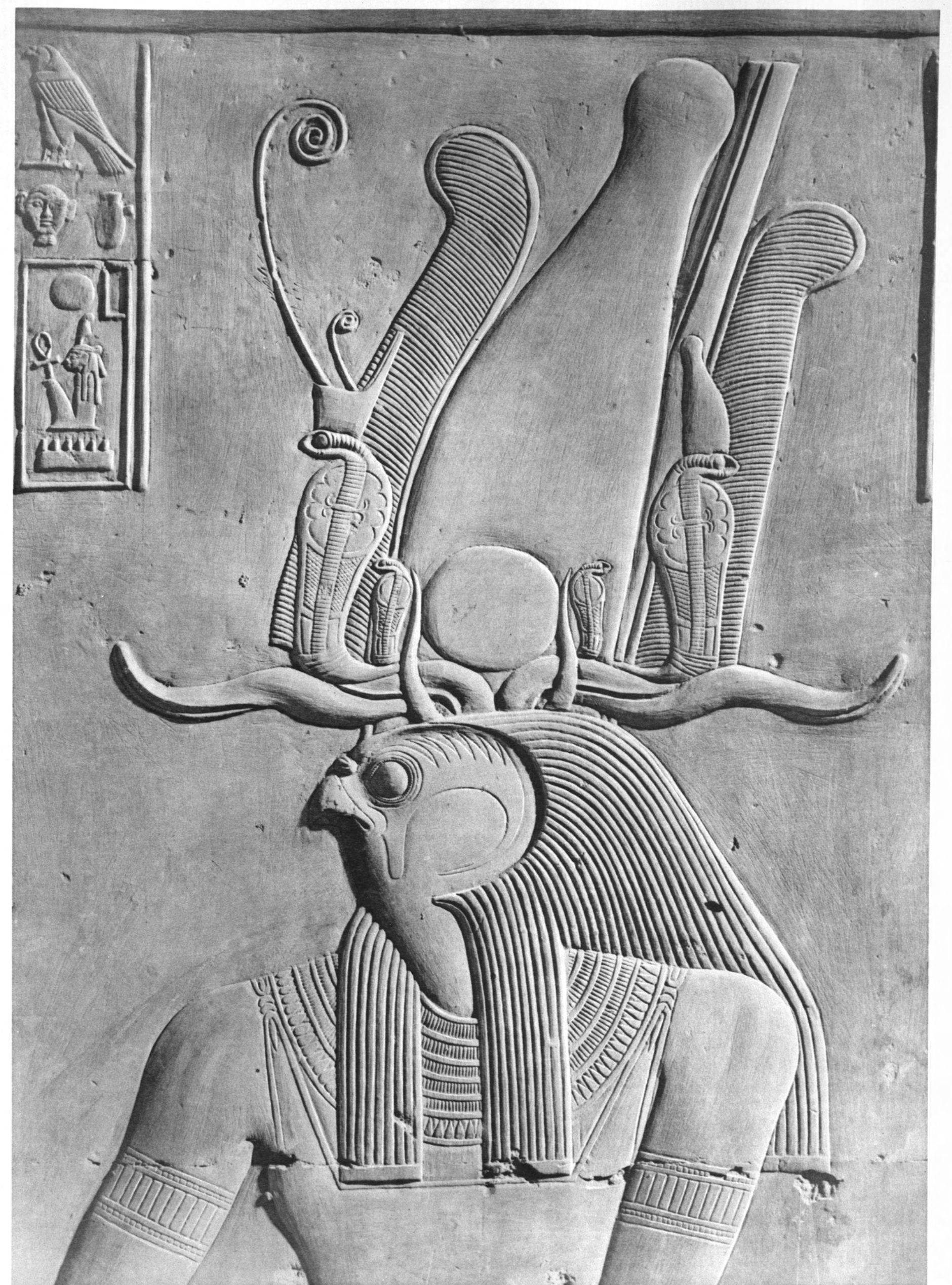


THE BARK OF HORUS

Detail from Plate 30



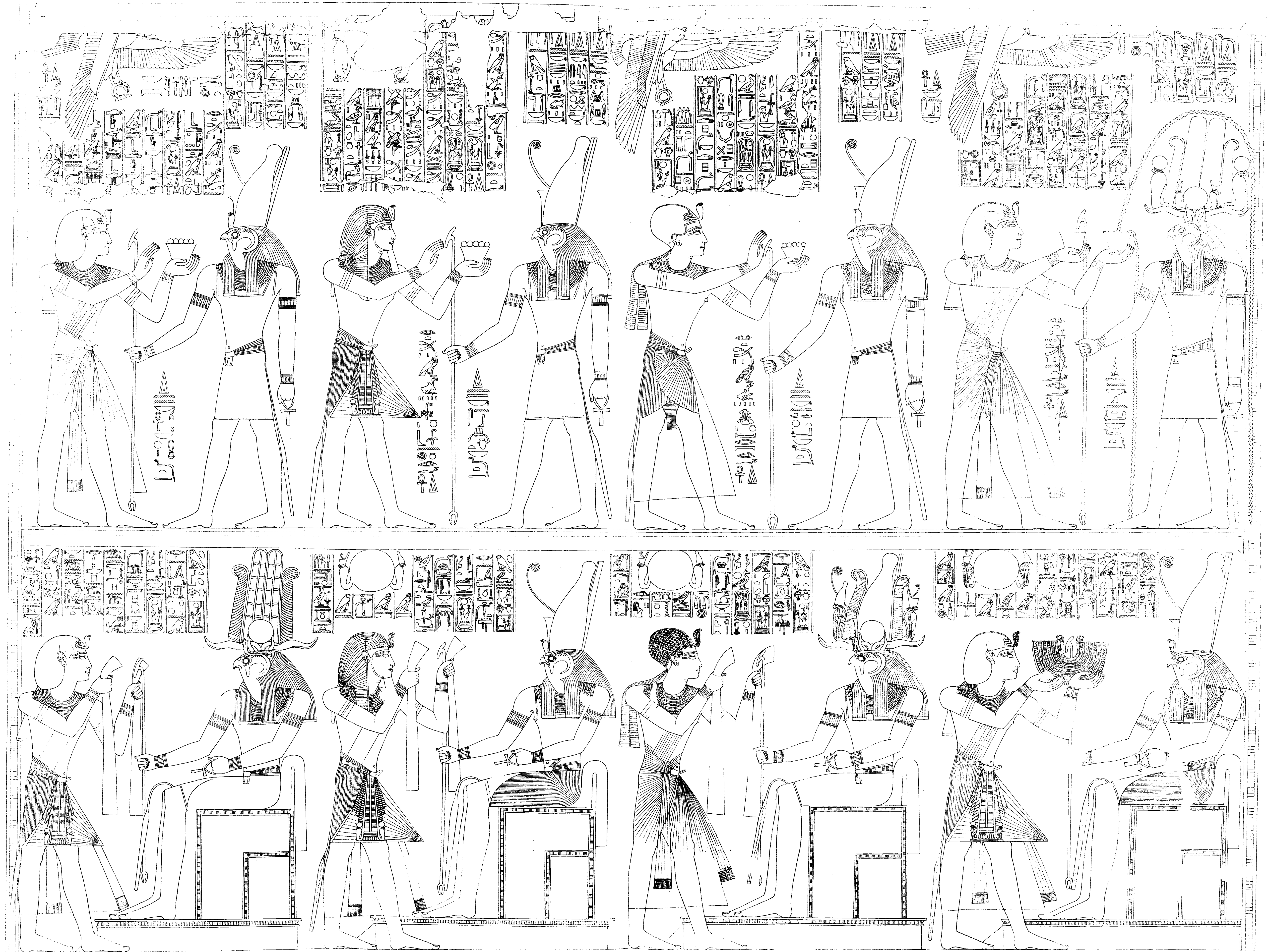
a



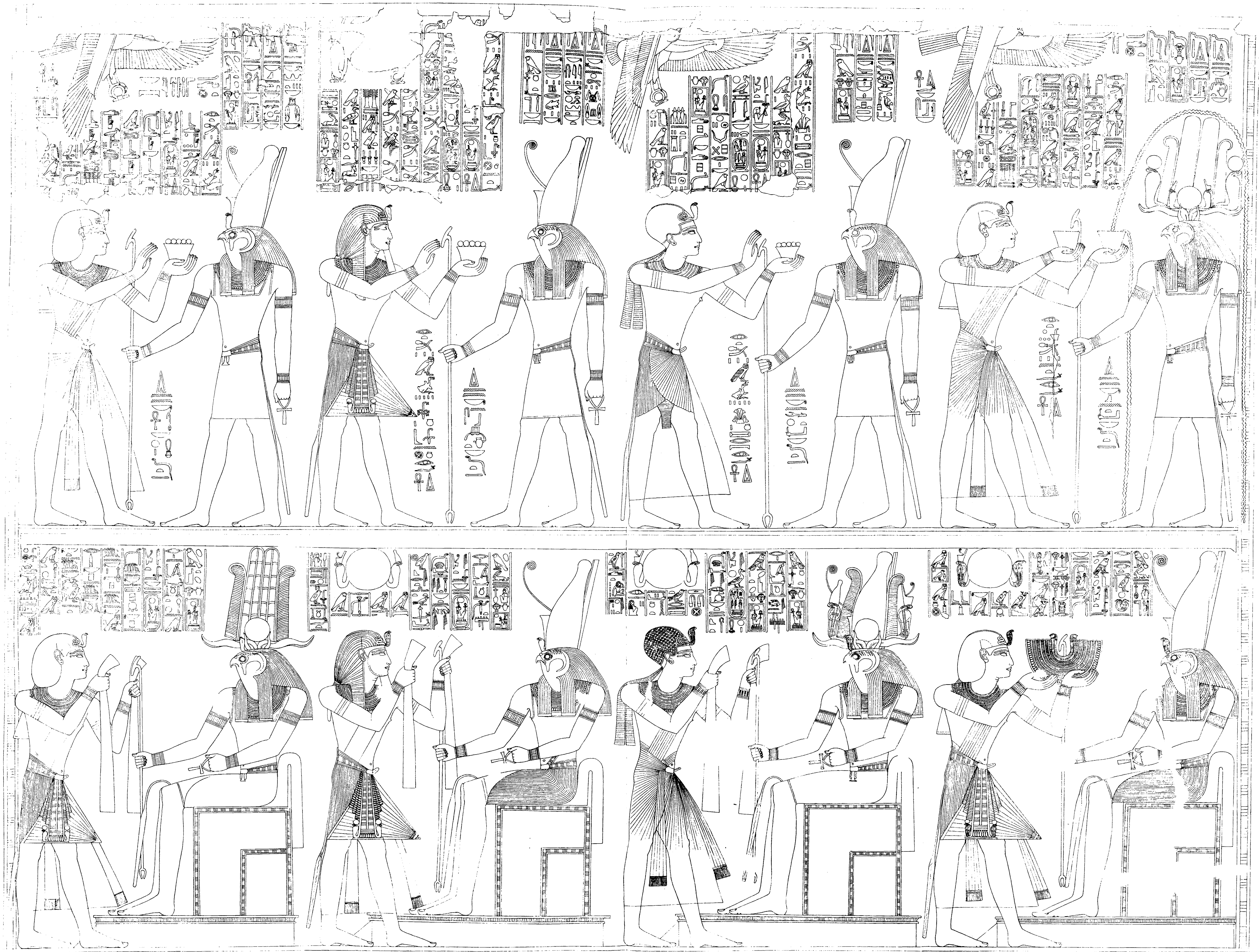
b

DETAILS FROM THE CHAPEL OF HORUS

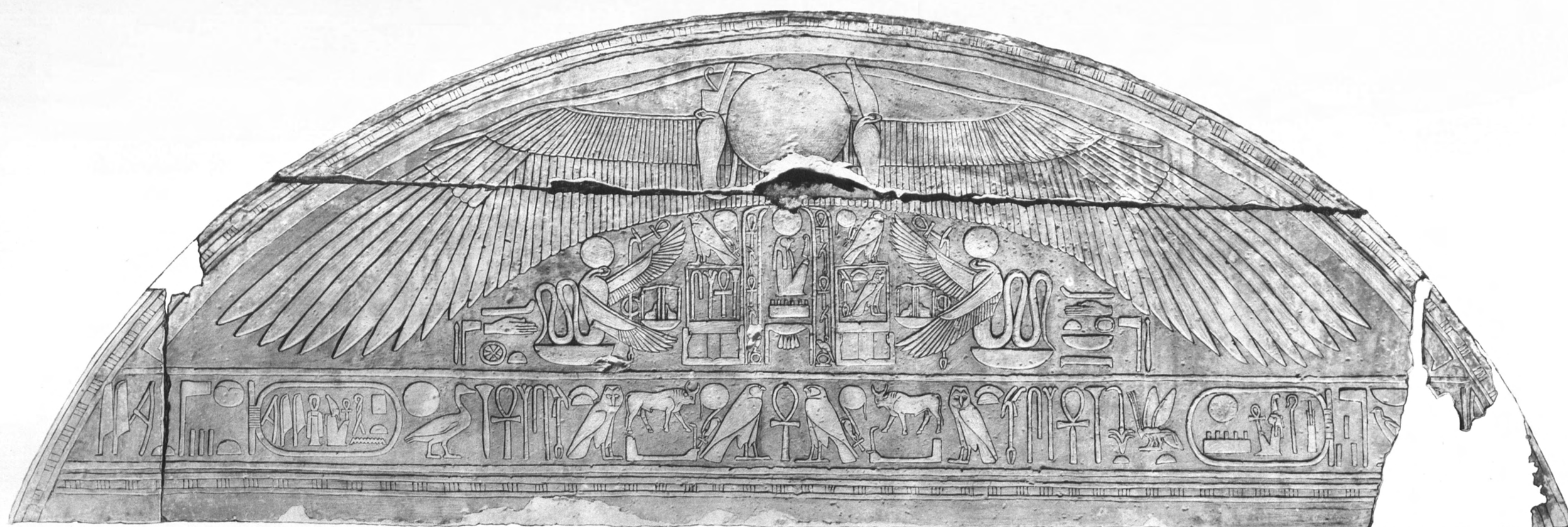
- a.* The king presenting cloth. See Plate 33, lower register
- b.* The god Horus. See Plate 30, lower register



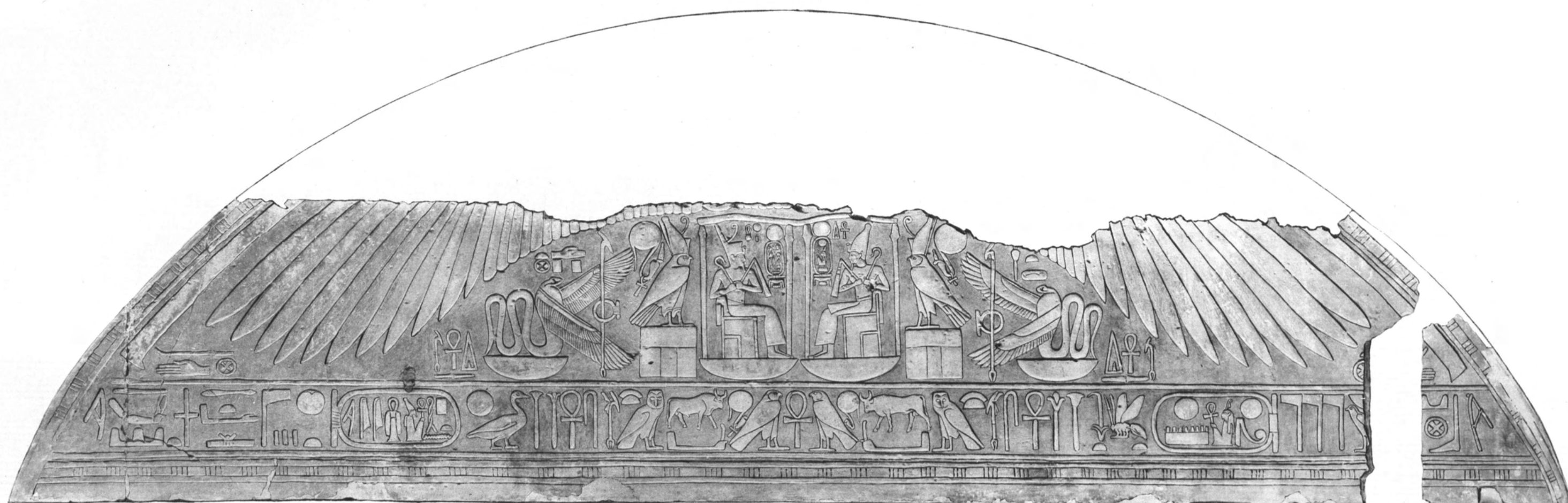
CHAPEL OF HORUS, SOUTH WALL, EASTERN SECTION



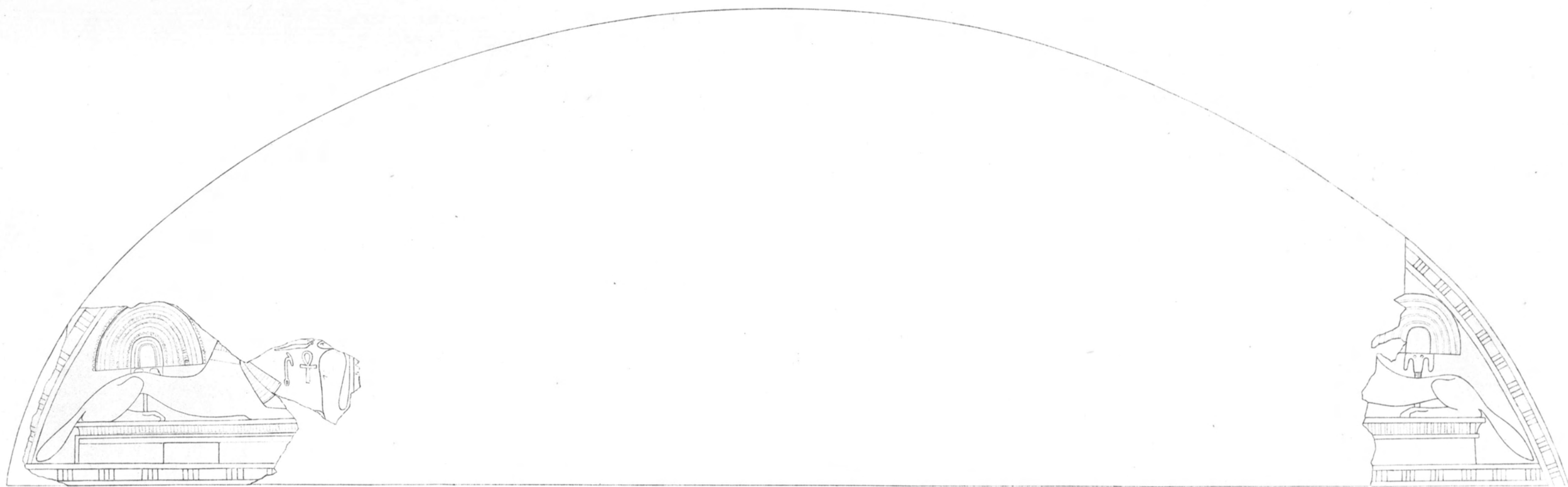
CHAPEL OF HORUS, SOUTH WALL, EASTERN SECTION



a



b



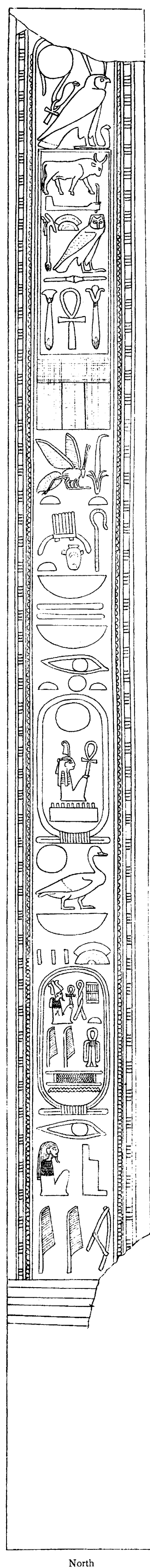
c



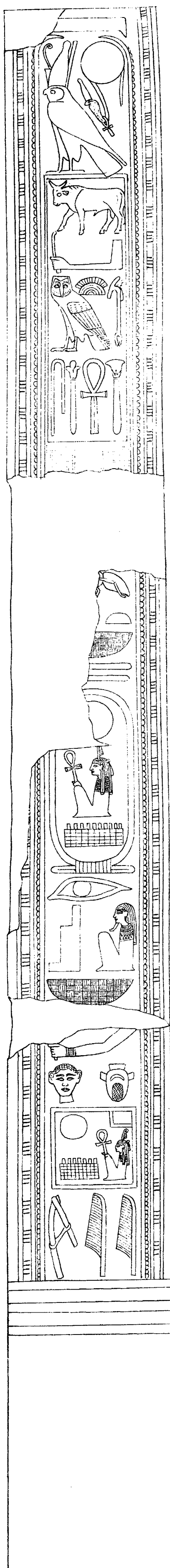
d

DETAILS FROM THE CHAPELS OF OSIRIS, ISIS, AND HORUS

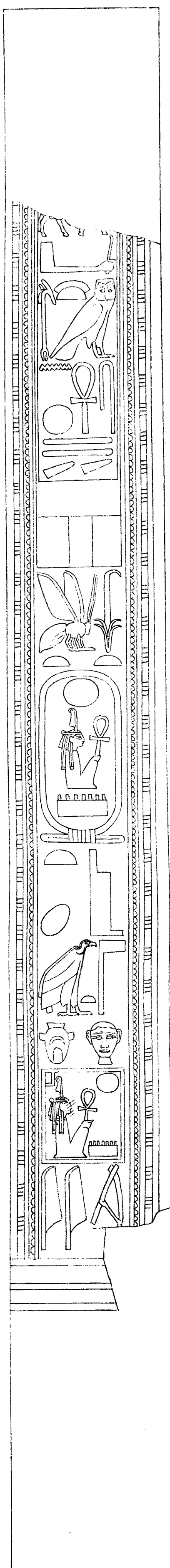
- | | |
|--|---|
| a. Chapel of Horus, lunette of east wall | c. Chapel of Osiris, lunette of east wall |
| b. Chapel of Isis, lunette of east wall | d. Chapel of Horus, under-lintel of door in east wall |



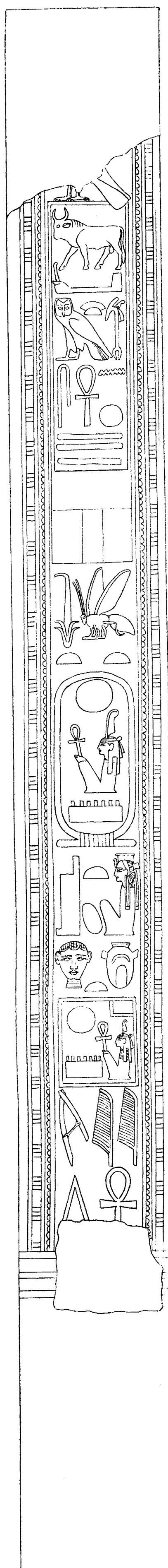
North



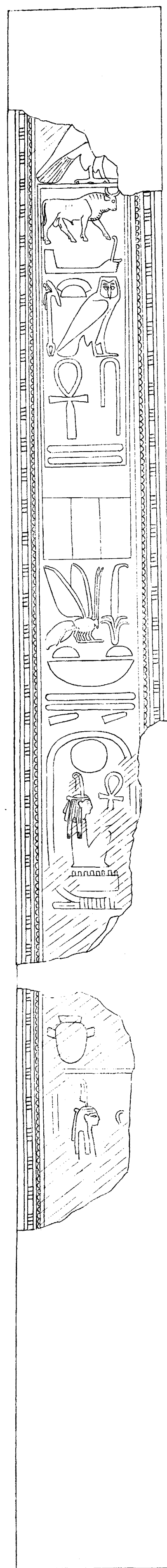
South



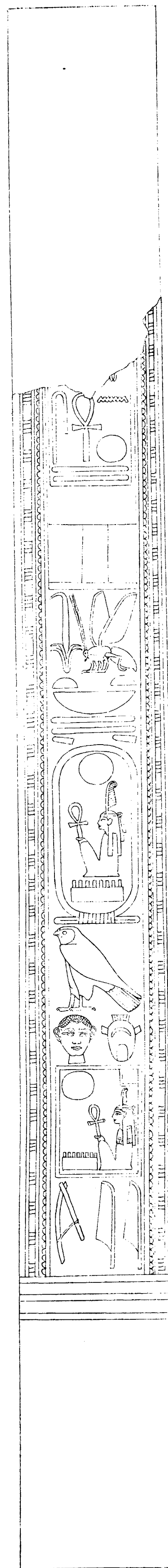
North



South



North

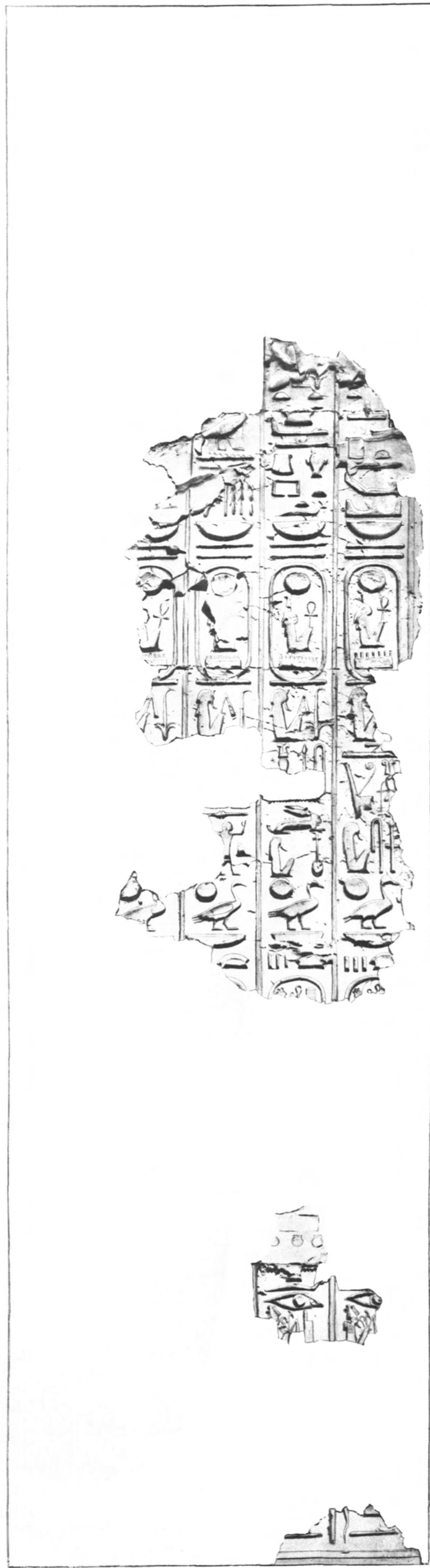


South

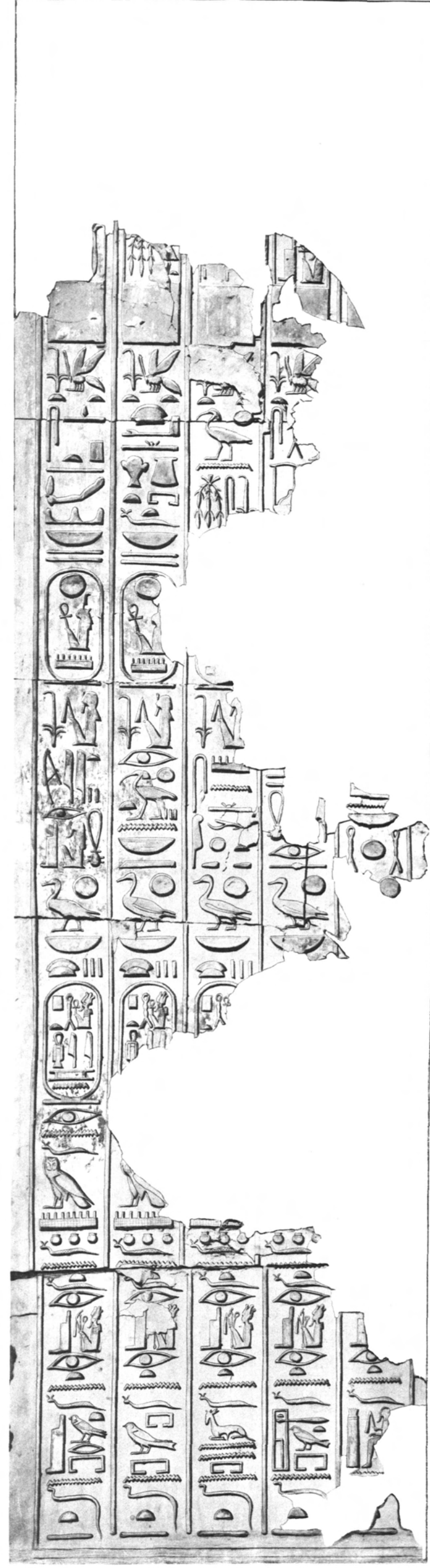
Chapel of Osiris

Chapel of Isis

Chapel of Horus

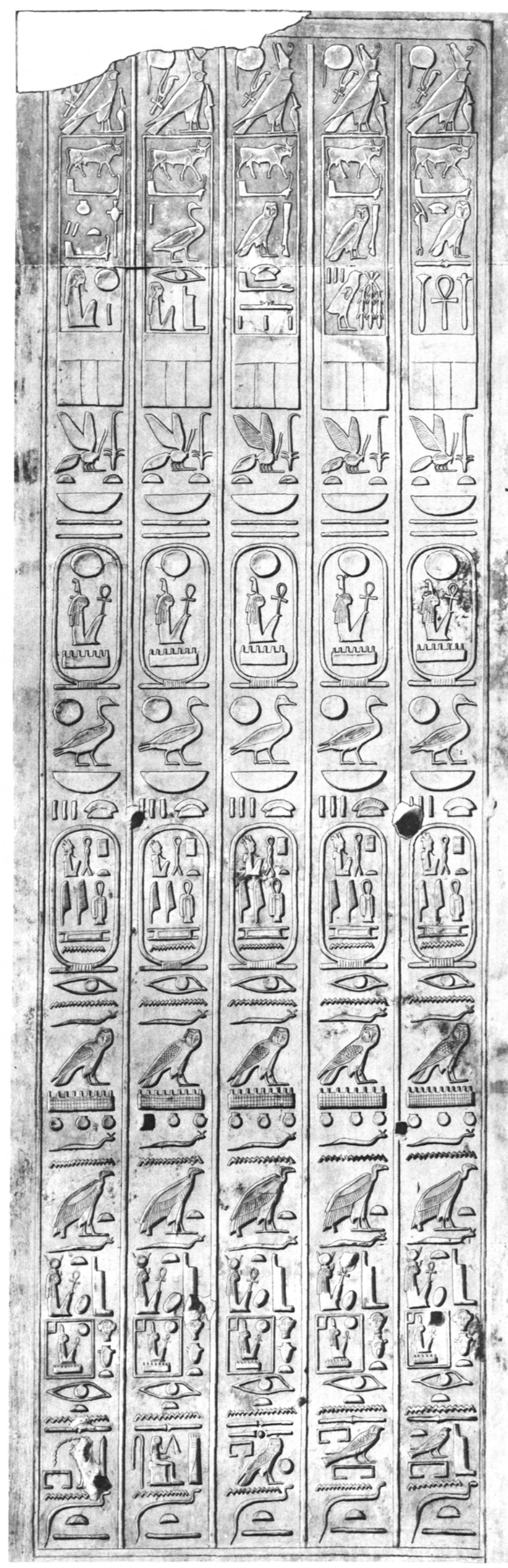


South side

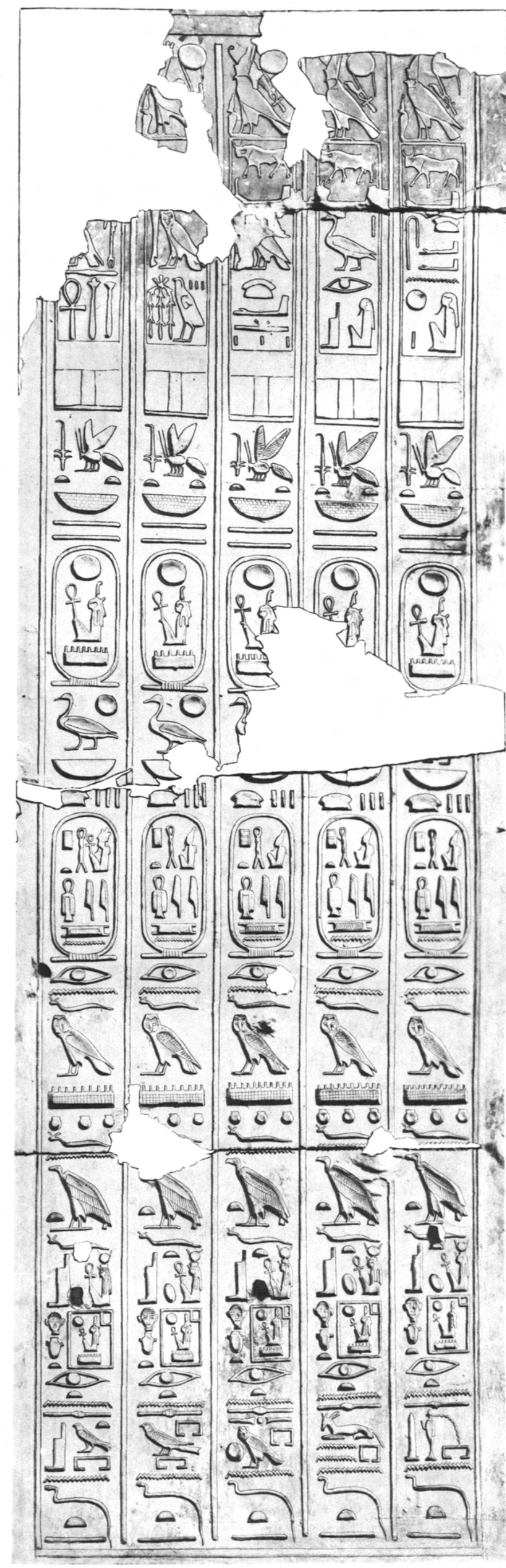


North side

CHAPEL OF OSIRIS

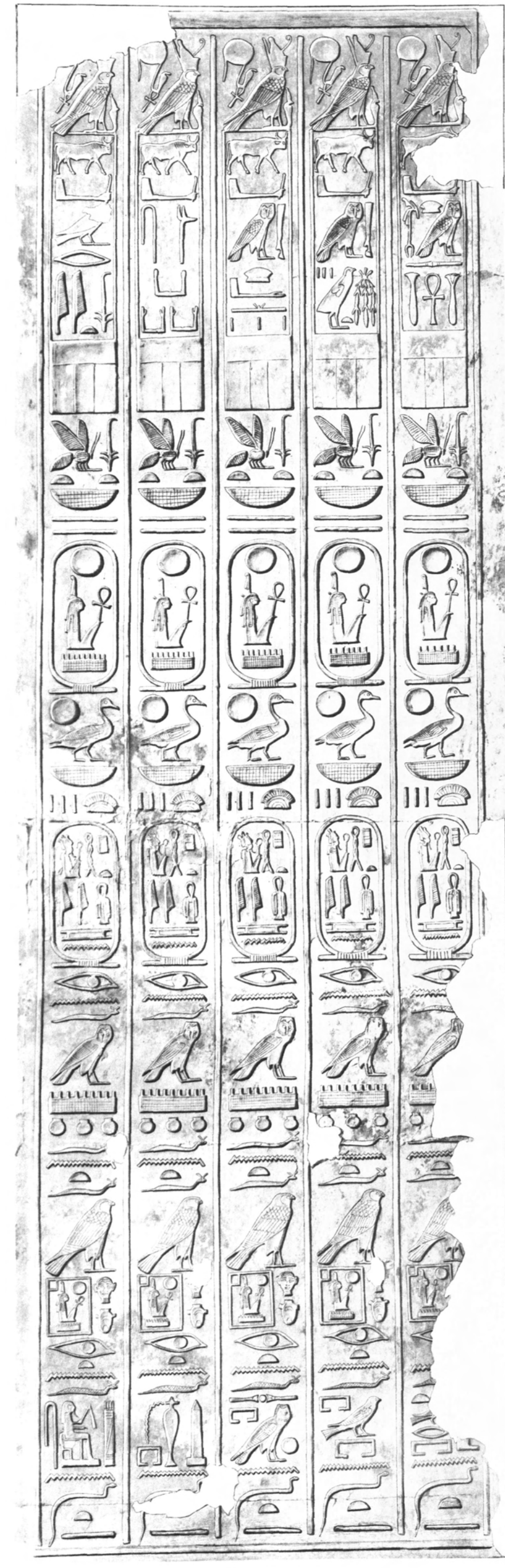


South side

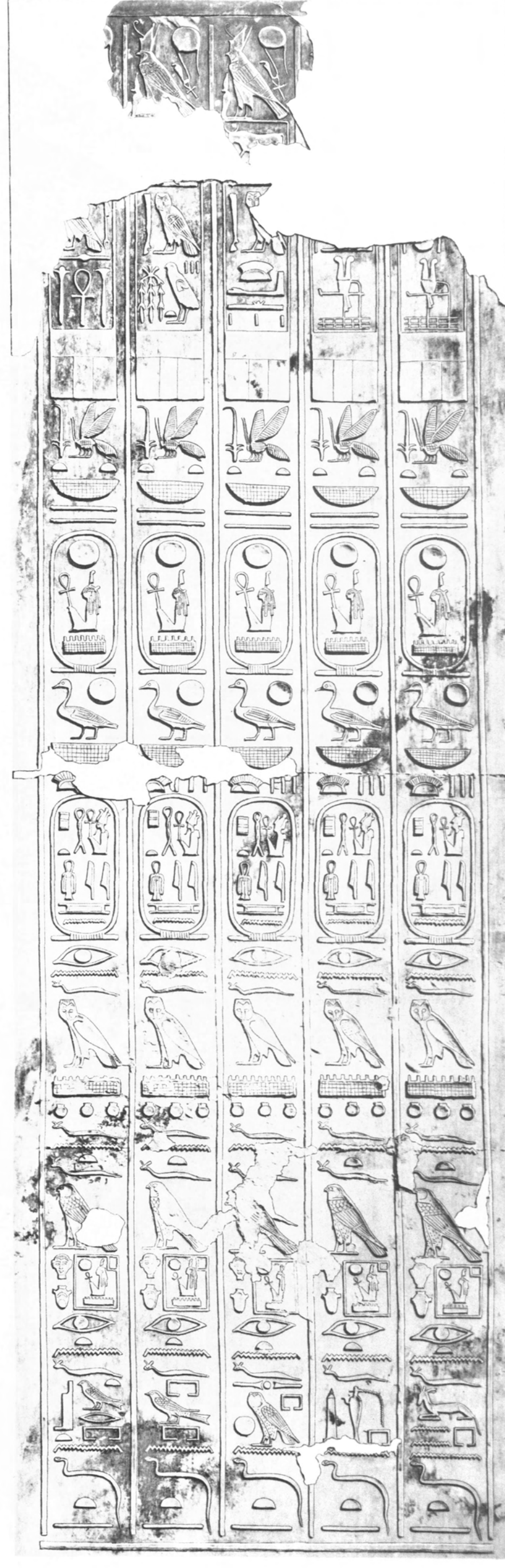


North side

CHAPEL OF ISIS



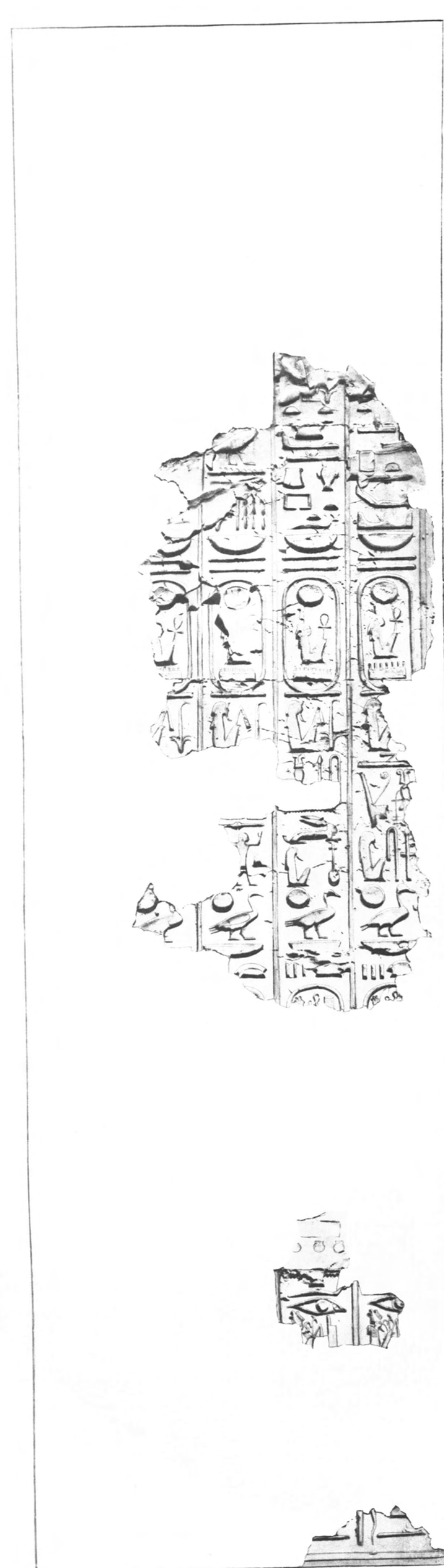
South side



North side

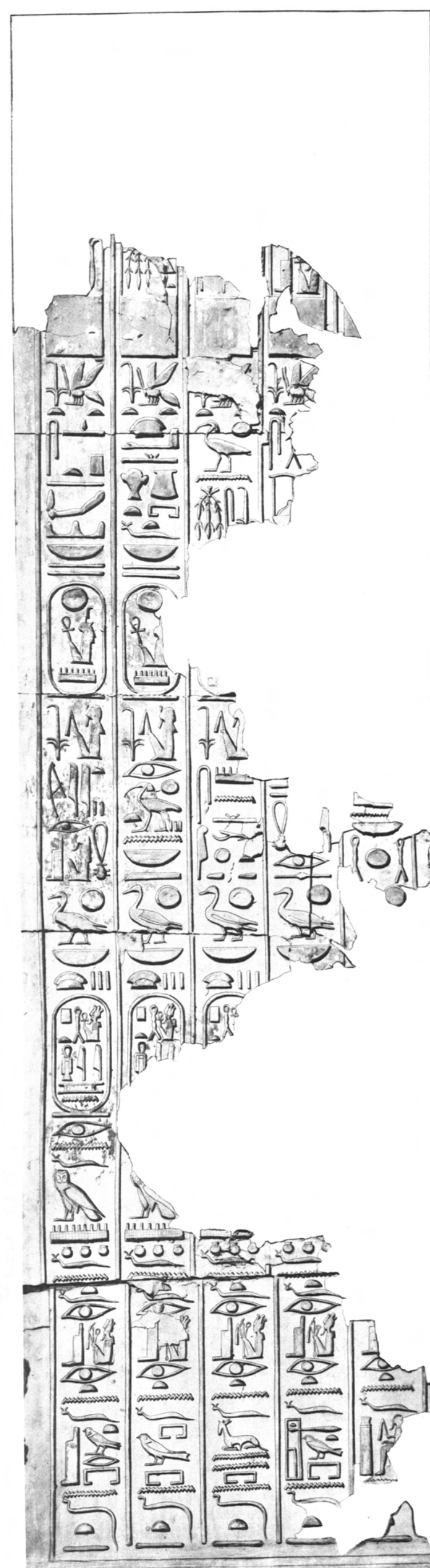
CHAPEL OF HORUS

THICKNESSES OF THE ENTRANCE DOORS

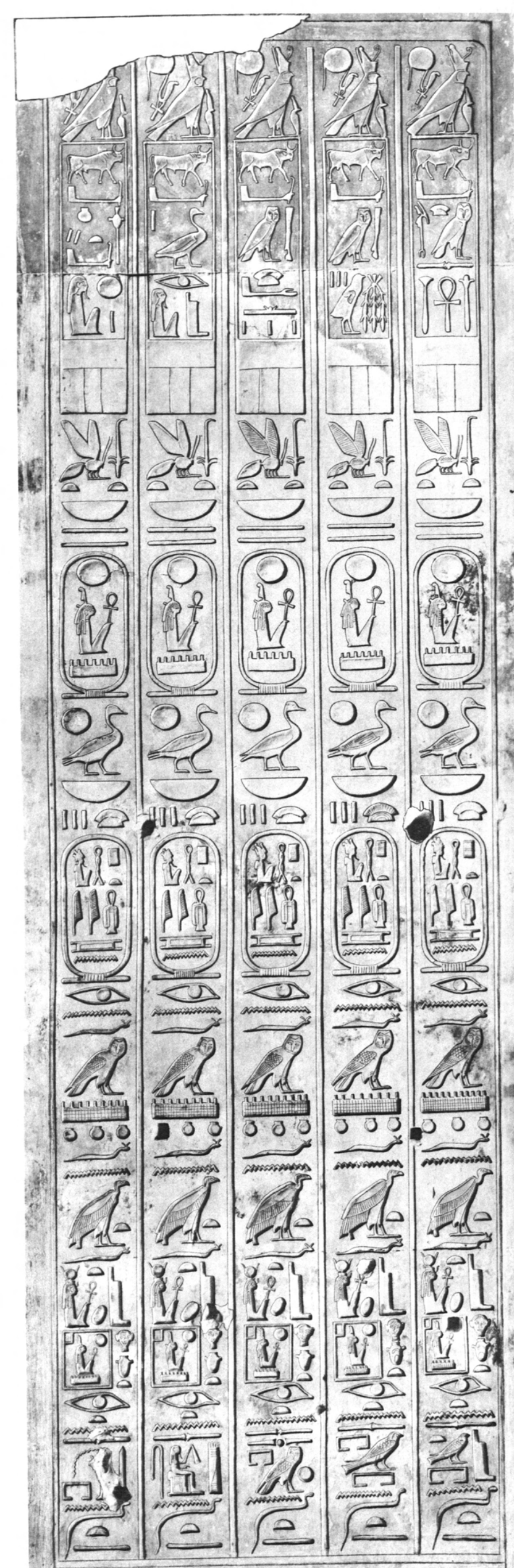


South side

CHAPEL OF OSIRIS

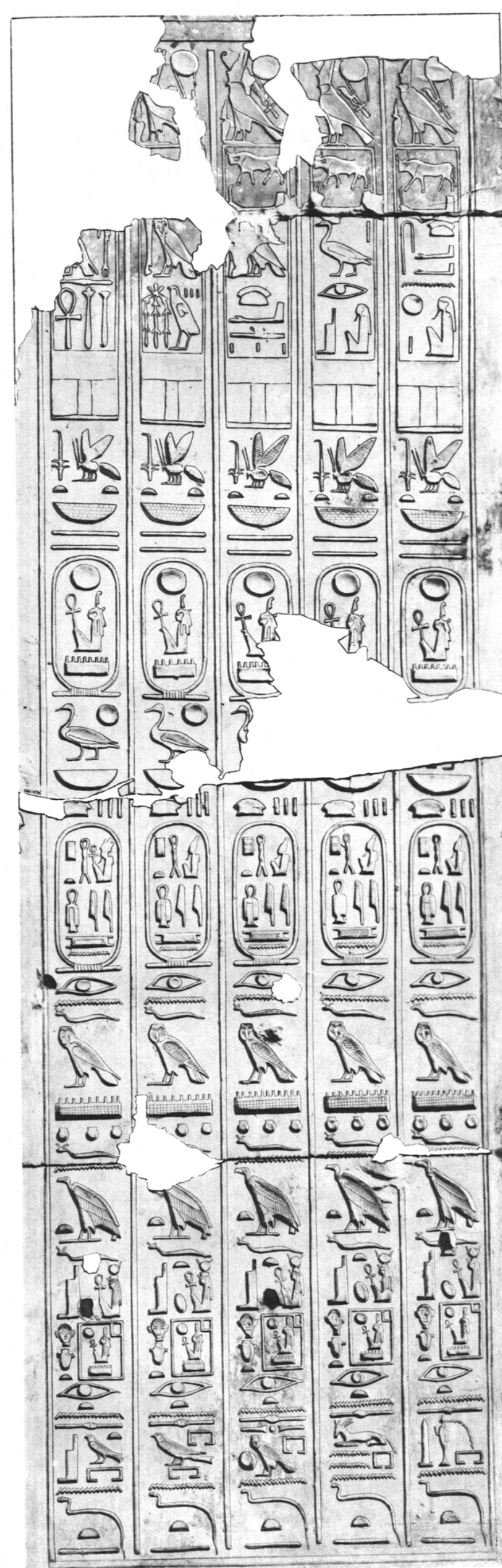


North side



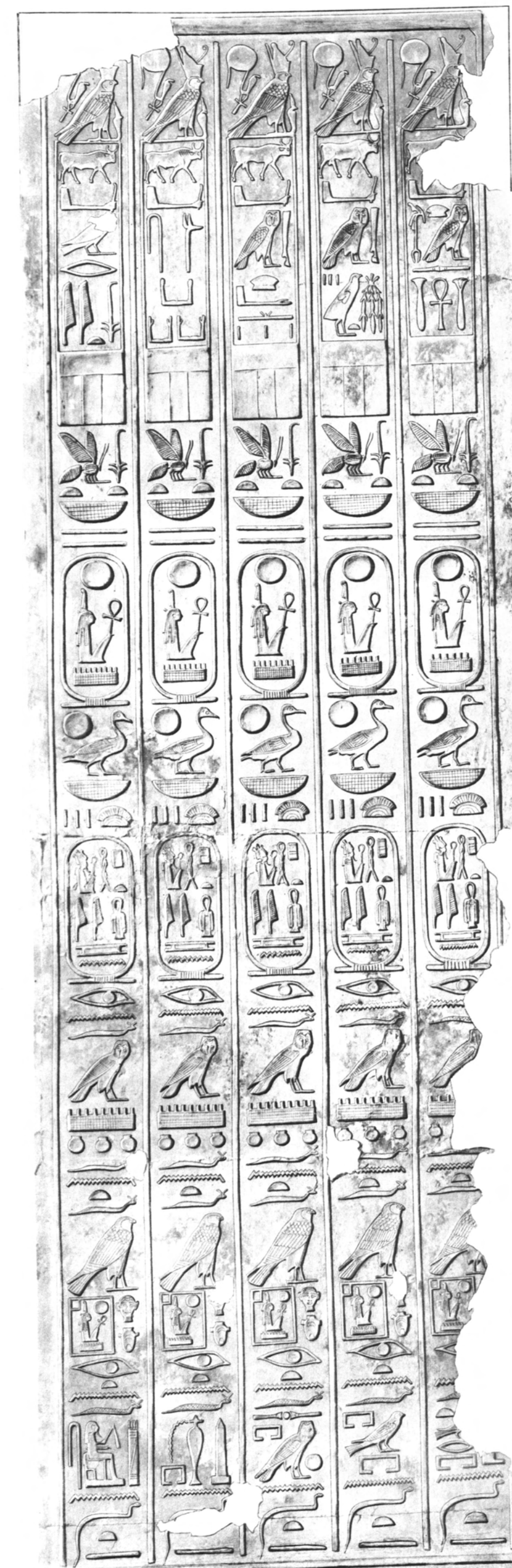
South side

CHAPEL OF ISIS



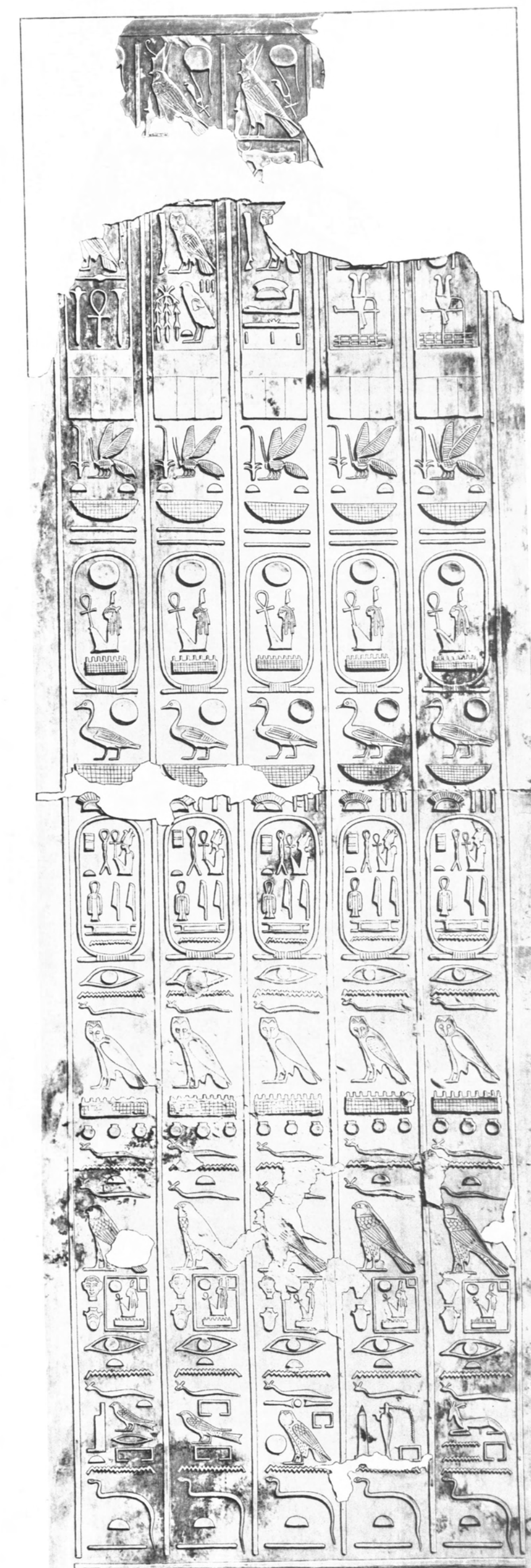
North side

THICKNESSES OF THE ENTRANCE DOORS



South side

CHAPEL OF HORUS



North side



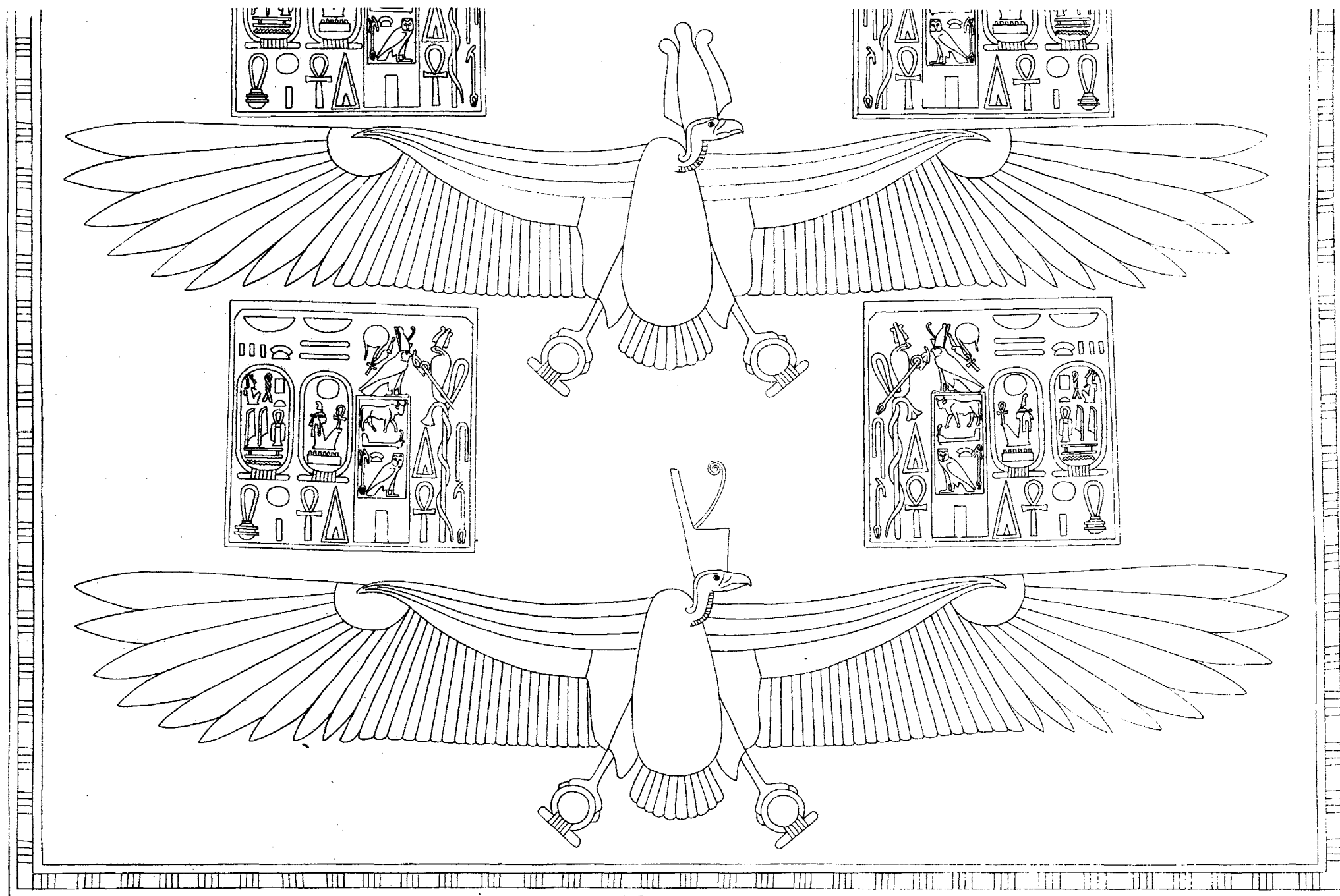
THE FRIEZE

S



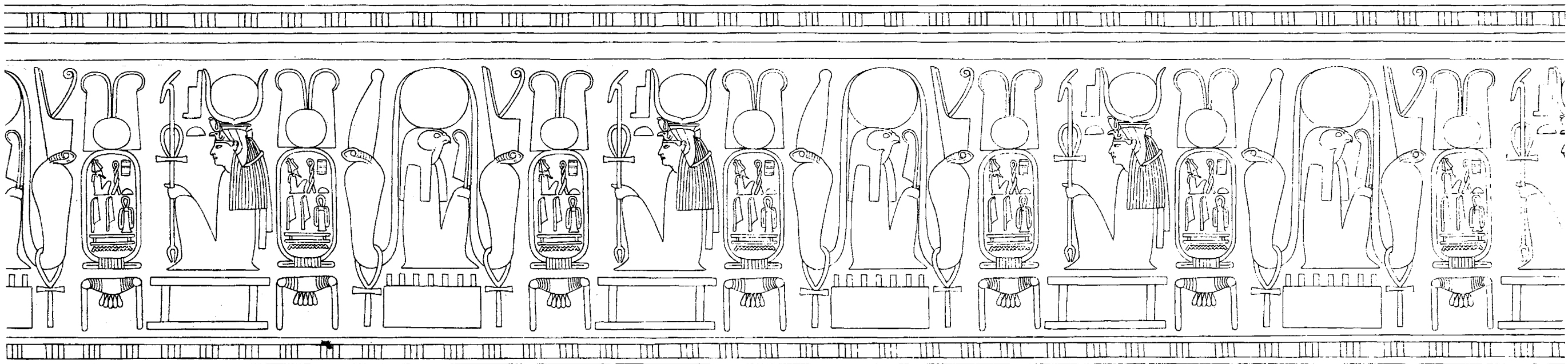
CHAPEL OF OSIRIS. PLAN AND DETAILS OF FRIEZE AND VAULTED CEILING

For the bands of inscription see Plate 40



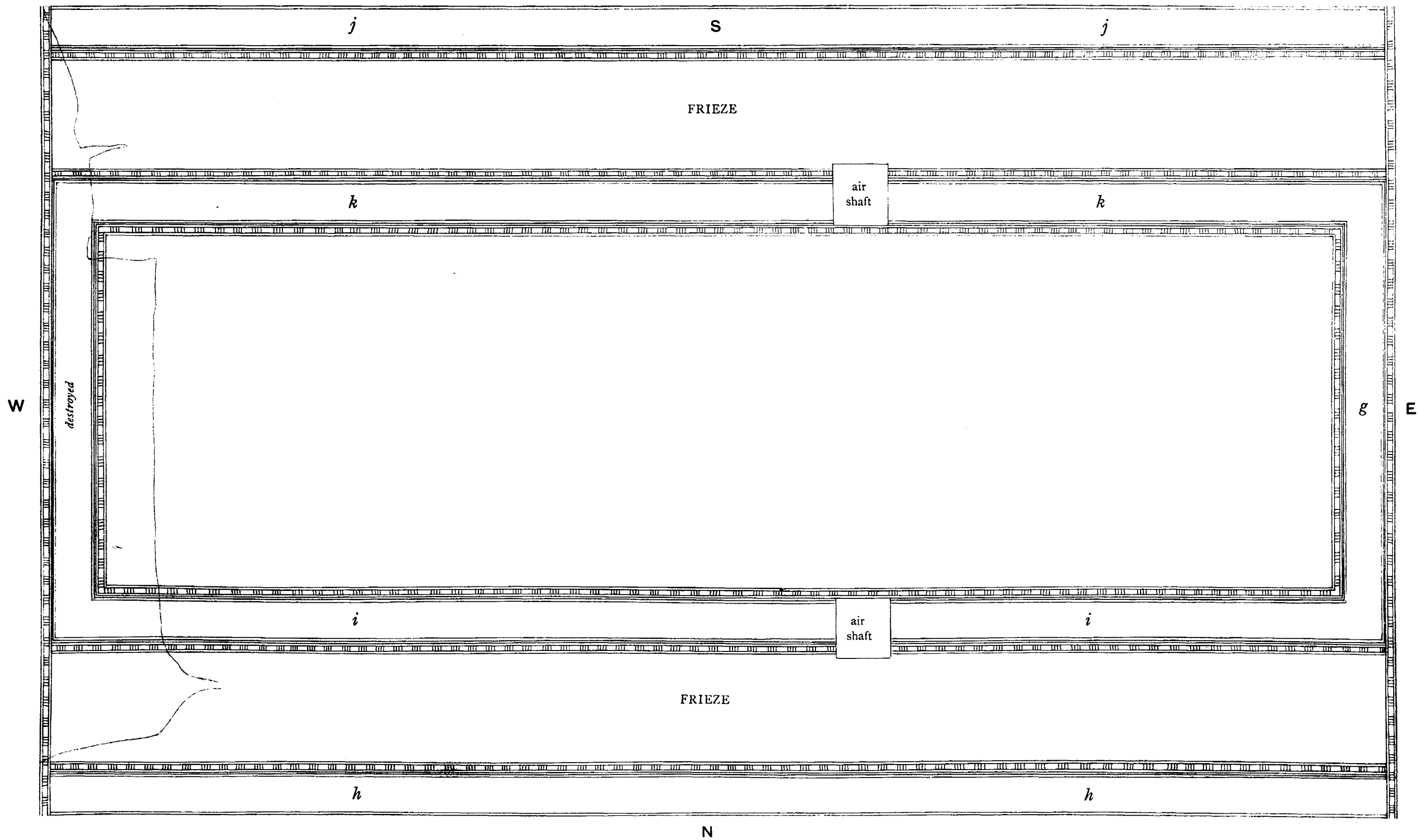
THE CEILING PATTERN

The vultures lie with their heads to the west



THE FRIEZE

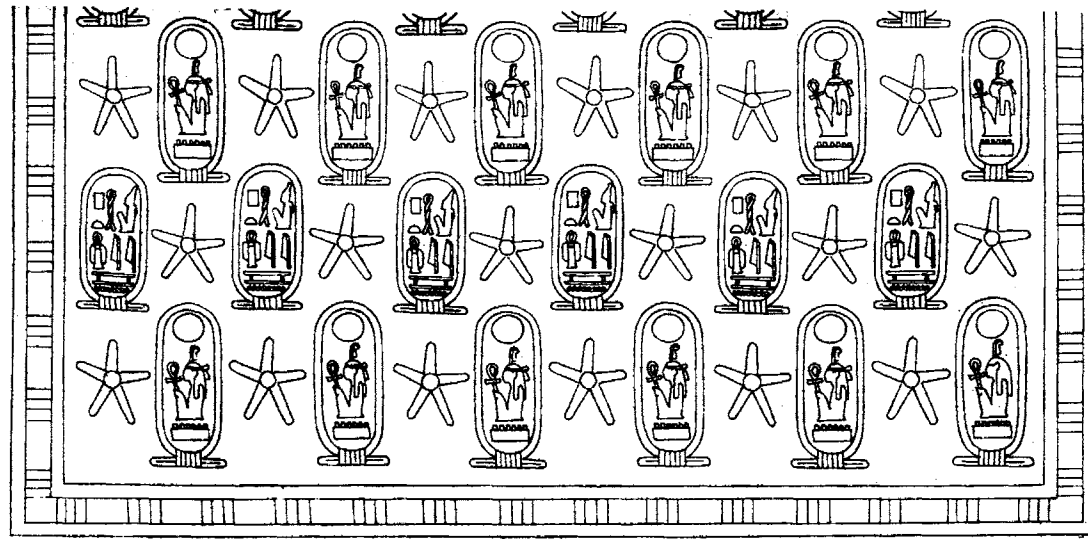
The hieroglyphs face to the west



THE PLAN

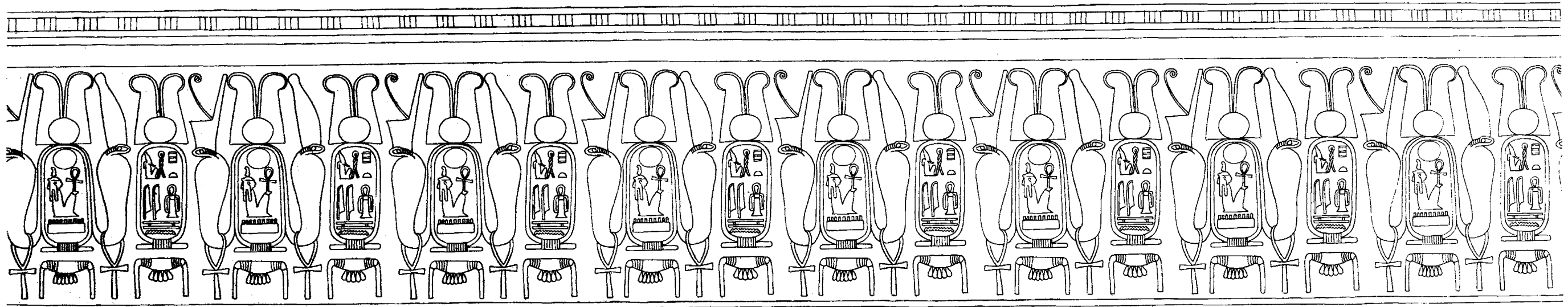
CHAPEL OF ISIS. PLAN AND DETAILS OF FRIEZE AND VAULTED CEILING

For the bands of inscription see Plate 40



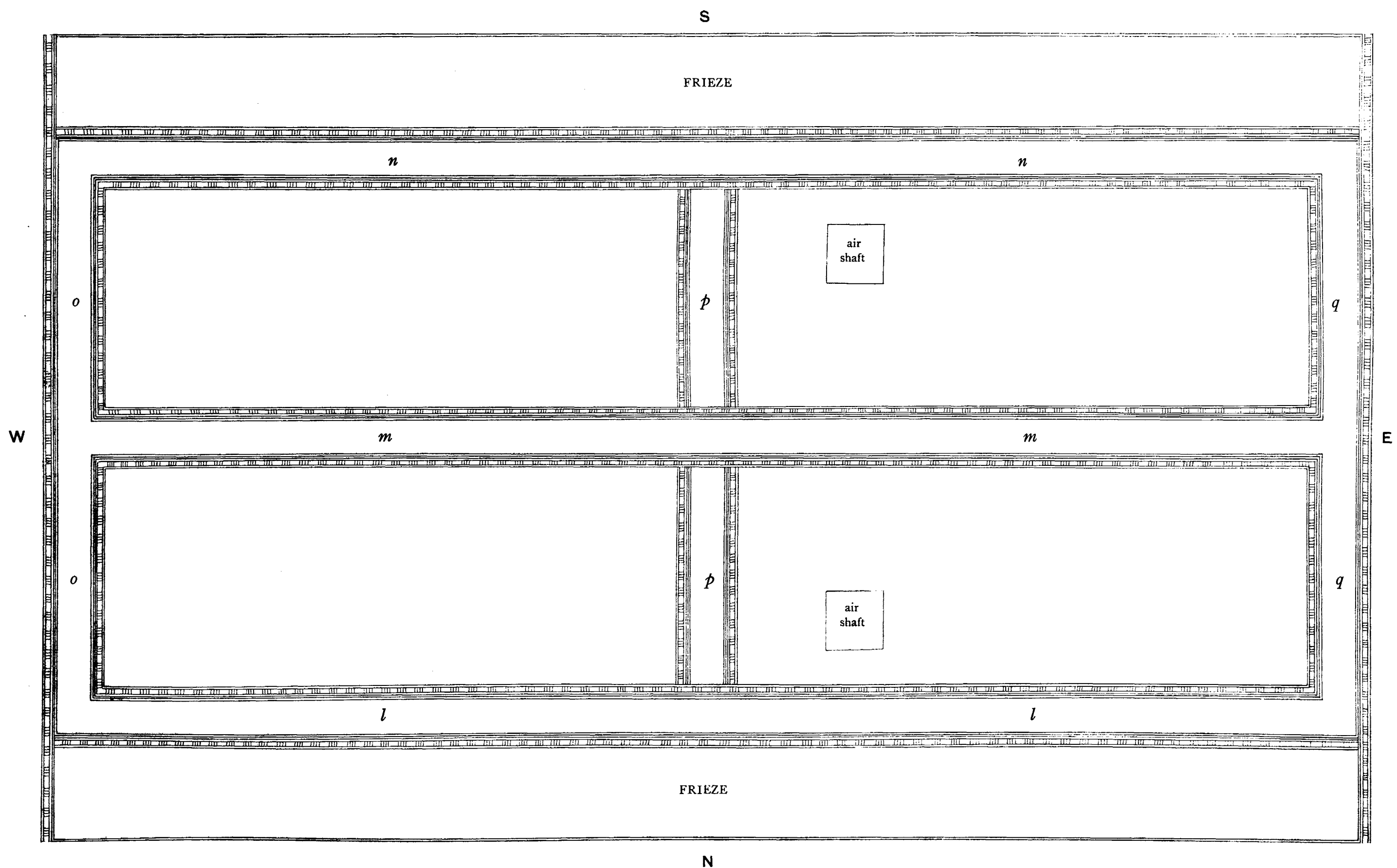
THE CEILING PATTERN

The hieroglyphs face the central band of inscription, and the cartouches lie with their bases to the east



THE FRIEZE

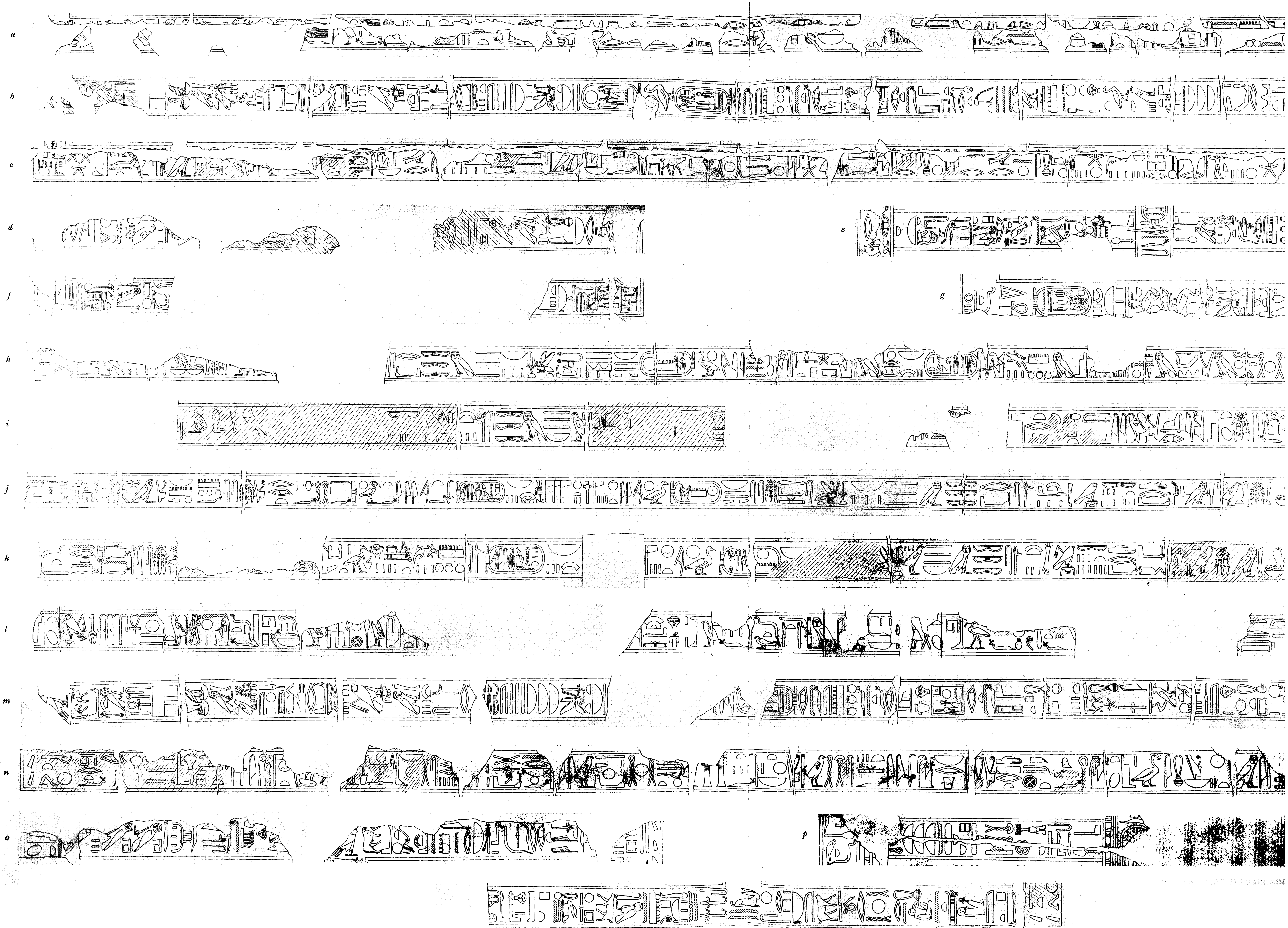
The hieroglyphs face to the west



THE PLAN

CHAPEL OF HORUS. PLAN AND DETAILS OF FRIEZE AND VAULTED CEILING

For the bands of inscription see Plate 40



CHAPELS OF OSIRIS, ISIS, AND HORUS. CEILING INSCRIPTIONS

a to f Chapel of Osiris

g to k Chapel of Isis

l to q Chapel of Horus

The long bands read from west to east, and the short bands, with bases eastwards, read towards the centre of the ceiling



CHAPELS OF OSIRIS, ISIS, AND HORUS. CEILING INSCRIPTIONS

a to *f* Chapel of Osiris

g to *k* Chapel of Isis

l to *q* Chapel of Horus

The long bands read from west to east, and the short bands, with bases eastwards, read towards the centre of the ceiling

