THE TEMPLE OF KING SETHOS I
AT ABYDOS
PLATE 1

SETHOS OPENS THE DOOR FOR OSIRIS
THE TEMPLE OF KING
SETHOS I AT ABYDOS

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

VOLUME I
THE CHAPELS OF OSIRIS, ISIS AND HORUS

INTERNET PUBLICATION OF THIS WORK WAS MADE POSSIBLE WITH THE
GENEROUS SUPPORT OF MISTY AND LEWIS GRUBER

JOINT PUBLICATION OF THE EGYPT EXPLORATION SOCIETY (ARCHAEOLOGICAL SURVEY)
AND OF THE ORIENTAL INSTITUTE OF THE UNIVERSITY OF CHICAGO

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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 Archaeological 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 Archaeological 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 wished 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 burden 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. Mr. Bara, 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 smooth running of our workers' task by kindly co-operation and neighbourly hospitality.

M. Laca, 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 Mufti 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 reasons' 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 gave an 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 original. 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 lacunae 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
provided. 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."
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-Rê at Karnak. 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
\(<\) into \(\equiv\), 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, 27, 68-79.
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. Calv;
L.H., Miss Linda Holey; R.S.L., Mr. R. S. Laven.

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PLATES
PLATE 1A

PLAN OF THE TEMPLE

KEY
1. CHAPEL OF KING SETHOS
2. CHAPEL OF PTAH
3. CHAPEL OF RE-HARAKHTE
4. CHAPEL OF AMEN-RE'
5. CHAPEL OF OSIRIS
6. CHAPEL OF ISIS
7. CHAPEL OF HORUS
8. CHAPEL OF NEFER-TEM
9. CHAPEL OF PTAH-SOKER
10, 11, 12. SMALL BROKEN ROOMS
13. CLOSED ROOM
14, 15, 16, 17. SERVICE ROOMS

LOCAL "NORTH"
DETERMINED BY THE DIRECTION OF THE NILE

MAGNETIC NORTH

TEMPLE OF SETHOS I.

ABYDOS

SCALE

PLAN OF THE TEMPLE
VIEW FROM THE ENTRANCE OF THE OSIRIS CHAPEL, LOOKING WESTWARD
CHAPEL OF OSIRIS, EAST WALL

North side

South side
SETHOS WORSHIPS AND GAZES UPON OSIRIS
SETHOS WORSHIPS AND GAZES UPON OGDRES
SETHOS OFFERS INCENSE AND LIBATIONS TO THE SACRED BARK OF OSIRIS
PLATE 9

South thickness
CHAPEL OF OSIRIS, DOOR IN WEST WALL
South jamb North jamb

CHAPEL OF OSIRIS, DOOR IN WEST WALL
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
SETHOS WORSHIPS AND OFFERS NATRON TO OSIRIS
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SETHOS BURNS INCENSE BEFORE OSIRIS
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CHAPEL OF ISIS, NORTH WALL, WESTERN SECTION
CHAPEL OF ISIS, FALSE DOOR IN WEST WALL
INTERIOR OF THE HORUS CHAPEL, LOOKING EASTWARD
THE BARK OF HORUS
Detail from Plate 30
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
DETAILS FROM THE CHAPELS OF OSIRIS, ISIS, AND HORUS

a. Chapel of Horus, lunette of east wall

b. Chapel of Isis, lunette of east wall

c. Chapel of Osiris, lunette of east wall

d. Chapel of Horus, under-lintel of door in east wall
PLATE 35

Chapel of Osiris  Chapel of Isis  Chapel of Horus

PILASTERS IN THE CENTRE OF THE LONGER WALLS

North  South  North  South  North  South
THICKNESSES OF THE ENTRANCE DOORS
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 Osiris. Plan and details of frieze and vaulted ceiling.

For the bands of inscription see Plate 40.
PLATE 38

THE CEILING PATTERN
The enchanters 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

1 to 6 Chapel of Isis

1 to g 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 DESCRIPTIONS

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.