

THE TEMPLE OF KING SETHOS I
AT ABYDOS



THE PROW OF THE SACRED BARK OF AMEN-RE'

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

Internet publication of this work was made possible with the
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VOLUME II
THE CHAPELS OF AMEN-RĒ', RĒ'-ḤARAKHTI, PTAḤ,
AND KING SETHOS

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

LONDON: THE EGYPT EXPLORATION SOCIETY
CHICAGO: THE UNIVERSITY OF CHICAGO PRESS
MCMXXXV

PRINTED IN GREAT BRITAIN
BY THE CHISWICK PRESS, LONDON, N. I I

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INTRODUCTION

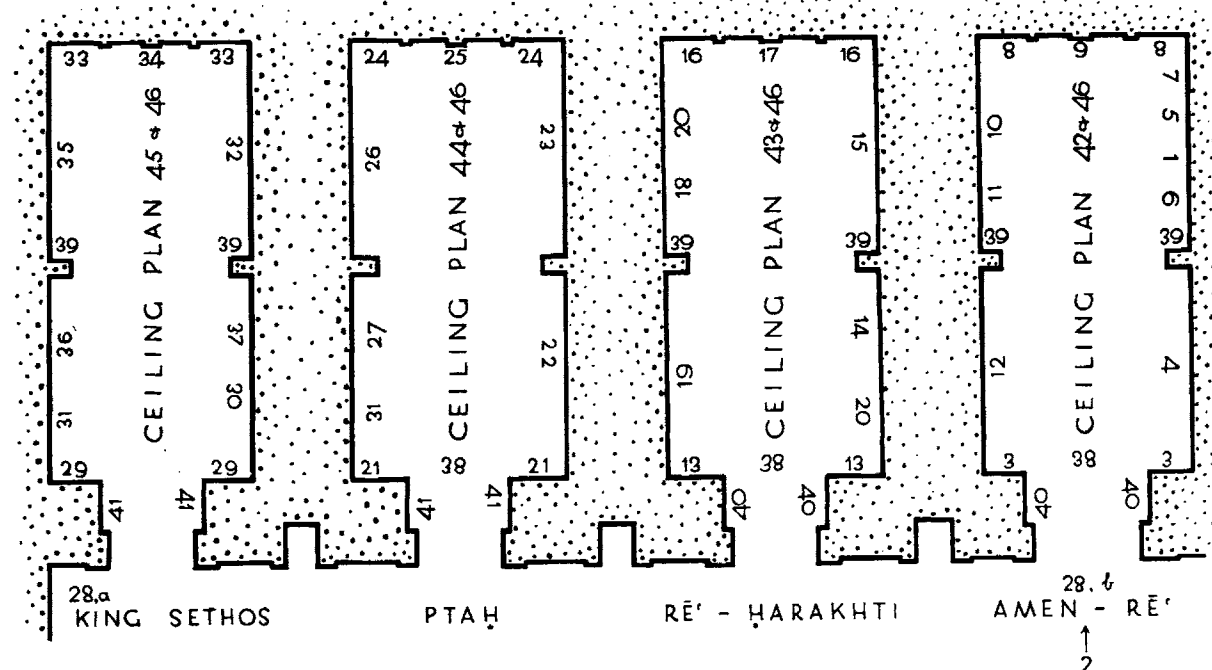
§ 1. THE PRESENT VOLUME

It is not necessary again to rehearse the early history of the enterprise of which this publication is the outcome, or the circumstances through which our volumes came to assume their actual form. Suffice it to state afresh that without the munificent help afforded by Mr. John D. Rockefeller, Junior, we should have had to content ourselves with a far less ambitious scheme, and that the present results would also have been impossible without the artistic talent and organizing ability of Miss Calverley, to whom Miss Broome has proved a most efficient lieutenant. The part taken by others in the preparation of the Plates is indicated in the List of Plates, and all needful acknowledgements of outside help have been given in the Introduction to Volume I.

As was explained in the same place, the Sanctuary of the temple built at Abydos by Sethos I consists of a row of seven Chapels, each dedicated to a separate divinity. Of these seven, the three northernmost,¹ namely, those belonging to Osiris, Isis and Horus, were dealt with in Volume I. The present volume treats of the remainder, *i.e.* the Chapels of Amen-Rē', Rē'-Ḥarakhti, Ptah and King Sethos, here enumerated in their order from north to south. If less colour work is reproduced, it is because the subject-matter of the book demanded less. Of the seven Chapels composing the Sanctuary only two, those of Osiris and Amen-Rē', were ever painted, though of course it was the original intention to have finished all in the same way. The absence of colour in the remaining five is emphasized by the fact that, before it was possible to start copying the reliefs, all the walls had to be carefully cleaned, and Miss Calverley, in removing the layers of whitewash and mud superimposed in later times, nowhere laid bare traces of paint, which, had it originally been present, would naturally have been protected and preserved by such coverings.

As regards the Chapel of Amen-Rē', it seemed undesirable to reproduce many of the scenes in colour, since a number of them have been discoloured by fire. Moreover, the figures of the god present a high degree of uniformity. Of the thirty-two examples, only three varieties occur, (*a*) wearing the gold-feathered tunic, (*b*) in the form of Min, (*c*) the profile representation—the last two varieties show Amen-Rē' tightly swathed like a mummy. Nor are there, as in the Chapel of Osiris, depictions of other gods or goddesses to lend diversity of costume or colour. For these reasons it seemed sufficient to select the best preserved specimen of each type, and in addition to illustrate one of the two scenes showing the sacred Barks of Amen-Rē', Khons and Mut. The example chosen, that upon the south wall, displays the work of this period at its very best as regards both delicacy of relief and brilliancy of colouring. In the Frontispiece, taken from the north wall, may be studied the details of an exceptionally fine scene of offerings, together with the elaborately decorated prow of the Amūn-bark. The treatment of the large circular papyrus-leaf and the spear-headed water-plant is noteworthy as reflecting the freedom and naturalistic style of the Amarna period.

Mr. R. S. Lavers has again prepared a sketch-plan on which the relative positions of the various Plates have been marked. The scenes and



¹ By an unfortunate *lapsus calami* "easternmost" was substituted for "northernmost" in Vol. I, p. viii, first line below the sketch-plan.

texts of the Chapels have been given in their entirety, and the only omission is that in all the line Plates and some of the coloured it has been found inopportune to include the decorative strip running below the sculptures. This consisted (when finally painted) of three narrow black lines in raised relief separated by wider bands of red and yellow very slightly recessed; see Vol. I, Pls. 12 and 16; Vol. II, Pls. 6 and 7. The black has mostly faded out. Below the "triple band", as it may be called, is a blank surface measuring about 2½ or 3 ft. down to the floor.

§ 2. NOTES ON THE TEXTS

There is every reason to believe that the inscriptions have been reproduced in our Plates with almost perfect accuracy. All the drawings were checked with the originals by Dr. de Buck and the present editor. Thence it emerged that the originals teemed with inaccuracies, which students of this book might wrongly ascribe to the modern copyists. To obviate any such suspicion, we print in this section a list (still longer than that in the first volume) of places where the ancient sculptor or painter has been in error. It must not be imagined, however, that this list is in any way exhaustive.²

- Pl. 3. Top left, l. 3 \square of *st* as shown.
Bottom left, l. 5, loop of 𓆎 solid; l. 10 𓆎 as shown;
 𓆎 thus without 𓆎 .
Bottom right, l. 3, Δ for Δ in 𓆎 "enter."
- Pl. 4. Top left, long text, l. 2 lower half, all shapes as shown.
Second scene from right, col. before body of god: central stroke of 𓆎 painted only, red. In spell, l. 2, 𓆎 of 𓆎 without beard.
First scene from right, spell, l. 7, sign after 𓆎 badly burnt and swollen, more like 𓆎 than 𓆎 ; l. 8 𓆎 joined as shown; l. 9 𓆎 *sic*.
Bottom, first scene from left. Spell, l. 6, in *in n.k* 𓆎 for 𓆎 .
Second scene from left, l. 4 of spell, det. of *shkr* approximated to 𓆎 by sculptor, but the painter omits tail; l. 13, 𓆎 in *T-wr* blue and badly made.
Second scene from right, l. 4, 𓆎 for 𓆎 in *Dpt*; l. 5 𓆎 behind lion white, an erased sign; l. 9 𓆎 for 𓆎 , red in both cases; l. 10, 𓆎 with red dots.
First scene from right, l. 1 of spell, 𓆎 yellow, not red as the det. in l. 4; l. 5 𓆎 at end, a later addition.
- Pl. 5. Bottom, first scene from left, l. 5 of spell, det. of *srwd* a combination of 𓆎 and 𓆎 .
Second scene from left, col. beside feathers of Amūn, 𓆎 for 𓆎 ; spell, l. 6, bottom, 𓆎 for 𓆎 .
First scene from right, spell, l. 4, 𓆎 for 𓆎 ; l. 5 after *irt* traces of 𓆎 ; l. 6 𓆎 as shown.
- Pl. 8. Bottom, left, spell, l. 5, the sculptor gave 𓆎 , the painter altered 𓆎 into 𓆎 (red) and left the first 𓆎 uncoloured.
Bottom, right, last line from right, 𓆎 of *hkryt* without handle.
- Pl. 10. Top centre, text over prow of bark, last line but one, the reversed 𓆎 as shown.
Bottom, first scene from left, l. 3 of spell, top, 𓆎 in the positions shown, 𓆎 with traces of blue.
Second scene from right, last line but one, the det. of *srđ* is a tree (green with yellow trunk) in a red jar.
First scene from right, l. 1 of the long lines, not far from bottom, 𓆎 without 𓆎 ; l. 3 𓆎 for 𓆎 in 𓆎 ; further down, positions of signs in *irt Hr* correct; l. 5, 𓆎 of *Imn-R'* painted only; l. 9, 𓆎 for 𓆎 in *iwfk*.
- Pl. 12. Top, first scene from left, l. 7 of the spell, 𓆎 *sic*; the first of the plural strokes was never cut.

² To make assurance doubly sure, our collations have been checked by Mr. Faulkner, wherever possible, with the expedition's photographs.

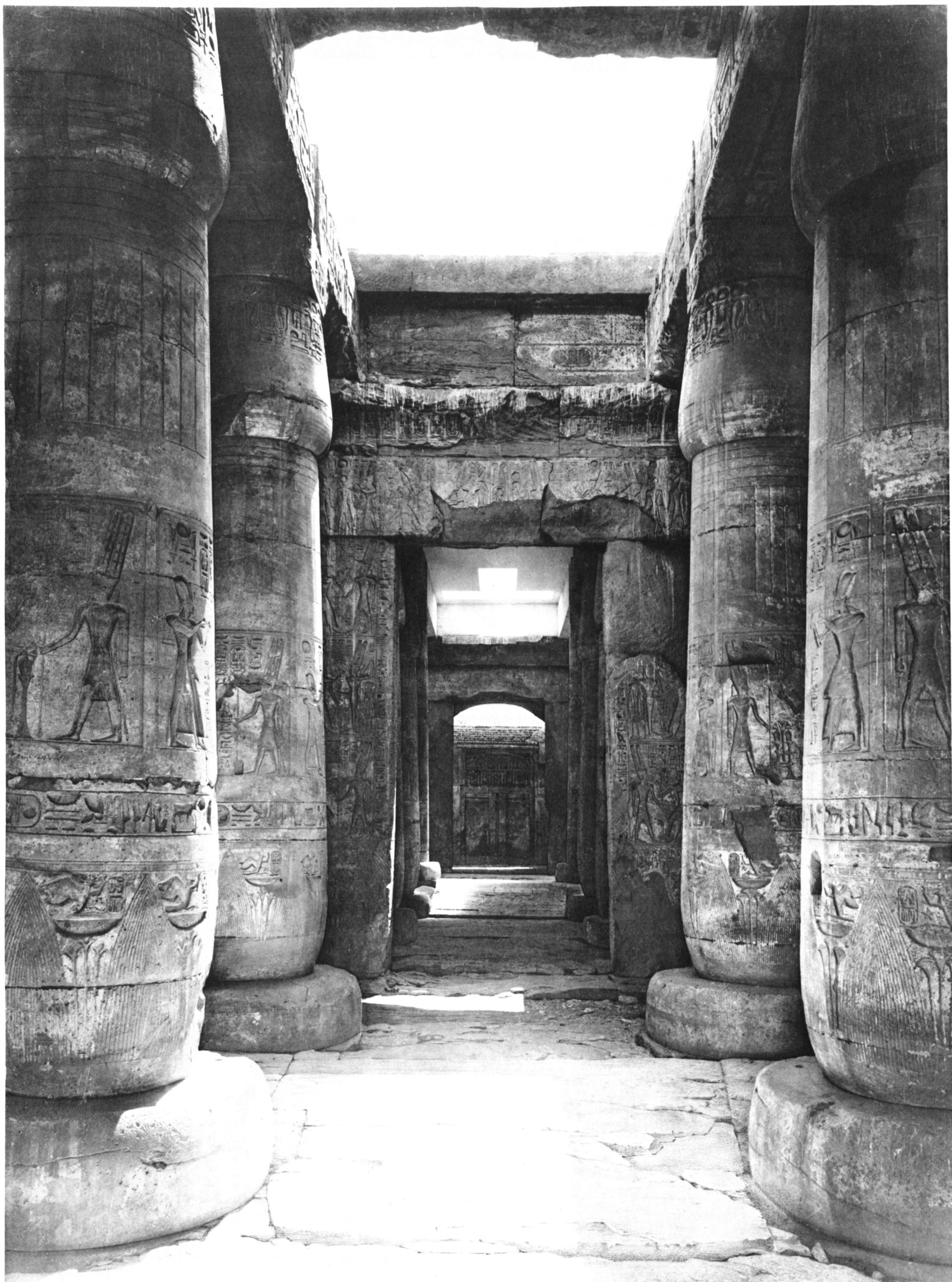
- Pl. 12. Second scene from left, in the line containing the cartouche, the || of $\text{||} \text{ } \text{||}$ due to the sculptor has been changed by the painter into a reversed and prolonged || .
First scene from right, the signs in the first line under the tail of the flying falcon are correctly shown. In the last line above Amen-Rē de Buck saw || with clear || .
Bottom, first scene from left, l. 4 of spell, at bottom, || for || , so also l. 5; l. 11, || first occurrence, only one of the two upper tips is painted, see below and l. 12.
Second scene from right, spell, l. 5, || , the strings are painted only, not sculptured; l. 10, after || only two of the three plural strokes were cut.
- Pl. 13. Bottom left, l. 1 of spell, || sic without || ; l. 2 pr || reversed; l. 7, || with || , no trace of handle visible.
- Pl. 14. Top, first scene from left, l. 1 of spell, || for || and || for || ; l. 4 after || a space, but no || ; l. 7, || for || ; l. 8, bottom, || for || .
Second scene from left, last line of spell, || sic without || .
Second scene from right, l. 1 of spell, under || an unfinished || ; l. 9 in psd || for || .
First scene from right, l. 1 of spell, no room for || after || ; l. 4, an unfinished || after || ; l. 5 ndm || for || .
Bottom, second scene from left, l. 5 of spell, || for || in || .
Second scene from right, spell, l. 1, under || a space, but no || ; over the solar disc, ll. 3, 4, || for || ; l. 4 a strange || .
First scene from right, centre line of three in shrine, || sic for || .
- Pl. 15. Top, first scene from left, last line of spell, || for || ; col. at right of shrine, || for || in pdt 9.
First scene from right, l. 8, the sign under || as shown; l. 9 sty with || instead of || ; l. 14 || bungled as shown.
Bottom, second scene from left, spell, l. 8 at top, || for || .
- Pl. 16. Top right, l. 3 of spell || for || .
Bottom left, l. 1 of spell, at bottom, || left by sculptor incomplete; l. 7 similarly.
Bottom right, last line, || for || of shkr .
- Pl. 18. Top centre, base under boat, vert. col. on left, mnw as shown; || with || on head.
Bottom, second scene from left, last line of spell, || for || in shkr .
- Pl. 19. Top left, l. 3 from left, || sic for || (the Plate has wrongly ||).
Second scene from left, l. 2 of heading, || sic for || .
First scene from right, l. 6 from right, || sic for || .
Bottom, first scene from right, last line but one, || sic for || .
- Pl. 21. Top right, l. 1 || for || ; l. 3 || for || .
Bottom left, l. 1, behind || a stroke || , which, however, has been imperfectly corrected into || .
- Pl. 22. Top, first scene from left, over shrine, l. 2, the top sign a damaged || ; l. 6 restore || ; l. 7 || sic without the third stroke; l. 8 || four times for || .
Second scene from right, l. 6 of spell, note strange form of || ; in front of the flying vulture, || sic.
Bottom, first scene from left, l. 3, after dd mdw || instead of || ; l. 12, || for || and || for || ; the Plate is in error.
Second scene from left, l. 7, || sic for || .
First scene from right, first longer line || for || .
- Pl. 23. Top, text on extreme right, third line from end, || for || ; between || and || a square like || faultily left by the sculptor.
Bottom, second scene from right, under sun, || for || behind the hieroglyph of Thoth.
- Pl. 26. Bottom, second scene from left, line behind the broken one, in Skry a deleted stroke on extreme left.
- Pl. 27. Top, first scene from left, l. 3 over king, the first || is a clumsy correction from some other sign; at bottom || for || .
Second scene from left, last line but one, || sic without || .
Bottom, second scene from left, last line, || strangely made as shown.
- Pl. 29. Top, left, last line, || instead of || .
Bottom right, l. 1 of spell, || with || instead of || .
- Pl. 30. Top right, l. 6, || sic without || .
Bottom right, l. 3 of spell || with two strokes only.
- Pl. 32. Offering list, top register, ll. 15 (above ||) and 17, || without pupil; l. 20 || for || , cf. l. 19; lower register, ll. 16-17, || thrice without pupil; l. 18 || sic without stroke; l. 19 || for || .
- Pl. 35. Bottom, spell on left, l. 3, the second || without stroke; after || "flesh" || for || .
Offering list, upper register, l. 7 || touching one another; lower register, last line, || in cartouche without || .
- Pl. 36. Top, speech of Horus 'In-mwt.f, l. 7 || sic; l. 8 an unfinished || ; at bottom, a superfluous || .
In front of Thoth, || with top reversed.
Last line but one from right, note form of || .
Bottom left, text at top, l. 10 strange form of || ; || without stroke; l. 16 || with || for || . Behind the 5th standard, || in front of || .
Spell over priest, l. 3 || without stroke; l. 6 || without || ; l. 11 || for || .

LIST OF PLATES

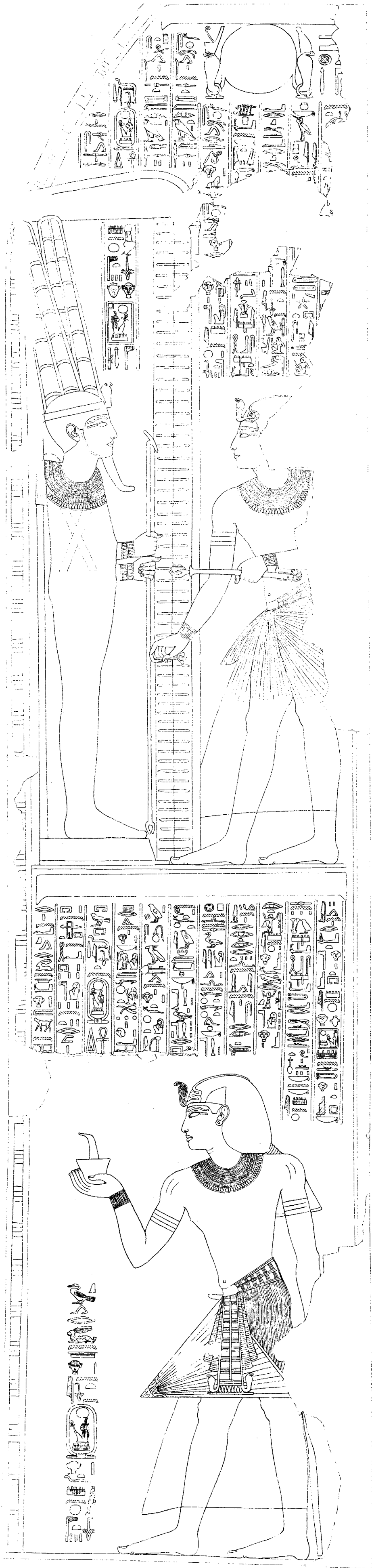
The names of the authors of the plates are indicated by initials as follows : M.F.B., Miss M. F. Broome ; A.M.C., Miss A. M. Calverley ; H.S.C., Mr. H. S. Calverley ; L.H., Miss Linda Holey.

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5. CHAPEL OF AMEN-RĒ', NORTH WALL, WESTERN SECTION (A.M.C.)
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9. CHAPEL OF AMEN-RĒ', FALSE DOOR IN WEST WALL (M.F.B. and H.S.C.) *Retouched Photograph*
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24. CHAPEL OF PTAḤ, WEST WALL (A.M.C.)
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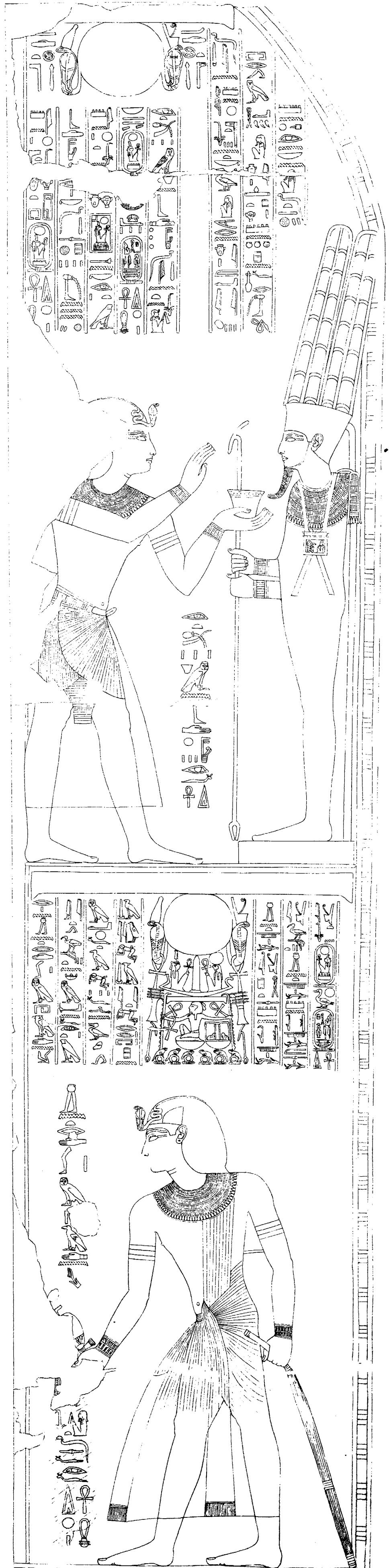
PLATES



VIEW THROUGH THE HYPOSTYLE HALLS TO THE CHAPEL OF AMEN-RÊ

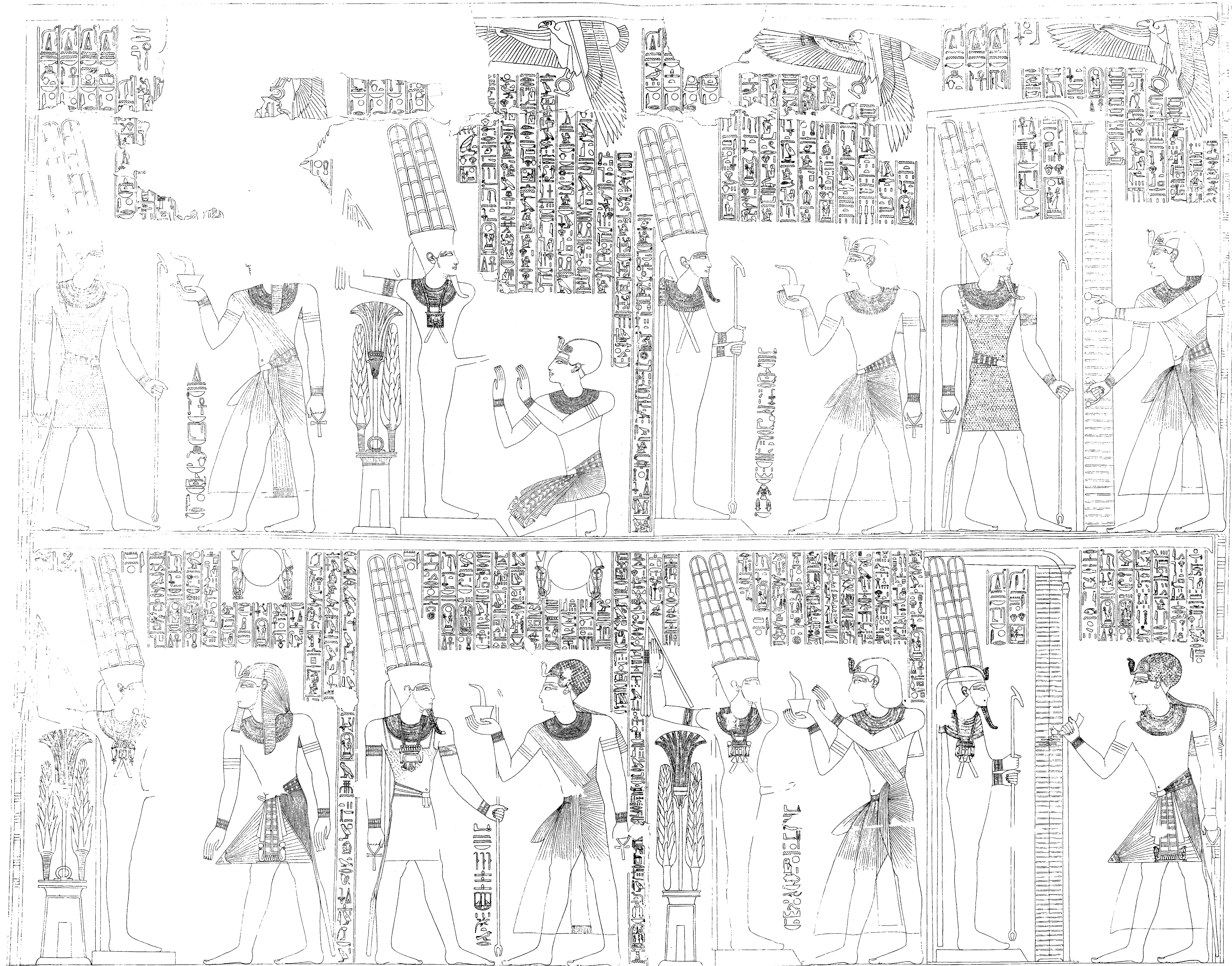


North side

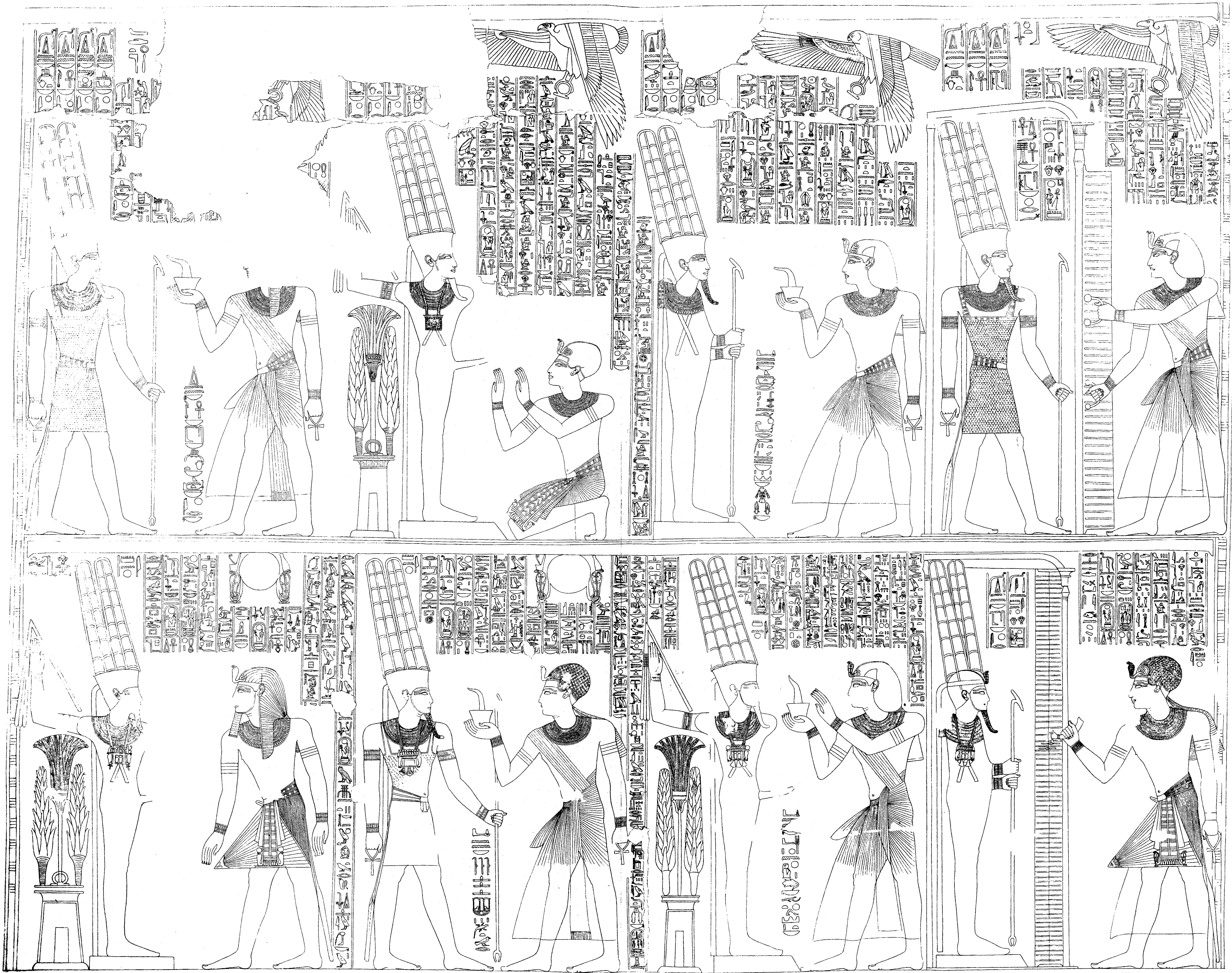


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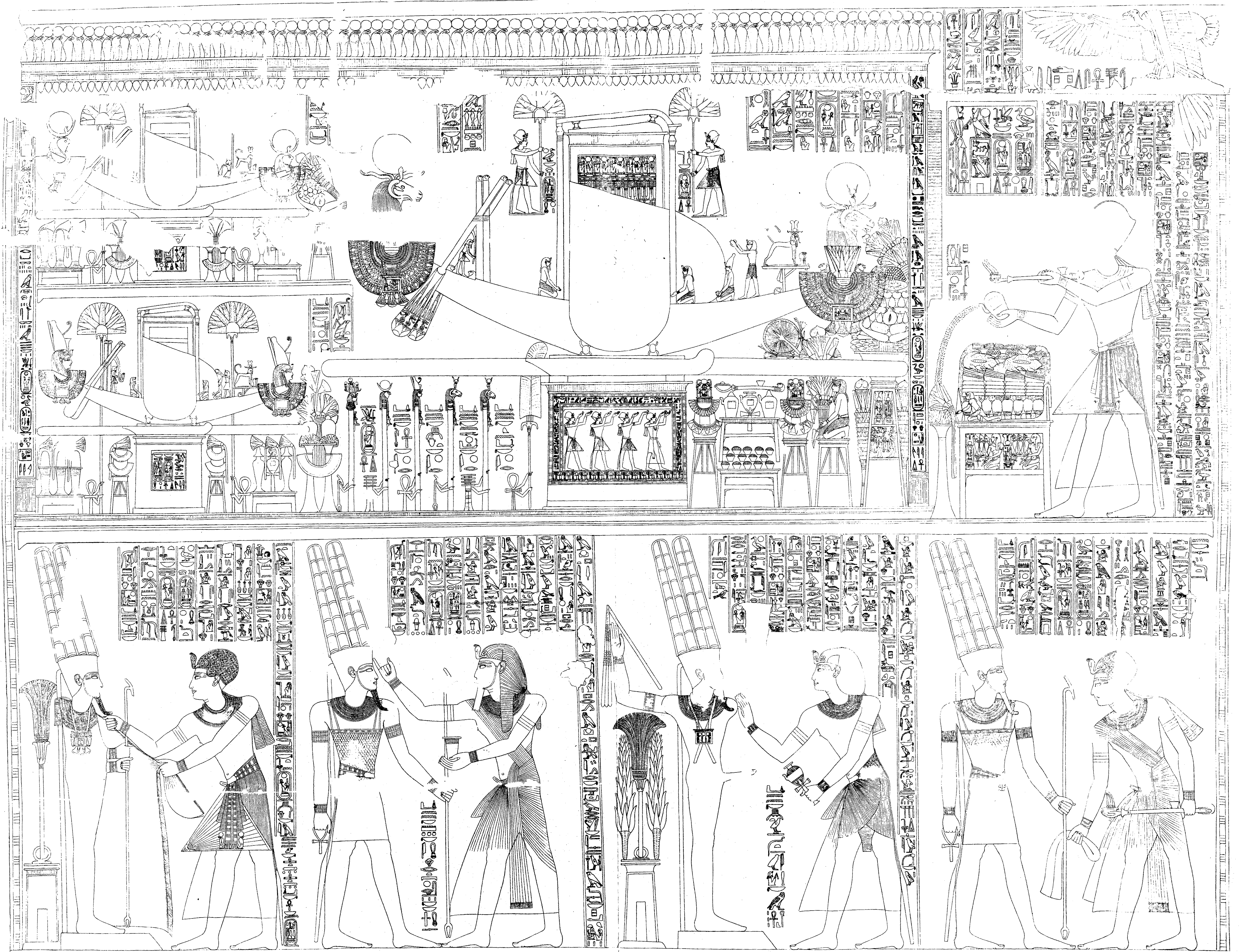
CHAPEL OF AMEN-RÊ, EAST WALL



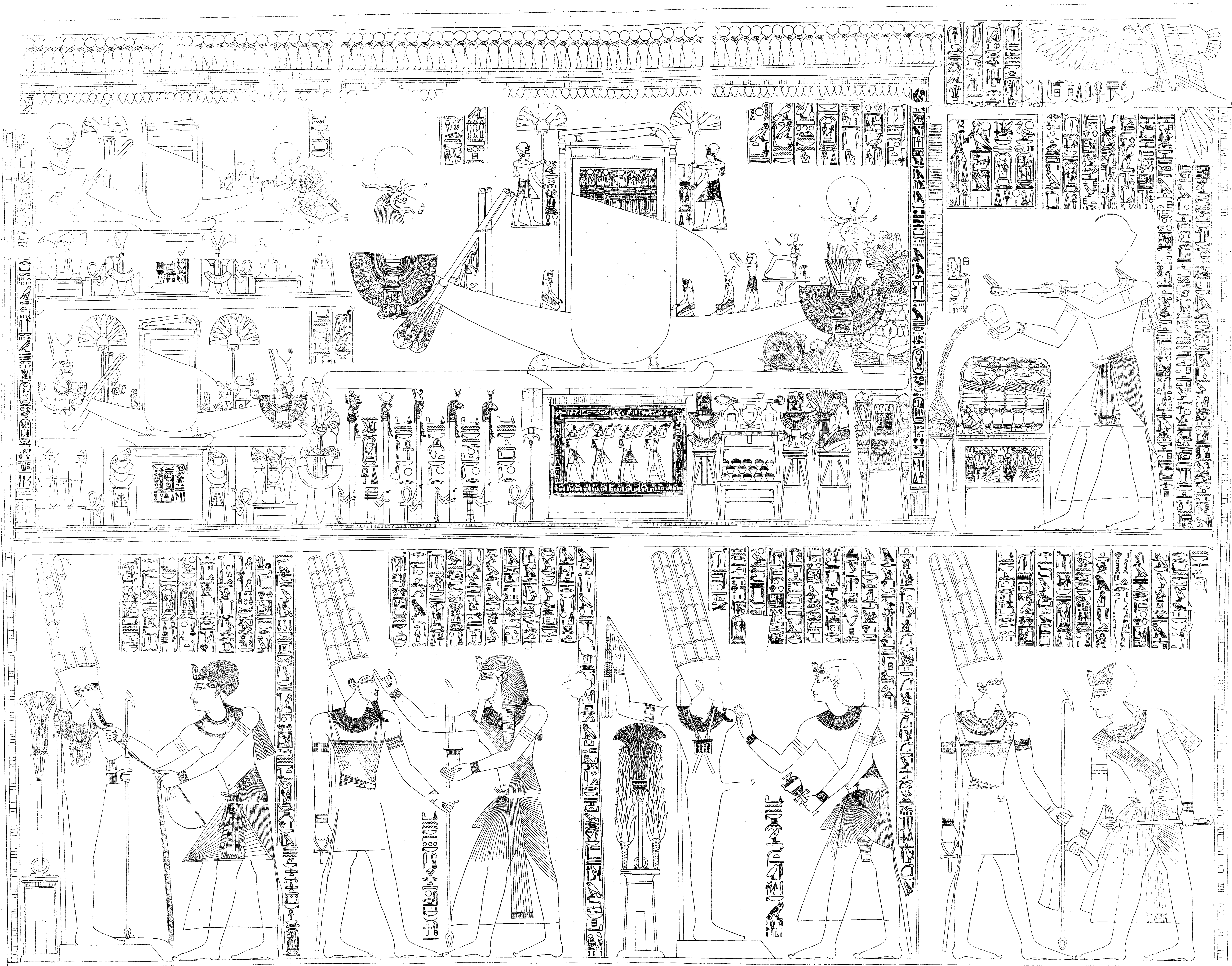
CHAPEL OF AMEN-RÊ, NORTH WALL, EASTERN SECTION



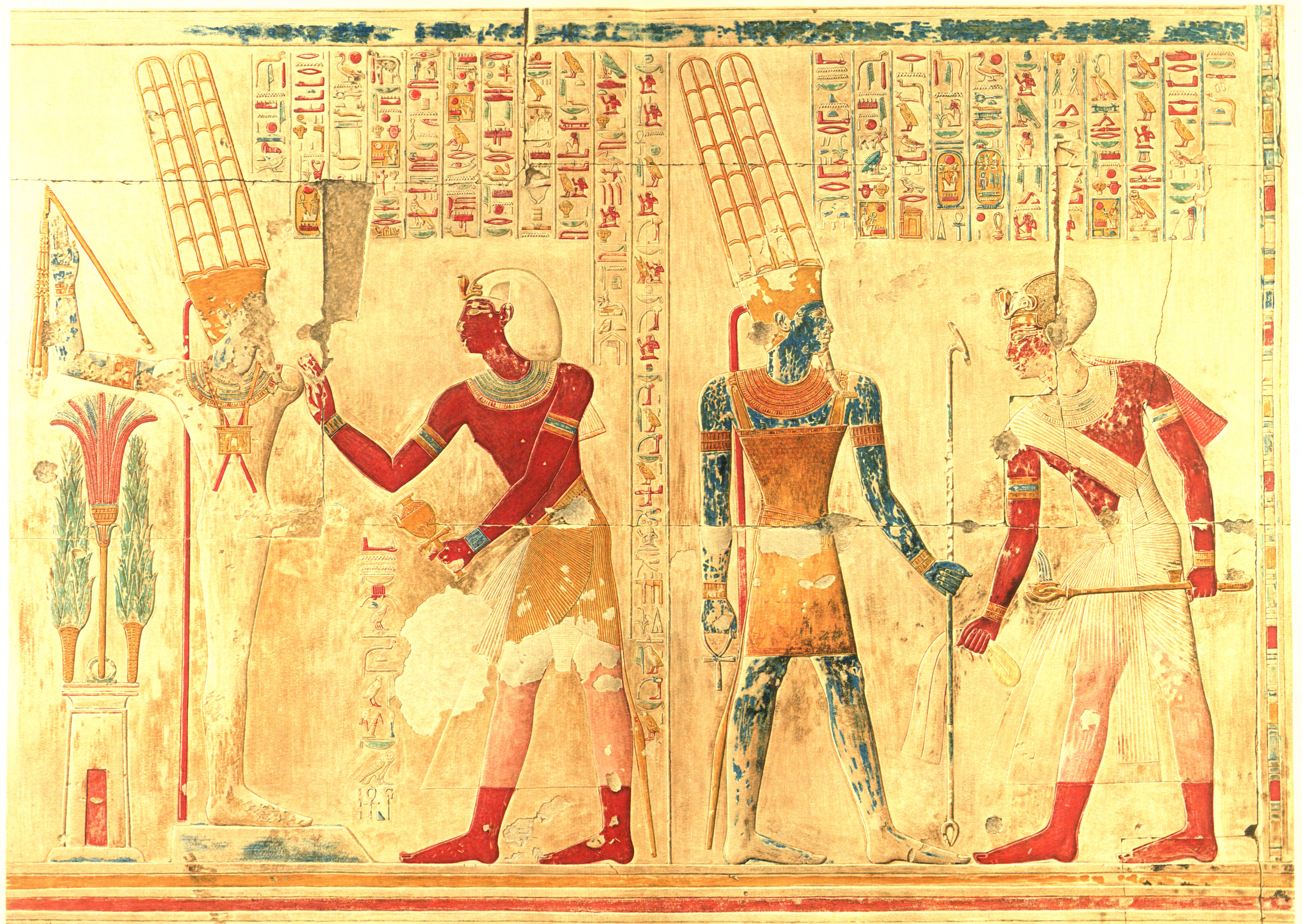
CHAPEL OF AMEN-RÉ, NORTH WALL, EASTERN SECTION



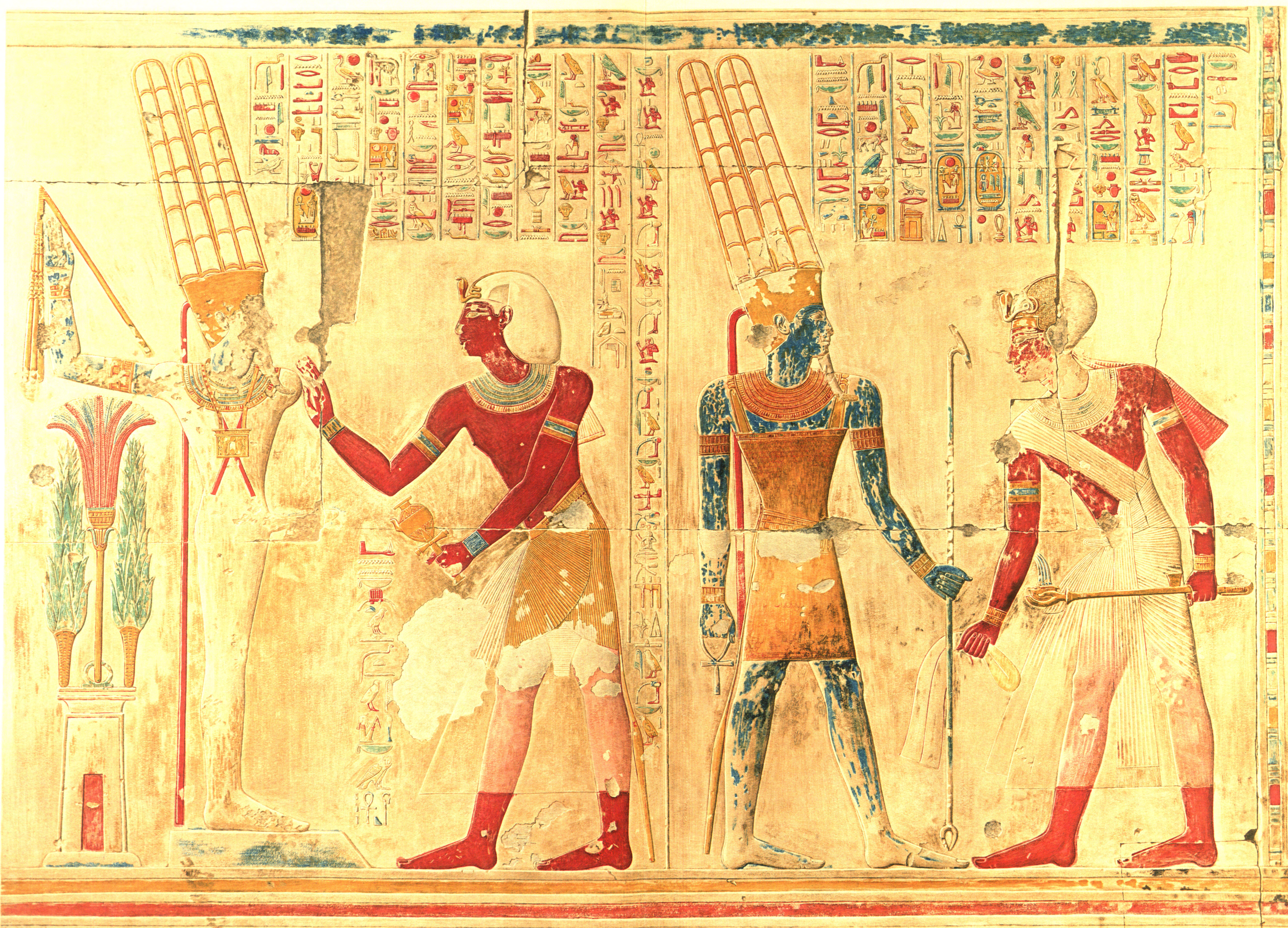
CHAPEL OF AMEN-RE, NORTH WALL, WESTERN SECTION



CHAPEL OF AMEN-RÊ, NORTH WALL, WESTERN SECTION



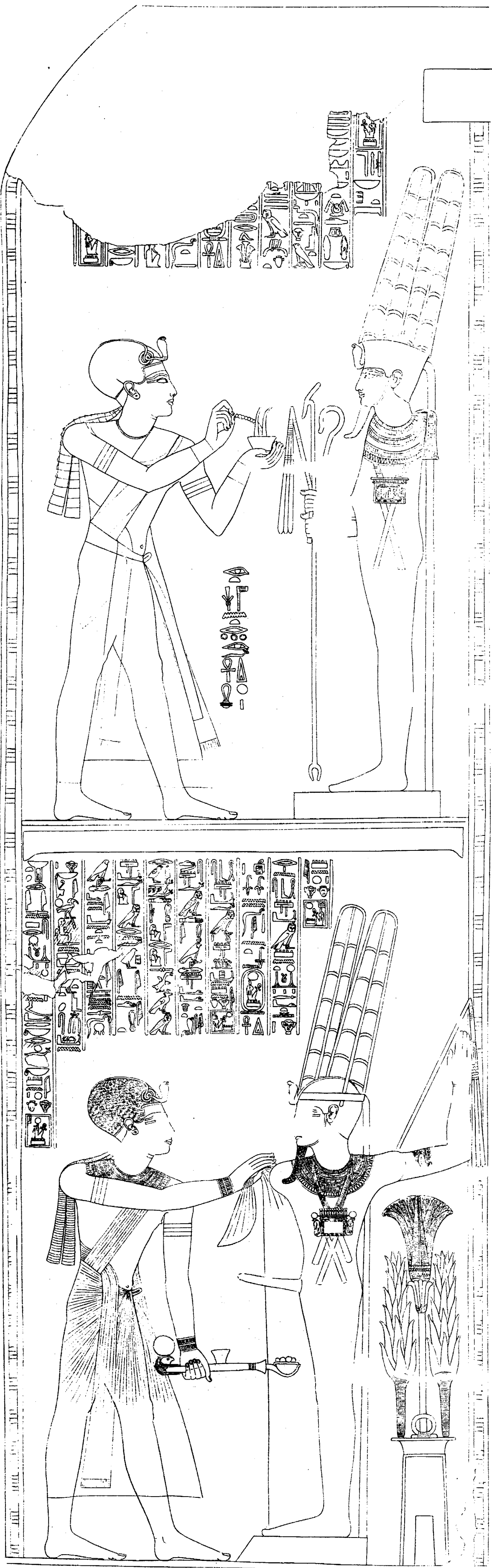
SETHOS CLEANSSES THE SANCTUARY AND LAYS HIS HAND UPON AMEN-RÊ



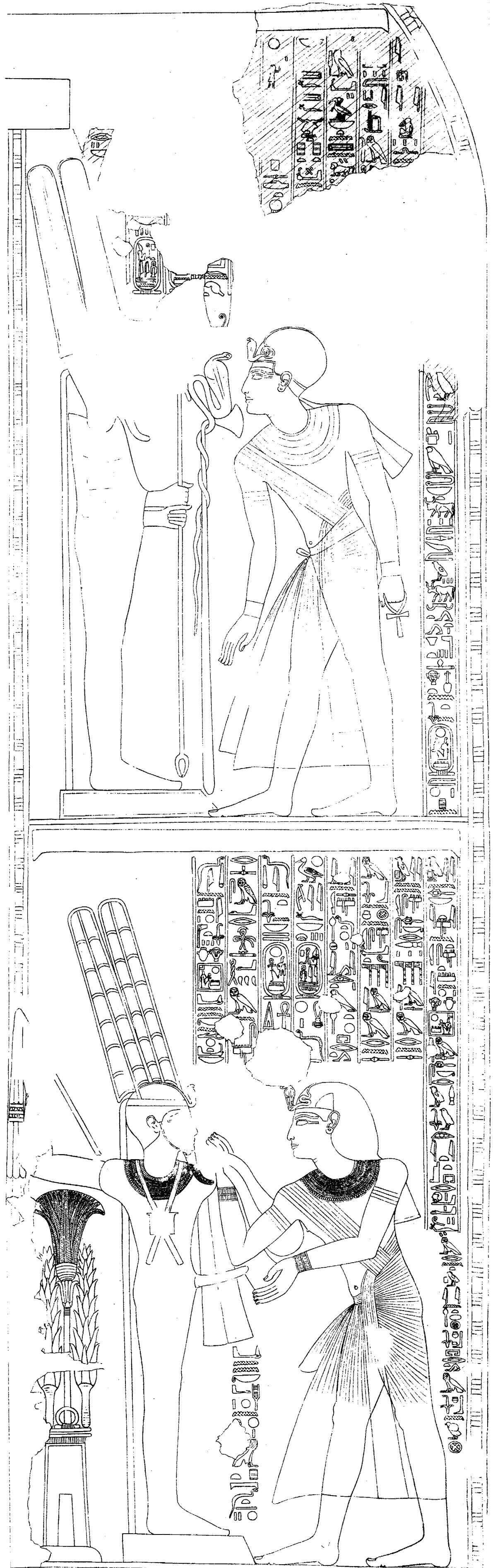
SETHOS CLEANSSES THE SANCTUARY AND LAYS HIS HAND UPON AMEN-RÉ



THE DISROBING OF AMEN-RÉ



South side

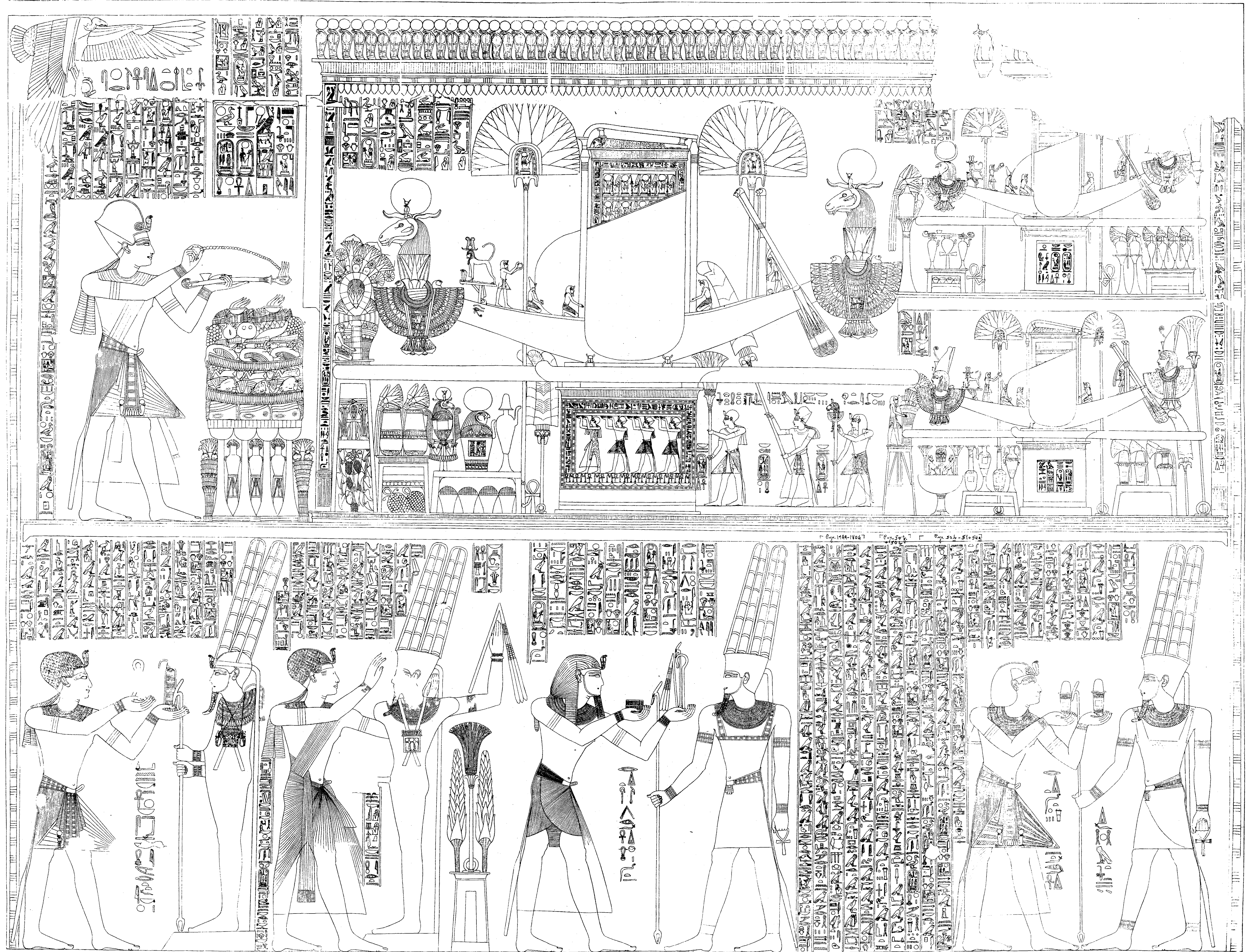


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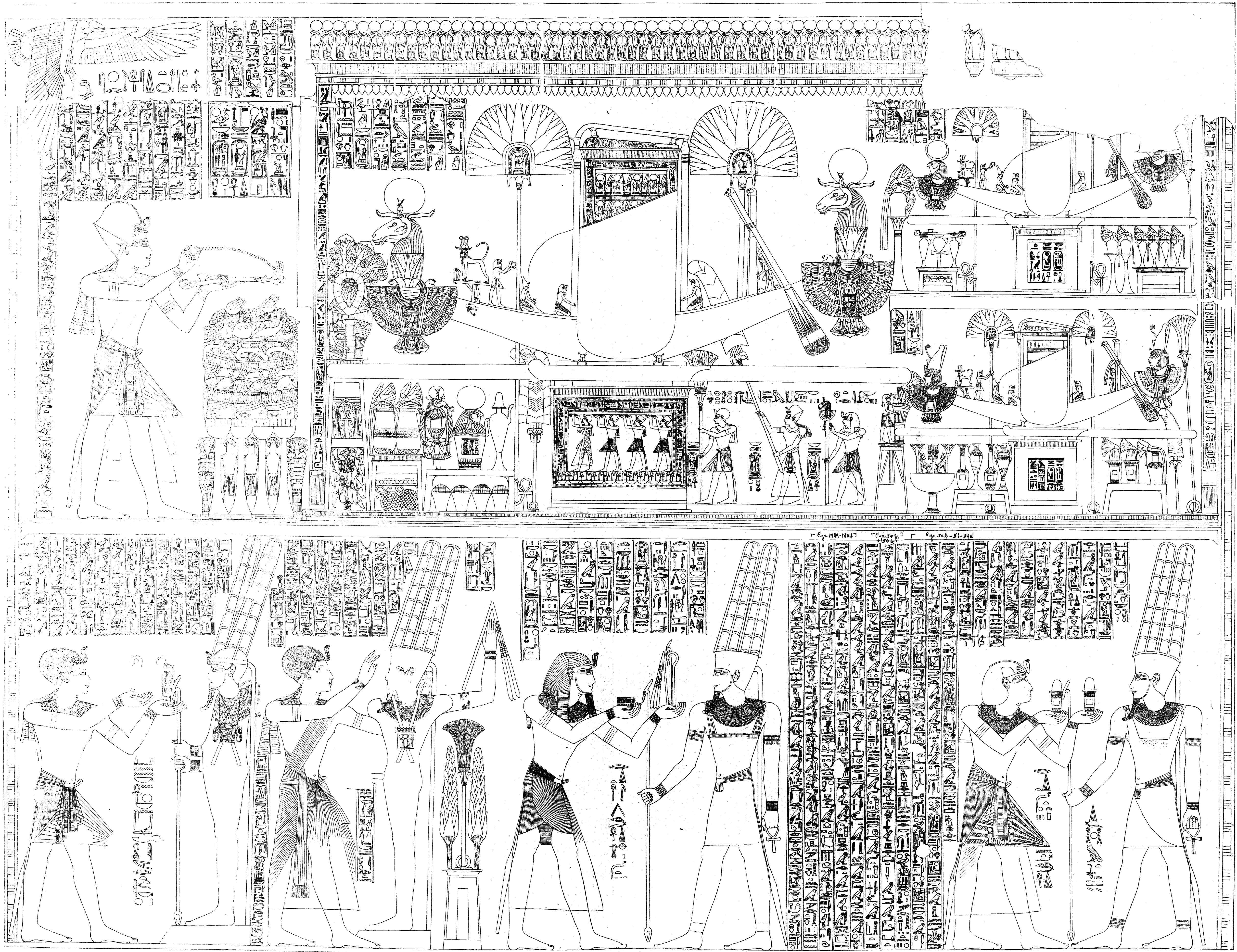
CHAPEL OF AMEN-RÉ, WEST WALL



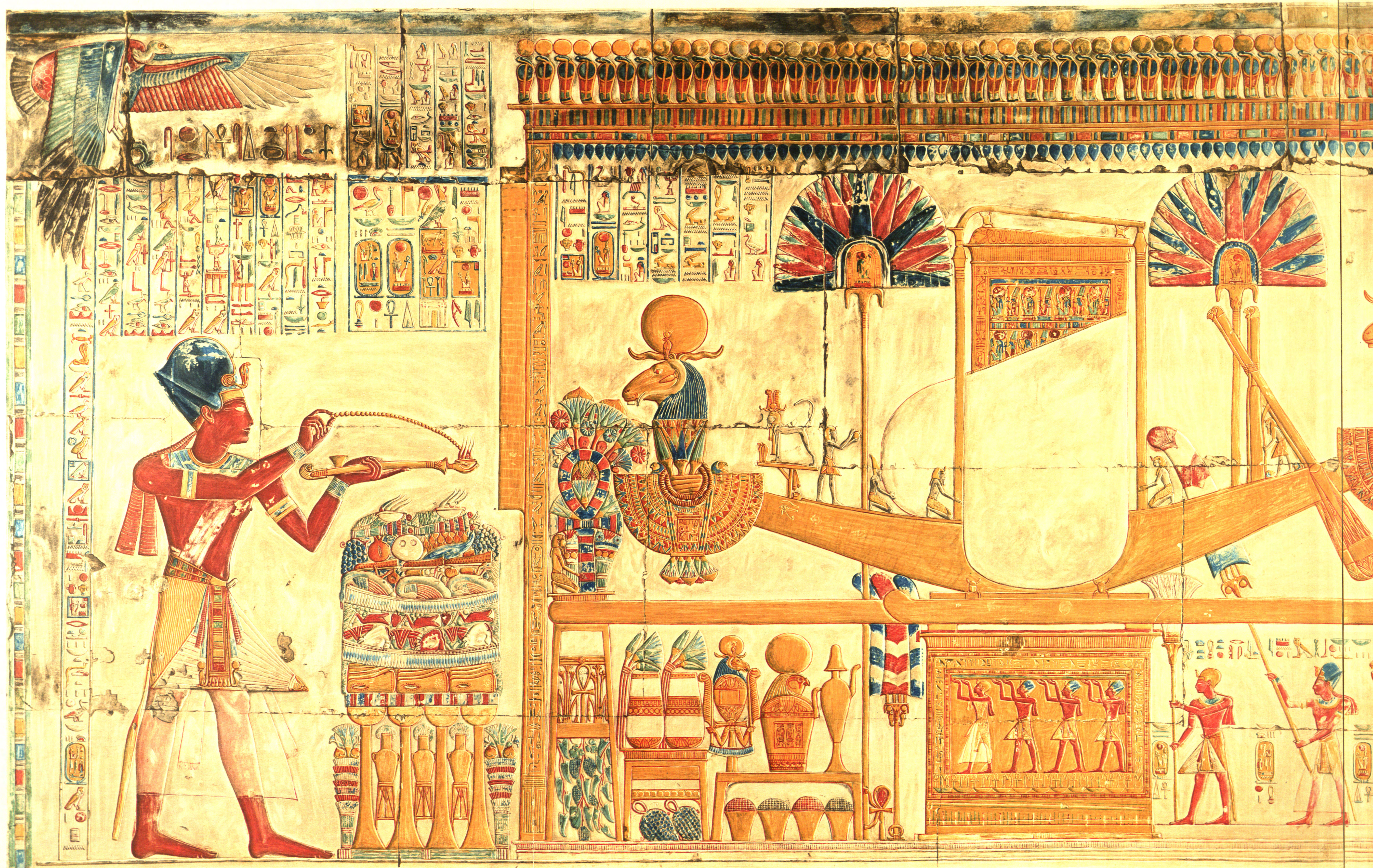
CHAPEL OF AMEN-RĒ, FALSE DOOR IN WEST WALL



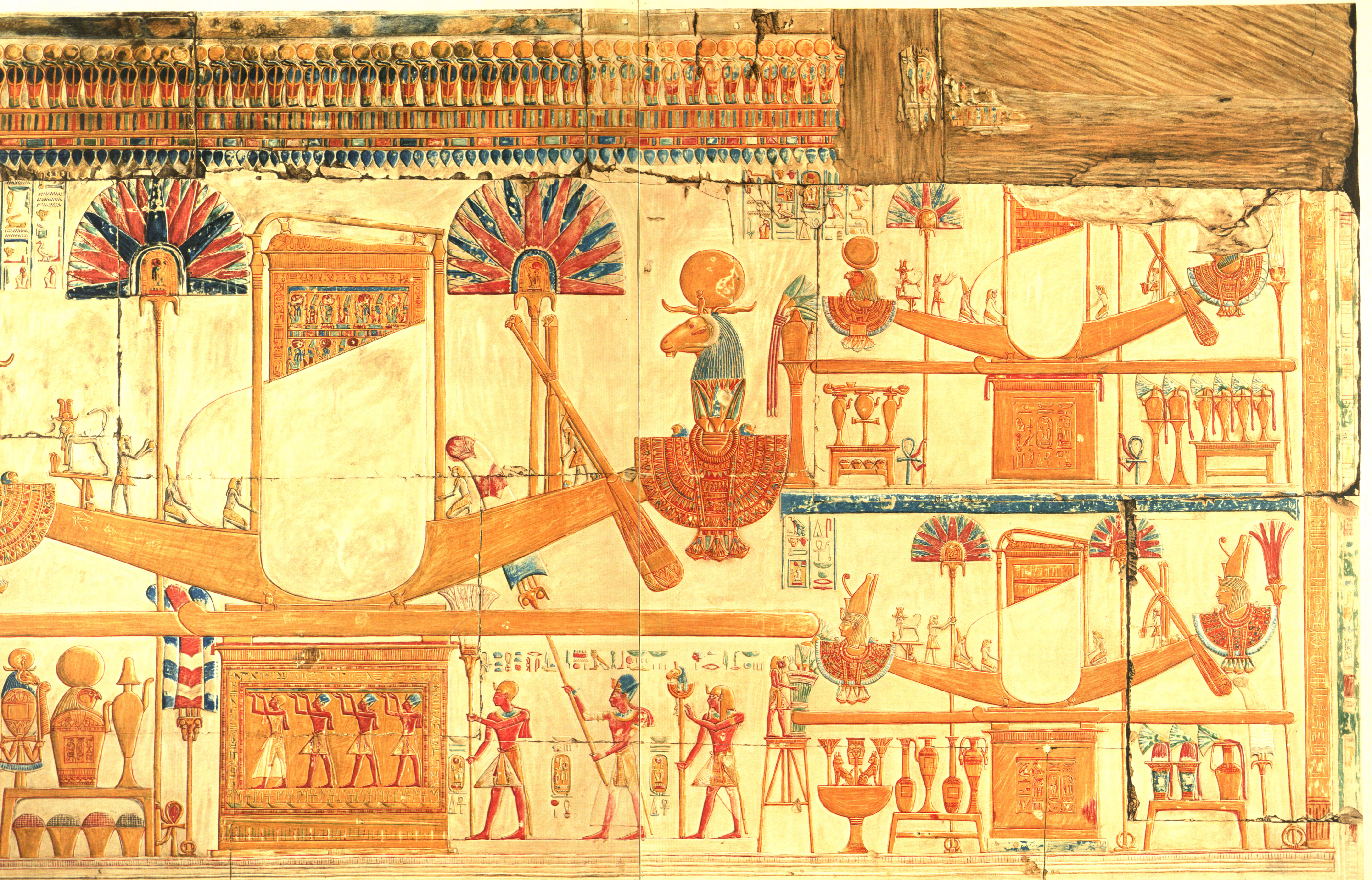
CHAPEL OF AMEN-RÊ, SOUTH WALL, WESTERN SECTION



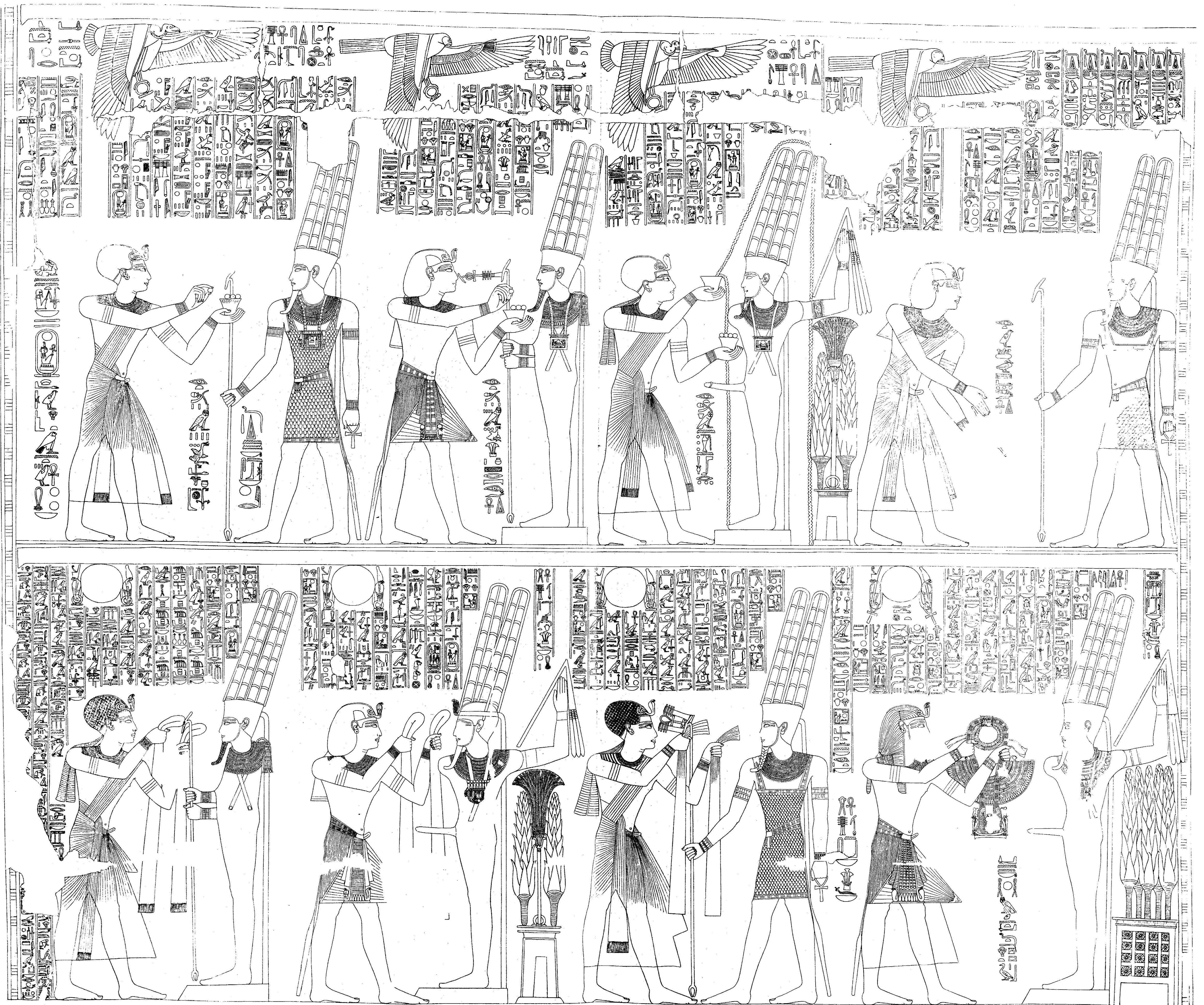
CHAPEL OF AMEN-RE, SOUTH WALL, WESTERN SECTION



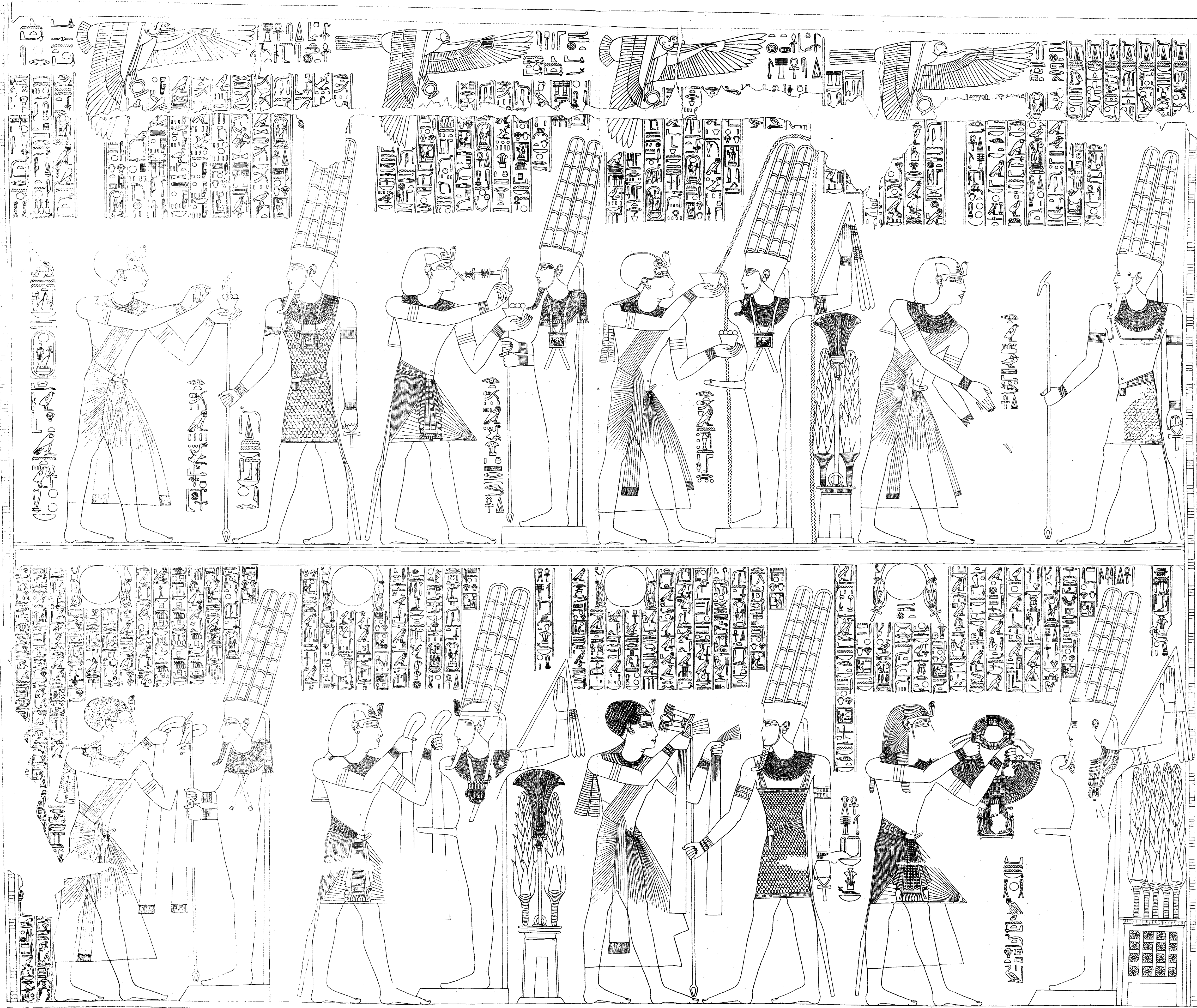
SETHOS OFFERS INCENSE TO THE SACRED BARKS OF AMEN-RÉ, KHONS AND MUT



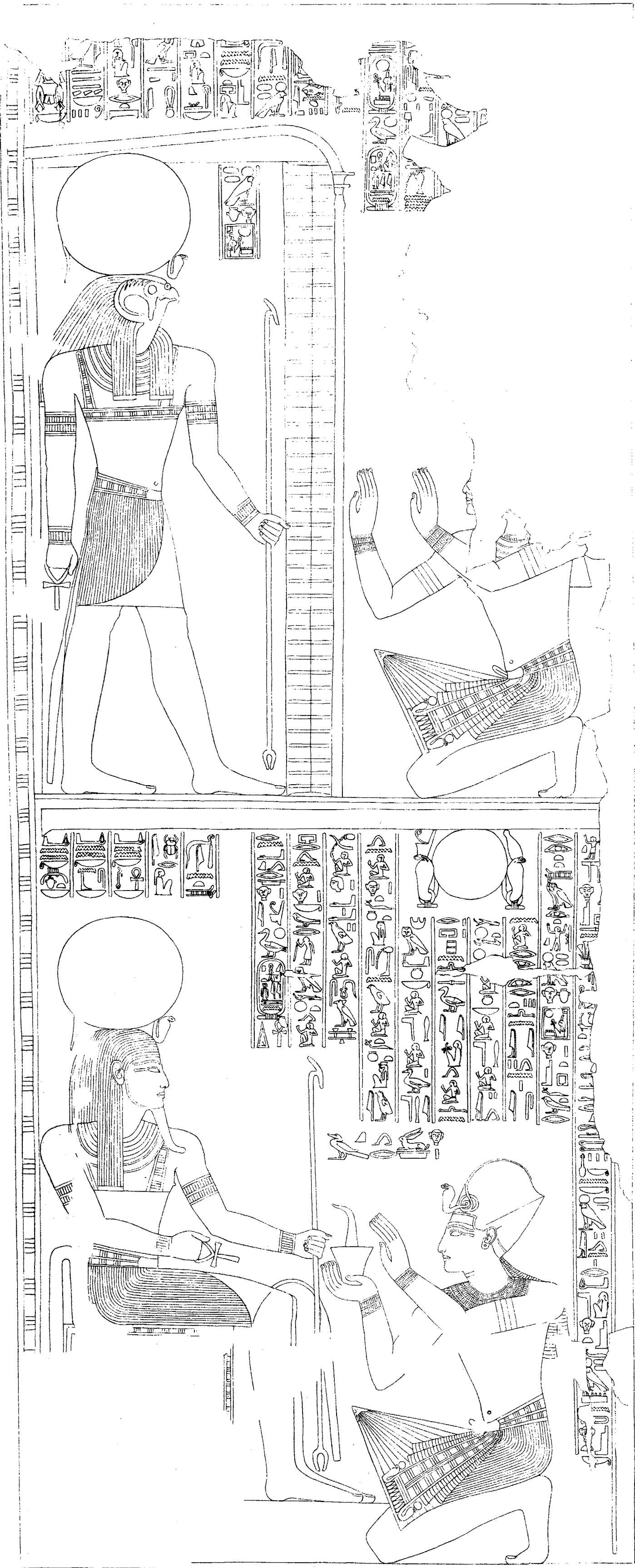
SETHOS OFFERS INCENSE TO THE SACRED BARKS OF AMEN-RÉ, KHONS AND MUT



CHAPEL OF AMEN-RÊ, SOUTH WALL, EASTERN SECTION



CHAPEL OF AMEN-RÊ, SOUTH WALL, EASTERN SECTION

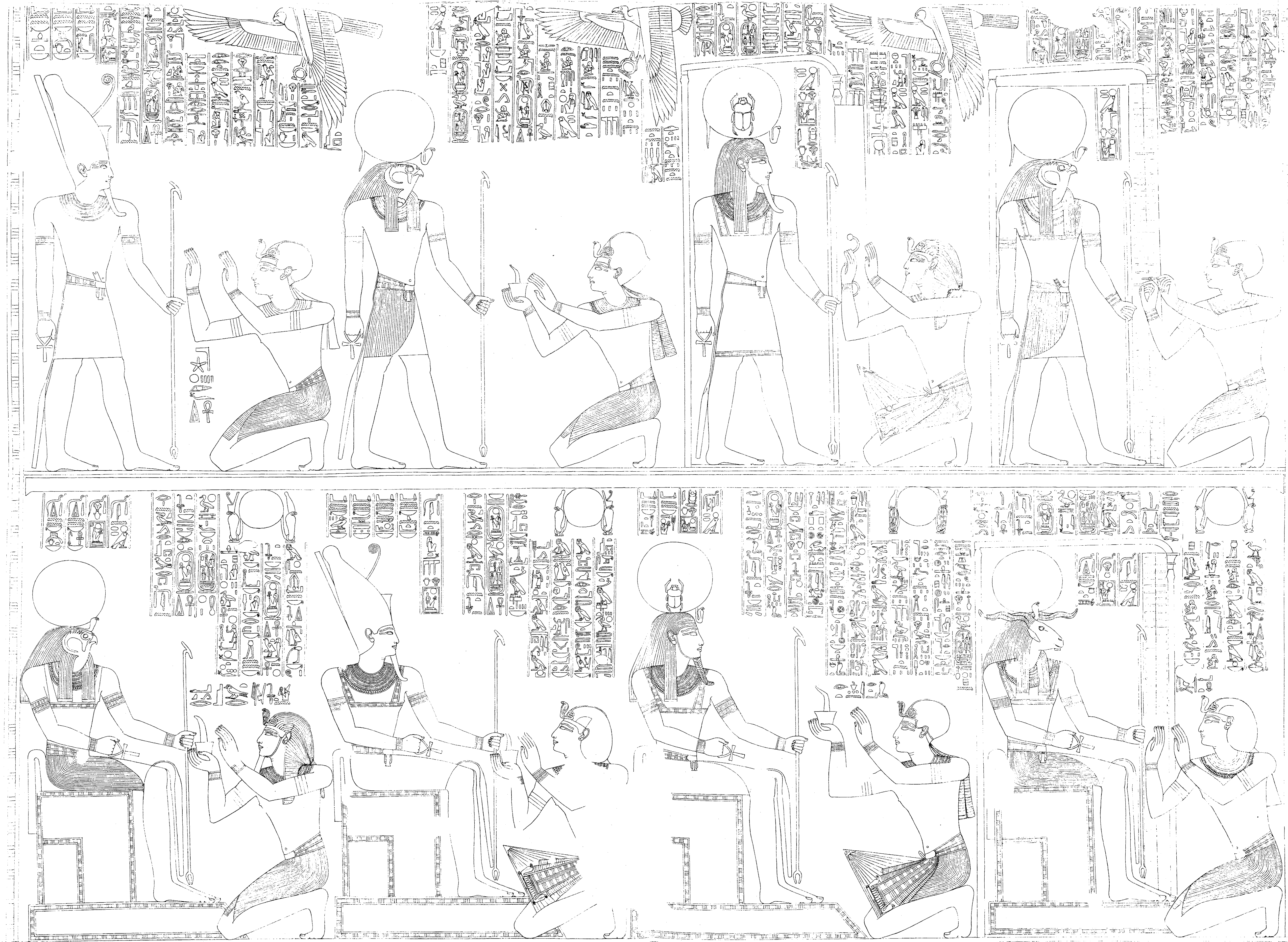


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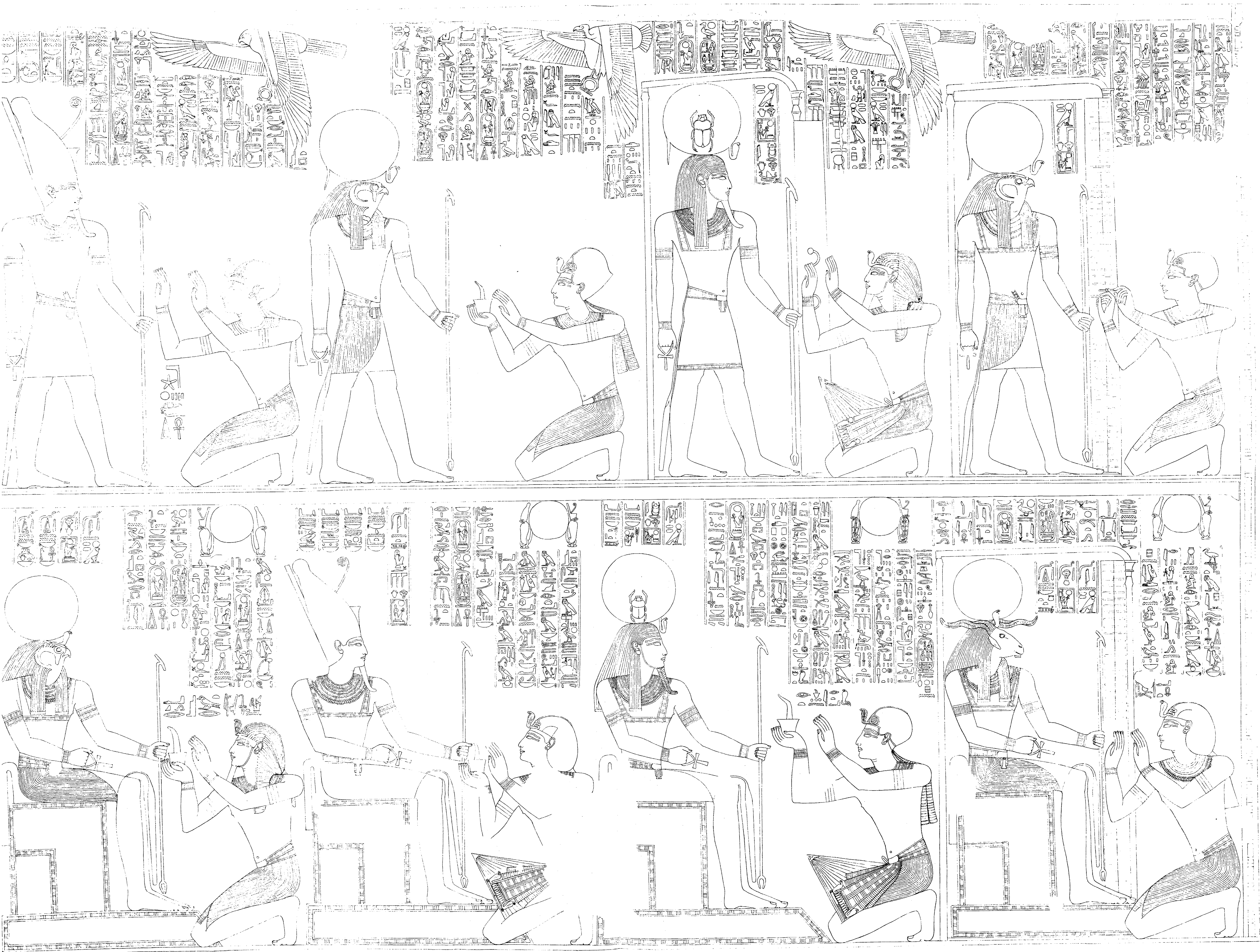


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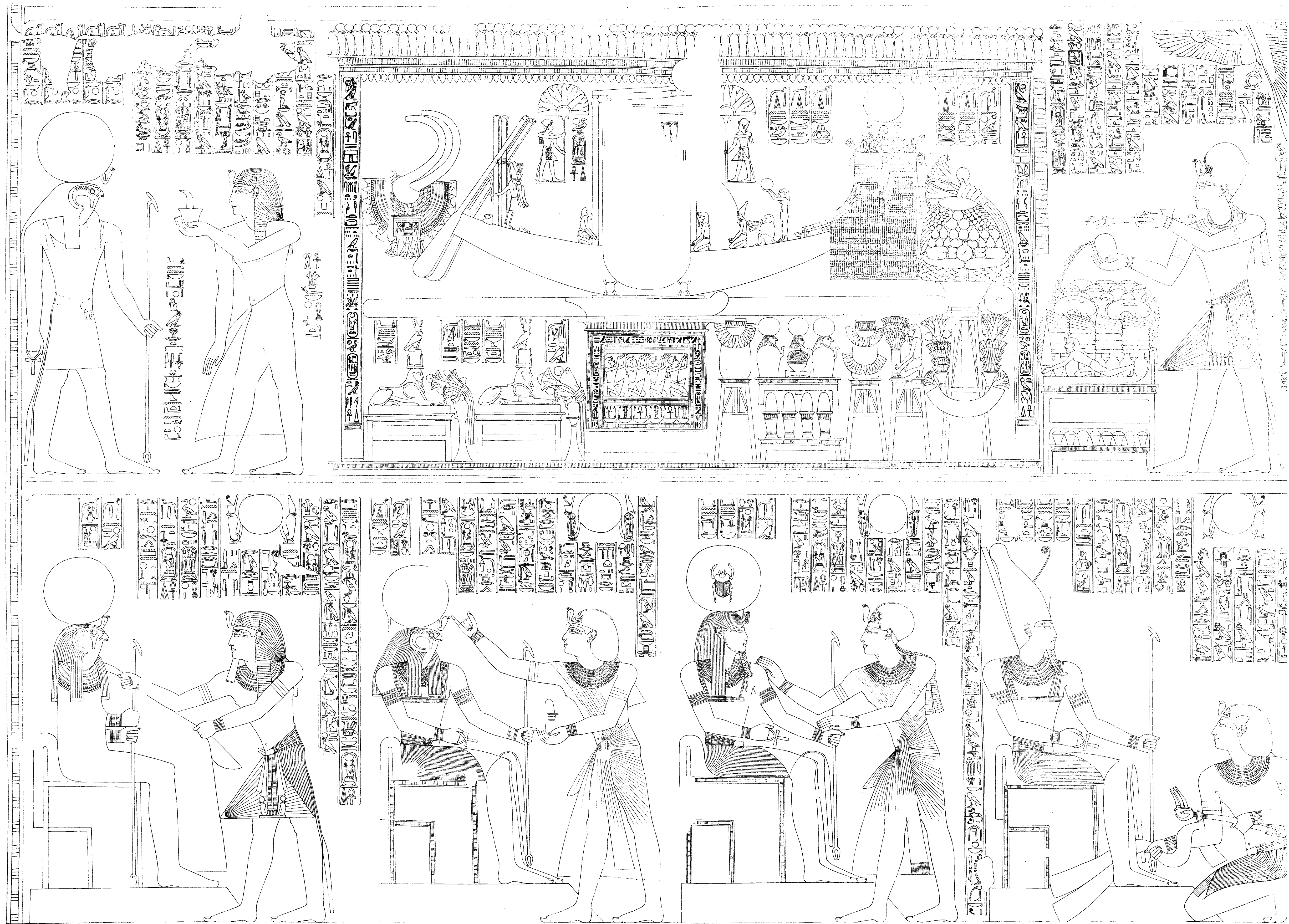
CHAPEL OF RE-HARAKHTI, EAST WALL



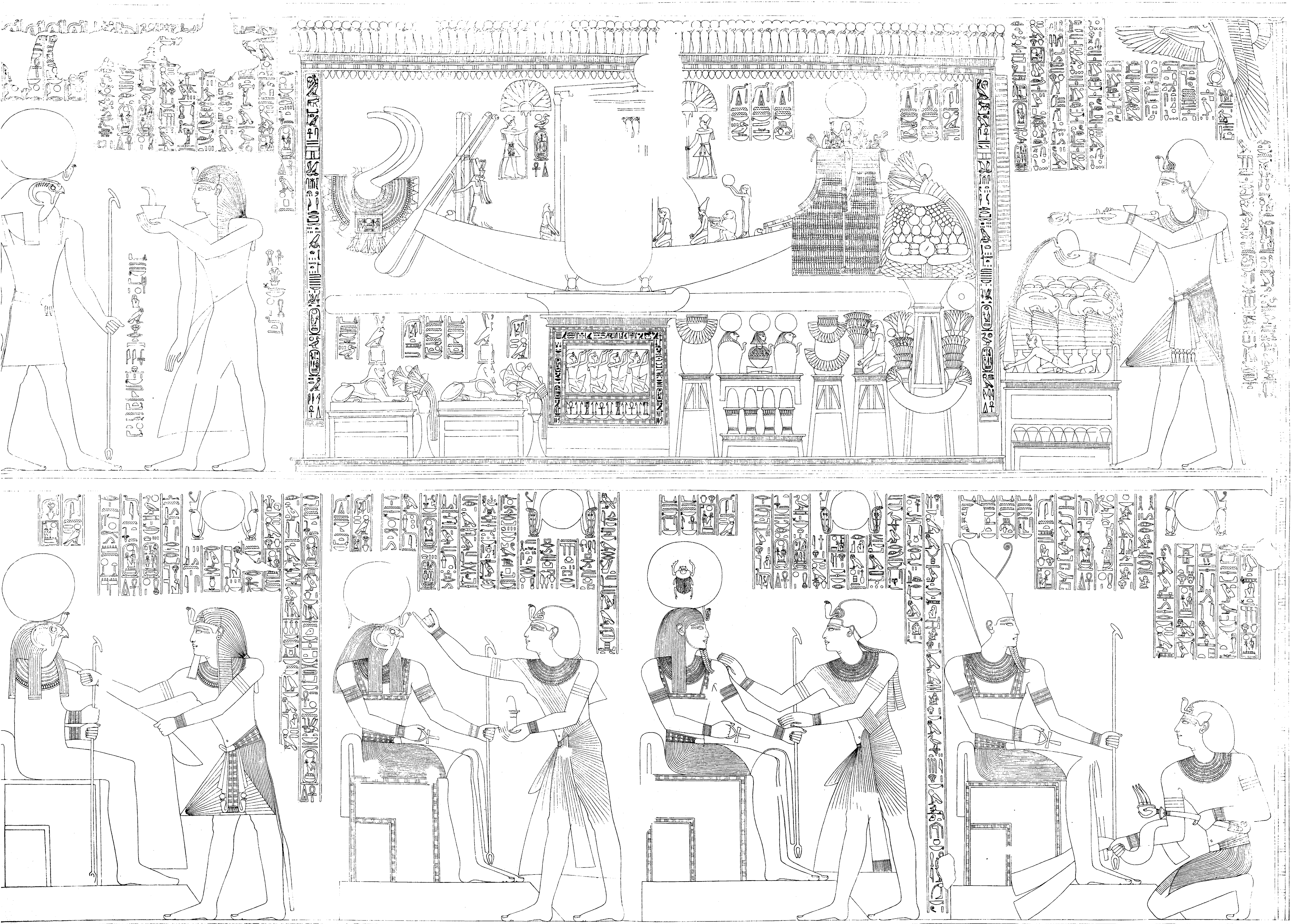
CHAPEL OF RE-HARAKHTI, NORTH WALL, EASTERN SECTION



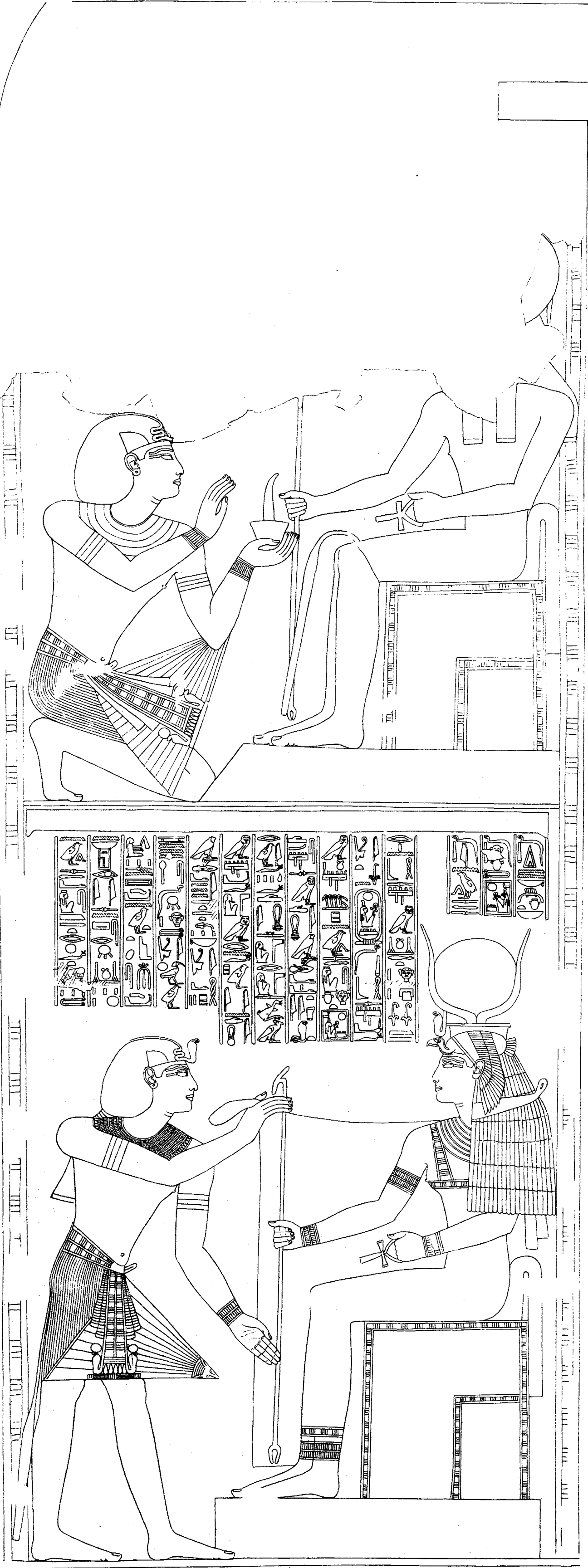
CHAPEL OF RĒ-HARAKHTI, NORTH WALL, EASTERN SECTION



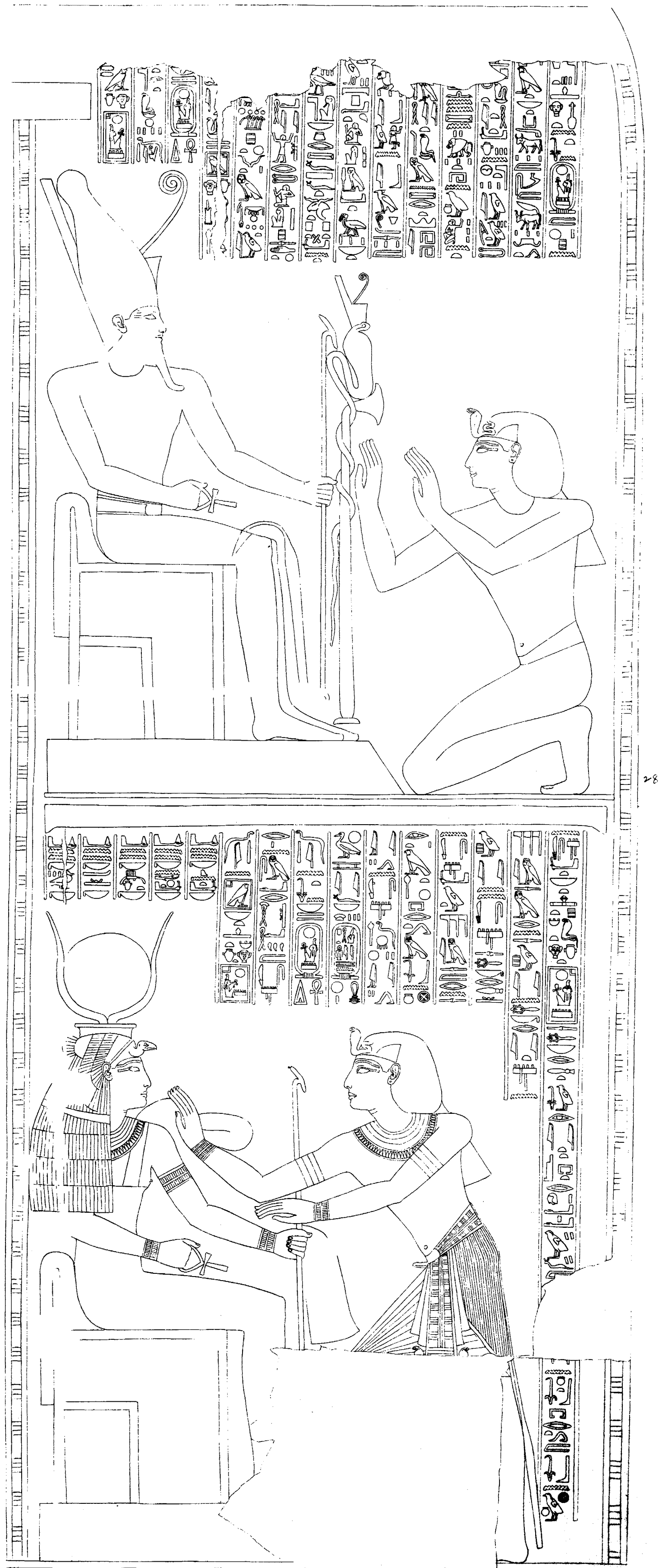
CHAPEL OF RĒ-HARAKHTI, NORTH WALL, WESTERN SECTION



CHAPEL OF RĖ-ĤARAKHTI, NORTH WALL, WESTERN SECTION



South side

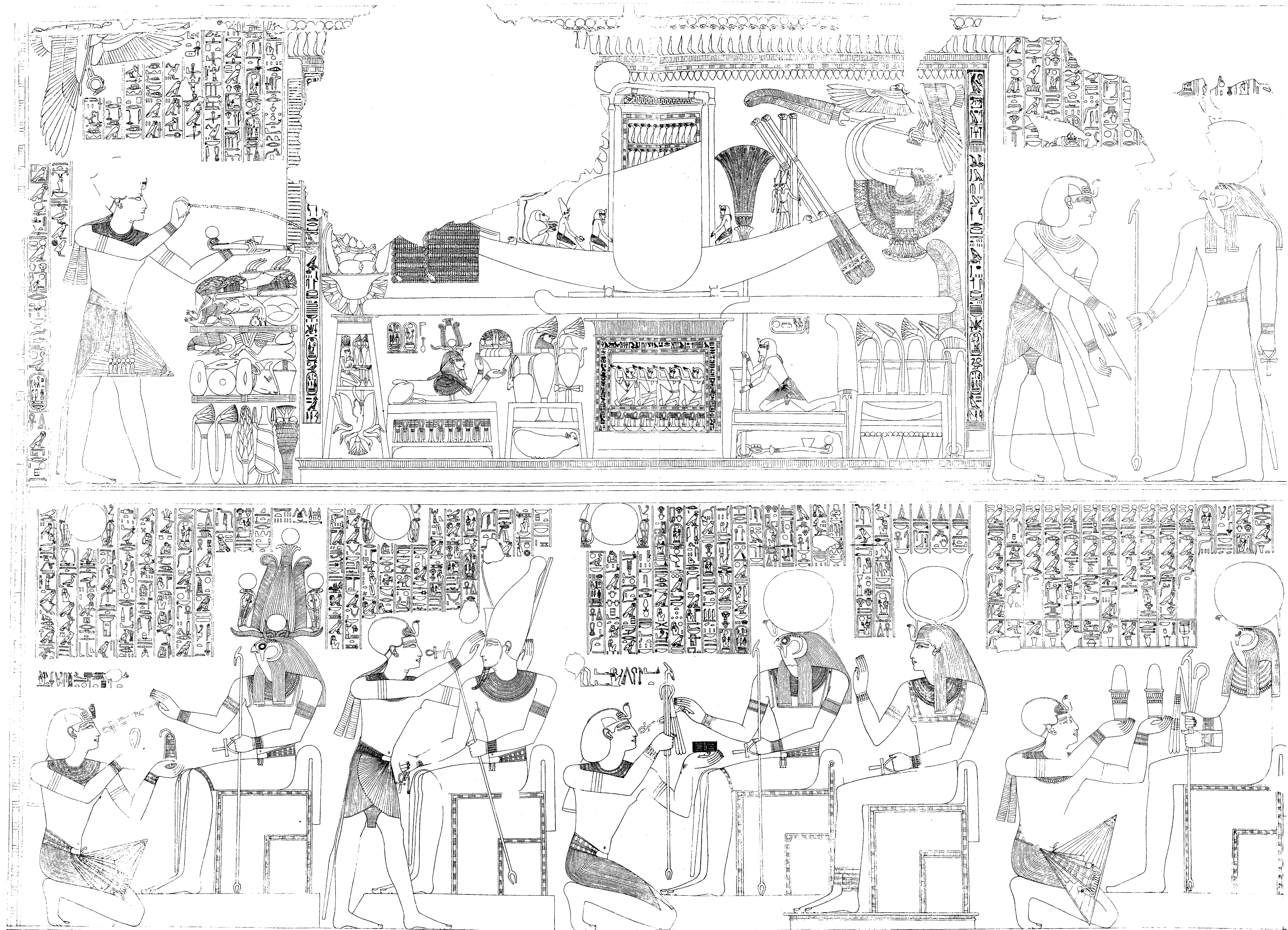


North side

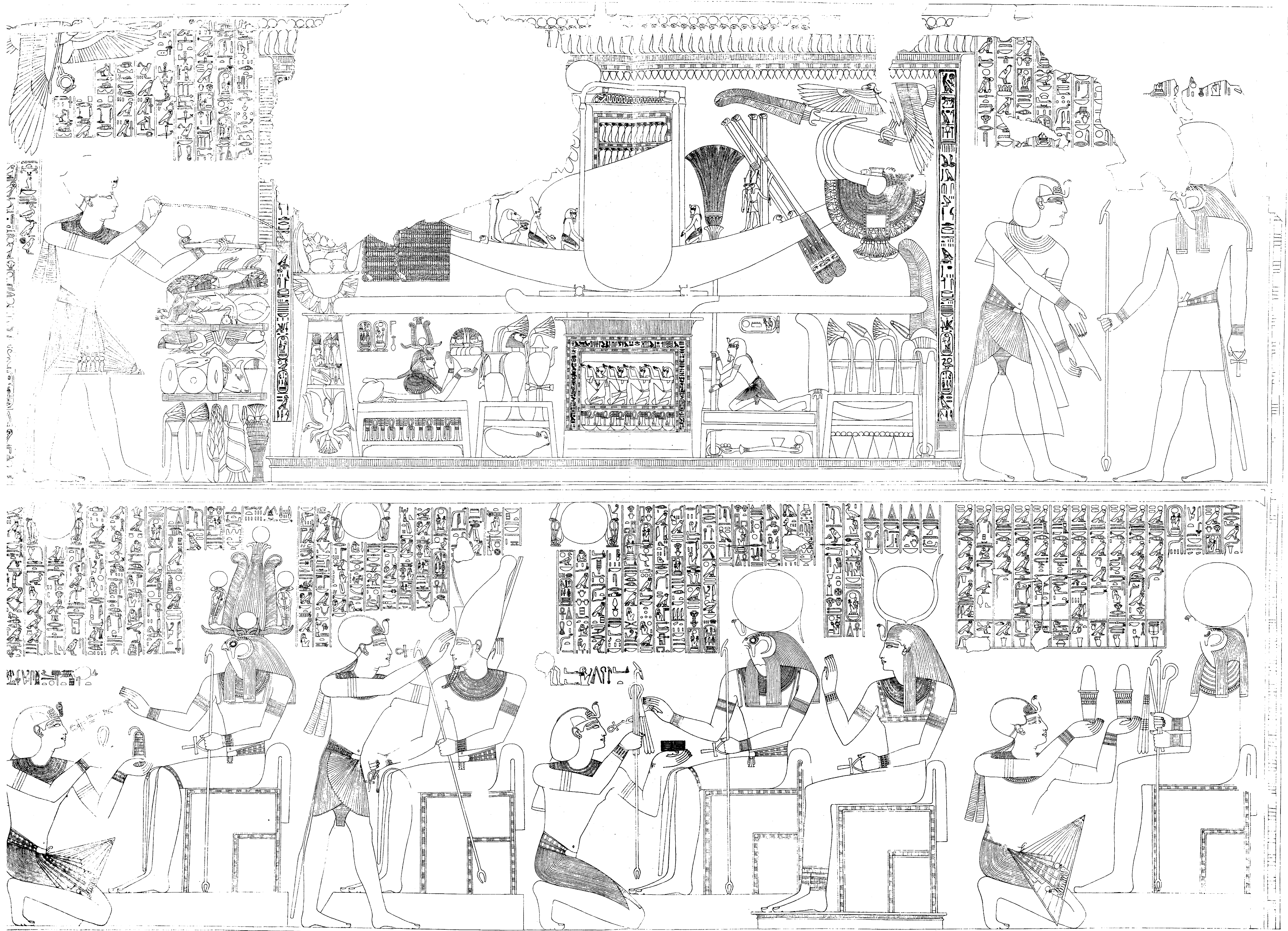
CHAPEL OF RĒ-ḤARAKHTI, WEST WALL



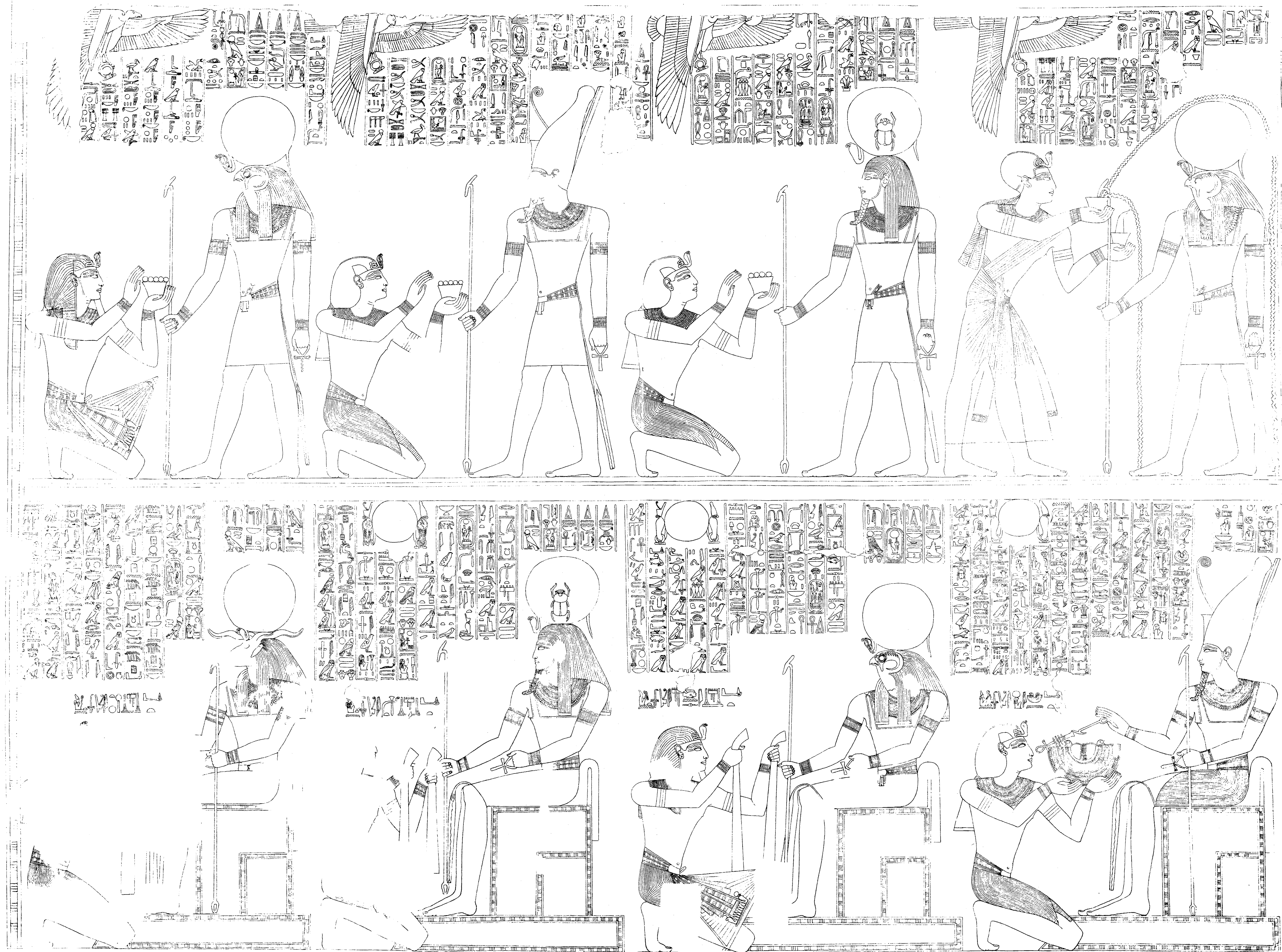
CHAPEL OF RĒ-ḤARAKHTI, FALSE DOOR IN WEST WALL



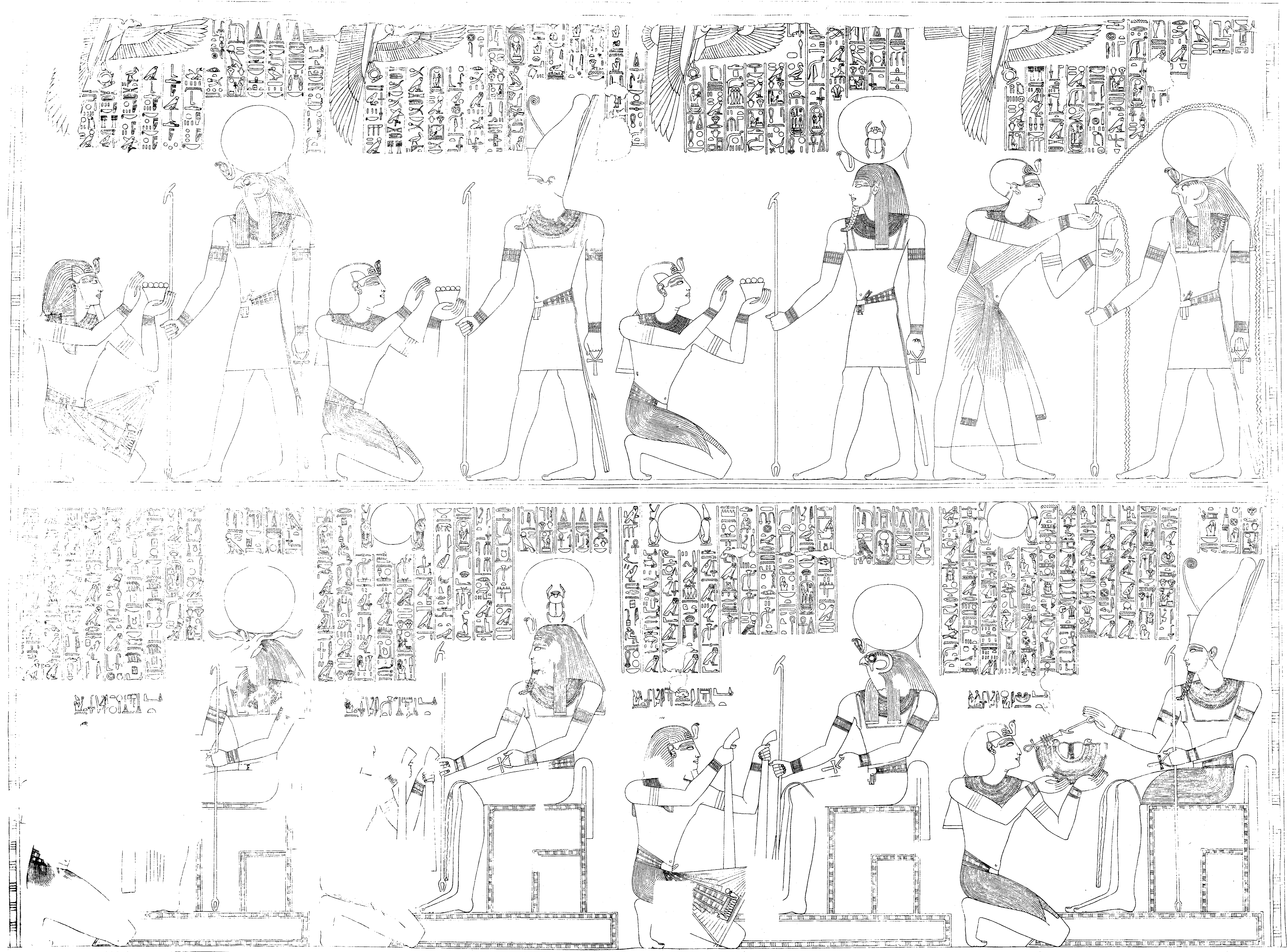
CHAPEL OF RÉ-HARAKHTI, SOUTH WALL, WESTERN SECTION



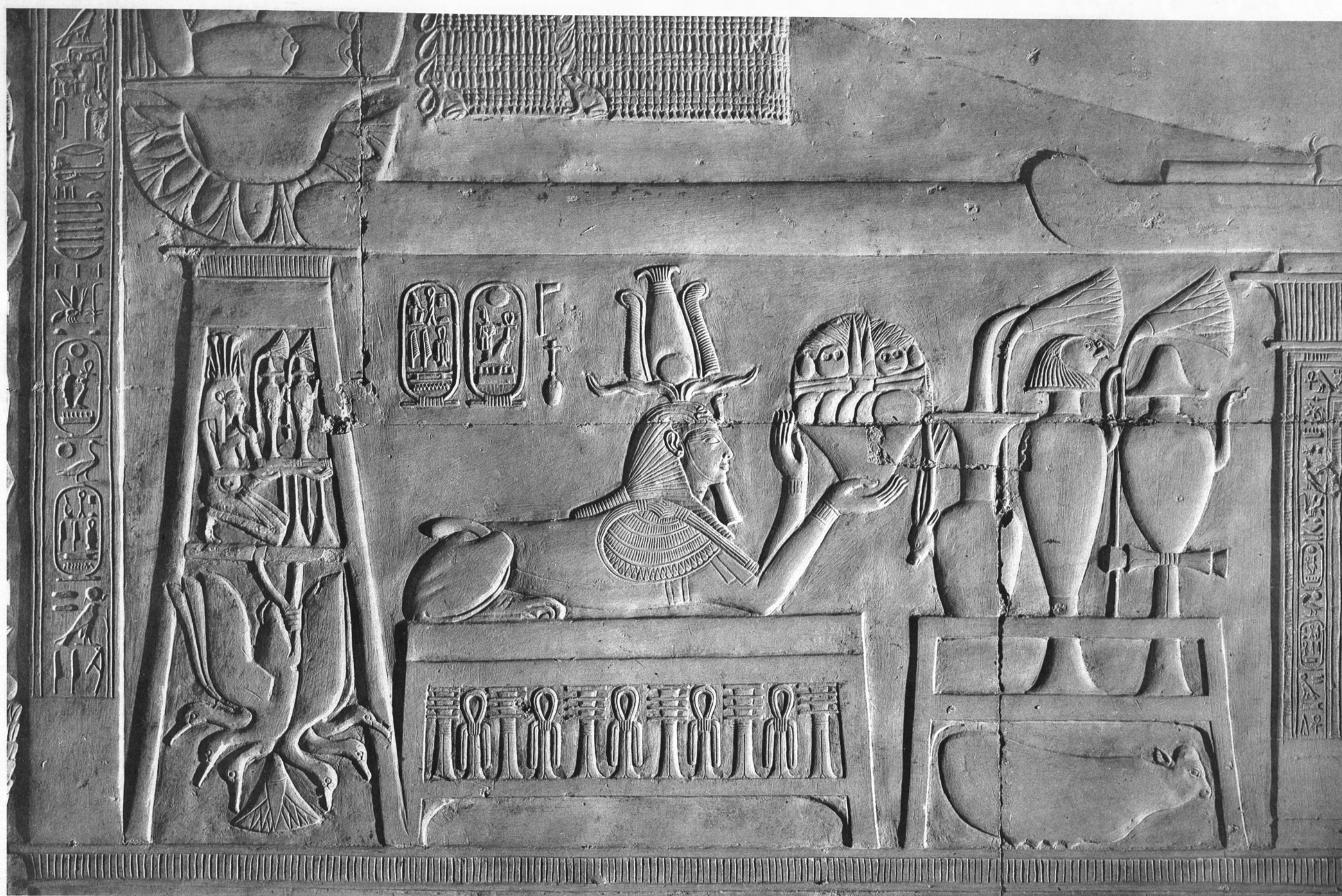
CHAPEL OF RÊ-HARAKHTI, SOUTH WALL, WESTERN SECTION



CHAPEL OF RĒ-HARAKHTI, SOUTH WALL, EASTERN SECTION



CHAPEL OF RĒ-ḤARAKHTI, SOUTH WALL, EASTERN SECTION



a



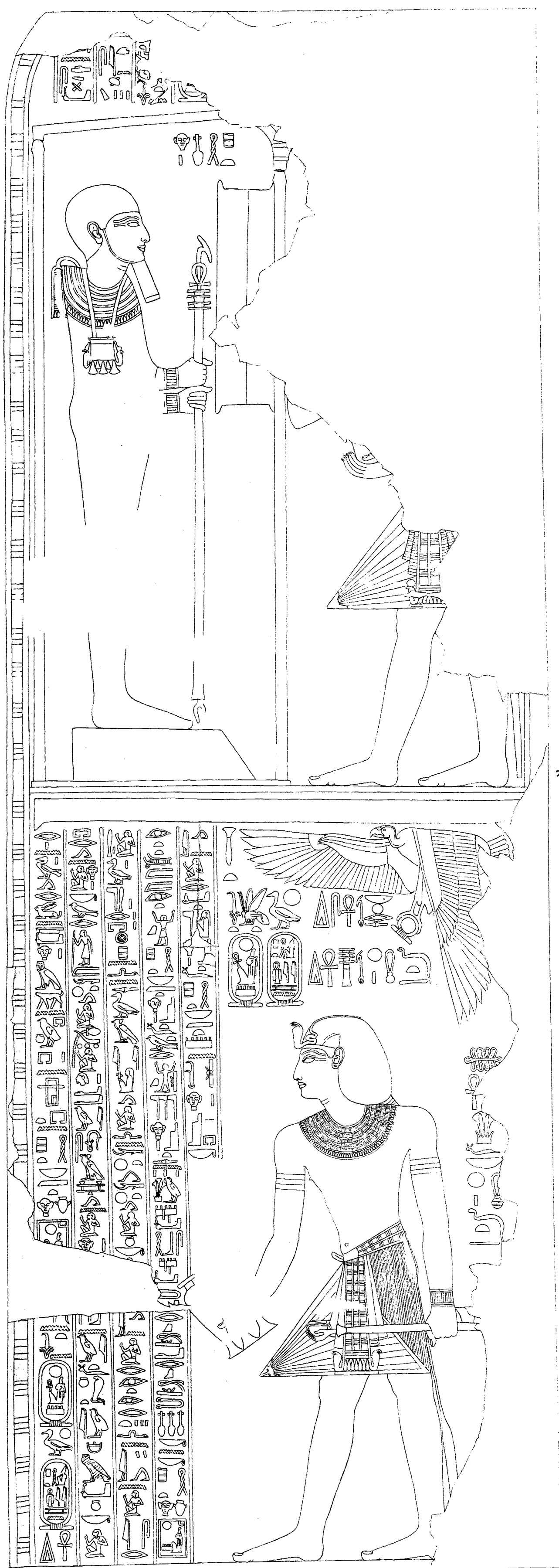
b



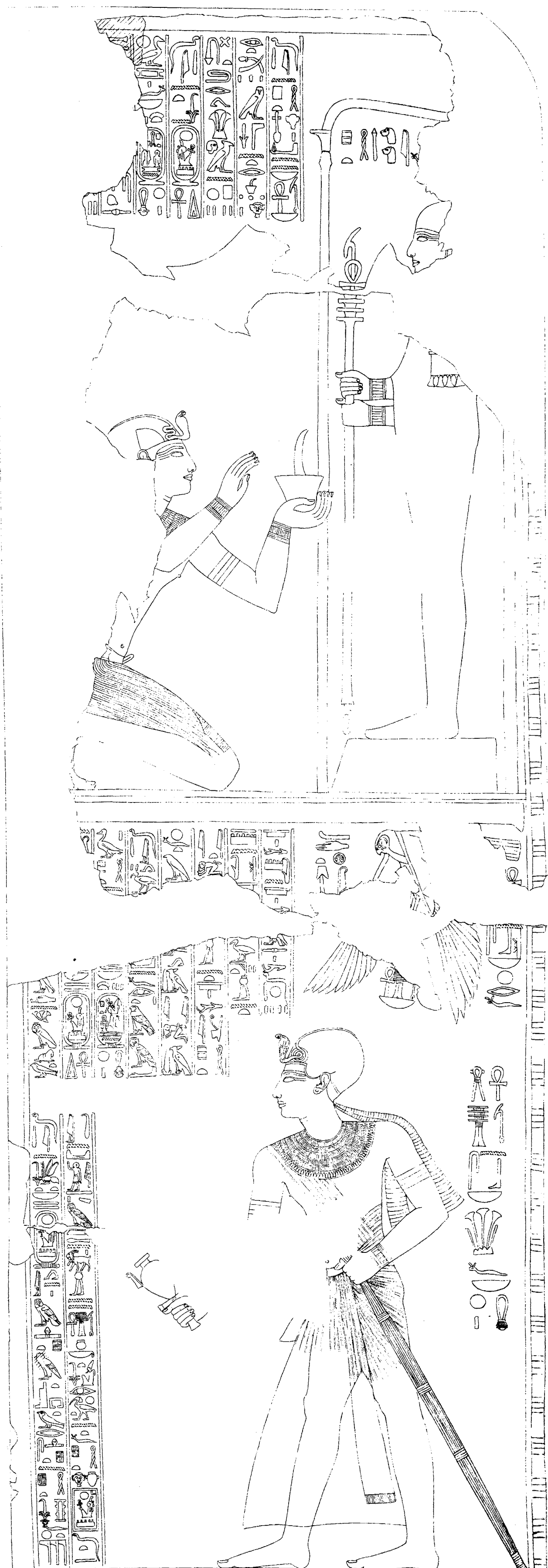
c

DETAILS FROM THE CHAPEL OF RĒ-ḤARAKHTI

- a.* Furniture from the chapel of the god. See Plate 18, upper register
- b.* Rē-Ḥarakhti as a ram. See Plate 14, lower register
- c.* The goddess Yūs'as. See Plate 18, lower register

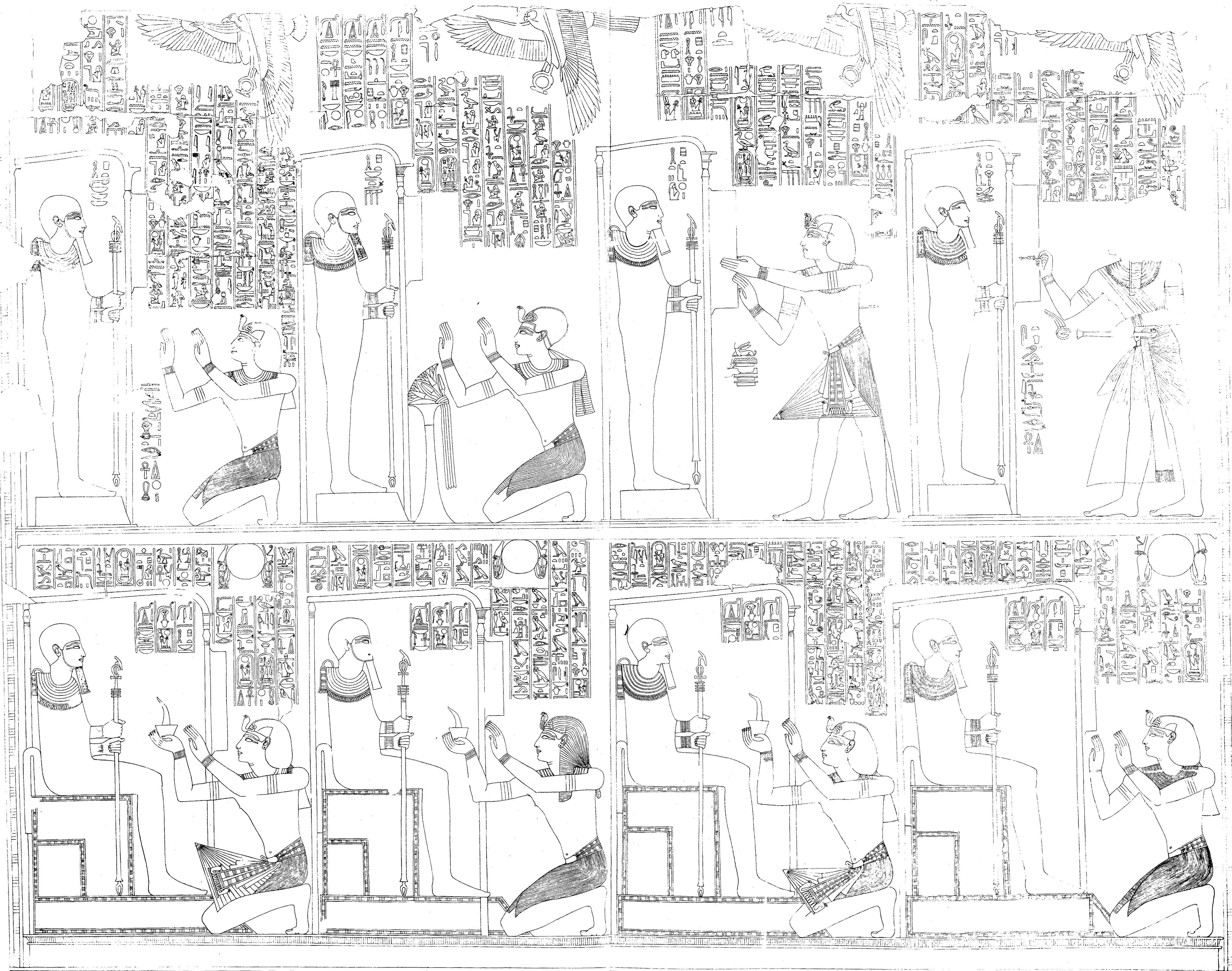


North side

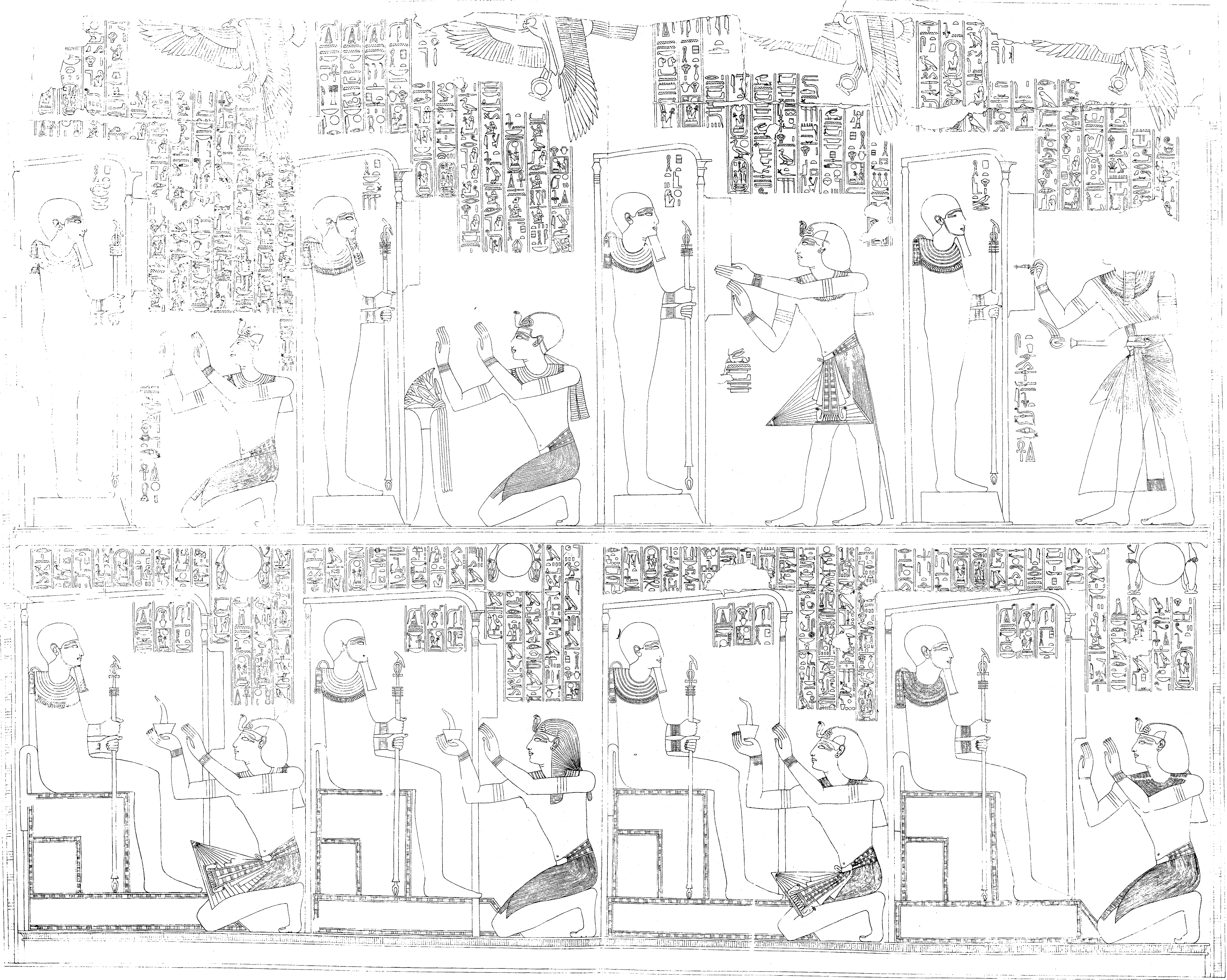


South side

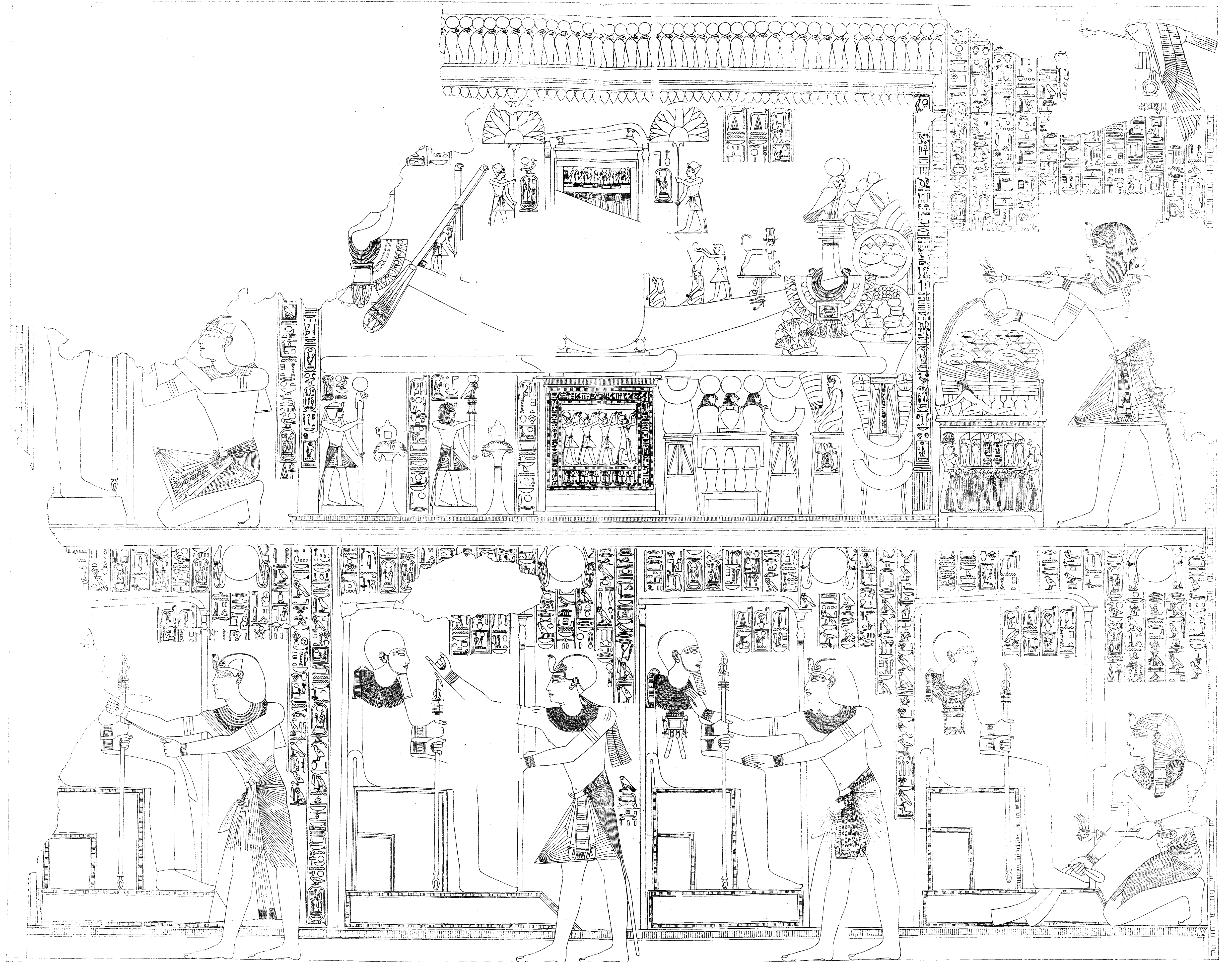
CHAPEL OF PTAḤ, EAST WALL



CHAPEL OF PTAḤ, NORTH WALL, EASTERN SECTION



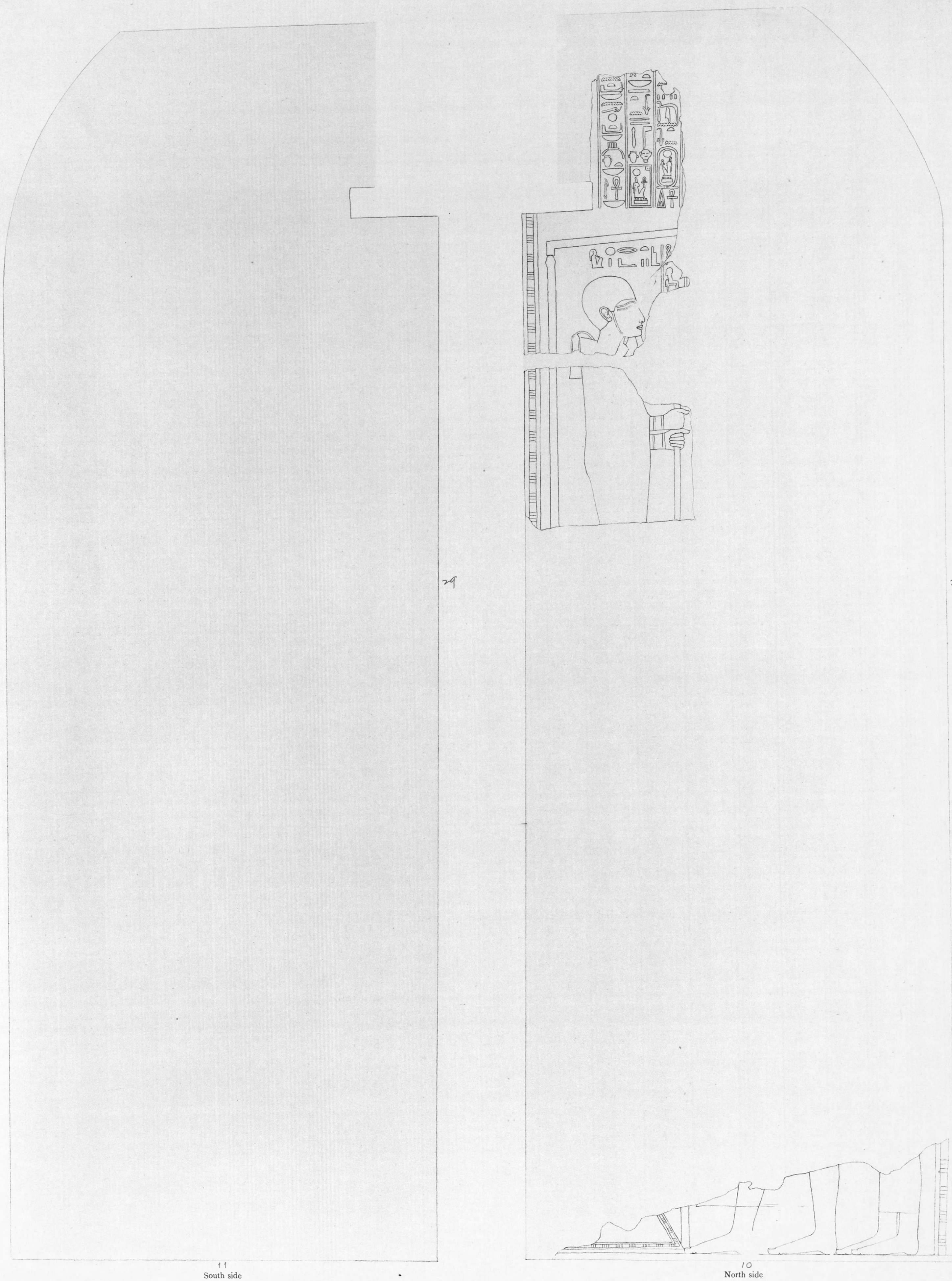
CHAPEL OF PTAḤ, NORTH WALL, EASTERN SECTION



CHAPEL OF PTAH, NORTH WALL, WESTERN SECTION



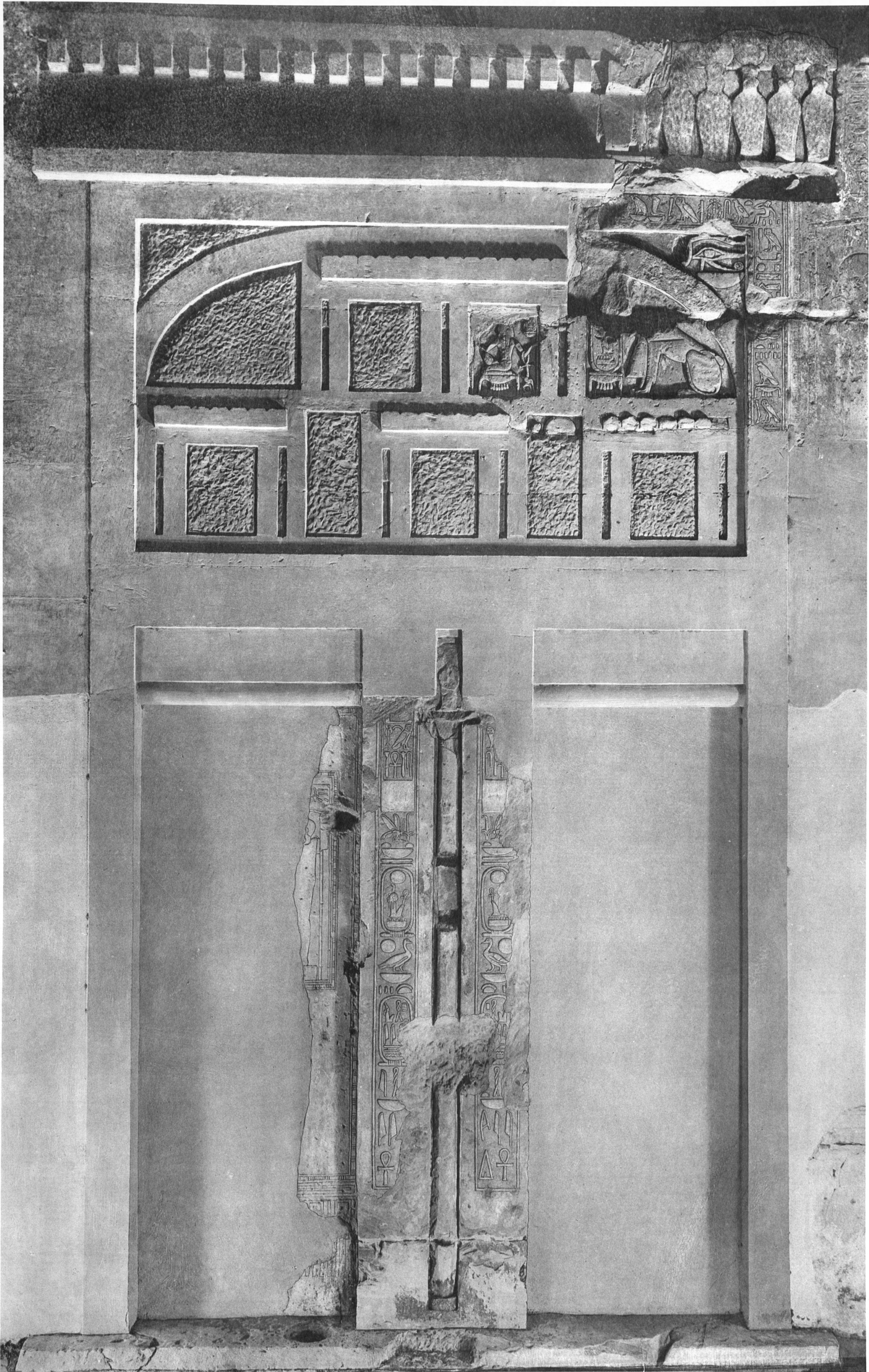
CHAPEL OF PTAH, NORTH WALL, WESTERN SECTION



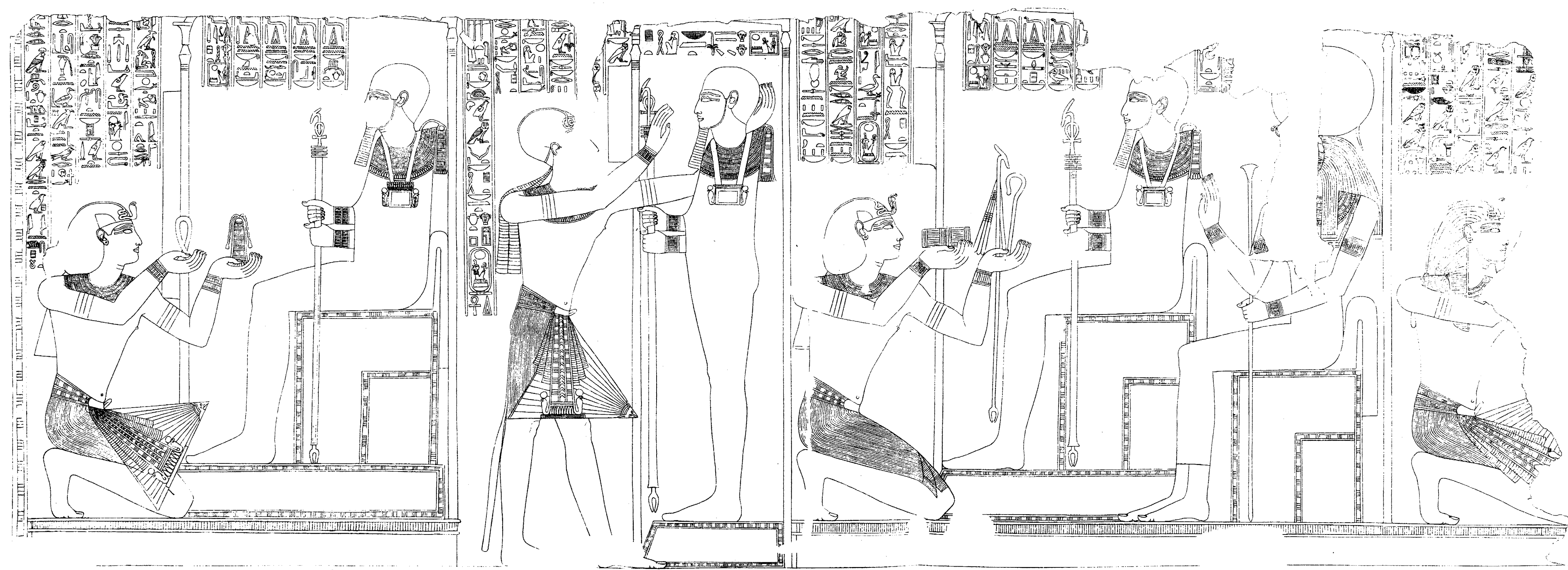
11
South side

10
North side

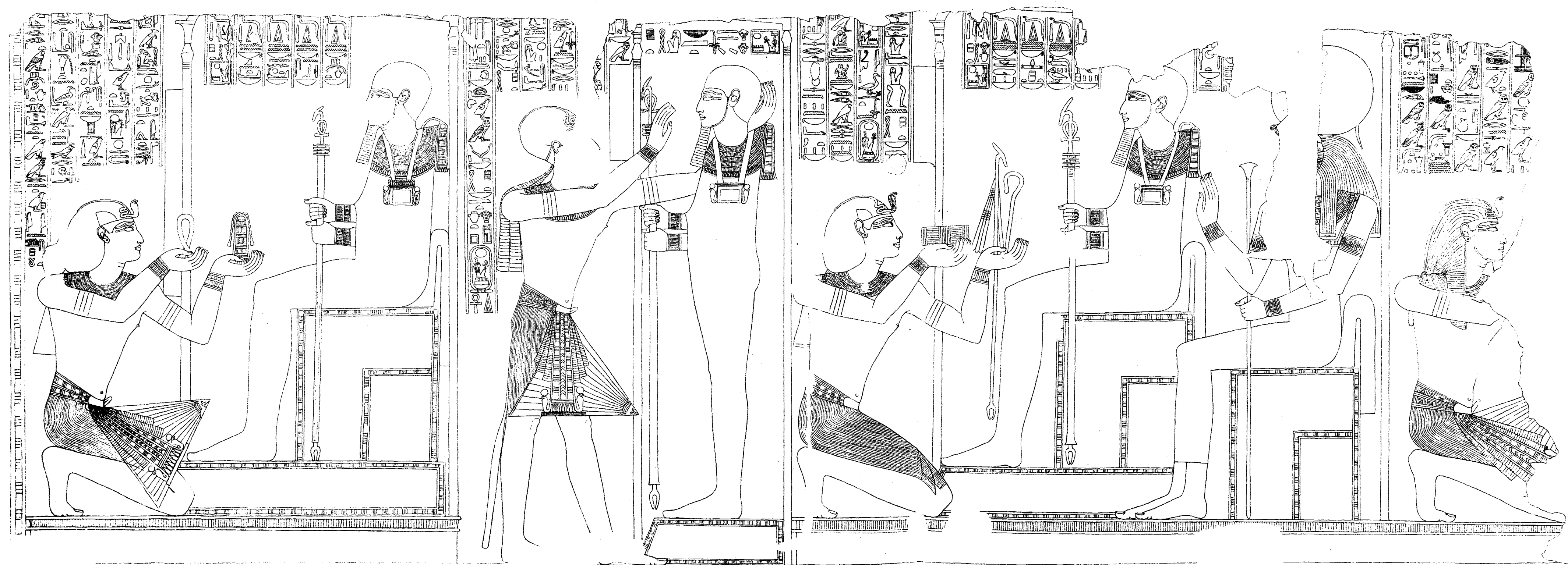
CHAPEL OF PTAḤ, WEST WALL



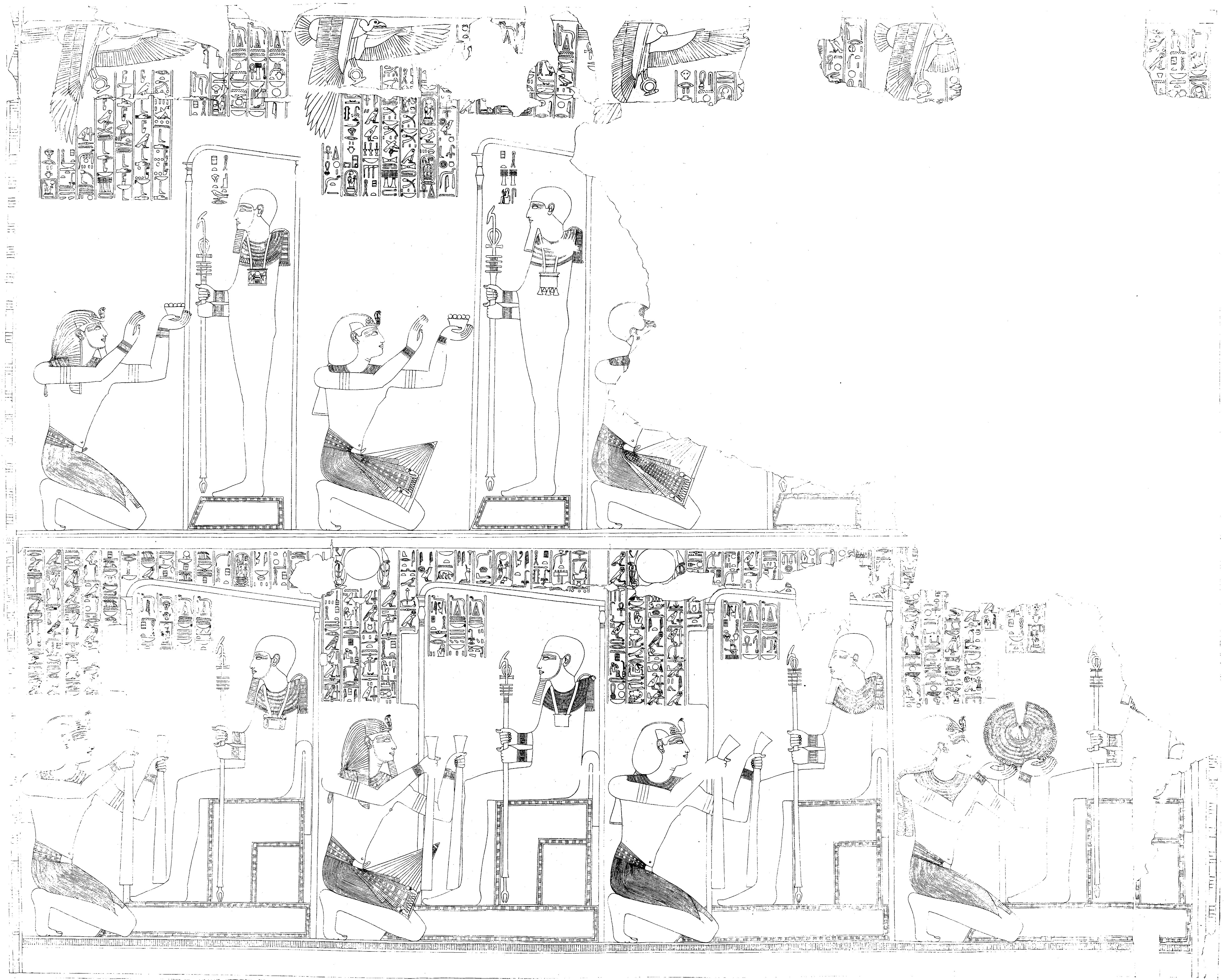
CHAPEL OF PTAH, FALSE DOOR IN WEST WALL



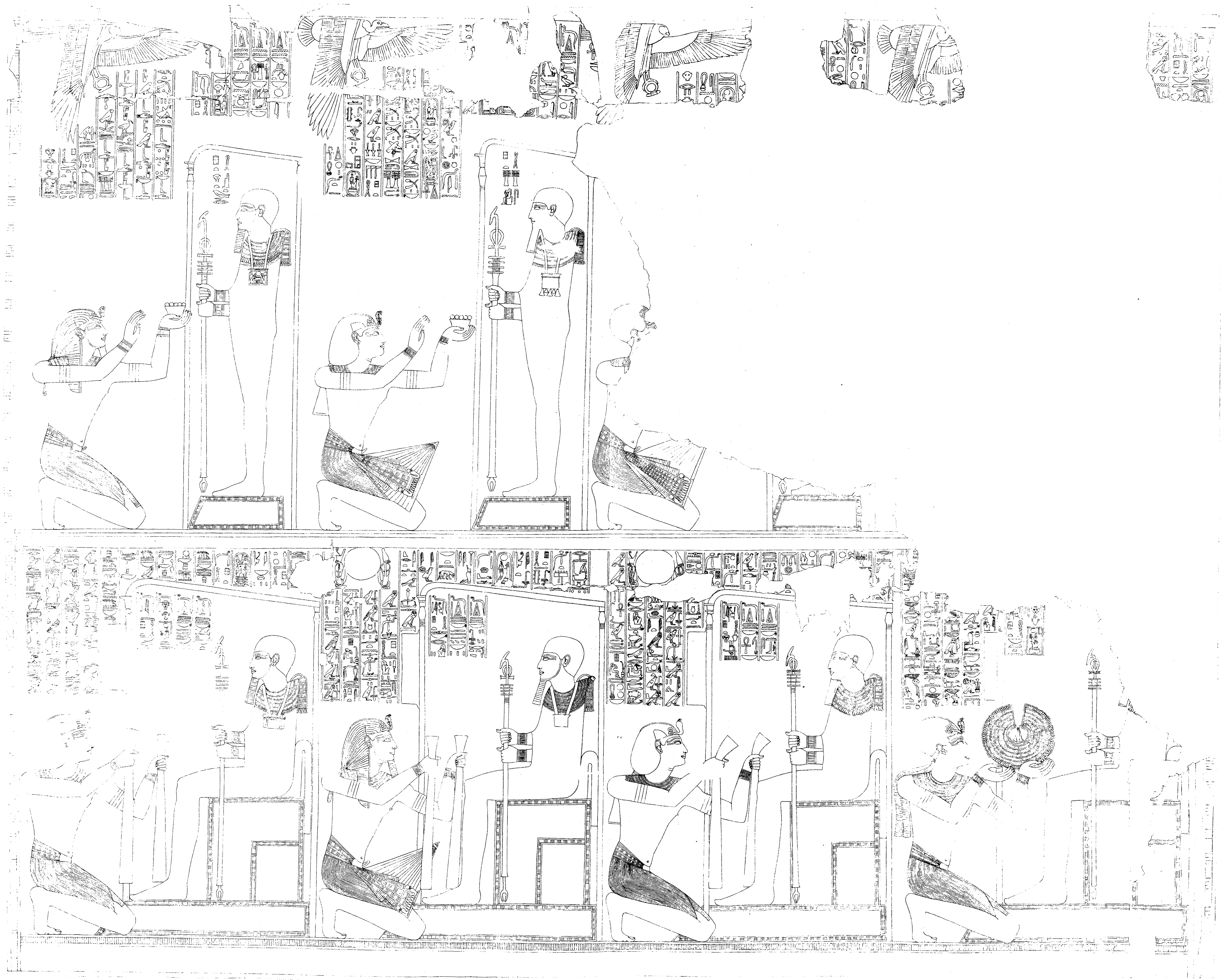
CHAPEL OF PTAḤ, SOUTH WALL, WESTERN SECTION



CHAPEL OF PTAḤ, SOUTH WALL, WESTERN SECTION



CHAPEL OF PTAḤ, SOUTH WALL, EASTERN SECTION



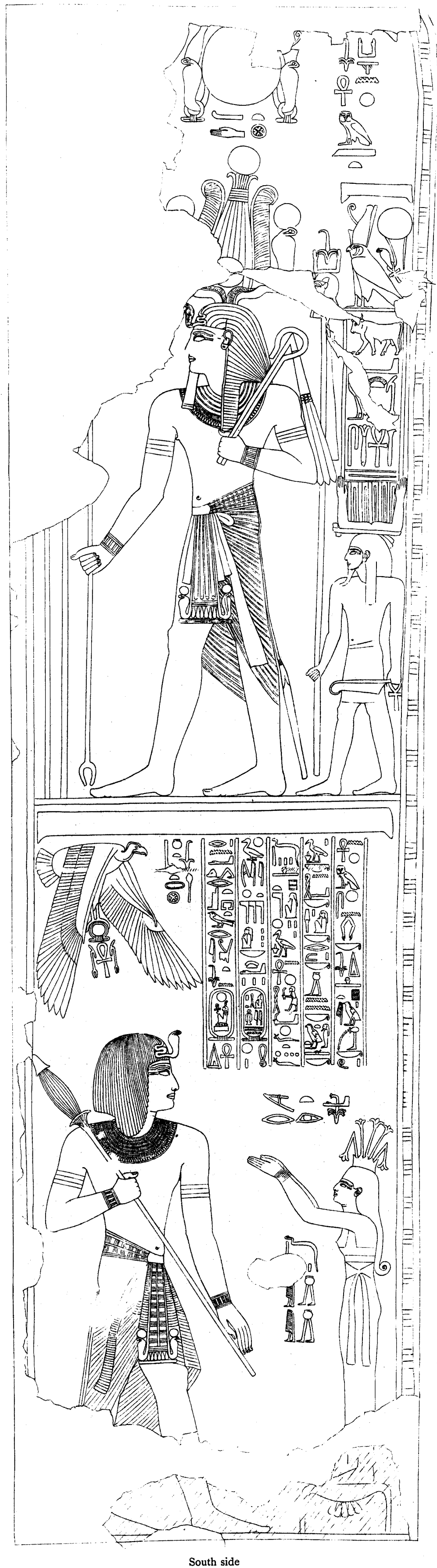
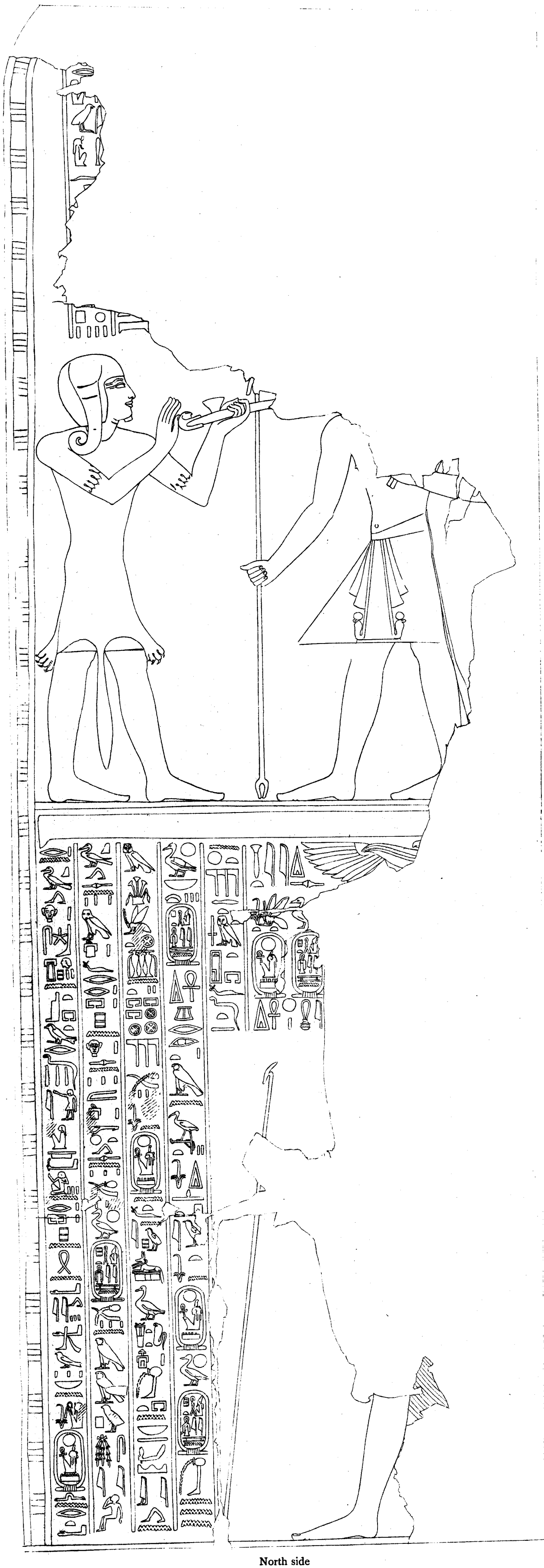
CHAPEL OF PTAḤ, SOUTH WALL, EASTERN SECTION



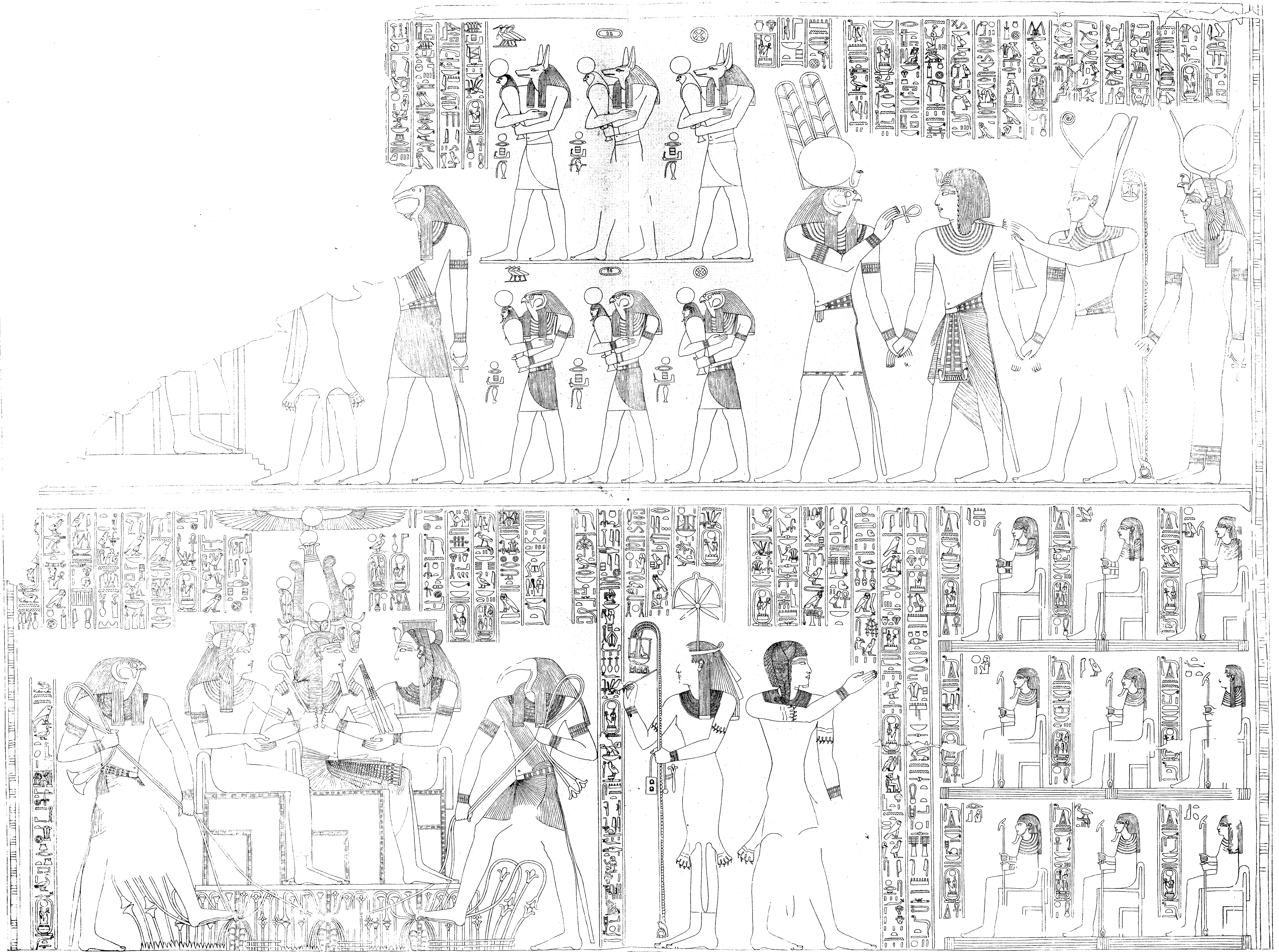
VIEW SHOWING THE ENTRANCES OF THE CHAPELS FROM SOUTH TO NORTH



VIEW INTO THE CHAPEL OF AMEN-RÊ FROM THE EAST



CHAPEL OF KING SETHOS, EAST WALL



CHAPEL OF KING SETHOS, NORTH WALL, EASTERN SECTION



CHAPEL OF KING SETHOS, NORTH WALL, EASTERN SECTION



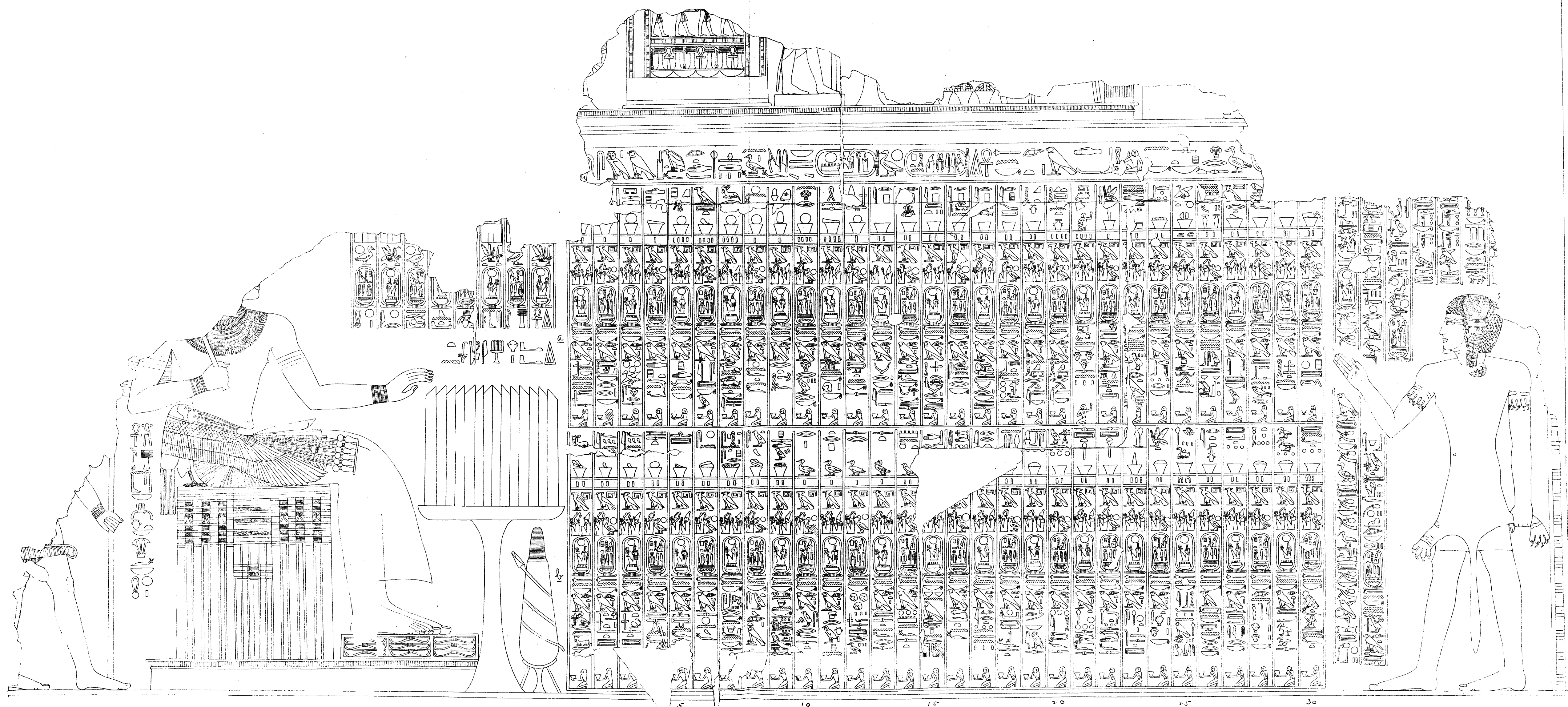
a



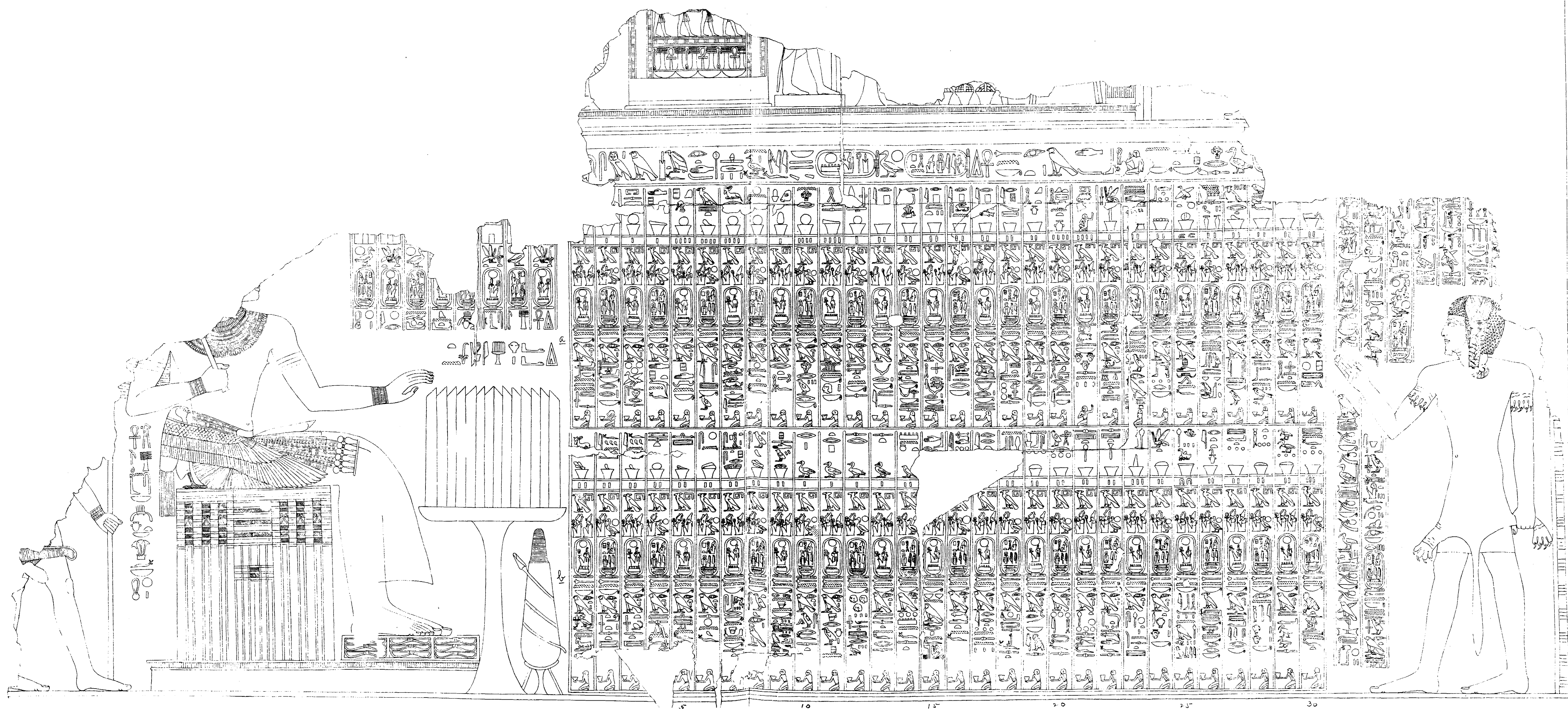
b

DETAILS FROM THE CHAPELS OF KING SETHOS AND OF PTAH

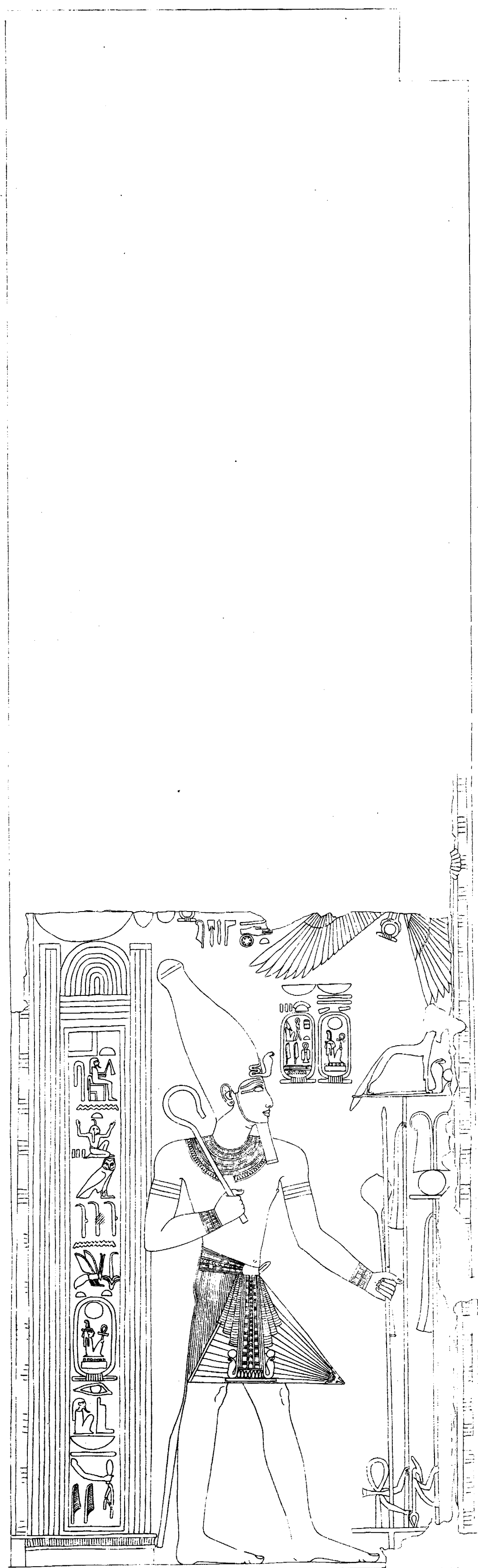
- a.* Horus Pillar-of-his-Mother. See Plate 36, lower register
- b.* The god Ptah. See Plate 27, lower register



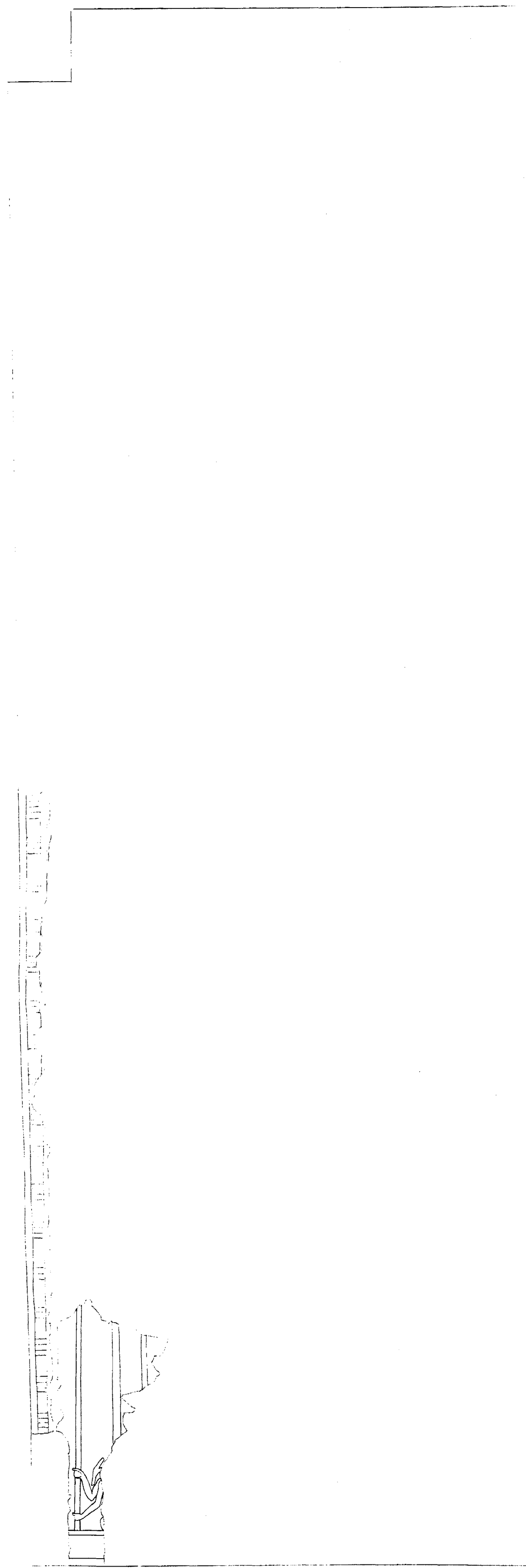
CHAPEL OF KING SETHOS, NORTH WALL, WESTERN SECTION



CHAPEL OF KING SETHOS, NORTH WALL, WESTERN SECTION



South side

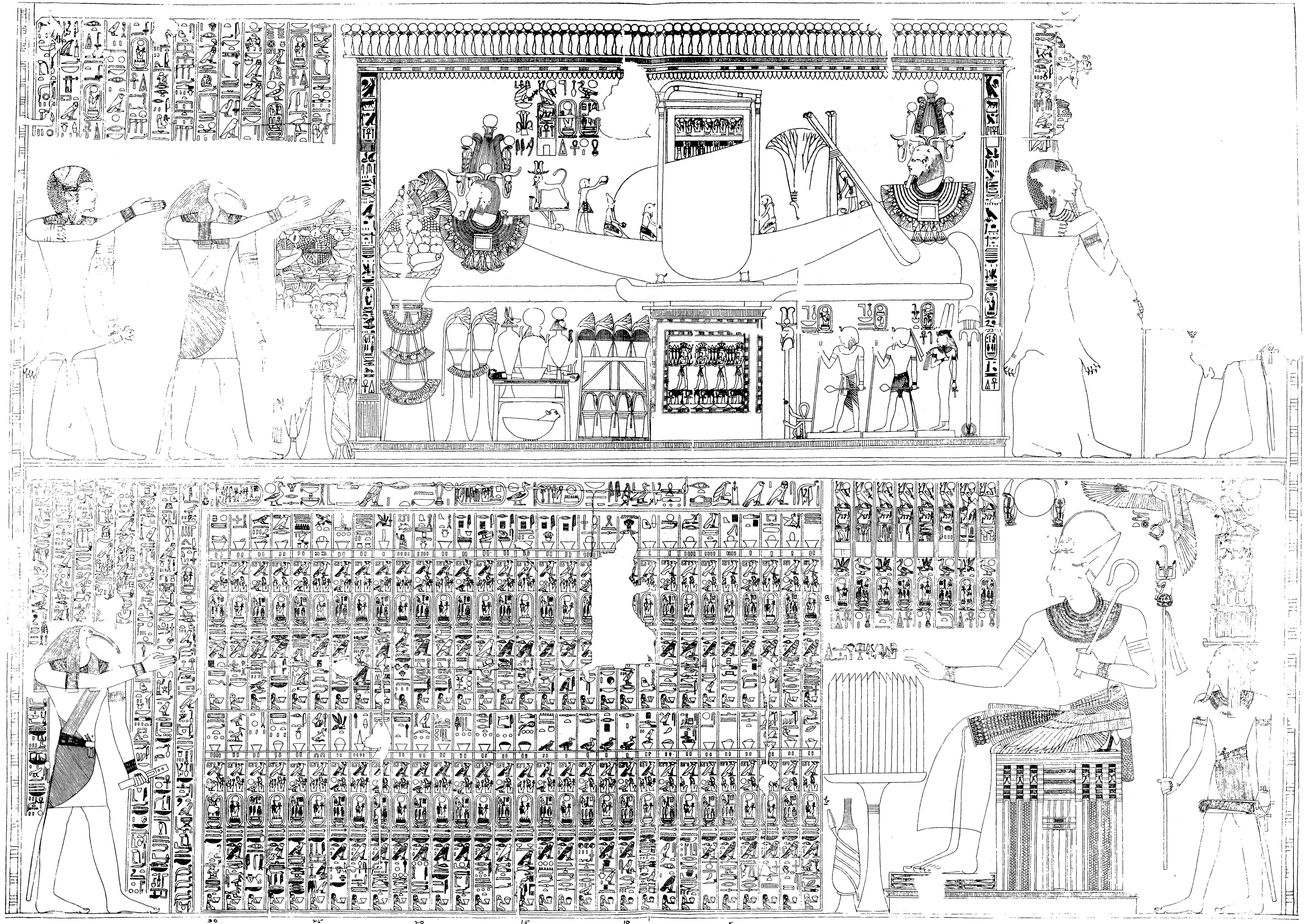


North side

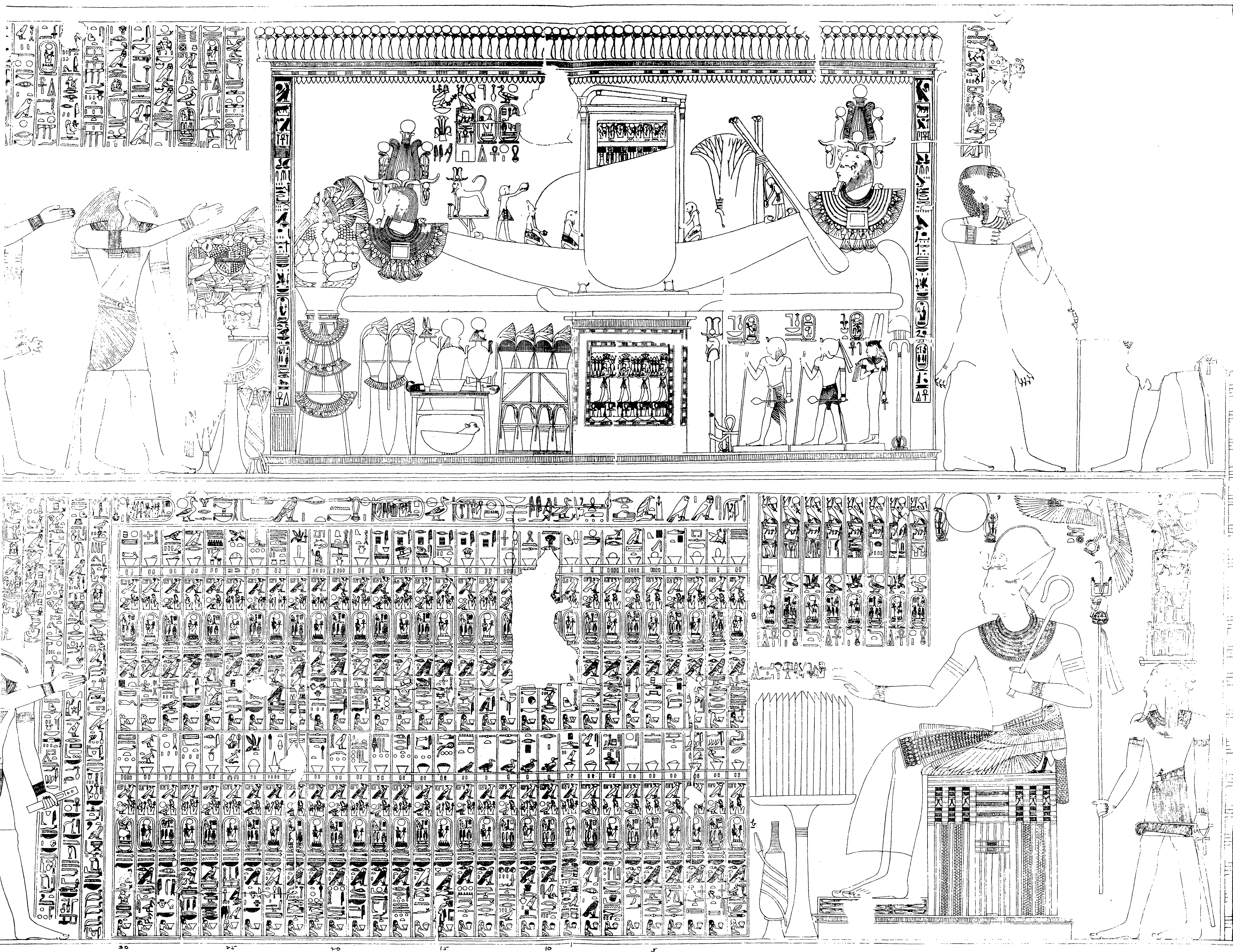
CHAPEL OF KING SETHOS, WEST WALL



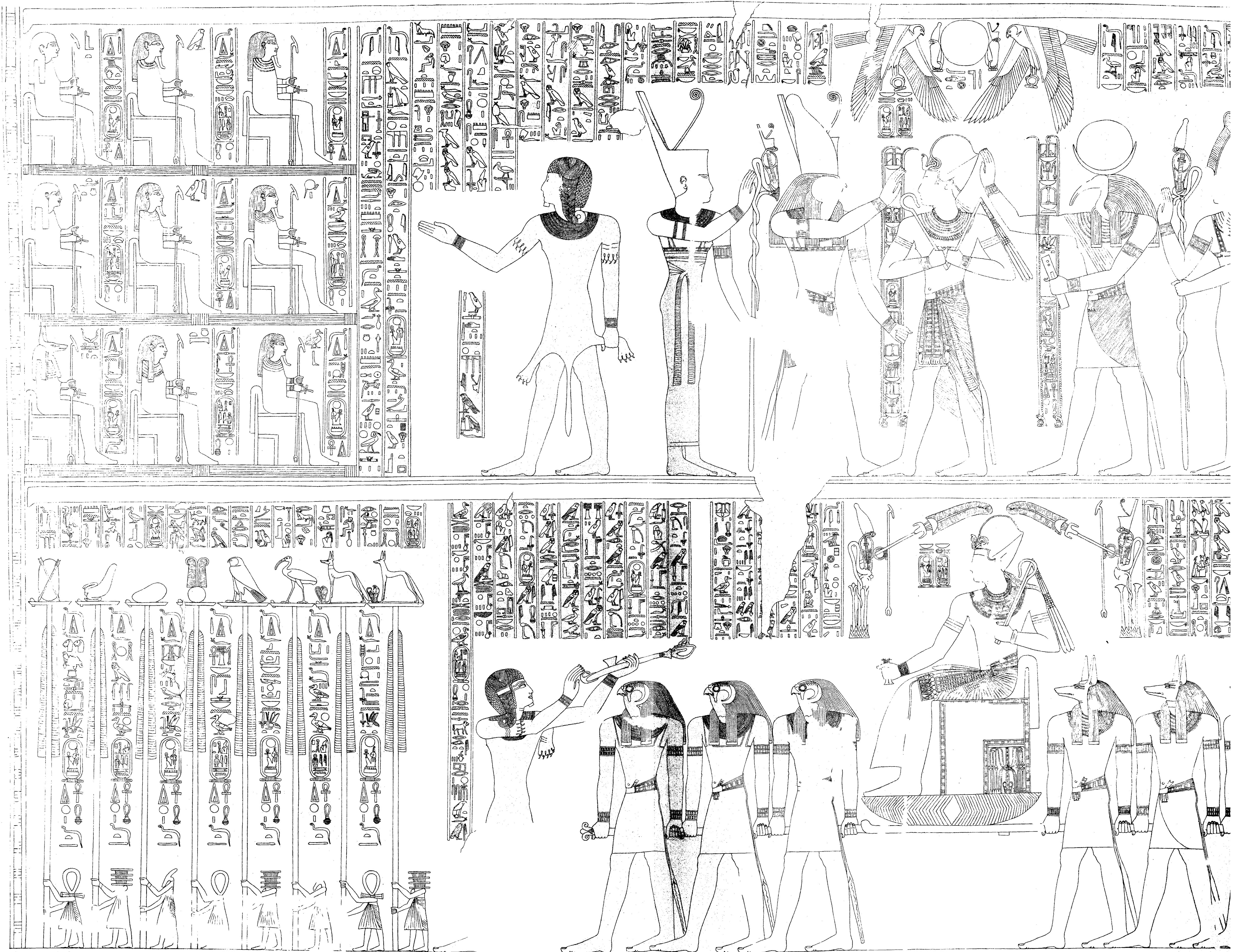
CHAPEL OF KING SETHOS, FALSE DOOR IN WEST WALL



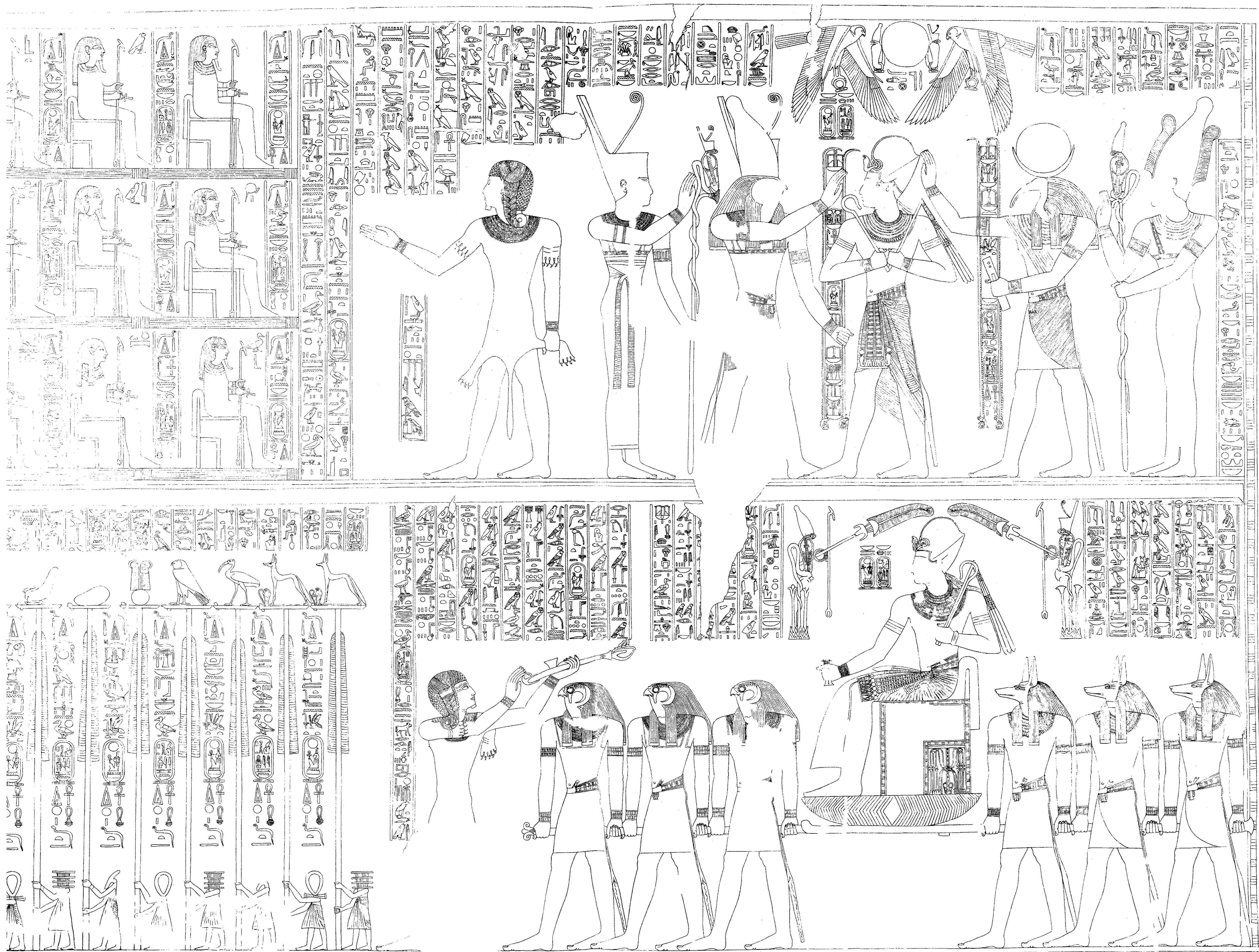
CHapel of King SETHOS, SOUTH WALL, WESTERN SECTION



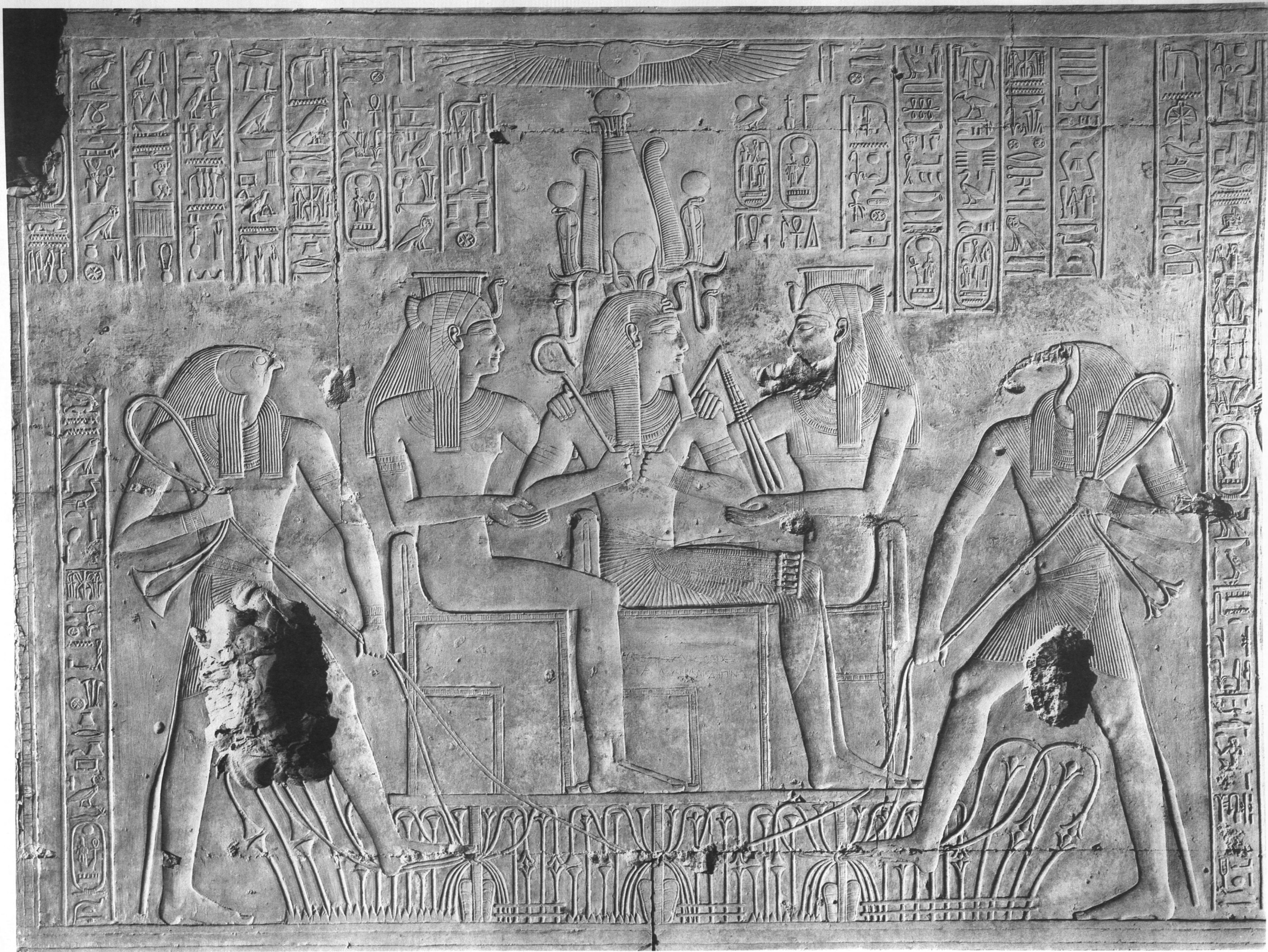
CHAPEL OF KING SETHOS, SOUTH WALL, WESTERN SECTION



CHAPEL OF KING SETHOS, SOUTH WALL, EASTERN SECTION

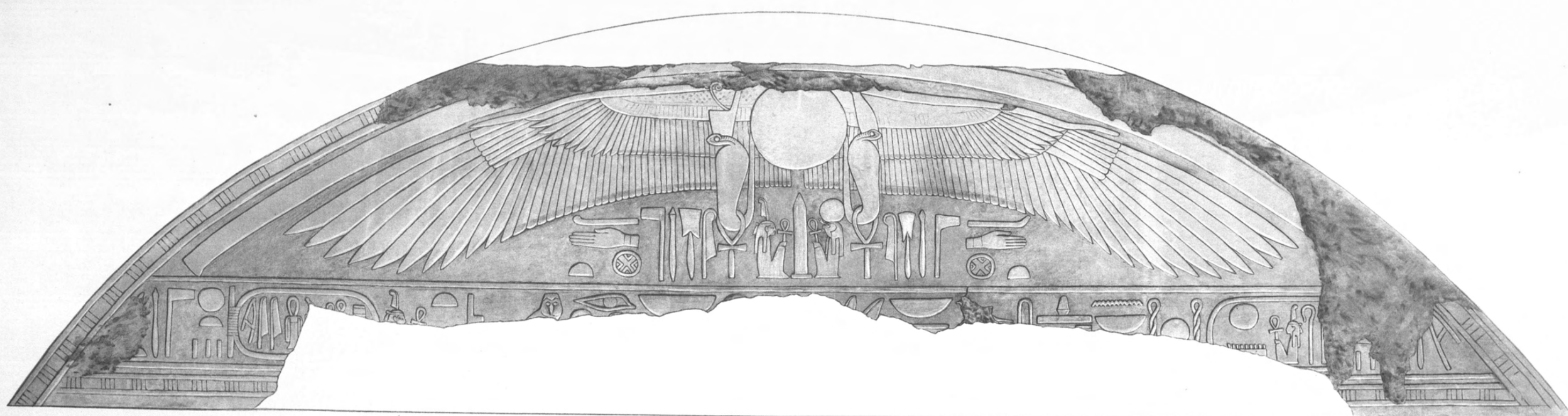


CHAPEL OF KING SETHOS, SOUTH WALL, EASTERN SECTION

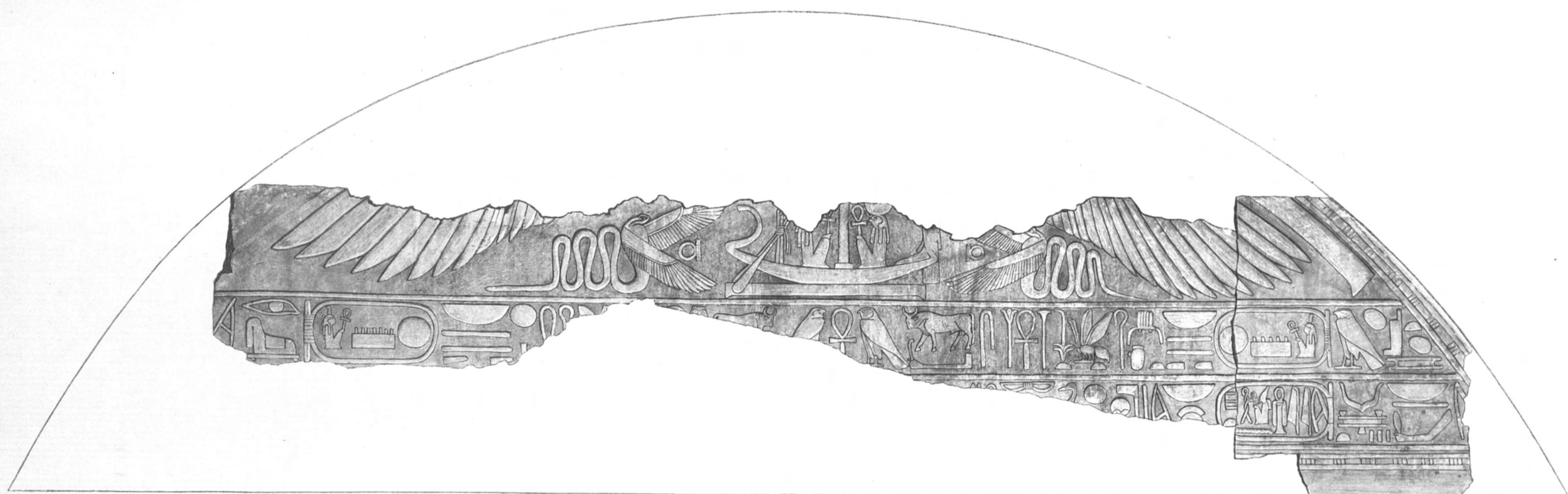


THE KING ENTHRONED WITH THE GODDESSES OF UPPER AND LOWER EGYPT

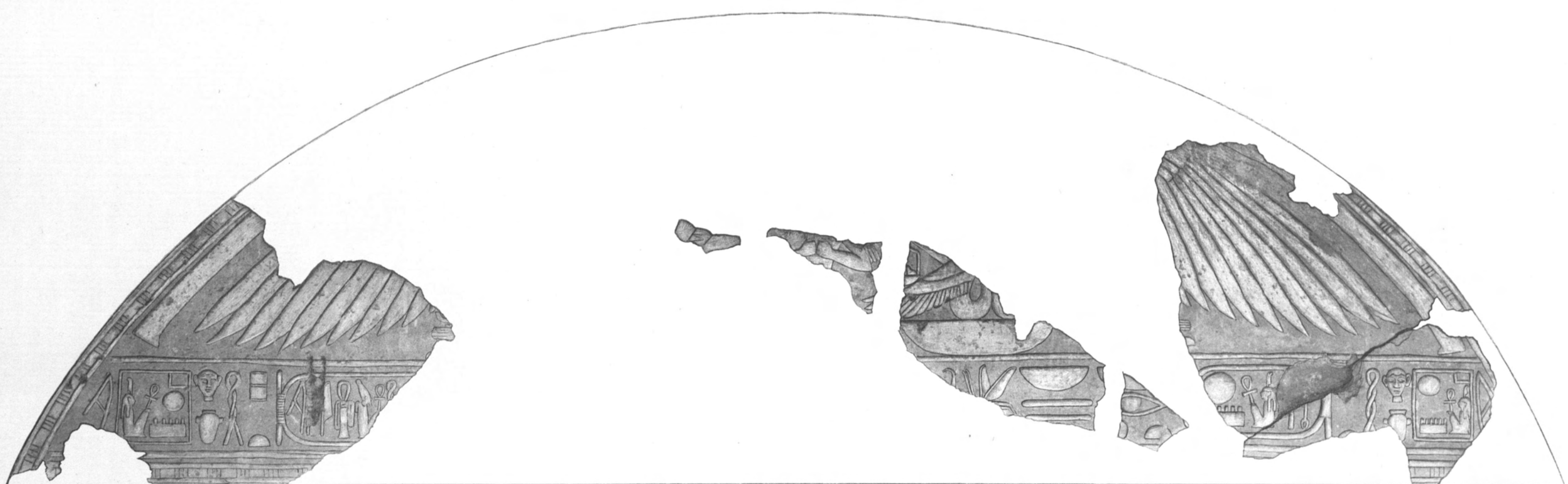
Detail from Plate 30, lower register



a



b



c

LUNETTES FROM THE EAST WALLS OF THE SOUTHERN GROUP OF CHAPELS

- a. From the Chapel of Amen-Rē
- b. From the Chapel of Rē-Harakhti
- c. From the Chapel of Ptah

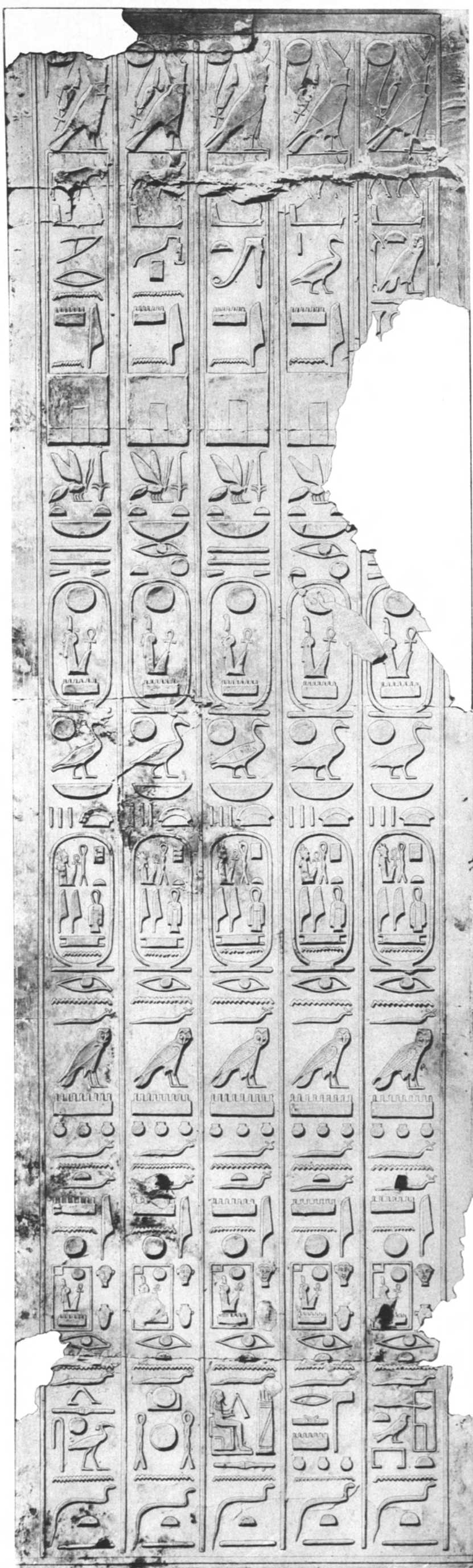
N.B.—The lunette of the chapel of King Sethos is destroyed.



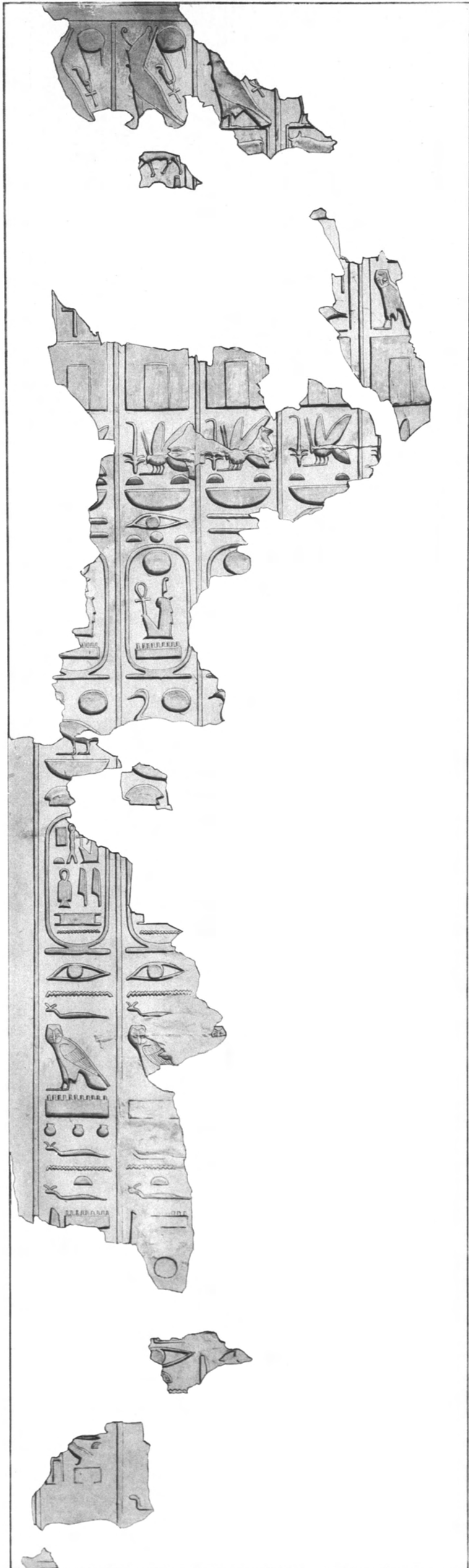
Chapel of King Sethos

PILASTERS IN THE CENTRE OF THE LONGER WALLS

N.B.—*The Pilasters of the Chapel of Ptah are destroyed.*

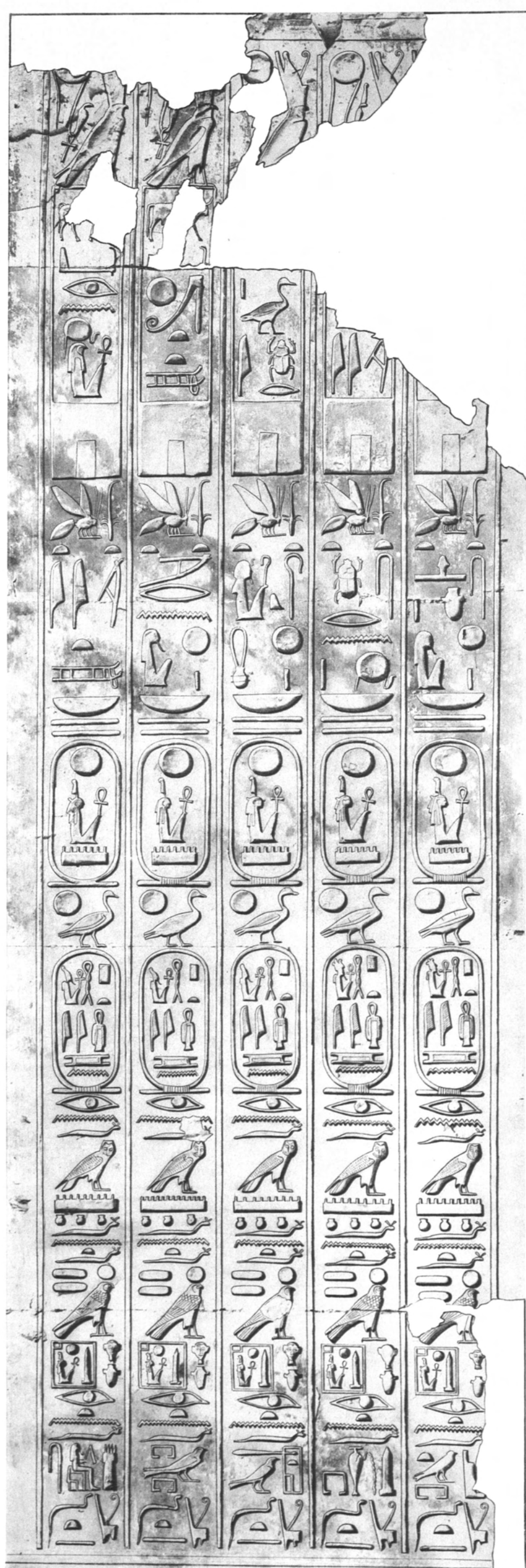


South side

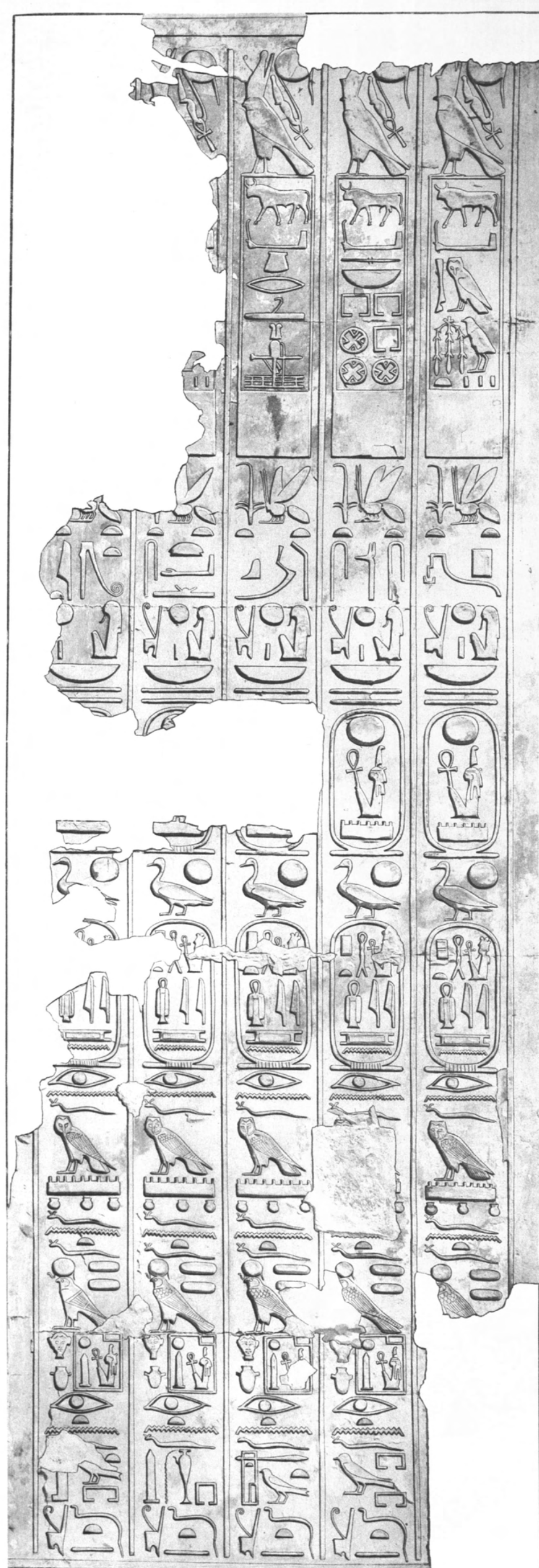


North side

CHAPEL OF AMEN-RÉ



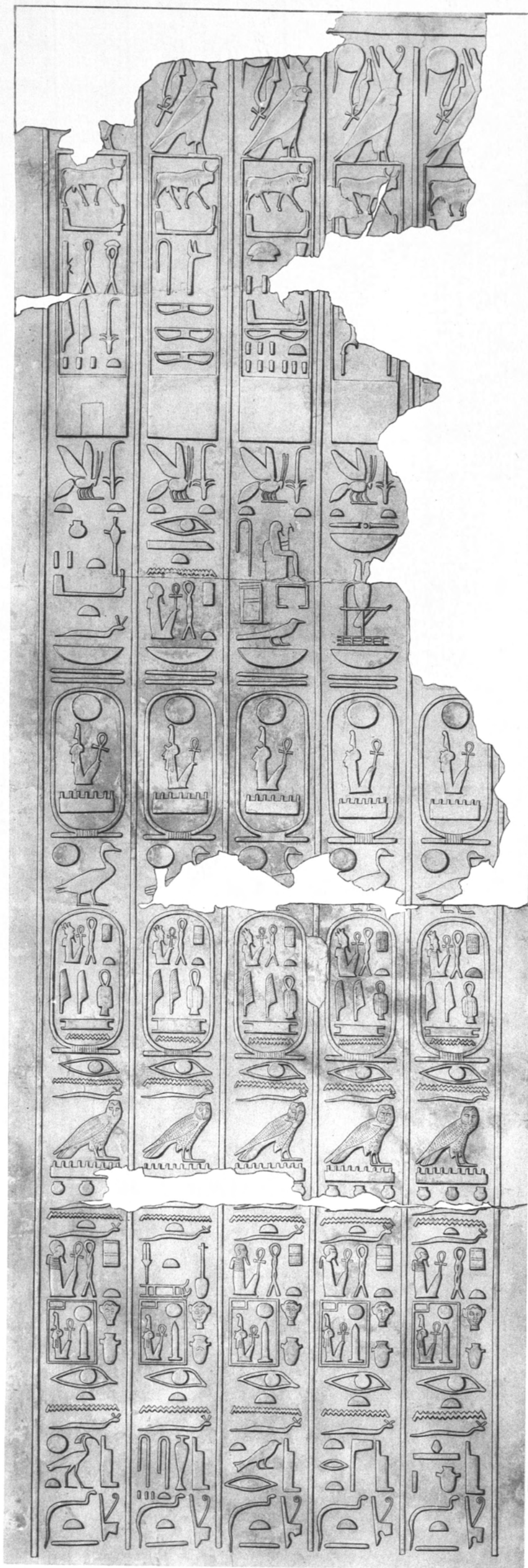
South side



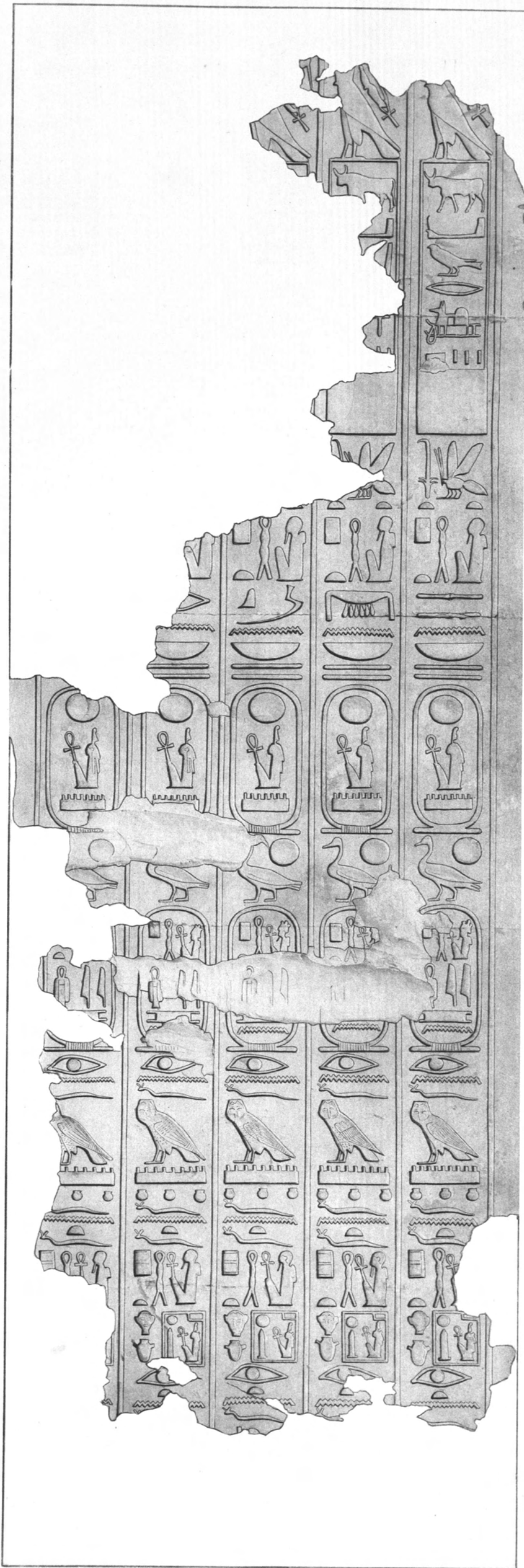
North side

CHAPEL OF RÉ-ḤARAKHTI

THICKNESSES OF THE ENTRANCE DOORS

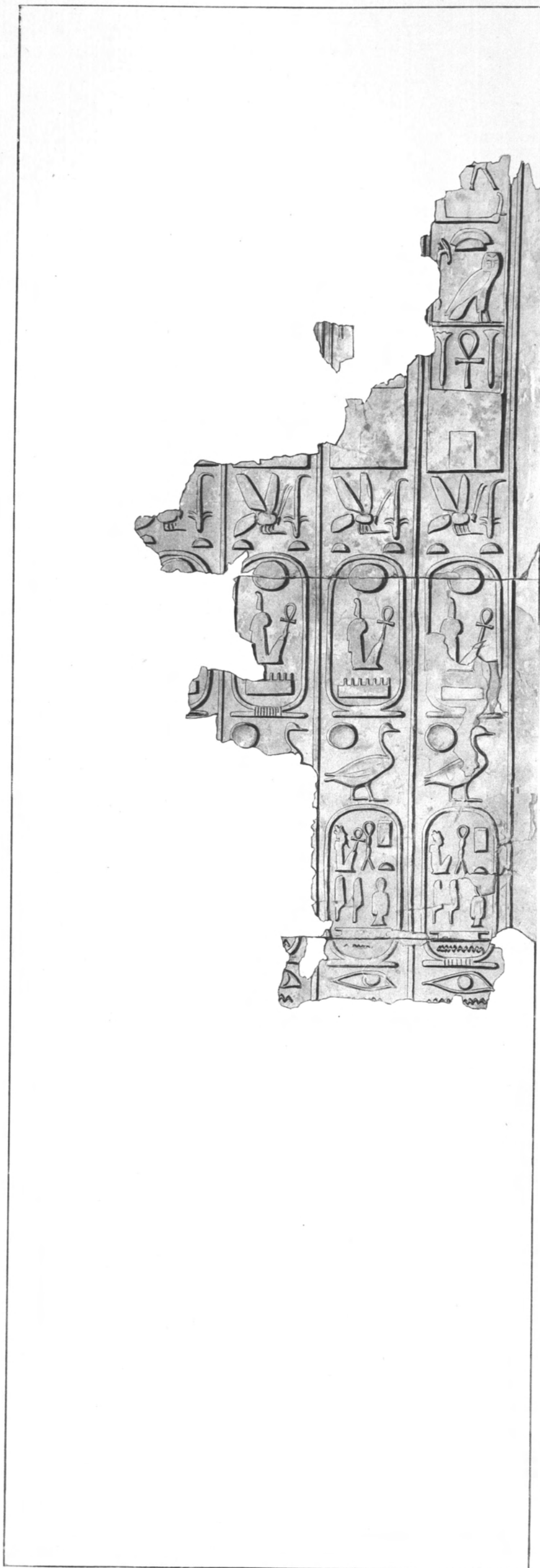


South side

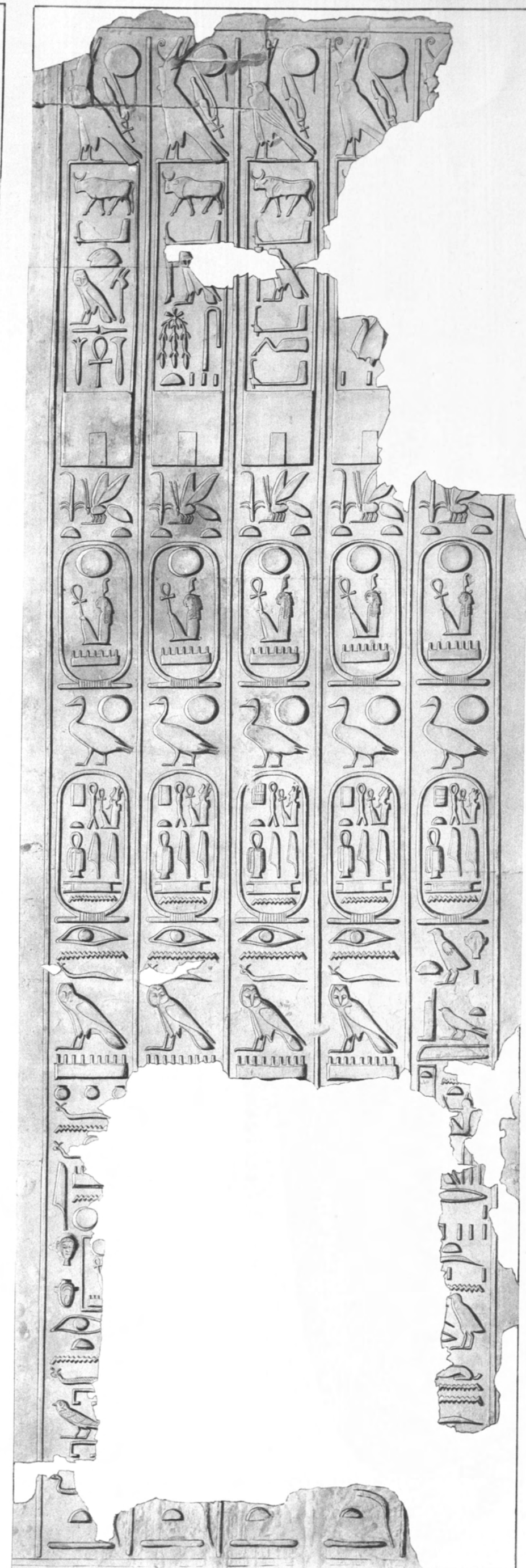


North side

CHAPEL OF PTAḤ



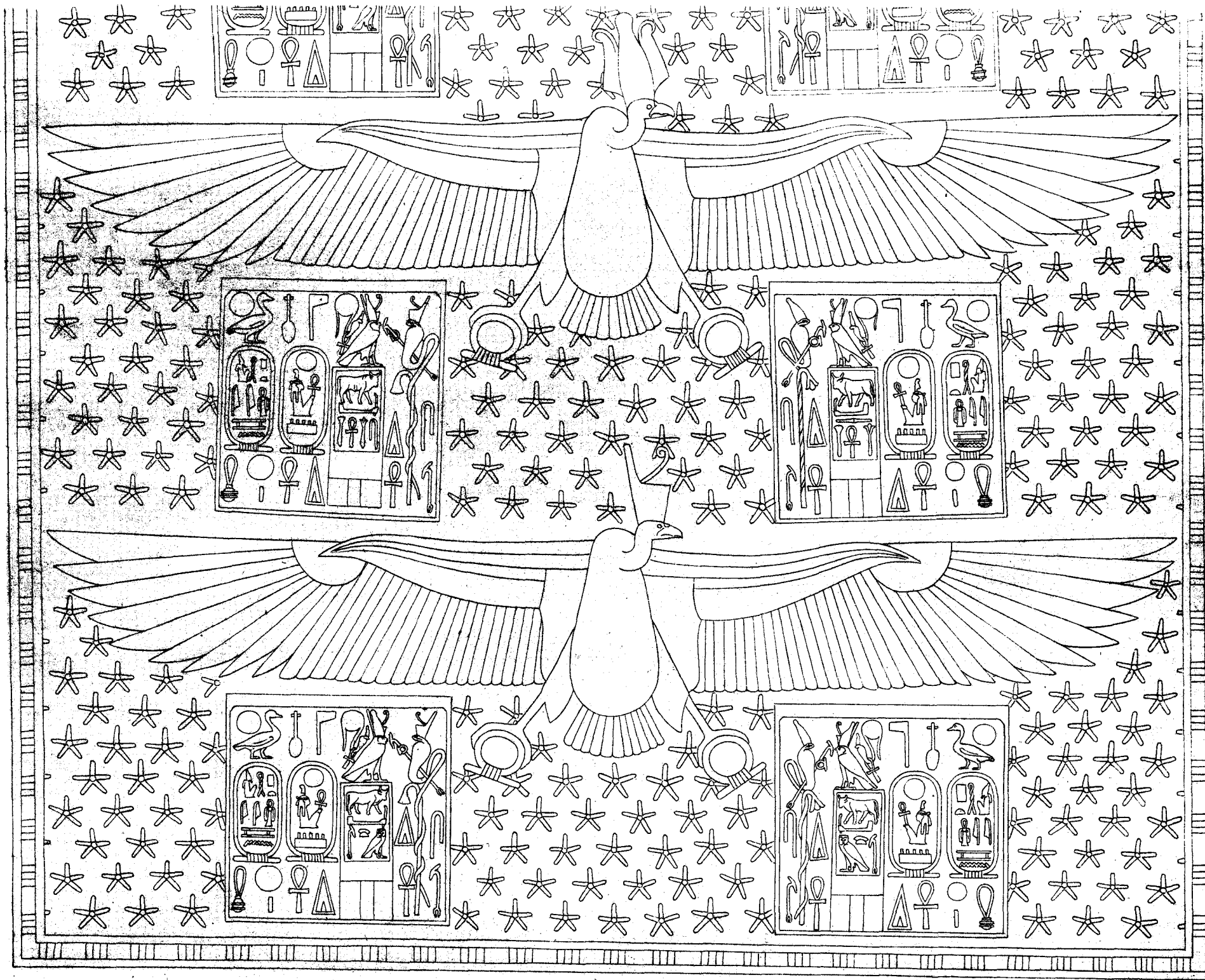
South side



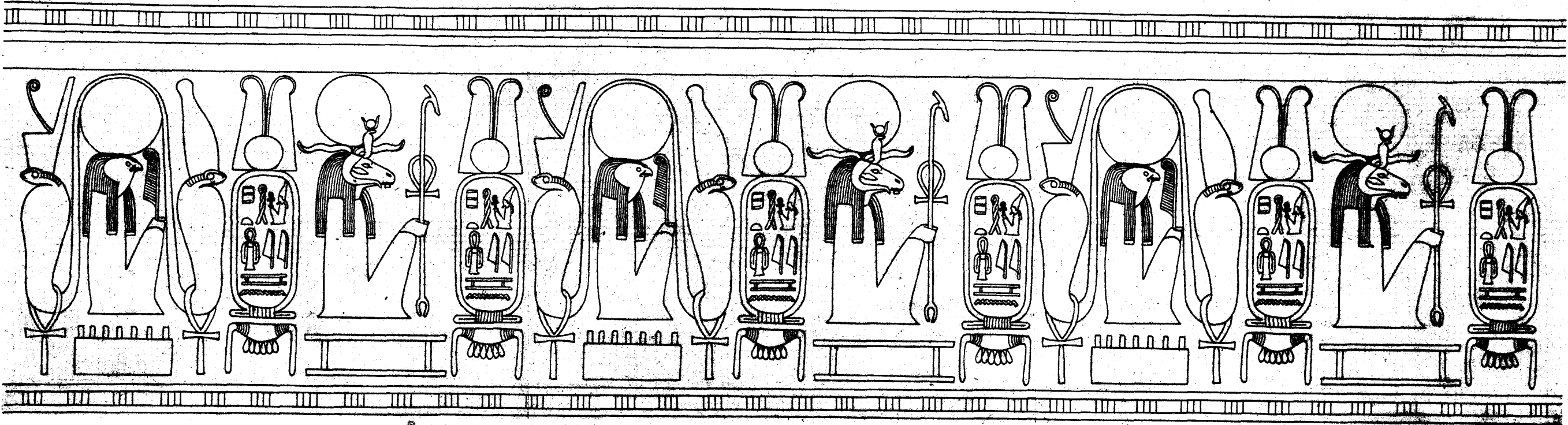
North side

CHAPEL OF KING SETHOS

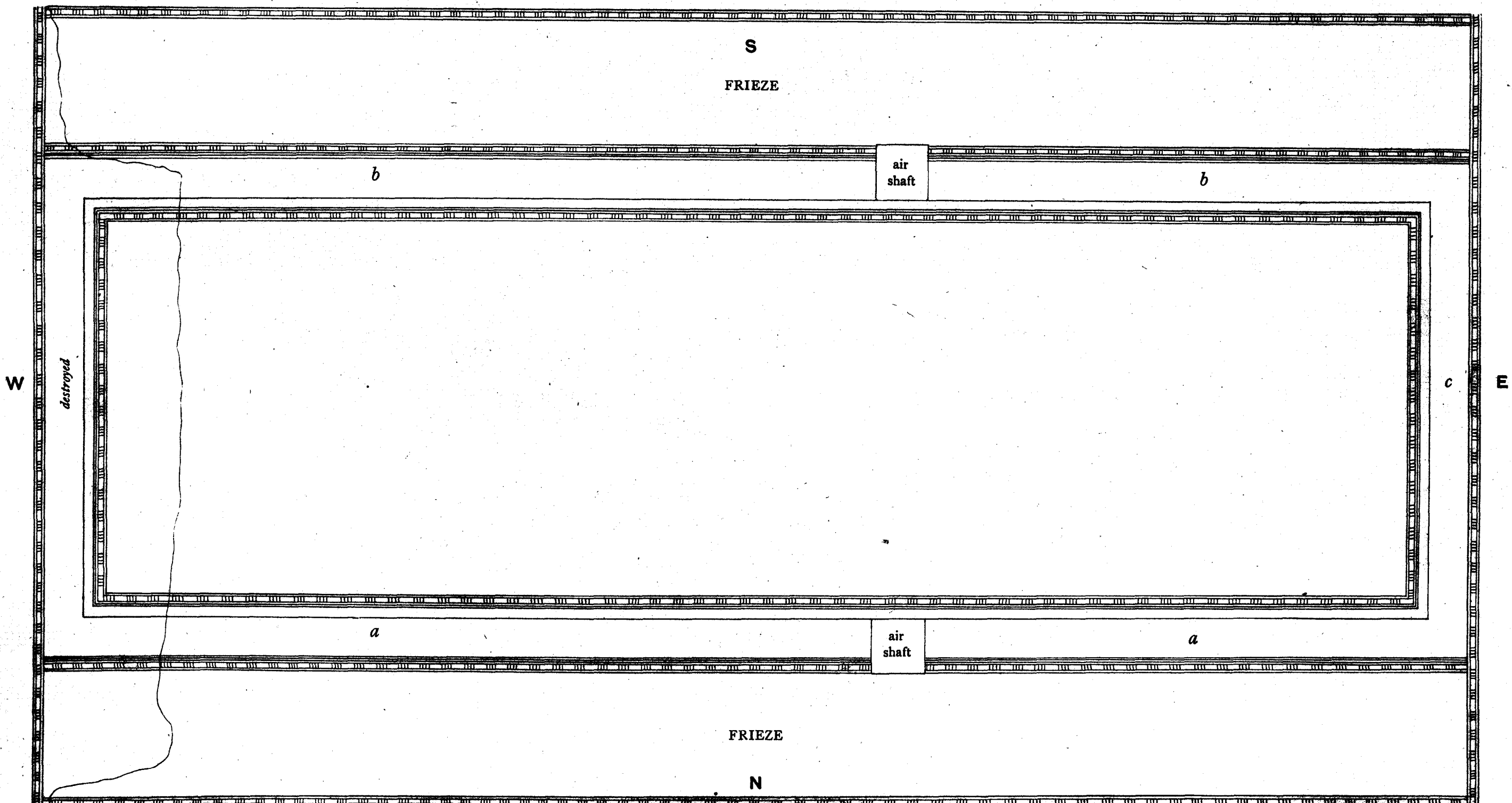
THICKNESSES OF THE ENTRANCE DOORS



THE CEILING PATTERN *The vultures lie with their heads to the west*



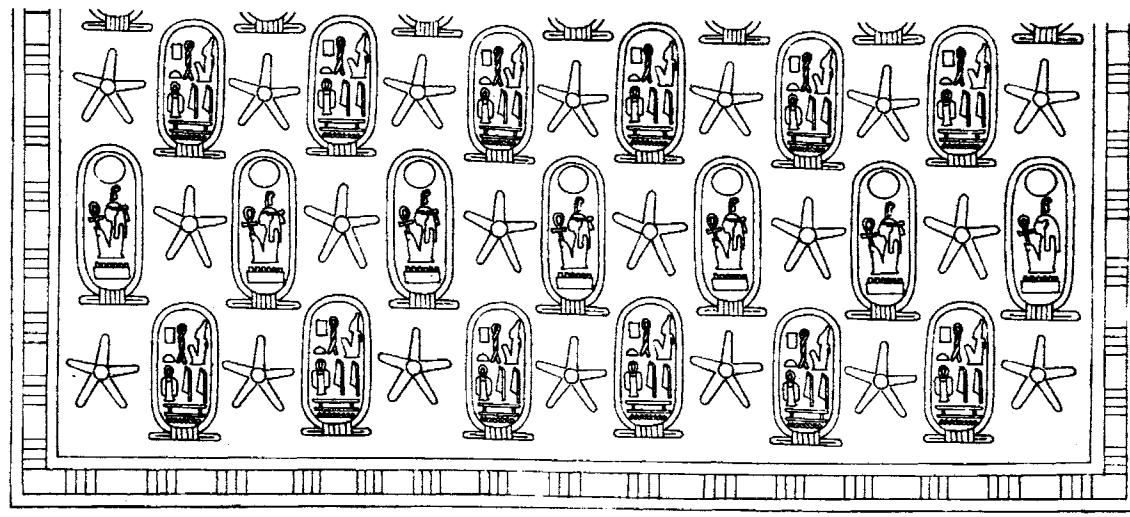
THE FRIEZE *The hieroglyphs face to the west*



THE PLAN

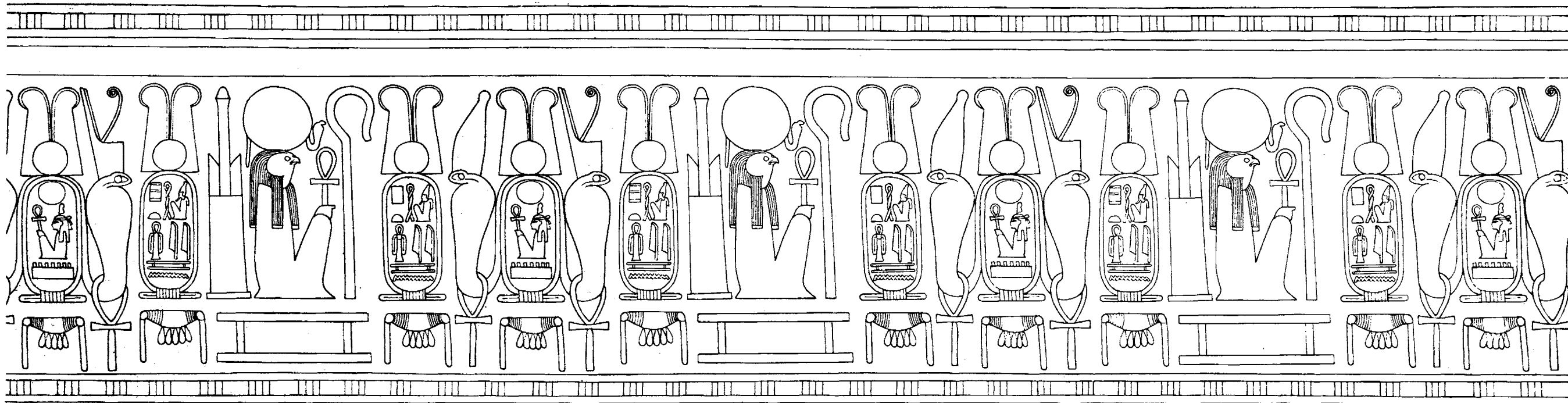
CHAPEL OF AMEN-RE'. PLAN AND DETAILS OF FRIEZE AND VAULTED CEILING

For the bands of inscription see Plate 46



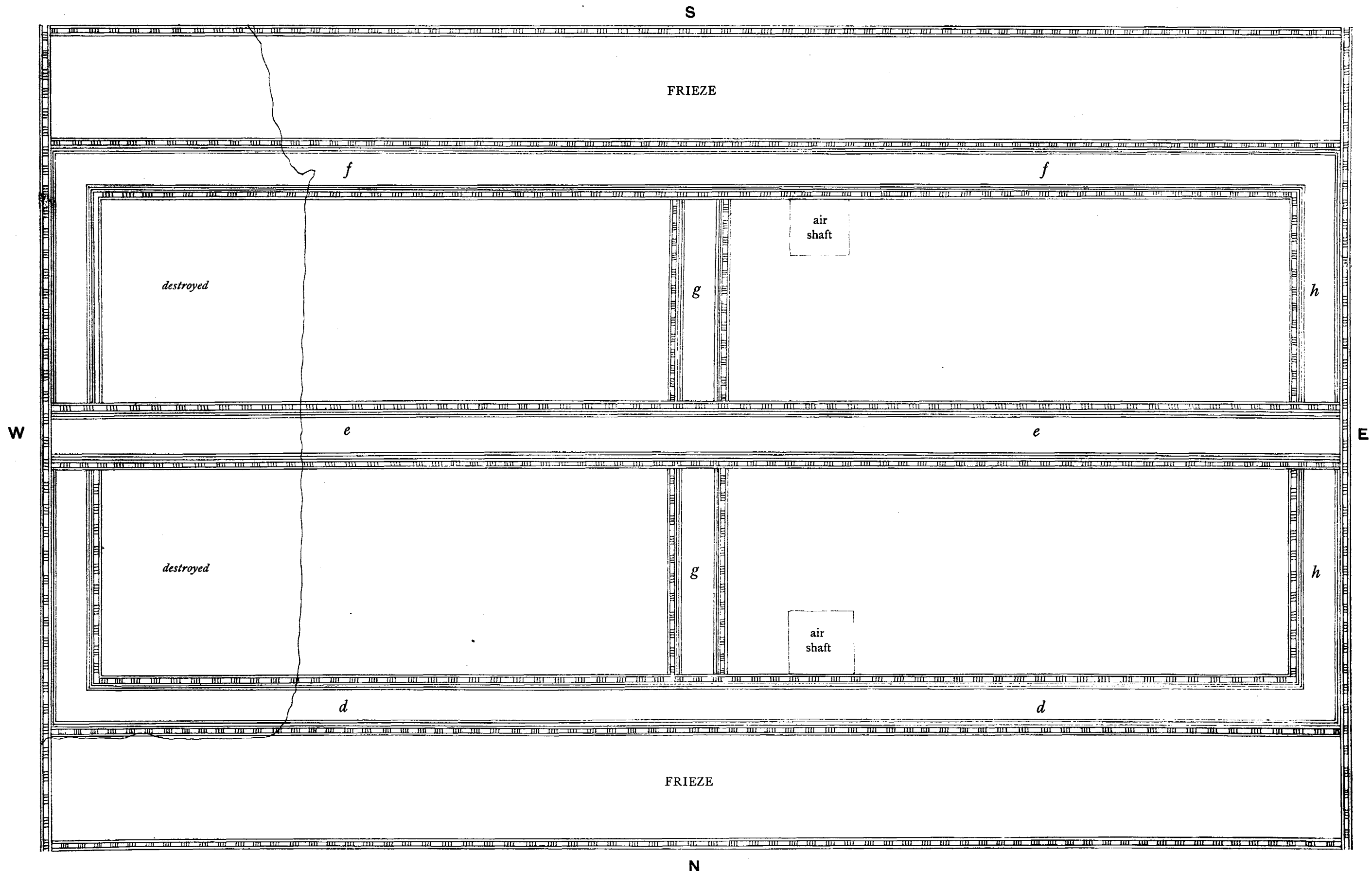
THE CEILING PATTERN

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



THE FRIEZE

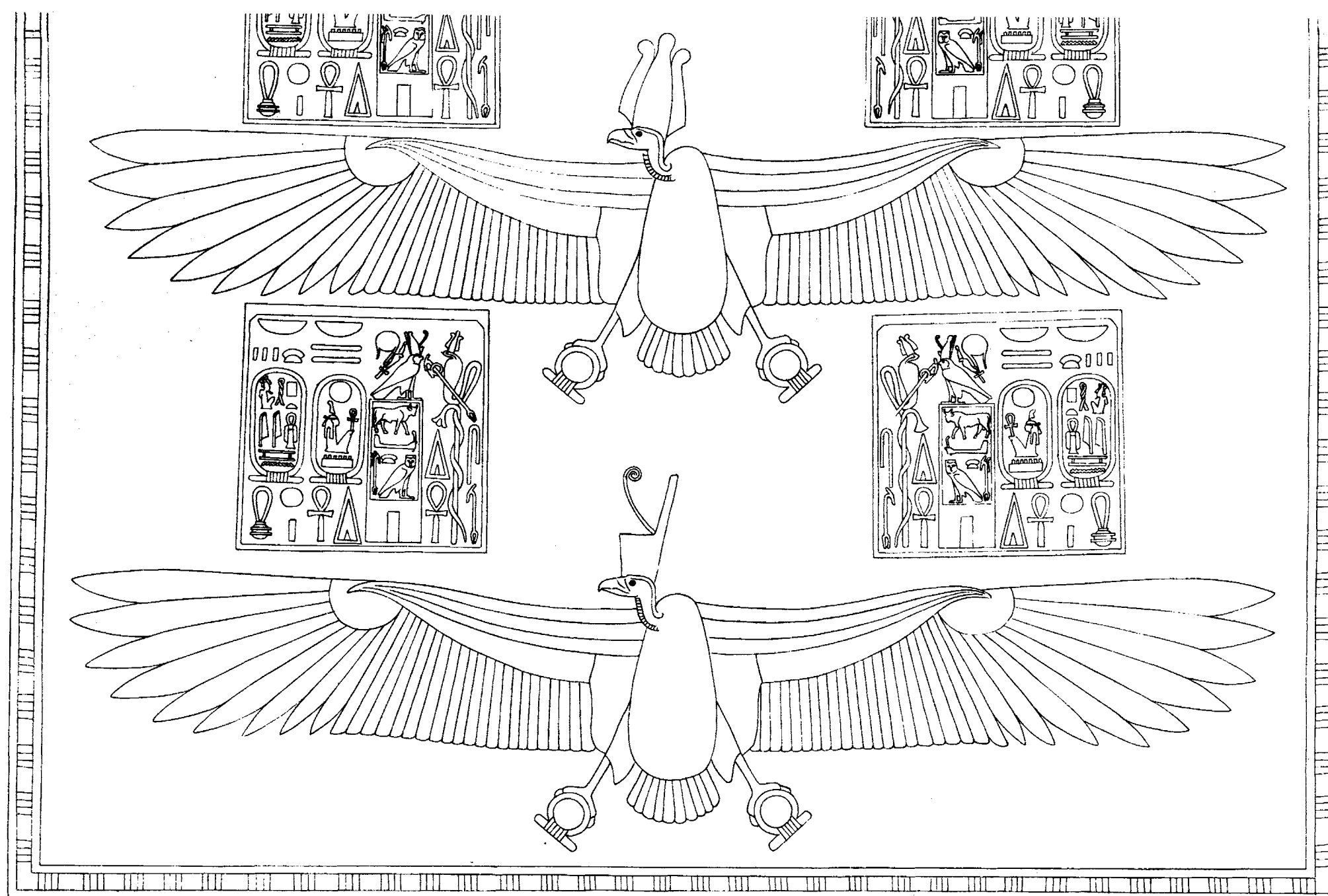
The hieroglyphs face to the west



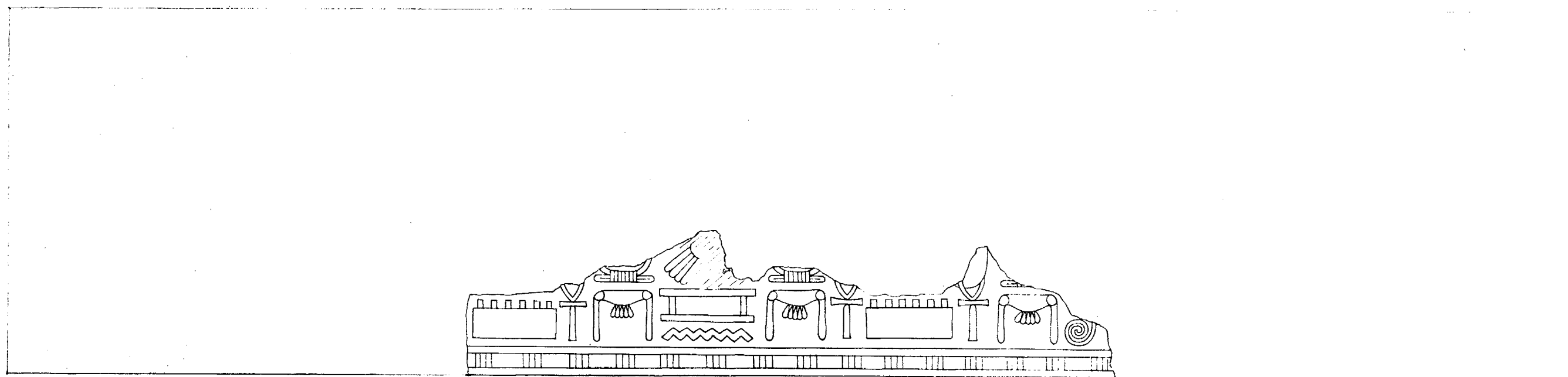
THE PLAN

CHAPEL OF RÊ-HARAKHTI. PLAN AND DETAILS OF FRIEZE AND VAULTED CEILING

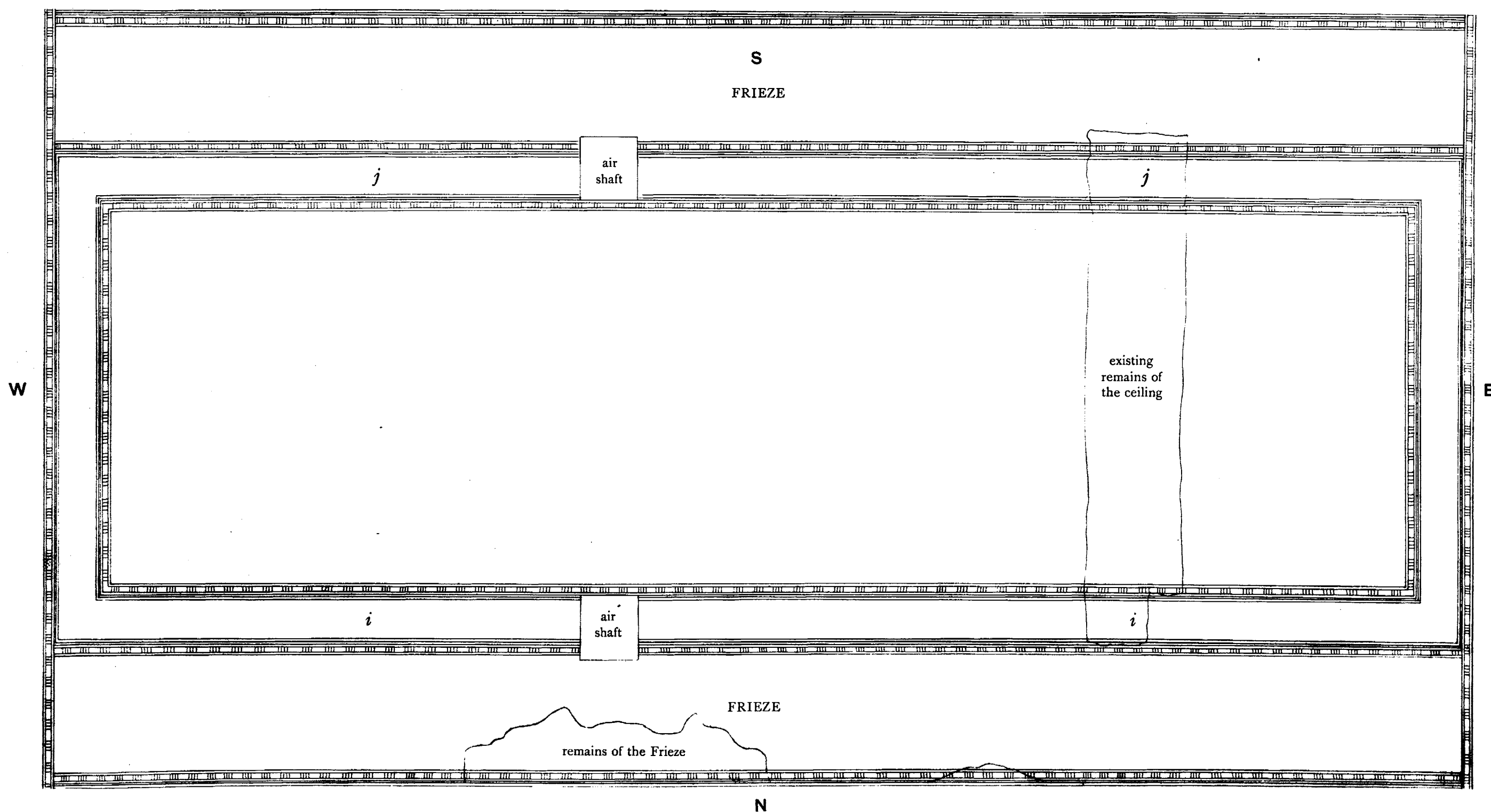
For the bands of inscription see Plate 46



RECONSTRUCTION OF THE CEILING PATTERN *The vultures lie with their heads to the west*



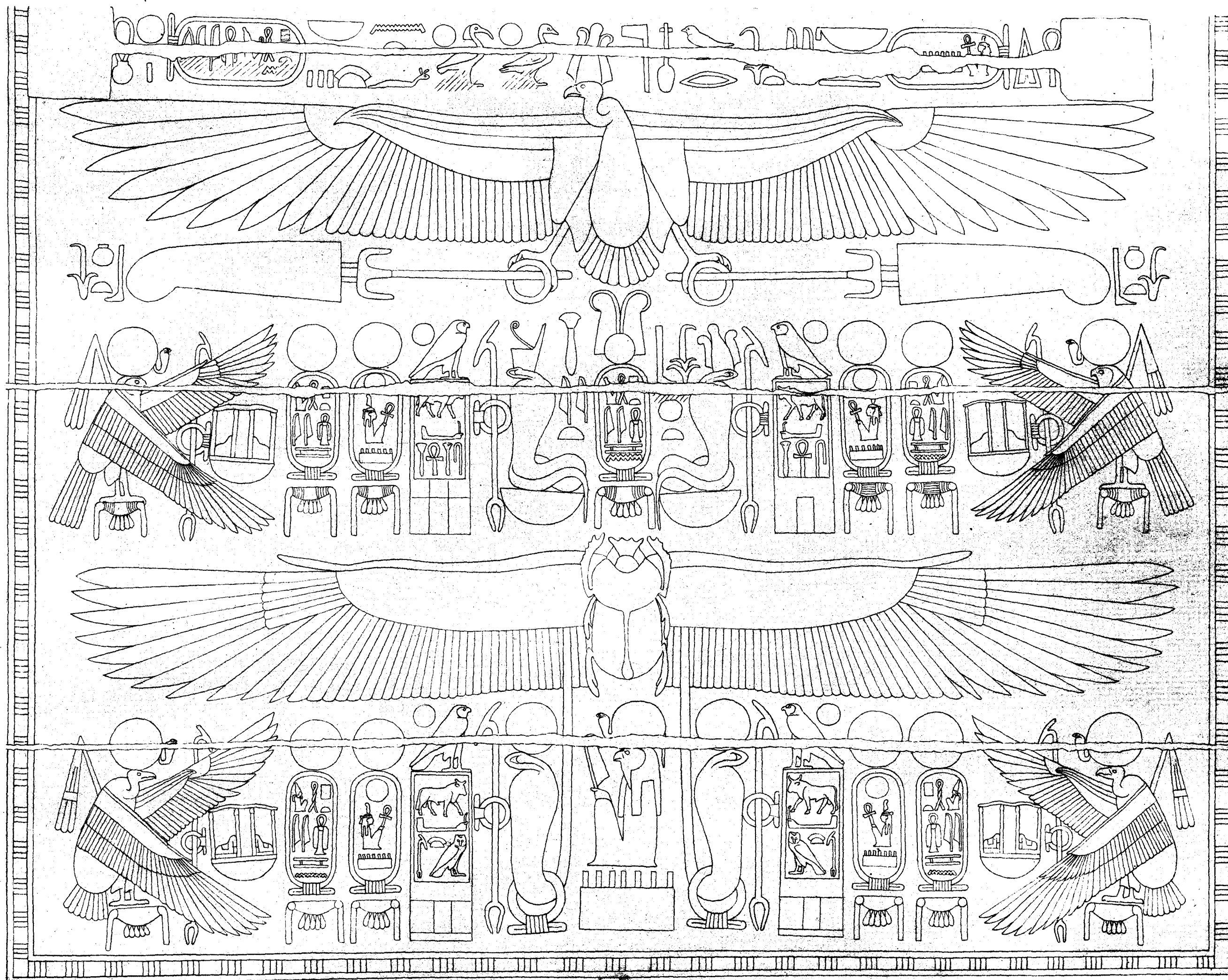
REMAINS OF THE FRIEZE *The hieroglyphs face to the west*



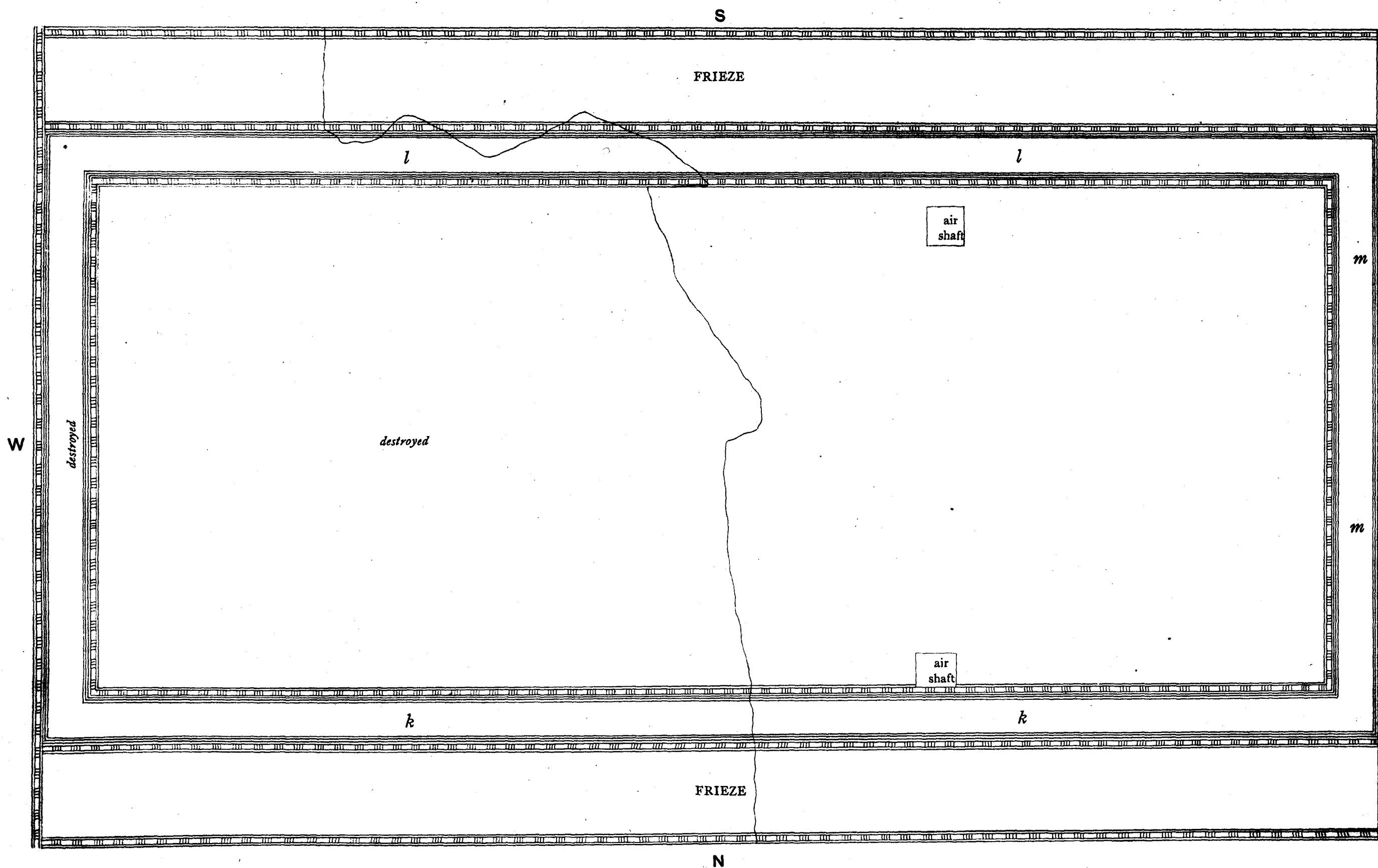
THE PLAN

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

For the bands of inscription see Plate 46



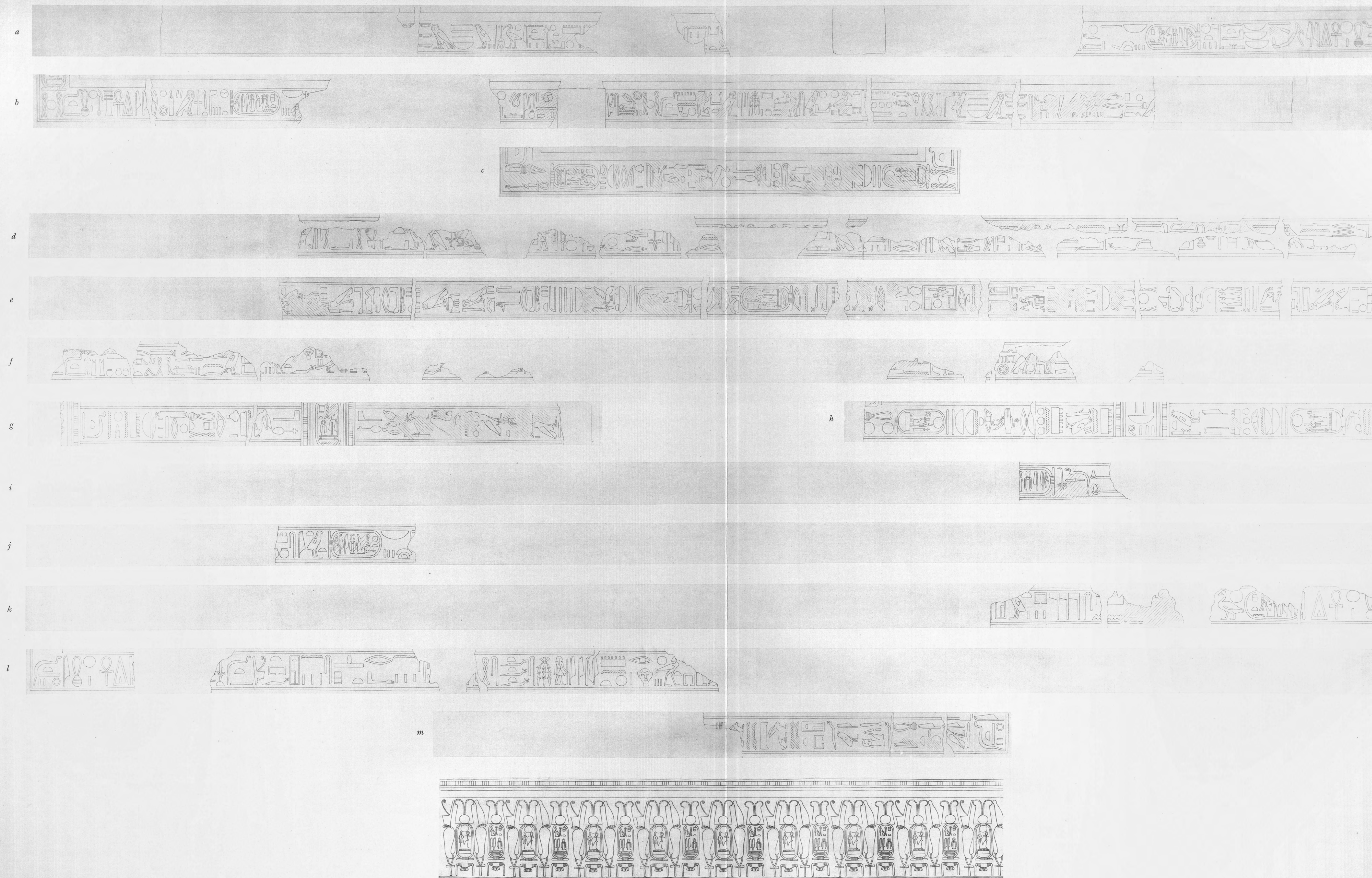
THE CEILING PATTERN *The hieroglyphs lie with their bases to the east*



THE PLAN

CHAPEL OF KING SETHOS. PLAN AND DETAILS OF VAULTED CEILING

For the bands of inscription and the frieze see Plate 46, at bottom



FRIEZE, CHAPEL OF KING SETHOS
The hieroglyphs face to the west

CHAPELS OF AMEN-RĒ', RĒ'-ḤARAKHTI, PTAḤ, AND KING SETHOS, CEILING INSCRIPTIONS. ALSO THE FRIEZE, CHAPEL OF KING SETHOS

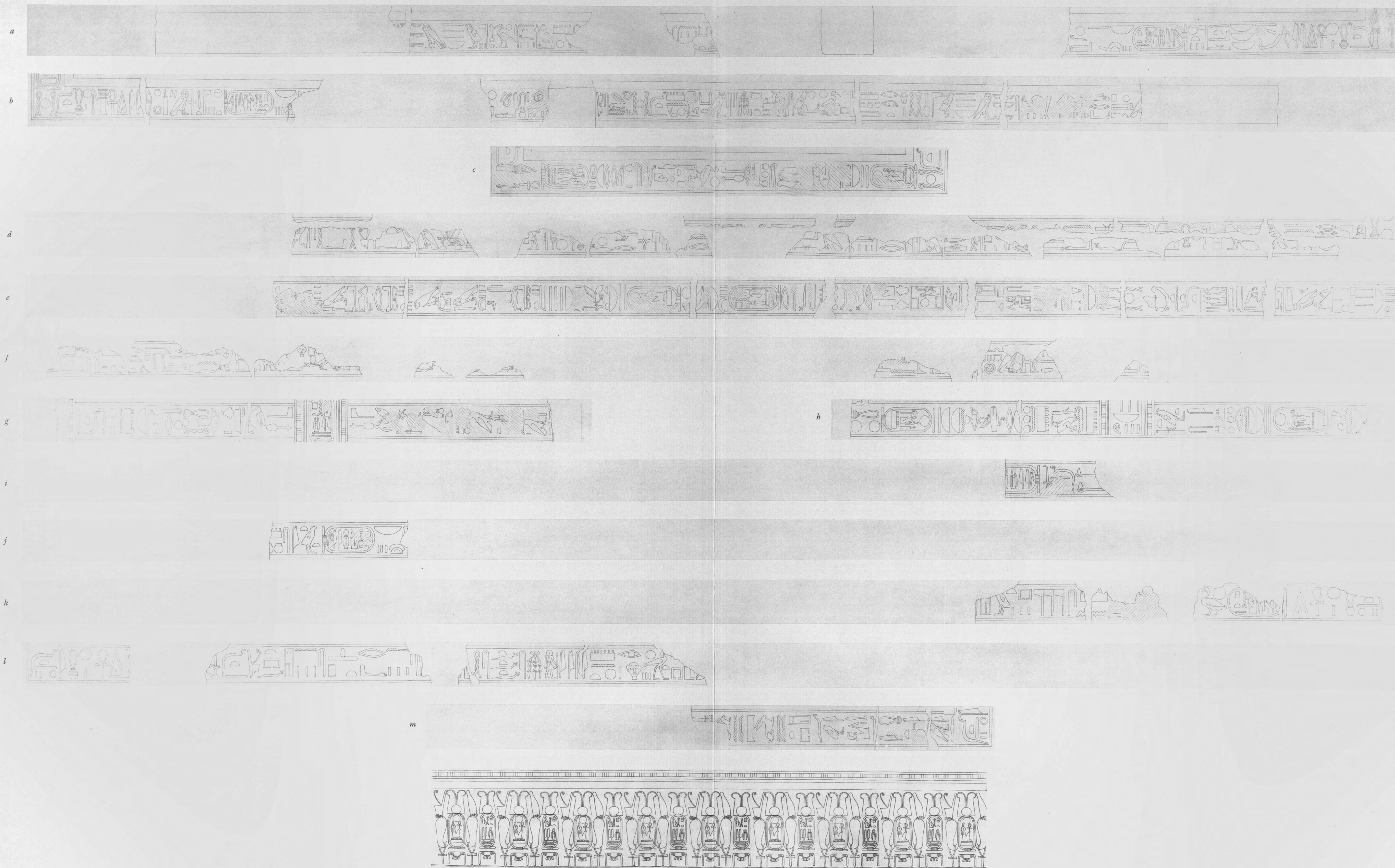
a to *c*, Chapel of Amen-RĒ'

d to *h*, Chapel of RĒ'-Ḥarakhti

i to *j*, Chapel of PTAḤ

k to *m*, Chapel of King Sethos

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



FRIEZE, CHAPEL OF KING SETHOS

The hieroglyphs face to the west

CHAPELS OF AMEN-RĒ', RĒ'-ḤARAKHTI, PTAḤ, AND KING SETHOS, CEILING INSCRIPTIONS. ALSO THE FRIEZE, CHAPEL OF KING SETHOS

a to c, Chapel of Amen-Rē'

d to h, Chapel of Rē'-Ḥarakhti

i to j, Chapel of Ptaḥ

k to m, Chapel of King Sethos

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

