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

VOLUME II
THE CHAPELS OF AMEN-RE', RE'-ḤARAKHTI, PTAḤ, AND KING SETHOS

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. 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, 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-Re, Ptah-Harakhti, Pah 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-Re, were ever painted, though of course it was the original intention to have five is emphasized by the fact that, before it was possible to start copying finished all in the same way. The absence of colour in the remaining were ever painted, though of course it was the original intention to have.

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

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.

Pl. 3. Top left, l. 3 of af is shown. Bottom left, l. 5, loop of solid; l. 8 thus shown: this without.

Pl. 4. Top left, long text, l. 2 lower half, all shapes as shown. Second scene from right, col. before body of gods: central stroke of it painted only red. In spell, l. 2, 8 of without beard.

First scene from right, spell, l. 7, sign after badly burnt and swollen, more like than =; l. 8 joined as shown; l. 9 sic.

Bottom first scene from left. Spell, l. 6, in 4 s for c. Second scene from left, l. 4 of spell, det. of approximated to by sculptor, but the painter omits tail; l. 13, =, in Tuer blue and badly made.

Second scene from right, l. 4, for Dpt; l. 5 behind lion white, an erased sign; l. 9 o for 0, red in both cases; l. 10, 0 with red dots.

First scene from right, l. 1 of spell, yellow, not red as the det. in l. 4; l. 5 at end, a later addition.

Pl. 5. Bottom, first scene from left, l. 5 of spell, det. of a combination of and 0.

Second scene from left, col. beside feathers of Amun, for ; spell, l. 6, bottom, for 0.

First scene from right, spell, l. 4, for 0 l. 5 after irr traces of 50 = 6 7 as shown.

Pl. 8. Bottom, left, spell, l. 5, the sculptor gave 0, the painter altered into (red) and left the first 0 uncoloured.

Bottom, right, last line from right, of 6kery without handle.

Pl. 10. Top centre, text over prow of bark, last line but one, the reversed 4 as shown.

Bottom, first scene from left, l. 3 of spell, top, in the positions shown, with traces of blue.

Second scene from right, last line but one, the det. of irr 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, without ; l. 3 for in ; further down, positions of signs in irr He correct; l. 5, 0 of Imn.Re' painted only; l. 9, for in 8k.

Pl. 12. Top, first scene from left, l. 7 of the spell, sic; the first of the plural strokes was never cut.

* By an unfortunate slip colour "northernmost" was substituted for "northernmost" in Vol. I, p. vii, 1st line below the diagrams.
Pl. 12. Second scene from left, in the line containing the cartouche, the of a 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-Re de Buck saw with clear .
Bottom, first scene from left, l. 4 of spell, at bottom, sic for sic, so also l. 51. 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, and the strings are painted only, not sculptured; l. 10, after stroke only two of the three plural strokes were cut.

Pl. 13. Bottom left, l. 1 of spell, sic without i; l. 2 pr Δ, reversed; l. 7, ink with Ω, no trace of handle visible.
Pl. 14. Top, first scene from left, l. 1 of spell, for Ω, and i for i; l. 4 after a space, but no i; l. 7, for Ω; l. 8, bottom, for Ω.
Second scene from left, last line of spell, sic without i.
Second scene from right, l. 1 of spell, under Ω an unfinished ; l. 9 in i <id for =.
First scene from right, l. 1 of spell, no room for i after =; l. 4, unfinished ; after Ω; l. 5, for Ω; for Ω.
Bottom, second scene from left, l. 5 of spell, for Ω in Q.
Second scene from right, spell, l. 1, under Ω a space, but no i; over the solar disc, ll. 3, 4, for Ω; l. 4 a strange i.
First scene from right, centre line of three in shrine, sic for Ω.
Pl. 15. Top, first scene from left, last line of spell, polar, for polar; col.
First scene from right, l. 8, the sign under Ω as shown; l. 9 Ω with Ω instead of Ω; l. 14, bungled as shown.
Bottom, second scene from left, l. 1 of spell, l. 8 at top, for Ω.
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Second scene from left, l. 2 of heading, sic for Ω.
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Bottom, first scene from right, last line but one, sic for Ω.
Pl. 21. Top right, l. 1 sic for Ω; l. 3 sic for Ω.
Bottom left, l. 1, behind a stroke, which, however, has been imperfectly corrected into Ω.
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Bottom, first scene from left, l. 3, after Ω; the sign Ω instead of Ω; l. 12, for Ω and Ω for Ω; the Plate is in error.
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Pl. 23. Top, text on extreme right, third line from end, for Ω between Ω and Ω a square like Ω finfly left by the sculptor.
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Bottom, second scene from left, last line, strangely made as shown.
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Bottom right, l. 3 of spell sic with Ω instead of Ω.
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Pl. 35. Bottom, spell on left, l. 3, the second Ω without stroke; after Ω/*Heal* for Ω.
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Bottom left, text at top, l. 10 strange form of Ω; Ω without stroke; l. 10, with Ω; for Ω. Behind the 5th standard, in front of nkt.
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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 Haley.

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North side

South side
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a. From the Chapel of Amen-Re
b. From the Chapel of Re-Harakhti
c. From the Chapel of Ptah

N.B.—The lunette of the chapel of King Sethos is destroyed.
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Chapel of Amen-Rey
Chapel of Rer-Harakhti
Chapel of King Sethos

PILASTERS IN THE CENTRE OF THE LONGER WALLS
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CHAPEL OF PTAH

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

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THE CEILING PATTERN

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THE FRIEZE

The hieroglyphs face to the west.

THE PLAN

CHAPEL OF RE·HARAKHTI. PLAN AND DETAILS OF FRIEZE AND VAULTED CEILING

For the bands of inscription see Plate 46
PLATE 44

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

REMAINS OF THE FRIEZE  The hieroglyphs face to the west

S
FRIEZE

AIR
shaft

W
existing
remains of
the ceiling

E

THE PLAN

CHAPEL OF PTAH. PLAN AND DETAILS OF FRIEZE AND VAULTED CEILING
For the bands of inscription see Plate 46
THE CEILING PATTERN. The hieroglyphs in with their locus in the roof

THE PLAN
CHAPEL OF KING SETHOS. PLAN AND DETAILS OF VAULTED CEILING
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The long bands read from west to east, and the short bands, with bases eastwards, read towards the centre of the ceiling.
The hieroglyphs to the west 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 long bands read from east to west, and the short bands, with bases eastwards, read towards the centre of the ceiling.

CHAPELS OF AMEN-RE, RE-HERAKHTI, PTAH, AND KING SETHOS, CEILING INSCRIPTIONS. ALSO THE FRIEZE, CHAPEL OF KING SETHOS