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 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 El-Dhiba 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', Re'-Harakhri, 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-Re', 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-Re', 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-Re' 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 Bark of Amen-Re', Khons and Mut. The example chosen, that upon the south wall, displays the work of this period at its very best. The black has mostly faded out. Below the "triple band", as it may be called, is a blank surface measuring about 21 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. Hence it emerged that the original texts are inaccordance with the modern copies. 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 of m in as shown.
Bottom left, l. 5, loop of # solid; l. 10 & as shown,
Bottom right, l. 3, for d in "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 # painted only, red. In spell, l. 2, & 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 # tie.
Bottom, first scene from left. Spell, l. 6, in # for =
Second scene from left, (4) of spell, det. of ~#k~ approximated to ~, by sculptor, but the painter omits tail; l. 13, ~ in T~#r~ blue and badly made.
Second scene from right, l. 4, for = in D#r; l. 5, ~# behind lion white, an erased sign; l. 9, for ~ red in both cases; l. 10, & with red dots.
First scene from right, l. 1, of spell, # yellow, not red as the det. in l. 4; l. 7 at end, a later addition.

Pl. 5. Bottom, first scene from left, l. 5, of spell, det. of ~#rd a combination of # & #
Second scene from left, col. beside feathers of Ammin, for ~#; spell, l. 6, bottom, for =
First scene from right, spell, l. 4, (for #); l. 5 after ir traces of #; l. 6, as shown.

Pl. 8. Bottom, left, spell, l. 5, the sculptor gave ~*~; the painter altered it into ~ for red and left the first ~ uncoulored.
Bottom, right, last line from right, ~ of #~r~ without handle.

Pl. 10. Top centre, text over prov of bark, last line but one, the reversed ' 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 ~#d 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 ~# correct; l. 5, of #~ painted only; l. 9, for ~ in ~#.

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

1 By an unfortunate slip while "conclusion" was substituted for "conclusions" in Vol. I, p. xii, for line below the sketch-plan.
2 To make accurate daily copy, our collections have been checked by Mr. Faulkner, whenever possible, with the expeditions' photographs.
Second scene from left, in the line containing the cartouche, the \( \text{\~\text{c}} \) of \( \text{\~\text{c}} \) 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 \( \text{\~\text{c}} \) with clear \( \circ \).

Bottom, first scene from left, 1. 4 of spell, at bottom, \( \text{\~\text{c}} \) for \( \text{\~\text{c}} \), so also 1. 5; 1. 11, \( \| \) first occurrence, only one of the two upper tips is painted, see below and l. 12.

Second scene from right, spell, l. 5, \( \text{\~\text{c}} \), \( \text{\~\text{c}} \), the strings are painted only, not sculptured; l. 10, only two of the three plural strokes were cut.

Pl. 14. Top, first scene from left, l. 1 of spell, \( \text{\~\text{c}} \) for \( \), and \( \| \) for \( \| \); l. 4 after \( \| \) space, but no \( \| \); l. 7, \( \| \) with \( \circ \), no trace of handle visible.

Second scene from left, last line of spell, \( \text{\~\text{c}} \) without \( \| \) reversed; l. 7, \( \| \) with \( \circ \), no trace of handle visible.

First scene from right, l. 1 of spell, under \( \| \) an unfinished \( \| \); l. 9 in \( \| \) for \( \circ \).

Bottom, second scene from left, l. 5 of spell, \( \| \) for \( \circ \) in \( \| \).

Second scene from right, spell, l. 11, under \( \| \) a space, but no \( \| \) over the solar disc, l. 3, \( \| \) for \( \text{\~\text{c}} \); l. 4 a strange \( \text{\~\text{c}} \).

Bottom, first scene from left, last line of heading, \( \text{\~\text{c}} \) for \( \text{\~\text{c}} \).

Pl. 15. Top, first scene from left, last line of spell, \( \| \) for \( \| \); col. at right of shrine, \( \| \) for \( \text{\~\text{c}} \) in \( \| \) for \( \| \).

First scene from right, l. 8, the sign under \( \| \) as shown; l. 9 \( \text{\~\text{c}} \) with \( \circ \) instead of \( \circ \); l. 14 \( \text{\~\text{c}} \) 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. 5 similarly.

Bottom right, last line, \( \circ \) for \( \circ \) of \( \| \).

Pl. 18. Top centre, base under boat, vert. col. on left, \( \| \text{\~\text{c}} \) as shown; \( \| \) with \( \circ \) on head.

Bottom, second scene from left, last line of spell, \( \| \) for \( \text{\~\text{c}} \) in \( \| \).

Pl. 19. Top left, l. 3 from left, \( \| \) sic for \( \| \) (the Plate has wrongly \( \| \)).

Second scene from left, l. 2 of heading, \( \text{\~\text{c}} \) for \( \text{\~\text{c}} \).

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 \( \| \) for \( \| \) without the third stroke; l. 8 \( \| \) for four times \( \| \).

Second scene from right, l. 6 of spell, note strange form of \( \| \) in front of the flying vulture, \( \| \).

Bottom, first scene from left, l. 3, after \( \text{\~\text{c}} \) 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 a 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, \( \| \) for \( \| \), in \( \| \) 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 \( \| \);

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 \( \circ \) 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, l. 15 (above \( \| \)); l. 17, without pupil; l. 20 \( \| \) for \( \| \), cf. l. 19; lower register, l. 16-17, \( \| \) without pupil; l. 18 \( \| \) sic without stroke; l. 19 \( \| \) for \( \| \).

Pl. 34. Bottom, spell on left, l. 3, the second \( \| \) without stroke; after \( \| \) for \( \| \).

Offering list, upper register, l. 7 \( \| \) touching one another; lower register, last line, \( \| \) in cartouche without \( \| \).

Pl. 36. Top, speech of Horus \( \text{\~\text{c}} \) \( \| \), 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 \( \| \); l. 16 \( \| \) with \( \| \) for \( \| \).

Behind the 5th standard, in front of \( \| \).

Spell over priest, l. 3 \( \| \) without stroke; l. 6 \( \| \) without \( \| \).
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 Indra Heney.

1. THE PROW OF THE SACRED BARK OF AMEN-RE (Frontispiece). Detail from Plate 5 (L.H.) Colour

2. VIEW THROUGH THE HYPOSTYLE HALLS TO THE CHAPEL OF AMEN-RE (A.M.c.) Photograph

3. CHAPEL OF AMEN-RE, EAST WALL (A.M.c.)

4. CHAPEL OF AMEN-RE, NORTH WALL, EASTERN SECTION (A.M.c.)

5. CHAPEL OF AMEN-RE, NORTH WALL, WESTERN SECTION (A.M.c.)

6. SETHOS CLEANS THE SANCTUARY AND LAYS HIS HAND UPON AMEN-RE. Details from Plate 5 (M.F.B.) Colour

7. THE DISROBING OF AMEN-RE. Detail from Plate 5 (A.M.c.) Colour

8. CHAPEL OF AMEN-RE, WEST WALL (A.M.c.)

9. CHAPEL OF AMEN-RE, FALSE DOOR IN WEST WALL (M.F.B. and H.S.C.) Photograph

10. CHAPEL OF AMEN-RE, SOUTH WALL, WESTERN SECTION (A.M.c.)

11. SETHOS OFFERS INCENSE TO THE SACRED BARKS OF AMEN-RE, KHONS AND MUT. Top portion of Plate 10 (A.M.c.) Colour

12. CHAPEL OF AMEN-RE, SOUTH WALL, EASTERN SECTION (A.M.c.)

13. CHAPEL OF RE-HARAKHTI, EAST WALL (A.M.c.)

14. CHAPEL OF RE-HARAKHTI, NORTH WALL, EASTERN SECTION (A.M.c.)

15. CHAPEL OF RE-HARAKHTI, NORTH WALL, WESTERN SECTION (A.M.c. and M.F.B.)

16. CHAPEL OF RE-HARAKHTI, WEST WALL (A.M.c.)

17. CHAPEL OF RE-HARAKHTI, FALSE DOOR IN WEST WALL (A.M.c. and M.F.B.) Photograph

18. CHAPEL OF RE-HARAKHTI, SOUTH WALL, WESTERN SECTION (A.M.c. and M.F.B.)

19. CHAPEL OF RE-HARAKHTI, SOUTH WALL, EASTERN SECTION (A.M.c. and M.F.B.)

20. DETAILS FROM THE CHAPEL OF RE-HARAKHTI. a. Furniture from the chapel of the god; see Plate 18, upper register. b. RE-Harakhthi as a ram; see Plate 14, lower register. c. The goddess Yusras; see Plate 18, lower register (A.M.C.) Photograph

21. CHAPEL OF PTAH, EAST WALL (A.M.c.)

22. CHAPEL OF PTAH, NORTH WALL, EASTERN SECTION (A.M.c.)

23. CHAPEL OF PTAH, NORTH WALL, WESTERN SECTION (A.M.c.)

24. CHAPEL OF PTAH, WEST WALL (A.M.c.)

25. CHAPEL OF PTAH, FALSE DOOR IN WEST WALL (A.M.c. and M.F.B.) Photograph

26. CHAPEL OF PTAH, SOUTH WALL, WESTERN SECTION (A.M.c.)

27. CHAPEL OF PTAH, SOUTH WALL, EASTERN SECTION (A.M.c.)

28. VIEW SHOWING THE ENTRANCES OF THE CHAPELS FROM SOUTH TO NORTH. VIEW INTO THE CHAPEL OF AMEN-RE FROM THE EAST (A.M.c.) Photograph

29. CHAPEL OF KING SETHOS, EAST WALL (A.M.c.)

30. CHAPEL OF KING SETHOS, NORTH WALL, EASTERN SECTION (A.M.c.)

31. 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 (L.H.) Photograph

32. CHAPEL OF KING SETHOS, NORTH WALL, WESTERN SECTION (A.M.c.)

33. CHAPEL OF KING SETHOS, WEST WALL (A.M.c.)

34. CHAPEL OF KING SETHOS, FALSE DOOR IN WEST WALL (A.M.c.) Photograph

35. CHAPEL OF KING SETHOS, SOUTH WALL, WESTERN SECTION (A.M.c.)

36. CHAPEL OF KING SETHOS, SOUTH WALL, EASTERN SECTION (A.M.c.)

37. THE KING ENTHRONED WITH THE GODDESSES OF UPPER AND LOWER EGYPT. Detail from Plate 30, lower register (L.H.) Photograph

38. LUNETTES FROM THE EAST WALLS OF THE SOUTHERN GROUP OF CHAPELS (A.M.c. and M.F.B.) Photograph

39. PILASTERS IN THE CENTRE OF THE LONGER WALLS (M.F.B.)

40. THICKNESSES OF THE ENTRANCE DOORS, CHAPELS OF AMEN-RE AND OF RE-HARAKHTI (A.M.c. and M.F.B.) Photograph

41. THICKNESSES OF THE ENTRANCE DOORS, CHAPELS OF PTAH AND OF KING SETHOS (A.M.c. and M.F.B.)

42. CHAPEL OF AMEN-RE: PLAN AND DETAILS OF FRIEZE AND VAULTED CEILING (A.M.c. and M.F.B.) Photograph

43. CHAPEL OF RE-HARAKHTI: PLAN AND DETAILS OF FRIEZE AND VAULTED CEILING (A.M.c. and M.F.B.)

44. CHAPEL OF PTAH PLAN AND DETAILS OF FRIEZE AND VAULTED CEILING (A.M.c. and M.F.B.)

45. CHAPEL OF KING SETHOS PLAN AND DETAILS OF VAULTED CEILING (A.M.c. and M.F.B.)

46. CHAPELS OF AMEN-RE, RE-HARAKHTI, PTAH, AND KING SETHOS CEILING INSCRIPTIONS, ALSO THE FRIEZE, CHAPEL OF KING SETHOS (A.M.c. and M.F.B.)
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CHAPEL OF AMEN-RE', EAST WALL

North side

South side
SETHOS CLEANSES THE SANCTUARY AND LAYS HIS HAND UPON AMEN-RE'
THE DISROBING OF AMEN-RE'}
SETH OFFERS INCENSE TO THE SACRED BARKS OF AMEN-RE, KEBUS AND MUT

PLATE II
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CHAPEL OF Bê-HARAKHTI, EAST WALL

North side
CHAPEL OF RE-HARAKHTI, WEST WALL
CHAPEL OF RE'HARAKHTI, FALSE DOOR IN WEST WALL.
CHAPL OF RE'HAMAKHET, SOUTH WALL, WESTERN SECTION
DETAILS FROM THE CHAPEL OF RE-HARAKHTI

a. Furniture from the chapel of the god. See Plate 18, upper register
b. Re-Harakhti as a ram. See Plate 14, lower register
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VIEW SHOWING THE ENTRANCES OF THE CHAPELS FROM SOUTH TO NORTH

VIEW INTO THE CHAPEL OF AMEN-RE' FROM THE EAST
CHAPEL OF KING SETHOS, EAST WALL
CHAPEL OF KING SETHOI. NORTH WALL, EASTERN SECTION
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 SETI I, NORTH WALL, WESTERN SECTION
CHAPEL OF KING SETHOS, WEST WALL.
CHAPEL OF KING SETI I, FALSE DOOR IN WEST WALL
PLATE 35

CHAPEL OF KING SEThOS, SOUTH WALL, WESTERN SECTION
THE KING ENTHRONED WITH THE GODDESSES OF UPPER AND LOWER EGYPT

Detail from Plate 30, lower register
LUNETTES FROM THE EAST WALLS OF THE SOUTHERN GROUP OF CHAPELS

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.
PILASTERS IN THE CENTRE OF THE LONGER WALLS

N.B.—The Pilasters of the Chapel of Ptolemy are destroyed.
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 RE'-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 inscription faces to the west

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 lie with their bases to the east.

FRIEZE

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
From north to south.

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

a to c, Chapel of Amen-Re'
d to f, Chapel of Re'-Barakhti
g to h, Chapel of Ptah
i to m, Chapel of King Sethos

The long bands read from west to east, and the short bands, with their terminals, read towards the center of the ceiling.