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INTRODUCTION

After a delay of nearly twenty years, due mainly to the War, but also to other unforeseen circumstances, the fourth volume of Miss Calverley's and Miss Broome's great publication of the Temple of Seti I at Abydos has been brought to completion. Miss Calverley was the original draughtsman of that magnificent monument and also the first to suggest the idea of the general arrangement of the temples and chapels into seven main sections. In 1929 I took over the responsibility for the publication in four volumes of the Second Hypostyle Hall, and in Vol. III of the same volume various small sections of that magnificent hall were published together with a commentary. It will be seen that the latter methods of printing which have made possible the great reduction of scale have been employed. In Vol. IV of the same volume, the Second Hypostyle Hall was published with its full dimensions, giving a full realization of the architectural and artistic aspects. Only for certain details of exceptional importance (Pls. 28, 29) was it found desirable to supplement each plate by either a smaller or a larger scale. It will be seen that the latter part of the volume contains entirely the draughtsman's reproduction of sections of this magnificent hall, with the necessary indication of the lines of the present visible roofs. The method of printing which has made this possible is due in large part to the patient skill of the Chiswick Press. That this result has been achieved can be ascribed not only to the excellent work of that press but also to the important contribution made by Miss Calverley and to the successive volumes of the elegant and skilful assistance of his former pupil, Mr. J. R. Harris, to whose support our venture could hardly have started upon its course, let alone reached the present stage of satisfactory completion.

In this fourth volume Miss Calverley has again been enabled to display her wonderful gift of observation and draughtsmanship. Her intimate acquaintance with the scenes and with the architectural details of the temple is manifest in every one of the illustrations in the form of variants. Many plates were saved by devices which will be explained in each case as we come to it. As the result of all this contrivance and the extremely exacting draughtsmanship of these additional advantage was gained by the use of new and modern methods of printing. These have been employed with the aid of a magnifying glass, while the great doorways, pilasters and whole sections of the walls are printed in their entirety, giving a full realization of the architectural and artistic aspects. Only for certain details of exceptional importance (Pls. 28, 29) was it found desirable to supplement each plate by either a smaller or a larger scale. It will be seen that the latter part of the volume contains entirely the draughtsman's reproduction of sections of this magnificent hall, with the necessary indication of the lines of the present visible roofs. The method of printing which has made this possible is due in large part to the patient skill of the Chiswick Press. That this result has been achieved can be ascribed not only to the excellent work of that press but also to the important contribution made by Miss Calverley and to the successive volumes of the elegant and skilful assistance of his former pupil, Mr. J. R. Harris, to whose support our venture could hardly have started upon its course, let alone reached the present stage of satisfactory completion.

The obstacles encountered in the production of this Vol. IV were many and varied. The publication has been a patient and laborious one, and I doubt not, be carried out with the same technical perfection that was achieved in Vol. I of the same series. It remains to summarize the way in which the work on this monument was accomplished, to some extent in America. Once again the Oxford University Press has shown its helpful spirit by undertaking the binding of this work, a major operation which will be tender to him the expression of their profound gratitude.
One page of a document discussing architectural details of a building, specifically focusing on the thickness of the walls and columns, and the use of columns in the Roman style. The text includes references to specific measurements and architectural terms.
§ 3. THE PAINTED RELIEFS

As elsewhere in Egyptian temples and tombs, the decoration of the walls was carried out by different classes of workmen and in successive stages. First the general design was roughed out by outline draughtsmen, and corrected by those set in authority over them; this was then painted in complete detail (see Hall of the Bark, east wall, Vol. V). Then came the sculptors, the most important craftsmen of all, who in the process of carving cut away all the original painting; finally the painters returned and rounded off the work. The Second Hypostyle Hall, like the parts of the temple published in the three preceding volumes, had successfully passed through the first three stages and it is hard to find even the tiniest detail of the sculptor's work that has been overlooked (but see p. xi on Pl. 53). The final painting, on the other hand, was still unfinished when Sethos' death called a halt to his mighty undertaking. The decoration had started in the west as being the most important part of the entire project, and thence had proceeded eastwards. Of the seven chapels only those of Amen-Re and Osiris had attained the final stage (Vol. II, p. vii) though the entire Osiris Complex published in Vol. III is seen to have done so. In the Second Hypostyle Hall the west wall had been completely painted, and here the quality of the work excels that found elsewhere in the temple. A start had been made also on the north wall, but came to a standstill at the west side of the pilaster (see Pl. 8) at the same level as that of the scene reproduced in Pl. 9. Striking evidence of this is shown by the red and yellow paint laid on in the upper part of the scene, doubtless as far down as the scaffolding allowed; only the two colours were employed and the lower portion was left uncoloured.

It has not been found possible to reproduce in colour all the magnificently painted scenes of the west wall. For the six others those giving the widest scope of observation have been chosen. Three (Pls. 15, 25, 32) are taken from upper registers. An example from the lower part of the wall, with two scenes and a niche with framing, is given in Pl. 17; also from a niche is the picture showing the king offering incense to Khons, the only coloured representation of that god (Pl. 35). Lastly, the Frontispiece shows an enlarged portion of the monochrome in Pl. 23, this also from a lower register.

The important remarks that follow are quoted verbatim from Miss Calverley: "The monochrome prints the sculpture shows to greater advantage, photographic lighting bringing out details unseen under normal conditions. Specially to be noted is the extraordinary precision of the carving on thrones, necklaces, wigs, dresses, offerings, etc., such details might indeed as well have been omitted when painted over with the heavily granular pigments of blue and green, frit preparations, see A. Lucas, Ancient Egyptian Materials, 3rd ed., pp. 392-97; the earth pigments, yellow and red, were finely ground and do not affect the sculpture, but the brilliant colours in juxtaposition obscure the delicate relief, and except where the ravages of time have caused discoloration or left only fragmentary traces of paint, it is difficult to realize the beauty of the craftsmanship. This is especially true of the exquisite scene showing King Sethos kneeling in front of the cymacean fig, with PtaH and Re-Harakhti writing upon the leaves (Pl. 25). In the colour reproduction of this scene as copied by Nina de Garis Davies (After the Photographs, Vol. II, Pl. 86) it was intended to record both the complex painted detail and the sculptured relief. The photograph in the present volume shows the great beauty of the sculpture: the purity of outline and the sensitive modelling of the face of PtaH, justifying its epithet He-of-the-beautiful-face. The carving of the king's head gives the impression of a portrait and not of a conventional representation, the face having the bony structure of the mummy formerly on view in the Cairo Museum. The hands of the two gods are of exceptional delicacy, like those of the goddess Nut nursing the royal child (Pl. 23, north side). In the graceful cymacean fig note the subtle interweaving of the branches and the upward sweep of growth following the line of the King's figure, the upper branches forming a crown above his head. Here, as in other scenes to be mentioned shortly, the relief records numerous superimposed planes in virtual perspective within the compass of a depth not greater than one and a half centimetres. The modelling of each plane is complete in itself, for example, the broad relief of the figures shows a sharper curve where the bone structure is near the surface, as in head, nose, shoulder and shin, whereas the softer texture of flesh is graduated almost to the background, each anatomical detail indicated with meticulous care within the limits of prescribed convention. Carved upon the figures are robes and ornaments. Analyzing the central figure of the king, this is seen to exhibit approximately twelve separate planes: 1. bracelet, 2. hand, 3. crook, 4. flail, 5. thumb, 6. nail, 7. necklace, 8. body, 9. post of shrine, 10-12. branches of the tree. An astonishing achievement!"

Miss Calverley finds the same multiplicity of superimposed planes in the mudcokes of Pls. 20 and 21 (with the Frontispiece) and calls special attention to their Feeloried dresses and to the ripped skirts of the youthful king upon whom they bestow their favours. But it is in Pl. 37 that these features find their greatest elaboration and beauty, as will at once be realized from our coloured representation.

The doorways to the seven chapels were originally painted yellow to imitate gold, but only traces of paint have survived. The outlines of the reliefs were shown in red, cf. the great libation vessels in Pl. 30, where incised or repoussé work upon the precious metal was evidently intended. Structural damage caused by the filled-in canal is conspicuous at the entrances of Isis and PtaH, further damage to the door jambs is noticeable in all but the entrance to the Chapel of Horus. The vertical breaks and fractures appear to have been caused by the use of stone quarried for laying in the horizontal position (as for architraves or ceiling blocks); here, being employed in an upright position, pressure from above has weakened the lines of attrition: hence the fractures. The central entrance of Amen-Re has suffered systematic mutilation of the same type as that found in the First Hypostyle Hall, where the sculpture of Sethos has been erased with a fine tool before being recarved with the deep en creux work of Ramesses II.

At the east wall, the inner thickness of the opposite entrance (see Pl. 54) shows the name of Ramesses superimposed on that of Sethos—evidence of the intended mutilation of the rest of the Second Hypostyle Hall. At the base of the south thickness of the doorpost of the Chapel of PtaH in the west wall (see Pls. 27 and 28A) there is found a most unusual departure from the conventional treatment of the human figure: in place of the normal foot showing but a single toe (as on the opposite doorpost) the sculptor has carved a charming natural foot with curling toes resting upon the gold sign. The sandstone of which these doorways were built is of a coarse granular texture; this made it impossible for the sculptor to obtain a sharp edge or a smooth background. The small scenes on the jambs, thicknesses and lintels are in many cases hard to see in the originals. To prepare the photographic plates for publication it was found necessary to accentuate the reliefs, while at the same time no violent contrast of light and shadow could be tolerated. However, the great solar disk with uraei on the cornice serves as a foil to the shallowness of the reliefs and gives the necessary strength to the architectural form. It must be taken into account that to make the inscriptions decipherable with so great a reduction was a matter of serious difficulty; the height of the central doorway of Amen-Re (Pl. 21) and that of Osiris (Pl. 18) is over 6.5 metres, that of the other five doorways approximately 6 metres, but as printed the outside measurement is 5' 1 cm.

§ 4. THE PERSONIFIED NOMES AND OTHER PERSONIFICATIONS

As already explained, the base of all four walls is adorned with reliefs depicting the nomes or provinces of Egypt. Each nome is represented as a kneeling male with the breast of a woman to symbolize fecundity, there being attached to the head an emblem indicating what particular nome is meant. Rich offerings (e.g. wine on a table of wine) or else expressions of gratitude are given to express gratitude for the nome's contribution to the local divinity's welfare, this being of the same kind, but they are no concern of the present volume. The intention in Sethos I's temple at Abydos and in many others was to display the whole of Egypt as contributing to the local divinity's welfare, this being done piecemeal by an enumeration of the various provinces in their proper geographical sequence starting from Elephantine in the south. In the Second Hypostyle Hall this has been accommodated on its walls two practically complete series of Upper and Lower Egyptian nomes, beside, a third which is incomplete, and no less than fifteen other personifications similarly equipped, but figuring notions of an altogether different sort. The First Hypostyle Hall has further series of the same kind, but they are no concern of the present volume. The order of the twenty-two Upper Egyptian nomes, here designated as U E I, II, etc., had been established from very early times, being indeed virtually dictated by the course of the river. The Delta nomes presented more difficulty, and it was not until the Ptolemaic period that an almost stable sequence became

1 In Pl. 38 and 39 Miss Calverley shows the offerings of grain on a larger scale. There are only seven of such "units" of corn; all are on the west wall, only one (see p. xi) is north of the axis and this is depicted in an upright position and in painted grains; the remaining six examples appear fully ripe (the corn in the Lower Egyptian nome is later than that of the south). The grain seems to be of more than one variety. A similar "sect-shaped" of two-row barley was found by her in a peasant's cottage in Crete, this is now in the Griffith Institute in Oxford.
fixed, with four additional provinces added to the sixteen (those showing some vacillation) accepted in the Middle and New Kingdoms. Egyptologists have found it convenient to refer to the Lower Egyptian nomes by the numbers emerging from the latest lists at Dendera and Edfu, and our designations L E I, II, etc., will be those adopted in such works as Brugsch's Dictionnaire égyptien and the Egypt Exploration Fund's Atlas of Ancient Egypt (1894).

The two main processions of nomes—if the word “procession” may be used in respect of figures that knelt—start at or as near as possible to the west end of the north and south walls respectively. The southern procession begins immediately to the east of the entrance to the Gallery of the Lists and carries its sequence eastwards along the south wall. The northern procession has LE I isolated at the corner of the west wall (Pl. 12, right) and then continues along the north wall. Single nomes UE XIV and LE VIII are used to fill the corners, and at either end of the east wall (Pl. 11 F and E). On both the long stretches of the north and south walls (Pls. 11 A-D, 42) the nome-figures look west, so that the movement of the processions appears to be in that direction. It is, however, important to note that the sequence of the nomes is not in the order of their establishment, but that the processions go back some 2500 years, to the time when the temple was being built, and continue along the north wall. Single nomes UE XIV and LE VIII are used to fill the corners, and at either end of the east wall (Pls. 11 F and E).

Three entrances interrupt the sequence on the east wall: that of King Sethos between L E XIV and U E XV, that of Psal between U E XXI and U E XXII, and that of Rê-Harakhti between L E VI and L E IX, so that in Pl. 46 we read from the right looking eastwardly, first Psal, then Rê-Harakhti, and Last Sethos. On the west wall the same sequence is continued by the other processions, which are all in the same order as above.

Thus U E XIV at the south end of the east wall (Pl. 11 F) follows U E XIII at the east corner of the north wall (Pl. 42). Three entrances interrupt the sequence on the east wall: that of King Sethos between U E XIV and U E XV, that of Psal between U E XXI and U E XXII, and that of Rê-Harakhti between L E VI and L E IX, so that in Pl. 46 we read from the right looking eastwardly, first Psal, then Rê-Harakhti, and Last Sethos. On the west wall the same sequence is continued by the other processions, which are all in the same order as above.

The order of the Lower Egyptian nomes differs from the standard order fixed, with four additional provinces added to the sixteen (those showing some vacillation) accepted in the Middle and New Kingdoms. Egyptologists have found it convenient to refer to the Lower Egyptian nomes by the numbers emerging from the latest lists at Dendera and Edfu, and our designations L E I, II, etc., will be those adopted in such works as Brugsch's Dictionnaire égyptien and the Egypt Exploration Fund's Atlas of Ancient Egypt (1894).

The two main processions of nomes—if the word “procession” may be used in respect of figures that knelt—start at or as near as possible to the west end of the north and south walls respectively. The southern procession begins immediately to the east of the entrance to the Gallery of the Lists and carries its sequence eastwards along the south wall. The northern procession has L E I isolated at the corner of the west wall (Pl. 12, right) and then continues along the north wall. Single nomes U E XIV and L E VIII are used to fill the corners, and at either end of the east wall (Pl. 11 F and E). On both the long stretches of the north and south walls (Pls. 11 A-D, 42) the nome-figures look west, so that the movement of the processions appears to be in that direction. It is, however, important to note that the sequence of the nomes is not in the order of their establishment, but that the processions go back some 2500 years, to the time when the temple was being built, and continue along the north wall. Single nomes U E XIV and L E VIII are used to fill the corners, and at either end of the east wall (Pls. 11 F and E).
jecting ornaments; the approximate height is seven metres. The scenes in relief and the inscriptions are treated below in §9. In row C there each side of a thickness has only five lines, while in our case each has six; see Vols. I, Pl. 36, Pl. 2, Vol. II, Pl. 36, Pl. 40, 41. Each line or column is complete in itself, and announces the dedication by King Sethos of the whole temple or of some part of it to the divinity or divinities belonging to the Alley in question. Here, in translation, is an example (Pl. 55 A, 4 from the right): The Horus Destroyer of the Nine Bows, the Son of Re, Lord of Crowns, Seity-Meryephau, he made as his monument in his father Osiris, Ruler of the Living in the midst of the Mansion of Memnetr the making for him of a gateway of gold, may he make he-lives-eternally. Now since there are in all thirteen thickness inscriptions to be dealt with and since many of the lines are repetitions, or near repetitions, of others found on the opposite thickness of the same entrance, Miss Calverley judged that at least one plate could be saved by presenting variant words or phrases with omission of the repeated parts. The line translated here is taken from the south side of the Osiris thickness. In Pl. 55 B are given the variants from the north side of the same thickness, it being implied that there is complete identity except in the expressions shown in photographic reproduction. In order to find the corresponding words or phrases the italic letters a, b, c give the height at which these are to be sought, and the position in the six lines show what are the words or phrases in question. Here it has to be remembered that when the hieroglyphs face to the right the lines must be counted from the right, and when the hieroglyphs face to the left the lines must be counted from the left. Thus in our sample case it will be seen that in the north side of the Osiris thickness the compound noun ntr-ntr “a throne” there takes the place of ibsh “a gateway” on the south side. Once the principle of Miss Calverley’s arrangement has been grasped, the student will have no difficulty in reconstructing in his mind’s eye the entire inscription in which such variants occur.

Particularly worthy of note are three elaborate hieroglyphs seen in the inscription to the left of Pl. 53; one of them represents the sacred bark of the god Sokar carrying that falcon-god himself, while the other two depict the bark in which the statue of Amen-Re was used to be carried in procession. When such loving pains have been bestowed by the sculptor on single details it is strange to find the hieroglyph of a goose in which the legs have been forgotten. Pl. 53, right-hand inscription, fourth line from the right. On Pl. 54 are shown details of Ramesses II’s usurpation of his father’s names and of the name of the latter’s temple.

Pl. 56 is devoted to the ceiling-pattern of these inner thicknesses, the only variation in most of the entrances being in respect of the deity said to be in the midst of the Mansion of Memnetr, i.e., sojourning in the Abydos temple, or else by whom Sethos is said to be beloved. In the entrance of King Sethos the central line does not name any deity, but instead gives the king the epithets beloved of the Ennead (cf. Pl. 79, Col. 8, E) and Prince of the Kings (cf. Pl. 79, Col. 4, W); while the side lines declared him to be beloved of Pharaoh and Sokar respectively.

§ 7. THE CEILINGS OF THE ALLEYS AND INTER-ALLEYS

Pls. 58-62 are devoted to this subject, and Pl. 57, described above, gives a perspective view of the brilliantly painted ceiling in the central Alley of Amen-Re. So far as can be seen, the central design was the same in all the Alleys, but in the case of Horus the ceiling is completely lost, and Miss Calverley suggests that the design in the King Sethos Alley, likewise lost, may have been different. It is probable that bands of inscription surrounded the central design on each side, and that the decoration of all the roofing between the west wall and the columns of Row A (see Vol. II, Pl. 28, left) hardly warrants a doubt on this point. The said destruction has deprived us of the beginnings of all the vertical bands, as may be seen from the dotted lines in the plan of all the ceiling inscriptions on p. 59, at top. The band at the base, i.e., that next to the East Wall, with one exception always gives the names of King Sethos in briefest form. The vertical or lengthwise bands of inscription are often so long that in our Plates it has had to be broken up into strips the sequence of which is shown by small arrows. The content is mainly dedicatory, naming the deities in whose honour the temple was built. A single detail of interest is the substitution of yellow stars on a blue background representing the sky. A coloured example

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* Miss Calverley notes that in preparing the Plates the holes used in the repairs have been effaced.
of this from one of the niches in the West Wall is seen in Pl. 17. Here, however, the design is saved from monotony by the vertical line of hieroglyphs which is continued into the panel on the ceiling and finally checked by Miss Needle from the ground. The larger scale specimens, while drawn to measurement, are not facsimiles, but will be found useful as showing details of the signs for the different deities, as well as for various other hieroglyphs: they also illustrate the different types of variants. In every case the designer has combined pictorial device and hieroglyphic inscription in the most ingenious fashion so as to yield the name of the temple, that name being varied to include a reference to the deity of the nearest Alley and Chapel. The example from the north side of the abacus of column 5, A (Pl. 66, centre, top, left) may be interpreted as follows: *The Mansion of the good god Amen-Rê: beloved of Osiris in the midst of the Mansion of Amen-Rê, in whom be life; it will be observed that some of the words have to be read twice over, a fact very disconcerting to non-Egyptologists. Miss Calverley has been particularly interested in the direction in which the deities face, and has indicated this not only in the individual drawings, but also in the plan, as explained in the caption. The main conclusions are that on the north and south surfaces the deity named with honour turns his back to the chapel in which he dwells, while on the east and west surfaces they face, above the columns north of the axis, towards their Alleys, but above the columns south of the axis, outwards towards their Alleys. There are, however, exceptions to the latter rule.

§ 8. THE ARCHITRAVES

Pls. 63-65 are devoted to the inscriptions of the architraves upon which rest or once rested the roof. The twelve architraves, numbered from 1 to 12 in the plan, Pl. 63, all stretch from west to east over the breadth of the Hall, each on its way bridging three columns. The north and south sides are fully inscribed with a continuous line of text starting in the west, though in every case the beginning is lost as far as the column of Row A. The content is always a lengthy titulary of King Sethos ecked out with laudatory epithets and the assurance that he is beloved of the deity of the neighbouring Alley; there is so much repetition that in a number of cases it has suffered to show variant expression or spelling which has been indicated, as in Pls. 52, 55, by a repeated italic letter to which is added a bracket marking the extent of the divergence. The inscriptions on the undersides of the architrave differ insomuch as the obstruction of the abaci at the summit of the columns has caused them, instead of being continuous, each to be split up into four short sections, of which the last containing the name of the patron divinity is alone of interest, see Pl. 64, line 2 for Architrave 1 and at the bottom of the Plate for all the others. Moreover, whereas the sides of the architraves are carved en creux, the under-surfaces are in relief. The inscriptions of the Alleys all start with the royal titulary, see Pl. 63 (the surviving portion resembles the vertical inscriptions on the columns of Row A, see Pl. 79), the divergences appearing in the latter half; in every case, the opposing side of Alley or Inter-alley may be regarded as related; the latter exhibit greater variety and with three exceptions are shown in full.

§ 9. THE COLUMNS AND THEIR DECORATION

The last fifteen plates of this volume deal exclusively with the thirty-six columns which, with the mediation of the architraves described in § 8, support the roof or as much of it as is left. The plan in Pl. 66 shows the method adopted by Miss Calverley for referring to any particular column, the numbers 1 to 12 indicating the position in any row starting from the north, and one or other of the letters A, B, C, naming the row to which it belongs, the three rows succeeding one another from west to cast. The following observations being concerned solely with the decoration of the columns, it is unnecessary to explain again why and in what respects the two types differ. The accompanying diagrams bear witness of the conscientious attention to the fact, which is well illustrated also in the photographic views, Pls. 4, 5 and 17. Both kinds are of sandstone. It is only in the Amen-Rê Alley that the columns, like the architraves and ceiling, were completed in colour.

Starting from the top of the columns the ABACUS INSCRIPTIONS are the first item to demand our attention. The term Abacus is defined by architectural experts as the slab or tablet forming the crowning member of a column; the traditional term for the columns of our Row A, but it is impossible in Rows B and C, where the capital, or at least the major part of it, is the great bulbous projection lower down which was ultimately derived from a cluster of still unopened papyrus heads. To that projection the Frieze to be discussed next certainly belongs, but it seems a matter of individual preference whether the abacus should be regarded as part of the column or as an autonomous architectural unit.

The inscriptions here to be discussed are hieroglyphic devices, all of the same character, which in Pl. 66 have been painstakingly recorded for every single column. The drawings are schematic only and were compiled from notes taken during the process of the ceiling and finally checked by Miss Calverley. The main conclusions are that on the north and south surfaces the deity named with honour turns his back to the chapel in which he dwells, while on the east and west surfaces they face, above the columns north of the axis, towards their Alleys, but above the columns south of the axis, outwards towards their Alleys. There are, however, exceptions to the latter rule.

The SCENES occupying the centres of the columns, four examples for every column, have exacted for their reproduction no less than twelve of our plates. Miss Calverley's decision to place on the same plate all the columns bearing the same number was wise since it keeps together all those having a like relationship to the adjoining Alley; for example, all the columns bearing the number 2 neighbour the Alley of Isis, irrespectively of whether they belong to Row A, Row B or Row C, and consequently they depict in every case the Pharaoh offering to that goddess (Pl. 68); the same holds good of all cases of column 5 on the other side of the same Alley (Pl. 69). The plan on Pl. 66 shows in which direction the deities face. It is not to be denied that these scenes exhibit a great monotony, but the exhaustive treatment here accorded to them will be of value to Egyptologists on account of the illustration of the many different objects brought as offerings, as also on account of the very various epithets applied to the deities. Moreover, there are a number of cases where some unexpected god or goddess is introduced, e.g., in Pl. 70, where on a column (No. 4) mainly devoted to Osiris the gods Wep-wawet and Khnum are to be seen.

The designs constituting the DADO (Pl. 41, B and C) differ in the two types of column. The constituent features are, however, the same in both cases. At the bottom are seen aquatic plants: in columns numbered with even numbers, i.e., those to the north of the Alleys, the papyrus of Lower Egypt; in the columns numbered with odd numbers, i.e., those to the south of the Alleys, the emblem of Upper Egypt thought to be some kind of scirpus-reed. Higher up a lapping with upraised human arms symbolizes the common folk of Egypt (erkhâyâ) worshipping—the star stands for dwr "worship"—the Pharaoh represented by his cartouche; Miss Calverley notes that the lapping always faces an Alley. In the columns of Row A this semi-hieroglyphic device is framed in what looks like mosaic paneling. In Rows B and C, it is worked into the ceiling by means of such Egyptian designs often seen at the bottom of the long stahs of the papyrus' plant. Our plate shows only single portions of the two designs, which are continued identically all round the girth of the columns (see Pls. 4, 5, 57).
The VERTICAL INSCRIPTIONS of Row A divide each column into four sections and are placed parallel to the four walls of the Hall; consequently the scenes already described occupy diagonal positions. There is very little variety in the content of those inscriptions, which are simply long-drawn-out royal titularies, ending with the assurance that the king is beloved of the god of the neighbouring chapel or of some associated deity. Pl. 79 gives only one example complete; the variants recur only in the lower half, the positions in which they are to be inserted being indicated by part of the signs above and below.

The HORIZONTAL INSCRIPTIONS (Pl. 80) are confined to the columns of Rows B and C. They consist of the royal titulary, in every case divided into two halves, each half beginning with the words Life to the Horus, etc., and ending with beloved of such and such a deity. It must be observed that the word or symbol "life" always faces an Alley, so that the starting point changes direction in alternate columns. In our plate two complete examples are shown, one from a column bearing an odd number, and one from a column with an even number. The plate also shows the insignificant variants found on the different columns.
LIST OF PLATES

1. KING SETHOS RECEIVES LIFE AND DOMINION FROM THE GODDESS SAOSIS
   Coloured

2. PLAN OF THE TEMPLE
   Photograph

3. GENERAL VIEW OF THE TEMPLE LOOKING WEST FROM THE ENTRANCE TO THE FIRST COURT
   Photograph

4. SECOND HYPOSTYLE HALL, VIEW LOOKING NORTH FROM THE ENTRANCE TO THE GALLERY
   OF THE LISTS
   Photograph

5. SECOND HYPOSTYLE HALL, VIEW LOOKING SOUTH-EAST FROM BETWEEN THE CHAPELS OF ISIS
   AND OSIRIS
   Photograph

6. SECOND HYPOSTYLE HALL, NORTH WALL. EASTERNMOST SCENES
   Photograph

7. SECOND HYPOSTYLE HALL, NORTH WALL. SCENES EAST OF THE PILASTER
   Photograph

8. SECOND HYPOSTYLE HALL, NORTH WALL. THE PILASTER
   Photograph

9. SECOND HYPOSTYLE HALL, NORTH WALL. UPPER SCENE WEST OF THE PILASTER
   Photograph

10. SECOND HYPOSTYLE HALL, NORTH WALL. LOWER SCENE WEST OF THE PILASTER
    Photograph

11. SECOND HYPOSTYLE HALL, NORTH WALL, AT BASE OF SCENES
    A. Between west end and the pilaster, below Pls. 9 and 10
    B. C. D. Between the pilaster and east end, below Pls. 7.6
    E. EAST WALL, NORTH END
    F. EAST WALL, SOUTH END
   Photograph

12. SECOND HYPOSTYLE HALL, WEST WALL. ENTRANCE TO THE CHAPEL OF HORUS
    South thickness North thickness
   Photograph

13. SECOND HYPOSTYLE HALL, WEST WALL, BETWEEN THE CHAPELS OF HORUS AND ISIS THE UPPER
    SCENE
    Photograph

14. SECOND HYPOSTYLE HALL, WEST WALL, BETWEEN THE CHAPELS OF HORUS AND ISIS THE LOWER
    SCENES AND FRAMING OF THE NICHE
    For the scenes in the niche see Pl. 33,A
   Photograph

15. SECOND HYPOSTYLE HALL, WEST WALL. ENTRANCE TO THE CHAPEL OF ISIS
    South thickness North thickness
   Photograph

16. SECOND HYPOSTYLE HALL, WEST WALL, BETWEEN THE CHAPELS OF ISIS AND OSIRIS THE UPPER
    SCENE
   Photograph

17. SECOND HYPOSTYLE HALL, WEST WALL, BETWEEN THE CHAPELS OF ISIS AND OSIRIS THE LOWER
    SCENES AND THE NICHE
    For the sides of the niche see Pl. 34,A
   Photograph

18. SECOND HYPOSTYLE HALL, WEST WALL. ENTRANCE TO THE CHAPEL OF OSIRIS
    South thickness North thickness
   Photograph

    THE UPPER SCENE.
   Photograph

    THE LOWER SCENES AND FRAMING OF THE NICHE
    For the scenes in the niche see Pl. 34, B and Pl. 35
   Photograph

21. SECOND HYPOSTYLE HALL, WEST WALL. ENTRANCE TO THE CHAPEL OF AMEN-RE<.
    South thickness North thickness
   Photograph

22. SECOND HYPOSTYLE HALL, WEST WALL, BETWEEN THE CHAPELS OF AMEN-RE< AND RE<­
    I;IARAKHTI THE UPPER SCENE
   Photograph

23. SECOND HYPOSTYLE HALL, WEST WALL, BETWEEN THE CHAPELS OF AMEN-RE< AND RE<­
    I;IARAKHTI THE LOWER SCENES AND FRAMING OF THE NICHE
    For the scenes in the niche see Pl. 33, B
   Photograph

24. SECOND HYPOSTYLE HALL, WEST WALL. ENTRANCE TO THE CHAPEL OF RE<­I;IARAKHTI
    South thickness North thickness
   Photograph

25. SECOND HYPOSTYLE HALL, WEST WALL, BETWEEN THE CHAPELS OF RE<­I;IARAKHTI AND PTAI;
    THE UPPER SCENE
   Photograph

26. SECOND HYPOSTYLE HALL, WEST WALL, BETWEEN THE CHAPELS OF RE<­I;IARAKHTI AND PTAI;
    THE LOWER SCENES AND FRAMING OF THE NICHE
    For the scenes in the niche see Pl. 33, C
   Photograph

27. SECOND HYPOSTYLE HALL, WEST WALL. ENTRANCE TO THE CHAPEL OF PTAI
    South thickness North thickness
   Photograph

28. SECOND HYPOSTYLE HALL, WEST WALL. DETAILS
    A. From Pl. 27, south thickness    B. From Pl. 31, below, left
   Photograph
29. SECOND HYPOSTYLE HALL, WEST WALL. DETAILS
N.B. In A the grain is painted green, elsewhere it is always yellow
A. From Pl. 17, below, right
B. From Pl. 23, below, right
C. From Pl. 28, below, left
D. From Pl. 29, below, right
E. From Pl. 31, below, right

30. SECOND HYPOSTYLE HALL, WEST WALL, BETWEEN THE CHAPELS OF PTAH AND KING SETHOS
THE UPPER SCENE

31. SECOND HYPOSTYLE HALL, WEST WALL, BETWEEN THE CHAPELS OF PTAH AND KING SETHOS
THE LOWER SCENES AND FRAMING OF THE NICHE
For the scenes in the niche see Pl. 33, D

32. SECOND HYPOSTYLE HALL, WEST WALL. ENTRANCE TO THE CHAPEL OF KING SETHOS
South thickness
North thickness

33. SECOND HYPOSTYLE HALL, WEST WALL. SCENES IN THE NICHES
A. IN NICHES BETWEEN THE CHAPELS OF HORUS AND ISIS
B. IN NICHES BETWEEN THE CHAPELS OF AMEN-REN X AND REN-HARAKHTI
C. IN NICHES BETWEEN THE CHAPELS OF REN-HARAKHTI AND PTAH
D. IN NICHES BETWEEN THE CHAPELS OF PTAH AND KING SETHOS

34. SECOND HYPOSTYLE HALL, WEST WALL. SCENES IN THE NICHES
A. IN NICHES BETWEEN THE CHAPELS OF ISIS AND OSIRIS
For the centre scene see Pl. 17
B. IN NICHES BETWEEN THE CHAPELS OF OSIRIS AND AMEN-REN X
For the north scene see Pl. 35

35. SECOND HYPOSTYLE HALL, WEST WALL. NORTH SCENE IN NICHES BETWEEN THE CHAPELS OF OSIRIS AND AMEN-REN X

36. SECOND HYPOSTYLE HALL. VIEW LOOKING SOUTH TO THE HALL OF NEFER-TEM AND PTAH-SOKER

37. SECOND HYPOSTYLE HALL, SOUTH WALL. ENTRANCE TO THE HALL OF NEFER-TEM AND PTAH-SOKER
For the lintel above see Pl. 38, A

38. SECOND HYPOSTYLE HALL, SOUTH WALL
A. LINTEL ABOVE ENTRANCE TO THE HALL OF NEFER-TEM AND PTAH-SOKER
For the entrance below see Pl. 37
B. SCENE ABOVE ENTRANCE TO THE GALLERY OF THE LISTS
For the entrance below see Pl. 40

39. SECOND HYPOSTYLE HALL, SOUTH WALL. THE PILASTER

40. SECOND HYPOSTYLE HALL, SOUTH WALL. ENTRANCE TO THE GALLERY OF THE LISTS
For the scene above see Pl. 38, B. For the thicknesses see Pl. 41, A

41. SECOND HYPOSTYLE HALL. MISCELLANEOUS DETAILS
A. ENTRANCE TO THE GALLERY OF THE LISTS
B. COLUMNS OF ROW A, DADO
Cols. 1-6 show papyrus, Cols. 7-12 U.E. plant
(A.) COLUMNS OF ROW A, FREEZE
vertical inscription
C. COLUMNS OF ROWS B AND C, DADO
Cols. 1-6 show papyrus, Cols. 7-12 U.E. plant
(c.) COLUMNS OF ROWS B AND C, FREEZE
D. WEST WALL. ENTRANCE TO THE CHAPEL OF KING SETHOS

42. SECOND HYPOSTYLE HALL, SOUTH WALL. THE SCENES BETWEEN THE GALLERY OF THE LISTS AND EAST END

43. SECOND HYPOSTYLE HALL, EAST WALL
A. THE SCENES ABOVE THE KING SETHOS ENTRANCE
B. THE SCENES ABOVE THE AMEN-REN X ENTRANCE

44. SECOND HYPOSTYLE HALL, EAST WALL. THE SCENES BETWEEN THE KING SETHOS AND PTAH ENTRANCES

45. SECOND HYPOSTYLE HALL, EAST WALL
A. THE SCENES ABOVE THE PTAH ENTRANCE
B. THE SCENES ABOVE THE REN-HARAKHTI ENTRANCE

46. SECOND HYPOSTYLE HALL, EAST WALL. THE SCENES BETWEEN THE PTAH AND REN-HARAKHTI ENTRANCES

47. SECOND HYPOSTYLE HALL, EAST WALL. THE SCENES BETWEEN THE REN-HARAKHTI AND AMEN-REN X ENTRANCES
48. SECOND HYPOSTYLE HALL, EAST WALL. THE SCENES BETWEEN THE AMEN-REś AND OSIRIS ENTRANCES

49. SECOND HYPOSTYLE HALL, EAST WALL
A. THE SCENE ABOVE THE OSIRIS ENTRANCE
B. THE SCENE ABOVE THE ISIS ENTRANCE

50. SECOND HYPOSTYLE HALL, EAST WALL. THE SCENES BETWEEN THE OSIRIS AND ISIS ENTRANCES

51. SECOND HYPOSTYLE HALL, EAST WALL. THE SCENES BETWEEN THE ISIS AND HORUS ENTRANCES

52. SECOND HYPOSTYLE HALL
A. THE FRIZE ABOVE ALL SCENES
B. EAST WALL. THE SCENE ABOVE THE HORUS ENTRANCE

53. SECOND HYPOSTYLE HALL, EAST WALL. THICKNESSES OF ENTRANCES
A. KING SETHOS ENTRANCE, NORTH SIDE (South side identical)
B. PTAH ENTRANCE, SOUTH SIDE
C. VARIANTS
   The levels of the variants are shown by italic letters
   RER-HARAKHTI ENTRANCE, NORTH SIDE
   PTAH ENTRANCE, NORTH SIDE
   D. RER-IJARAKHTI ENTRANCE, SOUTH SIDE

54. SECOND HYPOSTYLE HALL, EAST WALL. THICKNESSES OF ENTRANCES. AMEN-REś ENTRANCE
   SOUTH SIDE (North side destroyed)
   DETAILS OF OVERCUTTING OF NAMES OF SETHOS BY RAMESES II

55. SECOND HYPOSTYLE HALL, EAST WALL. THICKNESSES OF ENTRANCES. OSSIRIS ENTRANCE, SOUTH SIDE
A. OSSIRIS ENTRANCE, SOUTH SIDE
B. VARIANTS
   The levels of the variants are shown by italic letters
   OSSIRIS ENTRANCE, NORTH SIDE
   ISIS ENTRANCE, NORTH SIDE
C. ISIS ENTRANCE, SOUTH SIDE
D. HORUS ENTRANCE, SOUTH SIDE (North side identical)

56. SECOND HYPOSTYLE HALL, EAST WALL. THICKNESSES OF ENTRANCES. THE CEILING DESIGN
   N.B. The name of the deity (here RER-HARAKHTI) corresponds to the chapel to which the entrance leads

57. SECOND HYPOSTYLE HALL, VIEW LOOKING EAST FROM THE CHAPEL OF AMEN-REś

58. SECOND HYPOSTYLE HALL. CEILINGS OF THE ALLEYS. THE CENTRAL DESIGN
For the inscriptions surrounding the central design see Pls. 59-61

59. SECOND HYPOSTYLE HALL. CEILINGS OF THE ALLEYS. THE INSCRIPTIONS SURROUNDING THE CENTRAL DESIGN
For the central design see Pl. 58
A. PLAN OF ALL CEILING INSCRIPTIONS
B. ALLEY OF AMEN-REś
C. ALLEY OF KING SETHOS

60. SECOND HYPOSTYLE HALL. CEILINGS OF THE ALLEYS. THE INSCRIPTIONS SURROUNDING THE CENTRAL DESIGN
For the central design see Pl. 58
A. ALLEY OF ISIS
B. ALLEY OF OSIRIS

61. SECOND HYPOSTYLE HALL. CEILINGS OF THE ALLEYS. THE INSCRIPTIONS SURROUNDING THE CENTRAL DESIGN
For the central design see Pl. 58
A. ALLEY OF RER-IJARAKHTI
B. ALLEY OF PTAH

62. SECOND HYPOSTYLE HALL. CEILINGS OF THE INTER-ALLEYS. THE CENTRAL INSCRIPTION
   The central inscription is flanked on each side by a pattern of stars, see the Introduction
A. INTER-ALLEY I
B. INTER-ALLEY II
C. INTER-ALLEY III
D. INTER-ALLEY IV
E. INTER-ALLEY V
F. INTER-ALLEY VI

63. SECOND HYPOSTYLE HALL. INSCRIPTIONS ON THE ARCHITRAVES. PLAN OF ARCHITRAVE INSCRIPTIONS

64. SECOND HYPOSTYLE HALL. INSCRIPTIONS ON THE ARCHITRAVES

65. SECOND HYPOSTYLE HALL INSCRIPTIONS ON THE ARCHITRAVES
66. SECOND HYPOSTYLE HALL. PLAN OF THE COLUMNS INDICATING THE DIRECTIONS IN WHICH THE DEITIES FACE
   The dot represents the deity, the line from it indicates the direction faced, the straight lines referring to the inscriptions on the capitals, the curved lines to the scenes on the shafts.

   SPECIMENS OF THE CAPITAL INSCRIPTIONS, SHOWING DETAILS OF DEITIES, EPITHETS AND HIEROGLYPHS
   INSCRIPTIONS ON THE CAPITALS OF ROWS 1-6
   INSCRIPTIONS ON THE CAPITALS OF ROWS 7-12

67. SECOND HYPOSTYLE HALL. SCENES ON THE SHAFTS OF THE COLUMNS OF ROW 1
68. SECOND HYPOSTYLE HALL. SCENES ON THE SHAFTS OF THE COLUMNS OF ROW 2
69. SECOND HYPOSTYLE HALL. SCENES ON THE SHAFTS OF THE COLUMNS OF ROW 3
70. SECOND HYPOSTYLE HALL. SCENES ON THE SHAFTS OF THE COLUMNS OF ROW 4
71. SECOND HYPOSTYLE HALL. SCENES ON THE SHAFTS OF THE COLUMNS OF ROW 5
72. SECOND HYPOSTYLE HALL. SCENES ON THE SHAFTS OF THE COLUMNS OF ROW 6
73. SECOND HYPOSTYLE HALL. SCENES ON THE SHAFTS OF THE COLUMNS OF ROW 7
74. SECOND HYPOSTYLE HALL. SCENES ON THE SHAFTS OF THE COLUMNS OF ROW 8
75. SECOND HYPOSTYLE HALL. SCENES ON THE SHAFTS OF THE COLUMNS OF ROW 9
76. SECOND HYPOSTYLE HALL. SCENES ON THE SHAFTS OF THE COLUMNS OF ROW 10
77. SECOND HYPOSTYLE HALL. SCENES ON THE SHAFTS OF THE COLUMNS OF ROW 11
78. SECOND HYPOSTYLE HALL. SCENES ON THE SHAFTS OF THE COLUMNS OF ROW 12
79. SECOND HYPOSTYLE HALL. THE COLUMNS OF ROW A. INSCRIPTIONS ON THE VERTICAL STRIP
80. SECOND HYPOSTYLE HALL. THE COLUMNS OF ROWS B AND C. HORIZONTAL INSCRIPTIONS BELOW THE SCENES
PLATES
SECOND HYPOSTYLE HALL, VIEW LOOKING SOUTHEAST FROM BETWEEN THE CHAPELS OF HESI AND AOHERN.
SECONDできて
WEST WALL, BETWEEN THE CHAPELS OF OSIRE AND AMEN-RE
THE LOWER SCENES AND FRAMING OF THE NORE
For the sources in the order see IV, 54, 8 and IX, 55.
SECOND REPOSED HALL. WEST WALL. DECORS

N.B. In A the grade is painted green; elsewhere it is always yellow.
SECOND PYLON HALL, WEST WALL, BETWEEN THE CHAPELS OF PTAH AND KING SETI I
THE LOWER SKEINS AND FRAMING OF THE NICHE

For the reader in the guide see p. 32, D
A. In niche between the chapels of Ramses and Ramses.

B. In niche between the chapels of Amen-Re and Nefertiti.

C. In niche between the chapels of Nefertiti and Ptah.

D. In niche between the chapels of Ramses and King Nebhepet.
SECOND APPENDIX WALL, SOUTH WALL
ENTRANCE TO THE HALL OF NEFER-HEM AND PASH-BOCHI
For the label see Pl. 46, A
A. lintel above entrance to the hall of Nefer-hem and pta-her-khef

For the entrance below see Pl. 37

B. scene above entrance to the gallery of the cubs

For the entrance below see Pl. 46

SECOND HIPPODROME HALL, SOUTH HALL.
SECOND EINSTEIN HALL. MISCELLANEOUS DETAILS

A. ENTRANCE TO THE CAVERN OF THE LIPS.
For plates and labels see Pl. 40.

B. ROYAL HALL:ками. TO THE DREADFUL DEITIES.
For labels of foreign place see Pl. 57, etc.
PLATE 43

A. THE SCENES ABOVE THE KING SETI'S ENTRANCE

B. THE SCENES ABOVE THE ASEN-HEP ENTRANCE
SECOND HYPOSTYLE HALL, EAST WALL
SECOND HYPOSTYLE HALL, EAST WALL. THE SCENES BETWEEN THE KING SEBES AND PRAE INVITANS.
A. THE SCENES ABOVE THE FIRST ENTRANCE.

B. THE SCENES ABOVE THE SE-DAHARATI ENTRANCE.
SECOND HYPOSTYLE HALL, EAST WALL.
A. THE SCENE ABOVE THE OXIDES ENTRANCE

B. THE SCENE ABOVE THE BIG ENTRANCE
SECOND HYPOSTYLE HALL, EAST WALL
A. ALLEY OF BR-BAMASHI
B. ALLEY OF PREDI
SECOND STONE-VASE HALL, CEILINGS OF THE ALLEYS. THE INSCRIPTION SURROUNDS THE CENTRAL DESIGN OF FIG. 28
See the plan on Plate 35.