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DE
S. A. ABBAS II HELMI
KHÉDIVE D'ÉGYPTE
PAR
LA DIRECTION GÉNÉRALE DU SERVICE DES ANTIQUITÉS

PREMIÈRE SÉRIE
HAUTE ÉGYPTE

TOME SECOND
KOM OMBOS
PREMIÈRE PARTIE

PAR
J. DE MORGAN, U. BOURIANT, G. LEGRAIN, G. JÉQUIER,
A. BARSANTI

VIENNE
ADOLPHE HOLZHAUSEN
IMPRIMEUR DE LA COUR L. & R. ET DE L'UNIVERSITÉ

1895.

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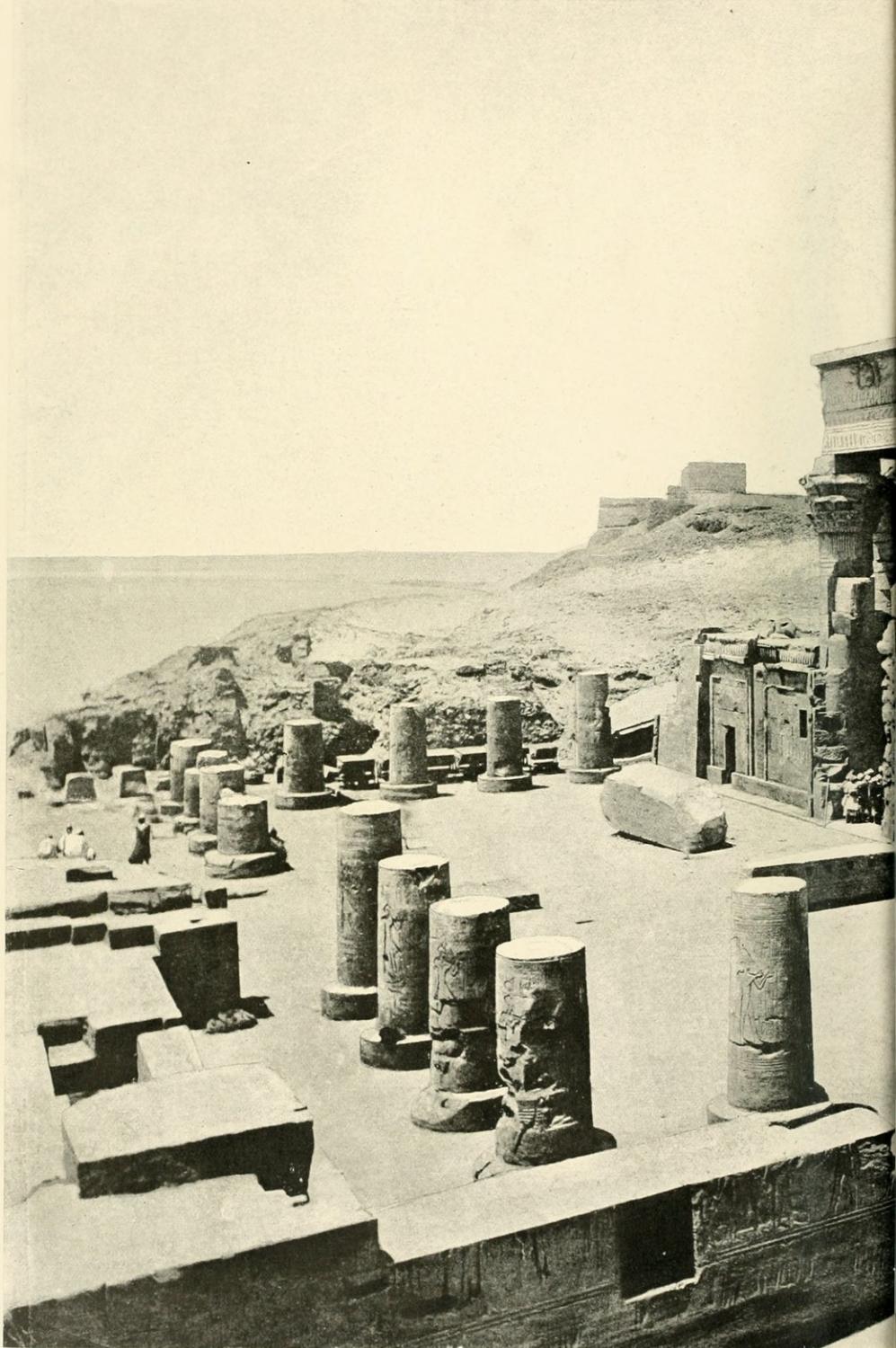
PREMIÈRE SÉRIE — TOME SECOND

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VUE GÉNÉRALE DU GRAN



APRÈS LE DÉBLAITEMENT.

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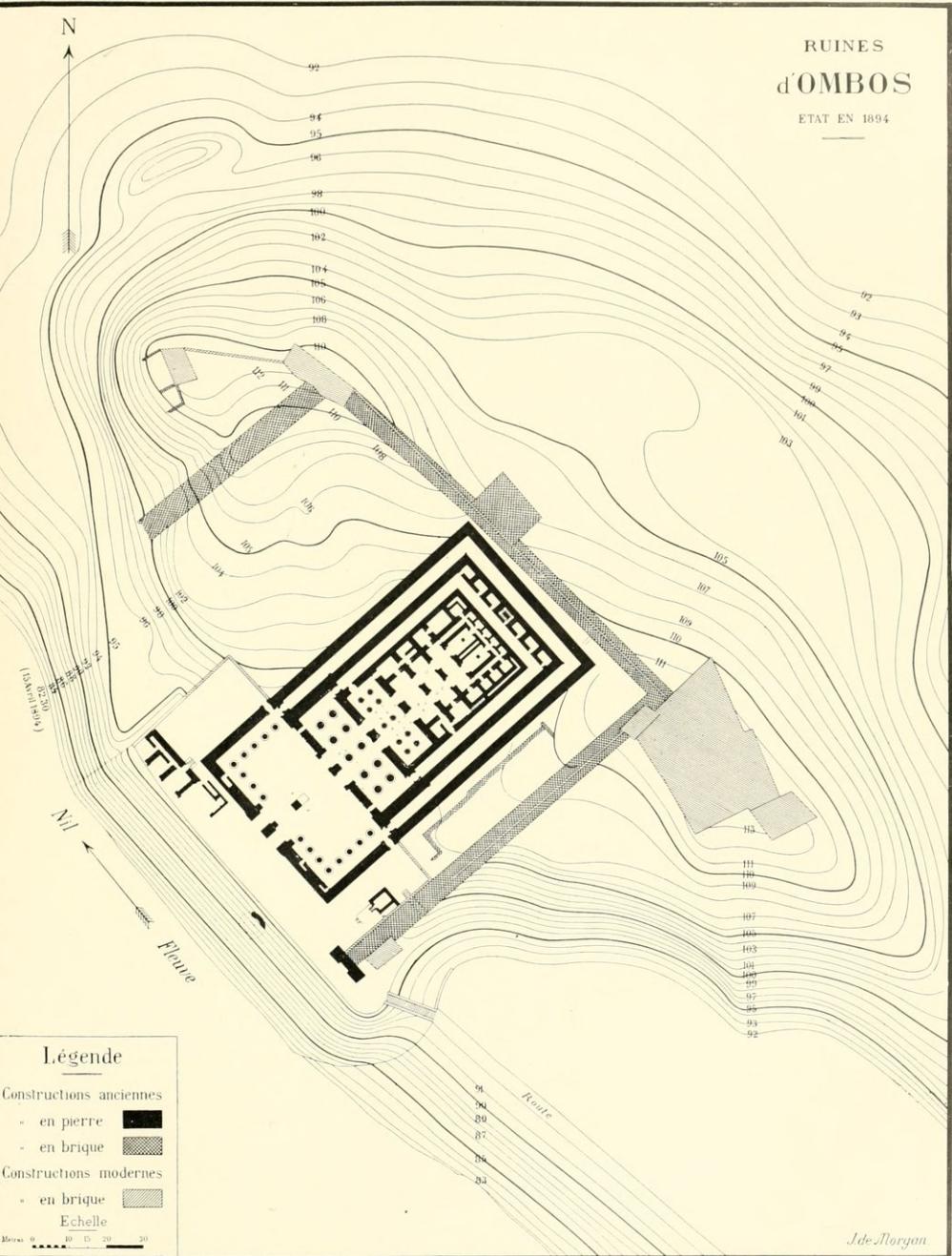
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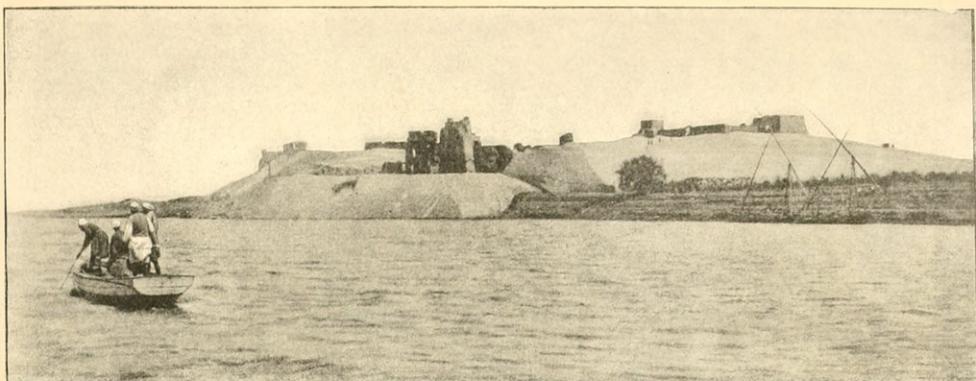
PREMIÈRE SÉRIE
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1895.

RUINES
d'OMBOS

ETAT EN 1894





Ombos, vu du Nil.

CATALOGUE
DES
MONUMENTS ET INSCRIPTIONS
DE
L'ÉGYPTE ANTIQUE

TOME II

TEMPLE D'OMBOS

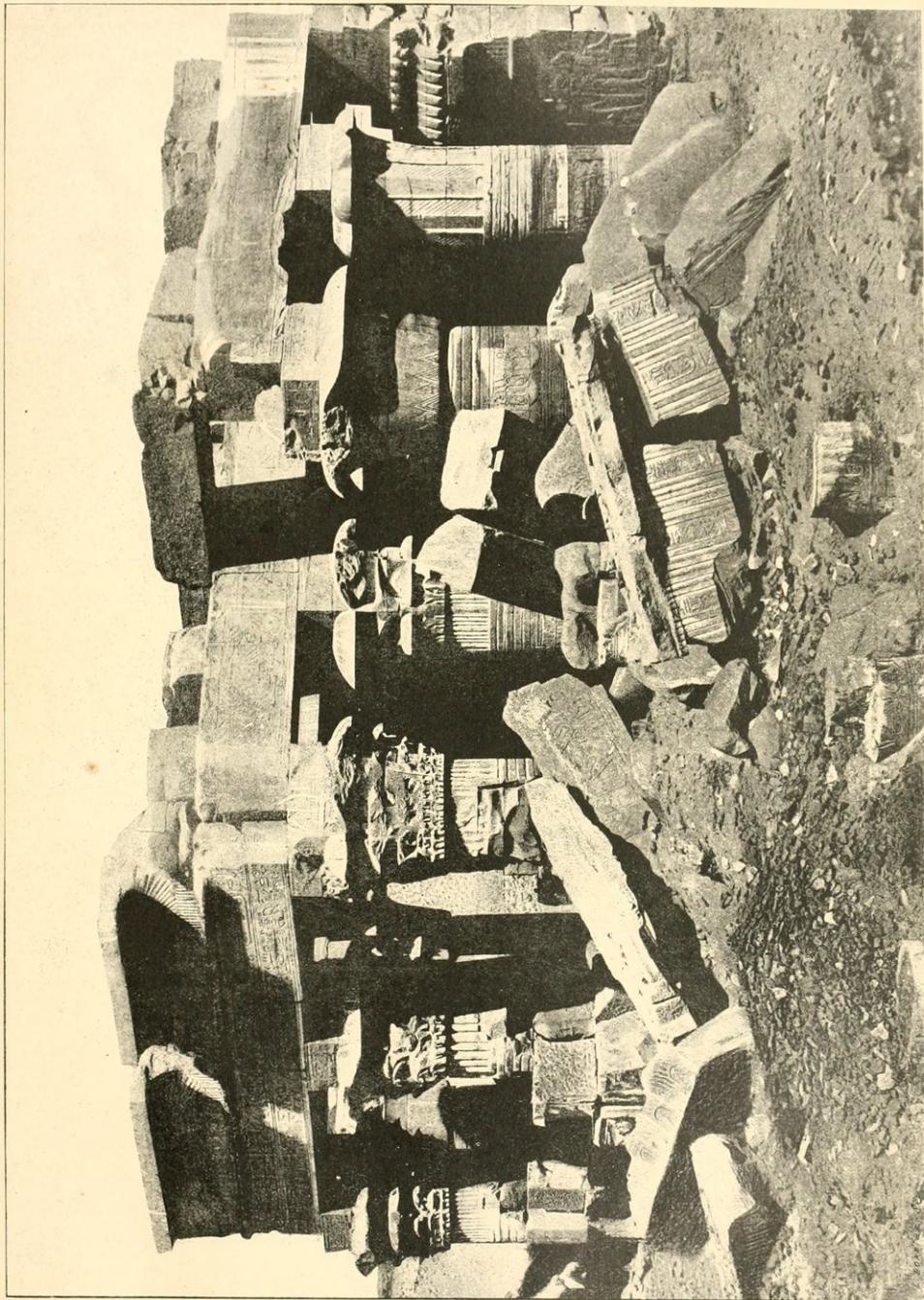
PREMIÈRE PARTIE.

L'antique ville de Noubit, , occupait en avant de Silsilis une position admirable pour la défense de l'Égypte, commandant à la fois le fleuve et les routes qui conduisent du désert oriental de Nubie à la vallée du Nil. Primitivement Noubit dut être une simple forteresse destinée à arrêter les incursions des peuplades nubiennes contre lesquelles tant d'expéditions furent dirigées par les rois de la v^e et de la vi^e dynasties; plus tard, la Nubie ayant été peu à peu pacifiée, le rôle de Noubit en tant que forteresse disparut, mais elle resta néanmoins une des villes importantes de la région, et les rois de la xviii^e dynastie, suivant sans doute en cela l'exemple de leurs prédecesseurs, y élevèrent des sanctuaires aujourd'hui disparus, mais dont quelques débris avaient subsisté jusqu'à ces derniers temps; M. MASPERO, en effet, dans son inspection de 1882 avait retrouvé un montant de porte en calcaire au nom d'Aménophis I^r, et il transporta au Musée de Boulaq la porte de granit que Thoutmès III avait fait dresser dans le mur sud de l'enceinte. Aujourd'hui de tous les travaux exécutés par les dynasties pharaoniques, il ne reste absolument aucune trace visible, et les

plus anciennes des constructions qui subsistent ne remontent pas au-delà de l'époque ptolémaïque, époque à laquelle Noubit, de simple chef-lieu de district, devint capitale d'un nouveau nome, le nome Ombités, désignation qui lui vient du nom d'Ombos, forme grécisée de Noubit.

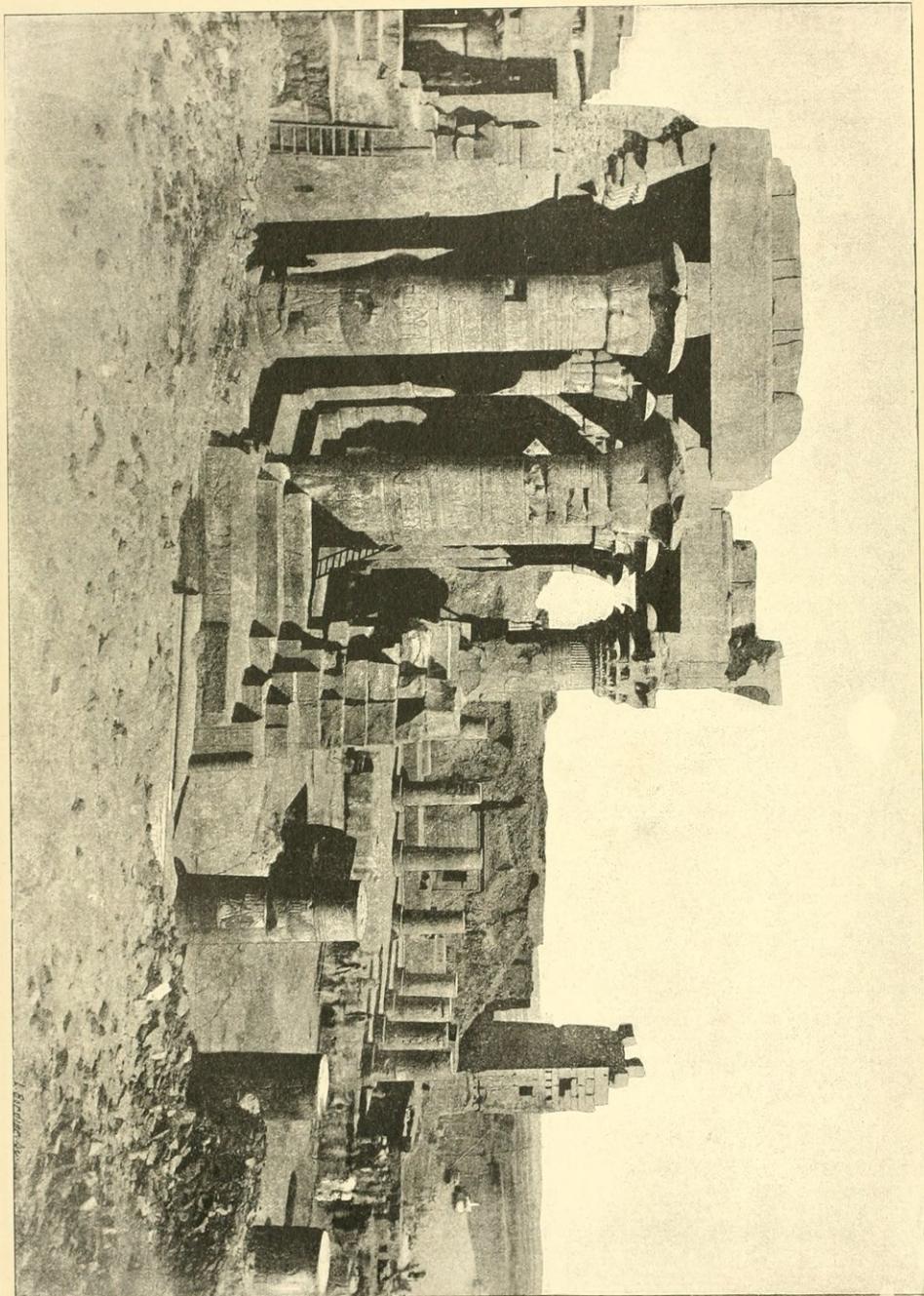
La situation de la ville et des temples qui la desservaient explique parfaitement la disparition des ouvrages antiques et la résistance qu'ont offerte à la destruction les monuments plus récents élevés par les Ptolémées et les Romains. Le Nil, coulant du sud au nord depuis Assouan, commence à s'infléchir vers l'est à partir de Khannaqah et, passant devant Deraou, vient se heurter au pied de la colline d'Ombos d'où il reprend la direction du nord-ouest jusqu'à son entrée dans la gorge de Silsilis. Il est plus que probable qu'autrefois, au temps de la XVIII^e dynastie et aux époques antérieures, le fleuve conservait la direction sud-nord depuis Assouan jusqu'à Silsilis et passait assez loin de la rive droite actuelle du fleuve; mais la faible résistance du terrain qu'il baignait alors, terrain formé par les alluvions déposées sur un fond de sable assez mobile, ne présentait pas au courant un obstacle bien sérieux, et les eaux rongèrent peu à peu le rivage qui finit par s'émettre dans le Nil. — Pendant le siècle où nous sommes, la désagrégation du sol se continua et les travaux laissés par la Commission d'Égypte attestent qu'en moins de soixante ans une bande de terrain large de cinq mètres au moins s'est effondrée dans le fleuve entraînant avec elle une bonne moitié du petit édifice élevé au nord-ouest du grand temple. L'emplacement du sanctuaire d'Aménophis I^r, disparu maintenant sous les eaux, démontre bien aussi qu'au temps de ce Pharaon, le cours du fleuve se trouvait beaucoup plus à l'ouest. Il y a tout lieu de penser que le rivage était alors rattaché aux îles qui lui font face aujourd'hui et que le bras principal du fleuve passait au-delà de ces îles mêmes, tandis qu'un rameau secondaire se détachant vers l'est venait contourner la colline d'Ombos et rejoignait le fleuve à trois ou quatre cents mètres au nord de la ville antique. La cité et les temples d'Ombos occupent en effet le sommet d'une colline élevée d'environ quinze mètres au-dessus du niveau moyen du Nil et séparée des terres cultivées par une vallée circulaire encombrée aujourd'hui par des sables stériles, mais qui autrefois devait laisser un libre passage aux eaux du fleuve. Ce ne sont là que des hypothèses, fort probables il est vrai, mais qui ne pourront être vérifiées que le jour où des déblaiements méthodiques auront révélé au pied du flanc occidental de la colline la présence d'un quai de pierre servant de mur de soutènement à l'enceinte de briques crues dans laquelle est enfermée Ombos.

La colline d'Ombos se termine à son sommet par un vaste plateau de forme irrégulière et d'une superficie d'environ une dizaine d'hectares; c'est sur ce plateau que s'élèvent les constructions ptolémaïques et romaines dont il a été parlé déjà et que s'étendait la ville antique noyée aujourd'hui dans des flots de sable. — Du côté sud et du côté est ce plateau descend en pente très raide à la plaine; du côté ouest la pente est plus rapide encore le terrain ayant été rongé à la base par le Nil et le sommet du plateau s'étant peu à peu écroulé. Du côté nord la déclivité est moindre et c'est par une pente relativement douce qu'on va rejoindre la vallée à deux cents mètres de là. La ville ancienne occupe la partie nord-est du plateau; les rues autrefois très distinctes se sont insensiblement emblayées, les maisons se sont effondrées, les murs effrités sous l'action continue des sables et la physionomie de la cité s'est graduellement effacée; cependant on peut encore distinguer quelques sommets de murailles, quelques traces de maisons qui permettent d'établir que la ville s'étendait jusqu'à la muraille qui ferme l'enceinte au nord. Les édifices religieux et leurs dépendances occupaient toute la partie sud du plateau et comprenaient, outre le grand temple, un sanctuaire plus modeste, le Mammisi élevé au nord-ouest de l'édifice principal, un propylée cons-



Le temple d'Ombos avant le déblaiement.

Le temple d'Ombos déblayé.



truit au sud-est et sur les deux plans duquel venait s'appuyer le mur d'enceinte. Une *saqieh*, placée à mi-chemin du pylône au Mammisi et dans l'axe même de ces deux constructions, servait à amener l'eau nécessaire au service du temple. Plus tard, au temps de Domitien, une chapelle dédiée à Aphrodite la grande déesse vint s'appuyer au mur d'enceinte un peu à l'est du propylée, et compléter l'ensemble des monuments encore debout aujourd'hui.

Jusqu'à ces derniers temps, le plateau d'Ombos, visité par tous les archéologues de passage en Égypte, n'avait été de la part de la Direction du service des antiquités, l'objet d'aucune tentative de déblaiement ou de restauration. Les différents directeurs de ce service, craignant que des fouilles profondes ne nuisissent à la solidité des constructions, s'étaient abstenus, bien à contre-coeur, sans doute, de dégager les textes innombrables enfouis dans le sable et le *sebakh*. On ne saurait les en blâmer; le voisinage du fleuve faisait craindre un éboulement presque instantané de la plus grande partie de la colline et, par suite, l'effondrement irrémédiable du temple tout entier. Cette année un nouveau Directeur, réunissant les connaissances de l'ingénieur à celles de l'archéologue, fut mis à la tête du service des antiquités et, après un examen approfondi de la nature du sol et de l'état des affouillements produits par les eaux, il n'hésita pas à ordonner le déblaiement complet des édifices semés sur la partie sud du plateau; des travaux de défense furent organisés contre le Nil, des réparations intelligemment comprises et vigoureusement poussées furent exécutées, et le résultat fut tel qu'après cent jours de travail le grand temple apparut complètement dégagé des matériaux qui l'encombraient. Les deux photographies reproduites aux pages précédentes montrent l'état du temple avant et après.

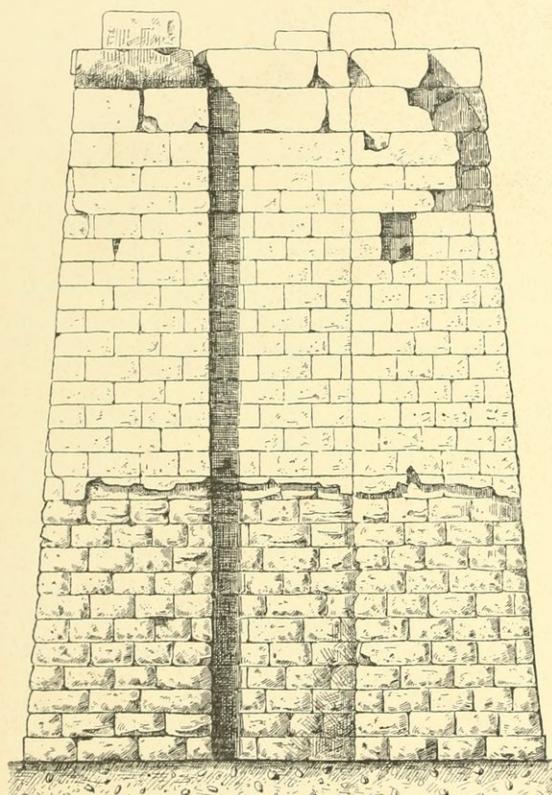
Il n'entre pas dans le plan de cette publication de tirer des déductions quelconques de l'ensemble des textes recueillis sur les murs des différents édifices d'Ombos; ce travail est réservé aux savants pour lesquels pareille publication a été entreprise. Nous nous bornerons donc à donner ici le plan d'ensemble du plateau d'Ombos; avec ce plan on se rendra plus aisément compte de la disposition des monuments et de leur étendue qu'on ne le pourrait faire avec une description quelque détaillée qu'elle fût. Il en sera de même pour les textes et les tableaux dont nous donnons le fac-simile pour chaque monument suivant l'ordre dans lequel il frappe tout d'abord les yeux : le Propylée, le Mammisi, le Grand temple et la Chapelle d'Aphrodite, réservant pour l'appendice la publication des pierres détachées dont la place n'a pu être exactement retrouvée.

I. — PORTE DU MUR D'ENCEINTE.

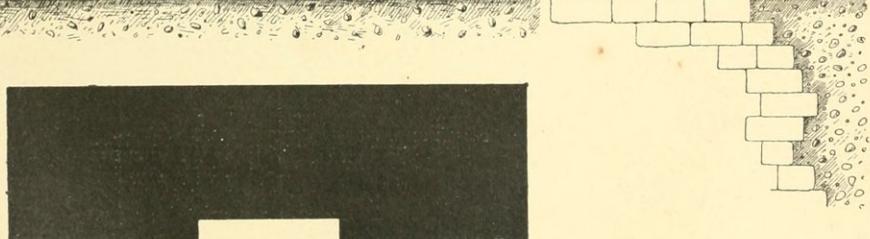
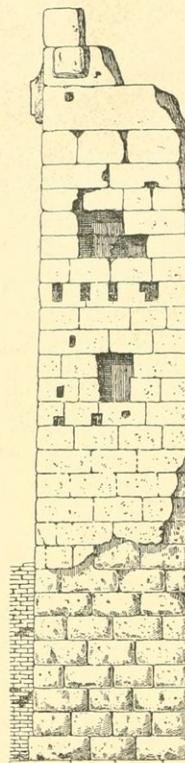
Cette porte a perdu tout son massif occidental et son plafond; il ne reste plus debout que le massif oriental; le reste s'est écroulé dans le fleuve avec la partie du mur qui prolongeait à l'ouest l'enceinte méridionale du temple. Le massif qui subsiste est décoré sur trois de ses faces de tableaux et de légendes; la quatrième face, celle de l'est, sur laquelle s'appuie la muraille de briques crues qui longe le bord sud du plateau, n'a naturellement pas été décorée.

PORTE DU MUR D'ENCEINTE

FACE OUEST



FACE NORD



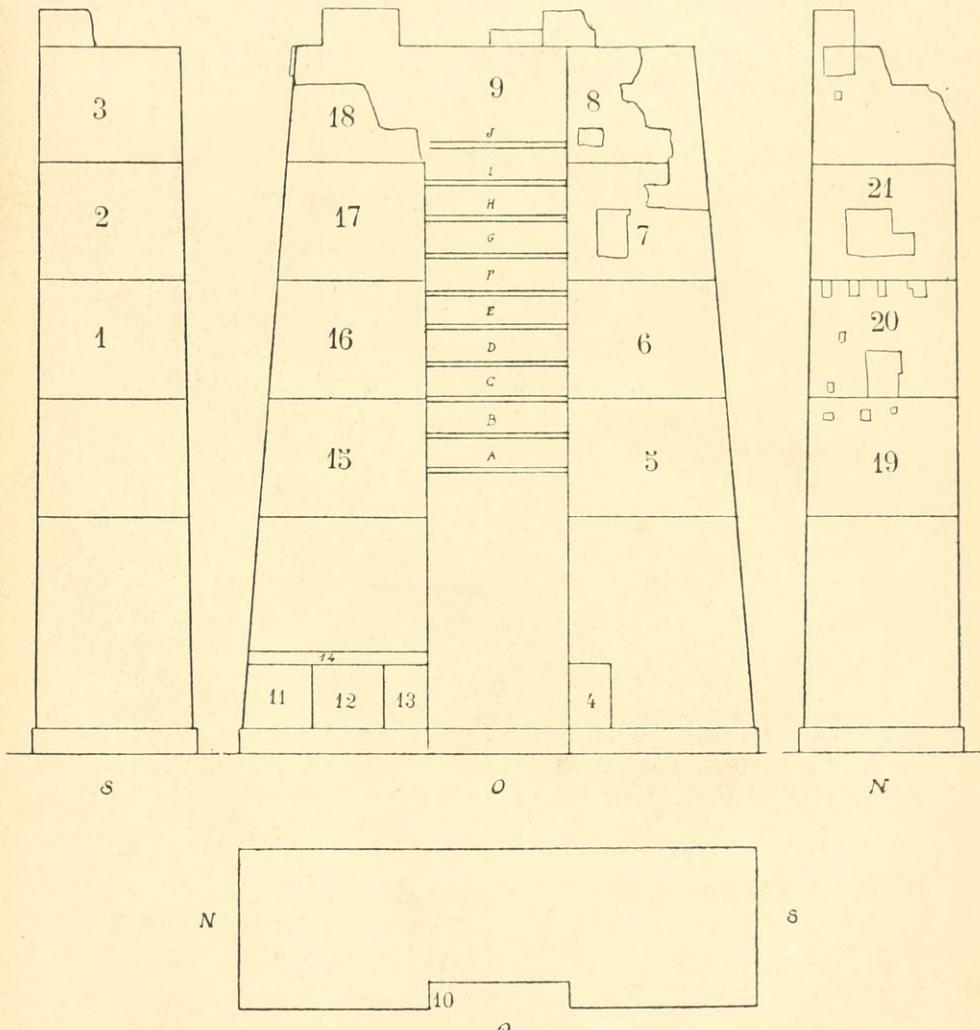
ECHELLE
0 1 2 3 4 5 6 7 8 9 10

Jde Morgan

Plan et élévation de la porte du mur d'enceinte.

PORTE DU MUR D'ENCEINTE

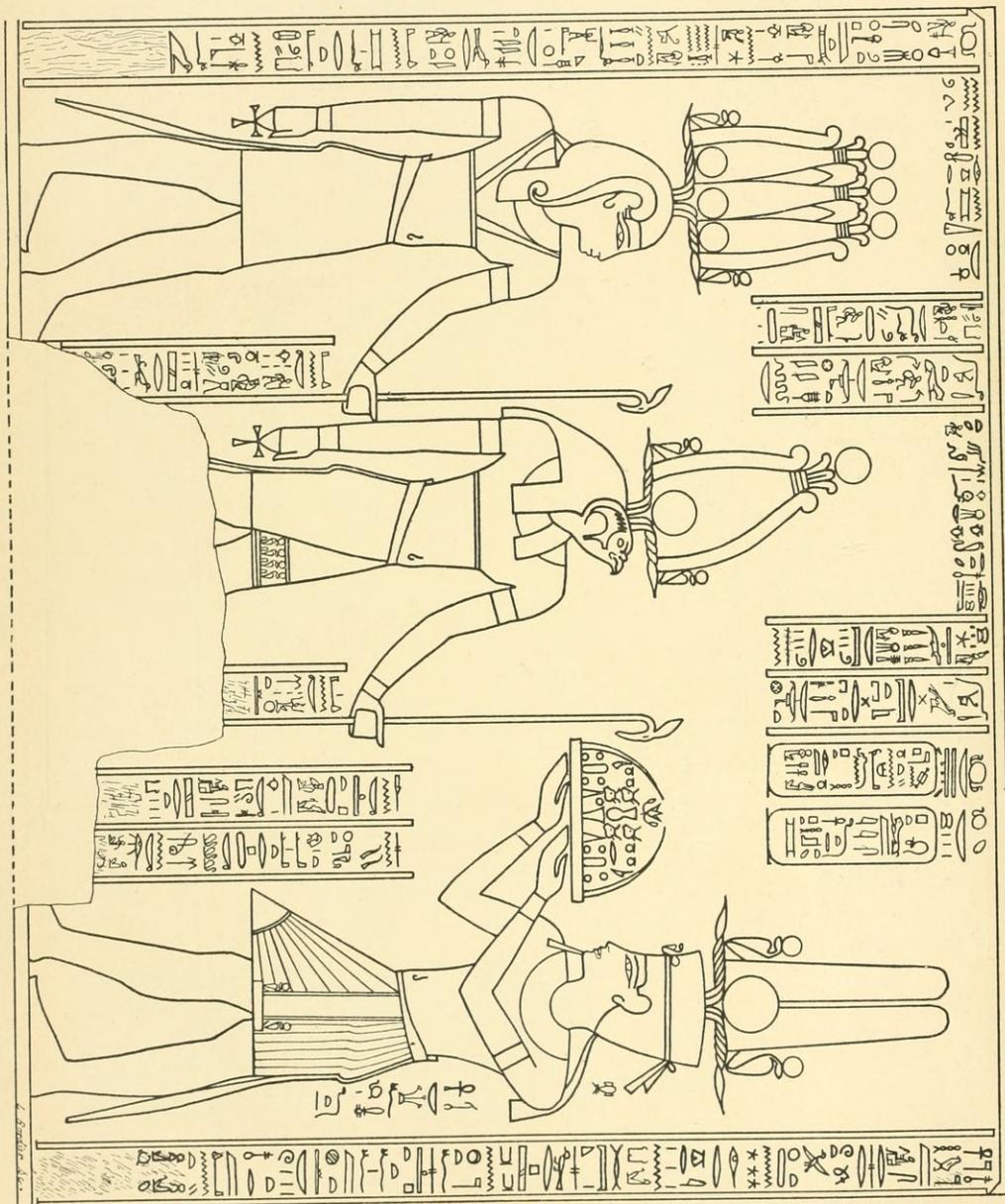
DISPOSITION DES TABLEAUX



NOTA. — Pour cette porte comme pour tout le reste du temple la reproduction des textes suit toujours le même ordre; les premiers tableaux publiés sont ceux du registre inférieur, puis ceux du registre immédiatement supérieur et ainsi de suite en partant du sol pour s'élever jusqu'au sommet de la muraille.

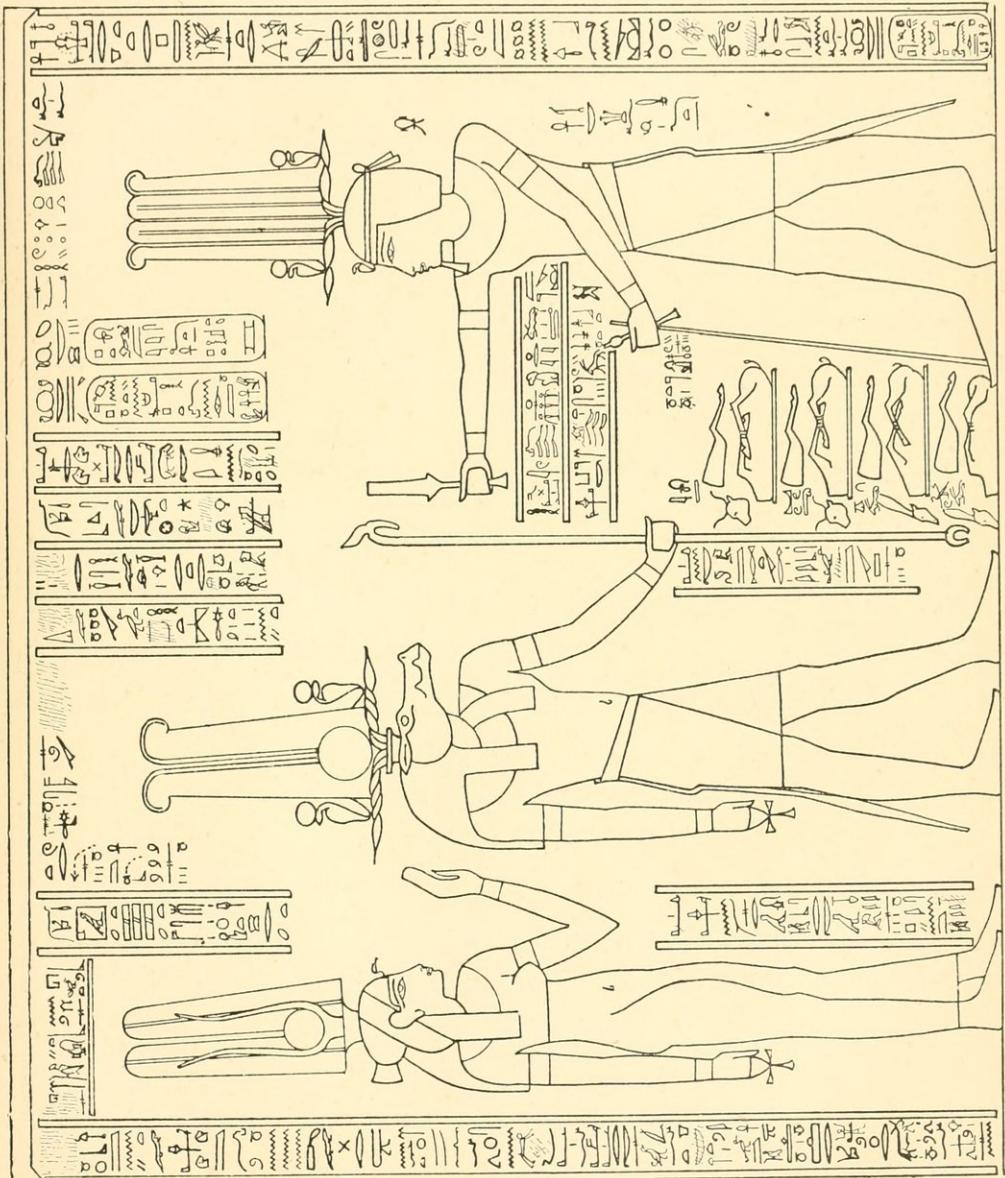
Face sud.

1.



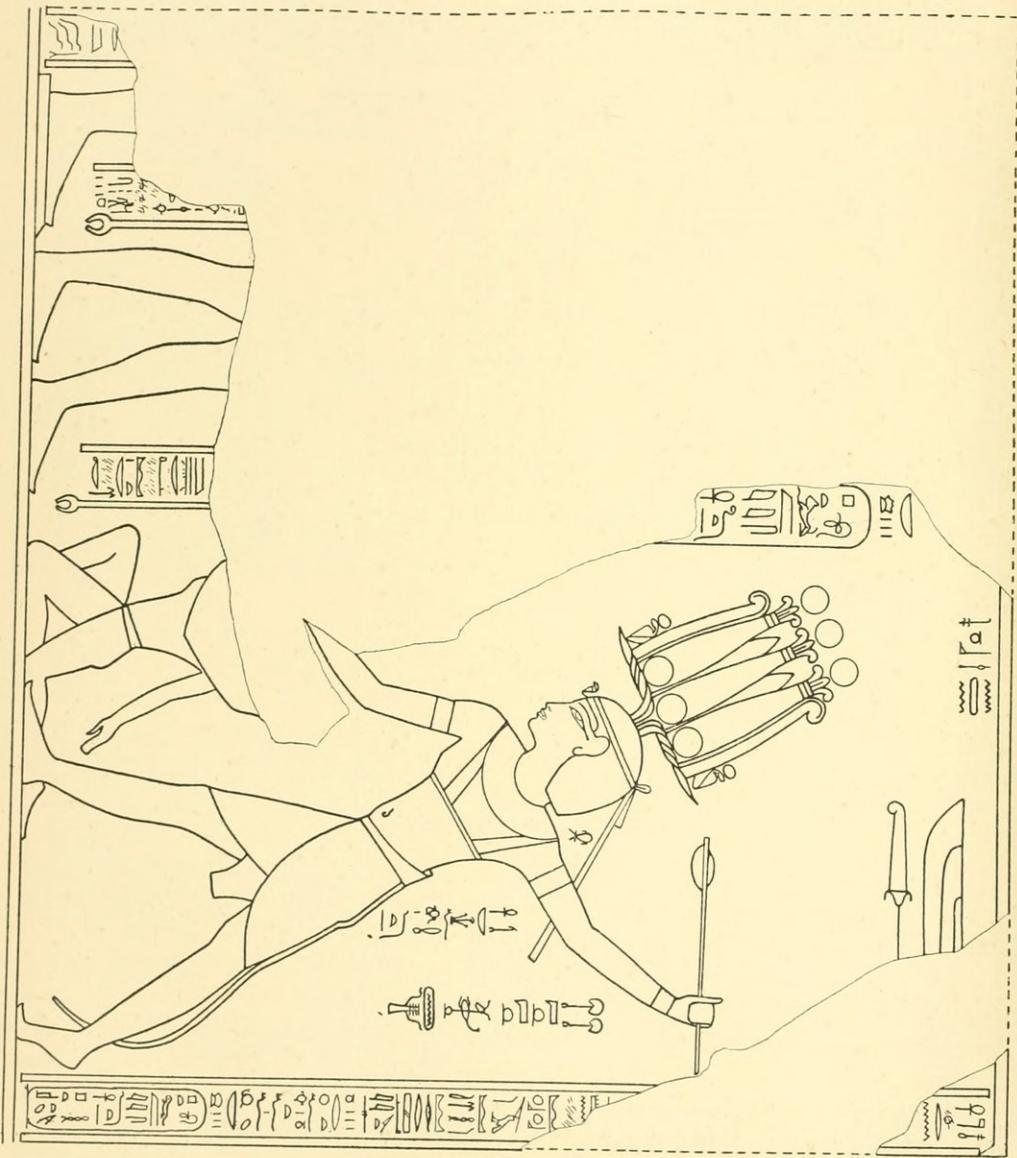
Face sud.

2.



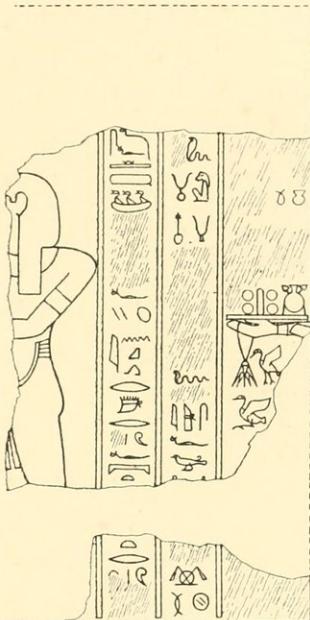
Face sud.

3.



Face ouest.

4.



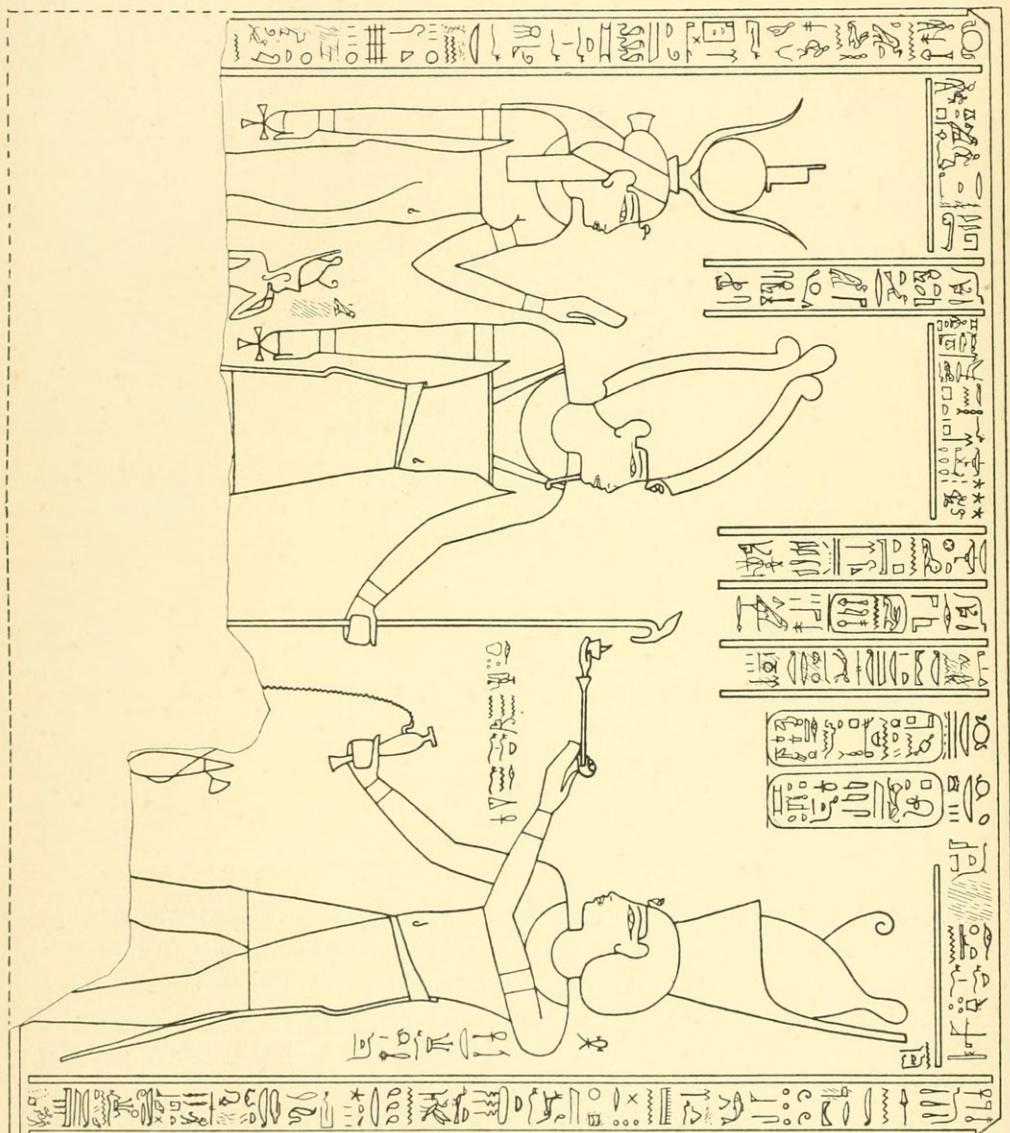
Le soubassement de cette face était décoré du même motif ornemental qu'on retrouve sur presque tous les murs du temple; la *procession des Eaux*, personnifiées par des divinités mâles et femelles; les premières ont toutes l'aspect donné au dieu Hapi dans les tableaux où il est représenté, ou aux personnages figurant les nomes. Mais les nomes ne sont pas très fréquemment reproduits sur les murs d'Ombos; les divinités aquatiques sont le plus souvent là comme personnifiant les canaux, les marais, les lacs, les étangs et les îles.

La procession commençait donc dès la porte, se continuait sur le mur extérieur du temple, pénétrait dans la cour et, après avoir parcouru les diverses salles qui précèdent le sanctuaire, s'arrêtait dans ce sanctuaire lui-même.

Ces tableaux, dont une bonne partie sont intacts, constituent un ensemble des plus importants et duquel sortiront des renseignements précieux pour la géographie de l'Égypte.

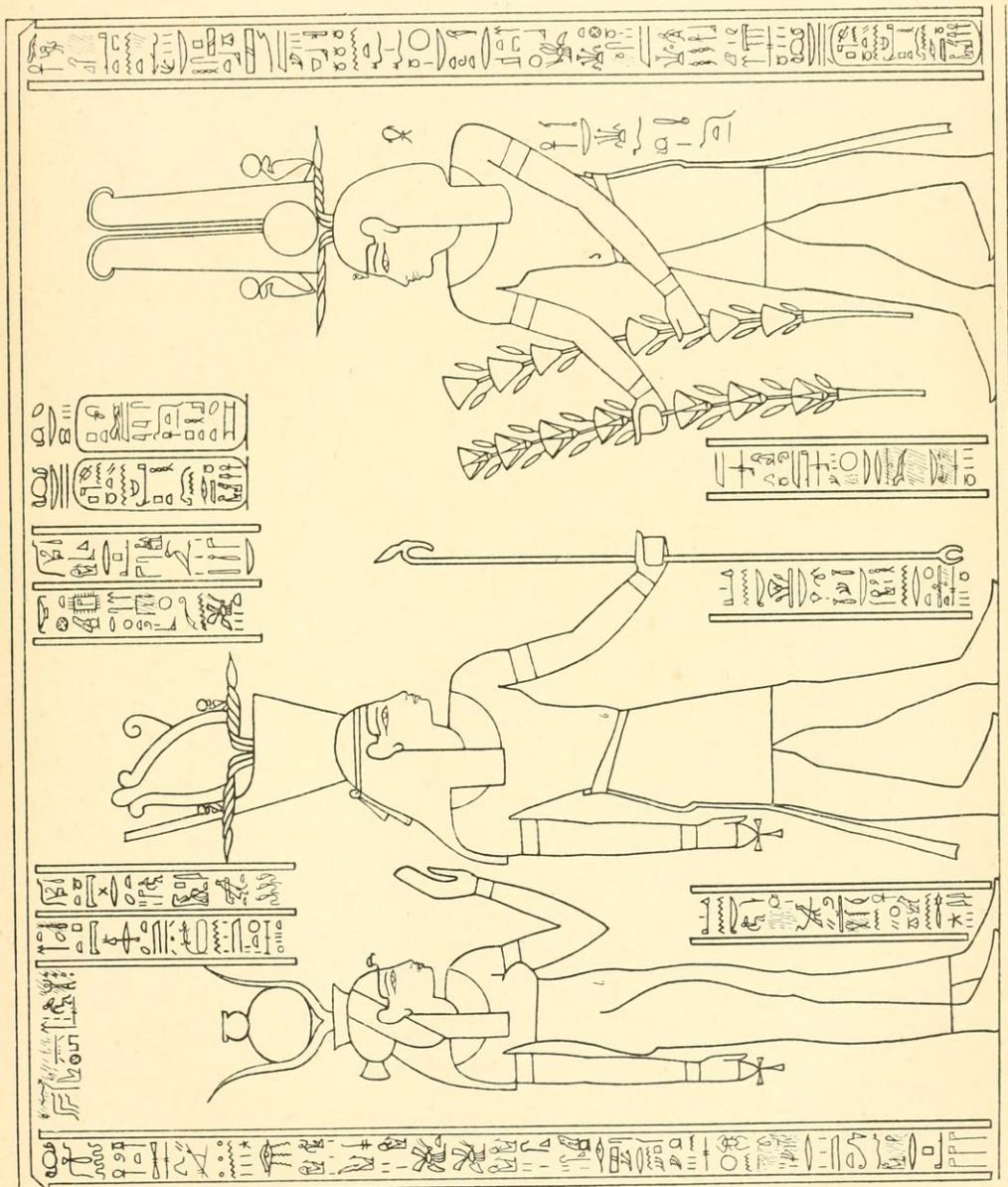
Face ouest.

5.



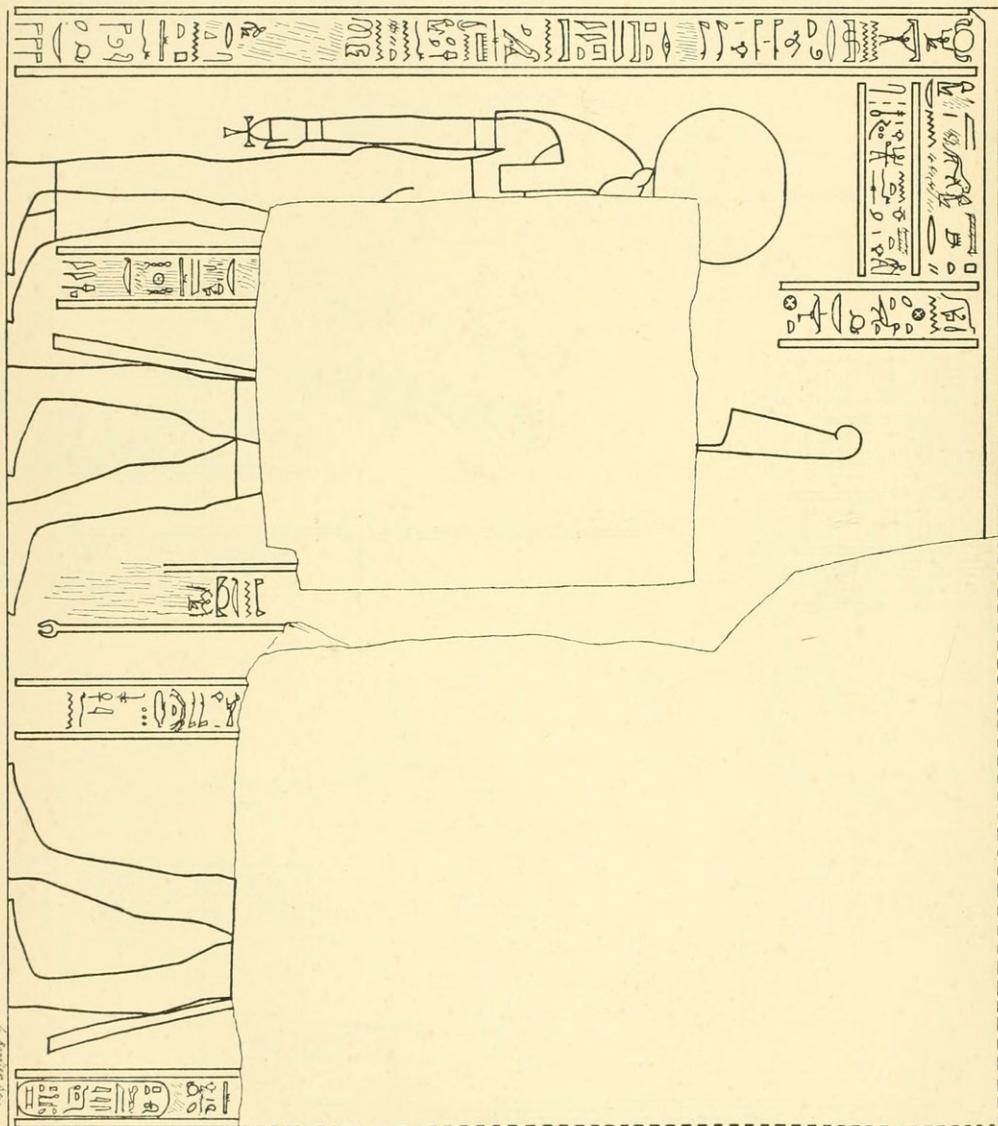
Face ouest.

6.



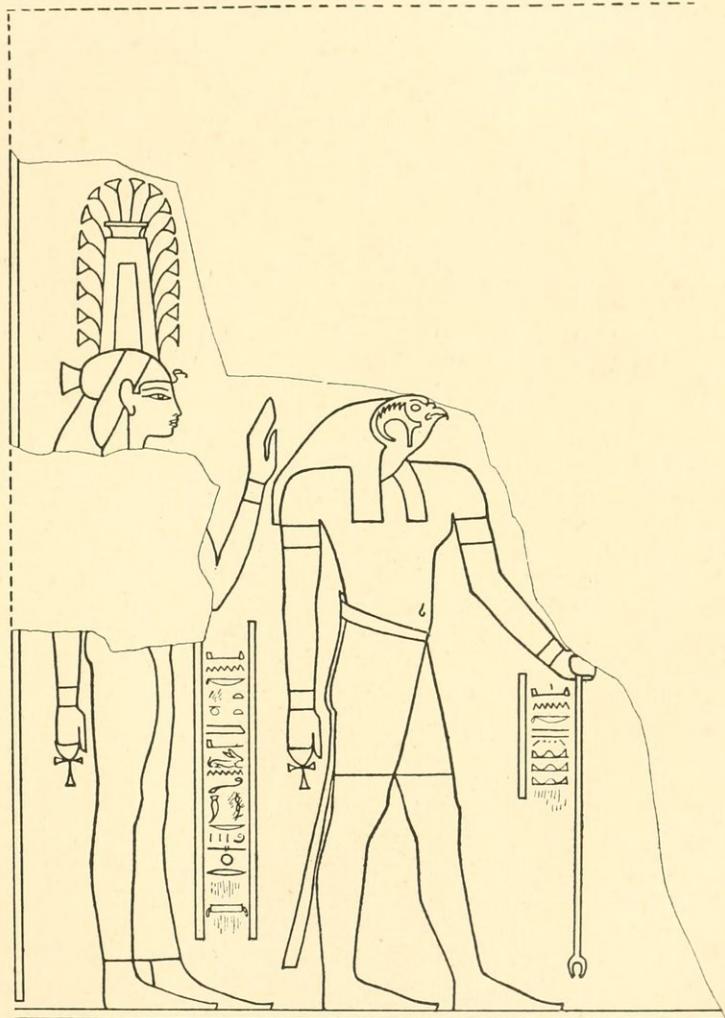
Face ouest.

7.



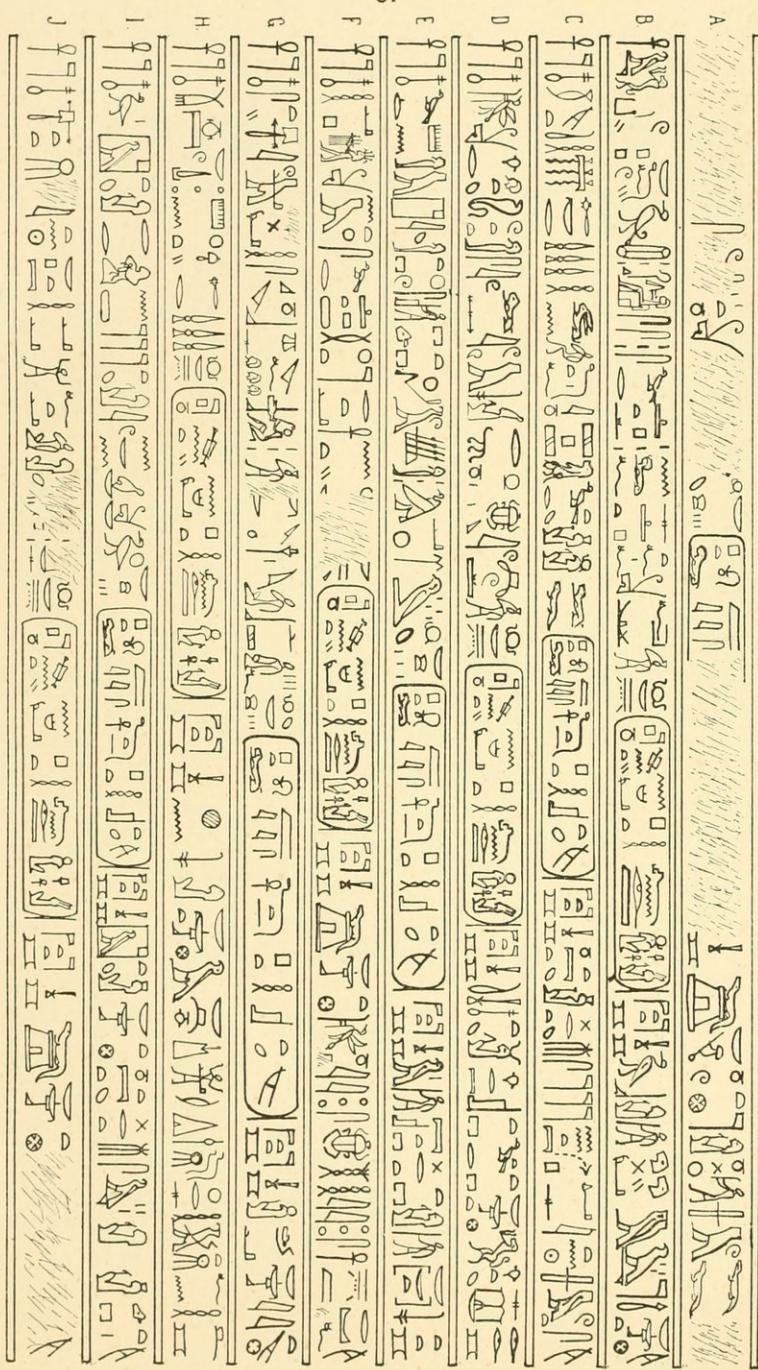
Face ouest.

8.



Face ouest.

9.



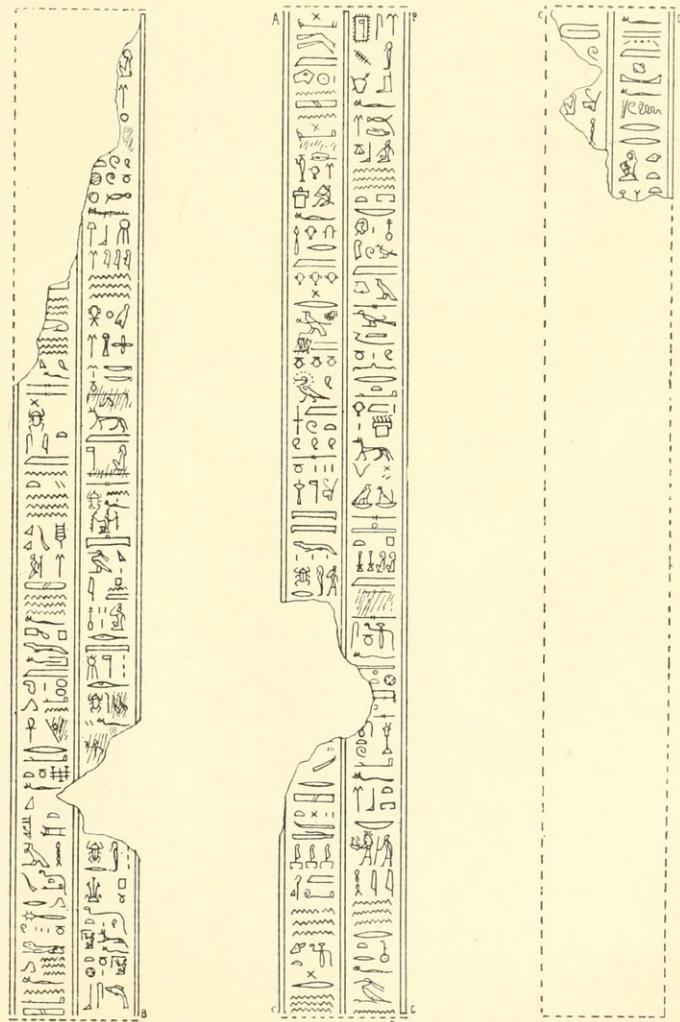
La planche de la page 16 est composée de toutes les inscriptions gravées sur la partie en retrait de la face ouest. Sur le monument, chaque ligne est séparée de la suivante par un motif de décoration qui se répète de deux en deux lignes. Ces deux motifs se retrouvent du reste dans tous les temples aussi bien pharaoniques que ptolémaïques.

L'un d'eux consiste en la réunion des signes  posés verticalement sur le signe  chaque groupe étant séparé tantôt par le cartouche prénom, tantôt par le cartouche nom du roi.

Le second motif est formé par le signe , faisant face à droite et à gauche aux deux cartouches royaux. Nous n'avons pas cru indispensable de répéter ici cette décoration connue de tous les égyptologues.

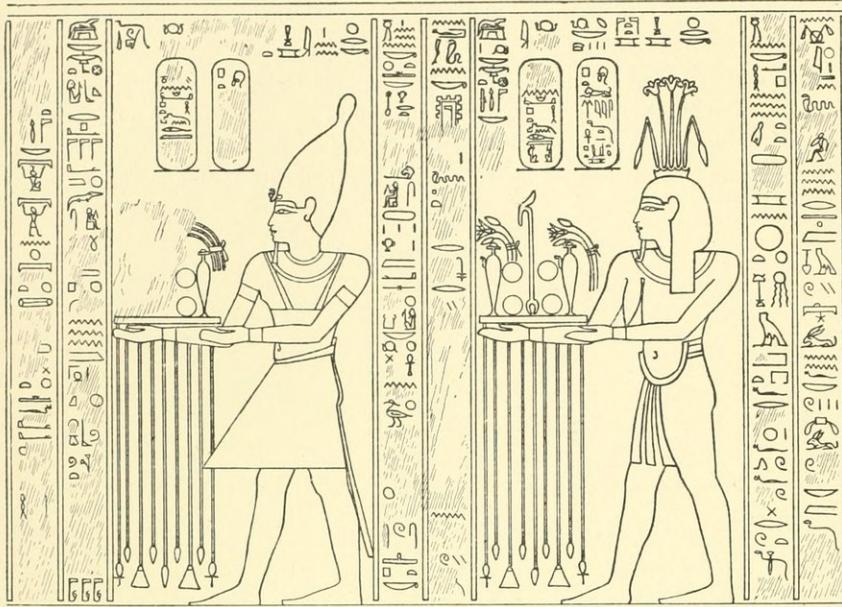
Face ouest.

10.



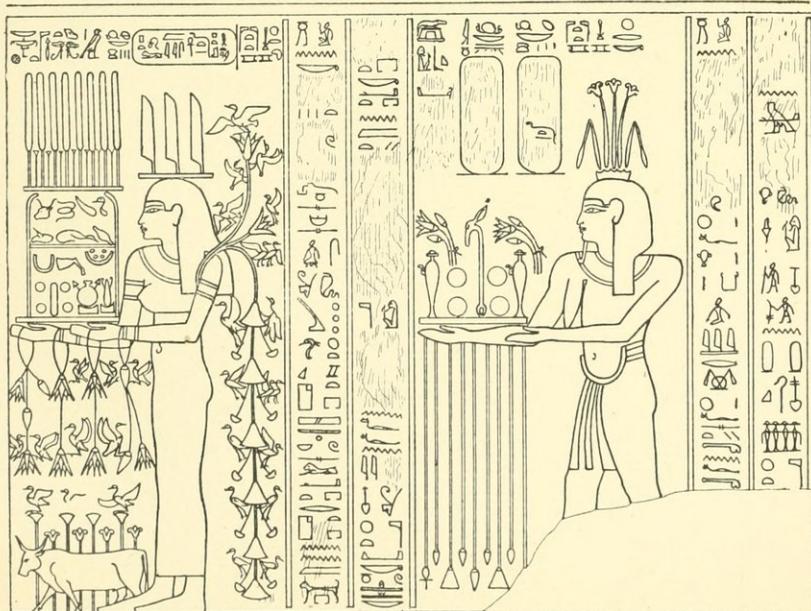
Face ouest.

11.



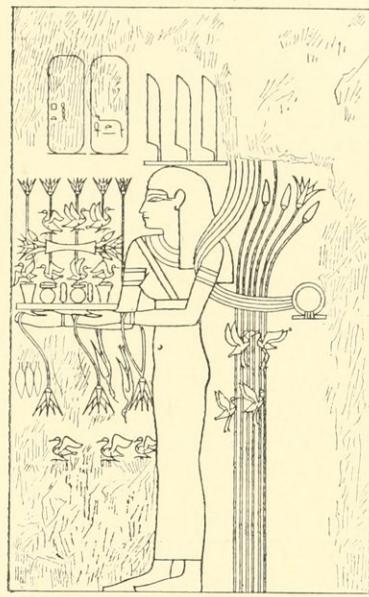
Face ouest.

12.



Face ouest.

13.



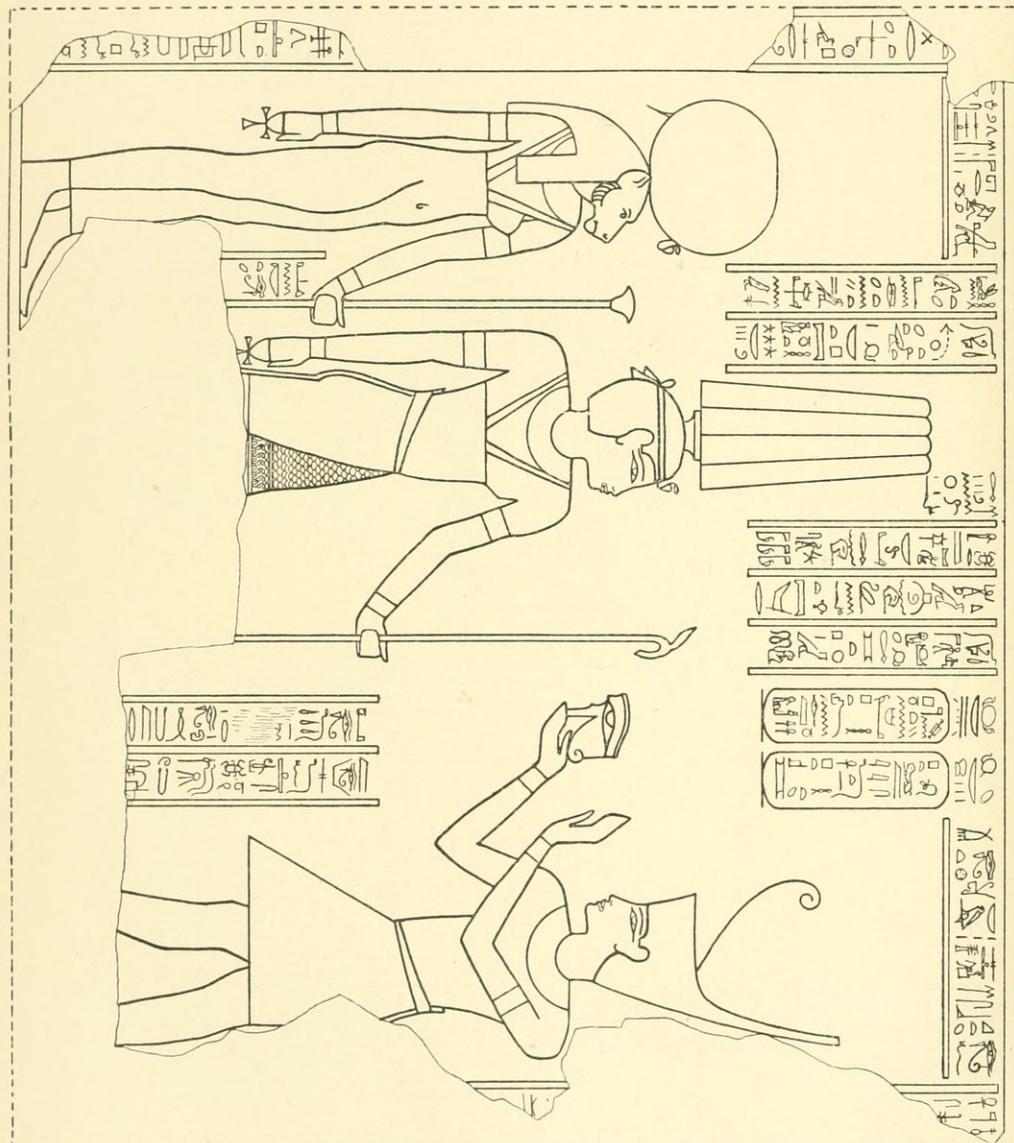
Face ouest.

14.



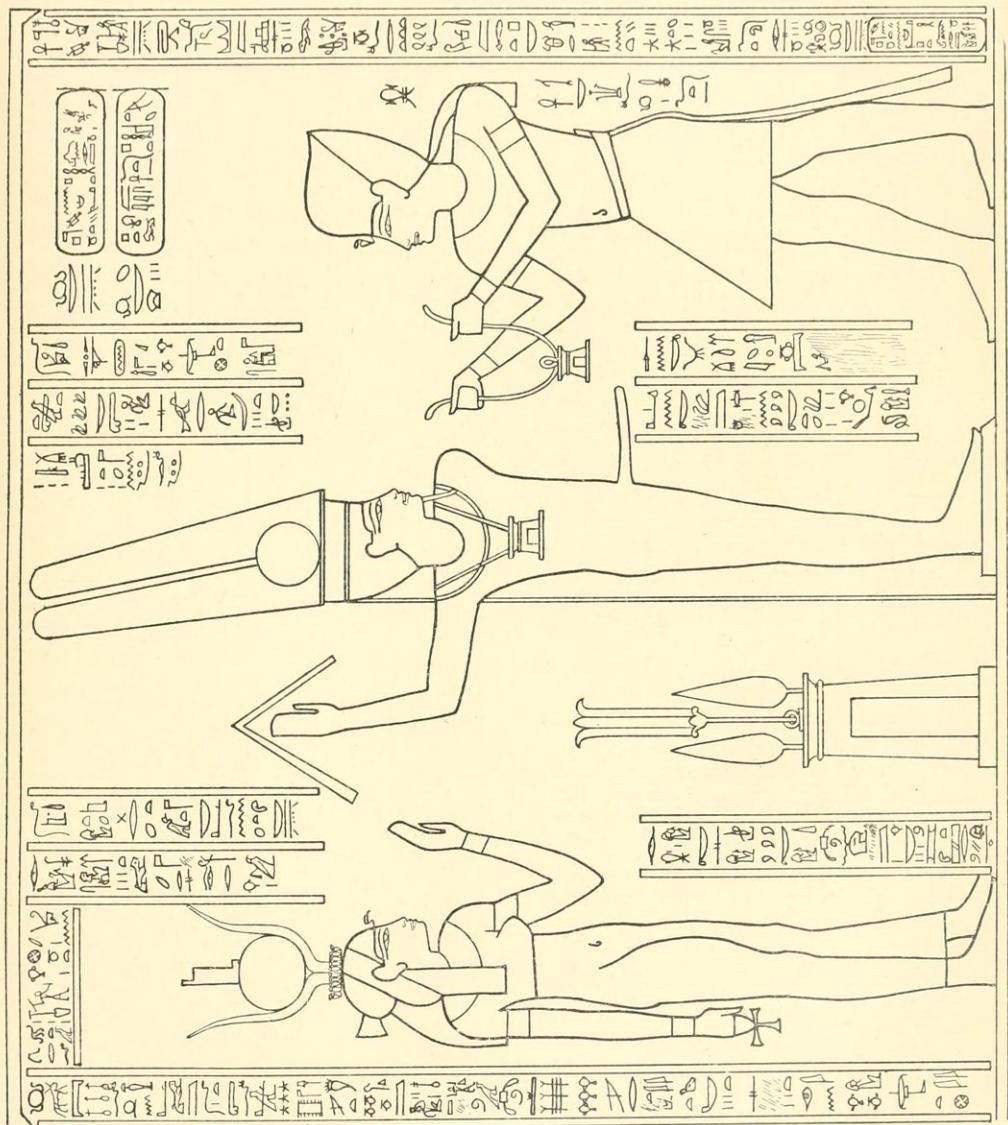
Face ouest.

15.



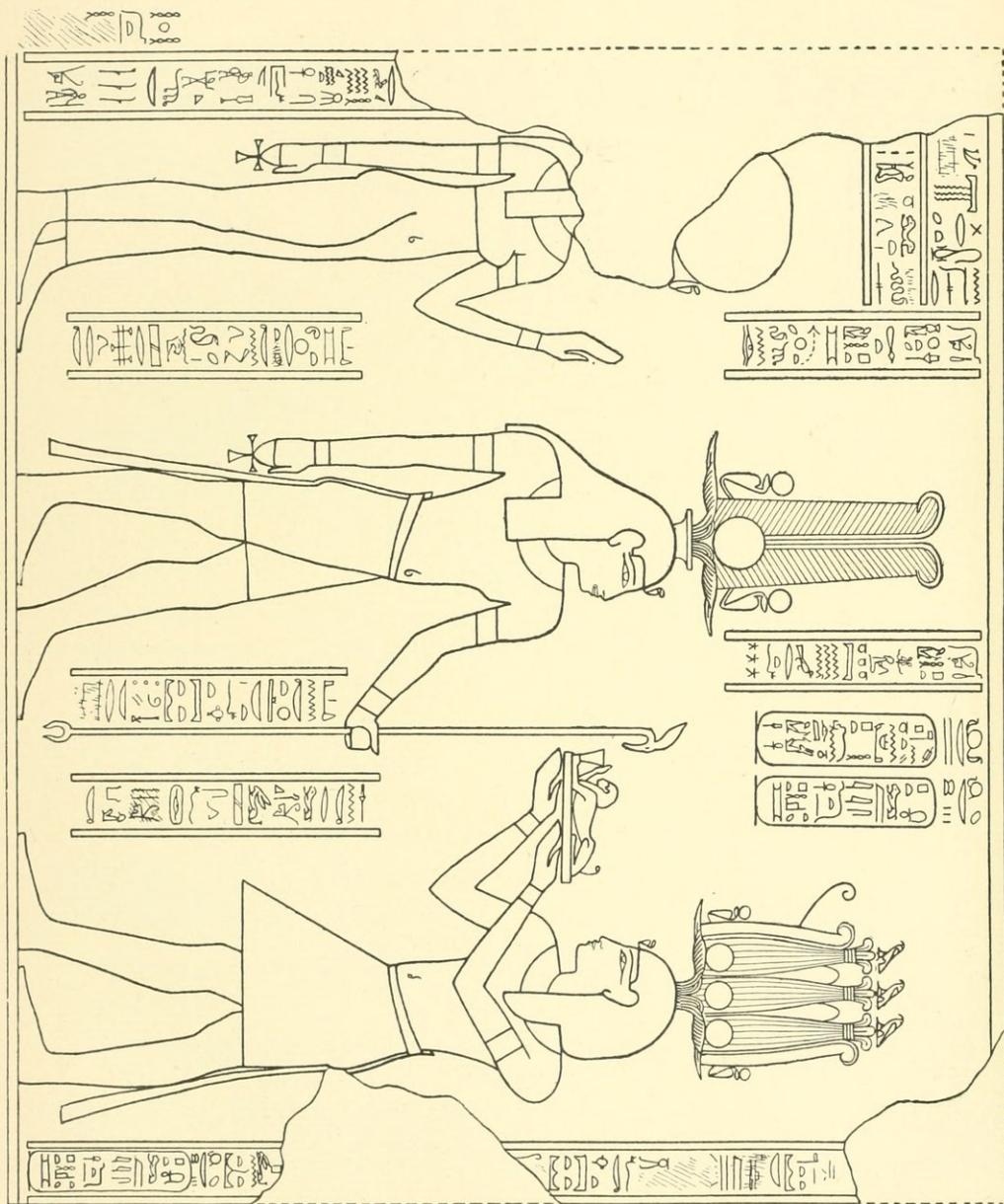
Face ouest.

16.



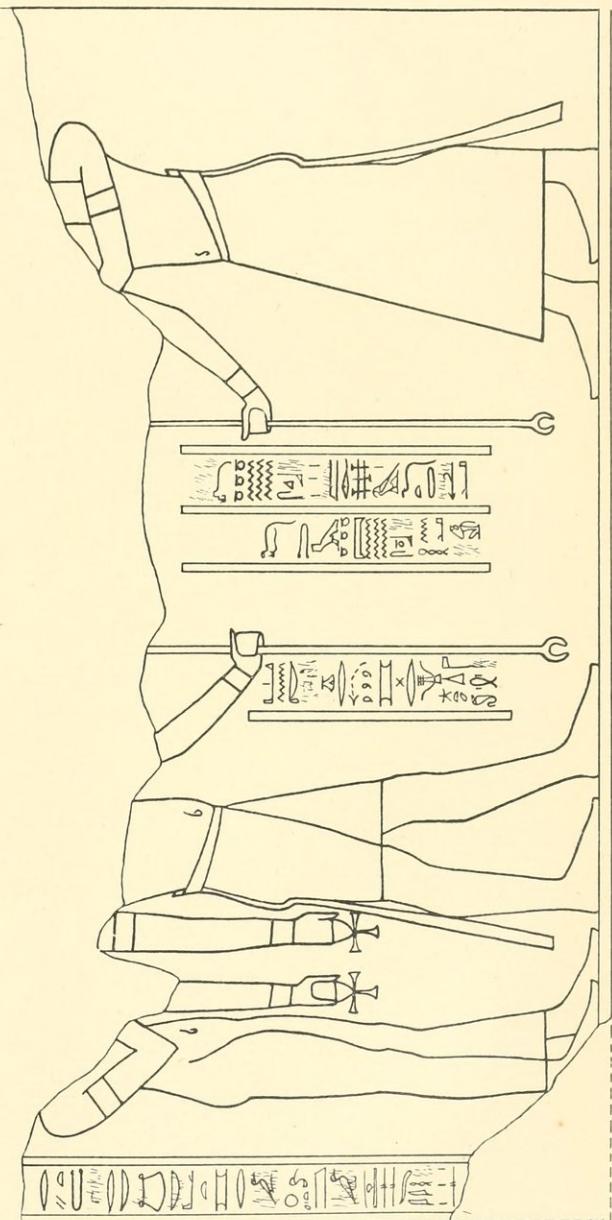
Face ouest.

17.



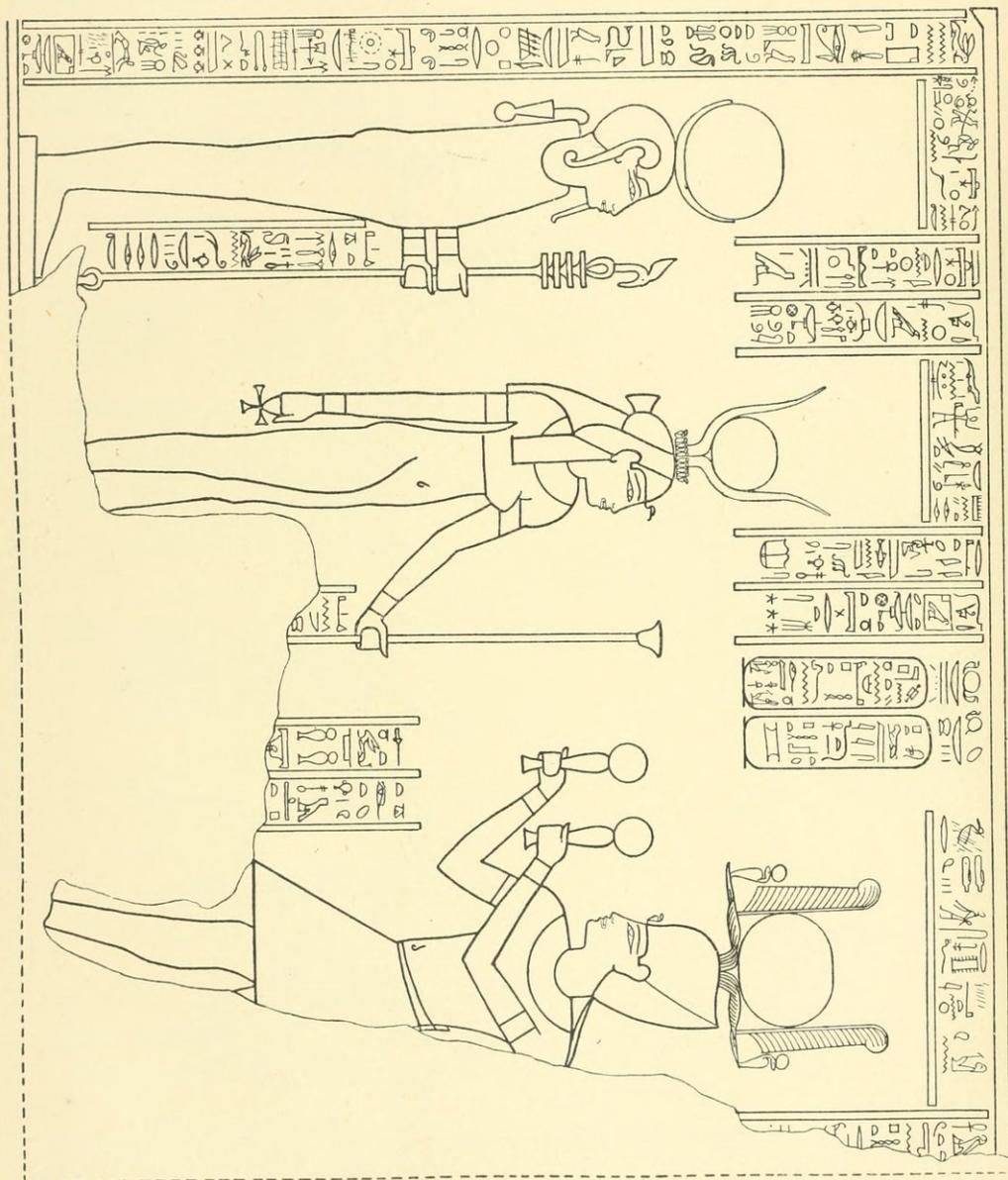
Face ouest.

18.



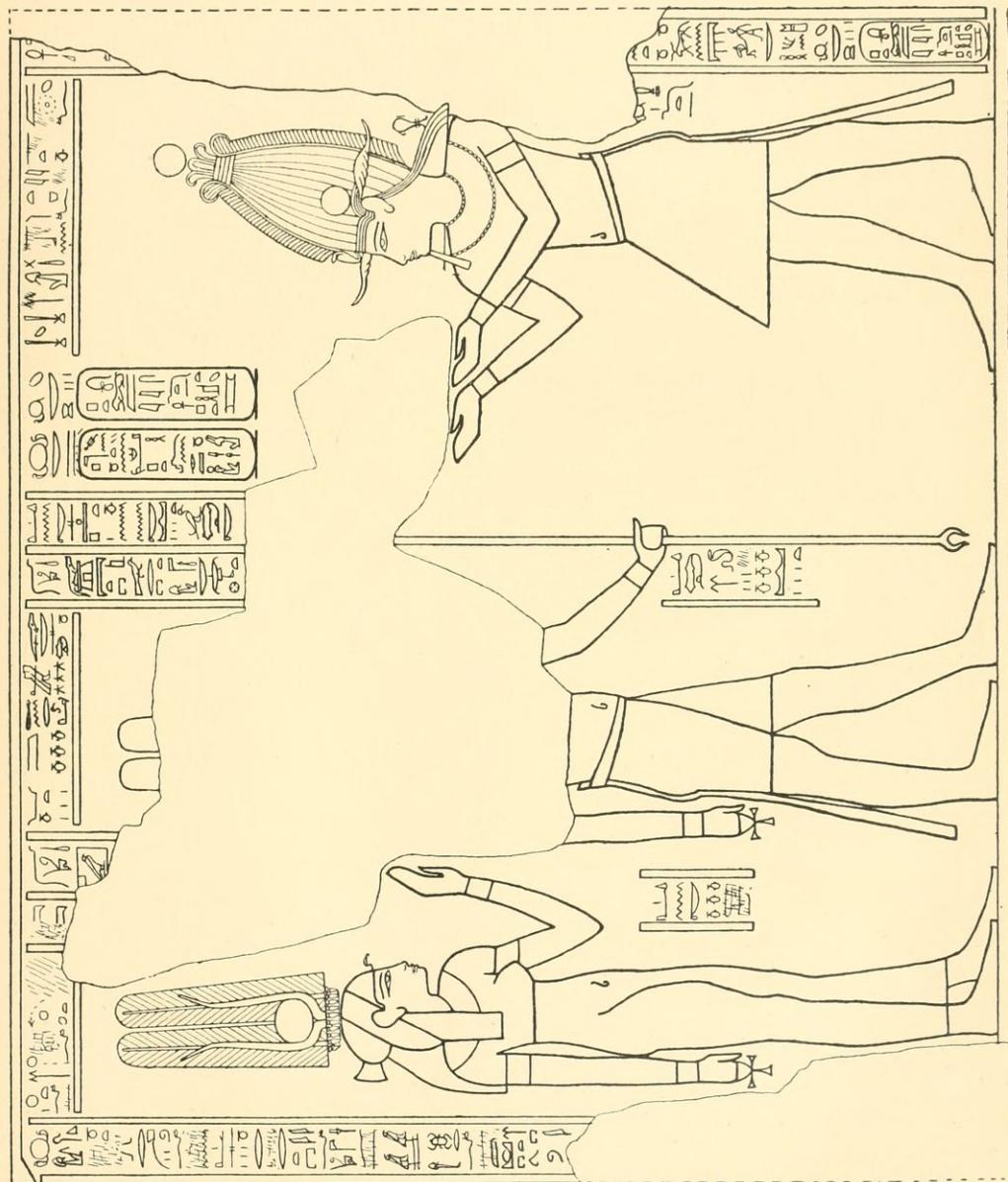
Face nord.

19.



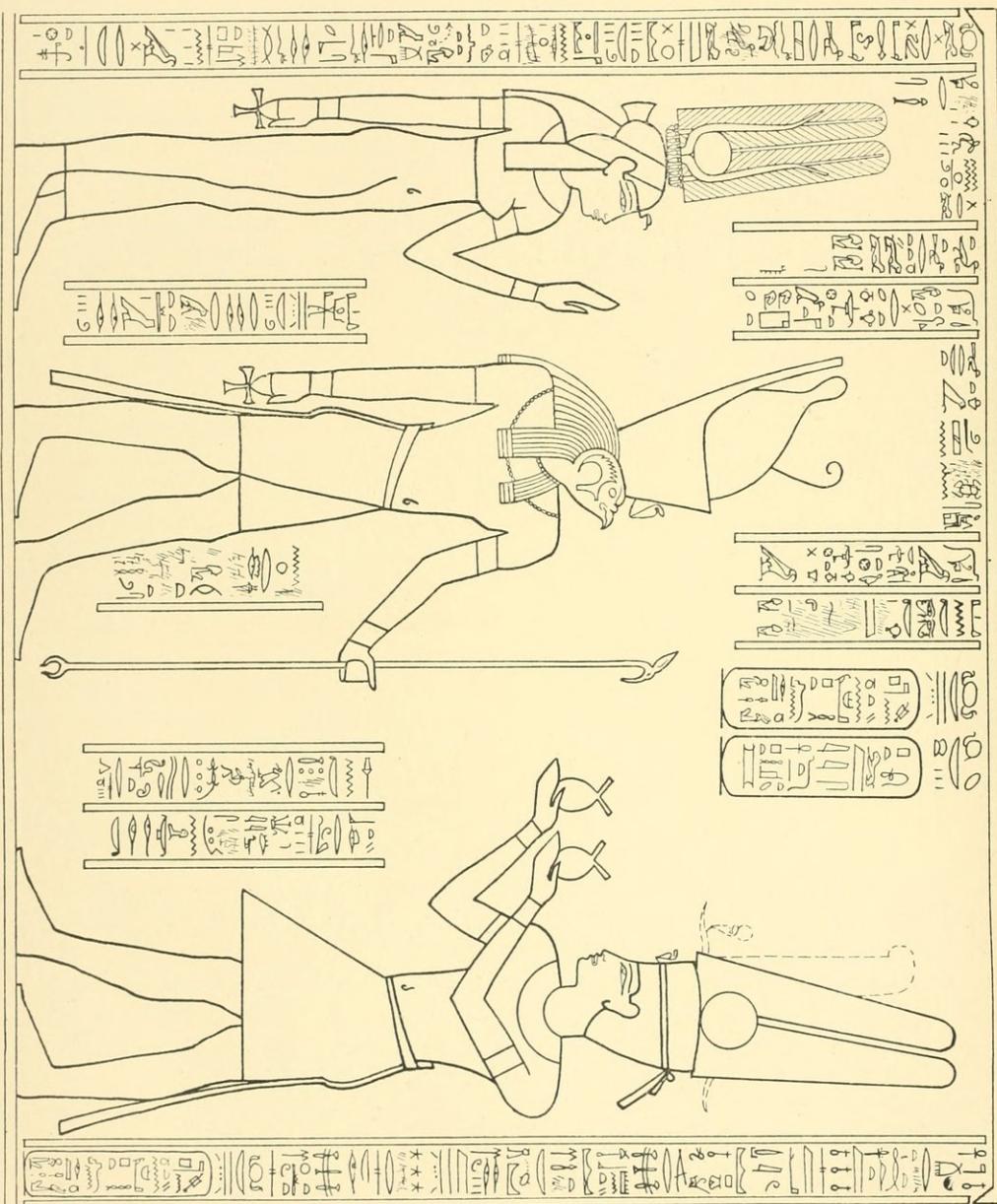
Face nord.

20.



Face nord.

21.



II. — LE PETIT TEMPLE OU MAMMISI.

Le prolongement de l'axe de la porte du mur d'enceinte conduit directement au petit temple où se célébraient les fêtes de la naissance des dieux. Cet édifice est plus d'aux trois quarts ruiné, mais le peu qui en subsiste suffit à nous en faire concevoir la disposition générale.

Un escalier, composé de trois ou quatre marches et complètement disparu aujourd'hui, donnait accès dans une première pièce rectangulaire où se retrouvent quelques arasements de colonnes et qui a dû être la cour d'entrée du temple. C'est dans cette cour sans doute, que s'élevaient les colonnes hathoriques vues par la Commission d'Égypte et dont pas une seule ne reste debout; on rencontre épars çà et là quelques fûts de ces colonnes décorés de tableaux représentant le roi en adoration devant quelqu'une des divinités d'Ombos.

Dans l'angle sud-est de la cour une porte conduit dans une petite salle carrée sans autre issue que la porte d'entrée; dans l'angle nord-est une baie étroite s'ouvre sur un palier d'où part un escalier de quatorze marches parallèle à l'axe du temple et suivant la direction nord-sud; cet escalier aboutit à un second palier d'où un nouvel escalier de trois marches seulement mène à un long couloir horizontal perpendiculaire à l'axe du temple et qui va déboucher au-dessus du fleuve. Il est probable que ce souterrain se prolongeait jusqu'à l'extrémité est du temple et rencontrait là un escalier semblable au premier et qui en remontant venait aboutir dans l'angle nord-ouest de la cour. — Peut-être même le souterrain dépassait-il les fondations et venait-il déboucher sur le fleuve, ou dans quelque puits, maintenant détruit, et qui servait de Nilomètre.

En arrière de la cour s'étendait la salle hypostyle; on n'y voit plus ni colonnes ni plafonds et les murs qui subsistent n'ont conservé qu'une ou deux assises. Cette salle est mise en communication avec l'extérieur par un escalier de cinq marches débouchant en face de la branche nord du couloir de ronde qui fait le tour du grand temple.

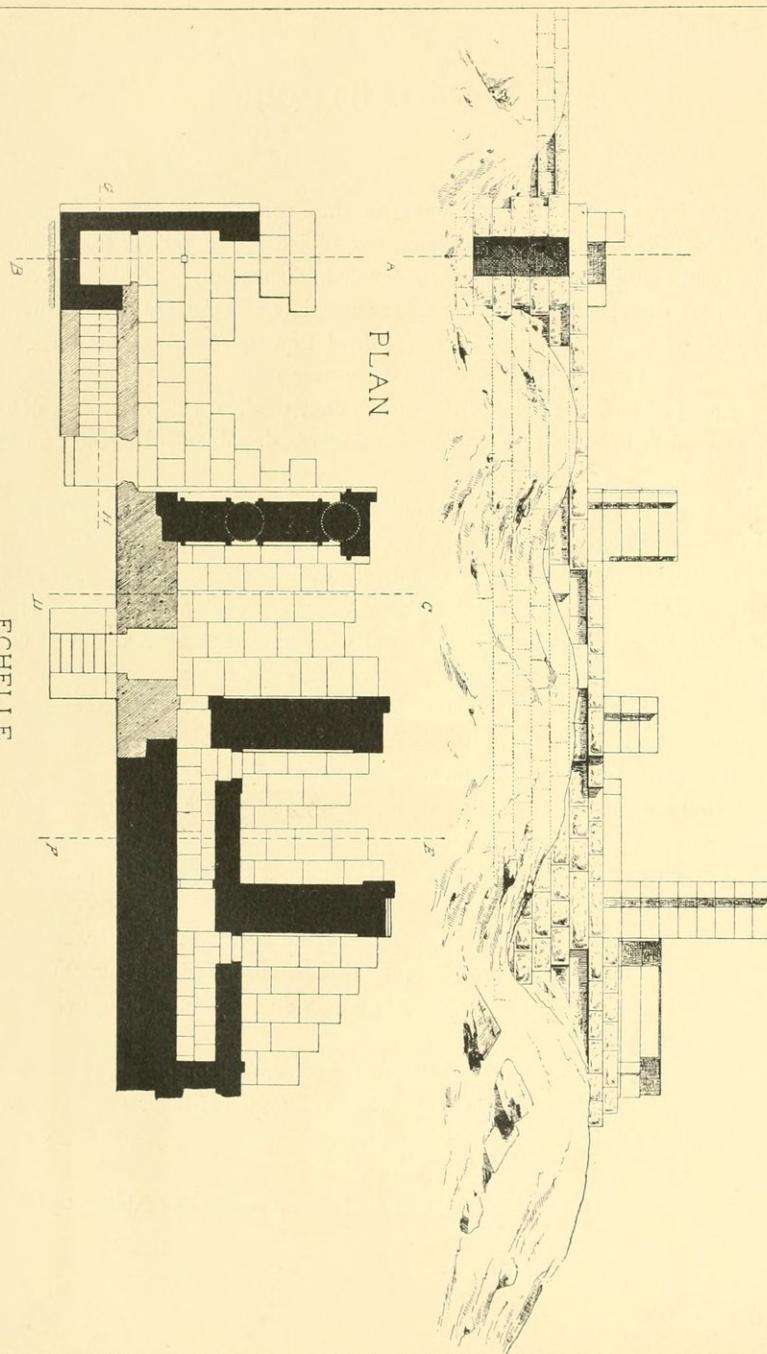
Cette pièce, moins profonde que la cour, a cependant la même largeur qu'elle, mais les deux salles suivantes sont à la fois moins profondes et plus étroites, enserrées dans un couloir partant des deux extrémités est et ouest de la salle hypostyle; au-delà de ces deux salles devait se trouver le sanctuaire, mais il est à présent détruit.

Les plans publiés aux pages suivantes permettront de se rendre compte de la disposition de la salle beaucoup mieux que tout ce qu'on en pourrait dire. Ils ont été levés avec le plus grand soin et les différentes coupes et élévations qui accompagnent le plan feront juger de l'état de destruction du monument.

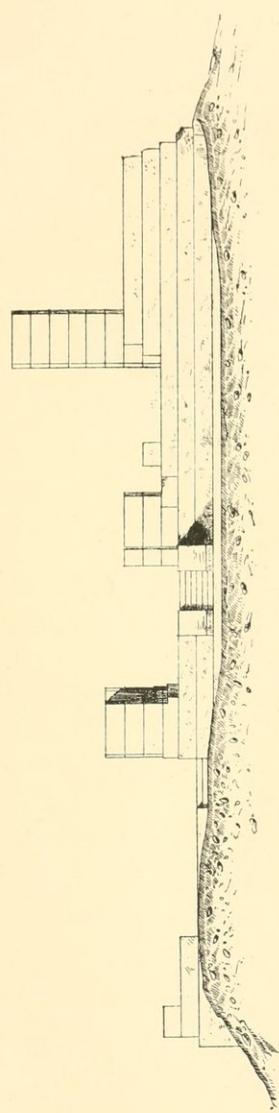
A la page 30 on trouvera un schéma donnant l'emplacement précis des tableaux publiés dans les planches suivantes.

PETIT TEMPLE.

PROJECTION VERTICALE VERS L'OUEST

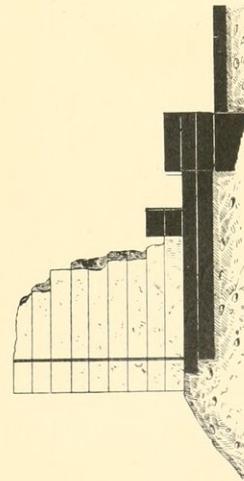


ELEVATION EST

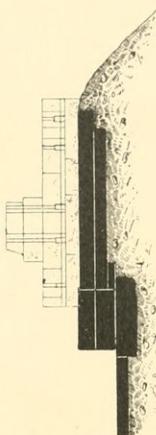


ESCALIER. — PLAN

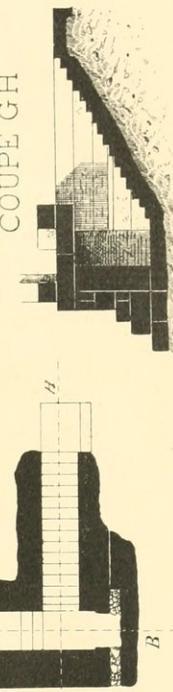
COUPE E.F.



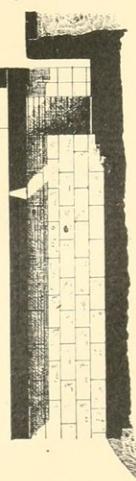
COUPE CD



COUPE GH

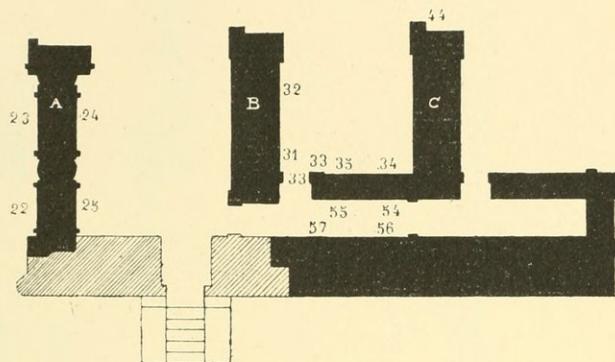


COUPE AB.

ECHELLE
Jac^e Marguer.

PETIT TEMPLE

DISPOSITION DES TABLEAUX



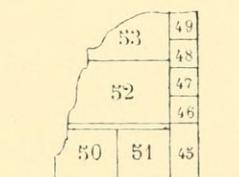
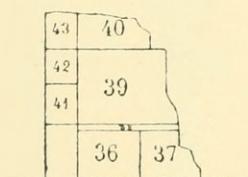
PLAN



MUR B. FACE SUD

MUR C. FACE SUD

MUR C. FACE NORD

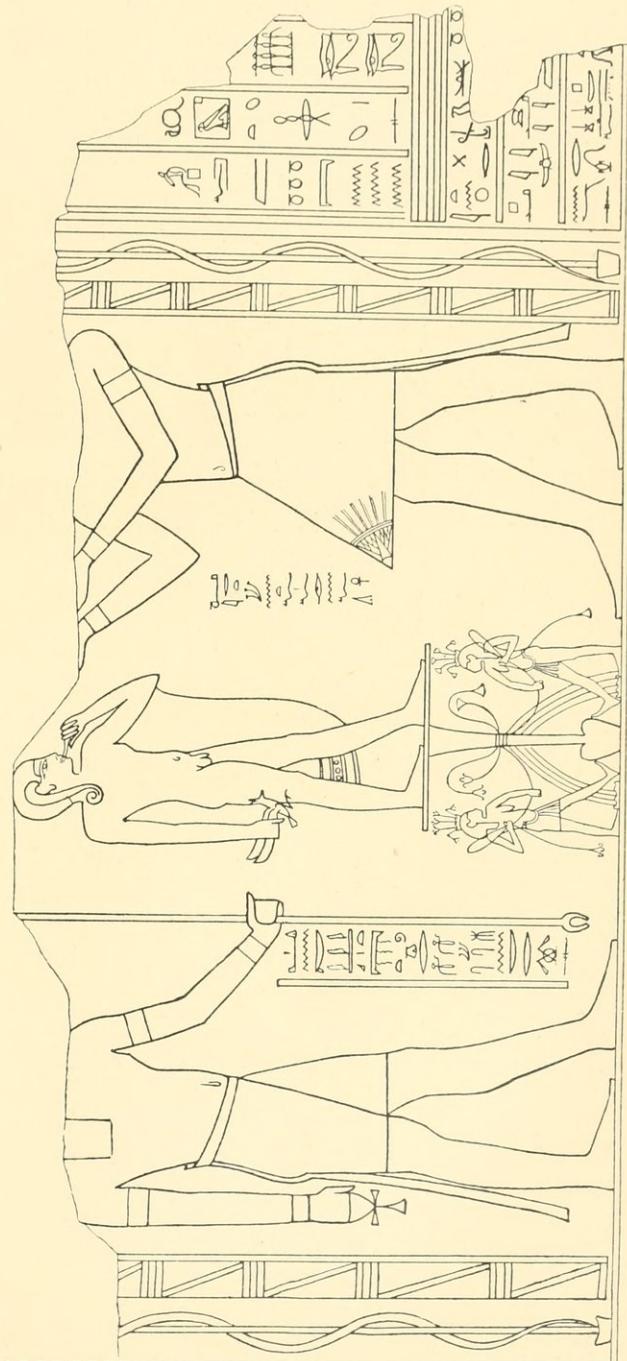


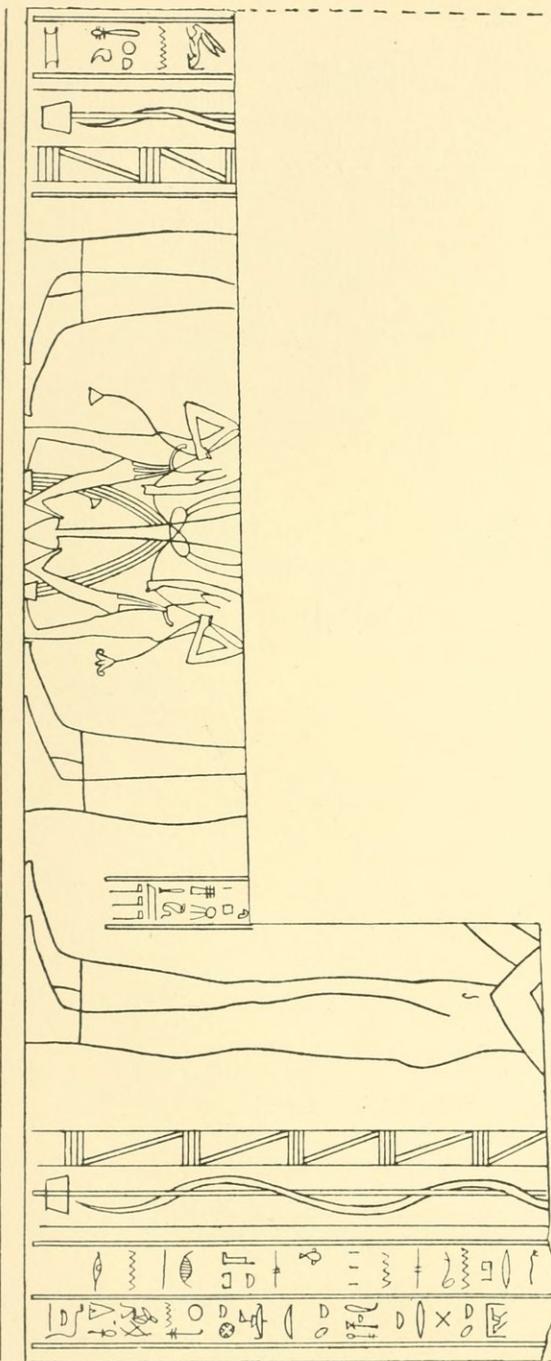
ECHELLE



Mur A. Face sud.

22.

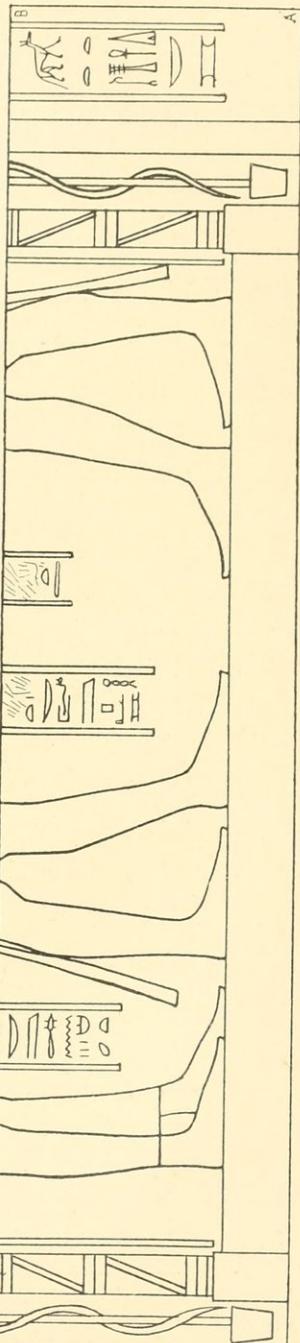
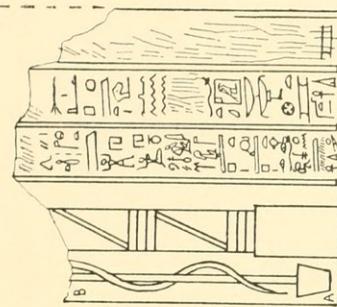


Mur A. Face sud. — 23.¹

1. Dans la seconde ligne de droite au lieu de  lire .

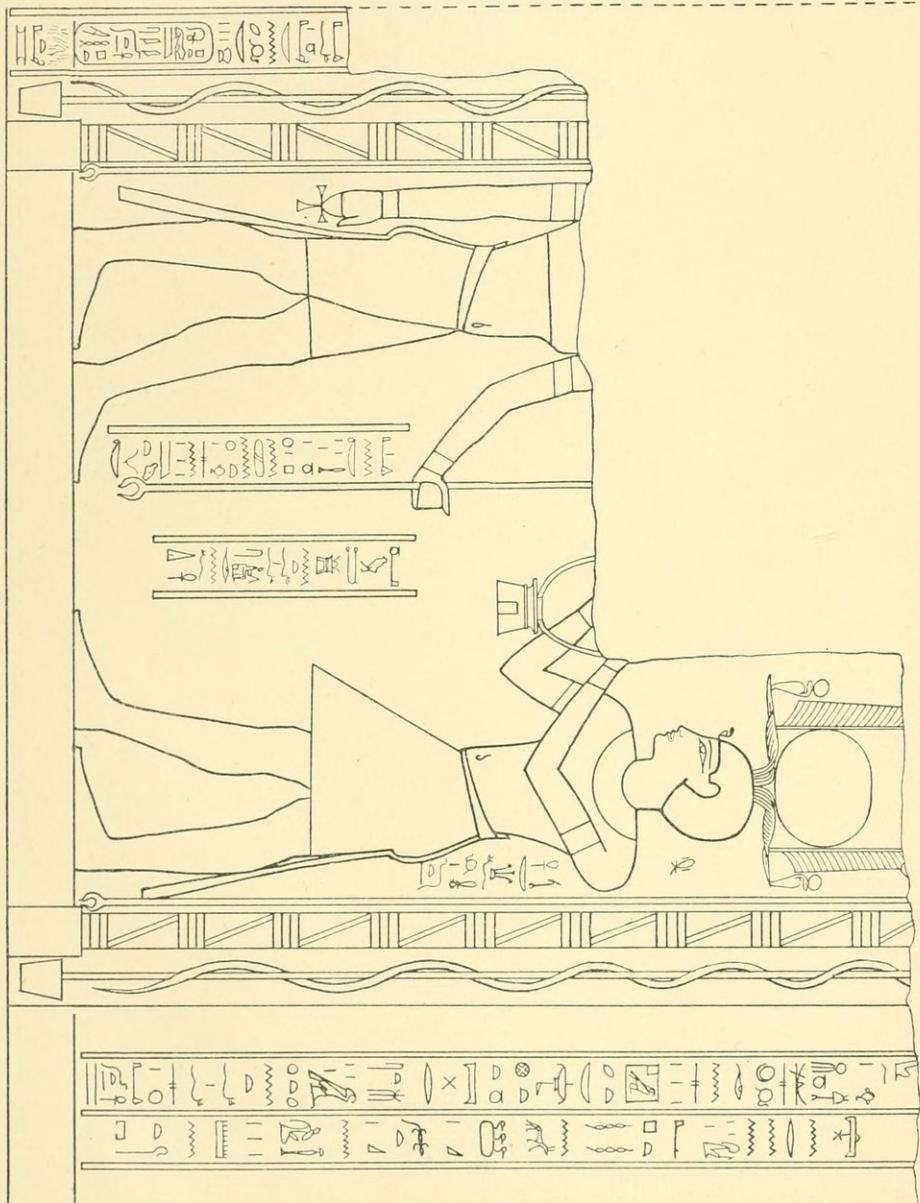
Mur A. Face nord.

24.



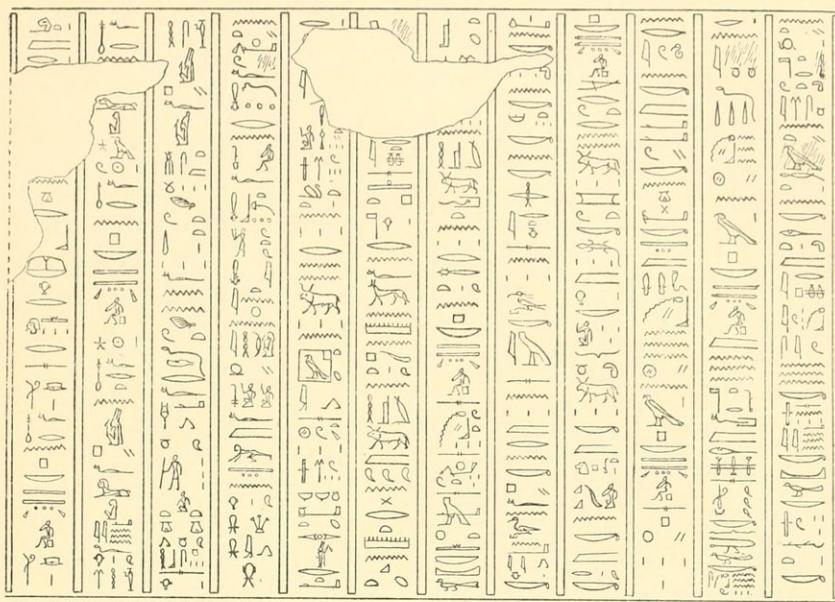
Mur A. Face nord.

25.



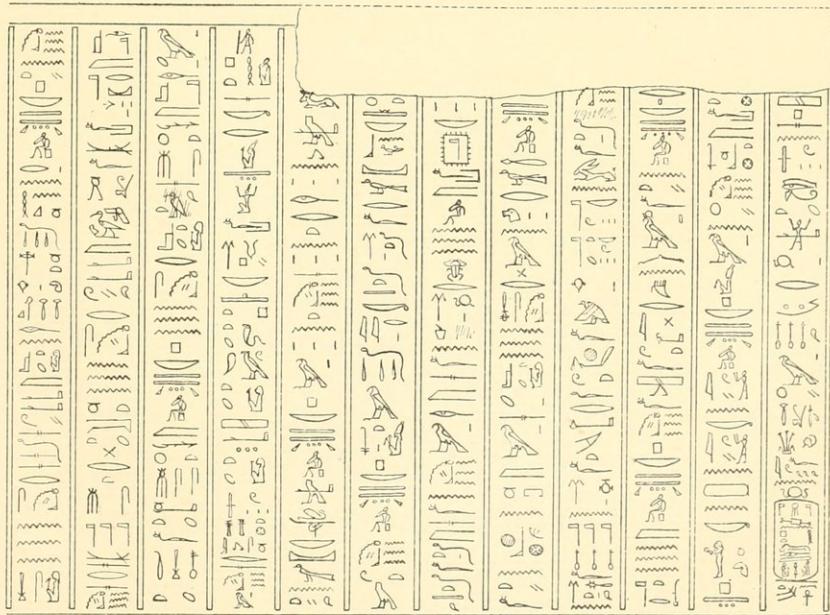
Mur B. Face sud.

26.



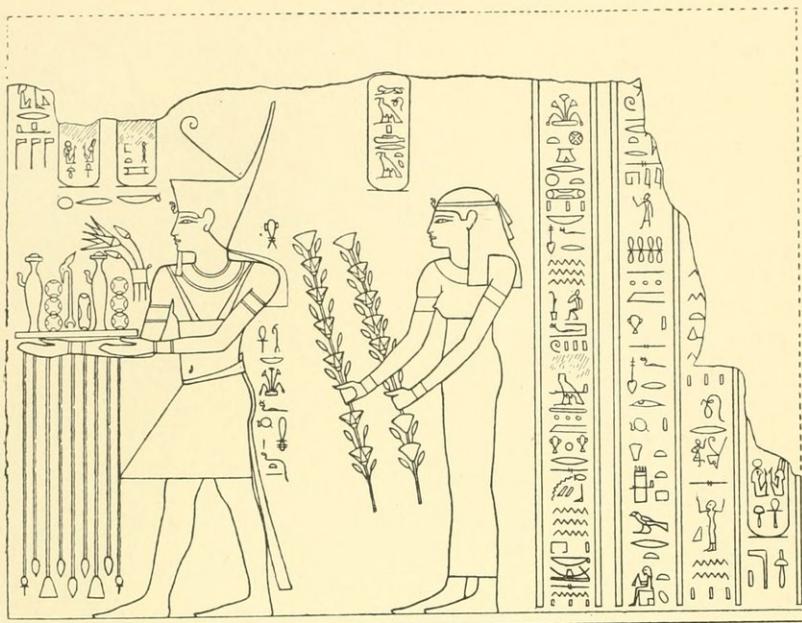
Mur B. Face sud.

27.

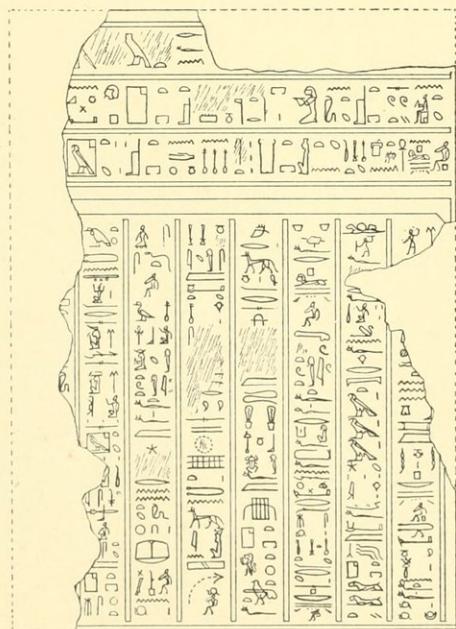


Mur B. Face sud.

28.



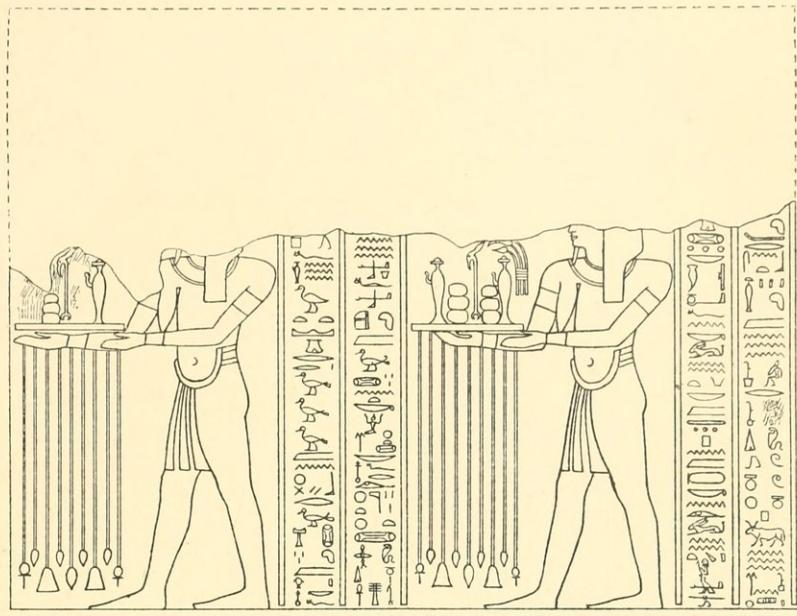
Mur B. Face sud.

30.¹

¹. La planche 29 est à la page 38.

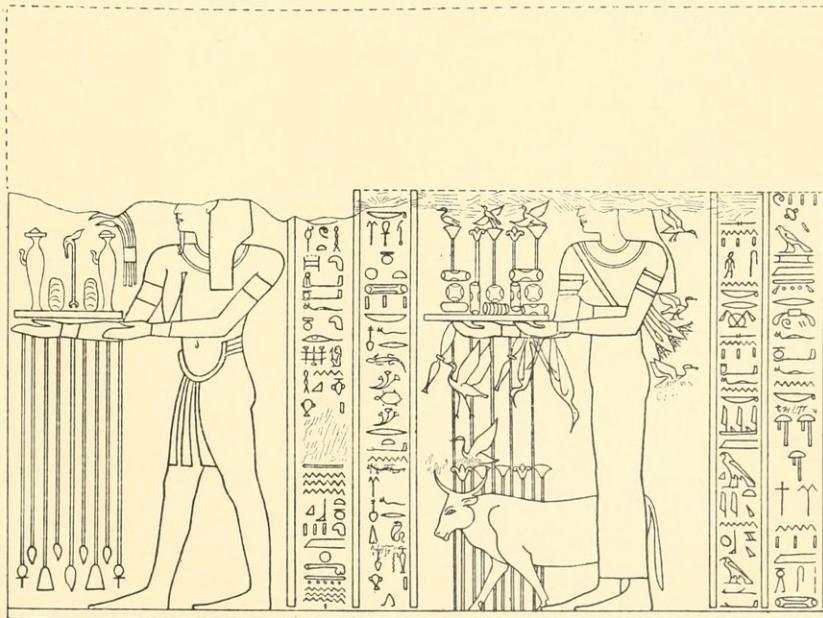
Mur B. Face nord.

31.



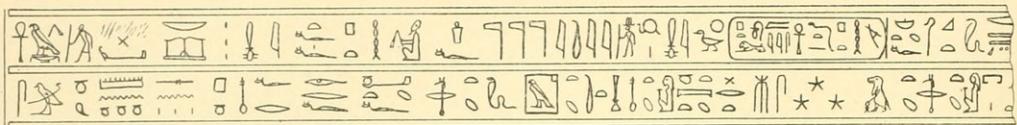
Mur B. Face nord.

32.



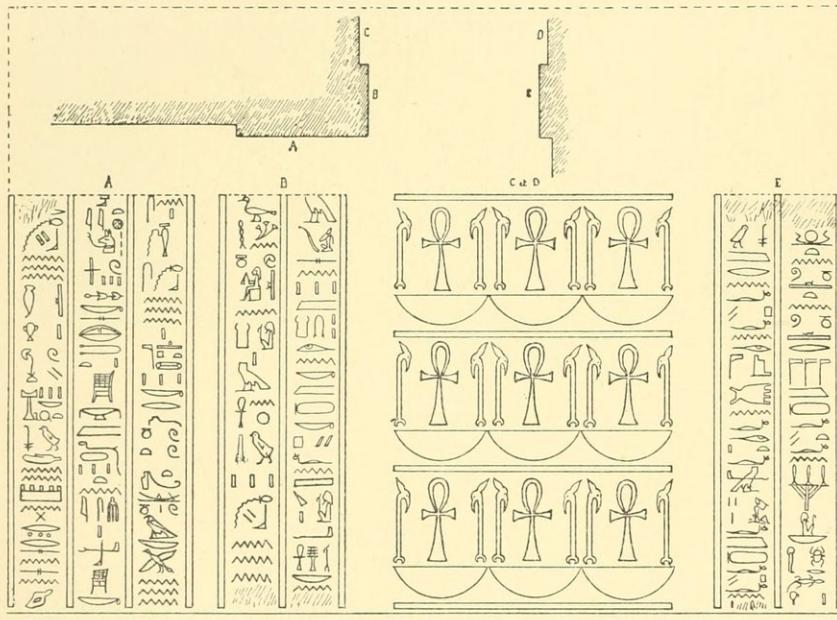
Mur B. Face sud.

29.



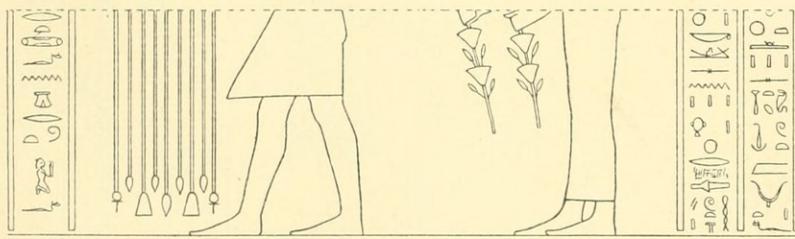
Porte. Montants.

33.



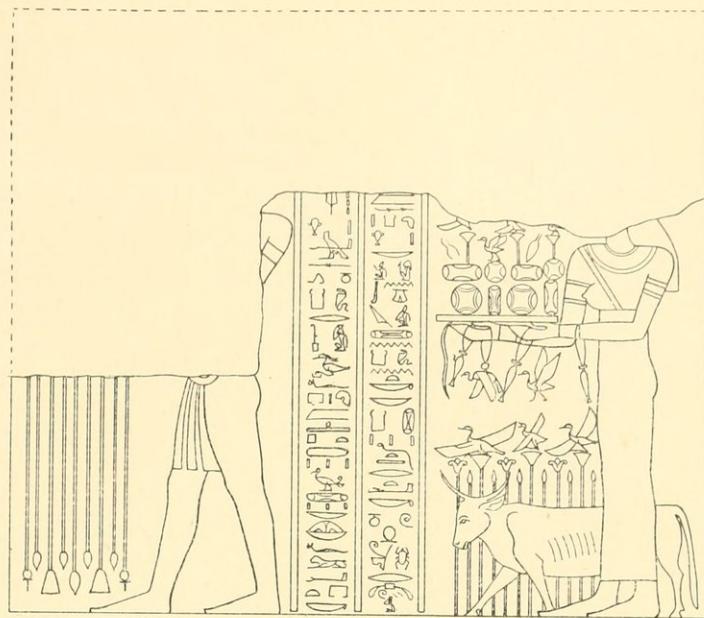
Mur C. Face ouest.

34.



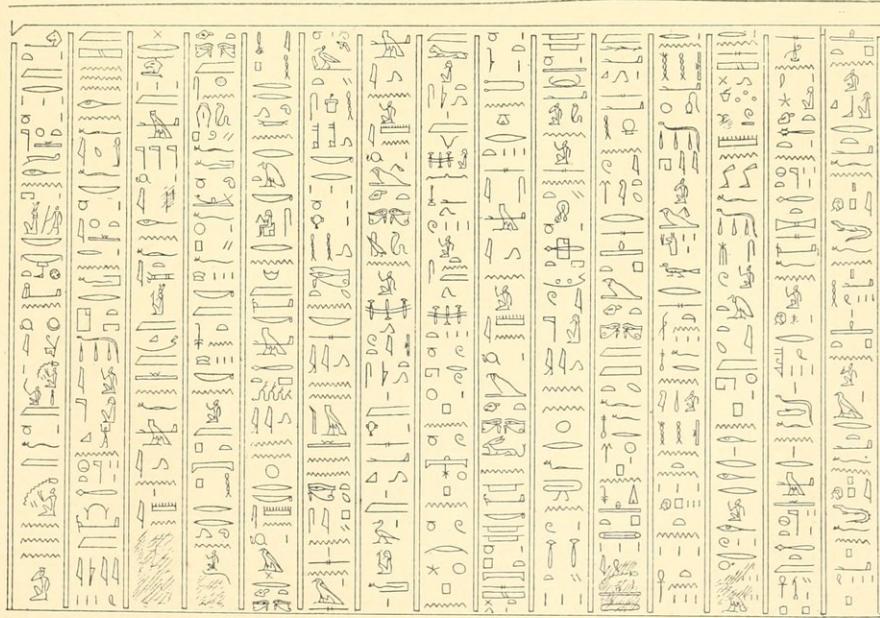
Mur C. Face ouest.

35.



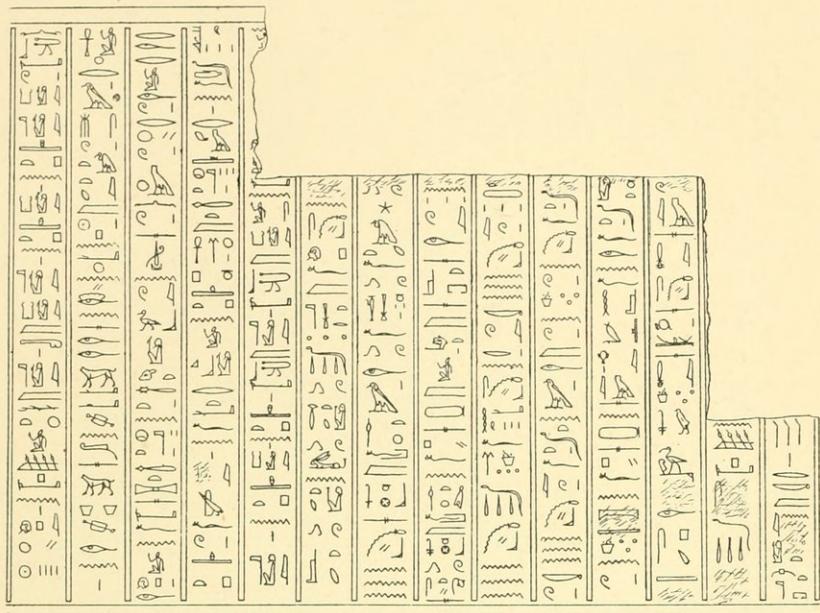
Mur C. Face sud.

36.

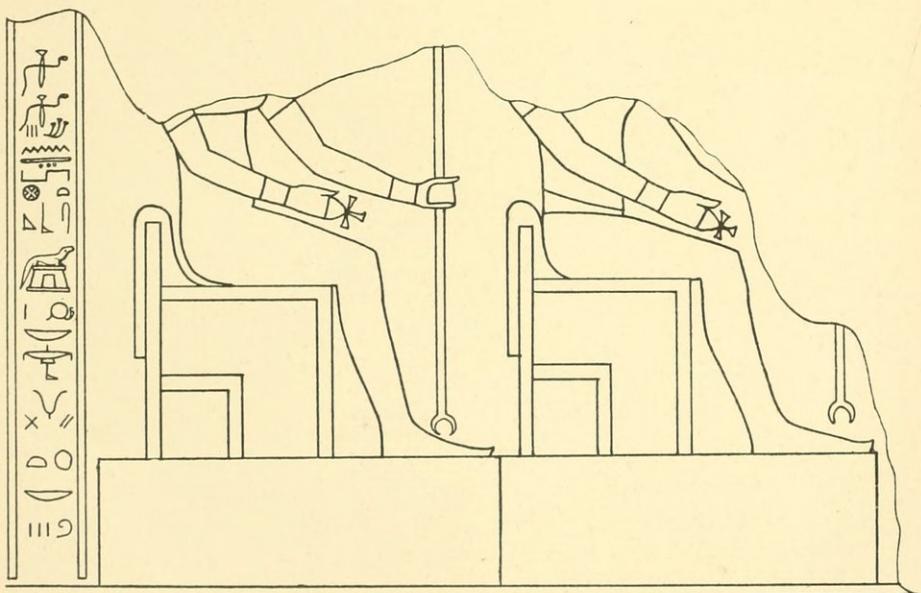


Mur C. Face sud.

37.



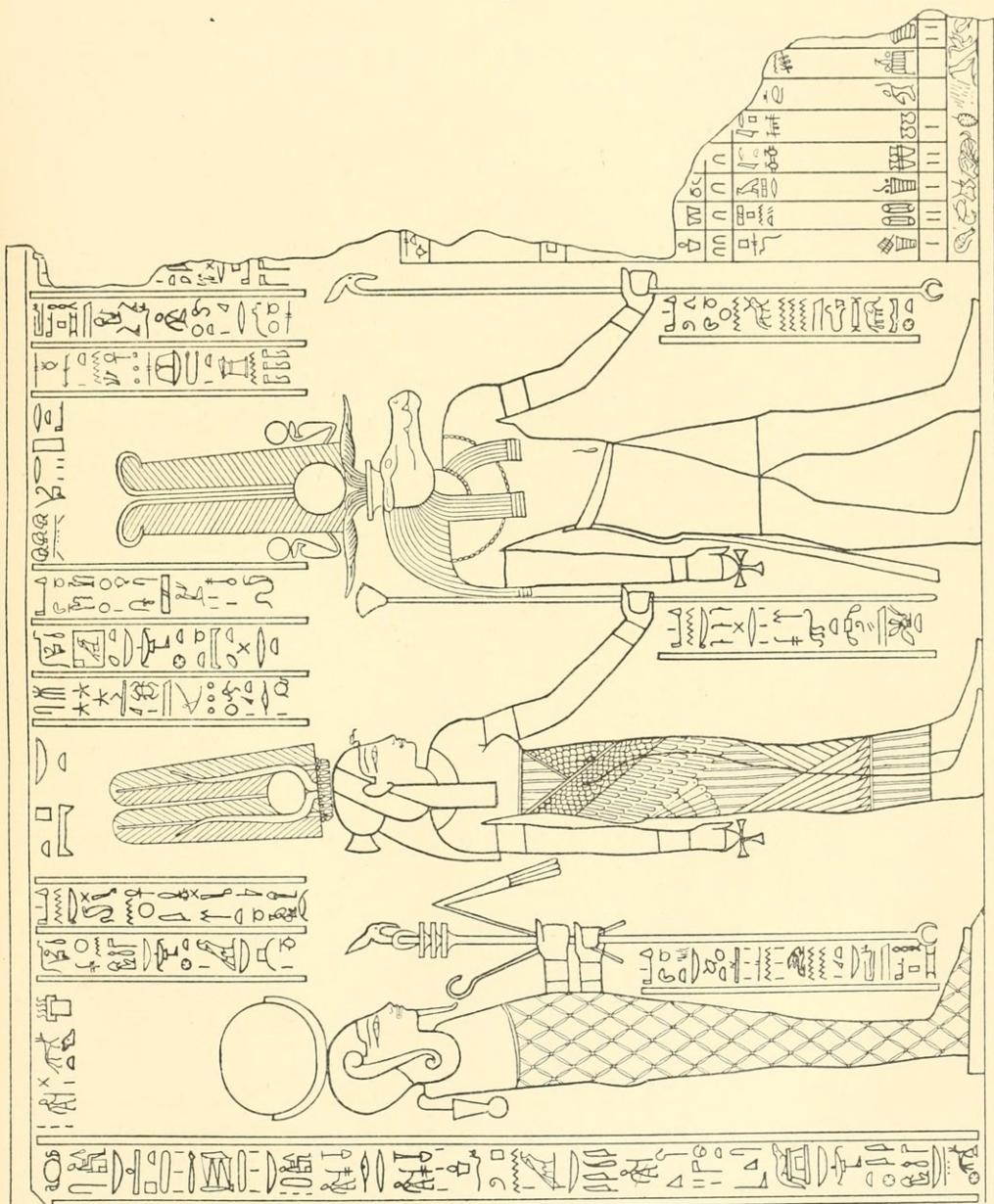
Mur C. Face sud.

40.¹

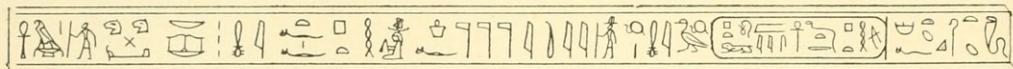
1. Voir la planche 38 à la page 42 et la planche 39 à la page suivante.

Mur C. Face sud.

39.

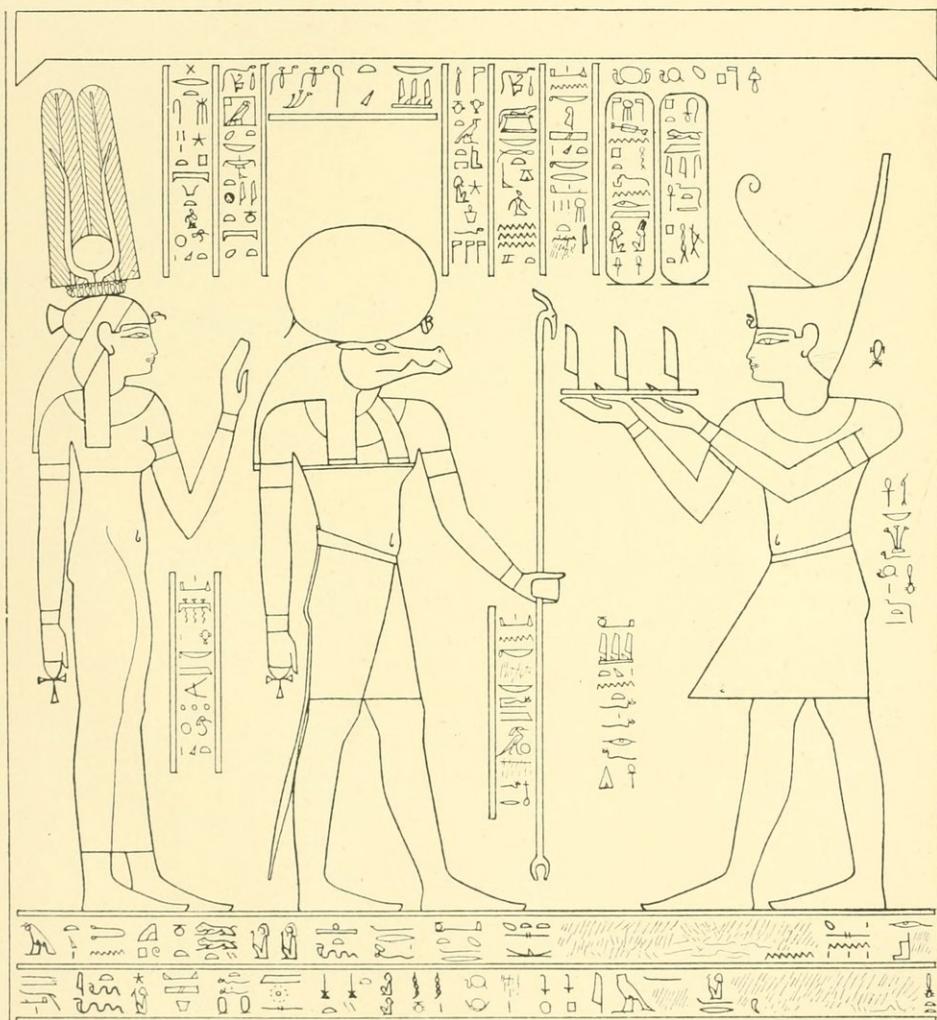


Mur C. Face sud.

38.¹

Mur C. Face sud.

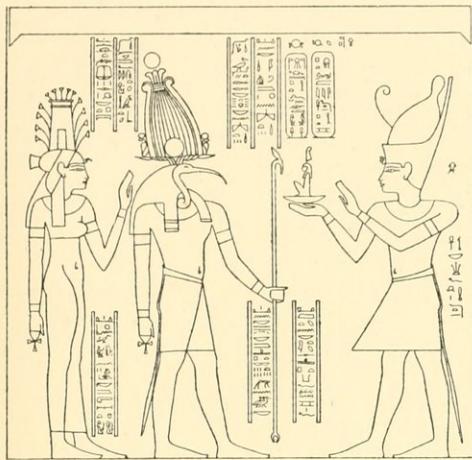
41.



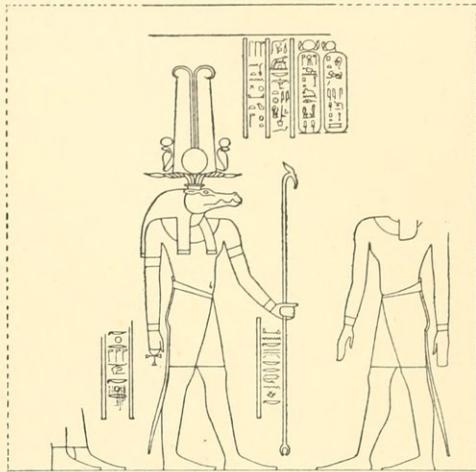
1. Voir la planche 40 à la page 40.

Mur C. Face sud.

42.

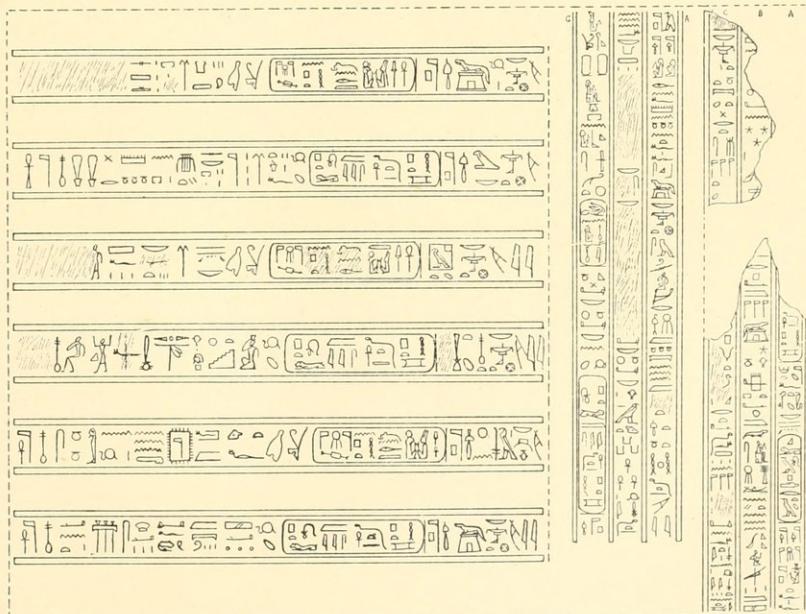


43.



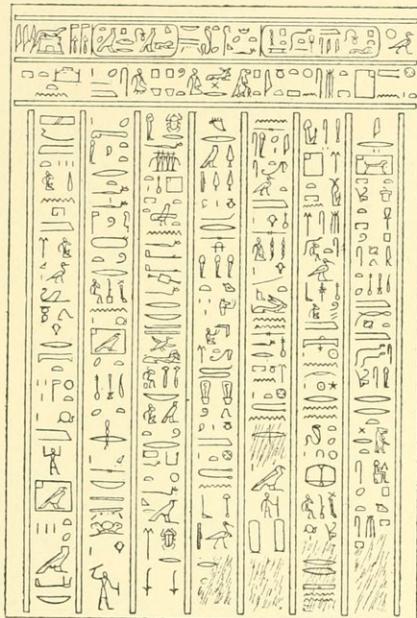
Mur C. Montant ouest.

44.



Mur C. Face nord.

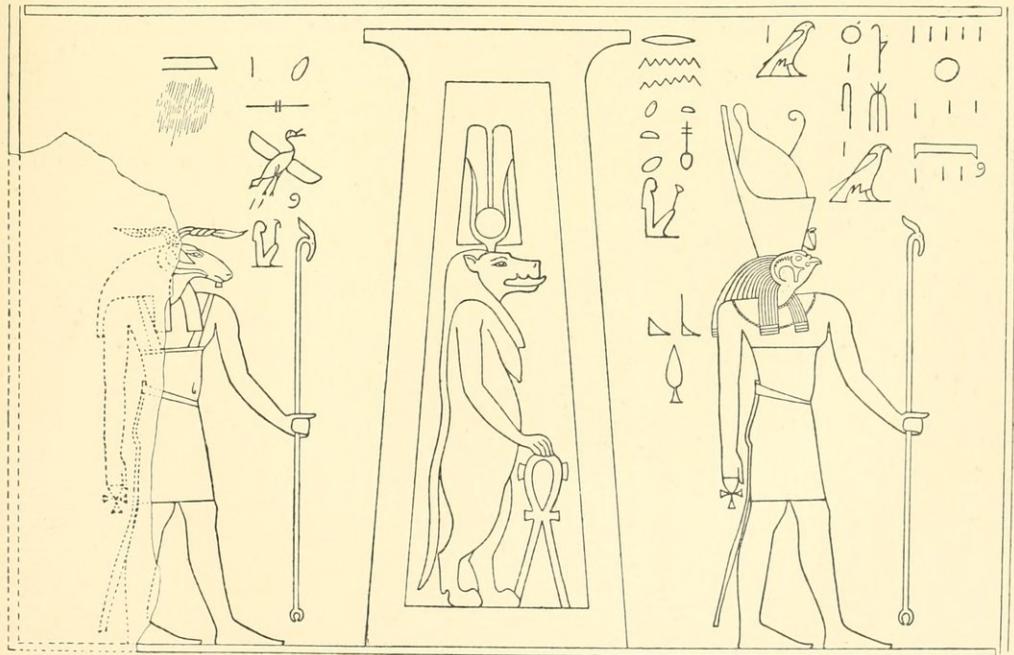
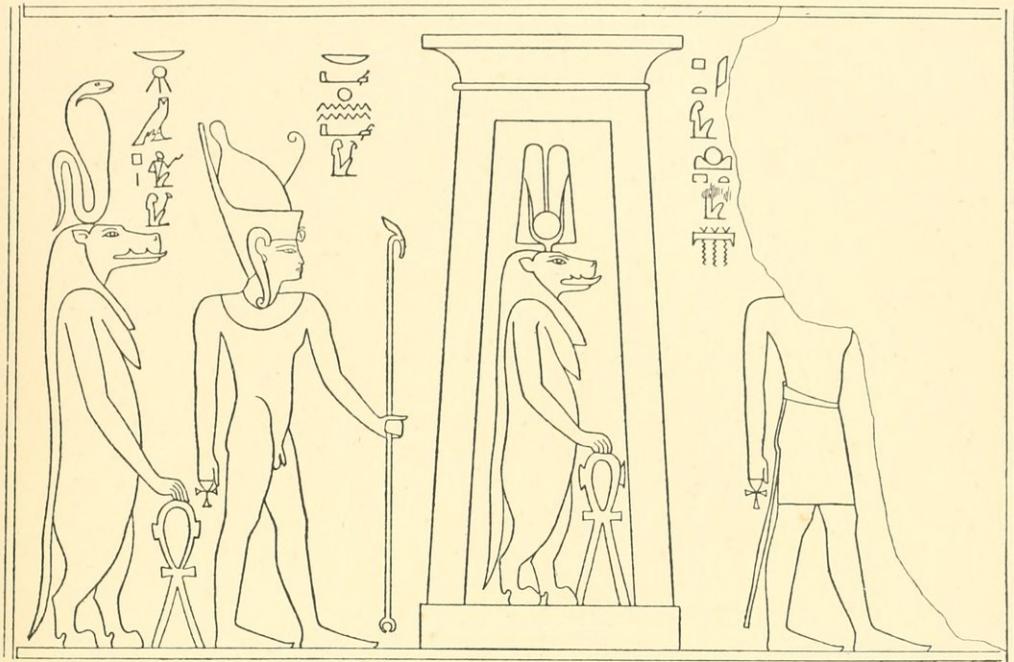
45.

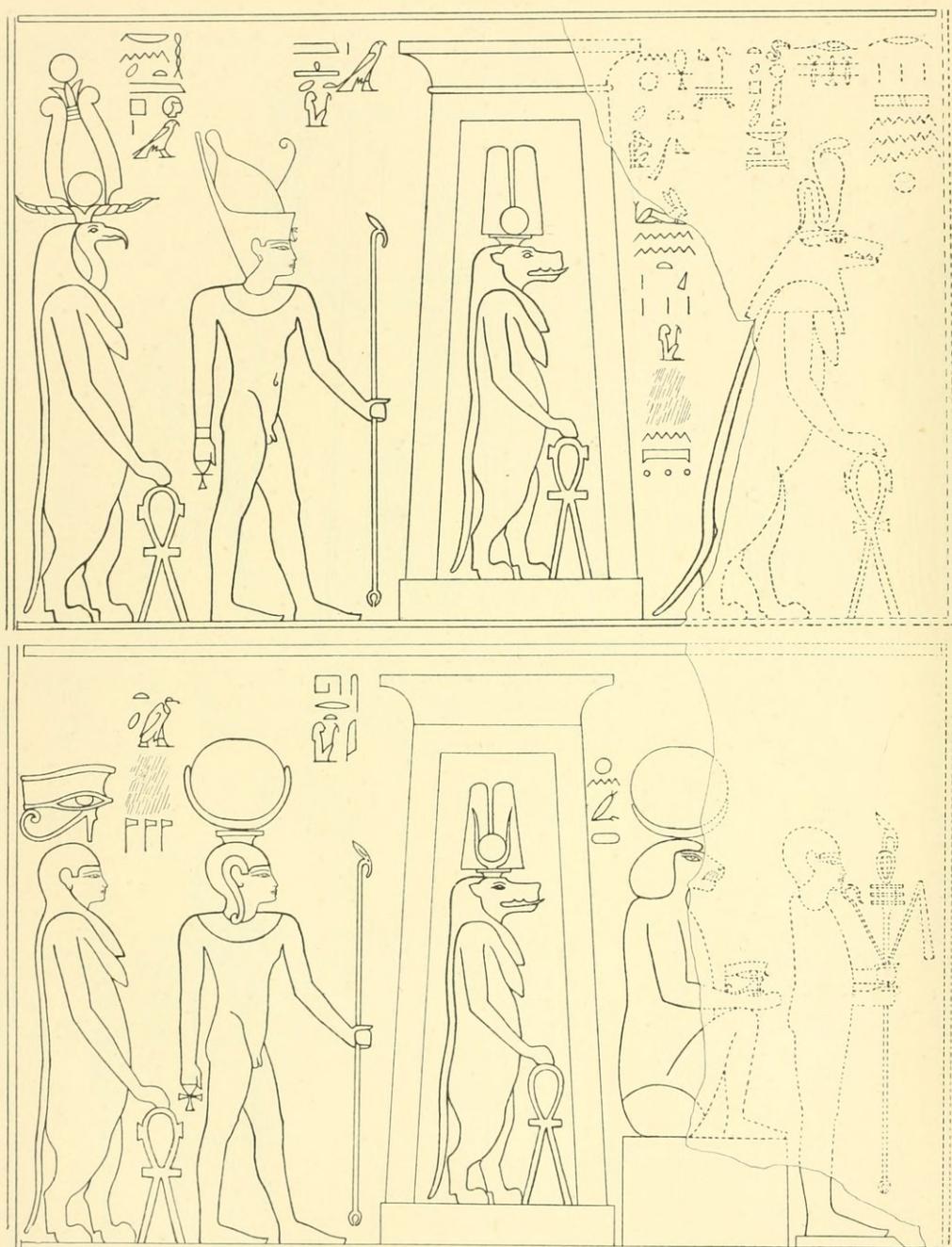


Les quatre tableaux suivants sont gravés sur le montant est d'une porte amenant du pronaos au sanctuaire; le montant ouest de la même porte a depuis longtemps disparu, mais depuis le voyage de LEPSIUS une bonne partie du couloir a dû s'effondrer; car plusieurs des tableaux que le savant allemand nous a transmis dans ses *Denkmäler* sont ou bien disparus entièrement, ou bien en partie détruits; il n'est pas douteux qu'en abandonnant le temple à lui-même, cette partie de l'édifice eut avant peu suivi le reste.

Mur C. Face sud.

46.

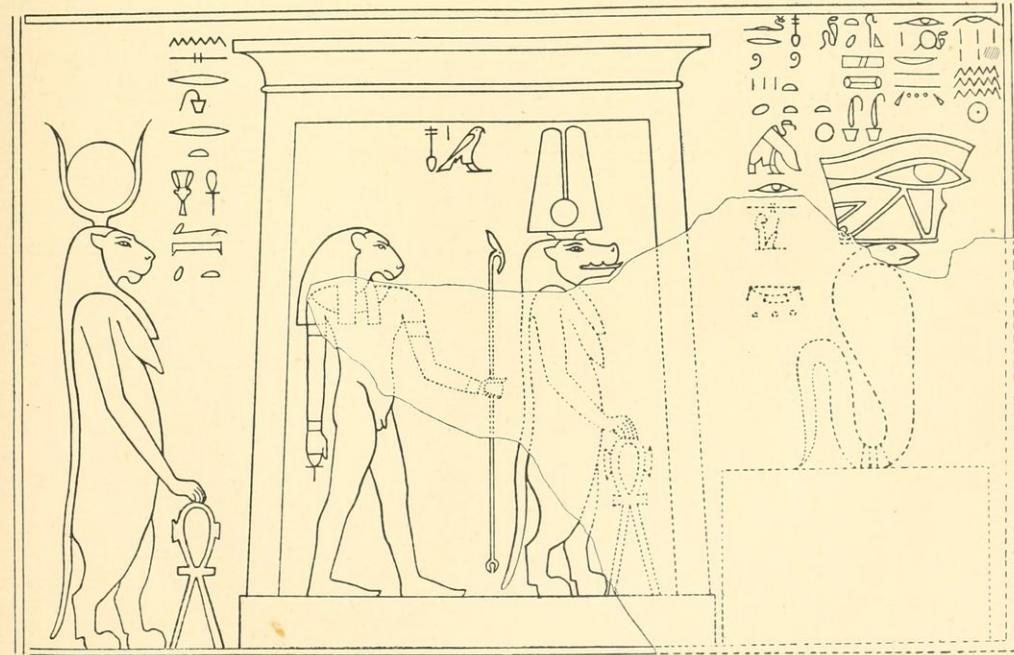
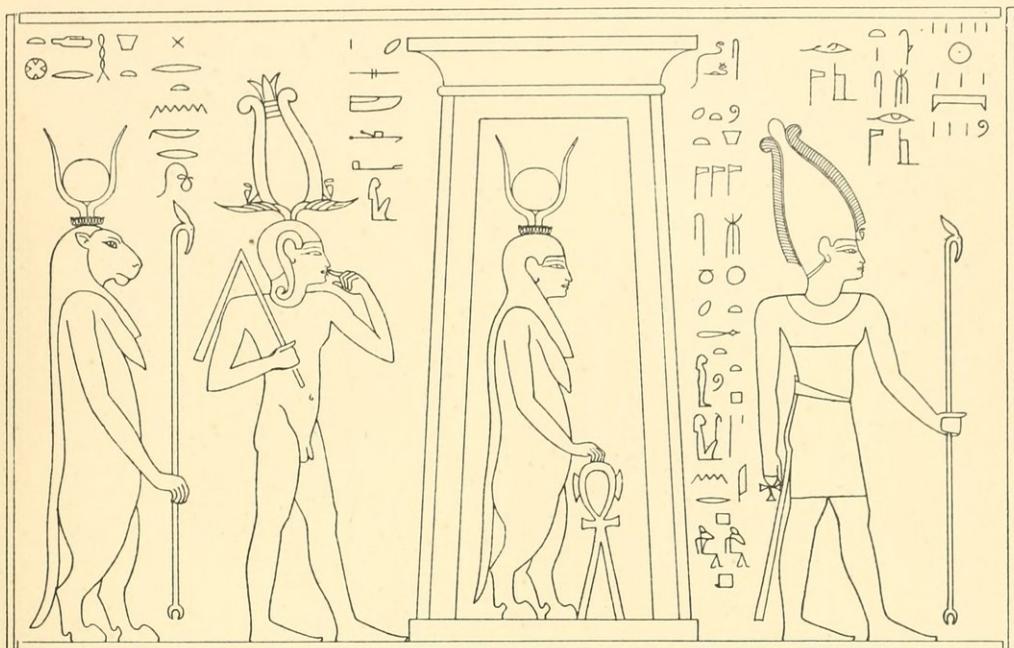


Mur C. Face sud. — 47.¹

¹. Dans cette planche et dans les deux suivantes, les parties en pointillé ont été restituées d'après LEPSIUS, *Denkmäler*, Abth. iv, Bl. 34.

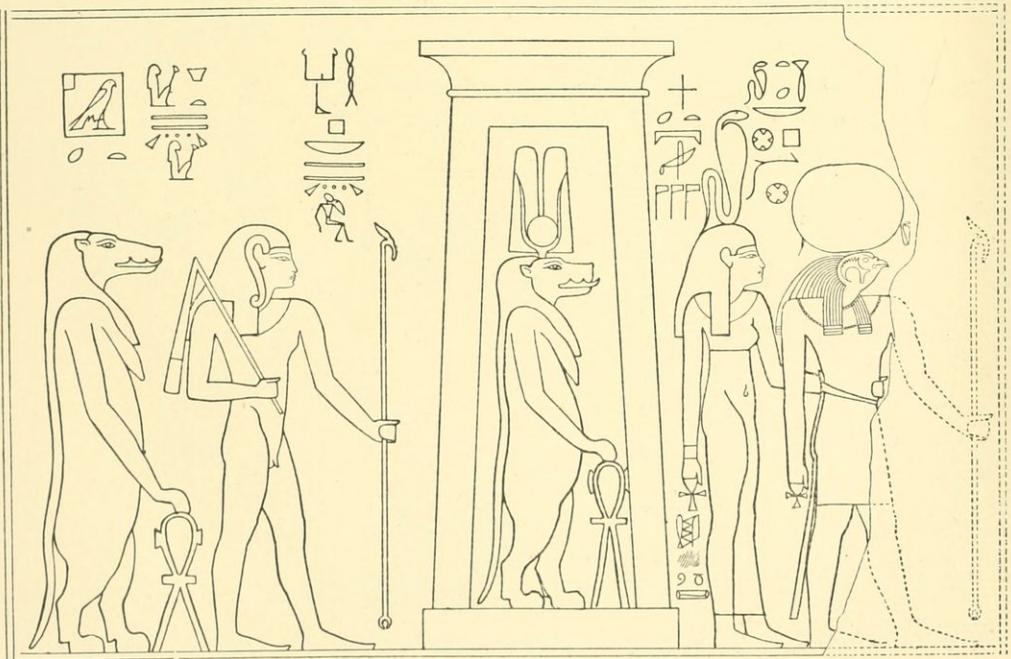
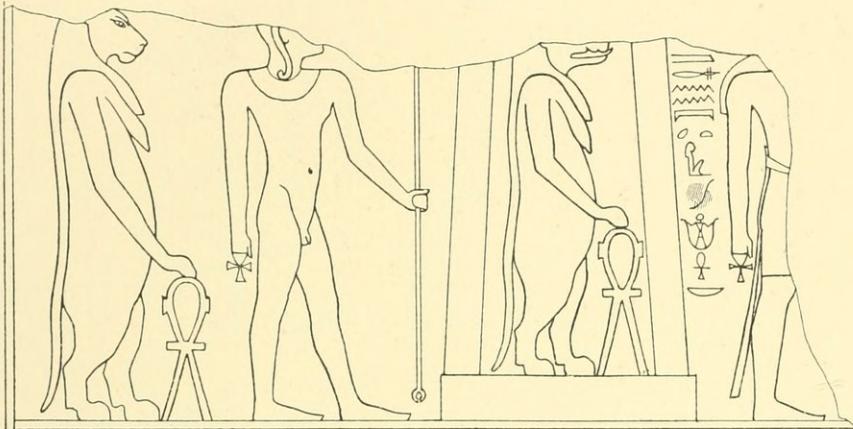
Mur C. Face nord.

48.



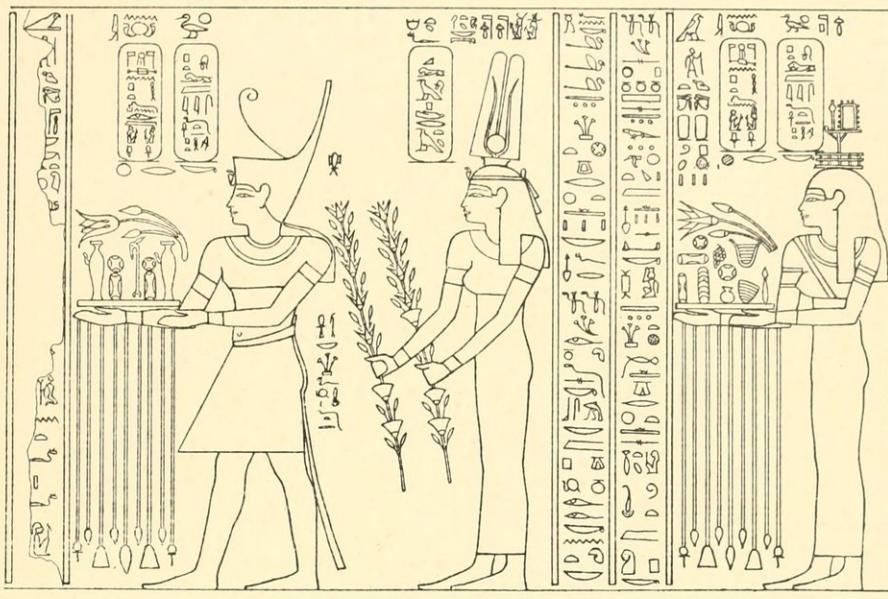
Mur C. Face nord.

49.



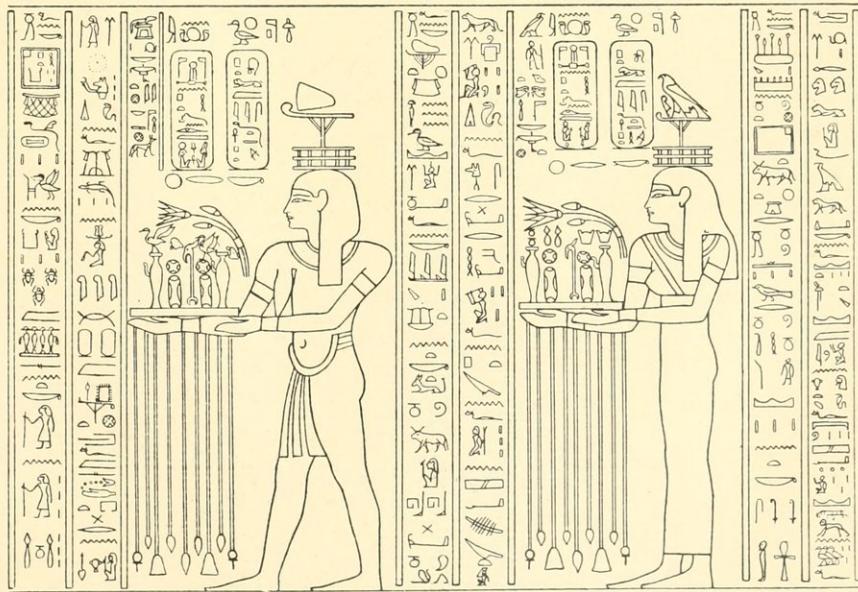
Mur C. Face nord.

50.



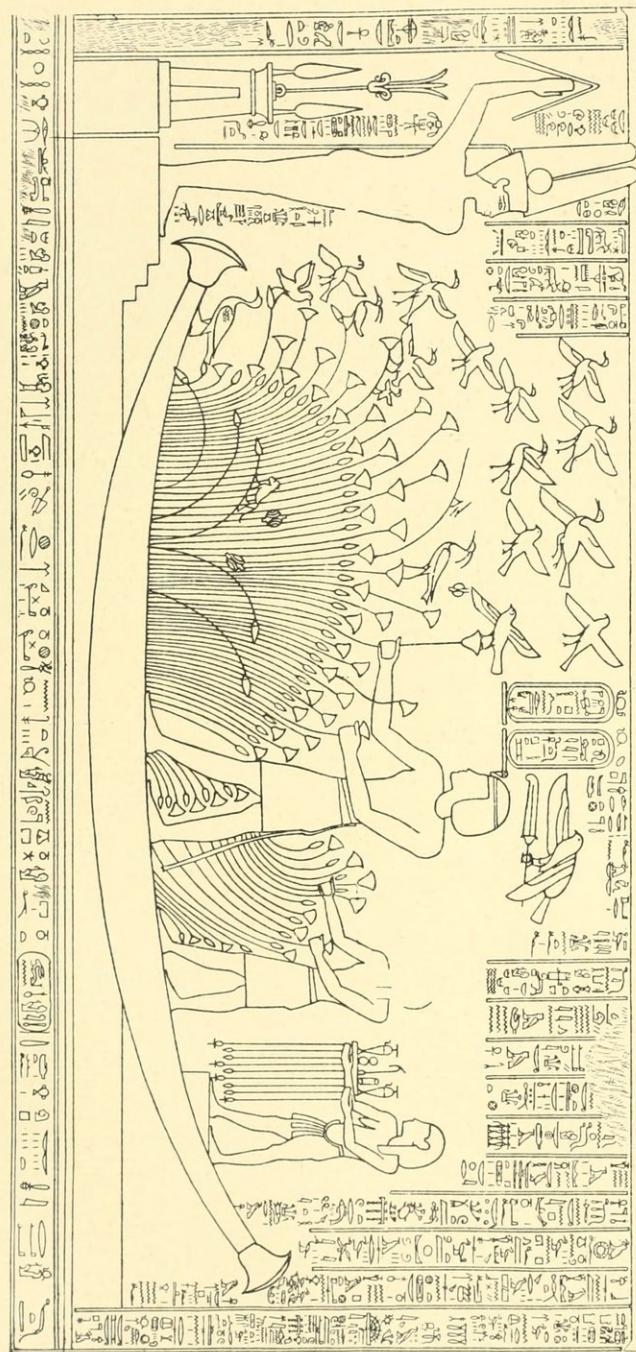
Mur C. Face nord.

51.

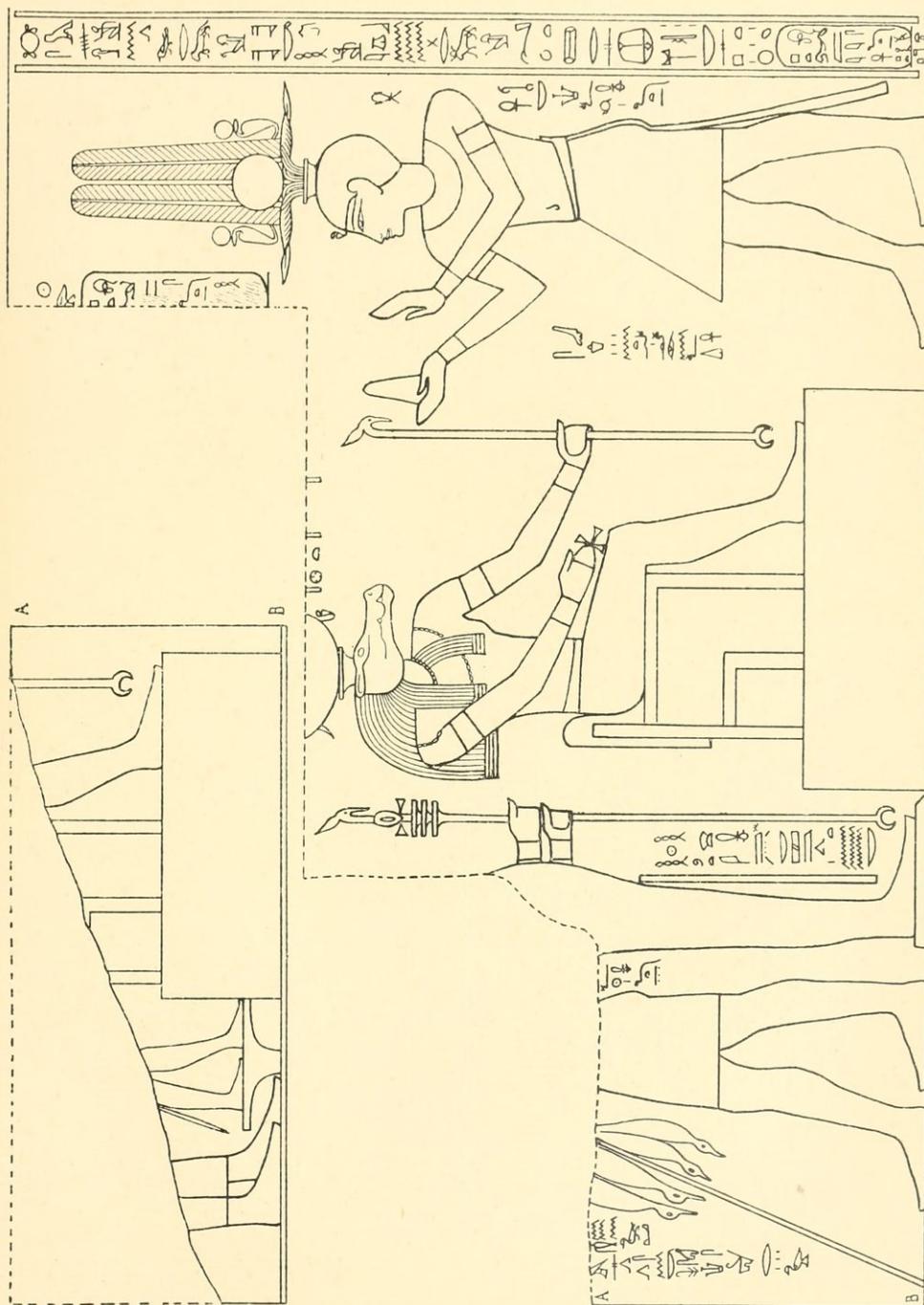


Mur C. Face nord.

52.

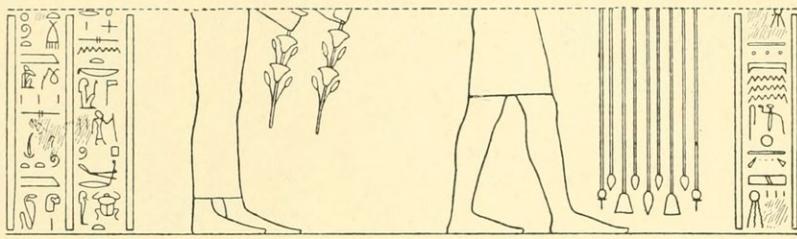


Mur C. Face nord. — 53.



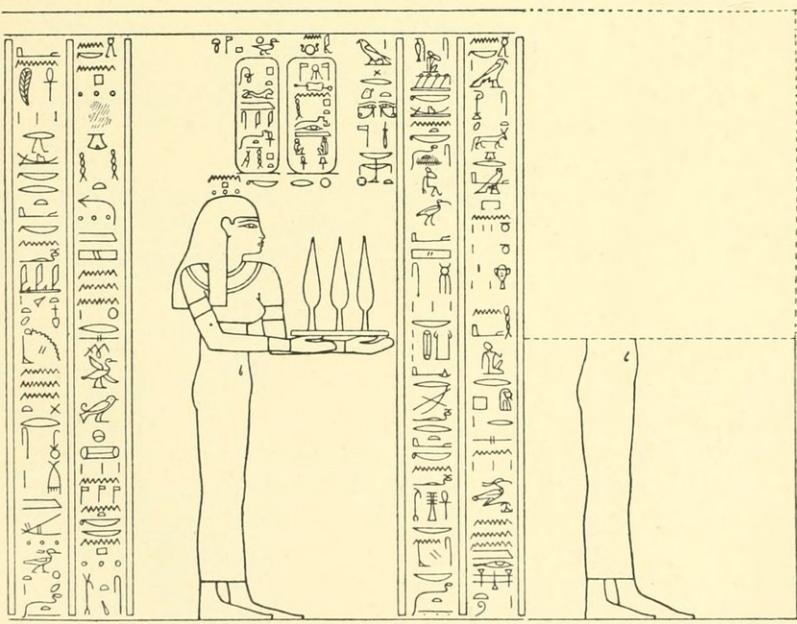
Mur C. Face est. — Couloir.

54.



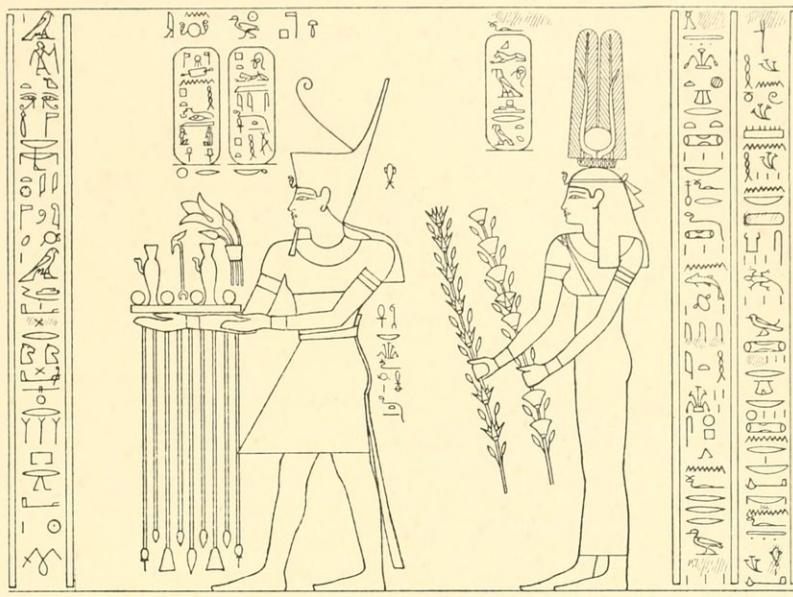
Mur C. Face est. — Couloir.

55.



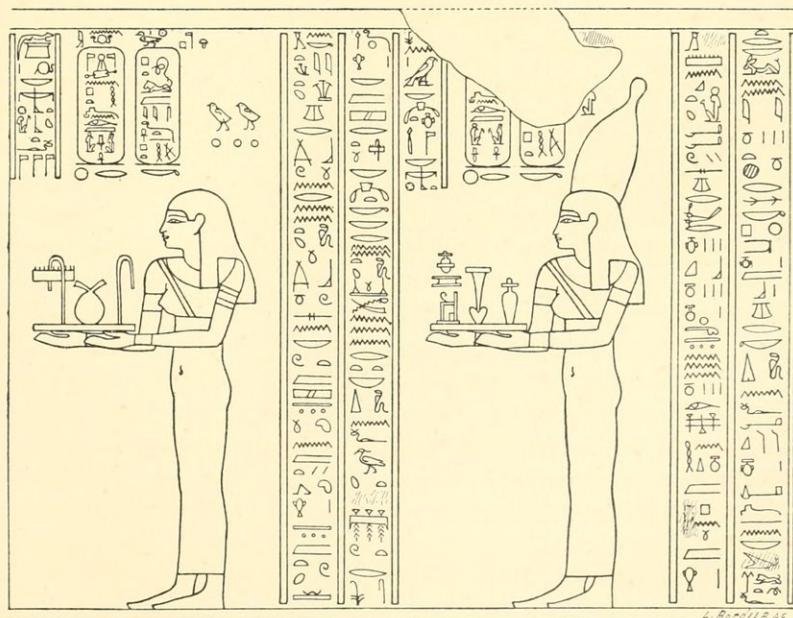
Face ouest. Couloir.

56.



Face ouest. Couloir.

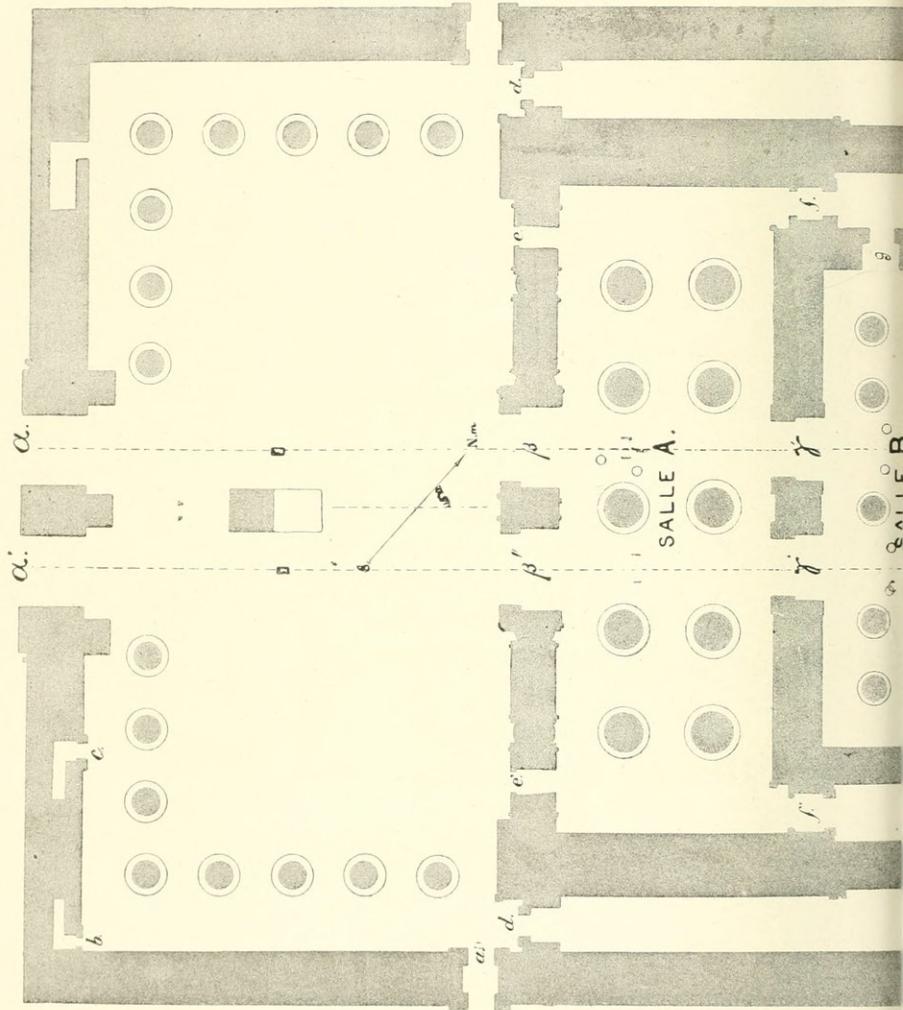
57.



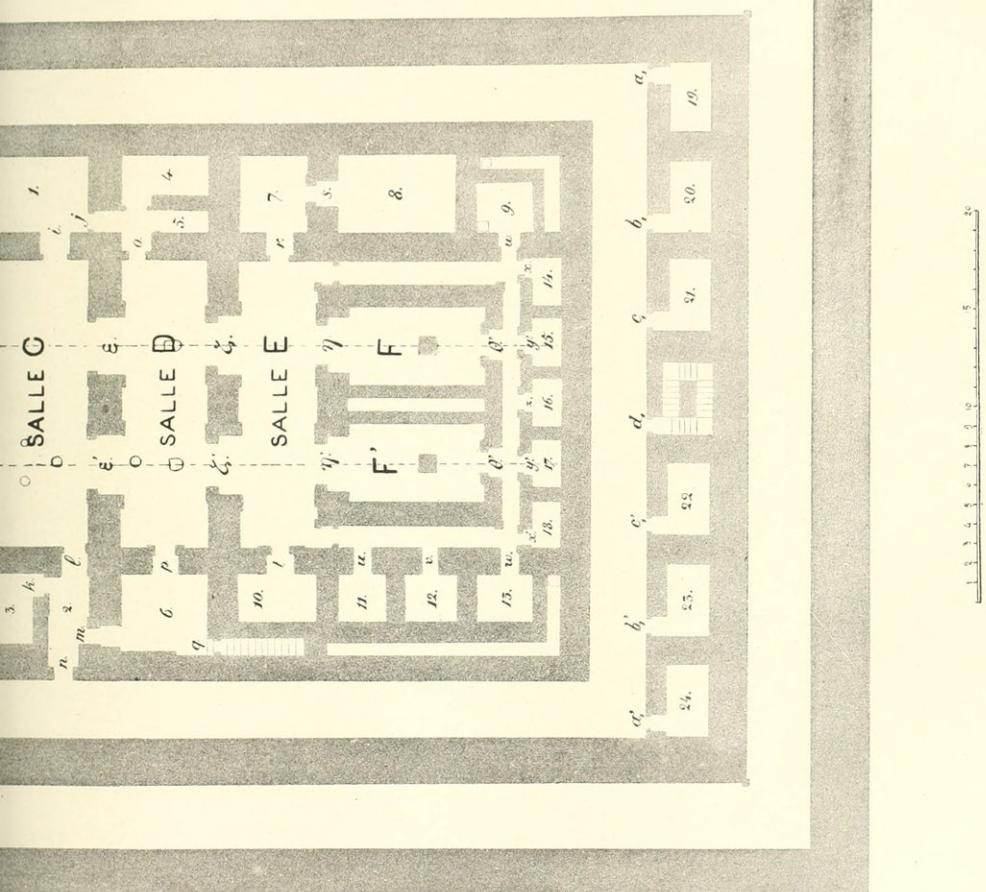
III. — GRAND TEMPLE.

Par sa disposition générale, le plan du Grand Temple d'Ombos rappelle assez exactement celui des autres temples de l'Égypte de la même époque. — C'est toujours et dans le même ordre la même succession des différentes pièces qui ont de tout temps composé l'ensemble d'un temple égyptien. — D'abord un pylône donnant accès dans une vaste cour à galerie couverte; au fond de la cour, l'édifice principal avec ses colonnes encastrées dans la façade; puis les salles hypostyles et les salles sans colonnes précédant le couloir mystérieux qui entoure le sanctuaire, vaste naos, où était enfermée la statue de la divinité. — Sur ce couloir s'ouvrent à droite, à gauche et en arrière du sanctuaire de petites chambres plus ou moins nombreuses. Ces salles, dont le temple d'Edfou donne une idée très nette, se retrouvent moins nombreuses à Ombos. On voit que le plan du temple d'Ombos ne s'écarte guère de ceux des autres temples; mais une circonstance particulière à laquelle est subordonnée toute l'économie du temple fait du sanctuaire d'Ombos une construction toute spéciale qu'on ne retrouve nulle part : nous voulons parler du double culte pratiqué ici, culte qui a entraîné la séparation de l'édifice en deux parties parfaitement distinctes et dont chacune est consacrée à une divinité spéciale. Les deux divinités d'Ombos, en effet, Haroëris et Sebek, bien que vivant en fort bonne intelligence, n'ont pas un culte qui se confonde; leurs fêtes, comme l'expliquent clairement les textes, sont absolument indépendantes et se célèbrent à des époques distinctes. — Aussi pour ces doubles rites a-t-il été nécessaire de répartir entre les deux divinités le culte tout entier. — La partie située au nord de l'axe du temple a donc été consacrée à Haroëris, tandis que la partie méridionale a été attribuée à Sebek; mais ce partage de l'édifice entraîna naturellement une modification aux dispositions ordinaires des temples. Le sanctuaire de chaque dieu étant bien distinct, on traça parallèlement à l'axe du temple un chemin conduisant de l'extérieur à chacun des deux sanctuaires et des portes furent ouvertes dans chaque salle et dans le pylône même formant deux avenues parallèles conduisant en droite ligne du parvis du temple au sanctuaire. De là une disposition spéciale aussi bien dans les tableaux que dans l'architecture. On relève ainsi dans la construction et dans la décoration un ordre symétrique qui se retrouve partout et toujours.

Mais si dans l'ensemble il y a peu de chose de changé aux plans ordinaires des temples, on rencontre cependant dans chacune des parties qui composent le temple certains détails particuliers



PLAN D



TEMPLE.

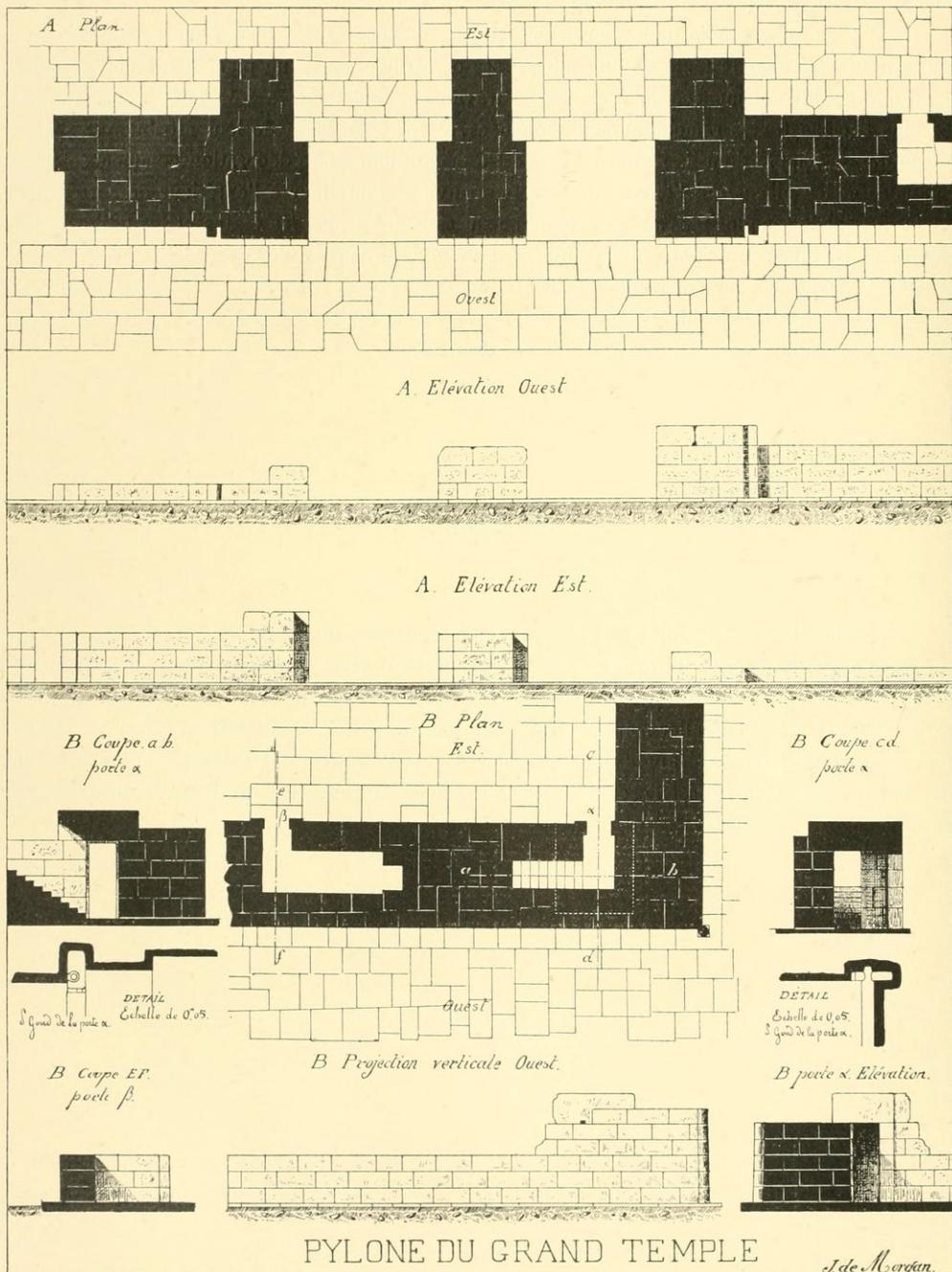
qui ne se retrouvent pas ailleurs; nous les signalerons à mesure que nous nous occuperons de chacune de ces parties. Pour le moment nous nous bornerons à émettre quelques considérations que nous ont suggérées la construction et la décoration du temple.

De l'étude approfondie que nous avons faite de l'édifice et des textes qui y sont gravés, il résulte pour nous que le temple tout entier a été construit d'après un plan bien établi et que la décoration n'a été commencée qu'après que le travail des architectes a été complètement terminé. Les plus anciens textes remontant aux Ptolémées, il est donc juste de leur attribuer le plan et l'exécution du temple dont ils n'ont pu achever la décoration. Cette décoration commencée par le sanctuaire et les pièces qui l'environnent se poursuivit de l'intérieur à l'extérieur de sorte, qu'en pénétrant dans le temple, plus on se rapproche du sanctuaire plus les textes et les tableaux sont anciens. — L'édifice principal, à l'exception des murs extérieurs, a été décoré par les Ptolémées eux-mêmes; avec la cour commence la décoration de l'époque romaine, la série des empereurs romains depuis Auguste jusqu'à Diaduménien, le successeur éphémère de Macrin, se retrouve complète dans les tableaux de la cour et des murs extérieurs.

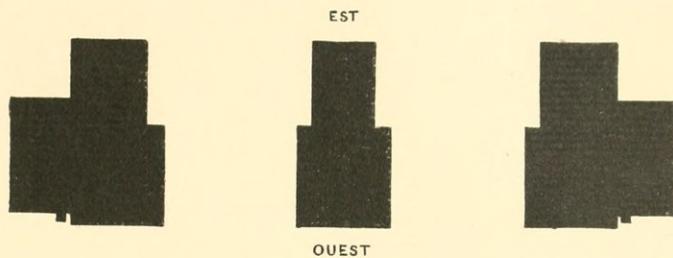
Le pylône.

Le pylône du grand temple a presqu'entièrement disparu; du massif nord il ne reste plus que les arasements; du massif central et du massif méridional quelques assises seulement sont restées debout. — Dans l'intérieur du pylône une chambre oblongue était réservée dans laquelle on entre par la cour. De plus un escalier ménagé dans l'intérieur du pylône conduisait au sommet; mais cet escalier s'arrête aujourd'hui après quelques marches, et l'état des constructions ne nous permet plus de dire si la chambre et l'escalier du massif sud se retrouvaient symétriques dans le massif nord.

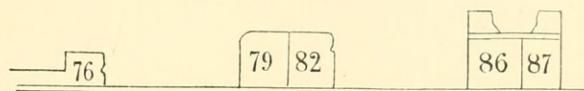
Plan et élévations.



Disposition des tableaux.

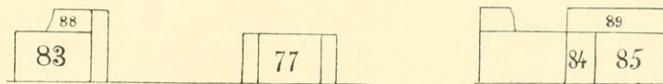


ELEVATION OUEST

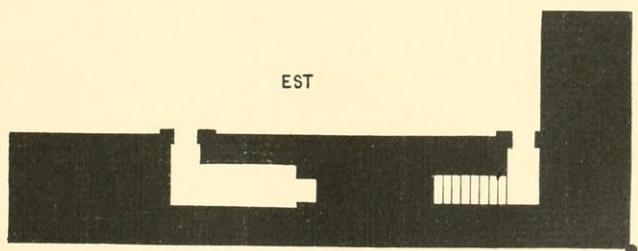


ELEVATION EST

FACE A

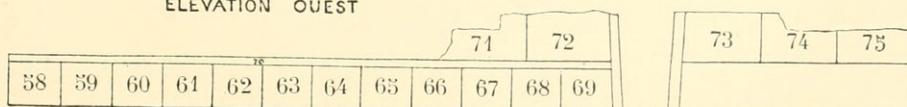


EST

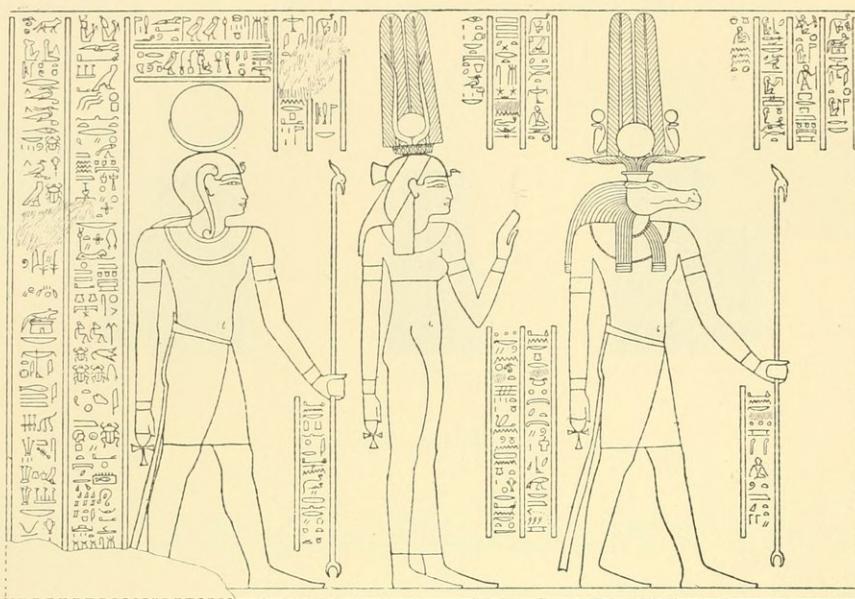


ELEVATION OUEST

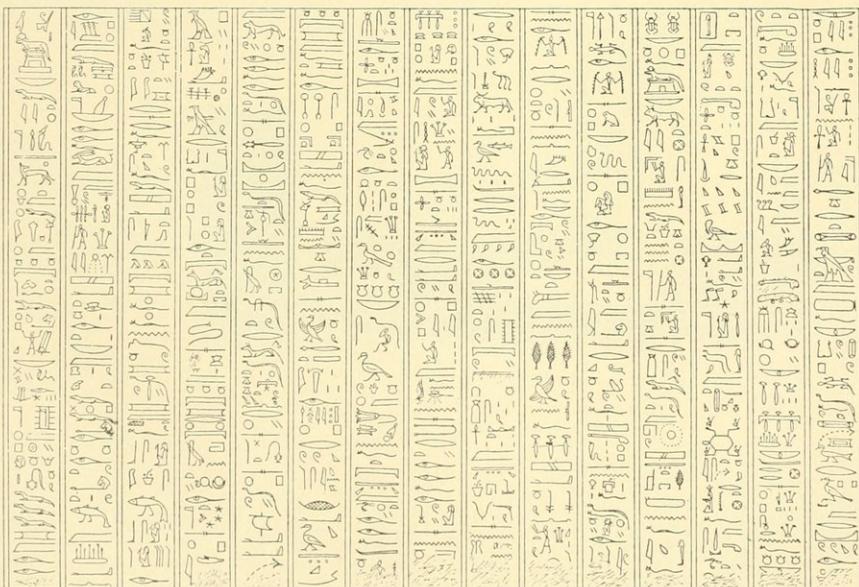
ELEVATION SUD



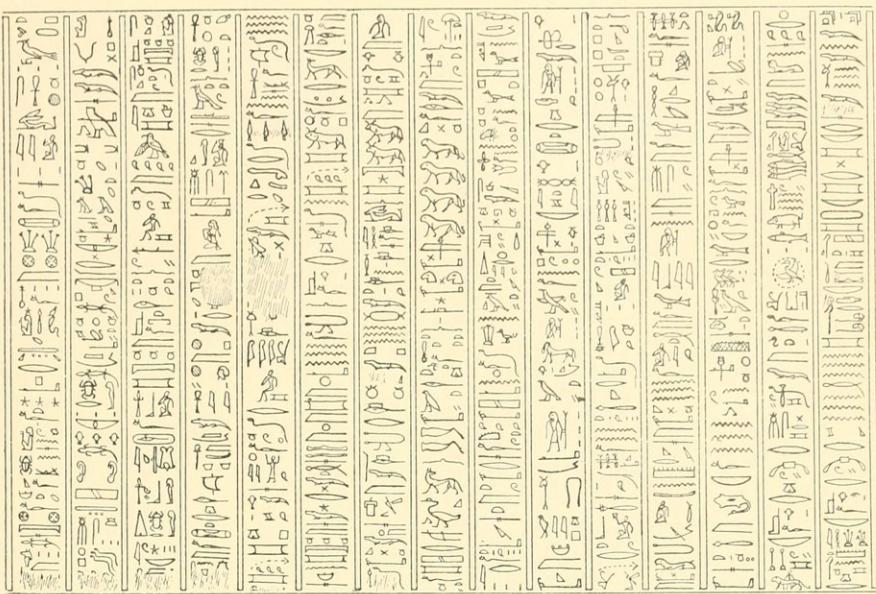
58.



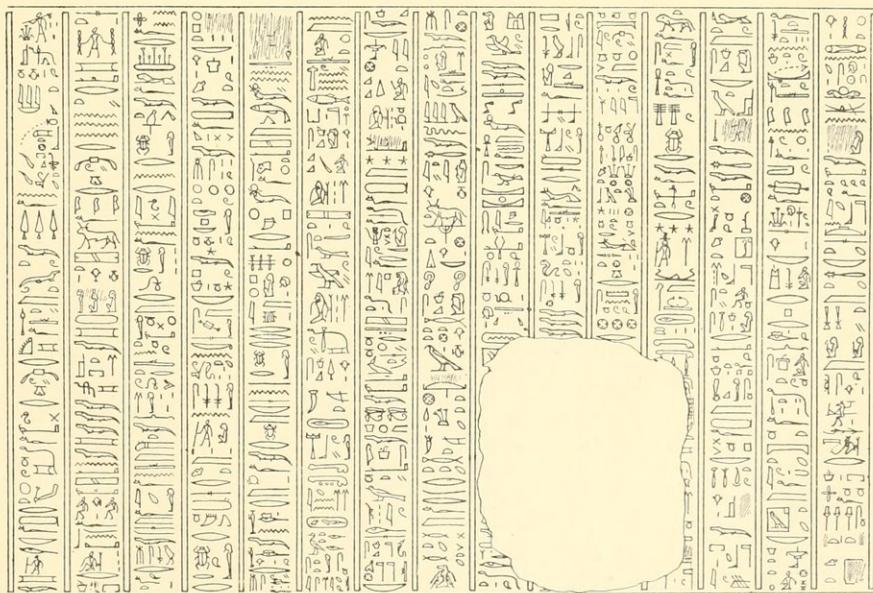
59.



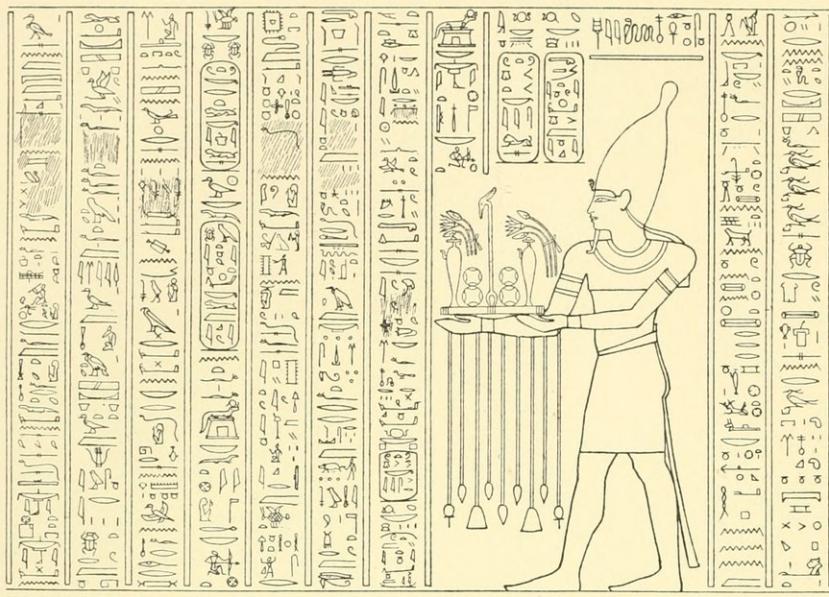
60.



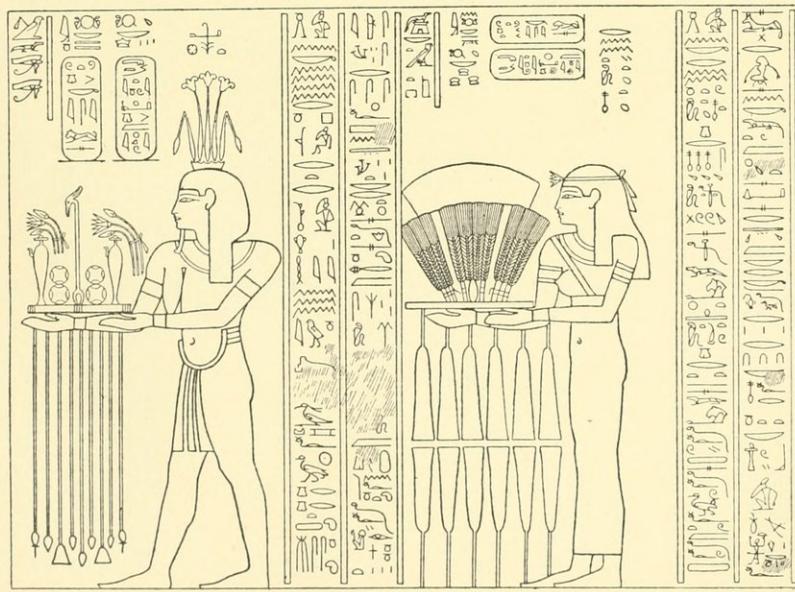
61.



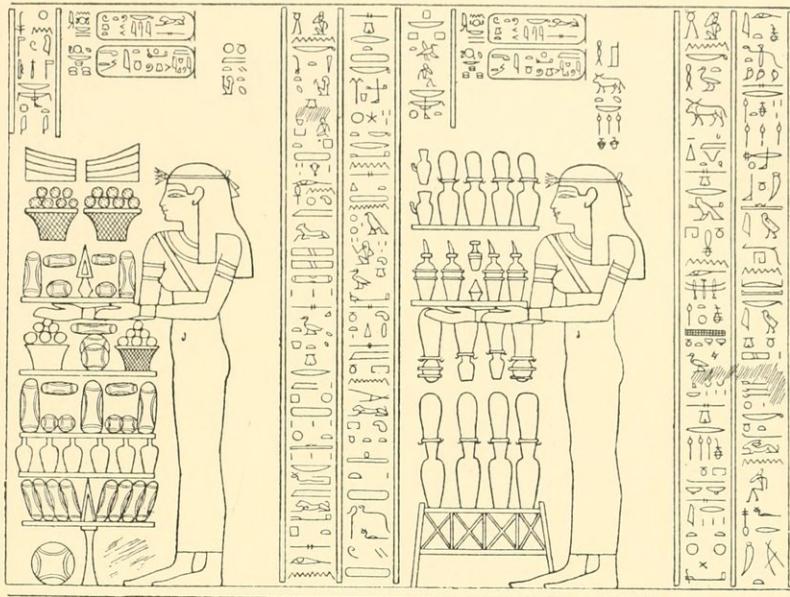
62.



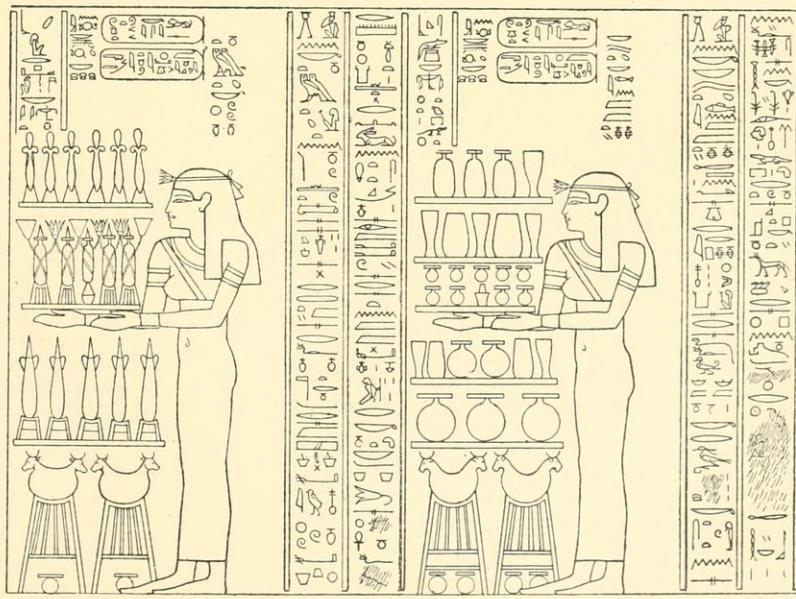
63.



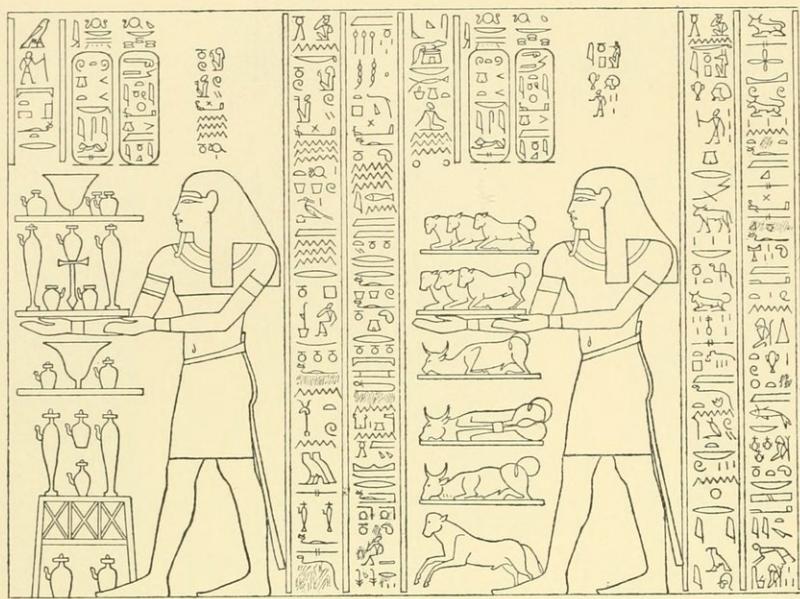
64.



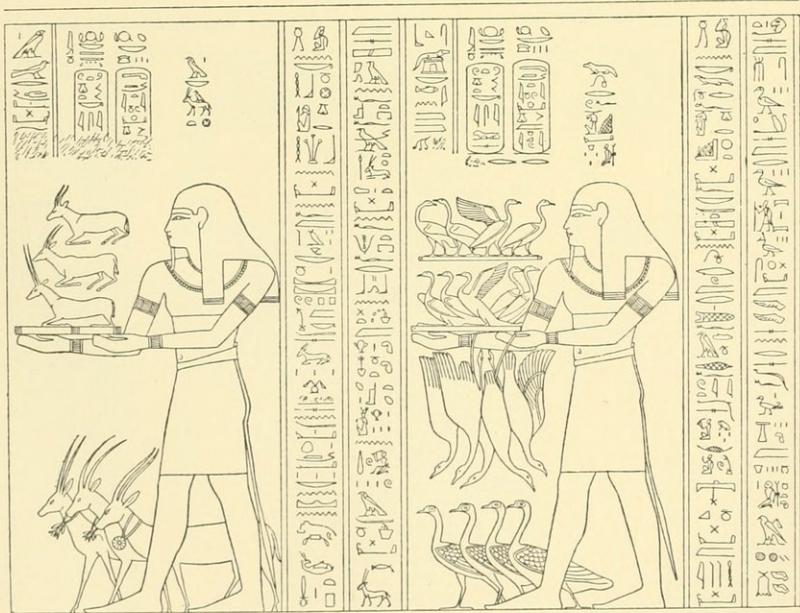
65.



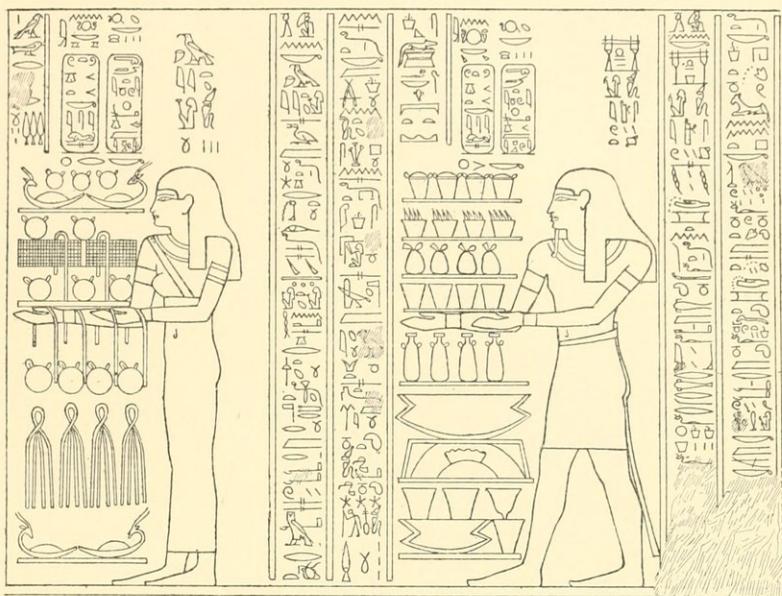
66.



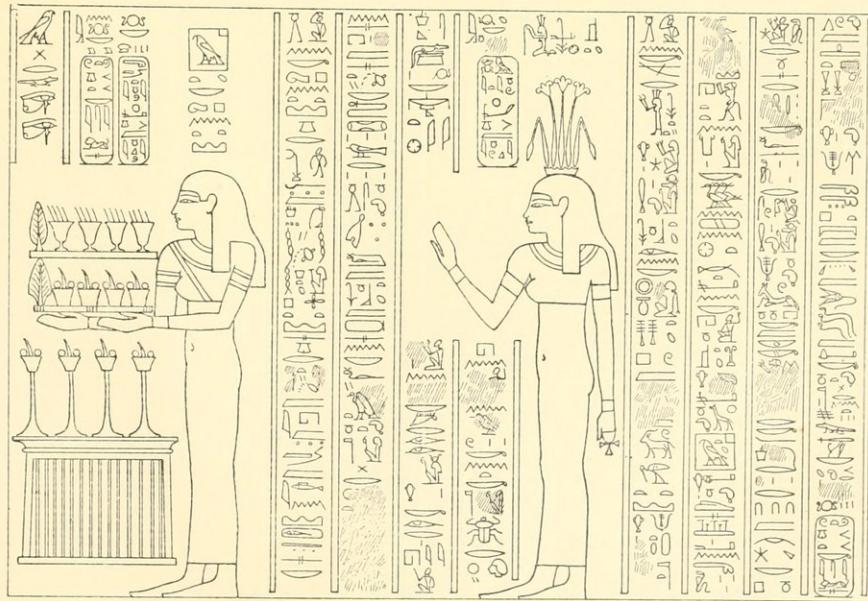
67.



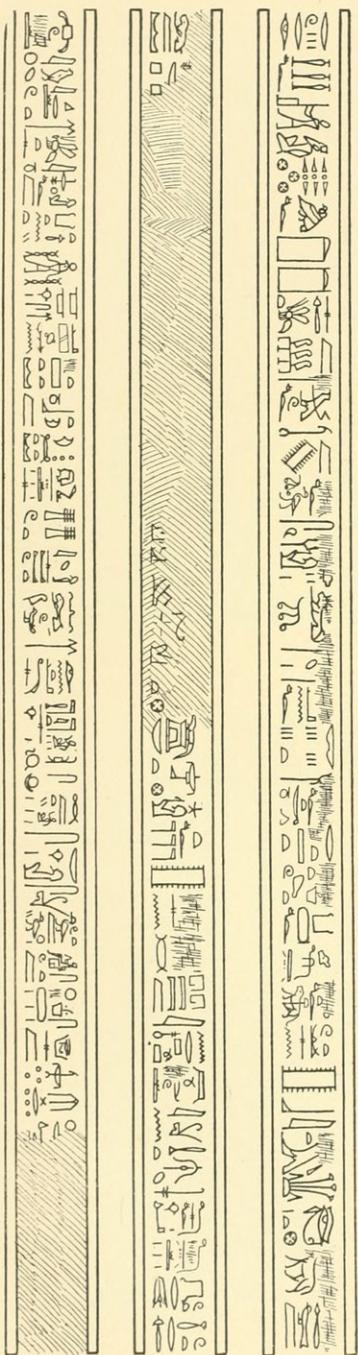
68.



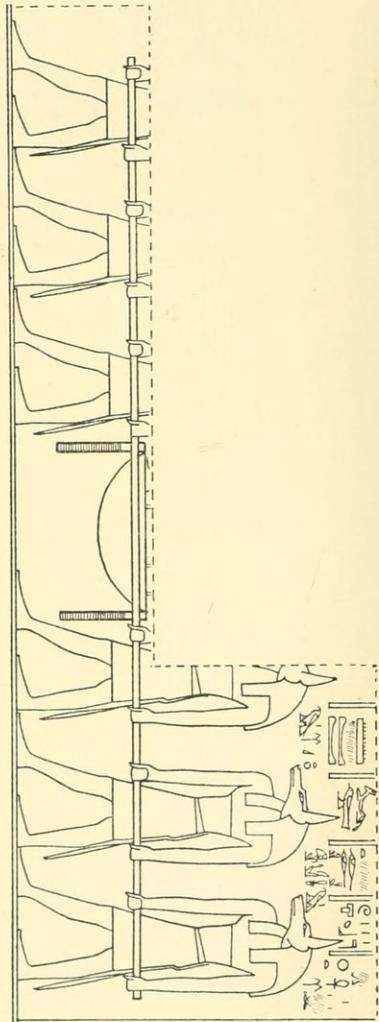
69.



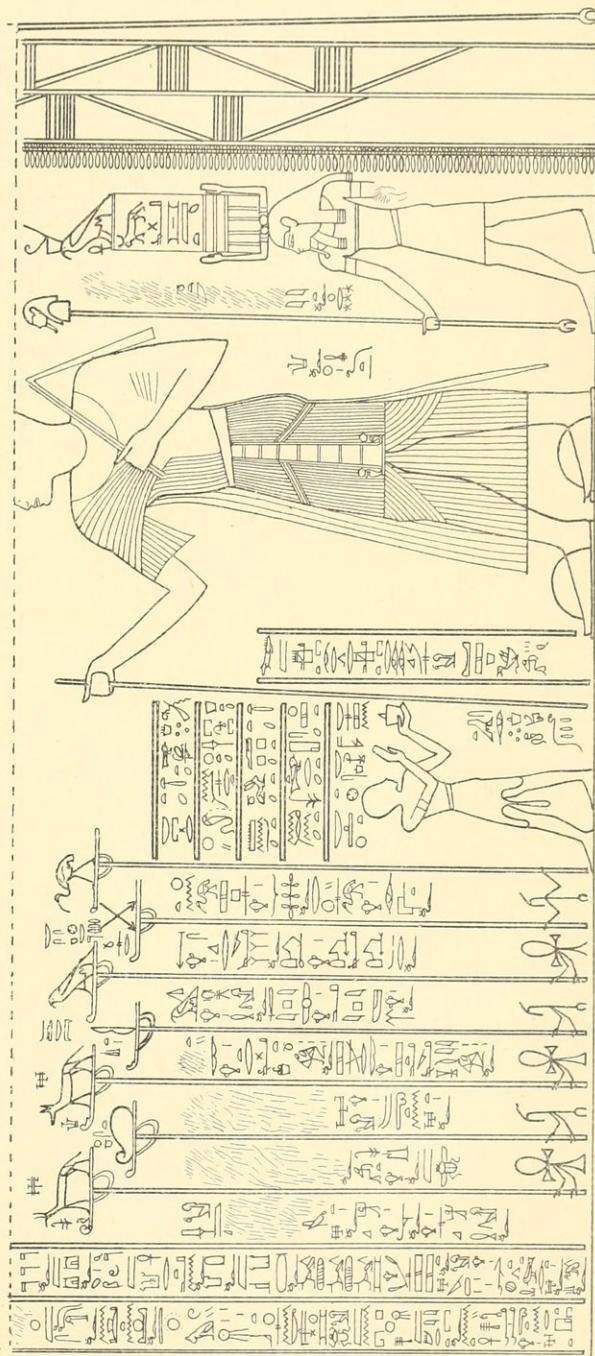
70.

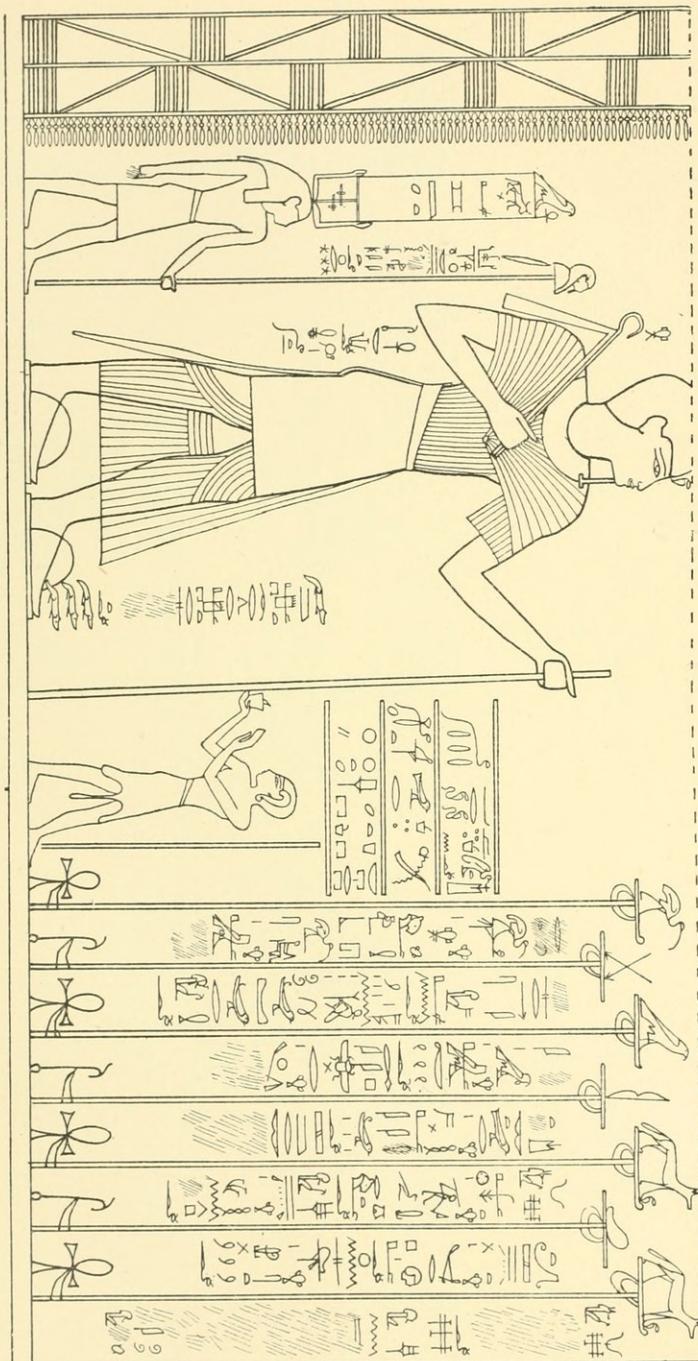


71.



72.

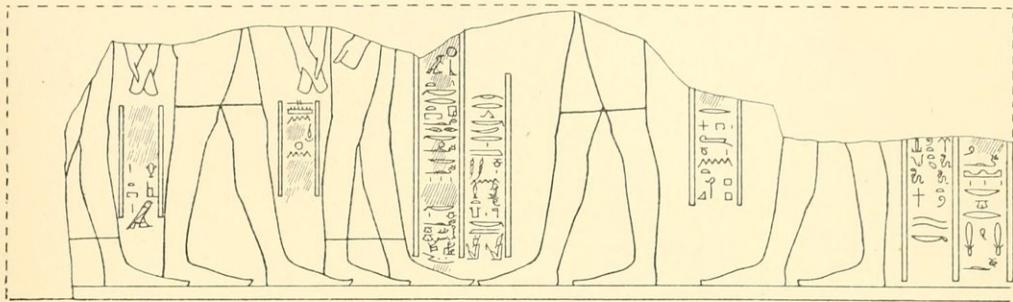


Massif sud. — Face sud. — 73.¹

1. Voir la planche 74 à la page 71.

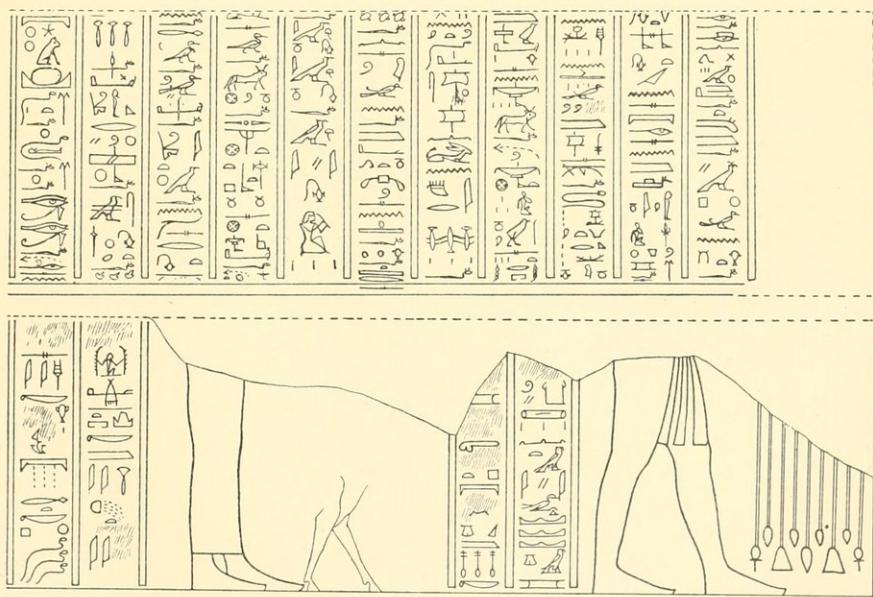
Massif sud. — Face sud.

75.

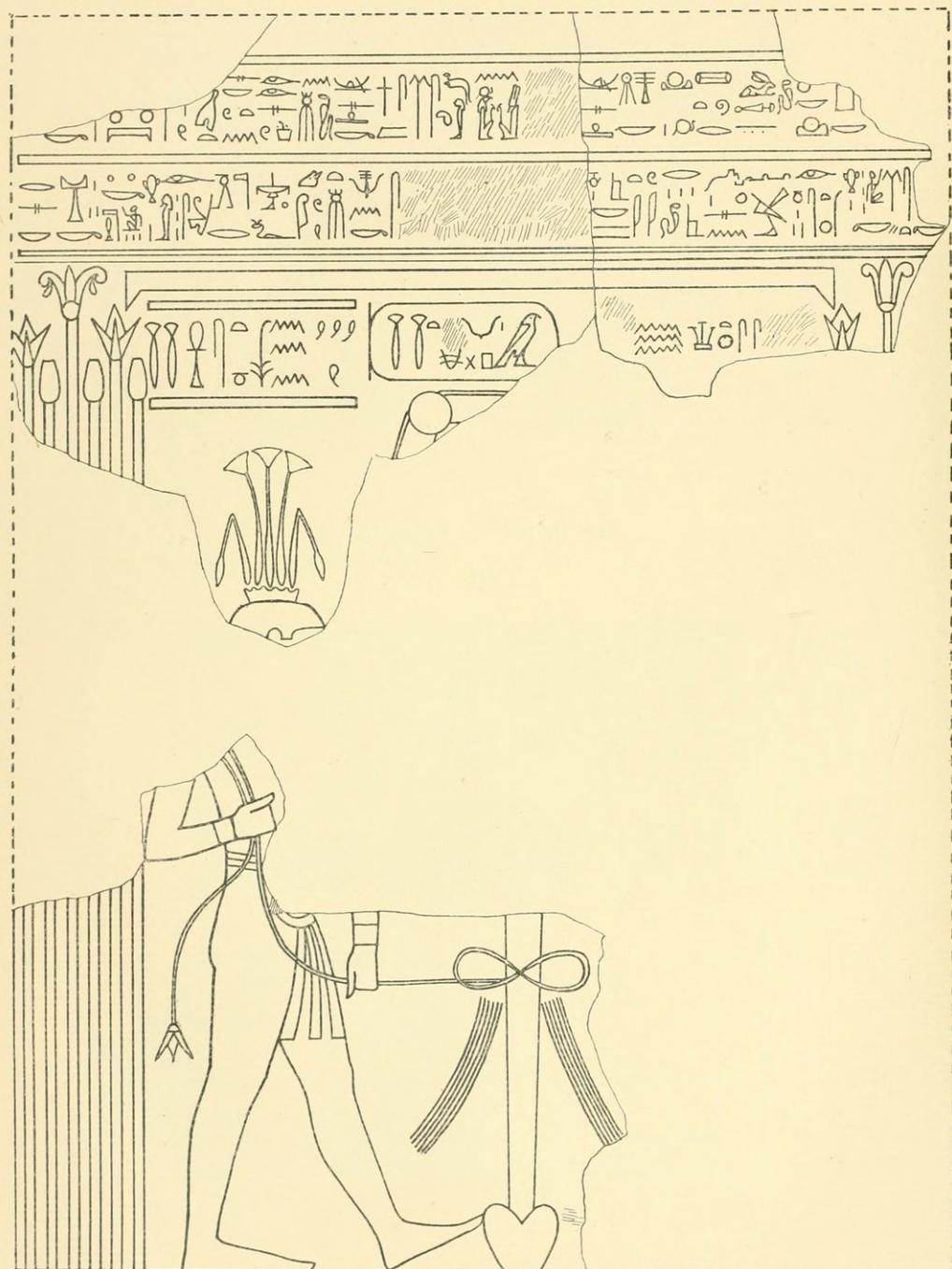


Massif nord. — Face ouest.

76.

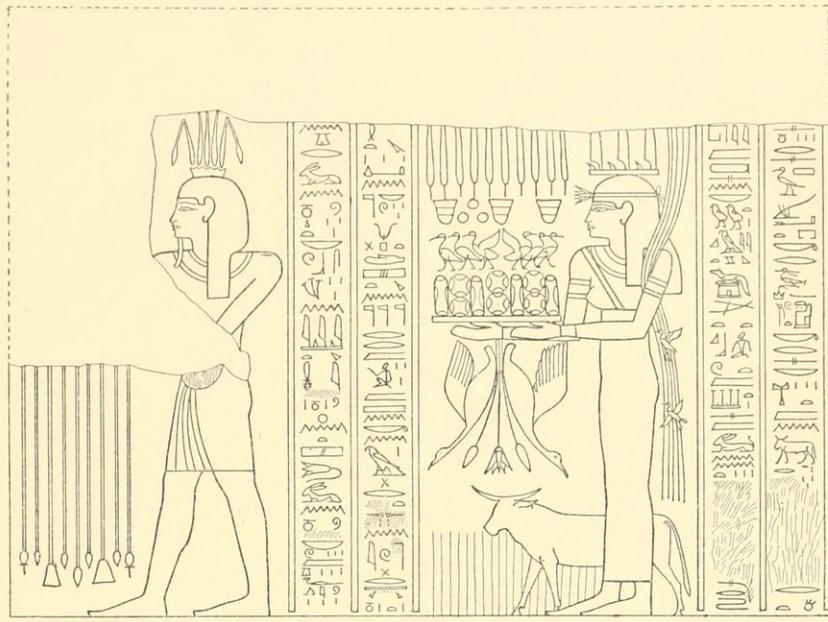


Massif central. — Face ouest. — 77.

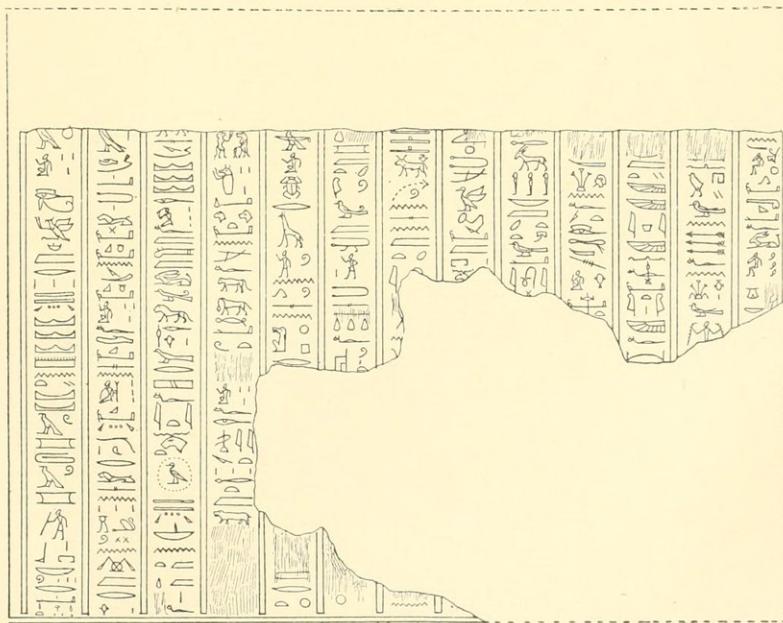


Massif central.

78.

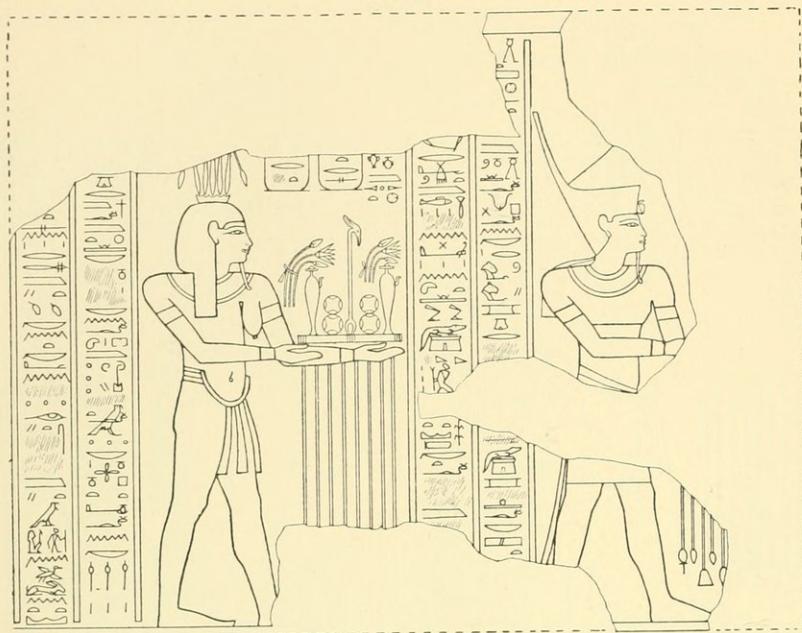


79.

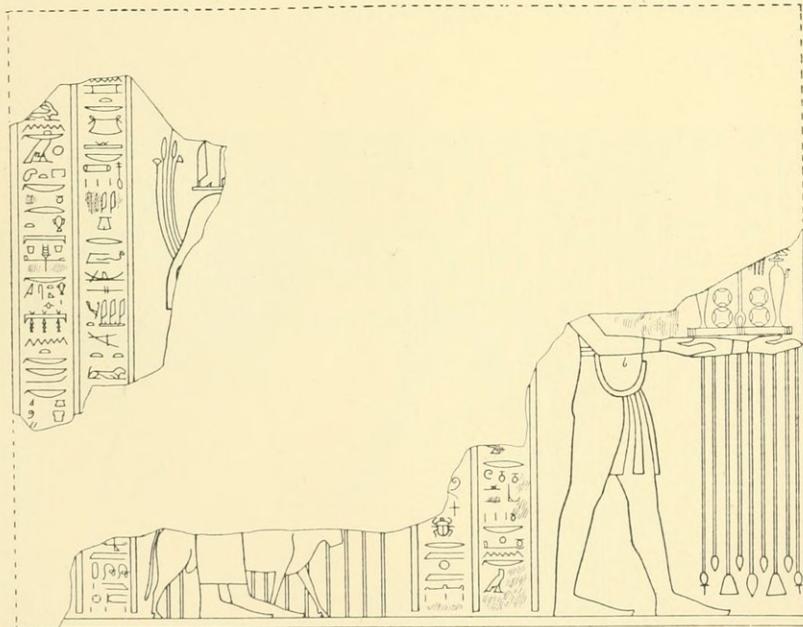


Massif central.

80.

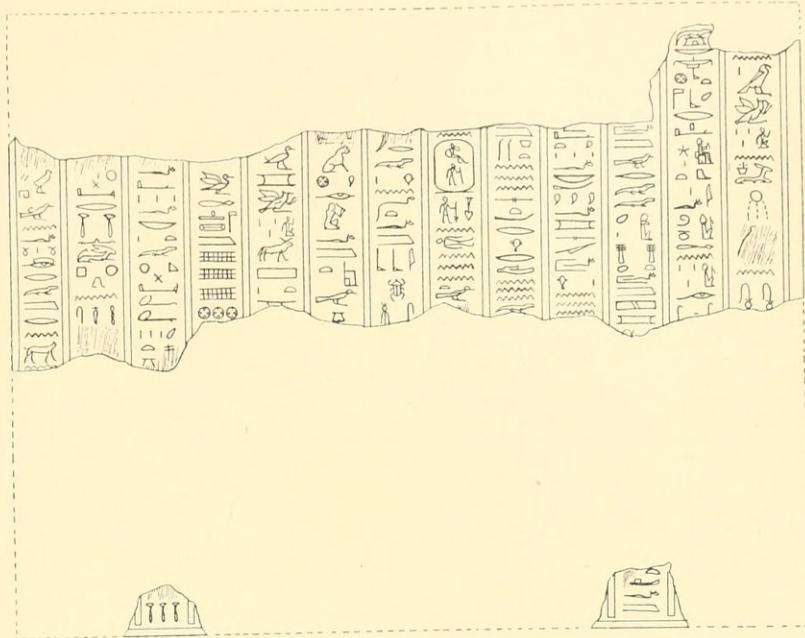


81.



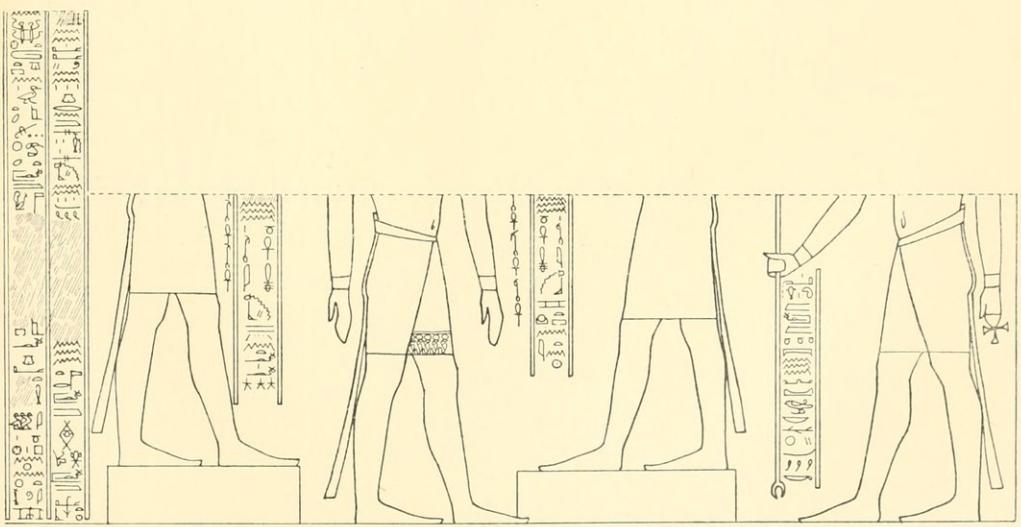
Massif central.

82.



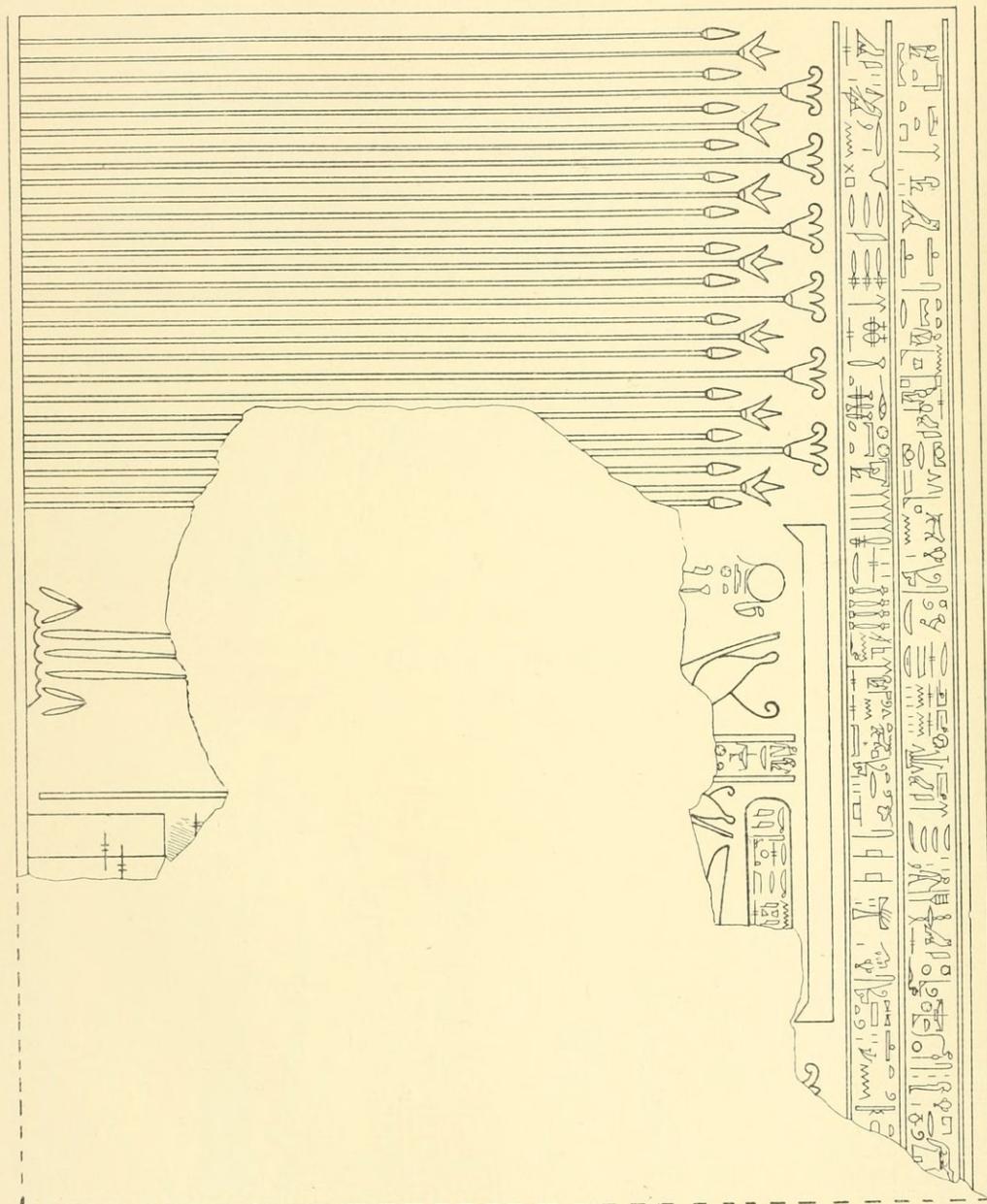
Massif sud. — Face sud.

74.



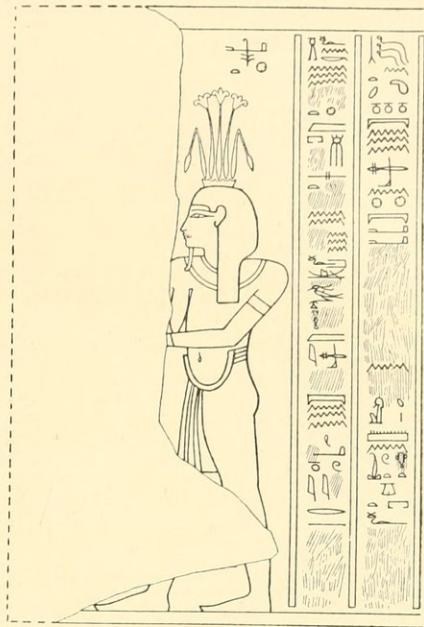
Massif sud. — Face est.

83.

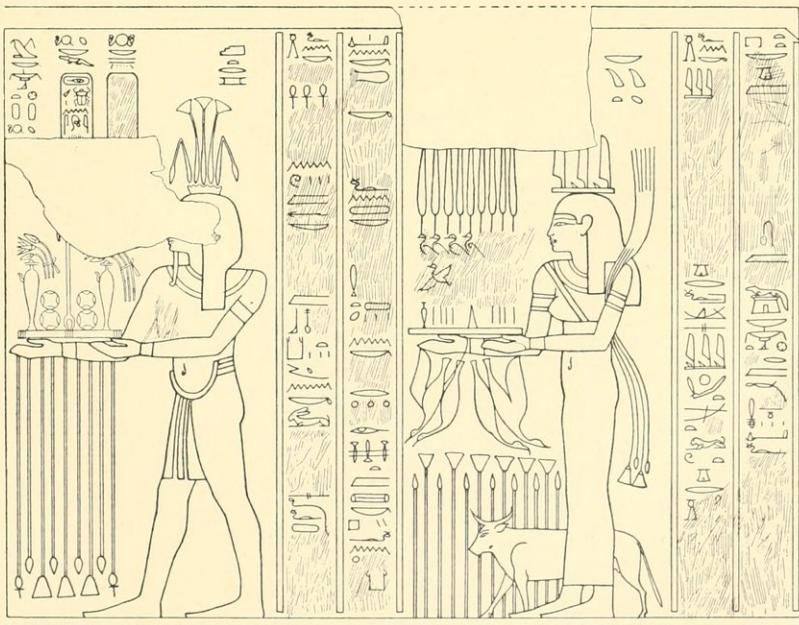


Massif sud. — Face est.

84.

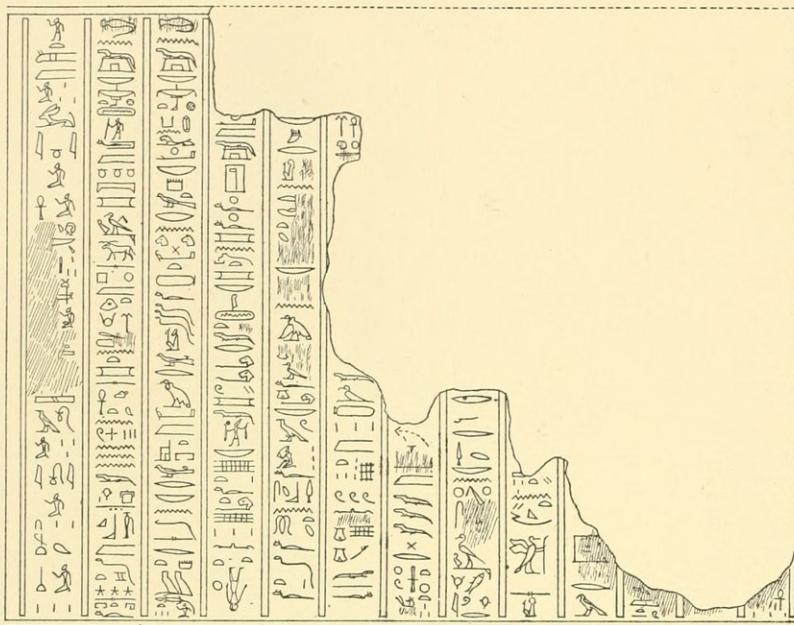


85.

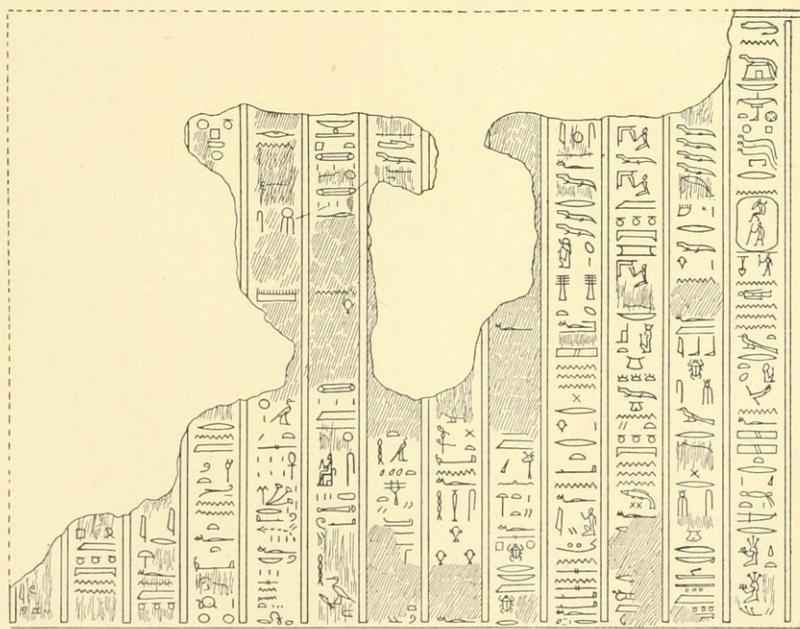


Massif sud. — Face ouest.

86.

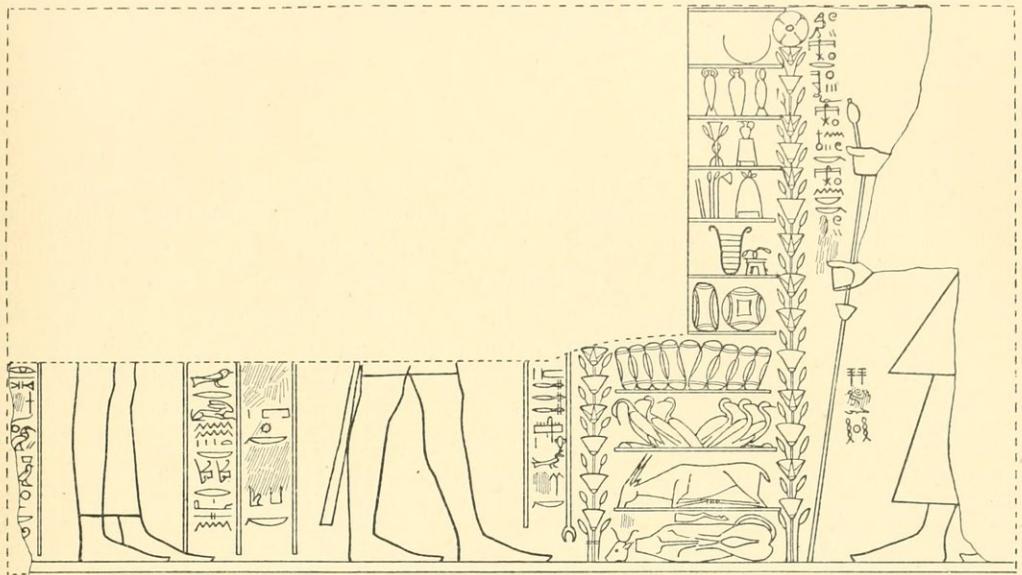


87.

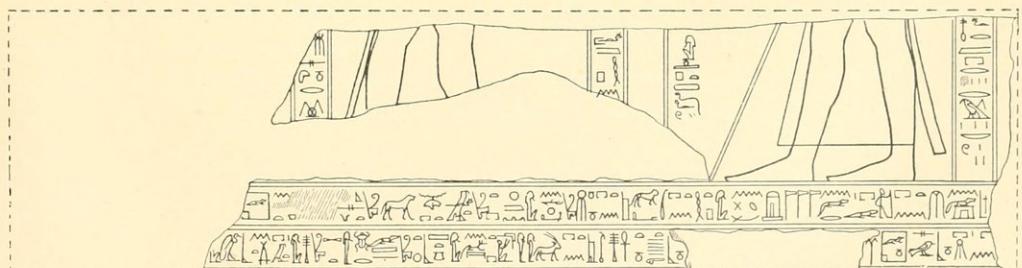


Massif sud. — Face ouest.

88.

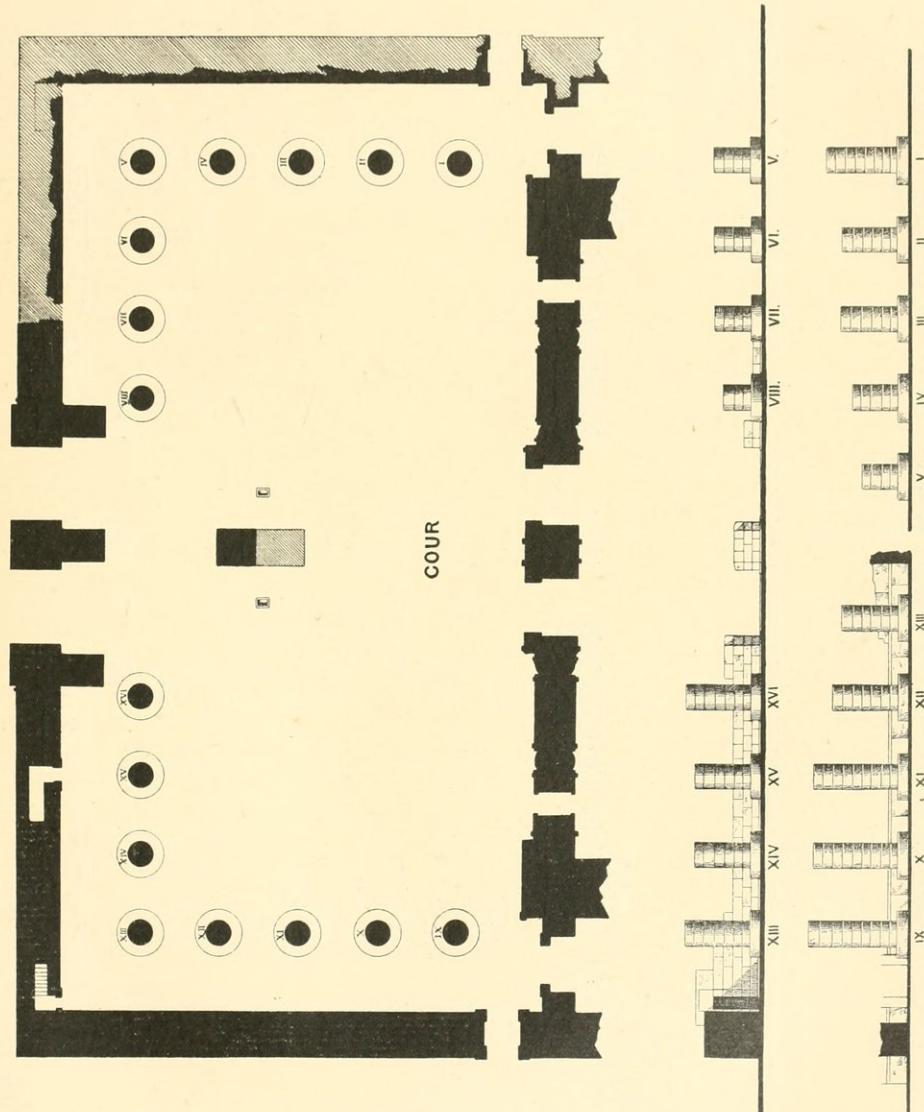


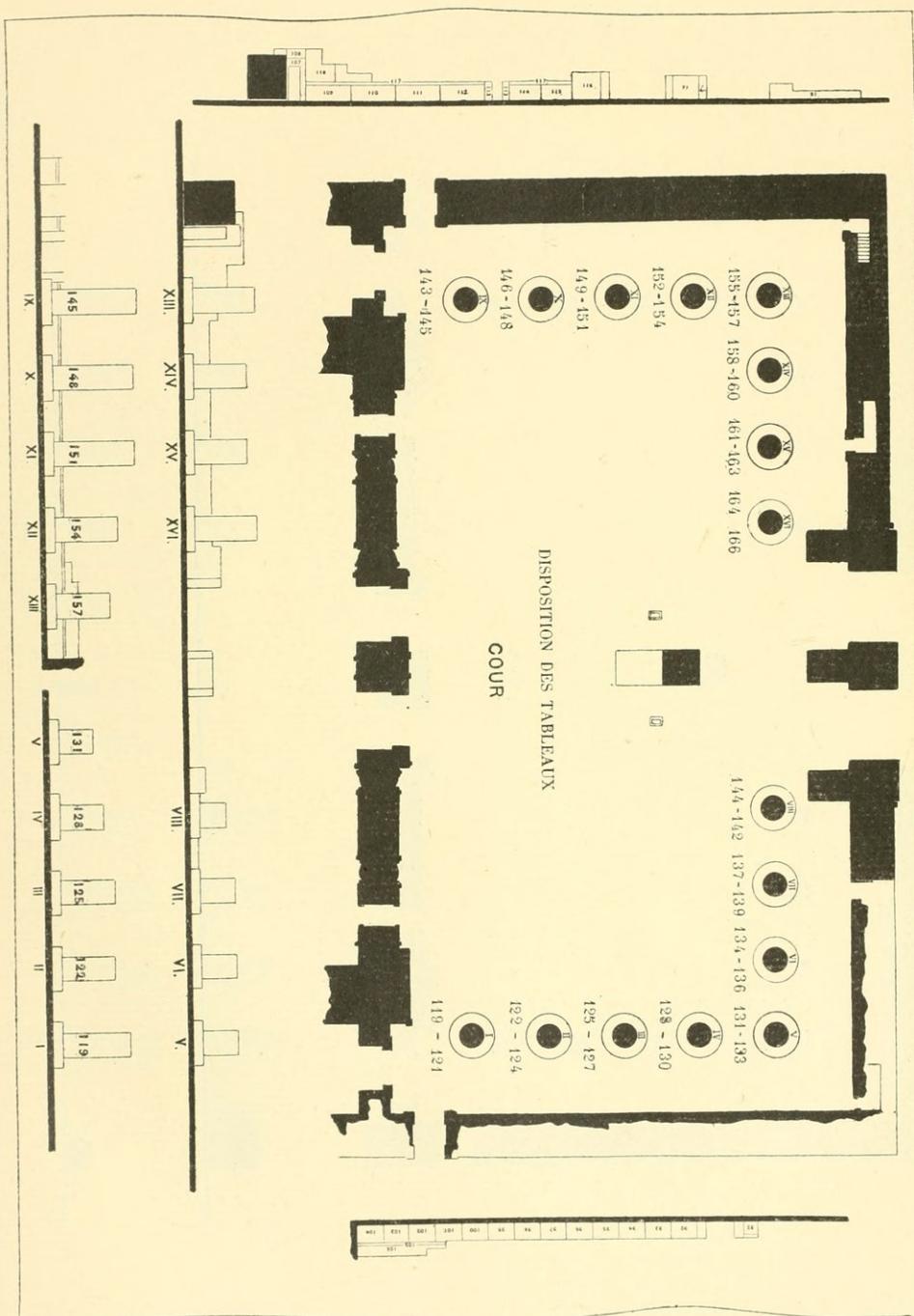
89.



IV. — COUR.

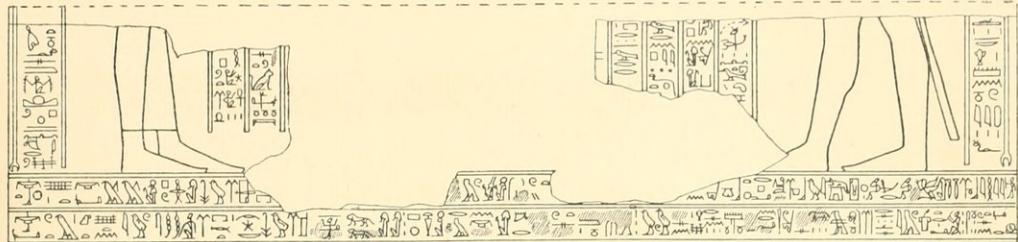
On rencontre dans la cour, traversé par l'axe du temple, un massif de maçonnerie haut environ de cinquante centimètres, large de deux mètres et long de 2^m 50. Cependant, à l'état de la surface supérieure du massif et du dallage en arrière, on peut présumer que ce massif n'est plus complet ni en longueur ni en hauteur. — La longueur devait atteindre environ 6 mètres : quant à la hauteur, elle nous est donnée par une circonstance grâce à laquelle on ne peut guère se tromper. En avant du massif, et à environ 1^m 50 de sa paroi, sont creusées dans le dallage deux petites cavités de 15 centimètres de côté et dont le fond est taillé en biseau  ; ces deux cavités, creusées à environ 75 centimètres l'une de l'autre, n'ont pu servir qu'à encastrer les pieds d'une échelle ou d'un escalier mobile qu'on appliquait sur le rebord supérieur du massif de la maçonnerie. — Cette hypothèse étant admise, l'angle d'inclinaison du biseau taillé dans chacune des cavités donne à peu près au massif une hauteur d'un mètre. Nous nous trouvons donc en présence d'une construction, située au milieu de la cour du temple, haute d'un mètre, longue de six mètres environ et large de deux mètres; mais à quoi pouvait-elle servir? Il est probable que, pendant les processions, le naos du dieu, porté sur les épaules des prêtres, gravissait l'escalier mobile appliqué sur le massif et était déposé sur la plate-forme. — Deux autels de pierre, d'une forme allongée, retrouvés dans les fouilles, étaient probablement placés parallèlement sur cette plate-forme et servaient de support au naos pendant la cérémonie. Peut-être aussi ne faut-il voir là que l'autel où étaient déposées les offrandes et où le grand-prêtre officiait à ciel ouvert; un autel semblable a été retrouvé par M. NAVILLE à Déir el-Bahari, et depuis, notre attention ayant été appelée sur cette particularité, nous avons pu constater dans la cour d'Edfou des vestiges d'un monument tout à fait semblable. A droite et à gauche de cette plate-forme sont encore encastrées dans le dallage deux petites cuves en granit dans lesquelles étaient probablement versées les libations. Ces cuves sont placées précisément dans l'axe du chemin conduisant à chacun des sanctuaires.

J. de Morgan

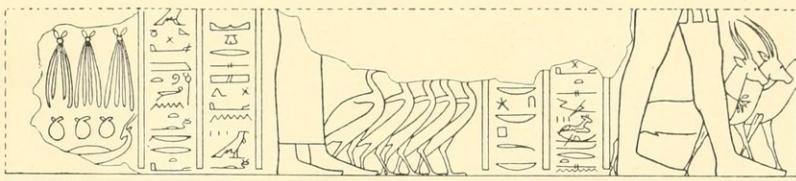
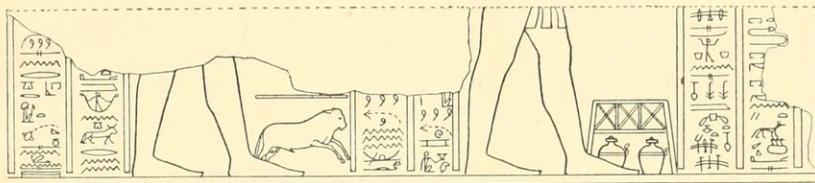


Paroi est. — Côté nord.

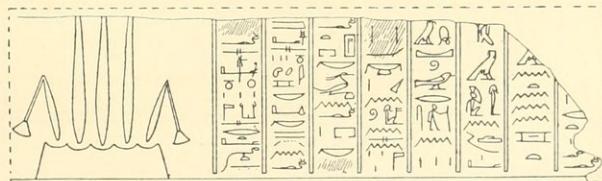
90.



91.



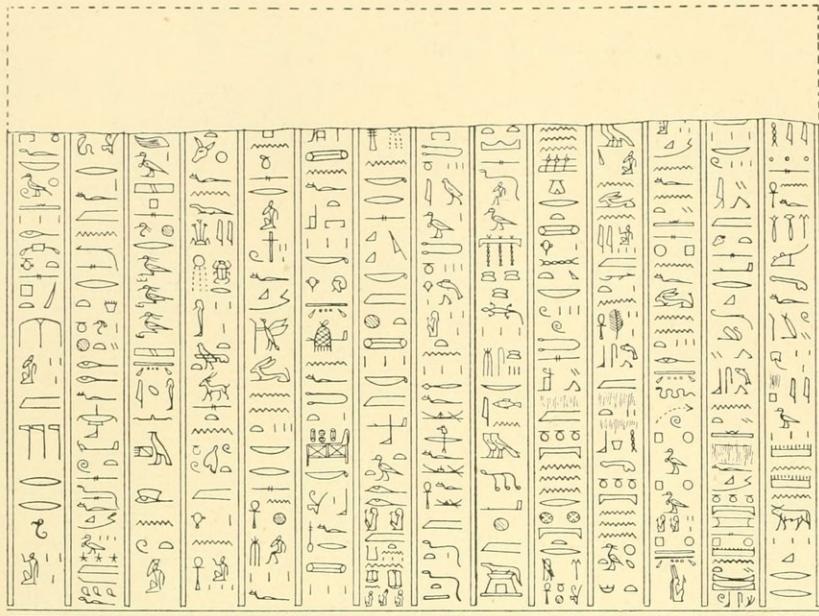
92 bis¹



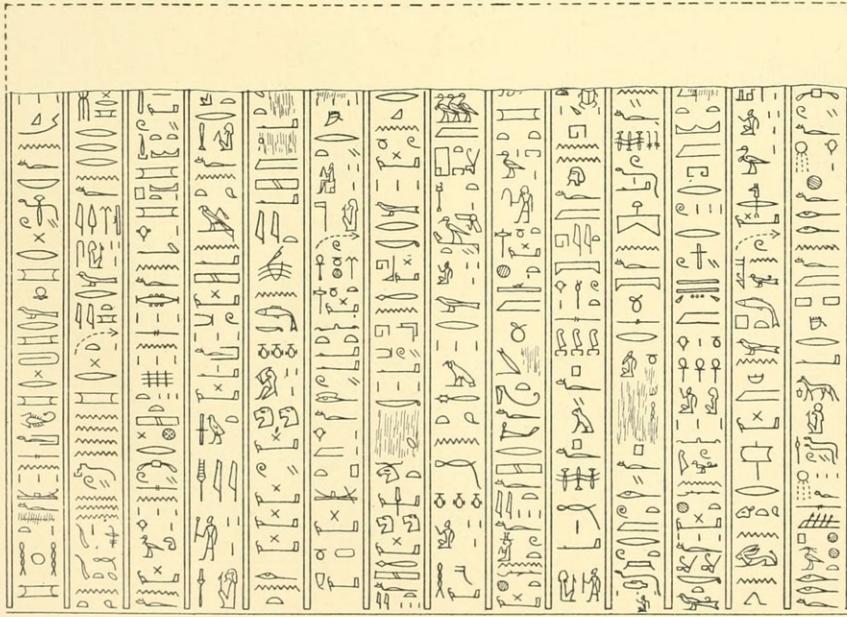
1. Le n° 92 est à la page suivante.

Paroi sud.

92.

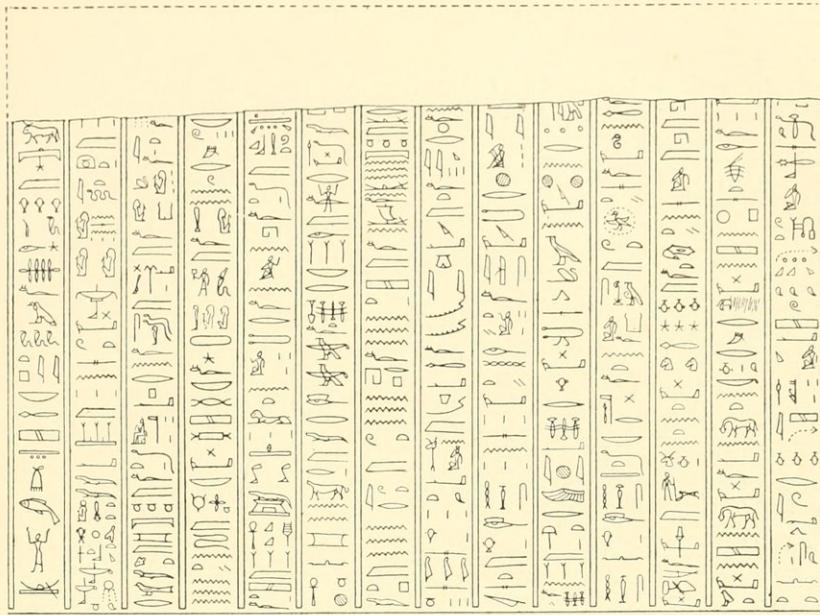


93.

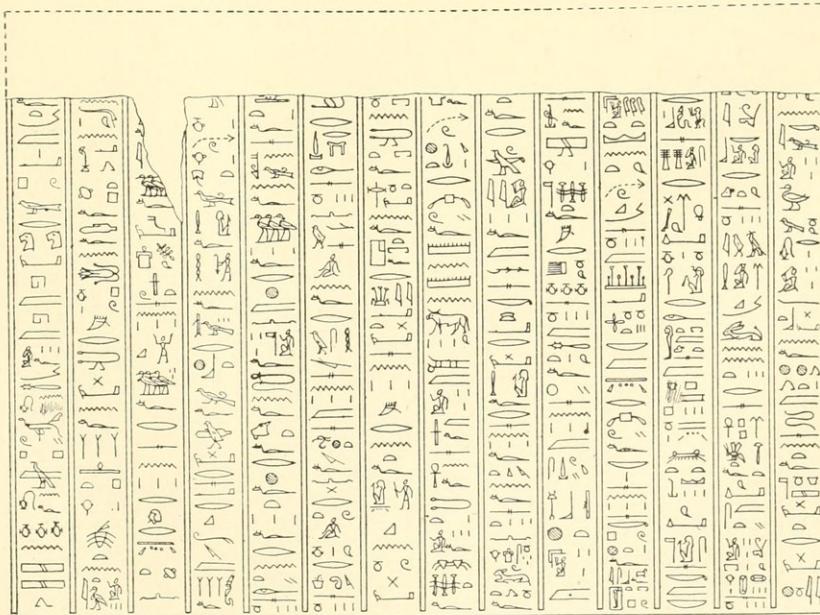


Paroi sud.

94.

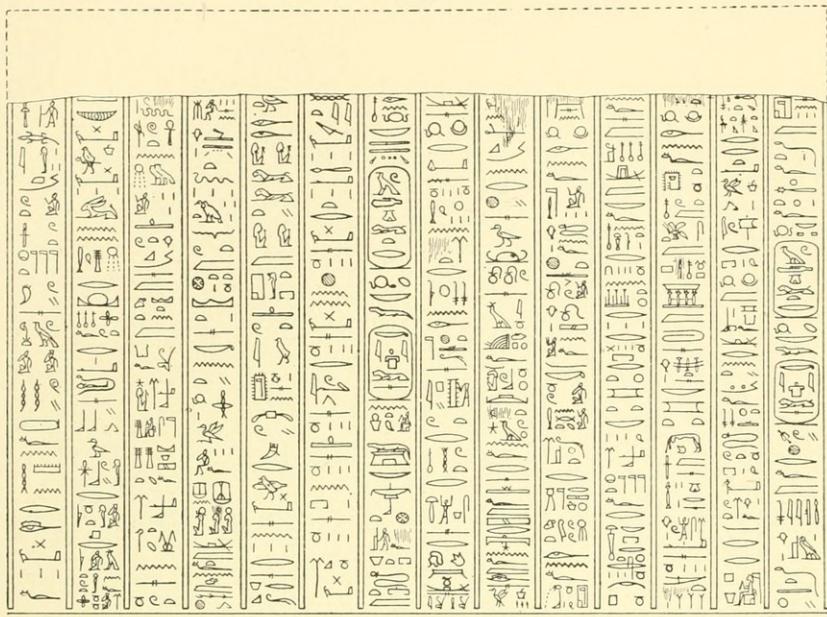


95.

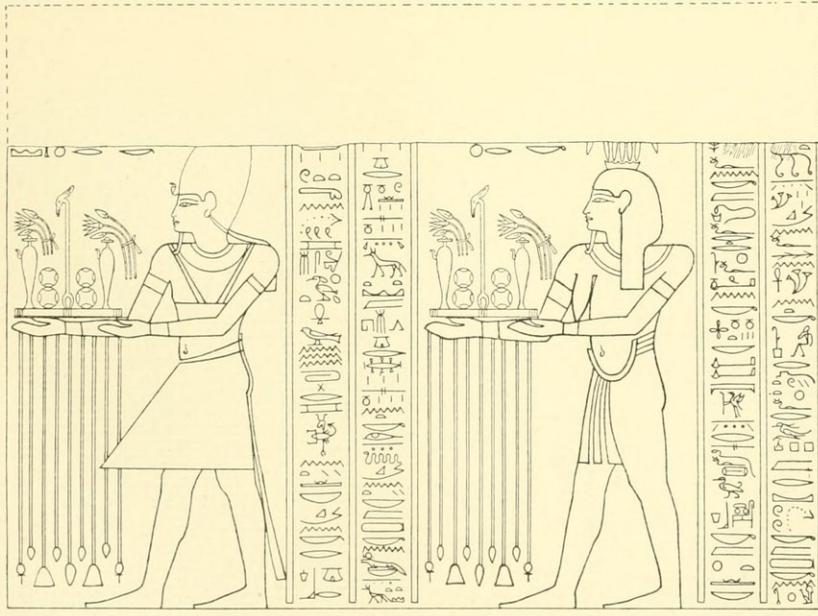


Paroi sud.

96.

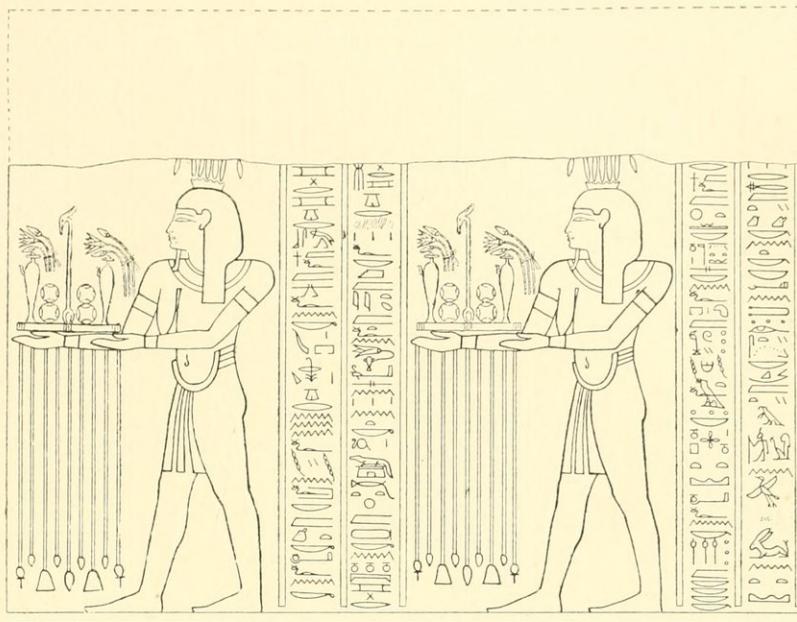


97.

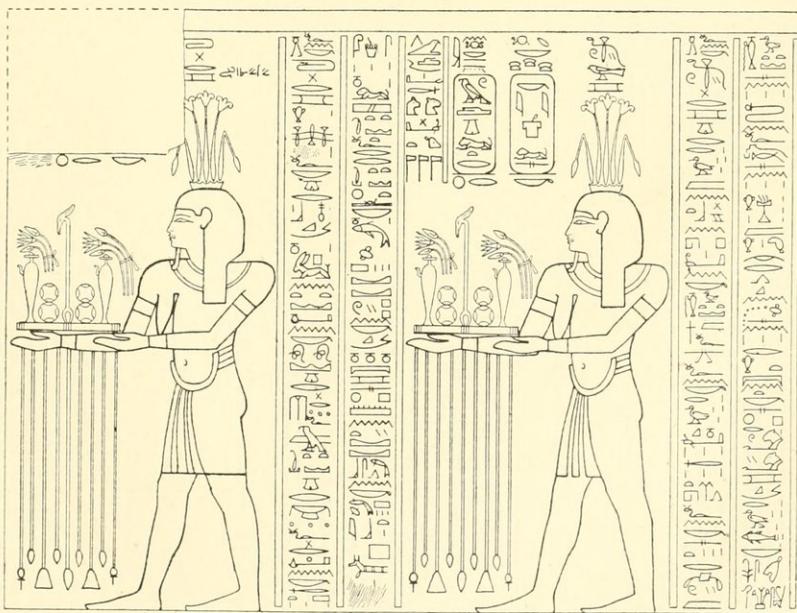


Paroi sud.

98.

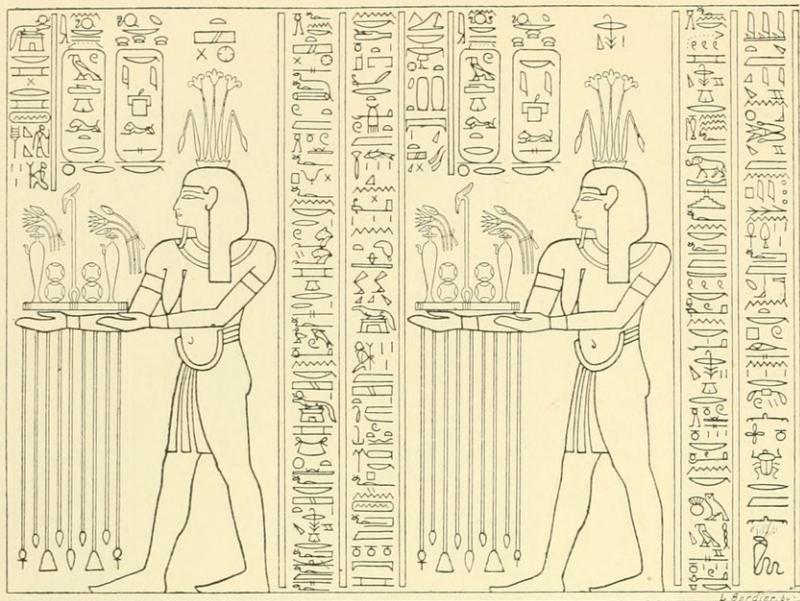


99.

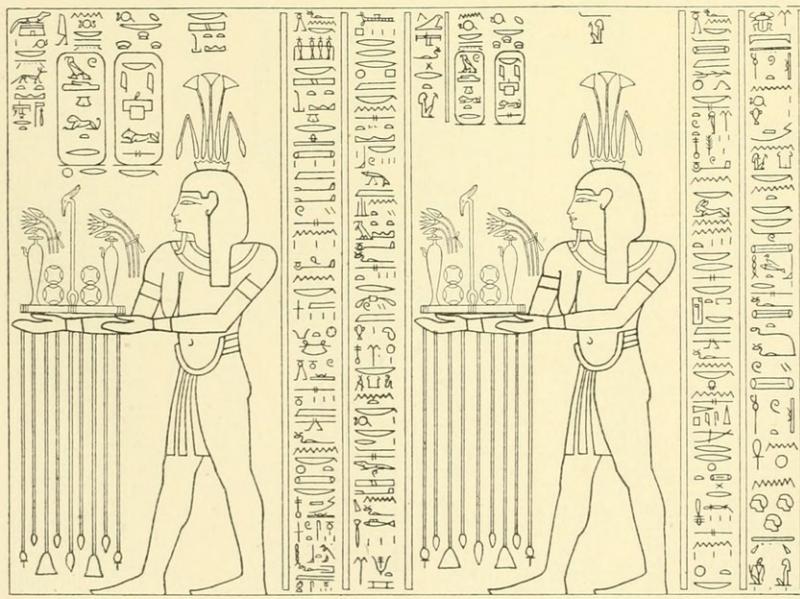


Paroi sud.

100.

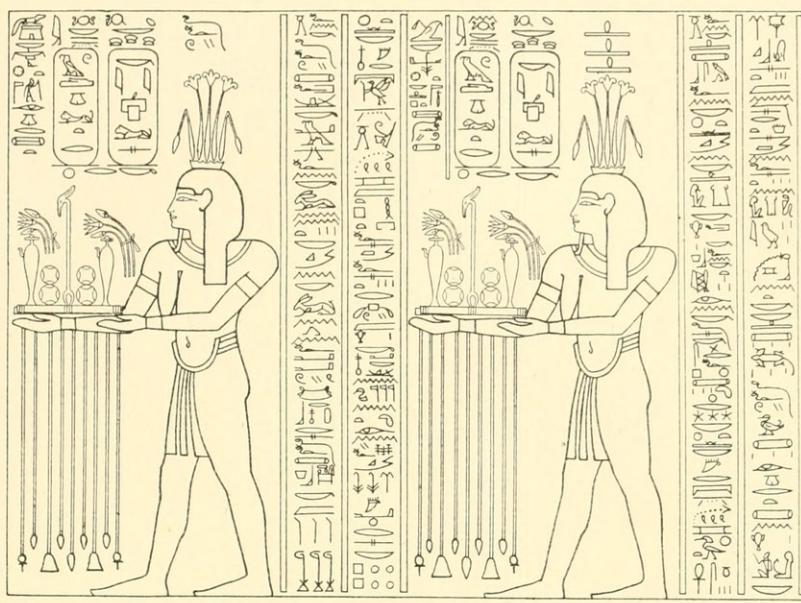


101.

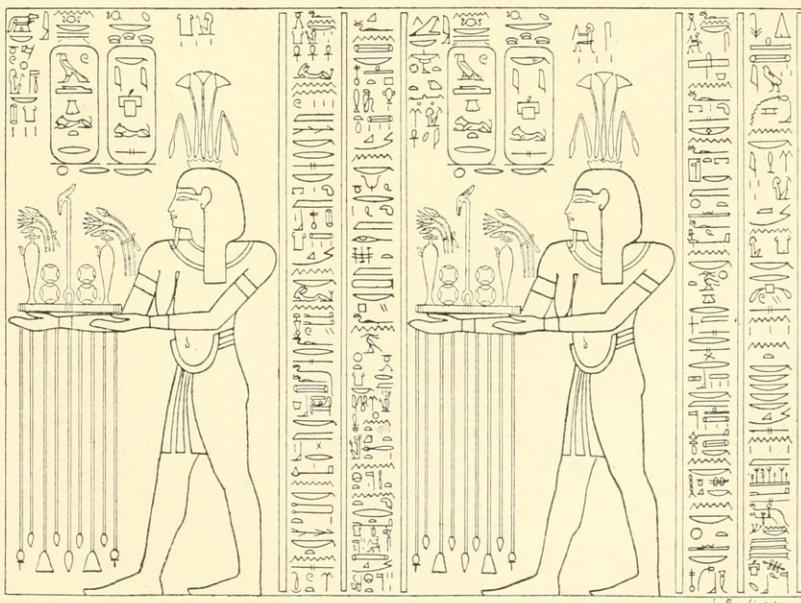


Paroi sud.

102.

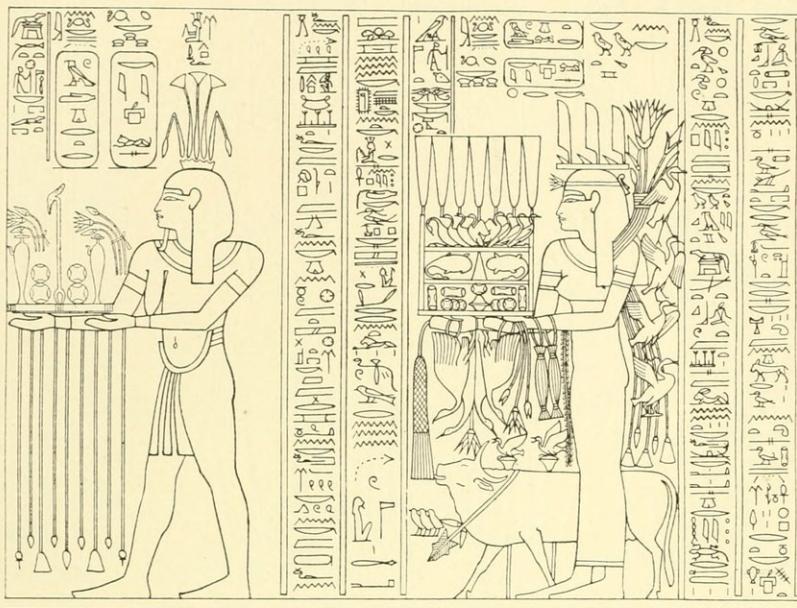


103.

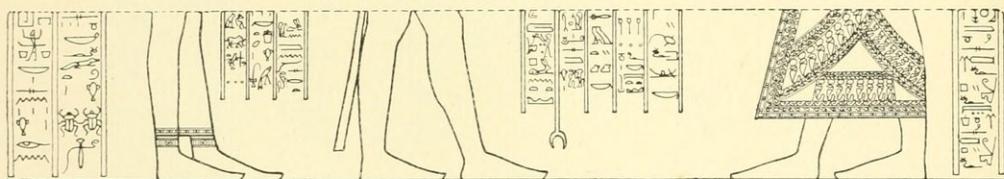


Paroi sud.

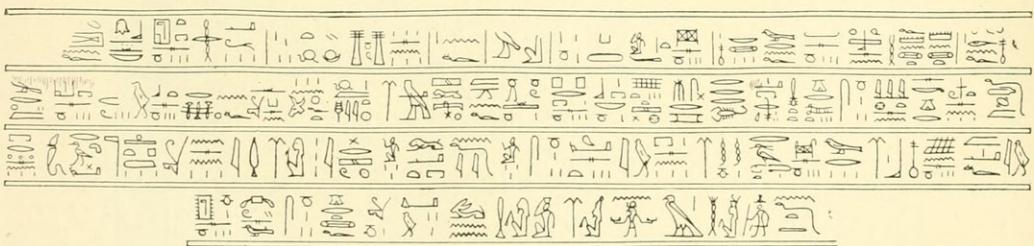
104.



105.



105 bis.

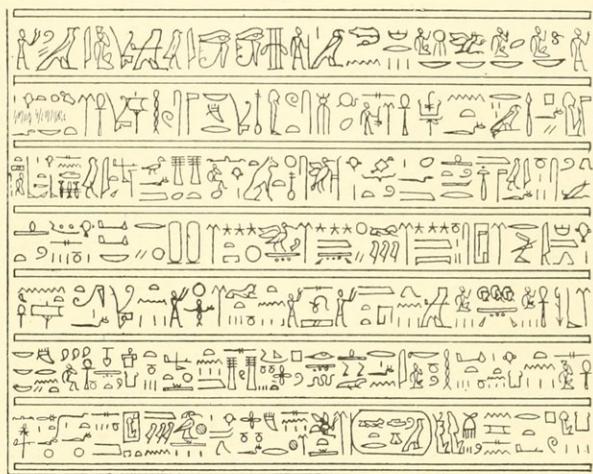
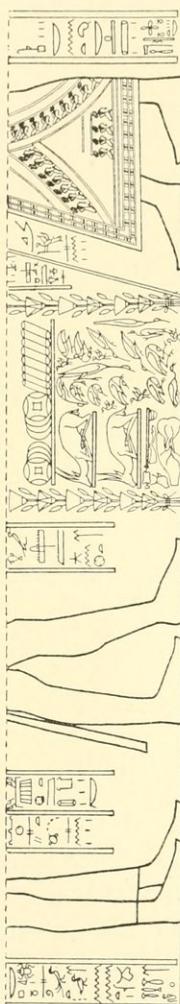


Paroi ouest. — Partie sud (porte de l'escalier du pylône).

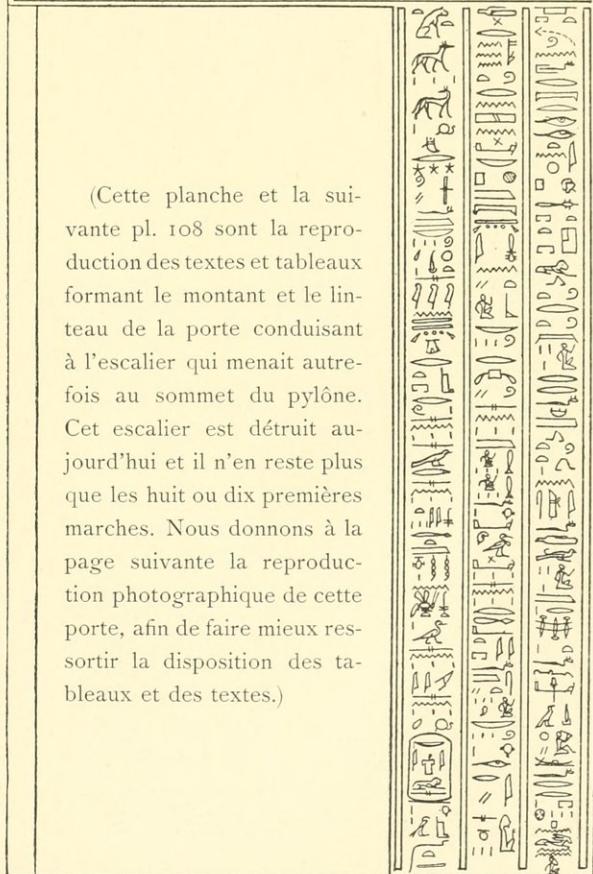
107.

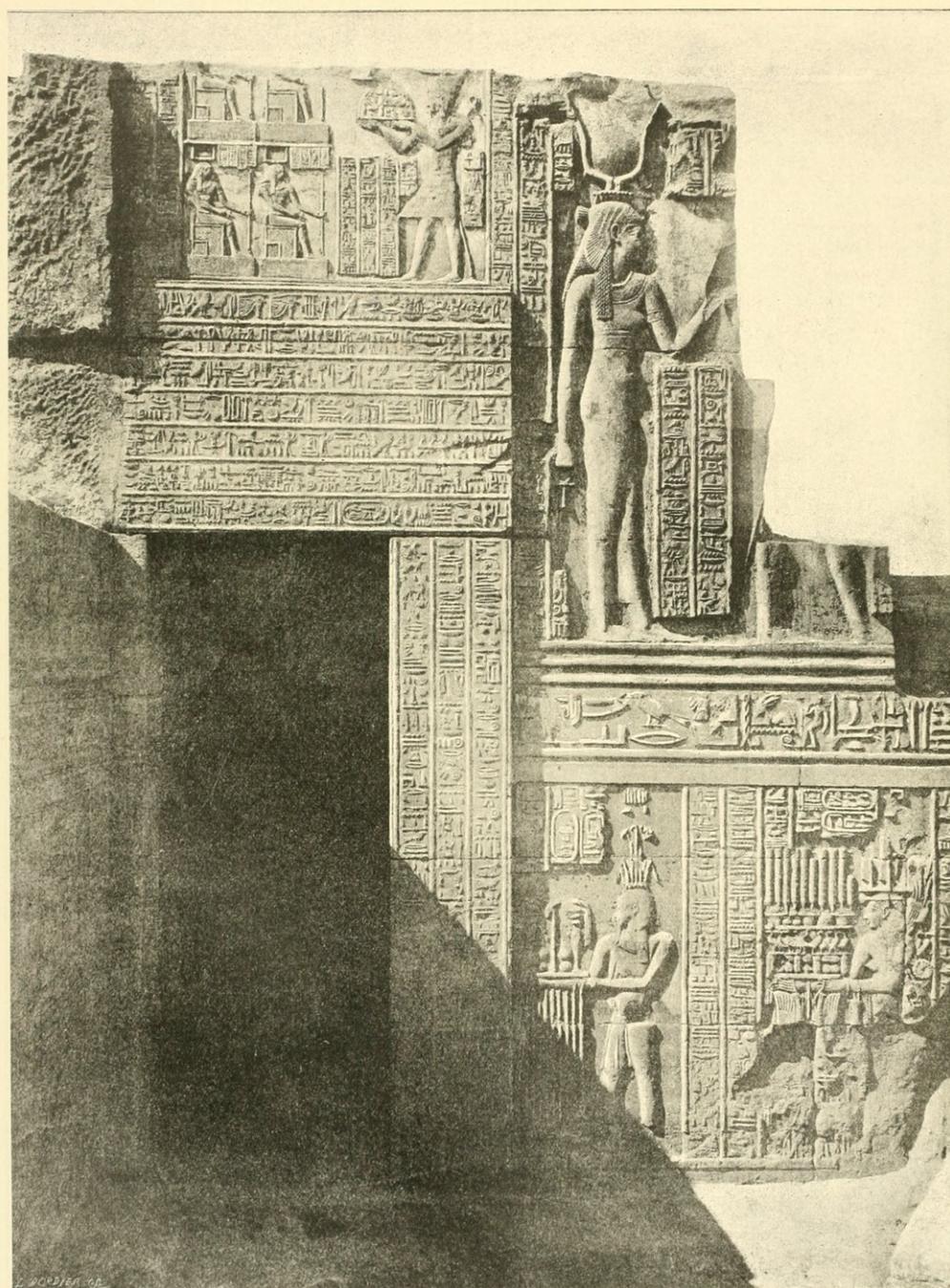
Paroi sud.

106.



(Cette planche et la suivante pl. 108 sont la reproduction des textes et tableaux formant le montant et le linteau de la porte conduisant à l'escalier qui menait autrefois au sommet du pylône. Cet escalier est détruit aujourd'hui et il n'en reste plus que les huit ou dix premières marches. Nous donnons à la page suivante la reproduction photographique de cette porte, afin de faire mieux ressortir la disposition des tableaux et des textes.)

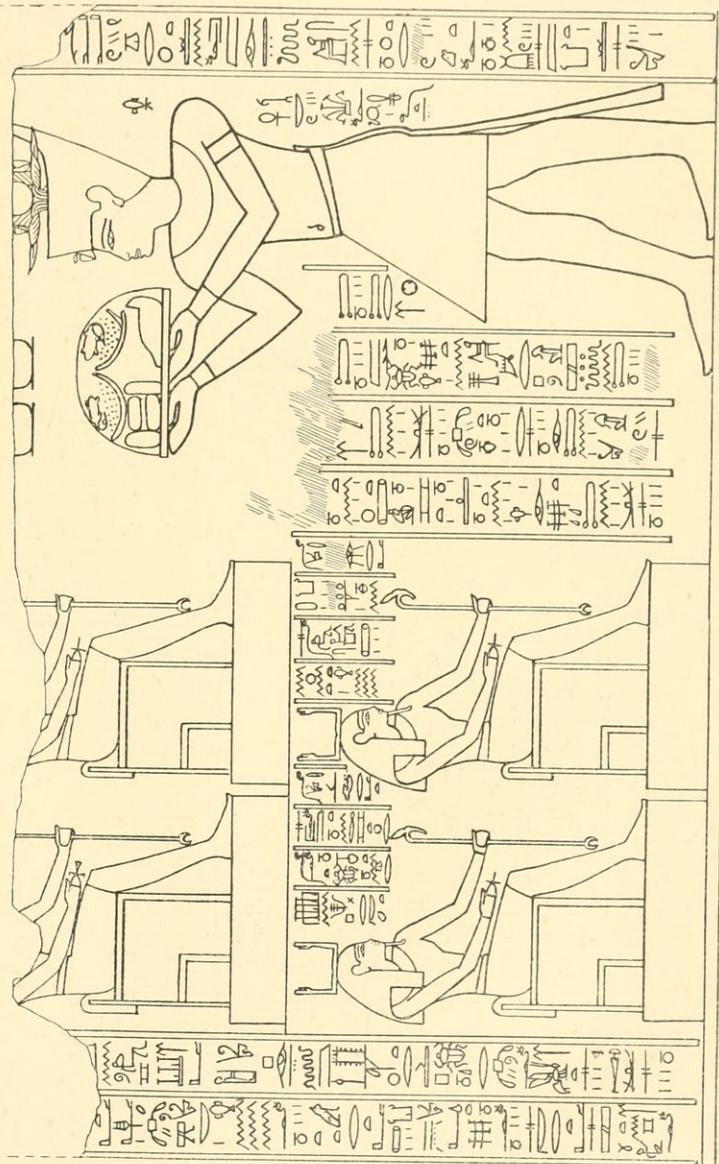




Porte de l'escalier du pylône.

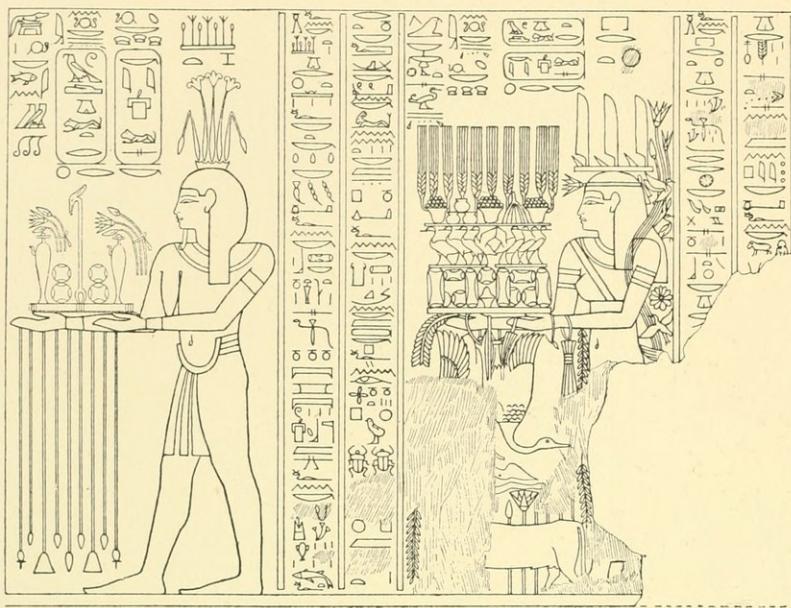
Paroi ouest (partie sud).

108.

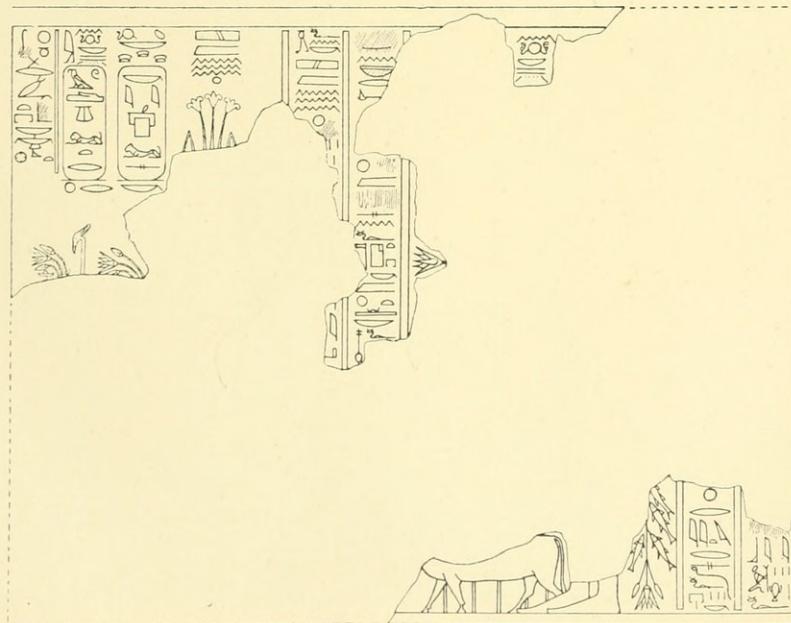


Paroi ouest. — Partie sud.

109.

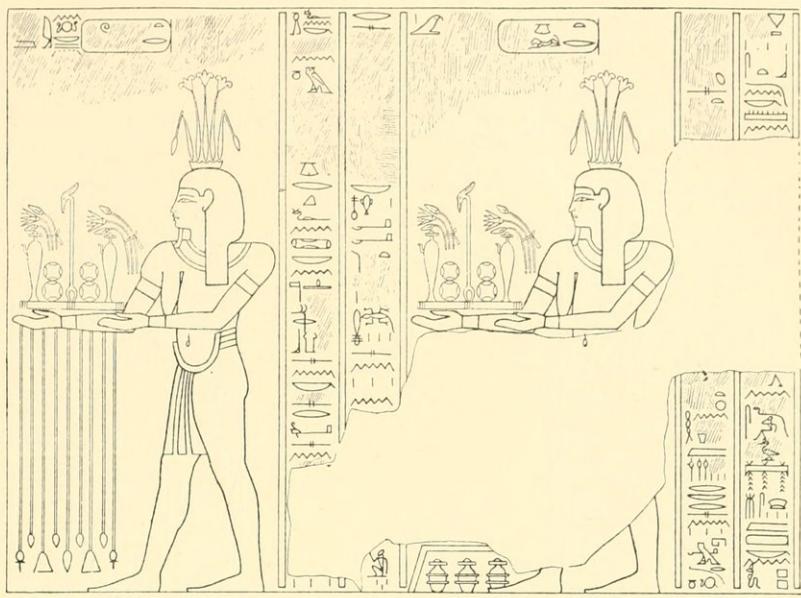


110.

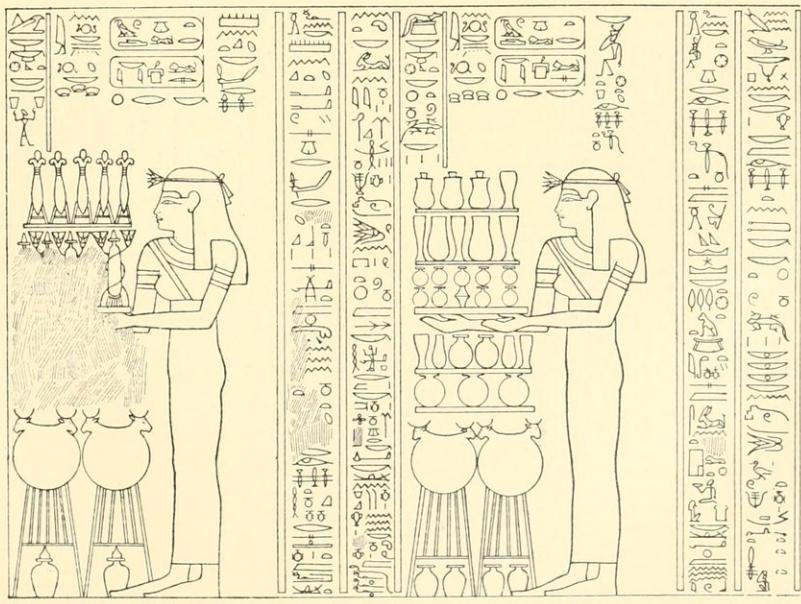


Paroi sud. — Partie sud.

III.



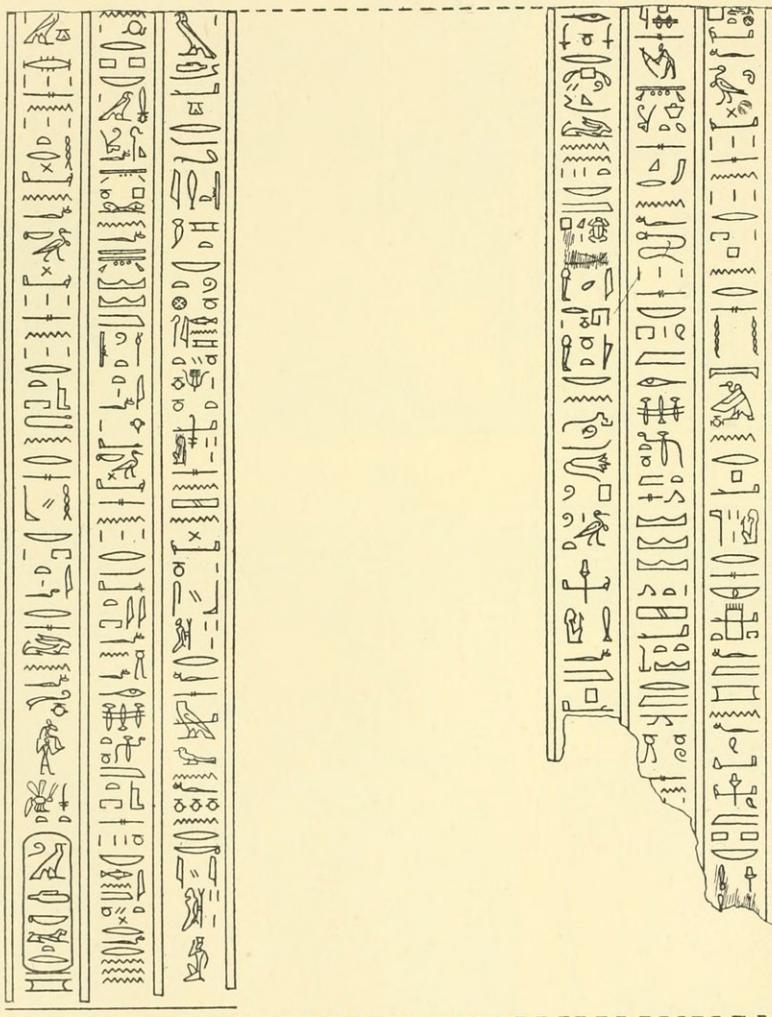
112.



Paroi ouest. — Partie sud.

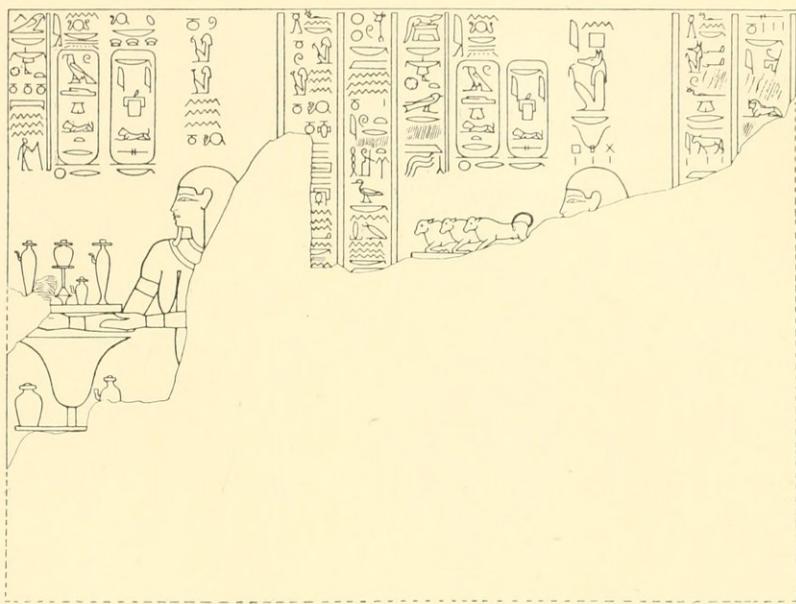
113.

(Porte de la pièce ménagée dans l'épaisseur du pylône.)

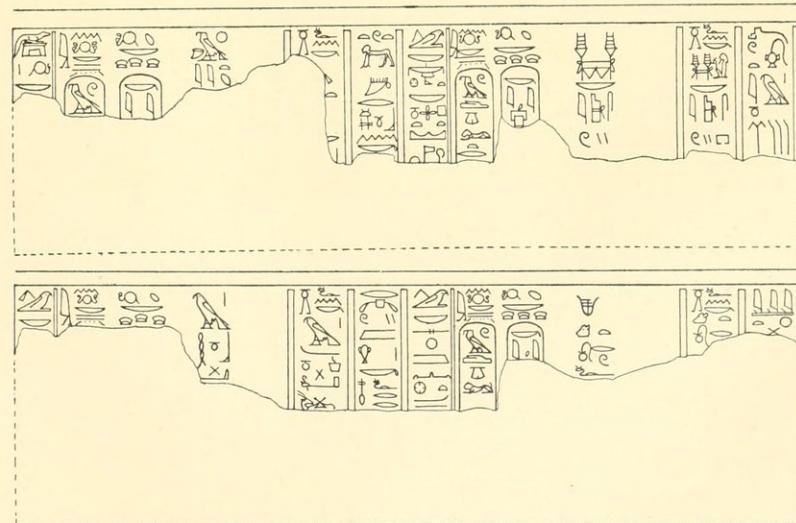


Paroi ouest. — Partie sud.

114.

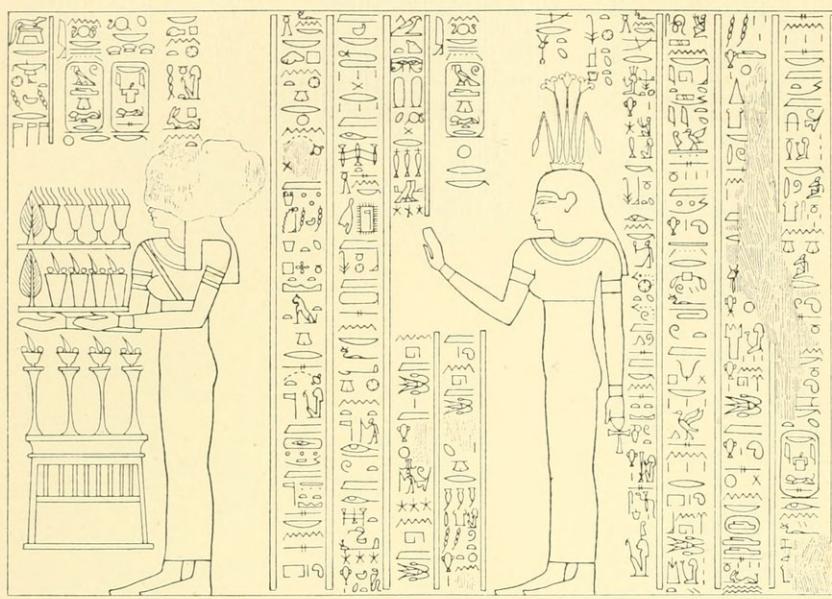


115.



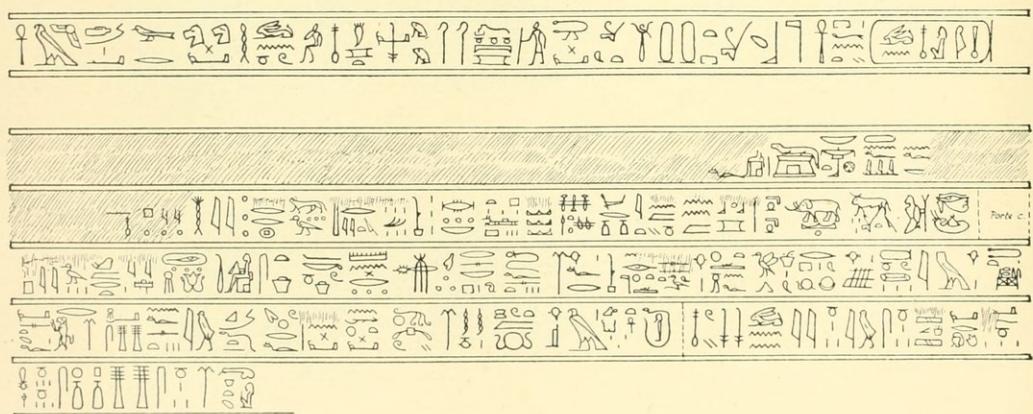
Paroi ouest. — Partie sud.

116.



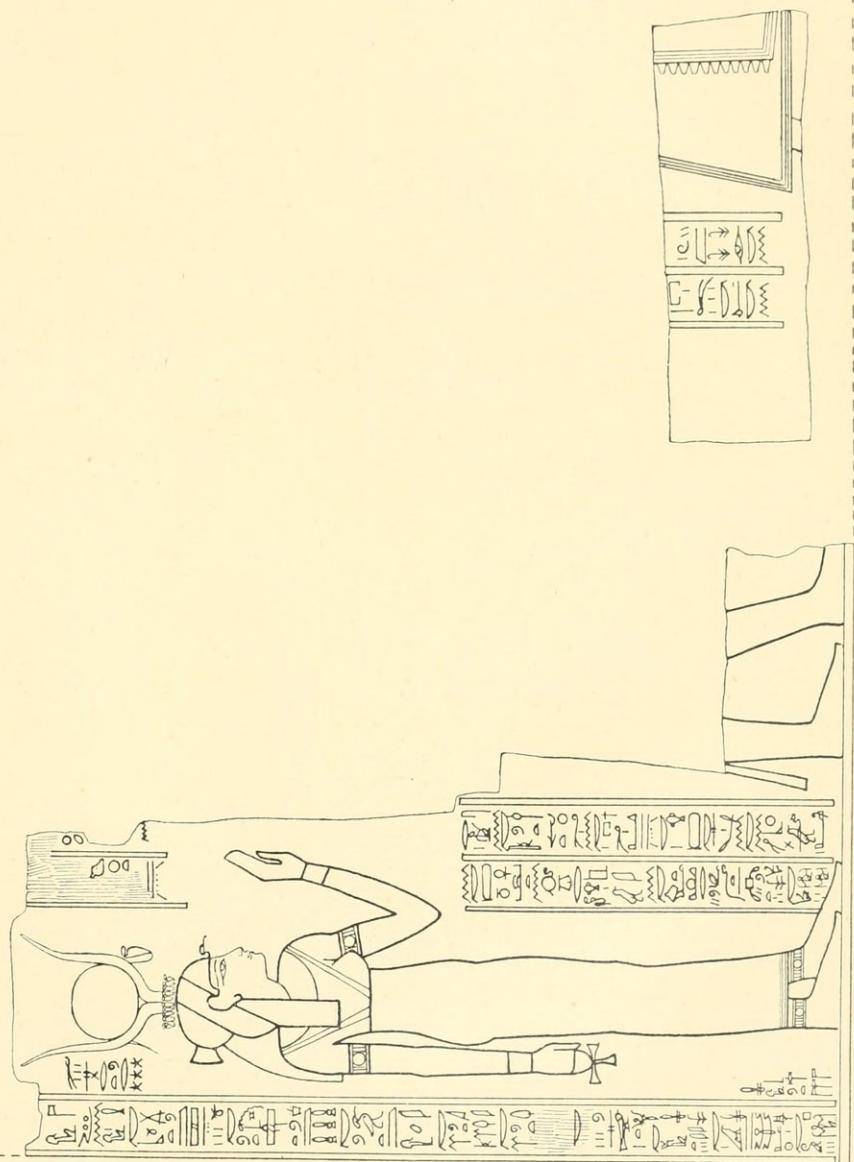
Cour. — Paroi est. — Partie sud.

117.



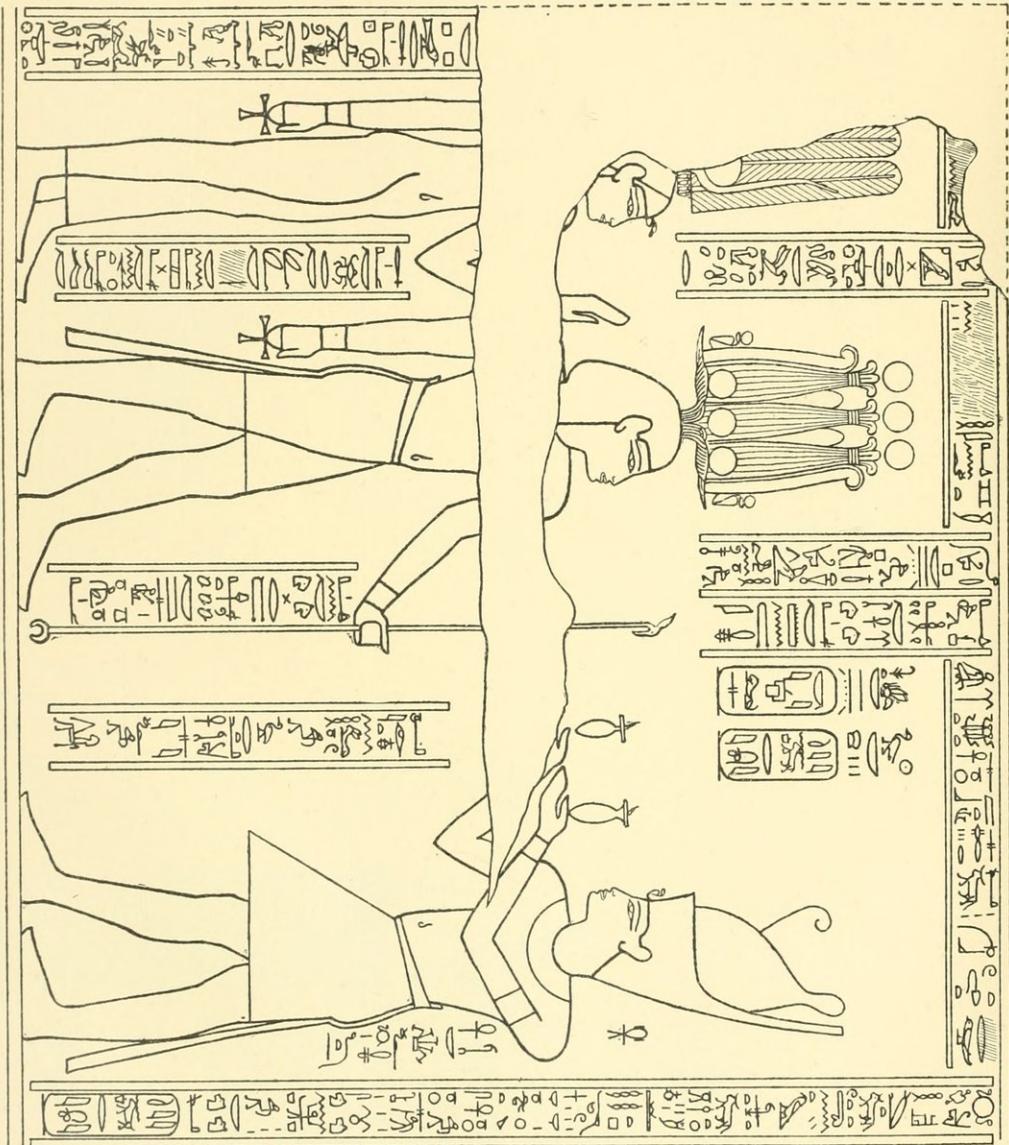
Cour. — Colonne I.

118.



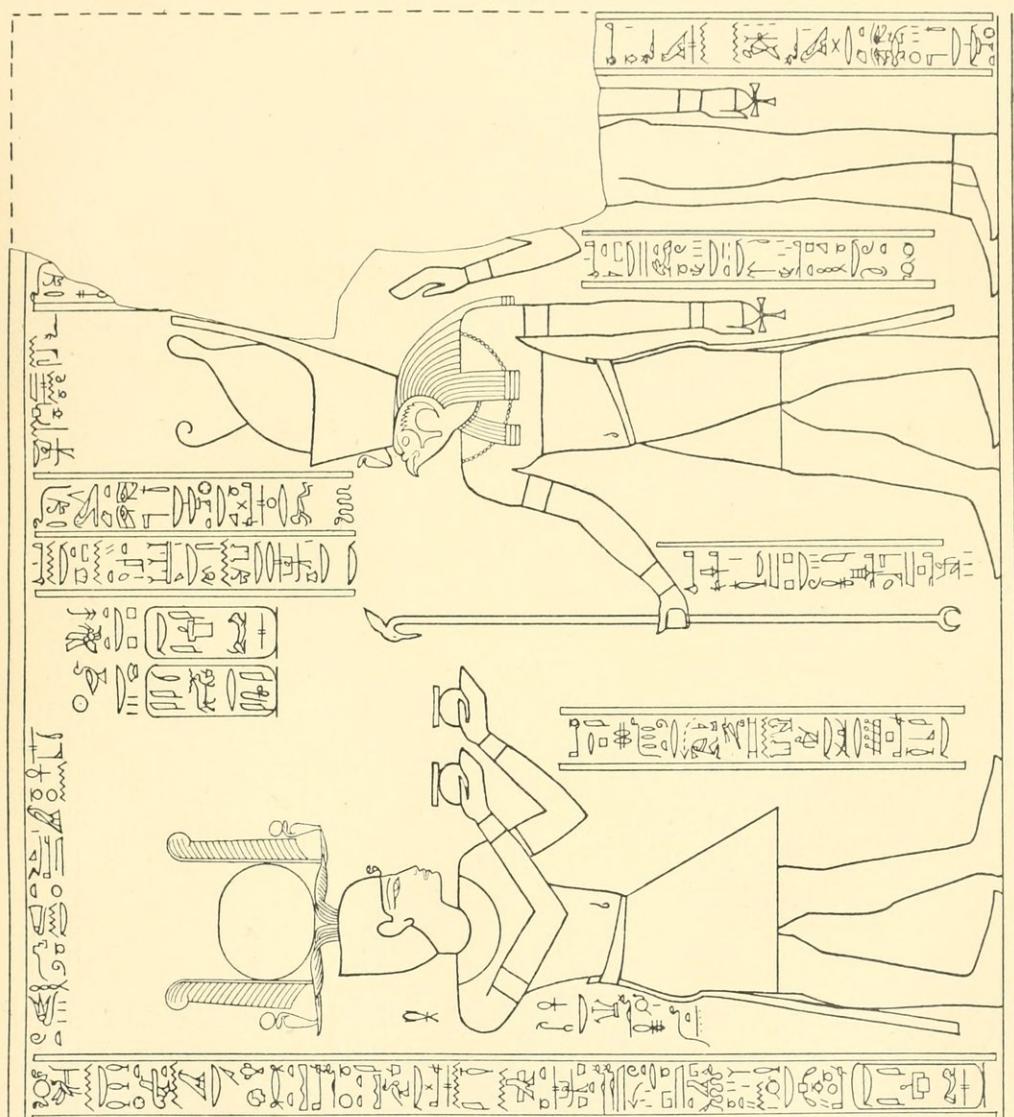
Cour. — Colonne I.

119.



Cour. — Colonne I.

120.

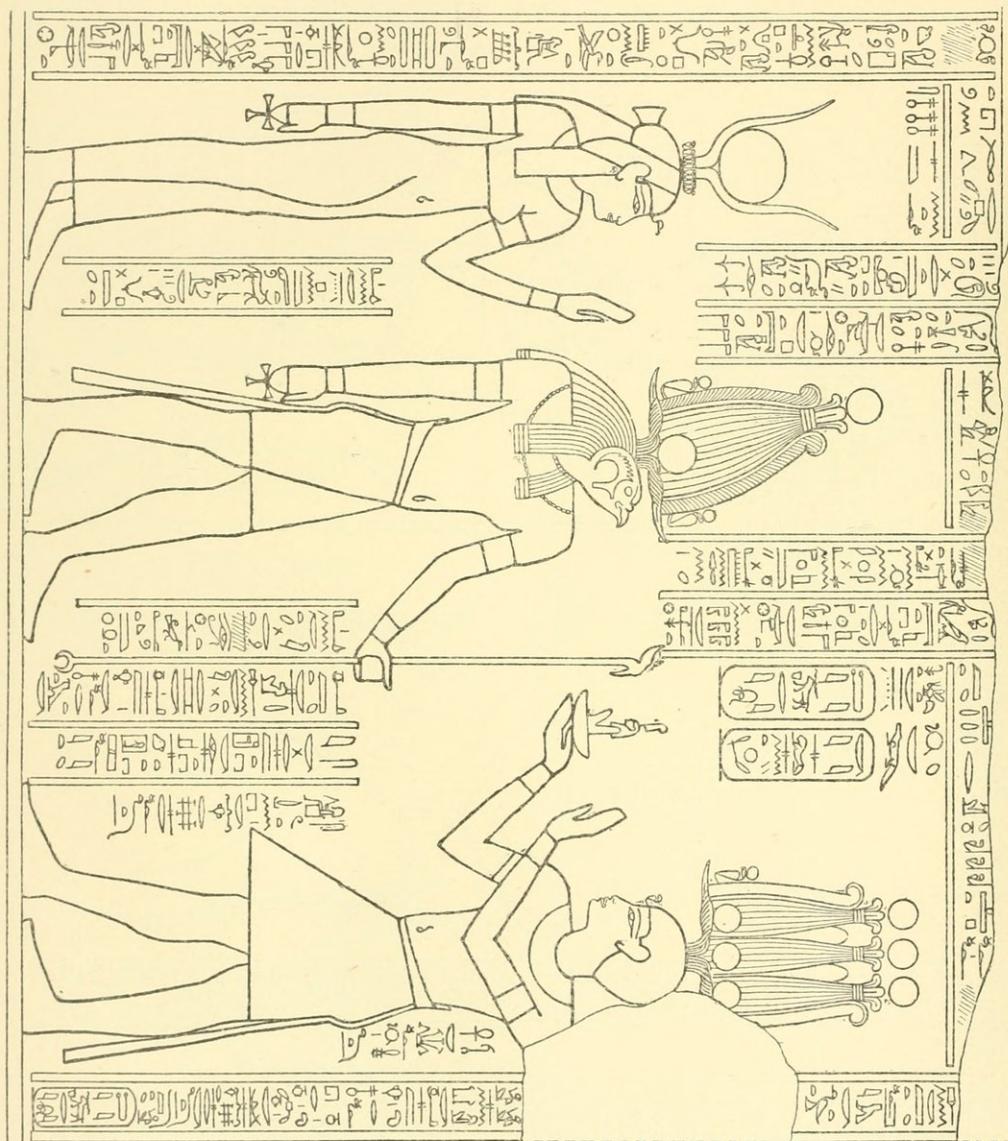


121.



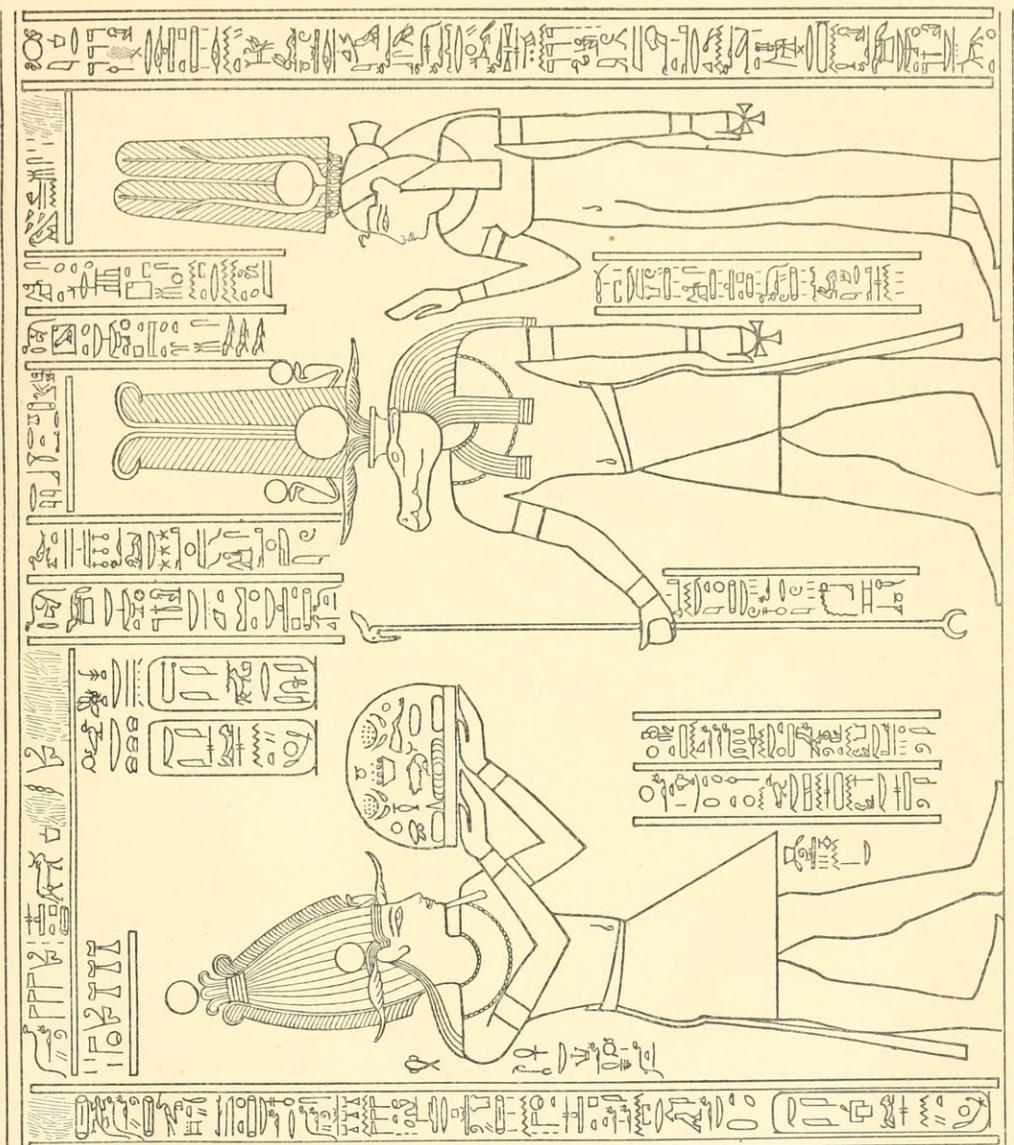
Cour. — Colonne II.

122.

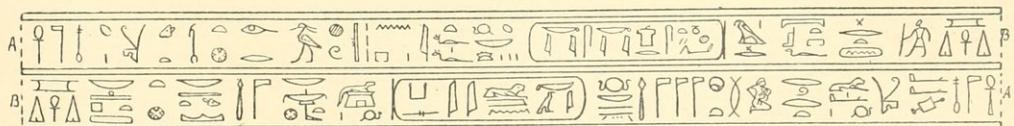


Cour. — Colonne II.

123.

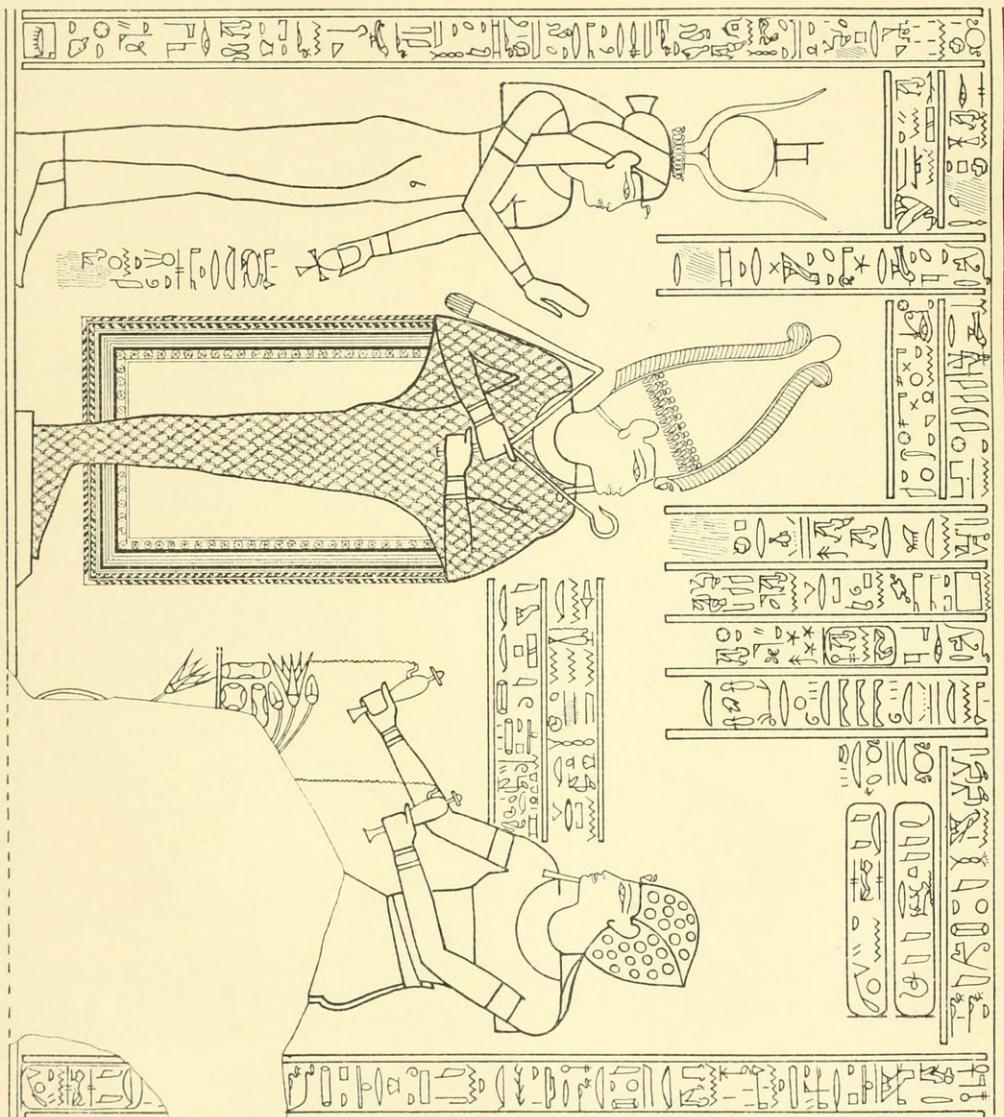


124.



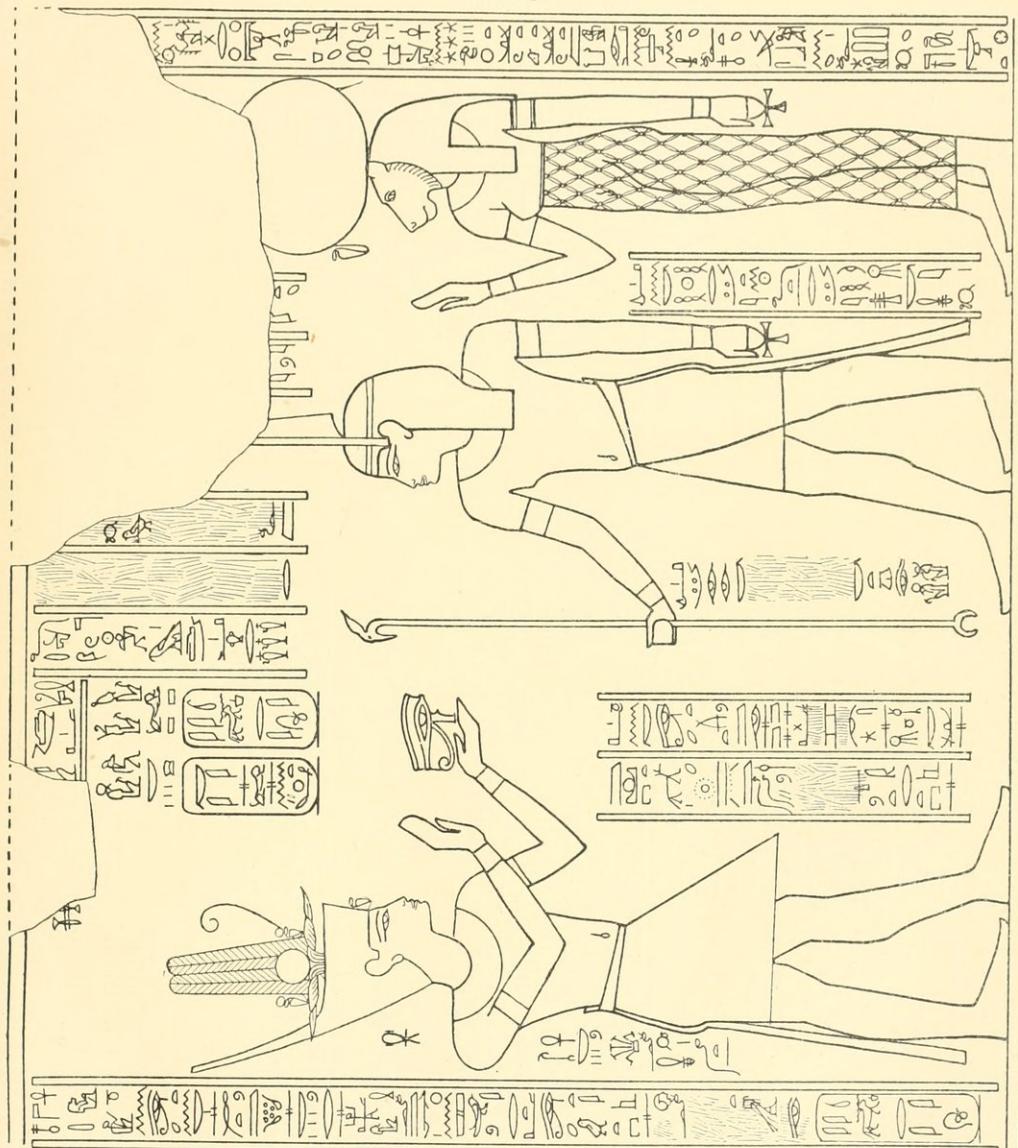
Cour. — Colonne III.

125.

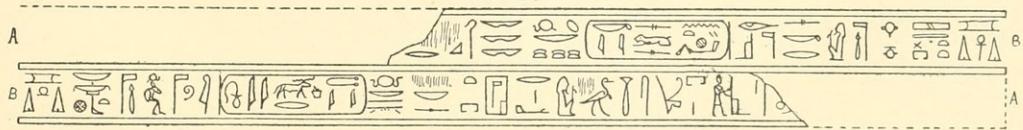


Cour. — Colonne III.

126.

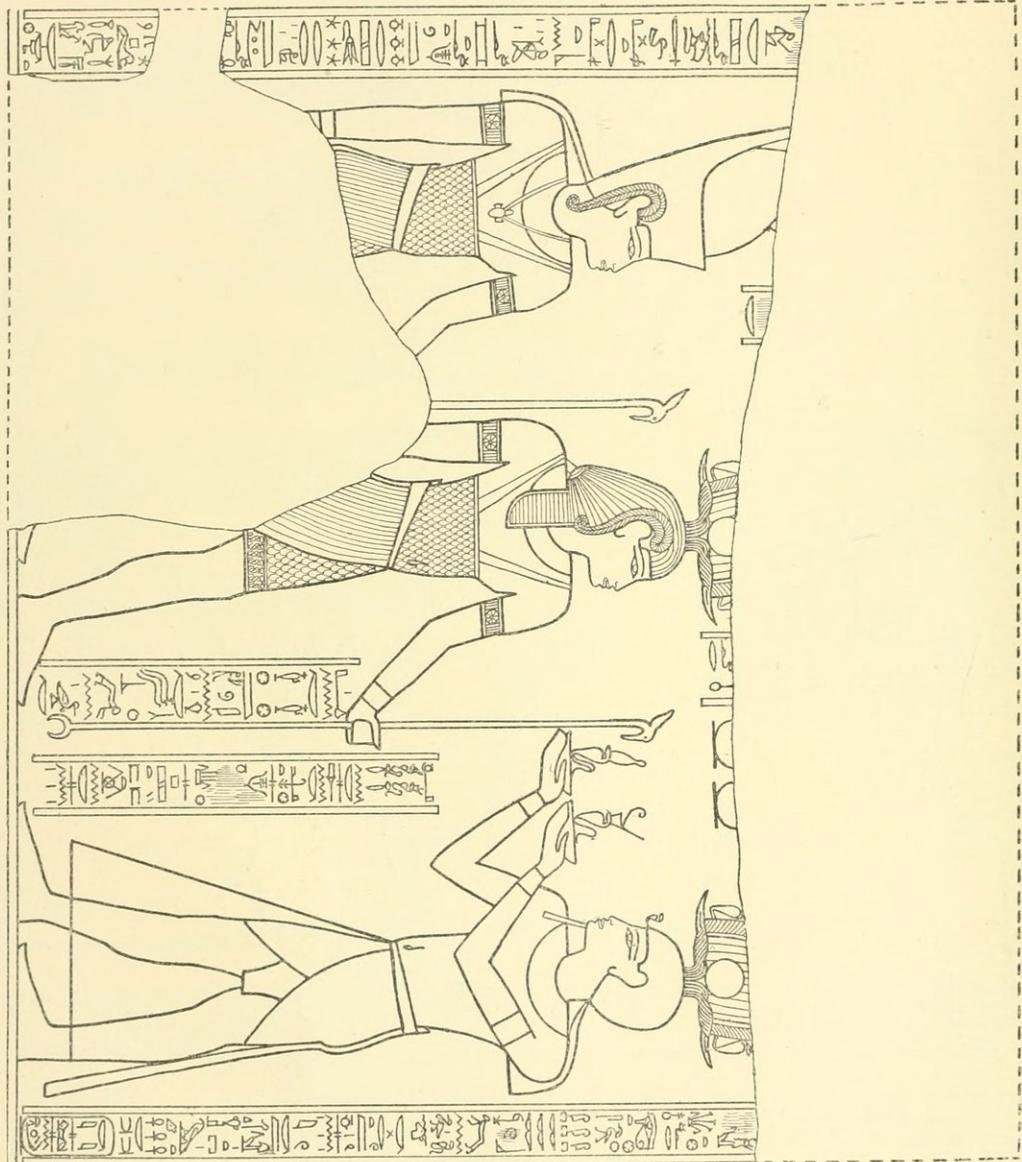


127.



Cour. — Colonne IV.

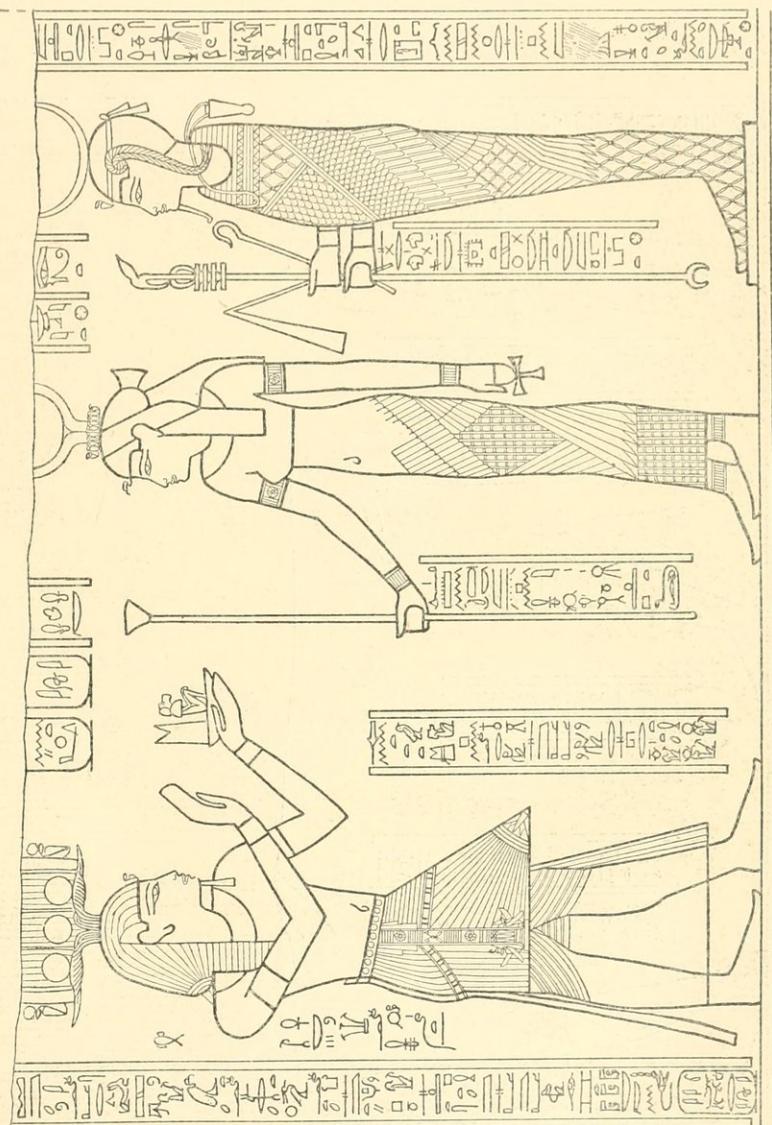
128.



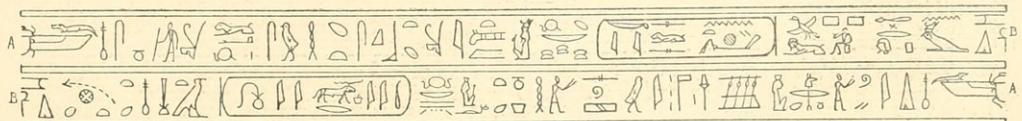


Cour. — Colonne IV.

129.

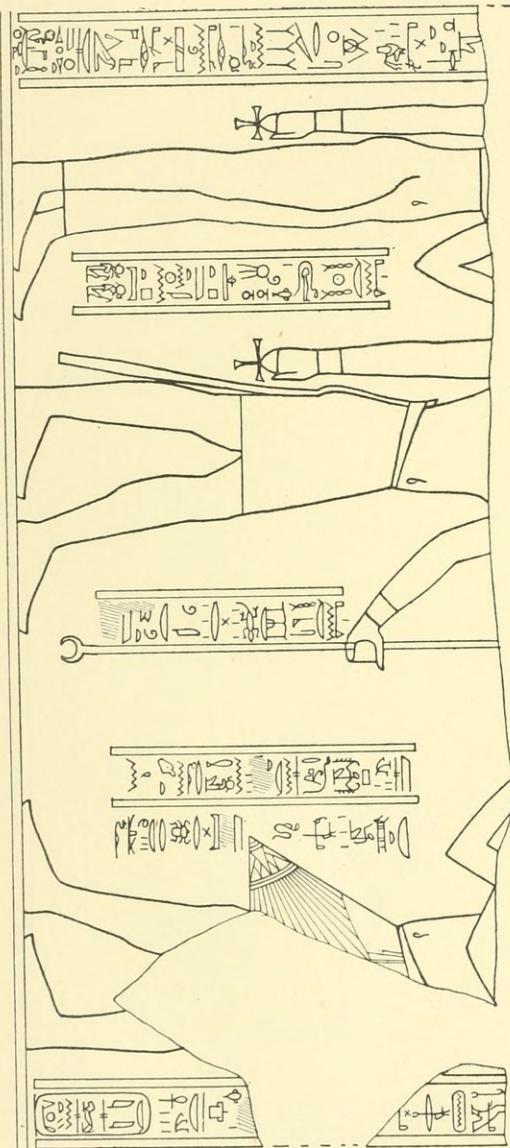


130.



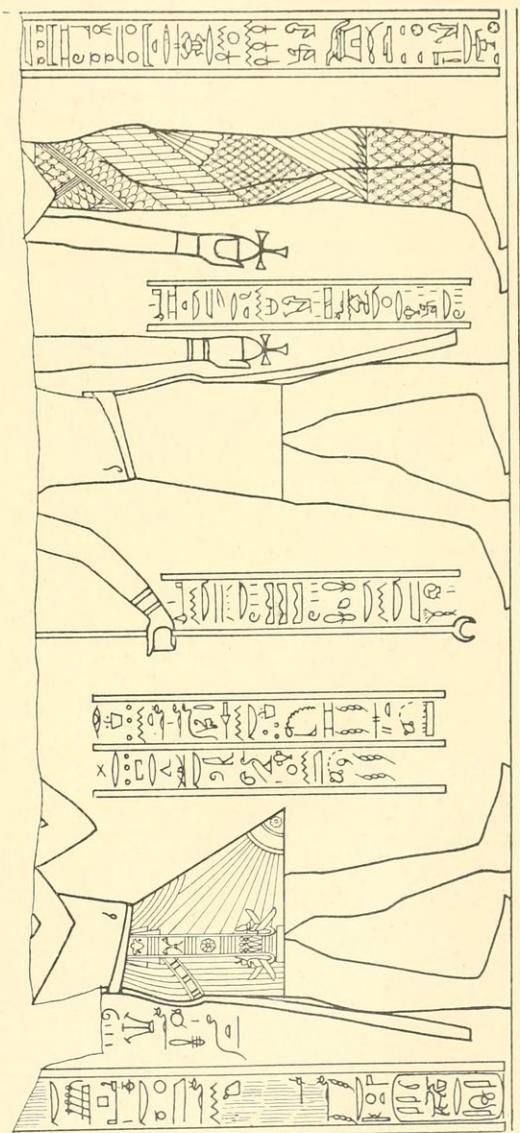
Cour. — Colonne V.

131.



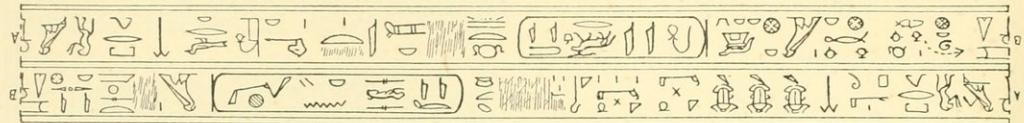
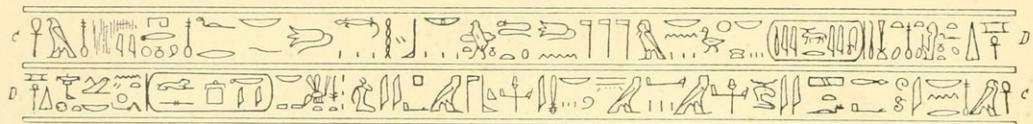
Cour. — Colonne V.

132.



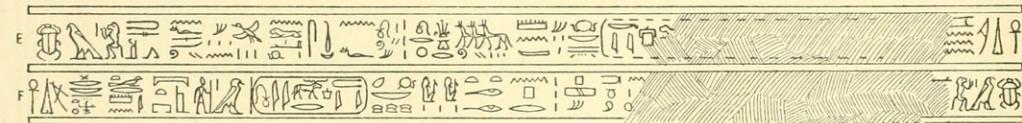
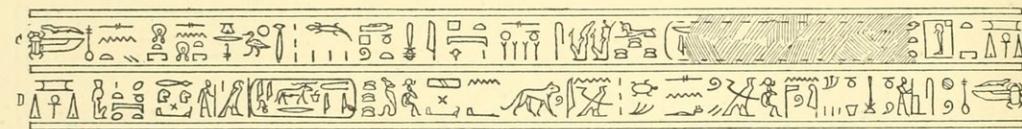
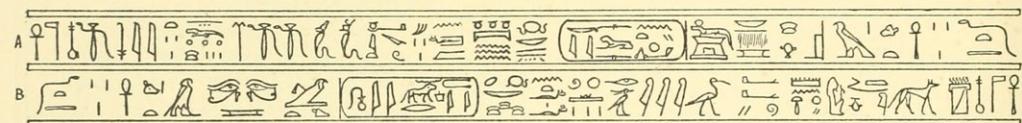
Cour. — Colonne V.

133.



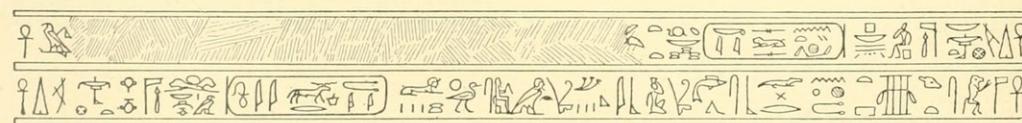
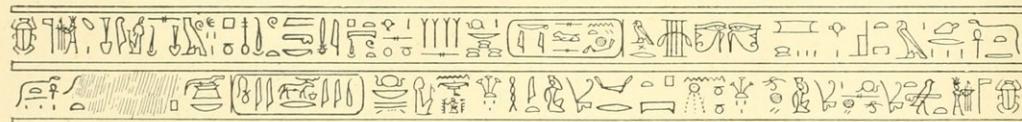
Cour. — Colonne IX.

145.



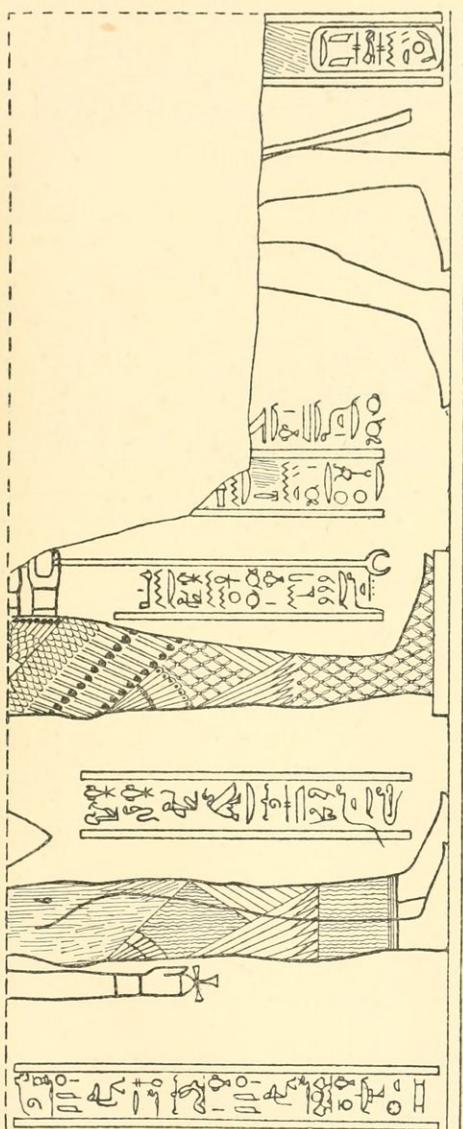
Cour. — Colonne X.

148.

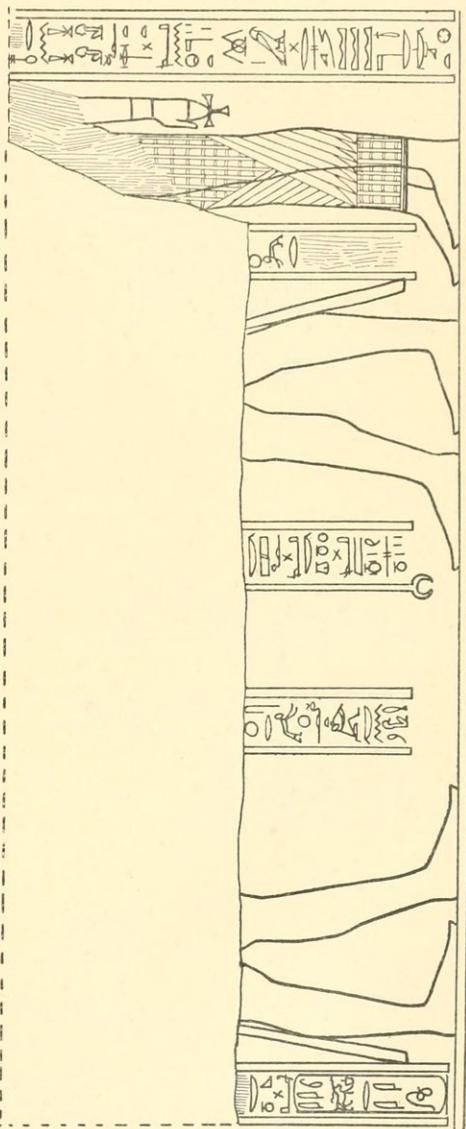


Cour. — Colonne VI.

134.



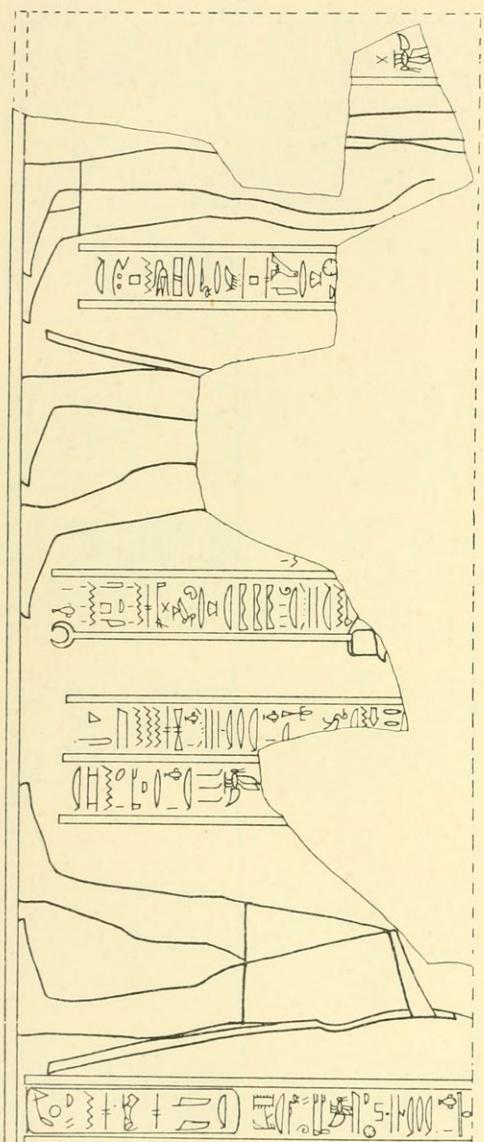
135.



136.

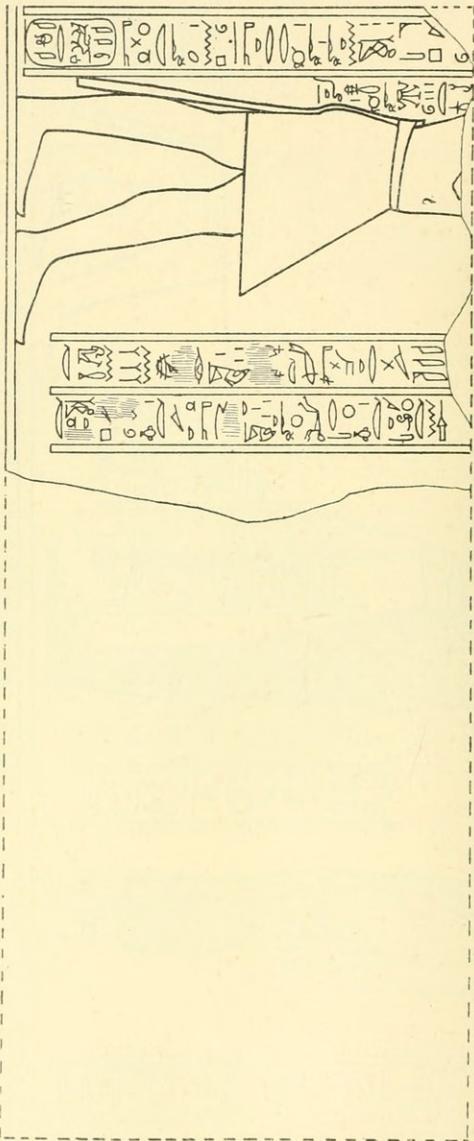


137.

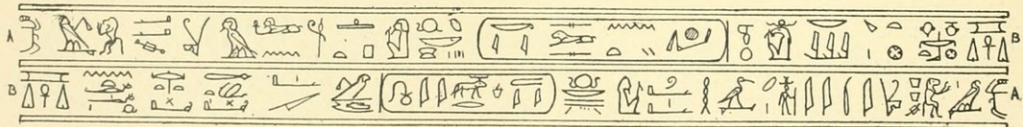


Cour. — Colonne VII.

138.

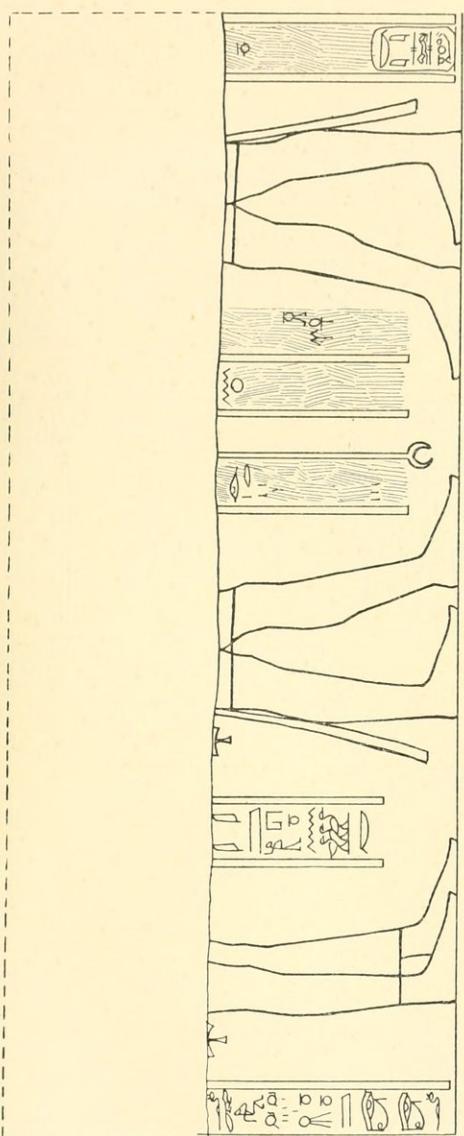


139.

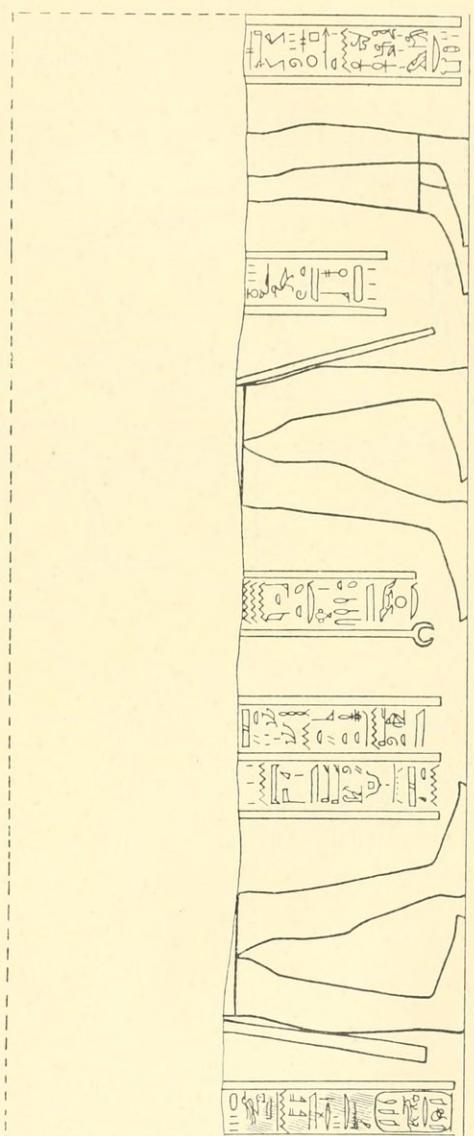


Cour. — Colonne VIII.

140.



141.

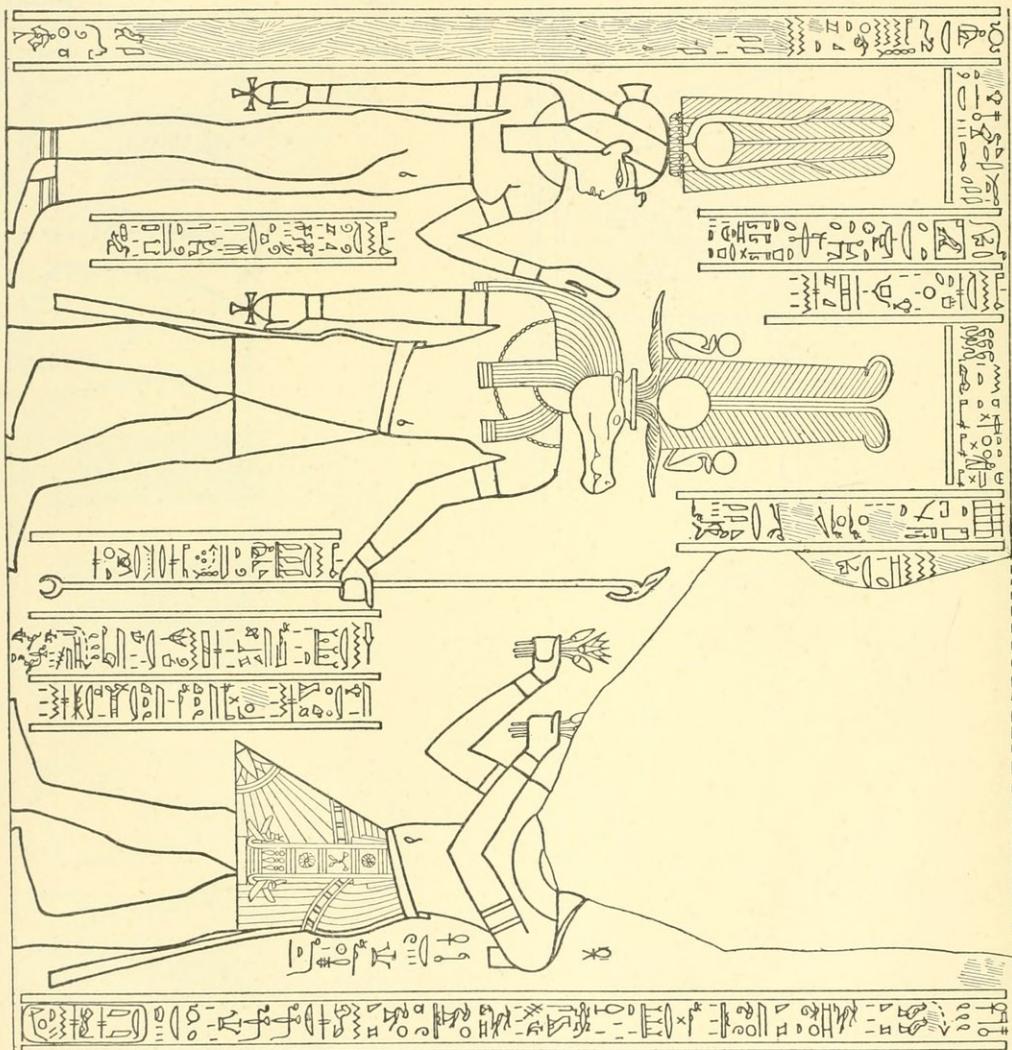


142.

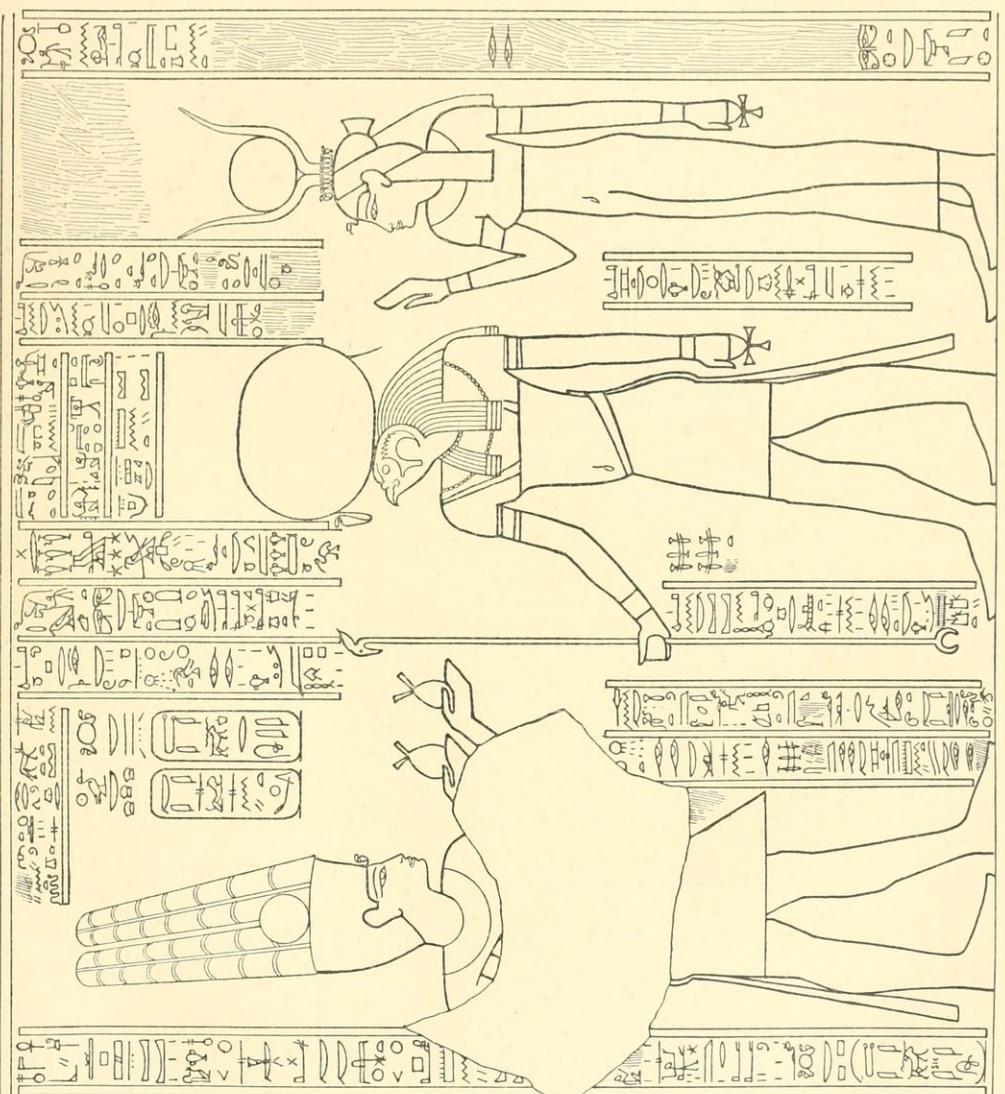


Cour. — Colonne IX.

143.



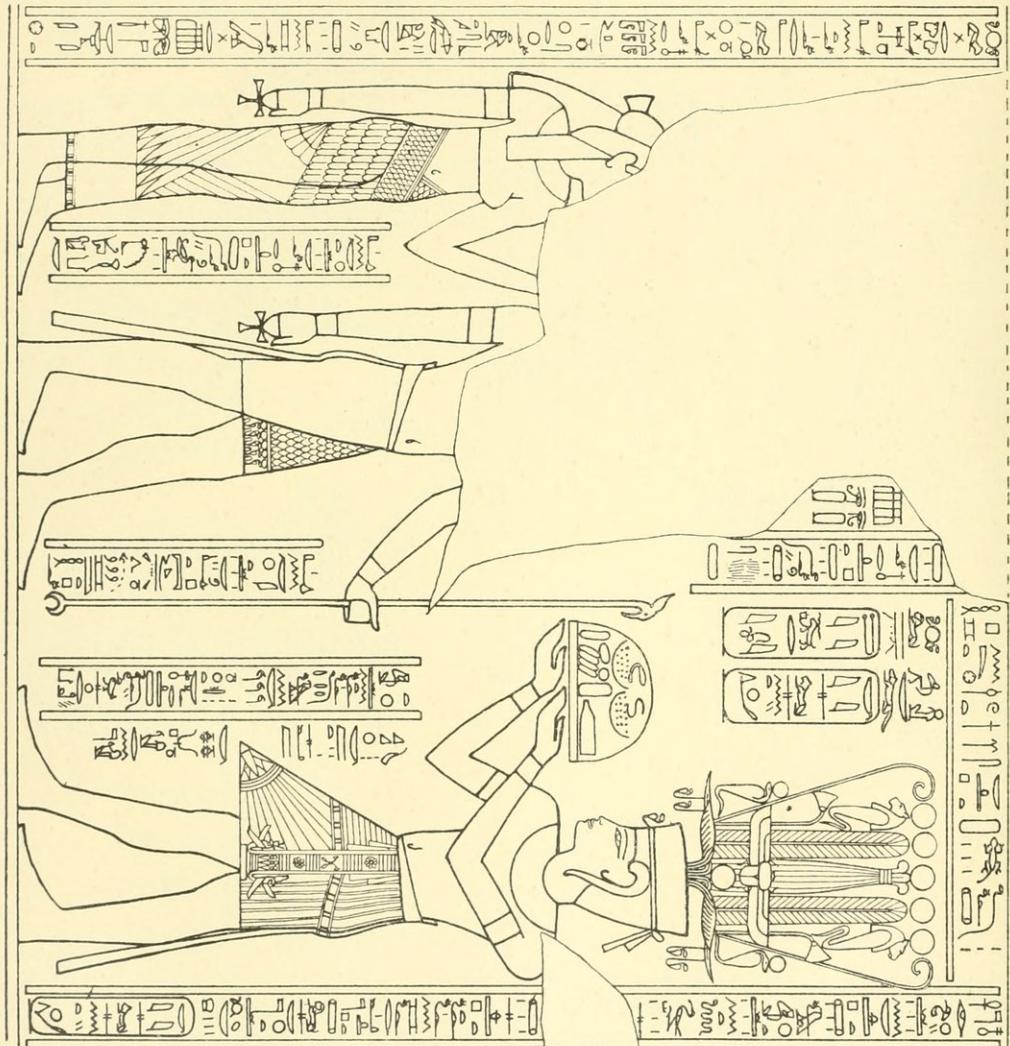
Cour. — Colonne IX.

144.¹

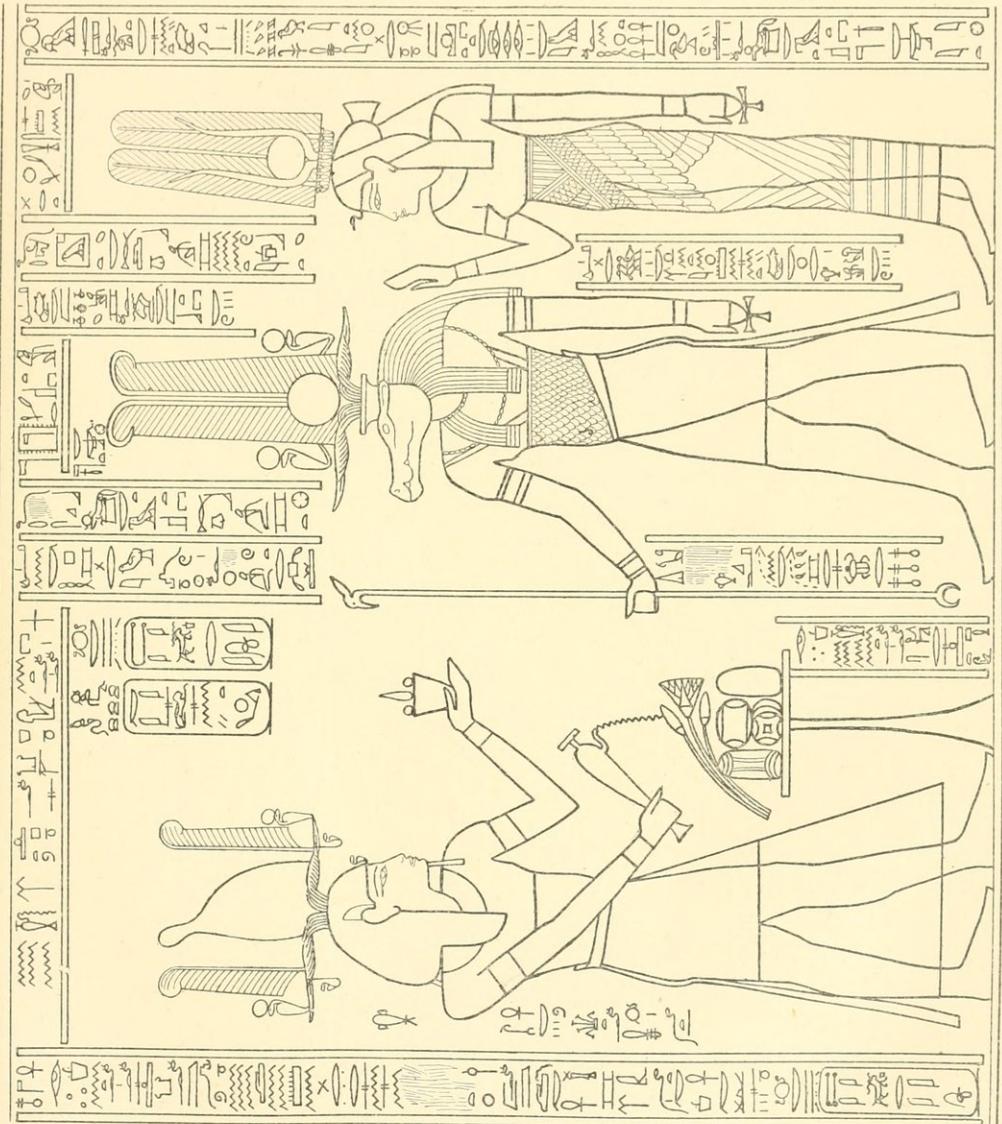
1. Voir la planche 145 à la page 106.

Cour. — Colonne X.

146.



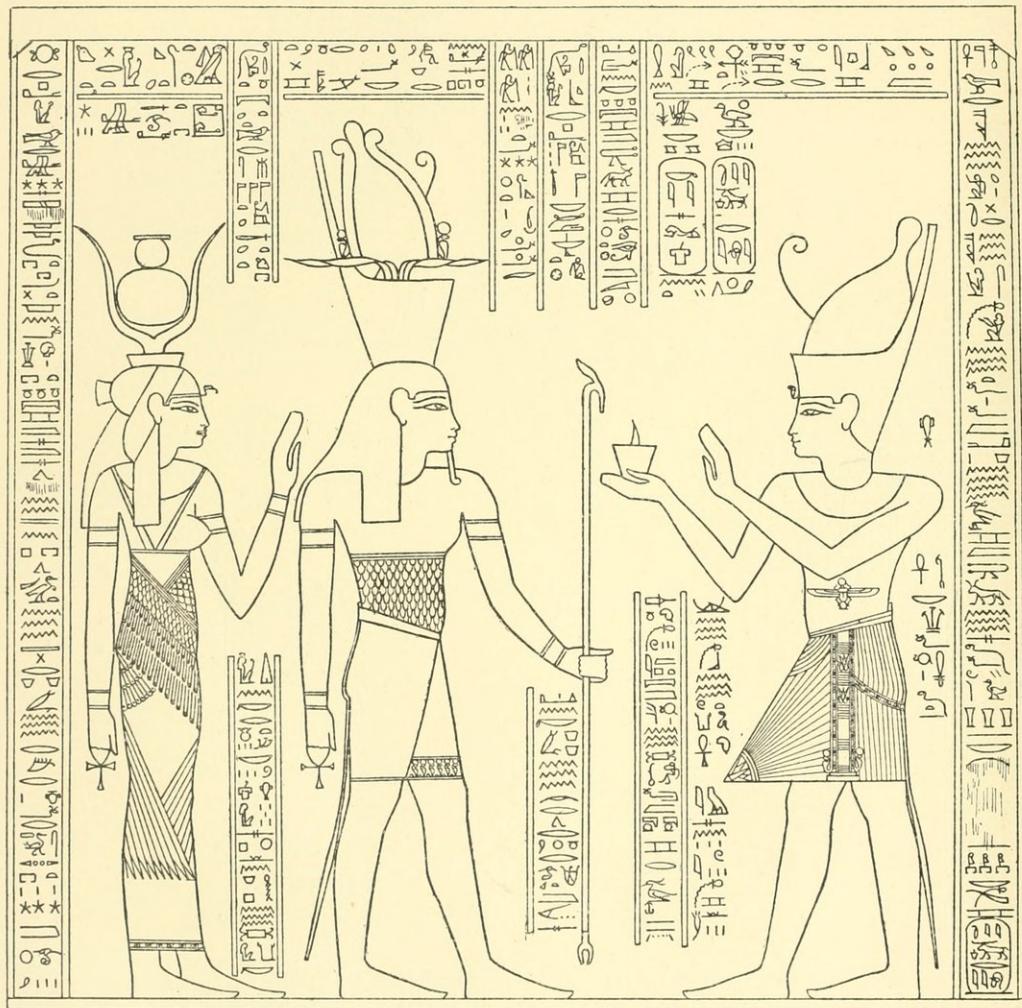
Cour. — Colonne X.

147.¹

1. Voir la planche 148 à la page 106.

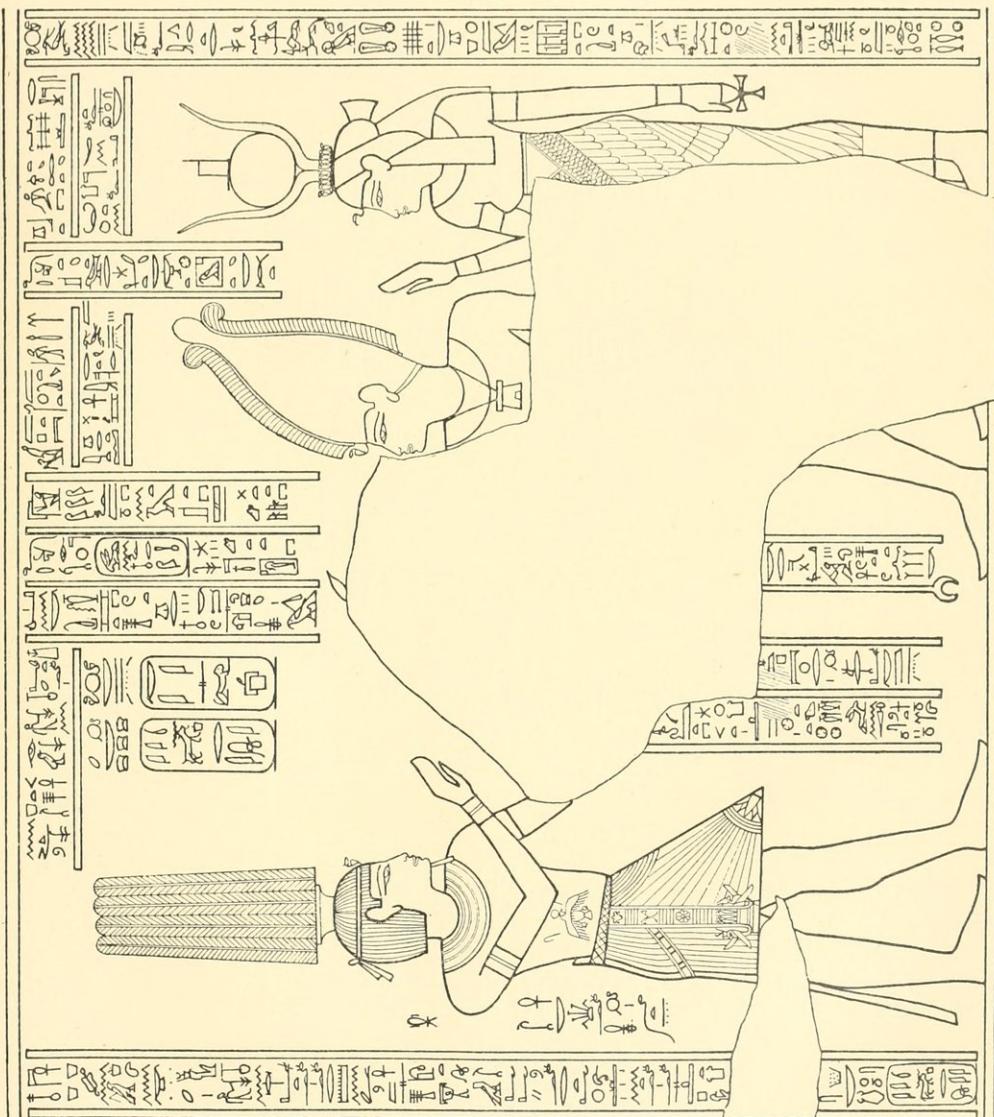
Cour. — Colonne XI.

149.



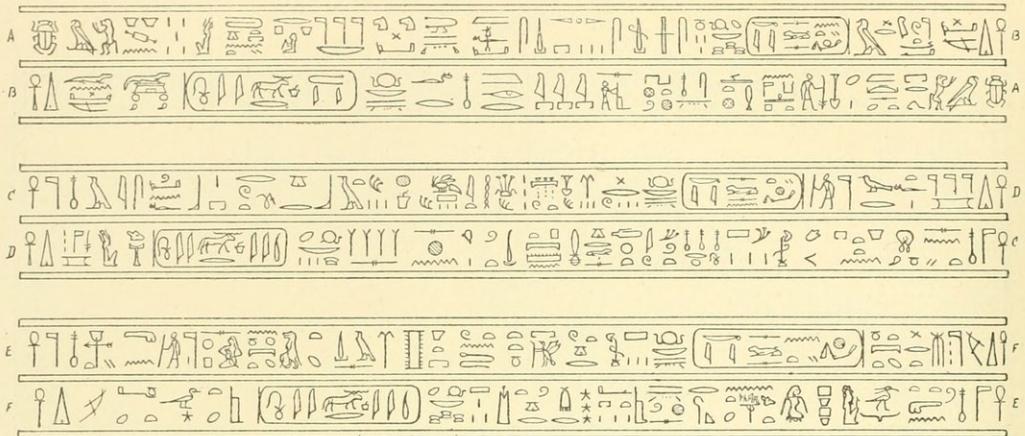
Cour. — Colonne XI.

150.



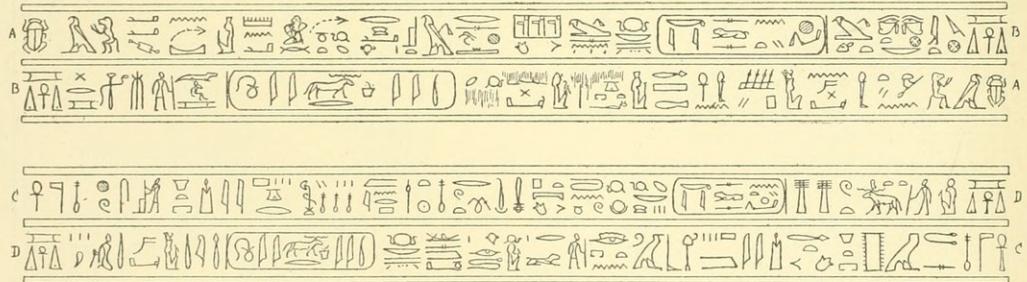
Cour. — Colonne XI.

151.



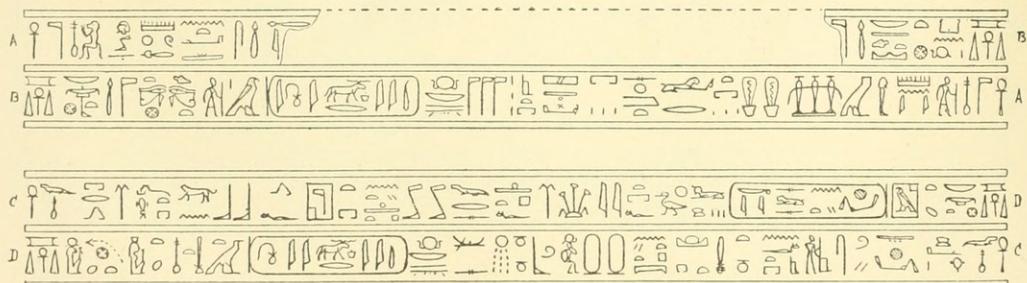
Cour. — Colonne XII.

154.



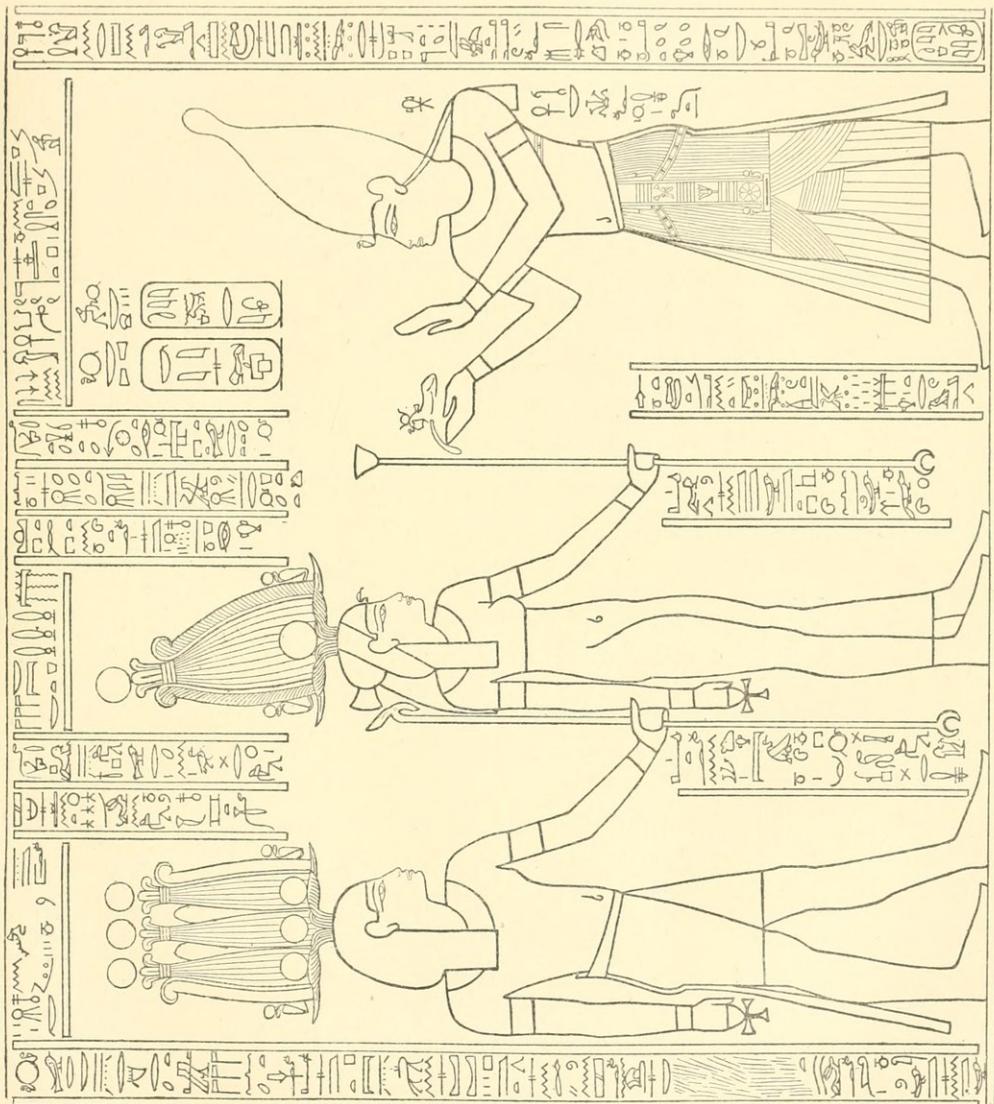
Cour. — Colonne XVI.

166.

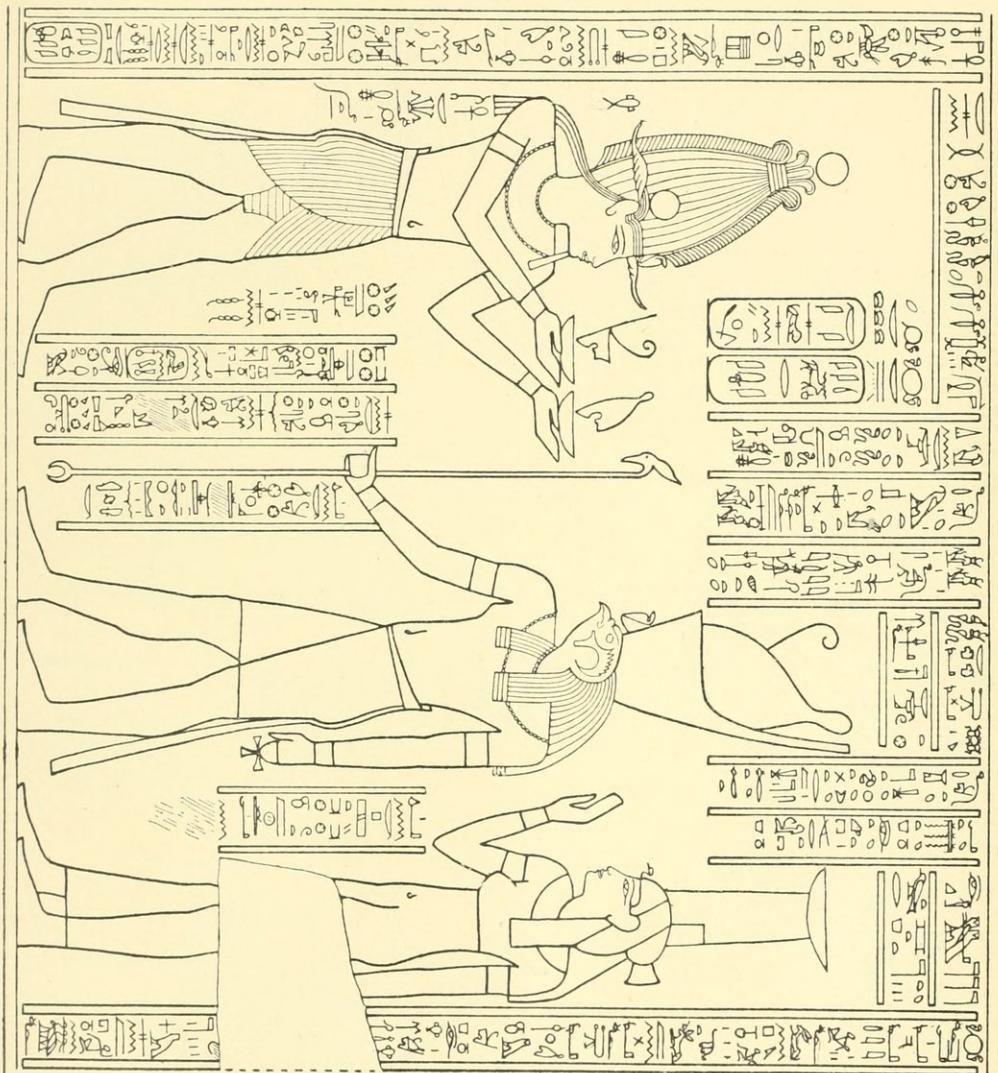


Cour. — Colonne XII.

152.



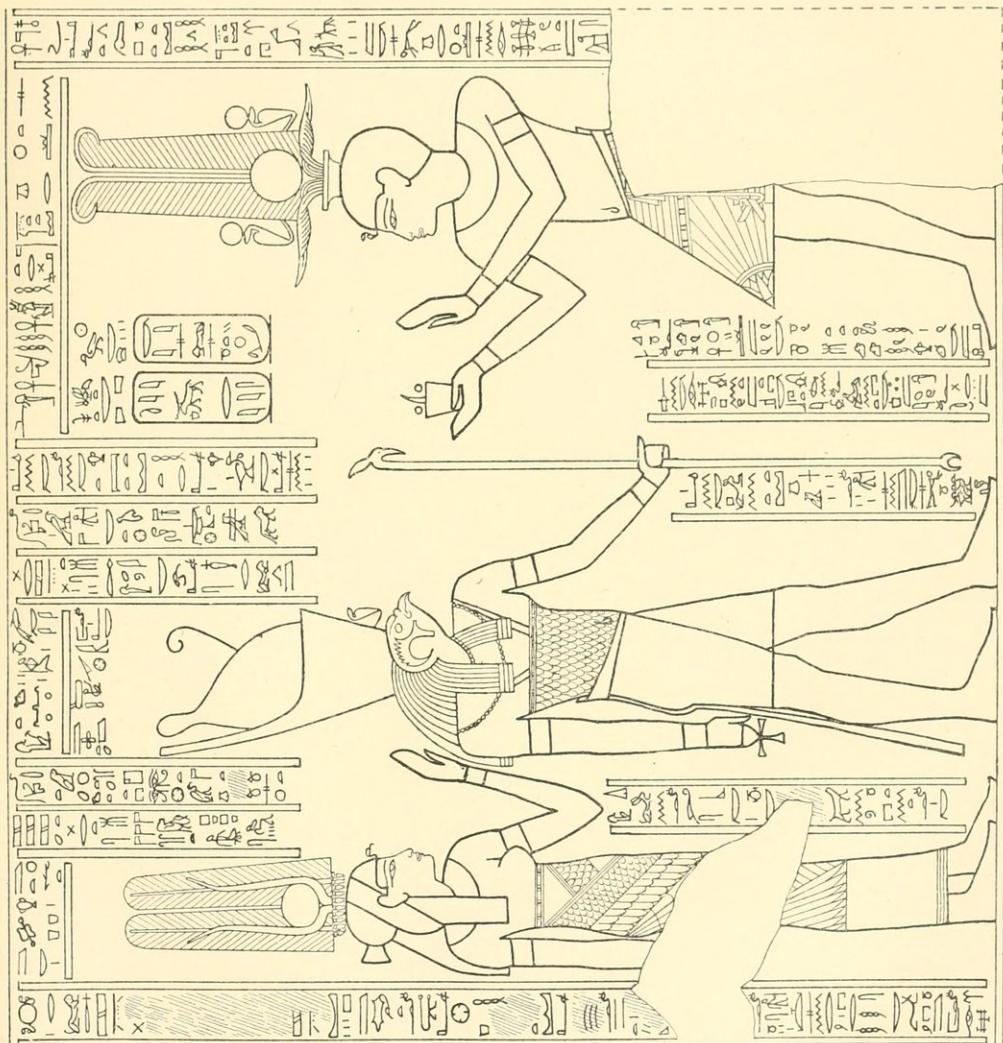
Cour. — Colonne XII.

153.¹

1. Voir la planche 154 à la page 116.

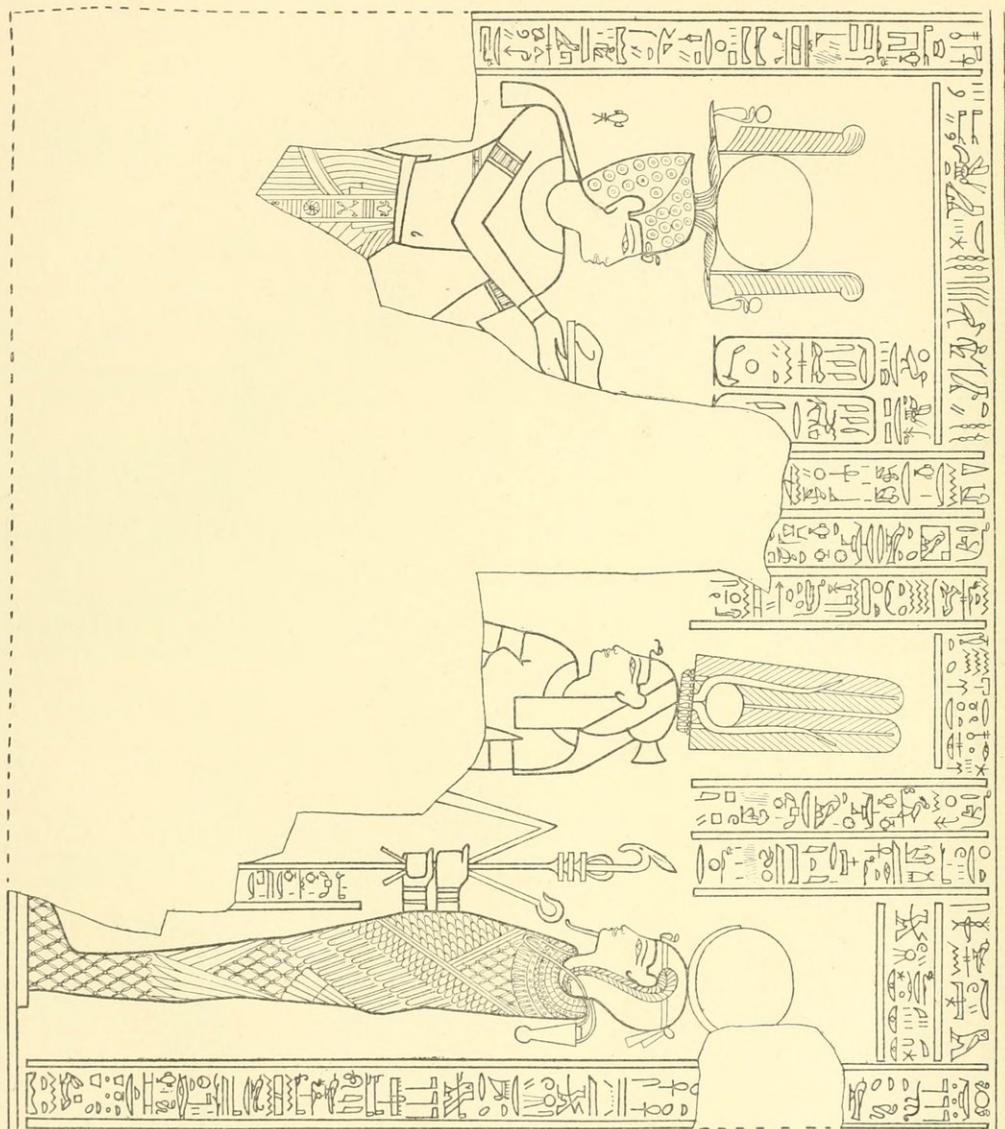
Cour. — Colonne XIII.

155.

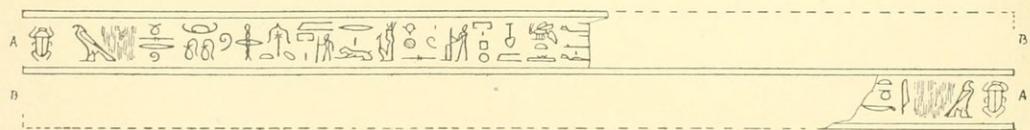


Cour. — Colonne XIII.

156.

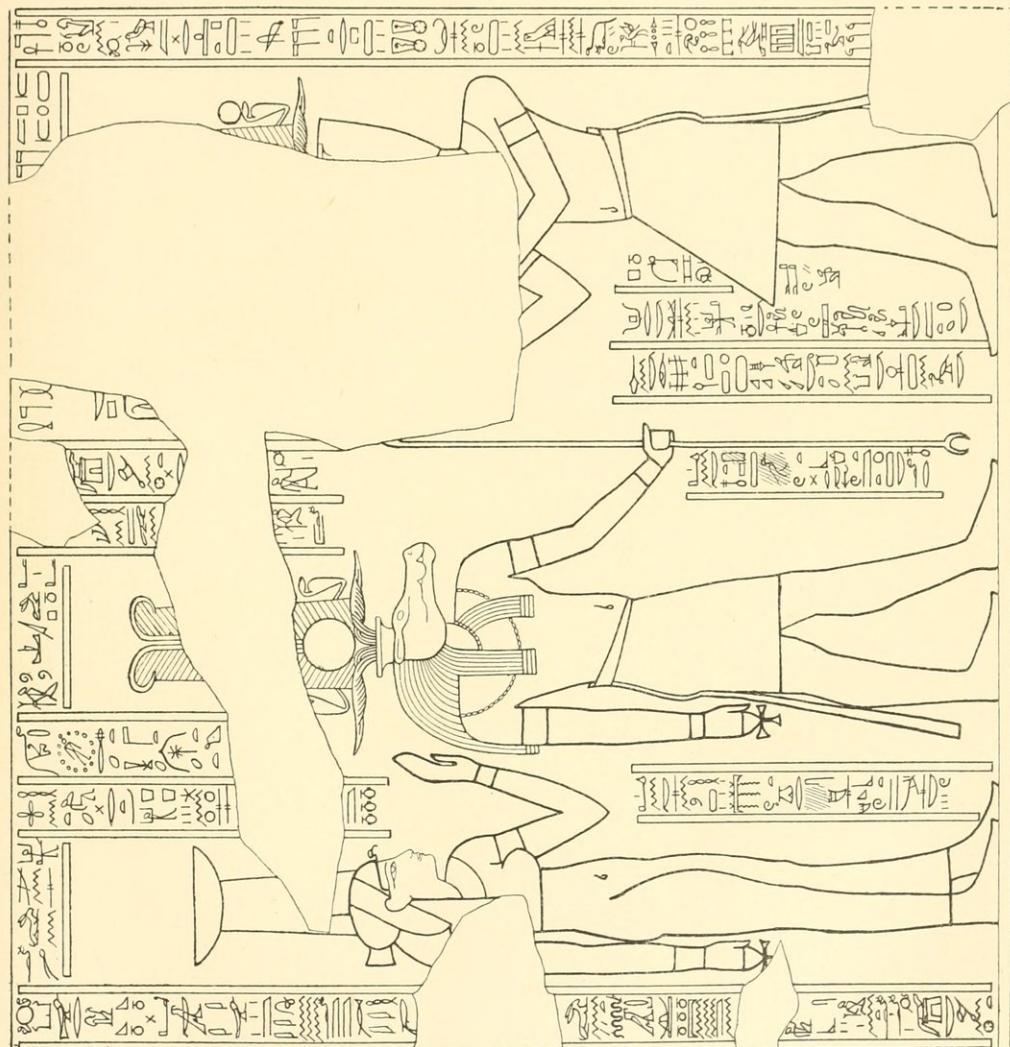


157.



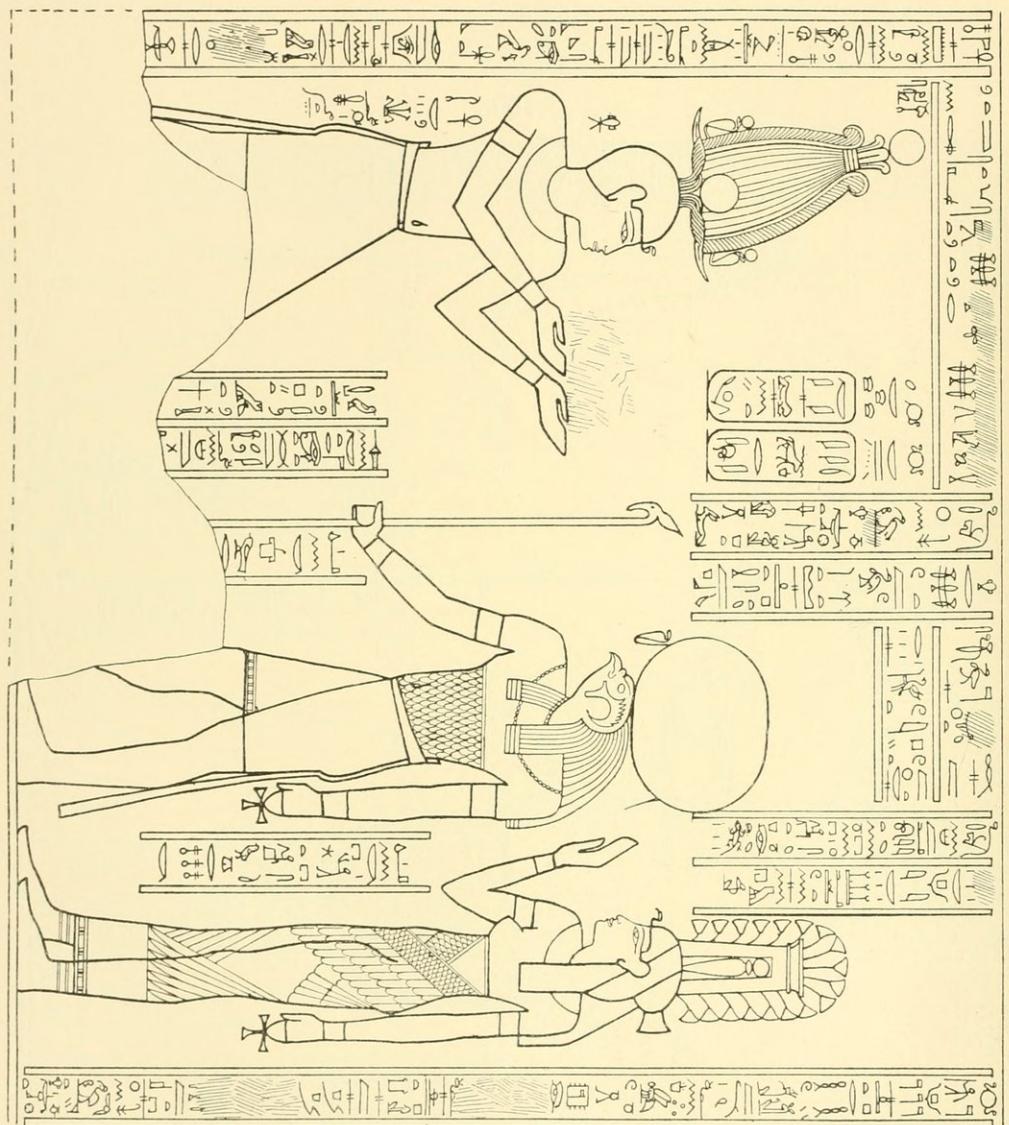
Cour. — Colonne XIV.

158.

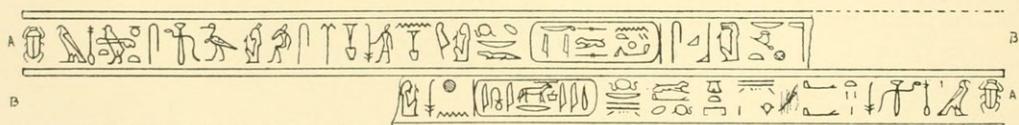


Cour. — Colonne XIV.

159.

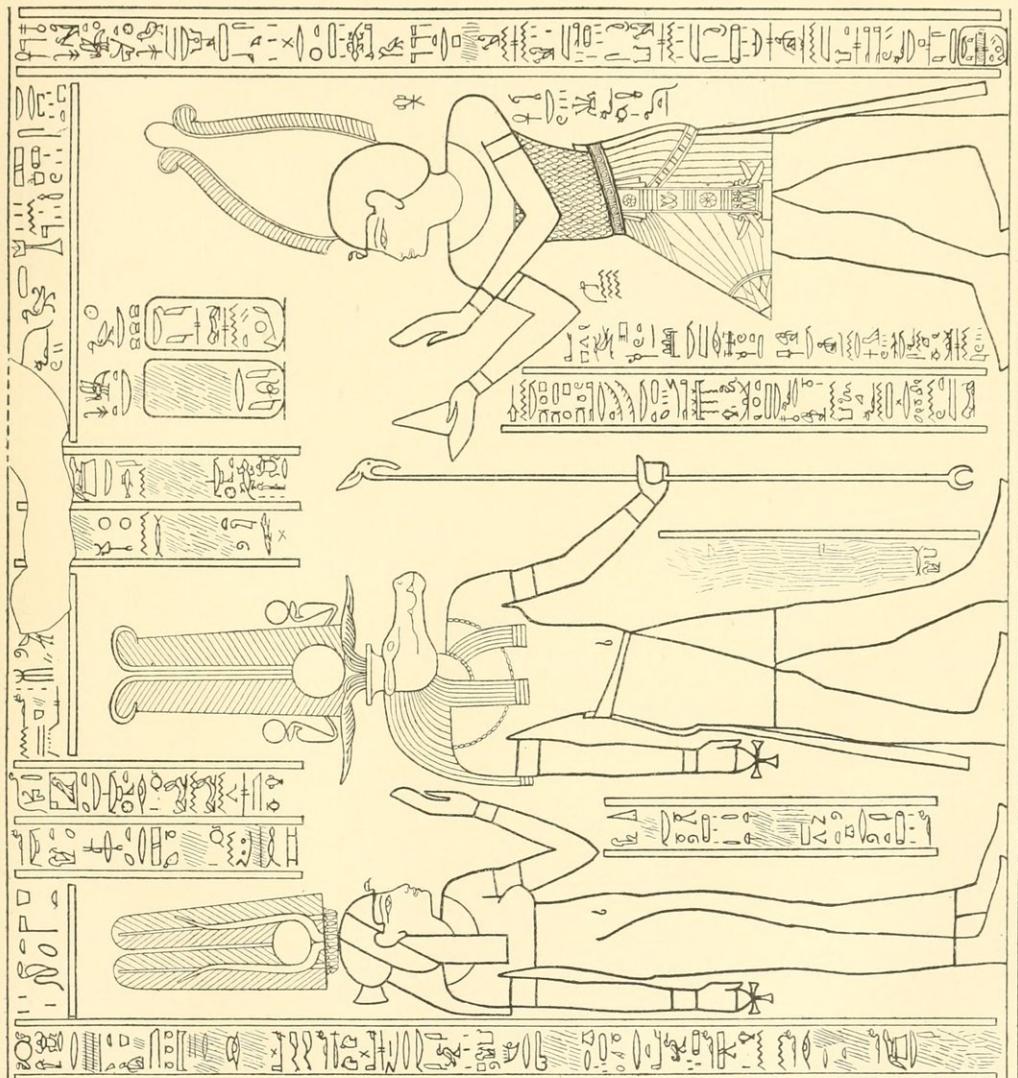


160.



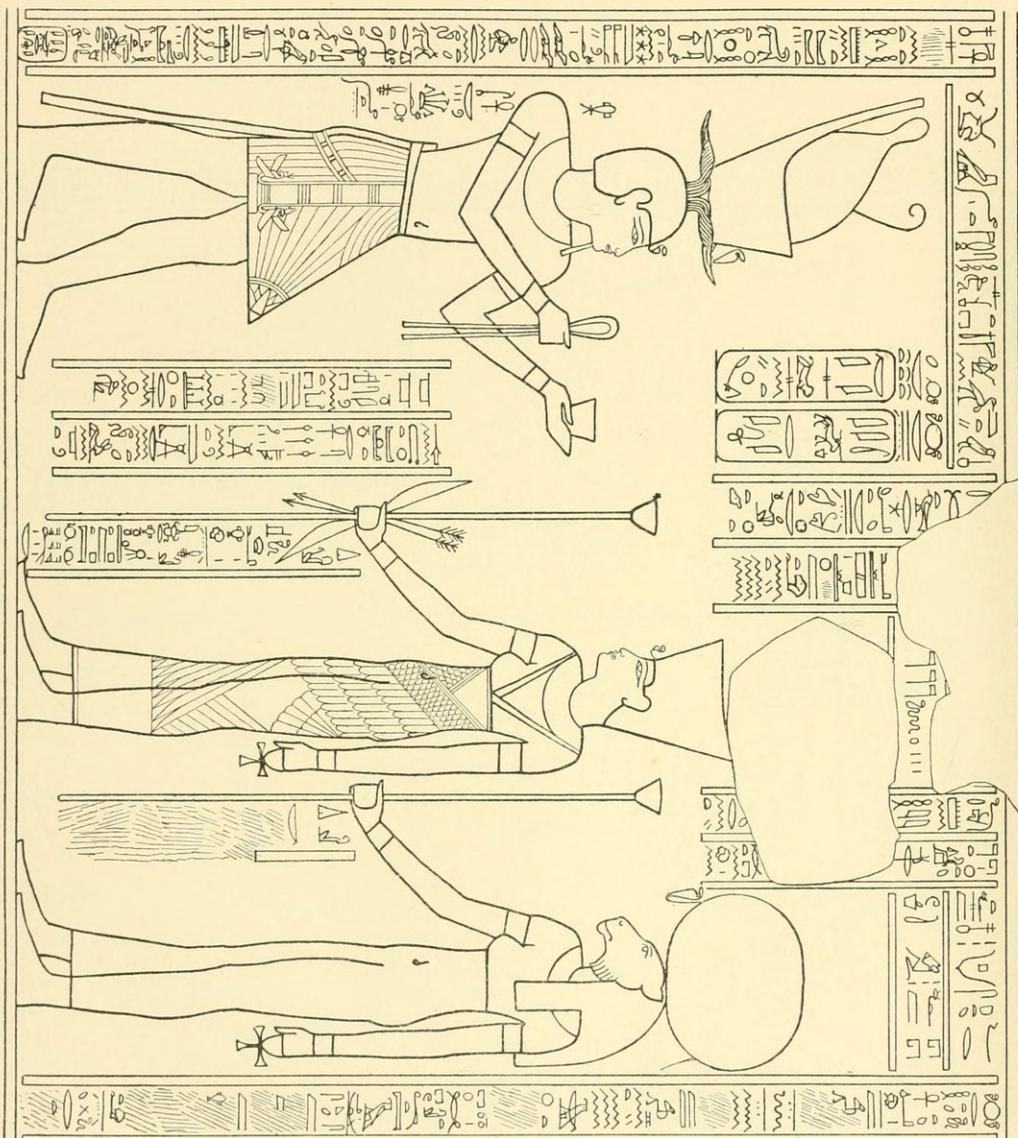
Cour. — Colonne XV.

161.

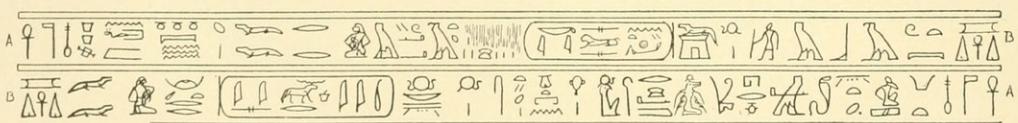


Cour. — Colonne XV.

162.

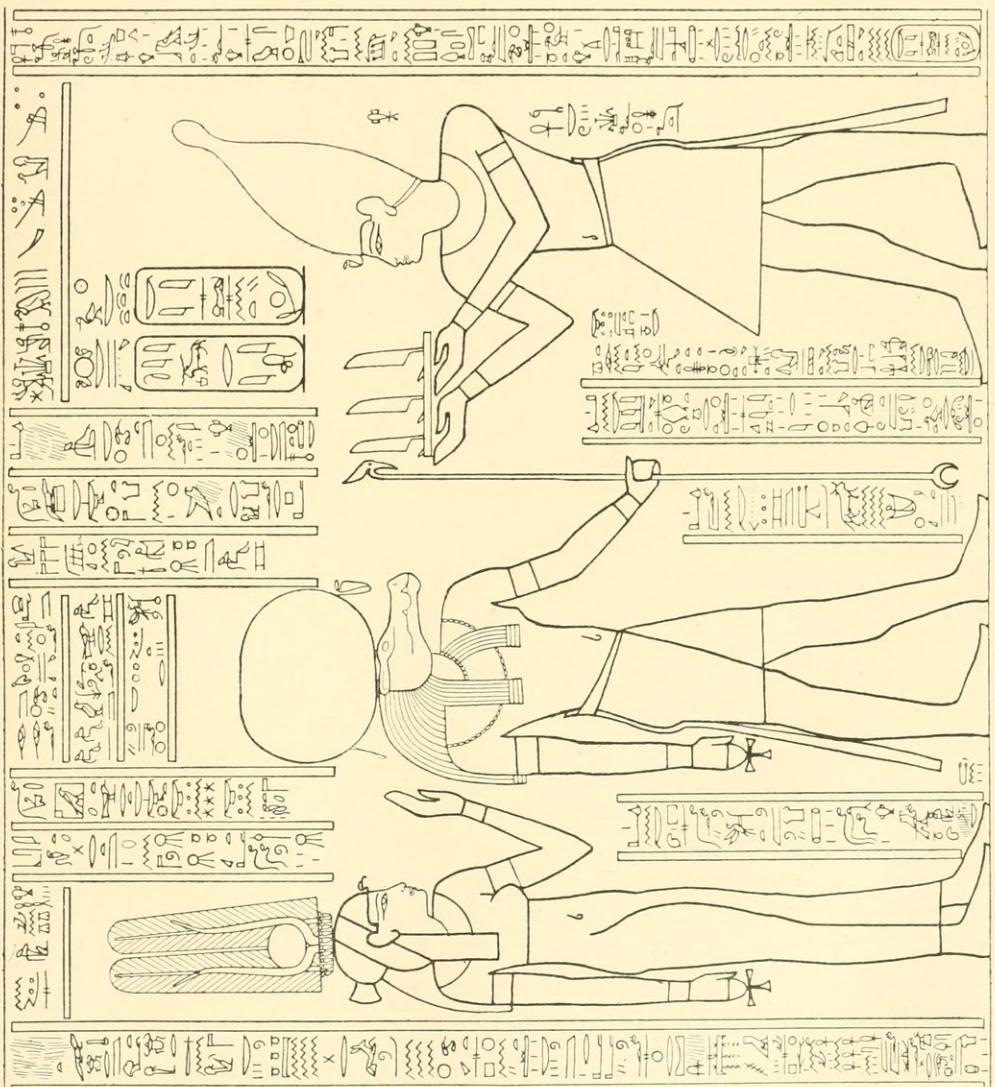


163.

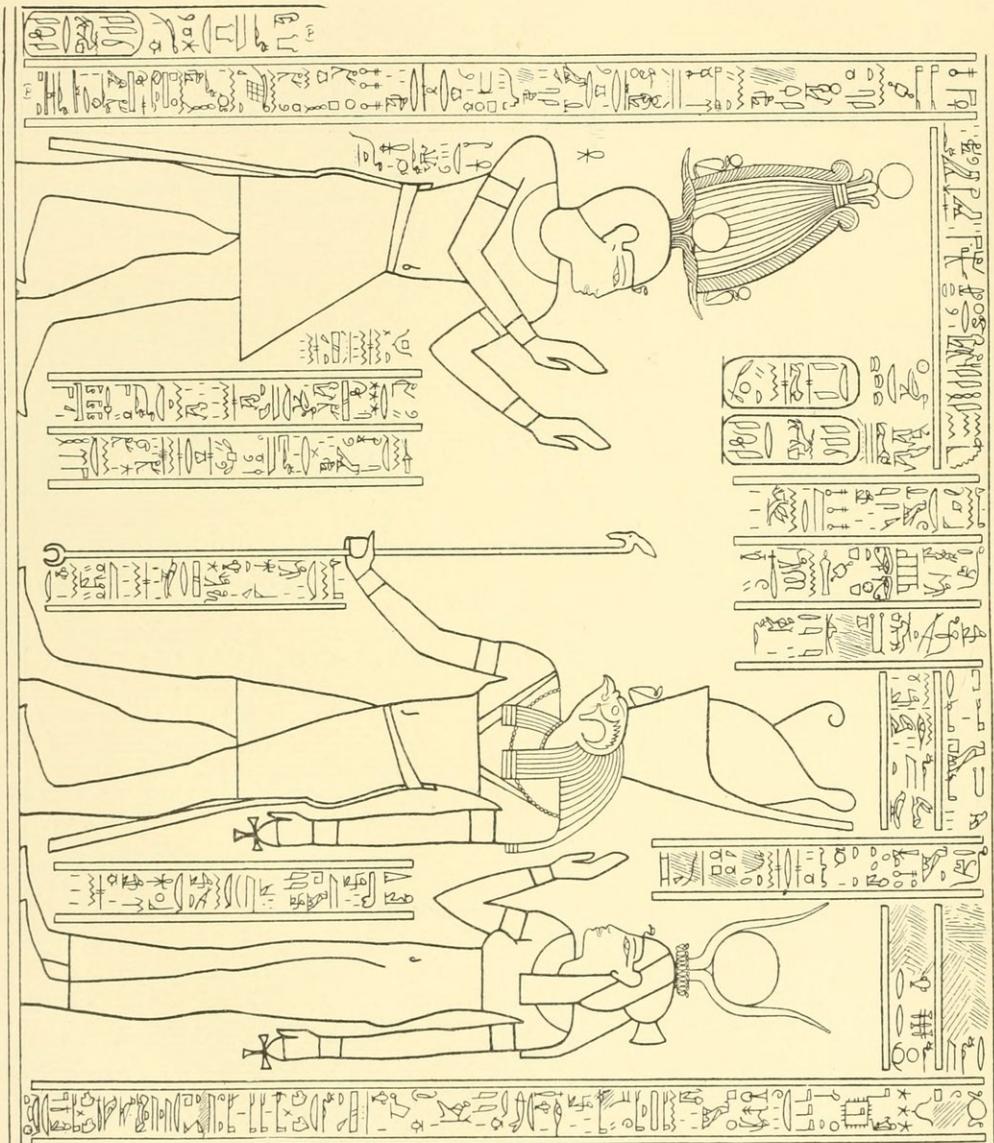


Cour. — Colonne XVI.

164.



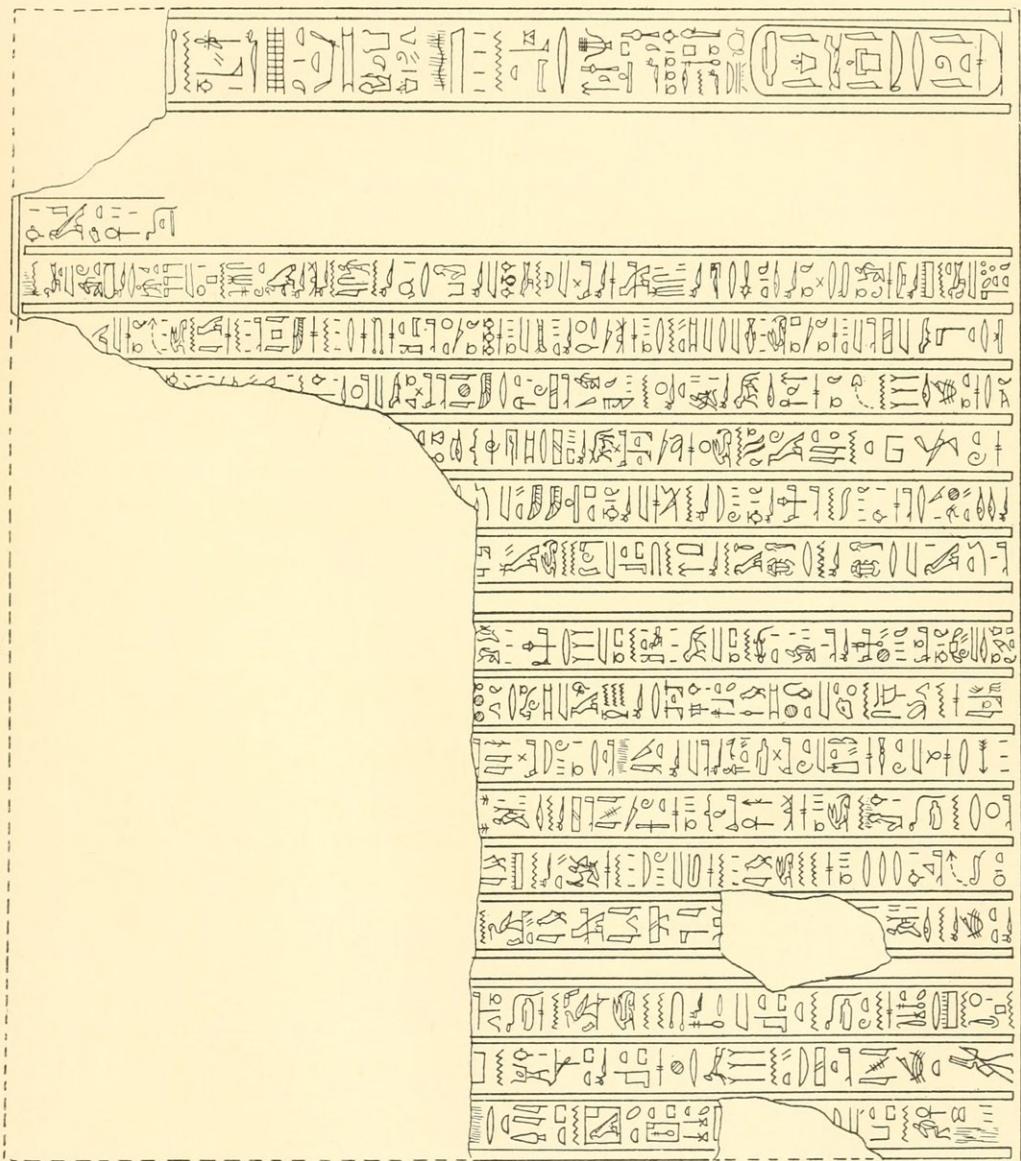
Cour. — Colonne XVI.

165.¹

1. Voir la planche 166 à la page 116.

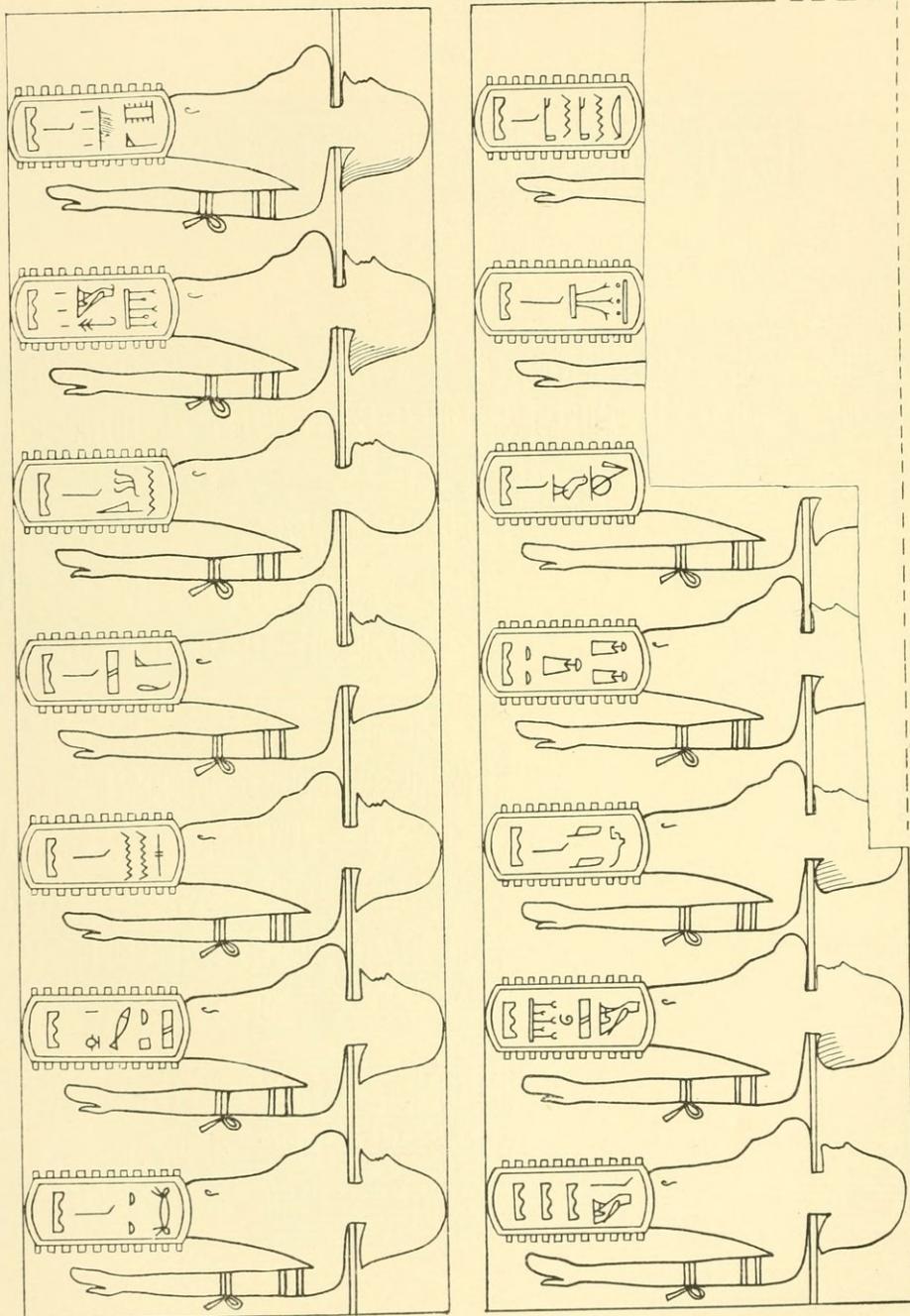
Mur extérieur. — Côté nord.

167.



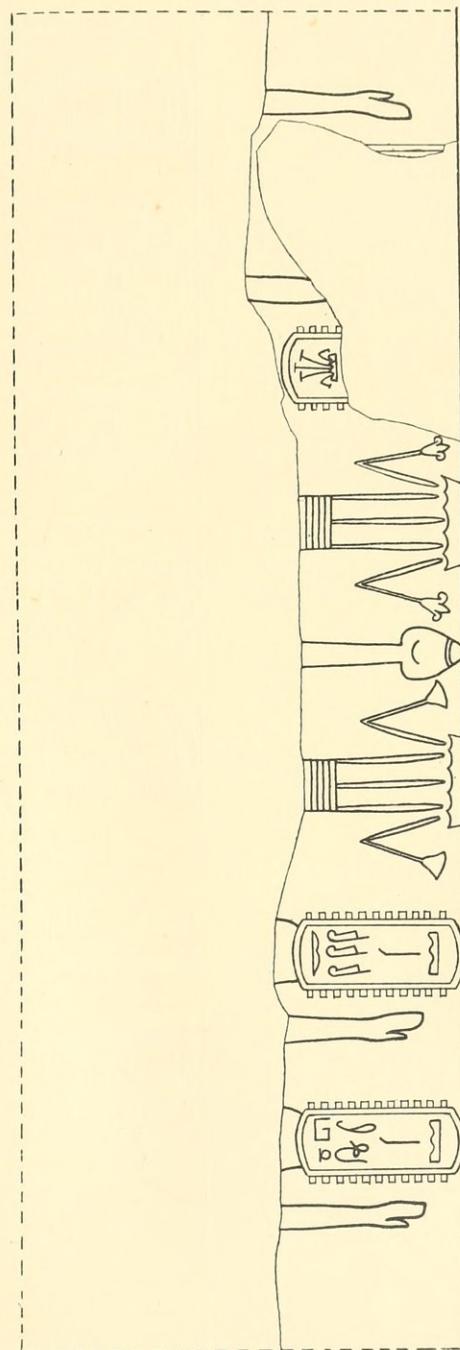
Mur extérieur. — Côté nord.

168.



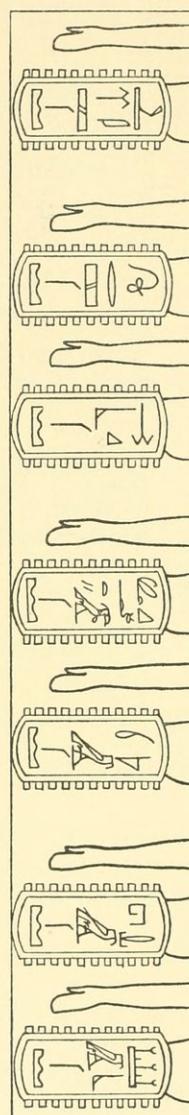
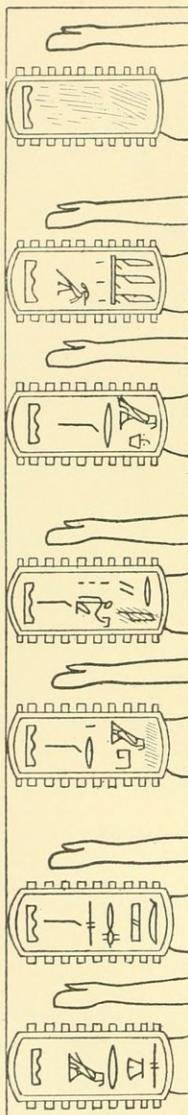
Mur extérieur. — Côté nord.

169.



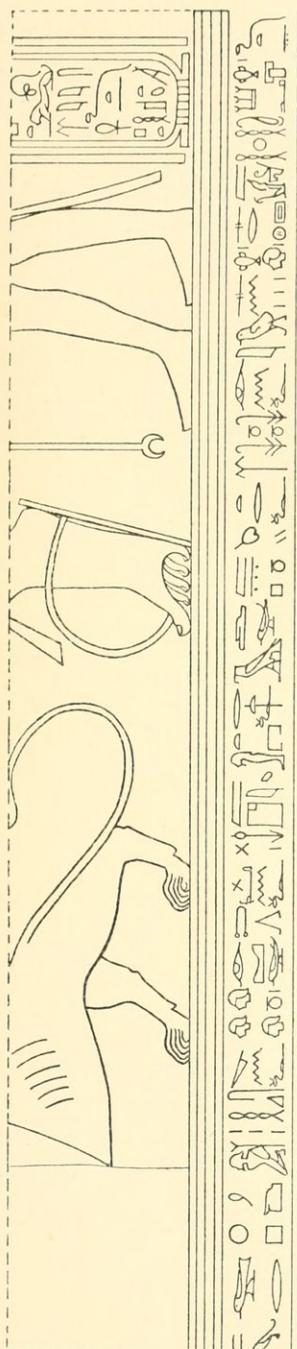
Mur extérieur. — Côté nord.

170.

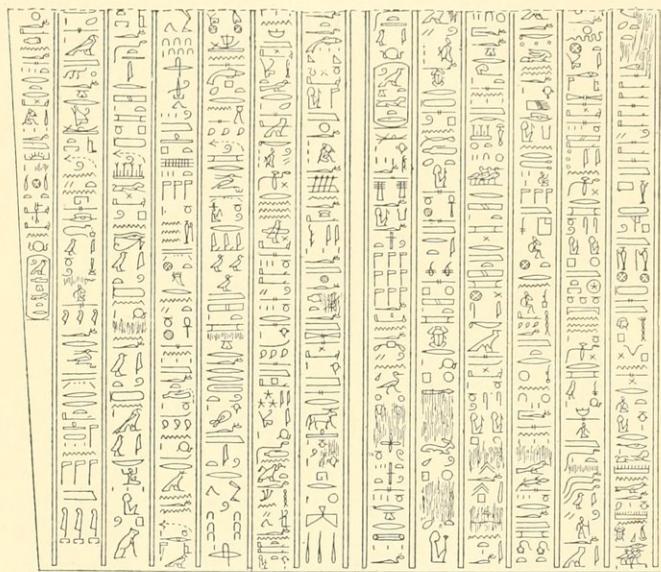


Mur extérieur. — Côté nord.

171.



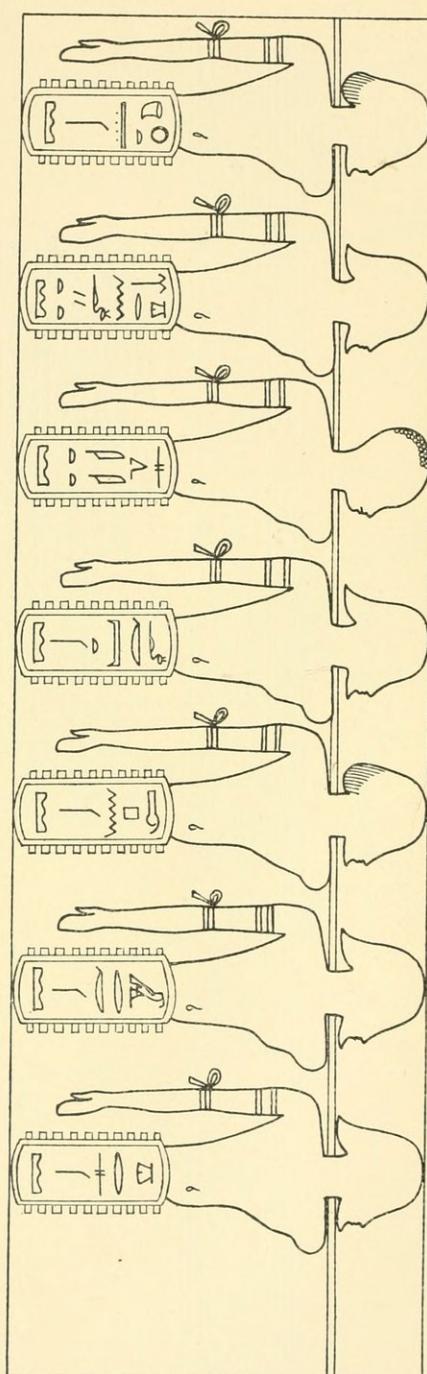
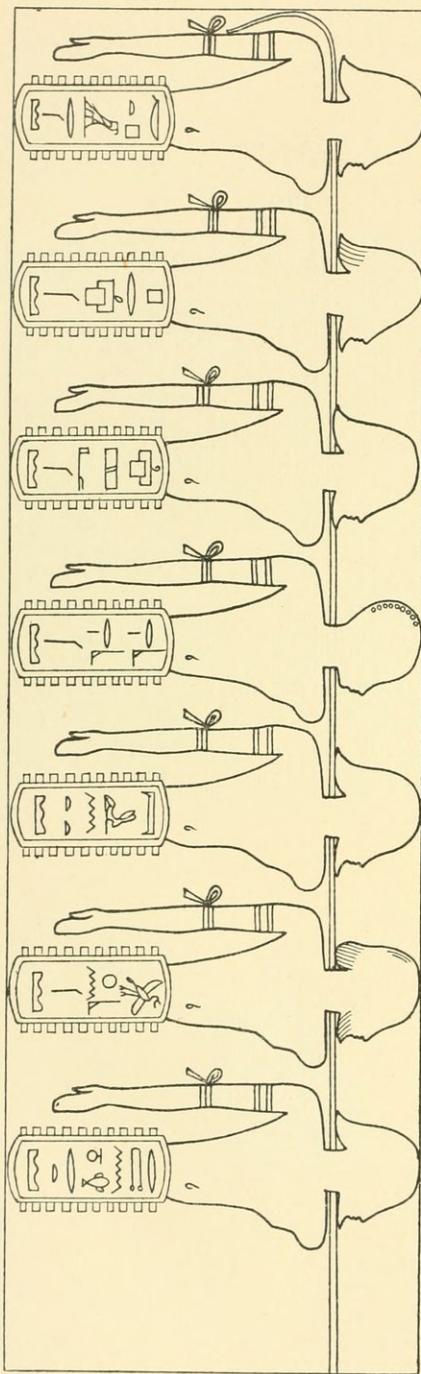
172.



173.

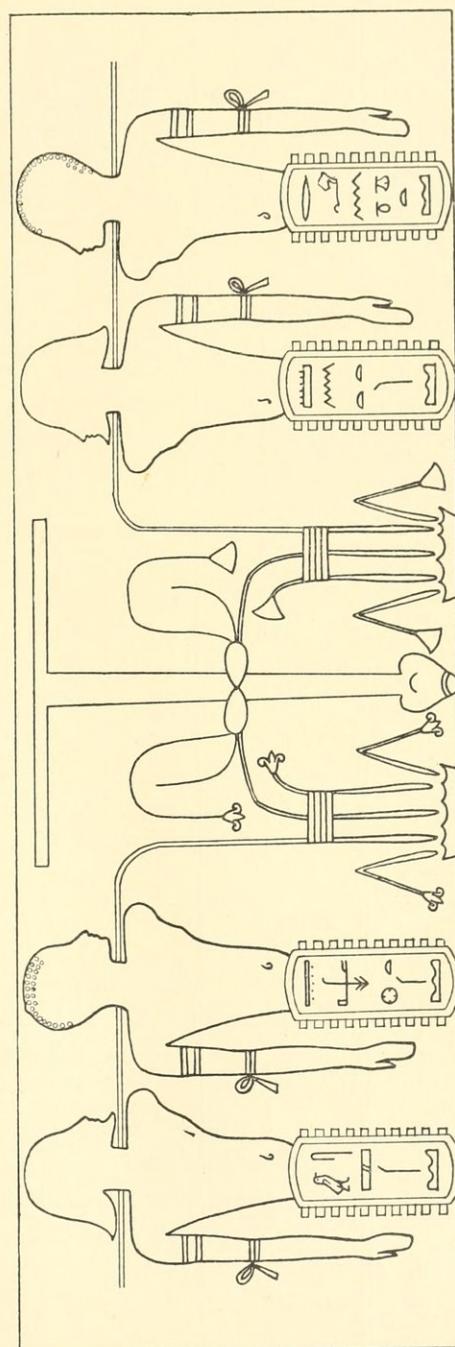


Mur extérieur. — Côté sud. — 174.



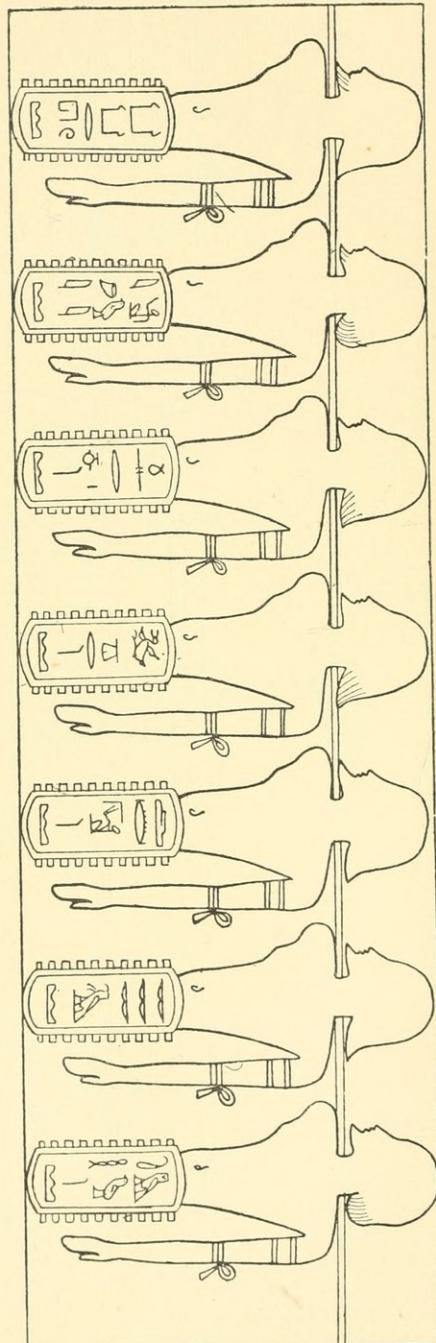
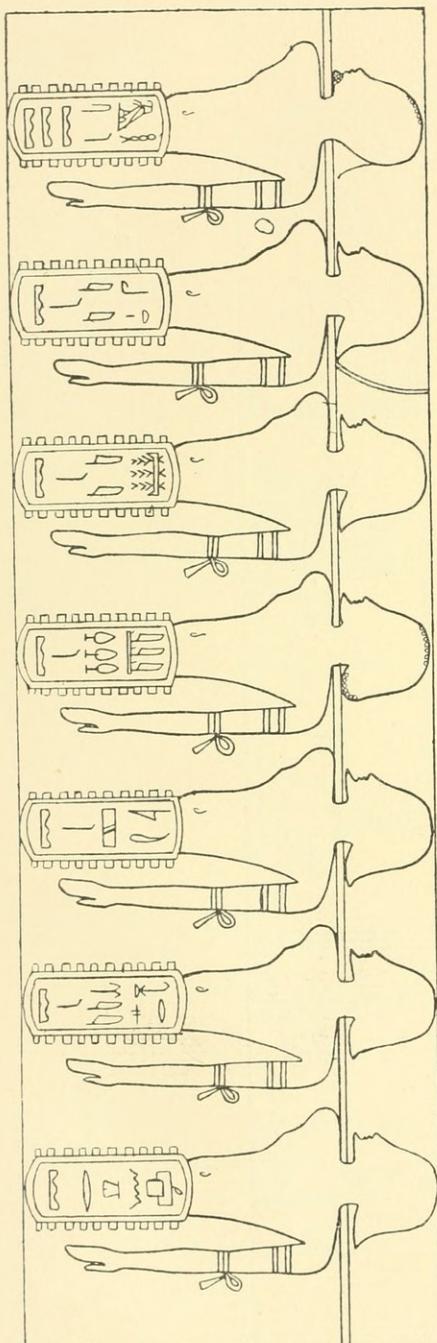
Mur extérieur. — Côté sud.

175.



Mur extérieur. — Côté sud.

176.

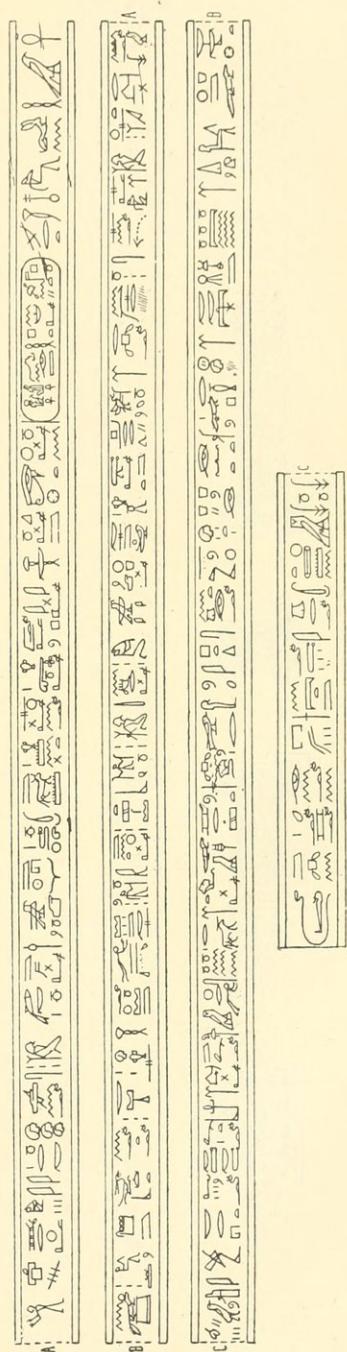


Mur extérieur. — Côté sud.

177.



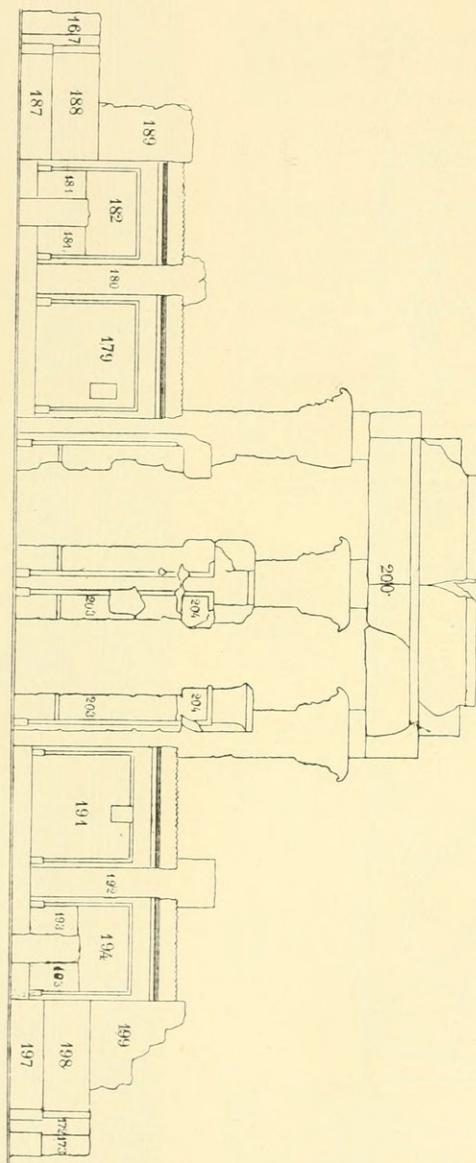
177 bis.



FACADE. PORTES PRINCIPALES.

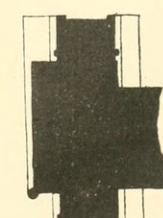
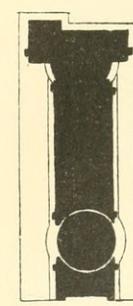
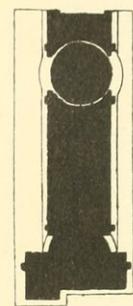
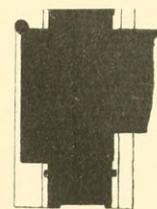
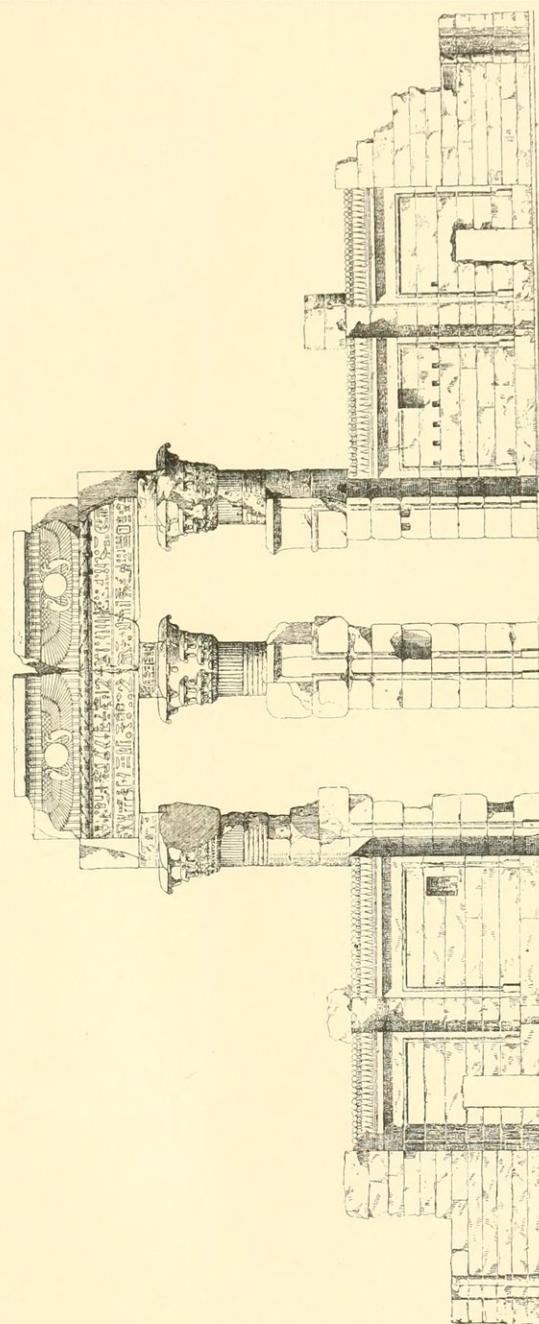
EXTÉRIEUR

DISPOSITION DES TABLEAUX

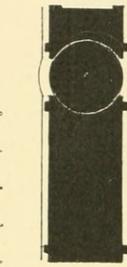
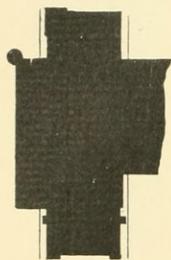


FACADE.
PORTES PRINCIPALES.
SECTION.

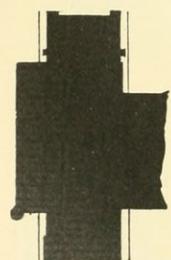
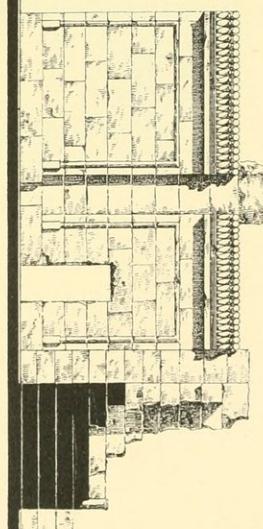
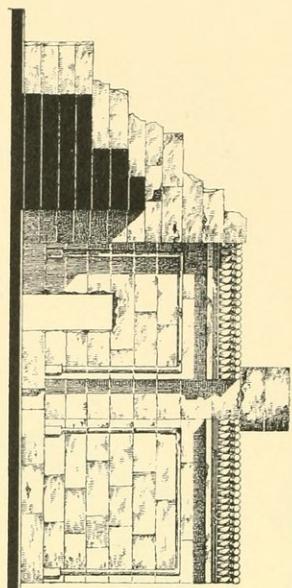
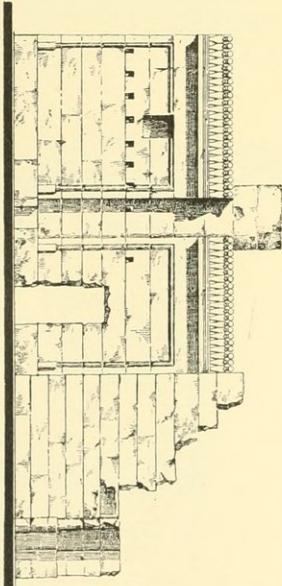
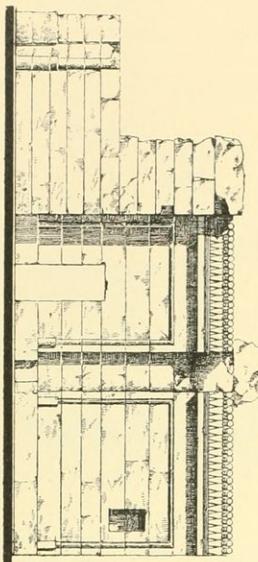
EXTERIEUR.



ECHELLE.
1 2 3 4 5 6 7 8 9

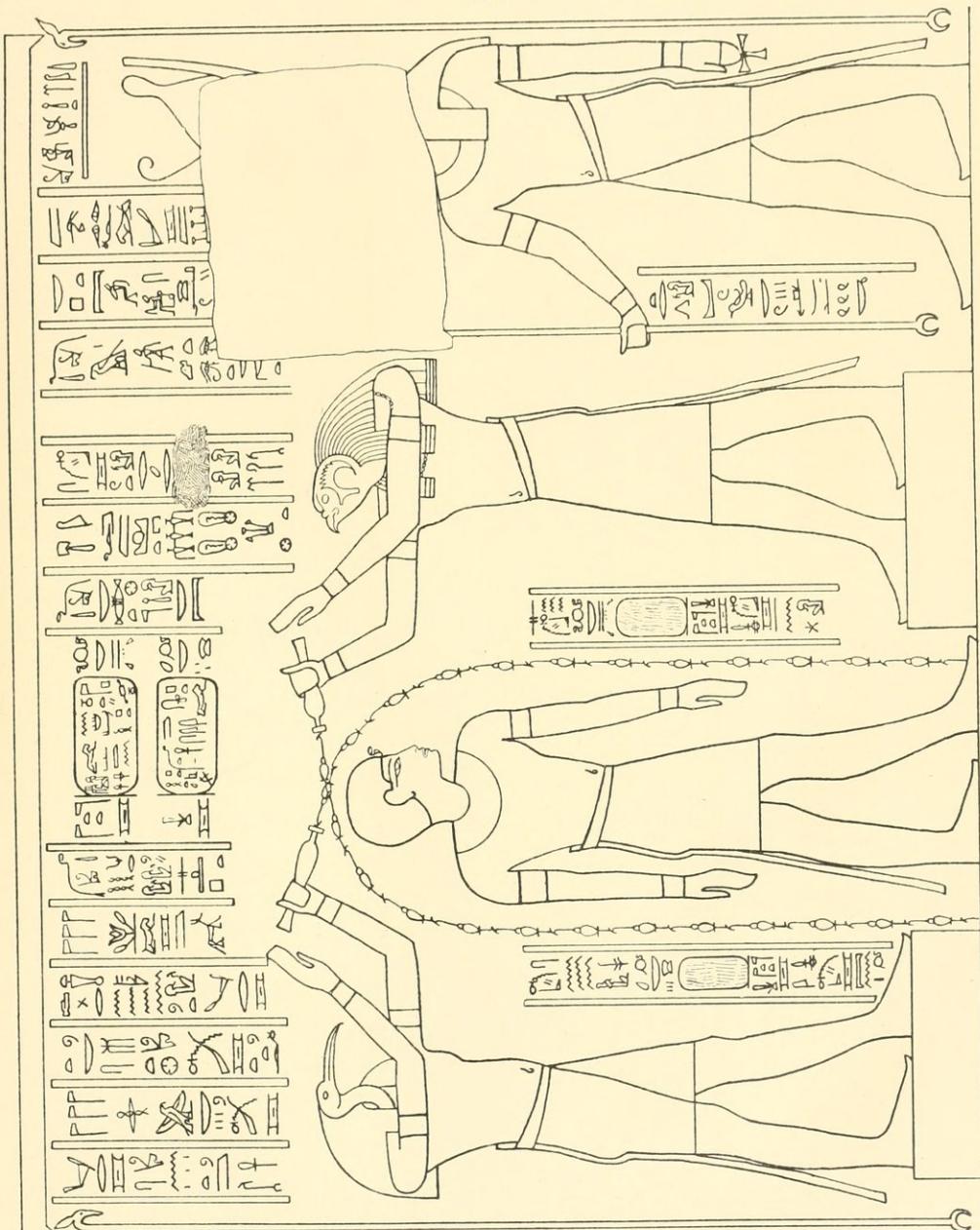


ECHÉLLE



J. de Morgan.

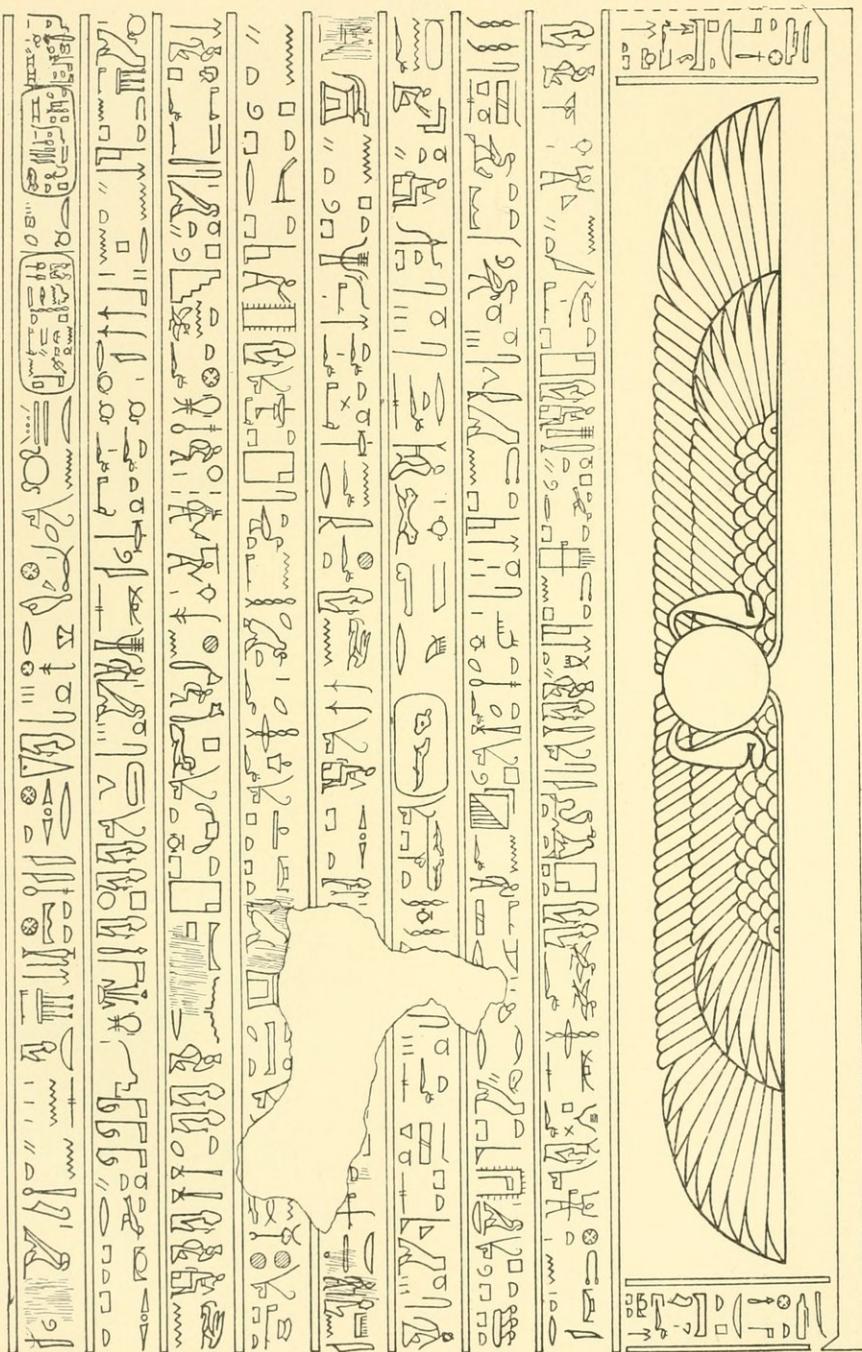
Aile nord.

179.¹

1. La planche 180 est à la page 144.

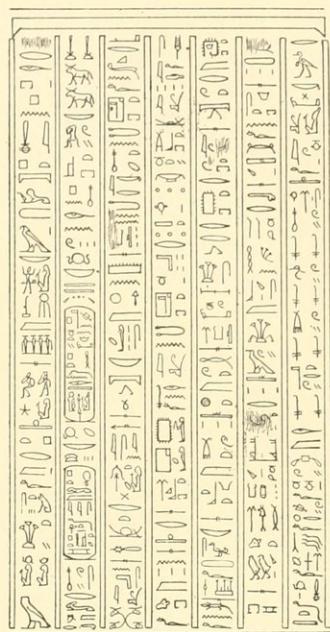
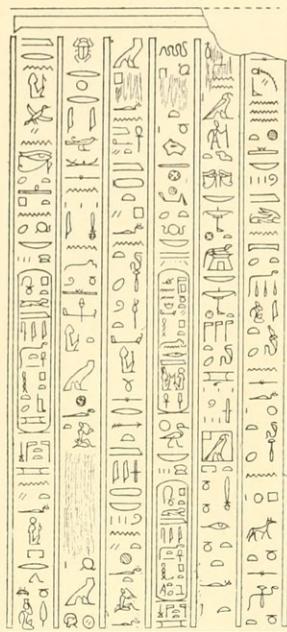
Aile nord.

182.



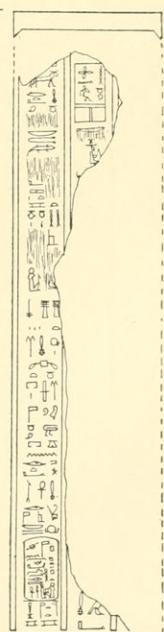
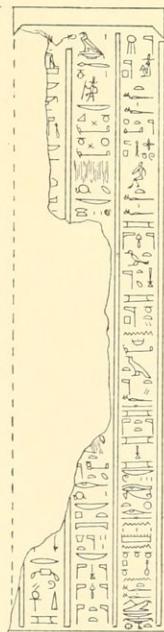
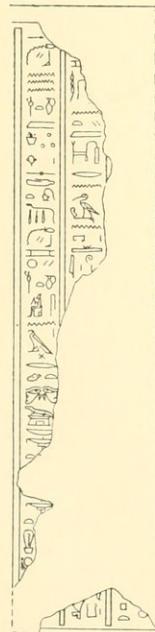
Aile nord. — Petite porte.

181.



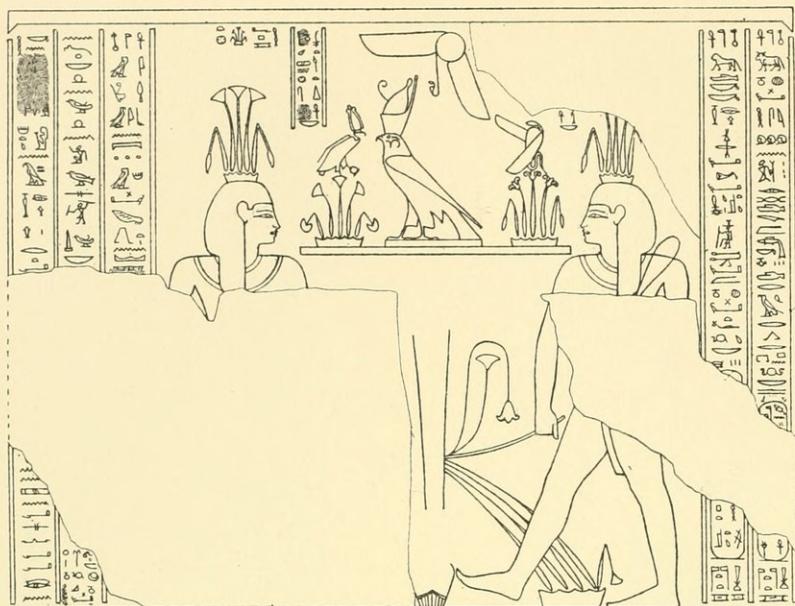
Aile nord. — Petite porte.

183.



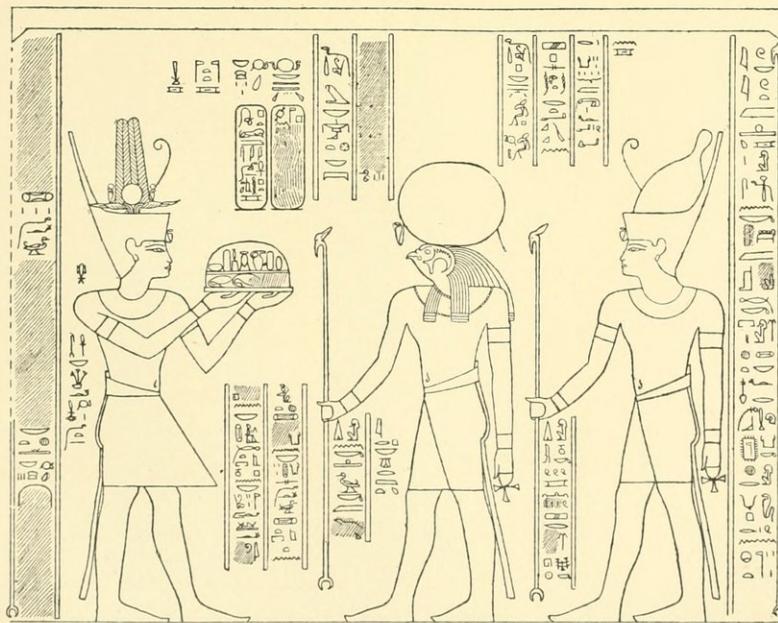
Aile nord. — Petite porte. — Paroi au nord.

184.



Aile nord. — Petite porte. — Paroi au nord.

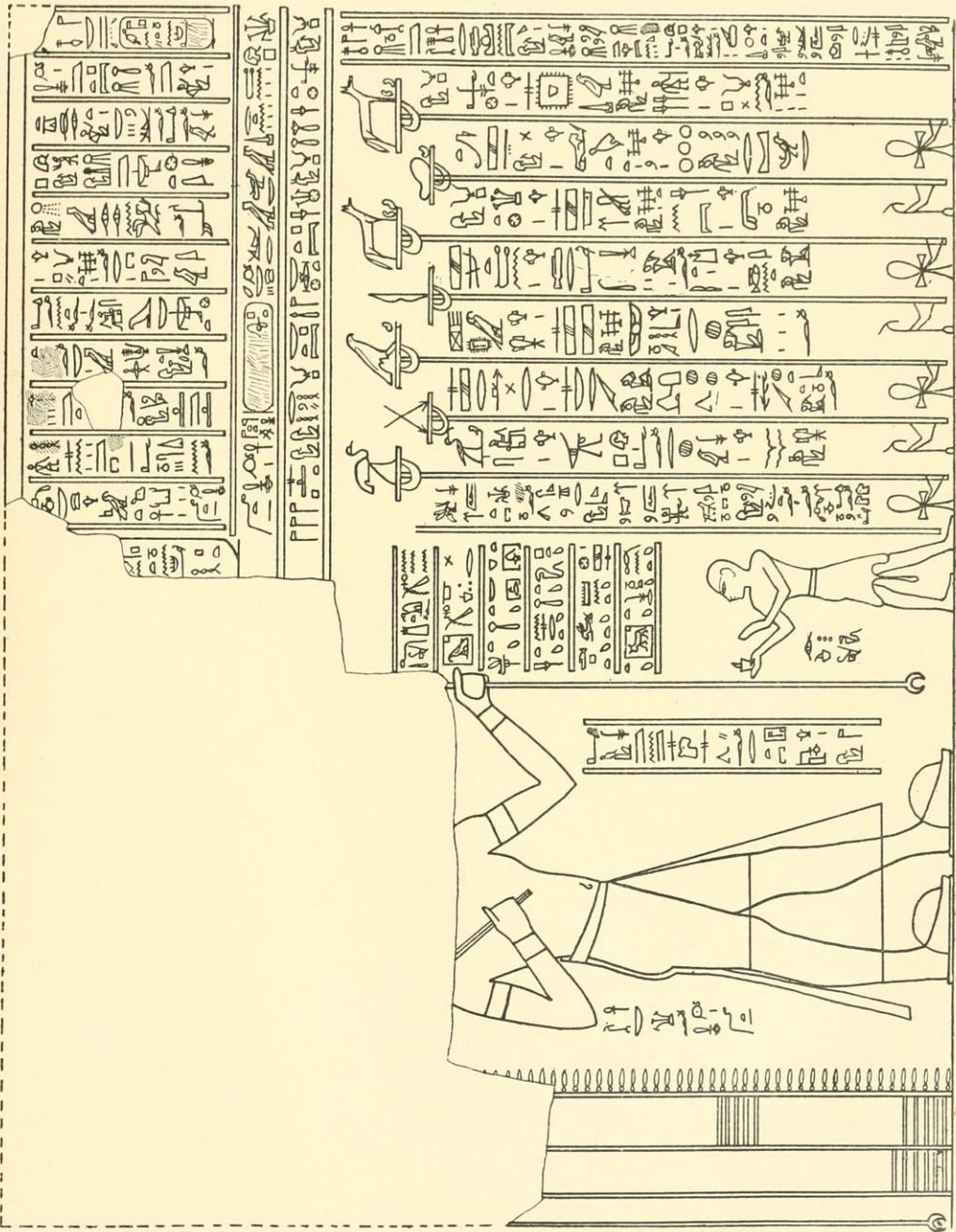
185.¹



1. La planche 186 est à la page 146 et la planche 187 à la page 144.

Aile nord.

188.



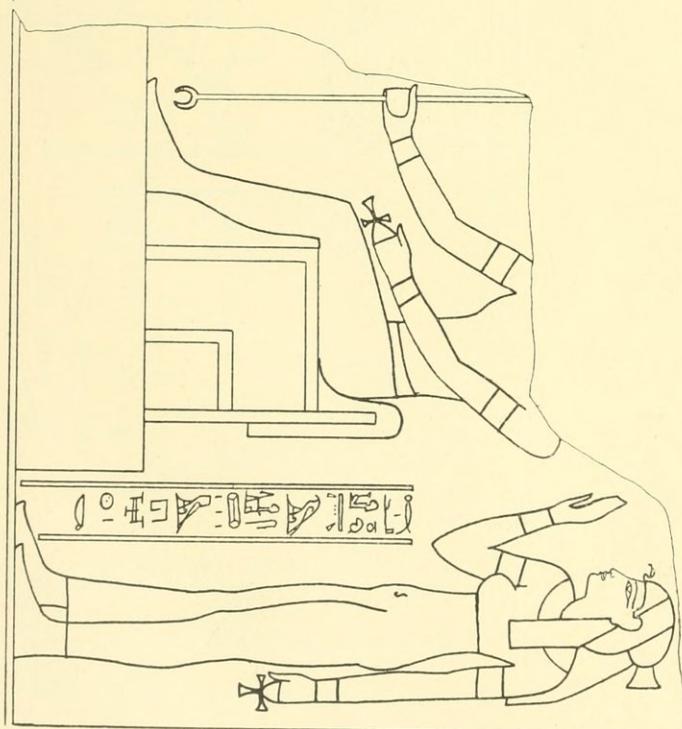
Aile nord. — Bandeau.

187.

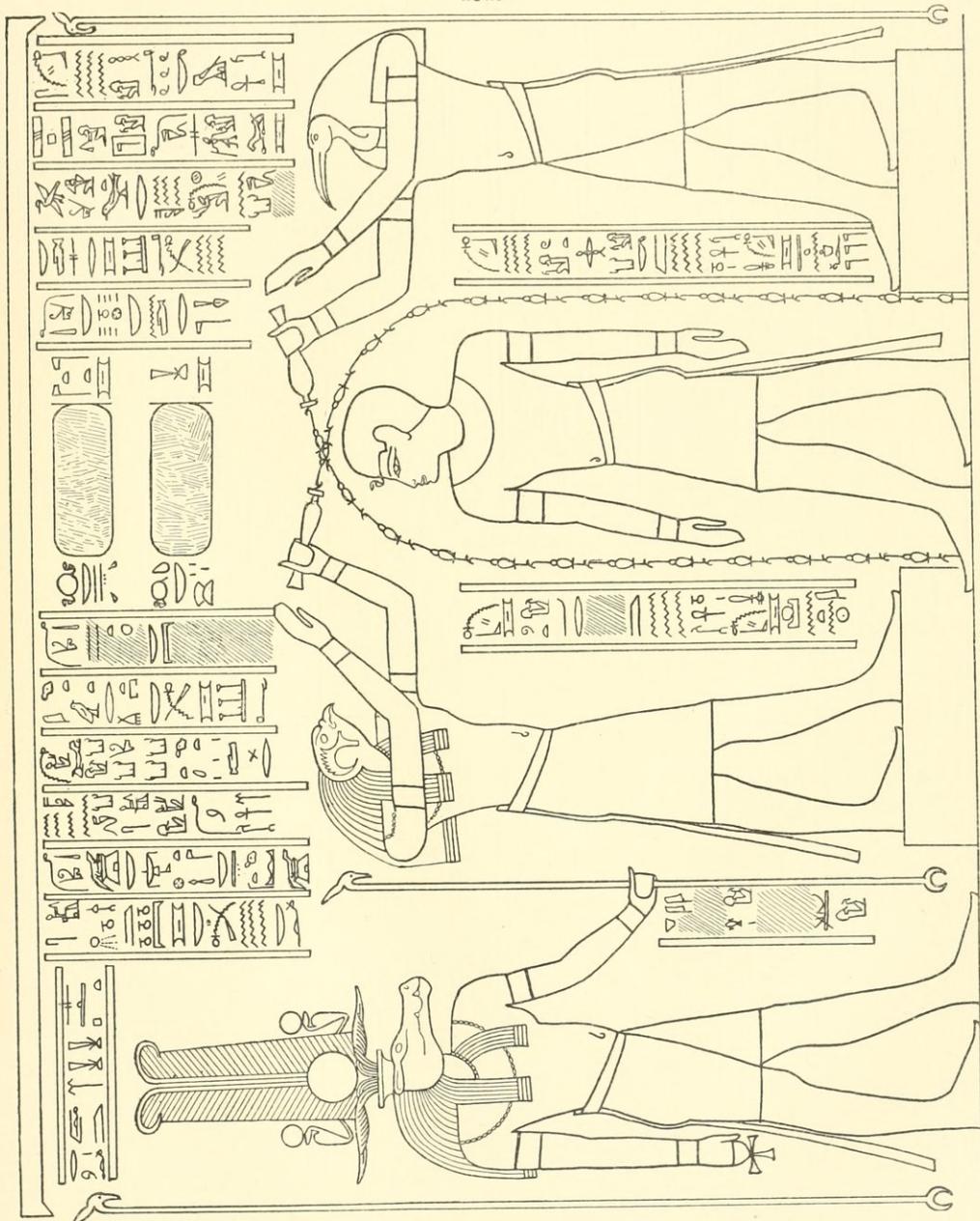


Aile nord.

189.



Aile sud.

191.¹

1. La planche 190 est à la page 146.

Textes des colonnes.

186.

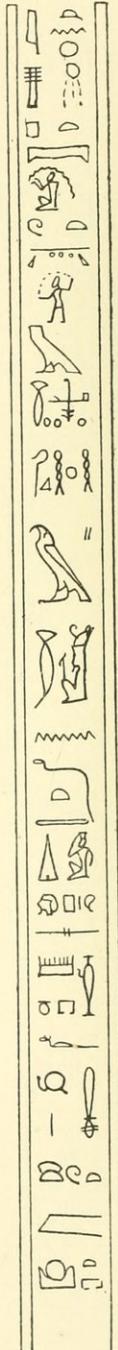
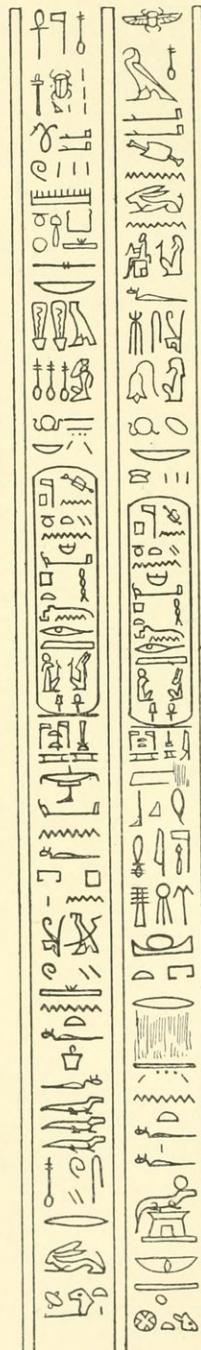
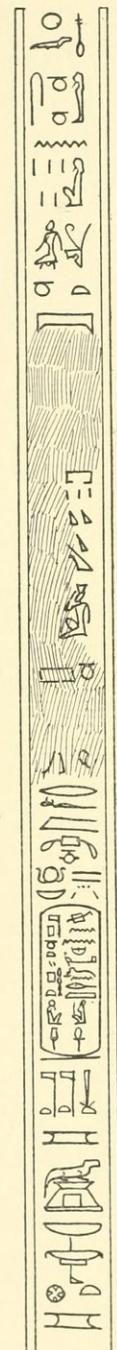
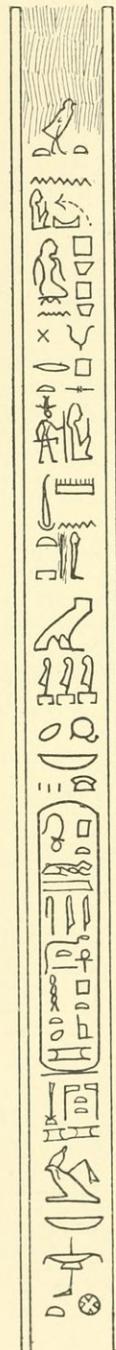
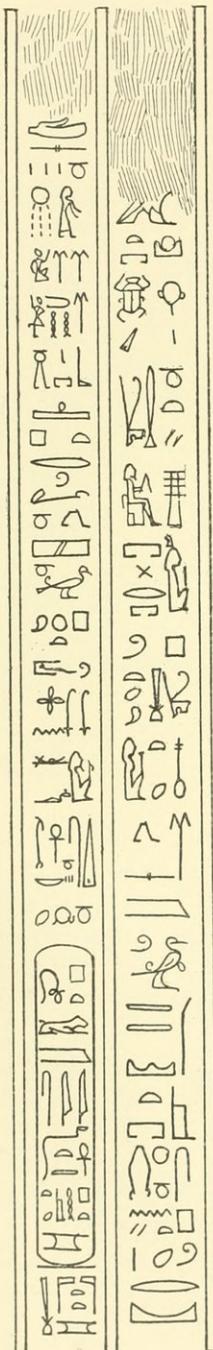
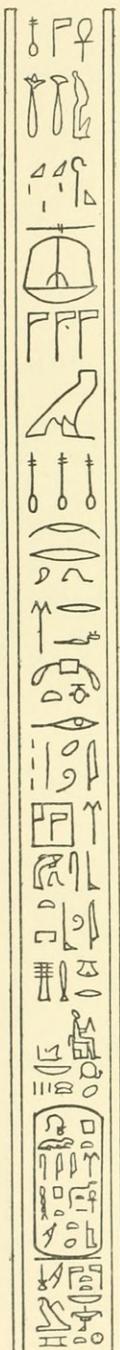
180.

178.

190.

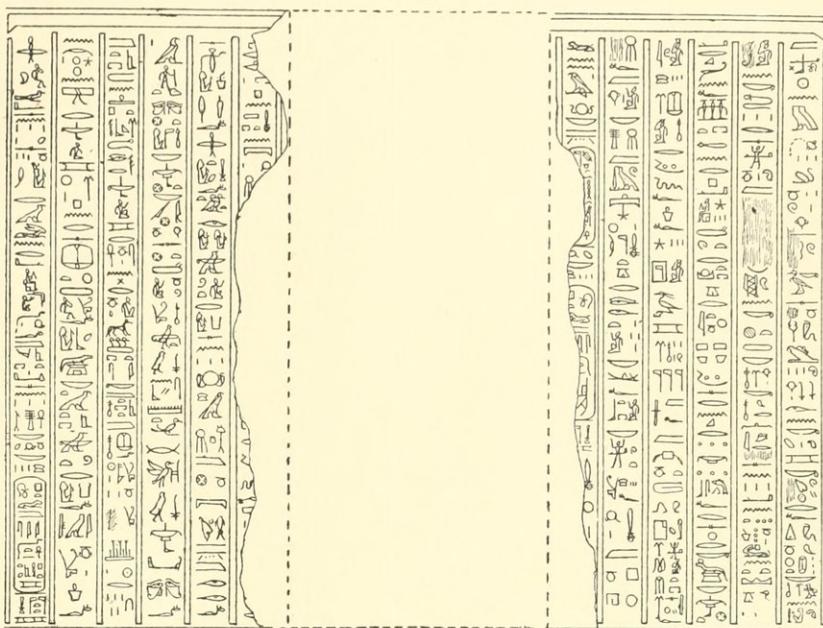
192.

196.



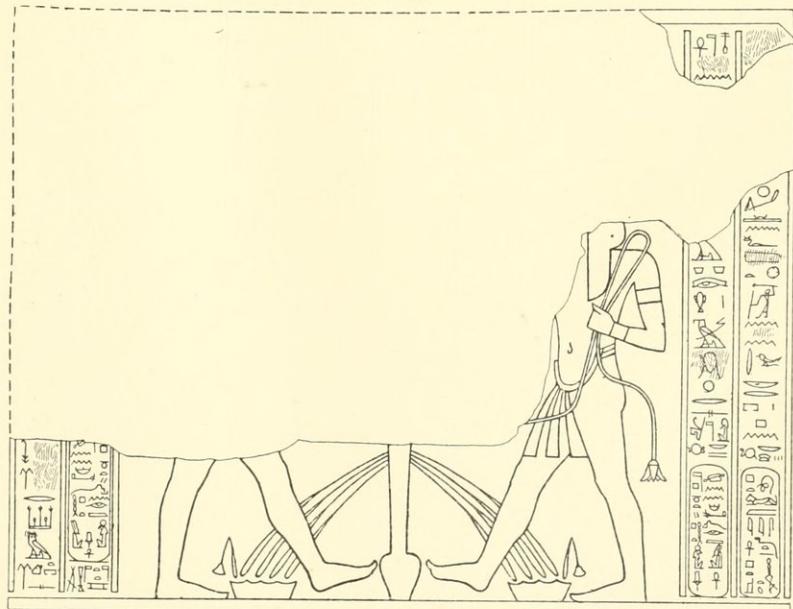
Aile sud. — Petite porte.

193.¹



Ebrasement de la petite porte. — Paroi nord.

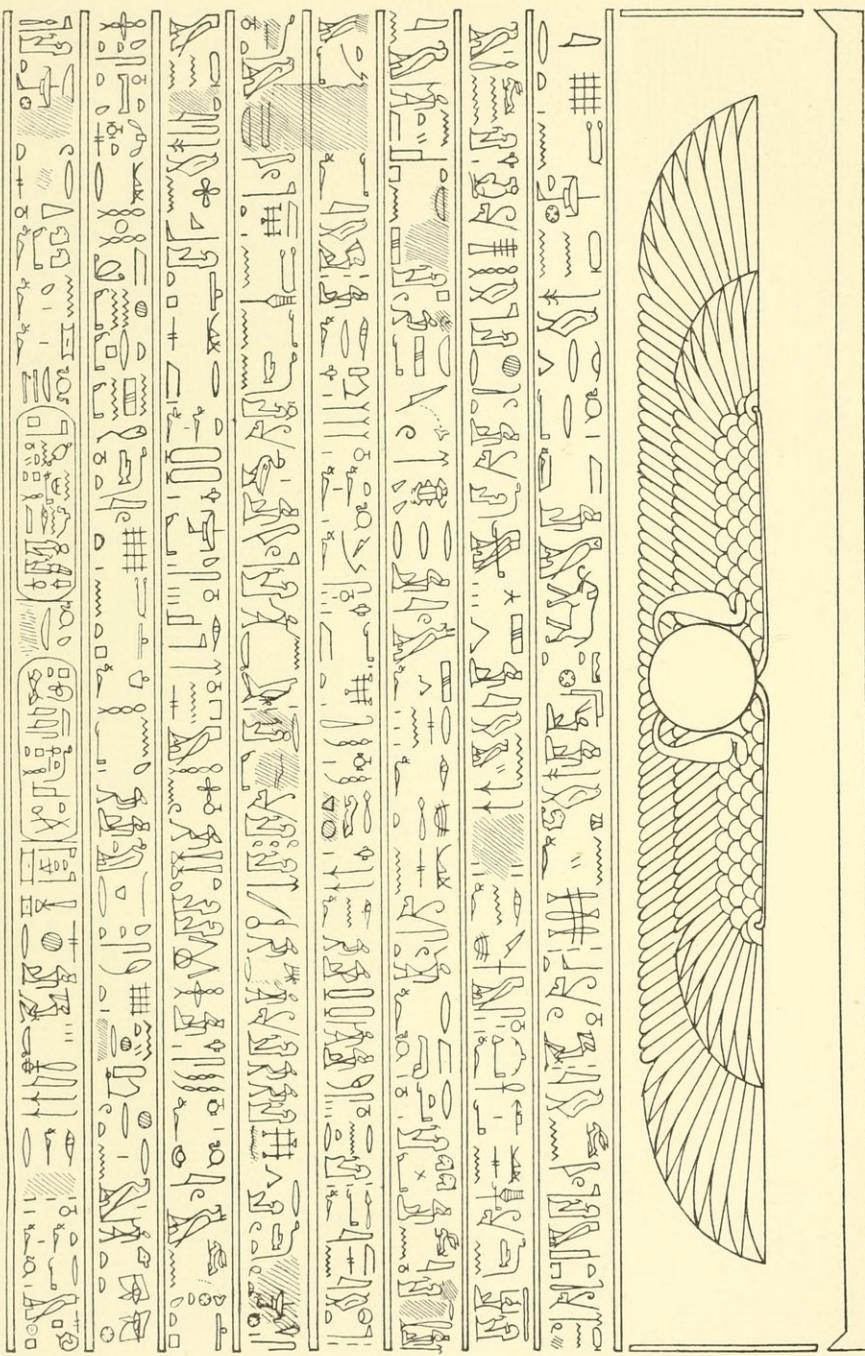
195.



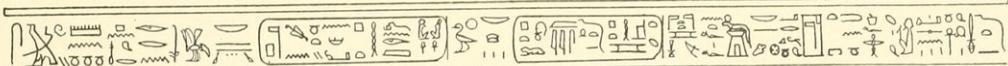
1. Voir la planche 194 à la page suivante.

Aile sud.

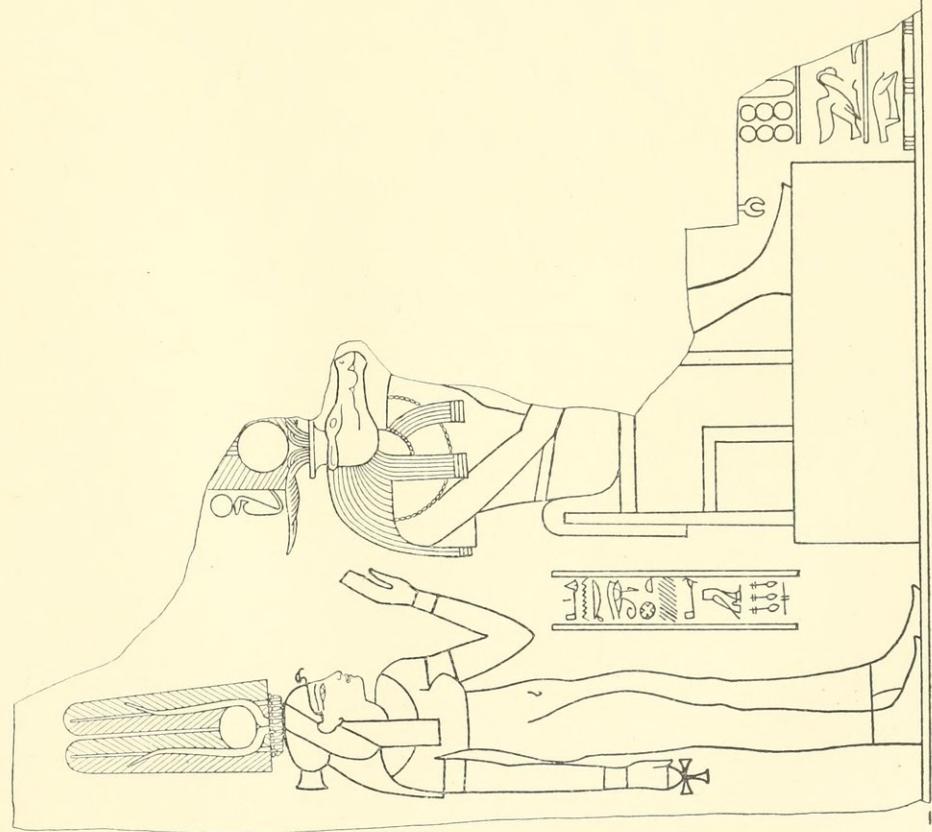
194.



Aile sud. — Bandeau. — 197.¹



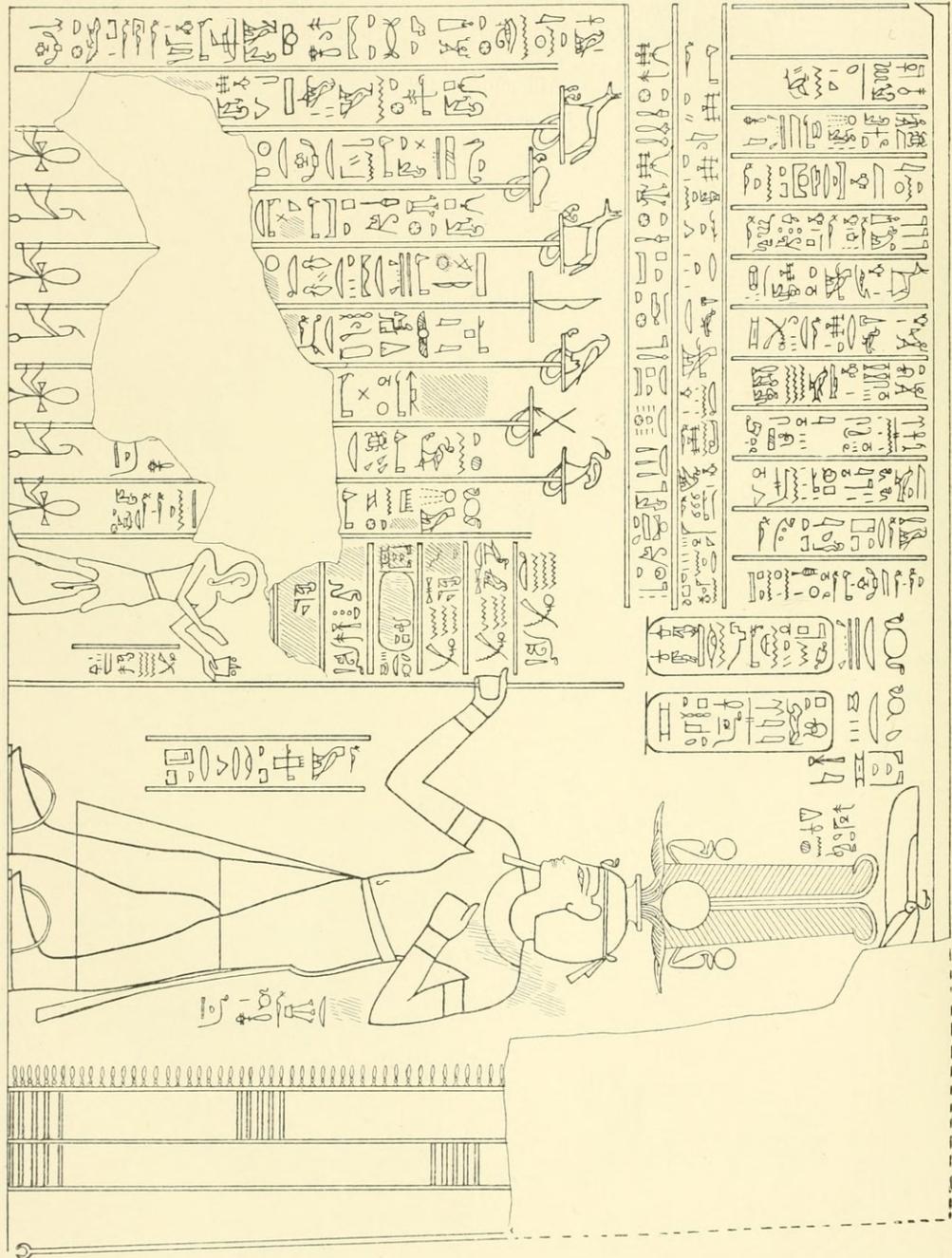
Aile sud. — 199.



¹. Voir la planche 196 à la page 146 et la planche 198 à la page suivante.

Aile sud.

198.

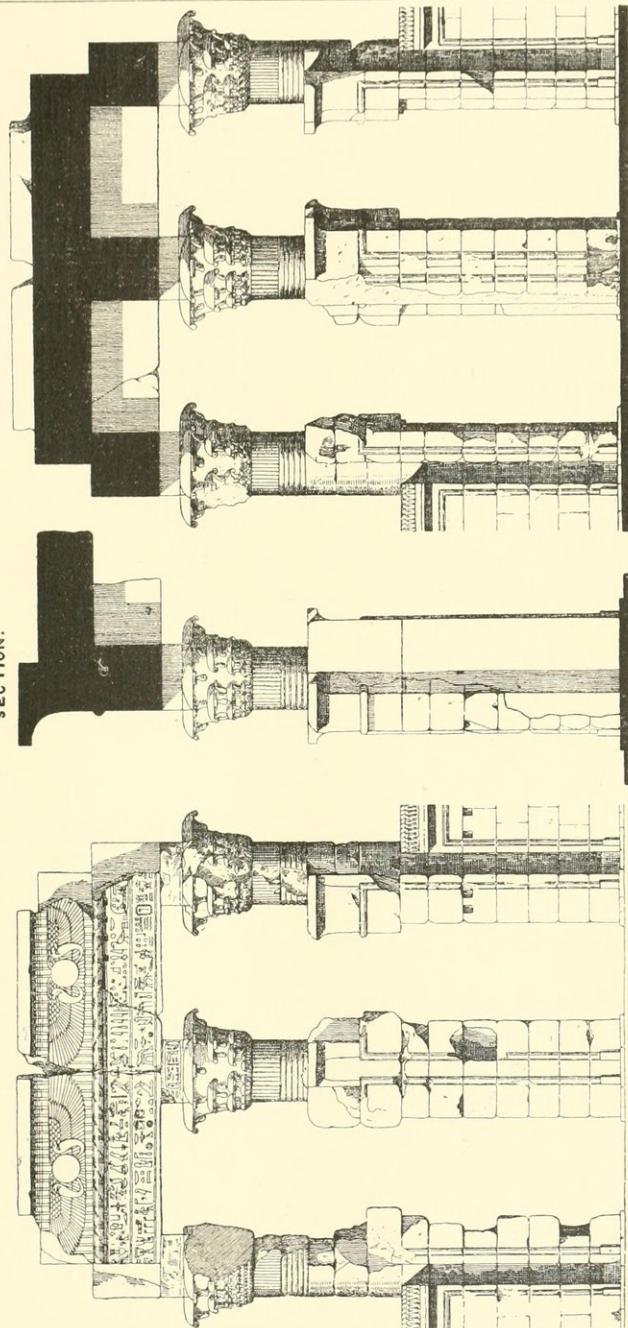


**FACADE.
PORTES PRINCIPALES.**

SECTION.

EXTÉRIEUR

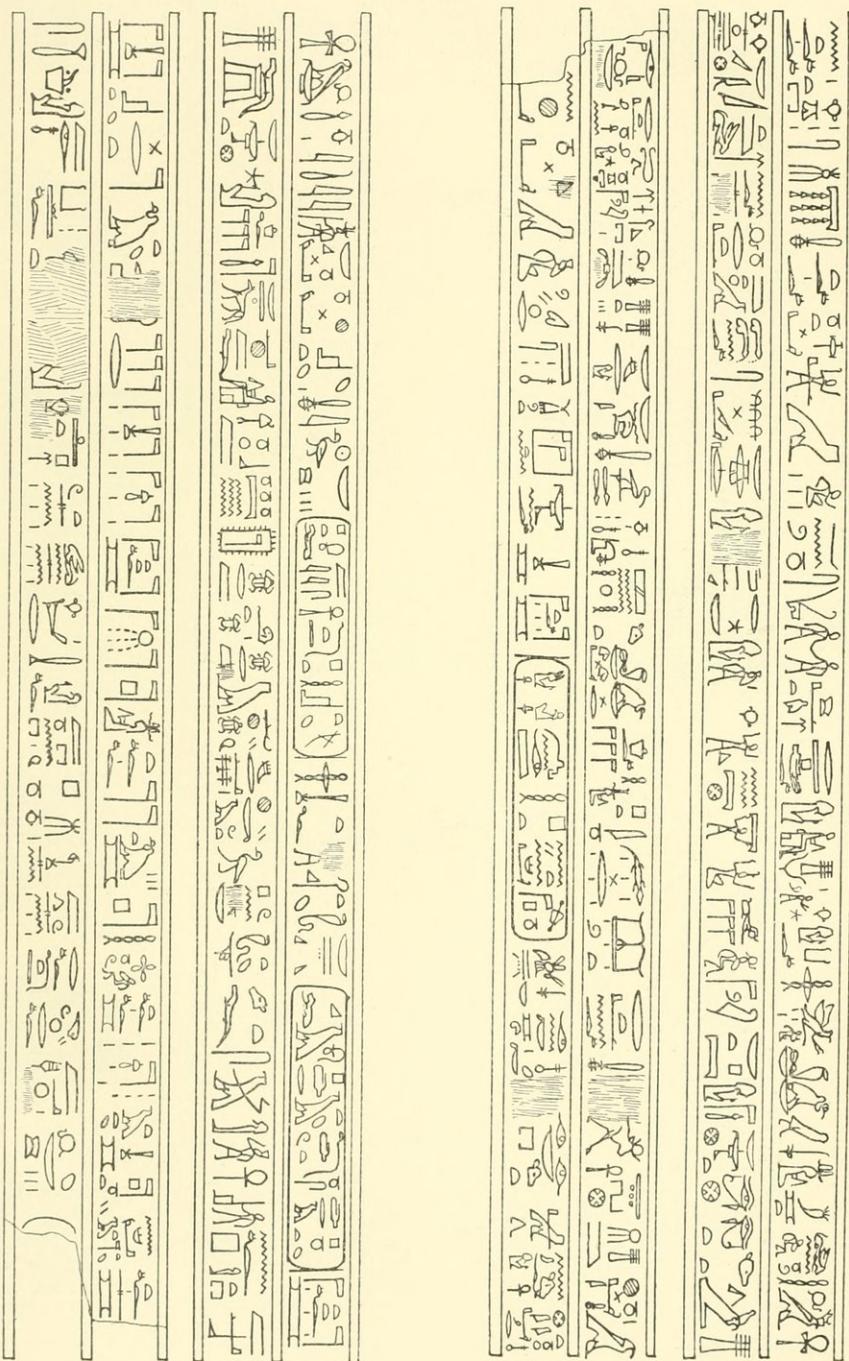
INTÉRIEUR.



N. B. (Pour le schema se reporter à la page 136.)

Fronton.

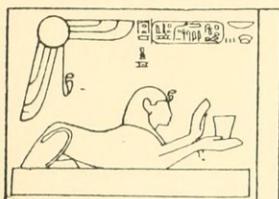
200.



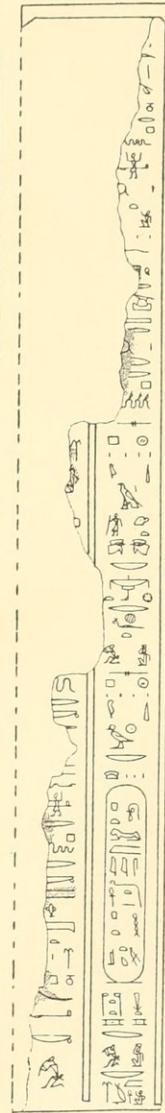
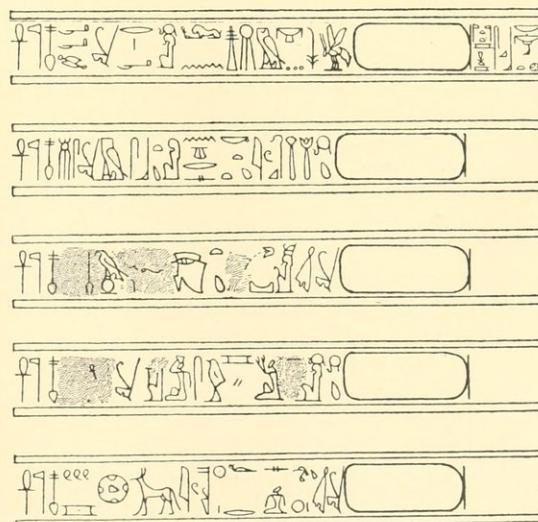
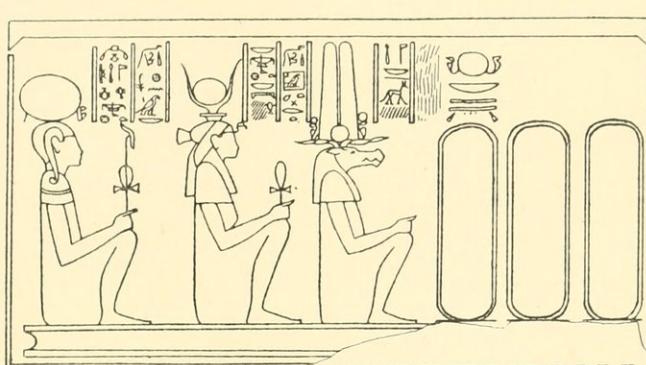
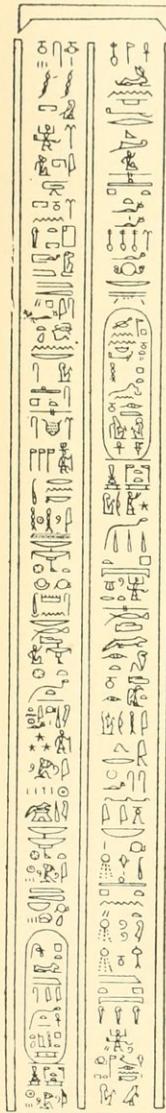
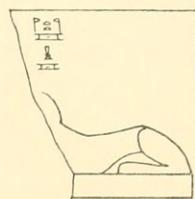
Paroi sud. — Porte β.

202.¹

Pilier sud. — Face est.

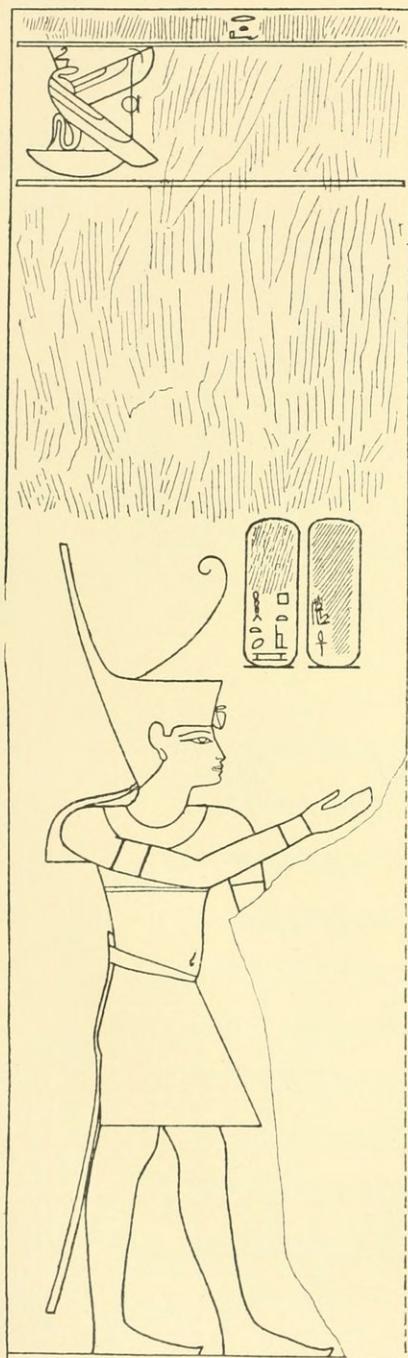


Pilier nord. — Face est.



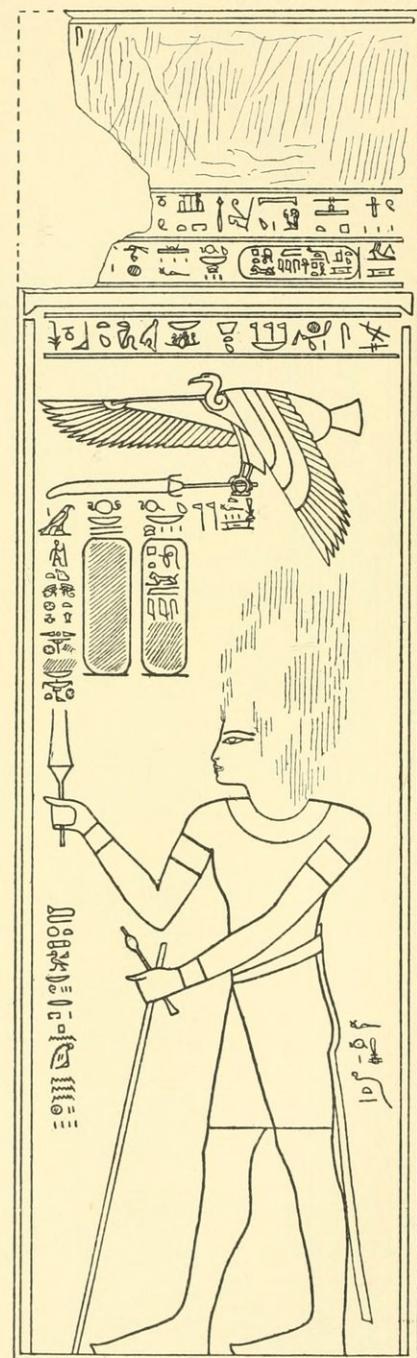
1. Voir la planche 201 à la page 155.

Linteau gauche sur la façade.



203.

Linteau droit sur la façade.

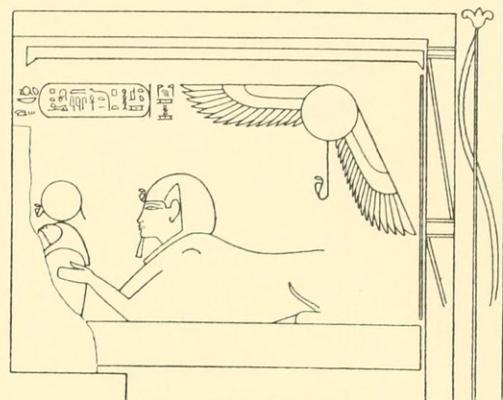
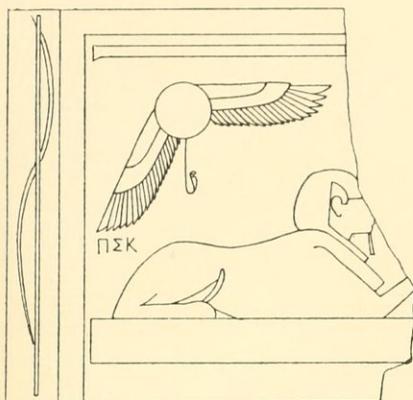


Lintea droit sur la façade.

Porte β .

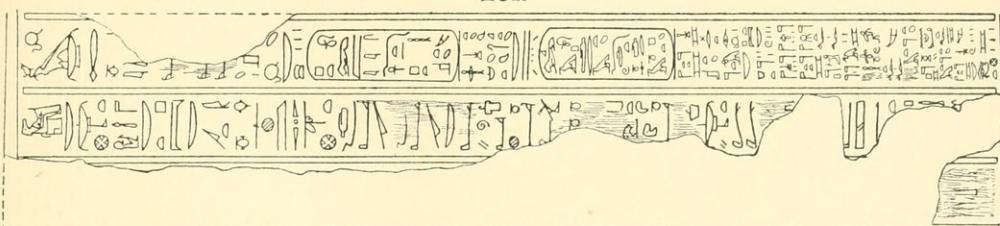
204.

Lintea gauche sur la façade.



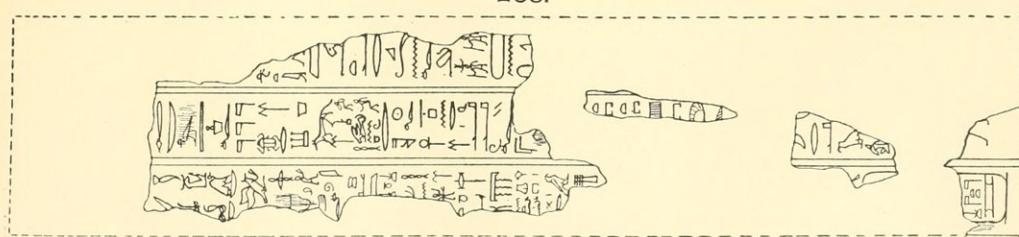
Ebrasement nord.

201.

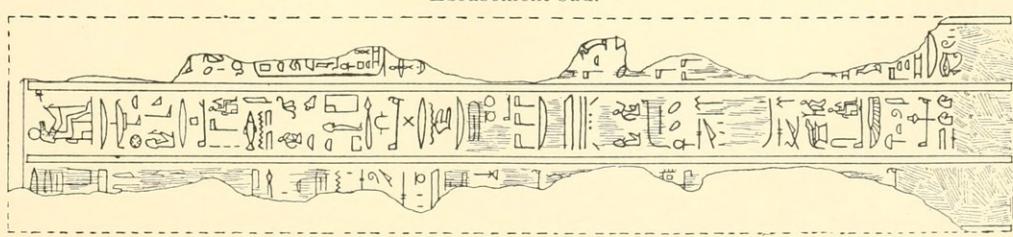


Ebrasement nord.

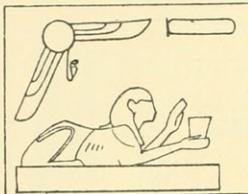
205.



Ebrasement sud.

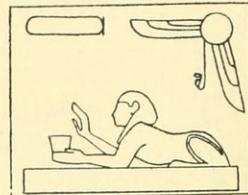


Pilier sud. — Face est.

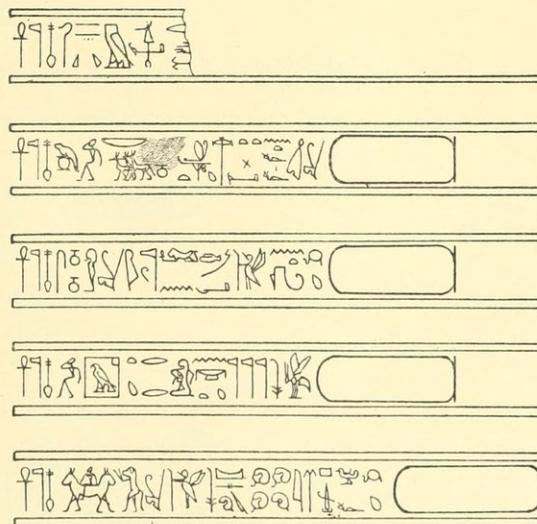
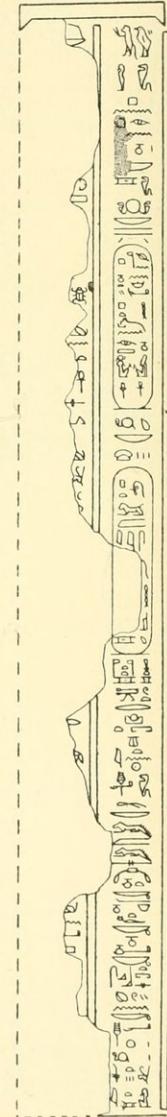
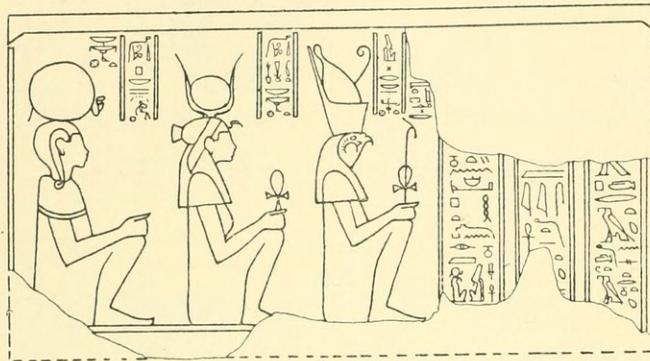
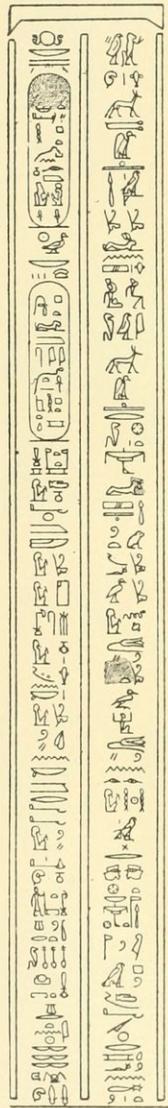


206.

Pilier nord. — Face est.



Bandeaux de la face sud.

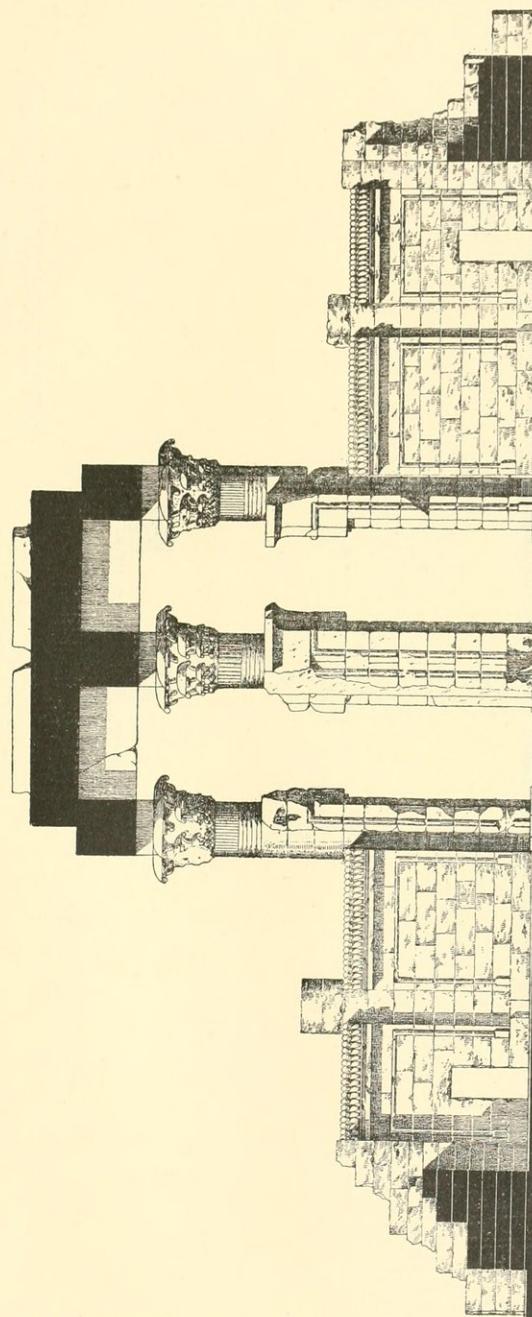


Salle hypostyle. — Paroi ouest.

**FACADE.
PORTES PRINCIPALES.**

SECTION.

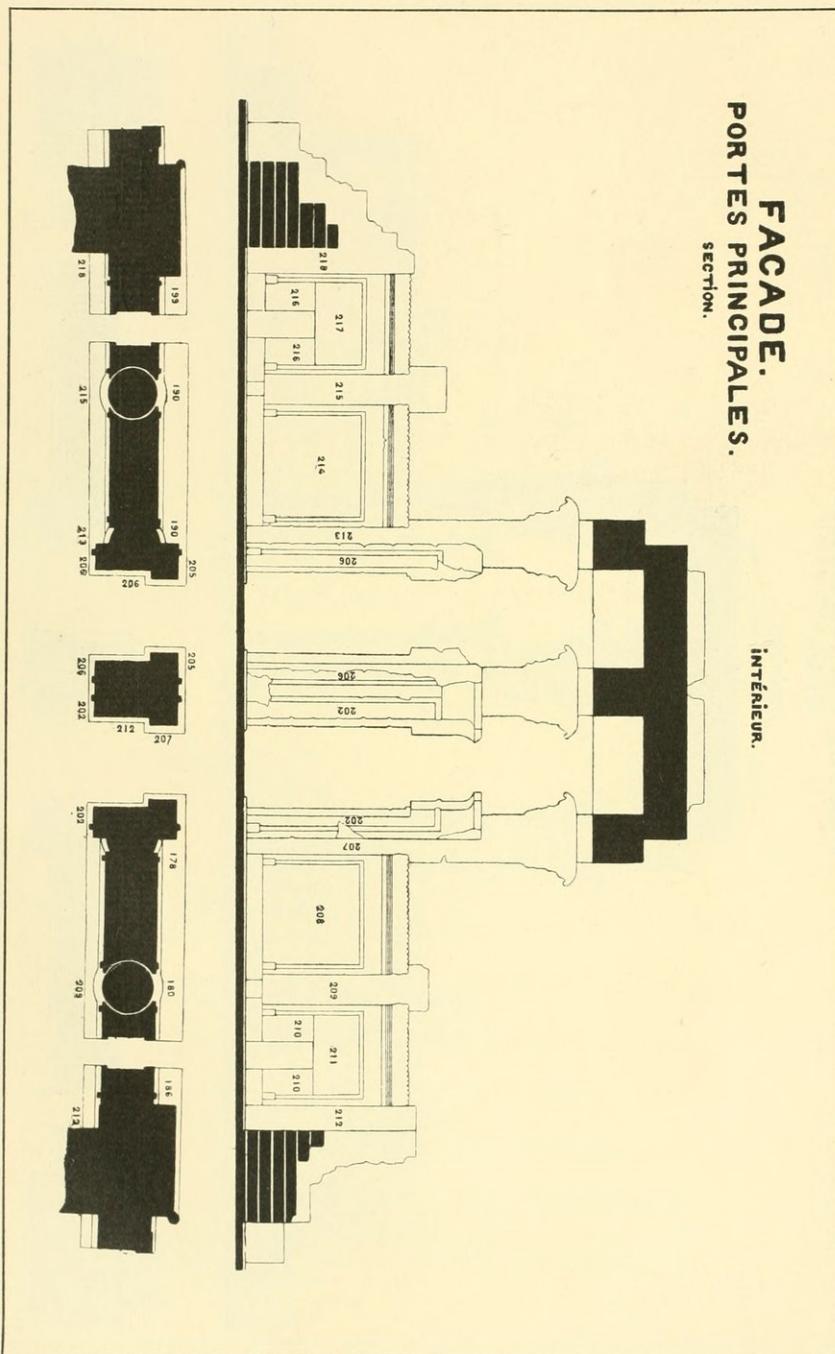
INTERIEUR.

ECHELLE
0 1 2 3 4 5 6 7 8 9 10

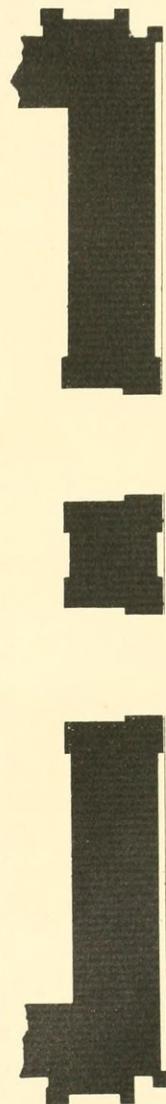
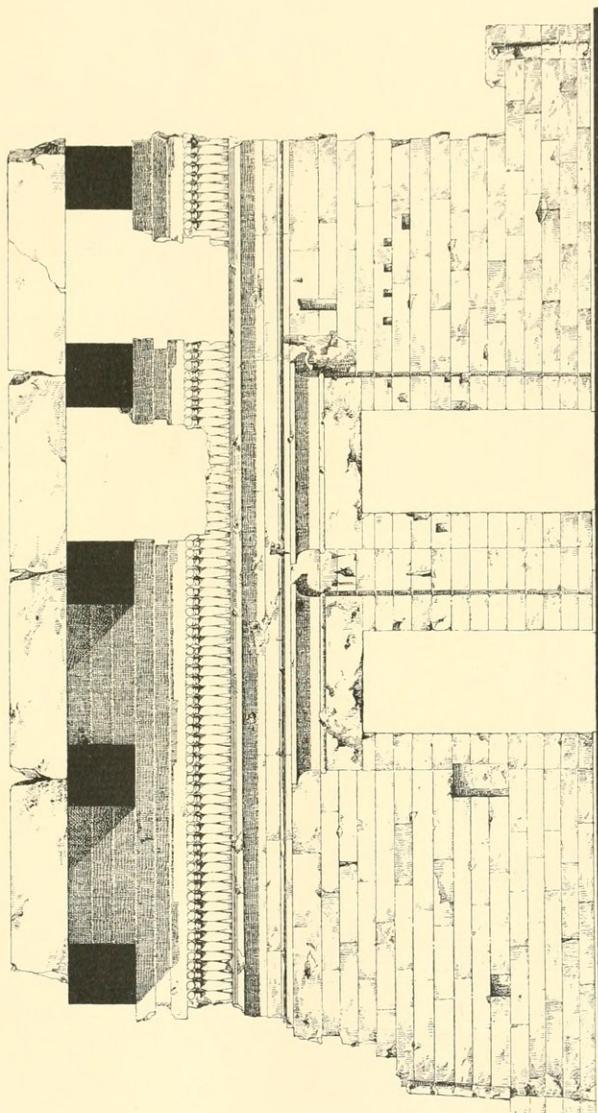
Paroi ouest.

**FACADE.
PORTES PRINCIPALES.**

INTÉRIEUR.



SALLE HYPOSTYLE
PAROI EST.



J. de Morgan.

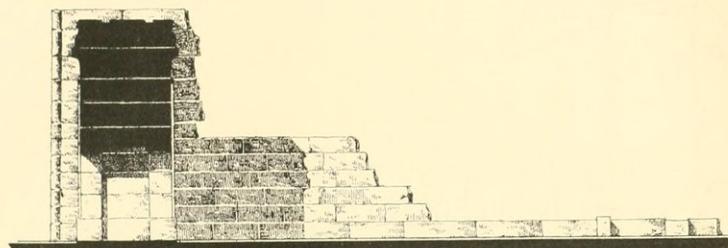
SALLE HYPOSTYLE

PAROI EST.

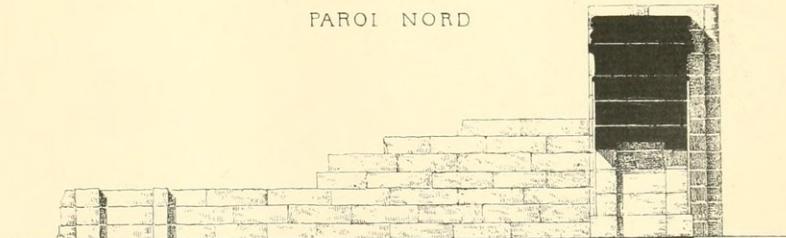
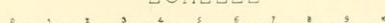
224	223	222	221	220	219																				
						241	240	239																	
238							237	236																	
234								233	232																
										275															
											278														
												277													
													269	270	271										
														266	267	268									
															262	263	264								
																260									
																	249	250	251	252	253	254			

SALLE HYPOSTYLE

PAROI SUD

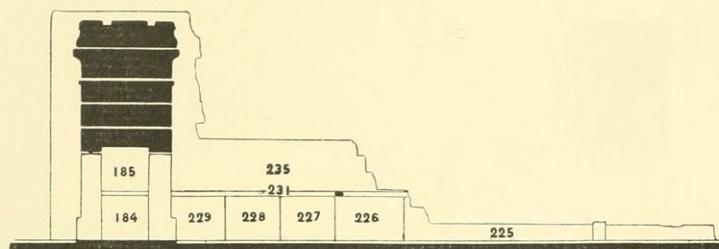
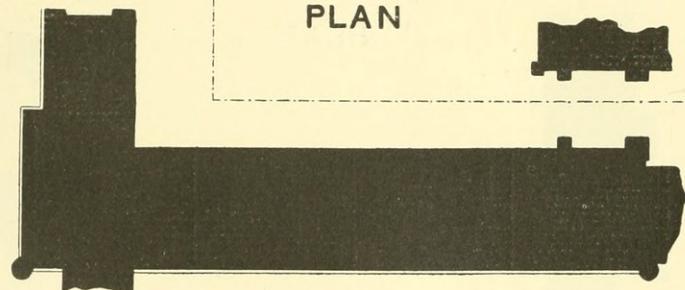
**PLAN**

PAROI NORD

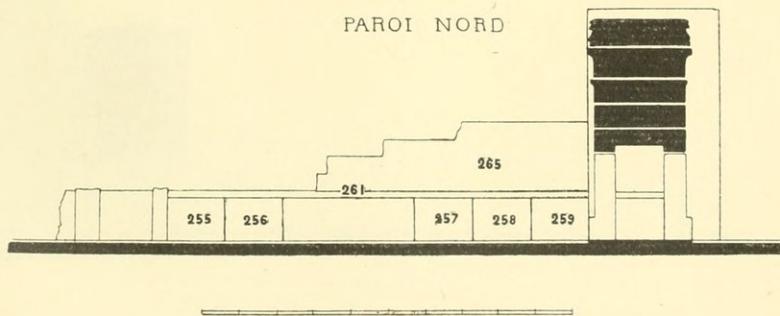
**ECHELLE***J. de Morgan*

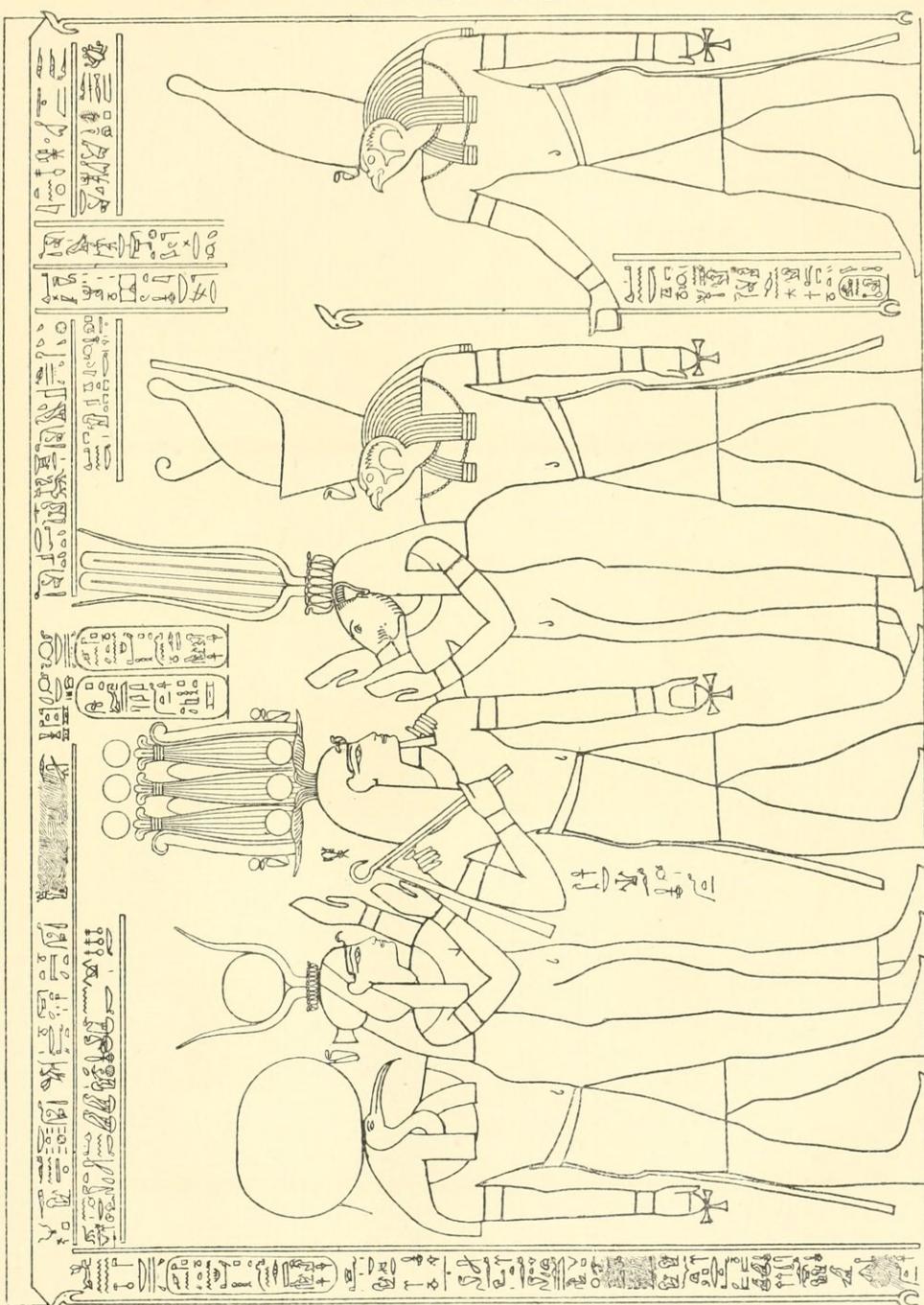
SALLE HYPOSTYLE

PAROI SUD

**PLAN**

PAROI NORD

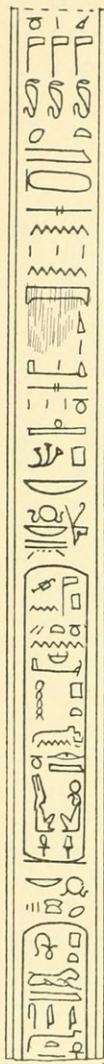


Paroi ouest. — 208.¹

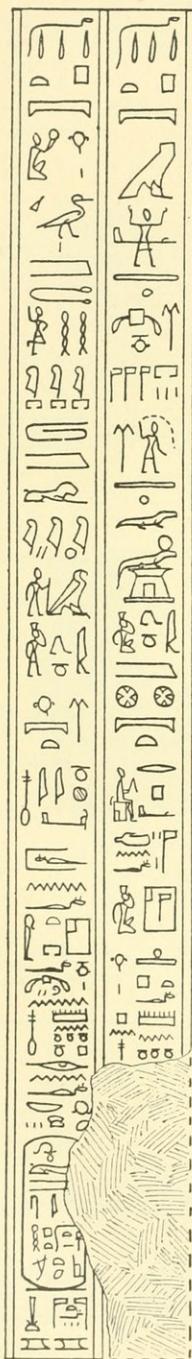
1. Voir la planche 207 à la page suivante.

Paroi ouest. — Textes des colonnes.

218.



215.



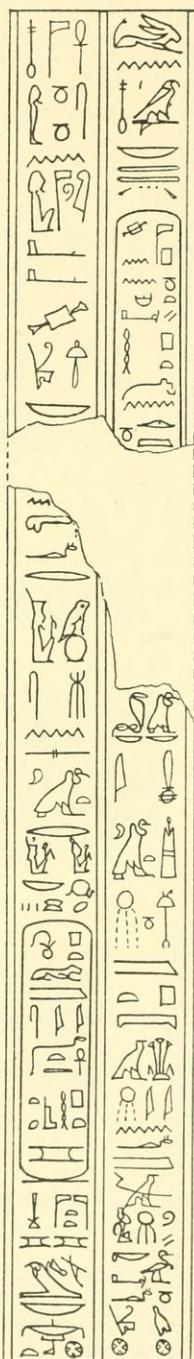
213.



207.



209.

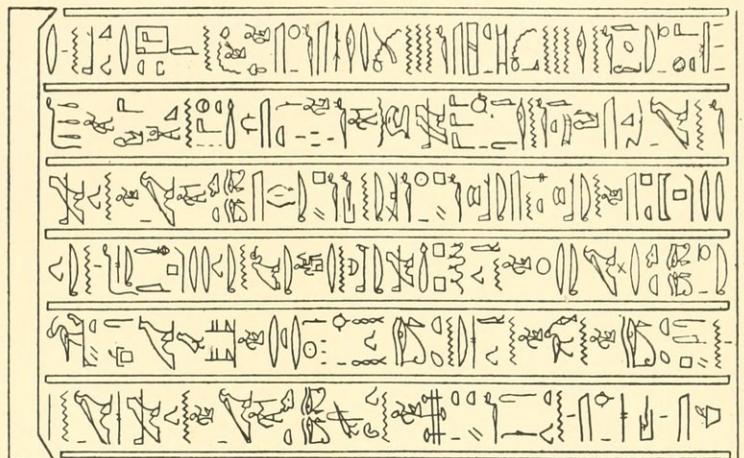


212.



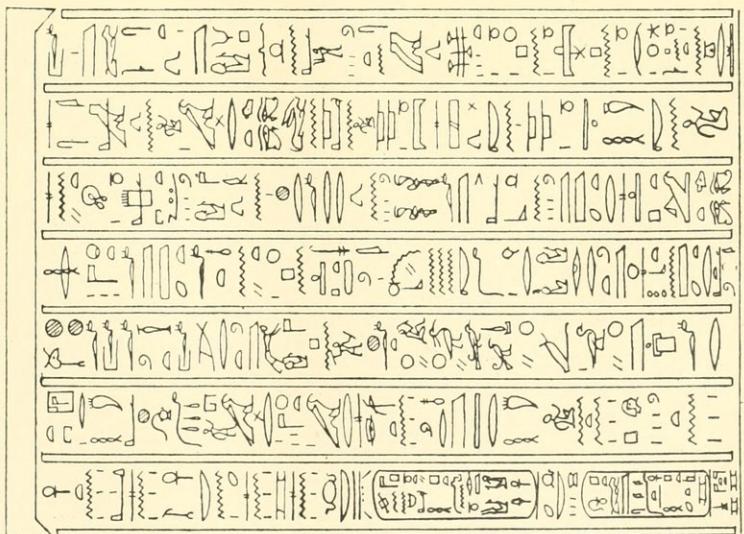
Paroi ouest. — Petite porte nord.

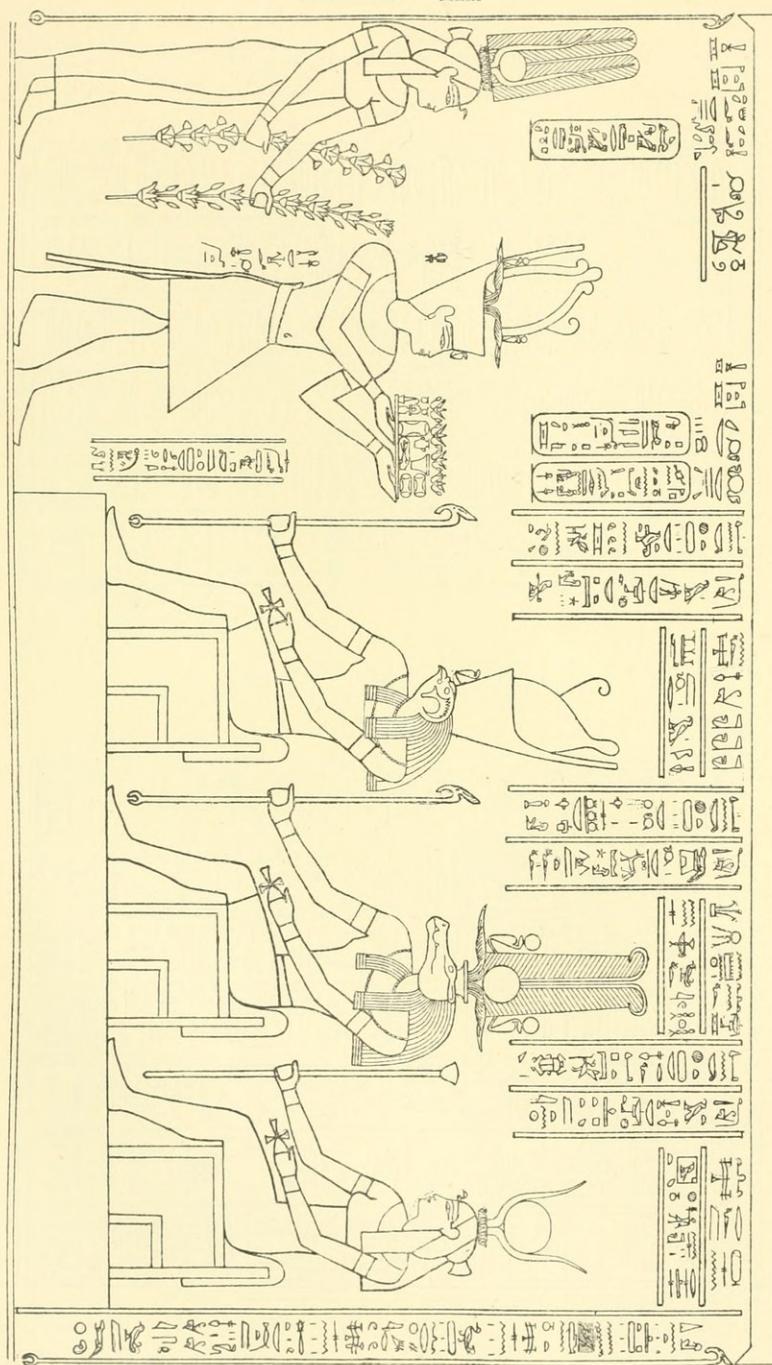
210 a.



Paroi ouest. — Petite porte nord.

210 b.

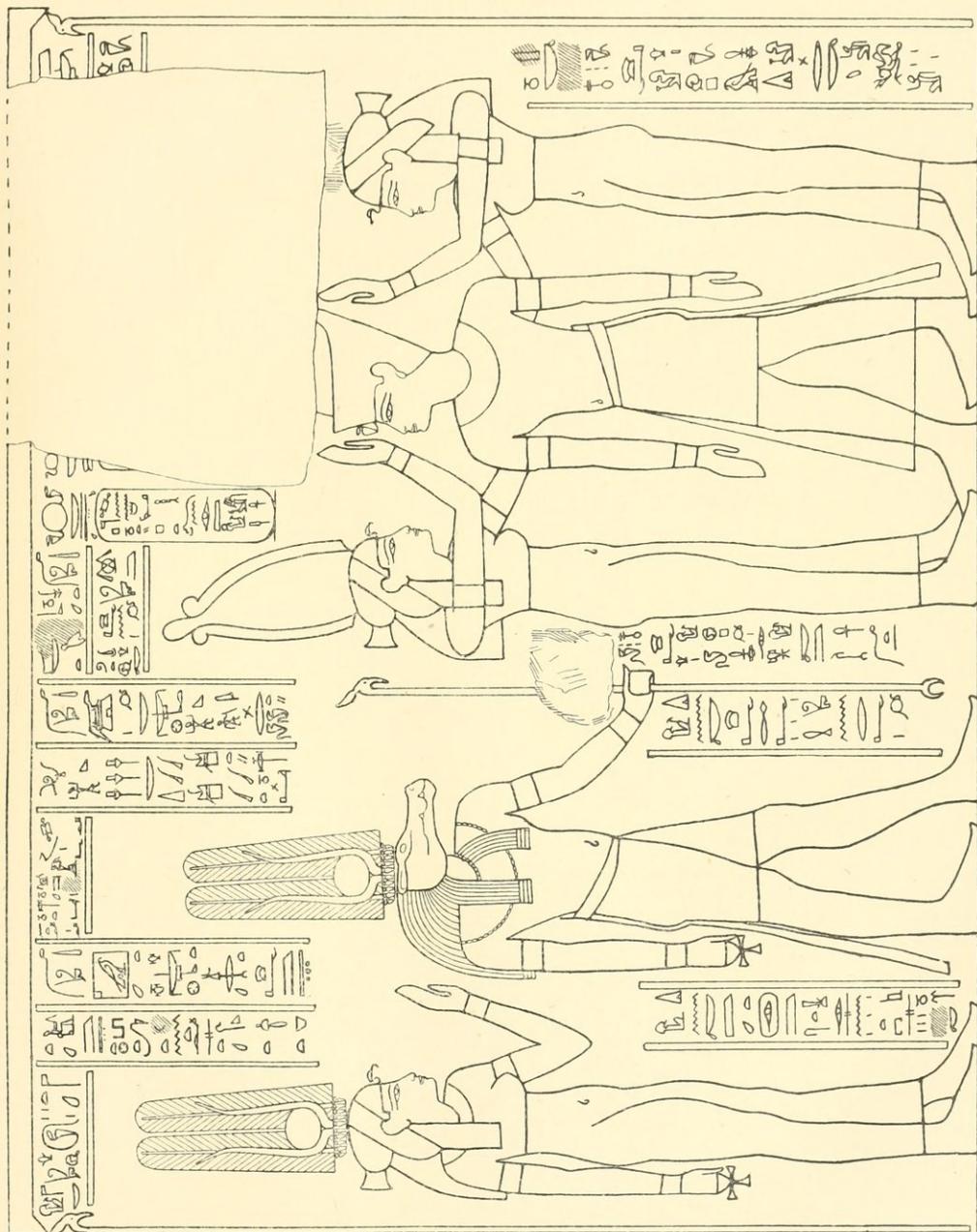


Paroi est. — 211.¹

1. Voir les planches 212 et 213 à la page 164.

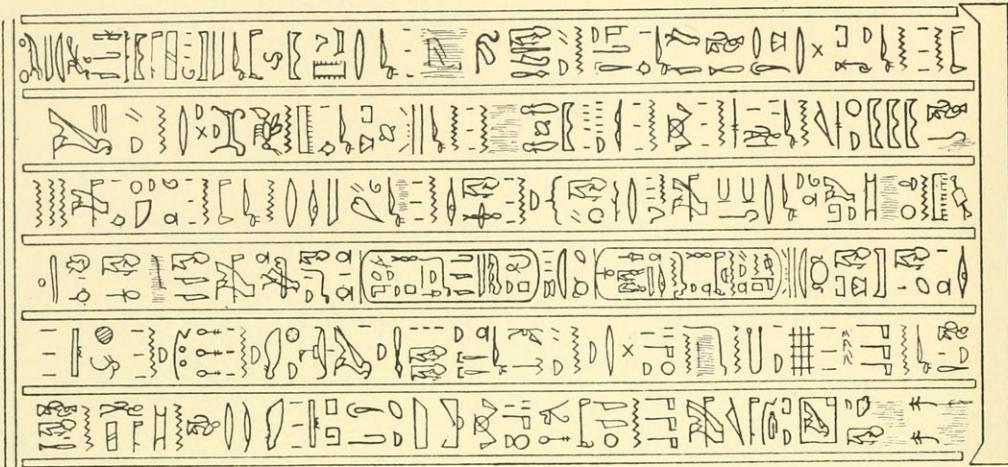
Paroi est.

214.



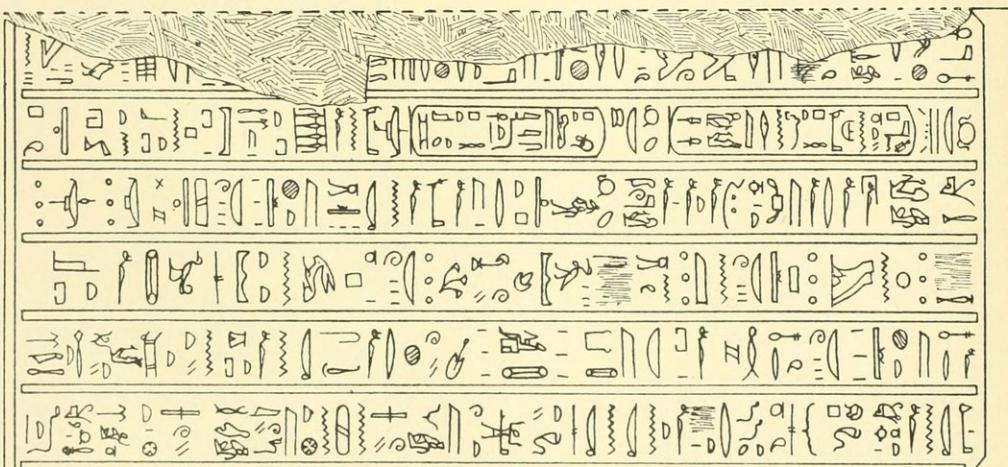
Paroi ouest. — Petite porte sud.

216 a.



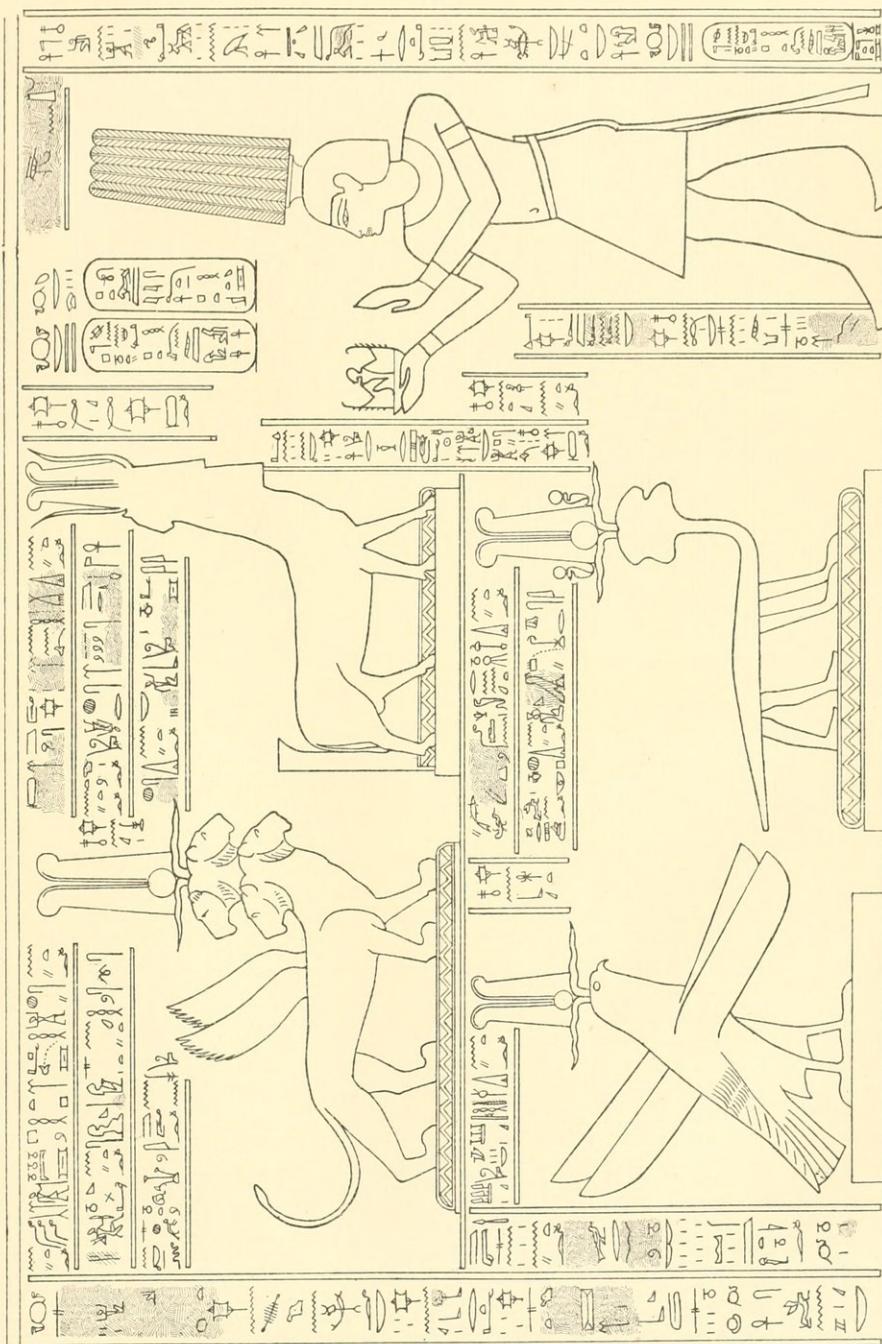
Paroi ouest. — Petite porte sud.

216 b.



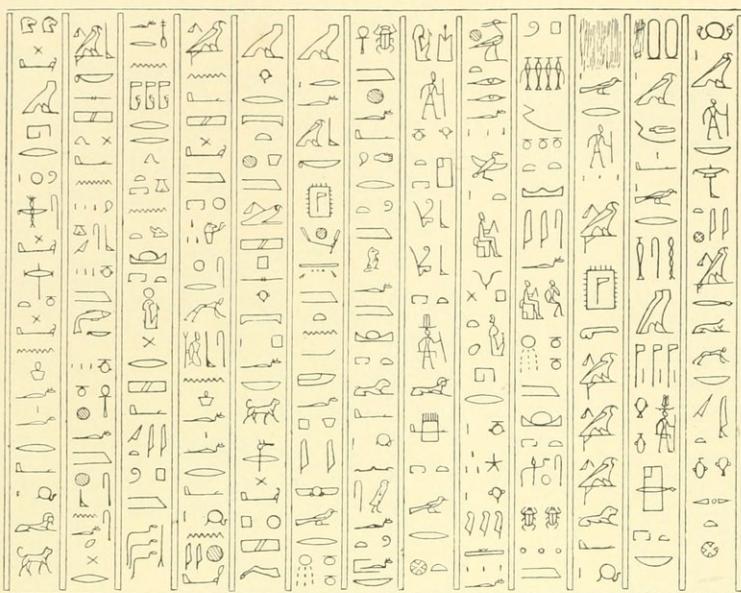
Paroi ouest.

217.

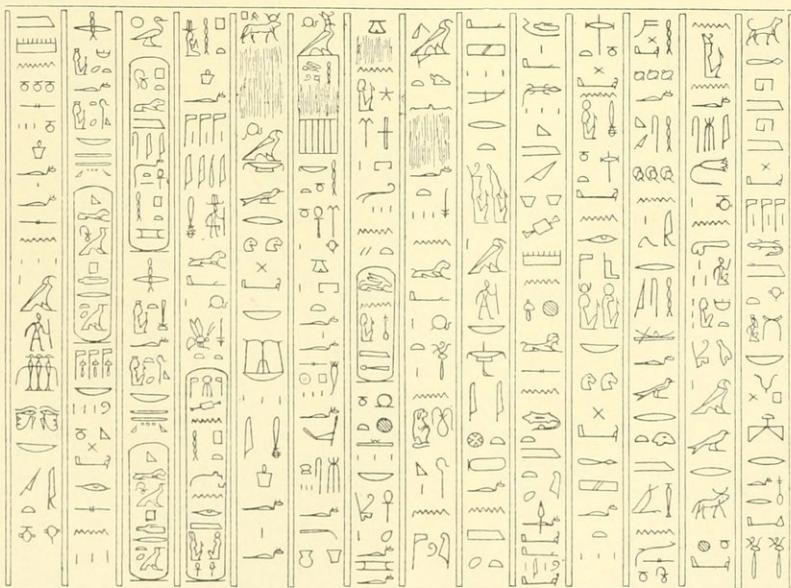


Paroi est. — Aile nord. — Soubassement.

219.

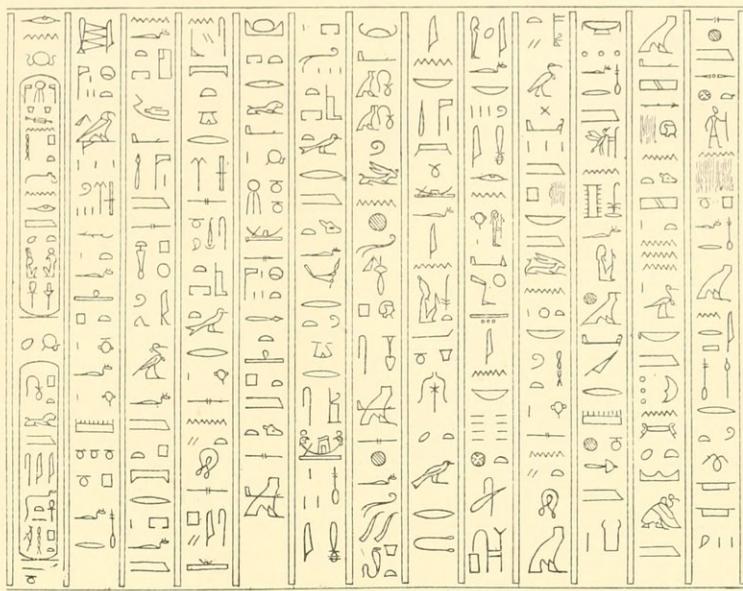


220.

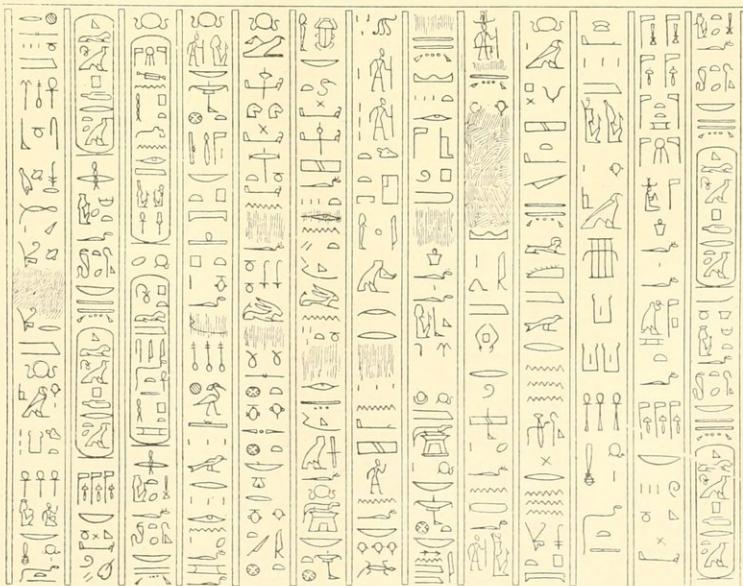


Paroi est. — Aile nord. — Soubassement.

221.

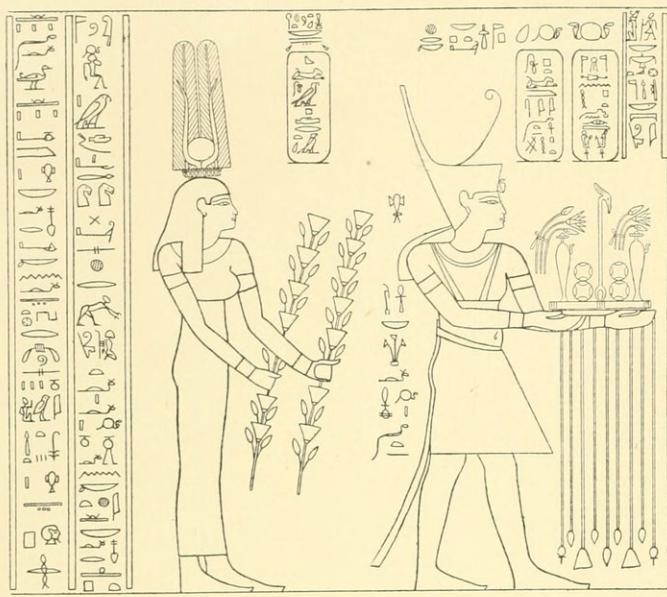


222.

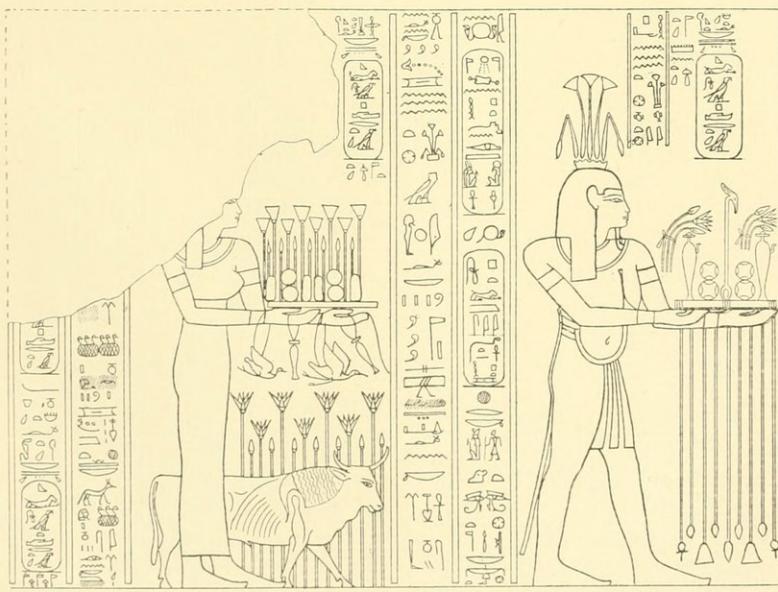


Paroi est. — Aile nord. — Soubassement.

223.

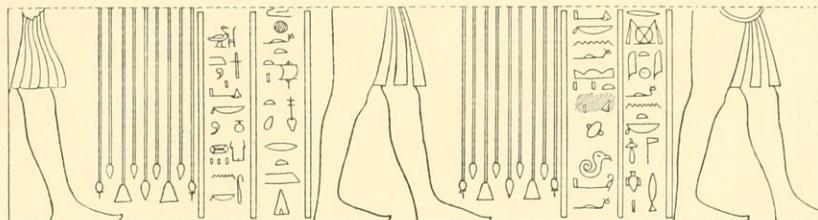
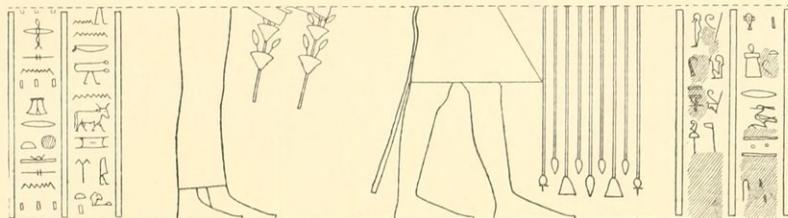


224.



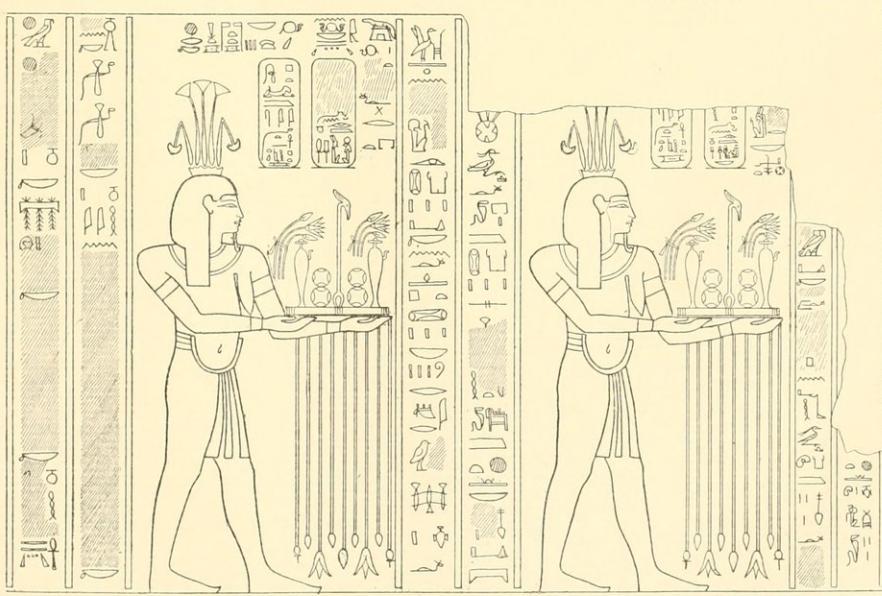
Paroi nord. — Soubassement.

225.



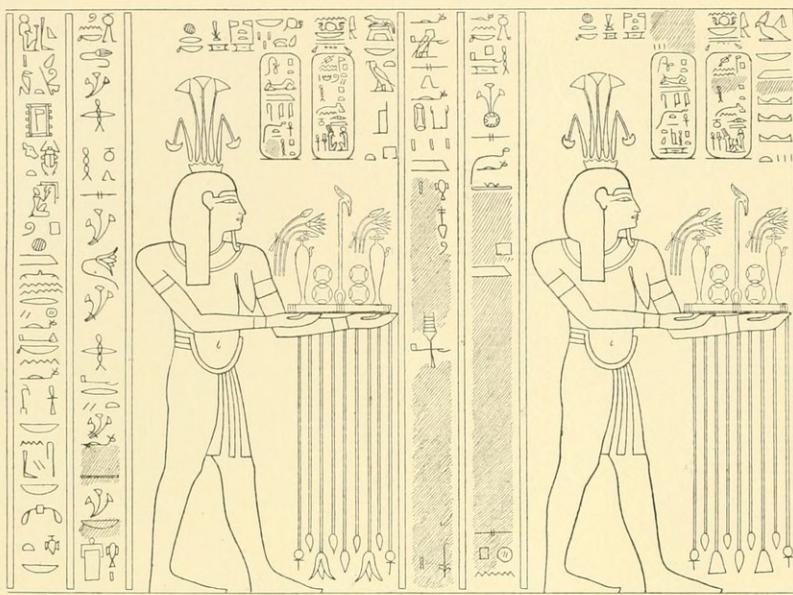
Paroi nord. — Soubassement.

226.

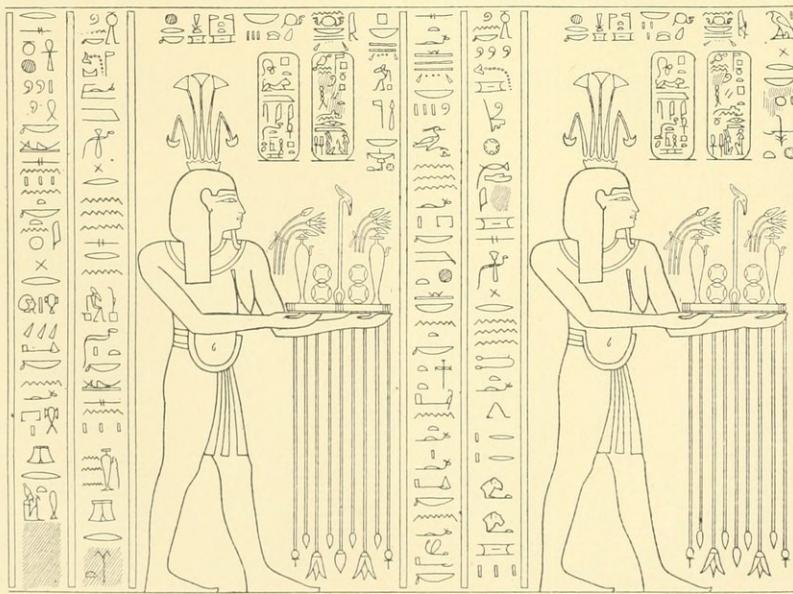


Paroi nord. — Soubassement.

227.

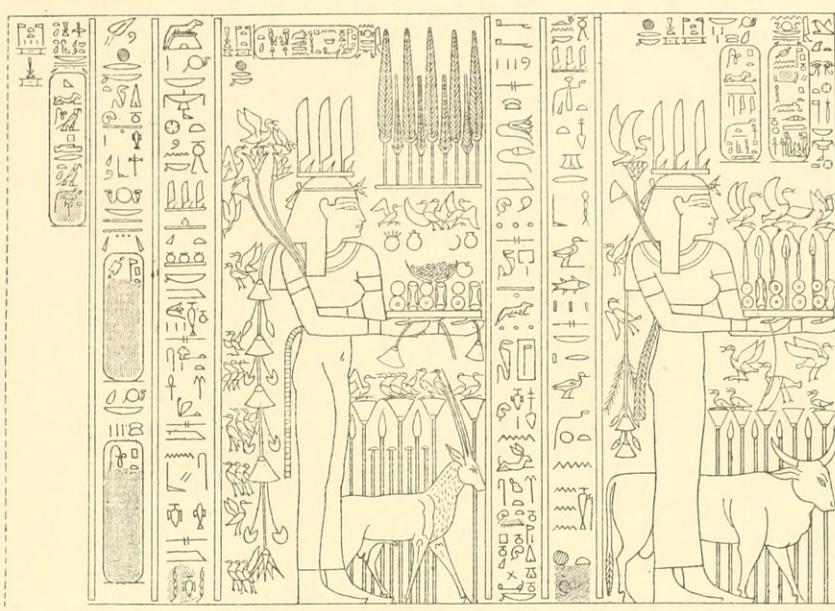


228.



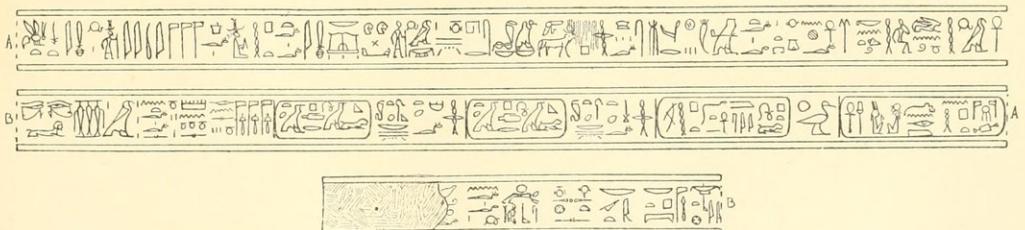
Paroi nord. — Soubassement.

229.



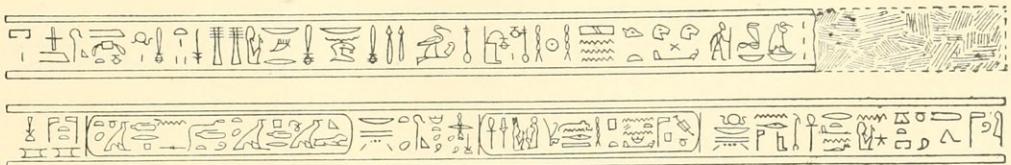
Paroi est. — Bandeau.

230.



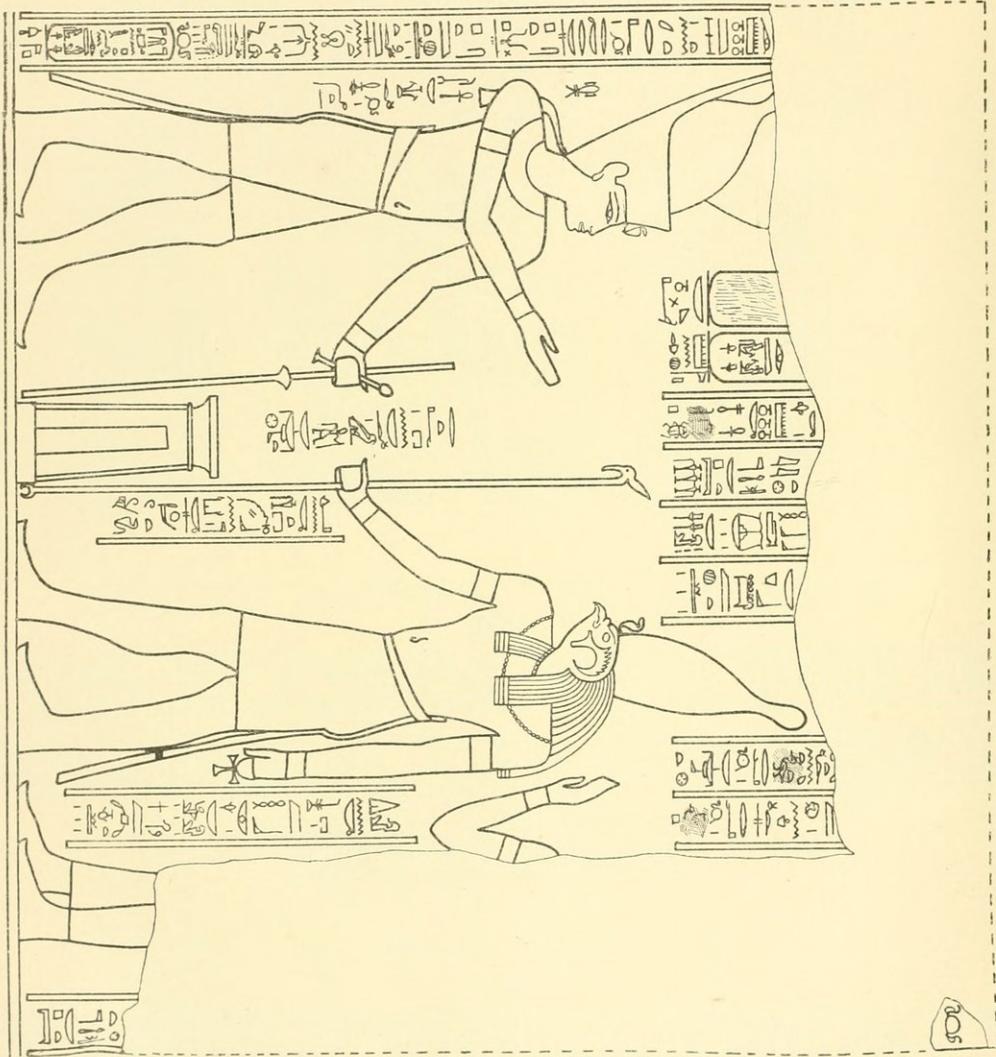
Paroi nord. — Bandeau.

231.



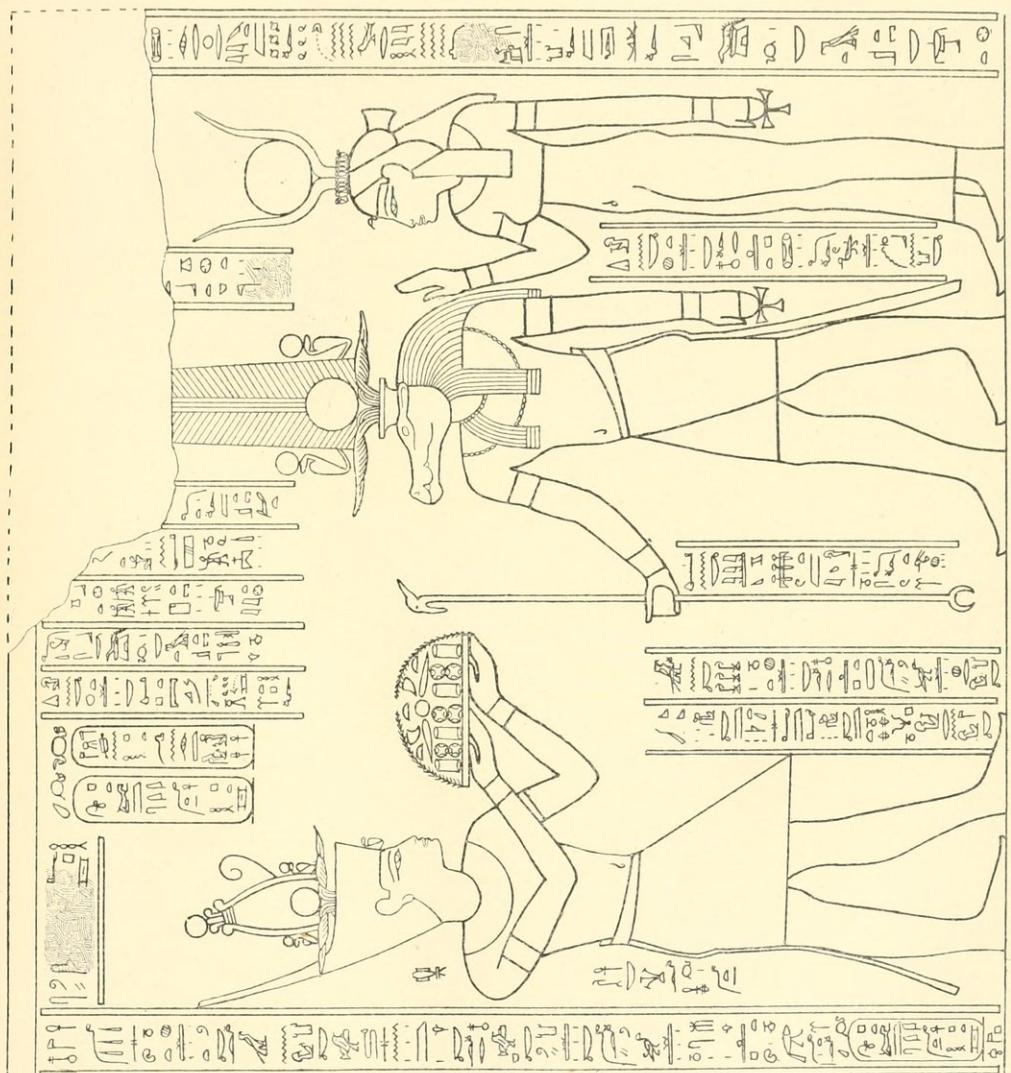
Paroi est. — Aile nord. — 1^{er} registre.

232.



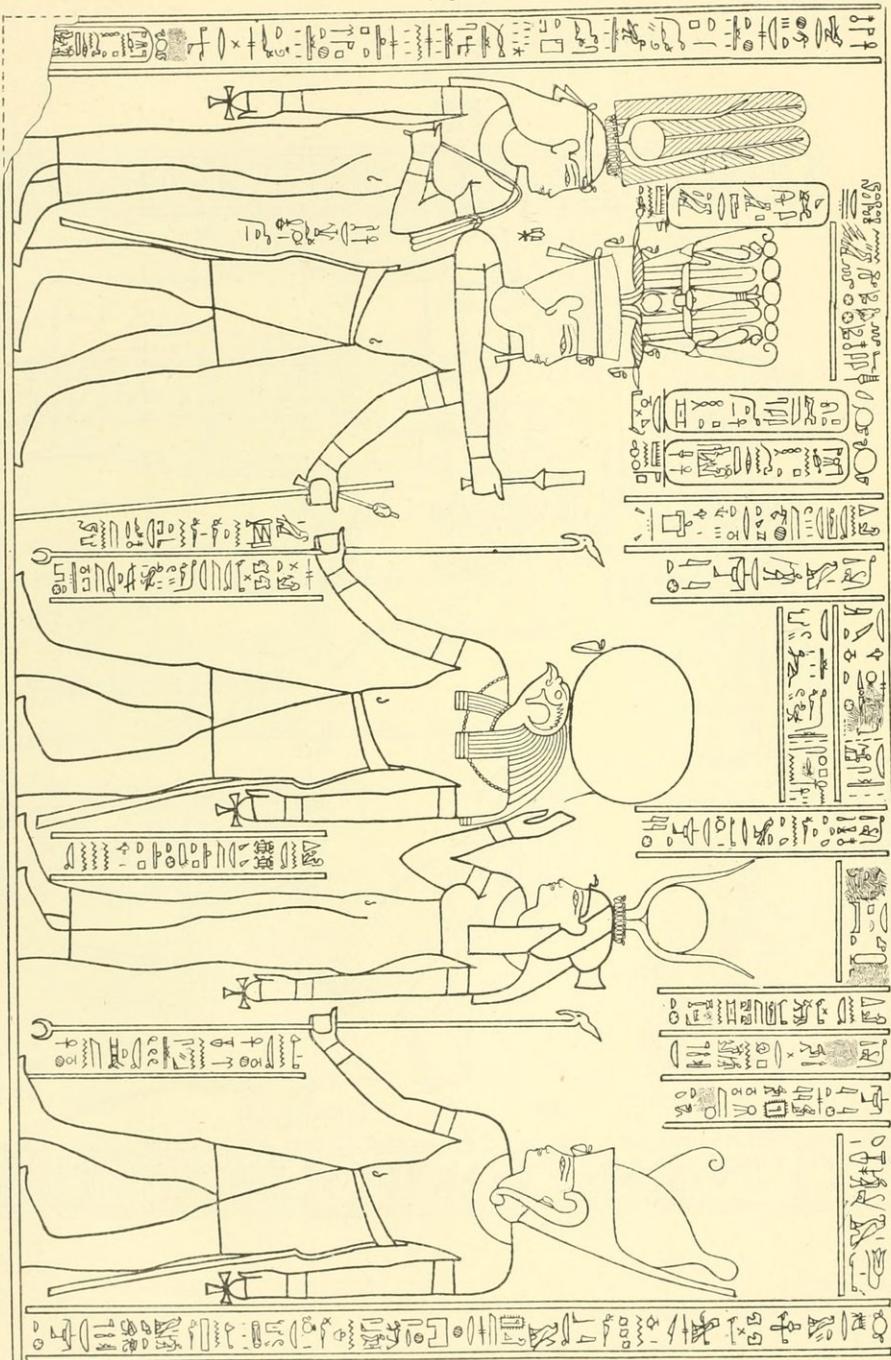
Paroi est. — Aile nord. — 1^{er} registre.

233.



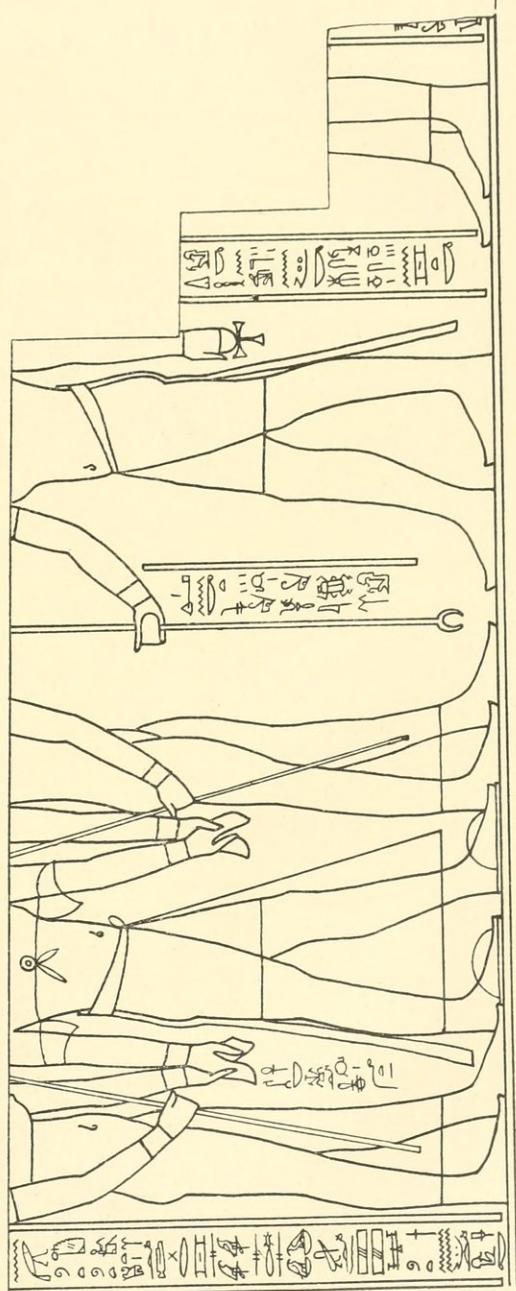
Paroi est. — Aile nord. — 1^{er} registre.

234.

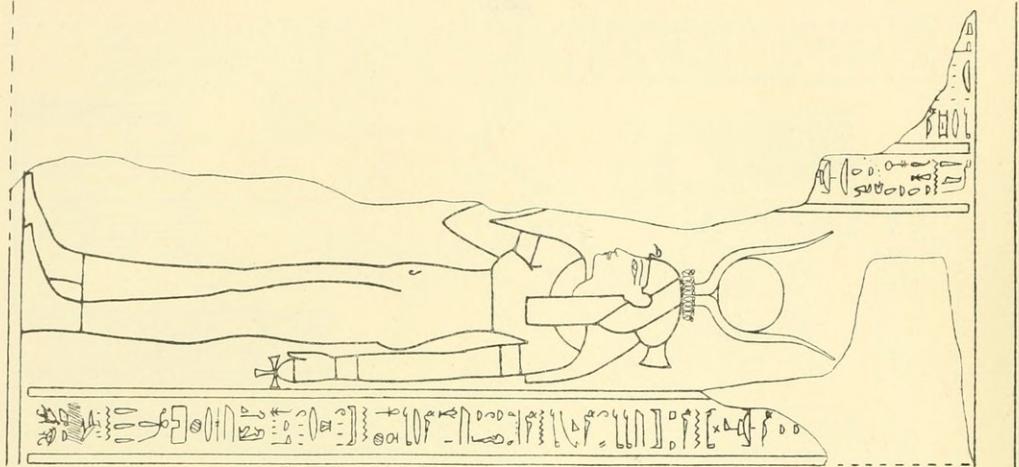


Paroi nord. — 1^{er} registre.

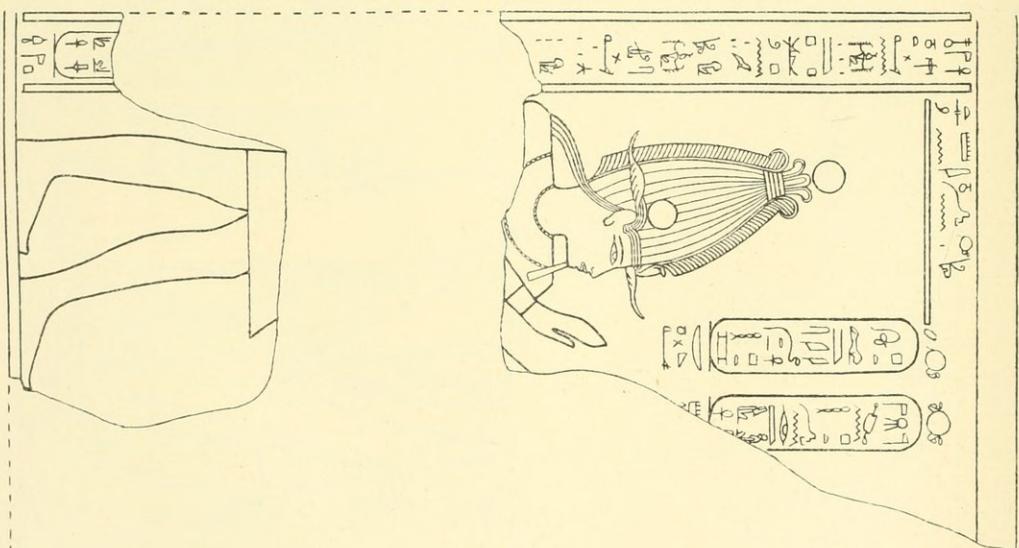
235.



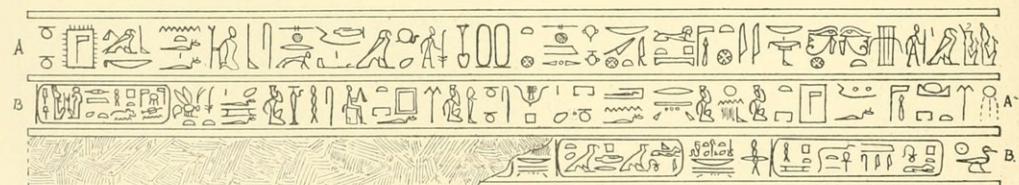
Paroi est. — Aile nord. — 2^e registre. — 236.



Paroi est. — 2^e registre. — 237.

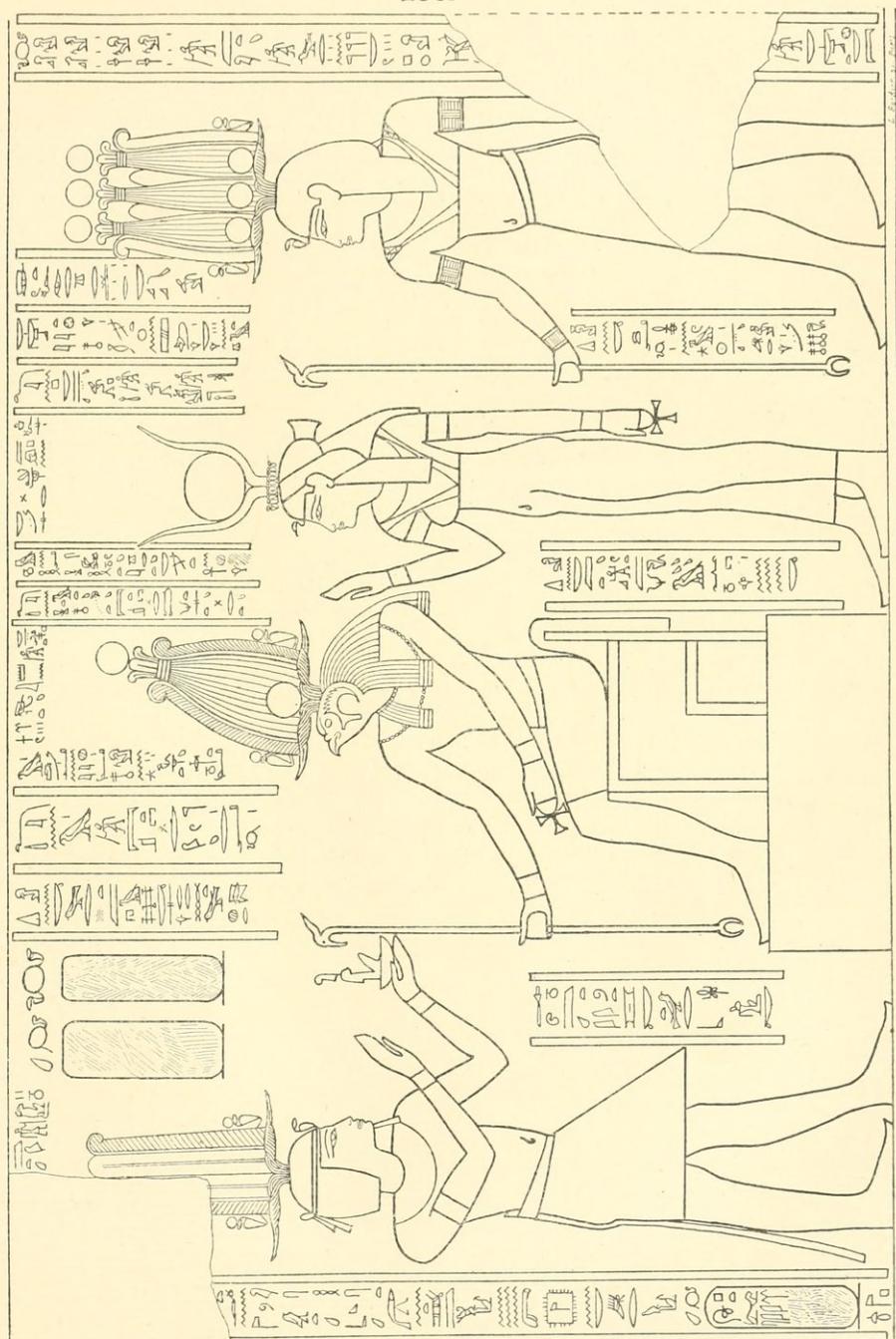


Paroi est. — 2^e bandeau. — 242.



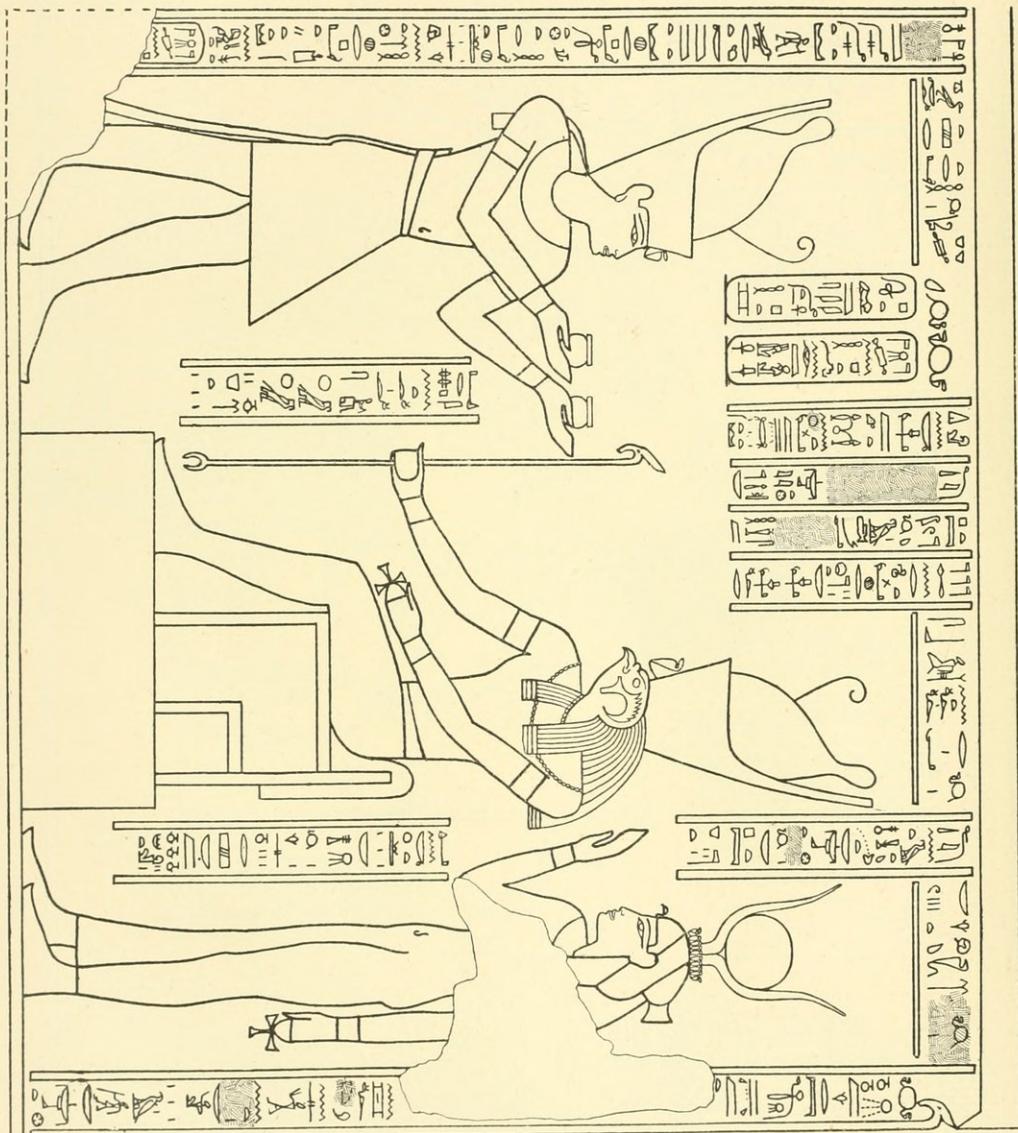
Paroi est. — Aile nord. — 2^e registre.

238.



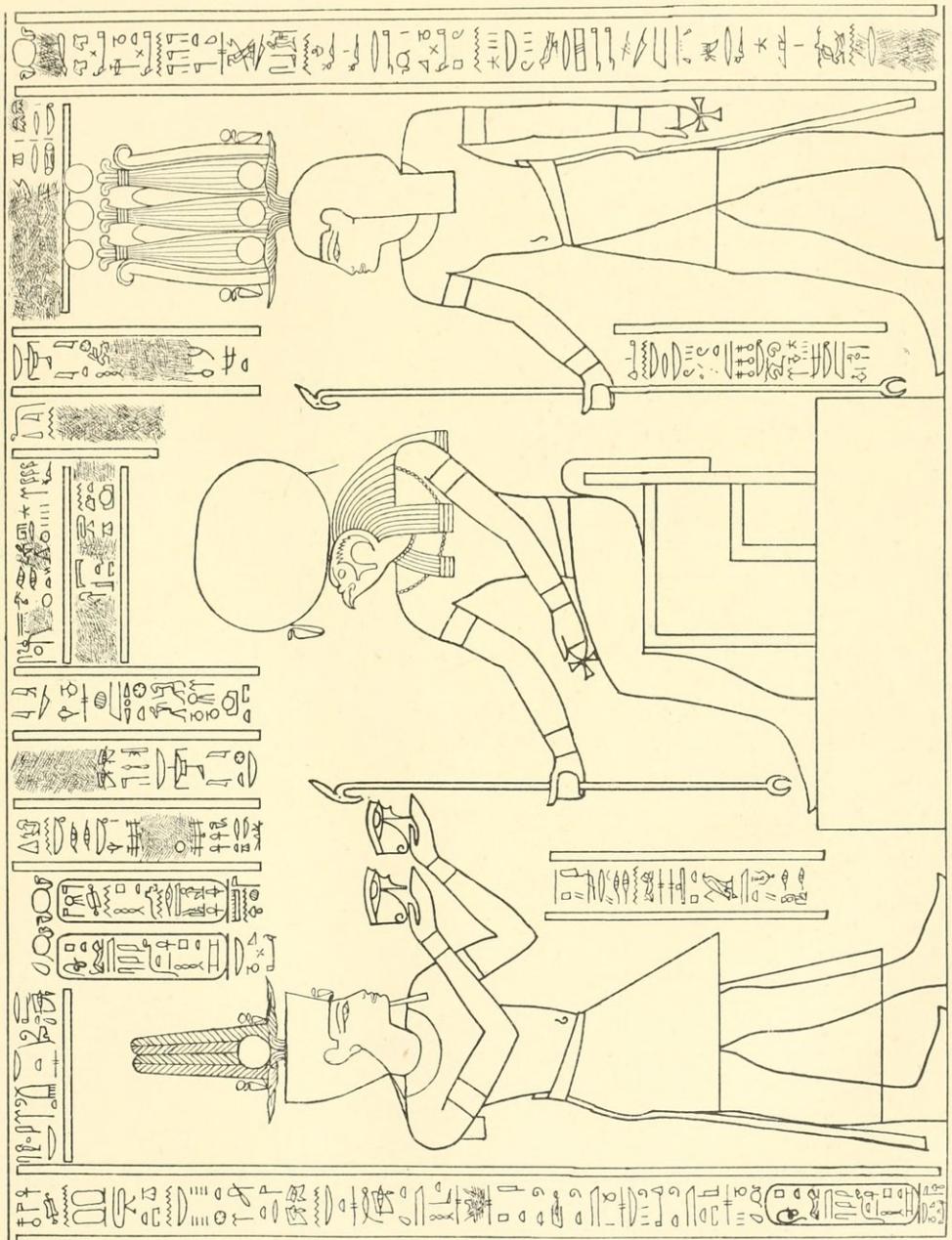
Paroi est. — Aile nord. — 2^e registre.

239.



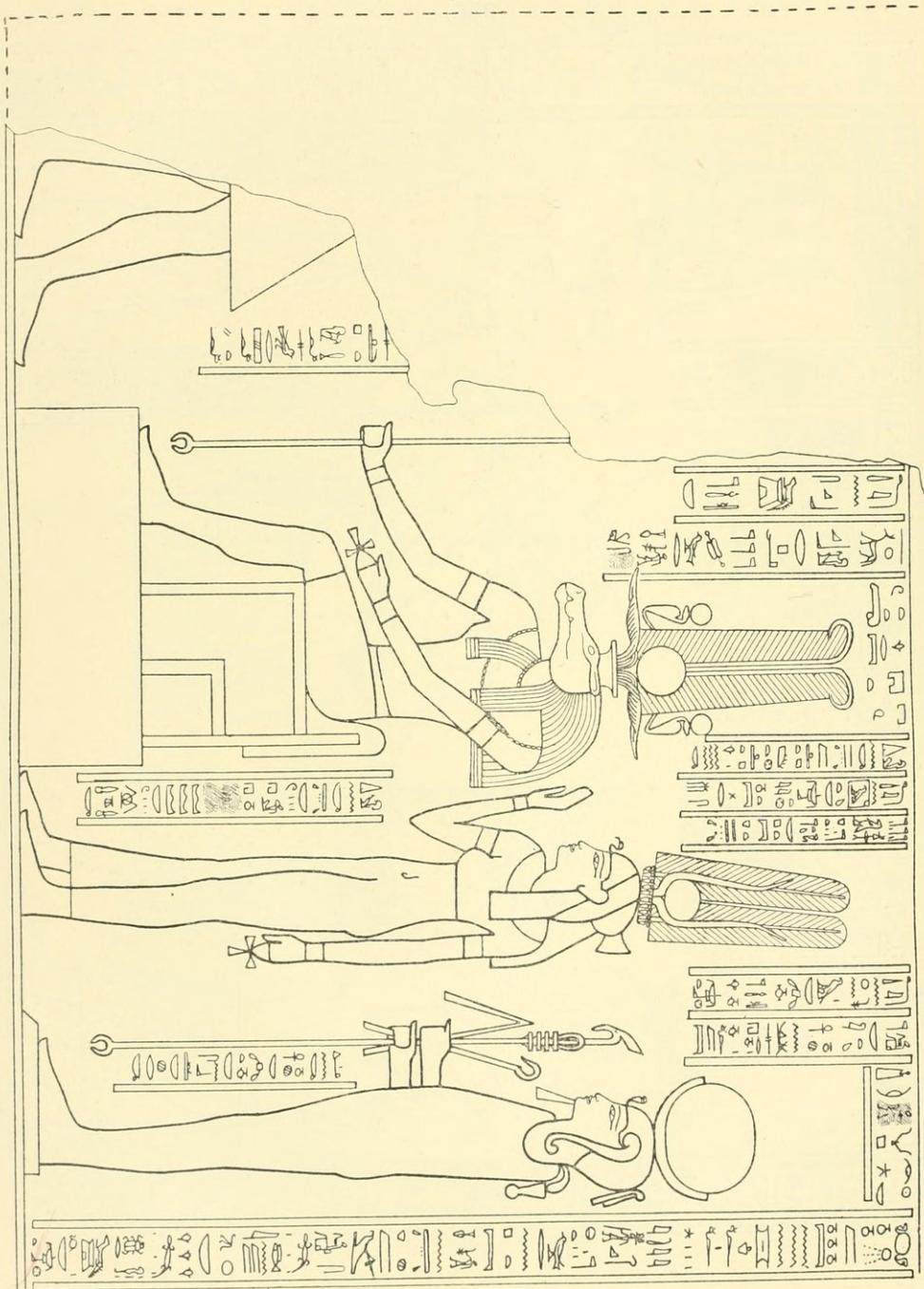
Paroi est. — Aile nord. — 2^e registre.

240.



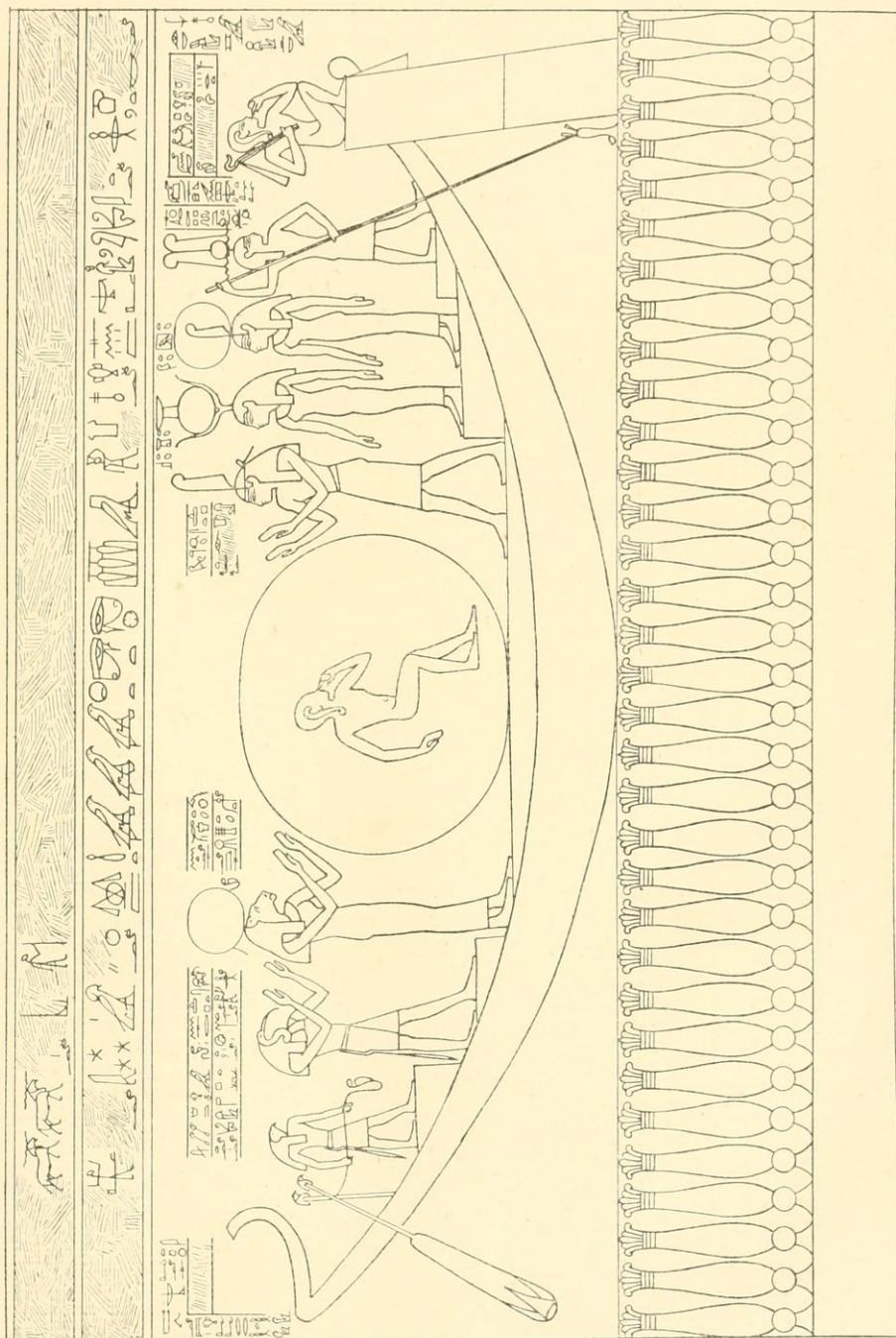
Paroi est. — Aile nord. — 2^e registre.

241.



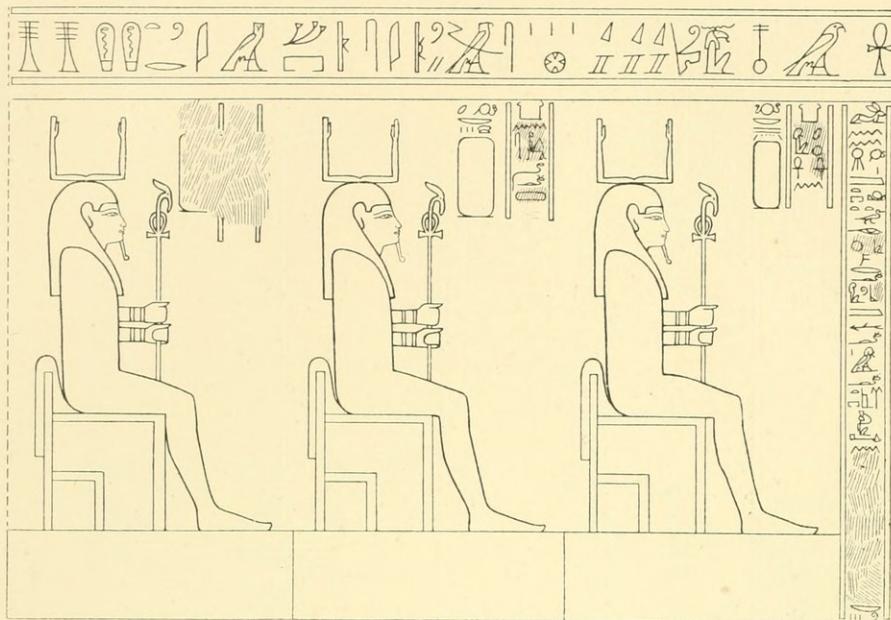
Paroi est. — Centre.

243.

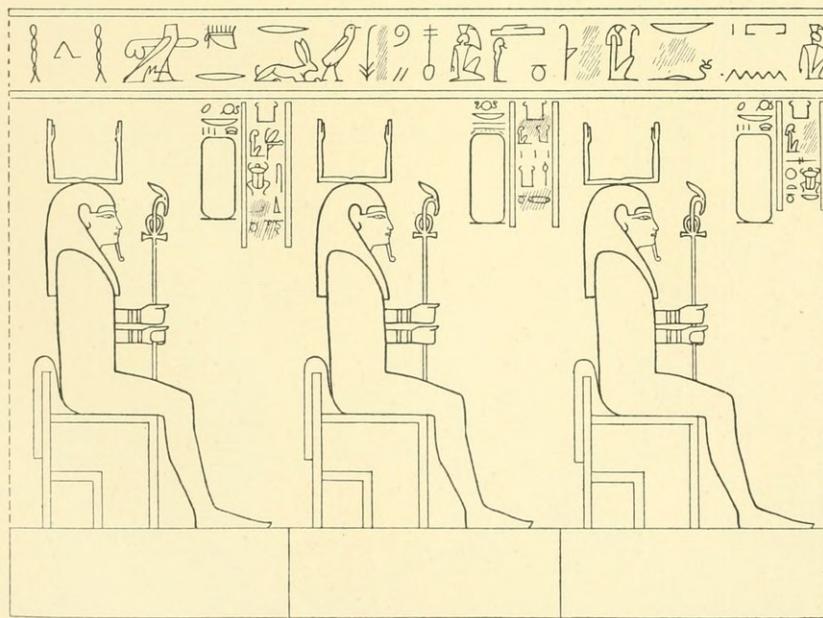


Paroi est. — Aile nord. — Registre supérieur.

244.¹



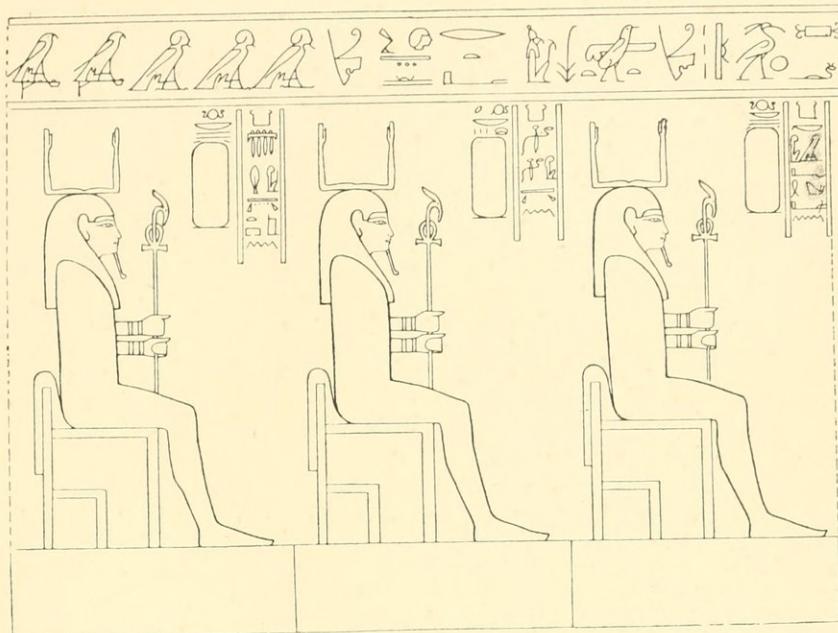
245.



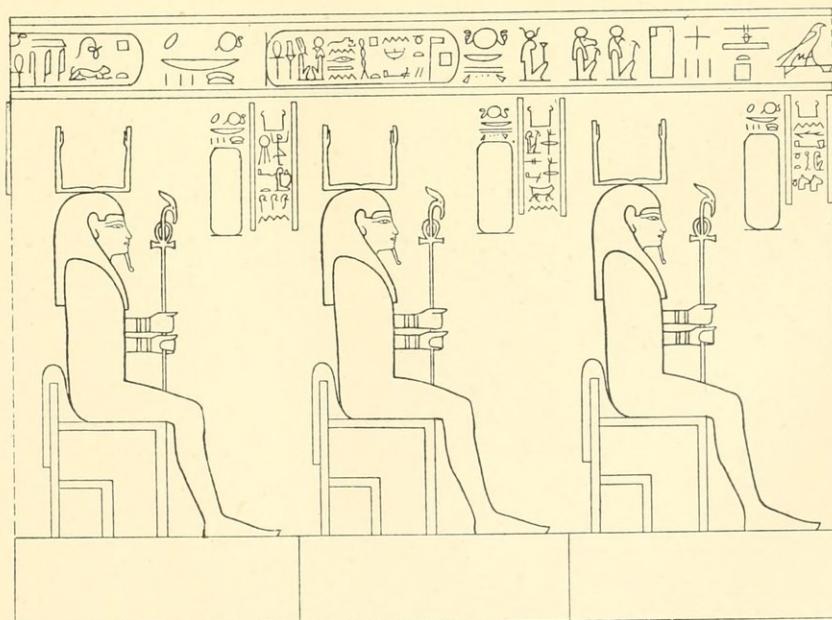
¹. Voir la planche 242 à la page 180.

Paroi est. — Registre supérieur.

246.

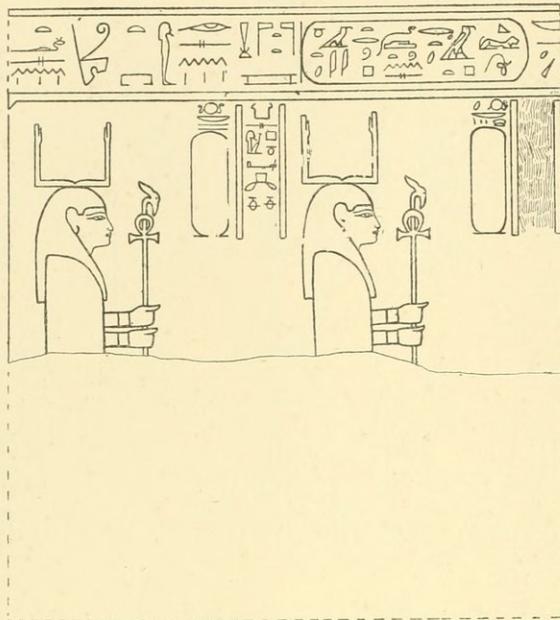


247.



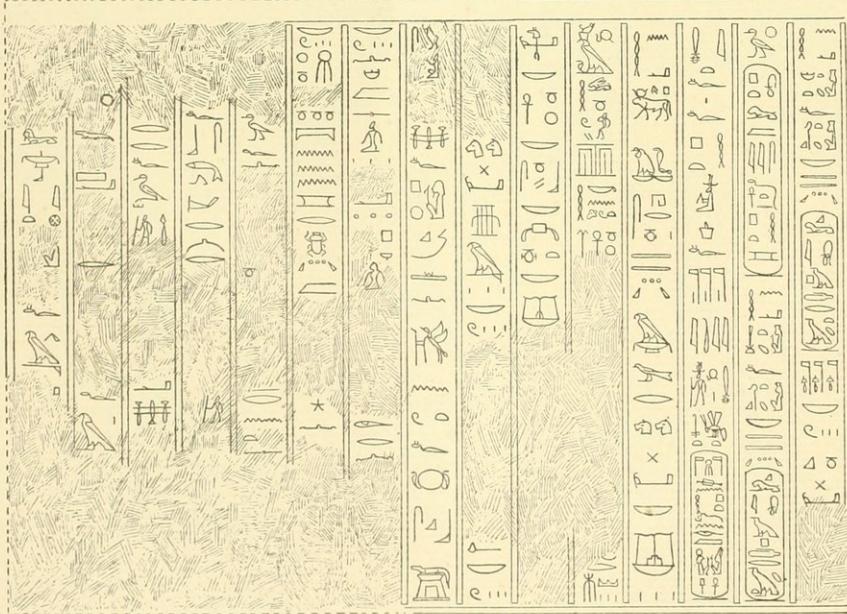
Paroi est. — Pierre tombée.

248.



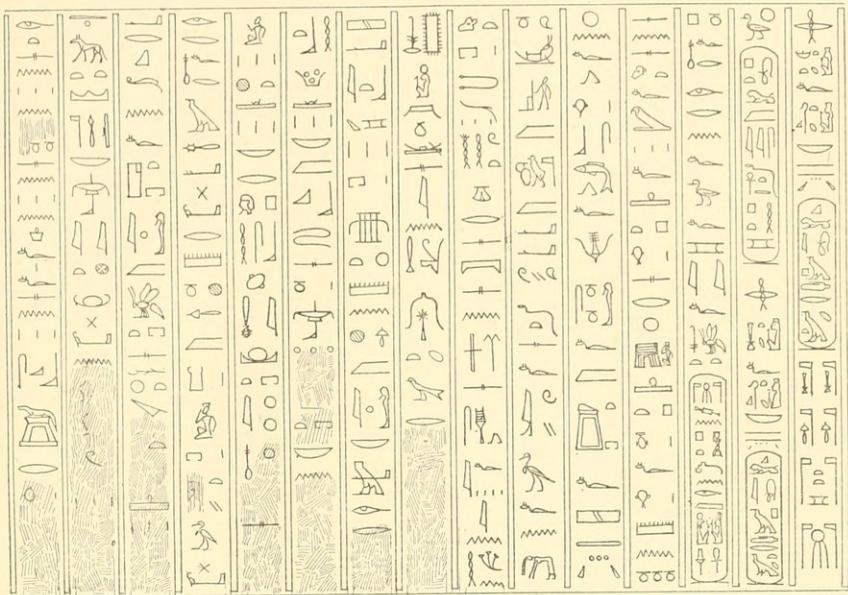
Paroi est. — Aile sud. Soubassement.

249.

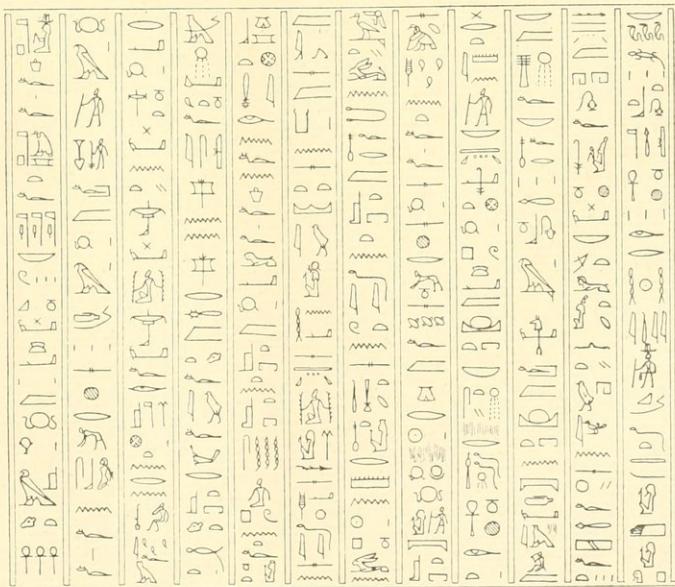


Paroi est. — Aile sud. — Soubassement.

250.

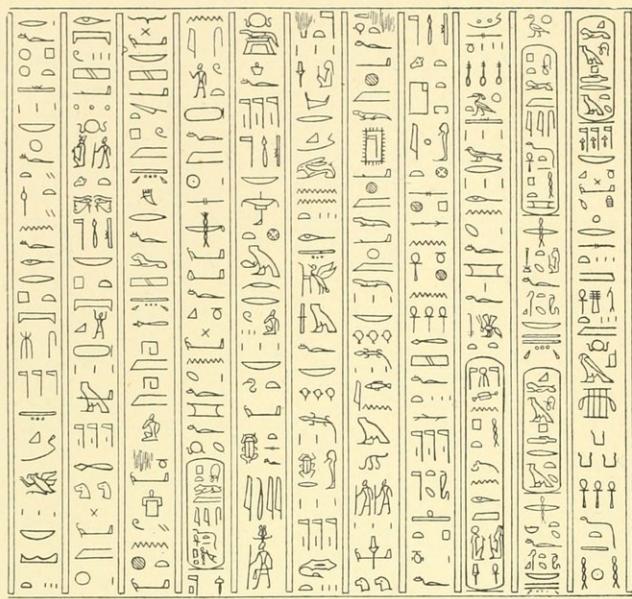


251.

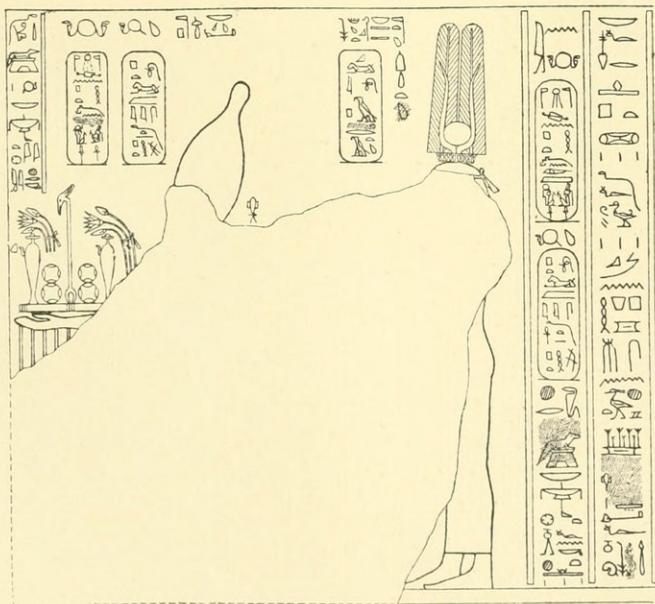


Paroi est. — Aile sud. — Soubassement.

252.

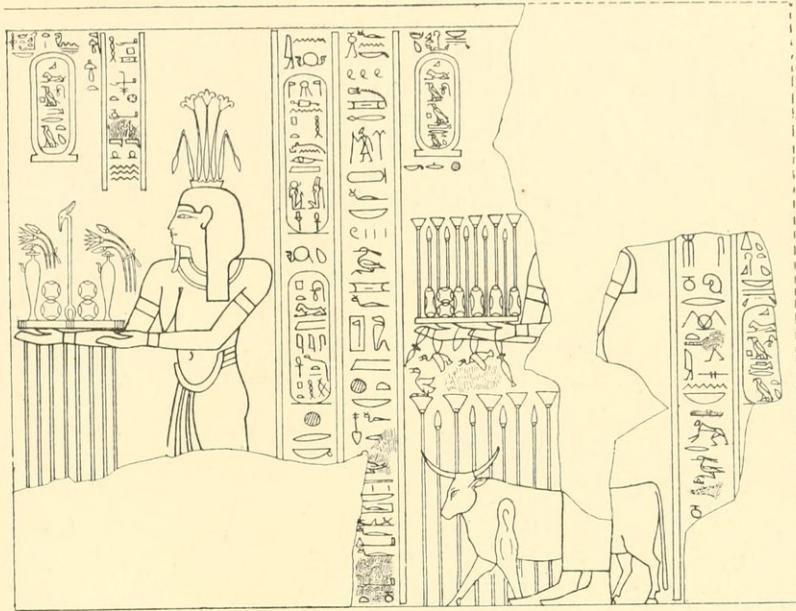


253.



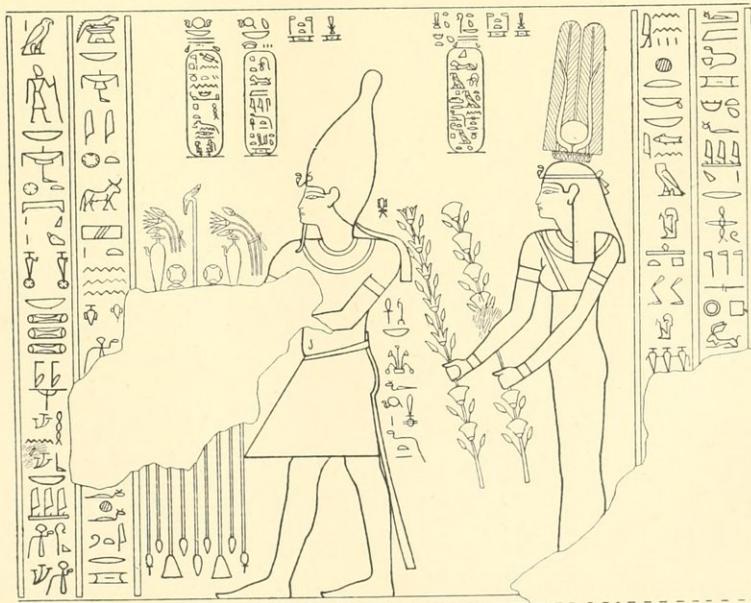
Paroi est. — Aile sud. — Soubassement.

254.



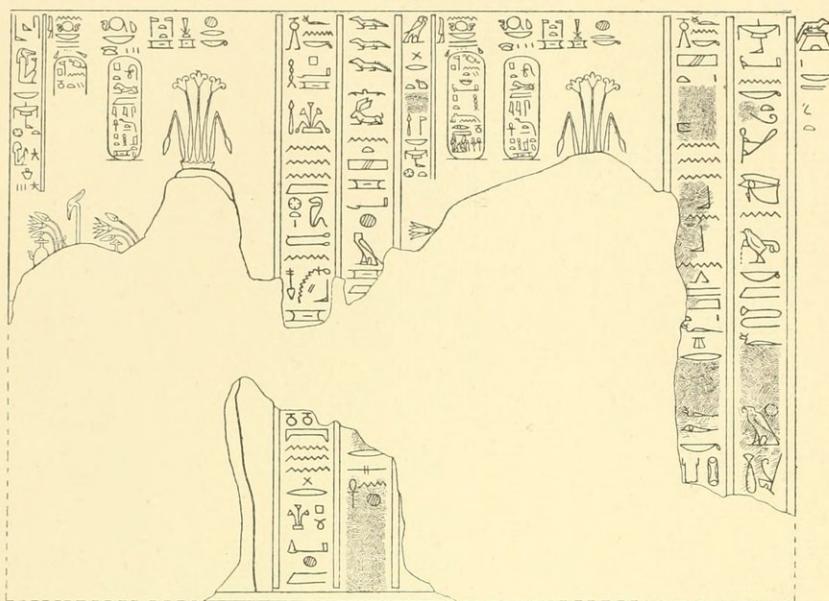
Paroi sud. — Soubassement.

255.

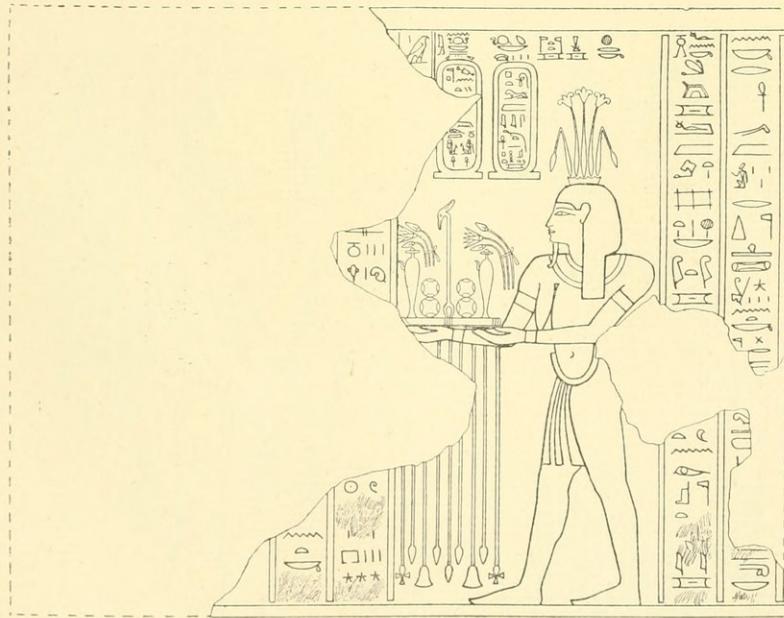


Paroi sud. — Soubassement.

256.

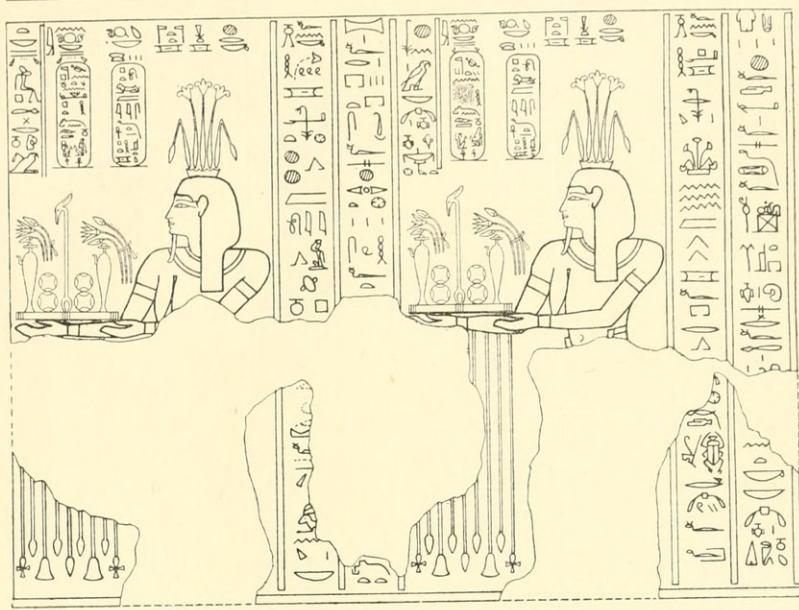


257.

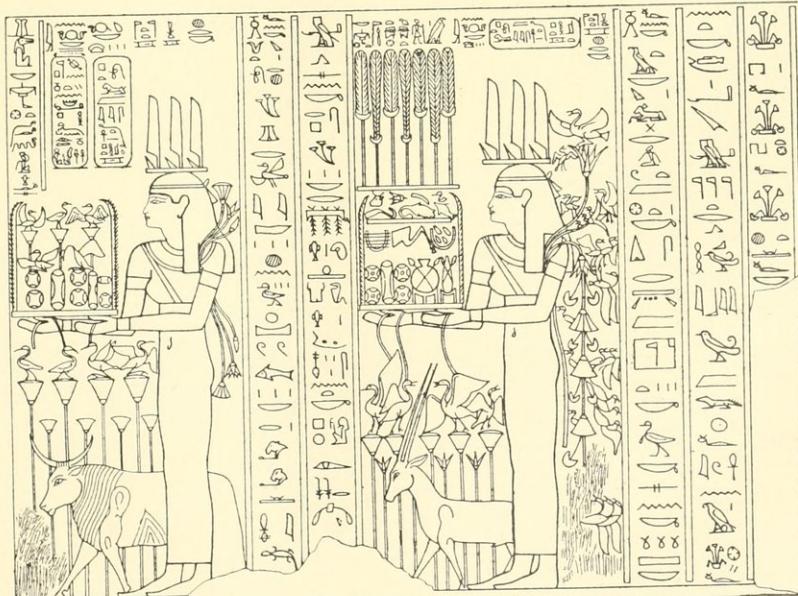


Paroi sud. — Soubassement.

258.

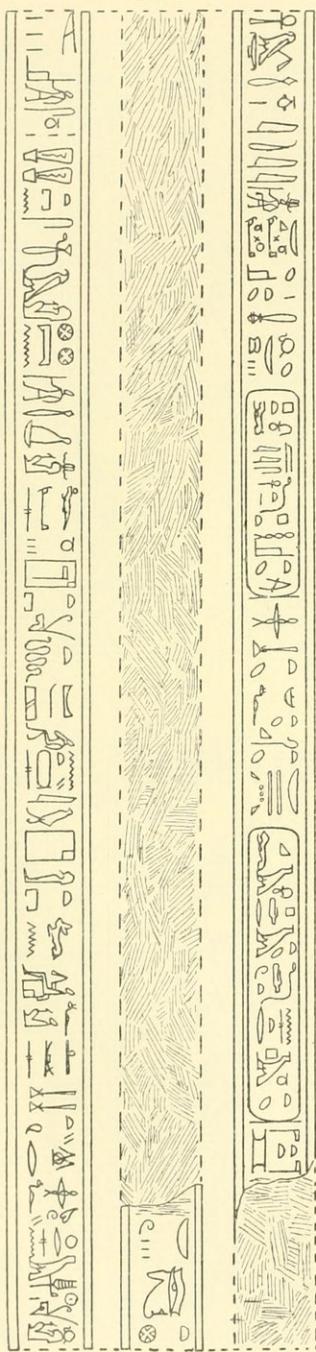


259.



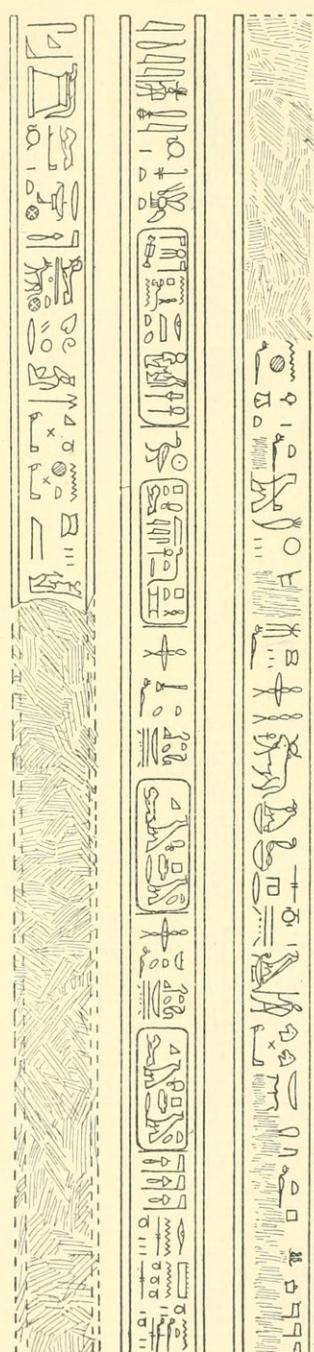
Paroi est. — Bandeau.

260.



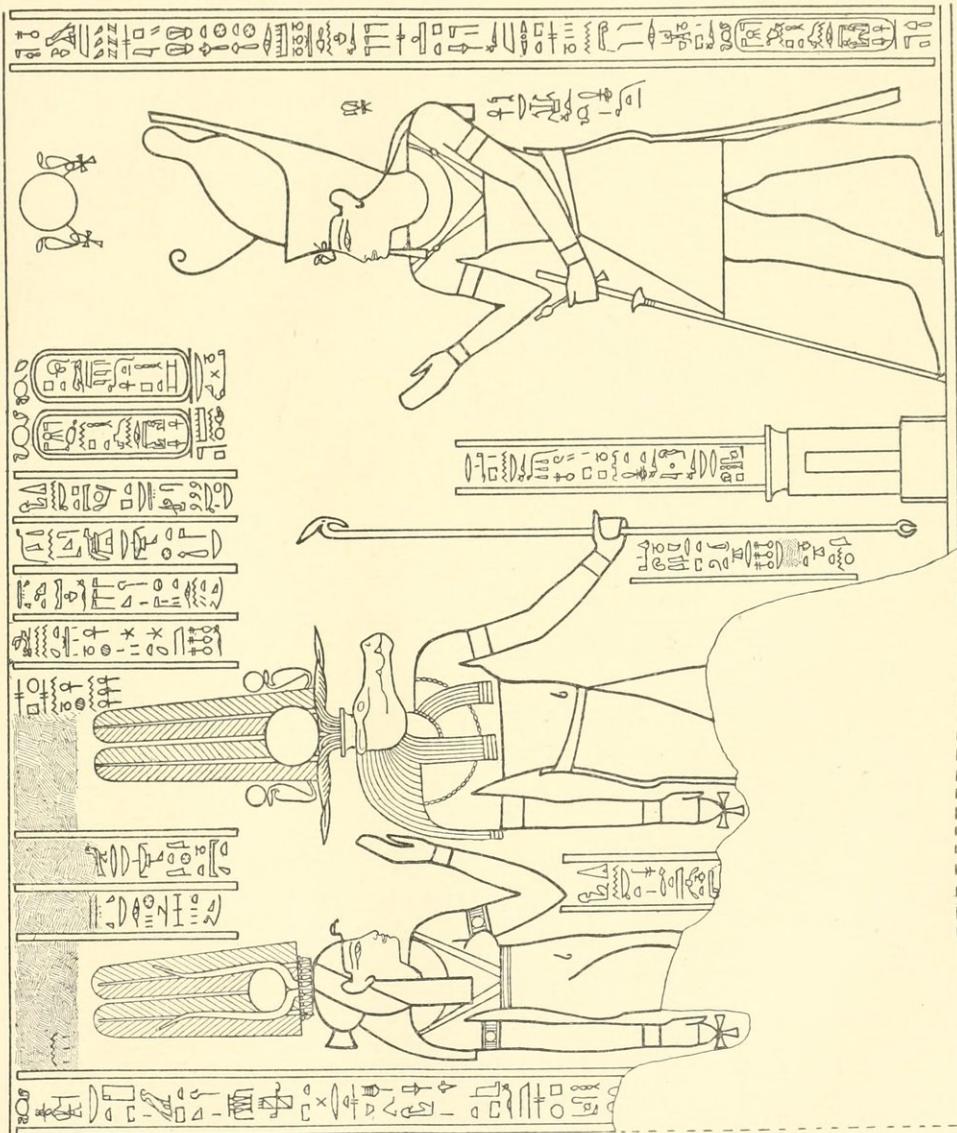
Paroi sud. — Bandeau.

261.



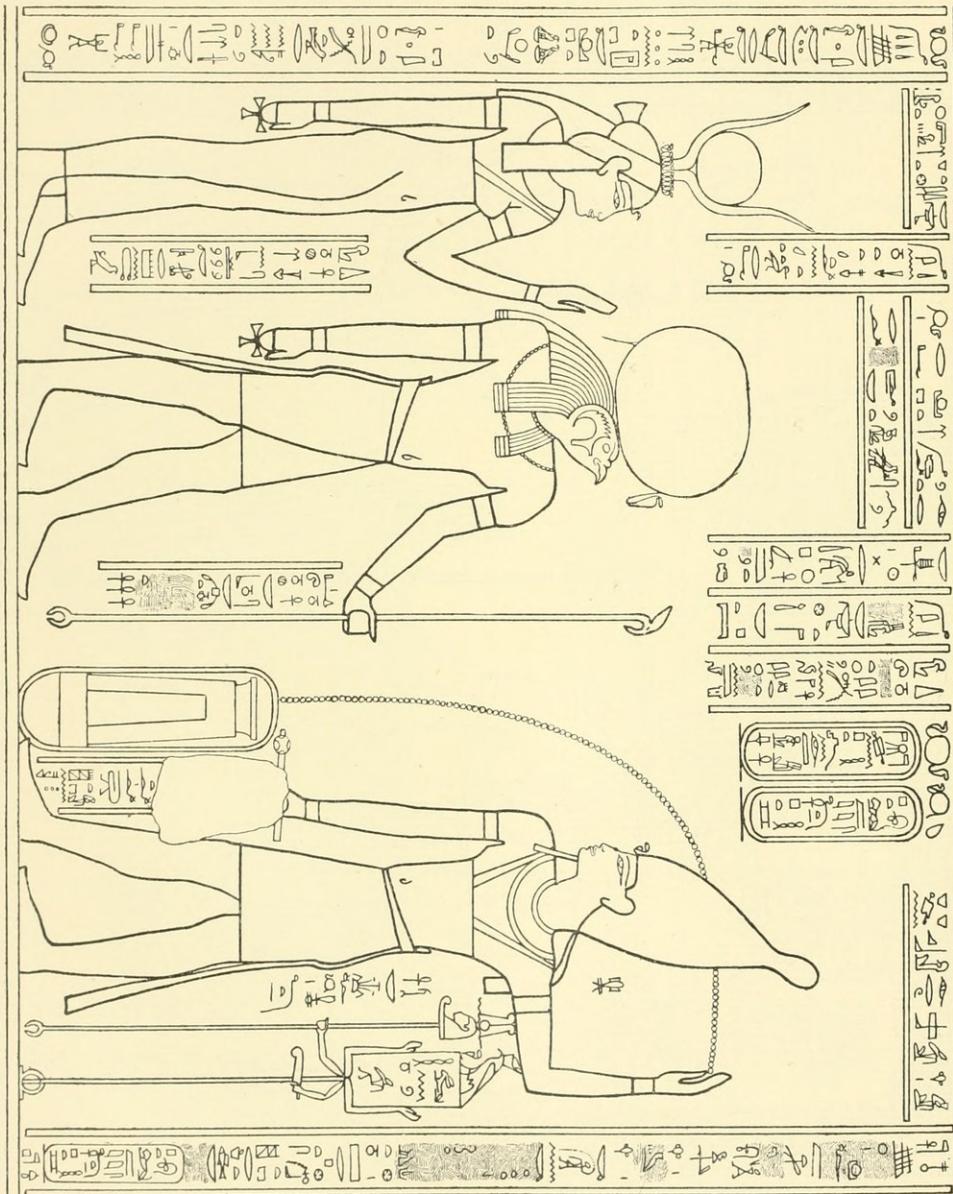
Paroi est. — Aile sud. — 1^{er} registre.

262.



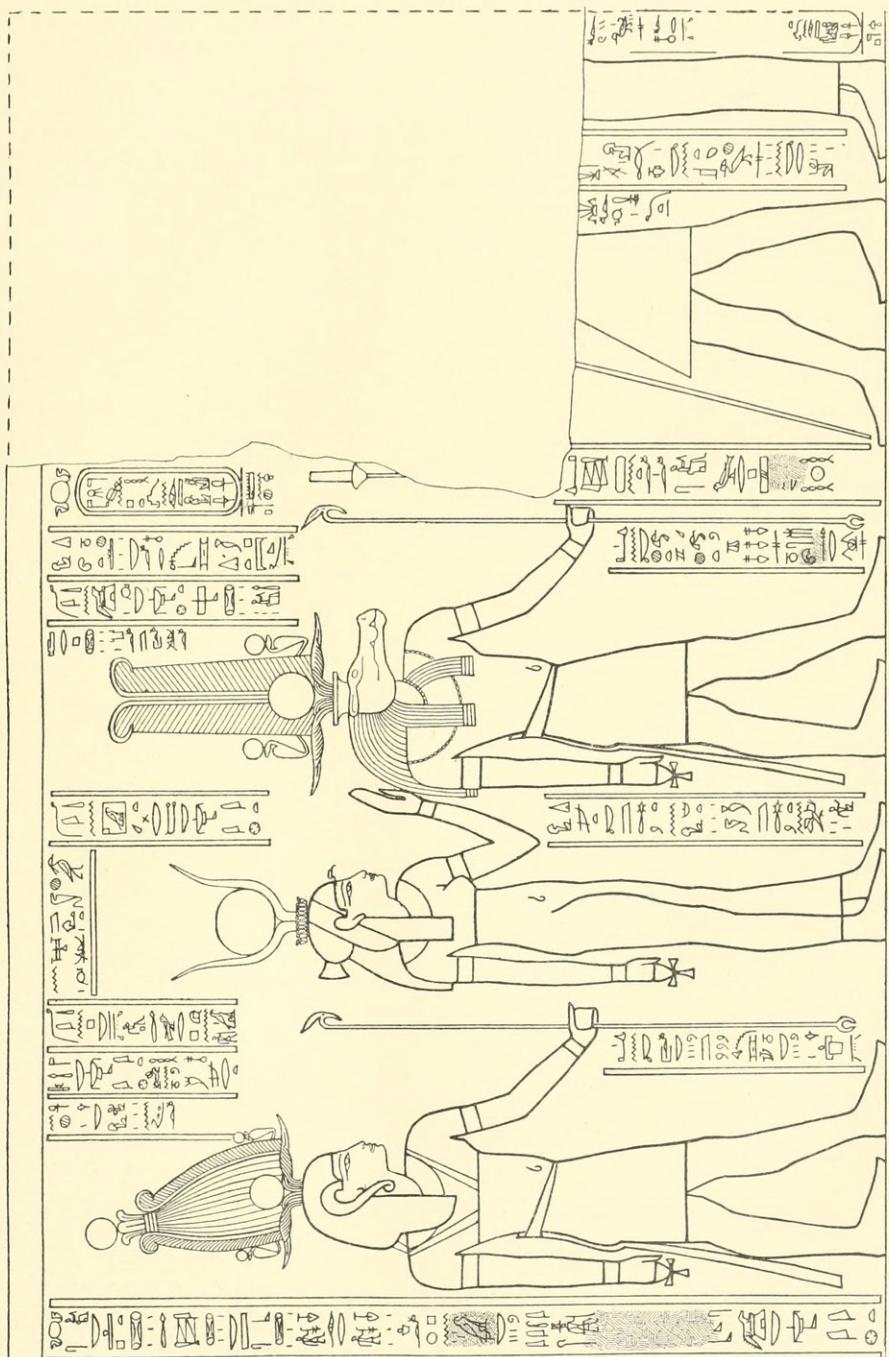
Paroi est. — Aile sud. — 1^{er} registre.

263.



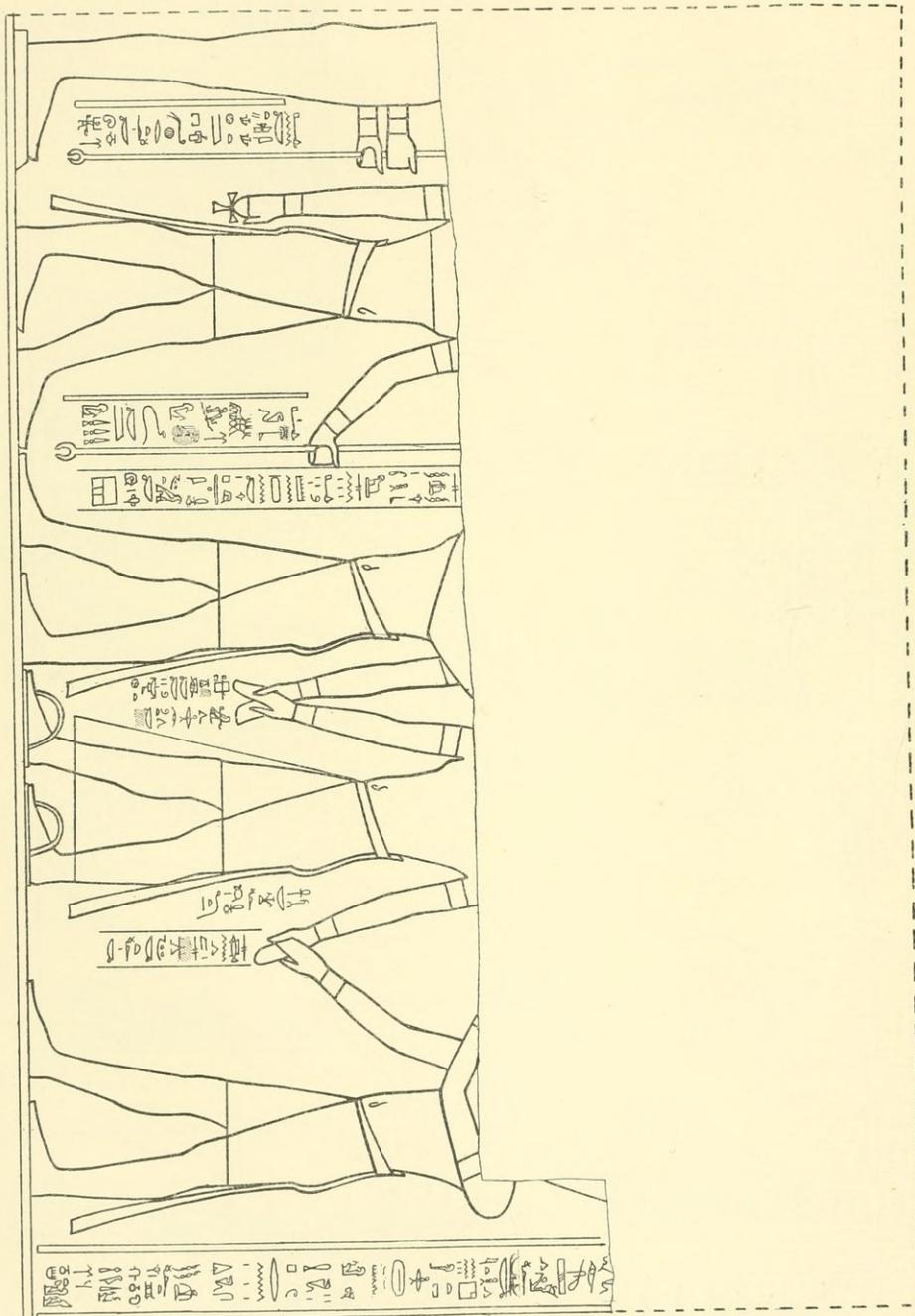
Paroi est. — Aile sud. — 1^{er} registre.

264.



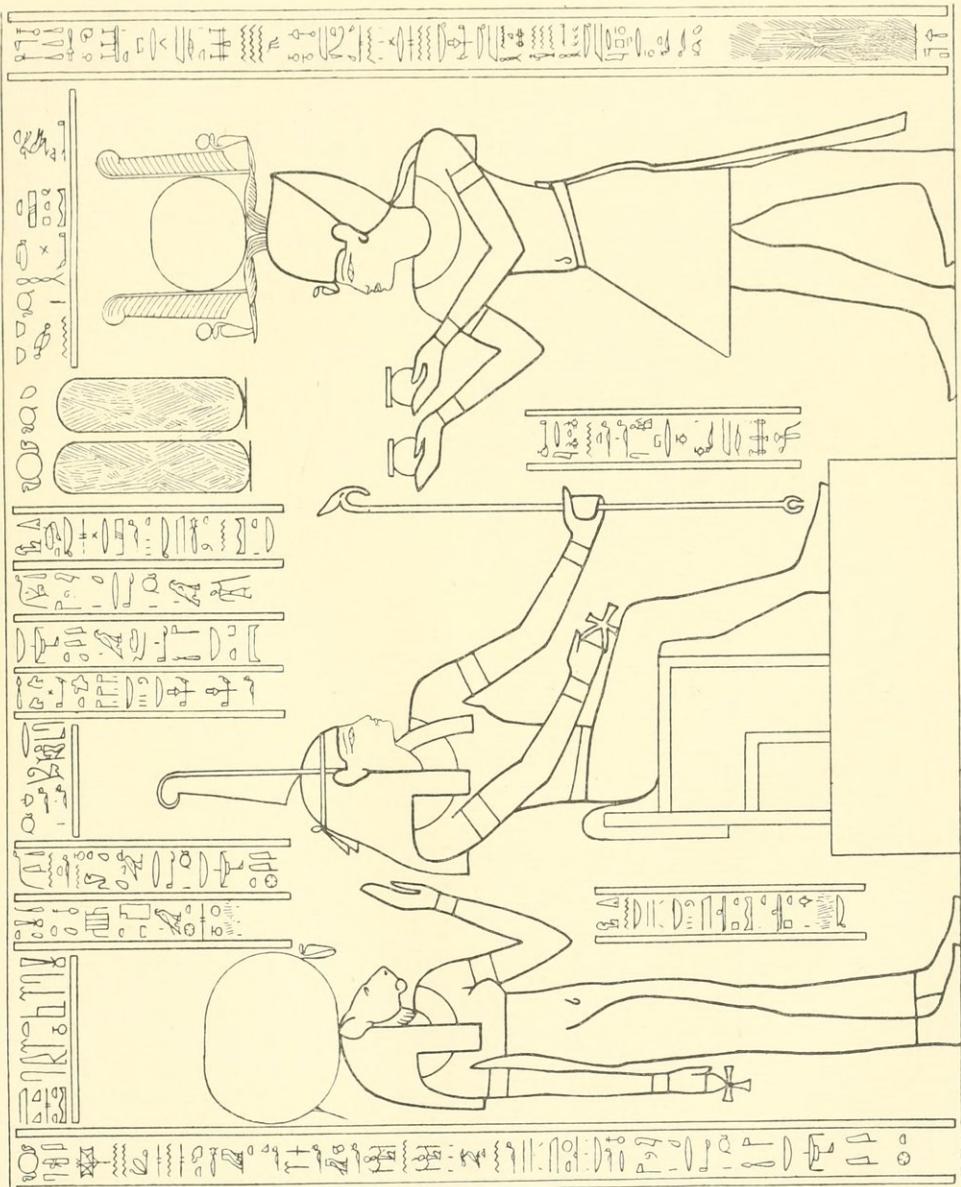
Paroi sud. — 1^{er} registre.

265.



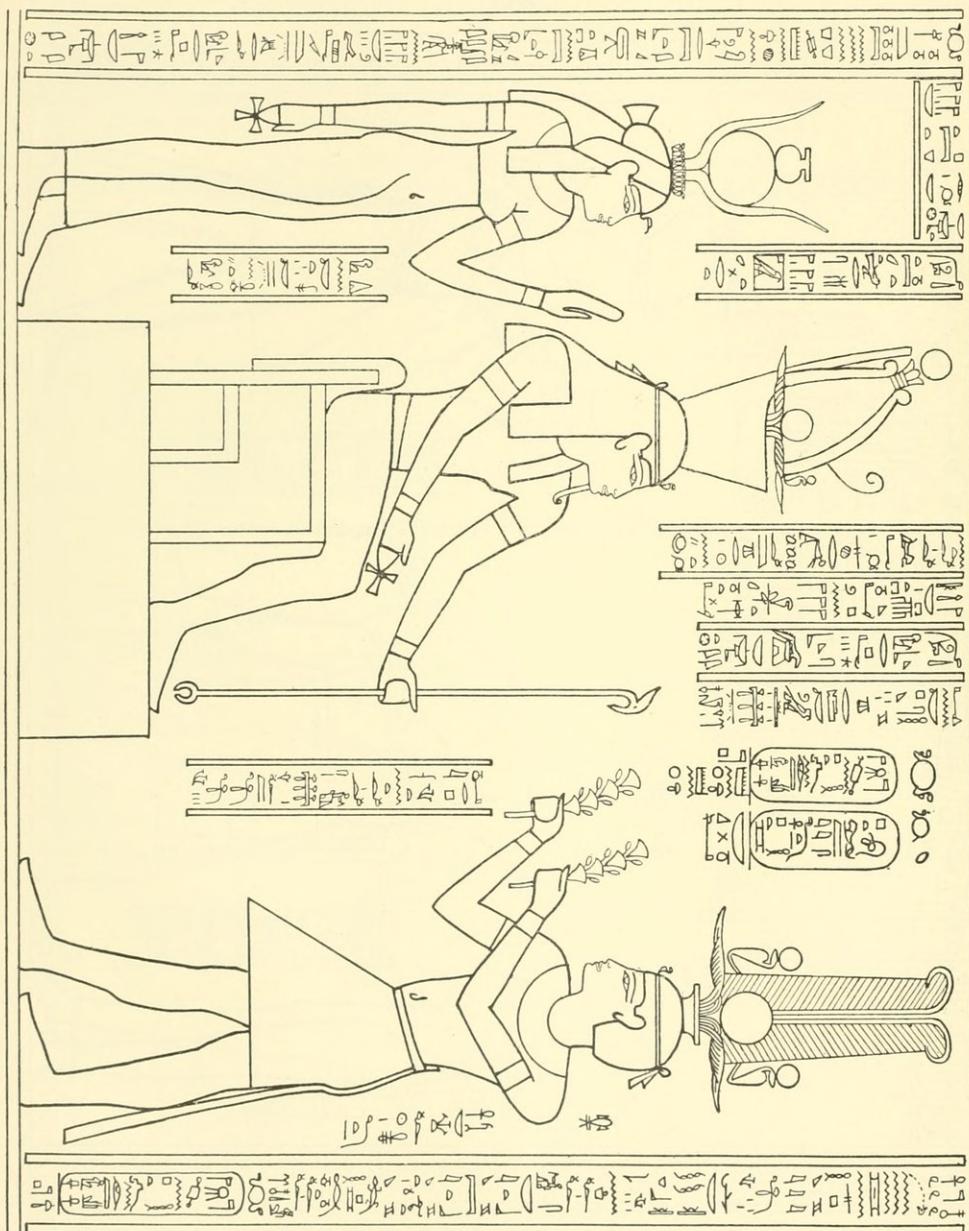
Paroi est. — 2^e registre.

266.



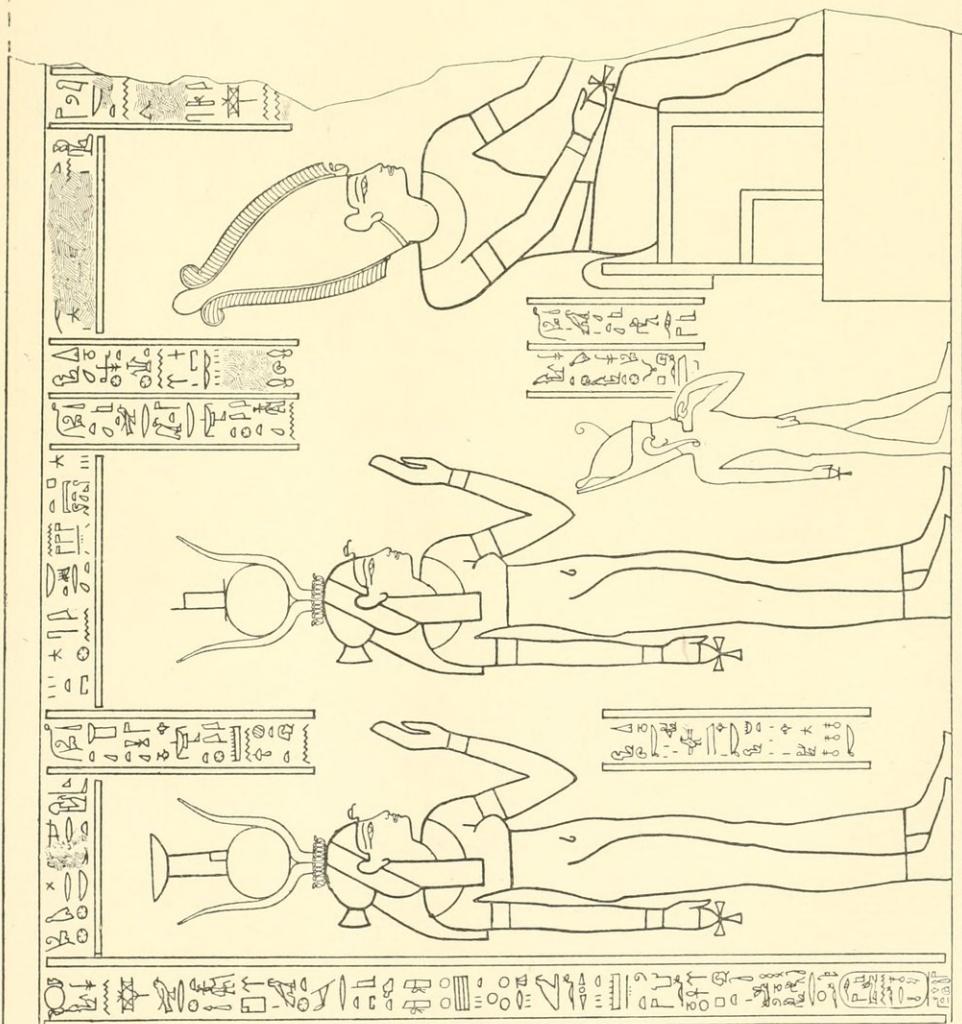
Paroi ouest.

267.



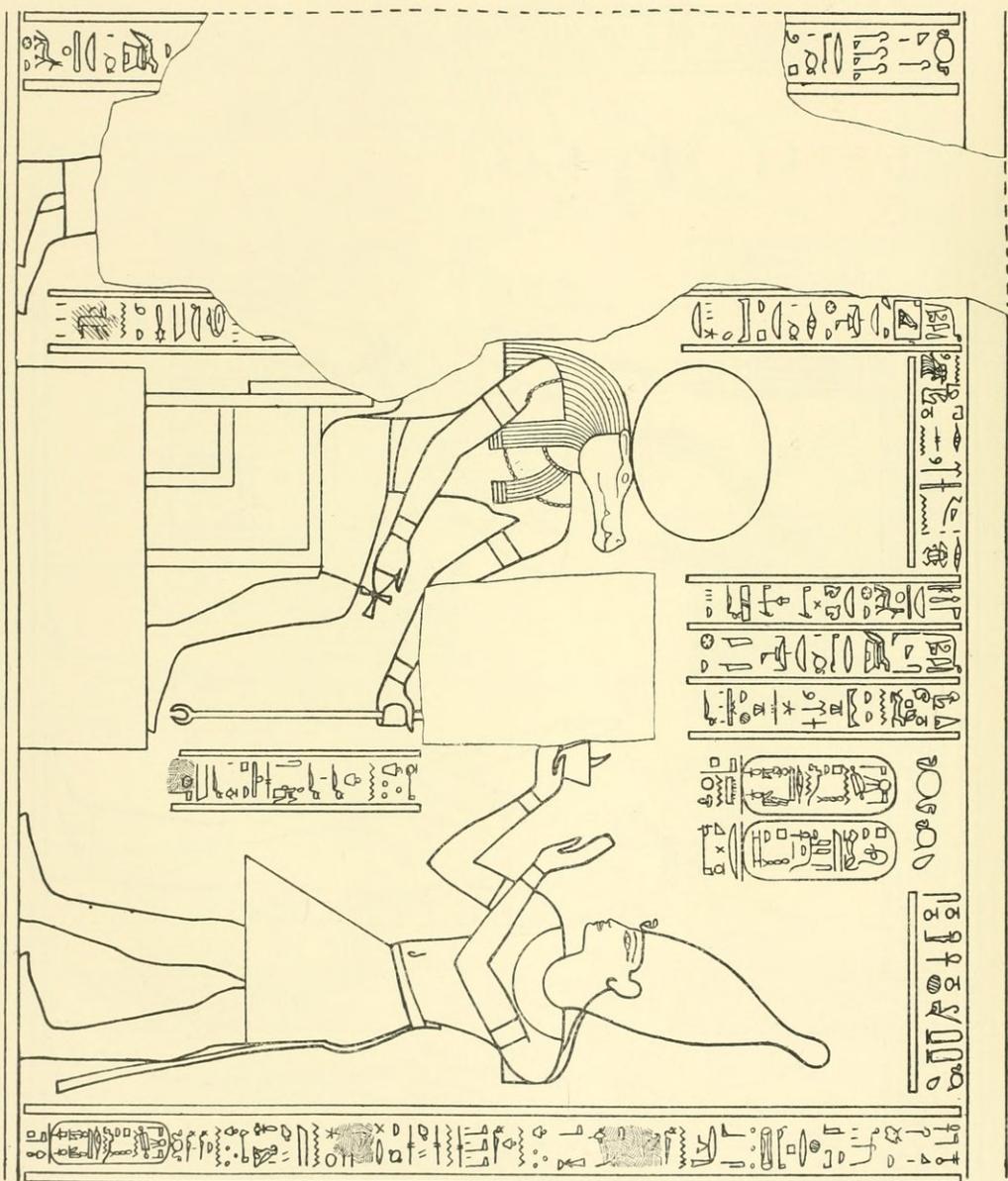
Paroi est. — Côté sud.

268.



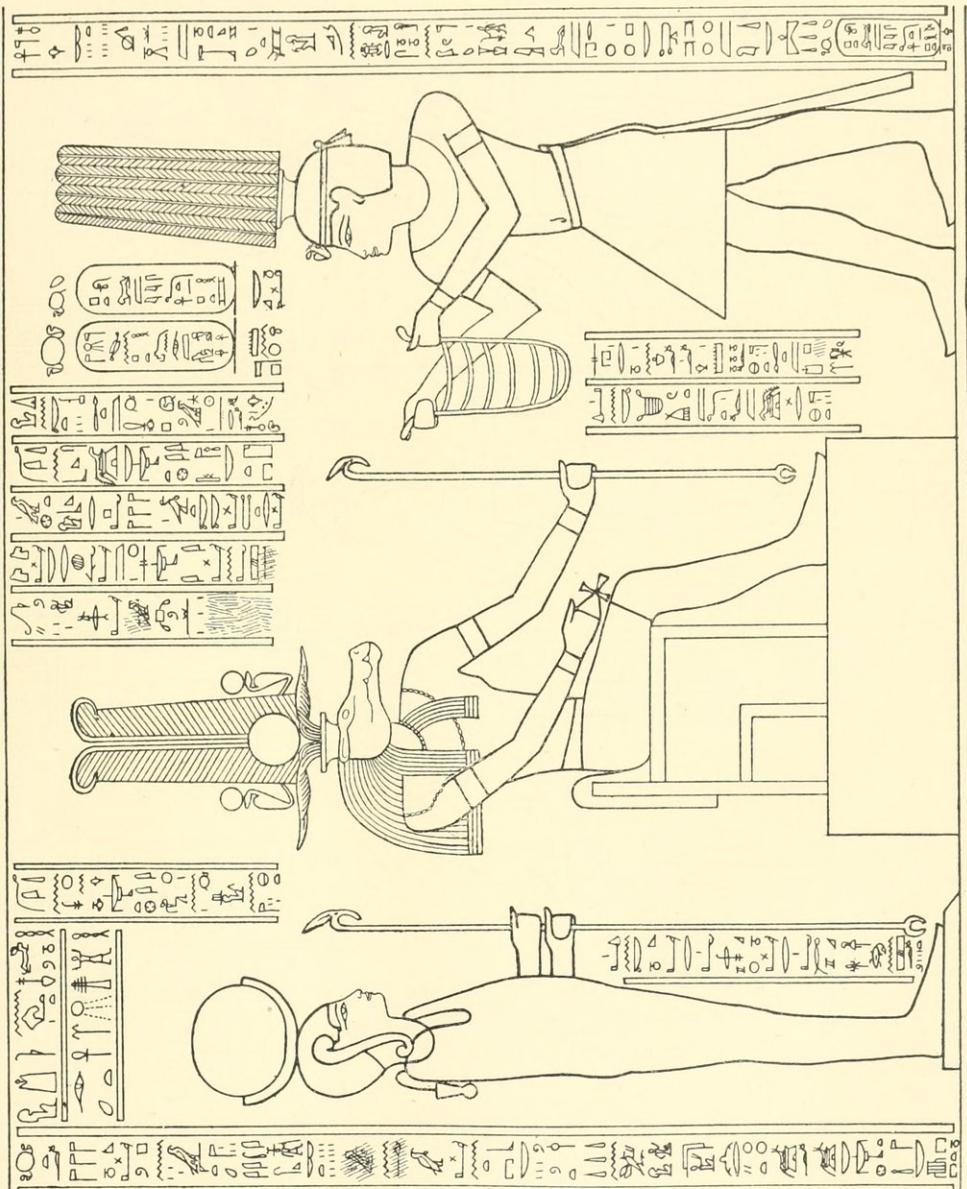
Paroi est. — Côté sud.

269.



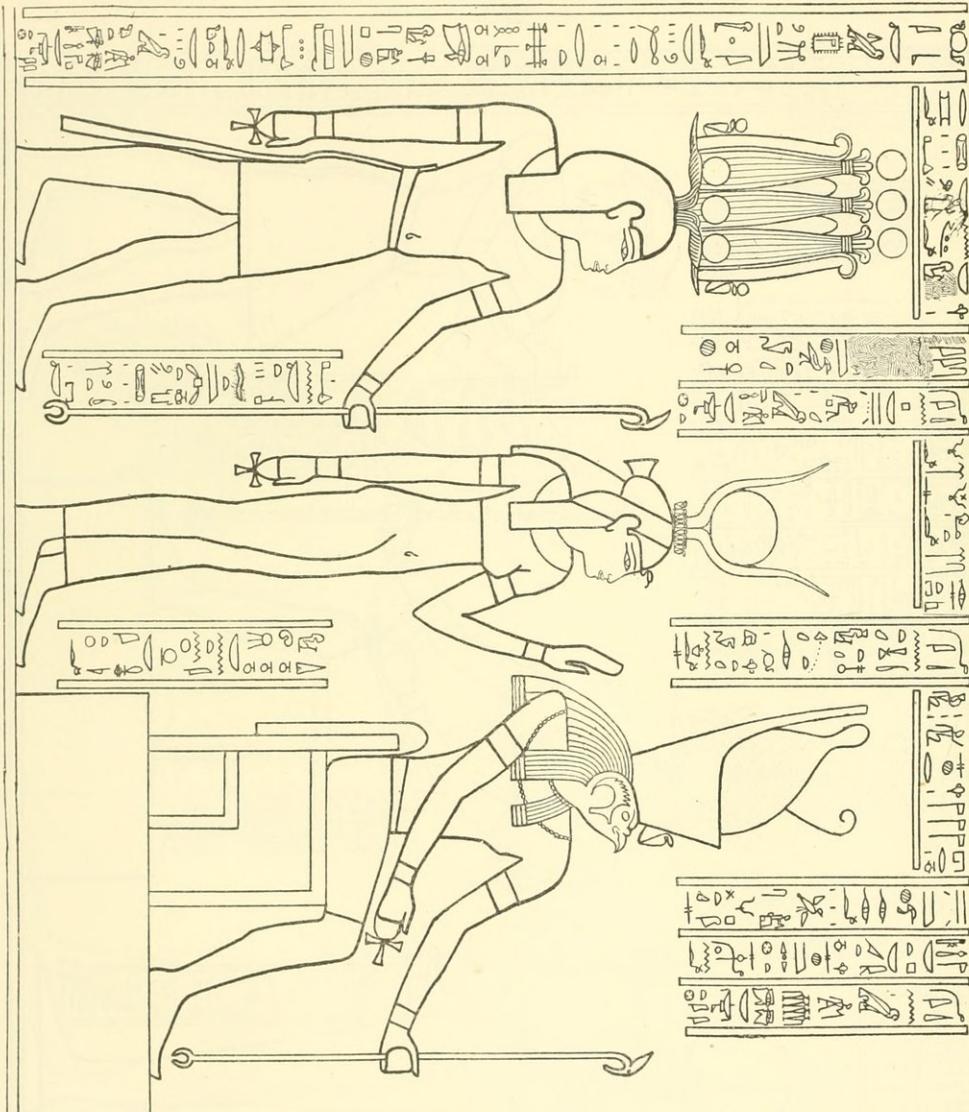
Paroi est. — Côté sud.

270.



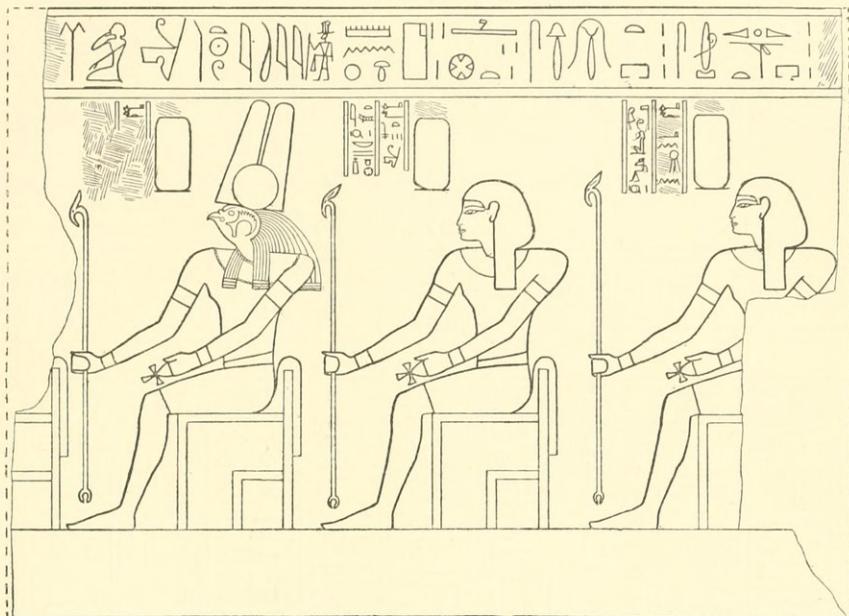
Paroi est. — Côté sud.

271.

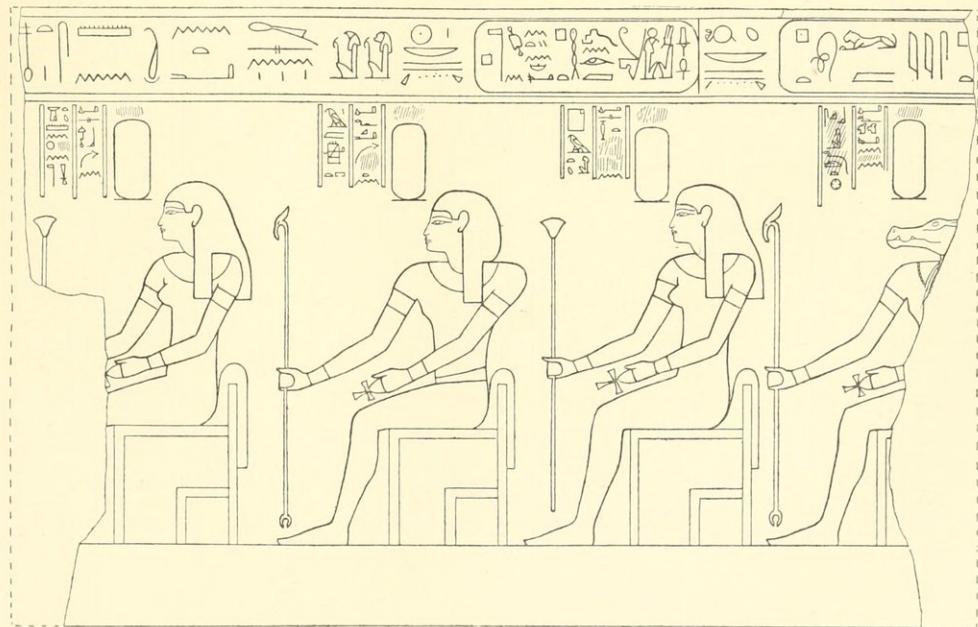


Paroi est. — Côté sud.

273.¹



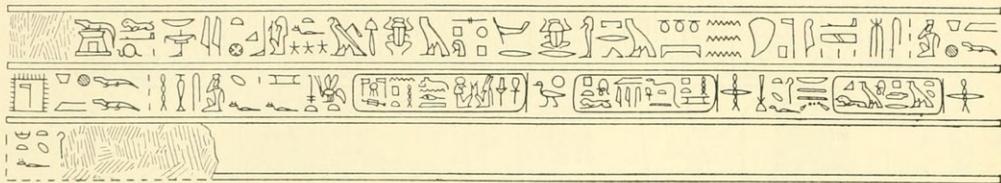
274.



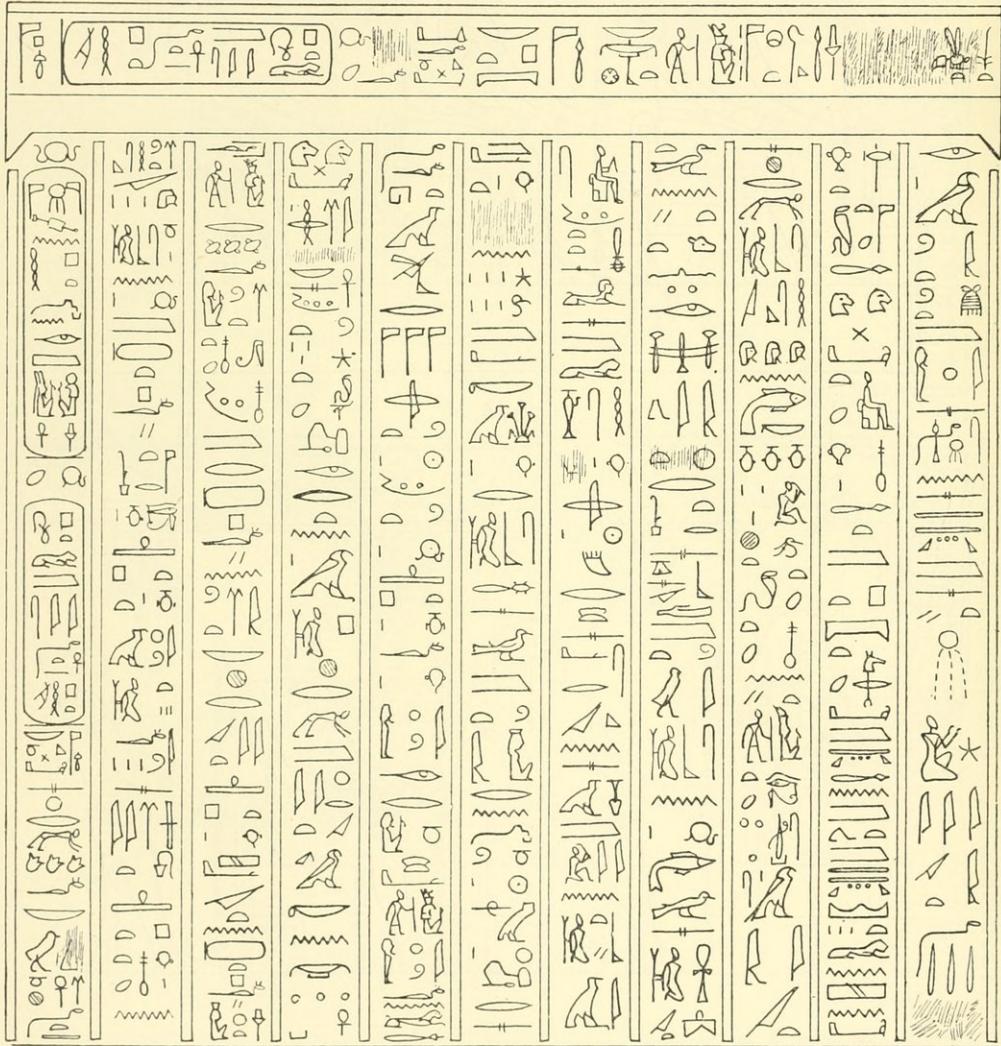
1. Voir la planche 272 à la page 206.

Paroi est. — Bandeau.

272.

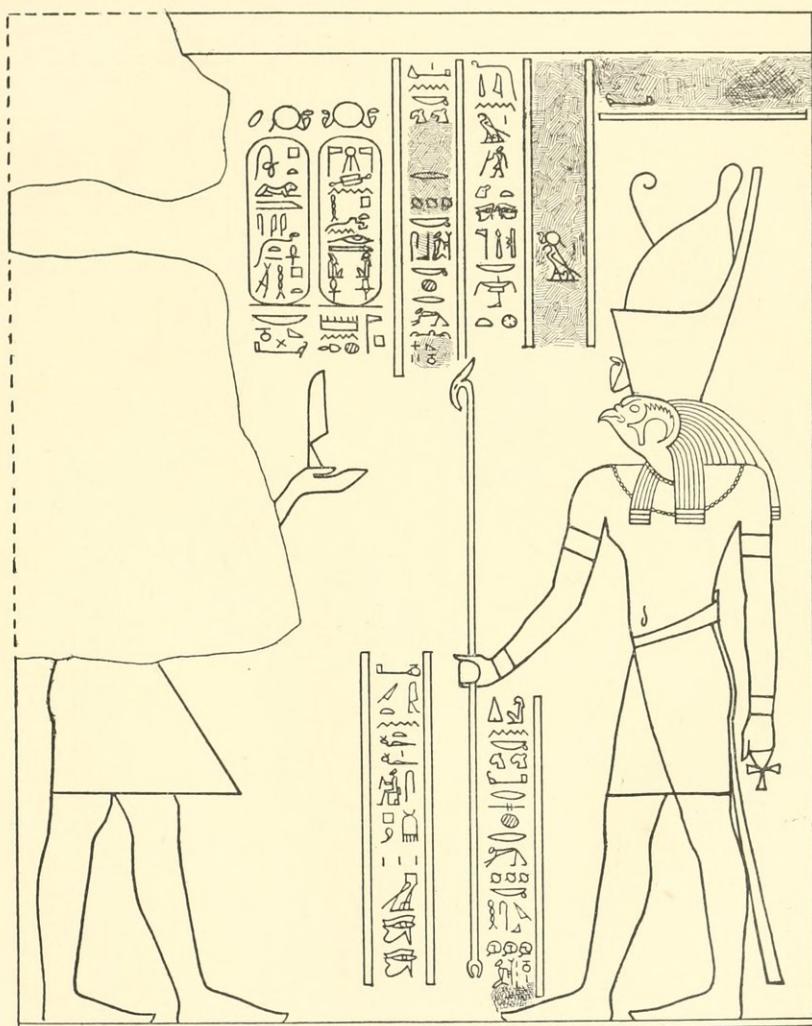


275.



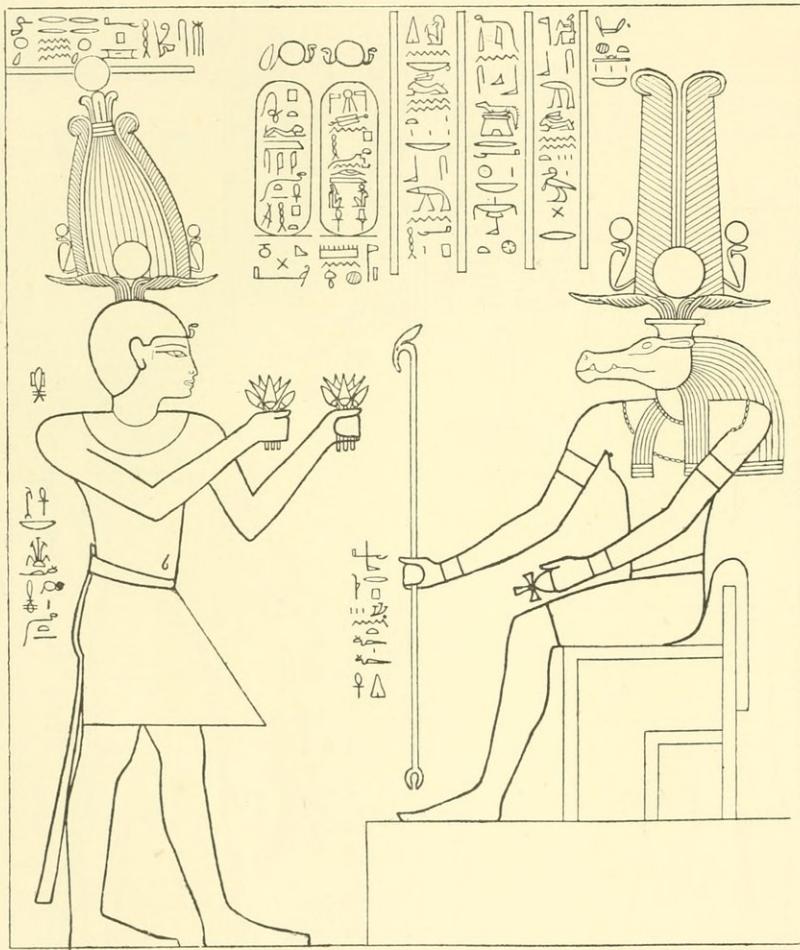
Paroi est.

276.



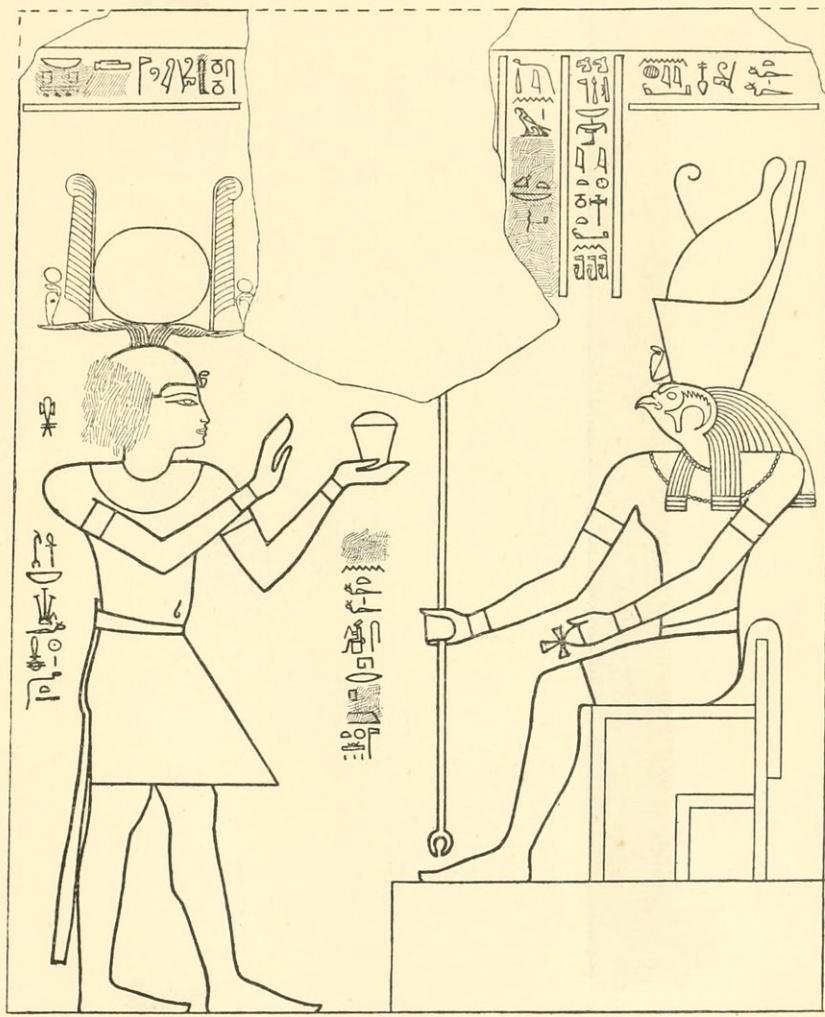
Paroi est.

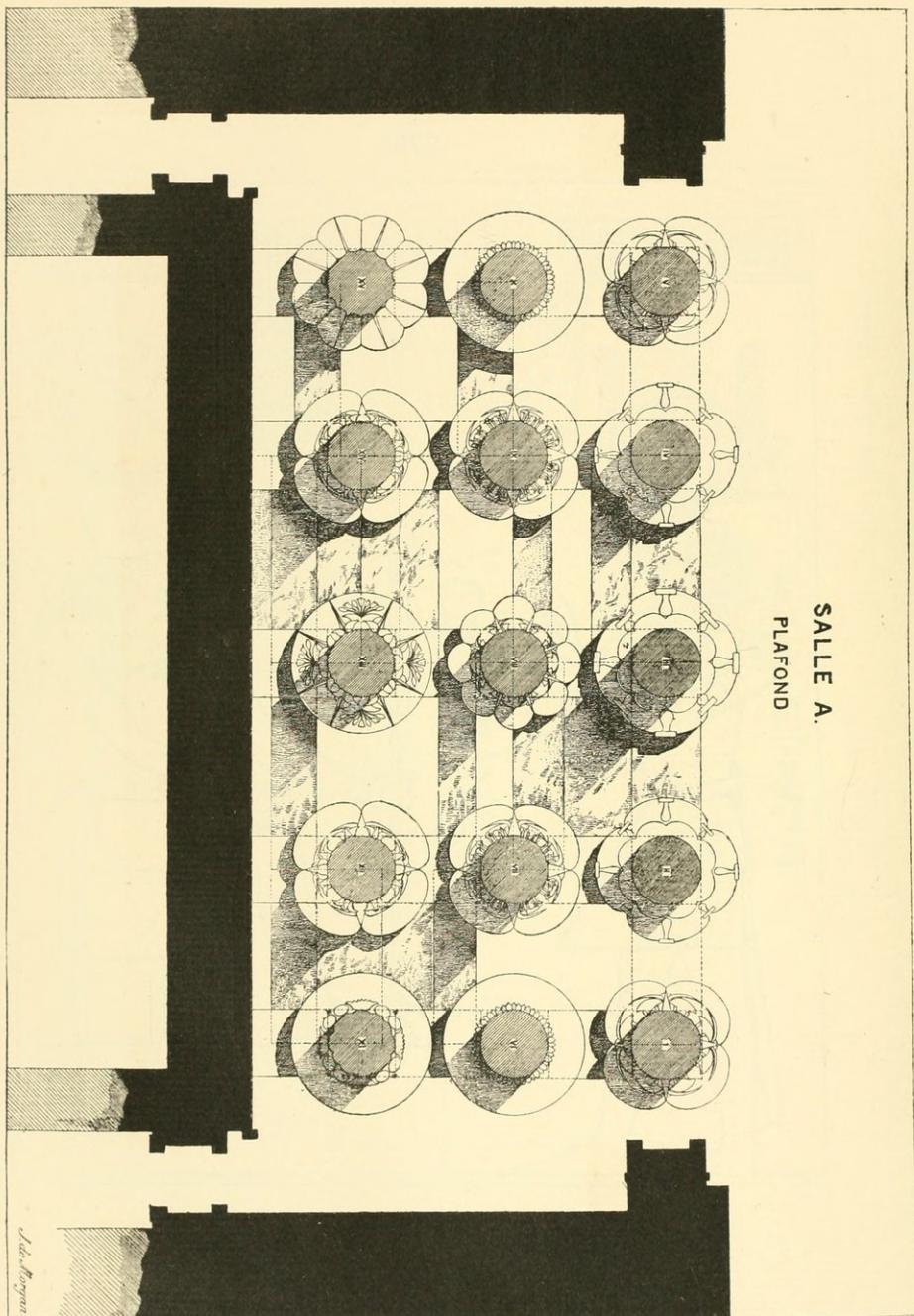
277.



Paroi est.

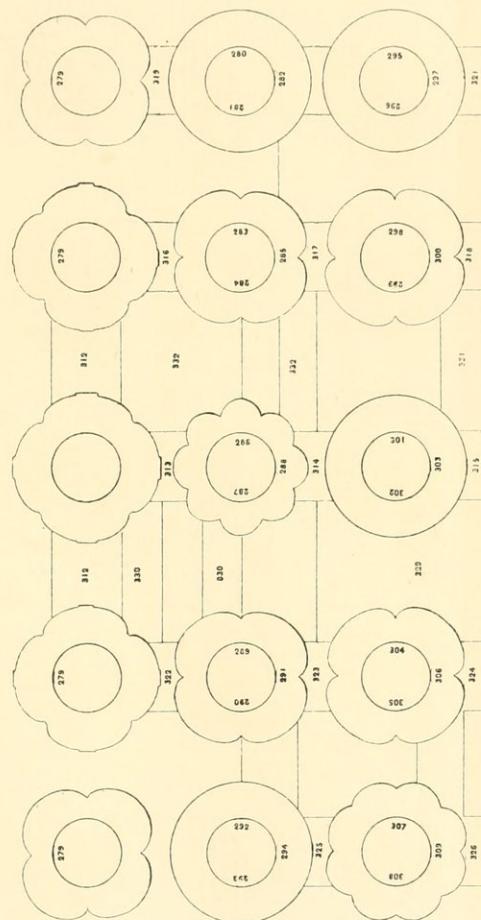
278.



**SALLE A.
PLAFOND**

N. B. — Ce plan et le schéma qui l'accompagne donnent l'emplacement et la numérotation des tableaux des colonnes, en même temps que celui des inscriptions tracées sur le plafond de la salle.

SALLE A.
PLAFOND



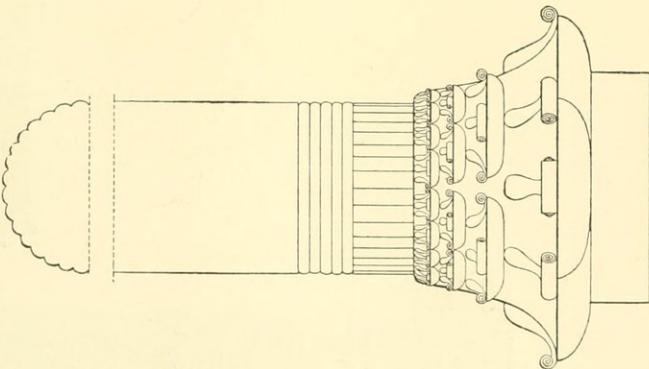
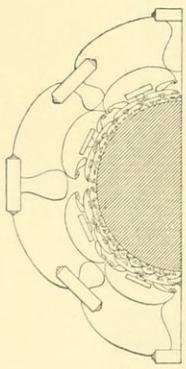
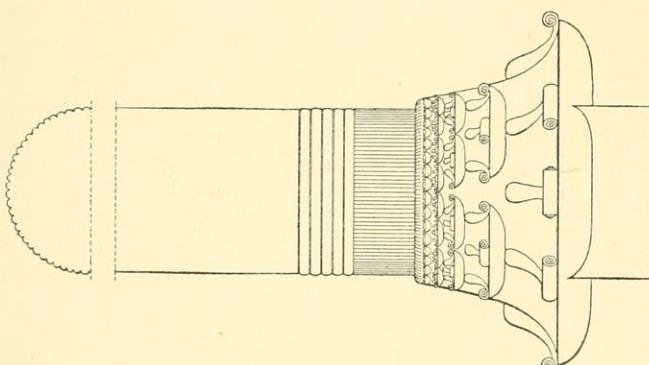
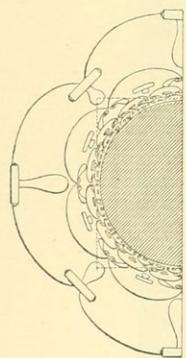
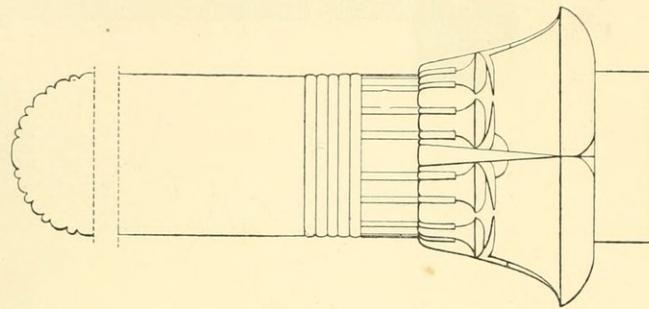
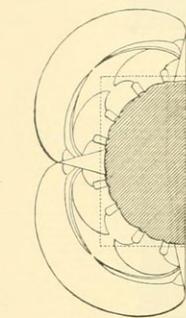
DISPOSITION DES TABLEAUX

SALLE HYPOSTYLE

I. V

II. V

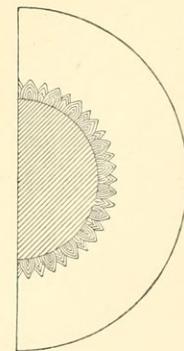
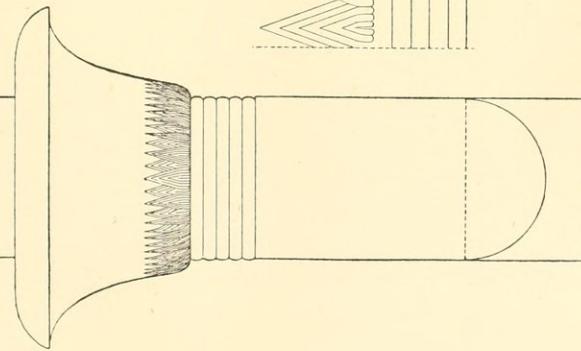
III



SALLE HYPOSTYLE

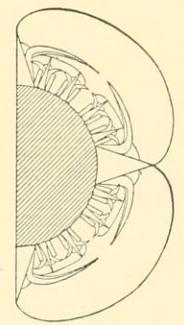
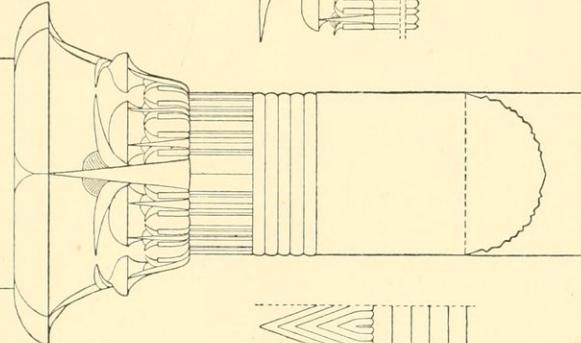
VI. X.

RECTANGULAR



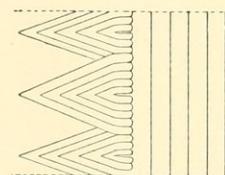
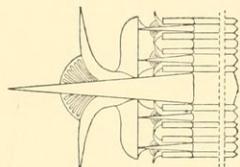
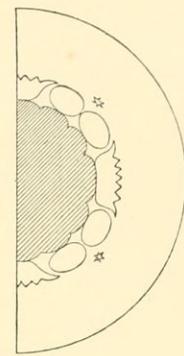
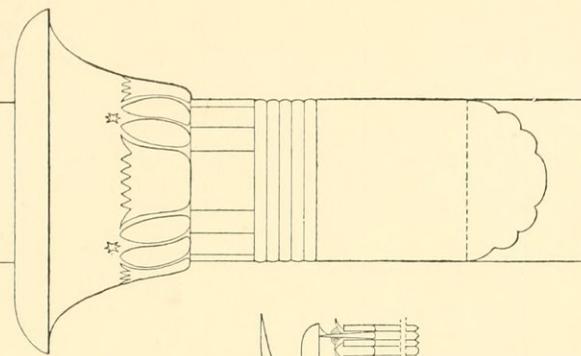
VII. IX.

RECTANGULAR



XI.

RECTANGULAR



ECHÉALLE

Jde Morgan

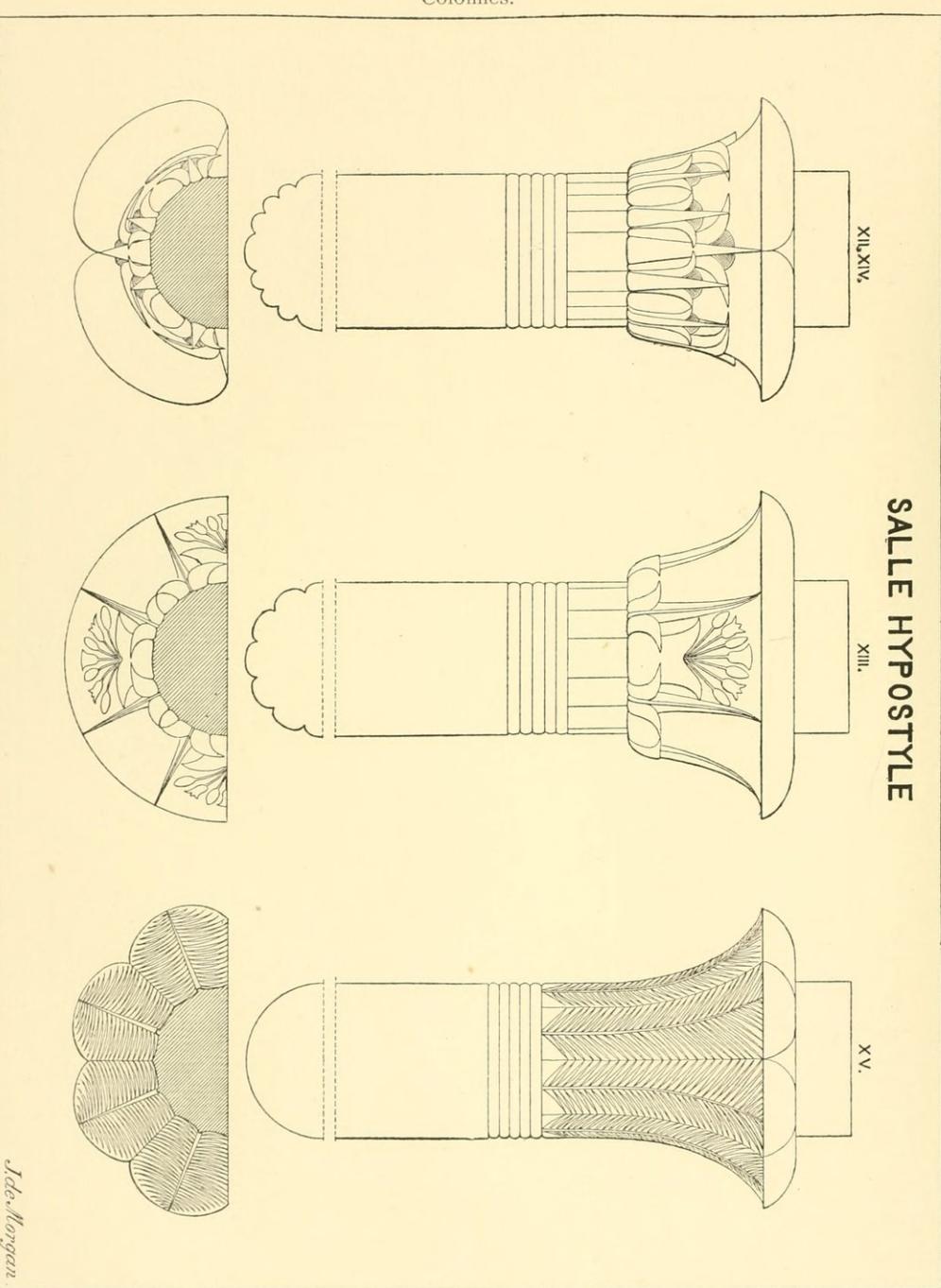
Colonnes.

XII.XIV.

SALLE HYPOSTYLE

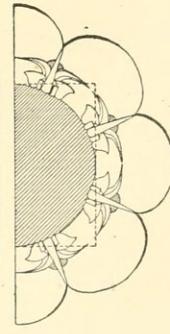
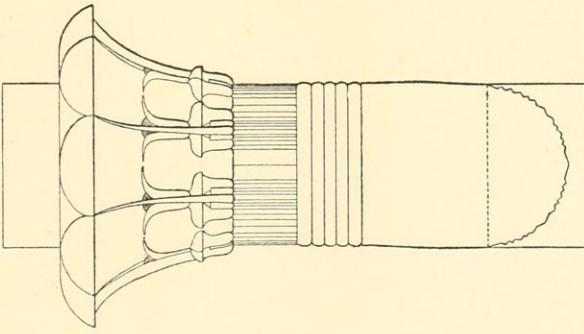
XIII.

XV.



SALLE HYPOSTYLE

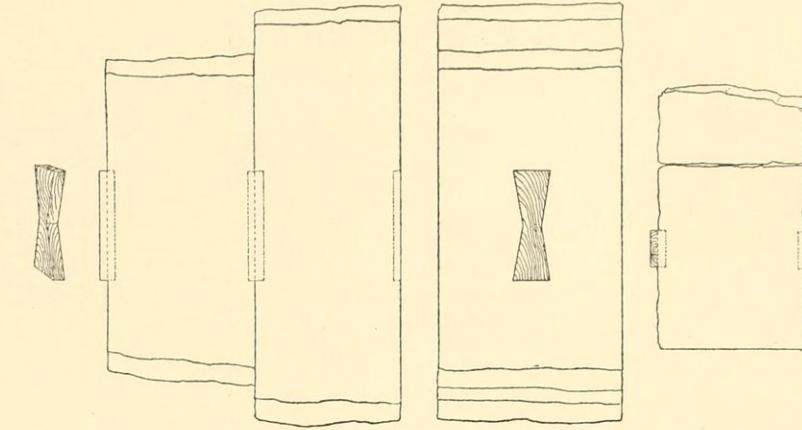
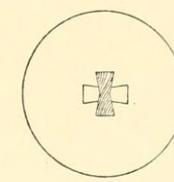
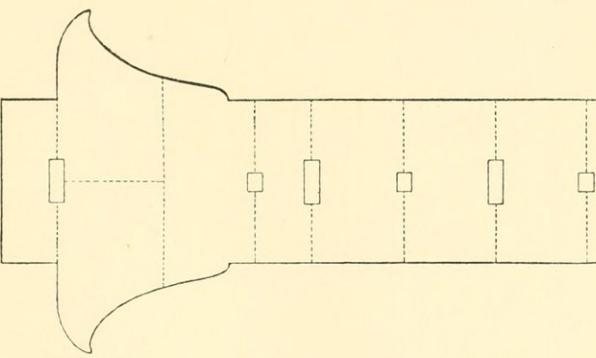
VIII.



APPAREIL DES MATERIAUX

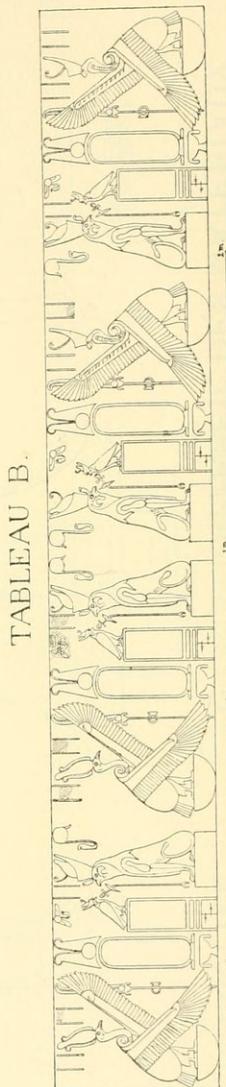
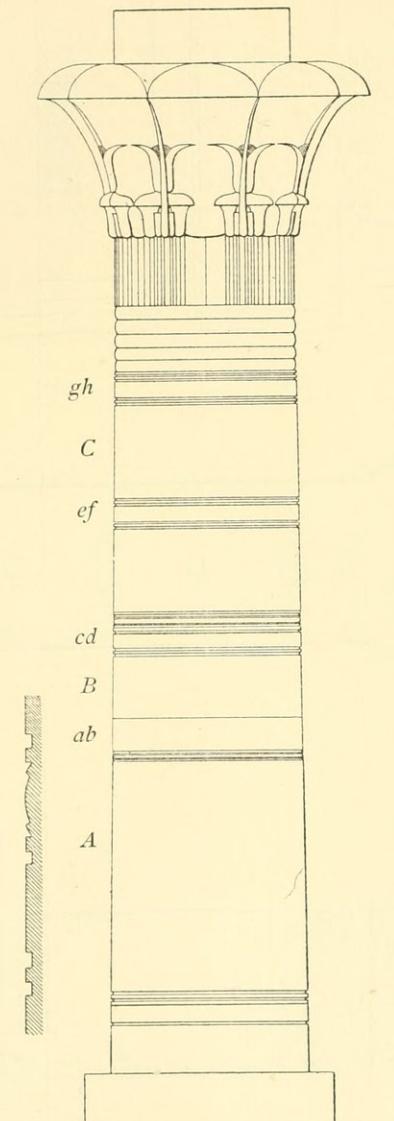
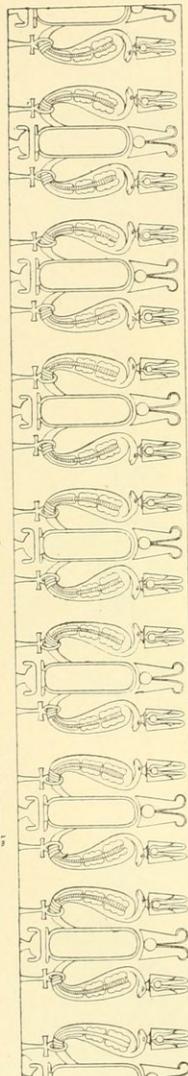
MURAILLE

COLONNE



J. de Morgan

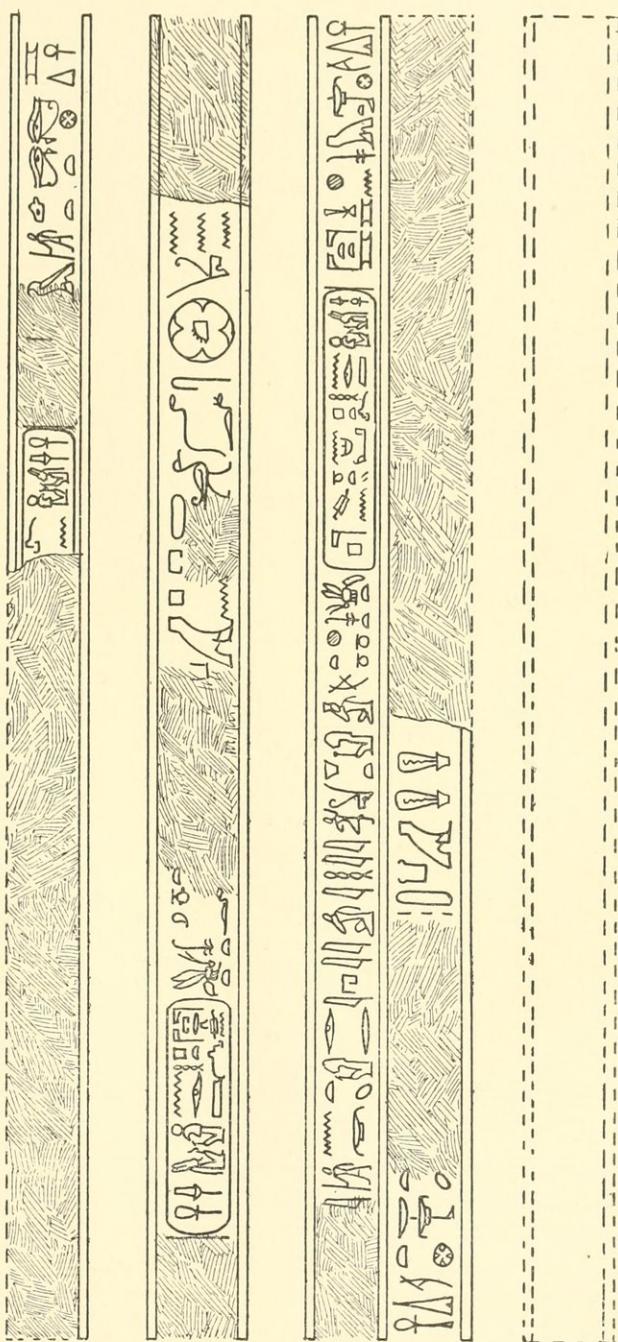
SALLE HYPOSTYLE



J. de Morgan

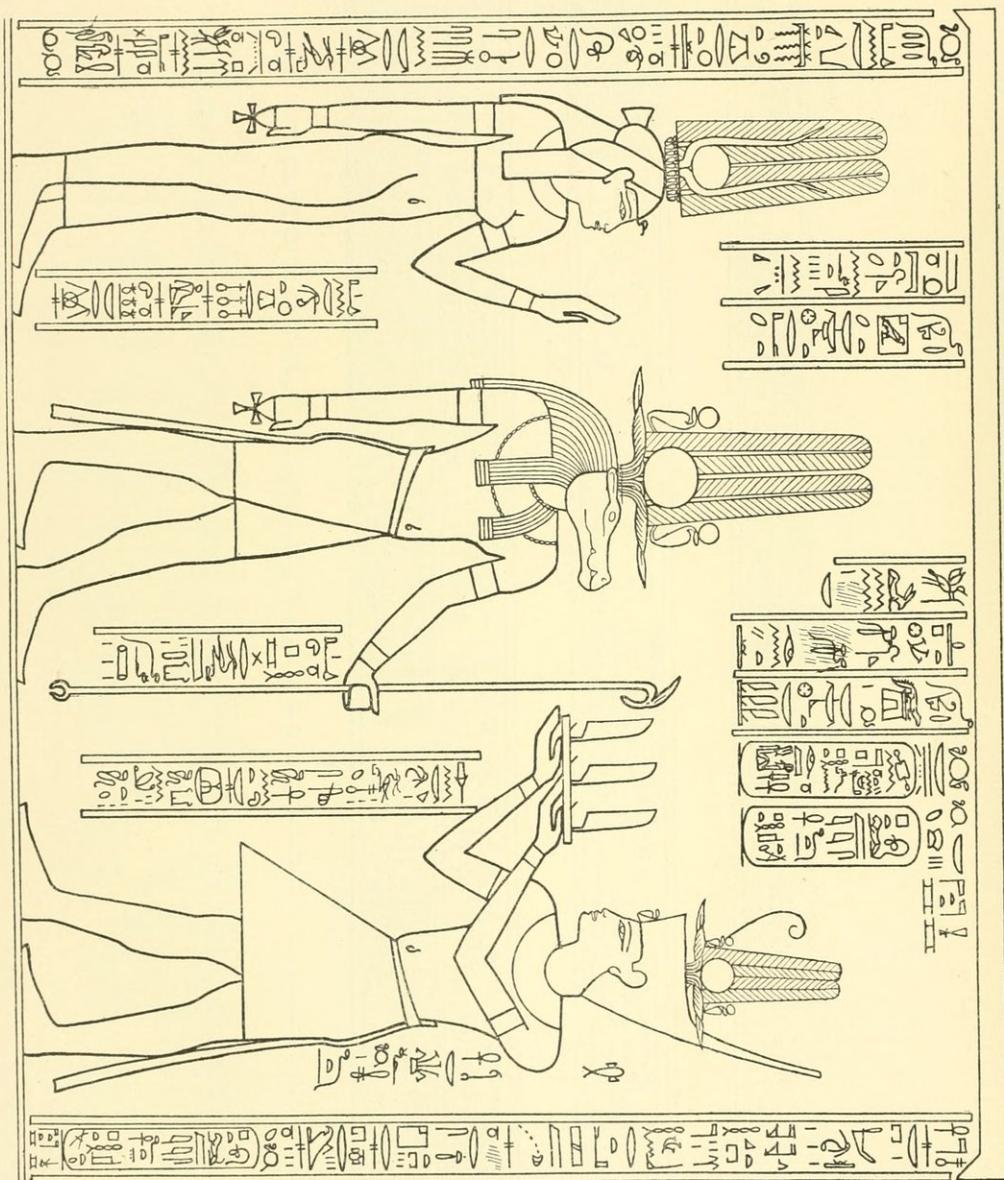
Colonnes. — Bandeaux des colonnes engagées dans la façade. (Colonnes I à V.)

279.



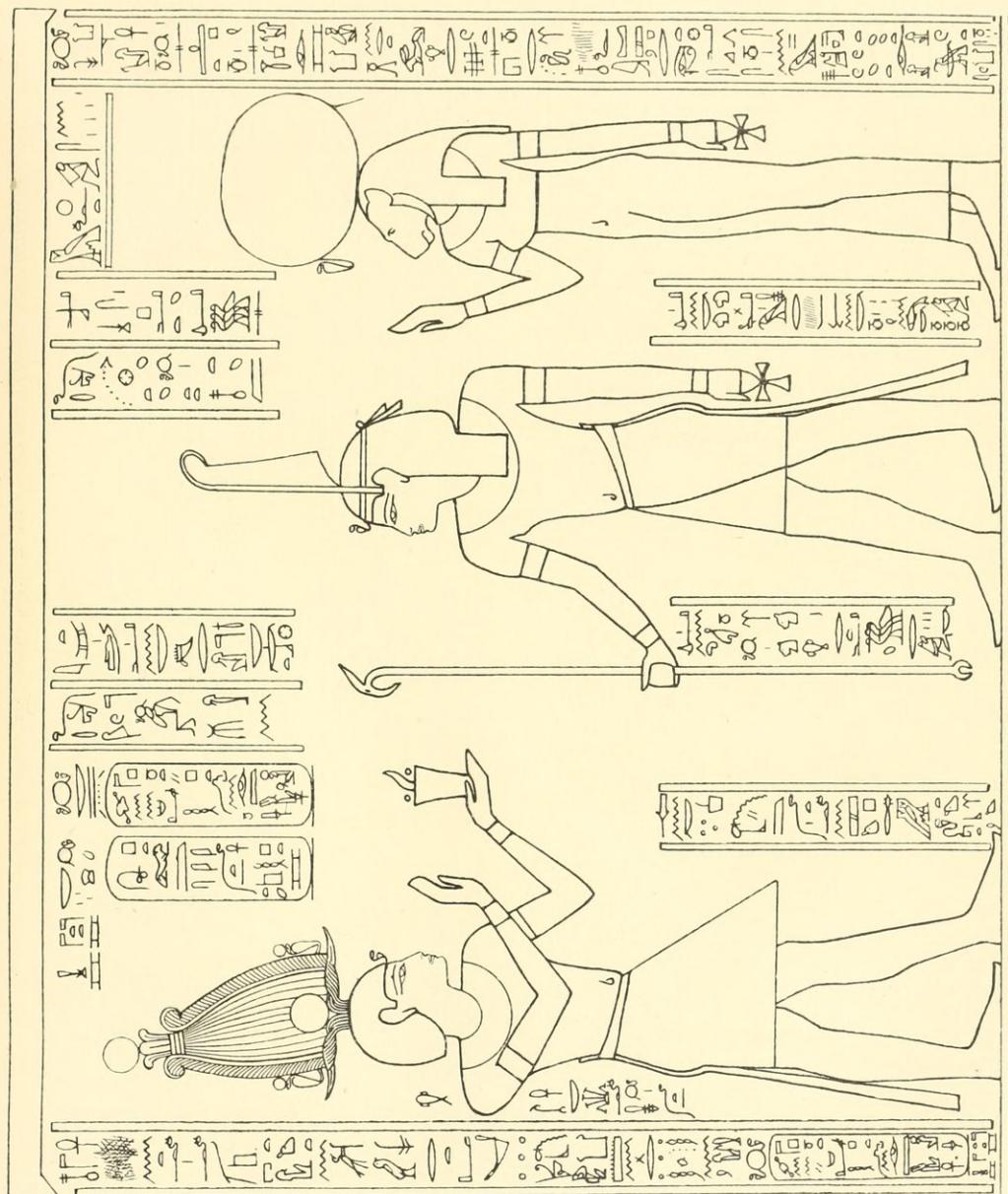
Colonne VI. A. Tableau nord.

280.



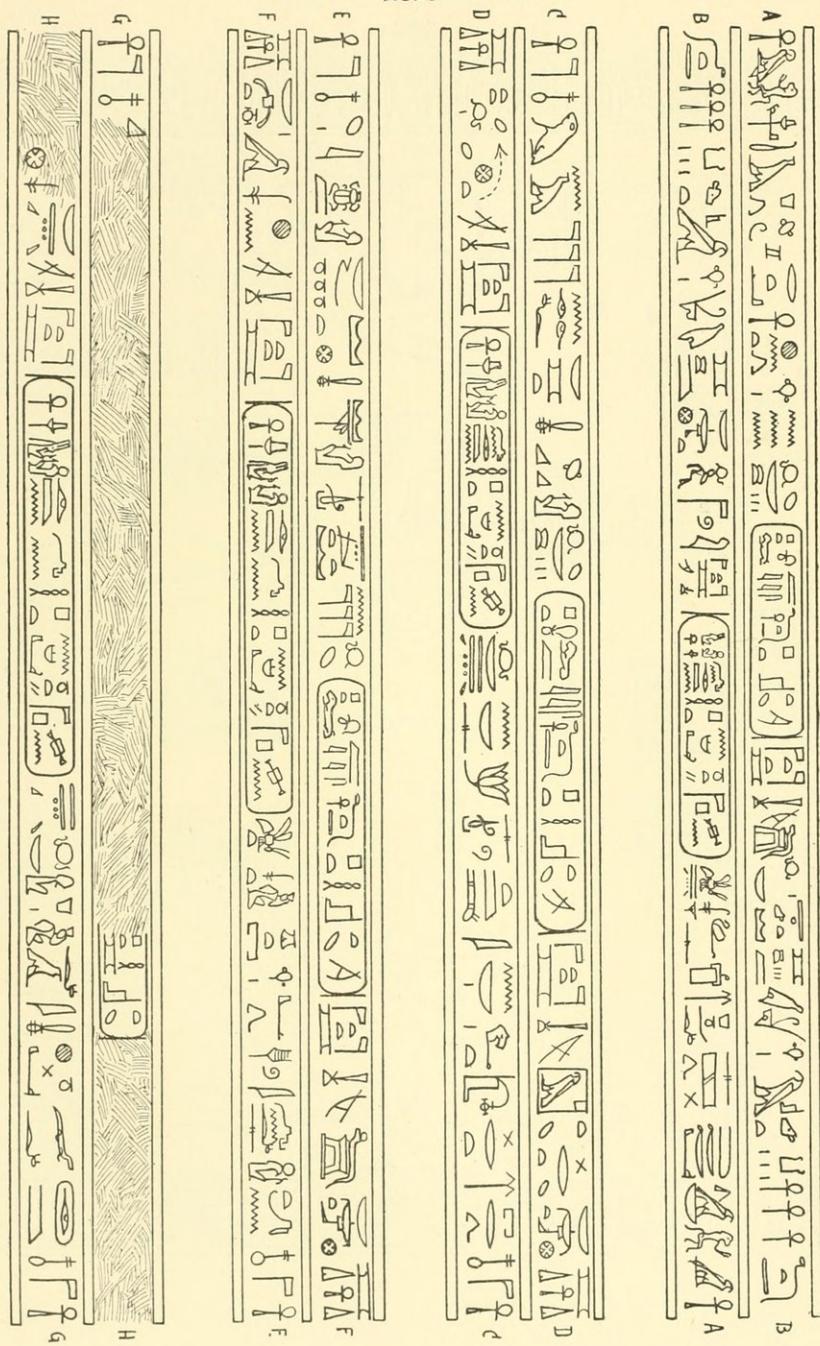
Colonne VI. A. Tableau sud.

281.



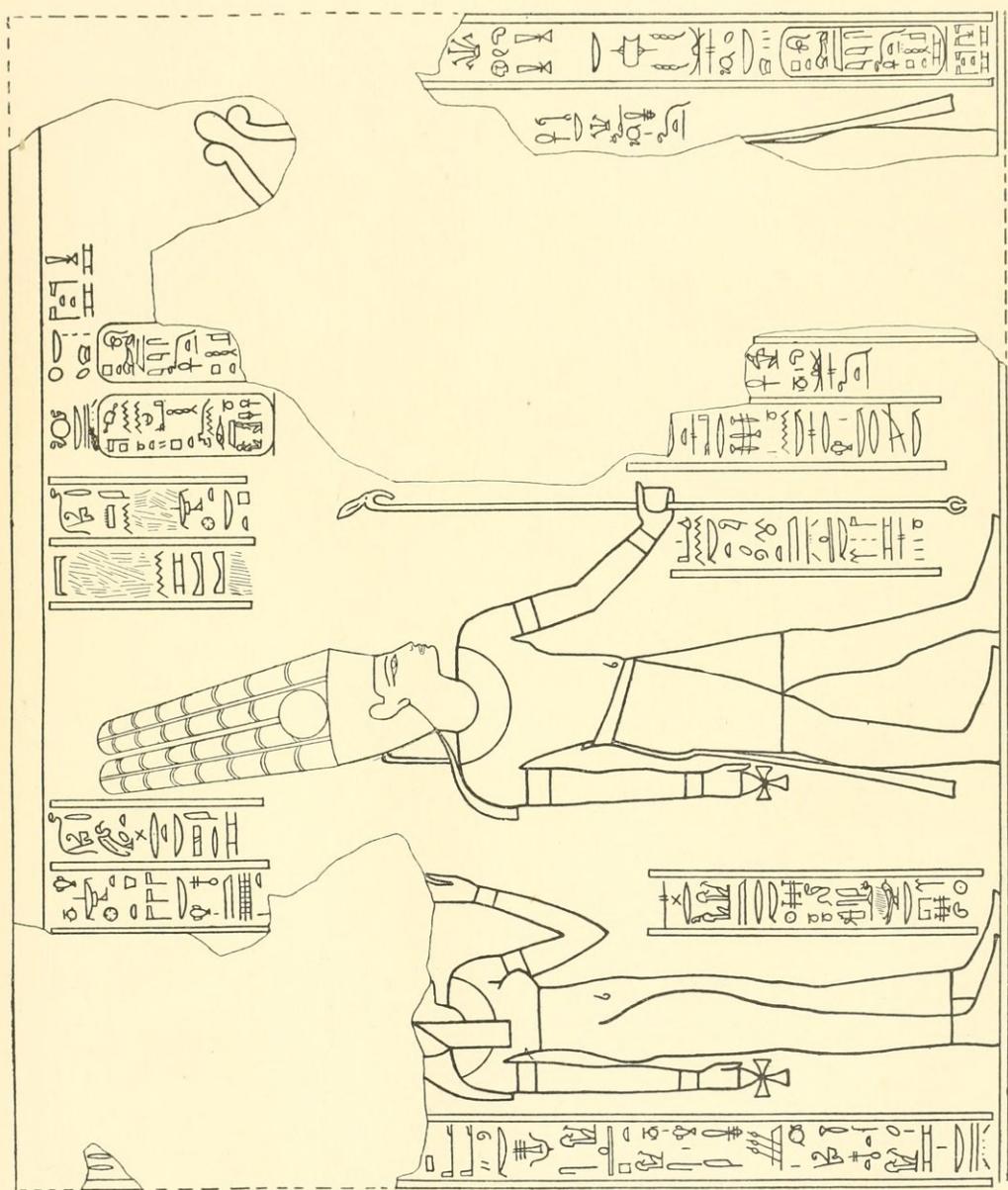
Colonne VI. — Bandeaux.

282.



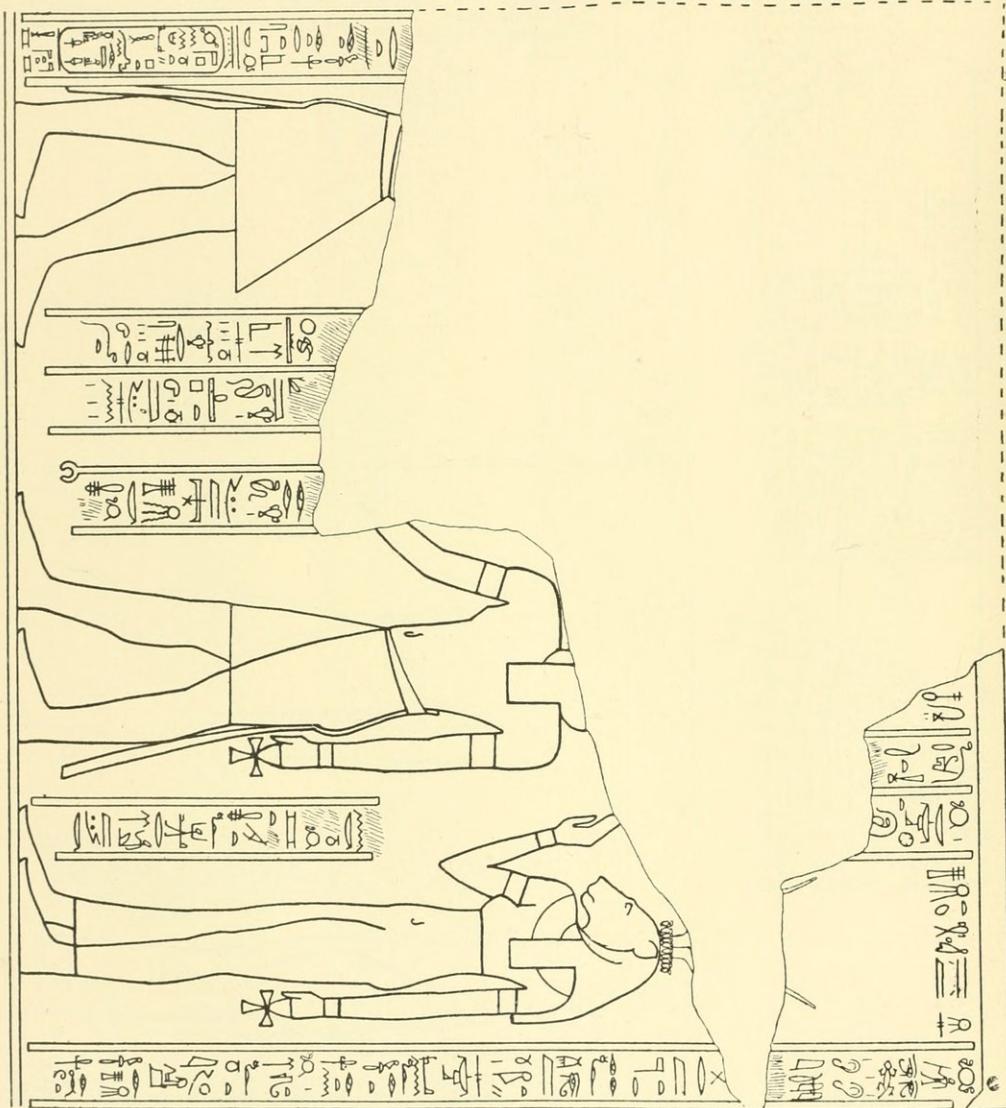
Colonne VII. A. Tableau nord.

283.



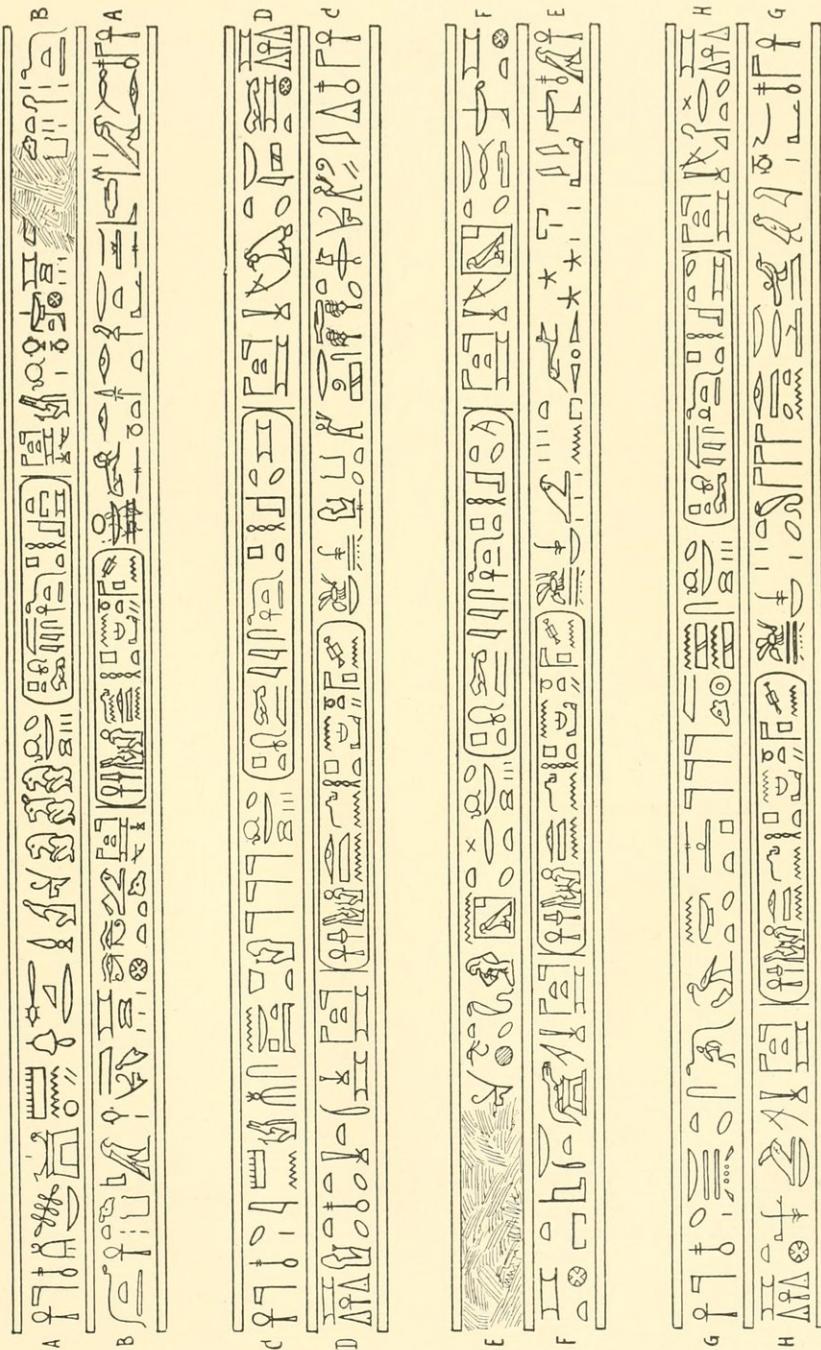
Colonne VII. A. Tableau sud.

284.



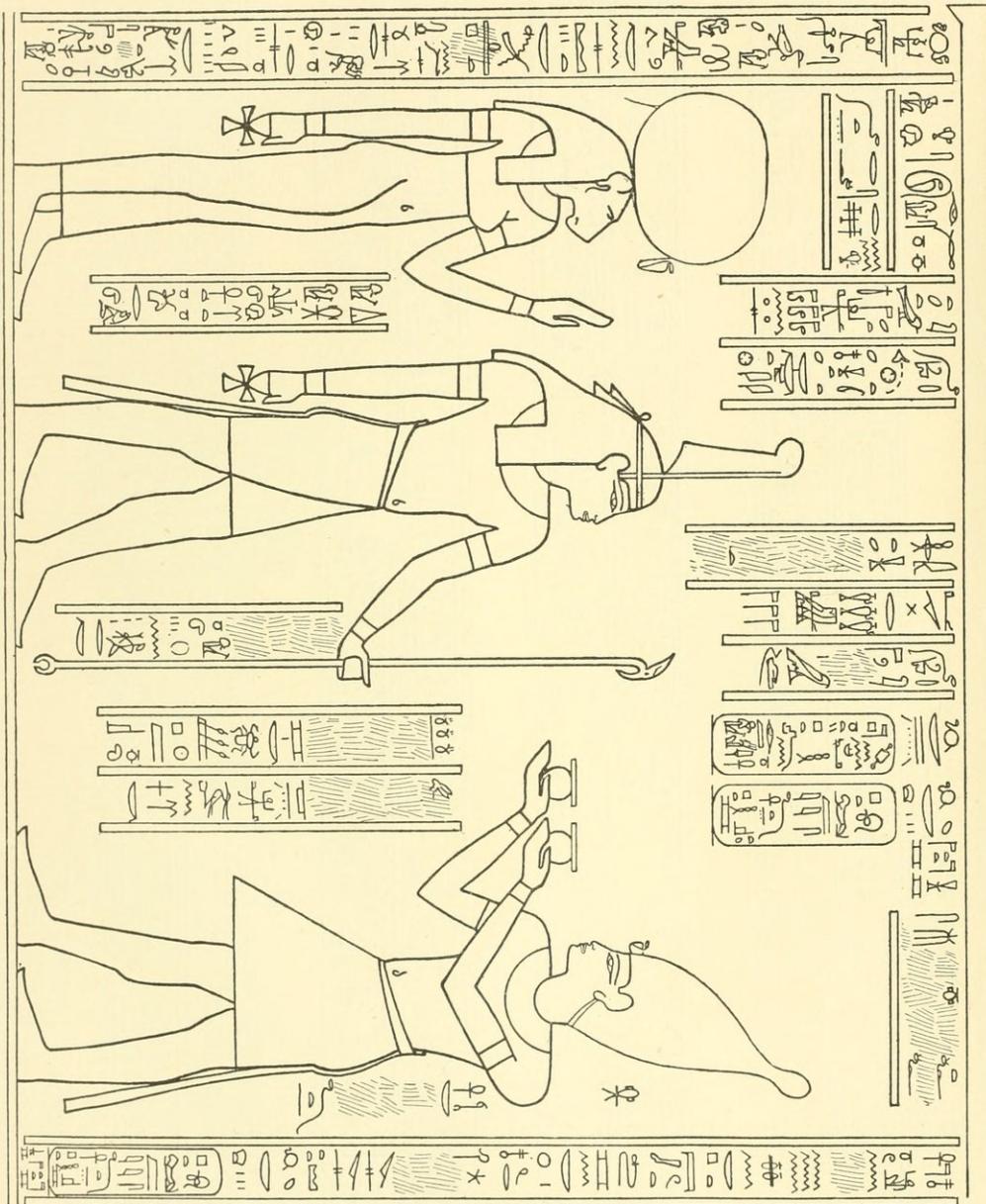
Colonne VII. — Bandeaux.

285.



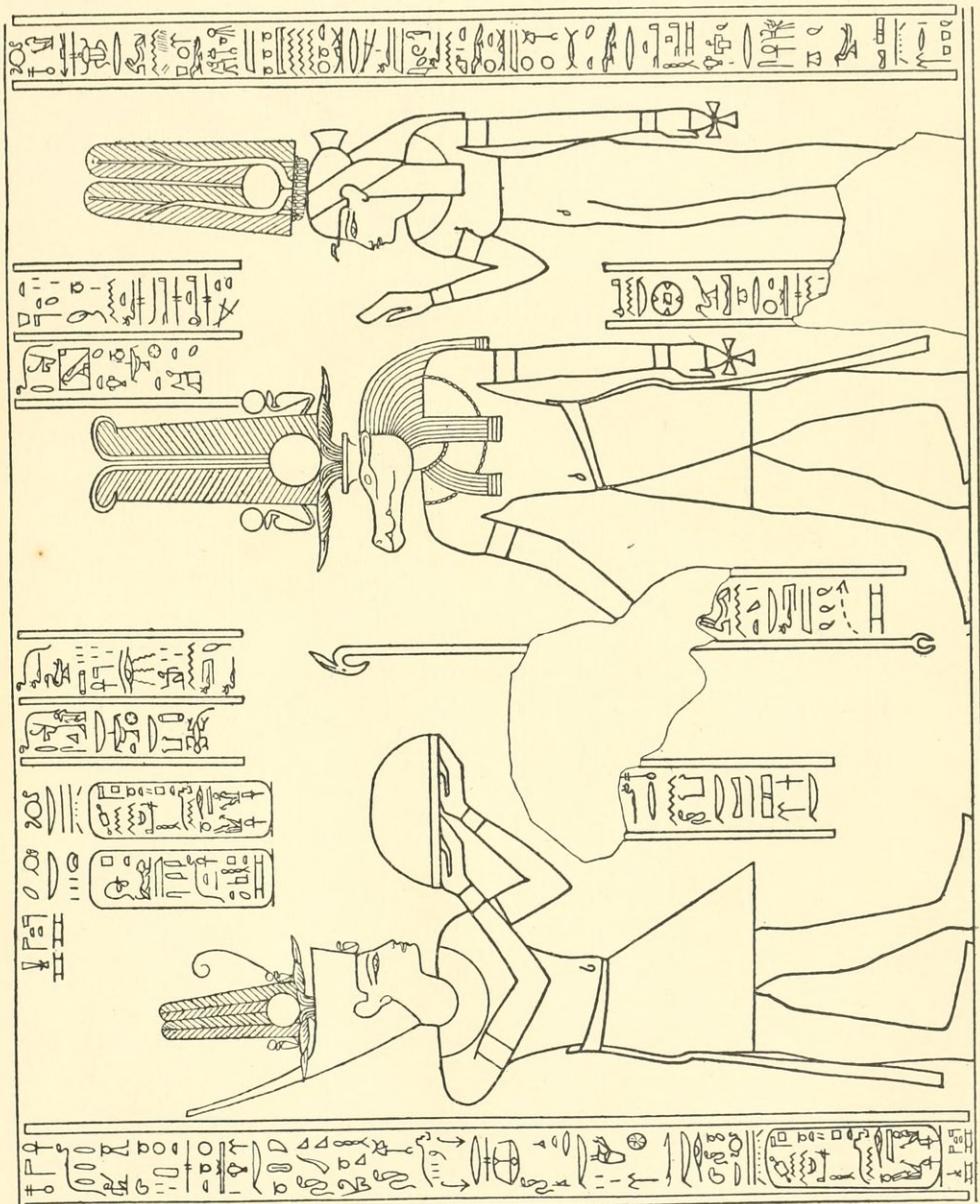
Colonne VIII. A. Tableau nord.

286.



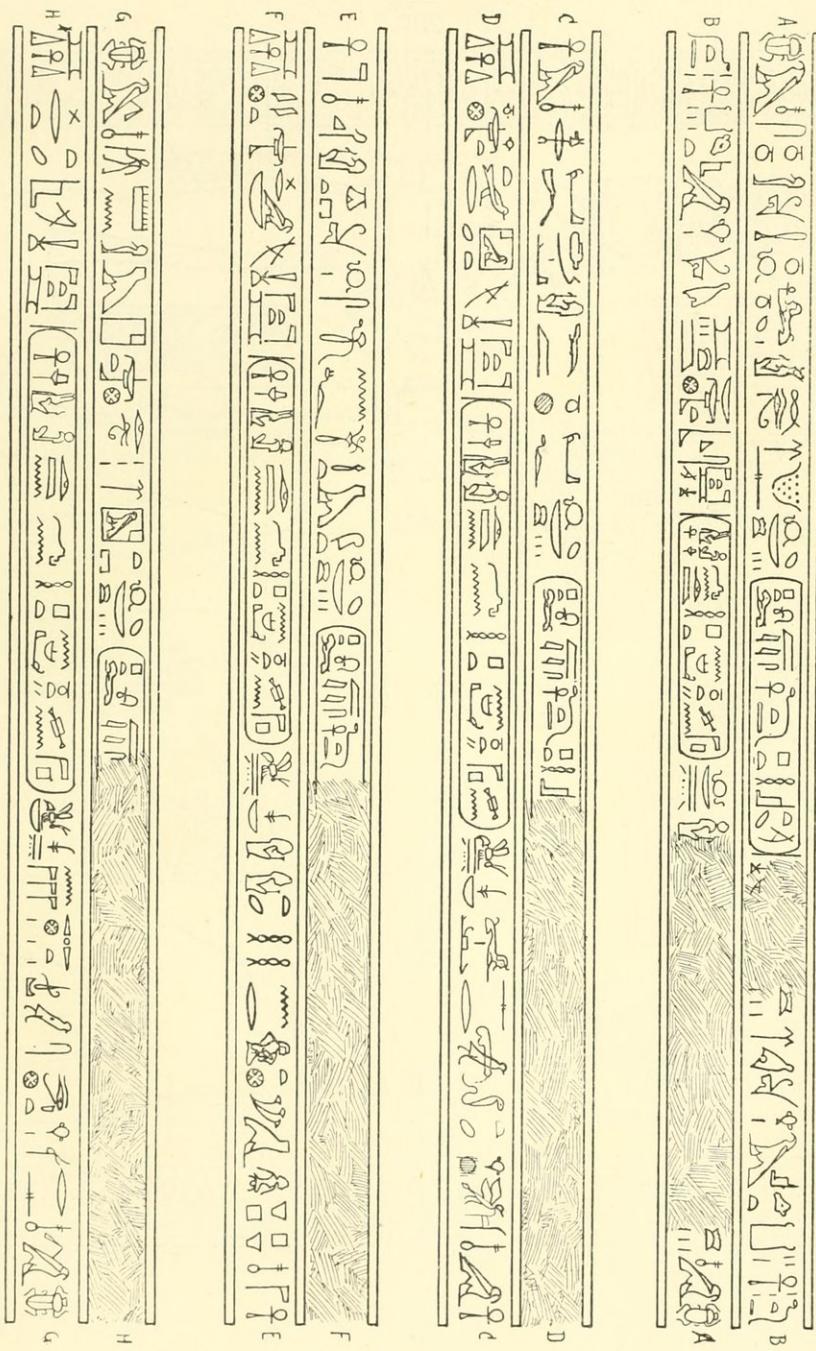
Colonne VIII. A. Tableau sud.

287.



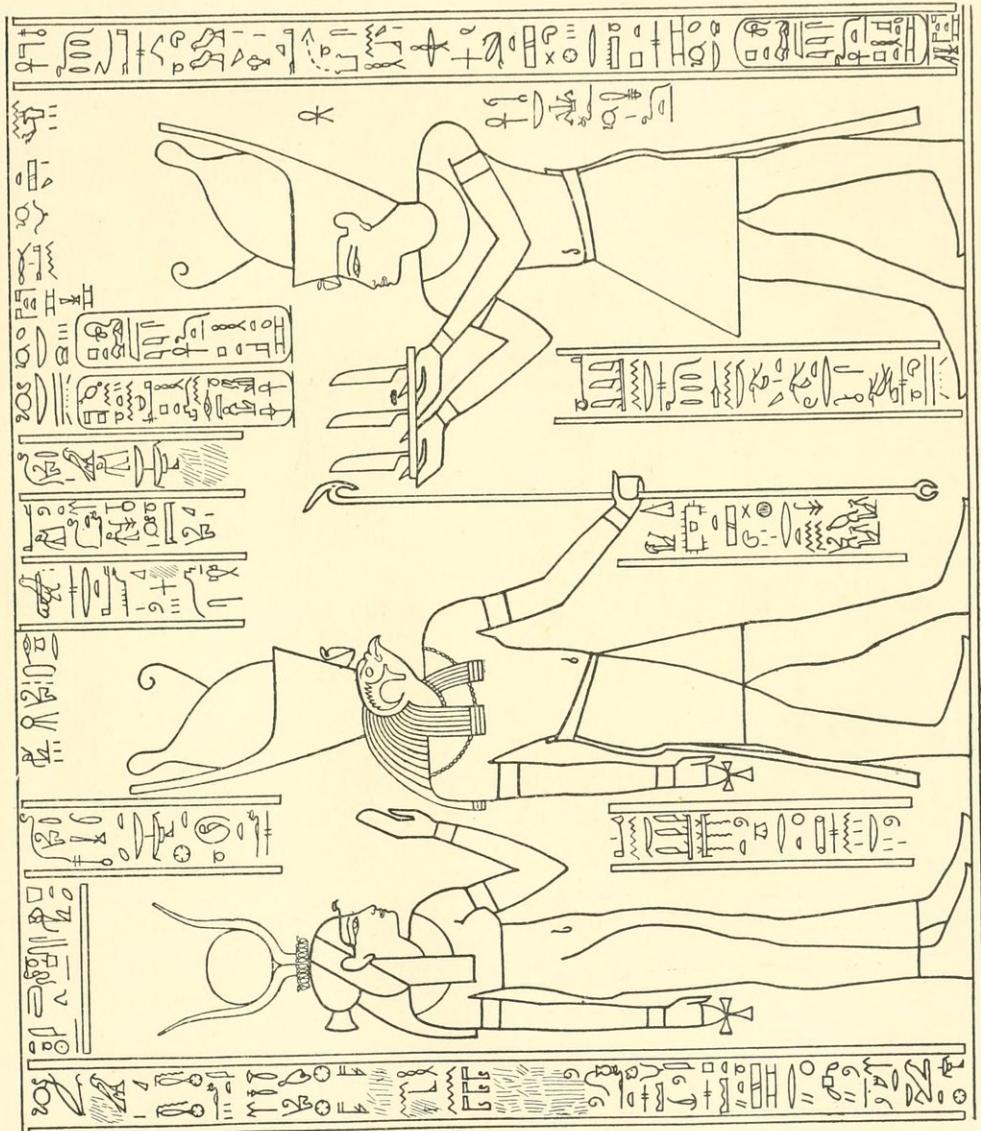
Colonne VIII. — Bandeaux.

288.



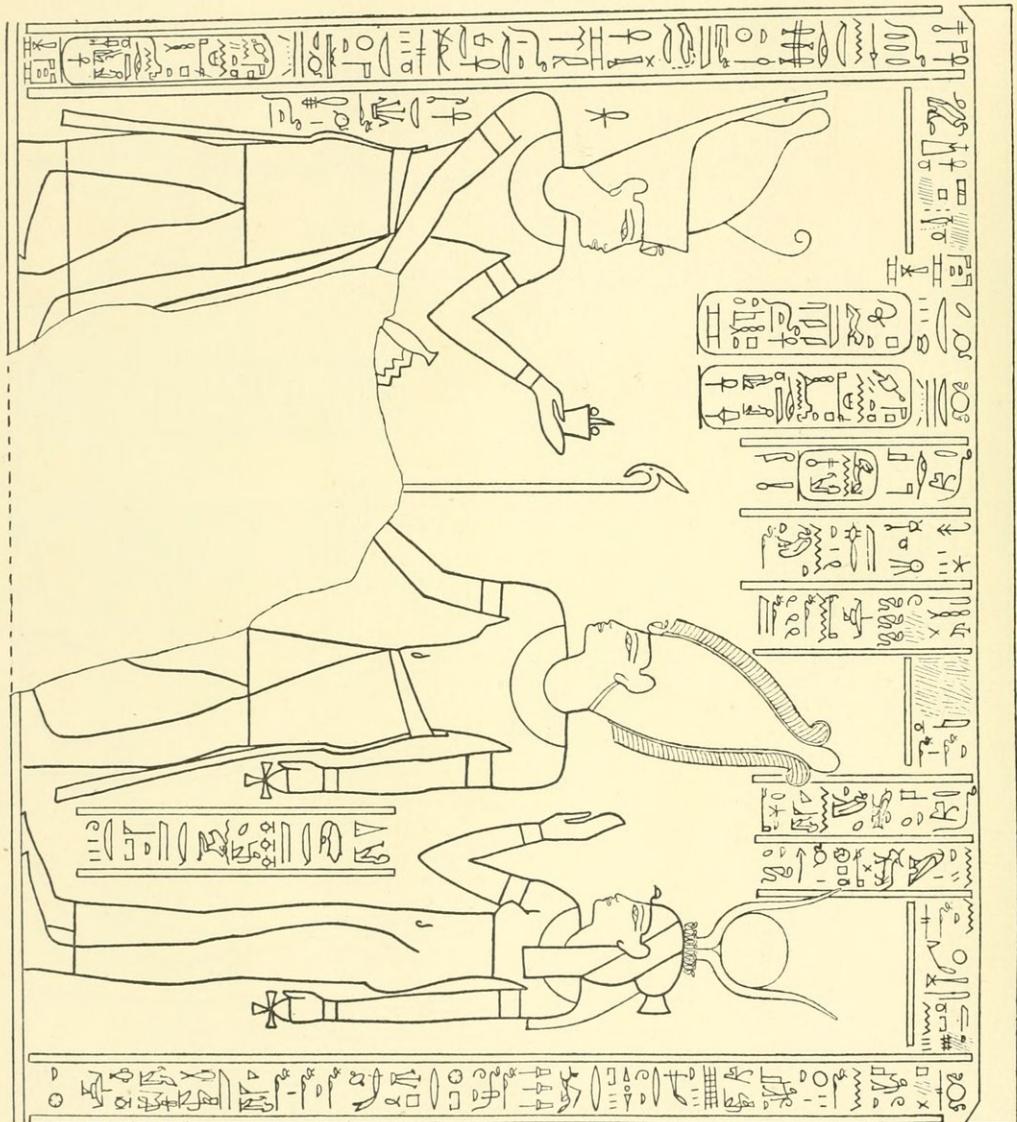
Colonne IX. A. Tableau nord.

289.



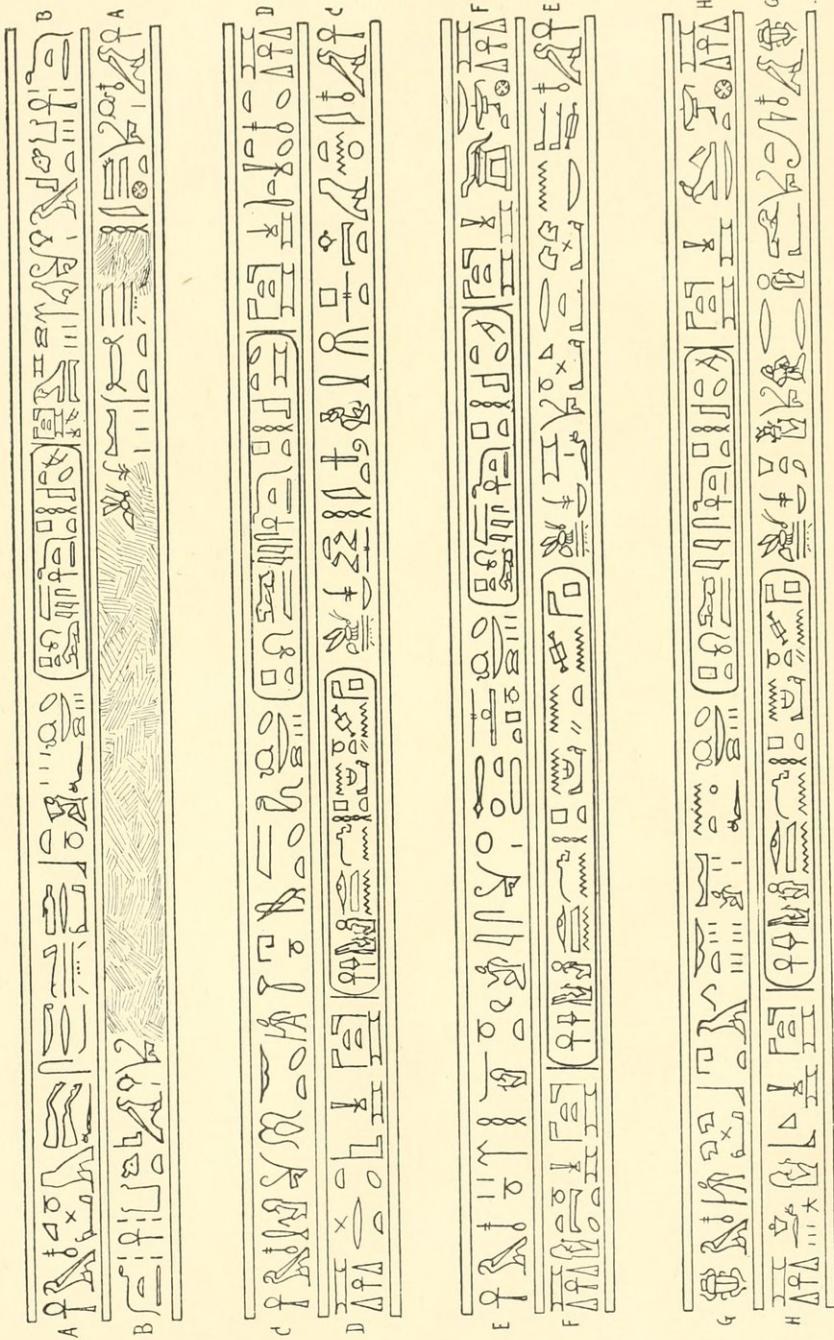
Colonne IX. A. Tableau sud.

290.



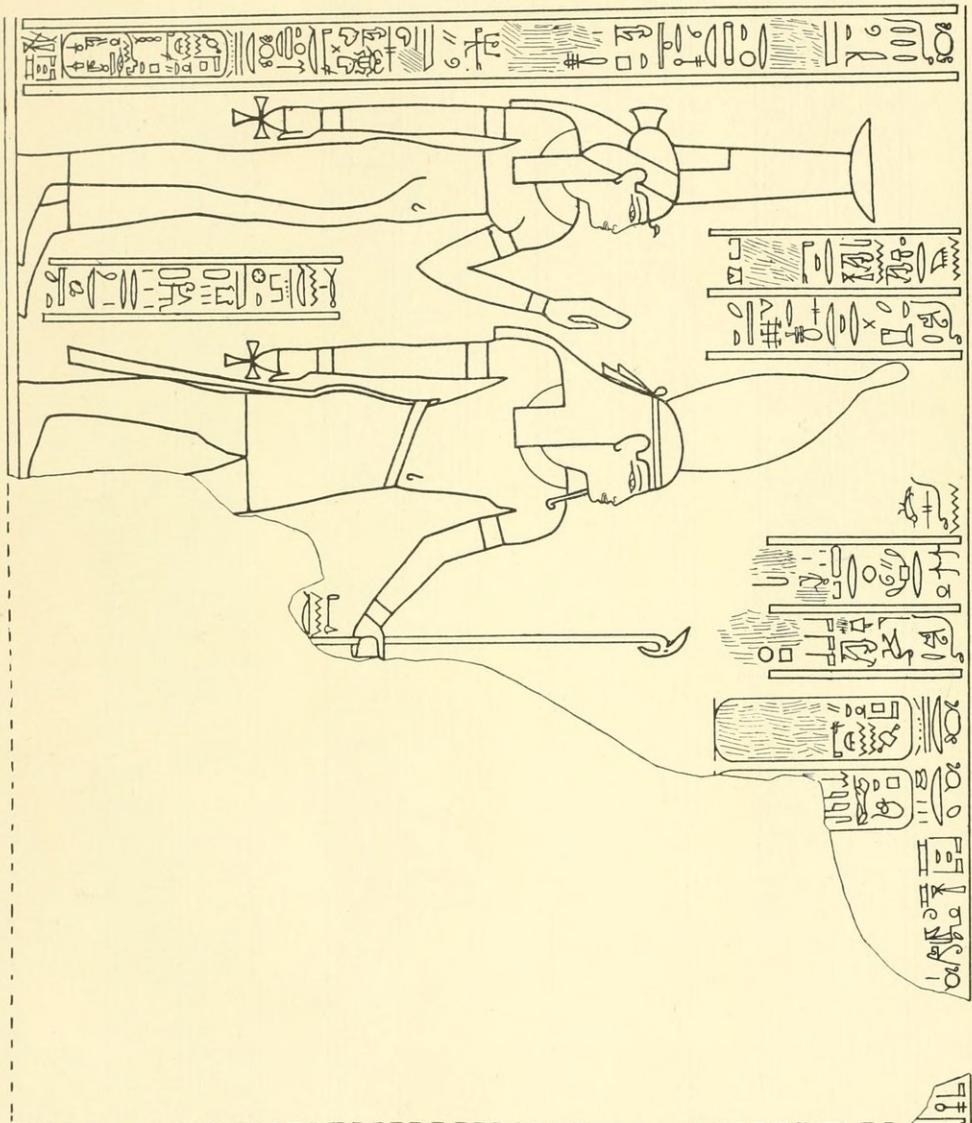
Colonne IX. — Bandeaux.

291.



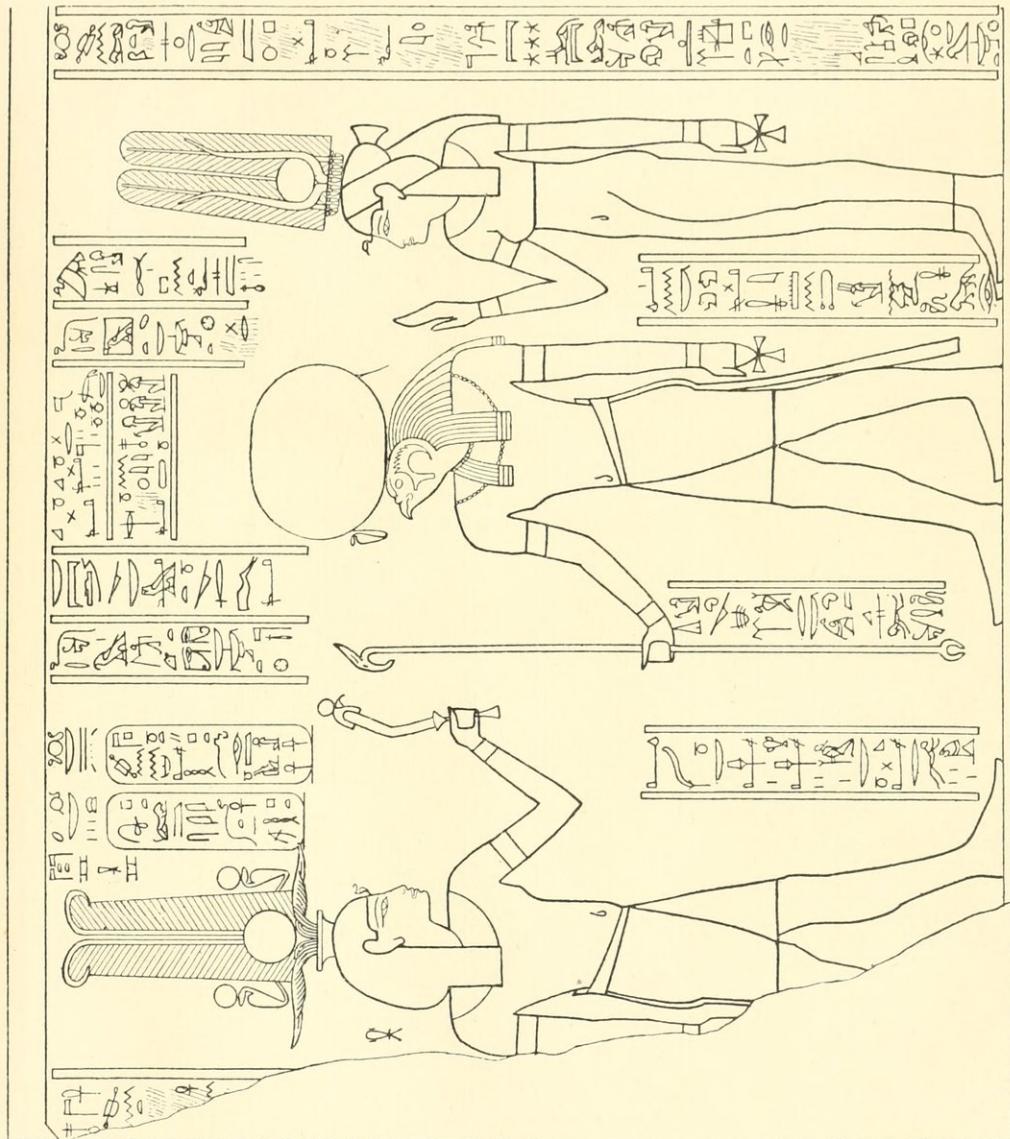
Colonne X. A. Tableau nord.

292.



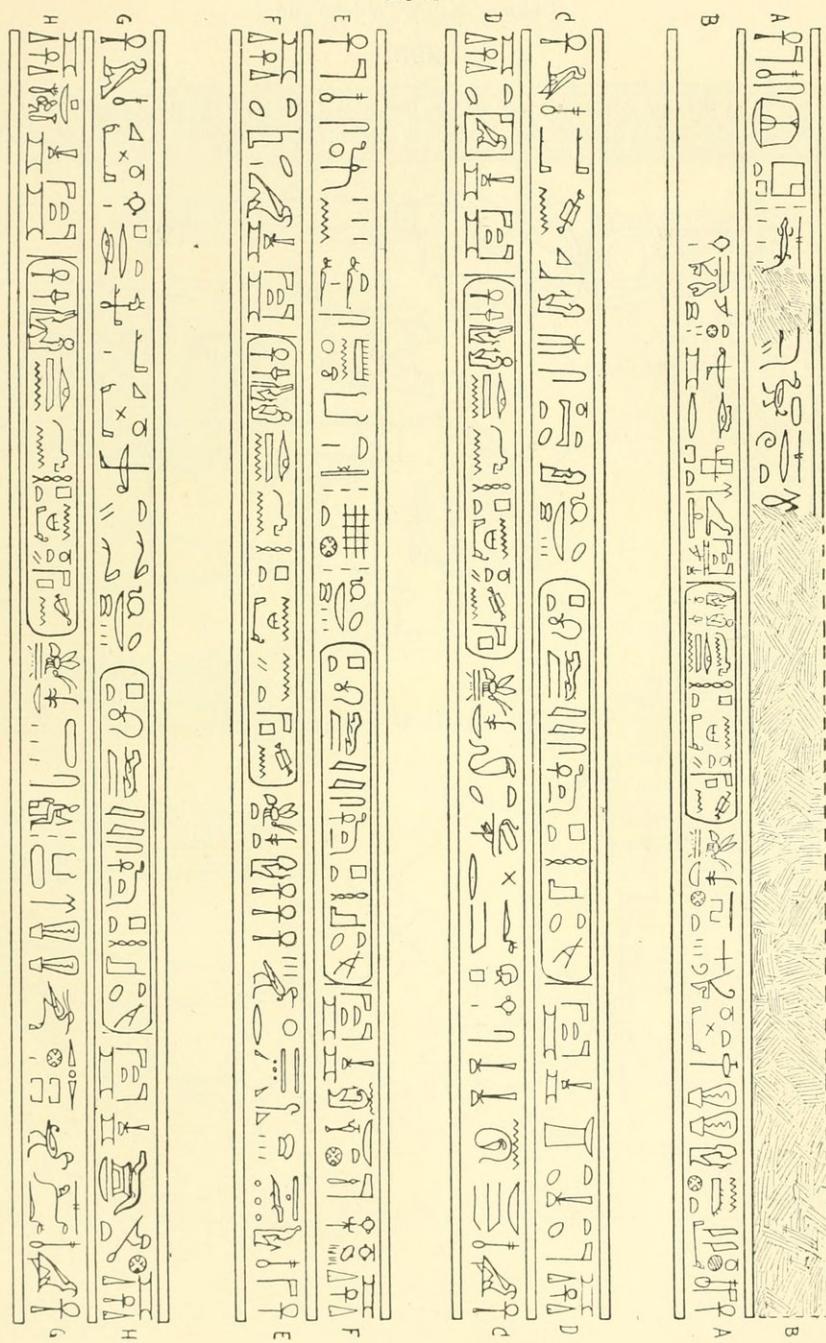
Colonne X. A. Tableau sud.

293.



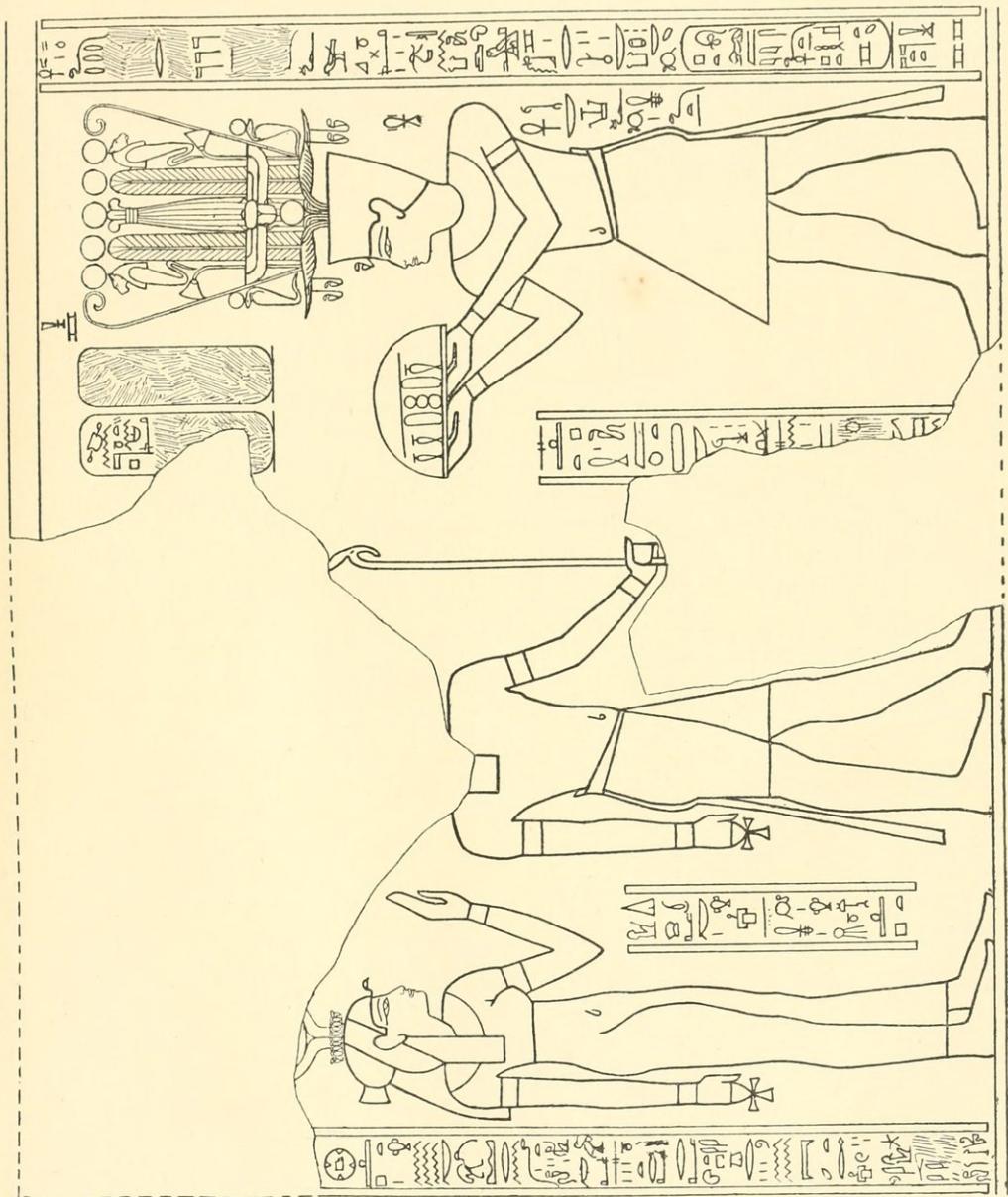
Colonne X. — Bandeaux.

294.



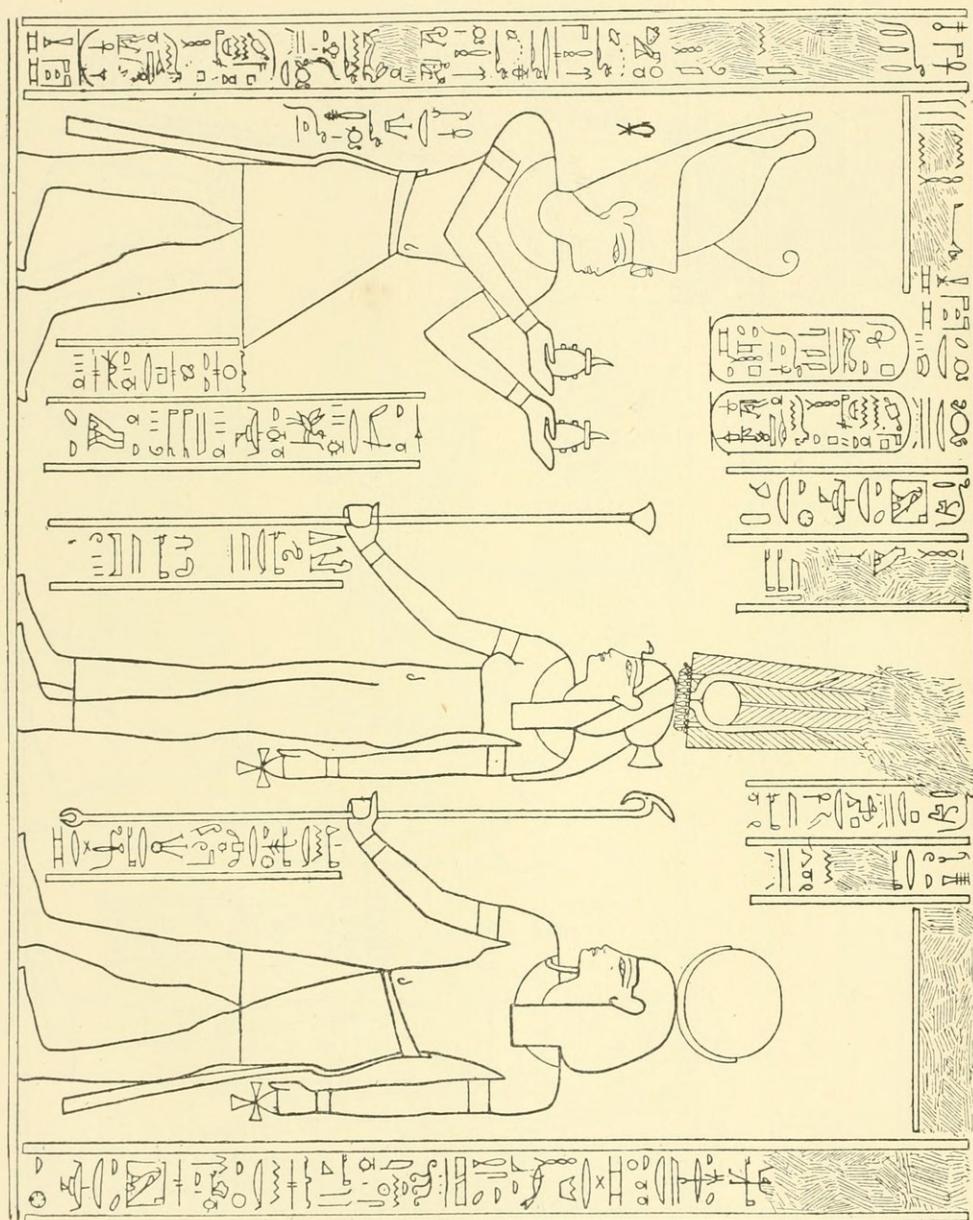
Colonne XI. A. Tableau nord.

295.



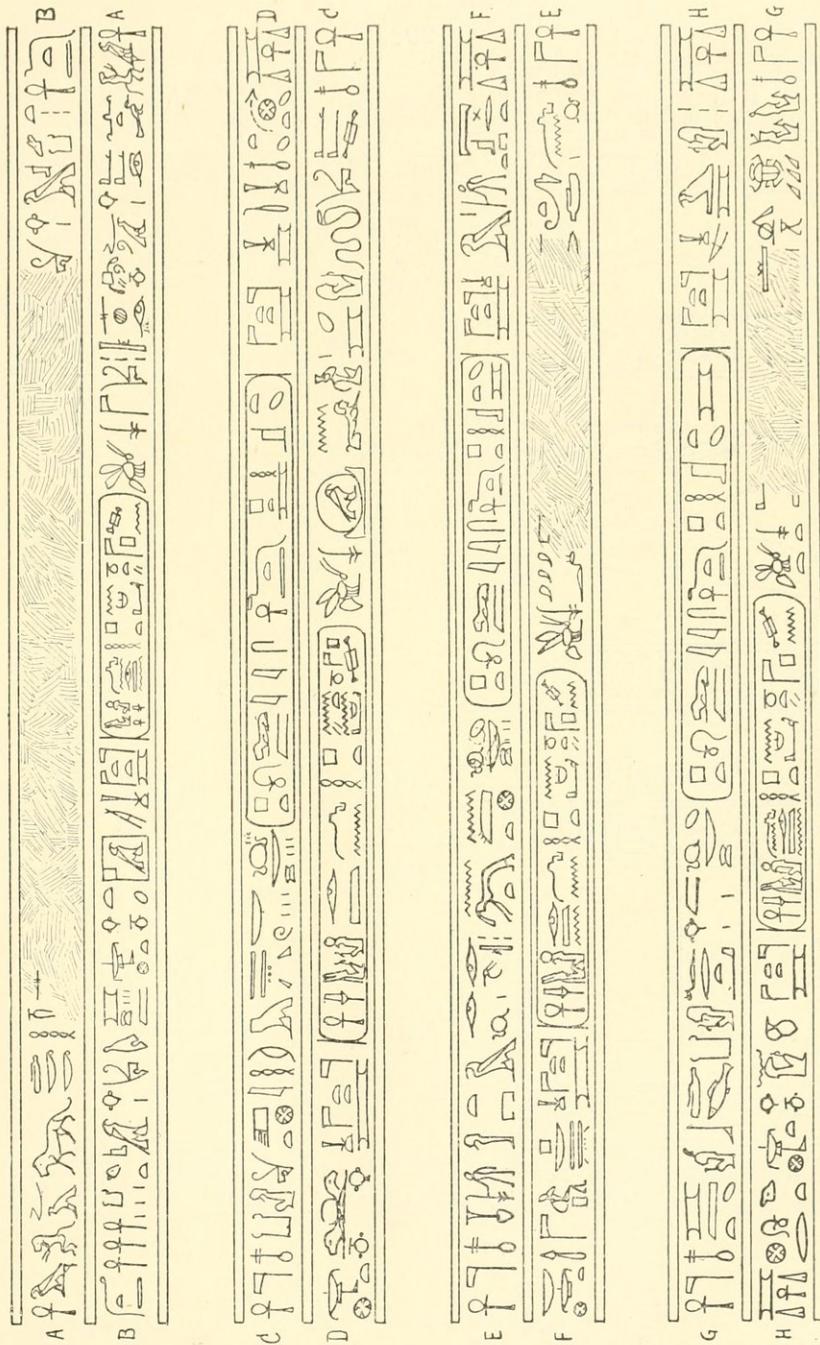
Colonne XI. A. Tableau sud.

296.



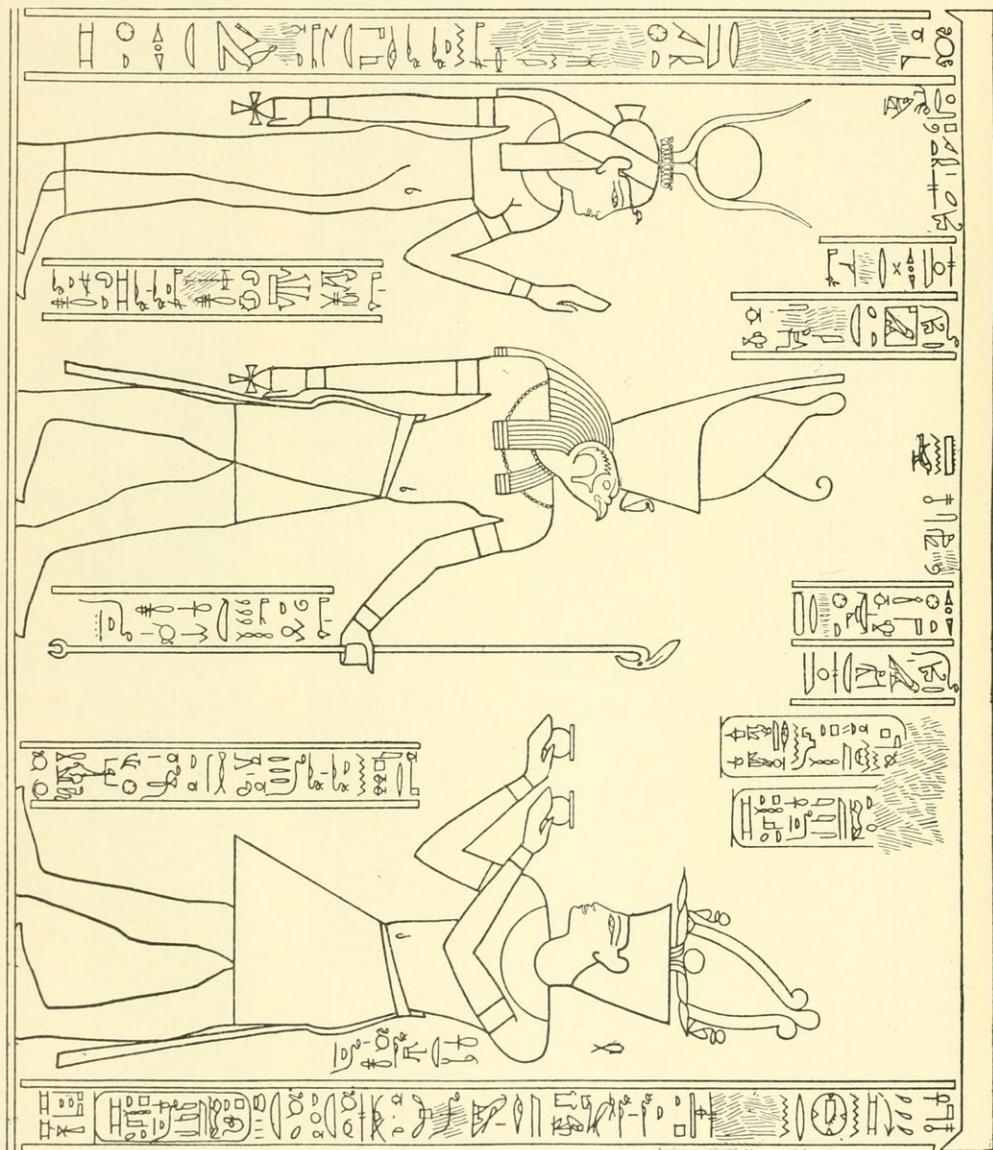
Colonne XI. — Bandeaux.

297.



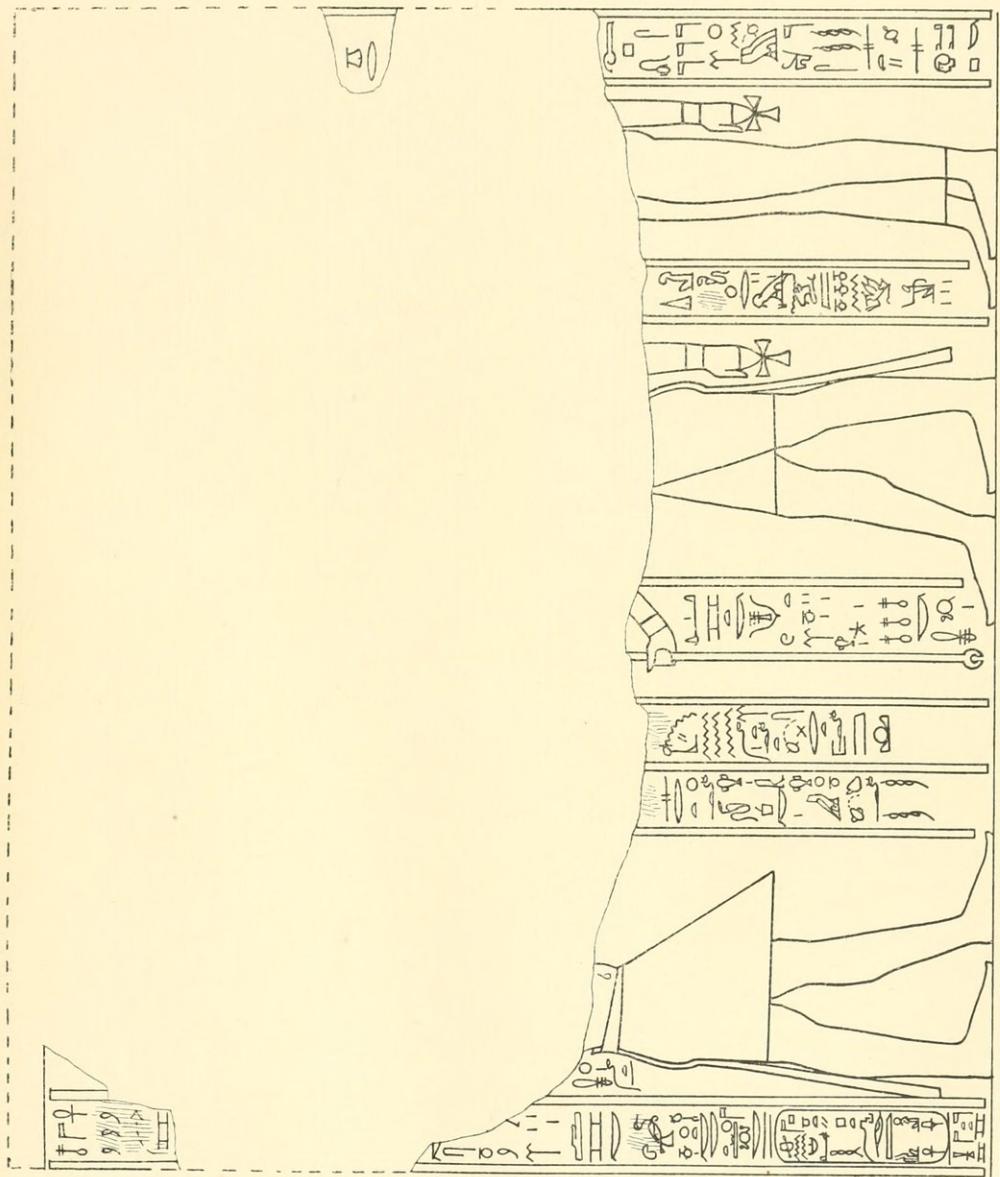
Colonne XII. A. Table au nord.

298.



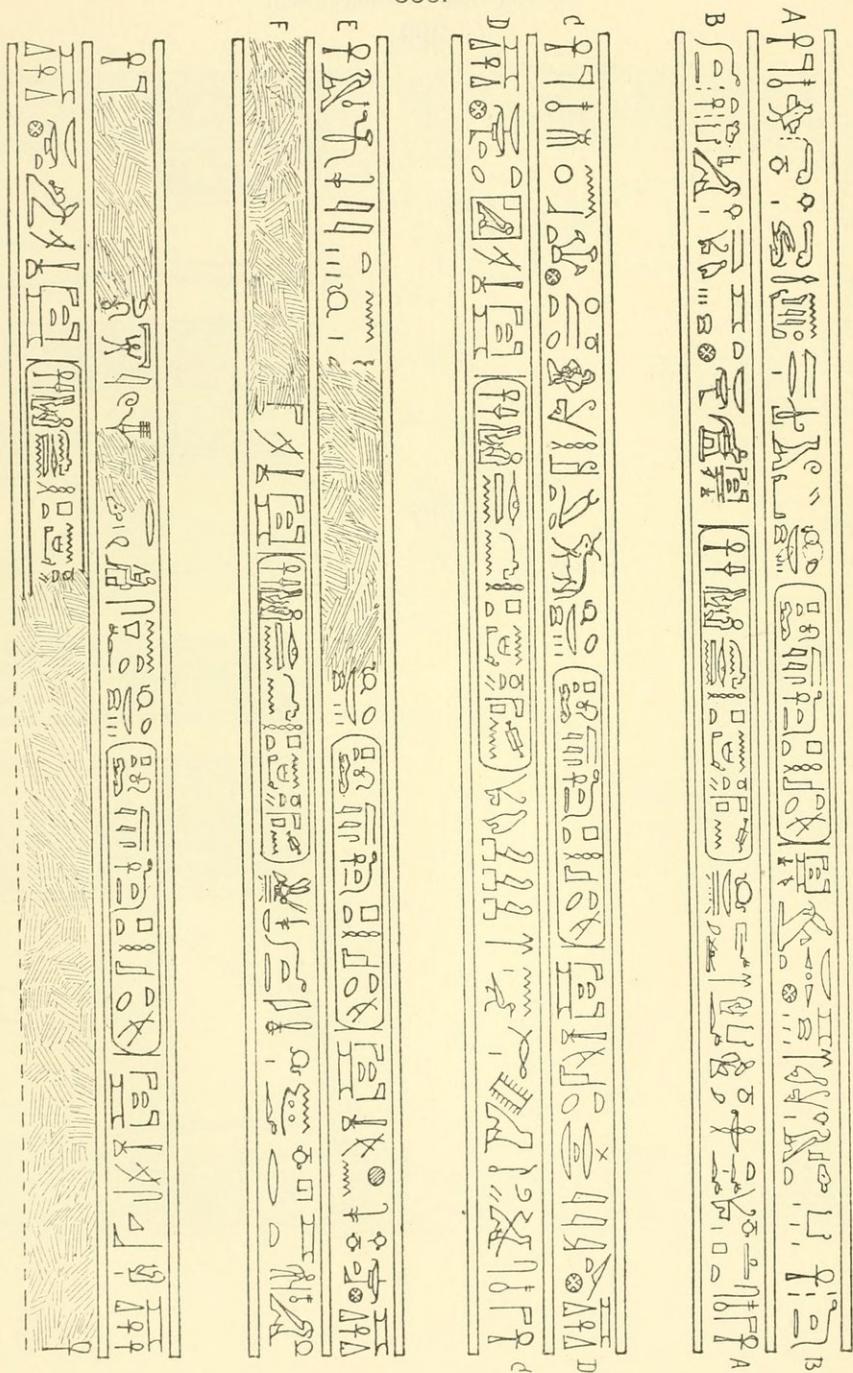
Colonne XII. A. Tableau sud.

299.



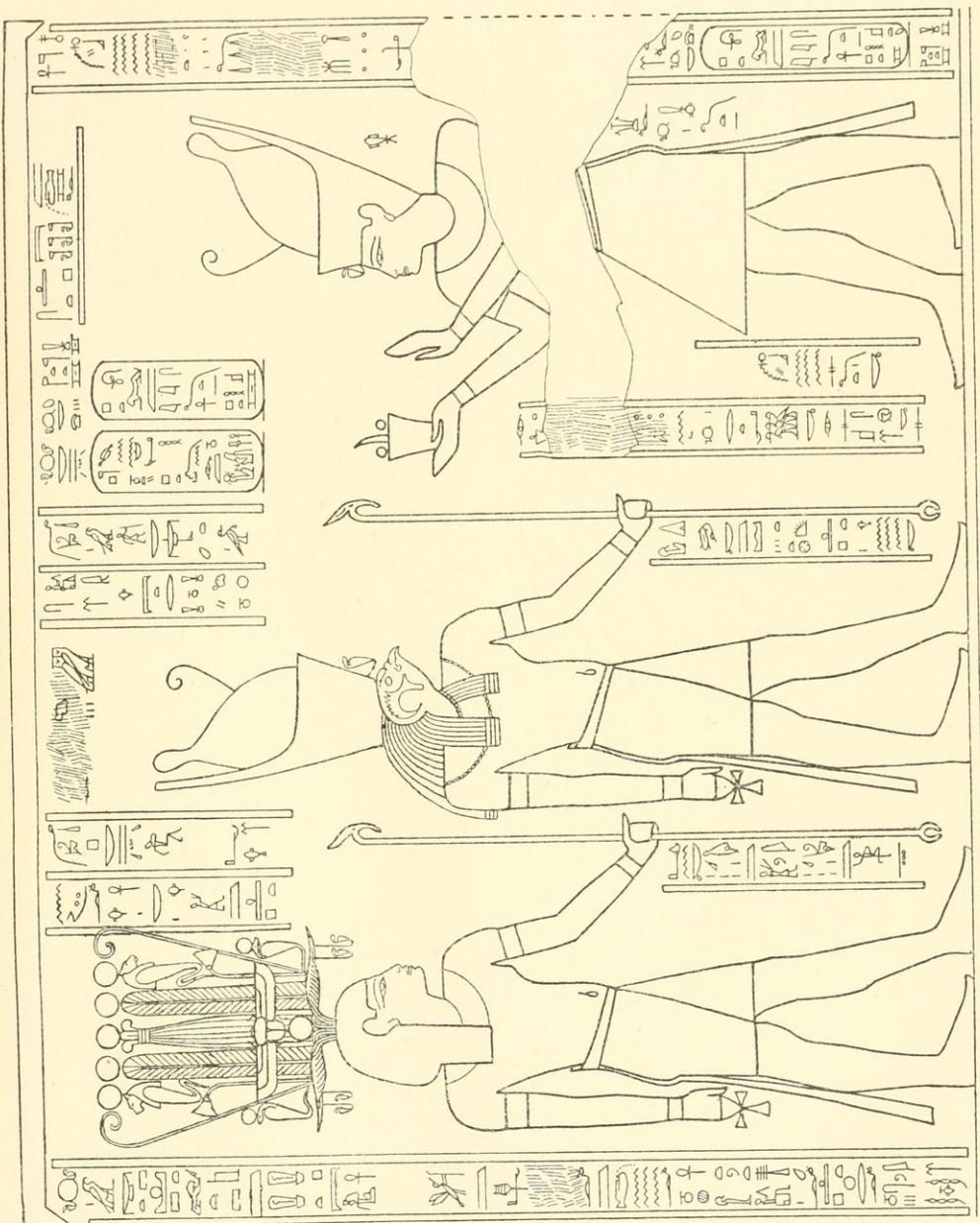
Colonne XII. — Bandeaux.

300.



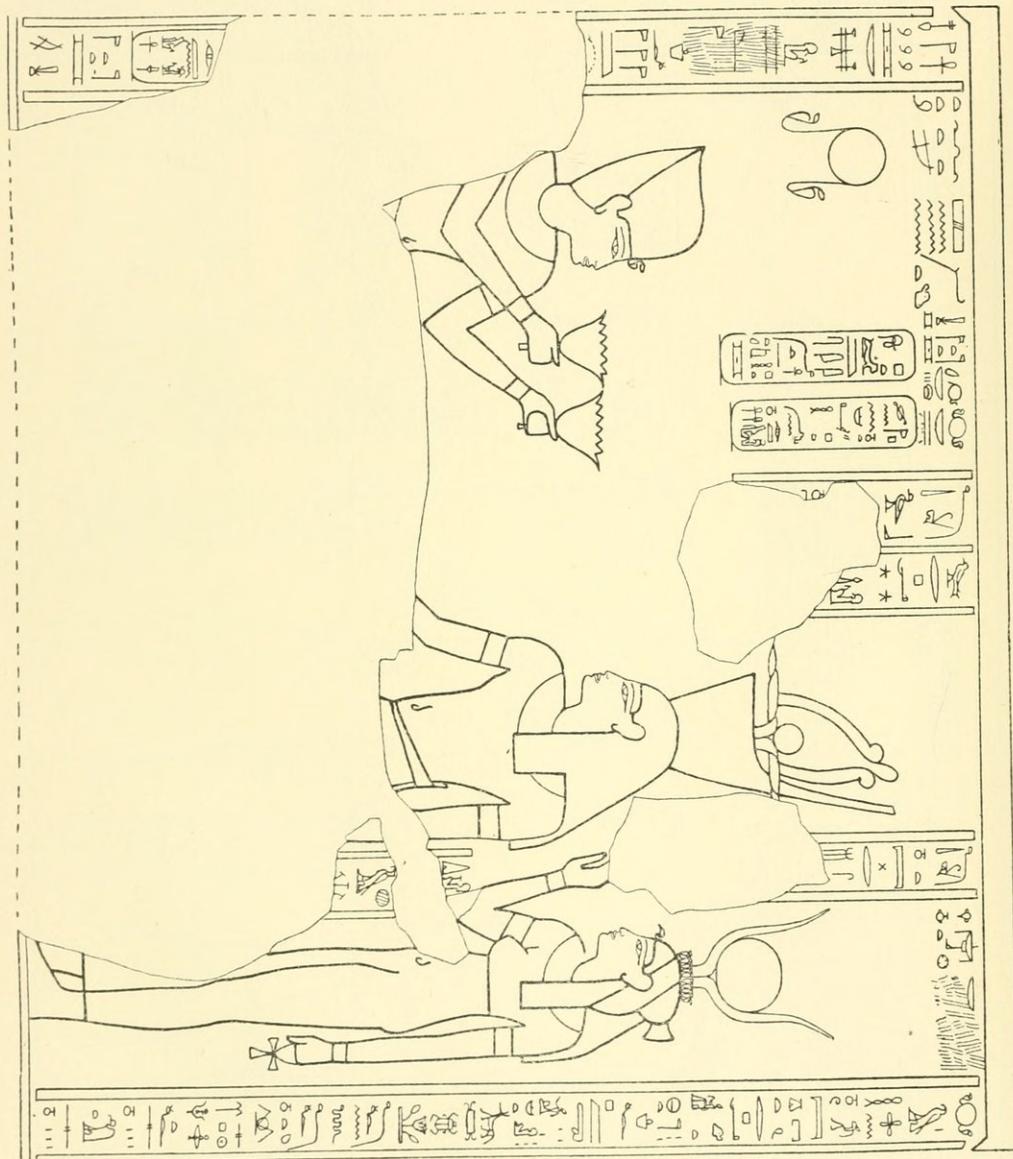
Colonne XIII. A. Tableau nord.

301.



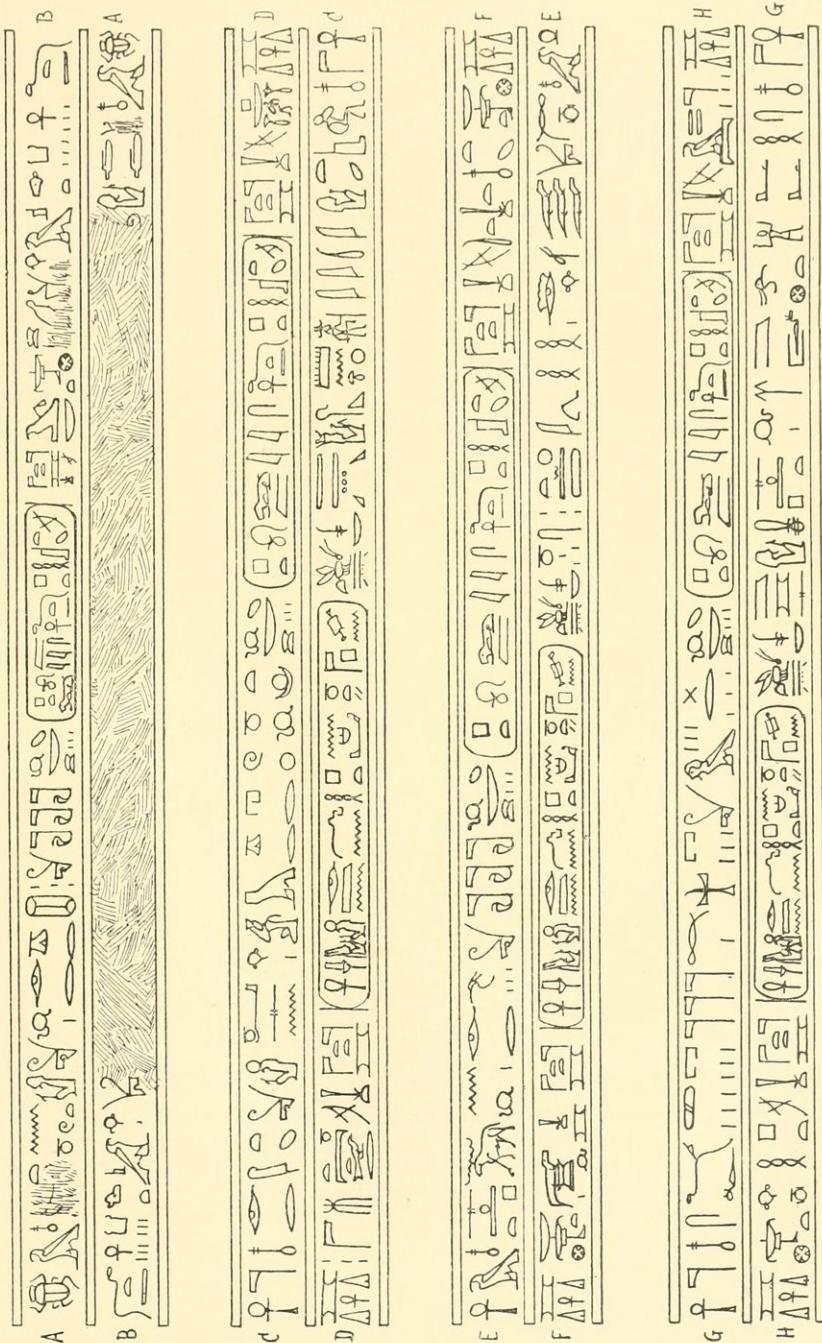
Colonne XIII. A. Tableau sud.

302.



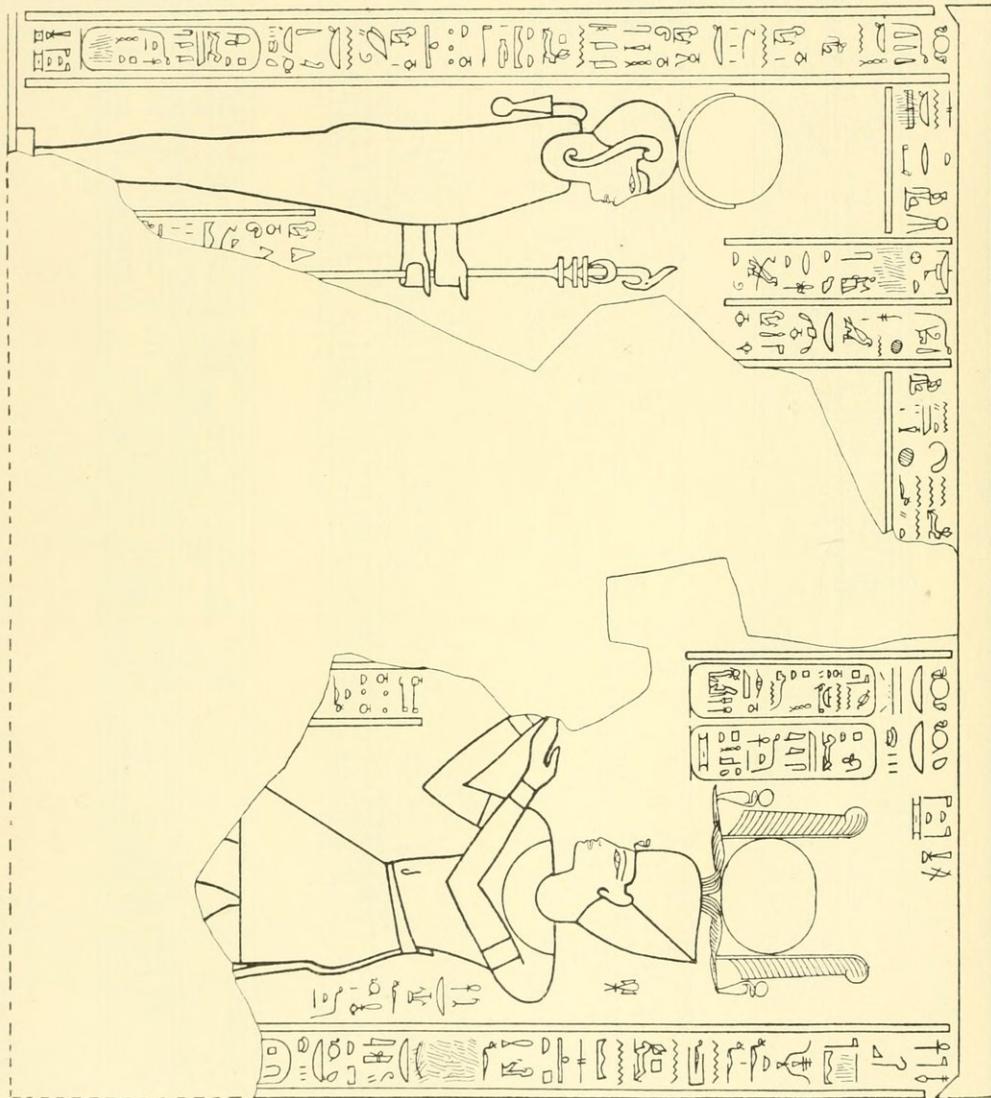
Colonne XIII. — Bandeaux.

303.



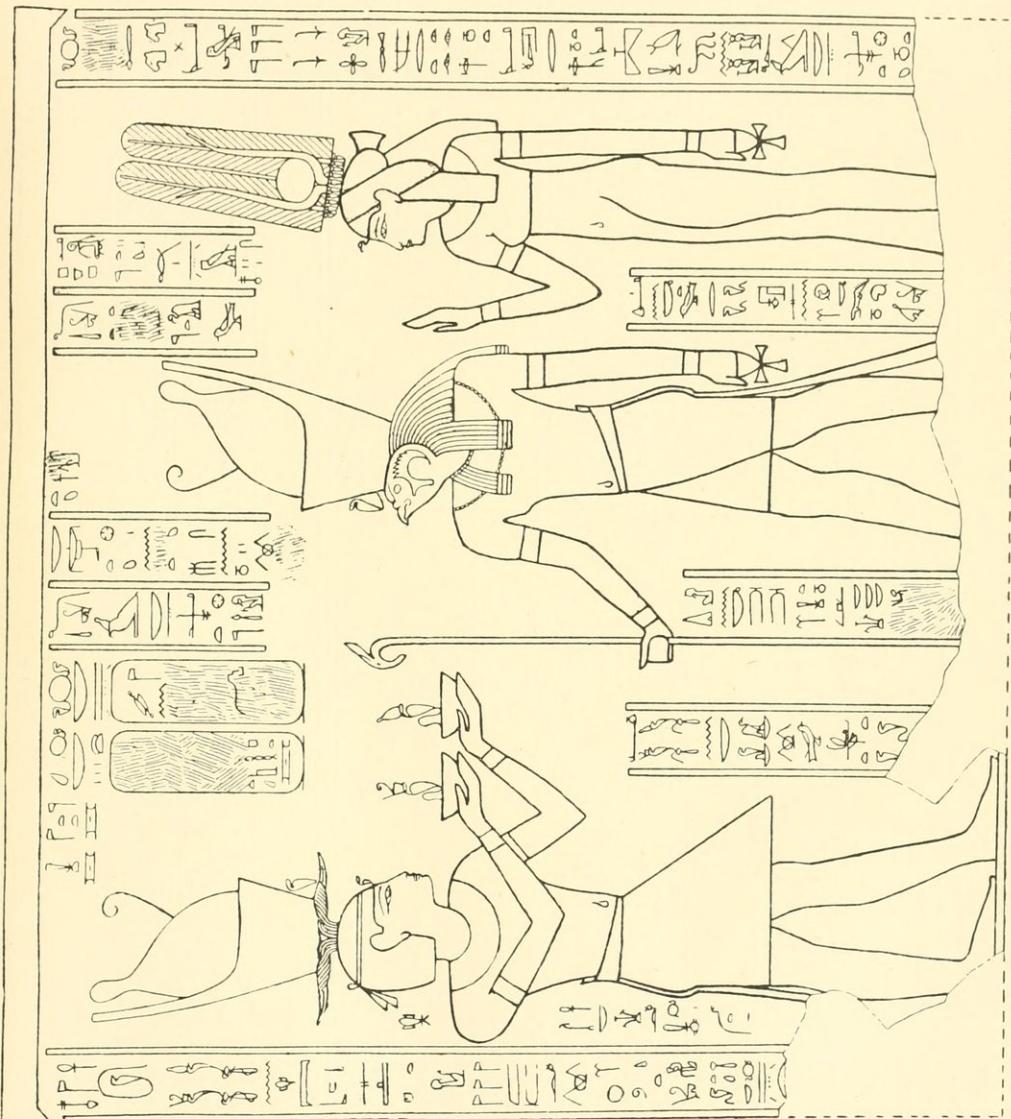
Colonne XIV. A. Tableau nord.

304.



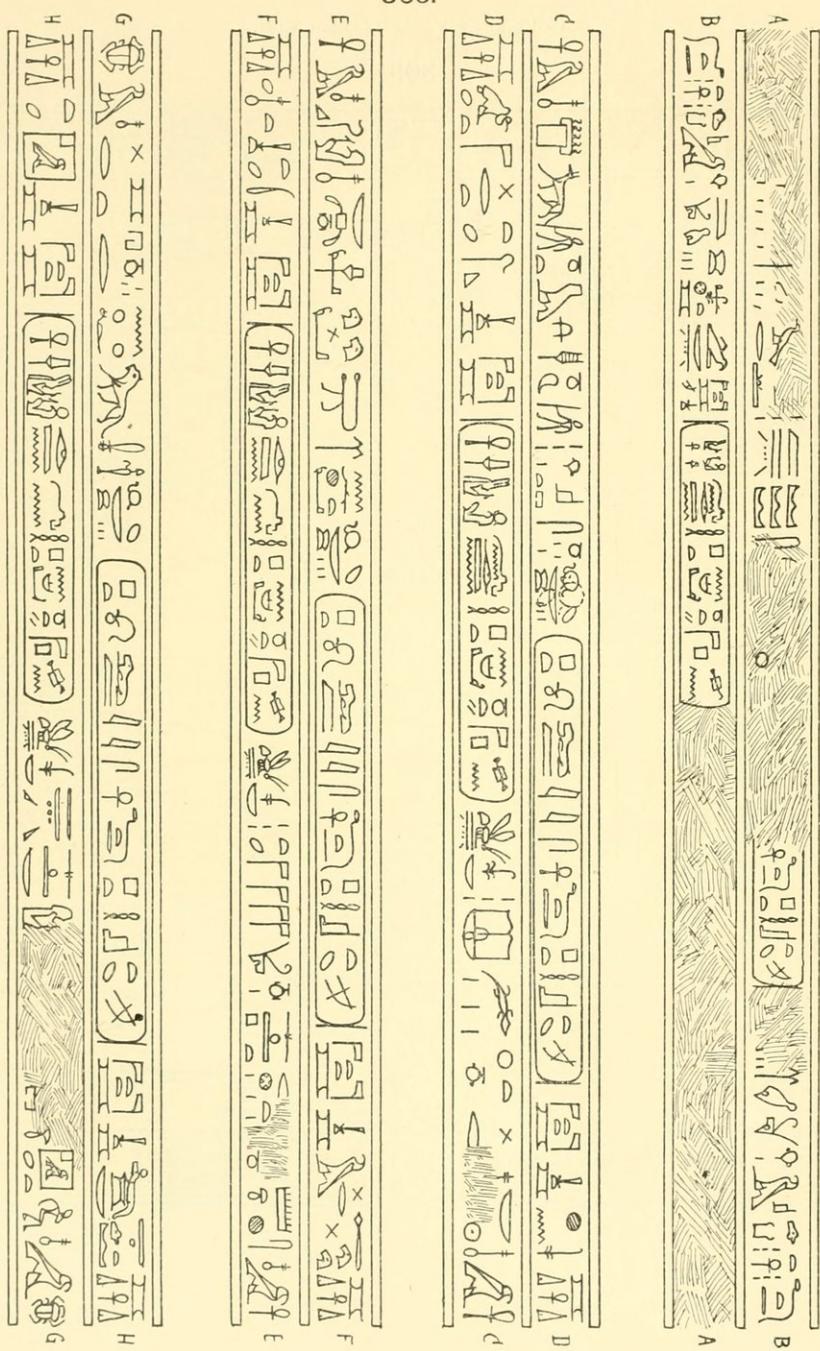
Colonne XIV. A. Tableau sud.

305.



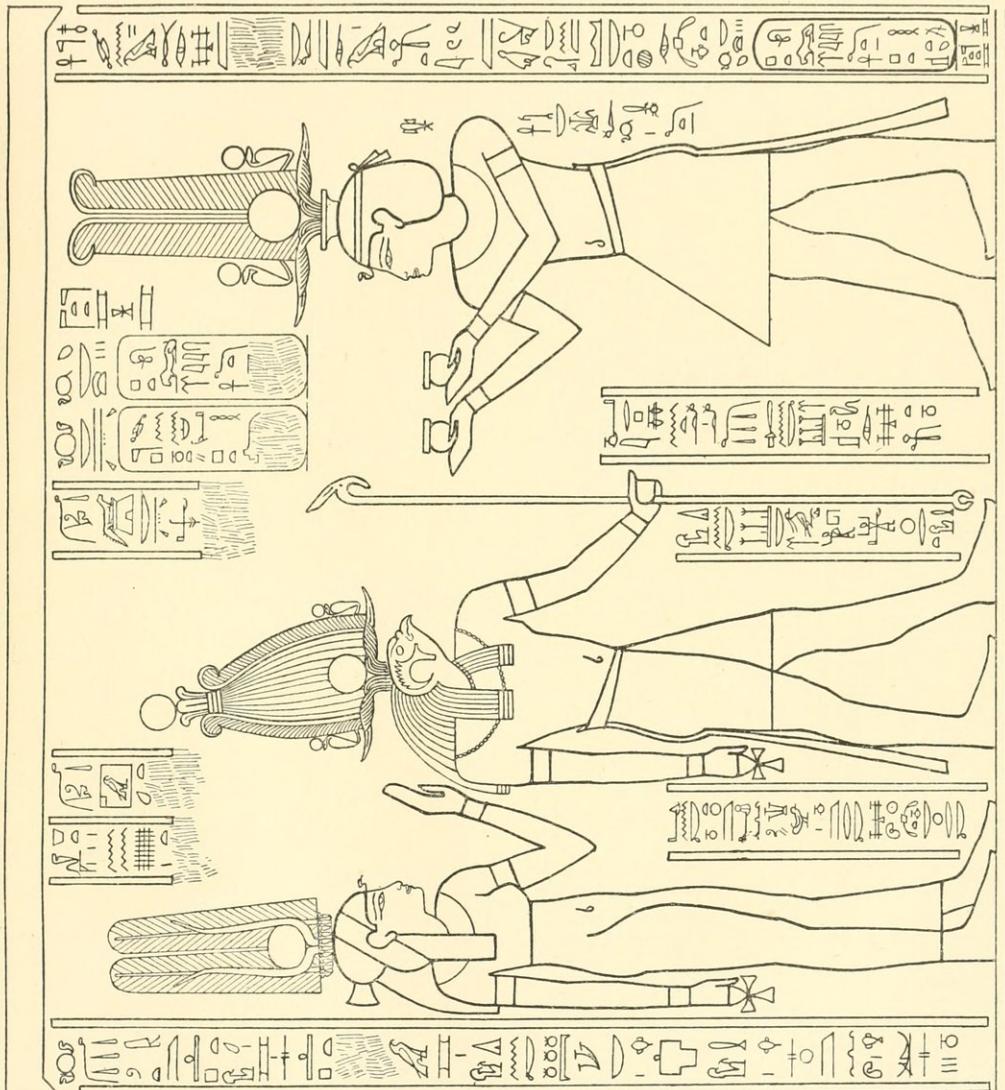
Colonne XIV. — Bandeaux.

306.



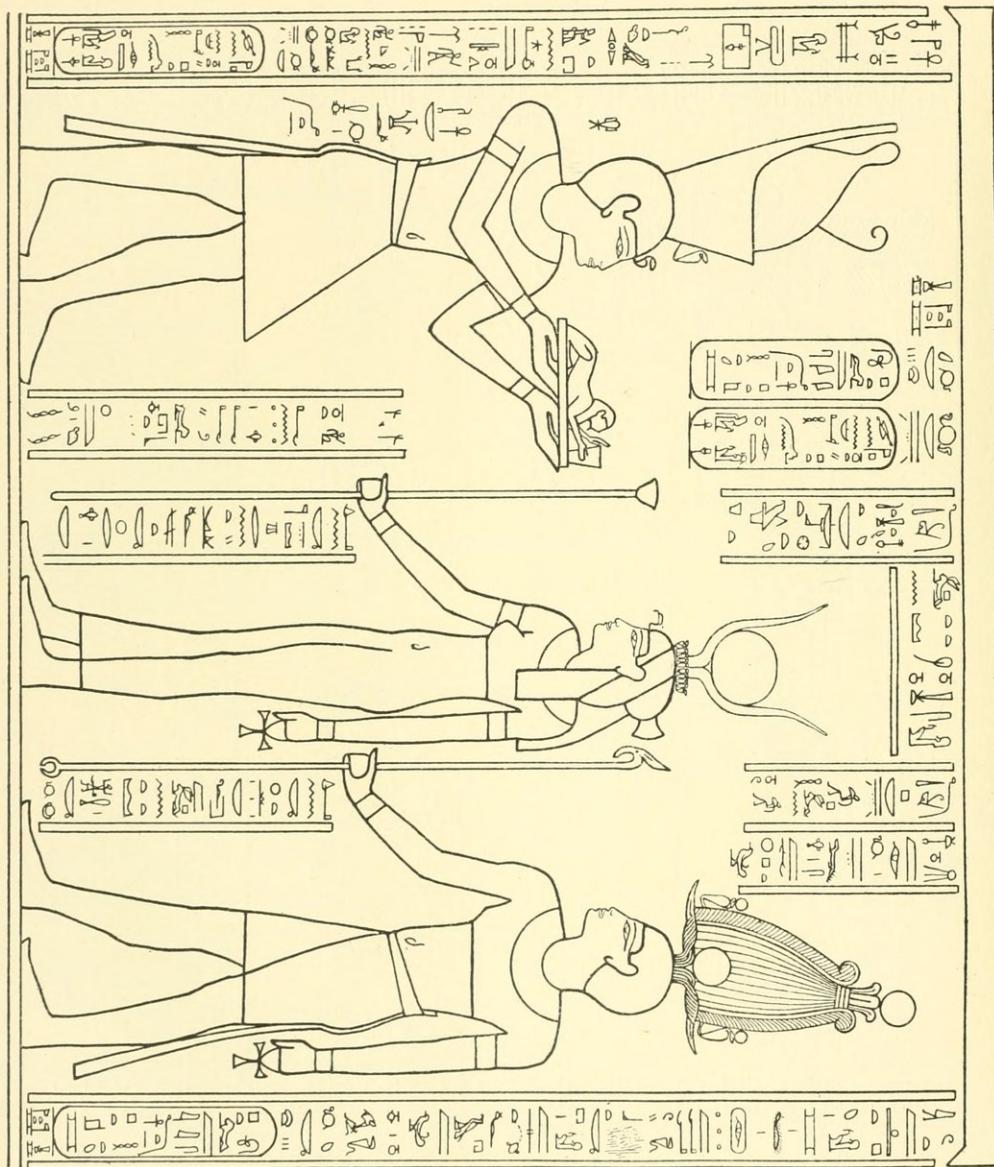
Colonne XV. A. Tableau nord.

307.



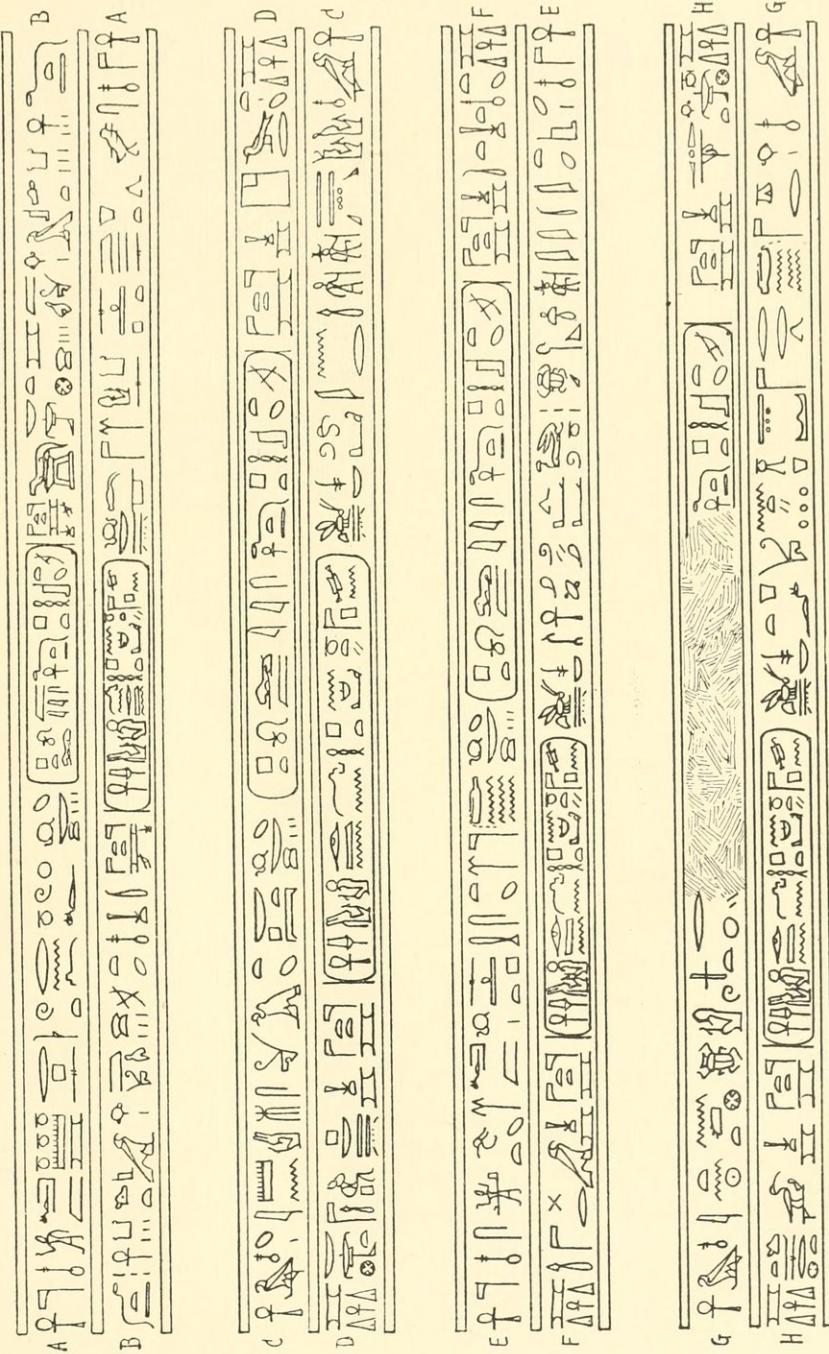
Colonne XV. A. Tableau sud.

308.



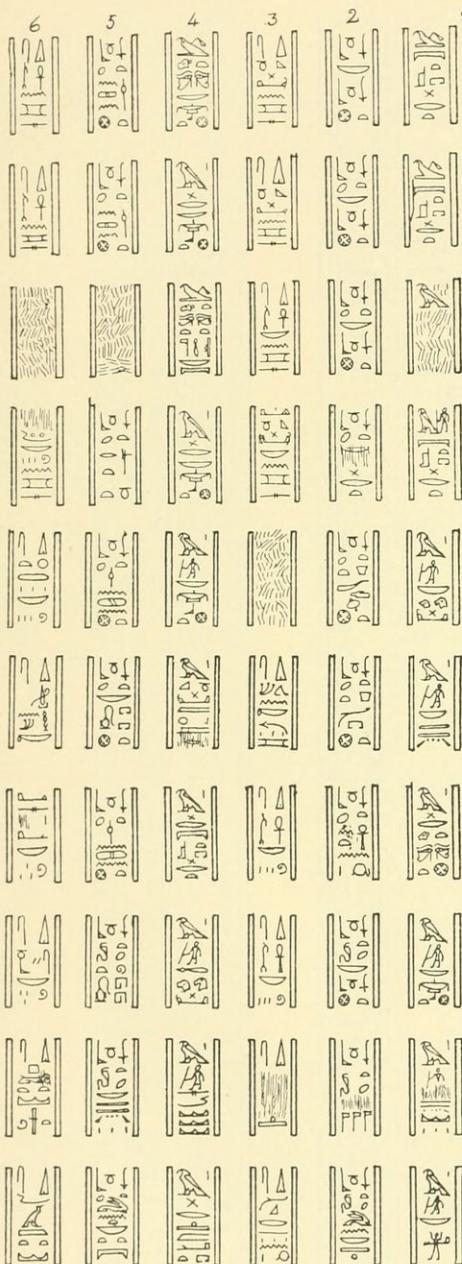
Colonne XV. — Bandeaux.

309.

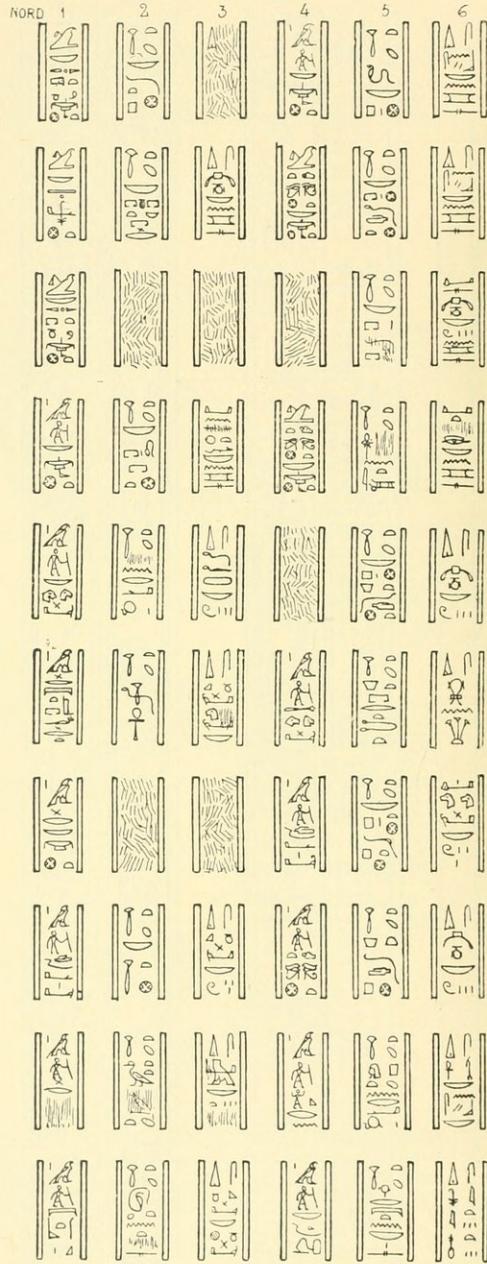


Colonnes. — Variantes des textes accompagnant la frise C.

310.



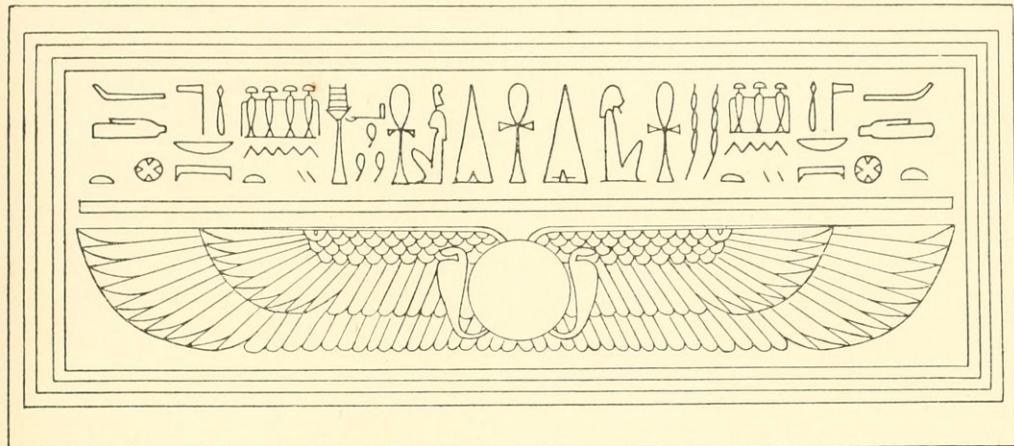
311.



Plafond.

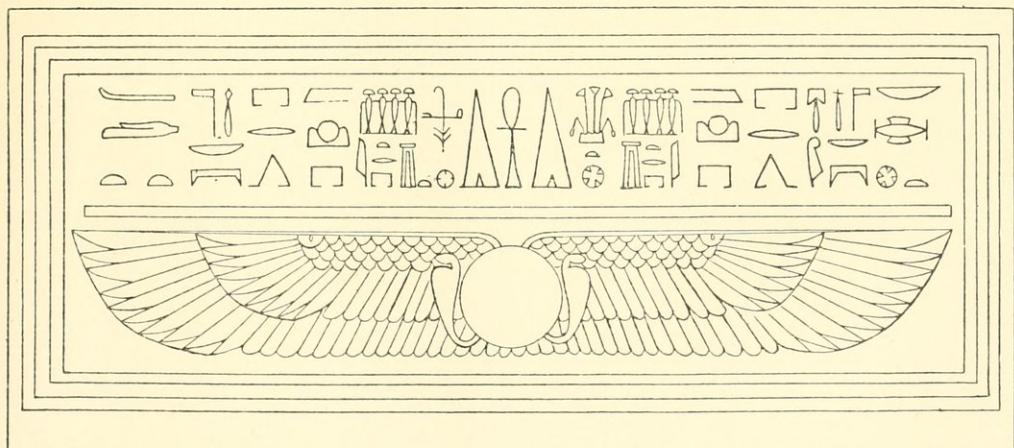
Sous-architrave nord.

312 a.



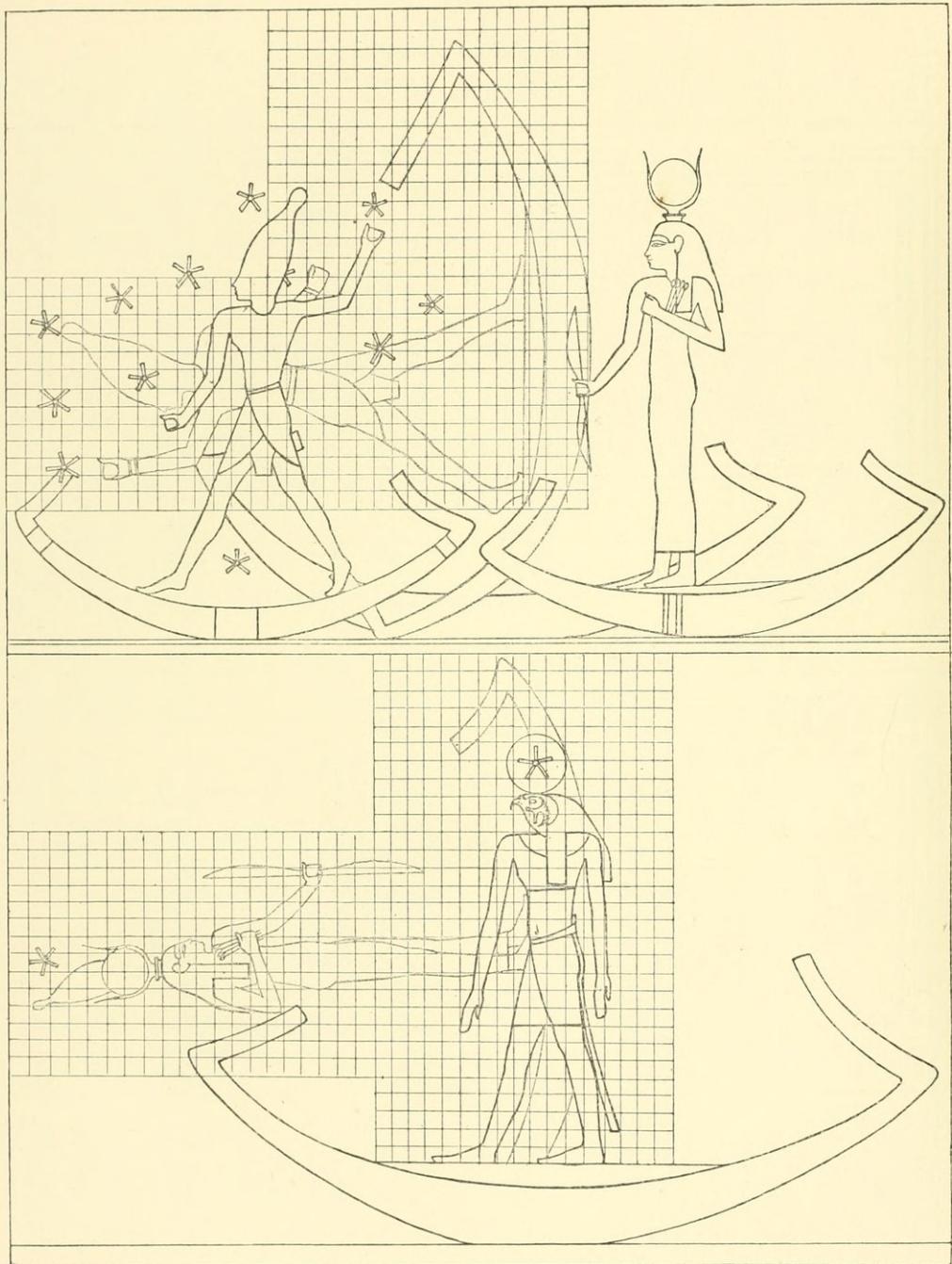
Sous-architrave sud.

312 b.



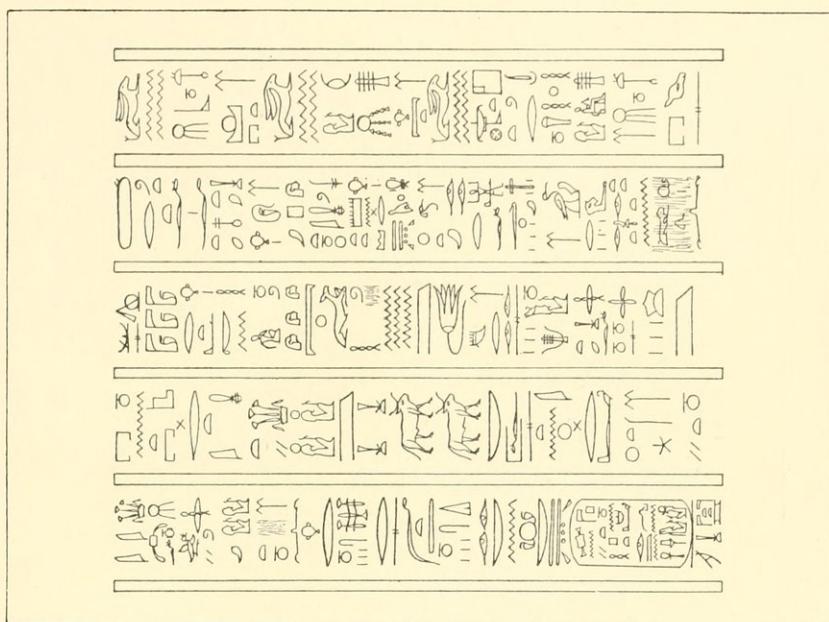
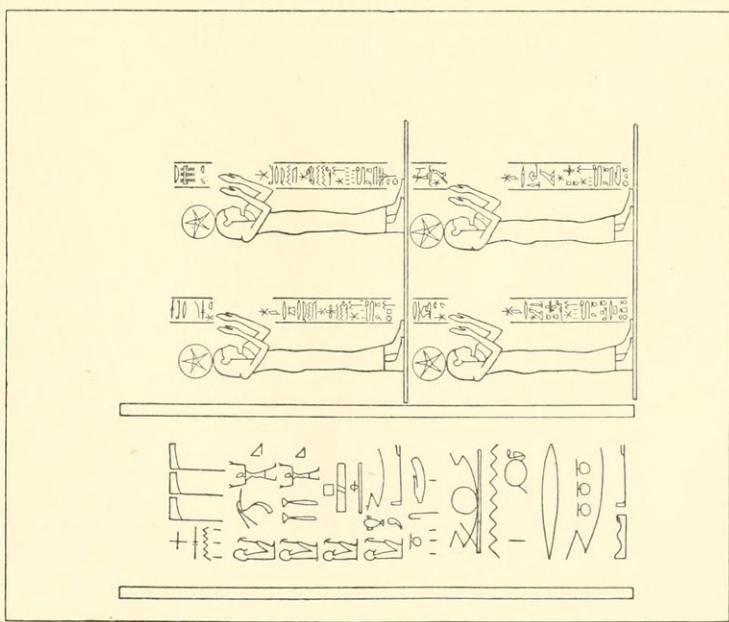
Plafond.

313.



Plafond.

314.

316.¹

1. Voir la planche 315 à la page suivante.

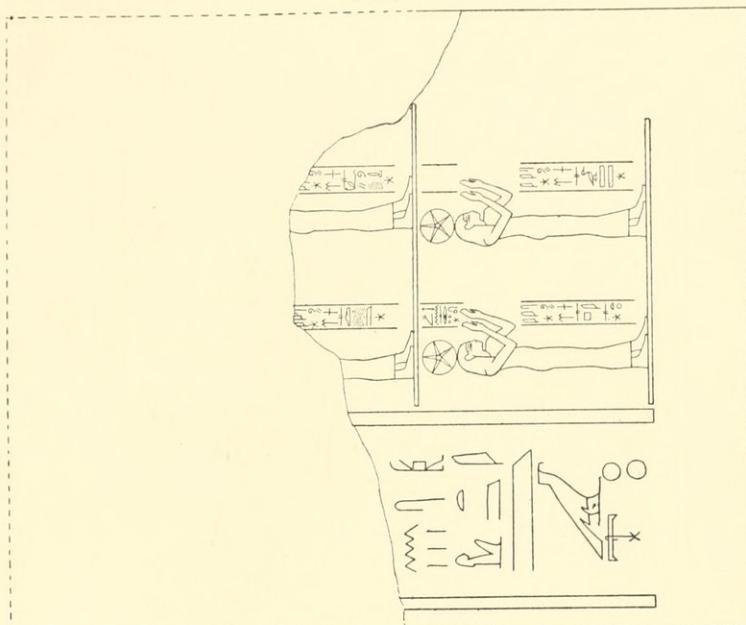
Plafond.

315.

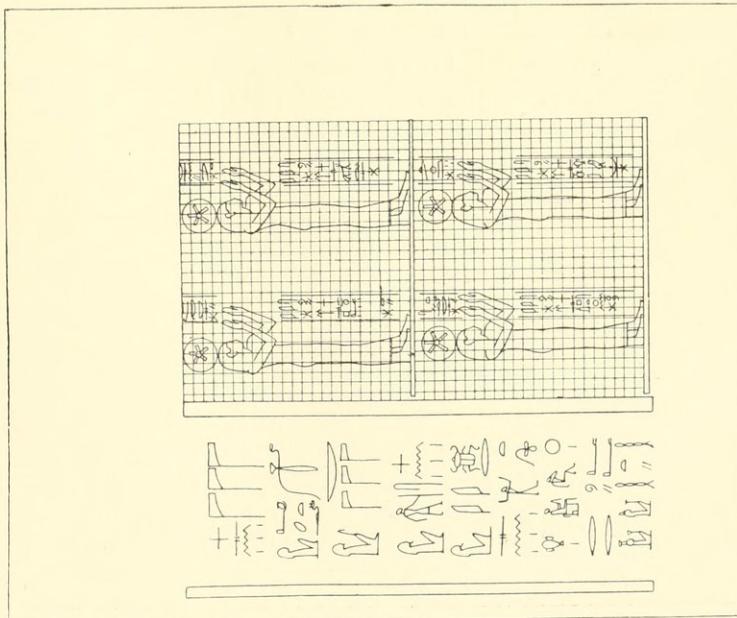


Plafond.

317.

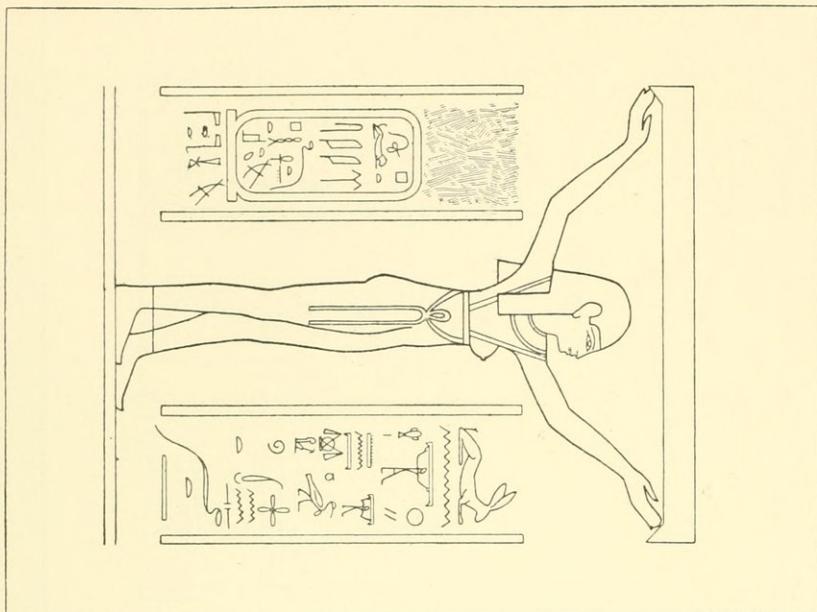


318.

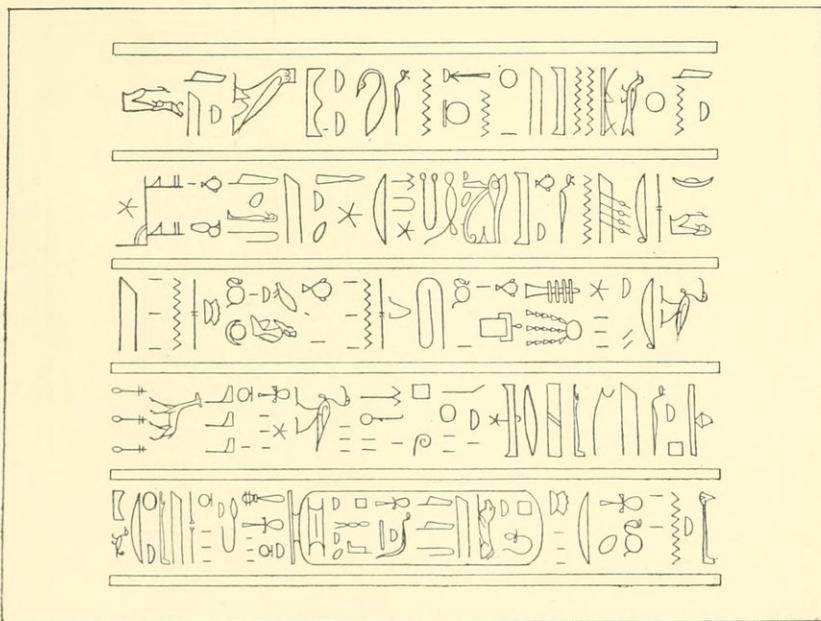


Plafond.

319.

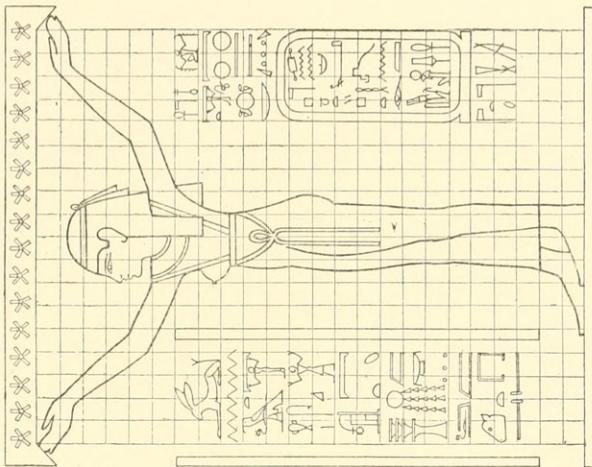


320.

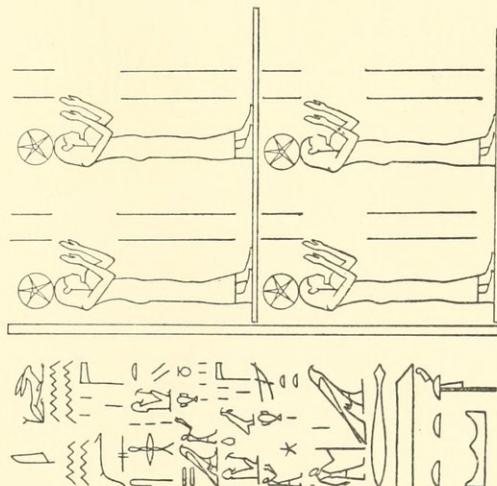


Plafond.

321.

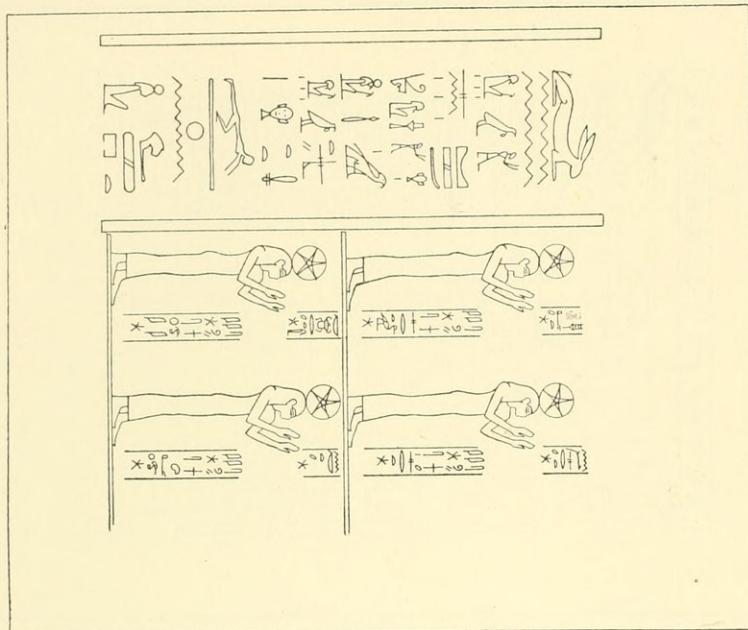


322.

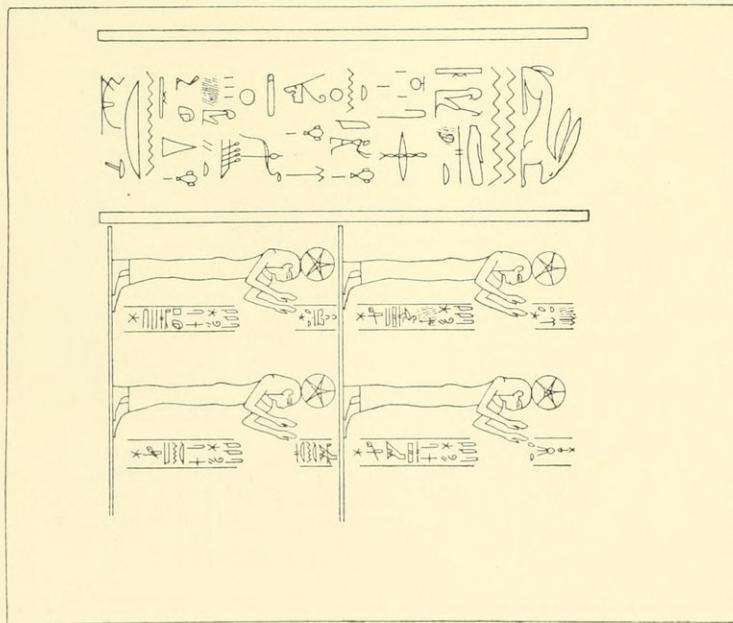


Plafond.

323.

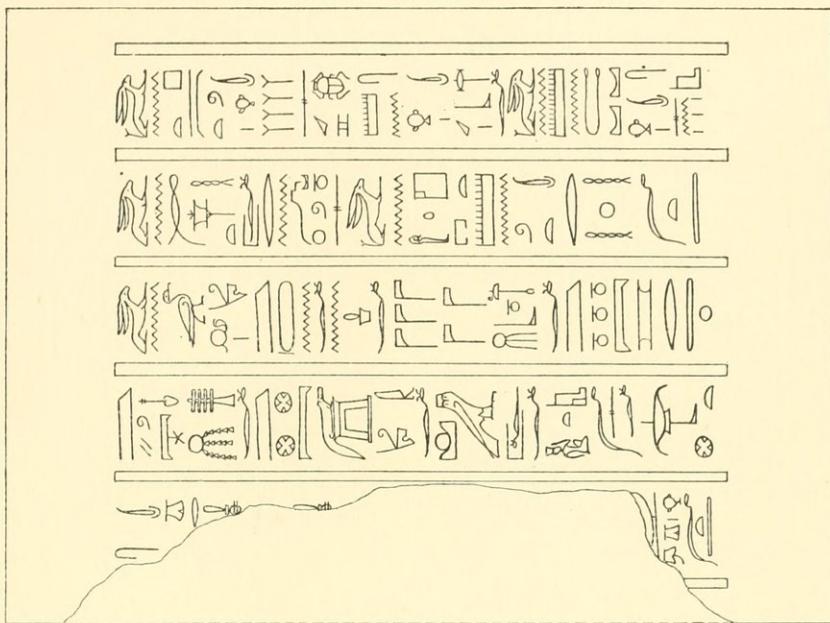


324.

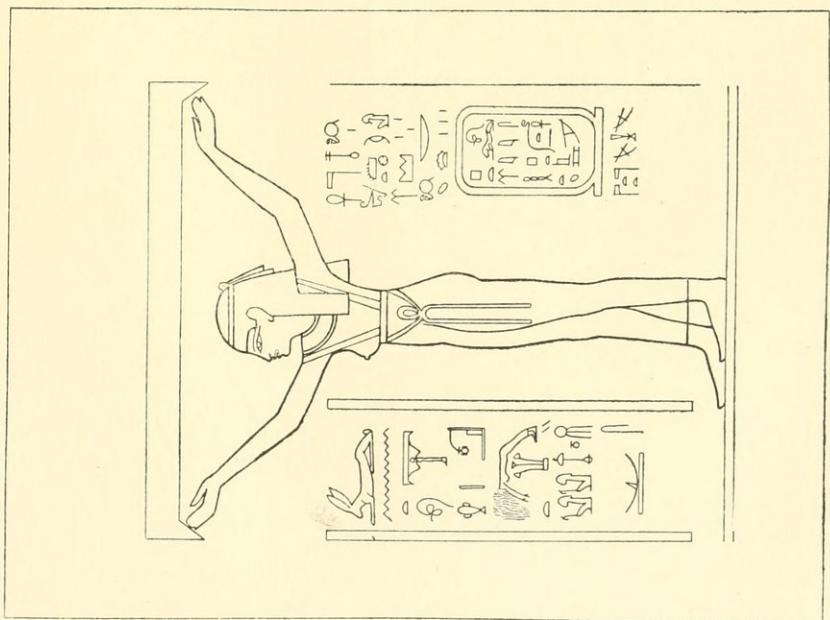


Plafond.

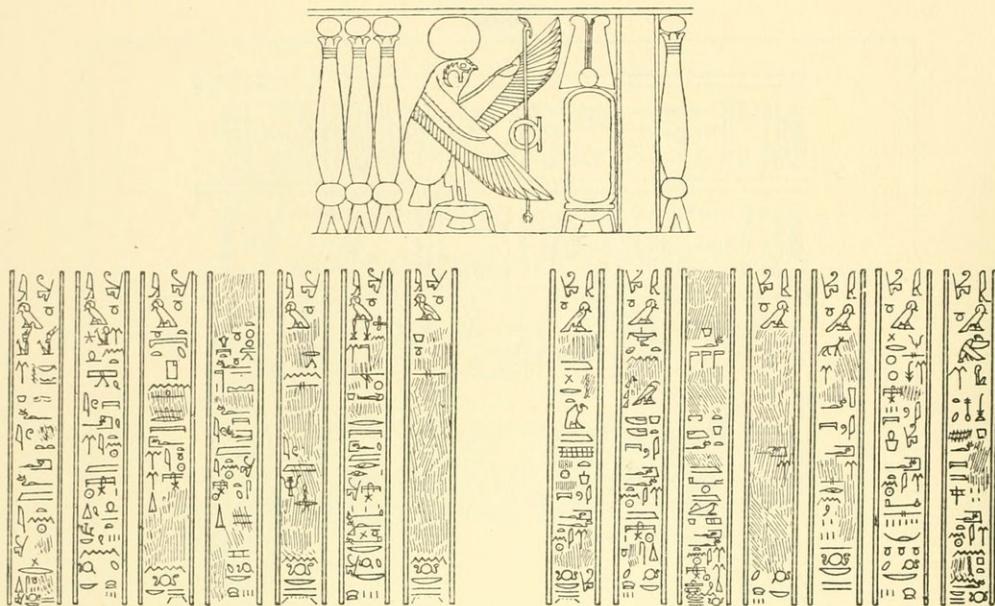
325.



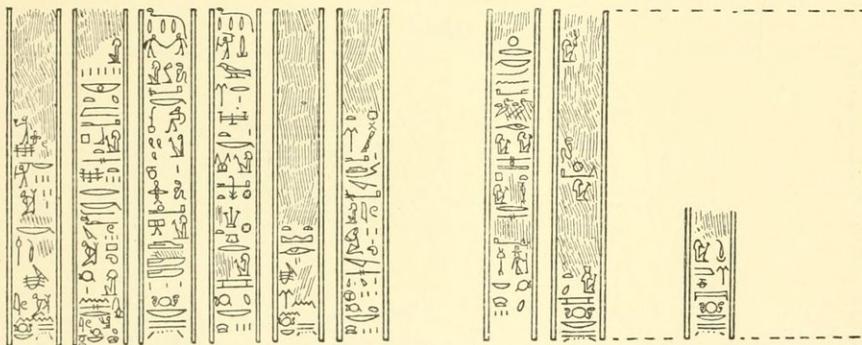
326.



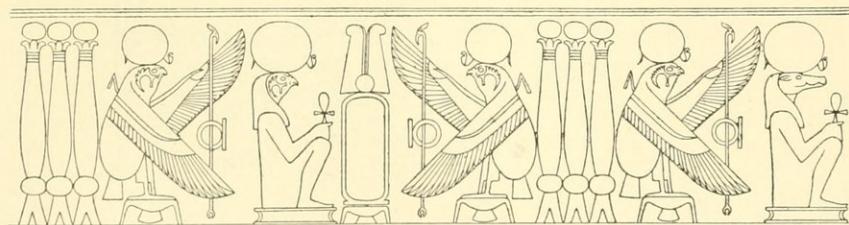
327.



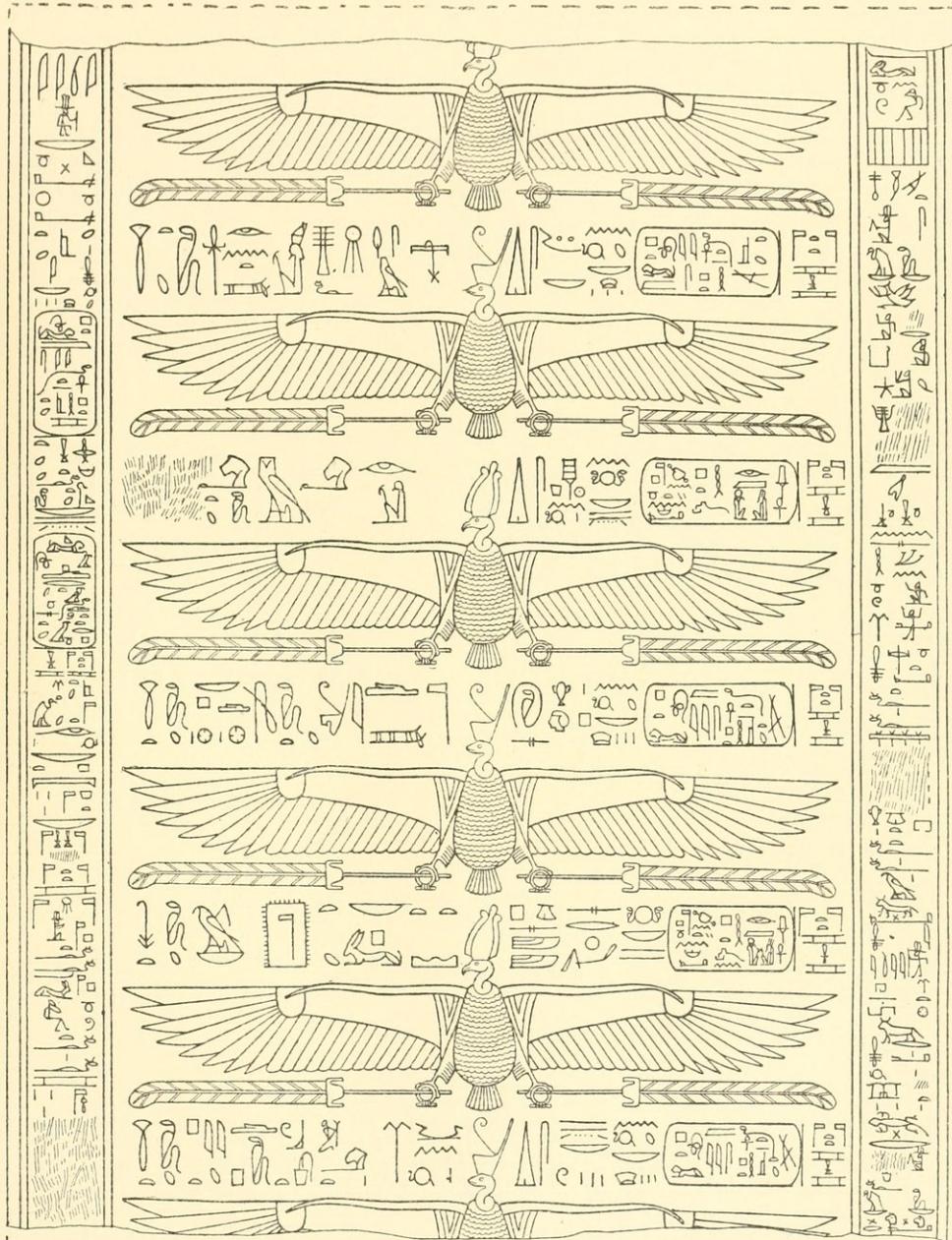
327 bis.



328.

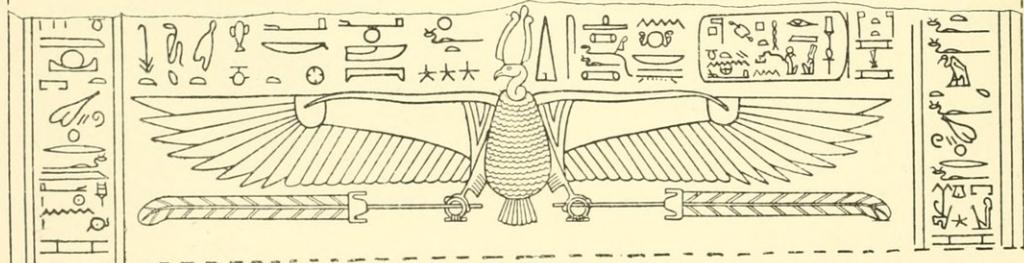
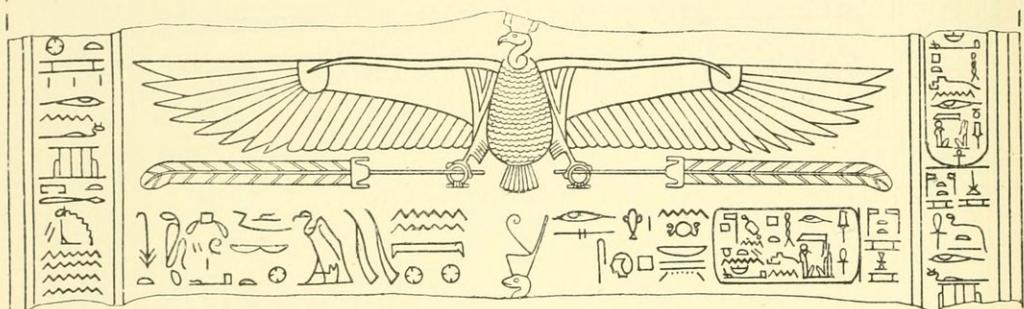


Plafond. — 329.



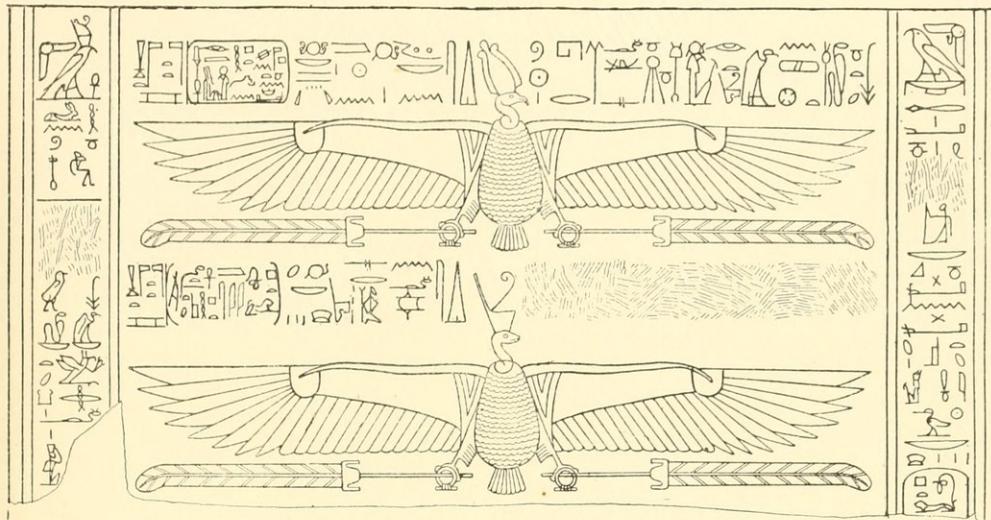
Plafond.

330.



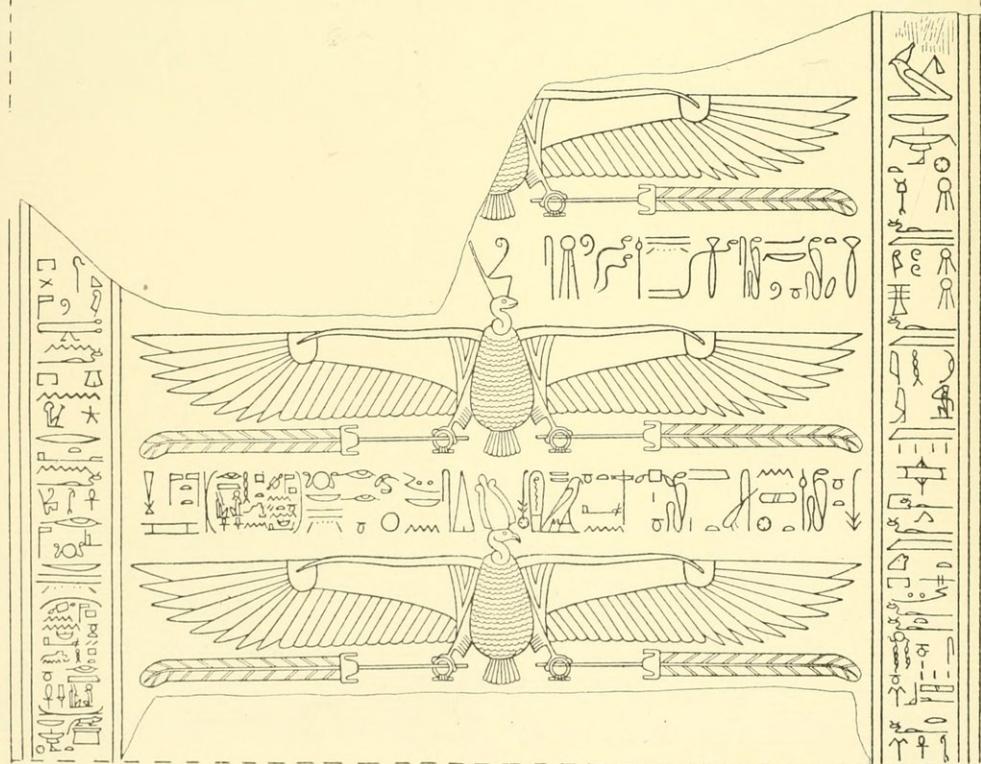
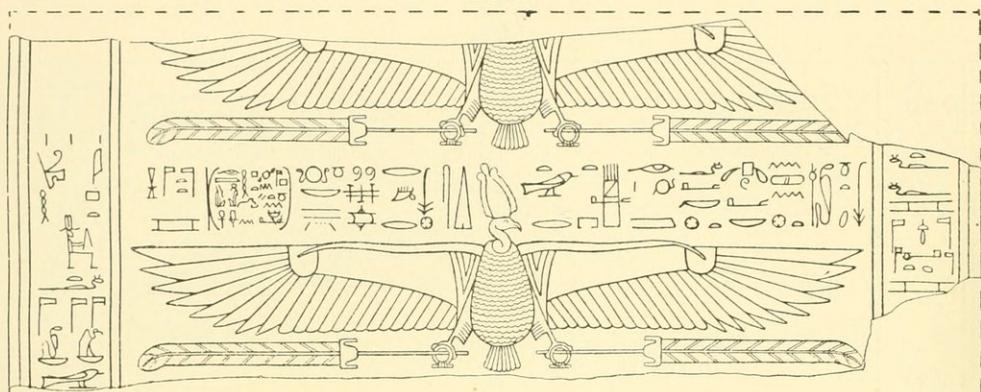
Plafond.

331.



Plafond.

332.



PORTE γ

FACE OUEST

346	347	348	349	346
343			344	
341			342	
339			340	
337			338	
335			336	
333			334	

EBRASEMENT

360	361
358	359
356	357
354	355
352	353
350	351

FACE EST

374	375	376
372		373
370		371
368		369
366		367
364		365
362		363

PORTE γ

FACE EST

388	390	391	392	389
386			387	
384			385	
382			383	
380			381	
379				
377			378	

EBRASEMENT

403	404
401	402
399	400
397	398
395	396
393	394

FACE OUEST

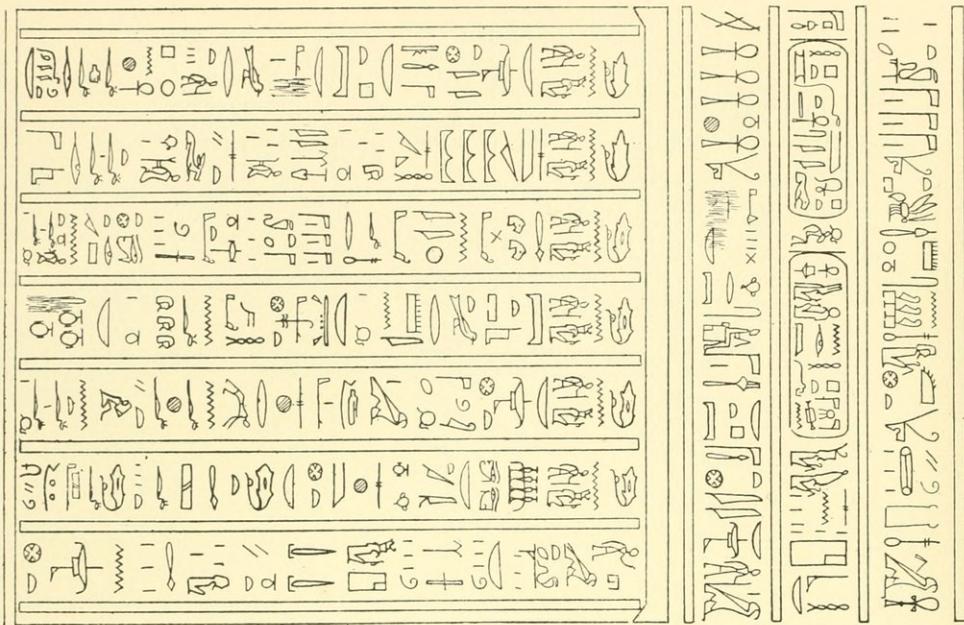
418	419	420
416		417
414		415
412		413
410		411
408		409
406		407

E CHELLE

0 1 2 3 4 5 6 7 8 9 10

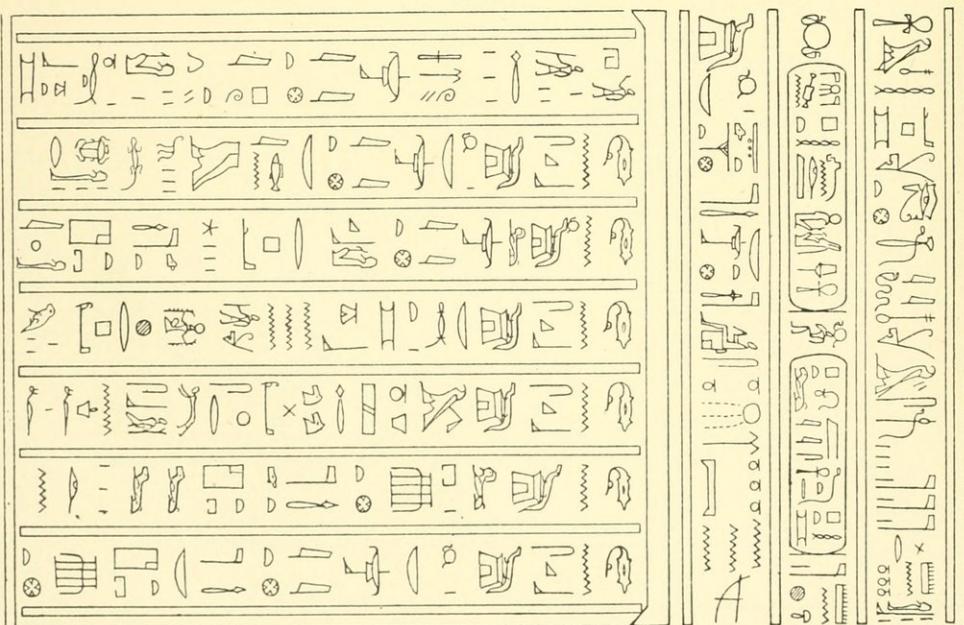
Face ouest. — Montant nord.

333.



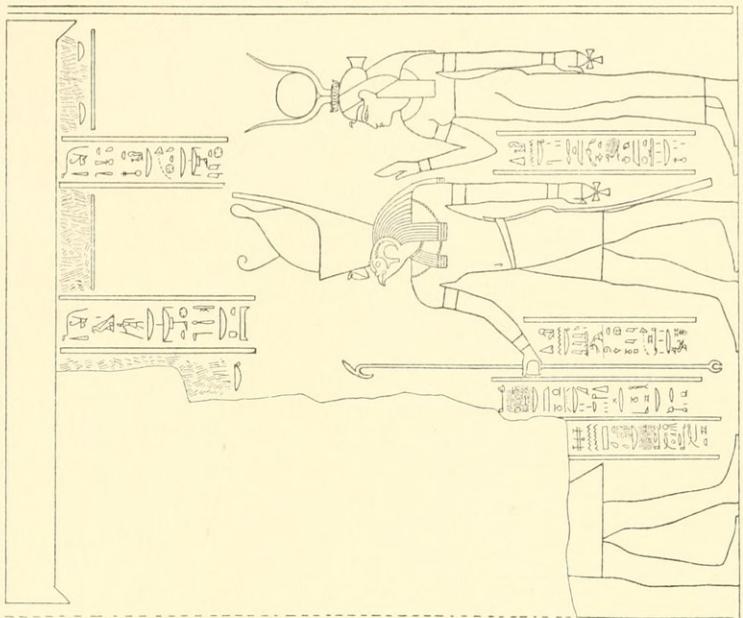
Montant sud.

334.



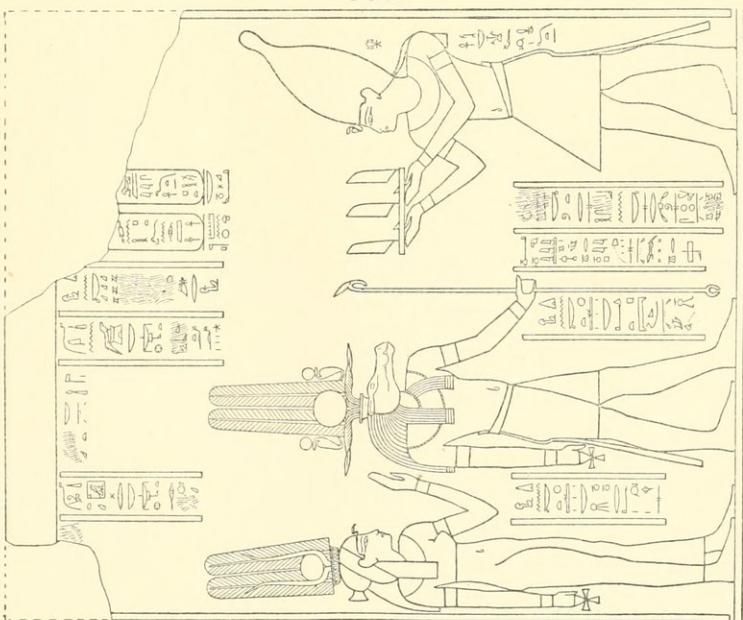
Face ouest. — Montant nord.

335.



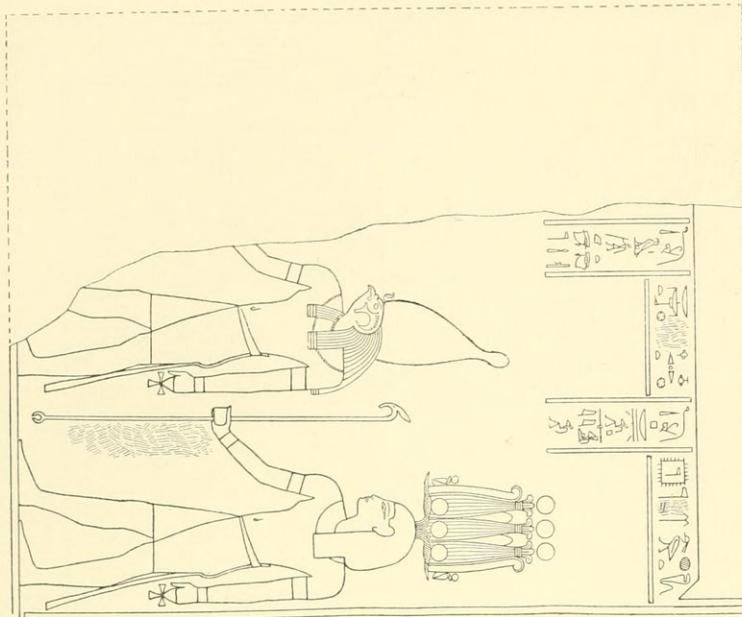
Montant sud.

336.



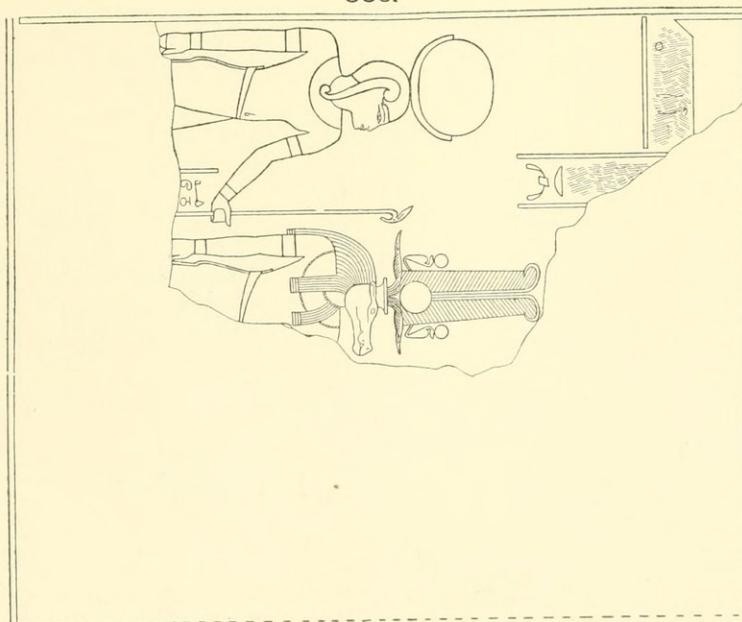
Face ouest. — Montant nord.

337.



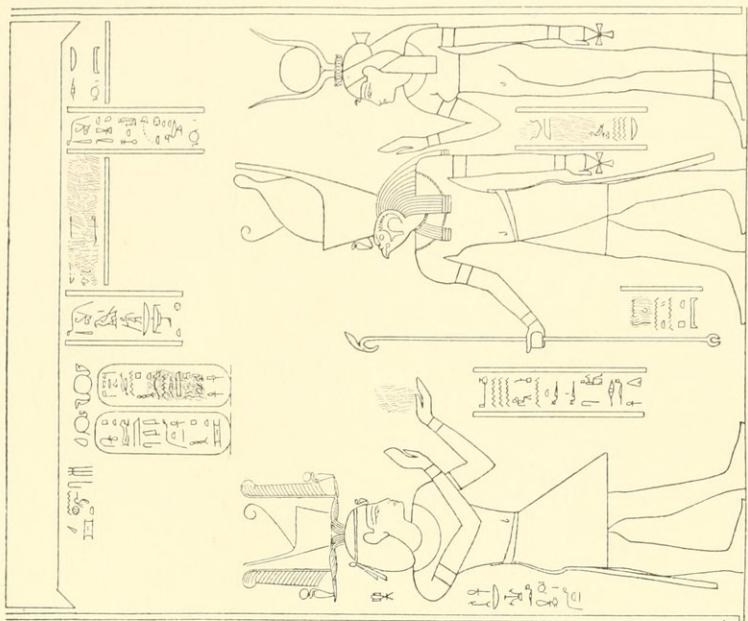
Montant sud.

338.



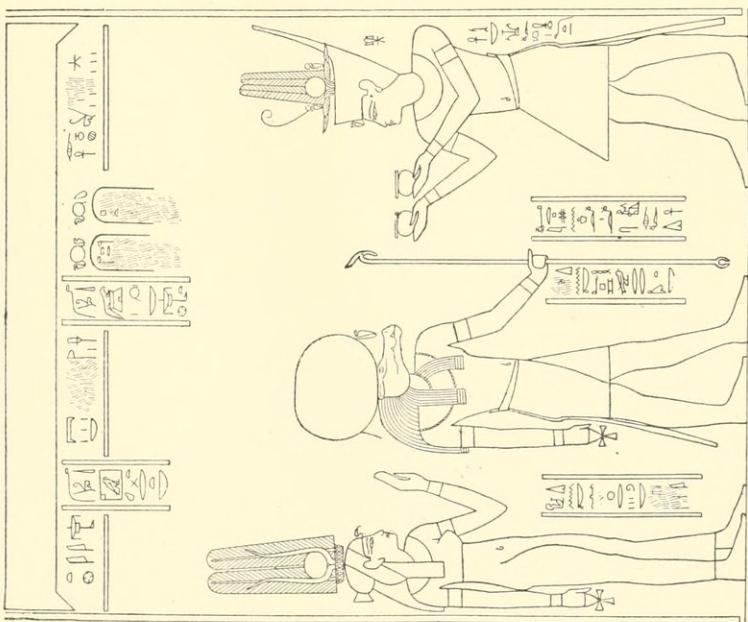
Face ouest. — Montant nord.

339.



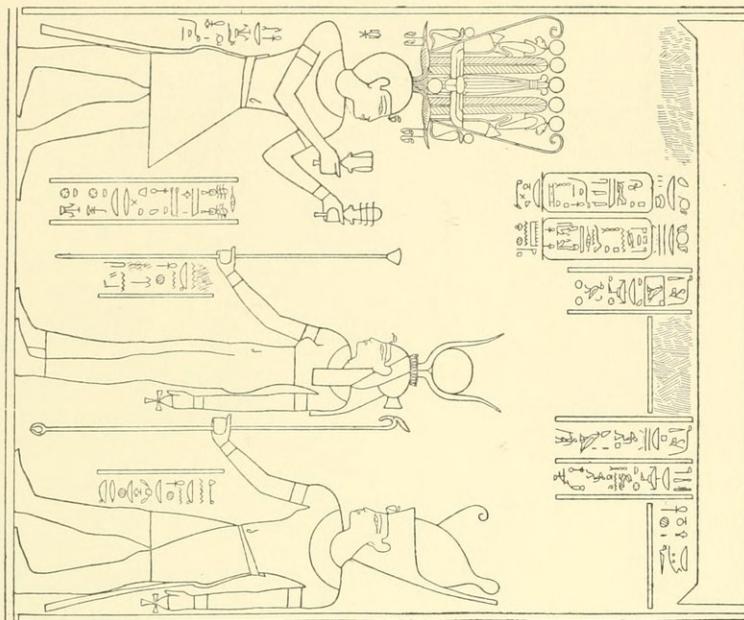
Montant sud.

340.



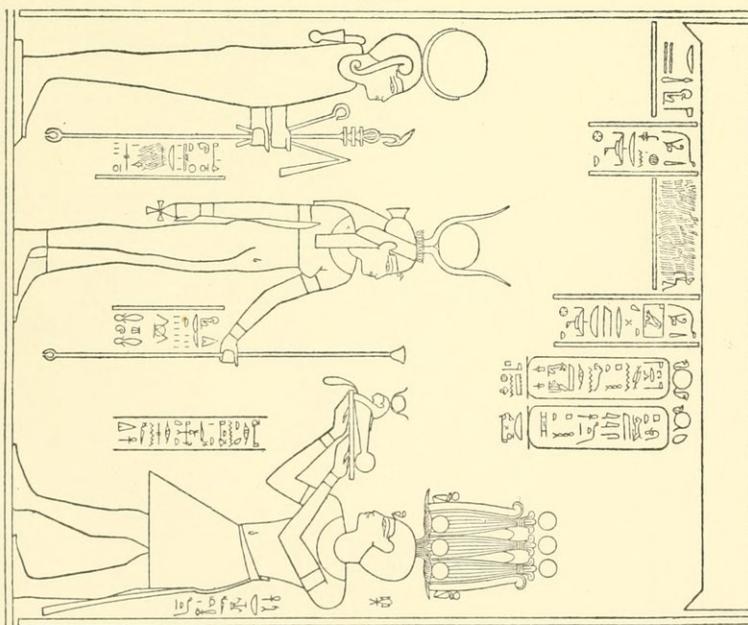
Face ouest. — Montant nord.

341.



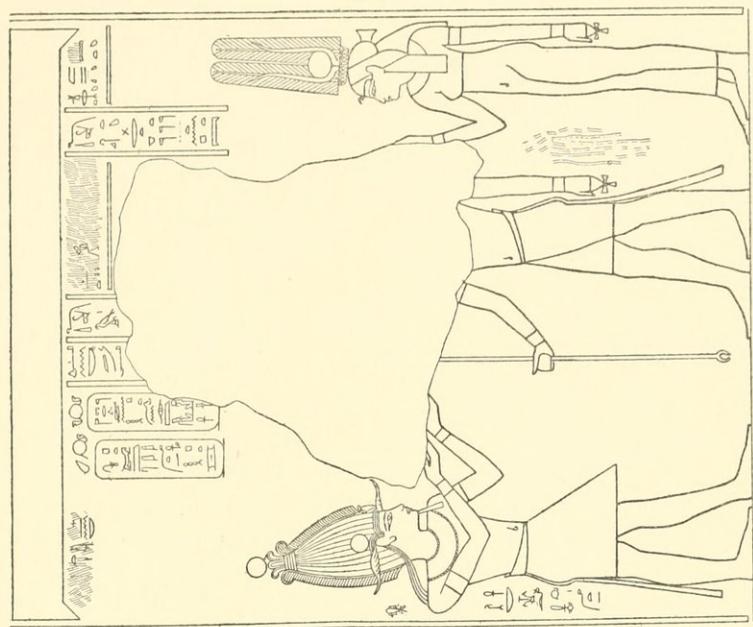
Montant sud.

342.



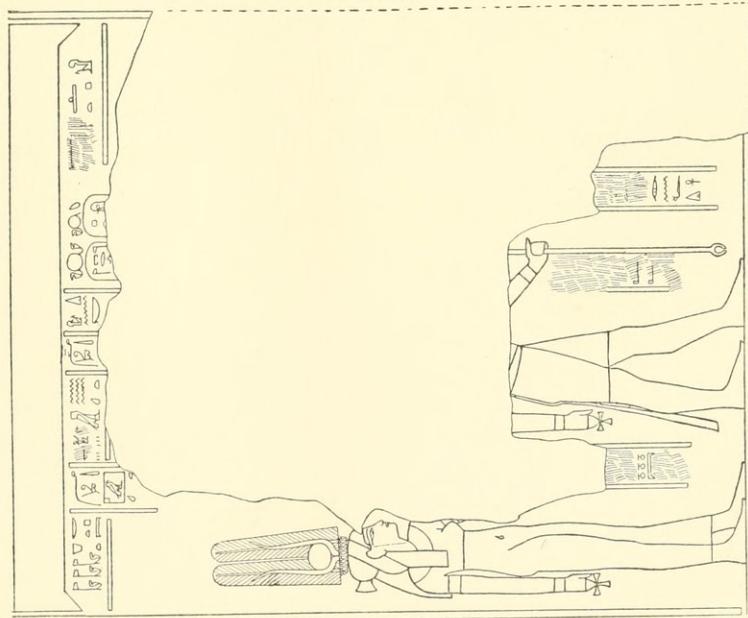
Face ouest. — Montant nord.

343.



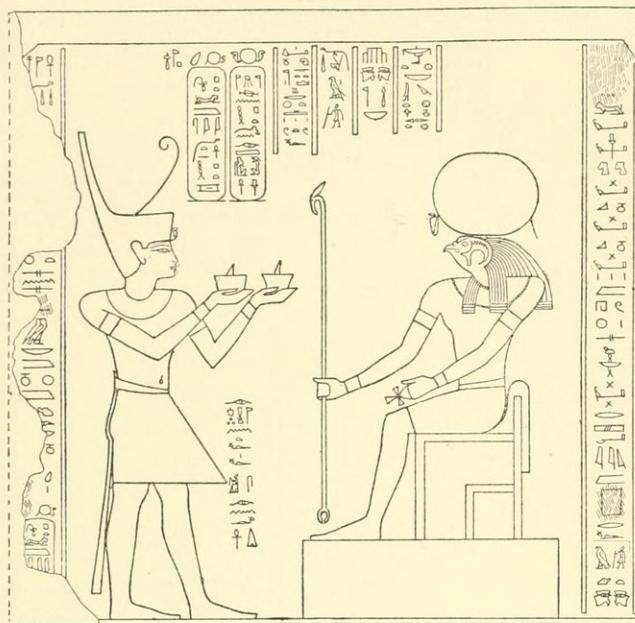
Montant sud.

344.

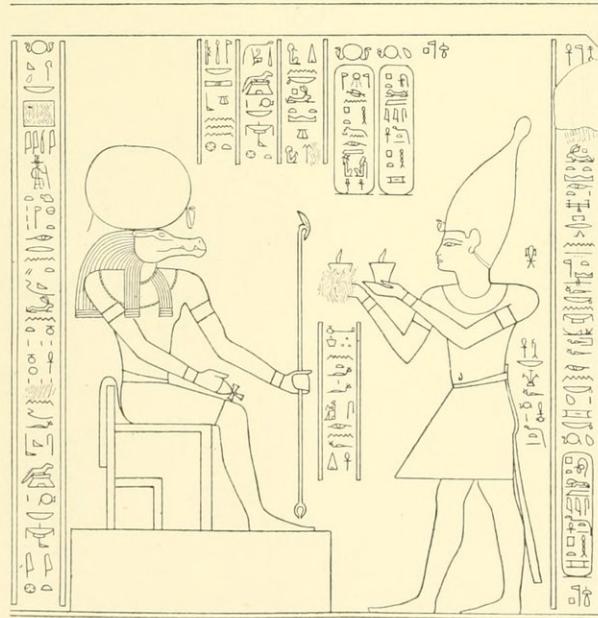


Face ouest. — Linteau.

345.

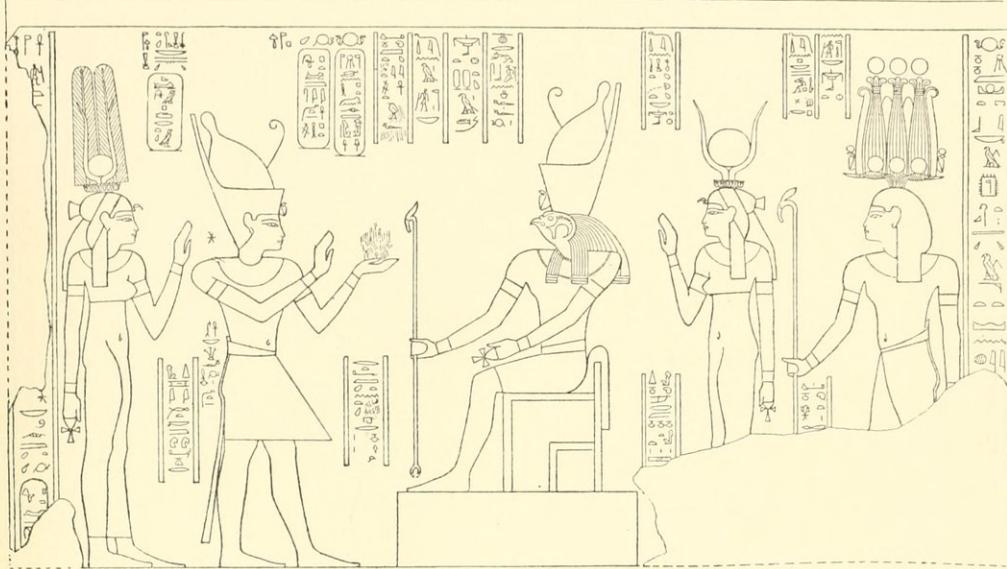


346.

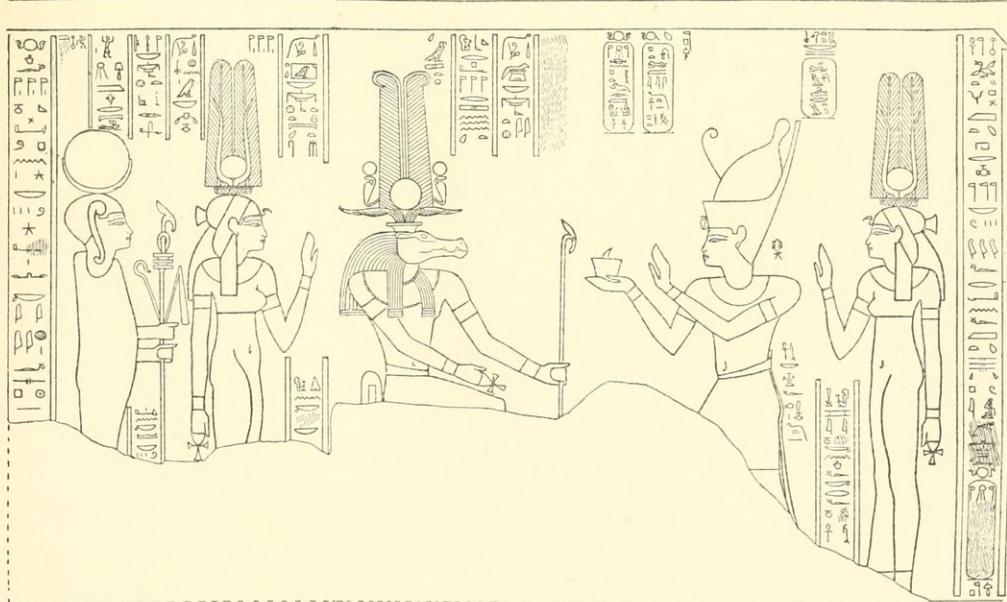


Face ouest. — Linteau.

347 et 348.

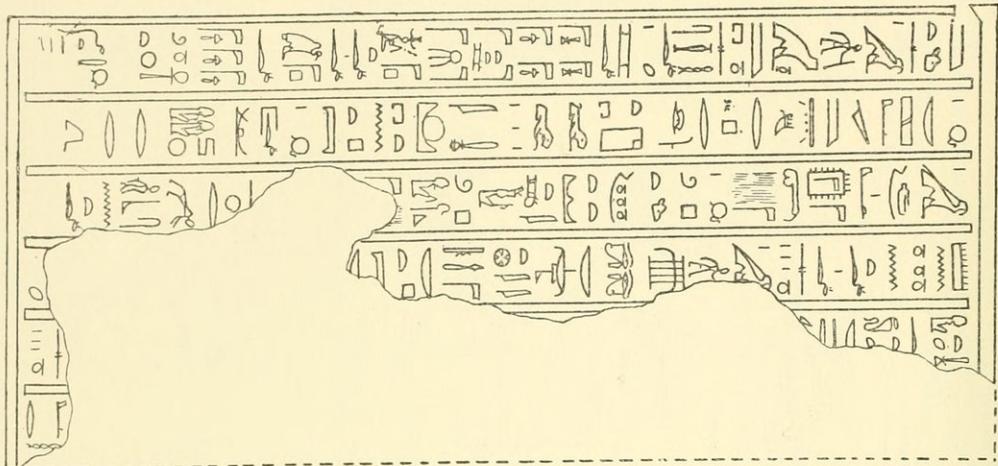


349.



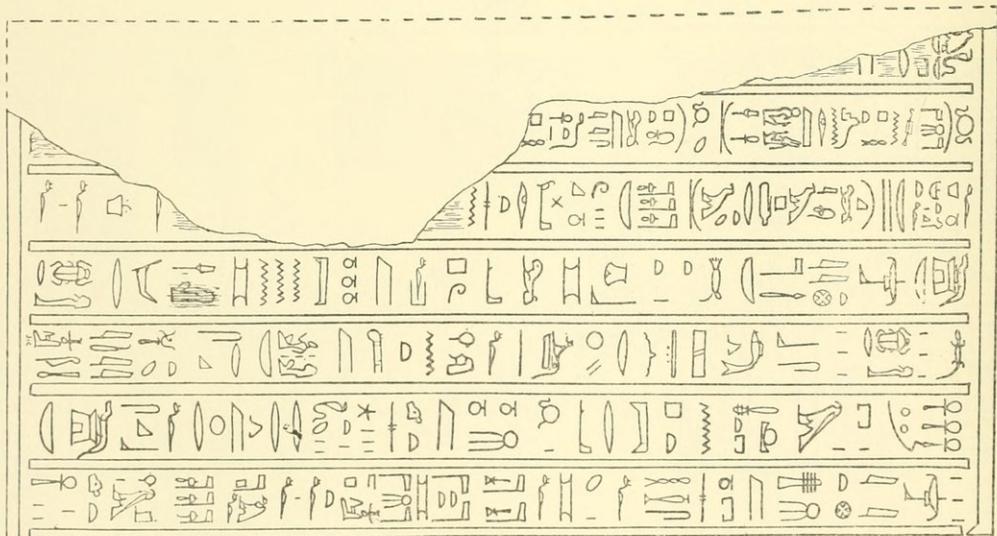
Ebrasement nord.

350.



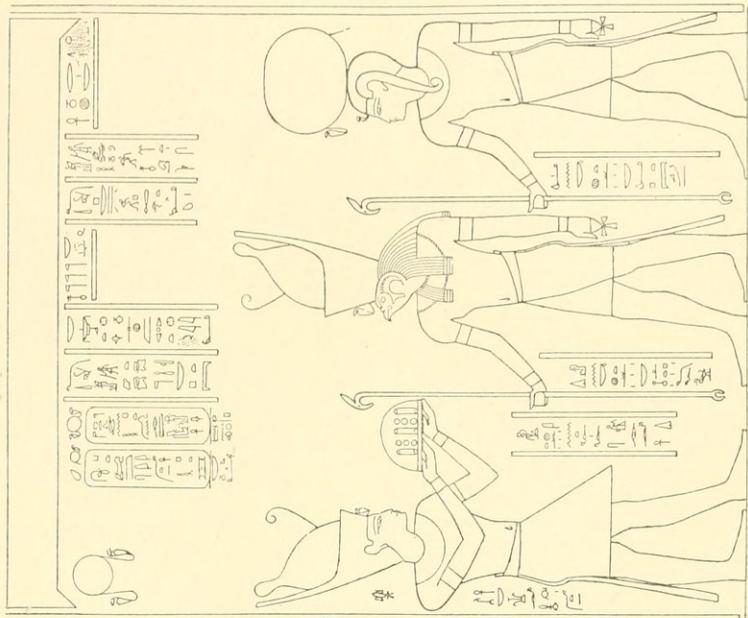
Ebrasement sud.

351.



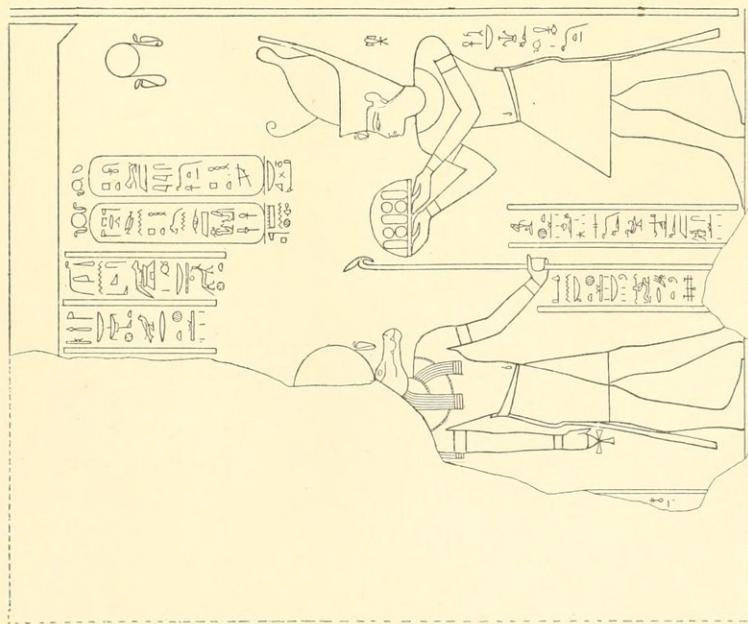
Ebrasement nord.

352.



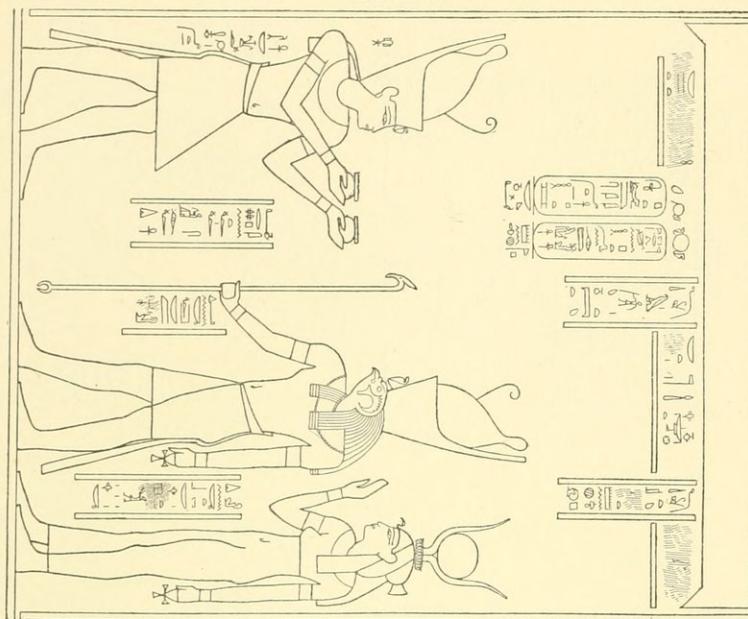
Ebrasement sud.

353.



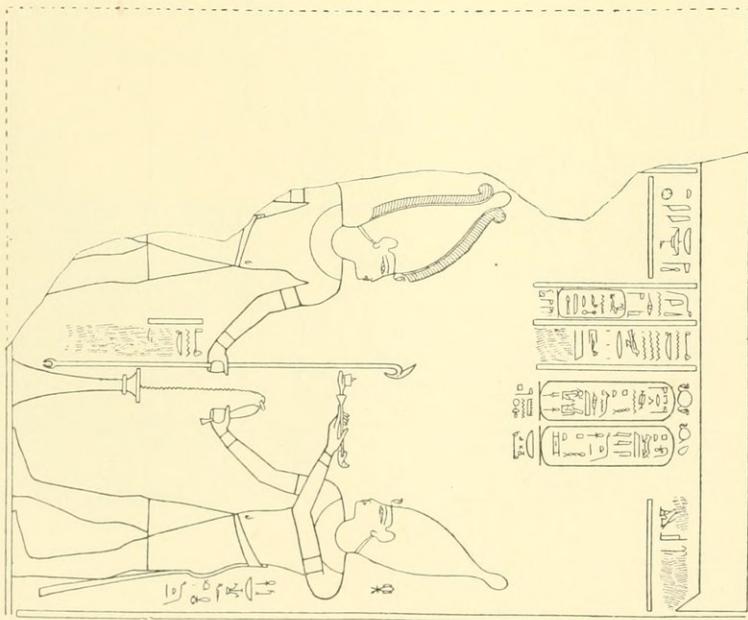
Ebrasement nord.

354.



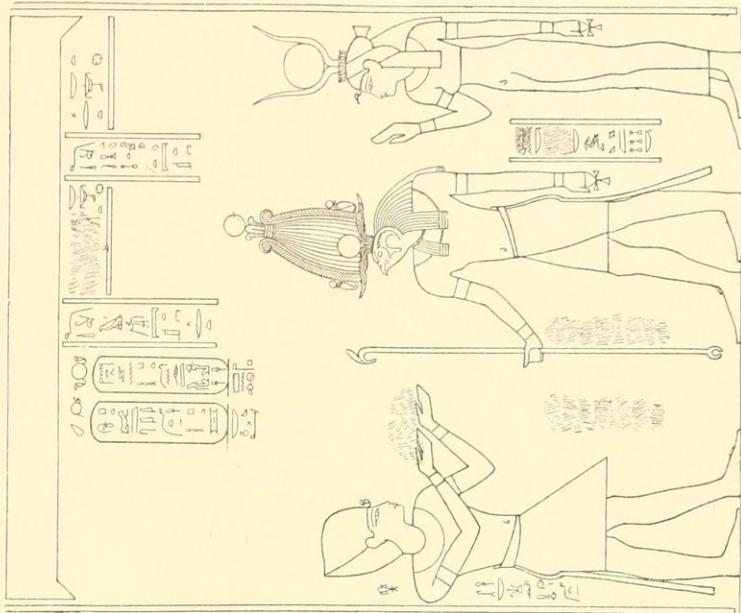
Ebrasement sud.

355.



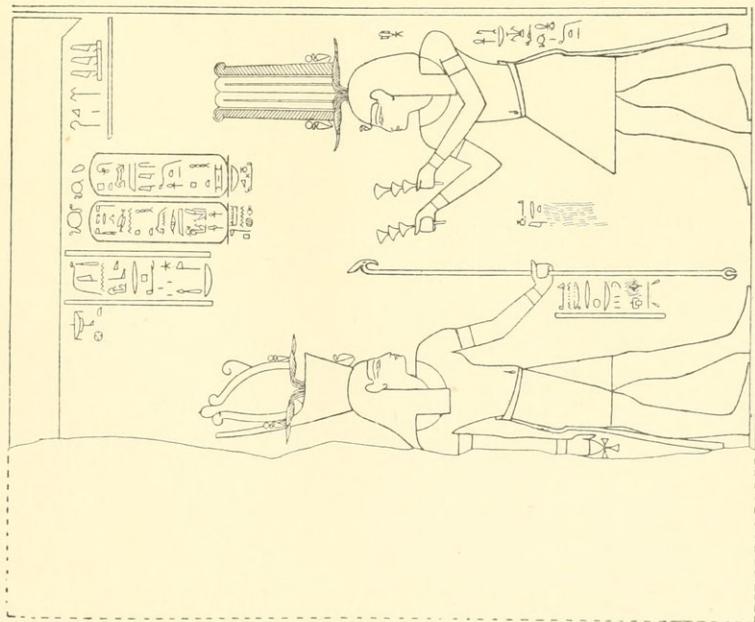
Ebrasement nord.

356.



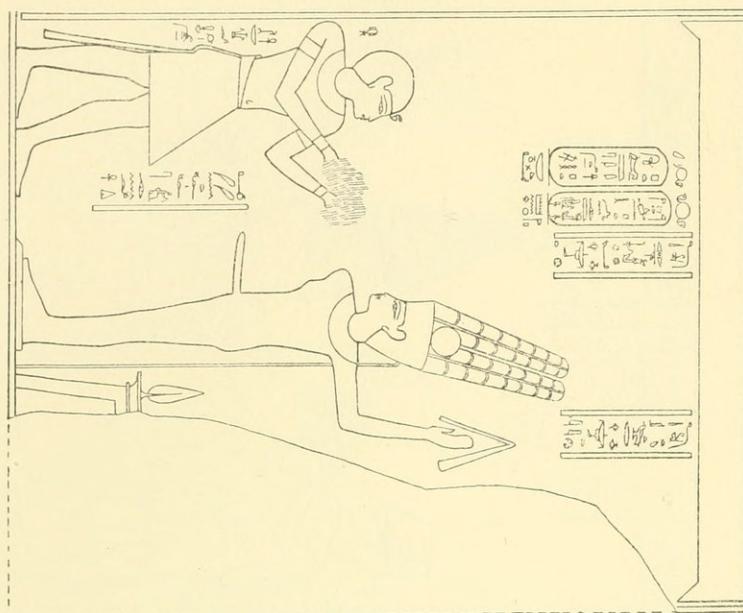
Ebrasement sud.

357.



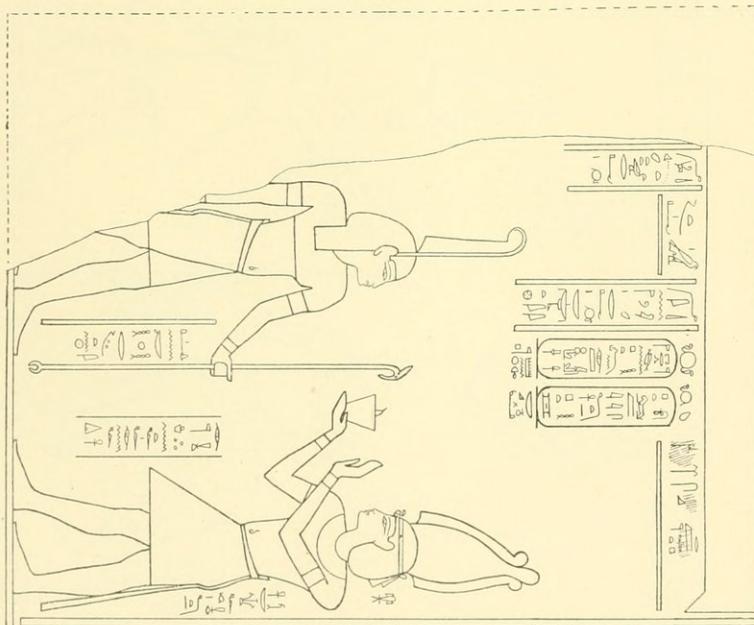
Ebrasement nord.

358.



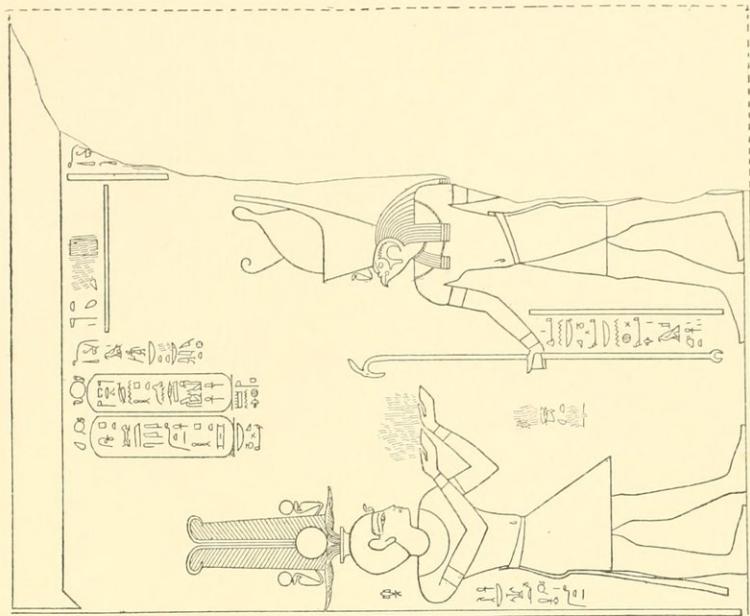
Ebrasement sud.

359.



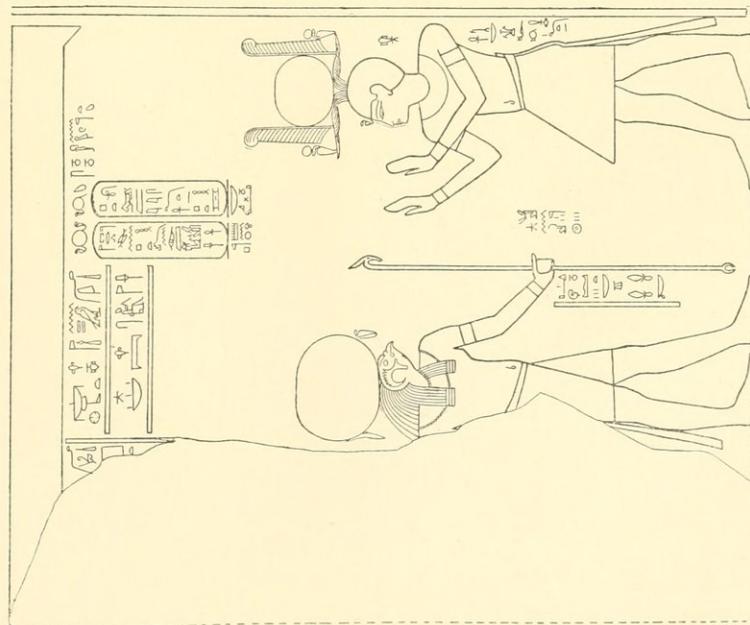
Ebrasement nord.

360.



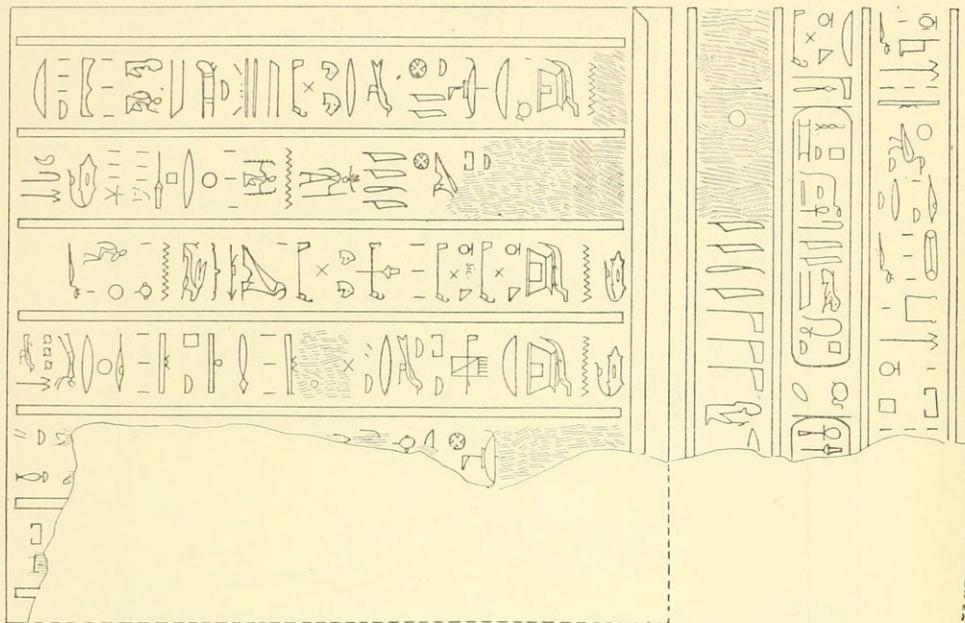
Ebrasement sud.

361.



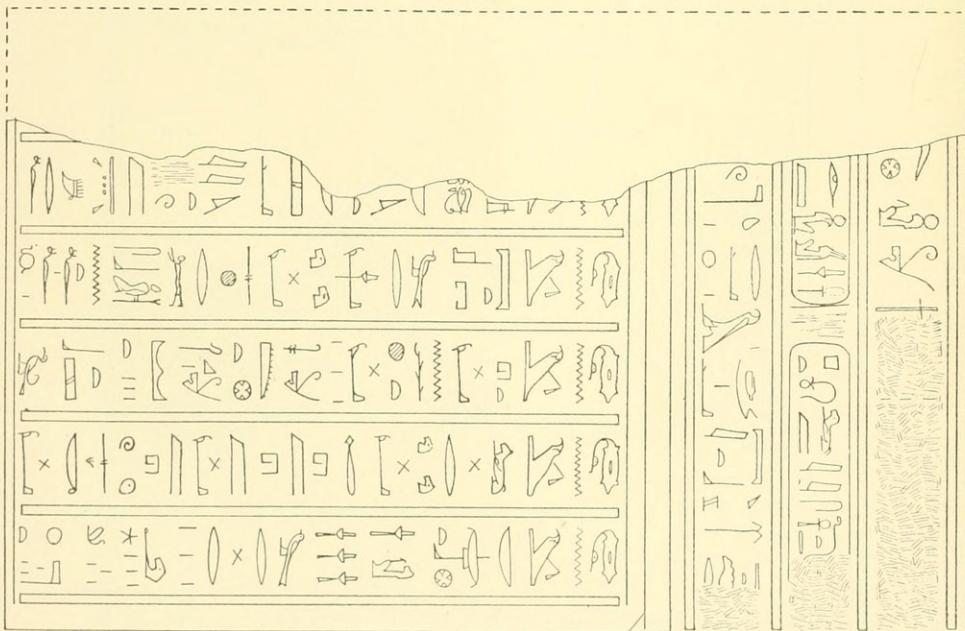
Face est. — Montant sud.

362.



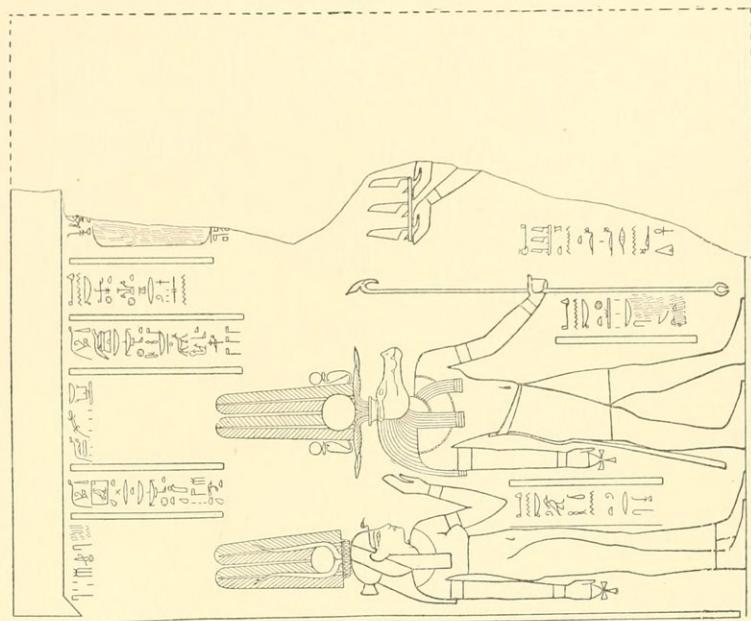
Montant nord.

363.



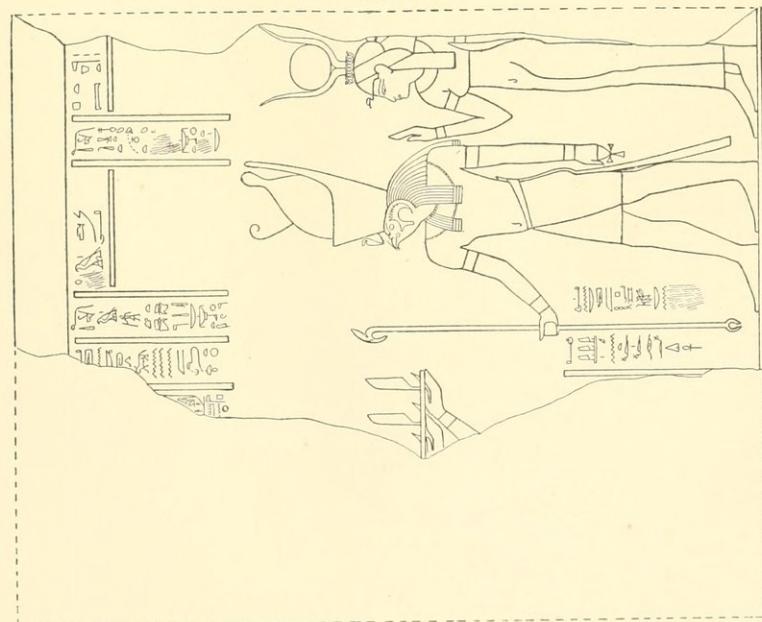
Face est. — Montant sud.

364.



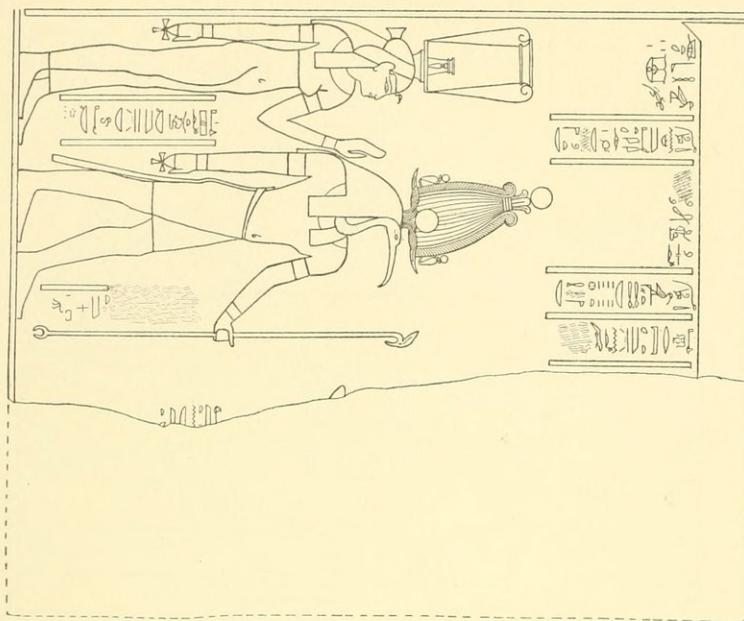
Montant nord.

365.



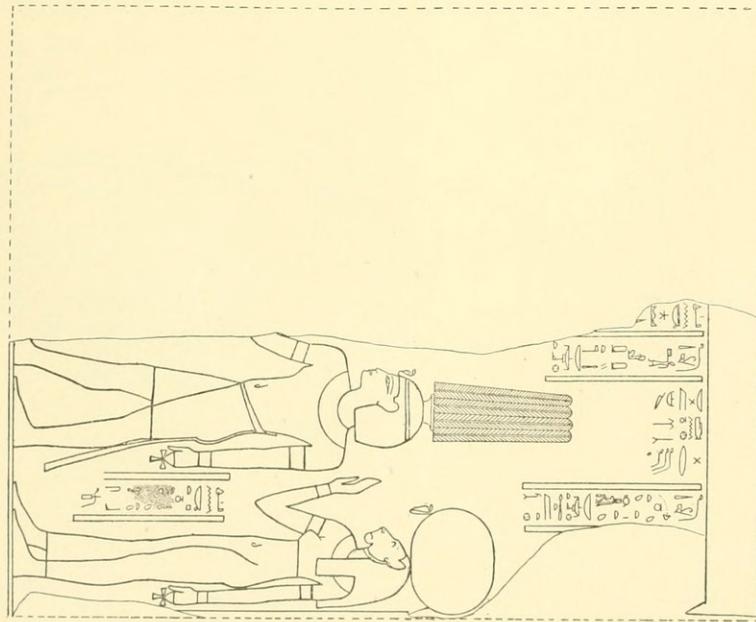
Face est. — Montant sud.

366.



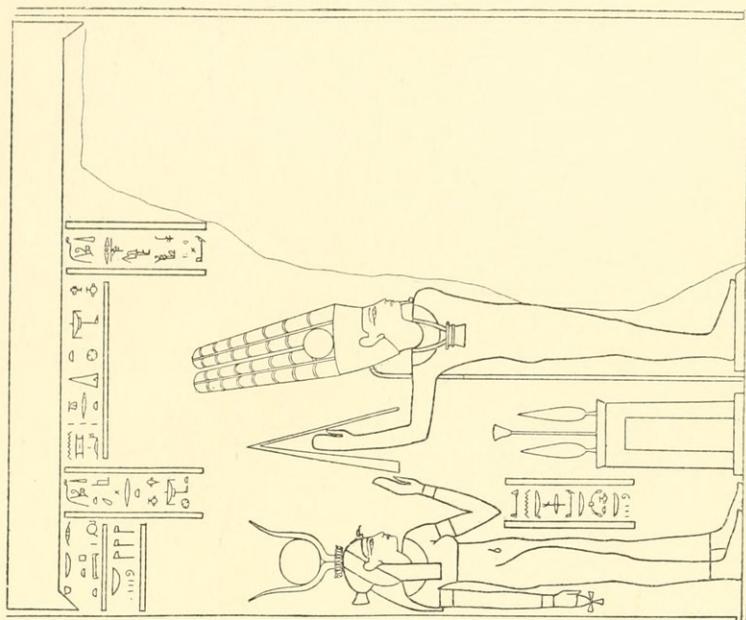
Montant nord.

367.



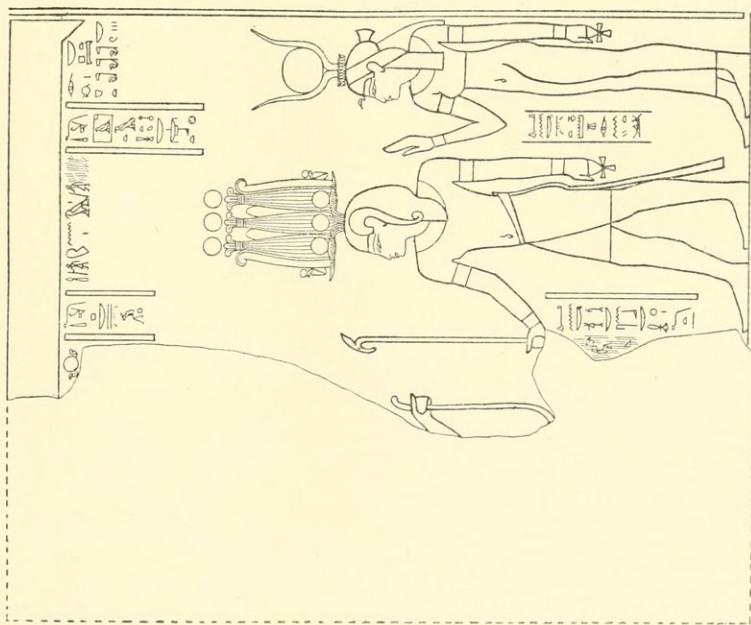
Face est. — Montant sud.

368.



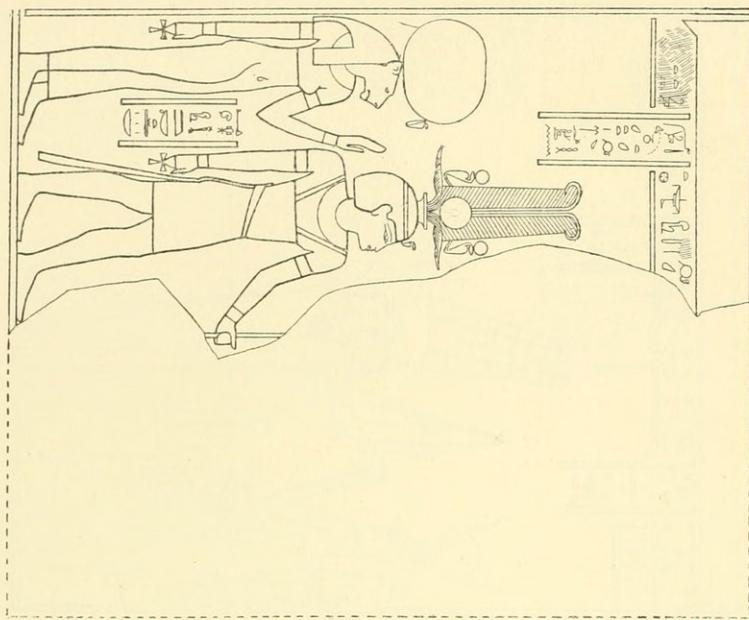
Face est. — Montant nord.

369.



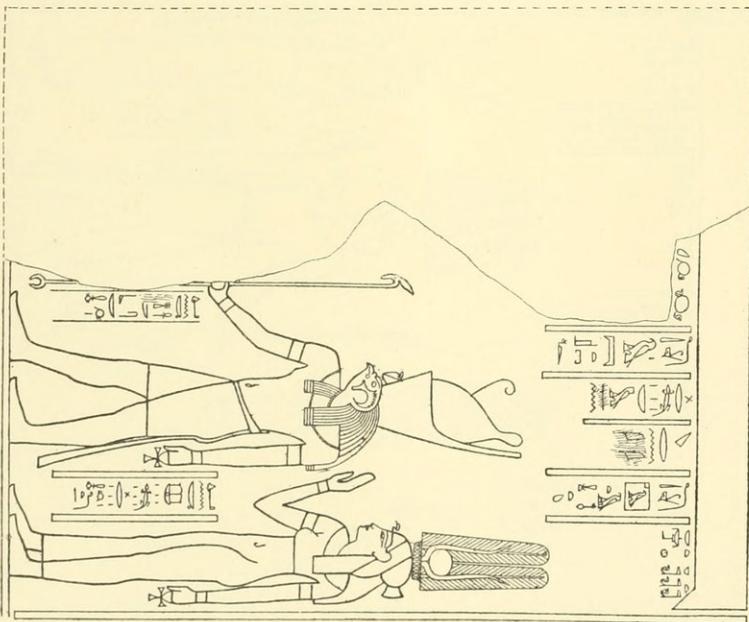
Face est. — Montant sud.

370.



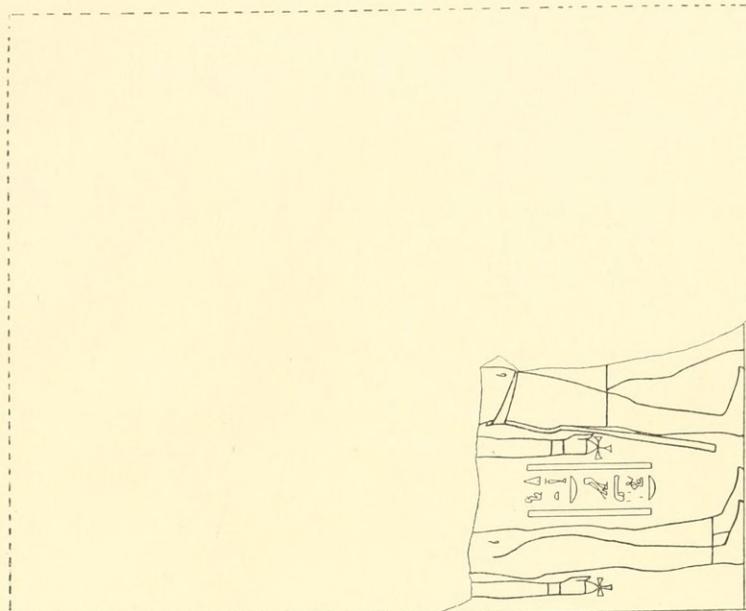
Montant nord.

371.



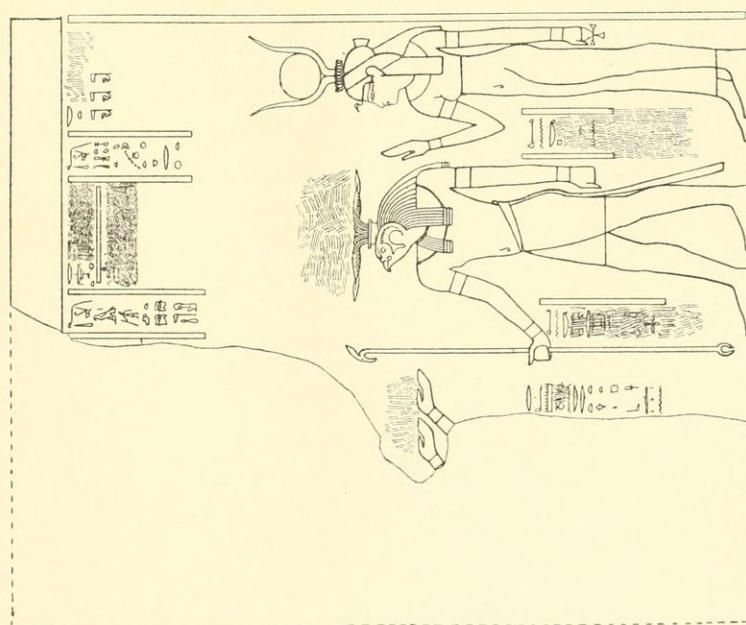
Face est. — Montant sud.

372.



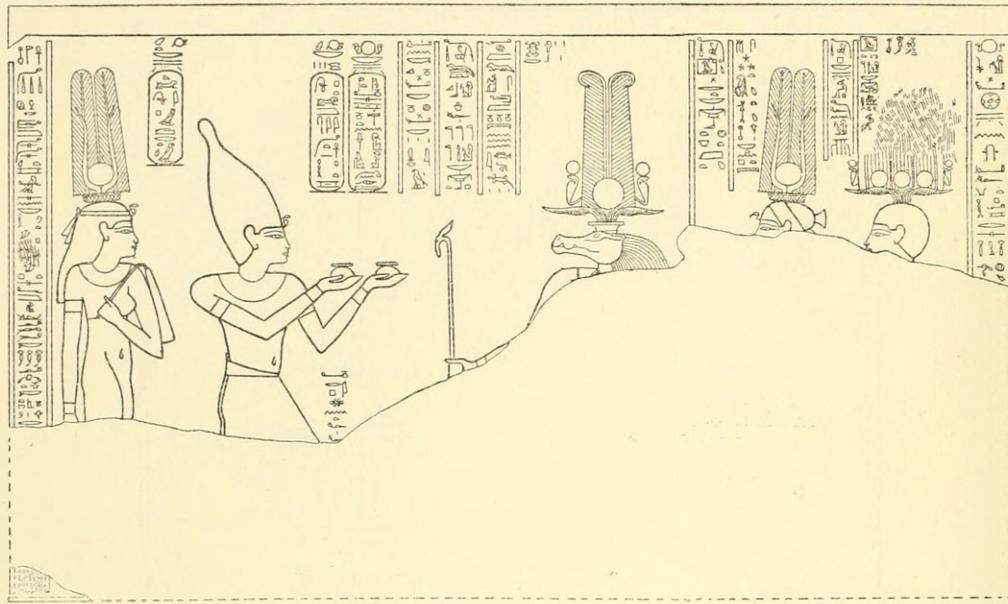
Montant nord.

373.

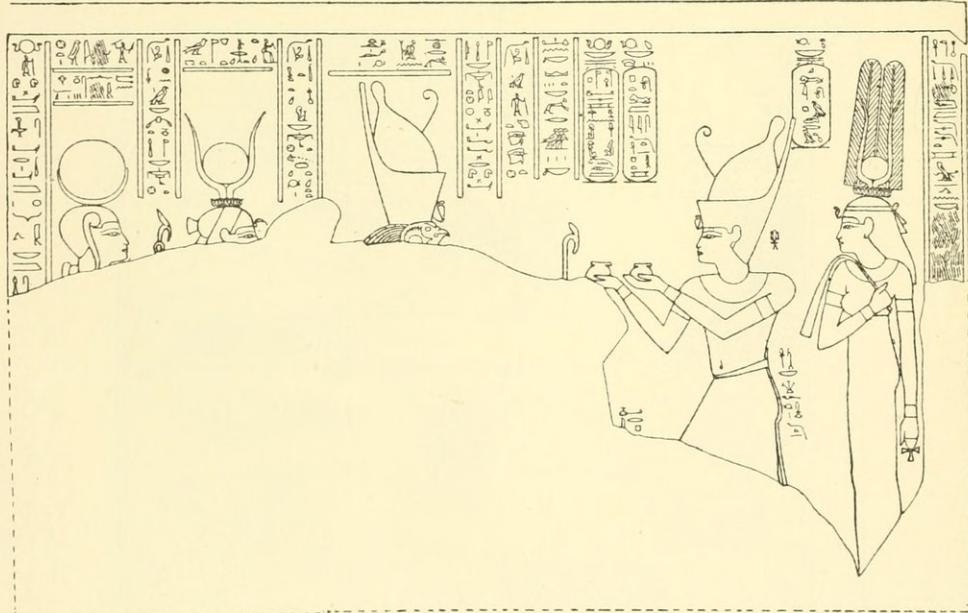


Face est. — Linteau.

374.

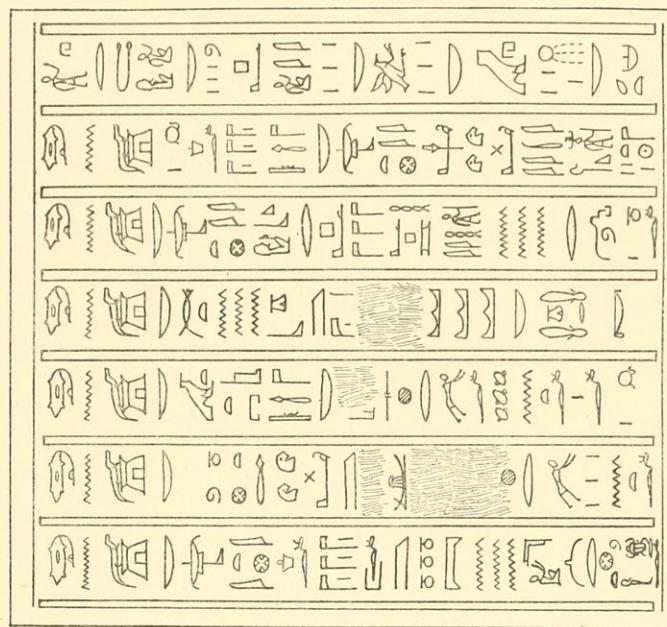
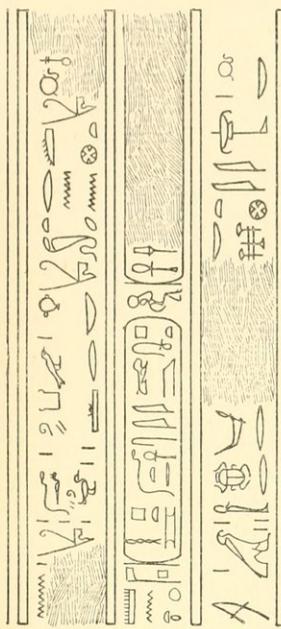


375—376.



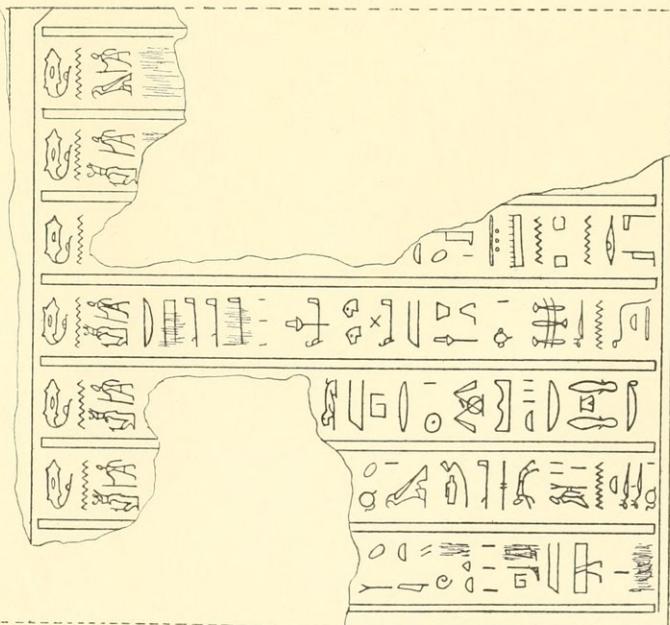
Porte γ'.

Face ouest. — Montant nord. — 377.



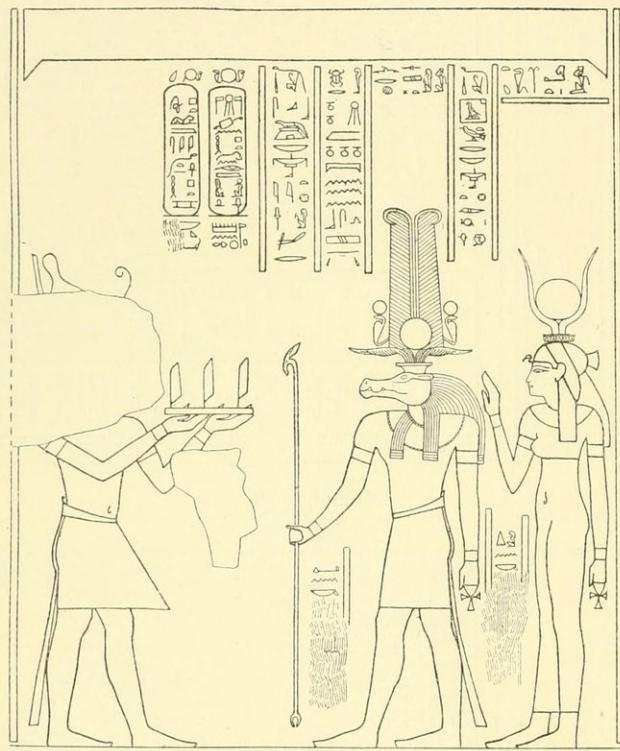
Montant sud.

378.



Face ouest. — Montant nord.

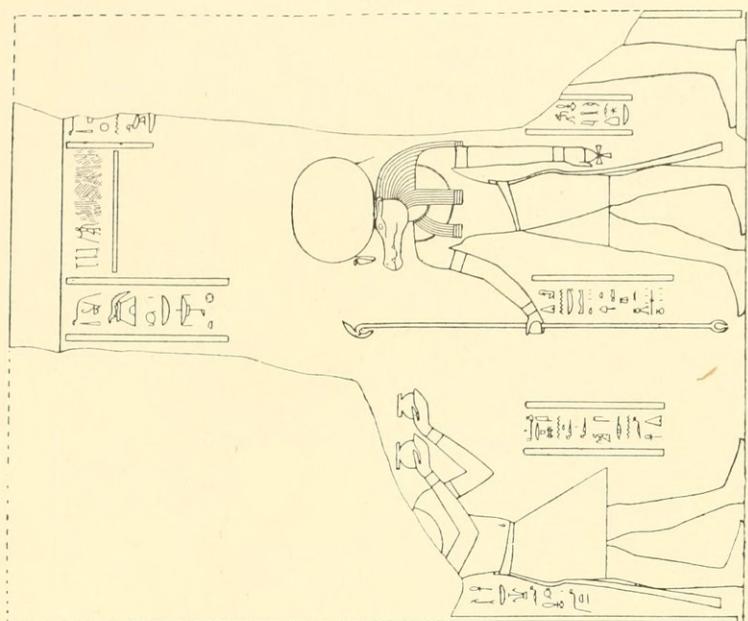
379.



La partie correspondante du montant sud est complètement détruite.

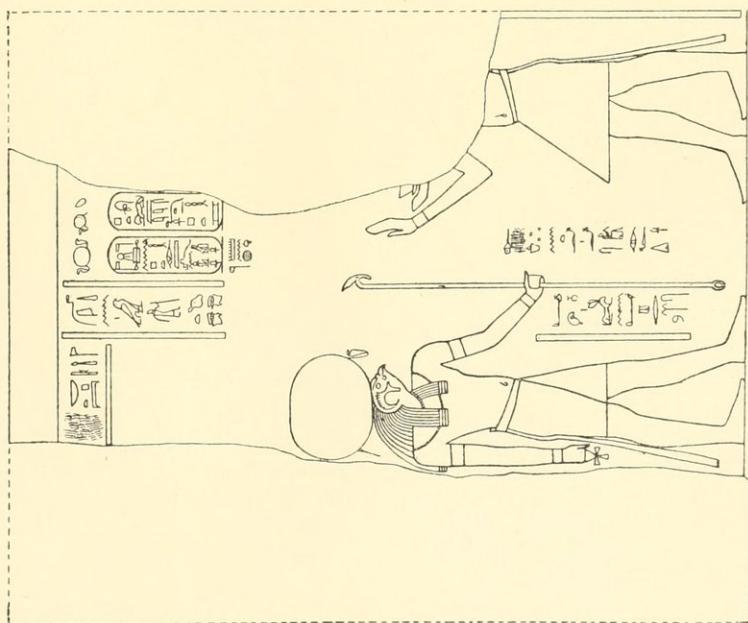
Face ouest. — Montant nord.

380.



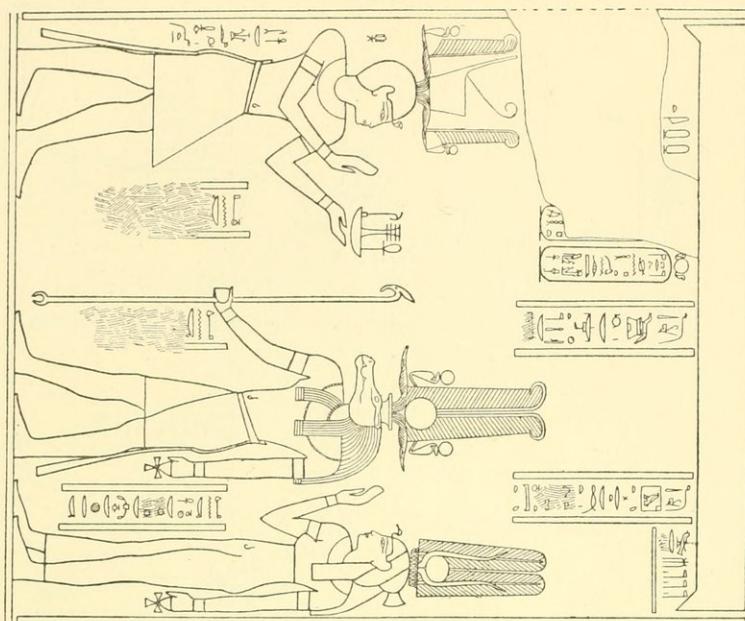
Montant sud.

381.



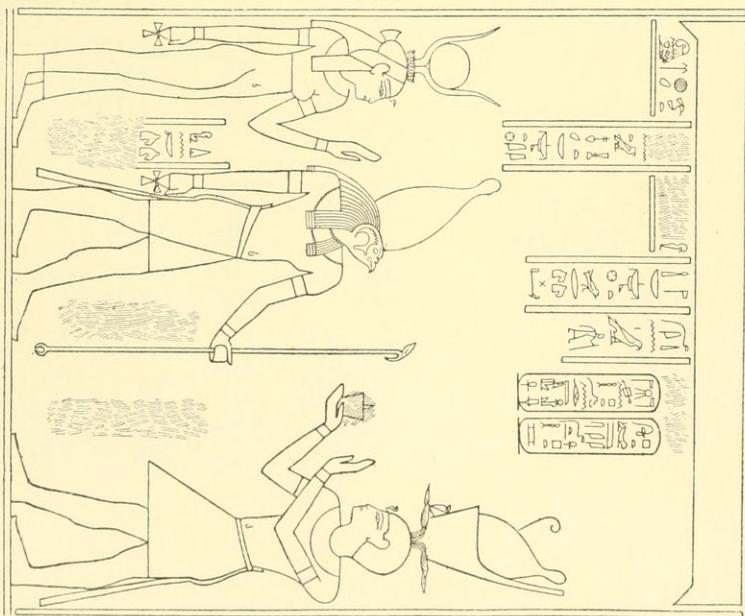
Face ouest. — Montant nord.

382.



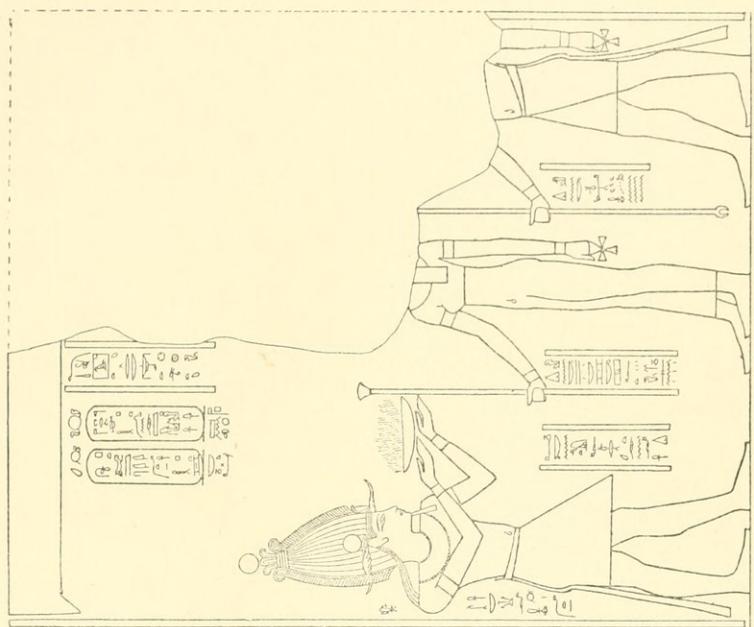
Montant sud.

383.



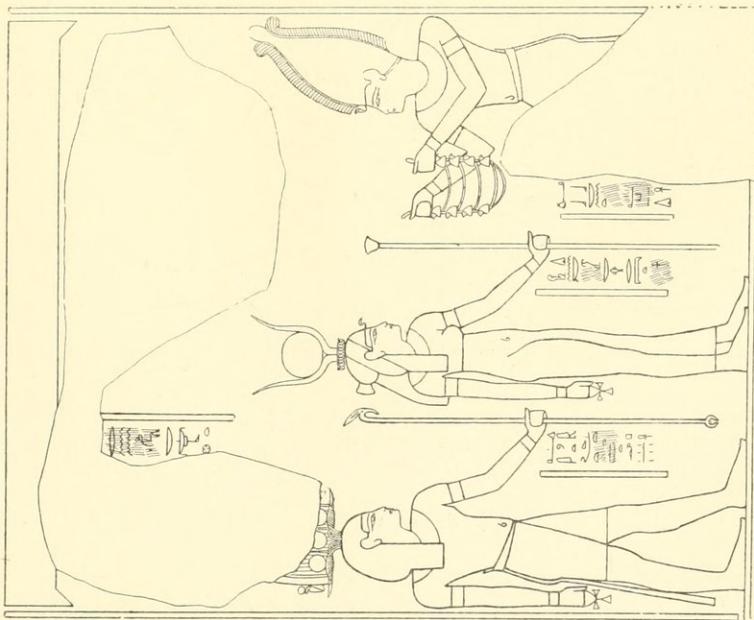
Face ouest. — Montant nord.

384.



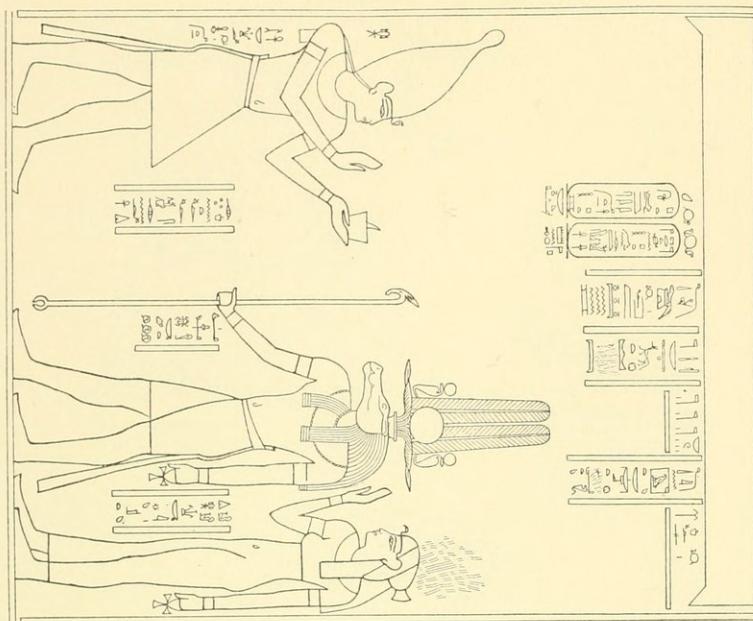
Montant sud.

385.



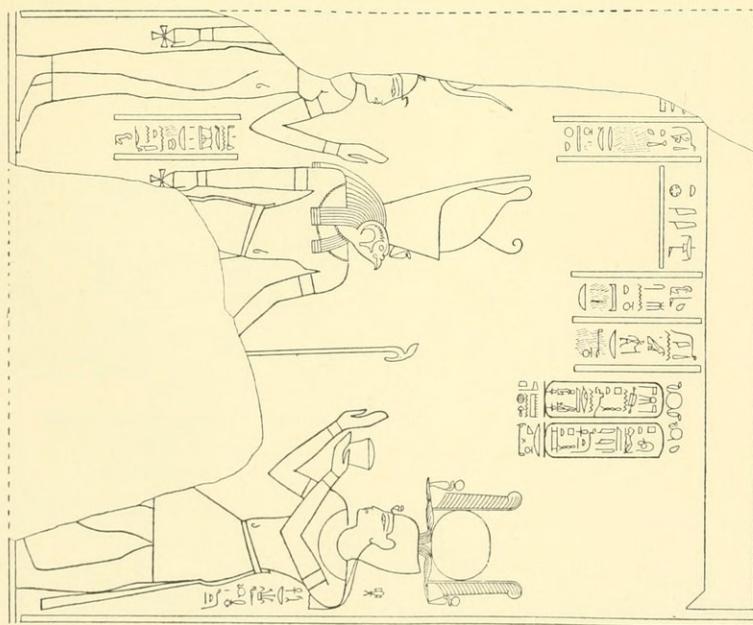
Face ouest. — Montant nord.

386.



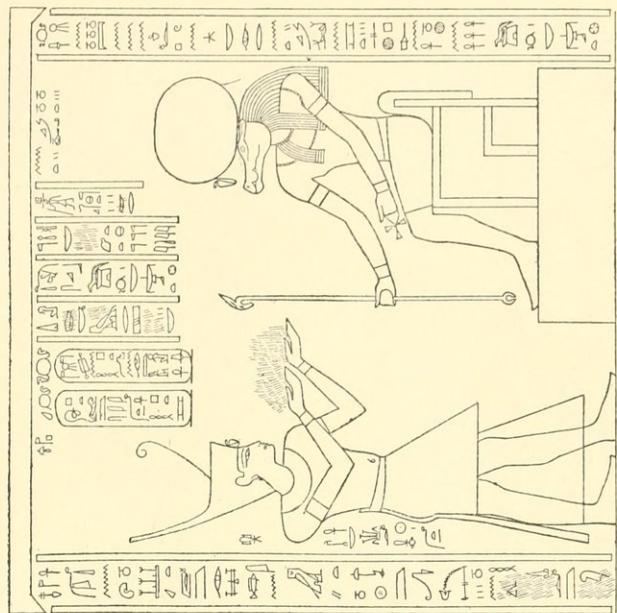
Montant sud.

387.

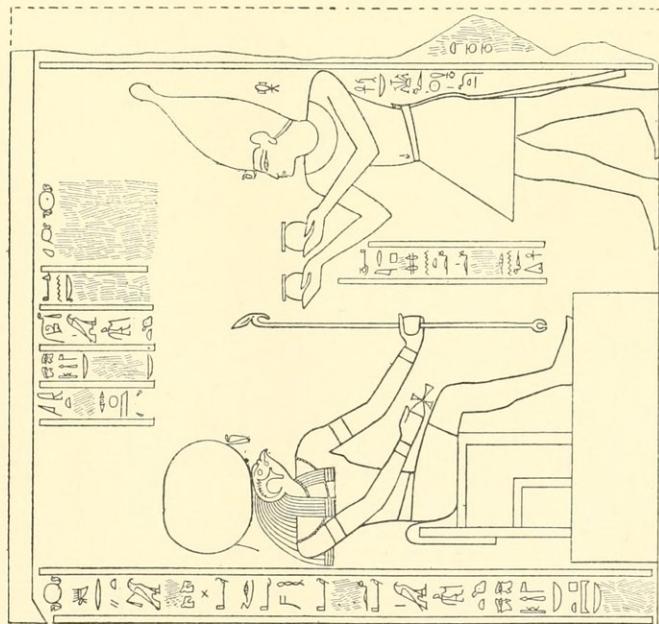


Face ouest. — Linteau.

388.

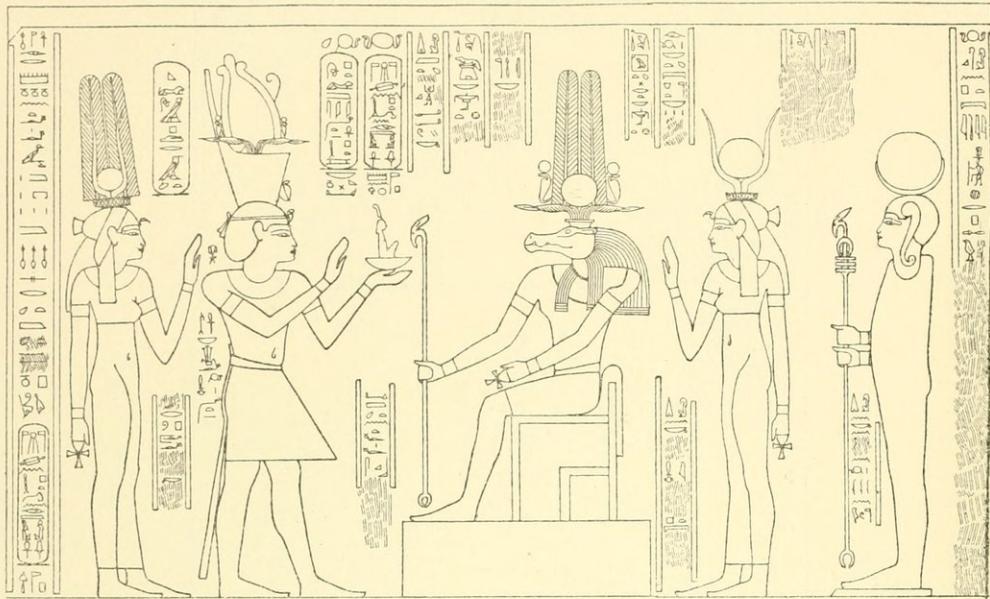


389.

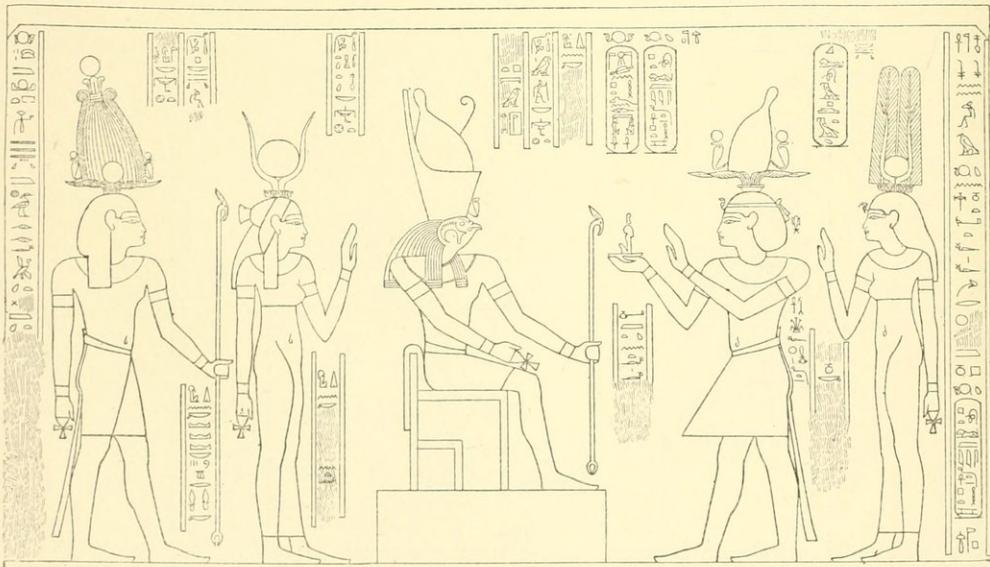


Face ouest. — Linteau.

390 et 391.

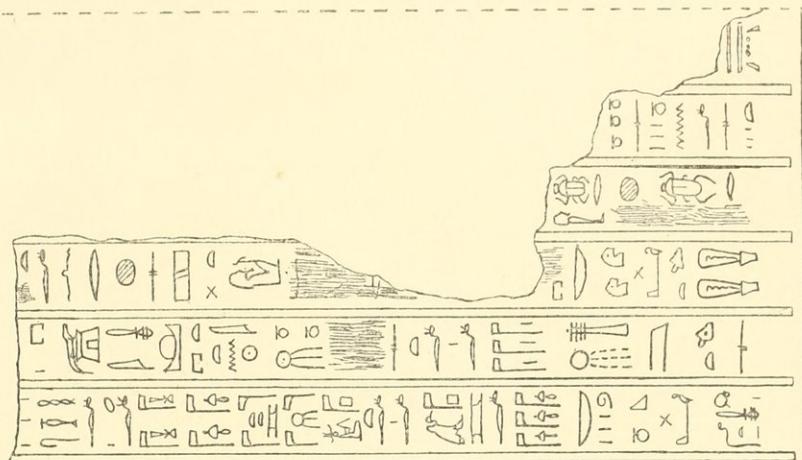


392.



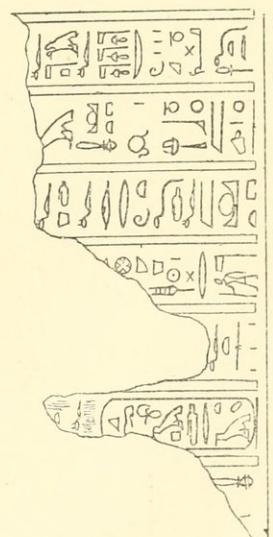
Ebrasement nord.

393.



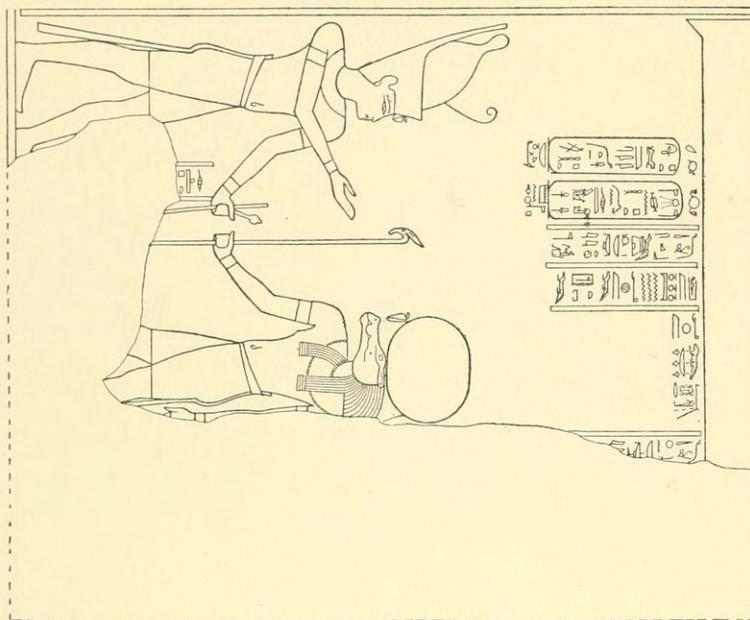
Ebrasement sud.

394.



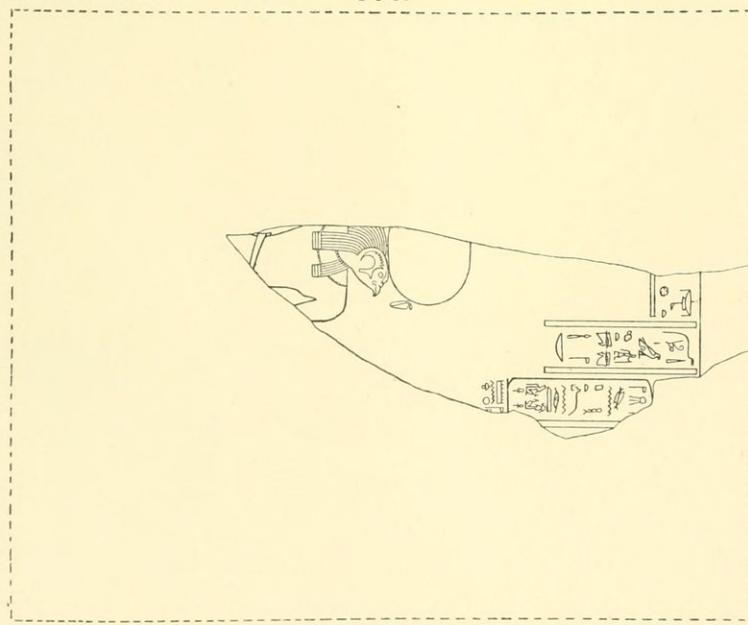
Ebrasement nord.

395.



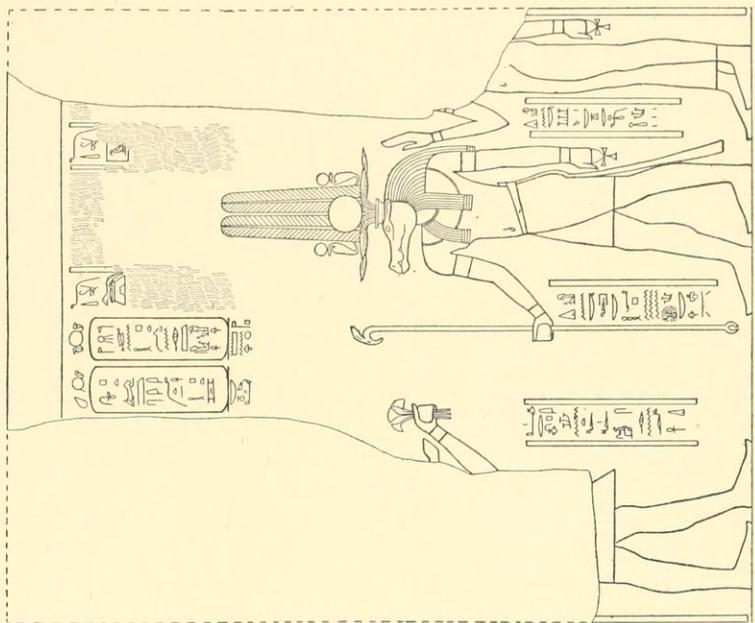
Ebrasement sud.

396.



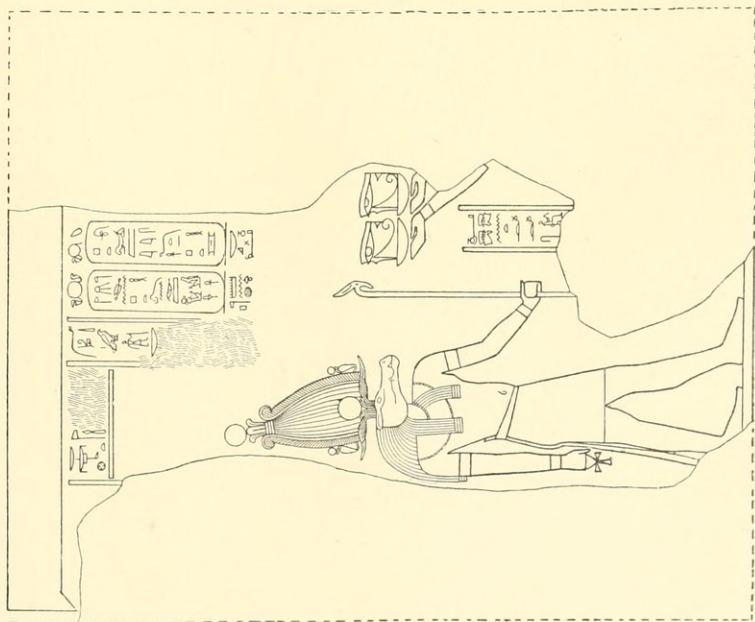
Ebrasement nord.

397.



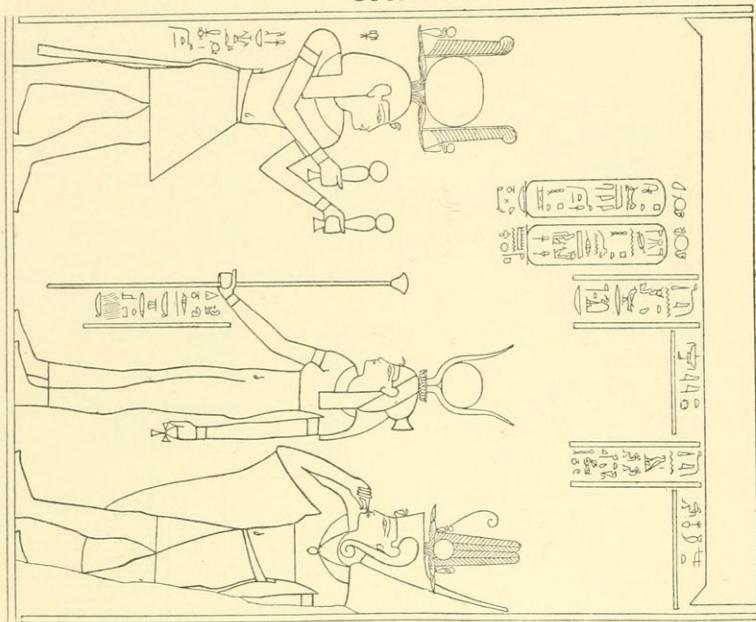
Ebrasement sud.

398.



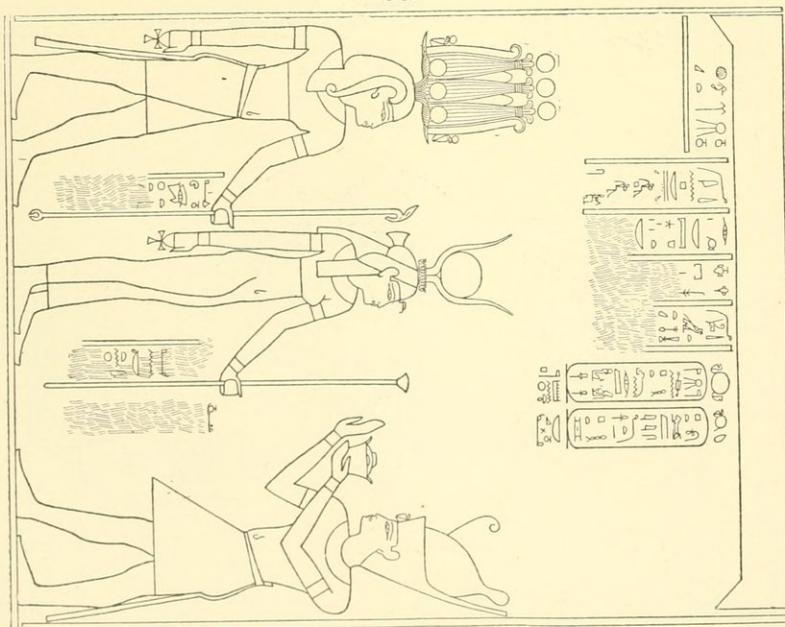
Ebrasement nord.

399.



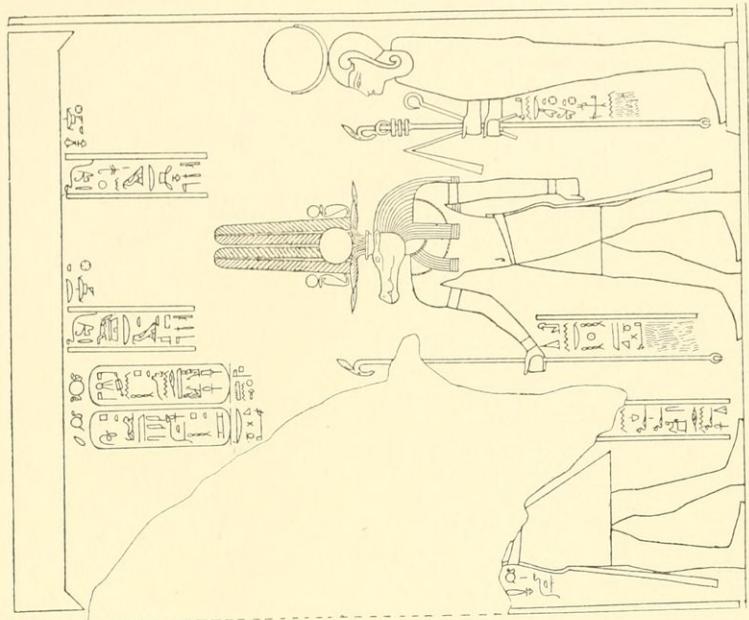
Ebrasement sud.

400.



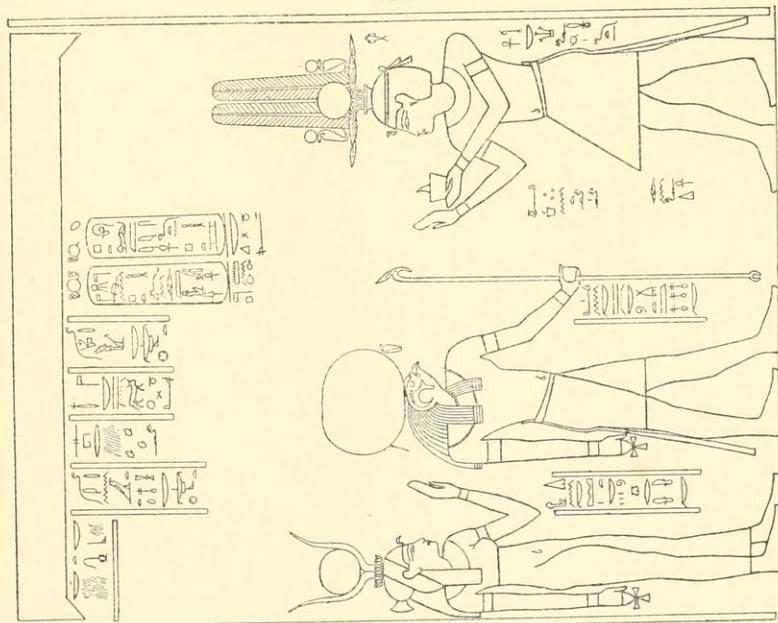
Ebrasement nord.

401.



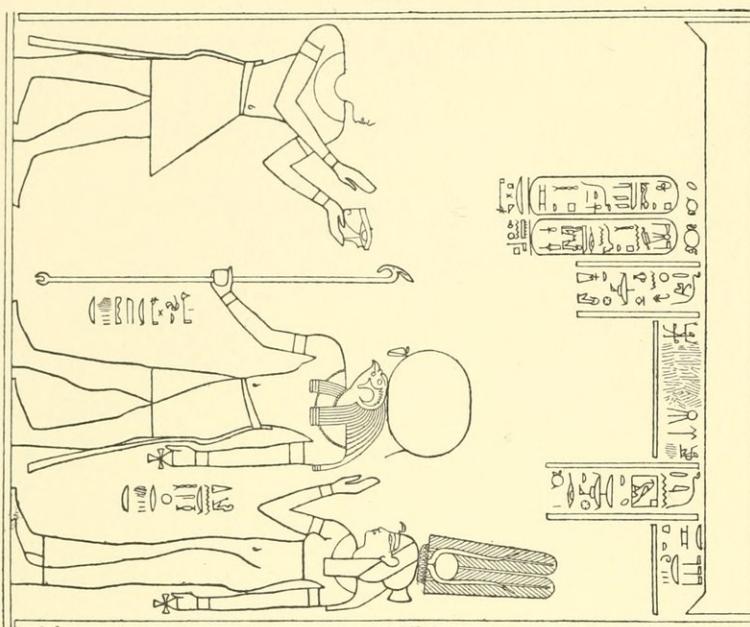
Ebrasement sud.

402.



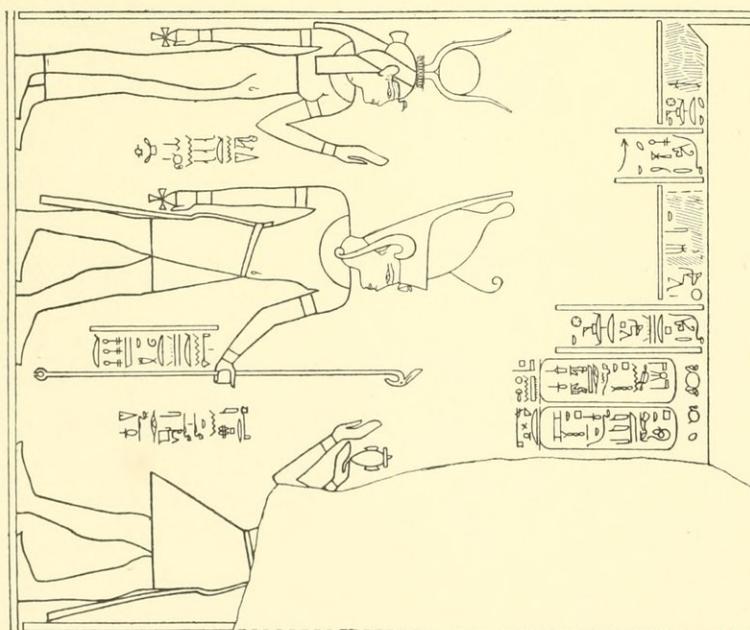
Ebrasement nord.

403.



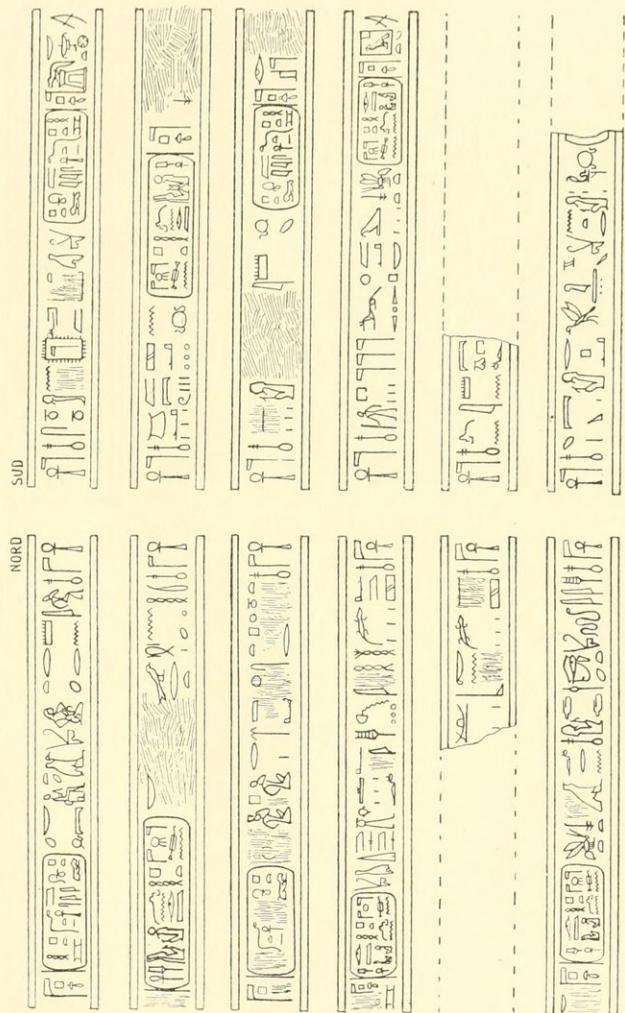
Ebrasement sud.

404.



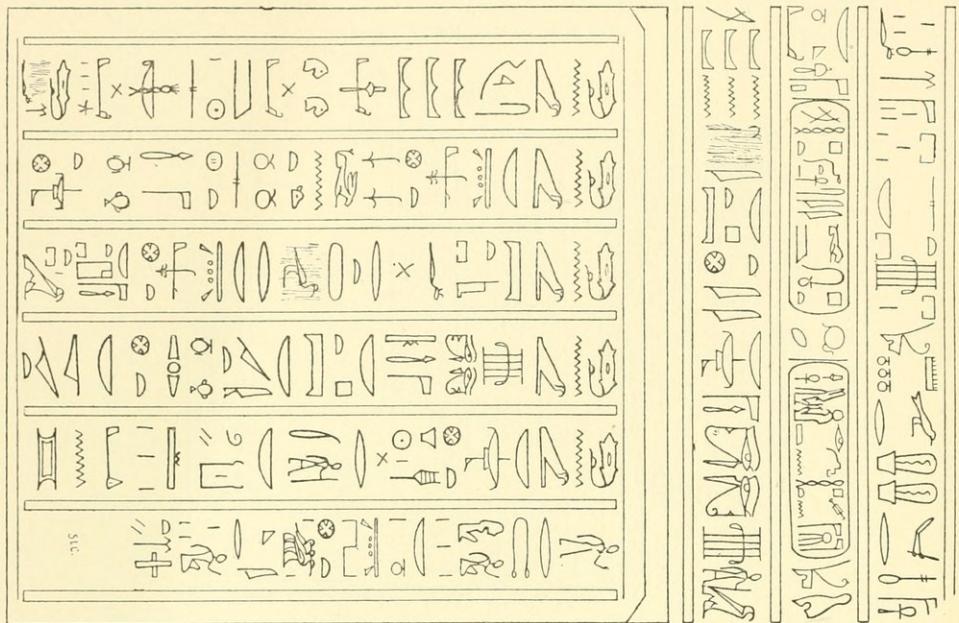
Bandeaux des ébrasements.

405.



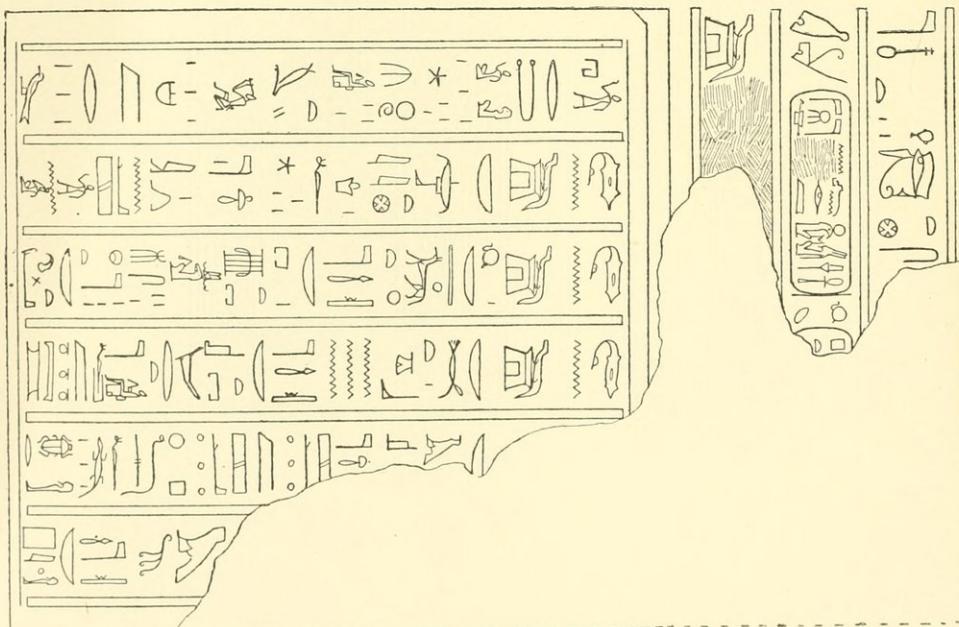
Face est. — Montant sud.

406.



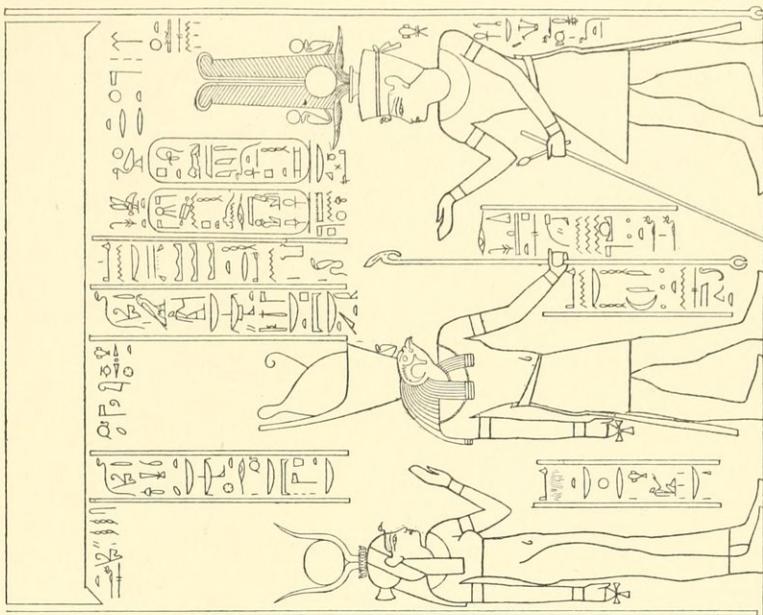
Montant nord.

407.



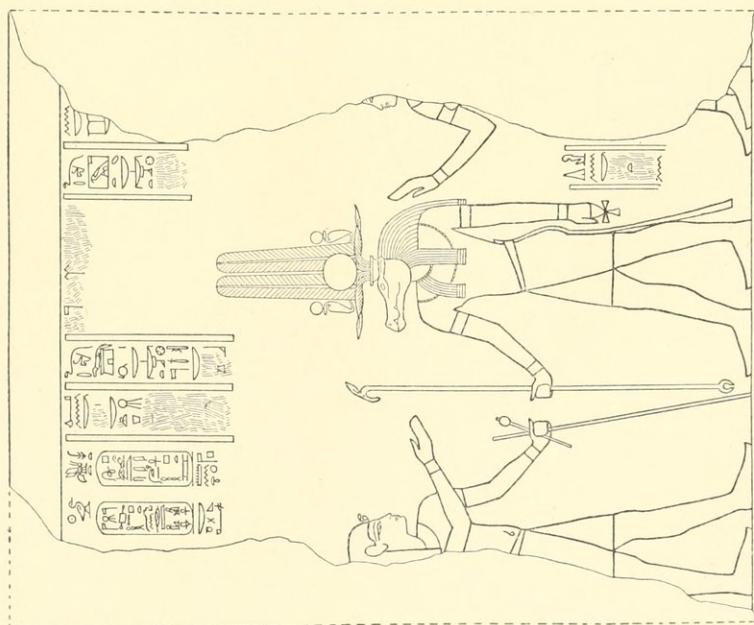
Face est. — Montant sud.

408.



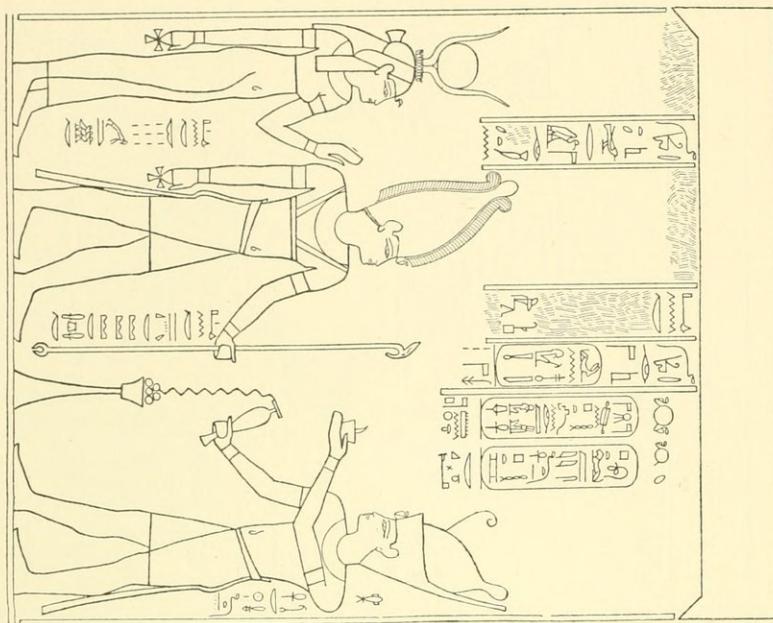
Montant nord.

409.



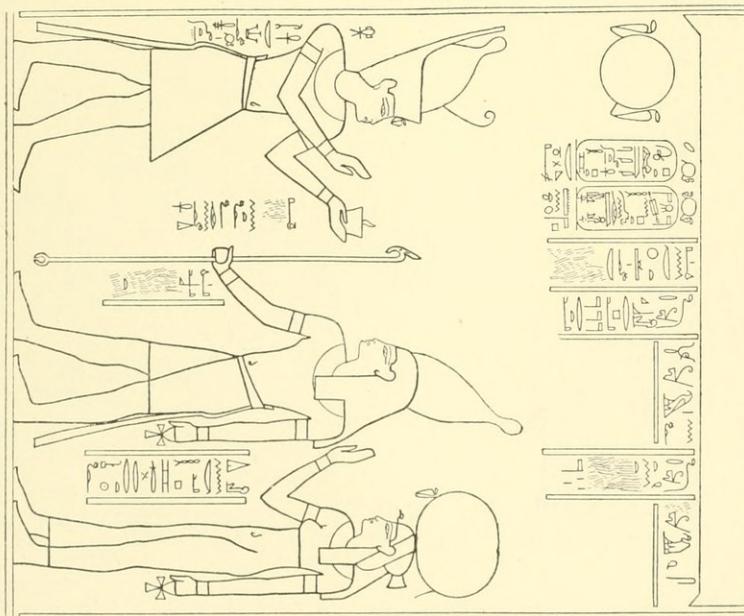
Face est. — Montant sud.

410.



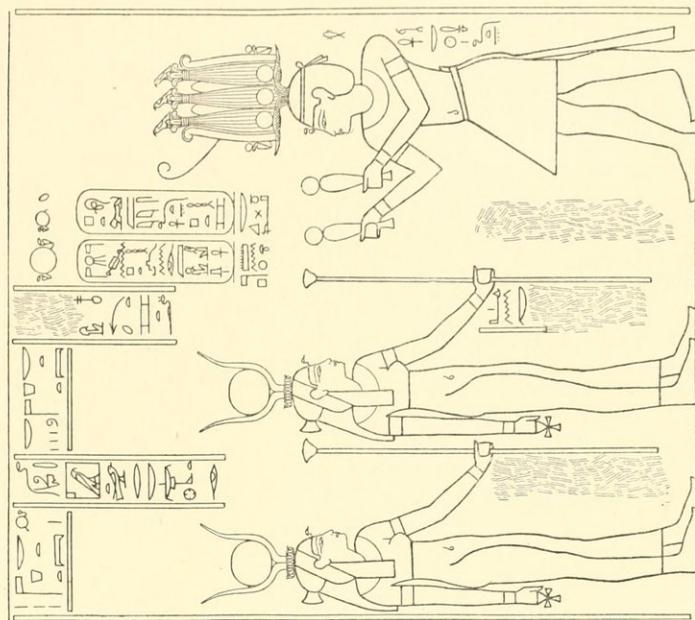
Montant nord.

411.



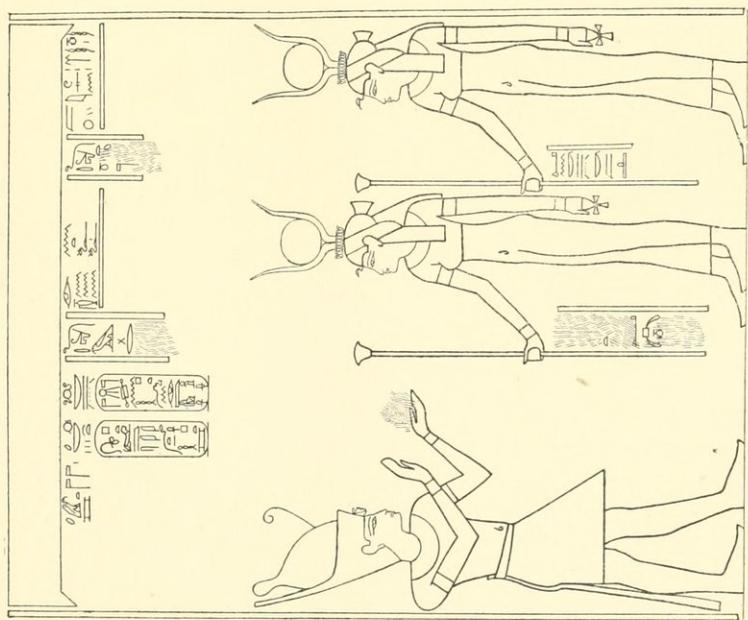
Face est. — Montant sud.

412.



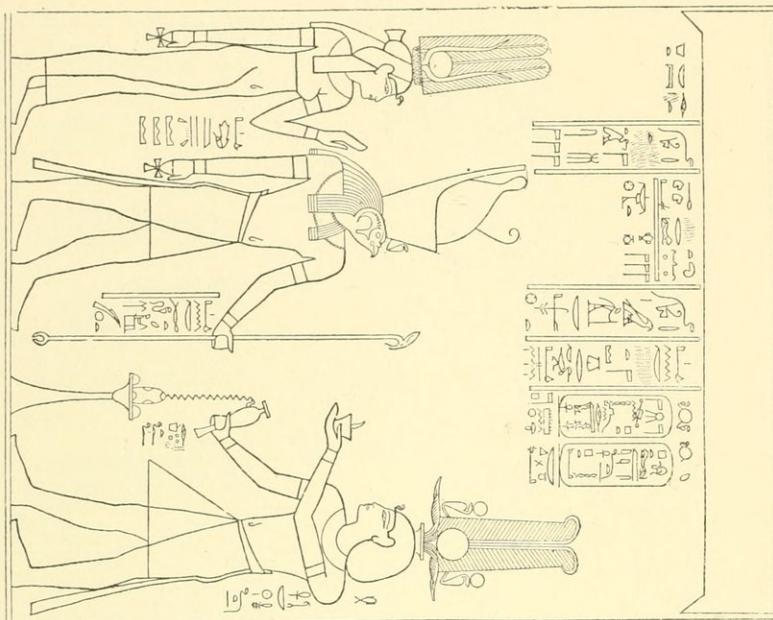
Montant nord.

413.



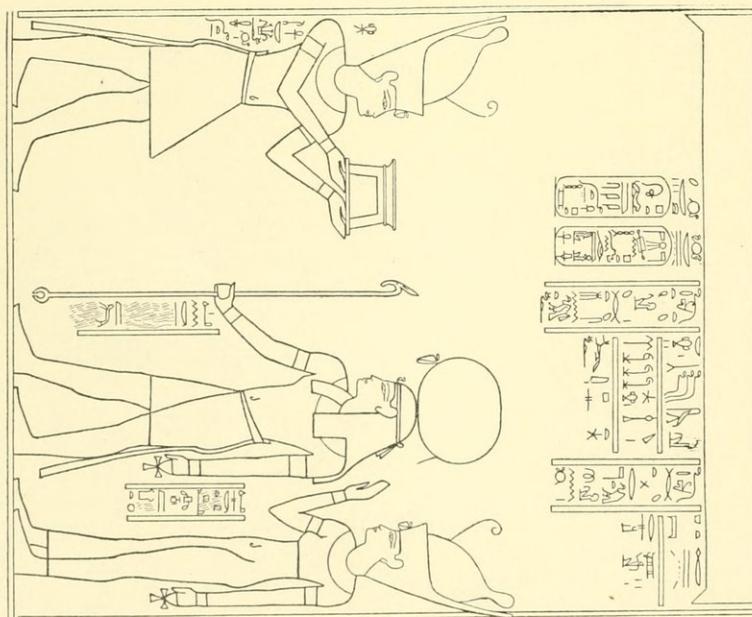
Face est. — Montant sud.

414.



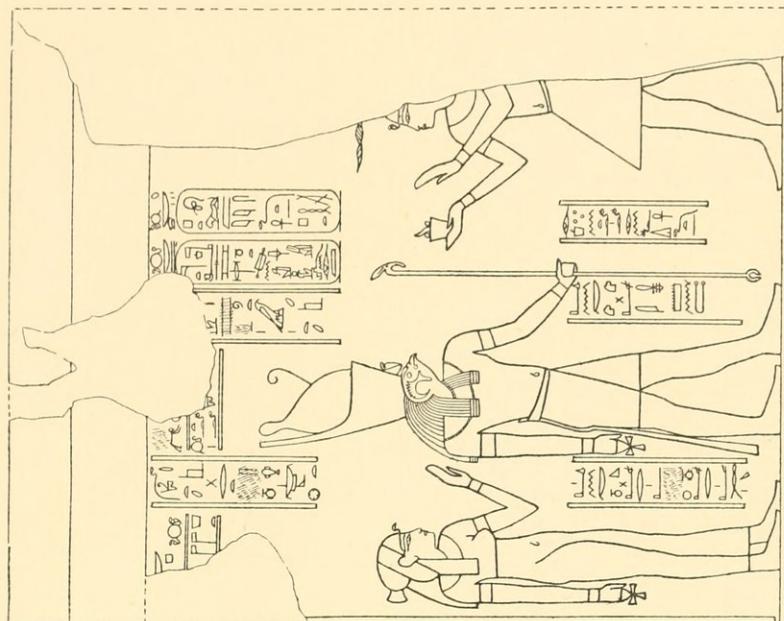
Montant nord.

415.



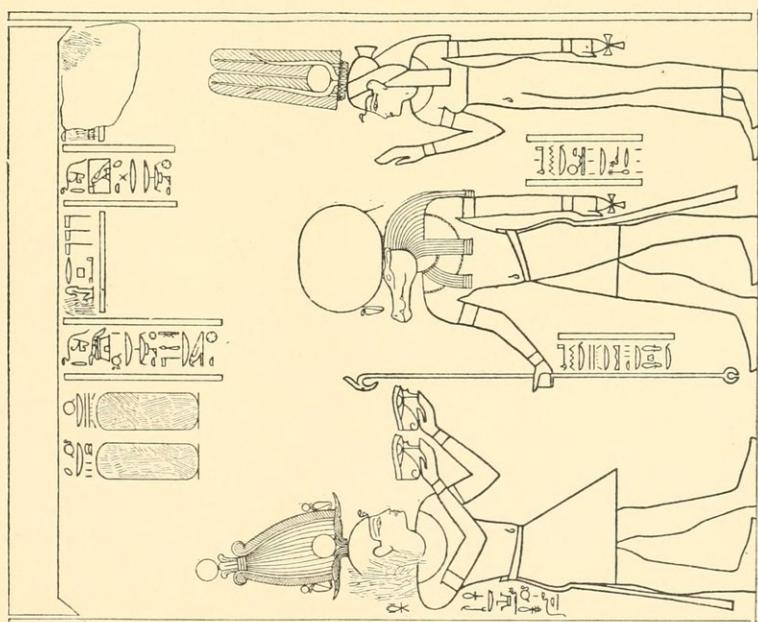
Face est. — Montant sud.

416.



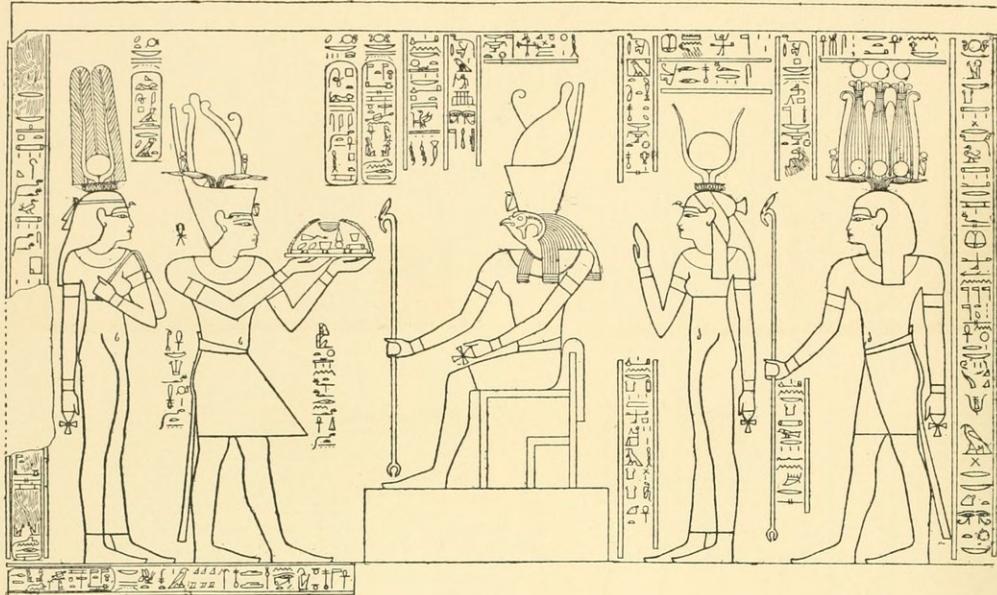
Montant nord.

417.

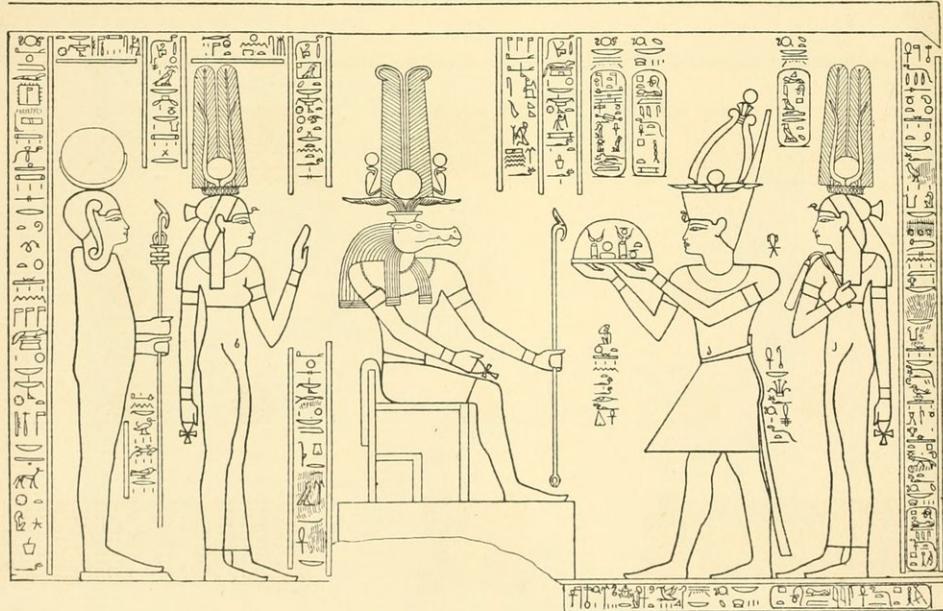


Face est. — Linteau.

418.



419 et 420.



SALLE B.

PAROI SUD

PAROI NORD

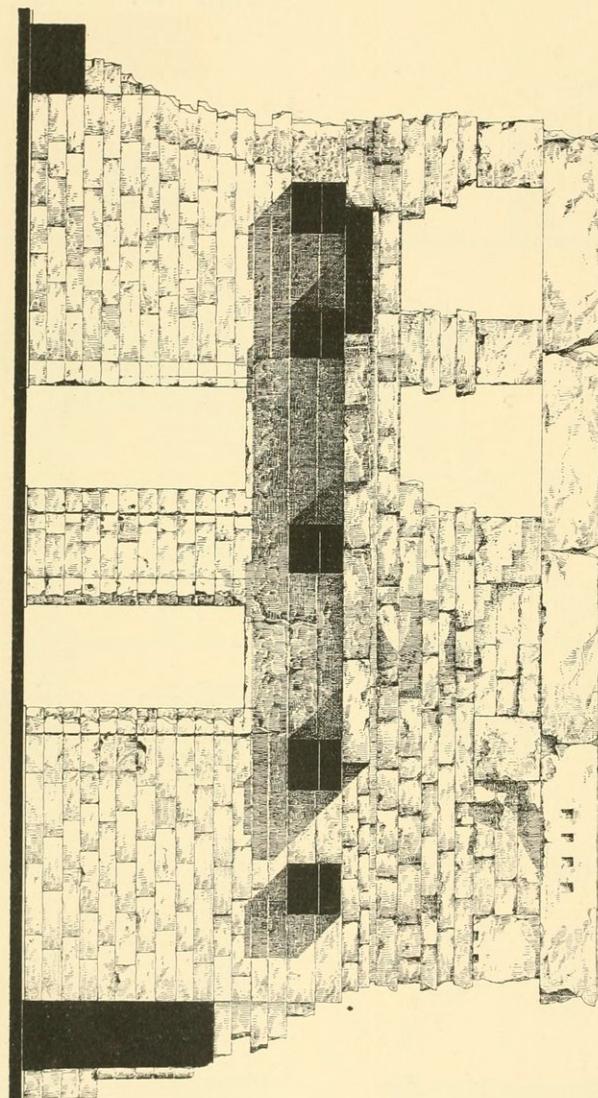
PAROI EST

ECHELLE

J. de Morgan

SALLE B

PAROI OUEST

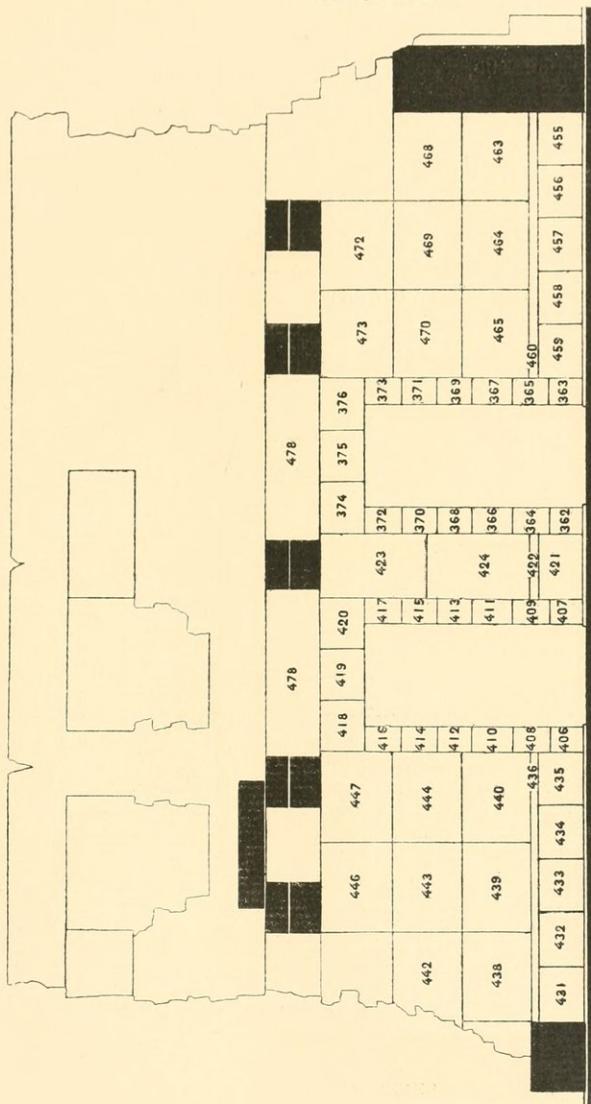


FACE EST

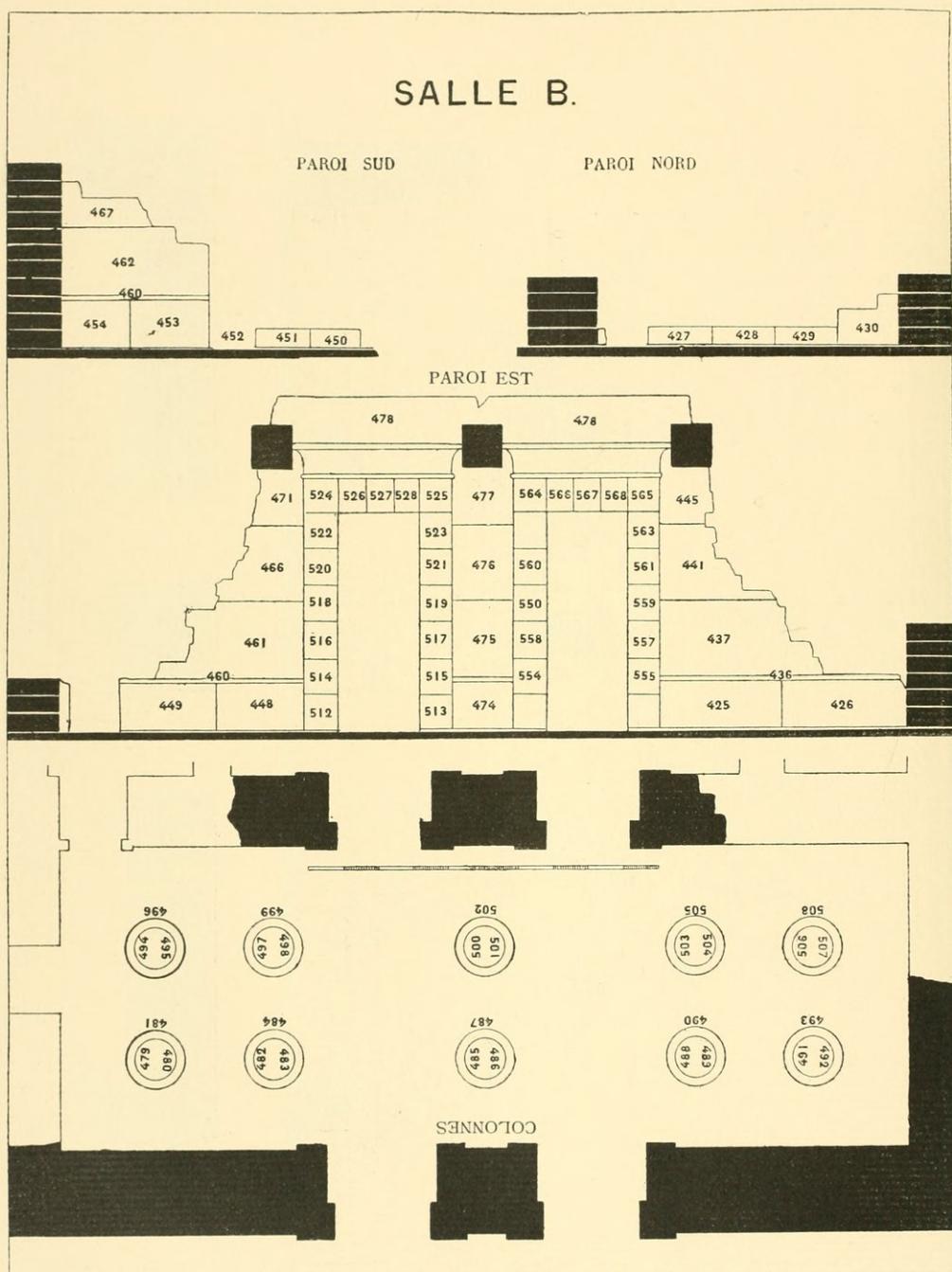
ECHELLE

Jules Morgan

PAROI OUEST

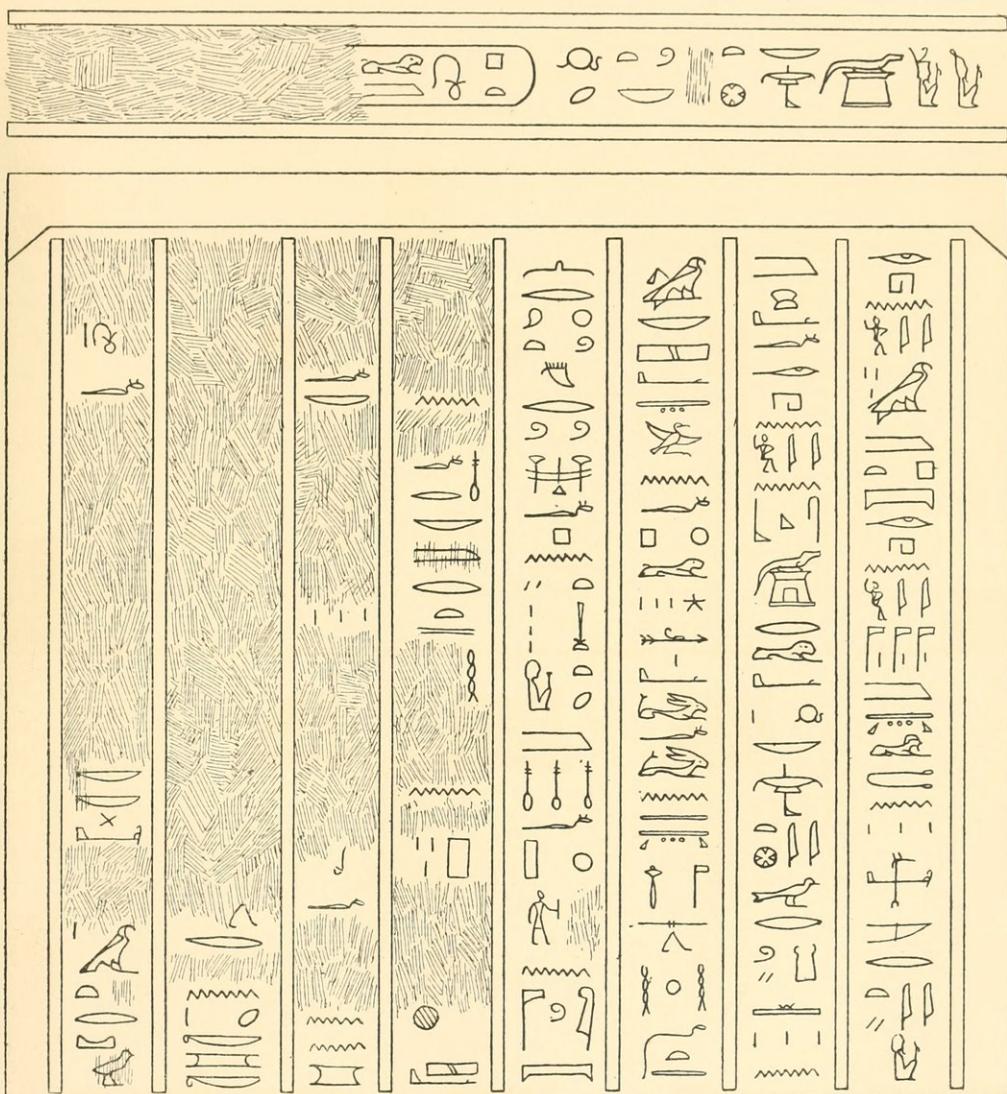


SALLE B.



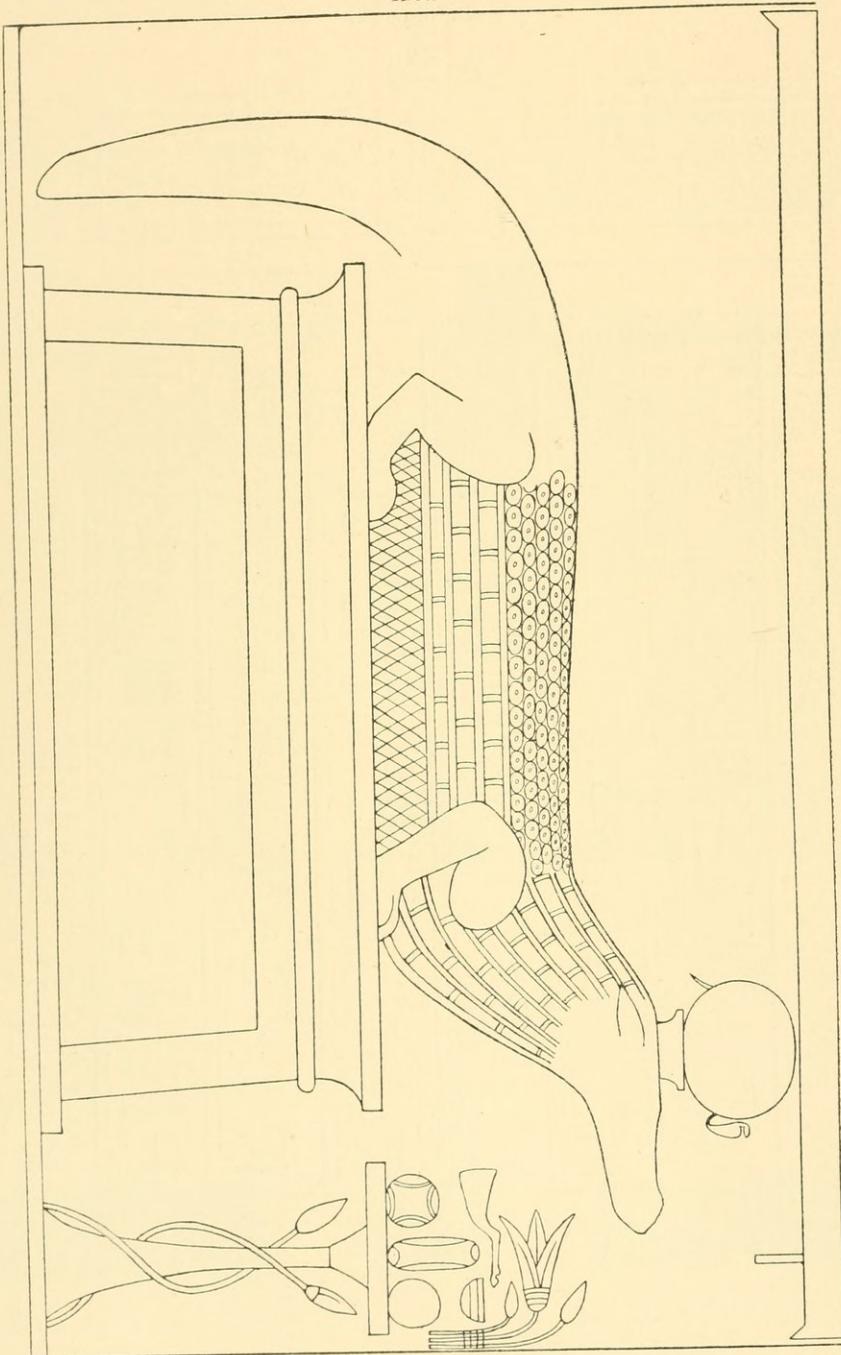
Paroi ouest.

421.

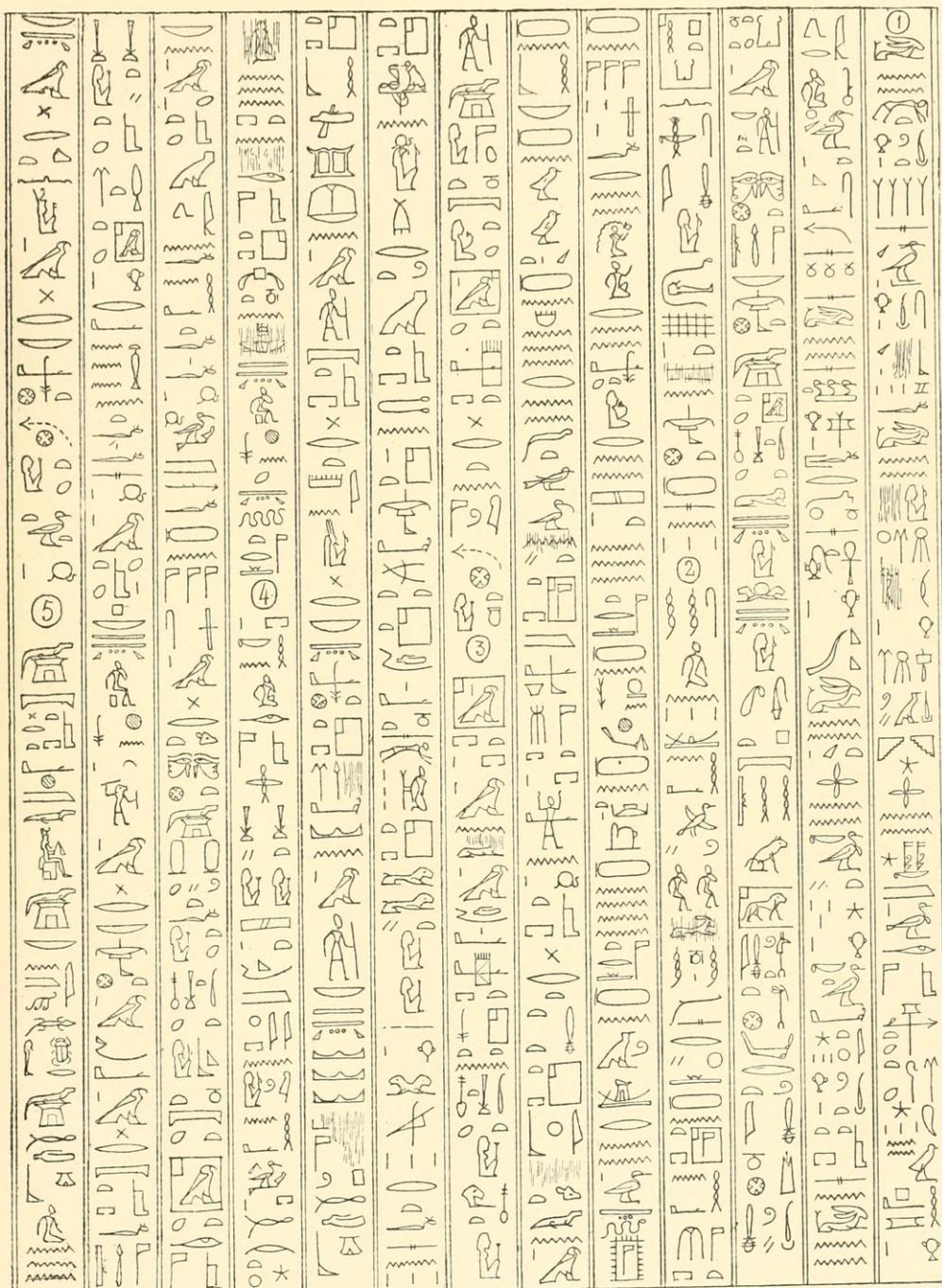


Paroi ouest.

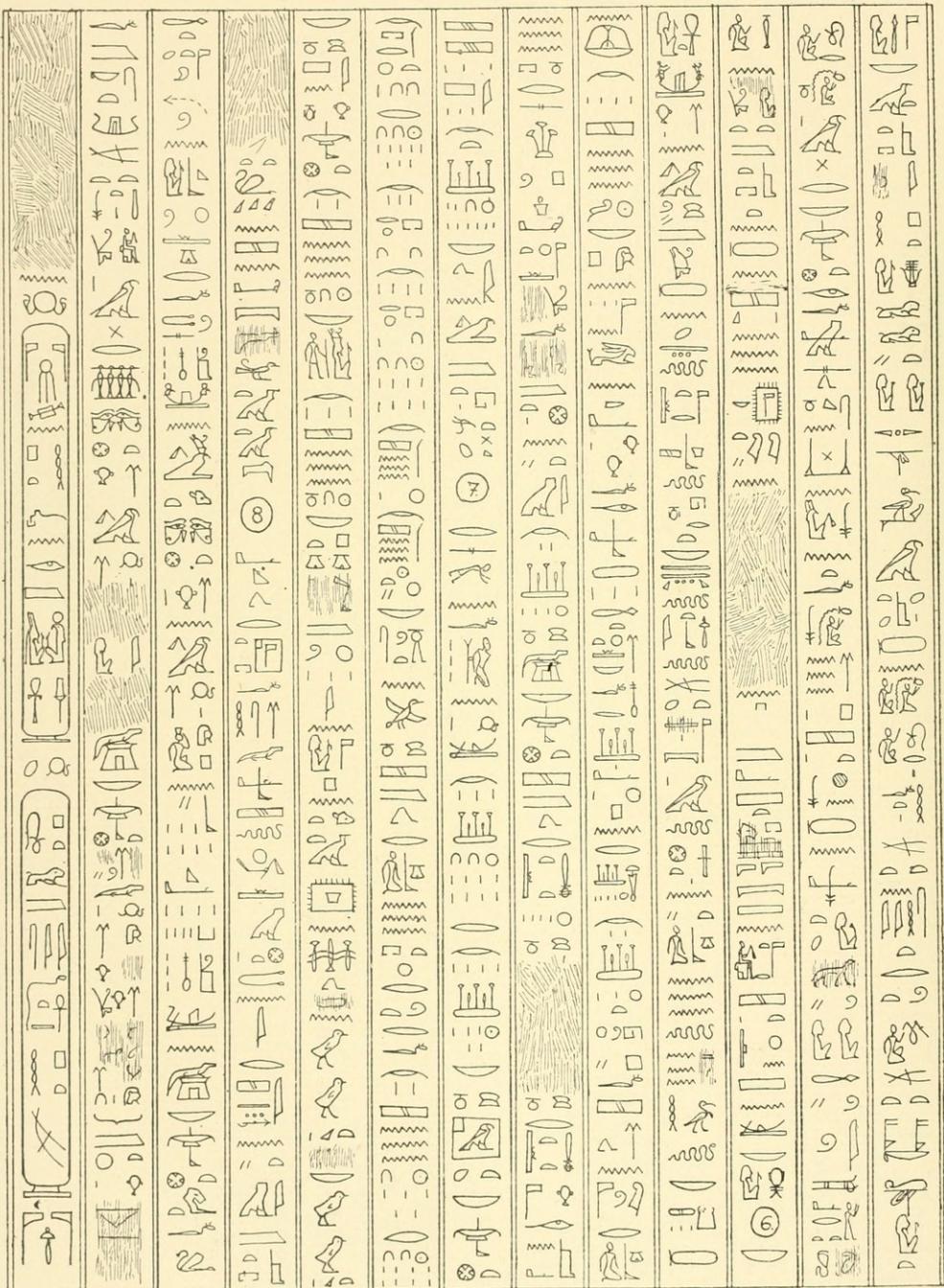
422.



Paroi ouest. — 423.

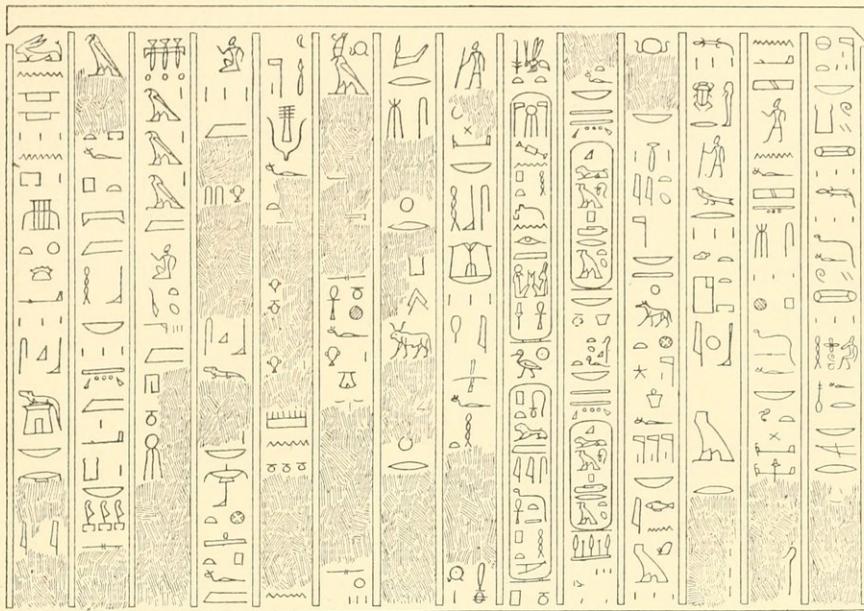


Paroi ouest. — 424.

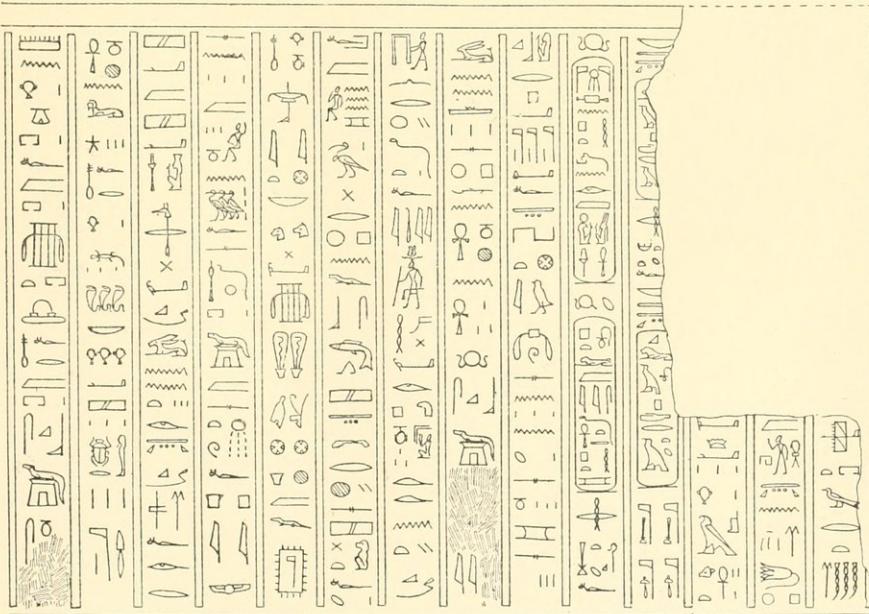


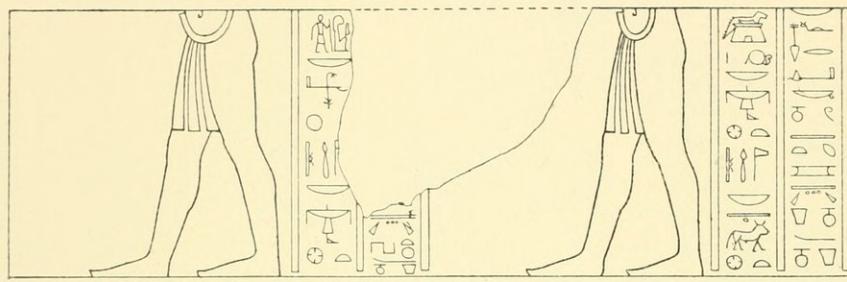
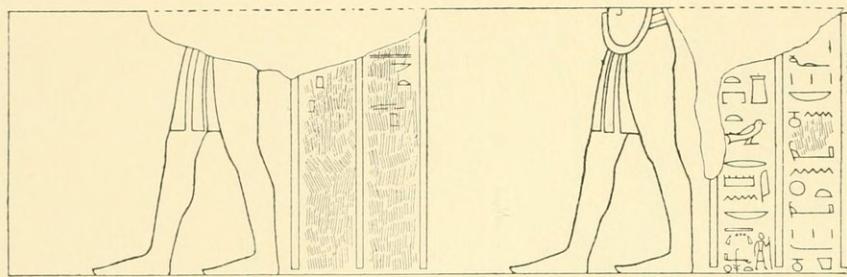
Paroi est.

425.

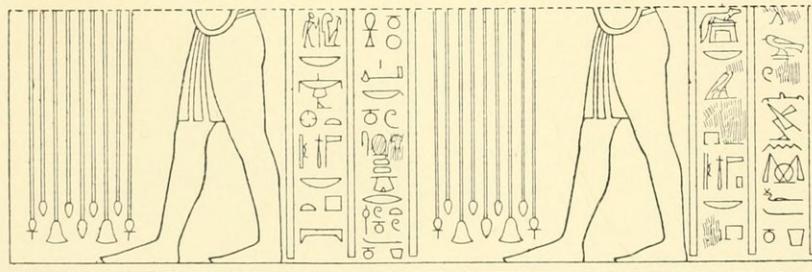
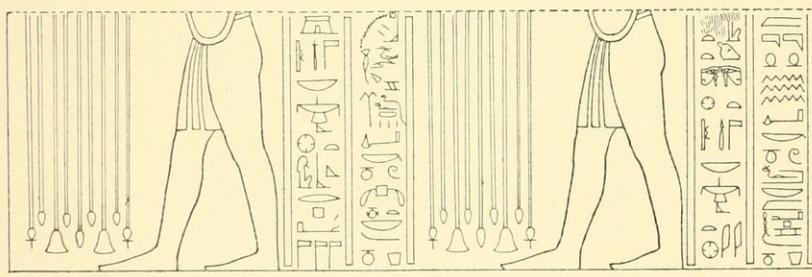


426.



428.¹

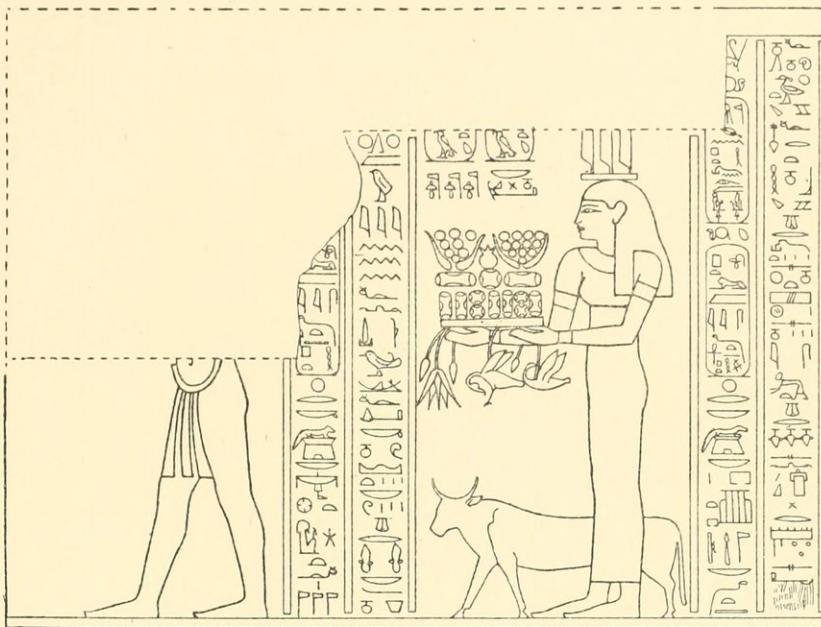
429.



1. Voir la planche 427 à la page 320.

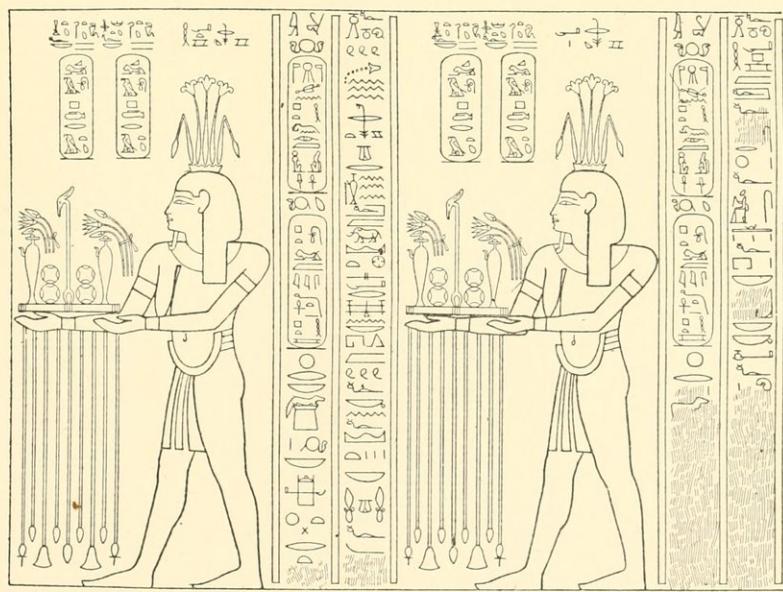
Paroi sud.

430.



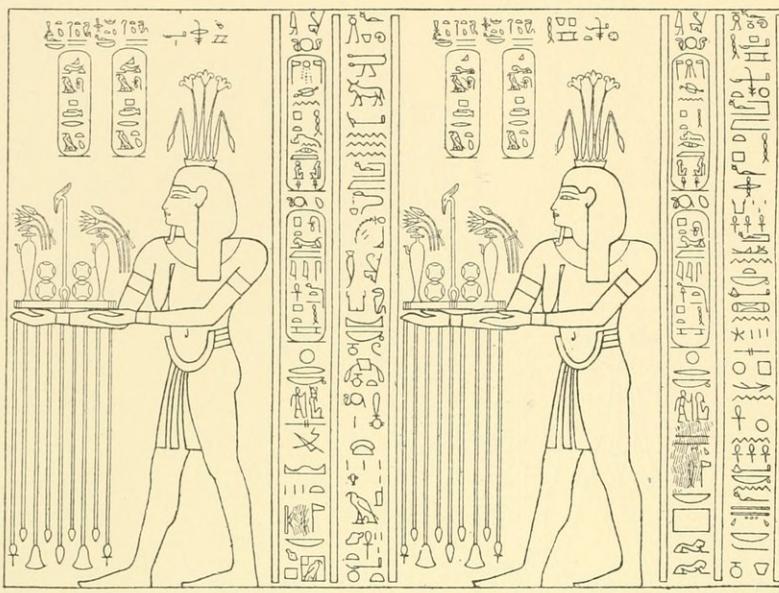
Paroi ouest.

431.

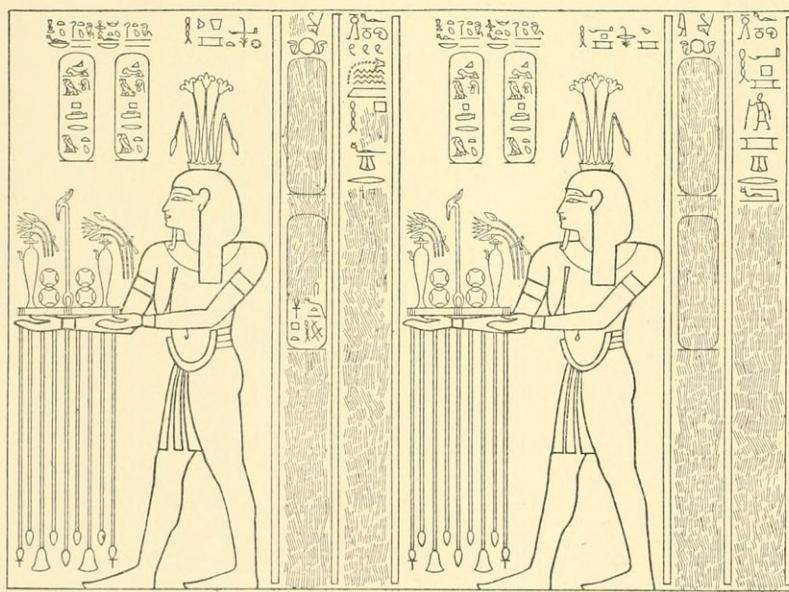


Paroi ouest.

432.

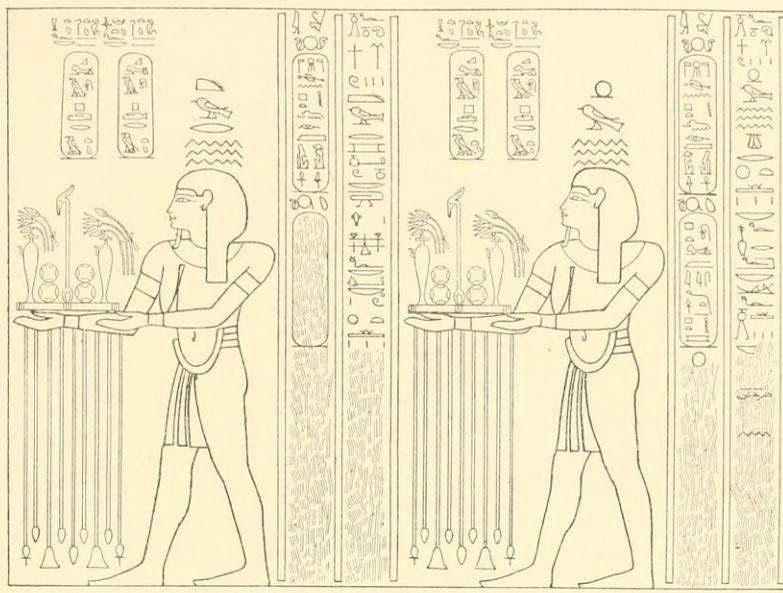


433.

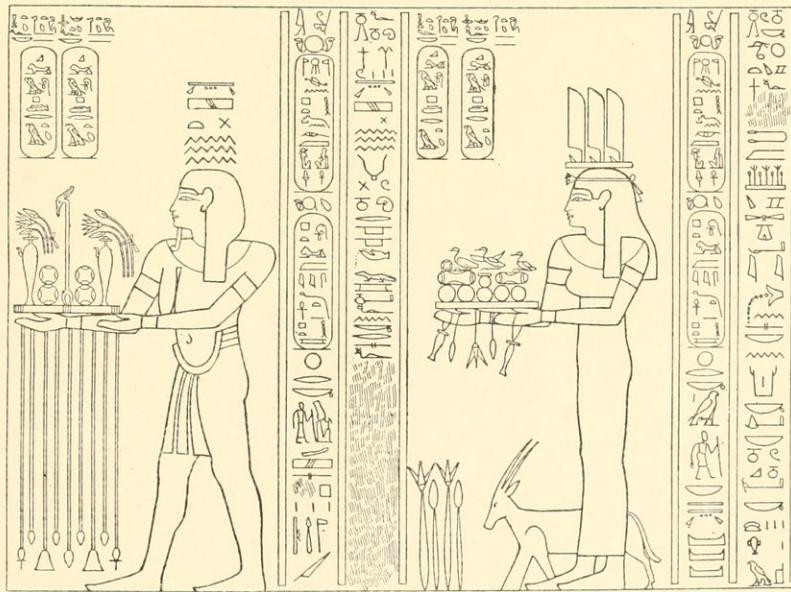


Paroi ouest.

434.

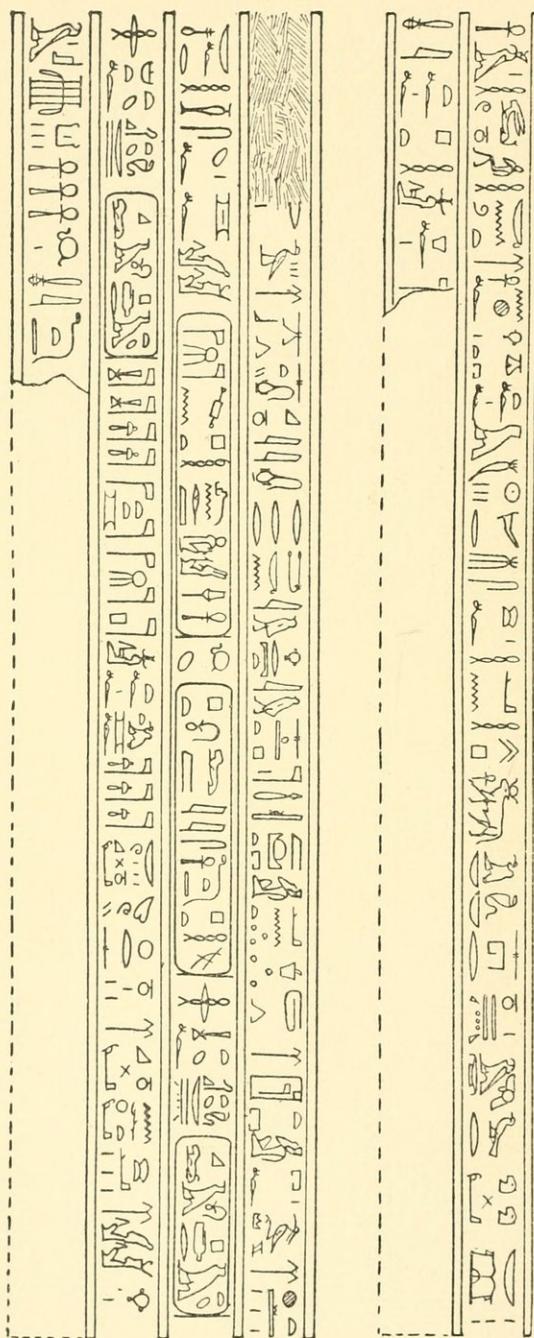


435.

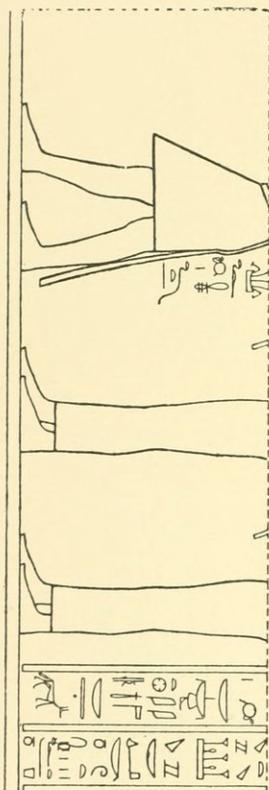


Bandeaux des parois est et ouest.

436.

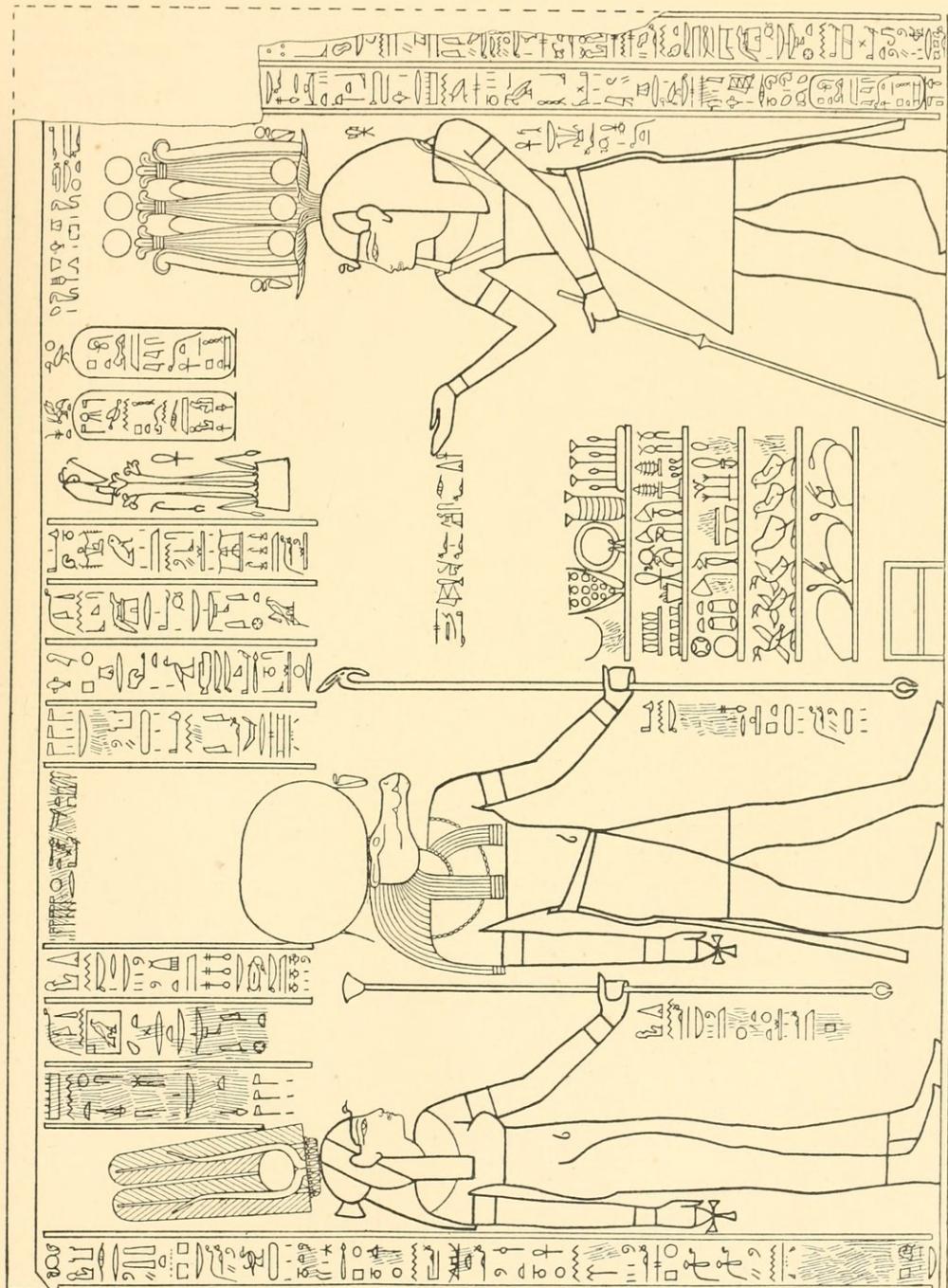


427.



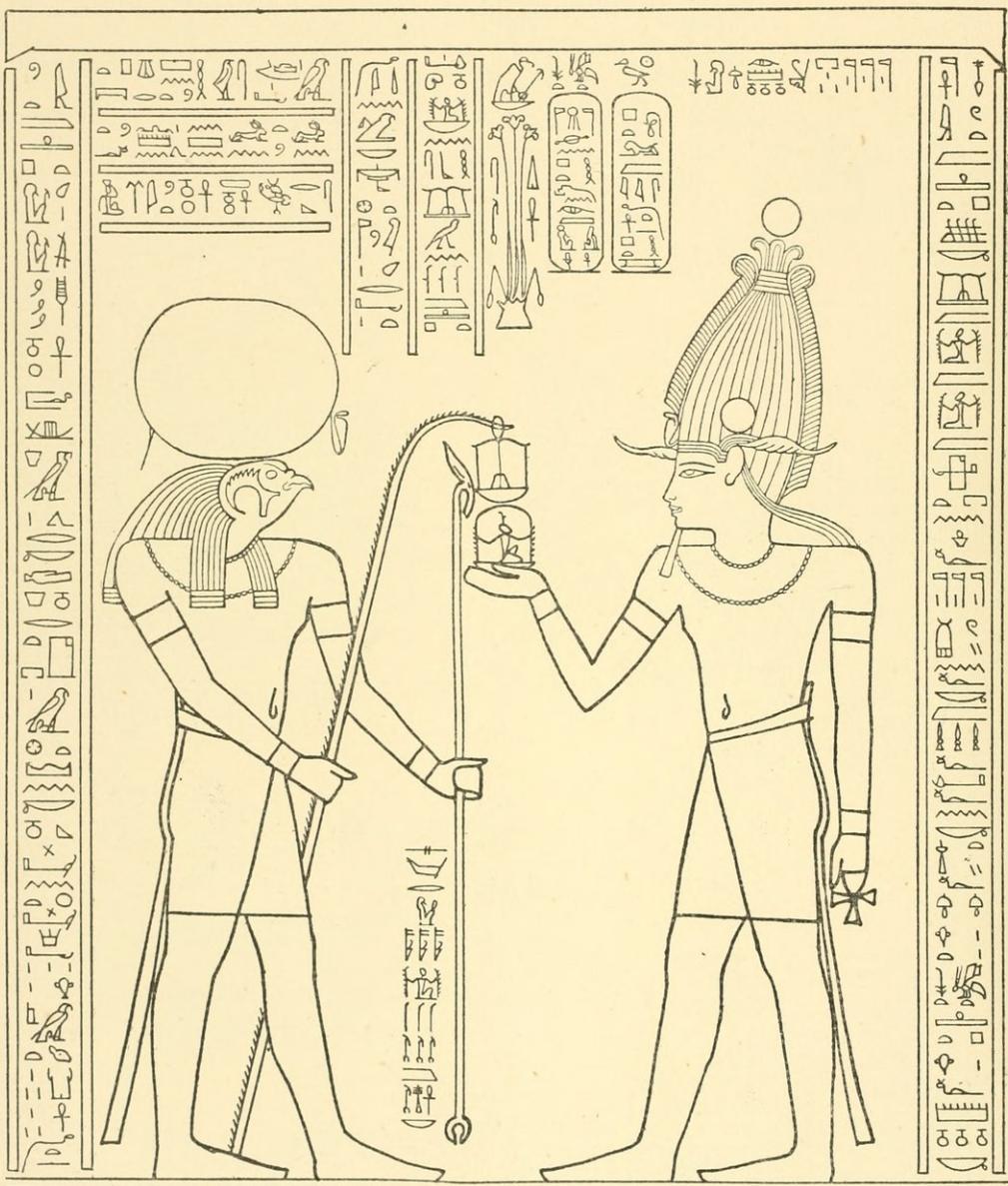
Paroi est.

437.



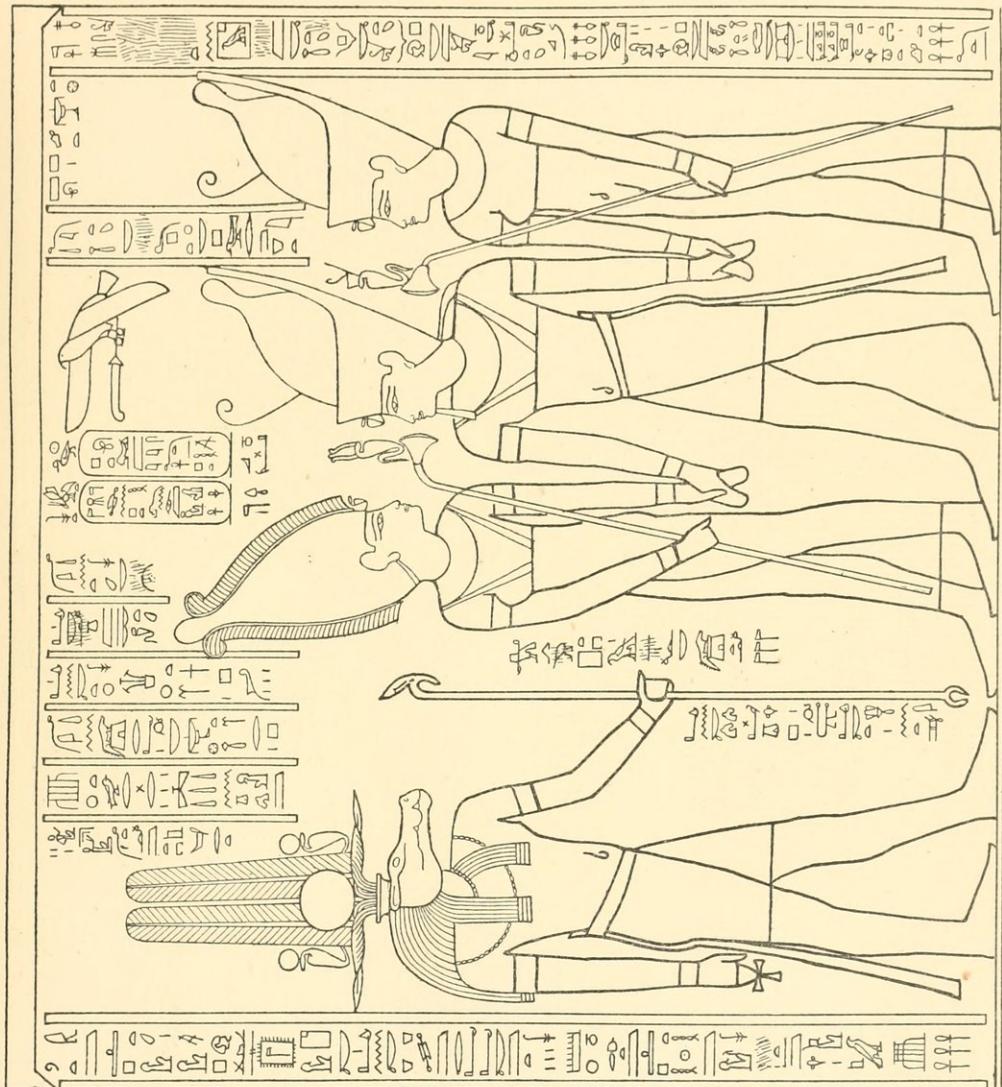
Paroi ouest.

438.



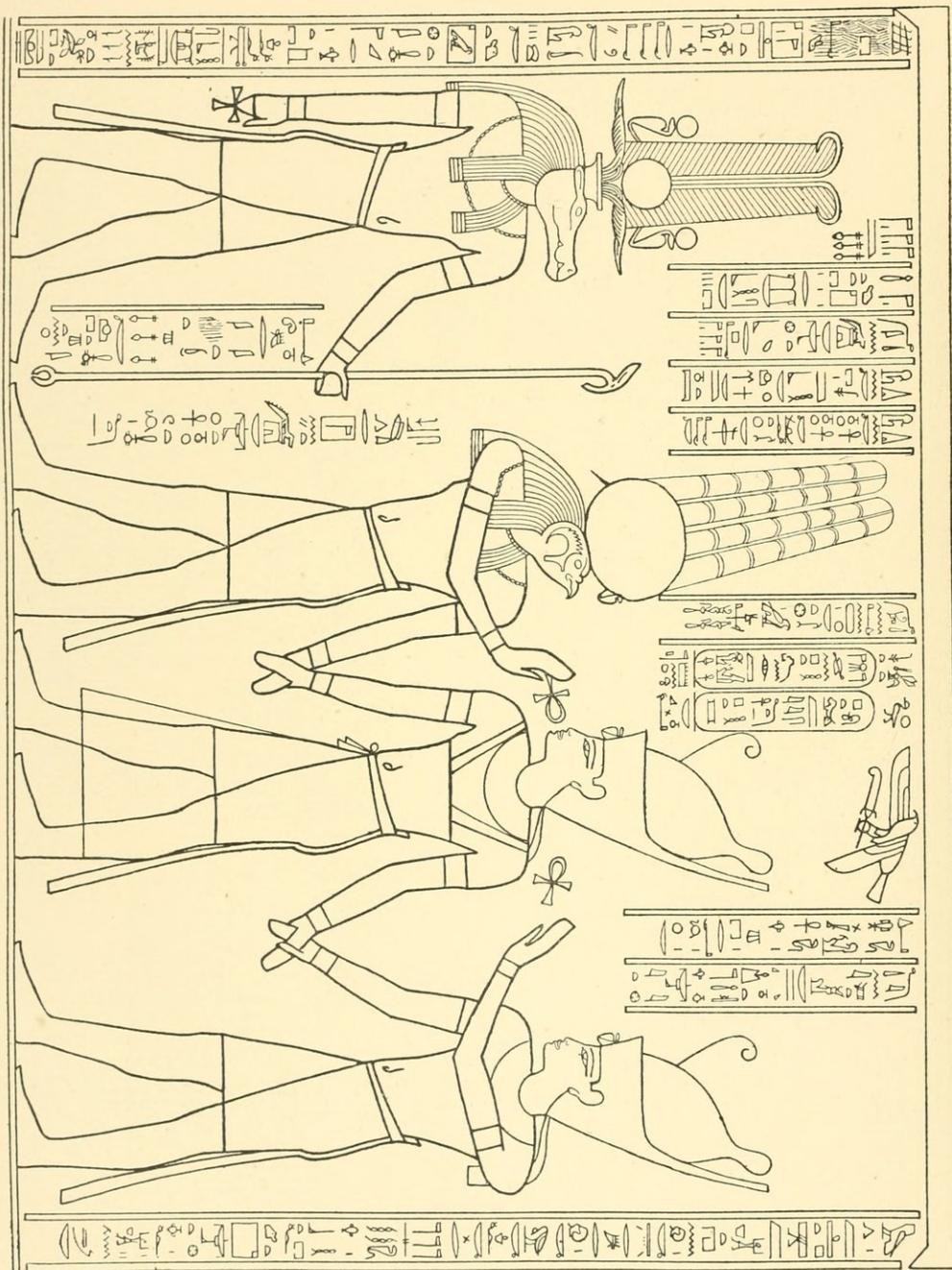
Paroi ouest.

439.



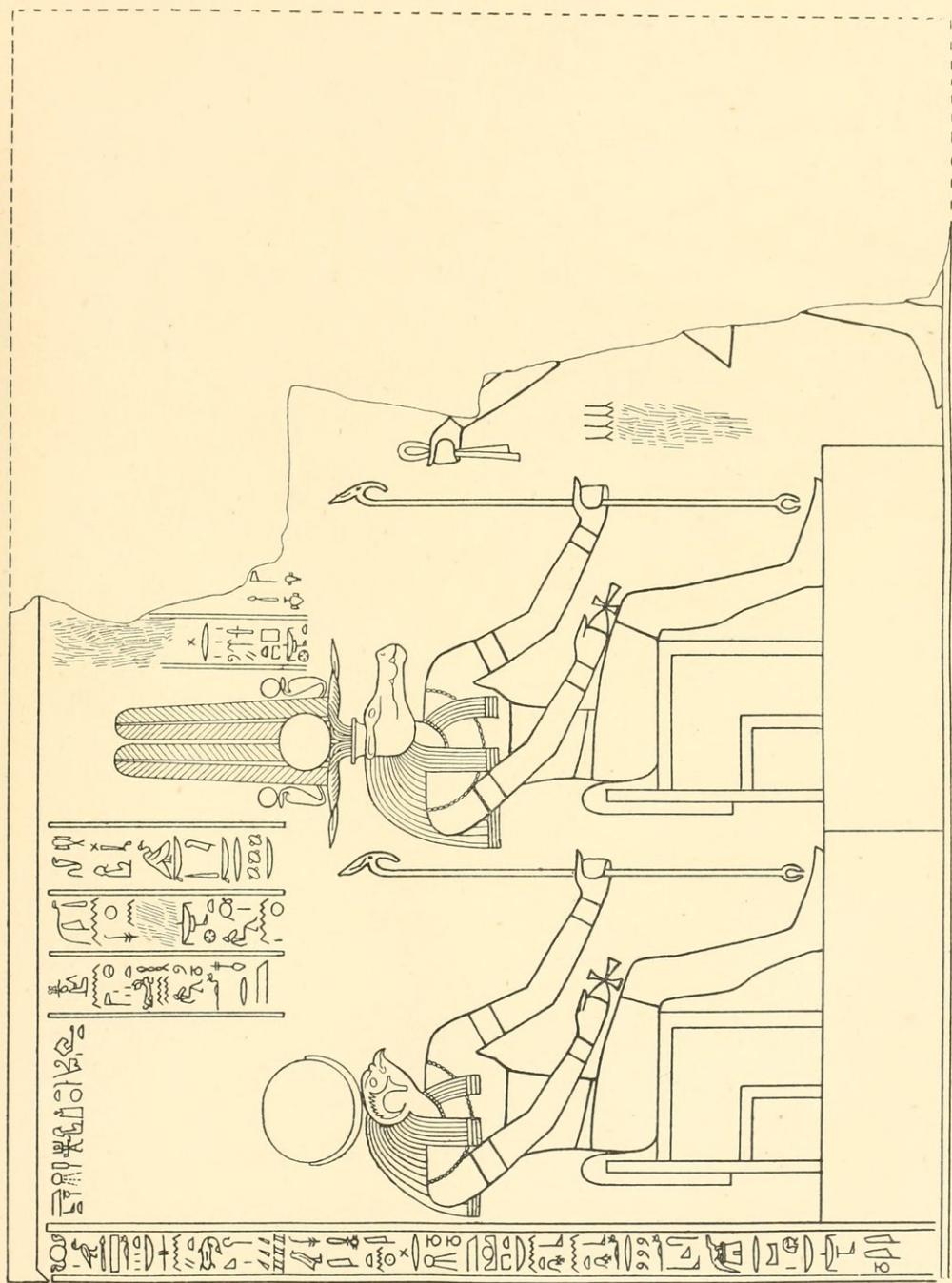
Paroi ouest.

440.



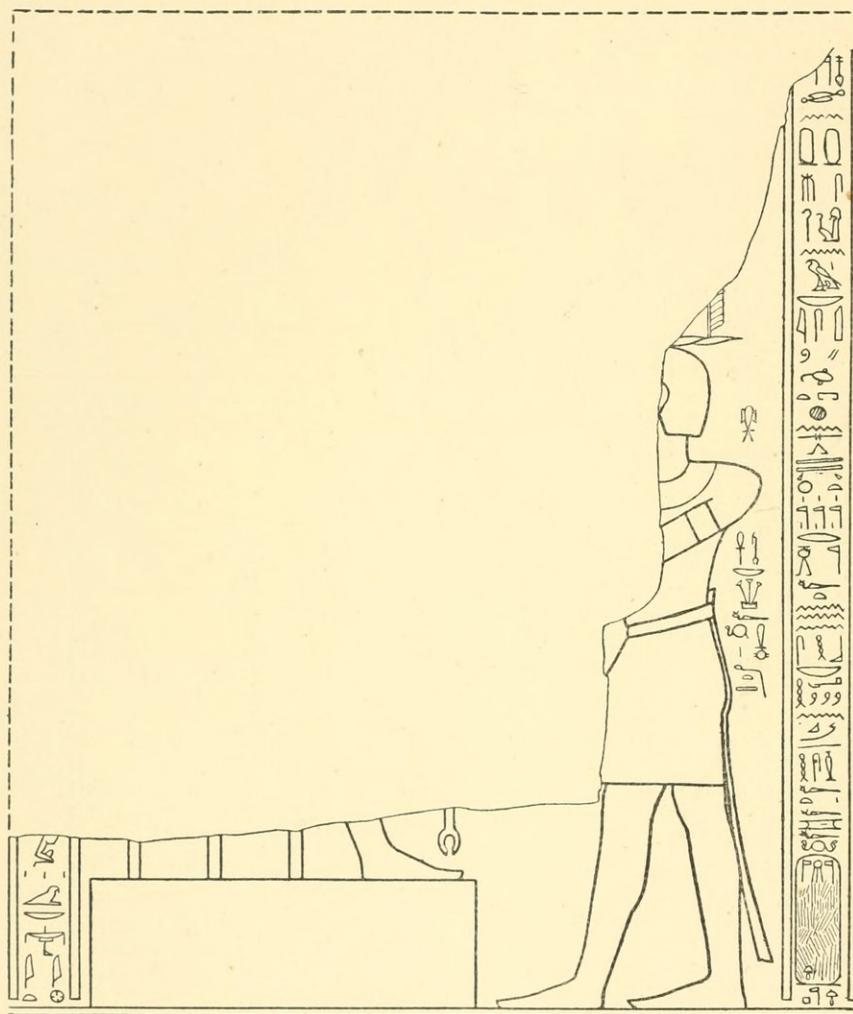
Paroi est.

441.



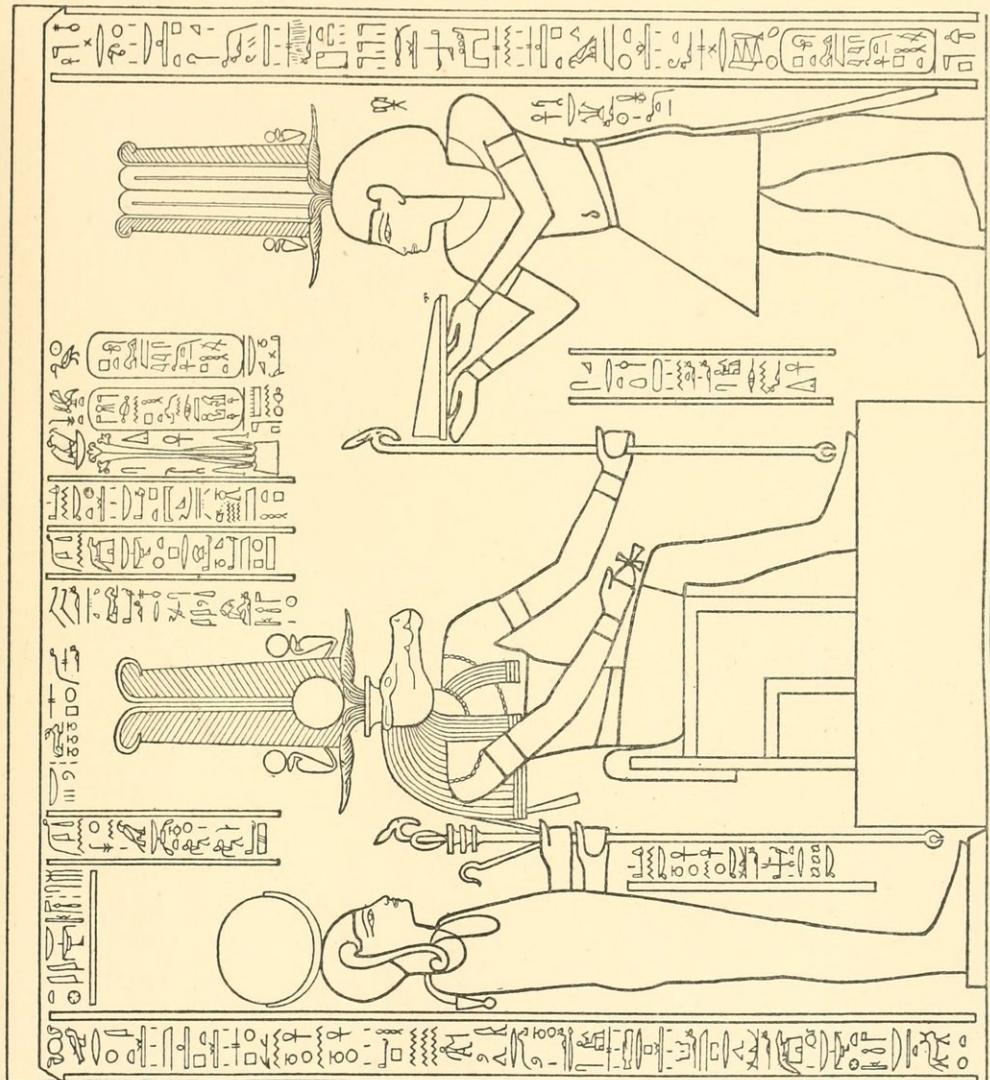
Paroi ouest.

442.



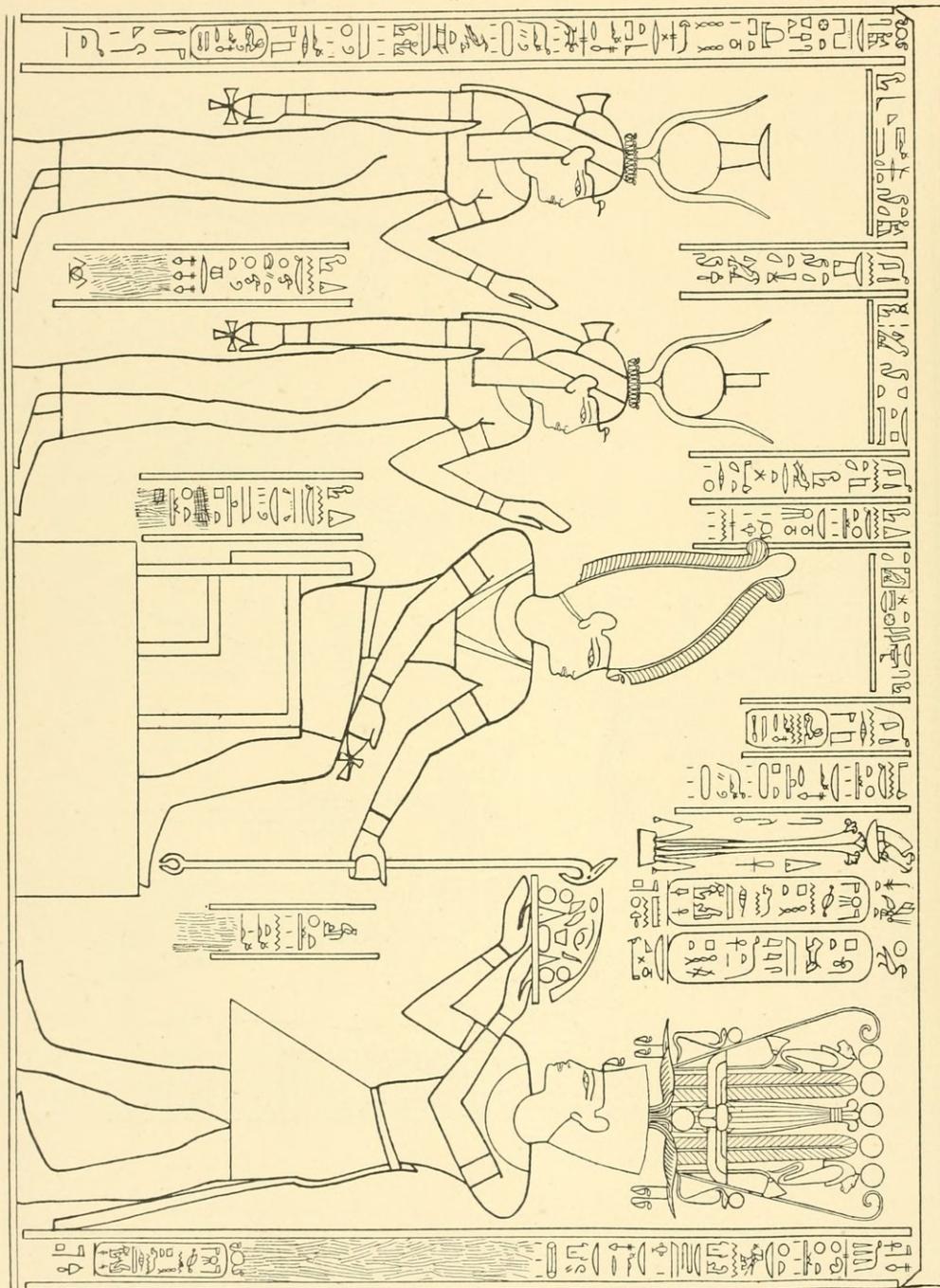
Paroi ouest.

443.



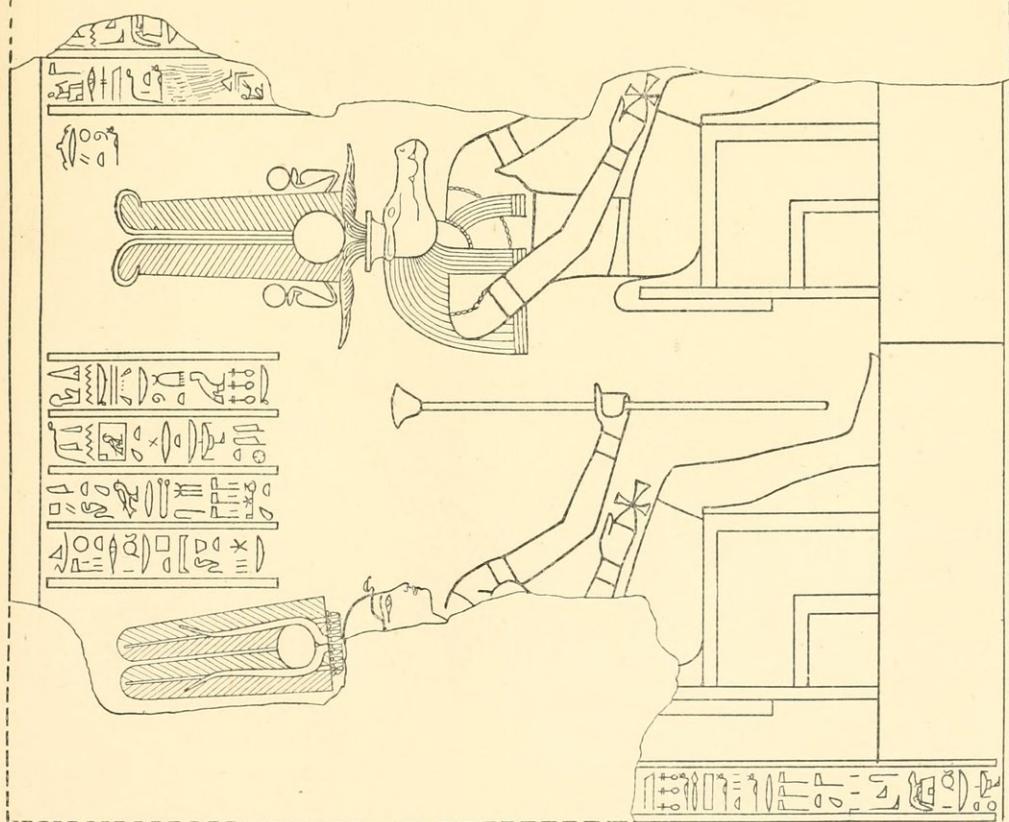
Paroi ouest.

444.



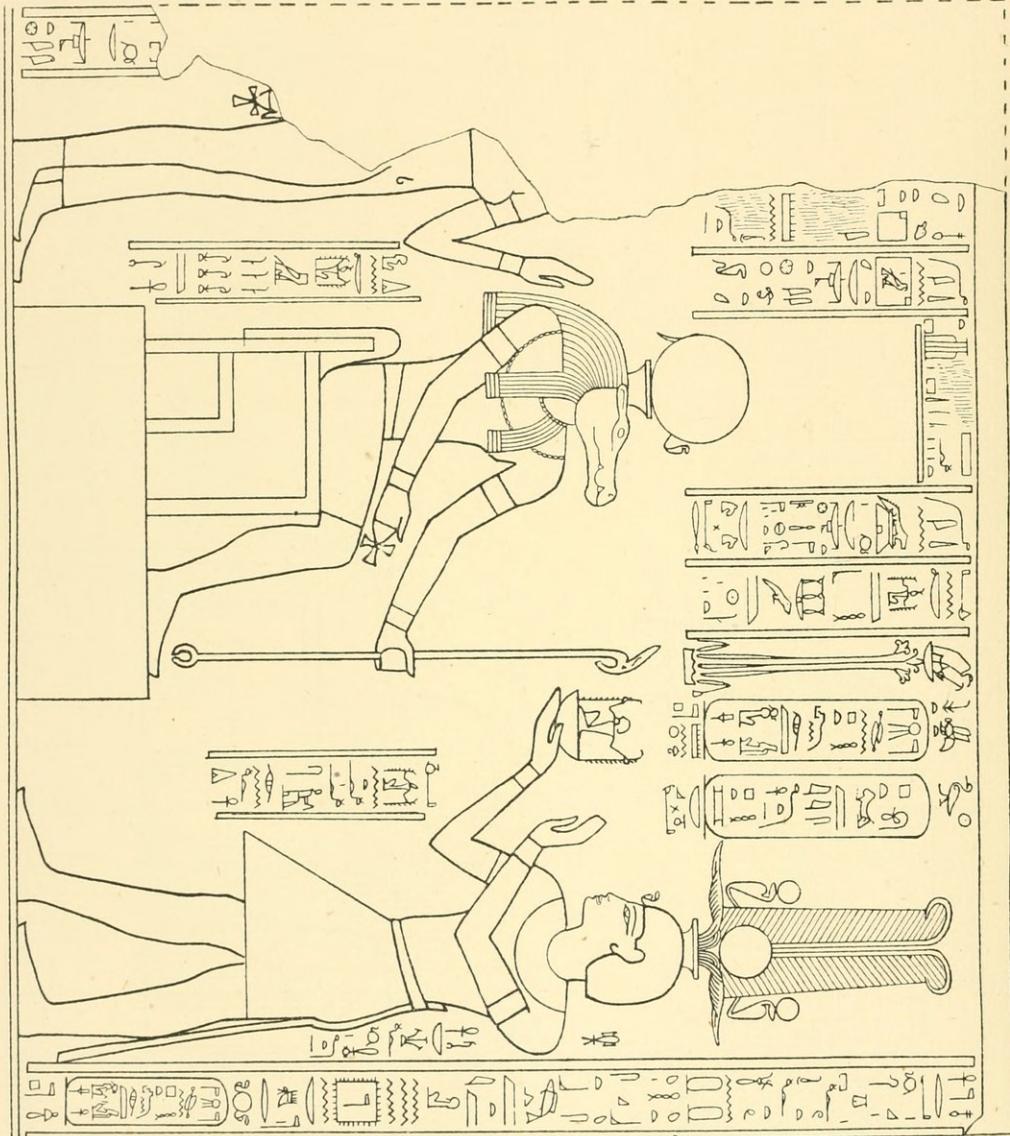
Paroi est.

445.



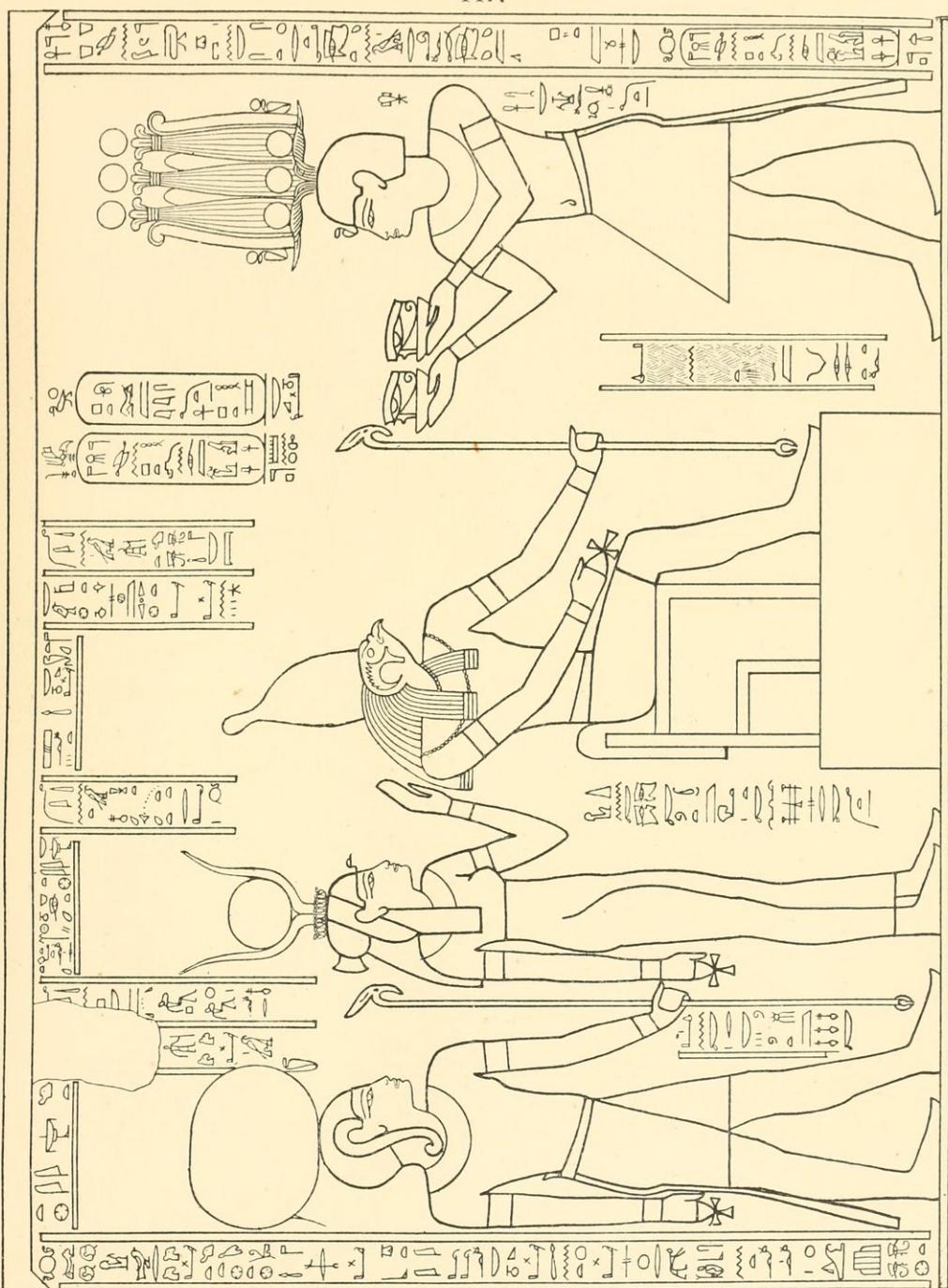
Paroi ouest.

446.



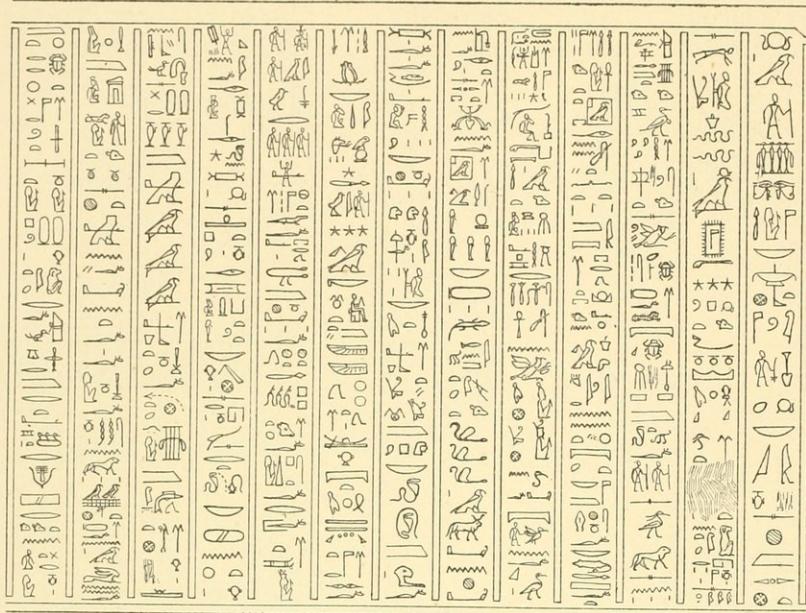
Paroi ouest.

447.

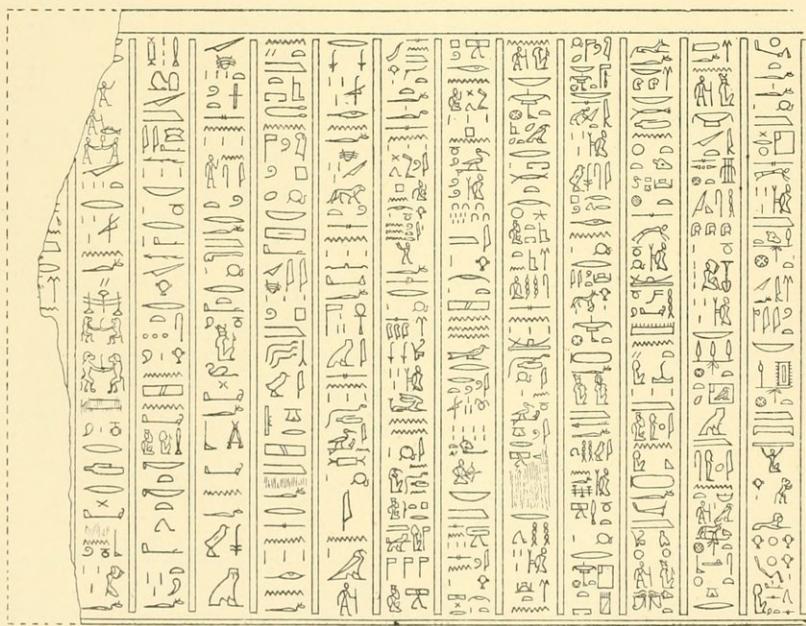


Paroi est.

448.

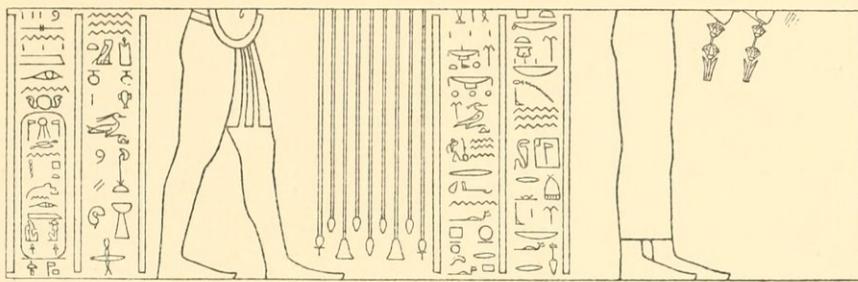


449.



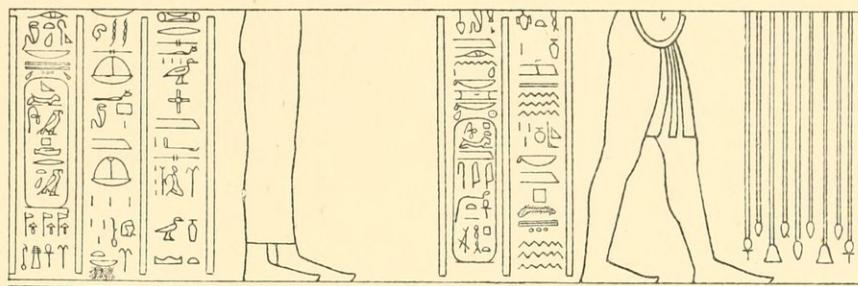
Paroi nord.

450.

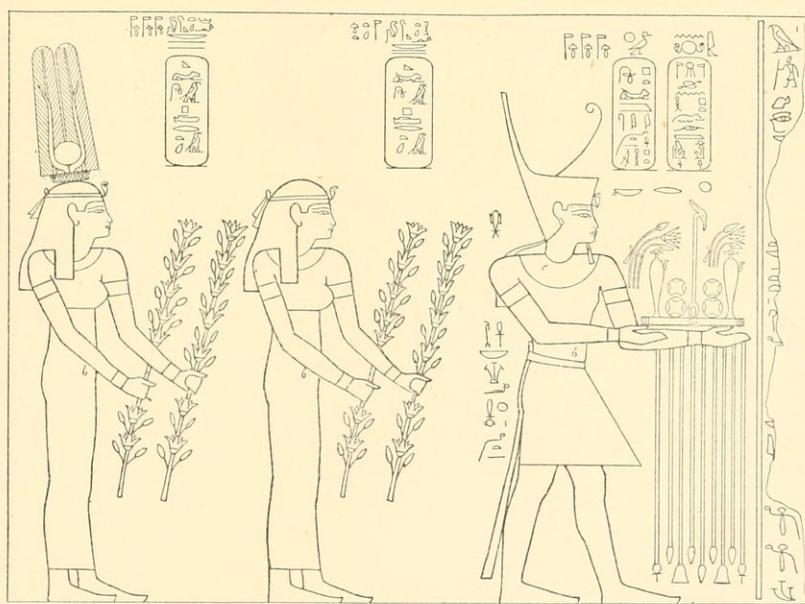


452.

451.

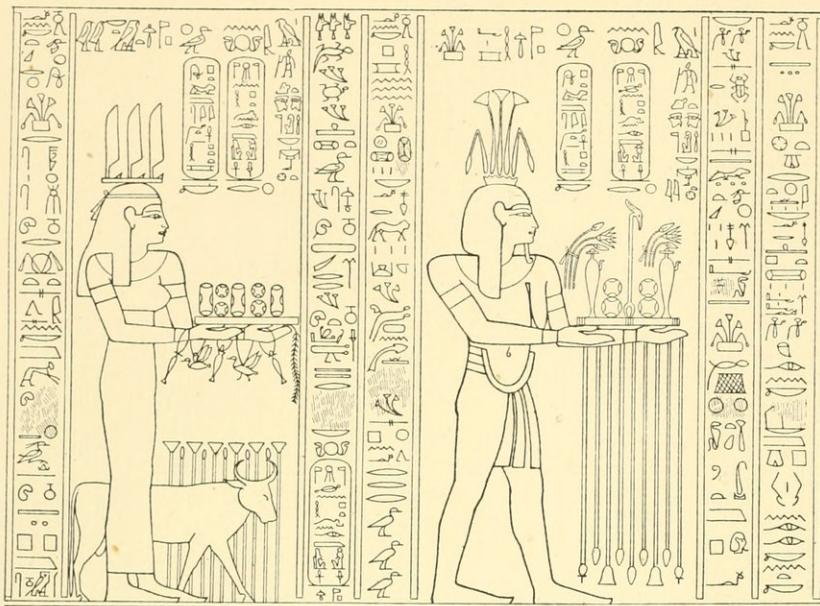


453.



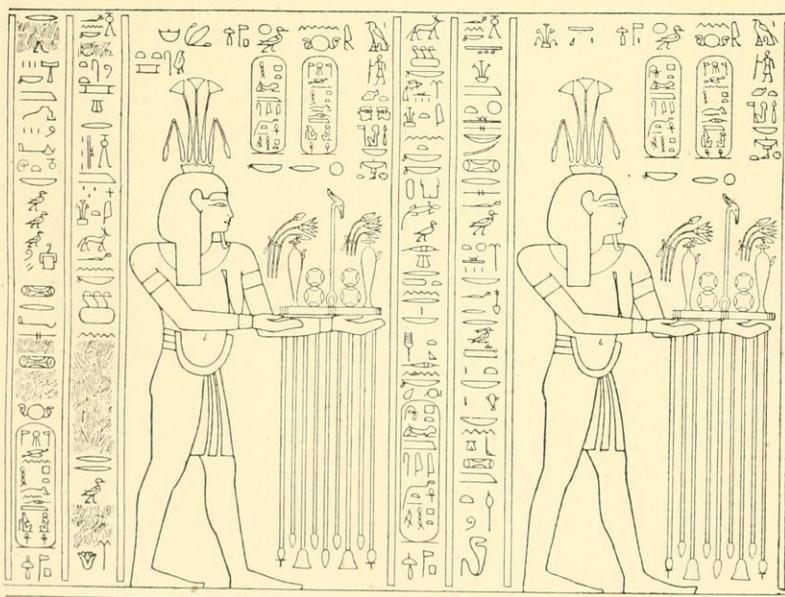
Paroi nord.

454.



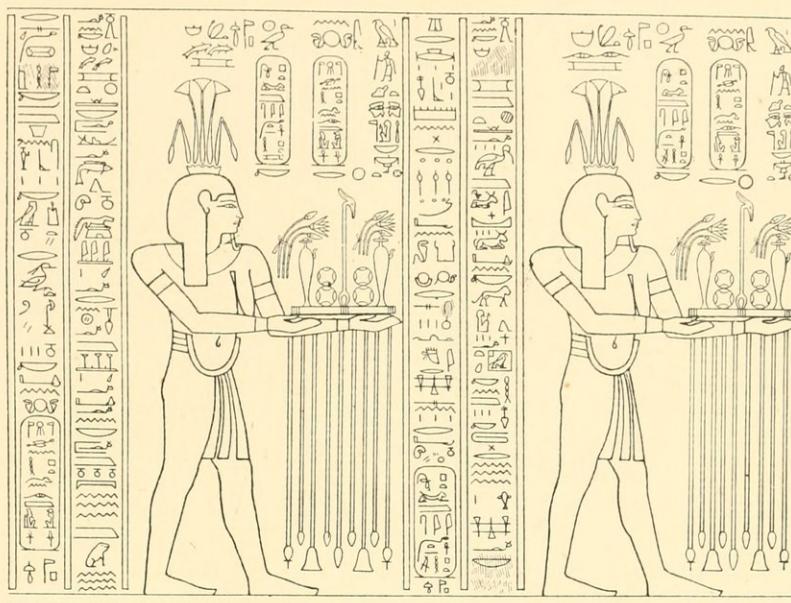
Paroi ouest.

455.

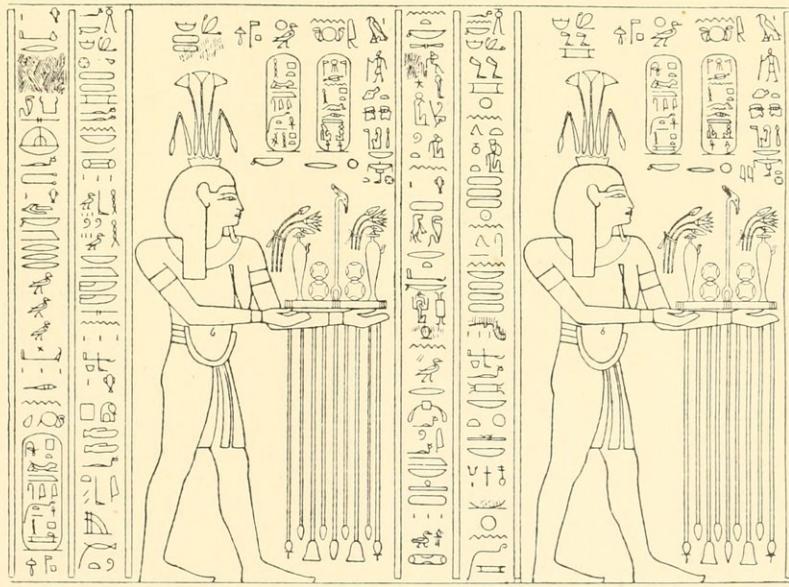


Paroi ouest.

456.

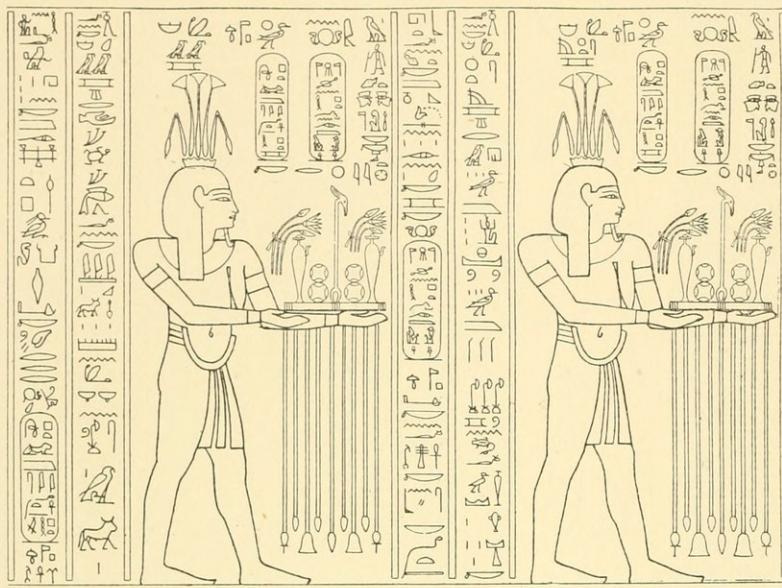


457.

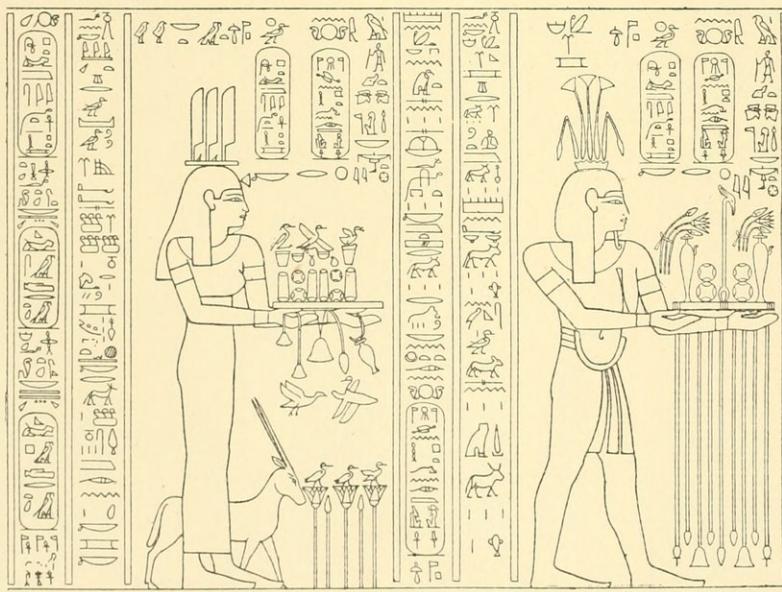


Paroi ouest.

458.

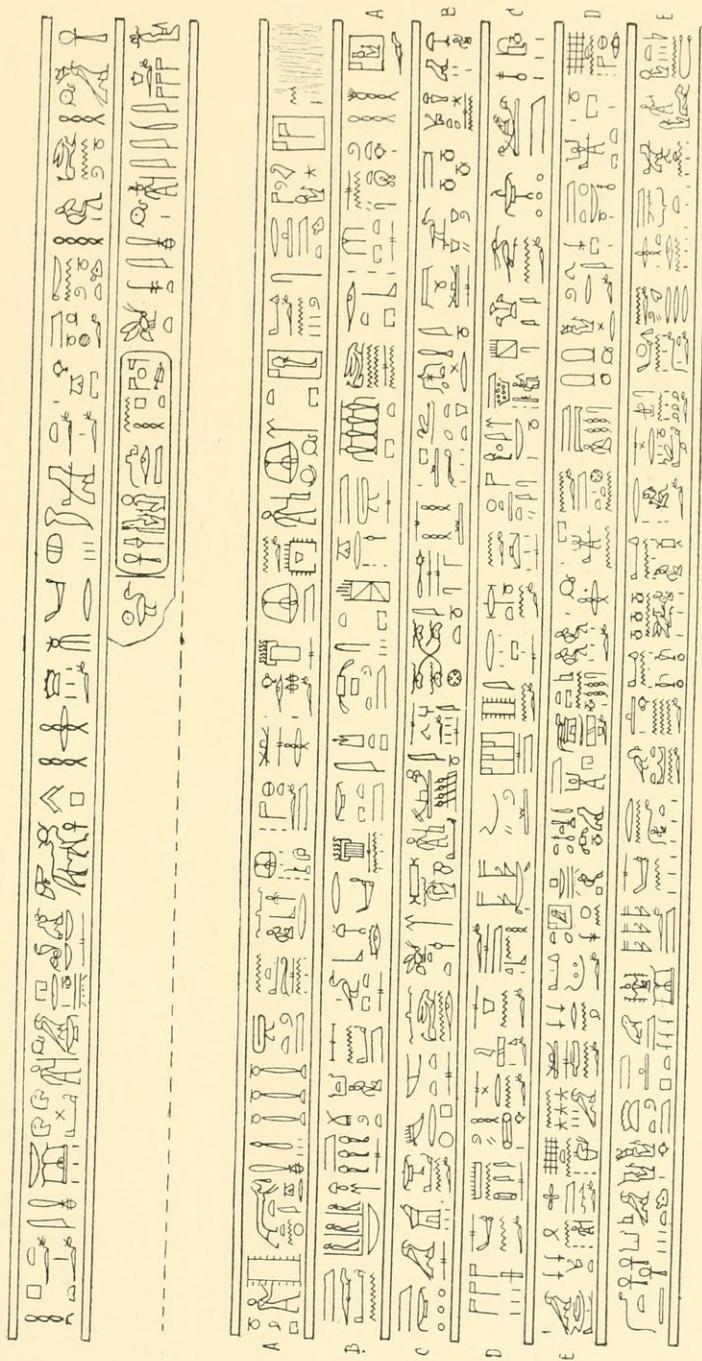


459.



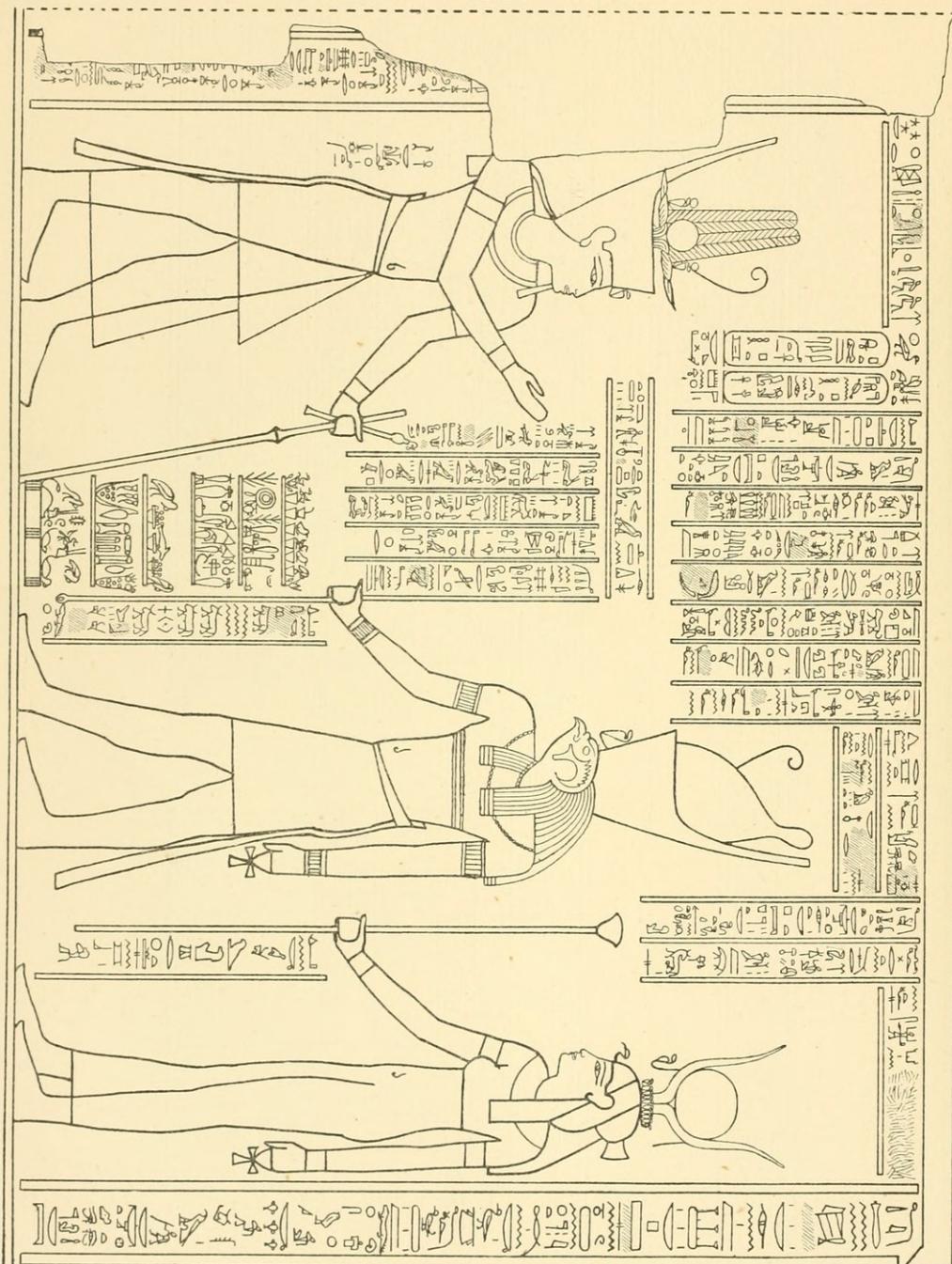
Bandeaux des parois est et ouest.

460.



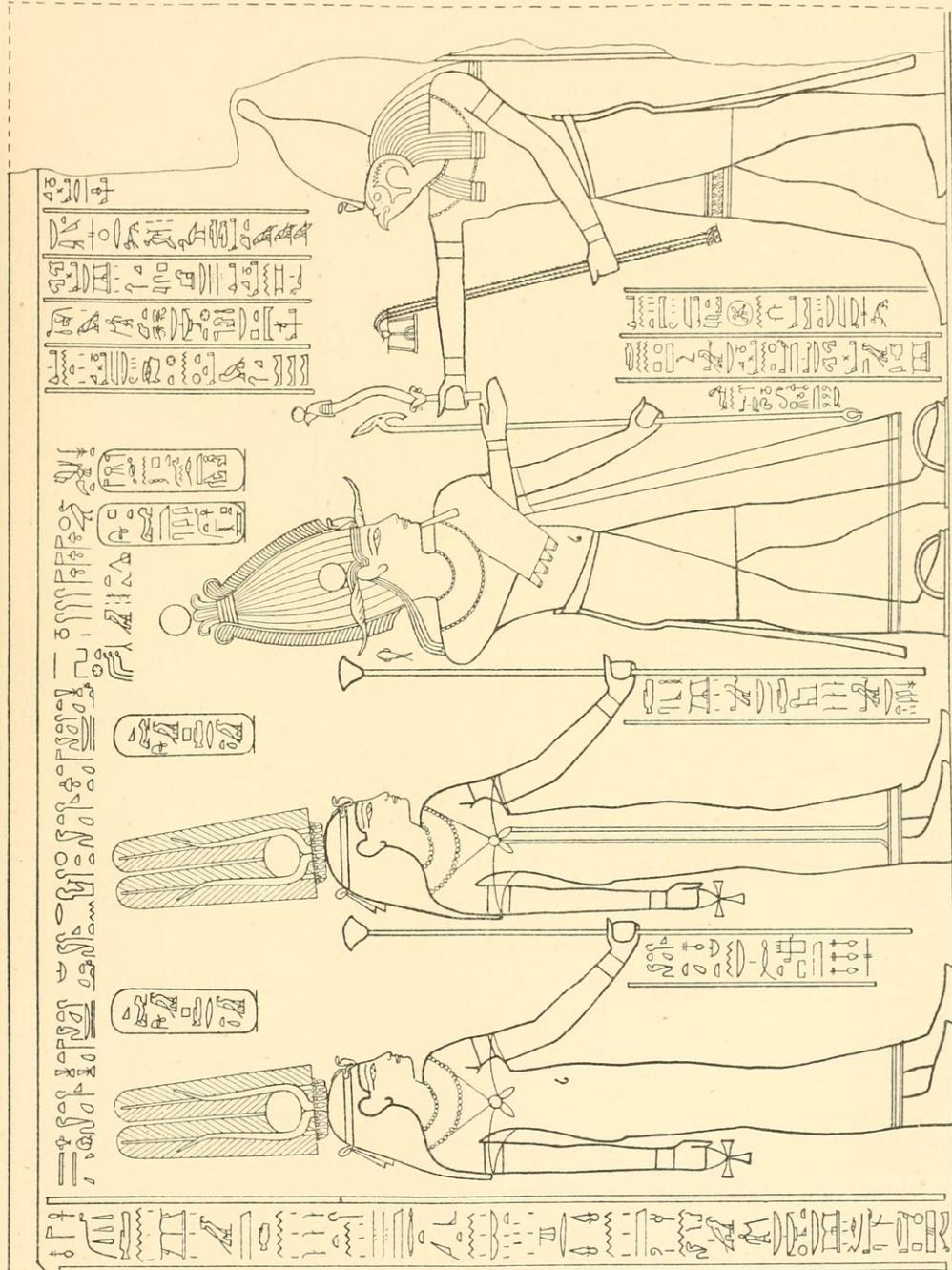
Paroi est.

461.



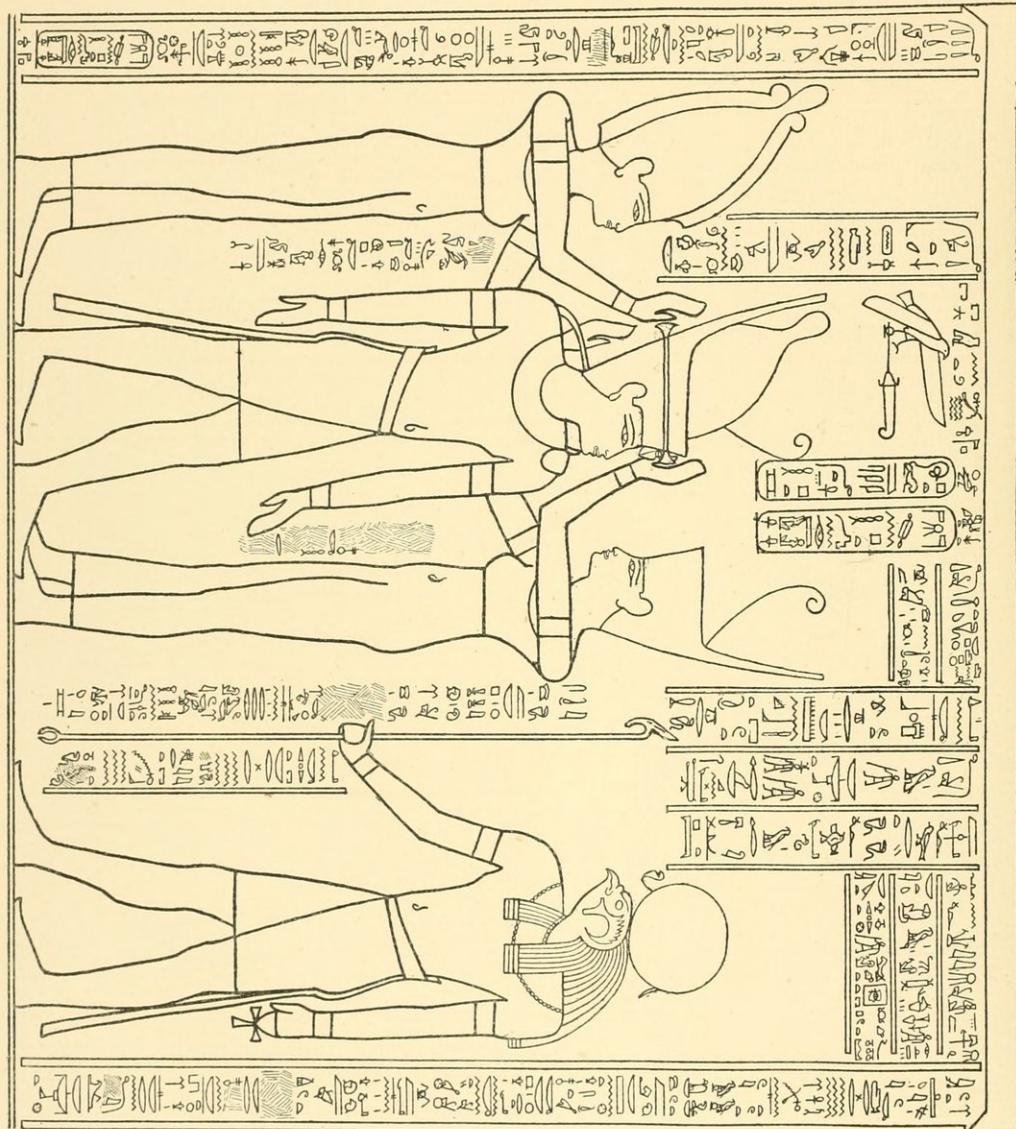
Paroi nord.

462.



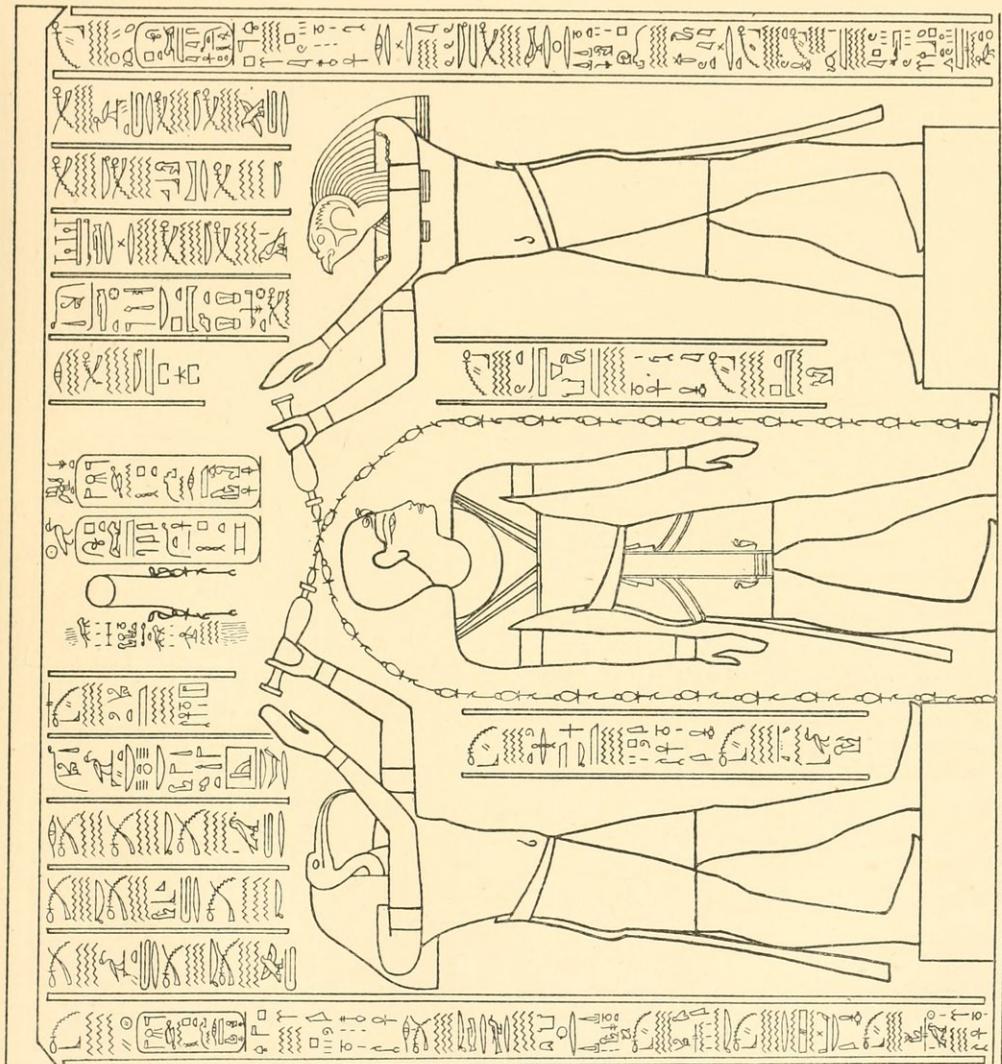
Paroi ouest.

463.



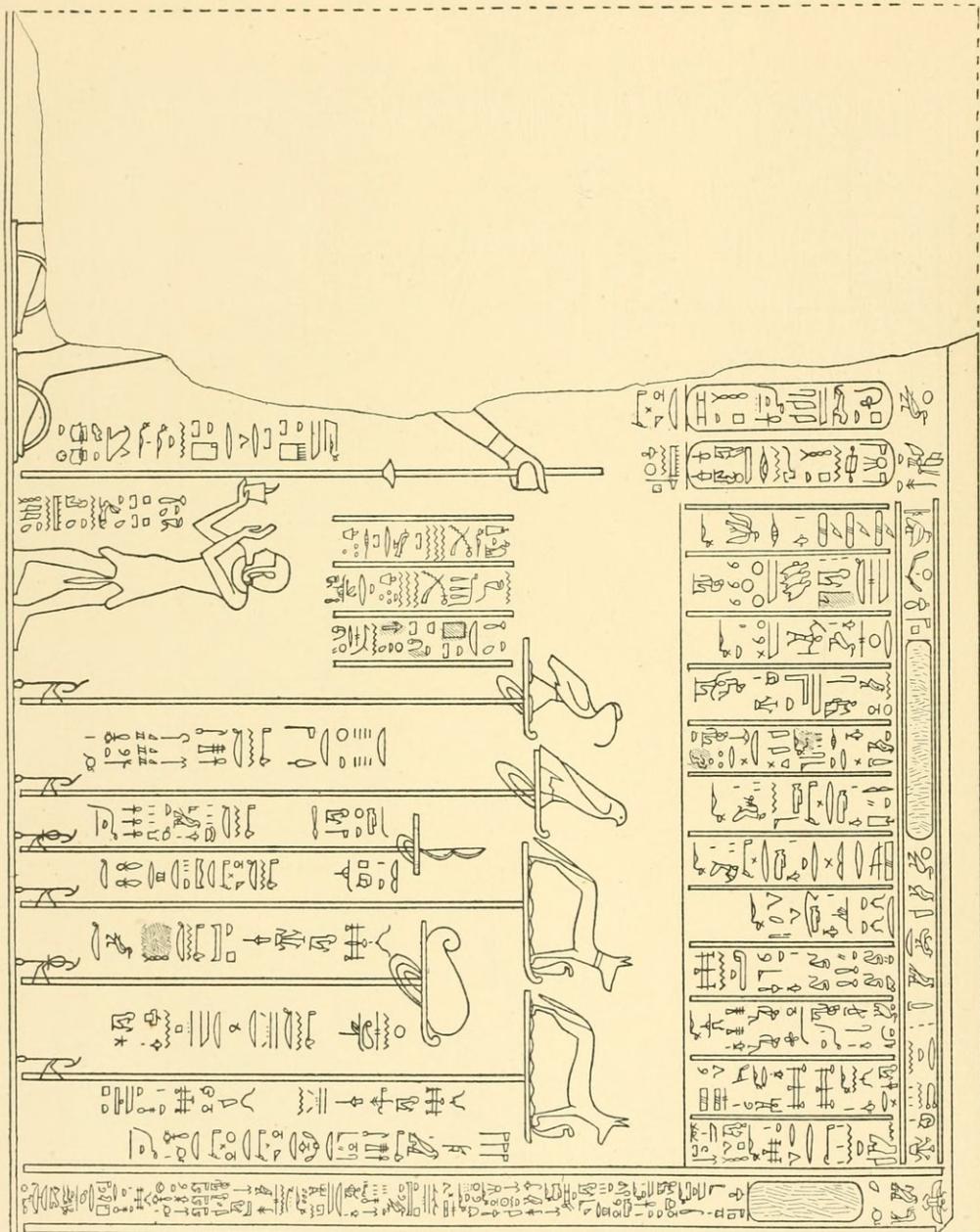
Paroi ouest.

464.



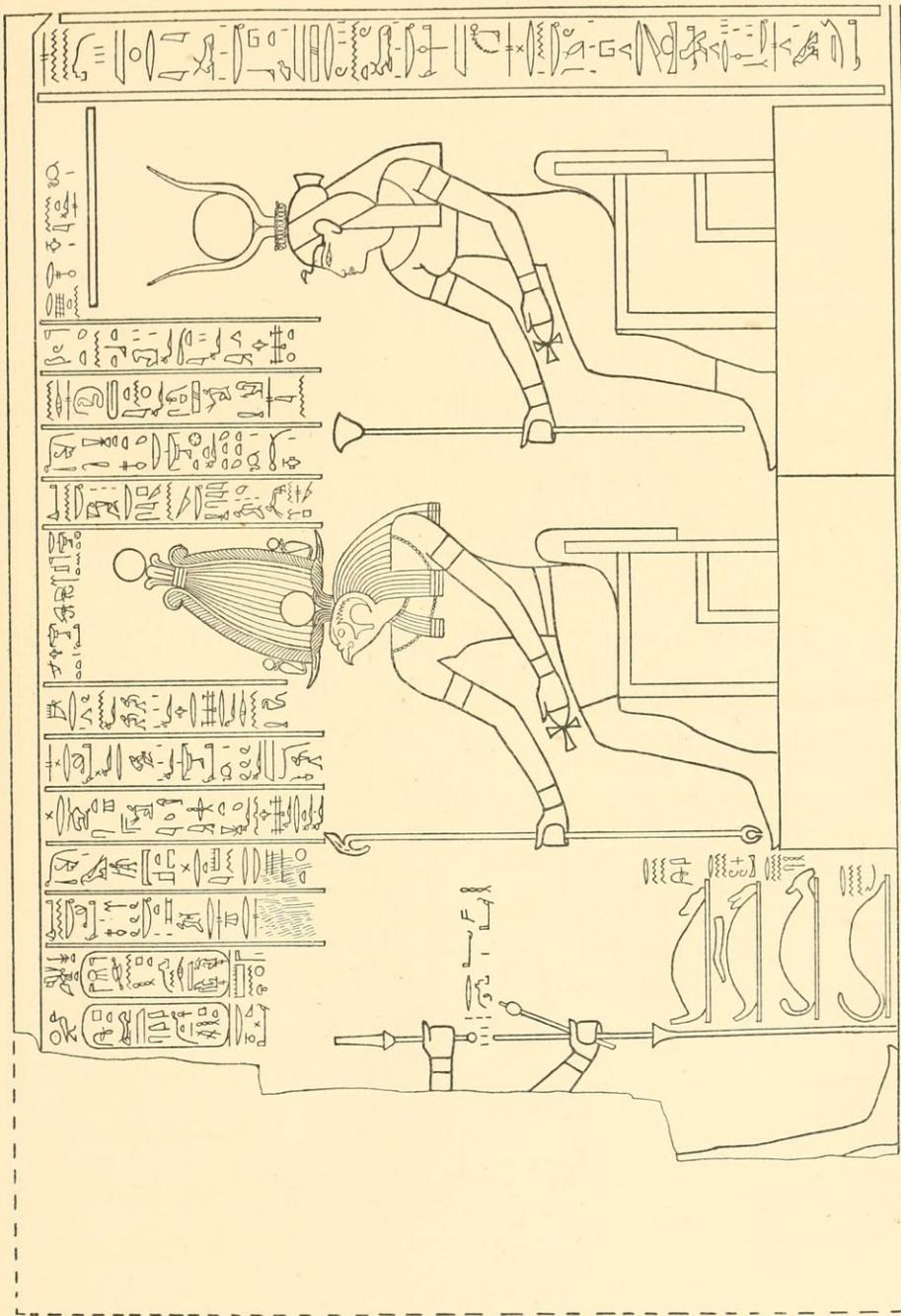
Paroi ouest.

465.



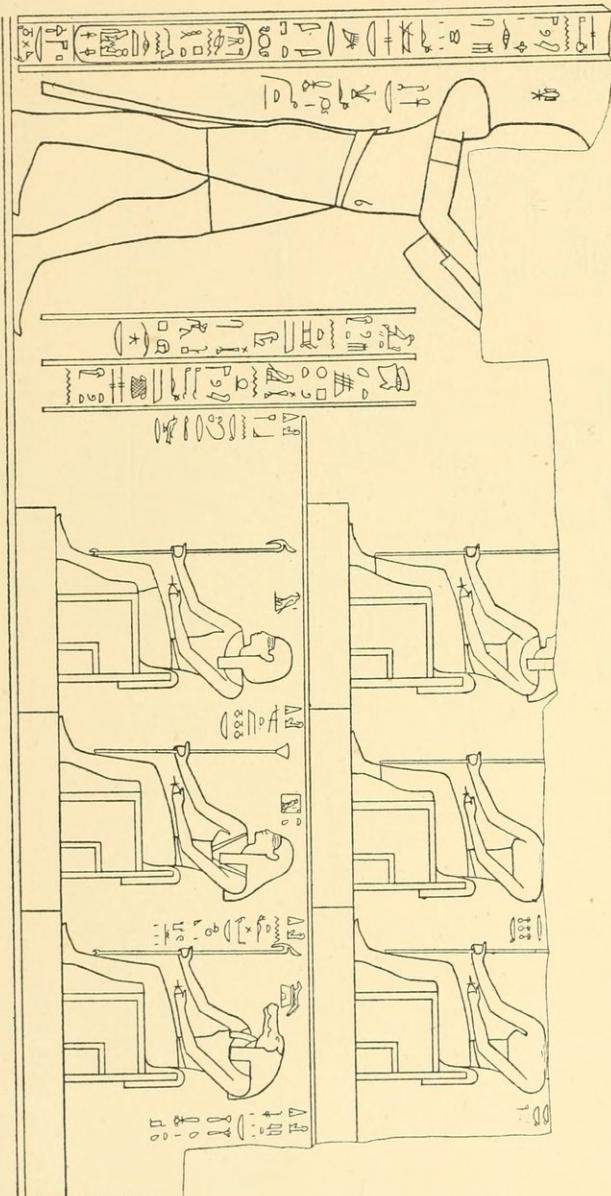
Paroi est.

466.



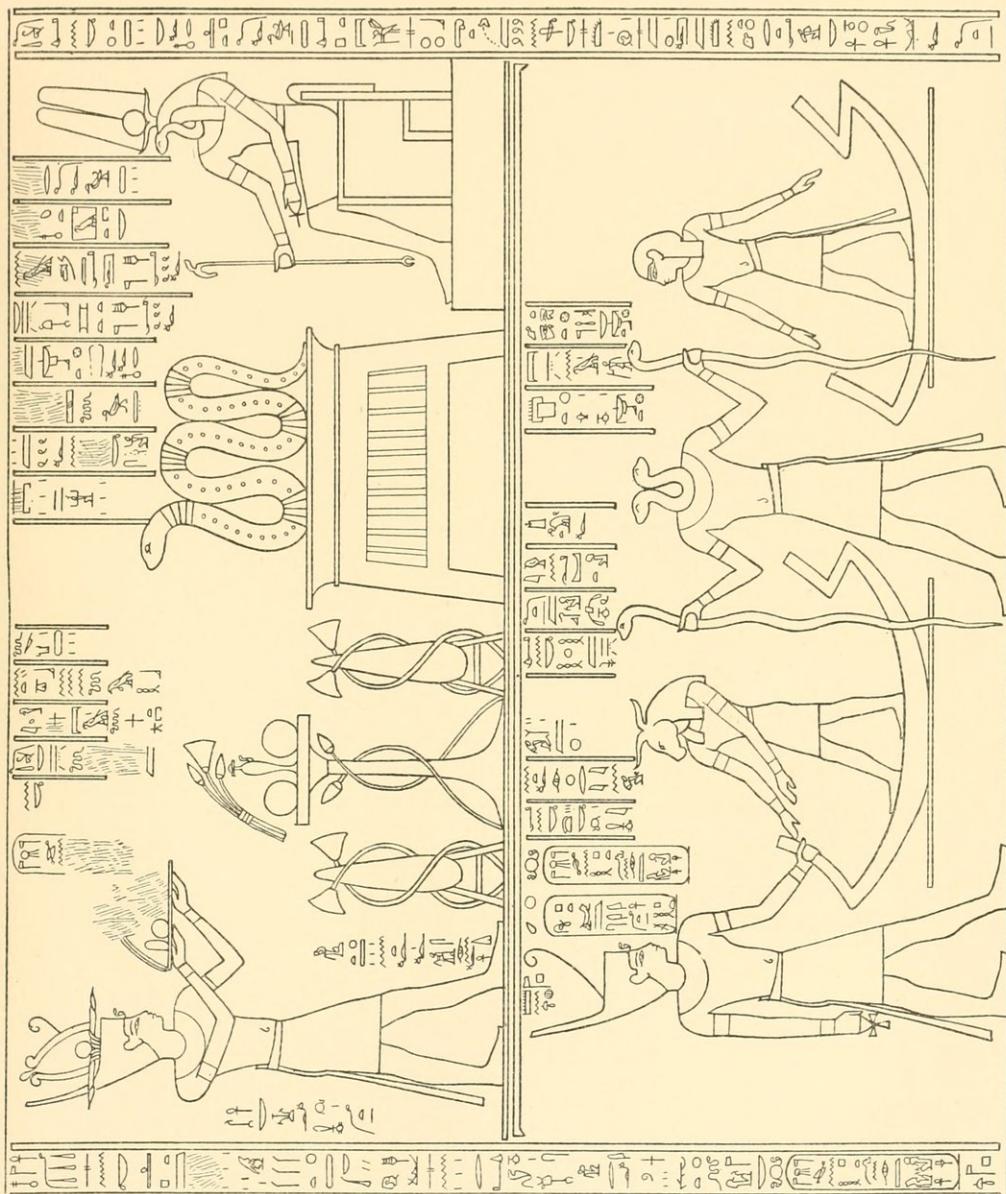
Paroi nord.

467.



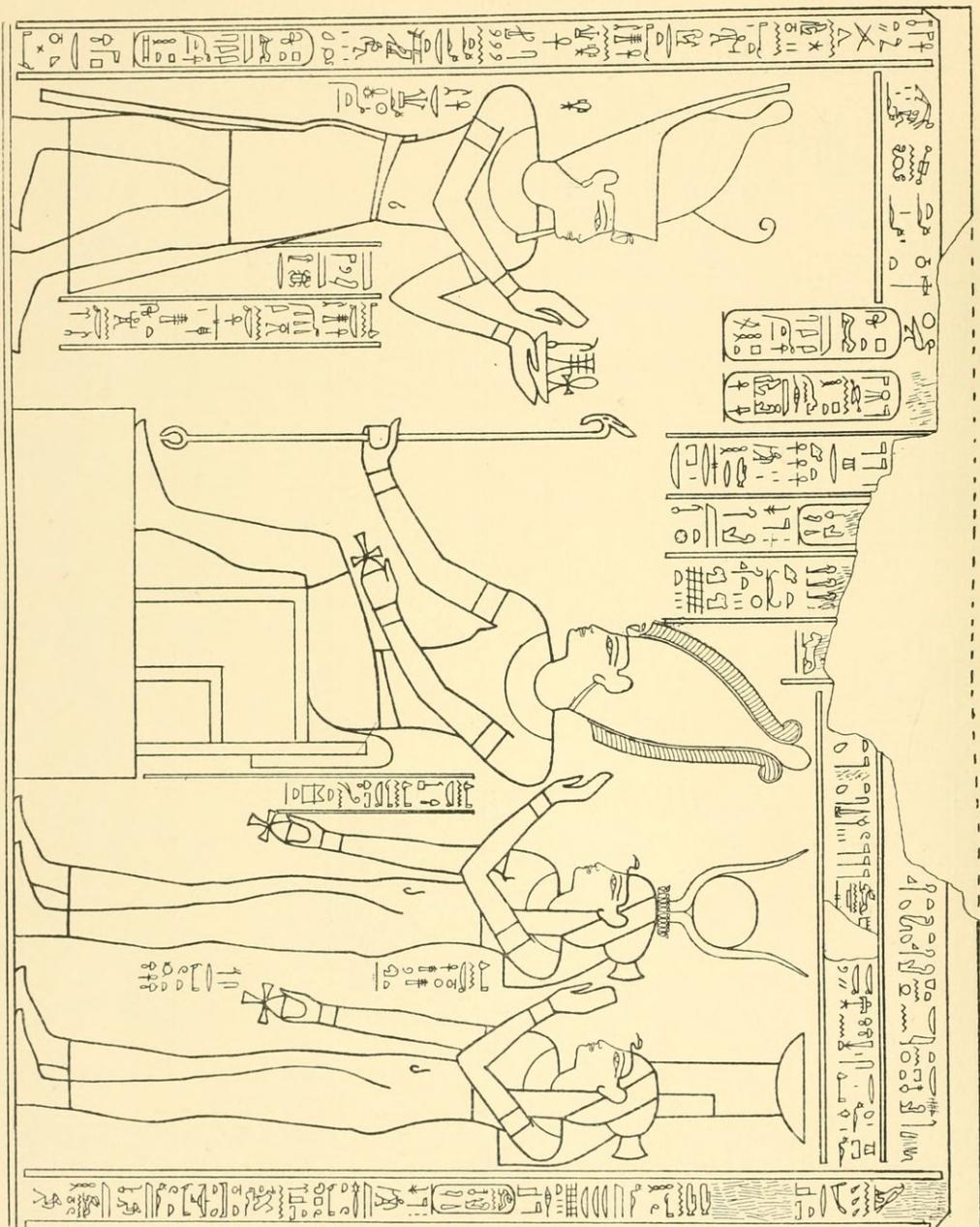
Paroi ouest.

468.



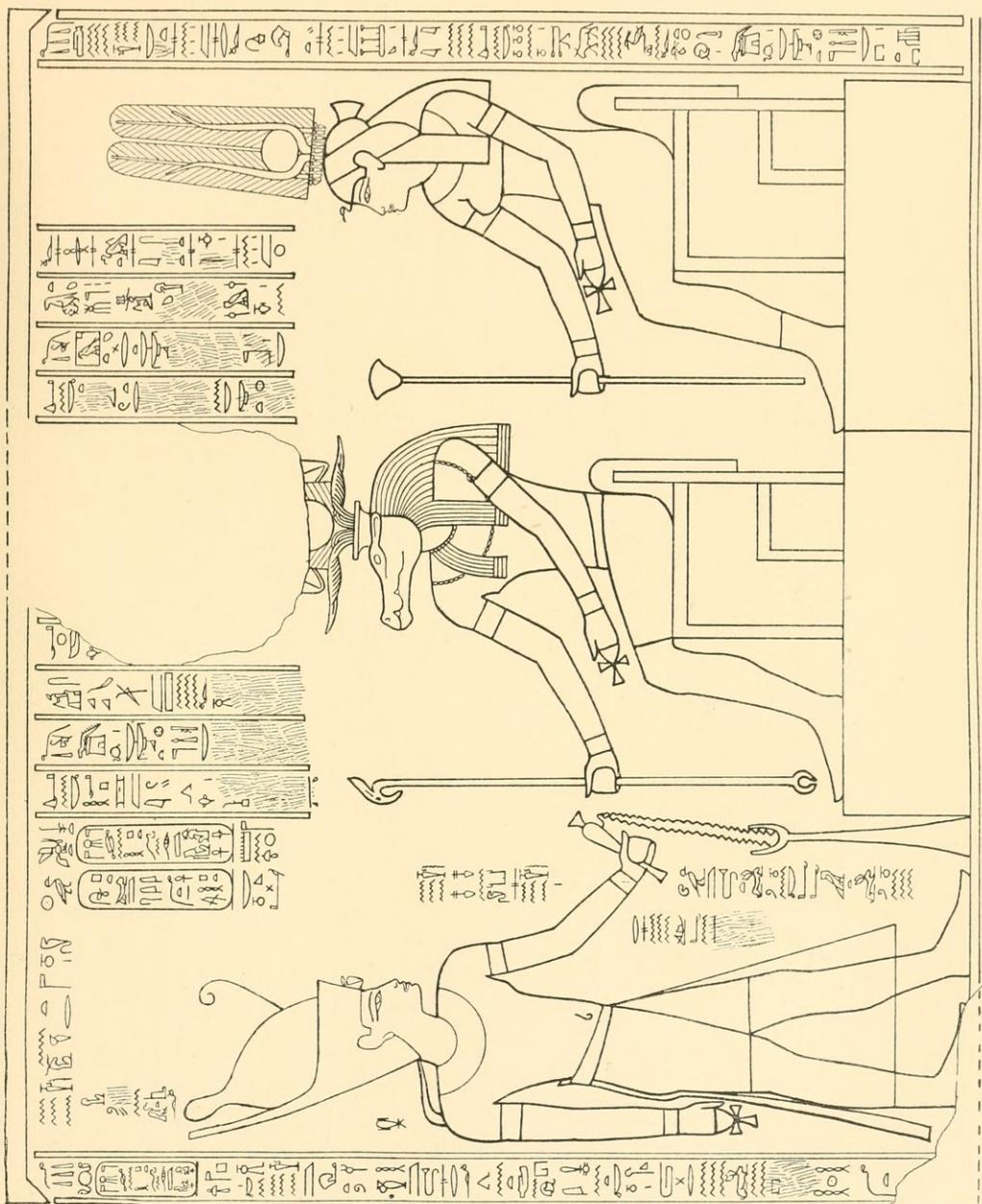
Paroi ouest.

469.



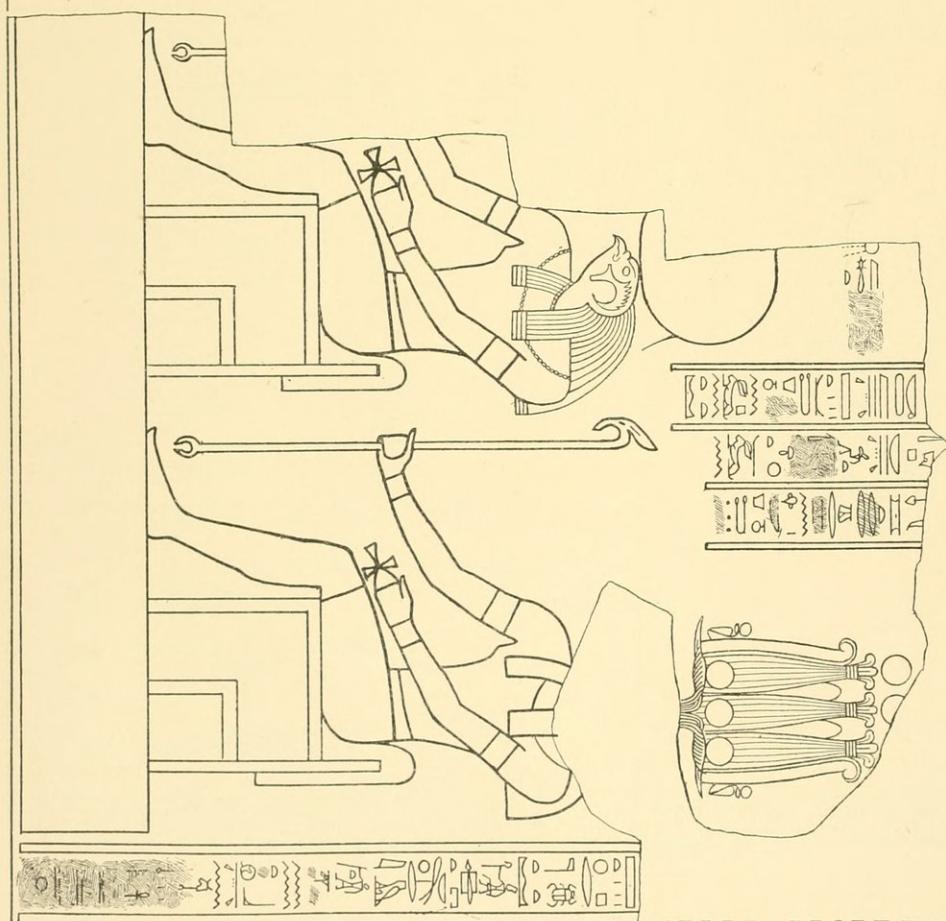
Paroi ouest.

470.

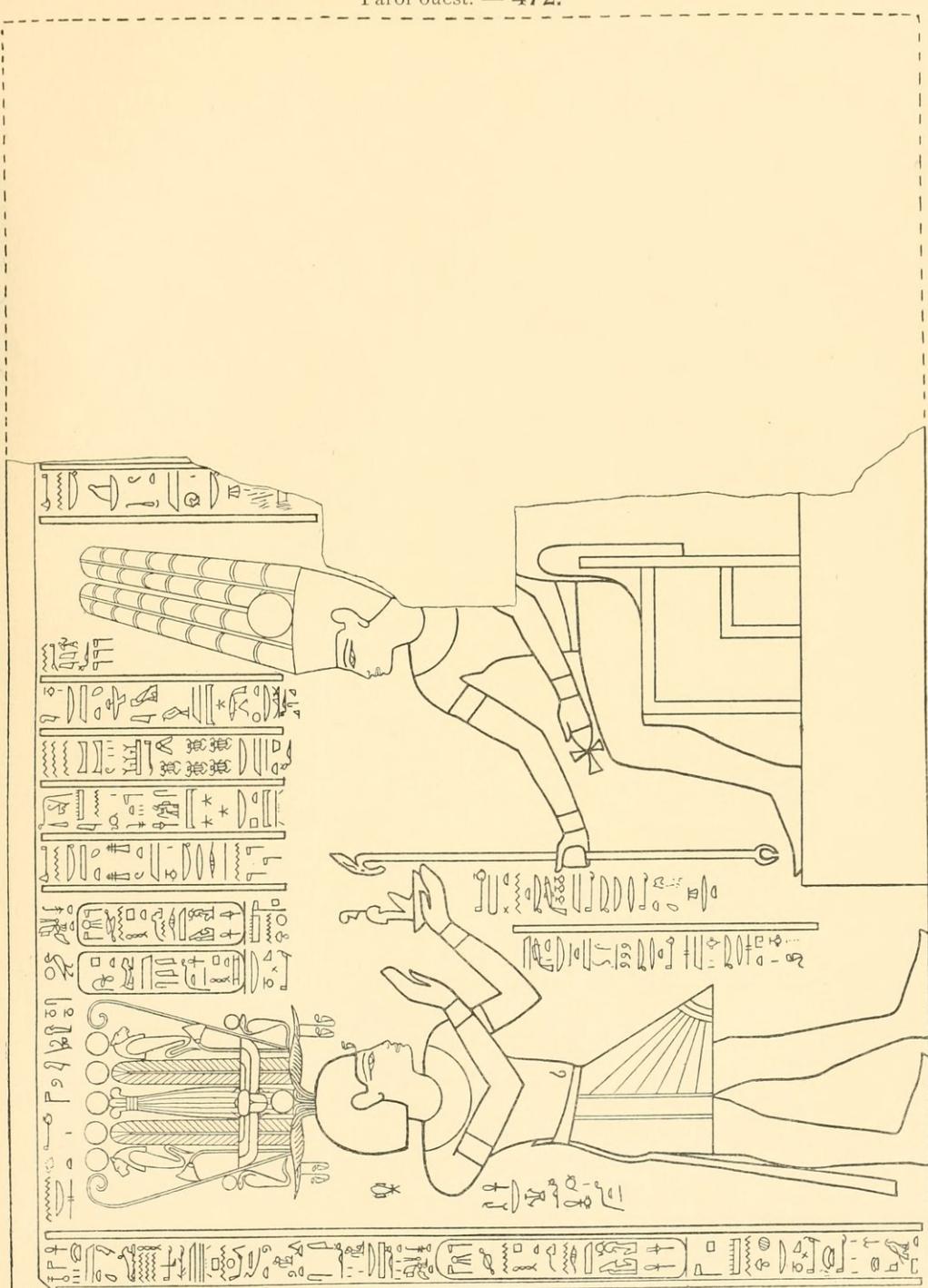


Paroi est.

471.

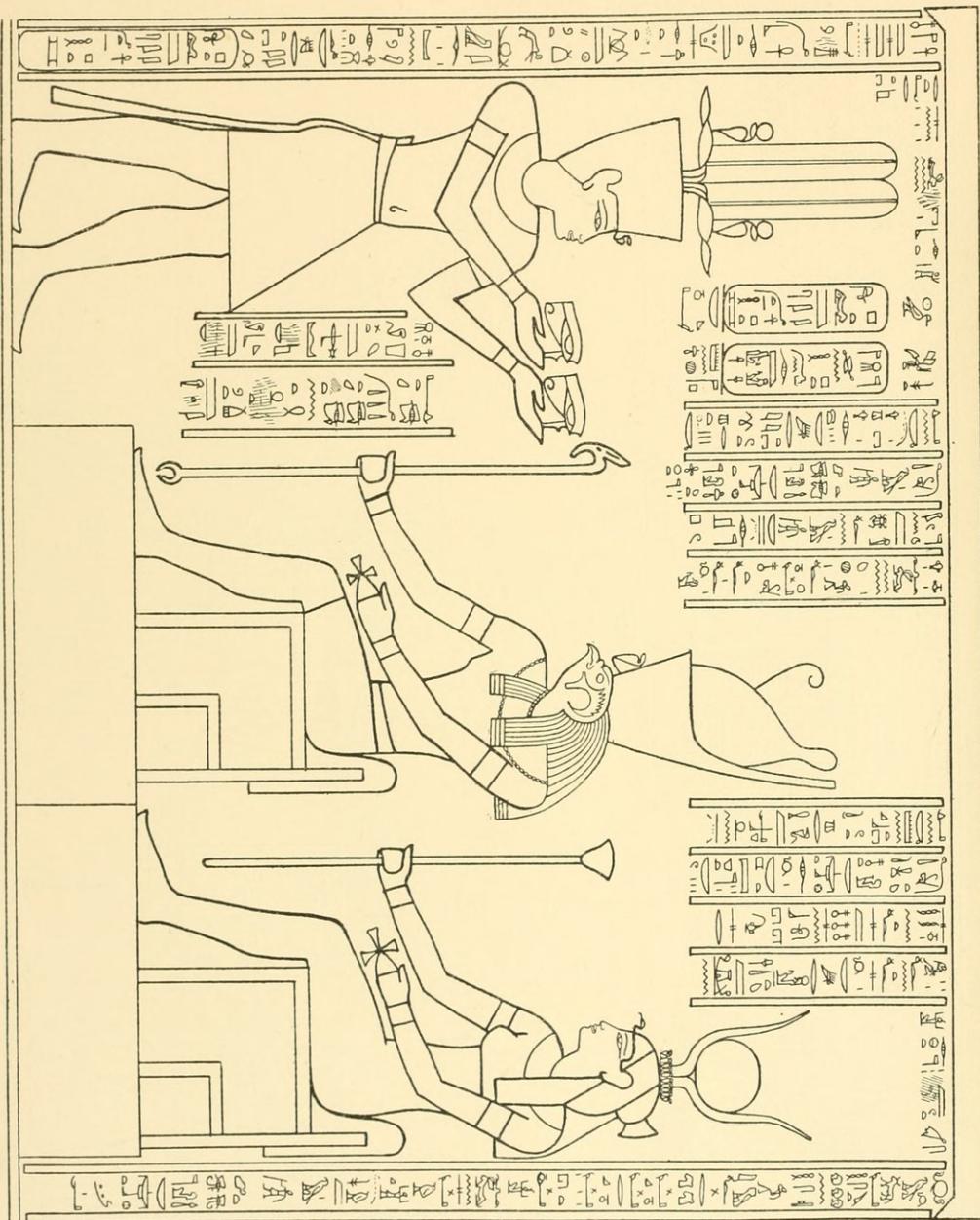


Paroi ouest. — 472.



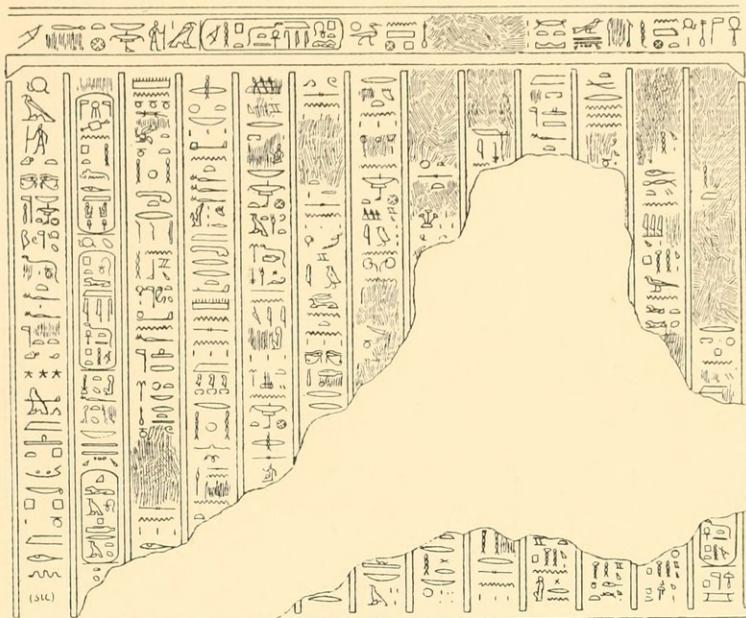
Paroi ouest.

473.

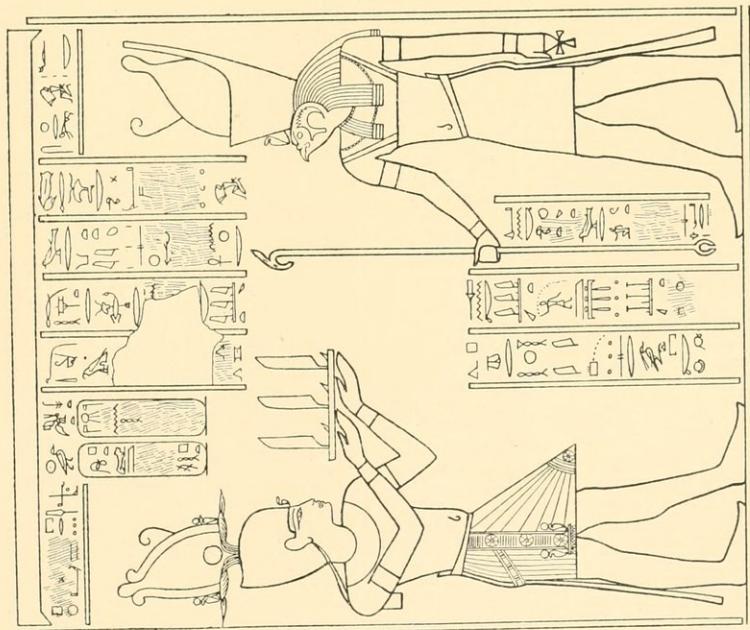


Paroi est.

474.

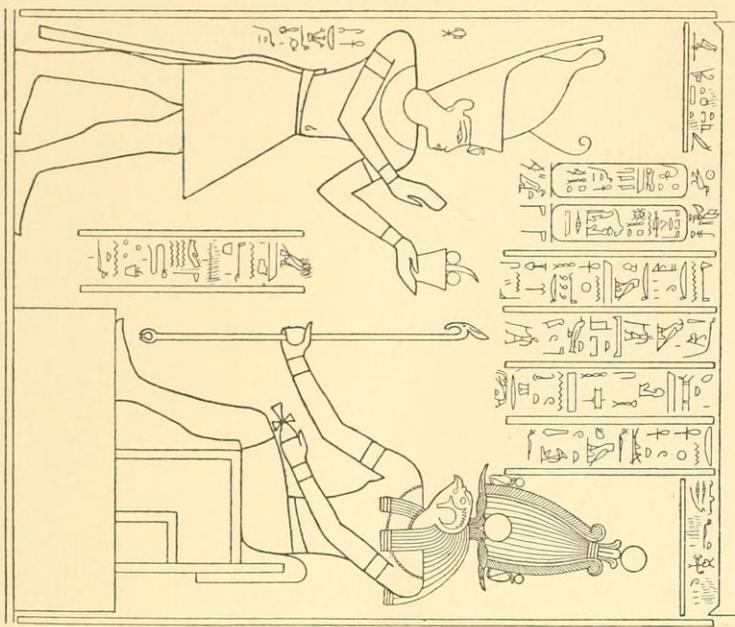


475.

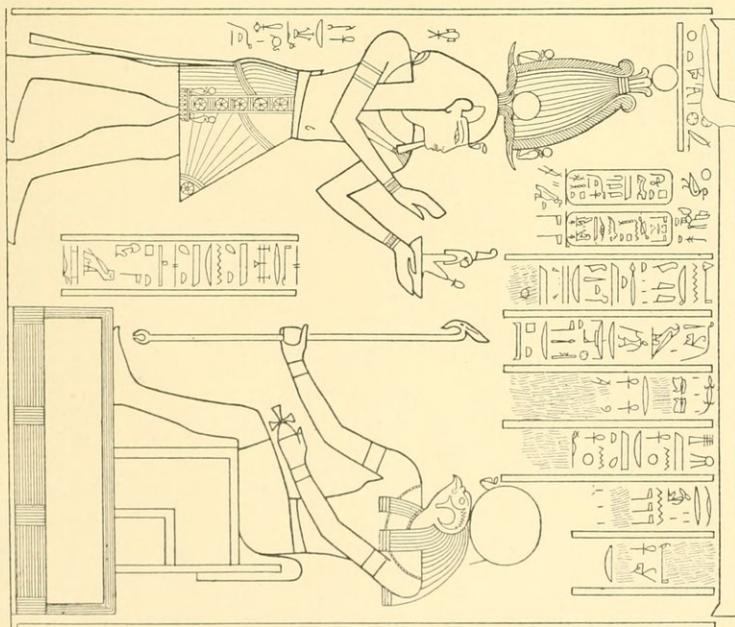


Paroi est.

476.

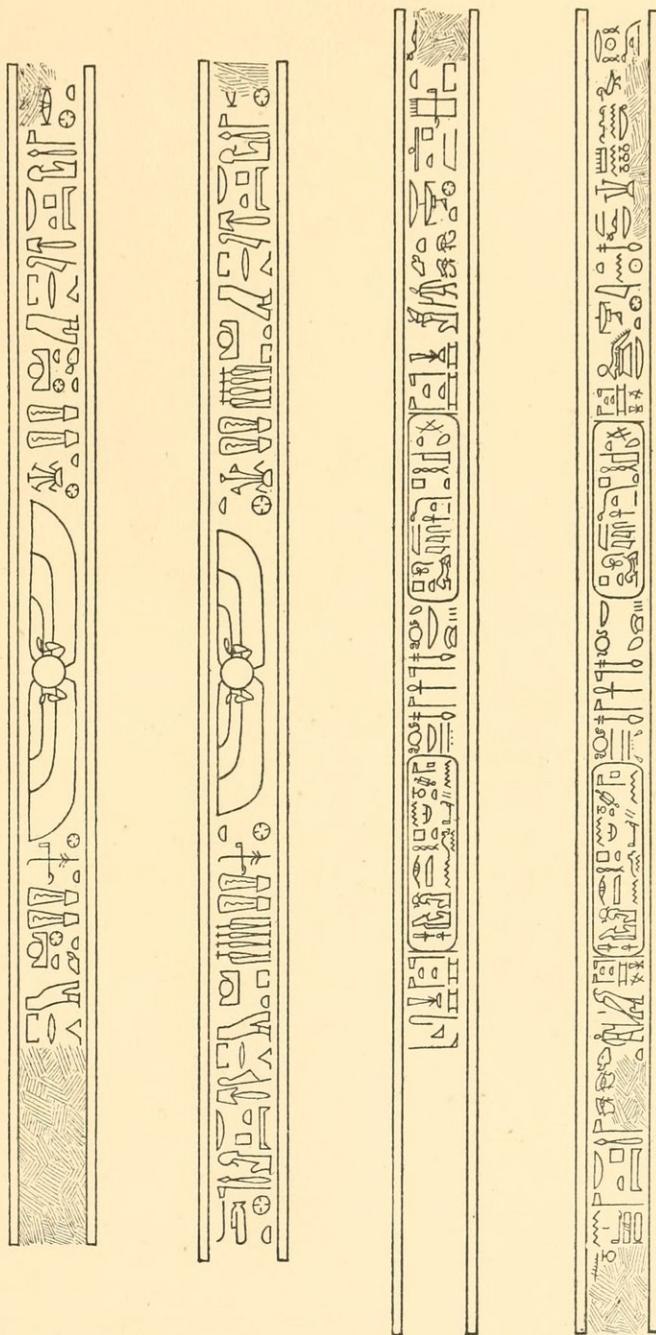


477.



Parois est et ouest. — Frises.

478.



PRONAOS

COLONNE

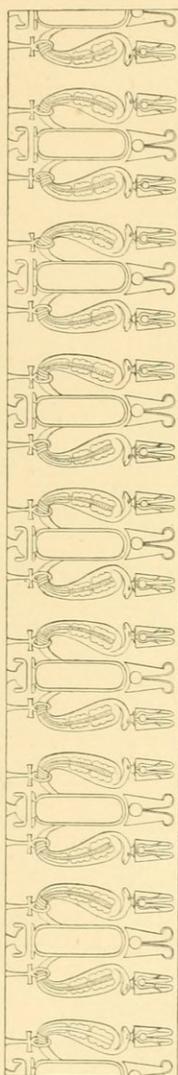
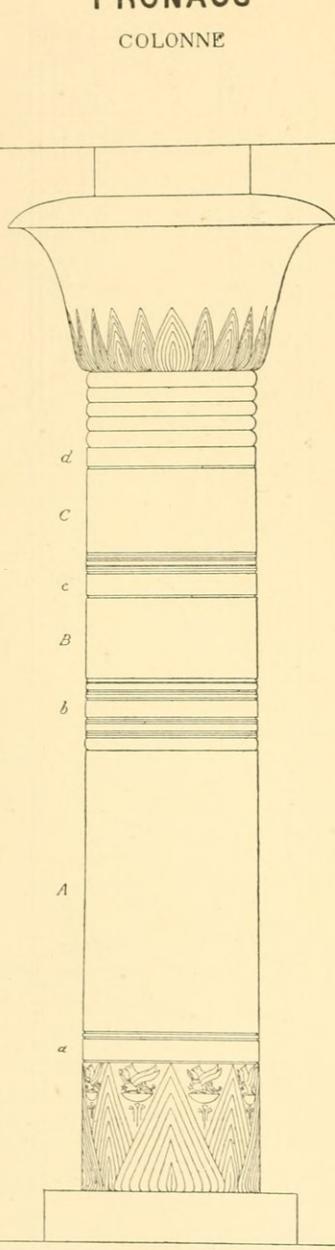


TABLEAU C.

ECHELLE



ECHELLE

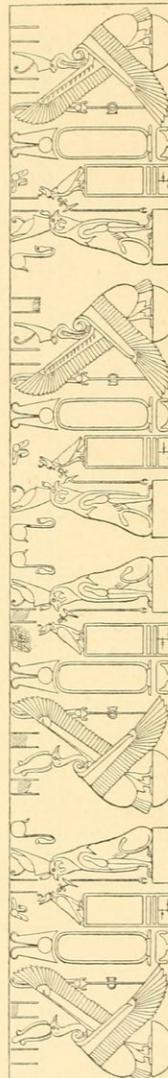
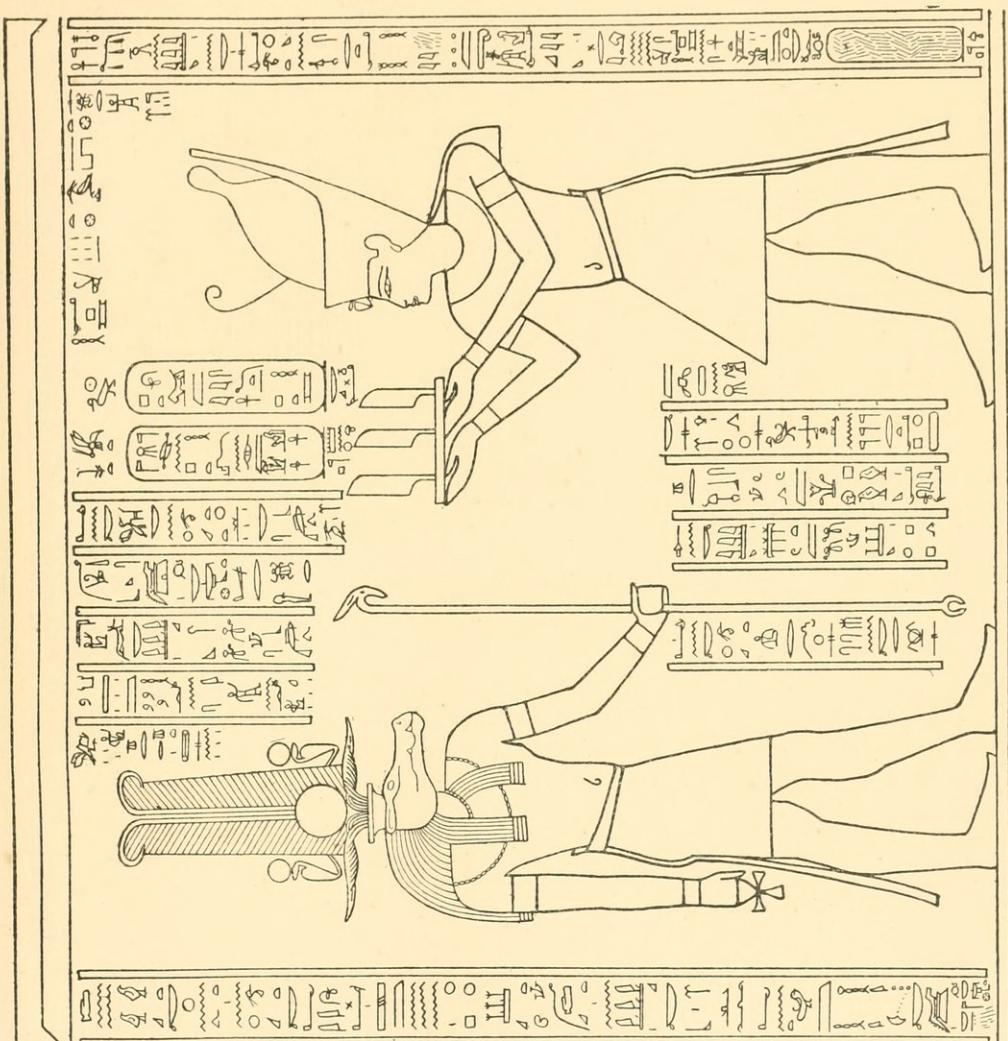


TABLEAU B.

ECHELLE

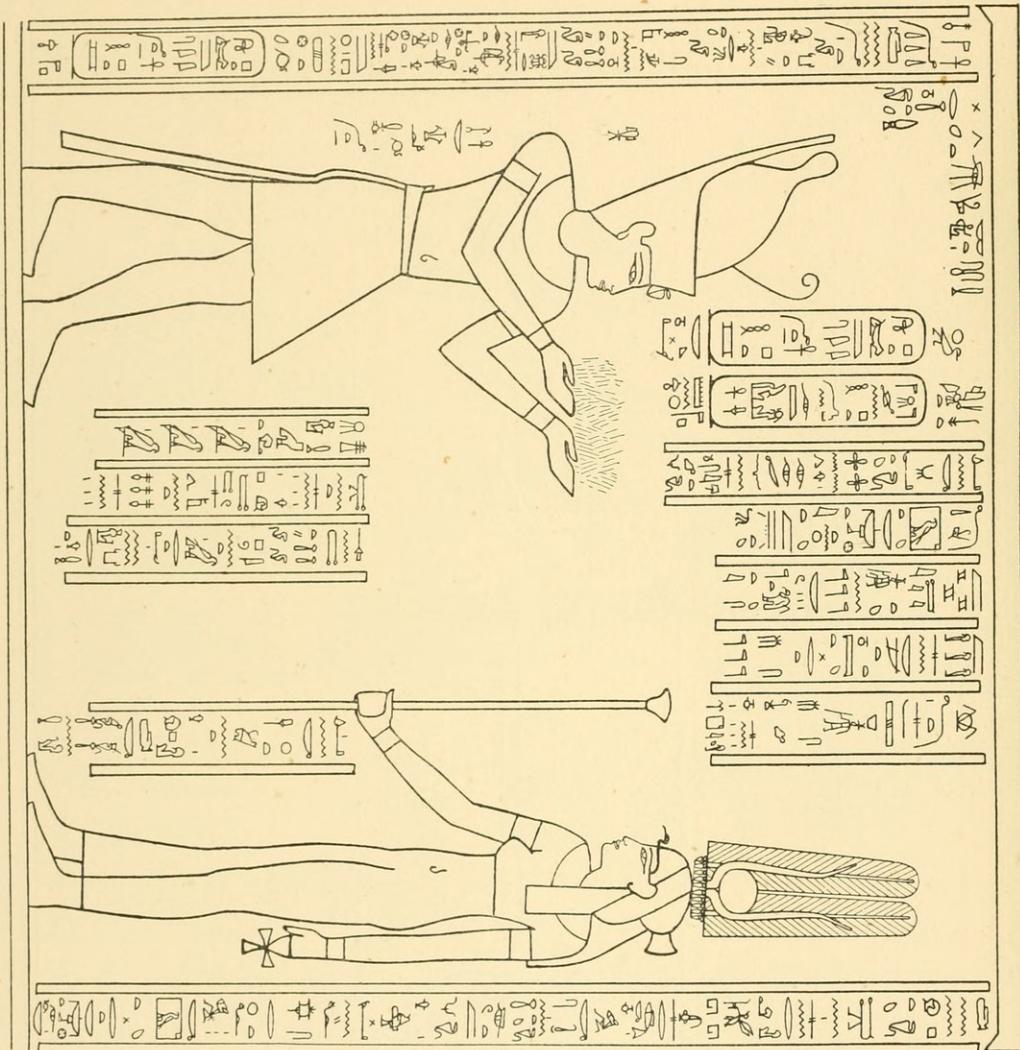
Colonne 1. — Face nord.

479.



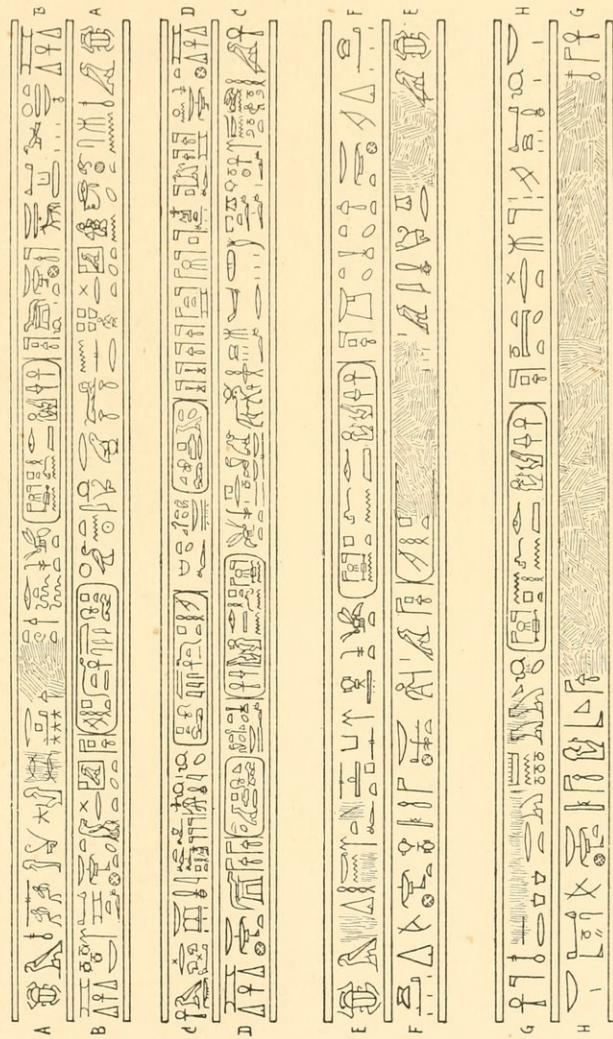
Colonne 1. — Face sud.

480.



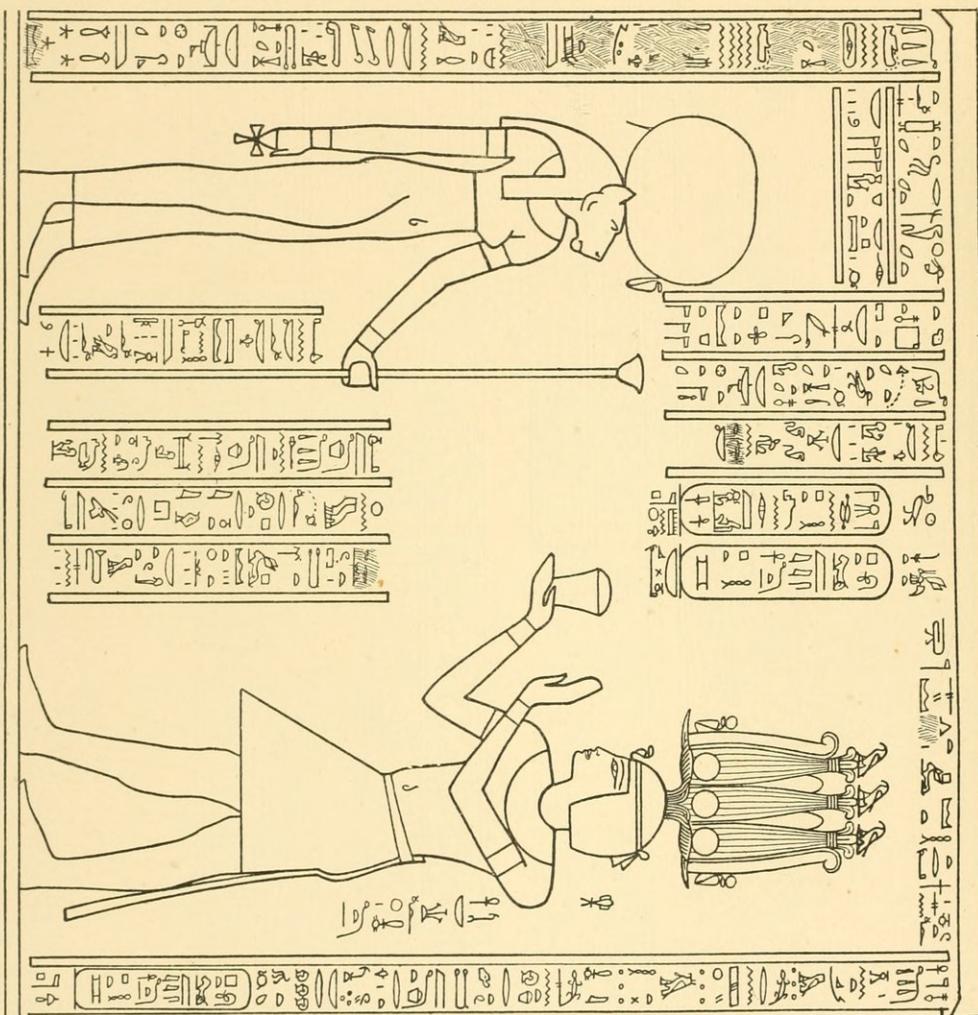
Colonne 1. — Bandeaux.

481.



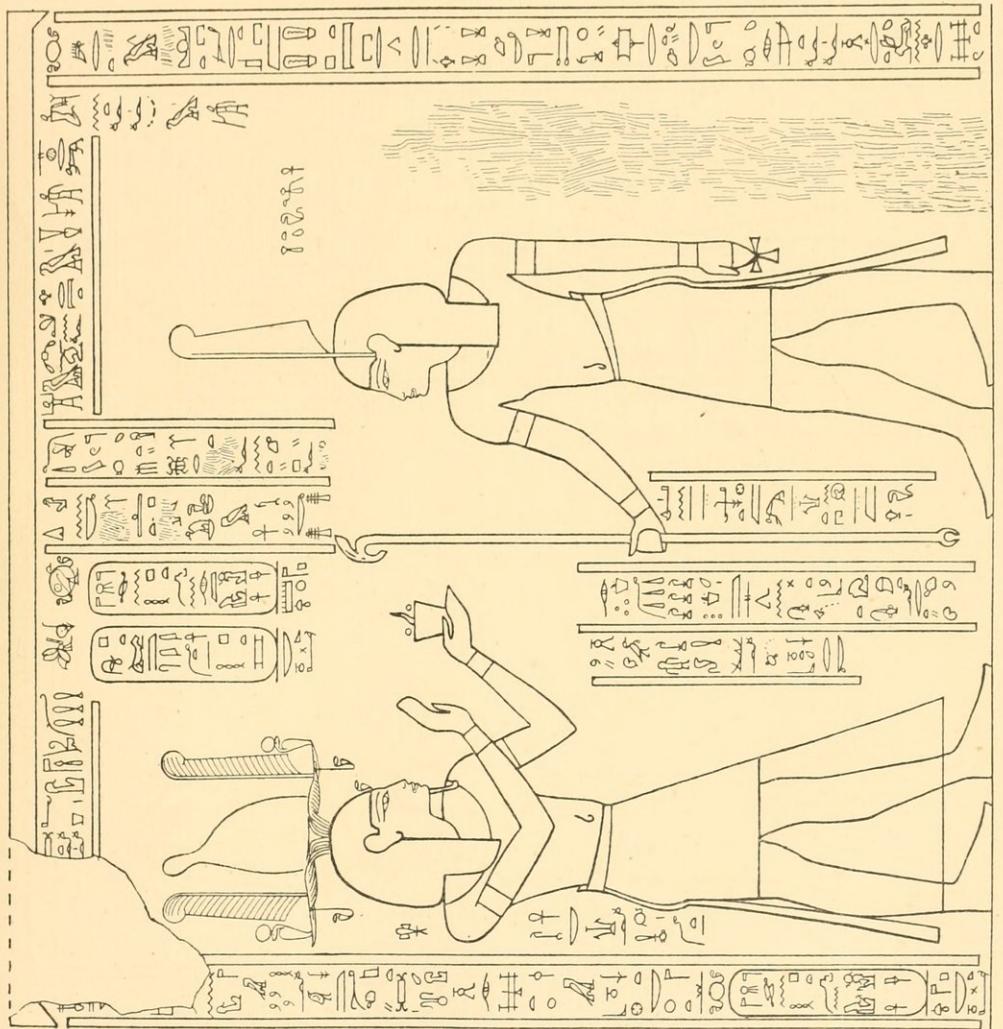
Colonne 2. — Face nord.

482.



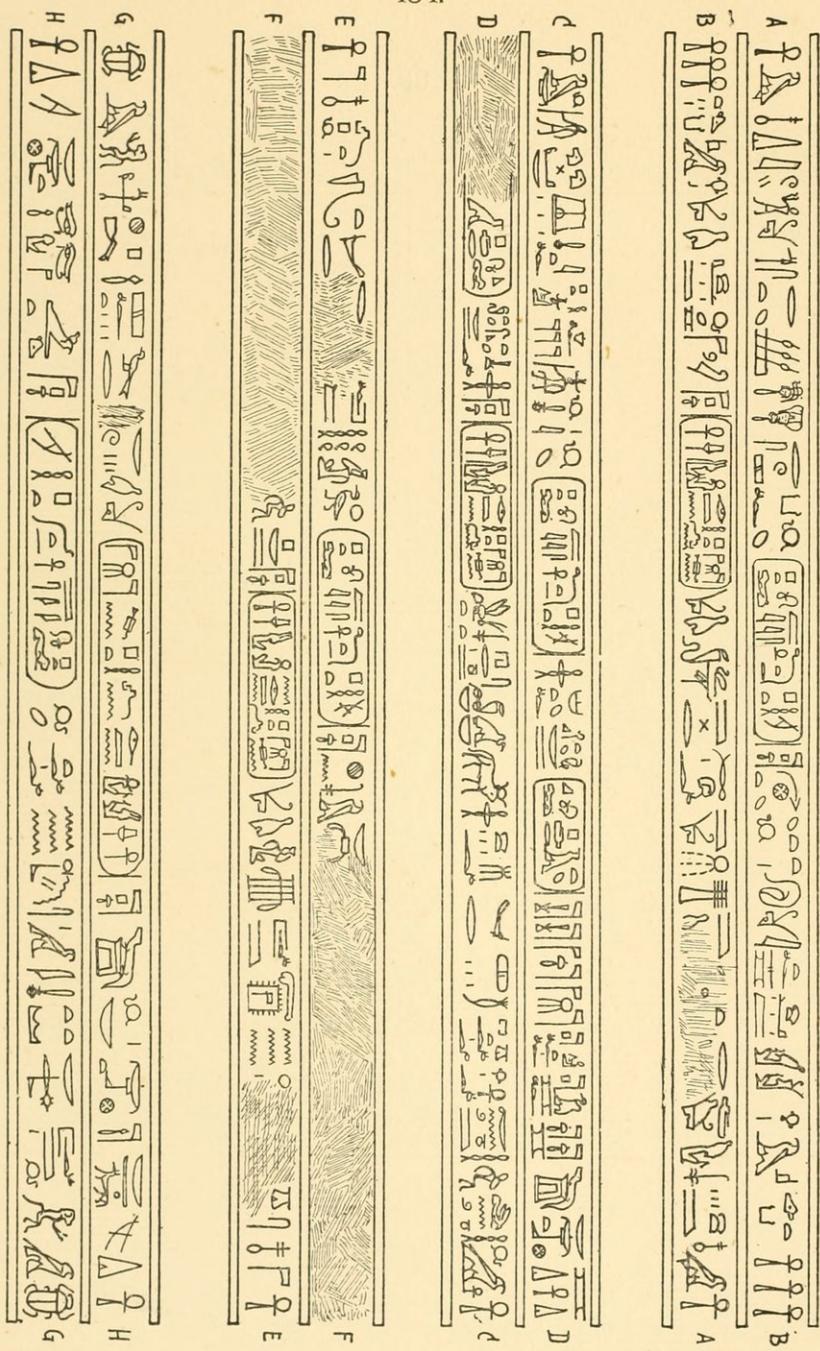
Colonne 2. — Face sud.

483.



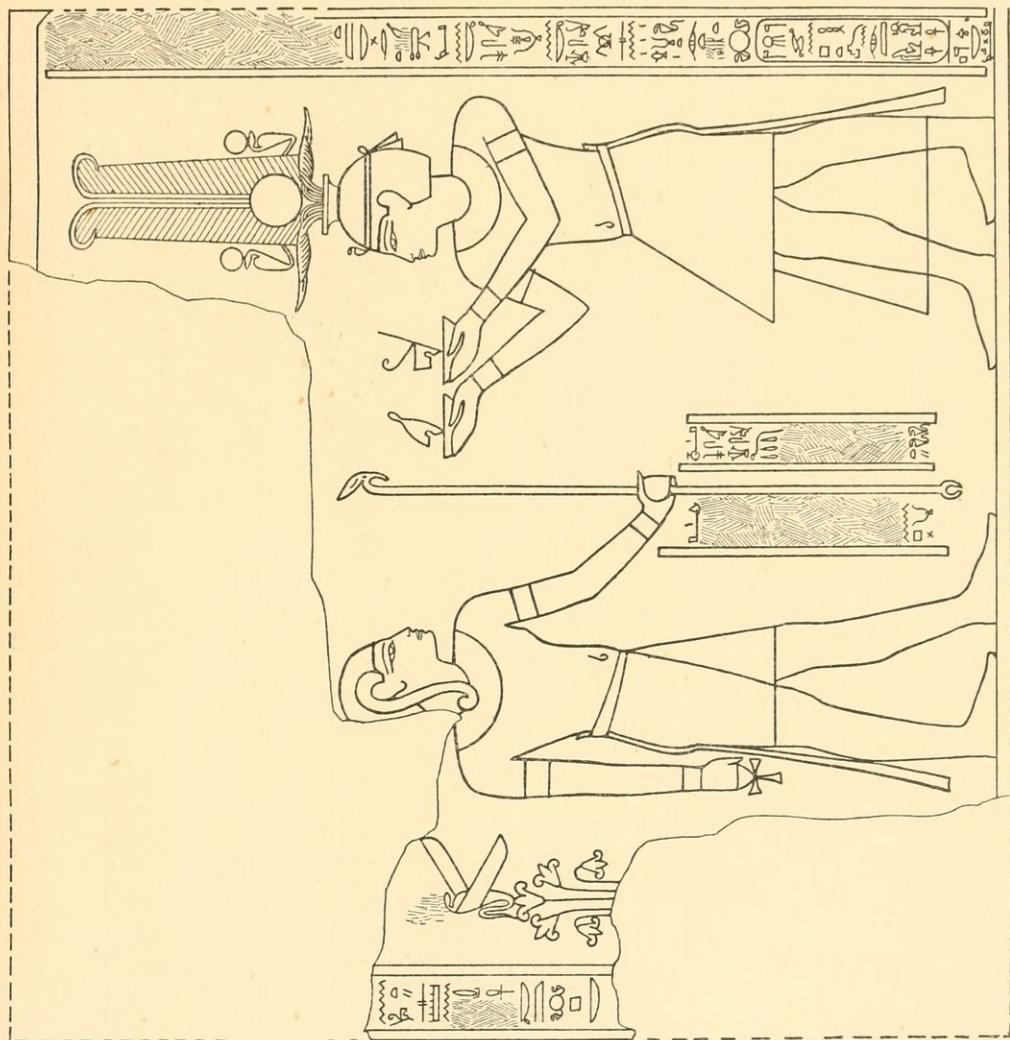
Colonne 2. — Bandeaux.

484.



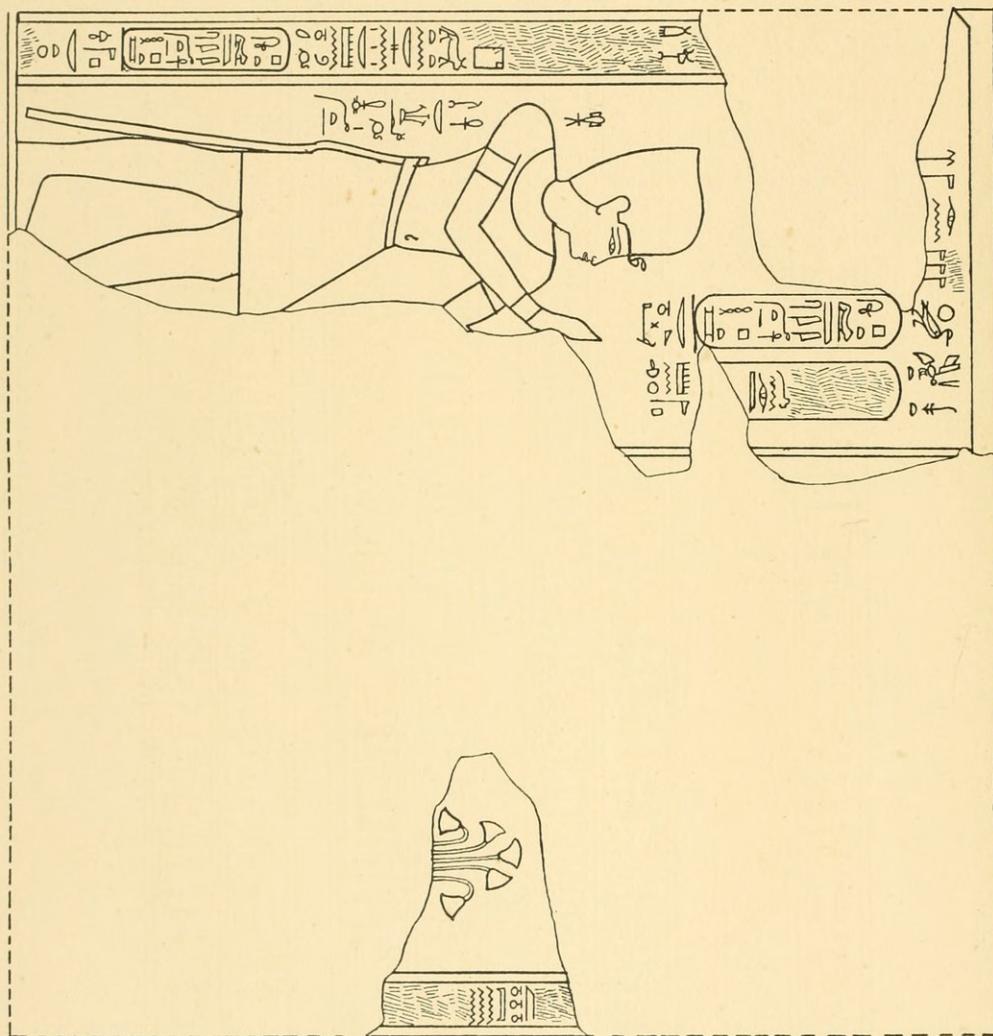
Colonne 3. — Face nord.

485.



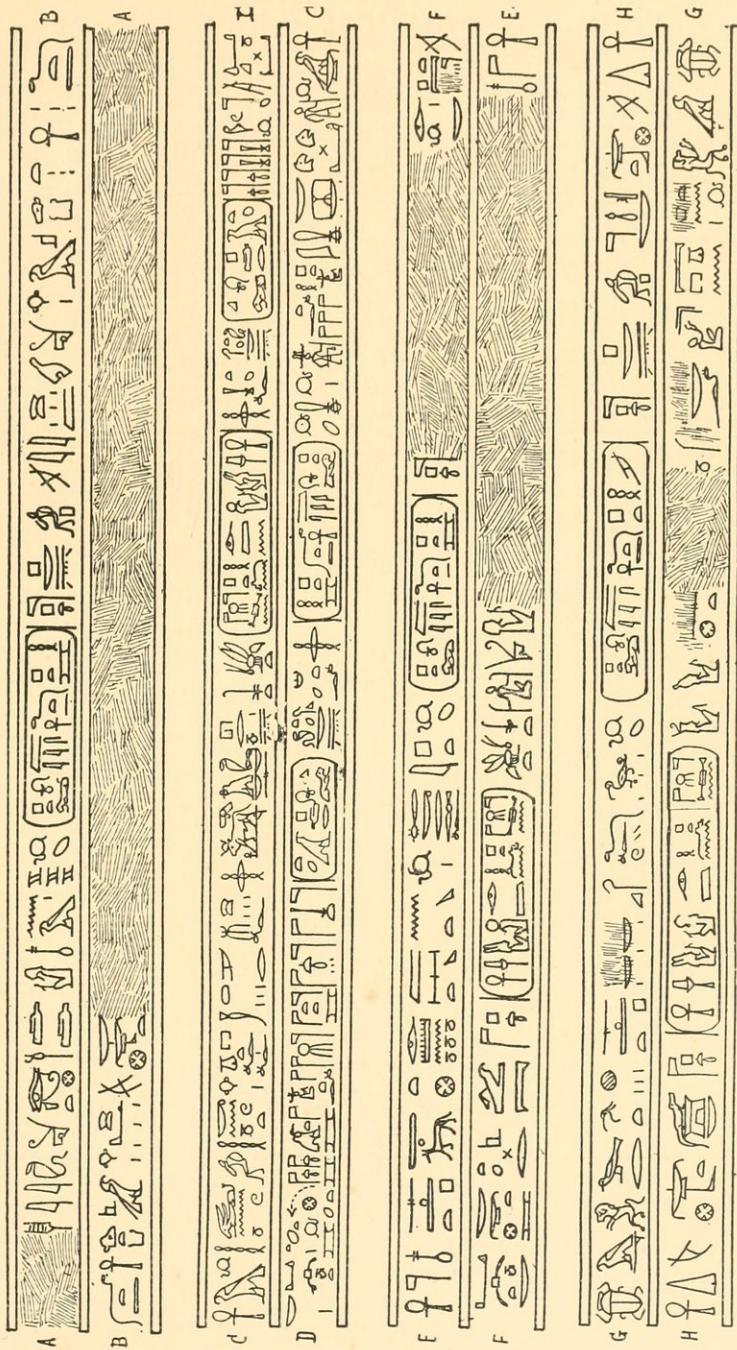
Colonne 3. — Face sud.

486.



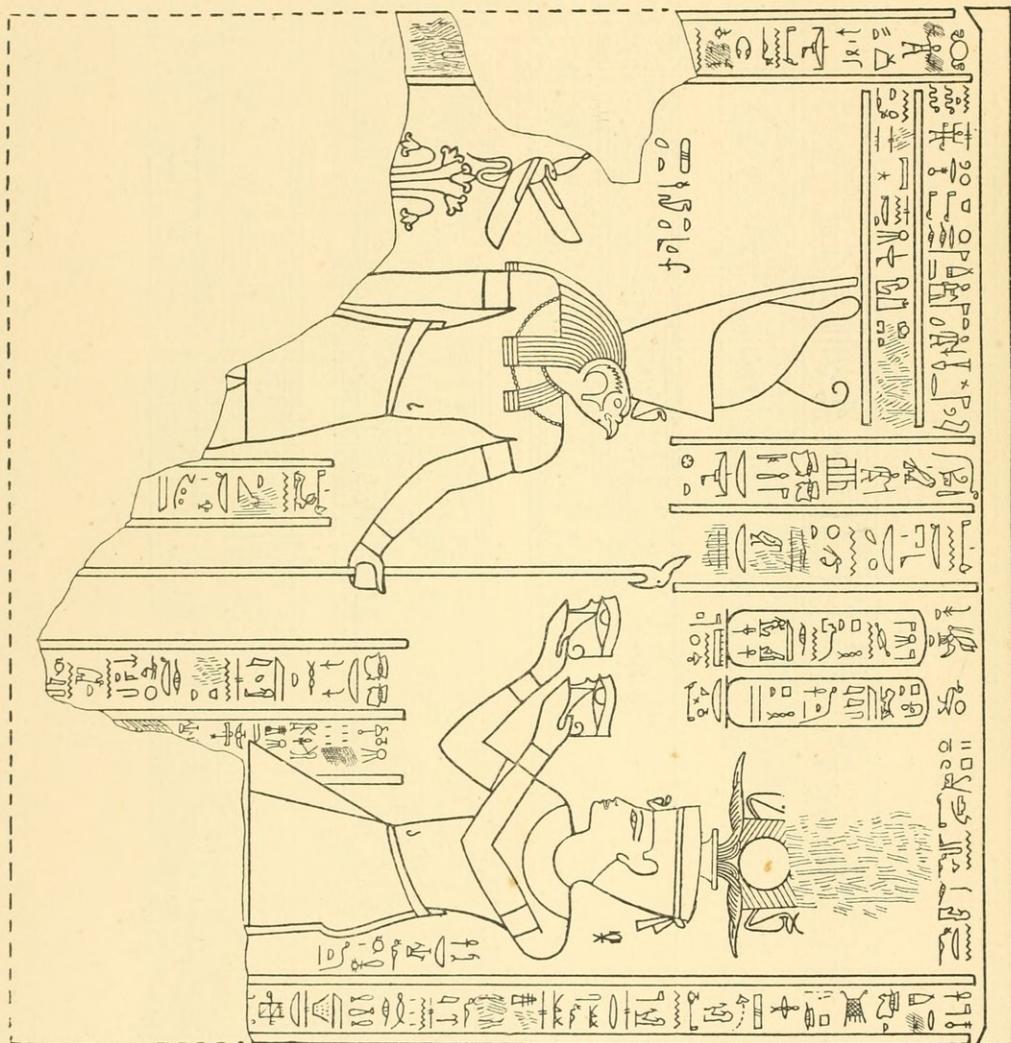
Colonne 3. — Bandeaux.

487.



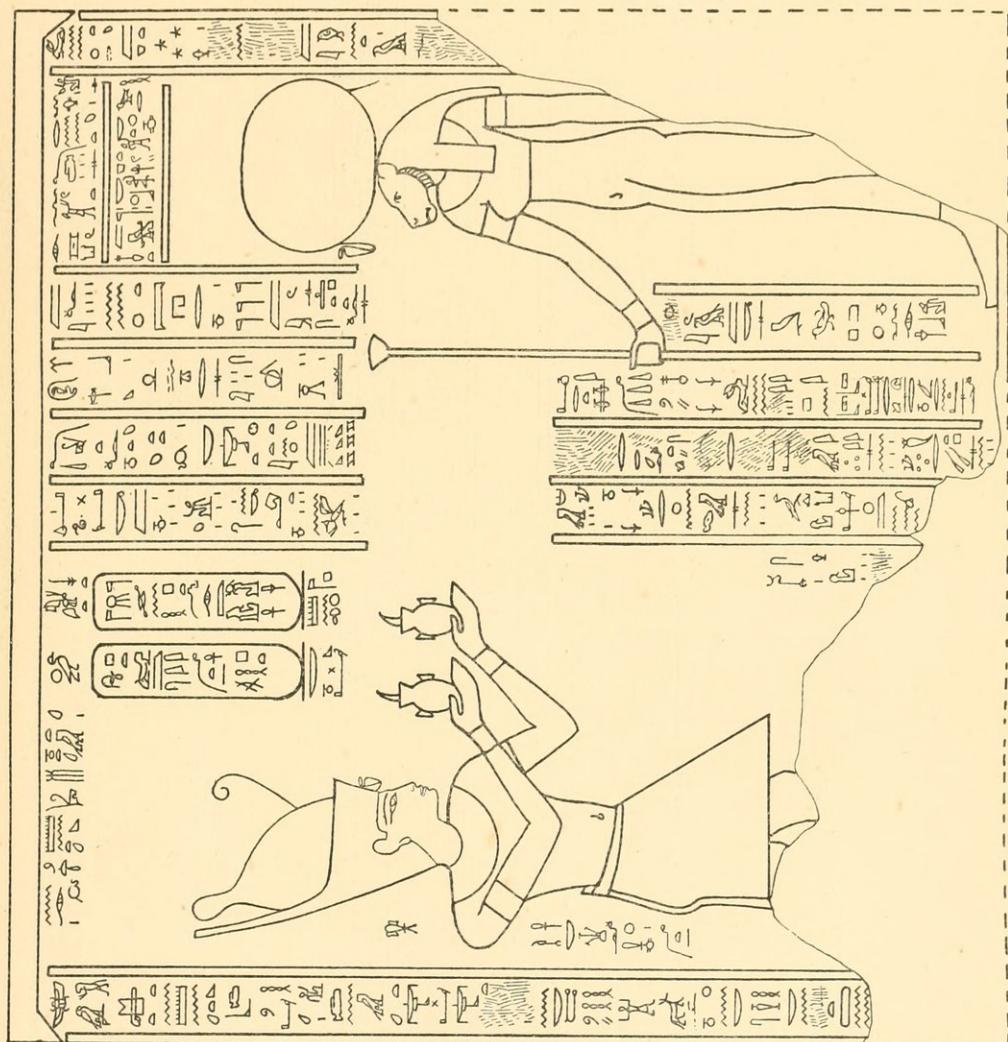
Colonne 4. — Face nord.

488.



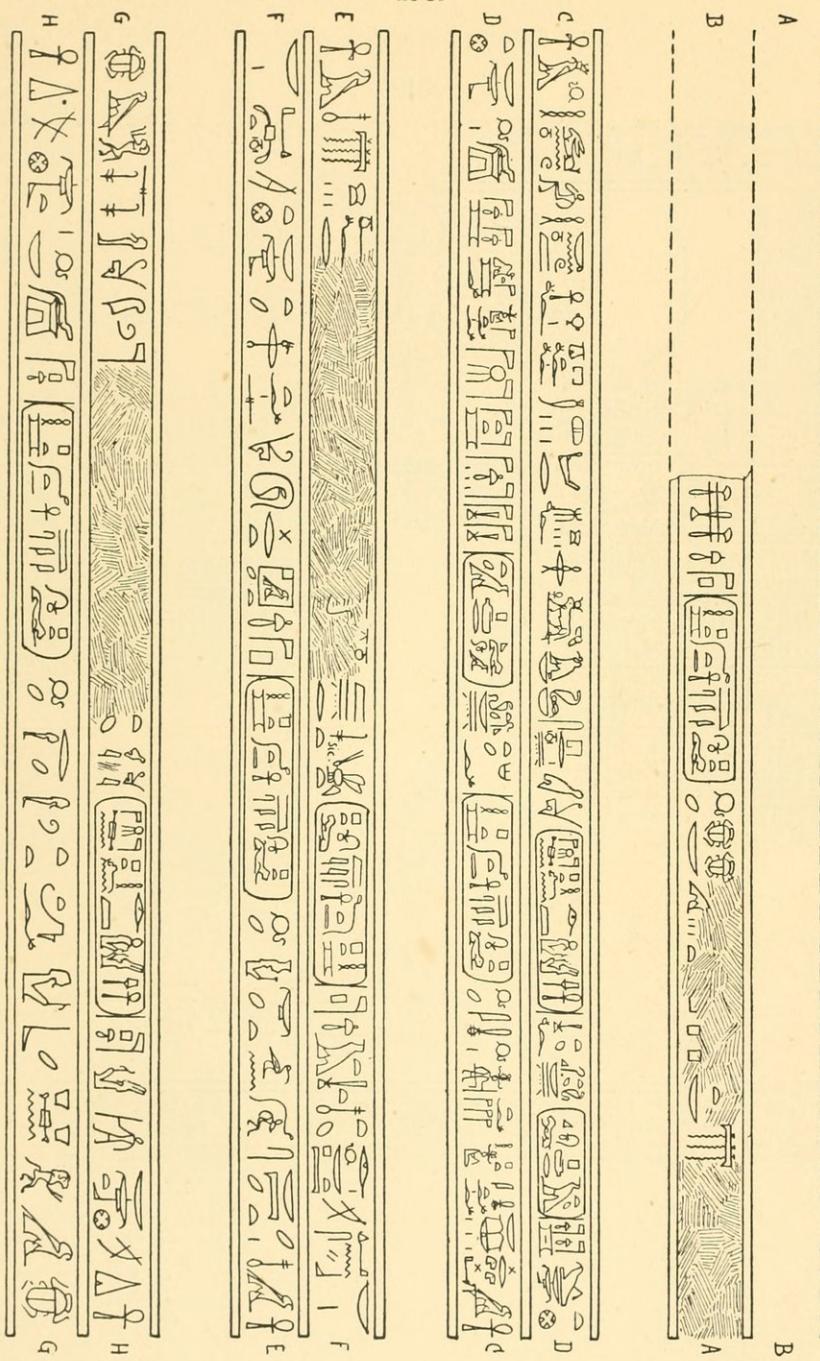
Colonne 4. — Face sud.

489.



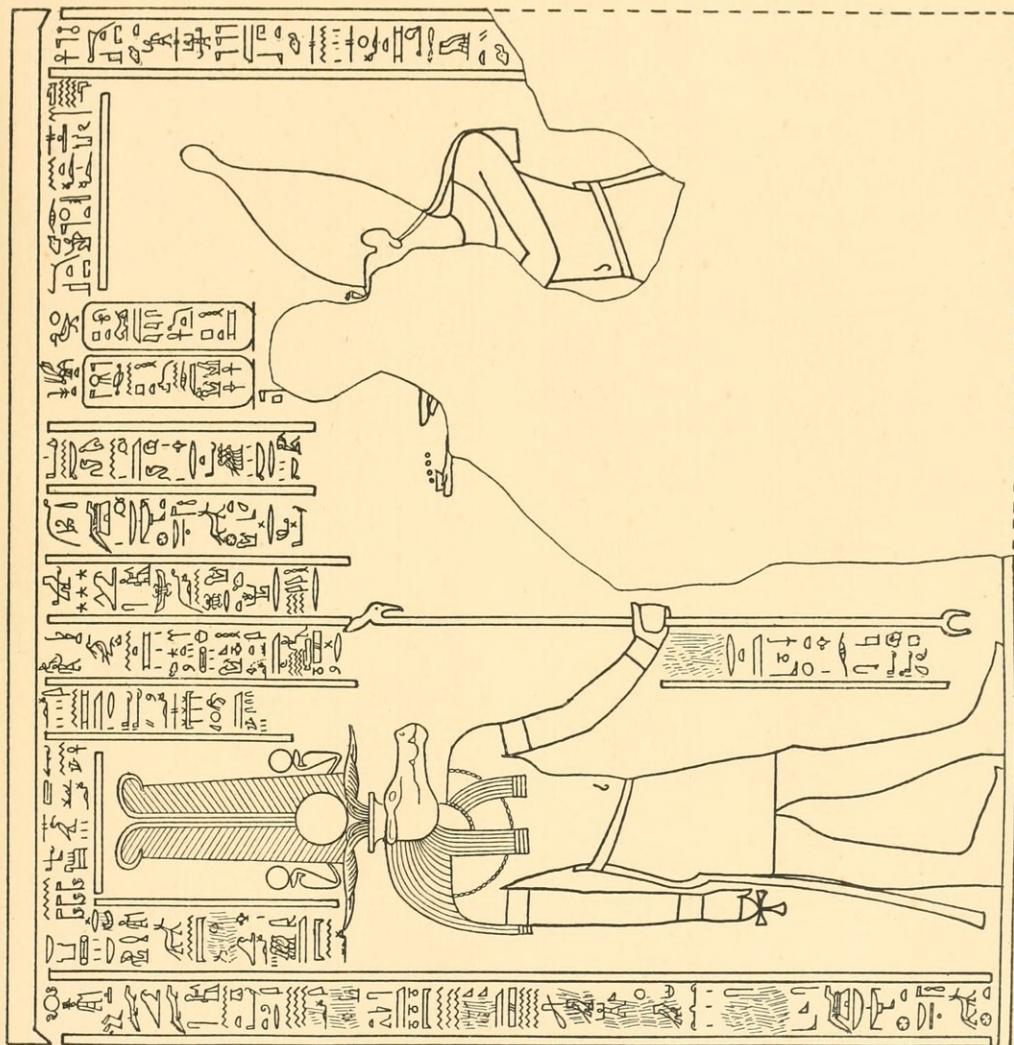
Colonne 4. — Bandeaux.

490.



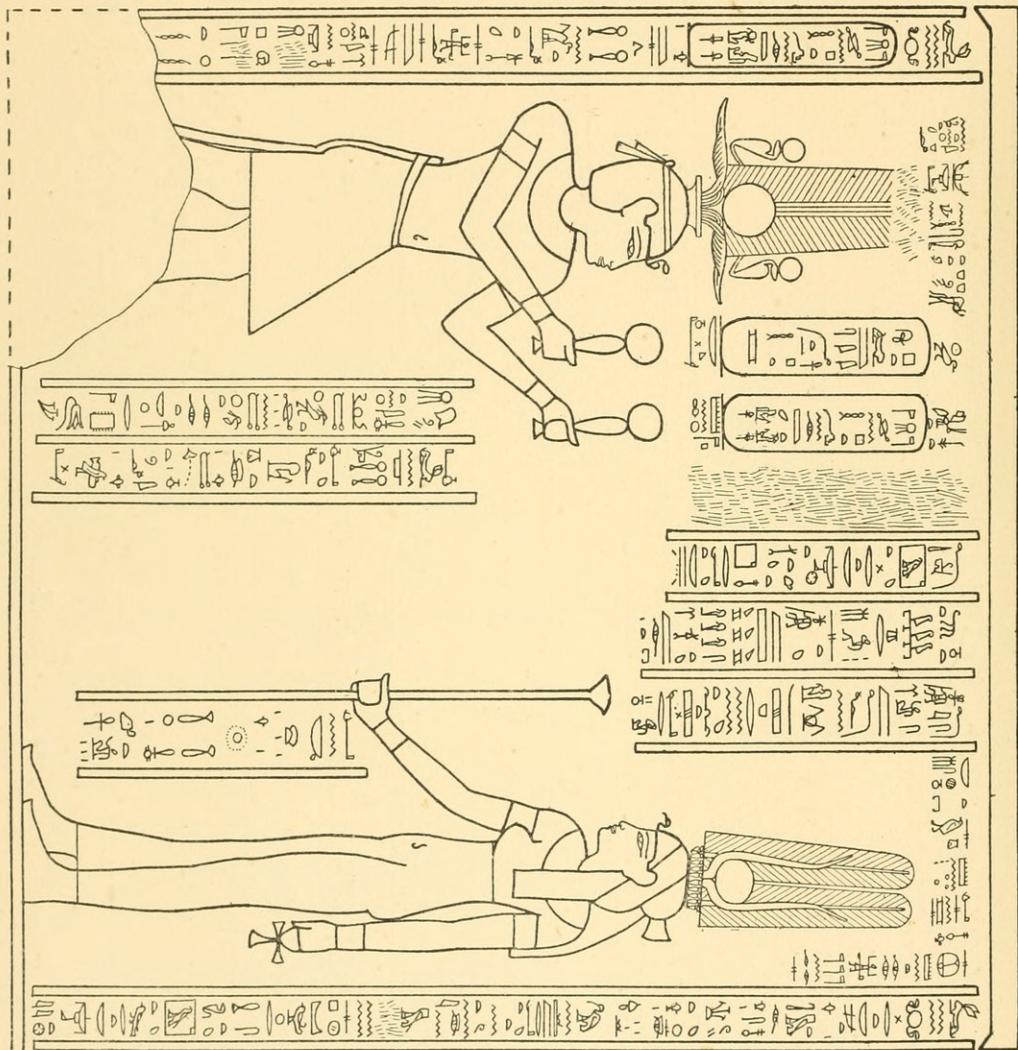
Colonne 5. — Face nord.

491.



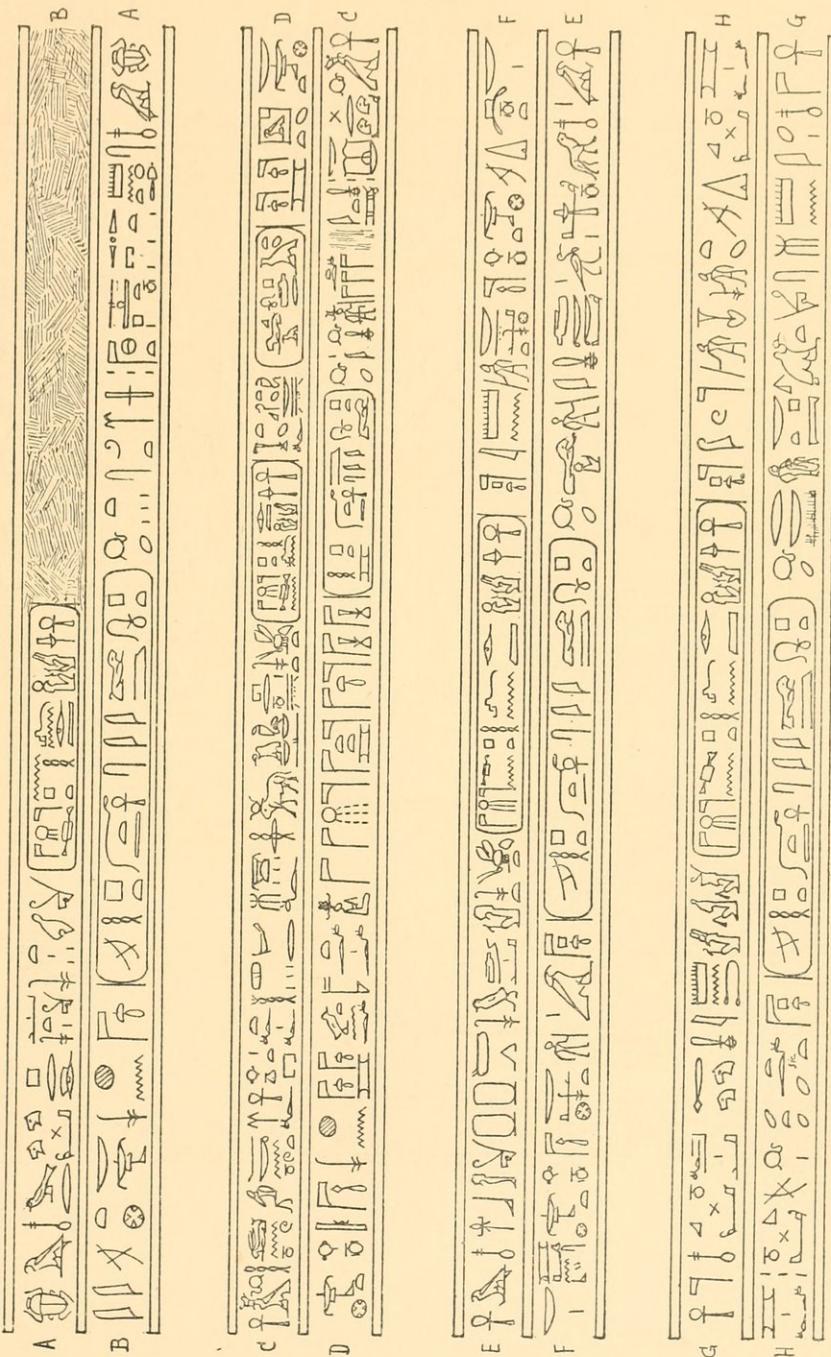
Colonne 5. — Face sud.

492.



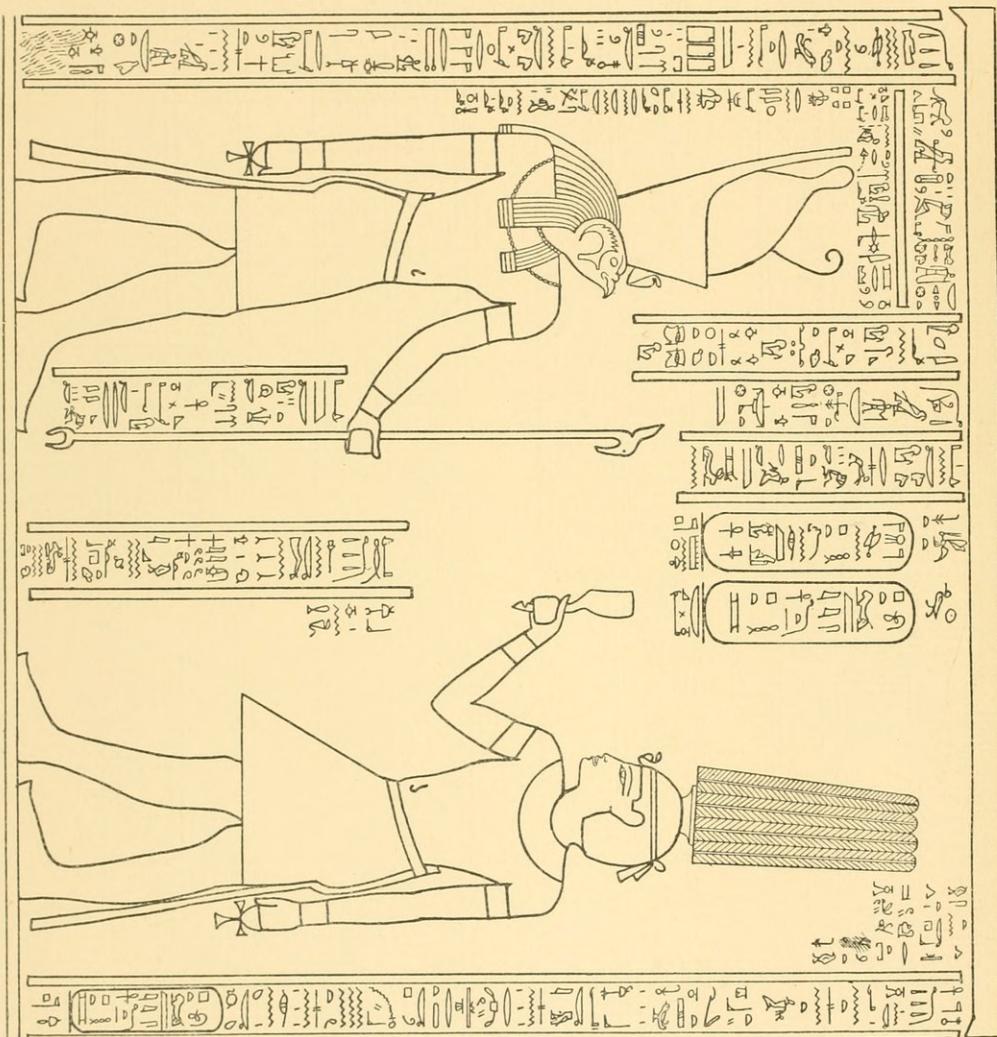
Colonne 5. — Bandeaux.

493.



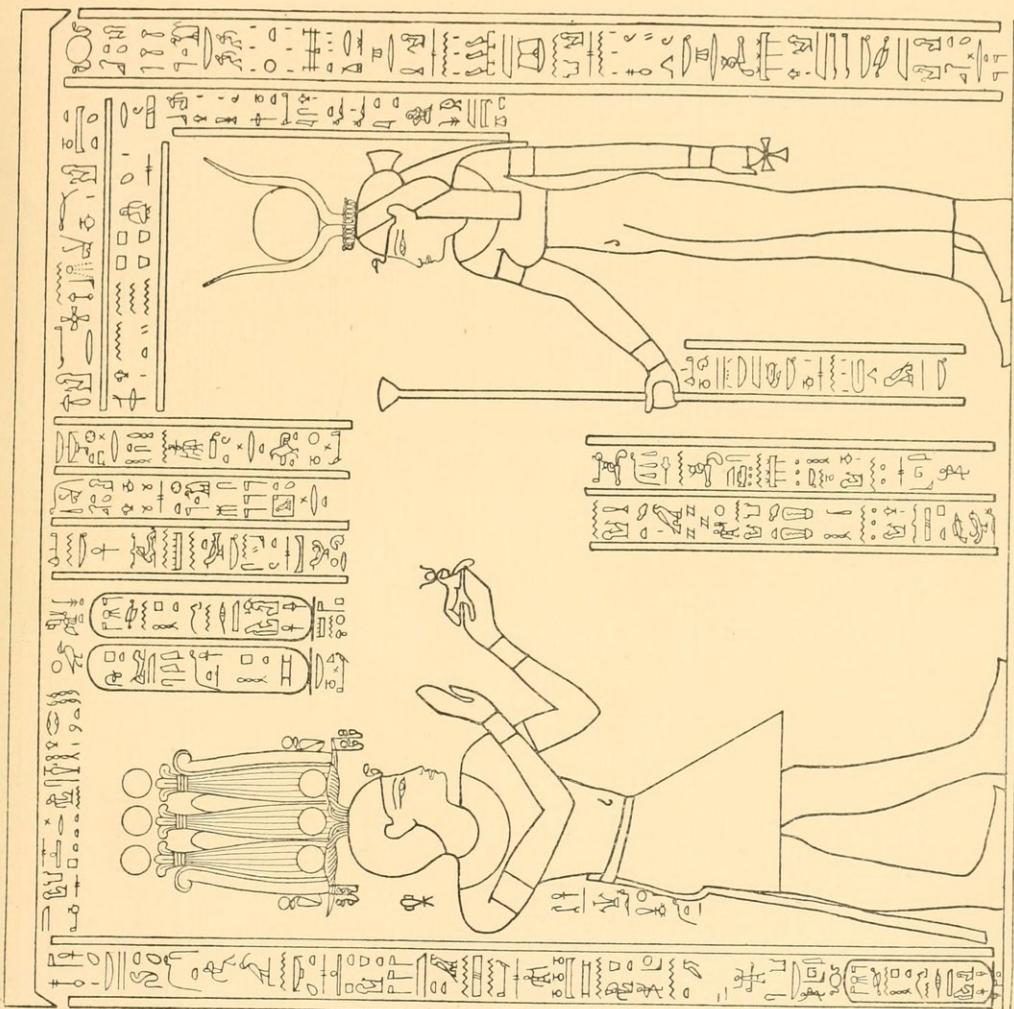
Colonne 6. — Face nord.

494.



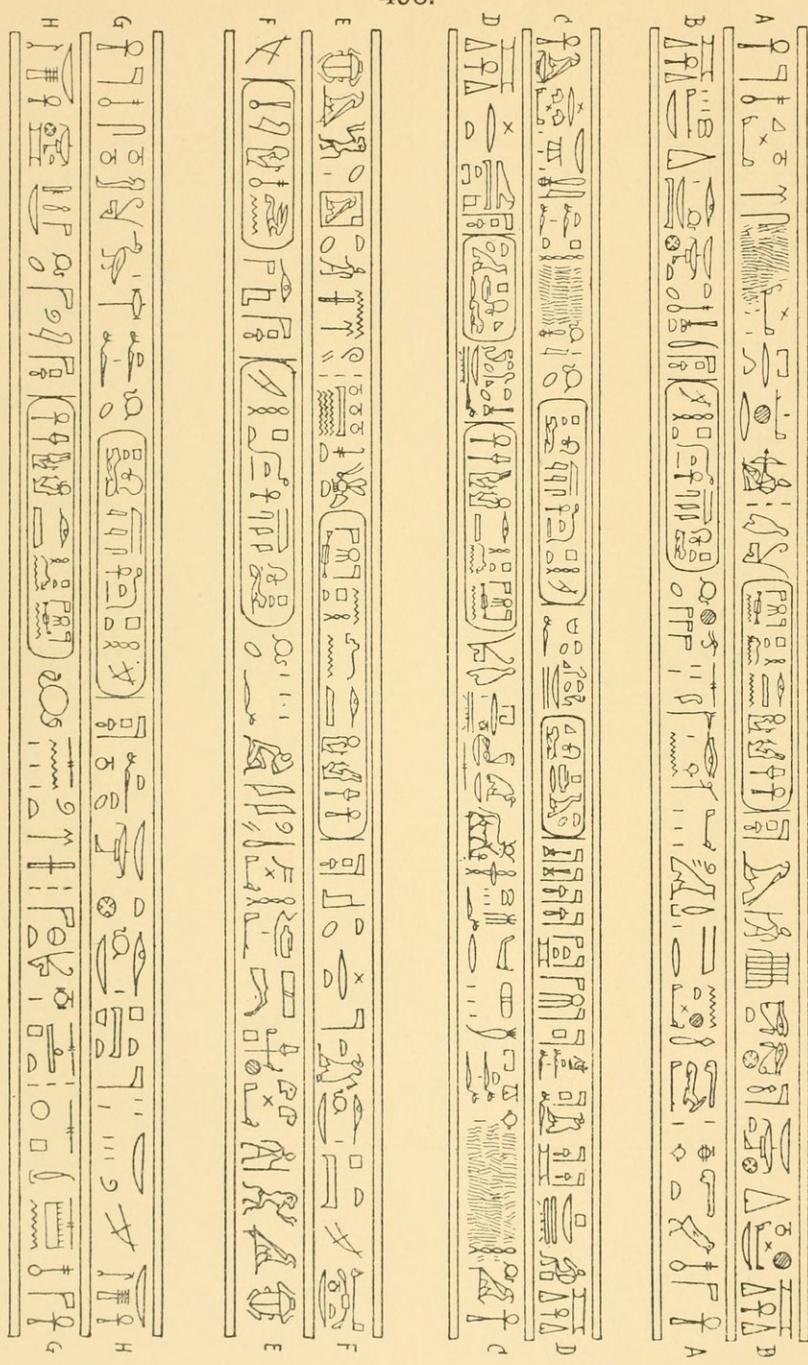
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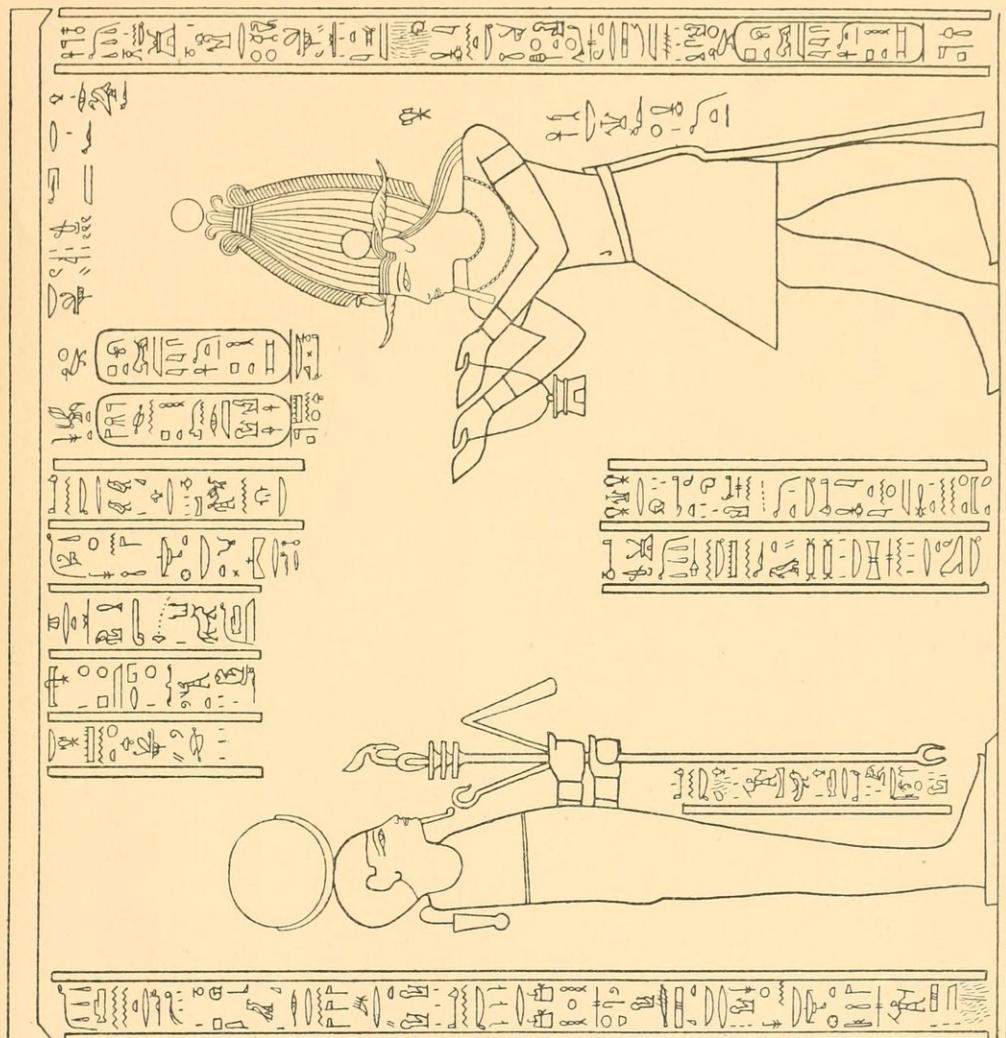
Colonne 6. — Bandeaux.

496.



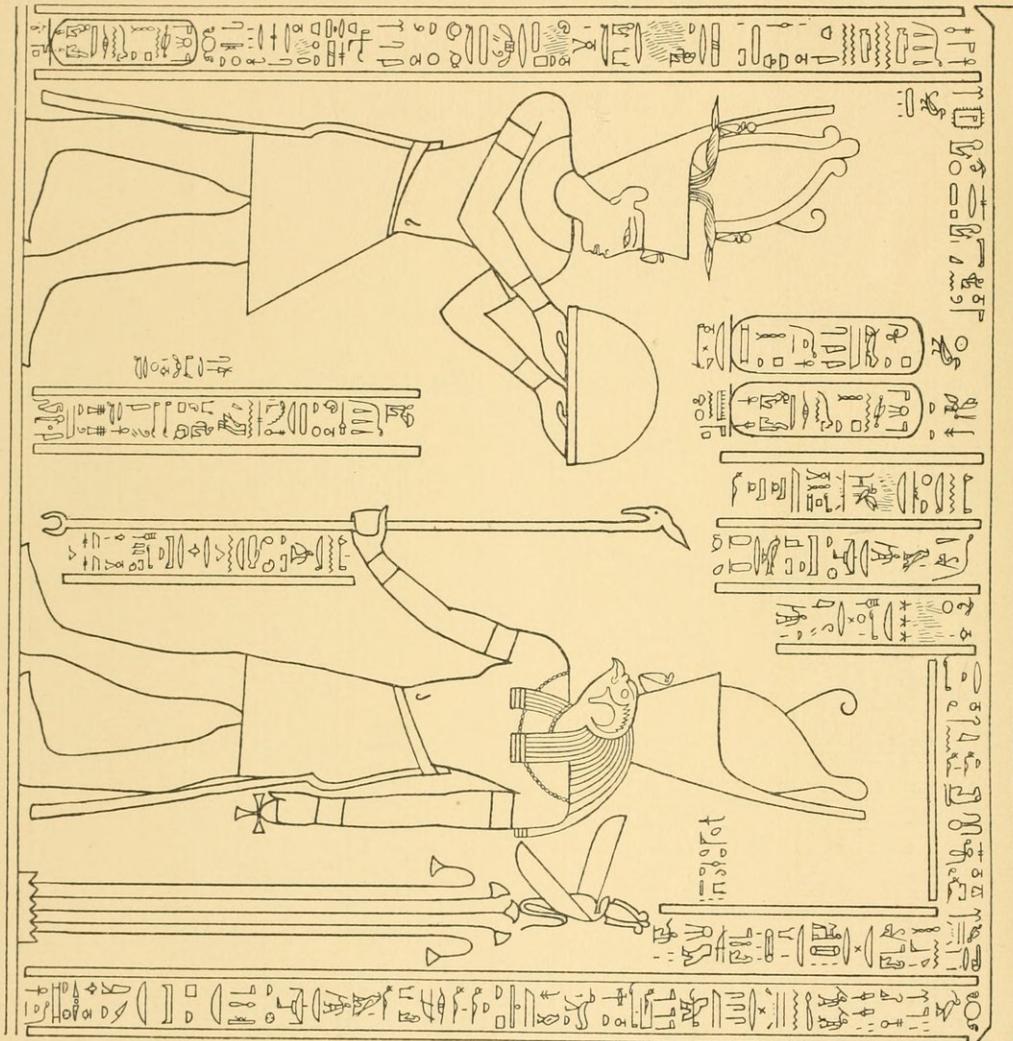
Colonne 7. — Face nord.

497.



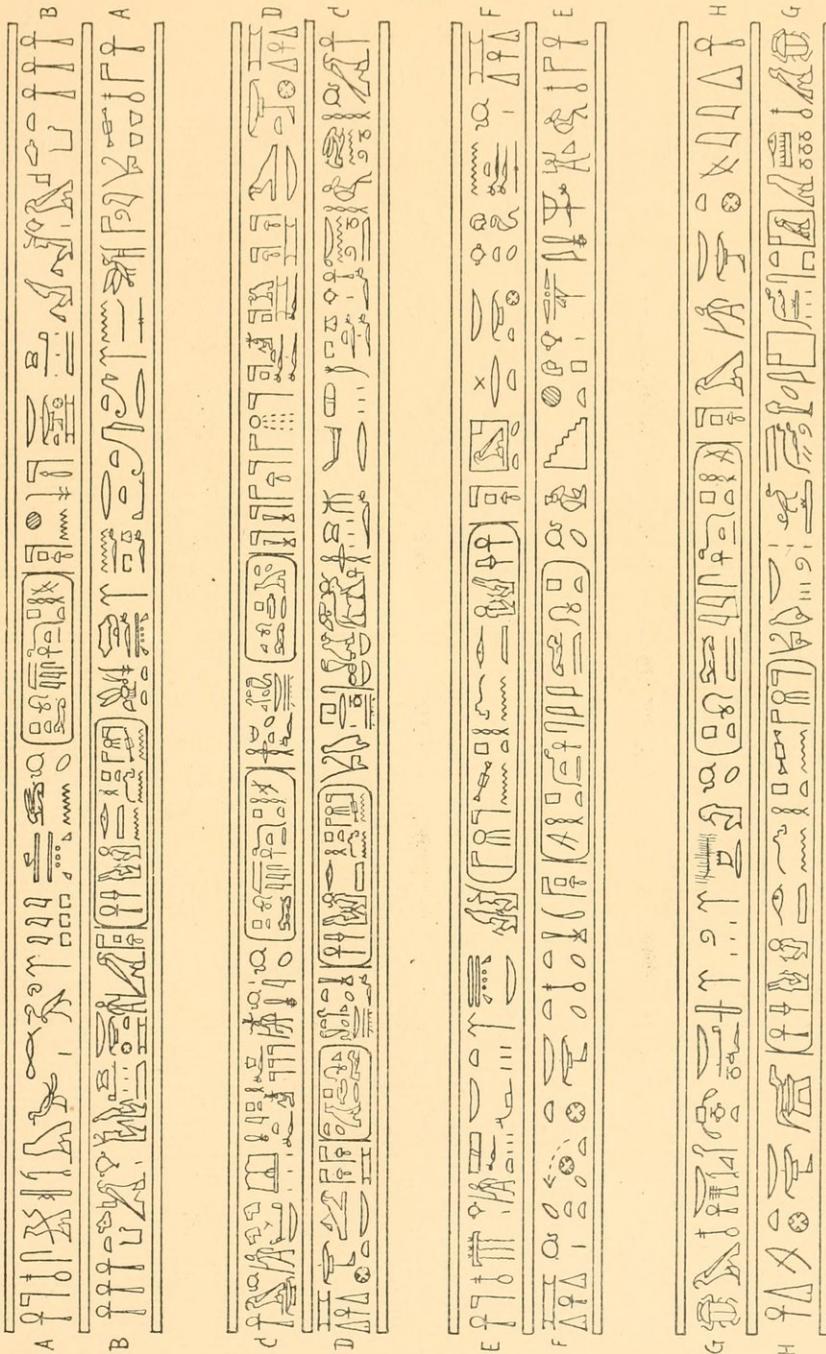
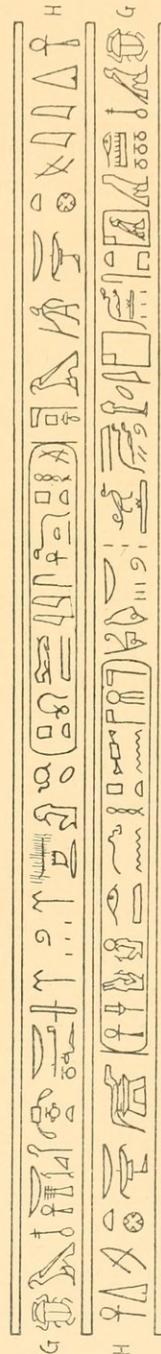
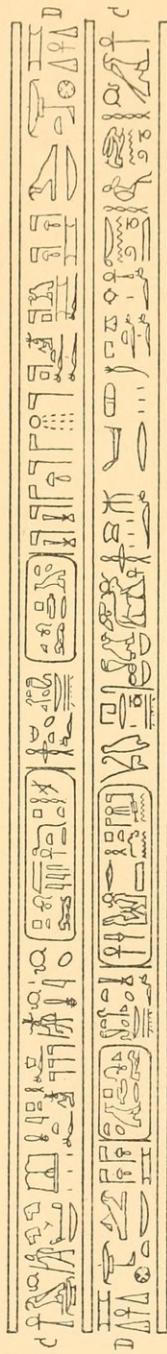
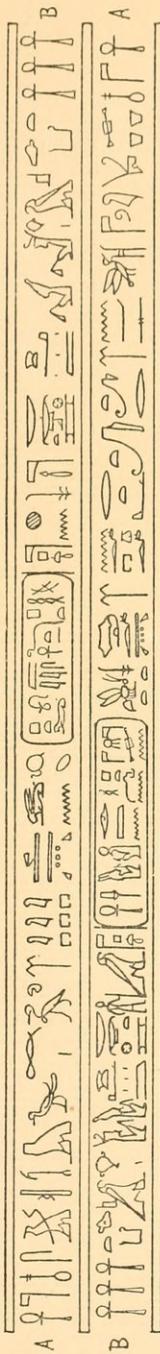
Colonne 7. — Face sud.

498.



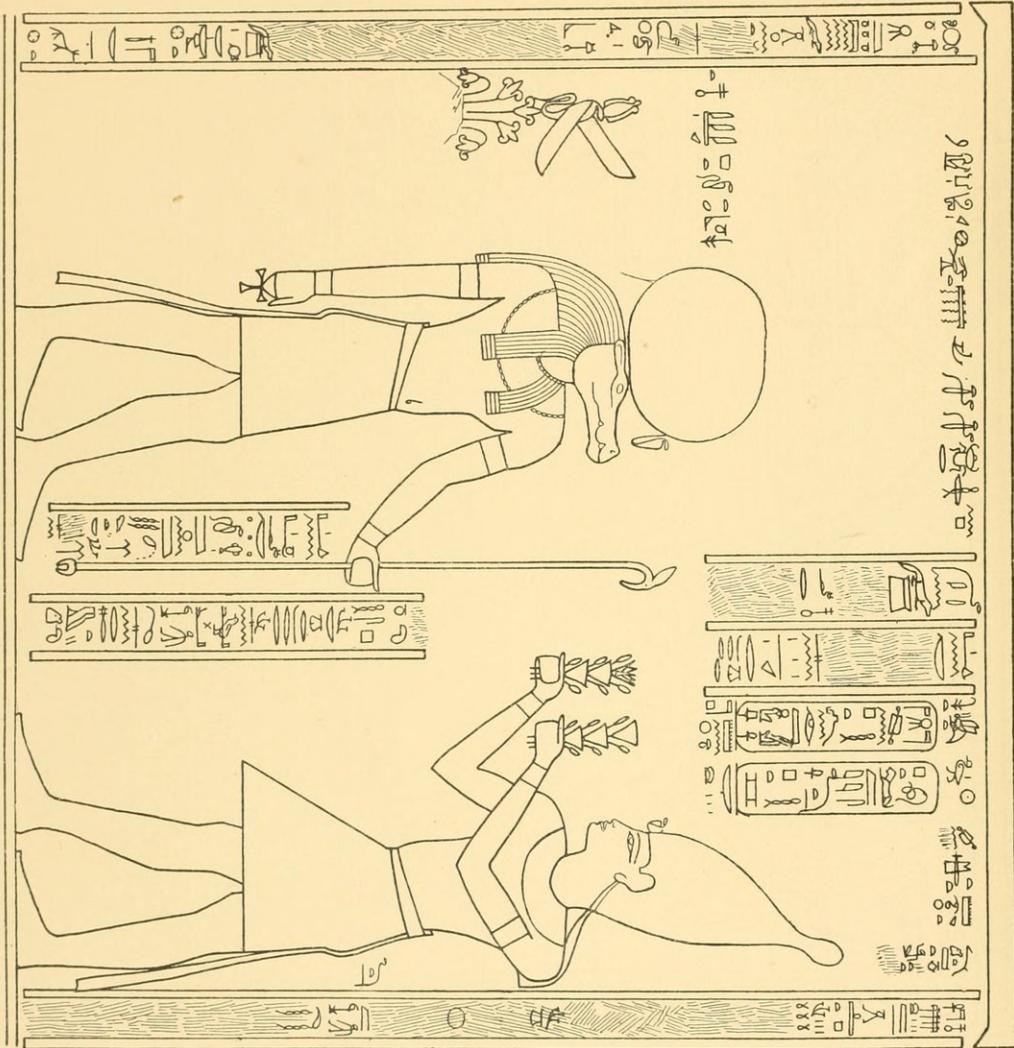
Colonne 7. — Bandeaux.

499.



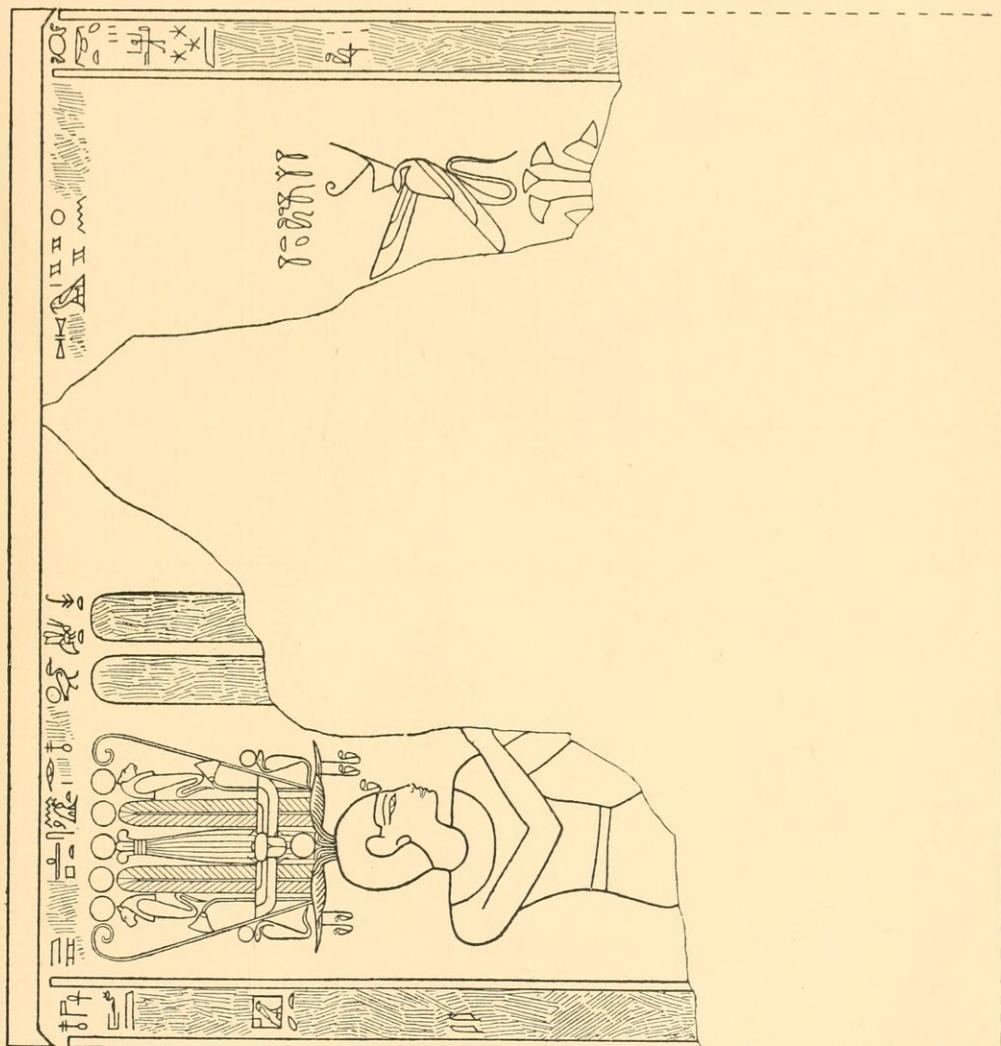
Colonne 8. — Face nord.

500.



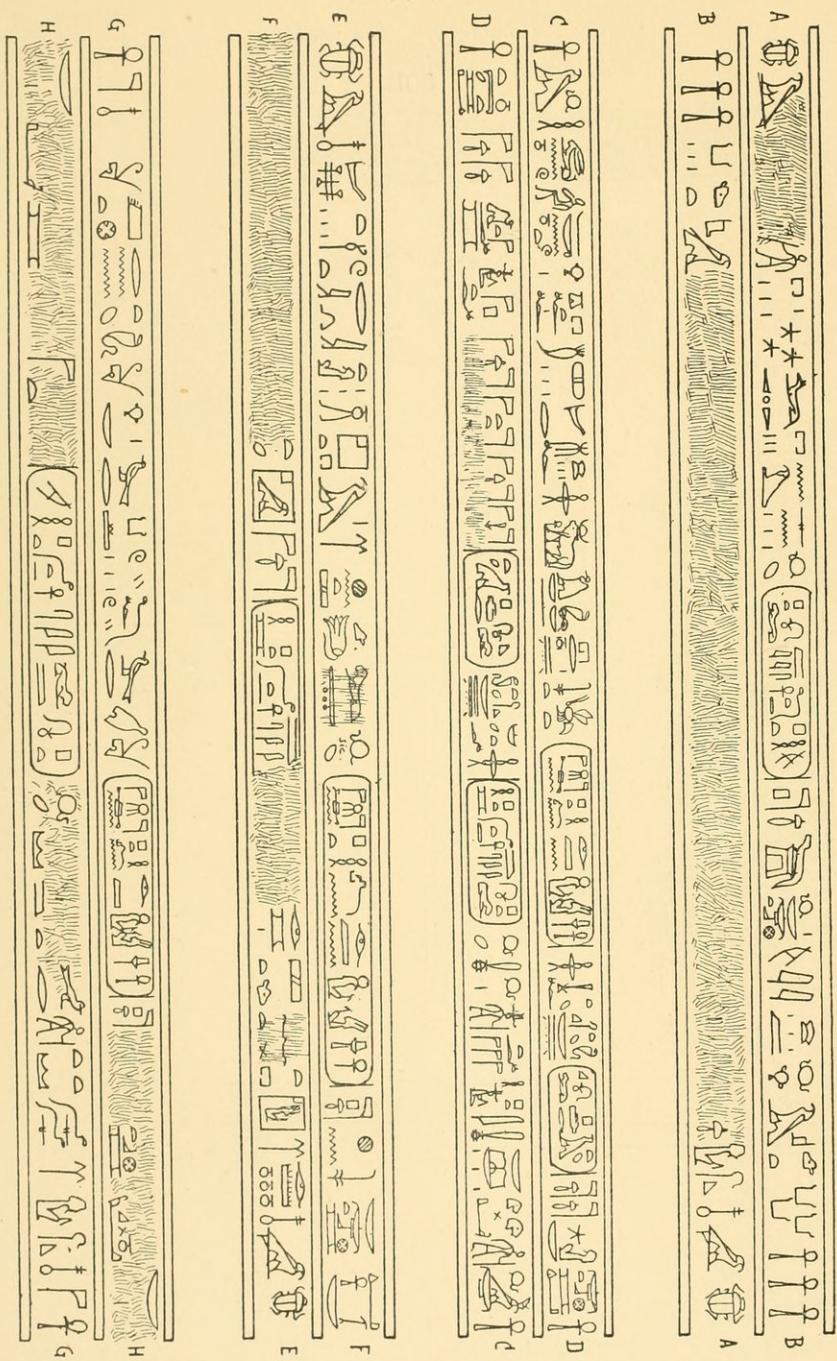
Colonne 8. — Face sud.

501.



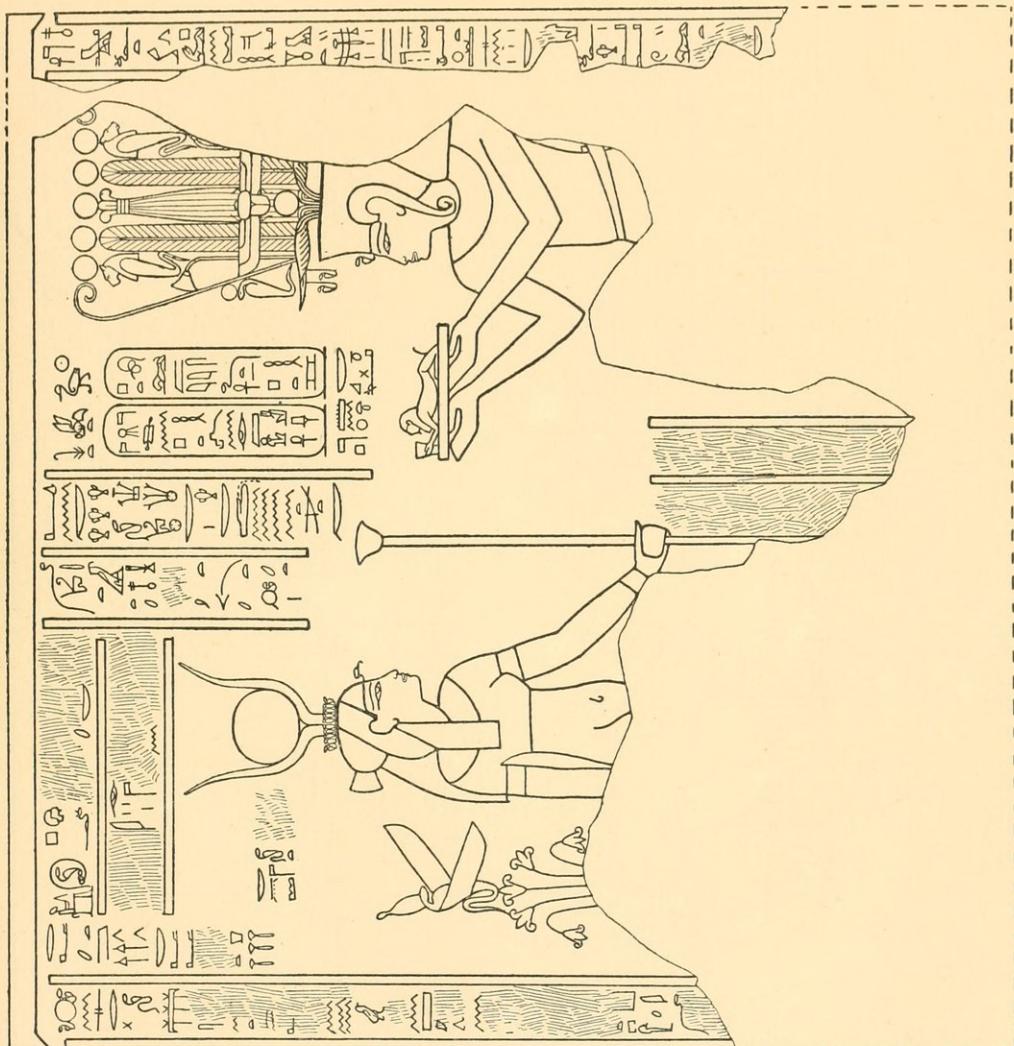
Colonne 8. — Bandeaux.

502.



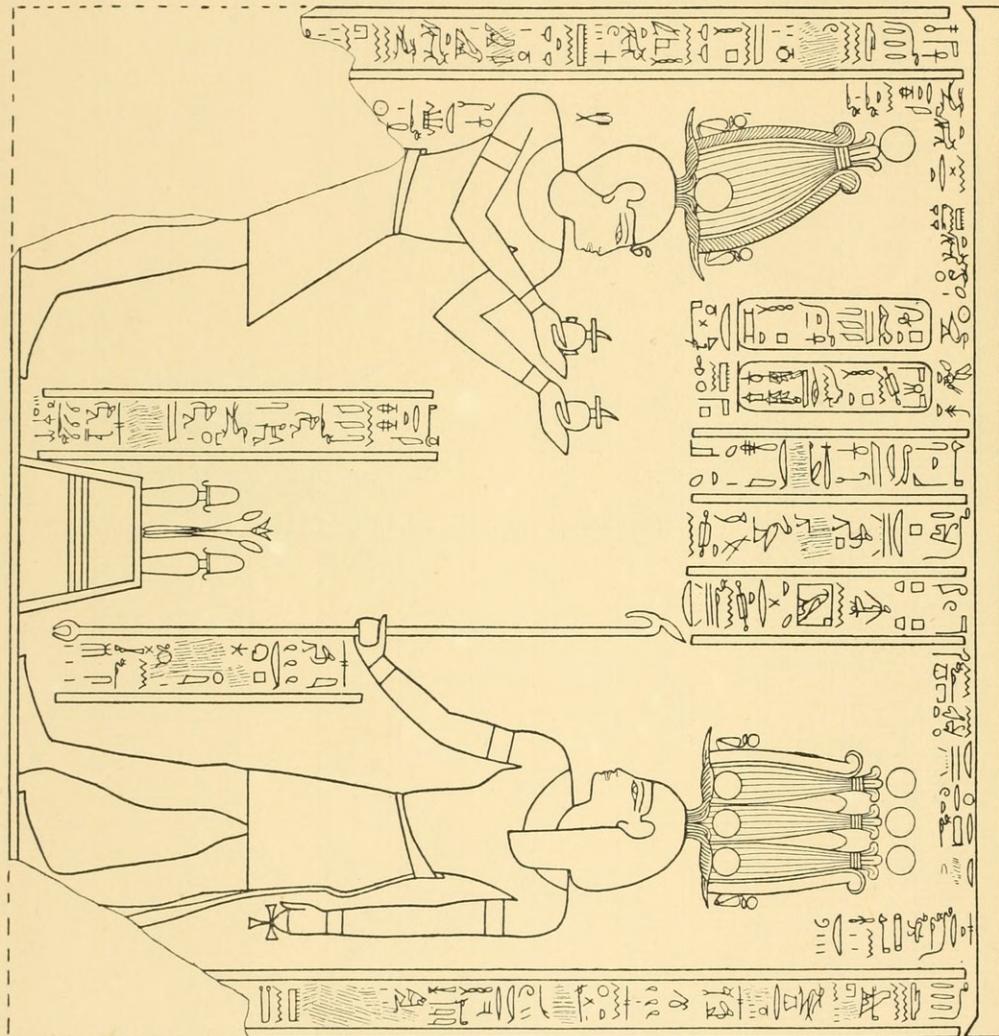
Colonne 9. — Face nord.

503.



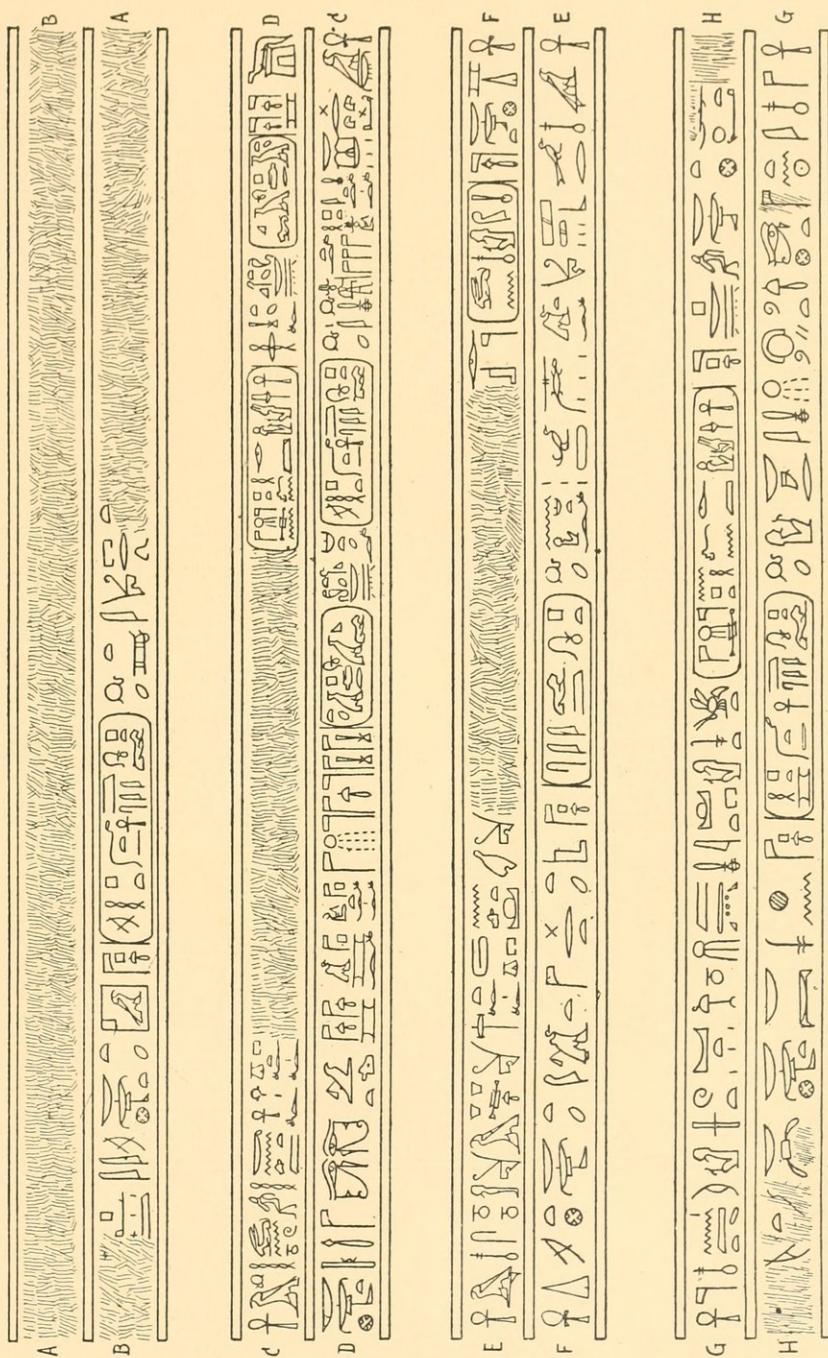
Colonne 9. — Face sud.

504.



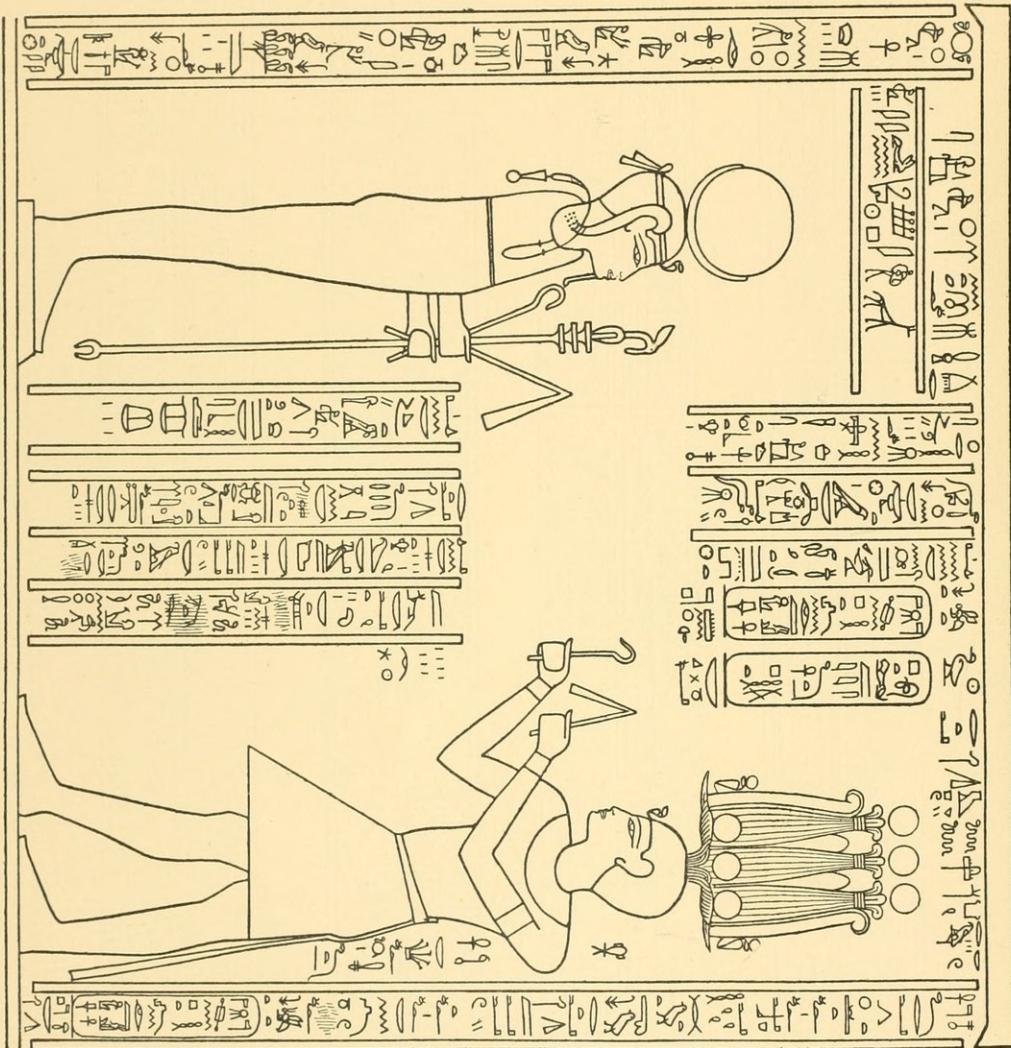
Colonne 9. — Bandeaux.

505.



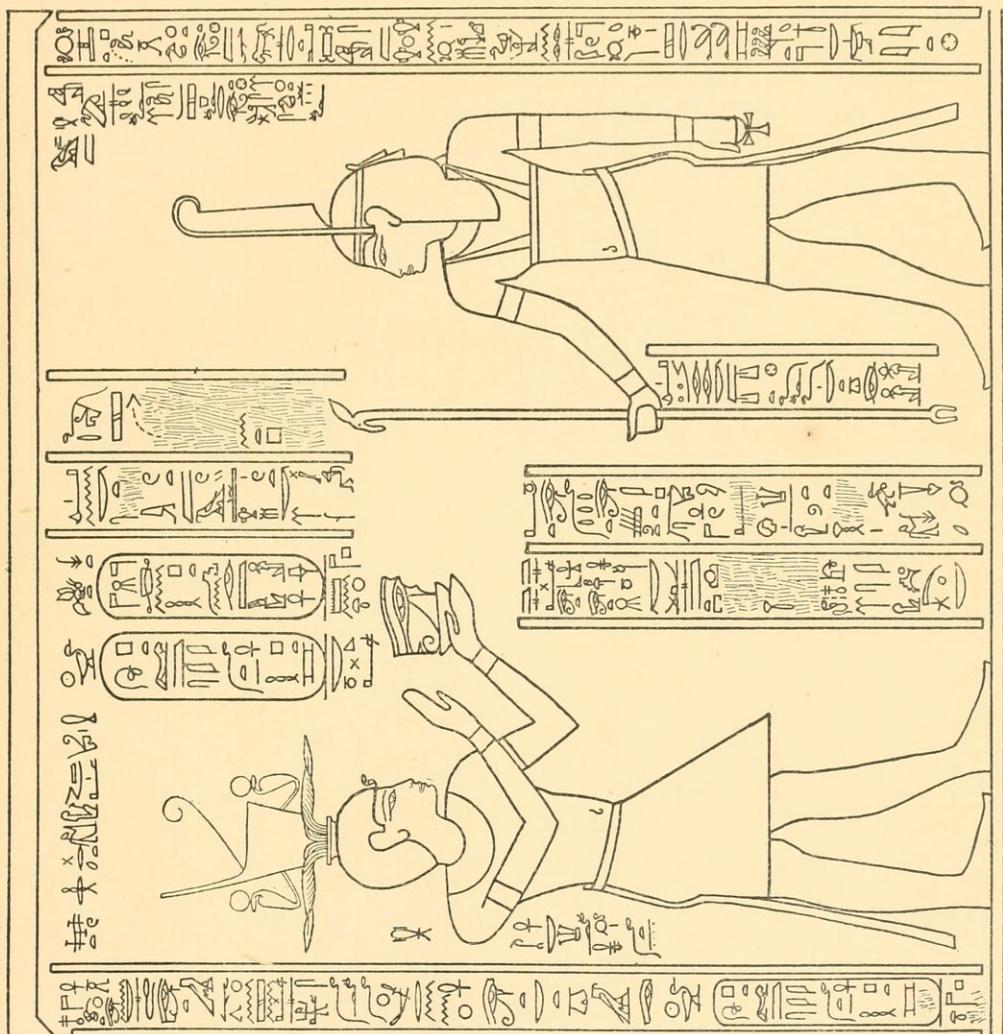
Colonne 10. — Face nord.

506.



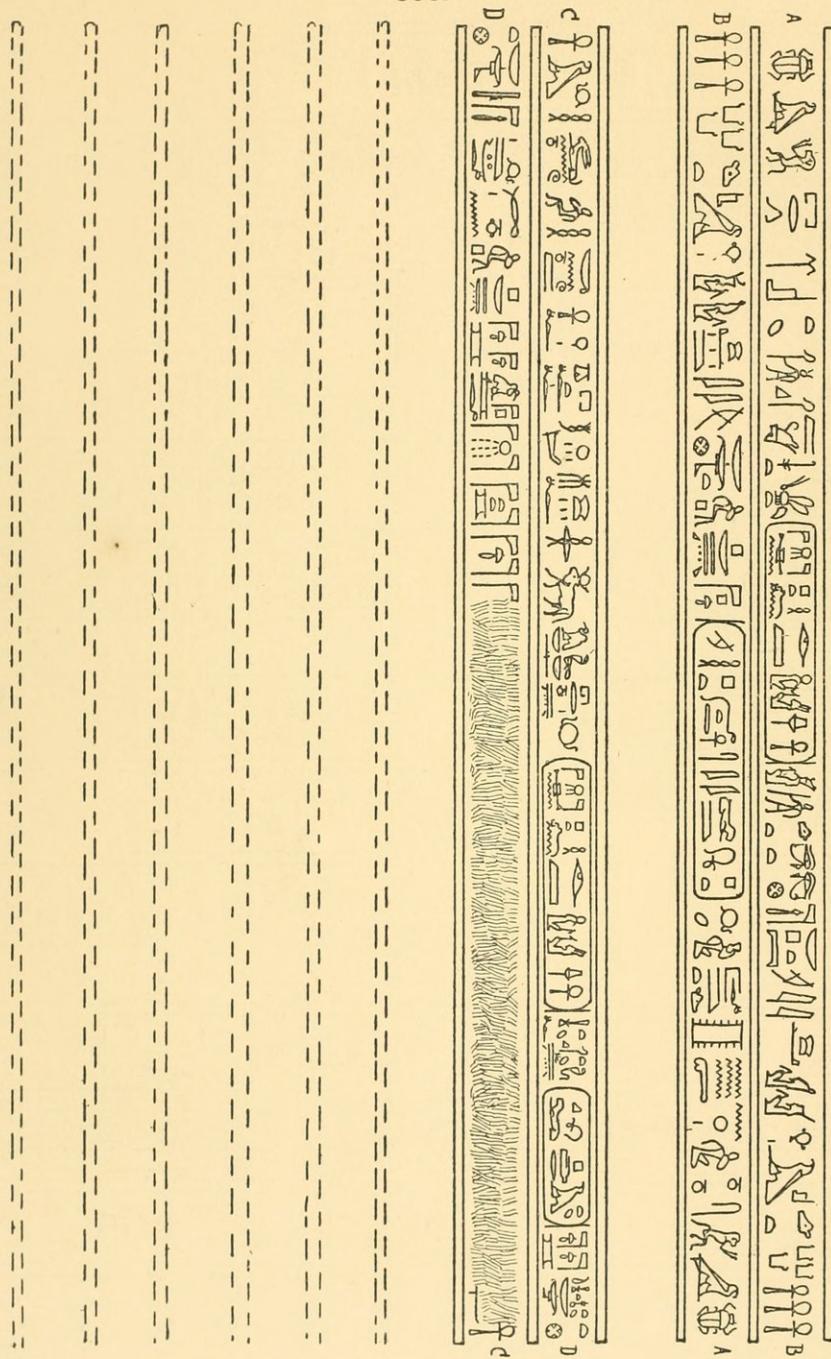
Colonne 10. — Face sud.

507.



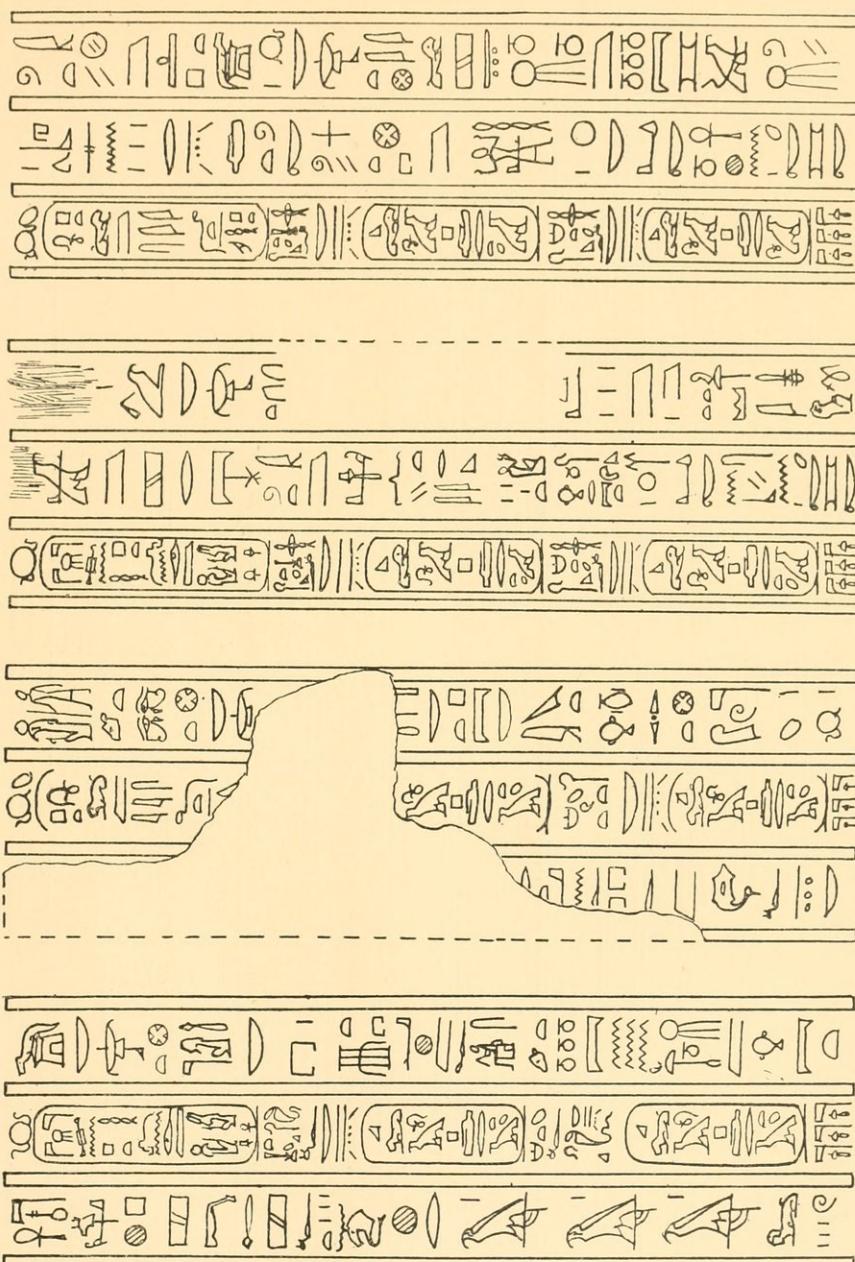
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508.



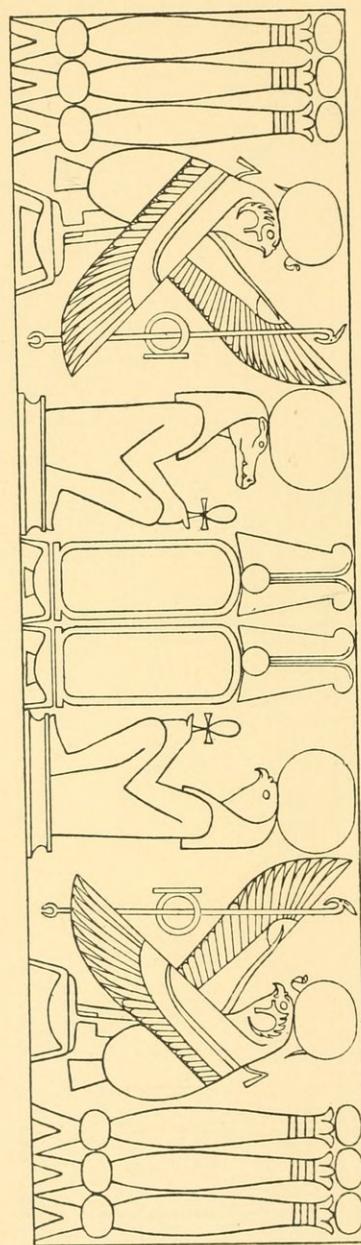
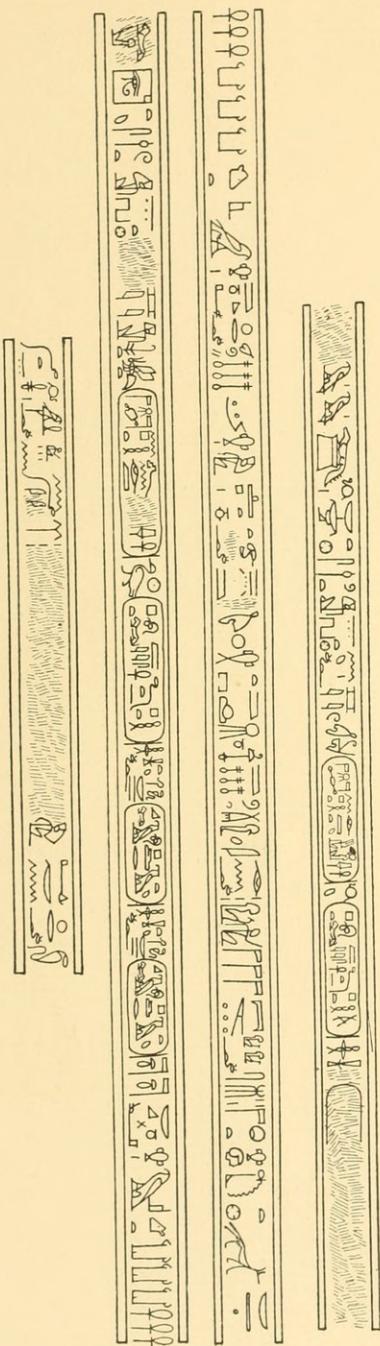
Architraves.

509.



Architraves.

510.



Architraves. — 511.

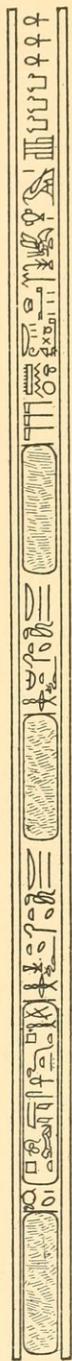
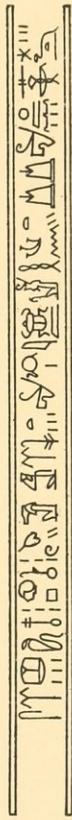
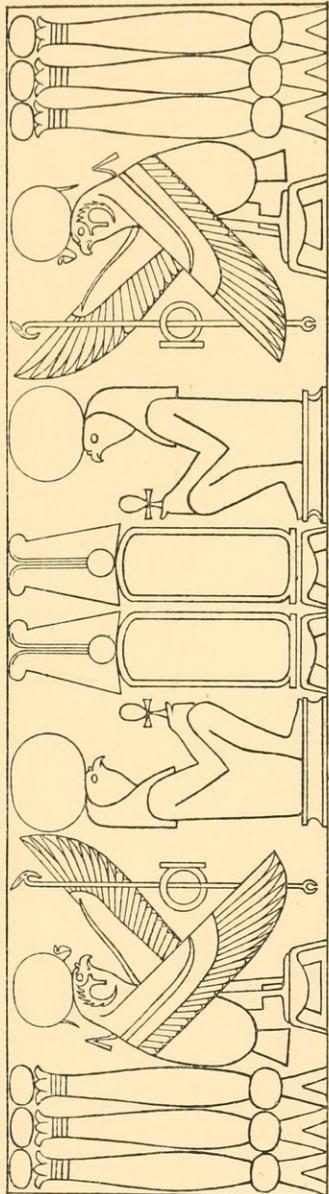


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