

Plate 1: Procession of Egyptians, tomb of Seti I, from Giovanni Battista Belzoni, *Narrative of the Operations and Recent Discoveries within the Pyramids* (1820). Princeton University Library.

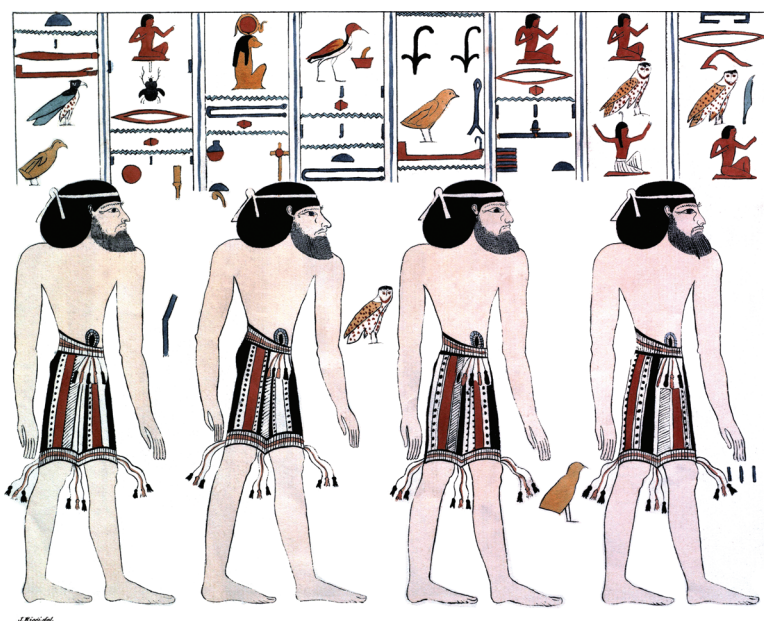
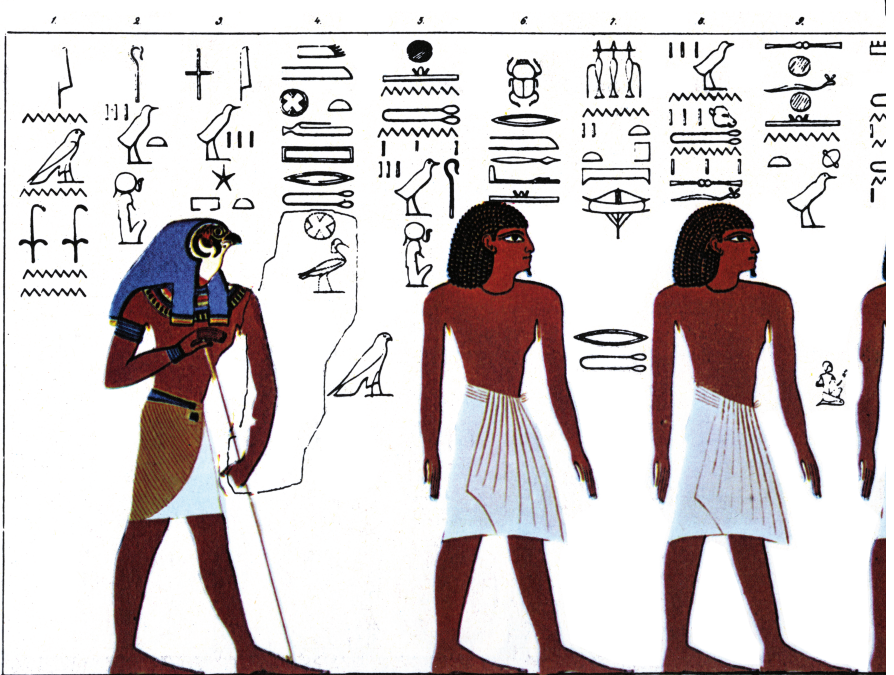
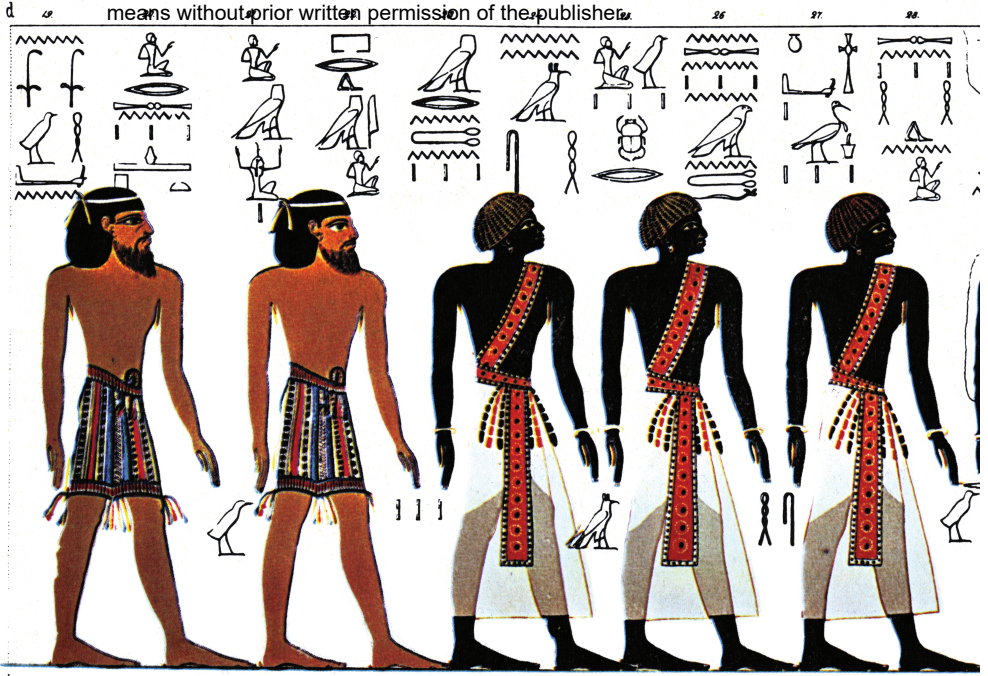


Plate 2: Procession of "Jews," tomb of Seti I, from Giovanni Battista Belzoni, *Narrative of the Operations and Recent Discoveries within the Pyramids* (1820). Princeton University Library.





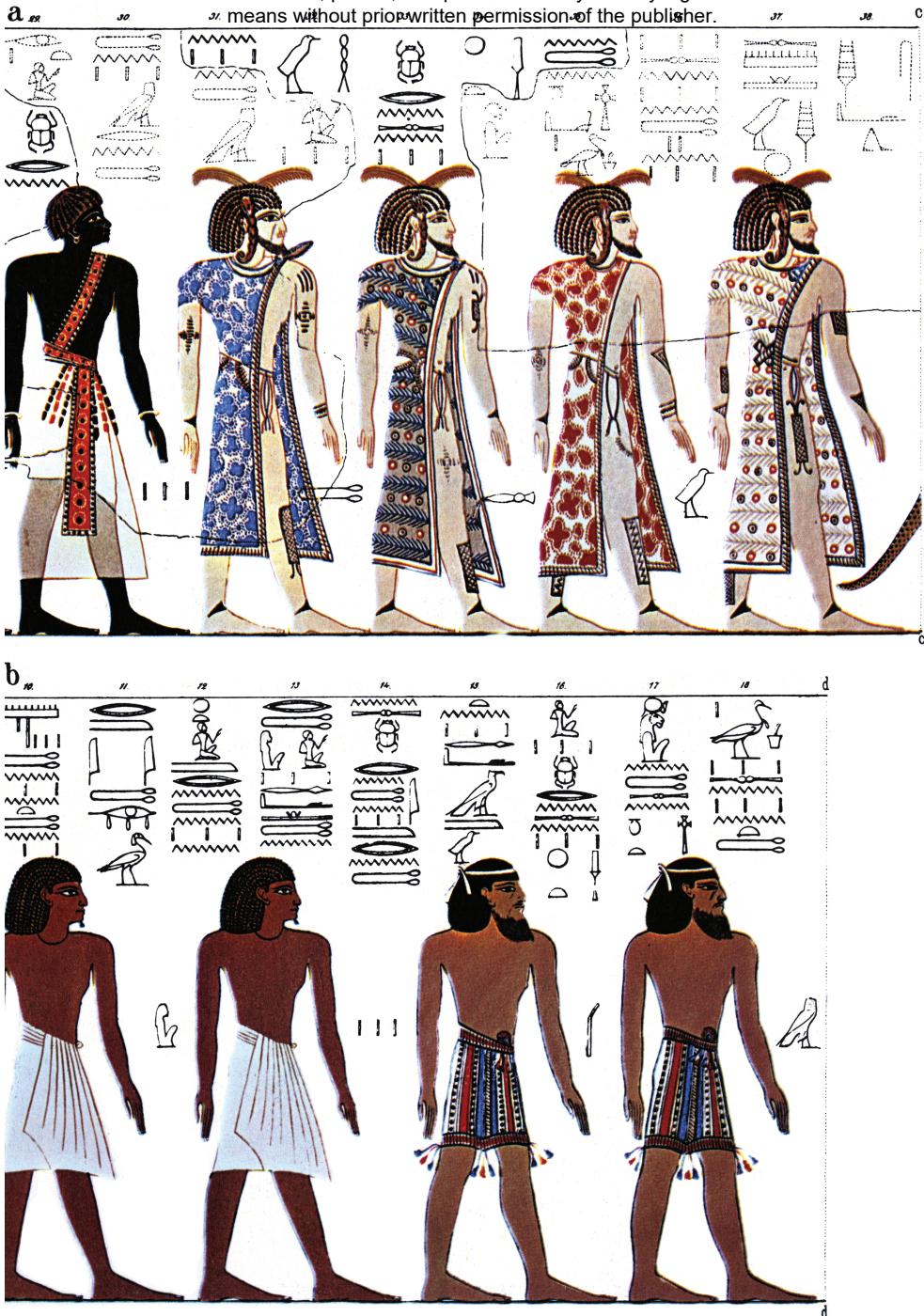


Plate 3: Figures from the tomb of Seti I, from C. R. Lepsius, *Denkmaeler aus Aegypten und Aethiopien* (1849). The top row shows three groups of “foreigners” in a procession illustrating *The Book of Gates*; the bottom row left features a group of Egyptians. The figures supposed to represent “Jews” or “Asiatics” are split between the two rows (bottom right and top left). Lepsius was careful to distinguish this group as “yellow-brown.” Princeton University Library.



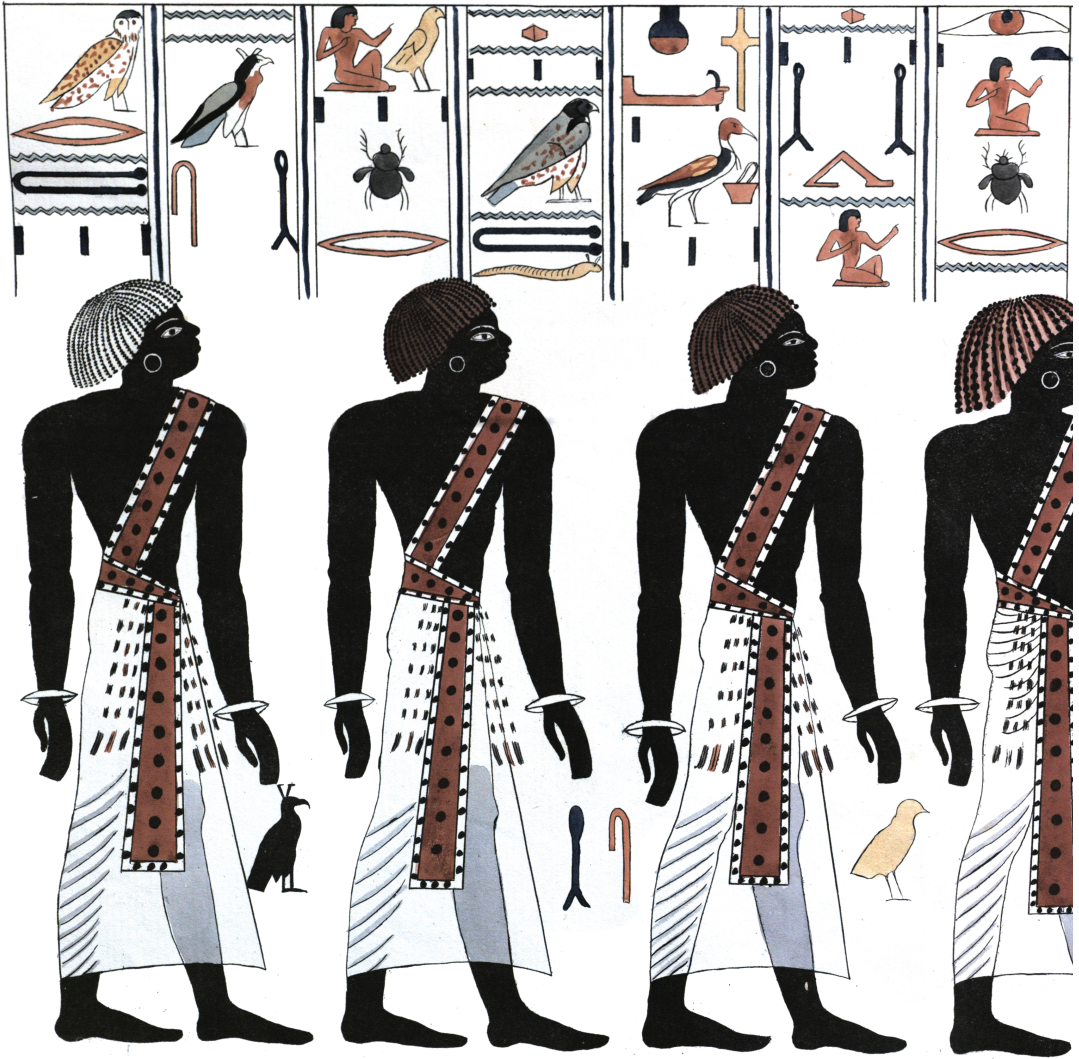






Plate 4: Procession of “Ethiopians” and “Persians,” tomb of Seti I, from Giovanni Battista Belzoni, *Narrative of the Operations and Recent Discoveries within the Pyramids* (1820). Princeton University Library.





Plate 5: Figures from the tomb of Seti I, from Heinrich von Minutoli, *Reise zum Tempel des Jupiter Ammon* (1827). All the light-skinned figures are shown with the same skin tone. Princeton University Library.



ÉCHELLE CHROMATIQUE DES YEUX

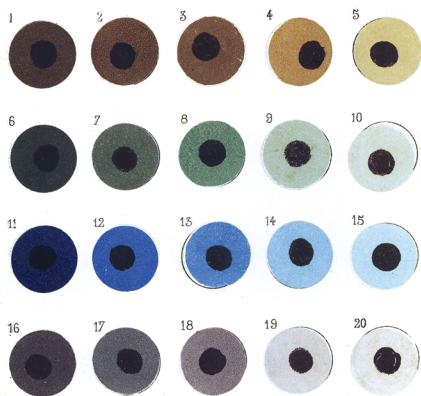


Plate 6: Chromatic table of eye colors, from Paul Broca, *Instructions générales pour les recherches et observations anthropologiques*, 2nd ed. (1879). Each row represents five shades of (from the top) brown, green, blue, and gray that become lighter as one moves to the right. Princeton University Library.

COULEURS DE LA PEAU ET DU SYSTÈME PILEUX.

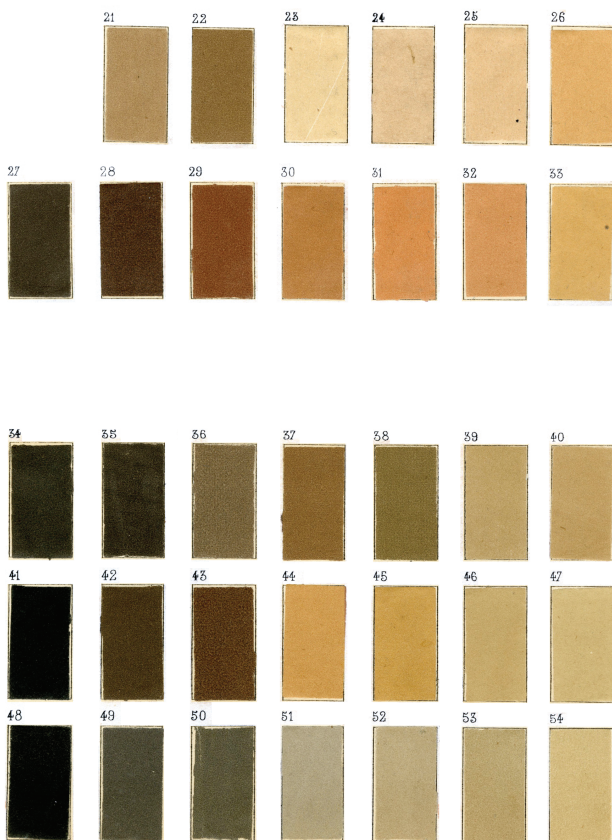


Plate 7: Table of hair and skin colors, from Paul Broca, *Instructions générales pour les recherches et observations anthropologiques*, 2nd ed. (1879). Each row begins with a shade of brown or black that becomes lighter as one moves to the right (although the colors have faded and are now difficult to read). Broca was vague about how these colors were chosen, except for number 48 in the lower left corner, which he said was pure black, and that the rows above it began with black mixed with red or yellow. The top row, however, seems to contain colors with no trace of black at all and thus begins one space to the right. Princeton University Library.