

PHOTOGRAPHIC VIEWS TAKEN IN EGYPT AND NUBIA BY JAMES DOUGLAS, M.D.
AND JAMES DOUGLAS JR.

by

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ABSTRACT

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This thesis focuses on the 19th century albums *Photographic Views Taken in Egypt*, which hold photographs and text by James Douglas, M.D. (1800-1886) and his son James Douglas Jr. (1837-1918). The albums are held in the collections of the Archive of Modern Conflict (AMC), Toronto, Canada, the British Library, London, England, The Brooklyn Museum's Wilbour Library of Egyptology Special Collections in Brooklyn, New York City, and Université Laval in Quebec City, Quebec, Canada. The albums are also identified as *Photographic Views Taken in Nubia* and *Photographic Views of Egypt & Nubia* and include views of both Egypt and Nubia. Since the albums were privately printed for friends and family, little research and academic discussion has taken place on them. This thesis strives to resolve this gap in academic discussion and has begun a discourse on *Photographic Views Taken in Egypt*.

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INTRODUCTION

Initially this thesis project focused on creating a finding aid for the three photographic albums *Photographic Views Taken in Egypt* (1860-1874), created by James Douglas, M.D. and his son James Douglas Jr. The albums are also identified as *Photographic Views Taken in Nubia* and *Photographic Views of Egypt & Nubia*, but for the purpose of this project I use the title *Photographic Views Taken in Egypt* to refer to all of the albums. My primary research, which took place at the Archive of Modern Conflict (AMC), Toronto, determined that the Douglas family was prominent in both Canadian and American history; however, very little had been written on their photographic accomplishments. It became apparent that these three albums required much more than a finding aid to begin a discourse on their potential significance to the history of photography. My project thus became concerned with the question: how should one discuss a set of photographic albums when they have never before been discussed in the history of photography? In response to this question, my project aims to create a foundation on which the albums *Photographic Views Taken in Egypt* can be considered and examined in an academic context.

While conducting research, I located three other institutions that held copies of the Douglasses' albums: the British Library in London, England, The Brooklyn Museum's Wilbour Library of Egyptology Special Collections in Brooklyn, New York City, and Université Laval in Quebec City, Quebec, Canada. For the purpose of my project I travelled to these public institutions to determine and record any key similarities and differences between the albums.

Firstly, my project aims to discuss the lives and work of James Douglas, M.D. and his son James Douglas Jr. and to identify the contents of the three albums at the AMC in a finding aid. Secondly, I intend to illustrate the value of *Photographic Views Taken in Egypt* by providing context for the Douglas albums through a comparison with similar albums created by other more well-known photographers who photographed Egypt during the 1850s and 1860s. This section titled "Photography in Egypt during the 1850s and 1860s" focuses on the work of photographers Maxime Du Camp, Félix Teynard, J.B. Greene, and Francis Frith and explores the photographic accomplishments of the aforementioned photographers to draw parallels between the Douglasses' *Photographic Views Taken in Egypt*. Finally, in the third section titled "Findings, Comparisons and Discussion," I review my key findings to establish a comparative context in which the albums

can be considered for future researchers. A concordance of all of the images from the Douglas albums assists in the comprehension of the albums, and illustrates the similarities and differences that exist between each of the albums in the various collections.

LITERATURE SURVEY

A literature survey of the history of photography of Egypt, on travel in Egypt during the 19th century, and on the Douglas family was conducted to develop a comprehensive overview of the six photographic albums that the Douglasses produced. In order to provide a context for the trips that the Douglasses made to Egypt and to understand their personal interests in photography, biographical and autobiographical texts were consulted, despite the fact that these texts did not directly discuss the albums themselves. As a result, this survey demonstrates the need for the Douglas albums to be researched and analyzed so that they can become integrated into the record of photographic history.

Secondary Sources:

Nissan N. Perez's text *Focus East: Early Photography in the Near East 1839-1885* (1988) is a helpful resource that explores the history of photography in Egypt and lists the biographies of known photographers who photographed in the Near East. Perez notes there are only a few known examples of amateur and travel photographs documented by unknown tourists, generally made by small format cameras, which included photographs of themselves in front of sites, and provided different angles that varied from the commercial views.¹ Since amateur photographers made photographs primarily for personal records, and did not print numerous copies or publish them, examples are uncommon and deductions about the role of these images have only been made from the prints that have survived.² In a similar manner to these photographs, the Douglas albums feature images of the family in front of sites and provide assorted views of famous places in Egypt. In contrast to most other amateur albums from this period, however, the images found in the Douglas albums were not made with a small format camera.³ Perez's description of amateur photographers is better aligned with the travelers who emerged in the late 1880s, using handheld, compact cameras such as the Kodak #1.⁴ What can be concluded from Perez's text is that there is a lack of available sources of amateur travel

¹ Nissan N. Perez, *Focus East: Early Photography in the Near East 1839-1885* (New York:

² Ibid., 87.

³ The photographs in the Douglas albums were made from a large format, folding camera that was stabilized with a tripod stand.

⁴ Ibid., 87.

photography in Egypt prior to 1880, and that an analysis of the Douglas albums would provide further insight to photography in Egypt at that time.

Kathleen Stewart Howe's *Excursions Along the Nile: The Photographic Discovery of Ancient Egypt* (1993) provides an excellent summary of the history of how travel and photography began in Egypt. Although Howe does not mention the Douglasses, she notes the fact that only a small number of "serious amateurs" made photographs in Egypt by 1860, since commercial practitioners dominated Egyptian photography at that time.⁵ As the photographs in the Douglas albums were made in the early 1860s, Howe's text confirms that the albums are examples of a rare or unconventional perspective in photography's history in Egypt.

In the introductory text to *Nile Notes of a Howadji: a Bibliography of Travelers' Tales from Egypt, from the Earliest Time to 1918* (1992), Martin R. Kalfatovic traces the history of travel literature from antiquity to just after World War I. Following the introduction, the text lists travel literature from Egypt chronologically in a bibliography which is sourced predominately from the Library of Congress catalogue. Kalfatovic also uses Edward Cox's *A Reference Guide to the Literature of Travel* (1935-49), The Brooklyn Institute of Arts and Sciences' *Catalogue of the Egyptological Library and other books from the collection of the late Charles Edwin Wilbour* (1924), and the British Library catalogue as supplementary sources. Primarily, the criteria of the works discussed in this text are firsthand accounts of men and women who visited the Nile Valley and the surrounding deserts from antiquity to World War I. Kalfatovic limits the scope of the bibliography by not including works that are strictly scientific, archaeological, political, instructional, or anthropological in nature.⁶ Kalfatovic's book is especially relevant for the purpose of this literature survey because the Douglas albums are included in the bibliography where they are cited as being in the collection of the British Library. Kalfatovic, however, explicitly states that they were "not seen" for the publication, as he was unable to consult every listed piece of travel literature in the bibliography.⁷ While Kalfatovic's inclusion of the Douglas albums in his bibliography makes it clear that they are considered a part of the history of 19th century literature on the subject of travel in Egypt, he does not acknowledge the role of photography in these albums.

⁵ Kathleen Stewart Howe, *Excursions Along the Nile: The Photographic Discovery of Ancient Egypt* (Santa Barbara, CA: Santa Barbara Museum of Art, 1993), 35.

⁶ Martin R. Kalfatovic, *Nile Notes of a Howadji : a Bibliography of Travelers' Tales from Egypt, from the Earliest Time to 1918* (Metuchen, NJ: Scarecrow, 1992), xxix.

⁷ Ibid., 198.

Primary Sources:

Specific guidebooks by Sir G. Wilkinson, Charles Irby, James Maugles, and Giovanni Belzoni, were surveyed because they provided information on what was available to travellers at the time the Douglasses traveled. The Douglasses, in the written text of the albums, cite the aforementioned authors as resources that they consulted before and possibly during their travels. The guidebooks supply information on history, culture, sites, and the geography of Egypt. Sir G. Wilkinson's *A Popular Account of the Ancient Egyptians: 2, Volume 2* (1854)⁸ and, *A handbook for travellers in Egypt: including descriptions of the course of the Nile to the second cataract, Alexandria, Cairo, the Pyramids, and Thebes, the overland transit to India, the peninsula of Mount Sinai, the Oases, &c.* (1847)⁹ are directly quoted or mentioned as a reference on three occasions in the albums. Wilkinson's *A Popular Account of the Ancient Egyptians* discusses the inhabitants of Egypt, art, architecture and religious ceremonies. *A handbook for travellers in Egypt* is divided into chapters based on the cities in Egypt and sub-sectioned into the routes or excursions taken from that city. This guide provides information on the costs of travel, supplies and goods, the duration of each route, where to stay, sites and a history of Egypt and its rulers. Two other texts, one written by Charles Irby and James Maugles, the other by Giovanni Belzoni, are cited in the Douglas albums. Belzoni's publication, *Narrative of the operations and recent discoveries within the pyramids, temples, tombs, and excavations, in Egypt and Nubia; and of a journey to the coast of the Red Sea, in search of the ancient Berenice, and of another to the oasis of Jupiter Ammon* (1820) is an account separated into journeys, describing sites, dangers, and depicting events that took place during his travels.¹⁰ Irby and Maugles' text *Travels in Egypt and Nubia, Syria, and the Holy Land; A Journey Round the Dead Sea, and Through the Country East of the Jordan* (1844) is a day by day travel log that is divided into chapters by place and documents sites and occurrences seen and experienced while they traveled.¹¹

⁸ Sir John Gardner Wilkinson, *A Popular Account of the Ancient Egyptians: 2, Volume 2* (London: John Murray, 1854).

⁹ Sir John Gardner Wilkinson, *A Handbook for Travellers in Egypt: including descriptions of the course of the Nile to the Second Cataract, Alexandria, Cairo, the Pyramids, and Thebes, the overland transit to India, the peninsula of Mount Sinai, the Oases, &c.* (London: John Murray, 1847).

¹⁰ Giovanni Battista Belzoni and Sarah Belzoni, *Narrative of the operations and recent discoveries within the pyramids, temples, tombs, and excavations, in Egypt and Nubia; and of a journey to the coast of the Red Sea, in search of the ancient Berenice, and of another to the oasis of Jupiter Ammon* (London: John Murray, 1820).

¹¹ Charles Leonard Irby and James Mangles, *Travels in Egypt and Nubia, Syria, and the Holy Land; including a Journey round the Dead Sea, and through the Country East of the Jordan* (London: John Murray, 1844).

The guidebooks helped to inform how the Douglasses were advised to travel, what sites were important to visit, as well as interesting tips and specific pieces of history about certain sites. It is interesting to note that although these texts provided significant information on travel in Egypt, they never mention the use of photography to document Egypt, despite three of the texts being written after the invention of photography.

Not surprisingly, it is the biographical and autobiographical literature that provides the best information on the Douglas family's travels to Egypt. This information provided a background into the father and son's travels to Egypt, offering context for their fascination and desire to record the sights that they witnessed.

In the part-biographical, part-autobiographical work *Journals and Reminiscences of James Douglas M.D.* (1910) published by James Douglas Jr., the reader learns that James Douglas Sr. had spent nine winters abroad between 1851 and 1865, six of which were allocated to Egypt.¹² The first trip that Douglas Sr. took to Egypt was made with his son James Douglas Jr. when he was fifteen years old.¹³ On another excursion to Egypt in 1854-1855, the entire family including James Douglas Sr., his wife, two sons, and a cousin joined him on the trip.¹⁴ Although there is no mention of the photographic albums, there is a passing reference to some photographs when James Douglas Jr. explains that when he took a job in Pennsylvania in 1875, he and his father packed, "a carload of our old belongings from Glenalla- a few pictures... and my father's Egyptian collection [which was later donated to the Metropolitan Museum]".¹⁵ This text was integral in providing information on the Douglasses' interest in Egypt as well as the importance of photographs to the family.

Under the chapter titled "Parentage" in his book, *James Douglas: A Memoir* (1940), H.H. Langton notes that James Douglas Jr. once recalled that during the trips taken to Egypt, his father, James Douglas Sr.: "became an enthusiastic collector of mummies and all that appertained to them."¹⁶ Langton reveals that while accompanying his father to Egypt, James Douglas Jr.'s interest in Egyptian culture developed into a specialization that he wrote and spoke on publicly.

¹² Dr. James Douglas and James Douglas Jr., *Journals and Reminiscences of James Douglas M.D.* (New York: Private Printing, 1910), 180.

¹³ Ibid., 180.

¹⁴ Ibid., 181.

¹⁵ Ibid., 253.

¹⁶ H.H. Langton, *James Douglas: A Memoir* (Toronto: University of Toronto Press, 1940), 25.

On May 15, 1862, James Douglas Jr. presented his article “The Belief of the Ancient Egyptians Respecting a Future State” to the Literary and Historical Society of Quebec, illustrating his recent experiences in Egypt.¹⁷ In a little over four decades later, on September 3, 1903, an article James Douglas Jr. published in the *Nation* secured his status as a reputable figure of Egyptology. As Langton observes: “after this article it inevitably followed that other books on modern Egypt should be assigned to him for review.”¹⁸ Though Langton does not refer to the photographs made by James Douglas Sr. or his son specifically, a reference is made to James Douglas Jr. acting as a photographer for the Canadian party under Edward David Ashe in 1869, while they were recording their observations of a solar eclipse. This reference is the first published mention of the Douglas family’s activities as photographers.¹⁹ While it is not explicitly known whether or not the photography in the Douglas albums was a collaborative effort between the son and the father, this fact supports James Douglas Jr.’s ability and involvement in the creation of the photographs.

While the biographical and autobiographical literature aided in providing greater insight into the lives of James Douglas, M.D. and James Douglas Jr. and established their presence in Egypt, the writings did very little to provide any information on the photographs published in the albums *Photographic Views Taken in Egypt*.

In conclusion, after conducting this survey, it was discovered that no published account exists within the history of photography in Egypt on James Douglas, M.D. or James Douglas Jr., and very little information is known of their photography from literature on travel in Egypt and their biographical and autobiographical works. Both private and public institutions including the Archive of Modern Conflict, the British Library, the Wilbour Library of Egyptology, and the Université Laval have all collected the Douglasses’ photographic albums, justifying the rationale to re-evaluate their absence from the narratives of photographic history. Although the albums were not made commercially available or publicly published, this should not be a reason to exclude the photographic albums from the history of photographs taken in Egypt, and should therefore be included in future writings on this aspect of the history of photography.

¹⁷ H.H. Langton, *James Douglas: A Memoir*, 109.

¹⁸ Ibid., 109.

¹⁹ Ibid., 107-8.

FINDING AID

Creator

James Douglas, M.D. and James Douglas Jr. with contributing text by Naomi Douglas and Mary MacDonald.

Title

Photographic Views Taken in Egypt: by [blank] during the winter, 1860-1; Glenalla, January, 1862

Other Title

Photographic Views Taken in Nubia

Photographic Views of Egypt & Nubia

Inclusive Dates

1860-1874

Abstract

The three photographic albums compiled by James Douglas, M.D. and James Douglas Jr. hold albumen prints and descriptive texts about sites, monuments, people, history and events that occurred during their travels in Egypt and Nubia in the winter of 1860-1861. The master sets, located at the British Library and Wilbour Library of Egyptology, hold two volumes: photographs taken in Egypt and photographs taken in Nubia. Two of the albums at the AMC, *Photographic Views in Egypt & Nubia* and *Photographic Views Taken in Egypt*, are composed of selections from both volumes of the master set, and the third album *Photographic Views Taken in Nubia* is a full version of the second volume of the master set. In total as a collective, the albums hold 106 albumen prints.

Location

Archive of Modern Conflict (AMC), Toronto, ON, Canada

AMC Accession number

Box 1: Photographic Views in Egypt and Nubia: 14481

Box 2: Photographic Views Taken in Nubia: 20253_1

Box 3: Photographic Views Taken in Egypt: 20253_2

Size

Photographic Views in Egypt and Nubia: 42 cm (h), 33 cm (w), 3.5 cm (d)

Photographic Views Taken in Nubia: 43 cm (h), 35.5 cm (w), 4 cm (d)

Photographic Views Taken in Egypt: 42 cm (h), 37 cm (w), 4.5 cm (d)

Biographical Note

James Douglas, M.D. or James Douglas Sr., was born on 20 May 1800 in Brechin, Scotland and was the son of a Methodist minister, George Douglas and his wife, Mary (Mellis) Douglas. His son James Douglas Jr. was born on 4 November 1837 in Quebec, Canada.

James Douglas, Sr. attended Edinburgh University to study surgery in 1818 and received his diploma as a surgeon from the Royal College of Surgeons in Edinburgh in May 1820. He then proceeded to London, England and passed the examinations of the Royal College of Surgeons in London in April 1820. From an early age, Douglas Sr. was a keen traveller, and worked as a surgeon in the spring and summer of 1819 on a whaling ship bound for a Greenland fishery. Afterwards he spent a year in India as a surgeon, returned from his travels in 1822 and then in 1823 worked as the Director of Medical services of the Poyais settlement on the Mosquito Coast in Honduras. While on the Mosquito Coast Douglas Sr. became seriously ill, with what was probably yellow fever, and was transported to Boston, Massachusetts, U.S.A to receive medical treatment. Following his recovery, he was persuaded to extend his trip to North America instead of finding passage back to England. He made his way to Utica, NY, intending to see Quebec where his two former colleagues, John Stephenson and Andrew Fernando Holmes, resided. However, repair work being done at the time on the Erie Canal prevented Douglas Sr. visiting Quebec. While staying in Utica, he saved the life of a farmer who had accidentally impaled himself with a pitchfork. This act propelled him into the status of a local celebrity. James Douglas Sr. then met and married Hannah Williams, built a house and settled down to practice medicine in Utica. He delivered lectures at Auburn Medical College and had a dissecting room over his office

where he dissected cadavers to learn more about anatomy. This practice was considered illegal and after being caught and receiving a warning from a judge in Utica, Douglas Sr. would continue this practice in secret. When a cadaver was recognized as a well-known figure from the city, James Douglas Sr. was forced to flee to Canada in fear of more severe legal consequences in the winter of 1825-1826. Douglas Sr. and his wife travelled to Quebec and decided to settle there on 13 March 1826. There, he started a practice gaining notice for his surgical ability in the areas of strabismus and clubfoot. In the winter of 1828-1829 he suffered from typhus fever and in 1830 lost his wife to tuberculosis. A year later James Douglas Sr. married Elizabeth Ferguson. They had four sons, two who died in infancy, James Douglas Jr., and another son named George who died in 1861.

In 1837, the same year that James Douglas Jr. was born, James Douglas, Sr. worked as the doctor in charge at the naval hospital, which became the Marine and Emigrant Hospital. In 1845 he accepted the responsibility for the insane in Quebec, a position that was offered to him by the governor Sir Charles Theophilus Metcalfe. In partnership with doctors Joseph Morrin and Charles-Jacques Frémont, James Douglas Sr. purchased a house in Beauport, Quebec and had it converted into an asylum for patients considered mentally insane. This residence was called Glenalla. In the summer of 1850 Douglas Sr. developed bronchitis and prescribed himself winters abroad, traveling to Europe, Egypt and Palestine. Deciding to retire from private practice and to only work at Glenalla during the summer months, Douglas Sr. spent the winter months in warmer climates to avoid the cold weather in Quebec. Between 1851 and 1865 he traveled abroad 9 times, with six of his visits devoted to Egypt. Douglas Sr. collected mummies and Egyptian antiquities that would later be loaned by his son James to the Metropolitan Museum in New York. After the deaths of Dr. Morrin and Dr. Frémont, Dr. Jean-Étienne Landry became co-owner of the asylum at Beauport with James Douglas Sr. In 1865, Douglas Sr. had his share in the asylum liquidated. His financial standing was further diminished as a result of poor investments made in mining speculations. In 1875 he moved with his son James to Phoenixville, Pennsylvania, where he died of a stroke in 1886. He was buried in Quebec.

Douglas Sr.'s son, James Douglas Jr. graduated from Queen's University in Kingston, Ontario, Canada in 1858 and continued his studies at the University of Edinburgh, Scotland. He studied theology with the intention of becoming a minister and was formally admitted to the ministry of the Church of Scotland as a licentiate in 1861. By 1864 James Douglas Jr. had renounced his decision to become a minister and began studying medicine at Université Laval for

two years with the idea of following in his father's footsteps and looking after the asylum. Instead he became interested in chemical research through his friendship with Thomas Sterry Hunt, a Professor of Chemistry at Université Laval from 1856 to 1862. Through this friendship with Sterry, James Douglas Jr. conducted experiments of the chemical reduction of mineral ores, especially those with gold and copper content. In 1864 he became managing director of the Harvey Hill Copper Co. in Quebec and in 1875 he moved to the United States to look after the copper works in Phoenixville, PA.

The first trip that James Douglas Jr. made to Egypt and Europe was in 1852 with his father. In 1854 the entire family embarked to Egypt, Palestine and Europe. On this trip, they were included in the first group of Christians to enter the sacred enclosure at Jerusalem where the Mosque of Omar stands. On their return home in May 1855, James Douglas Jr. and his mother remained in Paris to view the *Exposition Universelle des produits de l'Agriculture, de l'Industrie et des Beaux-Arts de Paris*.

In the autumn of 1860 James Douglas Jr. married Naomi Douglas (of no relation) from Scotland and their honeymoon was spent on a journey up the Nile with James Douglas, Sr. in the winter of 1860-1.²⁰ This trip resulted in the creation of the photographs found in the albums of Egypt and Nubia.

James Douglas Jr. was a member of the Literary and Historical Society of Quebec, acting as Librarian from 1863-4, 1867-8, and 1871-1874, Vice-President from 1865-6, and President from 1875-1876. His first contribution to the Society's publication *Transactions* was read in May 1862 titled, "Belief of the Ancient Egyptians Respecting a Future State."²¹ In it he describes the west sculptured wall of a side chamber in the Temple of Deir el-Medina at Thebes, found in the photograph "Judgment Scene" from the Egypt volume in the photographic albums he and his father created. In February 1865, James Douglas Jr. discussed Egypt again with the article published in *Transactions* titled, "On Two Mummies from Thebes," in reference to the mummies brought back by James Douglas, M.D. and exhibited to the Society in November 1864.²² James Douglas Jr. also discusses working as a photographer for the Canadian Eclipse Party under

²⁰ Elizabeth, James Douglas, M.D.'s wife and James Douglas Jr.'s mother, died in 1859.

²¹ Douglas Jr., James, "The Belief of the Ancient Egyptians Respecting a Future State." (Quebec: Hunter, Rose & Co.), 1865.

²² Douglas Jr., James, "On Two Mummies from Thebes, in Upper Egypt." (Quebec: Hunter, Rose & Co.), 1864.

Commander E. D. Ashe in 1869 in the essay “On Recent Spectroscopic Observations of the Sun, and the Total Eclipse of the 7th August 1869” which he read to the Literary and Historical Society of Quebec in 1870. After moving to the United States from Canada in 1875, James Douglas Jr. remained supportive of the Society and was elected Honorary President in 1900 until his death.

James Douglas Jr.’s decision to work and live in the United States would help to drive his career forward in a perhaps unexpected manner. In 1881, Douglas Jr. was approached by Phelps, Dodge & Co. to evaluate prospective copper mines in southeastern Arizona. His enthusiasm and expertise would prove to be very influential and impactful for Phelps, Dodge, & Co. as his input led to the successful development of mines such as the Atlanta Claim and the Copper Queen Mine. Douglas Jr. would continue to be a pioneer in the growth of mining, smelting, and, eventually, railroad development in southern Arizona and some regions in northern Mexico. An important result of his ongoing involvement would be the honorable naming of Douglas, Arizona in 1905, a small smelter town that Phelps, Dodge & Co. developed for their own mines.

In 1899, Douglas Jr. received an honorary degree of LL.D from McGill University, Montreal, Quebec, Canada. In June 1918 Douglas passed away, leaving behind four children, Elizabeth, Walter, James and Edith. The Douglas Library at Queen’s University, which was completed in 1924, was named in his honour.

Sources:

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Scope and Content

It is important to note that the Archive of Modern Conflict (AMC), Toronto, the British Library, England, The Brooklyn Museum's Wilbour Library of Egyptology Special Collections in Brooklyn, New York City and Université Laval, Quebec City, Quebec, Canada do not all hold the same versions of the Douglas albums. There are two types of albums, those that follow a 'master set' and those that are composed of a selection from the master set. The collections of the British Library and the Wilbour Library of Egyptology hold albums that can be considered a master set. The master set is comprised of 49 images of Egypt, including a photograph on the title page, corresponding letterpress text, and a table of contents in the first volume. The second volume is intended to hold 35 images of Nubia, including a photograph on the title page, corresponding text, and a table of contents. However, the final image titled "Abou Simbel- Rameses Slaying His Enemies" in the second volume of the consulted versions of the albums is not present. In two albums, one at British Library and the other in *Photographic Views Taken in Nubia* at the AMC, there is a pencil inscription in the place of the intended photograph stating that the image is missing or that it will be added at a later date when the album is finished. It is uncertain whether or not any other albums in existence hold this image.

The three albums of *Photographic Views Taken in Egypt* at the AMC are large bound publications. The three albums are distinctly different in their appearance; however, each album holds leaves of plates and corresponding letterpress text.

The album *Photographic Views in Egypt & Nubia* (14481) is made with an unidentified type of red treated cloth with burgundy leather detail on the spine, corners and in the center on the cover where the title is embossed in gold lettering. The title "PHOTOGRAPHIC VIEWS / IN / EGYPT & NUBIA." is surrounded by decorative gold embossed lines and detailing. The spine and corners also display gold embossed decorative detail that lines the interior edges of the burgundy leather to transition into the lighter red cloth. The album holds 39 albumen photographs, including the photograph on the title page, and is made from a selection of images

from both volumes of the master set. There is a handwritten inscription in ink that is located before the title page by James Douglas, M.D. in the album that reads²³:

“Glenalla, December 25th 1874 /

My Dear Sir, /

Since you entered the profession as my Pupil / now nearly forty years ago, our intercourse has
inva- / riably been of a kind which has left none but pleasant / memories behind it. /

I watched with great interest your progress as a / medical student, and your well earned
[successes?] / in your subsequent professional career. /

I can testify to your intimate knowledge of anatomy / and surgery, of which you gave me ample
proof in my own / person, during some months of the past year, while I suffered / from the effects
of a comminuted fracture of the bones of the / leg.

To you, and to Dr. Landry I was indebted for the alleviation of much personal suffering, - for the
preservation / of my limb, - and for the ability to again walk about. /

Professional usage prohibits the offer of a fee for your / great trouble and loss of valuable time,
on that occasion, / it does not however prevent my offering to you a few of / the photographic
views and descriptions of scenes and / occurrences on the banks of old father Nile. They were /
taken and described by my son and me, and may serve / to occasionally remind you of / James
Douglas. /

Dr. Russell.”

The album *Photographic Views Taken in Nubia* (20253_1) has a red leather binding. The cover and back are both highly decorated in gold embossed detailing that borders the title “PHOTOGRAPHIC / VIEWS / TAKEN IN / NUBIA”. The edges of the pages in the album are gilded and the album holds 34 albumen photographs.

Photographic Views Taken in Egypt (20253_2) is a green cloth album with burgundy leather corners and spine. Similar to *Photographic Views in Egypt & Nubia*, there is embossed gold decorative detailing that lines the interior edges of the burgundy leather corners and spine. The album holds 33 albumen photographs, including the photograph on the title page, and is composed of photographs from a selection of the first and second volumes of the master set. The album is inscribed to the Cairns family, relatives of Naomi Douglas, James Douglas Jr.’s wife. The inscription reads:

²³ The inscription is dedicated to a man named Dr. Russell who worked alongside Dr. Landry to save James Douglas, M.D.’s broken leg.

“Presented to Mrs and Miss [?] Cairns / By M.Douglas /
Glenalla, October 15. 1862.”

The British Library album was presented and donated to the British Museum by James Douglas Jr. in 1908. The album was originally one album, but after conservation work was completed the album was separated into two albums each holding a different volume: the volume of views of Egypt and the volume of views of Nubia. This master set includes one image on each title page for the different volumes. The first volume’s title page displays a photograph of James Douglas Jr., James Douglas, M.D., Naomi Douglas and a young unidentified boy with Egyptian art and antiquities. The second volume’s title page photograph is of James Douglas Jr., James Douglas, M.D., and Naomi Douglas seated at a table. Due to the high reproduction and publishing costs of the albums at the British Library, there are no images from this institution.

The Brooklyn Museum’s Wilbour Library of Egyptology Special Collections also holds a master set; however, the title pages do not have photographs like the British Library’s version. This version is no longer bound, having been separated from one album, but still holds all of the plates and corresponding texts. How the album came to the Wilbour Library is yet to be confirmed.

The AMC album *Photographic Views Taken in Nubia* is a version of volume two of the master set, but does not have a photograph on its title page. The album was purchased as a set with *Photographic Views Taken in Egypt* at the AMC from a private antiquarian book dealer in New York in 2012. *Photographic Views Taken in Egypt* at the AMC is a selection of prints from both volumes of the master set. The album does not have a table of contents. The image on the title page displays James Douglas Jr., Naomi Douglas, and James Douglas, M.D. seated, while an unidentified boy in the background holds a rifle. *Photographic Views of Egypt & Nubia* was purchased by the AMC in 2009 from the Wilkens Estate Auctions in Toronto. The album does not have a table of contents, but has a title page with a photograph titled “Our Nile Boat” displayed instead, next to its accompanying text (see Figure 5).

The album at Université Laval holds a selection of 36 albumen photographs from both volumes of the master set. The album’s binding is similar to the AMC’s *Photographic Views of Egypt & Nubia*. The album is inscribed by James Douglas, M.D. and is dedicated to Dr. Landry. While there is no information about how the album came into the collection of the Pavillon Jean-Charles-Bonenfant Library at the Université Laval, it is assumed that Dr. Landry’s family

donated the album to the Pavillon Jean-Charles-Bonenfant Library at the Université Laval sometime between 1968 (when the library was created) and 1980-81. The album does not have a table of contents and also has a title page with a photograph titled “Our Nile Boat” on it instead of directly placed next to its accompanying text.

Description of the Collection

The typed titles of the photographs are taken directly from the albums at the AMC.

Photographic Views in Egypt & Nubia

Our Nile Boat
Statue of Rameses
Pyramid of Sakhara
Tombs of Beni Hassan
Old Goornah
Thothmosium
Dayr El Medeenet
Judgment Scene
Medeenet Habou
Medeenet Habou (Second Court)
Medeenet Habou (General View)
The Colossi
Luxor (Obelisk)
Karnac (From the East)
Karnac (Great Southern Temple)
Esné,
The Pyramid of El-Kufeh
El-Kab
Edfoo (Front View of the Temple)
Edfoo (Bird’s Eye View)
Kom Ombros (The Temple)
Philæ (From the North)
Philæ (Dahabiehs- at the Landing Place, under the Hypæthral Temple)
Philæ (General View)
Philæ (Colonnade)
Philæ (Propylon)
Tafa
Gertasse (Quarries)
Dakkah
Maharaka (Temple)
Sabooa
Korusko
Crude Brick Building
Desert Scene in Nubia
Ibreem
Roman Castle of Ibreem

Queen's Temple at Abou Simbel
Abou Simbel
Abou Simbel (Two Northernly Colossi)

Photographic Views Taken in Nubia

Assouan (The Ancient Syene)
Island of Elephantine
First Cataract
First Cataract (Second View)
Landing Place at El Shellal
Canjia
Philæ (From the North)
Philæ (Dahabiehs- at the Landing Place, under the Hypæthral Temple)
Philæ (General View)
Philæ (Hypæthral Temple)
Philæ (Propylon)
Philæ (Colonnade)
Philæ (From the South)
Gertasse
Gertasse (Quarries)
Tafa
Kalabashe
Dendoor
Dakkah
Maharaka (Temple)
Sabooa
Korusko
Caravan Road from Korusko
Christian Graves
Amada
Crude Brick Building
Desert Scene in Nubia
Ibreem
Roman Castle of Ibreem
Queen's Temple at Abou Simbel
Abou Simbel
Abou Simbel (Colossal Statue)
Abou Simbel (Two Northernly Colossi)
Rameses Slaying His Enemies

Photographic Views Taken in Egypt

Our Nile Boat or Dahabieh
Boulak
The Stone Pyramid of Dashoor
Minieh
Tombs Near Osioot
Girgeh

Old Goornah
Valley of the Tombs of the Kings
Mummies
Rameseum (Colossal Statue)
Luxor (Mustapha Aga)
Karnac (From the East)
Karnac (General View)
The Pyramid of El Kufeh
El-Kab
Edfoo (Screen)
Kom Ombros (The Temple)
Kom Ombros (Temple Enclosure)
Island of Elephantine
First Cataract
Landing Place at El Shellal
Philæ (Dahabiehs- at the Landing Place, under the Hypæthral Temple)
Philæ (Propylon)
Gertassees
Tafa
Dendoor
Christian Graves
Korusko
Amada
Crude Brick Building
Roman Castle of Ibreem
Desert Scene in Nubia
Abou Simbel

PHOTOGRAPHY IN EGYPT DURING THE 1850s AND 1860s

The beauty and mystery of Egypt's ancient ruins and hieroglyphs have long fascinated Westerners. Since Napoleon's Egyptian campaign (1798-1801), its resulting publication *Description de l'Égypte* (1809-1813), and the discovery of the Rosetta Stone in 1799, that provided the key to decoding the hieroglyphs, Egypt became a destination for artists and travellers to document and explore, and the field of Egyptology was born.²⁴ Photography's ability to aid in the documentation and study of Egypt was first made apparent in François Arago's presentation of the daguerreotype process in January 1839 to the French Academy of Sciences, where he explained photography's ability to record the sites and hieroglyphs of Egypt.²⁵ Photography catalyzed Orientalist studies and explorations to Egypt, first encouraged and supported by the French government in official or semiofficial missions.²⁶

The number of photographers and travellers to Egypt was also influenced by societal and economic transformations, as the Industrial Revolution in Europe offered more opportunities for traveling abroad. By 1835, regular steamship service was offered between Europe and Egypt, making the journey across the Mediterranean a more frequented and much easier trip.²⁷ Another factor that contributed to an increase in tourism and travel was the growth of railway travel within Egypt from Alexandria to Cairo, beginning in 1855.²⁸ A number of these contributing factors, including other social, economic, and political events of the time shaped photography in Egypt during the 1850s and 1860s. However, it is important to note that this chapter will only serve to briefly mention these influences, as the purpose of this section is to contextualize James Douglas Sr. and James Douglas Jr. within the realm of photographers in Egypt between 1850-1900. Four notable photographers who photographed Egypt will be used to create a background that situates the Douglas albums and some of their photographic content: Maxime Du Camp, Félix Teynard, J.B. Greene, and Francis Frith.

During the 1850s and 1860s, photographers primarily used two different processes - either the calotype process that employed paper negatives or the wet plate collodion process that

²⁴ Nissan N. Perez, *Focus East: Early Photography in the Near East 1839-1885*, 36 & 26.

²⁵ Ibid., 15.

²⁶ Ibid., 36.

²⁷ Kathleen Stewart Howe, *Excursions Along the Nile: The Photographic Discovery of Ancient Egypt*, 29.

²⁸ Ibid., 30.

used negatives made on glass plates. Calotypes, also known as Talbotypes, were invented in the late 1830s and patented by William Henry Fox Talbot in 1841.²⁹ The calotype process was used from 1841 to 1860.³⁰ An adaptation of the process called the waxed paper negative process was created by Gustave Le Gray and published in 1851; this process allowed photographers to prepare and sensitize their negatives in advance.³¹ Each negative was treated with molten wax before it was sensitized, which helped both the translucency and the preservation of the sensitivity of the negative over several days, aiding in the pursuits of travelling photographers.³² The collodion wet-plate process, on the other hand, was invented by Frederick Scott Archer in 1848, and published in 1851.³³ Between 1851 and 1885 collodion negatives were popularized, and surpassed the use of the paper negative due to their greater sensitivity and resolution.³⁴ However, because the exposure had to occur while the plate was wet, collodion was cumbersome and difficult to carry out successfully, especially in dry, hot climates like those found in Egypt.

The decision to use either calotypes or collodion by photographers in Egypt may have been influenced by multiple factors. Nissan Perez in *Focus East: Early Photography in the Near East 1839-1885* grounds the choice of processes in the “sensibilities within the photographer’s country of origin. In addition to local photographic traditions that developed, art and visual literacy in each country influenced how the photographers worked,” with French photographers typically making calotypes, and British photographers often using collodion.³⁵ Other factors influencing the photographer’s decision to use either calotypes or collodion would have been whom they learned from, how difficult the process was, aesthetic concerns, and the purpose of the photographs. The Douglasses used waxed paper negatives to create their photographs, as explained in a corresponding text to the photograph “Philæ (Colonnade)” written by James Douglas Jr.:

We employed the simplest of the wax paper processes, which is preferable on several accounts. In the first place, the sensitized sheets keep good for some length of time... But the great advantage of the paper process is the absence of ether and other volatile substances, which make the employment of collodion in Egypt almost

²⁹ Bertrand Lavédrine, *Photographs of the Past: Process and Preservation* (Los Angeles: Getty Conservation Institute, 2009), 224.

³⁰ Ibid., 224.

³¹ Ibid., 224.

³² Ibid., 224.

³³ Ibid., 238.

³⁴ Ibid., 238.

³⁵ Nissan N. Perez, *Focus East: Early Photography in the Near East 1839-1885*, 81.

impossible, and most painful from the rapid evaporation caused by the intense heat and dryness of the climate.³⁶

Although it is possible there were other contributing factors in the Douglasses' decision to use waxed paper negatives, it is evident that the difficulty of using collodion in Egypt's hot and dry climate was a significant influence.

The photographer Maxime Du Camp, under commission by the Ministry of Public Education of the French government, published *Égypte, Nubie, Palestine et Syrie: dessins photographiques recuillis pendant les années 1849, 1850, et 1851, accompagnés d'un texte explicatif* in 1852.³⁷ Du Camp had been a student of Gustave Le Gray, the creator of the waxed paper negative process.³⁸ However, Du Camp was not successful with Le Gray's technique and preferred a variation of the wet paper process, created by Louis-Désiré Blanquart-Évrard in 1847, to make his negatives.³⁹ Of the 214 successful negatives taken over the course of Du Camp's travels, 125 negatives were published and printed by Blanquart-Évrard and 94 of those were of Egypt.⁴⁰ Asserting that these types of views would be of greater fascination to audiences, Du Camp's publisher selected photographs that focused on views of ancient Egypt as opposed to views of Egypt's villages and inhabitants. The majority of the 94 photographs had ancient monuments as their subjects.⁴¹ Intended as "precise scientific records", many of the photographs of monuments were requested by the French Academy of Inscriptions for the documentation of inscriptions.⁴² Du Camp's publication and photographs were shaped by the specific views and sites requested, selected and eliminated. Similarly, views printed by the Douglasses can be considered a shaped and edited version of Egypt, as James Douglas Jr. writes in the text that accompanies "Philæ (Colonnade)":

Below Cairo every attempt to succeed proved fruitless owing to my own inexperience. The collection therefore gives a most inadequate idea of the architecture of modern Egypt. I accordingly afterwards confined myself almost exclusively to the photography of the old remains, it being impossible to do justice to every feature of the Nile during one trip. Of almost all the Monuments we therefore

³⁶ James Douglas Jr., *Photographic Views Taken in Nubia*, 13.

³⁷ Kathleen Stewart Howe, *Excursions Along the Nile: The Photographic Discovery of Ancient Egypt*, 27.

³⁸ *Ibid.*, 26.

³⁹ Bertrand Lavédrine, *Photographs of the Past: Process and Preservation*, 224

⁴⁰ Kathleen Stewart Howe, *Excursions Along the Nile: The Photographic Discovery of Ancient Egypt*, 27.

⁴¹ *Ibid.*, 27.

⁴² *Ibid.*, 27.

selected that view which would give the best idea of the whole, and there are few of any consequence which are not represented.⁴³

While the views taken are reflective of the time restrictions, weather conditions and the photographers' technical capabilities, the Douglasses, similar to Du Camp, had unsuccessful negatives and were not able to represent the entirety of Egypt in one publication. Additionally, Du Camp's book also holds accompanying text comprised of travel narratives published alongside photographs, as do the Douglas albums. Ali Behdad argues in "The Orientalist Photograph" published in *Photography's Orientalism: New Essays on Colonial Representation* that these texts "[made Du Camp's] images meaningful and legible" and helped to "determine what is worthy of photography in the Middle East".⁴⁴ Du Camp's book was the first book on Egypt illustrated with photographs and established a precedent for how Egypt could be documented photographically, and if the Douglasses saw these images, they would have been able to follow certain photographic standards established by Du Camp.

Photographer Félix Teynard published *Égypte et Nubie* from 1853 to 1858 by Goupil et Cie as a photographic 'complement' to *Description de l'Égypte (1809-1813)*, the resulting publication made from Napoleon's Egyptian Campaign, which was undertaken before photography's invention.⁴⁵ The publication, composed of 160 salted paper prints, served as a "photographic catalogue of ancient and modern Egypt in terms of the *Description [de l'Égypte (1809-1813)]*."⁴⁶ Teynard, like Du Camp, trained under Gustave Le Grey, and worked mostly with waxed paper negatives. Teynard has described his photographs of modern buildings and ancient sites as 'souvenirs' that have 'registered' his 'sensations'.⁴⁷ Similar to the work of Teynard, the Douglas albums serve a type of visual souvenir, creating mementos of the sites of Egypt. However, while Teynard's work is often described as illustrating poetic or emotional expressions, the photographs themselves, like the Douglas albums, were meant to illustrate a descriptive text on Egypt. The Douglasses believed their photographs offered an illustrative purpose, inferior in importance to their accompanying text. James Douglas Jr. writes in the accompanying text to "Philæ (Colonnade)", "Photography being quite a subordinate object with us, we never left the beaten tract nor did we ever delay an hour for the mere purpose of taking a

⁴³ James Douglas Jr., *Photographic Views Taken in Nubia*, 13.

⁴⁴ Ali Behdad, "The Orientalist Photograph," *Photography's Orientalism: New Essays on Colonial Representation* (Los Angeles: Getty Research Institute, 2013), 16.

⁴⁵ Kathleen Stewart Howe, *Excursions Along the Nile: The Photographic Discovery of Ancient Egypt*, 27.

⁴⁶ *Ibid.*, 27.

⁴⁷ *Ibid.*, 27.

view.”⁴⁸ Although James Douglas Jr. takes a humble approach in discussing his and his father’s use of photography, their work was given to family members and to coworkers as gifts, revealing that the Douglasses were pleased with the albums, and when James Douglas Jr. donated a family copy to the British Museum in 1908, he would have perceived the albums as culturally valuable objects. Teynard’s photographic books were sold for one thousand gold francs, a very costly purchase at the time, and this may contribute to their rarity and value today.⁴⁹ While a photographer’s valuation of his or her own photographs has some influence over their fate, Teynard’s and the Douglasses’ photographs also illustrate that meaning and worth can be derived from other aspects of the objects themselves; Teynard deriving meaning from Napoleon’s *Description de l’Égypte* and the Douglasses supporting their photographs with their text.

J.B. Greene, another one of Gustave Le Gray’s students, photographed Egypt using waxed paper negatives in 1853 and had 94 of his photographs published as *Le Nil, monuments, paysages, explorations photographiques par J.B. Greene* by Blanquart-Évrard in 1854.⁵⁰ Greene also gave selections of these photographs to the French Academy of Inscriptions.⁵¹ In 1855, Greene returned to Egypt to photograph an excavation that he conducted at Medinet-Habu, making him the first practicing archeologist to document an archeological dig with photographs. The results of this dig were published in *Fouilles exécutées à Thebes dans l’année 1855* and given to the Institute of France.⁵² With an interest in the precise documentation of sites in Egypt and the capturing of atmospheric landscapes, Greene’s images have been interpreted as serving scientific and documentary purposes as well as artistic pursuits, as Greene himself held one file for his photographs of monuments and inscriptions, and another for his landscape studies.⁵³ How Greene’s work is now perceived illustrates the discussion and acceptance of both styles in an academic context. The Douglas photographs, which provide both comprehensive and documentary views of sites and landscapes as well as fragmentary, close-up views of architecture and Egyptian art, can be understood and discussed in the same terms as the work of Greene, Teynard and Du Camp. When situated amongst these celebrated photographers, the possibilities for contemporary discourse are apparent and it is my hope that they will be explored by future researchers.

⁴⁸ James Douglas Jr., *Photographic Views Taken in Nubia*, 13.

⁴⁹ Kathleen Stewart Howe, *Excursions Along the Nile: The Photographic Discovery of Ancient Egypt*, 162.

⁵⁰ Ibid., 28.

⁵¹ Ibid., 28.

⁵² Ibid., 28.

⁵³ Ibid., 28.

The photographer Francis Frith documented Egypt using wet collodion glass plate negatives while travelling to Egypt two times, the first in 1856-1857 and the second in 1859-1860. The first trip resulted in the publication *Egypt and Palestine Photographed and Described* by Francis Frith published from 1858-1860 and contained 76 albumen prints.⁵⁴ Text written by Frith accompanied each sharp and detailed photograph explaining interesting aspects within the image and providing the reader with a better sense of experiencing Egypt first-hand, allowing for, “a simulated Nile voyage for the entertainment and edification of Victorian households.”⁵⁵ The circumstances of Frith’s interest and training in photography remain uncertain.⁵⁶ Frith would create many commercial publications, as the greater reproducibility of wet collodion glass plate negatives greatly added to the practice of commercial photography. While the work of Francis Frith is predominantly understood through his commercial ventures, before Frith photographed commercially, he was considered an amateur photographer, as Douglas Nickel writes in *Francis Frith in Egypt and Palestine: A Victorian Photographer Abroad*:

Initially Frith left England an amateur, with modest expectations for photographic success. He and Wenham, by their own account, construed their project as technical and experimental, intended to produce imagery (if any resulted at all) that was evidently directed at a relatively narrow circle of friends and like-minded colleagues...In this regard they anticipate the mnemonic function that would later be associated with the snapshot: the group is disposed in such a way as to proclaim, more than anything else, that the site had actually been reached: here was the proof.⁵⁷

While Frith would go on to expand his artistic role and develop certain stylistic choices, his initial visit to Egypt was composed of views that displayed Westerners, which he would later eliminate from his compositions in his subsequent travels portraying a “timeless East, ostensibly untrammelled by the modern world”.⁵⁸ The Douglas albums, which contain images of sites with themselves, locals, and family members in their photographs, better align with the work from Frith’s first visit, whose experimental photographs show evidence of the sites that he was witness to.

⁵⁴ Kathleen Stewart Howe, *Excursions Along the Nile: The Photographic Discovery of Ancient Egypt*, 159.

⁵⁵ Ibid., 43.

⁵⁶ Douglas R. Nickel, *Francis Frith in Egypt and Palestine: A Victorian Photographer Abroad* (Princeton, NJ: Princeton UP, 2004), 44.

⁵⁷ Ibid., 67.

⁵⁸ Ibid., 68.

By 1860, photography in Egypt was dominated by commercial interests that shaped the types of views taken of Egyptian sites, moving from photographic ‘scientific’ documents to travel albums made of purchased photographs.⁵⁹ This type of photography was influenced by the popularization of tourism along the Nile, standardized in the mid-1850s by itineraries through guidebooks and organized tours that became available to the middle classes.⁶⁰ The creation of the *Tour du Monde*, personalized travel albums in which commercial souvenir photographs were made, helped to satisfy this demand, stimulating a need for commercial, souvenir images for the surge in tourists.⁶¹ It is in this respect that the Douglas albums, views taken in the winter of 1860-1861, illustrate an interesting perspective: they are personal travel albums that include both comprehensive views and close-up details, that in many respects resemble certain elements of the works of Frith, Greene, Teynard, and Du Camp. However, these works predate the Douglas albums and they had already documented Egypt. The Douglasses could have commissioned photographs or purchased commercial views to go alongside the text that they wrote. It is the fact that the photographs were neither commissioned nor purchased by any professional photographer when these resources were available to them, that lends these albums their unique perspective. Since the Douglas albums were created later, it is probable that the mentioned photographers likely influenced them. The Douglas albums display various formal qualities that became standard in the documentation of the topography of Egypt. While the Douglas albums are not mentioned in the history of photography, it is imperative that they are introduced into the discussion on how photography in Egypt advanced, as their albums were made during an important and evolving period of the history of photography in Egypt.

⁵⁹ Kathleen Stewart Howe, *Excursions Along the Nile: The Photographic Discovery of Ancient Egypt*, 35-36.

⁶⁰ Ibid., 30.

⁶¹ Ibid., 36.

FINDINGS, COMPARISON, AND DISCUSSION

The following section discusses findings that are significant to the understanding and examination of the Douglas albums, and also establishes a comparative context in which the albums can be considered. Using examples by photographers Francis Frith, Maxime Du Camp, Félix Teynard, J.B. Greene, and James Douglas, M.D. and James Douglas Jr., this section will demonstrate both the similarities and differences apparent in the documentation of Egypt in the 1850s and 1860s. This comparison can be adapted to explore how the Douglasses' photographs can be analyzed and discussed in relation to their contemporaries, and can be expanded into a discussion on topographic and travel photography in the 21st century.

Findings

Section i.

While examining the Douglas albums at the British Library, I discovered a dated watermark (1862 BFK Rives No. 46) on the print titled "Gertasse- Quarries". This watermark helps to identify the paper the photograph is printed on as "Rives" paper from the company Blanchet Frères et Klébler Co. manufactured in Rives, France. This watermark verifies that the prints were likely printed around 1862, a date that corresponds to the cataloguing dates for all versions of this album. However, on my visit to Université Laval, I found the same watermark from BFK Rives dated from 1872 or 1874. This date, along with the dated and handwritten dedication made by James Douglas, M.D. to Dr. Landry from December 25th 1874 displayed in Figure 1, suggests that the album and the prints from Université Laval were assembled and printed at least a decade later than the albums held by the British Library. The AMC album *Photographic Views in Egypt & Nubia* has a handwritten dedication by James Douglas, M.D. to Dr. Russell, the original recipient of the album. This dedication also includes a date of December 25th 1874. The two inscriptions, the second visible in Figure 2, indicate that the albums were presented as gifts on the same date. Due to their identical dates and visual similarities, (see Figure 3), it is very likely to conclude that both albums were printed and assembled in 1872 or 1874.

Another fact that may support the suggestion that both the Université Laval and the AMC albums were created at a later date, is that each of the title pages displays a cropped version of the image "Our Nile Boat" on the title page instead of placing it in the album, displayed in Figures 3

and 4, as it was for the albums in the collections of the British Library, the Wilbour Library of Egyptology, and the AMC's album *Photographic Views Taken in Egypt*. This may have been a decision made by the Douglas family possibly after viewing Francis Frith's 1862 publication *Lower Egypt, Thebes, and the Pyramids*, where the photograph titled "Traveller's boat at Ibrim" taken in 1857, seen in Figure 5, is displayed on the title page. The image, similar to the Douglasses' "Our Nile Boat", focuses on a boat with raised sails stationed close to shore. It is quite possible that the Douglas family came into contact with the commercially available albums of Egypt that Frith produced after creating their own albums in 1862. The Douglas albums that were assembled and printed in 1862 either hold title pages with photographs of the members of the Douglas family, like in the British Library albums and the AMC's *Photographic Views Taken in Egypt*, or do not hold any photographs on their title pages at all, such as in the Wilbour Library of Egyptology's album and the AMC's *Photographic Views Taken in Nubia*. The decision to use "Our Nile Boat" on the title pages in the albums at the Université Laval album and in the AMC's *Photographic Views in Egypt & Nubia* illustrates an aesthetic change in the appearance of the albums. It is possible the Douglasses no longer had access to the negatives of the family portraits used in 1862, and substituted these images with "Our Nile Boat" after seeing and being influenced by Frith's popular albums. While this is only speculation, it is evident that there is an aesthetic difference particularly in the treatment of the title pages between those made in 1862 and the others that were likely produced in 1874.

Section ii.

While at Université Laval I was introduced to the NOVA film, *The Mummy Who Would be King*. The film traces the lineage of a mummy that was brought to the Niagara Falls Museum in Canada by James Douglas, M.D. and is believed to be the remains of King Rameses I. The connection between the Niagara Falls Museum and the royal mummy was established through the Université Laval's version of the Douglas album. In the text titled "Luxor- Mustapha Aga", present in Université Laval's album, it is discussed that James Douglas, M.D. was paid to bring mummies back to Canada for a man named Mr. Barnett who owned the Niagara Falls Museum.⁶² James Douglas, M.D. notes that a man named Mustapha Aga, visible in the photograph that accompanies the text, was able to procure antiquities and mummies for Western travellers as the

⁶² In the text "Luxor- Mustapha Aga" James Douglas, M.D. writes when discussing the purchase of mummies: "During my last visit, I obtained a finer one, in double cases, for Mr. Barnett, of Niagara Museum, for seven pounds".

titular British Vice-Consul at Thebes. As the narrator for the film *The Mummy Who Would be King* explains, “Douglas boasted about buying a “fine” mummy for the Niagara Falls Museum. He also wrote about one of his contacts in the antiquities trade: Mustapha Aga, a notorious middleman between tourists and tomb robbers.”⁶³ The photograph and text in the Université Laval album strongly suggest that James Douglas, M.D. was the intermediary between Egypt and Mr. Barnett. They also lend support to the claim of the mummy’s royal heritage, and provide another dimension to the cultural and historical importance of the albums. Another image of Musapha Aga, this time with his family seated in front of a colonnade, was used in the film and can be seen in Figure 7. It is interesting to note that because the album at Université Laval is not a master set, not all the photographs made by the Douglasses are included in the album. For instance, the photograph titled “Mummies”, a photograph of the mummies James Douglas, M.D. brought back to the Niagara Falls museum seen in Figure 8, was not included in the Université Laval album and as a result, was unfortunately not consulted by the NOVA producers.

Comparison and Discussion

This section uses two images to illustrate a comparative analysis of the *Photographic Views Taken in Egypt* with photographs made by more famous contemporaries of the Douglasses. Each image selected for comparison was chosen for a distinct purpose. The first is an image by the Douglasses of a monument that, as the Douglasses assert, was not documented before them. The second image is of a monument popularly photographed by photographers before the Douglasses.

Section i.

“Crude Brick Building”

The photograph titled “Crude Brick Building” displayed in Figures 9 and 10 depicts James Douglas, M.D., James Douglas Jr. and an unidentified male figure. The photograph provides a comprehensive view of a brick building of Roman masonry, and according to the Douglas family, none of the literature that they consulted before visiting Egypt discusses this site. In the corresponding text to the photograph James Douglas, M.D. explains, “We were surprised that it has not been noticed or described by Irby & Maugles, Belzoni, Sir G. Wilkinson, or any

⁶³ *The Mummy Who Would Be King*. Directed by Gail Willumsen. 2005. NOVA Productions, January 3, 2006. VHS.

other traveller with whose works we were acquainted.”⁶⁴ Following this assumption, the photograph of and text about the site are presumed to be uninfluenced by any other photograph or writing in history, which indicates a truly original perspective in its presentation. The decision to include themselves in the image suggests the Douglasses’ wished to be a part of the documentation of the site. The photograph illustrates the whole building, instead of a fragmentary view, which implies that there was a rationale concerned with recording the site in its entirety. Whether or not the Douglasses were the first travellers with a camera to visit this site is unknown; however, their approach to photographing the site is indicative of a style that follows the trajectory of topographic views from the 19th century into the 21st century. The level framing and the distant perspective capture an image that provides an easily-read view that describes the visual qualities of the landscape.

Section ii.

“Kom Ombos- Temple”

Maxime Du Camp, Félix Teynard, Francis Frith, J.B. Greene and James Douglas, M.D. and James Douglas Jr. have all documented the town of Kom Ombo, a popular site for photographers and tourists to visit. James Douglas and James Douglas Jr. photographed both the temple and the temple enclosure in Kom Ombo. The temple of Kom Ombo has been of specific interest for photographers; its ancient ruins and dilapidated structure appealed to those interested in recording crumbling man-made monuments. The photographers Frith, Teynard, Du Camp, Greene and the Douglasses photographed the temple similarly, with “Ruines du Temple de Koum-Ombou (Ombos)” in 1849-1850 by Maxime Du Camp, “General View of the Ruins, Kom-Ombo” in 1851-1852 by Félix Teynard, “Temple d'Ombos” between 1850 and 1855 by J.B. Greene, “Koum Ombo- Near View” ca. 1857 by Francis Frith, and “Kom Ombos- Temple” in 1860-1861 by James Douglas, M.D. and James Douglas Jr. While each photograph’s perspective of the temple only differs by a few metres, the approach taken to frame the monument is unanimous: concise and level framing that illustrates both the top and bottom of the temple. The distance from the monument to the camera is difficult to establish exactly, but comparatively, Du Camp, Frith and the Douglasses illustrate the temple from a closer vantage point than Greene and Teynard. Frith’s photograph, seen in Figure 11, is the only photograph that depicts people at the

⁶⁴ James Douglas, *Photographic Views Taken in Egypt*, 27.

base of the temple; however, in an 1858 photograph entitled “Temple at Koum Ombos” Frith has eliminated any human presence from the view. When compared to the four other photographs, the Douglasses’ photograph, seen in Figure 12, presents strong stylistic parallels. This indicates that either the Douglasses were influenced by the photographs made before them, or that their photographic style developed from a need to capture a view of a place or monument in its entirety, using photographs to best illustrate and record the landscape for viewers unfamiliar with the topography of Egypt.

CONCLUSION

This project concentrated on building a foundation on which the albums *Photographic Views Taken in Egypt* created by James Douglas, M.D. and his son James Douglas Jr., could be considered in an academic context. As the albums were privately published and disseminated primarily to the friends and family of the photographers, writings on these photographic works have been restricted and the Douglas family's legacy has principally been discussed with regard to their other accomplishments, instead of their photographic endeavors. As a result, the contextualization, comparisons and discussion of my findings all contribute to the understanding of *Photographic Views Taken in Egypt* as important photographic objects in the study of 19th century photography in Egypt. Through the examination of the different albums at the Archive of Modern Conflict, the British Library, the Brooklyn Museum's Wilbour Library of Egyptology Special Collections and Université Laval, crucial information about the albums became apparent and contributed to a greater comprehension of the possible aesthetic choices made by the Douglas family. The visual similarities that exist between the Douglasses' photographs and those of their contemporaries are striking, and it is my hope that this project catalyzes a discourse on the aesthetic parallels found in the work of photographers documenting the landscapes and monuments of Egypt from the 19th century onwards into the 21st century.

While I attempted to examine as much material pertaining to the Douglas family photographers as possible, there are still unanswered questions and other resources on the family that I was unable to consult. Although each of the texts in the Douglas albums is initialed, the photographs that James Douglas Jr. authored or James Douglas Sr. authored is unknown. For future researchers, the Arizona Historical Society holds "Douglas papers, 1880-1938" which I believe would be valuable in providing further insight into the Douglas family. In the city of Douglas, Arizona, the Douglas-Williams House Museum, which was the home of James Douglas Jr.'s son, James Stuart Douglas from 1908 to 1943, holds collections on the Douglas family and a photographic archive, which would be valuable for further study. Both of these resources could provide a greater understanding on *Photographic Views Taken in Egypt*, and perhaps, any other photographic undertakings the Douglasses may have had.

APPENDIX A:
FIGURES

Glenalla, December 25th 1874.

My dear Sir,

I have watched your career with great interest—when you were a student of Medicine—when you subsequently filled the office of House Surgeon to the Marine and Emigrants Hospital—and when you finally took and held one of the foremost places in the ranks of the Profession.

My more intimate relations with you, in connexion with the Limerick Lascars' Hospital, deepened my sense of the sterling value of your character.

The professional services which you and Dr. Russell rendered to me while I suffered from the effects of a comminuted fracture of the bones of my leg, were the means of saving my limb, and in all probability my life.

As a small acknowledgement of my obligations to you on that occasion, I have to ask your acceptance of a few photographic views and descriptions of scenes and surroundings in the valley of the Nile, taken and described by my son and me. They may occasionally serve to remind you of

H. Douglas.

J. Dr. Landry.

Figure 1. Inscription to Dr. Landry by James Douglas, M.D. in *Photographic Views in Egypt & Nubia*. Image courtesy of Université Laval.

Glenalla, December 25th 1874

My dear Sir,

Since you entered the Profession as my pupil now nearly forty years ago, our intercourse has more or less been of a kind which has left some but pleasant memories behind it.

I watched with great interest your progress as a Medical Student, and your well earned success in your subsequent professional career.

I can testify to your intimate knowledge of Anatomy and Surgery, of which you gave me such proof in my own person, during some months of the first year, while I suffered from the effects of a comminuted fracture of the bones of the leg. To you and to Dr. Landry I was indebted for the alleviation of much personal suffering—for the preservation of my limb—and for the ability to again walk about.

Professional scruple prohibits the offer of a fee for your great trouble and loss of valuable time, at that occasion. It does not however prevent my offering to you a few of the photographic views and descriptions of scenes and surroundings on the banks of old Father Nile. They were taken and described by my son and me, and may serve to occasionally remind you of

H. Douglas.

J. Russell.

Figure 2. Inscription to Dr. Russell by James Douglas, M.D. in *Photographic Views in Egypt & Nubia*. Image courtesy of AMC.

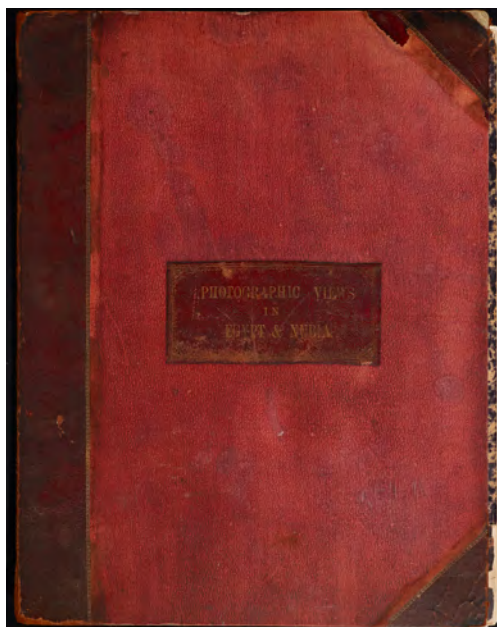


Figure 3a. Cover of *Photographic Views in Egypt & Nubia*. Image courtesy of AMC.



Figure 3b. Cover of *Photographic Views in Egypt & Nubia*. Image courtesy of Université Laval.



Figure 4. Title page from *Photographic Views of Egypt & Nubia* with the photograph “Our Nile Boat” by James Douglas, M.D. and James Douglas Jr. Image courtesy of Université Laval.



Figure 5. Title page from *Photographic Views in Egypt & Nubia* with the photograph “Our Nile Boat” by James Douglas, M.D. and James Douglas Jr. Image Courtesy of AMC.

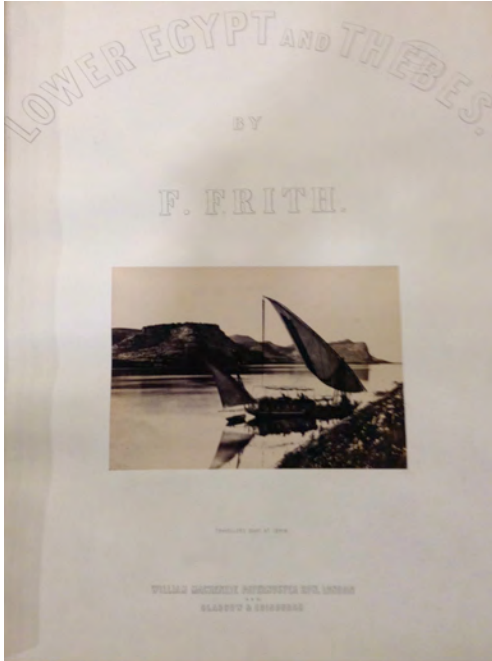


Figure 6. Title page from the ca. 1862 publication *Lower Egypt, Thebes, and the Pyramids* by Francis Frith with the photograph titled “Traveller's boat at Ibrim” taken in 1857. Image courtesy of the Toronto Public Library.



Figure 7. “Luxor- Mustapha Aga” by James Douglas, M.D. and James Douglas Jr. Image courtesy of AMC.



Figure 8. “Mummies” by James Douglas, M.D. and James Douglas Jr. Image courtesy of AMC.



Figure 9. “Crude Brick Building” by James Douglas, M.D. and James Douglas Jr. Image courtesy of AMC.



Figure 10. Detail of “Crude Brick Building” by James Douglas, M.D. and James Douglas Jr. Image courtesy of AMC.



Figure 11. “Koum Ombo- Near View” from the ca. 1862 publication *Upper Egypt and Ethiopia* by Francis Frith taken in ca. 1857. Image courtesy of the Toronto Public Library.



Figure 12. “Kom Ombos- Temple” by James Douglas, M.D. and James Douglas Jr. Image courtesy of AMC.

APPENDIX B:
CONCORDANCE OF IMAGES AND TEXT IN *PHOTOGRAPHIC VIEWS TAKEN IN EGYPT*

CONCORDANCE METHODOLOGY

I have cropped images to display the prints more clearly, but the crops do not show the objects in their truest format. The images are in albums, with the image placed on the left side of the album and the text beside the image on the right side of the album. The images are displayed vertically, but are read horizontally, with the bottom of each photograph directly facing the accompanying page. If the album has a title page with an image, the photograph is presented and read horizontally on the right side of an album. The reproduction images vary in colour and position because the photographs taken of the Wilbour Library of Egyptology albums were not taken in the same lighting conditions and are not laying flat like the albums from the Archive of Modern Conflict or Université Laval. Each institution digitized the images (from the AMC and Université Laval), I photographed the Wilbour Library of Egyptology albums, and there are no images of the photographs from the British Library due to reproduction costs.

The notes section is where I describe any key differences between the prints at each institution and where I explain which institution each image comes from. This is where I illustrate if a print's orientation is different in the various albums. I use the term "laterally reversed", which indicates that when the negative was used to make the print, it was printed on the incorrect side of the negative, creating a reversed or flipped version of the intended view. While I cannot determine which view is laterally reversed and which view is correct, I note that there is a discrepancy in the different versions. Due to the fact that I do not have photographs from the British Library for reference, the notes on the British Library albums lack certain details compared to the other albums.


The measurements are arranged by height and width and have been measured in centimeters. The proper titles of the prints are from the page of contents provided by the master sets and the titles in square parentheses are the titles from the corresponding letterpress texts beside each image.

I have transcribed the text directly from the text in the albums. I have kept the spelling errors within the text and have not corrected them as it is a direct transcription. Terms and titles of sites may be misspelt, or may have changed over time, but it was my aim to show what was directly present in the text.

The initials underneath each text are attributions indicating who wrote the work. J.D. represents James Douglas, M.D., J.D. JR. represents James Douglas Jr., and N.D. represents Naomi Douglas. Occasionally a woman named Mary Macdonald will write a text or an excerpt from her journals will be used in the texts. She is presently unidentified.

CONCORDANCE


EGYPT

IMAGE	
TITLE	Our Nile Boat [Our Nile Boat or Dahabieh]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 21 x 17.2 cm</p> <p>AMC, Photographic Views Taken in Egypt 21.5 x 27.6 cm</p> <p>British Library 20.5 x 26 cm</p> <p>Université Laval 23.5 x 17.5 cm</p> <p>Wilbour Library of Egyptology 21.5 x 27 cm</p>
TEXT	<p>OUR NILE BOAT OR DAHABIEH</p> <p>AS it lay becalmed, near Kom Ombos, with a few native mud huts on a strip of cultivated land on the west bank of the river, and the Desert and Lybian Hills in the back ground.</p> <p>A few years ago, travelling in Upper Egypt was not only uncomfortable but dangerous. Nothing could be obtained but an ordinary Arab carrying boat called a Canjia, and in this, which contained the crew, and an escort of soldiers, the travellers got</p>

	<p>up the Nile, with an accompaniment of fleas, flies, bugs, rats, dirt, noises of all kinds, and a horrible compound of villainous smells.</p> <p>Of late years, however, great changes have been made. To meet the requirements of European travellers, boats, called in Arabic Dahabiehs, have been built expressly for their use, and, owing to the energetic, but peculiarly Eastern measures of Mehemet Ali, travelling in Egypt has been rendered as safe as in England or Canada.</p> <p>During his rule, if foreign travellers were robbed or insulted, the Shiek or headman of the nearest village was called upon to produce the offenders. If he failed to do so, he was bastinadoed and imprisoned, the palm trees were cut down, the village was levelled with the ground, and the inhabitants scattered.</p> <p>Our Dahabieh is nearly 100 feet in length, of which more than the half is occupied by the cabins, it is broad and flat, drawing three feet forwards and two and half at the stern. The apartments consist of four rooms, exclusive of the bath room and closet. The internal decoration and fitting up are a composite of Turkish and English; each room is furnished with broad divans, which extends its whole length, and which are used as couches during the day, and as beds at night. The rooms are painted differently, and have been ornamented by a very good French artist; the anti-room has the pannels painted with scenes on the Nile; the dining room is white, with gilt mouldings, and ornaments on the pannels ; the drawing room is blue with vases of flowers on the pannels. All are richly carpeted. The windows are furnished with hangings and Venetian blinds; under the divans, which are about 20 inches high, are either wide drawers or cupboards. The plate, glassware, crockery, bed and table linen and cooking utensils are provided by the owner of the Dahabieh; nothing is wanting to conduce to that expressive and peculiarly English word – Comfort. The owner also provides a crew, consisting of a Reis, who has charge of the material of the boat; a pilot who is steersman, and 13 Nubian sailors, who, when there is no wind, track the boat at the rate of about a mile and a half an hour, and, when the wind is fair, squat on deck, sing to the music of the darabooka and tambour and castanets, or amuse</p>
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	<p>themselves with imitations of the dances of the Ghawazee girls. Our personal staff consists of a dragoman, Achmet Salem, who provides for us, who interprets for us, and who superintends all our domestic and culinary comforts. He is always extensively and expensively got up, and, when not engaged in his business, upholds his dignity by sitting in an arm chair on the lower deck, and (as is seen in his stereoscopic likeness, smoking a long and rich Turkish pipe. Mahmoud, the cook, is a Nubian, very clean, very obliging, very punctual, and quite an artist in his way. He is represented in his kitchen, which is placed immediately in front of the mast. Hallel, a waiter, also a Nubian, very tall, very thin, very dignified and solemn, with a strong disposition not to do any more than he can well avoid; and, Ramadan, a smart lad, who assists at table, cleans the shoes, carries the gun or gamebag, and makes himself generally useful as assistant photographer and lay figure, which last function, as may be seen in the plate, he performs very well, when assured, after repeated trials, that the instrument would not go off.</p> <p>Altogether, few homes are more comfortable, or better furnished than a good Dahabieh. The table is excellent, and is generally provided for in the contract with the Dragoman. Breakfast at 7 A.M., consists of café au lait, hot rolls, eggs, and at least two made dishes. Lunch at 12, consists of cold meat, fresh and dried fruits, and coffee. Tea at 8, bread, butter, and preserves. Ham, bacon, tea, butter, preserves, &c., I have always provided in Canada, as these are neither so good nor cheap in Egypt.</p> <p>Flour, rice, macaroni, and small stores of good quality, are procurable in Alexandria. Mocha coffee, of first brand, can be had cheap in Cairo. Beef, mutton, fowls, fish, game, milk, and eggs are abundant on the Nile. The beef is indifferent, and leaves a doubt whether what you have been eating was of Ox, or Buffalo, or Camel. Wine can be procured in Marseilles, Malta, or Alexandria.</p> <p>J.D.</p>
NOTES	Image from AMC, Photographic Views Taken in Egypt. The photographs from Université Laval and AMC, Photographic Views in Egypt & Nubia are

	smaller because they have been cropped for the title page.
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IMAGE	
TITLE	Boulak [Boulak,]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views Taken in Egypt 21.5 x 26.5cm</p> <p>British Library 21.25 x 27.1cm</p> <p>Wilbour Library of Egyptology 21.7 x 27.1cm</p>
TEXT	<p>BOULAK,</p> <p>THE port of Cairo, from which it is distant about a mile and a half. As may be seen in the Photograph, its banks are lined two or three tiers deep by Dahabiehs, Rahlehs, Canjia, and ordinary Arab carrying boats; these make the approach and landing very difficult and disagreeable, more particularly as there are no wharves, quays or landing stages. Visitors, after wriggling through, or scrambling over the native boats, are landed on shore, at the foot of a precipitous bank of mud, some thirty or more feet high, up which they zigzag, amid a confused noise and screaming of sailors, male and female water carriers, porters and donkey boys. Once fairly on the top of the bank, there is still some difficulty in threading the way through piles of wheat, like miniature Pyramids, bundles of sugar canes, jars of milk, vegetables, and the miscellaneous articles of Arab use and consumption.</p>


	<p>Boulak consists of one long and wide road, parallel to, but forty or fifty yards from the river; a ride along it presents every variety of Egyptian buildings; palaces with their gardens and enclosures, a railroad terminus, an extensive range of soldiers' barracks, coffee shops, bazaars, private dwellings, with the projecting and closely latticed windows, are interspersed with mud huts. At the north end of this long street are two large enclosed buildings, one has been lately fitted up as a Museum of Egyptian Antiquities, and already possesses a number of objects of great interest and value; in fact, with the means at his disposal, the Pasha might make this as valuable and as interesting as the Vatican is for its collection of Greek and Roman antiquities.</p> <p>Nearly opposite to the Museum building is another of considerable interest, being the Egyptian Lunatic Asylum; there are 130 patients under care; the building is inappropriate, and is destitute of yards of airing courts; the patients, however, are well treated, are orderly, well fed and seem greatly attached to Dr. Cuglini, a highly educated and intelligent Italian gentleman, who has the charge of the establishment.</p> <p>"After mounting our donkeys we rode up to the city. The ride is a most interesting and exciting one to a stranger, as I am, only accustomed to life and scenery in Canada ; the road is more than a mile from Boulak to Cairo, it is very wide and beautifully shaded by wild fig and acacia trees, and is thronged by a motley multitude in every variety of costume and color,— Europeans, principally Greeks, Turks, Arabs, Syrians, Copts and Negroes; some mounted on camels, many on horses or mules, superbly and richly caparisoned, but the greater number on the humble but sprightly little ass. The costumes are perfectly indescribable, and vary from the rich, flowing and picturesque dress of the Pasha or Turkish dignitary, to the scanty but no less picturesque dress of the Water Carriers. Not the least startling apparitions were those of the native ladies; whether on foot or mounted they seem like moving bales of silk, and their peculiar head-dress, and the yashmac, as their face covering is called, give them a most unearthly appearance; when mounted, they ride as the men do, though with the knees more drawn up; when on foot, their</p>
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	<p>walk is very peculiar and waddling, owing probably to the use of the wide yellow slippers which they all wear.” *</p> <p>[* From Miss MACDONALD’S Journal.]</p> <p>J.D.</p>
NOTES	Image from AMC, Photographic Views Taken in Egypt.

IMAGE	
TITLE	Bedreishayn [Bedreishayn]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>British Library 21.25 x 27 cm</p> <p>Wilbour Library of Egyptology 21.8 x 27cm</p>
TEXT	<p>BEDRESHAYN</p> <p>WAS the Port or Landing Place on the Nile of the ancient City of Memphis. It is now, however, an ordinary Arab village, in no ways distinguished from ordinary Arab villages, except, perhaps, by the extent and beauty of the groves of Date Palm Trees, among which it lies embosomed.</p> <p>Of Memphis, which for some thousand years, was the Capital of Egypt, and which successive dynasties of Pharaohs vied in adorning, nothing now remains but extensive mounds of earth which cover sculptured stones, fragments of Statues, bricks and pottery. Here and there, a fallen Statue or pillar, or the remains of a gateway of one of the old Temples remains uncovered A colossal Statue of Rameses, which is remarkable for its exquisite finish and beauty, lies partly uncovered at the</p>


	<p>gateway of a Temple.</p> <p>The whole site of the ancient City is now thickly studded with palm trees. Its necropolis is situated on an elevated plateau of limestone, at the base of the Lybian Hills, which in a direct line, are about a mile and a half from the City. This plateau extends for many miles, and is studded with the Pyramids of Dashoor, Abouseer and Sakkara, and extensively excavated for Mummy Pits and Galleries. These Pits and Galleries contain not only the Mummies of the inhabitants of Memphis, but many of the most extensive and highly finished were devoted exclusively to the Mummies of their sacred animals. Among these, the Bull Apis held the first place, and as Memphis was their royal residence, one of the most magnificent catacombs in the neighbourhood was excavated out of the solid rock, for the fitting reception of their Mummies. Its discovery and excavation are due to the genius and perseverance of M. Mariette, who was led by a passage in Strabo, which stated that the avenue to the sepulchre of the sacred bulls was lined by 36 Sphinxes. These, however, as well as the avenue and catacombs, were all covered up by the sand of the Desert. With the labor of a large gang of Arabs for eighteen months, Mr. Mariette succeeded in reaching a beautiful rock Temple at the entrance to the galleries.</p> <p>At my first visit, 1851, he had cleaned out the principal and two of the side galleries, he had also emptied thirty-six of the side chambers, in each of which was the Sarcophagus of a mummied bull. These Sarcophagi were of a single block of red or black granite, they were highly polished and sculptured, and weighed from 60 to 80 tons each. Mr. Mariette was at that time continuing his works, and as I had been favored with a letter of introduction to him, he very kindly caused the whole of the galleries and chambers to be illuminated; the effect was indescribable, and perhaps, equally with the surrounding Pyramids, impressed me with an exalted sense of the sublimity of conception, the high state of art, and the power which existed in Egypt four thousand years ago. The galleries and chambers, at the time of my first visit, were filled with Statues, Statuettes, Steles, and ex votos; these, along with two of the Sarcophagi, have been removed to</p>
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	<p>Europe by Mr. Mariette. The works are now abandoned, and in a very few years, the sand of the Desert will again obliterate all traces of this magnificent sepulchre.</p> <p>J.D.</p>
NOTES	Image from Brooklyn Museum Libraries. Wilbour Library of Egyptology, Special Collections.


IMAGE	
TITLE	Statue of Rameses [Statue of Rameses.]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 21 x 27.2 cm</p> <p>British Library 21.3 x 27.3 cm</p> <p>Université Laval 20.8 x 27.5 cm</p> <p>Wilbour Library of Egyptology 21.8 x 27cm</p>
TEXT	<p>STATUE OF RAMESES.</p> <p>THIS mutilated Statue is well nigh all that remains of the once gorgeous Temple of Phtah, founded by Menes at Memphis, and embellished by his successors, till it became the most superb of Egyptian Temples, and occupied in Memphis the same place which Karnac did in rival Thebes. It has, however, shared the fate of all the monuments of the Capital of Lower Egypt – a fact easily explained by the low level of the Plain of Memphis, which is annually submerged by the</p>

	<p>inundation of the Nile. That this is the real cause of its desolation is certain, for in the time of Aboufeda— 1342—its remains were extensive.</p> <p>The Statue is without doubt that of Rameses, stated by Herodotus and Diodores to have been erected at the entrance of the Temple of Phtah. It is of a fine-grained white silicious limestone, highly polished. The feet and part of the head-dress are wanting, and other portions are much broken or corroded by the earth.</p> <p>It lies on its face in a trench several feet below the level of the Plain, and therefore appears to the greatest possible disadvantage. From the neck is suspended an amulet or breastplate, like that of the Urim and Thummim of the Hebrews, on which is the royal prenomen, supported by Phtha on the one side and by his contemplar companion, Pasht. In the centre and on the sides of his girdle are the name and prenomen of Rameses, and in his hand he bears a scroll, bearing in one end the name of Amun-Mai-Rameses. A figure of his daughter is represented at his side. Its total height is estimated at 42 ft. 9 in. It belongs to the British Museum, which delays transporting it to England on account of the expense. No ancient relic, however, in that superb collection, would excited more admiration than it, and none in the Egyptian gallery would more emphatically display the high state of the Arts and the fine conceptions of thought and feeling which the Egyptian sculptors expressed in stone.</p> <p>In the representation of the human frame, though the attitudes of the body were few and stiff, and the delineation of the figure conventional, nothing can exceed the beauty and expression thrown into the face, and the contour of the neck and shoulders. Sculpture was too indissolubly allied to architecture to allow free scope for its independent development, and both were too much shackled by religious conventionalism to admit of their being as full an expression of the aesthetical power of the ancient Egyptians as otherwise they would have been. Where, however, latitude was permitted, and the artist was at liberty to imitate nature, he succeeded often in seizing upon her highest forms, and delineating her under her noblest aspects. Fortunately unlimited freedom was</p>
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	<p>used in the portraiture of the human face, and to it therefore we must look in judging of the real capabilities of Egyptian art. It is true that the range of subjects even here is limited. Few attempts were made to express the passions, probably because calmness was thought to be the only state worthy of royalty, and it is in the portraiture of their kings that greatest care was taken; yet the admirable manner in which they have shed this calmness, combined with a consciousness of dignity and power, over not only the countenance, but the whole figure, in their Statues and bas-reliefs, shews how capable they were of producing any other effect had it been required. In the tombs, for instance, the human face occasionally bears an expression of deep sorrow and piteous sadness, as profound as it is possible to conceive.</p> <p>J.D., JR.</p>
NOTES	Image from AMC, Photographic Views in Egypt & Nubia.


IMAGE	
TITLE	Pyramid of Sakhara [Pyramid of Sakhara.]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 20.7 x 27.4 cm</p> <p>British Library 21.3 x 27.7cm</p> <p>Université Laval 20.3 x 27.1 cm</p> <p>Wilbour Library of Egyptology 21.9 x 27cm</p>

TEXT	<p>PYRAMID OF SAKHARA.</p> <p>THE Sakhara group consists of 9 Pyramids, of which this is by far the largest and most important. Two have been opened, but no royal names found among the hieroglyphical fragments which strew their chambers. The standard name however of the Kings of the 3rd and 4th dynasties (a family appellation used on religious occasions) has been found, which approximately decides the date, and assigns them an antiquity equal at least to that of the celebrated Pyramids of Ghizeh.</p> <p>Contrary to the custom of the New Empire, few hieroglyphs occur either in the walls of the passages through which the royal mummy descended to its rocky tomb, or on the sarcophagus. Everything was massive, gloomy and suggestive of death. With this the intellectual activity implied even in writing, and much more the liveliness of pictorial illustration, were felt to be inconsistent. Much was changed in this respect after the Hykos period, – when the Tombs of the Kings appear among the most important monuments both in their historical and mythological bearing, and in the light they throw on the manners and customs of the people.</p> <p>The 3rd Pyramid of Sakhara, which the photograph represents as seen from the S.Q., though by no means imposing externally, is inferior to none, not even to the Pyramids of Ghizeh, in the magnitude and perfect workmanship of its interior construction and arrangement. From some freak of the builder it is less symmetrical than others, the base not being square. It is moreover distinguished by two other peculiarities; its sides are not sloping, but built in six steps or degrees, and they do not face the cardinal points, which, probably for astronomical purposes, the Pyramid builders ; but was applied with unerring accuracy to none but the great Pyramid of Ghizeh which is mathematically perhaps the most perfect building in existence.</p> <p>Any descriptions of the intricate arrangement of the interior passages and chambers would be unintelligible without a plan.</p> <p>J.D. JR.</p>
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NOTES	Image from AMC, Photographic Views in Egypt & Nubia.
IMAGE	
TITLE	Pyramid of Dashoor [The Stone Pyramid of Dashoor.]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views Taken in Egypt 21.5 x 28 cm</p> <p>British Library 21.3 x 27.9 cm</p> <p>Université Laval 21 x 27.3 cm</p> <p>Wilbour Library of Egyptology 21.5 x 26.5 cm</p>
TEXT	<p>THE STONE PYRAMID OF DASHOOR.</p> <p>THE whole of the Old Egyptian Empire may be called the Pyramid Period. Sixty of these structures are said to exist, though twenty-eight or twenty-nine only are of large size. These may be divided into three groups—a northern, southern and middle. The northern comprises the Pyramid of About Roash and those of Ghizeh; the southern those of the Fayoum and several farther south; and the middle the various groups of Pyramids which crown the Libyan Hills above Memphis.</p> <p>They are now, with one consent, admitted to have been built over the rocky tombs of royal personages. The larger probably decide the existence of as many Kings, though who they were cannot in most cases be determined. Three have,</p>


	<p>with tolerable certainty, been assigned to Kings of the third Dynasty of Manetho, 3,000 years B.C., which are therefore the oldest determinable monuments in the world.</p> <p>All the Pyramids, both in their external and internal construction, bespeak a thoroughly scientific knowledge of building. That of which the accompanying photograph represents the north and west sides, belongs to the most ancient group ; but no King's oval or other mark has yet been discovered, by which we can precisely decide the date of its erection. It is regularly built, but of smaller blocks than the Ghizeh Pyramids. Each side of the base now measures seven hundred feet, and the perpendicular height is three hundred and twenty-six feet. Its internal arrangement presents nothing striking. An inclined passage, four feet high by three and a half broad, descends from an opening a little east of the centre, at an angle of 27° 56" into three apartments, built in the superstructure, and not excavated in the rock, as was general the case. The Pyramid in the distance is only remarkable for the deviation of the angle of its sides.</p> <p>The northern brick Pyramid of this group, situated about a mile east of this is, however, particularly noteworthy from its extreme antiquity, and the knowledge of architectural principles which it displays. From a distance it now presents the appearance of a large mound, and may easily be mistaken for one of the sandy hillocks which forms the only scenery of the desert. Yet the well practiced eye of Mr. Hamilton distinguished it immediately from among the groups which stretch from Dashoor to Ghizeh, as the celebrated brick Pyramid ascribed by Herodotus to Asychias; and the excavations of Perring soon put the matter beyond a doubt, not only by exposing the mode of its construction, as perfect in principle as in execution, but by the discovery of a fragment inscribed with two of the hieroglyphics contained in the name of Sesorkheres, a King celebrated by tradition for his wisdom and moderation, who lived at least one hundred years before the Monarch who built the great Pyramid of Ghizeh. Though of brick it stands yet, corroborative of the trustworthiness of tradition, and a monument worthy of its mighty builder, who little thought, however, that his Tomb</p>
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	<p>would be viewed with reverence as the oldest known work of man on the face of the earth.</p> <p>The foundation was sand, confined by a platform of stone, and the Pyramid itself was built of bricks, some made of alluvial clay, others of sandy loam with more or less straw, laid in courses chiefly from north to south. This was cased with stone, and to the north was attached a Portico or Hypæthral Temple, corresponding to those found in similar position in Ethiopia. Of the stone-work all but vestiges have disappeared; the more perishable material alone remains, an unequivocal witness of advanced civilization.</p> <p>J.D., JR.</p>
NOTES	<p>Image from AMC, Photographic Views Taken in Egypt. The AMC, Photographic Views Taken in Egypt version has the same image orientation as Université Laval. The orientation of the image is laterally reversed in the Wilbour Library of Egyptology.</p>

IMAGE	
TITLE	Minieh [Minieh,]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>British Library 21.2 x 27.6 cm</p> <p>Wilbour Library of Egyptology 21.4 x 26.8 cm</p>
TEXT	<p>MINIEH,</p> <p>AN Arab village on the west bank of the river, about 160 miles above Cairo, is chiefly remarkable</p>


	<p>for its extensive sugar factory and refinery.</p> <p>The soil and climate of Egypt are admirably adapted to the cultivation of the Cane; it is only, however, of late years that much attention has been directed to the manufacture of Sugar. Until Mehemet Ali's time it was only made by the Fellahs for their own use, and although sweet and of good quality, it was so dark and impure, that English travellers hesitated to allow it to be used, even for kitchen purposes.</p> <p>At present, the Sugar Cane is cultivated very extensively in many parts of the Nile Valley, and at four in particular, large tracts of land are devoted exclusively to its production; these tracts, during the low Nile, are irrigated from the river by steam power.</p> <p>The sugar season is principally during the months of February and March; the canes, when brought to the mill, are passed between heavy iron rollers, the expressed juice is conveyed to reservoirs, it is then pumped up to the upper part of the building, from whence it is allowed to trickle down over a succession of steam pipes, this effects the necessary evaporation, without being obliged to use the old process of boiling in vats, with its risk of burning.</p> <p>During a former visit, the sugar was christallized in large cones, weighing thirty or forty pounds each, and was very dark in color ; on my expressing surprize that the ordinary means of clarifying it were not employed, I was very gravely told that it was impossible, as the law of the Prophet prohibited their use ; in an adjoining building I found a still in full operation, I asked how that comported with the law of the Prophet, and was as gravely told that it was exclusively for the use of the Franks. On the headman giving me a sample of the rum to taste, I handed the phial to one of my crew, who elucidated the text by swallowing its contents (about two ounces) at a draught.</p> <p>At present, the sugar is refined on the European plan; and in flavour, in whiteness, and in fineness of grain, will bear a very favorable comparison with the best English or French. On remarking the change, I was again very gravely informed that the</p>
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	<p>sugar was exclusively for exportation. On subsequent inquiry, I could not find, however, that any was exported, on the contrary, that a considerable quantity was imported from France.</p> <p>Minieh, I believe, is yet the only sugar refinery in the Valley of the Nile. The sugars made at two other factories, Erment and Farshoot, are sent to Minieh to be refined.</p> <p>A great change is being effected in the habits and religious feelings of the Arabs. During my first visit to the Cataracts, out of a crew of fifteen, all regularly prayed, and only two would taste wine, and not then unless unobserved. During my last visit, out of a crew of thirteen, only two prayed, and only two or three refused to taste wine. During this trip, all drink any <i>given</i> quantity, and none pray; at the commencement of the voyage, one elderly man attempted it, but got so hooted and laughed at, that I never saw him again in the act.</p> <p>J.D.</p>
NOTES	Image from Brooklyn Museum Libraries. Wilbour Library of Egyptology, Special Collections.


IMAGE	
TITLE	Tombs of Beni-Hassan [Tombs of Beni-Hassan]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 21.2 x 27.4 cm</p> <p>British Library 21.4 x 27.3 cm</p>

	<p>Wilbour Library of Egyptology 21.4 x 27 cm</p>
TEXT	<p>TOMBS OF BENI HASSAN.</p> <p>THE Tombs of Beni Hassan are among the few remains of the magnificent 12th Dynasty; which, in its struggle to revive the decaying strength of the Old Empire, exhausted the country, and made it an easy prey to the Semitic hordes, who soon after swept over it, occupying the lower provinces and reducing the royal race to tributary princes.</p> <p>Middle Egypt, in which these Grottos are situated, was under this Dynasty probably the most thickly populated district in the land. But by the Hykos or Shepherds every city and monument seems to have been swept away, these and other Tombs being alone held inviolate through the natural reverence felt for the dead by even their bitterest enemies.</p> <p>The group consists of twenty-four Tombs, only a few of which however are in tolerable preservation. Unfortunately the interesting paintings which cover their walls are being rapidly destroyed by the wantonness of travellers and the slower influence of time. The paintings represent different trades, such as: glass blowing; weaving; working in gold, silver and pottery; herding cattle by deformed herds, meant to show the contempt in which that occupation was held; hunting with arrows; spearing and netting fish and animals; military scenes, – the attaching of a foot with the testudo, &c.; amusements, such as throwing balls, in which both men and women join; playing at drafts; performing on musical instruments, &c. Whole walls are covered with representation of athletic sports. Agricultural scenes are usual occupy a considerable space; and always on the north walls the usual offerings are represented being made to the deceased. To give a detailed account however of the contents of these Tombs would be to write a history of the manners and customs of the Egyptians.</p> <p>Architecturally, these Tombs are not less interesting than in their bearing on the social life of the people. The most northerly consist merely of an excavated Portico supported by two square pillars and an abacus, – the roof is vaulted. Could we believe the architecture of these Tombs to mark</p>

	<p>the gradual development of the art, we would naturally consider this to be the first, as being the most simple order. A single step would lead to the use of the octagonal column, and then to that with sixteen and even thirty-two facets. By a curious coincidence (for we can regard it in no other light) the three following Tombs afford examples of these varieties. The Portico of the first is supported by two octagonal columns, but the roof of the Tomb by four polygonal pillars with sixteen facets. The facets are slightly grooved. An architrave runs from pillar to pillar; and the roof, which is cut in the form of a vault, is tastefully ornamented with checquered devices. The pillars are so arranged as to form a centre and two lateral aisles. The third Tomb and others of the northern group, with a single Tomb in the southern, exhibit the same characteristics.</p> <p>But in the large Grottos further south apparently a later style of architecture was employed. No Portico forms the approach: but the roof of the Tomb is supported by columns formed of four stalks of the lotus reed bound together beneath the buds, which compose the capitals. The architrave, which crosses the Tomb breadthways, is slightly arched and rests at either end on a narrow pilaster.</p> <p>A more natural order of development than that which these Tombs illustrate cannot be conceived; and had they been excavated at long intervals from one another we should have been tempted to trace it in them: but as all were finished during two reigns, and as the employment of the arch and the abacus, in even the simplest, betokens a highly advanced state of the art, we are unable to believe that they point to the earliest architectural efforts.</p> <p>Nothing can be more elegant and chaste than both their decoration and arrangement; and did no other evidence exist we should be justified in concluding from them alone that the more gorgeous and turgid styles, which quite supplanted them, denote a degeneracy in the civilisation of the nation.</p> <p>J.D., JR.</p>
NOTES	Image from AMC, Photographic Views in Egypt & Nubia.

IMAGE	
TITLE	Osioot [Osioot]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	British Library 20.2 x 25.6 cm Wilbour Library of Egyptology 21.6 x 27cm
TEXT	<p>OSIOOT.</p> <p>[From the unpublished Journal of Miss MACDONALD.]</p> <p>WE stopped at Osioot for the purpose of enabling the sailors to bake bread, which, with the onions and other vegetables they steal from the banks, seems to be their principal food.</p> <p>We rode to the mummy pits, which are excavated in the limestone hills about a mile behind the city.</p> <p>These grottos, tombs and pits, are very numerous and extensive, and have been used from the time of the old monarchy to the later Roman period. The Wolf was held sacred here, and many of the pits were filled with their mummies.</p> <p>The hall of the principal Tomb which we visited had been used as a Temple, its walls were covered with sculptures and inscriptions, and the roof was supported by pillars, hewn out of the solid rock; but the sculptures and paintings have been defaced, the pillars are being broken down, and, with the portals of the Temple, and parts of the walls, have been taken away to be burnt for lime.</p> <p>From the entrance hall, passages lead to galleries</p>


	<p>and chambers in which the mummies were deposited; in the chambers, pits are occasionally sunk, and from these again other galleries and chambers lead off. In front of this and of the other tombs which we visited, were piles upon piles of portions of mummies of men and wolves, mummy cloth of different textures, and broken jars. I picked up and saved some fine linen, but could find nothing else worth taking away. The Arabs had used and still use the mummies for the purpose of burning lime.</p> <p>We then strolled through the city and its Bazaars. Osioot is the capital of Upper Egypt, and contains 20,000 inhabitants. The Bazaars are extensive and well supplied, but they seemed particularly narrow and crowded, and reminded me very strongly of the descriptions in the Arabian night entertainments. While in the Bazaar, I was much alarmed by some of the howling Derwishes, they were a frightful, dirty, and disgusting looking set, my uncle was obliged to give them some money to get rid of them.</p>
NOTES	Image from Brooklyn Museum Libraries. Wilbour Library of Egyptology, Special Collections.

IMAGE	
TITLE	Osioot- Moslem Cemetery [Tombs Near Osioot.]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views Taken in Egypt 21.5 x 28 cm</p> <p>British Library 21.4 x 27.3 cm</p> <p>Université Laval</p>

	<p>20.9 x 27</p> <p>Wilbour Library of Egyptology</p> <p>22 x 27 cm</p>
TEXT	<p>TOMBS NEAR OSIOOT.</p> <p>THIS curious scene is a Moslem Cemetery; where almost every Tomb is covered by a dome and surrounded by an enclosure, additions commonly made only to those of saints and personages of high rank.</p> <p>Stretching for two or three miles along the foot of the rugged hills, and contrasting in colour so strongly with the deep green of the date groves which border them on the other side, their appearance is both brilliant and beautiful.</p> <p>Internally the Tomb is as simple as the Mosque. A mound somewhat larger than one of our own graves, is constructed of stone over a spacious vault. At each end of the mound is an upright; that at the head covered by a turban, if the occupant be a male, but if a female, by a fez. There is also beneath it a tablet with the inscription.</p> <p>The vault is general large enough for several bodies. The face of the corpse, when in it, is uncovered and turned toward Mecca; a little earth is sprinkled over the body; but great care is taken that nothing heavy rest upon the breast.</p> <p>The hills from which the best view of them is obtained, is likewise a grand Cemetery, perforated with catacombs, which once contained the mummies of human beings and wolves, that animal being held in such peculiar reverence here, as to give its name to the ancient city, Lycopolis.</p> <p>The animal worship of ancient Egypt, is one of the worst features of its religion. Almost every bird and beast, and even some fish were held sacred, either throughout the whole country or at some special place. In the description of Bedresheyn is an account of the extensive and magnificent galleries which contained the mummies of the bull Apis. None else in Egypt are as gorgeous, but many are as curious. The natural grottos at Moabdeh, 25 miles below Osioot, in which is the largest deposit of mummified crocodiles, are</p>


	<p>particularly interesting. An extract from our journal will best describe them: —“After breakfast the boat moored at the nearest spot to the crocodile pits of Moabdeh, whither we betook ourselves without delay. Report placed the pits at 2 ½ miles distant; they in fact proved to be more than 4. The path lay across the rich plain, and then ascended the steep sides of the Arabian hills. Here we expected to find the pits, but instead of that had to wend our way for some distance among the hillocks of the desert. A curious deposit of huge round flints, as large and round as the stone balls used in ancient warfare, attracted our attention, and soon after we found the desert strewn with crystals of calcareous spar, which cropped up in considerable quantities here and there.</p> <p>“At length we reached a hole about 2 ft. broad, and 4 or 5 long, by which we descended in a natural grotto ; from whose ceiling and walls hung sometimes large and beautiful stalactites. At times the passage became so contracted that we were compelled to wriggle through serpent-like; at others, the grotto expanded into chambers, high and spacious. The heat was intense, and as we advanced, the smell of bats and mummies became suffocating. After following windings of the grotto for about a quarter of a mile, we came upon heaps of dried palm leaves and mummy cloth, and soon after reached the spot where the mummies have not been ransacked. Now our naked guide commenced to clear away the rubbish; and succeeded by a dint of dreadful exertions in extricating two bundles, about 6 ft. in length, which we proceeded to unwrap. They contained in the centre one or two large crocodiles, mummied apparently with bitumen; within and around these were several hundred smaller, varying from 3 or 4 inches to 14 or 20, each carefully wrapped in a piece of cloth. The whole mass was incased with dried date branches, which formed a covering several inches thick ; and over this again was wrapped cloth, carefully and regularly bound round with cord, made of the date-tree fibre, still as strong as when first used. The worshipper was buried with his god, for human mummies, sometimes in cases, sometimes without, are found promiscuously mixed with those of the crocodile; but to judge from what we saw, they are those of the lower classes. Huge crocodiles are often found. We</p>
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	measure one 10 ft. long, but parts of others much larger were lying about.” J.D., JR.
NOTES	Image from AMC, Photographic Views Taken in Egypt.

IMAGE	
TITLE	Osioot- Mosque [Mosque at Osioot.]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	British Library 21.2 x 27.8 cm Wilbour Library of Egyptology 20.2 x 26.3 cm
TEXT	<p>MOSQUE AT OSIOOT.</p> <p>THIS picture was made late in the afternoon in one of the narrow streets of Osioot, which was likewise so short as to prevent the Camera being placed distant enough to take in the whole minaret. It is one of the most graceful in Upper Egypt, but incomparably inferior to the exquisite specimens of Saracenic architecture in and about Cairo. There are to be found the most gorgeous examples of this beautiful style; and there may be traced more accurately than elsewhere the different steps in its development, from the mosque built by Caliph Omar at Old Cairo, in the twenty-first year of the Hagira, to the pretentious Mosque erected by Mohammed Ali in the Citadel.</p> <p>They make Cairo the most splendid of all eastern cities. While riding through it the traveller comes almost at every turn upon the elaborately decorated doorway and massive walls of one of these Mosques, and their minarets and domes, when</p>


	<p>viewed from the Citadel, present one of the most magnificent views conceivable.</p> <p>The earliest Mosques are in plan a modification of the Christian Basilica, and their architecture no doubt that prevalent in the place when they were built; for the conquering Moslem brought no architecture with him from the deserts of Arabia; and, though a certain style ultimately distinguished the Saracenic order wherever Mohammedanism penetrated, in Egypt, Syria, Persia, India and Spain, it yet retained in each country the peculiar character which was imparted from the original germ.</p> <p>Of the oldest Mosque in Egypt, that built in Old Cairo in the twenty-first year of the Mohammedan era, only enough of the original structure remains to prove that the pointed arch was used. As it now exists, restored by two Caliphs, who lived during a century and a half after its founder, it illustrates the successful struggle made by the new creed to throw off the effete forms of the old.</p> <p>The Mosque of Ebn Touloun, believed to be the next in order of time, shews the emancipation complete, but the new style as yet undeveloped in all its details. It is a splendid structure, as grand if not as graceful as anything afterwards executed. The minaret however is clumsy, and of a different design to that subsequently adopted and carried to such perfection in the Mosques of El Azbar and the Tomb of the Sultan Barkook, (1149). But the most superb Mosque is that of Sultan Hassan, built in 1356; though perhaps the most perfect germ is the Mosque and Tomb of Kaitbey—the finest of the splendid group, situated in the desert about a mile from Cairo, and known as the Tombs of the Memlook Sultans.</p> <p>Externally the most elaborate portion of the Mosque is always the doorway. It is generally deep, vaulted and a perfect mass of pendentives. The walls are high and massive; perforated often by many rows of windows, which, owing to their being deeply recessed, give the Mosque somewhat the appearance of a fortress. The stones are frequently coloured red and white, or black and white in alternate courses, and the cornice and other parts are covered with the beautiful</p>
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	<p>arabesque work which gives so great a charm to the Saracenic architecture. One or more domes and sometime as many as six minarets, of three or four stories each, crown the whole, and impart the gracefulness which we always associate with this style.</p> <p>As might be expected all the Provincial Mosques are vastly inferior to those of the Capital. Some faint attempt is often made to ornament the doorway, and the minarets are occasionally beautiful; but they seldom possess much merit, though they add greatly to the picturesqueness of almost every landscape.</p> <p>J.D., JR.</p>
NOTES	Image from Brooklyn Museum Libraries. Wilbour Library of Egyptology, Special Collections.


IMAGE	
TITLE	Country Mosque [Mosque at Minieh]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views Taken in Egypt 21 x 28 cm</p> <p>British Library 20.7 x 27 cm</p> <p>Université Laval 19.1 x 26 cm</p> <p>Wilbour Library of Egyptology 21 x 27 cm</p>
TEXT	<p>MOSQUE AT MINIEH.</p> <p>THE interior of the Mosque contains no other than</p>

	<p>architectural decorations, and is kept religiously free from every ornament resembling in the slightest degree any known form in nature, lest the Second Commandment, which the Moslem should observe in its strictest and most literal interpretation, should be transgressed. It was owing to their abhorrence of imitative sculpture and painting that they were driven to invent the beautiful devices and traceries, which have become one of the chief characteristics of Saracenic architecture.</p> <p>The arrangement of the interior is always simple—a covered colonnade surrounds an open court which is paved generally with variegated marble, and spread over with mats. In the centre is a large marble tank, always filled with clear water, where the faithful wash before commencing their devotions. A niche in the wall—sometimes a large vaulted opening—points the worshipper to Mecca. The only pieces of furniture are a pulpit, a reading-desk and two seats, used by the <i>Imams</i> and other religious functionaries in performing the prescribed services. Numerous lamps are always hung round the area. In the more magnificent Mosques the interior is as splendid as the exterior. The colonnade consists sometimes of many rows of richly ornamented pillars, supporting always a vaulted rood; gracefully arched recesses occupy the sides, that towards the Mecca being always remarkable for its size and beauty ; where the Mosque is likewise a royal tomb, the founder is generally laid in an adjoining apartment, upon which all the skill of the architect has been bestowed;—and a thousand departures are made from the simple plan to produce the beautiful and varied effects, which this style of architecture is so capable of yielding.</p> <p>There are several officers attached to each of the larger Mosques. A <i>Nazir</i> or warden looks after the temporalities, and two <i>Imams</i> or priests perform the daily and Friday services. The number of <i>Mueddins</i>, who chant the call to prayer, and door-keepers employed, depends upon the number of minarets.</p> <p>The larger Mosques are open all day long. Daily at the hours of prayer the inferior <i>Imam</i> reads the customary prayers, and on Friday, the</p>
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	<p>Mahommedan Sunday, his superior recites some portion of the Koran and preaches.</p> <p>J.D., JR.</p>
NOTES	Image from AMC, Photographic Views Taken in Egypt.


IMAGE	
TITLE	Girgeh [Girgeh.]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views Taken in Egypt 21 x 28 cm</p> <p>British Library 21.2 x 27.4 cm</p> <p>Wilbour Library of Egyptology 21.6 x 27 cm</p>
TEXT	<p>GIRGEH.</p> <p>A CONSIDERABLE Town in Upper Egypt, founded by the Copts, who named it after their patron Saint—St. George. A few years ago, Girgeh was the capital of Upper Egypt, and contained a large population. It was, then, situated at some distance from the river. Now, however, great part of the town has been swept away, in consequence of one of the changes to which the course of the Nile is peculiarly subject. This has reduced it from a place of importance to one of comparative insignificance, and, if the river continues in its present channel, Girgeh, in a few years more, will disappear altogether. Great part of the Bazaar still remains, and is tolerably well supplied; the merchants are principally Copts, who are</p>

	<p>numerous in this part of the Nile valley. There is a marked difference between them and the other inhabitants of Egypt. There is no doubt that they are the descendents of the ancient Egyptians; they are nominally, at least, Christians, but their language has ceased to be spoken or even used in their church services, during the last three centuries; they now speak and use Arabic only. There are several Coptic Monasteries in the valley of the Nile. We visited one yesterday at Shoohag; it was situated on the Desert, and about five miles from the river. On approaching it, it presented more the appearance of a fortress, than of a religious establishment. A large area was enclosed in massive walls, about forty feet high, built of blocks of limestone, carefully hewn, and laid in courses. The building was evidently of Roman date. The only entrance was by a small postern in the south wall. This led into the area, or court, which contained the Church, the dwellings of the priests, the stabling, &c. From the number of children there seemed little dread of the community soon dying out.</p> <p>The Church is situated on the east of the court; it has five domes, which have been gorgeously inlaid and ornamented. Now, however, the ornaments and frescos are much defaced by time. Two rude pictures adorn the choir, one of the Virgin Mary, and one of St. George and the Dragon; in this last, the Virgin is represented in one corner, assisting, it is supposed, St. George with her countenance and prayers.</p> <p>The whole affair is not calculated to inspire Mussulmans with a very exalted idea of Christianity.</p> <p>J.D.</p>
NOTES	Image from AMC, Photographic Views Taken in Egypt.

IMAGE	
TITLE	Abydos [Abydos]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	British Library 21.1 x 26 cm Wilbour Library of Egyptology 21.6 x 26 cm
TEXT	<p>ABYDOS</p> <p>IS situated in the desert at the base of the Lybian hills, which here are about three miles, in a direct line, from the banks of the river.</p> <p>Bellianeh, about ten miles above Girgeh is the nearest landing place, and between it and Abydos there is tolerably good road. We, however, visited it from Girgeh, mounted on the most wretched asses we had seen, with rugs or mats for saddles, and without bridles or stirrups. We found no road, and were obliged to make long and zigzag courses through the plain, to enable us to cross the numerous canals and ditches with which it is intersected for purposes of irrigation. One of our party (a Lady) obtained the loan of a very fine and spirited Arab horse. Her husband exchanged his donkey for a camel, and I sometimes rode and sometimes walked.</p> <p>Abydos, during the old monarchy, was a place of any considerable importance. It was here that the different members of Osiris were buried after they were collected together. It was consequently held in great sanctity by the ancient Egyptians, to whom Abydos bore the same relation, as Mecca to the Moslems, or Jerusalem to the Jews. It was a place of pilgrimage, and many of the mummies of the</p>


	<p>wealthy Egyptians were removed here for intombment.</p> <p>The site of the old city can now only be traced by the mounds of brick, pottery and rubbish. The Tombs cover a large area, and on the elevated plateau are constructed of crude brick, instead of being excavated from the solid limestone rock, as in Memphis, Thebes, and elsewhere.</p> <p>Two of the old Temples remain, and are now being cleared of the accumulation of 25 centuries of drifted sand, which, in covering them, has not only preserved them from wanton destruction, but has preserved the sculptures and the paintings as sharp and as vivid as if just from the artist's hands.</p> <p>One of these Temples is dedicated to Osiris, and its columns and walls are covered with sculptures in the highest style of Egyptian art. These sculptures represent offerings to Osiris by many different Pharaohs, whose names or cartouches are invariably attached to their portraits and offerings. These names or cartouches are of great value to Egyptologists, as they not only serve to fix the reign and its date, but they shew very markedly the superior style of art in the older dynasties.</p> <p>Until the present excavations were commenced, a few months ago, the Temples were almost, and in parts, quite covered with drifted sand; the passages and chambers were entirely filled, and, of the interior, only the roof and the capitals of the pillars of the grand hall were visible. In the Temples and also in the Tombs a great many objects of great interest and value are being discovered, statues, statuettes, bronzes, ornaments, and particularly steles or sepulchral monuments. Many of these receive their value and interest not only from the style and exquisite finish of the workmanship, but from the circumstance that they contain the name of the Pharaoh in whose reign the deceased was brought to Abydos for intombment.</p> <p>We obtained a paper impression of one of considerable size, which had been just excavated. It had been dedicated to Osiris by Osirtasen, Josephs Pharaoh, 1760, B.C., whose royal, priestly and standard names were very beautifully sculptured under the figure of Osiris.</p>
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	<p>The photograph is of a slab of Sienite, which formed the jamb of the door of one of the inner chambers, and will serve as an illustration of the manner in which the whole of the inner parts of Egyptian Temples were covered with sculpture, the entrances, the walls, both inside and outside, the roofs, pillars, chambers and staircases were all sculptured, sometimes in intaglio, sometimes in high relief and sometimes in bas relief, but always highly colored.</p> <p>J.D.</p>
NOTES	Image from Brooklyn Museum Libraries. Wilbour Library of Egyptology, Special Collections.

IMAGE	
TITLE	Dendera [Dendera.]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>British Library 20 x 27.1 cm</p> <p>Wilbour Library of Egyptology 20.8 x 26.2 cm</p>
TEXT	<p>DENDERA.</p> <p>THIS Temple stands among the mounds of the old town of Tentyris, and is still further hidden and disfigured by the shapeless ruins of a modern village.</p> <p>It is of Ptolemaic and Roman construction, yet may claim a place among the most interesting of Egyptian Temples on account of its perfect preservation. Till that of Edfou was uncovered, it gave a better idea of the plan and arrangement of</p>


	<p>the sacred edifices than perhaps any other; and although now it must waive its claims in favor of its more magnificent rival, it will never cease to be admire for its imposing Portico, and the beautiful symmetry of the whole building. The sculptures are certainly as stiff and tame and the hieroglyphics are confusedly heaped together as in all the other post-Pharaonic Temples; yet the architecture retains in great measure its ancient character of massive grandeur.</p> <p>The Portico was added by Tiberius to the Naos and other parts built by the Ptolemies. It is supported by twenty-four Isis-headed columns, an order never found in any old Egyptian monument. The shaft is crowned by a square capital, on each face of which is sculptured a head of Isis, and the exterior face of the abacus is ornamented with a representation of Athor, (the presiding deity of the Temple) nursing her divine child, Hor-Hat. Though grotesque and perhaps ugly when taken singly, these columns when well grouped, by no means displease the eye.</p> <p>The Portico is succeeded by a well proportioned Hall, with three dark chambers on either side. This is followed by two others, likewise with lateral rooms; and, finally, a detached Adytum is reached, surrounded by a passage which gives access to six small rooms.</p> <p>An opening in the wall of one of those chambers admits to some curious underground passages and rooms, whose uses it is difficult to discover. Their walls are as carefully and elaborately sculptured as those exposed to the light of day, and derive additional splendor from having escaped the join fanaticism of Christian and Moslem. One's examination of them is, however, much impeded by the bats, which hang in clusters from the ceiling, but which when disturbed, extinguish the lights, and excite far from an agreeable sensation.</p> <p>A small Temple, dedicated to Isis, is situated in the rear of the larger, almost swallowed up in rubbish. On it is sculptured the Cow, before which the Sepoys, when part of the Indian Army landed in Egypt during the French occupation, fell down and worshipped. The reverence paid to the same animal by the Egyptians and modern Hindoos need,</p>
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	<p>however, be only an accidental circumstance, and does not therefore necessarily point to any connection between their religious or to a common origin.</p> <p>The view is taken from the back, and gives a good idea of the monotonous exterior of an Egyptian Temple, relieved only by the difference in height of the Portico and Pronaos; and of the sculptures, which were probably added both within and without for the purpose of breaking the dead level of the walls.</p> <p>J.D., JR.</p>
NOTES	Image from Brooklyn Museum Libraries. Wilbour Library of Egyptology, Special Collections.

IMAGE	
TITLE	Goornah- Portico [Goornah. (Portico.)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 20.8 x 27.3 cm</p> <p>British Library 21.3 x 27 cm</p> <p>Université Laval 20.9 x 26.7 cm</p> <p>Wilbour Library of Egyptology 21.5 x 26.8 cm</p>
TEXT	<p>OLD GOORNAH. (PORTICO.)</p> <p>THE Temples of Old Goornah is the most northerly in the Plain of Thebes, and being nearer</p>


	<p>the river than any other building on the west side, is generally first visited, and on that account takes precedence here of other more important and imposing monuments. The following descriptions of Theban remains and scenery will be better understood if prefaced by a few remarks upon the history and topography of that great city.</p> <p>The present remains of Ancient Diospolis are, if we except the Tombs of the Kings, confined within a Plain about three miles broad and one mile and half long. High and precipitous hills, almost to the foot of which vegetation extends, although distant nearly two and a half miles from the river, bound it on the west of the Nile, while on the east the Arabian desert leaves but a narrow strip of arable land.</p> <p>These was already a large city and the capital of Egypt, when Menes, the first historical King in Circa, 3500 B. C., made Memphis the seat of government. Subsequently it divided this honour with its rival, as a Memphitic or Theban Dynasty united the thrones of the Upper and Lower Countries, until the time of the New Empire, when for several centuries, and that during the sway of the 18th and 19th Dynasties, (the most splendid which perhaps ever ruled Egypt) it enjoyed undisputed preeminence as the capital of the whole of Egypt, as well as Ethiopia, to beyond the Second Cataract; and was therefore the city beyond all others on which the Pharaohs exhausted their wealth and skill in adorning.</p> <p>Its decay dates from the day when Memphis was again chosen for the seat of government, but it still retained its magnificence, and its monuments were continually being enlarged, though, owing to the degeneracy in art, not improved, till its fall in the three years siege by Ptolemy Lathyrus, and in some few an insignificant instances even afterwards.</p> <p>Did tradition not testify to the greatness of the Egyptian Empire, these monuments would be sufficient to put the question beyond dispute; for not only do they display the advanced civilization and endless resources of the nation, but their walls are the pages of the most descriptive and eloquent history ever written by man.</p>
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	<p>The most stupendous remains of Thebes are its Temples, the most interesting, as portraying the manners and customs of the people, are its Tombs. The former were once numerous, now only six are in good preservation, viz: those of Karnac and Luxor on the East Bank, both Temple-Palaces of the 18th and 19th Dynasties; and on the West Bank those of Medeenet Habou, the Rameseum and Goornah, also of the same brilliant period, and the small Temple of Dehr el Medineh, erected by the Ptolemies in a valley to the West of the Plain, which was a favourite place of sepulture. Mere fragments of other Temples, sufficient to decide their site only, are strewed here and there. Two Colossal Statues, the most prominent objects in the whole Plain, mark the entrance to a great Temple of Amunoph III., now almost entirely destroyed ; a small gateway and some other remains, only now being uncovered, are all that exist of the Temple-Palace of the Thothmoses, the great founders of the New Empire, and here and there a broken column or a shapeless mound of crude brick bearing the name of an old Pharaoh, excites our regret that the desolating hand of man, even more than the destructive influence of time, should have so utterly swept away a monument on which so much human thought and skill had once been spent.</p> <p>Tombs, royal and private, literally catacomb the hills and as much of the plain as was beyond the limit of cultivation. While from the monuments we acquire our knowledge of the political and military history of the country, from the Tombs our whole acquaintance with the private and social life of the people is derived; and so minutely do they illustrate it, that we are as familiar with the manners and customs of the Ancient Egyptians, who lived 2,000 years before Christ, as with those of the Romans of the Augustan age.</p> <p>J.D. JR.</p>
NOTES	Image from AMC, Photographic Views in Egypt & Nubia.

IMAGE	
TITLE	Goornah- Temple from behind [Goornah. (Temple from Behind.)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views Taken in Egypt 20.9 x 26.4 cm</p> <p>British Library 21.3 x 27.2 cm</p> <p>Wilbour Library of Egyptology 21.9 x 27 cm</p>
TEXT	<p>OLD GOORNAH. (TEMPLE FROM BEHIND.)</p> <p>THE approach to this Temple Palace of Sethos and his son Rameses II. was, as usual, between a row of Sphinxes and through a gateway, which was succeeded by a second row of the same mysterious figures. Only a few mutilated fragments, however, of these strange ideal beings lie strewn about the ruins of an Arab village, while the Gateway has almost disappeared.</p> <p>The back part of the Temple has shared the same fate, the only portion in good preservation being the Colonnade, a central Hall and some side chambers.</p> <p>The same dread of uniformity pervades the whole plan of this building that is met with in almost every creation of this period: but this neither mars its beauty nor detracts from the interest which attaches especially to those portions used as the Royal Palace.</p>


	<p>The Colonnade in the last picture is one of the most graceful specimens of Egyptian art. The columns, ten in number, are of the earliest order of architecture, the germ of which is found in the rocky tombs of Beni Hassan. There, four water-reeds, bound below the bud whose four lobes compose the capital, support an arched architrave; here we see the same idea further developed, the number of stems being increased to eight and the form of the bud less strongly marked, by which greater massiveness is obtained (a prime object with the Egyptian architect) without any sacrifice of gracefulness. The greatest irregularity, however, was introduced; the distance between three only of the ten columns being equal, and the position of the three doors, which admit to the Temple, being as ununiform.</p> <p>The cartouche sculptured on the abacus of the columns and the beautifully cut row of hieroglyphic symbols which cover the outer face of the architrave increase the elegance of the design and appropriately supply the place of the fringe and pediment of the Grecian Temple.</p> <p>The inscription after repeating the highflown and bombastic titles of the king proceeds: "Rameses has dedicated this work to his father Amunres, king of the gods, having made additions for him to the Temple of his father the king, the son of the sun."</p> <p>The plan of the interior is so confused, that it is extremely difficult to determine the purpose to which some of the rooms which still exist were devoted, while the whole of the back part (as may be seen from the photograph) is either in utter ruin or has completely disappeared. Through the open passage, which divides the Temple into two equal portions, may be seen the huge blocks of the ruined Gateway strewn about the area in front.</p> <p>The halls and rooms immediately behind the colonnade were occupied probably as the Royal Palace; those on the west by the queen, on the east by the king. The Temple was commenced by Sethos and was dedicated to his father Rameses I.; but was not finished until the reign of Rameses II. Who carried out his father's intentions, as seen by the following inscriptions in one of the palace</p>
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	<p>chambers: "this additional work made he, the king Rameses II., for his father's father the good god Rameses in place of the dedication of his father Osirei."</p> <p>J.D. JR.</p>
NOTES	Image from AMC, Photographic Views Taken in Egypt.

IMAGE	
TITLE	Valley of the Tombs of the Kings [Valley of the Tombs of the Kings.]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views Taken in Egypt 21 x 27.5 cm</p> <p>British Library 21 x 27.8 cm</p> <p>Université Laval 20.1 x 28.2 cm</p> <p>Wilbour Library of Egyptology 21.9 x 26.4 cm</p>
TEXT	<p>VALLEY OF THE TOMBS OF THE KINGS.</p> <p>THE discoveries of different explorers since the French expedition, leave no doubt that the Pyramids of Ghizeh, of Sakkara, of Dashoor, and others, which fringe the edge of the Lybian Desert from opposite Cairo, to Lake Mæris, were the royal tombs of the Pharaohs of the old monarchy. It seems also certain, that each Pyramid was built by the monarch who remains it was intended to hold after his death. Nothing can more strongly impress</p>


	<p>the mind, the idea, that “there were Giants in those days,” or, that the early Pharaohs were a race of giant architects and builders, whose conceptions and whose ideas were as stupendous as their works.</p> <p>The Pharaohs of the 18th and 19th Dynasties, were hardly inferior to their predecessors in architectural Conception. They no longer built Pyramids, but they chose for their final resting places remote and secluded vallies among the Lybian mountains, and excavated their tombs in the heart of these natural Pyramids.</p> <p>The entrance to the Valley of the Kings is about three miles from Goorneh, which is the nearest Temple. The road leads through a rocky defile, until it comes to what was a natural barrier, this has been hewn out with immense labor, and leads into the proper Valley of the Kings. This again, branches off into two, one trending westerly and the other easterly. The tombs are excavated in the base of the mountains, and all incline downwards from their entrance, sometimes by regular steps cut out of the solid limestone. Their length is from one hundred to four hundred feet. Their style, execution and ground plans are various,—all however are highly finished and ornamented ; in some, the figures are cut in high relief, in others, they are cut in intaglio, and in two or three the limestone walls have been highly polished, and the figures and incriptions are merely painted. In some, the passage 12 or 15 ft. wide by 12 high, leads to a Hall in which the sarcophagus was placed,—in others, there are numerous small chambers on each side ef the passage, which seem to have been devoted to the chief servants who died during his reign, and in others again, the passage leads from one hall to another; until it terminates in the last, in which the sarcophagus was placed.</p> <p>It is entirely beyond my power to give a description of the different tombs, or even such a description of one of them as would convey an idea of the symmetry and beauty, or of the time, the incredible labor, and enormous expense of its construction. It is extraordinary, but it seems well established, that on the death of the Pharaoh, and when his remains were deposited in the</p>
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	<p>sarcophagus, the whole tomb was walled up, internally, and externally, and extreme pains were taken to conceal its entrance.</p> <p>How peculiar the ideas, or how strong must have been the feeling of the vanity of life, which induced mighty monarchs to devote such labor and wealth to hewing out and decorating such sumptuous sepulchers in a scene so fearfully sublime, and so intensely desolate as this Valley.</p> <p>“Strange race of men! more anxious to prepare Their last abodes, and make them grand or fair Than grace their living homes; one gloomy thought Their souls possessed, one honor still they sought, To lie in splendor, and to bear in death Life’s form and seeming, all things but its breath. ----- They only saw the Tomb, Wished there to rest their unconsuming clay, And dream, in pomp, eternal years away.”</p> <p>We spent two days among the tombs of the kings, and obtained some very good paper impressions, principally in the tomb of Sethos.</p> <p>Fortunately the weather was unusually cool for the season—during a former visit the heat was so intense, and the reflection of the sun’s rays upon the white rocks so overpowering, that I no longer wondered that two gentlemen of the French expedition fell victims to their visit to this rocky gorge.</p> <p>J.D.</p>
NOTES	Image from AMC, Photographic Views Taken in Egypt.

IMAGE	
TITLE	Thothmosium [Thothmosium.]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 21.2 x 27.3 cm</p> <p>British Library 21.5 x 27.9 cm</p> <p>Université Laval 20.7 x 26.1 cm</p> <p>Wilbour Library of Egyptology 20.9 x 27 cm</p>
TEXT	<p>THOTHMOSIUM.</p> <p>A TEMPLE situated immediately at the base of the Western Hills, and in great measure excavated in one of them. It is now in process of being cleared of the sand and earth which have been buried it for the last 15 or 18 centuries.</p> <p>These works, which are performed by a crowd of Arabs, men, women, boys and girls, under the superintendence of a person employed by M. Mariette, have revealed parts of the Temple of great beauty, and of the high finish, which is almost always found in the structures of the Thothmosean and Ramesean families. The sculptures and dedications are so similar to what are seen in other Egyptian Temples, that a detail would only be tiresome. I may merely observe, that as is seen in the Photograph, the Propyleon towers are level with the ground – and, that only the granite gateway which stood between them, remains. The parts of the Temple which have been excavated out of the Hill, and which consist of a</p>

	<p>Hall, some Side Chambers and the Sanctuary, are in admirable preservation.</p> <p>The view is taken from the Tombs of the Assasief; the principal one being that of a wealthy Priest named Petamanup. The Tomb is of great extent; instead of being sunk in the rock, the area has been excavated to the level of the upper gallery – Some idea of its extent and value may be formed from the fact that the area alone contains 9,000 square feet. From this outer area or court, an arched gateway cut out of the solid rock, leads to a Hall of considerable size, lined with double rows of columns; this leads to another, and this again to a gallery with side chambers.</p> <p>There are two flights of steps leading to other galleries and chambers; these, however, are rarely explored by visitors, on account of the legions of Bats which inhabit them, and which not only attach themselves to your person, but are very apt, by extinguishing your lights, to leave you to grope your way out, in utter darkness.</p> <p>The whole of this Tomb is beautifully sculptured; in the sides of the upper gallery are niches which contains statues of different gods and goddesses. In one of the side chambers is the cartouche of Horus, the Great Grand-son of the Pharaoh before whom the miracles were wrought by Moses and Aaron. As Horus reigned 1410 B.C., there is reason to suppose that this Tomb was excavated and finished during his reign. In its neighbourhood I found some crude bricks with his royal name stamped upon them. This Tomb of Petamanup, although the most interesting from its size and from the extent of its galleries, staircases, chambers and pits, which exceed that of any of the Royal Tombs, is, in my opinion, inferior to many of the smaller private Tombs, as well in the design and finish as in the interest of the subjects sculptured on the walls. Many of these private Tombs represent hunting scenes, or scenes from ordinary Egyptian domestic life, or agricultural scenes. In many of these the different trades and occupations of their tenants are beautifully and faithfully represented. Cooks, Joiners, Cabinet-makers, Masons, Sculptors, Blacksmiths, are sculptured on the walls as engaged in their respective callings. From one of the private Tombs at Sheik Abd el Goorneh, I</p>
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	<p>obtained a paper impression of a number of Upholsterers carrying home furniture, which consisted of a Table, Stands, Water Coolers, Wine Jars, a Mirror, &c., &c.. ; among them were an Arm-chair and Sofa, which in design are no way inferior to many which may now be found in Mr. Drum's show-rooms.</p> <p>J.D.</p>
NOTES	Image from AMC, Photographic Views in Egypt & Nubia.

IMAGE	
TITLE	Mummies [Mummies.]
MEDIUM	Albumen print from waxed paper negative or from wet plate collodion
CONCORDANCE	<p>AMC, Photographic Views Taken in Egypt 23.3 x 22 cm</p> <p>British Library 21.3 x 26.6 cm</p> <p>Wilbour Library of Egyptology 24 x 28.7 cm</p>
TEXT	<p>MUMMIES.</p> <p>THERE is as great a difference in quality among the thousands of Mummies found in the Tombs in the valley of the Nile, as there doubtless was in the wealth and social standing of the old inhabitants. Some were expensively and carefully mummified, covered with gold leaf, wrapped in bandages of the finest linen, decorated with the rings, necklaces</p>


	<p>and jewellery worn during life, placed in successive highly painted cases, and deposited in tombs or chambers exquisitely sculptured.</p> <p>I saw a female mummy of this class, which was found last winter in Goornah, by Mr. Marriette, and which was literally covered with gold ornaments and jewels, their intrinsic value was equal to 30,000 francs. Some of the wealthier classes placed their mummied dead, either in separate family tombs, or in a separate chamber in one of the large tombs, as described opposite to the photograph of the Thotmoseum; these mummies are generally well preserved, are in double cases, and frequently possess ornaments of value.</p> <p>The mummies of the poorer classes were generally simply salted and dried, wrapped in a piece of coarse linen cloth, like sacking, and deposited in large vaults hewn out of the Western Hills; these vaults or chambers are rough, and the walls without ornament; the mummies are piled and packaged along their sides like cordwood. The inner opening is mostly so small as to oblige a visitor to crawl in on all fours.</p> <p>During a former visit, I explored one of these public Cemeteries in company with the Revd. G. Ferguson. We found the floor covered to an unknown depth with pieces of mummy wrappings, of broken jars and pottery, and with the relics of the mummies which had been rifled by the Arabs; every step we took sunk into this compound, and raised a cloud of mummy dust, which obliged us to beat a hasty retreat.</p> <p>Of course, between the kind of mummies first described and the last, there is every diversity in style, in finish and in preservation. Although the ease general corresponds to its contents, yet, sometimes very good mummies are found in the public tombs, without cases; and very inferior and worthless ones are often very richly and elaborately enveloped and cased.</p> <p>During a visit to Thebes, in 1854, an Arab discovered an old mummy pit in the hills behind the Raeseum; the following day we got down to it with difficulty, though a very narrow opening, and found three or four Arabs busily breaking up the</p>
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	<p>mummies for their ornaments; a few half pence suspended their operations, so as to allow the dust to subside; we then discovered the pit to contain many hundreds of mummies in excellent preservation; not caring for the bodies, I brought away two female heads, which had the flesh firm, and the teeth and hair perfect, even the colour of the cheeks was distinct. The mummies we examined were gilded, though without cases. The pit was of the time of Thothmes III, as the jars which contained mummied wheat, bread, bitumen, &c., bore the cartouche of that Pharaoh who reigned 1500, B.C. We loaded ourselves and our donkey boys with mummy shawls, jars, beads, figures in blue pottery and with a miscellaneous collection of the articles generally found in mummy pits.</p> <p>There are several Arab families living in the tombs along the base of the hills. They are sometimes employed by those having a privilege to explore and excavate, but they generally forage for themselves. As the Pasha prohibits the sale or possession of antiques, they are timid and rarely expose or offer any thing of consequence; in their dwellings, however, or stowed away in some hole among the rocks, they often produce articles of real value, but of smaller bulk than a Mummy in its case. When they discover a tomb with first class Mummies, they generally remove the steles, the jars, and any thing easily portable; they then rifle the Mummy for the sake of its ornaments, and either break up the case for firewood, or place in it an inferior Mummy and sell it as represented on the case. These petty rogueries give rise to disappointment, and sometimes to great annoyance.</p> <p>Mr. Gliddon, who resided for several years in Cairo as American Consul, and had devoted considerable attention to hieroglyphics, brought with him to Boston a very promising Mummy case, with its contents. The <i>savans</i> were invited to witness the unrolling. Mr. Gliddon read off the hieroglyphics on the case, which stated the Mummy to be the son of a High Priest, and nearly related to the reigning Pharaoh; but, when fully unrolled, he Mummy proved to be a very inferior one, <i>and a female</i>. I recollect the hilarity excited at Mr. Gliddon's expense, whose failure was</p>
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	<p>attributed to his inability to read the hieroglyphics.</p> <p>The three Mummies represented in the photograph were brought from Thebes for a very worthy and enterprising gentleman, Mr. Barnet, the proprietor of the Museum at Niagara. The one with the beard of Osiris, proved to be a female, another was a very indifferent Mummy; neither of them were the original occupants of their cases; the middle one, in the plate, however, proved to be a first class specimen. In Mr. Barnet's letter to me, he says, "We unrolled the Mummies two months ago. One of them is the finest every brought to this country, as good, perhaps, if not better, than any in the world; the face and features are as perfect as possible. He was without doubt a warrior, or, at all events, was killed in good health, for there are several wounds and scars on his face and breast."</p> <p>When at Goorneh one day, an Arab brought me a strange looking package, which he said contained a Mummy, it seemed a bundle of papyrus stalks, about thirty inches long, was thick in the middle and tapered to each end, it was tied up by several pieces of cord; it looked like the description of a modern ladies' bustle. Since our return we opened it and found the outer covering to be papyrus reeds strung together like matting. Within, were several bandages of coarse linen, which enveloped the Mummy of a new born child, in tolerable preservation.</p> <p>At the feet of the Mummy cases represented in the photograph, are four vases, the lids of which are sculptured in the likenesses of the four Genii of Amenti, as seen in the plate of the Judgment Scene. These vases are of coarse marble, and contained the heart, the lungs, the stomach, and the intestines of the Mummy at whose feet they were placed in the tomb. Each figure had especial charge of a particular portion of the viscera.</p> <p>J.D.</p>
NOTES	<p>Image from AMC, Photographic Views Taken in Egypt. Photograph has been cropped in AMC, Photographic Views Taken in Egypt and in the British Library album, which explains their smaller dimensions.</p>


IMAGE	
TITLE	Rameseum - Colossal Statue [Rameseum. (Colossal Statue.)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views Taken in Egypt 20.5 x 27 cm</p> <p>British Library 21.5 x 26.8 cm</p> <p>Université Laval 21.7 x 27.7 cm</p> <p>Wilbour Library of Egyptology 21.2 x 27 cm</p>
TEXT	<p>RAMESEUM. (COLOSSAL STATUE.)</p> <p>[From the unpublished Journal of Miss MARY MACDONALD.]</p> <p>WE spent one day at this Palace and Temple of Rameses the Great. Time, earthquakes, and earthy invaders have done their work on these magnificent buildings: their huge columns, and their beautifully sculptured walls and statues, show what they once were. Looking at them made me feel sad, and forcibly reminded me of those beautiful lines of Shakespeare :</p> <p>“Ye cloud cap’t towers; ye gorgeous palaces; Ye solemn temples; the great globe itself, And all which it inhabits, shall dissolve, And, like the baseless fabric of a vision, Leave not a wreck behind.”</p> <p>These ruins which go under the name of the Rameseum contain the colossal Statue of Rameses,</p>

	<p>sculpture out of a single block of red granite; it was in a sitting posture, was sixty feet in height, above its pedestal, weighed 887 tons and measured 24 feet across the shoulders. The figures and hieroglyphics which are cut upon its surface, are as sharp and as highly polished, as if just finished.</p> <p>It is now lying on its back, having been thrown down by the Persians, under Cambyzes.</p> <p>The ruins of the Temple are extensive and have been enclosed by massive walls of crude brick which seem to have been the works of different Pharaohs, who reigned long before the times of Rameses; these walls were very high and broad ; the remains of one which we ascended are nearly 30 feet high, and 15 feet thick. The bricks are very large, and are all stamped with the royal name of the Pharaoh in whose reign they were made; many of the bricks are still perfect and uninjured. In one wall, they bore the names of Thothmes I. and his queen, who reigned 1532 B.C. In another wall, which we explored, the bricks bore a name of much greater interest to us, that of Thothmes III., the Pharaoh of the Exodus, and before whom the miracles were wrought by Moses and Aaron.</p> <p>Doubts have been expressed whether these bricks were made by the Jews, who are supposed to have chiefly resided in Lower Egypt. At any rate, the bricks which we examined, and brought away with us, contained very little, and some of them no straw,—while the bricks made in the times of Thothmes I. contained a great quality of straw and rushes.</p>
NOTES	Image from AMC, Photographic Views Taken in Egypt.


IMAGE	
TITLE	Rameseum, from the S.E. [Rameseum. (From the South.)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	British Library 21.4 x 25.9 cm Wilbour Library of Egyptology 21.4 x 27 cm
TEXT	<p>RAMESEUM. (FROM THE SOUTH.)</p> <p>THE Temple-Palace of the Rameseum, of which the Oseiride figures opposite decorate the second area, may lay claim to being artistically the most perfect building in the valley of the Nile. For once the Egyptian architect seems to have forgotten his abhorrence of symmetry and to have laid down a design, the regularity and beautiful proportions of which, have placed his work among the architectural masterpieces of the world.</p> <p>The Temple was never large—if we may judge by what remains, and which unfortunately is hardly enough to enable us to determine with certainty even its ground plan: yet some of its parts were more massive than those of any other temple in Egypt—and these still by their contrast to the rest of the building give to the whole a grandeur of effect, attained elsewhere only at Karnac. The massive Towers of the Propylon which most once have thrown their shade during great part of the day over nearly the whole of the outer Court, are now in ruins,—and soon, the noble battle scenes which cover their interior walls—and which would be the most fit illustration of Homer, (for they breathe the very spirit of the Illiad,) will soon be</p>

	<p>no longer decipherable. The outer Court, whose breadth exceeded the length by thirteen feet, was reduced to more just proportions by the introduction of a double row of columns along the left side. By so doing, however, the central position of both the entrance and egress was apparently disturbed: this however to an Egyptian architect was no flaw. On the left of the steps which ascended into the second area was the Colossal Statue of the great Rameses, raised high above the throng of worshipers and courtiers who crowded the area.</p> <p>The second Court must have been one of the most graceful pieces of Egyptian architecture. Along the north and south sides extended a row of eight Oseiride figures united laterally by a double line of massive round pillars. From this court three flights of steps, the centre one flanked by two black granite Statues of the king, led to the Grand Hall; where, at intervals of twenty years or oftener the great assemblies, (which bore probably a politico-religious character,) in honour of the ruling Monarch, were held. Here the architecture was more complicated than in the exterior courts. A broad aisle was, as in the great hall of Karnac, formed by massive pillars with bell shaped capitals, while three other rows of six columns each on either side of the central aisle supported the roof. The sanctuary, and those parts of the building devoted exclusively to religious purposes, have fallen into utter ruin.</p> <p>The inside walls of this Palace are almost completely covered with a pictorial narrative of the wars of the great conqueror. The Propyla, the screen of the inner Court, and the side wall of the Grand Hall describe in vivid illustration the victories gained in Palestine, and as far north probably as the foot of Lebanon, where the escutcheon of Rameses II still exists, a further testimony to the extent of his conquests. The scenes depicted on the Propyla represent the capture of several Asiatic towers, the cruelties perpetrated on the captives, the triumphant return of the conquering hero in his war chariot and the ovation with which he is received. On the walls of the inner Area are graphically portrayed the rout and disastrous flight of an enemy, which in regaining its fortress is obliged to cross a river,</p>
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	<p>where more are drowned than perished in the battle; and still another scene in the Grand Hall describes the capture of a fortress, by which considerable light is thrown upon the mode of warfare; and the early use of the <i>testudo</i> and other instruments of offence and defence, employed long afterwards by western nations, is discovered.</p> <p>J.D., JR.</p>
NOTES	Image from Brooklyn Museum Libraries. Wilbour Library of Egyptology, Special Collections.

IMAGE	
TITLE	Dayr el Medeenet [Dayr el Medeenet.]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 20.8 x 27.5 cm</p> <p>British Library 21.5 x 27.3 cm</p> <p>Wilbour Library of Egyptology 21.7 x 26.9 cm</p>
TEXT	<p>DAYR EL MEDEENET.</p> <p>A SMALL Temple, at the base of the hill behind Medeenet Habon. The inscriptions and sculptures on its walls shew that it was erected by the Ptolemys, who are represented making offerings to the gods. The columns in the hall and court are not sculptured. One of three rooms at the back part of the Temple contains religious subjects only, and in this chamber, one wall, 17 feet in length, is devoted exclusively to the representation of the judgment of Osiris.</p>

	<p>This Photograph of Dayr el Medeenet is taken from a small mound immediately behind it, and shews the neighbouring Temple of Rameses, with its crude brick arched Tombs, and with the plain of Thebes, bounded by the Nile and the Arabian Hills, in the distance.</p> <p>J.D.</p>
NOTES	<p>Image from AMC, Photographic Views in Egypt & Nubia. In the British Library version there is an inscription written by Dr. James Douglas that states "Took w paper impressions in 1863."</p>


IMAGE	
TITLE	Judgment Scene [Judgment Scene.]
MEDIUM	Albumen print from waxed paper negative. The negative also may have been retouched.
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 9.5 x 27.1 cm</p> <p>British Library 12.2 x 34.5 cm</p> <p>Wilbour Library of Egyptology 19.5 x 28.8 cm</p>
TEXT	<p>JUDGMENT SCENE.</p> <p>THE scene, from which this Photograph has been taken, is sculptured on the west wall of a side chamber in the Temple of Dayr el Medeeneh at Thebes, and presents one of the best representations of a subject which is very often depicted on the sepulchral steles, on the mummy cases, and on the Papyri found in the tombs.</p> <p>It is very well represented on the inner case of a mummy in the possession of Mr. Barnet, of Niagara.</p>

	<p>The figures explain themselves. The deceased is introduced between the Thmei, the figures of Truth and Justice, and by them presented to the inferior deities, who superintend the weighing of his actions during life. Hapi, the monkey headed divinity sits on the balance, – Anubis and Horus adjust the scales, – and Thoth stands before Osiris, and writes on his tablets the sentence, whether the soul of the deceased is to enjoy eternal felicity in the regions of the West, – or be driven back into the world in the form of a pug, or a wolf, or of the animal whose habits the most closely corresponded to his own, during his lifetime.</p> <p>Sir G. Wilkinson, in describing this sculptured wall, says, “Before Osiris, the four Genii of Amenti stand on a Lotus Flower, and a figure of Harpocrates, seated on a crook of Osiris between the scales and the entrance to the divine abode, which is guarded by Cerberus, is intended to shew that the deceased, on admission to that pure state, must be born again cleansed from all the impurities of his earthly career. It also represents the idea common to the Egyptian and other Philosophers that to die was only to assume a new form, – that nothing was annihilated, and that dissolution was only the prerunner of reproduction. Above, in two lines sit the forty-two assessors, whose office was to assist in judging the dead” – by receiving the confession of his guilt or innocence of the forty-two sins, which were all that were embraced in the Egyptian ritual of the dead.</p> <p>J.D.</p>
NOTES	<p>Image from AMC, Photographic Views in Egypt & Nubia. Image is cropped in AMC, Photographic Views in Egypt & Nubia and in British Library album.</p>

IMAGE	
TITLE	Medeenet Habou- General View [Medeenet Habou. (General View.)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 21 x 26.7 cm</p> <p>British Library 21.5 x 27.5 cm</p> <p>Wilbour Library of Egyptology 21.1 x 27 cm</p>
TEXT	<p>MEDEENET HABOU. (GENERAL VIEW.)</p> <p>THIS view, taken from the mounds of rubbish which rise behind the Temple to the height almost of the inner Propylon, gives a good retrospective glance of the various parts represented in the foregoing pictures.</p> <p>Through the vista, formed by the Propyleon Towers, are seen the battlements of Rameses' Pavilion, beneath which the avenue approaches the Temple. The huge masses perforated by windows, intended to admit light to the staircases within, are the foremost Propyla, between which and nearer is the Outer Court, whose northern side is lined by the Oseiride pillars represented in a preceding Photograph. To this succeeds the peristyle Hall and the Christian Church, the broken columns of which may be seen through the doorways leading into the ruinous Hall in the foreground of the picture. This and its small lateral chambers were devoted exclusively to sacred purposes, as the sculptures on the walls, the pillars, &c., are purely religious ; but till the excavations have been carried further and</p>


	<p>the whole Temple is uncovered, it would be difficult to determine the use to which each portion was put.</p> <p>As an historical monument this Temple is second in importance to none in Egypt. In a former description we referred to the sculptures which adorn the interior of the royal Pavilion and their bearing upon the private character of the King and indirectly upon the future destiny of his race. These pictures, however are as insignificant in size and execution, when compared with those which cover the Temple walls inside and out, as is the private dwelling in comparison with the Temple Palace. In the first and second Area are not only battle-scenes, but also an interesting series of sculptures representing the coronation-procession of Rameses III, and the sacred rites which were performed on the occasion.</p> <p>In the first compartment he is seated on his throne, which is borne by twelve princes of the blood. The goddesses of Truth and Justice attend him, and he holds in his hands the emblems of life and dominion, while the sphinx and the hawk, symbols of royalty, adorn the throne. Fan bearers and an attendant with an umbrella walk beside him. The procession which follows is composed of twelve priests carrying the insignia of royalty; six other princes with hatchets and fans; soldiers bearing the steps of the throne; two men apparently heralds and other fan-bearers, with guards, &c. The throne is preceded by two priests who scatter grains of incense; a scribe; more princes; military men and priests; and the whole is headed by drummers, trumpeters and players on the double-pipe.</p> <p>In the next compartment he is pouring out a libation and offering incense to Amun-Maut whose statue in another compartment is being carried by twenty-two priests, preceded by the King himself, wearing the crown of Lower Egypt. A white bull, to which incense is being offered, walks before him, and the heads of the other sacred animals, mounted on standards, as well as the shield of his royal predecessor (who was evidently classed among the gods) are borne by priests. Again the King appears wearing the "<i>Pschent</i>" or crown of Upper Egypt, while four birds fly toward the cardinal points to announce the event of his</p>
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	<p>coronation.</p> <p>In the last compartment the King, who has laid aside his crown and wears a helmet, cuts with a sickle six ears of corn which a priest offers to the sacred bull; a ceremony emblematic probably of the relation between the kingly office and agriculture, and performed in honour of the god Amun-Khem, who symbolized the productive powers of nature.</p> <p>Exciting battle-scenes by sea and land, conceived with as much spirit and executed as artistically as those of the Rameseum, are likewise represented, and on the northern wall is depicted, with admirable fidelity and power, a lion hunt.</p> <p>J.D., JR.</p>
NOTES	Image from AMC, Photographic Views in Egypt & Nubia.

IMAGE	
TITLE	Medeenet Habou- Front View [Medeenet Habou. (Front View.)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>British Library 20.6 x 25.4 cm</p> <p>Université Laval 20 x 25.2 cm</p> <p>Wilbour Library of Egyptology 21.9 x 27 cm</p>
TEXT	MEDEENET HABOU.


	<p>(FRONT VIEW.)</p> <p>THE Temple Palace of Medeenet Habou is, next to Karnac, the most extensive ruin in the plain of Thebes; but its size consists not so much in the magnitude of its parts as in the extent of ground which it covers.</p> <p>It is properly speaking two separate Temples, founded by different monarch at long from one another, and united without any regard to the symmetry of the joint production. The original Shrine was built by the queen-regent who erected the large obelisks at Karnac and its adjacent chambers were added by her contemporaries and successors of the 18th dynasty.</p> <p>For several centuries the Temple seems to have remained unfinished, or else the courts &c. necessary to complete the original building were destroyed and those now existing erected in their place by monarchs of the 25th and subsequent dynasties, by several of the Ptolemies and even of the Roman Emperors.</p> <p>The pyramidal Towers which stand out prominently in the photograph are probably of Roman erection, though the gateway connecting them bears two Ptolemaic cartouches. There is no doubt as to the builders of the transverse area and open court in front, as the names of four or five Cæsars on the wall and gate decide the question; even were the exact proportions of their parts, combined with a total absence of spirit, not evidence sufficient of their late date.</p> <p>The delapidated ruins on the left are part of the private palace of Rameses III., the first king of the 20th dynasty, and almost the only specimen of domestic architecture in Egypt. All the Temples of this period were unquestionably at the same time Palaces, where the kings held their court and fulfilled their priestly and royal functions; but none of the sculptures are such as we might expect would decorate the private apartments of the monarch. There must, therefore, have been in all instances another Palace, perhaps within the Temple enclosure or perhaps distant from it, whose plan and style of architecture would be better fitted for private purposes, than the large courts and dark</p>
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	<p>chambers of the Temple. Their disappearance in every case but this may be easily accounted for by the different mode of their construction, which would be less massive and lofty. That the Egyptians understood too well the true principles of art, which views every thing in conjunction with its intended use, to employ the monumental style of architecture, with its unbroken lines and enormous masses in domestic building, this Palace affords unquestionable proof.</p> <p>The entrance to the Temple behind was through this Pavilion. Its plan is therefore awkward and the rooms by no means spacious. It was built in two stories, the floor line being marked in places by a cornice. The windows vary in size and design, and the external decorations of the walls are ununiform. Their lines all slope inward, as was invariably the case in the Temples, but a graceful battlement of inverted Egyptian shields surmounts them. What lends peculiar interest to this building are the sculptures which adorn the interior. These represent the king enjoying the society of his <i>harem</i>, and are of such a nature as to explain the ignominious termination of his reign which began so brilliantly, and the rapid decay of his race, which though it still sat for generations upon the throne of Egypt, seems never to have resumed its natural powers and glory, so fatally impaired by its founder.</p> <p>J.D., JR.</p>
NOTES	Image courtesy of Université Laval.


IMAGEour	
TITLE	Medeenet Habou- First Court [Medeenet Habou

	(First Court)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 20.9 x 26.8 cm</p> <p>British Library 20.8 x 27.5 cm</p> <p>Wilbour Library of Egyptology 21.7 x 27 cm</p>
TEXT	<p>MEDEENET HABOU. (FIRST COURT.)</p> <p>AFTER passing through the private Palace, a Dromos of Sphinxes form an avenue two hundred and sixty-five feet long to the Pylon which admits to the main building. The outer Court, in which the view is taken, exhibits one of the most extravagant instances of what has been termed <i>symmetrophobia</i>. On one side it is lined by a row of piers with Oseiride figures, on the other by eight columns with bell-shaped capitals. If this intentional disregard of regularity sprang from a dread of monotony it was right in principle, but the Egyptians undoubtedly often carried it beyond the limits of good taste. One is more inclined to attribute such deviation from the most fundamental rules of art and which were well understood by them, to the caprice of the royal builder, who on one occasion carried his whim so far as to invert the capitals of his pillars and convert an imposing into a ludicrous effect.</p> <p>The figures attached to the piers which support one of the corridors of this Hall, were, no doubt, likenesses of the king who built the Temple. On his head he wears the head-dress of the god Phtah-Sokkari, and in his hands holds the attributes of Oseiris.</p> <p>This peculiar form of pillar was a favourite with the builder of this Temple and the great Rameses, as it occurs only once except in their works. The earliest instance of it is in the colonnade built around the Shrine of Osirtasen by Thothmes I. It is thrice found among the Temples of Rameses II, – in the second Court of the Rameseum, and at the Gerf Hossayn and Abou Simbel, both rock temples in Nubia; and it decorates this Court and the next Hall of this Temple.</p>


	<p>It cannot properly be considered a separate style, nor does it correspond to the Caryatide column of the Ionic order, as the figure is only attached to the pillar and bears none of the weight; whereas the Caryatidæ of the Erechtheum and other Greek buildings themselves supply the place of columns and support the entablature or some other architectural part. The propriety of their use in Greek architecture has with justice been questioned, but the employment of Oseiride figures in Egyptian is strictly consistent with its spirit and purpose. As they were intended to be likenesses of the kind who erected them, they must be classes with the colossi, sphinxes and other detached but not less important and intrinsic parts of the Egyptian Temple, which was in the most literal sense a monument erected by the king to his own praise and honour, though dedicated to a god, from whom he professed to have received his courage and strength, and whom he made responsible therefore for all his barbarities.</p> <p>This view affords us likewise a good example of the important use made of the hieroglyphic symbols in Egyptian architecture, which by associating with itself sculpture, painting and pictorial writing in one indissoluble union, produced its gorgeous effects in endless variety with but limited architectural materials. As this court is bounded on both the N.W. and S.E. sides by massive towers, the impressive effect which it was intended they should produce would have been destroyed had a colonnade been attached; while at the same time their bare walls would have been unsightly. To remedy this the eye is relieved by the graceful and beautifully cut hieroglyphics, which at the same time are as significant as the sculptures which adorn other parts. But hieroglyphs and religious symbols fill up not only such vacant spaces, but completely cover every portion, as, in this instance, the square piers, the architrave and the cornice.</p> <p>J.D., JR.</p>
NOTES	Image from AMC, Photographic Views in Egypt & Nubia.

IMAGE	
TITLE	Medeenet Habou- Second Court [Medeenet Habou (Second Court)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 21 x 26.8 cm</p> <p>British Library 21.3 x 27.8 cm</p> <p>Université Laval 19.8 x 24 cm</p> <p>Wilbour Library of Egyptology 21.5 x 27.1 cm</p>
TEXT	<p>MEDEENET HABOU (SECOND COURT.)</p> <p>THE entrance of this, the next Area of the Temple, is between two pairs of pyramidal Towers, less lofty than those which form the front of the Temple, but such as would yet be considered huge anywhere else than in Egypt. According to the rule always apparently followed, the interior Court is architecturally richer than the outer,-- though its dimensions are inferior, being 123 ft. by 133 ft., and 39 ft. 4 high from the pavement to the cornice.</p> <p>It is surrounded by an interior peristyle, the east and west sides supported by 5 massive columns, whose circumference is 7 ½ ft. and height 24, and the north and south by rows of 8 Oseiride pillars. When perfect it must have been one of the most splendid pieces of Egyptian architecture. Even now, when the statues have been torn from their piers, and the architrave pulled down to supply</p>


	<p>materials for the Christian Church built in it; when the vivid colours, which relieved the massiveness of the strewn columns, has been washed away, and the pavement is deep with rubbish, its effect is grand. Compare it with the paltry remains of the Christian Church, some of whose gaunt columns still stand as witness to their own insignificance, and a better idea will be obtained of the relative civilization of the 12th century before Christ and the 5th after, than words could give. It is true that the peristyle is one of the most perfect architectural productions of the age, and the columns on the other hand the fragmentary remains of a small and unimportant Church; yet ever part of the one is expressive and spirited, whereas the others are devoid of beauty and truthfulness as the Christianity of the period which they represent. They were probably erected during the 300 years which elapsed between the overthrow of Paganism in the 4th century and the conquest of Egypt by the Arabs in the middle of the 7th, - a period during which Eastern Christianity appeared as unlike the religion of Jesus as at any other epoch in the history of the Church. The removal of pressure from without by the conversion of Constantine had been succeeded by discord within the Church, which threatened to be endless; and no where did polemical controversy run higher than in Egypt. Heresy after heresy, each involving the most obscure and intricate questions in metaphysical speculation sprang up, and the Patriarch of Alexandria with his bands of rabid anchorites, drawn principally from the deserts around Thebes, was always foremost in the fray on either the orthodox or heretical side. At length Egypt, utterly exhausted, acquiesced in the tenets of Eutychius; and his heretical doctrine is still the creed of the modern Copts. The practical errors of monarchism however, infinitely more injurious than false opinions on the relation of the different Persons of the Trinity, left Egypt an easy prey to the Moslems, who almost swept Christianity from the land. For several centuries it still held its ground in Ethiopia and Abyssinia, but is now the prevalent religion of the latter country only, Ethiopia having long ago yielded to the more tempting inducements which Mohammedanism offers to the senses.</p> <p>J.D., JR</p>
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NOTES	Image from AMC, Photographic Views in Egypt & Nubia.
IMAGE	
TITLE	Colossi [The Colossi.]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 19.5 x 26.5 cm</p> <p>British Library 21.5 x 27 cm</p> <p>Université Laval 20.8 x 26.8 cm</p> <p>Wilbour Library of Egyptology 21.2 x 27 cm</p>
TEXT	<p>THE COLOSSI.</p> <p>THE Colossi or Idols, as they are called by the Arabs, lie midway between the Temples of the Rameseum and Medeenet Habou, and stand out the most conspicuous objects in the plain of Thebes. They were originally cut out of solid blocks and were elevated sixty feet above the desert level. The gradual rise of the alluvial soil has, however, concealed seven feet of their pedestals, which are still about six feet high.</p> <p>They formed part of an avenue of similar Statues and Sphinxes, which led up to a Temple of Amunoph III ; and represent that monarch in the conventional posture of repose, in which Kings are always portrayed after their return from foreign conquest to enjoy the tranquility of home.</p> <p>The more northerly is the celebrated vocal</p>

	<p>Memnon, which used to greet the rising sun with its sweet morning song. The upper part was long ago mutilated, some say by Cambyses, and repaired by four layers of large stones; but the earlier destruction of its vocal organs, lungs and all, not only did not interrupt its singing, but seems to have first called it forth, as there is no tradition of its being vocal till the latest eras of Egyptian history. It became silent again before the overthrow of paganism, as none of the ancient inscriptions, scratched by travellers on the pedestal, are of later date than the reign of Septimius Severus. The phenomenon is easily accounted for: in the lap of the Statue is still found a slab of fine grained sandstone, so poised that, when stuck, it emits a clear metallic sound; a pries, hidden in the body, might easily produce the desired effect without discovery. On either side of each of the legs of the large Statues are small standing figures and still smaller ones between them.</p> <p>Fragments of other Colossi of equal size are found near by, and the foundations of part of the Temple to which they led, had been discovered shortly before our visit.</p> <p>This Temple was no doubt built to correspond in position with the large Temple Palace of Luxor, founded by the same monarch on the opposite side of the Nile; and between them, as an interesting historical Papyrus, found some years ago, informs us, lay the principal street of Thebes; by which we shall now proceed to the Temples on the eastern bank.</p> <p>J.D., JR.</p>
NOTES	Image from AMC, Photographic Views in Egypt & Nubia.


IMAGE	
TITLE	Luxor [Luxor]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	British Library 21.3 x 27.3 cm Wilbour Library of Egyptology 21.7 x 26.3 cm
TEXT	<p>LUXOR</p> <p>IS situated on the E. bank of the Nile and close to the water's edge. Unlike most of the Temples in Egypt which preserve their ancient character, and which consequently gives them their greatest charm and interest, Luxor is surrounded, partly covered, and in a great measure filled by native mud houses. If these were swept away and the sand and rubbish removed down to the original level of the Temple, Luxor would again appear as one of the most remarkable and interesting remains in Egypt.</p> <p>From the remaining obelisk, which stands in front of the principal gateway, to the extreme back wall is about one thousand feet, its width is about two hundred feet. Its plan and construction are similar to Egyptian Temples generally. In front were two obelisks of red granite erected and beautifully carved by Rameses II, immediately behind them and on each side of the entrance were two colossal figures at the same monarch, in the usual conventional sitting position. The front of the propyleon towers were elaborately sculptured with representations of battle scenes. The whole of these, however, obelisks, statues and towers have been buried to a depth of some twenty feet by the accumulation of drifted sand and rubbish. The</p>

	<p>great area, within the entrance, is now filled by the mosque and native houses; among these may still be seen the rows of pillars which surrounded it, and the head and part of the bust of a colossal figure. Behind this, again, is the grand colonnade; the columns are very stately and very beautifully sculptured; they are 36 feet in circumference and about 40 feet in height. Beyond this the different parts of the original Temple are so filled up with modern houses, as to be with difficulty made out. Mustapha Aga the British and American Vice-Consul has fitted up some of the chambers for himself and his harem. One large one has been fitted up for the American Missionary, the Revd. Mr. Lansing and his wife. Others have been fitted up and added to for the French Vice-Consul, some are used as stables, and one in the adytum or sanctuary contained two very fine pigs, the property of the French Vice-Consul. It is a pity to see so magnificent a specimen of an Egyptian Temple so obscured by moderns, particularly by English and French; it is the greatest pity as Luxor, perhaps more than any other Temple, shews the gradual decadence of art from the time of the 18th dynasty to the late Roman period. In one chamber, at the south of the Temple, one of the Cæsars is represented dressed in the Roman toga; the attitude, the figure and the costumes were not only out of keeping with every thing else in the Temple, but to me appeared perfectly hideous.</p> <p>J.D.</p>
NOTES	Image from Brooklyn Museum Libraries. Wilbour Library of Egyptology, Special Collections.

IMAGE	
TITLE	Luxor- Obelisk [Luxor (Obelisk)]

MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 21.2 x 27 cm</p> <p>British Library 21.3 x 27.3 cm</p> <p>Université Laval 21.7 x 27.7 cm</p> <p>Wilbour Library of Egyptology 21.7 x 27 cm</p>
TEXT	<p>LUXOR. (OBELISK.)</p> <p>THIS beautiful Obelisk with its mate terminated the avenue of Sphinxes which connected the Temple of Luxor with that of Karnac, and admitted to another magnificent Temple Palace of the 18th and 19th Dynasties.</p> <p>The Sanctuary and adjacent chambers, a large Colonnade and a Pylon were built by Amunoph II, but the Propyleon Towers and colossal Statues, the heads and shoulders of which are now alone above ground, and the Obelisks, were erected by Rameses II. On the Towers are some spirited battle scenes, and the Statues were apparently as beautiful as any in Egypt, though far from as large as either the "Colossi of the Plain" or that in the Court of the Rameseum. Nothing, however, exists in Egypt more perfect than this Obelisk. Its four faces are covered with a profusion of well arranged and deeply cut hieroglyphics; and it is remarkable that each face is slightly grooved, the object being to throw out the hieroglyphs more distinctly that if the rays of the sun fell on a flat surface.</p> <p>Its fellow now stands in the Place de la Concorde, in Paris, having been removed by Louis Philippe as a trophy of the French occupation of Egypt. Sir G. Wilkinson, who was present when it was taken down, observed, "that beneath the lower end, that on which it stood, were sculptured the <i>nomen</i> and <i>prenomen</i> of Rameses, and that a crack which had been discovered before its erection had been secured by two wooden dove-tailed cramps." Where it stood it was in keeping with all around it, where it now stands it appears like a stranger in a foreign land. Unfortunately most of the Obselisks</p>


	<p>of Egypt have shared with the same fate, having been carried away to uncongenial climates by conquerors, who were actuated by much the same motives as those who erected them, but guided by far worse taste. There are now in Egypt only six entire Obelisks: two at Alexandria, the one standing, the other fallen. They were transported from Heliopolis by one of the Cæsars and are commonly known by the name of Cleopatra's Needles. The magnificent Obelisk of Osirtasen II, at Heliopolis has never been disturbed; two only of the four Obelisks of Karnac are still erect, and the Obelisk of Luxor completes the number. Rome and Constantinople can boast of possessing more Egyptian Obelisks than Egypt itself.</p> <p>J.D., JR.</p>
NOTES	Image from AMC, Photographic Views in Egypt & Nubia.

IMAGE	
TITLE	Luxor- Mustapha Aga [Luxor (Mustapha Aga)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views Taken in Egypt 21.2 x 28.2 cm</p> <p>British Library 21.4 x 26.2 cm</p> <p>Université Laval 21.8 x 28 cm</p> <p>Wilbour Library of Egyptology 21.9 x 27 cm</p>
TEXT	LUXOR.

	<p>(MUSTAPHA AGA.)</p> <p>SEATED on a chair, in front of the colonnade of the Temple, with the whole of his family, excepting his wives, seated or standing around him. Mustapha himself may be considered as one of the institutions of Thebes. He is now about fifty years of age, is dark in complexion, of Bedouin extraction, speaks tolerably good English, is greedy, grasping and unscrupulous, yet, among the Arabs, sustains a high character for hospitality and openhandedness. When a young man, he made a voyage to England and to India, in the forecabin of a man-of-war; he returned to Alexandria with the knowledge of English and of the world peculiar to that school, and with the loss of a great part of his religion and of his nose. His peculiar fitness and education adapted him for service in a Marine Store, where he served for some years, at first as servant, and latterly as partner. He, by some means, obtained the situation of Titular British Vice-Consul at Thebes, which, although it yielded no salary, places him in official relation to all English Travellers there, and gives him great influence among the Arabs. He took up his abode in some of the deserted chambers of the Temple of Luxor, hoists his flag from the roof, fires a gun on the arrival and departure of an English boat, and pays his respects with an offering of a sheep, some fowls, or vegetables. He is profuse in his offers of assistance.</p> <p>He, however, causes it to be understood that as he receives no salary, it is customary to make him a liberal present. He generally fixes upon something which he either sees in the Dahabieh, or which he finds out that you possess, and travellers often find it difficult to resist his attacks, particularly, if they have accepted his initiatory offering. He deals in antiquities of all kinds, a few years ago he dealt through a Copt in the village, and through a couple of Arabs, who resided in the Tombs at Sheik Abd el Goorneh. On my first visit, Mustapha, as usual paid his respects, and sent a present of a Sheep. I at once sent the Dragoman to say that I neither received or gave present, and to pay for the Sheep. This put us on fair footing, both then and for the future. A day or two afterwards when we formally returned his visit, he asked: "Do you want any antiquity, or have you seen anything you want?" I</p>
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	<p>said that an Arab had brought on board a very beautiful statuette, but that he had asked too much for it. He then enquired: what looking man is he ?—and on my describing him, he said : “I know him, he has no right to sell antiquities, come with me and I will get you the figure.” We all went together, through the mud huts of the village, into one of the most dirty and miserable looking, where we found the Arab amidst a heap of heads of Mummies, pieces of mummy cases, mummy cloth, beads, bronzes, jars, pottery and a miscellaneous collection from the Tombs. When the Statuette was produced, Mustapha put it into my hands, saying: There, take it, and give him what you like. As, however, Mustapha, through the influence of the American Consul General, has an appointment as American Vice-Consul, without salary, and a license to explore and excavate; this gives him the right to possess Mummies and Antiquities, ostensibly for the Government which he represents; just before our arrival, the Consul General had made a razzia on Mustapha’s collection. He, however, hearing of his coming, got rid of or secreted the most valuable part. The Consul General, standing upon no ceremony, insisted on entering the Harem, where he found enough secreted to repay him for the search. I am of opinion, that the share of the American Government in the spoils, will be homœopathic.</p> <p>We saw a most amusing instance of Mustapha’s rapacity and finesse. An English gentleman was desirous to get a first class Mummy, but would take none, unless directly from the Tomb under his own supervision. Riding in company with Mustapha, near the Western Hills, they perceived two or three Arabs screaming and making frantic gestures. On Mustapha sending to enquire the cause, word was brought that the Arabs had just discovered a Tomb with some very fine Mummies. The Gentleman and Mustapha hastened there, went down into the pit, and found two very promising Mummy cases. This being the very big thing wanted, the cases were marked and sent over the River to Mustapha’s house, where a bargain was made that one of the Mummies was to be unrolled, and the Gentleman was to be possessor of all the ornaments which might be found upon it, for the sum of two hundred and fifty dollars. The Mummy was accordingly unwrapped, but no ornaments</p>
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	<p>were found, excepting a gilt winged Scarabeus upon the breast, which might have been purchased from an Arab resurrectionist for two shillings. To compensate in some degree for the disappointment, Mustapha <i>consented</i> to allow the other Mummy to be unwrapped on the same conditions for one hundred dollars; this was agreed to, the Mummy was forthwith unbandaged, and found to possess nothing whatever. The first Mummy unwrapped was certainly a very good one, and its double cases were very good. During my last visit, I obtained a finer one, in double cases, for Mr. Barnett, of Niagara Museum, for seven pounds.</p> <p>The Copt manufactures Scarabœi and collects antiques under the protection of the Danish Consul; he is not to be trusted. Mustapha collects under the wing of the American Consul, and will assuredly cheat you if he can. Upon the whole, I think that the Copt is the most respectable rascal of the two.</p> <p>J.D.</p>
NOTES	Image from AMC, Photographic Views Taken in Egypt.


IMAGE	
TITLE	Karnac- General View [Karnac. (General View.)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views Taken in Egypt 21.5 x 27.7 cm</p> <p>British Library 21.4 x 26.8 cm</p>

	Wilbour Library of Egyptology 21.2 x 27 cm
TEXT	<p>KARNAC. (GENERAL VIEW.)</p> <p>THE ruins of Karnac are among the grandest in the world, if indeed they are not unsurpassed by an in size and magnificence. The first Shrine was built by Osirtasen II., the renowned ruler of the 12th Dynasty, and was held in such peculiar reverence by his successors of the new Empire, that some of its broken columns of the same proto-Doric order as support the tombs of Beni Hassan, which were excavated in his reign, are still found. During the dark period of the Hyksos supremacy, when the Theban race of princes was reduced to a state of vassalage, nothing appears to have been added; though more respect was here shown to what already existed than in Lower Egypt, where their power was probably more absolute.</p> <p>As soon however as their yoke was thrown off, the royal race religiously turned to the Shrine of their glorious Ancestors and each successive monarch made some addition, which should vie in splendor with the work of his forefathers. Thus Karnac became the national monument, and in process of time, grew to such a size that its enclosure measured one mile and three quarters in circumference.</p> <p>The portions contributed by the 18th and 19th Dynasties, the Dynasties with which the new Empire commenced, bear some relation to one another and the original Sanctuary; but soon the Temple possessed all its necessary parts, and then those whom vanity prompted to place their deeds side by side with the mighty acts of their ancestors on the stony pages of their great national annals, (for such were all the large Theban temples,) were obliged either to erect some meaningless monument within the Temple walls or to add other Temples, as wings to the original building, though quite distinct from it, and complete in themselves. By this means Karnac became the most irregular of the unsymmetrical Temples of Egypt.</p> <p>As however Egyptian architects generally produced their imposing effects by the most obvious means, by the employment of huge masses and a display of immense constructive strength;</p>

	<p>and disregarded to a great extent—though they were by no means ignorant of—the rules of proportion; as moreover they never availed themselves of external peristyles and but sparingly of architectural ornaments, these additions to the original structure, which in any other class of buildings would have utterly ruined the whole, increased, if anything, the effect. The genius of Egyptian architecture was in this, as in almost every other respect, directly opposed to the Greek, in which gracefulness of form and minute regard to proportion were everything. It would have been impossible to add to the buildings of the Periclean age without altogether marring their beauty, yet so little did the Egyptian architect rely upon exact relative proportions, that such excrescences as those which grew out of the temple of Karnac are not felt to be faults, though far inferior in size to the main building; and such total disregard of symmetry reigns throughout even their most magnificent productions, that the axis of many of their Temples is not the same throughout, and the intercolumnar distance in corresponding rows of pillars in the same hall varies. Yet these departures from regularity never shock the eye as far minor faults of the same character in a Greek structure would, because they are not felt to be inconsistent with the pervading idea of the architecture, nor to have been errors on the part of the architect.</p> <p>J.D., JR.</p>
NOTES	<p>Image from AMC, Photographic Views Taken in Egypt. Université Laval album has the text from “Karnac- General View” paired with the image “Karnac- From the East”.</p>


IMAGE	
TITLE	Karnac- Entrance Area [Karnac. (Entrance Area.)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>British Library 21.1 x 27.7 cm</p> <p>Université Laval 21.2 x 27.5 cm</p> <p>Wilbour Library of Egyptology 21.4 x 27 cm</p>
TEXT	<p>KARNAC. (ENTRANCE AREA.)</p> <p>THE principal entrance to the grand Temple of Karnac faces the river, from which it is distant somewhat more than a mile. Before everything fell into ruins the bank was lined by massive quays — such as we find traces of elsewhere on the Nile, and an avenue of Sphinxes led up to the huge gateway and propyleon Towers, on each side of which stood the colossal statue of a Pharaoh. The Towers are now much dilapidated; that on the right of the entrance having lost its cornice, while its companion is almost a shapeless mass. They were the largest in Egypt though not so high and well proportioned as those of Edfoo; and, as was always done, are perforated through and through by two rows of windows, intended for the double purpose of admitting light and securing timbers, which supported the flag-poles, that rose high above the Towers themselves.</p> <p>They admit to a large area 275 feet by 329, with a covered corridor on each side and a double row of columns running down the middle, which were erected long after the court itself by Tirhaka and</p>

	<p>Psammaticus, kings of the 25th and 26th Dynasties. The only one still perfect is seen in the photograph. They had graceful, well proportioned shafts, which were crowned by a bell-shaped capital and a plinth, but seem never to have supported an architrave nor to have fulfilled any constructive purpose. They are therefore quite out of place, and are inconsistent not only with the building, of which they do not form a part, but with the character of the architecture amidst which they stand.</p> <p>This area was separated from the Grand Hall by other Propylæ, which have now fallen into utter ruin; and before the Pylon or Gateway is a vestibule, whose walls are covered with the stiff and vapid sculptures of the Ptolemaic period, the original Pylon, built by Rameses II., having been altered by Ptolemy Physcon, who added the sculptures which now form such a painful contrast to the superb and spirited designs which decorate the Grand Hall within. Like all Greek structures, however, it is well proportioned; and the materials were of enormous size, the lintels of the gate being 40 feet 10 inches in length.</p> <p>The view being taken immediately opposite the gateway displays the two central rows of columns in the Grand Hall and the Pylon beyond, which admits to the Court built around the granite Shrine.</p> <p>J.D., JR.</p>
NOTES	Image courtesy of Université Laval.

IMAGE	
TITLE	Karnac- Grand Hall- No.1 [Karnac. (Grand Hall, No. 1.)]
MEDIUM	Albumen print from waxed paper negative


CONCORDANCE	<p>British Library 20.9 x 27.5 cm</p> <p>Wilbour Library of Egyptology 21.8 x 27 cm</p>
TEXT	<p>KARNAC.</p> <p>(GRAND HALL, No.1.)</p> <p>PASSING through the Gateway which occupies the centre of the last picture, the traveller enters the Grand Hall, which is not only unquestionably the most superb monument in Egypt, but in some respects the most imposing architectural object in the world.</p> <p>In plan it is a regular rectangle of two squares, being about 170 E. and W. by 340 N. and S., and therefore twice as broad as it is long. A double row of six massive pillars, 66 feet high by 36 in circumference, divides into three equal parts what might be considered the nave, whose height is equal to its breadth. The roof thrown over this was one-third higher than that which rested on the pillars, 122 in number, which support the rest of the hall. Between the lower and upper roofs were clerestory windows by which light was admitted, precisely as in a Gothic Cathedral.</p> <p>The high central rows of columns are of a different order to those, which in seven rows of nine each, support the rest of the Hall. The former are the same as the solitary pillar in the front area; the others are more clumsy, and if standing alone or in any other than an Egyptian building, would be ugly. They are short in proportion to their diameter and taper rapidly. The capital is a reproduction of the shaft in miniature, and bears to the shaft the high proportion of 2 to 5. This column appears in all the other buildings of the same age, either forming a peristyle or supporting the roof of the Grand Hall as in the Rameseum. It is massive and therefore well adapted to express durability and vastness, which were the effects aimed at by the Egyptian architect, and which were never more successfully produced than here.</p> <p>Great art, however, and profound knowledge of architectural principles are displayed in the means here employed to attain their object. The use of</p>

	<p>materials of immense size would to a certain extent have done it, even had the materials been unscientifically employed; or a design of enormous dimensions would alone have been sufficient. But the success would have been partial. In the Pyramids, for instance, the same object was held in view, by the architect; these simple means were employed and the structures were necessarily huge and imposing; yet owing to their design they are apparently less enormous than they really are, whereas the aim of an architect should be so to dispose his masses that the apparent size may be greater than the real; which was undoubtedly attempted here.</p> <p>J.D., JR.</p>
NOTES	Image from Brooklyn Museum Libraries. Wilbour Library of Egyptology, Special Collections.


IMAGE	
TITLE	Karnac- Grand Hall- No.2 [Karnac. (Grand Hall, No. 2.)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>British Library 21.2 x 27.8 cm</p> <p>Wilbour Library of Egyptology 21.5 x 27 cm</p>
TEXT	<p>KARNAC. (GRAND HALL, NO. 2.)</p> <p>THE Hall is broader than it is long, a peculiarity which would at first sight be accounted a defect, and which in fact it would be, did it stand alone and isolated. Being however but one part of a grand architectural whole, and but one object, and</p>

	<p>but one object in the grand perspective view, which on entering the Temple would comprise the foremost area, the second Pylon, the rows of columns in this Hall, the Courts beyond and the granite Shrine, it must be judged of in connection with the whole and with the use to which it was put. True, the perspective effect would have been heightened had the Hall been twice as long; but its present length is not disproportionate with the height of the columns or with any other object in sight, and the breadth cannot be judged of till within; where it was the aim of the architect to produce the appearance of infinite size. This he could do only by shutting out all light from behind; admitting it diagonally from the clerestory windows and making one range of pillars succeed another in the dim distance, till the mind lost all count, and the apparent size became many times greater than the real. Yet it was probably in the most remote corner not too dark to see any object plainly, the distance being indistinct only to a beholder in the full blaze of light in the central aisle.</p> <p>Another device was resorted to in order to increase the effect. The side rows of the pillars are never in the same line as the great central column; and the smaller pillars were so arranged that it was impossible to see diagonally from any spot the corresponding spot opposite. Thus the eye would wander from pillar to pillar and never reach the last, and the impression of infinite number as well as infinite space would be conveyed.</p> <p>The distance likewise at which the pillars stand from one another betrays the most exact knowledge of perspective; for, were every alternate pillar removed, the rood would appear low, whereas had there been more, they would have detracted from the apparent dimensions.</p> <p>These are excellencies of a high order: and though it would be wrong to judge of a building by these alone, since there are higher excellencies still which should decide the question of perfection, any building which possesses them so preeminently as Karnac deserves to be classed among the most wonderful productions of a man's constructive skill. As however architecture comprises æsthetical merit which prevent this Hall</p>
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	<p>being placed on a level with the Parthenon or the finest models of Grecian architecture. In the proper disposition of its masses to produce the desired effect it may vie with the Athenian Temples on the most magnificent gothic Cathedrals, but in every æsthetical respect it is far inferior to the former and probably also to the latter. The pillars taken singly are not graceful; the sculptures, though well arranged and well adapted to the spaces they fill, are conventional in design, and the colouring, though brilliant, is not harmonious.</p> <p>If however the highest aim of the architect is to make his work expressive of intellectual and religious thought and feeling, he who built this Hall eminently succeeded. Not only does it in its internal and external sculptures describe the religion, and most graphically depict the historical events of the period, but the architecture reflects the national character in its immovable stolidity, and the aspiration of the Egyptian mind.</p> <p>The Egyptian believing that after a cycle of 3000 years his soul would have made its progress through the different bodies of the inferior animals and would then return to the earth, unless in reward for his righteousness it had been at once absorbed into the deity, erected buildings which should be still standing when he should revisit his former haunts. It was this belief that made durability and size the chief characteristic of Egyptian architecture, and no structure ever combined these qualities with high technic excellence so perfectly as the Grand Hall of Karnac.</p> <p>J.D., JR.</p>
NOTES	Image from Brooklyn Museum Libraries. Wilbour Library of Egyptology, Special Collections.


IMAGE	
TITLE	Karnac- Granite Sanctuary [Granite Sanctuary at Karnac.]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	British Library 21.2 x 27.7 cm Wilbour Library of Egyptology 21.6 x 27 cm
TEXT	<p>GRANITE SANCTUARY AT KARNAC.</p> <p>THE accompanying view is of a portion of the Granite Sanctuary and the surrounding parts. Its history is a history of the vicissitudes which befell the whole Temple. The original Sanctuary was built by Osirtasen II., and probably survived the Hyksos period in so dilapidated a state as to render it necessary that another should be erected on its site. The early rulers of the eighteenth Dynasty rebuilt it and the adjacent Chambers and Courts. Again, however, it fell into ruin, or more probably was destroyed by the Persians, and after that was constructed by Ptolemy Aridæus, the Granite Sanctuary now standing, out of the materials of the former, as the ovals of Thothmes III. occur on one of the stones of the roof.</p> <p>Numerous Chambers and Courts, of small dimensions, once surrounded it. Though nothing of the original nucleus but the Obelisks is of such gigantic proportions, nor conceived on so magnificent a scale as the future additions to the Temple. Yet if we may judge from the fragments which remain, this portion was not a whit inferior in artistic excellence. To the left of the picture is a Granite Pillar, ornamented on two of its faces with graceful and beautifully executed water-plants, and</p>

	<p>other fragments lie about equally indicative of the high state of the arts and the good taste which characterized the architecture of the period.</p> <p>The principal subject sculptured on the Sanctuary wall represents a procession of several Shrines,—the most important and imposing of the many gorgeous rites in which the ceremonial worship of the Egyptians consisted. The Shrines were of two classes—the one of a canopy, the other a boat or ark. The latter were the great Shrines, and were carried in the same manner as the Ark of the Israelites, by poles passing through rings, and resting on the shoulders of 12 or 16 Priests. There usually attends each Ark one or two Priests of a superior grade, known by the plaited lock which conceals the ear and bangs in a curl over the neck; and if the nature of the ceremonial required the Ark to be deposited anywhere during its continuance, a stand, borne by as many as carry the Ark, immediately follows.</p> <p>Usually the Shrine of the principal deity, with those of the contemplar gods and even others, was deposited alongside their Statues in the Sanctuary; and as a peculiar honour, a Shrine dedicated to the ruling Pharaoh, was at times placed among them. This we learn from the Rosetta Stone, which, after enumerating the benefits conferred on the Priesthood by Ptolemy Epiphanes, decrees:—“That a Statue of the King shall be erected in every Temple in the most conspicuous place; that near him shall be a Statue of the presiding deity, presenting him with the shield of victory; that the Priests shall perform the customary ministrations to the Statue, and that there shall be erected an Image and a Golden Shrine of King Ptolemy in the most honourable of the Temples, to be set up in the Sanctuary among the other Shrines; and that in great festivals when the procession of Shrines takes place, that of the god Epiphanes shall accompany them.”</p> <p>J.D., JR.</p>
NOTES	Image from Brooklyn Museum Libraries. Wilbour Library of Egyptology, Special Collections.

IMAGE	
TITLE	Karnac- From the East [Karnac. (From the East.)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 20.8 x 27.9 cm</p> <p>AMC, Photographic Views Taken in Egypt 21.2 x 27.5 cm</p> <p>British Library 20.6 x 26.8 cm</p> <p>Université Laval 20.7 x 27.2 cm</p> <p>Wilbour Library of Egyptology 21.7 x 27.1 cm</p>
TEXT	<p>KARNAC. (FROM THE EAST.)</p> <p>THE most imposing view of this gorgeous Temple is from the mounds, which partly conceal the Palace of Thothmes III. in the rear of the granite Shrine. From this the whole ruin lies spread out before the visitor in all its massive grandeur and simplicity, but displaying at the same time a picture of terrible desolation. Enormous granite Obelisks lie in pieces here and there; huge Propylæa are overthrown, and form shapeless heaps of stone like mountains shattered into fragments; and what still stands, though equally betraying the lapse of ages, directs the mind in anticipation to ages yet more remote, when this monument will still exist and tell men of the power and wisdom of the Egyptians.</p>


	<p>The rows of lofty pillars which occupy the centre of the picture, are those of the Grand Hall, and on each side can be distinctly seen the clerestory windows. Originally massive Screens shut in the Hall on this side as well as on the other, which, though they weakened the architectural effect from without, rendered the Hall more fit for the imposing religious ceremonies and royal pageants which were conducted within.</p> <p>Those portions, which succeed this, were built previously to those represented in the two foregoing photographs, and are on a smaller scale; as were most of the works of the family of the Thothmoses. The art displayed in the Temples of this royal family is as pure and the execution as perfect; but the conception of their building is generally lower, and they want these magnificent architectural effects, at which the family of the Ramessides always aimed. Of the first few reigns of the 18th Dynasty, we have many existing monuments both in Egypt and Nubia, and the remarks just made strictly apply to them. Towards the close of the Dynasty, however, a foreign branch of the family, apparently of Ethiopian extraction, seem to have ascended the throne, and attempted to introduce a change in the national religion and the prevalent styles of architecture. A member of this branch built the most splendid portions of Luxor, and erected the Colossi of the Plain at the gate of his magnificent Temple on the west bank, structures extremely different in character from anything now extant of the Thothmoses.</p> <p>An Area, long and narrow, was entered from the Grand Hall; in the centre of which stood two small but exquisitely wrought Obelisks, forming a passage into the Vestibule of the beautiful Caryatide Court of Thothmes I. An interior peristyle of this order of columns, here met with for the first time, surrounded it; while on each side of the entrance was reared a granite Obelisk, 92 ft. high and 8 ft. square, whose weight was about 289 tons, towering high above everything else. Then followed the small Courts in immediate proximity to the Shrine of Osirtasen, now filled with heaps of rubbish.</p> <p>All this portion of the Temple is, however, so</p>
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	<p>dilapidated that it is difficult accurately to restore even its ground-plan. The Shrine, sacred religiously and historically, even in the New Empire, stood in a large open space, which was closed in on the east by the Temple-Palace of Thothmes III., a building utterly devoid of all artistic merit, though important as the receptacle of one of the only two lists of kings, found on the monuments.</p> <p>J.D., JR.</p>
NOTES	<p>Image from AMC, Photographic Views Taken in Egypt. As mentioned, Université Laval album has the text from “Karnac- General View” paired with the image “Karnac- From the East”.</p>

IMAGE	
TITLE	Karnac- Great Southern Temple [Karnac (Great Southern Temple.)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 21.5 x 27.2 cm</p> <p>British Library 21.5 x 27.3 cm</p> <p>Université Laval 21.8 x 27.4 cm</p> <p>Wilbour Library of Egyptology 21.4 x 27 cm</p>
TEXT	<p>KARNAC (GREAT SOUTHERN TEMPLE.)</p> <p>THE majestic Pylon in the photograph is an</p>


	<p>erection of the Ptolemics. The design is peculiar to that era of architecture, as no instance occurs of it elsewhere. It is in fact simply the Gateway without the Propyleon Towers; and owing to their being omitted, is higher in proportion to its breadth than where they are added. The sculptures, which cover it inside and out, represent the king Ptolemy Euergetes and his wife and sister Berenice making offerings to the contemplar deities and their own ancestors. In one place he is clad in a Greek dress – a costume which occurs rarely on the monuments even during the Grecian rule.</p> <p>Like every other work of the period it is beautiful in its design and proportions; but the sculptures which adorn it are spiritless and monotonous, and the hieroglyphs badly grouped.</p> <p>The Temple to which it admits is of much earlier date, having been founded by Rameses III.—the builder of the great Temple of Medeenet Habou. Its plan resembles more than any other in Egypt the arrangement of a Greek Temple, and the prominence given to the Sanctuary, as well as the limited size of the Grand Hall, proves it to been devoted to religious purposes solely, and not to have been used as a Royal Palace. It adjoins the front area of the large Temple, which was built by the predecessor of this Rameses.</p> <p>Other Temples of a similar description existed within the Enclosure, devoted doubtless to the worship of deities mythologically related to the principal deity of the large Temple, or used for the celebration of different mysteries connected with their worship. One of considerable size, conspicuous by a Pylon resembling this, is situated in the north-east corner of the enclosure; — and many of smaller dimensions which elsewhere would be objects of interest, but are here passed by unobserved—are found in the vicinity, some in good preservation, others utterly ruined. On the banks of the sacred lake, which covered many acres, there still exist several.</p> <p>One main reason for the indifference with which they are viewed is the exclusion of all secular representations from theirs walls; — whereas the number and splendour of these form one of the most important features of the Temple-Palace. On</p>
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	<p>the portion built by the house of Thothmes there occur rows of prisoners, each bearing on a shield the name of a conquered people. The custom of giving a pictorial history of the campaign having apparently not yet been introduced. On the outer wall of the Grand Hall however are found some of the most brilliant battle scenes which exist on any monument of the 19th Dynasty. The conquests of Sethos and his great son Rameses over certain Eastern nations are there depicted with an artistic power and a fidelity to life perfectly wonderful. But none of the historical notices which this glorious national monument has transmitted to us are more important than the conquest recorded by Shishak as having been made over the Jewish king Rehoboam.</p> <p>J.D., JR.</p>
NOTES	<p>Image from AMC, Photographic Views in Egypt & Nubia. The image in the AMC, Photographic Views in Egypt & Nubia and Wilbour Library of Egyptology albums have the same orientation, while the image in the Université Laval album is laterally reversed.</p>


IMAGE	
TITLE	Esné [Esné.]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 21 x 27.2 cm</p> <p>British Library 20.5 x 26.9 cm</p> <p>Université Laval 20.8 x 27 cm</p>

	<p>Wilbour Library of Egyptology 22 x 27 cm</p>
TEXT	<p>ESNÉ.</p> <p>A LARGE town on the west bank of the Nile, contains about 20,000 inhabitants, and is the residence of a Caliph. It possesses a tolerably well supplied Bazaar.</p> <p>It is however principally interesting to a traveller from its Temple, and from the remains of the massive and extensive stone quays on the river side.</p> <p>The town, as is seen by the Photograph, appears to be built on a high mound, which rises on a slope from the water's edge. Along the bank for a considerable distance, are the remains of the ancient quay, still in tolerable preservation and which yet fulfills the purpose of its original construction, by protecting the town from the encroachments of the Nile. It also appears to have been the river front of the avenue of sphinxes which led to the Temple.</p> <p>A small part of the ornamental cornice over the Portico was visible in one of the yards of the houses. A few years ago, Mehemet Ali caused several of the houses to be removed, and an extensive excavation to be made. This exposed the river front of the Temple, and enabled the whole of the great Hall to be thoroughly cleaned out, all the remainder of this magnificent building still lies buried in sand, and covered by Arab houses. The entrance to it is through a yard near the principal Bazaar. The front of the Temple is in such excellent preservation that the colors of even the portico are quite vivid. "We descended into the great Hall by a long flight of steps, and on our way passed some mummy cases, with their mummies still in them, their hieroglyphics and inscriptions on the cases had been effaced, and they, with their contents were fast going to decay. The great Hall with its twenty-four pillars is splendid, but looks more ancient than Dendera.</p> <p>"The whole of the walls, ceilings and pillars were covered with sculptures, apparently of different periods, some of them were in intaglio, and some in high relief. In places, we observed where the older sculptures had been chiseled out, and the wall prepared for other.</p> <p>"The Ram headed divinity seems to have been</p>


	<p>principally worshipped at Esné. Even the Bulls, which are frequently sculptured on the walls, have Ram's heads.</p> <p>"We felt regret that the remainder of this very interesting Temple had not been exposed. This however could not be done without a great destruction of property in the very heart of the town."</p> <p>*From Miss MACDONALD'S Journal.</p> <p>J.D.</p>
NOTES	Image from AMC, Photographic Views in Egypt & Nubia.

IMAGE	
TITLE	Esné- Pacha's Palace [Esne (Pacha's Palace)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>British Library 21.3 x 27.3 cm</p> <p>Université Laval 21.4 x 27 cm</p> <p>Wilbour Library of Egyptology 21.8 x 27 cm</p>
TEXT	<p>ESNE. (PASHA'S PALACE.)</p> <p>IS situated on the Bank of the River, about half a mile below the Town, and offers a very fair sample of the many country residences of the Pasha. These country residences want the style and finish, the Harem arrangements, and the Ample Courts which distinguish the Palaces in the neighborhood of Alexandria and Cairo. The rooms are spacious and lofty, the floors without matting or carpeting, but generally richly inlaid or mosaicked either in</p>

	<p>marble or wood. The walls are covered with expensive French paper and with a superabundance of mirrors. There are no pictures, and, to a European eye, a great scarcity of furniture—in the larger rooms, in fact, the only articles of furniture are the Divans. The houses themselves are surrounded by gardens, and enclosed within high walls.</p> <p>J.D.</p>
NOTES	Image courtesy of Université Laval.


IMAGE	
TITLE	Pyramid of El Kufeh [Pyramid of El-Kufeh]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 20.6 x 27.5 cm</p> <p>AMC, Photographic Views Taken in Egypt 21 x 28 cm</p> <p>British Library 21.3 x 27.3 cm</p> <p>Université Laval 21.1 x 26.7 cm</p> <p>Wilbour Library of Egyptology 21 x 27 cm</p>
TEXT	<p>THE PYRAMID OF EL-KUFEH.</p> <p>THE Pyramid El-Kufeh is the most southerly in Egypt, being almost fifty miles above Thebes, and is conjectured by Bunsen to be the most ancient. Tradition makes the third successor of Menes, (the</p>

	<p>first historical King of Egypt,) a builder of Pyramids at Kocome, one of which has been supposed identical with this heap of stones. As however we have no data for determining the precise position of Kocome, the conjecture rests on the distant resemblance in name and on our being unable to assign the Pyramid to any one else. It is built on the edge of the limestone platform, which here forms a well defined line between the sandy desert and the narrow strip of cultivation; and being therefore not above a quarter of a mile from the river is distinctly seen from the deck of the boat. It is only 38 feet high and 35 feet broad at the base. It consists of 25 tiers of roughly hewn stones, arranged in three steps, without any cement. No entrance has yet been obtained. Its construction determines a great antiquity, but its situation militates against the idea of its being the burial-place of a Memphitic King; most probably it is the sepulcher of one of the subordinate Princes who rules in different parts of Egypt contemporaneously with the great Memphitic and Theban dynasties, for we have no reason to think that it or any other Pyramid was erected by a private person.</p> <p>J.D., JR.</p>
NOTES	Image from AMC, Photographic Views Taken in Egypt.


IMAGE	
TITLE	El Kab [El-Kab]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	AMC, Photographic Views in Egypt & Nubia 20.5 x 27.1 cm

	<p>AMC, Photographic Views Taken in Egypt 21.5 x 28 cm</p> <p>British Library 21.2 x 27.6 cm</p> <p>Wilbour Library of Egyptology 21.8 x 27 cm</p>
TEXT	<p>EL-KAB</p> <p>OCCUPIES the site of the ancient Eilythias, which, judging from the extent of the city walls and the number and beauties of the tomb in its Necropolis, must have been a city of considerable importance.</p> <p>The wall—a portion of which is seen in the Photograph opposite—must have enclosed about thirty acres. It is forty feet high and wide enough to permit of two chariots being driven abreast upon it. As usual it is built of crude brick, made of Nile mud mixed with a little sand, and dried in the sun.</p> <p>Such crude-brick walls were probably thrown round certain portions of all the cities, so as to form a protection to the Temple Palaces, and all but the suburbs, which must have extended far beyond them. Accordingly we find broad inclined planes leading up to the summit of the main wall, while smaller enclosures within this surround the Temples. In this instances a small enclosure on the south side contains a few remains of a once beautiful Temple of the 18th and 19th Dynasties, and the sacred Lake, which was cased with limestone; while another enclosure on the east, with gates of solid masonry, marks the citadel proper. These exists but one other city wall in Egypt as perfectly preserved, that of Sais ; and the disposition of the Temple, Citadel, &c., within it, much resembles that made here.</p> <p>But there are numerous remains of crude brick Temple Enclosure both in Thebes and elsewhere. These Enclosures seem to have been as intrinsic a part of the Temple as the Sanctuary itself; and at certain periods as great care was taken to make them historical records as the stone walls of the Temple, for each brick was carefully stamped with the monarch's name in whose reign they were</p>


	<p>made. It is a curious fact that we have more brick remains of the period during which Israel was in Egypt than of any other.</p> <p>J.D., JR.</p>
NOTES	Image from AMC, Photographic Views Taken in Egypt.

IMAGE	
TITLE	Edfoo- Front View [Edfoo. (Front View of the Temple.)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 21.1 x 27.6 cm</p> <p>British Library 21.4 x 27.2 cm</p> <p>Wilbour Library of Egyptology 18.2 x 26.6 cm</p>
TEXT	<p>EDFOO. (FRONT VIEW OF THE TEMPLE.)</p> <p>THE magnificent Temple of Edfoo is an erection of comparatively late date, no oval of any one of the native Pharaohs being found upon it. It is deficient therefore in that artistic vitality which pervades all the works of the flourishing period of Egyptian art, but possess what few of them can boast of, perfect uniformity of design and exactness and proportion.</p> <p>These elements of beauty the Greeks naturally infused into the architecture of the Egyptians, and, conformably with their æsthetical tendencies,</p>


	<p>assigned them a prominence foreign to the genius of the style with which they sought to blend them. They produced, as a result, buildings often of huge dimension, well proportioned and of great technical merit; possessing therefore every excellency which a thorough knowledge of architectural principles and the use of good models would ensure, but lacking in the higher excellencies of art, originality and spirit, and betraying a woeful degeneracy in the delineation of the human figure, and the grouping of the hieroglyphical symbols, on which, as the principal decorative element in Egyptian architecture much of its expressiveness necessarily depends. The Temple of Edfoo is a good example of the beauties and defects of Ptolemaic art.</p> <p>It was founded by Ptolemy Philometor, and completed by his immediate successors, but some of the sculptures were added by Claudius Cæsar. The original plan was never, however, departed from, those whom piety prompted to record their names, being content to do so on some vacant wall of the Towers or other unoccupied spot. It, as well as all the Temples of the same date, are moreover distinguished from the larger of the Pharaonic, by being devoted exclusively to religious purposes. It is therefore much easier to determine the use to which the several parts were devoted; and this (in the present case) is still further facilitated by the excellent preservation in which the building still is, having been effectually protected by the accumulation of rubbish, which entirely surrounded and filled it till within a very few years. Formerly it was impossible to gain admittance at all to some of the chambers, and an Arab village had, perhaps for centuries, occupied the roof. Now, one wanders from hall to hall, up stairs and through passages, with far more freedom and facility than when the Priests of the god Hor-Hat jealously guarded the Shrine and restricted the worshipper to the Outer Court and Grand Hall.</p> <p>J.D., JR.</p>
NOTES	Image from AMC, Photographic Views in Egypt & Nubia.

IMAGE	
TITLE	Edfoo- Bird's Eye View [Edfoo. (Bird's Eye View.)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 21.4 x 27.3 cm</p> <p>British Library 21.2 x 27 cm</p> <p>Wilbour Library of Egyptology 22 x 27 cm</p>
TEXT	<p>EDFOO. (BIRD'S-EYE VIEW.)</p> <p>THE Propyla are the largest now standing in Egypt and tower high above the Temple itself and the surrounding country. On the outer face are colossal figures of Ptolemy cutting off the heads of his enemies with a knife, presented him by the presiding deity of the Temple; and above this two lines of deities in sitting postures. Two deep grooves in each supported the staffs, to which in high festivals flags were attached. Narrow staircases within, lead to their summit and admit to several stories of large rooms, used probably by the priests or perhaps as guard rooms for the soldiers, who from them defended the City as well as protected he Temple.</p> <p>A Pylon as massive in proportion as the Towers, and surmounted by a magnificent winged-globe (the religious emblem of Hor-Hat, to whom the Temple is dedicated) forms the entrance to the Area. This is surrounded on three sides by a covered colonnade of thirty-two pillars, that facing the Propyleon Towers being closed by the</p>


	<p>intercolumnar screen of the Portico. The Portico itself is supported by sixteen large columns. To it succeeds the Pronaos, which is, as is always the case, somewhat lower, and smaller, being supported by only twelve columns. Then follow a transverse Corridor, leading into the Sactuary or Adytum which stands almost isolated from the rest of the building. It is built with sloping walls and a cornice, and is intended to be a Temple within a Temple. Around it runs a passage, off which are a number of side Adyta. There are also several lateral chambers connected with the Pronaos, a winding staircase leads from it to the roof. A small building detached from the rest, but within the Temple, is situated to the left of the Transept. It contains but one room supported by two columns in front and approached by a flight of steps. It was probably devoted to some special mysteries connected with the worship of the god, and may have been similar in this respect to the small building always found in the vicinity of the large Temple; in which, it has been conjectured, were celebrated the rites connected with the birth of the third person of the Temple triad.</p> <p>A stone wall thirty feet high encloses the whole Temple. Even it is adorned with colossal figures, as well executed as the most minute sculptures on the interior walls.</p> <p>The photograph, which gives a bird's-eye view of the whole, being taken from the summit of the eastern Tower, shows distinctly the mode of admitting light to the interior, a method far less calculated to heighten the effect than the clerestory windows of the Hypostyle Hall of Karnac.</p> <p>J.D., JR.</p>
NOTES	Image from AMC, Photographic Views in Egypt & Nubia.

IMAGE	
TITLE	Edfoo- Screen [Edfoo. (Screen.)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views Taken in Egypt 21.1 x 27.6 cm</p> <p>British Library 21.5 x 28 cm</p> <p>Wilbour Library of Egyptology 21.5 x 27 cm</p>
TEXT	<p>EDFOO. (SCREEN.)</p> <p>THIS photograph being taken at the very entrance of the Temple, under the Gateway, will give some idea of the screen which divides the front Area from the Portico, and of the prevalent order of architecture in the Ptolemaic period. A marked difference will be perceived in its whole character from that in vogue during the 18th and 19th Dynasties. Then massiveness and simplicity were primarily aimed at. The columns were bulky; the capitals bore a high proportion to the size of the shafts; and both capital and shaft were devoid of nearly all other decoration than the religious representations and emblems which generally covered them. There were then as now but four orders. In one or two instances the proto-Doric column of the 12th Dynasty was used: the water-reed column, which may have followed next in the order of developement, being found likewise at Beni Hassan, was also sparingly employed; but the two orders which were fully described in the account of the Hypostyle Hall of Karnac are most frequently met with. The Caryatide columns, for reasons previously given, can hardly claim to be a</p>

	<p>distinct order. In the Ptolemaic buildings however, under the influence of Greek taste and Greek architecture, the simplicity and uniformity, which had previously distinguished the Egyptian, yielded to a more florid style, which displayed itself (as seen in our picture) in the variety which was sought to be given to the capitals and the panels with which the screen were divided, and by other unmistakable indications.</p> <p>These departures from the original spirit of the architecture may have imparted to it a beauty which it could not possess before – but yet they do not embody the ponderous thoughts and beliefs which the older style so forcibly conveys; while at the same time they are not sufficiently Hellenistic to narrate their history independently of the inscriptions which are cut upon them.</p> <p>How little reliance may be put upon opinions drawn from such internal evidence as the monuments themselves afford to those ignorant of hieroglyphical writing, was strikingly proved by the egregious mistakes made by the <i>Savans</i> who accompanied Napoleon. Not the least glaring of these, was the error into which they fell in regard to the relative age and artistic superiority of the Pharaonic and Ptolemaic remains:– an error occasioned however in great measure by the discovery of a Zodiac on the ceiling of the Portico at Dendera, which their astronomical calculations led them to suppose must have been placed there in almost antedeluvian age.</p> <p>J.D., JR.</p>
NOTES	Image from AMC, Photographic Views Taken in Egypt.


IMAGE	
TITLE	Kom Ombos-Temple Enclosure [Kom Ombos. (Temple Enclosure.)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views Taken in Egypt 20.4 x 28 cm</p> <p>British Library 20.4 x 26.4 cm</p> <p>Wilbour Library of Egyptology 21.9 x 26.6 cm</p>
TEXT	<p>KOM OMBOS. (TEMPLE ENCLOSURE.)</p> <p>THE Temple of Kom Ombos is like that of Edfoo, last described, of the time of the Ptolemies, and is one of the finest specimens of their architecture. If quite uncovered it would be a noble pile; – for though not of great extent, the materials of which it is constructed are of extraordinary size, and its situation on the very brink of the river enhances not a little its own beauties.</p> <p>Extensive remains here strew the banks, and are every year being washed away. They are, however, so ruined that it is impossible with any degree of certainty to restore the structures to which they belonged, – or even to determine the use of such portion of the quays and other works facing the river as are still standing.</p> <p>Originally a Temple, dedicated to Sevak the Crocodile-headed deity, was built on this spot by Thothmes III, and the Queen-Regent, whose name is often conjoined with his and that of his</p>

	<p>predecessor in many of the Theban monuments. Of this Temple there remains only the small granite gateway, which is seen built into the crude brick wall of the Enclosure; and a few blocks here and there, some inscribed with their ovals, and others, which, by their style bespeak their own antiquity. It had probably already fallen into decay when the Ptolemies used its materials in the construction of another, dedicated to Aræris as well as Sevak who was the protecting deity of Ombos.</p> <p>Looking at the Temple and its Enclosure from the sand bank on the opposite side of the Nile, which is still a favourite resort of the Crocodiles, where they perhaps shed tears over their departed greatness, there is seen at the south-east corner, towering some 40 ft. above the Temple Platform, itself 15 ft. above the low Nile, part of a once grateful gateway. Its true proportion will be best appreciated by comparing its height with that of one of our sailors at its base.</p> <p>A little north of this is a circular structure probably connected with a winding staircase, which led up from the river to the Platform; and at the north-east corner are the remains of what was once a small but highly finished Temple, if we may judge from the blocks of sculptured stones which lie piled one upon another on the bank. From one of these blocks we succeeded with considerable difficulty in sawing off the head of Cleopatra, who is there represented making an offering to Athor.</p> <p>The back part of the Enclosure is so filled up that it is uncertain whether other buildings exist there. The Enclosure itself, though not large, is in tolerable preservation, considering that in the bricks of which it is built much more sand than usual is mixed with the mud.</p> <p>J. D., JR.</p>
NOTES	Image from AMC, Photographic Views Taken in Egypt.


IMAGE	
TITLE	Kom Ombos- Temple [Kom Ombos. (Temple.)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 20.1 x 27.1 cm</p> <p>AMC, Photographic Views Taken in Egypt 21.3 x 27.6 cm</p> <p>British Library 21 x 27.5 cm</p> <p>Wilbour Library of Egyptology 21.2 x 27 cm</p>
TEXT	<p>KOM OMBOS. (THE TEMPLE.)</p> <p>THE Portico of the Great Temple is not more than 50 feet distant from the edge of the bank. A peculiarity in its plan immediately strikes one. Above the architrave, between the principal columns, are two winged-globes, corresponding with two gateways leading into the Great Hall. This again with every part of the Temple is double. Each of the two deities therefore, to which the Temple was dedicated, possessed a separate Shrine, though both were under the same roof. The Portico is supported by three rows of five columns each, which display the same variety in the design of their capitals as those at Edfou and every other building of that period. The architraves and roof are stones of cyclopean size; and on some of the latter are several pieces of sculpture, left in an unfinished state, where the mode of squaring the surface preparatory to drawing the design is well exemplified. A different scale is used from that of the 18th and 19th Dynasties.</p>

	<p>The Pronaos resembles the Portico in its columnar arrangement. Above the gateway of the Adytum is a Greek inscription, running thus:-- “For the welfare of King Ptolemy and Queen Cleopatra, his sister, god Philometores and their children, the infantry, cavalry and others stationed in the Ombos home, have erected the <i>Adytum</i> to the great god Aroeris Apollo, and to the contemplar gods for their benevolence towards them.”</p> <p>J.D., JR.</p>
NOTES	<p>Image from AMC, Photographic Views Taken in Egypt. AMC, Photographic Views in Egypt & Nubia and Wilbour Library of Egyptology have a laterally reversed orientation in relation to AMC, Photographic Views Taken in Egypt.</p>

NUBIA


IMAGE	
TITLE	Assouan [Assouan. (The Ancient Syene.)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views Taken in Nubia 20.4 x 26.6 cm</p> <p>British Library 21.4 x 27 cm</p> <p>Université Laval 21.1 x 27.2 cm</p> <p>Wilbour Library of Egyptology 21.8 x 27 cm</p>
TEXT	<p>ASSOUAN. (THE ANCIENT SYENE.)</p> <p>[From the Journal of Miss M. MACDONALD.]</p> <p>ON approaching Assouan, which is at the foot of the first cataract, the usual channel being blocked up by drifted sand, we were obliged to go round the Island of Elephantine.</p> <p>We found the navigation quite changed. Instead of sailing as we had done for the last thirty-four days, on the broad and placid Nile, we found ourselves threading narrow, rocky and rapid channels, where every few minutes we seemed to have no means of exit. Enormous masses of red and black granite obstructed the River, and were piled, block upon block, high over our heads. Many of them were</p>

	<p>covered with inscriptions.</p> <p>Assouan itself is a miserable and dirty place, and owes its importance solely to being the Frontier Town of Egypt to the South, and the place where the Caravans from Abyssinia, Dongola and Soudan, and the interior of Africa arrive and depart.</p> <p>On reaching the landing, a Caravan was just arriving. Strings of Camels were being led down to the beach and relieved of their heavy loads, by a wild, black, half naked, and savage looking set of Arabs. The babble sounds of men and camels, was perfectly fearful. We could not ascertain the number of the camels but thought them not short of 300. After they had gone, we strolled through the crowd, and among the packages of merchandize, which consisted principally of Senna, Gums, Dates, Ebony and Elephants' Tusks. Some of these tusks were very large; we measured one which was nine feet, and weighed 160 pounds. About 10 in the evening we again strolled through the encampment, most of the people were stretched on mats on the ground, some were sitting in small knots, talking and smoking. The noise and confusion had died away, or had subsided into a mere murmur.</p>
NOTES	Image from AMC, Photographic Views Taken in Nubia.

IMAGE	
TITLE	Elephantine [Island of Elephantine.]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	AMC, Photographic Views Taken in Egypt 21.5 x 27.8 cm


	<p>AMC, Photographic Views Taken in Nubia 20.3 x 27 cm</p> <p>British Library 20.9 x 27.4 cm</p> <p>Wilbour Library of Egyptology 21.8 x 26.9 cm</p>
TEXT	<p>ISLAND OF ELEPHANTINE</p> <p>IS situated at the foot of the first cataract, and immediately opposite Assouan from which it is separated by a narrow channel of the river. It was in old times the frontier of Egypt to the South, contained a strong garrison, and was, from its situation, a place of considerable importance, even the seat of one or more of the dynasties.</p> <p>The photograph is of the South end of the island, and shews the lower part of the famous Nilometer, a portion of the ancient stone quay, a large granite gateway near the top of the hill, and sundry ruins of Temples. All the remainder of this part of the Island consists of mounds of rubbish, bricks, and broken pottery, interspersed with sculptured stones and pieces of statues.</p> <p>“Tempus Edax rerum,” if <i>it</i> alone had been the destroyer, many of the magnificent buildings, with which this Island was covered, would still have remained, but many of the houses in Assouan are indebted to Elephantine for the materials of their construction; in going through the streets and bazaars you are at every step attracted by sculptured stones, built into the walls, and used as lintels and door steps. Some of these stones are beautifully sculptured, and readily mark the Era of their original execution. Only a few years since one of the local Governors demolished a beautiful but small Temple of elegant proportions and which had served as a model to the Greeks; he at the same time removed the upper chambers of the Nilometer for the purpose of building himself a Palace in the neighbourhood of the town.</p> <p>Of the Nilometer, as may be seen in the photograph, only the lower part remains; it, however, is still in tolerable preservation, and some of the inscriptions which marked the rise of</p>

	<p>the Nile, two thousand years ago, are still distinct.</p> <p>There are now no inhabitants on the Island excepting a few families of Nubians on the north end, who gain a scanty subsistence by cultivating a small strip of land, by fishing, and by grubbing among the ruins for antiques.</p> <p>J.D.</p>
NOTES	<p>Image from AMC, Photographic Views Taken in Nubia. Wilbour Library of Egyptology and AMC, Photographic Views Taken in Nubia have the same orientation of the image, while the image in the AMC, Photographic Views Taken in Egypt album is laterally reversed.</p>


IMAGE	
TITLE	Cataract- No.1 [First Cataract.]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views Taken in Egypt 20.9 x 27.5 cm</p> <p>AMC, Photographic Views Taken in Nubia 20.5 x 26.2 cm</p> <p>British Library 21.3 x 26.9 cm</p> <p>Université Laval 21.2 x 27.5 cm</p> <p>Wilbour Library of Egyptology 21.9 x 27 cm</p>
TEXT	FIRST CATARACT.


	<p>MAY rather be considered as a succession of rapids. There is reason to suppose that a complete rocky barrier existed here at some former period, certainly upwards of 3000 years ago.</p> <p>Deposits of Nile mud and fresh water shells are found immediately above the Cataract, and at other places in Nubia, particularly at Korusko; at this place the present caravan road to Soudan, leaves the Nile, and passes through a broad gorge between the hills; this gorge has been overflowed by the river, as is proved by the enormous deposits of alluvium in situations upwards of thirty feet above the level of the highest present rise of the river.</p> <p>The remains of the ancient granite barrier which existed at the first cataract, now consist, as shewn in the photograph, of a number of small islands and huge pointed rocks, through which the Nile forces its way, by a great many very tortuous channels, but in none is there any proper fall or cataract. To natives, accustomed to the smooth and silent flow of the river below Assonan, these rapids seem something wonderful and dangerous, but, to a Canadian, accustomed to the rapids and waterfalls of Canada, they seem insignificant.</p> <p>In ascending, the Dahabieh is dragged up through the rocky channels, by means of long ropes, manned by a crowd of Arabs, who line the rocks on each side, and whose activity either in or out of the water is surprising. In descending, the boat makes a chute through one channel, very narrow, and very deep, where the fall is about eight feet in one hundred and fifty yards. This appears to be the greatest fall, though not the largest rapid.</p> <p>In the greater rapid, through which the boat is dragged in coming up, Nubians, for a few coppers, jump in, and swim, or rather allow themselves to be carried down by the current. But, even among these people who are almost amphibious, only a very few attempt it. A Mr. Cave, an Irish gentleman attempted it last week but, although a practiced swimmer, and moreover provided with a life-preserver, he sank, and his body was only recovered two days ago.</p>
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	<p>The natives say, that, in these rapids the undertow is so great, that only those accustomed to them, and who possess great power of endurance under water, can pass them by swimming. I noticed that even they were driven under water by the force of the current and that several seconds elapsed before they reappeared.</p> <p>J.D.</p>
NOTES	Image from AMC, Photographic Views Taken in Nubia.


IMAGE	
TITLE	Cataract- No.2 [First Cataract. (Second View.)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views Taken in Nubia 20.5 x 26.2 cm</p> <p>British Library 21.1 x 27.1cm</p> <p>Wilbour Library of Egyptology 22 x 27 cm</p>
TEXT	<p>FIRST CATARACT. (SECOND VIEW.)</p> <p>OPPOSITE the last Photograph it was stated that the Cataract, so called, was merely a succession of rapids, through which the Dahabich was dragged by a crowd of Arabs.</p> <p>This Photographs shews more distinctly the rocky islands and the detached masses of red or black granite which form the channels, and which render the passage so intricate and so difficult.</p>


	<p>In ascending, the rapids being about three miles in length, are very rarely passed on the same day; about midway the boat is generally anchored in a smooth sheet of water, which is shewn in the plate. The Arabs refuse to pass the boat unless favored by a fair wind, and not even then unless the wind be strong; there is consequently very often two or three days detention at the foot of the cataract. In descending, the very reverse is the case, the Arabs refused to take charge unless the wind is quite calm, the whole passage can then be made in a couple of hours.</p> <p>We were detained two days at Philæ, in consequence of a Dahabieh coming up, having stuck fast between the rocks; the boat was not injured, but every available Arab was engaged in the endeavor to extricate it. In the afternoon, the Reis or headman of the cataract, came with his staff to say that if the weather was favorable he would start with us at daylight next morning; -- before this however I was awoke by the Dragoman, who informed me that two gentlemen wished to see me. I found two Austrian gentlemen who requested permission to be allowed to descend the rapids in our boat, they informed us that a party of ladies had come up from Assouan for the purpose of witnessing the chute of the great rapid, but that they preferred viewing it from the rocks. Soon after daylight the Arabs clustered on board like a swarm of bees—every thing heavy and moveable was placed aft, a few of the most trusty were in charge of the tiller, and as many as could find space were crowded towards the stern for the purpose of bringing the Dahabieh on an even keel. In this way and with much noise, screaming and gesticulations we floated down to the great rapid. On entering it however every thing was hushed, the boat quivered, and had only time to give two or three gentle rolls as it shot through the high and precipitous rocky channel, --on emerging, there broke out a confused and bewildering noise, which when analyzed, consisted of Arab screams, moslem prayers and thanksgiving, and an inane attempt at an English hurrah. The other channels were passed without any difficulty or particular demonstration.</p> <p>J.D.</p>
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NOTES	Image from AMC, Photographic Views Taken in Nubia.
IMAGE	
TITLE	Landing Place at El Shellal [Landing place at El Shellal.]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views Taken in Egypt 21.5 x 27.5 cm</p> <p>AMC, Photographic Views Taken in Nubia 21.3 x 27.5 cm</p> <p>British Library 21.3 x 27.9 cm</p> <p>Wilbour Library of Egyptology 21.7 x 26.6 cm</p>
TEXT	<p>LANDING PLACE AT EL SHELLAL.</p> <p>DURING the high Nile, the Arab Merchant Boats, of light draught, pass the cataract with the assistance of a strong north wind and without the help and the cost of the crowd of Arabs necessary to tow them up at other seasons.</p> <p>To avoid this cost and trouble, boats from the Alexandria, transship their goods from Assouan to this place, where they are again shipped to Korusko, for transmission through the desert by the caravans.</p> <p>It will be seen in the plate that the boats represented are not Dahabiehs or traveller's boats, but ordinary Canjias, and that they have their yards rigged in readiness to proceed up the Nile.</p>

	J.D.
NOTES	Image from AMC, Photographic Views Taken in Nubia.
IMAGE	
TITLE	Canjia [Canjia.]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views Taken in Nubia 20.6 x 27.3 cm</p> <p>British Library 20.3 x 27.9 cm</p> <p>Wilbour Library of Egyptology 21.4 x 27 cm</p>
TEXT	<p>CANJIA.</p> <p>THE boats used on the Nile vary as much in size and in construction as they do in the uses to which they are put. The boats used by European or by the better class of Arab travellers, are the Dahabieh, the Rahleh, and the Canjia, all of these are decked, and possess cabins; but besides these there are many others, some of very large size for the conveyance of grain, cotton, or merchandize, some for carrying stone, some as ferry, and some as fishing boats, none of these are decked, or have cabins, and excepting the boats for carrying stone which have a square sail, all the others are rigged alike with the short mast forward, and the long fishing rod looking yard for the lateen sail, which is made like a bird's wing.</p> <p>Opposite the photograph of the Nile boat, a</p>

	<p>description was given of the mode in which it was fitted up; this applies more or less to Dahabiehs generally, some being larger and unable to pass the first cararact, others again being made smaller; some fitted up for two persons only, and others to accommodate a party of eight. In the Rahlehs and Canjias, the cabins are plain, and general destitute of ornament, they seldom also consist of more than three apartments. They are used for the conveyance of goods, and are frequently so dirty, or so infested with vermin as to require to be sunk, before being fitted to receive European travellers.</p> <p>Many of the ferry and fishing boats are made of multitudes of pieces of Acacia wood, which are sewn or pegged together like a piece of Mosaic work, and have the interstices filled with Nile mud.</p> <p>J.D.</p>
NOTES	Image from AMC, Photographic Views Taken in Nubia.


IMAGE	
TITLE	Philæ- From the North [Philæ. (From the North.)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 21.5 x 27.7cm</p> <p>AMC, Photographic Views Taken in Nubia 19.5 x 27.2 cm</p> <p>British Library 21.1 x 26.9 cm</p> <p>Université Laval 20.7 x 26.3 cm</p>

	<p>Wilbour Library of Egyptology 21.8 x 27 cm</p>
TEXT	<p>PHILÆ. (FROM THE NORTH.)</p> <p>PHILÆ is a small rocky island in Nubia, about two miles above the first cataract, and seven miles from Assouan. Nothing can be imagined more picturesque than the Island itself, situated in a beautiful basin of water, formed by a slight expansion of the Nile. This basin seems completely land-locked by granite hills, which consist of huge boulders of red or black granite, piled by some convulsion of nature, one over another, to a height of some hundreds of feet. These rocky masses appear as if any little disturbance would precipitate them into the River. No change, however, has taken place in their position during the last twenty-six centuries, as upon one of the largest boulders, its face towards the Island has been levelled and polished, and the Royal and Priestly Titles of Psammaticus I. have been sculptured on its surface.</p> <p>J.D.</p>
NOTES	<p>Image from AMC, Photographic Views Taken in Nubia. Université Laval, AMC, Photographic Views Taken in Nubia and AMC, Photographic Views in Egypt & Nubia all have the same orientation while the Wilbour Library of Egyptology has a laterally reversed orientation.</p>
IMAGE	

TITLE	Philæ- Dahabiehs [Philæ. (Dahabiehs- at the Landing Place, under the Hypæthral Temple.)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 21.3 x 27.6 cm</p> <p>AMC, Photographic Views Taken in Egypt 20.6 x 27.8 cm</p> <p>AMC, Photographic Views Taken in Nubia 21.4 x 27.5 cm</p> <p>British Library 21.5 x 27.4 cm</p> <p>Université Laval 20.7 x 27.3 cm</p> <p>Wilbour Library of Egyptology 21 x 27.1 cm</p>
TEXT	<p>PHILÆ. (DAHABIEHS—AT THE LANDING PLACE, UNDER THE HYPÆTHRAL TEMPLE.)</p> <p>ONE of these Nile boats is occupied by a party of five English gentlemen, among them is a most enthusiastic Stereoscopist. The other is occupied by an English family in search of health for the father, who is hopeless paralytic, but who nevertheless is carried on a couch, from ruin to ruin, by a party of his crew.</p> <p>Among travellers in Egypt there are as great diversities in country, in language, and in social position, as there are in education, tastes, habits, and objects in travel.</p> <p>Many visit Egypt with cultivated minds, for the purpose of viewing its wonderful monuments, temples, palaces, and tombs and studying in these their written books, the history, the religion, and the manners of a people who had attained a high position in literature, in arts, and in science some thousands of years before Greece or Rome existed.</p> <p>Some visit Egypt, who have taste, but whose education and mental training have not prepared to understand or to derive full advantage from what they view in this, which is emphatically “A land of wonders.” Some visit Egypt in search of health, --</p>


	<p>some in search of pleasure, -- some on account of the sport, and abundance of game, and many, because it is thought to be a mark of fashion or of good taste. Of course, these different persons view Egypt very differently. Some are delighted with the climate, the scenery, the villages, the inhabitants, the strangeness of the trees and animals, and with the Nile life generally. Others again soon become tired of the quiet and monotony of the boat, and of Nile scenery, and they either return when, or before, they arrive at Thebes, or if they ascend to Assouan, merely do so, because they have hired the Dahabieh, and contracted with the Dragoman, and are resolved "to have out the worth of their money." I met one of this class smoking with Mustapha in Luxor, he expressed astonishment that I had visited Egypt more than once, and that I was then going to the second cataract; he said "I wish you joy, that's all, I got here yesterday, and am off again to-morrow, the temples are humbugs and nothing but a pack of ruins, and as for sailing on the Nile, why sometimes our boat did not make twenty miles a day, and the idea of sailing or being dragged up a muddy river, with mud banks, and mud villages, with dirty and naked inhabitants, with trees without branches, and with buffalos, the ugliest animals I ever saw, except camels, is quite absurd."</p> <p>This class is not rare. To a well constituted party, however tolerably well in ancient and in scripture history, I can conceive nothing more delightful or improving, than a few months spent on the Nile.</p> <p>From the moment of landing in Alexandria, every sensation awakened a new one. There is a variety of language, of colour, of manners, of the dress, address, and no dress of the inhabitants, the abundance and variety of the fruits and vegetables, the entire change in the Flora, the ever changing scenery on the Nile and on its banks, the picturesque villages and graceful minarets, in contrast with the grand, sublime and deathlike aspect of the sunburnt hills, the rugged rocks, and yellow sands of the desert, the variety of the numberless monuments, temples, palaces and tombs, which lines the edge of the desert or overhang the river, these, of themselves lend a charm to a Nile trip which is indescribable ; add to these, a pleasant party, a good and luxuriously</p>
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	<p>fitted up Dahabieh, good servants, and excellent cook, and cloudless skies. With a pleasant part of ladies and gentlemen, an early breakfast, a stroll on the banks of the river, or on the edge of the desert for a couple of hours, a well selected library, music, journalizing, chit-chat, and a comparison of notes, make the days pass only too quickly.</p> <p>To young persons especially, before embarking on the cares, trials and temptations of the world, nothing can be more healthful or more improving than a winter spent in Egypt and in southern Italy, nothing more calculated to improve their tastes or elevate their minds, and nothing more likely to wean them from vain and frivolous pursuits and amusements, and give them a relish for more intellectual, more exalted, and more rational pleasures.</p> <p>J.D.</p>
NOTES	Image from AMC, Photographic Views Taken in Nubia. The Université Laval has the print "Philæ-Dahabiehs" alongside the text from "Philæ-Hypæthral Temple".

IMAGE	
TITLE	Philæ- General View [Philæ. General View.]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 20.9 x 27.1 cm</p> <p>AMC, Photographic Views Taken in Nubia 20 x 27.3 cm</p> <p>British Library 21.5 x 27.9 cm</p>

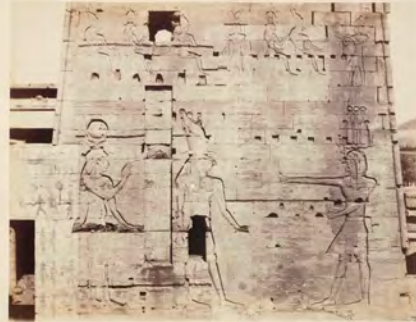
	<p>Université Laval 21 x 26.9 cm</p> <p>Wilbour Library of Egyptology 21.2 x 27 cm</p>
TEXT	<p>PHILÆ. GENERAL VIEW.</p> <p>THE ruins of ancient Temples are extensive and beautiful. The principal Temple which was dedicated to Isis, lines the western side, and follows in its ground plan the irregularity of the Island. To this it owes much of its beauty. The oldest portions were built by Nectenbo of the 30th Dynasty, but they are insignificant in comparison with the works of the Ptolemies and Cæsars.</p> <p>Fergusson, speaking of the Temple of Isis, viz:-- “No two of its buildings, scarcely any two walls, are in the same axis or parallel to one another. No Gothic architect in his wildest moments ever played so freely with his lines and dimensions, and none, it must be added, ever produced anything so beautifully picturesque as this. It contains all the play of light and shade, all the variety of Gothic art, with the massiveness and grandeur of the Egyptian style; and as it is still tolerably entire, and retains much of its colour, there is no building out of Thebes that gives so favourable an impression of Egyptian art as this.” The irregularity, however, here sprang from a different cause to that which occasioned the many gross departures from the rules of symmetry in the Pharaonic Temples, as this was built on the original plan, which intentionally introduced them to suit the exigencies of the situation.</p> <p>A long Colonnade, the opposite sides of which correspond neither in style nor proportions, leads up to the principal Gateway, which is flanked by propyleon Towers of a large size. This admits to an Area, extremely irregular in its plan. The enclosing wall on the right, to which is attached a covered Colonnade, is the exterior wall of a small Temples dedicated to Æsculapius, and that on the left, the exterior wall of a row of curious dark chambers, who purpose is not known. The rest of the main Temple is tolerably regular. Other Towers—one of which, with the ugly figures that decorate it, is</p>

	<p>seem in a following photograph—separate the Area from the Portico. It is supported by 10 columns, and is an extremely elegant specimen of architecture: it is also peculiarly interesting as illustrating the important use made of colour in Egyptian architecture, and the brilliant effects produced by it. The Chambers behind are small and intricate in their ground plan, and, contrary to the general custom, there are rooms above; the important subjects sculptured on one of these are described elsewhere. Not the least curious portion of the Temple are the underground Passages and Chambers, which are reached from the Portico, and may have been employed for the concealment of treasure, or perhaps far less innocent purposes.</p> <p>J.D., JR.</p>
NOTES	<p>Image from AMC, Photographic Views Taken in Nubia. The Université Laval album displays the print “Philæ- General View” alongside the text “Philæ- From the South”.</p>

IMAGE	
TITLE	Philæ- Hypæthral Temple [Philæ. (Hypæthral Temple.)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views Taken in Nubia 20.5 x 26.2 cm</p> <p>British Library 21.3 x 27.4 cm</p> <p>Wilbour Library of Egyptology 21.7 x 27 cm</p>
TEXT	PHILÆ.


	<p>(HYPÆTHRAL TEMPLE.)</p> <p>THOSE described in the last paper are not, however, the only remains on the Island. The north end is covered with ruins where substructures alone exist in tolerable preservation. The quays which line the shore on the east—where there appears to have been the principal landing—were handsome, and must have added to the imposing effect of the whole. A pretty little Temple, almost swallowed up in the crude brick walls of an Arab town, now entirely deserted, contain some sculptures interesting to the mythologist; but the most beautiful object of all, and taken in connection with its situation, perhaps the most beautiful in Egypt, is the Hypæthral Temple. It is built on the very brink of the river, and must have served as the grand entrance to the Temple, its doorways being in an exact line with a pylon attached at right angles to the eastern propylon tower.</p> <p>A narrow branch of the Nile divides Philæ from the Island of Biggeh on the west. The dilapidated remains of another Ptolomaic Temple are situated half way up its steep sides, occupying, like that of Philæ, the site of one far more ancient.</p> <p>From Philæ were brought by Mr. Banks the small obelisk, sculptured with the bi-lingual inscription, which supplied the missing link still necessary, after the fortunate acquisition of the Rosetta stone, to the discovery of the right interpretation of hieroglyphical writing. The inscription contains an inhospitable request made to Ptolomy Physcon, by the Priest of Isis, begging him to prevent strangers from quartering themselves upon them to their no small expense. It is curious, and runs thus: -- “To King Ptolomy and Queen Cleopatra, his sister and Queen Cleopatra, his wife, gods Energetes, welfare. We, the Priests of Isis, the very great goddess worshipped in Abaton and Philæ; seeing that those who visit Philæ, generals, chiefs, governors of districts in the Thibaïd, royal scribes, chief of police, and all other functionaries, as well as their soldiers and other attendants, oblige us to provide for them during our stay; -- the consequence of which is, the temple is impoverished, and we run the risk of not having enough for the customary sacrifices and libations</p>
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	<p>offered for you and your children; do therefore pray you, O great gods, if it seem right to you, to order Numenius, your cousin and secretary, to write Lochus, your cousin and governor of the Thibaïd, not to disturb us in this manner, and not to allow any other person to do so, and to give us authority to this effect; that we may put a <i>stela</i> with an inscription commemorating your beneficence toward us on this occasion, so that your gracious favour may be recorded for ever; which being done, we, and the Temple of Isis, shall be indebted to you for this, among other favours. – Hail.”</p> <p>The permission was granted—and the <i>stela</i> erected, to serve ultimately a very different purpose to that which the Priests of Isis contemplated.</p> <p>J.D., JR.</p>
NOTES	Image from AMC, Photographic Views Taken in Nubia. The Université Laval has the print “Philæ-Dahabiehs” alongside the text from “Philæ-Hypæthral Temple”.

IMAGE	
TITLE	Philæ- Propyleon Towers [Philæ. (Propylon.)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 20.6 x 25.8 cm</p> <p>AMC, Photographic Views Taken in Egypt 20.3 x 27.6 cm</p> <p>AMC, Photographic Views Taken in Nubia 20.8 x 26.7 cm</p>


	<p>British Library 21.4 x 26.7cm</p> <p>Wilbour Library of Egyptology 21.6 x 27 cm</p>
TEXT	<p>PHILÆ. (PROPYLON.)</p> <p>ON the top of one of the Towers is a small chamber which opens on the roof of the Temple. It is about 12 feet by 8, it has no window, and the only light it receives is from the doorway; it is nevertheless most elaborately sculptured with religious subjects, principally with scenes representing the Sickness and Death of Osiris—the Embalming of his Body—its Laying in State—its transport to the Lower Regions by the Four Genii—its reception of the Sacred Beard, by Anubis—its presentation to himself, as the Judge of the Dead, in the hall of Amenti—and its funeral obsequies, attended by a procession of the different Deities These scenes or representations are on separate tablets, and extend in one line over three sides of the chamber. There are several others, unconnected with Osiris; one, in particular, is interesting, as being a pictorial representation of the “Fall of Man,” it also is on a separate tablet, about 15 inches by 12, with a heavy and ornamental plinth, supported by columns with Lotus flower capitals. The sculptures represent two figures, a man and a woman, watering a pomegranate tree, with a serpent standing erect addressing the female, who holds in her hand the sacred Tau, or the symbol of eternal life. A row of hieroglyphics over the figures has been translated by the Rev. C. Foster, of Canterbury, in his work on the “One Primeval Language,” and the sense is in exact accordance with the tradition in the first book of Moses. The remains and inscriptions on this and on the neighbouring island of Biggeh, shew that Temples had been built here before the sojourn of the Isrealites in Egypt. As these Temples had been rebuilt or restored during the Ptolemaic period it is more than probable that the tradition of the Fall had been received from the Jews, either during their captivity, or during the many centuries of the constant intercourse which existed between them and the Egyptians, from the time of Exodus, until the Roman dominion in</p>

	Egypt. J.D.
NOTES	Image from AMC, Photographic Views Taken in Nubia.


IMAGE	
TITLE	Philæ- Colonnade [Philæ. (Colonnade.)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 20.8 x 27.3 cm</p> <p>AMC, Photographic Views Taken in Nubia 21 x 27 cm</p> <p>British Library 21.3 x 27.7 cm</p> <p>Université Laval 21.1 x 27.5 cm</p> <p>Wilbour Library of Egyptology 21.6 x 27 cm</p>
TEXT	<p>PHILÆ. (COLONNADE.)</p> <p>THE photographs of Philæ were taken on our return, all those made on the Island during our upward trip proving to be failures, when too late to remedy the mischief. The rapidity with which we moved must account for the defects which are so manifest in many of the pictures. Photography being quite a subordinate object with us, we never left the beaten tract nor did we ever delay an hour for the mere purpose of taking a view. Hence there are wanting to the collection a few interesting</p>

	<p>monuments and landscapes, which we either visited at night, or to the negatives of which some accident happened after we had passed the spot.</p> <p>From the same cause the light and shade in many is defective, -- it being impossible to select the exact time of day most suitable for taking the picture.</p> <p>When some object on the bank attracted our attention and was thought worthy of being taken, I left the <i>dahabieh</i> in the small boat with a couple of men, made the picture and had often a long row to overtake the rest of the party, who in the mean time had dropped a mile or two down the stream. At other times we pulled for hours in advance of the <i>dahabieh</i> in order to gain time for taking a picture before evening set in. Thus unavoidable defects and omissions occurs, which would not have been the case had we travelled for no other purpose than that of making a complete collection of Egyptian photographs.</p> <p>Below Cairo every attempt to succeed proved fruitless owing to my own inexperience. The collection therefore gives a most inadequate idea of the architecture of modern Egypt. I accordingly afterwards confined myself almost exclusively to the photography of the old remains, it being impossible to do justice to every feature of the Nile during one trip. Of almost all the Monuments we therefore selected that view which would give the best idea of the whole, and there are few of any consequence which are not represented.</p> <p>We employed the simplest of the wax paper processes, which is preferable on several accounts. In the first place, the sensitized sheets keep good for some length of time. We therefore prepared every evening as many papers as we were likely to need next day; put them carefully into a portfolio, and transferred them from the portfolio to the frame in a Tomb or in the dark chamber of a Temple. Thus the only apparatus we required to take with us each day was a folding camera, a tripod stand and the portfolio, all of which one of our sailors easily carried.</p> <p>But the great advantage of the paper process is the absence of ether and other volatile substances, which make the employment of collodion in Egypt</p>
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	<p>almost impossible, and most painful from the rapid evaporation caused by the intense heat and dryness of the climate.</p> <p>J.D., JR.</p>
NOTES	Image from AMC, Photographic Views Taken in Nubia.

IMAGE	
TITLE	Philæ- From the South [Philæ. (From the South.)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views Taken in Nubia 21.7 x 27 cm</p> <p>British Library 21.1 x 27.1 cm</p> <p>Wilbour Library of Egyptology 21.9 x 27 cm</p>
TEXT	<p>PHILÆ. (FROM THE SOUTH.)</p> <p>IT is difficult to decide from what point of view of Philæ is most beautiful; whether from the north, where the Island, apparently covered with ruins, is seen through the beetling cliffs of granite boulders, which here contract the Nile to half its usual breadth; or from the east, where the graceful hypæthral Temple stands out in most pleasing contrast to the dead walls and massive proportions of the principal Temple; or from the south, where perhaps a better idea of its former architectural magnificence can be obtained than from any other quarter. Viewed from any side, and at any time, it is exquisitely picturesque,-- more so, I doubt not,</p>


	<p>than when its quays were perfect, and cased the banks which are now heaped up with their ruined materials, and when the Temple with this huge propyla and high unbroken walls rose from its well paved surface. Then it must have been artistically grand,-- one of the most imposing architectural groups on the face of the earth; that character it has now lost, but it has gained in other respects, and looks more in harmony with the rugged and desolate landscape amidst which it stands, and of which it forms so intrinsic a part.</p> <p>J.D., JR.</p>
NOTES	<p>Image from AMC, Photographic Views Taken in Nubia. As previously mentioned, the Université Laval album displays the print "Philæ- General View" alongside the text "Philæ- From the South".</p>

IMAGE	
TITLE	Gertasseh- Hypaethral Temple [Gertasseh.]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views Taken in Egypt 21 x 27.5 cm</p> <p>AMC, Photographic Views Taken in Nubia 20.8 x 27 cm</p> <p>British Library 20.5 x 26.8 cm</p> <p>Wilbour Library of Egyptology 20.7 x 26.9 cm</p>
TEXT	<p>GERTASSEE.</p> <p>THE Valley of the Nile between the 1st and 2nd Cataracts is studded with Temples, few of which,</p>

	<p>however, are of great interest: but, being well situated, they add much to the picturesqueness of the landscape. About twelve miles above Philæ, at Dabod, is a well preserved Temple, founded by an Ethiopian monarch and added to by several of the Ptolemaic and the Roman Emperors, but remarkable neither in its arrangements nor its decorations; and a few miles further up stands the hypæthral Temple of Gertasse. It is placed on the very brink of a steep hill, and from the beauty of its situation excites expectation, when looked at from the river, which a nearer inspection does not realize. Only six columns remain, and two of them are of that fantastical order met with at Dendera and peculiar to the architecture of the later periods. The sculptures are extremely rough, and the proportions of the whole building bad.</p> <p>The group seated on the platform had gathered round us for the purpose of forcing on us the purchase of a lamb. The inhabitants of this whole region have a reputation for being quarrelsome and ill-tempered. They are generally armed, and judging from their appearance, would stand no trifling. Some carry guns, but the most common weapon is the sheathed knife belted round the waist.</p> <p>N.D.</p>
NOTES	<p>Image from AMC, Photographic Views Taken in Nubia. The AMC, Photographic Views Taken in Nubia and Wilbour Library of Egyptology albums have the same orientation of this image, while the image in AMC, Photographic Views Taken in Egypt is laterally reversed.</p>


IMAGE	
TITLE	Gertasee- Quarries [Gertasee. (Quarries)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 21.1 x 27.6 cm</p> <p>AMC, Photographic Views Taken in Nubia 20 x 26.7 cm</p> <p>British Library 20.6 x 28 cm</p> <p>Wilbour Library of Egyptology 21.8 x 27 cm</p>
TEXT	<p>GERTASSEE. (QUARRIES)</p> <p>AN extensive sandstone Quarry in Nubia, and which seemed to have been worked principally during the Greek period. The stone is of a very fine and compact quality.</p> <p>There are no hieroglyphics in or near the Quarry; there are, however, several Greek Inscriptions on the face of the wall; and, as may be seen in the photograph, there are two busts, life size, carved in niches out of the solid rock.</p> <p>Egypt abounds in Quarries; there are several of limestone in the Mokatten Hills, in the immediate vicinity of Cairo; and it was from these Quarries that the stone employed in the building of the Pyramids of Ghizeh were procured. About twenty miles above Cairo is an extensive Quarry of Veined Alabaster, of very good quality; from this Quarry a great part, if not the whole of the Alabaster, was obtained, which has built into the</p>

	<p>different Mosques, and certainly the whole of the Alabaster of which the splendid Mosque of Mahomet Ali, in the Citadel, has been entirely constructed.</p> <p>There are innumerable limestone Quarries along the banks of the Nile, as far as Edfoo, where the limestone disappears and sandstone takes its place. From this, as far as the second cataract, the sandstone and granite alternate. About Assouan, the first cataract, Philæ, and as far as Kalabshe, the granite predominates; above Kalabshe sometimes sandstone and sometimes granite. Here and there, on the elevated plateau of the Desert, I saw thin deposits of limestone of very impure quality.</p> <p>J.D.</p>
NOTES	Image from AMC, Photographic Views Taken in Nubia.


IMAGE	
TITLE	Tafa [Tafa.]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 21.1 x 27.8 cm</p> <p>AMC, Photographic Views Taken in Egypt 21.4 x 27.5 cm</p> <p>AMC, Photographic Views Taken in Nubia 21.5 x 27.5 cm</p> <p>British Library 20.9 x 27.6 cm</p> <p>Université Laval</p>

	22 x 27.6 cm Wilbour Library of Egyptology 21.8 x 27 cm
TEXT	<p>TAFA.</p> <p>NOT many miles above Gertasse the valley expands into a plain of considerable extent before contracting again into a narrow gorge, where the scenery more resembles that about Philæ than any other part of the Nile. The sandstone gives place to granite, which rises in huge black piles out of the water and divides the river into a dozen channels. The current rushes furiously among these rocky islands, and is made the more impetus by the sudden diminution in the breadth of the river.</p> <p>This plain is strewn with remains of a late date and to which it is difficult to assign any use. They are stone enclosures, entered by a gateway and sometimes divided into rooms, but always roofless. They usually measure about 22 paces by 18. Their construction is curious, each row of stones being higher at the centre than at the sides, and thus presenting with the next a concave surface. Possibly they were intended for rearing the sacred animals. That they were devoted to religious purposes is certain from the occurrence of hieroglyphs and the figure of Isis on the Pylon of one.</p> <p>In the foreground of the picture is the ruin of a small Temple, and at some distance to the right is seen another. Neither is of great antiquity. The first is rendered more interesting by the rude Christian paintings with which its walls are decorated, than by any merit of its own.</p> <p>Christianity, viewing nothing as unclean in itself, appropriated the ancient places of worship to its own use; though the manner in which the appropriation was often made and the violence employed, especially where both parties were numerous and their prejudices strong as in Alexandria, redounded little to the credit of the Christians.</p> <p>J.D., JR.</p>
NOTES	Image from AMC, Photographic Views in Egypt &

	Nubia. The Wilbour Library of Egyptology, the AMC, Photographic Views in Egypt & Nubia, the AMC, Photographic Views Taken in Nubia and the Université Laval albums all have the same orientation of the image, while the AMC, Photographic Views Taken in Egypt album has a laterally reversed orientation of the image.
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IMAGE	
TITLE	Kalabshé [Kalabshe]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views Taken in Nubia 21.5 x 27 cm</p> <p>British Library 20.5 x 27.2cm</p> <p>Université Laval 20.5 x 28 cm</p> <p>Wilbour Library of Egyptology 20.8 x 27 cm</p>
TEXT	<p>KALABSHE</p> <p>IS a Temple, or rather an assemblage of Temples on the left bank of the Nile, about 20 miles above the first cataract. They are in very good preservation. The Halls, pillars, and chambers are elaborately sculptured with the usual representations, the subjects are also most gorgeously painted, but the style and execution of the sculptures, even without the aid of the dedications and inscriptions shew them to be of the Roman period.</p> <p>The Temples are situated at the base of a range of</p>

	<p>sandstone hills, which here, as elsewhere in Nubia, approach close to the bank of the river. These hills are honeycombed with Tombs, most, if not all of whom have been rifled, and their contents either removed, or strewn about on the face of the hills. The Tombs are very roughly cut, and I could discover no date or inscription upon any of them.</p> <p>About a mile from the Main Temples, in a recess of the hills, is a very small but very elegant rock Temple excavated by Rameses II; the entrance, the walls, the pillars, and the roof are very richly and beautifully sculptured with representations of the nations and peoples whom he has conquered, bringing presents and tribute to him. The people are of the black races, and the presents consist of lions, ostriches, gold, apes, &c.</p> <p>The execution of the hieroglyphics and sculptures is spirited and fine, and they contrast very strongly with those on the neighbouring Temples of Kalabshe.</p> <p>J.D.</p>
NOTES	Image from AMC, Photographic Views Taken in Nubia.

IMAGE	
TITLE	Dendoor [Dendoor.]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views Taken in Egypt 20 x 27.5 cm</p> <p>AMC, Photographic Views Taken in Nubia 21.4 x 26.5 cm</p>


	<p>British Library 21.4 x 27.9 cm</p> <p>Wilbour Library of Egyptology 21.4 x 27 cm</p>
TEXT	<p>DENDOOR.</p> <p>ONLY ten miles above Kalabshee we reach another Temple of a peculiar plan, but otherwise uninteresting. A low stone wall forms the enclosure, within which is the Area and an isolated Pylon. The Portico is supported by two columns in front, and the interior consists of two Chambers and an Adytum. The Temple is connected in the rear with a Grotto, and is dedicated to Isis, Osiris and Horus.</p> <p>Dendoor is just within the tropics; but during our stay in Nubia the laws of nature seemed to be reversed, for the further south we went the cooler it became, till on our arrival at Abou Simbel it was unpleasantly cold. The thermometer certainly did not sink below 45°; but that degree of cold was there more felt, owing to the insufficient protection which the boat afforded against such unusual weather, and to something in the atmosphere, than a far lower degree of temperature elsewhere. The next temple of note above Dendoor, is at Gerf Hossayne. It was excavated by Rameses H., on much the same plan as Abou Simbel, but is immeasurably inferior to it in beauty.</p> <p>The Portico is constructed and is supported by eight columns, to six of which Oseiride figures are attached. The pillars of the Pronaos are likewise decorated with Caryatides, but of much poorer execution than those of the Portico; and the sculptures on its walls, as well as throughout the Temple, are quite unworthy of the age of Rameses.</p> <p>On each side, however, of the Hall, are three large niches, each containing a triad of deities; and a similar arrangement is seen in the Area. Neither the Anti-Chamber nor the four lateral Halls seemed to possess any attraction, and, if they had, we should have been prevented examining them by the clouds of bat which struck us in the face and threatened to extinguish the lights.</p> <p>Our torch-bearers were a number of Berbers with</p>

	<p>burning rope-ends, who, on our departure, besieged us for <i>bucksheesh</i>. Our only mode of getting rid of them was by throwing what we intended giving among them, when a general scramble took place, and we were allowed to depart in peace. Above the Cataract the hateful word is ever sounding in our ears. Men and women, old and young, join in the discordant chorus. The baby's hand is held out by its mother for a present, and little naked urchins roar out for <i>buchsheesh</i> from the opposite side of the river, and then laugh at their own act.</p> <p>J.D. JR.</p>
NOTES	<p>Image from AMC, Photographic Views Taken in Nubia. The image in the albums AMC, Photographic Views Taken in Nubia and the Wilbour Library of Egyptology have the same orientation while the image in the album AMC, Photographic Views Taken in Egypt is laterally reversed.</p>


IMAGE	
TITLE	Dakka [Dakkah.]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 20.7 x 27.6 cm</p> <p>AMC, Photographic Views Taken in Nubia 20.5 x 27 cm</p> <p>British Library 21.4 x 27.9 cm</p> <p>Université Laval 21 x 27.5 cm</p>

	<p>Wilbour Library of Egyptology 21.4 x 27 cm</p>
TEXT	<p>DAKKAH.</p> <p>A TEMPLE in Nubia, built or rather restored by Ergamenes, an Ethiopian Monarch, who reigned before the Christian Era. The sculptures and paintings in this Temple are in excellent preservation, and in their style and finish far superior to what is commonly found in Temples of so late a date. This, however, like almost all of the Temples in Nubia, has been built on the site of a much older one, probably of the period of the 18th dynasty, as the pavement of the approaches and of the outer Court, as well as the substructions for the obelisks and sphinxes are ancient.</p> <p>The sculptures are remarkably well cut, and are in high relief, they principally represent Ergamon and his Queen in the act of adoration, or making offerings to different deities.</p> <p>The religion of Egypt, from the earliest authenticated period, 3500 years, B.C., down to the fourth century of our Era, seems to have undergone no change, or to have been subject to few innovations. Whatever changes took place in the dynasties, and they were many, the worship of the gods remained the same. Egypt, which had been governed by native Pharaohs from times immemorial, and which had been successively conquered and governed by Ethiopians, by Persians, by Greeks and Romans, still retained its peculiar worship. From what we see of their works, they adopted its religion and customs, and vied with each other in the construction, reparation and adornment of its Temples.</p> <p>The rebuilding of this Temple of Dakkah, by Ergamenes, proves that his denial of the supremacy of the Priests did not lessen his respect for the gods. Diodorus, the historian, who wrote B.C., says: "It was the custome for the Priests, when dissatisfied with the rule of the Ethiopian Kings, to call upon them to destroy themselves, and that Ergamon, when so called upon, refused, saying that the voice of the Priests was not the voice of the gods; -- he then collected the Priests together, and put them to death.</p>


	J.D.
NOTES	Image from AMC, Photographic Views Taken in Nubia

IMAGE	
TITLE	Maharaka [Maharaka. (Temple.)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 19.9 x 26.1 cm</p> <p>AMC, Photographic Views Taken in Nubia 21.5 x 27 cm</p> <p>British Library 21.1 x 26.6 cm</p> <p>Wilbour Library of Egyptology 21.9 x 27 cm</p>
TEXT	<p>MAHARAKA. (TEMPLE.)</p> <p>THIS is one of the most picturesque remains in Nubia, though never finished. It is hypæthral, and of the Ptolemaic period. There are no sculptures or paintings, a very rude representation of Isis, sitting under the sacred fig tree, not deserving to be mentioned. The columns are elegant, and they and the screen are of the finest white sandstone.</p> <p>As is often the case in Nubia, there are Christian remains overlaying the more ancient. On a rough ground of stucco are paintings of the Apostles, which must once have decorated a Christian church. The reason why these crumbling remains</p>


	<p>of Christianity are more numerous in Nubia than in Egypt, is, that it kept its footing here much longer than in the Lower Country. In 1673, the traveller Wansleb mentioned, that the churches were still standing, but closed for want of pastors.</p> <p>N.D.</p>
NOTES	Image from AMC, Photographic Views Taken in Nubia.

IMAGE	
TITLE	Sabooa [Sabooa.]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 21.8 x 26.8 cm</p> <p>AMC, Photographic Views Taken in Nubia 21.3 x 27 cm</p> <p>British Library 21 x 27 cm</p> <p>Université Laval 21.1 x 27 cm</p> <p>Wilbour Library of Egyptology 21.4 x 26.4 cm</p>
TEXT	<p>SABOOA.</p> <p>AT Sabooa are the remains of a Temple of a time at Rameses II. It is approached by a Dromos of eight Androsphinxes, at the entrance of which stand two Colossal Statues of the King. All but four of the Sphinxes are covered with sand. The propylon Towers are the only part in good</p>

	<p>preservation. The Area with its lateral corridors, supported by 8 Osieride pillars, is almost full of sand, and the entrance to the side chambers and Naos are completely blocked up. We took a photograph of the Towers, Sphinxes and Statues; and the scene was enlivened by a Bedouin, a group of children, Ramadan, and a stuffed crocodile, the latter looking fierce enough to swallow up Temple and all.</p> <p>The people of Nubia leave a far more agreeable impression on one's mind than the Egyptians. The women when young are generally pretty, sometimes attractively so; and this combined with the beauty of their figures, and the gracefulness of their every action, makes it often difficult to resist their inopportune demands for a present. They never wear the hateful yash-mack, nor do they evince the slightest shyness, but laugh and talk with strangers as familiarly as women of the North. Would they but dispense with the castor-oil, which unfortunately they apply in most wasteful quantities to their hair and bodies, their society would be much more agreeable. About Derr their dress is peculiarly graceful, and shews off to perfection their figures, which are tall, erect and well proportioned.</p> <p>The children of Nubia are likewise much less repulsive than the Egyptians. They are often bright-eyed, playful little creatures, as happy as the day is long, and sporting about in nature's attire, far more lustily than their better clad fellow-mortals. The men are a splendid race, tall and well built, with fine intelligent features and well developed heads. The two tribes of Berbers, however, which inhabit Nubia, are far less handsome than some which live further south, above Soudan and elsewhere. The few we saw of them, accompanying the caravans from the interior to Korusko, were perfect types of humanity.</p> <p>N.D.</p>
NOTES	Image from AMC, Photographic Views Taken in Nubia.


IMAGE	
TITLE	Korusko [Korusko]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 20.8 x 26.7 cm</p> <p>AMC, Photographic Views Taken in Egypt 21 x 27 cm</p> <p>AMC, Photographic Views Taken in Nubia 20.6 x 26.7 cm</p> <p>British Library 21.2 x 27.1 cm</p> <p>Université Laval 21.7 x 27 cm</p> <p>Wilbour Library of Egyptology 20.8 x 27 cm</p>
TEXT	<p>KORUSKO</p> <p>MAY be considered the Commercial Metropolis of Nubia. It contains about 100 huts built of stones and mud, the walls are seldom more than seven feet high. Some of the roofs are covered by reeds or palm tree leaves, as an awning or shade. The mosques, as may be seen in the photograph, is the most conspicuous building in the town. There are no Stores or Store-houses, and no regular Bazaar. Korusko, nevertheless, is a place of considerable importance, as here the Caravans to and from the interior arrive and depart. We found scattered about in the neighbourhood several Arab encampments. Some had recently arrived from Abyssinia, Soudan and Dongola, and the bales of Senna, Gums, Ebony and Ivory were piled</p>

	<p>together, waiting a Canjia to transport them to the first cataract. Other Caravans seemed to have been waiting a considerable time for a return load. These Caravans, unlike the Haj, or those to the Eastward and the Red Sea, have no fixed time for arrival or departure; they also vary greatly in size. Some, we observed, consisted of only six or eight camels, others of thirty or forty. The owners and conductors are Bedouins of the Senaar Tribe; they are fine handsome men in figure, with regular and well cut features, they are very dark, some of them quite black; they go almost naked and wear no head dress. The hair is long and is never cut; that on the crown of the head is frizzed out into a huge bush, the remainder is carefully plaited and allowed to hang like a fringe round the head. The whole is most abundantly anointed with grease and castor oil. Whatever opinions may be formed of the use or ornament of this practice, there can be no difference as to its odour under a tropical Sun.</p> <p>J.D.</p>
NOTES	Image from AMC, Photographic Views Taken in Nubia.

IMAGE	
TITLE	Caravan Road [Caravan Road from Korusko]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views Taken in Nubia 21.1 x 27 cm</p> <p>British Library 21.3 x 25.8 cm</p> <p>Wilbour Library of Egyptology 21.5 x 26.9 cm</p>


TEXT	<p data-bbox="781 195 1255 226">CARAVAN ROAD FROM KORUSKO</p> <p data-bbox="781 262 1385 762">IS the great thoroughfare between Egypt and the Eastern interior of Africa. European goods of all kinds are landed at Korusko without transshipment from Alexandria, during the inundation, and during the low Nile, by one transshipment only between Assouan and the head of the first Cataract, as is described opposite to the photograph of the landing place at El Shallal. As above Korusko, the Nile is navigable with difficulty as far as the second Cataract, and from thence cannot be used for transportation of goods, these are transferred at Korusko to Caravans, and transported through the Desert to Chartum, Soudan, Darfour, Abyssinia and to the unknown and unexplored regions in Central Africa.</p> <p data-bbox="781 800 1385 1866">The trade is entirely one of barter. At Assouan it is generally in the hands of French or Italians, who accompany their goods to Korusko and who receive here from Arab traders, the products of the interior in exchange. These Arab traders accompany the goods in Caravans to different stations or depots in the interior and there exchange them again with smaller traders, who receive their goods again from still smaller traders, or immediately from the natives. Occasionally an enterprising Arab or Berber, or a camel driver, will risk a small venture on his own account. During my last visit, I was desirous to procure some Ostrich feathers, but my Dragoman for some reason, was opposed to my spending any money, and to my inquiries always insisted that none were to be had at that particular place. I therefore put a small feather in the folds of my head-dress, and whenever I saw a chance, pulled it out and asked in my best Arabic if they had any like it. In this way I procured several small lots- but once, seeing a caravan discharging, I went up to the conductors, and pulling out my feather, repeated the talismanic words, upon which a half naked Nubian ran off and in a few minutes returned with a parcel of very fine feathers of different colors for which I offered a five franc piece in silver. He snatched the money and disappeared, leaving me with 250 feathers, and in doubt whether he knew their value or whether he had stolen them. During this trip, while at Esné a slave boat was anchored near us, we went alongside, and enquiring for feathers, one of the</p>
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	<p>men produced a bag of very fine ones, but, as he asked a dollar an ounce by weight, and as my idea of their value was based upon my operation of the last year, we declined to purchase, and had reason afterwards to regret it; for although we obtained some very good ones at Korusko and at Assouan, they were not better, and very much dearer.</p> <p>Besides the great Caravan road from Korusko, several others leave the Nile for different routes. One leaves Keneh for Cosseir conveying European goods to the countries east of the Red Sea and bringing back their products. One leaves Benisouf for the Little Oasis, four days' journey across the Desert. One leaves Osioot, and one leaves Thebes for the Great Oasis. It was on this last route that the army dispatched by Cambyses for the destruction of the Temples of the Oasis, perished, at the same time that his own army was nearly destroyed in the attempt to reach Meroe.</p> <p>In the words of Herodotus "Cambyses when he passed through Thebes, detached from his main body some fifty thousand men, and sent them against the Ammonians, with orders to carry the people into captivity and burn the Temple. The men sent to attack the Ammonians started from Thebes, having guides with them, and may be clearly traced as far as the city Oasis (the small Oasis), this place is distant from Thebes seven days' journey across the sand, thus far, the army is known to have made its way; but thenceforth nothing is to be heard of them, except what the Ammonians report. It is certain they neither reached the Ammonians, nor ever came back to Thebes. Further than this the Ammonians relate as follows, that the Persians set forth from Oasis, across the sand, and had reached about half way between that place and themselves, when, as they were at their mid-day meal, a wind arose from the south strong and deadly, bringing with it vast columns of whirling sand, which entirely covered up the troops, and caused them wholly to disappear, thus according to the Ammonians, did it fare with this army."</p> <p>J.D.</p>
NOTES	Image from AMC, Photographic Views Taken in Nubia.


IMAGE	
TITLE	Christian Graves [Christian Graves.]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views Taken in Egypt 20.1 x 27.5 cm</p> <p>AMC, Photographic Views Taken in Nubia 21.2 x 26.8 cm</p> <p>British Library 20.9 x 27.4 cm</p> <p>Université Laval 19.9 x 26.5 cm</p> <p>Wilbour Library of Egyptology 21.7 x 26 cm</p>
TEXT	<p>CHRISTIAN GRAVES.</p> <p>THE Caravan Road from Korusko winds through a valley, or rather through a rocky gorge among the hills. It is at the base of one of these hills that Korusko is situated, and at the mouth or entrance of the gorge, and near the hill, that the caravans receive or discharge their loads. Opposite to the photograph of the first cataract, it is stated that some thousands of years ago, a complete rocky barrier had existed there, which had raised the Nile in Nubia 30 or 40 feet above its present highest level; at that period, this rocky valley or gorge, was entirely under water; this proved by the water worn appearance of the rocks, which plainly show the influence of the periodical rise and fall of the River; it is also proved by the beds of alluvium which have been deposited here and there, at the</p>

	<p>base of the hills, on each side of the valley.</p> <p>The wind being contrary, we were compelled to spend an entire day at Korusko; after visiting the village and the caravans, we strolled up the valley, and about a mile from its mouth, came upon three Christian Graves, dug in one of the beds of ancient alluvium. Two of these graves were nameless; one had a block of sandstone set up at its foot, with a cross and the following inscription roughly carved upon it:</p> <p><i>Hic jacet, Rev. W. Michael Wurmitch, Miss. A Cent. Afric. Obiit 3 Feb., 1856. R.S.C</i></p> <p>Whatever speculations might be formed of the occupants of the two nameless graves, in so waste and howling a wilderness, which itself in its loneliness and stillness was the very image of death, we could not consider the spot an inappropriate one as the final resting place of a Christian Missionary, who, taking his life in his hands, abandoned family, friends and the comforts of home and of civilized life, for the purpose of spreading the light of the Gospel among the Heathen. We returned to our boat at dusk, and while at dinner, two Dahabiehs came to the bank and anchored; one contained the brother of the King of Sweden and his suite, whom we had previously met at Cairo and at Antinoe; the other contained the remains of an English Lady, young, accomplished and lately married, who had died that afternoon on the way down from the second cataract. During the night a rough coffin was extemporized by the gentlemen in His Highness' boat ; a piece of sandstone obtained from the bank was carved with her last name and the date of her death, and in the morning she was carried by the Arabs to the gorge among the hills, and laid beside the Missionary.</p> <p>Some future travellers may, as we were, be led to the spot. They will perceive a slab coarsely cut with the following inscription: "Sacred to the Memory of Mary Walton, who died Jany. 24, 1861." It is a question whether her sad fate and end were more or less sad and melancholy than those of Mr. Wurmitch. He left his country and his home in truly missionary spirit; he deliberately counted the cost, and devoted himself to a holy but almost</p>
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	<p>hopeless mission; he met a Missionary's death, and was laid in a Missionary's grave. She, young, amiable and talented left home and friends a happy bride, with the prospect and hope of soon again rejoining them. She died with no one but her afflicted husband to solace her, or to close her eyes, and was followed to her lonely, rocky and desolate resting place by two or three gentlemen who, until the evening before, were ignorant of her name.</p> <p>At that last dread moment, when the King of terrors appears, he is surely met with more fortitude and resignation when he approaches a bedside surrounded by kind and sympathising friends.</p> <p>The photographs shews the rocky defile and the mound of alluvium in which the four graves have been dug; and by the aid of a glass, the inscriptions on the slabs may easily be read.</p> <p>J.D.</p>
NOTES	Image from AMC, Photographic Views Taken in Nubia.

IMAGE	
TITLE	Amada [Amada.]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views Taken in Egypt 20.6 x 27.2 cm</p> <p>AMC, Photographic Views Taken in Nubia 20.9 x 27 cm</p> <p>British Library</p>


	<p>21.1 x 26.6 cm</p> <p>Wilbour Library of Egyptology</p> <p>21.8 x 27 cm</p>
TEXT	<p>AMADA.</p> <p>A TEMPLE in Nubia, built, sculptured and painted in the highest style of Egyptian Art, during the 18th Dynasty. It was built and dedicated by Thothmes III. and IV. to Amum Ra, the Tutelary Divinity of Thebes. It is one of the very few Temples in Nubia, which has neither been rebuilt or added to by later Pharaohs. With rare exceptions, all of the Temples in Upper Egypt and Nubia have been rebuilt by Monarchs of the Greek or Roman periods, on the foundations of, and often with the materials of the Temples built by Pharaohs of the old Monarchy, or by those of the earlier periods of the new.</p> <p>Amada is situated on the Sybian Desert, and high above the Nile. It commands a very extensive view of both the Sybian and Arabian Deserts, with the River flowing calmly between them. There is no trace of vegetation, excepting the narrow fringe of green on the immediate edge of the River.</p> <p>It will probably never be known why these beautiful and costly Temples were built in situations where there were no local means of support for even the Priests who ministered in them.</p> <p>J.D.</p>
NOTES	<p>Image from AMC, Photographic Views Taken in Egypt. In the AMC, Photographic Views Taken in Nubia album, the top half of the man sitting on top of the temple is absent.</p>

IMAGE	
TITLE	Crude Brick Building [Crude Brick Building.]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 18.7 x 25.7 cm</p> <p>AMC, Photographic Views Taken in Egypt 20.9 x 27.5 cm</p> <p>AMC, Photographic Views Taken in Nubia 20.5 x 26 cm</p> <p>British Library 20.7 x 27.8 cm</p> <p>Wilbour Library of Egyptology 21.2 x 27 cm</p>
TEXT	<p>CRUDE BRICK BUILDING.</p> <p>AFTER having taken the previous picture and while walking on the elevated plateau of the Desert, we perceived, at a distance, the subject of this photograph. A rather long and wearisome walk over the sandstone rocks, and banks of drifted sand, brought us up to it. It is situated about four or five miles above Amada, is of considerable size and extent, and is standing as it does, on an elevated situation, is a very conspicuous object. We were surprised that it has not been noticed or described by Irby & Maugles, Belzoni, Sir G. Wilkinson, or any other traveller with whose works we were acquainted.</p> <p>The building is entirely of sun-burnt bricks, excepting the substructions which are of Roman masonry, and extend for some hundreds of feet parallel to the front of the brick building, which</p>


	<p>itself is upwards of two hundred feet.</p> <p>Looking at the foundations, it is a mere matter of conjecture for what uses so large a building was originally intended, particularly in such a situation.</p> <p>The extent of the frontage, its uniform thickness, the absence of ruins and of the mounds of rubbish and pottery which always mark the sites of Temples, shew that this was not its original design. It is probable that it may have been one of the permanent Roman camps, which they are known to have possessed in Nubia, and that the Christians of the third or fourth century had erected a Monastery or some religious establishment upon its foundations. The photograph shews the height of these foundations and the size of the stones with which they were built; it also shews that the height of the present building was originally at least three stories.</p> <p>The chambers are very numerous, but are small; they are invariably arched or vaulted, the spaces between the spurs of the arches were filled up with crude bricks, and the floors were then levelled. No stones were used above the foundations, and there are no traces of beams or joists; in fact, owing to the vaulted construction of the chambers, these would have been quite unnecessary.</p> <p>The building was erected on the northern angle of the foundations, but although we traced them carefully, we could not find any sculpture or inscription.</p> <p>J.D.</p>
NOTES	Image from AMC, Photographic Views Taken in Nubia.


IMAGE	
TITLE	Desert Scene [Desert Scene in Nubia.]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 19.6 x 25.7 cm</p> <p>AMC, Photographic Views Taken in Egypt 21.5 x 27 cm</p> <p>AMC, Photographic Views Taken in Nubia 21.4 x 26.3 cm</p> <p>British Library 21.2 x 27.1 cm</p> <p>Wilbour Library of Egyptology 21.8 x 27 cm</p>
TEXT	<p>DESERT SCENE IN NUBIA.</p> <p>ABOVE the first cataract the scenery on the Nile suddenly and entirely changes. The cultivated plain with its villages, mosques and palm trees, has disappeared, and given place to the barren rocks and yellow sand of the desert; cultivation is confined to a few feet on the river's edge, and even this narrow fringe is frequently interrupted for miles by the intrusion of the granite rocks. The river flows through a rocky gorge, is narrower, more rapid, and seems to be abandoned; since leaving Philæ, not a sail has been seen, and the geese, ducks, pelicans, spoonbills, and other water fowl, with which the lower Nile was covered, have disappeared.</p> <p>The inhabitants are very scanty, and more scantily clad; they consist principally of women and</p>

	<p>children, the men being engaged, for the most part, as boatmen on the Lower Nile.</p> <p>It is a matter of wonder how even so scanty a population manages to subsist on so narrow a strip of land. From the left bank of the Nile, the desert, under the name of the Sahara, stretches without interruption, for 2000 miles towards the west coast of Africa, and from the right bank, under the name of the Arabian desert, it stretches to the Red Sea. Over these spaces, the desert is not an uninterrupted plain of sand, but, as seen in the view is composed of rocky hills, of huge detached masses of rock, of boulders, of pebbles and of sand. It may be viewed as, and doubtless is the bed of an ancient ocean, destitute of every principle of vegetable life, excepting where the Nile, like a silver cord, flows through the rocky channel which it has made, and gives life and fertility only as far as its waters reach.</p> <p>Nothing can be conceived more sterile, more desolate, more solitary and sunburnt, than the desert, and nothing more death-like than its stillness.</p> <p>J.D.</p>
NOTES	Image from AMC, Photographic Views Taken in Nubia.

IMAGE	
TITLE	Ibreem [Ibreem]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	AMC, Photographic Views in Egypt & Nubia 21.2. x 26.8 cm


	<p>AMC, Photographic Views Taken in Nubia 20.8 x 27.5 cm</p> <p>British Library 21.2 x 27.1 cm</p> <p>Université Laval 20.6 x 26.9 cm</p> <p>Wilbour Library of Egyptology 21.8 x 26.7 cm</p>
TEXT	<p>IBREEM</p> <p>IS a rugged rocky hill about 800 feet high, which encroaches upon and literally overhangs the river. Its base on all sides is honeycombed with tombs; the greater number, however, have been defaced or destroyed; but on the river side, where the face of the hill is perpendicular, and where the tombs are only accessible by means of ropes or of a long ladder, they are still in good preservation, and bear the dates and names of the Pharaohs who reined from 1600 to 1450 B. C.</p> <p>The summit of the hill can only be reached from the Desert side by a very narrow and precipitous footpath, which leads through a rocky gorge, and then zigzags past ancient tombs and among fallen and detached masses of stone.</p> <p>The top of the hill has been regularly laid out as a town, the pavements of the streets and lanes, and the remains of the houses are still very perfect, and seem as if they could easily be restored.</p> <p>There is also a Christian church in tolerable preservation, the basilica of which, is 60 feet by 36. This town has evidently been a place of considerable importance, even in the older periods, some of the blocks of stone built into the walls of the church or the private houses bear the names and titles of an Ethiopian monarch, who reigned in Nubia during the 18th Egyptian dynasty, and who erected Temples on this platform ; these blocks had been used by later Egyptian and Ptolemaic monarchs, in the erection of Temples, and by the Romans in building a castle and in surrounding the whole top of the hill by a massive wall.</p>

	J.D.
NOTES	Image from AMC, Photographic Views Taken in Nubia.
IMAGE	
TITLE	Ibream- Roman Castle [Roman Castle of Ibream.]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 19.2 x 25.4 cm</p> <p>AMC, Photographic Views Taken in Egypt 21.4 x 26.5 cm</p> <p>AMC, Photographic Views Taken in Nubia 21.9 x 27.3 cm</p> <p>British Library 21.4 x 26.8 cm</p> <p>Wilbour Library of Egyptology 21.8 x 26.7 cm</p>
TEXT	<p>ROMAN CASTLE OF IBREEM</p> <p>AS well as the walls which surround the Town have suffered very little by the ravages of time. They have been very substantially built with huge blocks of sandstone, many of which shew the tracery and inscriptions, sculptured upon them by the old Pharaohs.</p> <p>When the Roman dominion expired in Egypt and Nubia, the early Christians took possession of this place; they left the Castle and walls entire, but destroyed the Temples and Monuments, using the materials and the sculptures stones in the buildings</p>

	<p>of their church and private dwellings; consequently, the walls and pavements consist of stones of different kinds—red and black granite, limestone and sandstone. Under our feet and around us, were the remains and memorials of those who had ruled Egypt and Nubia for more than forty centuries.</p> <p>The Ethiop—the Egyptian—the Persian—the Grecian—the Roman—the Christian, had in their turns, strutted on this stage, and disappeared, The Mahometan now has possession and exercises a despotic rule; but, from the signs of the times, this rule does not promise a long continuance.</p> <p>The view from the Castle is very extensive, but offers nothing but what is commonly seen above the Cataract; the dreary, sun-burnt and interminable Desert on every side, with no sign of life excepting where the Nile flows through its rocky bed, and supports a scanty vegetation wherever the rocks and stones have permitted a slight deposit of Nile mud.</p> <p>J.D.</p>
NOTES	<p>Image from AMC, Photographic Views Taken in Nubia. The image's orientation is the same in AMC, Photographic Views Taken in Nubia, AMC, Photographic Views in Egypt & Nubia and the Wilbour Library of Egyptology, but is laterally reversed in the AMC, Photographic Views Taken in Egypt album.</p>
IMAGE	
TITLE	Abou Simbel- Queen's Temple [Queen's Temple


	at Abou Simbel]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 22 x 27.6 cm</p> <p>AMC, Photographic Views Taken in Nubia 24 x 28.5 cm</p> <p>British Library 23.9 x 28.1 cm</p> <p>Université Laval 21.8 x 27.6 cm</p> <p>Wilbour Library of Egyptology 21.7 x 27 cm</p>
TEXT	<p>QUEEN'S TEMPLE AT ABOU SIMBEL</p> <p>IS situated a little to the North of the larger one, and is similarly excavated out of the same Hill. The inscriptions state, that it was commenced and finished by Nofri Ari, the Queen of Rameses, and dedicated by her to Athor, and some other deities.</p> <p>As the sculptures and inscriptions on the larger Temple commemorate the acts and conquests of Rameses, on this, they are exclusively devoted to the representations of the acts and offerings of his Queen, and are entirely of a religious character.</p> <p>As is seen in the photograph, the façade of this Temple is cut so as to appear to be supported by several natural buttresses which are covered with hieroglyphics; between the buttresses six colossal figures are sculptured and stand out in high relief.</p> <p>The entrance, which is in one of the buttresses, leads into the grand Hall; this is divided by two rows of pillars, cut out of the solid rock, each pillar having a colossal figure sculptured in high relief upon its face.</p> <p>The whole depth of the Temple from the entrance is only 100 feet. The walls and pillars are exquisitely carved and painted with the representations of the acts and offerings of the Queen to the deities, but, as in the larger Temple, the King and the gods are sculptured of colossal size, in this, they are only of life size.</p>

	<p>The heat, within both of these rock Temples, is very great; there is no ventilation excepting through the outer doorways, and these are nearly blocked up by drifted sand, and only allow an entrance by stooping. The air, however, though heated and oppressive, does not feel impure. One evening, the apparatus for a Turkish bath was extemporized in the smaller Temple; one of the Dahabieh's hatches was fitted up as a stage; a couch with a Persian carpet and coverlids were spread on the warm sand, and Mahmoud, the cook, and one of the sailors, both professors of the bath and shampooing, acted as operators. A fire was kindled, the Hall and pillars were brilliantly illuminated, and shewed Nofri Ariand her gods and goddesses looking down on the unusual spectacle with the same expression of solemn <i>grandeur</i> which had been impressed on their countenances 33 centuries before.</p> <p>J.D.</p>
NOTES	Image from AMC, Photographic Views Taken in Nubia.


IMAGE	
TITLE	Abou Simbel- King's Temple [Abou Simbel]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 20.5 x 26 cm</p> <p>AMC, Photographic Views Taken in Egypt 20.5 x 26 cm</p> <p>AMC, Photographic Views Taken in Nubia 21 x 25.6 cm</p>

	<p>British Library 21.4 x 27.6 cm</p> <p>Wilbour Library of Egyptology 21.7 x 27 cm</p>
TEXT	<p>ABOU SIMBEL</p> <p>MAY justly be considered as the king of the Rock Temples of Egypt and Nubia. The sandstone hill rises perpendicularly from the river. Its face has been levelled, and four colossal sitting figures of Rameses II have been cut out of it.</p> <p>No description, and no measurements can give any correct idea of the magnificence, the symmetry, and the beauty of these statues; for, although nearly seventy feet in height, their proportion are so just, and their artistic finish so admirable, that only after repeated visits can their grandeur, their vastness and beauties begin to be fully realized.</p> <p>The statues themselves, as well as the whole of the exterior face of the hill are deeply sculptured with representation of the gods, and with hieroglyphical inscriptions of a size and depth in proportion to the figures.</p> <p>I visited every known Temple and monument in Egypt and Nubia, and certainly the first view of no one of them (not even excepting the great Pyramid,) produced such a sensation of awe, as the exterior face of the greater Rock Temple of Abou Simbel.</p> <p>The inside fully corresponds to the outer face; a large doorway, covered with sculptures and inscriptions, leads to a hall supported by eight pillars; on each pillar there stands out in high relief a figure of Rameses, with the insignia of different gods. The pillars, and the whole extent of the walls are deeply sculptured with representations of his battles, sieges, and exploits. The spirit and execution of these scenes are admirable, and the incidents can easily be understood without the aid of the hieroglyphical inscriptions.</p> <p>Some idea of the size and vastness of this hall may be formed from the dimensions of the pillars which are eight feet square, and from the fact, that each figure which stands out in bold relief, is thirty feet</p>

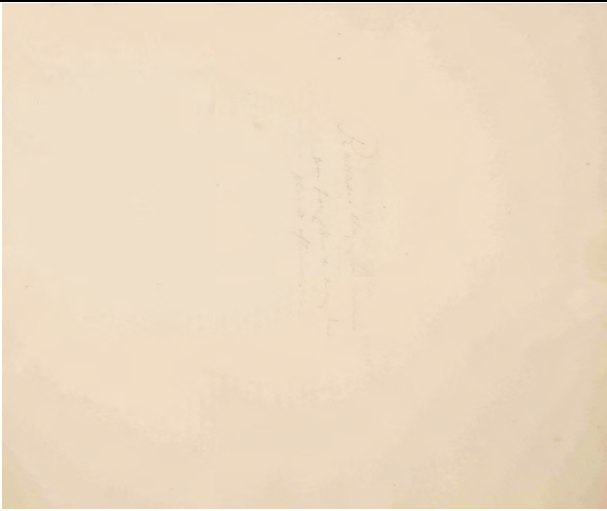
	<p>high, without its pedestal.</p> <p>This Hall leads to another, and through this is the entrance to the sanctuary which is 200 feet from the outer doorway. On either side are seven large chambers, all elaborately sculptured and painted. The inscriptions state that the idea and plan of this Temple originated with Rameses himself, for the purpose of commemorating his victories and conquests; and that the whole of the works were executed solely by his captives. The greatness and the cruelty of its accomplishment can only be equalled by the vastness of conception and the skill and resources of that wonderful monarch, who, 33 centuries ago, cut out of a mountain so magnificent a monument of his power, might and egotism. The amount of time and labor expended on this gigantic work can hardly be conceived, particularly as the difficulties were increased by the fact, that, then, as now, the country was entirely destitute of vegetation, and presented on all sides, nothing but the everlasting and dreary desert.</p> <p>We spent two days at Abou Simbel and took paper impressions of several of the most interesting subjects on the walls, all of which had reference to the acts of Rameses.</p> <p>J.D.</p>
NOTES	<p>Image from AMC, Photographic Views Taken in Nubia. The image's orientation is the same in AMC, Photographic Views Taken in Nubia, AMC, Photographic Views in Egypt & Nubia, the Wilbour Library of Egyptology, but is laterally reversed in AMC, Photographic Views Taken in Egypt.</p>

IMAGE	
TITLE	Abou Simbel- Colossus [Abou Simbel. (Colossal Statue.)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views Taken in Nubia 23.8 x 29.3 cm</p> <p>British Library 22 x 29.4 cm</p> <p>Université Laval 21.4 x 27.4 cm</p> <p>Wilbour Library of Egyptology 20 x 27 cm</p>
TEXT	<p>ABOU SIMBEL.</p> <p>(COLOSSAL STATUE.)</p> <p>THE colossal Statues of Rameses II., which ornament the Façade of the Rock-Temple of Abou Simbel, are one of the wonders of the world, and are certainly among the most marvelous productions of the most marvelous people of antiquity.</p> <p>They are four in number, -- seated on thrones and raised on high pedestals. Judging from the length of such parts of the body as are exposed, Wilkinson has calculated their total height at 66ft. He gives the following dimensions of different parts of the body: the ear, 3 ft. 5 in.; forefinger (<i>i.e.</i> to the fork of the middle finger), 3 ft.; from the inner side of the elbow-joint to the end of the middle finger, 15 ft. He likewise supposes the total height of the Façade to be between 90 and 100 ft.</p>

	<p>The legs and arms are square-set, the hands and feet rest quite flat upon the knees and pedestal, and the attitude possesses all the faults which adhere to Egyptian sculpture. It would be absurd to offer a defence of the palpable defects in their art. We can only regret that religious prejudice and conservatism should have prevented sculpture and painting keeping pace with the advancement of the social Arts in Egypt. Yet the remarks which Fergusson makes in explanation of them, are just. He accounts for them on the plea, that sculpture was subordinate to architecture, and was not pursued as an independent art; and that therefore the Statues which adorned the Temples, were an intrinsic part of the architectural plan of the building, and in this respect resemble the awkward effigies which fill the niches of a Gothic cathedral, but are yet not offensive, because in keeping with the whole. He then adds—speaking of the granite Colossus of Rameses, in the outer court of the Rameseum, and the remarks are applicable with double force to these: “To my mind this monolithic Colossus, 60 ft. high, seated in calm majesty among architectural objects of a corresponding size and design, and of which he forms a part, is a more sublime conception than has yet been executed in any part of the earth, as the memorial of a man who was great in life, and who wished to convey to posterity a just appreciation of his powers. It is not the mere Colossus, a man beautiful in form and limb—but a king, or, ascending to the Egyptian conception, a demi-god. Look at it as we will, no portrait statue has ever been conceived so sublime and god-like, nothing ever executed so mechanically great.”</p> <p>J.D., JR.</p>
NOTES	Image from AMC, Photographic Views Taken in Nubia.

IMAGE	
TITLE	Abou Simbel- Colossi- Northerly [Abou Simbel. (Two Northernly Colossi.)]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	<p>AMC, Photographic Views in Egypt & Nubia 21 x 27.2 cm</p> <p>AMC, Photographic Views Taken in Nubia 21 x 27.3 cm</p> <p>British Library 21.3 x 27.7 cm</p> <p>Wilbour Library of Egyptology 20 x 26.4 cm</p>
TEXT	<p>ABOU SIMBEL.</p> <p>(TWO NORTHERNLY COLOSSI.)</p> <p>THE fact that Rock Temples are almost exclusively confined to Nubia, has been supposed to point to a connexion between that Country and the west coast of India, where a similar style of Temple architecture was in vogue. It is possible that the deduction may be well founded, though it is more than doubtful; as all the Rock Temples were hewn out by Rameses II, who, in the Lower Country, had erected as splendid building, and <i>that</i> many centuries before the Buddhist caves at Karli and Ellora had been excavated. If there was any communication, India must have borrowed from Nubia: but it is more probable that, unless the similarity of style was purely accidental, it points to a common ethnical origin.</p> <p>Another curious and perhaps significant fact, is that there exist but few rock-hewn Tombs in</p>

	<p>Nubia, and those few principally on the east bank. Further investigation may clear up those points ; and the many hypothesis founded on them share the same fate, which has befallen the thousand groundless and absurd theories which were confidently propounded before the discovery of reading the hieroglyphical writing was made. It was then supposed that civilisation descended the Nile from Ethiopia, and that the Pyramids and other remains of Moroe, now ascertained to be of comparatively late date, were the most ancient monuments of the world ; and that the rock hewn Temples of Nubia suggested the architecture of the magnificent structures of Egypt. On the contrary, the excavated temples are planned after the model of the constructed; and what is more, the oldest grottoes of the Old Empire possess architectural parts, utterly useless in an excavation, and which are therefore introduced only in imitation of buildings then in existence. The grottoes of Beni Hassan again excavated toward the close of the Old Empire, indicate a fully developed architectural style, as perfect as that of Greece and Rome. Thus the origin of Egyptian architecture is lost in the dim distance. It seems like everything in that mysterious land to have had no beginning; but in truth leads us back, in tracing its gradual rise and progress, into a past far more remote than we ever before could conceive of.</p> <p>J.D., JR.</p>
NOTES	Image from AMC, Photographic Views Taken in Nubia.

IMAGE	
TITLE	Abou Simbel- Rameses Slaying his Enemies [Rameses Slaying his Enemies.]
MEDIUM	Albumen print from waxed paper negative
CONCORDANCE	N/A
TEXT	<p>RAMESES SLAYING HIS ENEMIES.</p> <p>THIS scene is sculptured on a screen between two of the pillars in the greater Hall of the Temple of Rameses, at Abou Simbel. Rameses is represented slaying two of his enemies of the northern nations, in the presence of, and in honor of Phtah Socari who stands before him, and who, in the hieroglyphical inscription promises him everlasting life,-- and that all the nations whom he has conquered, shall forever remain subject to him.</p> <p>Shortly after his death, Nubia and a great part of Egypt were conquered and were governed for some centuries by the Ethiopians, they were then overrun by the Persians under Cabyses, whose army was overwhelmed by the sands, in the immediate neighbourhood of this Temple, while endeavouring to cross the Desert in an expedition against Meroe. During three or four centuries again, Egypt was under the dominion of the Greeks, and then for some centuries under the Romans. Since this time, Egypt has undergone many and great changes, which have swept away all or nearly all of the descendants of the ancient Egyptians. The country now is under a government which merely exists by the sufferance of peoples who, if they were known to the former inhabitants, were only regarded as painted Savages.</p>

	J.D.
NOTES	Image from AMC, Photographic Views Taken in Nubia. No image found in AMC, Photographic Views in Egypt & Nubia, AMC, Photographic Views Taken in Egypt, AMC, Photographic Views Taken in Nubia, British Library, Université Laval, or Wilbour Library of Egyptology.

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