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**REPORT**  
 OF THE  
**COMMISSION OF ARTS**  
 TO THE  
**FIRST CONSUL BONAPARTE,**  
 ON THE  
**ANTIQUITIES OF UPPER EGYPT,**  
 AND THE  
**PRESENT STATE**  
 OF ALL THE  
 TEMPLES, PALACES, OBELISKS, STATUES, TOMBS, PYRAMIDS, &c.  
 OF PHILÆ, SYENE, THEBES, TENTYRIS, LATOPOLIS,  
 MEMPHIS, HELIOPOLIS, &c. &c.  
 FROM THE CATARACTS OF THE NILE TO CAIRO:  
 WITH  
 AN ACCURATE DESCRIPTION OF THE PICTURES WITH WHICH  
 THEY ARE DECORATED,  
 AND  
 The Conjectures that may be drawn from them, respecting the  
 Divinities to whom they were consecrated.

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TRANSLATED FROM THE FRENCH OF  
**CITIZEN RIPAUD,**  
 LIBRARIAN TO THE INSTITUTE OF EGYPT.

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London:  
 PRINTED FOR J. DEBRETT, OPPOSITE BURLINGTON HOUSE,  
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ASHMOLEAN  
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MUSEUM

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## ADVERTISEMENT.

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**T**HE following Memoirs are presented to the Public as containing a very accurate account of the celebrated remains of ancient Egypt, of which we have heard so much, and know so little.

Former travellers on the banks of the Nile, however inquisitive, learned, or sagacious, have found their pursuits impeded by a succession of obstacles and dangers, which have necessarily rendered their accounts imperfect; while the ingenious Frenchmen, from whose original memoirs the following pages are translated, possessed all the advantages which could be derived from security, leisure, and general apparatus. Hence they have been enabled to give to their country and to Europe, the following correct, scientific, and superior description of the Antiquities of Egypt.

*Sept. 10, 1800.*



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EUROPEAN MAGAZINE, July 1800.

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MONTHLY REVIEW, April 1800.

# REPORT

MADE TO THE

FIRST CONSUL BONAPARTE,

BY

CITIZEN RIPAUD,

LIBRARIAN TO THE INSTITUTE OF EGYPT.

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CITIZEN FIRST CONSUL,

I HAVE the honour to present to you an abridged description of the principal monuments of Upper Egypt: it is extracted from very extensive observations, written on their several situations. I have avoided, as much as possible, a repetition of what has been said by the travellers who have preceded us.

I have added a very hasty account of the labours which have engaged the Commission of Arts. The work which it proposes to publish under your auspices, will give a more correct idea of what it has done, than the most circumstantial history can produce.

No preceding traveller has passed through Egypt with the same security that we have

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constantly

constantly enjoyed, and which we owe to you.

The course of the Nile should now be as well known as that of any river in Europe. The position of the principal monuments and of the most important cities, has been determined by astronomical observations.

At Phylæ, the supposed burial-place of Osiris, and the ultimate limit of the Roman empire on the coast of Ethiopia, we have engraved the longitude and latitude of that island, and of the city of Syene. At Thebes we also engraved on the western gate of the palace of Carnack, those of twelve of the most ancient cities. We acknowledge our satisfaction in associating, after a lapse of five or six thousand years, our imperfect observations with the duration of those imperishable monuments.

We have encamped during twenty-five days on the ruins of this ancient capital of Egypt. This residence, from the number of persons employed in the Commission, was equivalent to that of an individual during the space of two years; and we enjoyed the advantage of having a much larger number of eyes employed on the same objects. We discussed on the very places themselves, the different opinions which  
have

have directed our attention to the patient examination of the architecture, the temples, the palaces, the general effect, and the more minute detail of the sculpture and basso-relievos.

Being accompanied by a portable library, which was entrusted to my care, we have compared the descriptions of former travellers, with the monuments of which they have endeavoured to convey some idea. We have, however, felt with some degree of mortification, that, in consequence of their exaggerated praises, their writings and even their drawings have lessened the measure of that interest which those monuments really possess.

The views given by Norden are equally inaccurate and insignificant. His descriptions are obscure, for he was not sufficiently instructed. Besides, he was of a timid character; and actually visited the island of Phylæ by the light of a lantern.

Paul Lucas is a very inconsiderate, unreflecting traveller, and subject to a ridiculous spirit of exaggeration. He has described as granite the free-stone of which all the temples of Upper Egypt are constructed.

Sicard, more sagacious and correct, has contributed very much to illustrate what was ob-

#### 4 REPORT OF CITIZEN RIPAUD.

fcure and uncertain in the ancient geography of this country. In this view he has proved a very able assistant to our countryman d'Anville.

That distinguished scholar has been the continual object of our astonishment. By the force alone of his critical sagacity, he has assigned, with a degree of accuracy, which is perfectly astonishing, the position of ancient cities and villages, as well as the course of canals, in a country which he had never visited.

The Consul Maillet, Vansleb, and the transcriber Savary, offer nothing that is true or useful in their works.

The two most eminent travellers who have written on Egypt, are Granger and Pococke. The first, who was a physician, and a Frenchman, visited this country in the year 1730; and it is very much to be regretted that his work is so short. This author is well informed, judicious, and of excellent authority.

The second is the most learned of them all, and his descriptions approach the nearest to the truth. Nor was he deficient either in activity or resolution. Almost every thing that he himself wrote is good; but the drawings, which he caused others to execute, are very inaccurate.

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REPORT OF CITIZEN RIPAUD. §

Though we appear to pronounce with some degree of severity on the merits of these writers, we are ready, at the same time, to bear testimony to the numberless difficulties which they experienced; difficulties of which we could scarce entertain a suspicion, from the accommodations which your distinguished kindness commanded for us.

It is probable, that, in the introduction to the book which the Commission proposes to publish, it will not express itself with the freedom which I have used respecting the writers whom I have mentioned to you. They will be contradicted in no other way than by the exposition of facts; for it appears to me, that this work ought to be treated as if no other had been published on the same subject.

Encamped near the site of the monuments, each of us engaged in that branch of the work which the habits and study of his life had rendered the most familiar to him. The views taken by Citizens Dutertre, Cécile, and Balsac, faithfully represent the actual state of the temples and palaces. Lepere the architect, and several engineers, have drawn the plans as well as the elevations and sections, with an exactitude, which cannot fail to give a complete

and satisfactory idea of them. The basso-relievos and paintings in fresco, which adorn them, have been accurately copied by the young people in the Commission of Arts; the topography of the ancient cities has been executed by the engineers and geographers, while I am occupied with Citizens Fourier and Cortaz in forming written descriptions, which are to accompany the plans and drawings.

I have the honour to present you at this time, Citizen First Consul, the result of the operations which have been completed by the members of the Commission of Arts, and have been occasioned by the inspection of ancient monuments. They must, however, be confirmed by detailed memoirs, which, disdaining conjecture and system, shall be confined to solid and incontestable authorities.

A colony from Ethiopia peopled Egypt; it followed the course of the river which waters it. The first who fixed there were the Troglodytes; that is, inhabitants of grottos which had been formed in the rocks by the hand of nature. They established themselves in the most southern parts of the country.

The most ancient monuments are those which are nearest the tropic. At Phylæ, an  
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island situated beyond Syene, two temples have been destroyed, of whose materials two others have been rebuilt, which still remain. Thus a generation of monuments may be said to have been established, and the age of each of them is triple that of the most ancient states of Europe. That time never fails to answer the purposes of nature, is a reflection of Volney, as just as it is agreeably expressed; and an inspection of the monuments and natural phenomena in Upper Egypt confirms this truth. The rocks of granite which surround Syene, still retain their original appearance; and the obelisks which have been erected upwards of four thousand years have remained insensible to the action of the air.

All the temples and palaces are built of freestone; two or three of them are formed of a calcareous stone; and except the obelisks and colossal statues, more granite is found in the ruins of Alexandria and its mosques, than is to be met with from Cairo to the Cataracts.

The monuments were not entirely constructed of granite, till the seat of the monarchy was transferred to Memphis. Then Upper Egypt was despoiled of whatever could be taken away, and Lower Egypt was enriched at



8. REPORT OF CITIZEN RIPAUD.

its expense. Then the arts having attained an higher degree of perfection, luxury influenced the choice of materials, and the temple of Isis, at Babbeat, was constructed of granite; and the rocks of Elephantine furnished those enormous blocks which formed the *monolithic* chapels of Sais and of Butos, whose weight was several million of pounds. The labour necessary to separate them from the rock, to place them upon rafts, to transport them two hundred and twenty leagues from the quarries from which they were extracted, to hew, to hollow, and to polish them, compels us to admire the perseverance of these people in such extraordinary undertakings; and to lament, at the same time, that it was not directed to the execution of more ennobling objects.

The erection of a single obelisk is sufficient, in our day, to establish the reputation of an architect; and how many of them have the Egyptians detached from the quarry, brought away, and erected! When we reflect on the efforts which at length produced these operations, we are penetrated with respect for those who undertook and executed them; and possess a clear comprehension of the moral and  
physical

physical means, whose union was indispensable to their completion.

The monuments of ancient Egypt evidently prove, that every thing in that country was done for gods and for kings. Five immense palaces, and thirty-four temples, still remain; while the only private habitation that could be distinguished, was so encumbered with rubbish, as to offer but a very imperfect notion of its original design.

A temple, among the Egyptians, was a vast volume displayed to receive their respect and adoration. Hence it is, that all places consecrated to religious worship are adorned and inscribed, both within and without, with pictures and holy maxims. These are seen also under the porticos, on the columns, in their lower rooms, on the walls of stair-cases, and in the subordinate apartments. Let us go back to the time when the pious Egyptian entered his place of worship: the multiplied images of his gods surround him; the colossal basso-relievos represent themselves to him; wherever he turns his eyes, his laws, and the sacred explanation of the mysteries which he adores, appear every where around him. At the same time the strong and glaring colours which  
are

are displayed in the pictures, contribute to disturb his imagination; while a dim, religious light increases that fear, which heightens the spirit of his adoration.

Astronomical subjects are engraved under the porticos, and in the vestibules of the temples, as if the priests thought that a regard for the sciences was the best preparative for the duties of religion.

The temples of Denderah and Esné are the most recent edifices; and the zodiacs which decorate the ceilings, represent the state of the heavens at the distance of four thousand eight hundred years from the time when we behold them. What people is there who have been so devoted to astronomy, and rendered it such solid homage, in preserving through such a long course of years the result of their observations?

The eternal duration of their monuments, was the object which the Egyptians proposed in erecting them; and twenty of their temples are still seen in as high a state of preservation as the most modern of our structures. Their strength is, indeed, favoured by the climate, which is not calculated to injure or destroy them.

Egypt

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Egypt is the cradle of architecture ; the monuments which are still seen there, have attained the principal object which is proposed by this art. They produce astonishment.

That solidity with which they are sometimes reproached, is connected with strength ; and it is owing to such a circumstance, that, after a period of six thousand years, we behold these gigantic buildings.

The elegance of proportion, the grace of detail, beauty, harmony, and general result, are enchanting in the Greek orders. The boldness and lightness of the upper parts, please in the Gothic edifices ; massiveness and solidity are imposing in the monuments of the Egyptians.

When they first erected a column, they appear to have had no other object than to place the cup of the *lotus* upon its stem. It was an homage offered to the plant which, from their first establishment, had furnished to the new colonists an wholesome and abundant sustenance.

No traveller, before us, had remarked the resemblance of the Egyptian columns with the different productions of nature ; and, nevertheless, those who erected them employed their  
utmost

utmost skill to render the imitation perfect. On the base of the column they engraved, in a circular form, the leaves of the *nymphaea* or water-lily; and gave to the part of the shaft nearest the capital, the form of a bundle of the stems of the *lotus*.

They afterwards extended this love of imitation to other productions of the vegetable kingdom, and they represented the bud of the same plant, with the head of the date-tree; and, among the ornaments of ten different capitals, they have designed the branches of the fan palm-tree, and the flowers of the *nelumbo*.

It is very easy to observe certain points of conformity between the architecture of the Egyptians and that of the Greeks. The latter appear to have at first adopted, without the least alteration, the columns raised on the banks of the Nile: but they soon brought them to their present perfection, by the power and influence of their admirable taste and genius.

The plan of their most elegant temples is also taken from the small peripteral temples of the Egyptians.

Thus is the ingenious fable of Vitruvius destroyed, who attributes the origin of architecture to an imitation of the wooden cabins which

which were inhabited by the most ancient people of Greece. Their descendants, anxious to attribute to themselves every kind of discovery, were very cautious of disclosing their obligations to the Egyptians in this art. Without mentioning any of the great number which they owed to that people, they have, in general terms, praised them for their wisdom, which has since been considered, not only with less veneration, but with some degree of doubt as to its existence.

The taste of Egypt differed from that of Greece, as well as from our own, in bringing together those masses, which we have always been particularly careful to detach and insulate. At Luxor, in a space of thirty feet, two obelisks are seen of ninety-two feet in height; behind them are two colossal statues of thirty-five feet, and somewhat farther are two moles, whose elevation is fifty-five feet. It is impossible not to feel the impression of grandeur, that the accumulation of these masses is calculated to produce.

If the first aspect of a temple creates an animating surprise in the mind, the paintings, which adorn every part of the surface, prolong and extend it. They all relate to the worship  
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of the gods of Egypt; they represent offerings and sacrifices, as well as subjects connected with astronomy and agriculture. In these representations we recollected many of those divinities, of whose existence we had entertained no more than a distant suspicion, and many others concerning whom history has been altogether silent.

The drawing of the basso-relievos is incorrect, as the lesser members of their architecture are defective. The observation which the Abbé Winckleman made on the first, may be applied to both: "The Egyptians have sacrificed to all the divinities, except the Graces."

The ornaments are of a fantastic invention, which can have no relation to any thing but the rites of religion, and are very heavy in their execution: they afford no repose to the eye. The drawing of the human figure is sometimes disgusting, while that of animals frequently approaches to perfection.

Each picture is generally composed of three persons: the divinity to whom the offering is made; the priest who presents it; and a divinity of an inferior order behind the former. Their attitudes are, in general, stiff and constrained; and the artists of this country being  
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ignorant of perspective, were not capable of giving effect to groups of figures. But, with all these defects, the basso-relievos afford pleasure in the view of them, from the interesting subjects which they trace. Besides, though, as an whole, their pictures may be incorrect, the parts which compose them are sometimes executed with the utmost care and precision.

Certain religious prejudices were, without doubt, unfavourable to the advancement of the arts in this country, and checked their progress; or how is it possible to conceive, that, after a continued practice in the art of design, during five or six thousand years, some distinguished artists should not have appeared, capable of taking a bolder flight, and of attaining that perfection which their scholars have since acquired in so short a period? The laws which confined them to the servile imitation of the first figures that were traced in the infancy of the monarchy and the art, did not probably extend their permission to animals. Hence it is, that the representations of the latter are infinitely superior to those of the former.

The paintings which adorn the palaces,  
contribute



contribute as much to mark the difference which exists between them and the temples, as the distribution even of the apartments. The greater part of them consecrate military acts and exploits, passages of rivers, sieges of fortified towns, battles by land and sea, and the march of armies. The shape of the arms, as well as their number, evidently prove, that the means of destruction were, in those ages, as various and extensive as in our own days.

The basso-relievos which describe the triumphs of the conqueror, follow those which represent his victories. The prisoners are dragged into his presence, where heaps of human hands and virile members are displayed. An unfavourable opinion of the Egyptians, and their character, must not however be formed from these pictures. The genitals, of which an exact enumeration is made before him, are those of enemies who have fallen in the field of battle, and are laid at the feet of the hero as trophies of his victory. The prisoners do not appear to have suffered this mutilation.

The ancient Egyptians are accused of immolating their fellow-creatures; but the basso-relievos which preserve the memory of this barbarous custom, inform us, that they were enemies

enemies who were thus sacrificed. It is not improbable that these sculptures may allude to sacrifices in periods preceding their civilization. Almost all nations, at certain epochas, have practised this horrible custom, which is that of infant society.

The dead have shared, with their gods and their kings, the care and homage of the ancient Egyptians. The longest life of a monarch was scarce sufficient to form his tomb. The sepulchres of the sovereigns of Thebes are also among the most astonishing efforts of human labour and patience.

It was possible to employ but a very small number of workmen in the excavation of grottos; nevertheless, they are decorated, in the smallest recesses, with paintings and hieroglyphics, whose colours retain all their original freshness and brilliance. The figures which have not been coloured, have received a polish equal to that of the finest stucco.

The ancient Egyptians believed, that, after a certain number of ages, they should return to life, if their bodies had not undergone any change in the tomb; hence arose the practice of embalming, and the particular care they took to secure the mummies from the inundations

tions of the river. The monarch and his subject, the rich and the poor, impelled by the common hope of reanimation, employed the same precautions, and with equal solicitude.

The chain of mountains opposite to Thebes is pierced with an astonishing number of sepulchral grottos. The learned men who preceded us, neglected to examine them, and they alone would have dignified the research of any traveller. The order of their position on the side of the mountain, was regulated by the wealth of those who occupied them. Those which were nearest to the level of the earth belonged to the most opulent families; their space and their decorations evidently proved it: those of the citizens of moderate fortune were about half way up the rock: while the poor occupied the most elevated situations, and they are the most interesting of them all.

The history of the progress of civilization is seen in the basso-relievos or the paintings in fresco, which represent the various labours of the ancient Egyptians. Hunting, fishing, tillage, harvests, navigation, the traffic of the money-changer, military exercises, the practice of certain arts and trades, with marriage, and  
funeral

funeral ceremonies, are represented in a thousand places.

In every part of Upper Egypt, near the site or the ruins of an ancient city, the tombs of its inhabitants may be found in the mountains; and the history of every Egyptian who is buried there is traced on the wall.

These grottos served as asylums for the earliest inhabitants of the borders of the Nile. They afterwards became their last abode, and the awful conservatory of those bodies, which, as they believed, were once again to see the light. Some ages after, the pious and enthusiastic anchorites buried themselves alive in these awful receptacles, to continue, as it were, their ancient destination.

When population, accompanying the seat of the monarchy, descended towards Lower Egypt; the kings, who established themselves at Memphis, impressed with an idea of the power and greatness, which was associated with the sepulchres of the Theban kings, determined to rival the labours of their predecessors; and erected the pyramids.

The love of the gigantic, which is peculiar to the nations of the East, produced these monuments; and the Greek kings of Alexandria

did not disdain to imitate those who had preceded them.

When we reflect on these temples, palaces, tombs, and imperishable structures, we are naturally led to ask under whose government they have been erected: and when we are informed it was under that of priests, we should be astonished that the sacerdotal authority had attained to such an height, if we did not reflect that the Egyptians had then arrived at a point of civilization, when religion never fails to acquire a very predominating influence.

Cambyfes subverted the government of the priests, and threw down the monuments which they had erected. The traces remain of those wedges which divided the colossus of Memnon, and broke in pieces the obelisks of Thebes. Whether it was from ignorance or from policy, is of little consequence; the result is the same. Nevertheless the interests of truth demand this discussion, as it may contribute to enlarge our knowledge of the influence and power of the priests over the inhabitants of Egypt.

Cambyfes appears to have had a taste for the arts; he transported into Persia various pieces of sculpture that were precious, both for the materials of which they were composed,  
and

and the skill that executed them. He invited into his dominions that colony of artists which erected the still existing palace of Persepolis. He could have, therefore, no other object than to diminish, if not to annihilate, the respect of the Egyptians for their priests, by breaking in pieces the monuments which contributed to maintain that veneration. He revenged himself on that class alone, and the objects of their adoration, for the revolts of the citizens: how happy would he have been if he had shed no other blood than that of the ox Apis!

Voltaire has expressed his doubts whether this action was rational or extravagant; though he seems rather inclined to the former opinion. He manifests but a small portion of regard for what he calls the pretended wisdom of the Egyptians. He has, perhaps, attached a too extensive signification to that word, which seems to relate exclusively to science; and in that sense they merited all the praises which have been lavished on them by the Greeks. Perhaps, also, in the rigid acception of that word, they have not deserved the severe criticism of Voltaire.

The Egyptians, by obeying those laws which they had framed for their own govern-

ment, by conforming to those political regulations which they had imposed on themselves, and by observing those moral precepts which they had consecrated, offer three distinct and most estimable models of human conduct. The most ancient government of the world was the most durable. This would be, without doubt, a very powerful argument in favour of the wisdom of the priests, who dictated laws accommodated to the climate of Egypt, as well as to the character of its inhabitants; and it would excite an high esteem for a people, who supported them with perseverance, and submitted to them with docility, during a lapse of time that astonishes the imagination, if one consideration alone did not check the progress of such a favourable opinion.

The priests having conducted the Egyptians to a state of civilization, which, by flattering their self-love, favoured their own authority, made the same efforts to keep them to that point, which they had already employed, to quicken the activity that advanced them to it. At the same time, the Egyptians persisted in their obedience, to the moment, when, by proving their weakness, it ceased to be a virtue.

If the physical disposition of a country, and  
the

the influence of climate, are not applicable to the character of all the inhabitants of the globe, these causes, at least, are sufficient to illustrate that of the Egyptians.

The Nile is equally a pledge of the fertility of the earth, as of the subjection of its inhabitants. It guarantees the possession of the country to the conqueror, who has rendered himself master of its course. The deserts that surround it refuse to the Egyptians the means of escaping from servitude by emigration; and the unremitting influence of the heat, by condemning them to a state of moral as well as physical sloth, disposes them to servile submission. Enured to a monastic life under the direction of the priests, slaves under the Persians, and subjects under the Macedonians, they afterwards submitted themselves, with equal readiness, to the Roman emperors and the Greek sovereigns of Constantinople.

When Alexander invaded them, they were already become very inferior to their ancestors; and had, in a great measure, lost their national character. The solemn austerity which was required by their regular and monastic life, produced, under the tyranny of the Persians, the



gloomy and morose disposition of a cheerless and cowardly slave.

This vice of the mind and character very naturally disposed them to run headlong into all the irregularities of misanthropy and superstition. The country where men first united in society was that where they first meditated to dissolve it, or at least to separate from it for ever.

The borders of the Nile beheld the first monks, and the greatest number of martyrs. Its inhabitants at that time were actuated only by a spirit of resignation, which may be denominated the courage of weak minds.

Egypt, the cradle of the arts and the sciences, was also that of religions; the worship of its gods spread over the greater part of the earth. We find in the basso-relievos of its monuments, the origin of various ceremonies of the Christian church, the faithful representation of its sacred vases, the detail of those ornaments which decorate its priests, and the dresses of its monks.

At all times an intolerant spirit has animated the inhabitants of this country. Ignorance and barbarism extended its effects to the inanimate figures which decorated the ancient temples.

Christians

Christians and Musulmans agreeing only in destruction, emulously mutilated the sculptures; the one believing that they effaced the images of demons, when they broke in pieces the heads of animals; while the representations of the human figure, as they fell to the ground, satisfied the scruples of the others.

The temples of the Egyptians have been successively those of the sects of philosophers, of Jesus and of Mahomet. The figures of the four Evangelists, decorated with rays of glory, have replaced those of Cnuphis and of Phthu, of Osiris and of Isis. On the ruins of the altar of Christ the niche has been chiselled which contains the sacred Kéabé. These holy places are at length converted into stalls for cattle.

The historian Josephus says, that the Egyptians of his time did not possess the firmness of the Macedonians, nor the prudence of the Greeks, and that their manners were corrupt. Ammianus Marcellinus, three ages after him, represents them as serious and sad, vehement in all their motions, litigious, importunate, and incessantly besieging the court of the emperors with pecuniary demands. "It is considered as a disgrace with them," says he, "to have paid their tribute with willingness, and without

out having been compelled by the strokes of a scourge." These traits seem to characterize the inhabitants who have succeeded them.

Such are, Citizen First Consul, the earliest reflections which have arisen in our minds on the view of temples, palaces, sepulchral grottos, statues, basso-relievos, and paintings, which still enrich Upper Egypt. If they obtain your approbation, I shall felicitate myself, as a member of the Commission of Arts, in having contributed to preserve the favour and regard which you have demonstrated to that institution.

Citizen First Consul,

Health and respect.

RIPAUD,

Librarian and Member of the  
Institute of Egypt.

A

BRIEF DESCRIPTION

OF THE

PRINCIPAL MONUMENTS OF UPPER EGYPT;

WITH

*Particular Accounts of the Pictures with which they are decorated, and the Conjectures that may be drawn from them, respecting the Divinities to whom they were consecrated.*

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PHYLÆ.

PHYLÆ is, properly speaking, one rock of granite; and whatever is most picturesque in Egypt, seems to have taken refuge there. The length of this island is not more than one hundred and fifty fathom, and its breadth is about seventy. In this narrow space are contained three entire temples, the remains of a building erected for the reception of the Roman cohort who guarded this post, and some indications of two other temples.

Two passages, one in Diodorus Siculus, and the other in Seneca, encourage us to believe,

lieve, that Phylœ was considered, by the ancients, as the burying-place of Osiris. The entrance into the island was forbidden, on pain of death, to every Egyptian, as the priests reserved to themselves the exclusive habitation of it. About thirty Barbarin families now occupy it. There may still be seen the ruins of a small Christian city, which appears to have been destroyed on the invasion of Khaled-ebn-walid.

The great temple of Phylœ presents itself to the south-south-east. The ancient Egyptians appear to have placed it in this situation, in order to form an imposing object to the voyagers of the river.

The testimony of Strabo, and the great number of figures of hawks, which are represented as the objects of sacrifice and religious homage, evidently prove that the great temple was consecrated to this bird, which is the emblem of Osiris.

The plan of the temples found in this island is very irregular; a circumstance which arises from the interval that took place between the building of their different parts. It may, indeed, be proper to remark on this occasion, that

that very few of the monuments of Upper Egypt have been completed.

The entrance to the great temple of Phylœ is by a gate, between two pyramidal walls of fifteen feet in height. The elevation of it is twenty-six feet, and it is enriched with a cornice of very pure architecture, adorned with branches of the palm-tree.

The embrasure of the gate is fifteen feet thick. The exterior of the building is ornamented with paintings representing colossal figures. On the left is a figure of twenty feet in height, in the act of seizing thirty men by the hair, with his left hand; while in his right he holds a battle-ax, with which he is preparing to strike these devoted victims, who appear to join their hands and supplicate his mercy. Their dress is that of the barbarians, whose wars and defeats are represented on the walls of Thebes. He who strikes wears a bonnet which belongs exclusively to those who are appointed to perform the ceremonies of sacrifice. He crowns the head of all the Egyptians who commit murderous actions on men and animals. A similar figure is placed on the right of the mole, and is in the same attitude.

The Egyptian priesthood well knew the in-

fluence of fear to beget superstition; and the sacrificers are placed there, as in similar situations, as guardians of the temples. The first gate leads to a court of one hundred and twenty feet in length: on each side is a colonnade, that serves as a portico to two ranges of buildings, which the priests occupied as their habitation. This is, perhaps, the only place, where any trace can be found of the dwellings of men consecrated to the service of the temples.

A second gate, which is of the same kind as the former, leads to a vestibule supported by columns, three of which are placed on each side, and four in the middle. They are remarkable for four different capitals: one of them imitates the calix of the lotus nelumbo, another the head of the palm-tree, the third the flower of the lotus, and the fourth in part resembles the first, with the addition of the bark of the lotus, and the branches of the fan palm-tree. On the walls, to the right and left of the peristyle, are pictures whose colours are in very good preservation. The compositions consist of three figures. The blue colour appears to be attributive to Amnon and Osiris, and the green to Taut. The peristyle has sixty feet

feet in length, and communicates, by a third door, with a chamber of fifteen feet long and twenty-five broad; a fourth door continues the suite to another chamber of thirteen feet square. It derives its light from an opening above, of a foot and a half by one foot. A fifth door conducts to another chamber of forty feet in length. Three doors then present themselves, one in front, and the others on each side; that in the middle leads to the *aditum* of the sanctuary, which is twenty feet long and fifteen broad: while the doors to the right and left lead to an apartment of twenty feet square. In the *aditum* is a chapel formed of one stone, which was the dwelling of the consecrated hawk: its entire height is twelve feet; its exterior breadth is four feet, and within, its interior space, one foot and a half. It does not, however, rise above the present level of the earth, more than six feet and a half. It appears to be the antique model of an entrance to a temple.

In a chamber parallel to the *aditum* there is a second chapel of one stone, exactly resembling the first: it seems to have been placed for some particular purpose in the angle of the wall, and was probably destined as another chamber



chamber for the sacred hawk, where he was taught and practised in those devout exercises, which it was his office to repeat in public and in the sanctuary.

*Temple of Isis.*

This little temple is placed behind the first mole of the grand temple. All the pictures, whether on the exterior or interior of this monument, relate to the education of Harpocrates. The architecture is very pure; but the plan differs from that of the first, as there are but three apartments in its interior distribution.

*A small unfinished Temple.*

It is peripteral, and of very fine workmanship. The *cella*, which is the place set apart for sacrifices, has never been erected. It is, perhaps, with Denderah, the least ancient of Egyptian structures. The peripteral temples are the most elegant that are found in this country, and appear to have served as a model for those which have since been erected by the Greeks.

The monuments which are seen at Phylœ are not the first which were erected in Egypt, though they are situated near the frontiers of  
ancient

ancient Ethiopia. This conjecture proceeds from observing, that, in the collection of materials for the construction of the temples, a very great use has been made of blocks of stone, covered with hieroglyphics, &c. which, bearing no apparent mark of destruction, must be the remains of temples that have fallen before no other power than that of time. They therefore seem to suggest a generation of monuments, which would throw back the construction of the first buildings to an epocha anterior to that which the Christians assign to the creation of the world.

#### ASSOUAN SYENE.

This city has occupied three different situations. The Syene of the Egyptians, of the Greeks, and of the Romans, was situated on the height which actually commands the present city, that is built on the banks of the river: that of the middle age was placed to the south of them both, and embraced a part of the surface which covered the former, whose southern extremity is indicated by heaps of rubbish and fragments of Egyptian bricks.

Beneath the rock of granite which commands the present city, and on the bank of the Nile,

there are two columns of granite, adorned with an astragal, which proves that they are of Greek or Roman workmanship. There are also two granite pillars which appear to have belonged to a gate, and some coupled columns which were cut in the same block, and were probably designed to decorate the angles of a square apartment.

#### ISLE OF ELEPHANTINE.

It is situated opposite to Syene. Its length is about thirteen hundred fathom, and its greatest breadth about four hundred. It has been formed by an accumulation of the sediment of the Nile at the foot of rocks of granite, which serve as the kernel of it. There was, as well as at Phylœ and at Syene, a Roman cohort in garrison at this post.

It contains a small Egyptian temple, the ruins of a building erected for the purpose of measuring the waters of the Nile, and an unfinished statue of Osiris in granite. This small temple is peripteral, and is composed of two apartments, the second of which has been added to the original building, as the wall at the bottom contains the two columns parallel to those of the front. The materials employed  
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in the construction of this temple evidently prove its very high antiquity. Indeed, it may be proper to remark in this place, that the smallest temples which are seen in Egypt, are those which belong to the most remote periods.

It is at Elephantine that the first Barbarins are seen. In the time of Strabo, the population of this island, as well as that of Phylæ, was divided between the Ethiopians and the Egyptians. This little temple appears to have been consecrated to Horus. The figures with which it is decorated, possess in a much greater degree than in any other place, the characteristic appearance of the negroes of Africa.

### COUM OMBOS.

The ruins of two temples compose the only remains of the ancient city of Ombos, celebrated for its worship of the crocodile. These temples are situated beneath an height which has been formed by a mass of broken bricks, and the materials of crumbled walls. The whole scene bears the traces of some very destructive conflagration.

The great temple is dedicated to the crocodile; but it is almost entirely choked up

with the sands: the portico alone is preserved, and its aspect is replete with grandeur and magnificence. It is in this temple alone that we have observed two gates; and they probably led to two divisions of the same enclosure; as they are separated by a range of columns placed in the middle of the portico. It appears, however, that the design to give an added grandeur to the exterior form of the temple, found some obstructions in the size of the stones. The far greater part of the pictures which decorate the interior distribution, relate to the worship of the crocodile. In every part, offerings are made to the figure of a man, with the head of that animal. But as the people could not address their homage to it, exclusively of Osiris, they accompany their sacrifices to the crocodile with such as are due to that divinity. This circumstance may tend to explain the peculiarity of the two gates attached to this temple, as each of the objects of adoration might possess its appropriate division of the sacred edifice.

Parallel with the course of the river is a second temple, consecrated to Typhon. That malignant spirit is frequently represented with the body of a bear and the head of a crocodile. One half of the temple is fallen into the river, which

which has very greatly encroached on that bank. It is at Ombos that the most enormous materials have been employed; and the two temples seem to have sunk beneath the irresistible weight of the stones with which they were constructed.

GEBEL EL SILSILI; *the Mountain  
of the Chain.*

This name has been given to the mountain which rises on the left bank of the Nile, because some authors have advanced, rather freely as it appears, that in this place an iron chain was thrown across the river, in order to stop the boats of the Nubians, who, at a very remote period, descended the river to make inroads into the country. The only monuments that appear there, are two chapels cut in the rock, and which front the Nile.

Sepulchral grottos are formed in great numbers near these two chapels; they were designed to receive the embalmed bodies of the inhabitants of a city, whose former position is still discoverable, at half a league below, and on the right bank of the river.

The Gebel el Silfili appears to have served as a quarry, and to have furnished a large consumption

sumption of stone. We saw there the figure of a sphinx in a rough, unfinished state. The temples, which are found beneath this mountain, were probably constructed of the stone which it affords,

EDFOU, otherwise *Apollonopolis Magna*.

This temple is the finest, the most spacious, as well as the best preserved of these monuments, and where the Egyptian architecture displays itself with unrivalled magnificence. Nevertheless, its court serves as a pen for the flocks of the Arab village which is built around it. More than thirty families have constructed their habitations on its terrace; and employ the interior apartments of the sacred place for warehouses and cellars.

This temple was consecrated to Horus, the Apollo of the Greeks. The two moles, which decorate its entrance, are untouched. The gate is more elevated than any other part, and leads to a very spacious court, surrounded with columns in the form of a peristyle, behind which were arranged the apartments of the priests. The portico is formed of six columns in front, and three in depth: the interior distribution is like that of the temple of Denderah;

rah ; but it is very difficult to penetrate into it, as the heaps of rubbish rise to the ceiling. The temple is surrounded with an exterior wall of enclosure, which is not seen in any other situation. Both its fronts are enriched with pictures and hieroglyphics; its height is about twenty feet, its breadth about six, and its distance from the temple about twelve feet: it begins where the portico finishes. The plan appears to have been more particularly considered than that of any other Egyptian monument. There it is that the huge materials have been employed with the greatest care; though many of the stones are not placed perpendicularly on the capitals, and several of the columns vary in their diameters. Nevertheless, after Denderah, here is to be found the most perfect example of Egyptian workmanship. The drawing of the figures is correct; and there is some appearance even of perspective, in the position of the statues of Isis, which decorate the frieze of the portico.

#### TYPHONIUM D'EDFOU.

To the south, and at two hundred paces from the moles of the great temple, there is a small



one consecrated to Typhon, as appears from the pictures which embellish the inside, and the figures of the evil genius, which serve as capitals to the columns. It is peripteral, like the other temples of this kind. The pictures represent the triumph of the Hippopotamos, an animal held in horror by the Egyptians; and the means employed by the women in the service of Isis, to chase away the evil genius, at the moment when that goddess suckles her infant: they strike the *tabor*, a kind of drum which was in use among the Hebrews, and sweep the strings of the harp.

#### EILETHIA, City of *Bubaste*.

The situation of *Eilethia*, now El Kab, appears from an enclosure of three hundred and fifteen fathom, which contains many fragments of columns, some statues, and a sphinx in black and white marble. At five hundred fathom to the north of the walls of the town are the ruins of a small peripteral temple, in a very dilapidated condition. The Arabic mountain in the vicinity of this temple is pierced with a number of grottos that served as places of sepulture to the inhabitants of Eilethia. The  
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greater part of these grottos consist of a chamber of eight feet square, on one side of which there appears an hole that forms a descent to the caverns destined to receive the mummies: they are very spacious, and each of them seems to have been appropriated to a single family.

It appears probable that fish were sometimes embalmed; as small openings are visible in the rock, of about two feet long, and about six inches broad, resembling those where chacals are still found at Siout. There is a grotto also, which seems to have been set apart for the sepulture of crocodiles. Heaps of the heads of these animals have been seen in the grottos of El Kab, and two of them have been selected as very remarkable; the longest is eighteen feet long, and nine broad. At the extremity, and in a niche four feet deep, are three statues of the ordinary proportions of the human form. That in the middle represents a man seated, whom two women, in the same position, support under the arms.

There is every reason to conjecture that this figure is the effigy of the Egyptian buried in this grotto. The two sides of the wall offer, in a very distinct manner, all the details of tillage, of sowing seed, of the harvests of different

ferent grains, of the vintage, of fishing and hunting, of drying and salting fish and fowl, of navigation, of offerings to the gods, and funeral ceremonies. The most remarkable objects in these pictures are the teams of men harnessed to draw the plough, while oxen perform the same labour beside them. The most minute circumstances are represented that relate to the harvests of barley and flax, the thrashing of grain, the placing it in the storehouse, and the preparations of food for the harvest-men.

It may be remarked, that the ancient Egyptians administered their affairs with infinite regularity. Wherever men are described as employed in different works, there are always persons occupied in taking an account of them on a *volumen* or roll, with the *calamus* or pen formed of reeds. Nor is the economy of their flocks forgotten, as men are represented in the act of driving before them oxen, goats, and asses. They have, indeed, neglected no opportunity to heighten their imitation of nature, by those traits, which being founded on a knowledge of the characters and habits of animals, must render it more exact.

The most striking circumstance in the details  
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of navigation, relates to the form of the vessels, which bear a considerable resemblance to the *schermes* that at this time navigate the Nile: the only difference is, that the cabins are higher, as well as more spacious, and that there is but one sail of a square shape. The helm, which is guided by a single man in the cabin of the vessel, is very large at the extremity which plunges in the water: the bar is long and thick, and, to facilitate its movement, a wheel is fitted to its extremity, and works to and fro on the top of the cabin. There is also a vessel under sail, and a boat with rowers: the oars are like the paddles which are used by the islanders of the South Seas. The different modes of fishing and bird-catching cannot be exceeded in the correctness of their representation. The small figures which animate these different pictures are about eight inches high; there are others about eighteen inches; and the large figure to which all the different pictures seem to refer, is of the ordinary human proportion. The men are painted red, and have no other clothing but a kind of cincture which is fastened round the waist, and hangs to the knees. The women are painted yellow, and are covered with a tunic which falls from their bosom to their

their ancles. The children are naked, and preserve the colour of their sex.

In the funeral ceremony there appears a group of women who form a kind of concert ; one plays the flute, with two pipes, and a common mouth-piece, an instrument which the Greeks have borrowed from the Egyptians ; a young girl beats time with two curvated wands, and a third touches the harp with ten strings ; others execute dances before the figure of Death. The entrance of each sepulchral grotto is guarded by two figures armed with a club, and placed in the sides of the arch that forms the gateway. The second grotto of El Kab contains very minute descriptions of the process of embalming.

#### ESNÉ, the ancient *Latopolis*.

The temple is placed in the interior part of the city ; the portico alone is in good preservation, the rest being buried under ruins : twenty-four columns regularly ranged, six being in front and four in depth, with their architraves and ceilings, are the only remains of this monument ; the capitals of these columns are all different, but those members are the most elegant,

elegant, and the best executed. This temple was dedicated to Jupiter Ammon, as appears from a medallion over the gate of the inner part of the ruin. The hieroglyphics and the pictures represent a great number of sacrifices offered to this divinity, and to rams, which are the emblems of him.

The most curious of them describe the offerings made to crocodiles, and the worship rendered to the Nile. The triumphs of the signs of *Leo* and *Cancer* are equally distinguished. The hieroglyphics are sculptured in relief on the columns. This temple is one of the most remarkable in Upper Egypt, as well for the perfect preservation of the parts which still remain, and their fine execution, as from its very interesting pictures, which relate to those minutiae of the Egyptian worship, that are the least known. Here also is found one of the four remaining zodiacs.

At a league and an half to the north-west of Efné is another temple, which has ever been considered as consecrated to the crocodile. It is in a very ruinous state, though several signs of the zodiac are still seen to decorate the ceiling.

Opposite Efné, to the east, and on the right bank of the river, there is a small temple in a  
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very dilapidated condition ; the only circumstance peculiar to it, is a gallery formed in the solid part of the wall, which winds entirely round the temple. It served, without doubt, for the tricks of the priests, in the oracles which they delivered, and the mysteries that accompanied the ordinary initiations : the grand initiations being always celebrated at Thebes, at Apollinopolis Magna, at Denderah, or at Phylœ. The circumference of the temple, for four hundred paces, is surrounded with fragments of bricks, which determines the site of the city known by the name of Con-tralatopolis.

#### TAUD, or TUPHIUM.

The temple is about half a league from the river ; it is enclosed in a village, and forms a part of the dwellings of the natives. The remains of this temple, which do not rise above ten feet from the foundations, denote that it possessed a very considerable extent. The principal pictures represent crocodiles with the head of an hawk, as well as the hawks themselves, and are in a state of perfect preservation. To the south, and at two hundred paces from the temple, there are the remains of a large pond,  
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which may be supposed to have been contrived for the preservation of the crocodile, or the sacred fishes.

### ERMENT, formerly *Hermuntes*.

This temple is a most beautiful and elegant structure, and appears to have been consecrated to Isis: five columns of the portico still remain in their proper position. The inner part is divided into three apartments; and an opening, contrived in the wall, on the right of the temple, led to the *aditum*, the entrance of which has been forced. This *aditum* appears to have served as the chamber set apart for the heifer consecrated to Isis. Its ceiling is embellished with astronomical figures, and two of the walls are covered with paintings which describe the worship rendered to the sacred animal: the delivery of Isis is also sculptured there in basso-relievo. On the outer wall of the extremity of the temple appears a giraffe, and in the first apartment Typhon. Another basso-relievo represents Typhon in an act of extreme indecency in the presence of an hawk.

At fifty paces to the east of the temple is a pond destined for the use of the sacred crocodile,



dile, whose figure appears in various parts of the temple. Ten steps, of twelve inches each, form the descent to the pond; a circumstance that allowed the priests to walk with the gravity which they always assumed in the discharge of their functions.

### THEBES.

It is still a matter of doubt whether Thebes occupied the two banks of the river. The Nile, as it flows before this city, possesses a greater breadth than in any other part of Egypt. It is well known that the Egyptians being ignorant of the mode of constructing arches, never built bridges. It may, therefore, be asked, if the communications between the two parts of the city, on the opposite banks of the Nile, could have been carried on with the facility necessary to their respective inhabitants.

The use of the monuments here, differs from the application of them in other places. The temples here are only accessory to the vast palaces of which they formed a part.

The most celebrated monuments are on the right bank of the Nile. The city extended to the south, from the Arab village of Luxor, to that of Karnac; which is about three quar-

ters of a league distant from it. There are no indications of its extent to the north. Luxor and Karnac are built amidst the ruins of two Egyptian palaces, which have a very imposing effect, by the vast space they occupy, and the enormous materials employed in their structure.

### LUXOR.

The first objects which attract the attention on visiting the palace of Luxor, are two obelisks of a single block; they are placed in front of a mole at the distance of about fourteen paces. Between them and the mole are two colossal statues of black granite, about three paces from the mole, and eight from the obelisks; so that, in the space of eleven paces, these enormous objects are brought together, each of which, in an insulated position, would astonish the beholder by its grandeur. The taste of the Egyptians led them to form masses of those objects, which we employ our utmost attention to keep in detached situations. Their architects may also be reproached for the want of symmetry which appears in the disposition of these monuments. Neither the obelisks,

nor the colossal figures, are in a line with each other, or with the gate.

These defects, in the whole, are, however, forgotten on observing the execution of the parts. There is no work of art existing, which can bear a comparison with these obelisks. The barbarians who tumbled down the monuments of Upper Egypt, appear in some measure to have respected these; and though they endeavoured to cut one of them at the base in order to overturn it, they seem, even in this act of violation, to have avoided doing any injury to the figures which enrich it. These figures are disposed in three columns; those in the middle are cut to the depth of two inches; the larger figures in the right and left columns, are about an inch deep, and the small ones about nine lines. The ground of these is in its rude state, which gives them a different colour from the middle column, where it is polished with as much care as a precious stone. The obelisks terminate in a small pyramid, whose supports describe a curve. Their size is unequal, and they rest upon a base which is about fifteen feet beneath the surface. The two colossal figures placed behind them, which are of black granite, are thirty-eight feet in height, and in  
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a fitting posture, with their hands resting on their thighs: the extremities of these statues are of indifferent workmanship, but some of the parts are admirable examples of sculpture.

To the left, on leaving the mole, is a colonnade, now blended with Turkish habitations. The two wings of the building, which were behind the mole, are entirely dilapidated. They led to a second colonnade, which still subsists, and is formed of two rows of the lotus columns: its total height is fifty-six feet, its diameter nine, the space between the capitals thirteen, and the intercolumniation fifteen feet.

At fifteen paces to the right and left of the grand colonnade begin two other rows of columns, whose capitals imitate the sprout of the truncated lotus: the diameter of the columns is five feet, their height thirty, and the intercolumniation eight. This colonnade intersects, at right angles, that of the lotus columns: in the middle is an interval which served as an avenue to the palace, whose gate appears in front. It has been walled up by the Christians, who formed a niche in it, which contains their altar. They have clothed it with plaster, and adorned it with the pictures of their saints, in fresco. The portico served as their church, and the

avenue as the grand nave. This gate led to an apartment forty feet square, whose ceiling is supported by four columns. At the extremity of the palace, without mentioning the other apartments which compose it, there is a sanctuary, surrounded by an interval of six feet, which may be supposed to have been the chapel of the palace. The pictures that embellish it are very highly finished.

The general plan of this edifice affords every reason to conjecture that it was composed of about sixty buildings. The figures with which the walls of the apartments are covered, are less connected with religious subjects than in any other of the monuments. There are, however, a great number of offerings made to Mendis, who is regarded as the divinity presiding over generation. He is represented as a young man in a lascivious state, with a whip in his hand. The situation of this palace is more picturesque than that of Karnac, as the buildings face the river. Here are also the ruins of a quay, whose breadth is fifteen feet, and its length twenty paces.

The inspection of this structure is alone sufficient to prove the accumulation in the bed of the Nile. That river, during its increase,  
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flows over the quay, and washes the foundations of the palace of Luxor. It is not probable that the ancient Egyptians, who have done so much to secure the eternal duration of their monuments, would have raised this palace in so low a position, if the Nile had not then been so far below its foundation, as to relieve them from all disquietude as to any injury it might receive from the periodical inundation.

### KARNAC.

This palace may be considered as the habitation of kings; the principal mole is turned towards the Nile, and has an hundred and forty paces in length, by twenty-five of solid breadth. It leads to a court of an hundred and ten paces long, and whose breadth is equal to it. Two rows of six lotus columns, placed in a line with the mole, lead to a portico composed of one hundred and thirty columns, in rows of sixteen deep. In the two middle rows there are six lotus columns; and on each side are seven rows of those of the truncated lotus, which are less elevated than the former; the diameter of the former is eleven, and that of the latter seven, feet.

The length of this vestibule is seventy-eight paces, and its breadth is the same as that of the mole. It was covered throughout, and received light from windows which had been opened above the lotus columns. The foundations having given way in some parts, several of the columns were prostrate. The fall of the mole which looks to the court, would have drawn after it the whole building, if it had not been constructed with immovable solidity. To this vestibule succeeded a court, where there had been four obelisks, of which only one remains: from this court we passed into another, decorated with two obelisks and twelve colossal figures, in the form of termini, holding the handle of a pot on the breast.

Two other courts lead to the apartment of the king. In a line with the gates are two saloons of granite, which appear to have been the apartments of state. It is probable, that at the period when Thebes was built, granite was not so much used as it has since been by the Egyptian kings of Memphis, and the Greek sovereigns of Alexandria. To the right and left of these saloons are the apartments of the court. Those of the king and the queen might be distinguished in two chambers, whose gates  
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are of black granite. They did not appear to be more than twelve feet square. The paintings in the corridors which surround the halls of audience, describe the power and wealth of sovereigns. On the walls are sculptured caskets, screens, pearl necklaces, perfume-pots, strong boxes, and hoods enriched with precious stones. There are also pictures which represent different ceremonies of initiation; while others display the progress of love.

At an hundred paces to the east of the palace is a long colonnade that serves as a portico to the buildings which appear to have been occupied by the king's household: they contain a great number of separate apartments; their form is oblong, and their dimensions are about twenty-five feet in length, by fifteen in breadth. They are all decorated with pictures. A gate in a very fine style of architecture, on the eastern side of the palace, and about four hundred paces from the range of buildings which terminates it, led to this part of the royal habitation.

To the south of the court of obelisks were four moles, which being in a line with each other, formed on this side the avenue to the great palace. This appears to have been the



entrance of the kings of Egypt. The people were admitted no further than the vestibule, supported by the forest of columns, which has been already mentioned. The particular audiences were probably given in the halls of granite. The gate of the most southern mole was constructed of granite, or rather perhaps repaired by it, and was approached by an avenue of ninety lions, many of which are in good preservation. Their stature is colossal, and their length about fifteen feet: the interval between them is but ten feet; and they are represented as lying down on a base about three feet high.

An avenue of sphinxes intersects it at right angles from east to west, and unites with an avenue of rams in the same direction. Opposite the gate of the little palace of Karnac, the latter avenue stretches on to about an hundred fathom from that of Luxor, of which it appears to have been a part.

In front of each of the moles which lead to the court of obelisks in the great palace, are two and sometimes four colossal figures in stone or in granite. They are either seated in the position of those of Luxor, or standing upright in the action of walking, the arms resting on  
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their sides, and furnished with an inflected poniard.

The sides of these vast buildings have suffered various accidents, and the interior construction is very defective. Whatever precautions the Egyptians took, in general, to ensure the duration of their monuments, they trusted so much to the quality of the air, which is free from every destructive principle, that they adorned the exterior parts of them with as much care and elegance as they employed for the decoration of the interior masonry.

To the south, and at two hundred paces from the flank of these moles, is a superb gate, which leads to a small palace, placed on a line with the court of the great palace. This gate, perhaps, is the only piece of Egyptian architecture which would be taken as a model in our day. It is now detached from two moles which flanked it, as they are levelled with the ground. The Egyptian gates in this state are infinitely more beautiful than when they form a part of these buildings, whose high elevation, by contracting the space they ought to occupy, and overwhelming them, as it were, by its disproportions, destroys their effect. The cornice which terminates them, resembles,

resembles, in its inflection, the waving branch of the palm-tree: the distinct parts are executed with infinite care. It is covered with pictures both within and without, and it leads to the small palace which has been already mentioned. It consists of fifteen apartments, lighted sparingly by windows, which are never seen in the temples. A double range of rams leads to the fourth gate, of the same proportion as the lions situated before the gate of granite.

To the west of this palace is a small temple, which serves as a chapel to it. Both the paintings and the architecture are very highly finished. To the north of the great palace of Karnac there is the ground-plan of a third structure, which evidently appears from the arrangement of its foundations. A mole was at some distance before it, and a double range of thirty-two sphinxes led from thence to the principal gate: there remain only fifteen or eighteen of them, which are more or less mutilated.

To the right of this range of the sphinxes is a small Egyptian house built of stone, and divided into two apartments of twenty-four feet by fifteen.

To

To the left are other ruins, but less distinct, of private houses.

Before the gate were two colossal stone statues. At forty-five paces to the south of this gate are the bases of two obelisks, surrounded with the remains of a wall. The mass of buildings composing the palace, in the front of which were the obelisks, appears to have occupied ninety feet in length, by fifty-five in breadth. More fragments of statues both in black and white granite are to be found there, than on the entire surface of the great palace. The greater part of these statues represent priests.

At the extremity of the avenue of lions leading to the moles, there is a kind of island occasioned by the elevation of the ground, and surrounded by water at the period of the inundation, where a considerable number of statues in black granite are to be found. They are, as it were, packed together in a trench dug in the earth, and lined on both sides with Egyptian bricks, which determines the epocha when they were buried. They represent the figure of a woman sitting; their resemblance approaches nearest to that of the lion, but some traces are distinguished both of the dog and the  
cat.

cat. Their hands rest on their thighs, and one of them holds the handle of a pot, a symbol of the divinity among the ancient Egyptians, though none of them have preserved the symbolical bonnet, with which their heads were covered. These magazines were opened in 1760, by an Arab cheik, at the solicitation of an Egyptian priest named Donaté, who paid an exorbitant sum for the first statue which was taken out of them. They have remained in a state of exposure to the present moment, and have, consequently, been very much mutilated by travellers, who have been anxious to take away different parts of them.

The pictures which decorate the exterior of these palaces represent military subjects. They consist of sieges and battles, of treaties of peace, and submissions made by the barbarians, as well as the triumphs of the hero who has conquered them. He is represented as a young man of six feet in height, mounted on a car, resembling in its form those which were used by the Greeks. The soldiers which he commands do not possess one fourth of his size. The enemies whom he defeats are represented by bearded men, wearing a kind of cap resembling that of the Spaniards, and dressed in tunics  
with

with pointed spots. The arms which the Egyptians employ are the bow and arrows. It sometimes happens that the Egyptian hero pierces five or six of his enemies with the same shaft. The barbarians carry a buckler. Besides the bow, which is the principal weapon of the former, they employ the curved sabre, and the poniard, the javelin, the lance, and the straight sword. The bridle of the horses resembles that which is now used in Arabia. In the pictures which represent the triumphs of the Egyptian warrior, the prisoners who are brought before him, are bound in a manner equally ingenious and cruel. It is remarkable, that on the moles where an human sacrifice is represented, those who are preparing to strike the blow, have the same habits and the same countenance as these prisoners.

*Left Bank of the River.*

The principal monuments erected upon this bank, and the only ones which can be reasonably supposed to have depended on Thebes, are the Memnonium, or the palace of Memnon, Medinet-abou, another palace, and the two colossal

colossal statues so celebrated for their prodigious height.

The Memnonium looks to the east. In one of its courts are seen the remains of the celebrated statue of red granite, which may be considered as that of Memnon. Its height was sixty-four feet, and its remains are scattered forty feet around it. One of its feet subsists almost entire. Its breadth is four feet and an half, and one of its ears measured thirty-nine inches in length. The excavations are still visible where the wedges were placed, which divided the monument when it was thrown down by Cambyfes. At the entrance of the gate which leads from the second court to the palace, are the remains of a colossal statue of granite of lesser proportions; the head is in perfect preservation, and of rose-coloured granite, while the rest is black. It is the most precious monument of the ancient Egyptian sculpture: the execution is admirable. The Memnonium had not been finished, as well as the greater part of the Egyptian works, where by the side of objects but roughly hewn are seen examples of exquisite workmanship.

To the south of the palace, and at the foot of the Libycus, in the enclosure of an ancient

Copht convent, there is a little temple of Isis, which is truly precious from the perfect state of its preservation, as well as from the execution and interesting subjects of the pictures that it contains.

To the north of the same palace there are the ruins of an Egyptian structure, which appears to have belonged to a temple, and to be a much more recent work than any of the other Egyptian monuments: this appears from the care with which the hieroglyphics were engraved, and a peculiar kind of vaulted roof, a portion of which is still entire. It is not formed on the same principles as ours, and proves that the Egyptians knew not the modern mode of turning an arch.

Between the Memnonium and the palace of Medinet-abou, are the largest colossal figures which now remain in Egypt: their bases are eleven feet in height; though the raising of the earth has buried about six feet of them. The marks which the Nile has left against their sides, rise to within twenty-eight inches of the foot of the statues; which proves, that, since their construction, a mass of earth has been formed from the sediment of the river to the height of eight feet eight inches. The northern  
colossus



colossus has been broken in its upper part. A Roman prefect ordered it to be restored; on its thighs and legs are various Greek and Latin inscriptions, which attest, that those who wrote them had heard the voice of Memnon resounding from the statue at the rising of the sun.

The height of them is about fifty-eight feet. Their attitude is the same as that of the other sitting figures. Three small female figures accompany each of the colossal statues. They are standing on each side of the chair, and between the legs of the principal figure.

Between the Memnonium and Medinet-abou, and distant about half a league from each of them, are the remains of a great number of colossal figures, and the traces of buildings which indicate that these two places communicated with each other by structures that filled up the whole space between them. This mass of edifices appears to have composed, according to Diodorus Siculus, the tomb of Osymandias. We are confirmed in this conjecture by the conformity which exists between the monuments in their present state, and the extensive as well as precise descriptions which that writer has left of pictures which are found in both the palaces. These paintings represent

sent the sieges of fortified towns, hostile invasions, and victories obtained by the Egyptians. The barbarians with whom they are engaged, as well as themselves, are represented as making use of cars, but with this difference, that three of them are placed in each car. The one holds the reins which guide the horses, the other draws the bow, and the third protects them both with his buckler.

### MEDINET-ABOU

Is in a fine state of preservation; the most beautiful feature of it is a peristyle of sixty-five paces long, by fifty-five in breadth. It is formed of four ranges of columns, placed on the four sides of the court. The line of the soffits is of unexampled purity and elegance. The columns are seven feet in diameter, and forty-five feet in height. Here it is that the materials are the best assorted to each other. It appears, indeed, that the builder had not only in view the immortality of the monument itself, but of all its lesser parts.

The large figures have generally two inches of relief, and the small hieroglyphics, which

are hollowed in the stone, are from one to six inches in depth.

The Turks had converted this peristyle into a mosque, and the kéabé is still there. It is, however, closed, and the heaps of rubbish rise, in some places, to its cornice. More than sixty habitations have been built upon the terraces. Near the court are five apartments, two of which appear to have been the treasury of the palace. The stone coffers which belonged to it still subsist; and near the halls of audience at Karnac, the walls are adorned with the representation and display of the royal riches.

To the north, and on the side of the palace, is a small temple that is an appendage of it: it is built on the same plan which has been adopted for the several structures of this kind. The most interesting picture there, represents a man embracing the generative parts of some divinity, &c. &c. &c.: there is some reason to believe that this divinity is Mendes. There is also a priest, who, with a mattock, traces a furrow at his feet, as if he invited him to favour the tillage of the earth.

Amidst the monuments of ancient Thebes,  
many

many traces are found of the worship of the first Christians, during the four hundred years that they enjoyed the free exercise of their religion: they appear to have performed their ceremonies even in the temples of their ancestors. The images of Christ and the saints are not uncommon there: they are painted in fresco, and decorated with rays of glory. The greater part of the statues which adorn the temples and the palaces, have been mutilated by Christians and Turks. The first effaced the representations of animals, which their religious notions held forth as devils; the second undertook to throw down those of men. There is every reason to suppose, that, at a certain epocha, the government encouraged these acts of barbarism; as the zeal for destruction has operated in places where it could not have effected its purposes, without the aid of great mechanical powers.

The palace of Medinet-abou is surrounded with a wall of about forty-five paces in extent. Its upper part is defended by battlements, like those which are represented in the basso-relievos, at the top of the besieged towers. The interior of the court represents several combats, and the triumphs of the conqueror: he is seated in the back part of his car, and his position is such

that he turns his back to the horses : Egyptian soldiers present prisoners to him, while others are employed in reckoning the hands and virile members which are in heaps at his feet. There is no reason to suppose, that they mutilated such as had fallen into their hands by the chance of war, as those which are presented to the conqueror, are represented as possessing the use of their members. It is more reasonable to believe, that the generative parts, thus heaped together, belonged to those who died on the field of battle. The Egyptians bore them away as marks and trophies of victory.

On an exterior wall of the palace, a basso-relievo represents the hunting of lions, and a hostile descent by foreign enemies, whose appearance resembles that of the inhabitants of India. The Egyptians oppose the invasion, by land and by sea, and the barbarians are every where put to the rout. At the lower part of the picture there are both heavy and light armed troops ; some of them bear only a mace ; but the greater number, besides their baggage, carry a large leathern bottle.

One of the most extraordinary pictures appears above a gate at the entrance of the palace : it represents a king who is caressing a young girl ;

girl; with one hand he presses her bosom, and with the other he raises her tunic.

At a league and a half from this palace is a small temple in perfect preservation. It was consecrated to Horus, and is situated on the border of the cultivated country.

Between this temple and Medinet-abou, several hills, artificially raised, indicate the situation of a place formed for races and military exercises: its form is that of a rectangular parallelogram; its length is three quarters of a league, by one quarter in breadth.

To the south, at three hundred paces from Medinet-abou, there are the ruins of a small temple, consecrated to Taut, which was never finished.

#### *Sepulchres of Thebes.*

The whole of the mountain Libycus, which begins at half a league to the west of the Memnonium, and ends immediately opposite to Medinet-abou, is pierced from its base to three fourths of its elevation with a great number of sepulchral grottos. Those which are nearest the surface of the ground are the most spacious, as well as the most decorated; those which are in the most elevated part of the moun-

tain, are much more rudely contrived and executed; while such as hold the middle place, bear an adjusted proportion of space and ornament. Those which belong to the poor are the most interesting, because they always contain some representation of the arts which flourished, and the trades which were practised, at that epocha. The plan of these grottos is in a great measure the same. A door, opening towards the east, displays a gallery of about twenty feet in length, which is sometimes formed in a straight line, and at other times runs off from the entrance in a right angle; it is indifferently supported by columns or pilasters, of which the number varies from four to ten. At the extremity of the gallery is a well which leads to the catacombs, where the mummies are deposited. The depth of these wells varies from forty to sixty feet, and they are connected with long subterraneous passages, rudely shaped in the rock, which terminate in a chamber of about thirty feet square; whose sides are supported by pilasters, and contain large remains of the mummies. There are evident traces of numerous other subterraneous communications, which probably lead to other chambers, that are at present concealed.

In

In the upper gallery are sculptured in basso-relievo, or painted in fresco, a crowd of subjects relating to funeral ceremonies. The most interesting pictures which are seen there, offer a detail of circumstances, connected with the ancient inhabitants of the country. There are represented their first occupations, such as the chase and the fishery: thence we may trace the progress of civilization, in the employments of the fadler, the cartwright, the potter, the money-changer, the husbandman, and in the duties and punishments of military life. Each grotto is adorned with a ceiling painted with subjects of fancy, and whose design is exactly the same as that of the paper-hangings which were fashionable in France about thirty years ago.

The tombs of the kings are about six thousand four hundred paces from the river. They have been formed in a narrow valley, in the centre of the mountain Libycus. The ancient way thither is not known, and the spot is now gained by an artificial passage. These sepulchres occupy a large ravine, which is flanked by the bed of a torrent. The plan of one of these tombs will be sufficient to explain the general disposition of the rest.

Every grot communicates with the valley by



a large gate, which opens to a gallery hollowed in the rock: its breadth and height are generally about twelve feet, and its length is twenty paces to the second gate, which opens to another gallery of the same breadth, and twenty-four feet in length. To the right and left of this gallery are chambers of five feet in breadth and ten feet long. There are found paintings of arms; such as hatchets, poniards, curvated sabres, straight swords, lances, javelins, bows, arrows, quivers, coats of mail, shields, implements of husbandry, vases, and trinkets of every kind. The detail of preparing food is also represented.

It is in one of these chambers where we saw the two harps which had been copied by Bruce. A third gallery succeeds, of the same dimensions as the former, and leads to a chamber above the level of the other apartments, which is eighteen feet square. From this chamber is the entrance to a gallery of thirty-four paces in length: there is also an inclining gallery, whose length is twenty-eight paces. At its extremity is a corridor of sixteen paces, leading to a chamber of eleven paces square, which is connected with another of the same size by a gallery of six paces. A square saloon then succeeds,

ceeds, supported by eight pillars : its length is twenty paces, and its breadth twenty. Here is the sarcophagus which contained the mummy of the king. The Romans made some attempts to carry away this sarcophagus from the grotto where it is deposited ; they had even tried to level the ground, in order to facilitate its removal : but they very soon renounced the impracticable enterprize.

To the saloon of the sarcophagus, another apartment succeeds, of twenty-five paces in breadth, and forty in length. The height of the tomb is seven feet, its length eight, and its breadth six : the total length of the gallery is two hundred and twenty-five paces. The tombs of the kings throughout their whole extent are covered with pictures and hieroglyphics ; but the greater part are painted in fresco, and represent the most fantastic subjects that can be conceived. There it was that the Romans caught that idea of the grotesque, which formed the principal subject of their compositions during the second and third age of the empire. The researches into Herculaneum have discovered a great number of paintings executed in a similar taste.

One of the most interesting of these grottoes  
contains

contains a sarcophagus that is still entire and in its place. Its length is sixteen feet, its height twelve, and its breadth six. It still preserves the lid, adorned with the effigy of the king, which is a single block of granite. The astonishment that is felt, on reflecting that this enormous mass was transported to the extremity of a subterraneous passage two hundred paces in length, exceeds all bounds, when it is considered that it was worked upon the place where it remains. What difficulties must have been surmounted, in order to transport a weight of many hundred milliers, across the almost impracticable roads of the mountain?

Human sacrifices are continually represented. There are also two pictures which describe a man scattering his semen, from which infants appear instantly to spring forth.

From the time of Strabo, there were reckoned seventeen tombs of kings; and we shall still find the same number, if we may comprehend in this enumeration a superb grotto, whose plan is equally large and beautiful with that of the sepulchres of the Theban sovereigns.

This grotto is half a league to the north of the Memnonium, and is scooped out at the bottom of a mountain, whose enclosure con-

tains many other tombs : the entrance of several of them is closed, and the greater part of them have been violated. It appears that those of the ancient Egyptians who had remained faithful to their worship, endeavoured, from respect for the memory of their princes, to conceal the knowledge of their sepulchres, either from their conquerors, or the professors of other religions.

Two of these grottos remain unfinished; a third is altogether without sculpture, and some others offer to the view several decorative objects in a very imperfect state: here it is that the magnificence of the Egyptians displays its utmost pride. It could not require less than a long reign to complete a work of this extraordinary nature, where a very limited number of workmen could be employed at the same time. The ancient Egyptians, from the king to the lowest of his subjects, were very attentive to the construction of their burying-places, in the firm belief that, after several thousand years, the soul would return to inhabit the body, if, during that time, it should have remained undisturbed. Hence proceeded the custom of embalming, and the position of sepulchres

sepulchres in places inaccessible to the inundation of the river.

In the neighbourhood of the Memnonium, and among the grottos of private individuals, many are found which are still filled with the fragments of mummies. When the Arabs, who consider the grottos as the property of each family, apprehend that they may be visited by strangers, they set fire to the mummies which they contain, in order to turn the curious from the research. There are some of these caverns still untouched; as the persevering traveller has not yet discovered them.

The sepulchres of the rich, however, are exhausted. None of the mummies which are sold by the people of the country are dressed in the envelope, upon which the figure of death was painted. A few fragments of these envelopes are all which now appears. It is indeed very extraordinary, that, to this moment, no traveller has found the manuscripts on the papyrus, which the mummies of distinguished persons never fail to enclose: these manuscripts are, without contradiction, the most ancient that have been preserved; and appear to contain the prayers made for the dead and by their particular

lar direction. They are written in hieroglyphics or characters, and are decorated with drawings that resemble the pictures which cover the walls of the sepulchres.

Many of the mummies have the nails both of their hands and feet gilt. Two rolls of the papyrus are sometimes found with them, which are often placed under the arm-pits, though they are also deposited in the division of the thighs, and near the organs of generation. The French, during their stay in Egypt, found eight or ten of these manuscripts entire.

*El Gournon.*

The ruins of the Egyptian temple, which is seen at El Gournon, an Arab village, plainly indicate that it was constructed upon a very different plan from the other monuments of this kind; though it yields to them in nothing. The name of the city to which it belonged is not known.

KOUS. *Apollinopolis Parva.*

There are no other remains of this ancient city, than the entablature of a gate, in the style  
of

of that of Thebes, which is buried in the earth to one third of its height. On the small square block that rises from the cornice, is a Greek inscription, which attests that one of the Ptolomies visited the monument with the queen his wife. There is a similar inscription at Denderah, at Koum-ombos, at Gowel-sharkie. It is remarkable, that, at this epocha, the Greek kings of Egypt appeared to entertain very little respect for the Egyptian worship, since they effaced the hieroglyphics and pictures of the temples, to substitute their inscriptions.

#### KEFT. *Coptos.*

There are no other evidences of the ruins of this city, than the accumulation of soil, some fragments of granite, and a few sarcophagi, which may have been transported there at a subsequent period. All the Egyptian cities were built on eminences raised by the hands of man: their form was generally square, and surrounded with walls of crude brick, whose thickness was commonly about thirty feet. Coptos, under the reign of the second Ptolomy, was the mart for the commerce of India.

Kennè,

Kennè, a city of the Arabs, at the distance of four leagues from it, has since succeeded to its mercantile character.

### DENDERAH. *Tentyres.*

This ancient city was situated half a league from the river on the Libyan bank: indeed the principal part of the Egyptian cities were built at this distance from the Nile. There are still at Denderah three temples; the largest, which is consecrated to Isis, is the best preserved monument in Egypt. None of the materials which have been employed in it have suffered, any more than those that served for the construction of Edfou and Koum-ombos.

The execution of the figures engraved on the exterior and interior walls at Denderah, is an example of the highest point of perfection which the Egyptians attained. All the minutiae of their dress are finished with a purity and delicacy which it is almost impossible to conceive, when the impracticable nature of the stone is considered.

The great temple of Isis is built very much on the same plan as that of Edfou. The figure of the divinity to which it was consecrated, is multiplied



multiplied in every part; in its pictures, in its elegant frize, even on the four faces on the capitals of the columns which support the portico, and in the saloon which succeeds to it.

The elevation of the temple is seventy-two paces in breadth, and an hundred and forty-five feet in length. A gate, in a very pure taste, and resembling that of Karnac, opened towards the temple, from which it was separated by a very spacious court. The portico has sixty paces in length, and thirty in breadth. Its most remarkable decoration is the great zodiac divided into two bands: it enriches the ceiling of the last intercolumniations to the right and left. Indeed it was under the porticos of temples, that the Egyptians generally represented their astronomical subjects; as if they wished to command at the same time a veneration for religion and a love for the sciences.

The saloon which succeeds to the portico is supported by six columns, whose capitals display four figures of Isis with the ears of a cat. It is a square of twenty-four paces. The second apartment is ten paces long, and twenty-four in breadth; the third is of the same dimensions. The *aditum*, which succeeds, has twenty paces in length, and six in breadth. It is insulated,

fulated, as at Phylœ, by two other apartments placed on each side. It may be presumed, that a corridor, running behind it, isolates it also in that direction. In the second saloon, to the right and left, are two stair-cases which lead to the terrace of the temple: they consist of steps two inches in height, and twenty in length. The compartments of the walls are decorated with pictures, that display a great number of female figures; a circumstance which justifies the belief, in direct contradiction to the received opinion, that women were employed in the service of the temples.

On the terrace of the great temple there is a small one, and the columns resemble those of the portico: they are ten feet in height. This temple forms a square of nine feet; and is the portico of a chapel, of which there are no other traces. In an inner court of the temple is an apartment which is adorned with another zodiac; it is circular, and occupies one entire half of the ceiling, the apartment itself appearing to be altogether consecrated to astronomy: it is separated from another astronomical picture by a female figure, whose sexual parts have been mutilated. It is to be remarked at Denderah, that all the front figures are perfectly

fectly well executed, while in every other place they are but indifferent, though the profiles are generally full of grace.

*The small Temple of Isis.*

Behind, and ten paces from, the great temple, there is another, which appears also to be consecrated to Isis. It is a square structure, and each angle measures seventeen paces on the outside. It is divided into two apartments. The first is fourteen paces in length and four in breadth. Three gates open into this apartment, and those on the sides lead into the corridors which isolate the *aditum*; their length is ten paces, and their breadth five feet: through their whole extent they are decorated with pictures. The *aditum* is ten paces in length, and six broad. There are more lights or windows in the temples of Denderah, than in those which are situated more to the south. There are two spiracles at least in every apartment, and on each of them a disk is sculptured scattering its rays around.

*The Typhonium of Denderah.*

It is situated to the right of the gate which leads to the great temple. It is peripteral, a

square of thirty-four paces, and composed of three apartments. The *aditum* is isolated by two corridors entirely filled up. The subjects of the pictures are nearly the same as those of the Typhonium of Edfou, and appear to present an history of the birth of Harpocrates, and of the precautions which he employed to save himself from the pursuits of Typhon. In front, and fifty paces to the north of the gate, are the ruins of a temple, which has never been finished. It was peripteral like the first, and had four columns in front and five on each side: the capitals are scarcely made out, and seem to have been the trial of a new kind of ornament attempted by the Egyptians. To the south, and about nine hundred paces from the great temple, are the ruins of a gate, which appeared to have been that of the temple of Athos, the Venus of the Greeks, who is well known to have been worshipped at Denderah. The ruins of the city, consisting of vast heaps of burned bricks, of shattered vases, though some were found entire, and a great quantity of porphyry fragments, occupied a space of eighteen hundred paces square.

GARVEL-SHARKIÉ. *Antæopolis.*

There remains of this city nothing more than the portico of a considerable temple ; the ruins of a quay, and those of a small peripteral temple. The portico is composed of eighteen columns, of which six are in front, and three in depth. Its length is forty-five paces, and its breadth eighteen. The capitals represent the head of the palm-tree, but their proportions were much less elegant than that of the capitals of Phylœ and Efné. The workmanship was not so elegant as that of the two preceding temples ; which may rather be attributed to the calcareous stone employed in building it. At ninety paces from the portico to the south, and in a line with the gate, is a chapel formed of a single stone, being chiselled in a block of seven feet and an half square. As this chapel must have been placed in the *aditum*, it necessarily gives the length of the temple. On the frieze of the gate is a Greek inscription, the same as that of Kous. At a league to the south-east of Garvel-sharkié, and in the Arabian Mountain, is a vast quarry, whence the stone must have been brought which was employed in the construction of the town. It is  
four

four hundred feet in breadth, and six hundred in length. On the upper part of it there are tracings which explained the manner in which the stone was cut. On certain pillars of the quarry there appears an Egyptian inscription, in characters similar to those on the rolls of the papyrus.

To the north of these quarries are the sepulchral grottos of the city, which are formed with greater care than those in the vicinity of Thebes. The Egyptians have imitated their arched roofs wherever it was in their power. The grottos are vaulted; and an arched door opens into an apartment, on two sides of which are niches which contain figures of Death. The wells contrived behind the angles lead to the catacombs.

### SIOUT. *Lycopolis,*

Some columns of granite and marble which are seen at the entrance of the city, on the side of the river, are the only remains of Lycopolis; whose situation receives a more decided authority from the great number of grottos which have been formed in the Libycus. There are more particularly to be distinguished, three

grottos, and a sepulchral chapel cut in the rock. The plan of the latter bears a perfect resemblance to the temples of Upper Egypt. The pictures are in high preservation; and one of them represents the march of soldiers armed with lances and bucklers. The gate of these tombs is adorned, both in its front and embrasure, with two figures of men armed with clubs, as if they were the guardians of it. In the catacombs of Siout are found some mummies of men, and a great many of jackals. Travellers have, till now, considered as a sepulchral grotto, a vast quarry like that of Garvel-sharkié.

SCHIEKABADÉ. *Antinoë*, formerly *Besa*.

There is no trace whatever of the ancient Egyptian city. It is well known that when Adrian visited Egypt, he ordered a city, which is now one heap of ruins, to be built in honour of his favourite Antinous, who died during the journey. There are the ruins of a triumphal arch, placed on the western bank of the river; of a theatre to the south of the town; of a *stadium* or hippodrome to the east; and of a sepulchral monument to the north. The prevailing

prevailing order is the Corinthian. The gate of the theatre still remains, and is enriched with four Corinthian columns.

The theatre is destroyed, but the plan of it is still visible. A street of about half a league in length, led from the theatre to the monument, of which some shattered parts alone remain. This street was adorned with a portico, whose columns were of the same order as those of *Pæstum*. At about two thirds of its length, there was a small square decorated with four Corinthian statues, which were probably intended to support statues. The triumphal arch communicated with the stadium, by a street which ran in a straight line from east to west, and intersected the former street at right angles. It was also adorned with porticos of *Pæstum* columns. In the latter street there are the ruins of some private houses and a public bath. It is terminated by a gate, which is like that of the theatre. The stadium or hippodrome is in some state of preservation. Its total length is one hundred and sixty-five fathom. But the measure of the course ought to be taken on the *spina*, whose length is two Roman stadia of seventy-five fathom three feet. Heaps of sand conceal the northern side of the



hippodrome. Its southern side, which is elevated as well as the other, thirty feet, is supported by a wall constructed of calcareous stone. About half its length, is a building which contains two flights of steps, with an empty niche between them, that led to the rows of seats. The judges of the games had a distinguished place in the centre of the curve. Fragments of columns which decorated this building, are still visible. The Romans in all their structures appear not only to have had in view the accommodation of the citizens but the effect of the coup d'œil; while the Egyptians seldom thought of choosing those situations where their monuments would be seen to the greatest advantage.

Antinoë was built in three or four years, in the middle of the Egyptian city called Befa; and in that short period it was enriched with all those embellishments which pre-eminently distinguish the works of the Greeks and Romans. Fragments of granite, of porphyry, of the white marble of Italy, and even of the marble of Paros, form a large part of the immense rubbish of this city. There is still seen in the street which leads from the triumphal gate to the stadium, a torso of Antinous, in white marble.

marble. It is a Latin work, and finely executed.

ASCHMOUNEIN. *Hermopolis Magna.*

The ruins of the ancient city of Hermes are about a league and an half from the river, on the side of the Libycus. They are situated in a fine plain, and occupy a space of a league and an half in length, and half a league in breadth. The portico of the great temple, consecrated to Hermes, is all that remains. It looks to the south-east, and is composed of ranges of columns resembling the truncated lotus: they are constructed of a calcareous stone, like that of Garvel-sharkié. The pictures and hieroglyphics are very well executed; and relate principally to *Taut*, the Hermes of the Greeks, to whom the temple was dedicated. Those travellers must have been mistaken who have supposed that they saw the colour of gold, which is very rare in the Egyptian monuments. Among the ruins we found a capital of the Ionic order.

*Fayoum.*

It was in the vicinity of the lake Keroun, in the province of the same name, and was  
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one of the two labyrinths. But whatever certain travellers may say, there is no ruin whatever of this vast edifice. There is, indeed, about two leagues to the south of the lake Keroun, a structure which may have belonged to a temple. It appears to have served formerly as a limit between the cultivated country and the desert. Many temples of Upper Egypt were built in the same position. This is not decorated with any picture, but such as is common to every sacred edifice. It consists of a winged globe, with a serpent on each side of it. We found there also, a small portable altar. In the vicinity of this temple there is a large heap of ruins which mark the situation of an ancient city. Those who affirm the existence of the ancient city of Arsinoë, the capital of the province known under the name of Fayoum, determine its situation to have been near the Arab city, called *Medinet el Fars*. In the defile which leads from the province of Beni-souef to that of Fayoum, there are the remains of the two large pyramids of Haonara and Illahon. They are at the greatest southern distance of any that are known.

*The Pyramids of SAKKARA. Memphis.*

The ruins of Memphis, the second capital of Egypt, according to the order of time, are found in the Turkish villages of *Metrahenny* and *Mohannan*. Memphis appears to have occupied a surface of a league and an half in length, by one league in breadth. The temples, palaces, and public edifices were placed on eminences; while the dwellings of individuals, which were formed of unburned bricks, occupied the level plain. It is on these heights, where the Arab villages are situated, that the fragments of granite, of marble, and antique pottery are found, which indicate the situation of a large city. To the north of *Metrahenny*, and between that village and *Mohannan*, is a large plain, which may be reasonably supposed to contain the ruins of the celebrated temple of *Phtha*, the Vulcan of the Greeks. This monument was the proudest boast of ancient Memphis. Its remains display many columns of granite, and fragments of the same stone, enriched with basso-relievos, as well as those of a colossal statue, about thirty-five feet in height. The village of *Mohannan* possesses also some remains of antiquity. It will not  
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be considered with surprise that so few traces should be found of the site of this great city, whose name has been preserved for these thousand years in that of *Meuf*, when it is known that its most precious materials have been employed in the construction of Alexandria; and that two capital cities, Fostat and Mafr, have been built within the distance of three leagues. There is still seen at the citadel of Cairo, in the saloon called the divan of Joseph, a great number of granite columns of a single block, which must have been taken from these ruins. Similar columns are also found near the Arab aqueduct, which conducts the waters of Old Cairo to the citadel: but they have been retouched by the Greeks, who added an astragal to them, an ornament unknown to the Egyptian architects. Many of the columns of granite, porphyry, and marble, which once adorned the temples of Lower Egypt, may now be found in the Mahometan mosques, of which they form the principal decorations.

To the south-east, and at half a league from the site of Memphis, the cultivated country ceases, and the desert begins. There it is that the pyramids are seen, which now bear the  
name

name of the village of *Sakkara*, which is the nearest to them. They must have served as sepulchres to the greater number of kings who have governed Memphis: thirty of them are still remaining; but in size, as well as workmanship, they are inferior to those of *Gizé*: there are the traces of many others. A close inspection of the last suggests an opinion, that, to diminish the labour in erecting the pyramids, the Egyptians chose an elevated piece of ground, which they made as it were the kernel of the structure; so that nothing more was then necessary than a coating of stone, of the thickness which circumstances required.

Among the pyramids there is one which is composed only of three courses of stone, disposed by stages; another, which had been begun on a plan that would have carried it to at least as great an height as the loftiest of those at *Gizé*: the enterprise, however, was interrupted; and to terminate it suddenly, it was finished in a curve. The third is built of bricks, and has been opened: the distribution of the interior part resembles that of the great pyramid. In the desert of *Sakkara* there is a great number of subterraneous grottos, where not only human mummies were deposited, but also  
a great

a great number of mummies of the ibis. These subterraneous grottos form a long gallery, divided into many recesses, on each side of which are nooks or niches, eight feet high and six wide: these contain the pots which enclose the mummies of the ibis, and are placed like bottles in a cellar. It is probable that Memphis was the sepulchre of all the ibis's which died in the temples or were found in different parts of Egypt.

Thebes appears formerly to have enjoyed the extraordinary privilege of burying the sacred animals. All which are found there were the object of Egyptian worship; as the hawk, the ibis, different sorts of fish, dogs, jackals, cats, and serpents.

The spot which is occupied by the pyramids of Sakkara, is seven leagues in length from north to south, by two leagues and a half in breadth from east to west; there are found on it fragments of purification-vases in granite, alabaster, and porphyry; a taste for which precious materials was introduced at the time when Memphis flourished.

The pyramids, which are the northernmost from Sakkara, are about three leagues distant from those of Gizé. It is probable that the  
whole

whole plain of mummies, which is seen to the west of Memphis, was solely appropriated to the sepulture of kings, priests, and nobles; but the most interesting sepulchral objects are those grottos which are the tombs of the people, and are to be seen in the Mokaltun, to the east of the river. The Egyptians, in burying their dead in the desert, conformed to one of their most ancient and wise laws, which forbid a dead body to be interred where a tree would grow.

### *The Pyramids of Gizé.*

The pyramids of Gizé are six in number; three of them are large, and the others small: they are placed to the south-west of, and in a line with the others, and have served as mausoleums to three kings of Memphis: the largest is that of *Cheops*, the second was built by *Chephren*, and the third by *Mycerimes*. The easternmost is also the most elevated, though it does not appear so high as that which succeeds to it, and the second is placed on a rock which is forty feet above the level of the earth.

The great pyramid is four hundred and thirty feet in height by seven hundred and four at its base. It was opened by an Arabian caliph.



caliph. The king who constructed it, had done every thing in his power to conceal his sepulchre. His sarcophagus is placed in a sepulchre lined with granite, which was never employed but in those places where it was designed to render an entrance of the utmost difficulty. All the pyramids are built of *numismal* stones, hewn from the quarries of Mokaltun, in that part known by the name of the *Trojan Mountains*. They are situated on the Arab bank, and at the distance of five leagues.

The third pyramid has been coated with granite. The eastern pyramid is surrounded with many others which are inferior to it, and appear to have been the sepulchres of the royal household. Round the second pyramid the rock is cut in the form of a wall, and sepulchral grottos have been hollowed in it. On the upper part of one of them there is an imitation of the trunk of a palm-tree. To the east of the third pyramid there are the ruins of a temple, which might denote that the opening of this pyramid related to the Nile.

In the line, and to the east of the second pyramid, is the sphinx which is mentioned by every traveller. The length of the rock to  
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which the form of this chimerical animal has been given, is about ninety-five feet; its height, from the knees to the top of the head, is thirty-eight feet. The ancients very generally believed, that there was a passage in the body of the sphinx, which led by subterraneous channels to the interior of the pyramid. It is still indeed conjectured, that beneath these enormous masses caverns have been dug, which some authors suppose to have been employed in the mysteries of initiation. On the head of the sphinx there is a hole of five feet in depth; and it may even extend further: there are also the appearances of another opening, of the same kind, on the back of this figure. The head of the sphinx bears the lineaments of a negro; a resemblance which is common to all the figures seen on Egyptian monuments, and deprived of the nose. No traveller has spoken of the sepulchral grottos, which are rather numerous in the vicinity of the two principal pyramids. They contain, in a great measure, the same objects as those of Upper Egypt, with this difference only, that the execution of some of them is in a superior style of excellence. The pyramids comprehended a vast plan, which, though imperfect in the detail, produced a

stupendous whole. It contained several temples, and a superb causeway whose remains are visible, and which served as a communication between Memphis and the pyramids.

MATARIÉ. *Heliopolis.*

The ruins of this ancient city are in the vicinity of the Arab village Matarié. The only remains of its monuments are an obelisk, inferior in workmanship to those of Upper Egypt, but superior to those of Alexandria, a mutilated sphinx, and some fragments of columns ornamented with hieroglyphics. The situation of the city is denoted by an enclosure of unburnt bricks in the form of a rectangular parallelogram.

LETTER

LETTER

OF

CITIZEN DEROZIERE THE YOUNGER,

*Engineer-Mineralogist, and Member of the  
Commission of Arts and Sciences in Egypt,  
addressed to his Father, a Notary at  
Melun; dated Cairo.*

I HAVE employed all the means in my power to ascend various heights, as well in the deserts of Libya, as in those between Egypt and the Red Sea. My principal journey was from Hefney to Cofseir, a port of the Red Sea, where the commerce between Egypt and Arabia is transacted. The French were preparing to march, in order to get possession of that point, at the moment when I arrived at Hefney; I determined, therefore, to accompany them. This journey is long and laborious, and performed on dromedaries, as horses would be incapable of supporting the fatigue.

I have done every thing in Egypt which it was possible for me to accomplish. The jour-

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ney which I have just completed was the only one that could be interesting to me. It was an object of importance to become acquainted with the mineralogy of Upper Egypt, and particularly of that part of it which is situate between Egypt and the Red Sea: these districts had never been examined by any naturalist; some of them had not been even visited by any traveller; and their position, which is not correctly known, has been placed, at a venture, on the geographical charts, from such information as could be obtained from some inhabitants of the country.

In the pursuit of these researches I had an opportunity of seeing, in the most complete detail, the monuments of the ancient Egyptians, with which this part of Egypt still abounds.

I employed twenty-two days in examining the ruins of ancient Thebes, which, if it really occupied the space now assigned to it, could not have been less than Paris.

Those who are acquainted with the most distinguished monuments of Rome and of Greece, will, nevertheless, view with astonishment the ancient monuments of Egypt. They will there perceive the source from whence the Greeks have

have derived almost every thing which we admire in their architecture.

The greater part of the Egyptian monuments consist of temples, whose interior arrangement is almost always formed on the same plan. The accessory buildings are subject to a greater degree of variation: they are in general very fine porticos, which have from four to six columns in front, with three or four in depth, and whose capitals, almost always differing from each other, produce a very singular effect, but by no means disagreeable to the eye.

In order to arrive at these porticos it is sometimes necessary to traverse large courts, furnished with ranges of columns, whose capitals present the same variety. The shafts of these columns are always covered with hieroglyphics, and various sculptures: these hieroglyphics, which were the characters of the sacred, and, perhaps, also of the vulgar language of the ancient Egyptians, abound every where; there is not a part of the Egyptian buildings which is not covered with them; they are even seen on the walls which sometimes enclose their courts and their temples.

Among the accessory structures, that accompany the temples, are the moles, which some-  
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times serve as gates. They are lofty square towers, or rather truncated pyramids, two of which are joined together by their upper parts; and the space that is left in their lower parts serves as a passage into the temple. Although these buildings are sometimes more than eighty feet in height, they are frequently covered with basso-relievos, chiselled with the greatest delicacy. The design indeed is not very correct, for the excellence of the Egyptian sculptors displays itself principally in the execution.

Some of these moles are almost entirely solid, and have no other cavity but such as is necessary for a stair-case, which proceeds in a right line from the bottom of one mole to the top of that adjoining to it: their summits compose a terrace. Others of them contain an innumerable quantity of chambers, which appear to have been designed for different acts of religion; such as embalming, sepulture, &c. In many places there are pictures which represent the practice of embalming, which was one of the most holy ceremonies among the Egyptians, and was exclusively entrusted to the priests. They are represented in these functions with the head of an animal, either of a wolf, a fox, or a ram: they were probably the

the marks with which they covered their visage in order to remain unknown, or to obtain that respect which they would not have secured without this kind of ornament.

From beneath the porticos which I have already mentioned, there appears a long suite of chambers, whose doors have the same ornament, and range perfectly with each other; but their dimensions vary. They continue to diminish in proportion as they advance to the last chamber, which is called the sanctuary of the temple.

In some of these monuments the ground rises gradually from the portico to the sanctuary. This expedient, which we have not the opportunity of employing in our modern constructions, produces a very striking effect in the perspective, and enlarges, to a great degree, the interior appearance of the temples. As the light enters only from the porticos, the obscurity, which increases from chamber to chamber, greatly heightens that effect, in affording but a very indistinct view of the most distant parts; and as the gates are exactly alike in their form and ornament, the difference of their proportions is attributed to a greater degree of distance than actually exists.

Such



Such is the evident effect, though it may perhaps be allowing the Egyptians more art than they really possessed, by supposing that this appearance of their buildings was produced by preconceived design.

The chambers have this particular character, that their breadth is greater than their depth. On each side there are very narrow corridors, which lead to a multitude of small and very dark chambers; which have, without doubt, served as tombs. On entering them we were assailed by thousands of bats, which soon extinguished our lights, and during the short time necessary to take a plan, our faces were frequently struck by these disgusting animals.

The horned serpents, which were among the objects of Egyptian adoration, are very common in this country: I narrowly escaped being bit by one of them in a grotto of Thebes; but that is among the lesser dangers which present themselves in Egypt, &c.

THE END.

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