

John Sparrow



OFFICE

E-GYPTIAN
MUSIUM

MODEL
OF
ABOO SIMBELI
No VI

PHILAE PORCHICO No VII

INNER EGYPTIAN COURT

Doorway
lat. Amenoph

ACADE OF THE HALL OF COLUMNS No III

FORTICO No IV

FACADE No XV

MINI UASAN

HALL OF KARNAC COLUMNS No IV

FACADE OF THE HALL OF COLUMNS No III

COURT

OUTER COURT
No II

AMENOPH

Fa. ad. N. XIII
LEFT WALL

RIGHT WALL

No XI

FACADE TOWARDS THE NAUF
No I

E-GYPTIAN COURT

PROJECTIONS OF THE WALLS OF THE TEMPLE OF AMENOPH

PLATE I

DESCRIPTION OF
THE EGYPTIAN COURT;

ERECTED IN THE
CRYSTAL PALACE.

BY
OWEN JONES,
ARCHITECT,
AND
JOSEPH BONOMI,
SCULPTOR.

WITH AN HISTORICAL NOTICE OF THE MONUMENTS OF EGYPT,

By SAMUEL SHARPE, ESQ.

Author of "The History of Egypt."



CRYSTAL PALACE LIBRARY ;

AND

BRADBURY AND EVANS, 11, BOUVERIE STREET, LONDON.

1854.

BRADBURY AND EVANS,
PRINTERS TO THE CRYSTAL PALACE COMPANY,
WHITEFRIARS.

PREFACE.



THE authorities which have served for the reproduction of portions of various Egyptian monuments forming the "Egyptian Court," are a series of original drawings and measurements which I made on the spot in 1833, in company with the late Jules Goury ; and the published works of Sir Gardner Wilkinson, Champollion, and others.

I have also had the invaluable aid of Mr. Joseph Bonomi, who passed ten years in Egypt, from 1824 to 1834, studying the sculpture and hieroglyphics ; and who has ever since been exclusively occupied with Egyptian art.

Mr. Bonomi has thus been able to reproduce in the "Egyptian Court" that peculiar character of sculpture, which those who have visited Egypt will at once recognise. To those hitherto unacquainted with the original monuments, the labours of Mr. Bonomi will furnish some idea of the exquisite beauty, refinement, and grandeur of Egyptian art ; which most published works, and the hitherto attempted reproductions more especially, have failed to give.

The vast scale of the monuments of Egypt, compared with the space at our command, absolutely prevented any attempt at the reproduction of a single monument, or even a portion of one, of the real size. The monuments forming the

“Egyptian Court” must therefore be regarded as *models on a considerably reduced scale*. In order that we might convey in our limited space the best possible idea of Egyptian art, we have selected portions of monuments of the Pharaonic, Ptolemaic, and Roman periods, endeavouring at the same time so to arrange them that their union should not be inconsistent with the practice of the Egyptians; whose structures were very rarely the work of one mind, but rather a succession of temples, courts, and propylons, built under different kings. There are many monuments in Egypt which present intervals as great in the period of the construction of their several portions, as do the various monuments which have been reproduced in the “Egyptian Court.”

Egyptian architecture, or rather Egyptian art,—for painting, sculpture, and architecture are so intimately united that they are inseparable,—is the parent of every other. Undoubtedly the most ancient, its remains are still the most abundant. The Egyptians built for immortality and obtained it. Whilst obedient to religious laws, which limited the direction of their art, they combined the highest sublimity of conception with the most refined and delicate finish of execution. While they originated, they excelled at the same time all that followed after; they are inferior only to themselves. In every other nation, art exhibits in its progress the same phases, namely, a rapid ascent from its infancy to the culminating point of perfection, from which there is a slow lingering decline: but in Egypt, the farther we go back the more perfect is the art; we are not even acquainted with its culminating point, much less with any trace of its infancy. In the most perfect temples which have been discovered, there are stones built in the walls with hieroglyphics on the inner side, of a higher

character of art than can be found on existing monuments. These were evidently stones from ruins of more ancient buildings.¹

The sculpture of Egypt was regulated by the religious laws of this peculiar people, and remained through ages unchanged in its general forms. Its artistic character, however, was constantly in a state of decline from the earliest known examples, through the Ptolemaic period to the Roman. At this latter period it was practised without feeling or love, merely on the traditions of the past; and it then partook more of the nature of a mechanical art, the peculiar grace and refinement of the earlier periods giving place to coarseness and vulgarity.

The execution of the sculpture by Mr. Bonomi in the "Egyptian Court," possesses a character of an intermediate stage between the Pharaonic and the Ptolemaic period. He has not been able to attain to the perfection of the Pharaonic period, but he is yet far above the Ptolemaic.

It may be interesting here to state the manner in which these bas-reliefs and hieroglyphics have been executed. The more so as it may help to explain how the Egyptians were able to cover their vast monuments with ornamental sculpture, to such an extent that the examination even of their ruins excites our wonder and astonishment.

In Egypt, however, little now remains a mystery; we have not only found the tools with which they worked, but almost know even how and by whom they were used. The carving of his tomb out of the solid rock appears to have been the care of an Egyptian king during the whole of his reign; and according to the number of years he remained upon the throne,

¹ The most perfect specimen of Egyptian Art we remember to have seen is the tomb which Dr. Lepsius removed from the neighbourhood of the Pyramids, and now in the Berlin Museum.

so would appear to be the extent of the tomb: he went on adding chamber to chamber, diving deeper and deeper into the earth, till summoned by the "devastator of palaces and houses" to occupy it. It therefore happens that these tombs are scarcely ever complete; side by side with chambers finished and decorated, we have others in various stages of progress,—some half tunnelled in the rock, others with the rock brought to a smooth surface, prepared for painting and sculpture; some partially carved, others carved and partly painted; so that, in a succession of chambers, we have the whole process which each in its turn had to undergo.

The wall was first chiselled as smooth as possible, the imperfections of the stone were filled up with cement or plaster, and the whole was rubbed smooth and covered with a coloured wash; lines were then ruled perpendicularly and horizontally with red colour, forming squares all over the wall, corresponding with the proportions of the figures to be drawn upon it. The subjects of the painting and of the hieroglyphics were then drawn on the wall with a *red line*, most probably by the priest or chief scribe, or by some inferior artist, from a document divided into similar squares; then came the chief artist, who went over every figure and hieroglyphic with a *black line*, and a firm and steady hand, giving expression to each curve,—deviating here, and confirming there, the former red line. The line thus traced was then followed by the sculptor. In this stage there are instances of a foot or head having been completely sculptured, whilst the rest of the figure remains in outline. The next process was to paint the figure in the prescribed colours; and in some cases the painted line deviates from the sculptured line, showing that the painter was the more important workman, and that, even in this last process, no possible improvement was omitted. There are other

instances where a considerable deviation from the position of a leg or arm has been made after the sculpture was finished and painted; the part was recarved and the defective portion filled in with plaster, which having since fallen out furnishes us with this curious evidence of their practice.

The whole of this may be seen in various tombs at Thebes, but in none so well as in that discovered by Belzoni, and which bears his name; the diagram shows a portion of the wall of a tomb squared out with lines, with the figures sketched upon it. An erect figure was divided into nineteen, and a sitting figure into fifteen portions.



MARTIN. 5.

In our reproductions a similar process has been followed, The subjects were first drawn out by squares from the authorities, and transferred to slabs of plaster, then corrected by Mr. Bonomi, who has performed the office both of high priest

and chief artist, and finally carved by a very small band of *mechanics* under his supervision and guidance. The facility which, after constant practice on the same ever-recurring lines, some of these workmen have obtained of preserving the peculiar character of Egyptian art, is very remarkable; and helps us to understand how, by the division of labour, those vast undertakings of Egypt were accomplished.

OWEN JONES.

CRYSTAL PALACE.

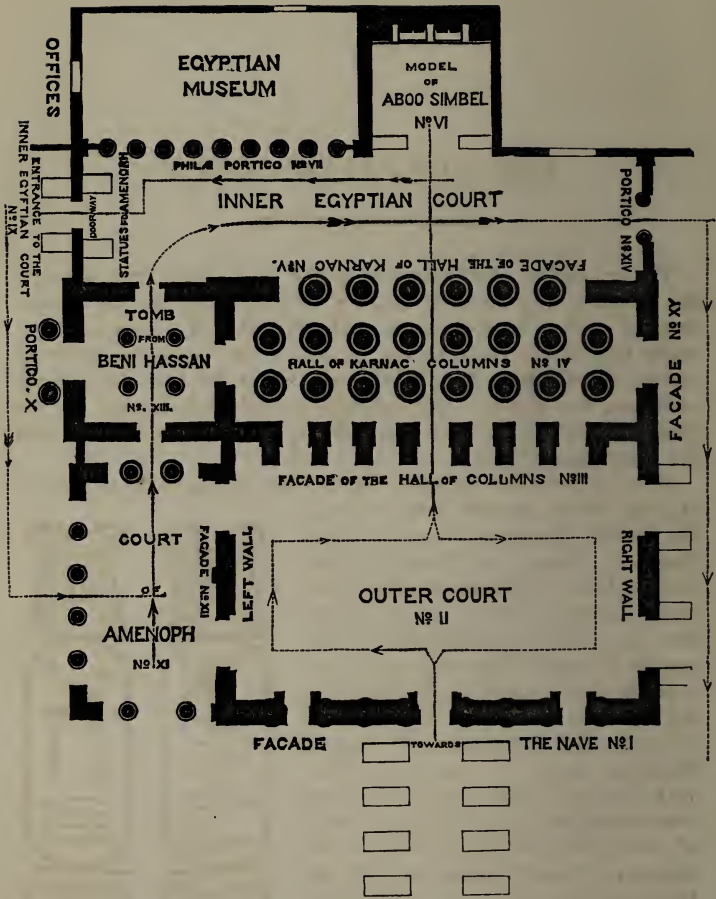
June, 1854.

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THE EGYPTIAN COURT.



PLAN OF THE EGYPTIAN COURT.

THE EGYPTIAN COURT.

WE propose to accompany the visitor in a rapid walk through the Egyptian Court, chiefly with a view of pointing out the various features of our reproductions, and explaining the sources from which they are derived, leaving to Mr. S. Sharpe, in his historical notice, to make a more detailed examination of the inscriptions, paintings, and statues. By following the numbers marked on the plan, the visitor will more conveniently become acquainted with the "Egyptian Court."

We approach the Egyptian Court from the nave by an avenue of lions, which are cast from a pair in the British Museum, known as Lord Prudhoe's Lions, and brought by the present Duke of Northumberland from JEBEL BIRKEL. They are of a very fine character of art, and may be contrasted with advantage with any other than Egyptian attempts at representing this noble animal, which was a favourite and companion of Egypt's Pharaohs. If these lions are contrasted with the lions of Canova, which have been considered among the finest works of that artist, the superiority of the Egyptian idealised form over the attempted imitation of a natural lion carved in stone, will be very apparent.



THE FAÇADE OF THE COURT TOWARDS THE NAVE. (NO. I.)

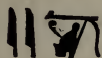
Is a reproduction of a portico of the Ptolemaic period.



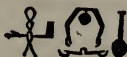
fountains (tanks), and a thousand vases. The architects, and



painters, and sculptors built this palace as a book for the



instruction of the men and women of all countries, regions,



and districts. May it be prosperous."

This inscription reads from left to right, and occupies the whole length of the façade. The same inscription, with amplifications, is again repeated round the three sides of the outer court; it begins over the centre opening, and with the additional sentence, "life, stability, and purity," reads from the right to the left, and from the left to the right.

LIFE.

PURITY.



PURITY.

STABILITY. LIFE. STABILITY.

On the abacus of the capitals are the names of Ptolemy and Berenice.

The capitals and columns of this façade are copied from the best specimens of the order in various parts of Egypt, and their succession or arrangement, from the portico at Edfu, the finest

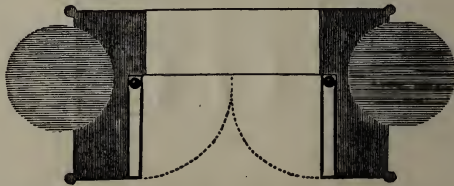
Ptolemaic structure now existing. According to the usual practice, the two centre capitals are the richest, the two next less elaborate, the two last represent the palm. Various examples of all these kinds of capitals are found throughout the buildings of the Ptolemaic period.

The palm-leaf and lotus capitals seem to be an introduction of the Ptolemaic times, which we cannot trace directly from the Pharaonic period ; they appear suddenly with the Ptolemaic buildings, but the intermediate stages or transitions from the more ancient capitals, cannot be traced, although we may find on Pharaonic buildings flat representations of lotus leaves,¹ similarly arranged in groups or bunches, yet nowhere do they take the solid form as in the Ptolemaic buildings. This order was adopted during the Roman period to the complete exclusion of the Pharaonic types, and it is remarkable that the Romans, unlike the Greeks, added no new element to Egyptian art ; their masonry was generally more perfect than the more ancient buildings, but art rapidly declined, and the sculpture especially became debased.

Shafts of the columns.—The lines of blue, red, and green, which descend from the capitals, represent the stems of the buds and flowers which are bound together by the horizontal bands of blue and white ; below these the rings, or cartouches, containing the names of Berenice and Ptolemy, separated by the *ureus*, or sacred snake.

The palm-leaf capitals occupy the whole space from the abacus to the horizontal bands, and there is at the side a remarkable loop in these bands, which occurs in no other order ; below these are the hieroglyphics, signifying “ life, stability, power.”

On the panels on the pilasters, forming the angles of the façade,



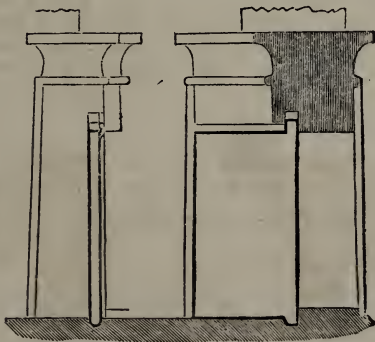
¹ They seem to be compounded of bundles of papyrus in different stages of growth, in the way we find that plant represented on the dado or base of the walls of the temples, and in representations of papyrus groves in the pictures on the walls of the tombs.—J. BONOMI.

are representations of the king making offerings to the divinities of the temple.

Below are the names of the Crystal Palace Directors, in hieroglyphics. On the dwarf walls between the columns on each side the central entrance, is represented the king, conducted by two of the principal divinities of the temple into the first court ; on the other walls the king offering gifts to the other divinities of Egypt ; at the base of the wall is the papyrus plant, to intimate that the foundation of all knowledge was the art of writing ; for by means of books formed from the papyrus, knowledge was preserved and transmitted to future generations.

The entrances between the columns were strengthened by a piece of massive construction, reaching above the level of the dwarf walls, and extending inwards, for sustaining the weight of the heavy gates, and preventing damage to the adjacent columns ; the two valves of the gate turned back against the jambs, when open. In the portico of the Temple of Dendera the stone in which the upper pivot of the gate was inserted is of black granite, and so likewise was probably the lower pivot, although the temple is otherwise entirely of sandstone.

The gates were frequently of wood, with the pivots of bronze, and sometimes entirely of wood, as we know from specimens in the British Museum, and we read that they were sometimes entirely of bronze.¹



The diagram will explain this admirable contrivance, which is

¹ There was, fifteen years ago, an entire valve of hard black stone to be seen in the tombs of the Hebrew kings near Jerusalem.—J. BONONI.

still in use in the East. At the two extremities of one side of the valve were two rounded pivots,—that at the upper cylindrical, that at the lower conical. The upper one was inserted into a hole of the same form, but as much deeper as would be required to lift the valve into its place, or out of the lower socket. The difference in the form of the upper and lower pivot was essential to the steady movement of the valve ; the upper, being subject to friction round its sides only, whilst the lower one, besides the lateral friction, had to bear that caused by the weight above. It is not uncommon to find the green stains of the bronze in the granite sockets, which are sometimes as much as six or eight inches in diameter.

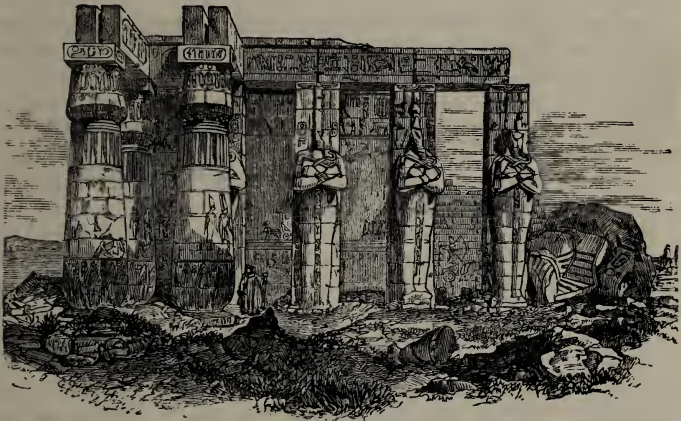
On entering the OUTER COURT (NO. II.) the sculptured picture on the wall to the left is copied from a remarkable scene on the wall of the second court of the temple of Medinet Haboo. The Pharaoh Ramses Mai Amun, the chief of the nineteenth dynasty, is seated in his chariot, attended by his servants and fan-bearers, while the royal scribes count over the number of hands cut from the slain. The hieroglyphic signs, representing three thousand, are engraved over the head of the scribe in each compartment.

Bands of long-bearded and long-robed prisoners, headed by two of the king's sons, and other military chiefs, are brought into the presence of the king. Some of the prisoners are manacled, and others have their arms tied in painful positions, and all are bound by a cord passing round the neck of each, held by the chief who heads each group.

In the compartments above these historical sculptures is represented a religious procession, in which the king is carried on his throne of state on the shoulders of the royal pages, amongst whom are his four sons. His throne is supported by Truth and Justice. He is preceded by the military and civil chiefs of different orders, before whom are musicians, and a herald, who proclaims from a roll his names and titles. Two incense-bearers accompany the herald.

The battle-scene on the *opposite* side of the Court represents the besieging of a fortified city, belonging to a people called Shet, or Sheto, in the inscriptions accompanying this representation ; they are of an Asiatic race, with whom, it would appear, the Egyptians at this period of their history (Ramses II.) had frequent warfare. The besiegers are scaling the walls, from the top of the earthworks which they have raised, under the protection of large conical shields, in which operation four sons of the king take a

conspicuous part, while two other of the royal family, in the midst of the battle, are mercilessly slaying the enemy. Further to the left, the great hero of Egypt, in his war-chariot, drives his enemies before him, who, in vain, endeavour to gain the shelter of the "fenced city." On the highest tower of the citadel the inhabitants already hold out the sign of capitulation, which is possibly likewise signified by the standard of the pierced shield. The chief of the Sheto and his charioteer are falling from their car, wounded by an arrow from the bow of the Pharaoh, while others are being crushed under the wheels of his chariot.¹



VIEW OF THE RAMSEION, THEBES.

FAÇADE OF THE HALL OF KARNAC COLUMNS (NO. III.)

The façade of the HALL OF COLUMNS (NO. III.), towards the outer court, is a reproduction of a portion of the Ramseion² at Thebes, called by some writers the Memnonium, and by Hecateus the tomb of Osymandyas. The original colossi are thirty feet high,

¹ One example of a man riding on horseback occurs in this sculpture, as well as in some of the other representations of the same people; but there is no instance of cavalry in the army of the Pharaohs of this period.—J. BONOMI.

² Ramseion, a hybrid Greek form for the Egyptian Ei-en-Ramos, or abode of Ramses.—BIRCH.



HALL OF KARNAC, THEBES.

and represent Ramses under the type of Osiris, holding the crook and flail, emblematical of his protecting care of his people and of his power to punish the evil-doers, at the same time that they may have been intended to recal the supposed pastoral and agricultural origin of Egyptian civilisation.

On the frieze over the statues is the dedication of that part of the building by Ramses II. "to Ammon Ra, the king of the gods," copied from a temple at Thebes, built by that Pharaoh, and dedicated to that divinity.

The columns of this gallery are taken from the Hall of Columns in the Temple of Karnac. The diagram will best explain the proportion which our model bears



Hall of Columns.

to the original, and a reference to the plan of the Karnac Hall will show how small is the portion we have been enabled to reproduce.

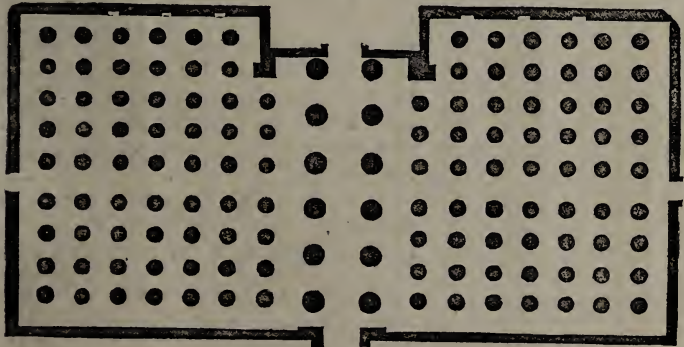
The column, the original of which is forty-seven feet high, represents a single stem and bud of the papyrus, which, at the same time that it is conventionalised and suited to bear the



Ramseion, Thebes.



Egyptian Court.



Hall of Columns, Karnac.

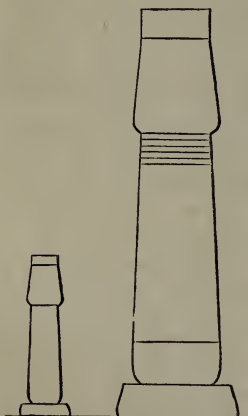
massive architrave, stones, and roof of the hall, still retains the

characteristic features of the plant. At the base of the shaft are the leaves, which envelope that part of the stem of the plant.

On the plain space of the bud is the name and title of the successor of the king who began this part of the Temple of Karnac; below the bud, and hanging down the upper part of the stem, are sculptured and painted the various coloured fascia with which probably the papyrus stems of the primitive temples were bound together; below the fascia is a representation of Oimeneptah I., or Osirei (B.C. 1604), offering various gifts to the three principal divinities of Thebes; below these, and between the leaves at the base, is the figure of the Phoenix as a bird with human arms, to signify the return of a period or cycle of so many years, which happened during the reign of the Pharaoh whose name accompanies it, which addition was made to the columns of Karnac at that period, as well as the names round the plain part of the bud. The abacus, or square block between the architrave and capital, was also sculptured with the name of the Pharaoh in whose reign that period or cycle returned. The architraves are sculptured with the hieroglyphics of the dedication of the temple. This part of an Egyptian temple was called by the Greeks "Zoöphoros," from its bearing the figures of so many animals, the figurative representatives of the gods of Egypt, as well as forming the letters of the alphabet.

The ceilings of the Hall are decorated with a representation of the vulture with outspread wings, the usual decoration of the main avenues of the temples of the Pharaonic period. The vulture bears in its claws the single-feathered fan, carried behind the king, as well as the ring Ω . The less important parts of the ceiling are decorated with stars.

Passing through the centre avenue of the Hall of Columns into the inner court, and looking towards the nave, we have



FAÇADE (NO. V.)

The columns of this façade are reproduced from the side columns of the Great Hall of Karnac, and bear to the original the proportion exhibited in the diagram. They are of the most usual order

of the temples of the period of Ramses II., the Sesostris of the Greeks.

Many of the great works begun in the reign of this Pharaoh were finished or usurped by his immediate successors, particularly Ramses IV., whose name appears in the curvette moulding of this part of the building. On all the columns of one side the centre avenue of the Hall of Columns at Karnac, this Pharaoh's name, carved over the blue, red, green, and yellow stripes which existed, adorned the columns in the previous reign.

The subject on the wall to the right is usual in this situation, and on the wings of the great propylæ; it represents the king, with the assistance of the chief divinity of Thebes, Ammon Ra, destroying all the enemies of Egypt. Our picture is taken from one in the interior of the Temple of Aboo-Simbel, and chosen for being the fullest and most complete representation of this subject. Below the feet of the king is a list of his conquests to the east and north of Egypt; above, the king offering to the principal divinities of the temple.

On the left wing, or flank of this portico, is represented the youthful Sesostris defeating, single-handed, three Asiatic chiefs. This picture is also taken from the interior of the Great Temple of Aboo-Simbel; but the same subject is sculptured on the east wall of the Temple of Karnac, and there attributed to Oimenepthah I. Below this group is a list of conquests made to the south of Egypt. Above, the king offers a libation and incense to the gods of Egypt.

Turning round, and on the centre axe of the Egyptian Court, we face the

MODEL OF THE TEMPLE OF ABOO-SIMBEL (NO. VI.)

This model represents the façade of an ancient temple which exists in Nubia, at a place called by the Arabs, Aboo-Simbel,¹ in 22° 20' north latitude. It was excavated from the rock by Ramses III. the Great, by some considered the Sesostris of the Greeks, B.C., 1565.

The façade is 117 feet long and 100 feet from the cornice to the base. The colossi are sixty-one feet high, and represent Ramses seated on a throne in an attitude of repose, covered by the Pschent or crown of Upper and Lower Egypt, and the royal *uraeus*; on his shoulders, breast, and at the sides of the throne on

¹ The ancient Egyptian name was Abshak, the Aboccis of the Roman geographers.—S. BIRCH.

which he is seated, are his name and titles. The temple was dedicated to the god Re, or Ra, the "Sun," who is represented in the niche in the centre, hawk-headed, and having on his head the circular disk of the luminary over which he presided. The statue of the god is twenty feet high, and at his side stands the king, Ramses, offering him a small statue of the Egyptian goddess, *Mei*, or "Truth." The cornice is enriched with the names and titles of the monarch ; above, a range of monkey-headed statues stand on their hind-legs, with up-raised arms, as if in adoration of the sun ; these animals being considered, in Egyptian mythology, the good bards of the sun, and the adorers of that god.¹



VIEW OF THE TEMPLE OF ABOO-SIMBEL, IN NUBIA.

This temple was discovered by Burckhardt buried in the sand

¹ The colossus on the right of the door has a piece of masonry reaching from the edge of the seat to the elbow, bearing the name of OIMENEPHTAH II., at

of the contiguous deserts, little more than the heads of the colossi appearing; he suggested that it was the entrance of a temple, and the sand was afterwards excavated by Belzoni, Captains Irby and Mangles, and Mr Beechy, and an entrance into the interior obtained.

On entering the door behind the thrones, is the principal Hall, the roof of which is supported by eight colossal figures of the king, thirty feet high. On the ceiling are flying vultures, such as may be seen on the ceiling of our Hall of Karnac, and the walls are covered with very beautiful paintings, representing Ramses in his war-chariot, attended by a lion, invading the territory of the enemies of Egypt.

It has been customary to imagine that rock-cut temples preceded constructed buildings, and to have been the earliest attempts at architecture; but the rock-temples of Nubia contradict this theory; the interiors are all imitations of constructed buildings, and would furnish evidence of their being later creations, independent of the historical evidence on the monuments themselves. The positions they occupy on the banks of the Nile furnish more than sufficient reason for excavating from the rock itself, rather than constructing from stones cut from the rock: wherever the valley of the Nile is narrowed, as in Nubia, by the mountains approaching on either side, grandeur was obtained by using the rock itself; where the Nile ran through a plain as at Thebes, colossal monuments were required to be raised to obtain the same effect. In Lower Egypt, where the plains were still more extensive, the same feeling led to the erection of the Pyramids, which formed beautiful objects in the horizon for forty miles round. Our model is about one-tenth of the original.

Two of the figures are reproduced the full size of the originals in the Sydenham transept. The heads of the figures are moulded from a cast made in Egypt by Mr. Bonomi, for Robert Hay, Esq., of Linplum, and presented by him to the British Museum.

whose command the masonry was inserted to save the arm from falling down; a fissure in the rock at this part having taken place after the façade was finished. The upper part of the colossus on the left-hand side of the door has altogether slipt down, and is now buried in the sand at the foot of the statue. On the leg of the last-mentioned colossus is an inscription in Greek, engraved by the soldiers of Psammetichus III., at which time it is probable the sand had already buried the feet of that statue, and reached to the chest of the one in the angle to the right, a cast of the head of which was brought to England by Robert Hay, Esq., of Linplum, in 1830, and presented to the British Museum.—J. BONOMI.

The bodies of the figures have been increased by pointing from this model, and built up in their places most skilfully by M. Desachy, of Paris, assisted by a very intelligent body of French workmen. The (full size) figures between the legs of the statues were modelled by M. Monti.

Leaving the model of Aboo-Simbel, and turning to the left, we have the



VIEW OF THE ISLAND OF PHILÆ.

PHILÆ PORTICO (NO. VII.)

The island of Philæ, represented in the woodcut, is a granite rock 1000 feet long, 200 feet in its broadest part, and 1800 feet in circumference; it is situated in the centre of the Nile at $24^{\circ} 1' 28''$ north latitude beyond the frontier of Egypt, and was called by the ancient Egyptians, Men-lak, or the "Place of the Cataracts;" by the Copts, Pilak; by the Romans, Philæ; by some travellers Philœ, and by the Arabs, Anas-el-Wogud, the Social Pleasures of Wogud. On the island are a series of temples, pylons, and small shrines, sacred to the worship of Osiris, Isis, and Athor: these were built under Nectanebo, the last of the native monarchs, who reigned B.C. 387, and added to under the Ptolemies. There are likewise galleries and unfinished buildings erected under the Emperors Augustus, Tiberius, and Claudius.

Our example is taken from a small portico within the first court of the principal edifice. The capitals of the columns in the original are varied in their design; some of them we have reproduced, and others are from the best specimens of the order in other parts

of Egypt, and present very charming varieties of the method of arranging the papyrus flowers and buds.

On the architrave we have placed the names of Ptolemy Soter, and Ptolemy Neüs Dionysus ; on the abacus of the columns and on the shafts, that of Ptolemy II. and Arsinöe his wife ; on the pilasters are the figures of the divinities most commonly found on the buildings of the period, and in the lower panels the Pharaoh Sevek, the *So* of the Scriptures, is offering gifts to the temple.¹

In the panels of the low wall uniting the pilasters to the adjacent columns, is sculptured the figure of Osiris, the judge of the dead, lord of Amenti, attended by Isis and Nephthys, who veil him with their extended wings. The four small mummified figures with hieroglyphics before them, are the four genii of Amenti, the first with the head of an ape, the second that of a jackal, the third of a hawk, and the fourth of a man.²

On the other side of the wall are three female divinities, in the style of sculpture prevalent at the end of the Greek dynasty and the beginning of the Roman.

On the left of the Philæ Portico we leave the inner court through the

DOORWAY,

against which we have placed the casts of the statue of Amenoph, which exists in black granite in the British Museum. These statues have been restored by Mr. Bonomi, and like all the others attached to the Egyptian Court have been painted in accordance with the usual mode of colour of the Egyptians. Traces of colour may be seen on the granite and other statues in the British Museum, and there can be little doubt that, whatever the material, the statues of Egypt were always painted. The material had not for them the same value which it has in our eyes, and was chosen not for its rarity, but for its superior durability and capacity for

¹ It was with this Pharaoh that Hoshea, King of Israel, sought alliance against the Assyrian monarch, Shalmaneser, B.C. 742. Besides several monuments still existing in Egypt, bearing the name of this king, another most remarkable collateral evidence of the important position which Egypt held amongst the nations of the east at this period, as it did in more ancient times, is the discovery of the impression of a seal, bearing the name of this Pharaoh, in one of the chambers disclosed by the recent excavations in the large mound opposite Mosul, called the "mound Kouyunjik." The impression was made on a flattened piece of fine clay, and said to have been attached to a parchment document, which was probably a treaty between the Assyrian monarch and the Pharaoh whose figure and name is engraved on this pilaster.—J. BONOMI.

² In all the great mummy-fields, or ancient cemeteries of Egypt, these figures, made in wax or porcelain, are invariably found with the mummy ;

receiving fineness of workmanship. Passing through the doorway we have the

ENTRANCE INTO THE INNER EGYPTIAN COURT (NO. IX.)

We have placed at this entrance casts of a colossal figure now existing in the Royal Museum at Turin. They represent Oimeneptah II. as bearer of the standard. The arts had greatly declined in the reign of this Pharaoh, and, for some reason or other, the square-shouldered figure which occurs in the name of this king and that of his predecessor, has been defaced in all the monuments throughout Egypt, or it was converted, as in the Flaminian obelisk in the Piazza del Popolo at Rome, into the hawk-headed figure. The little figure on the top of the staff or standard which he bears in his left hand had been purposely broken, but has been restored by Mr. Bonomi.

The statue is in the attitude of walking, and in the prescribed position, the *left* leg being in advance of the right. No statue has ever yet been discovered in which this order was not observed.

Passing up the side of the Egyptian Court we have

PORTICO (NO. X.)

The columns of this portico are taken from the temple of Philæ, they represent four full-grown papyri, and four of the same plant in a less advanced stage of growth; eight small full-grown, and sixteen buds of the same plant, arranged as they are in the dados at the base of the portico.

On the frieze over the columns is an inscription of Tiberius Cæsar, as also on the abacus of the two columns.

sometimes within the cavity of the chest, sometimes in the folds of the linen bandages.



Four jars are not unfrequently found in the chamber of the mummy, the covers of which are contrived with the different heads; they are supposed to have contained mummified portions of the body, over which the four genii presided.

On the shaft of the columns are representations of the Emperor Tiberius offering gifts to the divinities of Egypt; in the compartments of the door-jambs are the names of Cleopatra and her son Cæsarion, by whom the Greek and Roman sovereignty of Egypt is connected. On the wall at the side is the name of Pharaoh Necho, the last native king of Egypt mentioned in the Bible, and who was contemporary with Josiah (B.C. 623).¹

This mixture of the names of kings of different periods in our reproductions is not so inconsistent as it may at first sight appear; we have been anxious to bring together whatever could merit interest and instruct, and therefore could not be confined to reproducing any monument in the exact form in which it appears in Egypt; for it was so customary for one king to efface the name of another and add his own, to pull down and add to the monuments of his predecessor, retaining portions of them, that as many varieties of dates occur on the same monument as may be found in our reproductions. We now come to the

COURT OF AMUNOTHPH III. (NO. XI.)

This portico is arranged with columns of the real size; they are cast from one now existing (in black granite) in the British Museum, bearing the name of Amunothph III. It probably belonged to a temple in lower or middle Egypt, as granite columns are not now found above the region of the Faïoum, and probably never were in use in the Thebaid. They represent eight buds of the papyrus plant bound together in the usual manner. About half-way down the stem is engraved the name of the Pharaoh with his titles and prænomen; and it may be here remarked, as this inscription testifies, the name in the second ring has been inscribed over something

¹ It was during the reign of Josiah that the Pharaoh whose name appears on this wall, "went up against the King of Assyria to the river Euphrates," in which expedition he was opposed by the King of Judah, whom he slew at Megiddo, and deposed his successor, Jeohaz, whom he led captive to Egypt, "and put the land to a tribute of an hundred talents of silver, and a talent of gold;" but the influence which this Pharaoh exercised over the neighbouring country of Judah, was soon to give way to that of Assyria. In the works of art of this age, there is considerable elevation of style, and perfection of execution. To this period belong the obelisk in the Piazza Monte Citorio in Rome, and some tablets in the British Museum. Of the Persian conquest of Egypt, which followed within the same century, there are no large monuments, but tablets and inscriptions bearing the name of Cambyses and his successors, till Amyrtæus, whose sarcophagus is in the British Museum. From the last-mentioned Pharaoh to the Greek Kings, there are no monuments of importance now existing in Egypt.—J. BONOMI.

previously obliterated, as is the case wherever these two rings are found throughout Egypt. Besides this evidence of ancient forgery in this inscription, the shaft and the two sides of the abacus of the original column are sculptured with the names of a later Pharaoh ; but as these names are injurious to the effect of the column they have been obliterated.

The triangular form of the papyrus stalk ∇ is retained in the eight divisions of the shaft, by a slight ridge up the centre of each.

FAÇADE OF THE OUTER EGYPTIAN COURT FROM THE COURT OF
AMUNOPH (NO. XII.)

This façade has two entrances into the outer Egyptian Court ; the side-parts of the gates to the left, bear the name and titles of the great Ramses ; but the upper lintel of the gate, to the right, that of Ramses III. the builder of Medinet Abou, and that to the



TOMB FROM BENI-HASSAN (NO. XIII.)

left, of Ramses I. The figure in a running position, at the corner of the lintel stone, represents the king hastening to offer a libation

to the gods ; this is the usual subject on the lintels of the entrances to the temples of this period.

Above the dado are the figures of Nilus bearing the productions of Egypt. The Egyptians personified the Nile by the figure of a young person bearing a tray, loaded with the productions of the soil fertilised by that stream, and of which the prolific nature is intimated by the form of the bearer.

Above these figures are the curious tablets of a race of kings, who appear to have been dedicated to the worship of the Sun.

A little image of Te-mai, the Goddess of Truth, or Justice, is a very common offering made to the divinities by the Pharaohs of the eighteenth dynasty, and is consequently to be seen in many of these representations.

This tomb is a model of a portion of a tomb at Beni-Hassan, where there is a variety of tombs remarkable for their high antiquity ; having been executed for the deposit of high functionaries of government, during the rule of the supposed sixteenth and seventeenth dynasties.

Two of the principal sepulchres have an open portico, supported by fluted columns, without base or capital ; they have been termed by Champollion, "Protodoric," and supposed to have been executed two thousand years before the Christian era.

Although cut out of the rock they are in imitation of constructed buildings, and show the very early origin of the Greek doric column and order. The paintings in the interior are the most interesting in Egypt ; they are representations of domestic life, and of the various arts and occupations of the Egyptians. One of the most interesting of the scenes represents a royal scribe unfolding a papyrus, upon which is registered the number (thirty-seven) of captives from the Masthem or Masgem, foreigners presented to the king by Nahai, son of Moumopth.

Passing through the tomb of Beni-Hassan, and re-entering the Inner Court, and turning to the right, we have, opposite the

PORTICO AT THE ENTRANCE TO THE GREEK GALLERY (NO. XIV.)

The capitals of the columns of this small portico (or screen at the entrance to the Greek Gallery) represent the lotus, or rather a collection of those flowers of different sizes, ingeniously combined, so as at the same time to present the appearance of a single flower ; above, supporting the architrave, is the head of Athor, the Egyptian Aphrodite, or Venus, often confounded by the Greeks



PORTICO OF DENDERAH.

with Isis. Her ears are those of the cow, because she was often typified under that animal, her living emblem, and called "the great cow which engendered the sun." On her head is a *pylon*, or gateway, perhaps alluding to her name,—Hat-hor, the abode of Horns. Similar columns are used in the Portico Denderah, shown in the cut.

The vertical line of hieroglyphics on the front and back of the shafts of the columns, is an inscription bearing the name of Cleopatra Tryphæna. The inscription on the architrave has the name of Ptolemy Philometor.

On the pilasters are sculptured some of the divinities of Egypt, as Amun, Athor, and Neith.

The intercolumnar walls bear the name of Pharaoh Shishak; and on the pilaster to the left hand (on leaving the Egyptian Court to enter the Greek), is the turretted ring, surmounted by the figure of an Asiatic prisoner. These turretted rings contain the names of provinces or countries; and the one from which this is taken, Champollion discovered to contain the characters constituting the words



Judah Melika, signifying the kingdom of Judah, as the determinative sign,

for country or land, intimates.¹ On the other face of the intercolumnar wall is a representation of Pharaoh Tirhakah, who 246 years after, opposed Sennacherib, the Assyrian monarch, who threatened Jerusalem with invasion during the reign of Hezekiah, 710 B.C.

FAÇADE TOWARDS THE GREEK COURT (XV.)

The lintel of the entrance to the left into the outer court bears the name of Oimenephthah I., who is seen offering gifts to the principal divinities of Thebes. The door-posts are occupied by a successor of this Pharaoh, to whom likewise is attributable some of


¹ This discovery is amongst the most interesting which the study of hieroglyphic writings has brought to light. We have in these few signs engraved on a wall at Thebes an indisputable record of a fact recorded in the Book of Kings, namely, the invasion of Judæa by the Egyptian monarch Shishak, during the reign of Rehoboam, the son of Solomon, B.C. 956.—J. BONOMI.

the greatest works in Egypt. The tomb in the Biban el Moluk, Thebes, discovered by Belzoni, was the tomb of Oimenephthah I., and the sarcophagus now in the Soane Museum, once contained his mortal remains. The sarcophagus, however, when discovered by Belzoni, was empty; the mummy had been removed by the first invaders of the tomb, probably the Persian conquerors of Egypt.

The second gate to the left, leading into the same court, bears the name of Ramses X., and the door-jambs that of his predecessor, Ramses IX. The third door, under the Greek Gallery, and leading into the Hall of Karnac, bears the name of Shishak I., the invader of Judæa.

The subject on the wall to the right is the coronation of Ramses II. by two divinities of Egypt. The subject and mode of treatment is of great antiquity, and found on the walls of temples of Amunoph I., the divinities only being changed for those more revered at the time the original was executed.

The wall to the left of this door is occupied by a subject likewise of frequent recurrence on the walls of temples of all ages; it appears to be the initiation of the king into the sacred mysteries. The two divinities are pouring over the king, out of sacred vases, a succession of emblems signifying Life and Power, as the Rosetta

stone interprets the signs 

This ceremony is represented with great beauty on the right wall of the second court of the temple of Medinet Abou.

The subject in the space between the two entrances to the Court is found on a wall in a temple called the Memnonium, on the west bank of the Nile, at Thebes. It represents the Great Sesostris, bearing the insignia of royalty, seated with the divinity Atmoo, and accompanied by the goddess of letters, and Thoth, the Ibis-headed divinity (the Mercury of the Egyptians), who hold in their left hands the palm-branch, terminating in the figure of the tadpole, emblem of multitude; while with their right hand they are occupied in writing the name of the king on the fruit of a tree, which is supposed to represent the Persea.

The last subject on this wall, to the left of the same entrance, is a representation of the queen, Nofre Ari, wife of Ramses II., crowned with the head-dress of the goddess Athor, by the two divinities, Isis and Athor.

HISTORICAL SKETCH OF THE EGYPTIAN BUILDINGS AND SCULPTURE,

BY SAMUEL SHARPE,

Author of the "History of Egypt."

THE early history of Egypt, before the valley of the Nile became a Greek state, is told in very few words. We find it 1700 years before the Christian era divided into several little kingdoms, of which Thebes was the chief in Upper Egypt, and Memphis in Lower Egypt. In that state of division and weakness, a large part of it was, after a time, made tributary by a body of Phœnician invaders, who, from their wandering way of life, were called Herdsmen, or Shepherds.

About 1550 B.C. the kings of Egypt united their forces and drove out these Phœnicians. It was then that the Israelites settled in the Delta. On this union of the several kingdoms, many of them sunk under the power of Thebes. One king of Thebes conquered Ethiopia, and within a century another married the queen of Memphis; and thereupon the whole of Egypt was brought under one sceptre. The Israelites then quitted the country under the leadership of Moses. Thebes then was the capital of the greatest kingdom in the world. Its glory lasted for about 550 years; and its monuments during this period have made famous the names of Thothmosis, and Amunothph, and Rameses.

From B.C. 1000 till B.C. 700, Egypt was weakened by civil war and by the frequent removal of the chief power from the sovereign priest of one city to the sovereign priest of another. The city of Bubastis first rose to power, and a king of Bubastis gave his daughter in marriage to Solomon, and afterwards conquered Judea. The city of Tanis next rose to be the capital of Egypt. This was at the time that Homer was writing his Iliad and Odyssey. The city of Sais then gained the mastery, amidst the misery and ruin that were brought about by these civil wars, and are so powerfully

described by the prophet Isaiah. And lastly, to complete the misfortune, the country was conquered by the less civilised Ethiopians, who governed Egypt for forty years. Very few sculptured monuments remain of these unsettled times.

The Ethiopian conquest, however, restored unity to the Egyptian cities ; and in about the year B.C. 670, a king of Sais was acknowledged as the sovereign of Upper and Lower Egypt. Under the kings of Sais, Egypt enjoyed for 150 years a state of prosperity equal to that which accompanied the early greatness of Thebes ; and again temples were built and statues carved. A number of Jews, on the conquest of their country by the Babylonians, again settled in the Delta. The city of Heliopolis, where they chiefly dwelt, became the most famous school of learning ; and the wise men and writers of Athens eagerly came to Egypt in search of knowledge.

In the year B.C. 523 Egypt was again conquered. Cambyses, the son of the great Cyrus, made it a Persian province ; and in the year B.C. 332, it became a Greek kingdom under Alexander the Great and his successors the Ptolemies. As an introduction to a review of Egyptian Art it is not necessary to carry the political history further.

During the first ten centuries of the periods which we have thus described, Egypt was far in advance of the rest of the world, both in the arts of production and in the arts of civilisation. It was the world's teacher in everything that was worth learning, except religious knowledge, which we owe to the Jews, and perhaps astronomy, which may have come to us from Babylon. During those years the Egyptians covered their land with most lasting monuments of their progress in knowledge of many kinds, in the form of pyramids, temples, obelisks, statues, sculptured figures on the walls, and sculptured writing. So numerous and so rich, indeed, are these monuments of the early ages, when all other records are scanty and doubtful, that a history of the Egyptian nation before its conquest by the Ethiopians is little more than a history of its progress in Art ; a description of its sculptured monuments is a description of its great actions.

Strange as it is to remark, the two great pyramids, the earliest of the Egyptian buildings, are at the same time the largest ; the oldest buildings in the world are still the largest in the world. Chofo, a king of Memphis, called Cheops by Herodotus, was the absolute monarch of a rich and industrious people, who occupied, however, not one half of Egypt, and who could not have been

three millions in number. He built one of these pyramids as his tomb. Nef-Chofo, the next king, built a second of nearly the same size. It has been usual to consider that the largest of these two pyramids was the oldest. But surely it is more reasonable to suppose that the later king, who certainly meant to imitate the great work of the former, aimed also at surpassing it. But now, since the pyramids have been opened, we no longer need trust to conjectures. The hieroglyphics found in the large pyramid show that that which is first in point of size was not the first in order of time.

The second in size of these two gigantic buildings is believed to be a solid pile of stones all carefully squared. It stands upon nearly eleven acres of ground. Its base is square, which is the

Fig. 1.



Chofo.

Fig. 2.



Nef-Chofo.

Fig. 3.



simplest of forms for stonework. Its four flat sides slope backwards, which gives to it the strongest of forms; and they meet at a point four hundred and sixty feet high. But nothing in its design shows that the builder, when he began it, had determined how large it should be. On the rocky ground, in the middle of this mountain of stone, is a small chamber, roofed with two sloping stones, and entered by a narrow horizontal passage, of which the entrance was carefully concealed in the masonry. Within that chamber is the sarcophagus for the owner's body.

In front of this pyramid lies the great Sphinx, a huge statue partly built of stone, and partly carved out of the rock. It represents a crouching lion with a man's head. It is about one hundred and

Fig. 4.



Chamber.

eighty feet long from the fore-paws to the tail. This is at the same time the oldest statue remaining to us, and the largest

Fig. 5.



that was ever made. How natural was it in later ages of less industry and ambition, for people, when gazing at these wondrous works, to suppose that men in days of old were of larger stature, and of longer lives than themselves.

The builder employed by Nef-Chofu, evidently determined that his pyramid should surpass the former, both in safety against being opened, and in size. He began by tunnelling a passage down into the rock, and forming a small chamber ninety feet

Fig. 6.

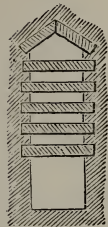


below the surface. Over this the pyramid is built. When the stonework rose to the height of 135 feet, he built the chamber for the sarcophagus. This was approached by a passage rising from the ground at the spot where the former passage began to descend. The builder then showed what a great size he meant to give to his building by the care which he took lest the chamber in the middle of it should be crushed by the weight which he was going

to place upon the top of it. Over this chamber, which he covered with a flat stone, he left four more spaces or chambers, each covered with a flat stone, and then a fifth roofed with a pair of sloping stones. Lest the workmen should be troubled when they had to return to the sarcophagus in this centre chamber, he left air-passages reaching to the surface of the pyramid. The building was then finished; the body was placed in the sarcophagus. By way of barring the chamber against all future entrance, the workmen closed it by means of a square block which filled the whole passage. They probably shut some of themselves in, and these men then let themselves down by a well from this upper passage into the passage first made, ninety feet below the surface of the rock; and thus returned to the open air. The chamber under ground, which is at a level with the bottom of the well, and another small chamber at a level with the top of the well, seem to have been made for the use of the workmen in making good their retreat. Lastly, the builder closed up the only entrance by stonework, like the rest of the building. In forming the passages, the builder took the same care lest they should be crushed by the weights overhead, as in the case of the chief chamber. The chief passage, though only six feet wide, is not roofed over without the help of eight advancing courses of stone; and the entrance is covered with an enormous block which is again protected by other yet larger blocks in the form of a sloping roof. When broken open, the name of Nef-Chofu was found painted on several of the stones. This pyramid is about forty feet higher, and each side of the base forty feet longer than the former pyramid. It is higher than any tower, or column, or steeple, has ever been made.

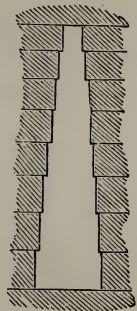
To these two kings' ambitious wish of making themselves famous, to their religious care to keep their embalmed bodies safe against the day of resurrection, and to the noble aim of the architects to make buildings more large, more lasting, and more grand, than any that had yet been seen, we owe these greatest of works. Such works bear the marks of a rude age; but the men who could produce buildings so simple and so grand were men of no ordinary

Fig. 7.



Chamber.

Fig. 8.



Passage.

minds. The pyramids naturally took their name from the Egyptian words *Pi-Rama, the Mountain*. They stand, with a few smaller pyramids, and countless other small tombs, on the low range of Libyan hills which divides the sands of the desert from the cultivated fields near Memphis.

A gigantic causeway or road was built from the Nile in a straight line towards the foot of the oldest pyramid, to help the carriage of the huge stones. This causeway was afterwards turned towards the pyramid of Nef-Chofo, when that was to be built; and this bend in the causeway clearly declares its change of purpose, and which of these two pyramids was the second in age.

About the year B.C. 1650, a little before or a little after the building of the pyramids, Osirtesen I., a king of Thebes, built the oldest of the temples in that city. It was of no great size; and when the magnificence of later monarchs, by their additions to it, produced the great Temple of Karnak, this old temple of Osirtesen formed the inner sanctuary. Its columns were simple pillars of sixteen sides, of five diameters in height. Each side is slightly fluted. It may be called the polygonal column. Egypt is a country with very little timber, but with very good building stone of several kinds; and the

origin of its architecture must be sought in its quarries. When the workmen, digging into the side of a limestone hill, and carrying away the blocks of stone to the river's side, found their cave getting larger, and fancied that the roof was becoming unsafe, they left a square block standing to uphold the mass over head. As they worked further into the rock, they left other blocks of the same size standing, at such distances as the hardness or softness of the stone over head required. These were the earliest Egyptian columns. When the caves out of which the stone was taken, were used as tombs, and several such tombs were made side by side on the face of the hill, the blocks of stone between their doorways formed a row of columns, and this was the first portico.

When the roof of the cave was soft and crumbling, it was sometimes upheld by a beam which rested on the top of a column built up for the purpose. This beam,

Fig. 9.



Osirtesen I.

Fig. 10.



when imitated in stone, became the architrave. Thus in the rocky cave, or quarry, we find the first traces of many of the forms in

Fig. 11.



View of a Stone Quarry.

Fig 12.



Tombs near Thebes.

Egyptian architecture. Of course the Greek architect may have copied his Doric column from seeing the trunk of a tree used in his own country to uphold the roof of a cottage. He need not certainly have borrowed this useful and agreeable form from Egypt; but the Egyptian columns are ten centuries older than any known in Greece.

The oldest of the obelisks was also made in the reign of Osirtesen. That standing on the ruins of Heliopolis was made by order of this king, who, together with Thebes, held the strip of country on the east side of the Nile, even to the Delta. An obelisk is a tall square shaft, or needle of stone; those in Egypt are all of a single block, and this is sixty-seven feet high.

In this reign also, or earlier, were begun the tombs of Beni-Hassan, near Antinöopolis, which are grottos tunnelled into the hills, and in which the older columns are of the simplest form, having either four, or eight, or sixteen sides. The walls of these tombs are covered with coloured drawings, in which we see many of the ceremonies that took place at the funeral, and from which we glean some knowledge of their religious opinions. In some of the paintings we see the trades, manufactures, and games; indeed, all the employments of life; painted as if to teach us the great moral lesson that the habits of this early people were much the same as

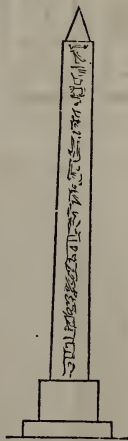
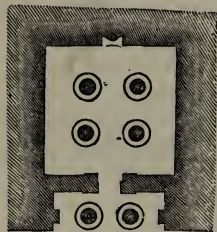


Fig. 13.

our own, and that three or four thousand years make less change in manners than we usually fancy.

In the Crystal Palace is a room built in imitation of one of these tombs of Beni-Hassan. A shallow open cave in the face of the rock has its roof upheld by two of the simplest columns, each with eight flatsides. These form the portico. Behind these is the entrance, or doorway. The tomb itself is a square dark room, measuring 22 feet by 22. Four columns uphold the roof. They have each sixteen sides. Every side is slightly fluted, except one in each column, which bears a line of hieroglyphical writing. The roof is not quite flat; it is ornamented with false beams, as if of wood resting on the columns. If the rock over head were soft and crumbling, such wooden beams would be wanted to save it from falling in; but in the caves of Beni-Hassan the rock is too firm to need support in the space between the columns. Nevertheless the

Fig. 14.



Excavated Tomb.

architect thought such beams ornamental, and has imitated them in the stone. This room in the Crystal Palace, has three more doorways, which, while they add to the convenience of the visitor, lessen the effect of the tomb.

But centuries before the pyramids were built at Memphis, centuries before Osirtesen's temple was built at Thebes, or the tombs of Beni-Hassan hollowed out of the rock, the Egyptians had been busy upon sculpture, and had discovered that most curious and valuable of arts, the art of writing by means of hieroglyphics. They had not indeed invented an alphabet. Had the art been so far improved under their care, Egyptian hieroglyphics would hardly be so instructive to us as they are. As the art was left in its infancy, we are able to trace its growth and almost its origin.

A picture or carving on the wall is easily understood. A head means a *head*; a mouth, a *mouth*; and an owl, an *owl*. (Fig. 16.) But by means of such simple pictures they could not write about thoughts, feelings, or qualities of men and bodies. By such pictures they could not write the names of persons, of countries, or number the days and years. The first step towards overcoming this difficulty, the first great improvement in the art, was to use the picture not for the object itself, but for its name. By this they gained the means of writing a sound or syllable. Thus a head was the syllable *pe*; a mouth, *ro*; an owl, *mo*. On the temple walls we find several hundreds of figures so used for syllables; and by the help of such the priests found no difficulty in writing any words they

chose. The next step was to use these characters for letters, and not for syllables. The character for PE, became the letter P ; the character for RO, the letter R, and so forth. This was the invention of an Alphabet. Thus far the Egyptians went. But they did not complete their invention. When they began to use letters they did not discontinue to use syllables. They did not themselves carry the art further, by making it more simple. They left it to their Hebrew slaves to discover that it was better to use a small number of these characters, rather than indulge in the more ornamental variety of hundreds. But in this art, as in many others, it was more difficult to make a beginning than an improvement. And when we think of the kind feelings and the thirst of knowledge that have been both awakened and gratified by letters, and of the power that we now enjoy in our libraries, of calling before us the wise of all ages to talk to us and answer our questions, we must not forget the debt which we owe to the priests of Upper Egypt.

Fig. 15.



The prosperity of these early times was checked, as already mentioned, by the invasion of the Phœnicians.

A body of warlike plundering Arabs, wandering herdsmen in their way of life, called Phœnician shepherds, took possession of several towns on the east side of the Delta, and made the Egyptian cultivators of the soil pay tribute for the enjoyment of their own harvests. The division of Egypt into several states was the cause of its weakness. But at length the common suffering brought about union. The various states united their forces under the leadership of Amosis, king of Thebes ; and in about the year B.C. 1450, they drove the Phœnicians out of Egypt.

Fig. 16.



Chebra Amosis.

This war against the Phœnicians taught the Egyptians the advantages of union. Many of the little kingdoms at this time sank under the sway of either Thebes or Memphis. Thebes in particular was the chief gainer by the change. From this time we find Upper Egypt rising in wealth and power, and its kings approaching to the rank of sovereigns of Egypt ; and though we are still told the names of the kings of Memphis, they seem to have been sometimes under the sceptre of the kings of Thebes. With Amosis began that great family of Theban kings whose buildings have so long been the wonder of the world. Their temples

and colossal statues are the models from which the Greeks copied, while their obelisks even now grace the cities of those nations which rose when Egypt fell. The walls of these buildings were covered, outside as well as in, with hieroglyphical inscriptions, containing the praises of their kings and gods; the characters formed part of the architectural ornament, and were always so large and clear, that anybody passing by in a hurry, even if he were running, could read them.

Amunothph I. (Fig. 17.), the next king, made some small additions to the Temple of Karnak; but the improving state of the arts in his reign is best shown in the paintings and sculptures on the walls of the tombs near Thebes. In one, the artist has represented a funeral procession in boats, where the grieving friends are carrying a mummy, with various pious offerings, to the place of burial;

Fig. 17.



Amunothph I.

Fig. 18.



Thothmosis I.

Fig. 19.



Thothmosis II.

another tomb has its roof strengthened by a vault of unbaked bricks, a form of building which approaches very nearly to the true arch.

Fig. 20.



Nitocris.

In the reign of Mesptra Thothmosis I., Egyptian art made yet further progress. He added to the Temple of Karnak, and set up two obelisks in front of it. His statue in the Museum of Turin is the earliest known to us after the great Sphinx.

Mesptra Thothmosis II., who reigned about B.C. 1340, united Egypt into one kingdom by his marriage. He was a king of Thebes, and he married Nitocris (Fig. 20), the last queen of Memphis.

Queen Nitocris governed the kingdom with great splendour in the name of her husband. She added to the Temple of Karnak, and set

up in one of the courts the two loftiest of the Egyptian obelisks, each of one single stone, ninety-two feet high. She built also a new temple at the foot of the Libyan hills, which was the first that was built on the west side of the river. A straight road, sixteen hundred feet long, between a double row of sphinxes, leads from the first gateway of this temple to the door of the courtyard; three hundred and fifty-five feet further up a sloping paved road, is the granite doorway into the inner court, through a wall, in front of which stand sixteen polygonal columns, that once upheld the portico; and three hundred and fifty feet further is the second granite doorway into the small vaulted rooms and chambers tunnelled into the side of the hill. The vaults of the ceilings are cut out of the flat stones; for though the form of the arch had been admired, its principle was not yet understood.

Of these early buildings every new temple, or part of a temple, was grander than the last. The architects were truly great men. They can have borrowed from nobody. They drew from the storehouse of their own mind, and brought forth conceptions grand beyond all that had yet been seen. They discovered many of the rules by which is produced the sublime in Art. They were above the use of trifling ornament. They felt the dignity of their calling. They had to do honour to their gods, and to raise the thoughts of their fellow-worshippers towards heaven. And the later Egyptian temples, which were copied from their works, are the world's models for solemn grandeur in architecture.

S. 1. in the Egyptian court is a statue of king Mesphe, or Thothmosis II., but the name on the throne is not without its difficulties, as it was used in this form only on the monuments of Memphis and Lower Egypt. At one time the inscription declared that this was the statue of king Mesaphra Sabacothph. But at some later period, the second name was chiselled out as we now have it, leaving however traces of the characters, which may yet be seen by a practised eye. Sabacothph was an Ethiopian who conquered Egypt about the year B.C. 737; whereas this statue is one of the oldest we possess, and certainly made many centuries earlier than his reign. Hence it is probable that it was made for Mesphe Thothmosis, and that the name of Sabacothph was chiselled out to give it back to its true owner. The hieroglyphics are published in "Egyptian Inscriptions, 2nd Series, Plate 38."

This sitting figure is seven feet nine inches high above the pedestal. His long hair is tied into a tail, and hangs down behind, as is usual with the kings. He wears only his undergarment, a short wrapper, reaching from his waist not quite to his knee. The figure is in good proportions, being about seven heads high. But the fingers and toes are straight and unformed. Both hands rest open on the knees. The shins are sharp. There is no trace of the fibula, which we see marked on the legs of the statues a little later.

Fig. 21.



Mesphe.

After the death of Thothmosis II., queen Nitocris continued to govern Egypt during the minority of the next king, Thothmosis III. ; and for him and for herself she seems to have built the third and fourth pyramids near Memphis. But this subject is not without

Fig 22.

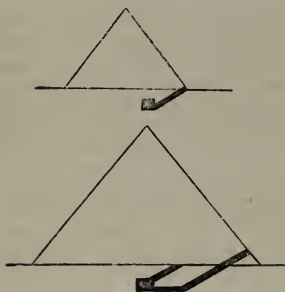


Mykera.

its difficulties. The historian Manetho says that she built the third pyramid. Herodotus says that it was built by king Mykerinus. When opened these two were both found to contain the name of king Mykera. (Fig. 22.) And we may perhaps reconcile these seeming contradictions, by remarking that the queen's first name (Fig. 20.), is also Mykera, and hence the same may have been also borne in Memphis by his wife and colleague on the throne. This third pyramid shows a

great change in the state of the arts in Memphis. Size was no longer

Fig. 23.



Third and Fourth Pyramids.

valued so much as workmanship, and this pyramid was beautifully cased with hard granite from the other end of Egypt. But one purpose of the building seems to have been forgotten by the builder. Its size added to the monarch's glory, but not to the safety of his body : for the sarcophagus was placed in a chamber cut in the rock which, though under the middle of the pyramid, was entered by a sloping passage from without ; hence the body was not more safe or more difficult of approach

in consequence of the mass of stonework which was built over it.

The sculptures in the reign of Thothmosis III. (Fig. 24.) (B.C. 1320) clearly declare the extent of his sway. He held all Egypt and part of Ethiopia, from the copper mines at the foot of Mount Sinai, to the gold mines of the Nubian desert. He was one of the greatest of the Egyptian kings. The obelisk called Cleopatra's Needle was made in his reign, as also was that which now ornaments the city of Constantinople.

The paintings in the tombs near Thebes, which were made in the reign of Amunothph II. (Fig. 25.), B.C. 1300, the next king, are among the most beautiful in Egypt. The vases and borders are equal to any works of the same kind in Greece or

Etruria. Amunothph II. was probably the Pharaoh in whose reign Moses led the Israelites out of Egypt through the Red Sea.

Fig. 24.



Thothmosis III.

Fig. 25.



Amunothph II.

Pharaoh was simply his title, being the Egyptian words Pa-Ouro, *the King*.

In his statue, S. 2., he is represented as kneeling, and in the act of offering to some god the two globular vessels which he holds in his hands. He wears the royal helmet ornamented on the forehead with the asp, the sacred serpent, called also the basilisk, and the *uræus*. On his belt is written his name, "The Priest Amunothph II." for all the kings were at the head of the priesthood. His countenance is not the usual Egyptian face; and may have some attempt at a portrait. He has a beard. The shoulder is well formed; the toes spread with the weight of the body. The original is in the Museum of Turin.

Thothmosis IV., the next king, B.C. 1280, built a small temple between the fore-legs of the great Sphinx near Memphis, and on the wall we see the king in the act of worshipping the huge

Fig. 26.



Thothmosis IV.

Fig. 27.



Amunothph III.

monster. He also built a temple at Napata, the capital of Nubia, five hundred miles above the cataracts, the natural boundary of his own kingdom.

On arriving at the reign of Amunothph III., B.C. 1260, we are

able to produce far more numerous specimens of Egyptian art. The earlier works have not only suffered from their greater age, but probably many were purposely removed to make way for newer and better. But that is now no longer the case. No better buildings or statues were afterwards made in whose favour those of Amunothph III. were removed. Egyptian art had in his reign almost reached its greatest excellence. His best known statue, indeed the statue best known in Egypt, is the celebrated musical colossus, called the Memnon. It is one of two great figures, each above fifty feet high, sitting side by side in the plain opposite to Thebes, every morning casting their long shadows on the white Libyan hills, and having their feet washed every autumn by the inundation. They sit in front of a small temple built by this king. The most northerly of the two is the sacred statue, and after the fall of the city it was visited by travellers as one of the chief wonders in that wonderful country, to hear the musical sounds which it uttered every morning at sunrise. As a work of sculpture it was, probably, when perfect, not unlike the smaller statues of the same king; though not quite so good in its proportions, as it is too short in the waist. From these smaller statues, which are numerous, we can better learn the state to which the arts had then reached. Their attitudes are simple, and whether sitting or standing, they are in straight lines. They look straight forward. If they are standing the hands hang down on each side; if sitting, they rest on the knees. The bodies are without motion; the faces are without expression, and make but little attempt at the portrait. The hands and feet are badly formed, the beard stiff, the limbs round, with only a few of the larger muscles marked, and the drapery is without folds. But nevertheless there is a great breadth in the parts, a justness in the proportions, and a grandeur in the simplicity. At a little distance the faults are not seen; and there is nothing mean or trifling to call off the eye from judging the whole.

S. 3, is a sitting statue of this king, eight feet six inches high. It is in the best style of Egyptian art, well proportioned, quiet and grand. The knee is well formed, the fibula is marked down the leg. He wears no crown or helmet, but the asp as an ornament on his forehead. The hair is tied behind. The face has been much broken. It is in the usual style of this king's statues, of which there are a good many remaining, but is better proportioned than the musical colossus and its fellow, which are both too short at the waist.

At some later time, on some change in religious politics, the word "Amun," the first half of his name, has been chiselled out. If we may judge from

other inscriptions, this was done at a time when the god Mandoo usurped Amun's rank and place at Thebes. We have inscriptions in which we can observe that Mandoo's name, after having been first improperly cut in, has been afterwards cut out again, and Amun's name restored to its original place. The original is in the British Museum. The hieroglyphics on it are published in "Egyptian Inscriptions, 1st Series, pl. 24."

S. 4, is a small standing figure of a priest of Amun, rather less than life. He wears a leopard's skin over his dress. The skin is ornamented with stars in the place of spots, and bears the name of King Amunothph III., in whose reign this priest lived. The head and claws of the animal are used as ornaments. The priest wears sandals. His hair is in the matted style of the Nubians. The original is in the Museum of Turin.

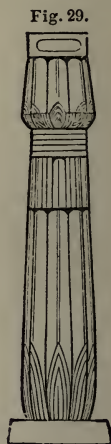
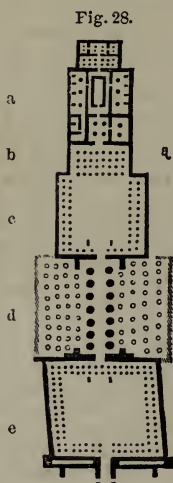
The six noble crouching lions, S. 5, which form an avenue by which the Egyptian Court is entered from the nave of the Crystal Palace, are also of this reign. They are taken from the original pair in the British Museum, cut in red granite.

Amunothph III. placed these lions as an ornament to his palace at Napata, now called El-Barkel, the capital of Ethiopia, and about 600 miles higher up the Nile than Thebes, the capital of Egypt. They are of Egyptian granite, and beautifully cut by Egyptian artists in a style far superior to any works made in Ethiopia. Napata remained subject to Egypt till the year B.C. 523, when Egypt was conquered by the Persians. Ethiopia then declared itself independent, and Cambyses, the Persian king, was defeated in his attempts to conquer it. A king named Amun-Aseru then reigned in Napata. But he is wholly unknown to history, and his name is only saved to us by its being rudely carved on the necks of these lions.

S. 6, is the sitting figure of a cat-headed goddess, named Pasht, whom the Greeks called Diana. Her head is ornamented with the Sun. She wears the tight transparent robe, the one garment of the Egyptian ladies. Her hands are on her knees; the right is open, and the left holds the character for Life. On her throne is written the name of king Shishak, who lived about the year B.C. 990; but as we possess several statues of this goddess in exactly the same style, which bear the name of Amunothph III., we are able to pronounce that this was made at the same time with the others, and that Shishak had his name cut upon a statue which had been made nearly 300 years earlier by Amunothph III. The original is of black basalt, and is in the British Museum, where it may be compared with some which bear the earlier name of Amunothph III.

Among the temples built by King Amunothph III. the most important is that of Luxor, in Thebes. Its plan was that of most of the Egyptian temples, and, like many others, it has been altered by later additions. It consisted of, first, a covered building containing the inner sanctuary and a number of small rooms, into which the priests alone entered (marked *a* in fig. 28); secondly, a portico more lofty than the building itself (*b*); thirdly, a courtyard (*c*), in front of the portico, which was surrounded by a colonnade; and fourthly, of a yet larger portico (*d*) in front of the courtyard, which, being as deep as it is wide, is called the Hall of Columns. This was the temple of Luxor before the time of

Rameses II. This latter king added a second yard (e), in front of



the Hall of Columns, a little larger than the former. The whole will be understood by the plan. The columns round Amunothph's courtyard, and also those of the inner portico, are formed of a cluster of eight shafts or eight stalks of the papyrus plant, tied together by several bands. On the top of each is an unopened bud of the same plant. The eight buds form a capital to the column; and it may be named, the Column with Eight Papyrus Buds.

In the most southerly of the Egyptian Courts the columns are of this order, and formed out of eight papyrus stalks and buds. On every column is the king's name and titles in hieroglyphics, and they show the place where the word "Amun" had at some early time been cut out for religious reasons, and afterwards cut in again. The original column is in the British Museum, and is of granite. It is the only granite column known of so early a date. It also bears the names of King Pthahmen Miothph and Osirita Ramerer, who reigned five and seven reigns afterwards. They probably removed it from Amunothph's temple to make use of it in some newer temple which they were building. It was afterwards removed to Alexandria to ornament that Greek city, and thence brought to London.

On the architrave above the columns is an inscription in honour of this king, used as an architectural ornament. It is published in "Egyptian Inscriptions, pl. 24." On the top of the cornice is a fringe of sacred asps; and underneath is the winged sun and king's name. On the head of each column, the king is styled, Beloved by Horus, Guardian of the Palaces.

Amunmai-Anemneb, the next king, may have begun to reign about the year B.C. 1230.

S. 7, is a group of two figures representing this king standing by the side of his patron god, Amun-Ra, who is sitting. The god has a beard, and wears his usual tall head-dress. His hands are on his knees: the right is open, the left holds the character representing Life. On his throne is written the king's name and titles; "The priest, the lord of the world, the son of the sun, lord of battles, Amunmai-Anemneb, beloved by Amun-Ra, the giver of life." The king, who is standing, wears his hair on his shoulders, and a beard. His forehead is ornamented with the sacred asp. His name is written on his belt. His only garment is the apron round his waist.

These two figures are not so good as many that are of an earlier date. The faces, if original, are very peculiar, and in the nose very unlike the usual Egyptian countenance. That of the king must be meant for a portrait; and the god is made like him. But as the toes of the king's left foot have been broken off, and some later artist has inserted a new block into the place in readiness for a restoration, it is not impossible that the faces may have been injured and restored in the same way. The original group is in the Museum of Turin.

The character here translated *Battles* deserves notice, because students of hieroglyphics have more often translated it *Diadem*; but a comparison between the sentence translated by Hermapion in "Amnianus," and countless inscriptions, prove that his words, *Victorious Lord*, or *Lord of Battles*, is the translation of the annexed group. What object the last character represents is doubtful; but as *Misi* is the Egyptian for *victory*, we ought to find it carrying that sound with it when used in names. And accordingly such is its force in the name of *Mesa-phra* Thothmosis, in fig. 18. Its sound in the king's name confirms the meaning given to it in the group above.

Oimeneptah I. (B.C. 1200) is well known to us from his tomb, near Thebes, which is the most beautiful in Egypt, and was opened by the enterprising Belzoni, in our own days, in the same state of freshness as when closed on the death of its owner. The walls of the large caverns made for this king's embalmed body are covered with painted and highly finished sculptures, representing several curious fables. On the sarcophagus, belonging to the late Sir John Soane, which was taken from this tomb, there is a drawing of the Eternal Serpent, and also of the conquerors of that great enemy of the human race, who bear along its lengthy folds in solemn procession. There, also, within a

Fig. 30.



Anemneb.

Fig. 31.



Fig. 32.



Oimeneptah I.

garden, are seen the river which divides Life from Death, and the Bridge of Life, and the keepers of that important bridge. There, also, are the tombs of the dead, their doors, and the keepers of those doors. The god Osiris is there sitting to judge mankind, who are mounting up the steps of his lofty throne; and before him are the great scales to weigh the conduct of the dead. A wicked man is being carried in a boat across the river back again to earth in the form of a pig, while others are condemned to work as slaves in the mines beneath his feet.

On every column in the Hall of Columns is this king's name over his figure, worshipping the Trinity of Theban gods. Herodotus tells us that in Egypt the men wore two garments, and the women only one; and these dresses are well understood from the painted figures on these columns. The god wears the man's under garment, an apron tied round his loins. The king wears the two garments; and as the large outer dress is transparent, the under garment is seen through it. The goddess wears the single garment of the women.

Ramses II. (B.C. 1170) was the greatest of the Egyptian kings.

Fig. 33.



Rameses II.

His conquests reached from Meroë, within the tropical rains in the south, to the mountains of Armenia, which checked his march on the north. And as the buildings raised in every country are usually the largest where the monarch's sway is the widest, so we find the architecture and sculpture with which he ornamented his capital and the other Egyptian cities surpass, in quantity and in beauty, those of any other king.

To Amunothph III.'s temple of Luxor, Rameses added a new courtyard, surrounded by a colonnade; and, as is shown in the ground-plan (fig. 28), it was built with that remarkable neglect of regularity which is so common in Egypt. It has in front the two huge pyramidal towers so characteristic of the Egyptian temples. Such, we may suppose, were the two pillars named Jachin and Boaz, which Solomon built in front of the court of the altar in his temple.

Rameses also built a new temple on the west side of the Nile, opposite to Luxor. This was by the Greeks called the Memnonium; and as it was dedicated to the god Amun-Ra in the name of his father the late king, it was also called the Tomb of Osymundyas. It consisted of two pyramidal towers, then a first courtyard, surrounded by columns; then a second courtyard, also surrounded by columns; then a great hall of columns; and, lastly, several small

chambers or sanctuaries. Such was the plan of a temple at this

Fig. 34.



time thought most suitable for the ceremonies and use of the priests. It was in order to make the old Temple of Luxor more nearly agree with this plan that Rameses added to it the new courtyard and the towers, as in fig. 28.

When we have entered the first Egyptian Court in the Crystal Palace, the façade which then fronts us is copied from one of the sides in the inner court of the Memnonium. The architrave is supported by a row of eight square pillars; in front of each stands a colossal statue of the king in the form of a mummy, with the legs and arms closely bandaged, and holding in one hand the sacred whip, and in the other a short crosier. These are the emblems of the god Osiris, and they are for that reason placed in the hands of the embalmed bodies. These columns are called Osirid Pillars. In the Memnonium they are thirty feet high; here they are shorter. No part of the weight of the building rests on the head of this statue, as is the case with the caryatides in Greek architecture.

R. 1. On the north wall, on the outside of this court, is one of the sculptures from the Memnonium. It represents this king sitting under the sacred tree (perhaps the Persea). On one side sits the god Amun-ra Chem; on the other side are standing Thoth, the god of writing, and a goddess, the female Thoth. They are all three writing the king's name on the undying leaves of this immortal tree.

R. 2. Within this court is represented a castle besieged by an Egyptian army. The king in his chariot is slaying his enemies. Some of these we remark are on horseback, and this is the earliest case known of armed men so mounted. The race of horses was at this time hardly strong enough for the purpose.

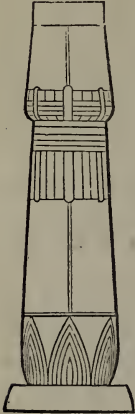
Another great work of Rameses II. was the Temple of Karnak, the largest building in Thebes, which

Fig. 35.



was joined to Amunothph's temple of Luxor by an avenue of sphinxes. The hall of columns, in the Temple of Karnak, has its roof supported by one hundred and thirty-four columns. Of these columns twelve form a central avenue, and are sixty-six feet high, and twelve in diameter. The others, at the sides, are not quite of such gigantic size, but are

Fig. 36.



forty-two feet high and nine in diameter. The side columns have their massive shafts copied from a single stalk of a frail papyrus plant. The capital is the unopened bud. The shaft gets smaller towards the bottom, like the real plant; it rises out of several leaflets, and stands upon that smaller portion of the root which usually shows itself above the ground. If we compare this with the column of eight papyrus buds (see fig. 29), we may observe which of the two is the original, and which is in plan borrowed from the other. In Egypt wood is very scarce; and hence a bundle of papyrus stalks, tied together by bands, was very naturally used instead of a post; and the architect as naturally copied that form for his stone columns. It could only be by an after-thought that he made stone columns like a single papyrus stalk. So thin and so frail a reed could never have offered itself to his mind for such a

purpose, if he had not before seen the clustered column of several stalks. We further remark, that on these columns of a single stalk, the bands with which they are tied are wholly out of place, while on the clustered columns they seem wanted to hold it together.

Between the two chief of the Egyptian rooms is a crowded colonnade, copied from this Hall of Columns at Karnak. Round each column is a painted sculpture representing King Oimeneptah I., worshipping the Theban Trinity, namely, the god Amun-Ra, the Mother Goddess, and their son Chonso. The name of Rameses II. also is on every column, as well as on the blue ceiling over head, among the stars with which it is spangled.

As each of the less gigantic columns in the great Hall of Karnak is copied from a young papyrus stalk with an unopened bud, so the larger columns of the central avenue, with a whimsical attention to propriety, are in the form of single stalks of an older growth with a full-blown flower for the capital. With this we may compare, first, the stalk of papyrus as represented by the

Egyptian artist in fig. 38, and then the natural plant as drawn in fig. 39, where we have, first the graceful head, then the triangular

Fig. 37.

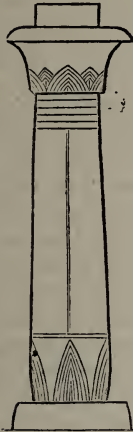


Fig. 38.



Fig. 39.



section of the stalk, and lastly the bottom of the stalk with the leaflets with which it is surrounded. These leaflets we trace in the massive column together with a line from top to bottom to mark the triangular shape of the stalk. But we do not find in the papyrus plant the bands which we see upon the column; these can belong only to the bundle of plants.

S. 8. A sitting figure of Rameses II. The king wears a helmet ornamented with the sacred asp on the forehead, and a long robe of fine linen, which shows its plaits, and reaches almost to his ankles. He has large sandals on his feet. On the left side of his throne stands a lady, his mother, who is not quite so tall as his knee; on the right side is a son of the same height, holding a flapper made of feathers. On the base under his feet are slightly sculptured a number of thick-lipped Ethiopian prisoners; each is tied round the neck with a cord, which forms part of a sacred water-plant, emblematical of the Nile. In the inscription on the back he is styled, "The conqueror of Ethiopia;" and this beautiful statue was no doubt made on the occasion of his wars in that country. The hieroglyphics upon it are published in "Egyptian Inscriptions, 2nd Series, plate 45."

This figure is in the very best style of Theban art. The countenance is well preserved, and may be meant for a portrait. There is no beard. There is

more action in the figure than we have seen in the statues of the earlier kings. The right hand is raised to the breast, and holds the short crozier, often held by Osiris, and by deceased persons. The left hand, which rests on the knee is strongly clenched. The figure is five feet seven inches high above the base. The original is of black granite, and is in the Museum of Turin.

S. 9, is a group of three small figures, rather less than life, sitting with their arms affectionately interlaced behind their backs. The middle figure is King Rameses II., and he is thus embraced by his father, the god Amun-Ra, and his mother, the goddess Athor. He is styled "the Priest, the Lord of the World, the Son of the Sun, the Lord of Battles." The original is in the Museum of Turin.

S. 10, is a Sphinx, about nine feet long, in the usual attitude and character. It bears the name of Rameses II. on the breast, and it was no doubt made in this reign. But afterwards the name of his son Pthahmenmiothph was carved upon the shoulders.

The original is in Paris. The inscription is published in "Egyptian Inscriptions, 2nd Series, pl. 44."

Among the larger works of the reign of Rameses II., was the Great Temple at Abou-Simbel in Ethiopia. This temple was hollowed out of the rock on the west bank of the Nile, in the reign of Rameses II., about the year B.C. 1150. It is situated near the second cataract. It faces the east, and the beautiful painted sculptures in its dark caverns are never seen but by torch-light, except during the few minutes that the rising sun shines in at the narrow doorway. Four colossal statues of the king sit in front of the temple with their backs against the rock, out of which they were themselves carved. They are between sixty and seventy feet high. The left arm of the figure which has its left side to the door, sunk under its own weight soon after it was carved, and in the reign of Oimeneptah II., about fifty years later, a small wall was built up from the throne on which he sits, to support that arm.

On the left leg of the same statue, between the instep and the knee, was carved in about the year B.C. 650, a most remarkable Greek inscription. Herodotus tells us that in the reign of king Psammetichus I., part of his Egyptian troops that were stationed at Elephantine to guard that frontier, deserted, and marched southward through Ethiopia. Psammetichus sent a body of Greek troops in pursuit of them, who followed them as far as this temple at Abou-Simbel. There they turned back; and our travellers now read on the leg of this statue the Greek inscription which these soldiers cut for their amusement, to record their march to such a distant spot.

The Ethiopian artist did not give to these statues the same just proportions that we admire in those of Thebes. They are broad-

limbed, and short in the waist, being not more than six heads high ; both the hands rest open on the knees. The king's name is painted on the chest, while on the arms it is tied on by means of armlets. A female figure, not so high as his knee, stands on each side of his feet, and between his feet one yet smaller. The hieroglyphics on this doorway are published in "Egyptian Inscriptions, 2nd Series, pl. 29," and the Greek writing in pl. 23.

The front of this temple on a very reduced scale, forms part of the west side of the Egyptian court, while the two gigantic figures which sit side by side, near the southern end of the Crystal Palace, are copies of the statues here described, and of the original size. Four also of the colossal figures sit against the wall on the outside of the Egyptian courts.

R. 3, is a sculpture from Abou-Simbel, representing Rameses II. killing an Arab chief with his spear. The water-plant which ornaments his dress, and is also pricked into his flesh, shows that he is an inhabitant of the valley of the Nile. Beneath the sculpture is a row of prisoners, each bearing the name of his nation.

R 4, is also from Abou-Simbel. It represents Rameses grasping in one hand the hair of eleven prisoners. Their faces show that they are of various races, the enemies of Egypt on all its frontiers. With one blow of his uplifted sword the king is going to cut off their eleven heads.

It may be doubted whether the statues of this reign even equal the quiet simplicity of the sitting colossal figures of the reign of Amunothph III. But at any rate from this time, Egyptian sculpture ceased to rise towards any further excellence ; and it soon afterwards began slowly to decline. Here then, we may pause and consider the several schools to which the Egyptian gave rise, and which gained their knowledge from the statues and buildings of Rameses and his family. We shall better understand each by comparing it with the other. They are :—

- 1st. The Ethiopic.
- 2nd. The later Egyptian.
- 3rd. The Assyrian.
- 4th. The Greek.

Of these four, one only, namely the Greek, carried art forward to a higher degree of excellence. They were all children of the same rude but healthy mother ; but the other three turned aside

Fig. 40.



Amunothph III.

from the true path ; as they were misled by false taste of one kind or another. Their works are of great value to the antiquary and historian, but they can only help the artist by a comparison with those of early Egypt and Greece ; they teach him what temptations of ornament he has to fear, and what faults of exaggeration or weakness he has to shun. They offer also the same help to the critic when unable to find words wherewith to describe the merits of the better works. He makes use of these as examples, in order to point out the faults from which the others are free. The Ethiopian artist did not keep to the true proportions of the human figure. He made it too broad and thick. He mistook stoutness for grandeur, and strength of limb for dignity. The colossal figures of king Rameses II. at Abou-Simbel are only six heads high. And certainly if ever

such a fault could be excused, it is at the front of this temple, where four of these broad-limbed giants sit with their backs against the rock as though to support it. But we must remember they

Fig. 41.



Fig. 42.



Fig. 43.



were not meant for figures of Hercules or Atlas, but for the portraits of kings of a cultivated people.

The later Egyptian school bears the more usual marks of a

declining state of art. The artist has more science and less judgment ; more eagerness to display his knowledge of anatomy, and less fear of displaying his ignorance. In particular when aiming at grace and beauty, the muscles are puffed with an unnatural swell.

The comparison of the Assyrian sculpture with the early Egyptian is yet more favourable for the Egyptians. The Egyptian artist, while every step was new to him, attempted very little action in his figures, and wisely placed them at rest, and more often seated. They are correctly balanced, and their limbs are suited to the weights that they have to bear.

He did not give his chief attention to the unimportant, and overlook that which is more so. The proportions of the whole are always more correct than the proportions of the parts. He added no trifling ornaments, no variety of folds in hair, or drapery, to cover the want of grace and beauty. Whereas, all these faults are to be seen in the Assyrian sculpture.

When we return to the Greek school, we are still further reminded that it is not easy to describe excellence, except by mentioning the faults from which it is free. The Greek artist was able to attain to almost every end which the others had in view, because he was not misled, as they were, into false paths, towards those ends. He could produce beauty without the help of ornament, grace and delicacy without affectation, strength without coarseness, and action without loss of balance. If he could give us his opinion about the other schools, he would probably say of the early Egyptian statues, that the makers of them were beginners, who, though they had not reached to high excellence, were in the right path towards it ; that if their works do not show great skill, they show at least their good sense in not attempting beyond what they understood. Of the Ethiopic, the later Egyptian, and the Assyrian sculpture, he would probably say that they were the works of men who had already missed the true path, and were not in the way towards excellence.

In one merit, and perhaps only one, was the Egyptian artist superior to the Greek. The Greek statues have truth, muscular action, grace, beauty, and strength. They show pain, fear, love,

Fig. 44.



and a variety of passions. But none of them are equal to those of Egypt, in impressing on the mind of the beholder the feelings of awe and reverence. The two people were unlike in character; and the artists copying from their own minds, gave the character of the nation to their statues. Plato saw nothing but ugliness in an Egyptian statue. The serious gloomy Egyptians had aimed at an expression not valued by the more gay and active Greeks. The Egyptians however had learned the superiority of rest over action in representing the sublime; and the artist who wishes to give religious dignity to his figures should study the quiet sitting Egyptian colossus of the reign of Amunothph III. In Michael Angelo's statue of the Duke Lorenzo, in the Italian Court, we see how that great master in the same way made use of strength at rest when he wished to represent power and grandeur.

Pthahmenmiothph, the son of the great Rameses, has left us few remains, except his tomb hollowed out of the rock in the Valley of King's Tombs near Thebes. He died about B.C. 1100.

S 11. The colossal Sphinx of the avenue, in front of the two colossal statues near the north end of the Crystal Palace, bears this king's name on its right shoulder. But this fine work was made before the reign of this king. His name is badly cut upon it over some of the original ornaments. He meant to claim for himself a work of art which had been made for his father, or one of his predecessors; and in this act of appropriation he was afterwards followed by one of his successors; Shishak, who reigned more than a century later, appropriated it to himself. The name of its original owner was no doubt at one time carved round the base. But in that place we now find the name and titles of Shishak, where he cut out the former names; and we have Shishak's name also on the left shoulder, where he cut out this king's name.

This sphinx is a good specimen of Egyptian sphinxes in general. It is about fifteen feet long. The tail is turned over the right hip. The head is probably meant for that of the reigning king, as far as the sculptors had learned the art of making portraits. The hair is tied behind, the beard case is tied on by a strap across the cheeks, and the forehead is ornamented with the sacred asp.

Twenty copies of this sphinx form the avenue in front of the colossal statues, and eight more lie outside the building near the steps into the garden. The original is in the Louvre in Paris.

Oimenepthah II., the next king, reigned about the year B.C. 1100. Nothing is known of him beyond his name on a few unimportant monuments. The Theban monarchy was still at its greatest height, but it was within a century of its fall. Already its sculpture betrays a falling off in good taste, a sure sign of lessened moral worth in the people.

S 12, is a statue representing this king standing. His hair is dressed in

the rude matted fashion of the Ethiopian statues and of the modern Nubians. He wears the crown of Upper Egypt, with a large sun on the top. He holds in his left hand a tall standard which rests on the ground, and has a small figure of a god sitting on the top. The first letter in his name was originally a sitting figure, with the head of a square-eared dog, Anubis, or the vowel A; but this has been cut out, for some religious reason, and we know from other inscriptions, that it was the intention of the sculptors to have put in its place a sitting figure of Osiris for the vowel O. This statue is nine feet six inches high, or with the base 13 feet. The original is in the Museum of Turin, and is of red gritstone. The inscriptions are published in "Egyptian Inscriptions, 2nd Series, pl. 43."

S 13, is a bust of the same king, taken from a statue in the British Museum. It has the same Nubian head-dress as the last, no beard, and the name cut on his shoulders.

In this statue we may note a very marked falling off in the style of art, and the lessened excellence is as usual, accompanied by an increased wish on the part of the artist to display his knowledge of anatomy, which is particularly shown in the legs.

Rameses III. was another of the great Theban Kings. He built a palace on the western side of the river, now known by the Arabic name of the city, Medina Tabou, or *the City of Thebes*. There the painted sculptures on the walls proclaim his victories over distant and neighbouring nations, and his triumphal and religious procession at home.

R 5, in the Outer Court, shows us this king sitting in his chariot after his victories over some Arab tribes. His attendants are boastfully counting and writing down the thousands of men's hands that they have brought home as trophies of the enemies slain in battle. The handcuffed prisoners who stand by, are guarded by the Egyptian bowmen.

After the fall of Thebes from the high rank of capital of Egypt in the year B.C. 990, we find Shishak, King of Bubastis, sovereign of the whole country. He is well known to us in the Bible as the conqueror of Rehoboam, King of Judah. But on the rise of Lower Egypt into power, the country was torn to pieces by civil war, and we find very few statues or monuments of his reign or of his immediate successors.

S 14, is a sitting figure of a cat-headed goddess, which bears this king's name; but we have already remarked that, from the style of workmanship, it seems probable that it was made in the reign of Amunothph III., and that Shishak's name was afterwards put on it.

On the north side of the inner court R 6, this king is presenting vases to the goddess Nephthys, queen of the world. On the other side of the two Isis-headed columns, at R 7, he is presenting his offerings to Isis, the great mother goddess.

R 8. Above the head of this goddess is the figure of a prisoner, bearing the name of Judah Melek, or *the kingdom of Judah*. This figure is one among

Fig. 45.



many which represent the nations and tribes conquered by Shishak. It is sculptured on the walls of the Temple of Karnak, by the side of the records of the great Rameses conquests, and it was there placed to commemorate this king's conquest of Jerusalem, as mentioned in 2 Chronicles, ch. xii.

The civil wars which followed the rise of Lower Egypt, led to the conquest of the whole country by the Ethiopians about the year B.C. 737.

R. 9, between the colonnade of Philæ and the temple of Abou-Simbel, we have the figure and name of King Sevechus, called So in 2 Kings, ch. xvii, the ally of Hoshea, king of Israel, in the wars against the Assyrians.

R 10, on the outside of the Inner Court, represents Tirhakah, the third of the Ethiopian kings, the ally of Hezekiah, as mentioned in 2 Kings. He is here presenting his offerings to the goddess Nephthys; and also at R 11, to Isis, the mother goddess.

It was at this period (between B.C. 750, and B.C. 650) that the chief of the Assyrian sculptures were made; and the student in art would do well to compare them with the Egyptian works both of an earlier and a later age.

Soon afterwards Egypt was again a prosperous kingdom under a race of kings who reigned at the city of Sais. The arts again flourished on the banks of the Nile. But the tastes of the artist were far less simple. The statues are marked by a false delicacy. The muscles are puffy, and those graceful lines which mark beauty and strength in the body are exaggerated till the figure becomes deformed.

In the year B.C. 523, Egypt was conquered by the Persians, and for two hundred years was either crushed by foreign tyranny, or struggling with difficulty to regain its independence.

R 12, and R 13, are sculptures bearing the name of Thaomra, the successor of King Atenra-Bakan. This name is probably meant for Thannyras, the son of King Inarus, who governed Egypt as a Persian province for Artaxerxes Longimanus. Thaomra is worshipping the sun, a mode of worship probably introduced by the Persians. Every one of the sun's rays ends with a hand which reaches to the earth, and reminds us of the bold figurative words of the Bible, "Is the Lord's hand shortened that it cannot save?" and also of the king's name, Longimanus, who was so called because his arm reached over Asia, Africa, and Europe. The swollen affected anatomy of the figure marks the decline of art and of good taste, and helps to fix the date of the sculpture to this modern time, though some of our antiquaries are of opinion that it is much older.

In the year B.C. 332, Alexander the Great conquered the Persians; and then Egypt, which up to that time had been a Persian province, became part of his Greek kingdom. In Egypt, Alexander took the usual titles of "God" and "Son of the Sun;"

and when his favourite Hephæstion died in Media, he ordered that he also should be worshipped in Egypt as a demigod.

T 1, is an Egyptian slab sculptured a few years before this time, which was presented by some worshippers to the temple in honour of Hephæstion. It has had written on it two inscriptions in bad Greek. One is: "Hephæstion, the divine," and the other is "Alexander is able to appease Olympic Jove." Thus marking how far they considered the deceased heroes as gods, or rather mediators between God and man.

On the death of Alexander, his general, Ptolemy, became master of Egypt; and though he governed under the modest title of lieutenant to Alexander's brother, Philip Arridæus, yet he was in reality king. The temples, however, for seven years were ornamented with the name of Philip.

R 14. The sculpture on the front of the Egyptian Court represents King Philip presenting a pair of eyes to the god Ra. At R 15, he is making an offering to Sebek, the crocodile-headed god. At R 16, he is between the Ibis-headed god Thoth, and the hawk-headed god Horus-Ra, and the latter is putting the hieroglyphical character for Life into his mouth. On the inside of the same wall the sculptures represent the same king at R 17, making his offering to Thoth, at R 18 to Horus-Ra, and at R 19 again to Horus-Ra.

It was not till after some few years that Ptolemy ventured to take the title of king, and to govern Egypt in his own name. He then put his name on his coins, and on such of the temples as were then being built.

At R 20, on the wall in front of the Outer Court, Ptolemy is represented presenting offerings to Amun-Ra, king of the gods, and to Athor, queen of heaven. On the columns and door-posts also we have the name of Ptolemy and of his queen Berenice, to mark the age of the architecture as belonging to his reign. He is there styled, The priest, the lord of the world, the sovereign lord of Egypt, like his father Amun-Ra, king Ptolemy giver of life.

The colonnade in front of the Outer Court is of the style of this king's reign. One of the remarkable changes in the form of the Egyptian temples which had been made during the few last centuries was the introduction of a low wall or screen, built between the columns, to stop the gaze of the people outside. It was never wanting in the temples built under the Ptolemies, and is here seen at the front of the Outer Court. It showed the growing wish of the priesthood to mark the separation between themselves and the laity.

The family of the Ptolemies, some of whom were remarkable for their wisdom, and others for their vices, remained sovereigns of Egypt for 300 years. While reigning in Alexandria and raising a heavy tribute from the oppressed Egyptians, they still left them to live under their own laws, and allowed them the enjoyment of their old religion. During their reigns the country was never disturbed by invasion, and not often by civil war or rebellion;

the arts, which had been wholly checked under the Persians, again flourished on the banks of the Nile. New temples were built by the religious zeal of the people, which only varied from those built under the native kings, in obedience to that slow change of taste and fashion which is always taking place in all countries. The fashion of sculpture changes faster, because statues may be made in a few months, but buildings, such as those in Egypt, are the work of several generations, and hence the fashion in architecture changed more slowly.

In the reign of Ptolemy II., surnamed Philadelphus, was built a temple at Philæ, a small and sacred island near the cataracts, and one of the most beautiful spots in Egypt. Later additions, however, were made to this temple under several of the succeeding Ptolemies. The courtyards were surrounded by cells, in which the priests dwelt. These buildings are neither so massive, so heavy, nor so solemn as those of the earlier Egyptian kings. Greek taste had already made some change in Egyptian architecture.

In the south-west corner of the Egyptian buildings is a colonnade of nine columns, copied from this beautiful temple on the island of Philæ. The names of Ptolemy Philadelphus and his queen Arsinoë, on the columns, mark their age. The king and queen are represented as presenting their offerings to the hawk-headed god Horus. The inferior taste of the artist, at this later time, is shown in the exaggerated attempts to portray female beauty in the figure of the queen. But the columns are all graceful and in good taste. The name of Ptolemy Neüs Dionysus, or the Young Osiris, on the cornice, marks that these capitals belong also to his later age.

Fig. 46.

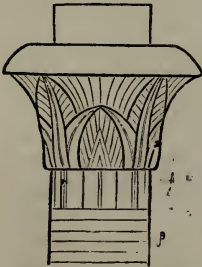


Fig. 47.

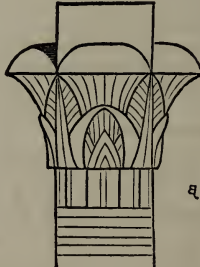


Fig. 48.

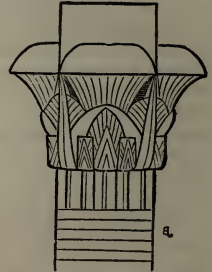


Fig. 46 is copied from a full-blown papyrus flower, surrounded by half-opened buds and leaves.

Fig. 47 is of four such flowers with the same half-opened buds and leaves.

Fig. 48 is also of four flowers with half-opened buds and leaves, and with a

row of young closed buds round the bottom. Nearly the same as this are two of the columns in front of the Outer Court.

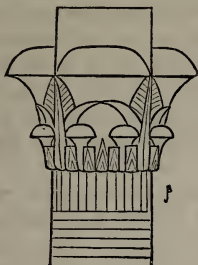


Fig. 49.

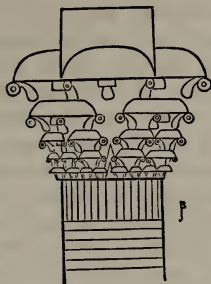


Fig. 50.

Fig. 49 is like this last, with the addition of a second row of small full-blown flowers. Two more of these columns stand on the outside of the Egyptian Court to the south, and two form part of the colonnade in front of the Outer Court.

Fig. 50 is yet more complicated: it is formed of several rows of flowers, all full-blown, each flower smaller as it approaches the bottom of the capital. The drops hanging from the edge of the flowers are not easily explained.

The other four capitals in this graceful colonnade are further varieties of the same forms. Their origin may be shown by the Egyptian paintings. Fig. 51 is from a picture of a field of tall reeds, in which the king is catching water-fowl under the guidance of two gods. Here we see the plants and flowers in three stages of their growth: the full-blown, the half-blown, and the unopened bud. The capital in fig. 49 is a direct copy of this rather stiff view of a field of reeds.

Fig. 51.



Fig. 52.

Fig. 52 is a part of another view of a papyrus field, in which all the flowers are full-blown and have drops from the edges. From this the capital fig. 50 is taken. This is the natural plant, as drawn by the Egyptian artist. It may perhaps be a different plant from that in fig. 51.



In the reign of Ptolemy V., named Ptolemy Epiphanes, was carved a stone which was perhaps thought little of at the time, but which is now one of the most valuable that the priests have left to us. It is named from the city in which it was found, "the Rosetta Stone." The king had come to the throne when a child, and in the ninth year of his reign, B.C. 196, when he was declared of age to govern the kingdom, the priests made a

decree recounting his titles, his virtues, and his piety towards the temples, and declaring that his statue was to be worshipped like those of the national gods, and that it was to be carried with them in all the sacred processions on the Nile. The enactment ends with the important words that "the decree is to be carved at the foot of the king's statue in three kinds of writing, namely, in sacred letters or hieroglyphics, in the common Egyptian or Enchorial writing, and in Greek." Here, then, we have an hieroglyphical inscription with a Greek translation; and by the help of this, Dr. Young and Champollion were enabled to read this most ancient kind of writing, which had been a dark page for so many centuries.

The knowledge gained even from our present slender power of reading hieroglyphics is most important. It has taught us the origin of the art of writing (as already explained in page 40), and has shown us that the Hebrew, Greek, and Roman alphabets came from Egypt; it has cleared up many difficulties in the way of our understanding the Egyptian religion and customs; and lastly, it has opened to our view a new portion of history, which had been hidden from us by the shade which time throws over man's doings, and which to our delight can now be read by the help of modern ingenuity. By this addition to the beginning of history, we have gained a longer life to look back to. We can thus more justly judge of the progress in art and science and morals with which God has already rewarded man's industry, and we can more safely look forward to further improvement as a reward to our continued industry.

Two copies of this valuable Rosetta Stone (T 2) stand in the Egyptian Museum, and the following is a translation of what now remains of the hieroglyphical portion of the inscription. The reader must begin at the right-hand side, as is usual with Eastern writing:—

[Line 1.] He paid the soldiers as was just

[2] likewise owing to the treasure of the palace

and bore patiently and then remitted the debts

[3] numerous shrines; regulating the splendid rites,
the temple-services with their other sacrifices and costly ceremonies,
he gave to the funerals of the sacred

[4] libations, treasures, other similar fittings for the temple at Sais for Apis, with gold, silver, jewels, and abundance of money, giving to Apis . . .

[5] splendid manner. For this the immortal gods gave him victory, health, power and the other blessings of a kingdom remaining to himself and his children for ever; and may it be with good fortune. It hath pleased the priests of Upper and Lower Egypt

[6] to the gods Soteris immortal; and in addition to the religious honours also to set up a statue to king Ptolemy immortal beloved by Pthah,

god Epiphanes most gracious, in a conspicuous manner, and that he should be named Ptolemy the Defender of Egypt of Ptolemy Euergetes

[7] of Egypt should worship the statue of the god of Sais thrice a day ; and at the temple services and rites they should clothe the statue for the ceremonies like to the gods of the country on solemn occasions. And on his accession-day and name-day they should make offerings to king Ptolemy . . .

[8] a portable statue of silver in every temple in Egypt for his honours, like the shrines of the gods of the country. And upon the grand festival-days, at the carrying out of the statue of the god Ra, in the water processions, they should also carry out the statue and portable shrine of the god Epiphanes most gracious with the others. By this it shall be seen that his shrine is the same in

[9] the crown upon the shrine, in manner similar to the two grand asp's placed upon the shrines ; with the holy crown of this splendid sovereign, which he wore when going by barge to the palace of Memphis, when he was invested in the temple with the sovereignty of the country.

[10] celebrate the festival of the monarch, the illustrious king of Upper and Lower Egypt during the last day of the month of Messori, the appointed birthday of the priest living for ever, which is established in the festival to the giver of blessings. And also on the seventeenth day of the month of Paophi, when his majesty received the country of the kingdom from his father

[11] the holy days of the going forth, from the seventeenth until the last of the month in the assemblies in the temples of Egypt, holy rites ; and also make libations and perform sacrifices and other sacred rites in the assemblies. During the monthly and other rites in the assemblies and during the holy ceremonies in the temple

[12] Ptolemy, living for ever, beloved by Pthah, god Epiphanes most gracious, annually in the first season from the new moon of Thoth during five days in every part of the country at the assemblies and numerous offerings and sacrifices, and other sacred rites, the priests of the temples of Egypt shall wear crowns during the proclamations of the god Epiphanes most gracious, when the splendid holy liturgies [are read

[13] and there shall be established] a priesthood to the god Epiphanes most gracious It shall be lawful for proper persons to sacrifice and set up a similar shrine to god Epiphanes most gracious according to these additional decrees monthly and yearly. And by this it shall be known that it is lawful for the Egyptians to honour.

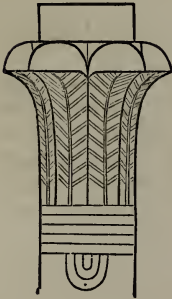
[14] it is decreed to set up a tablet of stone with letters for the priests, letters for writing, and letters for the Greeks. Which proclamations are to be set up in the temples of Egypt on the first, second, and third sides of the pedestal of the statue of King Ptolemy living for ever, beloved by Pthah, god Epiphanes most gracious.

This king's name and titles, "Ptolemy, beloved by Pthah, god Epiphanes most gracious," has been added in an horizontal line of hieroglyphics within the doorways in front of the Outer Court.

One of the largest and least ruined of the temples is that of Edfou or Apollinopolis Magna, chiefly built in the reign of Ptolemy Philometor. Its front is formed of two huge square towers, with sloping sides, between which is the narrow doorway, the only

opening in its massive walls. Through this the worshippers entered a spacious courtyard or cloister, where he found shade from the sun under a covered walk on either side. In front is the lofty portico with six large columns, the entrance to the body of the building. This last is flat-roofed, and far lower than the grand portico, which hid it from the eyes of the crowd in the court-yard. The sacred rooms within were small and dark, with only a glimmering flame here and there before an altar, except when lighted up with a blaze of lamps on a feast day.

Fig. 53.



From this temple is copied the capital formed of six palm-leaves, four of which columns are used in the colonnade of the outer court. But the palm-leaf capital is also found in several of the temples built while Egypt was governed by the Ptolemies.

The temples built under these kings are far too numerous to mention. That of Dendera was begun under the latter Ptolemies, though not finished and dedicated to the god of the place till the reign of the Roman Emperor Tiberius. This temple has the same

Fig. 54.



grand simplicity and massive strength that we admire in the older temples of Egypt, but the sculptures are crowded and graceless, and by no means free from false ornament. Many of the columns have the Isis-headed capital. They are a bundle of lotus stalks tied together by bands. The capital is made by a number of lotus flowers, or rather is an artificial flower formed of a number of lotus-petals. Out of this rises the head of the goddess; upon the head stands a small temple, and upon that rests the massive weight that is to be supported. The bad taste of such a capital need not be pointed out, but it is agreeable to see how a better artist can wisely borrow a thought from it. The well-known bust of The Lady in the Lotus, in the Roman Court, is copied from this capital. It seems to

Fig. 55.



be a portrait of a Roman lady by a Greek artist. The lotus-

flower makes a most agreeable stand, out of which the beautiful bust rises. Fig. 55 represents the head of a lotus-flower from nature, and may explain the use which the sculptor has made of its form.

The doorway from the Inner Egyptian Court to the Greek Court is between two columns, with these Isis-headed capitals. They bear the name of king Ptolemy.

When Antony and Cleopatra were conquered by Augustus Cæsar in the year B.C. 38, Egypt became a Roman province. But even then the building of Egyptian temples did not cease. As had been the case under the Ptolemies, the style of building again became less simple, more ornamented, and the parts are in worse taste. But still they are all grand and massive, and as they remain less injured, it is by their help that we are able to understand the ruins of the older and more noble temples that had been made under the native sovereigns.

S 15. Is the statue of a priest belonging to this late age. It was made by a Greek artist under the Roman sway. His head-dress and the cloth round his loins are Egyptian, so is the square block behind, which supports it; in every other respect it is a Greek figure.

S 16. A priestess of the same late age, and also supported by a square pillar. Her head-dress and thin robe are Egyptian, but the second garment formed of birds' feathers is unusual.

The numerous statues which were made in Egypt under the Ptolemies have been for the most part destroyed. Strange to say, we do not possess a single statue representing any king or queen of that family. If any other statues made during their reigns remain to us, we class them among Greek statues.

S 17. The fine Greek statue of Antinous, the favourite of the Emperor Hadrian, was probably made in Egypt, where that handsome young man drowned himself in the Nile, in the year A.D. 132. The Greek artist copied the head-dress from that of the early Egyptian kings. The quiet attitude of the figure seems also borrowed from the Egyptian statues, while the execution is in the best style of Greek art of the time.

On the wall in the Inner Court on either side of the temple of Abou-Simbel is a list of the hieroglyphical names of the Egyptian kings, placed chronologically, with the English name, and the date under each. The names of most of them were occasionally written in various ways, but that way of spelling which is most common on the monuments is here used. The first half of the list contains the names from the builders of the pyramids to the rise of the kings who reigned at Sais, and includes all of the great kings who built the Theban temples. Antiquaries are not agreed about the date to be given to these early kings. The second half of the list includes the Persian conquerors, the Greek kings who reigned at Alexandria, and the Roman

emperors down to the Emperor Commodus, the last whose name is found written in hieroglyphics. They are as follows—

TABLET OF KINGS.—PART THE FIRST.

	Chofo.	1200.	Oimeneptha I.
	Nef-Chofo.		Rameses II.
1600.	Amunmai Thor I.		Pthahmenmiotph.
	Osirtesen I.	1100.	Oimeneptah II.
	Amunmai Thor II.		Osirita-Ramerer.
	Osirtesen II.		Rameses III.
1500.	Osirtesen III.	1000.	Rameses IV.
	Amunmai Thor III.		Rameses V.
	Queen Scemiophra.	990.	Shishak.
	Chebros.		Osorkon.
	Chebros-Amasis.		(<i>Civil War.</i>)
	Amunothph I.	900.	Takelothé.
1400.	Thothmosis I.		(<i>Civil War.</i>)
	Thothmosis II.		Osorkon II.
	Queen Nitocris.		Shishak II.
	Thothmosis III.		(<i>Civil War.</i>)
1300.	Amunothph II.	743.	Bocchoris.
	Thothmosis IV.	737.	Sabakothph.
	Queen Mautmes.	729.	Sevek.
	Amunothph III.	715.	Tihrak.
	Anemneb.	658.	Psammetichus I.
	Rameses I.		

TABLET OF KINGS.—PART THE SECOND.

614.	Necho.	204.	Ptolemy Epiphanes.
608.	Psammetichus II.	180.	Ptolemy Philometor.
591.	Hofra.	145.	Ptolemy Euergetes II.
566.	Amasis.	116.	Ptolemy Soter II.
523.	Cambyses.	106.	Cleopatra and Alexander.
521.	Darius.	81.	Berenice.
487.	Mandothph.	80.	Ptolemy Neüs Dionysus.
484.	Xerxes.	57.	Cleopatra Tryphæna.
464.	Artaxerxes.	51.	Cleopatra and Cæsarion.
460.	Amyrteus.	B. C. 30.	Augustus Cæsar.
460.	Atenra.	A. D. 14.	Tiberius.
	Persian Kings.	37.	Caius.
400.	Nepherites.	41.	Claudius.
394.	Achoris.	55.	Nero.
381.	Psammuthes.	69.	Vespasian.
379.	Nectanebo.	79.	Titus.
	Persian Kings.	82.	Domitian.
322.	Philip Arridæus.	98.	Trajan.
	Alexander Ægus.	117.	Hadrian.
	Ptolemy Soter.	138.	Antoninus.
284.	Ptolemy Philadelphus.	162.	Aurelius.
246.	Ptolemy Euergetes.	181.	Commodus.
221.	Ptolemy Philopator.		

Above the hieroglyphical inscription on the portico of the Outer Court, is one in the Greek language, as is common on the temples built under the Ptolemies. It is the dedication of the building, and a prayer for Her Most Gracious Majesty, in whose reign it has been erected :

Τῷ Θεῷ μόνῳ Δόξα. Ὑπερ τῆς σωτηρίας καὶ τῆς ἀγαθῆς τύχης τῆς μεγάλης βασιλισσῆς ἡμῶν Οὐικτωρίας καὶ τοῦ ἀνακτοῦ Ἀλβερτ καὶ τῶν τέκνων αὐτῶν ταυτην ἐπιγραφὴν οἱ ἀρχιτεκτονεὶ οἰκοῦ ἀνεθήκαν.

“Glory to God alone : on behalf of the safety and welfare of our great Queen, Victoria, and of Prince Albert, and their children, the architects of the building have set up this votive inscription.”

LONDON :

BRADBURY AND EVANS, PRINTERS, WHITEFRIARS.

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