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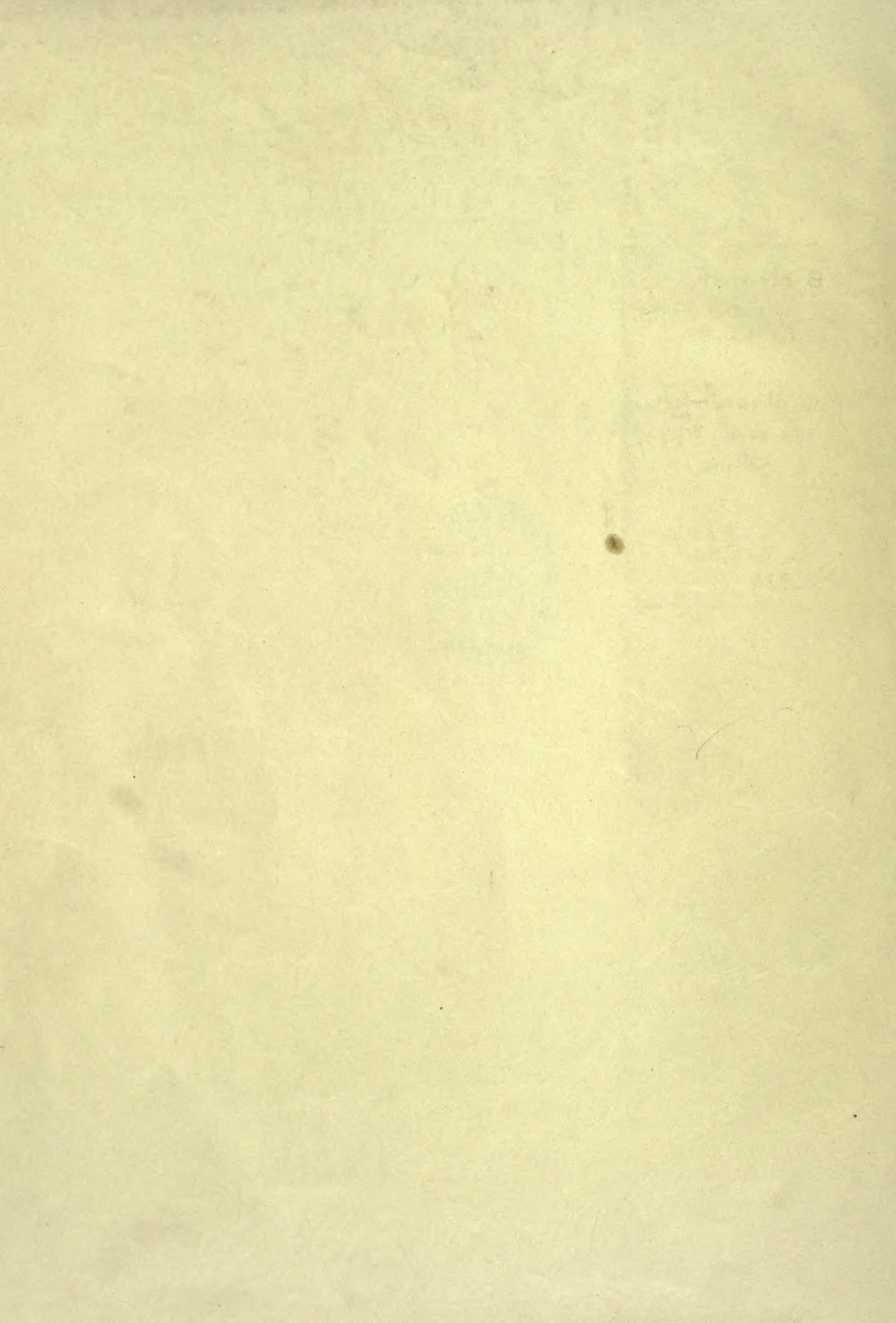
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LUDWIG BORCHARDT  
HERBERT RICKE

# E G Y P T

ARCHITECTURE LANDSCAPE  
LIFE OF THE PEOPLE



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We, of Egypt, are long accustomed,  
That we should reign through the centuries

.....  
.....  
Sitting before the Pyramids,  
In high judgment of the peoples;  
Floods, war and peace—  
And our features never move.

It is impossible to give a better conception than that expressed above of the mighty symbol of Egypt, the great Sphinx of the Giza Pyramid, in its eternal sublime calm which must rank first among the illustrations in this book. It may well be that five thousand times, under its lofty glances, the Nile has overflowed and fertilised the fields; migrations of peoples have passed it, foreign conquerors and their followers have kept its people the people of the Pharaohs—for centuries indeed for thousands of years—in subjection, sometimes gently leading, sometimes brutally enslaving; but the real embodiment of the land and the people remains untouched by it all. The sand of its native desert may indeed have partly covered it and have ground it a little, but it and Egypt still remain what they were.

Nor is this altered by the fact that the swift horse was added three thousand five hundred years ago to the tireless ass, and that one can to-day even go by broad gauge railway to the first Nile rapids, nor, that perhaps two-and-a-half thousand years ago the burden bearing camel reappeared. Neither does it make any difference, that to-day the authorities can call from their headquarters after an undesirable visitor as far as Assuan and further still by wire, and no doubt will be able to do so soon without wires, nor that some fly-like aircraft flit about, forwarding, but threateningly, over Egypt. Neither does it make any difference that the armed forces of the Imperial Power at present protecting Egypt show its knees not above Roman greaves, but below Scottish kilts. Such small things cannot modify or disfigure the countenance of Egypt. Not an eyelash of the Sphinx quivers.

It would be necessary to go back some twelve thousand years in order to imagine this remarkable country other than it is at present; to the time when the Nile was seeking its present course, and the pointed bosom of the present day Mediterranean which cuts far into the country and which not only once covered the whole Delta, but reached as far as Assiut, receded.

At that time the borders of the mountain plains of the lower Nile Valley were habitable, and wandering dunes (Plates 154, 155) on the west of these plains had already begun to form themselves. The girdle of deserts passing through Africa and Asia, which to-day extends, with only small interruptions, from Morocco to Manchuria, had arisen. It would have quite covered Egypt, and have put an end to human, animal, and plant life, if it had not been that the Nile made the possibility of life continuous here. Thus Egypt gained its character from the deadening desert and the life-giving Nile. To both it owes its formation which nowhere else in the world appear together, its peculiar colour charm and vegetation which are magnificent by reason of their simplicity.

As often happens he who thinks of the desert as an endless sandy plain will indeed have to alter his conception very considerably by what he sees of it on the border of the Nile

Valley and further on in the interior of the desert. Certainly there are plenty, too, of such plains finally wearying man and beast in spite of the most beautiful colour tones. For instance, round the convents of the Natron Lakes (Plates 62, 63) and also on the road between the Charga and Dakhla (Plate 124), which one can now easily pass by motor car, the manifold character of the desert formation with its remains of older earth formations offers a great variety to the eyes of travellers. By the way, the illustrations of the oases (Plates 124, 159), which intentionally are given here in greater numbers, bear telling witness in what small measure desert form a hindrance to traffic to-day but with their natural roads tend toward connection (Plate 124). The romance of the four-legged camel is, indeed, a thing of the past.

But it is on its borders that the desert shows its own special charm, where the table-lands slope off the deep indentation of the Nile Valley in the cleftlike rocky valleys, gradually deepening towards the river valley, known as Wadis. Of course these Wadi formations in their external shape are entirely dependent on the various kinds of stone through which they have been rent. The Wadis in the white, soft chalk stone near Helwan (Plates 86, 89), have a different appearance to those in the yellow-red chalk stone, combined with flints on the Theban west side (Plates 172, 173). Their origin is however the same everywhere; they are the beds of the Nile's tributaries, river-plains which seldom contain water. When rain has fallen anywhere far from the Nile Valley on the stony, impenetrable desert tableland the mass of water seeks an outlet towards the edges of the desert and makes deep channels for itself. At the beginnings of these channels (Plate 86), the flood pours down as a cascade, to form itself further down into a strong mountain stream, an everwidening valley (Plate 87), into which the washed-down outer rocks fall in great blocks (Plate 88). Every year one hears from one district or another of torrents, which, under a clear sky, without any warning, break forth devastatingly from the rock-valleys, carrying away whole villages, and interrupting railway communication for many miles. In the river-beds themselves, these torrents, which flow off as quickly as they come, leave behind them a pretty, though sparse, growth of plants (Plate 89). To such a mountain torrent, by the way, Egyptian archæology is indebted for one of the most important additions it has received during the last decade. The entrance to the tomb of King Tutankamen, which lies below, at the edge of such a desert valley, was, soon after the King's funeral, entirely covered by the rubble brought down by a torrent which led to this valley, thus hiding the tomb from the ancient tomb plunderers.

The grave, stern pictures of the desert, which accompany us through the whole of Egypt, excepting certain parts of the Nile delta, are, however, now overgrown by the lovely pictures of the Nile and that which it has produced, dipped in friendly green, a wealth of vegetation which one cannot imagine to be more luxuriant anywhere except in the tropics. There is, it is true, a certain school of botanists to whom every cultivated plant is a horror, and who are only happy when they can count very many species—if possible such as have not yet been described—to the square kilometre. These will not discover what they search for in Egypt. The Egyptian plant-world, if we exclude the exotic plants, is beautiful in its simplicity. Luxuriant woods, like those in North and Central Europe, foliage, needles and thick undergrowth must not be searched for here. Even the "petrified woods", praised as a matter of interest in every travellers' guide-book, are only trunks from the North floated down to the ancient coasts of the delta and petrified there.

The tree of Egypt is the date-palm. In the North it is deprived of its lower shoots in order to increase its product, so that even extensive forests (Plates 80, 82, 84 and 85), which abound round Cairo, give a strange impression to the Europeans who are accustomed to green carpets to their woods. The soil of a North Egyptian palm forest is brown and bare. Only at the top of the high stems do the green waving crowns meet to form a dome, beside the pillars

of which the yellow dates, sometimes tinged with red and brown, hang down in heavy masses. Not until further South, occasionally at Faijum (Plates 100, 107 and 108), but especially in Northern Nubia (Plate 229), where they do not chop off the lower shoots, do the palm-groups become thickets. From Thebes southwards the rich supply of date-palms is enlivened by the, at first isolated, soon more frequent appearance of Dûm (Plates 233 and 260), a Palmyra palm the stem of which already divides into branches, and the whole beauty especially shows itself in young plants (Plate 214).

Among the native foliage trees first place is unquestionably occupied by the sycamore (Plates 81, 148 and 187). On the Nile bank (Plates 114 and 254) it serves as a landmark for the boatmen, and, with its widespread boughs, as a sheltered meeting place for the inhabitants. With it are associated the tamarisk (Plates 42, 43, 181—183, 187 and 199), to which are added also various acacias (Plate 148). The sund-acacia, in particular (Plates 104, 117 and 181—183), with its little, sweet-scented yellow flowers, was held in great affection by the ancient Egyptians and still retains that affection with the present day population.

The Egyptians in general are and have always been a flower-loving people. To-day at the spring festival Shamm en-nessin ("smelling the spring wind") everyone goes out into the open with a flower in his hand. In ancient times they excelled in the making of flower-wreaths and bouquets, and the great ones had representations of their gardens in their graves. No festal meal and no religious service was ever without flower decorations, the guest and the wine jug were garlanded, and the flowers lay before the altar.

This joy in flowers naturally expresses itself in decorative architecture. Flower-shapes are used for vessels, handles and so on, the walls of the rooms are painted with flower garlands, the colours of which make a pleasant appeal to us. Here the flowers that need garden cultivation take second place to those that grow so plentifully wild for the Egyptians, the water-plants that grew in every canal, in every pool, and, to a certain extent, still grow in myriads. In a great measure civilisation—one almost feels inclined to say the needs of the governing foreigners—has injured the vegetation, firstly by the neglect of the old irrigation system, and secondly by alterations of the same. The tall papyrus with its delicate umbels (Plate 165 right), which formerly as thickets formed the hunting ground of the aristocrats, and right up to and beyond Christian times were still cultivated for the manufacture of "paper", no longer exists in a wild state in Egypt, and the large white blossoms of the lotus can only be seen here and there at certain places on the delta; only the blue *Nymphaea*, without which no Egyptian wreath, no ancient Egyptian lady's hair-dress would have been thinkable (Plate 169), is still to be met with rather more frequently.

Thus man, who made Nature serve his purposes, is alone guilty of the extermination of certain species of plants, just as he is responsible for the added growth of other species, useful and decorative plants, which in the favourable climate and extraordinary fertility of the Nile Valley have greatly assisted his efforts. In ancient times the Indian lotus was introduced, and prospered so well that Herodotus speaks of its berries as a popular food, and it has been pictured for instance, on the Nile statue in the Vatican as characteristic of a Nile landscape. In more recent times for the most part foreign useful plants have been imported for cultivation by the rulers of the country and have soon made themselves at home. One need only mention the sugar cane (Plate 221), which, in spite of the success of the European beet-sugar, is still profitable, and of the cotton plant, which grows at its best in Egypt, and to-day determines the wealth of the country. The Egyptian people owe the introduction of both these useful plants to that far-seeing Viceroy Ismail Pasha who, however, did not forget his own hobbies, and introduced ornamental plants and trees from every country, thus following in the footsteps of the ancient kings of the 18th Dynasty. Thus to-day one may admire, in both the principal towns of Egypt Alexandria and Cairo, side by side with proud American palms, far shading Indian mangoes and the entangled aerial roots of the banjans (Plate 245).

Ismail Pasha can thus be compared to Frederick the Great, — who had mulberry trees planted for breeding the profitable silkworm, and, after laying out Sans Souci with its uniquely beautiful garden, burned the bills with this difference, that Ismail's plans fell on more favourable soil, not on "God's strewing-sand box"—the Mark—but on the richest soil of the world, which had from time immemorial been watered and manured by the Nile.

Left to itself, the Nile overflowed its banks once every year, turning it into a great lake, from which the towns and villages projected like islands. Even to-day one can still see, on some parts of the land, where the perennial irrigation of the English hydraulic engineers is not yet introduced or is not to be introduced at all, how Egypt once used to look for about four months in every year (Plates 95, 118, 119, 194 and 195). During this time all field work stopped, just as with us during the long winter, only to be undertaken the more energetically during the remaining eight months. For it was a question of coaxing two harvests out of the rich soil, a task demanding more diligence and endurance than is usual with us at home. The Egyptian peasant is a diligent, tenacious worker. Hardly are the last flood-pools (Plate 67) dry, before he ploughs with his simple, ox-drawn plough, the heavy, still wet soil, which the deposits from the Nile water have fertilised, and sows the seed. Do you think he is waiting till rain falls, to germinate the seed? Not a bit of it. As no rain falls, he waters his seed month after month daily and, if need be, nightly.

As long as there is high water in the close vicinity of the field, it is simple. A little ditch is soon dug and this is divided into other still smaller ditches, often only a foot wide, one portion of the field after another being inundated. But that does not last long, the water sinks with the Nile, and the peasant now has to raise the water. For that purpose the Egyptian long ago thought out an ingenious lifting apparatus which he can construct himself anywhere, with few pieces of wood he makes a crank the short end of which is weighted, while from its long end hangs the ladling bucket (Plate 259), which until recently the Egyptians made themselves out of tanned ox-leather. To-day the buckets are mostly petroleum boxes which are used for almost every purpose. Such a lifting machine can raise the water pailwise perhaps three metres high. If a greater height has to be reached a second higher-placed machine is built behind on the Nile bank and its backwater connected through a small ditch with the upper water of the first machine. One can often see three cranks standing behind and above each other, served by father, son, and grandson, who work from sunrise till sunset.

To these simple handles raising machines were added—I cannot say when—a raising apparatus put together with more craftmanship, a lever turned by an ox, the horizontal cog-wheel of which turns a perpendicular one, to which on to an endless rope ladder the ladling vessels are lifted (Plates 85, 198, 230, 242 and 267). Formerly there was no part of this apparatus which did not grow in the peasant's native land. The ropes with which he secured the walls of the well-shaft, and those which lifted the jugs of Egyptian burnt pottery, he had plaited from his palm-leaves, the necessary wood for the cog-wheels came from his sycamores, and whatever stones were needed for building the posts came often enough from the tombs of his Egyptian forefathers. But here, too, the petroleum boxes are encroaching and one can also see iron cog-wheels of European origin on such raising machines. How soon will the mournful song of the wooden scoops cease, which to-day accompanies the traveller up and down the Nile! It is said to be unpleasant to nervous Europeans. Will they more readily put up with the rumbling of the coming revolving pumps?

But the Nile was of course not left to itself. Man tried in many ways to direct the overflow of its blessed water to where he needed it. The simplest means of attaining this was by dividing the land on both sides of the river into great partitions by means of dams running almost vertically with the river, which divisions were, one after another, filled with the flood water going from south to north. When the water, which was left standing for a sufficient time in a basin

thus formed, had deposited sufficient fertilising mud, it was let out into the next deepest one by the admission of fresh flood water, and so on. One can to-day still see the free inundation, as described above—they only appear to be natural, but in reality they are—at the Giza Pyramid and at the west side of Thebes, inundation basins that for some technical hydraulic reasons have been still left. Antiquarians should therefore be very grateful to the hydraulic engineers, for it is only through these relics of a former mode of irrigation that they can get a clear idea of the former condition of Egypt during the overflow.

The basin watering has, since the erection of the great dam at Assuan, and of the smaller ones at Esne, Assiut, etc., given place to irrigation by canals, which conduct the water to the fields early all the year round. To-day almost the whole country is traversed by feeder-canals (Plates 12 and 13), from which the irrigation administration supplies water to those near by according to their needs, which water is then collected in corresponding draining canals and brought back. The work of the peasants, who still have enough to do with the distribution of the water, has thereby been considerably lessened, but it was probably hoped that in place of the two harvests produced by the rich soil, three might be possible. If seed is sown which ripens quickly enough for the soil to be vacant for the third crop when the new Nile comes it may be possible.

The canal irrigation only became practicable after the erection of the various dams, which made it possible for the water to be stored up behind these for gradual distribution. The dam of Assuan (Plate 243), the largest of them, is famous throughout the world. But one cannot look at this useful erection without regret for the beauty which had to perish on account of it. The most beautiful point of Egypt, the lovely island of Philæ (Plate 246), with its columns shining in the fresh glory of colour, its rich growth of palms in the midst of bare granite islands, is to-day no more than a memory. At high water in the dam-lake the traveller can get on to the roofs of the temples from the boat (Plates 249 and 250); at low water he can gaze in admiration from the ground, which is more or less choked up with mud, at the lye-free, colourless temples and porticoes (Plates 147 and 248). There are people who assert that without this sacrifice of beauty it would not have been possible to give Egypt the still hoped-for third harvest in the year. By the way it should be mentioned that the narrow land of the North Nubians—who, in spite of its barrenness, love their homeland beyond anything, even to the point of refusing the new habitations offered to them—disappeared in the dam-lake, out of which only a few dying palms (Plate 255) and half-submerged temples (Plates 253 and 256) project.

The dams first made it possible to carry on the method of irrigation in Egypt with feeder and draining canals, but the building of canals in itself was always in the blood of the Egyptians; they were hydraulic architects from ancient times, and even faced the problem of joining the Nile to the Red Sea at Suez, and managed to solve it by a canal navigable even for seagoing vessels. They also understood how to irrigate stretches of land which constitute a whole province, namely the Faijum, to enrich the produce of the soil by means of a canal and a dam, perhaps thus rendering it arable.

The statement of the Greek writers, that King Moiris, Amenemhet III., who reigned in Egypt during the last third of the nineteenth pre-Christian century, had built a dam-pool in Fayum from which he was able to water Egypt after the overflow, can indeed not be taken literally, for it would not be possible to get water to irrigate the Nile Valley from low ground going as far as 44 metres below sea level—for such is the Faijum. But this much is certain, that the ancient Egyptians, who, already at the time of the first Pyramid builders showed themselves to be excellent masters in levelling, would very soon have noticed that the fall into the Fayum was considerably steeper than the very slight fall into the Nile Valley, that they would be able much more easily to conduct the water into the Faijum for irrigation. Whether they first conducted water from the Nile to the Fayum, or made use of an already

existing tributary of the river, is a matter of indifference. Anyhow by means of canal and dammed waters they distributed the water in Faijum so that this land was counted among the richest in Egypt. Not until the decay of the network of canals did the Faijum diminish in its produce. To-day old villages and an extensive vineyard country, lie under the sand of the desert which flourished in the Greek-Roman time, but they will probably not remain there much longer. People are to-day—and have been for centuries—at work to restore the canal network of the Faijum and to increase still further the produce of this rich and beautiful province.

Beauty is, of course, a relative conception, but the picturesque charms of the Fayum will hardly escape anyone. They are so entirely different from those of the rest of Egypt, which, however, do not lose at all by comparison. As the landscape builds itself up on a great sunken down mound from East to West, its riches of water can hardly be surpassed, especially in the neighbourhood of Fidimin and El-Agamijin (Plates 102 and 106), scenes which do not otherwise occur in Egypt, with deep overgrown indentations, rapidly flowing streams bordered by palms (Plates 104, 107 and 108), and ponds (Plates 100 and 101), in most luxuriant surroundings. Here the Egyptian colours and the artistic forms harmonise together to produce the effect of a picture which would often have to be sought for in the Nile Valley itself.

If then the needs of man in this fruitful land have in the course of time caused some changes in the ensemble of the landscape, as far as regards the Nile itself—if for a moment we discount the not too frequent steamers—this has only been the case in one respect, that is in the introduction of the high, three-cornered, so called Latin sails, in place of the ancient Egyptian ones, which were at one time high, but later became broader, rectangular. Whilst the old sails still further emphasized the horizontal, which already lies in the Nile landscape, the triangles of the Latin sails (Plates 112, 228, 260 and 261), shining from afar and aspiring to the heights, into the blue of the sky, form a pleasant change from the horizontal. Already the sailless yards (Plates 114 and 226) bring life into the otherwise monotonous outlines of a Nile landscape seen from the water or from a low shore; for in the latter it is not the lines, but the colour, and only the colour, that is the important thing, perhaps attained nowhere else. Every hour of the day shows the Nile country in different colours, and it would be difficult to decide whether one should accord the prize to the dim tones of the rising sun, the shining glow of midday, or finally to the ardent moods of evening (Plate 115). The best photograph cannot reproduce that, not even a coloured one. Painters of the Orient among all nations have attempted it with more or less success, more often less, the nearest to the reality is Slevogt's "West Side of Thebes" now in Dresden.

But one can no longer expect that among all this colour-glory the people too should walk about in the bright costumes of the Orient. That which the European pictures to himself as oriental colours in dress, has, long since disappeared in Egypt that probably most Europeanised of all Oriental states. Certainly one occasionally reads in the Cairo papers that ladies of Egyptian society in this or that castle, among themselves, have given a feast in oriental robes, but that merely shows that the old rich costumes are no longer in general use. They have—at any rate in these circles—receded before European or Europeanised clothing, and the balms of Araby have given place to the perfumes of Paris. If one wishes to see the splendour of the Oriental dress of the "The Arabian Nights" must console himself with picture post-cards.

And yet the Egyptians—the women wear black out of doors—still show very good taste in the colours of their clothes, which are not nearly so monotonous as those of European man. The satiny, shining half silk caftan which one sees, for instance, on the students at the Ashar University, are a proof of this (Plate 13). In unbroken colours, most tastefully blended, they



never, in their general effect, force themselves unpleasantly on the attention. The art of placing even crude colours together in the right proportion, with absolute taste, in which the Egyptians of antiquity and of the Middle Ages excelled, is at any rate as far as weaving is concerned, not yet lost.

The Egyptian woman, following the precepts of the Koran, dresses herself in dark colours outside the house, and is often wrapped in a big black or brown cloak (Plates 21, 22, 32, 80, 113, 192 and others). One can only regret this, for probably in no other country does one meet so great a number of upright, beautifully grown women and girls as in Egypt. The usual explanation of this phenomenon, which strikes all travellers, is that it comes from the habit of carrying burdens, especially water jugs, on the head (Plates 82, 113 and 187). The town women, who carry no water, are also well grown and have the same proud carriage; so are the men, who for many centuries have ceased to carry burdens on their heads. In ancient times they did so. One must therefore content oneself with the word "race characteristic."

"Can we then speak of an Egyptian race at all?" many will ask who have seen the different colours and types of people among the natives in Cairo. An anthropologist may perhaps tell us how he regards the question of the original inhabitants of Egypt. It may suffice to recall that one after another the Asiatic Hyksos, Assyrians, Ethiopians, Persians, Greeks, Romans, Arabs, and Turks, not to speak of smaller tribes following these larger ones, took possession of Egypt, each of which certainly left some thousands of their people in the country. Under more detailed examination the anthropologist may find traces of all of these among the present day Egyptians, but taken as a whole they are all merged, without leaving any characteristic, in the "original inhabitants," who after all, number 10 millions in round figures. The Nile Valley has absorbed them.

The Egyptian race is practically the same as it was five thousand years ago. This was unconsciously proved by the excavation workers of Mariette, when, on finding a statue which to-day forms one of the most precious art treasures of the Cairo Museum, they compared it with their village mayor. During the last thirty years the Egyptians have become conscious of this. Formerly "Pharaoh-scion" (*gins el-faraūn*) was a term of opprobrium, often heard; to-day they are proud of the Pharaohs as the Kings of their people and race.

That there are differences among this Egyptian race goes without saying. Style and place of living and occupation necessitate them in Egypt as elsewhere. The man from the North (Plates 79, 80 and 83) is different from the Upper Egyptian (Plate 116) or from the oasis dweller (Plate 144), but not more so than, for instance, with us (in Germany), the Frisian from the Upper Bavarian.

Of this uniformity one can, however, only speak as to the Nile Valley, as far up as Kom Ombo. It is there that the division from the Nubians as to race and speech (Plate 231) occurs, that numerically small people, some of whom are known to every traveller in Egypt as clean and attentive servants both at table and in the hotel rooms.

Besides the Egyptians, there are on both sides of the Nile with their tents (Plate 191) and camels, the Beduins, who prefer to be called Arabs—a name which Europeans erroneously apply also to the Egyptians—who however, once they have become settled, are soon indistinguishable from the Egyptians peasants. The Beduins of South Egypt, the Ababde and Biskaris are African, Hamitic tribes. It is only in their winter camp at Assuan that they are in the habit of showing themselves to foreigners (Plates 224 and 225).

The ability of the Egyptian people which allows foreign admixtures to merge completely with the people of the Nile Valley, could also almost be seen in Egyptian art, in which every new admixture imported from outside is quickly absorbed and turned into Egyptian, if we did not have to except two periods of political decadence, the time of the late Roman Byzantinian rule and that of the Turks. In both, the Egyptian people, crushed down into a subjugated

provincial existence, no longer had the strength to assimilate the artistic influences of the capital—whether it was Ravenna, Constantinople or any other European centre. Therefore, in judging Egyptian art productions during these two periods we must measure them by our European standard, however much they may lose by this comparison, but certainly only during these two periods.

But if we would try to understand Egyptian art of other periods, which represent some thousands of years, we must lay aside the Winckelmann blinkers. Would, for instance, anyone think of approaching East Asiatic art with the views which he has gained by occupying himself with the so-called classical art, upon which ours is founded? The same applies to Old Egyptian art, and the Islamic has also a right to the same consideration. Because Byzantinian and other elements are able to be proved in it, which in the latter instance can be traced back to the classical, one cannot demand on that account that it should have worked them up in the same manner as we are accustomed to in our own art. It has, on the contrary, made the most thorough use of its right of working up foreign elements in its own way. The different circles of culture are once for all incommensurable and cannot be measured with the same artistic rule of thumb; therefore let us leave our "Classical" art opinions and ideals on one side when we consider Ancient Egyptian and Islamic art. It is even misleading to apply the artistic expressions from the classical archæology to the Egyptian, and, for instance, describe shafts (Plate 177) or columns (Plate 91) as "Proto-Doric" when one knows that their grooves have nothing whatever to do with the Greek, which by chance happens to resemble them.

For Ancient Egyptian architecture—it can only be a question of this in the case of pictures which are intended to bring the beauty of the country before the student—all the works which are crowded into the museums are not under consideration—it is made easy for the visitor to Egypt to get to know and understand its periodic progress. The changing of the administrative centre from North to South in the course of the older Egyptian history, assisted by the accident of preservation, is responsible for the fact that the great architectural monuments which the traveller is in the habit of visiting, meet him in almost exact chronological order from Cairo southwards. Occasional sprinklings from more ancient times among the later Upper Egyptian monuments will, with this continuous contemplative instruction, count to a certain extent as intentionally introduced repetitions of the lesson already dealt with and for comparison of the material for contemplation which is alongside that which has now to be dealt with. It is best that the traveller should not set himself any task at all, but should leave all his knowledge about Egyptian monuments at home and only take to himself direct impressions of the ancient Egyptian architecture.

None of the monuments will miss its effect, beginning with the oldest that meets the traveller, the step mastaba of King Djeser, the characteristic mark of Sakkara (Plate 93), which with its only recently excavated accessories (Plates 91 and 92) already reveals to us the two fundamental characteristics of ancient Egyptian architecture; massive and weighty, dating back to the building of air-dried Nile mud bricks originally peculiar to the alluvial land of Egypt, and the light style of architectural decoration added thereto by the lavish, one might almost say exclusive, use of plant-forms.

Upon the intermediary link lying in sight of the step mastaba, the blunted Pyramid of Dahshur (Plate 96) soon develops into the form of the royal tomb-monuments, the real Pyramid, which in its first example, the Pyramid of King Snefru, crowns the height of the desert corner at Fayum, near Medum (Plates 98 and 99). The builders of the Great Pyramid at Giza (Plates 70 and 73) found the shape ready, which was from thenceforth to go all over the world as the best expression for the tomb-monument for a great person; they merely repeated the shape of the tomb of the great founder of their dynasty, King Snefru, from a given model, even for the Great Pyramid of Cheops (Plate 72), with absolute exactitude. All the more ridiculous does it

seem that Pyramid-theoreticians and mystics of all cultured peoples, for almost a century, have tried again and again to fathom the secrets of mathematical wisdom, astronomical knowledge and heavenly prophecies out of the Pyramid of Cheops. Let us drop this charlatanism! The ancient architects, who designed the Pyramids at Giza and made them just where and what they are, have, without all that, accomplished enough for all time. Even to-day, robbed almost entirely of their outer dress, and of their neighbouring buildings practically altogether, they still, in every light, appear great and forcible, real embodiments of their builders' idea, the resting place of their ruler conspicuous above the tombs of his great ones, who rest at his feet (Plate 74).

At the same time the artists of those days gave in addition an example of another form, which has survived Egyptian art—the Sphinx—(Plates 68 and 69), though the Giza Sphinx may not have been the first of its sort. The foundation of the Sphinx has a literary idea one might say which frequently reappears in the form of pæans, praise and glory to the King. The King, who like a lion crushes the enemy with mighty paws, is supposed to be represented here in stone. The oldest representation of this sort shows a real lion falling upon its enemies. In order to make that more comprehensible the lion was then given the face, and soon afterwards the whole head of the King with all the royal emblems of state. The Egyptian Sphinx has nothing in common with the—female—Sphinx of Grecian myths and art; the adoption of the name from the Greek is again one of the misleading terms borrowed from classical archæological science. The great Sphinx of Giza has, by the way, recently been subjected to a perhaps necessary restoration and excavation, the most thorough during the last hundred years, the results of which, at any rate up to the present, do not add much to the glory of the ancient artist who created it. "Down below, the beast makes me shudder."

The later Kings of Egypt, who had to take into account other State considerations than that of their graves, no longer indeed reached the might and the strength of the Sphinx and Pyramid of Giza in the erection of their monumental tombs. After the political decadence between the Ancient and the Middle Empires, Amenemhêts and Sesostris did indeed erect mighty pyramid buildings, but with only air-dried bricks used sparingly inside (Plate 97). Theban rulers, who followed after them, contented themselves with smaller pyramids, which to a certain extent combine the temples of the dead and pyramids in one, so that the pyramids really only constitute the crowning point of the temples of the dead (Plate 176). At that period the pyramid form, like so much that formerly was only a prerogative of kings, became a tomb-form of the great and also of the small (Plate 180); not until the Meroitic Empire does it again become exclusively a royal tomb, and then in the steep form as occurs in the Cestius Pyramid in Rome.

Thus in Egypt the Pyramid had already outlived its importance as a King's tomb during the New Empire. The Kings' graves of that time lie in deep rock gorges (Plates 172, 173 and 174), which, borrowing ideas from older erections for the Princes of the various Egyptian provinces (Plate 234), are richly decorated with pictures. In the Kings' tombs, inaccessible after the funerals, the pictures are limited to those of a religious nature and such as concern the graves, which, except for the often great delicacy of the drawing, have not the same charm for the visitor that the pictures in the private tombs so richly offer. Here, as is the case in the time of the Pyramids, in the rooms accessible to the survivors—the actual grave itself lies enclosed deeper down—are pictured the property of the deceased person, his domestic joys and the great events of his life's course, in the most magnificent colours. In no other way can one see the history of Ancient Egyptian civilisation nor the rise and fall of art in the New Empire better than in these tombs (Plates 110, 165, and 169); one can follow their changes almost from century to century. Here even the most uncertain beginner, if he has any feeling at all for art, will see, for example, in the gorgeous execution of the "Officials in Charge of

Estates" (Plate 168) or in the "Couple at a Meal" (Plate 169) the most perfect work which can only be found in the time to which these pictures belong, the reign of Amenophis III.

Unfortunately the most important building of this time, the great temple of Amenophis III., on the west side of Thebes, which would certainly have brought down to us the best pictures of his deeds, was in ancient times destroyed almost to the last stone, leaving only the Colossi of Memnon (Plate 200) still witness to its greatness. It belonged to a long line of so-called Temples of the Dead—in reality Temples to the gods, in which the King, too, was honoured—of which to-day only those of Queen Hat-shepsowet ie Deir-el-bahri (Plates 175 to 179), of Sethos I. at Kurna (Plate 181), of Rameses II., of Ramesseum (Plates 182 and 186), and of Rameses III. in Medinet Habu (Plates 196 and 197) are still sufficiently well preserved to give a fairly general impression. In these Temples of the Dead, accessible alike to priests and people, thus resembling the accessible portion of the tombs of the private people, the deeds of the kings are represented besides the customary religious pictures, just as in the private graves. As the greatest, the temple of Amenophis III., is missing, we can unfortunately only determine the rise of art in the Temple of Hat-shepsowet and the gradual descent in those of Sethos I., of Rameses II., and Rameses III.

But Thebes on the Eastern side offers us full compensation for the absence of architectural art on the West; in the case of Amenophis III., the great temple of Ammon at Luxor, from which plant columns rise to Heaven, of a symmetry and purity such as later times can no longer show. The columns, representing bundles of papyrus rushes with closed umbels, in the large court here (Plate 201), are not less noticeable than in the unfinished Basilica, the pillars of which, delicately formed in spite of their size (Plate 202), show single stems of papyrus with open umbels, which are treated as light, free and freely-growing as they are in the swamp. That is one of the considerable deviations of the artistic feeling of the Egyptians from our classic traditions, so considerable that until the most recent times, even in the case of scholars who write a great deal about Egyptian art, a return to the "classical" side may be noticed.

In the Luxor Temple we can once again see the falling-off of Egyptian architectural art after its highest point under Amenophis III. One need only compare the pillars in the Court of Rameses II. (Plate 203) with those in that of Amenophis III. (Plate 201). It is true the Rameses period still brought forth works which are noble in their outlines; the great Basilica at Karnac (Plate 208), the rock temple of Abu Simbel (Plates 263—267), the Ramesseum (Plates 184—186), and at a rather later time the great temple building Anlage of Medinet Habu (Plates 196 and 197), bear witness of this; but the delicacy of form is lost.

The so-called Egyptian Renaissance, which consciously attempted to support itself on the old models, tried to win back the delicacy of form. As, however, it was already lost, or at any rate put aside, the feeling for the difference of style shown by its indiscriminately taking works from the Ancient and the Middle Empires for its models, it only gained for itself a new language in form without any life of its own. One might also describe this period as one of "Eclecticism".

Even at that time the ancient artists must have made a most thorough study of the works of their predecessors, sketched them and taken from them rules for their own works. Involuntarily names occur to one such as Vitruvius, Villard, de Honcourt, Viollet le Duc, Haase and Raschdorf, all of whom surely thought they were creating something really alive with their gifts of observation and imitation.

In the Ptolomaic time the "Architecture according to Scheme" naturally only brought forth dead material, at a time when the highest praise of a temple building consisted in its having been built according to a very ancient, newly-recovered ground plan drawing. It is true, we owe to the Ptolomaic period many pretty, dainty products, as, for instance, the Pillars at Medamot (Plate 217); the temple buildings at Dendera (Plates 160 to 164), and Edfu

(Plate 219) are also impressive—especially on account of their fine state of preservation, but life is no longer contained in this art. That was already finished when, under Rameses II., the artists of the Eighteenth Dynasty died out. The later attempts to revive it were doomed to failure, as one could not infuse new life into it.

A new impetus to the practice of art in Egypt was not given until the foundation of Alexandria, which soon became the capital of the country, but, as was natural under the foreign rule, developed on purely Hellenistic respectively Roman lines. Thus, from here only Hellenistic, Roman, and finally late Roman art could force its way into the Province, where it was worked up in a provincial manner. That may sound hard, but has real justification, even in the case of the, rightly celebrated, mummy portraits from the Fayum. Had we hitherto anything contemporary and similar from the capital to compare with these? The new works of the Pompeiian room-painters could hardly be so regarded—only the recently excavated Villa dei Misteri near Pompeii, and therein the gulf between the artistic achievements of the Egyptian and the Italian provinces will be evident.

But in one respect the architectural art in the late Roman Egypt received a fresh impetus, as it was faced with a new need, which only arose here in Egypt, namely the building of Christian monasteries and convents, which for the most part lying far off from the world, had to serve simultaneously for ecclesiastical, domestic, agricultural and finally defensive purposes. Simply as these buildings were carried out in so far as the monks' dwellings (Plate 237) were concerned, and naturally also the defence buildings (Plates 62 and 236), one still cannot deny that they showed feeling for architectural design. Only in the purely ecclesiastical buildings was the art more elaborate, as befitting the service of God (Plate 120). In the domed roofs of these monasteries (Plates 66 and 126) is shown the ancient Egyptian inheritance, already indeed influenced by the Islamic—the remaining monastery buildings arose almost without exception after the conquest of Egypt by the Arabs. Thus the interesting stucco ornaments in the Es-Surjan in the Wadi Natroom (Plates 64 and 65) are related both technically and in drawing to those of the great Court Mosque of Ibn Túlún (Plates 5—7).

But the really great new impetus for architecture in Egypt did not arise until the Arabian conquest, and even then not at once, for the Moslems, who only a few decades after the proclamation of Islam, had overrun Egypt in a rapid assault, certainly brought no great ideas of building from their desert. Only after the real Islamic architectural art, which was not without similarity to the Byzantine, Syrian and especially Sasanidian-Persian, had shaped itself, did it begin, about 250 years after Mahommed, to blossom forth in Egypt. There is probably no town of the Mahommedan Orient that gives such an insight into the development of Islamic architectural art as Cairo with its pattern card of mosques, and religious and private buildings from the ninth century A. D. onwards till into the late-Turkish period. The Islamic buildings of Spain, Morocco, Syria, Mesopotamia, Persia, Constantinople and India always show us the development, as it took shape in the particular country, as determined by the pre-Islamic art of this land. In the Islamic architecture of Egypt nothing remains of the Ancient Egyptian art, which at the time of the rise of Islam had already been dead for more than a thousand years, unless one would dare to place the simple domes of the tombs of the Saints (Plate 117) to the credit of the ancient Egyptians. The various Islamic ideas of building, brought in by each of the many reigning dynasties in turn from the land of their origin, found an entrance into Cairo, and were doubtless further worked out there. Thus, on the whole, Islamic architecture offers nothing homogeneous, which, however only makes it the more interesting and instructive.

In the front rank stands the great Court Mosque of Ibn Túlún (Plates 5—7), the ideas and form-language of which come from Mesopotamia, Bagdad, and Samarra. One may dispute as to whether the palm of the Islamic buildings of Cairo should be awarded to it or to the about 500 years younger Mosque of the Sultan Hassan (Plate 23), the foundational ideas of which are of Syrian origin; the dispute will probably for the most part be decided in favour of the Mosque in which one happens to find oneself at the moment, so overwhelming in both is the impression of the open interior with the surrounding halls in the case of the Mosque of Ibn Túlún and the great tunnel vaults in that of Sultan Hassan.

We do not intend to write here a learned treatise on the development of the Mosque in Cairo from the Court Mosque with its covered, pier- or column-supported four wings (Plates 6, 7, 12, 13 and 17), to that with a small middle space and cross-shaped annexed tunnel, up to the covered-in middle space and stunted wings and finally the Mosque adjoining the Hagia Sophia in Constantinople, which is Turkish in its outline and superstructure. It would be easy to show and illustrate all these styles with examples from Cairo. But the descriptions might spoil the impression of the buildings themselves which our pictures give.

It is good however to bring home to one's mind what was being built with us in Germany and elsewhere in Europe at the same time as the particular Cairo building which we are just considering. When, for instance, Achmed Ibn Túlún had his magnificent Mosque built (about 875 A. D.) the Octagon of Charlemagne at Aix, which was much influenced by the Byzantine style, was not yet very old; the gate of the Hassan Mosque, with its high border (about 1360 A. D.), which set an example for entrances to mosques in Cairo (Plates 14 and 21), has its almost contemporary Northern counterpart in the mighty Herrenburg gate at the "Ordensschloss" of Marienburg in Prussia. Here we have Syrian style, of course of the same origin. In the Middle Ages, not through the Crusades alone, the mutual influence and growth of Western and Eastern architecture was altogether greater and more remarkable than later, except that the fortification buildings (Plates 18 and 19) must not be included. In the case of these, the weapons of attack were the same in the Orient and Occident, and the means of defence also the same or at least similar, so that one need not attribute this similarity to direct influence.

But the most disconcerting in comparison of time is in the examination of private houses, some of which date from a relatively artistically good period, and were in existence until quite recently, though indeed mostly in a neglected state. The big-roomed house of a rich merchant (Plates 26 and 27) for instance, was still inhabited by its builder and his family at a time when in Germany the house chosen for an extremely important State ceremony, the signing of the Peace treaty after the Thirty Years War, undoubtedly the largest room in the Town Hall at Munster, probably did not contain half so much air space as the principal room in the house of Gamal-ed-Din. How small must have been the space for living in a German merchant's house at that time!

The last sign of Islamic architecture—not to speak of quite modern attempts to revive this art—is the Mosque of Mohammed Ali on the Citadel (Plates 2—4), which, as a far visible symbol of Cairo, with its two high towers and dome, no one would like to miss. Of its artistic value—? Close to it stands the clock pavilion in the cast iron style, presented by Louis Philippe. Islamic art in Cairo has found its end.

Cairo, July 1929.

LUDWIG BORCHARDT.

## Index to Pictures

The remarks on the various photographs give some indication of chronology and some short hints regarding such things as are perhaps not known to the observer.

1. *Giza. Sphinx (1914).*  
Photograph of King Khefen represented as a lion, the builder of the Pyramid in the background (about 3000 B. C.).  
Taken by Hollander.
2. *Cairo. Complete view of the South Eastern part of the town.*  
Seen from Ibn Tulun (about 875 A. D.). Sultan Hassan (about 1360 A. D.) on the left in the background.  
Taken by Lehnert and Landrock.
3. *Cairo. General view of the Southern part of the town.*  
Taken from a rubbish heap. In the background to the left Sultan Hassan (about 1360 A. D.), to the right the Mohammed Ali Mosque (about 1830 A. D.) on the Citadel.  
Taken by Ricke.
4. *View of Ibn Tulun towards N.E.*  
In the foreground on the right fortifications of Ibn Tulun, in the background on the left Sultan Hassan, to the right the Citadel.  
Taken by Ricke.
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Behind the row of arches surrounding the Court Mosque, the minaret, still with outer spiral staircase (about 875 A. D.), the domed building in the courtyard, under which lies the wall for ablutions, is of later date (about 1300 A. D.).  
Taken by Ricke.
6. *Cairo. Tower of Ibn Tulun.*  
Taken by Hollander.
7. *Cairo. View through the wings of Ibn Tulun.*  
Taken by Ricke.
8. *Cairo. Drinking fountain and school of Ali Bey el-Dumjati.*  
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Taken by Hollander.
9. *Cairo. Sbara Bab el-Wazir.*  
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Taken by Hollander.
10. *Cairo. Ibrahim Agba.*  
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Taken by Ricke.
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Taken by Ricke.
12. *Cairo. Main wing of Ibrahim Agba.*  
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Taken by Ricke.
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Taken by Ricke.
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Taken by Lehnert and Landrock.
17. *Cairo. Chief wing of the Moaiyad.*  
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Taken by Ricke.
18. *Cairo. Fatimidide city gate Bab en-nassr.*  
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Taken by Ricke.
19. *Cairo. Old City Wall.*  
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Taken by Ricke.
20. *Cairo. Tower of Beybars el-Gasbankir.*  
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Taken by Ricke.
21. *Cairo. Donkey carts with women.*  
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Taken by Ricke.

22. *Cairo. Amir Akbor.*  
Seen from the Sultan Hassan; over the right side of the rectangular front view one sees the connection with the stilted, richly decorated dome (about 1500 A. D., see also Plate 29).  
Taken by Ricke.
23. *Cairo. Sultan Hassan and district.*  
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Taken by Ricke.
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Taken by Lehnert and Landrock.
25. *Cairo. An alley.*  
From the wood-latticed side windows of the projecting bows one can see the narrow alley, without being seen oneself.  
Taken by Ricke.
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Taken by Ricke.
27. *Cairo. Main room in the house of Gamal ed-din.*  
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Taken by Ricke.
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Taken by Ricke.
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Taken by Hollander.
30. *Cairo. Door in the Mobammed en-Nasir captured from a Crusaders' church at Akko.*  
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Taken by Ricke.
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Taken by Ricke.
32. *Cairo. Business street.*  
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Taken by Borchardt.
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Taken by Borchardt.
34. *Cairo. Washing fountain in the Barkuk in town.*  
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Taken by Ricke.
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Taken by Ricke.
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Taken by Ricke.
37. *Tomb of Qait Bey.*  
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Taken by Lehnert and Landrock.
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Taken by Lehnert and Landrock.
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Taken by Ricke.
41. *Cairo. Tomb Monument of Barkuk.*  
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Taken by Ricke.



42. *Cairo. Courtyard in the Tomb Monument of Barkuk.*  
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Taken by Ricke.
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Taken by Hollander.
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Taken by Ricke.
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Taken by Ricke.
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Taken by Ricke.
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Taken by Lehnert and Landrock.
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Taken by Ricke.
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Taken by Ricke.
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Taken by Ricke.
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Taken by Ricke.
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Taken by Ricke.
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Taken by Ricke.
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Taken by Ricke.
60. *Er-Rasbid. Tomb Monuments.*  
Taken by Ricke.
61. *Er-Rasbid. Tomb Monuments.*  
Taken by Ricke.
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Taken by Ricke.
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Taken by Ricke.
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Taken by Ricke.
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Taken by Ricke.
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Taken by Ricke.
78. *Giza. Interior of the Granite Temple.*  
Gateway of the Tomb Monument of Khefren.  
Taken by Ricke.
79. *Corn Granary of Giza.*  
The heaps of corn are piled up on a sort of threshing-floor made of Nile mud.  
Taken by Borchardt.
80. *A Village Wedding Procession.*  
In the foreground, the wedding treasures. The bride, beneath the tent on the second camel, being carried in a festal procession to the bridegroom's house.  
Taken by Lehnert and Landrock.
81. *A Village Square.*  
The tent-shaped sun-roof in front of the mud huts was erected by an artisan who goes from village to village, the women waiting for him.  
Taken by Lehnert and Landrock.
82. *El-Marg, near Cairo.*  
In the background on the right, the Tower of the Village Mosque.  
Taken by Lehnert and Landrock.
83. *El-Marg. Houses on an Irrigation Canal.*  
The covered place by the water is for saying prayers.  
Taken by Lehnert and Landrock.
84. *El-Marg. The Cemetery.*  
Taken by Ricke.
85. *El-Marg. A Palm Grove.*  
In the centre water-wheel with stable adjoining for the oxen that work it.  
Taken by Ricke.
86. *Wadi Hof. In the Arabian Desert near Helwan. End of the Valley.*  
The hollow has been created by the water streaming down from the high tableland.  
Taken by Marterer.
87. *Wadi Hof. Flat part of the Valley.*  
In the centre, rubble and sand deposit, left behind by the masses of water which have from time to time flowed past.  
Taken by Marterer.
88. *Wadi Dikla. In the Arabian Desert near Helwan. Fallen masses of rock.*  
The blocks break away from the undermined sides of the Wadis.  
Taken by Ricke.
89. *Wadi Dikla. The Flatter Part.*  
Remaining moisture permits of sparse growth of vegetation in the centre of the Wadis.  
Taken by Ricke.
90. *El-Maassara, near Cairo. Stone quarries on the border of the Arabian Desert.*  
Work is again being carried on in the old Egyptian chalk-stone quarries.  
Taken by Wolf.
91. *Sakkara North. Tomb Monuments of Princesses near the Step Mastaba.*  
The Step Mastaba seen from the east side. The three-quarter columns on the front of the left tomb monument are probably the oldest plant columns (about 3200 B. C.).  
Taken by Ricke.
92. *Sakkara North. Temenos Wall round the Step Mastaba.*  
The projections and recesses with their arrangements of niches are characteristic of the King's Jubilee buildings (about 3200 B. C.).  
Taken by Ricke.

93. *Sakkara North. Step Mastaba of King Djoser.*  
In the foreground the Chapel courtyard of the King's Jubilee buildings (see Plate 92).  
Taken by Ricke.
94. *Sakkara South. View to the Mastaba el-Faraoon.*  
The Mastaba Faraoon, the Tomb Monument of King Shepses-kef (about 3000 B.C.), is visible on the left above the palm grove.  
Taken by Wolf.
95. *Sunset near Sakkara.*  
In the background the Step Mastaba.  
Taken by Marterer.
96. *Dabshur. The Blunted Pyramid.*  
Forerunner of the real pyramid form, probably built in the time between the Kings Djoser and Snefru (about 3200 B.C.).  
Taken by Ricke.
97. *Dabshur. The Brick Pyramid.*  
Only the brick inside is partially preserved, the limestone covering having broken away (about 1900 B.C.).  
Taken by Ricke.
98. *Medum. Pyramid and Tomb Monuments.*  
To the left, the tomb monuments; to the right, the Pyramid, the exterior of which is broken off, so that the condition of an earlier design is visible (about 3100 B.C.).  
Taken by Scharff.
99. *Medum. Pyramid of King Snefru.*  
The remains of the real pyramid form stand in a high heap of rubble, which surrounds the whole, and in the centre of which the entrance is visible (see Plate 98).  
Taken by Ricke.
100. *The Fayum. Palm Trees at a Pond.*  
The plants in the pond, which are low in comparison to the palms, are a kind of cypress, which, like papyrus, were taken as a model for columns.  
Taken by Borchardt.
101. *Fayum. Pond with Ducks near El-Laboon.*  
Taken by Ricke.
102. *Fayum. Village of El-Agamiyeen.*  
Taken by Ricke.
103. *Pigeon Houses near the Village of Kakk.*  
The raised buildings consist of a number of pots, in which the pigeons nest (compare Plates 105, 170 and 233).  
Taken by Ricke.
104. *Fayum. Undershot Water Wheels.*  
This form of irrigation, which needs water flowing rapidly in cascades, is only possible in Egypt at Fayum.  
Taken by Ricke.
105. *Fayum. Pigeon Houses.*  
See Plates 103, 170 and 233.  
Taken by Borchardt.
106. *Fayum. Women and Children Bathing near El-Agamiyeen.*  
The women bathe with their underclothes on.
107. *Fayum. Canal near Tersa.*  
Taken by Ricke.
108. *Fayum. Canal near the Village of Es-Siliyeen.*  
In the centre, near the Nile-mud wall, are tamarisks.  
Taken by Scharff.
109. *Deir-Mawas. Palm Trees on Dam.*  
Taken by Hollander.
110. *Tel el-Amarna. Relief in the Tomb of Eye.*  
Eye, on the right, holds his military insignia in his hand; his wife, on the left, wears on her large wig an ornament only customary with ladies of the Royal Court—the so-called "anointing-cone," a lump of fat, which was placed on the head on festive occasions. Above, a hymn to the sun.  
Taken by Hollander.
111. *Tel el-Amarna. Excavation in 1914.*  
Dwelling houses are being excavated, one of which, on the left, is clearly seen.  
Taken by Hollander.
112. *Et-Till. Shore of the Nile.*  
In the background the heights of Sheyoh Said, with modern chalk quarries.  
Taken by Hollander.
113. *Et-Till. Women Fetching Water.*  
The stooping woman on the right has on her head a ring made of rags, which serves as a foundation for carrying the pitcher.  
Taken by Hollander.
114. *Et-Till. Sycamore Trees on the banks of the Nile.*  
Taken by Hollander.
115. *Et-Till. Sunset.*  
Taken by Hollander.
116. *Moulding Bricks.*  
The bricks, formed of damp Nile mud and moulded in a wooden box, are dried in the sun for a few days and are then ready for use.  
Taken by Borchardt.
117. *Sheep near a Saint's Tomb.*  
The sheep are given water from the small well on the left.  
Taken by Borchardt.
118. *Assiut. The Cemetery.*  
In the foreground, the dust heaps of the Ancient Egyptian tombs; behind, in front of the palms, those of recent times.  
Taken by Ricke.
119. *Assiut. At High Nile.*  
The dam leads from the town, which is surrounded by water, to the cemetery.  
Taken by Ricke.
120. *Sobag. The White Monastery.*  
Central aisle of the Basilican Church (oldest part about 450 A. D.).  
Taken by Ricke.

121. *Sobag. Domes of the White Monastery.*  
The hanging domes rest upon octagonal protuberances above square rooms.  
Taken by Ricke.
122. *Abydos. The Temple of Seti I.*  
On the left, the pillars of the raised entrance hall to a row of chapels; on the right, lower, a row of pillars of the hall, which lies before it (about 1300 B.C.).  
Taken by Ricke.
123. *Abydos. Hall in the Temple of Seti I.*  
So-called trunk-pillars in the back Temple spaces (about 1300 B. C.).  
Taken by Borchardt.
124. *Charga Oasis. Road to the Oasis of Dakbla.*  
In the foreground tracks of the motor vehicles which now run regularly between Charga and Dakhla.  
Taken by Ricke.
125. *Charga Oasis. Palm Gardens and road.*  
The low wall on the right is protected from being climbed over by plaited palm branches.  
Taken by Ricke.
126. *Charga Oasis. Palm Gardens on Irrigation Canal.*  
To-day the water is got from artesian wells.  
Taken by Ricke.
127. *Charga Oasis. Street Scene in the Chief Village.*  
Hedges of palm branches on the roofs (compare Plate 125).  
Taken by Ricke.
128. *Charga Oasis. Street in the Chief Village.*  
In the background the Minaret of the Mosque.  
Taken by Ricke.
129. *Charga Oasis. Street with Sunshades in the Chief Village.*  
Taken by Ricke.
130. *Charga Oasis. Street in the Chief Village built over with houses.*  
The dwellings in the upper stories continue over the street; a method of building customary in the oasis, which also occurs occasionally in the Nile Valley.  
Taken by Ricke.
131. *Charga Oasis. Street in the Chief Village built over with houses.*  
Taken by Ricke.
132. *Charga Oasis. View over the roofs of the Chief Village.*  
In the centre is a weaving-loom for which the material is brought from Charga (see Plate 133).  
Taken by Ricke.
133. *Charga Oasis. Street in the Chief Village.*  
In the foreground a row of palm branches.  
Taken by Ricke.
134. *Charga Oasis. Street in the Chief Village.*  
The prominent side of the house in the centre is decorated with coloured bricks.  
Taken by Ricke.
135. *Charga Oasis. Domes of Tombs.*  
Built of air-dried bricks.  
Taken by Ricke.
136. *Charga Oasis. Gate of the Temple of Hibis.*  
From Roman times (First Century A. D.).  
Taken by Ricke.
137. *Charga Oasis. Entrance Hall of the Hibis Temple.*  
Palm, papyrus and lotus columns (about 350 B.C.).  
Taken by Ricke.
138. *Charga Oasis. Christian Tomb Monuments.*  
Taken by Ricke.
139. *Charga Oasis. Christian Tomb Monuments.*  
Taken by Ricke.
140. *Charga Oasis. Rampart and Tower of the Roman Fortress Ed-Deir.*  
The building consists merely of air-dried bricks; serious attacks with siege weapons were not to be expected.  
Taken by Ricke.
141. *Charga Oasis. Roman Fortress Ed-Deir.*  
Taken by Ricke.
142. *Charga Oasis. Kasr Ain Mustafa Kasbif.*  
Building to protect a well.  
Taken by Ricke.
143. *Charga Oasis. Kasr el-Gbueta.*  
Columns from Ptolomaic times representing bunches of papyrus and cypress (about 200 B.C.).  
Taken by Ricke.
144. *Charga Oasis. Making mats in Kasr es-Sayan.*  
Intermediate process between weaving and plaiting work (see Plates 132, 133).  
Taken by Ricke.
145. *Dakbla Oasis. Mut Village.*  
The houses, which have several stories, cover the streets (see Plates 130, 131).  
Taken by Ricke.
146. *Dakbla Oasis. Street in Mut.*  
Here only one room covers the street (see Plates 130, 131); on the right are seats in front of the doors made of air-dried bricks.  
Taken by Ricke.
147. *Dakbla Oasis. Street in Rasbida Village.*  
Taken by Ricke.
148. *Acacia Trees at Rasbida.*  
Taken by Ricke.
149. *Dakbla Oasis. Saints' Tombs near El-Kasr.*  
Beside the tomb is a resting-place for wanderers.  
Taken by Ricke.
150. *Dakbla Oasis. Mosque in El-Kasr.*  
The prominent side of the house in the centre is decorated with coloured bricks.  
Taken by Ricke.

151. *Dakbla Oasis. Village of El-Kasr.*  
In the windows left of the tower are fanlights with plain brickwork.  
Taken by Ricke.
152. *Dakbla Oasis. Street in El-Kasr.*  
The house built over the street has coloured front surfaces and brickwork (see Plates 150 and 151).  
Taken by Ricke.
153. *Dakbla Oasis. Street in El-Kasr.*  
Taken by Ricke.
154. *Dakbla Oasis. Moving Dunes near Gedida Village.*  
These dunes, impassable for man or beast, progressively cover houses, gardens and fields in the Oases.  
Taken by Ricke.
155. *Dakbla Oasis. Moving Dunes near Gedida Village.*  
Taken by Ricke.
156. *El-Kara Oasis from the North.*  
This place stands on the small remains of an upper formation which has been ground away all round by sand. It has therefore grown, not in breadth, but in height, with its many storied houses (compare Plates 145, 150, and 151).  
Taken by Geilinger.
157. *El-Kara Oasis. Chief Village.*  
See Plate 156.  
Taken by Geilinger.
158. *Siwa Oasis. Mosque in Agburmi.*  
Taken by Geilinger.
159. *Siwa Oasis. House in the Chief Village.*  
Taken by Geilinger.
160. *Dendera. Entrance Hall of the Temple of Hathor.*  
The roof of the entrance hall rests upon sistrum-columns, showing heads of the Goddess Hathor (completed about 20 A. D.).  
Taken by Lehnert and Landrock.
161. *Dendera. Temple of Hathor.*  
The roof of the principal house, on the right behind the entrance hall, is, surrounded by a high wall, above the water-spouts which makes all that happens invisible from outside.  
Taken by Ricke.
162. *Dendera. The Holy Lake near the Temple of Hathor.*  
In the background is the thick wall surrounding the Temple precincts.  
Taken by Ricke.
163. *Dendera. Coptic Church and Temple of Har-sem-tewe.*  
In the foreground, on the left, is the temple from the time of King Nektanebos I. (about 370 B. C.); behind is the Coptic Church; in the background is the Temple of Har-sem-tewe (First Century A. D.).  
Taken by Ricke.
164. *Dendera. Screen Wall in the Temple of Har-sem-tewe.*  
The picture signifies the Temple as "Birth House". Its principal group represents Isis suckling the infant Horus. (First century A. D.).  
Taken by Ricke.
165. *Thebes West. Lamenting Women in the Tomb of Ramose.*  
To the right and left of the mourners gifts are being carried to the grave. In the time of Amenophis III. (about 1375 B. C.).  
Taken by Ricke.
166. *Thebes West. Measuring Corn in the Tomb of Mena.*  
Two writers, on the left, are taking notes of the result of the measuring (about 1400 B. C.).  
Taken by Ricke.
167. *Thebes West. Winnowing in the Tomb of Mena.*  
The winnowing is done with wooden utensils like spoons (about 1400 B. C.).  
Taken by Ricke.
168. *Thebes West. Group of Officials in Charge of Estates in the Tomb of Kha-em-bet.*  
The officials are being anointed as a reward (compare Plate 110), and are distinguished by neck ornaments (about 1400 B. C.).  
Taken by Ricke.
169. *Thebes West. A Couple at a Meal in the Tomb of Ramose.*  
The man has a golden mark of distinction round his neck, the woman a crown of waterlily leaves and a blue waterlily in her hair; time of Amenophis III. (about 1375 B. C.).  
Taken by Ricke.
170. *Thebes West. Necropolis below Sbeikb Abd el-Kurna.*  
Uprooted burial ground. Cultivated land in the background.  
Taken by Ricke.
171. *Thebes West. Pigeon House.*  
Compare Plates 103, 105, and 233.  
Taken by Ricke.
172. *Thebes West. The Western Valley of the Kings.*  
Taken by Ricke.
173. *Thebes West. Valley of the Kings.*  
Taken by Ricke.
174. *Thebes West. Eastern Valley of the Kings.*  
Taken by Ricke.
175. *Thebes West. Mountains near Deir-el-babari.*  
Taken by Ricke.
176. *Thebes West. Deir-el-babari.*  
The temple in the foreground is that of Hat-shepsowet (about 1480 B. C.); that in the background is the death temple of Mentuhotep (about 2000 B. C.).  
Taken by Ricke.

177. *Thebes West. Colonnade in Deir-el-babari.*  
Row of four-edged pillars, which enclose the terraces of the temple of Hat-shepsowet (about 1480 B.C.). Taken by Ricke.
178. *Thebes West. Entrance Hall to the Anubi Chapel in Deir-el-babari.*  
See Plate 177.  
Taken by Ricke.
179. *Thebes West. Chapels in Deir-el-babari.*  
The back wall of the highest terrace of the temple of Hat-shepsowet, with the Chapels built into the high rocky wall (about 1480 B.C.). Taken by Ricke.
180. *Thebes West. Tomb Monuments in Assasif.*  
In the centre are remains of a small brick Pyramid; on the left and at the back are gates of tomb monuments from more recent times.  
Taken by Ricke.
181. *Thebes West. Temple of Seti near Kurna.*  
Columns representing bundles of papyrus, the details of which are now only faintly traced (about 1290 B.C.). Taken by Ricke.
182. *Thebes West. The Ramesseum from the South West.*  
The remains of the basilican colonnade (about 1230 B.C.). Taken by Hollander.
183. *Thebes West. The Ramesseum from the South.*  
On the left the basilican colonnade (columned hall); in the middle the statues in front in the second court (about 1230 B.C.). Taken by Ricke.
184. *Thebes West. Columns in the Ramesseum.*  
Through the columns of the basilican hall one of the statues can be seen which stands on the pillars in the second court (about 1230 B.C.). Taken by Hollander.
185. *Thebes West. Statues of Kings in the Ramesseum.*  
On the left the statues on the front of the columns, on the right the remains of the Colossus of the first court (about 1230 B.C.). Taken by Ricke.
186. *Thebes West. Vaulted Storerooms in the Ramesseum.*  
Part of the storerooms belonging to the Temple and Palace (about 1230 B.C.). Taken by Ricke.
187. *Thebes West. At a Well on the Borders of Cultivation.*  
At the border of the cultivated land; in the background the heights of Sheikh Abd el-Kurna.  
Taken by Borchardt.
188. *Thebes West. A Weaver's Hut.*  
On the left hangs a weaver's chain; on the right, in front, are little store-holders, made of Nile mud; on the extreme right, the door of the dwelling, an ancient tomb.  
Taken by Borchardt.
189. *Thebes West. Open-air Sleeping Place for Summer use in Front of a House.*  
The deposit of Nile mud in front of the sleeping place protects it from creeping reptiles. Hence the representations upon it.  
Taken by Borchardt.
190. *Thebes West. Women and Children in Front of a House.*  
Taken by Borchardt.
191. *A Beduin Tent.*  
Taken by Borchardt.
192. *Thebes West. Lamenting a Death in Sheikh Abd el-Kurna.*  
The women assemble in front of the house of mourning; the men, above, on the right, sit aside.  
Taken by Borchardt.
193. *Thebes. Ferry Boy.*  
Taken by Borchardt.
194. *Thebes West. High Nile.*  
Taken by Ricke.
195. *Thebes West. Flooded Cultivation.*  
In the centre of the flooded area, the Colossi of Memnon.  
Taken by Borchardt.
196. *Thebes West. Medinet-Haboo.*  
In the centre the "High Gate"; on the left the Temple of Ramses III. (about 1180 B.C.). Taken by Ricke.
197. *Thebes West. Medinet-Haboo from the South.*  
On the right the "High Gate" with the private apartments of Ramses III. (about 1180 B.C.). Taken by Ricke.
198. *Thebes West. Scoop near Medinet-Haboo.*  
Taken by Ricke.
199. *Thebes West. Tamarisk Trees.*  
On the canal, crank apparatus for raising water.  
Taken by Ricke.
200. *Thebes West. The Colossi of Memnon.*  
Statues of Amenophis III. (about 1400 B.C.), the one on the right which produced a musical note at sunrise, was restored in Roman times.  
Taken by Ricke.
201. *Luxor. Portico of Amenophis III.*  
Pillars representing bundles of papyrus with closed umbel capitals; on the left a papyrus column with open umbel capital (about 1400 B.C.). Taken by Ricke.

202. *Luxor. Courtyard of Ramses II.*  
Before the high papyrus columns with open umbel capitals from the time of Amenophis III. (about 1400 B.C.); the lower papyrus-bundle columns with closed umbel capitals from the time of Ramses II. (about 1250 B.C.).  
Taken by Hollander.
203. *Luxor. Statues of Ramses II.*  
Taken by Hollander.
204. *Karnak. Road leading to the Temple of Chons.*  
In the background the Gate of Ptolemy Evergetes (about 230 B.C.).  
Taken by Ricke.
205. *Karnak. The Temple of Chons.*  
View towards the entrance (about 1100 B.C.).  
Taken by Ricke.
206. *Karnak. Northern Gate.*  
The brick walls, in which this gate stood, have been removed (about 230 B.C.).  
Taken by Ricke.
207. *Karnak. The Avenue of the Rams.*  
The rams, animals sacred to Amon, to whom the great Karnak Temple was dedicated, each have a picture of the King in front of them (about 1250 B.C.).  
Taken by Ricke.
208. *Karnak. The Great Hypostyle.*  
Above are windows of the great basilican hall of Ramses II. (about 1250 B.C.).  
Taken by Ricke.
209. *Karnak. View through the Festival Hall of Thutmosis III.*  
A basilican hall, erected for the jubilee in the reign of Thutmosis III. (about 1470 B.C.).  
Taken by Ricke.
210. *Karnak. Festival Hall of Thutmosis III. from the West.*  
The basilica form is quite recognisable, in spite of the absence of the external wall, which ran lengthwise (about 1470 B.C.).  
Taken by Ricke.
211. *Karnak. Festival Hall of Thutmosis III., seen from the South-West.*  
The "tent-pole columns" point to the hall having been copied from a festival tent (about 1470 B.C.).  
Taken by Ricke.
212. *Karnak. The Temple of Ptah.*  
One of the small side-temples in the vicinity of the great Temple of Amon.  
Taken by Ricke.
213. *Karnak. Behind the Festival Hall of Thutmosis III.*  
Taken by Ricke.
214. *Karnak. Second Pylon in the Southern Part of the Temple of Amon.*  
Erected by Har-em-heb (about 1350 B.C.). On the left is a dum palm.  
Taken by Ricke.
215. *Karnak. Third Pylon in the Southern Part of the Temple of Amon.*  
Erected by Hat-shepsowet (about 1480 B.C.).  
Taken by Ricke.
216. *Karnak. The Holy Lake.*  
In the background on the left the first pylon, in the centre the great colonnade of Ramses II.; on the right the Obelisks.  
Taken by Lehnert and Landrock.
217. *Medamut. Ptolemaic Columns in the Temple.*  
Papyrus-bundle columns with open and closed umbel capitals; in the foreground are excavated temple remains.  
Taken by Scharff.
218. *Edfu. View over the Town.*  
Taken by Ricke.
219. *Edfu. Pylon of the Temple of Horus.*  
On both sides of the gates are the slits and clamp-holes for the high poles.  
Taken by Ricke.
220. *Kom Ombo. Temple of Sukhos and Haroeris.*  
Two aisled double temple from Ptolemaic times.  
Taken by Ricke.
221. *Kom Ombo. Plantation of Sugar Cane.*  
Taken by Ricke.
222. *Women Churning Butter.*  
The milk is shaken in an inflated goatskin pipe which is pounded against the wall.  
Taken by Borchardt.
223. *Village Scene.*  
The man sitting on the left is spinning.  
Taken by Lehnert and Landrock.
224. *Aswan. Bisbaree Girl.*  
The style of hair-dressing recalls that of Ancient Egypt.  
Taken by Lehnert and Landrock.
225. *Aswan. Bisbaree.*  
Taken by Lehnert and Landrock.
226. *Aswan. Port for Sailing Boats.*  
Taken by Ricke.
227. *Aswan. Shipwright's Yard.*  
The rising Nile raises the completed boats into the water.  
Taken by Ricke.
228. *Aswan. Approach to the First Nile Rapid.*  
Taken by Ricke.
229. *Aswan. The First Nile Rapid and Fort Tokook.*  
Fort Tokook, on the hill in the centre, served in 1884 and later for the defence of Aswan against the Dervishes.  
Taken by Borchardt.

230. *Elephantine Island. Scoop Wheels.*  
The great pitcher on the left contains drinking water for passers-by.  
Taken by Ricke.
231. *Aswan. Nubian Children.*  
Taken by Ricke.
232. *Aswan. On Kitchener's Island.*  
Between Elephantine and the Western Nile bank. This little island once belonged to the late Lord Kitchener (compare Plate 235).  
Taken by Ricke.
233. *Aswan. Pigeon House and a Dum Palm.*  
Compare Plates 103, 105, and 171.  
Taken by Ricke.
234. *Aswan. Tomb of Si-renpowet.*  
View through the centre of the tomb. On the back wall is a representation of a death meal (about 1950 B.C.).  
Taken by Ricke.
235. *Aswan. Kitchener's Island from the North.*  
See Plate 232.  
Taken by Ricke.
236. *Aswan. St. Simon's Monastery.*  
Fortified building from the Seventh Century A. D.  
Taken by Ricke.
237. *Aswan. Vaulted Hall in St. Simon's Monastery.*  
Taken by Scharff.
238. *Aswan. Tomb Monuments on the Road to Philæ.*  
The medieval Islamic cemetery of Aswan (see also Plates 239).  
Taken by Lehnert and Landrock.
239. *Aswan. Tomb Monuments on the Road to Philæ.*  
Compare Plate 238.  
Taken by Ricke.
240. *Aswan. Obelisk in the Quarry.*  
In consequence of a defect in the stone this obelisk was left unblasted in the quarry.  
Taken by Ricke.
241. *Aswan. Granite Quarry.*  
Taken by Ricke.
242. *A Peasant's House with Scoop Wheel.*  
Taken by Ricke.
243. *Aswan. The Dam.*  
Built 1893—1912.  
Taken by Ricke.
244. *Aswan. Officials' Quarters near the Dam.*  
The un-Egyptian form of the house on the left is taken from India.  
Taken by Ricke.
245. *Banyan Tree.*  
Taken by Ricke.
246. *Philæ before the Dam was built.*  
Seen from the Island of Bige at low Nile.  
Taken by Lehnert and Landrock.
247. *Philæ. Isis Temple.*  
On the pylon (about 240 B.C.) the dark streaks show the high waterwark when the dam lake is full.  
Taken by Wolff.
248. *Philæ. Colonnade in Front of Isis Temple.*  
First Century B. C.  
Taken by Wolff.
249. *Philæ at High Water; up-stream the Dam.*  
All that project half out of the water are the first pylon, right, and the second, left, of the Isis Temple.  
Taken by Ricke.
250. *Philæ. The "Kiosk" at High Water.*  
About First Century B. C.  
Taken by Ricke.
251. *Sbellal. Nubian Brick House.*  
Taken by Ricke.
252. *Kalabshe. Grinding Corn in the Village.*  
In Nubia to-day the corn is still, as in Ancient Egypt, ground to powder between two stones.  
Taken by Ricke.
253. *Kalabshe. The Temple at High Water.*  
First Century B. C.  
Taken by Ricke.
254. *Dakka. The Bank of the Nile.*  
Taken by Ricke.
255. *Dakka. Palm Trees in High Water.*  
Taken by Ricke.
256. *Dakka. The Temple.*  
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Taken by Ricke.
257. *Sebua. The Temple.*  
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Taken by Ricke.
258. *Sebua. Sphinxes in the Temple.*  
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Taken by Ricke.
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Taken by Ricke.
260. *Sebua. Vegetation on the Bank of the Nile.*  
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Taken by Ricke.
261. *Lower Nubia. Sailing Boat.*  
Taken by Ricke.
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Taken by Ricke.
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Taken by Ricke.



264. *Abu Simbel. View across the Nile.*  
Taken by Ricke.
265. *Abu Simbel. The Great Rock Temple.*  
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(about 1250 B.C.).  
Taken by Ricke.
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Taken by Ricke.
268. *Lower Nubia. Scoop Wheels.*  
Taken by Ricke.
269. *Abu Simbel. The Narrow Cultivation in Front of  
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Taken by Ricke.
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Taken by Ricke.
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Taken by Ricke.
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Taken by Ricke.

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 Helwan  
 El-Massara

Fayum  
 Medinet

Deir-Mawas  
 El-Till  
 Tell El-Amarna

Assiut

Sohag

Abydos

Denderu

Dakhla  
 Dakhla  
 Oadida  
 Mut  
 Oasis  
 El-Kasr

Kharga  
 Kharga  
 Oasis  
 K. Aln. Mukatah  
 Kashif

Ri Dar

Thebes  
 Medinet  
 Karnak  
 Luxor

Edfu

Kom Ombo

Assuan  
 Philae  
 First Nile rapids

Kalabshe

Dakka

Sebua

Abu Simbel

Kasr Torin

Second Nile rapids

0 50 100 200  
 miles





*Gise. Sphinx (1914).*

*Guizèh. Le Sphinx en 1914.*

*Giza. The Sphinx in 1914.*

*Ghiza. La Sfinge (1914).*



*Cairo. General view of the South-eastern part of the city.*

*Cairo. Veduta generale del quartiere sud-orientale della città.*

*Kairo. Gesamtansicht des südöstlichen Stadtteils.*

*Le Caire. Vue générale du quartier sud-est de la ville.*



*Kairo. Gesamtansicht des südlichen Stadtteils.*

*Le Caire. Vue générale de la partie méridionale de la ville.*

*Cairo. General view of the Southern part of the city.*

*Cairo. Veduta generale della parte meridionale della città.*



*Cairo. View from Ibn Tâlan.*

*Cairo. Veduta presa dall'alto della moschea d'Ibn Tulân.*

*Kairo. Blick von Ibn Tulân.*

*Le Caire. Vue prise du haut d'Ibn Toulouân.*





Kairo. Hof und Turm von Ibn Tulun.  
Le Caire. Cour et minaret d'Ibn Touloun.

Cairo. Courtyard and tower of Ibn Tulun.  
Cairo. Corte e minareto d'Ibn Tulun.



*Kairo. Turm von Ibn Tulün.  
Le Caire. Minaret d'Ibn Toulouün.*

*Cairo. Tower of Ibn Túlün.  
Caire. Minareto d'Ibn Tulun.*



*Kairo. Blick durch die Flügel von Ibn Tulün.  
Le Caire. Vue à travers les nefs d'Ibn Toulouân.*

*Cairo. View through the wings of Ibn Tulün.  
Cairo. Veduta attraverso le navate d'Ibn Tulun.*



*Kairo. Trinkbrunnen und Schule des Ali Bey ed-Dumjati.*

*Le Caire. Fontaine et école d'Ali Bey ed-Doumiati.*

*Cairo. Drinking fountain and school of Ali Bey el-Dumjati.*

*Cairo. Fontana e scuola d'Ali Bey el-Dumjati.*



*Kairo. Schara Bab el-Wesir.  
Le Caire. Rue Bab el-Ouézir.*

*Cairo. Shara Bab el-Wazir.  
Cairo. Sciara Bab el vezir.*



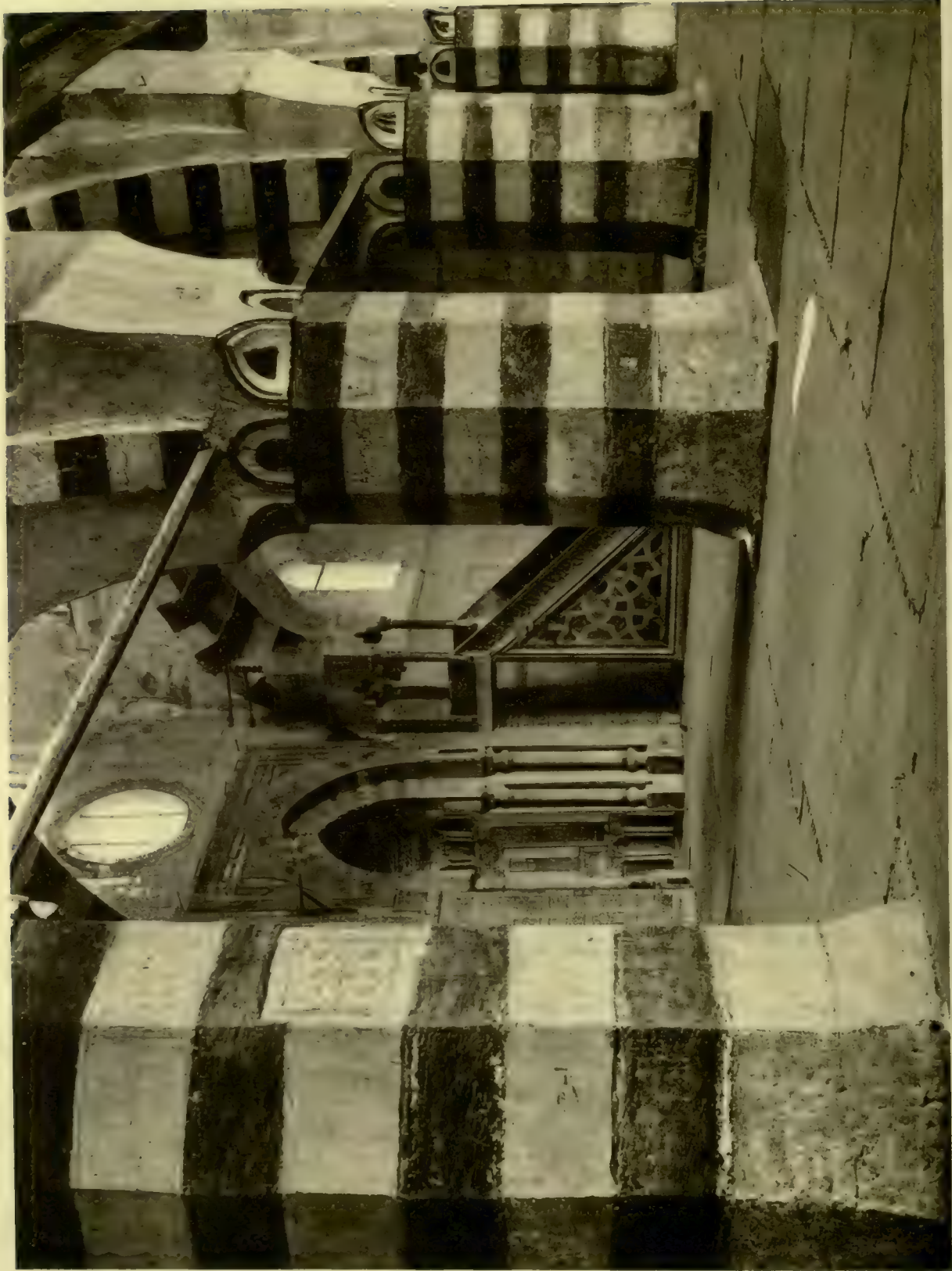
*Kairo. Ibrahim Ağa.  
Le Caire. Ibrahim Aghâ.*

*Cairo. Ibrahim Agha.  
Cairo. Moschea d'Ibrahim Agha.*



*Kairo. Hof in Ibrahim Agha.  
Le Caire. Cour d'Ibrahim Aghá.*

*Cairo. Courtyard in Ibrahim Agha.  
Cairo. Corte d'Ibrahim Agha.*



Kairo. Hauptflügel von Ibrahim Agha.  
Le Caire. Nef principal d'Ibrahim Agha.

Cairo. Main wing of Ibrahim Agha.  
Cairo. Navata principale d'Ibrahim Agha.





*Kairo. Studenten in der Achar.*

*Le Caire. Des étudiants dans l'Achar.*

*Cairo. Students in the Azhar.*

*Cairo. Studenti nell'Azhar*



*Kairo. Moschee-Tür.*

*Le Caire. Porte d'une mosquée.*

*Cairo. Door of a mosque.*

*Cairo. Porta d'una moschea.*



*Kairo. Haustür.*

*Le Caire. Porte d'une maison privée.*

*Cairo. Door of a house.*

*Cairo. Porta d'una casa privata.*



*Kairo. Darb el-achmar mit den Türmen des Moaijad.*

*Le Caire. Darb el-akħmar avec les minarets du Mouaiyad.*

*Cairo. Darb el-akħmar with towers of the Moaijad.*

*Cairo. Darb el Akħmar e i minareti del Moiaiad.*



*Kairo. Hauptflügel des Moaijad.  
Le Caire. Nef principal du Mouaiyad.*

*Cairo. Main wing of the Moaiyad.  
Cairo. Navata principale de Moiaiad.*



*Kairo. Fatimidisches Stadttor Bab en-nasr.*

*Le Caire. Porte de la ville du temps des Fatimides Bab en-nasr.*

*Cairo. Fatimide City-gate Bab en-nasr.*

*Cairo. Porta della città dell'epoca dei Fatimidi Bab en-nasr.*



*Kairo. Alte Stadmauer.*

*Le Caire. Ancien mur d'enceinte.*

*Cairo. Old City-wall.*

*Cairo. Muro antico di cinta della città.*



*Kairo. Turm des Beibars el-Gashankir.*

*Le Caire. Minaret de Beibars el-Gachankir.*

*Cairo. Tower of Beybars el-Gashankir.*

*Cairo. Minareto di Beibars el-Gasciankir.*





*Kairo. Eselbarren mit Frauen.*

*Le Caire. Femmes sur une charrette à âne.*

*Cairo. Donkey-cart with native women.*

*Cairo. Donne su caretta tirata da un asino.*



*Kairo. Emīr Achor.  
Le Caire. Emir Akhor.*

*Cairo. Amir Akhor.  
Cairo. La moschea Emir Akhor.*



*Kairo. Sultan Hassan und Umgebung.  
Le Caire. Sultân Hassan et environs.*

*Cairo. Sultan Hassan and surroundings.  
Cairo. La moschea Sultan Hassan e adiacenze.*



*Kairo. Straße mit Turm des Sargatmasch.  
Le Caire. Rue avec le minaret du Sarghatmache.*

*Cairo. Street with tower of Sarghatmash.  
Cairo. Strada col minareto del 'Sarghatmascie.*



*Kairo. Gasse.*

*Le Caire. Une ruelle.*

*Cairo. A lane.*

*Cairo. Un vicolo.*



*Kairo. Innenhof des Gamāl ed-din.*

*Le Caire. Cour intérieure du Gamāl ed-dîn.*

*Cairo. Inner court of Gamal ed-din.*

*Cairo. Corte interna del Gamal ed-din.*



*Kairo. Hauptraum des Hauses des Gamāl ed-din.*

*Le Caire. Salle principale de la maison de Gamāl ed-din*

*Cairo. Main room in the house of Gamal ed-din.*

*Cairo. Sala principale nella casa di Gamal ed-din.*



*Kairo. Alte Kaufmannsherberge.  
Le Caire. Un okel.*

*Cairo. Old merchants inn.  
Cairo. Un vecchio albergo.*





*Kairo. Gasse mit Kuppel des Emir Achor.*

*Le Caire. Ruelle et coupole de l'Emir Akhor.*

*Cairo. Lane with dome of Amir Akhor.*

*Cairo. Vicolo e cupola della moschea d'Emir Akhor.*



*Kairo. Erbeutete Tür einer Kreuzfahrerkerche aus Akko im Mohammed en-Nasir.*

*Le Caire. Porte dans Mohammed en-nâsser prise dans une église des croisiers à Akka.*

*Cairo. Door in Mohammed en-Nazir taken from a Crusader's church at Akko.*

*Cairo. Porta in Mohammed en-Nasir, volta ad una chiesa dei Crociati in Akko.*



*Kairo. Halle des Richters.  
Le Caire. Portique du juge.*

*Cairo. Hall of the judge.  
Cairo. Portico del Giudice.*



Kairo. Geschäftsstraße.

Le Caire. Une rue d'affaires.

Cairo. Business street.

Cairo. Una strada adibita al commercio.



*Kairo. Festlich geschmückte Straße.*

*Le Caire. Rue en fête.*

*Cairo. Street decorated for a festival.*

*Cairo. Strada decorata per una festa.*



*Kairo. Waschbrunnen im Barqūq i. d. Stadt.*

*Le Caire. Fontaine dans Barqoûq en ville.*

*Cairo. Washing fountain in Barḳuḳ in-town.*

*Cairo. Fontana della moschea di Barḳuḳ dentro la città.*



*Kairo. Turm und Kuppel des Sarhatmasch.  
Le Caire. Minaret et coupole du Sarghatmasche.*

*Cairo. Tower and dome of Zarghatmasch.  
Cairo. Minareto e cupola del Sarghatmaschie.*



*Kairo. Grabbau des Qait Bey.*  
*Le Caire. Mausolée de Qait Bey.*

*Cairo. Tomb-monument of Qait Bey.*  
*Cairo. Mausoleo di Qait Bey.*





*Kairo. Grab des Qait Bey.*

*Le Caire. Tombeau de Qait Bey.*

*Cairo. Tomb of Qait Bey.*

*Cairo. Tomba di Qait Bey.*



*Kairo. Koptische Kirche Muallaqa in Alt-Kairo.  
Le Caire. Eglise copte Mouallaha au Vieux-Caire.*

*Cairo. Coptic church Muallaqa in Old-Cairo.  
Cairo. Chiesa copta Moallaca nel Vecchio Cairo.*



*Kairo. Sommerhalle des Radwān Bey.  
Le Caire. Hall d'été de Radouan Bey.*

*Cairo. Summer-hall of Radwan Bey.  
Cairo. Atrio d'estate di Radwan Bey.*



Kairo. Östliche Totenstadt.  
Le Caire. Nécropole orientale.

Cairo. The Eastern Necropolis.  
Cairo. Nécropoli orientale.



*Kairo. Grabbau des Barqūq.*

*Le Caire. Mausolée de Barqūq.*

*Cairo. Tomb-monument of Barqūq.*

*Cairo. Mausoleo di Barqūq.*



*Kairo. Hof im Grabbau des Barqūq.*

*Le Caire. Cour dans le mausolée de Barqoûq.*

*Cairo. Court-yard in the tomb-monument of Barkuk*

*Cairo. Cortile del Mausoleo di Barkuk.*



*Kairo. Kuppel des Grabbaus des Barqūq.  
Le Caire. Coupole du mausolée de Barqoūq.*

*Cairo. Dome of tomb-monument of Barqūq.  
Cairo. Cupola del mausoleo di Barqūq.*



*Kairo. Grabbau Emir Gani Bey.*  
*Le Caire. Mausolée de Ghani Bey.*

*Cairo. Tomb-monument of Amir Ghani Bey.*  
*Cairo. Mausoleo dell'Emiro Ghani Bey.*





*Kairo. Grabbauten Sultān Ināl und Emīr Kebīr.  
Le Caire. Mausolée du Sultan Ināl et d'Emir Kebir.*

*Cairo. Tomb-monuments of Sultan Ināl and Amīr Kebīr.  
Cairo. Mausolei del Sultano Inal e dell'Emiro Kebir.*



Cair. Grabbauten Sultān Inal und Emir Kebir.  
Le Caire. Mausolée du Sultan Inal et d'Emir Kebir.

Cairo. Tomb-monuments of Sultan Inal and Amir Kebir.  
Cairo. Mausolei del Sultano Inal e dell'Emiro Kebir.



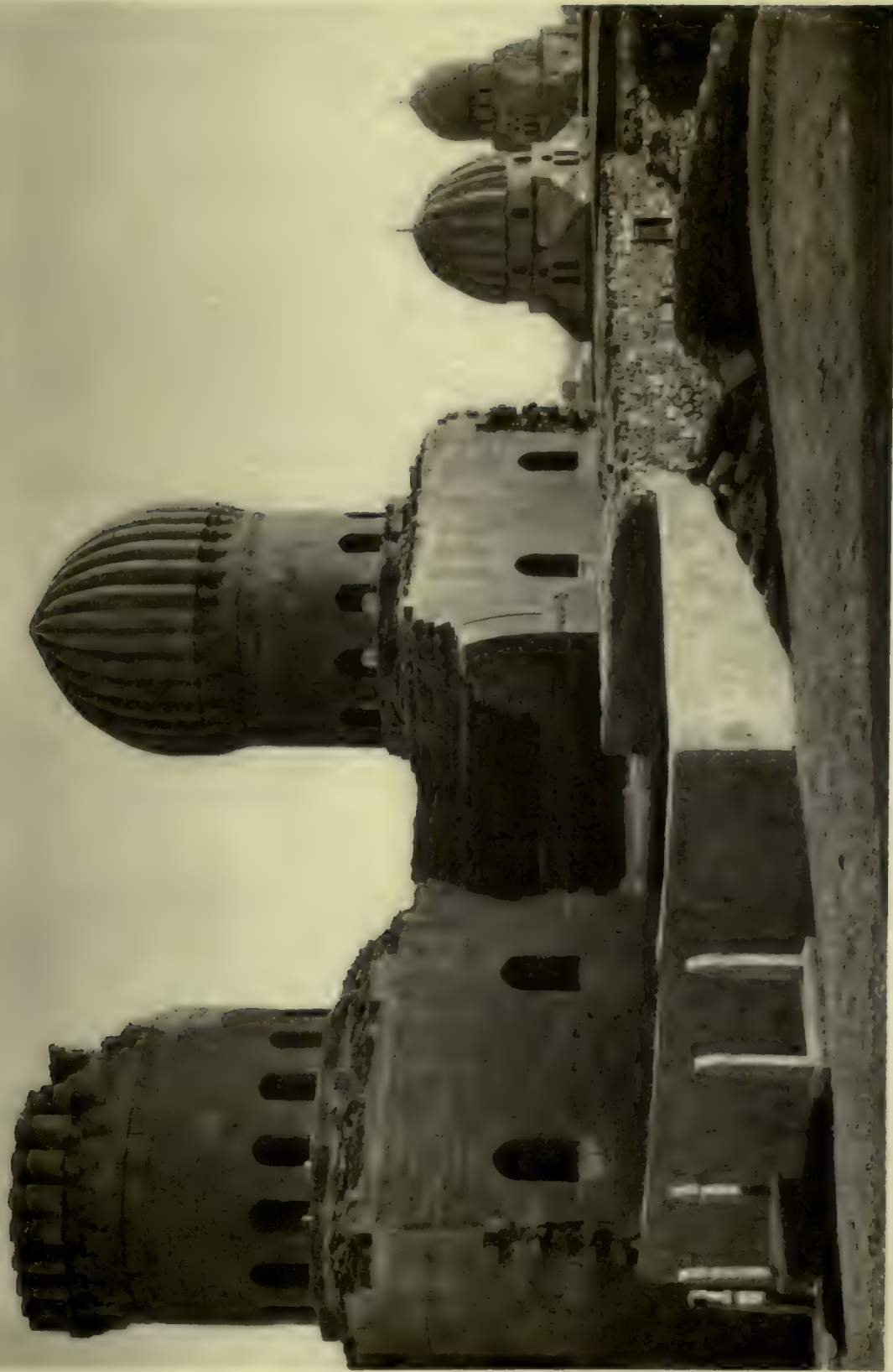
*Kairo. Südliche Totenstadt.  
Le Caire. Nécropole du sud.*

*Cairo. The Southern Necropolis.  
Cairo. Nécropole meridionale*



*Kairo. Grabbauten aus der südlichen Totenstadt.  
Le Caire. Mausolées de la nécropole du sud.*

*Cairo. Tomb-monuments in the Southern Necropolis  
Cairo. Mausolei della necropoli meridionale.*



*Kairo. Grabbauten aus der südlichen Totenstadt.  
Le Caire. Mausolées de la nécropole du sud.*

*Cairo. Tomb-monuments in the Southern Necropolis.  
Cairo. Mausolei della necropoli meridionale.*



*Kairo. Grabbau am Moqattam.*

*Le Caire. Mausolée au pied du Mokattam.*

*Cairo. Tomb-monument on the Mokattam.*

*Cairo. Mausoleo alle falde del Mokattam.*



*Kairo. Abfall der Gijuschi-Platte.*

*Le Caire. Pente du plateau de Gijyodochi.*

*Cairo. Descent of the Gijushi-Plateau.*

*Cairo. Pendio dell' altipiano di Gijusci.*



*Kairo. Moqattam.*

*Le Caire. Le Moqattam.*

*Cairo. The Moqattam.*

*Cairo. Il Moqattam.*



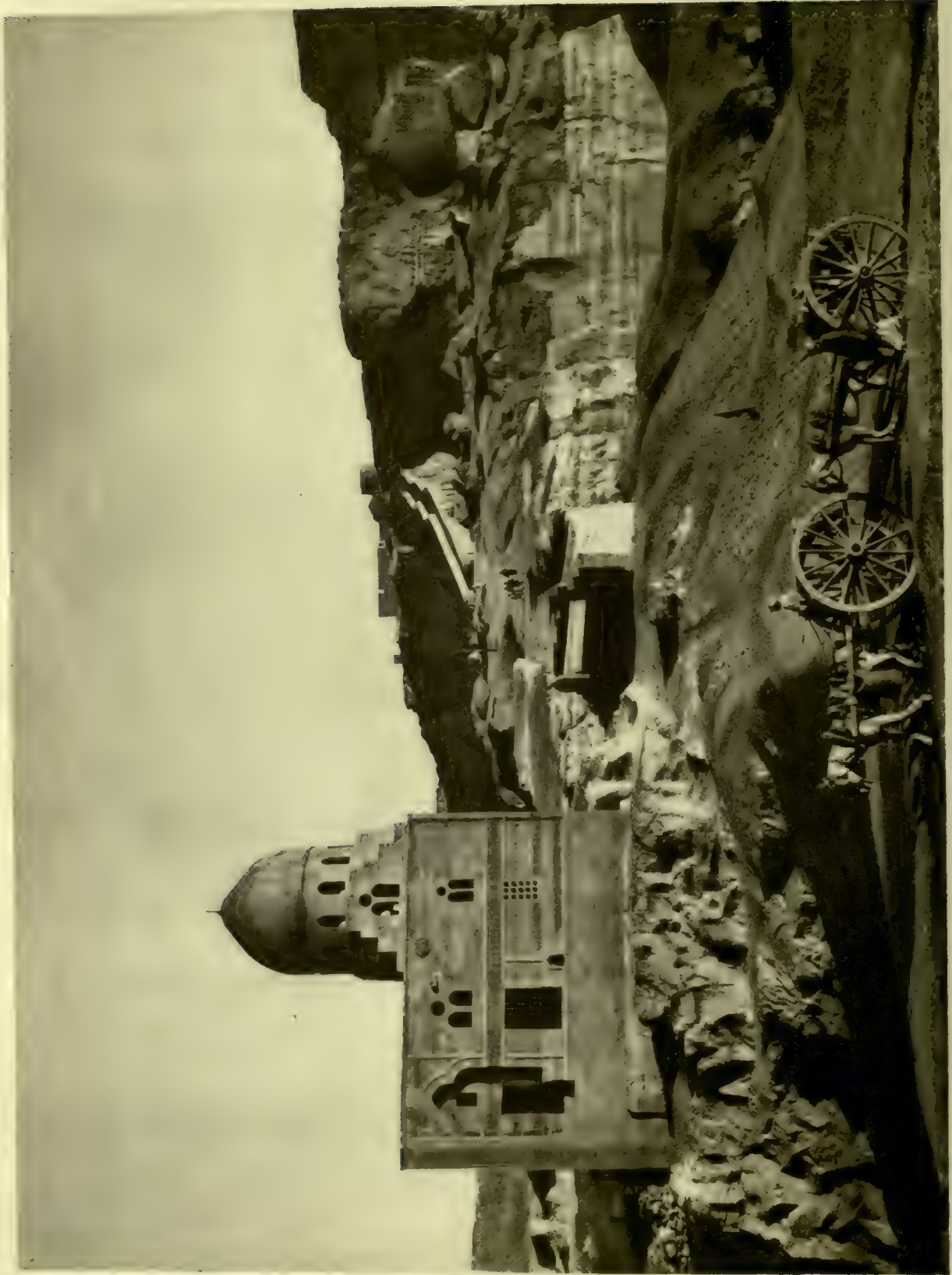


*Kairo. Blick vom Bektaşchi-Kloster.*

*Le Caire. Vue prise du couvent des Bektaşchis.*

*Cairo. View from the Bektashi-Monastery.*

*Cairo. Veduta dal convento dei Bektasci.*



*Kairo. Aufweg zum Moqattam und Grabbau des Scheich Sultān Schah.*

*Le Caire. Rampe du Moqattam et mausolée du Cheikh Sultan Chah.*

*Cairo. Ascent to the Moqattam and tomb-monument of Cheikh Sultan Shah.*

*Cairo. Pendio del Moqattam e Mausoleo dello Scetico Sultano Scià.*



*Kairo. Küche im Bektaschi-Kloster.*

*Le Caire. Cuisine au couvent des Bektâchis.*

*Cairo. Kitchen in the Bektashi-Monastery*

*Cairo. Cucina del convento dei Bektâsci*



*Kairo. Blick vom Mokattam.*

*Le Caire. Vue prise du Mokattam.*

*Cairo. View from the Mokattam.*

*Cairo. Veduta dal Mokattam.*



*Kairo. Gijuschi-Platte und Citadelle.*

*Le Caire. Plateau de Guizéchi et citadelle.*

*Cairo. Gijushi-Plateau and Citadel.*

*Cairo. Altipiano di Ghusci.*



*Kairo. Grabbau am Moqattam.*

*Le Caire. Mausolée au Mokattam.*

*Cairo. Tomb-monument on the Mokattam.*

*Cairo. Mausoleo al Mokattam.*



*Er-Raschid. Grabbauten.  
Rosette. Mausolées.*

*Er-Raschid. Tomb-monuments  
Rosetta. Mausolci*



*Er-Rashid. Grabbauten.*

*Rosette. Mausolées.*

*Er-Rashid. Tomb-monuments.*

*Rosette. Mausolei.*





*Er-Raschid. Grabbauten.  
Rosette. Mausolées.*

*Er-Rashid. Tomb-monuments.  
Rosetta. Mausolei.*



*Wadi Natrûn. Koptisches Kloster Amba Bschoï.*

*Ouadi Natroûn. Couvent Copte Amba Bchoï.*

*Wadi-Natroon. Coptic Convent Amba Bshoy.*

*Vadi Natrun. Convento copto Amba Bscoï.*



*Wadi Natrun. Wüste beim koptischen Kloster El-Baramous.*

*Ouadi Natroün. Désert près du Couvent Copte el-Baramoûa.*

*Wadi Natroon. Desert near the Coptic Convent El-Baramous.*

*Vadi Natrun. Desert presso il convento copto El-Baramus.*



*Wadi Natrûn. Stuckverzierung im koptischen  
Kloster Es-Surjân.*

*Wadi Natroon. Stucco-decoration in the Coptic  
Convent Es-Surjan.*

*Ouadi-Natroûn. Décorations en stuc dans le Couvent  
Copte Es-Souryân.*

*Vadi-Natrun. Decorazioni in stucco nel convento copto  
Es-Surian.*



*Wadi Natrûn. Stuckverzierung im koptischen Kloster Es-Surjan.*

*Ouadi Natroûn. Décorations en stuc dans le Couvent Copte Es-Souryân.*

*Wadi Natroon. Stucco-decoration in the Coptic Convent Es-Surjan.*

*Vadi Natrun. Decorazioni in stucco nel convento copto Es-Surian.*



Wadi Natrun. Koptisches Kloster El-Baramüs.

Ouadi Natroin. Couvent Copte el-Baramois.

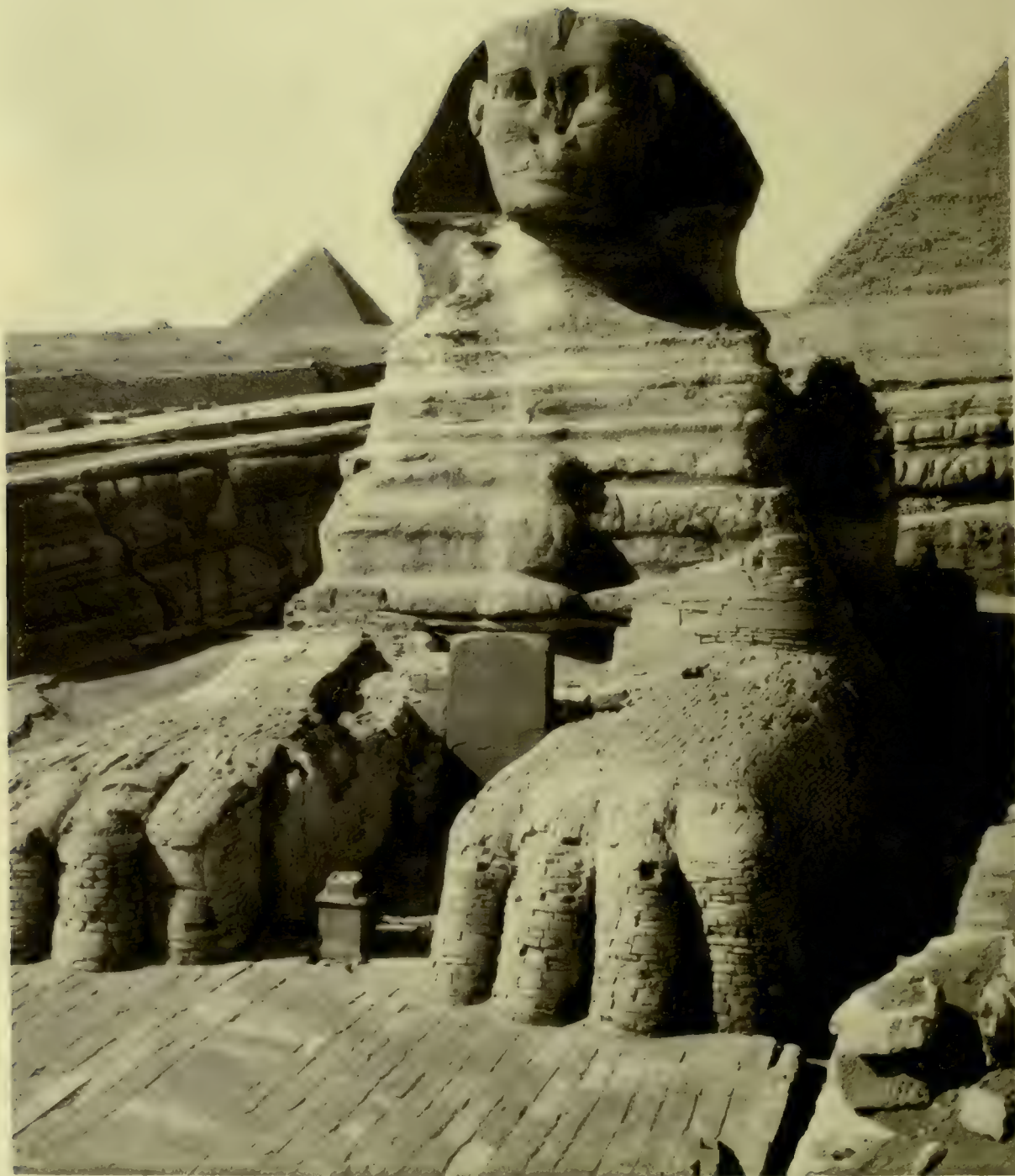
Wadi Natroon. Coptic Convent El-Baramoos.

Yadi Natrun. Convento copio El-Baramus.



Sonnenuntergang bei Gise.  
Coucher du soleil à Guizeh

Sunset near Giza.  
Tramonto a Ghiza.



*Gise. Sphinx nach der letzten Ausgrabung 1929,  
von O gesehen.*

*Guizèh. Le Sphinx après les dernières fouilles en 1929,  
vu de l'Est.*

*Giza. The Sphinx after the latest excavation in 1929,  
seen from the East.*

*Ghiza. La Sfinge dopo gli ultimi scavi del 1929,  
vista dall'Est.*





Gize. Sphinx nach der letzten Ausgrabung 1929, von SO gesehen.  
Güizéh. Le Sphinx après les dernières fouilles en 1929, vu du Sud-Est.

Giza. The Sphinx after the latest excavation in 1929, seen from South-East.  
Ghiza La Sfinge vista del Sud-Est.

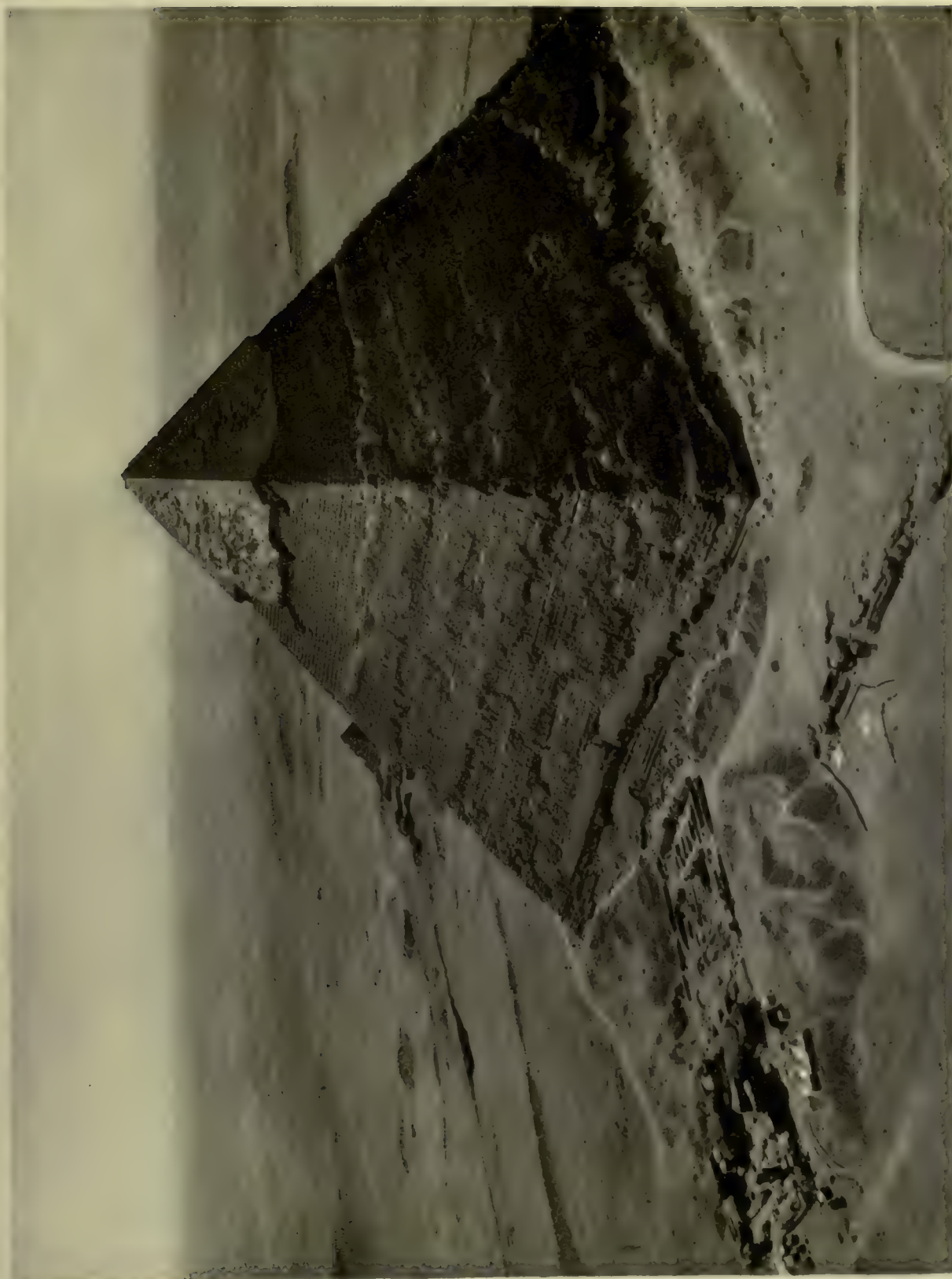


*Gise. Pyramiden bei Unwetter, vom Flugzeug aus gesehen.*

*Gisèh. Les Pyramides pendant une tempête, vues d'un aéroplane.*

*Giza. The Pyramids in a storm, seen from an aeroplane.*

*Ghiza. Piramidi, viste da un aeroplano durante una burrasca.*



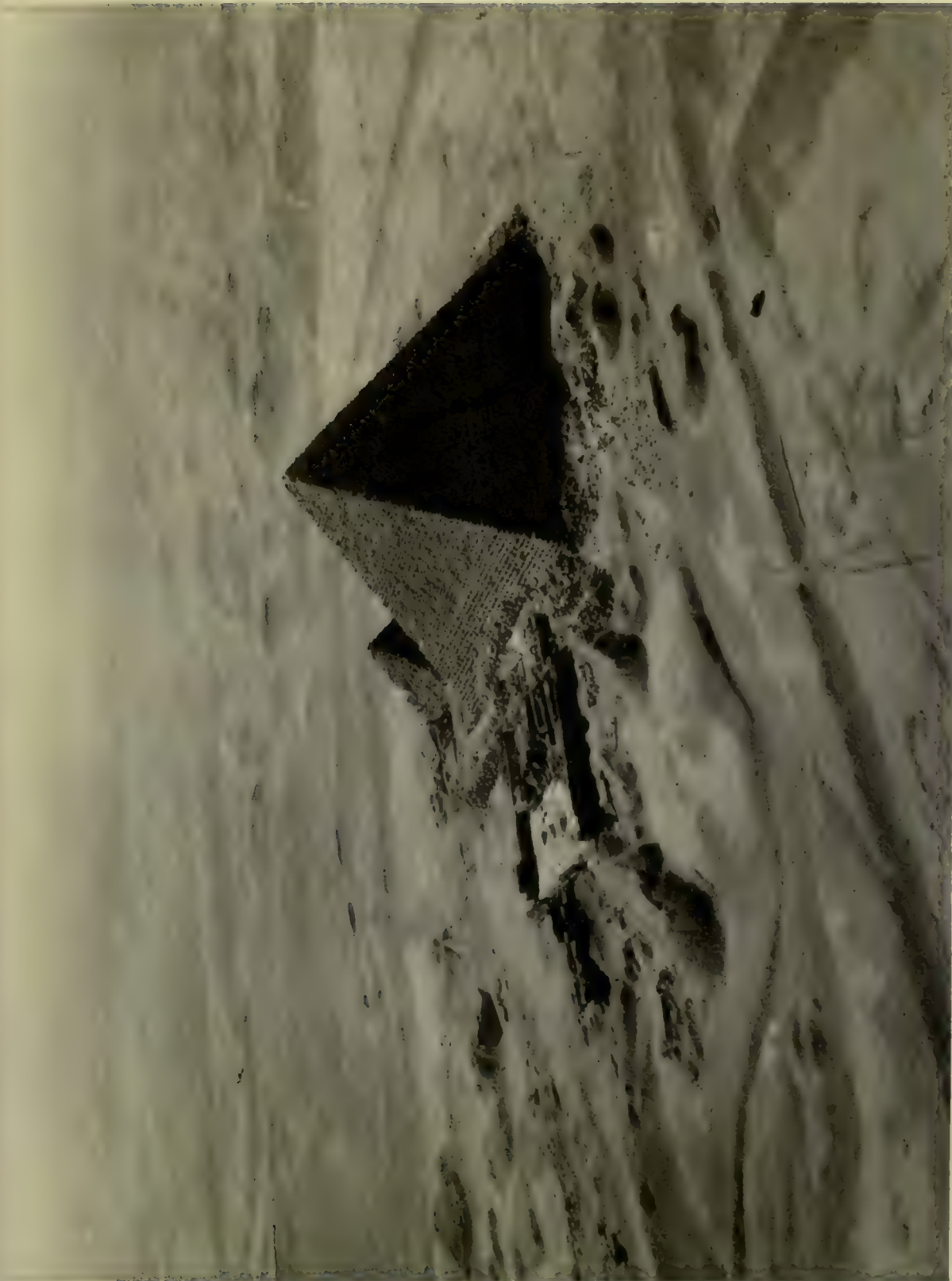
*Gize. Chefren-Pyramide.  
Guiséh. Pyramide de Khefren.*

*Giza. The Khefren-Pyramid.  
Ghiza. La piramide del Chefren.*



*Gise. Cheops-Pyramide.  
Gizéh. Pyramide de Khéops.*

*Giza. The Kheops-Pyramid.  
Ghiza. La Piramide de Cheops.*



*Gize. Mykerinos-Pyramide.  
Guizéh. Pyramide de Mykérinos.*

*Giza. The Mykerinos-Pyramid.  
Chiza. La Piramide de Mykerino.*

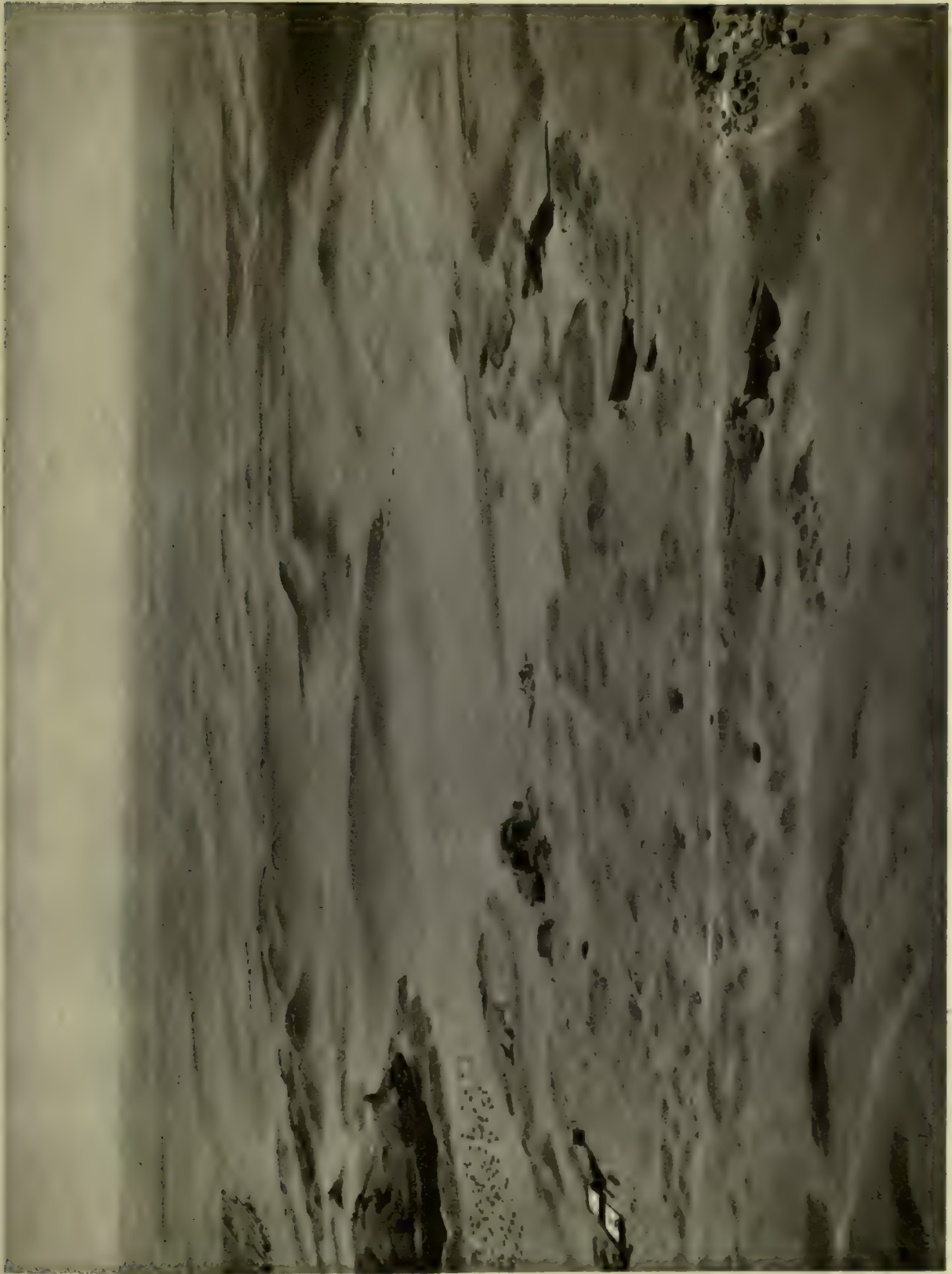


Gize. Gräberfeld im W der Cheops-Pyramide.

Guizèh. Nécropole à l'ouest de la pyramide de Khéops.

Giza. Necropolis West of the Cheops-Pyramid.

Ghiza. Necropoli dal ovest della Piramide di Cheope.



Wüste südlich von Gize.  
Désert au sud de Guizéh.

The desert South of Giza.  
Deserto a Sud di Ghiza.



Giza. Mena-House Hotel.  
Ghiza. Hotel Mena House.

Gise. Hôtel Mena Haus.  
Guitzèh. Hôtel Mèna House.





Gize. Straße von Kairo nach den Pyramiden.  
Guizéh. Chaussée du Caire aux Pyramides.

Giza. The road from Cairo to the Pyramids.  
Ghiza. La strada dal Cairo alle Piramidi.



*Gise. Inneres des Granittempels.*

*Guizèh. L'intérieur du temple de granit.*

*Giza. Inside of the granite-temple.*

*Ghiza. Interno del Tempio di granito.*



Getreidespeicher in Gize.  
Crenier à Guizéh.

Com-granary in Giza.  
Merato a Ghiza



*A village-wedding.  
Nozze di arabi.*

*Hochzeitszug auf dem Lande.  
Mariage à la campagne.*



*Dorfplatz.*

*Une place dans un village.*

*A square in a village.*

*La piazza di un villaggio.*



*El-Merg bei Kairo*  
*El-Merg près du Caire*

*El-Marg near Cairo*  
*El-Marg, oasi presso Cairo*

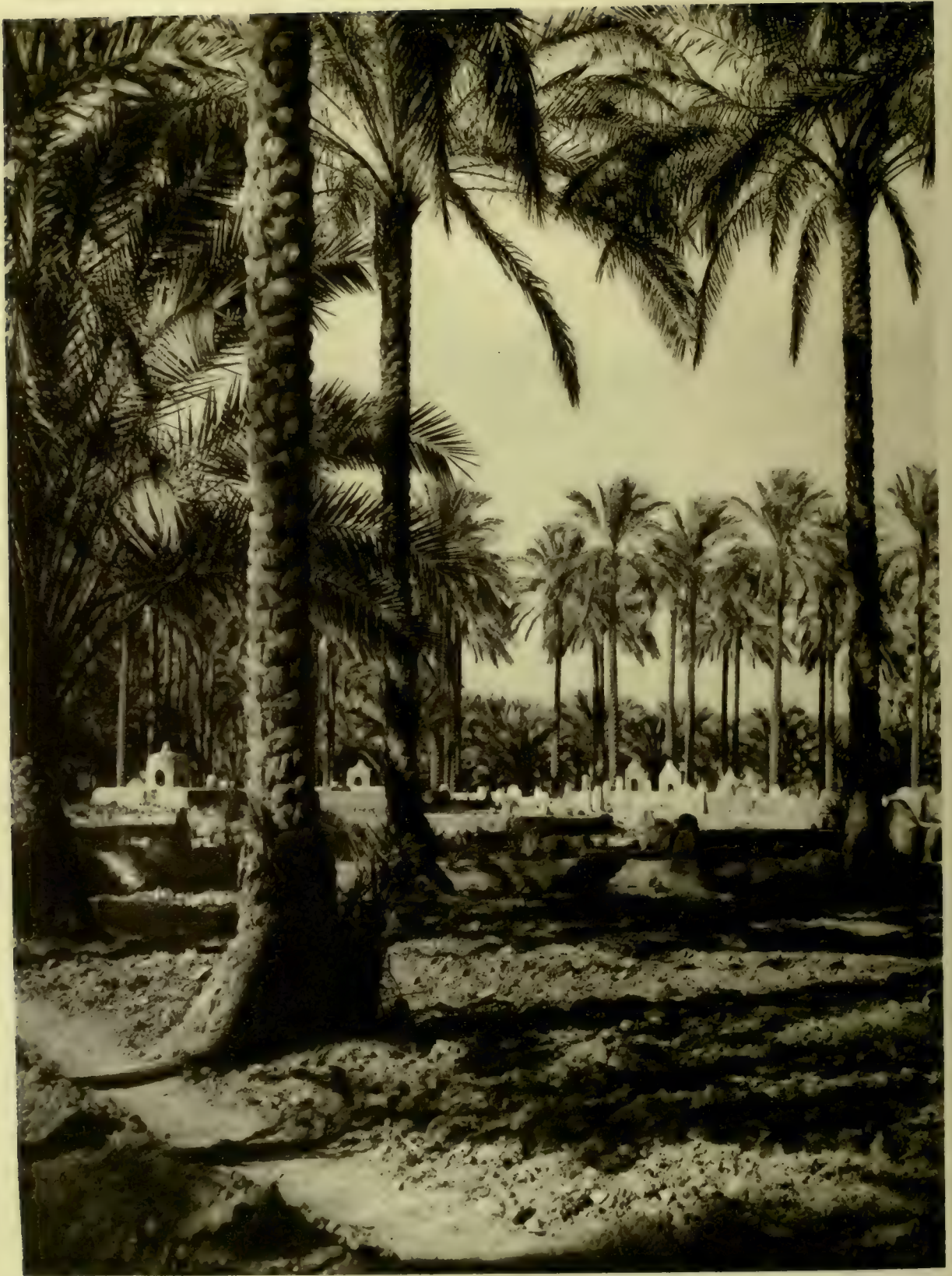


*El-Merg. Häuser an Bewässerungskanal.*

*El-Merg. Maisons sur un canal d'irrigation.*

*El-Marg. Houses on an irrigation-canal.*

*El-Marg. Case presso un canale irriguo.*



*El-Merg. Friedhof.*  
*El-Merg. Cimetière.*

*El-Merg. The Cemetery.*  
*El-Merg. Cimitero.*





*El-Merg. Palmenwald.*

*El-Merg. Bois de palmiers.*

*El-Merg. A palm-grove.*

*El-Merg. Un palmeto.*



*Wadi Hof in der arabischen Wüste bei Heluan. Talende.*

*Ouâdi Hof dans le désert arabe près d'Helouan. Bout de la vallée.*

*Wadi Hof in the Arabian desert near Heluan. End of the valley.*

*Vadi Hof. Nel deserto arabico presso Eluan.*



*Wadi Hof. Flacherer Teil des Tales  
Ouâdi Hof. Partie aplatie de la vallée.*

*Wadi Hof. Flat part of the valley.  
Vadi Hof. Parte piana della vallata.*



*Wadi Digla in der arabischen Wüste bei Helwan. Abgestürzte Felsblöcke.  
Ouâdi Diglah dans le désert arabe près d'Helouan. Des rochers détachés.*

*Wadi Dîqlâ in the Arabian desert off Helwan. Detached rocks.  
Wadi Digla nel deserto arabico presso Eluan. Rocchi staccati.*



Wadi Digla. Flocherer Teil.  
Ouâdi Diglah. Partie aplatie.

Wadi Digla. The flatter part  
Vadi Diglah. Parte piana.



*El-Masara unweit Kairo. Steinbrüche am Rande der arabischen Wüste.  
El-Mahsarah près du Caire. Carrières au bord du désert arabe.*

*El-Massara near Cairo. Quarries on the border of the Arabian desert.  
El-Massara presso Cairo. Cava nel deserto arabico.*



Saqqārah-Nord. Grabbauten von Prinzessinnen bei der Stufen-Mastaba.

Saqqārah-Nord. Mausolées des princesses près de la Mastaba à degrés.

Saqqārah North. Tomb-monuments of Princesses near the Step-Mastaba.

Saqqārah del Nord. Mausoleo delle principesse presso Mastaba a gradini.



*Saqqāra-Nord. Umfassungsmauer des Bezirks  
der Stufen-Mastaba.*

*Saqqārah-Nord. Mur d'enceinte du district de la  
Mastaba à degrés*

*Sakḥara-North. Temenos-wall round  
the Step-Mastaba*

*Sakḥara del Nord. Muro di cinta*





*Saqqārah-Nord. Stufen-Mastaba des Königs Djoser.*

*Saqqārah-Nord. Mastaba à degrés du roi Djéser.*

*Sakkara-North. The Step-Mastaba of King Djoser.*

*Sakkara del Nord. Veduta della Mastaba del Re Geser.*



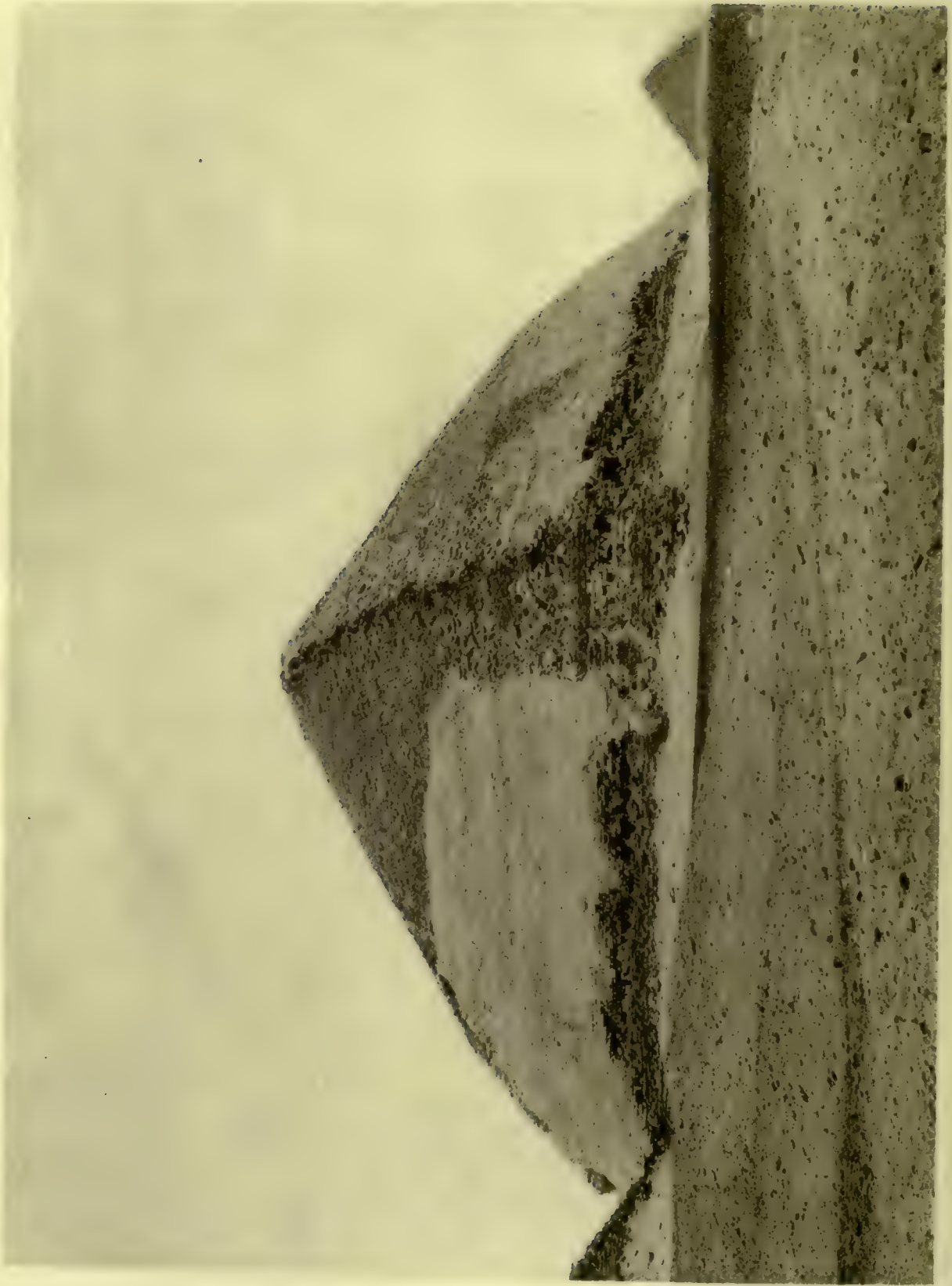
*Saqqāra-Süd. Blick auf die Mastaba el-Faraūn.  
Saqqārah-Sud. Vue sur la Mastaba el-Faraouin.*

*Sakkāra-South. View to the Mastaba el-Faraon.  
Sakkāra del Sud. Veduta della Mastaba El-Faraun.*



Sonnenuntergang bei Saqqāra.  
Coucher du soleil à Saqqārah.

Sunset near Saqqāra.  
Tramonto a Saqqāra.



*Dahschür. Knickpyramide.*

*Dahchoûr. Pyramide à deux angles.*

*Dahshur. The Blunted Pyramid.*

*Dahsciur. Piramide doppia.*

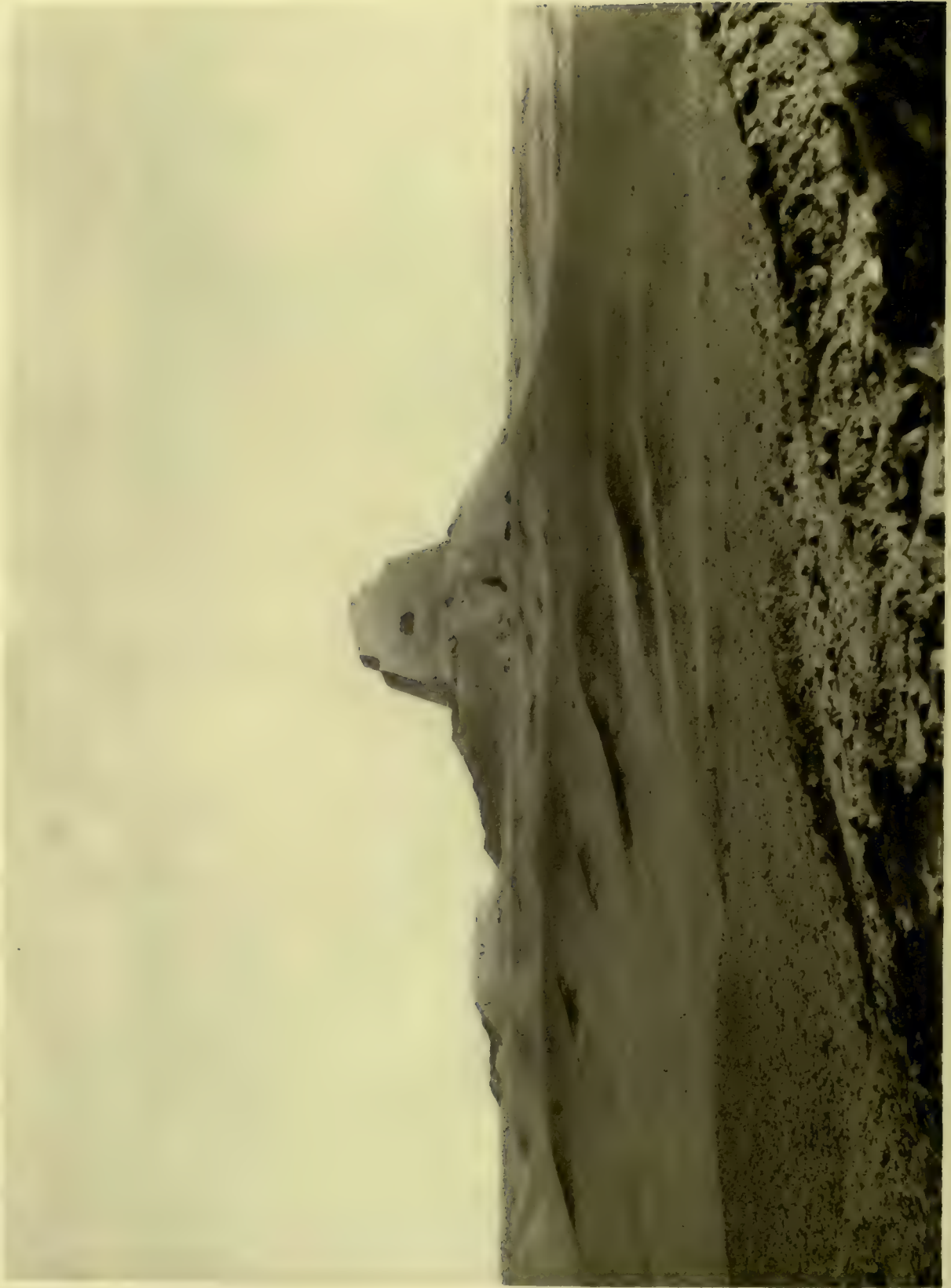


*Dahschür. Ziegelpyramide.*

*Dahschür. Pyramide en briques.*

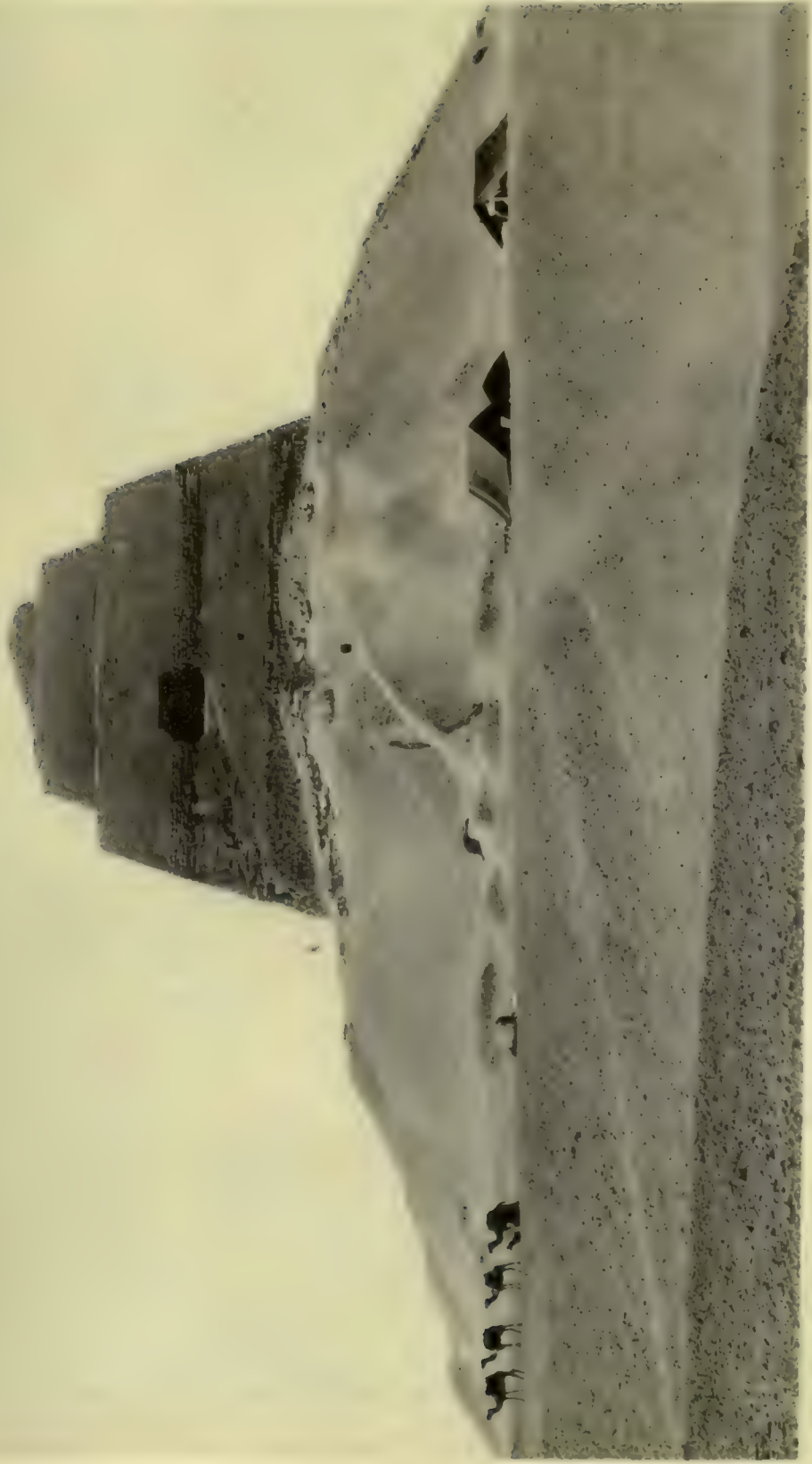
*Dahshur. The Brick-Pyramid.*

*Dahshur. Pyramide in laterizio.*



*Mejdūm. Pyramide und Grabbauten,  
Meidoām. Pyramide et monuments sépulcraux*

*Medum. Pyramid and tomb-monuments.  
Meidūm. Piramide.*



*Mejdüm. Pyramide des Königs Snefru.*

*Mejdüm. Pyramide du roi Snefru.*

*Medum. Pyramid of King Snefru.*

*Medum. Pyramide del Re Snefru.*



*Faijum. Palmen am Teich.*

*Fayoum. Palmiers près d'un étang.*

*The Fayum. Palm-trees at a pond.*

*Fayum. Palmeto.*





*Faijūm. Ententeich bei El-Lahūn.*

*Fayoum. Un étang aux canards près d'El-Lahoun.*

*Fayum. Pond with ducks near El-Lahoon.*

*Fayum. Un lughetto con anatre presso El-Lahun.*

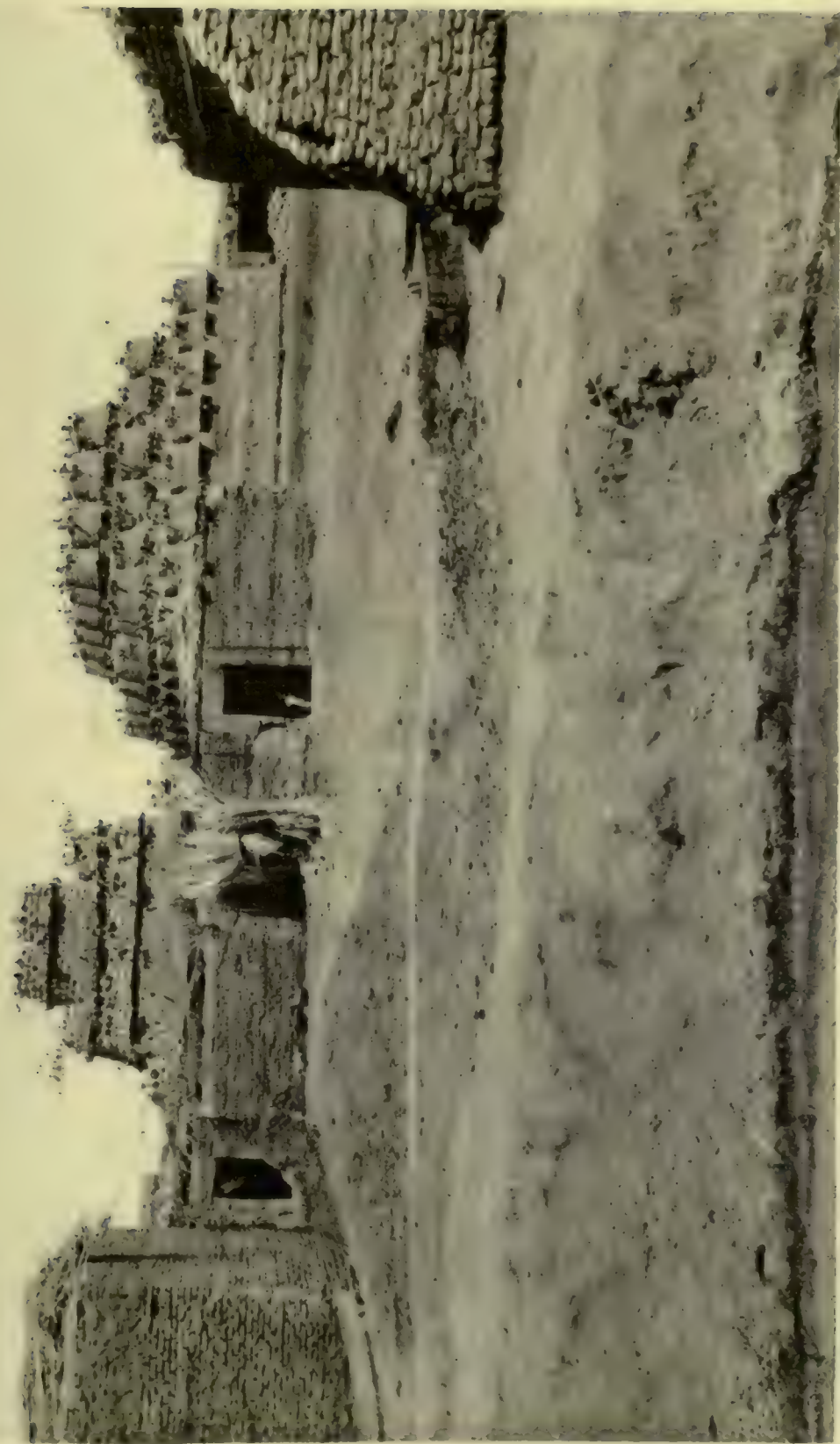


Faijūm. Dorf El-Agamiyīn.

Fayūm. Village El-Agamiyīn.

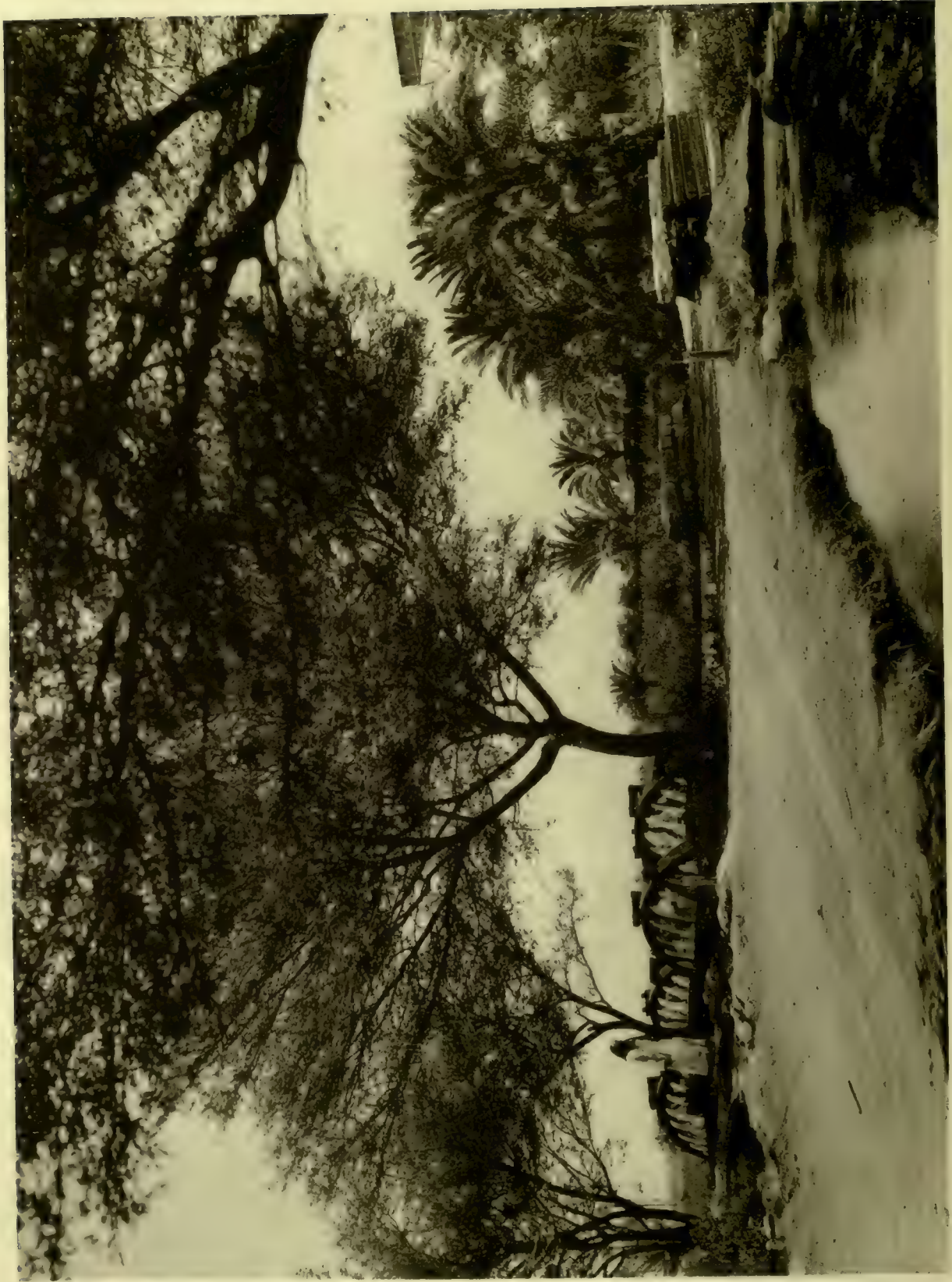
Fayūm. Village El-Agamiyēn.

Fayūm. Il villaggio di El-Agamiin.



Fajūm. Taubenhäuser beim Dorfe Kachk.  
Fayoum. Pigeonniers près du village Cakhake.

Fayum. Pigeon-houses near the village Kabbik.  
Fayum. Piccioniere presso il villaggio di Casque.



Faijūm. Unterschlächtige Wasserräder.  
Fayoum. Roues hydrauliques en dessous.

Fayūm. Undershot water-wheels.  
Fayoum. Roues idrauliche



Fajūm. Taubenhäuser.  
Fayoum. Pigeonniers.

Fayum. Pigeon-houses.  
Fayum. Pigeonniers.



Faijūm. Badende Frauen und Kinder bei El-Agamiyīn.  
Fayoum. Baigneuses avec leurs enfants à El-Agamiyīn.

Fayum. Women and children bathing near El-Agamiyeen.  
Fayum. Bagnanti.



*Faijūm. Kanal bei Tersa.*

*Fayoum. Canal près de Tersa.*

*Fayum. Canal near Tersa.*

*Fayum. Canale presso Tersa.*



Fajum. Kanal beim Dorf Es-Siltijn.  
Fajoum. Canal près du village Es-Siltijn.

Fajum. Canal near the village Es-Sitiyeen.  
Fajum. Canale presso Es-Sitin.





*Der-Mawas. Palmen am Damam.*

*Deir Mawas. Palmiers longeants la digue.*

*Deir-Mawas. Palm-tress on dam.*

*Deir Mawas. Palmetsi lungo la digo.*



*Tell el-Amarna. Relief im Grabe des Eje.*

*Tell el-Amarna. Relief dans le tombeau d'Aï.*

*Tell el-Amarna. Relief in the tomb of Eye.*

*Tell el-Amarna. Altorlievi nella tomba d'Aie.*

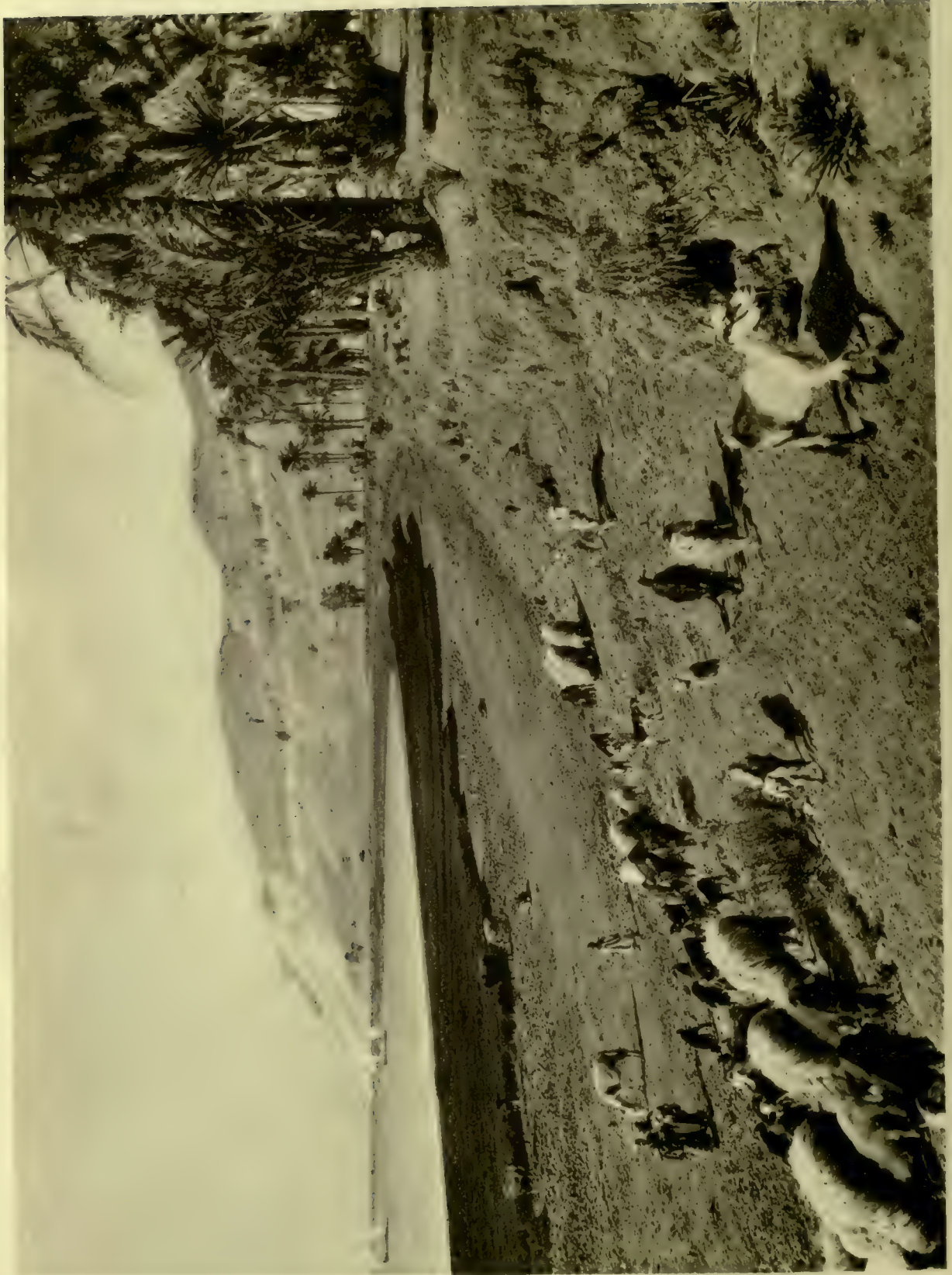


*Tell el-Amarna. Ausgrabung 1914.*

*Tell el-Amarna. Fouilles en 1914.*

*Tell el-Amarna. Excavation in 1914.*

*Tell el-Amarna. Scavi del 1914.*



*Et-Till. Shore of the Nile.*

*Et-Till. Rive del Nilo.*

*Et-Till. Nilufer.*

*Et-Till. Bords du Nil.*



*Et-Till. Wasser holende Frauen.*

*Et-Till. Puituseses d'eau.*

*Et-Till. Women fetching water.*

*Et-Till. Trasportatrici di acqua.*



*Et-Till. Sycamore am Nilufer.*

*Et-Till. Sycamore au bord du Nil.*

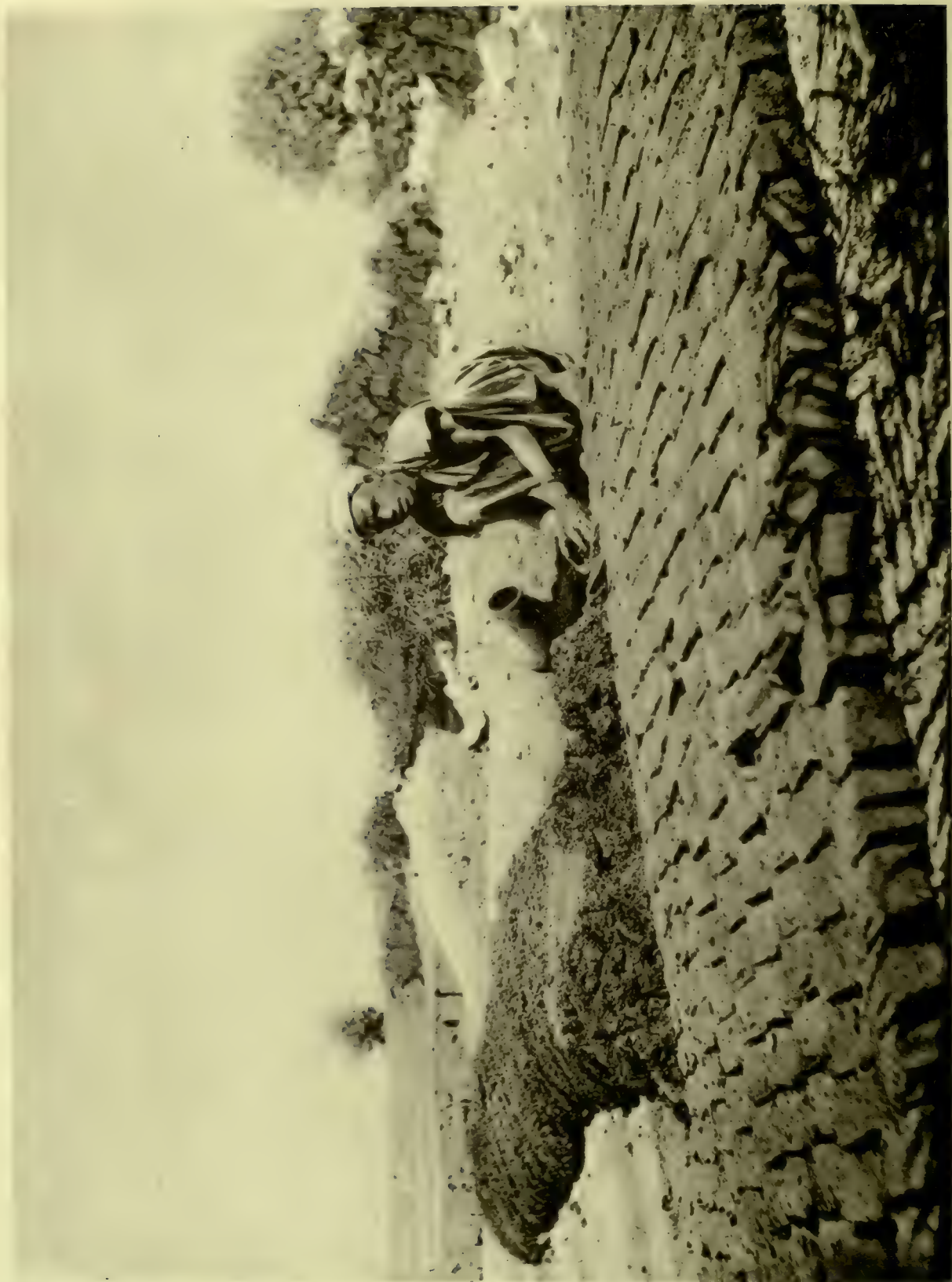
*Et-Till. Sycamore-tree on the banks of the Nile.*

*Et-Till. Sycamore in riva al Nilo.*



*Et-Till. Sonnenuntergang.  
Et-Till. Coucher du soleil.*

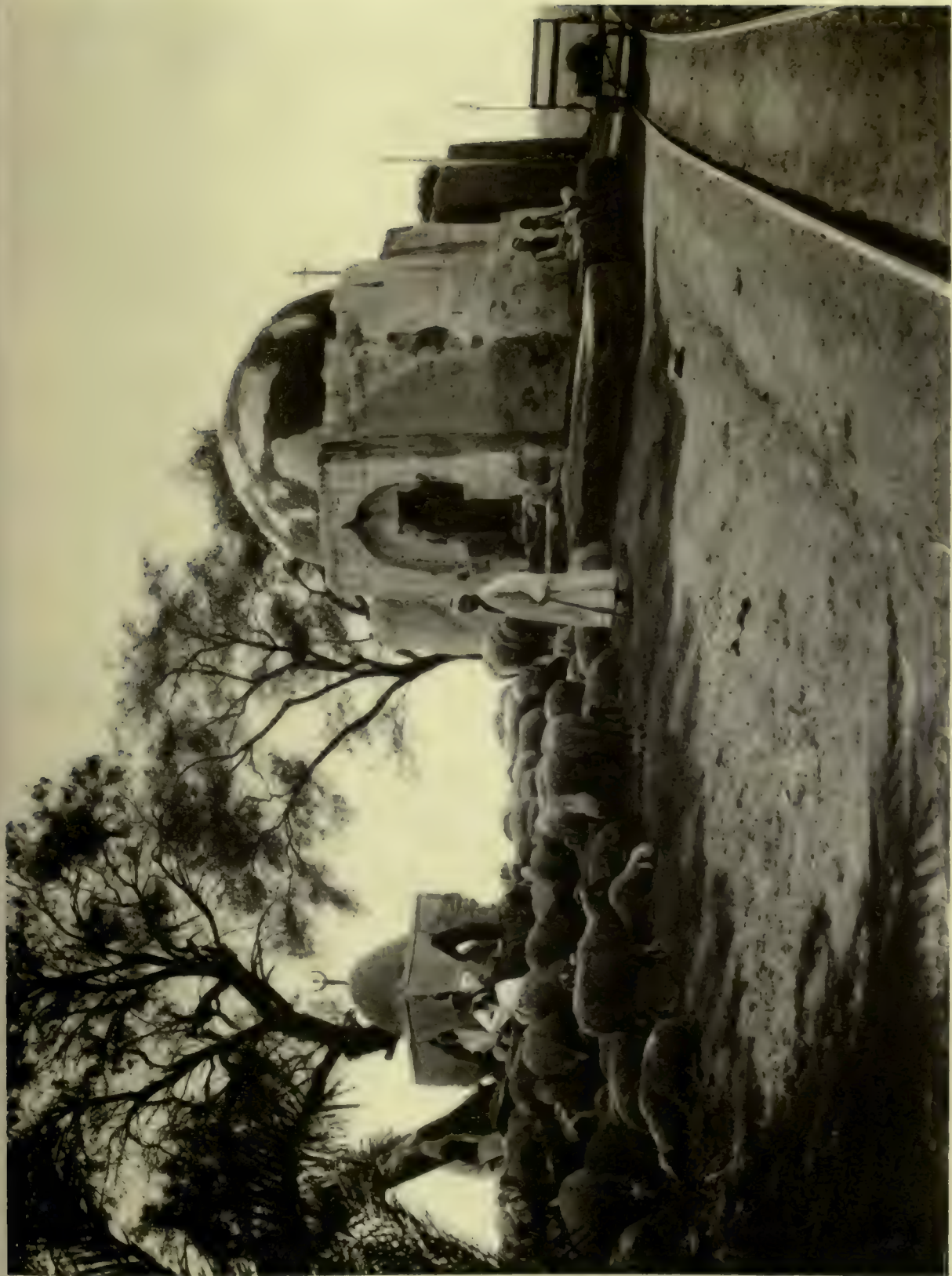
*Et-Till. Sunset.  
Et-Till. Tramonto.*



Ziegel streichender Arbeiter.  
Tuttler.

Moulding bricks.  
Fabbricante di mattoni.



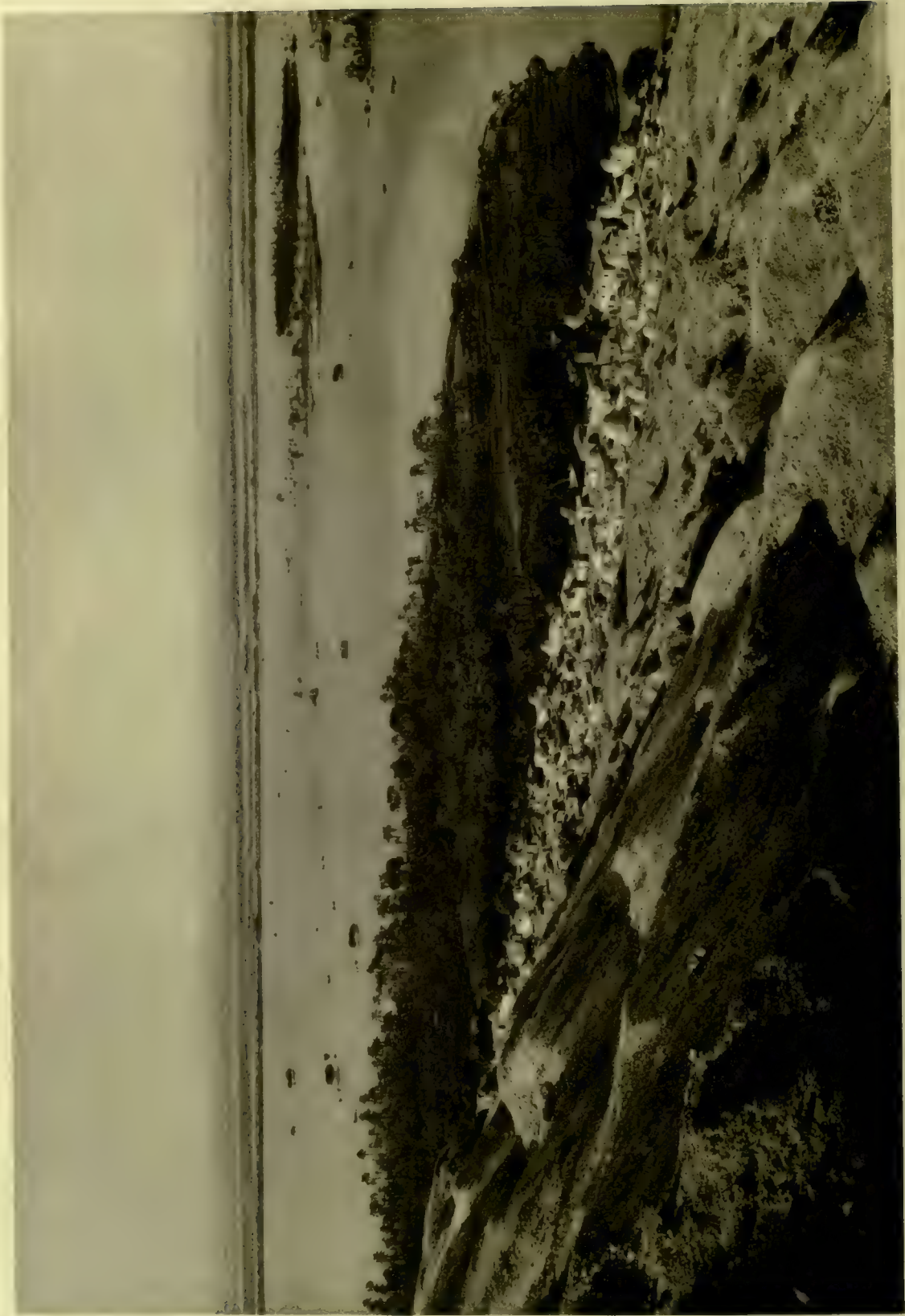


*Schafherde an Heiligengrab.*

*Troupeau de moutons auprès d'un tombeau d'un saint.*

*Sheep near a Saint's tomb.*

*Gregge presso la tomba d'un santo.*



*Assiat. Cemetery.*

*Assiat. Cimitero arabo.*

*Assiat. Friedhof.*

*Assiout. Cimetière.*



*Assiut in der Ueberschwemmung  
Assiout dans l'inondation.*

*Assiut. At high Nile.  
Assiut. Durante l'inondazione.*



*Sohag. Weißes Kloster.*

*Sohag. Le Couvent Blanc.*

*Sohag. The White Monastery.*

*Sohag. Il Convento Bianco.*

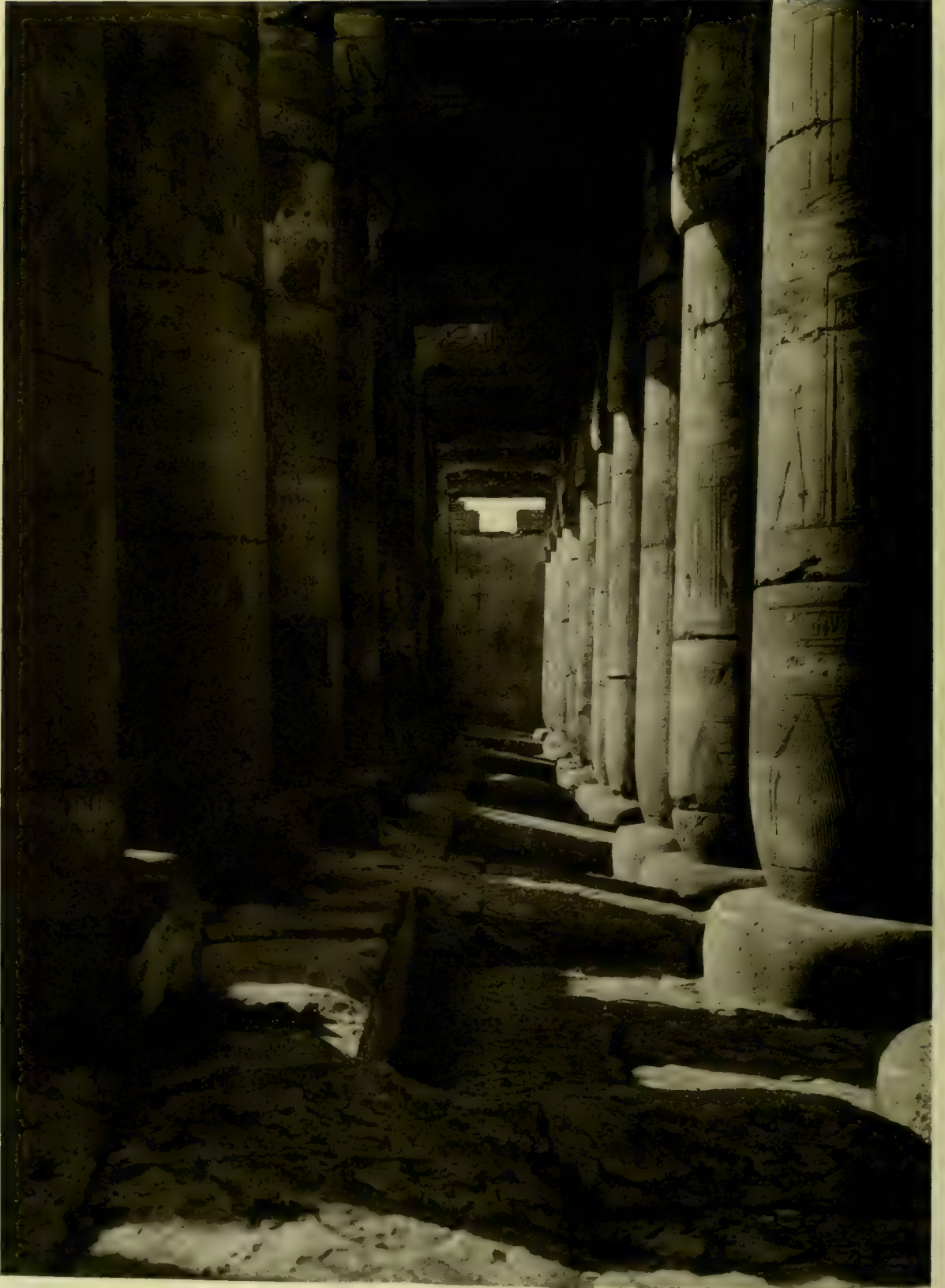


*Sohag. Kuppeln des Weißen Klosters.*

*Sohag. Dômes du Couvent Blanc.*

*Sohag. Domes of the White Monastery.*

*Sohag. Cupole del Convento Bianco.*



*Abydos. Tempel Sethos' I.*  
*Abydos. Temple de Sêti I.*

*Abydos. The Temple of Seti I.*  
*Abidos. Tempio di Seti I.*



*Abydos. Halle im Tempel Sethos' I.*

*Abydos. Portique dans le temple de Séti I.*

*Abydos. Hall in Temple of Seti I.*

*Abidos. Portico nel tempio di Seti I.*



*Oase Charge. Weg nach der Oase Dachte.  
L'Oasis de Khargéh. La route à l'oasis de Dakhléh.*

*Charga Oasis. Road to the Oasis of Dakhla.  
Oasi di Karga. Via dell' Oasi di Dakla.*





*Oase Charge. Palmengärten an einer Stroße.*

*L'Oasis de Khargèh. Jardins de palmiers bordants un chemin.*

*Charge Oasis. Palm-gardens and road.*

*Oasi di Karga. Giardini e palmizi.*



*Oase Charge. Palmengärten mit Bewässerungskanal.*

*L'Oasis de Khargèh. Jardins de palmiers sur un canal d'irrigation.*

*Charge Oasis. Palm-gardens on irrigation-canal.*

*Oasi di Karga. Giardini e palmizi.*



*Oase Charge. Straßenscene im Hauptort.*

*L'Oasis de Khargèh. Scène dans une rue du village principal.*

*Charga Oasis. Street scene in the chief village.*

*Oasi di Karga. Scena in una strada del villaggio principale.*



*Oase Charge. Straße im Hauptort.*

*L'Oasis de Khargèh. Rue dans le village principal.*

*Charge Oasis. Street in the chief village.*

*Oasi di Karga. Una strada del villaggio principale.*



*Oase Charge. Straße mit Sonnendächern im Hauptort*

*L'Oasis de Khargèh. Rue aux toits ombrellaires  
dans le village principal.*

*Charge Oasis. Street with sun-shades in the chief village.*

*Oasi di Karga. Tetti ombrellarii in una strada  
del villaggio principale*



*Oase Charge. Überbaute Straße im Hauptort.*

*L'Oasis de Khargéh. Rue surmontée par des maisons dans le village principal.*

*Charga Oasis. Street in the chief village built over with houses.*

*Oasi di Karga. Passaggi sopra le case.*



*Oase Charge. Überbaute Straße im Hauptort.*

*L'Oasis de Khargéh. Rue surmontée par des maisons dans le village principal.*

*Charga Oasis. Street in the chief village built over with houses.*

*Oasi di Karga. Passaggi sotto le case.*



Oase Charge. Blick über die Dächer der Hauptortes.  
L'Oasis de Khargèh. Vue sur les toits du village principal.

Charga Oasis. View over the roofs of the chief village.  
Oasi di Karga. Uno sguardo sopra i tetti.





*Oase Charge. Der Hauptort.*

*L'Oasis de Khargeh. Le village principal.*

*Charge Oasis. The chief village*

*Oasi di Karga. Il villaggio principale.*



*Oase Charge. Kleiner Platz im Hauptort.  
L'Oasis de Khargèh. Petite place dans le village principal.*

*Charga Oasis. Small square in the chief village.  
Oasi di Karga. Una piazzetta nel villaggio principale.*



*Oase Charge. Grabkuppeln.*

*L'Oasis de Khargh. Dômes de tombeaux.*

*Charga Oasis. Domes of tombs.*

*Oasi di Karga. Tombe.*



*Oase Charge. Tor des Tempels von Hibis.  
L'Oasis de Khargèh. Porte du Temple d'Hibis.*

*Charge Oasis. The Hibis-Temple  
Oasi di Karga. Porta del Tempio d'Hibide.*



Oase Charge. Vorhalle des Tempels von Hibis.

L'Oasis de K'hargèh. Portique d'entrée du temple d'Hibis.

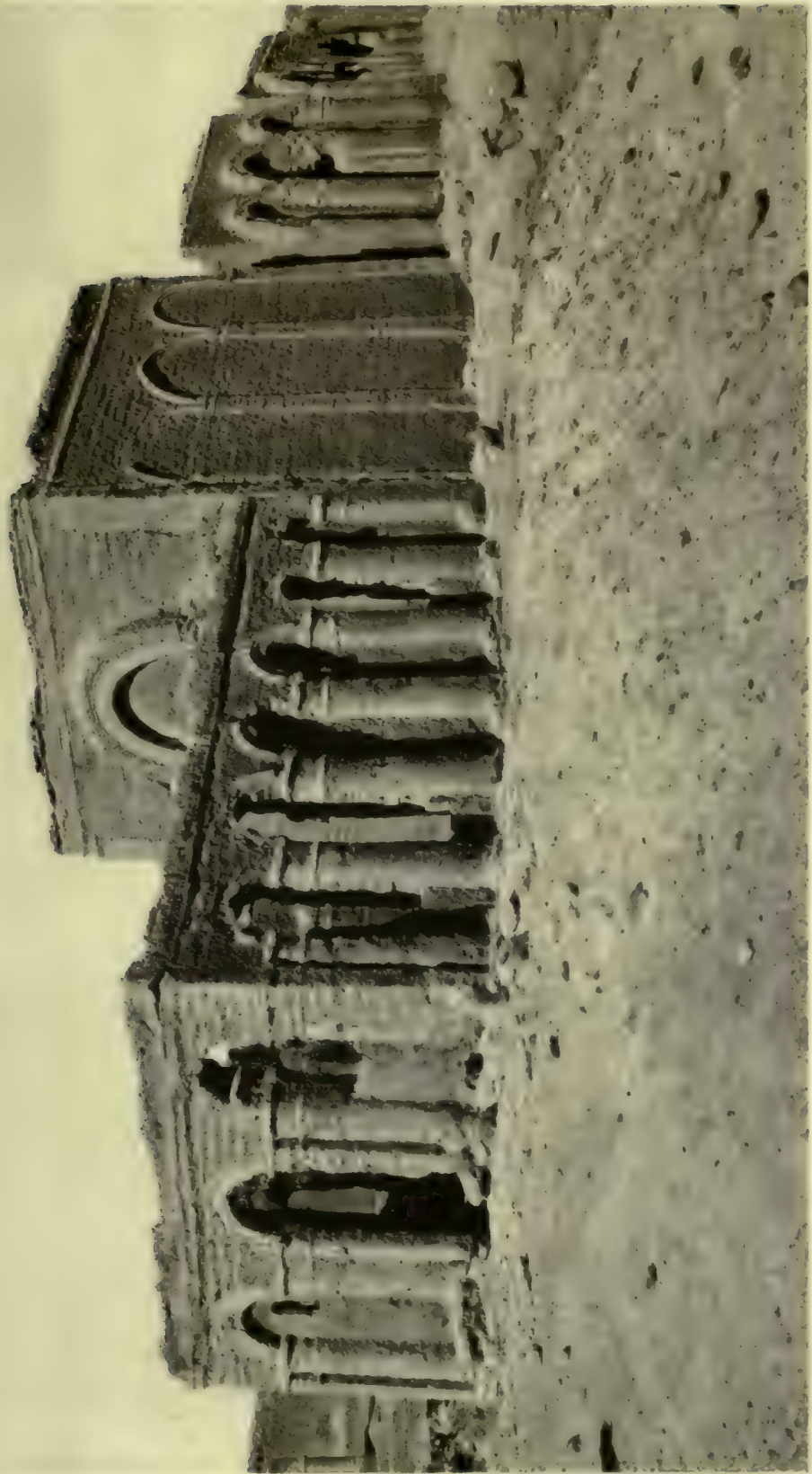
Charga Oasis. Entrance-hall of the Hibis-Temple.

Oasi di Karga. Tempio d'Hibide.



Oase Charge. Christliche Grabbauten.  
L'Oasis de Khargéh. Tombeaux chrétiens.

Charga Oasis. Christian tomb-monuments.  
Oasi di Karga. Necropoli cristiana.



*Oase Charge. Christliche Grabbauten.*

*L'Oasis de Khargeh. Tombeaux chrétiens*

*Oasis Charga. Christian tomb-monuments.*

*Oasi di Karga. Necropoli cristiana.*



*Oase Charge. Wehrgang und Turm der römischen Festung Ed-Deir.*

*L'Oasis de Khargèh. Rempart et tour de la forteresse romaine d'Ed-Deir.*

*Charge Oasis. Rampart and tower of the Roman fortress Ed-Deir.*

*Oasi di Karga. Bastione e torre della fortezza romana di Ed-Deir.*





*Oase Charge. Römische Festung Ed-Dër.*

*L'Oasis de Khargh. Forteresse romaine d'Ed-Dëir.*

*Charge Oasis. Roman fortress Ed-Dëir.*

*Oasi di Karga. Fortezza romana di Ed-Dëir.*



Oase Charge. Qasr Aijn Moustafa Käschi.  
L'Oasis de Khargèh. Kasr Ain Moustafa Cachef.

Charge Oasis. Kasr Ain Moustafa Käschi.  
Oasi di Karga. Kasr Ein Moustafa Cachef.



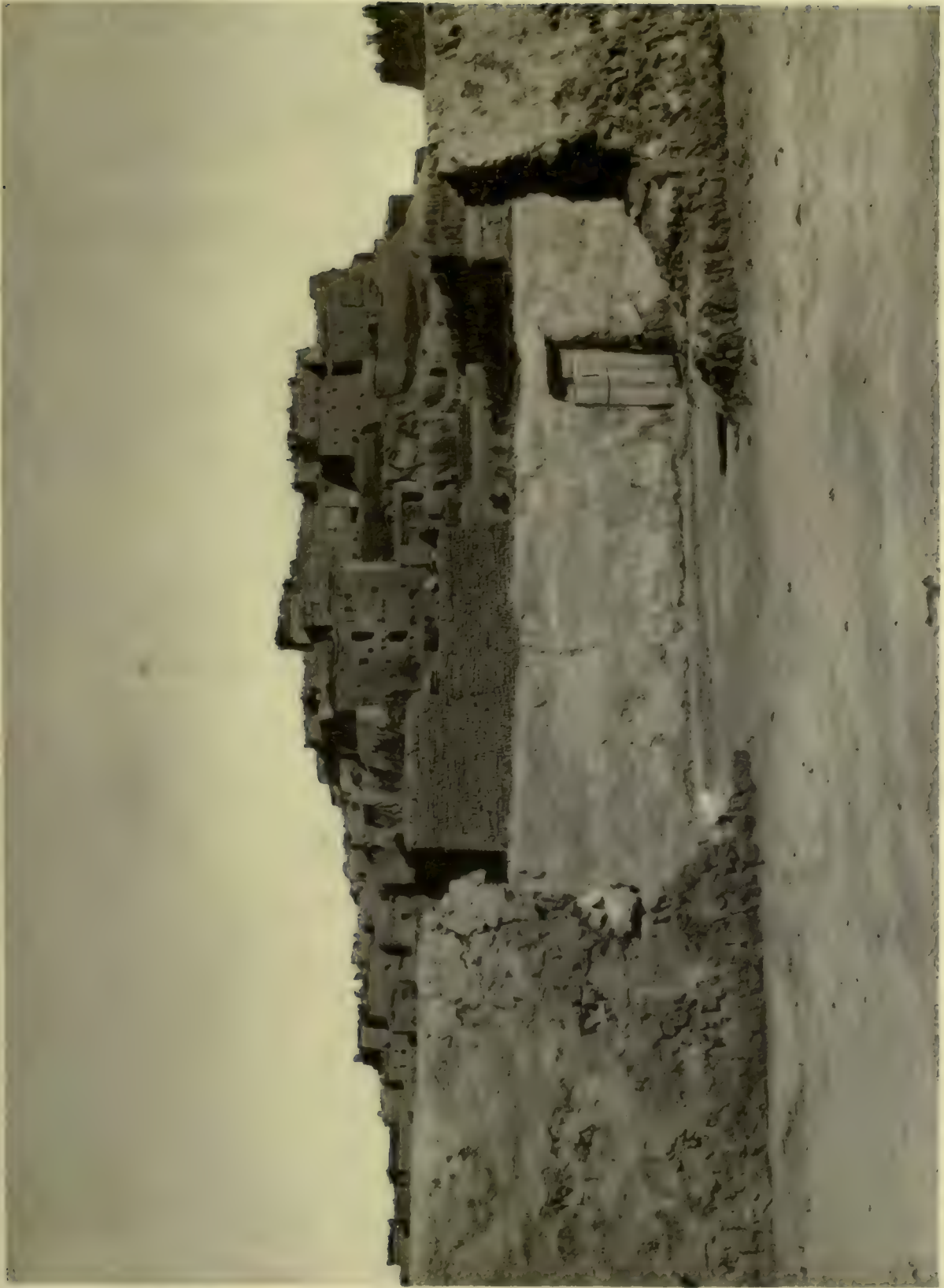
Oase Charge. Qasr el-Gueta.  
L'Oasis de Khargèh. Kasr el Ghuéta.

Charge Oasis. Kasr el-Ghueta.  
Oasi di Karga. Kasr el-Gueta.



Oase Charge. Mattensflechter in Qasr-es-Saijān.  
L'Oasis de Khargèh. Nattier à Kasr es-Saiyan.

Charga Oasis. Making mats in Kasr es-Saiyan.  
Oasi di Karga. Fabbriante di stuoi a Kasr Es-Saian.



*Oase Dachle. Ort Mûi.*

*L'Oasis de Daklêh. Village de Mout.*

*Daklêh Oasis. Mut-village.*

*Oasi di Dakla. Villaggio di Mut.*



*Oase Dachle. Straße in Müt.  
L'Oasis de Daklèh. Rue à Mout.*

*Dakhla Oasis. Street in Mut.  
Oasi di Dakla. Una strada di Mut.*



*Oase Dachle. Straße im Ort Reschide.*

*L'Oasis de Daklèh. Rue dans le village de Réchide.*

*Dakhlā Oasis. Street in Rashida-village.*

*Oasi di Dakla. Una strada di Rescide.*



*Oase Dachle. Akazie in Reschide.*

*L'Oasis de Daklèh. Acacia dans le village de Réchide.*

*Daklèh Oasis. Acacia trees at Rashida.*

*Oasi di Dakla. Acacia a Rescide.*





Oase Dachle. Heiligengräber bei El-Qasr.

L'Oasis de Dakléh. Mausolées de saints près d'El-Qasr.

Dakhla Oasis. Saints' tombs near El-Qasr.

Oasi di Dakla. Tombe di santi presso El-Qasr.



*Oase Dachle. Moschee in El-Qasr.*

*L'Oasis de Daklèh. Mosquée à El-Kasr.*

*Dakhlā Oasis. Mosque in El-Kasr.*

*Oasi di Daqlā. Moschea a El-Kasr.*



*Oase Dachle. Ort El-Qasr.*

*L'Oasis de Daklèh. Le village El-Kasr.*

*Dakhlà Oasis. Village of El-Kasr.*

*Oasi di Dakla. El-Kasr.*



*Oase Dachle. Straße in El-Kasr.*

*L'Oasis de Daklèh. Rue à El-Kasr.*

*Dakḥla Oasis. Street in El-Kasr.*

*Oasi di Dakla. Una strada a El-Kasr.*



*Oase Dachle. Straße in El-Qasr.  
L'Oasis de Daklèh. Rue à El-Kasr.*

*Dakhla Oasis. Street in El-Kasr.  
Oasi di Dakla. Una strada a El-Kasr.*



*Oase Dachte. Wanderdünen beim Dorf Gedide.*

*L'Oasis de Daklèh. Dunes rampantes contre le village de Guédideh.*

*Daklèh Oasis. Moving dunes near Gedida-village.*

*Oasi di Dakla. Dune mobili a El-Ghedide.*



*Oase Dachle. Wanderdünen beim Dorf Gedide.*

*L'Oasis de Daklèh. Dunes rampantes contre le village de Guédideh.*

*Dakhlà Oasis. Moving dunes near Gedida-village.*

*Oasi di Dakla. Dune mobili a El-Ghedide.*



Oase El-Qāra, von N gesehen.  
L'Oasis d'El-Karah, vue du Nord.

El-Kara Oasis from the North.  
Oasi di El-Kara. Veduta settentrionale.





Oase El-Qāra. Hauptort.

L'Oasis d'El-Karah Le village principal.

El-Kara Oasis. Chief village.

Oasi di El-Kara. Il villaggio principale.



*Siwa-Oasis. Mosque in Aghurmi.*

*Oasi di Siwa. Moschea in Agurmi.*

*Oase Siwa. Moschee in Agurmi.*

*L'Oasis de Siouah. Mosquée à Aghourmi.*



Oase Siwa. Wohnhaus im Hauptort.

L'Oasis de Siouah. Maison dans le village principal.

Siwa-Oasis. House in the chief village.

Oasi di Siwa. Un abitazione.



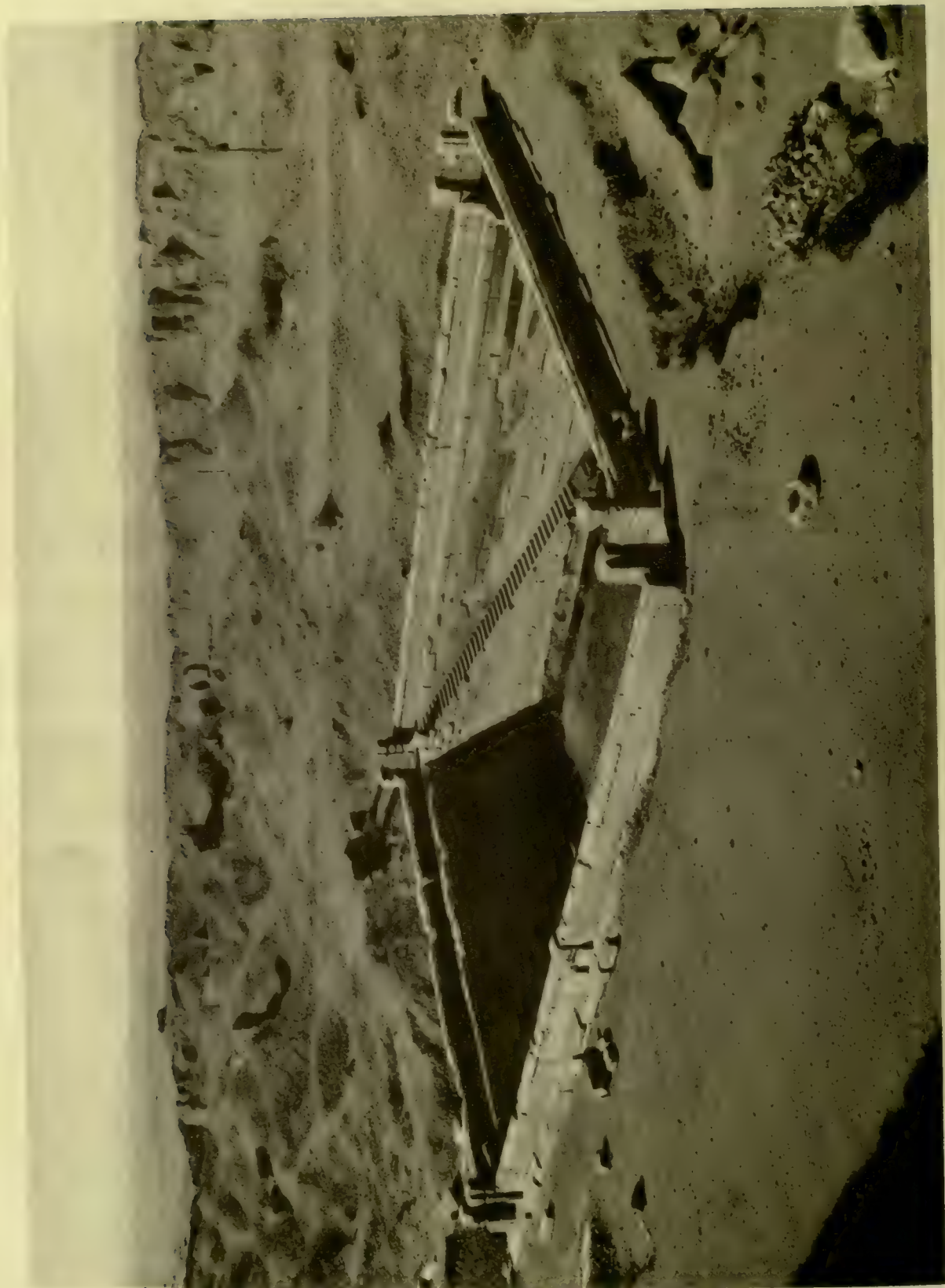
*Dendera. Vorhalle des Hathor-Tempels.  
Denderah. Portique du Temple d'Hathor.*

*Dendera. Entrance-hall of the Temple of Hathor.  
Dendera. Il tempio di Hator.*



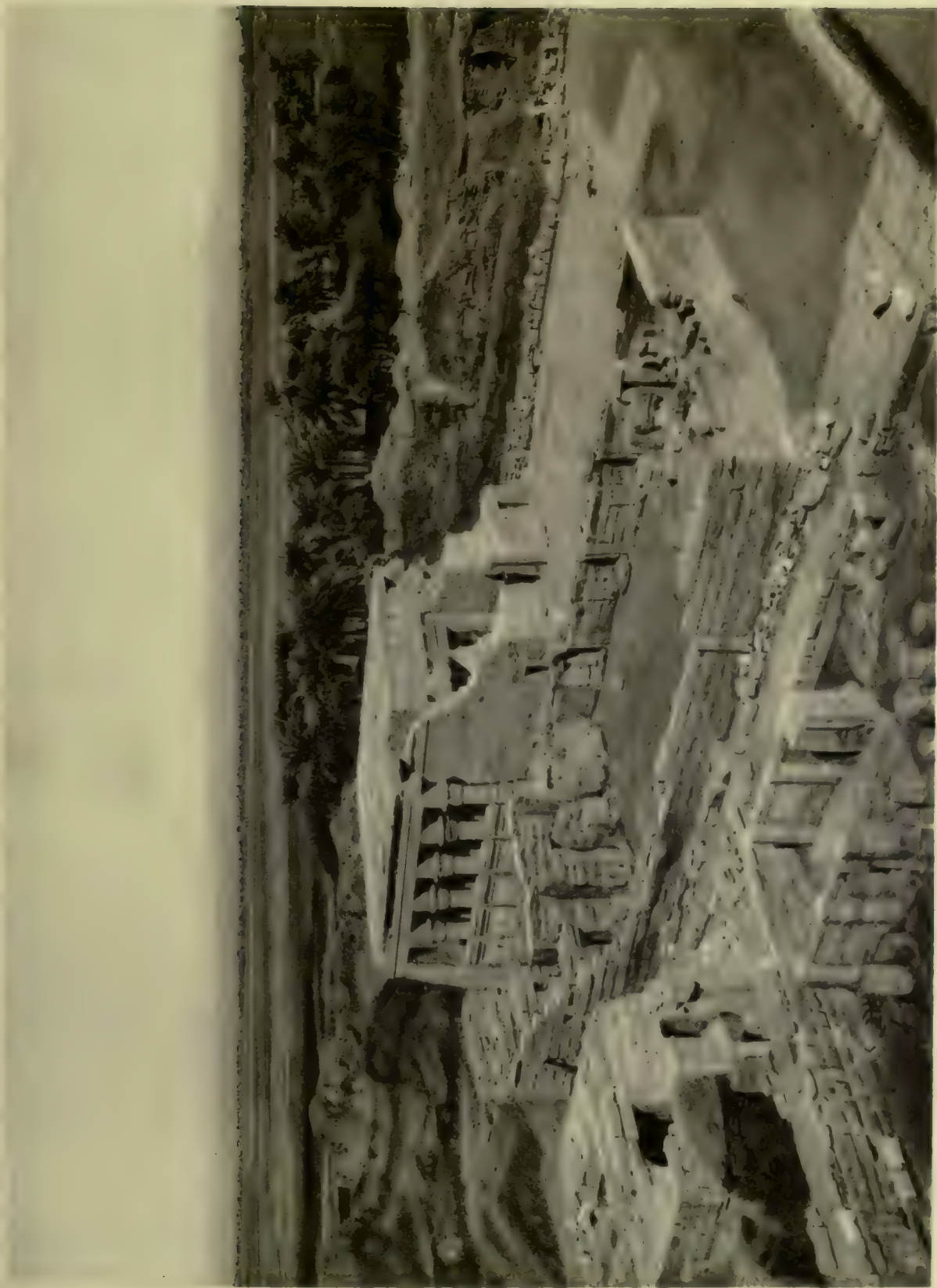
*Dendera. Hathor-Tempel.  
Denderah. Le Temple d'Hathor*

*Dendera. Temple of Hathor.  
Dendera. Il tempio di Hathor.*



*Dendera. Heiliger See des Hathor-Tempels.  
Denderah. Lac sacré du Temple d'Hathor.*

*Dendera. The holy lake near the Temple of Hathor  
Dendera. Il lago sacro del tempio di Hathor.*



*Dendera. Koptische Kirche und Tempel des Har-sem-teue.*

*Denderah. Eglise copte et Temple d'Har-sem-téoue.*

*Dendera. Coptic church and Temple of Har-sem-teue.*

*Dendera. Chiesa copta e tempio di Har-sem-teue.*



*Dendera. Schranke vom Tempel des Har-sem-tewe*

*Denderah. Cloison au Temple d'Har-sem-téoue.*

*Dendera. Screen-wall in the Temple of Har-sem-tewe.*

*Dendera. Nel tempio di Har-sem-teve.*





*Thebes-West. Gruppe der Klagenden im Grabe des Ramose.*

*Thebes-Ouest. Lamentation dans le tombeau de Ramose.*

*Thebes-West. Lamenting women in the tomb of Ramose.*

*Tebe occidentale. Lamentazione nella tomba di Ramose.*



*Theben-West. Getreidemessen im Grabe des Mena.*

*Thèbes-Ouest. Mestreur de grains dans le tombeau de Ména.*

*Thebes-West. Measuring corn in the tomb of Mena.*

*Tebe occidentale. Misuratore di grano nella tomba di Ména.*



Thebes-West. Wimmoung in the tomb of Ramose.  
Tebe occidentale. Vagliatura nella tomba di Mena.

Theben-West. Worfeln im Grabe des Mena.  
Thèbes-Ouest. Vanneurs de blé dans le tombeau de Mena.



*Theben-West. Gruppe der Domänenverwalter im Grabe des Chā-em-hét.*

*Thèbes-Ouest. Les administrateurs des domaines dans le tombeau de Kha-em-hét.*

*Thebes-West. Officials in charge of estates in the tomb of Kha-em-het*

*Tebe occidentale. Gli amministratori dei domini nella tomba di Kha-em-het.*



*Theben-West. Paar beim Mahle im Grabe des Ramose.*

*Thèbes-Ouest. Couple au repas dans le tombeau de Ramose.*

*Thebes-West. Couple at meal in the tomb of Ramose.*

*Tebe occidentale. Coppia a pranzo nella tomba di Ramose.*



*Thebes-West. The Necropolis below Sheikh Abd el-Kurna.  
Tebe occidentale. Necropoli a Scetk Abd el Gurma.*

*Theben-West. Totenfeld unter Scheich Abd el-Qurna.  
Thèbes-Ouest. Nécropole en-dessous de Cheikh Abd el-Qournah.*

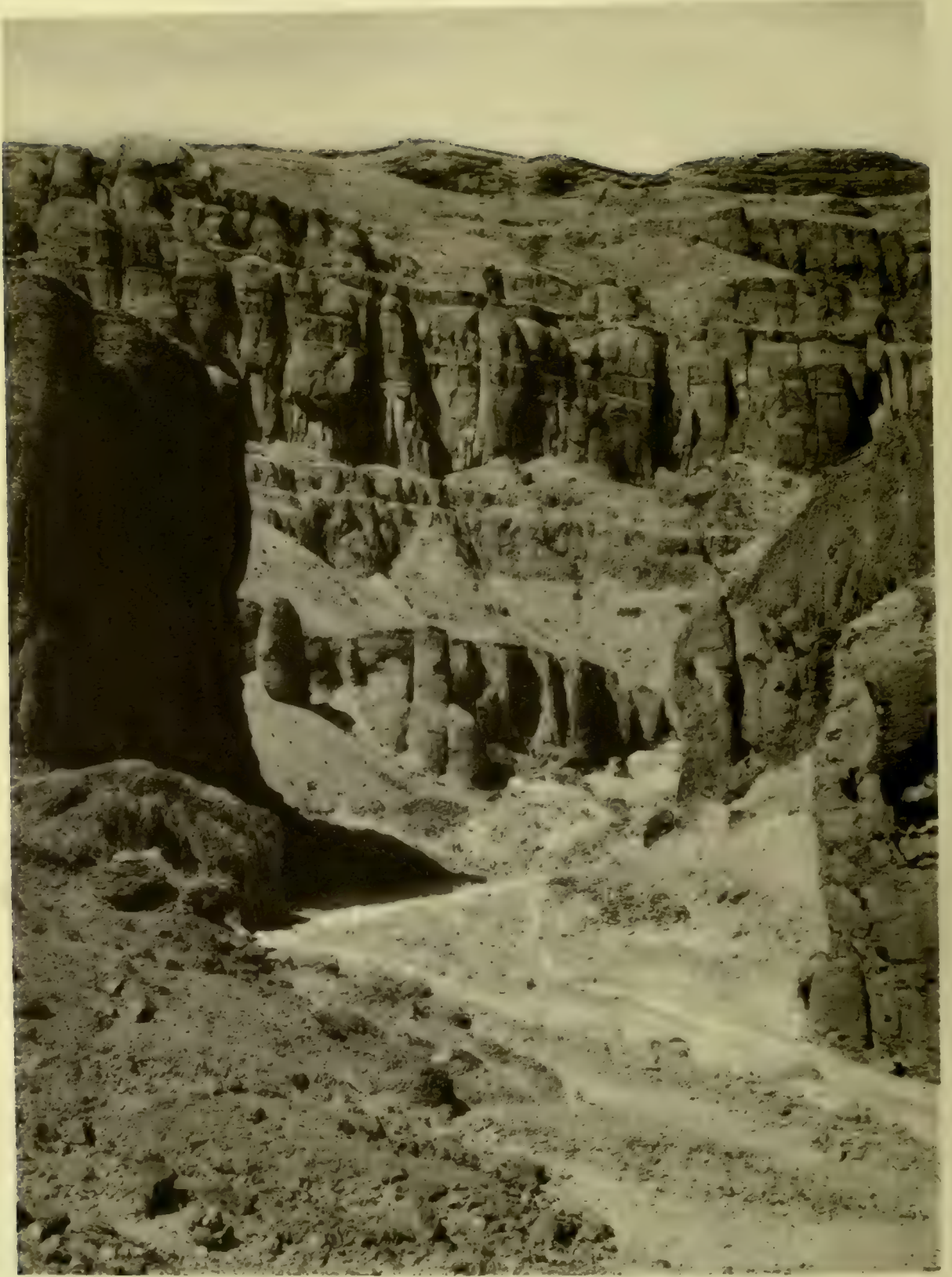


*Theben-West. Taubenhaus.*

*Theben-Ouest. Pigeonnier.*

*Theben-West. Pigeon-house.*

*Tebe occidentale. Piccionaia.*



*Theben-West. Westtal der Königsgräber.*

*Thèbes-Ouest. Partie occidentale de la Vallée des Rois.*

*Thebes-West. Western valley of the Kings.*

*Tebe occidentale. Parte occidentale della Valle dei Re.*





*Theben-West. Tal der Königsgräber.*

*Theben-Ouest. Vallée des Rois.*

*Theben-West. Valley of the Kings.*

*Tebe occidentale. Valle dei Re.*



*Theben-West. Osttal der Königsgräber.*

*Thèbes-Ouest. Vallée orientale des rois.*

*Thebes-West. Eastern valley of the Kings.*

*Tebe occidentale. Parte orientale della Valle dei Re.*



*Theben-West. Gebirge bei Dēr el-bachri.*

*Thèbes-Ouest. Montagne près de Deir el-Bahari.*

*Thebes-West. Mountains near Deir-el-bahari.*

*Tebe occidentale. Monte presso Deir El-Bahari.*



*Theben-West. Dēr el-bachri.*

*Thèbes-Ouest. Deir el-Bahari.*

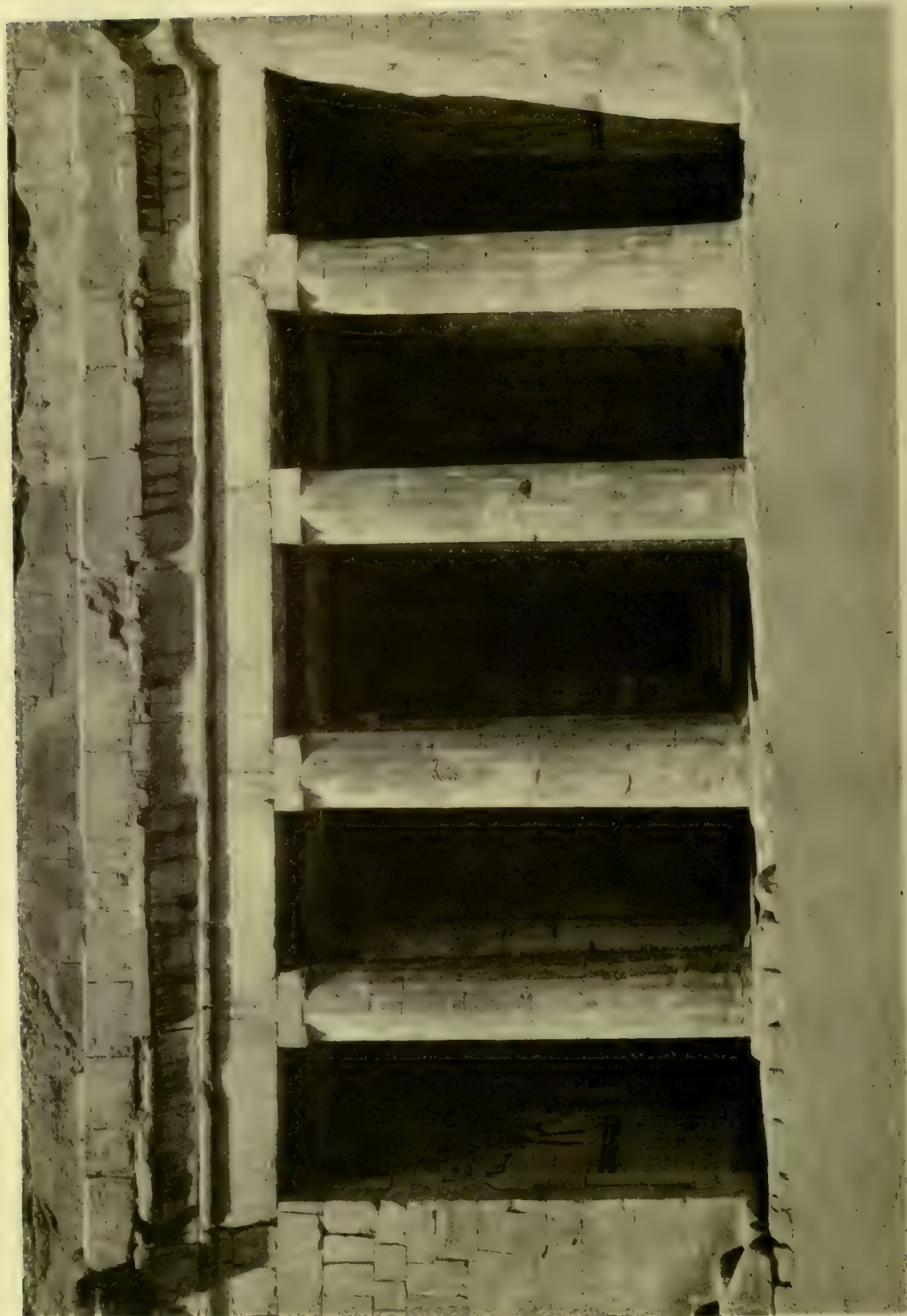
*Thebes-West. Deir-el-bahari.*

*Tebe occidentale. Deir El-Bahari.*



*Theben-West. Säulengang in Dér el-bachri.  
Thèbes-Ouest. Colonnade à Deir el-Bahari.*

*Thebes-West. Colonnade in Deir-el-bahari.  
Tebe occidentale. Colonnato a Deir El-Bahari.*



*Theben-West. Vorhalle der Anubis-Kapelle in Dér el-bachri.  
Thèbes-Ouest. Portique dans la Chapelle d'Anoubis à Dér el-Bahari.*

*Thebes-West. Entrance-hall to the Anubis Chapel in Dér-el-bahari.  
Tebe occidentale. Portico della cappella di Anubis a Dér El-Bahari.*



*Theben-West. Kapellen in Dêr el-bachri*

*Thèbes-Ouest. Capelles à Deir el-Bahari.*

*Thebes-West. Chapels in Deir-el-bahari.*

*Tebe occidentale. Dettaglio del tempio a Deir El-Bahari.*



*Theben-West. Grabbauten in den Assasif.*

*Thebes-Ouest. Tombeaux dans les Assasif.*

*Thebes-West. Tomb-monuments in the Assasif.*

*Tebe occidentale. Tomba negli Assasif.*





*Theben-West. Sethos-Tempel von Qurna.*

*Thebes-Ouest. Temple de Séti I à Qournah.*

*Thebes-West. Temple of Seti near Kurna.*

*Tebe occidentale. Tempio di Seti I a Kurna.*



*Theben-West. The Ramesseum from South-West.  
Tebe occidentale. Il Ramessesio visto da Sud-ovest.*

*Theben-West. Ramesseum, von SW gesehen.  
Thebes-West. Le Ramesseum vu du Sud-ouest.*



*Theben-West. Ramesseum, von S gesehen.  
Thèbes-Ouest. Le Ramesseum vu du sud.*

*Thebes-West. The Ramesseum from South.  
Tebe occidentale. Il Ramesseo visto da Sud.*



*Theben-West. Säulen im Ramesseum.*

*Thèbes-Ouest. Colonnes dans le Ramesséum.*

*Thebes-West. Columns in the Ramesseum.*

*Tebe occidentale. Colonne del Ramesseo.*



*Theben-West. Königsstatuen im Ramesseum.*

*Thebes-Ouest. Statues de rois dans le Ramesseum.*

*Thebes-West. Statues of Kings in the Ramesseum.*

*Tebe occidentale. Statue di re nel Ramesseo.*



*Theben-West. Gewölbte Speicher im Ramesseum.  
Thebes-Ouest. Magasins voûtés au Ramesseum.*

*Thebes-West. Vaulted storerooms in the Ramesseum.  
Tebe occidentale. Magazzini a volta nel Ramesseo.*



*Theben-West. Brunnen am Rande des Fruchtlandes.*

*Thebes-Ouest. Puits au bord des cultures.*

*Thebes-West. At a well on the border of the cultivation.*

*Tebe occidentale. Pozzo al limitare della zona coltivata*



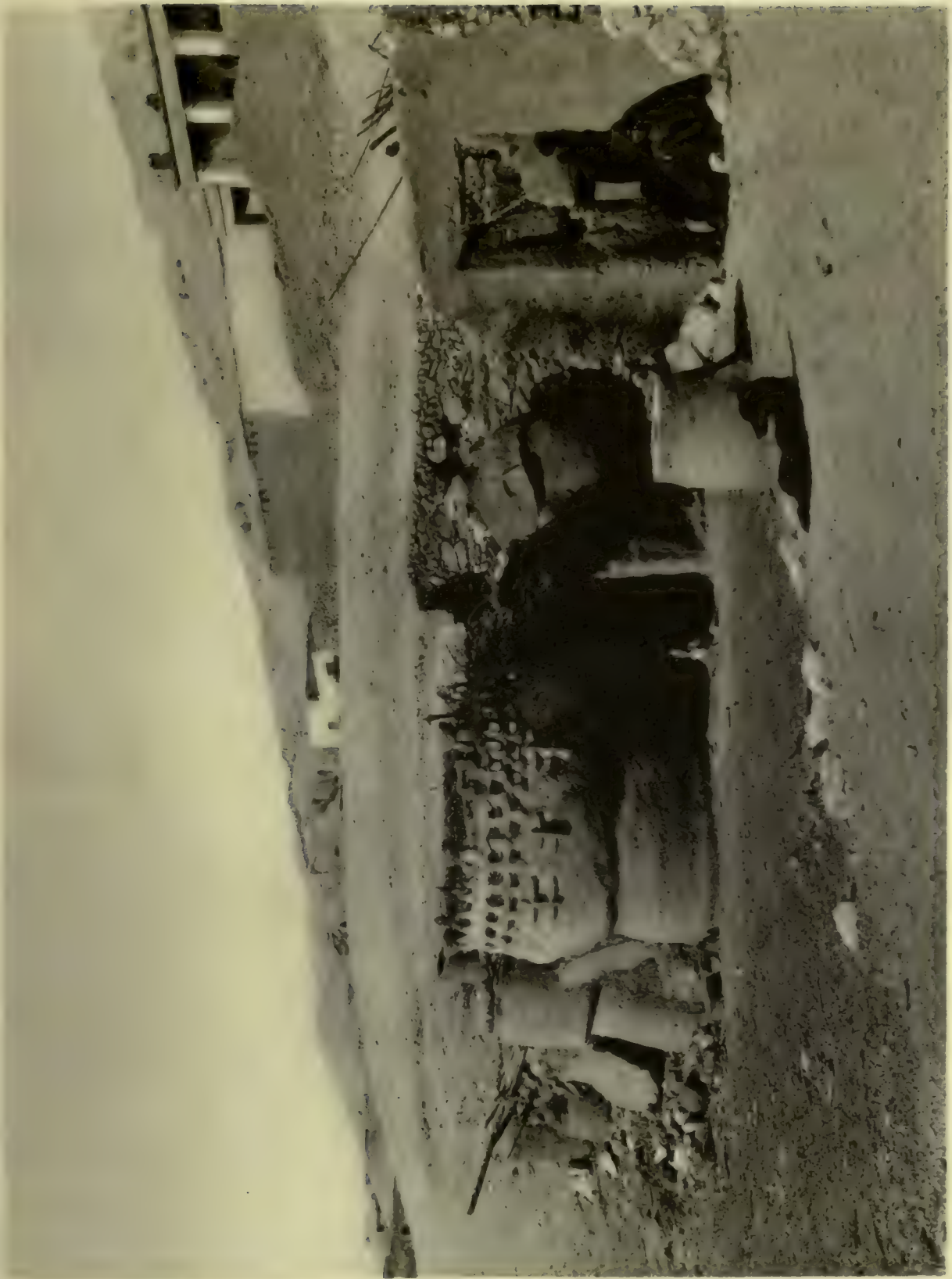
*Theben-West. Weberhütte.*

*Thèbes-Ouest. Cabane d'un tisseur.*

*Thebes-West. A weaver's hut.*

*Tebe occidentale. Capanna di un fabbricante di cordami.*





*Theben-West. Hütte mit Sommerschlaflplatz im Freien.*

*Thebes-Ouest. Gîte d'été en pleine air devant une cabane.*

*Thebes-West. Open-air sleeping-place for summer use in front of a house.*

*Tebe occidentale. Giociglio estivo all'aria aperta davanti ad una capanna.*



*Theben-West. Frauen und Kinder vor einem Hause.*

*Thebes-Ouest. Femmes et enfants devant une maison.*

*Thebes-West. Women and children in front of a house.*

*Tebe occidentale. Donne e bimbi davanti ad una casa.*

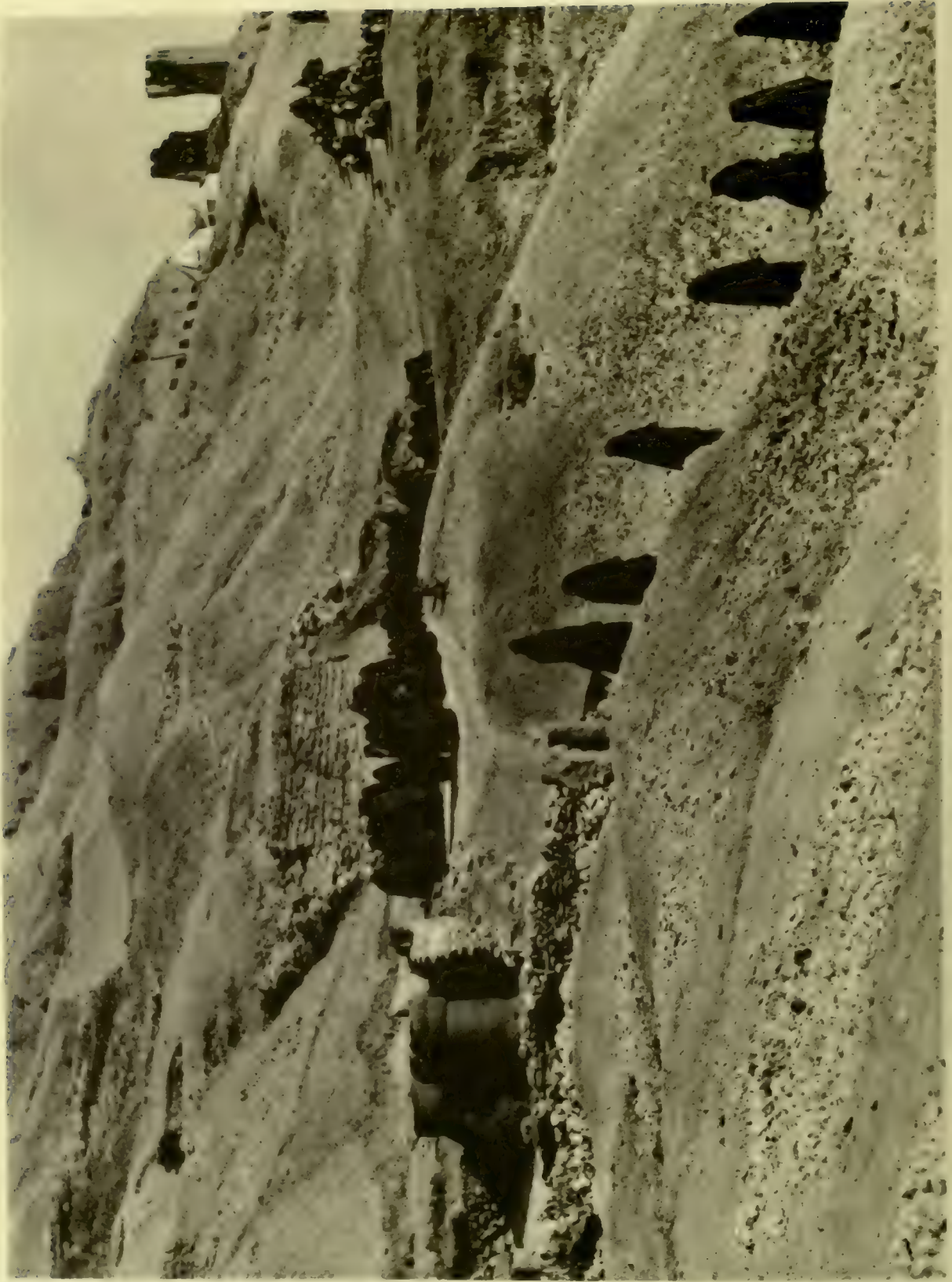


*Theben-West. Beduinzelt.*

*Thebes-Ouest. Tente de Bédouins.*

*Thebes-West. A Beduin tent.*

*Tebe occidentale. Tenda di beduini.*



*Theben-West. Totenkloge in Scheich Abd el-Qurna.*

*Thebes-Ouest. Indigènes lamentant un mort à Cheikh Abd el-Qournah.*

*Thebes-West. Lamenting a death in Sheikh Abd el-Kurna.*

*Tebe occidentale. Lamentazione funebre a Cheik Abd el Kurna.*



*Theben. Fährjunge.  
Thèbes. Petit bacheoteur.*

*Thebes. Ferry-boy.  
Tebe. Piccolo barmiole.*



*Theben-West. Nilüberschwemmung.*

*Thèbes-Ouest. Les inondations du Nil.*

*Thebes-West. High Nile.*

*Tebe occidentale. Inondazioni del Nilo.*



*Theben-West. Überschwemmtes Fruchland.  
Thebes-Ouest. Terrains cultivés en inondation.*

*Thebes-West. Flooded cultivation.  
Tebe occidentale. Campi inondati.*



*Theben-West. Medinet Habu.*

*Thebes-Ouest. Médinet Habou.*

*Thebes-West. Medinet-Haboo.*

*Tebe occidentale. Medinet Habu.*





*Theben-West. Medinet Habu, von S gesehen.*

*Thebes-Ouest. Médinet Habou vu du sud.*

*Thebes-West. Medinet Haboo from the South.*

*Tebe occidentale. Medinet Habu.*



*Theben-West. Wasserschöpfrad bei Médinet Habu.*

*Thebes-Ouest. Roue hydraulique près de Médinet Habou.*

*Thebes-West. Scoop near Médinet Habou.*

*Tebe occidentale. Ruota idraulica presso Médinet Habu.*



*Theben-West. Tamarixen.  
Theben-Ouest. Tamarisques.*

*Thebes-West. Tamarisk-trees.  
Tebe occidentale. Tamarischi.*



*Theben-West. Die Memnonkolosse.*

*Thèbes-Ouest. Les colosses de Memnon.*

*Thebes-West. The colossi of Memnon.*

*Tebe occidentale. Colossi di Memnone.*



Luxor. Säulenhof Amenophis' III.

Louqsor. Cour de colonnes d'Aménophis III.

Luxor. Portico of Amenophis III.

Luktör. Corte di Amenofis III.



*Luxor. Hof Ramses' II.*

*Louqsor. Cour de Ramses II.*

*Luxor. Courtyard of Ramses II.*

*Luxor. Corte di Ramses II.*



*Luqsor: Standbilder Ramses' II.*

*Louqsor. Statues de Ramses II.*

*Luxor. Statues of Ramses II.*

*Luksor. Statue di Ramses II.*



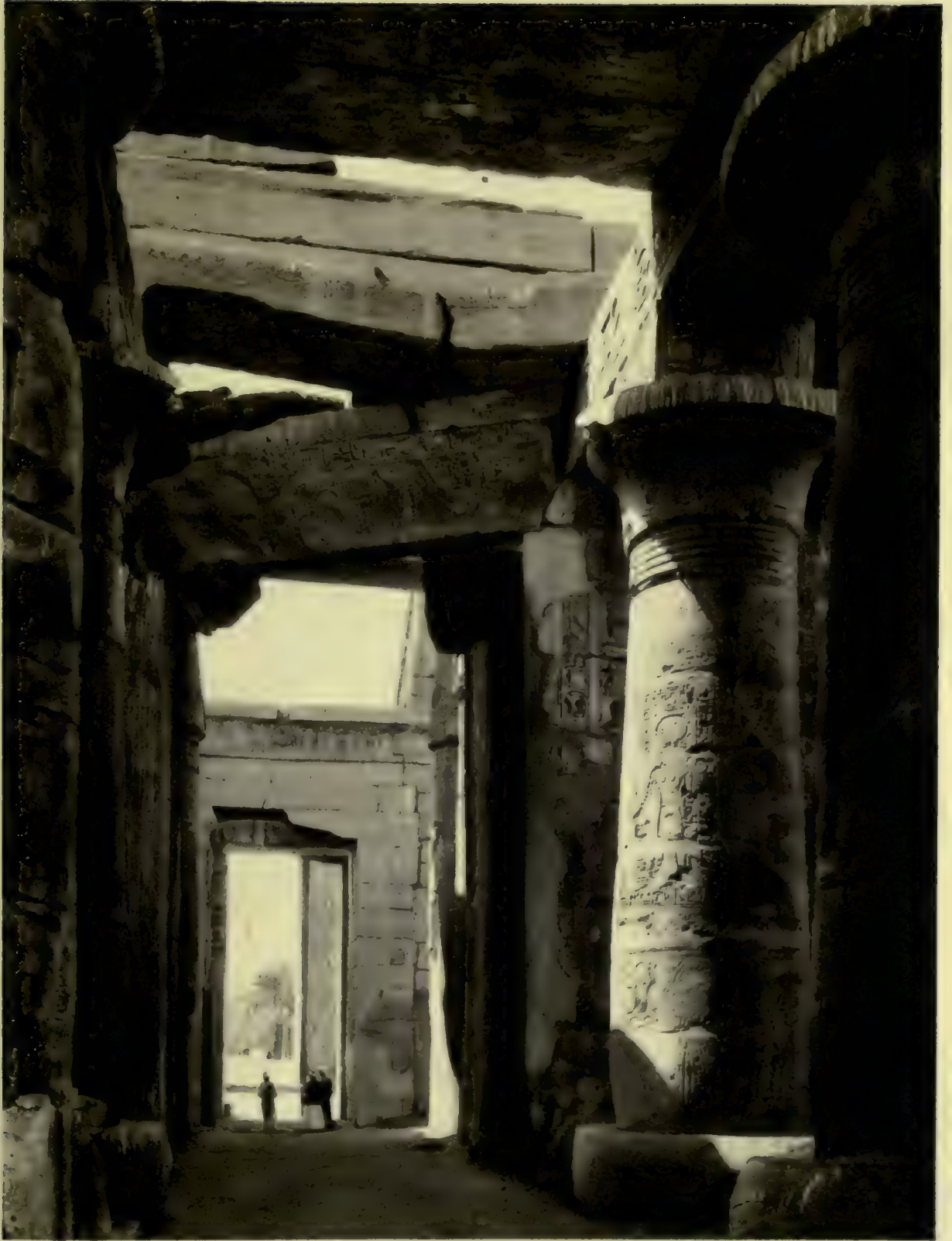
*Karnak. Straße zum Chons-Tempel.*

*Karnak. Route menant au Temple de Khons.*

*Karnak. Road leading to the Temple of Chons.*

*Karnak. Strada che conduce al tempio di Khons.*





*Karnak. Chons-Tempel.  
Karnak. Temple de Khons.*

*Karnak. The Temple of Chons.  
Karnak. Tempio di Khons.*



*Karnak. Nordtor.*

*Karnak. Porte septentrionale.*

*Karnak. Northern Gate.*

*Karnak. Porta settentrionale.*

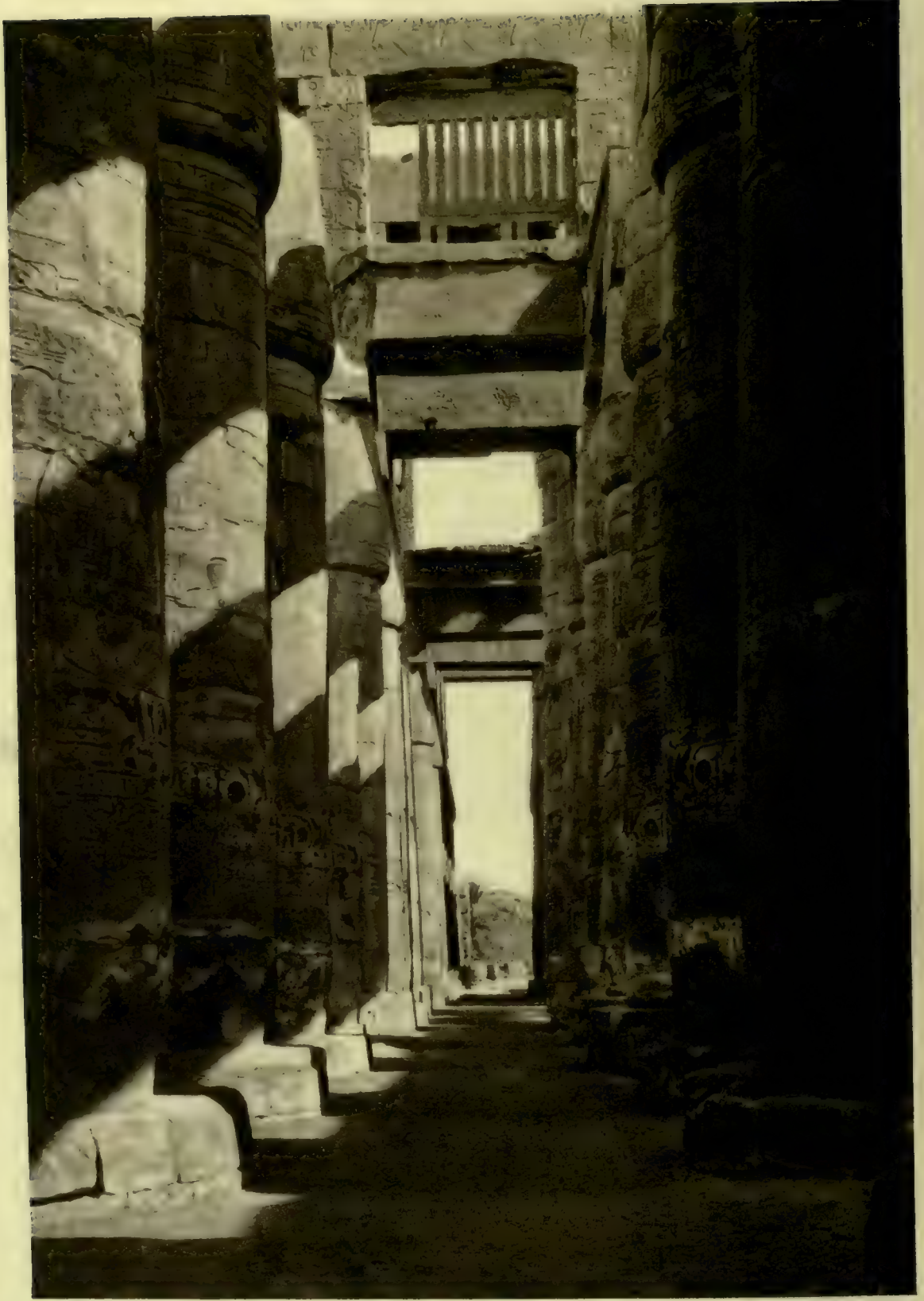


*Karnak. Widderstraße.*

*Karnak. L'allée des béliers.*

*Karnak. The avenue of the rams.*

*Karnak. Il viale degli arieti.*



*Karnak. Großer Säulensaal.*

*Karnak. Grand portique.*

*Karnak. The Great Hypostyle.*

*Karnak. Grande portico.*



*Karnak. Durchblick im Festsaal Thutmosis' III.*

*Karnak. View through the festival hall of Thutmose III.*

*Karnak. Vue à travers le Hall de jubilee de Thoutmosis III*

*Karnak. Veduta attraverso l'atrio del giubileo di Tutmosis III*

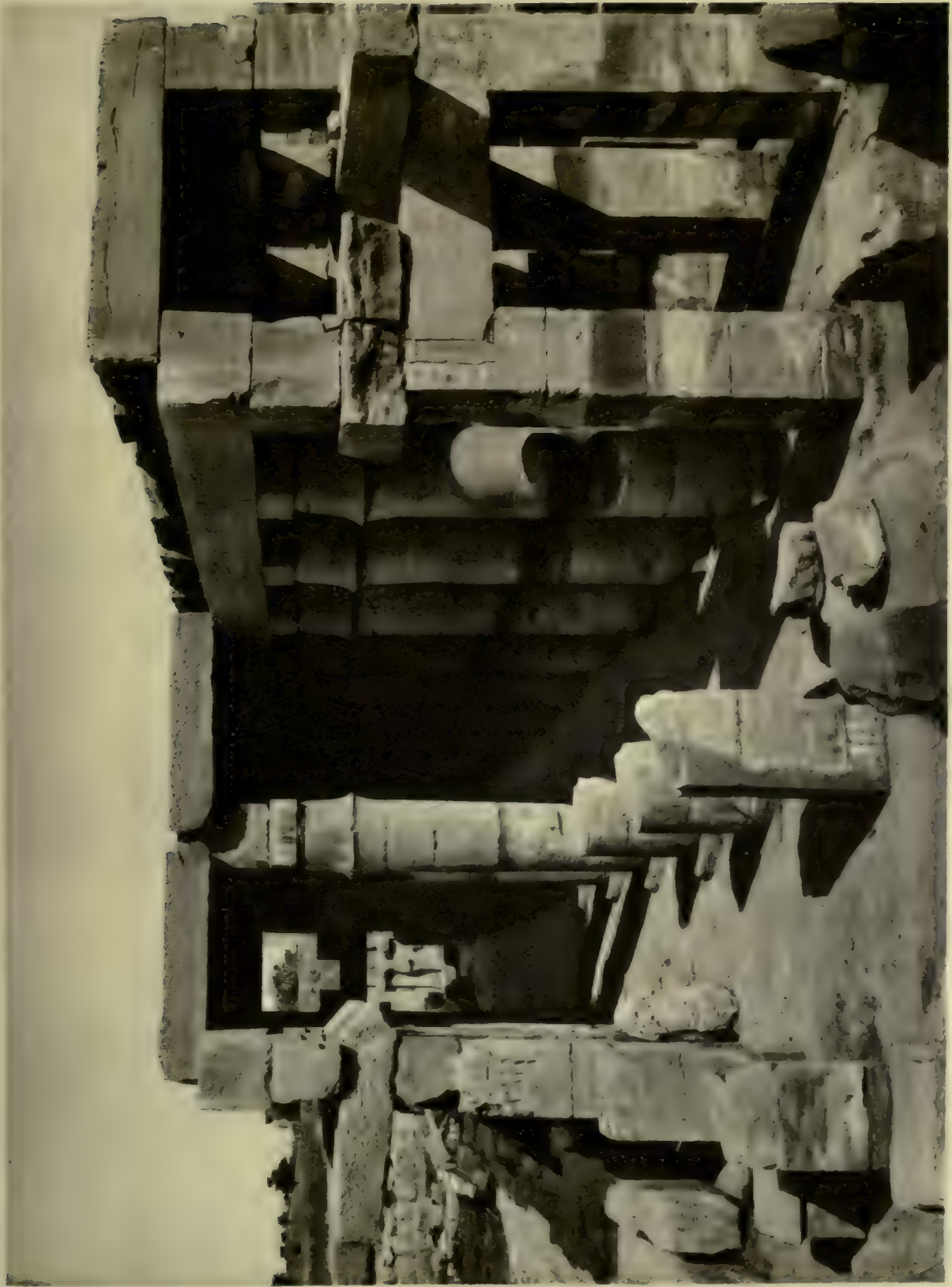


Karnak. Festbau Thutmosis' III von W gesehen.

Karnak. Hall de jubilee de Thoutmosis III vu du côté occidental.

Karnak. Festival hall of Thutmosis III from the West.

Karnak. Atrio del giubileo di Tutmosis III



Karnak. Festbau Thutmosis' III. von SW gesehen.

Karnak. Hall de jubilee de Thoutmosis III vu du côté sud-ouest

Karnak. Festival hall of Thutmosis III from SW.

Karnak. Atrio del giubileo di Tutmosis III



Karnak. Ptah-Tempel.  
Karnak. Le Temple de Ptah.

Karnak. The temple of Ptah  
Karnak. Tempio di Ptah.





*Karnak. Hinter dem Festbau Thutmosis' III.*

*Karnak. Derrière le Hall de jubilé de Thoutmosis III.*

*Karnak. Behind the festival hall of Thutmosis III.*

*Karnak. Atrio del giubileo di Tutmosis III.*



*Karnak. Zweiter Pylon im Südteil des Amon-Tempels.*

*Karnak. Deuxième pylône dans la partie sud du Temple d'Amon.*

*Karnak. Second pylon in the Southern part of the temple of Amon.*

*Karnak. Secondo pilone nella parte meridionale del tempio di Ammone.*

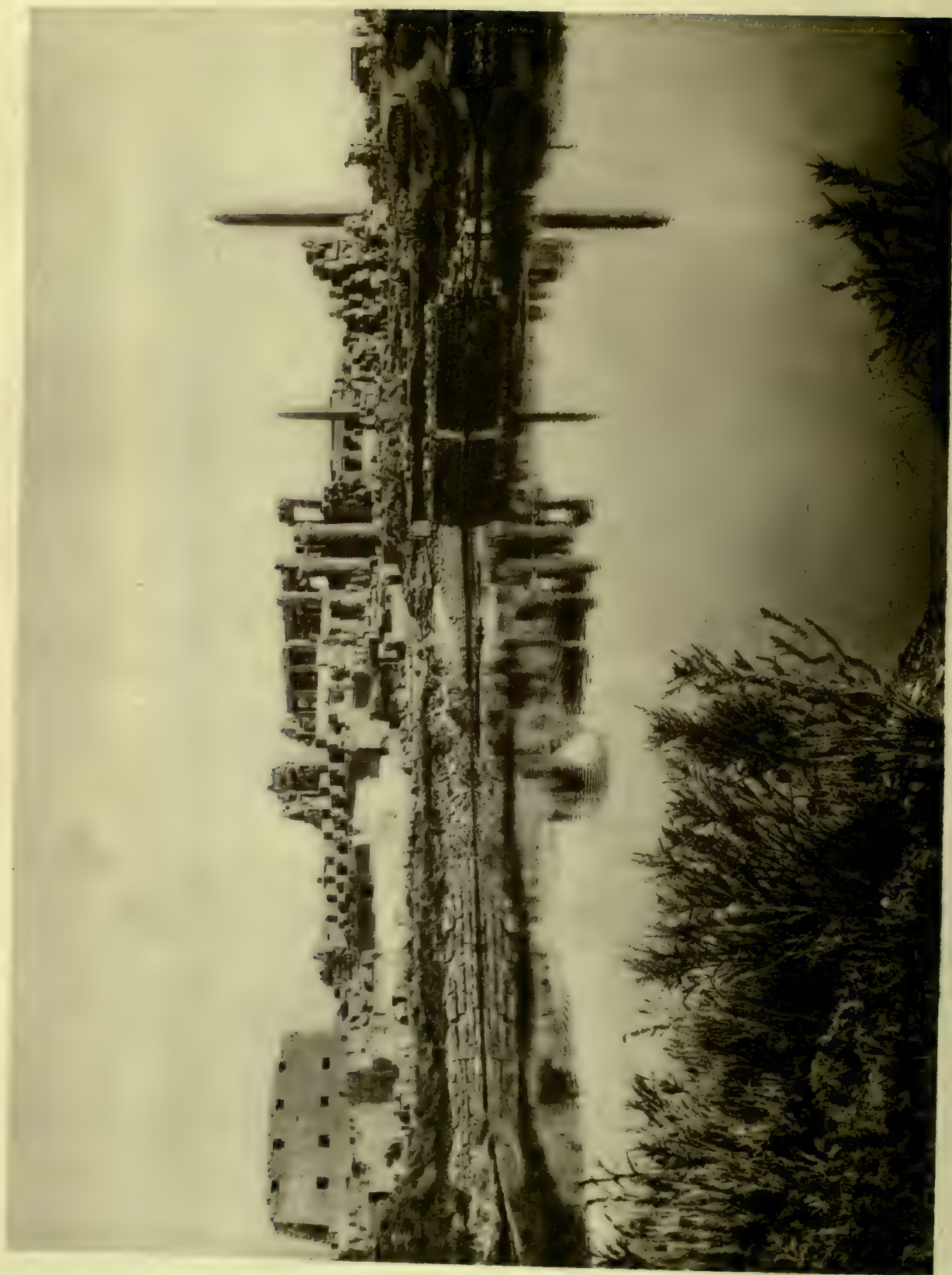


*Karnak. Dritter Pylon im Südteil des Amon-Tempels.*

*Karnak. Troisième pylône dans la partie sud du Temple d'Amon.*

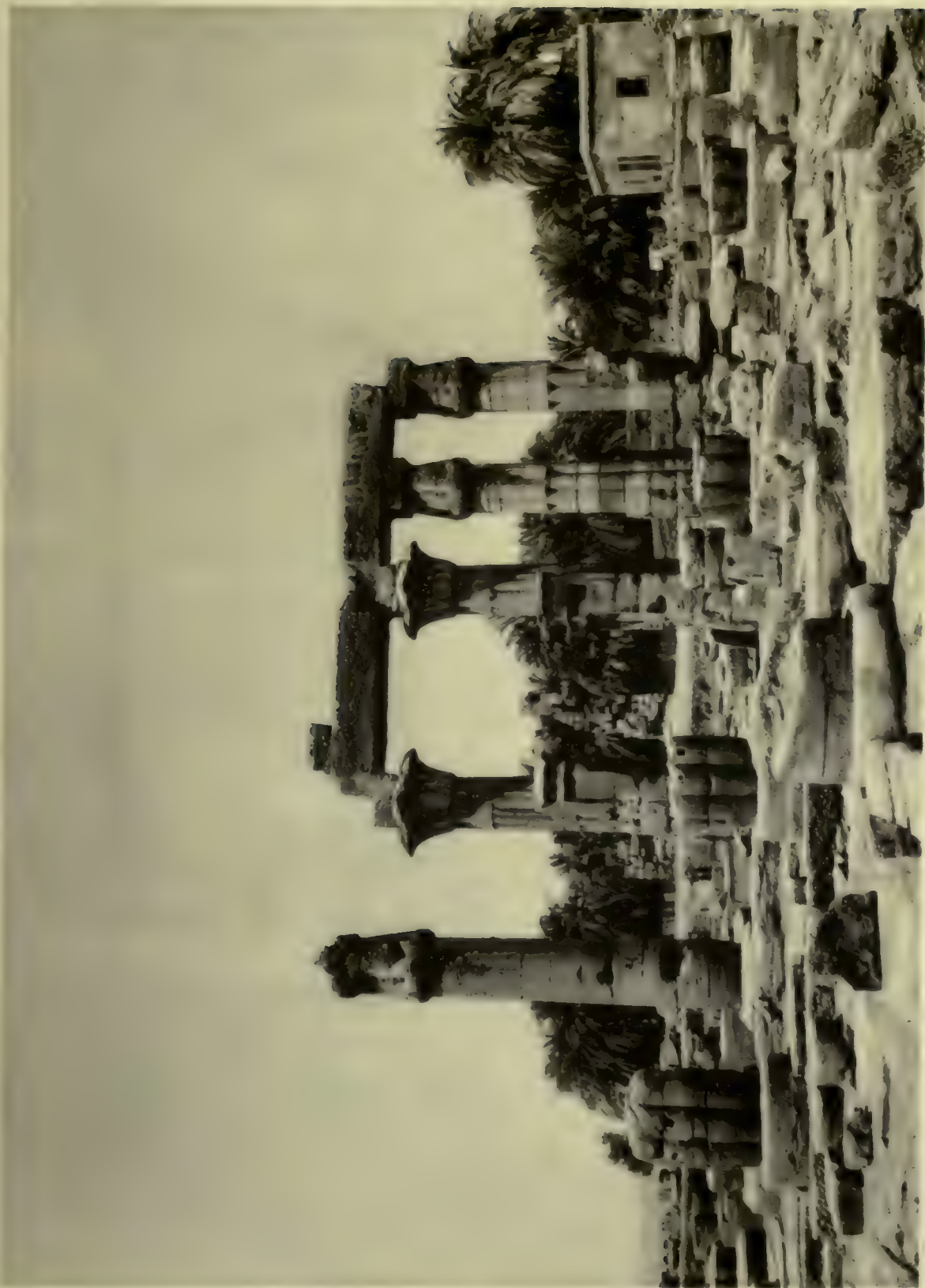
*Karnak. Third pylon in the Southern part of the temple of Amon.*

*Karnak. Terzo pilone nella parte meridionale del tempio di Ammone.*



*Karnak. Der heilige See.  
Karnak. Le lac sacré.*

*Karnak. The holy lake.  
Karnak. Il lago sacro.*



*Medamot. Ptolemäische Säulen im Tempel.*

*Médamout. Colonne Ptolémaïques au temple.*

*Medamut. Ptolemaic columns in the temple.*

*Medamut. Dettaglio di un tempio dell'epoca Ptolemaica.*

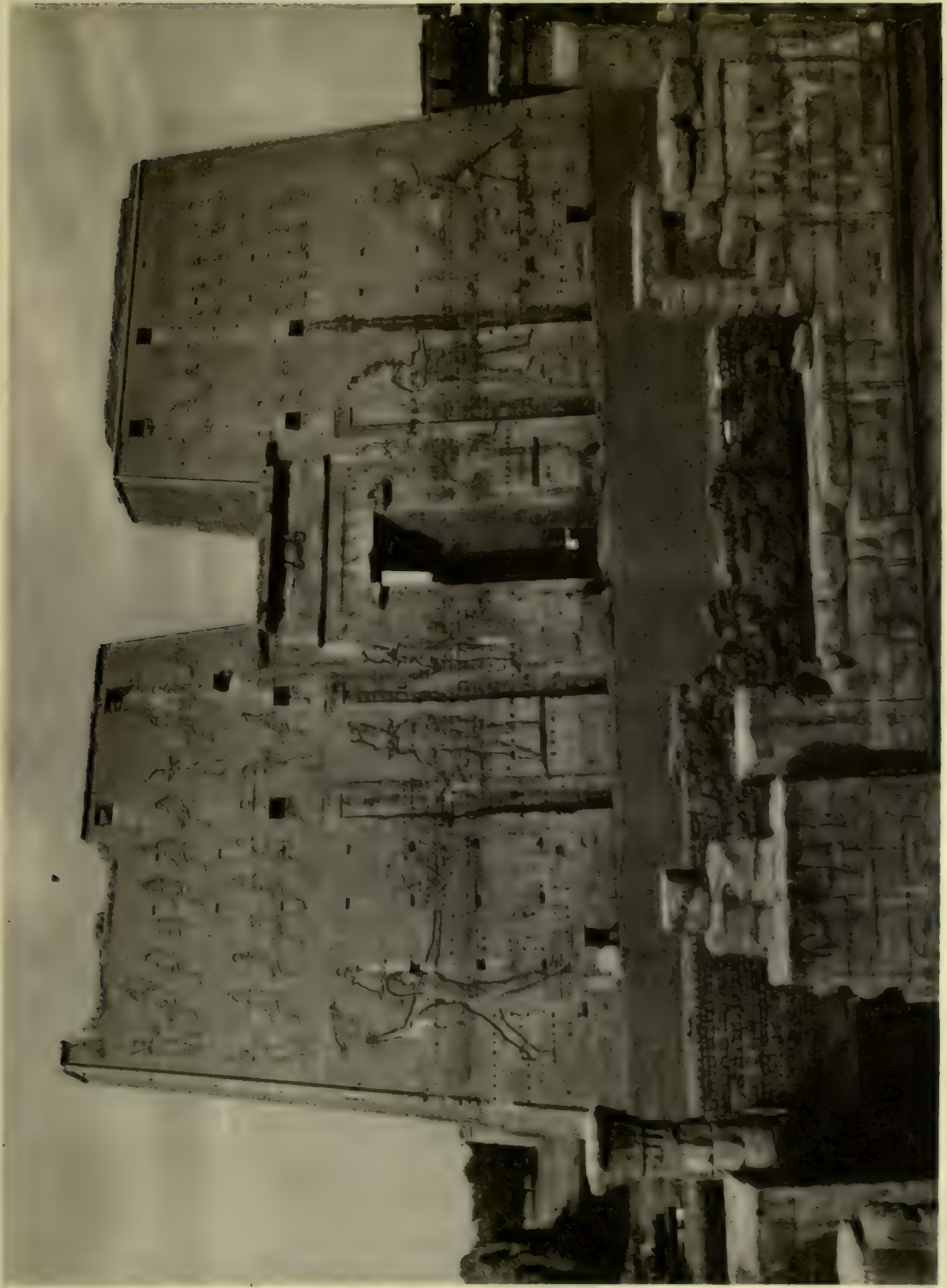


*Edfu. Blick über die Stadt.*

*Edjou. Vue sur la ville.*

*Edju. View over the town.*

*Edju. Panorama della città.*



*Edju. Pylon des Horus-Tempels.*

*Edjou. Pylône du Temple d'Horus.*

*Edju. Pylon of the Temple of Horus.*

*Edju. Pylone del Tempio di Horus.*



*Kom Ombo. Tempel des Sakhos und des Haroëris.*

*Kom Ombo. Temple de Souchos et d'Harôëris.*

*Kom Ombo. Temple of Sakhos and Haroëris.*

*Kom Ombo. Tempio di Sakhos e di Haroëris.*



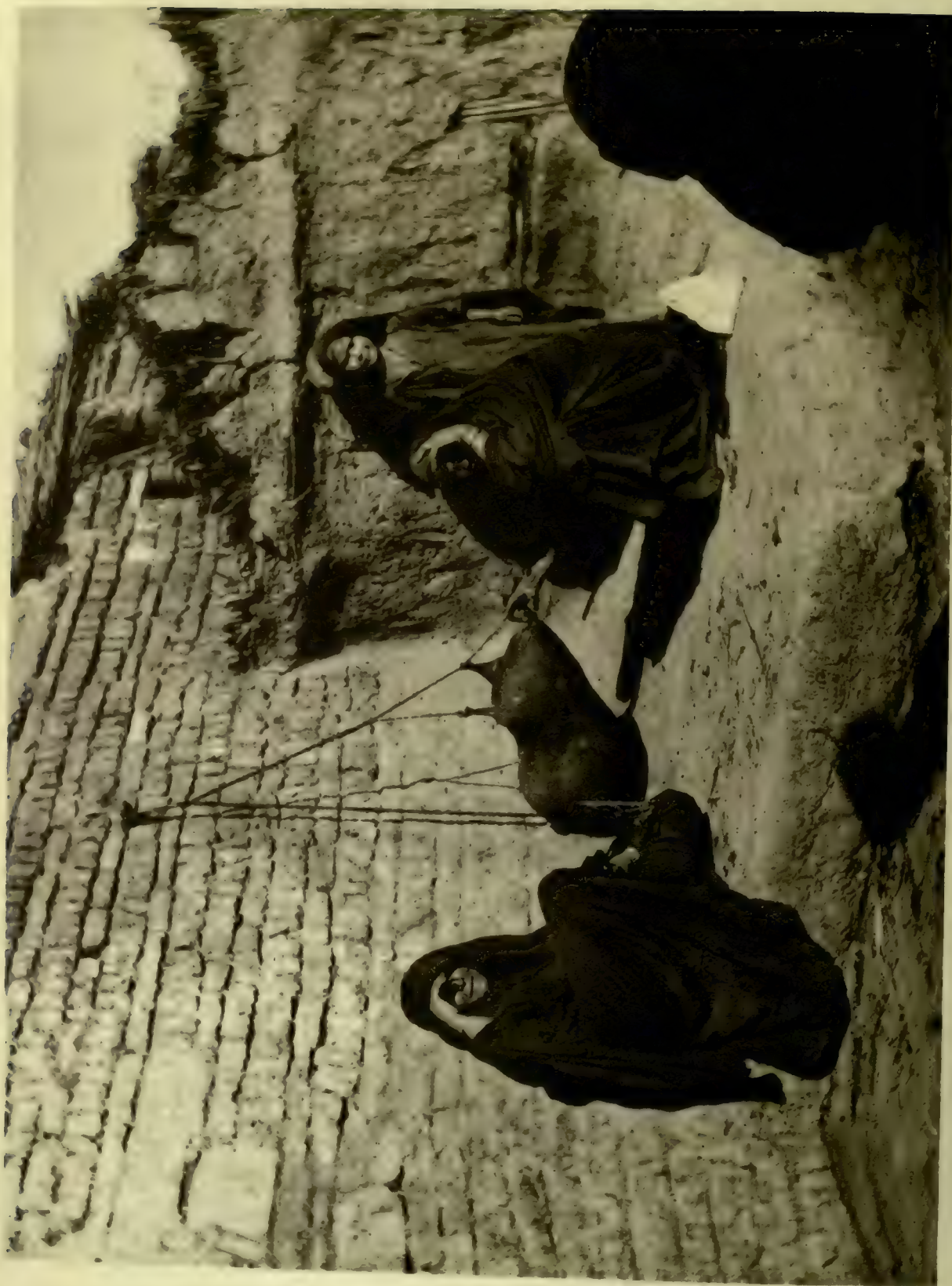


*Kom Ombó. Zuckerrohrpflanzung.*

*Kom Ombó. Plantage de canne à sucre.*

*Kóm Ombó. Plantation of sugar-cane.*

*Kom Ombó. Piantagioni di canna da zucchero.*



*Frauen beim Buttern.  
Femmes battant le beurre.*

*Women churning butter.  
Donne che fanno il burro.*



*Dorfszene.*

*Scène dans un village.*

*Scene in a village.*

*Scena di villaggio.*



*Assuan. Bischāri-Mädchen.*

*Assouan. Fille Bichartne.*

*Assuan. Bisharee-girl.*

*Assuan. Ragazza bisciarina.*



*Assuan. Bischâri.*

*Assouan. Bichâri*

*Assuan. Bisharee.*

*Assuan. Tipo bisciarino.*



*Assuan. Segelschiffhafen.*

*Assouan. Port des voiliers.*

*Aswan. Port for sailing boats.*

*Assuan. Barche a vela nel porto.*



Assuan. Bootswerft.  
Assuan. Chantier de barques.

Assuan. Shipwright's yard.  
Assuan. Cantiere per barche.



*Assuan. Approach to the first Nile-rapid.*

*Assuan. La prima cateratta del Nilo.*

*Assuan. Vor der ersten Nilschnelle.*

*Assouan. Devant le premier cataracte.*





Assuan. Erste Nischmelle und Fort Toouq.  
Assuan. Le premier cataracte et Fort Toouq.

Assuan. The first Nile-rapid and Ford Toouk.  
Assuan. La prima cateratta ed il forte Toouq.



*Elephantine. Wasserschöpfräder.  
Elephantine. Roues hydrauliques.*

*Elephantine Island. Scoop-wheels.  
Elefantina. Ruote idrauliche.*



*Assuan. Nubische Kinder.*

*Assouan. Enfants nubiens.*

*Assuan. Nubian children.*

*Assuan. Ragazzi nubiani.*



*Assuan. Auf Kitcheners Insel.*  
*Assouan. Sur l'île de Kitchener.*

*Assuan. On Kitchener's Island.*  
*Assuan. Isola di Lord Kitchener.*



Assuan. Taubenhaus und Düm-palme.  
Assuan. Pigeonnier et palmier Düm.

Assuan. Pigeon-house and a Düm-palm.  
Assuan. Piceoia e palme Düm.



*Assuan. Grab des Si-renpowet.*

*Assouan. Tombeau de Si - renpouet.*

*Assuan. Tomb of Si-renpowet.*

*Assuan. Tomba di Si-renpovet.*



Assuan. Kitcheners Insel, von N gesehen.

Assuan. L'île de Kitchener, vue du côté septentrional.

Assuan. Kitchener's Island from the North.

Assuan. L'isola di Lord Kitchener vista dal Nord.



Assuan. Simeonskloster.  
Assouan. Couvent de St. Siméon.

Assuan. St. Simon's Monastery.  
Assuan. Convento di San Simeone.





Assuan. Gewölbte Halle im Simeonskloster.

Assouan. Salle voûtée dans le couvent de St. Siméon.

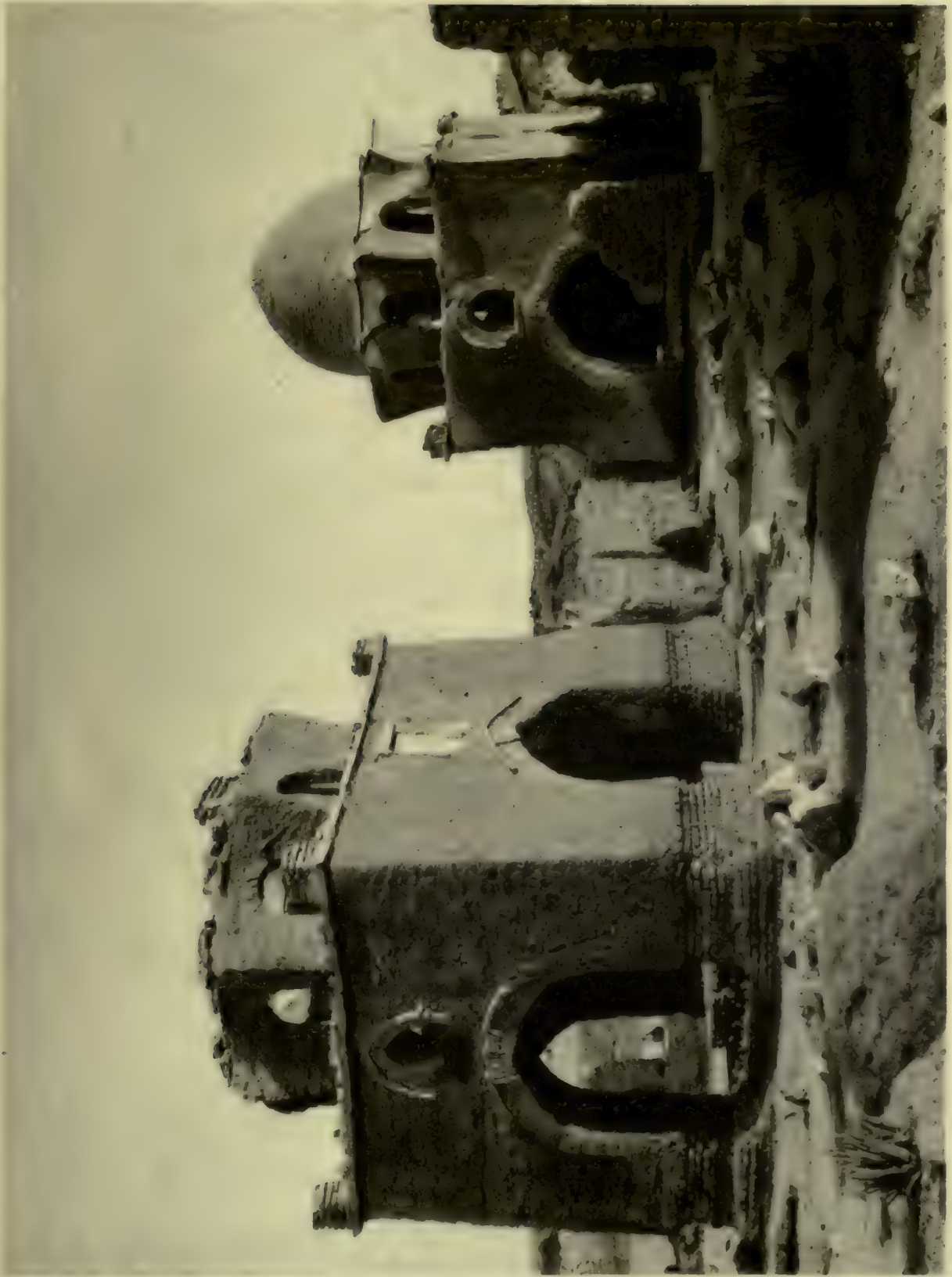
Assuan. Vaulted hall in St. Simeon's Monastery.

Assuan. Convento di San Simeone. Interno.



Assuan. Tomb-monuments on the road to Philae.  
Assuan. Tombe sulla strada di Philae

Assuan. Grabbauten auf dem Wege nach Philae.  
Assuan. Mausolées sur la route de Philae.



Assuan. Grabbauten auf dem Wege nach Philae.

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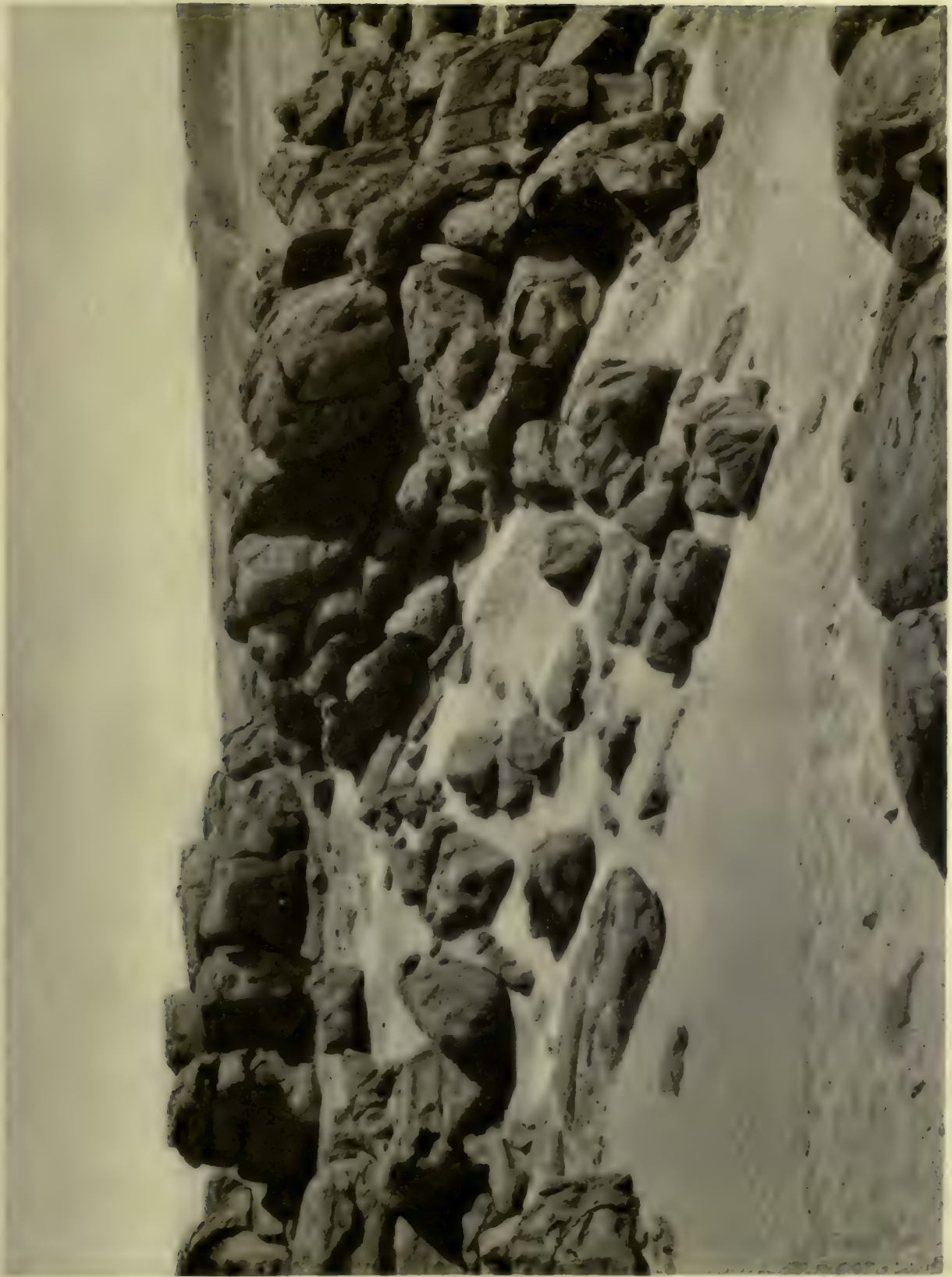


*Assuan. Obelisk im Steinbruch.*

*Assuan. L'Obélisque dans la carrière.*

*Assuan. Obelisk in the quarry.*

*Assuan. Obelisco nella cava di granito.*



Assuan. Granitsteinbruch.  
Assuan. Carrière de granit.

Assuan. Granite-quarry.  
Assuan. Cava di granito.



*Bauernhaus mit Schöpfrad.*

*Maison d'un paysan avec roue hydraulique.*

*A peasant's house with scoop-wheel.*

*Casa colonica con ruota idraulica.*



Assuan. Staudamm.  
Assouan. Le barrage.

Assuan. The Dam.  
Assuan. Diga.



*Assuan. Beamtensiedlung beim Staudamm.*

*Assouan. La colonie de fonctionnaires près du barrage.*

*Assuan. Officials' quarters near the Dam.*

*Assuan. Colonia di funzionari presso una diga del Nilo.*





*Banjane.*

*Arbre de Banians.*

*Banyan-tree.*

*Pianta di Banian.*



*Philae vor Anlage des Staudamms.*

*Philae avant la construction du barrage.*

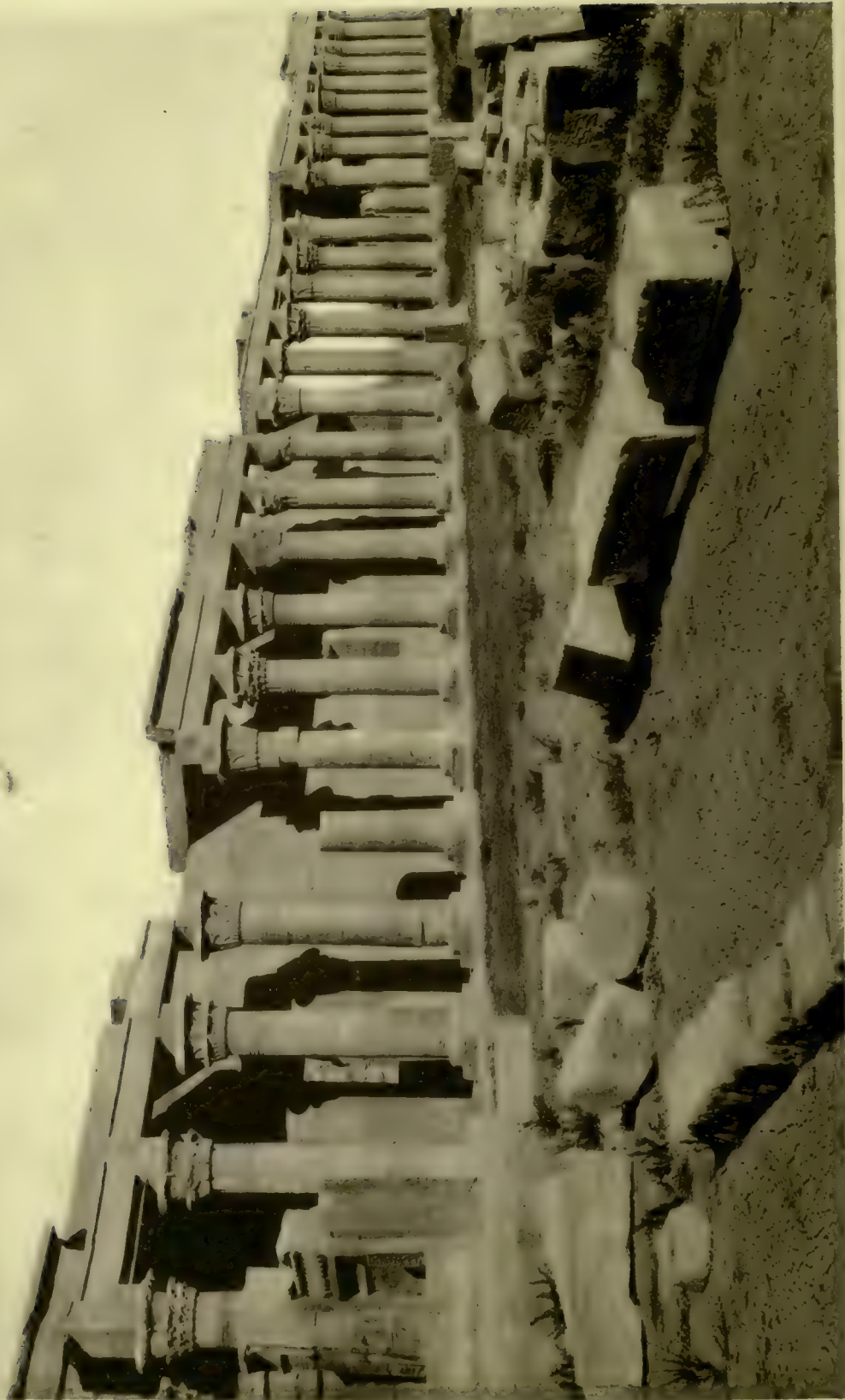
*Philae before the dam was built.*

*Phylae prima dello straripamento.*



Philae. Isis-Tempel.  
Philae. Le Temple d'Isis.

Philae. Isis-Tempel.  
Philae. Tempio d'Iside.



*Philae. Säulengang vor dem Isis-Tempel.*

*Philae. Colonnade devant le Temple d'Isis*

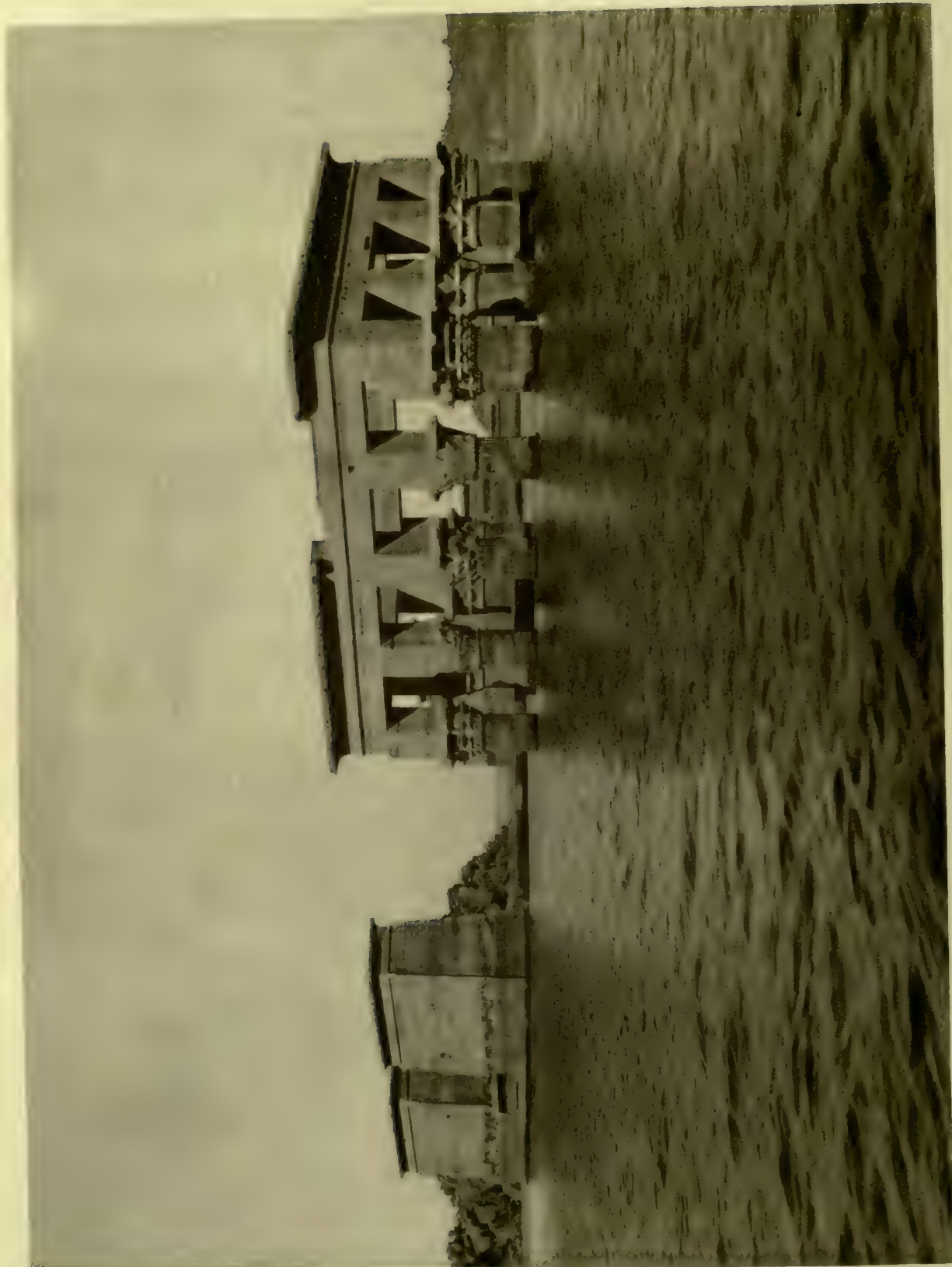
*Philae. Colonnade in front of Isis-Temple.*

*Phylae. Colonnato del tempio d'Iside*



*Philae im gefüllten Stausee.  
Philae dans le réservoir rempli.*

*Philae at high water up-stream the Dam.  
Philae nel serbatoio pieno.*



*Philae. The "Kiosk" at high water.*

*Phylae. Il „chiosco“ nel serbatoio pieno.*

*Philae. Der „Kiosk“ im Stausee.*

*Philae. Le „Kiosque“ dans le réservoir rempli.*



Schellal. Nubisches Ziegelhaus.

Chellal. Maison nubienne en briques.

Shellal. Nubian brick-house.

Seellal. Casa nubiana di laterizio.



Kalabsche. Grinding corn in the village.  
Calabsché. Un mulino.

Kalabsche. Müllerin im Dorf.  
Calabchéh. Meunière dans le village.





*Kalabeche. Tempel im Stauesee.*

*Calabècheh. Templo dans le réservoir rempli.*

*Kalabche. The Temple at high water.*

*Calabech. Tempio nel serbatoio pieno.*



*Dakka. Nilufer.*

*Dakkeh. Bord du Nil.*

*Dakka. The bank of the Nile.*

*Dakkeh. Sulla riva del Nilo.*



*Dakke. Palmen im Stausee.*

*Dakkeh. Palmiers dans le réservoir.*

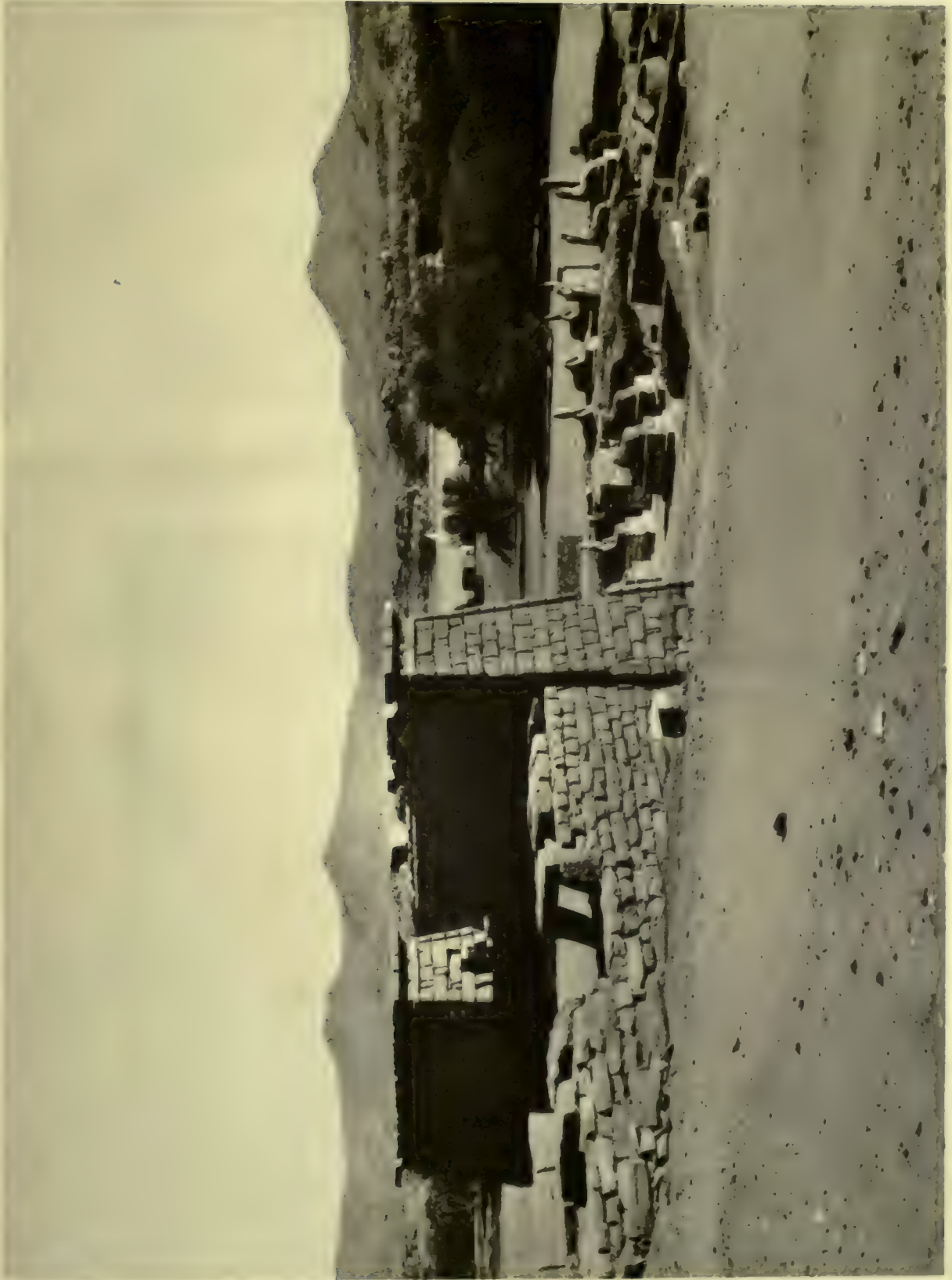
*Dakke. Palm-trees in high water.*

*Dakkeh. Palmizi nel serbatoio.*



*Dakke. Tempel.  
Dakkeh. Le Tempie.*

*Dakka. The Temple.  
Dakkeh. Tempio.*



Sebua. Tempel.  
Séboda. Le Temple.

Sebua. The Temple.  
Sebua. Tempio.



*Sebua. Sphinx im Tempel.*

*Séboûa. Sphinxes dans le temple.*

*Sebua. Sphinxes in the Temple.*

*Sebua. Sfingi nel Tempio.*



*Unternubien. Nilufer mit Wasserhebwerken.*

*Base Nubie. Bord du Nil avec appareils éleveatoires hydrauliques.*

*Lower-Nubia. Water levers on the bank of the Nile.*

*Bassa Nubia. Riva del Nilo con apparecchi elevatori idraulici.*



*Sebāa. Bewachshenes Nilufer.*

*Séboûa. Végétation aux bords du Nil.*

*Sebua. Vegetation on the bank of the Nile.*

*Sebua. Vegetazione sulla riva del Nilo.*





*Unternubien. Segelboot.  
Basse Nubie. Barque à voile.*

*Lower-Nubia. Sailing boat.  
Bassa Nubia. Barca a vela.*

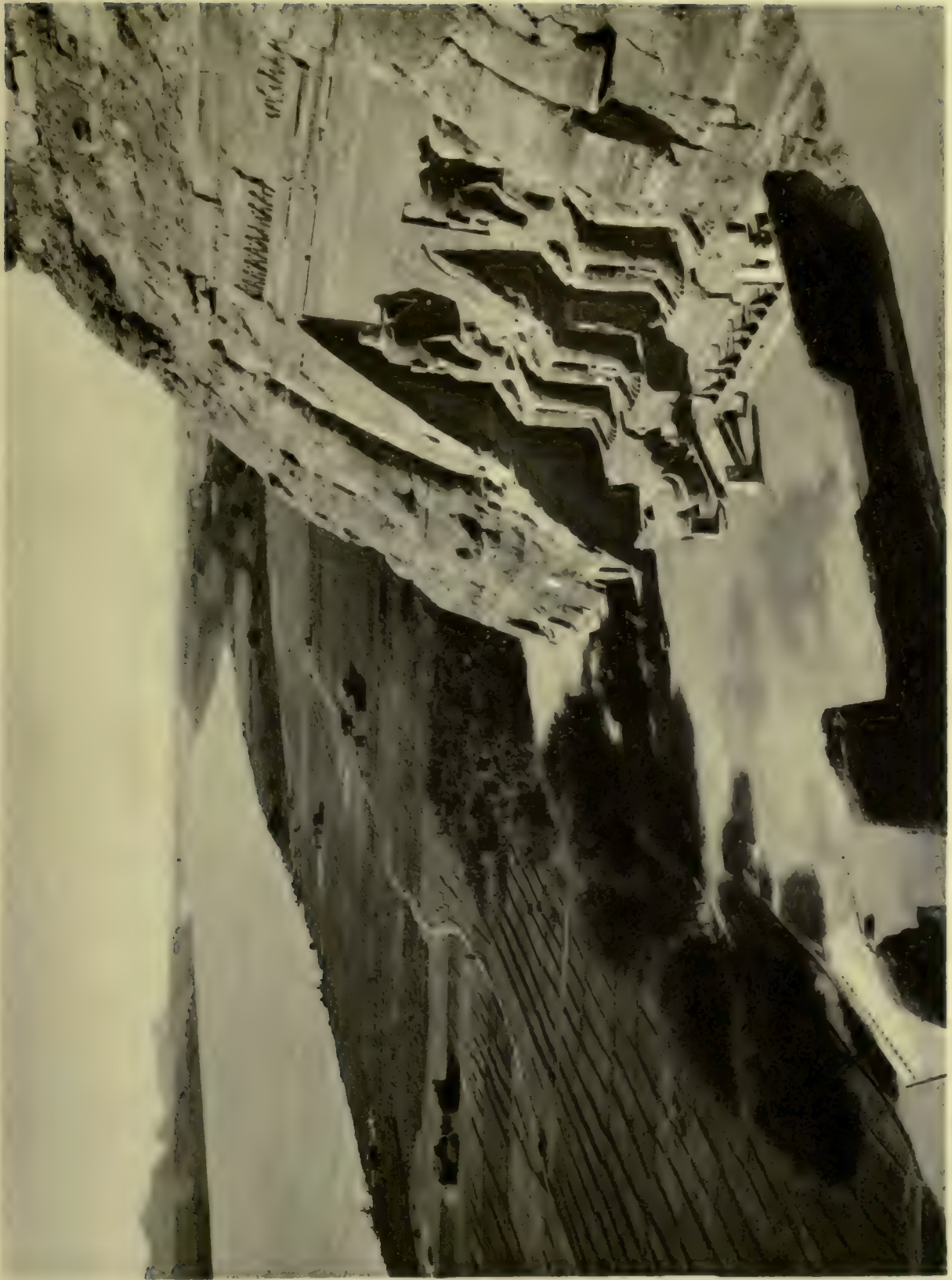


*Qasr Ibrim. Blick auf den Nil.*

*Kasr Ibrim. Vue sur le Nil.*

*Kasr Ibrim. View over the Nile.*

*Kasr Ibrim. Sponde del Nilo.*



Abu Simbel. Großer Felentempel.

Abu Simbel. Le Grand Sépôc

Abu Simbel. The great Rock Temple.

Abu Simbel. Il grand tempio scolpito nella roccia.

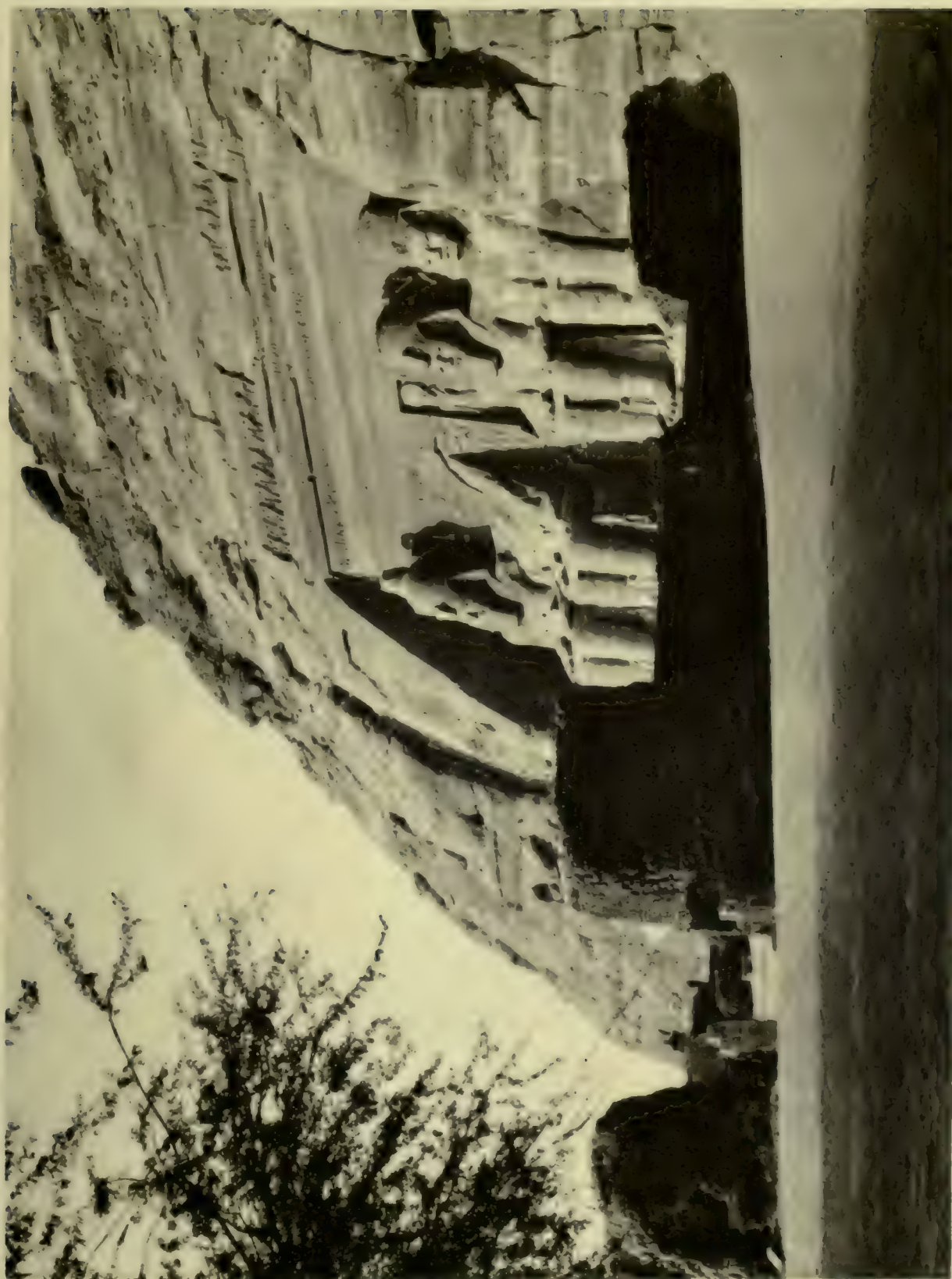


*Abu Simbel. Blick auf den Nil.*

*Abou Simbel. Vue sur le Nil.*

*Abu Simbel. View across the Nile.*

*Abu Simbel. Il Nilo.*



Abu Simbel. Großer Felstempel.

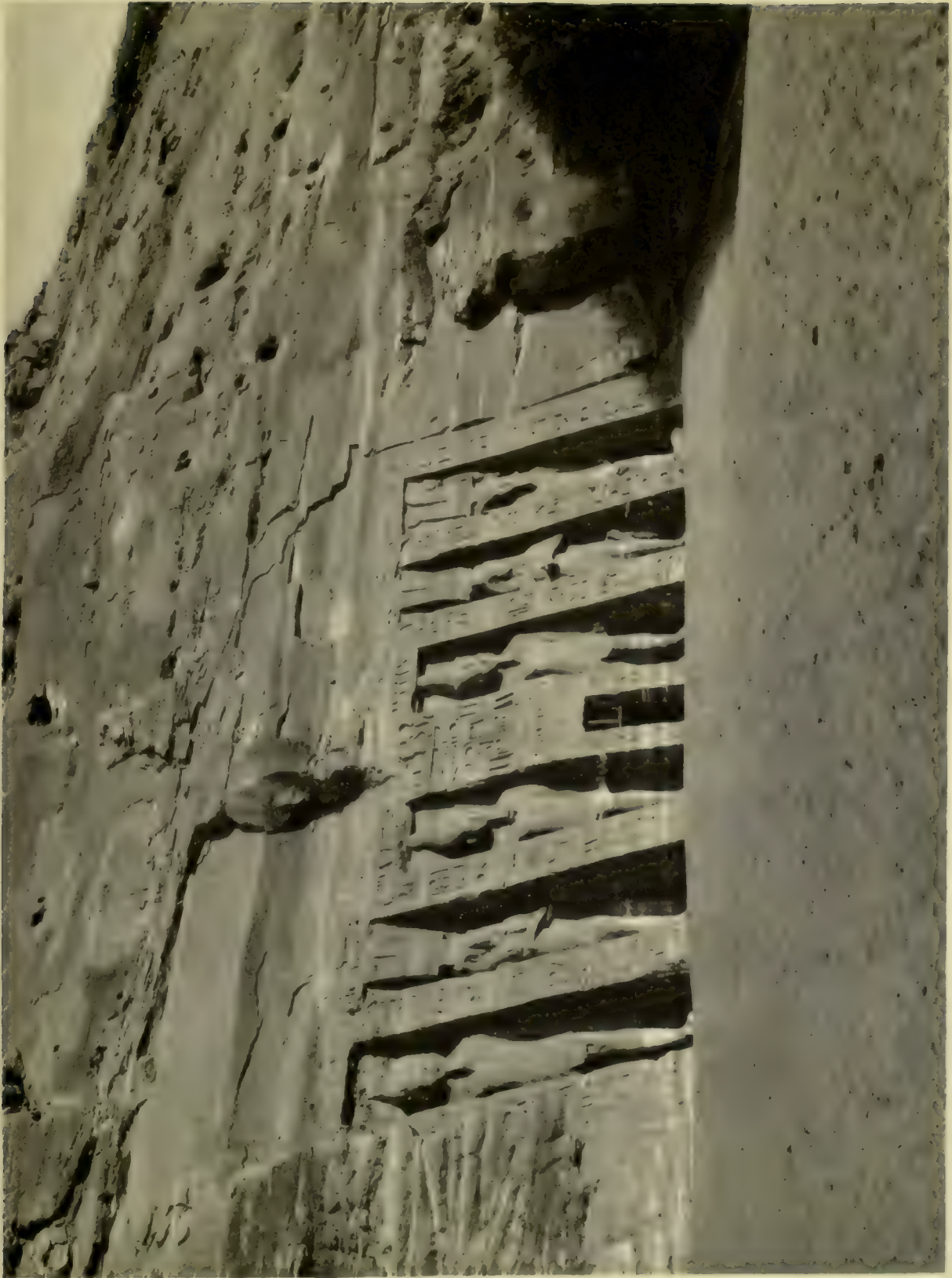
Abou Simbel. Le Grand Spéous.

Abu Simbel. The great Rock Temple.

Abu Simbel. Il gran tempio scolpito nella roccia.



*Abu Simbel. Halle der Standbilder im großen Felsentempel. Abu Simbel. The hall of statues in the great Rock Temple.  
Abou Simbel. Salle de statues au Grand Spéos. Abu Simbel. Atrio delle statue nel gran tempio scolpito nella roccia.*

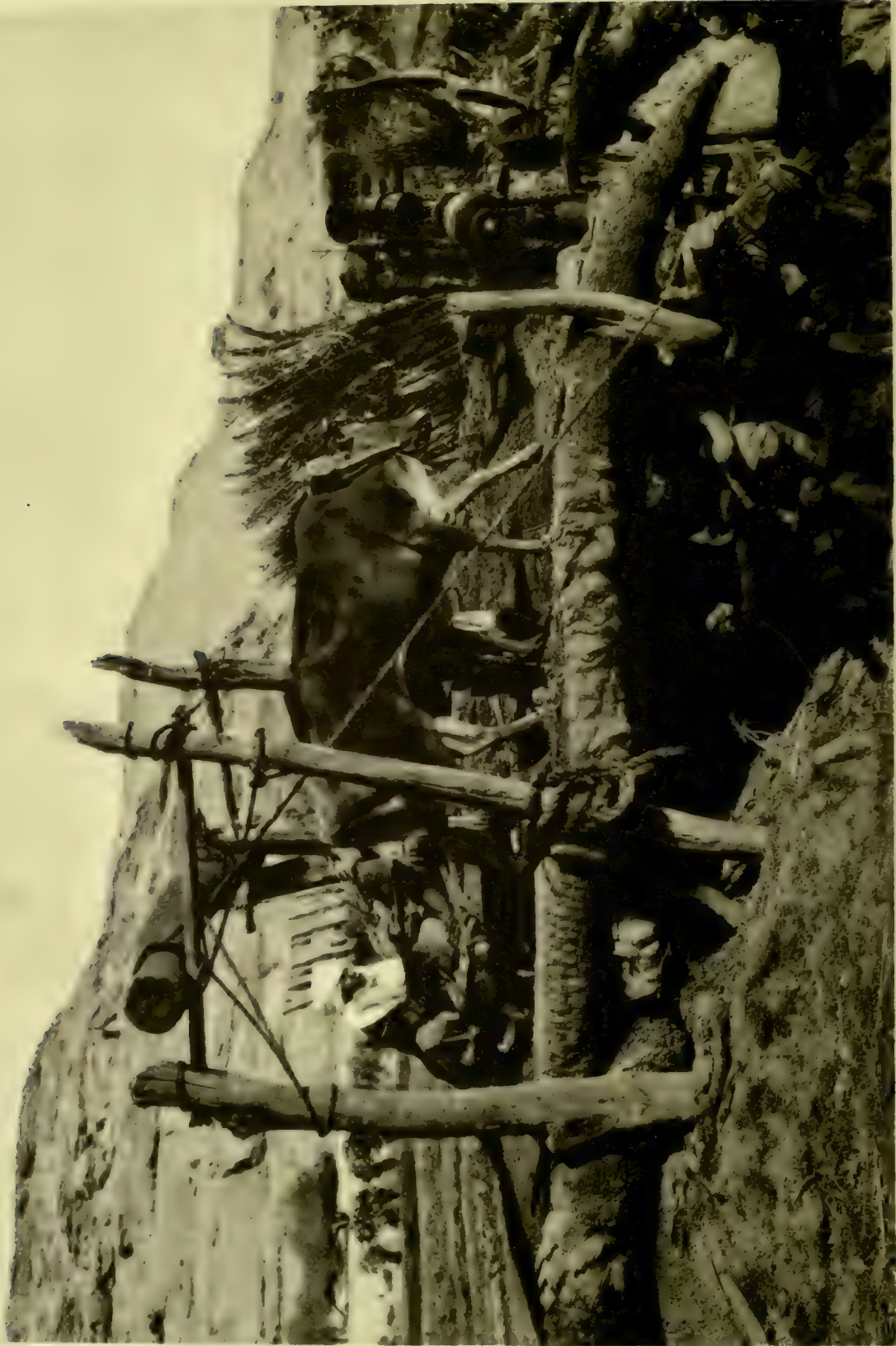


*Abu Simbel. Kleiner Felsentempel.*

*Abou Simbel. Le petit Spéos.*

*Abu Simbel. The small Rock Temple.*

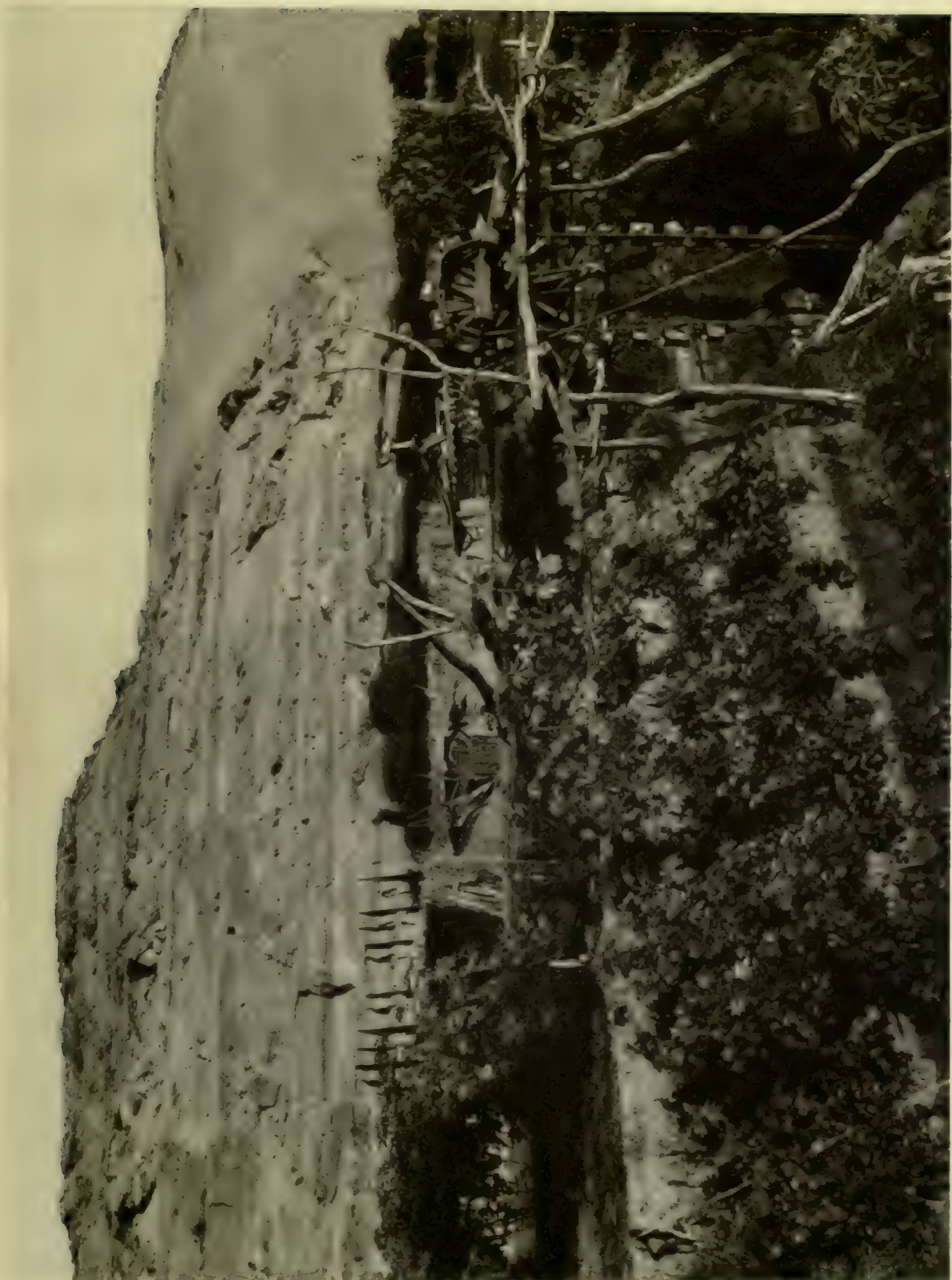
*Abu Simbel. Il piccolo Spéos.*



*Unternubien. Wasserschöpfräder.  
Basse Nubie. Roues hydrauliques.*

*Lower-Nubia. Scoop-wheels.  
Bassa Nubia. Ruota idraulica.*



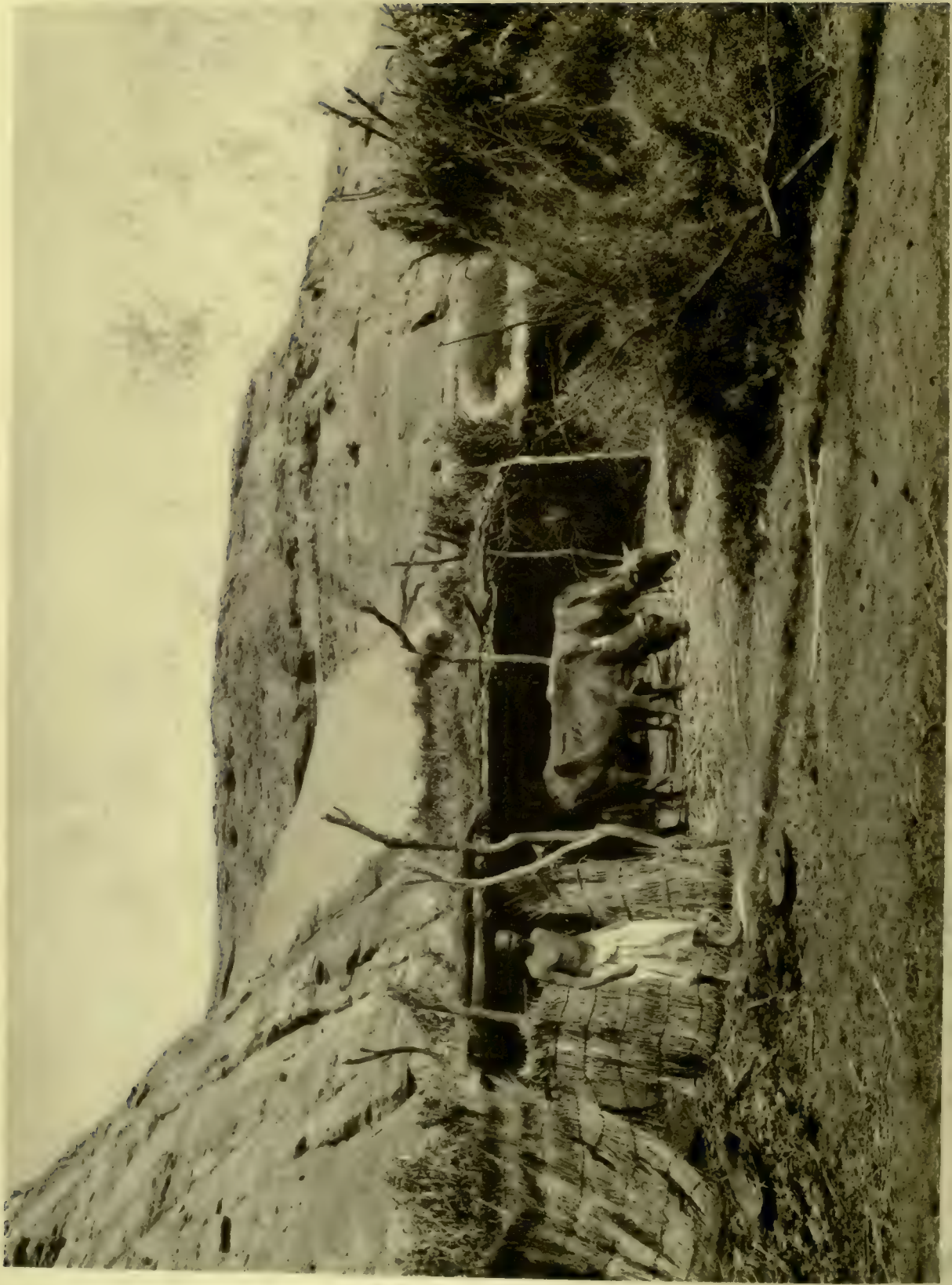


*Abu Simbel. Das schmale Fruchtland vor den Tempeln.*

*Abou Simbel. Les cultures étroites devant les temples.*

*Abu Simbel. The narrow cultivation in front of the temples*

*Abu Simbel. Piccolo terreno coltivato davanti ai templi.*



*Abu Simbel. Rinderstall.*

*Abou Simbel. Une étable.*

*Abu Simbel. Cattle-stable.*

*Abu Simbel. Stalla per bovi.*



Zweite Nilschmelle.  
Le deuxième cataracte.

The second Nile-rapids.  
Seconda cataratta.



*Fels von Abusir. Blick auf die zweite Nilschnelle.*

*Rocher d'Abousir. Vue sur le deuxième cataracte.*

*Cliff of Abusir. View of the second Nile-rapids.*

*Roccia di Abusir. Vista della seconda cateratta.*















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