

**THE ARCHITECTURE OF ANCIENT EGYPT;
IN WHICH THE COLUMNS ARE
ARRANGED IN ORDERS,
AND THE TEMPLES CLASSIFIED; WITH
REMARKS ON THE EARLY PROGRESS OF
ARCHITECTURE, ETC.**

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SIR GARDNER WILKINSON

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ETC.

WITH
A LARGE VOLUME OF PLATES
ILLUSTRATIVE OF THE SUBJECT,
AND CONTAINING THE VARIOUS COLUMNS AND DETAILS, FROM
ACTUAL MEASUREMENT.

BY
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PREFACE.

THE want of some arrangement of Egyptian columns, and temples, has long been felt ; and now that so many monuments have been destroyed, while others are occasionally taken down to build palaces, manufactories, and other private or public edifices, it is of importance that the information obtained from them should be put together, before we lose the opportunity of referring to examples of particular plans, or styles of architecture, prevalent at various periods. A remarkable instance, of the almost entire disappearance of one kind of monument, may be mentioned, in the peripteral temples of early time ; which being small, and unfortunately in places where government buildings happened to be wanted, have been entirely destroyed ; and this vicinity to a new establishment, or to a growing city, was of old the cause of the total destruc-

tion of Memphis, and of so many edifices, which would have thrown great light on Egyptian architecture, and the history of the country.

It is well known how small a monument may clear up a doubt, on the most important subject ; and how the want of it may prevent our ascertaining some particular fact, and may lead us to the most erroneous conclusion. The occasional occurrence of some rare peculiarity suffices to show, how we may be dependent on a single monument, for our knowledge of it ; and without multiplying examples of this, it will suffice to cite the whimsical columns of Thothmes III, which occur only in one part of the temple of Karnak, the cow-headed pilasters at the tomb of Remeses III at Thebes, and the sculptures on a throne of King Horus and his Queen, in the Turin Museum ; which last contain the singular representation of an Egyptian winged female Sphinx.*

In the present work, I have arranged Egyptian columns in the number of orders,

* This kind of Sphinx occurs also as an ornamental lid of a vase, among the spoil of the Rot-n-no (an Asiatic people), at Karnak.

which their variety, and difference of character, suggest; and have classified the temples under several heads, according as they require to be distinct, or united, on account of their differences, or resemblances in plan, and general arrangement. The columns evidently began with the *square pillar*, derived from the mass left to support the roof of a stone quarry;* and this I therefore consider the *first order*. That which is directly taken from it, by removing the angles, and forming it into a polygonal shaft, and thence into the round fluted column, I consider the *second order*; and the *remaining* orders (which are also derived from the square pillar, with its ornamental details), follow, according as they *gradually* succeeded to, or were *derived* from, each other: the third, fourth, and fifth, having been invented before the sixth, and seventh, orders.

It is with a view to follow up this *gradation*, that I have put off the Osiride pillar to the eighth order, though of earlier date than the sixth and seventh; as its introduction immediately after the fourth would have in-

* *Vide* pages 5, 6, 91.

terfered with the evident connexion between those of the fourth, and other round-shafted columns. On the other hand, the sixth has its place before the composite columns, because of the early use of the Isis-head, which is found on pilasters of an old Pharaonic age;* and it is also entitled to the position I have given it, among the round-shafted columns.

It always appears singular that the Egyptians, who in early times used the polygonal and round fluted, column, should have devised others of so very different a character, as the round unfluted ones, of the third, and other orders; but the manner in which they were led to their invention is sufficiently obvious. Egyptian, like all other ancient, architecture, was always coloured; and the columns, as well as walls, were ornamented with devices *painted* upon them. These, in process of time, were *sculptured* in relievo; and the lotus, and papyrus plants, in bud, or in full blossom, the palm-tree, and the figure of Osiris, were represented in high, or low, relief, on the four sides of the square pillar.

* The remains of the original ornamented square pillars.

This continued, for some time, to be the mode of decorating the pillar; while its companion, (which had also grown out of it), the polygonal, or fluted, column, having now no room for the painted devices, was satisfied with a line of hieroglyphics down its central facette. But the love of variety, and progress of taste, were not long before they made another change; and the superfluous corners, *beyond the devices*, that projected in relief from the flat surface of the square pillar, were cut away, and the plants on the four sides were either represented *bound* together, or were made into a *single* stem (as in the case of the papyrus plant, and the palm-tree, and in some of the later varieties of the bud-column).* Hence arose the notion of *binding* the four† plants together; and though the bands were afterwards continued, when the shaft was single, the *origin* of the idea is evident; and there is reason to believe, that the Greeks borrowed the annuli of the Doric column from this Egyptian ornament, there being *nothing* to *bind* in a Doric shaft. *to*

The general character of the eight *orders*

* *Vide* Plate iv, fig. 10. † Often increased to eight. *Vide* Plate vi.