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EGYPT IN THE EYES OF THE FIRST FRENCH PHOTOGRAPHERS

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Abstract

The French invasion of Egypt sparked a national passion for all of Egypt's ancient Pharaonic history. Napoleon not only came to invade Egypt, but brought with him more than 150 scientists, cartographers, artists, naturalists and even musicians and painters; Observing the details of ancient sites and existing customs, the result was the huge work "Description of Egypt", published between 1809 and 1829, in twenty volumes, containing about 900 inscriptions.

The French scientist François Arago (1786 - 1853) regretted that photography had not been invented yet. As he announced in Paris on January 7, 1839, he invented the photographic design designed by Louis-Jacques-Mandé Daguerre to copy millions of hieroglyphs covering the exterior of the great monuments at Thebes, Memphis, Karnak, etc., you'll need decades of hordes of painters, but with the invention of Daguerre, one person is enough to do so.

In announcing the invention of photography, Arago pledged to harness this invention in the service of science - and was intended to replace the cartoons of the book Description of Egypt; The attention of photographers, they showed the beauty of the region, as well as recording the landmarks of this civilization. These early photographers also presented a series of unique images of Egypt, thereby deepening the French public's sense of the greatness of the Egyptian civilization, and the world in general, with the legacy they documented. Thousands of years ago, they have stimulated those who will come after them to see all these tourist places, and the interest in the region, which has already increased with the development in the process of photography, which contributed to the increase of desire and see those places and take pictures of them.

Keywords: *Egypt, France, Daguerreotype, Photographers Monuments, Painters*

1.0 Introduction

The French invasion of Egypt sparked a national passion for all of Egypt's ancient Pharaonic history. Napoleon not only came to invade Egypt, but brought with him more than 150 scientists, cartographers, artists, naturalists and even musicians and painters; Observing the details of ancient sites and existing customs, the result was the huge work "Description of Egypt", published between 1809 and 1829, in twenty volumes, containing about 900 inscription.

The French scientist François Arago (1786 - 1853) regretted that photography had not been invented yet. As he announced in Paris on January 7, 1839, he invented the photographic design designed by Louis-Jacques-Mandé Daguerre to copy millions of hieroglyphs covering the exterior of the great monuments at Thebes, Memphis, Karnak, etc., you'll need decades of hordes of painters, but with the invention of Daguerre, one On first of August, 1839, under a bill passed by the House of Representatives, signed by King Louis Philippe⁽¹⁾ (1830-1848), the French

government purchased a Daguerre patent, and all the details related to it. Preparing an instruction booklet before the operation was published, Daguerre⁽²⁾ (fig. 2), quickly concluded an agreement with his son-in-law, Alphonse Giroux⁽³⁾ (1776-1848), to produce a slightly improved version of the machine.

The first model of the Peruvian Daguerreotype camera was ready for sale by the deadline (by the end of August), and its announcement⁽⁴⁾ appeared in La Gazette de France on 21th of August⁽⁵⁾, a price of 400 francs per set⁽⁶⁾ This set consists of: a wooden box of 30 * 38 * 51 cm, with a copper lens holder, and a set of chemical compounds for the imaging process⁽⁷⁾. However, by the autumn of 1839⁽⁸⁾, optics scientist Noël Paymal Lerebours⁽⁹⁾ (1807–1873) used his optics skills to manufacture and sell a full-frame sliding camera copied from the instruction manual guide⁽¹⁰⁾.

Horace Vernet

Emile Jean Horace Vernet (1789-1863) was born in Paris in the year of the French Revolution, to a father who is one of the most famous painters in France, Karl Vernet, as well as to the professional painting professional Claude Joseph Vernet. However, Emile surpassed the grandfather and father, and became one of the most important military painters in France, specializing in the glorification of the Napoleonic era.

After the French occupation of Algeria in 1830, Vernet traveled to it in 1833, lost the charm of the Arab world; because of his father's specialization in the drawing of Arab horses, and painted many paintings inspired by this world during his visit to Algeria⁽¹¹⁾, this was the beginning of his travels to the Orient⁽¹²⁾. The second time was a visit to the east, specifically to Egypt, by a personal invitation from Mohamed Ali Pasha to draw the battle of Nazib (June., 1839) Vernet spoke of the pasha's request for him and of the whole journey in a handwritten letter⁽¹³⁾ (fig. 3)

Frederic Goupil Fesquet

Born in 1817, when he traveled to Egypt on October 21, 1839⁽¹⁴⁾ in the company of Vernet and his nephew the Painter Charles Burton⁽¹⁵⁾ - he was 22 years old - and although he was a student of Vernet but that for his young age had to be a well-known figure to recommend to take him in The alleged voyage to the east, Fesquet found his way into the French engineer Hector Horeau - who was returning from Egypt shortly before the time of travel⁽¹⁶⁾ - and nominated Fesquet to Alphonse Eugène Hubert⁽¹⁷⁾ - was an assistant to Daguerre in the invention of the camera - and Fesquet traveled after learning the principles of using a machine Photography.

Fesquet and Vernet, along with his nephew Burton, arrived in Alexandria from Marseille on November 4, 1839⁽¹⁸⁾. Two days later, the French consul Couchley⁽¹⁹⁾ introduced them to Mohamed Ali Pasha. The Pasha asked them about the state of science and the arts in Europe⁽²⁰⁾, and expressed interest in seeing how the new imaging tool works. The next day, at 7 am, Fesquet and Vernet returned to the Ras al-Teen Palace in Alexandria to take the first "Daguerreotype" photo of "Hareem Mohamed Ali Pasha"⁽²¹⁾ (fig. 4).

Wait until the tenth - perhaps for enough light to allow shooting, because it was a winter day, and then began to work on the machine in about an hour, then took the picture, which took two minutes and a half minutes, and the Daguerreotype process - which teaches skill Fesquet - The mercury-sensitive polished mirror was vaporized in a wooden box, and the still image - taken on silver-

plated copper plates - was placed in sodium sulfate solution, then rinsed in distilled water, and although this process applied science to art, It was more like magic. Fesquet also took a photo of Luxor, then returned to Cairo after finishing his mission in Egypt he and Vernet, to travel to Palestine and Istanbul, then to Malta then Rome and return to Paris in Febraury., 1840⁽²²⁾.

Pierre-Gustave Joly de Lotbiniere

Born in February 5, 1798, in Switzerland, but lived most of his life in France and died in Paris in 1865 - so he holds French citizenship - a businessman and was very passionate about the process of photography - it was present when the invention of photography was announced - then traveled In October 1839 to Greece - on his way to Egypt - and was the most credited in the filming of the first image of the Acropolis in Athens - Lens Lebourds - and a group of monuments there, then traveled to Egypt and met with Vernet and Fesquet in Alexandria, and traveled with them to Cairo, so he took with Fesquet ThePyramid of Cheops⁽²³⁾(fig. 6), which took 9 minutes and a half⁽²⁴⁾, because of the light factor; Filmed in the middle of the day.

After Vernet and Fesquet mission to Egypt ended, he did not travel with them, but moved to the south in Upper Egypt to take pictures of the monuments there, and indeed had many of them for the Temple of Karnak, the city of Habu, and other archeological sites around the city of Thebes, and the temples of Kom Ombo, Philae Abu Simbel⁽²⁵⁾ even depicted the statue of Rameses II buried part of it in the sand. On his way back to France, he visited Jaffa, Jerusalem, and Damascus.

1.1 Conclusion

In announcing the invention of photography, Arago pledged to harness this invention in the service of science - and was intended to replace the cartoons of the book Description of Egypt in order to discover the ancient Egyptian civilization more clearly and more beautiful, but the greatness and splendor of other famous landmarks, captured the The attention of photographers, they showed the beauty of the region, as well as recording the landmarks of this civilization.

These early photographers also presented a series of unique images of Egypt, thereby deepening the French public's sense of the greatness of the Egyptian civilization, and the world in general, with the legacy they documented. Thousands of years ago, they have stimulated those who will come after them to see all these tourist places, and the interest in the region, which has already increased with the development in the process of photography, which contributed to the increase of desire and see those places and take pictures of them.

The painter and cartographer Joseph Philbert Girault , who in 1842 made a trip to the Mediterranean countries (Greece, Egypt, Syria, Palestine, and Turkey "the Ottoman Empire"), and when traveling to Egypt, he visited many tourist attractions, including the city of Rashid (which has A special memory for the French since the French campaign), Alexandria, Luxor, and many minarets in Cairo, which was interested in photographing its Islamic architecture close. The French photographer Jules Itier then photographed the Nile Valley to Philae Island in Aswan, passing through the Pharaonic monuments between late 1845 and early 1846⁽²⁶⁾.

1.3 List of Illustrations

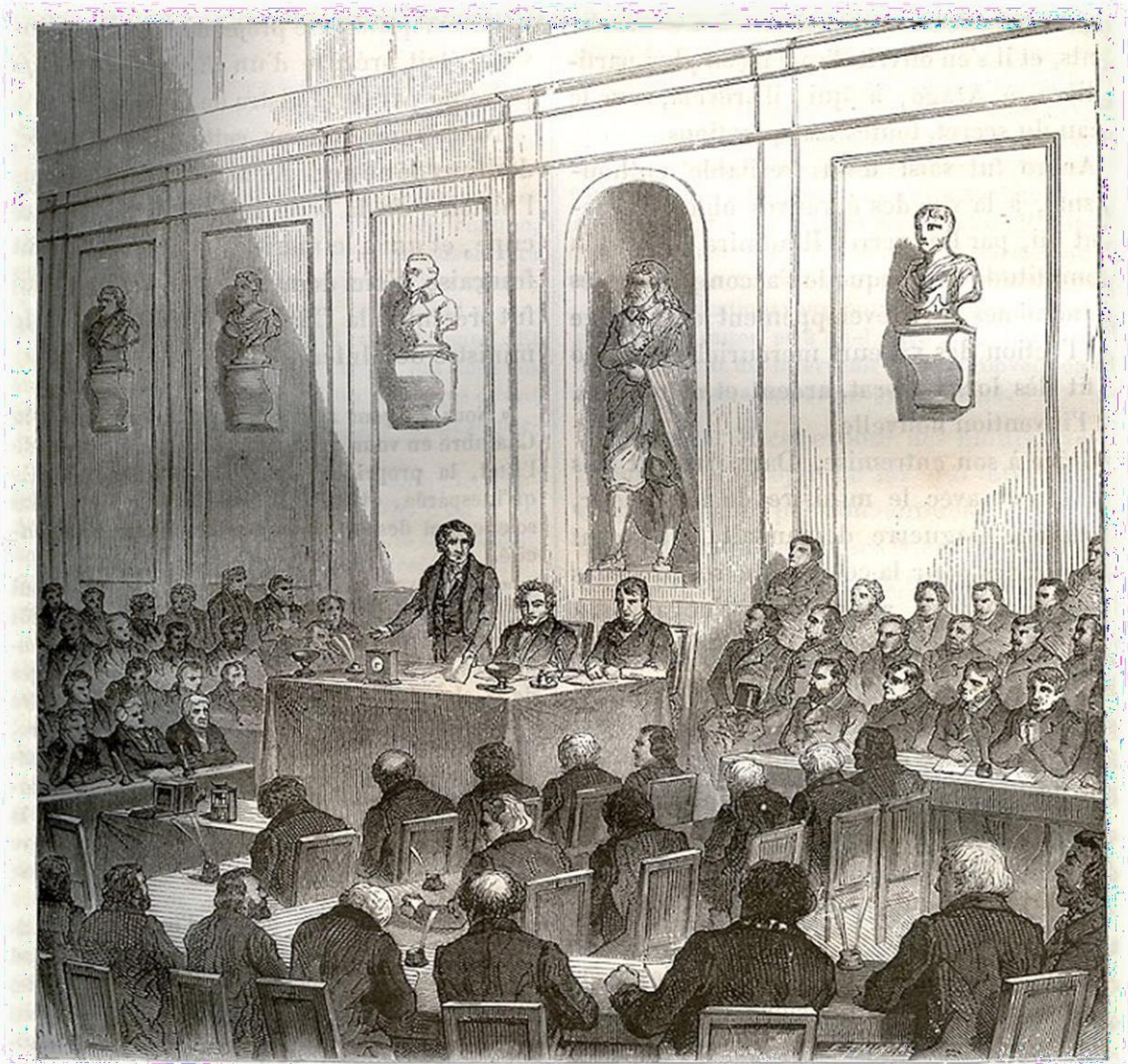


Figure 4.1: Illustration of the moment which Arago announced the invention of photography at the Academy of Sciences in Paris, January., 7, 1839.



Figure 4.2: Luis Jaques Mandé Daguerre (1787 – 1851) The inventor of photography

Alexandria, Nov. 6, 1839.

For the last three days we have been in Egypt of my delight, as I tread the soil which is haunted by such mighty recollections! Our passage was a most prosperous one. On quitting Malta, we bore for Syria, amid all the islands of the Archipelago. From the point of Peloponnesus—from Cape Matapan to Candia, what sterility!—but then what illustrious names! In truth, however, this portion of Greece should be seen with the imagination, rather than with the eyes. We stayed two days at Syra; there, for the first time, I found myself among Greeks,—and there, all was new and of surpassing interest for me. I was the better enabled to see all things, from having, as my cicerone a charming Greek lady, Madame Métingau, who took me everywhere. Our two days, therefore, passed rapidly away. We re-embarked, and on the 4th, at daybreak, arrived before Alexandria, and found ourselves in the midst of that fleet which so puzzles diplomacy, but whose aspect is so beautiful to those who, like us, seek the East to occupy themselves with no other questions than those of art. Nothing, in fact, can be more imposing than those huge sea-monsters, with cannon for their scales, whom our good friends, the English, so desire to consign to the frying-pan. At eight in the morning, we anchored in the midst of the fleet, and the commandant took me ashore, along with the Prince of Wurtemberg—whom the Comte de Medem came to fetch away in his carriage. I was grieved that I could not feast my eyes on the spectacle spread out before them; but it was necessary to begin by delivering our letters to M. Cochelet, from whom I had the most flattering reception, and who has exhibited a disposition to do all that in

favor of the Egyptian navy. It must, however, be confessed that their sailors have an odd bearing, and cut a sorry figure by the side of ours. This morning, our presentation to the Pacha took place. At nine, the Janissaries arrived, to take us to the consul's house. We were eight in number, including my nephew Charles Burton, and M. Goupil (my two travelling companions), and three young staff officers, on their way to Abyssinia. We were all in uniform, mounted on very fine Arabian horses, and preceded by Janissaries and running footmen. On our way, the several posts presented arms, and the drums beat the march, (*aux champs*). On our arrival at the palace, which is at the extremity of the city, the same honors were paid us by the guard. We were introduced into the audience hall; whose only article of furniture was a large divan, in one corner of which sat Mehemet Ali, cross-legged. The consul announced our names and qualities. The Pacha then signed to us to sit down beside him, graciously saluting us with his hand. Coffee was served; and conversation began, with the aid of his interpreter,—who, whilst he addressed him, fanned away the flies. The interview lasted more than an hour. His Highness gave me a most flattering reception, and demanded a picture of the battle of Nezib. He promised me not only all the necessary firmans for the security of my route, but likewise private letters to the pachas, enjoining them to place troops at my dis-

posal, that I might safely traverse all countries which I desire to visit. I shall take, for example, a letter for the Pacha of Damascus, requiring him to furnish me an escort of horsemen to Palmyra. Mehemet is small in stature, his beard is white, his face dark, his skin tanned, his eye vivid, his movements quick, his speech abrupt, his air sarcastic and *spirituel*. He laughs freely when he has launched some sarcasm—a pleasure which he gave himself frequently in our presence, and always when the conversation turned on politics. For the rest, all seems settled; and it appears to be perfectly understood here that France will support the independence of Egypt. We were shown over all the palaces—a sort of large Italian villa, with which a French taste would be apt to find much fault. The most curious apartment is the bedroom of those in the Parisian hotels. In the midst of this apartment is spread a large rough white woollen stuff, looking like two or three sheepskins sewn together; and over this is laid a large mat, covered with a tissue of silk, embroidered in gold, like the girdles of the Levant. This bed is surrounded by an ample mosquito-curtain of gauze, embroidered with broad rose-colored riband. The mosquito-curtain does not close completely round; and two men are stationed by night, at each side of the bed, to drive away the mosquitoes. We keep *Djagerridj* away, like lions; and from Cairo hope to send home an interesting remittance,—for here there is but little to sketch. To-morrow, we are to make experiments with the instrument before the Pacha,—who earnestly desires to appreciate for himself the results of a discovery, known to him as yet, only by description. We leave Alexandria, the day after to-morrow, for Cairo, where we purpose remaining eight or ten days; and thence we shall take our route across the desert.

H. VERNET.

Figure 4.3: The letter by Vernet describing his journey to the Orient and Egypt

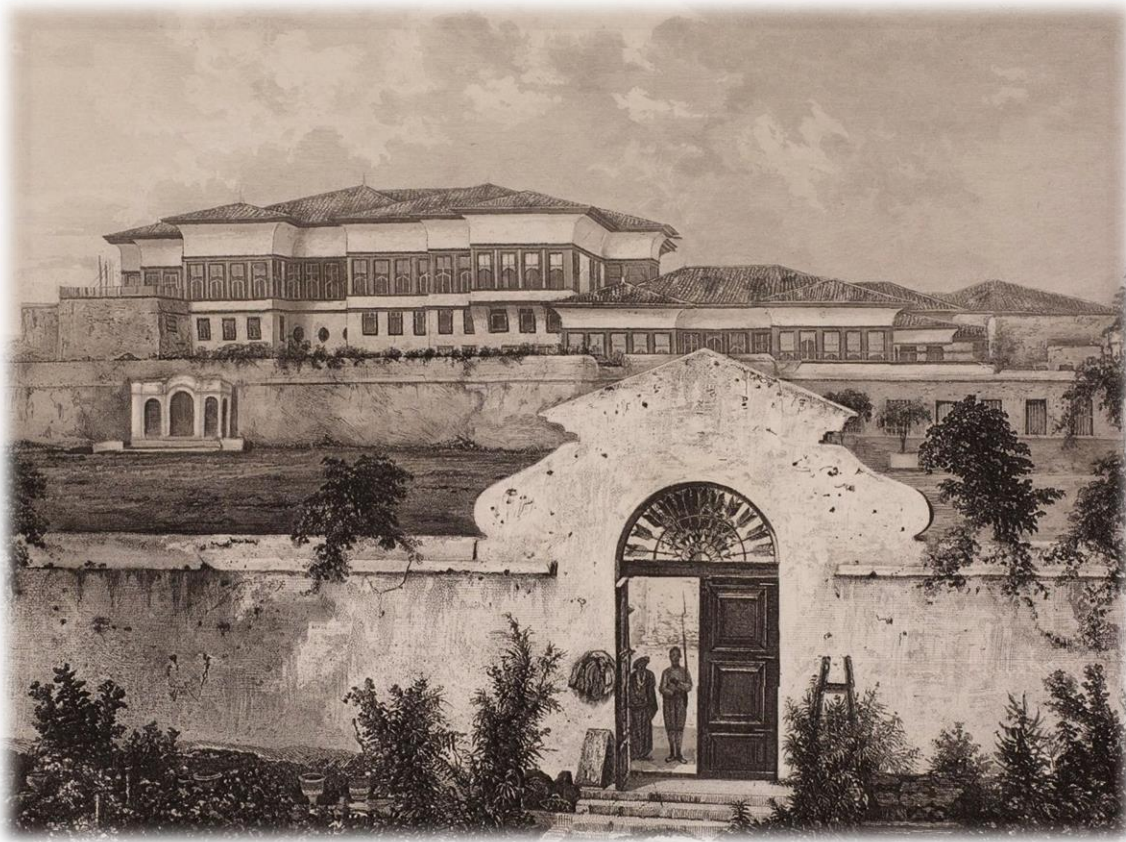


Figure 4.4: Hareem Mohamed Ali Pasha in Alexandria

This picture was taken on November 7, 1839, said by Mohamed Ali Pasha «it is the work of the devil», the first photograph taken in Africa by Frederic Goupil Fesquet, took two and a half minutes between ten and eleven in the morning. The image was printed in a book "Excursions daguerriennes. Vues et monuments les plus remarquables du globe" which published in 1842 by Lerebours, N.-P. (Noël Paymal), as part of his agreement with Vernet



Figure 4.5: Pompey's Column by Frederic Goupil Fesquet, November 8, 1839

The image was printed in a book "Excursions daguerriennes. Vues et monuments les plus remarquables du globe" which published in 1842 by Lerebours, N.-P. (Noël Paymal), as part of his

agreement with Vernet p.s. The people in the picture by Vernet painted them to give more vitality to the picture



Figure 4.6: Pyramid of Cheops

It was taken on November 20, 1839 by Frederic Goupil Fesquet, and it took 9 and a half minutes to photograph because it was difficult to pick it up because of the lighting factor «he was taken it in the middle of the day». (*)The image was printed in a book "Excursions daguerriennes. Vues et monuments les plus remarquables du globe" which published in 1842 by Lerebours, N.-P. (Noël Paymal), as part of his agreement with Vernet

p.s. The people in the picture by Vernet painted them to give more vitality to the picture



Figure 4.7 Tombs of the Mamluk Sultans in Cairo, by Frederic Goupil Fesquet, November, 1839

The image was printed in a book "Excursions daguerriennes. Vues et monuments les plus remarquables du globe" which published in 1842 by Lerebours, N.-P. (Noël Paymal), as part of his agreement with Vernet

p.s. The people in the picture by Vernet painted them to give more vitality to the picture



Figure 4.8: Luxor: December., 1839 by Frederic Goupil Fesquet

The image was printed in a book "Excursions daguerriennes. Vues et monuments les plus remarquables du globe" which published in 1842 by Lerebours, N.-P. (Noël Paymal), as part of his agreement with Vernet. The people in the picture by Vernet painted them to give more vitality to the picture



Figure 4.9: General view of Cairo from the top of one of the minarets of mosques in the area of the Mamluks cemetery under the Mokattam Plateau in 1839 by Lotbiniere.

The picture was engraved after taking the technique of engraving on wood, an unusual mix between printing and photography before the emergence of photographic books and the development of printing, and the image exists In the Panorama de Egypte et Nubie by Hector Horeau published in 1841



Figure 4.10: Trajan's Kiosk was built on Philae Island in Aswan by Lotbiniere on January 1, 1840

The image was printed in a book "Excursions daguerriennes. Vues et monuments les plus remarquables du globe" which published in 1842 by Lerebours, N.-P. (Noël Paymal) , as part of his agreement with Joly de Lotbiniere & this is the only photo to Egypt taken by him printed in the book.



Figure 4.11 The Column Hall in the Temple of Karnak, portrayed by Joly de Lotbiniere in early 1840

The printing is done in an aquatint mannerIn the Panorama de Egypte et Nubie published in 1841 by Hector Horeau. This method is a water-like print, made by engraving on a copper plate with nitric acid and using ratings and varnishes to produce areas of color shading CLAire L. Lyons, John K. Papadopoulos, Lindesey S. Stewart, Andrew Szegedy Maszak, Antiquity& photography" Early Views of Ancient Mediterranean Sites", p. 31



Figure 4.12: First photograph of Mehmet Ali Pasha

The photo is listed as the first photograph of Mehmet Ali Pasha, which is completely untrue. Although some sources stated that Mohamed Ali was filmed, the fact of the matter is that: Mohamed Ali Pasha wanted to learn the art of photography; so that he could portray his harem himself without being seen by a stranger.

Footnotes

1. Louis-Philippe d'Orléans was born on October 6, 1773, in Paris, France. He lived in exile for most of the French Revolution, only returning to France after Napoleon Bonaparte was defeated. Following the July Revolution, Louis-Philippe became the country's "citizen king" in 1830. A repressive ruler, he was forced to abdicate the throne in 1848. He died on August 26, 1850, at age 76, in Claremont, England. <https://www.biography.com/royalty/louis-philippe>
2. Louis Jacques Mande-Daguerre, artist and inventor, was born November 18, 1789 in Cormeilles-en-France. At sixteen he became an apprentice to the successful scene painter Degotti. In 1835., Daguerre produced the first daguerreotype. Being placed over a container of iodine particles thus forming a silver iodide on the surface sensitized a silver plated sheet of copper. The plate was then exposed in a camera; the silver iodide was reduced to silver in proportion to the density. The exposed plate was then placed over a container of warm mercury; the fumes formed an amalgam with the silver producing an image. <http://iphf.org/inductees/louis-jacques-mande-daguerre/>
3. Alphonse Giroux, "the merchant of the princes", is an important Parisian manufacturer of luxury furniture and accessories, whose products were intended for an aristocratic and bourgeois clientele, installed as early as 1799 at No. 7, rue du Coq Saint -Honoré, then Boulevard des Capucines. Founded by François-Simon-Alphonse Giroux under the name "A. GIROUX in PARIS", it was taken over by the Giroux children and remained active under the name of "Alphonse Giroux et Cie" until 1867, when the direction is taken over by Ferdinand Duvinage . <https://www.marcmaison.com/architectural-antiques-resources/alphonse-giroux>
4. The announcement was in 19., august, 1839 by François Arago, *Galignani's Messenger* (Paris), "The Daguerreotype," 20 August 1839.
5. 21., August was the day of the public disclosure of Daguerre's process, Hannavy John, *Encyclopedia of Nineteenth Century Photography*, Vol., 1 A – I, Beaumont Newhall, 1983, p. 244
6. Koehler. Jeff, *Capturing The Light of The Nile*, Aramco World Magazin, Vol., 66, No. 6, November / December., 2015, p. 20
7. *Ibid*, p. 20
8. <https://peoplepill.com/people/noel-paymal-lerebours/>
9. Noël Marie Paymal Lerebours was a French optician and daguerreotypist. He is best known today for his Excursions Daguerriennes, books of views of the world's monuments, based on early photographs redrawn by hand as Aquatint engravings. <https://artsandculture.google.com>
10. Lowry. Bates, Lowry. Barrett. Isabel, The Silver Canvas "The Daguerreotyp Masterpieces from The J. Paul Getty Museum", THE J. Paul Getty Museum . Los Angeles, 1998, p. 28. The 79-page instruction manual had been translated into both English and German

11. Wich-Wenning. Judith, *Orientalism and the Arabian Horse: Part 2 "Horace Vernet"*, <http://www.horsetimesegypt.com>
12. Horace Vernet's journey to the east, which included Egypt in 1839 - 40, was documented in a book by Gupil Fesquet entitled "Voyage d'Horace Vernet en Orient" published in 1844.
13. *The Inventor's Advocate and Patentees' Recorder; A British and Foreign Miscellany of Inventions, Discoveries and The Fine Arts*, Vol., 1, August., 17 – December., 28, 1839, London, p. 316
14. Fesquet. Gupil, *Voyage d'Horace Vernet en Orient*, Bruxelles et Leibzig, C. Muquardt, 1844, p. 6
15. His biography does not exist in the sources except that he is the nephew of Horace Vernet
16. Hector Horeau was an architect and Egyptologist who travelled around the Eastern Mediterranean from 1837 to 1839 and made numerous watercolors of many of the monuments in Egypt. Upon his return to France, he worked with the printmaker Sigismond Himely to produce Panorama d'Egypte, a lavishly illustrated book based on his journey. <https://www.metmuseum.org/art/collection/search/747108>
17. <http://catalogue.gazette-drouot.com/ref/lot-ventes-aux-encheres.jsp?id=2197439>
18. Fesquet. Gupil, *Op. cit*, p. 26
19. The meeting took place in the presence of Artin Bey, who was a translator between Mohamed Ali, Couchley and photographers, *Ibid*, p. 36
20. *Ibid*, p. 36, 37
21. It was the first photograph taken in Africa.
22. Hannoosh. Michele, Horace Vernet's 'Orient': photography and the Eastern Mediterranean in 1839, part I: a daguerrean excursion, the Burlington Magazine, April., 2016, p. 268
23. Koehler. Jeff, *Op. cit*, p. 22
24. Within Fesquet's remarks he wrote after taking his photos in Egypt, Since Photography, p. 13. <https://docplayer.fr/>
25. Koehler. Jeff, *Op. cit*, p. 22
26. Aubenas. Sylvie, L'aventure des daguerréotypistes, http://expositions.bnf.fr/veo/orient_photo/text05.htm
<https://www.metmuseum.org/art/collection/search/747108>