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**VIEWS OF EGYPT BY GEORGIOS AND CONSTANTINOS ZANGAKI:
EXAMINING A LATE NINETEENTH-CENTURY PHOTOGRAPHIC ALBUM
AT THE ART GALLERY OF ONTARIO**

by

Serra Erdem

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The Ontario College of Art & Design
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and George Eastman House International Museum of Photography and Film
in partial fulfillment of the requirements for the degree of
Master of Arts in the program of
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ABSTRACT

Serra Erdem

Master of Arts, Photographic Preservation and Collections Management
Ryerson University, Art Gallery of Ontario and George Eastman House
2009

This thesis focuses on *Views of Egypt*, an album housed in the Art Gallery of Ontario, that contains forty-six albumen prints of which twenty-seven are made by two Greek brothers: Georgios (ca.1845-ca.1895) and Constantinos (ca.1845-1916) Zangaki. The Zangaki brothers worked as commercial photographers in the late nineteenth century in the Levant. Considering the extensive number of prints by the Zangaki brothers in various institutions worldwide, they must have been successful; yet neither they nor their photographs are well known. *Views of Egypt* is part of a larger enterprise: late nineteenth-century photography in Egypt that aimed at supplying Oriental scenes and picturesque views to the Western tourist. The Zangaki brothers' photographs are representative of this period and merit closer examination. Furthermore, as it is important to preserve such examples, the last part of the thesis considers the preservation of both the album and the photographs it contains.

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ABBREVIATIONS

AGO	Art Gallery of Ontario, Toronto, Ontario, Canada
AUC	Photographic and Cinema Collections in Rare Books and Special Collections Library, American University of Cairo, Cairo, Egypt
BnF	Département des 'Estampes et de la Photographie, Bibliothèque nationale de France, Paris, France
Bottin (journal)	Annuaire et Almanach Du Commerce Et De L'Industrie De La Magistrature Et De L'Administration Ou Almanach Des 500,000 Adresses De Paris, Des Départements Et Des Pays Étrangers (Firmin Didot Et Bottin Reunis), later merged with Almanach-Bottin
CCA	Centre Canadien d'Architecture, Montreal, Quebec, Canada
EgyptDirectory (journal)	Annuaire Complet Du Commerce, De L'Industrie, De L'Administration Et De La Magistrature De L'Égypte Contenant Les Renseignements, Adresses Et Professions des 20 Principales Villes De L'Égypte
GEH	George Eastman House International Museum of Photography and Film, Rochester, U.S.A
Gri. Inst.	The Griffith Institute, Oxford, England
IndicatEgypt (journal)	Indicateur Égyptien Administratif Et Commercial
Marta Braun Coll.	Marta Braun's Private Collection, Toronto, Canada
UCL	The University of Chicago Library, Chicago, U.S.A

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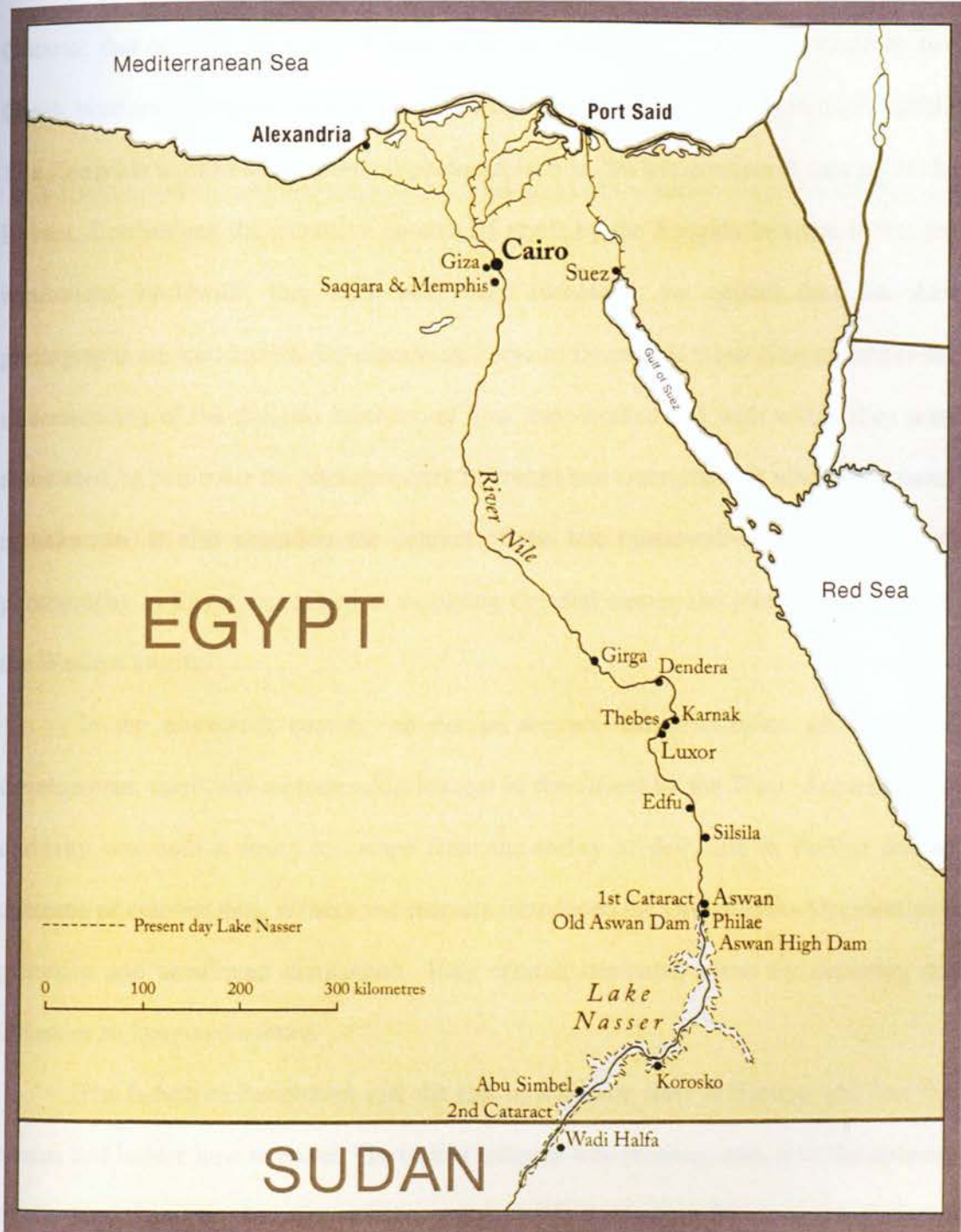
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MAP OF EGYPT



INTRODUCTION

This thesis focuses on *Views of Egypt*, an album housed in the Art Gallery of Ontario, that contains forty-six albumen prints of which twenty-seven are made by two Greek brothers: Georgios (ca.1845-ca.1895) and Constantinos (ca.1845-1916) Zangaki.¹ The Zangakis worked as commercial photographers in the late nineteenth century in the Levant. Considering the extensive number of prints by the Zangaki brothers in various institutions worldwide, they must have been successful; yet neither they nor their photographs are well known. By examining *Views of Egypt*, this thesis aims to further our understanding of the Zangaki brothers, of how they worked and with whom they were associated, in particular the photographers P. Peridis and Georgiladakis whose first name is unknown. It also considers the context of the late nineteenth-century commercial photography in Egypt that aimed at supplying Oriental scenes and picturesque views to the Western tourist.

In the nineteenth century, an era of western industrialization and technical development, there was an increasing interest in the Orient by the West. Arguably, this curiosity was both a desire to escape from the reality of daily life in Europe and an outcome of colonization. Writers and painters introduced the Orient to the Occident as a primitive and uncultured civilization. They created fabricated views by depicting the Orient as an imagined culture.

The Industrial Revolution saw the rise of a middle class in Europe who had the means and leisure time to travel. The tourist industry was growing, and, with the opening of the Suez Canal in 1869, Egypt became a desirable destination for many travelers and

¹ Album not only includes the Zangaki brothers' photographs but also P. Peridis' (Greek, active ca.1890-1905) and Georgiladakis' (Greek, ca.1890-ca.1910), whose first name is unknown.

tourists from Europe and America who were on their way to the Far East and India. Tourism also stimulated the photography market in Egypt, and photographers from different areas of the world came to establish photography businesses in Cairo and Port Said. Using established Western romantic notions of depicting the Orient, photographers in Egypt aimed at supplying Oriental scenes and picturesque views to the Western tourist. Thousands of albumen prints were produced in this period depicting a romantic and eroticized version of Egypt. Tourists were able to choose prints by different photographers and were offered an assortment of albums also by the photographers into which the photographs could be mounted. These albums would be sold to tourists as souvenirs of their travels in Egypt. The tourists could also take the prints home rolled up and buy their own album.

Albumen prints started to fade from the market with the invention of the Kodak camera by George Eastman in 1888. There was no need for tourists to buy commercial photographs as they could take their own photographs and keep them as their souvenirs. In 1894, the postal regulations were changed to allow the mailing of pictures on postcards. This created a new commercial field in the photography industry, and photographers were able to print their negatives on photographic paper or get their negatives printed on postcard stock in factories to sell to the tourists. The tourists were already familiar with the established Oriental scenes and picturesque views; this, therefore, led to a boom in interest and millions of postcards were printed.

In order to explore the Zangakis in context, the first section of this thesis, entitled "Photography in Egypt," will explore photography in Egypt from 1839 to the 1920s, including a brief history of Egypt in the nineteenth century, establishment of the Oriental

genre, the history of tourism in the nineteenth century and, lastly, the photography processes used during this period. Following, "The Zangaki Brothers" will provide a biography of the Zangaki brothers, demonstrating that the available sources show that they are representative of their period, and, therefore, that further investigation into their biographies will add to our understanding of commercial photography in late nineteenth-century Egypt.

There are components of the Zangakis' lives and practices that have not been researched thoroughly and that would add to our understanding of their period. My research will address these gaps, starting with an examination of the *Views of Egypt* album and cataloguing the photographs contained within (Appendix B). Following, in the "Construction of the Negative List" my focus will shift to the creation of the Zangakis' negative list, comparing Zangakis' prints from various institutions across the world. With their body of work partially collected, a close-examination of their photographs in the "Subjects" can tell us, in general, about the wide range of subjects one company would cover during this time, while revealing specific aspects about the Zangakis' practices, such as the props and the backgrounds they used repetitively and their inclusion of one of the brothers and their portable darkroom in their photographs. The section "Postcards," includes the postcards that I have found to illustrate the Zangakis' transition from albumen prints to postcards.

The act of culling and cataloguing the Zangakis' prints both sheds light on the history of this period and the brothers' biography and work. As it is important to keep these photographs in good condition for further study and exhibition, the *Views of Egypt* album and its photographs should be preserved. The last part of this thesis, "Preservation

of *Views of Egypt*,” examines the condition of the album and the photographs contained within. It includes the alternative housing solutions proposed, the decision made, and the steps ultimately undertaken in reconstituting the album for archival preservation.

LITERATURE SURVEY

This literature survey is divided into three parts: first, books and exhibition catalogues that provide information (biographical and photography related) on the Zangaki brothers, Peridis and Georgiladakis; second, books that treat photography in Egypt in general; and, third, Egyptian guidebooks and directories. The earliest information on the Zangaki brothers is found in one book and two exhibitions catalogues on Middle East photography. Adam D. Weinberg mentions the Zangakis in his 1971 exhibition catalogue *Majestic Inspirations, Incomparable Souvenirs: 19th Century Photographs of the Mediterranean and the Middle East*, which includes an introduction to photography in the Middle East and short biographies of photographers who were included in the exhibition. Weinberg includes other historians' comments on the confusion about whether the brothers' family name is Langaki or Zangaki. Clearly, in 1971, historians were not sure about the origins of the Zangakis and did not know that the Zangakis were actually two brothers. Weinberg writes, "In any case, the mystery regarding his name and place of origin is indicative of how little we know about him."² About the photographs, Weinberg writes, "The works themselves exhibit a taste for simple composition with extreme care in the placement of figures."³ The Zangaki image entitled *Le Sphinx et Pyramide* was also the cover photograph of the catalogue.

Paul E. Chevedden's 1977 *The Photographic Heritage of the Middle East: An Exhibition of Early Photographs of Egypt, Palestine, Syria, Turkey, Greece, & Iran, 1849-1893* includes an overview of the beginning and development of the history of photography in general. Like Weinberg, he includes biographical information on Middle

² Adam Weinberg, *Majestic Inspirations, Incomparable Souvenirs: 19th Century Photographs of the Mediterranean and the Middle East* (Rose Art Museum, Brandeis University, 1977), 17.

³ *Ibid.*, 17.

Eastern photographers, including the Zangaki brothers. Chevedden's words on the Zangakis are brief. He too refers to the brothers as a single photographer, "G. Zangaki, a photographer probably of Greek origin, established a studio in Port Said at the entrance of the Suez Canal and produced a substantial volume of photographs throughout the 1870s and the 1880s."⁴

Focus East: Early Photography in the Near East (1839-1885) by Nissan Perez (1981) is a significant source for the history of photography in the Near East. Perez's publication is divided into two parts: first, the history of photography in the Near East including examples of photographs with standard subjects, and, second, biographies of photographers in alphabetical order who worked in the Near East. He gives each photographer's geographical origin, birth and death dates, active dates and medium. Perez is the first to understand that there are two photographers by the Zangaki surname and that they are brothers. He claims that one brother was the actual photographer and the second a technician. He includes the Zangakis as "C. & G. Zangaki Brothers, Greek, dates unknown. Active 1870s. Collodion."⁵ Perez's work has both positive and negative aspects. Overall, his description is the most thorough. He writes that there are a very large number of Zangaki prints in almost every late travel album of the Near East but that there has been no biographical information on the Zangakis. In his description, he also points out the inscription *Adelphoi Zangaki* on their portable darkroom and that one of the Zangakis is included in their *Le Sphinx et Pyramide*. But he also states "Their work does not go beyond average commercial photography meant for the tourist and the occasional

⁴ Paul Chevedden, *The Photographic Heritage of the Middle East: An Exhibition of Early Photographs of Egypt, Palestine, Syria, Turkey, Greece, & Iran, 1849-1893* (Malibu: Undena Publications, 1981), 28.

⁵ Nissan Perez, *Focus East: Early Photography in the Near East (1839-1885)* (New York, N.Y.: Harry N. Abrams, and the Dimino Press Jerusalem, The Israeli Museum, Jerusalem, 1988), 233.

visitor. It is difficult to find innovative vision or ground-breaking achievement in the mass of images they must have produced.”⁶ However, by his own admission, he had not thoroughly researched the Zangaki brothers’ images.⁷ Perez’s publication is the first one to give brief biographical and photography related information for both Peridis and Georgiladakis. For both photographers, Perez includes the same label, “Greek, dates unknown. Active late 1870s. Collodion.”⁸ As they were both Greeks and worked in the same period as the Zangakis, Perez seems to suggest that these four photographers were somehow associated with each other. Perez also writes that some of Peridis’ photographs bear the name of *Peridis & Co*. He explains that Peridis was in a partnership with another Greek, Georgiladakis, and that their photography occasionally appears in albums of the late 1870s and 1880s. This information is then repeated in the section on Georgiladakis.

Three more recent resources provide information on the Zangaki brothers, Peridis and Georgiladakis. Colin Osman’s 1997 *Egypt: Caught in Time* is dedicated to photography in Egypt. This publication is significant because it presents many unpublished nineteenth-century and early twentieth-century photographs by neglected photographers. Unlike the other works, Osman describes the transition from the printing of 8 by 10 inch albumen prints to the production of picture postcards. Osman also includes biographical information on the Zangaki brothers, Peridis and Georgiladakis. He states that the Zangakis were either Cretan or Cypriot since their title, *Adelphoi Zangaki*, suggests they came either from Crete or Cyprus where the suffix “aki” is more common.”⁹ Osman discovered the Zangakis’ signatures on various mediums from

⁶ Ibid., 233.

⁷ Nissan Perez, e-mail message to author, April 27, 2009.

⁸ Perez, *Focus East*, 203.

⁹ Colin Osman, *Egypt: Caught in Time* (Reading, England: Garnet Publishing, 1997), 146.

albumen prints to postcards. He refers to the Zangakis as being two brothers, and he writes, "One bowler-hatted brother appears in some pictures beside their darkroom van, on which their name appears in English and Arabic although their photographs are all captioned in French."¹⁰ He also states, "Zangaki brothers were noted not only for their views but for depicting native life..."¹¹ He includes numerous Zangaki photographs to illustrate his sections: "The Middle East Entrepreneurs," "Life in the Countryside," "Life in the Towns" and "End of an Era." In his "Life in the Towns" section, he describes the Zangakis' use of backdrops as well as their photographic activities.

Osman includes Peridis as "Peredis, active 1890s (Greek?)"¹² and states that Peridis was in partnership with Georgiladakis. He assumes that the Zangakis sold their negatives to Peridis because, as he claims, some of Peridis' images are identical to those of the Zangakis, "...for example Peridis no.5 is the same as a Zangaki no.15."¹³ He finds a connection between the similarities of Peridis' studio backgrounds and those used by the Zangakis, where Peridis may have been the assistant. Osman refers to Georgiladakis as "Georgiladakis, active 1880s - 90s (Greek?)"¹⁴ and adds that he was in partnership with Peridis and possibly an assistant to Hippolyte Arnoux (French, active ca.1860-1900) for an indefinite period of time. As Georgiladakis' work shows similarities with Arnoux's, Osman suggests that the two assistants joined forces when their principals moved on.¹⁵ Osman inspired me to look at postcards from Peridis and from other

¹⁰ Ibid., 146.

¹¹ Ibid., 146.

¹² Ibid., 145.

¹³ Ibid., 95.

¹⁴ Ibid., 143.

¹⁵ Ibid., 145.

photography firms to discover if any of these images were identical to those of the Zangakis.

Ken Jacobson's 2007 *Odalisques & Arabesques: Orientalist Photography 1839-1925* has been another key source. Eleven chapters explain the development of the Orientalist history of photography. The rest of the book includes a variety of high quality reproductions (a few Zangaki photographs) and biographies of the photographers. For each photographer's biography, Jacobson lists where he found the information whether from historians or travel guides or administrative and commerce directories.

Jacobson includes detailed biographical descriptions of the Zangakis and Peridis. He includes the Zangakis as "Zangaki Brothers: Georges Zangaki (active 1880s-1890s) and Constantin Zangaki (active 1880s-1915)."¹⁶ He also writes the names of the Zangakis' business addresses in Cairo and Port Said. He includes the *Le Sphinx et Pyramide*¹⁷ and a close-up image of the portable darkroom included in the Zangakis' image. Jacobson includes Peridis as "P. Peridis (active c.1890s -1905)."¹⁸ He also writes, "Considering the further complication that certain extant prints are signed by Zangaki and Arnoux, it seems certain that Greek ex-patriot photographers had a strong influence on the entire Port Said photography scene."¹⁹ He includes Georgiladakis under Peridis' biographical description: "Peridis' name was signed either with his last name or, on occasion, with the name of a sometime collaborator, Georgiladakis."²⁰ In order to find

¹⁶ Ken Jacobson, *Odalisques & Arabesques: Orientalist Photography 1839-1925*, 277.

¹⁷ The AGO has the identical print.

¹⁸ Jacobson, *Odalisques & Arabesques*, 260.

¹⁹ Ibid., 260.

²⁰ Ibid., 260.

more information on the Zangaki brothers, I wrote to Jacobson, and he referred me to Alkis X. Xanthakis.²¹

The ensuing phone conversation with Xanthakis gave me a different perspective on the Zangakis, Peridis and Georgiladakis.²² Xanthakis wrote the comprehensive *History of Greek Photography 1839-1970*, first edition in 1988 (in Greek and English) and the second in 2008 (in Greek). He has also written various articles on Greek photographers. Xanthakis provided me with valuable information about the Zangaki brothers, Peridis and Georgiladakis over the phone. He told me that he had obtained the information about the Zangakis from the grandson of Constantinos Zangaki (the younger of the Zangakis). Later, I contacted the Benati Museum in Athens for photocopies of Xanthakis' article on the Zangakis, and also for the chapter on them from the second edition of Xanthakis' *History of Greek Photography 1839-1970*. I had both of these publications translated, and they form the main source of the Zangakis' biography section.²³

Deborah Bull and Donald Lorimer's 1979 *Up the Nile: A Photographic Excursion, Egypt 1839-1898* has a very thorough introduction to the development of Egyptian photography and divides the country for these purposes into Cairo, Up the Nile, Thebes, Abu Simbel, etc. Each section describes the location and the photographs taken there. This increased my understanding of where Egypt-based photographers traveled to take photographs of Egypt.

²¹ Ken Jacobson, e-mail message to author, April 28, 2009.

²² Phone interview with Alkis X. Xanthakis, May 12, 2009.

²³ The unpublished translations were translated from Greek to English by Myrto Koumarianos. She informed me that the chapter on the Zangakis in Xanthakis' *History of Greek Photography 1839-1970* is exactly the same as Xanthakis' article "Zangaki brothers: Two Creative Greek Photographers in Egypt." Koumarianos translated the three-paged article "Zangaki brothers: Two Creative Greek Photographers in Egypt."

Louis Vaczek and Gail Buckland's 1981 *Travelers in Ancient Lands: A Portrait of the Middle East 1839 – 1919* discusses photography in the Middle East, from the invention of photography to 1919, with many images by various nineteenth-century photographers, most of which had never before been published. This publication was very helpful in understanding life in Egypt among villages, towns and cities, and along caravan routes.

A. Rammant-Peeters (ed.) and Palmen en Tempels's 1994 *Fotografie in Egypte in de XIXe eeuw, La photographie en Egypte au XIXe siècle/19th-Century Photography in Egypt* is mostly in French but also includes English sections. One English section, divided according to geographic locations in Egypt, including Alexandria to Memphis, Aswan, Suez and Edfu, contains a history of each and descriptions of photographs taken during different time periods and of the archeological changes that had taken place in those locations.

Finally, two travel guidebooks and three administrative and commerce directories from the late nineteenth and early twentieth centuries were helpful for understanding the period in Egypt and when and where photographers were active. The German publisher, Karl's Baedeker's *Egypt: Handbooks for Travellers* (1878, 1889, 1898, 1914) and the British publisher, John Murray and Son's *A Handbook for Travellers in Lower and Upper Egypt* (1888, 1891) were additional resources for this thesis in understanding the kind of information travelers were provided with. These guidebooks were divided by cities, including Cairo, Port Said, Alexandria, etc. They contained recommendations regarding what to see in Egypt, where to stay, where to eat, how to interact with the inhabitants, etc. The descriptions also indicated where to buy photographs, and which photographers had

photography businesses. I tried to examine as many travel guidebooks as I could find in order to trace if the Zangakis were also included in them.

Ken Jacobson sourced the following administrative and commerce directories in his sections on the Zangakis and Peridis: *Bottin*²⁴, *IndicatEgypt* and *EgyptDirectory*. I researched *Bottin* (1870, 1880, 1886-1889, 1890, 1895, 1900, 1910, 1920), *IndicatEgypt* (1897), and *EgyptDirectory* (1911, 1912, 1914-1922, 1925) to locate the Zangakis', Peridis' and Georgiladakis' names and the addresses where they worked. These findings provided me with information on when and where these photographers were active.

²⁴ *Bottin*, *IndicatEgypt*, and *EgyptDirectory* are abbreviations. The full names can be found in both the abbreviations section and the bibliography.

PHOTOGRAPHY IN EGYPT (1839 - 1920s)

Egypt had been drawing Westerners long before the invention of photography. Napoleon invaded Egypt in 1798 and wrested control from the Mamluks, who had ruled Egypt in the name of the Ottoman Empire since the thirteenth century. This was done for his Egyptian campaign (1798 -1801), to protect French trade interests and undermine Britain's access to India. Soon after, in 1801, Napoleon's authority was forced out by the joint forces of Britain and the Ottoman Empire. In the nineteenth century, both the British and the French expanded colonization to the countries or regions in Southwest Asia and parts of North Africa (including Egypt). These expansions resulted in Westerners desiring to better understand this region. Since the fourteenth century this area was called "Orient" to distinguish these regions from the "Occident." The terms Orient and Occident both derived from the Latin roots for the words "East" and "West."²⁵

During his Egyptian campaign, Napoleon was precise in documenting his eastward expansion, bringing a team of astronomers, chemists, artists and engineers with him. Their findings were published in the massive *Description de l'Égypte (1809-1813)*, which became the most complete documentation of Egypt to have appeared in the West.²⁶ Travelers, archeologists, painters and writers became eager to see Egypt after reading the *Description*. As Nissan Perez writes, the Industrial Revolution in Europe caused an anxiety for the aristocracy and upper classes. He concludes, "The need to escape from the pressures of daily reality, to seek refuge in new and different vistas and interests was a major reason for the massive flow to the East that continued to grow from year to

²⁵ Billie Melman, "The Middle East / Arabia: 'The Cradle of Islam,'" *The Cambridge Companion to Travel Writing*, Eds. Peter Hulme and Tim Youngs, (Cambridge University Press, 2002), 105.

²⁶ Deborah Bull and Donald Lorimer, *Up the Nile: A Photographic Excursion, Egypt 1839-1898* (New York: C. N. Potter, 1979), vii.

year.”²⁷ Ideas about the orient influenced almost all creative areas in Europe, mainly in literature and painting. Painters, Eugène Delacroix, Jean-Léon Gérôme and Jean Auguste Dominique Ingres depicted the Islamic culture. In their paintings, they stressed idleness and visual spectacle. Victor Hugo’s poems *Les Orientales* (1829), Gerard de Nerval’s *Voyage en Orient* (1884) and Gustave Flaubert’s *Salammbô* (1862) portray the people and the landscape as exotic and romantic to fulfill these writers’ fantasies. Jacobson includes Gustave Flaubert’s letter to Dr. Jules Cloquet written in 1850 after his arrival in Egypt explaining his feelings: “...It is like being hurled while asleep into the midst of a Beethoven symphony, with the brasses rumbling, and the flutes sighing away... But the first days, by God, it is such a bewildering chaos of colours that your poor imagination is dazzled as though by continuous fireworks as you go about staring at minarets thick with white storks, as tired slaves of sycamore branches against walls, with camel bells ringing in your ears and great herds of black goats and the peddlars. You brush against all the costumes of the Orient..., the Copt in his black turban, the Persian in his fur pelisse, the desert Bedouin with this coffee-coloured face walking gravely along enveloped in his white robes.”²⁸

In 1978, Edward Said redefined our understanding of this kind of romanticism in his book *Orientalism*, in which he examined the Western activity during this period and saw it as a part of the Western plan of dominating the East. A new discipline, “Orientalism” was born, and Said describes the term “...as a Western style for dominating, restructuring, and having authority over the Orient.”²⁹ Said and other post-colonialist theorists named the nineteenth-century writers and painters “Orientalists,” and

²⁷ Perez, *Focus East*, 32.

²⁸ Jacobson, *Odaliques & Arabesques*, 20.

²⁹ Edward Said, *Orientalism* (London: Routledge and Kegan Paul, 1978), 3.

claimed that these writers and painters considered themselves superior to the people who were living in the Orient. They argued that the Orientalist writers and painters constructed fantasies of the Orient instead of trying to understand the culture.

As Perez states, "Orientalism became the study of 'inferior' cultures and races."³⁰ Perez uses the example of the French poet Gérard de Nerval's portrayal of the Orient. He writes: "Nerval recognized the Orient as a place of dreams and illusions and sensed in Cairo the presence of rich female sexuality. Regarding his liaison with Zaynab, the slave he claimed to have bought in Egypt and the heroine of his *Voyage en Orient*, Nerval expressed the need to "unite with this guileless young girl who is of this sacred soil, which is our first homeland," and to bathe himself "in the vivifying springs of humanity, from which poetry and the faith of our fathers flowed forth."³¹ Here, we see Nerval's idealizing of the culture by his portrayal of Eastern women as simultaneously innocent and sensual. Although post-colonial criticism has critiqued, complicated and built upon Said's work, his theories continue to be influential when examining literature and art that romanticized the East.

The Industrial Revolution in Europe resulted in social and economic changes that transformed society from a rural to an urbanized one. With the rising middle class's increased ability to travel, the modern concept of tourism came into being. After the mid 1850s, as traveling to the Orient grew more popular, organized groups and packaged tours became available. Thomas Cook was one of the first to open up organized tours to the Orient to the members of the middle class. Cook was a British founder of the travel agency that is now Thomas Cook Group and is referred to as the father of tourism. His

³⁰ Perez, *Focus East*, 37.

³¹ Perez, *Focus East*, 35.

cheap overseas tours made it possible for men and women, to go abroad easily. He introduced pre-paid inclusive tours, hotel coupons, travellers cheques, the 'round the world' trip and the first travel newspaper.³² With these organized tours, the middle class started to travel to the same exotic locales to experience the exotic dreams of the Orient they had been reading about.

Since the Middle Ages, Egypt had been an important historical and archaeological location. The opening of the Suez Canal made it a major tourist destination. Opened in November of 1869, the Suez Canal is an artificial sea-level waterway in Egypt, connecting the Mediterranean Sea and the Red Sea that allows water transportation between Europe and Asia without navigating around Africa. Following its construction, Alexandria and Port Said in Egypt on the shores of Mediterranean Sea became two major trade centers. Ships carrying tourists who were in the organized packaged tours and were traveling to India and the Far East from Europe docked in Port Said for coaling. This process took a day or two, and western tourists avoided the delay by taking a train from Port Said to Cairo and rejoining the ship in Suez.

In François Arago's 1839 presentation of the Daguerreotype process, he connected the new technology to the Orient, announcing that photography would be the best medium to reproduce hieroglyphics covering exteriors of Thebes, Memphis, and Karnak in Egypt. Arago's claim was fulfilled first with daguerreotypes and later with calotypes of Egyptian antiquities, and these became the first photographic documents of Egyptian sites.

³² Jill Hamilton, *Thomas Cook: The Holiday Maker* (Stroud, Gloucestershire: Sutton Pub., 2005), vi.

Yet photographers in Egypt were not only interested in documentation; Entrepreneurs capitalized on the new technology and the rising tourist industry and began to sell their photographs to tourists. The route through the Suez Canal created a new stopover in Egypt: Port Said. Photographers from different areas of the world came to Port Said to establish photography businesses whose main customers were Western tourists.

Dean MacCannell defines a tourist attraction "...as an empirical relationship between a *tourist*, a *sight* and a *marker*."³³ Egypt's *attraction* was both as a part of the Orient (or exotic locale) and being the location of the pyramids and the Sphinx. MacCannell's definition of a tourist attraction includes a *marker* - a physical piece of information about a sight. The *sight* was Egypt and its marker was a souvenir, in this case, souvenir photographs depicting the Oriental themes in literature and painting that portrayed Egypt as an imagined culture. Photographs, with their documentary approach and wide accessibility, became the means of marketing the Orient to the West. They were the visual symbols of the exotic dream and the evidence of the tourist's existence in this exotic locale.

The photographs that the tourists purchased in this period were affordable albumen prints made from wet collodion negatives. Baedeker's guidebook, *Egypt. Handbook for Travellers* (1878), provides specific shops for tourist photographs, including: *Kauffmann in the Muski, Monferrato (formerly Robertson), adjoining Shephard's hotel and Ebener, opposite to Hotel d'Orient*.³⁴ These prints were not only sold in photography studios, but also in hotels and booksellers' shops. In fact, the shops

³³ Dean MacCannell, *The Tourist: A New Theory of the Leisure Class*, (New York: Schocken Books, 1976), 41.

³⁴ Karl Baedeker, *Egypt. Handbook for Travellers* (Leipzig, London: Dulau, K. Baedeker, 1878), 232.

around the Ezbekieh Square in the European quarter, where the famous Shepherd's Hotel was situated, were usually filled with tourists purchasing albumen prints. In these locations, tourists were able to choose albumen prints from different photographers, and these photographs were later mounted in albums. The tourists bought these albums as souvenirs for their travels in Egypt, "souvenir" referring to a relic of a trip. They also brought home unmounted prints and would sometimes personalize the albums and photographs with notes.

Photographers in Port Said and Cairo not only had portrait studios in those cities, they also traveled along the Nile to Upper Egypt to photograph Egyptian antiquities and the countryside. Some had floating darkrooms on the Nile, or portable darkrooms to carry and develop their negatives. They portrayed Egypt in studio portraits, mostly of women, including Oriental props (water pipe, water carrier, tambourine); constructed daily-life street scenes (showing the Oriental professions of the street); picturesque views (palm trees and the Nile River); and Egyptian monuments and sites. The photographs of Egyptian sites included inhabitants and represented them in their native costumes. As we know from different photographers' signatures on the same print, associations among these Egypt-based photographers were common. They exchanged and sold each others' negatives because they were able to make more money selling the most popular images to tourists.

PROCESS

The prints the tourists bought were albumen, made from both full-plate (8 by 10 inches, 22 by 28 centimeters) wet plate glass negatives and gelatin dry plate negatives.

Frederick Scott Archer published a detailed description of wet collodion process on glass in the March 1851 issue of *The Chemist*. Archer's formula for making wet collodion was a preparation using potassium iodide and adding it to a diluted solution of collodion. The glass plate was then coated with this collodion and put into a solution of silver nitrate for a layer of silver iodide to appear just under the surface of the collodion. The sensitized plate was then exposed while still wet, developed with pyrogalllic acid, and then fixed in sodium thiosulfate.³⁵ The wet plate allowed the photographers to have "sharper negatives and more detailed positive prints than those created through the paper negative processes,"³⁶ and they were able to print multiple prints on salted and albumen paper.

Photographers used the wet collodion process from 1851 to ca.1885.³⁷ There is not much information found on when Egypt-based photographers stopped using collodion and shifted to gelatin dry plate negatives. For the wet place process, albumen paper (often gold-toned) was the most common print until about 1895. Albumen was prepared in France and Germany near the paper mills to produce the highest quality of paper. For example, some of the Zangakis' prints have the watermark, *BFK Rives No 74*. This is inscribed at the bottom of the prints, mostly on the edge. BFK Rives was a French brand of albumenized paper for photographic printing.

The equipment for wet collodion process was bulky and the plates were fragile. After the exposure, the wet negative plate had to be developed right away. In the desert heat of Egypt the collodion dried rapidly. Thus, many photographers had to build

³⁵ 6. Mark Osterman and France Scully Osterman, "Collodion: Wet-Plate Negatives, Ambrotypes, and Tintypes" in *Coming into Focus: A Step-By-Step Guide to Alternative Photographic Printing Processes*, ed. John Barnier (San Francisco: Chronicle Books, 2000), 63.

³⁶ Maria Fernanda Valverde, *Photographic Negatives: Nature and Evolution of Processes* (Rochester: International Museum of Photography and Film, George Eastman House, 2005), 9.

³⁷ *Ibid.*, 9.

portable darkrooms to develop their negatives. Francis Frith (1822-1898), a well-known British photographer who worked in the Near East in the 1850s, wrote of his troubles working among ether fumes in an airless tent in 130 degrees Fahrenheit heat. He was amazed by his own success; "Now in a smothering little tent, with my collodion fizzing – boiling up all over the glass the instant that it touched –and, again, pushing my way backwards, upon my hands and knees, into a damp, slimy rock tomb to manipulate – it is truly marvelous that the results should be presentable at all."³⁸

Another issue posed by the cumbersome darkroom used by the photographers was the question of transport from location to another. The darkroom had to be transported along the Nile on a *Dahabeah*,³⁹ a passenger boat commonly used on the river. Murray includes an explanation of the role of the Dahabeah in his section *Railways - Modes of Travelling*, "The great highway of Egypt, especially above Cairo, is the Nile, and sailing or floating along it in a Dahabeeyeh is still, railways and steamboats notwithstanding, the pleasantest way of seeing the country."⁴⁰

The replacement of collodion with a gelatin binder was a significant innovation. The first dry plates were invented in 1871 by Richard Leach Maddox (1816-1902) and were in general use from ca.1878 to ca.1925.⁴¹ Valverde writes, "Gelatin, a protein product, is manufactured by the partial hydrolysis of collagen found in connective tissues and skin of animals. This protein provides a viscous medium to suspend the light-sensitive silver salts and form an emulsion with them."⁴² The photographic emulsion already contained the light-sensitive silver salts suspended in the gelatin dry plate

³⁸ Cited in Bull, *Up the Nile*, xii.

³⁹ Dahabeah is also spelled as Dahabeeyah, Dahabiah, Dahabiya, and Dahabiyah.

⁴⁰ John Murray, *A Handbook for Travellers in Lower and Upper Egypt* (London: John Murray, 1888), 5.

⁴¹ Valverde, *Photographic Negatives*, 14.

⁴² *Ibid.*, 14.

negative, thus there was no need to have separate solutions of these salts before the exposure. Gelatin dry plate negatives were printed on albumen, which was slowly replaced by pre-sensitized collodion and gelatin printing out papers. With the gelatin binder, photographers were able to have ready-to-use light-sensitive plates and the exposure times were less than a second. They were able to freeze motion in their photographs.

Valverde explains the benefits of the light-sensitive plates, saying, "Their long shelf life and the possibility of developing the image much later owing to the hygroscopic characteristics (drawing moisture from air) of gelatin freed photographers from the need to carry a portable darkroom into the field."⁴³ Egypt-based photographers were producing large quantities of demanding collodion glass plate negatives, thus they assumedly moved to use gelatin dry plate negatives as soon dry plates became available in Egypt. Baedeker's *Egypt. Handbook for Travellers* (1914) provides specific recommendations on where to purchase dry plates in Cairo under the *Photographic Materials* section, including: "Heyman & Co., agent for the Eastman Kodak Co.; films supplied and plates developed."⁴⁴

Wet collodion negatives were replaced by dry plates, and later albumen prints started to disappear from the market. After the invention of Kodak camera by George Eastman in 1888, there was no need for tourists to buy commercial photographs since amateur photographers could take their own photographs and kept them as their souvenirs. In 1894, the postal regulations were changed to allow the mailing of pictures on postcards. Picture postcards were mostly printed from existing late nineteenth-century

⁴³ Ibid., 14.

⁴⁴ Baedeker, *Egypt. Handbook for Travellers* (Leipzig, London: Dulau, K. Baedeker, 1914), 28.

wet collodion or gelatin dry plate negatives. The tourists were already familiar with existing romantic notions of the Orient and immediately adapted to purchasing picture postcards of them. This led to a boom in interest and millions of postcards were printed. Tourists bought postcards “To get a rise out of the people at home – to shock them, to tempt them, one-up them. To deceive some people, to make them envious. To confirm their stereotype of the Other, to emphasize their journey...”⁴⁵ Postcards were (and still are) inexpensive, accessible and they require little effort on the part of the tourist.

Adding Text to Negatives

Photographers working in the nineteenth-century in Egypt added text to their negatives for printing. They inscribed their names, negative numbers and titles of the location/subject. This most likely made it easier for the owner of the bookseller or the hotel store to locate a specific photographer’s print from thousands of albumen prints to sell. Each photographer had an individual numbering system for his negatives. This was important for him to keep track of his negatives and made it easy to locate a negative of a print that a tourist ordered. The title of the location/subject was inscribed to identify the name of the location or the ethnicity of the figure in the image.

Mark Osterman, the Process Historian of the George Eastman House, described how photographers added text to their negatives for subsequent printing. Osterman explained that he knew of photographers adding text in three ways. The first way is simply scratching the name or location with a sharp metal point on the binder layer of the negative, which would require writing backwards. This side would face the paper during

⁴⁵ Alan Beukers, Introduction to *Exotic Postcards: The Lure of Distant Lands* by Paul Theroux (New York: Thames & Hudson, 2007), 12.

printing and it would print as black. The second way would be to write backwards on the binder layer of the negative with India ink. This would print as white on the paper. The third technique was to use a letterpress and type to print the words on a very thin slip of translucent onion skin paper (very fine cotton paper). This then would be applied to the binder side of the negative with gum solution and would print as white. In this case, there will be a trace of the onion skin paper on the print.⁴⁶

Postcard Production

Following the postal regulations change in 1894 that allowed the mailing of pictures on postcards, there were two major types of picture postcards: real photo (RPPC) and printed. The first major type, RPPCs were true photographs printed by a photographer from a negative chemically on the photographic paper with postcard backs. The second type, printed view cards (only photographs, not artist drawings), were made in two ways: "Local merchants or photographers could bring or send photos to a printing firm or jobber (firms that took orders but sent the printing or to manufacturers, many of whom were abroad) and order printed postcards made from them. The other, more common, approach was for a company to send an agent to take photographs of the local sight. While in a town the employee would take orders from local merchants or make contacts to send samples. The photographs would be brought back to the company, selected, made into plates or screens, printed, and then sold to the local store owners."⁴⁷

With the arrival of PZ (Photoglob Zurich) print, a type of colour printing, the product became more polished. The process was called *Photochromy* and was developed

⁴⁶ Mark Osterman, email message to author, July 6, 2009.

⁴⁷ Robert Bogdan and Todd Weseloh, *Real Photo Postcard Guide: The People's Photography* (Syracuse, N.Y.: Syracuse University Press, 2006), 7.

in Zurich by Orell, Füssli and Co. in 1887.⁴⁸ “This process is not colour photography, but rather the use of collotype photolithography with a solution of asphaltum of ether, and involves as many as sixteen printings of different colours.”⁴⁹ Photographs seen in the late nineteenth-century as albumen prints printed by Egypt-based photographers were later printed as postcards by printing firms such as Vegnios & Zachos, Ephtimios Frères, Edit – The Cairo Postcard Trust and Comptoir Philatélique d'Égypte, Alexandrie.⁵⁰

⁴⁸ Osman, *Egypt*, 145.

⁴⁹ Ibid., 145.

⁵⁰ Research has turned up little information on *Vegnios & Zachos, Edit – The Cairo Postcard Trust, and Comptoir Philatélique d'Égypte, Alexandrie*. Ephtimios Frères worked as photographers, booksellers and publishers of postcards in the 1900s.

THE ZANGAKI BROTHERS

The Zangakis were among the commercial photographers who worked in the late nineteenth century in Egypt. There are at least one thousand five hundred prints in collections today that I know of which shows that they were prolific and successful photographers. It seems like every photography collection worldwide contains at least one Zangaki print, however, neither their biographies nor their photography is well known. The little we do know shows us that their careers touched on all the aspects of the history of the industry presented above.

Apart from the sources in the literature survey above, the information I obtained from Xanthakis made a difference in what I knew about the Zangakis. According to Xanthakis, the two brothers, Georgios (George) and Constantinos (Constantine), were born around 1845 on the island Milos. As Xanthakis explains: "Their family had kinship ties to Heraklion of Crete, where Constantinos went for a while."⁵¹ He later married Eleni Koutsoudaki, from Adamanta of Milos, a tall and beautiful woman who was called "goddess" by many because she looked like the statue of Aphrodite found in Milos (commonly known as the Venus de Milo)."⁵²

The older brother, Georgios Zangaki, went to Egypt first around 1865 and settled in Port Said. Soon his younger brother, Constantinos, followed him. The beginning of the Zangakis' career in photography coincides with the rise of tourism in Egypt. In fact, their earliest photographs show that they were involved with photographing the opening of Suez Canal in 1869. As mentioned above, the inauguration of the Suez Canal was a key moment in the history of tourism, opening Europe to Far East and India. The Zangakis

⁵¹ Xanthakis has not included how long Constantinos Zangaki went to Crete for.

⁵² Xanthakis, "Zangaki Brothers: Two Creative Greek Photographers in Egypt," (Unpublished translation by Myrto Koumarianos, Athens, *Fotografos* vol.141, 2005), 62.

were among the photographers who recognized the importance of the Suez Canal and capitalized on this key moment in history.

Around 1870, the Zangakis opened a photography studio in Port Said.⁵³ Typically, they sold photographs to Western tourists. They drew on the recognized genre of Orientalist scenes from earlier literature and paintings, and with their contemporaries, constructed Orientalist scenes in an effort to cater to tourists' perceptions of the region. They constructed outdoor scenes depicting the Oriental life style. Their extensive output during this time shows us that they were able to deliver exactly what the Western tourist wanted.

The Zangakis' traveled up the Nile to photograph the monuments at Luxor, Abu Simbel, Karnak, and other areas in Egypt. They recognized that the Western tourists were looking for photographs of Egyptian antiquities to use as souvenirs to map their route in Egypt. The Zangakis were also familiar with romantic notions of portraying the Nile and the palm trees. They continued to be industrious photographers, delivering hundreds of photographs from these locations. They also photographed the indigenous people living in these areas, as it seems that they were familiar with the Western tourists' perception that the indigenous peoples from the countryside were more exotic than the Egyptian peasants from the more populated areas. Around 1880, the Zangakis also traveled to Palestine and the Holy Land.⁵⁴ As Greek Orthodox themselves, the Zangakis recognized this as an opportunity to see the Holy Land and also to sell their photographs to the tourists.

⁵³ Xanthakis did not include when exactly the Zangakis opened their studio in Port Said.

⁵⁴ Xanthakis, "Zangaki Brothers," 63.

When Cairo became a popular city for European tourists, becoming another stop over for tourists traveling to Far East and India, the Zangakis saw this as a business opportunity. Around 1895, they opened a photography studio in Cairo. In his article, Xanthakis includes a document, most likely the back of a Zangaki carte-de-visite or cabinet card,⁵⁵ that shows the Zangakis' name, *Zangaki Frères Photographes*, and both of their studios, "Port -Said & Caire Egypte." The Zangakis' process was typical of their period. They were using wet collodion negatives on albumen paper since all their prints in the collections today are albumen prints. Their prints' sizes are typically 8 by 10 inches (22 by 28 cm.), which shows that they used full-plate wet collodion negatives. After the invention of the gelatin dry plates, the Zangakis switched to using them as everyone else did.

Soon after the opening of their studio in Cairo, Georgios died, and Constantinos closed the studio in Port Said. After Georgios' death, according to Xanthakis, Constantinos sold a large part of the Zangakis' negatives to Peridis and Arnoux. Photographers sold and exchanged negatives; this may be the reason we encounter Peridis' and Arnoux's signatures on some of the Zangakis' negatives.

Constantinos Zangaki was aware of the change in the photography industry, and he became active in the business, producing Zangaki postcards until his death in 1916. *EgyptDirectory* shows that Constantinos had an active studio in two different locations in Cairo from the 1910s until 1916. The *EgyptDirectory* of 1912, 1914, and 1915 included "Constantinos (C.) Zangaki" as having a studio in Cairo at *C; Ch.el-Mahdi*. However, the *EgyptDirectory* of 1916 and 1917 included as "Zangaki C. Co.," at *Ch. El-Guinenah*. Thus, the title *Constantinos Zangaki*, illustrating an individual, was changed to

⁵⁵ Xanthakis "Zangaki Brothers," 62. Xanthakis did not include what kind of a document this was.

Constantinos Cooperation, illustrating a firm. Some of the postcards that Constantinos produced were later copied by *Comptoir Philatélique d'Égypte, Alexandrie* and by *G. Lékégian* (ca.1887-1925, an Armenian photographer) in Cairo.⁵⁶ The Zangakis' images also can be found as postcards today under different photography firms' names. Their postcards are representative of the change during this period and are fine examples of the transition from albumen prints to postcards.

Constantinos Zangaki died in 1916 in Cairo and was buried in a family tomb, possibly in the Greek Orthodox cemetery in Cairo. With his death, the studio was closed, and the negatives were scattered or destroyed. As Xanthakis explains, the Zangakis remained unknown in Greece because they did not take part in exhibitions, like many of their Greek colleagues who lived in Egypt.

As mentioned above, the Zangakis had both an indoor and an outdoor studio. Jacobson pointed out three administrative and commerce directories in his *Odaliques & Arabesques* for the Zangakis, the *Bottin* annual⁵⁷, *EgyptDirectory* and *IndicatEgypt*. I had a chance to research the Zangakis in these directories. The *Bottin* annual includes the Zangakis' studio in 1886 in the Port Said section: "Photographie orientale: Zangaki Frères, vues du canal et d'Orient" (Oriental photography: Zangaki Brothers, Views of the Canal and the Orient). This is interesting since in the *Bottin* 1880, Arnoux is described under Port Said as "Arnoux (H.) photographies d'Égypte et de tout l'Orient" (Arnoux (H.) photographs of Egypt and the entire Orient). When the Zangakis were included in the section, Arnoux's title changed to "Photographie: Arnoux (H.)" (Photograph: Arnoux

⁵⁶ Xanthakis, "Zangaki Brothers," 64.

⁵⁷ *Bottin*, *EgyptDirectory* and *IndicatEgypt* are abbreviations. The full names can be found in both the abbreviations section and the bibliography. These abbreviations are listed with a single year.

(H.). This change suggests that Arnoux was no longer known as the photographer of the Orient; the Zangaki brothers became known as the photographers of the Orient. The *Bottin* of 1890, 1895 and 1900 describe the studio as: "Photographie orientale: Zangaki Frères" (Oriental Photography: The Zangaki Brothers). As Xanthakis states, Georgios died around 1895. However, the *IndicatEgypt* of 1897 still included both the Zangakis in Cairo as "Zangaki Frères; Photographie Orientale," and they were located at *rue de la division*. This reason could be that the directory did not update their studio's information. Xanthakis states that Constantinos closed the studio in Port Said; however, the *Bottin* still included the Zangakis as "Zangaki Frères" in 1900 as a business in Port Said. The reason could be because they were known as the Zangaki Frères, Constantinos did not want to change the name of their studio.

VIEWS OF EGYPT

The AGO's *Views of Egypt* album contains forty-six albumen prints depicting views of Egypt from around 1865 to the 1890s. The prints are approximately 21.5 cm by 28 cm. The subjects of the photographs are hieroglyphics, studio portraits, the Nile, the Pyramids, life in Egypt, and Egyptian antiquities. Twenty-seven of these are by the Zangakis, ten by Peridis, three by Peridis & Georgiladakis, and six prints are without a signature. A single signed Zangaki print accompanied the album when it was acquired in 2008. It is mounted on a separate album page.

This album is red leather-bound. There is a gold painted border around the edges and embossed detailing on the four corners of both the front and back covers of the album (Fig.1). It is a thin album that measures 1.7 cm x 29.1 x 39.1 cm. The album has fifty pages in total. It has an empty leaf in the front and in the back. Between these two leaves, there are forty-six pages (twenty-three attached leaves). The photographs are slotted into the four corner "pockets" on each floppy leaf of the album (Fig.2). Each leaf (two attached leaves) can hold two photographs; one in the front and one in the back, and the four corners of each photo are hidden inside these two leaves. Out of the forty-six albumen prints, forty-one of them were slotted into the leaves and five were stacked loosely at the back of the album. The album has only one inscription on the inside of the front cover indicating "45 photos" in pencil, possibly written by the buyer of the album since the markings seem recent in their clarity and meticulousness. We can assume that the photographs were purchased in Egypt, but the traveler may have purchased the album shell either in Egypt or upon arrival home.

As Maia Sutnik, the Photography Curator of the AGO informed me, the additional mounted Zangaki print *Le Sphinx et Pyramide* was borrowed in 1986 from an anonymous owner who gave permission to frame it, and exhibited at the AGO along with prints by other photographers, including Antonio Beato and Samuel Bourne. The exhibition considered the divergent approaches to exploration photography, "...that is the idea of the optical purity of the photographic image (topographical evidence) verses the desire of the picturesque (aesthetic formulation)."⁵⁸ This was a complementary installation to "Linneaus Tripe: Photographer of British India 1864-1870," an AGO exhibition from November 1, 1986 to January 11, 1987. *Views of Egypt* was borrowed from the same anonymous owner and included in the AGO exhibition, "Architectural Journeys: A Panoramic View" from November 14, 1996 to March 2, 1997. Before the exhibition, several photographs had come loose from their corner placements. There was no visual or documented record of the original order or subsequent sequencing. The owner had put them back in the album before the exhibition. No information is known about when exactly the owner put the stacked five prints in the back of the album, rather than bending and putting them back into their corners. Later, the album and the additional Zangaki print were sold to a dealer, and the AGO acquired them in 2008.⁵⁹

There were several preservation problems with the prints. They were not glued to the album leaves; instead, they were slotted into each leaf of the album. After consultations with Sutnik and Katharine Whitman (the Conservator, Photographs at the AGO), we decided that we would remove the prints from the album.⁶⁰ As a result, I was

⁵⁸ Maia Sutnik, e-mail message to author, July 21, 2009.

⁵⁹ Maia Sutnik, e-mail message to author, April 20, 2009.

⁶⁰ Further discussion on this can be found in the section entitled "Preservation of *Views of Egypt*."

able to examine the full titles and the signatures that were hidden under the corners. In addition, I was able to see the versos of the prints.

Following the removal of the prints from the *Views of Egypt* album, sub-numbers of 2008/121 (album's accession number) were created from 2008/121.1 to 2008/121.47 to the forty-seven prints including the additional *Le Sphinx et Pyramide*. The AGO accession numbers follow the placement of the photographs in the album when the AGO received it. Subsequently, I created a catalogue of the photographs on a Microsoft Excel spreadsheet and it is sorted according to the order of the AGO accession numbers (Appendix B). This excel sheet can subsequently be modified and imported into the AGO collections management system.⁶¹

⁶¹ The Catalogue will be imported upon completion of the AGO's current transition into a TMS database.

CONSTRUCTION OF THE NEGATIVE LIST

While cataloguing the prints from the *Views of Egypt* album, I was simultaneously creating a list of the numbers that the Zangaki brothers assigned to their negatives. The list was expanded to include negative numbers found on prints from different institutions⁶² and created on a Microsoft Excel spreadsheet (Appendix C). The negative list consists of eight hundred seventy four prints found in collections.⁶³

Putting the Zangakis' negative numbers in ascending order allowed me to trace the locations the Zangakis visited, and this illustrated their route through Egypt. While creating the list, I was able to observe identical prints of the Zangakis from various institutions thus revealing their most popular images. Some of these duplicates had different negative numbers that illustrated the Zangakis' print group production. This refers to changing the negative number for different printings of the same negative. In general, this negative list acted as a tool to further understand the content and the subjects of the Zangakis' images.

In this list, the smallest negative number is "1" and the biggest negative number is "1672." From the list, we can verify that the Zangakis were based in Port Said because the first approximately thirty negative numbers are on prints of Port Said. Following, they photographed Cairo until the negative numbers 500s. The list follows as, Memphis, Nubia, Thebes, Karnak, Assouan Abydos, Denderah, Thebes, Luxor, Karnak, Jerusalem, Philae, Jerusalem, Bethlehem and Jaffa. Before negative number "1162," the list is

⁶² Original images were examined from "Département des Estampes et de la photographie in la Bibliothèque nationale de France," "Photographic and Cinema Collections in Rare Books and Special Collections Library at the American University in Cairo" and the collection of Marta Braun. The rest of the images were found online from institutions and these prints' catalogue information is taken from their existing catalogue information.

⁶³ Aside from the list, according to Andrea Hackman, there are roughly two hundred prints at the Harvard Fine Arts Library and one hundred fifty prints at the New York Public Library.

relatively complete, but, after “1162,” there is a considerable number of negative numbers missing up to “1672.” There are no prints found for negative numbers in the 1200s or 1300s, only two prints in the 1400s, three prints in the 1500s and nine prints in the 1600s.

The creation of this list includes several duplicates of prints from various institutions. These duplicates bear the same negative numbers. However, there are duplicate prints of the same image but with different negative numbers. There are three examples found in the *Views of Egypt* album that have duplicate prints at the GEH and the Griffith Institute. First, the negative number “920” in *Thebes Memorium de Ramses...[III]* (AGO) and the negative number “646” for the same image (Gr. Inst.); second, the negative number “953” in *Vue generale[sic] de Louqur[sic]* (AGO) and the negative number “685” for the same image (Gr. Institute); third, the negative number “1020” in *Edfou Pylone du temple de Horus* (AGO) and the negative number “637” for the same image (GEH). This is interesting because, as mentioned above, the Zangakis inscribed negative numbers on their negatives; yet there is no evidence of an earlier existing negative number on the prints. Osterman clarified this problem, suggesting that the ink can be made to come off.”⁶⁴ The Zangakis erased an earlier existing negative number on the negative according to print group production, which was usual practice at the time. Possibly, they printed a group in year “x,” and, in year “y,” they changed the negative number and printed another group.

The Zangakis’ negative numbers revealed the chronology of the locations they visited. For example, the Zangakis photographed Edfou in negative number 1020s to 1030s (N. 1020 *Edfou Pylone du temple de Horus*, N. 1024 *Edfou Interieur[sic] du*

⁶⁴ Mark Osterman, email message to author, July 6, 2009.

temple, N. 1025 *Edfou Vue generale[sic] du temple*, N. 1032 *Edfou Interieur[sic]*). The Zangakis photographed Dendera in negative number 900s (N. 900 *Denderah Temple Athor* (AGO), N. 901 *Denderah Entrée d'antinaos* (AGO) and N. 902 *Denderah Colonnade* (UCL) and N. 906 *Offrande de Ramsis Denderah* (UCL).

Also mentioned above, after the death of Georgios Zangaki, Constantinos Zangaki started publishing postcards. Osman included a postcard⁶⁵ by Constantinos Zangaki in his *Egypt: Caught in Time* that is included in postcard production section of this thesis (Fig.10).⁶⁶ This postcard in fact was made from an albumen print from the 1880s. It has an inscription on the bottom left "C. Zangaki Photographe" and "1542" on the bottom right. This number might be the same number as the albumen print or a new number that Constantinos invented for his postcards.

NEGATIVE INSCRIPTIONS

The Zangakis were consistent in adding their name, negative number and title of location or subject on their negatives. They handwrote their name on their prints as *Zangaki* on the bottom left (Fig. 3, 4) and wrote the negative number followed by the title of the location or subject in French on the bottom right (Fig.5). The French captions were used because French was the *lingua franca* language of Egypt during the nineteenth century, the second language after Arabic. These texts appear as white. Osterman examined the Zangakis' prints at the GEH and concluded that the words were written backwards on the binder layer with India ink. The binder layer would face the paper

⁶⁵ Osman, *Egypt*, 137.

⁶⁶ Further information on this can be found on page 61.

while printing and would print out as white.⁶⁷ He also explained “the script on the prints shows a very slow hand with lots of thought.”⁶⁸

After close-examination of Peridis’ and Georgiladakis’ prints in *Views of Egypt*, it seems clear that their approach to adding text to their negatives was very similar to the Zangakis’. Their handwriting is also similar to those of the Zangakis. This may have come about as a result of their working together and adopting each others’ technique, or perhaps simply because they had access to each others’ work. Both Peridis’ and Georgiladakis’ prints include their handwritten names as *Peridis* and *Georgiladakis* on the bottom left (Fig.6) and the negative number followed by the title of the location or subject in English on the bottom right (Fig.7). English was commonly used in Egypt after the British occupation in 1882. This difference between the languages of the titles is a method that I have found to distinguish both Peridis’ and Georgiladakis’ prints from those of the Zangakis. As Perez, Osman and Jacobson state, Peridis and Georgiladakis were partners for a brief period. This is understood by their adjoined signatures *Peridis e Georgiladakis*. *Peridis e Georgiladakis [...] Karnac* (AGO) illustrates both Peridis’ and Georgiladakis’ signatures. However, Georgiladakis’ signature was written afterwards, resulting in its bolder appearance than that of Peridis (Fig.8). After Peridis’ and Georgiladakis’ partnership ended⁶⁹, they might have divided their negatives and erased each other’s names from the negatives. Despite these efforts, the evidence of erasure of their former partners’ names is still visible. Some of the examples that Georgiladakis’ signature was erased include *Peridis e, Grand temple Luxor* (AGO) (Fig.9) and *Peridis, Ramses at Karnac* (AGO).

⁶⁷ Mark Osterman, e-mail message to author, July 6, 2009.

⁶⁸ Ibid.

⁶⁹ Research has turned up no information on when Peridis’ and Georgiladakis’ partnership ended.

SUBJECTS

Putting the negative numbers in consecutive order allows us to see, for the first time, the brothers' career as a whole. Besides revealing more about their practice, they illustrate the wide range of subjects one company might cover and increase our understanding of photographic practices during this time. Furthermore, we can learn more about the Zangakis' lives and methods when we look at idiosyncratic practices or subjects that help identify their photographs more easily. The Zangakis sometimes included one of the brothers and their portable darkroom in their images and also used a distinct set of props and backgrounds. They created theatrical scenes constructing 'real' Oriental scenes for the viewer. Their subjects can be divided into five sections: Oriental portraiture in their indoor studio and 'Real life' Oriental scenes in their outdoor studio; Life on the streets and in the countryside; Coverage of current events; Landscapes and cityscapes; and Documentation of Egyptian monuments and sites. This section will also examine the appearance of one of the Zangakis and their portable darkroom.

Oriental portraiture in their indoor studio and

'Real life' Oriental scenes in their outdoor studio

As Osman and Jacobson point out, the Zangakis might have been the assistants to Arnoux or worked with Arnoux when they arrived in Port Said. There are many similarities between the indoor studio photographs that are known to have been taken by Arnoux and the Zangakis. By looking at prints from both Arnoux and Zangaki, we can see that these photographs have three identical props: the same palm tree backdrop, the identical water pipe and decorative stool.

In their indoor studio, the Zangakis used painted backdrops (palm trees and the Pyramid and the Sphinx) to emphasize that their subjects are supposedly portrayed in their natural setting. They also used props that drew on clichés previously established in the genre of Orientalist painting, such as water pipes, water carriers, and tambourines. They often portrayed the women with the black burgu (face veil). This made the women “attractive subjects”⁷⁰ for the standard tourists. The veil has been the most dominant article of clothing in Western images of the Middle Eastern woman. Especially for Western men, veiling represented sensuality. The Zangakis’ [*Two Middle Eastern Women*] (AGO) is a perfect example of this use of the veil (Fig.11). The image is of two standing women, one with a white and one with a black burgu. The two women in the image are photographed against a white background, another example, *Deux femmes arabes* (UCL), is also of two women (both wearing black burgus) (Fig.12). In both photographs, one of the women has put her hand onto the other woman’s shoulder evoking a sensual nature. These two women look directly at the viewer confronting him with their gaze. This would make them seem sexually available given the tradition of images of women who are objects of the male gaze and therefore look shyly away or down. The Zangakis’ photographs are examples of the portrayal of the Eastern women to the Western tourist.

Photographers in this period also posed figures outdoors creating ‘real’ Oriental scenes. Chicken baskets, water carriers and donkeys were used as props to portray the exotic. Yet, while other photographers I have examined posed their figures in several regular backgrounds, the Zangakis used a specific outdoor studio. It included the

⁷⁰ Sarah Graham-Brown, *Images of Women: The Portrayal of Women in Photography of the Middle East 1860-1950* (London: Quartet Books Limited, 1988), 43.

following three components: a *mashrabiya*⁷¹ (carved wood latticed window) on the left, a brick arch on the right and a twisted tree on the top right. Graham-Brown writes “the point of *mashrabiyya* windows was to allow women to see out without being seen from the street.”⁷² However, the Zangakis misrepresented the *mashrabiya* by including men in the window (*Femmes arabes sur Baudets* (GEH), Fig.13). The *mashrabiya* was seen as an exotic entity to the Western culture, and the Zangakis took advantage of this. They used this studio background for almost all of their outdoor photographs. When searching for a picture postcard by the Zangakis (even if it says it was published by another photography firm or photographer), one can distinguish the Zangakis’ images by the *mashrabiya* background.

Arabe prenant son caffe[sic] (AGO) is an example of a constructed daily scene using the *mashrabiya* background and various props (Fig.14). It is an example of a frozen moment, including two men, one standing while holding a traditional coffee carrier and the other one sitting on a chicken basket while holding a traditional coffee mug. This photograph, with many other examples, gives the impression of a theatre scene, with the background and props carefully chosen to interact with the actors of the play.

Life On the Streets and In the Countryside

After the documentation of Egyptian monuments in the 1850s, photographers turned to the daily life on the streets and in the countryside. These included bazaars, small markets, street scenes and courts of the Mosques. These locations were part of the fantasy of Orientalism. The Zangakis’ *Epicerie[sic] arabe* (AGO) seems to have been a

⁷¹ Also is spelled is *mashrabiyya*.

⁷² Ibid., 44.

popular choice for tourists, as there are many duplicates of this image (Fig.15). It depicts a local grocery store, its proprietor and two other men in a well-balanced composition. Photographs of street views of Cairo and Port Said show the boom in tourism, including tourists in their western-style suits and store signs in English and French. *Rue de commerce a[sic] Port Said* (BNF) (Fig.16), *Rue du commerce a[sic] Port-Said* (GEH) (Fig.17) and *Rue du commerce a[sic] Port Said* (GEH) (Fig.18) are three examples of the main street in Port Said. These three photographs show western-style suits with Turkish fez (a red felt hat in the shape of a truncated cone) and bowler hats on people. All signs are in English and French, illustrating Thomas Cook's office, a Clock maker, the Eastern Telegraph Office, Hotel Metropole, Egyptian Cigarettes A. Vafiadis, Deutsche Berhalle, etc.

In addition to scenes from towns, the Egyptian countryside was also a popular subject. Western tourists were interested in different ethnic groups inhabiting Egypt; they were considered primitive and more exotic than the Egyptian locals from populated major cities. According to Osman, "the black Nubians and light-coloured Sudanese were generally believed to be superior to the Egyptian peasant, and were considered to be more exotic, therefore of greater photographic interest."⁷³ Thus, photographers used them in their photographs extensively to sell to tourists. The Zangakis traveled to Nubia⁷⁴ to photograph the Nubians. Bull writes, "Western travelers found the Nubians exotic. They were dark skinned and described in contemporary accounts as extremely handsome and proud in their demeanor. The Nubians' dress was scant and, no doubt, tantalizing to the

⁷³ Osman, *Egypt*, 92.

⁷⁴ Nubia began at the First Cataract of the Nile, continued past the Second and extended beyond the Sixth Cataract to Khartoum.

heavily garbed Western tourists.”⁷⁵ The Zangakis, being aware of the tourist’s desire, photographed the Nubians extensively.

Soldat Abyssin a[sic] Dogali (AGO) illustrates a man seated on a camel and brandishing his spear (Fig.19). The *Bicharins [...]* (BnF) illustrates Nubian men posing on the rocks (Fig.20). The man sitting on the middle right is most likely the same man seated on the camel from the *Soldat Abyssin a[sic] Dogali* (AGO). These two photographs are a part of a series that can be found in other collections. *Nubee[sic] Bicharins* (GEH) and *Nubie, Richurins en voyage* (BnF) include the same men, and, in all three, the central man is still brandishing his spear. By examining the Zangakis’ photographs, I have observed that by using the same scene or figures, they took many pictures of the same subjects. Although, the tourists considered the Nubians as primitive, the Zangakis seem to respect them. They position the Nubians sitting on their camels brandishing their spears so that the camera looks up to them. In this way, the Zangakis succeed in conveying the Nubians’ courage and pride.

Shadouf and *sakkia*, irrigation tools to draw water from the Nile, were of interest to the Western tourist because they seemed primitive. The Zangakis photographed these two tools together with men and boys who worked them. These images portray a straightforward view of the location. *Chadoufs de la haute[sic] Egypte[sic]* (AGO) (Fig.21), *Chadoufs de la haute[sic] Egypte [sic]*(BnF) and *Saqqieh Egyptienne[sic]* (GEH) (Fig.22) are some of the examples.

⁷⁵ Bull, *Up the Nile*, 112.

Coverage of Current Events

Photographers during this period captured current events, such as the opening of the Suez Canal in 1869. An albumen print of the Zangakis, *Plan du Canal, Maritime de Suez (Plan of the Canal, the Suez Maritime Canal)* (BnF) (Fig.23), includes the plan of the canal, twenty-four small albumen prints cut in octagonal shapes and the Zangakis' name on the bottom left corner of the plan inscribed as *Zangaki Frères Port-Said*. This is a well-presented and well-composed print illustrating the Zangakis' precise work ethic. As a significant document of the Suez Canal, it shows portraits of pashas including their names and portraits of women and views of the Canal including its location names. *Bateaux arrêtés à Port Said à cause de la Drague [sic]* (BnF) illustrates sightseeing ships in order in front of Port Said (Fig.24). The Zangakis also documented coaling stations of ships (*Drague à longue[sic] eculaine* (BnF), Fig.25).

Alongside their contemporaries, the Zangakis photographed the aftermath of the British Mediterranean Fleet bombardment that took place in Alexandria on 11-13 July 1882. Pan-Islamic nationalist activity against Westernization peaked on 11 July and during this peak, there was a fleet of fifteen Royal Navy in Alexandria. A riot broke out and the pan-Islamic nationalists killed the Europeans. Following, there was a conflict between Britain and Egypt over the fortifications. As a result, Britain bombarded Alexandria and defeated the Egyptian troops and Egypt became a British protectorate until 1922. Xanthakis includes a detail from one of their images of Pharos of Alexandria showing one of the Zangakis taken standing in the ruins of the destroyed fort.⁷⁶ Osman also includes four possible prints⁷⁷ by the Zangakis of the aftermath of the bombardment

⁷⁶ Xanthakis, "Zangaki Brothers," 64.

⁷⁷ Osman, *Egypt*, 69-71.

in Alexandria. He states that they are not signed but the captions are exactly in the style of the Zangakis. These photographs provide important documentation of the bombardment (Fig.26 and Fig.27).

The Zangakis photographed processions such as weddings and the return of the Mahmal (pilgrimage caravan) from Mecca. *Chameaux de mariage arabe* (Marta Braun Coll.) is a very good typical example of a wedding at the time, and a popular image amongst the tourists since there are several duplicates of it in collections today (Fig.28). The subject, part of an Arab wedding, corresponds with the procession of the camel-leaders and camels decorated with drums. The Zangakis captured the return of the Mahmal (pilgrimage caravan) in their *Arivee[sic] du M[ahmel] Caire* (GEH) (Fig.29), which is an example of this ceremonial event witnessed by huge crowds. This image shows the procession in the city of the Mahmal on its return journey from Mecca. It includes covered litters, carrying women pilgrims.

Landscapes and Cityscapes

Photographs of landscapes and cityscapes, demonstrating the exotic locale, were major tourist choices. The landscapes were mostly views of the Nile River, palm trees, Dahabeahs, steamboats, and also of reflections of palms trees and pyramids. The Zangakis' *Vue des trois Pyramides* (GEH) includes the three pyramids of Giza (Cheops, Chephren and Micerinus) reflected in the smooth surface of the Nile (Fig.30). A *shadouf* can also be seen on the left of the image. In other images of the Zangakis, they portrayed the water sellers and women with their water carriers in the water. After the invention of the gelatin dry plates, as an alternative of capturing the Nile's smooth surface, the

Zangakis photographed the Nile in movement. *Assouan premier caracte[sic]* (AGO) is an image of large waves (Fig.31). In the middle of this image, there seems to be a man with his arms in the air falling into the water. This image is a key example of the use of gelatin dry plate negatives, which resulted in faster exposures. With the dry plate, the Zangakis captured ships sailing on the water, men bathing in the flow of the Nile and details of the waves on the water.

The Zangakis captured cityscapes from a higher distance overlooking Islamic architecture, houses on the shore of the Suez Canal and entire cities. This was a way to exemplify the Islamic architecture since it was considered exotic to the tourist. *Le Muezzu Caire* (Marta Braun coll.) is an image including one of the *minarets* (generally tall spires with onion-shaped crowns of the mosque) and of the *muezzin* (the person at the mosque who leads the call and the daily prayers) (Fig.32). The minaret is placed vertically in the middle of the image while it presents a view of the city in the background. This image has an appealing feature, the crescent on the top-left of the minaret, which shows the indication of the retouching during printing.

Documentation of Egyptian Antiquities

In several of the Zangakis' photographs, there is a Dahabeah shown gliding on the water. The name *Olga* is inscribed at the bottom of the boat, and there is a Greek flag waving in the wind (Fig.33). This may be the Dahabeah that the Zangaki brothers used to travel up the Nile. They photographed Egyptian hieroglyphics, columns, temples, tombs, statues, the Sphinx, and the Pyramids. These locations were already familiar to most people since Maxime du Camp (French, 1822 - 1894), Gustave Le Gray (French, 1820-

1884), Francis Frith (British, 1822 - 1898), and other photographers had photographed them using calotype process on salted and albumen paper in the 1850s. Late nineteenth-century photographers photographed Egyptian monuments and sites for different reasons. The generation of 1850s provided the first photographs of Egypt. Late nineteenth-century photographers' photographs were for tourists to take home as souvenirs of their travels in Egypt.

Early and late nineteenth-century photographs of Egyptian monuments often included not only the site but also the photographers' *dragomen*. Murray explains the definition of a *dragoman* in his guidebook, *A Handbook for Travellers in Lower and Upper Egypt* (1888), "The dragoman, literally an interpreter, will take all trouble off his hands, and for a fix sum defray all the expenses of travelling, food, lodging, servants, &c."⁷⁸ Early photographers used dragomen to give a sense of proportion, emphasizing the size of the monument. However, late nineteenth-century photographers also included their dragomen to portray the Oriental inhabitants in their traditional costumes. Their photographs included not only their dragomen but also their camels and donkeys to make the photograph Oriental and, therefore, saleable to the tourist. Some Zangaki photographs of this genre are *Statue de Ramses III [...see] du Ramesseum Thebes* (AGO) (Fig.34), *Philae Vue d'ensemble de colonnade temple d'Isis* (AGO) and *Statue de Ramses a[sic] Louqsor[sic]* (GEH) (Fig.35).

Photographers in the late-nineteenth century attempted to capture the Sphinx from a range of angles and at different times/periods, often including their dragomen, camels and donkeys, and also soldiers and tourists. The Zangakis' photographs of the Sphinx are

⁷⁸ Murray, *A Handbook for Travellers in Lower and Upper Egypt* (1888), 5.

particularly important because one can see follow the progressive clearing of sand around the Sphinx. There were three known excavations of the Sphinx in the nineteenth-century. In 1853 and 1858, the sand was partially cleared by Auguste Mariette (the founder of the Egyptian Antiquities Service) but despite Mariette's work, the sands soon invaded the breast area of the monument again. In 1885, Gaston Maspero (director of the Antiquities Service) attempted to clean the Sphinx's forelegs. *Le Sphinx et Pyramide* (AGO) (Fig.36) and the *Le Sphinx Caire* (GEH) (Fig.37) can be dated before 1885 since the breast area is covered with sand and camels are sitting on a sandbank that covers the Sphinx's forelegs. *[Le Sphinx]* (AUC) (Fig.38) and *Sphinx decouvert[sic]* (BnF) (Fig.39) can be dated after 1885 that shows Maspero's excavation of the forelegs.

Appearance of One of the Zangakis and Their Portable Darkroom

Perez, Osman, Xanthakis and Jacobson point out that, in several of the Zangakis' images, their portable darkroom and one of the Zangakis are visible. This was useful for these historians in trying to figure out that there were two brothers. Xanthakis speculates that the bearded man in their photographs is Constantinos. From the inscription on their carriage these historians assumed that the Zangakis were possibly Greek until Xanthakis' locating the grandson of Constantinos. Future research remains to be done to bring together several Zangaki photographs that include one of the brothers and their portable darkroom.

There is a possible reason why the Zangakis included one of them in their photographs. This was a way to exemplify that they were the makers of their images. The man with the bowler hat around the Sphinx is one of the brothers as is the figure standing

on the Sphinx - *Le Sphinx et Pyramide* (AGO) (Fig.36 and Fig.40), sitting on the Sphinx - *Sphynx et la grand Pyramide de Cheope* (CCA) (Fig.41) and standing at a distance from the Sphinx - *Pyramide de Cheops le Sphynx et le temple de Choffs* (BnF) (Fig.42). Two other images also include one of the brothers; *Rue Kormar a[sic] Suez* (Marta Braun coll.) and *Avenue des pyramides Cairo* (Nicholas Warner coll.).

Xanthakis included *[Nubians and the crocodile]*,⁷⁹ which is an image of a stuffed crocodile surrounded by inhabitants on the shores of the Nile (Fig.43). They are pretending to fight the crocodile as the Zangakis had told them to hold still due to the slow exposure of wet collodion process. This image also possibly includes one of the brothers kneeling next to the crocodile. Though this man does not have a bowler hat, he has a western-style suit and light coloured hat. His pose shows the right side of his face. *Nubie Prise d'un Crocodil* (BnF) and *La Chasse du crocodil au bord du Nil* (BnF) are also of the same scene but exclude the brothers. *[On the Edge of the Jordan]* (GEH) includes a person with western-style suit on the left next to the tree, and *Le bain a[sic] la Mer Morte* (GEH) also includes this same person standing on the shores of the Dead Sea. This person might, once more, be one of the brothers.

The Zangakis also included their horse-drawn portable darkroom in their images to illustrate where these images were developed and printed. There are three photographs found of the Zangakis that included their carriage. Each photograph illustrates a different side of their carriage: back, left and right side. The name of the firm of the Zangaki brothers is written in Greek, English, French and possibly in Arabic on the three sides of their carriage. All four languages are included for logical reasons, Greek as the Zangakis'

⁷⁹ Xanthakis, "Zangaki Brothers," 62. Xanthakis wrote that this photograph was located in the Christian Adam Collection.

first language (indicating that they were Greek), Arabic as the predominant language in Egypt and, lastly, French and English as commonly spoken languages among the colonizers and tourists. The names on their carriage functioned not only as an advertisement for their business but also presented their name to the viewer to who bought the print. In the *Le Sphynx et Pyramide* (AGO), the back of their carriage can be identified by the Greek inscription "*Adelphoi Zangaki Fotografoi*," meaning "*Zangaki Brothers, Photographers*" (Fig.44). Osman included a detail of the Zangakis' [*Lake Mariut*],⁸⁰ which shows the right side of the darkroom inscribed as "*Zangaki Bros, Photographers*" in English (Fig.45). Their exhausted horse is visible in this one as well. In the Zangakis' image, *Avenue des pyramides Cairo* (Nicholas Warner Coll.), the left side of the carriage has a French inscription [*Zangaki Frères*] *Photographes* (Fig.46). The middle part of this inscription seem like it is in Arabic, but I was not able to distinguish the letters.

Le Sphynx et Pyramide (AGO) carries an additional element. After close-examination of this image, I found an inscription in black, *Zangaki*, on the Sphinx, between the shadow of the Sphinx and the kneeling inhabitant, an ideal place from which to create an illusion that it is written on the Sphinx (Fig.47). Because of its black colour, it could only be done by scratching it (while writing backwards) on the binder layer of the negative. The Zangakis also wrote their name as *Constantin* or *Zangaki* with a white paint directly on the statue/pyramid like graffiti. These two methods were also done as a protective measure, so that if the negative was lost or destroyed, any existing print of the Sphinx would still have name *Zangaki* inscribed on it.

⁸⁰ Osman, *Egypt*, 4.

POSTCARDS

As advancements in photography led to the development of the postcard, many existing negatives were reprinted as postcards. The Zangakis were successful photographers not only because their albumen prints circulated widely but also because many of their images were printed and sold as postcards. One cannot know if they were printed with the photographers' permission or from an original or a copy negative without their knowledge. I have found five examples to demonstrate that the Zangakis' albumen prints were printed as postcards by other photography firms. I have also found one postcard that has Constantinos Zangaki's name on it, verifying Xanthakis' assumption that Constantinos was involved in postcard production. The Zangakis' postcards, whether they were printed by photography firms or by Constantinos, are representative of the transition from albumen prints to postcards from the 1870s into the 1920s.

Diner Arabe (UCL) by the Zangakis is a horizontal photograph of a constructed family scene having dinner around a chicken basket sitting on the ground (Fig.48). This image is a striking one, catching the act of eating. The positions of the figures form a circle and the woman in the middle becomes the center point. Osman includes a coloured postcard⁸¹ [*Egypt, Arab Family*] (Fig.49). This image has the same composition and figures as *Diner Arabe*, although it is vertical and there is a slight difference in the figures' positions. Most likely, the Zangakis took several frames of the family. It was a characteristic of the Zangakis' photography practice to take more than one picture of the same scene, and explains the small changes in the image. This postcard is a Zangaki image. Osman writes that this postcard may have been published by C. Andreopoulos,

⁸¹ Osman, *Egypt*, 134.

who was the shop owner of Vegnios & Zachos in Cairo. The stamp is inscribed with the words *Poste Française, Port Said*.

Femme arabe femme turque (BnF) has a slight trace of the Zangakis' signature (Fig.50). This image includes two women, one wearing the Turkish costume holding a water pipe and the other in an Arab costume holding a tambourine. It is an example of a comparison between the two cultures by portraying different costumes. In *Odaliques & Arabesques* Jacobson included a coloured photograph⁸² of two Middle Eastern women (c.1900) transferred to a silk place mat or a handkerchief (Fig.51). This coloured photograph and the albumen print *Femme arabe femme turque* (BnF) are produced from an identical negative. A mass-produced albumen print such as this one, originally made for tourists in the 1870s, was reproduced as a very delicate handkerchief or silk place mat decades later in the 1900s. While its first life was as a loose print, the photo evolved into a personal object for the owner.

Osman includes an albumen print [*Two Sudanese Women*],⁸³ which is an image of two girls posed back to back in front of a stone wall (Fig.52). I found a postcard online⁸⁴ that is identical. The inscription on the postcard is *Series 647. Edit. The Cairo Post-Card Trust - Ph. N. 010* (Fig.53). Once more one cannot know if this image was printed with the permission of Constantinos or without his knowledge.

An albumen print, *Fontaine de Moise el Suez* (Marta Braun coll.) is a picturesque image including the fountain of Moses, palm trees and a shadow of a palm tree in the

⁸² Jacobson, *Odaliques & Arabesques*, 195. The dimension of the handkerchief or the silk place mat has not been provided.

⁸³ Osman, *Egypt*, 92.

⁸⁴ Ebay, "Egypt, Cairo: Sudanese Women. Old and Vintage Postcard," Ebay, http://cgi.ebay.com.sg/Egypt-Cairo-Sudanese-Women-Old-and-vintage-postcard_W0QQitemZ380141179489QQcmdZViewItemQQptZLH_DefaultDomain_216?hash=item58822e1261&_trksid=p3286.c0.m14&_trkparms=65%3A12|66%3A2|39%3A1|72%3A1240|293%3A1|294%3A50#ebayphotohosting (accessed July 23, 2009)

foreground (Fig.54). I found a postcard online⁸⁵ that is almost identical to it except that the positions are slightly different and the shadow of the palm tree has moved to the middle. This postcard has Peridis' signature on the back inscribed as *POST CARD-EGYPT, Suez – Fontaine de Moise, 16, P. Peridis-Cairo* (Fig.55). On the front is inscribed the title: *SUEZ – The Fountain of Moses*. This example demonstrates Xanthakis' claim that Peridis bought some of the Zangakis' negatives when their Port Said studio was closed. Lastly, *Porteur d'eau* (BnF) portrays a water-seller pouring water into one woman's very large water carrier as another looks on (Fig.56). The woman's face is covered with the black burgu and she stares directly into the camera. A postcard found online⁸⁶ is an almost identical only the positions of the subjects are slightly different (Fig.57). The inscription on the postcard is "Ephtimios Frères Port-Said." The changed positions again exemplify the Zangakis' taking more than one picture at each location or of each tableau they created.

There is proof that Constantinos was involved in the creation of at least some of the postcards made from his photographs. *[Egpytiennes]* (BnF) is an albumen print of two women posing for the camera in the outdoor studio of the Zangakis (Fig.58). It depicts two women, one with a veil carrying a water carrier and one without a veil holding the pipe of a water pipe. Osman includes a postcard⁸⁷ *Deux Femmes de Damiette, Damietta Women*, which is identical. This postcard has an inscription on the

⁸⁵ Vintage Postcards & Stamps, "Vintage Postcards & Stamps Egypt Old Postcard SUEZ Fountain of Moses & Palm Trees," Vintage Postcards & Stamps, <http://www.stamps-auction.com/egypt-old-postcard-suez-fountain-of-moses-palm-trees-for-sale-78837> (accessed July 23, 2009)

⁸⁶ Ebay, "Egypt Water Porter Vintage Port-Said Egypte postcard," Ebay, http://cgi.ebay.com.sg/EGYPT-Water-Porter-Vintage-Port-Said-Egyptepostcard_W0QQitemZ220452657921QQcmdZViewItemQQptZLH_DefaultDomain_216?hash=item3354009b01&_trksid=p3286.c0.m14&_trkparms=65%3A12|66%3A2|39%3A1|72%3A1240|293%3A1|294%3A50#ebayphotohosting (accessed July 25, 2009).

⁸⁷ Osman, *Egypt*, 137.

bottom left that says "*C. Zangaki Photographe*" (Fig.10). This postcard among others is the evidence that Constantinos was in this industry from the beginning to the end.

PRESERVATION OF VIEWS OF EGYPT

Views of Egypt is a thin and light album measuring 1.7 cm x 29.1 cm x 39.1 cm. It has both a thin cover and a binding. The binding had weakened, and it was broken in different parts of the album (Fig.59). The leaves are thin and acidic from having been kept in different climates (Fig.60). Out of the forty-six albumen prints, measuring approximately 21.5 cm by 28 cm, forty-one of them were slotted into the four corner "pockets" on each floppy leaf of the album. Each leaf held two photographs, one in the front and one in the back, by their four corners. However, the leaves could not carry the weight of the prints. The remaining five prints of the forty-six were stacked loosely at the back of the album.

This method for holding photos in place posed the first risk to archival preservation. The corners of several of the photographs were not slotted through properly. There were creases and tears on the corners of the prints and also tears on the floppy leaves (Fig.61 and Fig.62). The reason for this was that when turning the pages, the photographs would slip out of the "pockets." Because of this, the order of the prints was changed many times over the years, and there was no visual or documented record of the original order or the subsequent sequencing.⁸⁸ As Sutnik explains, "Continuous re-placements into the "pockets" damaged and kinked the corners of the prints, and hence they were better left loose."⁸⁹ After learning that the owner had had to move the prints around several times, Sutnik, Whitman and I agreed that the significance of the original order of the prints had been lost many years ago, and there was therefore little

⁸⁸ Maia Sutnik, e-mail message to author, July 21, 2009.

⁸⁹ Ibid.

justification for keeping the prints in a deteriorating housing. We made a decision to remove the prints from the album.

Although there are creases and tears in the prints, ironically the prints maintain rich tonal values, since they were not mounted to album pages. As Sutnik concludes, "Many mounted prints of the period suffered various kinds of degradation as a result of glues and acidic containment."⁹⁰ Most of the Zangakis' photographs that I have seen in the BnF and in the AUC (and most likely in other collections) are faded for three reasons: Their prints were not well preserved because there was no understanding of their images until recent publications on photography of the Middle East, such as Jacobson's. Second, most of the Zangakis' prints were glued on travel album pages and this created various degradations. Third, their photographs were a part of the commercial industry, thus they produced many images quickly; most likely their images were not fixed and washed properly.

INITIAL DIGITIZATION

After Sutnik, Whitman and I decided to remove the prints from the album; it became necessary to document the process at every stage, so that an accurate record of the album's present order and condition would be preserved. I numbered each page of the album with a pencil on the right bottom corner. Following, I photographed the recto of the prints (in their "pockets") in their present order, in which the owner last assembled them. I used a Nikon Coolpix P5100, 12.1-mega-pixel camera (recording at 3264 x 2448 resolution). I also photographed the condition of the album, including damage such as creases and tears caused by its current method of storage.

⁹⁰ Ibid.

ALTERNATIVE HOUSING SOLUTIONS

After discussing the task with Whitman, she presented a number of alternative housing solutions both for the album and the photographs. Following, I presented the alternative housings to Sutnik. Below are the four alternatives:

1. Prints would be inserted into mylar sleeves with backing boards. Following that, the sleeves would be put in an archival box. The empty album shell would be put in an archival box. These two boxes would be kept together in a vault at the AGO.

2. A pre-made album would be ordered from an archival company, which would later be put into an archival box. The prints would be pasted on the pre-made album pages using wheat starch archival tape around the edges of the prints (in the order that they were last assembled by the owner). The empty album shell would then be put into an archival box.

3. A bookbinder would create an album for the photographs using a wheat starch archival tape surrounding the edges of the prints (in the order that they were last assembled by the owner). The empty album shell would then be put into an archival box.

4. The prints would be matted individually using wheat starch archival tape. The empty album shell would be put in an archival box.

HOUSING PLAN

Both the physical structure and chemical nature of a photographic object is susceptible to different kinds of damage including acidic fumes, ozone, fluctuating temperatures, humidity, insects, mold, residual chemicals in the print or damage due to

poor storage conditions and/or mishandling.⁹¹ It was essential to address which alternative housing would be most suitable for both the photographs and the empty album shell.

After conversations with Sutnik and Whitman, we decided on Option 1. This is a clean and affordable housing solution for albumen prints. Mylar sleeves with backing boards are a standard preservation option for albumen prints. In this approach, the prints would be kept together and researched, as a group the owner had previously amassed. The history of the album remains joined, and in the future the AGO would be able to exhibit these prints individually including the new information found on the Zangakis, Peridis and Georgiladakis.

Consequently I removed the prints from the album and temporarily transferred them into an archival box with interleaving tissue paper. The order of the prints was maintained. I was able to examine the versos of the prints and the full inscriptions of the signatures of the photographers, the titles of the locations and the negative numbers on the prints on the recto.

SECOND DIGITIZATION

There were three sets of photographs taken after removing the prints from the album, once again with the Nikon Coolpix P5100, 12.1-mega-pixel camera at the same resolution. The following are the three sets: First, the entire photograph; second, Close-up of the signature of the photographer; and, third, close-up of both the negative number and the name of the location.

⁹¹ Bertrand Lavédrine, *A Guide to the Preventive Conservation of Photograph Collections* (Los Angeles: Getty Conservation Institute, 2003), 6.

THE NEW HOUSINGS

Following the decision regarding new housings for the photographs and for the empty album shell, I measured the prints and the shell. I found the most appropriate measurements for sleeves and archival boxes for the prints and the album at the archival company, Carr MacLean. Appendix D shows which materials were ordered and received from Carr MacLean.

After receiving the order from Carr MacLean, seven 32' x 40' backing boards were cut into forty-six sheets of 9' x 12' at the Conservation Department. The AGO accession number of the *Views of Egypt* album is 2008/121. After the removal, each print was given a sub-number from 2008/121.1 to 2008/121.46. These sub-numbers reflect the placement of the prints in the album, when the album came to the AGO. I wrote the prints' accession numbers on the backs of the prints and on the backing boards with a pencil. This was needed to identify the print. Following, I inserted both the print and the backing board in each mylar sleeve. The mylar sleeves were stacked and put into the Hollinger box in the order that they were last assembled by the owner (Fig.63).

I placed the empty album shell into the second Hollinger box and enclosed the album with archival foam to keep it stable (Fig.64). Following, I labeled both of the boxes displaying their AGO accession numbers. These two boxes are now kept together on the metal shelf in the Prints and Drawings vault of the AGO, which also houses the Photography Collection.

CONCLUSION

The *Views of Egypt* album and its photographs by the Zangaki brothers have been the focus of this project. Cataloguing of the *Views of Egypt* album has resulted in understanding the chronological sequence of the Zangaki brothers' negative numbers and its relation to the locations they traveled in Egypt.

The Zangakis' careers spanned the opening of the Suez Canal in 1869 to postcard production into the 1920s. Their work is crucial to understanding late-nineteenth century commercial photography in Egypt that supplied Oriental subjects, scenes and picturesque views for the Western tourist. There was already an established market for such imagery from Orientalist paintings and literature, and the Zangakis were prolific photographers who were successful in catering to it. Their prints had enormous longevity and were also printed as postcards. There are at least one thousand five hundred prints in collections today that I know of. However, their highest negative number being 1672, and assuming that they made at least several prints from each negative, we are left with a much higher number. There are likely to be more prints in existence to be found.

When the Zangakis' photographs were first produced, they functioned as a tourist's souvenir of Egypt, a reminiscence of the Orient. Today, these late-nineteenth century tourist photographic albums and the photographs contained within are visual objects that can help recuperate history. Museums and archives, such as the Art Gallery of Ontario, hold collections that further our understand of the practices behind these photographs, the ancient history of Egypt, the colonization of the East by the West, the establishment of the Oriental genre, the photography and the tourist industry in the late nineteenth century and in the early twentieth century in Egypt.

Although aesthetics fall outside of the scope of this thesis, I find the Zangakis' photographs unique. When I first saw *Views of Egypt* at the AGO, I was astonished by the range of subjects and the quality of the photographs. This acquisition needed attention and research needed to be done to find out who the makers of these photographs were and how the album was put together. I expect this thesis to provide the foundation for further research that will generate knowledge and awareness of the Zangaki brothers' work and give them a more prominent place in the history of Middle East commercial photography.

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APPENDIX A:

FIGURES

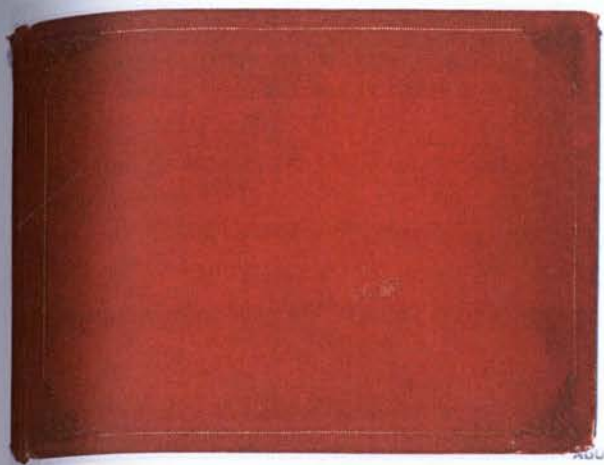


Fig. 1
Views of Egypt, ca.1880
 Red leather with gold painted border and embossed
 detailing on four corners containing 50 pages with 46 albu-
 men prints
 AGO: 2008/121



Fig. 2
 Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
 Constantinos Zangaki, ca.1845-1916)
Edfou Bas-relief du temple de Horus, ca.1880
 Albumen print
 21.5 x 27.7 cm.
 No.1037, in the *Views of Egypt* album, AGO: 2008/121.30



Fig. 3



Fig. 4



Fig. 5

Fig. 3
 Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
 Constantinos Zangaki, ca.1845-1916)
Palmiers [sic] vis a vis [sic] du Kasr-el-Nil, ca.1880
 Albumen print
 21.8 x 28 cm.
 No.493, AGO: 2008/121.38

Fig. 4
 Zangaki brothers (Georgios Zangaki ca.1845-ca.1895,
 Constantinos Zangaki, ca.1845-1916)
Palmiers [sic] vis a vis [sic] du Kasr-el-Nil, detail of
 signature, ca.1880
 Albumen print
 21.8 x 28 cm.
 No.493, AGO: 2008/121.38

Fig. 5
 Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
 Constantinos Zangaki, ca.1845-1916)
Palmiers [sic] vis a vis [sic] du Kasr-el-Nil, detail of
 negative number and title, ca.1880
 Albumen print
 21.8 x 28 cm.
 No.493, AGO: 2008/121.38



Fig. 6

Pappa Peridis (active ca.1890-1905), Georgiladakis
(active ca.1890-ca.1910)

Ramseon Luxor, detail of signature, ca.1890

Albumen print

21.9 x 28.2 cm

No.1030, AGO: 2008/121.14



Fig. 7

Pappa Peridis (active ca.1890-1905), Georgiladakis
(active ca.1890-ca.1910)

Grand temple Luxor, detail of negative number and title,
ca.1890

Albumen print

21.6 x 27.9 cm.

No.1026, AGO: 2008/121.16



Fig. 8

Pappa Peridis (active ca.1890-1905), Georgiladakis
(active ca.1890-ca.1910)

[...]Karnac, detail of signature, ca.1890

Albumen print

21.8 x 27.9 cm.

No.1060, AGO: 2008/121.21



Fig. 9

Pappa Peridis (active ca.1890-1905), Georgiladakis
(active ca.1890-ca.1910)

Grand temple Luxor, detail of signature, ca.1890

Albumen print

21.6 x 27.9 cm.

No.1026, AGO: 2008/121.16



DEUX FEMMES DE DAMIETTA
DAMIETTA WOMEN

C. Zangaki Photograph

1345

Fig. 10

Constantinos Zangaki (ca.1845-1916), *Deux Femmes de
Damiatta, Damietta Women*, ca.1900

No.1542, in Osman 1997 (137)



AGO

Fig. 11

Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)

[Two Middle Eastern Women], ca.1880

Albumen print

21.7 x 28.2 cm.

No.11, AGO: 2008/121.2



Fig. 12
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Deux femmes arabes, ca.1880
Albumen print
No.737, UCL: 259-61



Fig. 13
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Femmes arabes sur Baudets, ca.1880
Albumen print
No. 576, GEH: 1983:1317:0003



Fig. 14
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Arabe prenant son caffe[sic], ca.1880
Albumen print
21.8 x 28.1 cm.
No. 643, AGO: 2008/121.6



Fig. 15
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Epicerie[sic] arabe, ca.1880
Albumen print
22.1 x 28.2 cm.
No.608, AGO: 2008/121.8

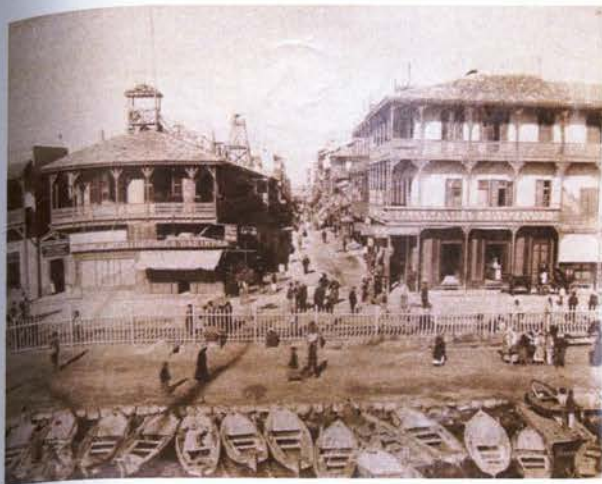


Fig. 16

Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki,
ca.1845-1916)
Rue de com[er]ce a[sic] Port Said, ca.1880
Albumen print
No.34, BnF: 40492256, EO-487-BOITE FOL B



Fig. 17

Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Rue du com[er]ce a[sic] Port-Said, ca.1880
Albumen print
No.458, GEH: 2001:1522:0007



Fig. 18

Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Rue du com[er]ce a[sic] Port-Said, ca. 1880
Albumen print
21.4 x 27.7 cm
No. 456, GEH: 2001:1522:0007



Fig. 19

Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Soldat Abyssin a[sic] Dogali, ca.1880
Albumen print
No. 521, AGO: 2008/121.40



Fig. 20
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
[Bicharins...], ca.1880
Albumen print
No.517, BnF: 40492256, EO-487-BOITE FOL B



Fig. 21
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Chadoufs de la haute[sic] Egypte[sic], ca.1880
21.4 x 27.7 cm.
Albumen print
No.630, AGO: 2008/121.41



Fig. 22
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Saqqieh Egyptienne[sic], ca.1880
Albumen print
No.540, GEH: 2000:0814:0015

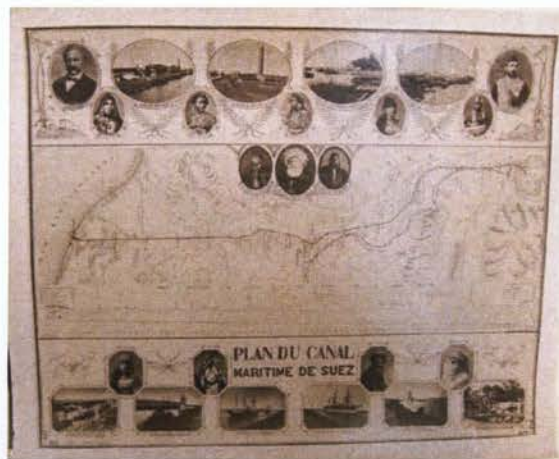


Fig. 23
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Plan du Canal, Maritime de Suez, ca.1870
Albumen print
Unnumbered, BnF: 40492256, EO-487-BOITE FOL B



Fig. 24
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Bateaux arêtes[sic] a Port Said a[sic] cause de la Drague,
ca.1870
Albumen print
No.9, BnF: 40492256, EO-487-BOITE FOL B



Fig.25
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Drague a'longue[sic] eculaine, ca.1870
Albumen print
No.461, BnF: 40492256, EO-487-BOITE FOL B



Fig. 26
Anon., Probably Zangaki brothers (Georgios Zangaki,
ca.1845-ca.1895, Constantinos Zangaki, ca.1845-1916)
[Aftermath of bombardment in Alexandria in 1882], after
1882
Albumen print
Unknown number, in Osman 1997 (70)



Fig. 27
Anon., Probably Zangaki brothers (Georgios Zangaki,
ca.1845-ca.1895, Constantinos Zangaki, ca.1845-1916)
[Aftermath of bombardment in Alexandria in 1882],
after 1882
Albumen print
Unknown number, in Osman 1997 (71)



Fig. 28
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Chameaux de mariage arabe, ca.1890
Albumen print
No.472, Marta Braun Coll.



Fig. 29
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Arivee[sic] du M[ahmel] Caire, ca. 1890
Albumen print
No.849, GEH: 1981:2126:0002



Fig. 30
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Vue des trois Pyramides, ca. 1880
Albumen print
No.376, GEH: 2001:1522:0016



Fig. 31
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Assouan premier caracte[sic], ca.1880
Albumen print
21.5 x 27.5 cm.
No.1056, AGO: 2008/121.34



Fig. 32
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Le Muezzu Caire, ca.1890
Albumen print
No.78, Marta Braun Coll.



Fig. 33
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Assouan Nile [...], detail of Olga, ca. 1890
Albumen print
No.792, Marta Braun Coll.



Fig. 34
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Statue de Ramses III [...see] du Ramesseum Thebes,
ca. 1880
Albumen print
21.4 x 28.2 cm.
No.926, AGO: 2008/ 121.9



Fig. 35
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Statue de Ramses a[sic] Louqsor[sic], ca.1880
Albumen print
No.646, GEH: 1978:1297:0020



Fig. 36
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Le Sphinx et Pyramide, between 1865 and 1885
Albumen print
22.7 x 27.7 cm.
No.106, AGO: 2008/121.47



Fig. 37
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Le Sphinx Caire, between 1865 and 1885
Albumen print
No.206, GEH: 2001:1522:0015



Fig. 38
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
[Le Sphinx], after 1885
Albumen print
Unnumbered, AUC: 19th century photographs

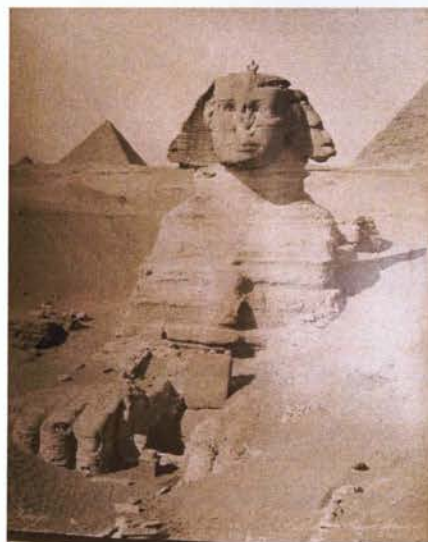


Fig. 39
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Sphinx decouvert[sic], after 1885
Albumen print
No.796, BnF: 40492256, EO-487-BOITE FOL B



Fig. 40

Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Le Sphinx et Pyramide, detail of one of the Zangaki brothers, between 1865 and 1885

Albumen print

22.7 x 27.7 cm.

No.106, AGO: 2008/121.47

(See Fig.36 for the whole image)



Fig. 41

Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Sphinx et la grand Pyramide de Cheope, between 1865 and 1885

Albumen print

No.80, CCA: PH1986:0566



Fig. 42

Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)

Pyramide de Cheops le Sphinx et le temple de Choffs, between 1865 and 1885

Albumen print

No.391, BnF: 40589991, IFN-7702173



Fig. 43

Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)

[Nubians and the crocodile], ca.1880

Albumen print

Unknown number, in Xanthakis 2005 article (62), (Christian Adam Coll.)



Fig. 44
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Le Sphinx et Pyramide, detail of the portable darkroom,
between 1865 and 1885
Albumen print
22.7 x 27.7 cm.
No.106, AGO: 2008/121.47

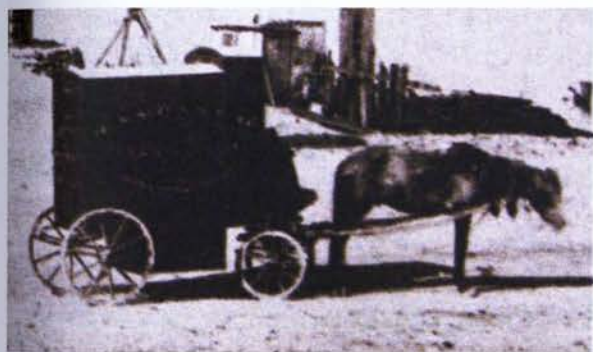


Fig. 45
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
[*Lake Mariut*], detail of the portable darkroom, ca.1880
Albumen print
Unknown number, Osman 1997 (4)



Fig. 46
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Avenue des pyramides Cairo, detail of the portable
darkroom, ca.1880
Albumen print
No.156, Nicholas Warner Coll.

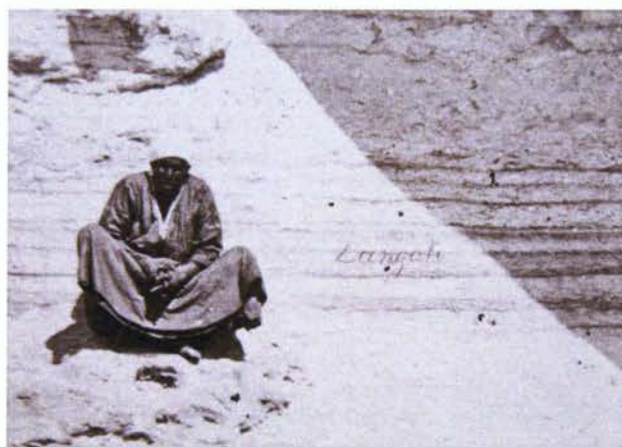


Fig. 47
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Le Sphinx et Pyramide, detail of the inscription on the
Sphinx, between 1865 and 1885
Albumen print
22.7 x 27.7 cm
No.106, AGO: 2008/121.47



Fig. 48
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Diner Arabe, ca.1880
Albumen print
No.598, UCL:381-95

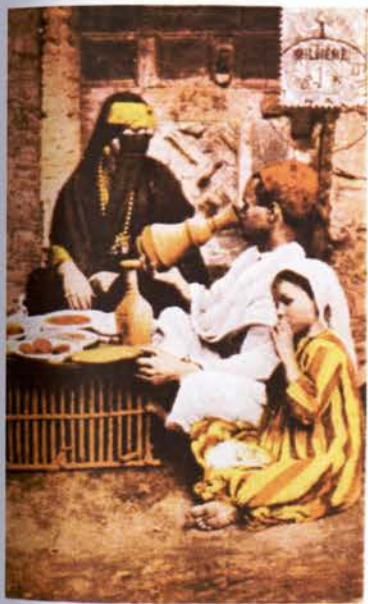


Fig. 49
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
[Egypt, Arab Family], ca.1900
Postcard publisher – C. Andreopoulos, Vegnios & Zachos
Postcard
Approximately 15 x 10.5 cm., in Osman 1997 (134)



Fig. 50
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Femme arabe femme turque, ca.1880
Albumen print
No.803, BnF: 40492256, EO-487-BOITE FOL B



Fig. 51
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
[Two Middle Eastern Women], ca.1900
Coloured photograph transferred either to a handkerchief
or a silk place mat, in Jacobson 2007 (195)



Fig. 52

Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
[Two Sudanese Women], ca.1880
Albumen print
No.582, in Osman 1997 (92)



Fig. 53

Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
[Two Sudanese Women], ca.1900
Postcard publisher – Edit, The Cairo Postcard Trust
Coloured postcard
Approximately 15 x 10.5 cm.
Ebay (full website description can be found on footnote
#89)



Fig. 54

Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Fontaine de Moise el Suez, ca.1880
Albumen print
No.237, Marta Braun Coll.

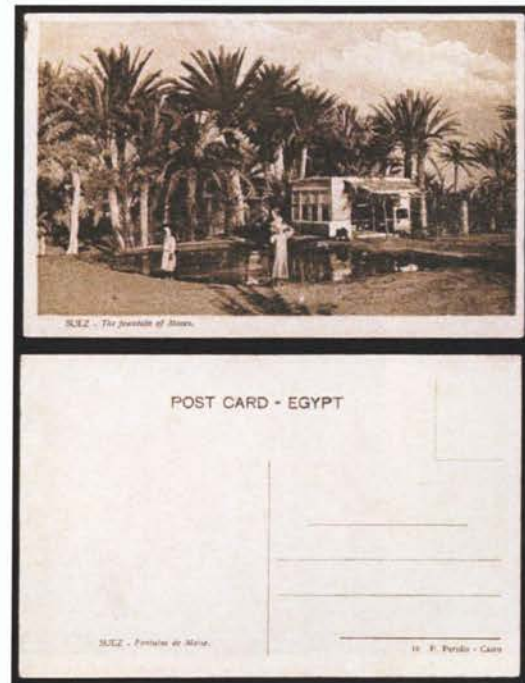


Fig.55

Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Suez – Fontaine de Moise, ca.1900
Postcard publisher – P. Peridis (Cairo, No.16)
Postcard
Approximately 10.5 x 15 cm.
Ebay (full website description can be found on footnote
#90)



Fig. 56
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Porteur d'eau, ca.1880
Albumen print
No.573, BnF: 40492256, EO-487-BOITE FOL B



Fig. 57
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
Porteur d'eau, ca.1900
Postcard publisher – Ephtimios Frères Port-Said
Postcard
Approximately 15 x 10.5 cm.
Ebay (full website description can be found on footnote
#91)



Fig. 58
Zangaki brothers (Georgios Zangaki, ca.1845-ca.1895,
Constantinos Zangaki, ca.1845-1916)
[Egpytiennes], ca.1880
Albumen print
Unnumbered, BnF:40492256, EO-487-BOITE FOL B

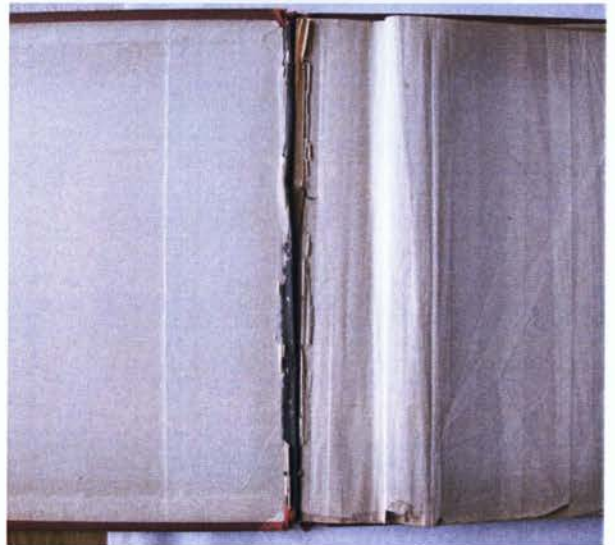


Fig. 59
Views of Egypt, detail of weakened binding
AGO: 2008/121

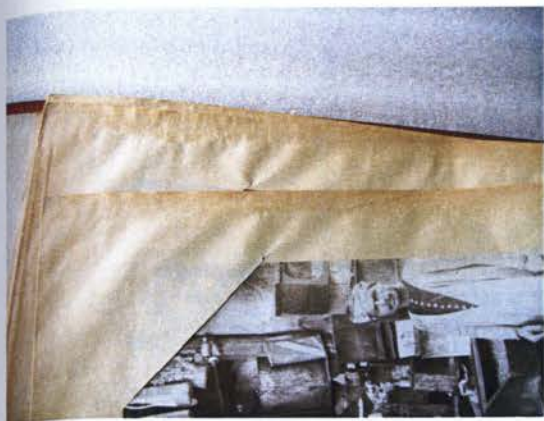


Fig. 60
Views of Egypt, detail of acidic pages
AGO: 2008/121



Fig. 61
Views of Egypt, example of a tear
AGO: 2008/121



Fig. 62
Views of Egypt, example of a crease
AGO: 2008/121

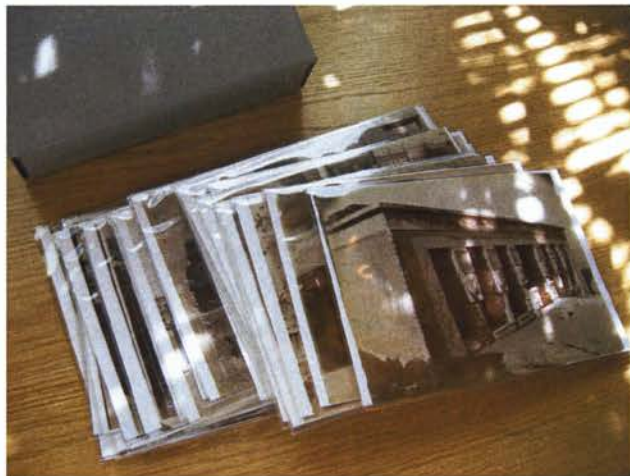


Fig. 63
Completed *Views of Egypt* prints in mylar sleeves with the Hollinger box
AGO: 2008/121



Fig. 64
Views of Egypt empty album shell stored in the Hollinger box
AGO: 2008/121

APPENDIX B:

CATALOGUE OF THE *VIEWS OF EGYPT* ALBUM

CATALOGUING METHODOLOGY

I documented each print by the following fields in Microsoft Excel: AGO ID, Creator, Negative Number (Neg. No), Title, Date, Medium, Size (cm), Condition, Notes.

The "AGO ID" field refers to the identification number of the print. The album's accession number is 2008/121. The number for each individual print is a sub-number, such as from 2008/121.1 to 2008/121.47. These records will display the catalogue information for that individual print in the AGO database.

The "Creator" field lists the name associated with each print, as taken from the signature found on the bottom-left corner of the prints. If there is no signature, I have entered "*Unknown*," "*Zangaki [attributed to]*," and "*Zangaki or Peridis [attributed to]*" in the spreadsheet.

The "Neg. No." field is the number written on the bottom-right corner of the print. It is normally after the "N" letter and before the title of the location or subject. This negative number is the number that the Zangaki brothers, Peridis and Georgiladakis gave to that specific negative or print. If there is no negative number on the print, I have entered "Unnumbered."

The "Title" field is entered from the location or subject name on the print. This can be found on the bottom right corner after the negative number. I have chosen to transcribe the title as it appears on the print. If no location name was found, a title in square brackets "[The Road of Sphinx]" was entered. If the title was illegible, "[...]Karnac" was entered. If there is a spelling mistake, "[sic]" is used.

The "Date" field is entered according to the photographers' active period. The dates are unknown for all the prints; thus, a circa "ca." is assigned to give the best

available information about the print. Circa dates are usually represented with a range of ten years - five years on either side of the given date. The date can vary according to historical information that the print provides, such as the progression of the clearing sand from the breast of the Sphinx.

The "Medium" field lists the medium of the prints. Although all the prints are albumen prints, this will ensure that this information will be available to curators who are only looking at individual prints rather than any secondary material.

The "Size (cm)" field is entered according to height and width in centimeters. For photographs with uneven edges, I entered the longest side.

Entered in the "Condition" field are short forms indicating various conditions, such as crease, tear, bend, fold, discoloration, specs, stain, and so on. Specific letters were used to describe the location of the damage: Location Key: R= right, L= left, T= top, B= bottom, C= corner, E= edge, M= middle.

The "Notes" field refers to any other relevant information that does not fit in any of the above fields. If "*Peridis e*" was entered as the photographer for the print, but Georgiladakis' name had also been written on the print though later erased, this would be entered in the notes as, "Georgiladakis' signature was erased." Both "Condition" and "Notes" have not been included in Appendix B due to lack of space, although they will be included in the version that the AGO receives.

	A	B	C	D	E	F	G
	AGO ID	Creator	Neg. No.	Title	Date	Medium	Size (cm)
1	2008/ 121.1	Zangaki	900	Denderah temple Athor	ca.1880	Albumen print	22 x 28.2
2	2008/ 121.2	Zangaki [attributed to]	11	[Two Middle Eastern Women]	ca.1880	Albumen print	21.7 x 28.2
3	2008/ 121.3	Zangaki	895	Abydos Ramses II et Petit	ca.1880	Albumen print	22 x 27.7
4	2008/ 121.4	Zangaki	880	Abydos Interieur[sic]	ca.1880	Albumen print	21.8 x 28.4
5	2008/ 121.5	Zangaki [attributed to]	Unnumbered	[Thebes colosses de Memnon]	ca.1880	Albumen print	21.7 x 27.8
6	2008/ 121.6	Zangaki	643	Arabe prenant son cafe[sic]	ca.1880	Albumen print	21.8 x 28.1
7	2008/ 121.7	Zangaki	934	Thebes Interieur[sic] de tombe roi No.6	ca.1880	Albumen print	22.3 x 28.4
8	2008/ 121.8	Zangaki	608	Epicerie[sic] arabe	ca.1880	Albumen print	22.1 x 28.2
9	2008/ 121.9	Zangaki	926	Statue de Ramses III [...see] du Ramesseum Thebes	ca.1880	Albumen print	21.4 x 28.2
10	2008/ 121.10	Peridis e	1026	Grand temple Luxor	ca.1890	Albumen print	21.6 x 27.9
11	2008/ 121.11	Peridis e	1031	Columns at Luxor	ca.1890	Albumen print	21.5 x 27.8
12	2008/ 121.12	Zangaki	975	Louxor ensemble des colonnades	ca.1880	Albumen print	21.8 x 27.3
13	2008/ 121.13	Zangaki	1025	Edfou Vue generale[sic] du temple	ca.1880	Albumen print	22 x 28.3
14	2008/ 121.14	Peridis e Georgiladakis	1030	Ramseon Luxor	ca.1890	Albumen print	21.9 x 28.2
15	2008/ 121.15	Peridis e Georgiladakis	1171	Luxor Bazaar	ca.1890	Albumen print	21.6 x 27.8
16	2008/ 121.16	Peridis	1024	Ramses at Luxor	ca.1890	Albumen print	21.6 x 27.9
17	2008/ 121.17	Zangaki	953	Vue generale[sic] de Louqur[sic]	ca.1880	Albumen print	21.8 x 28.3
18	2008/ 121.18	Zangaki or Peridis [attributed to]	Unnumbered	[The road of Sphinx]	ca.1880	Albumen print	21.5 x 27.9
19	2008/ 121.19	Peridis e	1062	Ramses at Karnac	ca.1890	Albumen print	21.4 x 27.8
20	2008/ 121.20	Peridis e	1073	Karnac Grand Column	ca.1890	Albumen print	21.9 x 27.7
21	2008/ 121.21	Peridis e Georgiladakis	1060	[...]Karnac	ca.1890	Albumen print	21.8 x 27.9
22	2008/ 121.22	Peridis	1066	Grand entrance[sic] avenue of Sphync	ca.1890	Albumen print	21.6 x 27.5
23	2008/ 121.23	Peridis e	1040	Arch Ptelomeo Karnac	ca.1890	Albumen print	21.5 x 28
24	2008/ 121.24	Zangaki or Peridis [attributed to]	Unnumbered	[The road of Sphinx]	ca.1880	Albumen print	21.7 x 27.8
25	2008/ 121.25	Peridis e	1046	Front veiu[sic] of Karnac	ca.1890	Albumen print	21.6 x 27.7
26	2008/ 121.26	Zangaki	1032	Edfou Interieur[sic]	ca.1880	Albumen print	21.7 x 28.2
27	2008/ 121.27	Zangaki	1024	Edfou Interieur[sic] du temple	ca.1880	Albumen print	21.5 x 28.3
28	2008/ 121.28	Zangaki	1026	Edfou Pylone du temple de Horus	ca.1880	Albumen print	21.9 x 28.2
29	2008/ 121.29	Zangaki	Unnumbered	[Le Sphinx]	ca.1880	Albumen print	21.9 x 27.7
30	2008/ 121.30	Zangaki	1037	Edfou Bas-relief du temple de Horus	ca.1880	Albumen print	21.5 x 27.7
31	2008/ 121.31	Zangaki	1043	Bas-relief du temple de Horous	ca.1880	Albumen print	21.7 x 27.6
32	2008/ 121.32	Pascal Sébah [attributed to]	58	[Turkish Woman]	ca.1880	Albumen print	21.7 x 28
33	2008/ 121.33	Zangaki	1082	Phylae Le Kiosque d'Isis	ca.1880	Albumen print	22 x 28
34							

	A	B	C	D	E	F	G
35	2008/ 121.34	Zangaki	1056	Assouan premier caracte[sic]	ca.1880	Albumen print	21.5 x 27.5
36	2008/ 121.35	Zangaki	1009	Karnak Grand te[n]le avec Obelisque[sic] de Touthmes	ca.1880	Albumen print	22 x 27.8
37	2008/ 121.36	Peridis e	1175	De [dri Toune] of Egypte	ca.1890	Albumen print	21.5 x 27.8
38	2008/ 121.37	Zangaki	1077	Philae Vue d'ensemble de colonnade temple d'Isis	ca.1880	Albumen print	21.9 x 28.1
39	2008/ 121.38	Zangaki	493	Palmieres[sic] vis a vis[sic] du Kasr-el-Nil	ca.1880	Albumen print	21.8 x 28
40	2008/ 121.39	Zangaki	1003	Karnak Ruine obelisque[sic] de Touthmes Ier et de sa fille Hatasu	ca.1880	Albumen print	21.5 x 28
41	2008/ 121.40	Zangaki	521	Soldat Abyssin a[sic] Dogali	ca.1880	Albumen print	21.4 x 27.7
42	2008/ 121.41	Zangaki	630	Chadoufs de la Houte[sic] Egypte[sic]	ca.1880	Albumen print	21.4 x 27.7
43	2008/ 121.42	Zangaki	457	Pyramide de Sakkara	ca.1880	Albumen print	21.5 x 28.1
44	2008/ 121.43	Zangaki	901	Denderah Entrée d'antinaos	ca.1880	Albumen print	21.5 x 28.1
45	2008/ 121.44	Zangaki [attributed to]	920	Thebes Memorium de Ramses III	ca.1880	Albumen print	21.8 x 27.3
46	2008/ 121.45	Peridis e	1029	Columns Luxor	ca.1890	Albumen print	21.6 x 28
47	2008/ 121.46	Zangaki	946	Thebes tombe de roi No.9	ca.1880	Albumen print	21.5 x 28
48	2008/ 121.47	Zangaki	106	Le Sphinx et Pyramide	ca.1870	Albumen print	22.7 x 27.7

APPENDIX C:
LIST OF NEGATIVE NUMBERS
FROM THE ZANGAKI BROTHERS' PRINTS

ABBREVIATIONS IN THE NEGATIVE LIST

AGO	Art Gallery of Ontario, Toronto, Ontario, Canada
AIF	Arab Image Foundation, Beirut, Lebanon
AUB	American University of Beirut, Jafet Library, Beirut, Lebanon
AUC	Photographic and Cinema Collections in Rare Books and Special Collections Library, American University of Cairo, Cairo, Egypt
BnF	Département des Estampes et de la Photographie, Bibliothèque nationale de France, Paris, France
CCA	Centre Canadien d'Architecture, Montreal, Quebec, Canada
CCP	Center for Creative Photography, Tuscon, Arizona, U.S.A
GEH	George Eastman House International Museum of Photography and Film, Rochester, New York, U.S.A
Gr. Inst.	Griffith Institute, Oxford, England
GRI	Getty Research Institute, Los Angeles, U.S.A
LOC	Library of Congress, Washington, U.S.A
Marta Braun Coll.	Marta Braun's Private Collection, Toronto, Canada
MET	Metropolitan Museum of Art, New York, New York, U.S.A
NYPL	New York Public Library, New York, New York, U.S.A
UCL	University of Chicago Library, Chicago, U.S.A

CATALOGUING METHODOLOGY

I decided to keep the list small and only include the fields that were necessary for each print: Zangaki Negative Number (Neg. No.), Title, Repository & ID and Notes. Some of these fields are established already in the section of cataloguing methodology of the *Views of Egypt* album. The differences follow as such:

If the negative number on the print was illegible, I have entered it as "illeg;" if there was no number on the print, I have entered it as "Unnumbered;" if the image was found online and the number was illegible because it is online, I have entered "Unknown;" if I could not figure out a number in the negative number, I have put for example "1057?"; and, lastly, if I could not distinguish between, say, a 530 or a 630, I have written "530 or 630."

The "Repository & ID" is entered based on where the print is currently located. I attempted to use as many prints as possible from online catalogues of institutions in addition to the examination of original prints. There are many Zangaki prints worldwide, and it is important to keep this list open to any source. The short form of the institution was used, such as "AGO," and, if the print has an access number, it was written after the name. Example: AGO, 2008/121.35.

If the print's photographer was entered as "Zangaki," although a faint "H. Arnoux" signature is visible, this would be entered in the "Notes" field as "H. Arnoux's signature was possibly erased. This field has not been included in Appendix C due to lack of space.

	A	B	C
	Zangaki Neg. No.	Title	Repository & ID
1	1	Balarata passant l'El-Guirs	Harvard University Library, EgAI.001, AKP021
2	3	Port Said[sic]	GRI, 2008_r_3_4479
3	5	[...] Port Said	GRI, 2008_r_3_3254
4	8	Quai de Port-Said[sic]	CCP, T247/S14B, 78:111:007
5	9	Bateaux arretes[sic] a[sic] Port Said a[sic] cause de la Drague	BnF, 40492256, EO-487-BOITE FOL B
6	9	Vue Generale[sic] de Port-Said[sic]	UCL, 176-85
7	10	Vue générale de Port-Said[sic]	CCP, T247/S14B, 78:111:006
8	11	[Two Middle Eastern Women]	AGO, 2008/ 121.2
9	11	Pyramide de Chefren Caire	GRI, 2008_r_3_3277
10	14	Bateaux arrestés[sic] à port [...]	GRI, 2008_r_3_3247
11	14	Bateaux arrêtés à Port-Said[...][sic]	CCP, T247/S14B, 78:111:008
12	14	Bateaux arretes[sic] a[sic] Port S[...]de Drague	The University of Tennessee
13	18	Untitled	AUC, 19th Century photographs
14	19	Port de Port-Said[sic]	Ebay, eyall-com
15	24	Ensemble de Port Said	GRI, 2008_r_3_3268
16	27	Ensemble de PortSaid et le [...]	CCA, PH1980:1049
17	29	Port Said village arabe	BnF, 40589991, IFN-7702173
18	30	illeg	GEH, 1986:0310:0002
19	30	[Ibn Tulun Mosque]	Fine Arts Library, Harvard College Library, Tulu 5b1
20	31	Suez maree[sic] haute	BnF, 40589991, IFN- 7702173
21	31	Suez Maree[sic] haute	BnF, 40492256, EO-487-BOITE FOL B
22	34	Rue de com[erce a][sic] Port Said	BnF, 40492256, EO-487-BOITE FOL B
23	36	Entrée du [canal a] Port-Said[sic]	BnF, 40492256, EO-487-BOITE FOL B
24	37	Vinh long[sic] arivee[sic] de canal	BnF, 40492256, EO-487-BOITE FOL B
25	72	Place des consul a[sic] Alexandria	BnF, 40492256, EO-487-BOITE FOL B
26	73	A[...] Offrande de[...]	NYPL, 87079
27	77	Suez, vue d'ensemble	Marta Braun Coll.
28	78	Le Muezzu Caire	Marta Braun Coll.
29	80	Sphinx et la grand Pyramide de Cheope	CCA, PH1986:0566
30	85	Groupe des dattées à Fontaine de Moisé	NYPL, 81455
31	86	Station de canal	BnF, 40492256, EO-487-BOITE FOL B
32	87	Le Caire chanteuses fellahs	BnF, 40589982, IFN- 7702164
33	89	Entrée du canal à Port Saïd	GRI, 2008_r_3_3246
34	92	Village arabe d'pyramide Cairo	AUC, 19th Century photographs
35			

List of Negative Numbers from the Zangaki Brothers' Prints

	A	B	C
36	104	Sphynx et la grande pyramide	NYPL, 88428
37	106	Le Sphynx et Pyramide	AGO, 2008/ 121.47
38	115	Mosquee[sic] de Mohammed Ali prise de Mokatam	UCL, 339-93
39	117	Port de Port-Said[sic]	BnF, 40589991, IFN- 7702173
40	118	Bords du Nil	Marta Braun Coll.
41	118	Esnef Colonade[sic] sohle riqin[...]	BnF, 40492256, EO-487-BOITE FOL B
42	121	illeg	BnF, 40588367, MFILM SG W-115
43	127	Untitled	Marta Braun Coll.
44	134	Femme arabe avec son enfant	GRI, 2008_r_3_3294
45	138	Port Teuffich Suez	AUC, 19th Century photographs
46	142	Karnak Salle hypostyle colonnes [...]	Gr. Inst. 6262
47	149	Arab Sheik	UCL, 311-92
48	151	Place a[sic] Port-Said[sic]	BnF, 40589991, IFN- 7702173
49	152	Bain des[...]	GEH, 2001:1522:0005
50	152?	Le Caire porte de la citadelle	BnF, 40589982, IFN- 7702164
51	153	Partie del Caire el Mosquee[sic] Hassan	GEH, 1981:2125:0014
52	156?	Pyramide de Sakkarah	BnF, 40589982, IFN- 7702164
53	156	Avenue des pyramides Caire	Nicholas Warner Coll.
54	159	Dahabieh et port de Kasr-el[...]	NYPL, 81452
55	161	[Camels in front of Sphinx and pyramids, photographer's van to left]	GRI, 2008_r_3_4150
56	161	Le Sphinx et les pyramides, Chephren et Cheops	BnF, 40589982, IFN- 7702164
57	161	Le Spynx et Pyramide	BnF, 40492256, EO-487-BOITE FOL B
58	163	Groupe des dattiers a[sic] Fontaine de Moise	BnF, 40589991, IFN-7702173
59	165	La grande Sphynx	Gr. Inst. Somers Clarke MSS. 11.2
60	170	Egypte[sic] bords du Nil	BnF, 40589982, IFN- 7702164
61	172	Au bord du Nil	BnF, 40589982, IFN- 7702164
62	173	Le Sphinx et la grande pyramide de Cheops	BnF, 40589982, IFN- 7702164
63	173	Vue generale[sic] d'Alexandrie	Bassenge Kunst- Und Buchauktionen, LOT 4278
64	176?	Le Caire et les bords du Nil	BnF, 40589982, IFN-7702164
65	180	Mosquee[sic] de Mohamet Ali Caire	GEH, 1981:2125:0004
66	180	Le Caire mosquee[sic] de Mehemet -Ali	BnF, 40589982, IFN-7702164
67	180	Mosquee[sic] de Mohamed Ali [...]	Bassenge Kunst- Und Buchauktionen, LOT 4278
68	181	Chalet du Kedive Lac Timsah	GRI, 2008_r_3_3251
69	181	Vue general[sic] d'Alexandrie prise du phare	NYPL, 85378
70	182	Port d'Alexandrie	NYPL, 85379

	A	B	C
71	184	Shepherd Hotel Caire	GRI, 2008_r_3_3273
72	184	Jetes[sic] de Porte	Marta Braun Coll.
73	188	Village arabe et pyramide Caire.	UCL, 304-91
74	189	Obélisque d'Héliopolis	Gr. Inst. 453B
75	192	Panorama du Caire pris de la citadelle	GEH, 1981:2125:0013
76	196	Promenade de [...] Caire	GEH, 2001:1522:0012
77	196	Sphinx decouvert[sic]	BnF, 40589982, IFN-7702164
78	196	Sphynx decouvert[sic]	BnF, 40492256, EO-487-BOITE FOL B
79	198	Courbe de chalouf	CCP, T247/S14B, 78:111:014
80	201	Mosquee[sic] de Mohamet Ali	GEH, 1981:2126:0007
81	202	Vue generale[sic] des tombeaux Memlukes	UCL, 178-86
82	2037	Le Caire palais de Choubrah	BnF, 40589982, IFN- 7702164
83	274	Groupe de chameaux et pyramides	BnF, 40589982, IFN- 7702164
84	205	Palais de Choubrah Caire	BnF, 40589991, IFN- 7702173
85	206	Le Sphynx Caire	GEH, 2001:1522:0015
86	210	Arrosage des jardins au bord du Nil	BnF, 40589982, IFN- 7702164
87	210	Alexandrie Colonne de Pompee	NYPL, 85380
88	214	Dahabie sur le Nil Egypte[sic]	The University of Tennessee
89	218	Les catacombes d'Alexandrie	NYPL, 85381
90	220	Piquage du blé en Egypte	AUB, Jafet Library, 1/763
91	224	Vue de Barage de Nil	UCL, 179-86
92	230	Rue Kormar a[sic] Suez	Marta Braun Coll.
93	231	Fontain de Moise à Suez	Ebay, photobazaar
94	233	Palmiers [...]	GEH, 1983:1317:0002
95	235	Vue generale[sic] de la citadelle	NYPL, 85358
96	235	Fontain de Moise à Suez	CCA, PH1980:1048
97	2367	Alexandrie palmiers	BnF, 40589982, IFN-7702164
98	236	Vue du Caire et Mosquee de Mohamed Aly	Fine Arts Library, Harvard College Library, Muh 1d
99	237	Fontaine de Moise el Suez	Marta Braun Coll.
100	237	Vue du Caire et mosque[sic] Sultan Hassan	NYPL, 85359
101	239	Caire Vue Panoramique	GEH, 1983:1317:0001
102	239	Vue panorimique[sic]	UCL, 328-92
103	240	Phare Alexandria Louqor[sic]	AUC, 19th Century photographs
104	241	Panorama du Vieux Caire et pyramide	Fine Arts Library, Harvard College Library, unknown
105	243	Caire Vue[...]	UCL, 165-85

List of Negative Numbers from the Zangaki Brothers' Prints

	A	B	C
106	245	Quai d'Alexandrie	CCP, T247/S14B, 78:111:013
107	245	Femme arabe portant enfant	BnF, 40589991, IFN-7702173
108	252	Marchand des tapis	GEH, 1978:1297:0023
109	254	Mosquee[sic] de Mohamed Ali fontain des ablutions	UCL, 348-93
110	262	Jardin de l'Egypte[sic]	GEH, 1978:1297:0031
111	263	Chech arab	NYPL, 88429
112	263	Chech arabe	BnF, 40589991, IFN-7702173
113	269?	[Femmes egyptiennes[sic] et enfant]	BnF, 40589982, IFN-7702164
114	269	[Two women and child]	GRI, 2008_r_3_3275
115	281	Int. grande porte de la Mosquee[sic] Azhar, Caire	UCL, 333-92
116	284	Cour de la Mosquee[sic] El Azhar reunion des theologiens[sic] Caire	UCL, 330-92
117	285	Mosquee[sic] Touloun Caire	UCL, 331-92
118	298	Caire, vue prise de mosquée	GRI, 2008_r_3_3270
119	298	Caire Vue Panoramique	BnF, 40492256, EO-487-BOITE FOL B
120	300	Phylae Vue generale[sic]	Gr. Inst. 792
121	300	Vue generale[sic] du Caire	Gr. Inst. 4082
122	302	Citadelle et cimetiere[sic] arabe Cairo	GRI, 2008_r_3_3272
123	307	Village arabe et etiadelle[sic]	Marta Braun Coll.
124	307	Rue de vieux Caire	UCL, 180-86
125	307	Colonade du grand temple de Louqsor[sic]	Gr. Inst. 187
126	312	Palais d'Abdin au Caire	BnF, 40589991, IFN- 7702173
127	313	Mosquée Mehemet Ali fontaine des ablutions	GRI, 2008_r_3_3271
128	314	Interieur[sic] de la mosquée Mehemet-Aly Caire	Gr. Inst. 4086
129	315	Interieur[sic] de la mosqueé[sic] de Mohemet Ali	GRI, 2008_r_3_3472
130	316	Interieur[sic] de la mosqueé[sic] Mehmet Aly Caire	GRI, 2008_r_3_3346
131	316	Moulet el Neby Fete[sic] arabe Caire	Marta Braun Coll.
132	317	Mosquee[sic] Sultan Hassan	UCL, 167-85
133	319	Porte de la Mosquée Hassan	Musée d'Orsay, PHO 1996 5 29
134	320	Interieur[sic] de la Mosquee[sic] Hassan	UCL, 171-85
135	320	Intérieur de la Mosquée Hassan	Musée d'Orsay, PHO 1996 5 28
136	321	Grand bazar[sic] a[sic] Kasr-el-Nil Caire	NYPL, 85361
137	321	Grand bazar[sic] au Kasr el Nil Caire	UCL, 377-95
138	326	Maison arabe et Moucharabie	UCL, 375-95
139	329	illeg	BnF, 40588367, MFILM SG W-115
140	333	Tombeaux des Khalifes	UCL, 166-85

	A	B	C
141	334	[Abyssinian man]	GRI, 2008_r_3_3290
142	336	[Two Abyssinian boys]	GRI, 2008_r_3_3289
143	340	Groupe des minarets et mosquee[sic] d'El-Azhar	UCL, 168-85
144	343	Saqqieh	Gr. Inst. 4103
145	346	Leis due[sic] Caire	Marta Braun Coll.
146	348	Jeune fille arabe	BnF, 40492256, EO-487-BOITE FOL B
147	357	Vue generale[sic] des Pyramides	Gr. Inst. 292B
148	360	Cour interieure[sic] de la caserne de Kasr-el-Nil	GRI, 2008_r_3_3266
149	360	Palmiers sur les bords du Nil	GEH, 1986:0309:0086
150	361	Entree[sic] du Pont de Kasr-el-Nil	Bassenge Kunst- Und Buchauktionen, LOT 4278
151	365	Le Sphynx et des Pyramides	BnF, 40492256, EO-487-BOITE FOL B
152	368	Fete[sic] arabe, Caire	GRI, 2008_r_3_3279
153	369	Arrivée du Mahmel Caire	AUB, Jafet Library, 1/551
154	370	Le Caire cour interieure[sic] de la caserne de Kasr-en-Nil	BnF, 40589982, IFN- 7702164
155	371	(Caire) Ville Arab[sic]	GEH, 1981:2126:0004
156	372	Rue du vieux Caire	BnF, 40589991, IFN- 7702173
157	373	Bord du Nil et Palmiers	GEH, 1983:1345:0001
158	373	Caire, Combeause des Mameluks vue generale[sic]	Marta Braun Coll.
159	375	illeg	BnF, 40588367, MFILM SG W-115
160	376	Vue des trois Pyramides	GEH, 2001:1522:0016
161	378	Rue de vieux Caire	GRI, 2008_r_3_3286
162	378	illeg	BnF, 40588367, MFILM SG W-115
163	381	Vue generale[sic] des [...]	BnF, 40588367, MFILM SG W-115
164	381	Vue generale[sic] des pyramides	NYPL, 85365
165	381	Rue de la Mosquee[sic] Touloun. Mouchurab[ieh]	UCL, 170-85
166	381	Rue de la Mosquee[sic] Touloun. Mouchurab[ieh]	UCL, 332-92
167	382	Maison arabe et moucharabie	CCP, T247/S14B, 78:111:001
168	385	Palmieres[sic] sur les bords du Nil	GEH, 1978:1297:0022
169	386	Sphynx armackes[sic]	BnF, 40492256, EO-487-BOITE FOL B
170	388	La retoure des Pyramides	BnF, 40492256, EO-487-BOITE FOL B
171	390	illeg	BnF, 40588367, MFILM SG W-115
172	390	Grand bazar[sic] au Kasr-al-Nil Caire	CCP, T247/S14B, 78:111:010
173	390	Caire) Minaret et Muesin	UCL, 99-85
174	390	Grand bazar[sic] au Kasr el Nil Cairo	LOC, LOT 13549-15, no. 1 [P&P]
175	391	illeg	BnF, 40588367, MFILM SG W-115

List of Negative Numbers from the Zangaki Brothers' Prints

	A	B	C
176	391	Pyramide de Cheops, le Sphinx et le temple de Chaffa	BnF, 40589991, IFN- 7702173
177	391	Pyramide de Cheops le Sphinx et le temple de Choffs	BnF, 40492256, EO-487-BOITE FOL B
178	392	Pyramide de Cheops le Sphinx et le temple de Chefre	NYPL, 85364
179	394	Caire New Hotel	NYPL, 85360
180	396	(Caire) Interieur[sic] de la Mosquee[sic] Hambro	GEH, 1981:2125:0009
181	396	Caire Interieur[sic] de la Mosquee[sic] Hambro	UCL, 378-93
182	407?	Bazar[sic] au villafe[sic] de boulaq	BnF, 40589982, IFN-7702164
183	409	Phabee[sic] de Memphis a[sic]	AUC, 19th Century photographs
184	409	Statue de Memphis a Sakkara	NYPL, 85366
185	410	Loareture[sic] des Pyramide	BnF, 40492256, EO-487-BOITE FOL B
186	410	Obelisque[sic] d'Heliopolis	NYPL, 85368
187	410	La retoure des Pyramides	The University of Tennessee
188	411	L'arbre de la Vierge	NYPL, 85367
189	411	Voiliers arabe dans le Nil	The Oriental Institute of University of Chicago, lost egypt catalog
190	417?	Chameaux de mariage arabe	BnF, 40590054, FN-7702237
191	417	Passage au port de Kasr el Nil	NYPL, 85363
192	426	Groupe de chameux et pyramides	Gr. Inst. 6283
193	427	Pyramide et [...]	GRI, 2008_r_3_3278
194	428	Bord du Nil et Palmiers	BnF, 40492256, EO-487-BOITE FOL B
195	430	Nil de Boulak Caire	Gr. Inst. 4096
196	431	Dahabieh et pont de Kasr-el-ch	Marta Braun Coll.
197	435	Ascension de la grande Pyramide	The University of Tennessee
198	436	Vue generale[sic] des Pyramides	UCL, 162-85
199	438	Inondation du Nil	NYPL, 85377
200	446?	sphinx et pyramide de Cheops	Gr. Inst. 6284
201	449	Le Sphinx	BnF, 40590054, FN-7702237
202	450?	illeg	BnF, 40588367, MFILM SG W-115
203	450	Vue generale[sic] de Barage du Nil	Marta Braun Coll.
204	450	Le Sphinx	Gr. Inst. 4089
205	451	Port Saïd, village arabe	GRI, 2008_r_3_3252
206	452	Spyhnx decouvert[sic]	Collection of François Lepage, Paris
207	453	Spyhnx Armachis	Collection of François Lepage, Paris
208	455	Phare de Port Saïd	GRI, 2008_r_3_3256
209	455	Phare de Port Saïd (Entrée du Canal de Suez)	BnF, 40492256, EO-487-BOITE FOL B
210	456	Rue du comerce a[sic] Port-Saïd	GEH, 1986:0310:0005

	A	B	C
211	457	Pyramide de Sakkara	AGO, 2008/ 121.42
212	458	Rue du comerce a[sic] Port-Said	GEH, 2001:1522:0007
213	458	Chameatu[sic] du [...]	BnF, 40492256, EO-487-BOITE FOL B
214	460	Femme felah Egyptienne[sic]	Ebay, Pump Park Vintage Photography
215	461	Drague a[sic] longue couloire	GEH, 1986:0310:0003
216	461	Drague a'longue[sic] couloire	BnF, 40492256, EO-487-BOITE FOL B
217	462	Obelisque[sic] de Heliopolis	UCL, 102-85
218	464	illeg	BnF, 40588367, MFILM SG W-115
219	470	Passage au pont de Kasr el Nil	GRI, 2008_r_3_3250
220	471	Voiliers arabe dans le Nil	Gr. Inst. 4097
221	472	E[...] de mariage arabe	Marta Braun Coll.
222	472	[...] De mariage arabe	BnF, 40492256, EO-487-BOITE FOL B
223	472	[...]mariage arabe	NYPL, 85362
224	474	Bourricot du Caire	BnF, 40589991, IFN- 7702173
225	481	Ferme d'Autruches	AUB, Jafet Library, 1/778
226	482	Laboureur fellah	AUB, Jafet Library, 1/760
227	483	Piquage du ble[sic] 'au Egypt[...][sic]	BnF, 40492256, EO-487-BOITE FOL B
228	485 or 585	[...] de la mosque[sic] de Kail-bey	Marta Braun Coll.
229	486	Sakkieh dans la Haute Egypte[sic]	NYPL, 85376
230	493	Palmieres[sic] vis a vis[sic] du Kasr-el-Nil	AGO, 2008/ 121.38
231	494	Caire Ziker Fete[sic] arabe	UCL, 346-93
232	496?	Deux soeurs [bicharines]	BnF, 40589991, IFN-7702173
233	498	Caire Inondation aux Pyramides	Gr. Inst. 292A
234	504?	Alexandrie porte du palais de Ras-el-tin-co	BnF, 40589982, IFN-7702164
235	504	Chameau de desert[sic]	GRI, 2008_r_3_3291
236	505	illeg	Ebay, eyall-com
237	507	Chameau de desert[sic]	GRI, 2008_r_3_3296
238	511	Groupe des bédouins et chameaux	CCP, T247/S14B, 78:111:018
239	516	Caire fantaisie d'un mariage	CCP, T247/S14B, 78:111:016
240	517	Chameaux de mariage arabe	CCP, T247/S14B, 78:111:015
241	517	Bicharins [...]	BnF, 40492256, EO-487-BOITE FOL B
242	520	Deuse[sic] femmes d'Abisinie	BnF, 40492256, EO-487-BOITE FOL B
243	521	Soldat Abyssin a[sic] Dogali	AGO, 2008/ 121.40
244	527	Nubie Famille bicharine	AUB, Jafet Library, 1/738
245	531	Chameau avec son petit	AUB, Jafet Library, 1/770

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246	532	Des femines[sic] arabes portant de l'eau du Nil	BnF, 40492256, EO-487-BOITE FOL B
247	534	La chasse du crocodile au bord du Nil	GRI, 2008_r_3_4636
248	534	La Chasse du crocodile au bord du Nil	BnF, 40492256, EO-487-BOITE FOL B
249	537	Groupe des crocodiles	GRI, 2008_r_3_3285
250	540	Saqqieh Egyptienne[sic]	GEH, 2000:0814:0015
251	540	Saqqiah Egyptienne[sic]	The Iznik Gallery Berlin
252	540	Saqqieh egyptienne[sic]	Gr. Inst. 4095
253	540	Saqqieh egyptienne[sic]	Ebay, photobazaar
254	545	Ecole[sic] arabe	NYPL, 85374
255	545	Ecole[sic] arabe	UCL, 379-95
256	546	Saqqiah	The Iznik Gallery Berlin
257	547	des femmes arabes portant de l'eau du [...]	BnF, 40492256, EO-487-BOITE FOL B
258	547	Sakihe tournée par une chameau	The University of Tennessee
259	553	Coifeur[sic] arabe	BnF, 40492256, EO-487-BOITE FOL B
260	555	Le[sic] someille profond[sic]	NYPL, 85375
261	559	[Women on horse-drawn cart]	NYPL, 85373
262	560	Chalouf a[sic] la Aute[sic] Egypte[sic]	Gr. Inst. 6263
263	561	[...] du Caire	BnF, 40492256, EO-487-BOITE FOL B
264	562	Invitation d'un mariage arab	NYPL, 88431
265	562	Inn[...] tion d'un mariage arabe	BnF, 40492256, EO-487-BOITE FOL B
266	562	Charmeur des serpents	NYPL, 88437
267	564	Bords du Nil porteurs de'eau	BnF, 40589982, IFN- 7702164
268	564	Porteurs d'au[...]	BnF, 40492256, EO-487-BOITE FOL B
269	564?	Caire chameau avec un musicien sur le dos	BnF, 40590054, FN-7702237
270	57?	Groupe de femmes	BnF, 40590054, FN-7702237
271	565	Remouleur arabe et son client	BnF, 40589982, IFN- 7702164
272	571	Derviche [...]	Ebay, photobazaar
273	572	Marchand d'arghissous	UCL, 312-92
274	572	Assouan des jardins [...] du Nil	Ebay, eyall-com
275	573	Porteur d'eau	BnF, 40492256, EO-487-BOITE FOL B
276	574	Groupe des Sous	BnF, 40492256, EO-487-BOITE FOL B
277	576	Femmes arabes sur Baudet	GRI, 2008_r_3_3282
278	576	Grand derviche de Soudan	GRI, 2008_r_3_3297
279	576	Femmes arabes sur Baudets	GEH, 1983:1317:0003
280	579	Musique egyptienne[sic]	BnF, 40589991, IFN- 7702173

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281	580	Chanteuses arabes	BnF, 40492256, EO-487-BOITE FOL B
282	581	Epicurie[sic] Arab[sic]	GEH, 1978:1297:0029
283	583	Marchands de curiosites[sic]	BnF, 40589982, IFN- 7702164
284	585	Untitled	BnF, 40492256, EO-487-BOITE FOL B
285	587	Danseuses raves[sic]	BnF, 40492256, EO-487-BOITE FOL B
286	597	Abanchards des[...]	BnF, 40492256, EO-487-BOITE FOL B
287	597	Boutiques des ferblantiers	Francis Amin Mohareb Coll.
288	598	Danse de Soudan	GRI, 2008_r_3_3293
289	598	Danse de Doudan	BnF, 40590054, FN-7702237
290	598	Danse de Soudan	BnF, 40492256, EO-487-BOITE FOL B
291	598	Diner arabe	UCL, 381-95
292	602	Groupe de Bedouines	GRI, unknown
293	603	Panorama d'Assiout	NYPL, 85371
294	604	Nubie Prise d'un Crocodile	BnF, 40492256, EO-487-BOITE FOL B
295	606	Nubie, Richurins en voyage	BnF, 40492256, EO-487-BOITE FOL B
296	608	Epicerie[sic] arabe	AGO, 2008/ 121.8
297	608	Nubee[sic] Bicharins	GEH, 1978:1297:0028
298	608	Épicerie arabe	CCP, T247/S14B, 78:111:021
299	608	Epicerie[sic] arabe	BnF, 40492256, EO-487-BOITE FOL B
300	613	Louqsor[sic] Pylonade du grand[...]	BnF, 40492256, EO-487-BOITE FOL B
301	613	Dahabie[...]	Ebay, Pump Park Vintage Photography
302	616	[A Syrian Shepherd]	National Galleries of Scotland, PGP R873
303	617	Des femmes arabes portant de l'eau du Nil	AUB, Jafet Library, 1/753
304	618	Exportation dans le Nil	GEH, 1981:2125:0005
305	619	Les arabes remplissant leurs crûches dans le Nil	AUB, Jafet Library, 1/754
306	620	La prier[sic]	GRI, 2008_r_3_3287
307	624	Rue du Caire	GRI, 2008_r_3_3288
308	624	Rue du Caire	CCP, T247/S14B, 78:111:020
309	624	Rue du Caire	Francis Amin Mohareb Coll.
310	625	Arrosage des jardins au bord du Nil	BnF, 40590054, FN-7702237
311	628	Edfu Le[...]	GEH, 1978:1297:0025
312	630	Chadoufs de la Houte[sic] Egypte[sic]	AGO, 2008/121.41
313	630	Chadoufs de la Haute Egypte[sic]	GRI, 2008_r_3_3283
314	630	Chadoufs de la Haute Egypte[sic]	GEH, 2000:0817:0002
315	630	Chadoufs de la haute Egypte[sic]	UCL, 313-92

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316	630	Chadeof a[sic] la Haute Egypt[sic]	The Iznik Gallery Berlin
317	630	Bords du Nil troupeau de buffles	BnF, 40589982, IFN- 7702164
318	630	Chadoufs de la Haute Egypte[sic]	Gr. Inst. Somers Clarke MSS. 11.144
319	630	Chadoufs de la Haute Egypt[sic]	LOC, LOT 13549-15, no. 2 [P&P]
320	634	Denderah Temple Athor	Gr. Inst. 6275
321	635	Karmak yalle	AUC, 19th Century photographs
322	637	Edfou Pylone du temple de Horus	GEH, 1978:1297:0024
323	638	Les boeufs dans le Nil	GEH, 1981:2125:0002
324	639	Dahabie montant le Nil	GEH, 1981:2125:0001
325	642	[...]d'un mariage arabe	GRI, 2008_r_3_3280
326	642	Haute Egypte[sic] Bateau postale	GEH, 2001:1522:0011
327	642	Obelisque[sic] d'Heliopolis	Gr. Inst. 4100
328	643	Arabe prenant son cafe[sic]	AGO, 2008/ 121.6
329	643	Statue de Memphis a[sic] Sakkara	GEH, 1986:0309:0102
330	643	Saqqieh [wheel-operated well]	CCP, T247/S14B, 78:111:003
331	644	Sakkara tombeau Titi	BnF, 40589991, IFN- 7702173
332	644	Sakkara tombeau Titi	NYPL, 88442
333	646	Statue de Ramses a[sic] Louqsor[sic]	GEH, 1978:1297:0020
334	646	Assiout	GEH, 2001:1522:0008
335	646	Statue de Ramses a[sic] Louqsor	Gr. Inst. Somers Clarke MSS. 11.91
336	646	Thebes Memorium de Ramses III	Gr. Inst. 262
337	646	Assiut [...]	Department of Egyptian and Classical Art, The Brooklyn Museum
338	647	Panoram[...]	GEH, 2001:1522:0014
339	6487	Isis Osiris et Seti Abydos	BnF, 40589991, IFN-7702173
340	648	illeg	AUC, 19th Century photographs
341	648	Thebes Statue brisée de Ramses	Gr. Inst. 235
342	651	Thebes Colosses de Memnon	Gr. Inst. 244
343	652	Thiles Jombeau de Pboi Entrée du Caveau	Marta Braun Coll.
344	654	[Group of Bedouins]	GRI, 2008_r_3_3284
345	656	Dervishes tourneurs	BnF, 40492256, EO-487-BOITE FOL B
346	657	Karmak Procession des lengeres duns[sic] l'aprirlement[sic] de granit[...]	Marta Braun Coll.
347	658	Untitled	BnF, 40492256, EO-487-BOITE FOL B
348	658	Thebes Medinet Abu Vue generale[sic] triangulaire du temple de Touthmes II et	Gr. Inst. 6261
349	660	Thebes colosses de Memnon	GEH, 1978:1297:0021
350	661	Thebes Ramsseon Vue panoramique avec tombeaux des Rois	GEH, 1978:1297:0019

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351	662	Diner arabe	CCP, T247/S14B, 78:111:017
352	662	Diner arabe	BnF, 40590054, FN-7702237
353	662	Thebes Abeninet Abou historique du temple de Touthires	BnF, 40492256, EO-487-BOITE FOL B
354	663	Thebes Dair el Bahri	Gr. Inst. 205
355	664	Épicerie arabe	CCP, T247/S14B, 78:111:009
356	664	Epicerie[sic] arabe	LOC, LOT 13549-15, no. 3 [P&P]
357	666	illeg	BnF, 40588367, MFILM SG W-115
358	666	Thebes Abedinet Abou vue generale triangulaire du temple de Touffines de[...]	BnF, 40492256, EO-487-BOITE FOL B
359	667	Thebes Interieur[sic] de Tombe Roi N [...]	Ebay, jibooks
360	669	Louqsor[sic] Jardin de Louqsor Hotel	GEH, 2001:1522:0002
361	670	Thebes temple [...]	Ebay, jibooks
362	671	Louqsor[sic] Le pylone les statues de Ramses	GEH, 1978:1297:0018
363	672	Chadouf a[sic] la haute Egypte[sic]	UCL, 314-92
364	672	Chadeof[sic] a[sic] la Haute Egypt[sic]	BnF, 40492256, EO-487-BOITE FOL B
365	672	Chadouf a[sic] la Haute Egypte[sic]	Gr. Inst. Somers Clarke MSS. 11.130
366	672	Chadouf a[sic] la Haute Egypte[sic]	Ebay, photobazaar
367	674	Louqsor[sic] propylone du temple de[...]-et les statues de[...]	GEH, 2001:1522:0004
368	676	Thebes tableau dans la tombe du roi N	BnF, 40589991, IFN- 7702173
369	677	Fileurs de sois	Gr. Inst. 4102
370	678	illeg	BnF, 40588367, MFILM SG W-115
371	678	Temple de Louqsor [sic]	NYPL, 88432
372	678	Temple de Louqsor	Marta Braun Coll.
373	679	Thebes Entrée de tombe de roi No 6	Gr. Inst. 4D
374	682	Karnak grand temple salle hypostyle intérieur	NYPL, 88435
375	683	Karnak Obelisque[sic] et ruines du 4me pylone	Gr. Inst. Somers Clarke MSS. 11.70
376	685	Vue generale[sic] de Louqur[sic]	Gr. Inst. 175
377	688	Karnak Interieur[sic] du temple de K	GEH, 1978:1297:0016
378	690	Ane de race	BnF, 40590054, FN-7702237
379	692	Karmak Façade grand temple pris du l'avenue de Beluns	BnF, 40492256, EO-487-BOITE FOL B
380	692	Luksor[sic] Grande colonnade prise de profil	Gr. Inst. 6268
381	695	Karnak Salle hypostyle interieur[sic]	GEH, 1978:1297:0030
382	696	Le sommeil profond	CCP, T247/S14B, 78:111:011
383	696	Karnak Courdes colonnies du temple de Khoui[...]	AUC, 19th Century photographs
384	696	Le troi Ramses de Louqso[sic]r	Gr. Inst. 199
385	697	Karmak Interieur[sic] du temple de Kohons	BnF, 40492256, EO-487-BOITE FOL B

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386	698	Karmak Ruins obelisks[sic] de	BnF, 40492256, EO-487-BOITE FOL B
387	699	Louksor[sic] Obelisque[sic] de Tothmes Ire	Gr. Inst. 6265
388	701	Colonade a[sic] Louqsor[sic]	Gr. Inst. 181
389	702	Karnak Temple le Khons Interieur[sic]	GEH, 1986:0310:0001
390	703	Statue de Ramses a[sic] Louqsor	BnF, 40589991, IFN- 7702173
391	707	Karnak temple de Khons	BnF, 40588367, MFILM SG W-115
392	708	Haute-Egypte[sic] Jeunes filles vendeuses d'eau	The University of Tennessee
393	710	Karnak Temple le Khons Phumses au femme	AUC, 19th Century photographs
394	711	Colonade a[sic] Louqsar[sic]	GEH, 2001:1522:0006
395	712	Louksor[sic] colonnades du temple	BnF, 40589991, IFN- 7702173
396	713	Vue generale[sic] du temple et de lac sacre[sic] Karmak	Marta Braun Coll.
397	723	Des femmes arabes portant l'eau du Nil	GRI, 2008_r_3_3281
398	723	Abydos Offrande Soli	NYPL, 87080
399	723	Karnak Temple [...]	Ebay, jibooks
400	725	Abydos Tableau des 76 Rois d' Egypte[sic]	GEH, 1986:0309:0084
401	729	Pylon du temple d'Athor a[sic] Denderah	Ebay, bb1913
402	730	Temple Athor Denderah	Gr. Inst. Somers Clarke MSS. 11.104
403	731	Karnak Salle hypostyle du grand temp[le]	Gr. Inst. 114
404	737	Deux femmes arabes	UCL, 259-61
405	738	Vendeuses de fruits	BnF, 40590054, FN-7702237
406	738	Karnak Grande porte de Ptolemée	Gr. Inst. 93
407	740 or 140	Phylae Temple d'Isis Interieur[sic] du premier pylons	GEH, 1978:1297:0017
408	743	Karnak Grand temple Salle hypostyle intérieure[sic] d[...]	Gr. Inst. 6260
409	747	Philae façade du temple d'Isis	Bassenge Kunst- Und Buchauktionen, LOT 4278
410	749	Jeunes filles fellah	BnF, 40590054, FN-7702237
411	750?	Pyramide de Cheops le Sphinx et les catacombes	BnF, 40589991, IFN-7702173
412	750	[Two Women]	Marcuse Pfeifer Gallery, New York
413	751	Vue du Caire et Mosquee[sic] de Mohamed Aly	BnF, 40492256, EO-487-BOITE FOL B
414	752	Nurric[sic] de negrus[sic] d'Abyssine	BnF, 40492256, EO-487-BOITE FOL B
415	753	Ile. de rocher Konosso	GEH, 2001:1522:0003
416	754	Assouan Gare du chemin de fer	Department of Egyptian and Classical Art, The Brooklyn Museum
417	755	Le Caire porte de la citadelle	BnF, 40589982, IFN- 7702164
418	756	Assouan premier Cataracte	Bassenge Kunst- Und Buchauktionen, LOT 4278
419	757	Caire vue d'ensemble	BnF, 40492256, EO-487-BOITE FOL B
420	757	Assouan vue panoramique	BnF, 40492256, EO-487-BOITE FOL B

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421	758	Vue generale[sic] du Caire	BnF, 40589991, IFN- 7702173
422	759?	Groupe de femmes fellahs au bord du Nil	BnF, 40589982, IFN-7702164
423	763	Assouan Tombeau d' Amenhotep 1466 a. J.C.	GEH, 2001:1522:0009
424	764	Edfou Interieur[sic], premiere cour	Gr. Inst. 754
425	765	Assouan vue panoramique	GEH, 2001:1522:0010
426	765	Assouan vue panoramique	Marta Braun Coll.
427	766	Assouan Cataracte seconde[sic] porte	GEH, 1978:1297:0026
428	766	Femme arabe sur un baudet avec son enfant	BnF, 40590054, FN-7702237
429	767	Assouan Bains de Cleopatra et ile Elephantine	GEH, 2001:1522:0013
430	767	Assouan Bains de Cleopatra et ile Elephantine	Marta Braun Coll.
431	767	Edfou Coure du temple de Horous	Gr. Inst. 751
432	768	Saqqieh Egypte[sic]	NYPL, 81454
433	769	Edfou Bas-relief du temple de Horus	Gr. Inst. 6274
434	770	Tombeaux des Mamelouks Caire	GEH, 1981:2126:0005
435	771	Moulet-el-Neby fête arabe	NYPL, 88439
436	772	Passage au Pont de Kasr el Nil	GEH, 1981:2125:0006
437	773	Femme arabe avec le jep	GRI, 2008_r_3_4752
438	774	Edfou Interieur[sic] du temple de Horous	Gr. Inst. 757
439	775	Inondation au Pyramides	GEH, 1981:2125:0007
440	777	Vendeuse d'eau	BnF, 40590054, FN-7702237
441	777	Pyramide de Chefken	BnF, 40492256, EO-487-BOITE FOL B
442	779	Edfou Interieur[sic], Barque [...]	Gr. Inst. 763
443	780	Jeune fille arabe	BnF, 40590054, FN-7702237
444	780	Jeune fille arabe	UCL, 364-95
445	781	Vue du Caire et Mosque[sic] Soillon Hassan	AUC, 19th Century photographs
446	782	Bord du Nil et Pyramides	BnF, 40492256, EO-487-BOITE FOL B
447	784?	Saqqieh	NYPL, 81450
448	785	Nil de Boulak Caire	NYPL, 81489
449	786?	Le Caire Halig	BnF, 40589982, IFN-7702164
450	787	Bord du Nil a[sic] Boulaq	GEH, 1981:2125:0008
451	792	Assouan Nile [...]	Marta Braun Coll.
452	792	Inundation du Nil et palmiers	NYPL, 88440
453	793	Palmiers et pyramides	BnF, 40589982, IFN- 7702164
454	793	Palmiers et Pyramides	Ebay, jibooks
455	794?	Le Caire vue generale[sic]	BnF, 40589982, IFN-7702164

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456	794?	Le Caire Ziker fete[sic] arabe	BnF, 40589982, IFN-7702164
457	796	Sphynx decouvert[sic]	BnF, 40492256, EO-487-BOITE FOL B
458	800	Dame turque sur divan	The Oriental Institute of University of Chicago, lost egypt catalog
459	802	Entree[sic] du Pont de Kasr-el-Nil	UCL, 183-86
460	803	Femme arabe femme turque	BnF, 40492256, EO-487-BOITE FOL B
461	804	Femme turque voilee[sic]	BnF, 40590054, FN-7702237
462	805	Femme turque	The Oriental Institute of University of Chicago, lost egypt catalog
463	806	Deuse[sic] femmes turques	BnF, 40492256, EO-487-BOITE FOL B
464	807	Rue mosquee[sic] des pharaons Caire	BnF, 40589991, IFN- 7702173
465	808	Phylae cote[sic] nrod[sic]	NYPL, 85369
466	810	Phylae façade du temple d'Isis	Gr. Inst. 801
467	812	Le Caire	BnF, 40589982, IFN- 7702164
468	813	Caire Vue Panoramique	UCL, 182-86
469	813?	Marchand de curiosites[sic]	BnF, 40589982, IFN-7702164
470	814	Groupe des minarees[sic] Mosquee[sic] El eAzhur Cairo	Marta Braun Coll.
471	817	Phylae panorama du nord	NYPL, 85370
472	818	Phylae La Kiosque d'Isis	Gr. Inst. 813
473	820	Phylae Temple d'Isis et le Nil	Gr. Inst. 814
474	825	Mosquee[sic] Saida Zeynab Caire	GEH, 1981:2125:0003
475	825	Le Caire mosquee[sic] Saida-Zeynab	BnF, 40589982, IFN-7702164
476	829	Mosquee[sic] El- Hussenî Caire	GEH, 1981:2126:0003
477	834	Souk-el Selah Cairo	Marta Braun Coll.
478	835	Grand bazar[sic] de Kasr-el-Nil Caire	GRI, 2008_r_3_3276
479	845	Almee[sic] arabe dansant	BnF, 40589991, IFN- 7702173
480	849	Arivee[sic] du M[ahme]l Caire	GEH, 1981:2126:0002
481	852	La Mosquee[sic] Sultan Bebars Caire	GEH, 1981:2126:0001
482	852?	Thebes tombeau du roi entrée du caveau	NYPL, 88434
483	854	Deux femmes egyptiennes[sic] avec enfant	BnF, 40589991, IFN-7702173
484	855	Panorama du Vieux Caire et Pyramides	GEH, 1981:2125:0012
485	855	Panorama du Vieux Caire et pyramide	UCL, 181-86
486	858	Chanteuse felah	AUB, Jafet Library, 1/732
487	862	Grand Chech arabe	AUB, Jafet Library, 1/460
488	862?	Le Caire rue de Boulaq	BnF, 40589982, IFN-7702164
489	863	Jeune fille sur balansoine[sic]	BnF, 40492256, EO-487-BOITE FOL B
490	865	Voyage d'une Desespere[sic]	BnF, 40492256, EO-487-BOITE FOL B

	A	B	C
	869	Panorama d'Asseout	UCL, 40-85
491	871	Bazar[sic] d'Assout	Gr. Inst. 6206
492	875	Marchand d'arghissous[...]	BnF, 40589991, IFN- 7702173
493	875	Abydos Facade du temple	Gr. Inst. 6029
494	876	Abydos Colonnade du Memnonium	Gr. Inst. 4107
495	876	Abydos Colonnade du Memnonium	Gr. Inst. 6032
496	878	Dompteur arabe avec un ane[sic] et un baboun	BnF, 40589991, IFN- 7702173
497	878	Seti[sic] Osiris à Abydos	Gr. Inst. 6030
498	879	Musique Egyptienne[sic]	AUB, Jafet Library, 1/746
499	880	Abydos Interieur[sic]	AGO, 2008/ 121.4
500	880	Abydos interieur[sic]	GRI, 2008_r_3_3259
501	880	Sous l'homme	BnF, 40492256, EO-487-BOITE FOL B
502	880	Abydos Interieur[sic]	Gr. Inst. 6036
503	881	Deux femmes abyssines	BnF, 40589991, IFN- 7702173
504	881	Abydos Seti[sic] reçoit[sic] les hommages[sic] de Chnubis	Gr. Inst. 6031
505	883	Abydos Offrande de Seti[sic]	Gr. Inst. 6035
506	884	Abydos Interieur[sic] du temple	Gr. Inst. 6039
507	885	illeg	BnF, 40588367, MFILM SG W-115
508	886	Isis offrande[sic] Seti les ablemes[sic] de la [...]	Gr. Inst. 6033
509	892	Prier[sic] arabe	UCL, 315-92
510	892	Abydos Horus et Osiris [...]	Gr. Inst. 4108
511	893	Abydos Anubis et Horus	Gr. Inst. 6034
512	894	Abydos Interieur[sic] du temple	Gr. Inst. 6038
513	894	Abydos Interieur[sic] du temple	Gr. Inst. 6208
514	895	Abydos Ramses II et Petit	AGO, 2008/ 121.3
515	897	Isis Osiris et Seti[sic] Abydos	Gr. Inst. 6037
516	898	Le someille[sic] proude	BnF, 40492256, EO-487-BOITE FOL B
517	900	Denderah temple Athor	AGO, 2008/ 121.1
518	901	Denderah Entrée d'antinaos	AGO, 2008/ 121.43
519	901	Denderah Entrée d'antinaos	Gr. Inst. 6041
520	902	Denderah Colonnade	UCL, 100-85.
521	903	Obelisque[sic] [...] la salle hypostyle	Gr. Inst. 6225
522	904	Femmes arabes sur baudets	NYPL, 88441
523	904	façade temple de Denderah	Gr. Inst. 6042
524	905	Isis	BnF, 40589991, IFN- 7702173
525			

	A	B	C
526	905	Denderah [...]	Gr. Inst. 6209
527	906	Offrande de Ramsis Denderah	UCL, 95-85
528	909	Rue du vieux Caire	BnF, 40589991, IFN- 7702173
529	916?	Elyados Taeade du temple	BnF, 40492256, EO-487-BOITE FOL B
530	920	Thebes e[sic] Memorium de Ramses III	AGO, 2008/ 121.44
531	922	Thebes Medinet Abou grand temple Touthmes II salle des colonnes	Gr. Inst. 6237
532	926	Statue de Ramses III [...see] du Ramesseum Thebes	AGO, 2008/ 121.9
533	927	Thebes Madinat Abou cour des Garyulides	UCL, 120-85
534	928	Colonade du grand tonyide de Louqor[sic]	AUC, 19th Century photographs
535	930	Thebes Vue de Temple de Touthmes II et de Ramses III	UCL, 121-85
536	932	Medinet Abou. Péristyle du temple de[...]	AUB, Jafet Library, 1/676
537	933	Thebes Tableaux dans le tombe de roi No 6	Gr. Inst. 5
538	934	Thebes Interieur[sic] de tombe roi No.6	AGO, 2008/ 121.7
539	936	Thebes Interieur[sic] de tombe [...] No. 6	UCL, 122-85
540	937	Thèbes Interieur[sic] [...] No 9	Gr. Inst. 6211
541	937	Thèbes Interieur[sic] [...] No 9	Gr. Inst. 6215
542	941	Panorama du Vieux Caire et [Pyramides]	BnF, 40588367, MFILM SG W-115
543	943	Femme Armeniere[sic]	BnF, 40492256, EO-487-BOITE FOL B
544	944	Tombe de roi cartouches de Ramessou- Meramen	Musée d'Orsay
545	945	Dame Armenienne[sic]	BnF, 40492256, EO-487-BOITE FOL B
546	945	Thebes Entrée de tombe de noi[sic] N.6	BnF, 40492256, EO-487-BOITE FOL B
547	945	Thebes Entrée de tombe de roi No 6	Gr. Inst. 4C
548	946	Thebes tombe de roi No.9	AGO, 2008/ 121.46
549	946	Dame tuque[sic] sur divan	BnF, 40492256, EO-487-BOITE FOL B
550	946	Thèbes, tombe de roi No. 9	AUB, Jafet Library, 1/710
551	947	Thèbes Tombe N.17 Seti N.1	Gr. Inst. 4110
552	947	Thèbes Tombe N.17 Seti N.1	Gr. Inst. 6219
553	948	Dame Syrienne	BnF, 40492256, EO-487-BOITE FOL B
554	949	Thebes Tombe de roi N 15 [...]	Gr. Inst. 6216
555	950	Karmak Palle Hierospyle di s touler[...]	Marta Braun Coll.
556	950	Phylae Interieur[sic] du temple d'[...]	BnF, 40492256, EO-487-BOITE FOL B
557	953	Vue generale[sic] de Louqur[sic]	AGO, 2008/ 121.17
558	956	Lukxor Stastue de la femme de [...]	Gr. Inst. 6232
559	957	Danseuse turque	BnF, 40492256, EO-487-BOITE FOL B
560	959	Lukxor[sic] Colonnade du Temple	UCL, 124-85

List of Negative Numbers from the Zangaki Brothers' Prints

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561	966	L'arbre Doum a[sic] la Aute Egypte[sic]	Gr. Inst. 6207
562	968	Louxor Statue de Ramsis III	UCL, 70-85
563	970	Danceuse du theatre[sic]	GRI, unknown
564	970	Louqsor[sic] colonnade du petit temple	GRI, 2008_r_3_4149
565	973	Colonnade du grand temple de Louksor[sic]	UCL, 69-85
566	975	Louxor ensemble des colonnades	AGO, 2008/ 121.12
567	976	Luxor Grande colonnade prise de profil	BnF, 40492256, EO-487-BOITE FOL B
568	977	Louksor[sic] Colonnade du temple	Gr. Inst. 6287
569	978	Louksor[sic] Obelisque[sic] de Tothmes I	UCL, 68-85
570	980	Louqsor[sic] Ensemble de Colonnade	UCL, 123-85
571	980	Luqsor[sic] Ensemble de colonnade	Gr. Inst. 4113
572	980	Luqsor[sic] Ensemble de colonnade	Gr. Inst. 6233
573	980	Danseuses turques	Arnold H. Crane Collection, Doug Munson Photos
574	983	Karnak Temple de Khous, intérieur	AUB, Jafet Library, 1/641
575	984	Salle hypostyle de grand temple a[sic] Karnak	Gr. Inst. 6227
576	985	Karnak salle hypostyle	UCL, 103-85
577	986	Karnak Salle hypostyle [...]	Gr. Inst. 6226
578	987	Karnak temple de Khons interieur[sic]	Gr. Inst. 6228
579	988	Vue générale du temple et le lac sacre[sic]	GRI, 2008_r_3_3258
580	989	Karnak Grand temple et Colonne penchee[sic]	UCL, 117-85
581	995	Karnak Temple de Khons Ramses sa femme	Gr. Inst. 6229
582	997	Karnak Salle [...] colonne de[...]De Sud-Ouest	UCL, 118-85
583	750	Palais du sultan au Caire[...]	BnF, 40589991, IFN-7702173
584	1000	Karnak Tableau de Victoire sur les ruines du petit temple	Gr. Inst. 6210
585	1002	Vue de Jerusalem[sic] prise de Bethesda	UCL, 111-85
586	1003	Karnak Ruine obelisque[sic] de Touthmes Ier et de sa fille Hatasu	AGO, 2008/ 121.39
587	1004	Mosquee[sic] d'Omar interieur[sic] (Le Rocher)	UCL, 394-95
588	1005	Karnak Ruines et colonnes de[...]	AUB, Jafet Library, 1/626
589	1005	Karnak [...]	Ebay, photobazaar
590	1008	Untitled	BnF, 40492256, EO-487-BOITE FOL B
591	1008	(Jérusalem) Olivier de Jardin de Gethsémani	AUB, Jafet Library, 1/339
592	1009	Karnak Grand te[n]le avec Obelisque[sic] de Touthmes	AGO, 2008/ 121.35
593	1009	(Jérusalem) Gethsemani, Arbre de l'agonie	AUB, Jafet Library, 1/338
594	1011	Jerusalem [Valley of Jehoshapha]	GEH, 1973:0230:0026
595	1012	(Jerusalem)[sic] Village de Siloam	GEH, 1973:0230:0036

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596	1012	Karnak Intérieur du Temple de[...]	AUB, Jafet Library, 1/642
597	1013	Karnak Salle hypostyle du grand temple	AUB, Jafet Library, 1/619
598	1014	Karnak Interieur[sic] [...]	Ebay, photobazaar
599	1016	(Jérusalem) Eglise[sic] Russe sur le mont de Oliviers	AUB, Jafet Library, 1/386
600	1017	[Village]	UCL, 151-85
601	1018	Esneh Colones du temple	Gr. Inst. 6043
602	1020	Esneh Parroi demierement[sic] deteré	Gr. Inst. 6044
603	1022	Jerusalem [The Grotto of Jeremiah]	GEH, 1973:0230:0025
604	1024	Edfou Interieur[sic] du temple	AGO, 2008/ 121.27
605	1025	Edfou Vue generale[sic] du temple	AGO, 2008/ 121.13
606	1025	[Jerusalem]	BnF, 40589747, MFILM SG WD-286
607	1025	Edfou Vue generale[sic] du temple	BnF, 40492256, EO-487-BOITE FOL B
608	1025	Edfu Vue generale[sic] du temple	UCL, 104-85
609	1025	Edfou Vue generale[sic] du temple	Gr. Inst. 6045
610	1026	Edfou Pylone du temple de Horus	AGO, 2008/ 121.28
611	1026	Vue generale[sic] du Jerusalem[sic]	UCL, 110-85
612	1027?	Vue de Jérusalem prise sur le Bethesda	AUB, Jafet Library, 1/344
613	1032	Edfou Interieur[sic]	AGO, 2008/ 121.26
614	1032	Panorama de Jerusalem[sic]	GEH, 1973:0230:0003
615	1032	Edfou Interieur[sic]	Gr. Inst. 6289
616	1034?	(Jérusalem). Tour de David	AUB, Jafet Library, 1/365
617	1034	Edfou Bas-relief du temple de Horus	Gr. Inst. 6046
618	1037	Edfou Bas-relief du temple de Horus	AGO, 2008/ 121.30
619	1037	(Jérusalem) Porte dorée	AUB, Jafet Library, 1/360
620	1038	(Jerusalem) Porte de Damas The Damascus State	GEH, 1973:0230:0024
621	1038	Edfou Interieur[sic] du temple de Horous	Gr. Inst. 6243
622	1040	(Jerusalem)[sic] Porte de Saint-Etienne[sic]	GEH, 1973:0230:0012
623	1040	(Jérusalem) Porte de Sainte-Etienne	AUB, Jafet Library, 362
624	1042	(Jérusalem) Couvent Arménien	AUB, Jafet Library, 1/387
625	1043	Bas-relief du temple de Horous	AGO, 2008/ 121.31
626	1043?	Une Rue à Jérusalem	AUB, Jafet Library, 1/366
627	1044	Une Rue à Jérusalem	AUB, Jafet Library, 1/367
628	1045	Vue generale[sic] de Jerusalem[sic]	UCL, 395-95
629	1052	Assouan Tombeau d'Amenhotep. 1466 a. J.C.	Gr. Inst. 6028
630	1053	Assouan [...]cataracte rapide	AUB, Jafet Library, 1/678

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631	1056	Assouan premier caracte[sic]	AGO, 2008/ 121.34
632	1058	Jerusalem The Mosque of Omar (Mosquee[sic] d'Omar et Tribunal de [...])	GEH, 1973:0230:0017
633	1058	Cataracte d'Assouan	GRI, 2008_r_3_3260
634	1062	Elephantine au[sic] est	GRI, 2008_r_3_3499
635	1066	(Jerusalem)[sic] Maison de Pilate Temple enclosure The House of Pilate	GEH, 1973:0230:0023
636	1066	(Jérusalem) Maison de Pilate Houses	AUB, Jafet Library, 1/390
637	1067?	(Jérusalem) Intérieur de la maison du Kaiphe	AUB, Jafet Library, 1/389
638	1069	(Jerusalem) Maison de Pilate Temple enclosure The House of Pilate	GEH, 1973:0230:0021
639	1069	[...]Phylae. Panorama	AUB, Jafet Library, 1/507
640	1070	Phylae. Pointe de l'île	AUB, Jafet Library, 1/505
641	1073	[Phylae]	AUB, Jafet Library, 1/510
642	1074	Phylae Façade du pylone Auguste Imp. Isis et H[...]	Gr. Inst. 6049
643	1077	Phylae Vue d'ensemble de colonnade temple d'Isis	AGO, 2008/ 121.37
644	1077	Phylae Vue d'Ensemble de Colonnade Temple d'Isis	UCL, 107-85
645	1078?	Phylae Intérieur du temple d'Isis	AUB, Jafet Library, 1/513
646	1082	Phylae Vue d'ensemble de colonnade[sic] temple d'Isis	AGO, 2008/ 121.33
647	1082	Phylae Le Kiosque d'Isis	Gr. Inst. 4114
648	1083	Phylae Temple d'Isis et le Nil	UCL, 159-85
649	1084	[...]	Gr. Inst. 6050
650	1086	Phylae porte coté est du temple Isis	Gr. Inst. 6047
651	1087	Phylae Interieur[sic] de la Bibliotheque	Gr. Inst. 6048
652	1087?	Jerusalem[sic] Pierre de l'onction	BnF, 40492256, EO-487-BOITE FOL B
653	1089	Wadi Halfah 2me cataracte	UCL, 307-91
654	1091?	illeg	BnF, 40588367, MFILM SG W-115
655	1093	(Jerusalem)[sic] Prison de Jesus Christ	GEH, 1973:0230:0008
656	1095	(Jerusalem)[sic] Interieur[sic] de la Sainte-Croix	GEH, 1973:0230:0009
657	1097	(Jérusalem) Ruelle allant au palais d'Hérode	AUB, Jafet Library, 1/369
658	1099	(Jérusalem) Arc de l'Ecce Homo	AUB, Jafet Library, 1/371
659	1101	Tombeaux de Rachel pris Bethlehem	GEH, 1973:0230:0035
660	1101	Tombeau de Rachel près Bethlehem	AUB, Jafet Library, 1/287
661	1101	(Jérusalem) Voie douloureuse et maison de Pilate	AUB, Jafet Library, 1/370
662	1103	Colonie Allemande sur la route de Bethlehem	AUB, Jafet Library, 1/273
663	1105	Hopital Anglais, route de Bethlehem	UCL, 108-85
664	1106	Mar Elias, route de Bethlehem	UCL, 109-85
665	1113	Bethlechem Interieur[sic] du l'eglise[sic] de ka Vabiase[...]	BnF, 40492256, EO-487-BOITE FOL B

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666	1113	Jericho Panorama [Ariha]	AUB, Jafet Library, 1/322
667	1117	(Bethleem) Interieur[sic] de la Grotte de la Nativité	GEH, 1973:0230:0033
668	1118	Bethlehem, Entrée de la Grotte du Laib[...]	AUB, Jafet Library, 1/285
669	1119	Intérieur de la Grotte du Lait	AUB, Jafet Library, 1/280
670	1121	Environs of Bethlehem [The Pool of Solomon]	GEH, 1973:0230:0034
671	1121	Vasques de Salomon près Bethlehem	AUB, Jafet Library, 1/274
672	1128	Le bain a[sic] la Mer Morte [The Shore of the Dead Sea]	GEH, 1973:0230:0040
673	1130	On the Edge of the Jordan	GEH, 1973:0230:0039
674	113?	Vue de Jéricho [Ariha]	AUB, Jafet Library, 1/323
675	1131	Ile dans le Jordain	AUB, Jafet Library, 1/418
676	1132	Road to Bethlehem from Jerusalem	GEH, 1973:0230:0029
677	1135	Montagne de la Quarantaine	AUB, Jafet Library, 1/523
678	1136	La Fontaine d'Elisée	AUB, Jafet Library, 1/325
679	1137	Tombeau des Apôtres sur la route de Jéricho	AUB, Jafet Library, 1/327
680	1139	Béthanie Vue Generale	Ebay, quaintday
681	1140	Béthanie Panorama	AUB, Jafet Library, 1/268
682	1144	(Jerusalem) Tombeau de Juifs	AUB, Jafet Library, 1/350
683	1146	(Jerusalem) [The Tombs of the Kings] Tombeau des Rois	GEH, 1973:0230:0027
684	1149	[On the road to Jaffa the Village of Emmans]	GEH, 1973:0230:0037
685	1149	Village d'Emmaüs, route de Jaffa [Amwas]	AUB, Jafet Library, 1/299
686	1150	Village d'Abrigos route de Jaffa	AUB, Jafet Library, 1/256
687	1153	[On the Road to Jaffa The town of Ramleh]	GEH, 1973:0230:0038
688	1155	(Jaffa) Fontaine d'Abou-Nabout	AUB, Jafet Library, 1/315
689	1157	Bazar[sic] de Jaffa	GEH, 1973:0230:0002
690	1158	Maison de Saint Pierre	AUB, Jafet Library, 1/314
691	1160	Panorama de Bethle[h]em	AUB, Jafet Library, 1/278
692	1161	Jaffa, Vue d'Ensemble	GEH, 1973:0230:0001
693	1162	Jaffa prise de de[sic] mer	BnF, 40492256, EO-487-BOITE FOL B
694	1195?	[Jerusalem]	BnF, 40589747, MFILM SG WD-286
695	1410	Arc de triomphe, Damasc[us]	CCA, PH1987:0405
696	1439	[Jerusalem]	BnF, 40589747, MFILM SG WD-286
697	1569	Grand palmier au Medrechen	Marta Braun Coll.
698	1583	Guezire[sic] palas[sic] HotelCaire	CCA, PH1984:0145
699	1586	Boeuf et pyramides	CCP, T247/S14B, 78:111:019
700	1612	Hôtel d'Angleterre	GRI, 2008_r_3_3261

	A	B	C
701	1618	Interieur[sic] Mosquee El Azhar	The University of Tennessee
702	1619	Vue du Nil près de Kasr-el-Nil	GRI, 2008_r_3_3245
703	1647	Station de chemin de fer à Heluan	GRI, 2008_r_3_3262
704	1649	Le sacrifice des boeufs à Sakkara	CCP, T247/S14B, 78:111:005
705	1650	Exportation des produit de la Haute Egypte[sic]	Gr. Inst. 6291
706	1651	Tombeau du [...] Sakkara	CCP, T247/S14B, 78:111:004
707	1651	Tombeau de Tet à Sakkara	Gr. Inst. Gardiner MSS. 28.1088
708	1656	Le Casino de Heluan	GRI, 2008_r_3_3264
709	1672	Palme de doum Kamt Egypt[sic]	Barry Iverson Coll.
710	illeg	[Boys on Donkeys]	GRI, 2008_r_3_3255
711	illeg	Jerusalem[sic], prix de l'Hotel Hovarts	GEH, 1973:0230:0004
712	illeg	Jerusalem Via Dolorosa and House of Divas	GEH, 1973:0230:0013
713	illeg	Jerusalem, The tomb of the Virgin	GEH, 1973:0230:0014
714	illeg	Jerusalem, From the Mount of Olives (Panorama de Jerusalem No. 3)	GEH, 1973:0230:0015
715	illeg	(Mosquee[sic] d'Omar interieur[sic] (le rocher)) Jerusalem[sic]	GEH, 1973:0230:0016
716	illeg	Jerusalem Mosque of Omar	GEH, 1973:0230:0019
717	illeg	[Egyptian columns]	GEH, 1978:1297:0027
718	illeg	[Tomb interior with four Egyptians]	GRI, 2008_r_3_3257
719	illeg	[Cairo street]	GRI, 2008_r_3_3274
720	illeg	[Steamship at anchor]	GRI, 2008_r_3_3292
721	illeg	[Man with a white beard]	GRI, 2008_r_3_3295
722	illeg	[African boy]	GRI, 2008_r_3_4148
723	illeg	Colonnade de Temple d'Isis	NYPL, 88427
724	illeg	[Caire New Hotel]	NYPL, 88430
725	illeg	Kom Ombo Temple de Sebek et Horus	NYPL, 88433
726	illeg	Charmeur des [serpents]	NYPL, 88436
727	illeg	Jeune fille en costume d'interieur[sic]	BnF, 40590054, FN-7702237
728	illeg	[Jeune fille egyptienne][sic]	BnF, 40590054, FN-7702237
729	illeg	[femme egyptienne[sic] voilee[sic] tenant une poterie a[sic] la main]	BnF, 40590054, FN-7702237
730	illeg	[Femme egyptienne[sic] voilee[sic]]	BnF, 40590054, FN-7702237
731	illeg	Charmeur de serpent	BnF, 40590054, FN-7702237
732	illeg	Repos d'un chameau	BnF, 40590054, FN-7702237
733	illeg	[Un jeune anier et sa bete]	BnF, 40590054, FN-7702237
734	illeg	Canal de Suez	BnF, 40590054, FN-7702237
735	illeg	Le Caire fontaine aux ablutions a[sic] la mosquee[sic] de Hassan Pacha	BnF, 40589982, IFN- 7702164

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736	illeg	Le Caire rue de la mosquee[sic] de Touloun Moucharabis	BnF, 40589982, IFN- 7702164
737	illeg	[Le Caire]	BnF, 40589982, IFN- 7702164
738	illeg	Master Lolo a[sic] la chasse au crocodile	BnF, 40589982, IFN- 7702164
739	illeg	Le Sphinx et la pyramide de Chephren	BnF, 40589982, IFN- 7702164
740	illeg	Porte de la grande pyramide de Cheops	BnF, 40589982, IFN- 7702164
741	illeg	Alexandrie moulins de Mex	BnF, 40589982, IFN- 7702164
742	illeg	Rade de Port-said[sic]	BnF, 40589982, IFN- 7702164
743	illeg	Groupe de dattiers a[sic] La fontaine de Moise pres[sic] de Suez	BnF, 40589982, IFN- 7702164
744	illeg	Fontaine de Moise el Suez [groupe d'hommes et de chameaux au pied de palmiers]	BnF, 40589982, IFN- 7702164
745	illeg	Voiture arabe charette tire[sic]e par un ane[sic]	BnF, 40589982, IFN- 7702164
746	illeg	Anier et moucharabi	BnF, 40589982, IFN- 7702164
747	illeg	Chameau du desert[sic]	BnF, 40589982, IFN- 7702164
748	illeg	Caravane de chameaux	BnF, 40589982, IFN- 7702164
749	illeg	Nubie Bicharines	BnF, 40589982, IFN- 7702164
750	illeg	Nubie Bicharine	BnF, 40589982, IFN- 7702164
751	illeg	Rade de Port-Said[sic]	BnF, 40589991, IFN- 7702173
752	illeg	Canal	BnF, 40589991, IFN- 7702173
753	illeg	Tombeaux des Mameluks et citadelle	BnF, 40589991, IFN- 7702173
754	illeg	Passage au Pont de Kasr-el-Nil	BnF, 40589991, IFN- 7702173
755	illeg	Le Sphinx decouvert[sic]	BnF, 40589991, IFN- 7702173
756	illeg	Fontaine de Moise[sic]	BnF, 40589991, IFN- 7702173
757	illeg	Panorama d'Alexandrie, pres[sic] du fort Napoleon[sic]	BnF, 40589991, IFN- 7702173
758	illeg	Femmes arabes portant de l'eau	BnF, 40589991, IFN- 7702173
759	illeg	Yach Anglais a[sic] toussoux	AUC, 19th Century photographs
760	illeg	Quai de Port-Said	AUC, 19th Century photographs
761	illeg	Femmes arabes portant de l'eau	BnF, 40589991, IFN-7702173
762	illeg	Egypte[sic] colonade souterraine[sic]	NYPL, 88438
763	illeg	Vue d'Alexandrie[...]	NYPL, 81453
764	illeg	Les boeufs dans le Nil	NYPL, 81456
765	illeg	[Study of water buffaloes]	NYPL, 81457
766	illeg	[Pyramid, trees and camels with handlers]	NYPL, 87083
767	illeg	Bethlehem, vue d'ensemble	NYPL, 119077
768	illeg	[Jerusalem. Church of the Holy Sepulchre]	AUB, Jafet Library, 1/375
769	illeg	(Jerusalem) Mosquée d'Omar et Quartier Turc	AUB, Jafet Library, 1/394
770	illeg	[Jerusalem]	AUB, Jafet Library, 1/410

	A	B	C
771	illeg	Vue generale[sic] des Tombeaux des Mamelouks Caire	UCL, 347-93
772	illeg	Port et radde de Port Said[sic]	UCL, 305-91
773	illeg	Personnages avec des ânes devant une palmeraie[sic]	Musée d'Orsay, PHO 1996 5 27
774	Unknown	[Water Buffaloes in Nile]	GRI, 2008_r_3_3006
775	Unknown	[Sailboats near the bank of the Nile]	GRI, 2008_r_3_3243
776	Unknown	[The road of Sphinx]	AGO, 2008/ 121.18
777	Unknown	H. M. troopship Euphrates	GRI, 2008_r_3_3248
778	Unknown	[Ships in dock]	GRI, 2008_r_3_3249
779	Unknown	[The road of Sphinx]	AGO, 2008/ 121.24
780	Unknown	[Le Sphinx]	AGO, 2008/ 121.29
781	Unknown	Place de Lesseps à Port Said	GRI, 2008_r_3_3253
782	Unknown	Alexandrie	GRI, 2008_r_3_3267
783	Unknown	Village arabe à Port Said	GRI, 2008_r_3_3269
784	Unknown	[Tree of the virgin]	GRI, 2008_r_3_4151
785	Unknown	Dinar arabe	GEH, 1988:0355.0001
786	Unknown	Marchand d'eau	GEH, 1988:0355.0002
787	Unknown	Ensemble du Ramseum Thebes	GEH, 1988:0355.0003
788	Unknown	Statue de Ramses a[sic] Lougsor[sic]	GEH, 1988:0355.0004
789	Unknown	Karnak Grande porte de [...]olomee	GEH, 1988:0355.0005
790	Unknown	[...] de mariage arabe	GEH, 1988:0355.0006
791	Unknown	Femme Turque Voilee[sic]	GEH, 1988:0355.0007
792	Unknown	Haute Egypte[sic] - Bateau postal	MET, 1970.760.3
793	Unknown	Edfou Interieur[sic] du temple de Horous	MET, 1981.1194.9
794	Unknown	Colonnade du temple	MET, 1981.1194.10
795	Unknown	Medinet Abou Premier piliers a caryatides	MET, 1981.1194.11
796	Unknown	Famille bichurine	MET, 1981.1194.12
797	Unknown	Chadoufs, Haute Egypte[sic]	MET, 1981.1194.13
798	Unknown	Groupe de bicharis au champ des cannes de sucre	MET, 1981.1194.14
799	Unknown	Tourneur du bois	MET, 1981.1194.15
800	Unknown	Voiture arabe	MET, 1981.1194.16
801	Unknown	[Two Girls in Front of Wall]	MET, 1981.1194.17
802	Unknown	Venteuse d'eau	MET, 1981.1194.18
803	Unknown	Coifeur[sic] arabe	MET, 1981.1194.19
804	Unknown	Famille fellahine	MET, 1981.1194.20
805	Unknown	An[sic] du Cous	MET, 1981.1194.21

List of Negative Numbers from the Zangaki Brothers' Prints

	A	B	C
806	Unknown	Marchand de noix	MET, 1981.1194.22
807	Unknown	[Boat on the Nile]	MET, 1981.1194.23
808	Unknown	[Turkish Woman]	AIF, 0010sa00064
809	Unknown	Diner arabe	AIF, 0010sa00065
810	Unknown	[By the shadow]	AIF, 0010sa00132
811	Unknown	[Two Abyssinians]	AIF, 0010sa00133
812	Unknown	Tourneur du bois	AIF, 0010sa00134
813	Unknown	[Snake Charmer]	AIF, 0010sa00135
814	Unknown	[Whirling Dervishes]	AIF, 0010sa00137
815	Unknown	Chadoof a[sic] la Haute Egypt	AIF, 0010sa00142
816	Unknown	[A water seller and a woman]	AIF, 0010sa00138
817	Unknown	[Three men]	AIF, 0010sa00139
818	Unknown	[Nubian]	AIF, 0010sa00140
819	Unknown	[Carriage transporting Arab women]	AIF, 0010sa00199
820	Unknown	[Arab women carrying water from the Nile]	AIF, 0010sa00079
821	Unknown	[Fighting the crocodile]	AIF, 0010sa00041
822	Unknown	[Water carriers]	AIF, 0010sa00141
823	Unknown	[Salam -Alik]	AIF, 0010sa00054
824	Unknown	[Water carrier]	AIF, 0010sa00055
825	Unknown	[Nubian family]	AIF, 0010sa00056
826	Unknown	[Peasants]	AIF, 0010sa00058
827	Unknown	[Grand Turkish Dervish]	AIF, 0010sa00036
828	Unknown	[Initerant coffee maker]	AIF, 0010sa00053
829	Unknown	[Crocodile merchants]	AIF, 0010sa00057
830	Unknown	[Peasants on the river bank]	AIF, 0010sa00059
831	Unknown	[Woman in traditional clothing holding a jar]	AIF, 0010sa00060
832	Unknown	[Arab women carrying water from the Nile]	AIF, 0010sa00061
833	Unknown	[Arab woman carrying a jar]	AIF, 0010sa00062
834	Unknown	[Fellah woman and a child]	AIF, 0010sa00063
835	Unknown	[Bishareen Family Portrait]	The Oriental Institute of University of Chicago, lost egypt catalog
836	Unknown	Cairo Panorama I	Harvard University Library
837	Unknown	[Arab Singers]	Harvard University Library
838	Unknown	[The grand hall and obelisk at Karnak]	Harvard University Library
839	Unknown	[Place Muhammad Ali]	Harvard University Library
840	Unknown	[Thebes Entry to the Tomb of the King]	Harvard University Library

List of Negative Numbers from the Zangaki Brothers' Prints

	A	B	C
841	Unknown	[Colonnade of the Temple at Luxor]	Harvard University Library
842	Unknown	Le Sphinx et Pyramide	Ebay, photobazaar
843	Unknown	Caire. Ziker Fete[sic] arabe	The University of Texas at Austin, 964:3410:0001
844	Unknown	[...] pyramides	The University of Texas at Austin, 964:3410:0002
845	Unknown	[Man standing on top of Sphynx]	Collection of François Lepage, Paris
846	Unknown	[Four men standing in front of the Sphynx]	Collection of François Lepage, Paris
847	Unknown	[Thebes colosses de Memnon]	AGO, 2008/ 121.5
848	Unnumbered	Philae Vue prise de l'île Bique	GEH, 1978:1297:0015
849	Unnumbered	Quai du Port-Said[sic]	GEH, 2001:1522:0001
850	Unnumbered	[Date merchant]	NYPL, 88443
851	Unnumbered	Untitled	Marta Braun Coll.
852	Unnumbered	Obelisque[sic] d'Héliopolis (Matarie No.21 Pluotag Artisticine[...])	Marta Braun Coll.
853	Unnumbered	Gourbe el Guins Crocodil[...]	Marta Braun Coll.
854	Unnumbered	Entrée du canal a[sic] Port-Said	Marta Braun Coll.
855	Unnumbered	Entrée de Port-Said[sic]	CCP, T247/S14B, 78:111:002
856	Unnumbered	Rue du [...] à Port-Said	CCP, T247/S14B, 78:111:012
857	Unnumbered	[Le Sphinx]	AUC, 19th Century photographs
858	Unnumbered	Untitled	AUC, 19th Century photographs
859	Unnumbered	Untitled	AUC, 19th Century photographs
860	Unnumbered	Untitled	AUC, 19th Century photographs
861	Unnumbered	Untitled	AUC, 19th Century photographs
862	Unnumbered	[Égyptiennes]	BnF, 40492256, EO-487-BOITE FOL B
863	Unnumbered	Untitled	BnF, 40492256, EO-487-BOITE FOL B
864	Unnumbered	[...] de la grande Pyramide	BnF, 40492256, EO-487-BOITE FOL B
865	Unnumbered	appartement de chant	BnF, 40492256, EO-487-BOITE FOL B
866	Unnumbered	Drague Derochuese N°14	BnF, 40492256, EO-487-BOITE FOL B
867	Unnumbered	Canal de Suez	BnF, 40492256, EO-487-BOITE FOL B
868	Unnumbered	Port Said et stations du canal	BnF, 40492256, EO-487-BOITE FOL B
869	Unnumbered	vue d'Somailia et Hotel Victoria	BnF, 40492256, EO-487-BOITE FOL B
870	Unnumbered	Untitled	BnF, 40492256, EO-487-BOITE FOL B
871	Unnumbered	Malabar a[sic] Chartier II	BnF, 40492256, EO-487-BOITE FOL B
872	Unnumbered	Grande courte[sic] d'El [...]	BnF, 40492256, EO-487-BOITE FOL B
873	Unnumbered	[Zangaki Freres Suez Canal plan]	BnF, 40492256, EO-487-BOITE FOL B
874	Unnumbered	Pont du Kasr-el-nil-caire	GEH, 1986:0309:0089

APPENDIX D:
HOUSING MATERIALS

All housing materials were ordered from Carr McLean Archival & Museum Supplies.

Items:	45 albumen prints
Housing: (Sleeves)	Archival Polyester Envelopes (3 mil)
	M95-431 9" x 12" (\$39.70 pkg)
	2 packages (25 per package)
(Backing Board)	Alpharag Museum Board with Microchamber Technology
	Colour: white (5 sheets per package)
	M8649 1-Ply 32' x 40' (\$29.95 pkg)
	2 packages
(Hollinger Drop	3"H x 12-1/2"W x 9-1/2"D
Front Print Box)	MH-10610 Hollinger Grey (\$14.85 each)
Item:	Album shell
Housing: (Hollinger	1-1/2"H x 20-1/2"W x 16-1/2"D
Drop Front	MH 10640 Hollinger Grey (\$24.35 each
Print Box)	