I will throw my hat in the ring with a suggestion of Walter Tynsdale?

There is a possible Exhibition of it:

“At the Leicester Galleries an Exhibition of Watercolours illustrative of Egypt, by Mr. Walter Tyndale, contains a great deal of fine and delicate work, especially in the treatment of architectural remains. Among these are “ The Sanctuary at Karnac " (24); “ Capitals in Hypostyle Hall, Kamac ” (25) ; “ Temple at Der El Medinet " (32); “ The Second Court at Medinet Hahn " (47); “Temple at Dendera.”

# [Source: Building, Volume 93, Builder House, 1907]

And a possible account of his account of painting it and another in the same location: the book itself might have a copy of the work as it says it has sixty colour plates.

**BELOW THE CATARACTS**

WRITTEN AND ILLUSTRATED WITH SIXTY PLATES IN COLOUR BY WALTER TYNDALE

LONDON: WILLIAM HEINEMAN 1907 (no date of painting)

THE TEMPLE OF DENDERA



Our next stopping place was at a modest little village on the west bank opposite Keneh, our objective being the temple of Dendera. Nicol was searching for a good bit of Nile bank as a setting for a picture of "Watering the flocks," and signs were not wanting that this place was used for that purpose. The temple was three or four miles inland but there would be time to walk over to see it and get back before dark to the boat.  Egyptian landscape has a charm quite its own; one may often see something in Palestine that may remind one of some familiar bit of country at home; the Lebanon in places recalls similar views in other mountainous districts; but the flat stretches of land, that are watered by the Nile, recall no other place, and belong to Egypt alone. No fences cut up the view and give it the look of a badly-drawn chessboard; a change in the colour alone indicates where one crop may be more forward than another, or where one has been gathered in; and the desert hills on the eastern and western horizons ever remind one that Egypt is "the gift of the river," for when the fertilising waters reach the limits of their level the fat land changes abruptly into a howling wilderness. Though still early in May, the harvest was nearly over, we would pass a yoke of oxen treading the corn near which some peasants, taking advantage of the breeze, were separating the wheat from the chaff. Flocks of sheep and herds of goats were being slowly driven over the stubble in the direction from which we came, to be watered at the Nile where the banks slope sufficiently to make the water accessible; and Nicol could console himself that we had tied up at the very place for his subject, as we were told that the flocks were watered there every evening. 

The scene of my operations now came in sight; the dust was rising from the broken grey walls and the debris that usually surround a temple, and through this we could dimly trace the outline of the *façade*. The soil which partially covers these ruined habitations near the temples is of value to the *fellahîn*, and is sold to them by the Antiquities Department. It is in digging up the 'sebagh,' as it is called, that an occasional scarab or other 'antika' falls into the hands of these peasants, and in paying for the privilege of clearing away this dust the off-chance of a find no doubt enters into their calculations. We shall speak later on of a record find made during one of these operations. The donkeys that carry the tourists from river to temple during the winter are turned to account in the summer for carrying sacks of this manure from the temples to the fields. This dust has often obliged me to abandon a sketch. The space in front of the *façade* has fortunately been cleared, and allows us to appreciate its symmetry and fine proportions from a suitable distance.   
The Greek influence is strongly felt in the design. The temple was built during the early part of the first century, when Egypt became a Roman province; and though what we actually see now was erected by the Emperor Augustus, it ranks as a Ptolemaic and not a Roman edifice. The effect of this *façade* is very fine; the detail, as in most work of this period, suggests the skilled workman rather than the artist, but it keeps its place in this nobly designed building. It is difficult to compare this exterior with that of any temple of the eighteenth dynasty, as we have here the advantage of seeing the architect's elevation in its entirety; whereas in the earlier work so much is missing that one rather looks for picturesque bits than tries to study what their effect as a whole would be. Six Hathor-headed columns support the architrave and the bold concave cornice, and the winged sun-disk decorates the space over the doorway. The three columns at each side of the entrance are joined by a balustrade that reaches halfway up the shafts. The pronaos, or vestible, again compares favourably with those of the earlier temples, as the eighteen columns that spring from the floor still support the roof, and the capitals are partly lost in the shadow. 

This temple can hardly be called a ruin, and the imposing effect of light and shade that was intended by the architect is seen to this day. The eighteenth dynasty works may be finer, but their ruinous condition does not allow us to realise them as we can do in this and other Ptolemaic temples. In examining the wall inscriptions in detail one cannot help being struck by the falling off in the sculptor's art; but lost as they are in the great masses of light and shade they seem to serve their purpose. From the centre of the pronaos we look through the entrance to the hypostyle hall, and can just discern the last of the six columns, where they rise from the pavement to be lost in the shade of the roofing-stones which they carry. We see through the two antechambers beyond, and the increasing gloom in the perspective ends in the blackness of the sanctuary. We lit no candles, for the effect was all-sufficing. As we entered the hall our eyes got more accustomed to the gloom, and the small square openings in the roof admitted sufficient light to make the Hathor heads of the capitals perceptible. Passing through the two antechambers we reached the door of the sanctuary, where darkness reigned supreme. A corridor runs round this sanctuary and forms the egress for eleven chambers, of which the one immediately behind the sanctuary is known as the "Hathor room." This once contained a shrine and an image of the goddess; now it is the home of innumerable bats, and the batty odour that has replaced the scent of the incense soon becomes almost unbearable. Standing in the darkness of the sanctuary we can look right through to the entrance of the temple 200 feet away, and the blaze of light from the outside world obliges us to grope our way until our eyes are once more accustomed to the gloom. A small chamber to our left forms a passage into an open court, beyond which some steps lead up to a chapel, the entrance to which is formed by two Hathor columns. The jambs of the door butt against the shafts and nearly reach the capitals, while a balustrade connects these shafts with the walls. The sky-goddess, "Newt," is painted on the ceiling of the chapel, or kiosque, as it is sometimes called. I decided to return here the next day and set up my easel beneath this goddess; the peep through into the little court would, I felt sure, be a good subject under a more favourable lighting, and, as the chapel faces nearly north, it would be a comparatively cool place to work in. The staircase to the roof of the temple starts from just inside the small doorway in the illustration.   
A run up there to view the surrounding country in the setting sun, was well worth the climb, even though it meant finding the best part of our way back to the *Mavis* in the dark.

**AN ARTIST IN EGYPT** BY WALTER TYNDALE

HODDER & STOUGHTON NEW YORK & LONDON [1912]

[Compares the temple of Denderah with that of Edfu]

.... The area of St. Paul's, in square feet measurement, is 28,050, that of St. Peter's at Rome is 54,000, while the temple at Edfu covers an area of 80,000 square feet. There is but one other temple in Egypt with which we can compare it, and that is the temple of Denderah. But in every way it is Denderah's superior. The great temple of Ammon at Karnak was raised when Egyptian art was at a higher level than at the time of the Ptolemies, and, grand as that ruin may be, it fails to impress one as much as the almost intact structure here at Edfu. The temples of Edfu, of Denderah, and of Esneh, though all three were raised during a debased period of Egyptian art, owe their impressiveness chiefly to the fact that they still have a roof above them. The subdued light of the vestibule, the dimmer light of the hypostyle hall, and the increasing darkness as one passes through the next two chambers till the blackness of the sanctuary is reached, strikes the imagination to a degree which no sunlit ruins can do, be they ever so fine. The reliefs which cover every wall space and column are not to be compared with the refined work in Hatshepsu's shrine; but in this dim religious light they serve their purpose, and the general effect is in no wise diminished. The sculptured reliefs, on the girdle-wall and the pylons, which are seen in broad daylight, suffer greatly in comparison with the eighteenth dynasty work. But taken as a whole, the design of these temples is probably more beautiful than was that of the earlier structures, of which only fragments now remain. A Greek most likely furnished the design, the detail being left to Egyptians who had lost much of their artistry.

<http://www.archaeologicalresource.com/Books_and_Articles/Dendera/1907_TynsdaleWalter_Below_The_Cataracts_1907_An_Artist_1912/1907_TyndaleWalter_Below_the_Cataracts_1907_A.html?i=1>