

*A Thousand Miles
up the
Amazon*

A. S. Wadia

A THOUSAND MILES
UP THE AMAZON

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S.S. 'HILARY' AT PORT SILENCIA

A THOUSAND MILES UP THE AMAZON

BEING
IMPRESSIONS OF A PLEASURE CRUISE
TO NORTH BRAZIL
VIA OPORTO, LISBON, AND MADEIRA

BY

ARDASER SORABJEE N. WADIA, M.A.
*Sometime Professor of English and History, Elphinstone College, Bombay;
Dakshina Fellow in Natural Science.*

Illustrated with Photographs by the Author

'But, O, that great river, the Amazon,
I have sailed up its gulf with eyelids closed,
And the yellow waters tumbled round
And all was rimmed with sky,
Till the banks drew in, and the trees' heads,
And the lines of green grew higher,
And I breathed deep, and there above me
The forest wall stood high.'

J. C. Squire.

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Inscribed
TO
THE BOOTH LINE
WHOSE
ENTERPRISE AND ORGANIZING CAPACITY
OPENED
THE AMAZON TO THE TOURING WORLD

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MAP SHOWING THE ROUTE OF CRUISE

FOREWORD

I FEEL I owe the reader a word in explanation of the title. From the sub-title he will have noticed that the book is not solely confined to the Cruise up the Amazon, but narrates of our visits to different ports of call on the way to our objective. As these ports are all along the Atlantic, the title might more appropriately have been: *Down the Atlantic and Up the Amazon*. But, as the book is mainly and primarily concerned with my thousand-mile Cruise up the Amazon, the opening chapters, though possessing a certain interest of their own, do but serve to prepare the reader for the main theme.

The illustrations are one and all reproductions from the original photographic studies I made of different beauty spots on the cruise. As the reader who has like myself made photography his hobby knows, the whole art of pictorial photography is really concentrated in the minute preceding the exposure of the plate. Once the picture is well composed and the plate fully exposed, the rest of the work is more or less mechanical. Still much can be added later on to the quality and artistic value of a picture by the treatment the exposed plate receives at the hands of one well versed in the technique of photography. Here I was greatly helped by the expert advice and active co-operation of my friend, Mr. James A. Sinclair; I wish, in consequence, here to express my indebtedness to him. My thanks are also due to Sir John Squire for permission to include quotations from 'Rivers' on the title page and pages 39, 68 and 69.

A. S. WADIA

MAGDALA HOUSE, POONA,
3rd November 1935.

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