

Napoleon and Egyptomania in Tennessee



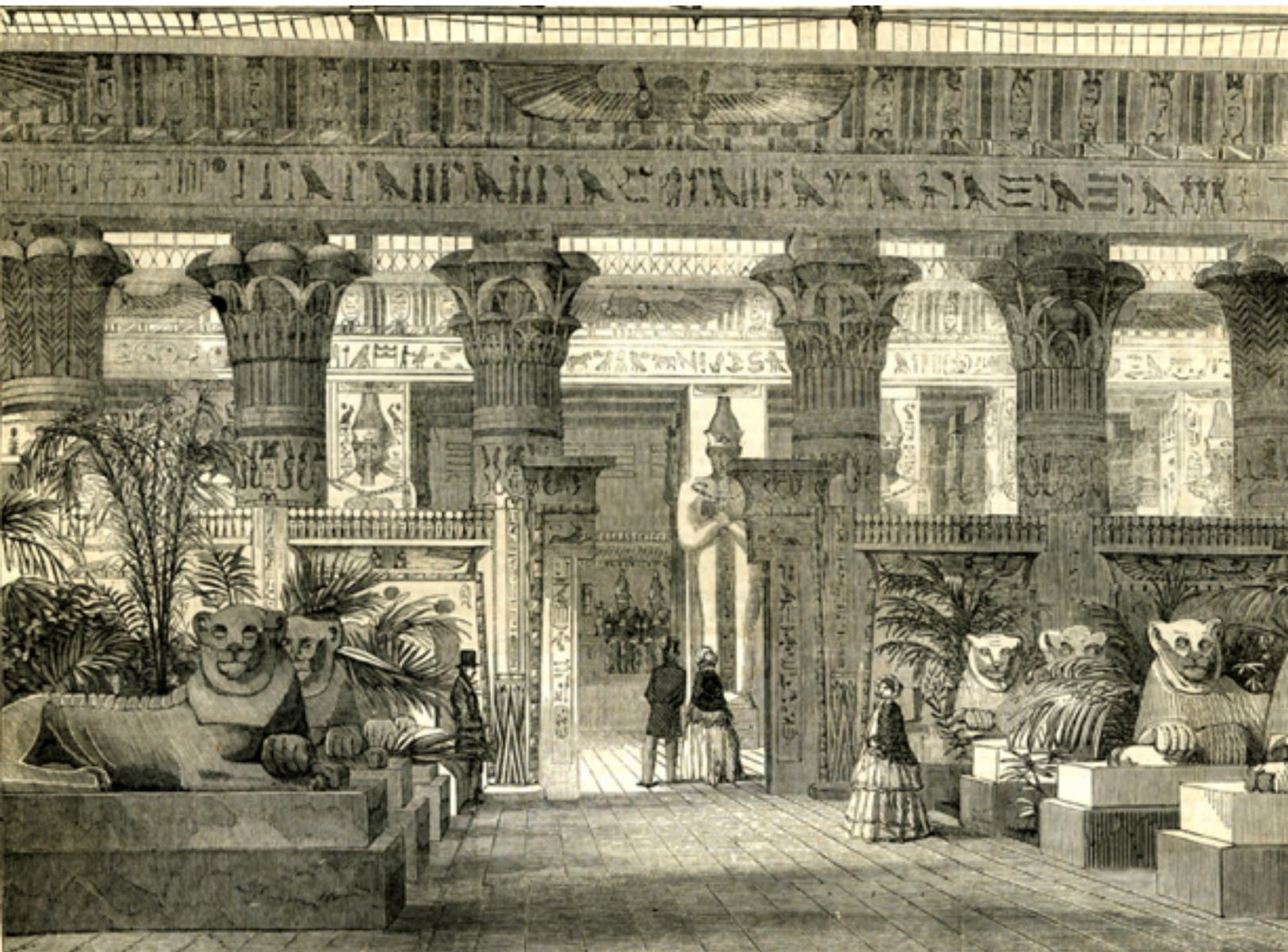
An Exhibition

September 6, 2008–January 19, 2009

Frank H. McClung Museum

Elaine A. Evans, curator

Napoleon and Egyptomania in Tennessee



Entrances and colossal statues in the Egyptian Court of the Crystal Palace, 1851

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“Napoleon and Egyptomania in Tennessee”

By Elaine Altman Evans

Curator/adjunct assistant professor

An exhibition

September 6, 2008–January 19, 2009

Frank H. McClung Museum

The University of Tennessee, Knoxville

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Foreword

Introduction

The gripping story of General Napoleon Bonaparte (1769–1821) and his invasion of Egypt in 1798 and the effect it had on stimulating Western interest in Egypt is the theme of this exhibition. The exhibition demonstrates the ensuing phenomena of Egyptomania, a craze for all things Egyptian, as it manifested close to home.

Western culture had shown a fascination with Egypt, from the Greco-Roman period through to the 18th century and its lively interest in Orientalism. The exhibition traces this historical interest in Egypt and focuses on how it grew to an obsession in the wake of the Napoleon expedition. This increased awareness contributed to the Egypt's lasting influence on design movements of the 19th and 20th centuries in Europe and the United States. Introducing the exhibition is a section about Napoleon, the invasion of Egypt, and Orientalism as illustrated by original paintings, special engravings, scarce prints by major artists, rare books, decorative obelisks, Turkic lamps, Napoleonic miniatures, statuary, and medals. These set the stage for the 40 monumental engravings of Egypt in the McClung Museum collections.

Napoleon had brought not only his French forces to Egypt in 1798 but also a group of some 167 French scholars to record the ancient monuments and modern aspects of strange and distant country. Their scientific observations and research resulted in the publication of *Description de l'Égypte* in Paris between the years of 1809 and 1828, a famous multivolume work full of extraordinary large copperplate engravings detailing their work. The volumes contain 837 engravings, many of which are multiple illustrations that bring the total number to more than 3,000. This great work gave the 19th-century reader rich and well-documented view of the wonders of the great Nile Valley and its long-lasting influence on art and architecture. The exhibition's displayed selection of these amazing engravings can once again illustrate the magnitude of the contributions of the French engineers, architects, artists, geologists, geographers, artisans, botanists, polytechnicians, and others to Western understanding of both ancient and modern Egypt. And their 1799 discovery of the Rosetta Stone led to the eventual deciphering of ancient hieroglyphs, which had long confounded would-be translators.

In the decades that followed the Napoleonic Expedition and the publication of *Description d'Égypte*, art and design were heavily influenced by explosion of interest in Egyptian history and culture. Minute scientific examinations of ancient Egyptian structures and cultural artifacts gave rise to an increase of

Egyptian motifs and styles being used in Western art and architecture. Fashions and furnishings of the day were heavily impacted. Archaeologists were excavating, Egyptologists were discovering, books about Egypt were studied, hieroglyphs were being deciphered, museums were collecting Egyptian objects, travelers were flocking to Egypt, and international expositions included Egyptian monuments and design. Then in 1922, the fabulous tomb of Tutankhamen was discovered, creating another wave of interest. What had emerged was a mania for interpreting Egypt. In Europe and the United States, the world of decorative arts and architecture had taken notice. The fires were stoked, and Egyptomania continued to steam ahead.

Egyptomania quickly crossed the Atlantic to the United States, but it arrived much later in Tennessee. This exhibition displays some architectural examples of the Egyptian Revival style and other representations of Egyptomania found throughout the state. Photographic images, for example, recall the Egyptian Palace at Nashville's Tennessee Centennial and International Exposition of 1897, along with original papers from the exposition. And photos of Nashville's First Presbyterian Church, built between 1849 and 1851, document this perfect example of the Egyptian Revival style in architecture. Other images include the Pyramid Arena in Memphis, several buildings in Tennessee designed in an Egyptian style, and a number of cemeteries with their prominent obelisks and sphinxes.

In the three-dimensional decorative-art category is an ornamental stone obelisk, symbolizing the obelisk of the great pharaoh Ramesses II that was removed from Egypt and re-erected in the Place de la Concorde in Paris in 1836. Also on display are a handsome 19th-century bronze and stone clock flanked by gilded female figures, a charming rug decorated with an Egyptian queen and goddess, and an elegant chess set that has playing pieces shaped as ancient Egyptian kings, queens, and symbolic figures. The exhibition also features Egyptomania in Tennessee as demonstrated in such other categories as original memorabilia, silverware, ceramics, glassware, advertisements, music, magic, and entertainments, including exhibitions about Egypt and a short presentation of film clips from movies with Egyptian themes. We hope you will enjoy discovering ancient Egypt anew in Tennessee.

In conclusion, the author assumes responsibility and apologizes for any important oversights or errors of judgment in creating the text. Due to space limitations, descriptions of some objects in the exhibition had to be omitted.

Acknowledgments



Napoleon Bonaparte as King of Italy, 19th century
Artist: Copiest unknown

It is a pleasure for me to extend my sincere thanks to a few of the many people who were so kind with their interest and efforts. The exhibition and mini-catalogue would not have been possible without their helpful input and the generous sponsorship of the Aletha and Clayton Brodine Museum Fund.

I am particularly grateful to Mark Brown, director of Belmont Mansion, Nashville, who was so supportive in offering his assistance and time in contacting lenders and arranging photographic sessions of some of the objects in this publication. My thanks to Steve Dean, producer, for such a wonderful and creative film-clip presentation for the exhibition. A note of appreciation goes to Nick Wyman and William Eigelsbach, as well as to Special Collections, University Libraries, the University of Tennessee, Knoxville, for their interest and for arranging the loan of essential rare books. I wish to thank, too, James Hoobler, curator, Tennessee State Museum, who, among other things, made several valuable suggestions regarding the Egyptian Revival style in Tennessee. I must mention especially Aimee B. James, manager, Nashville Room, Nashville Public Library, for her generosity and Wayne Moore, assistant state archivist, and Jay Richiuse, head of archives, both at the Tennessee State Library and Archives, for their spirited support. My grateful appreciation to Joseph S. Mella, director, Vanderbilt University Fine Arts Gallery, for his keen interest and cooperation and to Juanita G. Murray, director, Special Collections and University Archives, the Jean and Alexander Heard Library, Vanderbilt University, for her kindness in lending a few of their exceptional treasures. I am indebted to W. Graham Arader III, New York, for his contribution of fine original engravings from *Description*, happily now in the McClung Museum's collection. I appreciate also Hal Watts, secretary, Knoxville Scottish Rite, for invaluable information about Egypt and Freemasonry.

It was my good fortune to have had the assistance of Madeline James as a student assistant. Her cheerful manner, computer expertise, attention to the smallest detail, general willingness, and dependability were priceless.

I also wish to add a hearty thanks to members of the McClung Museum staff for their many efforts and considerations. A sincere thank you to Jefferson Chapman, director, for his encouraging support and enthusiasm for the subject of the exhibition. I compliment the creativity and the technical and planning skills of Steve Long, exhibits coordinator, and Christopher Weddig, models and exhibits preparer, for his carpentry with finely finished detail and both of them for installing an intricate exhibition so well. A special note of appreciation goes to Robert Pennington, registrar, for his many necessary contributions, including his trips to Nashville to negotiate loans. Much appreciation goes to Lindsay Kromer, media coordinator, for her patience and exceptional photographs and to Melanie Lively, for her good cheer, digital skills, and other assistance.

Objects lent through the generosity of private collectors John and Pamela Bloor, Mark Brown, Charles Goan, Wahid and Samia Hanna,



Battle of the Pyramids, XXth century
Artist: Xxxxxx Xxxxxx

Napoleon and Egyptomania in Tennessee

Napoleon Invades Egypt

Soldiers, du haut de ces pyramides, quarante siècles vous contemplant . . . ["Soldiers, from the top of these pyramids, forty centuries look down upon you . . ."]

—Napoleon Bonaparte, July 21, 1798

On July 1, 1798, in his highly polished tall black boots and full dress military uniform complete with bicorn hat, Napoleon Bonaparte stepped off his flagship, **The Orient**, onto the soil of Egypt at Abukir Bay. The great invasion of Egypt, necessitated by Napoleon's ambition to conquer the world, had begun. At last, a country crucial to French trade and access to India and the East was within his grasp.

On the shore, sabers clashed, bayonets plunged, and cannons roared. For one day a bloody battle raged against Egyptian Mamluk and Turkish forces. On July 2, a triumphant Napoleon swept through to Alexandria, some 15 miles away, and soon crossed the desert sands southward. His next engagement, "The Battle of the Pyramids," began on July 21 against a formidable 1500-strong Mamluk resistance. On July 23, Napoleon entered Cairo, which fell into his hands the next day.

Victory was sweet but brief, slipping from his grasp within a month. British pursuers under the command of Vice-Admiral Horatio Nelson, determined to thwart Napoleon's objectives, had not been far behind him. On August 1, the British bombarded and sank nearly all of Napoleon's 55 ships moored in Abukir Bay. The famous "Battle of the Nile" was lost. In Cairo, some 150 miles south, Napoleon was busily asserting French power and attempting to win favor, but the French occupation of Egypt was fast deteriorating. News of Nelson's victory made Napoleon lose hope in winning the hearts and minds of the Egyptians.

Napoleon had intended to modernize Ottoman Egypt as a potential colony of France, but in the end he failed. On August 22, 1799, he abandoned his army and sailed back to France, where he was welcomed as a hero. By 1801, the French occupation of Egypt was over, but not without considerable achievement.

Egyptomania Invades Europe

The invasion had brought not only some 50,000 sailors and soldiers to the shores of Egypt but also the celebrated **Commission des Sciences et Arts d'Égypte** [Commission on the Sciences and Arts of Egypt]. Onboard were 167 experts in the fields of engineering, surveying, hydraulics, botany, mathematics, and the arts. These skilled French artists and scientists were accompanied by some 287 books and printing presses outfitted for foreign languages. Their mission was to document the antiquities—monuments from Philae in Upper Egypt to Alexandria in Lower Egypt—as well as modern life, natural history, and the botanical, mineralogical, and other scientific characteristics of "hidden Egypt."

From this unique group of scholars—who meticulously copied, measured, engraved, and sketched the Nile Valley—emerged the famous publication **Description de l'Égypte** [**The Description of Egypt**]. This monumental multivolume work was perhaps the most important accomplishment of the invasion, in that it magnified the wonders of a most exotic country. Not to be minimized in importance was the discovery in 1799 of the great Rosetta Stone, which was to unlock the then-inscrutable hieroglyphic writings of the ancient Egyptians. In the years to come, the influence of Egypt intensified in archaeology, literature, the sciences, and the arts.

Europe had been fascinated with Egypt from the Greco-Roman period through the 18th century and had displayed a lively interest in Orientalism, especially in European art movements. But an obsession with Egypt and the alluring and mysterious East accelerated in the wake of the Napoleonic Expedition. This was expressed in all sorts of art and design, including the Egyptian Revival style of architecture and design and the phenomenon of "Egyptomania," the enthusiasm for things Egyptian. The Napoleonic Expedition and resultant publications contributed to the lasting influence of these movements of the 19th and 20th centuries in Europe and the United States—even in Tennessee.

Napoleon Bonaparte as King of Italy, 19th century

Artist: Copiest unknown

Oil on canvas

Lent by Belmont Mansion, Belmont University, Nashville

This stunning coronation portrait of an elaborately costumed Napoleon (1769–1821) was copied from an original oil on canvas painted in 1805 by the Italian artist Andrea Appiani (1754–1817). The crowning took place in the cathedral in Milan on May 26, 1805, only 6 years after he left Egypt. Napoleon wears the gold laurel crown of the French, while his left hand rests on the iron crown of Lombardy worn by kings of Italy beginning in the ninth century. The kings of Italy were believed to be Holy Roman emperors, which certainly befitted the image Napoleon wanted to portray.

The work was purchased by Joseph and Adelia Acklen in 1853 and became a favorite in the collection of art in their Italianate residence, Belmont Mansion, in Nashville. The original is now in the Napoleonean Museum, Island of Aix, France.

Turkic lantern

Maker: Middle Eastern artisan

Brass and enamel

Gift of Mr. and Mrs. Louis Bailey Audigier, 1934



Lanterns were used in the Middle East to light gateways, house entrances, and other areas or they were suspended for weddings. Some lanterns made during the Ottoman Empire (1299–1922) were plain brass or brass inlaid with silver, and others were of copper decorated in colorful enamels. A candle placed inside created a soft light through the tinted glass panels around the lantern body.

Inscriptions in Arabic on lanterns state THE KING one of the 99 ways to say GOD, and THE ALL KNOWING, OR MAY HE BE EXALTED. [Author's appreciation to Rosalind Gwynne, associate professor, Department of Religious Studies, the University of Tennessee, Knoxville; see also *Aramco World*, Mar./Apr. 1992, pp. 14–23.]



E.M. [Modern State]; Vol. 1 LE KAIRE [Cairo]. PL. 55

1.3 Coupes et vue intérieure d'une grande salle de la maison de Hasân Kâchef, destinée aux séances de l'Institut. 4 Détail d'une porte de la cour. [1–3. Sections and interior views of a large hall of the house of Hasan Kacheff, intended for sessions of the Institute. 4. Detail of a court entrance]

Copperplate engraving

Drawn by 1. M. Protain; 2. [Blank]; 3. M. Réville and M. Duplessi-Bertaux; 4. [Blank]

Engraved by 1–2. M. Leisnier 3. M. Dormier; 4. [Blank]

Promised gift from Arader Galleries, New York City

In the engraving, Napoleon (center) is welcomed by Gaspard Monge, president of the Institut d'Égypte [Institute of Egypt] and members of the opening conference. The grand meeting room was once the "harem," or area for women, in the private home of Hasan Kacheff, a defeated Mamluk who participated in the Battle of the Pyramids in 1798. Napoleon founded the institute for the work of the scientific commission and the first Egyptological library. The institute was the birthplace of Egyptology.



Obelisk, ca. 1850s

Maker: Unknown

Bronze and marble

Lent by the Tennessee State Museum, Nashville

Symbolic of Egypt and of power, obelisks have been popular since ancient times, used in many ornamental ways. In Rome they were a symbol of power, in England they were a victory symbol, and in France they celebrated scientific achievements.

The decorative obelisk reflects the Egyptian Revival style. The hieroglyphs are inexpertly incised on the shaft, as are scenes on a specially designed base of the obelisk being erected. The ornamental piece was influenced by the 74-foot, 227-ton red granite obelisk erected by Ramesses II (1304–1237 B.C.E.) at the entrance to the Temple of Amun at Luxor in Upper Egypt. Removed from the site by the French on August 25, 1832, it was floated down the Nile to Alexandria. In 1836 the obelisk was re-erected in the Place de la Concorde in Paris. Perhaps such a transferral had been Napoleon's idea. It is believed that his wife, Josephine, during her goodbyes requested " ... If you go to Thebes, do send me a little obelisk." (Habachi, p. 156)

Before Description de l'Égypte [*The Description of Egypt*]¹

Before the Napoleonic Expedition and the publication of *The Description*, countless others had traveled to Egypt to investigate and record what they saw. First to mind are the great Greek historians Herodotus (480 or 484 B.C.E.–before 420 B.C.E.), Diodorus of Sicily (died ca. 21 B.C.E.), and the historical geographer Strabo (64 or 63 B.C.E.–21 C.E.). During ancient Roman times emperors frequently shipped Egyptian obelisks to Rome. The emperor Hadrian (76–138 C.E.) had his villa partly decorated in the Egyptian style. Ancient Roman maps of Egypt were drawn, and intricate mosaics depicted Egyptian themes. Sadly, many early scrolls (“books”) that vanished during the destruction of the Great Library of Alexandria probably contained relevant information about Egypt before the first millennium B.C.E.

Throughout the following centuries, many travelers and scholars journeyed to Egypt. Early maps showed the Nile Valley and trade routes. Arabic scholars recorded Egypt. Sixteenth-century Renaissance men attempted to interpret hieroglyphs according to Christian beliefs. The famous Venetian architect Giambatta Piranesi (1720–1778) used Egyptian motifs for his interiors, particularly in the architecture of fireplaces and in murals, as well as in his engravings, among them “The Pyramid of Cestius,” a tomb built for a Roman magistrate over the years 8–12 B.C.E.

By the 18th century, European explorations of foreign lands had become far more systematic. There had been many advances in documentation, but there were no publications on Egypt approaching the scale of that based on the 1798–99 Napoleonic Expedition, nor would there be ever again.



Frederic Lewis Norden, The antiquities, natural history, ruins and other curiosities of Egypt, Nubia and Thebes: exemplified in two hundred

drawings taken on the spot. London: printed for Edward Jeffery, 1792. (XDT51 B83 1792)



Temple d'Apollinopolis magna à Edfou, 1802

Engraving

Artist: Baron Dominique Vivant Denon (1747–1825)

Engraver: James Miton (1776–1822)

Publisher: M. Peltier, London

McClung Museum purchase, 2008

Denon arrived at Edfu in January 1799 and was overwhelmed by the Temple of Horus, one of the grandest structures in Egypt. The engraving

attests to his masterful eye for detail. While in Egypt, he made many important discoveries and amassed a valuable portfolio of drawings of monuments. During the expedition and after his return with the defeated Napoleon to Paris on August 24, 1799, Denon continued to be a vital proponent of Egyptology.

In Paris, his famous *Voyage dans la Basse et la Haute Égypte* was published in 1802, well before the great *Description*. This sumptuous work of text and engravings, including the engraving of the Temple d'Apollinopolis magna à Edfou, electrified the European art scene already captivated by Egypt. That same year Napoleon declared Denon the director of museums, or “Le musée de Napoleon,” later renamed “the Louvre.” There Denon spent his days protecting, documenting, and exhibiting a stupendous treasury of objects.

John Greaves, Pyramidographia, or, a description of the pyramids in Egypt. London: printed for George Badger, 1646. (DT63. G7 1646)



Burning of the Toulon Fleet, 1802

Publisher: Bunney & Gold, London

Drawn by Grieg

Anonymous lender, Knoxville

Cannons wreck a frigate at the Battle of Toulon in 1793 during the French Revolutionary Wars (1792–1799). Napoleon defeated a British and Spanish military stronghold there, a victory that made him a brigadier general, an important step in his ascendancy. Egypt was only 6 years away.

Head of the Colossal Sphinx, 1801

Artist: Luigi Mayer (ca. 1775–1803) Italian

Engraver: Thomas Milton (1742/3–1827)

Acquatint

Lent by James Hoobler, Nashville

The Great Sphinx was a favorite subject of such painters as this Orientalist. As he made his sketches, Mayer described the monument as having “... the head of a woman, the paws of a lion, and the body of a dog,” an accepted description at the time. From 1776 to 1794, Mayer’s travels took him to Egypt and other parts of the Ottoman Empire, where he focused on landscapes, monuments, and daily life.



¹The books in this exhibit are just a fraction of the published works.

View of the Nilometer, 1802

Artist: Luigi Mayer (1775–1803) Italian

Aquatint

**Publisher: R. Bowyer, Historic Gallery Pall Mall, London
McClung Museum collection**



Mayer is known for his depictions of Middle Eastern scenes, produced during his travels through the Ottoman Empire between 1776 and 1794, sketching and painting panoramic landscapes, ancient monuments, and the Nile and its surroundings. The 1801 publication *Views in Egypt* by Sir Robert Ainslie, with aquatints by Thomas Beasley or Thomas Milton after drawings by Mayer, sold like hotcakes in Britain, as did subsequent editions on view in this exhibit. People were fascinated by the unique cultures and artifacts, including Nilometers to measure the water level of the Nile. Egyptians eagerly watched the devices to time the irrigation so critical to agriculture in the Nile Valley.

Miniatures and Medals

These objects were selected from a gift of art by Mr. and Mrs. Louis Bailey Audigier, a Knoxville couple, to the University of Tennessee in 1934. They had a keen interest in collecting objects related to Napoleon and Egypt.



Empress Josephine, 19th century

Artist: Castel

Oil on velum

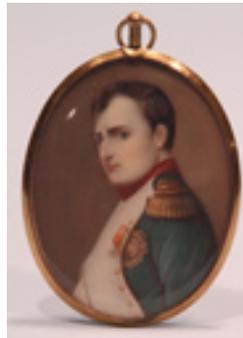
Gift of Mr. and Mrs. Louis Bailey Audigier, 1934

Napoleon Bonaparte, 19th century

Artist: Unknown

Oil on velum; brass

Gift of Mr. and Mrs. Louis Bailey Audigier, 1934



Napoleon Bonaparte, 19th century

Artist: Copiest unknown

Oil on ivory; brass

Gift of Mr. and Mrs. Louis Bailey Audigier, 1934

This image was adapted from a half-length portrait of Napoleon by the French artist Paul Delaroche (1797–1859). On the rear of the brass frame is the letter N inlaid in mother-of-pearl.

Spoon, 19th century

Mark: JM

Sterling silver

Gift of John and Pamela Bloor, Knoxville, 2006



Statuette of Napoleon, ca. 1915

Artist: Copiest unknown

Alabaster

Gift of Mr. and Mrs. Louis Bailey Audigier, 1934

The commanding pose was adapted from a statue by the French sculptor Charles Louis Corbet (1758–1898). In a buttoned trench coat and his signature two-cornered hat, Napoleon stands in front of a cannon, a collapsed telescope in one hand.

Promoting Greatness

As the conqueror of Egypt, Napoleon quickly linked himself to other great conquerors and deities of the ancient world. Medals portraying him as a Roman emperor, a pharaoh, or an important god of the Nile Valley were promptly designed and struck.

Design for a commemorative medal, 1799

Designers: Vivant Denon and Galle

Print: Department of Reproduction, Bibliothèque Nationale, Paris Museum Purchase Fund, 2007



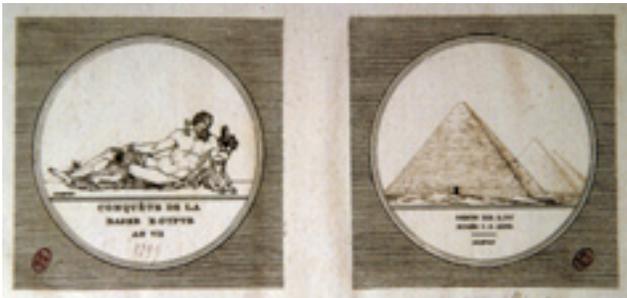
On the front is Napoleon in the guise of a pharaoh, which emphasizes his power and influence. On the reverse, a fearsome crocodile is

chained to a palm tree, an image copied from Roman coins of emperors Augustus and Tiberius. Like Napoleon, the Nile crocodiles both instill fear and bestow blessings. [From *Monnaies Medailles et Antiques*, Plate 4. Paris 1799.]

Design for a commemorative medal, 1799

Designers: Brenet and Vivant Denon

Print: Department of Reproduction, Bibliothèque Nationale, Paris Museum Purchase Fund, 2007



On the front, three great pyramids at Gezeh symbolize Napoleon's conquest of Upper Egypt. On the reverse, Neïlos (Greek), the god of the Nile, especially revered during the Roman Period, reclines against a sphinx. The cornucopia symbolizes Neïlos' function as the great fertilizer who makes the land fruitful. Napoleon is reflected in these views. [From *Monnaies Medailles et Antiques*, Plate 5. Paris 1799.]



Commemorative medal, late 19th or early 20th century

Designer: unknown

Bronze

Gift of Mr. and Mrs. Louis Bailey Audigier, 1934

The small profile, adapted from a larger plaque of 1869, honors 100 years since Napoleon's birth. It was probably made in Italy, as Napoleon is spelled with an e.

Commemorative medal, 1806

Designers: Droz Fecit and Denon Direx MDCCCVI on front; Brenet F. and Denon D. on back

Bronze

Lent by Arthur and Roswitha Haas, Knoxville

On the front, Napoleon is portrayed as a Roman emperor. On the rear, legends honor the battle of Boulogne, August 24, 1805; the battle of the Rhine, September 25; and the legend Emperor and Commander of the Great Army.

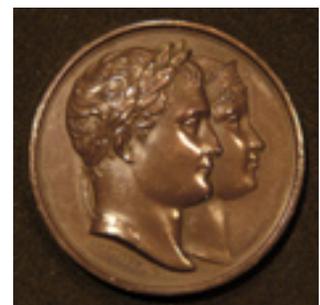
Commemorative medal, 1811

Designer: Andrieu F.

Bronze

Lent by Arthur and Roswitha Haas, Knoxville

The profiles of Emperor Napoleon and Empress Marie-Louise suggest the Gonzoga Cameo, third century B.C.E., honoring Ptolemy II and Queen Arsinoe, now in the collection at the State Hermitage Museum in St. Petersburg, Russia. On the rear is a profile of their baby son (1811–1832) and the legend NAPOLEON FRANCOIS JOSEPH AND CHARLES KING OF ROME.





A. Vol. V. PYRAMIDES DE MEMPHIS. [Pyramids of
Memphis] Pl. 8.
VUE GÉNÉRALE DES PYRAMIDES ET DU SPHINX, PRISE
AU SOLEIL COUCHANT. [General view of the pyramids
and sphinx, caught in the setting sun]
Copperplate engraving
Drawn by Charles-Louis Balzac (1752–1820), architect
Engraved by Louis Baltard (1764–1848), architect and engraver
McClung Museum collection

An Extraordinary Exploration

Frontispiece of *Description de l'Égypte*



Frontispiece: *Description de l'Égypte*, 1809–1828

Copperplate engraving

Drawn by mechanic François-Charles Cécile (1766–1840)

Engraved by M. Girardet; M. Sellier

Lent by Special Collections and University Archives, the Jean and Alexander Heard Library, Vanderbilt University, Nashville

The montage is an assortment of complex images as far as the eye can see of some major monuments of ancient Egypt. In the foreground is a stately obelisk, the seated goddess Sekhmet, the ram god Khnum, and a papyrus capital amid fragments of tomb and temple wall reliefs. In the center is a view of the back of the Great Sphinx's head, while further in the distance various massive temples and obelisks crowd both sides of the Nile.

The elaborate border bears the names of the principal sites in Egypt and those of Napoleon's military victories. Framed in the Egyptian pylon-form top is an ancient Egyptian winged sun disk, symbol of protection.

At the bottom a French crown is surmounted by the letter N, symbol of Napoleon. At the bottom corners are his emblems, the bee and a five-pointed star, within a pharaoh's royal cartouche.

Title page of *Description de l'Égypte*

Title Page, 1809–1828¹

Copperplate engraving

Lent by Special Collections and University Archives, the Jean and Alexander Heard Library, Vanderbilt University, Nashville

Data for *Description*

First edition, 23 volumes

Publication dates: 1809–1828

Publisher: De l'imprimerie imperiale, Paris

Principal editor: Edmé François Jomard (1777–1862)

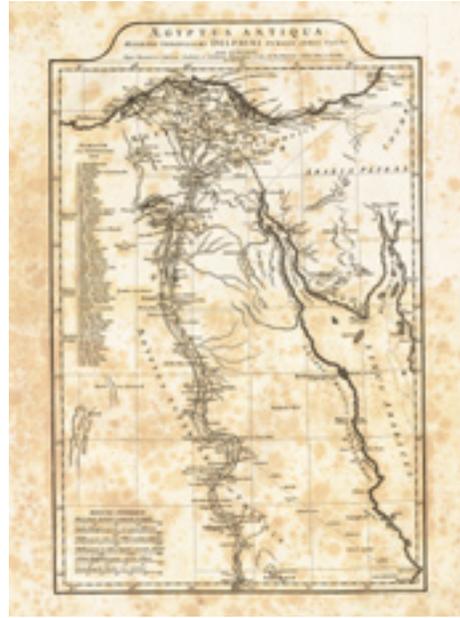
Second edition, 38 volumes due to smaller size of codices

Publication dates: 1820–1826

Publisher: Charles Louis Fleury Panckoucke 1780–1844), Paris

Authorized by King Louis XVIII (1755–1824)

Antique map from *Description de l'Égypte*



Carte de l'Égypte Antiqua [Map of Ancient Egypt]
By Jean-Baptiste Bourguignon d'Anville, 1765, from *Description de l'Égypte*

Collecting geographic survey data for maps during the expedition was a difficult challenge. Much of the equipment had been lost when a ship carrying it from France sank into the Mediterranean. Substitution and ingenuity were called upon. Trained in mapmaking, the expedition's engineers and surveyors worked carefully and tirelessly, producing at last a detailed and finely executed expedition atlas of Egypt. Unfortunately, the French military command believed the atlas a threat to national security, so the atlas went unpublished until 1828, when it was printed separately from *Description*.

Jean-Baptiste Bourguignon d'Anville (1697–1782), considered one of the great geographers and cartographers of his time, mapped many countries of the world, including Egypt. Forty-six years after his death, his map of Egypt was the one chosen for *Description*, no doubt due to his fame and its availability. It is believed that Anville never visited Egypt but based his map on those of travelers and others who had.

¹Notes on spellings, engravings, and biographies: Today, Egyptian place names and personal names in *Description* may be unclear. Egyptologists continue to make spelling changes; therefore, the author has chosen whenever possible to use the orthography in William C. Hayes's *Scepter of Egypt*. Diacritical marks also vary on the plates—some are omitted—and punctuation, capitals, and type-size sometime differ.

Engravings. The engravings in the exhibition are just a sampling of those in the McClung Museum collections, from promised gifts or lent by Special Collections and the University Archives of Vanderbilt University in Nashville. The total number of engravings in *Description* is 3000. The first edition was just 1000 copies and was therefore accessible,

more or less, only to the elite. It should also be noted *Description* was in production before the deciphering of hieroglyphs in 1822, making some of its content inaccurate. Also the text and engravings in *Description* should be viewed in the light of documentation and technology in the 18th century.

Biographies. In some cases, biographical information was not available for several scholars whose work is represented in this exhibition. Thus a savant might be credited, for example, as M. Boutelou or M. Schroëder, the M an abbreviation of the French word monsieur.

Antiquities [Antiquities]

The great monuments, the trees that surround them, the river waters, the greenery of its banks, offers a picture out of the arid valley that surprises and pleases.

—Michel-Age Lancret (1774–1807), mathematician and engineer
[Antiq. Descript. I, Chapitre I, p. 5, para. 4]



A. Vol. I. ÎLE DE PHILÆ [Island of Philae] Pl. 2. VUE GÉNÉRALE PRISE DU CÔTÉ DU NORD-OUEST. [General view taken from the northwest side]

Copperplate engraving

*Drawn by architect Charles-Louis Balzac (1752–1820); M. Paris
Engraved by artists and engravers A.-B. Duhamel (1736–1800?) and
F. B. Lorieux (active XVIII-XIX)*

Promised gift from Arader Galleries, New York City

Dominating the island is the great Temple of Isis dedicated to the goddess of fertility and her son Harpocratres (Greek). Various reliefs at Philae illustrate the life of Osiris, husband of Isis and god of the dead. To the left is the charming though unfinished so-called kiosk and symbol of Philae, added later by the Roman emperor Trajan (c.e. 98–117). In the 1960s the Philae temples were moved to the nearby island of Agilka due to the construction of the Assuan High Dam and the subsequent total flooding of the island.

A. Vol. I. ÎLE DE PHILÆ [Island of Philae] Pl. 16. BAS-RELIEFS COLORIÉS SCULPTÉS SOUS LE PORTIQUE DU GRAND TEMPLE. 3 24 DÉTAILS DE COEFFURES SYMBOLIQUES. [Colored bas-reliefs sculpted under the portico of the Great Temple. 3 Twenty-four symbolic details from headdresses.]

Copperplate engraving

*Drawn by 1. artist Henri-Joseph Redouté (1766-1852); 2. artist
André Dutertre (1753-1842); 3–16. [Blank]; 17. P. Lenoir (1776-1827);
18–24. Unknown*

*Engraved by 1. [Blank]; 2. M. Allais; 3–23. [Blank]; 24. M. Bigant
Lent by Special Collections and University Archives, the Jean and
Alexander Heard Library, Vanderbilt University, Nashville*

In the upper scene, a striding King Ptolemy (VI or VII), wearing a version of an elaborate hem-hem crown, holds an offering vessel of incense and flame before two deities. His sidelock suggests he is still a youth. The goddess Nekhebet wears the white crown of Upper Egypt, and the god Khnum is colored blue as the creator god associated with the Nile. They grasp a papyrus scepter and a was scepter. In the lower frame, before the goddesses Sekhmet and Maat, the king again wears the colorful decorated linen corset and triangular skirt. An amazing number of differently designed headdresses, many more than shown here, were worn by deities and royalty.

A. Vol. I. ÎLE DE PHILÆ [Island of Philae] Pl. 18. VUE PERSPECTIVE INTÉRIEURE COLORIÉE, PRISE SOUS LE PORTIQUE DU GRAND TEMPLE. [A colored interior viewpoint, taken beneath the portico of the Great Temple.]

Copperplate engraving

Drawn by architect Jean-Baptiste Lepère (1761–1844)

Engraved by M. Phelippeaux

Promised gift from Arader Galleries, New York City

The once-rich color, dazzling during the day and muted during the evening, has long since disappeared. At the top, under the colorful deep cavetto cornice, is the winged sun disk centered between rows of cartouches (names of kings). At the upper right is a partial painted view of the heavens and the sky god, Nut. The majestic columns have capitals in bound-form and leaf-form palms—a sacred plant and symbol of Upper Egypt—and in the form of papyrus, symbol of Lower Egypt. Royal figures and various deities

decorate the shafts. The hall is similar to the great hypostyle hall at Karnak (see the model of the temple of Karnak in the adjacent Egyptian Gallery).



The Nilometer is...constructed with close-fitting stones, in which are marks showing the greatest, least, and mean rises of the Nile; for the water in the well rises and lowers with the river...

—Strabo (63 b.c.e.–c.e. 26), *Greek geographer*

[Horace Leonard Jones (trans.), *The Geography of Strabo*, Vol. VIII.

London: William Heinemann Ltd./ New York: G.P. Putnam's Sons, 1932, Book XVII, 48, p. 127]

A. Vol. I. ÎLE D'ÉLÉPHANTINE. [Island of Elephantine] Pl. 33.

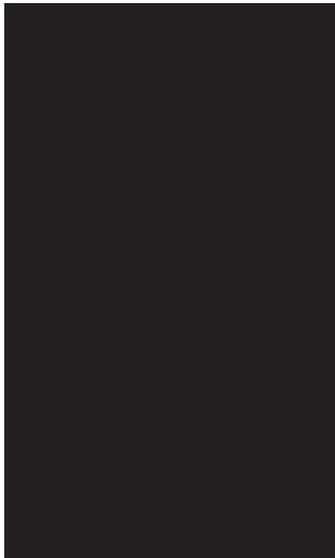
PLAN, ÉLÉVATION, COUPE ET DÉTAILS D'UN NILOMETRE. [Plan, elevation, sections and details of a Nilometer]

Copperplate engraving

Drawn by engineer and physician Pierre-Simon Girard (1765–1835); engraved by Pierre-Gabriel Berthault (1748–1819)

Engraved by M. Boutelou

Promised gift from Arader Galleries, New York



Constructed by the Romans, this essential instrument of measure is located on the banks of Elephantine Island across from Assuan. The calibrated steep stone staircases, or corridors, extending down into the water were used to determine the height of the river's rising. A high rising meant good and abundant crops. According to Strabo, "This is useful, not only to the farmers with regard to the water-distribution, embankments, canals, ... but also to the prefects, with regard to revenues [taxes]; for the greater rises indicate that the revenues will be greater." [Jones, *ibid.*]

The arrangement of this small edifice [south temple] is a model of simplicity and purity...

—Pierre-Simon Girard (1765–1835), *engineer and physician*
[*Antiquities Description*, Vol. I, Tome Premiere, s II, p. 6]



A. Vol. I. ÎLE D'ÉLÉPHANTINE ET SYÈNE. [The island of Elephantine and Syene] Pl. 38.

1. VUE PERSPECTIVE DU TEMPLE DU SUD A ÉLÉPHANTINE. 2. 3 TEMPLE DU NORD. 4 VUE DE L'ILE ET DES ENVIRONS. 5. 6. 7. 8 PLAN, ÉLÉVATION ET CHAPITEAUX D'UN TEMPLE A SYÈNE. 9 PLAN D'UN ÉDIFICE RUINÉ A SYÈNE. [1. Perspective view of the south temple at Elephantine. 2, 3. North temple. 4. View of the island and its environs. 5–8. Plan, elevation, and capitals of a temple at Syene (Assuan). 9. Plan of a ruined edifice at Syene]

Copperplate engraving

Drawn by Jean-Baptiste Jollois (1776–1842); Edouard de Villiers (1780–1855); principal editor Edmé-François Jomard (1777–1862); M. Sellier fils

Engraved by architect and engraver Louis Baltard (1764–1848); Nicholas Auguste Leisnier (1787–1856)

Promised gift from Arader Galleries, New York

The small, well-proportioned temple (6) at Syene [Assuan] nicely illustrates a typical architectural style of the Ptolemaic and later periods. Four columns, each composed of a papyri-form bundle, with two styles of bell-shaped open capitals (7, 8) enhance the elegant façade. The south temple (1) on Elephantine has two papyri-form columns, but with the closed capital. The seven squared columns on its sides mirror those of the north temple (3). Having completed the right side, two workers lift a stone block toward the opposite staircase wall. These buildings no longer exist.

What absolutely distinguishes this temple from all others is that it is divided, in the direction of its width, in two perfectly symmetrical parts.

—Antoine Chabrol (1773–1843), civil engineer, and Edmé-François Jomard (1777–1862), principal editor [*Antiquities Description*, Vol. I, Chapter IV, s III, p. 4]



A. Vol. I. KOUM OMOÛ (OMBOS.) Pl. 40. VUE DU GRAND TEMPLE. [View of the great temple]

Copperplate engraving

Drawn by mechanic François-Charles Cécile (1766–1840)

Engraved by architect and engraver Louis Baltard (1764–1848)

Promised gift from Arader Galleries, New York City

Dedicated to two gods, Sobek and Horus, the double temple at Koum Omoû [Kom Ombo] in Upper Egypt is documented in its ruined state. Waters from yearly inundations of the river penetrated the soil, destabilizing its foundations. To the left, people gather close to the temple around a fire. At the right, a savant approaches the ruins while a French soldier strides on a hill in the background. Built mainly by the Ptolemies, the temple was restored in 1893 to stand imposingly on the banks of the Nile.

In the most distant part of the Thebade [area of Thebes] is a place nearly unknown in Europe, which contains one of the most beautiful works of antiquity. That work is the Temple of Edfu...

—Edmé François Jomard (1777–1862), principal editor [*Description des antiquités d'Edfoû*, Chapitre V, S. 1er.]

A. Vol. I. EDFOÛ. (APOLLINOPOLIS MAGNA) Pl. 54. COUPE LONGITUDINALE DU GRAND TEMPLE. [Longitudinal sections of the Great Temple]

Copperplate engraving

Drawn by architect Jean-Baptiste Lepère (1761–1844)

Engraved by M. Heluis

Promised gift from Arader Galleries, New York

The dimensions given on either side of sections of the grandly arranged sandstone Ptolemaic Temple of Horus at Edfu attest to its huge scale.

A cross section (top left) of the 36-meter [118-foot] great pylon reveals intricate masonry.



Stairways and chambers in the interior of the towering pylons were lighted by openings in the façades. The covered arcade of twelve columns, with elaborate palm-form and papyrus-form capitals, is one side of a spacious courtyard. The bottom section is of the vestibule, hypostyle hall, with its Hathor capitals, followed by chambers of the temple interior.

We arrived in front of el-Kab on September 20, 1799, at daybreak ... attracted by the remains of antiquities, which we caught sight of by the river bank...

—Louis Costaz (1767–1842), geometrician [*Grottes d'Elethya. Mémoire*, p. 49]



A. Vol. I. EL KAB (ELETHYIA.) Pl. 67. 1. VUE DE L'INTÉRIEUR DE LA GROTTÉ PRINCIPALE. 2. VUE D'UNE ANCIENNE CARRIÈRE. [1. View of the interior of the main cave. 2. View of an ancient quarry (Author's note: Numbers should be reversed.)]

Copperplate engraving
Drawn by 1. [Blank]; 2. Mechanic François-Charles Cécile (1766–1840)
Engraved by 1. Architect and engraver Louis Baltard (1764–1848); 2. A. Boutelou
Promised gift from Arader Galleries, New York City

Engraved by 1. Architect and engraver Louis Baltard (1764–1848); 2. A. Boutelou

Promised gift from Arader Galleries, New York City

1. The huge outcrop of quarry rock shows the many cuts over time that have created its mushroom shape. A savant and his guide stand nearby. 2. A savant is seated in the finely decorated tomb of Perheri, a high official of El Kab during the New Kingdom reign of Thutmose III, 1504–1450 b.c.e. He sketches in a recess; cut out of the rock next to him are three life-sized sculptures of Perheri, his wife, and his mother, seated below a frieze of cobras. A servant waits, puffing on his long-stemmed shibuk pipe.

...To feel the play of light and shadow in the midst of columns of this mysterious place, in a word,... we thought it necessary to offer the perspective view...

—Jean Baptist Prosper Jollois (1776–1842) and Edouard de Villiers du Terrace (1780–1855), polytechnicians [Description d'Esné et de ses environs, chapitre VII, p. 12]

**A. Vol. I. ESNÉ (LATOPOLIS.) Pl. 83.
VUE PERSPECTIVE DE L'INTÉRIEUR DU PORTIQUE.**
[Perspective view of the interior of the portico]

Copperplate engraving
Drawn by polytechnicians Jean Baptiste Proper Jollois (1776–1842) and René Édouard de Villiers (1780–1855)
Engraved by M. Sellier fils
McClung Museum collection



A variety of floral-form capitals decorate the 37-foot columns that support the roof of the hypostyle hall. The columns bear religious and royal figures presenting offerings to Khnum, the major god of the temple. The ceiling and walls are completely covered in sacred inscriptions and reliefs. Many of them depict Roman emperors with Egyptian deities and Khnum. For many years the 24-columned hall was filled with sand, only the tops of the columns exposed. A shaft of sunlight illuminates a religious procession as it moves down the center aisle toward the sanctuary beyond the hall. To the left is a striding sacred bull, followed by a statue of the god Thoth, protector of scribes, supported by priests on a decorated platform. At the right is the celestial falcon-god Horus, perched on a wooden chest.

**A. Vol. II THÈBES Pl. 1.
PLAN GÉNÉRAL DE LA PORTION DE LA VALLÉE DU
NIL QUI COMPREND LES RUINES.** [General plan of the section of the Nile Valley that includes the ruins]

Copperplate engraving
Drawn by polytechnicians Jean Baptiste Proper Jollois (1776–1842), René Édouard de Villiers (1780–1855), Jean Baptiste Caraboeuf (1777–1859), and Alexandre de Saint-Genis (1772–1834)
Engraved by M. Schröder

Promised gift from Arader Galleries, New York City
On the East Bank, some 311 miles south of Cairo, the great temple of Luxor [Louqsor] is in ruins, as is the temple of Karnak. On the West Bank are a number of crumbled sites, including the tomb of Osymandias [Tombeau d'Osymandyas]—actually the Temple of Ramesses II (1304–1237 B.C.E.)—and Temple of Medinet Habu [Medynet-Abou] of Ramesses III (1198–1166 B.C.E.). At top left are the tombs of the kings [tombeaus des rois], today called Valley of the Kings. Hypogeums [Hypogées], dark underground chambers and passages, are rock-cut tombs for those of lesser rank. Uncultivated fields [champs incultes] dominate the map, framed by the desert Arabic range [Chaine Arabique] and the Libyan range [Chaine Libyque].

The interior of the court of the palace at Medinet Habu is filled with debris of sun-dried bricks, from constructions of village houses, now ruined.

—Jean Baptist Prosper Jollois (1776–1842) and Edouard de Villiers du Terrace (1780–1855), polytechnicians [Description général de Thébes, S.V., chapitre IX, La palais de Medynet-abou, article 1er, p. 36]

**A. Vol. II. THÈBES. MEDYNET-ABOU. Pl. 3.
VUE DES PROPYLÉES DU TEMPLE ET DU PAVILLON,
PRISE DU CÔTÉ DU SUD.** [View of the Temple propylaeum (temple precincts) and the entrance gateway, near the south corner]

Copperplate engraving
Drawn by mechanic François-Charles Cécile (1766–1840), M. Beaugean
Engraved by M. Lienard
McClung Museum collection



A long view of the Temple of Ramesses III at Medinet Habu details a first pylon entrance at its front, preceded by a small ruined courtyard with only two standing columns. The large structure in the background is the second pylon entrance to the temple proper, with large reliefs of the king and deities on its walls. The temple has a hypostyle hall, offering chambers, a sanctuary for the bark of the god Amun and shrines. To the left are mostly covered ruins that document the smaller cult palace. The temple plan is most like the Ramesseum of Ramesses II, seen in the distance.

This scene seems to announce a much-advanced musical art... The two harpists are posed at ease, and their hands go over the strings as is practiced in our day by musicians who play this instrument.

—Louis Costaz (1767–1842), *geometrician*

[Section XI. Description des Tombeaux des Rois, Chapitre IX, p. 403]



A. Vol. II. THÉBES. BYBÂN EL MOLOUK. Pl. 91.
1.2 TABLEAUX DE LA SALLE DES HARPES DANS LE
5. TOMBEAU DES ROIS À L'EST. 3.8. PEINTURES DES
TOMBEAUX. [1–2. Paintings in the room of the harpists in
fifth tomb of the kings to the east. 3–8. Tomb paintings]

Copperplate engraving

Drawn by [1–6. Blank]; 7. Artist André Dutertre (1753–1842); [8. Blank]

Engraved by [1–7. Blank]; 8. M. Monsaldy
Promised gift from Arader Galleries, New York City

The Tomb of Ramesses III (KV 11), is called “Bruce’s Tomb” due to its discovery in 1769 by the Scottish traveler James Bruce (1730–1794) and also the “Tomb of the Harpists” due to these fine paintings. In the top register, a black-costumed harpist strums his 11-stringed instrument before the self-created sun-god, Atum. At the bottom, Atum’s son, Shu, god of the air, listens to the music and song of a white-robed musician. The important musical instrument is richly ornamented with mythological portraits. A curved neck with a tailpiece is gracefully arched away from the body of the standing harpists. Of various images of harps, these are the most creatively and artistically painted on a tomb wall yet discovered.

...My name is Osymandias, King of Kings: Look on my works, ye Mighty, and despair!

—Percy Bysshe Shelly (1792–1822)



A. Vol. II. THÉBES. MEMNONIUM. Pl. 26.
VUE DU TOMBEAU D'OSYMANDIAS ET D'UNE PARTIE
DE LA CHAÎNE LIBYQUE, PRISE DU NORD-EST. [View of
the Tomb of Osymandias and part of the Libyan range,
near the northeast]

Copperplate engraving

Drawn by mechanic Francois-Charles Cécile (1766–1840)

Engraved by M. Schroeder

McClung Museum collection

The most striking features of the impressive Temple of Ramesses II, on the West Bank at Thebes, are the Osiris pillars representing the king as the great god and judge of the dead (center). A huge fallen statue of the king (far left) is the largest colossus ever found in Egypt. French expedition members are by their tents, close to the columns of the exposed hypostyle hall.

Ancient historians named the structure the Memnonium, or the Tomb of Osymandias. The latter name was used by the English poet Percy Bysshe Shelly in his most famous short poem “Osymandias.” The famous decipherer of hieroglyphs Jean-Francois Champollion called the tomb “The Ramesseum” and in 1829 wrote it was “...the most noble and pure in Thebes...”

When one arrives at the ruins of Thebes, the very grand monument which hits the view, one which excites the most desire and impatient curiosity, one which attracts at first sight every attention, finally the one by its inspiring mass and vast size made to distinguish beyond all others, is the palace of Karnak.

—Jean Baptist Prosper Jollois (1776–1842) and Edouard de Villiers du Terrace (1780–1855), polytechnicians [Description, Chapitre IX, S, VIII, p. 206]

A. Vol. III. THÈBES. KARNAK. Pl. 17.
VUE GÉNÉRALE DES RUINES DU PALAIS, PRISE DU NORD-OUEST. [General view of the palace ruins, near the northwest]

Copperplate engraving

Drawn by André Dutertre (1753–1842), artist; M. Desmaison

Engraved by F. B. Lorieux (active XVIII–XIX)
McClung Museum collection



In the foreground, a seated savant sketches the ruined Temple of Amun-Re at Karnak on the East Bank at Thebes while his companion rests. In the first court is a large column (center) with a papyrus-form capital erected by the Nubian pharaoh Taharqa (690–664 b.c.e.). It is believed this king wanted to expand and erect a huge hypostyle hall in the court but failed, leaving only the single column and subsequent questions of interpretation. At the far right, an obelisk of the New Kingdom queen Hatshepsut (1489–1469 b.c.e.), silhouetted against the sky, looms 97 feet above the rubble. Unlike how it appears today, the landscape is desolate.



A. Vol. III. THÈBES. KARNAK. Pl. 20.
VUE D'UN COLOSSE PLACÉ À L'ENTRÉE DE LA SALLE HYPOSTYLE DU PALAIS. [View of a colossus placed at the entrance of the hypostyle hall of the palace]

Copperplate engraving

Drawn by André Dutertre (1753–1842), artist

Engraved by Louis Baltard (1764–1848), architect and engraver
Promised gift from Arader Galleries, New York City

A savant holds his folio sketchbook and gazes up at a colossal statue of Ramesses II next to a ruined, pylon entrance of the Temple of Amun at Karnak. Decorating the wall are reliefs of the king making offerings. His cartouches (royal names) also appear on the statue's base.

As one draws near to the portico, after admiring the whole architecture and all of the refined sculptures with which the façade is decorated, one is pleasantly surprised to rediscover a multiplicity of sculptural details of great symmetry...

—Jean Baptist Prosper Jollois (1776–1842) and Edouard de Villiers du Terrace (1780–1855), polytechnicians [Description des antiquités de Denderah, Chapitre X, p. 17]



A. Vol. IV. DENDERAH. (TENTYRIS.) [Dendera (Tandere)] Pl. 7.

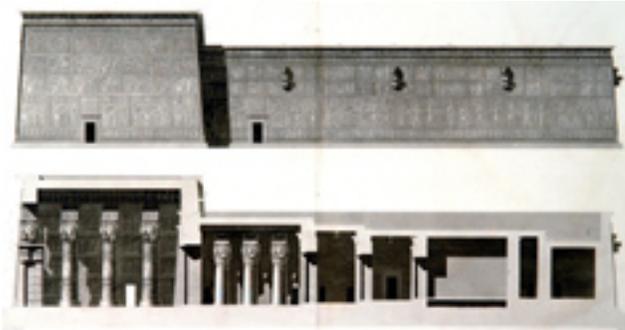
VUE DE LA FAÇADE DU GRAND TEMPLE. [View of the façade of the Great Temple]

Copperplate engraving

Drawn by François-Charles Cécile (1766–1840), mechanic Engraved by M. Sellier

McClung Museum collection

Dendera, one of the loveliest temples in Upper Egypt and cult center of the goddess Hathor, has never failed to charm visitors. Dated to the Greco-Roman Period, it has remained remarkably intact over the centuries. At first, one sees an imposing finely proportioned façade and six columns with sistrum-form cow-eared Hathor capitals. Then within the temple, the outer hypostyle hall, built by the Roman emperor Tiberius (42 b.c.e.–37 c.e.), becomes visible. The building's face and the low screens between the columns are covered with scenes of the rulers and various deities. A French soldier stands on the roof, amid the debris of mud-brick former dwellings of the locals, while others stand near their tent (right). The temple is known for its "zodiac," a famous ceiling painting depicting astrological figures and symbols, removed to the Louvre in Paris during the Napoleonic Expedition.



A. Vol. IV. DENDERAH. (TENTYRIS) [Dendera (Tandere)] Pl. 10.

ÉLÉVATION LATÉRALE ET COUPE LONGITUDINALE DU GRAND TEMPLE. [Lateral elevation and longitudinal section of the Great Temple]

Copperplate engraving

Drawn by Jean-Baptiste Jollois (1776–1842) and Edouard de Villiers (1780–1855), polytechnicians

Engraved by M. Louvet

McClung Museum collection

The exterior view of the west side of the Temple of Hathor attests to temple's grand size. This side is covered by detailed inscriptions and images of rulers in religious rituals with various deities. The reliefs are dated to the reign of the infamous Roman emperor Nero (37–68 c.e.), among other Roman sovereigns. Lion-headed water spouts project from the walls. A cut-away view provides a glimpse of the interior, with one row of the tall Hathoric columns of the outer hypostyle hall and the smaller ones of the inner hypostyle hall, where religious ceremonies for the goddess were held.

Around about the town...are beautiful gardens, plants, apricot, fig, pomegranate, palm, orange, and lemon trees: one also sees some young sycamores. These gardens are of a very high yield...

—Jean Baptist Prosper Jollois (1776–1842) and Edouard de Villiers du Terrace (1780–1855), polytechnicians
[Description de Syout, Chapitre VIII, S.1er., p. 3]

A. Vol. IV. SYOUT. (LYCOPOLIS) [Asyut (Lycopolis)] Pl. 43. VUE DE LA MONTAGNE ET DES HYPOGÉES PRISE A L'EXTRÉMITÉ DE LA VILLE DU CÔTÉ DE L'OUEST. [View of the mountains and hypogeums taken from the farthest west side of the village]

Copperplate engraving

Drawn by André Dutertre (1753–1842), artist

Engraved by Louis Baltard (1764–1848), architect and engraver; M. Couche

Promised gift from Arader Galleries, New York City

Due to its location near the narrowest part of the Nile, Asyut was once the capital of the XIII nome (eighth province) in ancient Egypt. According to ancient writers, Asyut was supposed to have several temples in the area, cult centers for the wolf-god, Wepwawet, guide of the dead, who was associated with the jackal-headed god Anubis. So far, no temple ruins have surfaced. Several rock-cut graves (hypogeums) in the tomb-dotted mountains that have been dated earlier than the Middle Kingdom, 2124–1778 B.C.E., are significant. The pastoral site was deemed a strategic site to quarter soldiers of the Napoleonic Expedition and important enough to be recorded in this engraving. A company of troops is seen in procession approaching the mud-brick gateway of the village.

A. Vol. V. MEMPHIS ET ENVIRONS. [Memphis and surroundings] Pl. 1.

PLAN GÉNÉRAL DE L'EMPLACEMENT DE MEMPHIS ET DES ENVIRONS. [General plan of the site of Memphis and surroundings]

Copperplate engraving

Drawn by Pierre Jacotin (1765–1827), engineer and geographer

Engraved by M. Blondeau

Promised gift from Arader Galleries, New York City



The three great pyramids of Gizeh on the West Bank (top left) are located some distance from the Nile. A section of the modern capital Cairo (partie du Kaire) is opposite on the East Bank (top right). Memphis (bottom center), some 24.5 miles long, was the first capital of a unified ancient Egypt and Egypt's most important city during the Old Kingdom, Dynasties III–VI, 2780–2280 b.c.e. The vibrant metropolis was subsequently destroyed by a series of rulers and invaders. Little evidence of its former greatness is visible.

In 1888 a stone colossus of Ramesses II was found in pieces at Myt Rahyneh (modern Mit Rahina). It had once stood 24 feet high as a guardian, probably at the Temple of Ptah, the patron god of Memphis. The monolithic work was restored to guard the entrance to the 1987 exhibition "Ramses the Great," in Memphis, Tennessee.

All of the ancient authors who have written about Egypt, poets, historians, [and] geographers celebrate the marvels of Memphis, above all the famous pyramids erected in its vicinity.

—Edmé François Jomard (1777–1862), principal editor
[Description générale de Memphis et des pyramides, Chapitre XVIII, p. 3]

A. Vol. V. PYRAMIDES DE MEMPHIS. [Pyramids of Memphis] Pl. 8.

VUE GÉNÉRALE DES PYRAMIDES ET DU SPHINX, PRISE AU SOLEIL COUCHANT. [General view of the pyramids and sphinx, caught in the setting sun]

Copperplate engraving

Drawn by Charles-Louis Balzac (1752–1820), architect

Engraved by Louis Baltard (1764–1848), architect and engraver
McClung Museum collection

A grand view of the three pyramids, "Houses of Eternity," built on the Gizeh Plateau by (right to left) Cheops, Chephren, and Mycerinus, pharaohs of the Old Kingdom, Dynasty IV, 2680–2560 b.c.e.: French soldiers observe expedition savants carefully measuring and collecting data about the Great Sphinx, half buried in a landscape of rocks and sand dunes. Near this site, the famous "Battle of the Pyramids" between the Mamluk soldiers and victorious French took place on July 21, 1798.

A. Vol. V. PYRAMIDES DE MEMPHIS. [Pyramids of Memphis] Pl. 13.

VUES DE LA GALERIE HAUTE DE LA GRANDE PYRAMIDE, PRISES DU PALIER SUPÉRIEUR ET DU PALIER INFÉRIEUR. [Views of the grand gallery in the Great Pyramid, taken from the upper and lower landings]

Copperplate engraving

Drawn by Francois-Charles Cécile (1776–1840), mechanic; M. Réville

Engraving by M. Duplessi-Bertaux, M. Delignon

McClung Museum collection



The grand gallery in the Pyramid of Cheops has polished walls of fine limestone and a corbelled vaulted roof, which is 15 feet by 6 feet 8 inches above the side ramps. Amazingly, the stones are so meticulously measured and set with joints so tight that no pressure buildup that would cause the structure to collapse has occurred. At the upper landing (left) one can gaze down to the entranceway of the gallery. In the foreground, at the foot of a ladder is architect J. B. Lepère,

1761–1844, who looks up at his associate Jean Joseph Coutelle, 1748–1835, seen crawling through an opening into a small chamber. In the ascending passage (right), savants and others climb toward the king's chamber, with its vacant stone sarcophagus—alas, "not a pinch of dust remains of Cheops." [Baiké, Egyptian Antiquities in the Nile Valley, p.114]

...Several members of the Commission of Arts, protected by an escort, made their way on...30 August 1798...by foot to the monument, provided with necessary instruments for measure: some sailors and several land-officers assisted..., notably the brother of the General-in-Chief, Louis Bonaparte.

—Charles Norry (ca.1756–ca.1832), architect

[Description de la colonne dite de Pompée, Chapitre XXVI, S 1er., p. 5]

**A. Vol. V. ALEXANDRIE. [Alexandria] Pl. 34.
VUE PROFILS ET DÉTAILS DE LA GRANDE COLONNE
APPELÉE COMMUNÉMENT COLONNE DE POMPÉE. [View
of sections and details of the Great Column commonly
called the Column of Pompey]**

Copperplate engraving

Drawn by *Edmé-François Jomard (1777–1862), principal editor;*
Charles-Louis Balzac (1752–1820), architect; *Jean-Baptiste Lepère*
(1761–1844), architect; *J. C. Protain (1769–1837)*

Engraved by M. Réville

Promised gift from Arader Galleries, New York City

When Alexander the Great founded Alexandria in 331 b.c.e., it became essentially a Greek city. The lofty 90-foot red-granite pillar with a Corinthian capital has long been called “Pompey’s Pillar,” which is a misnomer. It is believed to have been erected in 292 c.e. by the Roman emperor Diocletian (ca. 247–313 c.e.), when Egypt was under Roman control. Drawings (Figs. 2, 4, 5) detail architectural elements and proportions of the pillar, and other drawings (Figs. 6, 7, 8) clarify the sides of the rock constructions below the base. A finely painted fragment (Fig. 9) was discovered in the foundation and is now in the British Museum in London. Two minarets (left) and the famous obelisk “Cleopatra’s Needle,” which was relocated to New York City’s Central Park in 1881, are in the distant background. A cloaked man (bottom left) may be a savant sketching the scene.

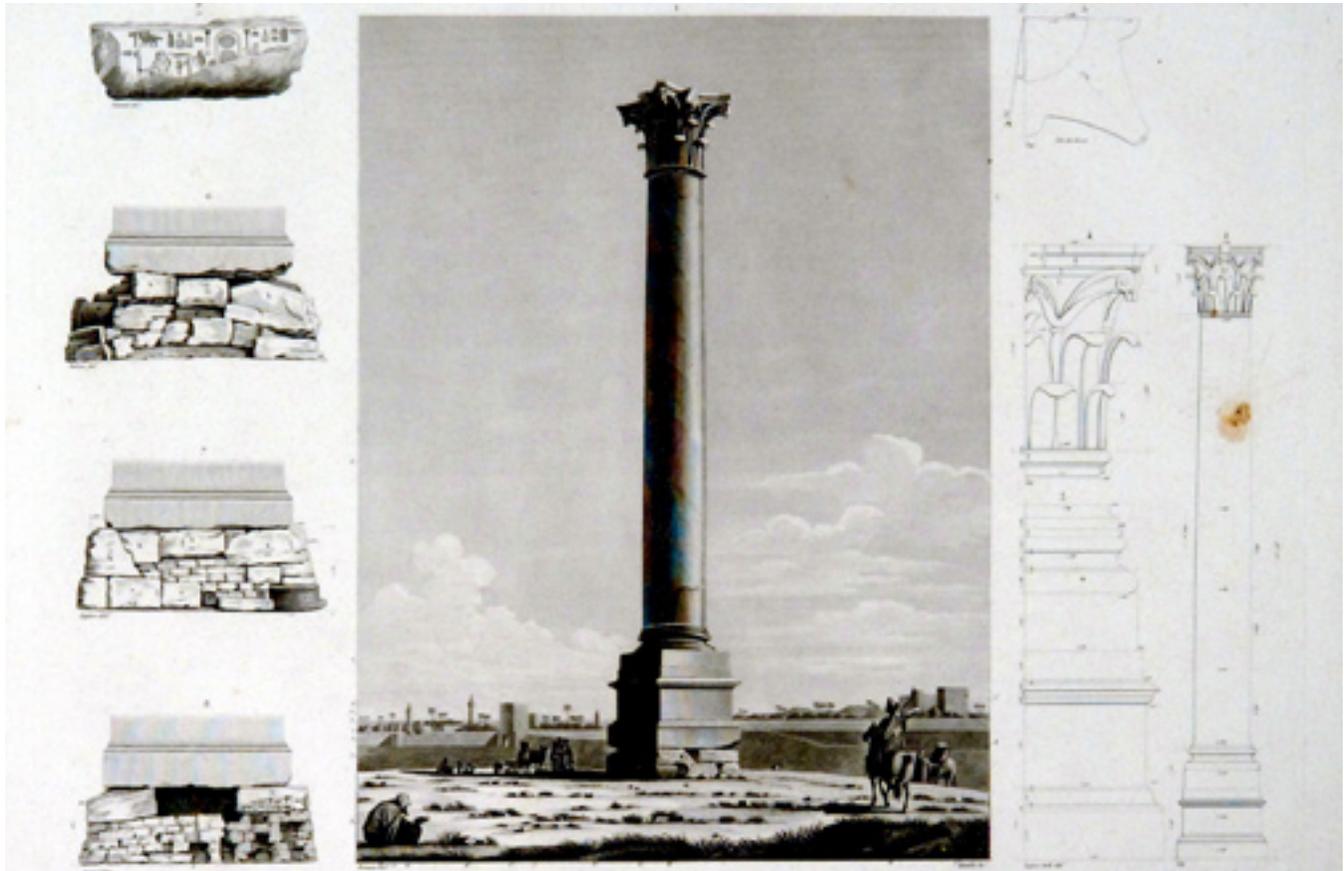
**A. Vol. V. PAPYRUS, HIÉROGLYPHES, INSCRIPTIONS
ET MÉDAILLES. [Papyrus, hieroglyphs, inscriptions, and
medals] Pl. 52.**

**PIERRE TROUVÉE À ROSETTE, (PARTIE SUPÉRIEURE,
EN ÉCRITURE HIÉROGLYPHIQUE). [Stone found at
Rosetta (upper part, in pictorial hieroglyphs)].**

Copperplate engraving: Dessiné par M. Jomard d’après une
empreinte en plâtre prise par lui sur le monument et d’après
le soufre rapporté d’Egypte par M. Raffeneau Delile./ Grandeur
naturelle./ Bigant Sc.t [Designed by M. Jomard after an impression in
plaster taken by him of the monument and after the sulphur report of
Egypt by M. Raffeneau Delile/ full-sized/engraved by Bigant]
Drawn by *Edmé-François Jomard (1777–1862), principal editor*
Engraved by *Adrien Raffeneau Delile (1773–1843), botanist;* *M.
Bigant*

Promised gift from Arader Galleries, New York City

After its discovery in 1799 in the wall of an old fort at Rosetta, near Alexandria, the famous Rosetta Stone gave the world the voices of Egypt. For 20 centuries its inscriptions in hieroglyphs, demotic (cursive script derived from hieroglyphs), and Greek capitals had been waiting. The stone was incised with a 196 b.c.e. decree honoring the first anniversary of the coronation of King Ptolemy V Epiphanes (210–180 b.c.e.). Thomas Young (1773–1829), a British physicist and physician, made a major advance in its decoding that helped the “Father of the Decipherment of Hieroglyphs,” Jean François Champollion (1790–1832), decode the hieroglyphic inscriptions and in 1822 publish his findings. Champollion’s successful system of decipherment provided linguistic tools for future Egyptologists.



État Moderne [Modern State]

E.M. [Modern State.] Vol. I. ENVIRONS DU KAIRE. [Areas of Cairo] Pl. 17.

1 VUE DE PETIT BRAS DU NIL VIS-À-VIS DE L'ÎLE DE ROUDAH. 2 VUE DE L'ALLÉE DES SYCOMORE DANS L'ÎLE DE ROUDAH. 3 VUE DU JARDIN DE MOURÂD BEY À GYZEH. [1. View of the small arm of the Nile opposite the island of Rodah; 2. View of the walk of sycamore trees on the island of Rodah; 3. View of the Garden of Murad Bey at Gizeh]

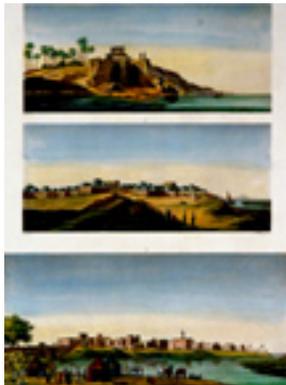
Copperplate engraving

Drawn by J. C. Protain (1769–1837); E. Collin; Charles-Louis Balzac (1752–1820), architect; François-Charles Cécile (1766–1840), mechanic; Louis Baltard (1764–1848), architect and engraver

Engraved by M. Schroëder

McClung Museum collection

In a view (1) of the island of Rodah, near Old Cairo, an ox operates a sakiyeh (far left), lifting water for irrigation. Close by, people cross the bridge linking Old Cairo (left) and the island. Sycamore trees (2) in the foreground overlook the main channel of the Nile with the pyramids of Gizeh in the background. The upper view (3) shows several men enjoying a cool retreat from the sun at the handsome palace of Murad Bey (1750–1801), commander of the Mamluks against Napoleon in the Battle of the Pyramids on July 21, 1798. A simple lattice-work portico combined with tree branches provided an umbrella of shade, and the stone floor, often sprinkled with water, added coolness. The island is known for an old Nilometer built in 716 c.e. by the Moslem caliph Sulayman, ca. 674–717 c.e.



E.M. [Modern State] Vol. I. BASSE EGYPTÉ. [Lower Egypt] Pl. 78.

1.2 VUES DE BENY-SALÂMEH ET D'UN PUITIS SUR LA BRANCHE DE ROSETTE. 3 VUE D'OMM-DYNÂR PRISE DU CÔTÉ DE L'EST. [1, 2. Views of Beni-Salameh and a well on the branch of the Rosetta; 3. View of Omm-Dynar taken from the east side]

Copperplate engraving

Drawn by 1, 2. Nicolas-Jacques Conté (1755–1805), director of mechanics; 3. Henri-Joseph Redouté (1766–1852), artist

Engraved by 1, 2. M. Couché père [senior]; 3. René Édouard de Devilliers [senior] (1780–1855), polytechnician

McClung Museum collection

Two figures on an outcropping of a well (1) on the 125-mile Rosetta branch of the Nile watch a group of fishermen below. Then the water of the Nile was good to drink, but well water was a bit brackish. The west Delta village of Beni Salameh (2) was once the site of a Neolithic settlement, circa 5000 B.C.E. Earthenware pots and other objects from later periods were found there. Nearby, the village of Omm-Dynar (3) was a caravan depot for the camels and donkeys that made the 3-day round trip to collect natron (sodium carbonate and sodium bicarbonate). The material was shipped to Rosetta, to Alexandria for local use and export to Europe, or to Cairo to be used by linen bleachers or glassmakers. Napoleon occupied Rosetta, or Rashid, where the Rosetta Stone was found.

E.M. [Modern State] Vol. II. ARTS ET MÉTIERS. [Arts and Crafts] Pl. VI.

VUES ET DÉTAILS DE DEUX MACHINES À ARROSER, APPELLÉES CHÂDOUF ET MENTÂL. [Views and details of two machines to irrigate, named shâdûf and mentâl]

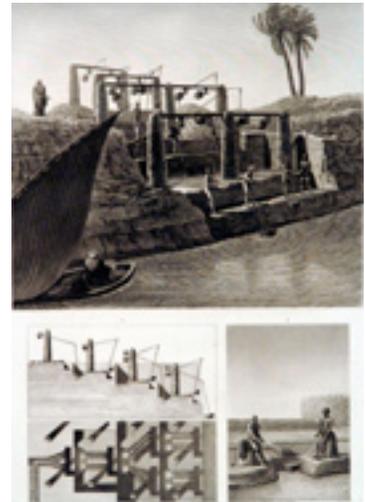
Copperplate engraving

Drawn by François-Charles Cécile (1766–1840), mechanic

Engraved by Louis Baltard (1764–1848), architect and engraver; F. B. Lorieux (active XVIII to XIX)

Promised gift from Arader Galleries, New York City

The large multitiered shâdûf (1), used since ancient times, is being operated by men who fill tightly woven baskets with water that is then lifted to the level of the field. Posts made of cane or rush and mud, about 5 feet high and about 3 feet apart, support a horizontal wooden bar, which has a slender lever mechanism in suspension with a weight at one end. The water in the vessels is thrown up and caught in troughs hollowed out at each level to catch the water. At the top level, the water goes into an irrigation channel. An overview plan (2)



and cross section (3) show details. A man in a feluka (sail boat) observes the laborious operation. Two men (4) operate a simpler method using only one container, which they fill and lift by cords.

E.M. [Modern State] Vol. II. ARTS ET MÉTIERS. [Arts and Crafts] Pl. XV

1 L'ARÇONNEUR DE COTON. 2.3 LE FILEUR ET LA DÉVIDEUSE DE LAINE. 4.5 LE TOURNEUR ET LE SERRURIER EN BOIS. [The carder of cotton; 2, 3. The spinner and winder of wool; 4, 5. The turner and adze-worker in wood]

Copperplate engraving

Drawn by Nicolas-Jacques Conté (1755–1805), director of mechanics

Engraved by M. Malbeste

Promised gift from Arader Galleries, New York City

Artisans concentrate at their tasks as they use handmade tools. Two men (1) work cotton into spinnable material ("roving"). One man beats the cotton through a strainer into clean fine fibers and another man winds the fibers on a rod into strands. A man (2) holds a rod (distaff) and spindle and twists the strands into thread. In the adjacent scene a woman (3) powers a spinning wheel with her foot and hand to refine and wind the thread. In the bottom scenes, a woodworker (4) uses feet and hands to steady a chisel and turn a length of wood with a long lathe-bow, while a carpenter (5) shapes a piece of wood with his adze. Stacks of raw wood and other hand tools can be seen nearby.

E.M. [Modern State] Vol. II. COSTUMES ET PORTRAITS. [Costumes and Portraits] Pl. B.

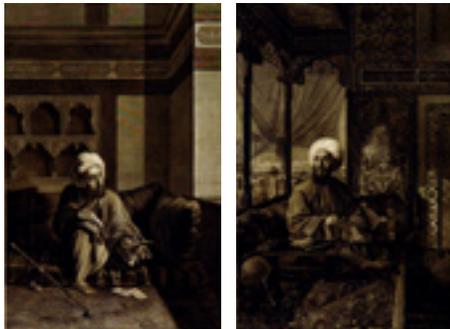
1 LE POÈTE. 2 L'ASTRONOME. [1. The Poet; 2. The Astronomer]

Copperplate engraving

Drawn by André Dutertre (1753–1842), artist; M. Godefroy

Engraved by M. Lignon; M. Audoin

Promised gift from Arader Galleries, New York City



A poet (1) sits on a low divan gazing out the window. He is dressed in a plain loose robe, probably a farageyeh, and a wrapped turban as he pauses in reflection. Behind him, recessed in the wall, are

carved wooden shelves and in the foreground are his long smoking pipe (a shibuk) and tobacco pouch. An astronomer (2) is seated amid elaborately patterned tapestries in a richly decorated interior. He seems to be looking toward the heavens and making notations. Next to him is a writing table with his pens, some paper, and an inkwell. A celestial globe stands on the floor. Astronomers in Egypt were usually nonscientific; for example, in their concept of the cosmos the earth did not revolve around the sun. Matters of the calendar were of more interest to them.

E.M. Vol. II. [Modern State] COSTUMES ET PORTRAITS. [Costumes and Portraits] Pl. K.

1. 2. 4. 11 COSTUMES MILITAIRES. 3 JANISSAIRE. 5. 8 BEYS. 7. 17 MAMOULKS. 12. 15 ARABES. 13. 14 L'AMÉS. 16. 18. 20. 21 CHEYKHS. 25. 27 FEMMES DANS LE HAREM. 26 MARIÉE. 28 ÉCRIVAIN COPTE. 6. 9. 10. 19. 22. 23. 24. 29. 30 DIVERS COSTUMES. [1, 2, 4, 11. Military costumes; 3. Janissary; 5, 8 Governors; 7, 17. Mamluks; 12, 15. Arabs; 13, 14. Female dancers; 16, 18, 20, 21. Sheykhs/Sheiks; 25, 27. Women of the harem; 26. Brides; 28. Coptic writer; 6, 9, 10, 19, 22, 23, 24, 29, 30. Various costumes]

Copperplate engraving

Communiqué par M. Marcel, et Dessiné d'après les Originaux faits au Kaire de la main d'un Copte. [Communicated by M. Marcel, and designed after originals created by the hand of a Copt at Cairo.]

Engraved by Duplessi-Bertaux; M. Audoin

Promised gift from Arader Galleries, New York City

A great diversity of costumes was seen in an Egypt under the Ottoman Turks. Each profession, social group, military unit, and so forth, had a characteristic costume and variations thereof. Class distinctions were easily determined, as were religious affiliations, with few exceptions. The style and color of a turban spoke volumes. In town, for example, a male Copt (Christian church member) carefully dressed to differentiate himself from Muslims by wearing a black or blue turban. By the same token, Muslims wore skullcaps or red cloth caps, all bound around by white muslin. Only a sheref, a descendant of the Prophet, could wear a bright green turban and dress. Married women usually wore an ornamented black veil; unmarried women, the white veil. Women of lower classes never wore veils.

Histoire Naturelle [Natural History]

H.N. MAMMIFÈRES. [Natural History. Mammals] par Mr. Geoffroy St. Hilaire. [by Etienne Geoffroy Saint-Hilaire (1772–1844), zoologist] Pl. 2.

CHAUVE-SOURIS D'ÉGYPTE. 1. 1' RHINOLOPHE TRIDENT. 2. 2' NYCTINÔME D'ÉGYPTE. 3. 3' VESPERTILION OREILLARD variété. [Bat of Egypt: 1. 1. Rhinolophe trident; 2. 2. Nyctinôme of Egypt; 3. 3. Vespertilion oreillard variety] Copperplate engraving

Drawn by [Blank]

Engraved by M. Bouquet; A. B. Duhamel (1736–1800?)

Promised gift from Arader Galleries, New York City

The bat species of Egypt are distinguished by such physical features as ear shape, nose shape, and size of the wing-like membranes supported by its fore- and hind legs. The small mammals can be either insectivores or fruit-eaters, but all of them feed at night using their acute sense of hearing to guide them in the dark. One mouse-like bat (1.1) has a simple horseshoe-shaped nose appendage as part of its sonar equipment and a body about 2 inches long with 10-inch wingspan. In contrast, another (2.2) has a flat nose, a very wrinkled upper lip, a body 3 inches long, large wings, hind feet covered with hair, and a long tail. In the third species pictured (3.3), the ears are extremely large and the membrane is pointed between the bat's legs. Bats are important as pollinators and seed dispersers, and they like to roost in the caves and tombs of Egypt.

[See N.H. vol. II, pp. 99–144/733–743]

H.N. MAMMIFÈRES. [Natural History. Mammals] par M. Geoffroy St. Hilaire. [by Etienne Geoffroy Saint-Hilaire (1772–1844), zoologist] Pl. 6.

1 MANGOUSTE ICHNEUMON. 2 LIÈVRE D'ÉGYPTE. [1. Mongoose Ichneumon; 2. Hare of Egypt]

Copperplate engraving

Drawn by [Blank]

Engraved by M. Bouquet

Promised gift from Arader Galleries, New York City

The ichneumon or Egyptian mongoose, sometimes called "the Pharaoh's rat," was one of many animals given divine honors. The small, quick long-haired beastie was worshipped as a slayer of snakes and venerated as a locator and eater of crocodile eggs. As the incarnation of the god of the rising sun, Atum, the animal was sometimes depicted wearing a sun disk, with a uraeus (the rearing cobra symbol of sovereignty) on its head.



Though the hare played no role in the mythology or magic of ancient Egypt, images of the game animal do appear on the underside of scarabs and in the form of amulets in the late Old Kingdom and Late Dynastic periods. The hare also may have played a modest role as an underworld demon. The female hare, though, was the sole animal sacred to the old goddess Unut, a snake or cobra deity.

Those that consort with men (for the ibis is of two kinds) have all the head and neck bare of feathers; their plumage is white, save the head and neck and the tips of wing and tail (these being deep black)..."

—Greek Historian Herodotus (484?–525? B.C.E.)
[Herodotus, II, 76]



H.N. ZOOLOGIE OISEAUX. [Natural History. Zoology. Birds.] par J. C. Savigny. [by Jules-César Savigny (1777–1851), zoologist] Pl. 7.

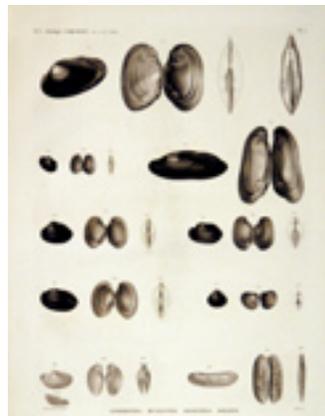
Copperplate engraving
Drawn by Henri-Joseph Redouté (1766–1852), artist
Engraved by M. Barraband; M. Bouquet
Promised gift from Arader Galleries, New York City
Today, the principal kind of ibis (*Ibis religiosa*) has all but disappeared from Egypt.

The aquatic bird had an important place in ancient Egyptian life and religion. It was sacred to the god of the moon and divine scribe, Thoth, who is often depicted with the head of the bird or as the ibis itself sculpted in wood, cast in bronze, carved in wall reliefs, and in faience. One version of the Egyptian creation myth tells of the world being formed by a cosmic egg laid by an ibis on a mound at Hermopolis parva in the Delta, the cult center of Thoth. Black ibises were also honored as the bird that fought and killed water snakes. Innumerable ibis mummies had special burials at Hermopolis and at other sites, including Saqqara and Abydos.

H.N. ZOOLOGIE. COQUILLES. [Natural History. Zoology. Shells.] par J.Cés. Savigny. [by Jules-César Savigny (1777–1851), zoologist] Pl. 7.
ANODONTES. MULETTES. ANATINES. SOLENS. [Anodontes, Mulettes, Anatines, Solens]

Copperplate engraving
Drawn by Dessiné
Engraved 1805–1812 by M. Ruotte
Promised gift from Arader Galleries, New York City

Invertebrate sea creatures, including snails and such bivalves as clams and mussels are plentifully illustrated in scores of engravings in Description. These animals occur in salt- and freshwater environments and have shells of with a variety of widths, shapes, colors, and surface textures. Interior and exterior views of several different bivalve species are depicted here. The animal lived inside the shell. The interior of many shells is colorful and well suited for use in ornamentation. Not only were bivalves and other mollusks an important food source but the shells of many species also were used for personal adornment, even as early as the Neolithic Period, circa 5000 B.C.E.



H.N. BOTANIQUE [Natural History. Botany] par Mr. Delile. [by Alire Raffeneau-Delile (1778–1850), botanist] Pl. 60.
1 NYMPHÆA LOTUS. 2 NYMPHÆA CAERULEA. [1. *Nymphaea Lotus* (white); 2. *Nymphaea caerulea* (blue)]

Copperplate engraving
Drawn by [Blank]
Engraved by M. Plée
Promised gift from Arader Galleries, New York City
Beautiful white and blue water lilies were favored by the Egyptians, who grew and floated them in their garden pools. They were well illustrated in tomb wall paintings, shown held in the hand, held to the nose, worn in the hair, or being presented to the deceased. The lotus was also used in temple offerings and mummy garlands, and lotuses were painted on ceramic hippopotami. At night the plant slips under the water, but in the morning it rises again with the sun, symbolizing naturally both rebirth and the sun. A variant of the cosmic creation myth tells of the divine child Re and Nefertum, whose symbol is the lotus flower, springing from its open petals. The god Thoth first appeared on a lotus bloom, as did other deities. Although only rarely used for medical purposes, lotus perfume oils were used to sooth the body.

H.N. MINÉRALOGIE [Natural History. Mineralogy] par Mr. Rozière. [by François-Michel de Rozière (1775–1842), geologist] **TOMBEAUX DES ROIS, PYRAMIDES DE MEMPHIS.** [Tombs of the kings, Pyramids of Memphis] Pl 5.
1.2.3.4 PIERRES SILICEUSES FIGURÉES 5.6.8.9 PIERRES CALCAIRES EMPLOYÉES À LA CONSTRUCTION DES PYRAMIDES. 7.10.11.12 COQUILLES FOSSILES. [1–4. Representations of siliceous stones; 5, 6, 8, 9. Calcareous stones used in the construction of the pyramids; 7, 10, 11, 12. Shell fossils]

Copperplate engraving
Drawn by [Blank]
Engraved by 1–6 & 9. M. Masson; 7, 10, 11. M. Moithey; 8, 12. M. Goulet

Promised gift from Arader Galleries, New York City
The savants left no stone unturned. In ancient Egypt, worked stone was so labor-intensive it that was a luxury. Believed to be the eternal material, stone was ideal for tombs and temples. This engraving is one of 15 plates published in the “Mineralogy” section of Description, which is devoted to the diverse stones in Egypt. The plates provide carefully detailed three-dimensional views of rocks, pebbles, basalt, porphyry, schist, fossil woods, and imbedded fossil shells, among other minerals. Quartzite, a siliceous stone, is pure silica in the form of the mineral quartz and was used mostly for statuary. Limestone, composed of calcium carbonate, has been a common building stone from Dynasty I, 3200 C.E. onward.

Expedition Experts Record Egypt



This section contains a sampling of some of the savants who accompanied Napoleon and achieved prominence for their efforts in Egypt. Unfortunately, it was possible to include only a few of the many scholars whose work is represented in this exhibition.

The 167 savants of the expedition were selected by the French government from the more-seasoned members of the professional class and the brightest of the young student class in

such scientific and educational institutions as the Observatory of Paris, the Garden of the Plants, the School of Bridges and Roadways, and the Polytechnic School. These engineers, surveyors, architects, artists, draftsmen, and demographers—some accompanying army units—faithfully documented what they saw despite suffering the discomforts of dysentery and unbearable heat, exploring an unknown territory in a hostile terrain, and braving many other adversities.

From 1798 to 1801, they forged ahead in their unprecedented 3-year expedition. Well before the development of photography, they tried to understand and interpret the monuments, daily life, arts, natural history, irrigation and agricultural processes, and topography of the vast land of Egypt. One important goal of the expedition was to determine the feasibility of cutting a canal through to the Red Sea so as to ensure a shorter pathway to Asia and thereby create a faster trade route for the French to India. Unfortunately, miscalculations of the sea levels foiled the Suez Canal plan.

All was not doom and gloom, though. Their journey was one of exhilarating experiences that lifted spirits and fired imaginations. One might imagine them as they gazed at towering wonders and monumental structures while they made dramatic discoveries at every turn. Inspiration was everywhere. The many drawings, sketchbooks, letters, manuscripts, and memoirs that have survived were their testaments.

Although methodical and in many ways precise in their documenting of all aspects of the country, Napoleon's savants were still men of their own time. The field of true Egyptology was yet years away.



Charles-Louis Balzac (1752–1820), architect and artist, was an important contributor of picturesque images of Philae, scholars measuring the Great Sphinx, stonework details of Pompey's Column in Alexandria, the interior of a palace in Cairo, tents, vessels, furniture, and instruments. The 46-year-old Balzac was an experienced and talented artist in pen, pencil, and watercolor.

Jean Baptiste Prosper Jollois (1776–1842) and **Edouard de Villiers du Terrace** (1780–1855) were engineers and polytechnicians, as well as professional partners who traveled together in Egypt. De Villiers was only 18 years old when he sailed from Toulon in 1798, curious and spirited and full of a passion for discovery. The partnership produced many of the careful records of site topography and surveys that advanced archaeological methodology. Jollois, who was in charge of hydraulics in the Delta, wrote a journal published in 1804 about the expedition, as did de Villiers, whose account was published by his grandson in 1899. (Moetne, pp. 43–44)



Edmé François Jomard (1777–1862), polytechnician and geographical engineer, was an almost inexhaustible contributor to the mission. A young scholar, Jomard was to spend a large part of his life informing listeners and writing analytical works about Egypt. Among his notable achievements was serving as the principal editor of *Description*, with his own impressions of sites included in the text. He also distinguished himself as president of the

Geography Society, as well as in his roles of cartographer and creator of the Department of Maps and Plans of the Royal Library.

Louis-Pierre Baltard (1764–1846), engraver and artist, was known for his pen-and-inks, oils, and watercolors of important French buildings, as well as for important architectural ruins with figures, which were his specialty. These skills are on display in the following engravings, which include a landscape at Elephantine, a ruined Temple of Kom Ombo, a savant before a colossal statue at Karnak, the famous panoramic view of the pyramids, and local scenes.

François-Charles Cécile (1766–1840), mechanical engineer and capable artist, served whenever necessary as a member of a team that copied bas-reliefs on certain monument walls, for example, those at the Temple of Karnak. Cécile and Jomard (see above) partnered to measure all the features of the Great Pyramid of Khufu. A unique interior view of a monument at El Kab probably portrays Cécile sketching. It is an example of the frequent presence in the engravings of scholars at work.



Jean-Baptiste Lepère (1761–1844), architect, investigated the interior of the Great Pyramid with colleagues and made the discovery of a hitherto-unknown chamber. He was part of a team that drew a large percentage of the architectural rendering, for example, the temple at Edfu.



copied from a Theban tomb wall is extraordinary, as are his views of costumed personages at leisure in splendid interiors in Cairo.

Henri-Joseph Redouté (1766–1852), a versatile botanical artist, was known for ink washes with pencil, hand-colored engravings, watercolors of flowers, and drawings of cities. Because of his artistic talent informed by his studies in natural history, Redouté was invited to join the expedition, where he worked at all the important sites, producing some 11 plates and 100 figures.



André Dutertre (1753–1842) was not only an engineer; his career also encompassed book illustration and innovative lithography. Gifted at landscapes with stately buildings and figures, Dutertre worked in a variety of mediums. Some of the profile portraits of members of expedition were by his hand, as well as a number of the panoramic plates. His drawing of musicians and musical instruments

Other Notables

Nicholas-Jacques Conté (1755–1805), the director of mechanics, brought a particular genius to Egypt: Conté had developed an engraving machine to replicate prints for large press runs. Its best feature was patterning lines in a variety of sizes, spacings, and directions to create textures to look like sky and water. Interestingly, to prevent its use by counterfeiters to fake currency, his machine design was not made public. Conté's machine reduced an engraver's handwork from 6 months to 2 or 3 days, certainly a boon in the preparation of *Description*.



Conté's talents extended to hot-air ballooning, but unfortunately he lost an eye in an explosion in his Cairo machine shop during experiments with a varnish for the balloons. Perhaps more important was his innovation regarding the humble pencil so essential to the work of the scholars. An embargo on graphite from England during the French Revolution had caused a pencil shortage. At one point the savants ran out of pencils, so they repurposed the lead of bullets to serve as pencil leads. Conté, the French pencilmaker, was thus forced to devise an ammunition-sparing graphite substitute, which he did, so the French could then produce plenty of workable pencils. Conté had saved the day—as well as the ordnance.



Dominique Vivant Denon (1747–1825) was a well-known French antiquarian, artist, writer, and scholar, who greatly contributed to 19th-century European interest in Egypt. Denon was a favorite with many influential people, and he had winning ways that charmed fashionable ladies like those in the salon of Josephine de Beauharnais. It was in Josephine's salon that he met Napoleon, whom he very

favorably impressed. In 1798 Denon sailed to Egypt as part of the Napoleonic Expedition.

Much credit for the keen French interest in Egypt goes to a two-volume account of Denon's journey. *Voyage dans la basse et la haute Égypte* [Journey into Lower and Upper Egypt] (1802) contains illustrations of all sorts of exotic scenes, monuments, and objects of the Nile Valley he had drawn while traveling in the Delta and Upper Egypt with the expedition. The work captivated European intellectuals. It was published in several editions and translated into English and German. Denon had fanned the fires anew for Egypt, and Napoleon continued to bask in his association with Egyptian culture and its underlying power. Napoleon had bonded with his close cultural advisor, and in 1804 he appointed Denon the director-general of museums.



Touggourt, 1924
Artist: Hugh C. Tyler (1885–1976)
American
Oil on canvas
Anonymous lender, Knoxville

CHAPTER 3

Orientalism and Egypt

In the early 18th century, the influence of Asia focused on decorative art and design. But it was in the 19th century this rich source of inspiration came to full flower. In that century, the fashion for chinoiserie of East Asia faded in the rage for the Turkish, Egyptian, Gothic, and Greek. The East was indeed being explored in earnest, and this endeavor became known as Orientalism.

British successes in Egypt such as Nelson's victory in the Battle of the Nile in 1798 inspired several Egyptian-style buildings in England. The publications of Vivant Denon (1747–1825) and the emergence of the great Napoleon volumes in France (1809–1823) caused an escalated curiosity about and a further awakening to Egypt in the European mind. Master artists such as Luigi Mayer (1775–1803), David Roberts (1796–1900), Jean-Léon Gerome (1824–1904), Antoine-Jean Gros (1771–1835) influenced the movement. In other ways, the philologist and translator of hieroglyphics Francois Champollion (1790–1832), Egyptologists as Auguste Mariette (1821–1881), and even such poets as Percy Bysshe Shelly (1772–1822) in his poem *Ozymandias* (Ramesses II) heightened interest among the learned. Also, Egyptology and Assyriology soon became a fashionable hobby of the educated classes.

Gifts of Egyptian objects enriched museums and brought Egypt to the public in the galleries of the British Museum, the Louvre, Dutch National Museum of Antiquities in Leiden, collections in the Vienna's Museum of Art History, and the State Hermitage in Leningrad, to name just a few. Many museums in Italy house Egyptian collections. In Rome the Vatican housed early antiquities of Egypt, and in 1836 Pope Gregory XVI opened the Vatican's Egyptian Museum. Private collections throughout the world grew, as well.

Egyptian influences also crossed the Atlantic to American shores. The Metropolitan Museum of Art in New York City, which opened in 1872, had several galleries devoted to Egypt as it does even today. A number of influences caused architects and other decorative artists and craftspeople to incorporate Egyptian trends well into the 20th century.

In Tennessee, permanent Egyptian collections in museums appeared more than a century later. The Institute of Egyptian Art and Archaeology in Memphis was established in 1984, then the Egyptian Gallery in Knoxville's Frank H. McClung Museum in 1992, followed there by several temporary Egyptian-themed exhibits. The Frist Center for the Visual Arts, opened in 1998 in Nashville, has had important exhibitions featuring Egypt. Nashville has also hosted recent smaller exhibitions related to Egypt at Belmont Mansion, Cheekwood Botanical Gardens and Art Museum, and the Main Public Library. Such expositions in Memphis as "A Divine Tour of Egypt" in 1983 and "Ramses the Great" in 1987 also had impact.

Orientalism and Artists

In the 19th and early 20th centuries, many artists traveled to India, Africa, Western Asia, and Egypt. The paintings of the unfamiliar East, often exploitative and exaggerated, piqued popular interest and inspired an artistic movement. Painters and artisans were glad to satisfy the demand in Europe and the United States for exotic images of the East.

A Turkish Café, ca. 1885–1900

Artist: Francis Davis Millet (1846–1912)

American

Oil on canvas

Lent by the Vanderbilt Art Gallery, Vanderbilt University, Nashville



Two elaborately costumed men seated on a richly colored divan chat while one holds up the hose to a water pipe (nargile) and the other selects from a brass burner a charcoal used to create a flavorful smoke. Millet, an artist of many talents, spent time as a journalist in the Russo-Turkish War of 1877–78. That cultural experience may have sparked this scene.

Touggourt, 1924

Artist: Hugh C. Tyler (1885–1976)

American

Oil on canvas

Anonymous lender, Knoxville

Hugh Tyler came to Knoxville in 1891, graduated from Knoxville High School in 1901, and became well known in art circles. During his career he visited Touggourt in Algeria where he made this quick impression of its marketplace. The Saharan oasis town with winding covered streets was famous for its countless date palms producing dates said to be the best in the world.

A Cairo Market, 19th century

Artist: Fabio Fabbi (1861–1946)

Italian

Oil on canvas

Gift of Mr. and Mrs. Louis Bailey Audigier, 1934



Fabbi, an Orientalist artist born in Bologna, Italy, produced many paintings of Cairo in various mediums, including mixed media, oils, and watercolor with pencil. His art centered on women of the harem, dancers and odalisques, a popular theme of artists of the time.

Turkic Lantern

Maker: Unknown

Brass and enamel

Gift of Mr. and Mrs. Louis Bailey Audigier, 1934.

Planter, ca. 1900

Maker: Unknown

Brass

Gift of Mr. and Mrs. Louis Bailey Audigier, 1934

The large embossed Middle Eastern jar was used for plants or as a flower container. The relief designs include Arabic script, images of the pyramids, Egyptian motifs, and turbaned and robed figures.

Egyptomania Can Be Small

Reminders of Egypt can be found in small unexpected items of glass, metal, ceramics, and precious and semi-precious stones. Some design elements are obvious while others are more subtle.

Ball Point Pen, 2000

Maker: Unknown

**Molded enamel and gold painted
plastercine**

Anonymous lender, Knoxville

The pen is a stylized version of a statuette found in the Tomb of Tutankhamun, discovered in 1922 in the Valley of the Kings. (King Tut is still current after all these years.)



Mechanical Pencil, ca. 1900

Maker: Unknown

Molded enameled pot

Metal

McClung Museum collection

An ancient Egyptian figure hides a pencil that emerges as the foot end is pulled out. It may have once been hung around the neck, on a watch fob, or even from a dance card.



Decanter, 1980

Maker: Michters Distillery, Shaefferstown, Pennsylvania

Molded 24K-gold-plated ceramic

Anonymous lender, Knoxville

Represented on the whiskey bottle is the goddess Selket, one of four deities who protected the golden canopic chest of pharaoh in the tomb of Tutankhamun. It is from a limited edition in Michters's King Tut series.

Pill Box, 20th century

Maker: Unknown

Molded brass and blue glass

Gift of Jefferson and Vicki Chapman of Knoxville, 1999

A hinged decoratively incised scarab-shaped box has faux hieroglyphics on the underside.

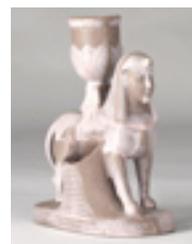
Candlesticks, ca. 1920

Maker: Unknown

Molded brass

McClung Museum collection

A pair of sphinxes wear the striped nemes headdress of ancient Egypt. Large curved wings and the classical egg-and-dart motif encircling the holders attest to a blending of ancient Egyptian and Greco-Roman motifs.



Candleholder, ca. 1910

Maker: Unknown

Painted bisque

Lent by James Johnson, Springfield, Tennessee

The sphinx, a popular subject for many objects, was no less so as a candleholder. Here the symbol of Egypt is not a recumbent figure but a lion serenely strolling on an Egyptian-patterned oval base. The animal supports a holder with an

applied papyrus-leaf design, and at its side is a slope-sided receptacle for matches, reminiscent of an Egyptian battered wall.

Pair of candlesticks, 1920s

Maker: Impressed Copyright

Molded brass with faux patina

Lent by Paul and Ann Sherbakoff, Knoxville

A kneeling female wears an exaggerated royal nemes headdress and a short apron with a front panel decorated by a scarab. Although the tall vessel she holds is not of Egyptian style, it is encircled by a relief of the Egyptian deities Isis, Amun, and Anubis.

Bread plate, ca. 1870

Made by Boston and Sandwich, Sandwich, Massachusetts
Molded clear glass

Lent by John and Cynthia Lancaster, Nashville

Framed by a scalloped rim decorated with plants and blossoms, a seated wistful Egyptian queen holds a palm frond across her lap. Among other delights, the Victorian-period serving plate held mostly bread.



Vase, marked Mostorod, Egypt
Porcelain; painted under the glaze
Lent by Drs. Wahid and Samia Hanna, Knoxville

A kneeling figure holds an ank-scepter next to a cartouche that reads TUTANKHAMUN, RULER OF THEBES.

Cup and saucer

Hand-blown blue glass, enamel, and gilt
Lent by Drs. Wahid and Samia Hanna, Knoxville

Demitasse and saucer

Ceramic; painted under the glaze
Lent by Drs. Wahid and Samia Hanna, Knoxville

The small set is hand-decorated with papyrus stalks and buds.

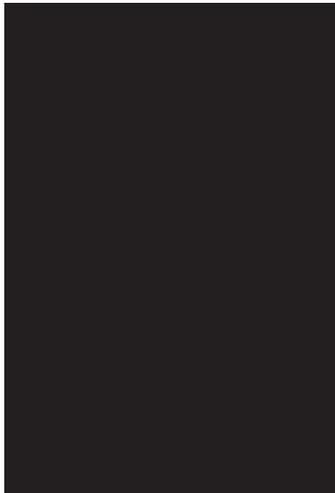


Cleopatra or nymph, ca. 1885

Maker: Robinson & Leadbeater, Stoke-on-Trent, Staffordshire
Artist: Adapted from statuette by J. J. Pradier (1790–1852)

Parian ware

Lent by John and Cynthia Lancaster, Nashville



Parian, a highly vitrified bisque or hard porcelain that resembles smooth marble, is well suited to molding statuary. The statuette is probably a romantic version of Queen Cleopatra VII (69–30 B.C.E.) of Egypt, who supposedly died by the bites of two poisonous snakes.

Pitcher, 1900–1914

Haynes Ware, Baltimore
Earthenware gift of the Estate of Nella C. Moss, 1936

The desert landscape includes a man and a camel, a stylized Egyptian temple gateway, and pyramids. Marked on the underbase is EGYPTIAN DECORATION HAYNES WARE N. 639.



Pitcher, 1909–1929

Royal Doulton, Burslem, Staffordshire, England
Earthenware

Gift of the estate of Nella C. Moss, 1936

The pitcher is from the company's series "Royal Doulton Desert Scenes." It was probably produced for the home market, as "England" is not printed on the underbase.

Tea canister, 20th century

Boston Tea Company, Secaucus, New Jersey
Tin

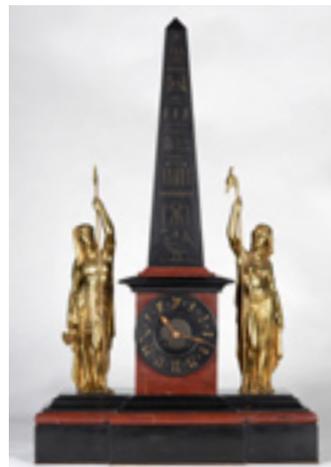
Anonymous donor, Knoxville

"Boston's Tea of Tut" canister was filled with aromatic tea bags, even though is unlikely that the young pharaoh Tutankhamen ever drank tea. But modern Egyptians like strong tea with milk and lots of sugar.

French mantel clock, 19th century

Mark of Japy Freres & Cie, Beaucount, France
Marble, onyx, bronze, gilt

Size: 29 in. high by 18 in. wide



Lent by James Johnson, Springfield, Tennessee

An impressive clock in the Egyptian Revival style has an onyx dial inset in the red marble base of an onyx obelisk engraved with ornamental hieroglyphs. The gilded cast female figures pose gracefully in versions of ancient Egyptian dress and hold a spear and ancient Egyptian was-scepter. Besides the serial number 14675, two marks are stamped on the movement's brass backplate: JAPY FRERES & CIE. EXP 1855 GDE. MED. D'HONN. [Japy Freres & Co.

Exposition 1855 Grand Medal of Honor] and GAY VICARINO & CO. G. V. PARIS, probably the maker or vendor of the clock's case.

Frederick Japy (1749–1812) was a famous French clock- and watchmaker, often called the "Father of the French Horological Industry." The inventive pioneer mass-produced movements, replacing labor-intensive handcrafted clockworks. In 1772 Japy established his factory in Beaucount, France, to meet the growing demand for timepieces. By 1777 he had 50 workers, and by 1851, some 3,200. His sons continued the business of quality workmanship under the name Japy Freres & Co.

Silvery Silver



Pie server, 1856–1861

Marked ROGERS, SMITH & CO. A1, HARTFORD CONNECTICUT

Silver plate

Lent by Mrs. Carolyn Mulder, Knoxville

Stylized papyrus, a plant so common in Egyptian design motifs, has been incorporated into this elaborately decorated server.

Ladle, ca. 1880

Marked WHITING MFG. CO., NEW YORK, NEW YORK

Pattern: "Egyptian"

Sterling silver with gold wash

Lent by Lawrence and Joan Markel, Knoxville

A pharaoh-headed panel is flanked by birds and papyrus stalks. Below the panel, papyrus stalks extend to hold the flared cup of the ladle.

Berry spoon, 19th century

Marked 1 PAT. APPL. FOR/ STERLING

Sterling silver, gold wash

Lent by James Johnson, Nashville

The handle ends in the head of a pharaoh flanked by serpentine-shaped birds. Along the shaft are papyrus stalks, making this spoon a perfect example of the trend for Egyptian motifs, even in tableware.

Teapot, 19th century

Marked Simpson, Hall,
Miller & Co., Wallingford,
Conn./ Treble plate/ Patd
Nov. 16, 1869 A

Triple silver plate

Lent by John and Cynthia
Lancaster, Nashville

The hinged lid has an ancient Egyptian kheker-sign for the finial and the handle top has a head of a pharaoh.



Five o'clock spoon, 20th century

Pattern: "Antique Egyptian" (introduced ca. 1909)

Unmarked, attributed to William A. Rogers

Silver plate

Lent by John and Cynthia Lancaster, Nashville

At the shaft end of this lovely spoon is a winged scarab surmounted by a sun disk. The sacred insect represents the ancient Egyptian deity Kheper, god of the rising sun. A bundle of long-stemmed lotus plants decorates the shaft.

Tennessee Centennial and International Exposition, 1897¹

On May 1, 1897, the World's Fair opened Nashville. It was a historic event to commemorate the 100th anniversary of Tennessee's becoming a state in 1796, although it opened a year after the actual anniversary date. The grounds were filled with buildings, pavilions, and halls showcasing modern technology, commerce, agriculture, and so forth. An emphasis was also placed on modern women, African Americans, and children, and also on art and history. One prominent structure was a full-scale replica of the Parthenon, the ancient temple of the goddess Athena in Athens, Greece, built to play on Nashville's nickname, "The Athens of the South." No less imposing was the large Memphis Pyramid Building, inspired by the great pyramid of Cheops at Gizeh, but a sixth its size. Visitors could view not only the products and resources of Shelby County but also the important contributions of Egypt to art, architecture, and science. Such expositions awakened minds and spurred Egyptomania.

"Across Lake Watauga," 1897

Centrally placed on the exposition grounds, the Memphis Pyramid Building combined a pyramid and a temple and was a distinctive attraction from first to last. "Unique, imposing in size, rich in colors and symbols, it excited curiosity and admiration... The exhibit of resources was unequaled by any county at the Exposition." (1775.B1 A22 cop. 2, p. 299) It was said to be the most popular attraction by far.



"Exterior of the Streets of Cairo," 1897

"People thronged to 'The Streets of Cairo.' Inside the Egyptian Pavilion people found themselves... in a new world, almost. It was all new and strange, as if one had in a moment stepped from the noise of the busy Exposition into a veritable city by the Nile." (ibid., p. 214) There were typical shops and bazaars with a barber, a shoemaker, and dark-eyed young women lounging, selling jewelry or thick coffee. All kinds of entertainments—conjurers, acrobats, music, and mysterious belly dancers—added to the exotic delights. Drivers even offered Egyptian-style rides on camels and donkeys.

"Electric Effects by Moonlight," 1897

The exposition was designed to showcase the progress of Tennessee in rebuilding a "New South" with economic, social, and cultural advances after the Civil War, and it attracted some 1.8 million visitors. The exposition grounds were later named Centennial Park, and the replica of the Parthenon still stands there. Unfortunately, the Egyptian Pavilion seen here was torn down.

¹ Photographs courtesy of Special Collections, University of Tennessee Libraries

Memories and Memorabilia¹

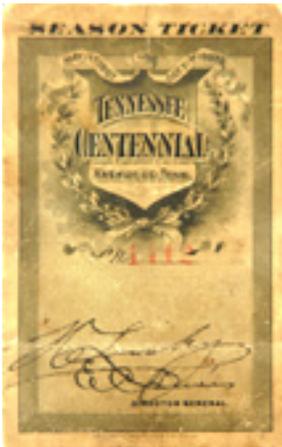
The Tennessee Centennial and International Exposition in 1897, an official guide, sold for 25 cents.

"Tennessee Centennial Inaugural Ceremonies, June 1, 1896" was a mini-guide featuring photographs of the principal buildings, printed a year before the exposition opened.



A letterhead illustration on the Memphis Palace stationery includes a man wearing the traditional tarbush, or fez.

An admission ticket for the 1897 exposition



One could buy a season ticket with a photograph of the ticket-holder inside. The Tennessee Centennial Exposition opened in May 1897 for a 6-month run.

Ancient Becomes Modern

Some of the world's first furniture was produced in ancient Egypt, and archeological finds offer a glimpse of furnishings for both modest households and royal palaces, as well as the materials used to make them. Most are splendid examples of fine craftsmanship and unequalled elegance.

The creative imagination of Egyptian designers began early in the Old Kingdom, around 2780 B.C.E. For example, a magnificent bedroom was found in the tomb of Queen Hetepheres, mother of the pharaoh Cheops, and later other objects were unearthed from the final resting place of the New Kingdom architect Kha, ca. 1400 B.C.E. [See the Egyptian Gallery "Papyrus of Kha" exhibit.] Colorful wall paintings in tombs not only illustrate religious beliefs but also preserve for us aspects of the ancient Egyptian lifestyle, of which furniture was an important component. Little did the ancient Egyptians know they were to have far-reaching influences in interior design millennia in the future.

¹ Lent by Tennessee State Library and Archives; the Main Public Library, Nashville, and Special Collections, University of Tennessee, Knoxville. References: Bobby Lawrence, *Images of America Tennessee Centennial*, Nashville 1897, "The Memphis-Shelby County Building," p. 39; "Entrance of Streets of Cairo," p. 75; "Camel Rides in the Streets of Cairo," p. 88. (T775.A1A2 1897 LEND)

Stool, 20th century
Manufacturer unknown
Wood

Lent by Mark Brown, Nashville



This stool is a modern adaptation of those found in the tomb of Tutankhamen in 1922.

Household and palace goods and the rich materials used to make them are testimonies to elegant fine craftsmanship. The finding of Tutankhamen's tomb had a lasting impact, generating a new wave of Egyptomania.

The most famous examples of ancient Egyptian furniture come from the tomb of Tutankhamen, an unparalleled discovery in 1922 by British Egyptologist Howard Carter (1874–1939) and his British patron Lord Carnarvon (1866–1923) in the Valley of the Kings in Upper Egypt. The final resting place of the pharaoh was filled with handsome furnishings, including many stools. This interior view of the tomb was shot by the American archeologist and photographer Harry Burton (1879–1940) when the tomb was first discovered.

Floor lamp, ca. 1900

Maker: Unknown; made in the U.S.
Painted metal

Gift of Mr. and Mrs. Louis Bailey Audiger, 1934

The slender lighting device is shaped like a papyrus plant. Delicately painted separate plant stalks add to its grace. Its original shade(s) is missing. The lamp was made during the art deco period (1900–1930s), which embraced the influence of Egypt. The lamp's feet suggest the head of Tutankhamen.



King Tutankhamun Egyptian chess set, ca. 1983

Maker: The Franklin Mint, Exton, Pennsylvania
Wood; brass; enamel; glass; gilt

Lent by Drs. Wahid and Samia Hanna, Knoxville

The chess set reflects the rekindled interest in Egypt following the discovery of the tomb of Tutankhamun in 1922. A black inset around the board's sides has the king's cartouches in gold, and at the four corners, his figure in gold. The gold gaming pieces are pawn, a falcon with outstretched wings; rook, a temple entrance; knight, a seated sacred cat; and bishop, an ankh. The king and queen pieces wear elaborate royal headdresses. An ankh tops the glass cover and winged sun disks protect the board.

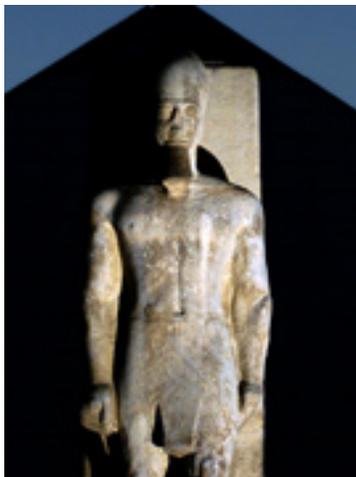
The Memphis Monument

On the Memphis bank of the Mississippi River, rather than on the great river Nile, stands an imposing stainless steel-faced pyramid. This wondrous geometric form was constructed to bring to mind Memphis' namesake, the storied ancient Egyptian city of Memphis. The 321-foot Pyramid Arena was styled after the originally 481-foot grand pyramid of Cheops at Gizeh, so symbolic of Egypt.

The design of lead architect Jon Niemuth and masterful lighting by Ross DeAlessi of Seattle created a striking structure. The lighting purposely forms additional triangles as shadows on the sides of the building. Opened in 1991, the multipurpose arena functioned as an amphitheater for basketball and hockey, concerts, and family entertainment.

Unfortunately, a safety issue arose regarding the stability of the structure; it had not been built to withstand the force of an earthquake. For this reason the Pyramid Arena may remain just a Memphis landmark in the Egyptian Revival style—but it is nonetheless amazing to behold.

The Memphis Pyramid Arena is shown here during its construction. Each of its four corners has a 371-foot steel truss that weighs 200 tons. Altogether, the structure has 28 trusses, totaling 1955 tons. By comparison, modern scholars calculate that the pyramid of Cheops was made of 2,300 separate stone blocks, each weighing some 2½ to 15 tons. Several early scholars, including Edmé-François Jomard, a savant in Egypt under Napoleon, also made surprisingly accurate measurements of the pyramids.



A majestic statue of Ramesses the Great looms before the entrance to the Arena. The 25-foot, 47-ton stone sculpture is a replica of an original discovered in 1888 at Egypt's Memphis. The crown alone is 6½ feet high.

The Louis Bailey Audigiers at Giza, 1913

Photographer: Unknown

Sepia-toned silver print

McClung Museum—A1: 161 C136 1P

Gift of Mr. and Mrs. Louis Bailey Audigier, 1934

The Knoxville couple (at right) and friends pose before the Great Sphinx and the pyramid of Cheops, an iconographic setting most travelers to Egypt since the beginning of photography have been unable to resist.

The Downtown Church

The Downtown Presbyterian Church in Nashville has been restored recently to its former elegance, revealing it as an exceptional example of architecture in the Egyptian Revival style. The building was designed by William Strickland (1788–1854), who worked in many architectural styles. He was the architect for the State Capitol building (1853)—his last project as well as his final resting place—and the Italianate Belmont Mansion (1850), the former home of Joseph and Adelia Acklen, now encompassed by the campus of Belmont University.



Downtown Presbyterian Church, 1849–1851

Nashville

Photographer: Lindsay Kromer

McClung Museum photographic archives

On its exterior façade, above a pair of stylized papyrus-form columns, the entablature bears the winged sun disk common to ancient Egyptian temples. The central entrance and the two side doorways borrow from ancient Egyptian pylon entrances to temples.

Interior views of colorful columns flanking the altar, which were adapted from those in the hypostyle halls of Egyptian temples. In the sanctuary, the stained-glass windows have various Egyptian decorative motifs. A distinctive planter is shown at the altar.

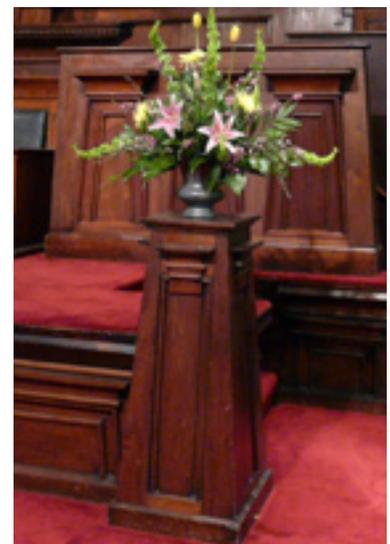
Planter, ca. 1850

Nashville

Wood

Lent by the Downtown Presbyterian Church, Nashville

One of a pair of planters placed on either side of the doorways in the church vestibule. The design was adapted from the deep cavetto cornices and the battered (sloped, receding from base to top) walls of the large gateways to ancient Egyptian temples.



Baubles, Bangles, and Bracelets



Scarab Bangle Bracelet, ca. 1910

Gold, carnelian

Lent by Carol Leeds, West End Estate Jewelry, Knoxville

The bezel setting on a swivel within the beaded frame allows the scarab to be turned. A male figure on either side of a tall vessel is engraved (intaglio) on the underside. Carnelian was a favored stone in Egypt, a symbol of lifeblood, imbued with magical properties.

Scarab Link Bracelet, 20th century

Gold, carnelian

Lent by Carol Leeds, West End Estate Jewelry, Knoxville



Nine scarab shapes in carnelian are detailed in gold. In ancient Egypt the number 9 was significant and may have represented a large number, or perhaps "all possible."

Scarab Bracelet, 20th century

Gold

Lent by Carol Leeds, West End Estate Jewelry, Knoxville

A large eye-catching scarab shape dominates the front, flanked by hinged tapered bands incised with faux hieroglyphs. Religious figures and symbols decorate the openwork side panels. The scarab beetle represented the solar deity Khepri, god of the morning sun.

Brooch, 20th century

Maker: Unknown

Brass, blue glass

Anonymous lender, Knoxville



The head of a royal Egyptian male is flanked by extended wings, reminiscent of the traditional winged sun disk. This piece reflects a popular adaptation of Egyptian influence in costume jewelry.

Necklace, 20th century

Maker: Unknown

Gold plate

Lent by West Side Antiques Market, Knoxville

Centered in the pendant is a frontal image in relief of the head of an ancient royal Egyptian male. The geometric form and extended wings combine ancient Egyptian motifs.

Military belt buckle, circa 1915

Maker: unknown

Gilded bronze

Gift of James Price, 1985

A Royal Fusiliers officer's waist-clasp has a banded laurel wreath inscribed with the names of British military victories. Centered at the bottom is a special sphinx resting over the word Egypt, recalling Britain's successful campaign against Napoleon in 1799.

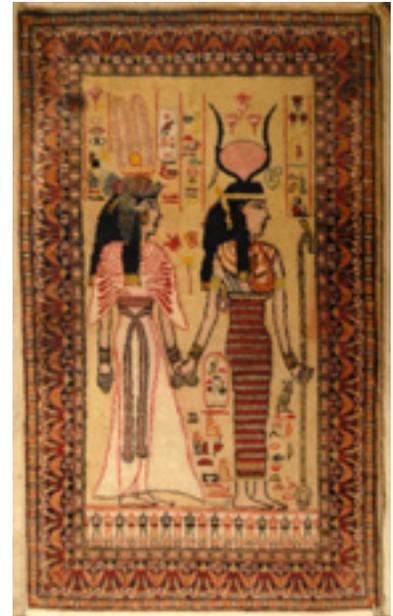
A modern rug, 20th century

Maker: Unknown

Wool

Lent by Drs. Wahid and Samia Hanna, Knoxville

Queen Nefertiry ((1304–1237 B.C.E.), first wife of Ramesses II, is led by the great universal mother goddess, Hathor. The scene is adapted from a wall painting in the tomb of Nefertiry in the Valley of the Queens in Thebes. The life-sized figures are in low relief and painted beneath a ceiling of stars in lovely realistic colors on stucco. Both bejeweled figures wear ornate broad collars and bracelets. The queen, in a fine linen garment, wears her elaborate vulture headdress, and Hathor, her symbol of a sun disk flanked by cow horns. Queen Nefertiry's small temple at Abu Simbel, next to that of Ramesses II, is dedicated to Hathor. A lotus blossom decorates the rug border.



A modern pharaoh

Artist: Signed HARWIL

Molded, painted plaster

Lent by Charles Goan, Knoxville



At first the handsome head might seem to be an ancient sculpture, but the details of the face and costume are inconsistent with true royal portraiture. The face is probably the likeness of a model or the sculptor himself. The headdress is a simplified version of a pharaoh's Blue Crown, usually worn without a beard. It is an engaging work that caters to popular tastes in yet another form of Egyptomania.

The Resting Place

In the world's enthusiasm for things Egyptian, the cemetery was not forgotten. Obelisks, façades of temples, and sphinxes were frequently used in mausoleum and cemetery design.

Washington's Tomb, Mt. Vernon, Virginia, ca. 1910

Publisher: *Unknown*

Black: *halftone over flat colors*

Anonymous lender, *Knoxville*

The stone sarcophagus of Martha and George Washington can be seen behind the wrought iron gate. Obelisks in the Egyptian style flank the plain brick structure, festooned with vines.

Old Gray Cemetery, Knoxville, 1852

Photographer: *Jefferson Chapman*

McClung Museum photographic archives



Old Gray is the well-known resting place for many early local families. Scores of large and small obelisks, grave markers, and stone monuments found around the world since ancient times abound. Such a lofty classical form adds distinction to the burial vaults. Although their ancient religious association with the principal solar deity of Egypt has faded, they seem to pierce the sky and point toward heaven.

Mausoleum, 1917

Mt. Olivet Cemetery, Nashville

Photographer: *Lindsay Kromer*

Lindsay Kromer

McClung Museum photographic archives



Built for Major Eugene C. Lewis (1845–1917) of Nashville, the monumental cement crypt typifies the Egyptian Revival style. Appropriate to the style are guardian sphinxes flanking the pyramidal tomb, just as the Great Sphinx guards the sacred grounds at Gizeh. Among his important civic accomplishments, as director of the 1897 Tennessee Centennial, Lewis proposed the construction of the Parthenon, the centerpiece of Centennial Park in Nashville.

Mausoleum

Mt. Olivet Cemetery, Nashville

Photographer: *Lindsay Kromer*

McClung Museum photographic archives

HE SHALL GIVE HIS ANGELS CHARGE OVER THEE.

Echoes of Egypt

Several kinds of paper items were included in the Egyptomania phenomenon. Framed prints of Egyptian scenes were fashionable for home and office wall decoration, and trade cards featured the names and sometimes the emblems of a businesses enhanced with Egyptian scenes and motifs and were given out free by merchants to advertise their products. After 1900, trade cards were phased out by cheaper magazine ads, but stereoviews, lantern slides, and other printed matter with Egyptian themes were all the rage, particularly as collectibles in the late 19th and early 20th centuries.

Lantern Slides, Stereoviews, Booklets, and Trade Cards

Lantern Slides of Egypt, early 20th century

Publisher: *Moore, Bond & Co. and McIntosh Stereopticon Co., Chicago*

Photographer: *Unknown*

Gift of Special Collections, University Libraries, 2008



Lantern slides, patented in 1850, consisted of a transparent photographic image sandwiched between two glass plates and were projected onto a suitable surface by a projector, or "magic lantern." Lantern slides were widely popular for home entertainment, scientific study, or educational purposes. They could be shown to larger audiences than paper photographic prints.

Operating a magic lantern, ca. 1900



Stereoviews of Egypt, 1908

Publisher: *Underwood & Underwood*

Photographer: *Unknown*

McClung Museum archival collections

The colorful images of Egypt appeared to be three-dimensional when viewed in a stereoviewer.

Photo album, ca. 1945

Maker: *Unknown*

Leather, cardboard, and paint

Gift of Mrs. Martha Moore, 2008

The colorfully decorated album contains photographs of Egypt taken by the donor's son while he was in the U.S. armed forces during World War II.

Advertising brochure, 1872

Publisher: *Dé. Wei de Meyer, New York*

Anonymous donor, Knoxville

This small publication, "A Wonderful Discovery," promotes a cure for catarrh, a virus of the mucus membranes, with testimonials and other information. The Eastern-style cover illustration was intended to capture attention, especially of Egypt enthusiasts.

Souvenir booklet, ca. 1912

Publisher: *Max H. Rudmann & Co., Cairo*

Photographer unknown

Anonymous donor, Knoxville

A photogravure of the famous port of Alexandria decorates the cover, which encloses 36 fine black-and-white photogravures of the city. The booklet is a collectible bit of Egyptomania.



J. & P. Coats trade card, 19th century

Chromolithograph

Printer: *Unknown*

Anonymous donor, Knoxville

"The Greatest Thread and Needle in the World" testifies to the thread's strength. It can even pull and buoy the monolithic obelisk "Cleopatra's Needle" from Egypt to New York City's Central Park.

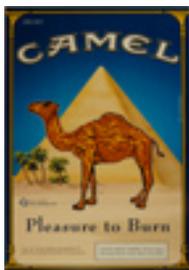


"Cook's Nile Service" folder, 1904

Publisher: *Thomas Cook & Sons, London, etc.*

Anonymous donor, Knoxville

The little helper was produced by Cook's, the famous travel agency, and handed out to those on the firm's passenger ship Tewik. Cairo and Assuan are noted among must-stops for traveling the Nile during the winter months.



Camel cigarette poster, 2003

Publisher: *R.J. Reynolds Tobacco Co.*

Anonymous donor, Knoxville

The original 1913 image is still being used to sell cigarettes. The pyramid and camel combo continues to have an exotic appeal.

Trade card, ca. 1900

Wood engraving

Printer: *Robinson Engraving Company, Boston*

Anonymous donor, Knoxville

John H. Pray, Sons & Co. of New York used the card to advertise oriental rugs, carpets, and a fine collection of antiques. The card front cleverly emphasizes its products through intriguing Egyptian monuments.

Chesebrough Vaseline trade card, 19th century

Chromolithograph

Chesebrough Manufacturing Co., New York/London/Montreal

Anonymous donor, Knoxville

A famous obelisk and its associated magical powers were used to advertise Vaseline products. This is suggested in part on the back in a poem, "The Elixir Vitae":

"But lo the world moves on from age to age,
And Science tells us, with its voice serene:
'This long sought Talisman is found at last,
Life's great Elixir, wonderous [sic.] Vaseline."

Chocolat Guérin-Boutron trade card, ca. 1900

Chromolithograph

Printer: *J. Minot, Paris, France*

Anonymous donor, Knoxville

This superior chocolate company won gold medals in the universal Paris expositions of 1889 and 1900. The Egyptian scene is from their series of 72 cards depicting theater across the ages.



Architecture Revived

Examples of the refined, creative architectural skills of the ancient Egyptians has inspired buildings of one type or another in the modern world, particularly in Europe and America. The unique architecture of the Nile Valley testifies to the extraordinary abilities of this early culture as seen in many temples and tombs. Even in the earliest periods of the Old Kingdom (2780–2280 b.c.e.), an undeniably distinctive style begins to emerge. Egyptian influences are echoed in the examples shown here, some more obvious than others.

The Egyptian Revival style incorporated designs originated by the ancient Egyptians. The use of Egyptian motifs in architecture and décor has a tradition extending from the classical era to the present. Basic architectural forms have been reinterpreted and employed in new ways, but the origin of inspiration is clear.

The world's cemeteries, mausoleums, and other such memorials have featured the column, pyramid, obelisk, and pylon forms in all sizes. Italy has many architectural examples of obelisks, sphinxes, and pyramidal and figural sculpture. Similar examples are plentiful in other countries, including France, England, and the United States.

Egyptian creative elements have been used in architecture but also in furniture, decorative objects, jewelry, paintings, sculpture, and various ornamentations. Such symbols as the scarab, cobra, sun disk, palm tree, papyrus plant, lotus leaves and blossoms, *ankh*-signs, bogus hieroglyphs, and so on are found as interior architectural features and in furnishings like sofas, chairs, sideboards, clocks, vases, console and pier tables, stools, enamelware, lamps, silver coffee and tea services, table centerpieces, and so on. Egyptian design was an especially strong influence in the art deco period.

World expositions often included exhibitions about Egypt, which inspired new and continued interest. Archaeological excavations in Egypt played a role. The most prominent was the discovery of the tomb of Tutankhamun in 1922, which stirred the production of all sorts of items that incorporated and employed Egyptian motifs.

Gager Lime Manufacturing Company, ca. 1890 Sherwood, Franklin County, Tennessee



Photographer: Chad's Public Gallery
Courtesy of Picasa Web Albums, 2008

This view of a section of the building complex reflects Egyptian architectural influences in the structural proportions, the pilasters, and the deep cavetto cornice.

Gager Lime Manufacturing Co., ca. 1890 Sherwood, Franklin County, Tennessee Photographer: Pamela LaRue

Courtesy of Pamela LaRue, Franklin, Kentucky
George Kinney, the original plant engineer, designed the building in the Egyptian Revival style, which he understood well. At right, the round columns were influenced by those in Egyptian temples. At



left, other Egyptian architectural styles are reflected in the window openings proportioned to the pilasters and the deep cavetto cornice. The structure still stands, though it is now abandoned since the plant closed in 1947.

Bon Air Coal exhibit, 1897

Nashville

Courtesy of Special Collections, University Libraries, the University of Tennessee, Knoxville

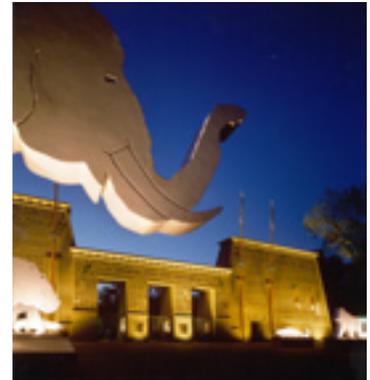
An exhibit at the Tennessee Centennial used the Great Pyramid of Gizeh as the shape to illustrate coal production by this company. The blocks are made of coal.

Zoo entrance, 1906

Memphis

Courtesy of Jack Kenner, Memphis Zoo

The façade is borrowed from several Egyptian temple components. Quasi-authentic features have been added in the colorful hieroglyphics decorating the walls, and the flag stands before Egyptian-style recesses in the wall.



Fountain, 1930s

Knoxville

Photographer: Jefferson Chapman, Knoxville

Courtesy of Jefferson Chapman, Knoxville

The obelisk is an important feature of an art deco style fountain in Sequoyah Hills in Knoxville. (The other sections and motifs are not Egyptian.) Obelisks are found in many local contexts, including cemeteries and even the Old City-County Building in downtown Knoxville.

Masonic lodge, 1955

Nashville

Courtesy of the Jere Baxter Edgefield Lodge No. 742, Nashville

A building in the Egyptian Revival style was chosen for a lodge for those initiated into mysteries of the Fraternity of Freemasonry—a decision, no doubt, to complement the the brotherhood's interpretations of ancient Egyptian religious beliefs and practices.

It was said that in Alexandria "...a lodge of the Order of Memphis was founded by Freemasons of the prominence of Napoleon Bonaparte...and others of the French Army during the Egyptian Campaign of 1798." (Albert G. Mackey, Encyclopedia of Freemasonry, Vol. I. Chicago: The Masonic History Company, 1958, pp. 315–316) The order continued to grow in Egyptian cities into the 1920s.

Hampton Inn, 2006

Knoxville

Photographer: Unknown

Courtesy of Hampton Inn, Knoxville

A new hotel in a modified Egyptian Revival style opened in 2006 to replace the old hotel that had opened in 1986. Its second anniversary was celebrated in August.



After *Description de l'Égypte* [The Description of Egypt]¹

An important result of the rise of Egyptomania was an increase in scholarly and literary works that followed in the wake of the great volumes of *Description*, published between 1809 and 1828. New publications emerged covering various areas in archaeology, Egyptology, Orientalism, design, art, and architecture. The celebrated publication had grasped that attention of Europe, particularly in France and England. Some books even contained illustrations based on engravings in *Description*.



Napoleon and the Sphinx, 1870s

Artist: Jean-Léon Gérôme, France (1824–1904)

Publisher: Goupil & Co., Paris

Gift of Dr. and Mrs. John Bloor, Knoxville, 2005

The photogravure print was taken from an original oil on canvas by Gérôme, who was inspired by Orientalism and deeply fascinated by Egypt. Goupil, a renowned 19-century French dealer and publisher, produced affordable mid-market prints. To meet popular demand, prints with Egyptian themes were available from various other sellers, as well.

The Return from Elba, 1835

Artist: Ebenezer Landells, British (1908–1860)

Publisher: Henry Colburn, London

Anonymous lender, Knoxville

Although Napoleon's days in Egypt were over, wood engravings sustained his legacy. In April 1814, Napoleon was forced to abdicate the throne of the emperor of France and exiled to Elba, an island off the coast of Tuscany. After 11 months in exile he escaped, and in March 1815 he was carried in triumph through Paris by jubilant followers.



Napoleon had taken Egypt with him to Elba. In his residence, the Villa di San Martino, some interior rooms were furnished in the Egyptian style, and the gardens were ornamented by Egyptian pillars and obelisks.



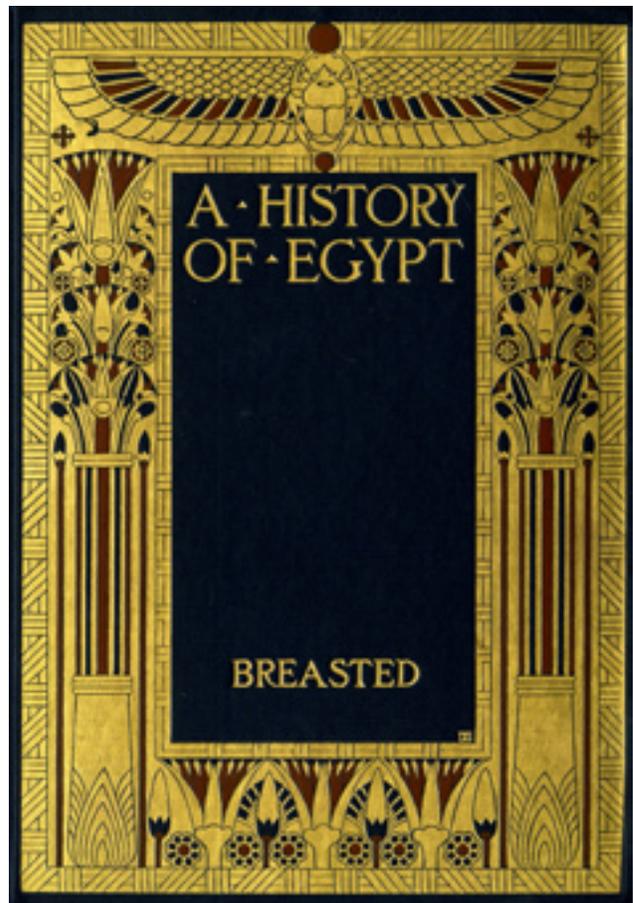
Place de la Concorde—Paris, 19th century

Engraved by J. Sandler

Drawn by T. Allom

Anonymous lender, Knoxville

In the winter of 1836, the obelisk of Ramesses II from the Temple of Luxor at Thebes, a great symbol of ancient Egyptian royalty and power, was erected in the Place de la Concorde. The plaza was packed full of celebrants as France basked in the majesty of the monolith. (James Henry Breasted, *A History of Egypt*. New York: Charles Scribner's Sons, 1945)



¹ The selections in this exhibit were lent by Special Collections of the University Libraries and from the McClung Museum collection at the University of Tennessee, Knoxville.



Entrances and colossal statues in the Egyptian Court of the Crystal Palace, 1851 from *The London Illustrated News*, vol. 25, July to Dec. 1854, Hodges Library, University of Tennessee, Knoxville

CHAPTER 4

That's Entertainment—Egyptian Style

Ancient and Modern Magic

Ancient Egypt was the citadel of magic. The pharaoh was considered “the great magician par excellence, for he is the incarnation of the life force.” (Christian Jacq, *Egyptian Magic*. Warminster, Wilshire: Aris & Phillips Ltd., 1985, p. 9) The priesthood, or magicians, used magic to mysteriously manipulate events and actions to promote good and combat evil. Magic, called *heka* in ancient Egypt, was a supernatural creative force. It was practiced everywhere, as evidenced in religious texts, medical writings that detail magical cures, and folk tales, as well as in the magical symbols used in funerary, furnishings, tombs, temples, and jewelry. Humans, animals, and deities all had mysterious spiritual power that could be magically controlled.

In performances of magic today, mystery is as central as it was in ancient magical beliefs. For the ancients, unseen forces or supernatural powers clearly worked, and modern magicians took heed. As magicians produce wonder and mystery, their “creative force” remains a secret.

Magicians have long been a part of Tennessee’s popular culture. In Nashville the well-known magician David Price (1911–1998) borrowed the Egyptian Hall’s famous name for his own museum of magic in his Nashville residence. For many years, his collection of memorabilia drew the interested to his doors. Photograph courtesy of David Price, Nashville.



The façade of the Egyptian Hall in London reflected the growing interest in the mysteries of ancient Egypt. Built in 1812, “England’s Home of Mystery” was famous for its daily magic shows. In 1821 Giovanni

Battista Belzoni (1778–1823), the Italian explorer and excavator in Egypt, held a stunning exhibition there of two full-scale reproductions of rooms in the tomb of Sety I, father of Ramesses II, and a 50-foot-long model of the tomb. In 1904 the building was razed for apartments and offices.

Interior of David Price’s Egyptian Hall Museum in Nashville, with a sphinx resting on his book, *Magic. A Pictorial History of Conjuring in the Theater* (1985). Photograph courtesy of David Price, Nashville.

A poster from David Price’s collection advertises the famous magicians John Nevil Maskelyne (1830–1917) and George A. Cooke (1825–1904). They were billed as “Royal Illusionists and Anti-Spiritualists,” at the Egyptian Hall in 1873–1904. Some of their programs had Egyptian scenes on the covers. Photograph courtesy of David Price, Nashville.

Egyptomania and the Movie Show

On the cusp of the 20th century, the craze for Egypt was about to profit early movie companies. One of the first films with an



Egyptian theme was *Cleopatre* (1899), which opened in France. This compelling Egyptian queen was to be the subject of many subsequent films. By the early 20th century, Egyptian-themed films were being shown in cities around the world. In the United States moviegoers flocked to see glamorous Hollywood actors in Egyptian roles. The screen blazed with dynamic pharaohs, seductive queens, scary mummies, mysterious tombs, violent military clashes, racy romances, and detective mysteries.

Tennessee was no exception; cities and towns showed many such films. The first proper movie house opened in Memphis in 1905 (according to “First Movie House Opened Here in 1905” in *The Commercial Appeal*, March 28, 1950), and 25 years later the well-known Theatorium opened there. In Nashville the first silent movies were shown in the Vendome Theatre, but by 1907 a hand-cranked movie projector was throwing images on the 8-foot-by-10-foot screen in the 170-seat Dixie Theatre. (See “Huddleston’s Big Wheels and Little Wagons” in the *Nashville Banner* newspaper, n.d., in the files of the Nashville Main Public Library.) In 1903 Knoxville, films were amazing people in the downtown Staub Theatre. (See John Kyle Thomas, “The Cultural Reconstruction of an Appalachian City: Knoxville and the Coming of the Movies” in the *Journal of East Tennessee History*, No. 65, 1993.) The Edison Theatorium opened on Gay Street in 1907 as Knoxville’s first official movie house, undergoing several name changes over its history. The Tennessee Theatre with its oriental-styled interior and the Bijou Theatre opened as movie theaters in 1928 and 1935, respectively.

More than 365 films about Egypt were produced in the United States in the last hundred years. Film companies made a lot of money with that ever-popular subject, another form of Egyptomania.

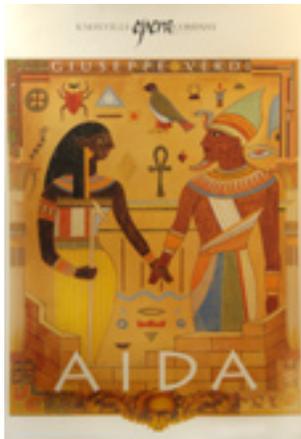
Theda Bara in Cleopatra, 1917
Producer: William Fox (California)
Cost: \$500,000; cast included 10,000 people and 2000 horses
Image courtesy of Special Collections, University Libraries, the University of Tennessee, Knoxville



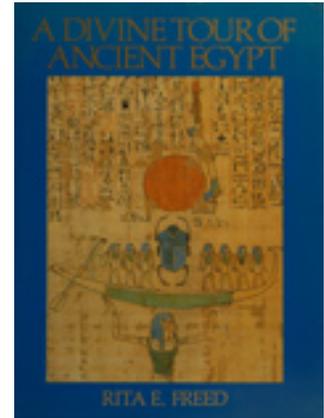
Arias of Aida

Opera lovers in Knoxville have delighted in splendid productions of *Aida*, a sumptuous and gripping opera by the Italian composer Giuseppe Verdi (1813–1901). It was in 1870 that Ismail Pasha (1830–1895), viceroy of Egypt, successfully persuaded the Verdi to write a grand work for the new Cairo Opera House and to use a plot by the eminent French Egyptologist Auguste Mariette (1821–1881). Verdi's esteemed opera *Aida* opened with great fanfare on December 24, 1871, although Verdi did not attend. The grand work has been described as possessing "an almost architectural feel of the massively round Egyptian columns that are such a feature of any traditional staging of the opera." (David Stivender, *Aida. Opera in Four Acts. Libretto*. New York: Metropolitan Opera, n.d., p. 9) *Aida* continues to delight, with its exciting music, drama, staging, and presentation of Egypt.

In April 1999 Egypt again became the focus of attention in Knoxville with the staging of this opera of extravagant proportions, the Egyptomania of opera.



Poster, 1999
Graphic Artist: John Kleber,
 Northern California
Publisher: Aim Printing, Knoxville
 McClung Museum collection



Rita Freed, *A Divine Tour of Ancient Egypt*. Memphis: University Gallery, Memphis State University, 1983

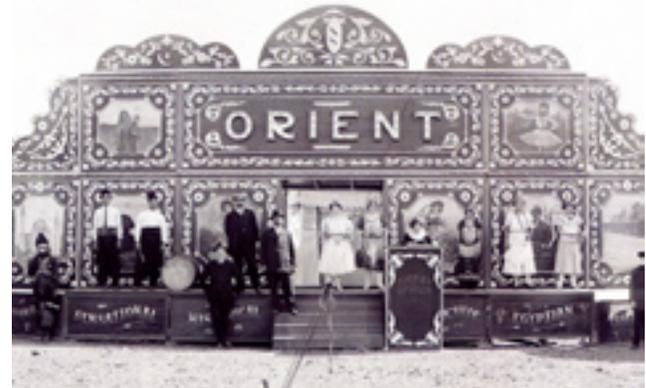
Rita Freed, *Ramesses the Great*. Memphis: *The City of Memphis*, 1987

The exhibitions of ancient Egyptian objects more than 3000 years old brought the together ancient and modern Memphises, one on the Nile the other on the Mississippi. Masterpieces of ancient Egyptian art were on display.

Sideshow, 1914

Photographer: Jim Thompson, Knoxville
 Courtesy of Ed Thompson, great-great-grandson of the photographer, Knoxville

A section of the "Orient," K. G. Barkoot's World's Greatest Shows, held in Knoxville on April 14, 1914, was part of the Shriner's and City League Spring Carnival. The sideshow reflects another form of the continued interest in Egypt. At left: a backdrop of a mosque in Cairo and two men wearing fezzes before the Great Sphinx; at right: the pyramids at Gizeh.



Expositions, Exhibitions, and Sideshows

Expositions such as the Crystal Palace in London in 1851 (from *The London Illustrated News*, vol. 25, July to Dec. 1854, Hodges Library, University of Tennessee, Knoxville) had lasting influences on those that followed. Even today, Western civilization courses at the University of Tennessee, Knoxville, cover the subject.

The most important international exposition of the period held in Tennessee was the Centennial Exposition of 1879 in Nashville. The designers had not forgotten Egypt's Memphis in their plans, representing the city with a large pyramid-style building and associated Egyptian cultural details and events. Although the Egyptian Court in the Crystal Palace had Abu Simbel, Nashville had the Great Pyramid.

Entrances and colossal statues in the Egyptian Court of the Crystal Palace, 1851

Although created on a somewhat smaller scale than the originals due to space constraints, the resultant staging was one of grandeur. Amazed visitors strolled through various sections of the temple at Karnak, as well as a recreated tomb of Beni Hasan, and were awestruck as they stood before the towering statues of Ramesses II.

