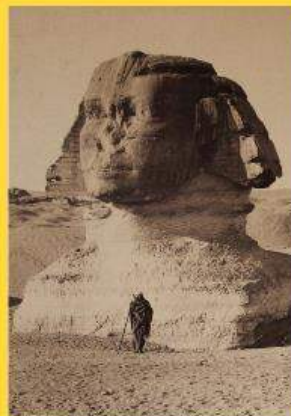
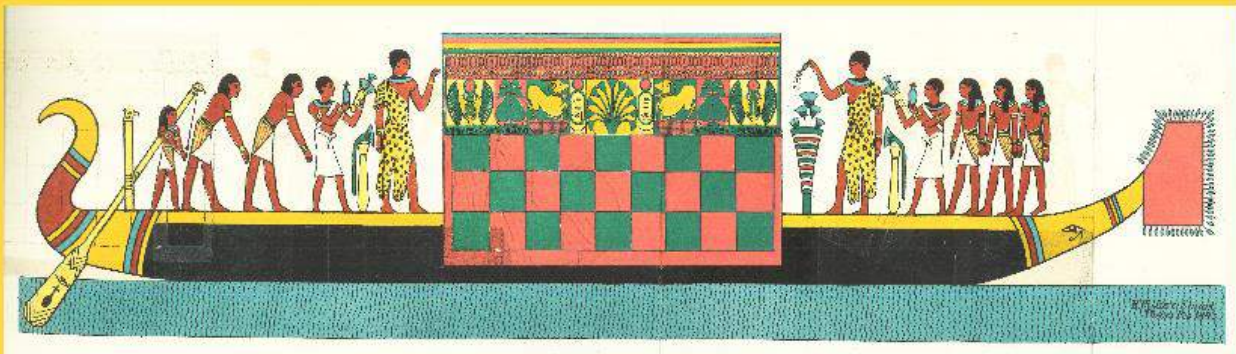


Egyptomania: The Western Fascination with Egypt

Exhibition Guide

11/1/2018



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Introduction

Egypt has captivated western culture for millennia. When the Roman Empire reigned, Julius Caesar and Marc Antony were enthralled by the Egyptian queen, Cleopatra, an icon who has inspired countless plays, novels, and films. Egypt, in turn, has become evocative of the exotic, beautiful, and seductive. For westerners, Egypt holds a thrilling allure, but there is an air of exoticism that is too romantic to be realistic - and so it's important to separate fact from the fictional Egypt of the western imagination. Nonetheless, such perceptions have persisted, and the fascination with Egypt thrives – Egyptomania.

This western captivation was renewed in the early nineteenth century when Napoleon Bonaparte led a campaign through Egypt that yielded little military success, but ample scientific discovery. It was on this expedition that the Rosetta Stone was discovered, and many other artifacts were brought back to Europe, initiating a long pattern of instating Egyptian antiquities in foreign museums. Even ancient monuments like obelisks were transported through expensive and dangerous ventures, winding up in cities like London, Paris and New York. Through these discoveries and undertakings, developments were made in archaeology, and the field of Egyptology was established.

This romance with Egypt was enhanced by the burgeoning technology of photography, which permitted visual images of far-off locales without the need to embark on an elaborate journey. Simultaneously, tourism to the region became all the rage for the well-to-do, and a trip around the world was incomplete without a cruise down the Nile or a stop at the Sphinx. One of the founders of Pequot Library, Virginia Marquand Monroe, took such a trip in the winter of 1890-1891, developing a passion for Egypt. Featured in the cases are a number of Egyptian artifacts she collected, along with a number of texts about Egypt that she acquired for the Library's collection.

Egyptomania has influenced our cultural identity through art, architecture, music, movies, and literature, growing even more in the 1920s, after the discovery of Tutankhamun's tomb. Tombs and artifacts continue to be uncovered today, stoking our fascination and encouraging us to look at Egyptomania and our own culture in a new light.

Discussion Topics

- Why were people in the west fascinated with Egypt in the late 19th and early 20th centuries? What did Egypt represent to them?
- Why did people travel to Egypt in the late 19th century?
- What did travelers see? How were their experiences with modern Egypt different from romanticized ideas about the country that they may have had?
- Was the tourist experience isolated from local life? Who were tourists surrounded by? How did this affect their experience in Egypt?
- What role did 19th century photographers play in romanticizing Egypt for westerners? Why would they do this?
- How did travelers in Egypt document their experiences?
- What do we have in common with the 19th century traveler, in terms of interests and points of view about Egypt or other foreign lands? Do we seek familiarity in the midst of the unfamiliar? Do we prefer to be isolated from local life, or do we seek to experience what life is truly like in these countries?
- In what ways did Egypt influence western architecture, art, literature, culture? What are some examples?

Vocabulary

Ancient	Of, or belonging to, earliest known civilizations.
Artifact	Anything made by human skill or work.
Archaeology	The study of human history through the excavation of sites and the analysis of artifacts and other physical remains.
Canopic Jar	Jars used by Ancient Egyptians to hold mummified remains. During the mummification process, the organs of the body were removed and preserved separately in canopic jars.
Egyptology	The study of the language, civilization, and history of Egypt.
Egyptomania	The term Egyptomania, from Greek Egypto- 'Egypt' and mania 'madness, fury', refers to the enthusiasm for everything that is related to ancient Egypt. Egyptian motifs have been adopted throughout western visual culture including architecture and art.
Hieroglyph	A picture, character, or symbol that represents a word, idea, or sound.
Motif	A decorative design or pattern.
Mummy	A body of a human being or animal that has been ceremonially preserved by the removal of internal organs and wrapped in bandages. Preserving a person, and in some instances, animals, for the afterlife—was commonly practiced in ancient Egypt. After bodies were mummified, they were placed inside special cases that served to protect the body.
Obelisk	A stone pillar, typically having a square or rectangular cross section and a pyramidal top, set up as a monument or landmark.
Papyrus	Common Egyptian plant whose reeds were used to make a writing material similar to paper, also called papyrus.
Pharoah	A ruler in ancient Egypt.
Pyramid	The Egyptian pyramids are ancient pyramid-shaped masonry structures located in Egypt. As of November 2008, sources cite either 118 or 138 as the number of identified Egyptian pyramids. Most were built as tombs for the country's pharaohs and their consorts during the Old and Middle Kingdom periods. (https://en.wikipedia.org/wiki/Egyptian_pyramids)

Rosetta Stone	A stone with writing on it in two languages (Egyptian and Greek), using three scripts (hieroglyphic, demotic and Greek), found by French soldiers in 1799 near a small Egyptian village called Rosetta . The Rosetta Stone made it possible to decipher ancient Egyptian hieroglyphics.
Sarcophagus	A sarcophagus was a coffin made of stone, wood or paper that the Egyptians used to house the mummified remains of all types of people – not just the pharaohs. Sarcophagi were covered with carvings or paintings depicting the person entombed, important symbols, and hieroglyphics, all which were to help the individual enter and peacefully reside in the afterlife.
Scarab	A large beetle of the eastern Mediterranean area, regarded as sacred in ancient Egypt.
Sphinx	In Ancient Egypt, a figure of an imaginary creature having the head of a man or an animal and the body of a lion.
Tomb	An excavation in earth or rock for the burial of a corpse; grave. A monument for housing or commemorating a deceased person.

Sources:

https://en.wikipedia.org/wiki/Egyptian_pyramids

<https://www.dictionary.com>

<https://www.britannica.com>

<http://www.ancientegypt.co.uk/writing/rosetta.html>

<https://www.spurlock.illinois.edu/exhibits/online/mummification/artifacts6.html>

<https://www.si.edu/spotlight/ancient-egypt/mummies>

<https://www.nationaltrust.org.uk/features/what-is-egyptomania>

Suggested Reading

Early Readers:

dePaola, Tomie. *Bill and Pete Go Down the Nile*. (1987)

Hartland, Jesse. *How the Sphinx Got to the Museum*. (2010)

Krebs, Laurie. *We're Sailing Down the Nile*. (2007)

Rumford, James. *Seeker of Knowledge: The Man Who Deciphered Egyptian Hieroglyphics*. (2000)

Schachner, Judy. *Skippyjon Jones in Mummy Trouble*. (2006)

Middle Readers:

Giblin Cross, James. *The Riddle of the Rosetta Stone*. (1993)

Giblin Cross, James. *Secrets of the Sphinx*. (2004)

Hart, George. *DK Eyewitness: Ancient Egypt*. (1988)

McGraw, Eloise Jarvis. *The Golden Goblet*. (1986)

Osborne, Mary Pope. *Mummies in the Morning*. (2006)

Kennett, David. *Pharaoh: Life and Afterlife of a God*. (2008)

Payne, Elizabeth. *The Pharaohs of Ancient Egypt*. (1981)

Sands, Emily. *Egyptology: Uncovering the Tomb of Osiris*. (2004)

Stanley, Diane. *Cleopatra*. (1994)

Van Vleet, Carmella. *Great Ancient Egypt Projects You Can Build Yourself*. (2006)

Young Adults:

Houck, Colleen. *Reawakened*. (2015)

McGraw, Eloise Jarvis. *Mara, Daughter of the Nile*. (1985)

Riordan, Rick. *The Red Pyramid*. (2010)

Snyder, Zilpha Keatley. *The Egypt Game*. (2009)

White, Kiersten. *The Chaos of Stars*. (2013)

Adults:Fiction

The Visitors, by Sally Beauman

The Yacoubian Building, by Alaa Al Aswany

The Cairo Trilogy:

Palace Walk, by Naguib Mahfouz

Palace of Desire, by Naguib Mahfouz

Sugar Street, by Naguib Mahfouz

The Heretic Queen, by Michelle Moran

Flow Down Like Silver, by Ki Longfellow

Chronicle of a last summer, by Yasmine El Rashidi

Maryam's Maze, by Mansoura Ez Eldin

The Map of Love, by Ahdaf Soueif

The Last Watchman of Old Cairo, by Michael David Lukas

Pharaoh, by Wilbur A. Smith

Non Fiction

Egyptomania, by Bob Brier

Cleopatra's Needles: The Lost Obelisks of Egypt, by Bob Brier

The Innocents Abroad, by Mark Twain

Egyptian Mythology: A Guide to the Gods, Goddesses, and Traditions of Ancient Egypt, by Geraldine Pinch

The Rise and Fall of Ancient Egypt, by Toby Wilkinson

The Discovery of the Tomb of Tutankhamen, by Howard Carter

Cleopatra: A Life, by Stacy Schiff

Revolution 2.0, by Wael Ghonim

Circling the Square: Stories from the Egyptian Revolution, by Wendell Steavenson

The Woman who Would be King, by Kara Cooney

Internet Resources

1. Egyptomania

<https://www.nationaltrust.org.uk/features/what-is-egyptomania>

<https://echoesofegypt.peabody.yale.edu/>

<https://www.nytimes.com/2016/12/02/books/review/egyptomania-ronald-fritze.html>

<https://learning.knoji.com/egyptomania-the-influence-of-tutankhamun/>

<https://www.wsj.com/articles/egyptomania-exhibit-1386045473>

2. Egyptology

<https://www.britannica.com/science/Egyptology>

<https://digitalcollections.nypl.org/collections/description-de-lgypte-ou-recueil-des-observations-et-des-recherches-qui-ont-t#/?tab=navigation>

<https://www.nationalgeographic.com/archaeology-and-history/magazine/2018/03-04/findingkingtutstomb/?user.testname=nonehttps://www.youtube.com/watch?v=dmkDPaHSBzg>

3. Ancient Egypt

The British Museum: <http://www.ancientegypt.co.uk>

The Smithsonian: <https://www.si.edu/spotlight/ancient-egypt>

Color tour of Egypt: <http://www.memphis.edu/egypt/resources/egypt.php>

4. 19th century European Tourism in Egypt

History of Tourism in Egypt:

<https://www.tandfonline.com/doi/abs/10.1080/1755182X.2012.711373?src=recsys&journalCode=rjth20>

Architourism:

<http://rmc.library.cornell.edu/Architourism/exhibition/Taking%20Home%20the%20Pyramids/index.htm>

Nile Cruise: <http://timea.rice.edu/NileCruise.html>

Thomas Cook Ltd: <https://kbowenmysteries.com/posts/cooks-tour/>

19th c. Travel Writing: <https://www.theguardian.com/education/2009/nov/03/18th-19th-century-travel-writing>

5. 19th Century Photographers and Egyptomania

<https://www.lomography.com/magazine/328312-egyptomania-in-the-19th-century-travellers-and-photographers>

Photogravure: http://www.pbs.org/wgbh/roadshow/fts/memphis_200403A10.html

Orientalism in Photography: <http://www.photorientalist.org/about/orientalist-photography/>

6. Egyptian Revival Art and Architecture

https://www.metmuseum.org/toah/hd/erev/hd_erev.htm

From Echoes of Egypt at the Peabody Museum:

<https://echoesofegypt.peabody.yale.edu/overview/grammar-ornament-2nd-edition>

<https://echoesofegypt.peabody.yale.edu/overview/mantle-clock-sphinx-and-obelisks>

<https://echoesofegypt.peabody.yale.edu/overview/cellarette-sphinxes-and-winged-sun-disk>

Architecture

<https://echoesofegypt.peabody.yale.edu/overview/entrance-new-haven-cemetery>

<https://echoesofegypt.peabody.yale.edu/overview/perspective-view-esna-north-description-de-legypt>

<http://parisegyptomania.blogspot.com/>

https://en.wikipedia.org/wiki/Egyptian_Revival_architecture

Art Deco:

<https://artdeco.org/what-is-art-deco/origins>

<http://www.buildingopinions.com/2009/04/21/influence-of-egypt-on-art-deco-design/>

7. Egyptian Revival in Western Culture

<http://jeanjeanvintage.blogspot.com/2011/04/egyptian-revival-soap.html>

<http://koraflorea.blogspot.com/2012/05/egyptian-influence-in-west.html>

<https://roadtojai.com/egyptomania-1920s-fashion/>

<https://www.vogue.com/slideshow/king-tut-ancient-egypt-fashion#1>

8. Links related to artifacts in exhibition

Shabti Dolls:

<https://www.ancient.eu/article/119/shabti-dolls-the-workforce-in-the-afterlife/>

Kohl Pot:

<http://blogs.discovermagazine.com/bodyhorrors/2012/04/20/ophthalmology-of-the-pharaohs/#.W7-HmntKjIU>

Osiris Statues:

<https://echoesofegypt.peabody.yale.edu/overview/bronze-statue-osiris>

Mummification:

<https://www.spurlock.illinois.edu/exhibits/online/mummification/artifacts6.html>

Mummy cases:

<https://denverartmuseum.org/edu/object/mummy-case>

9. Links related to photos in exhibition

Temple Karnak:

<https://echoesofegypt.peabody.yale.edu/egyptosophy/temple-karnak-great-hypostyle-hall>

Philae:

<https://echoesofegypt.peabody.yale.edu/overview/philae-egypt>

<https://echoesofegypt.peabody.yale.edu/overview/campfire-river-kiosk-trajan-philae>

Abu Simbel:

<https://echoesofegypt.peabody.yale.edu/mummy-mania/hypostyle-hall-great-temple-abu-simbel-egypt>

10. Depictions of Egypt in 19th century Art

<http://www.daheshmuseum.org/egyptomania-19th-century-depictions-of-ancient-egypt/#.W8PJB2hKjIU>

<https://echoesofegypt.peabody.yale.edu/overview/loves-labour-lost>

Orientalism in 19th century art:

https://www.metmuseum.org/toah/hd/euor/hd_euor.htm

<https://echoesofegypt.peabody.yale.edu/egyptosophy/snake-charmer>

What is *Egyptomania*?

Scientific discovery in Egypt between the late 18th and early 20th centuries sparked a surge of interest for all things Egyptian in Europe and the United States. This fascination with Egypt inspired a wave of tourism to the country. It was also expressed in western architecture, art, and culture through a variety of Egyptian-inspired designs, or *motifs*. We call this enthusiasm related to ancient Egypt **Egyptomania**.

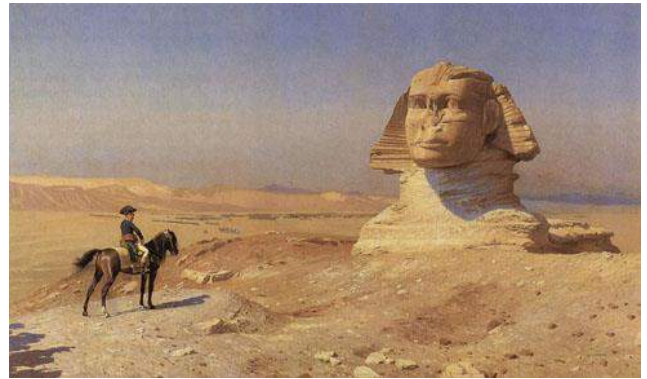
(<https://www.nationaltrust.org.uk/features/what-is-egyptomania>)

What were some of the scientific discoveries that kindled Egyptomania? ¹

Napoleon's Expedition to Egypt

Napoleon Bonaparte, Emperor of France, led a military expedition to Egypt from 1798 to 1801 that created a wave of Egyptomania across Europe. This is because many scientists accompanied him and recorded the remains of ancient Egyptian monuments – a type of documentation that had never been done before.

One of the most important discoveries during Napoleon's expedition was the Rosetta Stone, which his soldiers found in 1799. In 1822, a French scholar and archaeologist named Jean-François Champollion deciphered hieroglyphs on the Rosetta Stone. This was the beginning of the science of **Egyptology**.



Bonaparte before the Sphinx by Jean-Léon Gérôme, 1886

Check out this video to learn about the Rosetta Stone:

https://www.youtube.com/watch?v=yeQ-6eyMQ_o

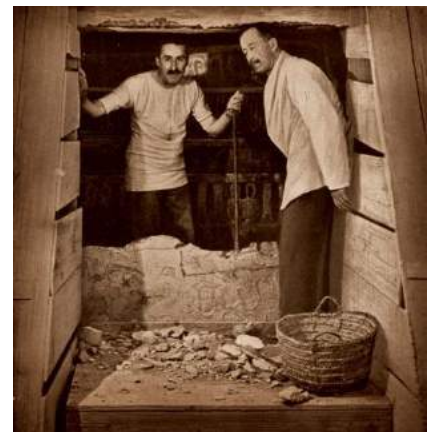
The Discovery of King Tut's Tomb

In 1922, British archaeologists Howard Carter and Lord Carnarvon discovered the tomb of Pharaoh Tutankhamun in ancient Egypt, causing Egyptomania to spread throughout the west again. In addition to the discovery itself, the tale of the mummy's curse, which supposedly killed Lord Carnarvon in 1923, created a craze among those fascinated with Egypt.

King Tut has been exhibited in museums around the world since the 1960s – keeping 'Tutmania' alive still today.

Check out this video to learn about the discovery of King Tut's tomb:

<https://www.youtube.com/watch?v=Avqafc6fZwc>



Carter (left) in Funerary Chamber courtesy of <https://www.nationalgeographic.com>

Experiencing Egypt through Art and Architecture

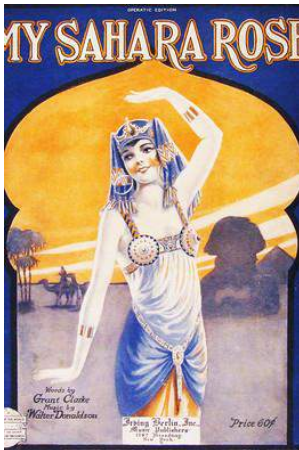
According to Manon Schutz in her article “What is Egyptomania?”, few could afford to travel to Egypt during these peaks in Egyptomania. So, the only experience most people had with the country and its mysteries was through memento photographs, literature, art, and architecture, most of which represented exotic and romantic images of Egypt.

Schutz explains, “Many popular stories about Egypt focus on the search for immortality and eternal love. Egyptomania expresses these longings visually through obelisks, sphinxes, pyramids, and other Egyptian motifs”. These images are reflected in western architecture, art, and culture.

(<https://www.nationaltrust.org.uk/features/what-is-egyptomania>)



Le Sphynx Armachis a Gizeh, P. Sebah, Turkish, active ca. 1823-1886



Cover to *My Sahara Rose* song book, 1919



Tiffany & Co. ormolu and marble mantel set, c/ 1885. Courtesy of <https://www.metmuseum.org/toah/works-of-art/68.97.4-.6/>



Luxor Cinema, Paris, built in 1921

1 Schutz, Manon. *What is Egyptomania?* National Trust UK. University of Oxford. <https://www.nationaltrust.org.uk/features/what-is-egyptomania>

19th Century Tourism in Egypt

Tourism was founded and developed in Europe and North America during the second half of the 19th century, with Egypt being one of the first locations people traveled to outside Europe. Few could afford to travel to Egypt in person, and for those who could not, Egypt was experienced through memento photography, literature, art, and architecture. Virginia Marquand Monroe was fortunate enough to travel to Egypt in the late 19th century. This exhibition features photographs and mementos she collected to document her journey, as well as books about Egypt. We can surmise based on her extensive collection of photographs, artifacts, and books about Egypt that she, too, was taken by the Egyptomania of her day.

According to Elvan Cobb in his article, “Taking Home the Pyramids, Andrew D. White, A Tourist in 19th-century Egypt”, Egyptian tourism catered to many different interests. “One could gain better health by spending the winter in Egypt, visit architectural masterpieces – both ancient and modern - or experience the exotic “other” that westerners were conditioned to expect in Egyptian cities. These experience were usually managed through tourism, particularly through guidebooks and packaged tours”.

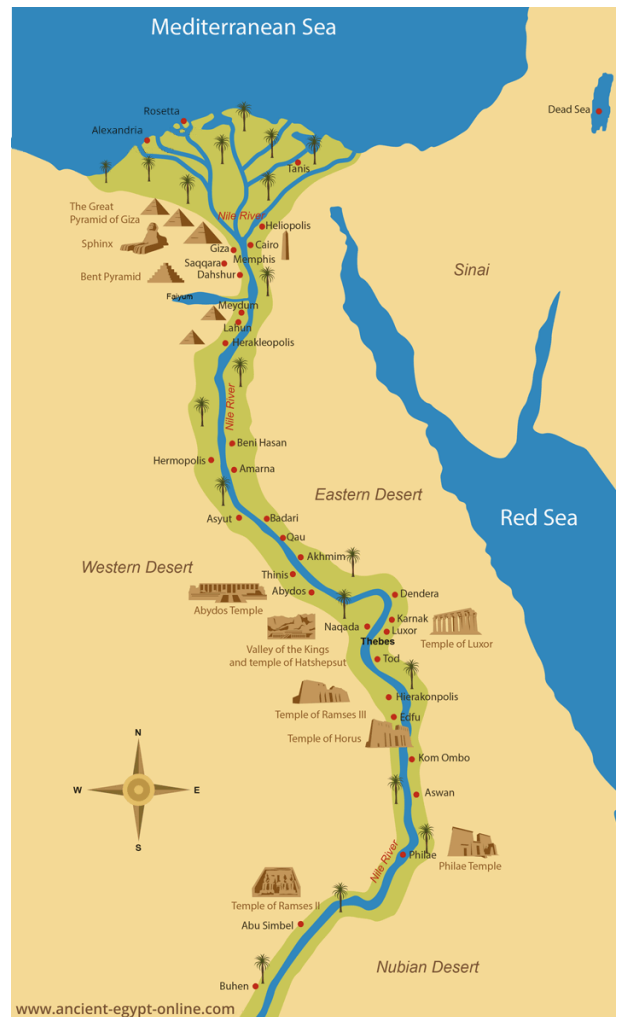
(<http://rmc.library.cornell.edu/Architourism/exhibition/Taking%20Home%20the%20Pyramids/index.html>),

One of the most famous tourism companies of the day was Thomas Cook & Son, Ltd. Anyone who has heard the phrase, “I’ll give you the Cook’s tour” is familiar with Cook’s company, which is still in operation today.

According to K.B. Owen in her article, “19th Century Tourism, A Cook’s Tour of Egypt”, Cook is credited with bringing tourism to the middle-class consumer through the medium of packaged tours. His first organized tour to Egypt was in 1869, and included a trip to the opening of the Suez Canal.

As is stated in the article, “The Nile Cruise, 1847 and 1897” from *Travelers in the Middle East Archive (TIMEA)*, “In 1870, Thomas Cook & Son began offering steamboat tours up the Nile that could be accomplished in twenty days to the First Cataract and back. An additional week could be added to cover the area up to the Second Cataract (Cook 14-26)”. (TIMEA), <http://timea.rice.edu>

The article goes on to say, “For many nineteenth and early twentieth century travelers, a cruise along the Nile River was the centerpiece of a journey to Egypt.” Cook’s tours focused on key sites along the Nile, such as Abydos, Thebes, Philae, and Abu Simbel.



Travel Photography and Photogravure

Photography

In 1850 the first photographs of Egypt were published in Europe. Over the following 50 years more than 250 amateur and professional photographers from across Europe and the Ottoman Empire would visit the country.

As the discipline, art, and technology of photography evolved throughout the 19th century, an influx of tourists in Egypt created a demand for souvenir photographs. Photography allowed the production of instant and precise copies of ancient Egyptian reliefs that artists had labored for years to re-create. Tourists could now purchase photographic print sets, similar to postcard books or coffee table books today, that included scenic highlights of their travels.

Photographs of Egypt published in Europe encouraged not only tourism, but also foreign investment in the country. With the rise of Egyptology as an academic discipline, photographers began serving tourists and Egyptologists alike. As such, the emergence of Egyptology, the rise of tourism, and advancements in photography in the late 19th century became closely interwoven.

Photogravure

The photogravure process is one of the most effective methods ever developed to mass-produce large editions of photographs for fine art books and magazines. This photomechanical technique combines photography and etching to make high-quality, ink-based photographic prints. The resulting photogravure, or heliogravure, is an image that combines the realistic detail of a photograph with the subtle range of whites, grays, and blacks associated with a fine art print.

Many fine art books such as *Egypt. Heliogravures After Original Views* by R.M. Junghaendel, 1893, utilized the method in the late 19th and early 20th centuries to make foreign destinations more accessible to the armchair traveler.

Orientalism in Photography

Nineteenth-century tourist photography not only included landscapes and images of historical monuments, but also scenes that catered to Western ideas of contemporary Egyptian life. As such, photographers often posed models of musicians, craftsmen, merchants, and other local people to match, and therefore reinforce, Western perspectives. In her article, "Orientalism in Photography," author Michelle L. Woodward states, "Nissan N. Perez...in his book *Focus East: Early Photography in the Near East (1839-1885)*, succinctly explains one way of thinking about how Orientalism operates: "Literature, painting, and photography fit the real Orient into the imaginary or mental mold existing in the Westerner's mind. ... These attitudes are mirrored in many of the photographs taken during this time [the nineteenth century]... Either staged or carefully selected from a large array of possibilities, they become living visual documents to prove an imaginary reality."¹

¹Nissan N. Perez, *Focus East: Early Photography in the Near East (1839-1885)*, New York: Harry N. Abrams, Inc. in association with The Domino Press, Jerusalem, and The Israel Museum, Jerusalem 1988, 50. (<http://www.photorientalist.org/about/orientalist-photography/>)



General view of Cairo

Heliogravure

Egypt. Heliogravures After Original Views

by R.M. Jungaendel, with a preface by C.G. Rawlinson

Berlin: Cosmos Art Publishing Co. Ltd., 1893

The panorama of the 'well-protected city', as the Egyptians have called their capital, leaves an indelible impression on the memory of all travelers who have visited the historical valley of the Nile. From this vantage point, the 19th-century traveler's eye would have wandered over an endless sea of houses, from which arise the slender, graceful minarets of the mosques, until settling on the world-famed Pyramids of Giza ascending into the sky.



Dancing Girl at Keneh

Heliogravure

Egypt. Heliogravures After Original Views

by R.M. Jungaendel, with a preface by C.G. Rawlinson

Berlin: Cosmos Art Publishing Co. Ltd., 1893

This plate represents a scene 19th-century travelers may have encountered while visiting a local café. Covered from head to waist in gold and silver spangles is Fatima, the dancing girl, captivating her audience with a performance of the 'danse du ventre' or belly dance. The musicians, her nearest relatives, play instruments including a clay drum. The audience, consisting principally of sailors, donkey-drivers, laborers, and other distinguished local residents, seem enchanted by the performance and clap their hands to follow the rhythm of the music and the movement of the dance. Such a performance in Egypt is called a "Fantasia."



Pyramids of Gizeh

Heliogravure

Egypt. Heliogravures After Original Views

by R.M. Junghaendel, with a preface by C.G. Rawlinson

Berlin: Cosmos Art Publishing Co. Ltd., 1893

In *The Innocents Abroad*, Mark Twain describes the feeling of coming across the Egyptian pyramids for the first time: "At the distance of a few miles the Pyramids rising above the palms looked very clean-cut, very grand imposing, and very soft and filmy, as well. They swam in a rich haze that took from them all suggestions of unfeeling stone, and made them seem only the airy nothings of a dream..." (Mark Twain, *The Innocents Abroad*, 1869).



No. 46 Le Sphynx Armachis a Gizeh

Translation: The Sphinx Armachis at Giza

Albumen print

Artist: P. Sebah, Turkish, active ca. 1823-1886

"The Sphinx is grand in its loneliness; it is imposing in its magnitude; it is impressive in the mystery that hangs over its story. And there is that in the over-shadowing majesty of this eternal figure of stone, with its accusing memory of

the deeds of all ages, which reveals to one something of what he shall find when he shall stand at last in the awful presence of God," (Mark Twain, *The Innocents Abroad*, 1869).

Facing directly from west to east, the Great Sphinx of Giza is the oldest known monumental sculpture in Egypt.



149. Chameliers du Sinai

Translation: Camel Drivers in Sinai

Albumen print

Artist: P. Sebah, Turkish, active ca. 1823-1886

Nineteenth-century tourist photography not only included landscapes and depictions of historical monuments, but also scenes that fulfilled Western fantasies of the “exotic” lifestyles of regional peoples. Photographers created their tableaux by posing models of musicians, craftsmen, merchants, and other local people. Here, Bedouin camel drivers are depicted traversing the Nile in traditional dress.



One of the Steamers of Thos. Cook & Son, (Egypt) Ltd.

Heliogravure

Egypt. Heliogravures After Original Views

by R.M. Jungaendel, with a preface by C.G. Rawlinson

Berlin: Cosmos Art Publishing Co. Ltd., 1893

In 1870 Thomas Cook & Son began offering steamboat tours up the Nile River, to the First Cataract and back, that could be accomplished in 20 days. For many 19th-and early-20th- century travelers, a cruise along the Nile was the centerpiece of a journey to Egypt. Cook's tours focused on key sites along the river, such as Abydos, Thebes, Philae, and Abu Simbel.



Great Temple at Karnak

Heliogravure

Egypt. Heliogravures After Original Views

by R.M. Junghaendel, with a preface by C.G. Rawlinson

Berlin: Cosmos Art Publishing Co. Ltd., 1893

The most wonderful portion of the mighty sanctuary dedicated to Egyptian god Ammon is, without a doubt, the gigantic hall beyond the second pylon. The building was begun under Seti I and completed by his son and successor, Ramesses II. The succeeding rulers of the dynasty added pictorial representations and inscriptions, completing an incomparably beautiful monument from one of the most glorious epochs in Egyptian history. Although many of them have collapsed or been scattered by the effects of both man and nature, the hall continues to provide the traveler with an overwhelming effect. This picture gives a view of the collapsed western hall of the second pylon.



Colosse de Memmon. Vue d'Est

Albumen print

Artist: P. Sebah, Turkish, active ca. 1823-1886

On the western bank of the Nile, opposite Luxor, sit the Colossi of Memnon, a pair of monumental statues representing Amenhotep III (1386-1353 BCE). Ancient Greek writers referred to the entire complex regularly as the *Memnonium*, after the Greek hero Memnon. In *The Nile: Notes for Travellers in Egypt* (published 1890), author E.A. Budge notes that the site became a legendary oracle for Romans after an earthquake in 29 BCE damaged the monument, and it began “singing.” He notes inscriptions on the statues made by “distinguished Romans” who traveled to the site, to hear the “vocal Memnon.”



Valley of the Tombs of the King of Thebes

Heliogravure

Egypt. Heliogravures After Original Views

by R.M. Junghaendel, with a preface by C.G. Rawlinson

Berlin: Cosmos Art Publishing Co. Ltd., 1893

About 3 miles from the left bank of the Nile, an old royal highroad takes the traveler between hills of ruins and steep rocky walls, to the Valley of the Kings in the old Theban capital. This plate offers a striking representation of the loneliness and desolation of the valley, which early travelers would have experienced. The dark, door-like openings at the foot of the rocks represent the entrances to the royal catacombs. On the right are six openings, the first three

of which lead respectively to the tombs of Ramesses II, Seti I, and Ramesses X. The three others lead to the tombs of other royalty.



Temple of Isis at Philae

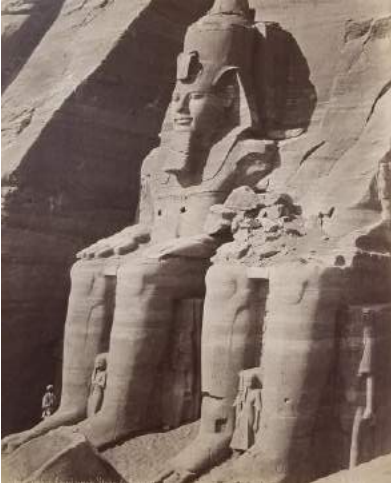
Heliogravure

Egypt. Heliogravures After Original Views

by R.M. Junghaendel, with a preface by C.G. Rawlinson

Berlin: Cosmos Art Publishing Co. Ltd., 1893

Immediately behind the second pylon, this hall, with a central open space, surprises the visitor by the richness of the colored pictures on its walls and columns. The paintings represent principally astronomical subjects on the figures of divinities. The presence of a cross in this and other parts of the temple may be taken as evidence of the existence of the church into which this temple had been turned, at the end of the sixth century.



Abou-Simbel. Grand Temple. Statue de Ramesses II.

Albumen print

Artist: P. Sebah, Turkish, active ca. 1823-1886

Abu Simbel, located in southern Egypt on the border of Sudan, is the site of a temple complex built by the Egyptian king Ramesses II. The site was unknown to the outside world until its rediscovery in 1813 by Swiss researcher Johann Ludwig Burckhardt. As one of the southernmost destinations on a tour of Egypt, tourists would reach the site via Nile cruise. Notice the graffiti inscribed by modern travelers to the site, as well as older inscriptions made by Greek mercenaries from the sixth century.

Heritage Transported

The people of Western countries have a long history of carrying alluring, ancient Egypt back home, moving obelisks and installing countless artifacts into museums. This allowed those who could not travel to Egypt to experience and learn about ancient Egyptian culture, art, and history. In recent decades, Egypt has attempted to reclaim its own rich history, and laws have been instated to ensure that such precious artifacts remain in their place of origin, although any object previously removed has proven difficult to retrieve.



124. La Statue de Chefren

Translation: Khafre Enthroned

Photographer unknown

Circa 1890

Khafre Enthroned is a funerary statue located in the Egyptian Museum in Cairo. The Pharaoh Khafre reigned during the Fourth Dynasty of ancient Egypt (c. 2570 BCW).

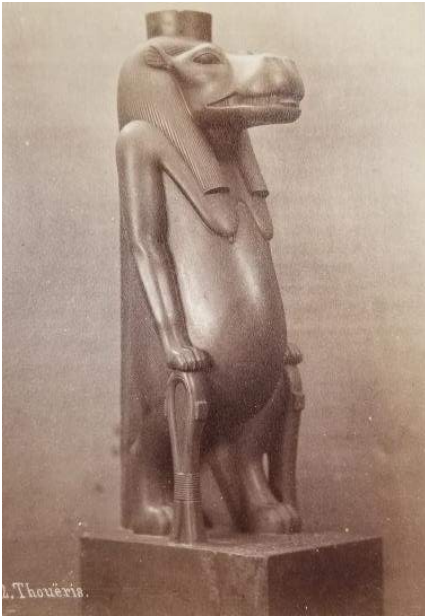


81. Pilier de l'tombe de Nefer-Hotep

Translation: Pillar of the tomb of Nefer-Hotep

Photographer unknown

Circa 1890



72. Thouteris

Translation: Thoutet

Photographer unknown

Circa 1890



73. Caisse de momie

Translation: Mummy case

Photographer unknown

Circa 1890



112. Caisse de momie de kha-Hor

Translation: Mummy case of kha-Hour

Photographer unknown

Circa 1890



A Mummy and its Case

Mizraim Vol. 2, Plate XXVI

Prints collected and edited by Samuel Augustus Binion

Buffalo, NY: American Polytechnic Company of Buffalo, 1887-1896



Necropolis of Gizeh, Tomb of Prince Merab, Part A

Mizraim Vol. 2, Plate XXVI

Prints collected and edited by Samuel Augustus Binion

Buffalo, NY: American Polytechnic Company of Buffalo, 1887-1896

An artist's representation of Tomb 24, sepulchral chamber No. 2. The tomb was excavated by German Egyptologist, Karl Richard Lepsius (1810-1884), during his expedition between 1843-1845. The painted walls were deconstructed, transported, and displayed at the New Museum in Berlin. In a letter dated 1843, Lepsius says, "The painting on the fine plaster is often more beautiful than could be expected, and occasionally exhibits the freshness of yesterday." Unfortunately, the change in climate and humidity in the New Museum damaged the paintings. The paint was removed, and only the reliefs remain.



Judgement of Kenna. (From a Papyrus at Leyden), Part A

Mizraim Vol. 2, Plate XXVI

Prints collected and edited by Samuel Augustus Binion

Buffalo, NY: American Polytechnic Company of Buffalo, 1887-1896

An artist's representation of a papyrus depicting the judgment of a merchant named Kenna by the gods. Smaller materials, such as papyrus, were also removed from Egypt and displayed in European museums. Notice the detail, including the missing portion of text.



Camels + Donkeys loaded with Fodder – Cairo Egypt

Feb. 24, 1891

Photographer unknown

Collection of Virginia Marquand Monroe



Market in Old Cairo, Egypt

Feb. 25, 1891

Photographer unknown

Collection of Virginia Marquand Monroe



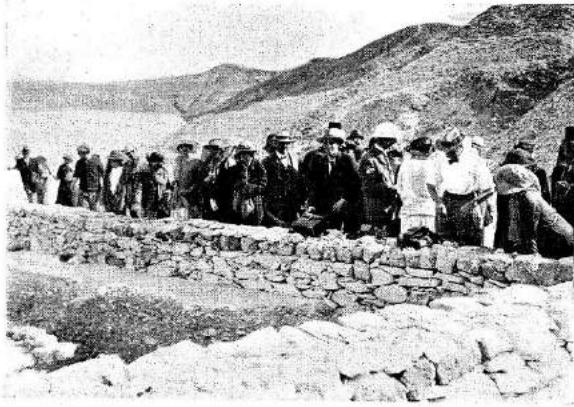
Street Scene, Cairo, Egypt

Feb. 26, 1891

Photographer unknown

Collection of Virginia Marquand Monroe

Images from Virginia Marquand Monroe's world travels in 1891



Lining Up for King Tut

European tourists gather for a view of Howard Carter's excavation of Tutankhamun's tomb. When Carter discovered this intact tomb in 1922, it caused a worldwide sensation, unleashing a heightened obsession with Egypt: Tut-mania.

Image from: *The Tomb of Tutankhamen, Volume One*
by Howard Carter and A.C. Mace
New York: Cooper Square Publishers, Inc., 1963

Obelisks

Obelisks, rectangular stone pillars with tapered tops forming a pyramid shape, are among the most recognizable architectural monuments of ancient Egypt. Throughout ancient Egyptian culture, obelisks represented many things: creation, tribute to the sun god Ra, and memorials to the pharaohs, who were living representatives of the gods. Beginning in Roman times with the emperor Caesar Augustus, obelisks were removed from Egypt and brought back to Europe as trophies. The practice continued through the 19th century, as obelisks became gifts from the Egyptian government to many Western nations to promote trade, peace agreements, tourism, and foreign aid. Today just 21 ancient obelisks still stand and only five of remain in Egypt. The rest are spread across the globe from Rome to Istanbul to London to New York City.



No. 4207 Pantheon (Rome)

Photographer: Giorgio Sommer (Italian, born in Germany, active 1834 - 1914)

Circa 1891

Over the course of the Roman Empire, 13 obelisks were removed from Egypt to what is now Italy, including the one here at the center of the piazza, outside the Pantheon in the Fontana del Pantheon.



Place de la Concorde

Ancienne Maison Ledot Jeune

Journot, Editeur, Paris

Circa 1891

This souvenir print was found among the photographs of Virginia Marquand Monroe's 1891 tour of the East. Notice the ancient Egyptian obelisk that stands on the Place de la Concorde in central Paris. The obelisk was a gift from the Egyptian government that arrived in France on May 10, 1833, to an eager crowd. The obelisk originally stood at the entrance of the Luxor Temple, where its twin still stands.



Cleopatra's Needle on its Former Site (Alexandria)

Mizraim Vol. 2, Plate XXVI

Prints collected and edited by Samuel Augustus Binion

Buffalo, NY: American Polytechnic Company of Buffalo, 1887-1896

This image was part of the original plates found in *Le Description d'Egypte*, which helped to spark modern Egyptomania. The comprehensive series of publications, beginning in 1809 and ending in 1829, details both ancient and modern Egypt, as well as its natural history. It is the collaborative work of approximately 160 civilian scholars and scientists who accompanied Napoleon on his Egyptian campaign from 1798 to 1801.



Cleopatra's Needle on its Present Site

Mizraim Vol. 2, Plate XXV

Prints collected and edited by Samuel Augustus Binion

Buffalo, NY: American Polytechnic Company of Buffalo, 1887-1896

Cleopatra's Needle is the popular name for three obelisks that were moved out of Egypt during the 19th century and are now located in London, Paris, and New York City, respectively. This print details the New York City obelisk, located in Central Park, as it looked at the time of its relocation in 1881. It was secured in May 1877 by Elbert E. Farman, the United States Consul General at Cairo, as a gift from the Egyptian government for remaining friendly and neutral as the European powers—France and Britain—maneuvered to secure political control of the Egyptian Government.

The London and New York obelisks are a pair and were originally located in Alexandria, Egypt. The Paris monument is also part of a pair, with its twin is still standing in its original location of Luxor, Egypt.

Although the three “needles” share a nickname, it is a misnomer, as they have no connection with the Ptolemaic Queen Cleopatra VII of Egypt and were already over a thousand years old during her lifetime.

Artifacts

As tourists flooded Egypt in the 19th and early 20th centuries, historic artifacts were oftentimes sold by government officials as souvenirs. Virginia Marquand Monroe collected both ancient artifacts and well-made replicas during her visit to Egypt in the winter of 1890-1891. Many of the artifacts are accompanied by hand written descriptions. Note that some of these descriptions have unique spellings of Egyptian locations.



“Hathor, Tombs Assouan, Dec 15/90”

Hathor was a major sky goddess in ancient Egyptian religion and epitomized the Egyptian ideal of femininity. Often depicted as a cow or a woman wearing a headdress of cow horns and a sun disk, here she is seen as a woman wearing a cow-eared headdress and broad-collar necklace. She served as the symbolic mother of the pharaohs, who were the gods’ earthly counterparts.

Cattle goddesses similar to Hathor were portrayed in Egyptian art as early as the fourth millennium BCE, but she herself may not have appeared until the Old Kingdom (c. 2686–2181 BCE). This piece probably derives from the broken central portion of a faience or clay sistrum, a musical instrument.



“Stones from Gt Pyramid Ghizeh”

Stones collected from the base of the Great Pyramids of Gizeh including a chard of Old Kingdom (c. 2686–2181 BCE) pottery and a piece of chert or flint.



Egyptian Shabti Figurine

Glazed Egyptian Blue or faience

Third Intermediate Period or Late Period (c. 1070-332 BCE)

Shabti figurines (also known as shawbti and ushabti) are among the most common type of funerary artifacts to survive from ancient Egypt.

Found in the tombs of all classes of society, the figurines, known as “The Answerers,” were shaped as adult male or female mummies and served as anonymous workers for the deceased in the afterlife. Each doll was inscribed with a “spell” (known as the shabti formula), which specified the figurine’s function. When the soul of the deceased was called upon to serve Osiris in the afterlife, it would recite the spell and the shabti would come to life and perform the duty as a replacement. Here, the shabti holds a hoe in each hand, ready to help in the fields of the afterlife.



Wadj Amulet

Glazed Egyptian Blue or faience

Middle Kingdom (c. 2050-1652 BCE)

Shaped as a papyrus stem, wadj amulets symbolized rejuvenation. The ancient Egyptian word “wadj” translates to “green,” and the amulets were often made of green feldspar, as indicated in the Book of the Dead. When placed on a mummy, the amulet would ensure eternal youth in the afterlife.



Kohl Pot

Travertine (Egyptian alabaster)

Middle Kingdom (c. 2050-1652 BCE)

The dramatic eye makeup worn by all social classes of Egyptian society was used not only as a cosmetic, but also for religious and medicinal purposes. Kohl, an ancient eyeliner composed of the dark, metallic lead-based mineral galena, was thought to offer the wearer protection from the gods Horus and Ra, and it was used to protect the eyes from the harsh rays of the sun and bacterial infections.



Object found in “tomb of Egyptian King”

Possibly the wheel head of a “slow” potter wheel, used to create Egyptian pottery.



Cuneiform Tablets

Clay

c. first millennium BCE

Cuneiform, one of the earliest recorded writing systems, emerged in Mesopotamia at approximately the same time as Egyptian hieroglyphs. Comprised of wedge-like characters, cuneiform script was used to write Sumerian and Akkadian texts. The characters would be written onto soft clay with a reed and were often intended to be disposable because they were used for record keeping such as receipts, letters, or inventories. These tablets have been fired, either in ancient or modern times, to aid in their preservation.



Osiris Figures

Encrusted bronze

Greco-Roman

Situla

Encrusted Bronze

Greco-Roman

Latin for bucket or pail, *situla* refers to a variety of bucket-shaped vessels from the Bronze Age. In ancient Egypt many situlas had a pointed bottom, requiring them to lie on their side or rest on a stand.



Papyrus Fragments

These small fragments of Egyptian papyrus are inscribed with Greek text. The note found with the papyrus hints at their origin as souvenirs: "Egyptian Papyrus presented by Mr Caskey who obtained it through Mr Gribell director of the Cairo Museum."

Artifacts on Loan:



Mummified Bird, Pre-Roman, possible falcon or ibis

On loan from the Mattatuck Museum, Waterbury, CT

Many types of animals, including cats, birds, snakes, crocodiles, and baboons, were mummified in ancient Egypt for both sentimental and religious reasons. Some animals held special meaning to their deceased owners; others were intended as food offerings in the afterlife. Many others served as temple offerings and sacrifices to the gods, who often took animal forms in Egyptian mythology.



Canopic Jar, Old Kingdom

On loan from the Mattatuck Museum, Waterbury, CT

Four canopic jars were used during the mummification ritual to hold the internal organs of the deceased. The lid or stopper of each jar represented one of the minor funerary gods known as the Four Sons of Horus. The deity associated with each jar would protect the contents until the deceased was reborn in the afterlife.



Scarab Beetle

On loan from Lynne Laukhuf

Scarab beetles were revered in ancient Egypt and associated with the sun god Ra. This one was purchased in Cairo during the 1940s.

Egyptomania in Culture

This collection of early-20th-century materials, from sheet music to advertisements to photographs, shows the pervasive influence of Egypt on Western culture. Two of the songs featured are fox trots, dances that were considered fashionably modern during the 1920s; Egypt, in turn, was all the rage, as evidenced by the camels and pyramids on the sheet music. In the advertisement, music, and photograph, Egyptian costume figures prominently—although, it should be noted that most of the costumes have a decidedly Western influence.



Karavan (Fox Trot Song)

by Rudy Wiedoeft and Abe Olman

Chicago: Forster Music Publisher, Inc., 1919

"There are eyes that are watching for my karavan
Across the desert sand
They look for me, and seem to say
'Somebody's lonely'..."



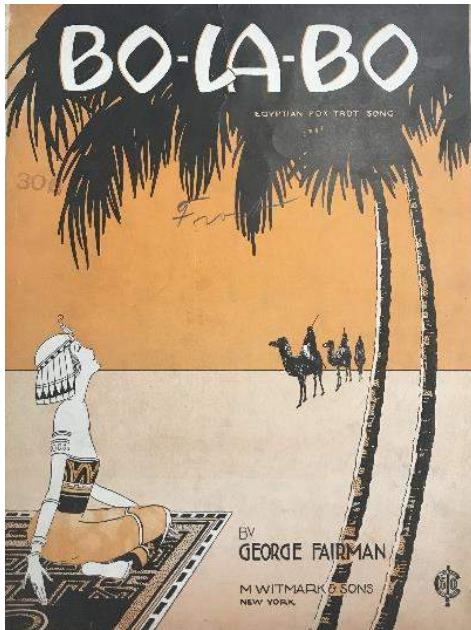
Moonlight on the Nile

Lyrics by Gus Kahn and Bud DeSylva

Music by Julius Lenzberg

New York: Jerome H. Remick & Co., 1919

"Moonlight on the Nile brings back the
days that used to be, and dearie
All alone I stray along the way that once
we knew
Moonlight on the Nile will always bring me
memories of you..."



Bo-La-Bo (Egyptian Fox Trot Song)

by George Fairman

New York: M. Witmark & Sons, 1919

"Bo-la-bo, Bo-la-bo, I have waited long for you
After weary days we'll meet again
'Neath Egypt's skies so blue..."



My Sahara Rose

Words by Grant Clarke

Music by Walter Donaldson

New York: Irving Berlin, Inc.

Music Publishers, 1920

"There where the temples
stand
In that land over the burning
sand
There in a bower rare
Like a flower fair
In the hour of pray'r
She fell in love, and so did I
'Neath the azure sky...."



“Why Soap and water improves your skin”
The Palmolive Company, advertisement, 1920

“Palm and Olive oils were discovered 3,000 years ago in ancient Egypt. They produce a wonderful profuse lather, mild and rich as cream.”



Garden Party
Photographic reprint, c. 1920

Women wearing costumes with Egyptian inspired elements, including headpieces and jewelry

Book Descriptions

Wild Flowers of the Holy Land

By Hannah Zeller

London: James Nisbet and Co., 1883

While living in Palestine, Hannah Zeller captured the region's flora in striking detail, including the Egyptian thrift, now called winged sea lavender, or *Limonium lobatum*. Dexterously employing color, she renders the plant's entirety, from root to flower. In the book's introduction, printed in 1875, botanist Edward Atkinson writes that Zeller's illustrations provide those readers unable to travel with the rare opportunity to visualize the East "by enabling them in some degree to realize the beauties of its bright but fleeting spring."

The Land of the Sphinx

by G. Montbard

New York: Dodd, Mead & Company, 1894

G. Montbard was the pen name of Charles Auguste Loye (1841-1905), a French illustrator, artist, and caricaturist in the 19th century. Despite the sober cover, wit and whimsy—and not a few lies—saturate his account of his travels to Egypt. In the Introduction, Montbard confesses, "Every time that I could, I have disguised truth with a veil" (xvi). And where words failed him, he included illustrations, varying from cartoonish to classical.

A Second Series of the Manners and Customs of the Ancient Egyptians

by Sir J. Gardner Wilkinson

London: John Murray, 1841

Often called the father of British Egyptology, Sir John Gardner Wilkinson (1797-1875) was an English writer and traveler. The book displayed here is the Supplement to a larger series of the same name, a series that became the authoritative text on Egyptian culture for the next half century. It was this publication that earned him a knighthood. The image folded out is a reproduction of a scene found in an ancient tomb, depicting the funeral procession of a scribe.

The Innocents Abroad, or the New Pilgrims' Progress

by Mark Twain

Hartford, CT: American Publishing Company, 1869

One of the most famous American voices of the 19th century, Mark Twain (1835-1910) wrote a number of books for all ages. In the one featured, he wryly recounts his personal travels across the globe, including praise for the beauty of Egypt and criticism for his fellow travelers who would deface ancient monuments for a souvenir: "While we stood looking, a wart, or an excrescence of some kind, appeared on the jaw of the Sphynx...One of our well-meaning reptiles—I mean relic-hunters—had crawled up there and was trying to break a 'specimen' from the face of this the most majestic creation the hand of man has wrought." (630).

Incidents of Travel in Egypt, Arabia, Petraea and the Holy Land, Volume I

by an American (John L. Stephens, as indicated by annotation)

New York: Harper & Brothers, 1837

American explorer and writer John Lloyd Stephens (1805-1852) is the acknowledged author of this two-volume travel recount that features descriptions of Alexandria, Cairo, and a journey up the Nile.

Bess and the Sphinx

by Elizabeth Coatsworth, illus. Bernice Loewenstein

New York: The Macmillan Company, 1967

Inspired by a childhood trip to Egypt, children's author Elizabeth Coatsworth (1893-1986) wrote an autobiographical tale of an anxious little girl who discovers something wonderful through the Sphinx. "'The Sphinx and I are friends,'

Bess thought. She hadn't had this feeling anywhere else in Egypt, as though a great something was aware of her, and felt kindly, too." (68). Here, the simple pencil drawing shows the majesty of the Sphinx to a captivated child.

Egyptian Fairytales

by Sir E.A. Wallis Budge, MA Litt.D

London: Gowans & Gray, Ltd. 1923

Sir Ernest Alfred Thompson Wallis Budge (1857-1934) was an English Egyptologist at the British Museum from 1883 to 1924. He translated a large number of ancient Egyptian scrolls, including a number of papyri written in hieratic character that provided the fairy tales featured in this book. Note that the papyri featuring these stories were all available to him not in Egypt, but through European museums. The cover shows the images and colors popularly associated with ancient Egypt.

Ziska

by Marie Corelli

New York: Frederick A. Stokes Company, 1897

Marie Corelli (1855-1924) was an English novelist who was more widely read than Sir Arthur Conan Doyle and Rudyard Kipling during the late 19th and early 20th centuries. The novel on display here tells the story of a mysterious princess, the two gentlemen in love with her, and the tendrils of ancient Egyptian mysticism that ensnare them. Look for the lotus flowers and other Egyptian images on the cover.

The Sphinx's Children Etc.

by Rose Terry Cooke

Boston: Ticknor and Company, 1886

Rose Terry Cooke (1827-1892) was an American writer and poet whose short stories were published in *Atlantic Monthly*, *Harper's Magazine*, and *Galactic*, among others. A number of these works were collected and published in the displayed volume, including the eponymous work, "The Sphinx's Children," which imagines the perspectives and origins of the Sphinx.

Egypt Painted and Described

by R. Talbot Kelly

London: Adam & Charles Black, 1902

After a long residence in Egypt during the 1880s, English author and landscape painter Robert Talbot Kelly (1861-1934) published a compendium of his paintings and experiences of his time abroad. According to the Author's Note, many such artworks aimed to represent "the life and scenery of the country, and particularly those phases of each which lie off the beaten track" (vii).

The Glory of the Pharaohs

by Arthur Weigall

New York: G.P. Putnam's Sons, 1923

Arthur Weigall (1880-1934) was an English Egyptologist who wrote a number of works about Egypt, from academic essays to guide books to novels. The work featured here is a collection of essays about Egypt and Egyptology, some recounting excavations and others sharing opinions on the importance and ethics of his field of study.

The Sacred Beetle

by John Ward

New York: Charles Scribner's Sons, 1902

John Ward was an author and an avid collector of ancient Egyptian scarabs inscribed with hieroglyphs. Famed British Egyptologist Francis Llewellyn Griffith (1862-1934) offered the translations provided in this text, while Ward provides a detailed catalog of the scarabs in his possession. These artifacts were used as sacred amulets in ancient Egypt, although their exact purpose is unknown. A rendering of the ancient scarab can be seen on the spine.

Last Letters from Egypt

by Lady Duff Gordon
London: Macmillan and Co., 1875

Lady Lucie Duff Gordon (1821-1869) was an English traveler who took up residence in Egypt during the last years of her life. The letters in the displayed book tell of her experiences in Egypt at that time, particularly her daily interactions with Egyptians. As her own health declined, she offered the services of doctor to the Egyptians, attaining the moniker of "Sitt el Kebeer," which means *the great lady* in Arabic. She writes caringly but with a colonialist's condescension: "My Turkish neighbor at Karnac has got a *shaitan* (devil), *i.e.*, epileptic fits, and I was sent for to exorcise him, which I am endeavouring to do with nitrate of silver; but I fear imagination will kill him, so I advise him to go to Cairo, and leave the devil-haunted house" (26). Papyrus flowers are partially visible on the book's spine.

An Eclipse of Memory
by Morton Grinnell
New York: Frederick A. Stokes Company, 1899

This late-19th-century novel tells the melodrama of Jack Oswald, an American man reunited with his lost wife during a journey through Egypt. Although ancient Egypt is not a significant part of the plot, its imagery is prominent on the cover, indicating the motif's popularity.

The Egypt of the Past
by Erasmus Wilson
London: Kegan Paul, Trench, and Co., 1881

Erasmus Wilson (1809-1884) was an English surgeon and dermatologist who helped fund the transfer of the Egyptian obelisk inaccurately called Cleopatra's Needle from Alexandria to London. The displayed book is a history of ancient Egypt. In the preface he writes, "Perhaps the Author may be expected to say a word in reference to Cleopatra's needle, which he is willing to regard as an enduring illustration of the greatness and magnificence of the Egypt of the Past. Accident threw in his way the opportunity of securing for his Country this most interesting relic" (x). Note the papyrus plants on the cover.

The Nile: Notes for Travellers in Egypt
by E.A. Wallis Budge
London: Thos. Cook & Son, Ludgate Circus, 1890

Sir Ernest Alfred Thompson Wallis Budge (1857-1934) was an English Egyptologist at the British Museum from 1883 to 1924. Working with Thomas Cook & Son, a company that arranged steamship tours along the Nile, Budge published this guide book to aid tourists in Egypt, particularly those traveling with Thomas Cook & Son. The book is small and has a soft cover, for easy carrying.

From Egypt to Palestine
by S.C. Bartlett
New York: Harper and Brothers, 1879

Reverend Samuel Colcord Bartlett (1817-1898) was most famously the president of Dartmouth College from 1877 to 1892. In the late 19th century set out to trace the supposed path of the Israelites from Egypt to Palestine laid out in the Pentateuch, describing his travels in the displayed book. The text for Egypt is spelled out in lotus and papyrus flowers, while Egyptian symbols appear on the cover.

The Tomb of Tutankhamen, Volume One

by Howard Carter and A.C. Mace

New York: Cooper Square Publishers, Inc., 1963

Howard Carter (1874-1939) was a British Egyptologist and archaeologist famous for discovering the intact tomb of the pharaoh Tutankhamun in 1922. This discovery heightened the western craze for Egypt into the frenzy of Tutmania. This book relates Carter's firsthand account of his monumental discovery, including a dedication to and biographical sketch of his aristocratic patron, the Earl of Carnarvon. The displayed picture shows Western visitors eager for a view of the tomb and its excavation.

Funeral Tent of an Egyptian Queen

by Villiers Stewart

London: John Murray, 1882

British politician and clergyman Henry Villiers-Stuart (1827-1895) was sent to Egypt by the British government in 1882 to report on the conditions of the people living there. From his journey he produced this book, which features printed, color illustrations based on the drawings he made at Boulak. Included are translations of hieroglyphs with explanatory notes. Shown here is the author's rendering of the funeral boat tombs of the Theban queens. Boats figured prominently in ancient Egyptian funeral rituals because it was believed that the underworld was a river, much like the Nile. The two men in the leopard tunics are priests. Look for the Eye of Horus, papyrus flowers, and other famous ancient Egyptian symbols.

The Pictorial Tour of the World

by James Sangster and Co.

London: James Sangster and Co., 1880

The featured volume offers those unable to travel with the opportunity to see the world through pen and pencil sketches of captivating and adventurous scenes across the globe. Illustrated by a number of artists, these color plates and black-and-white drawings show foreign settings alongside written stories.

History of Ancient Egyptian Art Vol. II

by Georges Perrot and Charles Chipiez

Translated and edited by Walter Armstrong

London: Chapman and Hall, Limited, 1883

Georges Perrot (1832-1914) was a French archaeologist. Presented here is a translation of his work, which features engravings and steel and colored plates. The gilded image of statues on the cover are very detailed; if you look closely, you can see images carved into the sides of the larger statue. On the spine is a red image of a scarab.

Archaeological Survey of Egypt: A Collection of Hieroglyphs

by F. Ll. Griffith

London: Egypt Exploration Fund, 1898

Now the nonprofit British organization the Egypt Exploration Society, the Egypt Exploration Fund was founded in 1882 by Amelia Edwards and Reginald Stuart Poole to explore and excavate Egypt and Sudan. These findings were then published for the benefit of English scholars. Numerous archeological surveys were thus produced in the late 19th and early 20th centuries, including the one displayed here that discusses ancient Egyptian hieroglyphs. Francis Llewellyn Griffith (1862-1934) was a famous British Egyptologist noted for numerous translations of hieroglyphs and publications about Egypt.

Egypt Illustrated

by The Rev. Samuel Manning

New York: Hurst & Company, Publishers, 1891

The featured volume is an updated edition published a decade after the original author's death. Samuel Manning (1822-1881) was an English Baptist minister who published a number of illustrated books, including one about

Palestine and another about England. The displayed edition includes a preface that discusses the importance of updating Manning's original work based on the events that had recently unfolded in Egypt, particularly the abdication of Isma'il Pasha, the intervention of England. and the subsequent riots. "We allude to the series of events only because it is impossible in any work on Egypt to ignore them. The Blood and treasure which England has spent during the last ten years in that ancient land have necessarily deepened the interest..." The illustrations and information provided in this volume are all of 19th century Egypt and the ruins seen throughout. The pyramids are pictured on the cover, along with camels and a Westernized version of an Egyptian woman.

The Mummy

by E.A. Wallis Budge

Cambridge: Cambridge University Press, 1893

Sir Ernest Alfred Thompson Wallis Budge (1857-1934) was an English Egyptologist at the British Museum from 1883 to 1924. This book provides sketches and information on ancient Egyptian funeral practices as discovered through archaeology.

Egypt. Heliogravures After Original Views

Author: R.M. Junghaendel, with a preface by C.G. Rawlinson

Berlin: Cosmos Art Publishing Co. Ltd., 1893

A compilation of 27 heliogravure plates made by L.C. Müller and R.M. Junghaendel, this volume was intended to "keep the reminiscences fresh in the memory of those who have returned home [from Egypt], or to awaken the desire to see the wonders of Egypt, or to serve as a rich compensation for those who are not able to share in this pleasure," according to the prospectus written by the publisher. A heliogravure, or photogravure, is produced when an image is transferred to and etched into a metal plate from a photographic negative. The result is a striking visual, somewhere between a photograph and a painting. This volume was produced with the acknowledged assistance of Thomas Cook & Son, a company noteworthy for arranging steamship tours along the Nile.

Ancient Egypt or Mizraim

by Samuel Augustus Binion

Buffalo, NY: American Polytechnic Company of Buffalo, 1887-1896

Sold as a subscription in the late 19th century, this volume was a collection of chromolithographic plates made of iconic Egyptian sites. Chromolithography is a method of multicolor printing made possible by transferring an image using a stone or metal plate.

Egypt and Nubia, Volumes I, II

Author: William Brockedon

by William Brockedon

London: Publisher in Ordinary to her Majesty (possibly Queen Victoria of England), 1846, 1849

David Roberts (1796-1864) was a Scottish painter who provided all of the drawings used to create the lithographs comprising these two volumes. Lithography is a method of printing that involves the transfer of an image using a stone or metal plate. Roberts' drawings were done "on the spot," at these Egyptian sites. In the first volume he dedicates the work to King Louis-Philippe I of France, although he identifies himself as an English painter. William Brockedon (1787-1854), an English painter and writer, provided the historical descriptions accompanying the lithographs.