Journal of Ancient Egyptian Interconnections

BRINGING EGYPT TO AMERICA: GEORGE GLIDDON AND THE *PANORAMA OF THE NILE*

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ABSTRACT

In 19th century America, few people had knowledge of ancient Egypt. George Gliddon's Panorama of the Nile *was the first traveling exhibition that featured lectures and exhibitions of its civilization, its history, its art, and its culture. Although the exhibition was short-lived, it reached a great many people during its tour, inculcating them with its lessons. This article traces the origins and subsequent travels of the* Panorama *and describes how and where it was exhibited and the events surrounding those exhibitions.*

A panorama, or moving tableau, was an extremely long, large-scale painting on canvas with a vertical roller at each end, set up on a stage before an audience (Figure 1). Operators, hidden out of sight along with a wooden frame and mechanics, spooled the canvas from one roller to the other, causing its scenes to pass along before the audience, while a narrator spoke and perhaps music played. Originating in the 1700s, there were many of these portable theatrical devices by the 1800s.[1] One in particular, originally called *The Grand Moving Panorama of the Nile*, was conceived and created by Egyptologist Joseph Bonomi (1796–1872) as a means of introducing people to the scenes and wonders of Egypt, both ancient and modern. Bonomi used artists such as Henry Warren and Joseph Fahey to turn the sketches he had made during his tenure in Egypt into paintings.[2] John Martin, painter of *Belshazzar's Feast*, rendered the "exquisite moonlight, sunset, and other transparent scenes, where the effects of fire, light and heat are produced with magical skill." A. Chantry Corbould was the artist for the "magnificent Arabian horses," and Charles Henry Weigall was responsible for the "boats, and similar objects that actually seem to spring forth from the canvas."[3] It premiered in London as early as July 1849 at the Egyptian Hall but was soon sold to George Gliddon, who intended to take it to America. Bonomi quickly had painted a second version that was purportedly to be exhibited simultaneously in Britain and America.[4] Whether or not this happened is not germane to the present discussion, which traces how this particular panorama, in the hands of this particular showman, was the means by which a great many Americans learned about Egypt and its history and culture.

George Robbins Gliddon was born in Devon, England, in 1809, the son of John G. Gliddon, who in 1835 became the U.S. consul at Alexandria. The young Gliddon was taken to Egypt at an early age and later himself became the U.S. vice-consul in Egypt (at Cairo). In 1842 he came to America, where he lectured on Egyptian archaeology at Boston and Lowell, Massachusetts, and as far west as St. Louis, Missouri. He published several works about ancient Egypt, *Otia Aegyptiaca*, *An Appeal To the Antiquaries of Europe on the Destruction of the Monuments of Egypt*, and *Ancient Egypt, Her Monuments, Hieroglyphics, History and Archaeology, and Other Subjects Connected with Hieroglyphical Literature*.[5] He was well known and regarded as an expert on ancient Egypt, so there was much excitement when people learned that he was bringing the *Panorama* to America.

The first announcements of this moving exhibition appeared early in November of 1849.[6] On 13 November 1849, the New York *Evening Post* reported:

> Among the arrivals on Friday by the "Sir Robert Peel," from London, we notice the name of George R. Gliddon, Esq., the well-known Egyptologist, who is about to resume his lectures in the country during the coming winter. While absent in Europe, Mr. Gliddon has increased and enriched his Egyptian Museum, and in addition to various mummies, tablets, &c., he brings with him a grand panoramic transparency of the Nile.[7]

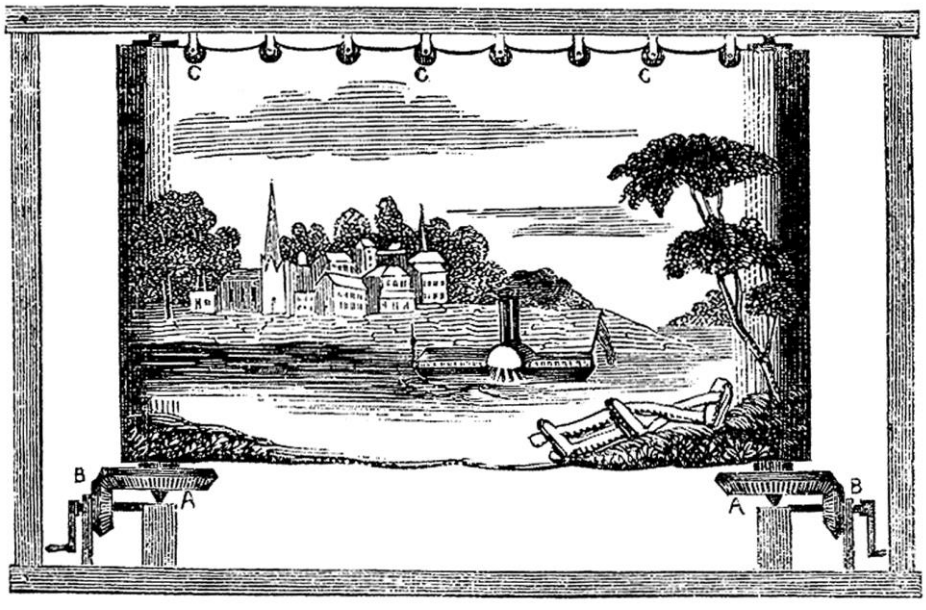
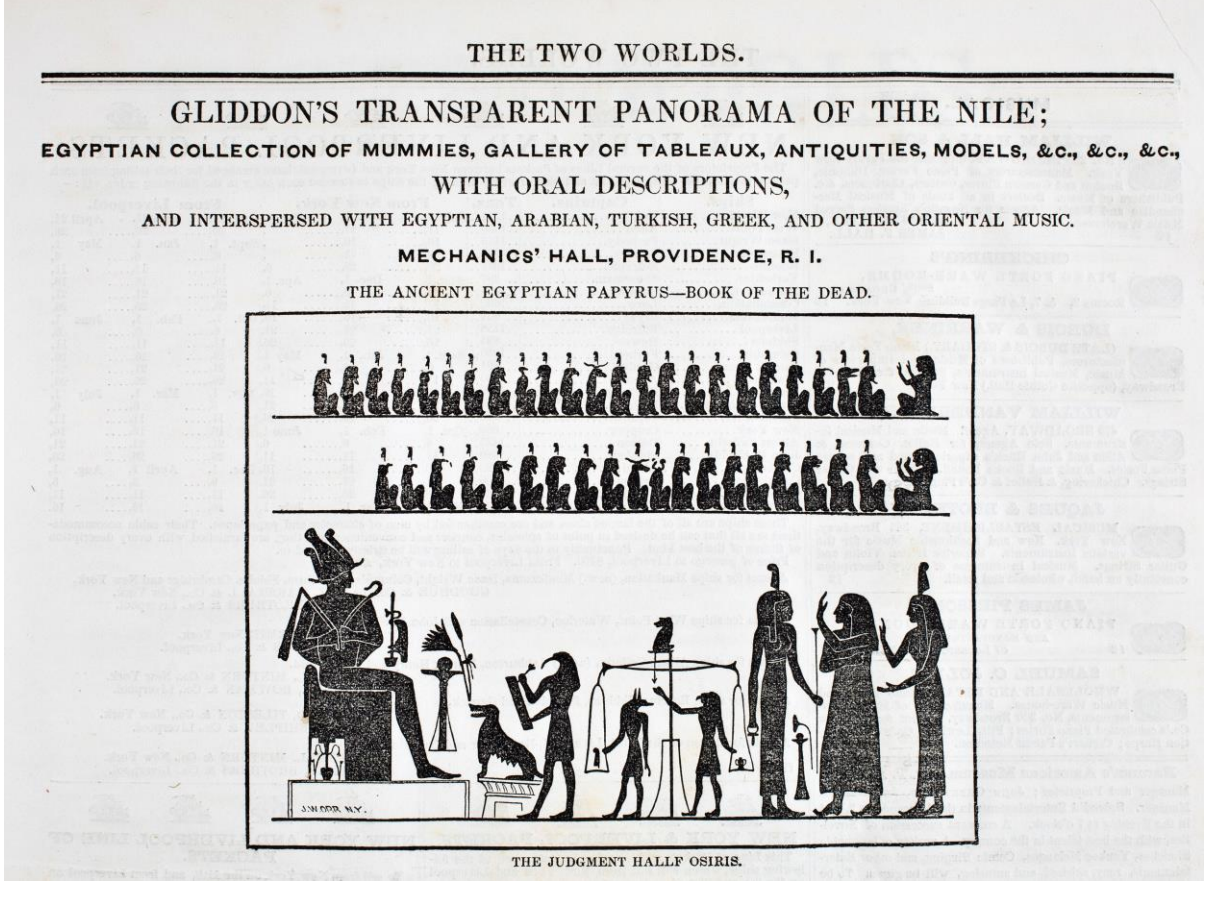


Figure 1: A panorama or moving tableau, showing its frame and mechanism, which would have been hidden from the audience. From *Scientific American* 4.13 (16 December 1848): 100.


THE TWO WORLDS.

GLIDDON'S TRANSPARENT PANORAMA OF THE NILE;

EGYPTIAN COLLECTION OF MUMMIES, GALLERY OF TABLEAUX, ANTIQUITIES, MODELS, &c., &c., &c.,

WITH ORAL DESCRIPTIONS,

AND INTERSPERSED WITH EGYPTIAN, ARABIAN, TURKISH, GREEK, AND OTHER ORIENTAL MUSIC.

MECHANICS' HALL, PROVIDENCE, R. I.

THE ANCIENT EGYPTIAN PAPYRUS—BOOK OF THE DEAD.

THE JUDGMENT HALLF OSIRIS.

Figure 2: Advertisement for the *Panorama of the Nile* showing one of the scenes from the Book of the Dead included in the exhibition. From "Gliddon's Transparent Panoama of the Nile," *Two Worlds* 1.3 (16 February 1850), n.p. Image courtesy of the American Antiquarian Society.

Gliddon lost little time in getting settled and opening his exhibition. By the end of November he was ensconced in the Museum Rooms of the Chinese Building on Broadway, which were fitted up expressly for his exhibition and lectures, including drawings of Egyptian art, modern sketches, and even a "sociable assortment of mummies." The lights were arranged so as to give "an unbroken softened effect […] to the illumination of the moving picture." The seating arrangements and accompanying music would be on the "most approved plan."[8] The music would by a mixture of Egyptian, Arabic, Turkish, Greek, and other "oriental music," arranged by Donat Saar,[9] a prominent musician in New York at the time (Figure 2).

The exhibition would open to the public on Wednesday 28 November 1849, 12:30–2:30 in the afternoon and 7:00–9:00 in the evening, every day. Gliddon's descriptions of the *Panorama* (which measured nine hundred feet long by nine feet high, comprising 1,720 miles [2,768 kilometers] along the Nile including Egypt and Nubia)[10] would commence "precisely at 1 P.M., and at 71/2 P.M." Admission was fifty cents for adults, children half price. A handbook to the *Panorama* would be available at the door for an additional twenty-five cents (Figure 3).[11]

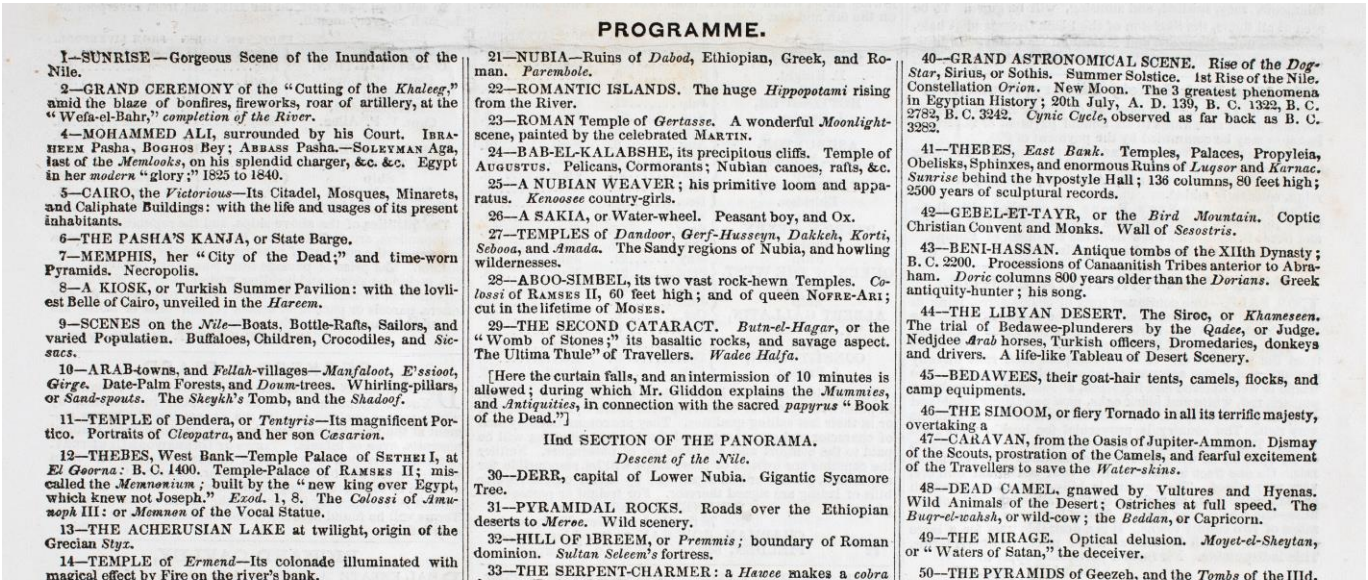
The Hand-Book to the Panorama of the Nile[12] (Figure 4) was a handsomely printed fifty-six-page pamphlet that contained descriptions of the scenes in the *Panorama*, a map of Egypt, as well as reviews, comments, a list of the pictorial exhibitions and tableaux in the exhibition, a description of the antiquities, a discourse on the formation of writing, and advertisements of Gliddon's other publications, among other things. Among its illustrations were texts from hieroglyphics to Coptic, a complete series of the pyramids, temples, and tombs, facsimiles of tomb paintings, portraits of the pharaohs and their queens (forty-eight sovereigns in all), religious scenes, battles, and processions. The antiquities included four unopened mummies, mummy heads, coffins, animal mummies, plaster casts or impressions ("squeezes") of archaeological novelties in the great museum collections of Europe, and a "beautiful wooden model of the Great Pyramid" created by John Shae Perring (1813–1869), then the leading expert on pyramids. This would have been the most stupendous show about ancient Egypt ever exhibited anywhere in the United States.

On 27 November 1849 Gliddon gave a preview of the lecture and *Panorama* to an assemblage of invited guests, among whom were members of the press. The New York *Evening Post* of the following day reported:

> The crowd was so great, that more than half of the persons present could obtain a satisfactory view of the pictures […] It was seen, however, with great interest, which was increased by the explanations of Mr. Gliddon. These were sometimes interrupted with audible demonstrations of satisfaction from the audience. In this panorama, the spectator is supposed to pass along the entire eastern bank of the Nile, while before him lies the view of the western bank; occasionally, also, portions of the eastern bank are introduced. The ruined temples, the pyramids, the mountains, the cemeteries, the deserts, the cultivated fields, the groves of palms, with occasional groups of the inhabitants in their Oriental dresses, storks, river-horses [hippopotami] and crocodiles, and boats navigating the river, glide before him."[13]

Scientific American further commented on the private viewing, but would "have to regret that the compliment to the gentlemen, (and ladies too) of the press, was enough to *press* the very essence of good nature out of them. It was too crowded by far."[14] The Boston *Daily Evening Transcript* described it as "the best painted panorama we have yet seen, and will be decidedly popular from its entire novelty."[15] The *Christian Inquirer* described the closing scene as "Poetry, history, and philosophy at once; the sphinx among the desert sands, and gradually falling away by the dying light, until all vanished as into that old time of night from which it emerged."[16] The *Panorama* was variously described as either "transparent" or "translucent." The latter is a better adjective, as the giant roll of thin canvas was illuminated from behind by lights manipulated so as to make the views appear more realistic.

After the first two weeks of the exhibition, the hours were changed to evenings from 7:00 to 9:00 and Saturday mornings [*sic*] only, from 12:30–2:30. Saturday admission was reduced to twenty-five cents (children half price, as usual).[17] Advertisements for the *Panorama* were inserted in all the popular magazines of the day, as well as in newspapers all over the East Coast. *Literary World*, *Christian Inquirer*, *Two Worlds*, *Scientific American*, *Spirit of the Times*, *Gazette of the Union, Golden Rule & Odd-Fellows' Family Companion*, *Farmer & Mechanic*, *Literary American*, *Baptist Memorial & Monthly Record*, *The Student*, *Message Bird*, *Christian Advocate & Journal*, *New-York Organ*, *Sunday School Advocate*, and others issued regular advertisements in every issue, many of them accompanied by a drawing of a winged Egyptian globe with crowned serpents, each holding the *nḥḥ* hieroglyphic group ("eternity"), a common Egyptian motif (Figure 4). As many people wondered about this illustration, Gliddon himself penned a very long



PROGRAMME.

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2—GRAND CEREMONY of the "Cutting of the *Khaleeg*," amid the blaze of bonfires, fireworks, roar of artillery, at the "Wefa-el-Bahr," *completion of the River*.

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11—TEMPLE of Dendera, or *Tentyris*—Its magnificent Portico. Portraits of *Cleopatra*, and her son *Cæsarion*.

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32—HILL OF IBREEM, or *Premmis*; boundary of Roman dominion. *Sultan Seleem's* fortress.

33—THE SERPENT-CHARMER: a *Hawee* makes a *cobra* dance. (Psalms LVIII, 5: Jerem. VIII. 17.)

34—PALM-COVERED SHANTEE. Turkish Kachefs, Classical Group of the wild *Ababde* and *Bisharri* nomads of Ethiopia. *Troglodytæ*.

35—Nubian Village, and alluvial cultivation. Darting the *Jereed*. Manners and Customs. *Berberri* Lady, in full dress, with her Baby.

36—THE ANCIENT SUAN, *Syene*. Pharaonic and Saracenic Ruins. Granite Quarries. *Cufic* sepulchres.

37—THE MODERN ASSWAN. Its Palm-groves, African Commerce, &c. &c.

38—NILOTIC SLAVE TRADE. Cargoes of *Negroes* and *Abyssinians*. Exports of *Senna*, &c. &c.

39—TEMPLES at *Kom-Ombos*, and *El-Kab*, or Eilethyas. Antique Tombs, B. C. 2500.

40—GRAND ASTRONOMICAL SCENE. Rise of the *Dog-Star*, Sirius, or Sothis. Summer Solstice. 1st Rise of the Nile. Constellation *Orion*. New Moon. The 3 greatest phenomena in Egyptian History; 20th July, A. D. 139, B. C. 1322, B. C. 2782, B. C. 3242. *Cynic Cycle*, observed as far back as B. C. 3282.

41—THEBES, *East Bank*. Temples, Palaces, Propyleia, Obelisks, Sphinxes, and enormous Ruins of *Luqsor* and *Karnac*. *Sunrise* behind the hypostyle Hall; 136 columns, 80 feet high; 2500 years of sculptural records.

42—GEBEL-ET-TAYR, or the *Bird Mountain*. Coptic Christian Convent and Monks. Wall of *Sesostris*.

43—BENI-HASSAN. Antique tombs of the XIIth Dynasty; B. C. 2200. Processions of Canaanitish Tribes anterior to Abraham. *Doric* columns 800 years older than the *Dorians*. Greek antiquity-hunter; his song.

44—THE LIBYAN DESERT. The Siroc, or *Khameseen*. The trial of Bedawee-plunderers by the *Qadee*, or Judge. Nedjdee *Arab* horses, Turkish officers, Dromedaries, donkeys and drivers. A life-like Tableau of Desert Scenery.

45—BEDAWEES, their goat-hair tents, camels, flocks, and camp equipments.

46—THE SIMOOM, or fiery Tornado in all its terrific majesty, overtaking a

47—CARAVAN, from the Oasis of Jupiter-Ammon. Dismay of the Scouts, prostration of the Camels, and fearful excitement of the Travellers to save the *Water-skins*.

48—DEAD CAMEL, gnawed by Vultures and Hyenas. Wild Animals of the Desert; Ostriches at full speed. The *Buqr-el-wahsh*, or wild-cow; the *Beddan*, or Capricorn.

49—THE MIRAGE. Optical delusion. *Moyet-el-Sheytan*, or "Waters of Satan," the deceiver.

50—THE PYRAMIDS of Geezeh, and the *Tombs* of the IIId, IVth, and Vth dynasties, opened in 1843 by the Prussian Scientific Mission. LEPSIUS's vast discoveries. The grandest monuments of ancient man, above 5000 years old, fully detailed, with the aid of

PERRING's celebrated wooden *model* of the Great Pyramid, together with a *fac-simile* of this wonderful Mausoleum, made at Cairo out of the *limestone casing* of the Pyramid of Cheops itself.

51—AND FINALLY THE HUGE MONOLITHIC

SPHINX—In all its imposing grandeur and stupendous mystery, "Aboo'l-hoolee," *father of terror*, to the Arabs: emblem of the unknown, the enigmatical and the occult, to the Greeks: symbolizes the gloom that, around this very spot, the vanishing point at which the *earliest records* of Humanity disappear, closes Nilotic and Egyptian Scenes with

52—SUNSET.

The performances and descriptions are interspersed with ORIENTAL MUSIC, composed and arranged from Original Egyptian, Arabian, Greek, Turkish, and other Levant Airs, expressly to harmonize with each scene of the Panorama, and played with great effect by a full Orchestra.

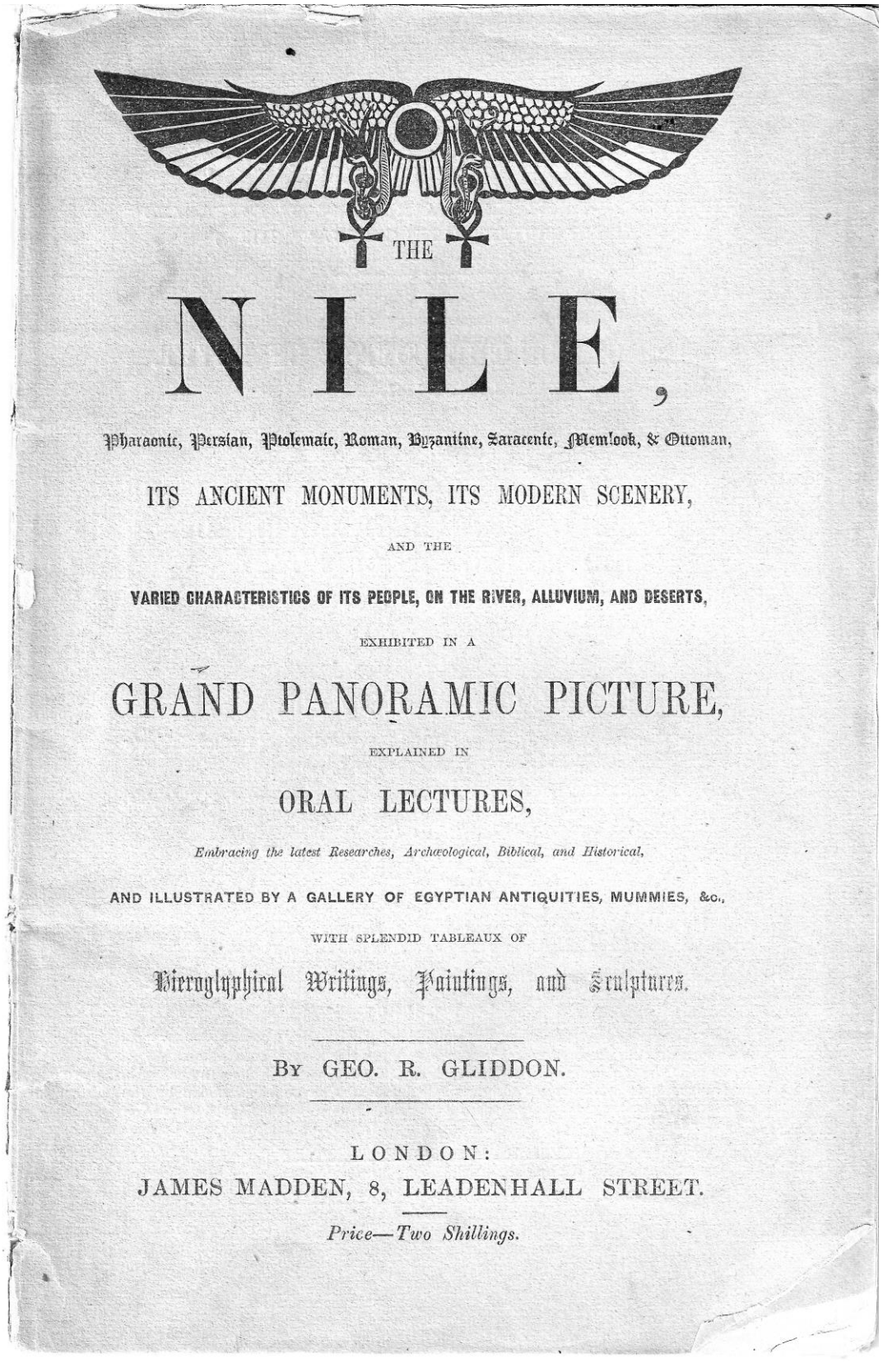
Figure 3: Details of the *Programme*, describing each scene in the *Panorama of the Nile*. "Gliddon's Transparent Panorama of the Nile," *Two Worlds* 1.3 (16 February 1850), n.p. Image courtesy of the American Antiquarian Society.

article upon its meaning for the 2 February issue of *Two Worlds: A Weekly Journal of American & European Literature, News, Science & the Fine Arts*.[18]

The variety of the magazines illustrates the diverse interests of the viewing public. Nearly everyone was familiar with the biblical stories of Moses in the bulrushes and Joseph's sojourn in Egypt: for them the *Panorama* and its accompanying artifacts were bringing the Bible to life. The same would be true for Sunday-school students. For almost everyone the *Panorama* was a visual and oral lecture in geography, history, and culture, much more exciting and "real" than any merely written description could be. The *Panorama*, with its antiquities, mummies, music, and lectures was entertainment and education for all and sundry, from adult to child. It almost certainly could not be fully appreciated in the short times that it was open for exhibition, so doubtlessly many visitors were "repeat customers," especially as this was, for many, their first real exposure to Egyptian life and culture, either ancient or modern.

The 29 December *Literary American* gives a great capsule description of the *Panorama* and the effect it had on its viewers:

> Gliddon's *Panorama of the Nile*, a series of views rendering to the mind the long-buried glories of Egypt in the olden time, a glorious and classic land of rock-hewn temples and tombs, thronged with mummified millions, and filled with works of an architecture so stupendous and mysterious that the mind insensible associates the idea the 'there were giants on the earth in those days,' who inhabited these immense piles of temple palaces that are now the haunts of the owl, the cormorant, the bat, and the wolf, should be visited by every one. Mr. Gliddon himself explains the views, and makes clear to the commonest comprehension the labors and characters of the wondrous people who built the Pyramids of Ghizeh and the Palaces of Luxor." [19]



THE

NILE,

Pharaonic, Persian, Ptolemaic, Roman, Byzantine, Saracenic, Memlook, & Ottoman,

ITS ANCIENT MONUMENTS, ITS MODERN SCENERY,

AND THE

VARIED CHARACTERISTICS OF ITS PEOPLE, ON THE RIVER, ALLUVIUM, AND DESERTS,

EXHIBITED IN A

GRAND PANORAMIC PICTURE,

EXPLAINED IN

ORAL LECTURES,

Embracing the latest Researches, Archæological, Biblical, and Historical,

AND ILLUSTRATED BY A GALLERY OF EGYPTIAN ANTIQUITIES, MUMMIES, &c.,

WITH SPLENDID TABLEAUX OF

Hieroglyphical Writings, Paintings, and Sculptures.

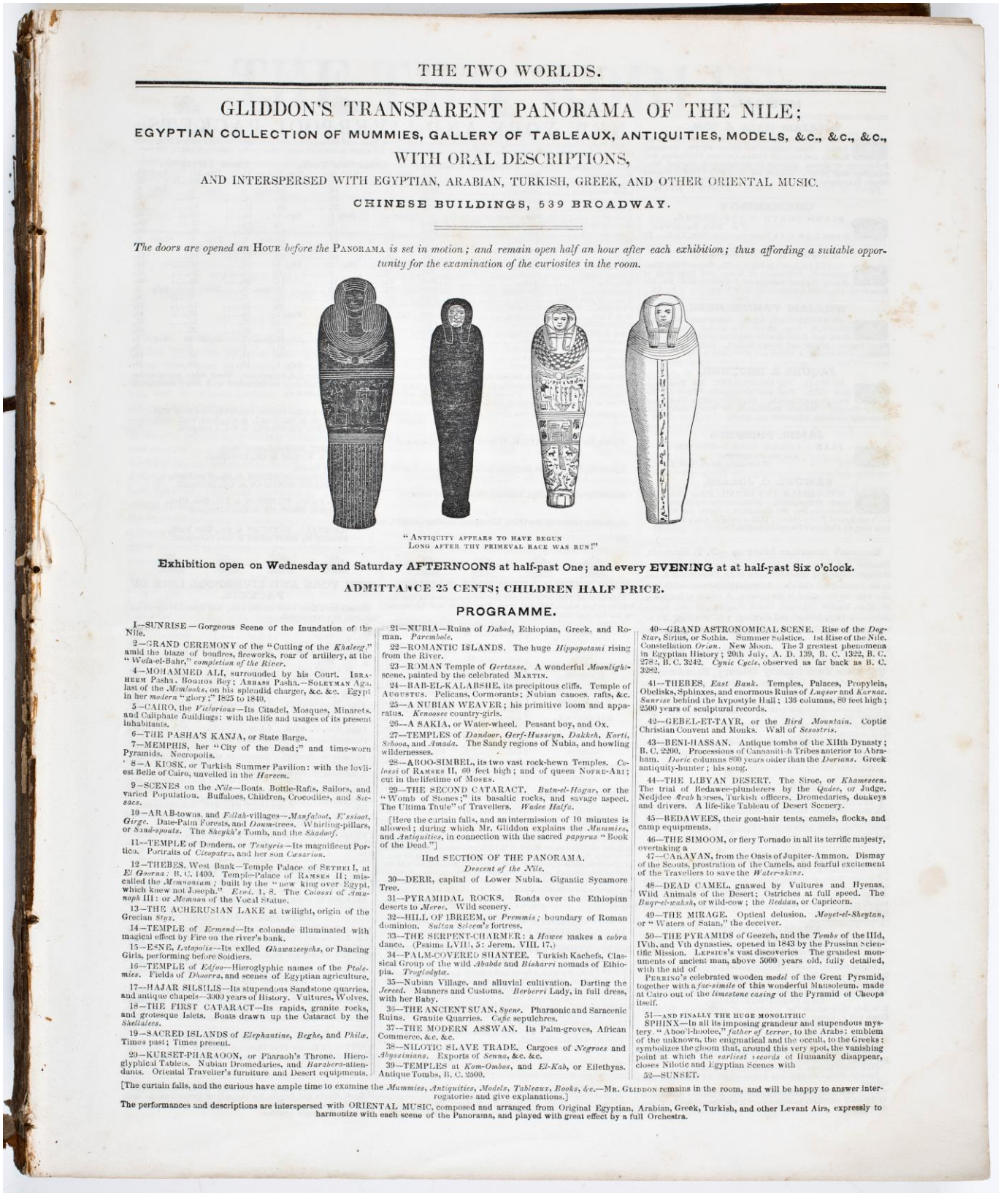
By GEO. R. GLIDDON.

LONDON:

JAMES MADDEN, 8, LEADENHALL STREET.

Price—Two Shillings.

Figure 4: Cover of George R. Gliddon's *Handbook to the Panorama of the Nile* (London: James Madden, 1849). Image courtesy of the American Antiquarian Society.



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CHINESE BUILDINGS, 539 BROADWAY.

The doors are opened an HOUR *before the* PANORAMA *is set in motion; and remain open half an hour after each exhibition; thus affording a suitable opportunity for the examination of the curiosites in the room.*

"ANTIQUITY APPEARS TO HAVE BEGUN
LONG AFTER THY PRIMEVAL RACE WAS RUN!"

Exhibition open on Wednesday and Saturday AFTERNOONS at half-past One; and every EVENING at at half-past Six o'clock.

ADMITTANCE 25 CENTS; CHILDREN HALF PRICE.

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33—THE SERPENT-CHARMER; a *Howee* makes a *cobra* dance. (Psalms LVIII, 5: Jerem. VIII. 17.)

34—PALM-COVERED SHANTEE. Turkish Kachefs, Classical Group of the wild *Ababde* and *Bisharri* nomads of Ethiopia. *Troglodyte.*

35—Nubian Village, and alluvial cultivation. Darting the *Jereed.* Manners and Customs. *Berberri* Lady, in full dress, with her Baby.

36—THE ANCIENT SUAN, *Syene.* Pharaonic and Saracenic Ruins. Granite Quarries. *Cufic* sepulchres.

37—THE MODERN ASSWAN. Its Palm-groves, African Commerce, &c. &c.

38—NILOTIC SLAVE TRADE. Cargoes of *Negroes* and *Abyssinians.* Exports of *Senna*, &c. &c.

39—TEMPLES at *Kom-Ombos*, and *El-Kab*, or Eilethyas. Antique Tombs, B. C. 2500.

40—GRAND ASTRONOMICAL SCENE. Rise of the *Dog-Star*, Sirius, or Sothis. Summer Solstice. 1st Rise of the Nile. Constellation *Orion.* New Moon. The 3 greatest phenomena in Egyptian History; 20th July, A. D. 139, B. C. 1322, B. C. 2782, B. C. 3242. *Cynic Cycle*, observed as far back as B. C. 3282.

41—THEBES, *East Bank.* Temples, Palaces, Propyleia, Obelisks, Sphinxes, and enormous Ruins of *Luqsor* and *Karnac.* *Sunrise* behind the hypostyle Hall; 136 columns, 80 feet high; 2500 years of sculptural records.

42—GEBEL-ET-TAYR, or the *Bird Mountain.* Coptic Christian Convent and Monks. Wall of *Sesostris.*

43—BENI-HASSAN. Antique tombs of the XIIth Dynasty; B. C. 2200. Processions of Cananiti-h Tribes anterior to Abraham. *Doric* columns 800 years older than the *Dorians.* Greek antiquity-hunter; his song.

44—THE LIBYAN DESERT. The Siroc, or *Khameseen.* The trial of Bedawee-plunderers by the *Qadee*, or Judge. Nedjdee *Arab* horses, Turkish officers, Dromedaries, donkeys and drivers. A life-like Tableau of Desert Scenery.

45—BEDAWEES, their goat-hair tents, camels, flocks, and camp equipments.

46—THE SIMOOM, or fiery Tornado in all its terrific majesty, overtaking a

47—CARAVAN, from the Oasis of Jupiter-Ammon. Dismay of the Scouts, prostration of the Camels, and fearful excitement of the Travellers to save the *Water-skins.*

48—DEAD CAMEL, gnawed by Vultures and Hyenas. Wild Animals of the Desert; Ostriches at full speed. The *Bugr-el-wahsh*, or wild-cow; the *Beddan*, or Capricorn.

49—THE MIRAGE. Optical delusion. *Moyet-el-Sheytan*, or "Waters of Satan," the deceiver.

50—THE PYRAMIDS of Geezeh, and the *Tombs* of the IIId, IVth, and Vth dynasties, opened in 1843 by the Prussian Scientific Mission. LEPSIUS'S vast discoveries. The grandest monuments of ancient man, above 5000 years old, fully detailed, with the aid of

PERRING'S celebrated wooden *model* of the Great Pyramid, together with a *fac-simile* of this wonderful Mausoleum, made at Cairo out of the *limestone casing* of the Pyramid of Cheops itself.

51—AND FINALLY THE HUGE MONOLITHIC SPHINX—In all its imposing grandeur and stupendous mystery. "Aboo'l-hoolee," *father of terror*, to the Arabs: emblem of the unknown, the enigmatical and the occult, to the Greeks; symbolizes the gloom that, around this very spot, the vanishing point at which the *earliest records* of Humanity disappear, closes Nilotic and Egyptian Scenes with

52—SUNSET.

[The curtain falls, and the curious have ample time to examine the *Mummies*, *Antiquities*, *Models*, *Tableaux*, *Books*, &c.—MR. GLIDDON remains in the room, and will be happy to answer interrogatories and give explanations.]

The performances and descriptions are interspersed with ORIENTAL MUSIC, composed and arranged from Original Egyptian, Arabian, Greek, Turkish, and other Levant Airs, expressly to harmonize with each scene of the Panorama, and played with great effect by a full Orchestra.

Figure 5: Images of the two of the mummies and coffins in Gliddon's exhibition. "Gliddon's Transparent Panorama of the Nile," ***Two Worlds*** **1.1 (2 February 1850): n.p.**

A similar article in the January 1850 issue of the *Baptist Memorial & Monthly Record* reported:

> A fine view is presented of Thebes, and its antiquities, the famous temple of Dendereh, and most of the places of interest on the great river of Egypt. As that country was the cradle of the arts and sciences in the earliest times, it is extremely interesting to jump into a boat and sail up the Nile on one side and back on the other, and look upon those temples, caverns, and immense pyramids, while all manner of fowls, crocodiles, hippopotami and other living things are swarming about you. The exhibition is accompanied by Egyptian airs of mournful music, and very interesting explanations by the proprietor, Mr. Gliddon, who has himself visited these scenes in Egypt. Our friends would be richly paid to go and see the painting.[20]

Special arrangements were made for New Year's week, when the exhibition would again open daily for afternoon and evening viewings. The doors would open on hour before each exhibition, and admittance was reduced to twenty-five cents, with the usual discount for children.[21] By the end of January 1851, Gliddon was prepared to move on. The *Christian Advocate & Journal* of 31 January informed its readers: "It is the last chance of seeing this splendid and unique exhibition; and we recommend all, old and young, *schools* especially, to visit it at once; because it is going the round of the Union, and will not be in New-York again."[22]

The 2 February 1850 issue of the *Two Worlds* provided its readers with a depiction of two the mummies and coffins in the exhibition and a detailed "programme" of the scenes of the *Panorama* (abridged from the handbook) in order to entice visitors. At this time, in addition to the usual evening hours, people could come on Wednesday and Saturday afternoons at 1:30 (Figure 5).[23]

Near the end of his stay in New York, Gliddon and his *Panorama* would have a chance to be not only instructors but also dispensers of charity and relief. On 4 February, a little after 8:00 in the morning, a horrible explosion took place at nos. 5 and 7 Hague Street. Both buildings were totally demolished by the explosion of the two-hundred-horsepower boiler of the A. B. Taylor and Company's press room and machine shop. After the fire was put out and the body count tallied, sixty-four people had been killed, while more than seventy were injured, including some of the firemen. It was the greatest loss of life in a fire in New York to that date.[24] Only thirty-two people escaped without harm, six were missing, and five of the dead were so severely burned as to be unidentifiable. A funeral was organized for the unknowns and collections were taken up to aid those suffering from the calamity. Sermons were preached on the subject, and by 11 February donations had amounted to $2,683.00. The German Liederkranz (a German-American cultural society) gave a benefit, as did the manager of the Italian Opera. Gliddon offered the receipts of one evening's exhibition of his *Panorama*,[25] a total of $46.25.[26]

By the end of February, Gliddon was at the Mechanic's Hall in Providence, Rhode Island,[27] where the *Panorama* and exhibition had "already attracted more visitors and has elicited higher encomiums from those capable of appreciating its merits, than any exhibition of an intellectual order which has ever been [t]here."[28] The walls of the exhibition space were hung with large pictures of the tombs of Egypt, and several mummies were on display, some opened to show the methods of embalming and others still in their wrappings and coffins. One of the latter was considered to be of great value, alleged to be the body of a daughter of the high priest of Thebes.[29]

This identification would almost haunt Gliddon during his next stop in Boston. Gliddon had four complete mummies that accompanied his *Panorama.* They were described thus:

> Unopened mummy of ANCH-ph****; 'Daughter of the High Priest of Thebes—Got-Thoth-I.'—who lived between B.C. 1200 and B.C. 1500—say about the time of Moses, or above 3.200 years ago. [and] Unopened mummy of GOT-MUT-AS-ANCH; 'Daughter of a priest and scribe of Thebes'—who lived between B.C. 650 and B.C. 1000-say about the time of Solomon, or above 2,900 years ago. […] In 1845, Mr. Gliddon intimated from Paris to his friend Mr. A.C. Harris, the most influential resident in Egypt, his desire to possess a series of funereal antiquities to illustrate his lectures in the United States. The letter fortunately overtook Mr. Harris during one of this gentleman's archaeological visits at Thebes, where accident enabled him to obtain this admirable mummy, at the mouth of the tomb, 'in perfect condition.' It was conveyed in his own yacht to Alexandria, with a dozen other human mummies collected at Thebes, Abydos, and Memphis, intended for Mr. Gliddon.
>
> In 1846, after fruitless efforts to ship them, four were sequestered at the Alexandrian Custom-house; Mohammed Ali, since 1835, having forbidden then exportation of antiquities by any but agents of European powers. An official application made by the United States Consul to

> the Vice-Roy failed; and in 1849 these four mummies were found to have perished through the damp of the Custom-house. Happily Mr. Harris had preserved the most valuable specimens, the ones above figured, at his own residence […] on his death in 1849, Mr. Harris's personal claims upon the courtesies of the government, obtained leave from Abbass Pasha; and the above mummy, with two of inferior order, was forwarded to Liverpool; where the influential compliance of Messers. Baring Brothers obtained their transshipment to the United States, free of examination at the quarantine and Custom-House. At New York, similar facilities were accorded to Mr. R.K. Haight; and after five years of disappointments, Mr. Gliddon received this specimen last November.[30]

On 14 March 1850 the Boston *Daily Evening Transcript* announced:

> Gliddon's Panorama of the Nile. It is with pleasure that we learn that this remarkable work is soon to be unrolled for exhibition in Boston. It must not be confused with any other panoramas of the day. It is something unique and apart. […] A work of this high character has not yet been attempted by other panoramic painters. It is also the sole *transparency* among the numberless panoramas exhibited in our country. The spectator of this panorama begins his extraordinary voyage at Cairo; ascends to the second cataract, surveying the right or eastern bank of the great river; and returns in view of the western bank, ending with the head of the Sphinx. It is not the ancient associations only that are embodied on the canvas. Turks, Arabs, Bedouins, Nubians, in their variegated costumes—Mohamed Ali and his court—the manners and customs, life and usages, of the East; and the habitations of the present people on the river, alluvium, and desert, together with faithful delineations of the geological, botanical, zoological, ornithological and even atmospherical singularities of this wonderful land—all these, and many more, delight the beholder […] a full orchestra, composed of several musicians, accompany with appropriate music, eighteen points in the panorama. The music is characteristic and accurate […] unknown because unheard elsewhere in this country […] Added to all of this is a collection of mummies, human and animal, with any quantity of specimens of ancient Egyptian relics, pictorial fac-similes of the grandest Egyptian sculpture, paintings and writings, that almost enable us to touch antiquity with our hands.[31]

The *Panorama* opened at Tremont Temple on 5 April 1850.[32] The curtain would rise every evening at 7:30 and on Wednesday and Saturday afternoons at 3 o'clock. Doors would open one hour before the showing of the *Panorama* so the visitors could view the rest of the exhibition. Admission was the usual twenty-five cents, children half price. Schools would be accommodated by private arrangements.[33] The *Daily Evening Transcript* reported:

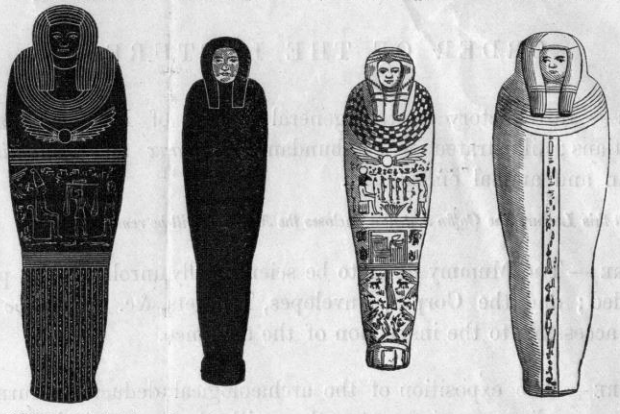
> It has more than answered the high expectation, to which its announcement gave birth. It is not only a most interesting spectacle, but a highly instructive lesson. The student of the Scriptures will be delighted with the opportunity of witnessing this excellent representation of that storied land.[34]

By the middle of May, Gliddon made an extraordinary proposal: In addition to his usual lectures, he would, if enough subscribers could be found, give an extra series of lectures, during which he would open one of the mummies in the collection, specifically the one in the black case, the alleged daughter of the high priest of Thebes (Figure 6).[35] Gliddon dated the black-varnished cartonnage mummy case and its outer coffin to 1500–1200 BCE, although it is now known that they actually were created late in the 10th century BCE or a century or so later.[36] The mummy was supposedly valued at one thousand, five hundred dollars, and to offset this Gliddon planned to secure three hundred subscribers at five dollars each. The first lecture would be introductory to the general subject of embalming, illustrated by different examples from Gliddon's collection. The mummy would be removed from its cartonnage casing at the end of the lecture. The second lecture would include the actual unrolling of the mummy, exposing any amulets, writings, or "trinkets" enclosed within the wrappings. Everything would then be placed in glass cases for inspection. The third lecture would be the archaeological deductions of the unwrapping and an explanation of the scientific results. Gliddon would be accompanied in these explanations by Dr. James Jackson, Dr. John Collins Warren, and Prof. Louis Agassiz, among other notable men of medicine and science.[37]

PROPOSAL.

MR. GLIDDON, having to make many arrangements before he can announce the *Opening of the Mummy*, requests that parties, who feel disposed to subscribe, should forward their names to him on or before the 18th May.

No. 1. *Outer Case.* *Inner Coffin.* | No. 2. *Inner Coffin.* *Outer Case.*



Unopened Mummy of ANCH-ph * * * *; "Daughter of the *High Priest* of Thebes — GOT-THOTH-I."— who lived between B. C. 1200 and B. C. 1500—say about the time of Moses, or above 3,200 years ago.

Unopened Mummy of GOT-MUT-AS-ANCH; "Daughter of a *Priest* and *Scribe* of Thebes"—who lived between B. C. 650 and B. C. 1000—say about the time of Solomon, or above 2,900 years ago.

(THESE MUMMIES MAY BE SEEN AT THE "PANORAMA OF THE NILE.")

After delays of five years, which include twenty-five months spent in two personal visits to the Museums of Europe, Mr. GLIDDON has succeeded in bringing to the United States *two highest-class Egyptian Mummies.*

He proposes to open one in Boston, and the other in Philadelphia. It is the one represented above, *Fig.* No. 1, which, as the more ancient and valuable specimen, he has preserved intact for the former object.

To accomplish it in a manner satisfactory to his friends and the public, best calculated to insure attention to the scientific results of the experiment, and at the same time compensatory to himself, Mr. GLIDDON submits the following sketch of a *Programme*, while soliciting on the part of his friends their co-operation and counsel.

The commercial value of so rare a specimen as *Fig.* No. 1, is about £300—in the Museums of Europe.* This estimate, $1500, would be reimbursed to him, were 300 *Subscribers* obtained, at $5 each, to THREE LECTURES on the "Art of Mummification among the Ancient Egyptians."

* A few remarks will serve to give an idea of the *difficulties*, apart from the remote chance of procuring, at this day, an intact specimen from the Arabs, encountered in bringing a Mummy of this high character, from Thebes to Boston.

In 1845, Mr. GLIDDON intimated from Paris to his friend Mr. A. C. HARRIS, the most influential resident in Egypt, his desire to possess a series of funereal antiquities to illustrate his Lectures in the United States. The letter fortunately overtook Mr. HARRIS during one of this gentleman's archæological visits at Thebes; where accident enabled him to obtain this admirable Mummy, at the mouth of the tomb, in perfect condition. It was conveyed in his own yacht to Alexandria, with a dozen other human Mummies, collected at Thebes, Abydos, and Memphis, intended for Mr. GLIDDON.

In 1846, after fruitless efforts to ship them, *four* were sequestrated at the Alexandrian Custom-house: MOHAMMED ALI, since 1835, having forbidden the exportation of Antiquities by any but agents of European powers. An official application made by the United States Consul to the Vice-Roy failed; and in 1849 these *four* Mummies were found to have perished through the *damp* of the Custom-house. Happily Mr. HARRIS had preserved the most valuable specimen, the one above figured, at his own residence.

In 1848, on MOHAMMED ALI's superannuation, permission to export Mr. GLIDDON's collection was refused by IBRAHEEM Pasha. On his death, 1849, Mr. HARRIS's personal claims upon the courtesies of the government, obtained leave from ABBASS Pasha; and the above Mummy, with two of inferior order, was forwarded to Liverpool; where the influential complaisance of Messrs. BARING BROTHERS obtained their transshipment to the United States, free of examination at the *Quarantine* and *Custom-house*. At New York, similar facilities were accorded to Mr. R. K. HAIGHT; and after five years of disappointments, Mr. GLIDDON received this specimen last November. The honorable *names* mentioned in this note suffice to show a few of the obstacles overcome, aside from time, labor and expense, in procuring the opportunity now offered to Boston. Other details will be given in the proposed Lectures; but from the opening of a *black Mummy* of this superior rank, the best of archæological curiosities may be expected in *Jewelry, Trinkets,* and *Papyri*, no less than a beautiful sample of the ancient art of embalming.

1850

Figure 6: Gliddon's subscription broadside for the Boston exhibition and unwrapping. *Proposal* [Boston] [s.n., 1850]: n.p. Image courtesy of the American Antiquarian Society.



Figure 7: Head of "Got-Thothi-Aunkh" from the Boston unwrapping. Josiah Clark Nott and George R. Gliddon, *Types of Mankind* (Philadelphia: Lippincott, Grambo and Co., 1854), 428 fig. 267. Image courtesy of the American Antiquarian Society.

Gliddon managed to recruit enough people for the lecture series and unwrapping to proceed. It largely went as planned until the third evening, when the corpse was revealed to be a man (Figure 7). It was not a daughter of a high priest, nor a priestess nor even a princess as some Bostonians had postulated, one unnamed poet even going to far as to pen a long ode in the *Argus* describing the life and death of this beautiful young woman, the "lily of the Nile," over whom her bereft lover wept.[38] It was undoubtedly a man, as his carefully wrapped, erect penis showed. Gliddon was momentarily taken off balance but managed to regain his composure and blame careless and possibly even drunken undertakers for the mistake. This was a rather damning, as it was Gliddon's own reading of the hieroglyphs that had given the mummy's name as "Anch-Ph-****, daughter of the High Priest of Thebes Got-Thet-I." Gliddon's explanation mollified most of the crowd, but of course the newspapers reported the gaffe with glee.[39]

The *Wisconsin Express* presented a humorous description of the proceedings which not only made fun of Gliddon, but also the pretensions of the haughty Bostonians who witnessed the event.

> The Boston Mummy.
> Lately in the town of Boston,
> All the wise and great were lost in
> Transcendental admiration,
> At a startling publication,
> In which all the world was bidden
> By the famous Mr. Gliddon,
> To behold a dame Egyptian,
> Great and rich, by his description,
> From the garments disencumber'd
> In which, she for centuries slumber'd […][40]

The poem went on and on, finally ending with this description of the final revelation.

> For 'twas fixed, beyond debating
> That the unroll'd priestess tender
> Was not of the female gender!
> Gliddon for a moment falter'd
> But his visage soon was alter'd,
> For he saw a dawning notion
> That would settle the commotion.
> 'Gentlemen and ladies," said he,
> This had surely been a lady,
> But the blundering undertakers,
> Or the blundering coffin makers
> In the Theban shops of mummies
> Proved themselves a set of dummies,
> And misplac'd the lady's body
> By this base-born male tom-noddy." [41]

Gliddon did not remain long in Boston after that. The 14 June *Evening Transcript* reported:

> After three more exhibitions, Mr. Gliddon leaves Boston, for Portsmouth, Portland, and other eastern cities for a couple of months. It is his intention to open at Philadelphia, about the 1st of October, and to spend the next winter at Baltimore, Washington, Richmond, &c. The last opportunity, for years, probably, of seeing the wonders of Old Egypt, will be this evening and tomorrow afternoon and evening.[42]

By the end of June Gliddon was at Portsmouth, New Hampshire,[43] and by the beginning of July was at Portland, Maine, where the *Portland Daily Advertiser* reported:

> Panorama of the Nile—This Day. From some inspection of the preparations making by Mr. Gliddon, to display his panorama of the Nile, and his copious collection of drawings, engravings, relics and curiosities at the City Hall, we feel bound to recommend a liberal patronage , by all our community. The panorama and monumental tablets, as explained by Mr. Gliddon, will give all intelligent minds a better view of the real body and substance of history—the most pregnant of all the world's histories, save that of the Jews—that can possibly be obtained from any books. As a mere picture of the scenery and art of the Nile, the panorama will richly repay the attention of *all* beholders, young and old. We hope it will be seen by thousands in our city, and from the adjoining towns […] It is seldom that so thorough a means for accomplishing such a purpose, are brought within our reach in this part of the country.[44]

Although several Egyptian mummies had toured the Northeast in the 1820s, none of them had been accompanied by the artifacts and information that Gliddon dispensed in his lectures. He had actually done a limited lecture tour in the 1840s, but information about ancient and modern Egypt at this time was very sketchy. A few museums had mummies on display, but little or no history accompanied the exhibits. To be sure, popular magazines contained articles about Egypt, and there were a few travelers' accounts available, but for the general public, most of their knowledge and understanding of the topic came from biblical associations.[45] Gliddon's *Panorama* was extraordinarily informative and educational on every level, for every viewer. Even the most casual observer must have learned something from it.

According to the *Portland Advertiser* of 9 July 1850, on this occasion an addition to the usual music would be performed by Hermann Kotzschmar[46] (a German musician who had come to Portland in 1849 and made it his home[47]) and Henry Jungnickel, a violoncellist who had formed an orchestra in the city.[48] The *Portland Transcript* of 20 July 1850 reported that "Mr. Gliddon's *Panorama of the Nile* is still on exhibition […] but will continue only this week." It further advised that "an examination of the mummified subjects, afford abundant material for thought and study."[49]

From Portland, Gliddon would take his show "downeast" to Bangor, Maine. Youths in that city were urged to visit the exhibition, to get as many people as possible to go, and to visit it over and over again until their minds became totally enriched with it.[50]

From Maine Gliddon would travel to Philadelphia. By September he had arrived and secured rooms at the Chinese Museum for his exhibition. Here the mummy he had so ignominiously unwrapped in Boston would be a prominent exhibit, as would the other mummies and antiquities. The exhibition was slated to open on Monday, 23 September 1850.[51] Without a doubt people were hoping that their city would be graced by an unwrapping, but Gliddon was mum on the subject (Figure 8).[52] Gliddon presented a copy of the handbook to the *Panorama* to the Academy of Natural Sciences in Philadelphia.[53] Gliddon was no stranger to the Academy, as he had given various animal and human mummies to that institution.[54]

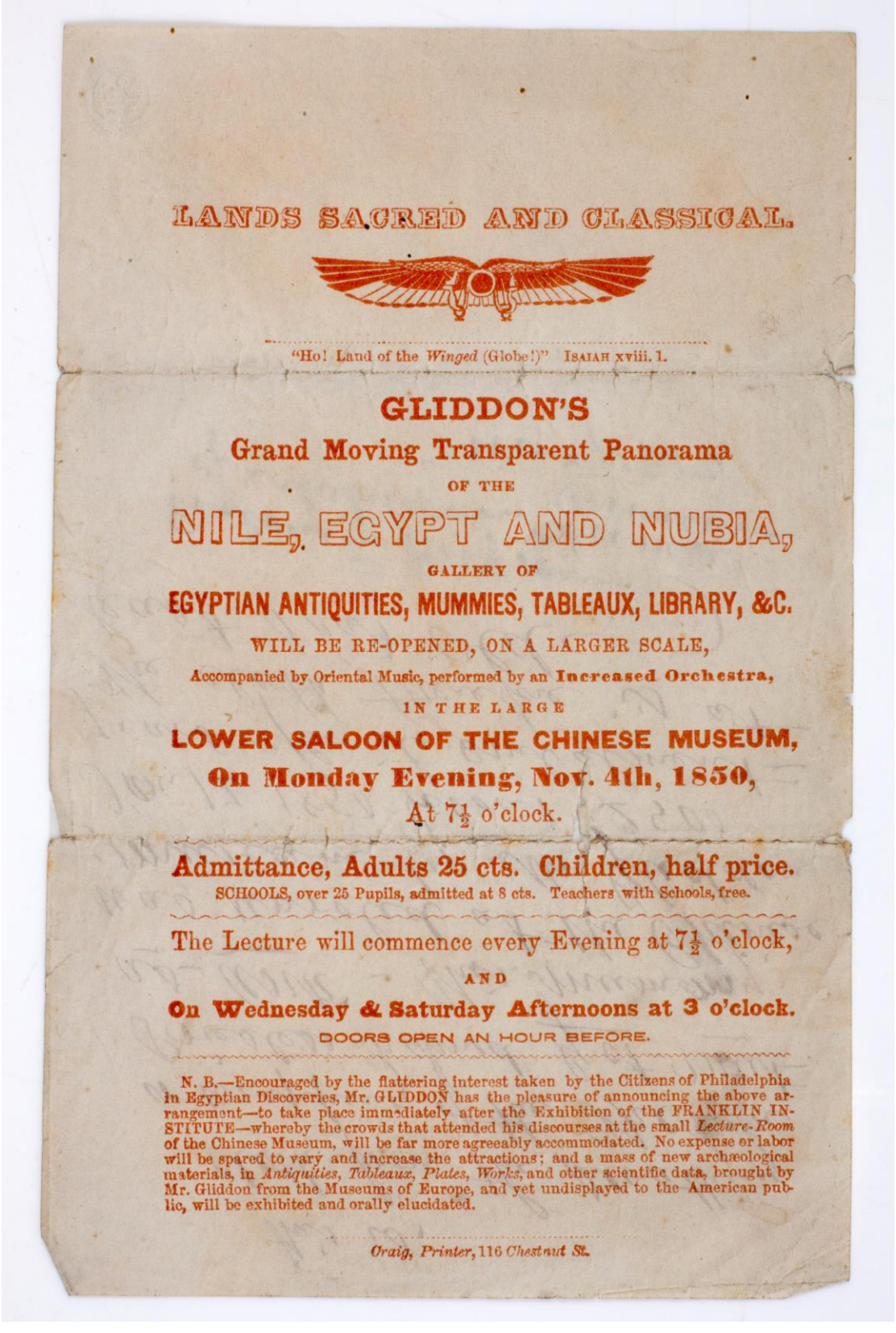
The exhibition was open every evening at 7:30, and an extra performance was scheduled for Thanksgiving at five o'clock.[55] By January of 1851 Gliddon had changed up the schedule a little, being closed Monday and Saturday evenings, but adding Wednesday and Saturday afternoons. The admission was, as always, twenty-five cents, although there seems to be no discount in the city for children.[56]

On 23 November 1850, underneath a picture of the coffin and cartonnage mummy case of "Got-Mut-As-Anch" (the name would be rendered today as "Djedmutiusankh"),[57] Gliddon issued a proposal similar to the one he had issued in Boston.

> Mr. Gliddon proposes to give a course of eight archaeological lectures—seven in the lower saloon of the Chinese Museum, and one in the upper, on Monday and Friday evenings, at 7 ½ o'clock, between the 30th of December and the 24th of January, provided not less than 200 subscribers be obtained by the 10th of December. Two very interesting mummies will be unrolled in the upper saloon, on one of those evenings […][58]

A "Postscriptum" ends the proposal, giving the particulars of the attainment of the three mummies that A.C. Harris had procured for him from Egypt and included the following annotations.

> One of them, the embalmed corpse of the Theban priest, Got-Thothi-Aunkh, who died in the 10th year of King Osorkon IIId, about 900 B.C., was opened at Boston, last June, in the presence of 2000 persons. The amusing equivoque of gender that occurred at its opening received satisfactory elucidation in the 'Letter from Mr. Gliddon about the papyrus found on the Boston mummy,' published in the Boston *Evening Transcript*, 21st and 22d August, 1850. A copy is appended to the mummy […] Pending the transmission of these mummies from Egypt, after he had renounced all hope of recovering them, Mr. Gliddon, at the



LANDS SACRED AND CLASSICAL.

"Ho! Land of the *Winged* (Globe!)" ISAIAH xviii. 1.

GLIDDON'S

Grand Moving Transparent Panorama

OF THE

NILE, EGYPT AND NUBIA,

GALLERY OF

EGYPTIAN ANTIQUITIES, MUMMIES, TABLEAUX, LIBRARY, &C.

WILL BE RE-OPENED, ON A LARGER SCALE,

Accompanied by Oriental Music, performed by an **Increased Orchestra,**

IN THE LARGE

LOWER SALOON OF THE CHINESE MUSEUM,

On Monday Evening, Nov. 4th, 1850,

At 7½ o'clock.

Admittance, Adults 25 cts. Children, half price.

SCHOOLS, over 25 Pupils, admitted at 8 cts. Teachers with Schools, free.

The Lecture will commence every Evening at 7½ o'clock,

AND

On Wednesday & Saturday Afternoons at 3 o'clock.

DOORS OPEN AN HOUR BEFORE.

N. B.—Encouraged by the flattering interest taken by the Citizens of Philadelphia in Egyptian Discoveries, Mr. GLIDDON has the pleasure of announcing the above arrangement—to take place immediately after the Exhibition of the FRANKLIN INSTITUTE—whereby the crowds that attended his discourses at the small *Lecture-Room* of the Chinese Museum, will be far more agreeably accommodated. No expense or labor will be spared to vary and increase the attractions; and a mass of new archæological materials, in *Antiquities, Tableaux, Plates, Works*, and other scientific data, brought by Mr. Gliddon from the Museums of Europe, and yet undisplayed to the American public, will be exhibited and orally elucidated.

Craig, Printer, 116 *Chestnut St.*

Figure 8: Handbill for the lecture series in Phildelphia. ***Lands Sacred and Classical*** **([Philadelphia]: Craig printer, 116 Chestnut St., [1850]), recto. Image courtesy of the American Antiquarian Society.**

> suggestion of Mr. Birch, the renowned antiquary of the British Museum, and Mr. David W. Nash, a very eminent Egyptologist, purchased from a dealer the only mummy procurable last year in London. It is the one figured in the above woodcut. In the opinion of both of these gentlemen, after a critical examination, as well as Mr. Gliddon's, this mummy has never been taken out of its inner coffin. It had been injured slightly at the foot by the probes of custom-house officers; and since landing in the United States, the stitchings of this coffin, chafed in railroad transportation, have partially given way, but the corpse, with whatever was originally enshrouded in its envelopes, seems to be intact; and there is no doubt that the coffin yields the legends that promise a very curious and valuable specimen of embalming in the person described. This is the mummy Mr. Gliddon has preserved to be unrolled at his lectures in Philadelphia; together with that of an Egyptian child, probably of the Roman period, obtained by. Mr. Harris; the more curious as mummies of children are exceedingly rare in Egypt. None but this one, it is believed, has ever been brought to the United States.[59]

The 16 January 1852 *North American and United States Gazette* announced:

> To-morrow evening, our former consul at Cairo, the well-known Egyptian lecturer, Mr. Gliddon, will open two very interesting mummies in the presence of 500 subscribers and of all who choose to witness this instructive entertainment […] We sincerely hope that Mr. Gliddon's laborious devotion will be amply remunerated by a crowded attendance on this highly interesting occasion.[60]

A little bit of folderol preceded the unrolling. Some gentlemen were viewing the artifacts on display. They were startled to hear a voice issue from the unwrapped body of the Boston mummy!

> "Open the box! Open the box!" said the voice.
>
> "Who are you?" inquired one of the learned Thebans, whose curiosity had gotten the better of his astonishment.
>
> "I am a descendant of the pharaohs," answered the voice within.
>
> "Are you a genuine mummy?"
>
> "Yes, and no mistake; regularly manufactured in Egypt, by some of the artists."
>
> "Do you come from Ham?"
>
> "Ham—no, I am a better specimen of dried beef."
>
> "What do you want here?"
>
> "Ask yourself; your confounded prying Yankee inquisitiveness has waked me from the slumber of ages."
>
> A thought struck the scientific questioner, and he determined to settle a long mooted question.
>
> "Were the Egyptians black or red men?"
>
> "Red as the knave of hearts."
>
> "What caused the decline of the Egyptian nation?"
>
> '"t didn't decline; like the modern Celt, the Egyptian emigrated to Mexico."
>
> "To Mexico?" inquired the doctor.
>
> "Yes; open the box, open the box."
>
> "Then the pyramid at Choluiu is —"
>
> "Exactly; it is nothing else."
>
> "And you are—"
>
> "Bobby."
>
> "Bobby who?" asked the astonished inquirer.
>
> "Bobby Blitz;" and a little man with a peculiar head of hair glided out of the hall and disappeared into the lecture room of the museum. The doctors looked at each other, and the word "sold" was audibly heard coming from the box, as if the dried descendant of Mizraim was laughing in its sleeve at the credulity of science, which could not tell a living ventriloquist from the fried remains of burnt rags and a monkey's skeleton.[61]

The possibility exists that this bit of silliness was influenced by Edgar Allen Poe's short story "Some Words With A Mummy," which had been published a few years earlier, in the April 1845 issue of the *American Rewiew.* Certainly both mummies are witty and erudite, although the Philadelphia mummy is less interested in American politics and affairs than was Poe's and is more focused on the ethnology and scientific achievements of the ancient Egyptians. (In an eerie sidelight, Gliddon was a character in Poe's story, and the mummy's name, Allimistakeo is spookily prescient.) In any case, it was a good joke and worked so well that Blitz went on to use a mummy as a prop in a show he presented at the Assembly Building in Philadelphia in 1866.[62]

Five hundred seats had been provided for the subscribers, among whom were professors and medical people as well as the general public. A special table near the site of the unwrapping was provided for members of the press. There was a raised dais, backed by a screen and five

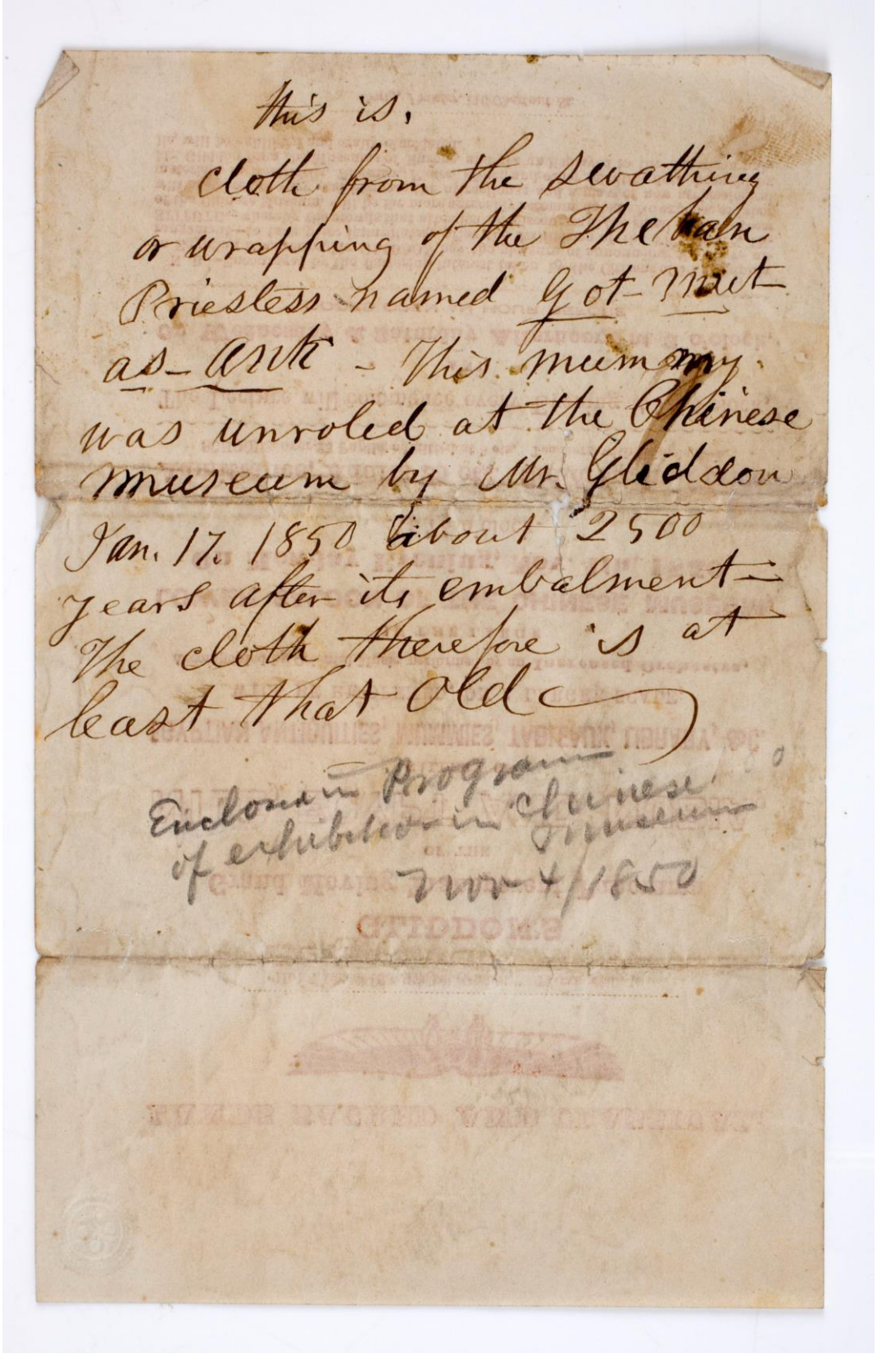


Figure 9: Handbill for the lecture series in Phildelphia showing the handwritten note. *Lands Sacred and Classical* ([Philadelphia]: Craig printer, 116 Chestnut St., [1850]), verso. Image courtesy of the American Antiquarian Society.



Figure 10: Scraps of mummy wrappings from the mummy unwrapped in Philadelphia. Image courtesy of the American Antiquarian Society.

upright mummies or mummy cases. The two subjects of the unwrapping were on platform near the reporter's table. Gliddon invited Professor Henry F. Patterson, Dr. David Gilbert and Dr. W. R. Grant to be close-up witnesses. Gliddon did his usual demonstrations of the methods of embalming and then commenced to work on the mummies. The Philadelphia unrolling proceeded smoothly, or at least there were no surprises, although the unwrapping of the child mummy was incomplete owing to the solidification of the resins used in the embalming, which had turned into a nearly impenetrable shell.[63]

At least one spectator obtained a few scraps of the mummy linen and carefully preserved them in a copy of the small handbill Gliddon had ordered printed up for the exhibition of the *Panorama.* A penciled inscription on the verso of the handbill reads (Figures 9, 10):

> This is cloth from the swathing or unwrapping of the High Priestess named Got-Mut-as-Ank. This mummy was unroled [*sic*] at the Chinese Museum by Mr. Gliddon, Jan. 17, 1850 [*sic*] about 2500 years after the embalmment. The cloth therefore is at least that old.[64]

One must indeed have a souvenir of such a momentous occasion. After all, how often would any person be able to witness such a demonstration—and be educated in the history and culture of ancient Egypt at the same time?

While in Philadelphia, Gliddon was afforded another opportunity to demonstrate his largesse and philanthropy. The *Odd Fellow* of 15 January 1851 reported:

> A noble project has been set on foot in Philadelphia, in furtherance of one of the great commands of our Order, Bro. George Gliddon, of No. 200 […] has volunteered his services as a lecturer, and the use of his splendid Panorama,

> now on exhibition at the Chinese Museum. For twelve night to a number of brethren, for the purpose of starting a fund to erect in this state and Odd Fellow's Widow and Orphan Asylum. These brethren have circulated to all the lodges in the city and districts, and are preparing tickets to be sold to the brotherhood and their families at twenty-five cents each, per night […] As there are about 12,000 active Odd Fellows in the city and districts, and as the exhibition and lecture, aside from the charity, are well worth the price of admission, it is fairly presumable that nearly double that number of tickets will be purchased by those 12,000 Odd Fellows, and their families and friends. Indeed, thrice, and even quadruple that number should be disposed of for such a noble object. […] With such a beginning, the Lodges throughout the state will surely agree to lend their aid, and by a tax of one cent per week on each of their members, three or four weeks, at most, will witness the erection of […] a home.[65]

No record remains of how much Gliddon's charity contributed, but it probably benefited the Odd Fellows Home of Western Pennsylvania, organized at Meadville in April 1872.[66]

By the end of January, Gliddon was ready to move on from Philadelphia.[67] By mid-February he had traveled down the East Coast to Richmond, Virginia.[68] He did not stay long there, for by the first week in March he was exhibiting at the Odd Fellows Hall, in Washington, D. C. The hours were every evening at eight o'clock and Wednesday and Saturday afternoon at half-past three. Tickets were for sale at all the principal hotels, and book and music stores. Originally intended to be in the city for a fortnight[69] the show would stay much longer than that. On 5 March 1851 the Washington *Daily Union* would proclaim "Positively Last Exhibition." The same paper also promoted

> Four archaeological lectures (distinct from the Panorama) upon the latest Egyptian discoveries will be commenced by Mr. Gliddon on Tuesday evening, 8th April, and continued on Friday, 11th; Tuesday, 15th; and Friday 18th, at Odd Fellows" Hall, at 8 o'clock, precisely. Subjects, see programme—to be had, with tickets, at the National, United States, and Willard's Hotels, at Mr. Franck Taylor's bookstore, and at the door. Terms: Tickets to the course, gentlemen $1.50, ladies $1; children and pupils, 75 cents, single admission 50 cents, no half price.[70]

The exhibition was slated to close on 23 April, with new hours and days for the holy days. It would be open every evening at 8 o'clock and Wednesday afternoon, for ladies and schools, at half past three. Gliddon's last lecture, "Egypt's Revelations," would postponed until the 24th for the same "religious" reasons.[71] The weather had also been "indecent," so the extra hours were welcome. Citizens who had not yet seen the exhibition were urged to do so.[72] The Washington, D.C. *Daily Union* of 23 March 1851 reported:

> Competent judges have assured us that it is one of the most graphic and striking exhibitions of the kind ever presented to the public, and well worth a visit from all persons of intelligence who feel an interest in the history and monuments of the "ancient land of prophecy and wonder."[73]

Gliddon planned to take the *Panorama* through Baltimore to Pittsburgh, possibly also going to Mobile, Savannah, and Charleston, on his way to New Orleans, but by April of 1852, Gliddon was intending to return the *Panorama* to Europe and retire from Egyptian antiquities.[74]

Gliddon opened at the saloon of the Law Buildings in Baltimore on 30 April 1851.[75] He planned to spend a fortnight there (until 14 May 1851), being open every night and Wednesday afternoons. Admission was the usual twenty-five cents for adults, children half-price, with schools of twenty or more pupils admitted for ten cents each. Any teacher with a class would be admitted for free.[76] The *American and Commercial Daily Advertiser* announced "Last week but one" showing that Gliddon exceeded his expected two-week stay by an additional seven days.[77] A letter from a Ned Kern—probably Edward Meyer Kern (d. 1863), the explorer/artist—to Gliddon, in the Gilcrease Library Collection, shows that the *Panorama* was in Pittsburgh in October 1851.[78] Although no media sources at this time that show Gliddon's timeline of further travels have been located, by March of 1852 he was in New Orleans, at the new Commercial Exchange, St. Charles Street.[79] The *Daily Picayune* of 10 March 1852 announced:

> This novel and interesting exhibition is valuable not only as a work of art, but as forming, with Mr. Gliddon's oral explanations thereof, as complete a compendium of the history, geography and curiosities of the Nile and Egypt as could be desired. One learns more from it than from ten folio volumes on the same subject.[80]

The *Daily Picayune* continued to extol the excellence, virtues and compact learning experience of the exhibition throughout its stay. The paper of 14 March included an excerpt from the great German scientist and explorer Alexander von Humboldt's *Kosmos* views on panoramas (he believed they gave a much more realistic view of geography than could any static pictures in books).[81] Immediately after this was included a letter from citizens of the city addressed to Gliddon.

> We avail ourselves of a favorable occasion after visiting your exhibition of the Panorama of the Nile to express our gratification on the course of lectures which you have lately delivered before the Lyceum, and which we confidently believe have given satisfaction and interest, as to convey the very great pleasure and instruction which your beautiful exhibition affords us. As a work of art it is indeed magnificent, but succeeding as it does your very interesting course of lectures, it has a greater charm to us from being made familiar with most of the scenes it portrays. As many of the pupils of the public schools had heard your lectures, it would doubtless be a source of great pleasure and improvement to them to be present at one of the exhibitions of your elegant and instructive Panorama; and we sincerely hope they will avail themselves of the opportunity to see illustrated and spread upon canvas the scenes you have so graphically described in your discourses.
>
> Very respectfully, your obedient servants
>
> N.R. Jennings, G.W. Shaw,
> Thos. J. Dix, Wm. B. Lindsay,
> D. Byrne, Alexander Hart,
> J.O. Harris, Edward Rawle,
> T.B. Watson.[82]

Gliddon did unwrap his last mummy during his stay in New Orleans. The *Daily Picayune* of 27 February 1852 announced:

> Opening of a mummy.—This climax of Mr. Gliddon's lectures on Egyptian antiquities will take place this evening at the Lyceum Hall. All the members of the Lyceum will be present, together with the professors of the University of Louisiana. Non-subscribers to the series of lectures will be charged $1 for entrance. The proceeds, it is announced, will be devoted to the exclusive benefit of those highly useful institutions, the Lyceum and the Library. Apart from the mere curiosity to witness the mere operation of unrolling a mummy, which motives will doubtless attract many spectators, the novel and instructive explanations that must accompany it will be an attraction equally powerful and of useful results.[83]

On 29 February 1851 the same paper reported:

> The great event of the Gliddon lectures took place last night in the presence of a very large audience at Lyceum Hall. The mummy was unrolled. After some explanatory remarks by the lecturer, in which he stated to his audience that the mummy before them had never been unrolled, and that he knew nothing of its history, age, or sex, any more than did the audience, it having been received by him precisely in the state in which they saw it. The mummy was placed in an elevated position, so as to be clearly visible by the whole audience, and the process of unswathing commenced, under the immediate supervision of the medical savons of New Orleans, the faculty of the Medical Department of the University of Louisiana.
>
> The unswathing was performed principally by Drs. Jones, Wedderburn and Chilton, and occupied some half or three quarters of an hour […] Those who are curious about her history must attend the next lecture, when Mr. Gliddon has promised to divulge all the secrets which an examination of the various swathings, and of any inscription to be found thereon, may disclose. In the meantime we are to rest contented with the fact, that the method of embalming used in her case fixes the period in which she flourished to somewhere between 1500 B.C. and the second or third century after Christ.[84]

The concluding article appeared in the *Daily Picayune* on 1 March 1851:

> That mummy again.—Mr. Gliddon last night delivered before the Second Municipal Lyceum his twelfth and last lecture on Egyptology. The mummy which had been 'unrolled' on the evening of the previous lecture lay in state immediately in front of the audience. … We are sorry to say, however, that neither the researches

> of the learned professor, nor the industry of the medical savons were able to disclose anything very interesting or satisfactory relative to the life and history of the great 'unrolled.' or to fix with much certainty the period in which she flourished. It was made sufficiently clear, however, that she live somewhere between the age of Moses and the Christian era. From a variety of indications the professor thought it highly probable she lived during the Ptolomaic period […] Professor Gliddon concluded his interesting lecture by presenting the mummy to the University of Louisiana, to be placed in the museum of the medical school.[85]

By the end of March, Gliddon was ready to close up the exhibition and sell the *Panorama*. By his own account it had been exhibited *only* in Bangor, Portland, Boston, Providence, New York, Philadelphia, Baltimore, Washington, Richmond, Pittsburgh, and New Orleans. It had grossed $14,800.00 during its time in America. Gliddon offered the whole painting or even parts of it, cut into fifty tableaux measuring fifteen feet long by eight feet high. He did not mention a price; that would have to be negotiated, with one half being in cash and the other half in bills at twelve months upon "unexceptionable security."[86]

Nothing has come to light as to what happened to the *Panorama*. However the mummy he had unwrapped in New Orleans (given the name "Nefer Atethu" or "Beautiful youth" many years later during a radiological study by Guido Lombardi) joined the mummy of "Got-Thoti-Aunkh" (Djedthutiufankh),[87] which Gliddon had also given, in 1851, to what would become Tulane University.

The two mummies and their coffins were stored in various locations at Tulane, including a space under the bleachers in the football stadium. They attended three Super Bowl games (and numerous college games) before being rescued in the mid 1970s and placed in in their own darkened room now, specially equipped for them in Dinwiddie Hall at Tulane.[88] According to Samuel Morton "the head of the mummy opened by Mr. Gliddon, January 1851" was donated to him for his ethnological collection of skulls.[89] It is not known what happened to the rest of the body, nor to the child's mummy unwrapped in Philadelphia.

Gliddon then traveled to Mobile, Alabama, where he and Josiah C. Nott collaborated on the writing of *Types of Mankind*.[90] Not long after that, Gliddon changed his archaeological and ethnological leanings and embarked on a new career, one that would eventually be the death of him. The extensive obituary in the *New York Herald* of 30 November 1857 reveals just how extraordinary a life this great man had led:

> Science and the World has suffered a severe loss in the death of George R. Gliddon, the well known Egyptian scholar and author, who died suddenly at Panama, of pulmonary congestion, on the 16th Inst., aged about 50 years. […] Mr. Gliddon was known chiefly as an active business man; but an eager, acquisitive mind like his could not fail to be arrested by the monuments of ancient civilization around him, and he early took a deep interest in the researches of Bonomi, Salt, Vyse, and other Egyptian scholars and explorers to whose labors the rapid and brilliant discoveries of Champollion, had given augmented force and true distinction. […] [H]e rapidly acquired a thorough knowledge of all the results which had been reached in the various departments of Egyptian research. It was this knowledge, equally with his genial spirits and brilliant intelligence, that made him the welcome friend and correspondent of Dr. Morton, and other distinguished scientific men in America. But it was with Dr. Morton that he became most intimately connected, undertaking to supply that eminent craniologist and philosopher […] some hundreds of crania from the ancient tombs and sepulchral caverns of Egypt, embracing numerous specimens from every part of the valley of the Nile, from Upper and Lower Egypt and from the Delta to the Falls of Merve. […] The result was an elaborate work dedicated to Mr. Gliddon and published by he Philosophical Society of Philadelphia, entitled "Crania Egyptiaca", which has set at rest, once and forever, the leading questions so long in dispute as to the race and physical type of the ancient Egyptian. […] Mr. Gliddon's Egyptian studies naturally led him into the cognate researches, and he became deeply interested in those anthropological subjects which have of late secured so large a degree of attention amongst students, especially as connected with the question of human origins, and the diversity and permanence of race. […] Before the publication of this last work [i.e., *Indigenous Races of the Earth*], Mr. Gliddon wearied of sedentary life, and longing for the excitement of change and physical

> activity, in which his early life was passed, accepted the […] post of Deputy Agent of the Honduras Inter-Oceanic Railway in Honduras, Central America. […] On the 15th April last Mr. Gliddon and his staff, in company with the engineers of the company, sailed for Honduras. […] He was on his return to the United States, on leave of absence, when he was overtaken by the isthmus fever, and died as stated above in Panama. [...] It will be a consolation to Mr. Gliddon's friends to know that his last hours were soothed and cheered by the presence of his friend H.S. Sandford, Esq.,[1823–1891] late U.S. Charge d'Affairs in France.[91]

Thus ended the life of an extraordinary man, whose lectures and exhibitions, including the *Panorama of the Nile*, brought the history and cultures of ancient and modern Egypt to America.

Notes

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