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Egyptomania and the Art of Egyptian Revival

Lea Stephenson 00:00

[Music fades in] The Egyptian community is such a part of the landscape for these American viewers at least that their viewing will be experiencing the Egyptians themselves while traveling as part of this orientalized fantasy for them. They compare the Egyptians as basically actors coming from The Arabian Nights. They don't see them as perhaps individuals that are not willing to interact, but they're very controlled at sometimes cocooned experiences for the Americans. But the Egyptians I think, are very much part of the landscape when they're interacting with the ruins. They're mentioning them often in accounts, how they're being approached with antiquities in some cases, or they're relying on those Egyptians to even enter some of these spaces like the mosques.

Kanisorn Wongsrichanalai 00:49

[Intro music begins] This is Kanisorn Wongsrichanalai.

Cassie Cloutier 00:57

This is Cassie Cloutier.

Kanisorn Wongsrichanalai 00:59

And this is The Object of History. A podcast of the Massachusetts Historical Society. Since 1791, the MHS has sought to collect, preserve, and communicate the building blocks of history. Each episode examines an object, document or set of items from the society's millions of manuscript pieces and artifacts. We take you on a behind the scenes tour of our stacks to explore the incredible stories held within our collections.

Cassie Cloutier 01:26

On this episode, we are investigating the phenomenon of Egyptomania, also known as Egyptian Revival, which was a period of fascination with the culture and landscape of Egypt. We sit down with Lea Stephenson, a PhD candidate in Art History at the University of Delaware to examine

Egyptomania's Second Wave during the Gilded Age. We are also joined by Anne Bentley, the Curator of Art and Artifacts, Emerita at the MHS, who shows us two collections by Americans who documented their travels to Egypt through various media. We also discuss these American travelers and their relationship with the landscape.

Kanisorn Wongsrichanalai 02:06

We first sat down with Lea to learn more about the phenomenon of Egyptomania.

Cassie Cloutier 02:11

What is Egyptomania?

Lea Stephenson 02:13

Egyptomania also can go by Egyptian Revival and it's a period and stylistic movement when Americans or Euro-Americans specifically are fascinated by Egypt. And this can mean both the ancient Egypt in terms of antiquity and empire, but also what they consider the quote unquote orient this non-western location that's very fantasized and exoticized and what they associate with The Arabian Nights and Egyptomania is this fascination with the style of Egypt but also the people and the landscape and antiquity.

Cassie Cloutier 02:46

You talk about the second wave of Egyptomania. Can you tell us what that is and what the differences are between the waves?

Lea Stephenson 02:53

I've termed it Second Wave Egyptomania which is looking at the late 19 century. It's roughly from 1870 up into 1922. Right about the point of time when King Tutankhamun is discovered by Howard Carter in 1922. Second Wave is after what I consider First Wave when Napoleon's invasion of Egypt spurs this moment of First Wave Egyptomania across Europe, and it reaches the United States eventually too and he creates this large scale, publication Description de l'Égypte

which is these multi volume folios that include illustrations of antiquity from Egypt, which leads to the creation of architectural furniture and artistic styles. Then you have Second Wave Egyptomania and it's this rise of American artists and collectors who are going to Egypt because there's a greater ease and it's part of this larger grand tour of leaving the United States to learn about new locations and landscapes. I think I want to highlight to the range of objects in Egyptomania as part of my project at least and looking at Second Wave Egyptomania that's not only the paintings or the photographs, but you have different varieties of souvenirs how these Gilded Age Americans defined it, where it's travel albums, bottles of sand, sometimes they're collecting fragments of mummified human remains, or others are making them into mummy brown pigment to paint with in some cases. You have perfume bottles, inspired by the Egyptian landscape, or ancient ruins or the Sphinx. So, there's all these different iterations materials, and I think it really illustrates how Americans are experiencing Egyptian designs and objects in different formats and the senses.

Cassie Cloutier 04:34

It seems like this phenomenon is detrimental on just a such a variety of levels.

Lea Stephenson 04:41

Exactly. The type of extraction that goes on in terms of the colonial violence. That's a different type of colonial violence than we perhaps might define when we first think about it, but it's one that's very bodily. We think about mummified human remains leaving Egypt being taken. It starts very early in the United States as well with the mummified human remains Padihershaf and the Ether Dome. We think about did this body, did this Egyptian want to be in the United States? Where was it originally destined to be in the tomb. But by the late 19th century, it's picked up on a scale and excavations are going on. And you can start to see the restrictions happening by the turn of the century about what can leave Egypt. In terms of large-scale excavations funded by the MFA Boston or the Metropolitan Museum of Art.

Cassie Cloutier 05:27

Can you tell us a bit more about the specifics of your research and your project?

Lea Stephenson 05:32

My project looks at Second Wave Egyptomania and I'm looking at it in terms of how these Euro-American artists, collectors and travelers are imagining it through the body and the senses. And I'm looking at this wave as very multi-sensorial. As to understand Egypt is that sometimes overwhelming for them that they're not only relying on sight, but they're recording moments of touch, and a sense of aroma across the landscape, even how they're sensing the monuments at points of time. And I'm trying to move away from my project too and in art history where it privileges only sight and this eyesight as the only means of perception. But how instead, the Orientalism and the Orient during this period of time becomes very sensorial. And it's a way also becomes colonized and othered. So, my project, I'm looking at the large amount of artists and collectors and focusing primarily on New England artists, too, who are going over to Egypt in late 19th century, and completing watercolors or taking photographs. They're recording their experiences there or the collectors like Isabella Stewart Gardner, who are bringing back objects back to Boston some cases the same time, and I'm considering different eras where they're going to Egypt, bringing it back, but also how Egyptomania spreads once it reaches the United States, whether in fantasized domains like costume balls, and parties, or even in furniture and interiors, where you're actually living with Egyptomania and be able to touch chairs and interact with this fantasized realm.

Cassie Cloutier 07:01

You had done archival research in Egypt. Can you tell us a bit about that research?

Lea Stephenson 07:07

Yes, last winter, I went to Egypt for a month to complete research and essentially trace some of the steps of these artists and collectors that I was focusing on my case studies. And it was a way of I imagining as experiential research a way of understanding the senses. And doing this project too I always want to keep in mind that these experiences can't be replicated because they're individual to each of these travelers, but also that they should not perhaps be replicated because this is part of an

era of rising colonialism, too. But for this trip, it was going to the ancient ruins and sites that my artists were painting, were experiencing, photographing, to understand senses of space. How they're sometimes navigating the terrain, as well across the desert. Going to Cairo as well and visiting antiquities collections. And at the same time, I was going into some of the archives in Cairo and trying to track down any photography studios that some of these Americans were going to. In some cases, you had a very much cosmopolitan environment in Cairo, in this late 19th century moment, and they're going to photography studios that are not necessarily Egyptian photographers, but Europeans. In one case, you have the photographer Paul Dittrich, an Austrian Hungarian, and artists and Americans are going there to have their photographs taken, including Bostonians who are dressing up in basically cut out face sarcophagi and sphinxes. So, they're play acting in these studios in Cairo. So, part of my archival research there was hoping to track down more of these places where people could dress up as Egyptian. And it was also going on a Nile River cruise on a dahabiya, which is part of replicating these travel journeys.

Cassie Cloutier 08:46

How were the other senses represented in art? So, we'll look at some images later, but I'm wondering what other senses you see in your research?

Lea Stephenson 08:55

Yes, so as part my larger art historical push is to looking at objects and thinking how they perhaps triggered different senses in some cases or how sensorial experiences became translated into paintings. In some cases, watercolors, you can consider how these are very tactile and physical environments that these artists had to maneuver with their bodies. So, I've been looking at how they frame the scenes themselves, how they record themselves, sometimes even touching them. In some cases, they're photographing graffiti that was made on these ruins, which is a very tactile and destructive iconoclastic act, but they're looking at Americans who are preceding them and photographing their names that were inscribed into the ruins. And other cases, it's about how they're depicting very much this aromatic idea of perfume in Egypt, where they're often portraying

these imagined ancient scenes with incense burning this degree of floral scenes along the Nile River. Basically, these rituals that they imagine happened in ancient Egypt as well.

Cassie Cloutier 09:56

So how are these Euro-Americans viewing Egyptians at this time when they're traveling to their country?

Lea Stephenson 10:04

It's definitely a process of what I'm calling, 'othering'. Were when they're interacting with the contemporary Egyptians, when I say contemporary Egyptians that late 19th century group, they're often making them always very non-western. They're racializing them. Reading travel journals, diaries, and accounts or even letters. They're often not naming these Egyptians by name that they're basically part of just an experience for them while they're traveling. In some cases, they are naming them when they're having a Nile River cruise crew that is navigating the river with them, or they have a called dragoman, which is a translator and interpreter, basically a tour guide that they hire while in Egypt. And he's basically helping them navigate a country that they cannot speak Arabic at all or understand the landscape. But they're often interacting with Egyptians as like I've said this other non-western. How they're often portraying them in sketches too. They're sometimes not individuals, but they're basically staffage and landscapes to help provide a sense of scale alongside ancient ruins. And they're often part of an Orientalist trope. It's showcasing how Egypt is part of it, quote, unquote, orient that it's decaying, it is atemporal, that the European powers can come in there and basically take care of these ruins and that these ruins are now for the taking. Essentially a colonial gaze that they're sometimes eliminating Egyptians from the landscape too.

Cassie Cloutier 11:25

Do we know about how many New Englanders or just a range of Americans that we're doing this?

Lea Stephenson 11:31

Right now, on my list that I'm trying to record of the late 19th century artists, at least there's over 100 artists that are going to Egypt during this period of time. And those are not necessarily only New Englanders, but a heavy amount of Boston Brahmin families are reaching Egypt by at least the 1870s and even earlier. It's becoming part of this Mediterranean Grand Tour for them where they're going to Egypt. Also going to Istanbul, or what they know is Constantinople, going to Greece and Italy as basically part of a larger travel circuit. So, you have the same families going, different generations of families at the same time. And what's interesting is how their forms of visually recording are experiencing Egypt sometimes starts to change the same time where others rely on sketches and watercolors. But then you see the next generation bringing their Kodak Brownie camera and just taking snapshots and putting it in a travel album they bring back.

Kanisorn Wongsrichanalai 12:25

Anne Bentley, the Curator of Art and Artifacts, Emerita joined Lea to take a closer look at a couple of items created by American visitors to Egypt during the Gilded Age. Anne began by describing a collection of photographs taken by Henry and Clover Adams.

Anne Bentley 12:41

Henry and Clover Adams went on their honeymoon trip down the Nile. The Henry Adams collection of photographs that's a combination of professional photographs. He purchased photos. He possibly commissioned photos he took, and at least one photo that we attribute to Clover and that is the photograph of Henry in the cabin of their boat, the Isis and that particular photo is so Clover because there's only one photograph that we know of possibly two of Clover herself. She was always behind the camera. She did not like to be photographed and this particular photograph of Henry sitting in the corner of the cabin of Isis is a really tricky Clover production because there are mirrors all around him, including a mirror on a door that would be facing her directly. And that door is left ajar so that you can see into the following room and she does not appear in any of those other mirrors in that photograph. It's pure Clover. We don't know for sure, but just from that fact alone, I am convinced that's a Clover production.

Cassie Cloutier 14:00

In this collection, are there any other photographs that Clover would have taken?

Anne Bentley 14:04

In Henry's collection that's the only one that we can safely attribute to her, but she had an incredible style and even that early in her photographic career, I think it would jump out at you because her style is just so unique.

Cassie Cloutier 14:21

Do we know a lot about their trip to Egypt?

Lea Stephenson 14:24

We do. Through the visuals you can see that they're going to the same tourist destinations that other Americans are going to like Cairo, Karnak, the Temple of Luxor, Kom Ombo which is a southern Egyptian temple to the crocodile god and they're going all the way to the south to Abu Simbel, which is a large scale temple that's cut out of the rocks on the border of present day Sudan. It's a temple devoted to Ramses the Great, and that's another photograph I selected from the album because there's numerous examples, but this one includes the Adams dragoman, Hassan in it and Adams also labels it with that name. So, he has his handwritten labels for each of these photographs and his very distinct handwriting. It's a very cursive handwriting for Henry Adams. And he acknowledges that dragoman by his name, but also says he wants his portrait taken in front of Abu Simbel, which is an interesting example of how a cross cultural exchanges perhaps going on that there's a dialogue between the patron and the tour guide, but also how Henry Adams is at least acknowledging the name of his dragoman. That's part of this decolonial push I'm trying to make with this study of Egyptomania.

Cassie Cloutier 15:32

Can you tell us a little bit more about these photographs?

Lea Stephenson 15:35

Yeah. The example of the dahabiya is a great example to showcase how Americans are traveling too because sometimes it's still very early form of photography that they're trying to record how are they transporting themselves across the Egyptian landscape. In other photographs, Henry Adams is including his own dahabiya the Isis alongside other Bostonians, like the wards that he's meeting alongside his journey. And it gives you a great idea of how they're creating very close knit environment and community as they're traveling in a non-western landscape. But they're still speaking English with a Bostonian family as they're stopping at ancient temples. They're even racing each other along the Nile River. So, you get a sense of how they're traveling this very intimate scale and this houseboat has a sundeck, has bedrooms, also a state room and additional photograph that Henry Adams takes is basically a self-portrait of himself in that state room. And he's seated at a table, you have a sense of this almost Victorian parlor and the type of objects that these Americans are traveling with. We consider this perhaps a type of luxury travel in today's terms, but during this period of time, you have unlimited trunks with you, perhaps. You see a pile of papers that he has behind him. You can imagine the amount of travel literature that they're taking with them to even understand some of these sites. And Henry Adams is seated at the table and he's perhaps holding something which is probably perhaps the mechanism to take the photograph, or he's relying perhaps on Clover Adams to help, which I like to imagine that Clover is somehow involved in the art direction, at least in some of these photographs.

Lea Stephenson 17:05

You also have these two palms stretching out behind him, which are probably taken from the Nile landscape and Clover Adams references these to her father because they're decorating the boat during Christmas time. You have a sense too of how he's trying to navigate the landscape while taking the photographs, where I think most of them are definitely taken by Henry Adams because you see composition issues at points, how he's trying to work with the developing of these prints while on the boat, which I find fascinating that he's able to do that in the 1870s, which is still fairly early on to be able to control the lighting devices and take photographic apparatus with him. But you have a sense of the sensorial experience, at least of the pace too where what is he selecting in

terms of the images. What is he photographing, to at least illustrate his experiences and he's often photographing those dahabiyas to emphasize that temporality of going up and down the Nile River. The travel element itself, I look at it as a sensorial object and as a souvenir that you bring back with you that he's printing these photographs, whether in Egypt or when he returns to Boston and then basically cutting them out and pasting them in the album and then hand labeling them, but to turn those pages is a very tactile act and it's memorable experience of turning a page and remembering your trip. And he puts these images together to create a very specific narrative for himself that he can remember, and Clover Adams can remember back in their drawing room in Beacon Hill.

Kanisorn Wongsrichanalai 18:30

Lea then introduced us to another collection from this period of Egyptian revival.

Lea Stephenson 18:34

I was also looking at the watercolors as well. And watercolors are often created by American artists and travelers in general when going to Egypt because it's a very portable medium, and I selected watercolors by the New England artist Helen Bigelow Merriman, and they're completed on her Egypt trip in 1875. So, a few years after the Adams's trip. The 1870s, for some reason is this high moment for all these Boston families to be going to Egypt. I think opens up a lot of fascinating questions about what happens in Boston after these trips. But these watercolors are depicting very classic scenes of what you'd be visiting in Egypt like Karnak, Nile River scenes, but Merriman also includes very kind of desolate Egyptian desert landscapes with some small-scale figures of Egyptians. So, it gives you a sense of how she perhaps is going out to the desert itself and perhaps less frequent insights than the classic tourist destinations. And she's also including numerous sketches of her Nile River crew members and labeling them with the names of the Egyptians, which is very individualized portraits of members like Hassan as well.

Cassie Cloutier 19:40

For the sketches, how common or rare I should say, was it that we're getting named portraits?

Lea Stephenson 19:48

It's sometimes rare. In some cases, you find these portraits embedded in travel journals, but they're alongside racialized comments and remarks talking about the skin color of the Egyptians which is part of again, that tie with Egyptomania and the body and the racial hierarchies that are being established, but Merriman instead portrays these crew members either resting, there at work on the dahabiya itself. They're conducting musical performances as a community. So, you can tell that she perhaps even got to know the crew members itself rather than at a distance at the same time. Other cases you have Americans depicting Egyptians as perhaps artists models, but there's no traces of the agency in the model whether they wanted to sit for the artist or their names in the studio.

Lea Stephenson 20:37

Anne then told us more about the artist.

Anne Bentley 20:40

Helen Bigelow Merriman was a artist. She was an art collector, again, one of the founders of Worcester Art Museum, and she published on art and spirituality. She was married to a minister. So, a lot of her spirituality and connections come through the church as well. Her father was the inventor of Bigelow looms. So, the Bigelow carpets, a major, major manufacturer, and she was the principal heir to that fortune. And as such, she was very generous with gifts of art, and some of her own paintings to the Worcester Art Museum. She was involved in church activities and one of the higher echelon the Brahmin ladies who do good, but she had this extra talent. And so, she and several of her lady colleagues in her social sphere there took lessons so she was just somebody who was incredibly active and influential in whatever sphere she resided at the moment. So that's why I say she did not rely on her art for her living, but it was an expression for her and her portraits are mostly of women, mostly not completely, but mostly of women. I think it would have been fun to be able to know her and speak with her. She was born in 1844 and she died in 1933. One of Helen Bigelow Merriman's watercolors that we have all of which were done while she was on a trip down the Nile in 1875. She published a book on it, and these appeared as lithographs in that book. And we are lucky enough to have a few of the actual the original watercolor she made during that trip.

And one that I particularly enjoy is the untitled view of Karnak temple with the figure of a man in front. She was a very accomplished water colorist. And it's a view of the main portal with building behind it. And there's a gentleman posed directly in front of it to give you a scale of the enormity of the of the portal and there are a pair of sphinxes or lions on each side of this work with some shrubbery and trees on the right-hand side. Beautiful blue sky that fades to white on the horizon the way it sometimes does. She has a wonderful facility for creating the stark shadows and the quality of the light. I've only been to Alexandria, but I lived in Saudi Arabia, and you know, this brings to me the sharp contrast in light and dark, and I can almost feel the heat and smell the sun as it comes off of these structures. She just has a facility with a watercolors that I admire so much. And it's all tans, of course, just the colors of the sand and the sandstone. So, it's tans and whites with the blue of the sky and this almost minute human figure in the landscape. Of course, as a painter, I don't know that I would call her an amateur painter because while she didn't have to make her living from it, she was heir to the Bigelow carpet fortune and she was the wife of a prominent minister and she was she was an art collector and, and one of the founders of the Worcester Art Museum, so she didn't depend on her art for her living. But she was a very talented portrait painter quite in demand. I prefer her watercolors. They speak to me in a way that her oils don't. And so, to be able to examine these in person is just a wonderful, wonderful experience.

Cassie Cloutier 24:32

Would her art have been shown publicly or was it for her own private collection?

Anne Bentley 24:37

She displayed her art and as I say, she gave several of her paintings to the Worcester Art Museum. So, I haven't come across any public hangings or anything like that, but I'm sure that she had them. It would not surprise me at all to know that she exhibited at the Boston Athenaeum because she did spend some time here in Boston as well, so it would not surprise me to know that she was an exhibitor there. I'm looking at the "Meerke" or common Nile boat. I do remember seeing these. They're still very much in use and not everything is power boats. She's very good at suggesting bulk and volume. She's very economical in how she uses washes and darker washes to create volume in

her trees and in her shrubbery. And then the darkness, the starkness of the dark against her lighter tans for the desert. And the just the tan soil that is ubiquitous there. I'm not sure if our images have faded or that she is using a softer palette to just bring back the langer, the exhaustion that this intense heat that's baking you on this sand and sandstone can create, but her all of her watercolors of the Nile along the Nile are so evocative and they're almost abstract some of them in her approach to just creating the shapes, and your eye finishes the picture, but she was a very, very talented water colorist. And the one sketch that we were looking at of one of the boatmen is just a masterpiece of portraiture in just a few lines. She was so good at that and she wrote about portrait as an abstract. You take the abstract and you don't get involved in the extraneous. You just take the abstract essence of the person, and she really nailed it on that particular one. As I say her oil painting some but as far as watercolors, I think she was a real master of the medium. It's such a difficult medium, and she truly recreates Egypt right there in front of your eyes. So, so talented.

Lea Stephenson 26:57

The Egyptian community is such a part of the landscape for these American viewers at least that their viewing will be experiencing the Egyptians themselves while traveling as part of this orientalized fantasy for them. They compare the Egyptians as basically actors coming from The Arabian Nights. They don't see them as perhaps individuals. They're not willing to interact, but they're very controlled at sometimes cocooned experiences for the Americans. But the Egyptians I think, are very much part of the landscape when they're interacting with the ruins. They're mentioning them often in accounts helping. They're being approached with antiquities in some cases, or they're relying on those Egyptians to even enter some of these spaces like the mosques.

Cassie Cloutier 27:39

Why would this medium have been used?

Lea Stephenson 27:41

Watercolors even before the 19th century are extremely portable medium, and it's one that you can travel with. And it's very easy today to travel with watercolors, rather than oil paints, or perhaps

even if you're a sculptor, you're not bringing those type of materials with you. But you can be on a boat with a watercolor. You can be embedded in the landscape itself at the same time. And watercolors are especially important for those dahabiya tours where they're anchoring those houseboats, and that they can now stop and sketch and complete these small-scale watercolor studies. I also see the medium as one that's very much embedded in colonialist ventures where you can think about how watercolors are being created by colonialists who are entering terrains trying to map out and charter a territory and they're relying on this medium that's portable to basically start defining those territories and domains. We can think about the British perhaps in India as an example and how watercolor is one example. Or how watercolors are being used in plantations to illustrate the landscape or the property itself. So, I see watercolor as a way for these Americans to start mapping out Egypt and one that's perhaps for the taking. I've been looking at three different watercolors by Merriman and she completes about at least over 20 watercolors. She's a well-known female artist by the late 19th century in the arts community in New England. She completes one watercolor of Pylon in Karnak Amid the Ruins. She includes an Egyptian figure in the foreground area. In this case, she's using this figure the Egyptian to provide a sense of scale, which is a very common characteristic in these visuals being created in Egypt by European and American artists where they're using the Egyptian people as staffage just to provide a sense of the space itself. But she's focusing on the ruins a very classic Egyptian architectural element at a style that you see replicate across New England landscape with cemeteries. It might look like Mount Auburn cemetery gates, that type of structure. So, it's fascinating to think about why is she focusing on this one, this type of Egyptian architecture. Perhaps she's already seen the style in the New England area, and she's including the avenue of the sphinxes as well and these types of rams on either side, which is a type of walkway that you could walk from Karnak all the way to the Temple of Luxor in ancient Egyptian times. She's also portraying scenes the Egyptian landscape one that's now just untitled, but it's an Egyptian road where she includes two Egyptian figures again at the same time. But these watercolors includes these large washes of the paint, often not a lot of pencil detail and underdrawing. But you get a sense of how she's creating them very quickly in some cases and trying just to get a sense of the experience, or the scene that she's embedded in at that moment. And the last sketch I've pulled is the sketch of Hassan that she completes while on her Nile River cruise and

she completes about 10 other sketches of the crew members, all of these very graphite sketches, either they're watching the Nile River landscape or they're portraits of these individuals,

Cassie Cloutier 30:41

What comes of this artwork? Is it a public display? It seems very private.

Lea Stephenson 30:47

In this case, it's very private with the watercolors, especially with those American travelers who are not professional studio artists during this period of time. Those watercolors are for their eyes alone or for the family members. You also have very large-scale watercolors being completed by American artists who are based in Egypt for about half the year. One case includes Henry Roderick Newman, and he travels between Italy and Egypt working on scenes of ancient temples or Italian architecture when he's based in Rome and Florence. While he's in Egypt, he's often completing these watercolors on site at these temples, and you have Bostonians talking how they came across Newman working on his dahabiya at Karnak or at the temple of Philae and how they order watercolors from him on site. These are large scale gallery like watercolors too and they're extremely detailed. So, he's completing them in pencil first, these sketches and then working on them with the watercolors. So, it's minute detail, but these Americans can purchase them while traveling another type of souvenir.

Lea Stephenson 31:50

Part of my project is trying to uncover new artists and collectors who have not been acknowledged in American art history because they're only working in a specific type of, quote unquote amateur medium, and I think it opens up to the female artists that get to be included like Helen Bigelow Merriman, or Ella Ferris Pell, and these are females artists who are traveling to Egypt in the 1870s and completed small scale studies that are not necessarily entering National Academy exhibitions or the French salon, but these works are just as valid for their experiences and to understand a visual form of empire.

Cassie Cloutier 32:21

[Outro music begins] To look at the items discussed in today's episode, visit our show website at www.masshist.org/podcast

Kanisorn Wongsrichanalai 32:41

The Object of History was produced by the research department at the Massachusetts Historical Society. We would like to thank Lea Stephenson, a PhD candidate at the University of Delaware, Anne Bentley, Curator of Art and Artifacts, Emerita at the MHS and Sam Hurwitz Podcast Producer at the MHS. Music in this episode is by Dominic Giam of Ketsa Music and Podington Bear. See our show notes for details. Thank you for listening.