

the professional concerts, from which he had been excluded. In 1790 he went to the continent to engage opera-singers for the impresario Gallini. At Cologne he heard that Prince Esterhazy was dead, and Haydn free to travel. It was then arranged that Haydn should accompany Salomon to England, and Mozart should follow next year. During the spring of 1791 the famous 'Salomon concerts' were given at the Hanover Square rooms, and were so successful that, Mozart having died, Haydn remained for another year. Salomon again brought over Haydn in 1794. For these two visits Haydn composed his finest instrumental works, the 'Twelve Grand [called in Germany the Salomon] Symphonies.' In 1796 Salomon, when on a visit to Bath, recognised the talent of young John Braham, whom he brought to London; and his promising pupil, G. F. Pinto, aroused great expectations.

The world also owes Haydn's oratorios to Salomon, who suggested that Haydn should attempt work in this style, and procured him the libretto of the 'Creation.' The oratorio was published in 1800, and a copy was sent to Salomon, who paid 30*l.* 16*s.* postage; but was forestalled in his intention of producing it in public by John Ashley, who caused it to be performed on 28 March at Covent Garden. Salomon first gave it on 21 April in the concert room of the King's Theatre. Next year Salomon himself took Covent Garden, in partnership with Dr. Arnold, for the Lenten oratorio performances. From this time his name appears less frequently in concert programmes; but in 1813 he took a very active part in establishing the Philharmonic Society, and led the orchestra at the first concert. He afterwards planned an academy of music; but in the summer of 1815 a fall from his horse brought on dropsy, of which he died on 25 Nov., at his house, 70 Newman Street. He was buried (2 Dec.) in the south cloister of Westminster Abbey.

Of Salomon's compositions, now long forgotten, the most important was a spectacular opera, 'Windsor Castle,' composed for the Prince of Wales's wedding (8 April 1795). Burney (*Hist. of Music*, iv. 682) praises the 'taste, refinement, and enthusiasm' of Salomon's violin-playing; and the last quartets of Haydn (in which the first violin part is written very high) were especially intended to suit his style. The Stradivarius violin he used had been Corelli's. He bequeathed considerable property, although he was always generous to excess; he fortunately possessed a faithful and vigilant servant, who lived with him twenty-eight years, and saved him from ruining himself through liberality.

Salomon presented his portrait, by James Lonsdale [q. v.], to the museum at Bonn. Another is in the Music School collection, Oxford (cf. BROWLER, *Portraits*, p. 412).

[Grove's *Dict. of Music and Musicians*, iii. 220, iv. 727; Thayer's *Beethoven's Leben*, i. 31, 43, 104, 203; Pohl's *Haydn und Mozart in London*, ii. 73-85, 123, 314; *Gent. Mag.* December 1815, p. 569; the article 'Salomon' in *Knight's Penny Cyclopaedia*; *Morning Chronicle*, 30 Nov. 1815; *Times*, 2 Dec. 1815. The account in the Georgian Era is untrustworthy as regards dates.]
H. D.

SALOMONS, SIR DAVID (1797-1878), lord mayor of London, second son of Levy Salomons, merchant and underwriter of London and Frant, Sussex, and Matilda de Mitz of Leyden, was born on 22 Nov. 1797. He was a member of a Jewish family long resident in London and engaged in commercial pursuits. He was brought up to a commercial life, and in 1832 was one of the founders of the London and Westminster Bank, of which at the time of his death he was the last surviving governor. He commenced business as an underwriter in March 1834. In 1831 Lord Denman advised the corporation of London that they could admit Jews to certain municipal offices by administering to them such an oath as would be binding on their conscience; and in 1835 Salomons, having distinguished himself by his charitable contributions and benevolent efforts in the city, and being a liveryman of the Coopers' Company, was chosen one of the sheriffs for London and Middlesex. To set at rest any doubts which might exist as to the legality of the election, a special act of parliament was passed. A testimonial was presented to him in September 1836, at the close of his shrievalty, by his coreligionists 'as an acknowledgment of his exertions in the cause of religious liberty.' It consisted of a massive silver group, emblematical of the overthrow of ignorance and oppression and the establishment of religious equality. This is now preserved, in accordance with a provision in Salomons's will, in the Guildhall Museum.

He was also elected in 1835 alderman for the ward of Aldgate; but as he declined on conscientious grounds to take the necessary oaths, the court of aldermen took proceedings in the court of queen's bench to test the validity of his election. The verdict was in favour of Salomons, but was reversed on appeal, the higher court considering that the oath required by the act of George IV could not be evaded. He was appointed high sheriff of Kent in 1839-40, without being obliged to subscribe to the usual declaration, and was also

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a magistrate and deputy lieutenant for Kent, Sussex, and Middlesex, receiving his commission for Kent in 1838 as the first Jewish magistrate. He was again elected alderman, this time for Portsoken ward, in 1844; but, the oath being still compulsory, he was not admitted to the office by the court of aldermen. In the following year, mainly through the exertions of Salomons, an act of parliament was passed to enable Jews to accept and hold municipal offices, and in 1847 he was accordingly elected and admitted alderman of Cordwainer ward. In celebration of his triumph Salomons founded a perpetual scholarship of 50*l.* per annum in the City of London School. He was admitted a member of the Middle Temple in 1849.

His political career began at Shoreham, which he unsuccessfully contested in the liberal interest in August 1837. He was also defeated at Maidstone in June 1841, and at Greenwich in August 1847, but was returned as a liberal for the last-mentioned borough in June 1851. He declined to take the oath 'on the true faith of a Christian,' but nevertheless insisted on voting three times without having been sworn in the statutory way. Prolonged legal proceedings followed in the court of exchequer, and he was fined 500*l.* Upon the alteration of the parliamentary oath in 1858 (see ROTHSCHILD, LIONEL, NATHAN DE) he was again elected for Greenwich as a liberal, and took his seat in 1859, continuing to represent that constituency until his death. Salomons had great weight with the house in commercial and financial questions.

His civic career was crowned by his election as lord mayor on Michaelmas day 1855; and on leaving office he received the unique distinction of an address of congratulation signed by the leading merchants and bankers of the city. He was created a baronet on 28 Oct. 1869, with limitation, in default of male issue, to his nephew, David Lionel Salomons (the present baronet). He died on 18 July 1873 at his house in Great Cumberland Place, Hyde Park.

Salomons was twice married, first, to Jeanette, daughter of Solomon Cohen; and secondly, in 1872, to Cecilia, widow of P. J. Salomons. There were no children by either marriage. By his will he left a legacy of 1,000*l.* to the Guildhall Library, which was applied in part to augment the collection of Hebrew and Jewish works presented by his brother Philip, and in part to the purchase of books on commerce and art.

He was author of: 1. 'A Defence of the Joint-stock Banks,' 1837. 2. 'The Monetary Difficulties of America,' 1837. 3. 'An

Account of the Persecution of the Jews at Damascus,' 1840. 4. 'Reflections on the Recent Pressure on the Money Market,' 1840. 5. 'The Case of David Salomons, being his Address to the Court of Aldermen,' 1844. 6. 'Parliamentary Oaths,' 1850. 7. 'Alteration of Oaths,' 1853.

[Times, 13 July 1835 p. 6, 1 Oct. 1835 p. 2, 1 Oct. 1855 p. 10, 10 Nov. 1855 p. 7, 10 Nov. 1856 p. 10, 23 July 1873 p. 5; City Press, 26 July 1873, p. 3; Burke's Peerage; Men of the Time; Dod's Parliamentary Companion; Guildhall Library Catalogue.] C. W. H.

SALT, HENRY (1780-1837); traveller and collector of antiquities, born at Lichfield, 14 June 1780, was the youngest child of Thomas Salt, a Lichfield doctor, by his wife Alice, daughter of Cary Butt, another medical man of Lichfield. He was sent to the free school of his native place, and to the school at Market Bosworth, where he was idle, though fond of reading. He was destined for a portrait-painter, and on leaving school was taught drawing by Glover, the watercolour-painter of Lichfield. In 1797 he went to London and became a pupil of Joseph Farington, R.A., and (in 1800) of John Hoppner, R.A. About 1801 he painted a few portraits which he sold for small sums; but, though an accurate draughtsman, he never mastered the technicalities of painting.

On 8 June 1802 Salt left London for an eastern tour with George, viscount Valentia (afterwards Lord Mountnorris), whom he accompanied as secretary and draughtsman. He visited India, Ceylon, and (in 1805) Abyssinia, returning to England on 26 Oct. 1806. He made many drawings, some of which served to illustrate Lord Valentia's 'Voyages and Travels to India,' published in 1809. 'Twenty-four Views in St. Helena . . . and Egypt' were published by Salt from his own drawings in the same year. The originals of all these drawings were retained by Lord Valentia.

In January 1809 Salt was sent by the British government to Abyssinia to carry presents to the king, to report on the state of the country, and to cultivate friendly relations with the tribes on the Red Sea coast. He was unable to proceed to the king at Gondar, but delivered the presents of ammunition and richly ornamented arms to the ras of Tigre, whom he delighted with a display of fireworks. Salt again reached England on 11 Jan. 1811. He subsequently received an affectionate letter from the ras: 'How art thou, Hinorai Sawelt? Peace to thee, and may the peace of the Lord be with thee! Above all things, how

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art thou, my friend, Hiorai Sawelt?' In 1814 Salt published 'A Voyage to Abyssinia,' describing his travels in that country during 1809 and 1810. The work was well received, and Salt's publishers paid him 800*l.*, with a share in the profits.

In 1815 (May or June) Salt was appointed British consul-general in Egypt. After making a tour in Italy he reached Alexandria in March 1816. During his term of office he did much to encourage excavation, and himself formed three large collections of Egyptian antiquities. In 1816, in conjunction with Burckhardt, he employed Giovanni Battista Belzoni [q. v.] to remove the colossal bust of Rameses II ('Young Memnon') from Thebes. This was presented by Salt and Burckhardt to the British Museum in 1817. Salt himself made some discoveries at Thebes in October 1817. He took sketches of various remains there, and made a survey and drawings of the Pyramids. In the same year he paid Belzoni's expenses incurred in excavating the great temple at Abu Simbel. While in company with his secretary Banks, Salt discovered and copied the early Greek writing ('the Abu Simbel inscription') on the legs of one of the colossi before the temple. Salt also supplied Caviglia with money for his researches in connection with the Sphinx and the Pyramids, and in 1819 Giovanni d'Athanas made explorations under Salt's direction (*D'ATHANASI, Brief Account of the Researches . . . in Upper Egypt, 1838, 8vo.*)

In June 1818 Salt wrote to his friend, William Richard Hamilton [q. v.], enclosing a priced list of his first collection, formed 1816-18. Salt's prices, as he afterwards admitted, were extravagant, and Sir Joseph Banks and others described him as 'a second Lord Elgin,' and discouraged the purchase of the collection by the British Museum. Negotiations for the sale to the museum were long protracted, and it was not till 13 Feb. 1823 that Salt's agent accepted the sum of 2,000*l.* offered by the museum for the collection. According to Salt, the antiquities had cost him 3,000*l.*, and he considered that in various ways he had been badly treated by the trustees of the museum, and in particular by Banks, who had encouraged him to collect for the museum (details in *HALLS'S Life of Salt, ii. 295 et seq.*) In May 1824 Sir John Soane [q. v.] purchased from Salt the alabaster sarcophagus found in 1817 by Belzoni in the sepulchre of Seti I ('Belzoni's tomb') for 2,000*l.* This sarcophagus, on which Belzoni had some claims, and which had been declined by the British Museum when offered by Salt, was removed to Soane's

house in Lincoln's Inn Fields, and is now a principal feature of the Soane Museum.

In April 1826 Salt sold his second collection of Egyptian antiquities, consisting of papyri, bronzes, &c. (formed in 1818-24), to the French government for 10,000*l.* Salt died from a disease of the spleen on 30 (or 29) Oct. 1827 at the village of Dessuke, near Alexandria. He was buried at Alexandria.

Salt was a vigorous man, six feet high, and of a somewhat restless and ambitious temperament. A portrait of him is engraved in Hall's 'Life of Salt,' vol. i. front. He was a fellow of the Royal Society and of the Linnæan Society, and a correspondent of the French Institute. Salt married, in 1819, at Alexandria, the daughter (d. 1824) of Mr. Pensa, a merchant of Leghorn, and had by her a daughter.

A third collection of Egyptian antiquities formed by Salt was sold after his death at Sotheby's in 1835, and the nine days' sale realised 7,168*l.* 18*s.* 6*d.* Objects to about the amount of 4,500*l.* were purchased at this sale by the British Museum (*Genl. Mag. 1835, ii. 187*). Various antiquities procured by Salt in Egypt had been sent home by him for the collection of Lord Mountnorris. The plants collected by Salt in his travels were given by him to Sir Joseph Banks, and are now in the British Museum. His algeæ were sent to Dawson Turner.

Salt published: 1. 'Twenty-four Views in St. Helena,' 1809, fol. 2. 'A Voyage to Abyssinia and Travels into the Interior of that Country,' &c., London, 1814, 4to (German translation, Weimar, 1815, 8vo). 3. 'Essay on Dr. Young's and M. Champollion's Phonetic System of Hieroglyphics, with some additional Discoveries,' &c., London, 1825, 8vo (French translation, Paris, 1827). He also published (1824) 'Egypt,' a poem of no merit, and prefixed a life of the author to Bruce's 'Travels to discover the Source of the Nile' (1805).

[Hall's Life of Salt; Rodgrave's Dict. of Artists; Genl. Mag. 1828, i. 374; Britten and Boulger's Biogr. Index of British Botanists; Simms's Bibl. Staffordiensis; Brit. Mus. Cat.]

W. W.

SALT, SAMUEL (d. 1792), lawyer, and benefactor of Charles Lamb, was a son of John Salt, vicar of Audley in Staffordshire. He was admitted at the Middle Temple in 1741, and at the Inner Temple in 1745, and was duly called to the bar in 1753. In 1782 he was raised to the bench at the Inner Temple, became reader in 1787 and treasurer in 1788. Charles Lamb says that he had 'the reputation of being a very clever man, and of excellent discernment in the chamber practice of

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Row, Inn: was buried A shield v sixteenth pa the north sid married you daughter o wife in chi their union, a (LAMB, Benc John Lam 'Lovel' of tl benchers, was years. Charl Row, where f hers, and it family until 1 sion of Charles himself answe giving a bond Salt's influenc Sea Company, obtained clerks in his will Sal clerk and his v cuted in plaster longed to Mrs.

[Masters of 1 p. 83; Genl. M. Queries, 7th ser. Members of Pt 163, 181; Lamt Essays of Elia (304-6; Johnson 274.]

SALT, SIR J facturer, was the cloth merchant the West Riding Grace, daughter (He was born the Salt was about gave up his bus. Crofton in Wake at the Heath gr

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the law,' but that he himself had doubts on the point. Through the influence of the family of Eliot he was returned to parliament in 1768 for their pocket-boroughs of St. Germans and Liskeard, and preferred to sit for the latter constituency. He represented Liskeard during the three parliaments from 1768 to 1784 (having from 1774 to 1780 Edward Gibbon as his colleague), and sat for Aldeburgh in Suffolk from 1784 to 1790. In politics he was a whig. 'He was a shy man,' says Lamb, '... indolent and procrastinating, very forgetful and careless in everything, but 'you could not ruffle Samuel Salt.'

Salt died at his chambers in Crown Office Row, Inner Temple, on 27 July 1792, and was buried in a vault of the Temple Church. A shield with his coat-of-arms is in the sixteenth panel (counting from the west) on the north side of the Inner Temple hall. He married young (it is said that his wife was a daughter of Lord Coventry), and lost his wife in childbed 'within the first year of their union, and fell into a deep melancholy' (LAMB, *Benchers of the Inner Temple*).

John Lamb, father of Charles Lamb, the 'Lovel' of the essay on the Inner Temple benchers, was Salt's clerk for nearly forty years. Charles was born in Crown Office Row, where Salt owned two sets of chambers, and it was the home of the Lamb family until 1792. He procured the admission of Charles to Christ's Hospital, and made himself answerable for the boy's discharge, giving a bond for the sum of 100*l*. Through Salt's influence as a governor of the South Sea Company, Charles and his elder brother obtained clerkships under the company, and in his will Salt made provision for his old clerk and his wife.

A medallion portrait of Samuel Salt, executed in plaster of Paris by John Lamb, belonged to Mrs. Arthur Tween.

[Masters of Bench of Inner Temple, 1863, p. 83; *Gent. Mag.* 1792, ii. 678; *Notes and Queries*, 7th ser. vi. 85, 217; *Official Return of Members of Parliament*, ii. 137, 138, 150, 163, 181; Lamb's *Inner Temple Benchers* in *Essays of Elia* (ed. Ainger), pp. 122-5, 128-9, 394-6; Johnson's *Christ's Hospital*, pp. 254, 274.] W. P. C.

SALT, SIR TITUS (1808-1876), manufacturer, was the son of Daniel Salt, white cloth merchant and drysalter, of Morley in the West Riding of Yorkshire, by his wife Grace, daughter of Isaac Smithies of Morley. He was born there on 20 Sept. 1808. When Salt was about ten years old his father gave up his business, and took a farm at Crofton in Wakefield. Titus was educated at the Heath grammar school, Wakefield.

In 1820 he was placed with Mr. Jackson of Wakefield to learn the wool-stapling business, and in 1822 entered the mill of Messrs. Rouse & Son of Bradford, where he spent two years. The elder Salt, not succeeding with his farm, removed in 1822 to Bradford, where he started in business as a wool-stapler, at a time when the worsted trade was shifting its quarters to Bradford. Titus Salt joined his father as partner in 1824. He first showed his enterprise by introducing Donskoi wool for worsted manufacture. The difficulty of dealing with this Russian wool, owing to its rough and tangled nature, had hitherto prevented its use in the worsted trade. Salt, finding himself unable to persuade manufacturers to make use of the wool, determined to do so himself, and after careful experiment fully succeeded, by means of special machinery which he set up in Thompson's mill, Bradford. After this discovery his business rapidly increased, and in 1836 he was working on his own account four mills in Bradford.

In 1836 Salt made a first purchase from Messrs. Hegan & Co. of Liverpool of alpaca hair. Though no novelty in this country, the hair was practically unsaleable owing to difficulties attending its manufacture, and a consignment of three hundred bales had long lain in the warehouses of the Liverpool brokers. Salt saw in this despised material a new staple, bought the whole quantity, and, after much investigation, produced a new class of goods, which took the name of alpaca. He rapidly developed his discovery, and acquired considerable wealth. He was elected mayor of Bradford in 1848, and, after some hesitation as to whether he should retire from business, began to build in 1851, a few miles out of Bradford above Shipley on the banks of the Aire, the enormous works which eventually grew into the town of Saltaire. The main mill, with its five great engines and some three miles of shafting, was opened amid much rejoicing in September 1853. From a sanitary point of view the new works were much superior to the average factory then in existence. Especial provision was made for light, warmth, and ventilation. Eight hundred model dwelling-houses, with a public dining-hall, were provided for the workpeople, and during the next twenty years the great industrial establishment was methodically developed. A congregational church was completed in 1859; factory schools and public baths and washhouse in 1868; almshouses, an infirmary, and club and institute were added in 1868-9, and the work completed by the presentation of a public park in 1871. Money

The *Denkmäler* is more detailed than the *Description* in its recording of inscriptions and monuments [7, 18, 25, XVI], although the latter is on the whole much stronger in its representation of the sites. The Prussian expedition not only recorded but also excavated, notably at the site of the Labyrinth at Hawara [20], and also collected objects. Over 15,000 antiquities and casts were sent back to Berlin, where Lepsius later directed the building of the Egyptian Museum. Many of the items were featured in the *Denkmäler's* 894 folio plates. Most of the drawings from which the plates were made were the work of Ernst Weidenbach (1818–82), who was the major artist with Lepsius's expedition. After returning from Egypt Weidenbach joined the staff of the Berlin Museum, where he worked until ill-health forced his resignation in 1878. His drawings were also used to illustrate other books by Lepsius and some of the publications of Georg Ebers and Auguste Mariette. As to the text of the *Denkmäler*, it was not published until after Lepsius's death, and then only from his notes, by the Swiss Egyptologist Edouard Naville (in five volumes, 1897–1913).

The members of the Prussian expedition occasionally broke away from their meticulous recording of the monuments to record very human emotions. Lepsius wrote home:



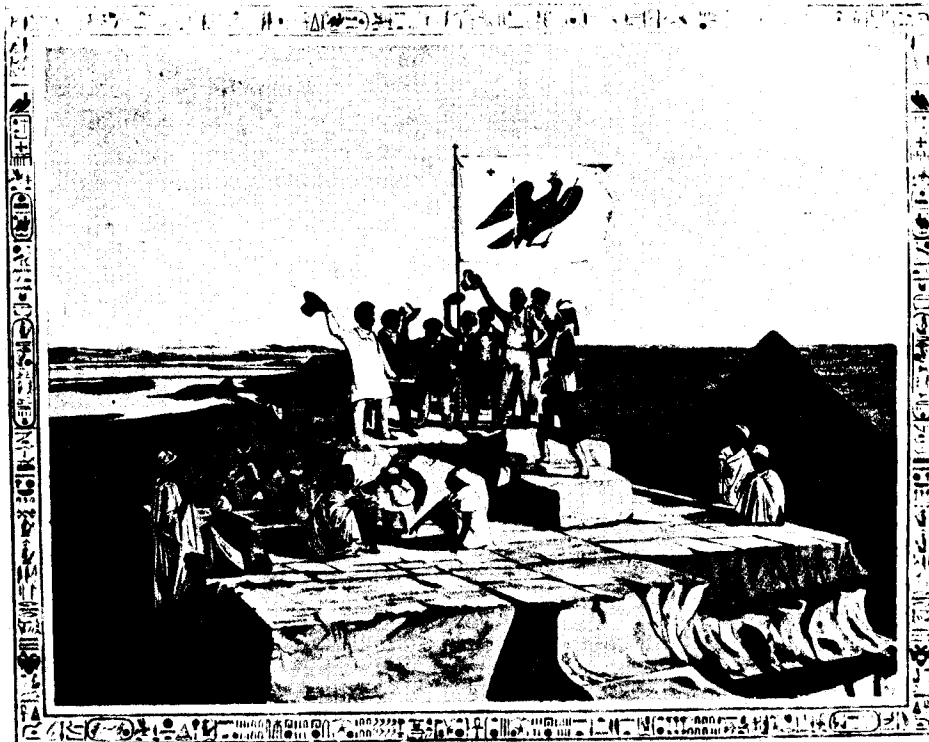
Karl Richard Lepsius, from a daguerrotype of 1850

Yesterday, the 15th of October, was His Majesty's birthday. I had determined on this day for our first visit to the great pyramid. There we would hold a festival in remembrance of our king and country with a few friends. We invited the Austrian Consul Champion, the Prussian Consul Bokty, our learned countryman Dr. Pruner, and MM. Lieder, Isenberg, Mühleisen, and Krapf to this party, at which, however, it is to be regretted that some were not able to assist. . . . a spacious gaily-decked tent came down, which I had hired in Cairo. I had it pitched on the north side of the pyramid, and had the great Prussian standard, the black eagle with a golden sceptre and crown, and a blue sword, on a white ground, which had been prepared by our artists within these last few days, planted before the door of the tent.

About thirty Bedouins had assembled around us in the interval, and awaited the moment when we should commence the ascent of the pyramid, in order to assist us with their powerful brown arms to climb the steps, about three or four feet in height [see p. 55]. Scarcely had the signal for departure been given, ere each of us was surrounded by several Bedouins, who tore us up the rough steep path to the apex like a whirlwind. A few minutes afterward our flag floated from the top of the oldest and highest of all the works of man with which we are acquainted, and we saluted the Prussian eagle with three cheers for our king. Flying toward the south, the eagle turned its crowned head homeward to the north, whence a fresh breeze was blowing, and diverting the effects of the hot rays of the noontide sun. We too, looked homeward, and each remembered aloud, or quietly within his own heart, those whom he had left behind, loving and beloved.

William Henry Bartlett (1809–54), who specialized as a topographical artist, travelled widely in Europe and America, and went to Egypt in 1845 [XVII]. His account, *The Nile Boat* (1850), was very popular, running to several editions. His work is noted for its realism and also because much that he drew has since been destroyed or considerably damaged. He himself perished in the Mediterranean on a voyage from Malta to Marseilles.

In November 1849 Gustave Flaubert (1821–80) arrived in Alexandria with his friend Maxime Du Camp (1822–94). Flaubert, not yet a novelist, was officially



on a mission from the French Ministry of Commerce, and Du Camp was commissioned by the Institut de France to record the monuments, using traditional techniques such as tracing and making 'squeezes' (paper moulds of incised inscriptions), but also taking what the Institut called 'this modern travelling companion, efficient, rapid, and always scrupulously exact' – a camera. The two men spent the winter in Cairo, and in true Romantic spirit camped overnight at Giza to see the sunrise from the top of the Great Pyramid.

On 6 February 1850 Flaubert and Du Camp set off in their hired *kanja*, the plan being the usual one – to sail up the Nile with the wind, then drift back with the current, stopping off at leisure. In Cairo, Flaubert learned, European clothes (consisting largely of layers of warm flannel) commanded more respect, but on their travels they wore Egyptian costume. Their boat, of the general type used by Nile travellers into the age of the steamer [38], was painted blue;

its *raïs* [captain] is called Ibrahim. There is a crew of nine. For quarters we have a room with two little divans facing each other, a large room with two beds, on one

Georg Frey, *The Prussian Expedition celebrating the birthday of King Friedrich Wilhelm IV on top of the pyramid of Cheops, 15 October 1842*. Lepsius is on the left, wearing a light-coloured smock

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The Hon. Charles Leonard Irby, painted by J.-B. Borely in oriental dress, with the Nile and the island of Philae in the background

The names of James Mangles and Charles Irby, carved in May 1817 at Dendera on the edge of the roof above the portico of the temple (see Ill. 31)

With the handing back of Egypt to the Sultan of Turkey by the British a gate had been opened to the Near East. The Napoleonic wars in Europe restricted travellers on the normal grand tour to Italy, and many extended their itineraries to include Egypt. A typical explanation is that given by Irby and Mangles in the Preface to their *Travels in Egypt and Nubia* (1823):

On the 14th of August, 1816, the Hon. Charles Leonard Irby and James Mangles, Commanders in the Royal Navy, left England with the intention of making a tour on the continent. This journey they were led to extend far beyond the original design. Curiosity at first, and an increasing admiration of antiquities as they advanced, carried them at length through several parts of the Levant, which have been little visited by modern travellers, and gave them more than four years of continued employment.

They left their names inscribed on the roof of the temple at Dendera in May 1817, shortly before they joined Belzoni in opening the temple at Abu Simbel (see p. 174).



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Amongst the travellers in Egypt in the early 19th century one stands, quite literally, head and shoulders above the others: Giovanni Battista Belzoni (1778-1823). The artist Benjamin Robert Haydon wrote in his journal in 1821 that 'Belzoni is a glorious instance of what singleness of aim and energy of intention will accomplish. He was a man with no single pretension to calculate on attaching his name to Egypt, but by his indomitable energy he had attached Egypt to his name for ever . . .'. Born in Padua, Belzoni left the city at the time of the French invasion in 1798, wandered in Europe for several years and went to England in 1803. He was of immense size, about 2 metres (more than 6 feet 6) in height, and earned a living at first on the music hall stage appearing as the 'Patagonian Sampson'. The highlight of his act was, almost by a premonition, the Human Pyramid, when he wore an iron harness upon which ten or twelve people could perch and be carried around the stage. He tired of the touring life and decided to go, with his wife Sarah and their Irish servant lad James Curtin, to seek his fortune in Constantinople. On the way there in 1815 on Malta he met an agent of Mohammed Ali, who was seeking European engineers. Belzoni had studied hydraulics as a young man and his small party was soon in Egypt. Vested interests at court, however, made quite certain that his improved water wheel was not accepted, and the three of them were left stranded.

At this point Fate took a hand. Henry Salt (1780-1827), the recently appointed Consul General of Great Britain in Egypt, had been urged by Sir Joseph Banks to use his position to collect antiquities for the British Museum. Salt, himself trained as an artist [42] and interested in the monuments, gave Belzoni his first Egyptological commission in which his mechanical knowledge and great strength were to play an important part. He was instructed to remove from the Ramesseum at Thebes the huge granite bust known as the 'Younger Memnon'. This he proceeded to do [XVIII] against considerable opposition from the local people, who were concerned not with the monument but with how much they could make from it - a factor he had to reckon with more than once in the next three years.



R. H. Norman, *Sig. Belzoni the Patagonian Sampson as he appeared at Sadlers Wells Theatre on Easter Monday 1803 Carrying Eleven Persons the Iron Apparatus Weighing 127 lbs*



Above Henry Salt, after a portrait by J. J. Halls

Above right Charles Barry, by John Hayter, 1838



of Belzoni himself he wrote, "This was the first occasion on which excavations on a large scale had ever been made in The Valley [of the Kings], and we must give Belzoni full credit for the manner in which they were carried out" – a fine epitaph on the 'Padua Giant' turned Egyptologist.

With Belzoni's help, Henry Salt had accumulated a fine collection of antiquities, both for the British Museum and for himself. After lengthy negotiations, it was bought by the niggardly Trustees of the Museum for a mere £2,000, less than it had cost him in overheads for excavation and removal. The Trustees refused the finest piece, the alabaster sarcophagus of Seti I, and the architect Sir John Soane paid £2,000 for it alone. Belzoni did not get a penny of the money. Salt's second collection, formed in 1819–24, which included the lower half of the sarcophagus of Ramesses III, was bought by the King of France for £10,000, and is now in the Louvre. The third collection, formed in 1824–27, was sold after Salt's death at Sotheby's, many of the items being bought by the British Museum.

Among those who arrived in Egypt in 1818, two were to leave important records: the young English architect Charles Barry, and the even younger Frenchman, L. M. A. Linant de Bellefonds. Barry (1795–1860) was in Athens, about to return home from a Grand Tour that had taken him through Europe to Turkey and Greece, when he met Mr D. Baillie, who much admired his work, and offered him a salary of £200 a year plus expenses to go to Egypt and draw. He travelled extensively in Egypt, going as far south as the Rock of Abusir in

Nubia, where he carved his name and the date, 1819. (In 1873 Amelia Edwards clambered up the rock; her party found Belzoni's name, but 'looked in vain' for other famous signatures.) Barry's diaries, written in ink in a very small and neat hand, contain detailed notes on the monuments he visited, made plans of, and drew in pencil [e.g. 5, 39]. On Wednesday 13 January 1819, sailing downstream, he records,

we fell in with the Consul's [Henry Salt's] Flotilla towing up the river on the left bank. We put to shore and remained the whole day with the Consul, Mr Bankes and his party. We breakfasted together on the low flat sandy bank. Mr Salt showed me the whole of the sketches that have been made since leaving Philae. They were all in pencil and very numerous. They are the work of himself, Mr Beechey (whom he calls his Secretary) and a French artist named Linant [de Bellefonds]. I looked over Mr Bankes' drawings, which, on account of their great number, he kept in a basket. They principally relate to detail such as hieroglyphs, ornaments etc. and are executed by himself and an Italian doctor in his employ [Dr Alessandro Ricci, who also drew for Belzoni]. All the drawings made by Mr Salt and his employee, belong to Mr Bankes.

Everyone who went on the Nile took his sketchbook, since at that period it was considered a proper accomplishment for a traveller to be able to record his experiences with the brush as well as the pen. Barry was the first English architect to visit Egypt and leave a record. He was knighted in 1852 and is better known for his architectural work, notably the design, with Pugin, of the Palace of Westminster (the Houses of Parliament). He shared with David Roberts the distinction of having an Art-Union of London medal struck commemorating him. Curiously he has another connection with Egyptology, for he rebuilt Highclere, the family home of the 5th Earl of Carnarvon, discoverer with Howard Carter of Tutankhamun's tomb.

Louis Maurice Adolphe Linant de Bellefonds (1799-1883), whom Barry met on the Nile, had journeyed widely in the Near East before arriving in Egypt in 1818. There he met the wealthy antiquarian William John Bankes (d. 1855), and joined his party, going south as far as Dongola in the Sudan (ancient Nubia). In the next six years he travelled extensively there, drawing numerous monuments, of which many have now been totally destroyed, badly damaged, or removed from their original sites to escape flooding by Lake Nasser [66, XXX]. Linant de Bellefonds completely identified himself with Egypt, living in the country for the rest of his long life. A geographer and engineer, he became Minister of Public Works, and in 1873 was given the title of Pasha in recognition of his activities on behalf of Egypt. Many contemporary diaries and accounts mention him.

Another traveller who was to leave his mark went to Egypt in 1821 at the age of twenty-three and remained there for the next twelve years. John Gardner Wilkinson (1797-1875) made two journeys to the Second Cataract [69], and carried out numerous excavations in the Theban area. (Several of the tombs in the Valley of the Kings still bear his painted number allocated to them near the entrance.) In his meticulous application to his work he was often the first to suggest identifications later postulated by others. He identified the site of the Labyrinth at Hawara long before Lepsius, for instance, and recorded Beni Hasan and Amarna before Champollion or Rosellini. Wilkinson returned to England in 1833, and used his observations as the basis for his three magisterial



William John Bankes in oriental dress, by Maxim Gauci, c. 1820



Giovanni Belzoni in Turkish dress, after a drawing by Maxim Gauci, 1820

With the mission completed Belzoni travelled up the Nile to visit other sites, drawing many, excavating at others. His record of finds and discoveries is outstanding: he opened the great temple of Ramesses II at Abu Simbel on 1 August 1817 [XXVIII, XXIX], and discovered several tombs in the Valley of the Kings, including the finest of all, that of Seti I, on 18 October 1817 [46]. On the west bank of the Nile, excavating behind the Colossi of Memnon, he found several statues and one fine granite seated figure of Amenophis III. He carved his name on its base, beside the left foot – as so many of his contemporaries, for instance his rival Bernardino Drovetti, were doing. At Karnak he found a colossal head of an 18th Dynasty pharaoh, Tuthmosis III or Amenophis III, together with its arm, itself 3 metres (nearly 10 feet) in length. Many other smaller or less important statues were also retrieved. His next major coup was to find the entrance to the second pyramid of Giza (that of Chephren), which since antiquity had been thought to be a solid mass [9–11]. Friends in Britain commissioned a bronze medal to commemorate this feat. Although the artist, William Brockedon, got a very good likeness of Belzoni on the obverse he failed completely with the pyramid on the reverse, obviously because he had no illustration to go by: he shows not Chephren's but the Great Pyramid of Cheops, with its distinctive truncated top.



Bronze medal commemorating Belzoni's opening of the pyramid of Chephren at Giza, 1818, by T. I. Wells after William Brockedon

When Belzoni left Egypt in 1819 he first returned to his native Padua, where he was presented with a substantial solid gold medal listing his exploits and illustrating two statues of the lioness-headed goddess Sekhmet that he had presented to the city. Back in London again, he arranged for the publication of his *Narrative of the Operations and Recent Discoveries within the Pyramids, Temples, Tombs and Excavations, in Egypt and Nubia*, by John Murray in October 1820, and also for an exhibition of his finds, casts and drawings. This opened in the Egyptian Hall, Piccadilly, on 1 May 1821 and drew huge crowds. He was lionized by London society, but grew weary of it and decided to set out on another expedition, this time to find the source of the river Niger. Just before he left he presented the huge granite lid of the sarcophagus of Ramesses III to the Fitzwilliam Museum, Cambridge. At Benin he contracted dysentery,

and on 3 December 1823 he died at Gato near Benin, where he was buried beneath an arasma tree. His widow, Sarah, refused to believe at first that he was dead. They had been through so much together in Egypt that it seemed impossible. But on 15 June 1825 she wrote to her friend Jane Porter, the novelist, 'I have at last received the fatal ring - in my heart hope did linger till the fatal ring arrived.' (It was Giovanni's masonic signet ring, brought to her from Africa eighteen months after his death; she subsequently used it to seal her own letters.) She commissioned a memorial engraving showing a portrait of Belzoni surrounded by all his major discoveries and lived on, mainly in poverty but faithful to his memory, until 1870. Howard Carter, the discoverer of the tomb of Tutankhamun, regarded Belzoni's account of his experiences in Egypt as 'one of the most fascinating books in the whole of Egyptian literature', and

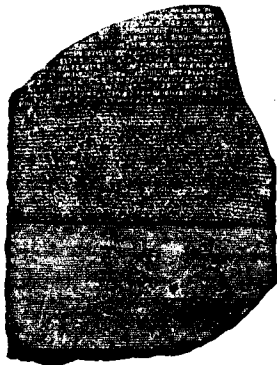


Engraving by J. G. Kneller, 1825. The engraving is a memorial to Giovanni Battista Belzoni, an Italian explorer, soldier, and antiquarian who was active in Egypt from 1815 to 1823. The engraving shows Belzoni's portrait in the center, surrounded by his major discoveries: the Younger Memnon (far right), the sarcophagus of Seti I (left), and the Philae obelisk (bottom right). The background shows a landscape of Thebes.

Memorial engraving commissioned by Sarah Belzoni showing her husband and his major discoveries, set against the landscape of Thebes. The objects include a pharaoh's head and arm (in the British Museum), the 'Younger Memnon' (far right; see Pl. XVIII), the sarcophagus of Seti I, and the Philae obelisk



Sir John Gardner Wilkinson in oriental dress, by Henry Wyndham Phillips, 1844



The Rosetta Stone

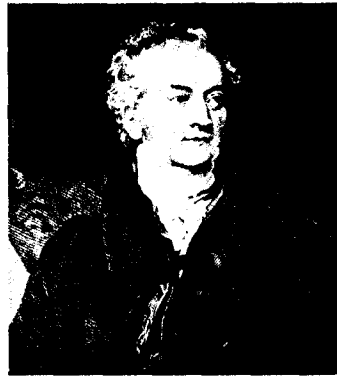
volumes, *The Manners and Customs of the Ancient Egyptians* published in 1837. In 1839 he was knighted. He revisited Egypt in 1842, 1848–49, and 1855. Wilkinson is regarded as the founder of British Egyptology, being a pioneer in the decipherment of hieroglyphs, the first to recognize several royal names, and first to make detailed surveys of all the major sites in Egypt, single-handed, and to make a complete plan of Thebes. His contribution was enormous, and honours were heaped upon him by British and foreign learned societies.

Between the arrival of Wilkinson in 1821 and that of Frederick Catherwood in 1823—a momentous event had taken place in Egyptian studies: Champollion had published his *Lettre à M. Dacier*, which was the turning point in the study and decipherment of hieroglyphs. Before then, no-one could understand the inscriptions which so generously covered many of the monuments and obelisks; now it was apparent that antiquities and papyri would be able to speak with their own voices. Champollion's *Lettre* stands at the end of a story that had begun with the discovery of the Rosetta Stone (pp. 25–26). The Stone is inscribed in three scripts and two languages; from top to bottom, they are Egyptian hieroglyphs, demotic (a cursive version of the pictorial hieroglyphs), and Greek. The Greek text was quickly and easily read to show that the inscription recorded a decree of the priests of Memphis in favour of Ptolemy V, recognizing all the good works he had done. It was dated to 196 BC. The first studies of the demotic script were made by the Frenchman Baron Antoine Isaac Silvestre de Sacy (1758–1838) and the Swede Johan David Åkerblad (1763–1819). Silvestre de Sacy was the first to recognize and translate three words of demotic, one of them being 'Ptolemy'; Åkerblad proceeded to associate all the proper names found in the Greek with their demotic equivalents and to identify the words for 'temples' and 'Greeks'. Both, however, failed to recognize that the script was not totally alphabetic, and it was left to the English physician and physicist Dr Thomas Young (1773–1829)

to realize that ancient Egyptian consisted mainly of phonetic signs. Young also deciphered the names of Berenice and Cleopatra, using for the latter the text on the obelisk recovered from Philae in 1817 by Belzoni for its discoverer, Bankes (it is now in the park of Bankes's house, at Kingston Lacy in Dorset).

A young scholar, a pupil of Silvestre de Sacy at the Collège de France in Paris, Jean François Champollion (1790–1832), had been fascinated by the problem of hieroglyphs since childhood and he prepared himself for the task of decipherment by learning many of the languages of the ancient Near East, and especially Coptic. He was only sixteen years old when he read a paper before the Grenoble Academy presenting Coptic as the language of ancient Egypt. In his *Lettre* of 1822 Champollion corrected the list of alphabetical hieroglyphic characters that Young had drawn up and then went on, until his death in 1832, to decipher correctly the names and titles of the Roman emperors as they appeared in hieroglyphs, to make a classified list of the hieroglyphic signs, and to formulate a system of grammar. He travelled widely in Europe, visiting and studying collections of Egyptian antiquities, and was appointed Conservator of the Egyptian Collections in the Louvre in 1826 (they were opened on 15 December 1827). In 1828–29 he visited Egypt to begin the first systematic survey of the monuments. On his staff were a number of people destined to

Pioneers of decipherment. *Left, above*, Baron Antoine Isaac Silvestre de Sacy, on a medal marking his death in 1838, by Depaulis; *left, below*, Thomas Young, after a portrait by Sir Thomas Lawrence; *below*, Jean François Champollion, painted by Léon Cogniet in 1831



become well known as early Egyptologists, notably the Italian Ippolito Rosellini (1800–1843), whose vast work, *I Monumenti dell'Egitto e della Nubia*, was published in 1832–44, and Nestor L'Hôte (1804–42), who contributed drawings to both Champollion's and Rosellini's works (see p. 130).

A number of British travellers, all variously associated with one another, visited Egypt in the mid 1820s. Frederick Catherwood (1799–1855), who is better known for his drawings of Maya monuments, went to Egypt for the first time in 1823–24 with Henry Westcar [73, 76]. In Malta on the return journey he met Robert Hay (1799–1863), a Scottish antiquary, who was fired with enthusiasm by his drawings and set off for Alexandria, where he landed in November. Hay made several journeys to Egypt, accompanied by a number of artists; Catherwood was in his party in 1832. The collections of drawings of sites, monuments and objects that Hay made (for he was a good draughtsman himself), and commissioned, form an invaluable archive which includes much material since destroyed or substantially changed.

With Hay on his first visit in 1824, and subsequently, was Joseph Bonomi (1796–1878), who was also a friend of Catherwood. A draughtsman and sculptor born in Rome of a family of architects, he was to stay for eight years, and many contemporary scholars called upon his fine and accurate drawing [79]. Bonomi prepared the illustrations for Wilkinson's *Manners and Customs of the Ancient Egyptians* (1837), joined the German expedition led by Richard Lepsius in 1842–45, set up the Egyptian Court at the Crystal Palace, London, in 1853, drew the sarcophagus of Seti I in Sir John Soane's Museum for publication in 1864, and cut the first hieroglyphic fount in England, for Samuel Birch's *Egyptian Dictionary* (1867). In 1861 he was appointed Curator of the Soane Museum, a post he held until his death. He was a man of prodigious energy, being always involved in numerous projects at the same time.

Another draughtsman who worked for Hay and Wilkinson was Edward William Lane (1801–76), who went to Egypt in 1825 for health reasons. Lane was particularly adept with the *camera lucida*, using it to record monuments [10, 75] and fine details of inscriptions. A skilled Arabist, he published *Manners and Customs of the Modern Egyptians* in 1836, and in 1838–40 his well known translation of the *Thousand and One Nights*.

A. C. T. E. Prisse d'Avennes (1807–79), who held an engineering appointment from Mohammed Ali in Egypt from 1826 to 1836, was an artist with engineering qualifications. He had a house and garden in Luxor, and his own boat on the Nile, from which he flew the Union Jack – claiming that his ancestry was Welsh, and his real name 'Price of Avon'. Extremely prolific in his output of pictures [38, XXIII], he published a two-volume *Histoire de l'Art Egyptien, d'après les monuments*, in 1858–77. Among his major discoveries was the Table of Kings, found at Karnak in 1845 and taken to France.

The flow of visitors continued in the 1830s. George Alexander Hoskins (1802–63) made numerous drawings in 1832–33 [55] – and again on a much later tour in 1860–61. Owen Jones (1809–74) visited Egypt in 1833 with Jules Goury, as part of a tour from Greece through Constantinople and the Levant, ending in Spain. His *Scenery of the Nile* (1840) and *Views on the Nile* (1843) are interesting less for drawings of entire buildings than for architectural details and topographical views [21, 48, 67]. Jones was particularly interested in polychromy: he designed the colour scheme for the Crystal Palace at the Great

Exhibition of 1851, and worked with Bonomi and Samuel Sharpe (an early Egyptologist) on the *Handbook to the Egyptian Court* (1854), which Bonomi had designed for the re-erected Crystal Palace at Sydenham. A few years after Jones, in 1837–38, Colonel Howard Vyse worked at Giza. His artist, Edward J. Andrews, produced plans and sections of the pyramids, as well as some interior views [13], and also drawings of Campbell's Tomb at Giza, for Vyse and Perring's *Operations carried on at the Pyramids of Gizeh* (1840–42).

David Roberts (1796–1864) was the first artist deliberately to set out for Egypt – and the Holy Land – with the express intention of making sketches and drawings to be worked up later into pictures for sale. Born in Edinburgh and trained initially as a house painter and theatrical scene painter, he moved to London in 1822 and painted his earliest historical picture, *The Departure of the Israelites*, in 1829 (p. 177). In 1823–33 he travelled in Spain, and in August 1838 he set out for Alexandria. He stayed in Egypt until February 1839, then left with two companions for Petra and Jerusalem. The journal which Roberts kept during his tour is full of comment on the people and the monuments as his hired boat made its way up the Nile to the Second Cataract. His drawings and oils of the monuments are delightful and accurate records, as he now realized an ambition he had held for a number of years. Often the monuments only serve as a background for carefully observed studies of the colourful natives [VII]. Roberts' interests extended beyond ancient Egypt and he spent a fortnight in Cairo making drawings and sketches of the mosques and street scenes. In order to do this without undue hindrance he adopted Turkish dress (as most early travellers did), shaved off his whiskers and forebore to use brushes of hogs' hair so as not to offend the religious susceptibilities of the Muslims. Certain sites so took his eye that he made several sketches from different angles and at different times of the day; he was particularly attracted by Dendera [X], Karnak [XI], Edfu [XXI] and Philae [XXIV, XXVI], and by views taken from under porticos [XXV]. After his return from the Near East his material formed the basis of a splendid series of lithographs by Louis Haghe. The Egyptian ones were first published in 1846–50 in large format, variously coloured, and then appeared in a reduced size in monochrome in 1855–56, with slightly different texts by William Brockedon.

Roberts was extremely prolific: several hundred of his sketches, plus many of his watercolours and oil paintings, have survived. A number of them are unsigned, but they are generally quite distinctive. He was elected a Royal Academician in 1841. After his death, the Art-Union of London commemorated him with a bronze medal issued in 1875 which translated his famous picture *The Letter Writer* into metal. It is a charming scene of a partly veiled woman dictating a letter to an elderly scribe in the *souk* in Cairo.

After the *Description de l'Égypte*, the other great scholarly work of the 19th century came from Germany: the *Denkmäler aus Aegypten und Aethiopien*, edited by Richard Lepsius, published in Berlin in twelve folio volumes in 1849–59. Lepsius (1810–84) is generally recognized as the only Egyptologist who can be ranked with Champollion. A brilliant linguist and methodical scholar, he led the Prussian expedition to Egypt and Nubia in 1842–45, on which the *Denkmäler* was based, and on a later visit in 1866 discovered the Edict of Canopus at Tanis, a bilingual stone which confirmed the basic correctness of Champollion's system.



Bronze medal commemorating David Roberts, by G. Morgan, issued by the Art-Union of London in 1875