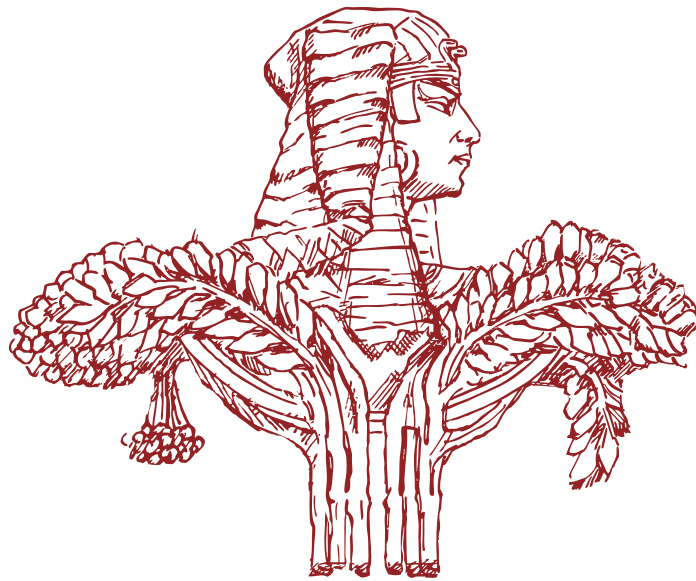


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Visualizing the Orient

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Abstracts

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FRANZ COUNT THUN-HOHENSTEIN (1847–1916)

The Count Thun came from one of the historical noble families of Bohemia, from the North Bohemian Tetschen (Děčín) and had in fact no knowledge of Czech. When he was the governor in Prague for the first time, in 1889–1895, during the awakening of Czech national self-consciousness, he was actually hated by the Czech public. Especially the nationalist, so-called Young Czech Party, which had split from the moderate Old Czechs and increasingly gained influence, viewed him as a thorn in the side.

After his first Prague period, Thun retired for two years from the political scene into private life. During this time, he only accepted an office for a brief period when he was appointed High Steward of Archduke Franz Ferdinand from June to December 1896.

In 1898, Emperor Franz Joseph appointed him as Prime Minister on 28 February 1898 and on 5 March 1898 he was commissioned to form a government. Thun also held the office of the Home Secretary in his government for himself. On 19 September 1899 the Thun government resigned. The German parliamentary obstruction had won, the Czechs had lost. In addition, the parliamentary system suffered a grave defeat, the majority had been forced to bow to the minority.

During Thun's second governorship in Bohemia in 1911–1915, conditions reversed. Thun had to resolve the Bohemian Diet, and became the object of German hatred. When World War I broke out, Thun resigned, but defended his Bohemia as best he could. The dispute between the nationalities had crushed him. He died in 1916.

Thun's great trip to the Orient was held from 17 January to 11 May 1889; it led first to Egypt, with a sailing up the Nile to Aswan, then to the Suez Canal, and on to the Holy Land, Lebanon and Syria, further to Smyrna, Athens, Corinth and Constantinople. Count Franz Thun-Hohenstein described his travelogue in a small booklet "Eine Orient-Reise" with 6 plates in colour printing, and 86 small prints by Ludwig Hans Fischer and Gustav Schmoranz. The book was edited by Tempsky in Vienna in 1891.

1861–1865: THE RISE OF PROSPERITY IN EGYPT – NEW OPPORTUNITIES FOR EUROPEAN

IMMIGRANTS

Between 1861 and 1865 Egypt's economy was booming. In these four years Egypt saw its profits rise from \$7 million to \$77 million. The factor contributing to this prosperity was the outbreak of the American Civil War. The Government of the Union States ordered a blockade of the South to cut off supplies from entering or leaving Southern ports. Among the supplies affected was cotton, the chief industry of the South. This blockade resulted in massive shortages of cotton in Europe's economy, as the Confederacy had been their main supplier. Together with England and France, the Governor of Egypt Said Pasha saw an unprecedented opportunity and ordered that vast stretches of land in the Lower Nile be turned towards the production of cotton. The cotton industry in Egypt offered many opportunities for investment and making money, causing the standard of living in Egypt to rise significantly. The cotton boom brought about a sharp rise in the number of immigrants arriving in Egypt from all parts of Europe, many of whom came from the Austro-Hungarian Empire. Jobs and opportunities were created, offering many from these parts of the world the chances of prosperity and success that they might never have had in their former countries.

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SEARCHING FOR THE INVISIBLE – THE SPIRIT OF THE ORIENT AND THE “VIENNA SCHOOL OF EGYPTOLOGY”

This year's conference focuses on the visualization of the Orient in Central Europe. Methodological considerations quickly lead to the conclusion that the existing images and texts about the Orient don't reflect *the* truth. They rather represent interpretations of perceptions about the Middle East. These perceptions were depicted on photographs or paintings and verbally implemented in writings. When philosophical and religious aspects are taken into account, research becomes even more exciting. The “spirit” of the Orient has been described many times. Although it is invisible it has significantly shaped conceptions and descriptions about the Near East. To a certain extent specific mind-sets may have influenced schools of thoughts at scientific institutions. In my lecture I will assume that this was the case in Vienna during the period of time, when Wilhelm Czermak was director at the department of Egyptology and African Studies.

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THE BODY OF NEFERTITI-THE CURIOUS INCIDENT OF THE LITTLE WARSAW AT THE VENICE BIENNIAL

The Little Warsaw initiative is a Hungarian contemporary artist group, which was set up in 1994 by two visual artists: Andras Galik and Balint Havas. They identified themselves consciously as East-Central-European artists, and one of their main topic is the relationship of the monuments and Central-European society. Thanks to their spectacular works they had the chance to represent Hungary on the Venice Biennial in 2003 with a shocking sculpture: they completed the bust of Nefertiti with a naked body. This art action provoked a great international attention and even a little scandal. The main objective of my paper is to investigate the impacts of this exciting visual art experiment and the questions it suggested. How did the contemporary visual artists reflect to the ancient arts (especially the Ancient Egyptian art) and monuments in Central-Europe at the end of the 20th century? What was the cultural policy's, the museums' and the researchers' reactions?

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EGYPTIANIZING DECORATION OF THE SZIVÁRVÁNY CINEMA IN KAPOSVÁR, HUNGARY

The Szivárvány (Rainbow) Cinema, which was built in 1928 in Kaposvár, is rendered special by the fact that it is the only cinema in Hungary with an Egyptian-style decoration. It also differs from other old motion-picture theatres in that it has been renovated with many new features, but also preserves its original function as a movie-theatre at a time when many old cinemas have closed down in Hungary. While many famous Egyptian-style theatres exist in the world, mostly in the USA, this Hungarian cinema has been hidden from Egyptology up to the present, both in Hungary and abroad.

The main goal of the paper is to introduce the decoration of the cinema, which is rich in Egyptianizing motifs and thus augment our knowledge in the field of Egyptomania.

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CHALLENGING OTHERNESS? A WOMAN ORIENTALIST'S PAINTED REPRESENTATION OF LATE 19TH-CENTURY ALGERIA

Only one female artist is recognised in the canon of French Orientalist art history. Through archival research I have examined eighty six, largely ignored French female artists who practised in France and in the Maghreb region of North Africa between 1860 and 1962. Many of these women were hugely successful artists in their day; yet, today, we know little to nothing of their artistic contributions to the Orientalist movement.¹ In my call to restore these women artists to the canon of art, I contextualise their works via colonial history, cross-cultural representation, gender theory and postcolonial philosophy.

In this paper I will present a case study of one painting by a French woman Orientalist artist. Attention is given to this painting with the aim of offering close examination to the artist's Orientalist style of painting and her approach to the specific Algerian subject matter depicted. The paper will investigate the artist's female margins and late 19th-century feminist intervention as an Orientalist in France: subsequently questioning what role these historical positions played in her attempt to visualise the Orient. I will claim that this painting, in part, challenges the concept of the "colonial Other". The painting is an important artwork because it not only depicts a rare, interior subject matter in Orientalism, but its painterly aspects also represent the meeting space between two historical forms of Otherness: the female and the cultural.

¹ The eighty-six French women Orientalists are the subject of: Mary Healy, *French women and Orientalist art, 1860-1962: cross-cultural contacts and Western depictions of difference*. Forthcoming, Burlington (USA) and London: Ashgate Publishing Company.

ARCHDUKE FRANZ FERDINAND AND HIS TRAVELS TO EGYPT

Archduke Franz Ferdinand von Österreich-Este (1863–1914) travelled to Egypt four times on various occasions. He enjoyed travelling and went to Egypt for many reasons, among those being hunting, health problems, amusements and sightseeing. Franz Ferdinand was a passionate collector of many items that he brought back with him to his numerous estates. Especially in the year 2014 it has been a genuine challenge for me to research how Franz Ferdinand viewed Egypt.

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A TRIP TO EGYPT IN 1937 – BROWSING MY GRANDFATHERS' PHOTO ALBUM

My grandfather Erwin Berger was head of Cedok in Brno – an important Czech travel agency – in the 1930. Apparently he was very successful in his job and therefore he received a bonus which turned out to be a tour to Egypt.

In October 1937 he travelled on board of the S/S Princesa Olga of Jugoslavenski Lloyd from Trieste to Alexandria. During the following weeks he visited Cairo, the pyramids of Giza and Saqqara, Memphis, but he also travelled extensively through Upper Egypt. After returning from Egypt he put together a wonderful album which contained not only the photographs of the various sites he had visited, but also menu cards, train and bus tickets, hotel information cards and many other curious documents which he had collected during his time in Egypt.

This album is not only a very nice memory, but it also contains interesting information about Egypt in the late 1930s.

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SOMETHING TO WRITE HOME ABOUT – IMAGES OF EGYPT OF PAVLA DUŠKOVÁ

Pavla Smolíková Dušková, our protagonist, was born in Prague in 1880. She studied at one of the girls' colleges of Prague and then attended a distinguished art school – Academy of Arts, Architecture and Design. After a respectable teaching career and middle-class wifehood in Prague, she had to transform into a diplomatic wife in 1924 as her husband C. Dušek accepted the post of an envoy in Cairo. Dušková wrote extensively to her family and complemented her portrait of Egypt with her own photographs. She was a good writer – her descriptions are lively and rich in detail and showing that her personal literary “archive” was fed by resources ranging from Baedekers' guidebooks to art history books and biographies of artists. On occasion, her letters read as a script for a film, swiftly alternating views of Cairo streets, life in the legation villa, or the beauty of the desert. Her choice of words – as well as of views – on Egypt informs on her constructing a written as well as visual image of Egypt of her time – and of her understanding. Her developing roles and identities are likewise shown in the letters and her role as a photographer captures a seldom seen dimension – visualizing Egypt through the eyes of an educated, indeed artistically schooled amateur who was not a leisure traveller.

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ORIENTAL INSTITUTE IN PRAGUE – PARTNERSHIP WITH THE ORIENT?

Czechoslovak history of Oriental studies begins in 1918 and includes Egyptology, Arabic Studies, Hittitology, Turkish and Persian Studies and several other subjects. Research was initially based at both the Czech and the German University in Prague. A substantial contribution to Oriental studies was founded with a new institution, the Oriental Institute. The idea was promoted by the Czechoslovak president T. G. Masaryk and by his advisor in Oriental politics, Alois Musil. The institute was financially supported by the ministry of commerce, a significant role was played by the minister Rudolf Hotowetz (the first director of the Oriental Institute). The Oriental Institute was established in 1922 and financially and functionally stabilised in 1927/1928. There were no permanent salaried posts; however, the research and cultural section of the Institute financed publications and travel by means of fellowships and grants. Among the most important study and research trips, we find F. Lexa in Egypt in 1931, sojourns of J. Černý in Egypt as *Attaché étranger* of the IFAO in Cairo and Deir el-Medina, or excavations of B. Hrozný in Turkey, as well as other fellowships awarded to specialists studying Arabic and Turkish. Resulting research, both published and unpublished, as well as travel notes and travel letters, visibly validated the investment. In addition, colourful descriptions of the Orient, sketches, purchased postcard and photographic collections, and photographs and transparencies made by travelling scholars themselves, give an insight into images of the Orient, as seen in Czechoslovakia in the interwar period.

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THE LAST DAYS OF THE AUSTRO-HUNGARIAN COLONY IN EGYPT

CHRONICLED BY FATHER FRANCISCAN ADOLF ČADEŽ

Between 1923 and 1934 a series of articles *Memoirs of a Missionary Life* by Father Franciscan Adolf Čadež were being published in the Franciscan Slovenian monthly *Flowers of the Gardens of St Francis*. Father Čadež reported on his Middle-Eastern period, starting in January 1913 in the Slovenian colony in Cairo, and continuing only a month later in Alexandria at the monastery of St Catherine. There the outbreak of WWI befell him. As an Austro-Hungarian citizen, from November 29, 1914, he was interned on the Isle of Malta by the British military authorities for the whole duration of the war. Only after more than five years, in 1919, he was able to return to Slovenia. In his *Memoirs* Father Čadež, among other things, gives an account of some of the less known events and happenings in Egypt at the outbreak of WWI, especially of a veritable »manhunt« by the British for men of German and Austro-Hungarian citizenship and their subsequent internment on Malta. He also describes the everyday life of the internees inside the fortress of Verdala. On the centenary of the beginning of WWI, this paper reveals historical events, some fallen into oblivion, other less known or maybe even kept secret, having taken place in Egypt and on Malta in those tumultuous times.

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EGYPTIAN FURNITURE AT SNEŽNIK CASTLE, SLOVENIA, DESIGNED AND MADE BY GIUSEPPE PARVIS OF CAIRO

In the course of the nineteenth century, the allure of ancient Egypt was augmented by the commercial significance of modern Egypt, drawing Westerners en masse to its two main cities, Cairo and Alexandria. Giuseppe Parvis (1831–1909), a graduate of sculpture and draughtsmanship at Accademia Albertina in Turin, settled in Cairo in 1859 as a cabinet-maker. His Neo-Islamic furniture was acclaimed at the world fairs in Paris, Vienna and elsewhere. In the 1880s Parvis created a new furniture style based on actual ancient Egyptian art which was also popular with wealthy tourists. Besides other goods, through the busy port of Trieste many shiploads of best-quality Austrian timber were transported to Egypt to help put up grandiose buildings rivalling those in Rome and Paris. In that period the vast Snežnik forests to the east of Trieste were owned by the noble Saxon family of Schönburg-Waldenburgs who also profited by this conjuncture in wood trade. It is therefore not surprising that as a business gift a suite of Parvis furniture (dated 1906) found its way to Snežnik Castle, presumably sometime in the 1920s.

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“THE PAINTER WITH THE CAMERA. JOHANN V. KRÄMER ON HIS WAY THROUGH
EGYPT AND PALESTINE IN THE YEARS OF 1899 TO 1900”

Johann Victor Krämer (1861–1949) was a Viennese painter and co-founder of the *Secession*. During a 2 years-study trip from 1899 to 1900, he travelled through Egypt and Palestine equipped with his painting utensils and a little Kodak camera. Today Krämer’s vast photographic estate is part of the photographic collection of the Museum Albertina in Vienna, Austria. As one consequence of this journey the painter left a respectable amount of Orient photographs within his oeuvre. They can be seen as a testimony of his artistic approach towards, at this time, quite new handheld cameras and the possibility to take snapshots at the turn of the century.

Krämer’s compilation of amateur travel photographs is fairly diverse. There are documentary exposures on the one hand, as well as randomly taken ones. Some are influenced by the aesthetics of the *Jugendstil* and, interestingly enough, many prints show traces of artistic reworking. This reveals Krämer’s search of motifs for his work as a painter. It’s kind of obvious, that the photos mainly served as a collection of drafts on film. Nowadays they show us how immediately, vivid and thrilling the artist must have experienced the Orient, and somehow create a picture of the Near East from the perspective of a traveller by the end of the 19th century. No wonder, photographic qualities and elements can be recognized in Krämer’s paintings of the Orient too.

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OTTO SCHOEFFT IN EGYPT – A PHOTOGRAPHER FROM A HUNGARIAN PAINTER DYNASTY

Otto (1831–after 1890), the youngest brother of August Schoefft (1809–1888, “painter of the Sikhs”) was one of the first European photographers who lived and worked in Egypt, almost all his life. He comes from an artist family: his grandfather, father, one of his elder brothers (August), and his sister, were painters, another brother (Theodore) an architect. Thus, Otto started his career as a student at the Academy in Munich. He excelled in water-colour painting. However, his attention turned toward photography very soon, became an assistant of Carlo Naya (1816–1882), the famous photographer from Venice and accompanied him to Egypt. Later on he founded his own company and opened his own atelier in Cairo and in Alexandria. He travelled several times to black Africa. Otto contributed to a Baedeker (*Egypt, Handbook for Travellers*, Schoefft, Stromeier and Heymann, 1885), published an individual photo album on Cairo, and a lot of his works were used as illustrations in French and British journals. Several remarkable photography museums preserve Otto Schoefft’s photos as most valuable treasures of their collections. Apart from giving a survey of his life and work, the presentation is also going to provide an analysis of the image of Orient transmitted by his pictures.

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THE REPRESENTATIONS OF THE TOWER OF BABEL THROUGH THE EUROPEAN EYES DURING THE 19TH AND 20TH CENTURIES AD.

The Orient has attracted Europeans since a long time. Endless challenged to travel and to sometimes take huge risks to travel. Some could not afford to or dared to undertake the trip. Especially writers, artists, musicians or painters did not always reproduce what they have personally seen. It happened that they drew, talked or replicate what they heard or were told to produce. Therefore the European imagination of the Orient is coined with these romantic illustrations, like harem, palaces, scents, perfumes and bazaar for example. In this paper the author will show how the Europeans in the 19th and 20th centuries viewed the Orient on the example of the Tower of Babel. This wonder of the antique world has inspired countless people. Even nowadays the Tower of Babel is an inspiration and a model for artistes, architects, producers, directors. After a brief resume of the archaeological facts about the Tower of Babel, I will try to present an inventory of tableaux, building copies and other illustrations representing modern views of this legendary monumental masterpiece.

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A TRAVELOGUE OF SLOVAK POET RUDOLF FABRY “SALAM ALEKUM. STORIES FROM THE OLD AND NEW EGYPT” (1958)

Second book-length Slovak travelogue from Egypt in 20th century was published in 1958 by poet Rudolf Fabry (1915–1982) with a title “Salam Alekum. Stories from the Old and New Egypt”. He had visited Egypt in 1957 together with photographer B. Schreiber, whose photographs accompanied the book. Fabry described Egypt in the time of the beginning presidency of Nasser and he was constantly comparing post-colonial situation with the recent colonial past. As a visitor of Ancient Egyptian monuments, he came prepared by the study of works of German and Czech Egyptologists and visited Saqqara, Giza and Theban area. Before the travel, he had read even the travelogue of Kryštof Harant, quoting some *loci* then in his book. Fabry was a tourist and a proud citizen of a Socialist country, the travelogue provides thus complex evidence of various national and political stereotypes of the Czechoslovakia in 1950s. As a writer, he approached his travelogue as a combination of the description of his travel experience with historical and political sections of the book. The impressions from Egypt were reflected in the poems of Fabry as well and extracts from his poems will be examined as yet another way of “visualising the Orient”.

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VISUALISING EGYPT, GIVING BIRTH TO COLLECTIONS: AMALIA NIZZOLI, MARIANNE BROCKLEHURST AND THEIR PIONEERING ACTIVITY

Amalia Sola Nizzoli (1805 - ?) and Miss Marianne Brocklehurst (1832–1912) were among those early female personalities that traveled through Egypt leaving a detailed account of their journey. Amalia's *Memorie sull'Egitto* (1841) and Marianne's *Diary* (1873) still constitute exceptional testimonies of Egypt's customs as viewed by two European travelers of the Nineteenth Century. Furthermore, their remarkable experiences are not limited to the recollection of events: both Amalia's and Marianne's journeys have also contributed to the creation of two collections of Egyptian antiquities in Italy (Museo Civico Archeologico, Bologna) and England (Macclesfield Museum, Macclesfield). The paper will analyse and compare their impressions, the type of accounts they left, and the important events they witnessed as well as their significant contributions to Egyptology.

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VISUALIZING NEAR EAST IN BOHEMIAN EARLY MODERN TRAVELOGUES

The main goal of my paper is to discuss the ways in which Near East was depicted in travelogues of Bohemian origin dating from the 16th and 17th centuries, be these describing pilgrimages to the Holy Land or journeys in Egypt, central parts of the Ottoman Empire or Persia. In the next step, I will focus on the question to what extent such visual strategies corresponded to other period discourses of Othering, above all to rhetorical tools used by early modern travellers to produce the (Oriental) Other in their accounts.

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VISUALIZING THE ORIENT IN MUSEUMS, AND VARIOUS SCIENTIFIC AND ACADEMIC PUBLICATIONS IN CROATIA

Visualizing the Near East and Egypt is present in Croatia since the 1870s when the first Egyptian collection at the National museum in Zagreb was formed. Since then various scholars, travellers and academic professors used wide range of visualizing material to show public audience ancient monuments and the way of life at the Ancient Near East. One of the first visualizing materials which came to Croatia was the photographs by well-known Italian photographer Antonio Beato (c. 1832–1906). He shot wide range of photographs of monuments in Egypt between 1860 and 1906, and later he sold them to tourists. His photographs were bought by the members of Amering family in Cairo and Luxor in 1870's and brought to Dubrovnik. During 1920's and 1930's university professors Gavro Manojlović and Grga Novak used various photographic materials for their public and university lecture in Zagreb and Beograd. Grga Novak took his own photographs during his academic trips to Egypt in 1932/1933, and 1935. Since 1970's wide range of scholars from the Archaeological museum in Zagreb (Duje Rendić-Miočević, Ante Rendić-Miočević, Ivan Mirnik, Igor Uranić) and the University of Zagreb (Petar Selem, Mladen Tomorad) went to Egypt where they took photographs which they used for their lectures or public presentations. During their lecture authors will present and discussed these names, their background, and such visualizing material with the social impact of their time.