

Obelisk

Henry Honeychurch Gorringe

Washington's Monument John Steele Gordon,2016-02-02 The colorful story behind one of America's greatest monuments and of the ancient obelisks of Egypt, now scattered around the world. Conceived soon after the American Revolution ended, the great monument to George Washington was not finally completed until almost a century later; the great obelisk was finished in 1884, and remains the tallest stone structure in the world at 555 feet. The story behind its construction is a largely untold and intriguing piece of American history, which acclaimed historian John Steele Gordon relates with verve, connecting it to the colorful saga of the ancient obelisks of Egypt. Nobody knows how many obelisks were crafted in ancient Egypt, or even exactly how they were created and erected since they are made out of hard granite and few known tools of the time were strong enough to work granite. Generally placed in pairs at the entrances to temples, they have in modern times been ingeniously transported around the world to Istanbul, Paris, London, New York, and many other locations. Their stories illuminate that of the Washington Monument, once again open to the public following earthquake damage, and offer a new appreciation for perhaps the most iconic memorial in the country.

The New York Obelisk, Cleopatra's Needle Charles Edward Moldenke,1891

The New York Obelisk Charles E. Moldenke,2020-08-06 Reproduction of the original: The New York Obelisk by Charles E. Moldenke

The New York Obelisk, Cleopatra's Needle Charles Edward Moldenke,2014-02-02 Hardcover reprint of the original 1891 edition - beautifully bound in brown cloth covers featuring titles stamped in gold, 8vo - 6x9. No adjustments have been made to the original text, giving readers the full antiquarian experience. For quality purposes, all text and images are printed as black and white. This item is printed on demand. Book Information: Moldenke, Charles Edward. The New York Obelisk, Cleopatra's Needle. With A Preliminary Sketch of The History, Erection, Uses, And Signification of Obelisks. Indiana: Repressed Publishing LLC, 2012. Original Publishing: Moldenke, Charles Edward. The New York Obelisk, Cleopatra's Needle. With A Preliminary Sketch of The History, Erection, Uses, And Signification of Obelisks, . New York, 1891. Subject: Obelisks

The Obelisk Gate N. K. Jemisin,2016-08-16 Essun's missing daughter grows more powerful every day, and her choices may destroy the world in this magnificent Hugo Award winner and NYT Notable Book. (NPR) The season of endings grows darker, as civilization fades into the long cold night. Essun -- once Damaya, once Syenite, now avenger -- has found shelter, but not her daughter. Instead there is Alabaster Tenring, destroyer of the world, with a request. But if Essun does what he asks, it would seal the fate of the Stillness forever. Far away, her daughter Nassun is growing in power -- and her choices will break the world. N. K. Jemisin's award winning trilogy continues in the sequel to The Fifth Season.

Notes of Research on the New York Obelisk Alexis Anastay Julien,1893

Obelisk Brian A. Curran,Anthony Grafton,Pamela O. Long,Benjamin Weiss,2009-03-20 The many meanings of obelisks across nearly forty centuries, from Ancient Egypt (which invented them) to twentieth-century America (which put them in Hollywood epics). Nearly every empire worthy of the name—from ancient Rome to the United States—has sought an Egyptian obelisk to place in the center of a ceremonial space. Obelisks—giant standing stones, invented in Ancient Egypt as sacred objects—serve no practical purpose. For much of their history their inscriptions, in Egyptian hieroglyphics, were completely inscrutable. Yet over the centuries dozens of obelisks have made the voyage from Egypt to Rome, Constantinople, and Florence; to Paris, London, and New York. New obelisks and even obelisk-shaped buildings rose as well—the Washington Monument being a noted example. Obelisks, everyone seems to sense, connote some very special sort of power. This beautifully illustrated book traces the fate and many meanings of obelisks across nearly forty centuries—what they meant to the Egyptians, and how other cultures have borrowed, interpreted, understood, and misunderstood them through the years. In each culture obelisks have taken on new meanings and associations. To the Egyptians, the obelisk was the symbol of a pharaoh's right to rule and connection to the divine. In ancient Rome, obelisks were the embodiment of Rome's coming of

age as an empire. To nineteenth-century New Yorkers, the obelisk in Central Park stood for their country's rejection of the trappings of empire just as it was itself beginning to acquire imperial power. And to a twentieth-century reader of Freud, the obelisk had anatomical and psychological connotations. The history of obelisks is a story of technical achievement, imperial conquest, Christian piety and triumphalism, egotism, scholarly brilliance, political hubris, bigoted nationalism, democratic self-assurance, Modernist austerity, and Hollywood kitsch—in short, the story of Western civilization.

Egyptian Obelisks Henry Honeychurch Goringe, 1885 A deluxe book produced at the point that Harroun and Bierstadt dissolved their business ... The Artotypes in this book are some of the finest produced by Bierstadt. The pictorial record of this engineering feat is remarkable in itself; casing and tilting the obelisk, loading it into the side of the ship by removing part of the hull, pulling it out on a special dock in the Hudson and then moving it by custom made rail from the river to the site next to the Metropolitan Museum. The illustrations show the hieroglyphics, now mostly lost due to New York's polluted air, bright and clear.--Hanson Collection catalog, p. 82

The Aswân Obelisk Egypt. Maşlahat al-Āthār, Reginald Engelbach, 1922

Moving the Obelisks: Bern Dibner, 2017-06-28 Dating from the beginning of historical memory, the obelisks of ancient Egypt—those tall, tapering shafts typically weighing from 200 to 500 tons—were carved from a single block of solid stone to commemorate the ruler of the moment. Many of these ancient monoliths, taken from Egypt as trophies of conquest and symbols of power through the efforts of extraordinary human labor and engineering ingenuity, were re-established in the capitals and seats of empire that also inherited Egypt's burden of civilization. While near the climax of their historical potency, obelisks were erected by Alexandria, Nineveh, Constantinople, Rome, Paris, London, New York, etc. Fascinating as obelisks are as tracers of world history, the methods by which they have been moved and raised from ca. B.C. 1500 to A.D. 1880 (when the New York obelisk was raised) are more interesting still, and this epic history and associated engineering feats are encapsulated in this volume. The book records information, as far as we have it, on the building of the pyramids and the moving of the obelisks, together with various conjectures. What is certain is that the obelisks were moved great distances by man power alone. We do have a full record of the moving of the Vatican obelisk in 1586 from several contemporary accounts, most especially that of the project's deviser and chief engineer, Domenico Fontana, and this move is the central concern of the book: it details how Fontana, with the enthusiastic backing of Pope Sixtus V, solved the problem by utilizing 48 capstans spread over what is now St. Peter's Square, turned by the combined muscle power of men and horses. Full accounts are also given of the Paris, London, and New York obelisks. Of particular interest here are the various methods—including a pontoon built around a prone obelisk—by which the monoliths were transported on the high seas. Contemporary engravings are reproduced throughout.

The New York Obelisk, Or, How Cleopatra's Needle Came to New York and what Happened when it Got Here Martina D'Alton, 1993 This delightful book tells the story of how Cleopatra's needle, the popular Egyptian obelisk that is now located in Manhattan's Central Park, came to New York in January of 1881.-- Metropolitan Museum of Art website.

The Luxor Obelisk and Its Voyage to Paris Jean-Baptiste Apollinaire Lebas, Jean-Baptiste Apollinaire Lebas, 2021-03-08 The extraordinary story of how an obelisk from the banks of Luxor was transferred to the Place de la Concorde in Paris in the early 19th century Transporting the Luxor obelisk from Egypt to Paris was one of the great engineering triumphs of the early nineteenth century. No obelisk this size (two hundred and fifty tons) had left Egypt in nearly two thousand years, and the task of bringing it fell to a young engineer, Apollinaire Lebas, a man of extraordinary resolve and ability. His is a tale of adventure, excitement, and drama, but one hardly known to the English-speaking world. Lebas' team was struck by the plague; they ran out of wood; they had to wait four months for the Nile to rise to free their beached ship. But in the end, The Luxor, with its precious cargo on board, sailed down the Nile. On October 25, 1836 before two hundred thousand cheering Parisians, Lebas raised his obelisk. He was rewarded handsomely by his king, a medal with his name on it was struck, and his body lies in the famous Pere Lachaise Cemetery in Paris along with French luminaries. Now this first-

ever translation of Lebas's account, including digitally enhanced copies of his beautiful drawings, makes his remarkable story available to a wide audience.

A Short History of the Egyptian Obelisks William Ricketts Cooper, 1878

The Obelisks of Egypt Labib Habachi, Charles Cornell Van Siclen, 1977

A Short History of the Egyptian Obelisks W. Cooper, M. Chabas, 2014-09-05 An excerpt from the beginning of Chapter I. Characteristics of an Obelisk: OF all the monuments of Egypt the most striking and the most characteristic are the Obelisk and the Pyramid; both of them solar emblems: the one significant of the rising, and the other of the setting sun; and both alike dating from that pre-historic period of civilization which was in perfection ere the Father of the Faithful had descended from Ur of the Chaldees, or the Turanian races of India were oppressed by their Aryan brethren. For so long a succession of centuries has the Obelisk been admired and copied in the various cities of Africa, Asia, and Europe; Alexandria, Constantinople, and Rome, that the original peculiarities of the structure itself have been occasionally lost sight of: and any single vertical monument that could not be exactly described as a column, has been set down as an obelisk. Hence there is still in popular acceptance some inaccuracy as to the exact form that an obelisk should assume: and it becomes necessary at once to define what an obelisk is, and what it is not as to external form, before we proceed to examine the intention of its symbolism. An obelisk, or tekhen, to give it its Egyptian name, then, is a monument composed of a single quadrangular upright stone, having its four faces inclined towards each other; and in section, all its angles, right angles, and all its sides; parallel to each other; its height is not less than that of ten diameters, taken at the base; and its apex is abruptly terminated by a small pyramidion, whose faces are inclined at about an angle of sixty degrees. The obelisk is generally supported upon a quadrangular base, the height of which is approximately that of a cube and a half, and which is also, like the obelisk, composed of a single stone, this base is further supported by two broad and deep steps. It is not necessary that the four sides of either obelisk or base ' have in section the same width, provided that each opposite side is exactly equal; but it is necessary that the lines of the monument be right lines; and that it should have no more than four sides. A polygonal, or a cylindrical monolith is not an obelisk; on the other hand, obelisks may be either inscribed or uninscribed; but the ornamentation is never in relief, other than the low sunken relief used in Egyptian art, and known as incavo rilievo; and the inscription is always vertical with the lines of the monument, and not horizontal. It must be added, also, that entasis or that slight curvature of all long lines, which is so marked a feature in classic architecture, is wholly foreign to the design of an obelisk in the best period of Pharaonic art.

The Black Obelisk Erich Maria Remarque, 2013-12-03 From the author of the masterpiece *All Quiet on the Western Front*, *The Black Obelisk* is a classic novel of the troubling aftermath of World War I in Germany. A hardened young veteran from the First World War, Ludwig now works for a monument company, selling stone markers to the survivors of deceased loved ones. Though ambivalent about his job, he suspects there's more to life than earning a living off other people's misfortunes. A self-professed poet, Ludwig soon senses a growing change in his fatherland, a brutality brought upon it by inflation. When he falls in love with the beautiful but troubled Isabelle, Ludwig hopes he has found a soul who will offer him salvation—who will free him from his obsession to find meaning in a war-torn world. But there comes a time in every man's life when he must choose to live—despite the prevailing thread of history horrifically repeating itself. "The world has a great writer in Erich Maria Remarque. He is a craftsman of unquestionably first rank, a man who can bend language to his will. Whether he writes of men or of inanimate nature, his touch is sensitive, firm, and sure."—The New York Times Book Review

The Emperors' Needles Susan Sorek, 2022-04-02 Obelisks, originally associated with the sun cult, had their heyday between 2000 and 1500 BC, when they adorned the Nile's banks and proclaimed the splendour of the pharaohs. Today, only twenty-seven Egyptian obelisks remain standing and they are scattered in various locations throughout the world. Rome, with thirteen, boasts more than anywhere else, including Egypt itself. These monolithic structures can be seen in every corner of the 'Eternal City' and still hold a fascination for all who gaze upon them. This book is

intended as a general guide to the obelisks that have found their way to the four corners of the earth. It examines the interest shown in them by the Roman emperors; it discusses each obelisk in detail, and traces individual histories and anecdotes concerning their journeys from Egypt. The work is illustrated throughout and translations of some of the relevant historical texts are supplied.

Notes of Research on the New York Obelisk Alexis A. Julien, 1883

The Obelisk David Lewis Paget, 2017-11 A collection of Narrative Poetry by Australian Poet David Lewis Paget.

The Obelisk and Freemasonry According to the Discoveries of Belzoni and Commander Gorringe John Adam Weisse, 1880

Decoding **Obelisk**: Revealing the Captivating Potential of Verbal Expression

In a time characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its ability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Obelisk**," a mesmerizing literary creation penned with a celebrated wordsmith, readers embark on an enlightening odyssey, unraveling the intricate significance of language and its enduring effect on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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