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$$\frac{R^2}{2} \frac{1}{c^2} \frac{d^2 \theta}{dt^2} = \frac{8\pi G}{c^4} \frac{T_{ij}}{r^2}$$
$$\Omega = 4 \left(\frac{1+2A^2}{1-2A^2} - \frac{A^2 T^2}{A^2 T^2} \right) = A(1+4A^2 - 2A^2 T^2)$$
$$\frac{R^2}{2} \frac{1}{c^2} \frac{d^2 \theta}{dt^2} = \theta^i \wedge \theta^j = \theta^i \wedge \theta^j = \frac{a'}{ab} \frac{b+\pi b'}{7b^2} \theta^i \wedge \theta^j$$
$$\left(\frac{V_r}{r} \right)^2 + \left(\frac{\partial V_z}{\partial z} \right)^2 + \left(\frac{\partial V_\phi}{\partial r} + \frac{\partial V_z}{\partial r} \right)^2 + \left(\frac{\partial V_\phi}{\partial r} - \frac{V_\phi}{r} \right)^2 + \frac{2V_\phi}{r} \left(\frac{\partial V_z}{\partial r} + \frac{\partial V_\phi}{\partial r} \right)^2$$
$$\frac{r^2}{c^2} \frac{d^2 \theta}{dt^2} \approx 10^{-10} \div 10^{-11}$$

Volume 10

Number 4

October - December
2021



Intellectual Archive

Volume 10, Number 4

Publisher : Shiny World Corp.
Address : 9200 Dufferin Street
P.O. Box 20097
Concord, Ontario
L4K 0C0
Canada

E-mail : support@IntellectualArchive.com
Web Site : www.IntellectualArchive.com
Series : Journal
Frequency : Every 3 months
Month : October - December 2021
ISSN : 1929-4700
DOI : 10.32370/IA_2021_12
Trademark : **IntellectualArchive™**

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Toronto, October/December 2021

THE MAGIC OF THE QUEEN OF EGYPT IN THE ROSE "CLEOPATRA"

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*Age cannot wither her, nor custom stale her infinite variety
William Shakespeare , Antony and Cleopatra, ACT 2 SCENE 2*

Abstract

Presented a new approach to the training future teachers, including Science (biology, botany, etc.) through the prism of the rose named after the last pharaoh of Egypt, Queen Cleopatra. The authors consider the Cleopatra rose not through the preparation of a plant in the laboratory (while scientific botanists search to know flowers physiologically and morphologically in the spirit of progress and truth,) but reveal the secrets and magic of the Cleopatra rose through the knowledge of "life truths", thus forming professionally oriented foreign language educational space at university (foreign language, history, geography, philosophy, chemistry, art (A.S. Arensky's ballet "Egyptian Nights", operas "Cléopâtre" by Massenet and "Giulio Cesare in Egitto" by Haendel), cinema, literature, psychology), involving students in romantic love, the ability to understand the flower codes inherent in the Cleopatra rose. We use floral codes strategically in their fiction as subtexts for practitioners of the language of flowers.

Key words: Queen Cleopatra, rose Cleopatra, Julius Caesar, Mark Anthony, Rome, Egypt, Dante, Shakespeare, Haggard, Handel, company W. Kordes & Söhne rose (Germany), students, foreign language, university.

Our project group (Fig. 2) explores the roses named after famous people and this article presents the Cleopatra rose and it's heroine (Fig. 3, 4), **see video** [124].



Fig. 2. The Rose Cleopatra.



Fig. 1. Novak T. [91; 128], Faut M. [96; 98], and Holovko T. [74; 75; 97]. Fig. 3. The Bust of Cleopatra.

Cleopatra is a mystery all in herself, very little is known about the Egyptian Queen... It is said that she committed suicide by placing a poisonous snake upon her body and allowing it to bite her and ultimately kill her. But there are other theories that focus on different death, and theories that somehow counteract others while supporting something completely different. Cleopatra is a enigma, and the whole theory of who she is, what she looked like, how she died and where she is buried is something we know very little about...[75], see video [124].

Cleopatra VII Philopator (Greek: Κλεοπάτρα Φιλοπάτωρ; 69 BC –10 August 30 BC), often referred to simply as Cleopatra, was Queen of the Ptolemaic Kingdom of Egypt (Fig. 4, 5), and its last active ruler [104].

A member of the Ptolemaic dynasty, she was a descendant of its founder Ptolemy I Soter (Fig. 7) a Macedonian Greek general and companion of Alexander the Great (Fig. 8). Cleopatra was a daughter of Ptolemy XII (Auletes) (Fig. 6). After the death of Cleopatra,



Fig. 4 Ptolemaic Egypt circa 235 BC [123].

Egypt became a province of the Roman Empire, marking the end of the second to last Hellenistic state and the age that had lasted since the reign of Alexander (336–323 BC). Her native language was Koine Greek, and she was the only Ptolemaic ruler to learn the Egyptian language [51], see videos [4; 120].



Fig. 5. The Berlin Cleopatra. Fig. 6. Ptolemy II. Fig. 7. Bust of Ptolemy I Soter. Fig. 8. Alexander the Great.

Cleopatra was clever and well-educated, but unlike Caesar and Augustus the nature of her intelligence remains elusive, and it is very hard to see how her mind worked or fairly assess her intellect [52], **see video [73]**.

Cleopatra could speak various languages and served as the dominant ruler in all three of her co-regencies. Her romantic liaisons and military alliances with the Roman leaders Julius Caesar (Fig. 9) and Mark Antony (Fig. 10, **see videos [84; 86; 25]**), as well as her supposed exotic beauty and powers of seduction, earned her an enduring place in history and popular myth [57; 72], **see video [51]**.

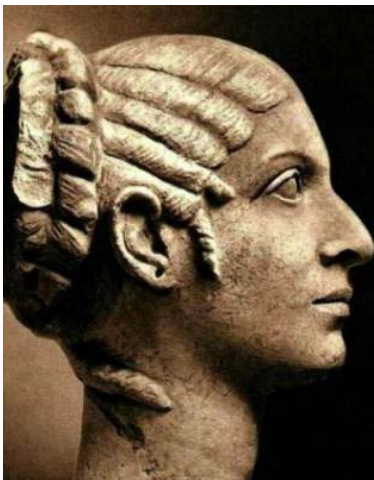


Fig. 9. Cleopatra.

Fig. 10. Julius Caesar.

Fig. 11. *Cleopatra* (1963, USA).

Cleopatra (Fig. 9) believed herself to be a living goddess, and she often used clever stagecraft to woo potential allies and reinforce her divine status. A famous example of her flair for the dramatic came in 48 B.C., when Julius Caesar (Fig 10) arrived in Alexandria during her feud with her brother Ptolemy XIII. Knowing Ptolemy's forces would thwart her attempts to meet with the Roman general,



Fig. 12. Cleopatra and Caesar.

Fig. 13. *Cleopatra* (1963) [14].

Fig. 14. Caesar and Caesarion.

Cleopatra had herself wrapped in a carpet (Fig. 13, 43), **see video [46; 63]**) – some sources say it was a linen sack – and smuggled into his personal quarters. Caesar was dazzled by the sight of the young queen in her royal garb, and the two soon became allies and lovers [61], **see the movie [80]**. As Caesar was named a dictator and Cleopatra a goddess (Fig. 11; 12), the queen gave birth to his son (Fig. 14). Caesarion's birth encourages Cleopatra in her ideas of building a world empire (**see the video [30; 33]**).

Cleopatra later employed a similar bit of theater in her 41 B.C. encounter with Mark Antony. When summoned to meet the Roman Triumvir in Tarsus (Fig. 16), she



Fig. 16. Tarsus (Turkey).
GPS coordinates: 36.913202, 34.892067

Fig. 15. Cleopatra's fabled Golden Barge. is said to have arrived on a golden barge adorned with purple sails and rowed by oars made of silver (Fig. 15). Cleopatra had been made up to look like the goddess Aphrodite (Fig. 18, 19, 20), and she sat beneath a gilded canopy while attendants dressed as cupids fanned her and burned sweet-smelling incense. Antony – who considered himself the



Fig. 17. Cleopatra's Gate in Tarsus.

Fig. 18. Antony (Richard Burton) and Cleopatra (Elizabeth Taylor). Meeting on the barge (Cleopatra, 1963).

embodiment of the Greek god Dionysus (Fig. 21) – was instantly enchanted [61].

The Parthian Empire located in modern-day Iraq posed a threat to Antony's eastern territory and he planned a military campaign to subdue them. But Antony needed money to put his plan into action and he looked to Cleopatra – ruler of Egypt and the richest woman in the world – to supply it. In 41 BC he summoned Cleopatra to meet him in the city of Tarsus in modern-day Turkey [49]. (Fig. 17, 18).



Fig. 19. Feast on the barge (Cleopatra, 1963).



Fig. 20. Antony and Cleopatra on the feast.



Fig. 21. Cleopatra as Afrodita and the Greek god Dionysus.



Fig. 22. Rosa Cleopatra (1994).

Tarsus is a city with a very long history, and numerous famous individuals have strolled down its streets. The first meeting of Mark Antony and Cleopatra (Fig. 18; 19; 20; 21, see video [34]) is undoubtedly one of the most colourful episodes in the history of Tarsus. It is often said that it took place at one of the massive gates of the city. This particular gate is now called the Cleopatra's Gate (Fig. 17) at the memory of that event. Ancient Tarsus, the capital of the Roman province of Cilicia, was surrounded by two lines of fortifications [52].

[Antony was by Plutarch] "...carried away by her to Alexandria, there to keep

holiday, like a boy, in play and diversion, squandering and fooling away in enjoyment that most costly of all valuables, time" [49].

Plutarch was a Greek historian who wrote a history of the life of Antony in the first century AD. We join his story as Cleopatra receives Antony's summons to join him:

"She had faith in her own attractions, which, having formerly recommended her to Caesar and the young Pompey, she did not doubt might prove yet more successful with Antony. Their acquaintance was with her when a girl, young, and ignorant of the world, but she was to meet Antony in the time of life when women's beauty is most splendid, and their intellects are in full maturity. She made great preparations for her journey, of money, gifts, and ornaments of value, such as so wealthy a kingdom might afford, but she brought with her her surest hopes in her own magic arts and charms.

...she came sailing up the river Cydnus in a barge with gilded stern and outspread sails of purple, while oars of silver beat time to the music of flutes and fifes and harps. She herself lay all along, under a canopy of cloth of gold, dressed as Venus in a picture, and beautiful young boys, like painted Cupids, stood on each side to fan her. Her maids were dressed like Sea Nymphs and Graces, some steering at the rudder, some working at the ropes.

...perfumes diffused themselves from the vessel to the shore, which was covered with multitudes, part following the galley up the river on either bank, part running out of the city to see the sight. The market place was quite emptied, and Antony at last was left alone sitting upon the tribunal; while the word went through all the multitude, that Venus was come to feast with Bacchus for the common good of Asia [49].

And what did Cleopatra really look like? (Fig. 23). Cleopatra made real based on The Berlin Cleopatra (Fig. 5), a sculpture created around the time of her visits to Rome in 46–44 BC. Her makeup look is based on the green/blue malachite paste for



eyeshadow, red oche lipstick and rouge, and black khol for eyeliner and mascara [76].

Egyptologist Robert Bianchi says, for Cleopatra "there is nothing that approaches the Western concept of a portrait in either ancient Egyptian or ancient Greek art." But there are some potential leads. Among the most promising are coins minted during her reign – portrayals that are far from Hollywood's glamorous visions.

Fig. 23. A likely posthumously-painted portrait of Cleopatra, from Roman Herculaneum, Italy, dated to the 1st century AD.

No two coins are quite alike, but in many, the most prominent features are an

aquiline nose and a jutting chin. She wears her curly hair not in bangs but in the popular melon style of the time, tied in a bun at the base of her skull [53], Fig. 24.

On some of the coins, her nose is seen to be less hooked, her cheeks full and her chin small. On coins issued by others, such as Mark Antony, her nose hooks dramatically, her forehead slopes broadly, her chin is pointy and her entire face is perceived as more masculine [54], Fig. 25, **see the videos** [133; 134].



Fig. 24. A coin from Antony and Cleopatra's alliance, dated to 37-33 B.C.



Fig. 25. Cleopatra Coin Depiction

The obsession with Cleopatra's looks started in literature and drama. In Shakespeare's play *Antony and Cleopatra*, the queen's portrait was stated as:

Age cannot wither her, nor custom stale
Her infinite variety: other women cloy
The appetites they feed: but she makes hungry
Where most she satisfies; for vilest things
Become themselves in her: that the holy priests
Bless her when she is riggish [wanton]"

Shakespeare, Antony and Cleopatra (II.ii)



Fig. 26. The Rose Cleopatra.



Fig. 27. Modern Cleopatra by Sally-Ann Ashton.



Fig. 28. Bust of Cleopatra.



Fig. 29. Cleopatra Statue.

A second portrayal came from H. Rider Haggard's novel *Cleopatra* (1889) who had a more direct description of the queen, who is a 'Thing of Flame':

"Then I looked upon...that face which seduced Caesar... I looked upon the flawless Grecian features, the rounded chin, the full, rich lips, the chiselled nostrils, and the ears fashioned like delicate shells. I saw the forehead, low, broad, and lovely, the crisped, dark hair falling in heavy waves that sparkled in the sun, the arched eyebrows, and the long, bent lashes. There before me was the grandeur of her Imperial shape. There burnt the wonderful eyes, hued like the Cyprian violet" [17].

An Egyptologist from Cambridge Sally Ann Ashton, analyzed the genealogy of Cleopatra, her profile on ancient coins, as well as sculptural images and reproductions of the temple decorations in Dandara (located on the west bank of the Nile). The Egyptologist came to the conclusion that Cleopatra's nose was too large, her lips were thin, and her chin was sharp. The skin color of the legendary woman was dark. Besides, her body did not meet the beauty standards of our time. With a height of 4.9 ft, she was obviously overweight [15]. Fig. 27, **see the videos [76; 77]**.

In Hollywood, Cleopatra has been played by an array of stunning actresses. **Elizabeth Taylor** (Fig. 30), who was put under the "gaze" as the "Queen of the Nile" in the best-known film version of the ruler's story, *Cleopatra* (1963, USA), is a mainstay on short lists of moviedom's most attractive leading ladies (**see the movie [31]**). *Cleopatra* is a silent film created in 1912 by **Helen Gardner** (Fig. 31) and the Helen Gardner Picture Players. The film, in which Gardner stars in the title role, was based



Fig. 30. Elizabeth Taylor as Cleopatra (1963). Fig. 31. Helen Gardner as Cleopatra (1912).

on a play written by Victorien Sardou (see the movie [27]).

One of cinema's first sex symbols, **Theda Bara** (Fig. 32), invested her Cleopatra with dark sensuality in the lost silent classic *Cleopatra* (1917), (see video [126]). Before the Production Code reined in sexual suggestiveness, a scantily clad **Claudette Colbert** (Fig. 33, see the movie [28]) caused a sensation in Cecil B. DeMille's



Fig. 32. Theda Bara, 1917. Fig. 33. Claudette Colbert, 1934. Fig. 34. Vivian Leigh, 1945.

epic *Cleopatra* (1934); Vivian Leigh (Fig. 34) was the beguiling queen in *Caesar and Cleopatra* (1945) (see the film [29]) [131] like Elena Koreneva as Cleopatra (Fig. 35) in *Caesar and Cleopatra* (1979) by B. Show (see the movies [112; 113]).



Fig. 35. Elena Koreneva as Cleopatra, 1979. Fig. 36. Sophia Loren as Cleopatra, 1954.

Sophia Loren in *Two nights with Cleopatra* (1954, Italy), Fig. 36, see video [62]; **Monica Bellucci** in *Asterix & Obelix: Mission Cleopatre* (2002), Fig. 37, see videos [11; 12]; **Leonor Varela** in *Cleopatra* (1999) (see the movie [36], Fig. 38).



Fig. 37. Monica Bellucci as Cleopatra (2002). Fig. 38. Leonor Varela as Cleopatra (1999).

It's 20 years since a fine book by Lucy Hughes-Hallett [72] undertook to disentangle the last and most resourceful of the Ptolemys from those myths which have masked her as an eastern whore (Boccaccio, 1313–1375); a lustful sinner (Dante (Fig. 40); an avaricious nymphomaniac (Cassius Dio); and – even further from the mark – a "silly little girl" (B. Shaw). Hughes-Hallett's work has now spawned a worthy successor. Ideally, as Stacy Schiff observes in her magnificent re-creation of both an extraordinary woman [37]., and her times, our sense of Cleopatra would be heightened by her dramatic appearance as the doomed heroine of a sumptuous opera (Massne).

Cleopatra was well known for her stunning beauty, and her seductive relationships with the Roman dictator Julius Caesar, and his general, Marc Antony.

The Inferno, the first part of Dante's *Divine Comedy* (Italian poet and scholar Dante Alighieri (Fig. 39) is best known for his masterpiece *La Commedia* (known in



English as *The Divine Comedy*), which is universally considered one of world literature's greatest poems) that inspired describes the poet's vision of Hell. The story begins with the narrator (who is the poet himself) being lost in a dark wood where he is attacked by three beasts which he

Fig. 39. Dante Alighieri and Beatrice.

cannot escape. He is rescued by the Roman poet Virgil who is and sent by Beatrice (Dante's ideal woman) (Fig. 39). Together, they begin the journey into the underworld or the 9 Circles of Hell [90], see videos [67; 138], Fig. 41.

In "The Inferno" Dante placed the soul of Cleopatra, along with her lover Marc Antony (Fig. 42), in the second circle for her sins of lust [108], see video [16].



Fig. 40. The Dante Alighieri sculpture in Saint Vladimir Hill park in Kyiv by Luciano Massari (2015).



Fig. 41. Circles of Hell in Dante's *Inferno*.

Circle 1. **Limbo**: Where those who never knew Christ exist. Dante encounters Ovid, Homer, Socrates, Aristotle, Julius Caesar (Fig. 43), and more here. Circle 2. **Lust**: Self-explanatory. Dante encounters Achilles, Paris, Tristan, Cleopatra, and Dido, Mark Antony among others... [22].

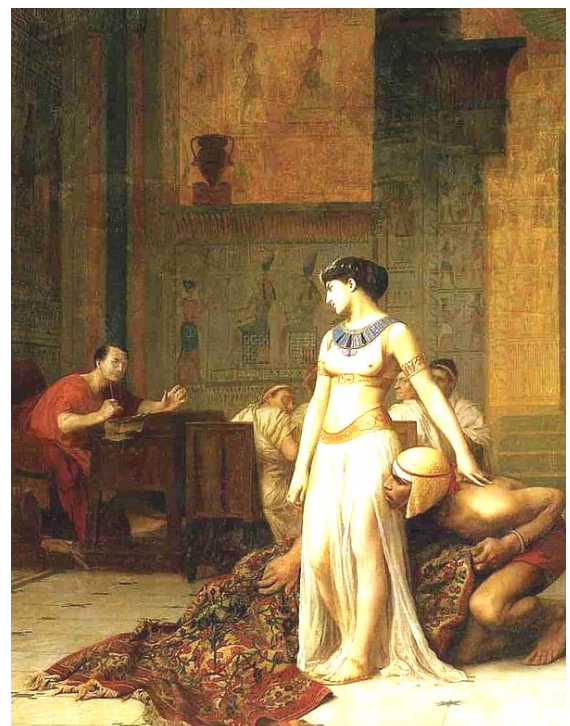


Fig. 43. Cleopatra Before Caesar (1866) by Jean-Léon Gérôme.



Fig. 42. Antony and Cleopatra (*Cleopatra*, 1963).

In Dante's *Hell*, a person is judged by his own standards, that is, by the standards

of the society in which he lived. For example, in classical times, suicide wasn't considered a sin, but adultery was. Therefore, the spirit is judged by the ethics by which he or she lived and is condemned for adultery, not suicide. The second circle is the true beginning of Hell and is also where the true punishments of *Hell* begin, and Minos, the mythological king of Crete, sits in judgment of the damned souls. Circle II is the circle of carnal lust. The sinners are tossed and whirled by the winds, as in life they felt themselves – helpless in the tempests of passion. This canto also begins descriptions of the circles devoted to the sins of incontinence: the sins of the appetite, the sins of self-indulgence, and the sins of passion. Among those whom Dante sees in Circle II are people such as Cleopatra, Dido, and Helen. Some of these women, besides being adulteresses, have also committed suicide [56].

While the Roman Republic collapsed, Cleopatra VII ruled Egypt as the most powerful woman in the world. Nearly 1400 years later, Giovanni Boccaccio (Italian poet and scholar, best remembered as the author of the earthy tales in the *Decameron*) wrote *De Mulieribus Claris* (1361) to honor women who overcame the limitations of their sex with a virilis animus, a "manly spirit." Cleopatra was a puzzle to Boccaccio: while she undeniably displayed the "manly" characteristics of intelligence and bravery, Boccaccio's Roman sources portrayed her as an uncontrollable corrupting influence [2], (Fig. 44, 45).



Fig. 44. "Cleopatra" (1876) by Francis Bernard Dicksee.



Fig. 45. "Cleopatra on the Terraces of Philae" (1896) by Frederick Arthur Bridgman.

While artist Bridgman (1847–1928) specialized in scenes from daily life in North Africa especially its women – "Cleopatra on the Terraces of Philae", 1896 (Fig. 45) is one of several imaginary historical scenes set in ancient Egypt. Cleopatra prepares her departure by boat from the idyllic island of Philae, now best known for its ruins of the Kiosk of Trajan, here depicted in the far left background – which was not actually built until a century after Cleopatra's reign [3].

The episode represented in painting *The Banquet of Cleopatra* by Giambattista Tiepolo (Fig. 46, 47) is drawn from the Roman historian Pliny's *Historia naturalis* (Natural History). Here Pliny recounted the tale of a famous contest between the Egyptian and Roman rulers, where by Cleopatra wagered that she could stage a feast more lavish than the legendary excesses of Mark Antony. Tiepolo's painting shows the dramatic moment at the end of Cleopatra's



Fig. 47. A fragment of the painting.

Fig. 46. *The Banquet of Cleopatra* (1743–1744) by Giambattista Tiepolo.

sumptuous repast when, faced with a still scornful Mark Antony, she wins the wager by using her trump card. Removing one of a pair of priceless pearls that she wears as earrings, Cleopatra dissolves the pearl in a glass of vinegar and drinks it – an extravagance that causes Mark Antony to lose his bet [70].

The famous story of Cleopatra's pearls is told by Pliny the Elder in his *Natural History* (9.119-21): "The last of the Egyptian queens," he says, "owned the two largest pearls of all time, left to her by oriental kings. When Antony was stuffing himself daily with rare foods, she proudly and impudently, like the royal harlot that she was, sneered at his attempts at luxury and extravagance. When he asked her what could be added in the way of sumptuousness she replied that she would use up 10,000,000 sesterces [\$500,000 on the gold standard] at one dinner. Antony was

eager to learn about it but didn't think it could be done. So they made a bet, and on the next day when the bet was to be decided, she set before Antony a dinner that under other circumstances would have been a magnificent one but was an everyday affair for Antony. She did this so that the day should not be entirely wasted. Antony laughed at her and asked for the reckoning. But she said that this was merely a preliminary and assured him that the real banquet would use up the estimated sum and that she would consume the half-million dollar dinner all by herself. Then she ordered the dessert to be served. According to instructions, the servants placed but one dish before her, containing vinegar whose acidity and strength dissolves pearls into slush (*tabes is Pliny's word*). She was at the time wearing in her ears that remarkable and truly unique work of nature known as pearls. So while Antony was wondering what in the world she was going to do, she took one pearl from her ear, plunged it into the vinegar, and when it was dissolved, swallowed it. Lucius Plancus, who was refereeing the bet, put his hand on the other pearl as she was preparing to dissolve it in like manner and declared Antony the loser. This was a definite omen [of Antony's fate]...

The friendship of Antony and Cleopatra lasted from 41 to 31 B.C. It might be thought that the pearl episode took place at the very beginning of their acquaintance in 41, for Athenaeus, quoting Socrates of Rhodes (who apparently lived in the time of Augustus), describes the elaborate banquets that Cleopatra gave Antony and his friends when they first met... One is almost tempted to conjecture that Cleopatra had just read, or had heard a reading of, Horace's poem, which was written about 33 B.C...

It will be noticed that the Cleopatra story is ten times as good, as far as the supposed value of the pearl is concerned. Horace wrote his poem about 33 B.C., within a few years of the time when Cleopatra was doing her pearling. But Horace's tale concerns a young man who probably anticipated her by a few years, though some have assumed that Aesopus imitated Cleopatra.

Are these stories true? It is unfortunate for this good story, that no acid the human stomach can endure is capable of dissolving a Pearl even after a long

maceration in it... No doubt the wily Egyptian swallowed her Pearl safe and sound, and in some more agreeable potation than vinegar, secure of its ultimate recovery uninjured; and invented the story of its complete and instantaneous dissolution... In any case, it is clear that the story about Cleopatra could not be true in its literal sense, though there is truth in it. Pearls don't dissolve instantly like pills.

Of what stuff is a pearl made? Carbonate of lime for the most part, 91.72 per cent to be exact, the same stuff that is in the oyster shell. But did the ancients know what pearls were made of and did they know the virtues of lime? The answer to both questions is "Yes." The word *concha* meant "oyster" or "shell" or "pearl" (Fig. 48).

The ancients added many substances to wine as antacids or preservatives or both... Gypsum (calcium sulphate) and lime were favorite wine preservatives in Africa... Cleopatra's pearl was that rich girl's substitute for plain lime powder.

Another famous story in which vinegar plays a part deserves passing mention here. Livy tells the tale, you recall, of Hannibal and his tribulations in crossing the Alps. Finally he came to a place where there was sheer rock and no road. So he had his soldiers gather firewood, build a huge fire on the rock, and then pour vinegar on it. This made the rock split and disintegrate...

The Cleopatra and Hannibal stories spring from the same source, the knowledge that limestone and marble, mother-of-pearl and pearls, produce carbonate of lime, and that they can be



Fig. 48. A perle.

dissolved by vinegar, especially if they are first crushed [129].

With this goes the story that, when that queen who had won on this important issue was captured, the second of this pair of pearls was cut in two pieces, so that half a helping of the jewel might be in each of the ears of Venus in the Pantheon at Rome."

These days natural pearls appear in only rare vintage pieces. Take *La Peregrina*, a 51-carat pearl discovered in the 16th century that passed through the Spanish and French crowns before Richard Burton bought it for Elizabeth Taylor in 1969 at Sotheby's auction for \$37,000. Then, he gave the pearl to Elizabeth Taylor as a Valentine's gift (Fig. 49, 50). In 2011, the jewel fetched a record \$11.8 million at Christie's.



Fig. 49. *La Peregrina*, a 51-carat pearl.

Fig. 50. Richard Burton and Elizabeth Taylor.

And now we can remember comic operetta "Die Perlen der Cleopatra" by Oscar Straus see [video \[117\]](#) Under the baton of Artistic Director Barrie Kosky, the piece was revived at the Komische Oper in December 2016, almost 90 years after its initial run. The libretto from "The Pearls of Cleopatra" is easily explained: the Nile is drying out, the Romans are at the gates to the city and the locals are growing restless. The eccentric Egyptian queen, played by the grand Dagmar Manzel, is also suffering from a lack of manpower and has to work quickly to get out of this mess. There's plenty of the famed Berlin attitude, parodies of operas such as Aida and saucy dance scenes. Oscar Straus' operetta actually saw its premiere in Vienna in 1923, but traveled a year later to the Komische Oper in Berlin, where it was a massive success [122] (Fig. 51, 52).



Fig. 51. Dagmar Manzel as Cleopatra in *The Perls of Cleopatra* (Berlin, 2018).



Fig. 52. Operetta *The Perls of Cleopatra* (Berlin).

Plutarch describing Cleopatra as reclining "beneath a canopy embroidered with gold, decked out to resemble a painting of Aphrodite" (Fig. 53) Cleopatra is depicted as the source of Antony's moral failings: "the love of Cleopatra that befell him was the final ruin...and, if anything good or protective remained, obliterated and destroyed it." Cleopatra invited Antony to spend the winter with her in Egypt, and after a few months of lavish vacation in which the two called themselves the "Inimitable Livers," she gave birth to his twins in the fall (they had three children together twins Selene (Fig. 55) and Alexander (40 BC) (Fig. 56, 57), and Ptolemy (36 BC) (Fig. 58). Antony began giving territory to Cleopatra in 37 BC, including Jericho, where Herod was located. The Roman Parthian expedition began in 36 BC, and Cleopatra followed Antony to the Euphrates [2, p. 120] (Fig. 59).



Fig. 53. Antony and Cleopatra by Lawrence Alma-Tadema.

together twins Selene (Fig. 55) and Alexander (40 BC) (Fig. 56, 57), and Ptolemy (36 BC) (Fig. 58). Antony began giving territory to Cleopatra in 37 BC, including Jericho, where Herod was located. The Roman Parthian expedition began in 36 BC, and Cleopatra followed Antony to the Euphrates [2, p. 120] (Fig. 59).



Fig. 59. Cleopatra (1999, USA, Germany).

In 34 BC Cleopatra and Antony celebrated a ceremony known as the Donations of Alexandria, where they divided their territories between themselves and their

children (Fig. 55–58) and Caesarion son of Caesar (Fig. 59). This further destroyed the already hostile relationship between Octavian and Antony. Octavian’s allies depicted

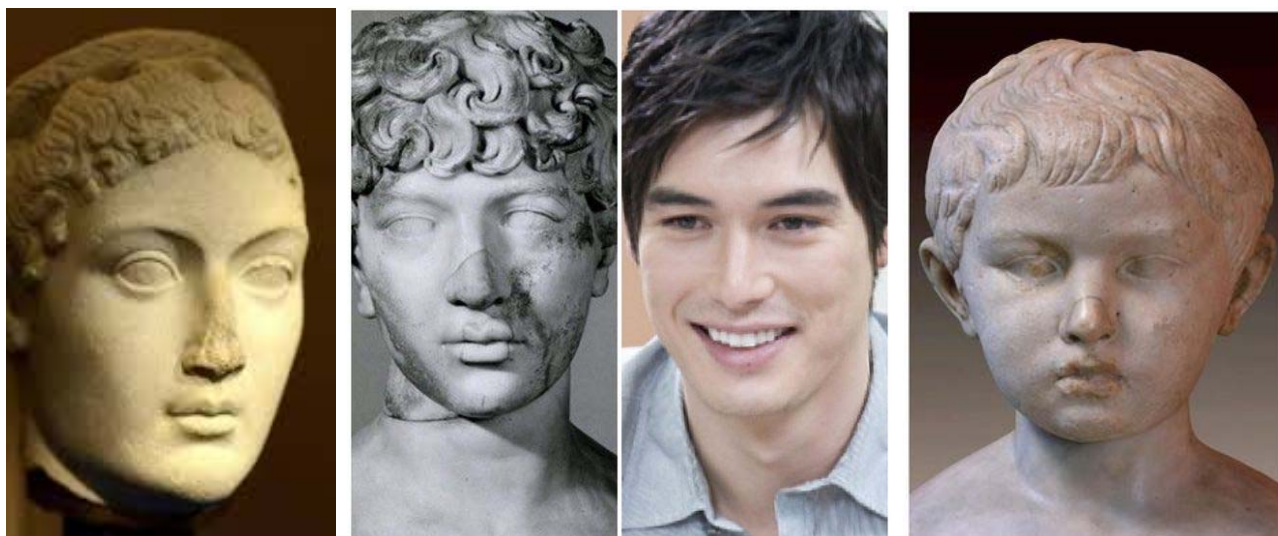


Fig. 55. Cleopatra Selene. Fig. 56. Alexander Helios. Fig. 57. Modern Alexander Helios. Fig. 58. Ptolemy.

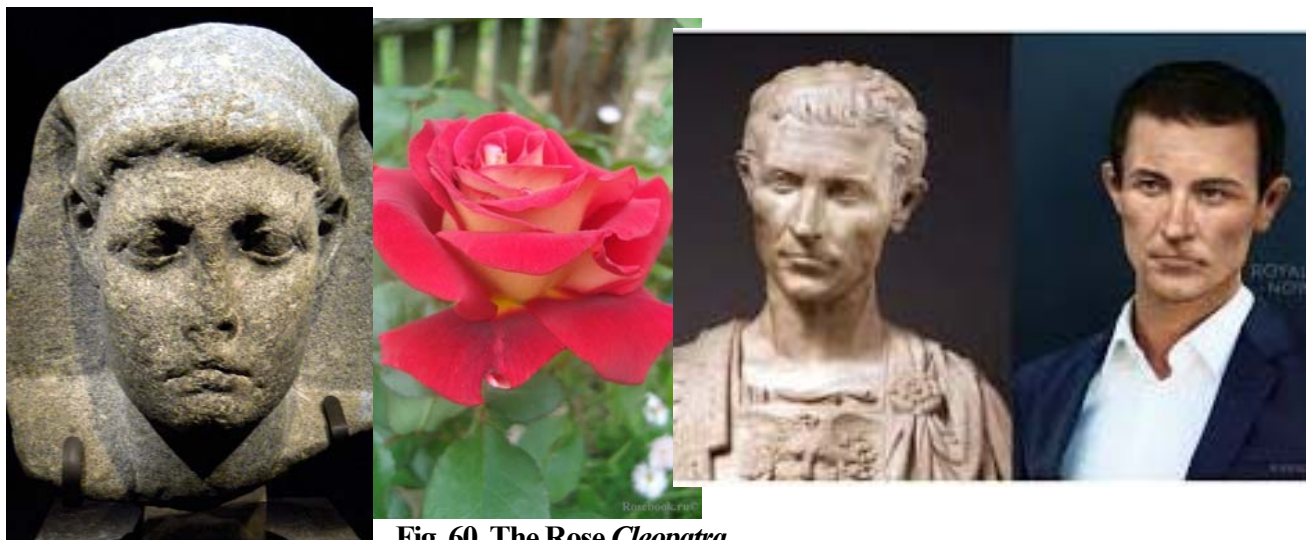


Fig. 60. The Rose Cleopatra.

Fig. 59. Caesarion son of Caesar.

Fig. 61. Julius Caesar. Fig. 62. Julius Modern Caesar.

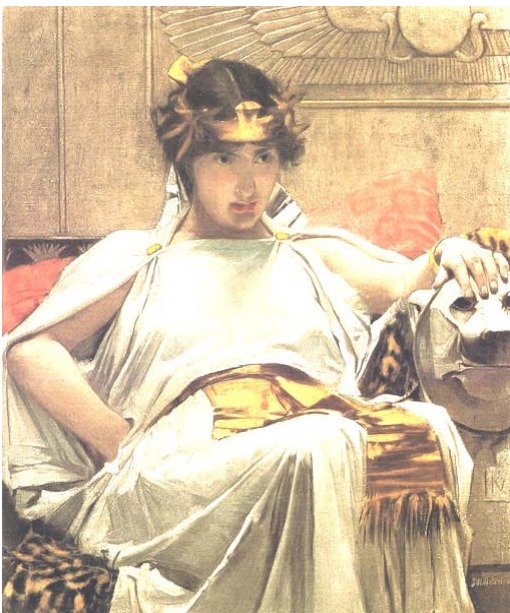
Cleopatra negatively, putting the blame for Antony’s misdeeds on her alone. This can be seen in Cassius Dio’s rendition of Octavian’s speech, "Antony himself, twice a consul, many times a commander...who would not weep to see that he...bows before that woman?" Octavian and Antony’s triumvirate expired at the end of 33 BC (see video [78]), and the following year Octavian took the Senate while Cleopatra and Antony raised a naval fleet. Cleopatra and Antony lost the Battle of Actium in 31 BC and Octavian invaded Egypt in 30 BC. Antony’s fleets defected to Octavian [2, p. 121].

Boccaccio sees her suicide as a good decision, stating that "the wretched woman put an end to her greed, her concupiscence, and her life." While Cleopatra’s

Roman contemporaries respected her suicide as a noble, dignified way to avoid being further humiliated in Octavian's triumph, Boccaccio respects Cleopatra's suicide because it seems to him to be the first good decision she made. By ending her life, Cleopatra destroys her own greed and lust, preventing her from being more of a danger to society. However, Boccaccio spends comparatively little time on this narrative of Cleopatra's death [2, p. 121], **see video [43]**.

Fabled for her sexual allure and cunning intelligence, Cleopatra VII of Egypt has fascinated generations of admirers and detractors since her tumultuous life ended in suicide on Octavian's capture of Egypt in 30 BC. The last of the Ptolemaic monarchs who had ruled Egypt as Hellenistic Greek kings and Egyptian pharaohs for 300 years, Cleopatra created her own mythology, becoming an icon in her own lifetime and even more so after her death [130].

Historical paintings were often officially sanctioned because they were valued as a method of instruction. Incidentally, government endorsement was worth a great deal to the painter. Painters saw this as a gravy train, and tried to ingratiate themselves to their governments through works that embellished loved figures... To take liberties with a Winston Churchill quote, "History is painted by the victors" [65].



In 1887, *The Graphic*, an illustrated London weekly, commissioned an exhibit of twenty-one paintings of Shakespeare's heroines. For the Victorians, who idealized the beauty and demure modesty of women, this portrait of Cleopatra (1887) by John William Waterhouse (Fig. 63), must have been a problematic figure. Here, uncorseted and unashamed, Cleopatra is portrayed as femme fatale, lounging on a leopard skin (in much the same way as she does in Alma-Tadema's

Fig. 63. *Cleopatra* by John William Waterhouse. *Antony and Cleopatra* (Fig. 53), her sultry gaze defying the viewer, as seductive and potentially poisonous as the asp that bit her – and so the telling quotation from Shakespeare that accompanied the picture when

the series was reproduced: "Where's my serpent of old Nile? For so he calls me" (I.v) [119].

Cleopatra joined Julius Caesar in Rome beginning in 46 B.C., and her presence seems to have caused quite a stir. Caesar didn't hide that she was his mistress –she even came to the city with their lovechild, Caesarion (see video [32], (Fig. 64, 65), in tow – and many Romans were scandalized when he erected a gilded statue of her in the temple of Venus Genetrix. Cleopatra was forced to flee Rome after Caesar was stabbed to death in the Roman senate in 44 B.C. (see videos [25, 3], but by then she had made her mark on the city. Her exotic hairstyle and pearl jewelry became a fashion trend, and according to the historian Joann Fletcher, "so many Roman women adopted the 'Cleopatra look' that their statuary has often been mistaken for Cleopatra herself" [118].



Fig. 64. Antony and Caesar, Rome.



Fig. 65. Cleopatra's entrance into Rome Scene (*Cleopatra*, 1963).

Julius Caesar was highly successful. He was also highly talented across a remarkable range of activities. Caesar and his adopted son Augustus (future Emperor Octavian Augustus (27 BC–14 AD, founder of the Roman Empire (Fig. 66) were both very clever, even if their characters were different. Mark Antony had none of their subtlety [69], see videos [57; 23].

Jonathan Stamp, Historical Consultant for "Rome" (see the video [6]), discusses the historical background of Antony and Cleopatra's relationship and how



Fig. 66. Emperor Octavian Augustus.

it was depicted in 'Rome.' Mark Antony and Cleopatra challenged Caesar Augustus for control of the Roman Empire more than two millenia ago. Their armies were defeated and rather than submit to capture, the lovers committed suicide – Mark Antony by his sword, Cleopatra with a poisonous asp [108].

The world has had a permanent fascination with Cleopatra for ages, as iconic works about her include a 1960s film (Fig. 64, 65) and a play by William Shakespeare [133].

Antony and Cleopatra is one of the most mature of William Shakespeare's tragedies (Fig. 67, 69). As such, it is arguably one of his finest and deepest works. Pride, love, and the Fall all factor into the play as much as does the contest between temporal politics and eternal love. Antony and Cleopatra are passionate and energetic and are in full bloom beside each other [69, p. 7].



Fig. 68. The Cleopatra Rose.

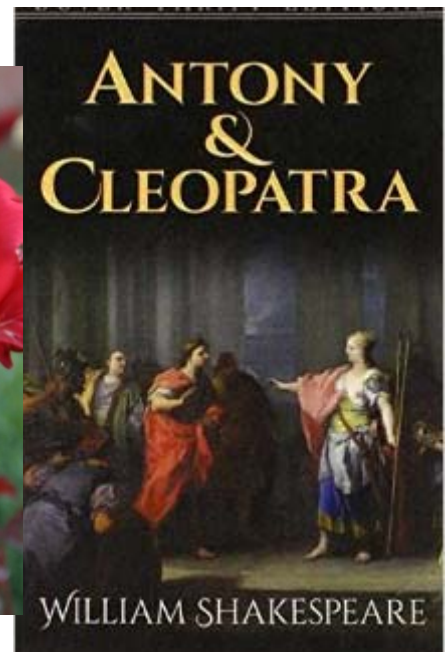


Fig. 69. Tragedy Antony and

Fig. 67. The first page of *Antony and Cleopatra* from the First Folio of Shakespeare's plays, published in 1623.

The play *Antony and Cleopatra* by Shakespeare [8] (see video [137]) is almost true history of the later years of the doomed affair between the Roman general Mark Antony (Fig. 72), and Cleopatra, the last pharaoh of Egypt [127]. The historical events it is based on lead directly to the birth of the Roman Empire (replacing the Republic), and to the annexing of Egypt as a province. Following the assassination of Caesar, she was forced to seek another powerful patron to keep both herself and Egypt safe, and sided with Mark Antony, Octavius Caesar and Lepidus; the men fell out over political differences, and as Antony's wife, she found herself on the losing

side of the conflict [1].



Fig. 70. Cleopatra.



Fig. 71. The Cleopatra Rose.

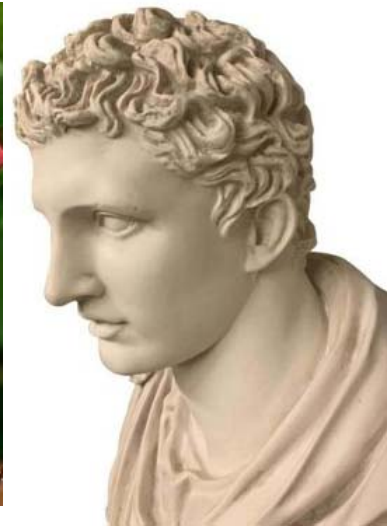


Fig. 72 Mark Antony.

Love is natural. Love is pre-political. Love belongs to "Nature's infinite book of secrecy." To live in the mystery of nature is to dwell in the timelessness of love. That is the sin of Antony and Cleopatra more than their lust and love for each other [26, p. 7], **video [5]**, Fig. 73, 74.

"If it be love indeed, tell me how much," Cleopatra says to Antony in the first scene. "There's beggary in the love that can be reckoned," Antony answers. "I'll set a bourn how far to be beloved," Cleopatra responds. "Then must thou needs find out new heaven, new earth," Antony concludes. In their dialogue on love we also see the prefiguration of love's timelessness: "new heaven" and "new earth" are the product of love [9, p. 7], **see videos [79; 106; 40; 34]**.

Cleopatra is the centre of the play – much of the time Antony is merely reacting to her, and her presence is felt even when



Fig. 73. Antony and Cleopatra (Cleopatra, 1963).



Fig. 74. Cleopatra, 1999.

she's not on the stage. Yet, she's ambiguous. She spends much of the first half of the play as lovesick for her man, overplaying her longing as if she was performing, and when they finally go into war, she doesn't transform into a forceful, strong queen, but continues to lean on the men around her (see video [7; 35]). She only shows defiance in the end, after she has been defeated, and does it by killing herself rather than live on to be paraded in triumph by Octavius. She is narcissistic and histrionic through much of the play, putting on an exaggerated display of her emotions, but in the end she somehow finally manages to become sincere. She has played and lost, and knows she must join her lover in death [1].

Cleopatra's speech at the end of Act 5, scene 1, after Antony's death is quite good (Fig. 75, 76):

No more, but e'en a woman, and commanded
 By such poor passion as the maid that milks
 And does the meanest chares. It were for me
 To throw my sceptre at the injurious gods;
 To tell them that this world did equal theirs
 Till they had stol'n our jewel. All's but naught;
 Patience is scottish, and impatience does
 Become a dog that's mad: then is it sin
 To rush into the secret house of death,
 Ere death dare come to us? How do you, women?
 What, what! good cheer! Why, how now, Charmian?
 My noble girls! Ah, women, women, look,
 Our lamp is spent, it's out! Good sirs, take heart:
 We'll bury him; and then, what's brave, what's noble,
 Let's do it after the high Roman fashion,
 And make death proud to take us. Come, away:
 This case of that huge spirit now is cold:
 Ah, women, women! come; we have no friend
 But resolution, and the briefest end.

**Shakespeare. *Antony and Cleopatra*,
 Act 5, scene 1. Fig. 76. *Cleopatra* (1963).**
 Antony and Cleopatra are famous.

With just a handful of others, including Caesar, Alexander the Great, Nero, Plato and Aristotle, they remain household names more than two thousand years after their spectacular suicides. Cleopatra is the only woman in the list, which in itself is interesting and a testament to her enduring fascination. Yet most often Antony and Cleopatra are remembered as a couple, and as lovers – perhaps the most famous



**Fig. 75. The Death of Mark Antony (1759)
 by French artist Bernard Duvivier**



lovers from history. Shakespeare's play helped them to grow into fictional characters as well, and so their story can now be numbered alongside other tales of passionate, but doomed romance, as tragic as the finale of *Romeo and Juliet* [69; 114], Fig. 76, 77.

Cleopatra is not portrayed as a seductive killer and schemer, though she was certainly that in real life... Shakespeare does what all great artists do – he takes historical characters and brings them to life, but in doing so, also communicates through them timeless truths and reflections which endure long after the death of the artist [9, p. 8].



Fig. 77. 'Cleopatra Captured by Roman Soldiers after the Death of Mark Antony' by B. Duvivier 1789.

Delacroix's artwork, similarly to Shakespeare's, first draws the audience's attention to Cleopatra (Fig. 78). When viewing Delacroix's *Cleopatra and the Peasant*, the eye instantly falls upon the beautiful, white face of the queen. Her pristine skin illuminates the chamber in which she sits and her jewelry sparkles brilliantly. Luxurious jewels adorn her right arm, her neck and her crown, reinforcing the contrast with her pale flesh as well as giving away her royal status. Delacroix immediately bestows upon her an almost immortal persona with her radiance and extensive signs of wealth. Shakespeare paints a similar picture of the fair queen within his play. The audience first sees Cleopatra in her Alexandrian Palace, as eunuchs fan her and her court stands around her. Immediately Shakespeare establishes her nobility and her importance. To Antony, she is worth his reputation; she is worth everything he owns.

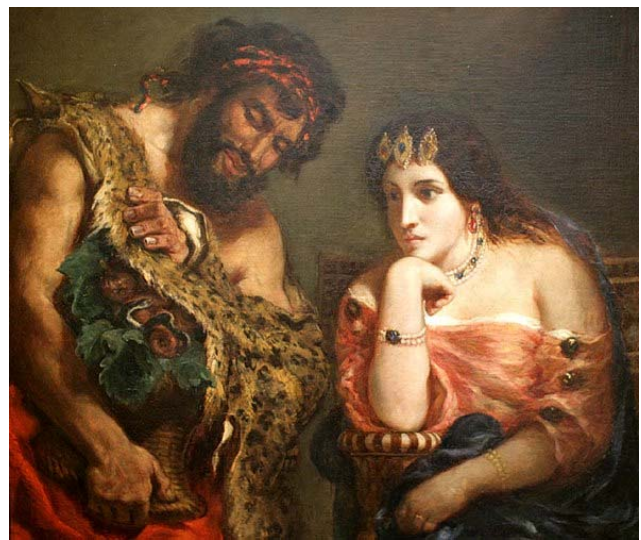


Fig. 78. "Cleopatra and Peasant" by Eugène Delacroix 1838

With Octavian's troops marching towards Alexandria, Antony rejoined the battle. Cleopatra, meanwhile, hid herself away in her mausoleum, along with her treasure and two maidservants. Antony picked up information that Cleopatra was dead. Devastated, he fell upon his sword, saying, according to Ancient Greek biographer Plutarch: "I am not pained to be bereft of you, for at once I will be where

you are, but it does pain me that I, as a commander, am revealed to be inferior to a woman in courage." Antony then received word that Cleopatra was still alive. Fatally wounded, he was taken to her. The queen was distraught but, before he succumbed to death, Antony asked her to make peace with Octavian.

Octavian, however, wasn't doing any deals. He wanted Cleopatra as a trophy to parade in Rome. While Cleopatra's demise might have taken the edge off of Octavian's victory parade, he was greeted back in Rome as the conquering hero. He now had absolute power over the richest kingdom along the Mediterranean Sea. Egypt had become a mere province for Rome, one of the largest, most powerful empires of the ancient world, to plunder. It would remain under Roman rule until the 7th century [135].

There are several problems with this theory, according to modern Egyptologists. For one thing, cobras were typically at least five feet long, and could grow up to eight feet; much too large to smuggle into Cleopatra's mausoleum in a basket of figs, as the story goes. In addition, not all snake bites (**video [118]**) are deadly, and those that are kill their victims slowly and painfully, making it hard to believe a snake was able to kill Cleopatra and her two maids in the short time it took for Octavian to receive her note and send his guards [101].

Cleopatra was the last Queen of Egypt, a Ptolemaic Pharaoh, who bore Julius Caesar a son, and became the lover of Mark Anthony in order to protect the interests of her country in the face of an all-powerful Roman Empire. Once Mark Anthony had been defeated at the battle of Actium (30 B.C.), and fallen on his sword (Fig. 80, 81, 82, **see video [85]**), she herself committed suicide to avoid capture by Octavian. An asp, or Egyptian cobra, was smuggled to her in a basket of figs and she



Fig. 79. *The Death of Cleopatra* by Reginalda Arthur, 1892. died from its bite. According to Egyptian legend, death from snakebite ensured immortality. The courage involved in her suicide impressed many, and Arthur Reginalda has appended to his title well known thoughts of the philosopher Francis Bacon (1561–1624): 'I do not believe that any man fears to be dead, but only the stroke of death'. Arthur's representation is typical of the exoticism found in much fin-de-siècle art. Cleopatra is draped in the most diaphanous of materials, and

expires in a haze of incense on a bed inlaid with semi-precious stones and strewn with tiger skins and shawls [102].



Fig. 80. Mark Anthony suicide

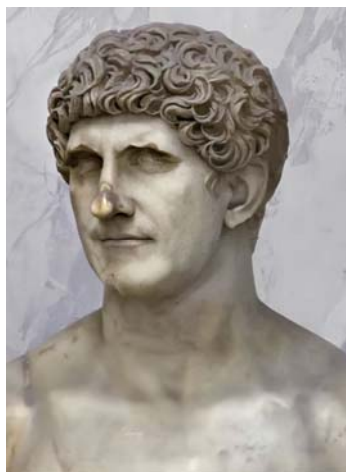
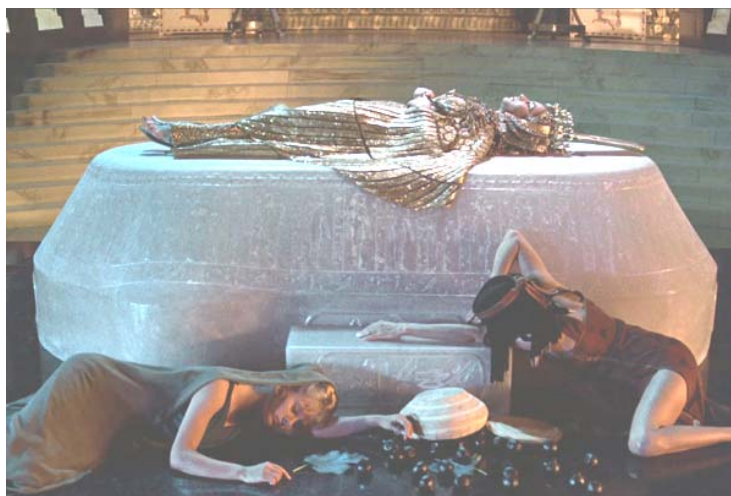


Fig. 81. Mark Antony. Fig. 82. Modern Mark Antony.

If Cleopatra did poison herself to death, it's more likely she drank an lethal herbal concoction, or applied a toxic ointment, as one ancient historian, Strabo, suggested. Either of these would have killed her (and her servants) more quickly and effectively than a snake bite... (Fig. 82, see video [42]). In 2010, the German historian Christoph Schaefer suggested that Cleopatra may have ingested a fatal mix of hemlock, wolfsbane and opium, based on his studies of ancient documents and his work with a toxicologist [101].



The truth, however, remains elusive. With no known eyewitnesses to and no primary written accounts of Cleopatra's

death, much of what we know comes **Fig. 82. The death of Cleopatra (Cleopatra, 1963).**

from Octavian – who some have suggested is a suspect himself. He certainly had a motive to want Cleopatra dead... (see the video [125]) Whether or not Octavian ordered the murder of Cleopatra and her maidservants, or simply provided her the space and opportunity to kill herself, what happened next is clear: He directed his guards to hunt down and kill Caesarion, Cleopatra's teenage son with Caesar to remove any question of the boy's succeeding his mother on the throne. Octavian then made Egypt a Roman province, with himself as emperor; he later took the name Augustus [101].

The ancient historian Plutarch, per Ancient History Encyclopedia, wrote that the two were buried together, probably at Cleopatra's request, though Plutarch never revealed the location of their tomb. Most people think their final resting place is in Alexandria, a beloved city of the pharaohs, but most of which today lies under the sea. Some scientists, however, claim both are buried beneath **the Temple of Taposiris Magna** [121], Fig. 83.

"She was the fabled queen of ancient Egypt, immortalised over thousands of years as a beautiful seductress. But, despite her fame, Cleopatra's tomb is one of the great unsolved mysteries. Some believe she was buried in Alexandria, where she was born and ruled from her royal palace, a city decimated by the tsunami of 365 AD. Others suggest her final resting place could be about 30 miles away, in the ancient **temple of Taposiris Magna**, built by her Ptolemaic ancestors on the Nile Delta", says Dr Kathleen Martínez [61], see video [60].



Fig. 83. The Temple of Taposiris Magna.

Excavations at Taposiris Magna are headed by, who, after working there for over 14 years, is more convinced than ever Cleopatra's tomb will be found there [67]. Will Cleopatra's tomb ever be found? With unimaginable wealth and power, Cleopatra was the greatest woman of an era and one of the most iconic figures of the ancient world. ... Martínez has devoted nearly two decades of her life to perhaps the greatest mystery of all: Cleopatra's tomb has never been found [87].

As we wrote earlier The scientists explore the ways in which she was depicted in antiquity, within the context of the iconography of contemporary coinage, statues and other images of Egyptian, Greek and Roman rulers, and then examines the image of Cleopatra from the Renaissance to modern times, as seen in plays, opera, painting, ceramics and even jewellery [130], see **the video** [116].

In this way we must remember the opera *Giulio Cesare in Egitto* (1724) by Georg Friderich Haendel, libretto by Nicola Francesco Haym [68]. The opera was composed in the United Kingdom in 1724 (see **video** [144]). Georg Friderich

Haendel (1685–1759) was a German-British Baroque composer well known for his operas, oratorios, anthems, concerti, grossi and organ concertos.

Panache, burlesque, emotion, a handful of colourful, larger-than-life characters and a host of wonderful arias characterise *Giulio Cesare*, the quintessential *opera seria* (even though its subject is only dramatic in part), a major genre in the 18th century that Handel took to great heights. *Giulio Cesare* is one of forty such works and the most popular one. The principle? A series of arias that range from tender to mischievous, passionate, martial, majestic, tearful, languorous and desperate, narrating the love of *Julius Caesar and Cleopatra*, with, as a backdrop, the war with Egypt, political quarrels and domestic unrest. In this heroic and romantic theatrical work, where all sorts of plot twists are possible, the voices, and nothing but the voices, reign supreme, caressing the words, soaring in a whirlwind of dizzying vocalises that intoxicate the senses [68].



Fig. 84. Portrait of Handel, by Thomas Hudson (c. 1741).



Fig. 85. Montserrat Caballé as Cleopatra in *Giulio Cesare*.

An opera *Cléopâtre* was also presented to the music world by French composer Jules Massenet (Fig. 86) (1842–1912) in 1912 (see video [87; 103; 39]). It was first performed at the Opera de Monte Carlo on 23 February 1914, nearly two years after Massenet's death. The story concerns the ill-fated love of Cléopâtre and Mark Antony [38]. The role of Cléopâtre was created by the soprano **Maria Kuznetsova–Benois (Fig. 87)**.

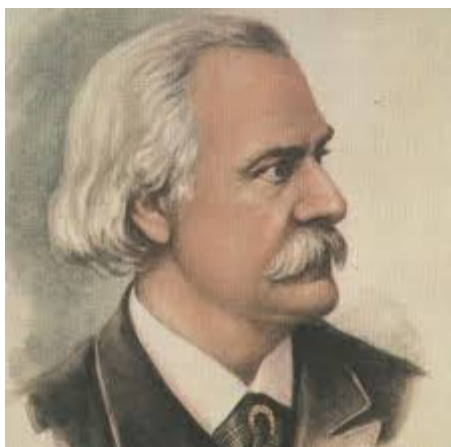


Fig. 86. Jules Massenet.



Fig 87. Maria Kuznetsova-Benois (1914).



Fig. 88. The Cleopatra Rose.

Arensky's ballet *Egyptian Nights* was written in 1900 and first staged at the Mariinsky Theatre in St Petersburg in March 1908, with choreography by Fokin. In

spite of the obvious exoticism of the subject and the use of apparently authentic melodies, the harmonic language and instrumentation tend to conceal much of this, except in certain obvious dances where characteristic melodic intervals appear. The work is based on Pushkin, as was Glière's 1905 ballet *Kleopatra* [10].

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Fig. 89. A. Arensky (1861–1906)



Fig. 90. Dancer Dutch National Ballet, 2014. *Egyptian Nights*.



Fig. 91. Anna Paflova as Cleopatra and Lairent Novikoff as Amoun, 1923, London.

One of Arensky's sources explored for authentic melodic material is William Lane's *An Account of the Manners and Customs of the Modern Egyptians*, published in London in 1836. This provides the principal theme of the *Overture*, with its lyrical relaxation of tension at its heart and a return to the opening music, before the introduction to the first scene, set by the banks of the Nile. On the right there is a temple and there are palm-trees, with an island in the background and in the distance pyramids and sphinxes. Berenice, followed by her companions, comes out of the temple and goes to the river, to draw water. The key and mood of the music changes as she meets her betrothed, Amoun, a moment for gentle flirtation to music that must recall, in its rhythm at least, an episode in Schumann's *Carnaval*. Amoun is returning from the hunt, and shows what he has killed. The High Priest of the temple congratulates him and is happy at his coming marriage with Berenice. At this moment a messenger arrives, giving news of Cleopatra's approach.

Cleopatra makes her entrance, to the agitation of Amoun, who falls in love with her, tries to suppress his feelings, but fails. He tries to enter the temple, but is prevented, while Cleopatra goes in, leaving the young man in despair. Cleopatra comes out of the temple again and reclines on a bed prepared for her in the shade of a palm-tree. Arsinoe tries to distract her by her dancing, but cannot do so. Arsinoe's dance is followed by a more exotic dance, as Berenice tries to entertain the queen. At this moment Amoun appears on the temple steps, takes his bow and shoots an arrow straight at the tree under which Cleopatra is sheltering. Alarmed, Cleopatra orders him to be seized and soldiers set out in pursuit. Arsinoe gives Cleopatra the arrow, to which is fixed a long papyrus on which Amoun has written "I love you". Amoun is now brought before Cleopatra, who is struck by his beauty. To her reproaches he can only reply that he loves her and would give his life for one kiss. To a lyrical melody, she gives him to understand that she will grant his wish but that, at the first light of day, he must die, by poison [10] **see video [44]**.

An associate English professor at DePaul University Francesca F. Royster, has crafted a dense but readable book "Becoming Cleopatra: The Shifting Image of an Icon". Moving fluidly from Shakespeare's England to contemporary LA, Francesca Royster looks at the performance of race and sexuality in a wide range of portrayals of that icon of dangerous female sexuality, Cleopatra. Royster begins with Shakespeare's original appropriation of Plutarch, and then moves on to analyze performances of the Cleopatra icon by Josephine Baker (Fig. 84), Elizabeth Taylor (Fig. 85), Pam Grier (*Cleopatra Jones*, 1973) and Queen Latifah (*in Set It Off*, 1996). Royster argues that Cleopatra highlights a larger cultural anxiety about women, sexuality, and race [107].



Fig. 86. The Cleopatra rose .

Fig. 84. Josephine Baker as Jazz Cleopatra (1930th). Fig. 85. Elizabeth Taylor as Cleopatra.

And the Roman historian Plutarch said Octavian Augustus allowed the two to be buried together, but their tomb was never found. "...if this tomb is found, it will be one of the most important discoveries of the 21st century because of the love between Cleopatra and Mark Antony, and because of the sad story of their death" [108], see the videos [136; 42].



Fig. 87. Antony, Caesar and Cleopatra (Cleopatra, 1963). Fig. 88. Cleopatra as Afrodita on the on the feast.

Cleopatra loved the lotus flower. She would take a lotus bath every day and would also use the perfume of the lotus blossom to scent the sails of her royal ship. In fact, researchers calculated that her use of floral fragrances to perfume her body would cost the equivalent of \$800 a day, (Fig. 89). Not only that, but she would also experiment with poisons that would be camouflaged in flowers. At one memorable gathering, she placed a few deadly drops on flower petals and had the flowers woven into the chaplet which Antony was to wear at supper. She playfully plucked the flowers from his head and put the petals into wine. Prior to putting the poisoned wine to his lips, she said, "If it were possible for me to live without you, how easy it would be for me to devise ways and means to kill you" (Fig. 90). But she never did since Antony was the love of her life [20].



Fig. 89. A lotus bath of Cleopatra.



Fig. 90. Cleopatra, 1963.

Cleopatra remains one of the most iconic female leaders in history. A saint she was not – but she had admirable survival skills.

Cleopatra also learned cunning political skills. She ruled from 52 B.C. to 31 B.C. – a 21-year reign which included her having had some of her siblings killed. Aside from developing perfumes, she also popularized using pearls in jewelry [20].

Mysteries also surround her death. Was it from a snake bite? Some believe it was self-induced since she always had a jeweled hair comb that had a special poison dipped on it [20].

As for this particular history painting "Cleopatra Testing Poisons on Condemned Prisoners" by Alexandre Cabanel, stories and history about Cleopatra always include accounts of poison.

One of Cleopatra's older sisters tried to poison her; her younger brother (and co-ruler of

Egypt) died mysteriously – probably poisoned – leaving Cleopatra in charge; (although she did appoint her son from Julius Caesar to be her male co-ruler.) Cleopatra was more than somewhat familiar with poison, and Cabanel’s painting illustrates a possible method that she may have used to increase her knowledge. This painting shows a coldly interested Cleopatra watching as various poisons are tried on prisoners condemned to death. She’s beautiful, and she’s as deadly as the asp that was said to kill her. Cabanel shows this very well [65].

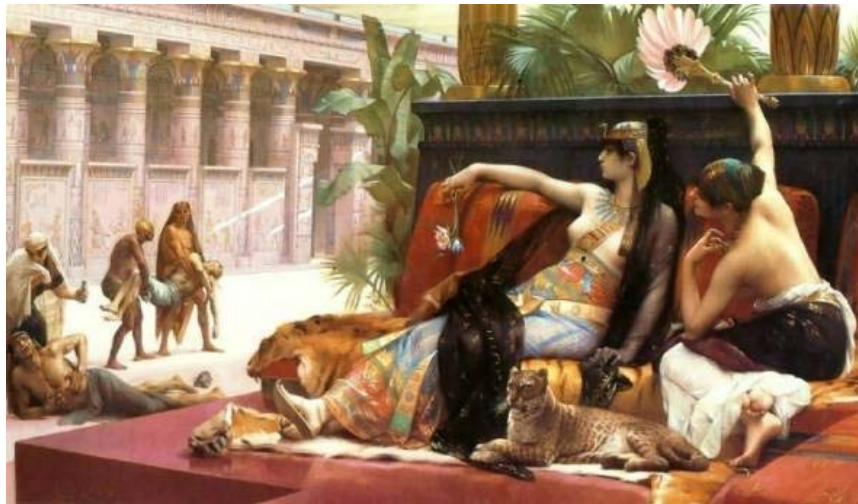


Fig. 91. Cleopatra Testing Poisons on Condemned Prisoners by Cabanel Alexandre, 1897.

And for 2,000 years almost all evidence of Cleopatra had disappeared – until now. Neil Oliver investigates the story of a ruthless queen who would kill her own siblings for power (see video [132]).

Some examples of floriography in Haggard’s *Cleopatra* (1889) where the rose, lotus, poppy and pomegranate contribute to creating a poisonous dramatic setting [115].

We may find further examples of floriography in Haggard’s *Cleopatra* (1889) where the rose, lotus, poppy and pomegranate contribute to creating a poisonous dramatic setting. The ‘gothic aesthetic’ created through the mummy’s curse narrative is enhanced by a garden of poisonous floriography... This ‘gothic aesthetic’ is not just a subjective imposition, a case of reading the text



Fig. 92. Cleopatras perfumes.

Fig. 93. The rose Cleopatra.

Fig. 94. Cleopatra (1963)

through a gothic lens, but integral to Haggard’s reimagining of the narrative of Antony and Cleopatra... Floriography is not necessarily solely connected to a femme fatale but has wider implications relating to the tone, style and construction of the world of the novel – the duplicity, betrayal, tragedy and atmosphere of decay and death which run throughout the story of Haggard’s *Cleopatra*. Cleopatra, with eyes ‘hued like the Cyprian violet’, is one of Rider Haggard’s femme fatales. She is shrouded in scent throughout the story, reflecting the true use of perfumes in Ancient Egypt as well as her status as an enduring icon in the cultural imagination. Described as ‘this wanton squandering the wealth of Egypt in chariots and perfumes’; the ‘Perfume came from her hair and robes’; her ‘perfumed breath’; and, her ‘perfumed chamber’.... (Fig. 92. 93).

Being concerned about the physical perpetuation of the body as a condition of eternal life, the Egyptians developed the art of embalming. For treating the dead, as for treating the gods and the living, they needed unguents, incense and perfume... Odour was an important constituent of the culture of the toilette.

Haggard cultivates a veritable poisonous garden for his historical romance, employing his extensive knowledge of Ancient Egypt and distorting traditional meanings within the language of flowers to enhance the tragic mood, to function as portents of doom, to ensnare or trick protagonists or antagonists accordingly. Cleopatra herself is a connoisseur of poisons. The idea that this femme fatale tests a series of poisons for their effectiveness on unwitting slaves, watching their slow demise in order to create a perfect death for herself is particularly macabre; "I have caused six different poisons to be given to these slaves and with an attentive eye have watched their working" [115].

Cleopatra, studying the tastes of the world's masters, is said to have spent an Egyptian talent, £200, for one night's adornment of a room with roses. Haggard corroborates this image of luxury and pomp by connecting Cleopatra and the rose, as she decorates with roses 'strewn ankle-deep, that as the slaves trod them sent up their perfume' The aura of sensualism cultivated by Cleopatra helps to win Antony over at her feast in the ancient city of Tarsus (Fig. 53; 19; 87; 88; 89)

Roses are used as signs of the frustration experienced by Harmachis – in terms of both his goal to rule and his relationship with Cleopatra. Later in the narrative he attempts, with the help of Charmion, to seek vengeance for the earlier floriographic displacement by poisoning a chaplet of roses intended to be dipped in wine by Antony and Cleopatra to sweeten their beverages.

The plan is thwarted, but the use of roses, here arranged as a deadly trick, embellishes the crowning wreath of Haggard's poisonous garden. By rejecting the rose as an emblem of love and devotion, Haggard's roses exemplify voluptuousness, duplicity and tainted love [116].

Cleopatra filled her pillows with rose petals and strew them on the ground before Mark Antony to keep him aroused and committed (Fig. 94)... Cleopatra VII, probably inspired by the mythical origins of roses, used their petals

during public appearances. She wanted to be remembered as a goddess who smelled like roses.

Legend has it that the most famous beauty of all, Cleopatra, had the sails of her boat slicked with fragrant oils before setting out to sea, so that Mark Antony would catch scent of her arrival before laying eyes on her face. In Rome, rosewater trickled from fountains – very much in fitting with the excess and luxury of the empire [21].

Drama, however, is not the only way to keep love alive see videos [42; 34; 35].



Fig. 95. Bush of the Cleopatra rose.



Fig. 97. Bud of the Cleopatra rose (1994).

The rose has an ancient history as evidenced by 40-million-year-old fossilized remains [81].

At last, our heroine is the Cleopatra rose named after Cleopatra VII the Queen of the Ptolemaic Kingdom of Egypt (Fig. 98).

It is bred by W. Kordes & Söhne rose (Germany, 1994). The Cleopatra Rose was introduced in South Africa by Ludwig's Roses as 'Peace of Vereeniging'. Kordes roses have a reputation for beauty and hardiness. This stunning rose has rich scarlet flowers with a golden underside and is in a bud form which is mainly single but can sometimes be in clusters. The Cleopatra Rose repeat flowers and has large, medium green foliage [45].



Fig. 98. The Cleopatra rose (1994).

Parentage of the Cleopatra rose: seed: Harmonie ® (hybrid tea, Kordes before 1979) pollen: [Fragrant Cloud (hybrid tea, Tantau 1963) × Peer Gynt] × [Unknown × Norris Pratt ®] [48].



Fig. 98. Harmonie (orange pink) Rose.



Fig. Rosa 99. 'Fragrant Cloud.



Fig. 100. Rosa Peer Gynt.

Unknown

Seeds

X



=



Fig. 101. Rosa Norris Pratt.

Fig. 102. Rosa Cleopatra.

Characteristics of the *Cleopatra* Rose

Class: Hybrid tea.

Alternative cultivar names: 'Kleopatra', 'KORverpea', 'Cleopatra', 'Peace of Vereeniging' (Fig 103).

Registration name: 'KORverpea',

Exhibition name: Kleopatra ®

Hybridizer & year: W. Kordes & Sons, 1994 (Germany).

Introduced in South Africa by Ludwig's Roses as 'Peace of Vereeniging'.

Bloom size: Large: 4–5.

Bloom shape: High-centered (Fig. 104).

Petal count: very full: 41+ petals.

Rose bloom color: Red blend.

Extra Color Info: Red blend, yellow reverse.

Rebloom: Florists rose. Other: Florists rose (Fig. 105).

Growth Habit: Medium, 3-4 feet, upright.

Fragrance: Mild.

Optimal growing zones: USDA zone 6 and warmer.

Plant Habit: Shrub.

Life cycle: Perennial.

Sun Requirements: Full Sun.

Soil pH Preferences: Moderately acid (5.6 – 6.0)

Slightly acid (6.1 – 6.5)

Neutral (6.6 – 7.3)

Slightly alkaline (7.4 – 7.8).

Plant Height: 3-4 feet.

Plant Spread: 2-3 feet.

Leaves: Deciduous.

Flowers: Showy

Fragrant.

Flower Color: Bi-Color:

Red and yellow.

Flower Time: Spring

Summer

Fall (Fig. 106).

Uses: Cut Flower.

Wildlife Attractant: Bees.

Propagation: Cuttings: Stem.

Other methods: Cuttings: Tip.

Miscellaneous: With thorns/spines/prickles/teeth (Fig. 104).

Parentage: Harmonie x [(Fragrant Cloud x Peer Gynt) x (Unknown x Norris Pratt)].

Child plants: 2 child plants: Rosa 'Curiosity', Rosa 'Over the Moon' [105; 48].

Fig. 106. Bushes of the roses Cleopatra in the garden.

Fig. 107. Image of Cleopatra.



Fig. 103. Rosa "Cleopatra" (1994).



Fig. 104. Stem and leaves.

Fig. 105. Bouquet of the roses Cleopatra.



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Translation of the Title, Abstract and References to the Author's Language

УДК 582.639.11:811.111

Петько Л., Фаут М. Магія цариці Єгипту в троянді "Клеопатра".

Запропоновано новий підхід у професійній підготовці майбутніх учителів, зокрема природничих наук (біології, ботаніки та ін.) крізь призму троянди, що названа на честь останнього фараона Єгипту, цариці Клеопатри. Автори розглядають троянду Клеопатра не через препарування рослини в лабораторії, а розкривають таємниці троянди Клеопатра через пізнання «життєвих істин», таким чином формуючи професійно орієнтований іншомовний освітній простір в умовах університету (іноземна мова, історія, географія, філософія, хімія, мистецтво (живопис, балет «Єгипетські ночі» Аренського, опери «Клеопатра» Массне та «Юлій Цезар в Єгипті» Генделя), кіно, література, психологія), долучаючи студентів до питань романтичного кохання, здатності до розуміння квіткових кодів, що закладено в троянді Клеопатра.

Ключові слова: цариця Клеопатра, троянда Клеопатра, Юлій Цезар, Марк Антоній, Рим, Єгипет, Данте, Шекспір, Хаггард, Гендель, троянди компанії «В. Кордес та сини» (Німеччина), студенти, іноземна мова, університет.