

ASTENE

Thirteenth Biennial Conference




University of York &
National Railway Museum

12-15 July 2019

IMPORTANT HOUSEKEEPING MATTERS

REGISTRATION

1. **ASTENE Registration** at the **Vanbrugh College** by the cafeteria (18 C3 on the campus map) – with Coffee / Tea and Snacks nearby
2. Please collect room keys from the **Information Centre** (17 C2 campus map)

Vanbrugh College, Heslington West Campus. University of York, York, YO10 5DD, United Kingdom (see map of Campus West (PDF , 1,969kb) is in the south-east of York, a short bus or taxi ride from the city centre. (Unless you are feeling particularly energetic, we don't recommend walking, as it is more than a 45-minute walk from the centre!). The college is located at the entrance to the University beside a beautiful lake and landscaped gardens.

Name Badges

On registration at the ASTENE Reception Desk, members attending the Conference will be issued with a name badge. Please wear your badge at all times during the Conference, including at meals, in order to ensure access to the relevant locations. Badges may be checked at any time by University of York Security. Name badges should be returned to the ASTENE Reception Desk at the end of the Seminar.

University of York Information Centre: Key Cards and any Problems with your Accommodation

Whilst the Information Centre is open 24hrs 7 days a week, the Accommodation, Parking & Security Helpdesks are only open from 8.30am to 5.30pm Monday to Friday. There is also a 24-hour self-help 'touch screen' in the foyer of the Information Centre: 01904 322222 or email info-centre@york.ac.uk. Should you have problems with the keys to your accommodation building or your room, please go to the University Reception (**17 C2 campus map**). Should you require additional pillows or blankets, please contact the University Reception.

Internet Access at the University of York

There are two free internet connections available to visitors on York Campus: Eduroam for those visitors from other universities; CityConnectWifi for all other visitors via a social media account or by completing a short web-form. Connection to CityConnectWifi is also available at the Railway Museum.

Emergency Contacts

In the event of an emergency on campus, call Security on 01904 323333 (or just 3333 from a University extension).

- Life Threatening Emergencies: i) telephone 999 to speak with the Police / Fire / Ambulance Services, ii) telephone Security on 01904 323333, giving them details of the emergency and your location.
- Fire: After raising the alarm in the building and alerting the people you are with to leave the building, use one of the Break Glass Fire Alarm points, i) telephone 999 to speak with the Fire Service telling them you are at the University of York and giving the name of the building you are in, ii) telephone Security on 01904 323333 giving the same details and describing where you discovered the fire, including the room number or name.

York Hospital Accident and Emergency +44(0)1904 631313

NHS 111 - Telephone 111 or visit 111.nhs.uk

York Mosque (www.yorkmosque.com). Bull Ln, York YO10 3EN. Telephone: 01904 413123

ASTENE Emergency Contacts

Chairman: Mr Neil Cooke chairman@astene.org.uk – Mobile +44(0)7769 682 673

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Association for the Study of Travel in Egypt and the Near East

THIRTEENTH BIENNIAL ASTENE CONFERENCE

12–15 July 2019

at the University of York and at the Railway Museum, York

Charity Commission Registration Number 1067157

WELCOME

WELCOME FROM THE ASTENE CHAIRMAN, NEIL COOKE

Welcome to the ASTENE 13th Biennial Conference at the University of York and the National Railway Museum, York.

York is the modern name for the Viking settlement of Jórviik and today the city sits within that part of the UK referred to as 'God's Own Country' simply because the county of Yorkshire contains vast areas of empty and unspoiled countryside – the Yorkshire Dales and Yorkshire Moors – that have long been enjoyed as places of recreation by people wanting to exchange the stresses of city, town and even village life for a few days of solitude and contemplation.

York has long had contact with the Middle East. It was the first place on these islands that the Viking invaders from Denmark chose to settle and from artefacts found during archaeological work in the area it is known they traded with the Middle East. The Vikings, however, were preceded by the Romans, who established at York the city of Eboracum. It is very likely that people from the Middle East arrived with the Roman armies and that their families may have settled in the area. The Romans chose Eboracum as the capital of Britannia Inferior and together with Londinium it was the joint capital of all Roman Britain. From Eboracum the emperor Septimus Severus ruled the entire Roman Empire for the two years before his death, including managing parts of the Middle East and the kingdom of the Nabateans that reached into what is now Saudi Arabia. Constantine the Great, who founded the city of Constantinople in what is now Turkey, was also proclaimed emperor at Eboracum on the death there of his father.

There are of course more modern connections with the Middle East. Gertrude Bell would often visit her uncle Sir Lowthian Bell at the lovely Arts &

Crafts style home he built for himself not far from York. Gertrude also lived for some time at a house named Red Barns that stands somewhat derelict just outside the Yorkshire coastal town of Redcar. Attempts are being made to create from it a Gertrude Bell museum. A documentary about Gertrude Bell – 'Letters from Baghdad' – will be shown during the Conference.

As with past conferences, a lot of work has gone into organising this event at York University. The arrangements for each day vary from earlier ASTENE conferences and the committee hopes members will enjoy the changes as well as the wide range of talks and topics on offer.

WELCOME TO THE UNIVERSITY OF YORK, HARRY MUNT

It is a great pleasure to welcome conference members to the ASTENE 13th Biennial Conference at the University of York. York is famous as one of England's best-known walled cities, enclosing York Minster, one of Europe's largest Gothic cathedrals, as well as a number of other museums, galleries and historic sites. A short distance outside the walls, near the village of Heslington, the University of York reflects a rather different period in the city's history. The university opened in 1963 with just two hundred and sixteen undergraduate students. The following year, work began to develop the university's campus next to Heslington Hall and new buildings emerged in landscaped parkland surrounding the man-made lake. In the half century since it opened, the University of York has established itself as one of the leading British research and teaching universities and is a member of the Russell Group.

As a lecturer in the Department of History here at the University of York, I am particularly delighted to welcome you to Vanbrugh College, one of the earliest sites at the heart of the Heslington West

campus and home to the Department of History and the Department of History of Art. Both are strong research departments with expertise in a range of different periods and places around the world. I am greatly looking forward to the range of new research being presented across the papers at this conference.

WELCOME FROM THE YORK CONFERENCE COMMITTEE CHAIR, PAUL STARKEY

Welcome to the 13th ASTENE Biennial Conference! Once again, members have researched and prepared a wide variety of interesting papers, some of which will tell us about newly discovered and lesser-known travellers, while others will provide new insights into the lives and journeys of more familiar figures. This booklet contains full information about the Conference, including the full Conference Programme, with a list of speakers, abstracts of their talks and contact details.

Our Guest Speakers are, firstly, David Barchard, who was the *Financial Times* correspondent in Turkey during the 1980s. A former member of the Council of the British Institute of Archaeology at Ankara and the UK Turkish Area Study Group, he is an authority on the Byzantine rock monasteries of Cappadocia and the Late Roman Village of Sykeon near Beypazarı in Ankara province. He is the author of *Asil Nadir and the Rise and Fall of Polly Peck*, three monographs on Turkish-European relations in the late twentieth century, and a so far unpublished study of the last century of Cretan history and the Cretan Muslims under Ottoman rule.

Secondly, Rabbi Dr Walter Rothschild, whom many of you will remember warmly from previous ASTENE Meetings. He is Editor and Publisher of 'Harakevet' (see www.harakevet.com) and has been researching railways in this region for decades. He was awarded a PhD from King's College, University of London on 'Arthur Kirby and the Last Years of Palestine Railways', 1945-1948' and is currently working on a book on the Railways of Lebanon.

(<https://www.walterrothschild.de/rabbiner-dr-walter-l-rothschild/rabbi-dr-walter-l-rothschild-english/about-me/>).

Thirdly, Andrew Martin, a prolific and award-winning novelist and non-fiction writer, who was

born and brought up in York. Among his fiction is a series of historical thrillers set on the railways of the early twentieth century. The series is mainly set in York and the North of England but one title, *The Baghdad Railway Club*, concerns British railway building in Mesopotamia (Iraq) in 1917, and this is the book he will be speaking about. Andrew's latest novel, *The Winker*, was published in June 2019.

In addition to the talks themselves, the programme has a great deal to offer you, including book displays, round-table sessions, and plenty of time for the networking and discussions that are integral to ASTENE conferences.

After dinner on Friday 12 July, there will be another Movie Night (a feature that proved popular at the last ASTENE Conference in Norwich) and on Saturday 13 July there will be a Gala Dinner, followed by the launch of the latest ASTENE book, edited by Neil Cooke and entitled *Journeys Erased by Time: the rediscovered footprints of travellers in Egypt and the Near East* (Oxford: Archaeopress, 2019). Copies will be presented to the authors, and we will also be launching several other ASTENE-related books (see programme for details).

Finally, on Monday 15 July we will have an opportunity to experience the beautiful countryside around York on the conference outing to Sledmere House and Castle Howard. Many thanks are due to Julie Witford and John Scott for helping to arrange this visit and for putting us in touch with David Barchard. Much appreciated! Sledmere House itself is the subject of a wonderful article in the latest issue of *Cornucopia*, which also features a piece on J. F. Lewis, who will be discussed at various points during the Conference.

We hope we are providing a rich programme, but inevitably its smooth running depends on accurate timings. Please bear in mind that the programme may be subject to last-minute changes, for example if participants are unable to travel, so please keep a look-out for any announcements of this sort. Finally, congratulations to those awarded bursaries for the York conference — Paulina Banas, Fatma Fowzy and Zainab Alqublan — who will be providing help of various kinds during the event. We hope that they, and all of you, will have a rich and rewarding experience in York and that the Conference will prove every bit as successful as previous ASTENE Biennial Conferences.

THE THIRTEENTH BIENNIAL ASTENE CONFERENCE 2019

Conference Venues

The Conference is being held at Vanbrugh College, Heslington West Campus, University of York. (Please refer to Campus Map on the back page of this booklet.) Sessions on Sunday 14 July will be at the National Railway Museum, York. Coaches will be provided to transport delegates between the two venues on Sunday.

Travelling to York city centre and Railway Station

Buses and taxis between York Railway Station and Campus West, University of York

The University is a short [bus ride](#) direct to the Railway Station, York YO1 6HP. To discover the location of bus stops near Vanbrugh College and the route of Bus 66 (UoY66) please [click here](#). This service runs up to every 15 minutes Monday to Saturday and every 20 minutes on a Sunday.

Directions. Go to the bus stop for the University Library (no. 32, D2 on the campus map), Campus West. This is only a [three-minute walk away](#) from the Information Centre (no. 17, C2 on the campus map). To return to Vanbrugh from the Railway Station, take Bus 66 (UoY66) departs from stand RJ at York railway station back to the University Library bus stop. This bus stops across the road (about 100 metres) from the Railway Station and the bus stop is to the right as you stand looking from the Railway Station.

English residents can use their Free Bus Pass if they have one. Scottish and Welsh concessionary fare bus passes are not valid for journeys within England.

A taxi from the railway station to the University will take approximately 15 minutes (likely cost on a taximeter £7 to £8). There is a taxi rank just outside the station. However, it can often be just as quick, and significantly cheaper, to take a bus. You can book the following taxi services to return to the Railway Station.

Station Taxis – (01904) 623332
Getaway Cars – (01904) 622228
Streamline Taxis – (01904) 638833
York Cars Taxis – (01904) 765765
Fleetways – (01904) 365365
659 Cars – (01904) 659659

Taxis can be ordered in advance on-line: www.yorkstationtaxis.co.uk/ and for information about taxi ranks around York go to www.york-pm.co.uk/york-taxis-ranks/

Travelling to and from Vanbrugh College by car

See [Maps and directions](#) for detailed [road directions](#) to campus. If you're using a satnav use postcode YO10 5DD.

Car Parking

Car parking is available on campus to Conference attendees (see [map](#) and press the bottom button 'car parks' to find their locations). Parking on Friday 12 July and Monday 15 July is by payment at parking meters located in the pay-and-display car parks. According to the latest information available to us, parking costs £1 per hour up to four hours or £6 for the day. You can pay by coin or via your mobile using [RingGo](#). Parking is free between 6.00pm and 8.00am, weekends and bank holidays:

Thursday 11 July Pay between 8am and 6pm
Friday 12 July Pay between 8am and 6pm
Saturday 13 July Parking free all day
Sunday 14 July Parking free all day
Monday 15 July Pay between 8am and 6pm

The University has a very strict policy about [car parking on campus](#) so you will need to pay to park. (For information about parking at the Railway Museum on Sunday 14 July, see above.)

Accommodation

Accommodation during the conference will be in Vanbrugh College, variously in **Donald Barron A and Barbara Scott Court E and F (2B on the Campus West map)**. Check-in times to accommodation are at 14.00 on the day of arrival and check out is at 9.30 on the day of departure. These accommodation houses are less than five minutes easy walk from the lecture theatres and restaurants. You can get an excellent idea of the location and accommodation by viewing this [video](#).

At Registration you will be given an electronic key to your accommodation, which allows you to access the building you will be staying in, and to access your room. All rooms are single and *en-suite* and are arranged in small groups along corridors. Rooms are accessed from main entrance doors and stairs along the accommodation blocks.

Tea- and coffee-making facilities are provided in your rooms in Vanbrugh College accommodation blocks. The self-catering kitchens in your accommodation blocks on campus are not available to conference delegates.

Please ensure you close all doors behind you when you leave the accommodation buildings and do not hold the door open for anybody you do not know.

Accessibility and Mobility

Lifts are available at all venues. You should have notified us about any specific health and safety issues on your booking form already. If not, please contact us as soon as possible.

Meals on campus

Main meals

Breakfast, lunch, coffee and teas and evening meals are in the Vanbrugh College, University of York West Campus, Haslington (no.18, C3) apart from afternoon and evening meals on the 14 July and lunch on the conference trip on 15 July. Mealtimes and locations of meals, as well as tea and coffee breaks, are listed on your conference programme. There will be a conference dinner on Saturday 13 July. Please ensure that you wear your conference badge to all meals. Any dietary requirements should already have been notified to us on your booking form.

Bar facilities

We have been advised that there is no active bar in Vanbrugh College during the conference. Wine will, however, be available for payment by the glass or bottle at dinner on Friday 12 July and Saturday 13 July; further details will be available on the day. Dinner on Sunday 14 July is at a local restaurant; for details, see below.

Nearby pubs

The excellent Deramore Arms, Main St, Heslington, York YO10 5EA is a short walk (11 minutes' walk, [click here](#) for directions; 3 minutes' drive by car; 0.5 mile) from Vanbrugh College. Not only does it serve excellent food, but it has a charming and welcoming atmosphere. There is another, slightly closer pub, Charles XII, Main St, Heslington, York YO10 5EA, but it is not as nice as the Deramore Arms.

Supplies

If you need other supplies, please note that several of the catering outlets on campus are closed out of term time but the grocery store in the heart of Vanbrugh College should be open during working hours, as should the cafeteria at the University Library. Click [here](#) to find out about nearby [supermarkets](#).

University of York Library: Borthwick Institute Special Exhibition

The university is globally renowned for its academic excellence. Its Borthwick Institute for Archives, located in the University Library (no. 33 D2 on the campus map) near Vanbrugh College, will be kindly providing a small display of items relating to travel and travellers in the Middle East specially for conference delegates. **This exhibition is only available from 11am to 13.30 on 12 July.**

Book Displays

Book exhibitions and informal discussions will be held in the Additional Seminar Room 3 (V/044).

Julie Witford of *Cornucopia* will have copies of this journal and other books for display and order,

including *The Man Who Created the Middle East*, Christopher Sykes's lively biography of his grandfather, Sir Mark Sykes (William Collins, 2017); *Orientalist Lives: Western Artists in the Middle East, 1830–1920* (AUC Press, 2018) and many other delightful titles.

Dan Stott of *Archaeopress* will have copies of recent ASTENE publications for sale and to order along with other titles of interest. These will include the latest publication, edited by Neil Cooke, *Journeys erased by time: The rediscovered footprints of travellers in Egypt and the Near East* (Oxford: Archaeopress, 2019) as well as Ines Aščerić-Todd, Sabina Knees, Janet Starkey & Paul Starkey (eds), *Travellers in Ottoman Lands: The Botanical Legacy* (Archaeopress, 2018) and Neil Cooke and Vanessa Daubney (eds), *Lost and Now Found* (Archaeopress, 2017).

IB Tauris/Bloomsbury are sending copies for sale of Dionisius Agius's new book, *The Life of the Red Sea Dhow* (2019). There are also a range of fliers including one for the 5th edition of *Who Was Who in Egyptology*, due to be published 30 September 2019. For further information contact fundraising@ees.ac.uk

Brill are sending fliers and advance copies (display only) of Rachel Finnegan's book entitled *English Explorers in the East (1738–1745)* (July 2019) and Janet Starkey's *The Scottish Enlightenment Abroad* (2018).

Copies of some of Andrew Martin's novels should also be available. A great read!

Left luggage

Conference delegate luggage can be safely stored in Additional Seminar Room 3 (V/044) during the conference, 12 to 14 July only. Anyone going on the Conference trip who is not staying a Vanbrugh College for an additional night should take their luggage on the coach.

Quiet room

We have been given the use of Vanbrugh College Senior Common Room on the Friday and Saturday evenings following our dinners for anyone who might want to sit quietly and relax rather than join in the evening sessions. Strictly no alcohol is allowed. It is a communal space, so they have requested that any litter is cleared to the bins outside on departure each evening and that the space is vacated no later than 10pm.

Student Networking Forum

An informal opportunity to meet other postgraduate students from many parts of the world who are fascinated by the study of travel and travellers in and from Egypt and the Middle East.

SESSIONS

All lectures, round table sessions and seminars from Friday 12 July to lunchtime on Sunday 14 July will be held in the Main Lecture Theatre (V/045) or Seminar Room 2 (V/123), in Vanbrugh College (no 18, C3 on the campus map), the same building as the Department of the History of Art and the Department of History. These rooms are all equipped with microphones and facilities to project PowerPoint presentations.

Photography, Video and Recording

It is not permitted to take photographs, video or record the lectures or discussions. There may, however, be a group photograph taken for use in the Bulletin and members will be given the choice of whether to be included or not.

Notes for Speakers: Timing and Presentations

Important: always check the day session Programme, in case some last-minute changes occur and the time of your paper has moved. Speakers will be given as much notice of changes as is possible.

Each speaker (apart from the three guest speakers, David Barchard, Walter Rothschild and Andrew Martin, see conference programme) has been allocated 30 minutes for their paper, including time for questions and discussion. This means that you should aim for a presentation of around 20 minutes, leaving around 10 minutes for questions and discussion. As a rough guide, for most people this will be equivalent to a paper of 2,000 to 2,500 words, with no more than 25 to 30 slides. Speakers are asked to kindly practice and time their talks in advance to ensure they fit within the time available. (If you prefer, you can give a 30-minute presentation but strictly without Q&A, but please inform your chair before the session begins if that is to be the case.)

It is important that you are at the Session venue at least 15 minutes before it begins to meet the Session Chair and the other speakers in your session. Speakers will need some of that time to have their PowerPoint presentations uploaded to the computer in the lecture theatre and made ready to use.

If you are using a PowerPoint presentation, you should bring this with you on a USB memory stick, to be uploaded onto the computer in the Lecture Theatre. If your PowerPoint was created on an Apple computer, in addition to saving it as a .pptx file so it works on a PC-based system, please also save it as pdf file as this may be easier to upload. Please also name your PowerPoint file using your surname or family name, followed by the presentation number and the day and your Session Number as given in the Conference Programme. For example, **Cooke14Friday8B**.

Please ensure that you give your PowerPoint presentations to the session chair and helpers in the break before your session, and even earlier if possible. Please ensure that you do this in good time, to ensure that your PowerPoint presentation is working satisfactorily, and to check that it is opening, moving from slide to slide, and closing properly. For those giving papers in the first session of the day, it is recommended to upload your presentations before dinner on the previous day, after the end of the afternoon session, so as not to disturb presenters getting ready for the last session of the day. Otherwise papers can be uploaded in the coffee/tea breaks or just before the lunch break.

If you wish to send your PowerPoint presentation in advance of the Conference, please use [Wetransfer](#) (free and safe to use) to send it to the conference organisers at 2019yorkastene@gmail.com and no later than 1 July if possible. If you are coming from abroad, please check the relevant regulations for the use of electronic equipment on your flight nearer the time, as regulations are liable to change at short notice. Also make sure to have a back-up copy of your presentation just in case the original copy cannot be uploaded onto the Lecture Theatre computer.

If you have any unusual AVA requirements, please contact the organisers as soon as possible. Your PowerPoint presentation should be compatible for use with the MS Windows operating system. If you are a Mac user, please kindly test the compatibility in advance, especially as far as fonts and formatting are concerned.

Lecture Theatre AV Equipment

Equipment in the Lecture Theatre for use in giving your lecture is the standard range. Details for using the AV will be available in the Lecture Theatre, and support will be available before and during each Session. There is no microphone in the Seminar room. Please note that speakers will probably be able to connect their personal laptop to the University of York AV systems.

Bursaries

At every ASTENE conference, we have dedicated delegates, who, as bursary holders, are also fulfilling the role of assistants to other delegates. If you are a Bursary holder, you will have received instructions in a separate communication. If you, as a speaker, or a chairperson, need any assistance with technology or other matters in the conference lecture halls, the Bursary holders will be there to help.

Session Chairs

Each conference session will have a chairperson. It is advisable that you introduce yourself to your chairperson in advance of your session. The chairpersons will receive an invitation and, if they

agree to accept the part, also a brief introduction to their role. Speakers should contact the chair of their specific session in good time before the session itself. Session chairs will be instructed to adopt a strict policy on timing, as we have a very full programme, and sessions cannot be allowed to overrun. This is particularly important as we are running parallel sessions during the Conference, and these need to be kept in phase.

Timings

Speakers and Session Chairs are reminded of the strict time constraints. Chairs should keep a tight control on time and ensure a fair distribution of the available time between all the speakers in a session. Chairs will show the speaker a warning card at '5 minutes to go', then another at '2 minutes to go', and finally, if required, the 'Stop' card. Chairs should keep a note of the time so that where a speaker does not take the full 20 minutes and if questions do not take the full 10 minutes, they can allow the next speaker(s) an extra minute or two to finish. Any time then remaining at the end can be used for a general discussion about the entire Session.

Printing

No printing service is available on campus. The expectation is that you will not be required to provide the audience with a hard copy of your paper. If you wish, you may provide hand-outs, but these should be limited to useful maps of journeys or lists of people a speaker may be interested in having help tracking down or learning about. Please make sure to bring any such hand-outs with you that are printed and ready to use.

ROUND-TABLE SESSIONS

I: ASTENE Research Projects and Publications: Plans and Projections

Neil Cooke (Chair), with Paul Starkey (Discussant). This session will discuss various projects, including the 'Travellers in Ottoman Lands' Project, led by Ines Aščerić-Todd; the 'Who Was Where When' Project, led by Robert Morkot; and forthcoming publications following the York conference etc.

II: Orientalism at 41

Chaired by Madeline Boden. There will be ten-minute position statements from Professor Jason Edwards and Katrina-Eve Manica, followed by 30 minutes of discussion.

2018 marked the fortieth anniversary of Edward Said's landmark publication, *Orientalism*. The text marked a paradigm shift for all those studying the Middle East and fundamentally changed the perspective on East-West relations and its iteration in the culture. With wide-ranging applications across the humanities and

social sciences, *Orientalism* continues to raise and inform debates. The political impetus for Said's writing — American intervention in the Middle East — has remained largely unchanged and new permutations of this conflict such as ISIS, the Syrian civil war, and the growing BDS movement reaffirm the relevance of this text and its status as one of the most enduring in literary criticism. In tandem with its popularity are its critics, as 'post-Saidean' studies have become a similarly fruitful field of inquiry. This roundtable will ask its participants to discuss how *Orientalism* has played a role in their own scholarship, perspectives on its endurance over the past four decades, and its status in contemporary studies of the Middle East and beyond.

III Egyptological Archives: Access and Accessibility

Hana Navratilova in discussion with Robert Morkot, Jaromir Malek, Rosalind Janssen, Larry Berman, Susan Allen and others surrounding Egyptological archives.

Archives related to travel and the study of Egypt provide a vast resource of material that is still being underused. Although histories of Egyptology are developing, we are still far from having an accessible corpus of correspondence, collection archives, travel journals or excavation diaries that would provide an adequate view of both national and transnational efforts. Equally, although digital presentation of the vast data sets is evolving, it is often kept in individual collections. These 'silos' of information are not yet satisfactorily interconnected, despite innovative technological possibilities offered by the field of digital humanities.

IV. Robert Hay and his Friends

Discussions led by Paul Starkey and Derek Janes (as representatives of the Duns Castle 700 Anniversary Committee) with others about planning a two-day ASTENE Seminar entitled 'Egyptologist Robert Hay (1799–1863) and friends in Egypt', from Tuesday 8 to Wednesday 9 September 2020 in Duns Castle and the Volunteer Hall, Duns, Scottish Borders: brainstorming ideas and themes.

Robert Hay's travels and records were a substantial impetus for founding ASTENE. Hay was a Scottish traveller, antiquarian and Egyptologist. Born in Duns Castle, Berwickshire in the Scottish Borders, he first visited Alexandria in 1818. In 1824 in Rome, he hired Joseph Bonomi the Younger (1796–1878) as his artist to accompany him to Egypt as part of a vast project to record monuments and inscriptions and make architectural plans. Hay stayed in Egypt from November 1824 to 1828 and again from 1829 to 1834. Hay also employed Edward William Lane and Frederick Catherwood as artists and was a fine water-colourist himself. His other friends included James Burton, Henry Salt, Gardner Wilkinson, and many others. His

manuscripts are in the British Library and his plaster casts and collection of Egyptian antiquities are in the British Museum, though some artefacts were purchased by the Boston Museum of Fine Arts in 1872.

He married Kalitza Psaraki (d.1885), the daughter of the chief magistrate of Apodhulo, Crete, in May 1828 in Malta on the way back to Scotland. Like many others, Kalitza was captured during the Greek war of independence (1821-1829) and transported to Egypt and it was from the slave market in Alexandria that Robert Hay rescued her. They went on to have three children: she even accompanied Hay on his subsequent expeditions to Egypt.

2020 will be the 700-year anniversary of the founding of Duns Castle where members of the Hay family have lived for several centuries, so it is an entirely appropriate and wonderful venue to hold a Seminar about Robert Hay and his friends. We will keep you updated as the plans develop. After 20 years it is time to reassess the substantial record of the Hay era of travel and the impact that Hay and his friends had on the development of Egyptology and on our understanding of Egypt. Any ideas about speakers, potential sessions and topics can be aired.

Movie Night

The following note was published on page 10 of the *ASTENE Bulletin* 58 (Winter 2013–2014) and is worth repeating here.

Gertrude Lowthian Bell (1868–1926) was a British scholar, archaeologist, explorer, Arabist, translator, author and traveller. Born into a wealthy family of ironmasters in north-east England, her pre-1914 adventures included climbing in the Alps and engaging with the Anti-Suffrage League. In 1886 she went up to Oxford and became the first woman to graduate with a First in modern history. By 1914 she had travelled about 25,000 miles around the Middle East, usually by camel or on horseback. In 1911 she came across T.E. Lawrence who was excavating at Carchemish, on the Turkish-Syrian border, describing him as ‘an interesting boy, he is going to make a traveller.’ Her ‘beau’, Dick Doughty-Wylie, was tragically killed in the Gallipoli campaign (1915) and she never married.

As a civil servant in the Middle East, she worked indefatigably to establish the Iraqi monarchy and to shape British policy in the region. By late 1915 she was employed in Cairo as the first woman officer in British military intelligence. In 1921, as a member of the Arab Bureau, she participated in the Cairo conference on the Middle East, alongside such luminaries as Winston Churchill and T.E. Lawrence. After the war, she settled permanently in Baghdad where she exhaustively promoted the interests of her protégé King Faisal. She helped to

set up an independent kingdom of Iraq (which lasted from 1921 to 1958), organising elections and drawing up its boundaries and constitution. She helped to found the Iraq National Museum in 1923. In 1926, overworked and stressed, and probably depressed over the death of her brother Hugo of typhoid, she contracted pleurisy and on 12 July was discovered dead, possibly as a result of an overdose of sleeping pills. She is buried in Baghdad. As T.E. Lawrence wrote to Bell’s father on her death: ‘I think she was very happy in her death, for her political work — one of the biggest things a woman has ever had to do — was as finished as mine ... That Irak [sic] state is a fine monument; even if it only lasts a few more years, as I often fear and sometimes hope. It seems such a very doubtful benefit—government—to give a people who have long done without.’ (Quoted in Violette Shamas, *Memories of Eden: A Journey through Jewish Baghdad* (Evanston, Ill; Northwestern University Press, 2010), 223)

The first major international conference to examine Gertrude Bell’s extensive work in Iraq, organised by the British Institute for the Study of Iraq (Gertrude Bell Memorial) in association with the Gertrude Bell Archive at Newcastle University and the British Academy, was held at the British Academy, Carlton House Terrace, London, from 11 to 13 September 2013. Excerpts from the documentary film *Letters from Baghdad, a work-in-progress* directed by Zeva Oelbaum & produced by Sabine Krayenbühl was shown at that conference. The version to be shown at the York Conference is called *Letters from Baghdad*, produced in 2016, with Tilda Swinton as the voice of Gertrude Bell. As Jan Weissberg wrote in *Variety* (3 June 2017), ‘Absent however is any hint of Edward Said’s accusation of Orientalism that’s intermittently coloured modern assessments of Bell’s crucial role in the foundation of modern Iraq’; but Weissberg also commented that ‘missing are any negative assessments by her Arab contemporaries’.

SUNDAY 14 JULY

The ASTENE Annual General Meeting

The Annual General Meeting is, as usual, part of the conference programme and is planned for Sunday 14 July. The meeting Agenda, Minutes of the previous meeting, and any other material will be available in advance of the meeting or — in case of any necessary additional information — on the meeting day itself. We encourage as many ASTENE members to attend this important meeting as possible.

**Sunday 14 July afternoon and evening.
National Railway Museum, York and on to
Kapadokya50**

We will be holding sessions on the afternoon of Sunday 14 July at the world-famous [National Railway Museum](#) in York. Apart from some fascinating ASTENE talks it will provide an opportunity for you to 'Immerse yourself in the home of iconic locomotives and an unrivalled collection of engineering brilliance'. Entrance to the museum is free. Please see your conference programme for more details but there will be plenty of time to wander around the museum as well as to attend excellent talks, two of them provided by our key guest speakers.

Coaches will be provided to take you the short distance from Vanbrugh College to the museum. If you wish to drive to the railway museum, there is a dedicated car park beside the Museum with an all-day fee of £10 payable at the museum reception desks. For anyone needing transport by car from the museum to the restaurant, there will be several cars available to transport you from one venue to the other. The restaurant is also opposite an NCP car park.

Meals on 14 July 2019

Breakfast as usual in Vanbrugh College cafeteria. Lunch at the National Railway Museum, York. Dinner on the 14 July will be in an excellent Turkish restaurant, [Kapadokya50](#), 24 George Hudson Street, York, YO1 6LP, less than a mile from the Railway Museum, York. Both meals are included in your conference payments.

MONDAY 15 JULY

Conference Day Trip to Sledmere House and Castle Howard

To give members an opportunity to relax and chat, a Day Trip has been organised for the Monday 15 July. A coach will collect delegates from the University of York, West Campus.

The first stage of the conference trip is to Sledmere House and then Castle Howard. The organisers have arranged a special visit to [Sledmere House](#) with its world-famous Turkish Room on Monday 15 July, with especial thanks to Christopher Sykes who will lead a tour of the house during which he will talk about his grandfather, Sir Mark Sykes, and his creation of the Turkish Room. Christopher has recently published a lively biography, *The Man Who Created the Middle East* (William Collins, 2017). At the age of only 36, Sir Mark Sykes was signatory to the Sykes-Picot agreement, one of the most reviled treaties of modern times. *Cornucopia* have just published a beautifully illustrated article about this Turkish Room too.

In the afternoon we will drive on by coach to [Castle Howard](#) where we will be able to visit the Castle and its splendid gardens and attend a special lecture on the Grand Tour by the archivist, Dr Christopher Ridgway. For accessibility information in Castle Howard see <https://www.castlehoward.co.uk/visit-us/visitor-information/accessibility>

Meals on the conference trip on 15 July

Meals on the 15 July are not included in the conference package but there is an excellent range of food available at the two main cafés at Castle Howard. Space has been reserved for ASTENE delegates at the Trellis Café.

Subsequent publication of papers

We have arranged publication of a selection of papers given at the Conference with Archaeopress in Oxford, subject to peer review. You may be invited around 30 September 2019 to submit a paper to the publications steering committee for consideration. If your paper is selected, the deadline for submission of papers will be 1 January 2020. Papers can be submitted in English or French and should be no more than 5000 words long (including notes but excluding the list of references) with no more than ten illustrations including tables, figures and maps. Papers should be submitted electronically via Wettransfer to 2019yorkastene@gmail.com. Speakers may prefer to submit their paper for publication in the *ASTENE Bulletin* (see deadlines online). More detailed information and instructions will be circulated during and after the conference.



CONFERENCE PROGRAMME (as of 26 June 2019)

Friday 12 July 2019

11.00–13.30 **Registration – at the Vanbrugh College by the cafeteria (18 C3 on the campus map) – with Coffee / Tea and Snacks nearby**
Collect room keys from the Information Centre (17 C2 campus map)

Opportunities to visit the Conference book stands including Archaeopress, *Cornucopia* and others (Additional Seminar Room 3 (V/044))

11.00–13.30 Exhibition of travel archives, Borthwick Institute, University of York Library (33 D2 on map)

11.30–11.50 ASTENE Trustees' Committee Meeting (Seminar Room V/123)

Lunch is not included in the conference price but is available from the library cafeteria and nearby pubs (see conference booklet for more details)

13.00–13.15 **Welcome from Neil Cooke ASTENE Chairman (V/045)**

13.30–15.30 **Session 1A. GUIDEBOOKS AND TRAVEL ACCOUNTS (Main Lecture Theatre V/045)**

Chair **Rosalind Janssen**

- 1 Rachel Finnegan, *Food, Friends and Fashion: Aspects of Richard Pococke's Diary Letters from his Eastern Voyage*
- 2 Paulina Banas, *Publishing with the 'Modern Taste and Spirit:' Competitiveness and Commercialism in the mid-nineteenth-century British Illustrated Travel Book on Modern Egypt*
- 3 Angela Blaschek, *Anton Prokesch-Osten junior (1837–1919)*
- 4 Jennifer Scarce, *Touring the Ottoman Empire: exploring the history of guidebooks to Turkey*

13.30–15.30 **Session 1B. INVENTIONS AND REALITIES (Seminar Room V/123)**

Chair **Robert Morkot**

- 1 Nolwenn Corriou and Giacomo Savani, *The Invention of Egypt in Aaron Hill's A Full and Just Account of the Present State of the Ottoman Empire (1709)*
- 2 Derek Janes, *Alexander Dow, Historian and Playwright: An introduction*
- 3 Rebecca Bruce, *Unlawful Acts and Supernatural Curses: The Fictional Traveller in Bram Stoker's The Jewel of Seven Stars (1903)*
- 4 Laila Alharthi, *Travel, Governance and Archaeology in Bahaa Taher's Sunset Oasis (2007)*

15.30–16.00 *Tea / Coffee and Biscuits (self-service in Vanbrugh snack bar)*

16.00–17.30 **Session 2A. EARLY TRAVELLERS (Main Lecture Theatre V/045)**

Chair **Jacke Phillips**

- 1 Harry Munt, *Muslim travellers in ninth- and tenth-century Byzantium*
- 2 Paul Starkey, *Ibn Jubayr's Rihla Reconsidered*
- 3 Janet Starkey, *Gardens of Paradise and 'The Old Man of the Mountain': invented travels?*

16.00–17.30 **Session 2B. IN THE DESERT (Seminar Room V/123)**

Chair **Zainab Alqublan**

- 1 Jan Ciglenc̆ki & Blaz Zabel, *Sir John Gardner Wilkinson's travels to the Eastern Desert and their relevance for the history of Egyptian monasticism*
- 2 Ernst Czerny, *Richard A. Bermann, the desert and the Mahdi: an Austrian writer's fascination with Egypt and the Sudan*
- 3 David Kennedy, *'Mr and Mrs Smith of England': a tour to Petra and east of Jordan in 1865*

17.30–19.00 **Session 3A. DRIVEN BY CURIOSITY? (Main Lecture Theatre V/045)**

Chair **Angela Blaschek**

- 1 Cristina Erck, *Dimitrie Cantemir. 'The Orpheuses of the Turkish Empire' (1673 – 1723)*
- 2 Gemma Masson, *Lady Mary Wortley Montagu as a flâneuse in Istanbul*
- 3 Joachim Gierlich, *Jacob Röser: A Bavarian Physician travelling the Ottoman Empire in 1834–5*

17.30–19.00 **Session 3B. THE SPLENDOR OF TRAVEL (Seminar Room V/123)**

Chair **Marleen De Meyer**

- 1 Andrew Oliver, *Les invités du Khédive*
- 2 Sylvie Weens, *A Luxor Room with a View at Pagnon's*
- 3 Heike C. Schmidt, *Souvenirs for Kings and Travellers: Tony Binder – Photographer and Pleinairist*

17.30–19.00 **Session 3C. ROUND-TABLE I: ASTENE research projects and publications: plans and projections**
(Additional Seminar Room 3 V/044)

Chair **Neil Cooke** **Discussant: Paul Starkey**

Including discussion on the 'Travellers in Ottoman Lands' Project, led by **Ines Aščerić-Todd**.

Including discussion on the 'Who Was Where When' Project, led by **Robert Morkot**

About forthcoming publications following the York conference, promoting the *Bulletin* etc.

Evening to 21.00 **STUDENT NETWORKING FORUM (Vanbrugh Senior Common Room)**

An informal drop-in opportunity to meet other students who are attending the conference.

19.00–21.00 *Dinner in Vanbrugh Dining Room (self-service, cafeteria style including tea/coffee)*

20.00–22.00 **Session 4. Movie Night. GERTRUDE BELL (Main Lecture Theatre V/045)**

Introduction by David Barchard

A special private showing for ASTENE of the documentary film 'Letters from Baghdad'

Saturday 13 July 2019

07.30–08.30 *Breakfast in Vanbrugh Dining Room (self-service)*

08.30–09.00 **Registration for new arrivals – ASTENE registration desk, Vanbrugh College by the cafeteria**

09.00–10.30 **Session 5A. SPIRITUAL MOBILITY (Main Lecture Theatre V/045)**

Chair **Harry Munt**

- 1 Ines Aščerić-Todd, *Craftsmen, Sufi-guild networks and mobility in the Ottoman Empire*
- 2 Jacke Phillips, *Pilgrimage as Travel*

09.00–10.30 **Session 5B. ARTIST-TRAVELLERS I (Seminar Room V/123)**

Chair **Catherine Wynne**

- 1 Lawrence M. Berman, *Aboard the 'Ibis': Isabella Stewart Gardner on the Nile, 1874–1875*
- 2 Katrina-Eve Nasidlowski Manica, *Training Egypt and Artists: Owen Jones's Ornament and the Aesthetic of Cleopatra*
- 3 Zainab Alqublan, *Outside Said's Mainstream: The Pictorial and Poetic nineteenth-century East*

10.30–11.00 *Coffee / Tea and Biscuits (Self Service in Vanbrugh Snack bar)*

SESSION 6 ASTENE INTERESTS CELEBRATED. Special Sessions in honour of Professor Malcolm Wagstaff

11.00–12.30 **Session 6A. IN THE OTTOMAN EMPIRE (Main Lecture Theatre V/045)**

Chair **Paul Starkey**

- 1 GUEST SPEAKER. David Barchard, *For and Against: British Observers and Ottoman Turkey in the nineteenth century*
- 2 Nicholas Stanley-Price, *'The Pasha of Larnaca': C.D. Cobham's journey to Ottoman Cyprus*

11.00–12.30 **Session 6B. DISTANT REALITIES? (Seminar Room V/123)**

Chair **Ines Aščerić-Todd**

- 1 Warwick Ball, *East of the Wardrobe: The Lion, the Witch and the Orient*
- 2 Ali Mohammad Tarafdari, *European travel accounts on archaeology of Persepolis: from Carsten Niebuhr to George Curzon*
- 3 Raeesabegum Usmani, *A Pilgrimage to Mecca: An Indian Nawab's Travelogue on the Middle East*

12.30–13.30 *Lunch in Vanbrugh Dining Room (self-service)*

13.30–14.30 **Session 7A. ROUND-TABLE II: ORIENTALISM AT 41 (Main Lecture Theatre V/045)**

Chair **Madeline Boden**

Ten-minute position statements from Professor Jason Edwards and Katrina-Eve Manica, followed by 30 minutes of discussion.

13.30–14.30 **Session 7B. ROUND-TABLE III. ARCHIVES: ACCESS AND ACCESSIBILITY (Seminar Room V/123)**

Chair **Hana Navratilova**

In discussion with Robert Morkot, Morris Bierbrier, Jaromir Malek, Rosalind Janssen, Larry Berman, Susan Allen and others surrounding Egyptological archives.

14.30–15.30 **Session 8A. ROUND-TABLE IV. ROBERT HAY and HIS FRIENDS (Seminar Room V/123)**

Chairs **Paul Starkey and Derek Janes**

(as representatives of the Duns Castle 700 Anniversary Committee)

Planning the 2020 Robert Hay conference to be held in Duns Castle, Duns, Scottish Borders: brainstorming ideas and themes; possible session topics and speakers; future publication etc.

14.30–15.30 **Session 8B. ARTIST-TRAVELLERS II (Main Lecture Theatre V/045)**

Chair **Caroline Williams**

1 Briony Lewellyn, *John Frederick Lewis, 'A Memlook Bey': Disguise or Disclosure*

2 Madeline Boden, *Travelling East via Burlington House: British Orientalist Painting at the Royal Academy*

15.30–16.00 *Tea / Coffee and Biscuits (Self Service in Vanbrugh Snack bar)*

16.00–18.00 **Session 9A. ARTIST-TRAVELLERS III (Main Lecture Theatre V/045)**

Chair **Caroline Williams**

1 Charles Newton, *Love Encoded: How a famous traveller's tale was misunderstood – Lady Mary Wortley Montagu and the so-called Turkish Language of Flowers.*

2 Catherine Wynne, *Elizabeth Butler's Views of Egypt: Travel, Art and Military Orientalism*

3 Sabina Kaštelančić, *'Travelling Artists'. Ivan Meštrović, Correspondence to Ruža Meštrović from Egypt, Palestina, Syria and Greece in 1927 The Artist's Fascination with Egypt and the Near East reflected in his picture postcards to Ruža Meštrović*

4 Briony Llewellyn and Madeline Boden, On the forthcoming exhibition at the Watts Gallery; publications on J.F. Lewis; and a conference, *Eastern Questions: New Perspectives on British Orientalism*, 17–18 October 2019

16.00–18.00 **Session 9B. EGYPTOLOGISTS AND REDISCOVERIES (Seminar Room V/123)**

Chair **Hana Navratilova**

1 Ronald Zitterkopf, *With an Exquisite Radius Most Accurately Divided into 10,000 Parts: Measuring the Great Pyramid in 1638–1639.*

2 Aidan Dodson, *The rediscovery of the Amarna Pharaohs*

3 Richard Spiegelberg, *Hery's sister Mesu and the Lotus Flower—missing from the banquet scene and now restored*

4 Susan J. Allen, *J.P. Morgan's Travels on the Nile*

18.00–19.00 *Time to network!*

19.00–20.00 *Conference Dinner (drinks can be ordered in advance) Vanbrugh Dining Room*

SESSION 10. CELEBRATING ASTENE (Main Lecture Theatre V/045)

20.00–21.30 A celebration of publications since the last conference held in Norwich in 2017, and descriptions of possible future ASTENE events and publications.

Chair **Neil Cooke**

20.00–20.30 Neil Cooke on the latest ASTENE publication, *Journeys erased by time: The rediscovered footprints of travellers in Egypt and the Near East* (Oxford: Archaeopress, 2019). Copies of the book will be presented to any authors who are present at the conference.

20.30–20.45 Dionisius Agius on *The Life of the Red Sea Dhow* (IB Tauris, 2019)

20.45–21.00 New Brill Titles: Rachel Finnegan on *English Explorers in the East (1738–1745)* (July 2019) and

Janet Starkey on *The Scottish Enlightenment Abroad* (2018).

21.00–21.15 Morris Bierbrier on the 5th edition of *Who Was Who in Egyptology* (EES/Bloomsbury, 2019).

21.15–21.25 Ines Aščerić-Todd on ASTENE's *Travellers in Ottoman Lands: The Botanical Legacy* (2018)

21.25–21.30 Paul Starkey and Derek Janes introducing a two-day Seminar about 'Robert Hay and his Friends' at Duns Castle, the home of the Hay family, in September 2020

Sunday 14 July 2019

07.30–08.30 *Breakfast in Vanbrugh Dining Room (self-service)*

08.30–09.00 **Registration for new arrivals – at the ASTENE registration desk, Vanbrugh College by the cafeteria**

09.00–10.30 **Session 11A. AGENTS AND DIGNATORIES (Main Lecture Theatre V/045)**

Chair **Dionisius Agius**

1 Terence Walz, *Consular Agents and Foreign Travellers to nineteenth-century Upper Egypt*

2 Mladen Tomorad, *William Wing Loring, George Brinton McClellan and Ulysses S. Grant: American civil war generals in Egypt during the 1860s and 1870s*

09.00–10.30 **Session 11B. FILMING ALONG THE NILE (Seminar Room V/123)**

Chair **Morris Bierbrier**

1 Peter Der Manuelian & Marleen De Meyer. *On the Nile in 1930 with Jean Capart and the Goldman family* (with archival video footage)

2 Rosalind Janssen, *Hollywood meets Madame Valentino in the Valley of the Kings: More Thoughts* (with archival video footage)

10.30–11.00 *Tea / Coffee and Biscuits (Self Service in Vanbrugh Snack Bar).*
Last chance to view the book exhibitions and make your book purchases!

11.10–12.10 **Session 12. ASTENE Annual General Meeting (V/045 Main Lecture Theatre)**

Chair **Jaromir Malek (President)**

12.30–12.45 *Coach from Vanbrugh College car park to the National Railway Museum, York*

SESSIONS 13 AND 14 AT THE NATIONAL RAILWAY MUSEUM, YORK

13.00–14.00 *Lunch at the Railway Museum (included in the conference price)*

14.00–15.00 **Session 13. RAILWAYS IN THE MIDDLE EAST (Star Theatre, Railway Museum, York)**

Chair **Aidan Dodson**

14.00–15.00 GUEST SPEAKER. Walter Rothschild, *Along the Lebanese Coast: The Haifa–Beirut–Tripoli Railway*

15.00–15.30 *Tea / Coffee and Biscuits*

15.30–16.00 Fatma Mohamed Amin, *Railways in nineteenth-century Egypt. A Documental Study for the Establishment of the Egyptian Railway in the Nineteenth Century* (30 mins)

16.00–17.40 **Session 14. RAILWAY IMAGINARY (Star Theatre, Railway Museum, York)**

Chair **Paul Starkey**

16.00–16.30 Sami Sadek, to be read by Jacke Phillips, *The Travelling Post Offices of The Egyptian Railways*

16.30–16.40 *Short comfort break*

16.40–17.40 GUEST SPEAKER. Andrew Martin, *The Baghdad Railway Club*

17.40–18.00 *Opportunity to visit the museum and possibly video footage too.*

18.00–18.30 *Stroll to the Kapadokya50 Turkish Restaurant, 27 YO60 7DA*

18.30–20.00 *Dinner at the Kapadokya50 Turkish Restaurant: Cash Bar*

20.00–20.30 Conference summing up from Jaromir Malek, ASTENE President (at Kapadokya50)

20.30–21.00 *Coach to Vanbrugh College from Kapadokya50.*

Monday 15 July 2019

07.30–08.30 *Breakfast*

09.00–09.30 *Vacate rooms and assemble in the Car Park before getting on the Coach to Sledmere House*

09.30 sharp *Coach leaves Vanbrugh College for Sledmere House*

10.30 **Arrive at Sledmere House**

10.35–12.30 Christopher Sykes will lead a tour of Sledmere House during which he will talk informally about his grandfather Sir Mark Sykes and his creation of the Turkish Room.
Coffee or tea and biscuits will be available about 11.00.

12.30 *Leave Sledmere House by coach*

13.00–13.15 **Arrive at Castle Howard**

13.15–14.00 *Lunch in the Fitzroy Restaurant (not included in the cost). A special area of seating arranged for ASTENE members. Lunch can also be purchased in the Courtyard Café in Castle Howard.*

After lunch *Free flow entrance to the House and gardens after lunch.*

15.00–16.00 *Tea & coffee followed by a lecture from Dr Christopher Ridgway on the Grand Tour in the TCC room followed by a Q&A session.*

16.10–16.15 *Coach leaves Castle Howard*

17.30–18.00 *Coach arrives at York Railway Station*

c.18.30 *Coach arrives at Vanbrugh College – (Members are to make their own dinner arrangements)*

END OF CONFERENCE

ABSTRACTS

Laila Alharthi, *Travel, Governance and Archaeology in Bahaa Taher's Sunset Oasis (2007)*

Born in Cairo in 1935, Bahaa Taher is an established Egyptian novelist. For his 2009 novel *Sunset Oasis* Taher 'became the first winner of the newly created International Prize for Arabic Fiction, an award administered by the Booker Prize Foundation in England' in 2008. Previously, he earned the Egyptian State Award of Merit in Literature in 1998. Humphrey Davies subsequently translated the novel from Arabic into English in 2009. The events of *Sunset Oasis* are set in Egypt at the end of the nineteenth century when the British occupation of Egypt had commenced. Taher aims to highlight this troubled period of Egyptian history which, Rachel Aspden notes, is 'largely forgotten by its British colonisers'.

The text centres on the turbulent psychological life of a middle-aged nationalist Egyptian police officer, Mahmoud Abd el Zahir, who travels to a remote desert community to administer the collection of taxes alongside his Irish wife Catherine, who is a 'a classical scholar and Egyptologist', heavily interested in antiquity and the historical past, and fuelled by a desire to accompany her husband to an outlying oasis, Siwa, located in the north-west in the Western Desert. Siwa today is a place that attracts tourists to Egypt and its people speak Arabic. However, as Qualey argues, 'at the time when *Sunset Oasis* is set, Siwa was a very different place — back then, Siwis closely guarded their language, their secrets, and their borders.' Catherine reads that Alexander the Great had passed by Siwa to meet the Oracle of Ammon in order to acquire assurance from him that he was the son of Zeus. Unlike Catherine, Mahmoud dislikes the past because his own past is chaotic, painful and fraught with traumatic distress.

The paper examines Mahmoud's and Catherine's relationship as it deteriorates in Siwa as Mahmoud tries to extract extortionate taxes and Catherine misunderstands the local culture in her obsession with finding Alexander's grave. Their travels end in tragedy.

Susan J. Allen, *J.P. Morgan's Travels on the Nile*

The American financier and collector J.P. Morgan travelled down the Nile on five separate trips. In 1871 and 1876 he travelled there for his health. In 1906 he was instrumental in founding the Department of Egyptian Art of The Metropolitan Museum of Art (MMA) and the construction of its new galleries. Having seen the success with which the Museum of Fine Arts Boston was filling its new galleries from the excavations of George Reisner at Giza, Reisner proposed the MMA undertake wide-ranging archaeological excavations in Egypt at Lisht, Thebes and in the Western Oases. His earlier trips are documented in a formal bound album, now in the collection of the Metropolitan Museum of Art. His 1909 trip is recorded in two albums: one now at the Morgan Library and the other in the Department of Egyptian Art,

MMA. These private photographs document his trips to visit the MMA's excavations in which he took an active interest — and give a very personal view of the work and individuals involved at the turn of the twentieth century.

Zainab Alqublan, *Outside Said's Mainstream: The Pictorial and Poetic nineteenth-century East*

Orientalism has been transformed from an art historical term relating to knowledge about the Orient to an intellectual charge, especially after the publication of Edward Said's seminal book, *Orientalism* (1978). It becomes 'one of the most ideologically charged words in modern scholarship'. In his critique of European Orientalism, Said alludes to a systematic discourse of Western supremacy and cultural imperialism in Western culture from Homer's time until the present day. He suggests that numerous Orientalist works by artists, travellers and poets were marching in line with an imperial project, especially during the expansionist times of the nineteenth century, or are racial and Eurocentric in nature. This paper, on the other hand, embarks along a road less frequently taken in Oriental studies. It postulates that nineteenth-century Orientalism was far from the alleged homogeneity proposed by Said. The paper maps different pathways and ways of representing nineteenth-century Orientalism that reflect discursive heterogeneity to the fullest: not only in relation to subject-matter, but even in style; and not only between different bodies of works, but even within the art produced by Orientalists. A different reading of works by Jean Léon Gérôme, Antoine-Jean Gros and Eugène Delacroix, especially in their representation of masculine violence and Oriental despotism, stands in stark opposition to Said's thesis. Ultimately, this paper disregards political and economic critiques of Orientalism and focuses instead on the aesthetic, documentary and historical merits of Orientalist production.

Fatma Mohamed Amin, *Railways in nineteenth-century Egypt. A Documentary study of the establishment of the Egyptian Railway in the nineteenth century*

The paper will shed light on the debate which arose about the stagnant image of Egypt that hardly changed in the eyes of European travellers in the course of the nineteenth century. This debate argues that Egyptian means of transportation were underdeveloped; and people only walked and rode donkeys and camels in the desert. However, means of transportation had gradually developed to assist travellers by the mid-nineteenth century. Nile transportation developed by introducing steamers while land transportation developed by extending railway and tram lines across the country. The paper will focus on the establishment of the railway in Egypt and the role of Britain in the development of the overland route and early attempts to create a railway in Egypt. The first Railway network was in Britain and it was meant to connect all parts of Britain to serve the British

people. While the second railway network was in Egypt, it was meant to serve European travellers and connect Britain with its Indian colonies. The paper will be supported by some documents from the National Archive and the Railway Museum in Cairo.

Ines Aščerić-Todd, *Craftsmen, Sufi-guild networks and mobility in the Ottoman Empire*

Ottoman guilds provide a good example of traditional networks which were not contained by national or state borders, either those artificial ones that were projected back in time by the later political landscape of nation-states or even the *de facto* internal or external borders established by the Ottoman Empire itself. This paper shows how the guilds' inter-connectivity, principles of protection of their members, and their common ethics and practices, all served to support the professional and physical mobility of craftsmen who were guild members. Guild excursions into suburban or countryside beauty spots, described by contemporary chroniclers and travellers, including the intrepid Evliya Çelebi, reveal customs which encouraged movement and travel, both local and regional. The paper also argues that often ignored spiritual dimensions of Ottoman guilds, in the shape of their long-established links with Sufi orders, added to the guilds' capacity for wide-reaching networks – including the emergence of completely new 'Sufi-guild' networks – strengthened the connections between different chapters of the guilds, and enabled the continuity of guild traditions across space and time. This, in turn, further facilitated the movement of all guild members, including ordinary craftsmen, be it between different guild chapters, different towns, or even different regions throughout the Ottoman Empire.

Warwick Ball, *East of the Wardrobe: The Lion, the Witch and the Orient*

This paper discusses the Near Eastern influences in C S Lewis' Narnia books and the intellectual background of the time. The oriental aspects and influences within the Narnia Chronicles that are a natural reflection of the intellectual world that Lewis inhabited are teased out. These include storylines, plots, themes and imagery, as well as the illustrations by Pauline Baynes. Religious elements other than the usual Christian ones are also discussed: Zoroastrian, Manichaeic and even Islamic, elements that have hitherto been unrecognised. Although never having travelled to the Near East himself, the origin of these oriental elements was drawn from the world of 'endless books' that Lewis had inhabited ever since childhood and it is even possible to pinpoint many of the books that were the sources of these elements. I take a personal approach to the discussion from my background as a Near Eastern archaeologist.

Paulina Banas, *Publishing with the 'Modern Taste and Spirit': competitiveness and commercialism in the mid-nineteenth century British illustrated travel book on modern Egypt*

Nineteenth-century Britain witnessed a rapid development of the publishing business dedicated to the production of illustrated books picturing Muslim people and Islamic Egypt. In 1848, the British publisher James Madden released a travel account on the manners and customs of modern Egyptians, entitled *Oriental Album: characters, costumes, and modes of life, in the valley of the Nile*. Written by the British writer James Augustus St John, this luxury folio book was illustrated with large coloured lithographs of the French artist Émile Prisse d'Avennes, in addition to the small anonymous wood engravings picturing Egypt. Considered by contemporary reviewers to be 'one of those large and highly embellished works which ... are characteristic of the present age,' *Oriental Album* was soon compared to David Roberts' *The Holy Land, Syria, Idumea, Arabia, Egypt and Nubia* (1842–1849), another illustrated British book on the Middle East, considered as a 'splendid example of modern taste and spirit.' By focusing on the *Oriental Album's* illustrations, Madden's commercial advertisements and the British books on Egypt published in the 1840s, this paper examines the complicated genealogies of the visuals included in this particular book. By doing so, this study points out the competitiveness and commercialism inherent in the process of publishing an illustrated Orientalist album, such as *Oriental Album*, which promulgated the difference between cultures for the western public.

David Barchard, *For and Against: British Observers and Ottoman Turkey in the nineteenth century*

British travellers had been visiting Turkey throughout the early modern period, but the role, numbers, and context of these visits changed in the nineteenth century in the aftermath of the Napoleonic Wars as Greek independence raised the question of the future destiny of the Ottoman Empire. Should the West admire Turkish attempts to become a modern state? Or should it side with the Ottoman Christian populations and perhaps even aim at the expulsion of the Turks – as eminent Victorian voices from Gladstone to Cardinal Newman suggested? At the same time the rediscovery of the geography of the Classical world drew more visitors, while the arrival of the railway made travel easy. At the same time social change in Turkey meant that for the first time, travellers such as Colonel Burnaby could talk to the Ottoman Muslims and convey their point of view. Archaeologists such as David Hogarth and Sir William Ramsay extracted contradictory messages from their observations. But from 1876 onwards, a steadily wider gulf opened between Turkey's incipient westernised but nationalist elite and Western public opinion, which mostly supported anti-Ottoman nationalisms. It was a gap which more sympathetic travellers like Mark Sykes and Aubrey Fitzherbert only partially overcame and which has persisted to some extent to the present day,

playing a role in the rejection of Turkey's EU candidacy and the new trajectory on which the country has travelled since 2005.

Lawrence M. Berman, *Aboard the 'Ibis': Isabella Stewart Gardner on the Nile, 1874–1875*

Isabella Stewart Gardner (1840–1924) is best known today for the Boston museum she founded and that bears her name, a Venetian palazzo turned inside out, filled with paintings, sculpture, textiles, furniture and decorative arts displayed according to her own idiosyncratic design. But she was also an avid and enthusiastic traveller. Long before she began collecting in earnest (starting with a Rembrandt self-portrait in 1896), Isabella and her husband John Lowell Gardner had voyaged around the world, visiting Japan, China, southeast Asia, and India. But before that came Egypt and the Holy Land.

The Gardners arrived in Alexandria in December 1874. They went up the Nile in grand style as far as the Second Cataract and back again, stopping at all the famous sites. Isabella was well read and intellectually curious, highly responsive to her surroundings. She kept a detailed diary during her voyage, in which she recorded her impressions. She made a travel album, in which she mounted photographs by the leading studio photographers of the time — J. Pascal Sébah, Francis Frith and Antonio Beato — interspersed with her own watercolours, which beautifully capture the light of Egypt and its endless variations as it plays upon the earth, water and sky. The photographs and watercolours, artfully cropped and arranged on the pages of her album, combine with the verbal narrative to create a very personal vision of Egypt.

Angela Blaschek, *Anton Prokesch-Osten junior (1837–1919)*

Anton Irenäus Prokesch-Osten Jr published one of the first German-speaking travel guides for Egypt, *Nilfahrt bis zu den zweiten Katarakten (Nile cruise as far as the Second Cataracts)*, in 1874. This was three years before Baedeker issued his guide for Lower Egypt. The son of the famous Anton Prokesch-Osten, a diplomat of Metternich, Anton Prokesch-Osten Jr lived abroad for several years, for he was born in Athens and lived twelve years there, and then in Frankfurt and Berlin. After his marriage he resided in Gmunden. Several times he visited his father in Constantinople. After a short military career, he dedicated himself as editor of his father's zealous letters and wrote his travel guide for Egypt. He travelled to Egypt with his father on several occasions and developed a love and admiration for the history and the monuments of Egypt. Together with his father he was present at the opening of the Suez Canal and was on the same ship with Emperor Franz Joseph I of Austria and other celebrities.

Madeline Boden, *Travelling East via Burlington House: British Orientalist painting at the Royal Academy*

This paper will explore the network of artists who travelled to the Middle East in the nineteenth century and primarily exhibited works from their travels at the Royal Academy. Although not as cohesive as other artistic movements of the period such as the Pre-Raphaelite Brotherhood, this British Orientalist network nevertheless functioned as an important, public-facing cultural facet of Britain's relationship with the Middle East. While the Tate Britain's 2008 exhibition, 'Lure of the East', brought together the work of these important artist-travellers, this paper will go further to establish the interpersonal connections facilitated through the Academy between these figures. This network established the dominant visual iconography for depicting the Middle East and my analysis will contrast approaches to this iconography: from the religious authenticity William Holman Hunt sought in the Holy Lands to the 'Victorians in togas' secular spectacle of Lawrence Alma-Tadema.

Other artists that will be discussed include Frederic Leighton, John Frederick Lewis, Edward Lear, Edward Armitage and Frederick Goodall. Concurrent to the rise of British Orientalist subjects at the Academy was the growing commercial appeal of the Orient. This will also be explored in relation to Archaeology's popularisation of 'Egyptomania', the Byzantine, Egyptian and Alhambra Courts at the Crystal Palace, Sydenham, and the opening of the Grand Bazaar at Liberty of London in 1875. The parallel developments in French Orientalism are also brought to bear in this paper, referencing the work of Delacroix and Ingres and in so doing, characterizing differences in Western art academies' conception and reception of Orientalism.

Rebecca Bruce, *Unlawful Acts and Supernatural Curses: The fictional traveller in Bram Stoker's The Jewel of Seven Stars (1903)*

By the late nineteenth and early twentieth century, Victorian travellers were fascinated with the idea of Ancient Egypt that left Britain shrouded in a craze known as Egyptomania. Howard Carter's discovery of Tutankhamen's tomb in 1922 not only fuelled England's obsession with the Egyptian dead, but furthermore plunged Britain into a frenzy of a supposed 'mummy's curse' as Carter's associates, such as Lord Carnarvon, died in mysterious circumstances. Although predating Tutankhamen's discovery, Bram Stoker's *The Jewel of Seven Stars* pays a striking resemblance to the excavated tombs and subsequent supernaturally cursed explorers. Stoker's fictional traveller, Nicholas Van Huyn, encounters mystery, death, and supernatural forces when excavating the tomb of the novel's mummy, Queen Tera.

In his 1840 travel narrative, William Wilde describes how the Victorians did not care for the Egyptian dead, causing irreparable damage to Egyptian artefacts. The Victorians

were responsible for the destruction of tombs, treasures, and human remains. My paper examines Huyns's travels, focusing on the ethical implications of the fictional traveller, and the consequences for Trelawney and Colbeck, the Victorian upper-middle-class collectors, who become cursed by Tera's spirit. Looking at archaeological ideologies, ethical principles and the curse of the mummy, I look to Stoker's characters in *Jewel* facing a deadly fate, leading them to question, '[will] there be any graves for us who have robbed the dead!{?}' (p.117). I will also reflect on the traveller's moral and social place in Egypt by their involvement in tomb excavating and grave robbing.

Jan Ciglenečki & Blaz Zabel, *Sir John Gardner Wilkinson's travels to the Eastern Desert and their relevance for the history of Egyptian monasticism*

This paper explores monastic heritage in the Eastern Desert by analysing the unpublished manuscripts, journals, field-notes, sketches, and maps of Sir John Gardner Wilkinson (1797–1875), a leading Victorian authority on Ancient Egypt. The paper focuses on two travel accounts of the Eastern Desert in the years 1823 and 1826 during which Wilkinson discovered, described, and sketched several monastic sites. By analysing these documents, we aim to provide additional information on the three early Christian sites in the Eastern Desert: (1) the hitherto unknown site in Wādī Ghrashéca, presumably located in the vicinity of Gebel Um Tenessib (Jabal Umm Tināssib) some 40 km south of St Paul's monastery (Dayr Anba Bula); (2) early semi-anchoretic settlement in Wādī Naqqat, situated in the ancient area of Mons Porphyrites, and (3) the monastic site of Dayr Abu Daraj, which lies along the Red Sea coast between the modern towns of Ayn Sukhna and Za'farana. Wilkinson's unpublished documents present an invaluable resource for the history of monasticism in the Eastern Desert and are of immense importance today, when many of the monuments are inaccessible due to the military presence or have been seriously damaged by the uncontrolled expansion of coastal tourist resorts and the extensive road infrastructure.

Nolwenn Corriou & Giacomo Savani, *The Invention of Egypt in Aaron Hill's A Full and Just Account of the Present State of the Ottoman Empire (1709)*

Aaron Hill's *A Full and Just Account of the Present State of the Ottoman Empire* (1709) remains one of the least studied of several travelogues published in England during the eighteenth century. Hill's travels took him to various parts of the Ottoman Empire when he was only a teenager. His account is for the most part factual and apparently relatively accurate, with scattered references to classical and contemporary authors and first-hand information. However, the writing changes significantly once Hill reaches Egypt, a country far less understood than the rest of the Empire at the time. Egypt is presented as full of wonders and mysteries and Hill's writing increasingly pulls away from factual description and observation as he becomes the hero of his own narrative. The process reaches its acme with the long

account of his adventures in the 'catacombs', illustrated by a complex and layered engraving. There, Hill risks his life and discovers a 'Roll' with an 'Egyptian Hieroglyphic'. In one of the seven plates that accompany the text, he offers an 'exact' reproduction of this artefact, which appears as a most puzzling mix of biblical and classical imaginary, imbued with Western stylistic features. The discrepancy between this part of the book and the rest suggests the uniqueness of Egypt as a place for the imagination and radical Otherness. In this paper, we want to contend that Hill's description of Egypt participates in an invention of this country as a fictional place, rife with mystery and adventure; an invention that anticipates many later, better known representations.

Ernst Czerny, Richard A. Berman, *the desert and the Mahdi: an Austrian writer's fascination with Egypt and the Sudan*

The Austrian Jewish journalist and novelist Richard A. Berman *aka* Arnold Höllriegel (1883–1839) was, between the wars, one of the most prolific and most serious authors of travel accounts from all over the world. He wrote many hundreds of reportages for newspapers, but also several novels, which used his travel experiences as a background for a — in most cases historic — plot. Berman was several times in Egypt, but his real fascination only started when he visited the Sudan in 1929. Being on friendly terms with Rudolph Slatin, he decided to write a biographic novel on the Sudanese Mahdi: *Die Derwischtrommel* (English edition: *The Mahdi of Allah*). In addition to all published accounts on the Sudanese Mahdiyya, Berman was able to resort to two witnesses' narratives: of Slatin Pascha, and of one of the Mahdi's sons whom he met in Khartoum, Sir 'Abd al-Rahman al-Mahdi. In 1933, Berman joined Ladislaus Almasi on his expedition to the Libyan Desert which led to the discovery of the oasis of Zarzura. In Cairo he was informed by his German newspaper that he had been dismissed, being no longer employable under the new Nazi government. *Zarzura* became his last travelogue before his emigration to the US and his premature death in 1939. The lecture will focus on Berman's articles and books on Egypt and the Sudan.

Marleen De Meyer & Peter Der Manuelian, *On the Nile in 1930 with Jean Capart and the Goldman family (with archival video footage)*

In late December 1929 Julius Goldman left New York together with several of his family members to spend the cold winter months on a Thomas Cook steamer on the Nile. One of his accompanying relatives was son-in-law Ashton Sanborn, a former assistant of George Reisner in Egypt. As their expert guide they enlisted Jean Capart, Director of the Royal Museums of Art and History in Brussels (RMAH) and undisputed father of Egyptology in Belgium. This journey from Alexandria to the Second Cataract and back turns out to be one of the most diversely documented of its kind, with not only diaries, letters, and postcards preserved, but also sketches, paintings, stereo photographs, and even film footage. Far from being an average journey, Capart prepared often

unusual site visits for the Goldman family, and dropped in on colleagues working in the field, turning this trip into a peek into archaeological activity in Egypt during January-February 1930. Capart furthermore frequented antique dealers along the way, buying objects that would end up in the Egyptian collection of the RMAH in Brussels. Drawing on a wealth of archival sources, this paper gives a glimpse into this remarkable journey and the people who undertook it.

Aidan Dodson, *The rediscovery of the Amarna Pharaohs*

The pharaonic king-lists excluded the 'heretic' king Akhenaten and his immediate successors, and thus when hieroglyphs began to once again be read in the 1820s, proto-Egyptologists were at a loss as to where to place the strange art from that era then being seen by early travellers around Egypt. This paper looks at the rediscovery of both the latter and the way that the material was finally given its correct place in ancient Egyptian history.

Cristina Erck, *Dimitrie Cantemir. 'The Orpheuses of the Turkish Empire' (1673– 1723)*

Cantemir's origins were in Moldavia where he was born to a poorly educated warrior of a *boyard* or aristocratic family, who was elected governor under the suzerainty of the Grand Sultan. Dimitrie pursued his father's ambitions and became for a short time 'Prince of Moldavia', a country at an international crossroads. Dimitrie, learning Greek and Latin from a monk, educated himself in philosophy and literature. Sent as ambassador to Istanbul where he was for some time kept as a hostage, he spent half of his life on the Bosphorus. During this long period, he took the opportunity to learn more languages. First and foremost, he studied Ottoman music, until the sultan allowed him to accede to the throne of his native Moldavia. His ambition thereafter was to establish his family on the throne and he went on to found a dynasty. He thought his chance for independence had come, when in 1711 Peter the Great started a war against Turkey. Cantemir fought alongside the Russians but they were defeated and Cantemir was forced into exile, becoming an advisor to the Tsar. However, it was in Istanbul where Cantemir inhaled the rich diversity of the city's intellectual life. His ambition was to become an expert in Ottoman music, playing different instruments himself. Besides being specialized in philosophy and history — writing books like his *History of the Ottoman Empire* and *Descriptio Moldaviae*, read by Voltaire, Byron, and Victor Hugo — he is still remembered for his treatise on music (*The Book of Musical Science*) as well as for his own compositions, mentioned by travellers of the eighteenth century as 'Cantemir's Turkish melodies' of 'great popularity'.

Rachel Finnegan, *Food, Friends and Fashion: Aspects of Richard Pococke's Diary Letters from his Eastern Voyage*

This paper examines some of the more personal aspects of the Revd Dr Richard Pococke's travel experiences in the East, as described in the extensive collection of an almost complete run of diary letters sent regularly to his mother to read, transcribe and circulate to close family members. The fact that most of the private elements of his travels are excluded from his published travel account is interesting, as it distinguishes what he decided should be for general knowledge and what was to be for private consumption. The topics on which he focuses in his correspondence tell us much about his relationship with his mother and include aspects of his food, meals and friendships, together with his general health, constitution, appearance, and mode of dress.

Joachim Gierlichs, *Jacob Röser: A Bavarian Physician traveling the Ottoman Empire in 1834–1835*

Jacob Röser (1799–1862) was born in Ellingen (Bavaria, South Germany) into a well-off middle-class family (his father was a physician and had the title 'Hofrath'), and studied medicine in Würzburg and Tübingen, where he received his Dr (PhD) in 1819. For a short period, he practised together with his father in Mergentheim, before he became personal physician of Fürst (Count) zu Hohenlohe-Bartenstein in 1823. In 1834 he set off on a longer trip, starting his journey to the East at Venice. He visited various places (Patras, Athens and some historical sites) in Greece, which had gained independence from the Ottoman Empire only a few years before. His travel route led him from Smyrna to Bursa and Constantinople, and back to Nauplia, where his younger brother Bernhard was the personal physician of King Otto of Greece. From there he took a post boat to Alexandria and travelled further to Cairo with visits to Gizeh and a hospital some hours south of Cairo. The last part of his journey is the Holy Land or Palestine, starting in Jaffa with the final destination being Jerusalem, where he dedicated himself to the treatment of plague patients. Via Beirut, Cyprus, and Rhodos he spent some time in Greece again, before he reached Trieste in February 1835. The paper first briefly deals with the personality of Jacob Röser before it turns to the itineraries in more detail. Special attention will be paid to information concerning medical observations and diseases in the Orient.

Derek Janes, *Alexander Dow, Historian and Playwright: An introduction*

Born in rural Perthshire in 1736, Dow became clerk to Eyemouth merchant-smuggler John Nisbet, before leaving in 1756 and joining the Privateer 'King of Prussia' in Falmouth, before heading east. This paper will sketch his subsequent life and career, which included becoming a Colonel in the East India Company, writing/translating his 'History of Hindostan' and two plays, 'Zinghis' and 'Sethona'. Dow travelled back and forth to India,

accompanying Sir Eyre Coote on his overland return to Britain in 1771. The diary of Coote's journey from Basra to Aleppo was almost certainly written by Dow and offers a vivid picture of that challenging journey. It has a certain pomposity of style, characteristic of what is known of Dow's personality. His play, 'Sethona – A Tragedy' was produced by Garrick at the Theatre Royal, Drury Lane. The manuscript was 'left in the possession of Mr Garrick' when he sailed for India, probably in 1773, as it was first produced in 1774. In that case it may well have been written after Dow's adventures in the Near East. The sets were designed by Philippe de Loutherbourg, and described in the Advertisement as 'strictly characteristical, and highly picturesque'. They were subsequently re-cycled as party decorations at Fonthill Abbey. Dow was a pioneer of the study of Indian history and a figure in the Scottish literary community in London. He learned 'Persian' sufficiently both to communicate with native speakers and to translate texts.

Rosalind Janssen, *Hollywood meets Madame Valentino in the Valley of the Kings: More Thoughts*

In 1954, Metro-Goldwyn-Mayer released its technicolour film *Valley of the Kings*, starring Eleanor Parker and Robert Taylor. That the lead female character, the beautiful Ann Mercedes, daughter of a deceased Egyptologist, was in search of the 'confirmation of a unified religion', seems to confirm that the story was based on Natacha Rambova's recent Bollingen Expedition to the Valley of the Kings. Not only had this expedition been directed by an American woman, but Natacha was herself a former Hollywood star, and the brains behind the career of her erstwhile husband, the legendary actor Rudolph Valentino. Eleanor Parker subsequently recalled the film as her most difficult movie-making experience: 'We were in Egypt, out in the desert filming, with no sanitary facilities, no dressing rooms to speak of, it was unbelievable. Robert Taylor and I had to use the bathrooms with the locals, hiding behind coats.'

How far did Natacha's own Hollywood past play into her Egyptian experiences, and did she too find its conditions overtly harsh? How was she financed; where did she stay; what did she eat? Did she dress anything like Ann Mercedes, and why did she always have a small dog in tow? What impression did her exoticism make on professional male Egyptologists, and, in particular, on their wives? How, in turn, was this sensitive woman affected by the country and its people? Back in 1999, at ASTENE's third biennial conference in Cambridge, I presented a paper 'Madame Valentino and the Grand Tour 1936'; it was placed in the final section entitled 'Last Thoughts'. Twenty years later, I present more thoughts concerning the post-war career of this remarkable scholar and traveller.

Sabina Kaštelančić, *'Travelling Artists' Ivan Meštrović, Correspondence to Ruža Meštrović from Egypt, Palestina, Syria and Greece in 1927: The Artist's Fascination with Egypt and the Near East reflected in his picture postcards to Ruža Meštrović*

The paper deals with a more private view of Ivan Meštrović's journey to Egypt, Palestine, Syria and Greece with a group of intellectuals, in the spring of 1927 — a travelogue of a kind, offering insight into the artist's fascination with these countries, their tumultuous history and people's livelihood which would influence his future artistic projects as well. The contents of Meštrović's picture postcards posted to his first wife, Ruža Meštrović, sculptress, painter and decorative artist, to Buenos Aires, where she was organizing exhibitions of their works for the year of 1928, have been preserved in the family archives ever since. Apart from quite captivating photographs of famous sites, the postcards also offer insight into interesting postage stamps and postmarks of that time. Additional photographs of the journey by Monsignor Rittig of Meštrović and some of the sites, as well as photographs of Meštrović's art will also be shown in the presentation. The paper also presents Ruža Meštrović's journey to Egypt and Greece in 1933 on board s/s 'Kraljica Marija' of the Yugoslav Lloyd with photographs of her, some of her artworks and the souvenirs she brought back home.

David Kennedy, *'Mr and Mrs Smith of England': a tour to Petra and east of Jordan in 1865*

Four articles published in *Bentley's Miscellany* in 1866 vividly recount travel the previous year by two 'Britishers': 'A fortnight's ride east of Jordan' (three articles) and 'Notes on a ride from Hebron to Petra in the Spring of 1865'. Wider research reveals that the travellers had previously been in Egypt, travelled in Palestine, aspired to visit Palmyra and certainly reached Beirut. No author is named but the writer is clearly a woman and the articles are said to be unvarnished extracts from her travel journal. The couple introduced themselves to a pair of Americans they had encountered — and hugely impressed, as 'Mr and Mrs Smith, of England'. They can now be identified as Eustace and Martha ('Eustacia') Smith, aged thirty-three and twenty-nine, and already parents of six children (with four more to come), prominent London socialites, wealthy patrons of the arts, inveterate travellers ... and better known today for the family's role in the sexual scandal in 1885 which derailed the political career of Sir Charles Dilke. Sadly, the fate of the original journals is unknown as the articles provide important details of both the process of their various journeys, the people encountered, and places visited as well as adding some small but useful points of history. No less interesting is the feisty character of the writer herself — both from her own words and the impression made on the Americans, travelling to places which had still seen few western women.

Briony Llewellyn, John Frederick Lewis, 'A Memlook Bey': *Disguise or Disclosure*

John Frederick Lewis (1804-1876) was one of the most enigmatic artists of the Victorian era. His paintings are not quite what they seem; they tease us with their ambiguities. He remained almost silent on his artistic objectives, preferring his legacy to rest on the exquisitely rendered paintings of luxurious Ottoman interiors with opulently dressed women, the bustling Cairo bazaars and the sunlit Bedouin encampments for which he was famed. Among his most puzzling paintings are a series of images that present 'Oriental' figures with features that were reminiscent of his own. Most of these undeclared 'self-portraits' depict him, not as he looked at the time of painting them in the late 1850s / early 1860s, but as a younger man, when, during the 1840s, he had taken on the mantle of a wealthy Cairo resident, wearing traditional Ottoman clothes and living in a grand, old house at some distance from the European quarter of the city.

I shall be examining one particularly intriguing image from this sequence. This shows Lewis in the role, not of a contemporary figure but of an historical one - a *mamluk* - from the class of elite soldiers of slave origin, who formerly had been the ruling class of Egypt. Why Lewis chose to assume the identity of this character-type remains one of the numerous uncertainties that surround the art and life of this inscrutable member of the artistic establishment in nineteenth-century Britain.

Katrina-Eve Nasidlowski Manica, *Training Egypt and Artists: Owen Jones's Ornament and the Aesthetic of Cleopatra*

In 1878, Valentine Prinsep travelled to Egypt via train to Brindisi and then by sea to Alexandria before departing by train to the Suez Canal and onwards to India. Prinsep was in Alexandria for around seven hours, wherein he travelled through the bazaars, made note of the men and their finely wound turbans, and was unconcerned by the racist language of a fellow traveller, an impatient American likewise on his way to Suez. He noted in his travel diaries that he never had a chance to see Cairo, and his experience of Egypt was contained in the half-day walk through Alexandria and the evening train ride to Suez. Although Prinsep travelled via Egypt, his *Death of Cleopatra* (Figure 1) was painted and exhibited almost a decade prior to this sprint through and out. He was, indeed, widely travelled by nature of the fact that he was born in India and travelled with his family back to England in his youth. He also travelled Europe to study art, and he was engaged on Charles Newton's excavation of Halicarnassus as an artist—but was, according to Newton, lazy. But unlike Prinsep's later paintings of India, which included a commission from the Government of India, that relied upon the artist's first-hand sight and account, his first-hand vision of Egypt and Cleopatra's court was not key to the production of this painting. Rather, this paper develops the ways in which Prinsep made use of a second-hand sight of Egypt's art and design to envision and reproduce a polychromatic,

symbolic art schema of Cleopatra's final breath based on Owen Jones's travels to Egypt and his subsequent publications on ornament. My paper develops the ways in which Jones's visual records of his travels in Egypt journeyed by rail and by printing press and became first-hand knowledge for artists who then visually transformed these records of ornament into visual narratives in distant lands they had never seen *in situ*.

Andrew Martin, *The Baghdad Railway Club*

Novelist Andrew Martin will speak about his novel, *The Baghdad Railway Club*. It was published by Faber in 2012, as the eighth in a series of nine books featuring a railway policeman called Jim Stringer, who is based at York station. (Martin himself grew up in York, the son of a railwayman.) The novel is set partly in York and London, but mainly in and around Baghdad in the particularly hot summer of 1917. The British had just ejected the Turks (who were allied to the Germans, mainly because of a mutual fear of Russia) out of most of Mesopotamia, or Iraq. But there remained a Turkish presence in Upper Mesopotamia, where the Turks were continuing to work on that grand strategic project of Germany's, the Berlin–Baghdad Railway, which in 1917 had stopped a hundred and fifty miles short of Baghdad. Jim Stringer has been sent to Baghdad by British Intelligence. Ostensibly, he is working for the Railway Department of the British occupiers, who are creating a network of railways around the city. But his real job is to spy on the charming, enigmatic head of the Railway Department, Lieutenant Colonel Shepherd, who may or may not be in league with the Turks. Andrew Martin has never been to Iraq, but he will talk about how he wrote the book using old maps and travelogues, and how some of the scenes were based on two trips to Egypt that he made at about the same time as he was writing the novel.

Gemma Masson, *Lady Mary Wortley Montagu as a flâneuse in Istanbul*

In 2016 Lauren Elkin's popular book *Flâneuse: Women Walk the City in Paris, New York, Tokyo, Venice and London*, brought the discussion of female urban pedestrians to the fore and much writing has been done both on the concept of the *flâneuse* and specific cases regarding certain individuals and in particular cities. With my proposed paper I seek to contribute the case of Lady Mary Montagu to the discussion. Using her letters and memoirs I wish to highlight her unique status as a European woman in the Ottoman capital and the freedoms and restrictions this afforded her regarding moving through the various districts of Istanbul on foot. I shall contextualise her both as part of a diplomatic mission and as a European traveller from an intellectual social set. In addition to this, I shall be interested to note how her experiences as a *flâneuse* in this city affected her preconceived notions of Muslim society and the contemporary perceptions of 'the Orient.' Furthermore, there is a great deal of study taking place on travellers in the Ottoman Empire and their writings, one scholar on this topic being Gerald Maclean; however, this largely focusses on the work of male writers and the areas of

Ottoman society they had access to. It is my desire to explore, not only the experience of a female traveller and how her gender affected her experience and opportunities, but also to devote some time to the study of pedestrianism, which could benefit from more attention.

Harry Munt, *Muslim travellers in ninth- and tenth-century Byzantium*

After the upheaval of the seventh and eighth centuries, by the ninth and early tenth centuries the relatively stable borderlands between the Byzantine and Islamic empires were quite heavily militarised and witnessed regular raiding as well as the construction of fortifications. This militarisation of frontier life did not, of course, prevent other arenas developing for the exchange of goods and ideas. This paper will focus on an area where military experiences and the exchange of ideas between Byzantium and the Islamic world overlapped and investigate the roles played by Muslim prisoners of war in creating narratives about the Byzantines and their empire in the ninth and tenth centuries. The situation along the frontier created many such prisoners of war and a handful of them left accounts of their subsequent travels and experiences in Byzantium that, in turn, became important sources for subsequent Muslim geographers and travel writers. This paper will discuss how the travel accounts composed and observations offered by these prisoners of war became crucial material for the creation of an image of Byzantium in the Muslim world over these centuries.

Charles Newton, *Love Encoded: How a famous traveller's tale was misunderstood - Lady Mary Wortley Montagu and the so-called Turkish Language of Flowers*

An unpublished manuscript by Lady Mary forces a reconsideration of the misleading idea of there being a *Turkish Language of Flowers*. It is now evident that she collected at least forty-five examples of these love-messages in 1717, and eventually selected only seventeen for publication in one of her most famous *Letters*. Her published selection influenced writers and travellers such as Byron, and painters such as John Frederick Lewis in the nineteenth century, yet their subsequent use proved to be an example of creative *mistaken assimilation*. However, the other unpublished twenty-eight messages are even more interesting. They reveal the passionate and earthy nature of the Turkish love-messages, evident from their heartfelt declarations, demands, mercenary offers, accusations and even curses. When considered as a whole, it is obvious that the original messages she collected, compiled, and edited, will change our perception of this kind of eighteenth-century Turkish love-letter, and indeed of its senders and recipients. Her working notes also show a very rare insight into how the problems of learning to translate colloquial Ottoman Turkish were tackled in the early eighteenth century.

Andrew Oliver, *Les invités du Khédive*

In the autumn of 1869, some two thousand Europeans and Americans arrived in Egypt to witness or take part in the ceremonies on the occasion of the opening of the Suez Canal, as well as to marvel at pharaonic ruins. Among them were more than one hundred European notables invited by Isma'il Pasha, the Khedive of Egypt, at his expense. They came early enough to travel up the Nile to Philae in late October and return to Suez for the great event. The Khedive furnished four steamers and three dahabeahs to accommodate his guests, the majority French, but also seventeen Prussians, eight Spaniards, one Swiss, one Dutchman, one Swede, and two Norwegians, one of them Henrik Ibsen. Among them were nine ladies, that is seven wives, one widow, and Louise Colet, once an intimate of Flaubert. At Thebes on October 31 they were joined for a time by the Empress Eugénie of France and her suite of more than a dozen friends and relatives. Only one member of *les invités* is known to have carved his name on a monument. In the early days of November, they reached Philae where one of the two French photographers took group portraits. One man wrote letters to his wife describing the trip, four of the party sent accounts to newspapers or journals, and ten published books when they returned home, including Louise Colet and Florian Pharaon who produced a magnificent limited-edition folio volume with illustrations by Alfred Darjou.

Jacke Phillips, *Pilgrimage as Travel*

Pilgrims of different faiths journeyed over great distances to Mecca and Jerusalem, mostly attaching themselves for protection with long-used regular trade and communication routes. Many also or instead visited other sites of veneration. Interaction between Christians and Muslim travellers is documented textually and can be seen archaeologically. In their surprisingly significant numbers and widely varying origins and lifestyles, these pilgrims from different lands represent a virtually unique breed of traveller, who directly interacted with fellow pilgrims both *en route* and after finally arriving at their destinations to enact their avowed purpose. Pilgrimage enabled communication and transmission of ideas and practicalities during long periods of interaction between individuals otherwise unable to communicate directly, whilst travelling over extended distances with a common personal goal. Such ideas became diffused over great distances well beyond their origins. This paper will investigate the extended direct interaction of pilgrims of both faiths with their companions and others encountered along the way, with reference to pilgrimage from the Indian Ocean world. Both documentary and archaeological evidence will be reviewed.

Rabbi Dr Walter Rothschild, *Along the Lebanese Coast: The Haifa — Beirut — Tripoli Railway*

The history of transport in this region has always been influenced by three major factors: military, religious and – very much the third – economic. For millennia pilgrims have trekked to specific spots – often in the middle of nowhere – and armies have marched up and down. Until

recently the region was not marked by major industries nor major natural resources and trade was existent but minimal, so economic factors or significant freight flows were absent. In the early 1940s a sudden and urgent need was discovered for a railway link between – essentially – Africa, Asia and Europe. The ancient routes taken along the 'Fertile Crescent' from Mesopotamia /Iraq through Syria to Canaan/Philistia/Palestine/ to Egypt, or from the Bosphorus through Turkey and Syria down to Philistia and Egypt had largely been cut by the results of the Sykes-Picot agreement which led, in 1920, to Syria being placed under a French mandate for the League of Nations and Palestine under a British mandate. The only railway link between the two spheres of influence was formed by a standard-gauge railway to Rayak, connecting with a narrow-gauge mountain railway to Damascus, then to Deraa, down the Yarmuk gorge, and up the Jezreel valley to Haifa – here connecting to the standard-gauge line which, built by the British for military purposes in 1916–18, led down through Palestine and across Sinai and to the Suez Canal. Something better was needed for moving military equipment and personnel between Egypt and Syria and Iraq and, following the defeat of the Vichy French forces in Syria, the way was opened to build a line along the coast of what (in 1946) became Lebanon to link the standard-gauge railhead north of Haifa with the standard-gauge railhead at Tripoli. This was not so easy for the coast was formed largely of cliffs and headlands, materials and men were in short supply and there was a war on! The line was in places built round rather than through headlands and was so close to the sea that it had the distinction of being the only railway ever to have been torpedoed by a German U-Boot. And yet the task was accomplished within a year and a vital supply link was opened in 1942. Commemorative stones were unveiled where an ancient Pharaoh had once done the same when he marched north... Just four years later it was redundant and unwanted and had become a liability rather than an asset. Though some had visions of it continuing to link the continents and allowing through passenger running from Istanbul to Cairo, the political realities of the post-war period led to a different fate and the line died – was killed – as a through route. The northern section dwindled but died slowly, with the final blow being the Lebanese civil war. Little is left to mark the heroic efforts of 1942.

Sami Sadek, to be read by Jacke Phillips, *The Travelling Post Offices of Egypt*

The Egyptian railway system is one of the oldest in the world and was the first in Africa. Travelling post offices (TPOs) are dedicated railway carriages for processing mail. This study explores the intricate relationship of letter journeys in relation to the train lines, using Egyptian railway timetables and train numbers to trace the letter journeys. The philatelic aspects of TPOs, with their structural variations, including one, two and three TPO markings on a single letter cover, are discussed. A few TPOs on steamer routes are also known, the Shellal-Halfa route being one example.

Jennifer Scarce, *Touring the Ottoman Empire: exploring the history of guidebooks to Turkey*

The Oxford English Dictionary defines a 'guide book' as a book of information about a place for visitors or tourists. This succinct description allows for the different needs of visitor and tourist which an exhaustive range of publications aim to satisfy. Searches through libraries, archives, antiquarian, general and specialist bookshops, personal collections and the resources of the internet reveal much of this material: scholarly historical works, archaeological gazetteers, travellers narratives and diaries, well-illustrated guidebooks with practical information, historical summaries, chapters on cities, regions, supplements on art and architecture, language, shopping and cuisine, glossy brochures and leaflets on the travel agents' shelves, supplements in newspapers and magazines and increasingly digital downloads – the list is endless. The Ottoman Empire which radiated from Constantinople to Central and Eastern Europe and the coastal areas of the Mediterranean for six centuries is a natural candidate for a wealth of guide literature. English relations with the Ottomans from the 15th century were primarily commercial and later followed by diplomatic representation established during the late 16th to early 17th century. Manuals written to support these enterprises were practical – logbooks of voyages, market reports, trading conditions etc – conveniently recorded in Hakluyt's Travels and at times illustrated. From such beginnings the production of guide books relentlessly increased reflecting the development of interest especially in Turkey –commercial, educational, artistic, archaeological and much more. Within the limits of a short presentation I aim to highlight and illustrate a few representative examples – a 17th century merchant's handbook, a personal guidebook to Constantinople/Istanbul and an archaeologist's meticulous survey of classical sites.

Heike C. Schmidt, *Souvenirs for Kings and Travellers*; Tony Binder – *Photographer and Pleinairist*

The Austrian artist Tony Binder (1868–1944) first came to Egypt in 1890. His work as an assistant in a photo *atelier* in Alexandria caused him to travel all over Egypt. Having been interested in watercolours already, the picturesque views along the Nile induced him to become a professional artist. He worked at several excavation sites, travelled with W.R. Hearst, and became court photographer of Khedive Abbas Hilmi II. His works of art can be found all over the world, mostly in private collections, since they had been popular souvenirs of a journey to Egypt. Preferably working '*en plein air*', most his oeuvre consists of watercolours, which were influenced by contemporary Orientalist painters such as Ferenc Eisenhut, Charles Wilda, Ludwig Hans Fischer, John Varley II and Robert Talbot Kelly. Although Binder visited Egypt for the last time in 1934, scenes from the banks of the Nile continued to be one of his favourite subjects until his death in 1944.

Richard Spiegelberg, *Hery's sister Mesu and the Lotus Flower—missing from the banquet scene and now restored*

The tomb chapel (Theban Tomb 12), on the west bank of the Nile opposite Luxor, of Hery, a high ranking official at the beginning of Egypt's New Kingdom, has attracted the interest of some of the world's most eminent Egyptologists....and, tragically, tomb robbers and vandals. In the late nineteenth and early twentieth centuries it was robbed and extensively damaged, with chunks carved out for sale through local dealers to collectors and souvenir hunters. Thanks to the painstaking restoration work of a Spanish team of archaeologists and Egyptologists, some of those missing fragments have now been found. In the case of the limestone fragment of Hery's sister, Mesu, a 3D copy has now been installed in its original 3,500-year-old setting in the funerary banquet scene in Hery's tomb-chapel. How the fragment went missing and how it came back to join the banqueters at Hery's tomb-chapel is a story about a fastidious record made by a German Egyptologist in 1895-96 and how a five times married, Gilded Age American tourist called Allene Tew bought the limestone relief in 1906 from a dealer in Luxor across the Nile from the Theban necropolis and later donated it to the Metropolitan Museum of Art in New York. It is a microcosm of Egyptological history—scholars and archaeologists lifting the veil on Egyptian art and civilization after three and a half thousand years; patrons, private collectors and museums taking advantage of the previously lightly regulated trade in Egyptian antiquities; and painstaking research and efforts to restore some of the damage done by vandals over the centuries. The characters in the story include some of the true giants of Egyptology— Jean-François Champollion (1790–1832), the Frenchman who cracked the code of the Rosetta Stone by being the first to decipher Egyptian hieroglyphs; his Italian friend, Ippolito Rosellini (1800–1843); the pioneering Prussian archaeologist, Karl Richard Lepsius (1810–1884); the eminent German philologist and Egyptologist, Wilhelm Spiegelberg (1870–1930); and Oxford's first Professor of Egyptology, Francis Llewellyn Griffith (1862–1934). Each of them at various times played a part in exploring, uncovering and recording the secrets of Hery's tomb-chapel.

Nicholas Stanley-Price, *'The Pasha of Larnaca': C.D. Cobham's journey to Ottoman Cyprus*

All historians of Cyprus remain indebted to 'Excerpta Cypria' (1908), in which Claude Delaval Cobham transcribed and translated, from twelve different languages, some eighty texts describing the island, many of them composed by earlier travellers. He himself had travelled to Cyprus in 1878, the year of Britain's occupation of this province of the Ottoman empire. Exceptionally for being a civilian and neither a military officer nor a diplomat, on arrival he was immediately appointed Assistant Commissioner, and then Commissioner (1879–1908) at Larnaca. Within two weeks of starting work, he was interpreting between Greek, Italian and English at the trial of Alessandro Palma

di Cesnola, arrested under the prevailing Ottoman laws for illicit excavation. But who was Cobham? How was he qualified to be both a long-serving District Commissioner and an authoritative translator of sources for Cypriot history? New research into miscellaneous records in England documents his upbringing and classical education, and a reputation for unusual linguistic ability. While leading the quiet life of an antiquarian in Devon, Cobham evidently also travelled occasionally to Italy and Greece. In an obscure account that he published of his visit to Greece in 1874 lie the seeds, I suggest, of his curiosity in travelling to Cyprus four years later and of his subsequent career there.

Janet Starkey, *Gardens of Paradise and 'The Old Man of the Mountain': invented travels?*

In 1932, when Freda Stark journeyed to Alamūt in the Alburz mountains south of the Caspian Sea, she carried with her a copy of Marco Polo's *Book of the Marvels of the World* (c.1300). Her aim was to discover the stronghold of Alamūt and the famous 'Garden of Paradise' that the 'Old Man of the Mountains', Hasan-i Sabbāh (1050–1124) had created there. Around 1090 Hasan-i Sabbāh had espoused the cause of the Nizārī Ismā'īlīs and had broken away from the Ismā'īlīs of Fatimid Cairo. His followers, the *Hashshashin* (*fida'is*), were said to have woken up from drugged sleep in his garden believing they were in Paradise. Fahrad Daftary and Peter Willey have argued that the Alamūt area was too barren for the garden to have existed there. Yet this was a legend that Marco Polo intriguingly transported from the Nusayriyya mountains in Syria with its Nizārī Ismā'īlī castles controlled by a second 'Old Man', Rashīd al-Dīn Sinān, and transposed from Syria to the Persian stronghold of Alamūt. Marco Polo himself describes his account as a legend – a legend that was repeated by Friar Odoric of Pordenone (1286–1331) and by the fictional John Mandeville — and subsequently embellished in novels, poetry and action-adventure video games. Disentangling fact from fiction may not be the key to these tales of Gardens of Paradise: engagement being more creative than literal.

Paul Starkey, *Ibn Jubayr's Rihla Reconsidered*

By comparison with the narrative of the later Ibn Battuta (1304–1368 or 1369), the writings of the Muslim traveller Ibn Jubayr (1145–1217) have attracted somewhat less attention in the West recently. In part, this may be due to the interest generated by Tim Mackintosh-Smith's recreation of part of Ibn Battuta's journey in *Travels with a Tangerine*; while from a different perspective it may be noted that Ibn Jubayr's narrative is comparatively free from contentious questions of the 'Did he really go there?' kind that are frequently raised in relation to Ibn Battuta, Marco Polo and other classical and medieval travellers. Nonetheless, Ibn Jubayr's account of the pilgrimage he undertook in 1183–1185 has prompted occasionally heated debate, not least as to how to interpret his views on relations between Muslims and Christians during the twelfth century AD. A further intriguing aspect of Ibn Jubayr's account is that he

undertook his pilgrimage only a decade or so after the Jewish Rabbi Benjamin of Tudela (the subject of a paper at the Norwich 2017 Astene conference) had completed his own journey through the Middle East, providing a somewhat different perspective on the inter-religious relationships of the time. This paper will discuss and attempt to re-evaluate Ibn Jubayr's narrative in the light of these and other considerations.

Ali Mohammad Tarafdari, *European travel accounts on archaeology of Persepolis: from Carsten Niebuhr to George Curzon*

Persepolis is a very famous ancient monument of Iran, attracting the utmost attention at the national and international levels over the past few centuries. This site has also had an important place from the perspective of national heritage and national identity in Iranian nationalism. In recent centuries, European travellers and Orientalists who played the most significant role in identifying the ancient remains of Iran and the Middle East were among the first and most prominent explorers and archaeologists of Persepolis. In fact, during the past few centuries, Persepolis has attracted the attention of foreign explorers and archaeologists more than any other Iranian ancient site. The present paper will review and examine the archaeological accounts of European travellers and Orientalists and their studies in identifying the various dimensions of Persepolis from Carsten Niebuhr to George Curzon.

Mladen Tomorad, *William Wing Loring, George Brinton McClellan and Ulysses S. Grant: American civil war generals in Egypt during 1860s and 1870s*

Among many world-famous politicians and military officers who visited Egypt during the second half of the nineteenth century there are several American civil war generals who lived or travelled to Egypt after 1865. In this paper I would like to present the life in Egypt of three of them: The Confederacy general William Wing Loring (1818–1886), and the Union generals George Brinton McClellan (1826–1885) and Ulysses S. Grant (1822–1885). William Wing Loring visited Egypt for the first time after 1859, and for the second time from 1869 to 1878. After the end of the Civil war he went to Egypt as a soldier in the army of Isma'il Pasha along with fifty other American civil war veterans. After he returned to the US he published his memoirs as a book entitled *A Confederate Soldier in Egypt* (published in 1884). George Brinton McClellan visited Egypt twice but not in a military capacity. He spent some time traveling around Europe and the Middle East between 1865 and 1868, and again between 1873 and 1875. In October 1874 he left from Venice to Egypt with his family and for the next couple of months he travelled around the Nile on the dahabeah 'Alice'. His thoughts about this voyage were later published in the article 'A winter on the Nile' in *Harpers Weekly*.

Ulysses S. Grant visited Egypt during his world tour from 1877 to 1879. He arrived in Alexandria on 5 January 1878 and stayed in Egypt after 9 February 1878 when they left

Port Said. A description of this voyage was later published in two books, *Around the World with General Grant* vol. I, written by John Russell Young (New York, 1879), and in *Personal Memoirs of U. S. Grant* (1885). In this paper, the author will focus on descriptions of Egypt and its monuments by these three U.S. generals which they published during the 1870s and 1880s. The presentation will also contain various illustrations from these publications.

Raesabegam Usmani, *A Pilgrimage to Mecca: An Indian Nawab's Travelogue on the Middle East*

'The most aggressive, dynamic, and charismatic' (Khan 90) ruler of Bhopal Nawab Sikandar Begum's travelogue *A Princess's Pilgrimage: Nawab Sikandar Begum's A Pilgrimage to Mecca* (1870) offers an excellent insight into a loyal colonial Indian Muslim Begum's journey on the hajj. She undertook a fascinating journey in the mid-nineteenth century to Mecca, an undertaking almost as brave as Queen Victoria's travel to India. European scholars and travellers have represented the East as a land of illogical, bizarre, effeminate, and lazy inhabitants, as argued by Edward Said in his seminal work *Orientalism* (1978).

Mecca is the most pious place for Muslims around the globe, and non-Muslims are forbidden entry. Hence, over a period, it became an exotic and enigmatic site for the probing West. Despite the ban, Europeans could make their way into this prohibited land in disguise, but they were unable to provide accurate information to satisfy the demands of an inquisitive West. Hence, Sikandar Begum's account, honoured as a first ever written account from India, composed as a favour to her British allies, the Durands, is partly epistolary, and exclusively refers to nineteenth-century Arabia, its despicable and uncanny ways of life (for a typical Indian female monarch having Afghani lineage), and the inhabitants of Arabia in a comprehensive manner. Less religious and more political, the travelogue aimed to offer a unique experience to European readers; glimpsing and comprehending the East through the eyes of a loyal Oriental British subject. The paper hopes to present a unique enlightening perspective by contrasting the insider's authentic and yet wide-eyed view with that of other skilled yet arched views of the world.

Terence Walz, *Consular Agents and Foreign Travellers to nineteenth-century Upper Egypt*

Europeans and Americans traveling up the Nile in the nineteenth century encountered relatively few Egyptians in the course of their journeys, but among the Egyptians they did meet were the local consular agents. These new officers of the foreign powers were a nineteenth-century development, the result of the steady march of imperial ambition and the slower but equally steady growth of the travel, both by westerners but also by Muslim pilgrims, seeking to go to Mecca. The consuls were asked to care for the needs these very different groups might present. The agents were usually Christians who, though not speaking a word of the language of the countries they represented, were eager to enhance their status on

the home front and their standing with the foreign powers in Cairo. In most cases the first generation of consular agents were merchants, and in a position therefore to afford the expense of hosting travellers or providing special hospitalities. Two or three of the consular agents will be singled out in this presentation because of the richness of accounts given of them in travelogues or because of information about their work as gleaned through reading letters and documents in private archives. This paper will focus on consular agents in Asyut, Qina, and Luxor, and the services they offered to passing travellers, including the presentation of *fantasiyyahs*, or performances by local dancers and musicians. Those provided for the *Invités du Khedive* in 1869 were especially spectacular and the subject of numerous accounts.

Sylvie Weens, *A Luxor Room with a View at Pagnon's*

In 1875, Albert Ferdinand Pagnon was appointed Cook's manager in Egypt and was entrusted with the supervision of the Nile steamers. The Frenchman, who had previously run the Victoria Hotel in Venice, was an experienced hotel manager. He was also a very enterprising young man who convinced his employer of the necessity of building hotels in Upper Egypt. Two years later, Thomas Cook and Son inaugurated the first hotel in Luxor, the Luxor hotel, which was situated behind the temple. This was followed by the purchase of the Karnak hotel in 1889 and the construction of the Winter Palace in 1907. The establishments attracted a large and varied clientele that included Egyptologists as well as travellers in search of a healthy climate. This paper draws on Ferdinand Pagnon's rich private correspondence which the author was able to consult last summer. It will describe the circumstances surrounding the construction of the Luxor hotels, and provide an insight into the various difficulties that Pagnon encountered. It will also include a short bibliography of Pagnon as well as several unpublished photographs from his family archives. The paper will highlight Pagnon's important, but often underestimated, contribution to Luxor's development as a major touristic destination, and will offer a glimpse of the contemporary archaeological scene as seen by an outsider.



Catherine Wynne, *Elizabeth Butler's Views of Egypt; Travel, Art and Military Orientalism*

Lady Mary Wortley Montagu's experiences in the Turkish baths in 1716, her contemplations on her cultural encounter with the Turkish women and her comments on art still serve as a template for how critics view subsequent women's travels. Using Lady Mary's reflections as a starting point, this paper explores the traveller-artist Elizabeth Butler's writings and illustrations of Egypt from the mid-1880s to the early 1890s. Butler is better known as a war artist who catapulted to sudden fame in 1874 when her Crimean War painting *The Roll Call* was exhibited at London's Royal Academy exhibition. After a period of acclaim as a war artist, Butler followed her officer husband to Egypt during his engagement in wars in the Sudan and later accompanied him to Alexandria where he was Commander in Chief of British Forces in the early 1890s. In her writings Butler reflects on scenes of Egyptian life and meets the women of the ruling class in the harem and the fellaheen on the Nile. Unlike Lady Mary, however, Butler eschews identification or engagement with the women she meets. In line with the preoccupations of her Crimean and historical war art, Butler channels her artistic vision towards producing illustrated travel accounts and fine art that focuses on the landscape, on the British, Egyptian and colonial military, and on a contemplation of war. This paper examines a variety of Butler's illustrations, writings and fine art of Egypt and argues that she produces a form of 'military Orientalism.'

Ronald Zitterkopf, *With an Exquisite Radius Most Accurately Divided into 10,000 Parts: Measuring the Great Pyramid in 1638-1639*

John Greaves, a professor at Merton College Oxford, departed to Ottoman Lands in 1637 to acquire learned books and, in addition, to make astronomical observations and further his study of weights and measures. While in Constantinople, he decided to travel to Alexandria to observe a lunar eclipse and subsequently travelled twice to Cairo, in 1638 and 1639, where he undertook the first scientific survey of the Giza Pyramids. This paper will examine his technical approach, evaluate the results of his measurements, and discuss his stay in Egypt.



POSTERS

For the first time we are welcoming conference posters to be displayed in the Additional Seminar Room 3 (V/044). If you are bringing a poster to display at the conference, please let the staff at the ASTENE Reception Desk know and they will direct you to those who can help display them. The following posters have been promised:

Hend Mohamed Abdel Rahman, *Dragomans (Tour Guides) in Egypt 1863–1952*

The career dragoman developed in Egypt, from the 1890s to 1952, with the development of tourism and the increase in the number of tourists. This study deals with the development of the dragoman's skills, his job duties and the impact of political affairs in Egypt (1863–1952) on the profession of dragoman, also the relationship between this career and the country. There will be an attempt to touch the community's attitude towards this job in Egypt.



Depiction of a Grand Dragoman c. 1809, by an anonymous Greek artist in Constantinople

Warwick Ball, *East of the Wardrobe: The Lion, the Witch and the Orient* (see abstract above)

Sarah Shepherd, *Soldier, Orientalist and Diplomat: Sir Mark Sykes 1879–1919*

Born in 1879, an only son, Sir Mark Sykes succeeded his father in 1913 as 6th Baronet with large estates in Sledmere, East Yorkshire. Much of what we know about Sir Mark focuses upon his role as the Governmental Advisor in the division of the Ottoman Empire in 1916 under the Sykes-Picot agreement — an event which only occupied the last four years of his life before his death in Paris aged 39. As a boy he lived a colourful, rich life filled with adventures and experiences. He travelled extensively during his formative years when he visited Egypt, journeyed through the Arabian Desert and explored the Ottoman Empire to map areas which cartographers had never visited before. His passion for travel led him to write, among other works, *Through Five Turkish Provinces* (1900) and *The Caliph's Last Heritage*

(1915). His affinity with Turkey is reflected in the Turkish room which he had designed for Sledmere House shortly before the outbreak of the Great War. His travel writings and cartoons reveal him to be a keen observer of the smallest detail who attempted to understand the cultural sensitivities of life in the Middle East. The poster will aim to provide a more personal picture of Sir Mark, his travel experiences and how the influence of this enigmatic man endures to this day. This ties in with the ASTENE trip to Sledmere House on 15 July (see above).



Luisa Villa, *'Taming the Desert'. The Railway Imaginary and the late nineteenth-century Sudan*

As an offshoot of my research work on the representations of the British military involvement in the Sudan in the 1880s–1890s, I have studied the cultural and political debate on the building of railways in the region. I have based my research on a corpus of memoirs, reportage, articles published in periodicals, and fiction, following step by step the course of the historical events with the concomitant railway-planning and vicissitudes in railway-building. In so doing, I have tried to illustrate the role of the railway in discursive articulations of imperialism, touching on such issues as the overriding preoccupation with the conquest and mastery of space, the unquestioned conviction that improved communications were crucial to progress, economic and otherwise, or the way 'native' rulers' involvement in railway-building (i.e. their participation in the civilizing process) was construed by British commentators. In my conference paper, I shall focus on aspects and texts especially selected to highlight the strange and characteristic mixture of dreamy visionarism and matter-of-fact logistics that – according to Daniel Headrick, *Tools of Empire* (1981) – connotes the 'African railway imaginary' in the nineteenth century.



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John Frederick. Lewis, 'A Frank Encampment in the Desert of Mount Sinai
 – 1842 – The Convent of St. Catherine in the Distance', 1856



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