

ASTENE

ASSOCIATION FOR THE STUDY OF TRAVEL
IN EGYPT AND THE NEAR EAST

BULLETIN



NOTES AND QUERIES

Number 82: Spring 2020

Bulletin : Notes and Queries

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Editor: Robert Morkot

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Cover Illustrations:

Deb Manley and Roger De Keersmaecker

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We welcome articles, queries, replies and other related matters from members and interested readers. Please send contributions to the Editor Robert Morkot: R.G.Morkot@exeter.ac.uk

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Joint membership for two people sharing the same address and sharing a single copy of the Bulletin: £45 with hard copy of the Bulletin and Bulletin as e-mailed PDF; £40 with Bulletin as e-mailed PDF only.

Individual Membership £40 with hard copy of the Bulletin and Bulletin as e-mailed PDF; £35 with Bulletin as e-mailed PDF only.

Student membership for all students studying full-time (with evidence of academic status) £20 with hard copy of the Bulletin and Bulletin as e-mailed PDF; £15 with Bulletin as e-mailed PDF only.

Library membership £35 with hard copy of the Bulletin and Bulletin as e-mailed PDF.

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The Association for the Study of Travel in Egypt and the Near East was founded in 1997 to promote the study of travel and travellers in Egypt and the eastern Mediterranean from Greece to the Levant, Arabian Peninsula and Mesopotamian region. Membership is open to all.

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ISSN: 1461-4316

ASTENE NEWS AND EVENTS

ASTENE AGM July 2020 and other events

The AGM was planned take place in Birmingham on 18 July 2020: obviously, under present circumstances this had to be postponed. The new proposed date for the AGM is Sunday 6 September at 2.30 by ZOOM: details and papers will be announced via the e-mail Newsletter.

The 5th British Egyptology Congress (BEC5) will be held online. An ASTENE session will take place on 'Histories of Egyptology' Thursday 17th September from 16:00-17:00 with speakers Hana Navratilova and Ian Trumble. Details will be circulated.

Bulletin

As with so many other businesses, our printer had to close for a period. The sudden termination of teaching in the University also created considerable additional issues (vastly increased Zoom and Teams meetings). Consequently this Bulletin is later than planned. Please submit articles for inclusion in the next: without them there cannot be a Bulletin.

Patrick Leigh Fermor's House in the Mani

Jennifer Scarce writes:-

One of the pleasures of membership of ASTENE has been the occasional study tours to regions in the footsteps of remarkable travellers. One such tour took place from 21 to 28 April 2015 to the Mani in the south of the Peloponnese long renowned for its spectacular mountains, fortresses, Byzantine chapels. The tour was led by Malcolm Wagstaff, recent Vice-President of ASTENE, who wrote his doctoral thesis on the Mani. The itinerary was based on three centres - Kardamyli, Areopolis and Mystra – in the footsteps of travellers from the 17th century onwards and concluding with a visit to the home of one of the most distinguished, Patrick Leigh Fermor who published his experiences in his classic work *Mani* in 1958 and then settled permanently in Kardamyli in the mid-1960s where he designed and built a home inspired by the principles of traditional Greek monastic and domestic architecture. Since his death in 2011m his house has been a bequest to the Benaki Museum in Athens on condition that it was

to be used as a writer's retreat which could also be rented in the summer months. After considerable restoration and installation of modern facilities the house is now ready for visitors – a total of ten – or as three self-contained parts for smaller groups.

The Benaki has contracted the rental to Aria Hotels (ariahotels.gr.). An illustrated piece was written by Alex Scott in the *Financial Times*, weekend edition 23-24 May 2020.

ASTENE Losses

As members will know, our much valued member and one-time Bulletin Editor, Deb Manley, died after several years of declining health. Many of us were able to attend the funeral at Mortlake crematorium in February, a time to reflect on Deb's many achievements, not only with ASTENE. It was fine celebration. A full appreciation follows below.

The sad news also came of the death of Roger De Keersmaecker, who attended conferences until his wife's health kept him in Belgium. Roger's great Graffiti enterprise has now become part of the ASTENE archive. An obituary appears below.

Last year saw the death of Josy Eldred (Josephine Susan Eldred) on 10th May 2019, aged 80. Josy was a regular attender at Conferences for many years and always an interesting and amusing person to sit next to on a coach journey. Josy had worked in the diplomatic service, and later in the Houses of Parliament. It was whilst working in Malta that she met Joseph Attard Tabone, who became a lifelong friend and joined her at Conferences.

Bruce Wannell, known to many of us, was on the fringe of ASTENE, making an appearance at the York Conference last year. Bruce was born 25th August 1952 and educated at Oriel College Oxford, where he read modern languages. His main field, however, became the Middle East: he spent a long time in Afghanistan (there were those who speculated that he was a spy). His ability in translating Persian (amongst other languages) was of great assistance to William Dalrymple in his works. The *Times* obituary does not veil his tendency to invite himself to stay – sometimes for very extended periods. Bruce died 29th January 2020, of cancer. A volume of reminiscences is in press.

Deborah Rose Luxmore Manley
11 February 1932 – 24 January
2020

Deborah Rose Luxmore Jones was born on February 11, 1932, in Aldershot. She grew up in England, India, Australia, Canada and Austria. Deb first started writing in India where her father served in the Army. The family returned to England in 1940 and lived briefly in Oxford until she, her mother, elder sister Peta (Rée) and younger brother Roger were evacuated to Canada.



Returning to England in 1946, the young Deborah, now 14, went to the newly-founded Cranbourne Chase School in Dorset, and became the first editor of the school magazine. After the London School of Economics, where she trained as a social worker, she married Roy Manley on December 12, 1953.

In 1954 Roy took a job at King's College boys' school in Lagos, and they moved to Nigeria. After a period in Cameroon, they returned to Nigeria and remained there with their daughter, Brett, and son Adam, until 1962. While in Lagos, the publisher Andre Deutsch came to Nigeria to start an educational publishing company. This began Deb's long career as an editor for African University Press, a job she continued to do part-time for years when

the family returned to London in 1962. In 1968 Deb went to work at Ginn & Company in London when it took over African Universities Press.

After Roy Manley retired, the couple moved to 57 Plantation Road in Oxford. Roy became an elected member of the City Council and Deb helped link voluntary organisations in the city with the growing voluntary sector in Perm in Russia – a city in the Urals chosen because its university already had links with Oxford University. In 1990 the opportunity arose for Oxfordshire Community and Voluntary Action (OCVA), chaired by Roy, to link with organisations in Perm and Deb offered to co-ordinate the programme. She was very successful at persuading people including the Soros Foundation to give money and on our many visits to Perm at getting the Embassy and Consulate interested and supportive of the Link. Deb's tenacious spirit quickly got others interested in the Link and she set up a Committee; Oxfordshire Perm Voluntary Action Link (OPVAL). Deb loved Committees, and quickly got the City Council and the County involved. As a result many representatives of voluntary organisations and Local Authorities in Perm and Oxford were funded through OCVA to undertake exchange visits and to learn from each other. A Centre for Disabled People was set up in Perm and work was done to help fledgling organisations work with the Regional Administration and the Perm City Council. That work led to twinning arrangements with the City and County Councils. Deb was a larger than life character who when a decision was taken moved heaven and earth to make it happen, who cared deeply about equality and about the need for people of different country's to be friends. Through OPVAL many people in Oxfordshire found friendships in Russia. The links eventually saw the two cities twinned.

The BEARR Trust was formed in the immediate aftermath of the collapse of the Soviet Union in 1991. Deb was one of that formidable group – another of the founder trustees, Lady Dahrendorf, once referred to them as “the Mother BEARRs”. BEARR stands for ‘British Emergency Action in Russia and the Republics’. It still flourishes thirty years later. Deb's idea was to move away from delivering material humanitarian aid and instead to

alleviate suffering by working as colleagues with local partners.

It was on a holiday in Egypt, when they were visiting the temples of Philae, that Deb and Peta saw the two large 'graffiti' of Nathaniel Pearce, recording his long walk from Abyssinia to Cairo to join Henry Salt. Intrigued, they began to look for the story behind the graffiti and from this and a considerable amount of research emerged their joint biography of Henry Salt, and later Peta's more detailed account of Pearce. Their research led to them meeting Jaromir Malek at the Griffith Institute in Oxford, and through him others studying Travel in Egypt and the Near East (ASTENE). A conference in Durham, in 1995, organised by John Ruffle and Janet Starkey and a symposium for Harry James held at Kingston Lacy focussed around William Bankes (whose papers had been on loan to the Department of Egyptian Antiquities at the British Museum since 1981) brought together a group of people with similar interests but differing backgrounds who wanted to continue to meet to share their mutual fascination for the subject. Deb was a very active member of ASTENE, and of the committee, until ill health made this impossible, organising conferences, several very successful study days in Oxford, editing the bulletin for two years, and arranging the first ASTENE tour to Cairo.

Deb firmly believed in the importance of encouraging the involvement of younger people and in making the society inclusive regardless of background or age. This shared belief undoubtedly contributed to the friendly atmosphere at conferences and the variety (sometimes even eccentricity) of contributions. Despite having many other interests, Deb's concern with ASTENE was the core of her thoughts and activities for many years.

She was an inspiration to many in ASTENE, and always generous in sharing her time, knowledge and research. A conference bursary in her name is already in place to commemorate her role in the establishment and on-going development of ASTENE.

Speakers at Deb's funeral and correspondents did not shy away from Deb's ability to express trenchant opinions in her numerous Committee activities – 'she loved Committees' wrote one. One ASTENE

Chair recalls his first meeting in that role: he began by announcing a proposal about the website and was greeted with a resounding booming – 'NO!' from the other end of the table: discussion followed, for many meetings. On the occasion of one of Deb's rare absences from an ASTENE Committee Meeting, there was a decidedly relaxed air of 'School's out'

Deb presented papers at many ASTENE Conferences that were published in the subsequent volumes, one of which *Saddling the dogs*, from the seventh conference at Southampton in 2007, she edited with Diane Fortenberry. Her subjects – Lord Belmore, Lady Liston, Baroness Menu von Minutoli and Mrs Colonel Elwood, Viscount Valentia, Robert Master, and the consulate house in Cairo – were all connected in some way with research that resulted from the Salt biography.

One significant result of her lengthy researches of the period of Henry Salt's Consulship was a diary recording Who Was Where When. This, typically hand-written (she had a mistrust of computers and being hacked) has been passed to Robert Morkot for use and will be transcribed and made available to ASTENE members. It has attached to it an appropriate plea that if lost or mislaid it will be returned to Deb, as it is the result of many years work.

Deb's numerous contributions to the ASTENE *Bulletin* covered an even wider range, and her knowledge of early nineteenth century travellers and their accounts was vast. This was put to good use in one her favourite forms, the Anthology. Deb published her first anthology – *Growing Up, Accounts of Children Growing up in Nigeria and West Africa* – with African University Press. Her Egypt anthologies were published with the American University in Cairo Press, several of them co-edited with her colleague Sahar Abdel-Hakim: these include such titles as *Egypt and the Nile: Through Writers' Eyes* and *Traveling through the Deserts of Egypt: From 450 B.C. to the Twentieth Century*. Deb was editor of the Friends of the Pitt Rivers Museum Bulletin for a number issues. She also wrote the popular Oxford Town Trail: Alice and Lewis Carroll.

Deb's politics were a fundamental aspect of her life and she remained a staunch Labour Party supporter – being buried with her membership cards for Oxford

and Richmond. She even persuaded another resident in the care home – a life-long Tory voter – to switch to Labour in the last election.

Her funeral was led by a humanist celebrant at Mortlake Crematorium on February 18 and was attended by many friends and relatives. One of those friends was from her days in Cameroon, others were from the nursing home, several from Plantation Road, many from ASTENE and some combined several aspects of Deb's life.

Roger O. De Keersmaecker **1931-2020**

Another significant contributor to ASTENE, Roger De Keersmaecker, died exactly at midnight between the 15th and 16th of June 2020. Roger had been in declining health and had been unable to attend Conferences for some time – but he continued to send contributions to the *Bulletin* and worked on his Archive to the end.

The following eulogy was read at Roger's funeral in Antwerp and we are grateful to Marie-Paule van Lathem, Dr Luc Limme and André Capiteyn for being able to include it here.

“Mister De Keersmaecker, it strikes me time and time again how strongly you have attached yourself to the cultural heritage that the old Egyptians have left us. It evokes an experience in you. You give the Egyptian culture of yesteryear a soul again and you also immerse yourself in it, so intensely that it is becoming part of yourself. Something like this emotional identification and tenderness is clearly expressed in your end-of-the-year message. I remember that the regretted Helen was talking about the Egyptian room in your house at the time. I admire it that you continue to study and never stop to marvel on this subject.”

Roger got this touching answer this year to the highly personal New Year card that he sent every year to family, friends and acquaintances, always with one of his beautiful photographs from Egypt or the Sudan. Unfortunately, his photo card for New Year 2020 turned out to be his last.

Roger liked to say that he was born in what was at the time the Belgian Congo, in Leopoldville now the capital Kinshasa. His sense of adventure and his

keen interest for everything related to exploration, pioneers and travellers, must have been inherited from his father, who was a ship's captain on the long circumnavigation. From an early age on he had many hobbies and interests, but two jumped out quiet early: that for photography and especially that for ancient Egypt, both of which would coincide perfectly.

In 1965, long before mass tourism took off, he started to travel annually with his wife Helen to the land of the Nile, combining this with his love for photography. Not surprisingly, Professor Herman De Meulenaere selected him in 1975 as photographer for the Belgian archaeological Asasif expedition in the grave of Padihorresnet in the Theban necropolis at Luxor. Afterwards he participated in several excavation campaigns in ElKab. Luxor and ElKab were not only places of intense work, friendships for life also grew there. As a photographer he discovered early on something that could, in the long term, give better shape and structure to his interests, and in which his two great loves – photography and ancient Egypt – together with his fascination for exploration and early travellers, met together perfectly.

In the Egyptian magazine Ta-Mery, he put it himself as follows: *«During my first visit to Egypt in 1965, more specifically to the temple of Edfu, my attention was drawn to a graffito by a certain Gordon. At first I thought it referred to Major-general Charles George Gordon, who was killed in Khartoum in 1885 as a result of Britain's conflict with the Islamic fundamentalists in Sudan. However, once I returned home and after thoroughly reviewing all the photographs, I soon found that it was a namesake, not the British national hero. The year 1904 left no doubt about it, I missed out on small «discovery», which would have no doubt aroused some interest in Britain, but still it was not a real disappointment, on the contrary, it set something in motion. The travellers' graffiti, who could be seen on all the temples, started intriguing me more and more. During my next trips to Egypt, also as a photographer for the Belgian archaeological missions in ElKab, and later on my travels to the Sudan, they grew into a real passion.»*

From the start of his graffiti-quest, he was strongly encouraged by his wife Helen, who also discreetly

urged the inner circle of friends to provide moral and practical support. At first, some of us got to get used to the unusual theme which made the eyebrows frown: hadn't we all learned that scratching on ancient monuments was strictly forbidden? No one, here nor abroad, previously paid so much attention to the scratching of the first travellers in the 19th century. But Roger was a go-getter, he believed in his self-chosen task, and like a true pioneer following his instinct, he didn't let himself get discouraged, let alone slowed down. One of his close friends, Marie-Paule, recalls how he once exclaimed: "Give me an ushabti and I turn it into a sarcophagus". He meant it photographically, of course, but actually it was typical for his character and his attitude – for his ability of giving more meaning, more weight to small or simple things, without any pretension. In fact, what could be simpler than a scribbled name on a pillar or a temple wall? Fortunately, from an early stage, he obtained the scientific support for his research from such esteemed Egyptologists as Professor Herman De Meulenaere and Dr. Luc Limme in Brussels.

Only when the time of retirement came, could he finally devote himself completely to his passion, evidently unconditionally supported by Helen. The very close bond he had with her was similar to the intense relationship of the Belgian author Jef Geeraerts and his wife Eleonore. At the time, rumour had it that some couples broke up after having spent an evening with Jef and Eleonore. The same risk also existed in the pleasant company of "Heleneke and Jiberke", as they called each other lovingly. But just like the writer, he fell alone tragically eleven years ago, which was very hard for him.

After the loss of Helen, he threw himself even more intensively on the graffiti. With a strict working schedule, he processed the wealth of data he had collected during his numerous trips. In the library of Brussels or with the computer, he searched for biographical data and other information to identify the names and reconstruct their lives. He knew how to handle the computer very well, enough to make a whole series of publications, titled *Travellers' Graffiti from Egypt and the Sudan*, of which 16 volumes have been published. It is amazing that he managed it all on his own and with his own resources: the research, the writing, the printing and the shipping of the many volumes at the request of

institutions, libraries or interested people all over the world, as far as the U.S. and Australia. In addition, he had also his own website: <http://www.egypt-sudan-graffiti.be>, on which many articles appeared. All the more remarkable since he did everything as a self made man, without any academic schooling, but always with scientific precision. Hereby it must be noticed that, in recent years, this intense homework only remained possible thanks to the undiminished help and care of lifelong friend Nora, her husband and her sister, thanks to whom Roger was able to live independently until his final days.



Roger was a member of *The Fondation Egyptologique Reine Elisabeth* and of *The Association for the Study of Travel in Egypt and the Near East*, for which he made several articles. He was also a popular guest at the congresses of ASTENE in Great Britain. With his warm personality, his good sense of humour, his ever young enthusiasm and his generous art of living, he also made many friends among the British academics; they surely regretted it all deeply when Roger could not attend any more in recent years. That infectious enthusiasm, indestructible optimism

and zest for life into old age will always remain an example for each of us.

But Roger was not only concerned with the past, he also thought about the future. What would happen to his collection when he was no longer there?

Obviously, the best destination was where there was the greatest interest: in Britain, especially at the Griffith Institute, the Egyptology Department at Oxford University. The proposal as a gift was immediately welcomed; ASTENE, who came up with the idea, managed the negotiations. At first thwarted by Brexit, then almost blocked by Covid 19, Operation Griffith was concluded successfully, right on time. The chairman of ASTENE, prof. Paul Starkey, and his wife Janet made the trip; they collected all the material - the entire Graffiti Archive, with all his photographs, files and publications, at his home in Antwerp and delivered it safely in Oxford. At the end of his life Roger was allowed to experience that very special moment in person with justified pride.

One of Roger's great heroes was Lawrence of Arabia, who wrote: *"All men dream, but not equally. Those who dream by night, in the dusty recesses of their minds, wake in the day to find that it was vanity: but the dreamers of the day are dangerous men, for they may act their dreams with open eyes, to make it possible. This I did"*.

Roger did this as well, he made his dream all the way true, few have managed to realize something like this all on their own. Whenever something comes up about Egypt or Sudan, we will think of him – thankful that we were allowed to know him up close, thankful for what we were able to learn from him in so many ways. With a good feeling too, because we know that his life's work will be preserved forever at Oxford University, in the fine company of – among so many other famous names - Howard Carter and Tutankhamun.

Antwerp 27th June 2020

Personal memories

It is rather exceptional that you see a compatriot who will play a major role in your life for the first time abroad. I met Roger in Egypt on the terrace of the Luxor Hotel, close to the Nile. As a newcomer to the Belgian excavations it was all a bit overwhelming and uncomfortable for me. Roger for his part had

been in Egypt several times before, and it was his second excavation campaign – he felt like a fish in the water, the water of the Nile in that case. At once he turned the meeting into a cheerful gathering. My discomfort was quickly over. Together we were able to experience three campaigns in Elkab, situated between Luxor and Edfu. At a certain moment the *moudir* sent us for several days on a photographic mission to the temples of Karnak. For the first time the two of us were on our way together. We were allowed to stay at Chicago House in Luxor and were treated there like VIP's. Roger didn't disappoint our hosts – at dinner the American archaeologists hung on his lips.

Then came the Sudan. We were both fascinated by that forgotten country with the god-forsaken temples and pyramids where in those days still hardly anyone came, and there were good reasons for that. I had been there twice before and Roger wanted to go there with me at all costs. At the time he was already around fifty and I found it quite risky in many ways, so I told him to go alone first, convinced he would never do that. A big mistake ! He went to Sudan, alone. At once I felt guilty in case something went wrong. One month later I saw him again, full of enthusiasm - how could it have been otherwise? – it had all been "fantastic", his favourite qualification. Shortly afterwards we went together as promised. Roger endured all the hardships in Nubia better than I did myself, no complaint came over his lips ever; the heaviest sandstorm nor a day's ride on top of an overloaded truck could spoil his good mood. The perfect travel companion. To make it up for my stupid precondition, I wrote a report about our journey, as a way to publish his exclusive pictures: *Travelling along the Nile through Sudan. In the footsteps of Frédéric Cailliaud and Pierre Letorzec*. Afterwards he set out on his own again, as far as the dangerous Darfur, deeper in Sudan, ever closer to his native Congo, to which he never returned.

In the nineties we made a few more joint expeditions in Britain, in search of the graves of great travellers such as John Speke and Richard Burton, Henri Morton Stanley or, evidently, Lawrence of Arabia. Those trips were truly "penny wise but pound foolish", as we used to say, the former rather applying to myself, the latter to Roger, always tipping in banknotes only. In recent years we were able to relive our common travellers' past again

thanks to the internet – with all sorts of souvenirs and foremost the many pictures that brought us back to the Sudan and to the good old days in Elkab, now with less attention for the monuments than for the people. Many of the Elkabians have left us since then, Roger has joined them now. He set off too, alone and on his own again.

André Capiteyn

Roger de Keersmaecker's Archive now in the Griffith Institute, Oxford

January saw ASTENE playing courier service, with the transport of long-time ASTENE member Roger de Keersmaecker's archive to the Griffith Institute in Oxford, where it will be housed and made available to scholars and researchers. The move was effected by Paul and Janet Starkey, who made a three-day car trip to Antwerp in Belgium to collect the material and convey it to Oxford in the back of their car. The timing, in late January, had been chosen to pre-empt any complications arising from the UK's exit from the EU on 31 January — a consideration that, in retrospect, is beginning to look increasingly irrelevant!

Roger's interests and achievements will already be well known to many ASTENE members through his attendance and presentations at ASTENE Conferences over the years, as well as his articles in various issues of the *ASTENE Bulletin*. The material in his archive mainly relates to the graffiti that he collected in Egypt and Sudan over a career spanning several decades, and which offer a unique perspective on travellers to the area. It is excellent news that his collection has found a permanent home in the Griffith Institute, where it will be available for future generations of researchers — less good news, of course, that the Griffith Institute is currently closed because of the Covid-19 outbreak, but let us hope for better times soon!

Paul Starkey

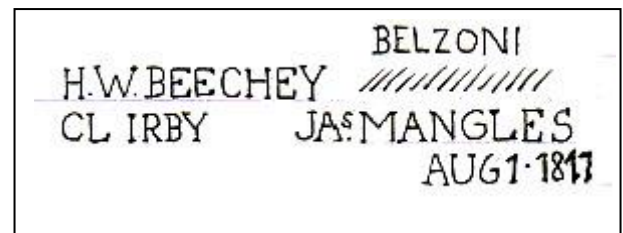
Graffito at Abu Simbel recording the 'opening' of the temple



Graffito Graffiti

Roger O. De Keersmaecker
Travellers' Graffiti from Egypt and the Sudan.

- I *The Kiosk of Qertassi* 2001
- II *The Temples of Semna and Kumma* – 2003
- III *Philae - The Kiosk of Trajan* – 2004
- IV *Elkab - The Rock Tombs* – 2005
- V *Thebes – The Temples of Medinet Habu* – 2006
- VI *Thebes – The Mortuary Temple of Sethos I (Qurna)* – 2008
 - The Temple of Hathor (Deir el-Medina)*
- VII *Karnak – Great Temple of Amun* – 2009
 - Festival Temple-Pillared Hall (Tuthmosis III)*
 - Hypostyle – Great Columns 1-12 in central Aisle (Ramesses III and IV)*
 - Smaller Columns 75 and 76 (Ramesses II and IV, Sethos I).*
- VIII *Elkab- The Temple of Amenophis III* – 2010
Additional Volume III. Napoleon Bonaparte in Egypt, Soldiers, artists and scholars. 2 volumes. 2013



Reviews

***The Egyptian Collection at Norwich Castle Museum. Catalogue and Essays.* Faye Kalloniatis.** Norfolk Museums Service. Oxbow Books. 420 pp 70 colour plates ISBN 978-1-78925-196-8 £45 (hardback)

This is a large and impressive volume and Faye Kalloniatis is to be congratulated on such a handsome and useful work.

The first part is a collection of essays on the collection and three of the most significant pieces. Faye Kalloniatis begins with an overview of the history of the museum and its association with the Egyptian Society of East Anglia (which flourished from 1915-1942). There is a rather depressing period after WWII when part of the Egyptian collection was sold to Liverpool, but this reflects Museum practice of the time, and sale to another Museum is far better than what happened in some other places. The provenance of the collection and its donors are then detailed. Alongside the Colman family were some other well-known figures: Flaxman Spurrell, a close friend of Flinders Petrie, gave the largest donation; another figure prominent in the early Egypt Exploration Society years and associated with Petrie was Greville Chester, whose collection is represented now by only six objects (the rest sold to Liverpool); of the others, Sir Henry Rider Haggard is the best-known. All of these figures, of course, have their ASTENE interest.

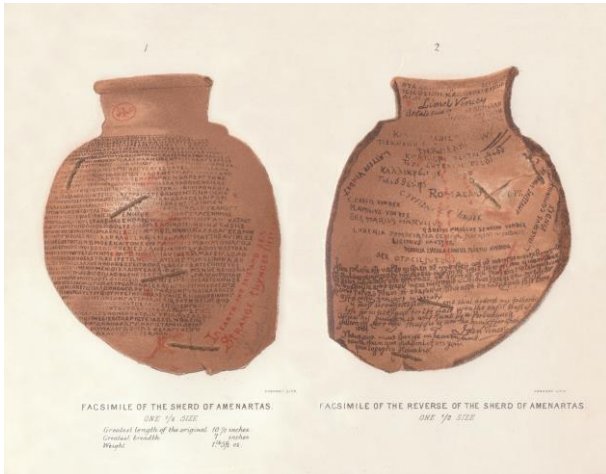
The first of the following three essays details the mummies and coffins of Ankh-Hor and Heribrer (by John Taylor); this includes a photograph of their display in the small entrance hall at Sandringham before they were given to the Museum by King George V. John Taylor, as we would expect, gives an excellent and detailed account of the coffins, texts and what we can extract about the people. Imtraut Munro discusses the extraordinary Shroud of Ipu, which some of those who attended the Norwich conference were privileged to see. The third object singled-out for essay treatment is a model granary, unusually in pottery rather than wood. This essay is by Gabriele Wenzel who, by detailed analysis, is able to suggest an origin at Salamiya in the Gebelein-Thebes area which accords with the acquisition information given to Jeremiah Colman by the well-known Luxor dealer Mohammed Mohassib.

The bulk of the volume is devoted to the catalogue of the collection, divided into the appropriate sections. In writing these, Faye Kalloniatis is assisted by the authors of the essays and Marcus Müller-Roth, Noriyuki Shirai and Maarten Horn, and Tineke Rooijackers. Each section has an introduction which discusses the category in more general terms. The collection – there are 459 separate catalogue entries – contains what we would expect in almost any provincial collection. Many of the objects are fairly standard but, also typical of the ‘average’ collection, there are some examples of standard objects that are of exceptional quality, and individual pieces that are significant for historical, prosopographical, or aesthetic reasons. This makes the volume extremely valuable as a teaching aid: it introduces categories of Egyptian artefacts with examples, good descriptions, details, black and white illustrations and larger colour images of nearly all.

Part 3 provides the texts on the shroud, papyrus and mummy bandages, with transliteration of the texts, translations and commentary. Throughout, the catalogues entries and essays have extensive notes and references with additional comments and there is a bibliography for the entire volume. This is not the place to single-out the pieces of specific interest to Egyptologists, but I will draw attention to some others. All of these appear in chapter 23, by Faye Kalloniatis: cat 445 (p.353 and pl.70) is a handsome ancient turquoise scarab in a gold setting with modern wings of gold and enamel. The whole was put together by Phillips Brothers, a well-known Victorian company that made ‘revival’ jewellery. This piece could be worn as a brooch or pendant and care was taken to cover the reverse of the scarab with glass or crystal. Scarabs also appear in modern gold mounts in Cat 446: three shirt studs, an item of male jewellery rarely required in these informal times, sadly.

Two pieces donated by Sir Rider Haggard particularly drew the reviewer’s attention. Cat 444 is another scarab, set as a ring. The visible base carries the reed hieroglyph for ‘king’ followed by the goose and sun-disc for ‘Son of the Sun (Ra)’. This, as a scarab, along with Cat 443, two parts of a broken pot riveted together, are two items central to the plot of Rider Haggard’s *She* of 1887. The pot fragments are covered with names in Greek and Latin, and in

Medieval-early modern scripts that reputedly record the owners from the time of the priestess ‘Amenartas’ to the nineteenth century. The object was manufactured for Haggard and inscribed by his family and former teachers. Both objects are illustrated in *She* and establish the premise for the whole narrative.



The sherd of Amenartas as reproduced in *She*

Altogether, this is a volume to be recommended; its main value lies in the Egyptological content, but there is material to interest ASTENE members, particularly those researching later Victorian travellers and collectors with East Anglia associations. It is good to see that donors have a prominent place in the catalogue and this should become the norm, along with the history of the collection (both good and bad aspects that reflect contemporary practice).

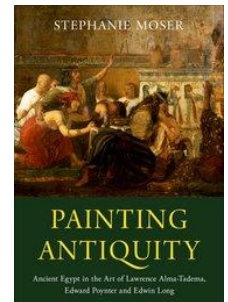
Robert Morkot

Painting Antiquity: Ancient Egypt in the Art of Lawrence Alma-Tadema, Edward Poynter and Edwin Long, by Stephanie Moser, Oxford, Oxford University Press, 2020, xxv + 596 pp, illustrated, £64 (hardback), ISBN 9789190697020.

Stephanie Moser’s most recent feat, *Painting Antiquity*, is a comprehensive examination of archaeological genre painting of ancient Egypt in nineteenth-century British art. Within this considerable genre, she focuses most specifically on

Lawrence Alma-Tadema, Edward Poynter, and Edwin Long. She explores the ways in which the parallel emergence of archaeological interest in ancient Egyptian material culture in developing British institutions of archaeology and archaeological genre painting figured into representations and reception of ancient Egypt. Crucially, Moser highlights the ways that these artists participated in the new field of archaeology by creating art based on material culture to imagine and represent the domestic and daily lives of ancient Egyptians. In this way, Alma-Tadema, Poynter, and Long acted as visual historians and archaeologists as they represented the everyday of antiquity; moreover, she continues, their paintings informed how Britons made sense of the material culture reproduced in books or on display at the British Museum. Thus, Moser’s monograph scrutinizes the cultural moment of Egyptian antiquity in nineteenth-century British art to explore archaeological reception and visualisation not only trace specific sources used by artists but also to trace and develop the ways in which the contemporariness of archaeology, Egyptology, and archaeological genre painting ‘mutually reinforced each other’ (29).

Moser’s monograph focuses on Alma-Tadema, Poynter, and Long but includes other artists who likewise created art with Egyptian elements and material culture in Britain during the mid-to-late-nineteenth century. The first six chapters focus on these three artists in particular: she situates the training, career, and recent historiography of Alma-Tadema, Poynter, and Long (chapter 1); she tracks the different phases of Alma-Tadema’s and Poynter’s art production of ancient Egypt and their links to archaeology (chapters 2-4), Long’s Egyptian output (chapter 5), and Alma Tadema’s later work including after his trip to Egypt (chapter 6). Next, she situates and contextualises archaeological genre art in British art (chapter 7); she identifies and discusses the particular Egyptological sources for Alma-Tadema, Poynter, and Long (chapter 8) and their materials and methods (chapter 9). Finally, Moser skilfully recreates the contemporary and divisive responses to



their works, how they used and represented archaeological materials, and also the lasting impact of their paintings to the reception of ancient Egypt (chapter 10-conclusion).

As a study of nineteenth-century British archaeological painting, Moser's work is highly educative. She exquisitely details the archaeological sources used by these artists in their works, and shows that the integration of domestic items, chairs and ottomans, sarcophagi, wall paintings, and religious accoutrements mirrored the timeline of the archaeological textual and visual records—such as John Gardner Wilkinson's *Manners and Customs of the Ancient Egyptians* (1837)—and the removal of objects from Egypt to the British Museum. Ancient Egyptian material culture, Moser explains, was often employed anachronistically in their works. For instance, in Alma-Tadema's *An Egyptian Widow at the Time of Diocletian* (1872), Moser traces objects in the paintings from different periods than indicated by the title. For instance, the wooden coffin figured is from the Roman period of Trajan/Hadrian not Diocletian and the canopic jars are from the Twenty-Fifth Dynasty (185-6). But these anachronistic replications, Moser writes, were not considered problematic to the recreation of antiquity but added to the realism of such representations to bring the 'past to life' (190-1).

In tracing the seizure of objects from Egypt to European museological institutions by archaeologists to archaeological genre painting, Moser explains that Alma-Tadema, Poynter, and Long relied on these objects for their visual interpretations of the past. Moser qualifies that alongside the excitement around the archaeological 'finds' which increased the popularity for these types of paintings were the contemporary concerns about industrialisation and its effect on local design leading to the Arts and Crafts Movement (203-4, 309, and 326-9) and Orientalist art which relied upon the use of locally-specific domestic objects to provide a sense of realism and record-making to visually create intimate interior scenes and pictures of day-to-day life of 'eastern' peoples (323-326). Indeed, by visually representing objects now stored in the British Museum to show ancient material culture in use, archaeological genre painters were

doing visual interpretative archaeological work. These interpretations had an impact on how archaeology and its role was understood and perceived, and how ancient material culture could be used and recreated to make visual assertions about the ancient Egyptians. Moreover, Moser writes, these paintings intrinsically tied 'learning about antiquity' to 'deriving visual pleasure from the experience' (478); thus, archaeology and archaeological genre painting worked hand-in-hand to visually reproduce Egypt and popularise Egyptology and the retention of ancient Egyptian material culture in Britain.

Moser's monograph is an exceptional source for those studying Alma-Tadema, Poynter, and Long, and the links of nineteenth-century art to the emergence of European museological institutions, the removal of material culture from Egypt as elsewhere, and the emerging fields of archaeology and design. Moser convinces readers that these artists, who sought to produce truth and beauty, participated in the interpretation and meaning making of the material culture of antiquity through the visual. These painters, considered in this context, used 'modern' and ancient visual culture and media to contribute to academic and popular conceptions of ancient Egypt, whether monumental or, more frequently, intimate and domestic.

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Vaughan Hart, *Christopher Wren: in search of Eastern Antiquity*. New Haven and London: Yale University Press, Paul Mellon Centre for Studies in British Art. ISBN 978-1-913107-07-9 £45 or \$60 (hardback) 209 pp, 180 illustrations b/w colour

Anyone who has admired the variety, ingenuity and eccentricity (notably the 'spires') of the post-Fire London City churches designed by Christopher Wren and his pupils – especially Nicholas Hawksmoor – will find a fascinating explanation here. The argument behind this very handsome volume is that Christopher Wren looked not to Palladio and Inigo Jones as models of Roman Classicism, but to ancient and Eastern architectural forms. Palladian classicism, with its origins in

Vitruvius, was promoted by Lord Burlington and resulted in temples for the elite to live in scattered across a newly manicured Claude-ian English countryside. The architecture of Wren, Vanbrugh and Hawksmoor is very different in many ways, often described as ‘Baroque’ with elements of Gothic and Classical forged into a far more imaginative style.

Vaughan Hart (Professor of Architecture at Bath University) calls this volume a ‘prequel’ to his two earlier works on Hawksmoor (2007) and Vanbrugh (2008), both published by Yale (he has also written a monograph in Inigo Jones). Hart acknowledges the ideas of Lydia Soo on the influence of Byzantine designs on Wren and builds on this thesis. Another influence on Wren was that of the post-Reformation English church which did not look to Rome for its inspiration: the argument was that the church looked to ideas about the architecture and liturgy of the early Christianity that could be found in the east, in significant centres such as Jerusalem and Constantinople. Notable early Christian shrines were Constantine’s Church of the Holy Sepulchre and Hagia Sophia: the use of domes in these structures is argued to be particularly influential. Eastern Classicism, as found in the colonnades of Palmyra, was also significant. Wren, in common with contemporary ideas, looked to Egypt, Persia, Iraq (in modern terms) and the Levant for the origins of classical architecture, and wrote on the subject.

However, Wren never experienced any of this architecture first-hand: he never travelled to the Ottoman Empire or Persia – not even to Rome. He was, therefore, reliant on verbal accounts, and discussion with those had travelled, and on printed travels and their illustrations. The result was therefore different to the archaeological measuring of existing monuments that forms the base for Palladio’s classicism: Wren frequently had to use his knowledge of geometry and building technique to reconstruct and recreate what was described or (badly) illustrated.

The Preface outlines the ideas, and with an emphasis that this is a period in which northern European interest in the East and Ottoman Empire has not yet any imperial ambition, is frequently positive and

interested (and therefore falls outside Saidian Orientalism).

The Introduction is particularly informative, as it discusses Wren, his friends Robert Hooke and John Evelyn, and the interests of the Royal Society in the Ottoman Empire. There is constant reference to the libraries of Wren and Hooke, known from their later sales catalogues: we know which travel books they possessed and whether French or English language editions (sometimes both). Many familiar travellers and residents appear here: Paul Rycaut, Sir John Chardin, Spon, Wheler, de Thévenot, Sandys and so on. Hart also emphasises that Wren had interests in Freemasonry and esoteric literature, and that his science was in-part descended from the alchemical tradition: recent work on Isaac Newton has also emphasised this complex intellectual background – an encouraging change from the hagiography of ‘pure science’. Hooke, another scientist, possessed the works of Athanasius Kircher.

The four chapters at the core of the book discuss specific architectural elements: spires and other skywards confections; gothic arches and towers; Greek crosses and domes; monumental columns and colonnades.

In the first of these chapters Wren’s ‘Tyrian Order’ is discussed. This he termed ‘proto-Doric’ and Wren saw it as the origin of Greek, and hence all, classical architecture. Wren emphasised the Eastern origins. The order is then associated by Wren with Hiram of Tyre and Solomon’s Temple in Jerusalem and also with the Mausoleum of Halicarnassus: at different points all of the ‘wonders’ of the ancient world are mentioned, and they were all located in the East.

Ironically, Wren thought that the most visible surviving monument in the Tyrian style was the so-called Tomb of Absalom in the Kidron Valley at Jerusalem, which he knew from engravings in the travel accounts of Sandys and Cornelis de Bruyn. Supposedly dating from about 1000 BC (the reign of Solomon), it is actually Hellenistic.

Wren defended his use of Gothic pointed arches arguing that they derived from ‘Saracenic’ architecture rather than the popular idea that it was

of uncouth Germanic origin made by bending two trees over. The argument made was that the French Crusaders saw the use of pointed arches in the Dome of the Rock and Al-Aqsa mosque and elsewhere. It was to the Church of the Holy Sepulchre and later Byzantine churches, notably Hagia Sophia, that Wren turned for the dome, which he used extensively. There was also influence from other Islamic sources, such as Topkapi Palace.

Turning to colonnades, we see part of Wren's plan for the rebuilding of London: a very un-English combination of grid with radiating streets (not unlike central Cairo). There is also the great colonnade at Greenwich Hospital, which perhaps gives an idea of what his proposed colonnade around St Paul's would have looked like. For these, the inspiration was the (unvisited) Syrian cities of Apamea and Palmyra: fig 162 shows one of the earliest vistas of Palmyra from the *Philosophical Transactions* of the Royal Society 1695, artist unknown. We end with the Monument and its precursors, the columns of Arcadius and Marcian in Constantinople – but also the allusion to the columns of Solomon's temple, Jachin and Boaz (with the Masonic associations).

There is an enormous amount of fascinating material here, and as one expects of the Mellon Foundation, beautifully presented: 180 illustrations, some full page colour images of the churches and eastern monuments discussed, drawings and plans by Wren and Hawksmoor, numerous plates from travel volumes. Portraits include a number of well-known westerners in Oriental costume, Sir Robert Shirley (by van Dyck), Jean-Baptiste Tavernier (by Largillière) and Sir John Chardin (by Wright). The influence of travellers, residents and the literature is particularly fascinating, and Hart includes diary records and similar material that record the meetings of Wren, Hooke and the individuals. The centrality of the Royal Society, and the breadth of its interests, is also highlighted. Perhaps it was a good thing that Wren did not travel to the Ottoman Empire: his mind was sufficiently fertile to take the inspiration, and even if the ideas about a 'Tyrian Order' were wrong, the result still graces the London skyline.

The volume is undoubtedly 'academic' but the text is clear and lucid, jargon free. There is the

occasional throw-away that just makes you want know more – I was particularly struck by (p.12) 'the time of Elizabeth I, when Turks had started to settle in England.' Fortunately, footnote 87 for this chapter (the footnotes are long and very detailed – pp 151-184) gives numerous volumes to read on that – a couple on my bookshelves (time to take them off). The bibliography is also very extensive with manuscript, primary and secondary sources. Altogether a fascinating and very beautiful book.

Robert Morkot



The Tomb of Absalom: Cornelis de Bruyn

Award Nomination for TIOL!

It gives us great pleasure to announce that *Travellers in Ottoman Lands: The Botanical Legacy* edited by Ines Aščerić-Todd, Sabina Knees, Janet Starkey, and Paul Starkey (Oxford: Archaeopress, 2018), which was the result of the extremely successful two-day seminar organised by ASTENE in Edinburgh in May 2017, has recently been nominated by the Council on Botanical and Horticultural Libraries (of North America) for their 21st Annual Literature Award.

The ASTENE volume is nominated in the CBHL Annual Literature Award's principal category of a 'work that makes a significant contribution to the literature of botany or horticulture'. For more information on the CBHL and its awards please visit the Council website at: <http://www.cbhl.net/>.

TIOL editorial team