

ASTENE

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

BULLETIN



NOTES AND QUERIES

NUMBER 74: WINTER 2017

Bulletin: Notes and Queries

Number 74: Winter 2017

Editor: Cathy McGlynn

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Bulletin 75: Spring 2018

Submissions for the next Bulletin must be received by **March 15 2018**. We welcome articles, queries, replies and other related matters from members and interested readers. Please send contributions to the Editor, Cathy McGlynn (bulletin@astene.org.uk).

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www.astene.org.uk/membership/subscriptions/

Please send all membership correspondence by email to: membership@astene.org.uk.

Cover photo: *The Staff Officers of the 47th - Roger Fenton (showing Lieutenant General Pennefather, & Captain Wing, Captain Layard, Captain Ellison, Colonel Wilbraham, Colonel Percy Herbert, Major Thackwell & Dr. Wood, officers of his staff - not in that order)*

ASTENE NEWS AND EVENTS

ASTENE Autumn Study Day, Saturday 22 September 2018

'Perceptions of Ancient Egypt in the West'

ASTENE is proud to present an Autumn Study Day, to be held in the beautiful city of Bath. The day will trace the depiction of Ancient Egypt through the ages by looking at the artists charged with portraying this exotic land to the West. We start with the opening up of Egypt with Napoleon's Campaign and Vivant Denon who depicted Egypt so vividly in his art. Then the Victorian Orientalist painter David Roberts who showed the ancient monuments in a contemporary setting with his beautiful paintings will be discussed. In the afternoon we have the work of the work of Norman and Nina de Garis Davies; Nina is acknowledged as the leading exponent in recording the ancient tombs in the 19th century. Finally we bring the day to a close with a look at the way Ancient Egypt has been depicted on the stage and screen.

Programme

From 9.30am: Registration

10.00am: Welcome

10.15am: 1st lecture. 'Vivant Denon and the Opening up of Egypt' – Lee Young

11.15am: Coffee

11.45am: 2nd lecture. 'David Roberts and Ancient Egypt: Observation & Interpretation' – Briony Llewellyn

12.45pm: Break for lunch, please make your own arrangements.

2pm: 3rd lecture. 'Capturing Egyptian Art: Norman & Nina de Garis Davies' – Nigel Strudwick

3pm: Tea Break

3.30pm: 4th lecture. 'No Spectacle Ever Like It: Egyptian History on Screen' – John J Johnson

4.30pm: Questions and discussion

5pm: End of Study Day

The cost of the day will be £40 and £35 for Astene members. To book tickets for this event please use the application form enclosed.

Travellers in Ottoman Lands (TIOL) Publications update

Following an invitation to all contributors to the Seminar to revise and submit publishable versions of their papers to the editors by 30 September 2017, a meeting of the Editorial Board (PGS / JCMS / Sabina Knees [RBGE]/Ines Aščerić-Todd [University of Edinburgh]) was held in Edinburgh on 13 November to review progress so far and to allocate responsibilities for arranging peer reviews and the editing of individual chapters. To date we have 26 potential papers, 13 have already been submitted, and a further 5 are expected within the next few days, giving a total of 18 papers. Of the remaining 8, one will only be required if we publish the papers in two volumes rather than one; the status of the remaining 7 potential papers is unclear, but a [possibly pessimistic] guess is that only 2-3 are likely to materialise in publishable form. This would give a total of 21-22 papers, as they would probably require publication to be split between 2 volumes. ASTENE already has experience of Archaeopress, who published our latest volume of Conference papers (Lost and then Found) earlier this year, to an excellent standard so we have agreed to publish with them for the TIOL project too. The timetable would be a fairly tight one, as the Turkish Consul-General (who supported the Seminar) is anxious to have the book launched before he potentially moves to a new posting in June 2018: we are therefore aiming to complete the peer review and editing process by the end of March with a view to submitting copy to Archaeopress by mid-May at the latest.

Paul Starkey

Association For The Study Of Travel In Egypt And The Near East Travellers To The Near East And The Great War: A Seminar

Hosted by the Royal Geographical Society (with IBG)

Date: Monday 5 March 2018

Venue: Royal Geographical Society (with IBG), 1 Kensington Gore, London SW7 2AR.

Please use entrance on Exhibition Road

Time: 10.00-16.00

Cost (including a sandwich lunch): £43.07

Booking: through Eventbrite.
Please use <http://www.bit.ly/astene1>

Contact: Professor Malcolm Wagstaff.
jm_wagstaff@yahoo.co.uk

Travellers To The Near East And The Great War Programme

- 10.00 -10.45: Arrival and Registration
10.45-11.00: Welcome and Introduction: Prof. Malcolm Wagstaff
11.00-11.35: Mr. Robert Fleming: The First World War, Philby and the Fate of the Middle East.
11.35-12.05: Dr. Mark Jackson: 'I am beginning to feel that I am really useful' (14/05/1916). Gertrude Bell's Experience as an Archaeologist in her Later Intelligence and Political Work.
12.05-12.30: Questions and Discussion
12.30-13.45: Sandwich Lunch and Exhibition of Materials from the Collections of the Royal Geographical Society (with IBG)
13.45-14.20: Dr. John Fisher: 'Across Asia Minor on Foot'. On the Trail of John Childs.
14.20-15.15: Prof. Malcolm Wagstaff: David Hogarth: From Wandering Scholar to Acting Director of the Arab Bureau.
15.15-15.45: Questions and Discussion
15.45-16.00: Tea and Coffee
16.00: Depart



Membership Renewal for 2018

This is just a gentle reminder to those who have not yet renewed their membership for 2018 to please do so as soon as possible and ensure standing orders are up to date. The membership renewal form is enclosed with the bulletin. Please direct any queries to Carey Cowham at membershipastene@gmail.com

Correction

Bulletin 73 included an insightful piece from Ian Pearce about articles in *Engineering* magazine on Egypt in the latter part of the nineteenth century. Ian has since pointed out an error relating to the two articles on English engineers living and working in Egypt (22 December 1871, page 432 and 19 January 1872, page 42) which are in fact in *The Engineer* and not in *Engineering*. *The Engineer* is available on the Grace's Guide website in just the same way as *Engineering*.

OTHER NEWS AND EVENTS

Exhibitions and Talks

Photographing Tutankhamun Exhibition

Displaying some of the most famous photographic images in archaeology, from the best known find, this exhibition of the work of photographer Harry Burton, who for the ten years of the excavation worked on recording the site and finds at the tomb of Tutankhamun 95 years ago, is showing at The Collection in Lincoln until 28th January.

More than two dozen images have been created especially for the exhibition using digital scans from Burton's original glass-plate negatives, including some never seen before. Also on display are

newspaper and publicity materials from the 1920s and beyond, which show how the photographs were used in print. The scans have been made by The Griffith Institute at the University of Oxford, which is home to excavator Howard Carter's own records of the excavation, including around 1800 negatives and a set of photo albums

Dr Christina Riggs FSA, who curated the exhibition, spoke on 2nd December in Lincoln about her research, highlighting the political and historical context of the excavation and considering how the photographs have influenced our thinking about ancient and modern Egypt. Harry Burton was employed for most of his life by the Metropolitan

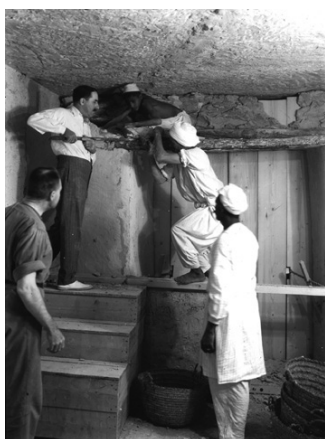
Museum of Art, New York, who have c 1400 of his photographs and his correspondence, giving his personal view of the political issues, tensions and technical difficulties of recording the finds.

She points out that ‘When the tomb of Tutankhamun was discovered in the 1920s, archaeology liked to present itself as a science that only Europeans and Americans can do. But archaeology relied on input from the Egyptian government and from hundreds of Egyptians who worked alongside men like Howard Carter and Harry Burton. Photography helps us think about what Tutankhamun meant to Egyptians in the 1920s – and helps us question what science looks like and who does it.’

Dr Riggs carried out part of her study during a research fellowship awarded by the British Academy, which is the UK’s national body for the humanities and social sciences. She has written a book, also called *Photographing Tutankhamun*, published by Bloomsbury. Her work contributed to the BBC4 documentary ‘The Man Who Shot Tutankhamun’ (Wavelength Productions, aired March 2017). The exhibition will travel to the Museum of Archaeology and Anthropology at Cambridge on 20th June 2018. See www.photographing-tutankhamun.com for more details.

The exhibition has been made possible through funding from The British Academy and The University of East Anglia, and is partnered by The Griffith Institute, The University of Oxford and GK3 Design.

Carey Cowham



Images show Harry Burton with his device for photographing the smaller objects (horizontal against opaque glass) and Howard Carter, aided by an Egyptian workman and a small boy, propping loose a stone in the Antechamber wall, to give access to the Burial Chamber.

‘The Travels and Plant Collections of Aucher-Éloy, Oman, 1838’

15th February 2018, 5.45pm in the MBI Al Jaber Building, London Middle East Institute, SOAS

Dr. Shahina Ghazanfar, Honorary Research Associate, Royal Botanic Gardens, Kew will talk about ‘The Travels and Plant Collections of Aucher-Éloy, Oman, 1838’. Pierre Martin Remi Aucher-Éloy was the first person to make a comprehensive collection of plants from northern Oman (then called the Imamate of Muscat). He collected mainly in the northern mountains during March and April 1838. These, and his other collections from the Orient, provided a major source of material for the eminent Swiss botanist, naturalist and explorer, Pierre Edmund Boissier. Several plants which Aucher collected in Oman were new to science. Boissier’s voluminous work, *Flora Orientalis*, remains to this day a standard reference on floras of Southwest Asia. Aucher’s plant collections from Oman are present in herbaria at the Laboratoire de Phanerogamie, Muséum national d’Histoire naturelle, Paris, Conservatoire et Jardin botaniques, Genève and some at the Royal Botanic Gardens, Kew, UK. His personal field book is preserved in Paris, and his note-book *Relations de Voyages en Orient de 1830 à 1838* was published posthumously in 1843.

The lecture is free, but please email info@mbifoundation.com to reserve a place.

British Museum Members’ lecture

“Cracking the Egyptian code: the revolutionary life of Jean-François Champollion”

Monday 29 January 2018, 18.30–20.00

BP Lecture Theatre

Tickets (members only) £15

Author Andrew Robinson looks at Jean-François Champollion and his extraordinary life. Jean-François Champollion’s decoding of Egyptian hieroglyphs two centuries ago, using the Rosetta Stone, doubled the historical timespan of ancient Egypt, from 600 BC to 3000 BC. Champollion was an impoverished, arrogant and brilliant child of the French Revolution. By turns a teenage professor of ancient history, a supporter of Napoleon, an exile, a fanatical decipherer, a daring explorer of buried Egyptian tombs, the Egyptian curator at the Louvre Museum and the world’s first professor of Egyptology, Champollion lived life to the full but drove himself into an early grave.

Andrew Robinson is author of Champollion's first English biography, plus a biography of his English rival, the polymath and physician Thomas Young.

Includes a complimentary drink.

Age: 16+ | Book online or call 020 7323 8195

'Egypt Uncovered: Belzoni and the Tomb of Pharaoh Seti I', Sir John Soames Museum

11 Oct 2017 to 15 Apr 2018, Free

There is a new exhibition in the Sir John Soames Museum to coincide with the 200th anniversary of the discovery of the tomb of Pharaoh Seti I by the Egyptologist Giovanni Battista Belzoni (1778–1823). The exhibition reveals the story behind the Museum's discovery by Belzoni and later purchase by Sir John Soames.

"On 17 October 1817, Belzoni made his finest discovery: he found the tomb of Ramesses' father, Seti I comprising ten vividly painted chambers decorated with thousands of hieroglyphs, and Seti's elaborately carved white alabaster sarcophagus. The sarcophagus was removed by Belzoni and eventually purchased by John Soane in 1824, who gave it pride of place in the Sepulchral Chamber at the heart of the Museum.

This exhibition brings the story of the sarcophagus up to date. Alongside Belzoni's accounts of its discovery and tales of the high profile 'sarcophagus parties' Sir John Soane held in 1825 for 'distinguished fashionables and literary characters' to celebrate his purchase, the exhibition also presents more recent conservation and research into the object. In addition, the exhibition will feature a new high-resolution 3-D digital scan of the sarcophagus by Factum Arte, which will be displayed adjacent to real fragments of its broken lid".

"Egypt Uncovered: Belzoni and the Tomb of Pharaoh Seti" I is kindly supported by Daniel Katz Gallery, London, with additional support from Christian Levett.

See <https://www.soane.org/whats-on/exhibitions/egypt-uncovered-belzoni-and-tomb-pharaoh-seti-i> for more details.

There is an interesting background story relating to the purchase of the sarcophagus. *The Guardian* reports that:

"When the architect Sir John Soane finally managed to install his greatest treasure in his extraordinary combined home, studio and museum in London, he threw a three-day party to celebrate. The sarcophagus of the pharaoh Seti I, carved from a single vast block of translucent alabaster, cost Soane £2,000 after the British Museum turned it down as too expensive. Getting in the 3,000-year-old relic, the size of a small boat and weighing several tonnes, involved knocking down a sizeable chunk of his back wall, and demolishing his unfortunate housekeeper's sitting room. Over three days and nights, almost 900 people trooped through his rooms and into the basement renamed "the Sepulchral Chamber", where the sarcophagus glowed eerily, lit by candles placed inside [...]

Deputy director Helen Dorey, who has been researching the celebrations from the meticulous accounts preserved in Soane's archives, found that all Soane's apprentices were set to writing invitations for a week. Extra waiting staff were hired and the guests got through six pounds of tea and 31 pounds of sugar over the three nights, quantities of brandy, ale and porter, and cakes ordered in from Robinson and Todd's in nearby Fleet Street. Just lighting the outside of the building cost almost £25, with hundreds more oil and candle lamps hired for the interiors.

The painter Benjamin Robert Haydon managed to get into one of the receptions where he literally bumped into JMW Turner and the poet Samuel Taylor Coleridge. He arrived in time to witness the grand entrance of the Duke of Sussex, "squeezing and wheezing along the narrow passage, driving all the women before him like a Blue-Beard, and putting his royal head into the coffin, added his wonder to the wonder of the rest".

(Maev Kennedy, "Sir John Soane's museum recreates architect's vision of pharaoh's tomb". *The Guardian*, 5 November 2017, <https://www.theguardian.com/artanddesign/2017/nov/05/sir-john-soane-museum-recreates-sepulchral-chamber-of-pharaoh-seti-i>).

Note to ASTENE readers: For those who cannot attend the exhibition, there is a wonderful resource on the website which enables users to digitally explore the crypt and get closer to the sarcophagus with a digital tour of the Museum – "Explore Soane". Visitors to the website can begin their tour in either the model room or the sepulchral chamber and the sarcophagus can be viewed from multiple angles.

Also ASTENE members will be interested in John H. Taylor's recent timely book on the same topic - *Sir John Soane's Greatest Treasure: The Sarcophagus of Seti I*, just published by Pimpernel Press.

Call for Papers

Borders and Crossings: International and multidisciplinary Conference on Travel Writing

Juraj Dobrila University of Pula, Croatia:

3-16 September 2018

Deadline for abstracts: 20 Feb 2018

Website: <https://www.unipu.hr/borders2018>

This is our invitation to scholars with an interest in the study of travel, travel writing and tourism, to the 2018 edition of the Borders and Crossings Conference series. The conference will be held in Pula, a city with ancient origins: a town of fugitives, the mythical refuge of the Argonauts, which has been for centuries a perfect stopping point for boats sailing along the eastern coast of the Adriatic from Venice and Trieste to Dalmatia and the Levant.

Proposals for 20-minute papers and for panels of 3 speakers are sought from scholars working in all areas of travel and tourism studies, including literary studies, history, geography, art history, translation studies, anthropology, history and media studies. Paper proposals from any time period or geographic context are warmly welcome, as are proposals by established scholars, early career researchers, graduate students and independent scholars.

Topics may include, but are not limited to:

- Transnational mobility through time and space: trade, pilgrimage, tourism, migrations
- The origins of tourism and travel culture(s)
- The Mediterranean as a space of intensive cultural encounters and exchange
- European travellers in Istria and Dalmatia
- Imperial Eyes – the traveller and the travellee in postcolonial travel writing
- Travel and/in translation
- Travels between East and West: crossing borders
- Travelling in the age of wars and revolutions
- Travel writing and the creation of national and transnational identities
- Trailing famous travellers: itineraries and cultural routes

Please send proposals of approximately 250 words for a single paper or up to 500 words for a panel proposal, complete with a short bio note and your academic

affiliation to Nataša Urošević, before February 20th. Information about accommodation and the conference fee will be e-mailed to all potential participants in March. Postgraduate students and unsalaried participants will pay reduced fees.

Contact details:

Nataša Urošević: bordersandcrossings@gmail.com

Workshop: "The First Century of Photography: Photography as History/ Historicizing Photography in Ottoman and Post-Ottoman Territories (1839 – 1939)", Bogazici University, Istanbul, 22-23 June 2018

We invite paper proposals for a workshop that will investigate the first one hundred years of photography in Ottoman and post-Ottoman territories, especially the Republic of Turkey but also the other successor states created out of the progressive dissolution of the empire (i.e. Greece and Balkan States, former Ottoman Middle Eastern and African provinces). While there has recently been an emergence of new exciting research on photography in these realms, many working in the field do not yet know of one another as they work in very different disciplines. This workshop aims to bring together an intellectual community of scholars engaged with photography and history so that we may better enrich future work. We have suggested certain limits: 1839-1939 in all Ottoman and post-Ottoman territories. However, we are open to paper proposals that question or go beyond these limits as this workshop's aim is to foster fruitful and provocative encounters between interdisciplinary scholars at all stages of their academic careers. Research on all genres of photography is welcome including but not limited to family photography, studio portraits, medical photography, landscape photography, identity cards, criminal mugshots, and photojournalism.

Collectively we hope to engage questions such as what kinds of historical narratives are sparked, enriched, or obscured by photographs? What other kinds of knowledge are bundled with photographs? How does a photograph enter an archive and for what ends? What do photographs of the past teach us about our contemporary moment? Conversely, how can we escape presentist readings of historical photography?

Topics may include: Circulation of photography; Photography and the state; Photography's role

in Ottoman and/or Republican historiography; Photography as a historical object; Popular representations of history; Representations of the Turkish Republic, etc.

Please submit an abstract (250 words) and short biography to arsivmerkezi@boun.edu.tr by January 8, 2018. We will notify all applicants by February 15th.

Deadline for abstracts: 8 January 2018. Information: <https://networks.h-net.org/node/73374/announcements/692161/first-century-photography-photography-history-historicizing>

Tea with the Sphinx: Reception of Ancient Egypt's Myth, Magic and Mysticism, 28-30 June 2018, University of Birmingham

At the first roundtable of 'Tea with the Sphinx: Defining the Field of Ancient Egypt Reception Studies' in September 2017 a debate arose surrounding the idea of 'truth', 'facts', the ways in which knowledge is formed in the popular imagination, and how this relates to reception studies as a field. This prompted discussion surrounding how reception studies should define itself, but also, and just as importantly, how myth, incorrect 'facts', and changing knowledge can be valuable in constructing a picture of how the knowledge of the ancient past and cultures has been formed, used and re-used, contributing to an ever-evolving history of the representation of ancient Egypt and its cultural offshoots.

Thus, the organisers of Tea with the Sphinx 2018 invite papers on any aspect of the reception of ancient Egypt in the global imagination, and especially those which engage with the following themes:

- Myths, curses, and legends
- Magic and ritual
- Mysticism, occultism, and spiritualism
- Re-incarnation and transcendental experiences
- Orientalism and imperialism
- Mummymania
- Literature and fiction
- Newspapers and the media
- Visual representations and the arts
- Replicas, souvenirs, and Egyptomania's paraphernalia
- Museums and display
- Talismans and amulets
- Science and 'rational truth' vs superstition
- The 'celebrity' of Egyptology and Egyptologists

The Ancient & Modern International Research Prize, 2018

The 11th Ancient & Modern Prize, an award of £1,000, will be given to a candidate aged under 27 or over 60 years old for a research project.

The Godfrey Goodwin Prize of £500, in honour of the distinguished Ottoman architectural historian Godfrey Goodwin, will be awarded to the runner-up.

The Ancient & Modern Prize was established in 2000 to provide support for scholars who miss out on funding because they are either too young or too old. It is easy to apply, with no references needed, simply a statement of age and a brief summary of the project in no more than 500 words.

Sponsored by HALI and CORNUCOPIA and by BONHAMS, CHRISTIES and SOTHEBY'S

Closing date February 28, 2018
To apply: www.ancientandmodern.co.uk

Julie Witford
Secretary, Ancient and Modern
secretary@ancientandmodern.co.uk

Adventures in Egypt – Mrs Goodison & Other Travellers

September 2017 - Saturday 10th March 2018
The Atkinson, Galleries, Lord Street, Southport, PR8 1DB

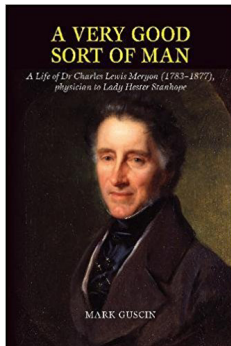
This is a unique exhibition combining objects from Mrs Goodison's collection with masterpieces from UK and international collections. Evoking the bustling Egyptian tourist scene of the 1890s, loans of sketches, letters, and objects will link Mrs Goodison with pioneering female collectors, writers, and excavators, including Amelia Edwards, founder of the Egypt Exploration Society.

For more information please see <https://www.theatkinson.co.uk/events/adventures-egypt-mrs-goodison-travellers/>

Exhibition Opening Times:
Mon – Sat: 10am – 4pm.
Sun: 11am – 4pm (School holidays only)

BOOKS AND REVIEWS

Gucsin, Mark, *A Very Good Sort of Man – A Life of Dr Charles Lewis Meryon (1783-1877, physician to Lady Hester Stanhope)*, Sussex Academic Press, 2017, 300pp, £40, ISBN 9781845198725. Available from booksellers or direct from Gazelle, 01524528500, email sales@gazellebookservices.co.uk.



The description of Dr Charles Lewis Meryon given by the title of this *Life* comes as a bit of a surprise since he fathered two illegitimate children, and for many years took little interest in either of them. Yet he must have been a pleasant and bright enough young man for his surgeon tutor to recommend him as physician to Lady Hester Stanhope, before he had even graduated. Perhaps surgeon Cline realised that no experienced elderly physician could cope with the erratic and eccentric Lady Hester and her 'queen-like manners' as Meryon did with varying degrees of success over several trips from 1810 to 1838.

He gained fame as Lady Hester's travelling companion and memoirist. His six volumes of *Memoirs* (three) and *Travels* (three) were published in 1845 and 1846, after Lady Hester's death. *The Memoirs* came first, though they recounted her later life. The *Travels* were prompted by the commercial success of the first book and covered the earlier period before Lady Hester settled at Joun in Lebanon. The books were a source of income for Meryon which he felt he was owed by Lady Hester for his years of poorly remunerated service. The books were not universally well received, for as Meryon said, Lady Hester always spoke her mind and many great people in England were shocked by her recollections. Her brother, by then Earl Stanhope, was particularly annoyed by what he felt were private revelations.

In the 38 years by which he outlived Lady Hester, Meryon was a respected Fellow of the Royal College of physicians, a member of the United Universities Club and substantial owner of property in his home town of Rye. But the very fact that he stood by Lady Hester till the end attests to his being a 'good sort', dependable, a gentleman by Victorian standards, his relational peccadilloes notwithstanding. He also lived to the age of nearly 95, rare in those days, at which point he was very much wiser than he had been when he set off with Lady Hester as an impressionable youth. He later wrote off much of his own earlier opinions and character assessments as 'Stuff'. Through exposure his opinions matured from an automatic disfavour of the "other" to an understanding of the orient not shared by those who hadn't travelled there, though he never reconciled himself to the lack of hygiene.

Meryon was a keen observer and detailed recorder of all he saw, which is well illustrated by the extensive quotes from his correspondence in this biography. Everywhere they went he commented on the womenfolk and their dress; he was quite a susceptible young man. After some time in Alexandria and Cairo, Meryon learnt Arabic and was very moved when in the Holy Land, though he did not like the monks and religious tour guides. Eventually Meryon also learnt Turkish, French and Italian to add to his school Latin and Greek.

His family were in 'trade' so he was fortunate that Lady Hester was so unconventional and treated people of all estates equally, whether generously or cruelly, a trait inherited from her eccentric father, the third Earl Stanhope. She was susceptible to the charms of younger men, such as the rich and aristocratic Michael Bruce, with whom Meryon was constantly at odds when they travelled *à trois*. Meryon's revenge was to expunge Bruce from the travel accounts he later wrote, though he and Bruce corresponded in their later years.

After shipwreck on Rhodes in November 2011 on their way from Constantinople, Meryon gradually became as much man of affairs to Lady Hester as physician. He organised the famous trip to Palmyra in 1813 and repair of the monastery of Mar Elias near Sidon, where Lady Hester lodged in 1814 and 1815.

By 1815 Meryon was missing home, so Lady Hester agreed to release him. During a short stay in Alexandria he had a somewhat testy acquaintance with Burckhardt. In 1816 he was offered the role of secretary to William John Bankes in Italy, but he stuck by Lady Hester till she should have a replacement physician. Finally Meryon left for England in January 1817, two months after Mr Newbury arrived to replace him. He spent the next year in London, took his degrees as a Bachelor and Doctor of Medicine, dined out with friends and acquaintances of Lady Hester, carried out commissions on her behalf and worked at St Thomas's Hospital. He also met Narcisse Chassepoux. Then abandoning all promise of a successful career he left in October 1818 to go back to Lady Hester's side, hiring Swiss servants for her on the way. But it didn't work out and he had to take the Swiss maids back to Geneva, returning to London again in January 1819.

Meryon and Lady Hester continued to correspond throughout the 1820's. Meantime he had another illegitimate child, this time with Narcisse, whose passionate love for him was unrequited, though they corresponded till her death in 1838. Their son, Charles Meryon, was born in Paris in November 1821. Meryon acknowledged paternity in 1824, but took little more notice of Charles than he had of Lucy, though he regularly sent money. In 1823 Meryon married Eliza Gardner and the following year they had a daughter, Eugenia. Meryon had thought to go back to Syria but could not afford it and worked for five years for Sir Gilbert Heathcote. In January 1827 Meryon, his wife and two children (Eugenia and Eliza's son John from her first marriage) set out to join Lady Hester in Syria. But a pirate attack in September 1827 so unnerved Mrs Meryon that the family to-ed and fro-ed indecisively between Italy, France and England till November 1830. All the while Meryon corresponded with Lady Hester and with Narcisse; his movements being explained and excused at each delay. Finally the Meryons settled in Beirut in December 1830 after a 13-year absence on his part, at the mercy of Lady Hester's volatile and imperious temperament, and her complete lack of self-awareness. The stay lasted only five months.

Charles joined the Meryons in May 1834 and travelled with them in Italy. But after a year he returned to his mother in Paris, never to see his father again, essentially an innocent victim of his father's insouciance towards Narcisse from the beginning.

In May 1837 the Meryons departed again for Hester's side and yet again suffered her displeasure. However, Meryon used the opportunity of his last days with Lady Hester to take copious notes of her ramblings and reminiscences. He was forced to devote himself to her away from his wife and daughter, managing every aspect of her diminished life till August 1838 when he finally left because Lady Hester wished it. Narcisse died in October 1838 and Lady Hester in June 1839. In both cases Meryon remained detached and accepting, though the ties that bound him to Lady Hester were far stronger than those which linked him to the mother of his son.

Charles the son, a gifted engraver, lived forever tortured by his illegitimacy and father's lack of love for him, wallowing in ever more desperate fantasies about his true origins till in 1866 he had to be sectioned in an insane asylum where he died in 1868. His father, meantime, was prepared to use their sad relationship as the basis for a novel (which was never published).

Meryon spent his retirement writing and translating (eg poems from Italian) all with some link to his travels and life with Lady Hester. His preserved letters, for example to his parents, which they would have kept for him, were mostly transcribed into fair copies by him later in life; they are ironic and self-deprecatory.

Guscin's approach to the complexities of 18th and 19th century sexual mores is forensic, dispassionate and pragmatic. He brings an analytical eye to the intricacies of parentage, *noblesse oblige* and the various reasons why retainers might not be quite servants, yet not quite family in the entourage of Lady Hester's family and associates.

Guscin introduces his own running commentary on the manners and customs of Meryon's period, and indeed today, which I found attractive, but which may not appeal to all readers. As a professional linguist and translator himself he recognises Meryon's talents. (Guscin has also written biographies in Spanish of both Lady Hester and Sir John Moore, reputedly her first and great love and the hero of Corunna).

The print of the book is small but it is attractively put together, with some illustrations and copious notes, witness to extensive research and indeed detective work in finding literary works by Meryon published privately and thought lost. There has not been much in ASTENE bulletins about Lady

Hester or her physician, so I would recommend this biography to ASTENE members in particular and devotees of travel literature in general. It may encourage you to dip into all six volumes of Meryon's major oeuvre (available digitised).

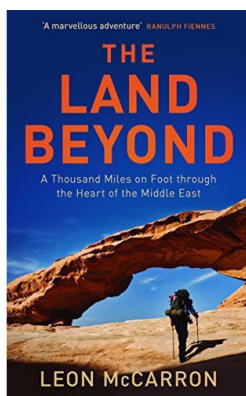
Lady Hester Stanhope made Meryon who he was because she employed him (for very little pay) and became dependent on him. Though he only spent 10 years of his long life actually with her, Meryon in turn created her legend and the main record of her unusual life. Her arrogance and wilful petulance caused her decay. He was caught in a no-man's land, where he was neither Lady Hester's social equal, nor quite the paid retainer, but his doggedness fostered his rise. Coming from the modest background which he did, his was perhaps the greater achievement. He had no empathy, especially for his own family, but he had a sense of duty and of what was expected of him. The Prince of Puckler-Muskau, who visited Lady Hester in 1838 near her end, when Meryon was constantly with her, called him 'a simple, amiable, well-bred man' – very much the verdict of this biographer – though it was in a letter to the Prince that Hester herself (damning with faint praise?) called Meryon 'a very good sort of man'.

Sheila McGuirk

A review of the following companion publication will appear in the next ASTENE Bulletin:

***The Additional Memoirs of Lady Hester Stanhope* by Charles Lewis Meryon, Edited with an Introduction by Mark Guscini**

Leon McCarron, *The Land Beyond: a Thousand Miles on Foot through the Heart of the Middle East*, London, IB Tauris, 2017, pp272, £17.99, ISBN 978-1788310567



The name 'Leon McCarron', a Northern Irish filmmaker and writer, will be familiar to many television viewers because of a series of exciting adventures and his boundless energy. A Fellow of the Royal Geographical Society, Leon cycled from New York to Hong Kong; walked 3,000 miles across China; in 2014 he rode a horse across Argentina. He described his cycling trip across North America in his book *The Road Headed West* (2014) and, he also produced a TV series called *Walking Home from Mongolia* based on his travels in 2011. In the Middle East he travelled through the Empty Quarter of Arabia in November and December 2012 and followed the course of Karun, one of Iran's longest rivers and in 2015 released the award-winning and must-watch film of this adventure from the snowy Zagros mountains to the Persian Gulf (<http://karunfilm.com/>). His new book, *The Land Beyond*, is an account of his walking tour of the Holy Land from Jerusalem to Jordan to Mount Sinai. For this adventure he followed ancient trade routes and crossed some of the world's most contested landscapes, experiencing everyday life and hospitality. The book is highly readable and entertaining in the style of many TV writers. Take, for example, the beginning of his chapter on Kerak:

'Apart from the dead lizard in the shower, the guest house was a little patch of heaven. I left the sanctuary of my room and walked to the Crusader castle, which was built on a fine strategic point overlooking the wadis that led to the Dead Sea to the west. ... As usual, I was the sole Western tourist, although a couple of Jordanians from Amman joined me to read an information board about Saladin's heroic capture of the castle in 1189. We smiled at each other and they asked for a selfie. 'This is great!' enthused one of the men before asking the now-universal question: 'can we be friends on Facebook?' (p.135)

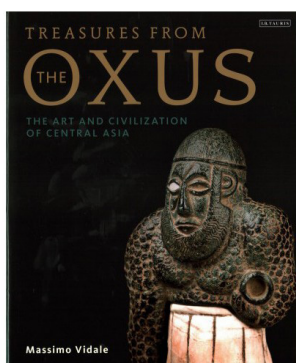
McCarron used this five-month walking tour in December 2015 to explore the 'many layers of culture, history, faith and politics at work in the Holy Land' in what is described 'as in the bubbling cauldron of one of the most complex and compelling places on earth – the Holy Land.' (<https://www.turnersims.co.uk/events/leon-mccarron-the-land-beyond/>) Indeed, is it very much a modern take on many of the earlier travel accounts that we peruse in ASTENE. We can admire his energy and his enthusiasm; and it is a 'good read', ideal for your Christmas stockings - but it left

me wanting something more: more details, less the perennial mobile charismatic tourist.

One could not help recalling Patrick Russell's comment in 1794 about such travellers that: 'while from the mode of travelling, and their short stay in places, such matters were left unexplored, as, requiring a greater length of time to investigate, more naturally became fit objects for persons resident in the country.' (*Natural History of Aleppo* i: ix). It is in this light that we therefore look forward to reading more about his latest project. In 2017, Leon McCarron was awarded the Neville Shulman Challenge Award from the Royal Geographical Society in London to spend time with the Israelite Samaritans. He stayed with two communities in Holon, near Tel Aviv, and Mount Gerizim, above Nablus in the West Bank, during the festival of Pesach, or Passover (<http://www.leonmccarron.com/the-holy-mountain-the-neville-shulman-challenge-award-2017.html>)

Janet Starkey

Vidale, Massimo, *Treasures from the Oxus: the Art and Civilization of Central Asia*, London, IB Tauris, 2017, 264pp, ISBN 978 1 784537722, £30.



This book is the most stimulating and crucial assessment of the art and civilization of a vast area of Central Asia in the Bronze Age of the late 3rd mill to early 2nd mill, contemporary with other civilizations developing in Iran and Mesopotamia. The region Dr Vidale is concerned with is fundamentally the valley of the River Oxus, from its earliest reaches in what is now northern Afghanistan, to its one-time delta in the Aral Sea. It also includes two other river valleys in what is now Turkmenistan, in particular the Murghab and Tedjen rivers fed by run-off from the Kopet Dagh Mountains running north-west to south-east of the country. Bactria/Margiana is a convenient label

for this ancient world, crucial nodes in the story of Middle Eastern Bronze Age trade routes.

Archaeology in the region was fairly limited and controlled under the Soviet Union but has flourished, not always satisfactorily, in the years since, and, while generous to the excavators, Dr Vidale is certainly critical of some of their methods, in particular of the Russian excavator of the major site of Gonur Tepe in the Murghab delta, the late Viktor Sarianidi. He is even-handed regarding the huge market for antiquities from the region – hungry museums, collectors, even conservationists – but as many as two-thirds of the objects in this outstanding compendium are in private collections. The whole region has been subject to over-hasty excavation but even more the plunder of ancient artefacts, leaving unsolved 'many questions about the rise of the first Bronze Age cities in the Murghab delta as well as their collapse at the dawn of the second millennium.' So their presentation here makes this handsome volume even more valuable.

In a section entitled 'unbroken evolution' Dr Vidale traces 'the continuous evolution of societies' in Central Asia from Neolithic to Bronze Age, especially in the foothills of the mountains. Moreover he is superbly qualified to make comparisons with other objects excavated earlier and over a wider area. A section of the book is devoted to contacts with other regions, including the Indus valley, and item 1 in the catalogue for instance is a superb silver cup which he links with the major site of Fullol in Afghanistan. Perhaps the most interesting 'Oxus' site is that of Gonur Tepe in the ancient delta of the Murghab, now in Turkmenistan, where post-Soviet excavators - notably Sarianidi ('with little or no control') - have unearthed some 5,000 graves of the late Bronze Age, 'the most explored cemetery of the Oxus civilization for the last centuries of the third mill. BC'. And one of the most notable objects (in a tantalising section entitled 'shadows of lost beliefs') is a silver goblet (now in a private collection) the bowl of which is decorated with finely incised figures that Vidale surmises may represent a public execution procession; he goes on to suggest similarities with neighbouring and contemporary civilisations as Harappa in the Indus valley, Trialeti in south Georgia or Akkadia in Mesopotamia. But a major problem, as Vidale points out, is that 'as far as we can tell, the Oxus was a civilisation without writing'. And that despite apparent links with the literate societies of Mesopotamia.

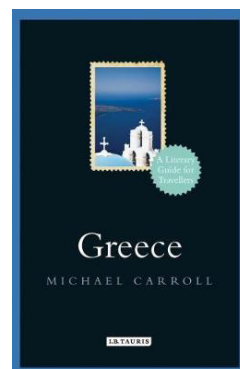
The last two sections of the book are devoted to two major mysteries: the 'Bactrian princesses' and the 'man-dragon' or balafré. The 25 more or less complete princesses in the book, known as 'Bactrian' because of association with northern Afghanistan that supplied valuable metals and also lapis lazuli to Mesopotamia, are made up of movable parts – heads, wigs, bodies, limbs – which have indeed been moved in modern as well as ancient times. With the exception of one in the Louvre and another in the Aron collection all are in private collections. They are 'dressed' in grand, voluminous tufted skirts known as kaunikes that have been taken to qualify them as princesses. Body parts are generally white (mainly heads and hands). It is a great treat to see so many illustrated and discussed here, in principle relating them to the region of northern Afghanistan, south-eastern Iran and/or that Oxus world. Should the reader happen to be in Abu Dhabi some time in the next 15 years, go to Louvre Abu Dhabi where one of the most majestic princesses is on display on loan from the Louvre! And nearer to her original home – wherever it may have been in the vast Central Asian world that is the subject of this book – than she has been for a very long time.

The balafrés that also occupy a major section of the book are very different, some 18 ferocious little 'dragon-men' (mostly complete) illustrated here, that may have first turned up in south-east Iran some 60 years ago but more likely the wider Central Asian world of Dr Vidale's book. They are all scar-faced and often have only one eye, they wear short kilt-like skirts and appear to be carrying some sort of urn tucked under an arm. Vidale, in a vivid analysis of the numerous conjectures about these little figures, describes them as expressing 'a world of suffering, pain and (possibly) endurance' which they certainly do.

And his discussion of their provenance once again highlights the terrible devastation of ancient sites throughout the region that local governments can't or won't afford to protect. Satellite photos identifying sites often show little figures hard at work within fenced areas and there is no shortage of their finds in marketplaces both local and more expensively further afield; the antiquities market is well heeled. But at least some of their finds are here, most beautifully photographed and described, in Dr Vidale's tome.

Sarah Searight

Carroll, M., *Greece: a Literary Guide for Travellers*, I B Tauris, 2017, 290pp, ISBN 9781784533809, £16.99.



At first glance, I thought that this book occupied exactly the same space as Richard Stoneman's *A Literary Companion to Travel in Greece*; on closer reading, however, I feel that it has something slightly different to offer. Stoneman's book is no less valuable for being over twenty years old, but Carroll's is very different in style. While there is significant overlap in terms of the writers quoted, the quotations chosen are often different.

Greece: a Literary Guide is arranged in seven sections by geographical region, but only includes the area covered by the current state of Greece, so the Greek cities now situated in Turkey are excluded. The authors chosen to illustrate Greek travels range from Homer and Herodotus to several born in the second half of the twentieth century; a number of names among them were unfamiliar to me, for example that of the French traveller Maryse Choisy, who succeeded in visiting Mount Athos, although the lengths to which she went in order to achieve this are not for the squeamish. Every reader is likely to regret some of the omissions – personally, I am sorry that Kenelm Digby and John Covel find no place here – but there is always the compensation of new discoveries. ASTENE members will recognise some old friends, such as William Leake. There is a useful section at the end of the book giving short biographies of the authors, though it is not comprehensive: Cyriac of Ancona and Jacob Spon are both missing.

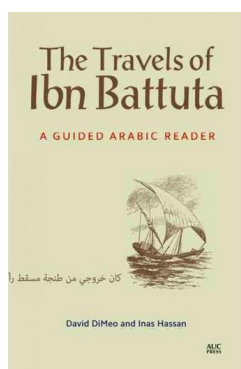
Carroll's text, in between quotations, is longer, more personal and much more discursive than Stoneman's, and we learn more about the background of the various authors and the contexts of their travels. It is a pity that Carroll devotes space to some stories that have been told many times already, for example the abduction of General Kreipe

on Crete in World War II; but in contrast I enjoyed the humorous account of three students crossing the White Mountains in Crete in 1955: although we are never told the surnames of two of them, I imagine that 'Michael' is in fact the author of this book. Carroll occasionally resorts to purple prose (as in his description of approaching Corfu by sea on pp1-2), but he is also capable of writing with greater restraint and more power (the account of the funeral of Kostis Palamas on p126 is an example).

There are too many typos (as is the case with so many books published today) and one or two more serious errors: the author of *The compleat gentleman* is Henry Peacham, not Thomas Peachem (p82), and the title of Lucian's work is the *Anacharsis*. There are an index, a bibliography, a map and a very helpful chronological table. While this book does not replace Stoneman's more scholarly one, it is nevertheless an entertaining read, to be enjoyed either as a travel companion on journeys in Greece or by the armchair traveller.

Lucy Pollard

***The Travels of Ibn Battuta: a Guided Arabic reader,* by David DiMeo and Inas Hassan. Cairo & New York: American University in Cairo Press, 2016. x, 318 pp. \$34.50 (paperback)**



This volume — unique in its conception, to the best of my knowledge — is designed for Arabic-language students 'striving to reach, or already at, the Advanced level of proficiency' (p. vi), and has a dual aim: to introduce them to classical Arabic literature through a detailed study of one of the greatest works of classical Arabic literature, and to offer them 'a window into an important period in Arab culture and world history' (p. vi). The main part of the volume is divided into twenty chapters, each centred on a certain stage of Ibn Battuta's journey ('Setting off on the Greatest Journey' / 'The Lighthouse at

Alexandria' / The Mamluk Sultan of Egypt' etc.), and the volume also contains an Arabic glossary, indexes of people and places, and suggestions for further reading.

Each of the content chapters is structured around a series of short extracts from Ibn Battuta's account, and is arranged in a similar fashion. There is first a map and a short introduction in English to the context and features of interest relevant to that stage of Ibn Battuta's journey. This is followed by short extracts (in Arabic) from Ibn Battuta's own account, with an Arabic-English vocabulary; various sorts of comprehension exercises; notes on 'grammar, structure, and context'; and finally, a series of discussion questions, and suggestions for 'research and presentation'.

My chief complaint about this volume would be that, although it has clearly been put together in a thorough and meticulous way, there really is not enough original Arabic text in it: none of the twenty chapters contains more than a page or so of extracts from Ibn Battuta himself, so a student who had worked through the whole book would have read no more than twenty or so pages of actual classical Arabic text. Given the energy required to work through the rest of the material (the book itself runs to over 300 pages!), this does not seem well proportioned, and it is hard to see many people actually working through it in full. Nonetheless, although unlikely to be of particular interest to most ASTENE members, there can be no doubt that the concept of the book is an interesting one, and it is fascinating to see one of the most important examples of Arabic travel literature (unknown in the West until the early 1800s, as the Introduction reminds us (p. vii)) being used for a pedagogical purpose in this way.

Paul Starkey

ARTICLES

A Monumental Traveller

On the outskirts of Lincoln, in the graveyard of the small secluded church of St. Helen's, stands a very unusual war memorial. But for a chipped corner and the scar of a mortar shell close by, it is a smooth, uncompromising lump of granite, 33 inches high by 45 inches wide and 22 inches deep. The inscription on it reads:

BROUGHT FROM
SEVASTOPOL
AND PLACED HERE BY
MAJOR R.G. ELLISON
IN MEMORY OF THE MEN OF HIS COMPANY
47TH REGIMENT
WHO FELL IN THE CRIMEAN WAR



Sevastopol monument



Ellison monument – both photos by Carey Cowham

Many soldiers who survived the war in the Crimea brought home souvenirs, from Russian swords to bullets, such things as would slip readily into his baggage – but THIS? Who was Major Ellison and in what circumstances was this great stone brought from the far Crimea to a churchyard in Lincoln?

Richard George Ellison came of a wealthy family which had been prominent in Lincoln for many years. His grandfather had purchased the estate of Boutham to the south of the city to provide for his son upon his marriage in 1830. Though just outside the boundaries of their land, the Ellisons thought of St. Helen's as their estate church, and looked after it accordingly. There are family memorials within the church as well as family tombs in the graveyard.

Richard was born on May 9, 1832, at Teddington, Middlesex, and educated at Eton. Just before he was 16, on February 18, 1848, he became an Ensign in the Duke of Lancaster's Regiment, the 47th of Foot, and two years later a Lieutenant, both by purchase. He was promoted to Captain in late 1854. His first overseas posting was to the Ionian Isles, in 1851-53, but by March 1854, when the British and French governments decided to support Turkey against Russian incursions, the 47th had been in Malta for just over a year.

As troops began to assemble in Malta for onward embarkation to the East, Lt. William Allan of the 41st, the Welsh Regiment, wrote in a letter of March 21, "Malta presents a very lively appearance just now, with soldiers in various uniforms of the Army – Guards, Highlanders, Rifles, etc, etc." On April 8, Allan wrote, "Our brigade is the 41st, 47th, and 49th, under Colonel Adams of the 49th. Everyone here says it is the finest brigade of the lot. We do not have a single recruit, our complement being made up of volunteers from the other regiments in Malta garrison, who are not going to the East [...] All those that are to remain behind are sadly disappointed."

Richard's regiment left Malta about April 18, to arrive at Constantinople three or four days later. On May 1, the 41st, 47th and 49th Regiments were formed into the 3rd Brigade of the 2nd Division, under the command of Major-General Sir George

de Lacy Evans KCB (1787-1870), a veteran of the Peninsular War of 1812, and the Battle of Waterloo in 1815. "He is a nice old fellow," commented William Allan.

A detailed account of the Crimean War will not be given here, but such accounts, in the form of both histories and of personal reminiscences, exist in hundreds. Suffice it to say that Richard's regiment was at the Battle of Alma (September 20, 1854), the capture of Balaclava (September 26), the Battle of Inkerman (November 8), and in the siege operations against Sevastopol through the cold, wretched, under-supplied winter that followed.

In the archives of the Lancaster Infantry Museum, a report of a hand-to-hand sortie against the Russians on December 26 names Captain Ellison as one of the officers present, and lists his award of the Sardinian War Medal for the engagement. In part, the handwritten report reads: "At the storming of the Russian position called the Quarries in front of the Redan the 47th Regiment were perhaps more conspicuously employed than on any other occasion during this War, furnishing a Detachment of the Regiment as a Storming Party under the command of Major James Villiers consisting of 8 Officers and 300 Rank and File. Their losses during this Eventful night amounted to 4 Officers Wounded and 95 Rank and File Killed and Wounded. Major Villiers being severely wounded the command devolved on Captain Lowndes also afterwards severely wounded and the Party brought out of Action by Captain Hunter. Signal feats of bravery were performed by all Ranks of the 47th Regiment on this Occasion".

"The officers of the 47th Reg mentioned in Lord Raglan's dispatch included all those employed...."

On March 15, 1855, Richard became a Staff Officer, being appointed Aide-de-Camp to Lt. General John Pennefather, KCB (1798-1872), now in overall command of the 2nd Division. The photograph of the Staff Officers of the 47th, taken about this time by Roger Fenton, names the officers shown, but clearly not in any order. It is possible that, as his ADC, Ellison is the man standing to Pennefather's right, apparently holding a piece of paper.



The Staff Officers of the 47th - Roger Fenton (showing Lieutenant General Pennefather, & Captain Wing, Captain Layard, Captain Ellison, Colonel Wilbraham, Colonel Percy Herbert, Major Thackwell & Dr. Wood, officers of his staff - not in that order)

Pennefather fell ill and was invalided back to England in June, and Richard's records show that he left the Crimea on June 25, on duty with the General. In July he arrived home on leave. When his train drew into Lincoln station, he was met by the Mayor and Corporation and taken in an open carriage to Boultham Hall, where they lunched, and "half the town had cheese and ale".

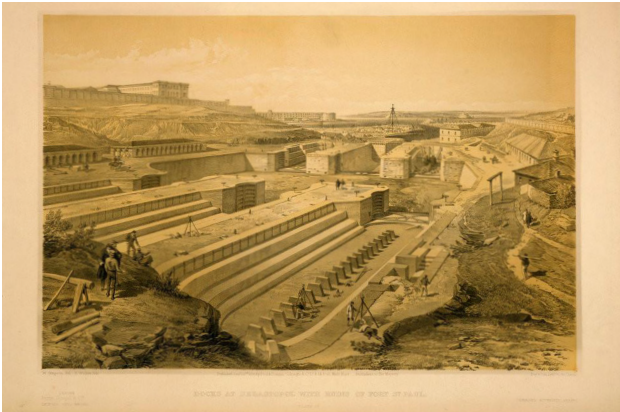
In November 1855, Richard was back in Malta, where Pennefather was now General Officer Commanding the garrison. His records do not show that Richard ever returned to the Crimea. Sevastopol had fallen in September, and though the war dragged on until a peace was negotiated in March 1856, it seems to have lost its urgency.

Ellison retired from the army on November 21, 1862, as a Major by purchase. He married, on June 4, 1863, Amelia Todd; they had two sons and two daughters. The Ellisons became very much a part of Lincoln's social scene, entertaining at Boultham Hall with parties, balls and charitable events.

Richard also played a distinguished part in local public affairs. He was High Sheriff in 1886, a Deputy Lieutenant of the County, and a Justice of the Peace. Military interests were not forsaken; he became Colonel of the 2nd Voluntary Battalion of the Lincolnshire Regiment. In June 1899, the public were invited into Boultham Park to watch the Voluntary Battalion stage a "sham fight", under the command of Colonel Ellison himself. In a wider sphere, he was appointed an Ensign of the Body Guard of Yeomen of the Guard, and made

a Companion of the Victorian Order, an honour conferred by the reigning monarch on those who have performed a personal service for the sovereign, a member of her or his family, or any of her or his viceroys. In 1907, as the oldest Yeoman, he was knighted.

Richard George Ellison died on February 27, 1908, and was buried in St. Helen's churchyard, close to his great stone war memorial.



The Dockyards of Sevastopol by William Simpson

And so to return to that large piece of granite, and the questions it poses.

HOW, though raised by a private individual, it could be installed in a churchyard is clear given that St. Helen's is regarded as the Ellison estate church.

WHERE from Sevastopol did it originate? Its appearance strongly suggests that it is a coping stone from the granite walls of the dry docks, which the Allies demolished after they took the city to prevent the Russians being able to use them again.

WHEN did the stone come to England? And how did it get there? Despite it stating on Richard's own monument that he was at the fall of Sevastopol that took place on September 8, 1855, more than two months after he left the Crimea, apparently forever. However, the 47th Regiment did not leave for home until May, 1856; did one of Richard's friends bring the stone back for him? And was it the only one, or are there others elsewhere, set up in churchyards or even in private estates?

Another possibility exists – did Richard, in his retirement, make a nostalgic return to the Crimea (as William Allan did, in the 1890s), and obtain the stone then? This would explain the fact that the inscription on it names him as “Major”, a rank he did not hold until November 1862. Despite his distinguished later career, it would seem, from the inscription on his own monument, which mentions all the battles at which he was present, and all the medals he was awarded, that his year in the Crimea remained the high point of his life. His grave slab lies about as close to the great granite stone as it possibly could be.

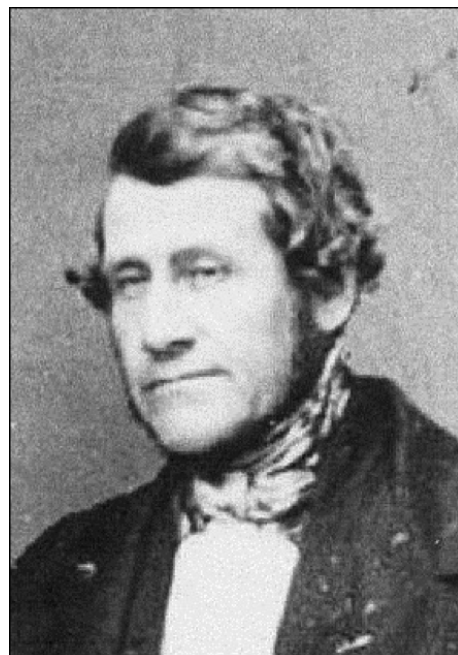
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Peta Ree

Pierre Constant Letorzec: Travels and Graffiti



Biographical Details:

Born, 24 February 1798, Rochefort.

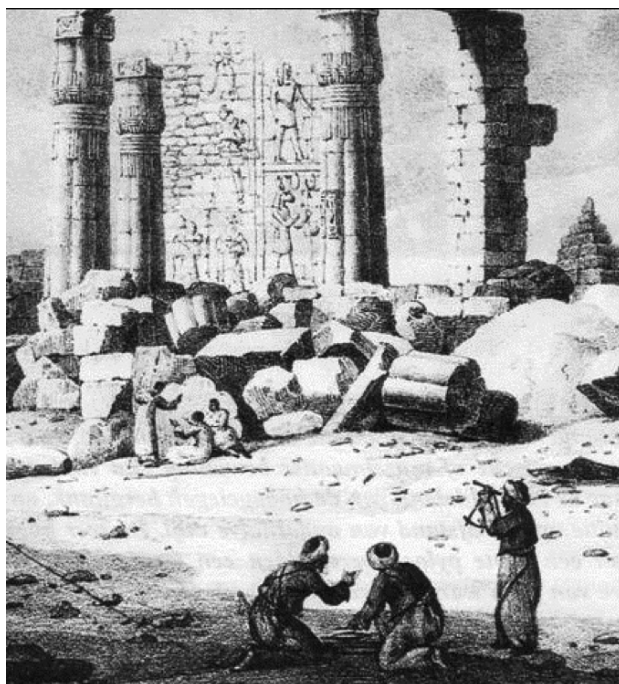
Died 27 April 1857 Nantes.

Married to Marie-Louise Désirée Géraud de La Faucherie (1815-1902).

Son of Pierre Letorzec (1755-1839) and Théophile Marie de Boiscourbeau (1776-1833).

He served in the French merchant marine until 1819, when he accompanied Frédéric Cailliaud on his expedition to Sennar in Sudan. He made the entire journey in 1820-22, making observations with a sextant. Letorzec is identified by the geographer Jomard as accompanying Cailliaud to collect meteorological and astronomical data, training himself thereby to produce a map of the Nile Valley with remarkable precision. Letorzec was responsible for the expedition diary too, and reported the events of the day, despite the malaria disease that exhausted him. As a skillful draftsman, he reproduced the reliefs and drawings discovered on the monuments. Accompanied by Cailliaud, he discovered the pyramids of Meroe on April 25th 1821. On his return to France he became a Captain in the French merchant marine and, in 1823, correspondent of the Academic Society of Nantes. He was proposed to be knight of the "Legion Honorable" during the Second Republic, but the high distinction was never granted.

By friendly referral, in April 1919 he obtained from the Minister of the Interior the mission order which allowed him to join the second expedition of Frédéric Cailliaud, who was to embark upon an expedition to Egypt and the Sudan. In Paris he received his gear: marine chronometer, sextant, telescope, azimuthal compass, thermometers.... He had three notebooks, one for his astronomical measurements, the other for recording the temperature (three times a day), the sky condition, the departure and arrival times, the distances covered with the azimuth, and the third being used to record his observations on the path followed, the soil condition, the crops and the key events of the journey. According to Mr Chauvet (personal communication), "His records are precious. He was a bit of a poet and an excellent companion of F. Cailliaud" (Boulvert, p. 477-478)



Letorzec working with his sextant in the temple of Soleb, while Cailliaud with the help of his interpreter takes notes, all three in Arab dresses. (Cailliaud, p. X)

Some Of His Graffiti

P.C. LETO // // EC.
1821.

RDK 184
The temple of Soleb, Sudan

P.C. LETORZEC. 1820.

RDK 1013
The temple of Kumma, Sudan

P.C. LETORZEC.
1820.

RDK 895
The temple of Semna, Sudan

P.C. LETORZEC
1820

RDK 98
The temple of Kalabsha

P.C.LETORZEC 1820

RDK 105
The temple of Kom Ombo

P.C.LETORZEC.

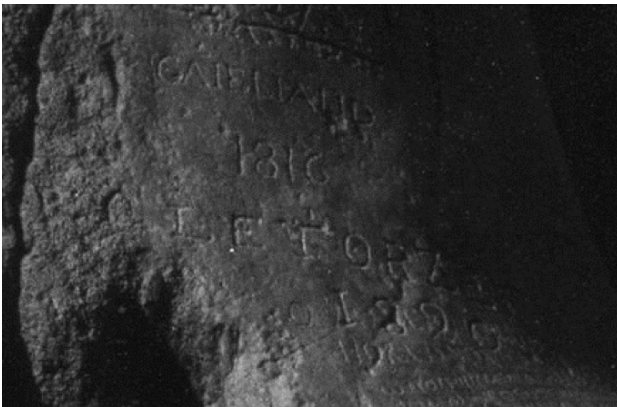
RDK 238
Temple of Karnak, Hypostyle hall,
Column 1

P.C.LETORZEC.1 20

RDK 344
Gebel el-Silsila

P.C.LE
I

RDK 1669
Luxor temple, VIII Column



RDK 154
The Memnon Colossi

CAILLIAUD
1816
LETORZEC
1820

Letorzec put his graffito just under
the Cailliaud 1816 graffito, the
former of which was carved on his
first voyage to Egypt

P.C.LETORZEC. 1820/1

RDK 103
Temple Deir el-Medineh

P.C.LETORZEC.1820

RDK 165
The Ramesseum

Selected Biography

I wish to thank my friend André Capiteyn for his
valuable help.

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Roger O. de Keersmaecker

QUERIES AND REPLIES

From Roger de Keersmaecker:

Roger is seeking information on 'a graffito carved at the temple of Abu Simbel by Platt, W. H. 1855'. Roger wonders if W.H. Platt is a member of the family described in the book *Aristocrats and Archaeologists*, by Toby Wilkinson and Julian Platt? It should be noted that Julian Platt, the book's co-author, is great-nephew to Ferdinand Platt, the physician described in the book as accompanying the ailing 8th Duke of Devonshire to Egypt in 1907-1908.

Replies to editor.

Reply and further query from David Kennedy to a query from Bulletin 9

In Notes and Queries back in Bulletin 9 the question was posed:

"On the journey of Miss Webb and her companions in the winter of 1861-1862 (recorded by Dean

Burgon in letters and pictures) a Captain Bayley took, on the way up the Nile and in Nubia, more than a hundred photographs-some 'exquisite ones'. Are the whereabouts of these photographs known?"

Overnight I had a reply to a query on my blog about Burgon that I posted last year. My correspondent has (and has shown me) several pix of Petra dated 1862 and with the initial R.E.B. which he infers as those of the photographer in question. There were at least 6 westerners at Petra that year but two have initials C. W. and J. W.; the initials of two are unknown (both Americans). My bet is that it is Captain Bayley who is explicitly said to have taken at least 100 already while still on the Nile, some 'exquisite'. The Petra ones are certainly superb quality - prints with a captain on the accompanying card.

I wondered if anyone ever contacted ASTENE about the posting above?

Replies to editor

RESEARCH RESOURCES

Hélène Virenque has sent a link to a description of a new digital library (Bibliothèque Nationale de France's and Middle-East libraries' cooperation, launched last September that ASTENE members may be interested in:

http://www.bnf.fr/en/collections_and_services/anx_bib_num_internationales_en/a.bibliotheques_orient_en.html

"*Bibliothèques d'Orient* covers the period ranging from 1798 to 1945 and primarily focuses on countries located on the Eastern shore of the Mediterranean Sea. Using the features of Gallica, the BnF's digital library, *Bibliothèques d'Orient* presents at its launch circa 7,000 digitised items contextualised by almost 100 texts written by academics, scientists and curators"

The French digital library Gallica is the major source but books, manuscripts and pictures from other libraries will be loaded over the following weeks.

Description

This is an incredible labyrinthine resource, impressive in its scope and wealth of material. On the homepage there is an editorial by Henry Laurens, Professor at the Collège de France, and Chair of the Modern History of the Arab World. This offers a contextual overview of the impetus behind and necessity of the study of Western encounters with the Orient. He states: 'Behind political confrontations, there have always been exchanges and interactions for, despite certain claims to the contrary, the East and West are condemned to encounter one another constantly'. These 'encounters' are reflected throughout the online collection.

The site is divided into seven categories: Crossroads, Communities, Religions, Knowledge, Politics, Imaginery (*sic*) and Personalities. Click on any section and a further world of research possibility awaits.

ASTENE members will be drawn to the 'Imaginery' section in particular, which contains subsections on, to name a few, Oriental literatures, The Writer's Orient and The Photographer's Orient. 'The Writer's Orient' is introduced by Sophie Basch, professor of French literature at the University of Paris-Sorbonne, and she dissects the complicated concept of the 'journey to the Orient' (what she terms 'a 19th-century invention'), with an overview of journeys in the 17th, 18th and 19th centuries. There are links throughout her discussion to various documents and images pertaining to specific travellers: she mentions, for example, the British antiquarians Robert Wood and James Dawkins and readers can click on *The Ruins of Baalbek* and view the document, page by page. Likewise, *Chateaubriand's Itinéraire de Paris à Jérusalem* is discussed and there is a link to images of every page of the complete work.

'The Photographer's Orient' contains, as indicated in the title, a feast of images from well-known travellers such as Maxime du Camp (1822-1894)

and less well-known amateurs such as Albert Goupil (1840-1884). Goupil's collection does not have a promising introduction: 'These documents are the work of a pitiful amateur who barely mastered the techniques of photography, but was unconcerned by this, given that they were reserved for private use, with no intention of publishing or exhibiting them'. Sylvie Obanas (director of the department of Stamps and Photography, BnF) does go on to say, however, that 'despite all the possible technical criticisms of this corpus of images, they still remain a precious record'. The image below confirms this.

There are a number of other photographers listed and visitors to the website can trawl through hundreds of wonderful images dating from the 19th Century.

Beyond the 'Imaginery' (*sic*) section there are other sections which will no doubt appeal to ASTENE readers – Arab art and anthropological research in Egypt in the 'Communities' section for example, and a list of key figures in 'Personalities' (though this list is quite short – no doubt more contributions will be made in the near future).

In sum, the impressive scope of this resource can only be discerned by a visit to website – happy browsing!



Journey to Egypt, in the Sinai, Jordan and Palestine. A. Goupil, 1868.
Source gallica.bnf.fr / National Library of France

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