

# ASTENE

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

## BULLETIN



**NOTES AND QUERIES**

**NUMBER 75: SPRING 2018**

# Bulletin: Notes and Queries Number 75: Spring 2018

Editor: Cathy McGlynn

ASTENE News and Events	1	Articles	16
ASTENE AGM	1	Lucy Pollard, 'Millicent Garrett Fawcett in Palestine'	16
'Travellers to the Near East and the Great War' report	1	Emmet Jackson, 'Arabian Days and Nights: Irish Women on the Nile'	17
Other News and Events	2	Neil Cooke, 'Wilkie, Mehemet Ali Pacha, Turner, Bonomi and Lepsius: - the Oriental connection'	21
Conferences	2	Roger de Keersmaecker, 'Edward Joshua Cooper: his Travels and Graffiti'	28
Lectures and Talks	3	Queries and Replies	29
Books and Reviews	5	Research Resources	29

## Bulletin 76: Summer 2018

Submissions for the next Bulletin must be received by **June 1 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).

Opinions expressed herein are those of the contributors or of the Editor(s) and do not necessarily represent the views of ASTENE. All items are ©2015 The Association for the Study of Travel in Egypt and the Near East and its contributors.

All advertisements have been accepted by ASTENE as a service to members and in good faith. The Association is in no way responsible for any services performed or goods supplied by its advertisers. ASTENE reserves the right to refuse any advertisement at its discretion.

## Subscriptions and Membership Renewal

Membership is open to all at the following rates:

Individual Membership:

£35 with hard copy of the Bulletin and Bulletin as emailed PDF.

£30 with Bulletin as e-mailed PDF only.

Joint Membership:

£40 with hard copy of the Bulletin and Bulletin as emailed PDF.

£35 with Bulletin as e-mailed PDF only.

Student Membership:

£20 with hard copy of the Bulletin and Bulletin as emailed PDF.

£15 with Bulletin as e-mailed PDF only.

Library Membership:

£30 with hard copy of the Bulletin and Bulletin as emailed PDF.

Payment must be in pounds sterling. Please see the ASTENE website for application forms and further details:

[www.astene.org.uk/membership/subscriptions/](http://www.astene.org.uk/membership/subscriptions/)

Please send all membership correspondence by email to: [membership@astene.org.uk](mailto:membership@astene.org.uk).

Cover photo: Clockwise: Lady Harriet Kavanagh (self-portrait). Borris House, Co. Carlow; Frances Power Cobbe (1822-1904), Marguerite Agnes Power (1815?-1867) © National Portrait Gallery, London NPG D45895; Lady Clodagh Anson (1879 - 1957) © National Library of Ireland, POOLEWP 1120 - The Poole Photographic Collection

## ASTENE NEWS AND EVENTS

### ASTENE ANNUAL GENERAL MEETING 14th JULY 2018

From 13.00 pm at the Cedars meeting room, University of Reading, Whiteknights Campus, Reading, RG6 6AX

The next ASTENE AGM will be held at Reading, in the Whiteknights campus of the University of Reading, at 13.00 pm, on 14th of July 2018. The AGM session will start at 13.30 pm. Our venue is the Cedars meeting room in the Cedars hotel and conference venue, located in the campus.

Travel and booking details will be posted in April on the ASTENE website and will be sent to members in the April ASTENE newsletter. Members will be invited to register for the day via the Eventbrite website.

### The AGM programme

The AGM Agenda, Minutes of the AGM 2017, and reports will be available several weeks before the AGM day and sent to members via MailChimp.

The AGM has an accompanying programme, and refreshments will be available (please note special dietary requirements when booking). Our programme is as follows:

- 13.00-13.30 Arrivals
- 13.30-14.30 ASTENE AGM
- 14.30-15.00 Tea and coffee
- 15.00-16.00 Lecture programme with talk by Dr Rachel Mairs, who will talk about Solomon N Negima, a Palestinian dragoman and his clients.
- 16.15 The AGM day conclusion

### Travellers to the Near East and the Great War

#### 5 March 2018 at the Royal Geographical Society

This was a fascinating day: the four lecturers took us skilfully and entertainingly to the meeting-place of archaeology, travel and spying. Archaeological experience in the careful sifting of evidence, as well as linguistic ability, are skills that also come in extremely useful in intelligence-gathering. We

were also reminded – a fact that seems to have been passed over in the recent commemorations, which have concentrated almost entirely on the western front - that World War 1 was a global war.

We heard about four travellers, Gertrude Bell, Harry Philby, David Hogarth and William Childs: the activities of all four are intriguing, but perhaps the least well-known, Childs, is also the most mysterious in terms of what he was actually doing. In fact, very little is known about him at all: the researches of our lecturer John Fisher, have turned up almost nothing about his background, upbringing or education. Over a period of five months in 1911-12, Childs walked across Turkey from Samsun to Alexandretta; in the book in which he recorded his journey, *Across Asia Minor on Foot* (1917), he refers to himself as 'a moneyed tramp'. Later he worked in the Asia Minor section of British naval intelligence and for the Foreign Office. I hope we may revisit Childs at a future ASTENE event.

Bell is of course well-known to ASTENE members. Her extensive archive, held at Newcastle University, is a rich resource for researchers. From Mark Jackson's paper we learned how she was recruited to the Arab Bureau in 1915, which led to her becoming a significant player in the re-organisation of boundaries and communities that resulted from the break-up of the Ottoman Empire. Her influence was not only political but cultural in that she helped to establish Iraq's first national museum. Her collection of photographs give us a historical record of communities that no longer survive. The war expanded opportunities for Bell to use her skills, and her personality often enabled her to cut through bureaucracy. After the paper there was some discussion of Bell's sad death: we are unlikely ever to know whether she deliberately or accidentally took an overdose.

Robert Fleming spoke to us about Harry Philby, father of the more famous Kim. Although his primary interest was in wildlife, and more specifically ornithology, his knowledge of languages, his extensive experience as a traveller and his gifts as a map-maker make it unsurprising that he became deeply involved in Arab affairs. In the conflict between the Saudis and the Hashemites,

he was firmly on the side of the former, although he eventually fell out with Ibn Saud. After World War I he supported the Arabists against the Zionists in Palestine.

The final paper was given by Malcolm Wagstaff. His subject was David Hogarth, who had already cropped up in other papers. His archaeological work took him to Crete, Ephesus and Carchemish, though we heard that he was more of a treasure-hunter than a meticulous excavator. He had a particular interest in Alexander the Great. He made a big contribution to the way the Arab Bureau worked, but had probably been involved in intelligence activities

before the war. After the war he acted as adviser to the British delegation to the peace talks, but finding that unrewarding returned to a post he had occupied earlier, the directorship of the Ashmolean Museum in Oxford. He also became one of the social circle around Ottoline Morrell at Garsington.

The only disappointing aspect of the day was the fact that so few people were in the audience. Those of us who were there are most grateful to Malcolm Wagstaff for organising such a stimulating day, and to the Royal Geographical Society for hosting us.

Lucy Pollard

## OTHER NEWS AND EVENTS

### Conferences

#### **EGYPT AND AUSTRIA XII: Central Europe, Egypt and the Orient: The Current Research** 17-23 September 2018, Zagreb, Croatia

We are pleased to announce that the Egypt and Austria XII conference will take place at Croatian Studies, University of Zagreb (Zagreb, Croatia) in the week from Monday 17th to Sunday 23rd of September 2018. It will be organized by the Croatian Studies at the University of Zagreb and the Egypt and Austria Society. The conference board has chosen the following theme: **Central Europe, Egypt and the Orient: The Current Research**

We would like to invite all scholars with interest in the ongoing research and studies of the interactions between the states of the former Habsburg Monarchy and the Ottoman Empire up to the 20th Century. The main themes will be: History of Egyptology and Oriental studies, travelers, history of collections, Egyptomania, art, music, philosophy, politics, economy and sciences, etc. The conference will be structured by papers of 20 minutes with 10 minutes discussion for each. The official language of the conference will be English.

(While the deadline for the submission of abstracts will have passed as this bulletin goes to press, it is possible to register to attend this conference. Any interested ASTENE members can contact Neil Cooke

with queries, particularly about accommodation, and he will pass them on to the organisers). Please register at [ea12@egyptandaustria.at](mailto:ea12@egyptandaustria.at).

The organizers:

Mladen Tomorad, Croatian Studies,  
University of Zagreb  
The Executive Committee of the Egypt and  
Austria Society

#### **The Fourth British Egyptology Congress (BEC)** 7th-9th September 2018. Stopford Building, 99 Oxford Road, The University of Manchester, Manchester, M13 9PG

The Egypt Exploration Society is delighted to be partnering with the University of Manchester to organise the fourth British Egyptology Congress (BEC). The deadline for the submission of abstracts for the BEC has passed; however, ASTENE members may be interested in attending.

BEC provides a platform for researchers to present their ongoing projects and discoveries to a broad audience of peers and the interested public through presentations or posters.

Topics include:

- Archaeology and current fieldwork
- Language and texts
- Art and craft
- Trade and communication

- Conservation
- Medicine
- Reception
- The history of Egyptology and collecting
- Museum or archive studies
- Religion
- Material culture

For more information contact [bec@ees.ac.uk](mailto:bec@ees.ac.uk).

#### **Aswan to Alexandria: Travel and Exploration in Egypt from Antiquity to the Modern Day, 17th-18th November 2018.** The West Midlands Egyptology Society 17-18 November 2018 Birmingham Museum and Art Gallery, Birmingham

The United Kingdom has contributed significantly to the study of archaeology and history in Egypt. In 2018, it will be 95 years since Howard Carter first opened the sealed doorway of Tutankhamun's tomb; 145 years since Amelia Edwards travelled up the Nile; and 165 years since the birth of Flinders Petrie. Today, a large number of independent researchers, archaeologists, historians, and Egyptologists continue to travel the Nile; researching, discovering, and documenting Egypt's ever-evolving history. This conference aims to highlight recent research in Egypt, with a particular focus on travel, exploration, and archaeology.

Papers can cover periods of history from antiquity to the modern day.

Themes may cover:

- Secular travel and exploration; including migration, early tourism, military encounters, and trade
- Religious travel to Egypt; including pilgrimage and processions
- Early tourism to Egypt and travel literature in the 19th/20th Century
- Modern day secular and religious travel to Egypt
- Travellers' graffiti in Egypt
- Recent research of Egypt from historical and photographic records/museum archives

For more details on submission for papers and posters please visit the WMES website to download the full call out at [wmesgyptology.wordpress.com](http://wmesgyptology.wordpress.com).

Abstracts will be considered by a panel made up of representatives from the organising institutions and confirmation will be mailed by 30th April 2018. Conference registration will open on 1st June 2018. Presenters may be asked to submit papers for the proceedings of the conference in 2019.

### Lectures and Talks

#### **'A Life on the Road: the Exploits and Adventures of the 17th-century Ottoman Traveller, Evliya Çelebi'** British Institute at Ankara lecture, Dr Caroline Finkel Thursday 17 May 2018, 6.30pm British Academy, 10 Carlton House Terrace, London SW1Y 5AH

In 1640, aged 29, the Ottoman courtier Evliya Çelebi left Istanbul for the first time, to visit Bursa. His desire to travel had been nurtured by trips in the city's hinterland, and meetings with dervishes who regaled him with tales of distant places. Evliya spent the rest of his life journeying to the ends of the sultan's domains and beyond, from Vienna to the Sea of Azov to far up the Nile.

Evliya wrote in detail of his experiences, and his informative, entertaining and often fantastical *Seyahatname* or *Book of Travels* is considered the longest travel account in world literature. It is also the indispensable guide for anyone interested in re-imagining the 17th century Ottoman world.

In this talk we will accompany Evliya as he roams, observing the world through his enquiring eyes. We will highlight his 1671 Haj journey, whose northwest Anatolian stages are now a long-distance cultural route.

Dr Caroline Finkel, Honorary Fellow; University of Edinburgh, School of History, Classics and Archaeology is an Ottoman historian, and author of *Osman's Dream: The Story of the Ottoman Empire, 1300-1923* (John Murray). She was co-director of the BIAA-supported Akkerman Fortress Project in Ukraine. Latterly she has focused on Evliya Çelebi and his travels, being a co-founder of the Culture Routes Society in Turkey, and of the cultural route established in Evliya's name. She is also co-founder of the Hiking Istanbul project of 20km day-hikes in Istanbul's hinterland.

£10 non-members (BIAA members FREE)

#### **'Holy lands and theme parks: religious visitor attractions worldwide'** Palestine Exploration Fund Lecture, British Museum Thursday 19 April 2018, 16.00-17.00 BP Lecture Theatre, Free, booking essential

As a burgeoning middle class seeks out modernity and fun as well as education and divine help, theme-parks are taking over much of the role of museums and much of the role of temples. This short talk by Crispin Paine, formerly Institute of Archaeology UCL, will report on a project to examine religion in visitor attractions worldwide.

Religion appears in many thousands of theme parks throughout the world. 'Religion parks,' especially in India and the USA, are set up by religious groups to promote their faith. Examples are the Evangelical Christian Holy Land Experience in Orlando, Florida, and the Swaminarayan Hindu Akshardham in New Delhi. Religion also features strongly in cultural parks, both those themed (often nostalgically) on local culture, and those themed on 'exotic' foreign cultures. Such parks are common in China, Japan and South East Asia. Examples include the Buddhist Suoi Tien in Saigon and the Mormon Polynesia Park in Honolulu. The talk will look particularly at Bible-based attractions in the US, which the Palestine Exploration Fund recently enabled Crispin Paine to study.

The talk will touch on the underlying political agenda of many parks, the relationship of cultural parks to museums, the themes common to parks east and west (heaven and hell, the 'Holy Land,' gods and monsters, religious leaders), the business context, and the impact on visitors. To book, visit: [www.biaa.ac.uk/events](http://www.biaa.ac.uk/events)

### **London Centre for the Ancient Near East AGM and talk**

**John Curtis: 'Austen Henry Layard and his artists'**  
**April 30, 2018, 6pm**  
**SOAS, Brunei Building, B104.**

The Annual General Meeting of the London Centre for the Ancient Near East will take place at 6pm and then at 6.15pm Dr John Curtis, formerly of the British Museum, will give a lecture entitled 'Austen Henry Layard and his artists'. John Curtis was Keeper of the Middle East Department at the British Museum 1989-2011. He is CEO of the Iran Heritage Foundation, President of the British Institute for the Study of Iraq, and a Trustee of the Honor Frost Foundation. He specialises in the archaeology and history of Iraq and Iran c. 1000-330 BC and has written or edited 23 books and more than 100 articles. He directed excavations at eight different sites in Iraq on behalf of the British Museum between 1982 and 1989, including the Assyrian sites of Khirbet Qasrij, Khirbet Khatuniyeh, Nimrud and Balawat.

All welcome. There will be refreshments after the talk.

### **The British School of Athens talks 'John Craxton: A Life of Gifts'** **May 10, 2018**

Artist and adventurer John Craxton (1922-2009) said that life was more important than art – while pouring his intrepid, sociable existence into ravishing and exhilarating pictures. No one ever enjoyed living more than he did. One of the youthful hopes of British art longed to live abroad, and when finally escaping to Greece after the war he never looked back – celebrating the light, landscapes, heat, food and most of all the people of his adopted homeland in glittering colourist paintings which reworked Cubism and paid homage to both Greek mythology and Byzantine art. Ian Collins, Craxton's friend and biographer, will talk about the artist's productive life of pleasure to coincide with the British Museum's Charmed Lives in Greece: Ghika, Craxton, Leigh Fermor exhibition and Osborne Samuel gallery's show Unseen Craxtons.

### **John Kittmer: 'Ritsos in Monemvasia: A Literary Guide for Travellers'** **June 7, 2018**

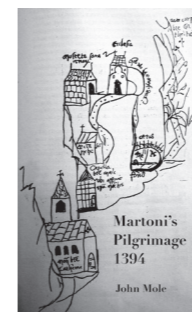
Yannis Ritsos (1909-1990), one of the most prolific of Greece's twentieth-century poets, was born into a land-owning family on the Byzantine-Venetian peninsular fortress of Monemvasia, in south east Laconia, and is buried in its cemetery. In this talk John Kittmer, a Ritsos scholar and former UK Ambassador to Greece, examines Ritsos' upbringing and looks at the landmarks that would have been familiar to him, showing how the sea-girt rock shaped his poetic sensibility and, in turn, became part of Ritsos' poetic mythopoeia.

Both events start at 6pm and are free to attend, with a suggested donation of £15. Bookings are required to gauge numbers. Please RSVP to the London Secretary: [bsa@britac.ac.uk](mailto:bsa@britac.ac.uk)

British Academy, 10 Carlton House Terrace, London SW1Y 5AH

## **BOOKS AND REVIEWS**

**Mole, John, *Martoni's Pilgrimage 1394*, in English and Latin, Columbia, South Carolina: Fortune Books, 2017, 243 pp., ISBN: 978-0-9557569-9-3. £7.99.**



John Mole's translation and transcription of *Martoni's Pilgrimage* brings the intricacies of international travel in the Middle Ages to life. The source is best described as a journal, which documents the route of both Martoni's outward and return journeys from Italy to Jerusalem, and records specific events that took place along the way. The journal offers detailed information on the practicalities, problems, and solutions of pilgrimage in the late-fourteenth century. It is a unique source, providing personal anecdotes and perspectives on events and encounters of a pilgrim on his journey to the Holy Land. The journal's author, Nicolas Martoni, was an Italian lawyer. He was clearly well-educated, referencing the Bible and Greek mythology, although admittedly sometimes incorrectly. He had a good knowledge of all the holy places he visited on his pilgrimage and provided details to explain why particular sites were sacred. Martoni likely wrote his diary to be read. It reads as a celebration of his pilgrimage and as a documentation of the struggles he underwent in order to complete his journey. The specific details Martoni included, which appear personal, honest, and reflective, suggest that this source can truly expose the rewards and dangers facing pilgrims in the Middle Ages. For example, Martoni reflected on feeling homesick and his embarrassment of failing to drive a cart.

Mole's introduction outlines the source clearly. It is easy to read and articulately written. The introduction is engaging and highlights the personal nature of the account, which can be used to further understand the lives of the literate laity in the late-fourteenth century. He introduces Martoni and

states that he describes himself as short-sighted, gullible and timid. Mole's statement that the source offers insight into the 'medieval mind' is perhaps ambitious but the introduction remains thought-provoking. Mole explores how the journal can further understanding of the practicalities of travel, cultural differences, interactions between Christians and Muslims, and international trade links.

There are many examples throughout the journal of the dangers and troubles facing the late-medieval pilgrim, many of which are personal anecdotes that depict Martoni's fears and anxiety. On multiple occasions, Martoni fears for his life. He faced a capsized ship and once almost encountered a group of hostile Muslims, who he feared may have murdered him. He had concerns of invading Catalans and of being attacked by pirates on the open sea. The journal can also contribute to current understanding of Christian and Muslim relations and interactions in the late-fourteenth century. Martoni mainly showed caution and fear towards Muslims but they frequently offered aid and shelter to him on his journey. On one occasion, a Muslim saved him from drowning, after which Martoni gave thanks to God rather than his rescuer.

The source also usefully contributes to current understanding of pilgrim routes and the particular sights to visit. Martoni gives geographical details of his journey from Italy to Jerusalem, passing through Egypt and many Greek islands on his travels. His pilgrimage was not solely concerned with the end destination. Martoni made several stops along the way to churches and other places of spiritual interest. Mole's inclusion of maps facilitates a full comprehension of the scope of Martoni's journey. Interestingly, Martoni also clearly specifies the rewards offered to pilgrims to visit and venerate at certain places, particularly in Jerusalem. At many holy sites, the pilgrim is offered indulgences, or temporal remission from Purgatory. At other, more holy places, the pilgrim was granted absolution. If possible, a map of Jerusalem depicting the location of these sites may have similarly aided understanding of the geographical layout of the Holy Land.

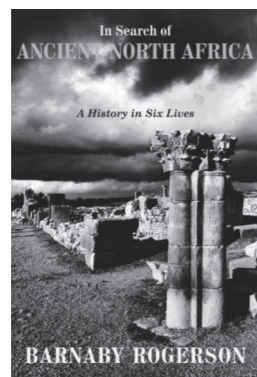
Mole states that his purpose for translating this text is to make the unique source more readily

accessible to a wider audience; both general and academic. For the general user, Mole includes some useful references and maintains an informative but descriptive tone in his introduction. He purposefully avoids academic conventions, such as footnotes, to encourage a general reader. The translation itself is also accessible to a general reader. Mole's decision to keep to an accurate translation of the text to reveal and preserve Martoni's own words does not prevent a readable English version. There are a couple of instances of awkward expression, but this succeeds in protecting Martoni's voice and remains true to the Latin transcription. An academic audience may find the introduction overly simplistic, predominantly due to a high number of subheadings, but nonetheless interesting. They may find more value in the Latin transcription. The book is perhaps of most use to undergraduate students of medieval history as a way to develop both research and Latin skills. The journal is accessible, with a wide range of applications. Both the transcription and translation are clear and easy to follow.

Mole has made a fascinating and unique source available for further study. It has multiple applications and is accessible to both the general reader and undergraduate student. It is also of much value to academics studying the logistics of pilgrimage or Christian and Muslim interactions in the late-fourteenth century. Its personal and intimate nature makes this source an interesting and informative read to understand the dangers and rewards of pilgrimage in the Middle Ages.

Abigail Dorr  
The University of Lincoln

**Rogerson, Barnaby (with photographs by Don McCullin), *In Search of Ancient North Africa: A History in Six Lives*, Haus Publishing, 2017, 334pp, 13 b&w photographs, ISBN 978 1 909961 54 8, £20 / \$29.95.**



This book, by a celebrated travel writer, journalist, lecturer, publisher and various other things (as his website, barnabyrogerson.com, elucidates), is neither a history nor a book of travel writing, but both – or something in between the two. It begins with an epitaph by Muhammad ibn Abdullah – ‘Don't tell me how educated you are, tell me how much you have travelled’ – which nicely sums up that dichotomy and deftly illustrates both the pleasures and frustrations of the stories that follow.

Rogerson has walked the cities and deserts of North Africa for decades, often as a tour guide, and his prose is warm and personal as he mingles stories of his own experiences with those of six figures who in different ways made their marks on the history of the region. From the Phoenician refugee queen Dido to the Berber general Masinissa and the scholar-king Juba II, from the Carthaginian general Hannibal and Septimius Severus, the boy from Leptis Magna who would become emperor of Rome, to St Augustine of Hippo, these individuals still speak to us because they grappled with some of the same choices that confront us today: is it better to remain pure to your own culture or to assimilate? Should you take the long view, bending to power in order to spring back when times are more propitious, or resist and die free rather than a slave? Interleaved among the stories of the six protagonists are shorter chapters that invite us to explore the ruins of places they would have known: Volubilis in Morocco, Dougga in Tunisia, Leptis Magna, the Villa Selene and the oasis of Ghadames in Libya. Each chapter begins with a black-and-white photograph by renowned photographer Don McCullin.

As Rogerson leads us through the streets of these ancient cities, he describes them not as an archaeologist but as a Carthaginian, or a native of Hippo, or a visitor to a house now roofless, bringing to life their smells and bustle and light in evocative, occasionally poetic depictions: the stones of excavated Dougga are ‘the colour of old butter set against rinds of Cheddar’; a Moroccan tea-garden is ‘shaded by large trees that had been rooted into the brickwork for centuries – a living Piranesi’. His pen portraits are grounded firmly in fact but he writes like a journalist who's just interviewed the second-century subject of an article for a Sunday supplement: ‘Domitius Afer ... was used as the palace hatchet man, publicly denouncing individuals for treason ... he literally grew monstrous from his ill-gotten gains and ate himself to death, like some bizarre sketch in a Monty Python film.’ He notes

that Augustine's Confessions were written at a time when the bishop had suffered ‘some sort of physical collapse ... possibly bedridden with an attack of haemorrhoids’. And he brings his characters to life with metaphorical descriptions that instantly resonate: ‘the murdered Gracchi brothers (the Jack and Bobby Kennedy of ancient Rome)’. He is a seductive storyteller.

He is also a historian, and his personal familiarity with the sites of ancient history have enabled him in several places to look again at the accepted narrative. On the battlefield of Zama, in coastal Tunisia, the Carthaginian forces under Hannibal were on the verge of victory against the Roman legions of Scipio, only to be attacked at the rear by Masanissa's Numidian cavalry. None of the tactical brilliance of either general was on display in this encounter, and Rogerson, standing on the flat, windswept plain, wonders why Hannibal had agreed to fight there. He speculates that the reasons behind the battle in this place were more diplomatic than military. Both sides had been wooing Masanissa, and neither knew which way he would go: had he chosen to back his co-religionists, the Roman defeat would have been worse than that at Cannae, and that is perhaps what Hannibal was hoping for; but in the end, the Berber general chose an alliance with the rising power of Rome. This time in the Roman Republic is much less well documented than later periods, though Mary Beard's *SPQR* (2015) has done much to address the balance – but she is interested in Rome, whereas Rogerson tells the story from the Carthaginian side.

Elsewhere he also contradicts received opinion when he insists that the temple in the southeast corner of the New Forum at Leptis Magna could not – as guidebooks continue to assume – be a temple raised by the ‘obsessively pious’ Septimius Severus to himself in his own lifetime; Rogerson attributes it, convincingly, to the twin gods of the city, Bacchus and Hercules. He goes on to suggest that the New Forum itself is a deliberate echo of the Forum of Trajan in Rome, even with space for a column of Septimius Severus, never built.

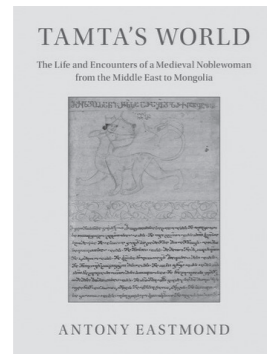
The book is an example of dazzling erudition worn lightly. Rogerson's tangential asides, which can go on for a paragraph or several pages, are woven seamlessly into the story: Septimius Severus' travels to Egypt lead to a history of that country's relationship with Rome from the time of Caesar, which leads to a history of Osiris-Serapis, which leads to a brief mention of Alexander the Great,

which takes us back to Septimius Severus. We're taken inside a Roman galley and told how fast it goes under how many oars, and the ranks of the officers on board. We learn how augurs read the flights of birds, how the Roman calendar worked and where the months got their names. The gladiatorial games are described as if we are there among the screaming crowd and hawkers selling the Roman equivalent of popcorn. These digressions always stem from the protagonist whose story Rogerson is relating, and always lead back into the historical narrative. He takes us close, evoking the living skin of his characters with a detour into bullae, the amulet hung round the neck of male children as a defence against the evil eye. In his engaging storytelling, even the Roman taxation system is not tedious history but becomes the way to understand Augustine's family background. In that same chapter we learn the basics of Manichean Christianity and its roots in the sixth-century BC philosophy of Pythagoras.

The book will be enjoyed by anyone with an interest in and some acquaintance with ancient history, but it does assume a fair level of background knowledge and, ideally, familiarity with the sites and cities discussed. There are no notes, no index, no reading list offered and no sources cited, apart from the occasional mention of Livy, Polybius or Dio. A long description of the High Atlas by Pliny is fascinating, but there is no indication of where it comes from if we want to read more. Detailed descriptions of the plan of Dougga or the Villa Selene are fluent, but if you haven't visited the site, they're more or less meaningless. A plan or map would have been helpful, but perhaps we're meant to find these in an internet search. Several times Rogerson references ‘recent archaeological work’, but with no further details, leaving this reviewer intensely frustrated. At the Roman military site of Bou Njem in Libya, he eloquently describes the remains of a scriptorium that has survived complete with stone writing desk and inkpots, along with hundreds of ‘files’ on broken pottery for the years AD 253–259. His words make the place come alive like Vindolanda on Hadrian's Wall, but he provides no help for someone who would like to know more than what he tells us. I loved this book, but I'd have loved it more if the six blank pages at the back had been filled with a short bibliography and a map or two.

Diane Fortenberry

**Eastmond, Antony, *Tamta's World: The Life and Encounters of A Medieval Noblewoman from the Middle East to Mongolia*, Cambridge University Press, Cambridge, 2017, 434 pp., £35, ISBN 978 1107 16758.**



This fascinating book explores the world of the thirteenth century Middle East, Asia Minor and beyond, using as the continuous thread a little known Christian noblewoman named Tamta Mqargrdzeli. She was Armenian by birth and brought up in the Georgian court. Successive cultures that Tamta encountered and lived among as she was passed between various conquerors with an interest in Anatolia include the Ayyubid, Khwarazmian, Seljuk and Mongol. Tamta left no account of her travels, but she was one of the first Christians to travel to Mongolia, predating the better-known Western missionaries.

Tamta is a 'footnote in history', and part of the objective of the book is to expand the sketchy information for her life that has been pieced together from brief mentions in contemporary histories written in Georgian, Armenian, Arabic and Persian. Alongside considerations of her life, identity and influence, Eastmond is interested in the cultures Tamta encountered and the roles played by women. Tamta provides the 'narrative focus' to better understand both, and they, in turn, provide evidence to aid with understanding Tamta. Finally, Akhlat, the crossroads city with which Tamta was linked for most of her life, is an important piece of the equation. The Muslim-ruled city's population was largely Christian Armenian. Eastmond suggests that the destiny of Akhlat, which bordered on Christian, Arab and Asian lands, was parallel to that of Tamta. Unfortunately, evidence is even more difficult to find because Akhlat no longer exists except as a city of the dead.

Tamta's life, encounters and contributions include new insights by the author, made possible by his

research and evidence from archaeology, art history and about court women in the thirteenth century. The Mqargrdzeli family held posts at the court of Tamar, the Queen of Georgia (r. 1184-1210). In 1210 her father Ivane, commander of a Christian army of Georgians and Armenians, was captured outside the walls of the besieged Muslim-held city of Akhlat (near Lake Van in eastern Turkey). Tamta was a ransom reward to secure Ivane's release and the peace treaty negotiated between the Ayyubids and the Georgians. She was given in a diplomatic marriage to al-Awhad, the ruler of Akhlat and a nephew of the Ayyubid Sultan Saladin. This was the first historical mention of Tamta. The author deduces that Tamta was born around 1195, thus about fifteen years old at her marriage in 1210.

Al-Awhad died a few months after their marriage. Tamta was passed on to his brother and heir, al-Ashraf Musa, who also took over the treaty with the Georgians. The Akhlat palace complex she lived in would have been located in the citadel. Eastmond's analysis of decoration of the palaces in the Arab world (supplemented by examples of related contemporary prestige objects, scenes from manuscripts, etc) shows that it was meant to reflect the interests and pastimes of the male elite. The women of the court did not feature in this imagery, and were effectively invisible.

Not much is known about Tamta's life at the court of al-Ashraf. Tamta was one of three diplomatic wives. She had a title for a Christian woman meaning The Georgian Lady. Tamta was in a unique position, since there were no other marriages between Ayyubid rulers and Christian women of high status. She does not seem to have borne a child to al-Ashraf and she did not have to convert to Islam.

Tamta served as a 'Christian figurehead' and was able to intercede between the Christians of Akhlat and their Muslim rulers. A chapel was built for her in the citadel; this 'gave Christians and their faith added legitimacy'. The Armenian historian Kirakos Gandzaketsi, who is the main source for Tamta's life, describes her as a reducer of taxes for Christian monasteries in the region and as a supporter of pilgrims to Jerusalem in Ayyubid territories. Evidence exists of the results of Tamta's work to support pilgrimage to the Holy Land during her time as the wife of al-Ashraf.

Eastmond finds it unlikely that Tamta travelled with her husband to the cities he controlled. Instead,

she spent most of her married life in Akhlat, often without her husband. This, combined with her accomplishments reported by Kirakos and her role as mediator, suggests to Eastmond that Tamta had an influential role in Akhlat as her husband's representative in his absence. Although Tamta could not hold official power as a woman, Eastmond explains that this could be achieved from behind the façade of an appointed male governor. This was not an uncommon practice, and he bases assumptions for Tamta's exercise of authority on documented cases in neighboring states.

The author suggests that Tamta may have traveled south with her husband into the Jazira and Syria from 1220, when al-Ashraf gave Akhlat to his brother Ghazi as part of a reorganisation of fiefs in the Ayyubid clan. By 1224 al-Ashraf had recaptured Akhlat and ruled once more. In addition to governing Akhlat on behalf of her husband, in 1225 Tamta was recorded as being in command of the castle of 'Aliabad in Armenia. In 1229, al-Ashraf succeeded his brother and took control of Damascus; he retained control of Akhlat, but seems to have lost interest in the city. From this time until his death in 1237, al-Ashraf's main interest was in Damascus.

Tamta was alone in Akhlat when it changed hands in 1230. She was captured by the Turkic-Persian Khwarazmian invaders, raped by their leader Jalal al-Din and illegally married to him. This was likely the most traumatic episode in her life. Eastmond informs us that the international fellowship of rulers would have considered the rape of an elite woman a serious breach of etiquette. Tamta's rape would have been an insult to the Armenians, the Georgians and the Ayyubids.

In 1230 Sultan Kaykubad I, the Seljuk ruler of Anatolia, joined with al-Ashraf to fight against the Khwarazmians; they were joined by the Georgian and Armenian forces and won back Akhlat. Tamta, who had been taken to Azerbaijan by Jalal al-Din, was released as part of the peace negotiations and restored to her husband al-Ashraf. In 1231 Akhlat was captured by Sultan Kaykubad I and passed into Seljuk administration. Al-Ashraf did not make an effort to recapture Akhlat, and nothing is recorded about Tamta during this period.

The author suggests that Tamta was with her brother Avag in his castle at Kayean in northern Armenia when it was under siege by the Mongol general

Chormaqan in 1236. The castle and Avag's daughter were surrendered to the Mongols; Tamta was probably also taken as a Mongol prisoner.

Chormaqan sent Tamta to his Mongol overlords in Karakorum in Mongolia. The overland journey across the steppes of Asia was about 5,000 kilometres. While she was at the court of the Great Khan Ogodei, Akhlat passed into Mongol hands in 1243 after the battle of Kosedag. The Mongols took over the Seljuk state administration and placed puppet governors under a puppet sultan in all the cities they controlled. It was into this political system that Tamta returned to Akhlat nine years after her capture as the city's vassal ruler for the Mongols. She most likely reigned in Akhlat for 10 years, and probably died in 1254. To return to Akhlat as its ruler was an astounding round trip to the city she entered initially as a bartered bride. Eastmond sees Tamta's change from a forced bride to a ruler of a city as 'one of the great transformations' of a medieval woman.

By the end of the book, the reader has been informed about the history and cultures of Tamta's world, in all its richness and diversity. Many of the elements of the author's enquiry and research have contributed to a fuller picture of Tamta. Eastmond's evidence about court women in the thirteenth century provides information about Tamta's options and possibilities, as well as her limitations and restrictions. He proposes that through acts of patronage, such as commissioning public monuments, buildings and works of art, noblewomen could advertise their presence. Inscribed dedications gave the feminine patrons and founders a public way to put in their own words their status, beliefs and piety, education, wealth, and power. Like the Ayyubid and Seljuk women who have left records of their patronage, Tamta may have commissioned public works, but which do not survive. As to Akhlat, the reader must be content with having a composite picture of the city built up from others in Turkey that are better preserved, such as Ani.

Antony Eastmond is A. G. Leventis Professor at the Courtauld Institute of Art University of London. He has published extensively on the world of eastern Christianity and its connections with the Islamic world around it. He has also published on Late Antique and Byzantine art, with a particular interest in ivories and the visual power of inscriptions. The book was written when Prof Eastmond held a Major Research Fellowship from the Leverhulme

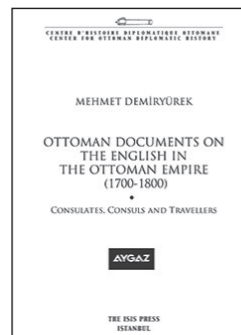
Trust, which enabled him to travel through the region in which Tamta lived and travelled.

Eastmond's academic focus and his previous publications eminently qualified him to research and write this book. The author's multidisciplinary, nuanced approach allows Tamta to 'emerge as a more substantial figure', and brings the complex world in which she lived to life. The boundary-spanning methodology used by Eastmond could be a model for future biographical studies of subjects who are not well documented in historical sources. Eastmond's use of an individual as a narrative thread for the historical and cultural studies to define Tamta's world is very successful.

*Tamta's World* will be of strong interest to those who want to learn about the history and cultures of the easternmost part of the West, the Middle East and Asia Minor, and about the relationship of Eastern Christianity with the Islamic world during the medieval period. This academic book is authoritative, well written and it appeals to a wider audience beyond academe. The quality of the publication is high: lavishly illustrated, well indexed, amply footnoted and with an extensive bibliography, four relevant maps, and is printed on good quality paper.

Cathie Bryan

**Demiryürek, Mehmet, *Ottoman Documents on the English in the Ottoman Empire (1700-1800): Consulates, Consuls and Travellers, Istanbul: The Isis Press, 2017, 103pp, ISBN978-975-428-590-1, \$10.***



I regard this as a significant and important publication for students of travel and travellers in the Ottoman Empire. Travel accounts often give the impression not only that their writers travelled more or less on their own in the Ottoman Empire but also that they made all the arrangements themselves. In fact, their journeys would have been virtually impossible without the networks of

national consuls and the good offices of the Ottoman state. This is why Mehmet Demiryürek's three essays in this short book are so important. Foreign ambassadors appointed consuls under the terms of the *capitulations*, but their appointments had to be confirmed by the Ottoman government, registered and a *berat* issued. Mehmet Demiryürek has drawn upon the registers in his first study to produce lists of the English consuls appointed to some 20 posts in the Empire from 1675 to 1841, ranging from Smyrna to Basra. Each list is prefaced by a brief discussion of the consulate, its history and the appointees. Identifying English names is often a challenge since they were spelt phonetically and, of course, written in an Ottoman script. The names do not always match up with those drawn from English records, while the periods of service are not always the same. Intriguing.

In his second essay Mehmet Demiryürek provides a case study of the English consulates at ports on the Ottoman side of the Adriatic Sea, particularly Durazzo in Albania. It extends to the associated dragomans as well, though it becomes clear that they were not part of the consul's 'family' resident with him. They were merchants under English protection and using that to further their commercial interests. The histories of three such individuals, based in Yannina, are outlined and the essay concludes with a brief discussion of how the Ottoman authorities dealt with English accusations of piracy by the Sultan's subjects.

In his third and final essay Mehmet Demiryürek demonstrates the importance of the *yol emri*, which he translates as 'order of way', though 'way leave' might be better. Travel without a *yol emri* was virtually impossible for a foreigner. The 'way leave' was granted by the Sultan under the terms of the capitulations but on the request of the ambassador. He was required to provide the name of the applicant, his status (*beyzâde*/gentleman, *tabib*/doctor, or *zûvvâr*/visitor), his retinue and route. The ambassador also requested that orders should be sent to the local authorities to allow the applicant to travel 'without let or hindrance' and to assist him if in distress. The 'way leaves' were duly registered. The registers allow Mehmet Demiryürek to tabulate English *tabibs* (clearly a flexible term), either resident in the Empire or travelling there, and to outline the careers of a selection of them. John Sibthorpe, the botanist, is one of them. We find that he was granted three 'way leaves' (one in 1787 and two in 1794). They specified his destinations and tell

us that three servants accompanied him on his first two journeys but six when he was joined by John Hawkins.

All three essays demonstrate the important roles played by ambassadors and consuls in facilitating visits by foreigners to the Ottoman Empire and the necessity of a *yol emri* for successful travel. But he has also shown the richness of the information in the Ottoman archives about these officials and the travellers they assisted.

Malcolm Wagstaff

**Lehnert, Isolde, *Zur Kur an den Nil. Die Ägyptenreise von Max und Otto Meyerhof im Winter 1900/01*, Ludwig Reichert Verlag, Wiesbaden, 2017, 280 pp., 116 illustrations b/w, 147 illustrations colour, hardback, €69, ISBN: 9783954901364.**



The series 'Menschen - Reisen - Forschungen'; that is, 'People - Travels - Research', published by the German Archaeological Institute's Cairo department (DAIK), is rapidly becoming a staple on the reading list for history of travel. Previous volumes have included *Boote, Burgen, Bischarin: Heinrich Schäfers Tagebuch einer Nubienreise zum zweiten Nilkatarakt im Jahre 1900* by Thomas Gertzen and Westcar on the Nile by Heike Schmidt.

The series was initiated by a major archaeological institution that opted to include subject-relevant documentary editions as a standard part of its publication output. Whilst this is an increasingly frequent occurrence and for many scholars recognized good practice, it is not a universally shared approach among Egyptological institutions, often due to uneven funding that is by no means commonly in favour of editions and studies in disciplinary history. Kudos to DAIK for tackling its institutional and disciplinary history with consistency, and not avoiding the genre of editions.

The third volume of the series is dedicated to Max and Otto Meyerhof's trip to Egypt in winter 1900/1901. Max Meyerhof (1874-1945) was a distinguished physician, and his relative Otto Meyerhof (1884-1951) became a respected physiologist, and Nobel Prize winner. The Meyerhofs were a German-Jewish family of middle and upper middle class background.

The introductory part of the travelogue edition draws attention first to the contribution archive studies are making to the history of travel and of Oriental Studies. The archive history is a standard part of the editions in the series. The Meyerhof trip had been documented in a diary by Max Meyerhof, which was subsequently preserved as part of the Keimer Archive. The Keimer archive is based on the archival collection of Ludwig Keimer, a German-Czechoslovak-Egyptian Egyptologist, writer, and a keen collector of books and archival materials, with a particular interest in travelogues, travel diaries and similar material. Keimer successfully acquired rare books and manuscripts for his collection that, as Lehnert points out, is comparable to major libraries in quality, if not quantity.

Keimer obtained diaries of his friend Max Meyerhof together with several hundred books from Meyerhof's library, and the corpus, being part of Keimer's bequest, then came to the DAIK. Three handwritten diaries of Meyerhof's were brought to professional attention by Gisela Kircher in the 1960s. A history of the discovery is recounted in detail, as the original typescripts by Gisela Kircher and her sister Waltraud had been used as a basis for the digital typescript that was then collated with the original manuscript and ultimately formed the backbone of the present edition.

Both protagonists, cousins Max and Otto Meyerhof, are introduced in detail, with their family background, education and professional formation featuring in a balanced narrative. The reader first meets the travellers as individuals within a familial and social fabric. Max Meyerhof was a physician specialising in ophthalmology. His Egyptian trip was brought on by a family decision. He accompanied a younger cousin Otto, who had a serious kidney condition, for which the Egyptian climate had been recommended as helpful. However, both Meyerhofs had a cousin with a particular interest in Egypt, Wilhelm Spiegelberg, hence the choice of Egypt as their travel destination was probably more than just fortuitous.

Max Meyerhof produced a diary, which was written as he was travelling, with spontaneity, but also with recourse to his travel literature - often to the *Baedeker*, which he most probably had with him in Egypt. The edition contains Meyerhof's original text and commentaries by the editor.

In line with historical editions' good practice, the editorial standards are described in the third part of the introductory section, including the extent and aim of the commentaries. Finally, an excursus is dedicated to eye diseases and their prevalence in Egypt - a matter of professional interest to Max Meyerhof and one frequently referred to in the travel diary. He contacted specialists working in Egypt, including the Egyptian expert ophthalmologist Dr Mohammed Elwi Pasha, who invited Meyerhof to assist him as a guest physician in his private clinic. The illustrations used to accompany the edition are also based on the Keimer collection and the DAI archive, using contemporary visual culture - reaching from postcards and advertisements to photographs by travellers, dated mostly within a decade of the Meyerhofs' visit. They stand in lieu of the Meyerhofs' own documentary photographs.

The second part of the publication covers the Meyerhof diary fitted out with an extended commentary. Each part of the itinerary is provided with the editor's introduction and other details added in footnotes. The perspective is mostly participatory, taking the reader into the physical environment of relatively well-situated Western travellers, who took a train from a European location (Berlin, Vienna), to the Austrian port of Trieste and then a ship to Alexandria. Then we follow the Meyerhofs to Cairo, sightseeing, on a trip up the Nile to Luxor and Aswan, and back to Cairo and Europe. We meet the people they met and see the places they saw, characterised by Max Meyerhof's pen and visualised by period illustrations and photographs.

As the Meyerhofs were on a spa voyage, not just a sightseeing tour, they had more leisure time to spend on local trips and visits, and were becoming temporarily 'locals'. Although they did the tourist tropes of pyramid climbing in Giza or bazaar shopping in Cairo, they also undertook desert trips, and professionally oriented excursions (Max did the latter). They also visited places that would have been less common stops for package tours, although strictly speaking not off the beaten track - such as the building site of the first Aswan Dam. Otto

Meyerhof was an avid photographer - if his cousin and mentor Max is to be believed, initially almost as avid as he was struggling. Otto, however, improved with experience. It is not known whether anything of his archive survives, but given his later adventurous escape from war-torn Europe, it is not very likely. Max was also buying 'potsherds', i.e. inscribed ostraca for his cousin Wilhelm Spiegelberg.

The reader literally travels with the Meyerhofs, and Max Meyerhof is a witty and eloquent companion, who had an equal flair for a description of the Egyptian nature and its fascinating colours, as he had for the Westernised and cosmopolitan society that they temporarily became a part of. In so many ways his diary was a social life diary at least as much as a travel one. We meet innumerable travellers and locals, especially, but not exclusively, from the German-speaking communities in Egypt. The Meyerhofs were directly acquainted with a number of personalities from Egyptologists to physicians, from antiquities dealers to hotel owners. The diary partly reads as a "who was where when". A typical Meyerhof day would start with a hotel breakfast accompanied by a conversation with fellow guests, followed by excursions and/or more socialising, often involving local expat communities. Some diary entries were exclusively dedicated to socialising, including jovial comments and witticisms concerning fellow travellers and Meyerhofs themselves - Max could be just as attentive in describing a clinic, or a monument, or a lady's 'winsome' dimples.

The third part consists of a single chapter - an afterword, summing up the Meyerhofs' later lives. Otto, as above mentioned, had an illustrious scientific career and Max eventually returned to Egypt, became an Egyptian citizen and died in Cairo in 1945.

The fourth section contains a very welcome apparatus of archive resources, literature references and indexes. The consistent referencing of archive resources is an example of good practice.

The publisher's blurb characterises the editor's approach as 'infotainment' - an accessible scholarly publication. In this particular case the editor takes her lead from the edited text - informative and entertaining at the same moment. The participatory view accompanies the travellers in their new and changing environment, which they received with interest and some wonder. In the commentary sections, there are well chosen parallels from

contemporary travel literature - from the normative (guidebooks) to the subjective (other travelogues and also sketches and paintings). Lehnert is not avoiding the pitfalls of the Western visitors' gaze and a tendency to an 'othering' of the visited country, but she is also making the readers keenly aware that a travellers' gaze has always encompassed every visited country or place other than the most familiar. And the travellers' gaze, whilst curious, descriptive and attentive to the picturesque or uncommon, could also become biased.

When it comes to the picturesque-cum-satirical observations, no one is spared, as said above, not even the Meyerhofs themselves - likewise, no nationality, age, gender, or profession is singled out as particularly troublesome. Meyerhof's pen is almost like Lance Thackeray's pencil - and the editor makes a good choice in using Thackeray, a contemporary of the Meyerhofs, as a visual accompaniment. However, Max Meyerhof is more than just a Western middle-class conformist with an eye for the quaint and the hilarious. As a health professional, he was interested deeply in the health conditions of the country, and the personal side of his diary is at its best and most noticeable not only in good-humoured scenes from coffeehouses, city streets, and hotels, but also when diagnosing his fellow humans (he attended the locals *en route* medically on several occasions, obviously without a fee), or attending Dr Elwi's clinic.

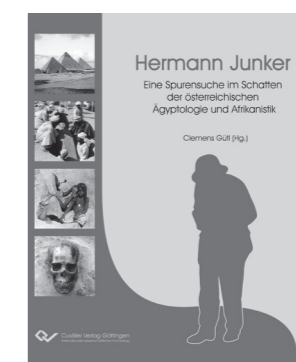
Lehnert does not use the depersonalized language of theoretically minded social scientists, but an attentive reader will not miss the complexities of visiting Egypt as a place of entertainment, socialising, education, yet also otherness, that was especially pronounced in respect of rural communities. After all, a bourgeois traveller in the 1900s would have found rural communities of the Balkans, or even in the Alps, or in some regions of Italy, or indeed perhaps Scotland, as equally picturesque and 'other', hence the phenomenon is not so much exclusively 'Orientalist' as more generally a matter of encounter of two parts of the world that had outwardly grown apart.

The volume is an edition with aspirations to address a broad audience. It is well done and informative, and fulfils the task. There are a few inaccuracies, e.g. the chateau Miramar in Trieste was more connected with the imperial couple Maximilian and Charlotte than with the Empress Elisabeth (Sissi, p. 26), but these are minor points. Some footnotes might have

been expanded with further literature, especially on some less known Central European travellers, but the author mostly retains references that are widely accessible to an international readership, preferring German and English resources, so the limitation is understandable. ASTENE readers will find it a very helpful, well-written book, informative concerning the travellers' life and habits, itineraries and meetings.

Hana Navratilova

**Gütl, Clemens, ed. Hermann Junker. Eine Spurensuche im Schatten der österreichischen Ägyptologie und Afrikanistik, Göttingen: Cuvillier Verlag, 2017, 231pp, illustrations, ISBN 978-3-7369-9549-9, €49.90.**



German and Austrian Egyptology have recently produced an increasingly reflective disciplinary historiography, with a focus both on major figures, and their institutional, social, and political context. The present volume asserts its participation in the same research practice.

Hermann Junker was part of both Austrian and German history of Egyptology. In Austrian Egyptology, his biography and activities have now been analysed in the context of his personal and professional formation. The reviewed book is a collected volume on Hermann Junker with chronologically arranged chapters describing the beginnings of institutional - including university - Egyptology in the Austrian context, a close relationship of Austrian Egyptology to African and Oriental studies, and archaeological enterprises of Hermann Junker and his contemporaries. Eventually, Junker's professional and political network comes under scrutiny. The editor (p. 10) characterised the volume's purpose as being to offer a complex portrait of Junker, as a philologist, archaeologist, and Nubiologist, but also as a political character.



The editor, Clemens Gütl, focuses on an introduction to the development of Oriental studies in Vienna, and subsequent formation of Egyptology and African studies up to the year 1923. In his first contribution he offers a 'compressed' but helpful overview of Austrian Oriental and African studies, with particular attention to the development of Egyptology. The outline comprises events from the beginnings of language studies at the 'Oriental academy' founded by Queen and Empress Maria Theresa in 1754 to the professorial chair of Leo Reinisch in 1873, and to the approval of Hermann Bartholomäus Junker as the Professor of Egyptology in Vienna in 1909. Gütl also maps Junker's early life, including a strict Catholic upbringing that underpinned a priestly aspect of his career. Junker was ordained in 1900 and served as a priest for several years, whilst building his academic credentials as an Egyptologist-philologist, with links to the Berlin school, especially to Adolf Erman. His early university career was marked by travels to Egypt and Nubia, and a development of his academic status as researcher, lecturer and associate professor. Following a standard German format of an institutional anchoring of Egyptology, financed largely by the state, Junker promoted an institutional basis for Egyptology in Vienna, at the academy of sciences, as well as at the university. He also stimulated archaeological activities in the Nile Valley.

Gütl further studies Junker's Nubian travels, and dedicates a chapter to the visual record of Junker's Nubian trip in 1911, collected in a special photo album. The album is an indicator of Junker's wider interest in other African regions and ultimately also languages - a supporting factor in a close relationship between Egyptology and African studies that came to characterise the Viennese academic tradition. The album itself is an interesting visual accompaniment to professional texts and family reminiscences. Junker travelled with several colleagues, e.g. Heinrich Schäfer, as well as with his sister Maria, as already on several previous trips. The input of female members of the expedition, including Maria Junker, was important - as was the case in many European expeditions of the time. Occasionally, it was also visibly acknowledged.

Regina Hölzl sums up Junker's early archaeological work in 1910 to 1912. Junker considered archaeological excavation as a unique resource of objects for collections that served a teaching and study purpose. Also, unlike procuring antiquities from dealers, the excavations offered an opportunity to identify objects in their original context. Junker

clearly appreciated the input of archaeology in Egyptological studies. His interest was considerably stirred by early artefacts (he was later best known for his excavations at Merimde Beni Salama), but his studies of individual sites (e.g. Kubaniya, Tura) were quite inclusive, not avoiding other periods of Egyptian history.

Margit Berner and Peter Rohrbacher emphasize aspects of Junker's research that were in close relation to contemporary anthropology and studies of human races. Berner worked with the collection of anthropological material that came from Junker's expeditions to the Natural History Museum in Vienna and outlines their museology and research history, including a recent renewal of interest. Rohrbacher examines the so-called Hamitic hypothesis, now considered obsolete, but rather popular and repeatedly analysed in the early twentieth century and the interwar period, especially in some German and Austrian academic circles. The idea suggested that large parts of Africa were originally inhabited by the mysterious 'white Hamites'. Some of these considerations were tied to racial mappings of Felix von Luschan, and other contemporary theories. Though not necessarily racist in all their implications, many of these attitudes tried to change the perception of Africa as a 'black continent', which definitely seems a rather unworkable exercise. However, the Viennese - and Junker's - interest was not alone, there were considerations of similar character in the British archaeological tradition, one of their ramifications being Petrie's dynastic race.

Rohrbacher describes also a circle of pupils of Junker that shared a similar interest in African studies concerned both with philology and anthropology. Wilhelm Czermak was the more philologically oriented member of that circle. The works of Junker and his pupils mostly contained a solid portion of detailed study, be it of languages or of artefacts. Consequently, Czermak aimed at establishing philology as a recognised science, rather than 'just' a humanities discipline. However, a tendency to satisfy contemporary political ideologies broke through occasionally. As Rohrbacher points out with remarkable clarity - the racial stereotypes of Junker's school were more in the ideological line of colonial regimes, undoubtedly highly problematic, but arguably less dangerous, than in the subsequent Nazi format. Nonetheless, they could be adapted as a survival strategy in the latter regime.

It is also interesting to note that a group of followers of Junker - Czermak, Zyhlarz, Vycichl - had family roots in Prague, but followed a professional formation in Vienna, not with a Bohemian Demotist František Lexa in Prague. Of course, Vienna and German speaking regions offered job opportunities Prague could not offer at that point (and for decades to come).

Susanne Voss, who, together with Thomas Gertzen (see *ASTENE Bulletin* 73/2017), has promoted studies of German-speaking Egyptology with attentive consistency, presents a chapter on Junker's activity at the helm of the German Archaeological Institute. Voss takes a view that does not deny Junker's positive input, working morale, and a later position of a benevolent promoter of the discipline and his fellow scholars. However, his political career preceding and during the WW II shows another side of the story. Junker was a good candidate for excavations supported by the DAI (the German Institute of Archaeology) and Austrian academic circles. The DAI experienced limited access to Egyptian excavations, first in the context of the Great War, and later, after 1925, in the context of the Egyptian demand to return the bust of Nefertiti. To have Junker, nominally from the Austrian academe, direct the excavation programme was a viable option. Junker further helped to strengthen Austrian presence in fieldwork, whilst also helping the DAI in the process. More complex was Junker's willingness to support the growing Nazi strength in German academia, and his disdain for protests of the Jewish communities against Nazi discrimination. A number of German Egyptologists working in Egypt became members of the NSDAP, and so also did Junker, in 1933. These acts were no doubt also motivated by a tendency to buy time and opportunity to continue in research work - an element that was to be repeated across totalitarian regimes. However, Junker and some of his colleagues entered the NSDAP in advance of a decreed compulsory membership that was announced only in 1935. As Voss maps, the milieu at the DAI was quite conformist already in 1933. The Nazi allegiances within the DAI are mapped in great detail, including the impact of anti-Semitic attitudes on select research and research networks. Junker was willing to subject his behaviour as an academic, and his approach to his colleagues to 'standards' expected by the regime in Germany. Voss points out the double role Junker assigned himself - he operated in Cairo as a conformist with the German regime until 1939. In Austria, after 1945, he called for a recognition of

his Austrian patriotism, and presented his NSDAP membership and related activities as something enforced on him in the DAI. It would appear that loyalty to the DAI and opportunities this Institute offered to Junker in Egypt motivated his acceptance of national-socialist attitudes and the DAI with Junker at the helm became loyal to Nazi policies. It did not necessarily translate into a politically manipulated research, but it did into ostracism of colleagues with different political attitudes and/or Jewish background.

Julia Budka and Claus Jurman focus on a social and professional network and offer a nuanced complex portrait of Junker's academic politics as well as changing political attitudes. In 1945 Junker pleaded his being forced to accept the Nazi party membership. Junker was also duly denazified after the war, but his acceptance of the Nazi regime, the authors argue, was not only occasioned by his survival technique, but also by a more complex sympathy of select members of the clergy to a fascist (though not necessarily directly Nazi) regime. Junker was formally in all observable aspects a devout Catholic, as well as a man with sympathies to German nationalism. His social circles (including anti-Semitic attitudes) and the above sympathies made him open to the Nazi approaches, although his research was not put directly in the service of the regime.

The NSDAP membership of Junker - and his evident acceptance of the Nazi practices, especially anti-Semitism, - was seldom thematised for decades after the Second World War. It would appear that Junker achieved his denazification also in historical memory of his discipline. It is frequently assumed that his unmasking in that respect was late in coming because Egyptology was not willing to engage in exercises of self-awareness more actively. However, as historians of modern Europe have remarked, coming to terms with totalitarian legacies is a complex process and one still not concluded, as studies by historians Timothy Garton Ash, Timothy Snyder or Tony Judt have shown.

Junker was undoubtedly a productive Egyptologist who left a solid legacy for the Austrian Egyptology. That being said, the man was also a personality capable of conforming with regimes his contemporaries, not to mention successors, found inhuman. What is left open - and may perhaps never be answered - is his change of mind after the war. Was this another conformist survivalist strategy or a

refusal of a regime unmasked in its full horror? His contemporary Georg Steindorff suggested that it was “very difficult to describe the character of this man because he has none” (in his famous J'accuse letter).

Studies concerned with history of science and humanities surviving in - and indeed occasionally benefitting from - the totalitarian regimes are a fraught territory, as individual stories get easily lost in wider considerations, and sometimes vice versa - a mass of details may dilute an uncompromising narrative. The present volume concerning Hermann Junker is often neutral in tone of assessment, and

shows a detailed and scrupulous use of archival material. It complements existing studies of international Egyptology very well, and presents complex themes in a clear and well-structured manner. Although its objectives are largely within a more specialised area of history of Egyptology, ASTENE readers may find a wealth of interesting details about interwar Cairo and diverse international communities in Egypt. International audiences would probably appreciate English résumés for each chapter.

Hana Navratilova

## ARTICLES

### Crusaders in Petticoats!

Given that this is the centenary year celebration of women gaining the right to vote in the UK and Ireland, we are delighted to be able to publish a short piece from Lucy Pollard on the suffragist traveller Millicent Garrett Fawcett. Below is a short extract from Lucy's 2017 ASTENE conference presentation. It is followed by (in keeping with the theme of women travellers) a piece from Emmet Jackson on Irish women travellers, also based on his 2017 conference talk.

### Millicent Garrett Fawcett in Palestine



Millicent Fawcett's image on a postage stamp, issued in 2008. Image courtesy of Universal Postal Union, [www.wnsstamps.post/en/stamps/GB095.08](http://www.wnsstamps.post/en/stamps/GB095.08)

Millicent Fawcett's name is much in the news this year, when we are celebrating 100 years since some women in the UK first got the right to vote. Millicent was for many years the leader of the National Union of Women's Suffrage Societies, the non-militant branch of the suffrage movement.

She is less well-known for the four journeys she made to Palestine in the 1920s, when she was in her 70s. She had been given some money by friends with the proviso that she must spend it on herself, and, having always been an enthusiastic traveller, she decided to use it to go with her sister Agnes to a region she had always wanted to see. The difficulties of travel did not faze the two elderly women: they struggled to climb from one boat to another when going ashore in Beirut, their car broke down on several occasions, and they got stuck in a snowdrift between Jerusalem and Jerash, but they took it all in their stride, with the help of the weekly edition of the Manchester Guardian and their embroidery. They enjoyed the scenery and flora as well as the historical and biblical sites, but Millicent never forgot her passion for women's suffrage. On her first visit, in 1921, she was asked to speak to the Jewish Women's Association for Equality of Opportunity, an invitation she took up with some apprehension, but also with pleasure. She had to pause in her talk every few sentences, so that the interpreter could translate into Hebrew.

As a natural optimist, Millicent saw a rosy future for the area, and her comments make sad reading now: 'I could never accept the view that it was impossible to create in Palestine a national Home for the Jews without injuring the non-Jewish population.' On a lighter note, she greatly appreciated meeting other women as forceful as herself. She was delighted with the story told her by a girls' school head teacher: in Ottoman days, this woman had found a dead camel

abandoned outside the school, which was becoming more and more of a health hazard. After trying everything she could think of to get it removed, she eventually wrote to the Turkish city governor that she would get arrange at her own expense for it to be moved as close as possible to his residence. This had the desired effect.

Lucy Pollard



Millicent Garrett Fawcett blue plaque at 2 Gower Street, Bloomsbury.

### 'Arabian Days and Nights' - Irish women on the Nile



Clockwise: Lady Harriet Kavanagh (self-portrait), Borris House, Co. Carlow; Frances Power Cobbe (1822-1904), Marguerite Agnes Power (1815?-1867) © National Portrait Gallery, London NPG D45895; Lady Clodagh Anson (1879 - 1957) © National Library of Ireland, POOLEWP 1120 - The Poole Photographic Collection.

The title of this paper - 'Arabian Days and Nights' - is borrowed from the title of Marguerite Powers' travelogue. As Power herself notes, 'Geographically speaking, it is not, of course correct' but she confesses 'the Arabian Nights are to us so completely the type of the East...we feel that days and nights passed in almost any part of the East, and more especially in Cairo, [...] may not improperly be

called 'Arabian Days and Nights' (Power, 1861, p. 16). This article was delivered as part of a paper presented at the last ASTENE conference and will introduce readers to some hitherto unknown female travellers to Egypt in the nineteenth century. These are Lady Harriet Kavanagh, Frances Power Cobbe, Marguerite Agnes Power, and Lady Clodagh Anson (nee Beresford).

Kelley (2005, p. 357) argues that women who travelled to 'exotic' places, in the 19th and 20th centuries, already classed as 'other' to 'masculine power' found 'the authority they were denied at home by becoming experts of the exotic area'. Female writers such as Harriet Martineau, Amelia Edwards and Florence Nightingale were able to 'touch on deeper issues than men, especially in contrast with male writers such as Kingslake and Warburton' (Rees, 2008, p. 19).

Drew Oliver, in recent communications with me, suggested that (2017, pers. coms) 'While the gentlemen out-publish the young women, the young women out-write the gentlemen.' It is worth noting in this context the apologetic tone women travel writers often adopt in their narratives. Two of the women discussed in this article, Frances Power-Cobbe and Marguerite Power, specifically set out to publish their travel narratives. However, they preface their writing with a warning that it is not meant to be taken seriously or be in anyway considered as an addition to the male canon. Power writes 'this book [...] has little or no pretension to be called a book of travel: it is merely a serious of impressions formed during my stay in Egypt' and Cobbe writes that 'many beautiful books have already accomplished it [impression of travel]. After *Eothen* and *The Crescent and the Cross*, and *Eastern Life*, who needs further description of Syria and Egypt? Let the reader exculpate me from any such presumption as the attempt to supply a better representation than these' (Power Cobbe, 1864 p. 2).

Many other women didn't dare to publish their journals and letters, their records serving as intimate reminders and keepsakes of their travels. One such woman was Lady Harriet Kavanagh. Lady Kavanagh is an astonishing woman who I have talked about at length at previous ASTENE conferences. She travelled in Egypt and the Holy Land for two seasons from 1846-48 with three of her children and a tutor, Mr Wood, and some servants. She spent some of her time with Sophia Poole, Harriet Martineau, Alice Lieder as well as other notable travellers.

Traveling as she did in Egypt and the Middle East for two years with her children, one of whom was severally disabled, was indicative of her strength and tenacity. I would like to thank Drew Oliver for finding a new contemporary reference to Harriet and her party in Frank Furniss's, book 'Waraga', or, 'The Charm of the Nile', which is one of only a couple of contemporary references to Harriet's character, describing her as 'a woman of noble fortitude of supreme and heavenly resignation' (Furniss, 1850, p. 165).

Her diaries, which go into four volumes, were previously recorded in badly copied microfilm at the National Library of Ireland. I have paid several visits to Harriet's ancestral home, Borris House (which ASTENE members visited in 2012; see ASTENE Bulletin 54) to document all of her Egyptian ephemera. The material relating to her travels includes sketches contained in a small sketchbook and a collection of larger watercolours. As recently as February 2018, another watercolour was discovered at Borris House which depicts a Cairo street scene. It is thought that this may also have been painted by Harriet.

Harriet's diaries are interesting for a number of reasons. One, which is pertinent to this article as it deals with women travels, is Harriet's view of the women of Egypt. The one area of Egyptian life that male writers could not describe was the harem. It was the Harem that often caught the imagination of the west as it enhanced its Orientalist notion of the erotic and sensual east, the female only space thus being 'charged with erotic significance' (Foster, 2004, p. 7) and so it was left to the few female writers such as Martineau and Poole to open the door of the harem to the west.

Harem depictions at this time tend to focus on traditional female topics such as, dress, food, family and furnishings, all of which Harriet covers. On the 22nd of November Harriet writes in reference to a harem visit:

Through Massoud [translator] a conversation was kept up and our ages, clothes discussed and why all my children were not married? [sic] The ladies were not pretty [sic] dressed in coloured muslin trousers and velvet jackets embroidered in gold but not clear and with a great many chains and trinkets on their heads and necks.

Another entry on a visit to a Cairoese harem with Mrs Lieder reads:

Through the medium of Mrs Lieder as interpreter we kept up a sort of conversation with the ladies for two mortal hours, after which we were handed by the Pasha's wife into a room where dinner was served [...] At last the dinner ended and returning to the divan we sat and smoked and drank coffee for another hour with the Pasha's mother after which we took leave with real joy. The visit was over and a heart full of pity for all the unfortunate women, whose fate is to be shut up in a harem.

In her own visit to the harem, Harriet Martineau states that she 'noted all the faces well during our constrained stay, and I saw no trace of mind in any one except in the homely one-eyed old lady' (Martineau, 1848, p. 263). This last comment is typical of the sympathy which western woman felt for these women who were seen to be 'victims of a system that enslave[d] their bodies and colonized their minds' (Foster, 2004, p. 10).

Travelling without a male companion was rare. Harriet's travels are rare enough as she travelled on her own, albeit with her family and a male tutor in tow. However, another Irish woman set out completely on her own - Frances Power Cobbe. As her biographer Sally Mitchell (2004, p. 84) notes: 'by the time Frances Power Cobbe set out on her eleven-month trip through Europe, Egypt, and the eastern Mediterranean, foreign travel, even in the Middle East, was not quite the great adventure it had been fifty years before'. However, 'independent travel, [...] especially by a woman on her own, was not yet customary'.

Frances was born in Dublin in 1822 (1822-1904), the fifth child and only daughter of Charles Cobbe, a landowner of Newbridge House, Co. Dublin. She was, as her national biography entry states, 'an extraordinary example of the complexity of Victorian activism, feminism and humanism' and the genesis of her activism was her trip to Europe and Middle East and the new relationships she created with Mary Carpenter and Mary Sommerville and Mary Lloyd whom Cobbe lived for thirty-three years' (LoPatin-Lumms, 2006, p. 73).

It is hard not to form a positive opinion of Frances from her writings. She appears to be clever, witty, self-effacing, and independent. In the opening lines of her biography she writes of herself:

My parents were good and wise; honourable and honoured ; sound in body and in mind.

From them I have inherited a physical frame which, however defective even to the verge of grotesqueness from the aesthetic point of view, has been, as regards health and energy, a source of endless enjoyment to me (Power Cobbe, 1894).

Shortly following her father's death, in 1857, Frances decided to leave the family home Newbridge House, describing it as 'the worst wretch of [her] life' (Power Cobbe 1894, p. 194). Her departure was not just a departure from family but as she says 'from comparative wealth to poverty' (p. 195). She set off on her travels and, after travelling to England she declared 'Tomorrow I shall go out into that darkness! How like to death is this!' (Power Cobbe 1894, p.196).

People were shocked at her actions and as Cobbe recounts, 'When I told my friends that I was going to Egypt and Jerusalem, they said "Ah, you will get as far as Rome and Naples, and that will be very interesting; but you will find too many difficulties in the way of going any further"' (Power Cobbe, 1894, p.197) She proved them wrong of course and she published her travels in a series of essays in *Fraser's Magazine* which were later reprinted in one volume in her *Cities of The Past*. And while she followed a well-trodden path she herself notes in her biography that 'I rejoice to think that I saw those holy and wonderful lands of Palestine and Egypt while Cook's tourists were yet unborn [...] and the solemn gaze of the Sphinx encountered no golf-games on the desert sands' (Power Cobbe 1894, p.197).

Her preparations for her trip included buying a collapsible bath, a rug, waterproof cloak, strong walking boots, guidebooks and procuring letters of introduction. With her mother's diamond ring tied to a cord around her neck, in case of emergency, she set off on her travels.

After arrival at Alexandria and a few mishaps she writes home saying 'I shall get on quite well, there is no fear - There are dozens of travellers all looking to make up parties only that they are rather middle class & I like the Symonds (the Americans) infinitely better' (Mitchell, 2004, p. 57). Unfortunately Cobbe only gets as far as Cairo. As she writes in her auto-biography:

I was very anxious, of course, to ascend the Nile to Philee, or at the very least to Thebes; but I was too poor by far to hire a dahabieh for myself alone, and, in those days, excursion steamers were non-existent, or very rare [...]. Eventually I turned

sorrowfully and disappointed back to Alexandria with a pleasant party of English and American ladies and gentlemen ; and after a short passage to Jaffa we rode up all together in two days to Jerusalem (Power Cobbe, p. 212).

A comparison of her public writing with her private letters yields some significant differences. In a letter to her sister she writes that the people of Cairo are 'varied, four or five quite distinct types - One Turkish, one the Egyptian of the sculptures really to life - one Negro - one Greek - The Jew do not resemble the English Jews, I cannot distinguish them from the mongrel Levantines' (Mitchell, 2004, p. 69) - this demonisation of the Levantines as animalistic 'Other' marks a contrast to her more poetic and complimentary prose in her book. She describes, for example, how 'some [are] clad in magnificent robes, some with their road chest and bronze links nearly bare; but all, without exception, processing the unfailing birthright of Eastern race - grace, and ease, and dignity...their clothes if in rage, hand on them with dignity. Their feet, if bare, are planted with a free, firm step'. Besides this one private slight against Levantines, Cobbe's text is striking in comparison with many contemporary accounts for its lack of obvious racist undertones.

In December 1887 Amelia Edwards invited Cobbe to become a member of the Egypt Exploration Fund, stating: 'I assure you it is not your money or your life that I want - but your name' 'I want eminent names quite as much as I want dollars & cents - & specially the names of eminent women'. Cobbe proposed in exchange to make Edwards an honorary member of the VSS [Society for the Protection of Animals Liable to Vivisection which later became the Victoria Street Society]' (Mitchel, p 322). Cobbe collected some Ancient Egyptian objects during her stay and the objects she collected were the last objects to be added to the Cobbe family cabinet of curiosity. The collection, which has been documented in an outstanding recent publication, is made up of zoological and ethnographic objects. Writing from Cairo, Francis writes that she 'acquired some rushes for her brother Charles' and a 'gilt ear of Apis' and added that 'it is a pleasure to me to think of gathering little things however small for the poor old museum' (MagGregor, 2015, p. 72). The majority of the Cobbe collection was acquired by Colonel Henry Clermont Cobbe who visited Egypt in 1838 and the collection includes an Ibis mummy, a mummified hand and a collection of jewellery and ushabtis.

Another Anglo-Irish woman who penned her travels was Marguerite Agnes Power daughter of Colonel Robert Power (b. c. 1792) and his wife, Agnes Brooke and more famously the niece of Marguerite Gardiner, countess of Blessington (nee Power). Little is known about Marguerite's early life but it is assumed that she spent it in Ireland. She was a prolific writer and poet with her poetry being published in the Irish Metropolitan Magazine, *Forget-me-not, and Once a Week*.

While her friends would praise her for her intelligence, sense of humour, warmth, tact, and unfailing generosity the later three are called into question when you read her *Arabian Days and Nights*. The title of the book she tells us was suggested by Charles Dickens, one of a large group of literary friends including Walter Savage Landor, William Thackeray, Prince Louis Napoleon, and Benjamin Disraeli, she made through her famed aunt, Lady Blessington. She lived with her aunt at Gore House from 1839, where regular salons for the rich and famous were held. She would later follow her aunt to Paris in 1849. She continued to write but fell on hard times following the death of her aunt in the same year. In 1853, at Thackeray's recommendation, she was given the job as Paris correspondent for the *Illustrated London News* which, according to Charles Mackay, was a sympathy posting.

Her last book, for which Dickens secured the publisher, was her account of her winter's residence in Egypt in 1861. She dedicated the book to Janet and Henry Ross, with whom she stayed in Alexandria (Lee, 2004, p. 1). She would later die in Hertfordshire on July 1st, 1867 after suffering from cancer.

Power's narrative is hard to digest for the modern reader. From the outset she takes a superior western view of the diminutive east. 'What would those Arabian Nights in Cairo be' she postures in the opening pages 'without the imposing - in both senses of the word - dignity of these wicked, sly old Turks, the quaintness of these keen eyed, still slyer Levantines, the graceful raggedness of the childish Arabs ready to laugh or cry'. Powers' descriptions of women are most striking: the Arab women are 'about as ugly a set of women, looking only at their faces, as I ever was among'. Of their eyes she is at pains to dispel the notion of oriental almond or gazelle eyes; they are she says 'not large...but imagine reader, an ugly face, concealed with a thick

veil and a penthouse head gear, and from veil and penthouse a vision of dark eye flashing with the effect of kohl [...] Whose eyes would not look killing under such circumstances'. However, if you want to see an Arab woman in perfection then Power asserts that you need to see her at her domestic duties, and carrying objects on their heads.

Her views seem conflicted at times. She acknowledges that the Arabs have fallen under Turkish and European dominion but then quickly validates this by saying that they are a 'undoubtedly a degraded race, [...] they lay aside all courage, self-respect, and self-reliance before their too often tyrannical and contemptuous masters. Nevertheless, I think they possess many qualities and many capabilities that might, in time and with proper and patient treatment be developed'. She goes on to write that 'their intelligence is, I think, of a low order, [...], when once instructed in the routine of their daily duties they often make excellent servants'. Power's narrative is replete with patronizing and hierarchical descriptions such as these.

A less contentious account of travels can be read in the autobiography of another Anglo-Irish woman, Clodagh Anson. Clodagh was born into an Anglo-Irish aristocratic family to John Henry de la Poer Beresford, 5th Marquis of Waterford and Lady Blanche Somerset, daughter of the 8th Duke of Beaufort. Although part of the Irish Gentry she was born in London at 30 Charles St., St. James' Square in a 'huge old house' as she describes it that her father had inherited from his uncle Lord John George Beresford, Primate of Ireland' (Anson, 1957, p. 12). On receiving the telegram that he had had a 'fine girl' her father replied with one word - 'Damn!'

After moving to several locations in the UK, the family moved back to Curraghmore, the family seat in 1886. Her life was one of typical privilege and her family set off for Egypt in 1891 for the first time.

She writes:

Susan went out by the long sea route with my father when we started for Egypt and I went across via Paris and Florence with Mother: we had a dahabeah on the Nile, and a little tug to tow it when the wind was not strong enough, which was a great luxury. The Charlie Balfours had a dahabeah on the Nile too that year, but had not arranged for a tug and so got frightfully stuck and never got beyond Luxor (Anson, pg. 114).

Lady Anson's entry for Egypt is strangely different from other Victorian travel narratives as it was not written with the aim of expanding on ethnographic knowledge. The prose deals predominantly with her family life, amusing anecdotes and lacks any insight into Egyptian life, or even ancient Egypt. It reads as a frivolous holiday account of a privileged girl.

She writes: 'we were out in Egypt the following winter 1893-4 too, so it is rather difficult to remember what happened which particular year, but I know that it was the second year that we travelled out there with the painter Rousoff'. That second year they made acquaintances with the writer Robert Hichens and John Cook and Lord Kitchener. She ends her description of Egypt by saying 'We got back to London at the end of April 1893, as we went on to Palestine after leaving Egypt and that summer the Duke of York and Princess May were married'. What follows in the rest of the chapter is a short story about visiting Princes Mary of Teck to view engagement presents and her shared embarrassment with her sister at the state of their 'two-year-old pink dresses'.

There is very little of substance in Clodagh's chapter on Egypt. T.H. James' (1993, p. 42) biography of Howard Carter describes Anon's text as 'dealing with her travels charmingly, but briefly'. The Marquis, her father, had old injuries from a hunting accident - Clodagh tells us that he 'adored Egypt [...] it really was a marvelous place from him as he used to be carried by sailors to all our picnics' (Anson, pg. 152), and as such he travelled with his doctor. It is this doctor that plays an amusing role in an anecdote involved Howard Carter.

The Waterford party visited Petrie's dig at Amarna during their travels. Petrie's discoveries had, as Drower (1985, p. 194) notes, 'spread quickly and visitors began to arrive...and almost all invited Petrie to dinner...Petrie had never before eaten so well...and lived so social a life in the wilderness'. Carter, who had enjoyed some of these feasts, suffered a nasty bout of illness and was treated by Lord Waterford's doctor who prescribed 'Valentine's mat juice, champagne and Tonic'.

It is not surprising that the female travellers described here are from the Anglo-Irish set. It was this privileged class that had the financial means to travel. Other notable Anglo-Irish women travelers include Lady Ethel Inchiquin, whose unpublished diaries on her two tours to Egypt in 1894 and 1935 I have just begun to examine, and her relative

Louisa Stansfield, who also wrote travel diaries. Perhaps for the next ASTENE conference!

#### Bibliography

- Anson, C. (1957). *Victorian Days*. London, The Richards Press.
- Drower, M.S. (1984). Flinders Petrie. *A Life in Archaeology*. London, Victor Gollancz Ltd.
- Foster, S. (2004). Colonialism and Gender in the East: Representations of the Harem in the Writings of Women Travellers. *The Yearbook of English Studies*, Vol. 34, Nineteenth-Century Travel Writing, pp. 6-17.
- Furniss, W. (1850). *Waraga or The Charms of The Nile*. New York, Baker & Scibner.
- James, T.G.H. (1992). *Howard Carter: The Path to Tutankhamun*. London., Tauris.
- Kelley, J. (2005). Increasingly "Imaginative Geographies": Excursions into Otherness, Fantasy, and Modernism in Early Twentieth-Century Women's Travel Writing. *Journal of Narrative Theory*, Vol. 35, No. 3 (Fall, 2005), pp. 357-372.
- Lee, E. (2004), 'Power, Marguerite Agnes (1815?-1867)', rev. Samantha Webb, Oxford Dictionary of National Biography, Oxford University Press, 2004 [http://0-www.oxforddnb.com.lib.exeter.ac.uk/view/article/22669, accessed 4 July 2017]
- MacGregory, A. (2015) *The Cobbe Cabinet of Curiosities: An Anglo-Irish Country House Museum*. Yale University Press.
- Martineau, H. (1848). *Eastern Life, Present and Past*. Lea and Blanchard.
- Power, M. A. (1861). *Arabian Days and Nights; or, Rays from the East*. London, Sampson Low, Son and Co.
- Power Cobbe, F. (1864). *The Cities of the Past*. London, Thübner & Co.
- Power Cobbe, F. (1894). *Life of Frances Power Cobbe by Herself Volume 1.*, Boston and New York: Houghton, Mifflin and Company. The Riverside Press, Cambridge.
- Rees, J. (2008). *Women on the Nile Writings of Harriet Martineau, Florence Nightingale and Amelia Edwards*. The American University in Cairo Press.
- Mitchel, S. (2004). *Frances Power Cobbe: Victorian Feminist, Journalist, Reformer*. London: University of Virginia Press.
- LoPatin-Lumms, N. (2006) *Victorian Periodicals Review*, Vol. 39, No. 1 (Spring, 2006), pp. 72-73.

Emmet Jackson

## Wilkie, Mehemet Ali Pacha, Turner, Bonomi and Lepsius: the Oriental connection

On a recent visit to Tate Britain I looked again at Turner's *'Peace – burial at Sea'*, a painting he exhibited at the Royal Academy in 1842 (Fig 1). The *'burial'* referred to was of his friend, the Scottish painter Sir David Wilkie who had died on-board ship on June 1, 1841 during his return journey from Egypt to England. Wilkie carried in his baggage the unfinished portrait of Mehemet Ali, Pacha of Egypt, also at Tate Britain.

As is common in many museums and galleries, the caption to *'Peace – burial at Sea'* is lacking in information. Returning home I tried to learn more about the ship Turner portrayed because looking closely at the painting it appeared to show a hybrid of sails, paddlewheels and a funnel puffing out smoke from coal-fired boilers. *'The Life of Sir David Wilkie'* by his friend Allan Cunningham (1843) helpfully gives the ship's name as the Oriental.

In 1841 Wilkie had been visiting Constantinople (Istanbul) at the request of Queen Victoria to paint a portrait of Sultan Abdülmejid, now at Kensington Palace. Unrest in the region and threats of plague limited where Wilkie could travel, but after many months he reached Alexandria, in Egypt, where he intended to board a ship heading for home. A steam packet named the Oriental had recently begun a monthly service to and from Southampton and Wilkie booked himself into Waghorn's Hotel in Alexandria to await its arrival.

Wilkie had time to kill, and in letters sent from Egypt and Malta to relatives and friends in England he describes an unexpected invitation to meet Mehemet Ali and being asked to paint his portrait (Fig 2):

4th May – We find the house of Mr Briggs very quiet here; it is conducted by Mr Green [agent for the owners of the Oriental] and Mr [Sydney] Terry [of Briggs & Co]. On our arrival, Mr Green informed me that he had mentioned me, with the object of my journey, to the Sovereign Pacha, Mehemet Ali, and that his Highness was desirous of seeing me. Accordingly, a day was fixed, and as I requested that Mr Woodburn [Wilkie's art dealer travelling companion] might also be presented, we got a carriage, and Mr Terry accompanied us on horseback, when we drove about two miles

out of Alexandria, to his summer residence; we found a fresh-looking garden, watered by the Nile, attached to the Palace, in which was an open chiouch [khiosk or kiosk], where the Pacha was seated. Mr Terry, after announcing us, took us through the garden, and presented us in proper form to his Highness. They informed him I had painted the Sultan, which he expressed a strong desire to see, but I said it was gone to England.

One result of the above interview was, that the Pacha laid his commands on me to paint his portrait, which, as we must wait nearly a fortnight here for The Oriental, I engaged to do, only that his Highness must allow me to finish it in England. This morning, as early as nine o'clock, Mr Woodburn and I repaired to the Palace, with easel, pencil, and colours: we were at once admitted to the Pacha, and I began the picture. He is a fine character, has a most pleasing manner, and picturesque appearance, and though friends said I would find him a restless sitter, it appeared quite the contrary; he gave me a sitting of two hours and a half; and from all I can see, the affair is his own doing, in order to have a portrait of himself; and I wish to make every exertion, that he may have cause to be satisfied.

5th May – He asked when? I said tomorrow morning; but that his Highness must sit in a room ... [as] I objected to the light; so we were taken to a large Turkish room in the palace ... and fixed nine o'clock to-morrow morning.

6th May – At nine o'clock attended the palace of the Pacha with Mr Woodburn, taking with us a panel, easel, and colours, to begin a portrait of the Pacha, by command of his Highness: were immediately admitted ... Here we first saw him, sitting upon a divan, most picturesque; but, as I thought to European eyes this wanted dignity, he was placed upon a large elbow chair. He speaks only Turkish, and could address me only through the interpreter. After beginning, he came round to look. What I tried most was an agreeable likeness; and though his attendants hinted things to me, I watched his manner after he had seen it; and, finding him then always cheerful, I knew better than they did what he thought, and that he was pleased.

8th May – Went with Mr Woodburn to palace with colours: immediately admitted. Had sitting of upwards of two hours: advanced the head greatly; returned about twelve o'clock.

10th May – Had sitting of the Pacha: painted in the hands, dress, and sword.

11th May – Had the concluding sitting of his Highness Mehemet Ali. I painted on the head, which, with glazings, I carried as far as I could. He looked at it occasionally himself, and said he thought I had made it too young for him. I answered, that I was positive it was not so. He thought the marks in the brow and round the eyes ought to be made stronger; but I requested it to be explained to him that I did not want to paint minute details, but the expression of the face. He seemed satisfied; and I went on with a long sitting, in which I made a change in the legs that was thought a great improvement. ... I requested to know if I had his leave to make a copy of it in England, for myself or for any other person who might want it; to which he consented. I then took leave, much satisfied with the time, attention, and politeness he had been pleased to give me during this affair. I am greatly pleased that I am able to take to England such a representation of this extraordinary man. Made a drawing from it, to leave with the Pacha. The original I am to finish in London, to be sent to his Highness through the house of Messrs Briggs and Co.

The Oriental arrived in Alexandria, and packing up the unfinished painting with his other baggage, Wilkie went on-board. As the journey time to Malta was normally four days and that he sent letters from Valletta dated 27 May, he probably left Egypt on 23 May. The journey to Gibraltar usually took another four days and it was after leaving Malta that Wilkie fell ill with stomach pains. He died soon after the Oriental left Gibraltar heading for England. Returning to port, the authorities would not permit his body to be taken ashore for burial fearing it might be carrying a plague.

William Gerry, surgeon of the Oriental, recorded this account in the ship's Log Book on 1 June 1841, while at anchor in Gibraltar Bay:

Sir David Wilkie, aged 56 years, and apparently greatly impaired in constitution, came on board at Alexandria. On the voyage to Malta he suffered occasionally from affections of the stomach, but took no medicine, and appeared and expressed himself as having improved in his general health on the voyage. Whilst at Malta he indulged imprudently in drinking iced lemonade, and in eating fruit, and complained afterwards of

uneasiness at stomach, with deranged bowels; by the aid of an emetic and aperient medicine, he gradually began to get rid of these ailments, was yesterday evening on deck, and appeared to have almost quite shaken off his illness. On going to his cabin this morning to pay him my usual visit, I found him incoherent in his manner of expressing himself; he became shortly afterwards nearly comatose; apprehended imperfectly what was said to him, and could not give distinct answers to questions put to him; the pulse was rapid, indistinct, and easily compressible; the breathing stertorous; the eyes suffused, and apparently insensible to strong light: a blister was applied to the nape of the neck; diffusible stimuli were administered, but without relief. In this state he continued, but gradually sinking, till about eleven o'clock, when he expired without a struggle.

The Oriental's Log Book also recorded the following details:-

Tuesday, June 1. 1841. 8.00 am. Sir David Wilkie suddenly worse.  
10.30 am—Received mails aboard, and at 10.45 anchor up. Full speed.  
11.10 am—Sir David Wilkie expired.  
11.15 am—Put back, to ask permission to land the body.  
11.45 am—Anchored.  
12 midnight—Fine clear weather. The authorities would not allow the body to be landed. Carpenter making a coffin.  
12.30 am—Anchor up. Full speed.  
8.30. pm—(Wednesday, June 2) In lat. 36. 20. and long. 6. 42. stopped engines, and committed to the deep the body of Sir David Wilkie. Burial service performed by the Rev James Vaughan, Rector of Wroxall near Bath.

Having established that the ship in Turner's painting should be the Oriental, I remembered this was not the first time I had seen the name. A search among transcribed manuscript letters and journals on my computer revealed the answer. On 2 September 1842 Joseph Bonomi wrote a letter to Robert Hay using the Oriental Steam Packet as his address.

Bonomi's letter to Hay was mailed in Southampton on the day he began his journey to Egypt with Karl Richard Lepsius and the Prussian Expedition of 1842-45. To his family's annoyance, Bonomi had left a secure job at the British Museum without asking if he would be paid (although in Egypt, Lepsius did

pay Bonomi's expenses and when parting company in Cairo in August 1843 he also gave him a 'fine sword' and 60 Dollars in Turkish currency). In a letter dated 6 September 1842 to his sister Justina from the Oriental (mailed in Malta), Bonomi confirms his haste and enthusiasm for visiting Egypt once again – in what his family jokingly called 'Joseph's flight into Egypt':

No doubt you were surprised to find me without notice or advice, about to undertake a long journey. I had the courage to resist former attempts to induce me to go to Egypt, but this one has something so much more promising about it that on Monday 29th (August) I made up my mind to go leaving myself only two days to prepare for on Wednesday at 3 o'clock we left London for Southampton.

In fact, Bonomi had joined the Prussian Expedition two days after an invitation from Baron Bunsen, then living in London as the Plenipotentiary and Envoy Extraordinary of His Majesty Frederic William IV of Prussia to the Court of St James. Although Bonomi and Lepsius were known to each other through correspondence, Bunsen hoped they might benefit from a chance meeting at the British Museum, having arranged a visit there so Lepsius could view the Egyptian collections before setting off on his Expedition.

At 3 o'clock in the afternoon of 31 August, Bonomi left Vauxhall Station, London, for the 3-hour journey by train to Southampton travelling with Lepsius, Max Weidenbach a German artist, James William Wild [an architect who in 1878 followed Bonomi as curator of the Soane Museum], and Bunsen. Reaching Southampton they took their luggage by small boat out to the Oriental and afterwards went to the Dolphin Inn on the High Street to spend their last night ashore. Next morning, 1 September, Bonomi wrote to his friend, Frederick Oldfield Ward, saying he had travelled to Southampton the day before and that '*this morning he had discovered he had left his portmanteau on Vauxhall Station platform*'. Bonomi asked Ward to enquire '*whether the portmanteau had been returned to the Prussian Embassy*'. In his excitement at the thought of visiting Egypt again Bonomi had forgotten to put his baggage on the train in London and never saw any of it again – which accounts for him wearing oriental costume in the group portrait of the Prussian Expedition standing atop Khufu's pyramid (Fig 3). On 1 September Bunsen set off by train for London as Bonomi,

Lepsius and the others were rowed out to their first class cabins aboard ship [Weidenbach records each ticket cost £46]. A cannon shot at 8 am next morning signalled the departure of the Oriental for Alexandria under the command of Captain John Soy.

Lepsius gives a flavour of the journey in his 'Letters from Egypt, Ethiopia, and the peninsula of Sinai' (1853):

*5th of September, 1842.*

At length, everything was purchased, provided, and packed, and we had bid farewell to our friends. Bunsen alone, with his usual kindness, and unwearied friendship, accompanied us as far as Southampton, the place of our embarkation, where we spent the evening together.

... I reached the harbour, and entered the narrow ... wooden house of the monotonous wilderness of the ocean. All at once there was nothing more to provide and to hasten; the long row of more than thirty chests of our baggage had vanished piece by piece into the dark hold of the ship; our cabins required no arrangement, for they could scarcely contain more than our own persons.

... We started from Southampton on the 1st September, about ten o'clock in the morning. The wind was against us, and therefore we did not reach Falmouth till twenty-four hours afterwards, where our ship waited for the London mail, to take in the letters. We remained several hours at anchor there, in a charming bay; an old castle is situated at the entrance on either side, while in the background the town forms an extremely picturesque group. About three o'clock we again put to sea, and as there was a side-wind, it caused much sea-sickness among our party. I consider myself fortunate, that even on the most stormy voyages I have never been in this disagreeable condition, which nevertheless has something comic in it for those who are not suffering.

... The following day we reached the Bay of Biscay, and with difficulty cut through the long and deep waves, which rolled out from the distant coast. On the morning of the 4th instant, Sunday, very few appeared at breakfast. About eleven o'clock, in spite of the violent motion, we assembled for divine service. ... About four o'clock we saw the Spanish coast for the first time, in faint, misty outline. The nearer we approached it the waves gradually fell, for the wind blew off shore. Air,

sky, and sea were incomparably beautiful. Cape Finisterre, and the adjoining headlands, became more clear. We descried several small sailing vessels along the coast; and all kinds of sea-fowl swarmed round the ship. By degrees, the whole company, even the ladies, collected on deck. The sea became as smooth as the clearest mirror, and we kept the Spanish coast in sight the whole afternoon. The sun descended magnificently into the sea; the evening star was soon followed by the whole host of the heavenly stars, and a glorious night wrapt around us.

But now the most splendid spectacle presented itself that I have ever seen at sea. The ocean began to lighten up, all the crests of the breaking waves glowed with an emerald-green fire, and a brilliant greenish-white waterfall fell from the paddlewheels of the vessel, which left in its long wake a broad, light streak in the dark sea. The sides of the vessel, and our downward gazing faces, were lighted up as bright as moonlight, and I was able to read print without any difficulty by this water-fire.

*Alexandria, the 23rd of September, 1842.*

I put my last letter into the post in Gibraltar, on the 7th September, where we employed the few hours which were granted us in viewing the citadel. The African continent lay before us, a light streak on the horizon. Beneath me, apes were clambering on the rocks, the only ones in Europe which live in a wild state, and on that account they are left unmolested. In Malta, which we reached on the 11th September, we found the painter [Johann] Frey, from Basle, whom I had known at Rome. He told me first, by word of mouth, that he desired to join in the expedition, and had arrived some days before from Naples. We were compelled to wait nearly three days for the post from Marseilles. This gave us at least an opportunity to visit the wonders of the island; namely, the gigantic buildings discovered, a few years back, near La Valetta, and to make some purchases.

... On our arrival, on the 18th September (in Alexandria), we found [Ernst] Erbkam, Ernest Weidenbach, and [Carl] Franke, already here. They had been waiting for us several days.

As the first combined sail and steam packet taking passengers and mail between England and Egypt beginning in September 1840, what more is known about the Oriental? The ship was originally built in 1839 for a proposed Liverpool to New York route

at a cost of £75,000 – 'the purchase price of a small estate'. It was originally to have been named United States but to win a government contract to carry mail on the first part of a journey to India, the ship's owners, The Oriental Steamship Company (more recently known as P&O) renamed it the Oriental. The steam packet left Southampton on the first day of each month, with the journey to Gibraltar taking 5 days, to Malta 9 days, and to Alexandria 13 days. Passengers spent a further 7 hours in smaller tract-boats on the Mahmoudieh Canal and river Nile to reach Cairo with many continuing overland in carriages or by camel, horse and donkey, to Suez to embark on another ship for India.

A reader's letter in the Penny Mechanic and Chemist for 30 January 1841 gave the dimensions of the Oriental:

Length from stem to stern 235 ft; Ditto of keel 215 ft; Breadth, including the paddle-boxes, 60 ft. 1673 tons.

Depth of hold 38 ft 6 in; Height between decks 7 ft 6 in. Length of saloon 70 ft; Breadth of ditto 42 ft.

The *London Saturday Journal* for 9 April 1842 provided a detailed description and illustration (Fig 4):

She is of an universally admitted beautiful model, and constructed throughout, without regard to trouble or expense, of the choicest materials; and on the most improved principles, to insure swiftness with the greatest strength and security. Mr Wilson, the builder [of Liverpool], has, indeed, in this instance, further confirmed his title to the appellation of one of the first builders in England; for, if we look to the fine proportions of the Oriental, her fastenings, and her large body, within an apparently small compass, we know of no vessel that approaches her. She has a handsome figurehead, and an emblematically carved stern, and looks beautiful on the water. On going on board, the visitor is first struck by the Deck Accommodations. These are most extensive: large as is the vessel, no space has been lost, and no single department cramped or confined.

[...] The Spar Deck, (or upper deck) affords an uninterrupted promenade, 200 feet in length. ... The only building on the spar-deck is a neat structure close aft, fronted by a small colonnade of Ionic columns. Here are two commodious smoking-rooms, each with windows on three sides, commanding extensive views, and so

arranged as not to interfere with the helmsman, who is, in fact, boxed in a comfortable room in the centre, so that his attention cannot be distracted by intercourse with the passengers.

[...]The principal Fore Cabin is very superior for first-class passengers. There is a private stateroom attached, also a berth for the surgeon, and another for the Admiralty Agent. ... The Lower After Cabins, which are under the Saloon, are different in design from anything yet afloat. Air and light are copiously admitted, commodious rooms are secured, and the dormitories or berths are amidships; so that the rolling, if any, is scarcely perceptible; and the rush of the water against the vessel's side, is not, as in the usual plan, heard close to the ear. A wide well-lighted passage or lobby across the ship, terminating in a staircase, on the larboard side, leads from the Saloon, and also from the main-deck, to these apartments; as well as a staircase near the stern. A double range of sleeping-rooms occupies the middle. The space between them and the vessel's side is formed on one side into a Tea-room, and on the other into an equally spacious Lounge Dining room, with a central communicating passage between.

[...] Adjoining the Tea-room there is a Ladies' Retiring-room, handsomely panelled with mirrors. [...]The Saloon is a most splendid apartment, 70 feet in length by 21 feet in width. The style is Grecian: on each side and at the fore end, are Ionic columns, supporting the beams of the roof. Between these, the walls of the room are panelled in papier-mâché, of a bright straw colour, and simply but beautifully ornamented with a light filigree scroll; this, as well as the general painting and decoration of the ship, is the work of Mr Goore. In the middle of the Saloon, stands a handsome rosewood sideboard, topped and edged with marble, so as to prevent articles placed on it from rolling off. On each side of it are handsome bookcases to correspond; and at the back is a large mirror. Four mahogany tables, forming two rows, run longitudinally along the room, with sofa seats. These will accommodate 120 persons at dinner.

The description suggests Lepsius' comment about the cabins being unable 'to contain more than our own persons' may not be a true reflection of the on-board comforts available to passengers and crew. Lepsius may also not have been aware of the Oriental's less obvious features. At short notice, four 68 pounder swivel guns and broadside guns could

be fitted to create a formidable war steamer. This was part of a British government plan to offer mail service contracts to private companies that would build easily convertible vessels to form a naval flotilla without putting the country to the expense (an early version of a Private Finance Initiative?). Thus, a fleet of twenty steamers were always at the command of government when their services were needed. As a troop-ship, the Oriental could convey one thousand men with comfort from England to the Mediterranean or, in assisting the operations of an army two thousand might be put on-board. In 1857 the Oriental was used as a troopship for the Persian Campaign, and in 1860 as a troopship for the Anglo-French expedition to China, before being anchored off Bombay for use as a store-ship. Soon after, the Oriental was sold in Bombay to a local company and stripped of machinery before finally being broken up in Hong Kong.

While it has been possible to show the Oriental on which Sir David Wilkie died is the same ship that a year later carried Lepsius, Bonomi and the Prussian Expedition to Egypt, and the vessel painted by Turner being a good match for the description in the London Saturday Journal – there remains an unanswered question about *Peace – burial at sea*. Did Turner travel to Southampton to sketch the Oriental, did he rely on a drawing provided by a friend, or did he make use of the illustration in the London Saturday Journal?

It is known the Oriental was only at Southampton for one or two days to load cargo, coal and passengers prior to leaving for Egypt on the first day of each month. It is known Wilkie died on 1 June 1841 (which suggests the Oriental was behind schedule and the reason for a quick burial at sea) and Turner exhibited his painting in July 1842. Turner, therefore, had only 12 opportunities to visit Southampton and make a sketch of the Oriental.

However, during the period 1841-42 Turner spent some of his time travelling in Europe, and there is no record of his visiting Southampton to make a sketch of the Oriental. Nor did Turner visit Falmouth where the Oriental normally anchored to collect the mail from London. Also there is no record in those years of Turner visiting Gibraltar or Malta, the only ports of call on the route of the Oriental between Southampton and Alexandria.

The accuracy of the Oriental as painted in *Peace – burial at sea*, raises the question of whether Turner

relied on a sketch provided by a friend or made use of the illustration from the London Saturday Journal for 9 April 1842 as a guide for its appearance. If the latter it would suggest the painting was probably created in the three months before it was exhibited at the Royal Academy in July 1842 – along with its companion *War – the exile and the rock limpet*. Interestingly, Turner shows the Oriental sitting high in the water rather than being fully loaded,



Fig 1. *Peace – burial at sea* by J M W Turner, exhibited at the Royal Academy 1842. [Interestingly, this appears to show the vessel higher in the water, suggesting it may have been at Southampton after the cargo had been removed and the passengers disembarked and before reloading with coal, cargo, food and passengers. Perhaps this is a metaphor for the load being lightened after the body of Wilkie had been buried at sea.]

as it would have been at Gibraltar, but this may be a metaphor used by Turner to suggest that Wilkie's body had left the ship.

Wilkie's portraits of the Sultan and the Pacha, and Turner's *Peace – burial at sea* were shown at the same Royal Academy exhibition in July 1842 – two months before Lepsius and Bonomi set off for Egypt and their own brief encounter with Mehemet Ali.



Fig 2. *Meimet Ali Pasha* by Sir David Wilkie, exhibited at the Royal Academy 1842. [The painting appears to be more finished than Wilkie describes in his letters. This suggests he continued working on the painting after the last sitting and while waiting for the Oriental to arrive at Alexandria.]



Fig 3. Joseph Bonomi (cropped from Johann Frey's drawing of the Prussian expedition on top of Khufu's pyramid on October 15, 1842).



Fig 4. The Oriental steam packet as illustrated in the London Saturday Journal for 9 April 1842

## Edward Joshua Cooper: Travels and Graffiti

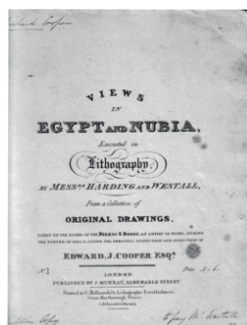


Edward Joshua Cooper, Born 1 May 1798, was an Irish landowner, politician, astronomer and traveller, from Markree Castle in County Sligo.

He was the son of Edward Synge Cooper (1762-1830) and Ann, daughter of Henry Vansittart, Governor of Bengal. Cooper's first marriage was to Sophia L'Estrange, daughter of Colonel Henry Peisley L'Estrange of Moystown, Cloghan, County Offaly. His second wife was Sarah Frances Wynne, daughter of Owen Wynne MP of Hazelwood House, Sligo, and his second marriage produced five daughters. Cooper died on 28 April 1863 (64 aged), and is buried in a vault of the Church of Ireland in Ballisodare.

His early travels took him to the Mediterranean and Egypt, then eastward to Turkey and Persia. In 1824-1825 he crossed Denmark, Sweden, and Norway, as far as the North Cape.

He ascended the Nile as far as the second cataract in the winter of 1820-1, and brought home with him the materials of a volume entitled *Views in Egypt and Nubia*, printed for private circulation at London in 1824. A set of lithographs were produced for the publication from drawings by S. Bossi, a Roman artist engaged by Cooper for the journey.



I was lucky that I was able to obtain the Volumes One and Two of his booklets, and some of the prints are reproduced here. The first is a portrait of Hajji Ali, dragoman and the second is the Temple of Dabode. This temple was dismantled in 1960-61 and in 1968 presented to Spain; since 1970 it has adorned one of the parks of Madrid.

1 PORTRAIT OF HAJJĪ ALI. DRAGOMAN.  
2 VIEW OF THE TEMPLE AND PROPYLA OF DABODE.



**His graffiti**  
**COOPER, E. J. (1824 Edward Joshua C. MP FRS)**

A reference to Cooper's graffiti on the temple of Abu Simbel is included in J.A. St. John's *Egypt and Mohammed Ali* (p. 479)

### Selected bibliography

- Morris L. Bierbrier, *Who was Who in Egyptology*, Egypt Exploration Society, London 2012, p. 130
- Richard Hill, *A Biographical Dictionary of the Sudan*, Psychology Press, London 1967, p. 104
- H.H. Prince Ibrahim-Hilmy, *The Literature of Egypt and the Soudan*, London 1886, Digital Library of India. p. 143
- James Augustus St. John, *Egypt and Mohammed Ali*, 1834, Volume I. London: Longman, Rees, Orme, Brown, Green & Longman
- Wikipedia
- The History of Parliament [www.historyofparliamentonline.org](http://www.historyofparliamentonline.org)

Roger O. De Keersmaecker.

## QUERIES AND REPLIES

We have one query in from Stacey Anne Bagdi who is looking for 'a list of people who boarded the 1900-1901 Thomas Cook trip to Egypt'. The Thomas Cook Archives have not been able to provide information so advice from ASTENE members is welcome! Replies to editor.

## RESEARCH RESOURCES

We have previously directed ASTENE members to Andrew Humphreys' wonderful website *Egypt in the Golden Age of Travel* (originally *Grand Hotels of Egypt*), but it is worth revisiting for the numerous interesting entries since posted by Humphreys on a monthly basis. The website is both based on, and an extension of, Humphreys' two books, *Grand Hotels of Egypt and On the Nile in the Golden Age of Travel* (both published by AUC Press).

There is a long list of categories that visitors can browse through, including 'Egyptomania', 'Nile Steamers', 'Shepherds' and 'Travellers' Tales', and Humphreys' research is both meticulous and fascinating, usually accompanied by a selection of photos and/or images, and often featuring an array of famous characters.

Recent articles focus on a range of topics, from Gore Vidal's visit to Egypt in 1948, to the First Aviation Meet in Africa at Heliopolis in 1910, which led to the creation of the Egyptian Aero Club. The most recent post focuses on the history of the Nile Hilton.

A recent post entitled 'The Winter Palace and Luxor Hotel: a case of mistaken identity?' discusses the often-incorrect conflation of the two hotels. Humphreys states that 'the website for the Winter Palace says the hotel opened in 1886', and indeed, this date is 'commemorated in the name of the hotel's high-end French 1886 Restaurant' (some ASTENE members may have been lucky enough – or not – to dine there!). It was in fact the Luxor Hotel that opened in 1886, while the Winter Palace did not in fact open until 1907. The evidence is incontrovertible says

Humphreys: 'There's no doubt about it: the *Egyptian Gazette* of Saturday 19 January 1907 describes the inaugural party that took place with a lunch in the Valley of the Kings followed by congratulatory speeches and the distribution of meat to the gangs of workers who had laboured on the building.'

Humphreys goes on to explain the history of The Luxor Hotel, listing some notable visitors, including Howard Carter and the Bensons. Some ASTENE members might know of EF Benson, author of the quirky *Mapp and Lucia* novels (which I would highly recommend to anyone who has not read them!). EF Benson was brother to Margaret, 'who was an archaeologist and who, in 1895-97, had a concession to excavate the Temple of Mut at Karnak; brother, Fred, who was also a trained archaeologist with field experience in Greece, came out to help'.

Humphreys writes: The Luxor Hotel was the Benson's residence and where they spent their evenings playing games of cards and charades. It's also where Margaret was treated for a near fatal case of pleurisy by the hotel doctor who had to tap the fluid around her lungs – not an operation you'd want carried out in your double with river view even today. Fred later used the hotel as a setting in a novel of the supernatural called *The Image in the Sand*, published in 1905'.

This is just one of many interesting and varied tidbits on the website. Enjoy browsing! See [www.grandhotelsegypt.com](http://www.grandhotelsegypt.com)

Cathy McGlynn





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

# Western Perceptions of Ancient Egypt

Saturday 22 September 2018

**Chaired by: Dr Aidan Dodson, FSA,**

*Senior Research Fellow, Department of Anthropology & Archaeology, University of Bristol*

Astene are pleased to present an Autumn Study Day, to be held at BRLSI (Bath Royal Literary & Scientific Institution) in the beautiful Georgian city of Bath. The programme will be suitable for both Egyptology enthusiasts and those with a general interest in Art.



The day will trace the depiction of Ancient Egypt through the ages, by looking at the artists charged with portraying this exotic land and introducing Egypt to the Western world.

First we examine the opening up of Egypt with Napoleon's Campaign and study the work of Vivant Denon, who accompanied Napoleon, and depicted Egypt so vividly in his art.

After a break for coffee, Briony Llewellyn will look at Victorian Orientalist painter David Roberts, who showed the ancient monuments in a contemporary setting with his beautiful paintings.

After lunch, we consider the work of Norman and Nina de Garis Davies. Nina is acknowledged as the leading 19th century exponent in recording the ancient tombs.

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	'Vivant Denon and the Opening up of Egypt'- <b>Speaker - Lee Young</b>
11.15am	Coffee
11.45am	David Roberts and Ancient Egypt: Observation & Interpretation'- <b>Speaker - Briony Llewellyn</b>
12.45pm	Lunch please make your own arrangements, there are many opportunities for refreshment nearby
2pm	Capturing Egyptian Art: Norman & Nina de Garis Davies'- <b>Speaker - Dr Nigel Strudwick</b>
3pm	Tea
3.30pm	'No Spectacle Ever Like It: Egyptian History on Screen'- <b>Speaker - John J Johnson</b>
4.30pm	Questions and discussion
5pm	Close

The cost of the day will be £35 for Astene members and £40 for non-members.  
To book tickets please use the application form overleaf.



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

# Western Perceptions of Ancient Egypt

Saturday 22 September 2018



## Application for tickets

**£40 for non Astene members**

**£35 for Astene members**

Please reserve ..... tickets.

I enclose a cheque payable to 'Astene' for £ .....

**Please tick ✓ one box**

Please email my joining instructions

OR Please post my tickets (I enclose a S.A.E.)

Name(s):

Astene membership No:

Email:

Tel. No:

**Please mail to:**

**Mrs Lee Young, Astene, Santis, Bathwick Hill, Bath BA2 6EX.**

Email: lee@carletonlee.co.uk

Website: www.astene.org.uk

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

**Honorary President:** Dr Jaromir Malek

**Honorary Vice-Presidents:**

Dr Elizabeth French

Professor Malcolm Wagstaff

**Executive Committee 2017–2018**

**Chairman**

Neil Cooke FRGS  
Holly Cottage  
4 Church Street  
Old Catton  
Norfolk  
NR6 7DS  
chairman@astene.org.uk

**Secretary**

Dr Hana Navratilova  
enquiries@astene.org.uk

**Treasurer**

Dr Janet Starkey  
treasurer@astene.org.uk

**Membership Secretary**

Carey Cowham  
membershipastene@gmail.com  
cbjcowham@hotmail.com

**Bulletin Editor**

Dr. Cathy McGlynn  
bulletin@astene.org.uk

**Book Reviews Editor**

Dr Lucy Pollard  
lucypetica@gmail.com

**Website and Newsletter Editors**

Emmet Jackson  
Tessa Barber (Assistant Editor)  
web@astene.org.uk

**Events Coordinator**

Dr. Jacke Philips

**Committee Members**

Dr Morris Bierbrier  
John Chapman  
Lee Young

---

Registered with the Charity Commission  
of England and Wales, no. 1067157  
www.astene.org.uk  
enquiries@astene.org.uk

Membership correspondence to:  
membership@astene.org.uk

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.

Registered with the Charity Commission of England and Wales, no. 1067157

ISSN: 1461-4316

Bulletin 75