

ASTENE

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

BULLETIN



NOTES AND QUERIES

NUMBER 48 : SUMMER 2011

Bulletin : Notes and Queries

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Bulletin 49 : Autumn 2011

Submissions for the next *Bulletin* must be received by **15 September 2011**. We welcome articles, queries, replies and other related matters from members and interested readers. Please send contributions to the Guest Editor, Robert Morkot (address details inside back cover).

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and further details: www.astene.org.uk.

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The Studio
30 College Lane
London NW5 1BJ
or by email to membership@astene.org.uk.

ASTENE NEWS AND EVENTS

Ninth Biennial ASTENE Conference, 15–18 July 2011

This summer's conference will be held at St Anne's College, Woodstock Road, Oxford, UK.

From the Chairman, Robert Morkot

We are pleased that on Friday evening Dr Philip Mansel will be delivering the keynote address: 'Alexandria and Mohammed Ali: the Creation of a Cosmopolis, 1805–49'.

The ASTENE AGM will be held on Sunday, 17 July, at 2.00 pm. Two of the important items for discussion will be the incorporation of the Association and updating of the constitution. These will not be processes that fundamentally alter the character of ASTENE or affect its workings; they are there to safeguard the Association and its members, and to conform to recent new legislation and recommendations of the Charities Commission.

Conference Programme, from Deb Manley

The programme for this year's conference brings to our attention an amazing new set of subjects. The list goes from collections to the interpretation of artists' work; from a mid-19th century family holiday in Greece to a princess on the Nile; from how the Egyptian monuments changed in the 19th and 20th centuries to Saharan exploration. For the first time there are papers on Bishop Michael Russell, George Hoskins, Lady Kavanagh, the Lushingtons, Mary Whateley, J.D.S. Pendlebury, David Roberts' mistake, facing the plague and Turkish interpretations of Paris.

Members will be coming from England and Ireland, Belgium and Czechoslovakia, Germany and Egypt, Turkey, the United States and elsewhere. Amelia Edwards' drawings and paintings will be on display in nearby Somerville College, and early birds will have time to visit the exhibition during the registration period. Watch out for the mystery guest at dinner on Saturday night.

See the full programme on the ASTENE website (www.astene.org.uk).

Also in Oxford

Some members may wish to stay on in Oxford after the close of the conference to visit some of the University's great museums: the Ashmolean, with its Alexander exhibition; the History of Science Museum in Broad Street; the exhibition about the King James Bible at the Bodleian Library; and the Pitt Rivers Museum, behind the Museum of Natural History (open 10.00–4.30 Friday and 12.00–4.30 on Monday).

This last has a strong link with our region, for according to the *Friends of the Pitt Rivers Museum Newsletter* (no. 71, June 2011) its founder, General Pitt Rivers, served around the Black Sea during the Crimean War, and in 1881 went to Egypt as a Cook's tourist. There, in the shadow of the pyramids, he met the young Flinders Petrie, in Egypt for the first time, undertaking a survey of the monuments on the Giza Plateau. They met again back in England and also corresponded.



St Anne's College, Oxford University

Beyond the Grand Tour: ASTENE Trip to Turkey, 8–17 September 2011

Elisabeth Woodthorpe confirms that all arrangements are in place with McCabes for the planned trip to Turkey. 22 people are signed up to join Brian Taylor, leading us 'beyond the Grand Tour' to Istanbul, Izmir and surrounding areas. Remember that final payment will be due on 12 July 2011.

An Intrepid and Engaging Lady: Reminiscences of Dr Brenda Moon

Malcolm Wagstaff remembers a conversation at the Southampton Conference (2007) when another delegate remarked that it must be unusual, if not unique, for two sisters to appear on the same page of *Who's Who*. Brenda Moon was indeed unique, and her sister Mary an equally distinguished scholar. One was a leader in Library Science (as it is now probably called) and the other in the field of women's education. Brenda also published bibliographies of Mycenaean civilisation and, most significantly for ASTENE members, a biography of Amelia Edwards, *More Usefully Employed* (2006), which evolved from her doctoral thesis at Hull (2002).

Readers of Brenda's obituary in *The Guardian* (31 March 2011) will have recognised the assessment of Brenda as a 'woman who cared about others and was always gentle and supportive'. Her selflessness led her once to attend an ASTENE meeting she had promised to chair when she should really have been at A&E following an accident on her travels.

Indeed, the overall impression that emerges from ASTENE members' reminiscences about Brenda Moon is that she supported ASTENE whole-heartedly and faithfully attended trips, Rewley House study days and outings, sometimes when few other people showed up. Brian Taylor commented: 'She was an engaging personality and an excellent and lively speaker. Her talks were always well-researched, very interesting, informative and not to be missed! She wore her academic prowess lightly, was invariably very 'plucky' and nothing seemed to deter her from doing what she wanted to do.'

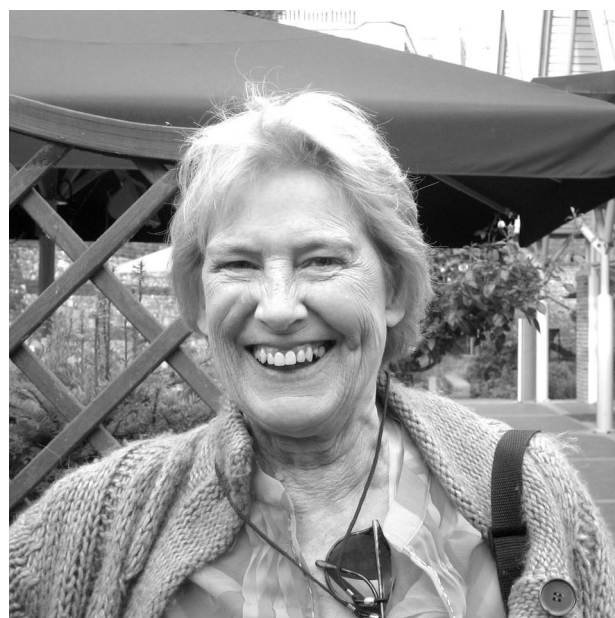
Many ASTENE members remember Brenda and her sister Mary from the *dahabiya* trip in November 2008. Elisabeth Woodthorpe said: 'Brenda (who was then 77) participated in everything on the trip on the Nile. In spite of some disability following hip surgery she was fiercely independent and quite intrepid. On Philip

Sadgrove's Manchester day out Brenda gamely hopped onto the pillion of another participant's mobility scooter to speed up progress to the designated restaurant.'

To Brenda the last word: even as she was sick in bed choosing the hymns for her funeral service she had kind thoughts for the vicar who would have to conduct the service.

Dr Alix Wilkinson

Following on from the personal reminiscences in the Spring Bulletin (no. 47) of Alix Wilkinson, former ASTENE Secretary, by Yvonne Neville-Rolfe and Pauline Wickham, we add here a photograph of Alix taken by Yvonne Neville-Rolfe at the Southampton conference, July 2007. She will be much missed.



ASTENE Email Addresses

Members will notice that the Executive Committee has now activated additional email addresses on the ASTENE website, which are listed on the inside back page of this bulletin. This has the advantage that contact addresses on the website do not have to be changed when the incumbent office-holder changes. In these days of internet piracy it will also protect the private email addresses of Association officers, though anyone among friends can continue to use these.

OTHER NEWS AND EVENTS

Museums and Exhibitions

Tents, Camels, Textiles of Saudi Arabia and More

This exhibition of Bedouin weaving shows pieces acquired by Joy and Robert Hilden between 1982 and 1994 in Saudi Arabia and nearby countries. Joy Hilden says, 'I simply loved the pieces I saw and wanted them. Then I began to realize that they were being sold because the owner had abandoned the nomadic life. It became clear not only that nomadism was dying out but that the techniques of spinning, dyeing and weaving were falling by the wayside as well.'

Mills Building, 220 Montgomery Street, San Francisco. Until 29 July 2011.

Trade Goods and Souvenirs: Islamic Art from the Rijksmuseum, Amsterdam

Trade Goods and Souvenirs presents more than 170 works of art ranging from opulent ceramic vessels from medieval Iran to rare textiles from Spain and miniatures from Iran and India. The Amsterdam collection is complemented by pre-Islamic art from the National Museum of Antiquities in Leiden, which demonstrates how much the Islamic tradition inherited from classical antiquity and the Byzantine and Sassanian Empires without diminishing the originality and uniqueness of the Islamic art.

Rijksmuseum van Oudheden, Leiden, Netherlands. Until 4 September 2011.

Typecast: Flinders Petrie and Francis Galton

In 1886, Francis Galton commissioned Flinders Petrie to take photographs of different 'racial types' among enemies of the ancient Egyptian civilisation. This was part of Galton's project of skull measurement and research into racial difference. The exhibition displays some of the photographs and explores their contentious legacies, examining the impact of racial theory on archaeology. The photographs and information will change throughout the exhibition.

Petrie Museum, London. 1.00–5.00 pm until 22 December 2011. Email: events.petrie@ucl.ac.uk .

Alexander and the Greeks in Egypt: More Than Trade and Sex

Follow in the steps of Alexander the Great and the Greeks in Egypt. This trail explores why there have been so many recent exhibitions re-evaluating Alexander's life (the Hermitage, Amsterdam and the Ashmolean, for example). Find out how Greek culture became Egyptian with a twist and the impact of Egypt on Greece, in particular on Macedonia.

Petrie Museum of Egyptian Archaeology, London. Thursday, 7 July 2011, 5.00–8.00 pm. Email: events.petrie@ucl.ac.uk .

Imaginary Visions of the Land on the Nile from the Biedermeier Era

At the beginning of the 19th century Norbert Bittner constructed a fictitious journey across Egypt in 56 views—without ever having set foot in the country himself. Bittner's watercolours attest to the great interest shown by Europe and the 'Egyptomania' that swept the upper echelons of European society after 1809.

Liechtenstein Museum, Vienna. Entrance fee €4. Until 20 September 2011.

Lawrence of Arabia: Genesis of a Myth

This multi-media exhibition takes a critical look at T. E. Lawrence as a figure in contemporary history, examining both the hero of a modern myth and the mythmaking mechanism. The show takes visitors on a journey to the Middle East in the early 20th century, highlighting the roots of a political conflict that is still a major influence on the current situation in the region today. The exhibits include photographs, watercolours and magic lantern slides illustrating the west's stereotypical representation of the Middle East. The exhibition is complemented by *Desert Images*, by Cologne photographer Boris Becker (not the tennis player) taken in 2010 on a journey to places in Syria and Jordan associated with Lawrence. The photographs start in Aqaba on the Red Sea and end in Damascus in Syria.

Rautenstrauch-Joest-Museum, Cologne. Until 11 September 2011. Further Information: www.museen-koeln.de .

Impressions from Afar at the Istanbul Research Institute

The work of Clara and Luigi Mayer has always stood apart from that of other, more famous orientalist painters. Their work has a lightness of touch, a clarity and strong and charming individuality. Luigi Mayer first travelled to the Ottoman Empire in 1776, as a close friend of Robert Ainslie, British Ambassador to the Sublime Porte. (Watch out for Dr Brian Taylor's paper at the forthcoming ASTENE conference on this very subject.) Joining Ainslie's archaeological expeditions across Anatolia, Mayer was furnished with ample material for his delicate paintings. Many of the Mayers' paintings were given to the British Museum on Ainslie's death. Ten paintings on display as part of *Impressions from Afar* are from the Suna and Inan Kiraç Collection. The exhibition ties in with the cover story of *Cornucopia* no. 45, about J. F. Lewis. Like Lewis, the Mayers married realism with charm and naivety, offering a refreshing point of view of Ottoman Constantinople.

Pera Museum's Istanbul Research Institute, Mesrutiyet Caddesi No. 47, Beyoglu. Until 23 October 2011.

Conferences, Lectures and Talks

CALL FOR PAPERS. Depiction and Construction of the 'Other': Islamic Cities in the Eyes of European Travellers. 11th International Conference on Urban History: Prague, 29 August–1 September 2012.

Cultural discovery of non-Western lands, triggered after the 16th century by European travellers, opened new doors for cultural and economic exchanges. The 'voyage to the Orient', once an exceptional adventure, evolved into a habit of the Western intellectual. In the corresponding period, the civilisations of Ottoman Turkey, Safavid Persia and Mughal India were experiencing diverse socio-political and cultural developments. The complex layers of political, economic and religious struggles, alliances and rivalries among these empires had an impact on the development of cities in this region.

Westerners tended to categorize these other places under a standard term, 'Islamic', and the cities in these territories were defined as 'Muslim cities'. Distinctions between Muslim city/society as against European city/society were sharply defined. Travellers' accounts played a major role in the split of the world into East and West.

This conference session aims to discuss the West/non-West divergence from a different perspective,

which is based on analysing travellers' accounts of the 'Orient' in the early modern era. We are searching for answers to the question of how the Muslim city was defined and depicted by the Westerner before the heyday of Orientalism, and we are proposing to discuss issues of urban representation before the invention of photography.

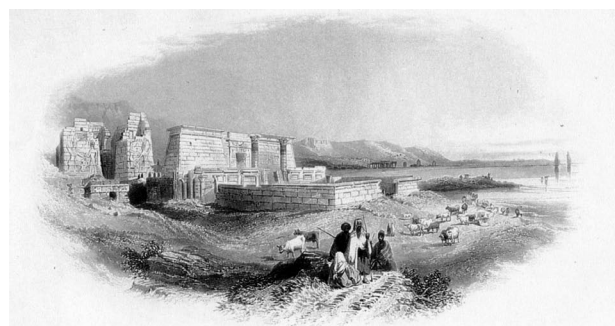
Papers for this conference session could address the following issues:

1. What tools were used to describe the urban fabric, and how were these depictions interpreted in the West and in the East?
2. How did 'Islamic' cities respond to the developments taking place in Europe in the post-Renaissance era?
3. How was the image of the 'Muslim city', literally and symbolically, formed and transformed during this period with regard to cultural and political changes in the Western world?
4. What iconic representations were utilized and how were these formulations transformed within the rapidly changing social, political and economical context of the period?

All abstracts should be submitted by 1 October 2011. For more information, please visit the conference website at www.eauh2012.com or contact the session chairs: mohammad@gatech.edu or nilay.ozlu@gmail.com.

Bloomsbury Summer School (Additional Course): Narrative Art in Ancient Egypt, directed by Dr Stephen Harvey

Scenes from Egyptian tombs and temples serve as a significant source of information on daily life, historical events, and the religious conceptions of their ancient makers. Some ancient Egyptian monumental art displays timeless activities; other scenes depict specific moments in time, such as historic battles. How did the Egyptians intend these images to function, and what messages were they attempting to convey? Examples from Egyptian painting and relief carving will include the Sun Temple of King Niuserre at Abu Gurob, Queen Hatshepsut's Punt reliefs from Deir el-Bahri, and Ramesses the Great's Battle of Qadesh, in addition to art from various non-royal tombs.



BOOKS AND REVIEWS

ASTENE's Bulletin Reviews Editor is Myra Green. If you would like to suggest a book for review, or if you are interested in reviewing books for the Bulletin, please contact her on mg@myragreen.f9.co.uk.

Desert Songs: A Woman Explorer in Egypt and Sudan, by Arita Baijens. American University in Cairo Press, 2011. Large format, colour photographs, 144 pp, ISBN 978-977-416-211-4. £29.95.

Arita Baijens came to the conference at Durham University from which ASTENE sprang. I learned that she had two lives: one in Amsterdam and another travelling with her very own three camels throughout the deserts of Egypt and Sudan—a traditional ASTENE traveller, but of the 20th century.

Now we can all see—in photographs and text—Arita's desert life, starting with a wonderful picture of a lone human in a scene of total desert, striding out followed by three camels. The photographs range from everyday scenes—camels unpacked at the end of the day—to a great sweeping wave of desert at eventide.

We are brought into the dream she made come true, resolving the conflicts of her two lives. She recalls the timelessness of her early travels and how she became absorbed into this harsh existence. As more and more tourists invaded the Egyptian deserts, she moved south to Sudan with its own dangers. She writes of the close bonds she formed with her camels and with camels generally—an animal for which most travellers have had little love. She writes—all surrounded by beautiful photographs—of water, brackish water, and water where monsters lie in wait. She writes

of those who went before: Frederick Caillaud, of her wealthy but ill-fated countrywoman Alexandrine Tinne, and of Wilfred Thesiger; and then the deserts themselves take over with more wonderful photographs of the desert at night, rock carvings, a Roman fortress by the Forty Day Road, a cold-eyed horned viper emerging from the dark, and the people of the deserts: men, women and children. And then camels and more camels, and sand and more sand.

I will never make these journeys Arita has made, and I greatly appreciate how much of them she has given us in this wonderful book. It is expensive—but cheap at the price.

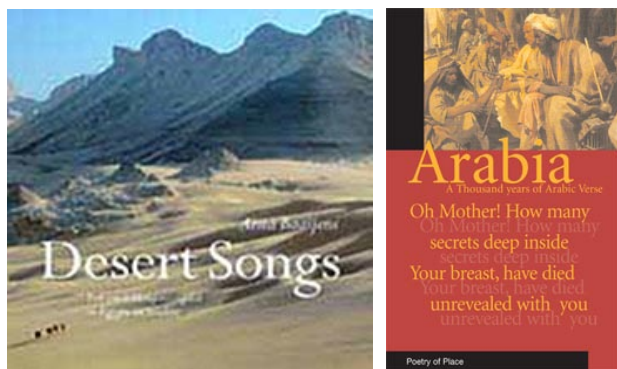
Deborah Manley

Voices of Arabia: A Collection of Poetry of Place, selected, introduced and translated by T. J. Gorton. London, Eland Books, 2010. Pb, 128 pp, ISBN 978 906011 20 8. £6.99.

Eland Press, highly regarded for their extensive list of travel books, produces an attractive series of small volumes under the label *Poetry of Place*, providing selections of verse relating to geographical or cultural areas—several of which, happily, are concerned with regions of particular interest to ASTENE members. These include *Andalus* (dealing with Moorish Spain), *Berber Odes*, *Istanbul*, *Desert Air* (a compendium of poetry from Coleridge to Cavafy, Goethe to James Elroy Flecker) and *Voices of Arabia*, the selection under consideration.

Classical Arabic poetry emerged from an earlier oral tradition in the period from about AD 600–1000, and is comprehensively recorded. An early anthology of translations into English, which is still available, dates from 1881 (W. A. Clouston), but most recent compilers appear to prefer to use their own translations. The conversion of Arabic into English is generally considered to be difficult, and the creation of 'poetry' from these interpretations even more so. The possibility of replicating metre and rhyme is not readily attempted.

T. J. Gorton, a scholar of Arabic for many years, makes it clear at the outset of *Voices of Arabia* that he has made no attempt to mould his translations into what we would consider 'poetry'—his aim has been to convey '... most



of the main literal meaning of the original'. Some of his translations use modern English/American colloquial speech—for example, in some lines by Abu Nuwas, Gorton's interpretation reads:

But when she played hard to get, I said:
'Give in!'
She said: 'With a face like that, how could
I love you?'

The esteemed scholar Bernard Lewis's rendering of the same lines is

When she persisted in coldness I said to her,
Grant me your love, and she replied:
With such a face do you expect love from me?

Gorton's approach clearly allows for pacey, vibrant readings of the translations; that of Lewis is a more subtle decipherment.

After a brief reference to pre-Islamic verse—which is generally regarded as the recorded, oral poetry concerned with desert travel and tribal affairs—the predominant concern of the collection is with the Ritha or elegiac poetry. A 'court' society was emerging, with religion, affairs of the heart and the grape providing rich source material for the poet. The poet's influence could be considerable, with possible exile or elimination as the result of any inappropriate references—either overt or allusive. The possibility of ambiguity has to be borne in mind by both the translator and the reader. The resulting writings can be bawdy, erotic or ethereal as well as tender, inspiring and elemental. Gorton's selection and translations are extensive and contain examples reflecting all of these characteristics from the widely available known poets including Abu Nuwas, Al Mutanabbi, Ash Shanfara, Farazdaq and Jarir. His preference is to depict human life and passions.

In terms of creating a mind-picture of the milieu in which the works are set, the interpretations do suffer, it seems to me, from the use of idiomatic English. This is largely and usefully offset by the compiler's miniature pen-portraits of the poets, which go a long way to ease the reader into the necessary atmosphere that does not emerge from the translations. A surprising amount is known about the writers and their world, and readers will surely be encouraged to further explorations in this fascinating world of literature—although not, perhaps, necessarily following Gorton's exhortation (in the case of one poet) to learn the language for the pleasure of reading the poetry in its original Arabic. Would that we had the time and ability to undertake such a challenge!

A small quotation may be used, perhaps, to hint at the sensibility of the collection:

By my life, a Bedu girl around whose tent
The wind blows freely front and back,
Is dearer to me than your overslender maid,
Who breaks into a sweat if she puts down
her fan.

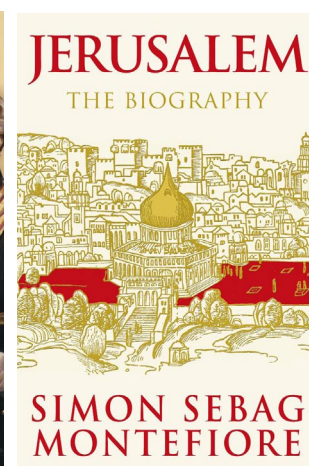
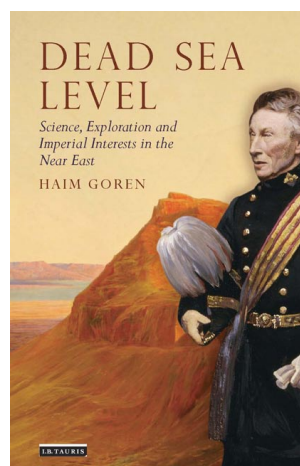
George Hutcheson

***Dead Sea Level: Science, Exploration and Imperial Interests in the Near East*, by Haim Goren. London, I. B. Tauris, 2011 (Vol. 6, Tauris Historical Geography Series), ISBN: 9781848854963. £59.50**

It is rare that a book is both an excellent scholarly treatise and a gripping page-turner filled with stories of adventure and exploit. Haim Goren's *Dead Sea Level* is one of those rare books. Rare and perhaps unique in that it takes a story of which we know the outlines (though many of us are perhaps sketchy on the details) and skilfully challenges the accepted wisdom on why the enterprises unfolded as they did.

Goren writes masterfully of the 19th-century European involvement in the Near and Middle East, demonstrating that the traditional interpretation of this as one form or another of colonial endeavour is not as accurate as we might think at first glance: the events were both more quotidian and more significant. They were both personal achievements and national projects.

The book is divided into two sections. The first covers the general outlines of European endeavour in the area, notably the expedition of Francis Rawdon Chesney to survey the Euphrates in the 1830s. The second section deals at greater length with investigations concerning the Dead Sea and the broader Jordan Rift Valley area. Goren tellingly depicts these events both within the wider context of Western involvement in the area and also as products of the personalities who were involved.



As an Irishman myself, I must also draw attention to the ways in which Goren has revealed how distinctly 'Irish' an enterprise travelling to the East has been, and Goren's analysis not only promotes this Irish involvement, but brings a new theoretical perspective: after all, the Irish were, at different times, both promoters of British interests and colonial subjects themselves. For that reason alone this is a significant book.

Edwin James Aiken

***Jerusalem: The Biography*, by Simon Sebag Montefiore. London, Weidenfeld and Nicolson, 2011. 638 pp, 104 plates, 16 maps and plans, 5 family trees, ISBN 978 0 297 85265 0. £25.**

Simon Sebag Montefiore has added a new volume to the growing number of urban biographies, of which Peter Ackroyd's *London* (2000) is perhaps the best known. In this case, Jerusalem is the focus of a chronological and largely political history of Palestine told for general readers through the crimes and passions of the city's rulers. For the most part, these are grouped by dynasties, such as the Maccabees, the Herods, the crusader Baldwins and the Ottomans. Lesser local families such as the rival Husseinis and Nusseibehs provide an element of continuity, almost from the Islamic conquest to the present. The Sebag Montefiore family makes an occasional appearance, too.

The author states that his purpose is to reveal 'the organic patterns of life that defy the abrupt incidents and sectarian narratives of conventional history'. These include the episodic persecution of Jews, the endless, frequently bloody disputes about precedence in the Church of the Holy Sepulchre, and the developing bitterness between Jew and Arab. The author tends to stress the sensational in what, at times, is a rather racy narrative of events. Interesting but long digressions take the reader away from the main story from time to time. For example, we read about the background to the mad American consul, Warder Cresson, and the life of the popular Syrian Druze singer known as Asmahan. The footnotes add even more incidental information. Set pieces describe the social life of the city at some periods but not others. The major buildings, such as the Church of the Holy Sepulchre and the Dome of the Rock, are introduced, their roles in the fabric of the city are described and their fate outlined. However, the reader is left with little sense of the discontinuities in the physical development of the city, particularly between its destruction by the Romans after the Jewish revolt of AD 70 and the emergence of what we know as the Old City of Jerusalem. Careful study of the plans is required.

Travellers familiar to ASTENE members are used as sources (e.g. Egeria, Al-Muquaddasi, Benjamin of Tudela, George Sandys, Evliya Chelebi, Chateaubriand, Robert Curzon, Herman Melville and Moses Montefiore). A few unexpected visitors (e.g. Nikolai Gogol and Rasputin) also appear. The author weaves different sources into a coherent story and uses hitherto neglected sources, notably the diaries of Wasif Jawhariyyeh (available only in Arabic) covering the late Ottoman period and the British Mandate for Palestine. The result is impressive—an instructive, fascinating and highly readable book. Whether it will realize the author's 'passionate hope that it might encourage each side [in the present conflict] to recognize and respect the ancient heritage of the other' remains to be seen.

Malcolm Wagstaff

***Lifting the Veil: Two Centuries of Travellers, Traders and Tourists in Egypt*, by Anthony Sattin. London, Tauris Parke Paperbacks, 2011. 320 pp, ISBN 978-1-848857-69-8. £10.99.**

This book is a new paperback edition of Anthony Sattin's *Lifting the veil: British Society in Egypt, 1768–1956* (London, J.M. Dent & Sons, 1988), and it focuses on this phase of Egyptian history during the rise and fall of British colonialism. The earlier edition has consistently been cited as a useful authority by many ASTENE authors. Although essentially a new edition of the original version, which was described by Roger Bowen as 'wry and vivid', it is one of those books you just cannot put down until it is finished. It is immensely readable but, at the same time, obviously the product of much appropriate wide-ranging historical research into the adventures of a range of travellers, colonialists and merchants. It has been accurately described by the publisher as portraying 'the shifting interests, dreams and failures, passions and intrigues of an extraordinary cast of characters. From Napoleon Bonaparte with his schemes to control the overland route to India, to tomb raiders such as Giovanni Belzoni; from scholars such as hieroglyph-decoder Champollion to Thomas Cook and his wide-eyed tourists and Cromer and his bureaucrats, this fast-paced and richly described narrative illuminates a bygone world and charts the end of imperialism and the advent of Egyptian independence.'

The book is arranged in two parts and is full of fascinating detail. The first part concerns the encroachment of the British and other foreign powers into Egypt from the middle of the 18th century to the mid-20th century. The book begins with James Bruce's impression of Egypt at the

start of his journey up the Nile, then explores the impressions of other earlier travellers. The second chapter begins with the arrival of the French in Egypt in 1798 and the subsequent arrival of the British in 1801. Their relationships with Muhammad Ali, the adventures of explorers such as Burckhardt, Belzoni and Henry Salt are all described. The third chapter is an account of the opening up of lines of communication, while 'Effendis and Others' is about those making private collections of Egyptian antiquities; authorities such as John Gardner Wilkinson, Edward Lane and Lucie Duff-Gordon; the overseas route from the Red Sea; and Orientalist painters such as John Frederick Lewis. 'Planting a Firm Foot' begins with slave trading and goes on to explore British interests in Sudan, coastguards, the demise of General Gordon, and Kitchener's victory at the Battle of Omdurman in 1898.

The second part focuses on the sights of most interest to British tourists (Alexandria, Cairo, Luxor, Aswan and the Sudan) and concludes with thoughtful reflections on the departure of British forces from Suez and the subsequent return of British tourists. While this section is delightful, some elements could have been updated in this new edition. For example, the Cecil Hotel in Alexandria is now far from moribund, as it was when Lawrence Durrell last visited in the 1970s, for it has recently benefited from a major renovation. Nevertheless, the chapter on Alexandria is a fine example of Sattin's vivid writing. It is based on accounts by officials of the Egyptian Service: their social and political routines are introduced, but we soon read of the 'sinister-rowsiness of the port', its multi-ethnic community and its drug smugglers, its music halls, pleasure gardens and poets.

The illustrations are appropriate and include many of the main sites visited by tourists, as well as the famous terrace of the Shepheard's Hotel from the Thomas Cook Archive and that of its rival, Cairo's Continental Hotel, from the Hulton

Picture Library. There are also images of many of the early travellers (James Bruce, Giovanni Belzoni, Henry Salt, Thomas Waghorn and Howard Carter), and several depicting the opening of the Suez Canal. They also reflect British involvement in Egypt: British officials (including Cromer and General Charles Gordon) as well as the British bombardment of Alexandria in 1882 and the eventual withdrawal from Suez.

Anthony Sattin has been called 'our premier Egyptoliterateur' by Jan Morris, and indeed his wide-ranging knowledge and fascination for Egypt cannot be faulted. He first visited the country in 1985, when he travelled widely and immersed himself in its culture. The result has been a series of highly-acclaimed, well-written books that are also of considerable interest to ASTENE members. I thoroughly recommend this paperback edition.

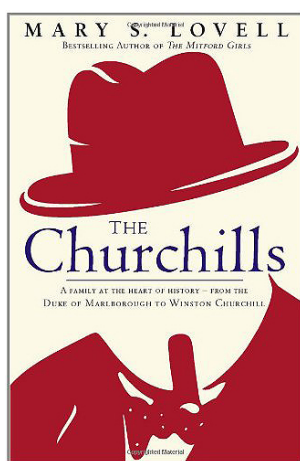
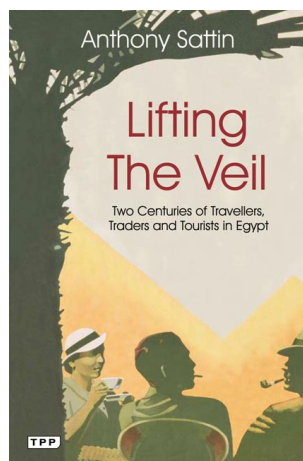
Janet Starkey

***The Churchills: A Family at the Heart of History*, by Mary Lovell. Little Brown, 2011. 624 pp, ISBN 978-0-316-73282-6. £25.**

A biography of this family reminds us of the impact it has had—and continues to have—on Britain. ASTENE member Mary Lovell has impressively taken up the challenge in a book that takes us from the 1650 Royalist, Winston Churchill of Ashe House in Devon, through the great John Churchill, whose Queen rewarded him with an estate at Woodstock near Oxford, where his descendants live today. Of particular interest to ASTENE members are the years 1896–99, covering Churchill's experience of Egypt and the Sudan.

In 1896, young Winston was 'actively looking for trouble'—some fracas in which an ambitious young subaltern might get noticed and marked for promotion. Instead of a trouble spot, he was posted to India. There he lived well: eight chuckkas of polo each evening, a beautiful girl, first thoughts of a political life and, suprisingly, a lot of reading. But he still longed for a few months in South Africa, which would 'inevitably lead to a few medals'—for now he had an eye also on a political target. His devoted and life-loving mother, Jennie, went to Egypt to plead his case with Lord Kitchener no less. (The behaviour of grand travellers in grand hotels is an aspect of travel seldom touched by ASTENE.)

Winston was by now writing books and had a column in the *Daily Telegraph*. In 1898 he at last got his posting to fame, arriving in Egypt just in time to participate in 'the last great cavalry charge at the Battle of Omdurman' on 2 September 1898. That would be the end of his army days. He resigned his commission and, with



Omdurman glory upon him, fought—and lost—a parliamentary seat before taking off to South Africa as a journalist.

Churchill's time in ASTENE-land was brief but gives us an excuse to introduce here this truly fascinating and wonderfully researched book. Readers may already know Mary Lovell's *A Scandalous Life: the biography of Jane Digby* and *A Rage to Live: A Biography of Richard and Isabel Burton*.

Deborah Manley

***The Poetics and Politics of Place: Ottoman Istanbul and British Orientalism*, edited by Zeynep Inankur, Reina Lewis and Mary Roberts. Istanbul, Pera Museum Publication, 2011. 279 pp, 96 illustrations, ISBN: 978-0-295-99110-8.**

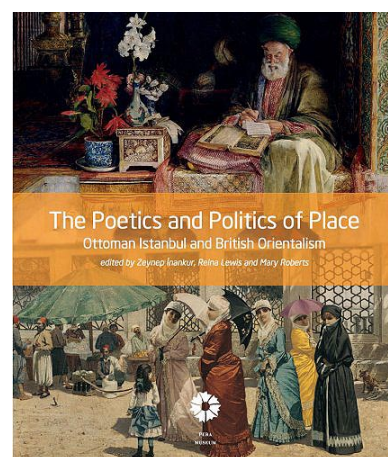
This book's subtitle best describes its contents. For the last three months of 2008, *The Lure of the East*, an exhibition of primarily British Orientalist paintings (1840–1920), was shown in Istanbul. This venue was part of an international tour that also included New Haven, London and Sharjah; a multi-nation showing that was both an occasion to re-assess Orientalism 30 years after Edward Said coined the term, and to re-evaluate the Ottoman capital as a venue for the Other. The 18 essays in this book, part of a symposium, present the reader with multiple Orientalisms. These cross-cultural and trans-national interpretations in multi-directional patterns replace earlier, simpler East–West binary views (Mary Roberts, pp. 127–42) and raise new queries: how does one define the uneasy relationship between Orientalist painting and photography, and/or deal with the challenges to normative Western masculine presumptions by feminist and post-colonial agents?

The first group of essays cluster around the nature, purposes and timing of the exhibit as conceived by London's Tate Gallery as well as the questions whom does art portray, and to whom do the results belong? Since this was the first survey of British Orientalism after the terrorist attacks in New York of 11 September 2001 and London of 7 July 2005, Christine Riding of the Tate looks openly at 'the tangled political, social, cultural landscape in which the exhibition developed' (pp. 33–46). Collecting has also changed. Rodney Searight, the pioneering Orientalist collector in the 1960s to 1980s, sought images made for 19th-century European consumption, which captured the new and unfolding experiences of trade, diplomacy, antiquarianism and tourism (Sarah Searight, pp. 77–88). The present patrons of Orientalist art, however, are the rulers and businessmen of the Middle East and the Gulf

who buy these paintings 'as acts of repossession' and as 'authentic' documents of a 'lost' cultural, architectural landscape (Nicholas Tromans, pp. 65–74). Reina Lewis discusses the impact of Orientalism on popular, material and consumer cultures. Pera, where the Western and Ottoman Orientalist artists once had studios, and which hosts exhibitions such as *The Lure* and newly formed collections of Orientalist art, has been revived by emphasizing a local past that appeals to the new, primarily young, and often female patrons of contemporary consumer culture (pp. 49–63).

In 1839 the Tanzimat reforms set the Ottoman Empire on a new course of modernization and Westernization. In the pictorial arts one of the results was the creation in imperial portraiture of a 'new Sultanic and dynastic image in the contemporary European manner' (Günsel Renda, pp. 221–32). The role of the dragoman as cultural mediator was eliminated as diplomats and chancellery took on the role of a professional foreign service (Aykut Gürçaglar, pp. 211–20). Other essays stress the nostalgia for the past created by these new changes. For example, Thomas Allom, a British artist, 'mourns modernization' in his views of Constantinople (Wendy Shaw, pp. 115–26). So does Mary Adelaide Walker, a pioneer, though little-known female traveler-illustrator who lived in Istanbul and traveled throughout the Empire during the last half of the 19th century. The world she presents is vastly different from the harem image that male Orientalists imagined (Zeynep Inankur, pp. 199–210) These are simple, direct reactions. More complicated were the negative British attitudes towards veiling and the harem, which Teresa Hefferman (pp. 157–68) argues was a reaction against the cosmopolitanism of an Ottoman Empire that challenged British sensibilities.

1839 was also the year in which the daguerreotype introduced photography, and made



it another aspect of the Orientalist portrayal. Semra Germaner (pp. 233–42) points out that in 1850, when Ottoman painters first began to depict Istanbul landscapes and buildings, they learnt perspective not from real life but by copying photographs, and Nancy Micklewright (pp. 99–114) writes of photographs collected in personal albums, which reflect individual encounters with the area that are quite different from the more familiar eroticized canon of Orientalist images.

The most important British and Ottoman Orientalist artists are John Frederick Lewis and Osman Hamdi Bey, each the subject of several articles. John Frederick Lewis began his stay in the Ottoman Empire in 1840: one year in Istanbul and 10 years in Cairo; the French-educated Osman Hamdi Bey spent nine years in Paris studying Orientalist art. Both artists had complicated relationships with their own nationalities and with Orientalism. Lewis's Arab figures represent disguised, retrospective portrayals of himself, revealing his own sympathies with an adopted culture and a desire to dissolve distinctions between East and West

(Briony Llewellyn, pp. 167–82). Osman Hamdi Bey, as one of the earliest non-Western artists to define his creative work in an engagement with European Orientalist tradition, shows that Orientalism is not a monolithic, univocal creation of Europeans. The Tanzimat period brought a profound sense of rupture from Ottoman history, and Ahmet Ersoy points to Hamdi Bey's persistent use of embedded self-portraiture as part of his 'romantic sense of the past' (pp. 145–56). Edhem Eldem argues that Hamdi Bey's own culturally complex journey in search of Self, from Istanbul to the Empire's Arab periphery, turns him from an Ottoman Orientalist into a 'Real' Orientalist (pp. 183–98).

These papers by scholars and specialists cast new lights on Orientalist art as a continuing and expanding field of study, and offer new ways to think about it. 'In Orientalist painting a clear distinction between the real and the imaginary, between scientific observation and artistic interpretation is increasingly chimerical.' (Tim Barringer, p. 243).

Caroline Williams



RESEARCH RESOURCES

Bodleian Libraries

The Oxford and Cambridge Islamic manuscripts catalogue is now on line. Fihrist (www.fihrist.org.uk) was launched at the end of March, when the BBC Arabic Service interviewed the librarians about the nature of the collections and how they were amassed during the 17th and 18th centuries by scholar-collectors such as Pococke.

The website will help bring the collections into the public view and will eventually include catalogues of Islamic manuscripts held at other universities.

French Genealogy

The following website gives access to several useful French search categories, including genealogy: <http://www.culture.fr> .

More on Digital Libraries

One interesting project of the European Neighbourhood and Partnership Instrument (ENPI) is the virtual Library of the Mediterranean Sea, now offering direct access to over 500,000 digital documents—manuscripts, old books, archives, photography, maps etc.—as a result of the co-operation of more than 70 libraries, archives and museum partners of Mediterranean area.

Countries participating in the ENPI are: (ENPI South) Algeria, Egypt, Israel, Jordan, Lebanon, Morocco, Occupied Palestinian Territory, Syria, Tunisia; (ENPI East) Armenia, Azerbaijan, Belarus, Georgia, Moldova, Ukraine, Russia. For more information, see <http://www.enpi-info.eu> .

The Bavarian State Library is offering its digital library as an app for iPad and iPhone users. The latest app to be released is 'Oriental Books': 20 items can be downloaded free of charge from the Apple App store and can be browsed from first to last page.

Meanwhile, the University and State Library Saxony Anhalt (ULB) in Halle has digitized all volumes of the series *Bibliotheca Islamica* in the German National Middle East and North Africa Collection, providing open access to the respective volumes in the document repository MENAdoc

(<http://menadoc.bibliothek.uni-halle.de/>), which is maintained as a module of the Middle East Virtual Library MENALIB (<http://www.menalib.de/>). MENAdoc offers access to 4800 electronic documents/titles/volumes, including all volumes of the *Zeitschrift der Deutschen Morgenländischen Gesellschaft* published before 2006.



QUERIES AND REPLIES

Sharing knowledge is a basic purpose of ASTENE. If you have a query, or can answer one published here, please reply both to the person who asked the question and to the Editors of the Bulletin so the knowledge can be more widely shared.

Auguste, Hector and Henri Defoër

Dr Jan Anchaer, whose PhD thesis concerns the political and economical relations between Belgium during the reign of Leopold I and the Ottoman Empire (1831–65), has sent the following query regarding Belgian brothers Auguste, Hector and Henri Defoër, fortune-seekers in Egypt.

Hector Defoër became a prominent civil servant, a 'bey' (1865) and even a minister at the time of the opening of the Suez Canal. Little is known of the Egyptian years of the brothers. In a modest monograph about them by Joseph Tordoir (*Hector Defoër-Bey: Jodoigne, Alexandrie, Paris: la vie d'un 'Nabab' 1832–1905*) the emphasis is on the years prior to and following their stay in Egypt. If anyone has more information on one or all of the brothers, that would be very helpful.

More on Painters Newman and Walton

Robin Start writes:

In answer to your question towards the end of 'Queries and Replies', Bulletin 46, it may be that the artist named Newman that is mentioned by E. M. Merrick in her book of 1898 is Henry Roderick Newman (1883–1918). Newman's works were invariably very detailed watercolours and he was, with his wife Mary, a more than one-time visitor to Egypt – which led to his epithet, 'Philae' Newman.

For more information I would refer you to the following gallery link:
<http://spanierman.wordpress.com/2010/05/27/henry-roderick-philae-newman-egyptian-watercolors/>

Dr Hisham Khatib writes:

Further to the item on Elijah Walton published in the Spring 2011 issue, it has to be mentioned

that Walton is an interesting artist who received only limited recognition. Besides his well-known Egyptian scenes he also painted Sinai and the Holy Land. In my collection there are many examples of his work, most notably *Wadi El Maktoub* in Sinai and the *Dead Sea*, both watercolours. But the importance of Walton for Arabia is his book, *The Camel: Its Anatomy, Proportions and Paces*, a masterpiece published in London by Day and Sons in 1865. This folio book is extremely rare and was printed only once. It contains 97 lithograph plates and a few text pages. It describes all details about the camel and is similar to Stubbs' book on horses. The Walton book has come up for sale at auctions only three times during the last 30 years. I was lucky to have been able to acquire a copy of it, and I hope a reprint will appear soon.

Harriet Martineau, Florence Nightingale and ... Lear

From Professor Edward Chaney:

I recently acquired a copy of the second edition of Harriet Martineau's *Eastern Life* (1850), which has the armigerous book plate of a 'Mervyn Marshall'. It is also signed 'Mervyn Marshall Blagdon 1858'. Marshall is identifiable as Bouchier Mervyn Marshall, who between 1858 and 1863, when his name is listed in a property transaction, upgrades from Blagdon to Mount Sandford, a handsome regency house just outside Barnstaple, which happens to be on the market at present and is thus conveniently described and fully illustrated in a Stags brochure. On page 320 of Marshall's copy of *Eastern Life*, presumably only acquired in 1858, he annotated Martineau's reference to a group of British travellers she met at Cairo with their names, including his own and that of John Norris Marshall (probably his brother), travelling with her from there on, through Sinai etc., via Petra to Jerusalem:

Names of the Party.

Stoppard
Scrivere [?]
G. Sutherland
F. Sutherland
St John Blacher [Blucher?]
Pickering
C. J. Pocock

readers may not in the retrospect. And ye
 feel with me in regard to the surpassing
 at the cost of their relishing the latter ha
 the first.

Names of the Party.

+++	Stoppard	}	1
	<u>Scipione</u>		
	G. Sutherland	}	2
	F. Sutherland		
	St. John Blacker	}	3
	<u>Richering</u>		
	E. J. Pocock	}	4
	<u>S. Waget</u>		
	E. Lear	}	5
	J. N. Marshall		
	B. M. Marshall	}	6

Annotation to p. 320 of Eastern Life, by Harriet Martineau, listing British travellers in Cairo.

F. Naget [?]
C [or E!?] Lear
J. N. Marshall [who is probably John Norris
Marshall of Barnstaple, probably B. M.'s
brother]
B. M. Marshall.

Of course, I got very excited in the bookshop when I saw what I thought might be Edward Lear travelling with her ladyship, but alas, on getting home, I found him not to be in Egypt until the following year; I then re-read the signature as more likely to be 'C. Lear'. (Meanwhile, alas, I discovered that Vivien Noakes, who would no doubt have shed some light on the situation, had just died.).

A few years ago I published an article entitled 'Egypt in England', in which I referred briefly to the influence of Martineau's *Eastern Life* on Florence Nightingale's no less fascinating (privately published) letters from Egypt. In her private diary at Luxor (ed. Michael D. Calabria, New York, 1997, p. 37), Nightingale writes: 'I had some pleasant company with Moses over Miss Martineau's Sinai', referring to the account of Moses in *Eastern Life* that inspired her to meditate on Moses in an even more remarkably personal way. The same book dealer's catalogue in which my copy was advertised (Jarndyce: *Women Writers J-Q*, Winter 2010–11) also has an 1860 edition of Nightingale's *Notes on Nursing*, bearing the inscription: 'Mrs Harriet Martineau with grateful respect from F. N. July 1860'.

The ear-trumpet-wielding Martineau is known to have travelled through Egypt with Mr and Mrs Richard Yates. I would be grateful to anyone who could identify the rest of her co-travellers as per the list in my copy of *Eastern Life*.

Portrait of Mahomed Ali

While staying in the British Consulate in Cairo in January 1828, Sarah Lushington saw a portrait of the Pasha Mahomed Ali 'which', she wrote,

does not at all represent the face of a tyrant. I heard that great difficulty was experienced in painting this likeness (from which several copies have been taken) as the Mussulmans have a religious horror of every kind of picture; and while sitting, the Pasha was compelled to lock himself up with the artist under pretence of transacting business.

There exist several portraits for which the Pasha obviously sat, but none I have found appears to have been painted before the late 1830s, whereas this one must have been posed for certainly not later than mid-1827, and probably earlier. So

who was the artist? The clues point strongly in one direction—to an artist capable of making sympathetic likenesses, who would have had every reason to hang the picture in the British Consulate and to commission, or allow, copies, and who could credibly shut himself up with the Pasha on the pretext of conducting business. This was Henry Salt, the British Consul General, who died in October 1827. Another possibility is Joseph Bonomi, for whom Salt could have gained access to the Pasha, but the excuse of privately transacting business would have seemed a little unlikely.

Can anyone suggest another artist who would fit the criteria? And where is the portrait now, not to mention the copies? Replies, please, to the Editors and Peta Ree.



Watercolour portrait of Mahomed Ali by John Frederick Lewis (1844). Victoria and Albert Museum, London.

Charles Cavendish in 'Babylon'

Professor Martin Biddle writes:

Charles Cavendish visited Turkey in 1641 and expressed a wish to go to 'Babylon', although whether he meant Babylon in Mesopotamia or Babylon in Egypt is perhaps uncertain. The principal source for his travels appears to be Aubrey's *Brief Lives*, edited by Kate Bennet. Can anyone suggest a source for further information? Cavendish's entry in the *ODNB* adds nothing.

FOOTPRINTS

Time for Conversation

Leafing through a long-owned, never used pocket *English–Arabic Conversational Dictionary* is good for a laugh. Published by Hitchfield Brothers Ltd of 26 Bloomsbury Way, London, my dictionary is undated. It contains 25 pages of grammar and then starts with translated 'Greetings and Inquiries' (with the means for making clear the state of one's own health, including 'I did not close my eyes all night!').

To a beggar to whom you have given nothing, you should say 'God provide for you!'. When asking a favour you must say, 'If you will do me the favour, you will greatly oblige me.' There are also useful standard sayings, such as 'Patience is the key to gladness'.

Every Englishman needs words to comment on the weather, preferably pessimistically, such as: 'The wind is boisterous.' 'The lightning has struck.' 'There is much mud in the streets.'

For the traveller, there are especially relevant sentences, including 'Ho there! You! Boatman! Put me ashore!' 'Where is the third portmanteau?' And 'Take also this bundle of sticks and the umbrella and this wool rug.'

More in the next issue, on 'With the Laundress.'
Deborah Manley

Laying in Supplies

When John Hyde (ca. 1780–1825) made the following list of purchases in 1819, it would still be many years before a traveller about to embark on the Nile for Upper Egypt could depend on renewing his stock of food, let alone clothing, utensils or spirituous liquors, at towns along the way. (From John Hyde's manuscript journal: BM Add Mss 42102, folio 26 (Accounts of money and expenses in Alexandria 29 November to 10 December 1819) and folios 40–46 passim.)

100 bottles of claret, 24 of rum, 12 of French brandy, 8 of other brandy.
1 hair trunk, 46 piastres; double barrelled gun, 414 piastres.
Almonds, sugar, mustard, sallad [sic], oil, blacking, green tea, brown sugar, turkey figs, 72 bottles of beer, 4 bottles vinegar,

6 bottles beer, a dutch cheese.
Frying pan, wax candles, 2 canvas bags, 1 corkscrew, tin wash hand basin, tin teapot, 2 shoe brushes, 2 copper saucepans, 1 basket, 1 small copper coffee pot, 1 small copper stove, japanned tea canister, teapots, knives and forks, table, teaspoons, 1 tumbler, 2 wine glasses, 2 cups and saucers, 1 bason [sic], 4 plates, 12 empty bottles, 1 large bottle, 1 large box to contain the above.

Various other things included an almanack, two journal books, 25 bottle corks, various chemicals such as calomel, which cost 16.2 piastres for 2 oz. Hyde also brought some personal wear:

blue coat, 252 piastres, common blue pantaloons, Turkish jacket and 2 trousers ditto, 2 silk shirts, turban cap, white sub-turban cap, Turkish drawers, 2 cotton shirts, 1 pair Albanian gaiters, mosquito net, 2 white turbans, 1 English shawl, 1 superior shawl, 1 nargyle, 1 musket, 1 French sword.

In Cairo Hyde engaged the Belmores' former dragoman, Kyriaco Rosithi, at 25 dollars a month. With the help of the British agent in Cairo, Mr Aziz, he engaged a cangia at 400 piastres a month.

Peta Ree

Tracking Marco Polo

Deb Manley recommends the out-of-print *Tracking Marco Polo* by Timothy Severin (Routledge Kegan Paul, 1964), in which three students follow in the footprints of Marco Polo. She writes:

Many of us have read Tim Severin's books as he followed in the wake of great travellers around the world, but his first book is less known than later ones. I read it many years ago, and it has stayed with me. It follows three Oxford students who 'swung out of the great front porch of Exeter College' to follow Marco Polo all the way to Afghanistan. There is a cheerful ineptitude about the start of this journey, but eventually they set off again—now fully in Marco Polo's footsteps from Venice.

From Venice they entered ASTENE-land: the former Ottoman Balkans and on to Istanbul.

Severin recalled the past of Constantinople and commented, 'In its essential characteristics the city can hardly have changed since Polo's own time' as the trio 'vanished into the maze of tiny alleys that lace the city as it slopes down to the Golden Horn'. (Perhaps it has changed since Severin's time...)

With Polo's account in hand, the Exeter students followed parts of the old Silk Road, where again the life they saw around them sometimes seemed to have changed little. At Bunyan in 'Lesser Armenia' they re-discovered carpet-making, and knew they were indeed following their leader.

They bartered and play-acted their way onwards, linked what they saw or discovered to Marco Polo, took wonderful photographs and eventually reached Teheran. Two of them went on to Aveh, the home of one of the three wise men, according to Polo. In Afghanistan, the places have names now all too familiar to us.

Severin's book ends with the Epilogue to Polo's: 'There was never any man yet, whether Christian or Saracen, Tartar or Pagan, who explored so much of the world as Messer Marco, son of Messer Nicolo Polo, Great and Noble Citizen of the City of Venice.'



The caravan of Marco Polo travelling to the Indes. From Coureurs des mers Catalan atlas (1375).



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