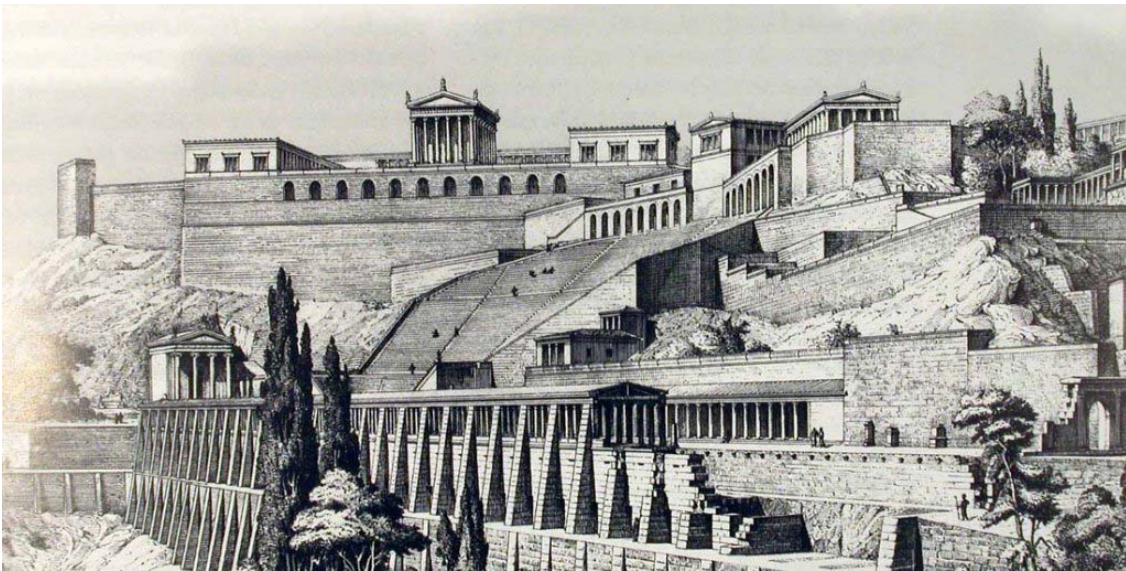


ASTENE

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

BULLETIN



NOTES AND QUERIES

Number 49: Autumn 2011

Bulletin : Notes and Queries

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Editor: Robert Morkot

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We welcome articles, queries, replies and other related matters from members and interested readers. Please send contributions to the Editors Russell McGuirk and Sheila McGuirk by 18 December 2011.

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Cover: Nineteenth century reconstruction view of the acropolis of Pergamon (Pergamum) dominated by the temple of Trajan, with the precipitous theatre beneath.

ASTENE NEWS AND EVENTS

Bulletin 48: Apology

The Executive Committee of ASTENE is aware that due to mix-ups at the Post Office many members had trouble receiving the last *Bulletin* (48). Both the Chairman and the President apologised for this to members who attended the ASTENE Conference, but as not all members were present we repeat the apology and offer the following practical suggestions for closing the matter.

1. If you were unable to receive the *Bulletin* at all, ASTENE will supply a replacement.
2. If you received the *Bulletin* but had to pay a Post Office penalty, ASTENE is prepared to refund the sum.
3. In either case please apply to the Treasurer via email at treasurer@astene.org.uk

An International Gathering: the 9th ASTENE Conference, St Anne's College Oxford

From the start ASTENE members have been from all walks of life, not just academia, and they come from many different countries. What they share is a common interest in the history of travel in Egypt and the Near East. When Janet Starkey organised the first conference at Durham in 1995 she spread her net beyond the UK, which is why ASTENE has also always had an international membership. That first conference led to the formal founding of ASTENE in Oxford two years later. Fourteen years on ASTENE members returned to Oxford for the 9th Biennial Conference.

Of course the majority of ASTENE members are from the British Isles. But nearly fifty members live in the European Community: in Italy, Greece, Spain, France, Germany, Austria, the Czech Republic and Ireland ... Three dozen more are scattered across the world: a good number from the USA, but also from Canada, Australia, New Zealand, and, of course, 'ASTENE-land' itself: Egypt, Lebanon, Jordan, Israel, Abu Dhabi, Saudi Arabia, Greece, Cyprus, Qatar, Malta, Turkey.

In this respect the 9th Conference was fully representative of the ASTENE membership. Papers were given by members from Turkey, Egypt, Belgium, Germany, the USA, Ireland, Wales, Scotland, Malta, and the Czech Republic. We were delighted to welcome five speakers who were awarded bursaries; they helped other speakers with the visual aids

and Jacke managed the ASTENE bookstall which did a brisk trade.

It was great pleasure and privilege to have Philip Mansel deliver the keynote address on the first evening. At dinner on the second night a traveller from the late eighteenth century, judging by his garb, appeared, reading a long letter he had sent to a friend describing the experiences and hardships of his adventure. He graciously handed out author's copies of the latest ASTENE book, *Knowledge is Light*, before mysteriously disappearing again.

The publications sub-committee has met to discuss the next book of conference papers selected from the Oxford presentations and the editors hope to publish summaries of other reports and presentations in future Bulletins. Patricia Usick has started work on arrangements for the next conference in 2013 and we all look forward to another great exchange of research, scholarship, debate and FUN.

Deborah Manley and Sheila McGuirk

ASTENE AGM

The ASTENE AGM was held at 14.00 on Sunday 17th July 2011. As usual, it comprised the Chairman's and Treasurer's Reports with elections to the Executive Committee.

Chairman's Report, 2010-11

Since the last Conference in Durham the Association has lost several eminent and key members who had been involved since the beginning.

Our President Harry James, one-time Keeper of the Department of Egyptian Antiquities at the British Museum, died in December 2009, aged 86. Harry had been involved with ASTENE from the very beginning and was a constant supporter of its activities. His humour and wise advice will be greatly missed.

Norman Lewis, who died aged 92, had also been involved with ASTENE since its formation. Norman devoted a lot of time to transcribing the journals of William Bankes in the Dorchester Record Office, and also wrote extensively on the Lebanon, and on Petra and its earliest European visitors.

This year we were shocked by the sudden death of Alix Wilkinson aged 79. Alix's work

was always impeccably researched. Her book on Egyptian jewellery written whilst she was working at the British Museum remains a valuable contribution to the field. More recently she had worked on the gardens of ancient Egypt and the gardens and public spaces of Cairo in the 19th century. Again her research was meticulous and her lectures delivered with aplomb. Alix also served as ASTENE as Secretary to the Committee for some years. Her humour and anecdotes will be greatly missed on ASTENE tours.

With Brenda Moon's death in March 2011, aged 79, ASTENE lost another active supporter. Brenda was a very distinguished scholar and librarian. Her contribution to ASTENE is well-known and her biography of Amelia Edwards demonstrates her skill as a writer and researcher. She was a delightful and gentle person, and another member who will be missed from ASTENE tours.

The last AGM followed the Study Day on Monasteries at Rewley House on 3 July 2010. Dr Patricia Usick organised a very successful evening in February to see drawings of sites and monuments held in the archive of the Department of Greece and Rome at the British Museum. Further events are being planned, including a visit with small conference based in Dublin. The next Biennial Conference is scheduled for July 2013 at the University of Aston, Birmingham.

The meetings of the Executive Committee have discussed a range of issues. We were pleased to give a grant to the Griffith Institute for the digital copying of the volumes of drawings by George Hoskins and his artist Bandoni. These will be published on the Griffith Institute website.

The ASTENE *Bulletin* remains the key means of communication for members. Four issues have appeared in the year (nos 45-48); one was edited by Robert Morkot and the other three by Russell and Sheila McGuirk. Our thanks also go to Diane Fortenberry who has formatted and prepared most editions of the *Bulletin* for the printer. Myra Green has gained some excellent reviews, one of the most important elements of the *Bulletin*. Many members submit information, queries and responses.

The new website has not yet been put in place. Janet Rady, Hana Navrátilová and – particularly – Sheila McGuirk have ensured that the old website has been kept up to date. My thanks to them.

The Committee also discussed the Constitution. We feel that some significant changes need to be made to make the Constitution clearer on some issues and to reflect the changes in the Association since its foundation. At the same time, we wish to retain the fundamental nature of the Association. A new draft Constitution will be discussed, circulated to members, sent to the Charity Commission for approval, and then voted on at an EGM.

The AGM at Rewley House in July 2010 saw the election and re-election of members of the Committee. We were delighted that Dr Jaromir Malek agreed to become our new President and Dr Elizabeth French Vice-President.

Robert Morkot

Executive Committee

The AGM saw several members retiring from the Executive Committee:

Robert Morkot stood down as Chair as he has served two terms on the Committee.

Angela Read stepped down as Secretary after one term. We are very grateful to Angela for taking on the job at what was a very busy time for her and thank her for all her work over the last three years.

Paul Robertson also stood down after one term. Paul has been a valuable member of the Committee and we hope that when the pressures of University life have eased (!) he will be able to rejoin.

Deborah Manley has decided to retire after continuous service on the Board since the foundation of the Association (see below).

Several members continue their terms: Neil Cooke, Karen Dorn (Treasurer), Russell McGuirk, Lucy Pollard, Janet Rady, and Patricia Usick.

Hana Navrátilová, who had been co-opted to the Board for her work on the website, has now completed her work in Oxford and returned to Prague. Hana has been a valuable asset to the Board, and is a vital link with our members in Austria and Czech Republic so will become a Corresponding Member, which is provided for in the Constitution.

Sheila McGuirk was elected to the Board, and to serve as the new Chairman (over which title there was a brief discussion).

Rosalind Janssen was elected to the Board, and to serve as the new Secretary.

Professor Malcolm Wagstaff was elected as a

Vice-President.

The Committee is always looking for members who wish to contribute: if you would like to serve on the Committee please contact the Chairman.

Deborah Manley

Deborah has decided to step down from the Committee, having served as an elected member and as *Bulletin* editor since ASTENE was formally set up in 1997. She has been a continuous source of ideas and inspiration, and a driving force behind the Association. At the AGM Jaromir Malek presented Deb with a small gift in recognition of her work for ASTENE, along with all our wishes for her continued involvement, ideas and inspiration.



The President's Closing Address

After several days of listening to and discussing papers on a wide variety of topics, the Ninth Biennial Conference of ASTENE is now over. It gives me great pleasure to thank all those who worked so hard to make it a success, and a success it has definitely been. Priscilla Frost's organization of the practical aspects of the Conference was immaculate. Deborah Manley put together the Conference programme and her planning worked like clockwork. I also want to thank those who helped with other essential tasks, such as managing the bookshop, and here I want to single out Jacke Phillips, and I apologize to those whom I may have forgotten to mention. We were delighted to

meet Mr Bainton who came to share his Egyptian experiences with us after the Conference dinner on Saturday, and we are grateful to Brian Taylor who coaxed this private and retiring gentleman into doing so.

Those who chaired individual sessions succeeded in keeping discipline and the timetable, and this contributed very substantially to the smooth running of the lectures and discussions. The Conference has been characterized by good humour and kindness shown to all contributors, and that is a wonderful thing to behold.

St Anne's College provided a congenial venue. I cannot comment on the quality of accommodation because I did not stay in college, but the food was, so I, at least, think, very good, and the catering staff pleasant and helpful.

Why do we come, quite often braving considerable distances, to such meetings? After all, we are living through revolutionary developments in information technology and communications. Why couldn't we publish our papers on the internet and discuss them either by emailing or by setting up voice conferences? We could all be tweeting cheerfully in the privacy of our homes. Surely, this would be much more efficient.

I suspect that the main reason for this is the instinct for companionship which is one of the chief characteristics of the human race. While it is essential that we are aware of the latest advances in information technology, and that we exploit them fully, nothing will ever replace direct and immediate human contact. After all, how can I be absolutely sure that I am communicating with a real person and not with a computer virus? To quote, 'Computer, computer, you know this and that, but tell me, when did you last stroke a cat?'

The wide variety of topics is, in my opinion, one of the greatest strengths of ASTENE Conferences. The amount of information which has been conveyed in the papers read in the past four days is huge but, to be quite honest, only a small proportion of it, perhaps as little as 10%, is of direct relevance for one's own interests. But that does not mean that the rest is irrelevant. I doubt that what I have learnt about the white tights worn by Greek soldiers on ceremonial duty, about the 19th-century methods of dealing with vermin in hotels and on *dahabeeyahs*, or about Çannakale pots, is going to be directly useful for my own work. But true scholarship, and by this I mean understanding rather than

just knowledge, can never be based only on facts directly linked to a particular problem. So thank you all for the papers which you have given here, and for expanding my horizons.

It was wonderful to see all of you in Oxford. We shall meet again in Birmingham at Aston University in two years' time. I wish you all a safe journey home.

Jaromir Malek

ASTENE Bursaries

ASTENE has always offered bursaries to enable attendance at the Conference. These are open to all members irrespective of age. The bursaries cover the cost of the conference, but not travel. Bursars assist with a range of important administrative jobs to ensure the smooth running of the conference, as well as presenting a paper. This year we were pleased to be able to offer five bursaries: Amr Omar from the American University in Cairo gave a paper on Pascal Coste; Nagihan Haliloglu from Istanbul talked about Evliya Çelebi in the Levant; Elvan Topalli from Bursa informed us about Turkish painters who studied in Paris; Tessa Baber from Cardiff presented her research on 'mummy pits', a focus for early travellers and source of many antiquities; and Jacke Philips from SOAS discussed images by David Roberts and the route of the Luxor Canal.

Amelia Edwards Exhibition

ASTENE is very grateful to Somerville College for very generously putting on a display of watercolours by Amelia Edwards for the Conference. Amelia Edwards bequeathed her general library, papers and paintings to the College. Some of the paintings were engraved as illustrations for *A Thousand Miles Up the Nile*. Those on display included views of landscapes and monuments in Egypt and Nubia, England, Wales, Germany and Italy.

Egypt in the Victorian Parlour: E.L. Wilson's virtual tour.

ASTENE members were launched upon an immersive 19th century visual journey to Egypt and the Middle East by Prof. George L. Mutter.

Donning special coloured glasses to see the images in 3D, we were treated to a premiere showing of rarely seen, newly digitized, stereophotographs by the Philadelphia photographer Edward Livingston Wilson who

travelled to the Holy Land in the winter of 1881-1882. Going up the Nile by khedival steamer and dahabiyeh then overland by camel through Sinai to Petra and Palestine it was a grand tour indeed! Accompanied by William Rau, who did most of the actual photography, Mr. Wilson documented the trip specifically for an audience of armchair travellers who would purchase and view his "Scenes in the Orient" stereocards. These are original photographic prints mounted as stereo pairs on salmon mounts embellished with Wilson's name written in Arabic.



Wilson and Rau separately published serialized accounts of their journey, which when combined with the sequentially numbered stereoviews create a first person annotation of the stunning scenes as encountered en route.¹ It was the first known use of dry plate photography in Egypt, an advance which liberated the photographer from the necessity of a portable darkroom in the field, thereby permitting greater freedom of movement and spontaneity than previously possible.

Arriving in Cairo in January 1882 by way of Alexandria, Islamic and pharaonic monuments are balanced by everyday life. Street scenes populated by Egyptians going about their business are punctuated by poignant vignettes. When accosted by a dozen donkey boys at the Kasr el Nil bridge, Wilson re-established order by lining them up in to take their smiling picture. Women were more elusive. Because the unveiled female visage was traditionally absent from public life, he had to offer a cash reward for the woman willing to bare her face to the camera. Success ensued, immortalized by paired shots of a young woman astride her donkey in the street: one with, one without, the veil. Largely due to these unflinching efforts we are treated to snapshots of local people and ways of life throughout. Beggars, guards, messengers, fantasia dancers, religious and political figures, and even real

lepers are all there.

A highlight was that Emile Brugsch who was an old friend of Wilson's, allowed him to photograph the royal mummies discovered a few months earlier in the royal cache of DB320. Sprawled openly on the floor of the central salon of the Boulak Museum, the wrapped encased mummies had yet to be installed in display cabinets. Brugsch and Gaston Maspero then accompanied Wilson's party as far as Luxor, where together they entered the original tomb still containing scattered debris of the rapid clearance that had taken place six months before. Rau caught Maspero, Brugsch at the mouth of the shaft, flanked by the robber Mohammed Abd er Rassul himself holding the actual rope used to first enter the tomb. For the past 117 years, this now famous scene had only been known from derivative steel engravings.² There is mention of a shot of Brugsch sitting in the burial chamber, which appears now to be lost.

Images presented were compiled by Prof. Mutter and his collaborator Bernard P. Fishman of Rhode Island, as part of their ongoing digitization of a collection of 24,000 stereoviews, some of which will be posted online at their website www.Photoarchive3D.org ASTENE members have much to look forward to!

¹ Published in serial form as "Echos of the Orient" (Wilson) and "Photographic Experiences in the East" (Rau) in the magazine *Philadelphia Photographer*, 1882-1883.

² Mutter GL, Fishman BP. "Lost" photographs of Edward L. Wilson: The American who documented the discovery of the Royal Mummies cache. *KMT A Modern Journal of Ancient Egypt* 2009; 20:60-68.

In the footsteps of William Sherard and Paul Rycaut: ASTENE in Turkey

Brian Taylor led the tour which was organised by Elisabeth Woodthorpe through McCabe's. We were pleased to be joined by several members who had not been on an ASTENE tour before. Although many travellers were mentioned, two recurred with particular frequency: Sir Paul Rycaut and William Sherard, both of whom served as consul in Smyrna, modern Izmir.

Sir Paul Rycaut (1629-1700), who was the subject of Sonia Anderson's conference paper, was born in London into a Dutch family that had settled in the late 16th

century. His *Present state of the Ottoman Empire* was one of the most important studies of the subject in the late 17th and 18th centuries. After several years working for the ambassador, Heneage Finch, 3rd Earl of Winchilsea, Rycaut was appointed as consul at Smyrna in 1667 and remained there until 1678. He travelled around western Turkey, correctly identifying Thyateira and rediscovering Laodicea in 1669. He copied inscriptions, and sent cuttings and seeds to Oxford.



Sir Paul Rycaut, an engraving by Robert White after the painting (1679) by Sir Peter Lely (National Portrait Gallery)

William Sherard 1659-1728 was born in Leicestershire. Sherard attended Merchant Taylors' School in London (1674-7), and then St John's College, Oxford. Pursuing his botanical interests in Paris (1686-88) and Leiden, he was then employed by Sir Arthur Rawdon at Moira, co Down, probably as botanical advisor. Later he went twice on the Grand Tour, first as tutor to Charles, Viscount Townshend. This was followed immediately by a second tour, as tutor to the Marquess of Tavistock (1695). During this he was able to study the gardens of Italy.

Sherard was appointed as consul in Smyrna in 1703 and made several journeys through western Turkey, collecting inscriptions and coins, and botanical specimens. Returning to England in 1718, he was elected a Fellow of the Royal Society, and helped his brother

John, who had gained considerable wealth as an apothecary, with his large and renowned garden at Eltham. Sherard amassed a considerable fortune in Smyrna, and just before his death gave £500 towards the cost of enlarging the conservatory at the Oxford Physic Garden, along with many duplicate specimens and rare books for its library. In his will he bequeathed his herbarium and library to the university along with £3000 to endow a chair of botany. William Sherard is buried at Eltham, although the precise location of his grave is unknown.

Beyond the Grand Tour: September 2011

Before our departure from London Heathrow at a very early hour, we received a field guide prepared for the trip by our tour leader, Dr. Brian Taylor. This was an indispensable reference for our itinerary in Western Anatolia, in the footsteps of earlier travellers on the tour of the 'Seven Churches of Asia' that were mentioned in the Revelation of St. John. With such a pedigree, the sites of the Seven Churches were of great interest to Europeans from a Biblical aspect, and also as an Eastern extension of Classical architecture beyond the boundaries of the conventional Grand Tour.

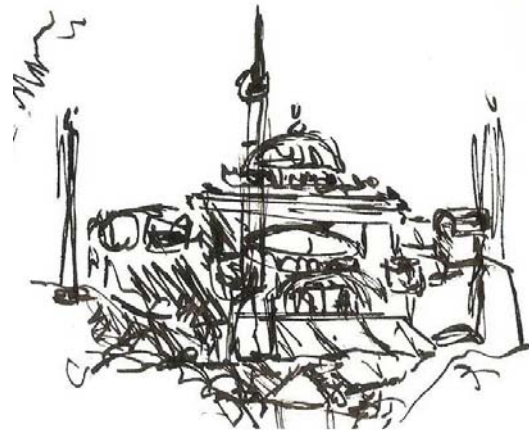
Arriving in Istanbul in the early afternoon, we were met by our guide Gülgün, who accompanied us for the entire trip. Wasting no time, we started our visit to Istanbul by coach, with a brief orientation to the history and landmarks of the doubly walled city that has held several names.

Our first attraction in Istanbul was one of the most memorable, and not usually on the tourist itinerary. The Chora Museum was a Byzantine Church of the Holy Saviour, Chora, established in the 5th century. (In ancient Greek, *chora* implies outside the city.) The church was outside Constantine's 4th century city walls, but later enclosed by the 5th century Theodosian walls that encircled all of Constantinople. The designation of *Chora* stuck, however. The current building largely dates to the 11th century, with most of its mosaics and frescoes that illustrate scenes from the life of Christ and the Virgin Mary dating to the early 14th century.

We retired to our hotel in the Golden Horn area, and enjoyed the splendid view of the Hagia Sophia from the rooftop terrace bar. For the entire the trip, it was customary for our merry band to socialise before, and sometimes even after dinner, with ASTENE

veterans making the newcomers most welcome.

The itinerary for our first full day was a heady mix of the top Christian and Islamic attractions of Istanbul. We walked from our hotel to the Hippodrome area of central Istanbul, which during the Byzantine period was the heart of the city for various sporting events and chariot races. A short walk away was the Sultan Ahmed Mosque, known as the Blue Mosque (1609-1616), designed by Sedefkar Mehmet Aga for Ahmed I. The Hagia Sophia Museum was marvellous, and with volumes already written about it we will avoid the temptation to say more about it here. Our heads were full of history and the beauty of the art and architecture. Next, a visit to the cavernous, dimly lit Justinian Cisterns was fascinating. A bistro is located near the exit; it was commented that who but a vampire would enjoy dining in this spooky subterranean setting. We lunched instead at the "Pudding Shop" restaurant, a venerable Istanbul tradition.



A sketch of Hagia Sophia by Edmund Wilson

In the afternoon we saw the northern, European area of Istanbul. By foot, we descended steep alleys off Istiklal Street to visit the Anglican Christ Church, the Crimean Memorial Church (1864-68) designed by George Edmund Street in Victorian Gothic style. Street, who is now best known for the Royal Courts of Justice in the Strand, also designed a large number of churches in Britain such as St Philip and St James in North Oxford. We scaled the hills back to Istiklal via the Galata Tower, a landmark of the Istanbul skyline. Built by the Genoese in 1348, it replaced the original Byzantine tower, destroyed during the 4th Crusade (1202-1204). Some of us browsed the varied shops and boutiques on the Istiklal, but most retired to the recently restored Pera Palace Hotel for coffee and to savour the

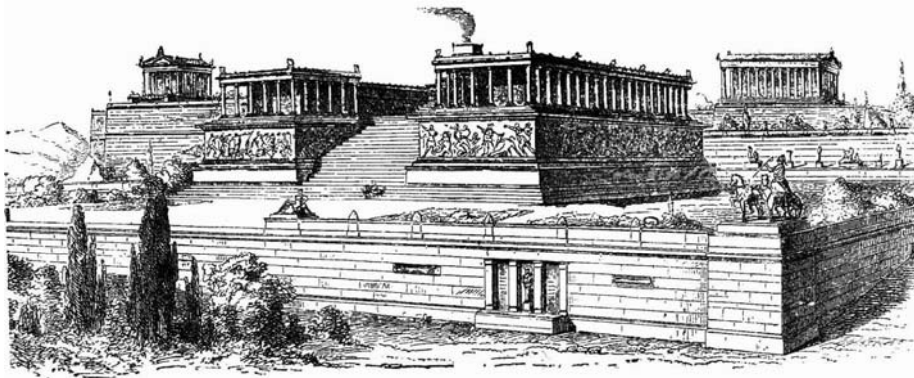
luxurious atmosphere of the final destination of the Orient Express.

A visit to the labyrinthine Grand Bazaar, possibly the oldest covered market in the world, was the first attraction on day three. One intrepid ASTENE member bought a Turkish carpet! We settled into the coach and were transported to the suburb of Eyüp, a place of pilgrimage for Muslims. We explored the atmospheric Eyüp Cemetery overlooking the Bosphorus. The stele monuments terminating in varied Turkish headgear were particularly intriguing. We enjoyed refreshment at the open-air hilltop café named after the French novelist and journalist Pierre Loti (1850-1923), who spent time here and wrote two novels set in Turkey.

The Bosphorus cruise starting from the

Topkapi Palace Museum was our destination on the last morning in Istanbul. The crowds were formidable, and we saw what we could during our brief visit. A highlight was a private tour of the Harem by Gülgün. Some members who were particularly fleet of foot managed a quick visit to the nearby Archaeological Museum. Then it was off to the airport, Izmir bound.

Once in Izmir, before retiring to our hotel for the evening, Brian enlisted the help of the indefatigable ASTENE members for a topography analysis. Working with a 1978 map by E. L. Kalças that showed the location of the unique botanical garden established by William Sherard (English Consul at Smyrna 1702-1718), we tried to identify the site. We found some of the floral landmarks, but the urban landscape had changed since 1978. It was suggested that it would be necessary to



Nineteenth-century reconstruction of the Great Altar of Zeus at Pergamum.

harbour at Tarabaya was the highlight of the day. The view of Istanbul from the boat added a new dimension to our appreciation of the city's history and geography. We passed under the two bridges spanning the Bosphorus, the Fatih Bridge of the 1980s and the Bosphorus Bridge of the 1930s. We marvelled at numerous elite waterside properties and 19th century palaces on the Asian and European shores.

Back on land, we visited the Rüstem Pasha Mosque (1561 - 63), a small, jewel of a mosque designed by the imperial architect Mimar Sinan (1489 - 1578) for the Grand Vizier, and named after him. No other mosque in Istanbul is so extensively decorated with the beautiful Iznik tiles that cover most of the interior. After this serene experience, ending right before the evening call to prayer, our group threaded its way through the extraordinarily busy and crowded Egyptian Spice Market.

overlay a current map upon the 1978 map, and engage the services of a local ASTENE member for research. (see further in Footprints, below)

On day five, the ASTENE tour of the sites of the "Seven Churches of Asia" began in earnest, following in the footsteps of the travellers cited in the field guide. The Hellenistic city of Pergamum was our first stop, near the modern town of Bergama – the second to receive an epistle from St. John. We ascended to the Pergamum acropolis via the new funicular. Our visit covered the temple to Athena, the unusually steep and narrow theatre with seating for 10,000, the library that rivalled that of Alexandria, a temple dedicated to Trajan (the most important Roman monument of Pergamum), the site of the royal palaces and the site of the Altar of Zeus (now in the Berlin Museum). Next we descended to the base of the Acropolis for a visit to the

Asclepeion – the sanctuary of Asclepius, the god of healing. The approach to the site was by way of the columned Via Tecta. The Asclepeion was at the height of its popularity during the 2nd century AD. It was not only a sanctuary for healing, but also something of a spa resort for the patients, featuring a library and a theatre for their entertainment. We viewed the temple to Asclepius and components of the healing centre that offered psychological and physical therapy: fountains and sacred pools, and “sleeping rooms” where the patients’ dreams were interpreted. Examining the vaulted tunnels of the healing centre, Paul Hetherington commented aptly that they were reminiscent of Piranesi’s *Imaginary Dungeons*.

Next we visited Thyatira (modern Akhisar), representing the fourth of the Seven Churches. Thyatira was discovered in 1670 by Sir Paul Rycart, the English Consul at Smyrna (1667-1678). The city was famous for its textiles and purple dye in Hellenistic - Roman times, and inscriptions testify to the numerous city guilds. Archaeology revealed that it was one of the cities where coins were first used after their invention by the Lydians in the 7th century B.C. Appropriately, we visited the remains of a 2nd – 6th century church in the town centre. We returned to Izmir at dusk; some had the energy to visit the Church of St. Polycarp, representing the Izmir (Smyrna) church mentioned in *Revelations*.

Visits to archaeological sites over the next four days were marked by ever earlier starts to accommodate the ambitious programme and to avoid heat and tourist crowds. From here on, what we saw registered as an archaeological blur of standard ancient city planning, with noteworthy exceptions. At the end, one of the most senior and experienced ASTENE members confessed that he was “temped out”.

Sardis, the capital of the kingdom of Lydia, was another of the Seven Churches. From the 4th century Roman avenue, we explored the Byzantine period shops and the synagogue at the corner of the Roman bath-gymnasium complex. The synagogue was discovered by excavations by Harvard and Cornell Universities. It is considered important for the understanding of Judaism in the later Roman Empire. In the baths complex, Classicist Francis Davey translated an inscription on the spot. On the road to visit the Temple of Artemis at Sardis, we passed the remains of the mint from the Lydian period. We scrambled among the impressive ruins of the fourth largest Ionic

Temple in the world. Meanwhile, the engineers were fascinated to examine the vintage iron crane used during H.C. Butler’s excavations of 1911 for Princeton University, and determined that it had been manufactured in England.

The next stop in the late afternoon was the World Heritage site Hierapolis at Pamukkale, via the early Byzantine Church of St. Jean at Philadelphia. Pamukkale (“cotton castle” in Turkish) is famous for its spectacular white travertine deposits, evidence of the location of a number of hot springs, sacred in antiquity. Originally a Hellenistic city, Hierapolis expanded under the Roman Empire, by which time it was a complex with a strong religious identity, including a temple to Apollo with an Oracle Centre and a “Plutonium” where poisonous gases and spring water simulated the entrance to the Underworld. Hierapolis was too extensive to visit in full; some of us trudged up to the theatre in a cloud of dust for a panoramic view. The next morning at 7:30, we visited the extensive necropolis of Hierapolis. Those familiar with Père Lachaise Cemetery (1804) wondered if the terraced Classical cities of the dead were inspirational for its layout and tomb types.

A quick visit to Laodicea, with its Roman remains of the now familiar structures (e.g. shops, houses, temples, baths, nymphaeum, etc.) added another of the Seven Churches to our inventory. The group photo was taken at the portico of Temple A. We spent the afternoon at Aphrodisias, an unforgettable experience. Discovered by Sherard in 1705, excavations at Aphrodisias began in 1904, and resumed in 1937. Meanwhile, the village of Geyre had grown over most of the remains of the city, and the Turkish government decided to relocate it. The Turkish-American Professor of Classics, Kenan T. Erim (1929–1990) conducted investigations at the site for 30 years for New York University. He is behind what we see of Aphrodisias today, and is buried there. We visited a considerable portion of the site, landscaped by trees and grass, including the usual structures of theatre, agora, bouleuterion, etc, plus the Temple of Aphrodite, and a stadium (arguably the best preserved in the Mediterranean). A most remarkable find by Erim was the Sebasteion, a building dedicated to the Roman imperial cult. Many of the original sculptures from the Sebasteion are on display in the modern, innovative Aphrodisias Museum. Aphrodisias was famed for its school of sculpture, and the museum does not disappoint. We proceeded in our trusty coach to the town of

Selçuk on the Aegean coast for our remaining sojourn.

Day eight involved a long, strenuous climb to the acropolis of Priene, which exhausted many for the rest of the day. The reward was seeing a predominantly Hellenistic city. While resting in the well-preserved theatre, Francis offered an absorbing condensed history of Greek drama and its influence upon theatre architecture in the Graeco-Roman world. We explored the later "Bishops Church" and the Temple of Athena by Pytheos. At Didyma we looked at the open courtyard of the Temple of Apollo that contained the oracle. Most columns of the exterior of the temple, some unfinished, were felled by an earthquake. Miletus provided the opportunity for further climbing to the top of another theatre, and from there a descent to remains of the port and the Lion Harbour.

Our last full day in Turkey took us to the extraordinary and well preserved, well published site of Ephesus. Once again, examples of the structures of a Roman city abounded, with several imperial cult memorials that had been sponsored by notable citizens of Ephesus. A highlight was a visit to the terraced houses, undoubtedly the residences of rich and important people. The conservation, shelter and presentation of the Terraced Houses were by the Austrian Society of the Friends of Ephesus. (The Ephesus Museum in Selçuk provides further information and artefacts found in the houses, a real treat to view on our last morning.) It was fun to see the immortal latrines of Ephesus, much cleaner now than in the days of a sponge on a stick. Unfortunately, the Acadiane Way that linked the harbour (delineated in the landscape) and the Great Theatre was off limits. After a visit to the Isa Bey Mosque, we explored the Church of St. John. From the courtyard of the church, we contemplated the meagre remains of the great Temple of Artemis, one of the seven wonders of the ancient world, sadly quarried for building material.

In the evening, the ASTENE mini conference convened. The papers presented were *The Anatolian journeys of Paul Rycout 1660-1670* by Sonia Anderson, *The Baroness of fairy tales: Elsa Sophia von Kamphövener* by Christina Erck and *Some first-hand descriptions of Hagia Sophia and its furnishings, from the 6th to the 19th century* by Paul Hetherington. The conference was closed by Yvonne Neville-Rolfe who presented a dramatic reading of an Egyptian folktale. Thanks were expressed to our guide

Gülgün, to our tour leader Brian Taylor, and to Elisabeth Woodthorpe for her superb organisation of the tour. One of the pleasures of an ASTENE tour is the sharing of knowledge, and in addition to Francis Davey's contributions, Robert Morkot made some comments and a quick translation of the hieroglyphic text on the Istanbul Obelisk, and we had short talks on our coach journeys from Paul Hetherington, Christina Erck (who gave us a short biography of Pierre Loti), and Morris Bierbrier.

Nearly time to go home. The next day, many visited the Ephesus Museum and shopped for souvenirs. Four members of the group visited the Turkish Railway Museum in Çamlık, by rail. Those of us waiting in the bus to leave for the airport were worried that they wouldn't make it back in time. But all was well, and our by now tired yet happy group, having enjoyed a super ASTENE organised tour, bid a fond farewell to Gülgün and boarded the flight back to Heathrow.

Cathie Bryan



A Street in Smyrna engraving after a painting by Thomas Allom (1804-72), *Constantinople and the scenery of the Seven churches of Asia Minor*, 1838.

FORTHCOMING EVENTS

Visit to Ireland, Summer 2012

A significant number of travellers in the ASTENE region came from Ireland and it has been suggested that we organise a tour to some places associated with them combined with a mini-conference.

It would be helpful for planning purposes to have some idea of the level of interest. The dates have yet to be set, but we propose that it would take place in the summer of 2012, perhaps late June/early August. Possible visits would be to The Chester Beatty Library, Castle Coole, and Borris House.

There would be an opportunity for members to present papers on Irish travellers to Egypt and the Near East. This visit would not be an organised conference, the next of which will be in July 2013, nor a full group programme such as the recent visit to Turkey. Members would be expected to make their own travel arrangements.

The Executive committee and Bulletin Editors would appreciate an indication of member interest and ideas or suggestions for visits. If there is enough interest we will make a group hotel reservation and inquiries about access to the sites of interest to ASTENE members.

Rewley House Study Day, April 2012.

The next Study day at Rewley House, Oxford, organised by ASTENE Honorary Vice President Malcolm Wagstaff, will be on Sunday 29 April 2012. Please note, this is a Sunday because of room bookings at Rewley House. The subject is *Travellers on Pilgrimage*. Please mark your diaries as we hope to have an ASTENE event and dinner the evening before.

EGM and AGM 2012

The AGM 2012 will be preceded by an EGM on the proposed constitutional changes (see AGM Report above). These will be circulated to members in advance for comment. The date of the AGM has yet to be confirmed.

'Egypt Undead': a walk in Kensal Green Cemetery

Kensal Green is one of the largest and most notable of Victorian Cemeteries in London.

ASTENE member Cathie Bryan has developed a walk through the Cemetery looking at the tombs of notable travellers, and monuments in the Egyptian style.

We have not yet arranged a date for this, but hope that it will take place in Spring next year: details will appear in the next *Bulletin*.

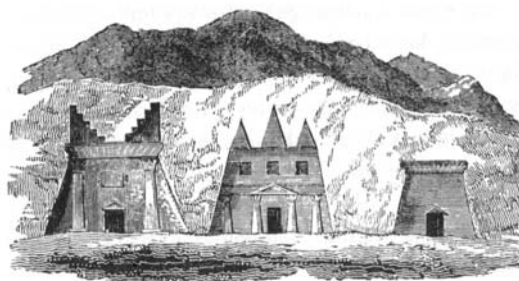
There are numerous famous (and some infamous) Victorians buried here. For a preview see www.kensalgreencemetery.com

Amongst those of ASTENE interest: Owen Jones, Richard Parkes Bonington, Isambard Kingdom Brunel, George Percy Badger, Anthony Trollope, and John Cam Hobhouse.

Tour of Jordan, Spring 2013

Jordan has been suggested as the destination for the next ASTENE tour in Spring 2013. We would fly to Amman and visit, amongst others, the key sites of Jerash, the fortress of Kerak, and the Dead Sea, with a two-day visit to Petra.

Jordan attracted travellers because of its antiquities and Biblical associations. Many of our key figures spent time there. J.L. Burckhardt was the first European to visit Petra in modern times, and he was soon followed by a party that included William Bankes, Captains Irby and Mangles, and Thomas Legh. The tour from Jerusalem to Petra and back to the Dead Sea, was narrated by Bankes and published by Irby and Mangles, along with their plan of the site. Bankes was the first to collect Nabataean inscriptions. The tour is proposed for spring to take in the flowers – that other obsession of so many travellers (Bankes was particularly impressed by the double-flowered oleanders at Petra).



Rock-cut tombs at Petra from Travels in Egypt and Nubia, Syria and Asia Minor, by C.L. Irby and J. Mangles

OTHER NEWS AND EVENTS

Professor Jac Janssen

We report with sadness the death of Jac Janssen on 23 August, aged 89, and extend our deepest sympathy to his wife Rosalind who took on the role of ASTENE Secretary at the AGM. Jac was Emeritus Professor of Egyptology at the University of Leiden, where he taught until 1983. Jac was a renowned scholar but particularly noted for his work on the village of Deir el-Medina and its economic texts, and the economy of ancient Egypt. Working together, Rosalind and Jac have written important works on aspects of the social history of ancient Egypt. Jac was a generous scholar and warm human being: he will be greatly missed.

Poets, Hooligans, Scoundrels and Wise Women - People of Ancient Egypt

This is the title of a 10 meeting series by Rosalind Janssen at the Department for Continuing Education, Oxford on Tuesday afternoons (2 - 4 pm) from 4th October. Check details and registration on:- www.conted.ox.ac.uk

Norman Stone on Istanbul

The Tabernacle, London
Lecture Tues October 18th
www.intelligencesquared.com/events/istanbul

Philip Mansel in conversation with Professor Norman Stone

Bridport, Dorset (Bridport Open Book Festival), Thurs 10 November at 6.30 pm

The Original London Antique Textiles, Carpets & Tribal Art Fair
Olympia Hilton Hotel 380, Kensington High Street London W14 8NL. Sunday 6th November
<http://www.pa-antiques.co.uk>

Volkman-Treffen 2011, Berlin

In collaboration with the Museum for Islamic Art, Museum Island, Pergamon Museum, Berlin, A Kaleidoscope of Collecting: 40 Years of Volkman Treffen: October 28-30th
www.volkmanntreffen.de/index_en.htm

Cornucopia

The new edition of *Cornucopia* will be appearing shortly. For those interested in Turkey this is essential reading:-

www.cornucopia.net

Nour Festival of Arts

The 2011 Nour Festival of Arts will take place during October and November with a range of events relating to contemporary North Africa and Middle East, at Leighton House Museum, 12 Holland Park Road, London W14
www.nourfestival.co.uk

Call for papers:

Current Research in Egyptology XIII (CRE XIII).

University of Birmingham, 27th-30th March 2012

Abstracts should consist of no more than 200 words and should be submitted by 31st October 2011 to:-
organizingcommittee@crexiii.co.uk.

For further information, see:
www.crexiii.co.uk/

Bonhams Sale

Bonhams have advertised a forthcoming sale relating to travel and exploration. It will be held at their Knightsbridge saleroom 7 Dec 2011. The catalogue is not yet available, but there may be something for ASTENE Christmas presents.
www.Bonhams.com



Tomb of Andrew Ducrow (1793-1842) in Kensal Green Cemetery. Photo by Jacqueline Banerjee, www.victorianweb.org/art/parks A piece of "ponderous coxcombry"!

BOOKS AND REVIEWS

Émile Prisse d'Avennes (1807-1879)

Émile Prisse d'Avennes acquired and copied important monuments, notably the 'Karnak Table of Kings' now in the Louvre, and the Papyrus Prisse. He also produced two enormous and influential volumes, one on Ancient Egyptian Art, the other on 'Arab Art'. These were very much in the 19th century genre of collections of images and decorative motifs made by others (such as Owen Jones). Yet, as *Who was who in Egyptology* comments, Prisse remains 'the most mysterious of all the great pioneer figures in Egyptology'. A major exhibition relating to Prisse was held at the Bibliothèque nationale de France (BnF) this year. Here four contributors review the exhibition catalogue and the near simultaneous republication by Taschen of Prisse's monumental *L'Art Arabe*. But clearly there is still much more to say about this important and intriguing figure.



Émile Prisse d'Avennes

Visions d'Égypte. Émile Prisse d'Avennes (1807-1879). Catalogue of an exhibition held at the Bibliothèque nationale de France, Site Richelieu/Galerie Mansart, 1st March-5 June 2011. 160pp, 94 colour illustrations. ISBN-13: 978-2717724844. 23.4 x 16.6

Achille-Constant-Théodore-Émile Prisse d'Avennes is an enigmatic figure in the history of Egyptology and the study of mediaeval Egypt. His work in many fields

lives on in the wonderful illustrated books he published, the finds he brought back to France, and in the key discoveries he made, yet there are mysterious elements in the narrative of his life.

To explain his unusual name, he maintained his family's claimed descent from a certain Price of Aven, a refugee from Charles II's England, who just happened to settle in Avesnes-sur-Helpe in French Flanders. In 1788, (about the time Louis XVI first convened *Les États-Généraux*), a grandfather of Prisse petitioned to be considered a member of the nobility, rather than just one of the *gens de robe*. He claimed descent, with no clear evidence, from a British noble family. I speculate that it is just as possible that the ancestor might have been a member of a Flemish family named Prijs.

A brief biography by Marie-Laure Prévost forms the first section of the catalogue, and accepts at face value Prisse's claims, including his fighting alongside the Greeks in the War of Independence, then going to India as *secrétaire du gouverneur général*. All this was fitted in between being in Paris in 1826 and arriving in Egypt in April 1827. It might be true, as indeed Prisse proved to be capable of remarkable things, but independent corroboration of the more sensational bits of his own account would have helped. What this section does concentrate on, quite rightly, are his career, books, the illustrations, the discoveries, and his voluminous research on Egypt.

This chapter is followed by '*Prisse et l'égyptologie*' by Elisabeth Delange, a well-illustrated summary of his achievements in discovering and recording the fast-disappearing antiquities of Egypt. Here the beautiful watercolours and bas-relief squeezes show that Prisse deserved his reputation as an Egyptologist. She also compiled the next section '*La Chambre des Ancêtres de Thoutmosis III...*' which narrates and illustrates Prisse's controversial removal and re-installation in the Louvre of the famous Karnak King List. She dismisses his story of the notorious encounter with the unwitting Lepsius on the return journey in 1843 thus: - '*La rencontre avec Lepsius est pure invention*' [p.55, footnote 8]

Next, the famous papyrus that Prisse brought to France is described, illustrated and a translation of '*L'Enseignement de Ptahhotep*' [*The Maxims of Ptahhotep*] is provided by Bernard Mathieu. Chloé Ragazzoli in the section '*Fortunes du Papyrus Prisse*' describes the acquisition of this ancient text,

and its reception over the years by Egyptologists.

« Avec le double empressement d'un artiste et d'un antiquaire » *Les arts de l'Égypte médiévale* *vus par Émile Prisse d'Avennes* by Mercedes Volait describes and illustrates Prisse's fascination with Muslim Egypt. She points out that Prisse was as interested in mediaeval Egypt as he was in Egyptology, and talented enough to be an authority on both. Prisse increasingly used photography as the basis for many of his later architectural illustrations and the results are summarised in *Un fonds de photographies unique sur l'Égypte* by Sylvie Aubenas

In the last section, *Un livre rêvé de l'Égypte monumentale de Prisse d'Avennes* by Marie-Claire Saint-Germier, the history of Prisse's often frustrated attempts to publish his work is illustrated by images from the huge archive of drawings he had assembled. There follows a list of other works exhibited, a chronology, a map of Egypt and an index.

In short, this is an essential book for those interested in Prisse d'Avennes, in 19th century Egyptology, and in the study of Mediaeval Egypt. The next thing needed is a full-length biography of this remarkable man.

Charles Newton



The Mausoleum complex of Tarabay al-Sharifi, chief of the Mamluks under Sultan al-Ghuri, early 16th c.

Émile Prisse d'Avennes, ARAB ART, Arabische Kunst, L'Art arabe. essay by Sheila Blair and Jonathan Bloom. Taschen, 2010. ISBN 978-3-8365-1983-0

L'Art arabe d'après les monuments du Kaire depuis le VII^e siècle jusqu'à la fin du XVIII^e by Émile Prisse d'Avennes, was published in four volumes by V.A. Morel in Paris between 1869 and 1877. Its 200 chromolithographs, depicting in extraordinary detail a large range of Islamic religious and domestic architecture and decoration, predominantly from Egypt, were a remarkable technical achievement. No less impressive were the 300 pages of text comprising a detailed chronicle of the geography, history and monuments of Egypt from the Arab conquest to the French invasion in 1798, as well as descriptions of the individual buildings and artefacts chosen for the plates, carefully classified to show the artistic development of each group. The publication seems to have been well received, notably at the Paris *Exposition Universelle* in 1878, but does not appear to have achieved the success or widespread influence of Owen Jones's earlier *Grammar of Ornament*, published in London in 1856. In recent times the decorative quality of the plates has prompted a revival of interest and, in addition to a facsimile edition of the entire work, published in Beirut in 1973, selections from it have been reprinted by publishers in Paris, London, Cairo and New York. This latest contribution is a splendid and well-produced volume, with high calibre colour reproductions of the complete plates of *L'Art arabe*, and extracts from the accompanying texts.

These plates and their explanations were based on Prisse's extensive and thoroughgoing observations made during his many years of residence in Egypt. Between 1827 and 1844 he worked first for Muhammad Ali as an engineer and teacher, and then independently, exploring the country's ancient monuments along the Nile as far as Nubia. Dressing and living as a Muslim, and having mastered both classical Arabic and the local dialects, he was well placed to study and understand Egyptian society. At the same time he knew and exchanged scholarly expertise with other long-term foreign residents, but only a few of these equalled his ability so effectively to cross the cultural boundaries between East and West. His friendship with the young Welsh scholar and traveller, George Lloyd, seems to have stimulated a more systematic study both of medieval Islamic art and architecture and of contemporary culture in

Egypt, resulting eventually not only in *L'Art arabe*, but also in the less ambitious but equally significant volume, *Oriental Album: characters, costumes and modes of life in the Valley of the Nile*, published in London in 1848. The plates, accompanied by extracts from the text written by James Augustus St John, are also reproduced in this Taschen publication, bringing together for the first time into one volume Prisse's work both as an Arabist and as an ethnographer.

The plates in both volumes are the results of Prisse's collaboration with other artists, a complex process that has not yet been fully disentangled. They reflect his considerable skills as a draughtsman, but also his reliance on early photographs of Egyptian monuments. When he returned to Egypt in 1858-60 for a second visit, Prisse brought with him not only the young Dutch artist, Willem de Famars Testas, but also a photographer, Edouard (baptised Anasthase) Jarrot. The work produced by all three men, as well as material from other sources, is contained in the extensive holdings of his papers at the Bibliothèque Nationale de France, and is currently undergoing research. The institution's recent exhibition and accompanying book, *Visions d'Égypte: Émile Prisse d'Avannes (1807-1879)*, highlighted not only the range of Prisse's considerable achievements, but also the multiplicity of components from which his publications were derived.

Some of the context from which Prisse's *L'Art arabe* and *The Oriental Album* evolved is outlined in the introductory essay by Sheila Blair and Jonathan Bloom, although little use seems to have been made of the BnF archive, admittedly not easily accessible, except on microfilm. Reference is made to his use of both Arabic and European sources for the text of *L'Art arabe*, but there is no mention of the work of the most authoritative French scholar of Egyptian history at the time, Jean-Joseph Marcel, for whose *Égypte*, published in 1848, Prisse co-wrote and illustrated the section, *Sous la domination de Méhémet Aly*. The plates in *The Oriental Album* may not convey the realities of poverty, disease and industry in contemporary Egypt, as the authors suggest, but some of the images are in fact the same as those published the previous year in *Le Magasin Pittoresque*, where Prisse's accompanying text makes the harsh conditions of rural life quite clear. *Sous la domination de Méhémet Aly* is also very critical of the despotism of the reigning dynasty. Why Prisse's British publisher, James Madden, chose to use text written by

St John, rather than Prisse's own, is a mystery not addressed by Blair and Bloom.

As well as these omissions, there are a few inaccuracies. While Girault de Prangey's early daguerreotypes taken in Egypt during the 1840s were among the sources for *L'Art arabe*, Prisse did not own them; instead his publisher acquired the stones used for the lithographs in de Prangey's *Monuments arabes d'Égypte, de Syrie et d'Asie mineure* (Paris, 1846), and re-used them. The date of the Sotheby's sale after Prisse's death was 1879 not 1878, and David Roberts was in Egypt, 1838-39 (not 1840).

In some instances, the plates are presented in a confusing order: Plate 25 is placed before 23, Plate 30 is after 31, Plate 48 after 49, etc. A further inconsistency relates to the identification of the monuments depicted by Prisse in *L'Art arabe*. While current nomenclature is given for several of the buildings and their decoration, shown in the plates, the authors do not say that the Dawud Pasha mosque (mentioned in the caption for Plate XLIII) is in fact Malika Safiyya, or that Qawam al-Din (Plates LXIII-LXVI) is now al-Sayfi Sarghatmish al-Nasiri, or that one of the panels from the latter, depicted by Prisse (Plate LXVI) is still *in situ*, while the other has been removed to the Islamic Art Museum in Cairo (inv. MIA 2785, see *The treasures of Islamic art in the museums of Cairo*, 2006, p.122), and is a rare piece, remarkable for its iconography.

This is a missed opportunity, for while the authors make interesting observations on several of the objects (on which they are recognised experts), details such as this on the buildings (by a specialist in the field of Cairene architecture), would have made this publication of infinitely more value to scholars of Islamic art. With such an investment in the quality of paper and reproduction, it seems a shame that this is not matched by the extra research required to compare Prisse's plates to existing monuments, and to assess the changes that have taken place since he depicted them.

Briony Llewellyn and Mercedes Volait

Caroline Williams has provided the following addenda:-

The illustrations in this book are beautiful and valuable documents. They would have been more usefully served by informed annotations. To the list of inconsistencies in the Llewellyn/Volait review, I would add the following:

Plates XIX-XXII are listed as the Funerary Mosque of Qaytbay, but this listing is true only of Plate XIX. The other plates belong to the Madrasa-Mosque located near Ibn Tulun. Plate LXXXIX shows the minbar belonging also to this Mosque-Madrasa.

XXIV identified as Tomb and minarets in Turab al-Imam and minaret of Jami` al-Qalmi are in reality the minaret of al-Sultaniya, and the tomb of Amir Tankizbugha in the cemetery area much nearer to the Citadel than the tomb of Imam al-Shaf'i, and the Minaret of the Mosque of Qaragoga al-Hasani off Sharia Port Said.

XXV Minaret of Mosque of al-Nasriya, 15th century. This is a puzzling identification for its style and date.

XXVIII Tomb attributed to Mahmud Janum is today identified as Barsbay al-Bagasi, 1456.

XXX The text states Jami' Sinaniya was "built near Damietta". The mosque is in Bulaq.

LXVII gives confusing identifications for the mosque: Sisariya (English); Sidi-Sariya (German); Sysaryeh (French).

LXXXIII Maristan Hospital. Why not Hospital of Sultan Qalawun?

XCVI and XCVII have their texts reversed; and surely the door of Sidi Yusuf's house is wood, not bronze

Plate C For Sidi Yusuf Ilmaz the identification should read Amir Ulmas al-Hajib, 14th century.

Caroline Williams

Briony Llewellyn adds:-

The Prisse d'Avennes papers at the Bnf consist of 18 bound volumes of notes and drawings (including press cuttings, notes and pages taken from printed books, annotated print-outs of his publications, unpublished travel notes, working notes for his books, etc.), a notebook listing his drawings and photographs, and 1948 prints, drawings, photographs and 831 squeezes arranged in 22 boxes and 2 rolls. Call number: Nouvelles acquisitions françaises, 20416 to 20449. Detailed inventory at: http://archivesetmanuscrits.bnf.fr/ead.html?i d=FRBNFEAD000006705&c=FRBNFEAD0000 06705_e0000016&qid=sdx_q30



Eastern Turkey. Diana Darke. Bradt Travel Guides Ltd and The Globe Pequot Press Inc, February 2011, Paperback 400 pp., £16.66. ISBN-13: 978 1 84162 339 9

What is so striking about Eastern Turkey is the familiarity of the place names. Biblical stories; history lessons; even Arabic poetry if you have read it, resonate with these names. The sad thing is that one never knew more than the name and little of the place itself. This guide will rapidly fill those gaps. After all the basic practical information has been covered in the two opening chapters, including the useful tips which can only be provided by a writer who really knows the subject, the guide is divided into 10 geographic sub-sections. Of these Cappadocia, with its amazing conical churches and dwellings, and Konya with its heritage of whirling dervish spectacle deriving from the Sufi practices of the followers of Jalal ad-Din Rumi, are included in many modern itineraries. Russell and I have visited both places and have many friends who have done the same. But I have never met anyone who has visited the UNESCO-designated Grand Mosque and hospital at Divriği, though readers of *Cornucopia* magazine will have seen the 26 page spread of beautiful photos and description of Divriği in issue 43 (2010).

Each of the 10 regional chapters has its own mini Practical Information section on when to visit; getting there and away; hotels; restaurants; shopping and internet cafés (occasionally) and museums/sights. In countries covered by travel guides such as the Bradt series the political situation can intervene suddenly to make travel, even for the adventurous, inadvisable. This has doubtless already happened to the *North Africa* and *Syria* Bradt editions (the latter also written by Diana Darke and reviewed in *Astene Bulletin* 34, Winter 2007) and there will certainly be some additional nervousness about South Eastern Turkey with the recent influx of refugees from Syria. But this should not deter travellers from visiting the Black Sea coast, or the central plateau and even Mount Ararat. For all these this Bradt Guide will be indispensable.

I drove through Eastern Turkey in 1965 with my father and sister en route to Iran. As Diana Darke indicates in her introduction to this Bradt guide, it is typical of this part of Turkey that we did not think to stop and visit the many wonders *en route*, even though we stayed in Ankara, Sivas and Erzurum. Two years later I took the train to Erzurum with

two school friends and then the bus to Tabriz, and back a few weeks later via the same route. From that experience, albeit limited, I would agree with Darke's assessment that travel in Eastern Turkey is generally safe and the people friendly and solicitous.

I found the print of this guide rather small and faint but the relatively compact size makes the book a suitable weight for backpackers. There are two sections of good glossy colour photographs, but no other illustrations and though the town plans are clear, the regional maps tend to show only roads and not rivers and railways, so the book needs to be accompanied by a good map. For ASTENE readers the bibliography and website references will be of interest and also the separate index to the highlighted text sections, which are nuggets of detail and anecdote, plus the more personal observations of the author. The author's knowledge of the history of the area, some based on 20th century archaeological activity, is extensive but she also covers dispassionately the political developments which have shaped modern Turkey. There are good descriptions of the various categories of architecture the traveller will encounter, civil (hammams, caravanserais), military (forts and citadels) and religious (mosques and churches). It is not surprising that it has taken the author 30 years to compile such a compendium of serendipitous information.

Eastern Turkey will not appeal to sunbathing, clubbing and beach devotees. But in issue 42 (2009) *Cornucopia* had a lavishly illustrated 50 page series of articles on Kars and Kaçkars (near Georgia) highlighting the appeal of the area for nature lovers and climbers, as indeed does the author of this book. Perhaps Eastern Turkey's hour has come, particularly with the rest of the Eastern Mediterranean world in such turmoil. So Diana Darke's book is very timely and will serve well those travellers who want to combine grandiose scenery with ancient and modern history and cultural insight.

Sheila McGuirk

The Sahara, a cultural history, Eamonn Gearon (Signal, 264pp, £12)

The Sahara is the largest and most important desert on our planet, with a greater surface area than the United States and a population hardly bigger than Brooklyn. It is also the most important desert for ASTENE members for no other wilderness has attracted so

many extraordinary travellers.

The name is Arabic. *Sahra* is the generic word for all deserts. But this one, being the largest and most magnificent, is simply, diva-like, *The Desert*. It stretches, at its most generous description, from the banks of the Nile to the shores of the Atlantic, from the Mediterranean to the Niger River and the walls of the much looked-for Timbuktu. As with the continent in which it lies, the name does not serve well as a catch-all. The various people who live in and on the fringes of the Sahara do not recognize much common history or cause. As Gearon shows so eloquently, this has not stopped outsiders from grouping them together.

The pre-history of the desert serves as a model for the loss of Eden, lost not because of an apple but because of an ancient global warming. Once the bed of the great primordial ocean of Thetys, the receding waters left a rich, animal-packed savannah that, for a long time, was a happy hunting ground for *homo sapiens*. When rain became ever more scarce and the savannah dried up, it was the annual miracle of the Nile and Niger rivers, strips of water cutting through the rainless sands, that provided humans with a means of survival. In the north-west corner, in what is now Egypt, they took what the Greek historian Herodotus called 'the gift of the Nile' and learned to make the most of it, organizing themselves along the length of the lower river, dividing the land among themselves, ready for sowing and harvest. In the process, they advanced – and perhaps even created – civilization as we know it.

Gearon has an eye for the more colourful aspects of the early Sahara. He tracks the 'whale fossils' of Wadi al-Hitan in Egypt's Western Desert, one of the stranger stories of the ancient ocean, a creature that came out of the waters, learned to walk on land and then decided to head back to the deep, their fossilized skeletons testimony to the fact that this was a terminal mistake in a warming world. He also charts the development and spread of extraordinary rock art across North Africa, recording a time when the desert was grazing land for elephants, giraffes and others animals.

The book is planned to follow a chronology, pre-history to ancient Egypt to the advent of Christianity, the coming of the Arabs and the spread of Islam, and then onto the riches of the medieval Sahara, the time of writers such as Ibn Khaldun and the Tangerine Ibn Battuta. This is one of the desert's most interesting periods, when Timbuktu became

a centre of learning, when the great Hajj caravans crossed the desert each year bringing treasures such as ivory and spices, and gold to the markets of Cairo. Most famous of these was the caravan of 1324 when the Malian King Musa I was among the faithful and brought so much gold to Cairo that the price was depressed for up to a generation. And then come the European travellers.

Gearon's style is anecdotal. His stories follow one another at times without apparent thread, making some chapters more sourcebook than narrative – a valuable sourcebook, given the extent of Gearon's knowledge. The stories of the early European desert travellers, the likes of Frederick Hornemann and Heinrich Bath, flow more freely. But this reader found them overly condensed and, as with some of the chapters on European writers and artists, was left longing for more analysis of why they were there and what the desert inspired in them. Another book perhaps. For now we have this one, a useful overview of the history of a wilderness.

Anthony Sattin

***From Cairo to Baghdad: British Travellers in Arabia*, James Canton, London, I.B.Tauris, 2011, ISBN 978 1 84885 696 7**

This is a provocative book to review. It extends its titular geographical remit – Arabia - to include not only the Arabian peninsula but also Egypt, Syria and Iraq – most of what nowadays is generally known as the Middle East. The time span is from 1882, when the British invaded Egypt on the pretext of solving Egyptian insolvency (reckoned to threaten that life-line to India, the Suez Canal), to 2003 and the US-British invasion of Iraq. In a crucial introduction the author, James Canton, explains the geographical span as held together by a common language and cultural coherence, although I would suggest that World War I initiated the demise of that coherent 'Arab world' (despite Gamal Abdul Nasser) and its replacement by the discrete identities of individual countries – Egypt, Iraq, Syria, Saudi etc.

The author outlines five central themes in his scheme: religion, the changing nature of Arabia, imperial wars, women travellers and finally the changing nature of travel writing after Britain's imperial withdrawal. They are treated more or less chronologically. The last theme is by far the most interesting as including as an appendix long interviews with

three protagonists – Colin Thubron, Tim Mackintosh-Smith and Jonathan Raban – whose comments on the whole business of travel writing, a publisher's dream in the 1960s-1990s but now perhaps in abeyance, form a particularly relevant epitaph to the book.

Canton's story relates only to the British and only to people on the move – i.e. travellers: hardly anybody is living or working there. This excludes virtually all well-travelled residents; his characters tend to be non-professional. It also excludes archaeologists. And there are of course no foreigners other than British. He divides the period into three: 1882-1917 (Baghdad and Jerusalem then under British control); 1917-1956 (Suez); 1956-2003. His travellers all write 'travel texts' rather than travelogues. Each chapter begins with a long excerpt from a relevant writer, some less well known than others which I rather like. Some chapters are more 'Arabian' than others: 'Missionaries and Pilgrims' for instance (though no mention of St Catherine's despite Isabella Bird and the two sisters so well described by Janet Solstice), 'the Empty Quarter', 'Southern Arabia'. Others in my opinion are decidedly not Arabian – 'Baghdad and beyond' (much of which is about the Marsh Arabs), 'Modernising Arabia' (car, train and plane but not in Arabia and not the Hijaz railway because not British); 'After Empire' includes William Dalrymple on his monastic travels, who never as far as I know went to 'true' Arabia. There's a slight confusion over 'empire': with the exception of Aden (from 1937) none of Canton's region was actually part of the British Empire. And there's a certain prejudice against 'upper class' travellers, Etonians especially (i.e. Thesiger).

However, such idiosyncracies of time, place, and characters also make one usefully re-think the subconscious of Britain's relationship with a region perhaps even more crucial today than in the 130 years described in this book.

Sarah Searight

***Knowledge is Light: Travellers in the Near East*, ed. Deborah Manley. Oxford and Oakville, ASTENE and Oxbow Books, paperback, 2011. 104pp. ISBN 978-1-84217-448-7. £20.**

As has been the case with the publication of previous papers from ASTENE conferences, the release of *Knowledge is Light: Travellers in the Near East* is a welcome moment for Association members and anyone interested in travellers in the region. The collection

under review features nine papers delivered in Durham in 2009.

John Covel: a Levant Company Chaplain at Constantinople in the 1670s is a useful introduction to a man whose diaries Lucy Pollard rightly refers to as, "an extraordinary treasure-chest of evidence" of late Seventeenth century Asia Minor. Apart from their historical value, the human side of Covel's diaries make them an entertaining read, from frustration over poor maps to the joys of scatological humour.

Depictions of Islam in Seventeenth-Century English Travel Accounts is an endlessly fascinating subject area, and this is an interesting survey. Through the use of numerous sources, Anders Ingrams has produced a short survey that not only highlights the points of commonality in anti-Islamic polemics but brings up the thoughts of those more independent travellers.

Peta Rée's *Saved by Pirates*, which considers 16-months in the travels of Sir Richard Worsley, and Patricia Usick's trawl through Willey Reveley's account and drawings of the same journey makes for a wonderful pairing. Although not unique, having two detailed records of one journey, with Reveley employed as Worsley's artist-in-motion, is a real treat.

James Rennell and his Scientific World of Observation is a welcome and lucid account of an all too often overlooked individual, and this paper is a treasure trove for researchers, not least because of its extensive bibliography. As Janet Starkey argues, Rennell is important for any number of reasons; his voluminous output should be first among these.

Death and Resurrection by Geoffrey Nash looks at Ernest Renan, in part through the lens of the death of his beloved sister and the impact this may have had on his writing, not least his controversial *Life of Jesus*.

Knowledge is Light concludes with John Chapman's fascinating consideration of the penchant among many male travellers to Greece for dressing up in fustanella, that traditional Albanian costume most famous for its prominent skirts. *Men in Skirts and How to Become Frank* is valuable not just for highlighting the keenness for dressing up among western men, from Byron to Wilde, but also the political nature of the fustanella, and the move away from wearing it to the far less dashing, "Frankish" trousers.

The two essays that highlight the joy of ASTENE are *A Journey Through the Holy Land, 1820*, about the Reverend Robert Master and companions, by Deborah Manley, and *Theodore Ralli's Diary on his Travel to Mount Athos (1885)*, by Maria-Mirka Palioura. Both accounts deal with familiar places but, thanks to the researchers, this reviewer saw them through the eyes of previously unknown travellers, thus allowing one to see the familiar as though for the first time. There can be no better summary of ASTENE than *Knowledge is Light*.

Eamonn Gearon

Jennifer Scarce draws our attention to the following two books:-

***Ideas that shaped the world, an introduction to the John Murray Archive.* Edited by David McClay. National Library of Scotland, first printed 2007, reprinted 2011, pbk, pp 52, lavishly illustrated. ISBN 978-1-872116-30-3, £6.50**

This is a valuable guide to one of the important archives, including Section 3, Travel and Exploration, featuring Isabella Bird Bishop.

***Letters from the Crimea, Writing Home, A Dundee doctor.* Edited by Douglas Hill, Dundee University Press 2010 pbk £9.99. www.dup.dundee.ac.uk**

A browse of the McManus Art Gallery and Museum book and gift shop (see below: 'Astene interests in Dundee?') produced a paperback entitled *Letters from the Crimea – writing home, a Dundee doctor*, edited by Douglas Hill. The letters were written by Dr David Greig (1838-1890) who volunteered in 1854 to serve with the British Army in the Crimea, where he was posted to the British Military Hospital at Scutari to work alongside Florence Nightingale. His letters to his family, which were uncovered in a house clearance in Dundee, are a first-rate account of life in the Crimea.



QUERIES AND REPLIES

Portrait of Mohamed Ali

In response to Peta Rée's enquiry (*Bulletin* 48, 14) about the portrait of Mohamed Ali seen by Sarah Lushington in 1828, Dr Hisham Khatib writes:

Regarding the item on the Portrait of Mohamed Ali ... I can be almost sure that it is by Joseph Bonomi. I have in my collection a few portraits drawn by Bonomi: one of them is of Ibrahim Pasha, the son of Mohamed Ali, the other a well accomplished portrait of Henry Salt. Both of them are skillfully drawn pencil portraits. They must have been drawn before 1827, when Salt died. In the collection there are a few other sketches of Ibrahim Pasha's horse, etc. The only portrait drawn by Henry Salt, I am aware of, is that of John Lewis Burckhardt (Sheikh Ibrahim) in the *Travels to Syria and the Holy Land* (1822). If Bonomi drew Ibrahim Pasha, I see no reason why he should not have drawn the portrait of Mohamed Ali as well.

George Hoskins and Miles Ponsonby: post-Conference additions by Drew Oliver and Heike Schmidt.

My presentation at the conference tried to add a little to what we know about George Alexander Hoskins, whose albums are in the Griffith Institute and have recently been digitised (see *Bulletin* 46, 2-4). Hoskins first visited Egypt and Nubia in 1832. I have yet to discover anything about his education, although he does not appear to have been to Oxford or Cambridge. He tells us that prior to his time in Egypt he had spent "a series of years ... in Italy, Sicily, Greece, and other countries, distinguished by splendid remains of antiquity...". Clearly in some part of his travels he was accompanied by Miles Ponsonby as their names appear side-by-side in the graffito in the side-room of the 18th Dynasty temple at Medinet Habu.

Hoskins spent a year in Egypt, much of it at Luxor. Here he became acquainted with Robert Hay, Francis Arundale, Frederick Catherwood, and Joseph Bonomi, and left one of the more detailed descriptions of Hay's house at Qurna. Along with Catherwood, Hoskins accompanied Hay on his journey to Kharga Oasis. Hoskins tells us that he intended to return to Cairo in February 1833, but with the arrival of the artist Bandone he set off on his journey south into the northern Sudan.

Ponsonby, I think we can assume, was a family friend. The Ponsonby family were long resident at Hale Hall near Whitehaven, and not far from the Hoskins's house at Higham, and the elder members of both families were JPs and High Sherrifs for [Cumberland]. Ponsonby was just a few years younger than Hoskins. He was born around 1809, the son of John Fisher of Whitehaven and his wife Dorothy, daughter of Miles Ponsonby (1754-1814) JP HS (1809) of Hale Hall. Although the elder Miles Ponsonby had several sons, these all served in the East and West Indies and died without issue; John Fisher therefore assumed the name of Ponsonby at his father-in-law's request. Miles Ponsonby does not seem to have accompanied Hoskins on the journeys to Kharga or Sudan. Miles Ponsonby died Mar 25 1892 aet 83 and as his children left no heirs Hale Hall passed to another branch of the family.

Following the Conference Drew Oliver kindly sent the following note on Ponsonby that comes from his files on the Baltimore traveller Mendes I. Cohen.

'[Cohen] wrote in his diary at Suez on August 27, 1832, "Arrived in 2 ½ days from Cairo. Took leave of Mr. Lenant, a French traveler ... [and?] Mr. Gliddon." (my notes are a bit fuzzy here; it must have been George Gliddon but I'm not certain whether he went with Cohen or rather (and more likely) that Cohen said goodbye to Linant and Gliddon in Cairo.) In any event, Cohen then goes on, "My companions are Mr. Miles Ponsonby of Hail Hall, Cumberland (England) and Signor Castro Gonsales (*sic*) a Spanish priest missionary who had been in the US c. 1815 or 1818...." Cohen then visited St. Catherine's monastery (on his way to Jerusalem) and there left a statement in the guest book with the dates September 4 through 7.'

Presumably Hoskins and Ponsonby travelled as far as Luxor together, but Ponsonby returned to Cairo by August 1832, leaving Hoskins for his long stay followed by the Kharga and Nubian expeditions.

As I noted, Hoskins returned to Egypt in 1860-61 for his health, leaving his wife and daughter and sister-in-law in the less exotic surroundings of Southport. After this he wrote his third book *A Winter in Upper Egypt and Lower Egypt* (1863), a volume condemned by one reviewer for its ponderous style and lack of interesting descriptions of the monuments, but praised for its practical information. Hoskins died in

Rome in 1863.

Heike Schmidt kindly sent the link to the website of the 'Protestant' (or, to be more precise, Non-Catholic) Cemetery in Rome (<http://cemeteryrome.it/>), which has details of Hoskins's grave (533) and the inscription:-

SACRED TO
THE MEMORY OF
G A HOSKINS ESQ
OF 10 GLOUCESTER SQUARE LONDON
DIED AT ROME NOVR 21 1863
AGED 56 YEARS

Also buried in the Cemetery (alongside some poets) are Johan David Åkerblad (1763-1819) renowned for his work on the Rosetta Stone, and attempts to decipher hieroglyphic; archaeologist David Randall-MacIver (1873-1945); and August Kestner (1777-1853) whose collection forms the basis of the Museum named after him in Hannover.

Robert Morkot

ASTENE Travellers' Blue Plaques

Deborah Manley writes:-

Bulletin 44 (13-14) included a note on the blue plaques marking the homes of famous people in London. Anne Revell lent me her *London Blue Plaque Guide* by Nick Rennison, Sutton Publishing, 2nd edition, 2003. It includes many people who either travelled in Egypt and the Near East or had close ties to the region.

Here are a few of these plaques.

Sir Joseph Banks (1743-1820) was prominent in the African Association which sent W.G. Browne, J.L. Burckhardt and others to Egypt and the Near East. He was also influential in the British Museum, the Royal Society, and Kew Gardens. He lived in a house on the site of 32 Soho Square, W1.

Sir Charles Barry (1795-1860), architect, lived and died at The Elms, Clapham Common North Side. He travelled in Egypt 1818-19, employed as artist by David Baillie. Barry later remodelled W.J. Banks's house at Kingston Lacy - having met him on the Nile. He also rebuilt Highclere Castle for the Earl of Carnarvon and designed the Travellers' Club in Pall Mall. None of these show the influence of his travels in Egypt.

Sir Francis Beaufort (1774-1857), admiral and hydrographer, famed for his wind-scale. In 1810-12 he commanded a survey on the south coast of Turkey. He lived at 57

Manchester Street, W1.

Isambard Kingdom Brunel (1806-59), the great railway engineer, grew up at 98 Cheyne Walk, Chelsea. In the late 1850s he visited Egypt for his health, and met his competitor Robert Stephenson.

Sir Thomas Young (1773-1829), 'man of science', renowned for his contribution to the decipherment of hieroglyphics, lived at 48 Welbeck Street, W1.

Edward Lear (1812-1888), artist and nonsense poet, travelled in Greece and Egypt and produced numerous fine landscapes. He lived at Bowman's Mews, Seven Sisters Road, N1.

Other ASTENE travellers whose houses are marked with blue plaques include: Howard Carter; Agatha Christie; Thomas Cochrane, Earl of Dundonald; Samuel Taylor Coleridge; Benjamin Disraeli; James Elroy Flecker; E.M. Forster; Sir Henry Rider Haggard; John Howard; Rudyard Kipling; Earl Kitchener; T.E. Lawrence; Frederick, Lord Leighton; Sir Moses Montefiore; Sir Flinders Petrie; General Pitt Rivers; Wilfred Scawen Blunt; William Makepeace Thackeray; Michael Ventris; Anthony Trollope, and Mark Twain.

Miss Selima Harris

Those who refer often to *Who was who in Egyptology* (3rd edition, ed., Morris Bierbrier 1995) will know of Selima Harris (c.1827-1899) "the natural daughter of A.C. Harris" (a British merchant at Alexandria and antiquities collector). She was educated in England (with her aunt's children) and inherited her father's "rich collection of antiquities, which she brought to England in 1871 and sold to the British Museum."

Selima passes very occasionally through the writings of travellers, but I knew little about her until I was re-reading Ellen Chennells' account of her life in Egypt, *Recollections of an Egyptian Princess* (1893) II, pp.138-143, and Selima came to life.

She had returned to Egypt in about 1847, as her father's housekeeper and fellow traveller on the Nile. "She was often with him for months in the desert, living among tombs, his willing and useful assistant." All the 'scientific men of the day' came to the house to see the Harris collection. He died slowly, struck with paralysis, in 1869 and is buried in Alexandria.

One day, when Miss Chennells was staying at the Hotel de l'Europe in Alexandria with her employer, she was invited to Ramleh to meet

Miss Harris, "a lady of whom I had often heard". A day or two later Miss Harris called on Miss Chennells and invited her to her own house, "on the heights behind the town". Miss Chennells found the house "charming and very quaint, with rooms in all sorts of unexpected shapes and places, wooden balconies and terraces, commanding very extensive views." The house, she noted, was full of antiquities and also of "English comforts", and her hostess was "quite a character".

Selima was a strong and self-assured person and Miss Chennells tells how Pasha Mehemet Ali's disagreeable daughter, Nazli Hanem, ordered Selima to come to her house and play the piano. Selima refused: "Because I am not accustomed to being ordered." As so often happens, the bully, being faced down, retreated. "Oh, please play!" And then Selima sat down and played for some time, and came again to play when invited (II, 290).

Miss Chennells also met European women living in Egypt who few other travellers seem to have noticed. English nurses were in the 1870s engaged to care for the new babies of the royal family. "A few were Swiss, but the English predominate" (II, 240). In addition, under Pasha Ismael, several English, French, and Italian women were "engaged in the harem as parlour-maids, ironers, dressmakers and hairdressers". At first their lives were limited to the harem gardens, so they would risk "the great indecency" of showing their faces to a man. This was just one of the complaints Miss Chennells heard from them. Their work, she was told, was "at all times very arduous" in the hot climate.

I wonder if other readers have come across more information about Miss Harris and also these employee-travellers of the Egyptian royal family.

Deborah Manley

At the Oxford Conference Ian Pearce gave a fascinating lecture on Waynman Dixon and showed a series of photographs of 'Cleopatra's Needle' being prepared for its voyage to London: Selima Harris was easily recognisable in the groups. *Who Was Who* notes that Miss Harris left her property to Waynman Dixon.

Anthony Harris was certainly not alone amongst European residents in Egypt in having a family: he was more unusual in that his consort was black 'African'. It also shows his love for his daughter, and a remarkably liberal attitude for the period that Selima was

educated in England with her aunt's children

Travellers at Compton Verney

Compton Verney, Warwickshire, about an hour north of Oxford, is a large, private country house and estate become public art gallery and museum. (See www.comptonverney.org.uk)

It includes portraits of some ASTENE travellers. Here is Mirza Abu'l Hassan Khan in 1809 painted by William Beechey (father of Henry Beechey who accompanied Consul General Henry Salt to Egypt) when Mirza was sent to the court of King George III in 1809 to help negotiate an alliance between Britain and Persia.

Here, also, is Sir Joshua Reynolds' portrait of the fascinating Jane Baldwin, daughter of a Levant Company trader, who married George Baldwin, an earlier British Consul General in Egypt, and turned the heads of London when he took her there in 1782.

Deborah Manley

Who fell in?

Dr Robert Madden (with whom we will become more familiar in Ireland) wrote (page 292, vol. 1 of *Travels in Turkey, Nubia and Palestine*, 1824-27, London, 1829) of a 'kangea' that went down in 1825 and "precipitated two English travellers into the Nile. Luckily they were expert swimmers, and only suffered the loss of their baggage, books and papers."

Who might these two men have been?

Deborah Manley

Astene's interests in Dundee?

Britain's museums continue to reveal their Egyptian treasures – souvenirs acquired by wealthy travellers of the 19th century as they cruised up the Nile from Cairo stopping to visit the major sites *en route*. On their return they often donated or bequeathed their collections to the local museum. The McManus Art Gallery and Museum in Dundee is the latest find in this ongoing process of museum excavation.

Opened in 1867 in a grand Gothic-revival style building, the McManus began life as the Albert Institute of Science and Literature and Art and has indeed claimed to be the largest monument to Prince Albert outside London. Named McManus since 1984 after Lord Provost Maurice McManus, who energetically

championed its work, the Museum re-opened in 2010 after an extensive programme of refurbishment. Here the collections of art and science, so typical of acquisition policies and educational zeal of many museums of the 19th century, are now displayed in galleries devoted to explicit themes which also highlight significant pieces. The gallery *Dundee and the World*, which reflects Dundee's status as a prosperous city with extensive international connections through the jute industry, shipping, communications and journalism, is of direct interest to ASTENE's members.

The display includes a section on Egyptian archaeology chosen from a collection of about fifty objects which well illustrates the role of wealthy local citizens, as twenty one pieces were donated in 1913 by Sir James Key Caird (1837-1916) who had made a fortune in the jute industry. He was a generous patron with interests in science and mathematics who donated the Caird Hall, still the main centre for official ceremonies and concerts, to Dundee and funded Sir Ernest Shackleton's Antarctic expedition on the *Endurance*. Egyptology was a natural development of his interests so he visited Egypt in 1907, was a friend of Flinders Petrie and a sponsor of the Egypt Exploration Fund. His donation apart from bronze figurines of gods – Thoth, Apis, Osiris – from the Late Period and a lovely group of Ptolemaic gold bracelets and earrings, contains some choice pieces of sculpture. There is a false tomb door of the 5th Dynasty excavated in 1894 by Jacques de Morgan at Dahshur of limestone carved and painted with hieroglyphic inscriptions of prayers for the official Sneferu-inishtef, Pharaoh's deputy of the pyramid estate. A later piece is a finely carved and painted limestone relief fragment from the temple at Deir el-Bahri of the 18th Dynasty depicting princess Neferure, the daughter of Tuthmosis II and Hatshepsut, as a graceful girl wearing a deep collar of rows of turquoise beads. The lid of a limestone sarcophagus from Qaw el-Kebir of Ptolemaic date continues the conventions of Egyptian anthropomorphic funerary imagery as it is carved in the form of the priest Horemheb and inscribed with prayers to Osiris. Other donations include a limestone funerary stele of the official Meri of the First Intermediate Period excavated at Denderah by Flinders Petrie in 1898, a gift from the Egypt Exploration Fund and a fragmentary yellow limestone relief from Abydos carved with an image of Amenophis I, given by the Rev. Colin Campbell.

Dundee and the World also contributes to ASTENE's galaxy of female travellers through

material which supplements the objects on display. This is a panorama enfolding a group of cases which relates the story of two journalists Elizabeth (Bessie) Maxwell and Marie (Franziska) Imandt who both worked for the newspaper and magazine proprietor D.C. Thomson publisher of the *Dundee Courier* and the *Dundee Weekly News*. Thomson sent the two ladies in 1894 on a world tour to file full and accurate reports on the condition of women. This was a brilliant idea and a huge success. In a year they visited ten countries and sent back detailed articles illustrated with pen sketches which are an engrossing record of their experiences. Their stay in Egypt shows them talking with women in traditional dress who are rather astonished by the two independent ladies.

Practical information: The McManus Art Gallery and Museum is located in Albert Square in the centre of Dundee. Opening hours: Mon to Sat 10.00 am - 5 pm; Sun 12.30 – 4.30 pm. Admission free. Website www.themcmanus-dundee.gov.uk gives full access to information about the displays and also to an online catalogue of the collections.

Jennifer Scarce

Centre de Recherche sur la Littérature des Voyages

Guy Lodomez has sent the link to the website of CRLV with database and bibliography. Although it ranges far wider than ASTENE territory, the CRLV is certain to be a valuable resource.

www.crlv.org/swm/Page_accueil_swm1.php

Hammam to Whitehall?

The Georgian Group Journal (vol. xix 2011) includes an article "Sir John Soane and the Hammams of Cairo" by Oliver Bradbury (p. 151) in which he suggests that some of Soane's designs (for example, the New Five Per Cent Building which became the Colonial Office) drew on the hammams of 12-15th century Cairo.

These he could have known from the 25 volume *Description de l'Égypte* (published 1809-1817), especially the 'État Moderne'. The article makes most interesting reading from a very new angle.

FOOTPRINTS

'That Curious Botanist' – Dr William Sherard's garden at Sediköy, and his inscriptions.

During the period of his consulship, William Sherard built a country retreat and garden at Sediköy, some 12 km (6-7 miles) south of Izmir. As Sonia Anderson details in her study of Paul Rycaut, from the later 17th century all of the consuls and most of the English and Dutch merchants had houses, gardens and orchards at Sediköy. The English, rather typically, had set up kennels with a pack of local greyhounds and imported beagles and their weekends were spent shooting, hawking and coursing.

Sediköy is in a very pleasant situation, on flat fertile ground, with low hills rising in the distance. These hills were covered with pine, juniper and prickly oak, which sheltered wild boar and many desirable game birds such as woodcock, quail, ortolans, and snipe.

Led by Brian Taylor, and using the plan and account of the location from Evelyn Lyle Kalças's short article on the garden, we found the site, although the building that has taken place since 1978 made tying what we found with the plan rather difficult (and a lack of north on the plan did not help). A mound with stone and brick, and a nearby arch, may have been the remains of the residence of mid-18th century Dutch consul, de Hochpied. There were many very old olive trees, several mulberries, one of which was certainly old enough to be of early eighteenth century origin, and some equally old pines.

The near-contemporary accounts tell us that Sherard cultivated local plants and those collected on his travels around eastern Turkey, rather than western European ornamentals. Sherard sent seeds back to England and James Petiver records a number that were raised in Mr Fairchild's Garden at Hoxton in 1712-13. Amongst these was 'Gingidium' – a type of wild carrot that appears in the *De Materia Medica* of the first-century AD writer Dioscorides. *De Materia Medica* was, with the work of Theophrastus, one of the major sources of information on the medical use of plants in the ancient world, and preserved in Byzantine, western, and Arabic manuscripts.

Of *Gingidium*, Petiver (1713, 60) tells us:- 'Leonard Rawolph was the first, since *Dioscorides*, who discovered this elegant plant on the Precipices of the famous Mount *Libanon*. We are much obliged to that Curious Botanist *Dr William Sherrard* Consul

of *Smyrna* for this Plant, which I first saw in *Flower* and *Seed* with *Mr Thomas Fairchild* Gardener at *Hoxton*, and since with *Mr. Charles du Bois* at *Mitcham*.' *Trifolium Lagapoides procumbens*, a type of Haresfoot was also grown at Hoxton from Sherard's seed.

Petiver tells us that the seeds of the intriguingly-named 'Yellow Clammy Oriental Tournsole' (*Heliotropium Orient. Procumbens viscorum*) sent by Sherard, flowered 'the greatest part of the Summer' at Chelsea.

The 'accurate Botanist' also sent seeds to his former employer, the Duchess of Beaufort. She received the '*Smirna Woolly Flea-burr*' 'an elegant plant' which she gave specimens of to the Chelsea Physick Garden. This plant, with pretty yellow flowers in spikes and woolly grey foliage, is a type of *Verbascum* (mullein): we saw it at numerous sites.

Other plants that attracted comment were 'Sherard's Aleppo Clary' and the 'Smyrna Purple Spiked Willowherb'. The latter was interesting because Sherard's specimen altogether was not a foot high, but 'in our Gardens it grows near as tall as a Man' (which sounds worryingly like a rampant weed, out of its desired context).

It was a very worthwhile short detour on our way to the hotel to find the location of Sherard's house and garden – and those of the other consuls. This was particularly significant as the destruction of so much of the older parts of Izmir make it more difficult to visualise the living and working environment of the 17th and 18th centuries.

Although active with his garden and formation of the herbarium, as with so many other residents and travellers of that period, Sherard was interested not only in plants, but in the history and antiquities of the region. His travels inland were important in building on the discoveries and identifications of Rycaut and others. One of the most important sites he visited was Aphrodisias, and the bibliography section of the Inscriptions of Aphrodisias Project – 'InsAph' – funded by the AHRC and hosted by King's College London has a lot of information on travellers who visited that site and recorded its inscriptions. Website: www.insaph.kcl.ac.uk/index.html

On his journey of 1705 Sherard, was one of a group comprising Rev. John Tisser, Mr. Cutts Lockwood, Mr. John Lethieullier and Dr. Antonio Picenini – the last wrote a diary now in the British Library. The Huguenot

Lethieullier family are well known as travellers and collectors, notably in Egypt, and for their association with the first Egyptian Society and donations to the British Museum. Sherard visited Aphrodisias again in 1716; this time travelling with Rev Dr. Lisle, Mr. Vandervecht, and 'J.C.', probably Jos. Clotterboke, and Bernard Mould whose diary is also in the British Library.

Anderson, Sonia, *An English Consul in Turkey. Paul Rycaut at Smyrna, 1667-1678*. Oxford, Clarendon Press, 1989.

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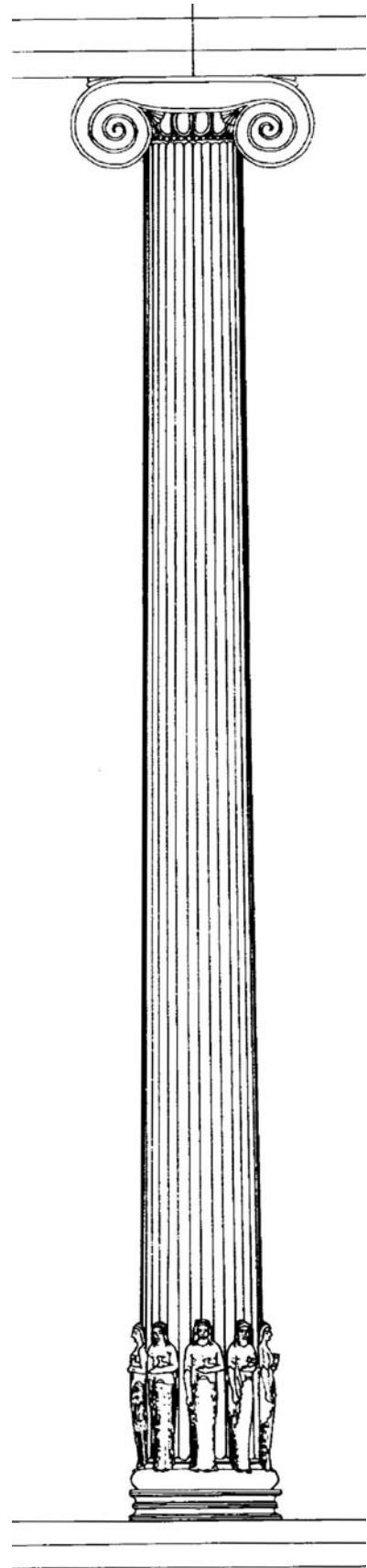
Robert Morkot

The 'chaste tree'

At many sites (e.g. Sardis, Aphrodisias, Miletos) we were struck by the large bushes with palmate leaves and carrying spikes of scented, pale purple or white flowers. This shrub is *Vitex agnus-castus*, commonly known in English as the 'Chaste tree' or 'Monk's pepper'. Used in medicine since ancient times (and still available at Holland and Barrett) for hormonal disorders (and snake bites), it has been considered both aphrodisiac and anaphrodisiac, most usually the latter. It seems to have been introduced into cultivation in England about 1570, although a specimen in the famous botanical garden at Padua was planted in 1550 and still flourishing 345 years later (it may still be).

Pausanias, writing around 160 AD, tells us that one of the statues of Asclepius Agnita in a sanctuary at Sparta was made of *Agnus-castus* wood, and that woven branches were used to decorate the statue of Artemis Orthia in the same region. Because of its reputed anaphrodisiac qualities it was deemed particularly appropriate to Artemis.

Robert Morkot



Reconstruction of one of the columns of the first (6th century BC) Temple of Apollo at Didyma

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