

ASTENE

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

BULLETIN



NOTES AND QUERIES

NUMBER 76: SUMMER 2018

Bulletin: Notes and Queries

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Editor: Cathy McGlynn

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Bulletin 77: Summer 2018

Submissions for the next Bulletin must be received by **September 1 2018**. We welcome articles, queries, replies and other related matters from members and interested readers. Please send contributions to the Editor, Cathy McGlynn (bulletin@astene.org.uk).

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Cover photo:

Group Photo, ASTENE visit to Crete, photo by Priscilla Frost

ASTENE NEWS AND EVENTS

ASTENE ANNUAL GENERAL MEETING 14th JULY 2018

Cedars meeting room
University of Reading
Whiteknights Campus
Reading RG6 6AX

PROGRAMME

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

Further details (including travel information) can be found on our website:
<http://www.astene.org.uk/events/>

With the current issue of the bulletin ASTENE members will find the following documents for the Annual General Meeting:

- AGM 2018 Agenda
- Minutes of the 2017 AGM
- Chairman's Report
- Treasurer's Report
- Membership Secretary's Report
- Draft audited accounts for ASTENE for 2017-2018

The hardcopy edition of the Bulletin includes a hardcopy of the materials listed above. The electronic issue of the Bulletin has electronic copies of the same documents. THE ASTENE committee looks forward to seeing many of you in July!

Astene's Trip to Crete: In the Footsteps of Edward Lear

Priscilla Frost offers us this wonderful account of the ASTENE visit to Crete in May 2018.

Somehow our group managed to be wide awake at 4am for our visit to Crete, leaving Stansted for Heraklion on 14th May.

Arrival in Heraklion soon after midday was exciting. We were met at the airport by Ruth Hackney, our local tour guide, who we got to know well over the next eight days or so. Our hotel was in the old Venetian part of the city, which we visited later in the afternoon. The long winding streets led up from the seafront to the main square, which was relatively uncrowded. We visited the Venetian City Hall with its famous loggia, and also St Mark's Church, now an art gallery. Nearby is the lovely Morosini fountain dating from 1628. Malcolm, who really is the fount of all knowledge Cretan, gave us some of the history of the city and life under the Venetians, Ottomans, Germans and today.

We visited the Historical Museum, which was well worth a second visit – which time, of course, did not allow. The fine marble renderings of Venetian family Coats of Arms and a beautiful Venetian fountain were among the many artefacts on display, along with Ottoman carvings and a picture of Prince George in uniform.

Day Two saw us at the Villa Ariadne, especially opened for the group. We were given a long talk by the Curator, on the excavations that Sir Arthur Evans, along with Duncan Mackenzie, did on the site. A highlight was in the library, where we saw a published notebook of Evans' and photocopied notebooks by Mackenzie, the only extant records of the excavations. Space does not allow me to go into more detail. We had a look at the exterior of the villa, which is in need of repair – group photograph opportunity.

We visited the Knossos site which is vast and had just about enough time to have no more than a cursory ramble before we headed to the village of Ano Arkhanes for lunch. This large village dates back to pre-Minoan times. Malcolm led us on a walk through bougainvillea-lined narrow streets, to see part of the Turkish Quarter. Lear thought it "a really pleasant 'sparkling' village' olives everywhere". Time stood still.

On our return there was a visit to the Archaeological Museum for those who had the stamina. It was enjoyed by all.

Day Three was one of contrasts. We left the city and went by bus to the Lassithi Plateau where the land opens up onto a wide valley floor. Small windmills dot the landscape, which is fertile and cultivated with oats, potatoes and other vegetables. At Psykhro many visited the Dhiktean cave, where Zeus was apparently born and raised. The cave, reached by climbing many steps, contained both stalagmites and stalactites. After lunch we travelled into the centre of the valley where we came across a delightfully restored church, dedicated to St John the Baptist. A quiet oasis.



Windmill at Lassithi Plain, photo by Priscilla Frost

Day Four and leaving Heraklion behind, we travelled to Rethymnon, visiting the Arkadi Monastery en route. This lovely, large pilgrimage complex is administered by just three monks. The church stands proudly in the centre of a courtyard of cells, storerooms, kitchen, refectories and cloisters. Built of honey-coloured stone, it was here that in 1866 the Cretans struggles for independence from the Turks took place. Drawn and painted by Lear, the monastery now has the air of quiet solitude.

On arrival in Rethymnon our eyes were lifted upwards to the Fortessa dating to 1573. The site

is large and in the centre is the Ibrahim Mosque – now used mainly for concerts. This Venetian fortress took ten years to build and whether it was effective against the Turks in 1645 is perhaps open to conjecture.

Lunch followed, and then a walk through the old town. The Rimondi Fountain sits in a quiet corner of the Platía Petikhá, a busy square. The minaret of the Neratsás Mosque towers above the small winding streets and the harbour. Then on to Haniá for the next four nights.

Day Five . Our first stop was the Commonwealth War Cemetery at Souída Bay. This CWGC cemetery lies at the far end of the Bay. The simplicity of the grounds and magnificent gardens hide the true horror of the wars that has raged here over centuries.

Our route then took us to the Monastery of Ayía Triáda. This complex with its yellow ochre walls was built in the Venetian style. The cloisters and church are reached by climbing steep steps, and looking back you have a view of the valley below. The iconostasis is particularly beautiful. Seven ostrich eggs hang individually from the ceiling within the cross floor plan. The small museum has a donkey wheel, old typewriters, an olive press and many other artefacts connected with monastic life.

Our next visit was to the residence of Eleftherios Venizelos, Prime Minister of Greece for most of



Bull's Horns, Knossos, Crete

the time between 1910-1932. This restored house is typical of the period around 1880. The body of the car in which he was involved in an attempted assassination is on display along with many other artefacts. A worthwhile stop.

Our day ended with a visit to the Kastelli area of the old town to see Minoan archaeological sites recently being excavated, the waterfront, the old Giali Tzamisi mosque and then dinner.

On Day Six we visited the Roman town of Aptera. The earliest mention of Aptera was found in Linear B tablets of Knossos (14th-13th century BC). Overlooking Soudha Bay, this impressive site contains Roman cisterns, part of a temple and an amphitheatre along with the Monastery of Áyios Ioánnis Theólogos. From here we went to the small village of Vamos where we saw a few restored houses before having lunch. We visited the freshwater lake of Kourna en route to Haniá.

Day Seven - our last full day on the island. We visited Kissamos which flourished as a port under the Romans. Lear described it as a "plain shabby

town". It so happened that the weekend of 20/21st May was the anniversary of a battle in 1941 when there was an attempt to hold the hill from the Germans. One of our group, Sue Kentish, laid some flowers for her uncle who lost his life there.

A visit to the church of St Spiridon, where everyone was given a talk by an enthusiastic lady. Then to the Topoliano Gorge, where some readings of Lear's were read out to the group. The day ended with a visit to the small peaceful monastery of Odigistria Gonia, which Lear drew.

Our brief visit to Crete ended just too quickly. Our huge thanks go to Malcolm and Pat who, in 2017, went to Crete to sort out the itinerary, and to Malcolm who individually gave us the history and background of each stop. Our thanks too to Ruth who, as our ground handling agent, not only made us feel welcome, but also filled in gaps, looked after us, arranged the most splendid lunches and dinners throughout our stay in Crete.

Priscilla Frost



Group Photograph: Villa Ariadne, Crete, 2018.

Back Row: Charles Newton, Tom Rees, Sue Kentish

Middle Row: Felicity Wood, Curator of Villa, Loraine Partridge, Malcolm Wagstaff, Robert Morkot

Front Row: Ruth Hackney, Sally Cassidy Odd, Pat Wagstaff, Ann Henderson, Myra Green

Palestine Exploration Fund (PEF) and ASTENE Joint Event

‘The Cynic Abroad’: Mark Twain in the Holy Land’
by Rupert Chapman (British Museum & PEF)
Thursday 13th September 2018
BP Lecture Theatre, 16.00, Free



In 1867 the PEF began its first serious fieldwork in the Holy Land, sending a team of Royal Engineers led by the young Captain Charles Warren to explore the topography of Jerusalem and seek to identify the location of the Temple. During the first part of the expedition Warren and his team stayed in the best hotel in Jerusalem, the Mediterranean. Also in 1867 the Reverend Henry Ward Beecher's Plymouth Church organised one of the first American 'package tours', and a young journalist and budding author, Samuel Langhorne Clemens, from Hannibal, Missouri, better known to posterity as Mark Twain, rushed to secure a place on the tour. While the group were in Jerusalem, they, also, stayed in the Mediterranean Hotel. The result of Mark Twain's tour was the book which catapulted him to national fame, *The Innocents Abroad*. This talk will follow Mark Twain and his fellow tourists through Lebanon and the Holy Land, as he pokes fun at himself, his fellow 'innocents abroad', and the people and countries through which he travelled.

PLEASE NOTE:

Booking for the event (via the BM box office) won't be available until a month to two weeks before the start of the event, so for those who are interested

please save the date and ASTENE will send a reminder to book closer to the time.

For more information please see the PEF website:
<https://www.pef.org.uk/lectures/>
Booking: British Museum's Box Office
+44 (0)20 7323 8181 or www.britishmuseum.org

Reminder:

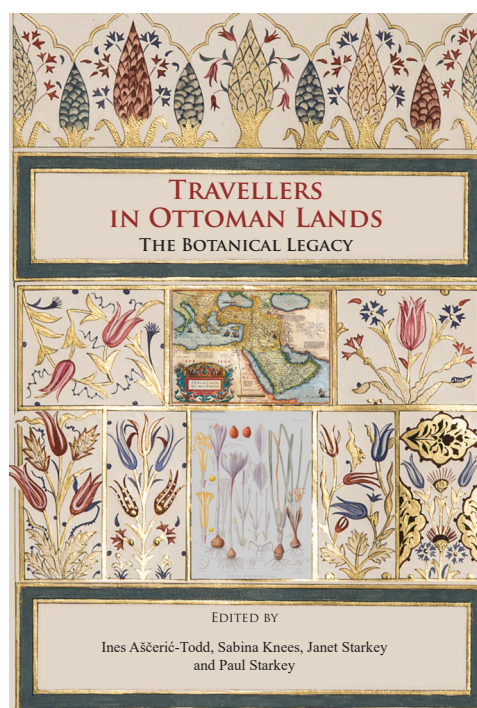
ASTENE Autumn Study Day: Western Perceptions of Ancient Egypt

Saturday 22 September 2018
Chaired by: Dr Aidan Dodson, FSA,
Senior Research Fellow, Department of
Anthropology & Archaeology, University of Bristol

Booking is going well for ASTENE's Autumn Study Day, to be held at BRLSI (Bath Royal Literary & Scientific Institution) in Bath. The day will trace the depiction of Ancient Egypt through the ages, by looking at the artists charged with portraying this exotic land and introducing Egypt to the Western world.

For more details please see the ASTENE Perceptions Programme on the website (astene.org.uk) or revisit the Spring Bulletin (no 75) for a copy of the programme and the booking form.

Publication of Travellers in Ottoman Lands: The Botanical Legacy



This collection, edited by Janet Starkey and Paul Starkey, together with Ines Aščerić-Todd and Sabina Knees, arose out of last year's highly successful seminar organised by ASTENE in conjunction with the Centre for Middle Eastern Plants at the Royal Botanic Garden in Edinburgh with support from Cornucopia Magazine and the Turkish Consulate General, Edinburgh. Published by Archaeopress, the gorgeously illustrated volume consists of 20 essays on the botanical legacy of many parts of the former Ottoman Empire. Archaeopress are kindly offering ASTENE members a discount of 40% (the book is normally priced £60) and the order form is enclosed with the bulletin. It is hoped that some copies might be available for purchase at the ASTENE AGM.

Archaeopress have also extended the time limit for the discount offer for ASTENE contributors to *Lost and Now Found: Explorers, Diplomats and Artists in Egypt and the Near East* (Neil Cooke and Vanessa Daubney, 2017). The order form is printed at the back of this bulletin.

New Email Address

ASTENE has introduced a new email address for enquiries. For all future enquiries please use: enquiries.astene@gmail.com

Correction

Roger de Keersmaecker has written to the editor to point out that in his last article on Edward Joshua Cooper in the Spring Bulletin (no. 75), the temple of Abu Simbel should read the 'Rock of Abu Sir' (p.28).

OTHER NEWS AND EVENTS

Conferences/Symposia

T.E Lawrence Society Symposium 2018

St John's College, Oxford

Friday 21 to Sunday 23 September 2018

Held every two years, the T.E. Lawrence Symposium offers a chance to meet fellow enthusiasts from around the world and to enjoy lectures covering diverse aspects of Lawrence's life, in the historic surroundings of Oxford, with all its many associations with Lawrence. For the weekend of the Symposium, delegates can enjoy the privilege of living and dining in one of Oxford's celebrated historic colleges.

Past Symposia have featured talks by internationally regarded writers and academics, as well as members of the Society sharing their own knowledge and researches. Symposia often include visits to places with a Lawrence connection, and special exhibitions.

2018 sees us linking up with Magdalen College, who will present a unique exhibition of the expanding archives on Lawrence. We also have a whole afternoon devoted to Gertrude Bell and her friendship with Lawrence, together with her influence on the Middle East. The directors of the film *Letters from Baghdad* will present and talk about the making of this fascinating documentary.

The Gertrude Bell archive director from Newcastle University will also talk about the massive collection held there.

Our 2016 Symposium at St John's College coincided with the centenary of the outbreak of the Arab Revolt, and a special programme of lectures was organised to mark the occasion. Our 2018 Symposium will see us commemorating of the taking of Damascus in 1918.

To view the conference programme and to download a booking form go to <http://www.telsociety.org.uk/symposium/>

The Fourth British Egyptology Congress

September 7-9, 2018

**Hulme Hall, Oxford Place,
Manchester M14 5RR**

The Egypt Exploration Society is delighted to be partnering with the University of Manchester to organise the fourth British Egyptology Congress (BEC) on 7-9 September 2018. Over 100 scholars will present their research across the weekend representing institutions across the world and a range of topics including languages, archaeology, museum and archive, and the history of travel and exploration.

A preliminary schedule is available to download at <https://www.ees.ac.uk/Event/BEC>. There is a session on 'Travellers and Egyptomania' and several ASTENE members will be presenting on the topic, including Tessa Baber and Emmet Jackson. Faye Kalloniatis will also speak in a 'Museums and Collections' panel.

A special headline lecture by **Dr Christan Greco**, Director of Museo Egizio, Turin will take place on September 7th at 7pm titled: 'Biography of the objects: dialogue between Egyptology and Sciences'. A ticket for this lecture is included in the Congress tickets.

Speakers should register their attendance by booking a ticket on the EES website (see above) before August 1st.

The Congress is being co-organised by the University of Manchester KNH Centre for Biomedical Egyptology, Manchester Museum, Ancient Egypt Magazine, and Manchester Ancient Egypt Society in partnership with the Egypt Exploration Society. Bids to host BEC5 in 2020 will be sought after BEC4 has drawn to a close.

The Raymond and Beverly Sackler Foundation Distinguished Lecture in Egyptology

'The most ordinary of things: Victorian artists and the allure of the ancient Egyptian collections at the British Museum'

Thursday 19 July 2018

18.00–19.00

BP Lecture Theatre

Tickets £30

Members/Concessions £25

When the British Museum opened its first 'Mummy Room' in 1837, visitors flocked to the new gallery to inspect the impressive collection of mummies and the smaller antiquities more recently acquired by the Museum. Extended to two galleries soon after, the mummy rooms remained enormously popular with museum audiences throughout the 19th century and still do to this day.

Among the many visitors who were captivated by the extensive range of domestic items displayed in these rooms were a number of prominent Victorian

artists, including Sir Lawrence Alma-Tadema, Sir Edward Poynter and Edwin Long. All were drawn to the humbler utilitarian objects that had survived the ravages of time, celebrating these most ordinary of things in a series of Egyptian themed paintings exhibited at the Royal Academy and other major art exhibitions. The highlight of their pictures in which the 'manners and customs' of the ancient Egyptians were the focus, was the emphasis on meticulously rendered household objects, many of which were copied from artefacts in the Museum. For these artists, the everyday items from Egyptian antiquity had a strong appeal because of their sheer 'ordinariness' and the way in which they had been so beautifully decorated by ancient artisans. With their vivid conceptions of the ancient Egyptians participating in the rituals of life, Alma-Tadema, Poynter and Long drew close attention to the material world of these ancestors, creating a highly evocative sense of their private lives.

In this lecture, Stephanie Moser, Southampton University, presents the results of a major research project on the intensive engagement that Victorian artists had with the Egyptian antiquities at the British Museum. She will argue that while artists like Alma-Tadema, Poynter and Long enlisted the objects as a means of adding interest and veracity to their visual explorations of the past, their paintings also played a highly significant role in defining the 'lifestyle' of the ancient Egyptians.

The lecture is accompanied by the Annual Egyptological Colloquium, Displaying Egypt.

To book, visit the British Museum website britishmuseum.org

'The Rosetta Stone in context: a curator's view'

Thursday 26 July 2018,

13.30–14.30

BP Lecture Theatre

Free, booking essential

Ilona Regulski, Curator of Written Inscriptions in the Department of Ancient Egypt and Sudan, discusses the Rosetta Stone, one of the Museum's most famous objects, and key to the decipherment of ancient Egyptian hieroglyphs.

She looks at what the Rosetta Stone says, why its inscription is so important, what it tells us about

ancient Egypt, and examines its context. She also explores how Jean-François Champollion came across this object, and how he used it in his decipherment of Egyptian hieroglyphs.

To book, visit the British Museum website
britishmuseum.org

Exhibitions

Charmed lives in Greece: Ghika, Craxton, Leigh Fermor

8 March – 15 July 2018
British Museum

This exhibition focuses on the friendship of the artists Niko Ghika and John Craxton, and the writer Patrick Leigh Fermor. Their shared love of Greece was fundamental to their work, as they embraced its sights, sounds, colours and people.

Nikos Hadjikyriakos-Ghika (1906–1994), John Craxton (1922–2009) and Sir Patrick Leigh Fermor (1915–2011) were significant cultural figures of the 20th century. Leigh Fermor is perhaps the most widely known of the three – largely through his travel writings – and Ghika and Craxton are now recognised as two of the most remarkable artists of this period. The three first met at the end of the Second World War, becoming lifelong friends and spending much of

their subsequent lives in Greece. The time they spent together and their close bonds would shape each other's work for the rest of their lives.

The exhibition brings together their artworks, photographs, letters and personal possessions in the UK for the first time. Highlights include Ghika's extraordinary painting *Mystras* and Craxton's exuberant *Still Life with Three Sailors*. Also featured is Craxton's original artwork for the book covers of Leigh Fermor's travel classics *A Time of Gifts* and *Between the Woods and the Water*. Many artworks and objects on display are on loan from the Benaki Museum, to which Ghika donated his house and works, from the Craxton Estate, and from institutions and private collections in the UK and Greece.

The exhibition focuses on four key places – Hydra, Kardamyli, Crete and Corfu – where they lived and spent time together. Hydra is an island where Ghika's family home became a gathering place for the three friends, and Leigh Fermor built a house with his wife Joan at Kardamyli. Craxton restored a house at Chania on Crete, and Corfu is where Ghika and his second wife Barbara transformed an old building into an idyllic home and garden.

Together, these places chart the story of this remarkable friendship, and how the people and landscapes of Greece were a great influence on their enduring works.

BOOKS AND REVIEWS

Bonello, Giovanni, ed, *Celebrating 200 years of Schranz*, Allied Publications Malta for Fondazzjoni Patrimonju Malti, 2017, 368pp, 978-99909-3-222-5, €95.



FPM - The Fondazzjoni Patrimonju Malti or Maltese Heritage Foundation was set up in 1992 'to promote awareness of the island's extensive heritage locally and internationally through museums, exhibitions and publications.' Its academic standards have always been extremely high and this, its latest publication, seems set to raise the bar about as high as one can go. It is awash with new and detailed information about the Schranz family of artists - accompanied by a plethora of beautiful colour illustrations printed to a very high standard, the information being supplied by a team of renowned scholars and researchers – both national and International.

The Schranz family of artists was at its most active in and around the Mediterranean during the 19th

century at a time when tumult brought about by the warring powers of Spain, France and Great Britain was never far away. In the 20th century the father Anton and his three sons Giovanni, Antonio and Joseph (Giuseppe) were classified by the major auction houses as being high quality 'marine' and 'landscape' artists. Many of the paintings are unsigned. Auction houses dislike uncertainty when promoting their wares and over a period of time certain of the more well-known paintings seem to have been 'allocated' to specific members of the father and sons group. These were considered useful as comparable reference points to assist in identifying the next Schranz painting as it came onto the market. In all fairness certain of the paintings have a good provable provenance but others were clearly allocated with a good dose of wishful thinking attached!

In 1987 an exhibition of The Schranz Artists was staged at the Cathedral Museum, Mdina, Malta to great acclaim. Accompanying it was an exhibition catalogue edited by Canon John Azzopardi with essays in English and German by a panel of experts (three of whom re-appear in this present volume) giving the background to the family in Ochsenhausen, other information on Menorca, Greece, the Royal Navy in the Mediterranean, the Artistic Environment in Malta, essays on the individual Schranz artists and a catalogue of the exhibits – including an essay by Antonio Espinosa Rodriguez on 'Some problems concerning the Attributions of Paintings to the various members of the Schranz Family and their Circle'. Some of the illustrations were in colour, the rest in black and white. And this was to become the 72-page bible for anyone trying to research or attribute paintings to the Schranz artists. I still have my slim volume – constant usage has resulted in the spine splitting – its many loose pages now contained in a plastic file for its own protection.

Enter Professor John J Schranz, the fifth generation descendant of Anton Schranz the Elder. Steeped in the artistic history of his ancestors he made a two day visit to German family relatives in Ochsenhausen in 2002. The visit's outcome was to raise a series of questions in John Schranz's mind – how and why on earth had a youth from a poor farming family moved from Ochsenhausen, a land-locked hamlet in Swabia, to a tiny Mediterranean island beyond the Alps 1000 kilometres away. Why had he chosen to go to Menorca and why, having lived there for 26 years, had he then left there with his family to move to an even smaller island, Malta, practising as an artist. The year 2010 saw the beginning of a drastic

intensification of John Schranz's research. It took him to museums, archives, private collections, auction houses and libraries in England, Menorca, Greece, Rome, Naples and of course Malta, supplemented, thanks to modern technology, by endless hours of online 'visits' to websites in all five continents. He approached researchers and scholars both Maltese and International, somehow convincing them to produce a new series of essays, significantly updated, which might help answer those questions. And the result is this splendid volume.

Overall editorial responsibility is in the hands of Giovanni Bonello, a prolific and hugely knowledgeable author of many articles and publications related to the art history of Malta. An initial essay by Joan Consiglio Schranz and John J Schranz introduces us to Four Generations of Schranz Artists with a carefully dated family tree and a representative selection of paintings by other members of the family.

Sarah Searight, daughter of Rodney Searight whose vast collection of watercolours, drawings, prints and books is now housed in the Victoria and Albert Museum, is an historian and former journalist. She discusses Napoleon's seizure of Malta from the Knights, his naval defeat at Abouqir Bay, and the consequent domination of the Mediterranean by the British. The development of steam power gives more reliable access to Egypt and long-term to the route to India and the East. Egypt is open to its first tourists including Lord Castlereagh, accompanied by one Antonio Schranz.

Anton Schranz the Elder arrives in Menorca in 1791. Cristina Andreu Adame contributed to the 1987 catalogue and her long, detailed and well-illustrated essay in the present volume explains the historical, artistic and cultural context on that island at Anton Schranz's arrival. In the next essay John Schranz finds some totally unexpected answers to his original question – the how and why Anton came to Menorca and why he then moved to Malta. It all makes fascinating reading and he is to be congratulated on his research.

Thence to Greece. Fani-Maria Tsigakou was another contributor to the 1987 catalogue. In the 1800's 'Greek' had become synonymous with the stylistically fashionable and the blockade of the Continent by Napoleon's army prompts a number of the Grand Tourists to choose neutral Greece as their destination – including many visits by the three Schranz sons.

Look for dreamy sun-bathed landscapes as painted by French and English artists alongside the casualties of the Greek War of Independence.

John Schranz then tries to trace the wanderings of Antonio Schranz and describes the experience as like looking for a specific grain of sand dropped on a sandy beach. Antonio in his time describes himself as German, Spanish, English, Maltese and even as Antonio Schranz of Gibraltar. Both he and Giuseppe embark on 11 years of travel while Giovanni with 9 children remains in Malta. Passport registers show no applications as he departs, while no initial departures are recorded for trips from which he returned to Malta. He accompanies Lord Lindsay to Baalbek – Lindsay describes him as ‘a German artist who speaks German, Spanish, Italian and Maltese as his mother tongues, Greek and uncommonly good English’. His travels are finally tracked via watercolours giving date and location. In Egypt Antonio opens a photographic studio – it is Cairo’s first. The outdoor views are devoid of people – movement creates shadowy hazes on the early photographic plates – but he uses them to develop lithographs bustling with people. His date of death has finally been established. Listed for years as ‘(1801–after 1863)’ it is now established as 14 July 1865. His estate totals £1433.2s.0d – which in today’s terms (2017) equates to an astounding £1,107,350. An appendix to this essay illustrates an 1850 album with photographs by Antonio Schranz – he was the first professional photographer in Egypt with a studio in Cairo probably at least from 1849. Florence Nightingale was a visitor.

A visual and intellectual treat follows – an essay by Briony Llewellyn (independent art historian renowned for her cataloguing work at the Victoria and Albert Museum and several publications) – concerning Joseph (Giuseppe) Schranz and his associates in mid-19th-century Constantinople. Stunning panoramas of the Bosphorus, a set of lithographs after Joseph Schranz of which a set is presented to the Ottoman Sultan, Abdulmejid – Joseph is described as ‘a distinguished artist who has lived in Constantinople for 16 years.’ Another set of lithographs possibly produced in 1853 shows soldiers on the shoreline and a series of ships from the British and French fleets which presage a conflict in the making – the Crimean War. His associates include Thomas Allom, Luigi de Brocktorff, William Purser, Amedeo, 5th Count Preziosi and Jean Brindesi with paintings by them all superbly illustrated. While many of his associates have Levantine wives not even this information is known about Joseph, nor the address

of his studio or residence nor the date of his death; no grave for him has been found in Istanbul. Briony Llewellyn describes Joseph as being the least well documented while arguably the most talented of Anton’s sons.

Christian Attard writes on ‘Anton Schranz – A passage to Malta’. On 13 January 1840 an obituary honouring Anton Schranz confirms the date of his death as 25 December 1839. The obituary records that he ‘had painted our two harbours for His Royal Highness King William IV’. The two very large canvasses (103.2 x 140.6 cms) mentioned are still extant in the Royal Collections at Buckingham Palace. There follows a detailed essay on Anton’s known works from topographical views in Port Mahon through the murals in Casa Vidal, the now destroyed organ in the Cathedral Basilica of Ciutadella, his views in Grand Harbour after his relocation to Malta, HMS Albion and the view from Corradino Hill and finally late in his life the arrival of the Dowager Queen Adelaide aboard HMS Hastings 30 November 1838. Christian Attard posits why he considers the painting to definitely be by Anton although the accompanying image gets itself listed as either Anton or Giovanni!

The penultimate essay is ‘Giovanni Schranz (1794 – 1882), A biography’ by Dr Albert Ganado and is a revised script of the actual article Dr Ganado submitted in the 1987 catalogue incorporating recent information obtained by John J Schranz. It is profusely illustrated – of course this time round in full colour. The final essay is quite unusual and very technical. It refers to the well-known set of lithographs ‘TWELVE VIEWS OF MALTA DRAWN FROM NATURE MALTA 1843’ published by the Schranz Brothers. They had been illustrated in the 1987 Exhibition Catalogue. In his article Joseph Schirò, head emeritus of the Conservation Division within Heritage Malta points out that they are to his knowledge the only chine-collé lithographs with a Malta view printed in Malta. Others were printed in Munich. The process of using thin wet glued paper carefully positioned and centred on support paper as utilised by the Schranz Brothers produced much finer detail but took much longer in its processing. Schranz Brothers’ rival lithographers (the Bellanti family and the de Brocktorff dynasty) never chose to compete with this method.

John Schranz points out on page 81 ‘that Anton launched a dynasty – four (perhaps more...) of his children were artists. Years of collective formation induce affinity: young children cannot avoid

influencing each other, especially in collective learning contexts where their teacher, as in a bottega, also creates his paintings. Immediacy of pencil sketches reveals difference: personal characteristics emerge. In elaborate works, however, attribution is an unenviable task, particularly between Anton and his eldest son, Giovanni'. This explains why throughout this magnificent collective magnum opus some previously established attributions of authorship of individual paintings have been reassessed by either the addition of a second name along with the traditional attribution: Fig. 13 page 274 (Anton becomes Anton or Giovanni Schranz), or the complete removal of a previous name and the substitution of the phrase 'One of the Schranz artists': Fig.14 page 16, or the addition of (?) after the artist's name: Fig.23 page 309. This last reference relates to the Giovanni Schranz , (?)Grand Harbour with Shipping and Boats 89 x 131 cms, page 309, which is one of the two paintings (the other being the lower painting, Fig. 28, page 313 - 89 x 131 cms) which made up the pair sold in Edinburgh 6 December 2002 for the auction record price of £98,000, as mentioned on page 169. I was asked to prepare a report on them in 2005 by their then purchaser. Although slightly smaller than the two harbour scenes painted for William IV, the Grand Harbour scene, page 309, I see from my notes, contains no less than 103 people throughout the scene. Some are minuscule but still recognisably people. The paintings came from Blair House – the auctioneers had seen family records showing that they were purchased direct from the studio of Giovanni Schranz in Valetta, Malta by William Fordyce Blair, born 1805 – appointed a Commander in the Royal Navy on 23 November 1841 and Captain on 28 March 1859. This resolved another mystery. In October 1992 I had previewed a very large painting of Grand Harbour, 84.5x 122.5cms, watercolour over pencil. It had sold at Sotheby's, New Bond Street, Wednesday 21 October 1992 – lot 191 as illustrated on page 56 of the catalogue – for a hammer price of £3,000. It was signed and dated M Blair 1864. When the oil painting came onto the market in 2002 it became clear that the 1864 watercolour was an exact copy in every detail of the Giovanni Schranz oil painting sold in 2002. Well at least two of the Giovanni Schranz(?) paintings can have the (?) removed from the artist's name in the next edition!

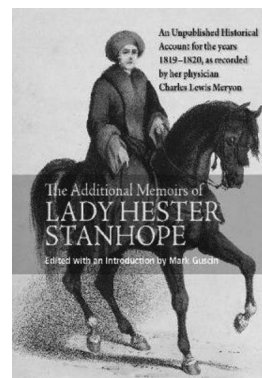
What else can I tell you? Although this has to become the Standard Reference Work on the Schranz Family of Artists for years to come the copious footnotes are provided in a pleasant conversational way as if the author was in the room with you, gently talking

the points through with you the enquiring reader. Also perhaps only that publications by FPM seem to sell out quite quickly with second-hand editions becoming available at a much higher price. I do know that the very first edition of their arts magazine 'Treasures of Malta' issued three times a year can now only be obtained at a mark-up of 50 times the original price - I keep my copy well hidden!

Ian Bouskill

Ian Bouskill is a Member of the Association for Art History (before this year previously called the Association of Art Historians) and has been an Independent Member since 1984. In earlier years he always visited Dominic Cutajar, curator of the National Museum of Fine Art in South Street, Valletta whenever he was in Malta to pick that charming gentleman's always obliging brain. He has published articles concerning Malta related paintings in *The Malta Sunday Times* as well as assisting various auction houses, Christie's St James's, Christie's South Kensington, Bonhams New Bond Street, Bonhams Montpelier Street and prior to its closure Bonhams Chelsea, also Phillips Auctioneers, New Bond Street, London prior to its merger with Bonhams in November 2001, in the identification of Malta-related paintings and the preparation of catalogue entries for them. Now in his twilight years he feels very honoured to have been asked to review this magnificent volume but thinks that it might well be his swan song...

Meryon, Charles Lewis, edited and introduced by Mark Gucsin, *The Additional Memoirs of Lady Hester Stanhope, Sussex Academic Press. ISBN 9781845198732, 400pp, £50, available from booksellers or direct from Gazelle on 01524528500 email sales@gazellebookservices.co.uk*



The contents of this book provide some of the material (especially Chapter 4) for the biography of

Charles Lewis Meryon already reviewed in Bulletin 74. If you have read the Meryon biography you might be tempted not to read this whole narrative. But that would mean missing the minutiae of the personalities whom Lady Hester had known before she left England and whom she missed once gone (yet she was not even half-way through the years of her self-inflicted exile). Although the text theoretically covers only the years 1818-1819, there are sufficient anecdotal digressions to extend that timescale, including six whole chapters on Meryon's return voyage to England in 1817 after his first seven years in Lady Hester's service. Two final catch-all chapters of reminiscences, in particular, range widely in time.

Meryon's earlier third person narratives (*The Memoirs, and The Travels of the Lady Hester Stanhope – 1945-46*) used short quotations from Lady Hester's correspondence. This account of Meryon's second trip to Syria and back quotes Lady Hester's letters at length, though Meryon had made fair copies of the correspondence, so there had possibly been an earlier selection and editing of the sources. The text is dense, both in terms of detail and because the print is small. The narrative is complicated because at times it is Lady Hester speaking through her letters; at times Meryon quotes his own replies and at times he reports what happened and supplies extensive footnotes to Lady Hester's letters. Many of the letters contained codes and disinformation intended to mislead unwelcome readers, so Meryon's explanations are required. Finally there are the notes of today's editor, Mark Guscini. It took about three months, sometimes longer, for letters from Syria to reach a travelling recipient somewhere in Europe and often as long to get straight to London, so the chronology can be confusing.

At times Lady Hester wrote every couple of days, mostly repeating previous instructions, and occasionally countermanding them. For all her protestations about hating Europe and Europeans, the frequency and persistence of her letter writing suggest that she was really not at all contented in her Lebanese residence, recounting to Meryon scenes of her former "high life" and longing for the influence and comforts she used to have. The arrogant and petulant personality of the Lady is well illustrated, whether in deciding that she would be a suitable tutor for the orphaned son of an acquaintance (which her isolation and the absence of other young Europeans made impossible), or in ordering Meryon to recruit for her on his way Swiss retainers who she thought would be the acme of domestic service.

The first few chapters cover the two months Meryon spent in Geneva hiring this domestic help for Lady Hester. He described his journey from Geneva to Turin and on to Genoa with this entourage plus the passage to Cyprus and then on to Syria, with interesting commentary on the realities and delays of sea travel. His actual time at the convent of Mar Elias was a catalogue of frustration, interspersed with reports and analyses of the complicated political, tribal and religious rivalries of the region. Meryon lists most of the Europeans who travelled around Mount Lebanon in these early years of the nineteenth century, many of them of interest to ASTENE members in the context of "who was where, when and with whom". An index, which is sadly lacking, would have greatly increased the accessibility of this material (there are long animadversions on Thomas Bankes).

Chapters 7 to 12 inclusive are a flashback to Meryon's journey home to England in 2017, and what he did while there up till October 2018 when he set off for Switzerland. Yet they are still Lady Hester's Memoirs, or his memories of Lady Hester, because the whole period is governed by her needs and demands, in all their petty detail and tedium. Money and problems with her expectations from inheritance loomed large. He intermediated for her as best he could on the business front, and he reported back to her on all the people and places she used to frequent but who had little interest in her any more.

The Swiss employees were not a success since none of them wanted to stay and Lady Hester was inevitably dissatisfied. After just four months in Syria, from April to July 1819, Meryon had to escort the Swiss employees back again, arriving in Geneva mid-December 2019, after a journey of four and a half months. He himself reached London a year and three months after he had left on this second excursion to the East.

Meryon's commentary is full of Lady Hester's callousness and capriciousness, her delusional sense of her own greatness, bought with gifts which she could not afford, and her fantasies of a Messianic event in which she would figure. So it is hard to fathom how anyone could be so demanding, so imperious, so un-self-aware as Lady Hester and yet have people such as Meryon (and her maid/companion, Ann Fry) do her bidding. Yet for all his honest reporting of her behaviour, Meryon still makes excuses for it and blames his own indolence for putting up with it (after all, his own fame and royalties depended on the association with Lady Hester).

This account was the last Meryon wrote of his time with Lady Hester, when he was more inclined to say things which he had withheld from the books published earlier (including a long footnote on Lady Hester's opinion of Caroline, Princess of Wales and a description of how savagely she herself beat servants who displeased her). It was also as much an *apologia pro vita sua* as the missing story of Lady Hester for the years 1817-1819. He was working on it in 1863, with some footnotes dating from 1871, but had not finished it when he died in 1877. This possibly explains the disjointed sequence of the narrative, which he might later have corrected. It is quite strange to pick up in Chapter Thirteen on May 13 1819 the thread which had been dropped at the end of Chapter Six on May 11 1819.

At one point Meryon refers to himself as "a humdrum man". I felt, after living with him through these two books, that the very mulish tenacity which Lady Hester so despised was actually that particular form of heroism displayed by ordinary Englishmen in difficult situations in the East throughout the 18th and 19th centuries. He comes across as a thoughtful man, observant both of what he saw in the east and in comparing it with his home experience.

Guscin's scholarship in producing these books has been prodigious and admirable. If you have the time and inclination to read both of them, I would recommend reading the Additional Memoirs first. It is worth persevering with it for its commentary on human frailty and wishful thinking. But if you only have time for one of the two, I would choose the Meryon biography.

Sheila McGuirk

Matley, T., Macinnis, J., Wicke, D., & Köroğlu, K., Ziyaret Tepe. *Exploring the Anatolian frontier of the Assyrian Empire*, Edinburgh/Istanbul: Cornucopia Books/Kayık Yayincılık, 2017, pp 230., Col. Pls. 392, £16.95, €29,80, \$ 22.53, TK 75,00, softcover (ISBN 978-0-9565948-9-1 [UK], 978-605-83080-2-2 [Turkey]).

Ziyaret Tepe is an unusual volume for an ASTENE review. It is – initially at least – not really relevant for ASTENE readers. It is not a travelogue, about a traveller, or a review of travel literature within our regional remit. But it is relevant to what we do, and an offbeat, informative, interesting addition to our understanding of what some of us do.

Ziyaret Tepe is an ancient mound in south-eastern Turkey, where an international team of archaeologists have been excavating over the past two decades. Despite its title, this is not just a general 'coffee-table' site report aimed for the interested amateur and layman but rather (still aimed at the same audience) an insight into how archaeologists conduct an excavation from initial idea, to preparation, fieldwork, and post-excavation interpretation and public display. After an historical scene-setting to the region and to the site itself, we are given a series of windows focussing on the daily living and working conditions on this particular dig. Those unsung dig specialists, artists – registrar, photographer, who rarely get more than their names listed in reports – tell us their vital roles and activities, why their work is important, and how their results fit into the bigger concluding picture.

Other, more prominent, team specialists also summarise their work and interpretations, but it is the daily life and living that is of most interest to ASTENE. Much of it has changed very little since our travellers ventured through the Near East, working with local villagers and learning from them as much as they learn from the team. The book intersperses archaeological interpretation of both site and material finds with their successors in the surrounding villages and fields as, for example, baking bread, metalsmithing, brickmaking and building construction, which have not changed substantially since ancient times and certainly resonate with our travellers' observations a century and more ago. The villages have been modernised since then, of course, but much of their lifestyle still retains the 'old ways', and this benefits both villagers, archaeologists and, ultimately, tourists and visitors.

Unlike our travellers, however, an important component of modern expeditions is the 'community engagement' and 'community impact' of their presence. How can the local community itself benefit, both short- and long-term? Expeditions now embed community projects in their funding applications, to update the community of their activities and involve them in aspects of both excavation and non-excavation results. A site museum has been developed, to inform both villagers and tourists.

While not exactly the usual for ASTENE, this volume makes very lively and informative reading.

Jacke Phillips

ARTICLES

From Dr. John J. Taylor and Anna Baghiani, an intriguing piece on the early lives of Belzoni and Sarah.

Belzoni's marriage

In his study *The Great Belzoni*, Mayes details much of Belzoni's life and travels. Chapter five opens with the following: 'Soon after Belzoni arrived in this country he took himself a wife', and later: 'There is no record of Sarah's first meeting with Belzoni; we do not know her maiden name or anything of her antecedents'. Recently we have been successful in discovering the site of her grave in Jersey (reported elsewhere) – where she lived for the final twenty years of her long life. Aware of the work of Professor Warmenbol in throwing light on her years in Brussels, we felt an attempt to find more information on an important event earlier in their lives – marriage – would be of interest. We searched the extensive records in London that might be useful. This has taken some time but has been graced with a modicum of success.

Belzoni arrived in England in 1803 and in the Vicar-General's archives for 12 April 1804 we found a marriage allegation between a Giovanni Belzoni and a Sarah Parker Brown of the Parish of St. Mary, Lambeth (see fig 1). Although such allegations are not proof that a marriage actually took place we believe it is strong evidence. As marriage certificates were not issued until 1837, definite proof of the marriage would have to be found in a parish register. The appropriate registers for the Borough of Lambeth are found at the London Metropolitan Archive. There are three St Mary registers but none of them records a Belzoni marriage in either 1804 or 1805. These are records of Anglican marriages but it is almost certain that Belzoni was a Roman Catholic. The Italian church in London has no knowledge of them. We know that Sarah's funeral was held at All Saints Anglican Church in St. Helier in Jersey, that she was a regular reader of the Bible and that in Egypt she had distributed Bibles. It seems unlikely that she would have consented to being a common-law wife. Perhaps she agreed to marriage in a Catholic church somewhere – allegations do not restrict any subsequent marriage to a specific location. This leaves an enormous area to search if this reasoning is correct. The search goes on!

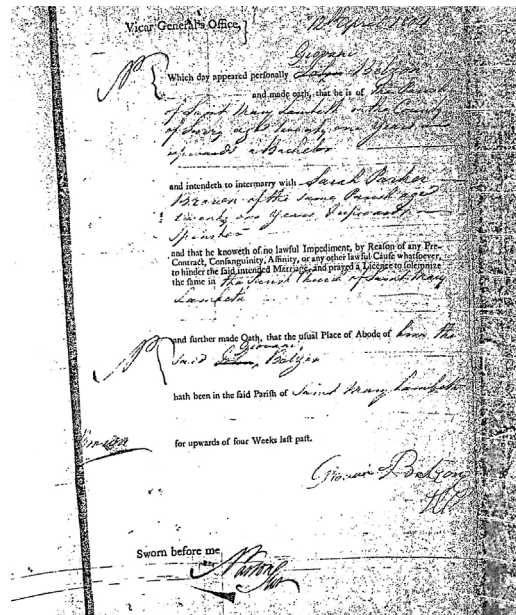


Fig.1

This document is important also as it bears the signature of Belzoni. The main document is in some official's hand but Belzoni had crossed out 'John' and twice inserted in his own handwriting 'Giovani'. This writing is the same as in his final signature and the same as that on illustration of him elsewhere (see fig. 2). There is no doubt that this is 'our' Belzoni.



Fig.2

Secondly we learn from this document the full name of Sarah. This disposes of the names Bann, Banne and Browne which have appeared in various publications over the years. Some have proposed that she was born in 'the Bristol area' but without any evidence for this belief; likewise the suggested Irish origin remains unproven. To date, searches in the Bristol area have been unrewarding and we have not yet searched in Ireland.

This brief report provides documentary evidence of Sarah's name and the intention to marry so is a small piece of solid evidence in the mystery of their early lives which until now remained conjectural.

Anna Baghiani and John J. Taylor.

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Acknowledgments

We are grateful to Dr Aidan Dodson for his interest and advice and to Professor Warmenbol, Brussels University, for discussions and sharing his information.

August Wilhelm Friedrich Maximilian Hessemer: Travels and Graffiti

Grandparents:

Johann Valentin Hessemer, Darmstadt 1734,
Darmstadt 1813

Marie Friedrike Dorothea Bernhard, Darmstadt
1743, Darmstadt 1792

Parents:

Johann Friedrich Bernhard Hessemer, 1769-1831

Sophie Elisabeth Margarethe Flor, 1775-1808

August Wilhelm Friedrich Maximilian Hessemer was born in Darmstadt, on February 24th 1800 and died in Frankfurt on December 1st 1860. In 1833 he married his cousin, Emilie Hessemer, born in Rüsselsheim on June 1st 1812. She died on September 16th 1899. They had eight children.



F. M. Hessemer in Arabic dress.

After completing his years of study in 1827, he embarked on a two-year study trip to Italy. While in Rome, he learned that he had been accepted as a teacher at the Städelschule in Frankfurt, but was allowed to extend his study trip with a visit to Egypt. He returned with hundreds of drawings of Arabic art and architecture and took up his duties in August 1830. In 1838, he refused an offer from the Dresden University of Technology and remained at the Städelschule for the rest of his life. His grave is located in de Frankfurter Hauptfriedhof (Hessemer, 2002)

On 21 September 1829, Hessemer was in Alexandria, and he stayed there until the morning of 9 October, which enabled him to make significant official and personal contacts. He met Haggi Sulayman, (Hadjieh Soleiman) formerly the French accompanist of the Champollion mission, who faithfully served him during his stay in Egypt and whose services Hessemer praised. He also took time to draw some sights and monuments of Alexandria, including several mosques, more than most travelling artists, who were often in a hurry to reach Cairo. He was grateful to his interpreter and servant, Haggi Sulayman, who was particularly attentive to him, taught him the

rituals that took place there and the behaviours to be adopted inside the religious buildings. Accordingly, Hessemer dressed like a Muslim (bearded, blond-haired with very clear blue eyes; to himself he could not be taken for an Arab, but thought he was considered a Turk). In this way he was able to penetrate into a number of mosques.

Hessemer spent a short time at the island of Philae, from November 10th until December 1st 1829. Some extracts from his diary at this time are reproduced below:

Philae, 10 November 1829

I was in agreement with the Englishman (William Henvey, Frigate Captain, R. N.) collectively, we make the journey (sic).

I was never told, I think, that Aswan is the very long tightly target [sic] of my trip at the first cataract with

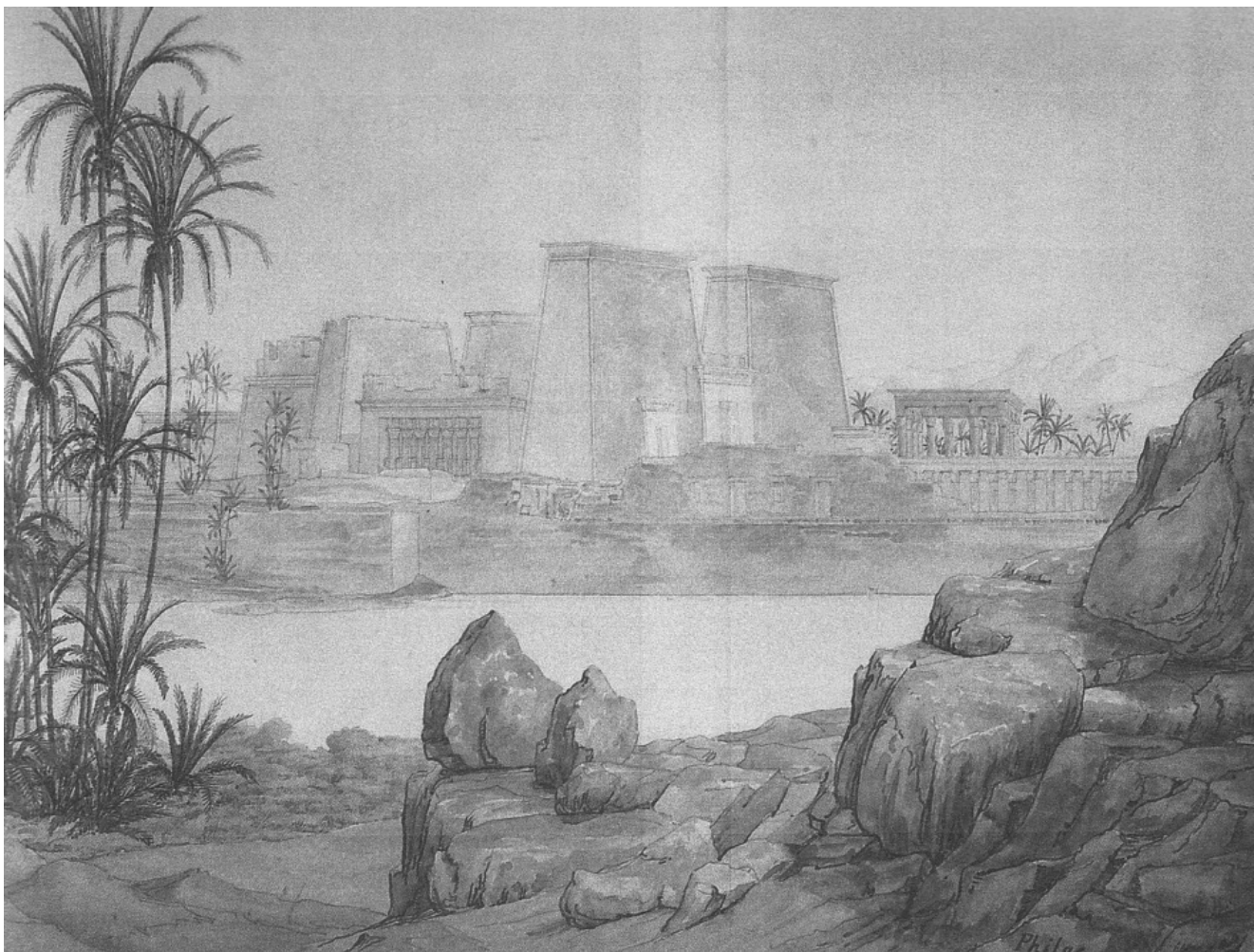
the island of Philae. The Englishman goes on up to the second cataract. I stay so long in Philae, where the richest produce from all of Egypt is my plan.

I'm here, I'm finally here on the beautiful island [...] I cannot say I am as glad I finally found a place of peace.

By the way, myself and my people, we are not alone on the island, also it is inhabited by a woman living in another part with their three children; they keep there a garden of the island and sell us several things, as there are melons, onions, cucumbers and beans.

Also some people from the neighbouring places visit us, and sell us chickens, eggs and durra. Other brought us milk, etc.

Below are some of Hessemer's paintings:



Philae, Ansicht der altägyptischen Tempelanlage, F. M. Hessemer



Hadgieh Soleiman, F. M. Hessemer

The Graffiti

See plan for the Kiosk of Trajan

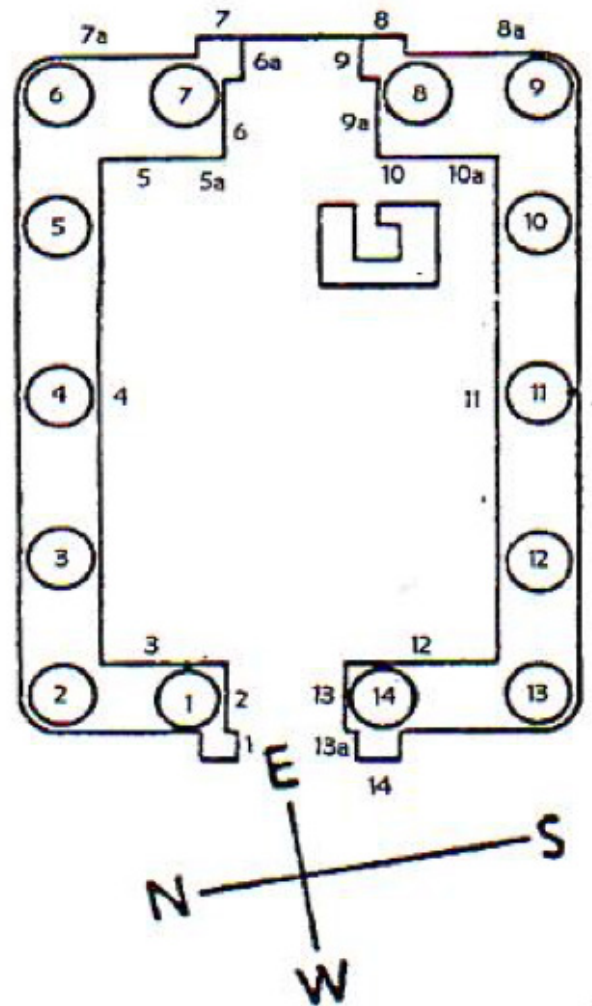
F.M. HESSEMER
HADGI SOLIMAN

(Location, Inside wall 10. RDK 1280).

I also wrote my name in the small temple. I found Ruppell and Acerbi. I have drawn with coal the name of my watchman "Muhammad" and the little boy "Abdelatif", and later with a small blade in the stone. These are stories of the beautiful island'.



Servant - Abdelatif, vor der Insel Philae, F. M. Hessemer



Graffiti sources:

Bertha Porter, Rosalind L. B.; Moss, VI, *Upper Egypt: Chief Temples*, Oxford 1939, 'Philae, Kiosk', p. 248.

Roger O. De Keersmaecker, *Traveller's graffiti from Egypt and the Sudan, III*, 'Philae, The Kiosk of Trajan', p.10.

Hessemer's Burial Place:



HIER RUHT IN GOTT

**FRIEDRICH MAXIMILIAN
HESSEMER**

PROFESSOR DER ARCHITEKTUR

AN DEM STAEDELSCHEN KUNST INSTITUT

GEB : 24 FEB : 1800

GEST : 1 DEC : 1860

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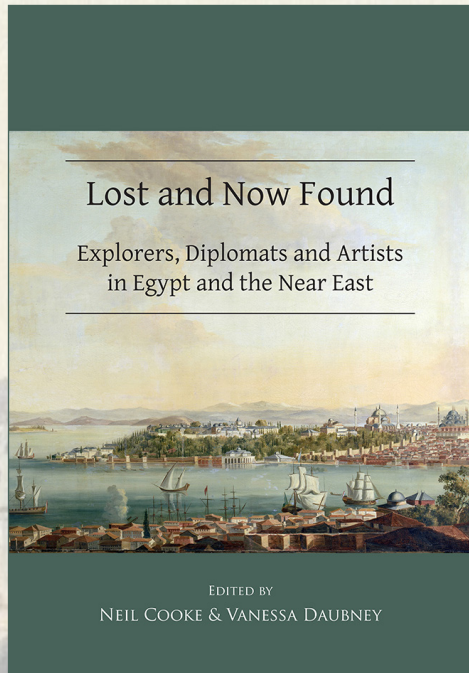
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Wikiwand (English)

Roger O. De Keersmaecker

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