One Day Conference and Annual General Meeting

The first Annual General Meeting of the Association for the Study of Travel in Egypt and the Near East will be at Westhill Conference Centre, Wesley Park Road, Selly Oak, Birmingham on Sunday 5 July 1998.

The proposed programme will be:

11.00 am    Coffee and registration
11.30  Session 1: Travel Writing as a Source of Geographical Information:
          Professor Malcolm Wagstaff of Southampton University, with further examples
          from Norman Lewis, and ‘Isabel Burton’s Observations’ by Dr Albertine Gaur.
1.00 pm    Buffet lunch
2.00 pm    Annual General Meeting chaired by the Association’s Vice-President, Harry
          James CBE
2.45  Session 2: The Travellers and the Cities:
          Okasha el-Daly, Cairo through the Eyes of Medieval Travellers
          Michael Haag, Alexandria: the unburied city.
4.30  Tea and dispersal.

The conference is open to members and non-members of the Association, the cost is: members £25; non-members £32.50, to cover the whole day, including buffet lunch, coffee and tea. Payment should be made to Deborah Manley, 57 Plantation Road, Oxford, OX2 6JE.

i. preferably by cheque on a British bank or with a Eurocheque,
ii. by credit card (not American express) using the form attached,
iii. in cash or money order etc by post.

Applications to attend the Annual General Meeting should be made no later than 12 June, as numbers need to be known, and mark your envelope ASTENE, please.

If you plan to join the Association and have not yet done so, please return your form as soon as possible and then pay for the conference as a member or, if you cannot come to the Annual General Meeting, send the payment (£20 UK members; £30 EU and North American members; £12 students and other nationals) to the Association’s Treasurer, Dr Elisabeth French, 26 Millington Road, Cambridge CB3 9HP.

For those travelling far, accommodation in single or twin rooms can be booked at Westhill for £16 a night per person for bed and breakfast. Please contact Karen Harvey, Conference Manager at Westhill 0121-472-7245. For those who also attending the BRISMES conference which follows immediately after, special arrangements will be made, let us know if this may affect you.
Meet by Soane's Alabaster Sarcophagus

On Tuesday 3 November there will be a gathering at the Sir John Soane Museum in London's Lincoln Inn Fields to view the alabaster sarcophagus discovered in the Valley of the Kings by Giovanni Belzoni and sold to Sir John Soane by Henry Salt. Joseph Bonomi was for many years until his death Curator of the Museum. There is much of interest here for the Association.

John Taylor of the British Museum's Department of Egyptology (who is writing about the sarcophagus for the Soane Museum) and Helen Dory of the Soane (who has written about its acquisition) will join us, and, after a buffet supper nearby, present and discuss their work.

We will meet at the Museum at 6.30pm on 3 November and move on for the buffet supper and discussion. The cost will be £10 to cover a donation to the Museum and to our supper hosts, and the buffet supper with wine. Places are very limited so it will be first come, first served. Please send cheques made out to the Association (members £10; non-members £15) to Dr Elisabeth French, 26 Millington Road, Cambridge CB3 9HP. Further details and directions will appear on the tickets. As places are so limited, please book as soon as possible to avoid disappointment.

First Call for Papers

ASTENE is holding its Third conference on the Study of Travel and Travellers in Egypt and the Near East at Newnham College, University of Cambridge from Thursday 15 July to Sunday 18 July 1999.

The records of the observations and encounters of travellers to and within the countries of the Eastern Mediterranean and the Near East arouse increasing interest. These records, from earliest times to the late nineteenth century, provide important evidence that is of value to many disciplines, embracing ethnography, archaeology and Egyptology, geology and geography, natural and ancient history, literature, art, architecture and photography, philosophy, religion, economics and politics...

Some of the topics included in previous conferences have been: research resources, the mechanics of early travel, the impact of Muhammad 'Ali Pasha on the travellers; pilgrims; the gardens of Egypt; Palmyra...medieval Arab and Persian travellers ... individual travellers who were discussed at these conferences ranged through Edward Lane, James Burton, Dr Alessandro Ricci, Pietro della Valle...and many more.

A formal call for papers for the 1999 conference will go out in the summer. Initial suggestions for papers will be welcomed from now on. As J.L. Burckhardt, G.B. Belzoni and the Revds Waddington and Hanbury have associations with Cambridge, papers on any of these travellers would be particularly appropriate. But any suggestions would be welcomed and considered. (For example, a session on travellers through the Middle East to Iran has already been proposed.) No doubt there will be an opportunity to view Belzoni's gift to the Fitzwilliam Museum of a sarcophagus lid, and to view the Bonomi papers and other resources of the University Library. Please send suggestions with a title and a one-page abstract to Mrs Deborah Manley, 57 Plantation Road, Oxford OX2 6JE or to Janet Starkey on e-mail: j.c.m.starkey@durham.ac.uk.

Vivant Denon exhibition in France in 1999

The Louvre in Paris is planning to host an important exhibition on Vivant Denon from 12 April to 12 July 1999 to which we plan to make a visit. Details in the next Bulletin. Baron Dominique Vivant Denon, an artist and archaeologist, who accompanied the Napoleonic invasion of Egypt in 1798.

Development of the Society

The Association for the Study of Travel in Egypt and the Near East has now acquired charitable status and the Bulletin is now registered with an ISSN number. Many thanks to Sarah Searight, Lisa French and the rest of the committee for facilitating this process.

Members are steadily joining, so it looks as if ASTENE is now well on course for successful development. If you have not yet returned your membership form, please could you do so as soon as possible, to the Treasurer, Dr Lisa French, address below. Please keep encouraging your colleagues to join and participate in our events. They look very worthwhile and stimulating. We hope to be able to improve the format of the Bulletin to make it more readily saleable and attractive. We also hope to improve our contacts with kindred societies such as BRISMES and the EES, as well as European, Australian and American colleagues, so if you have an idea or a contribution for a conference, or for the Bulletin, the editor or the committee members listed below will be pleased to hear from you. By October 1998 we hope to provide information on the Internet.
The Bulletin is published twice a year and aims to keep members informed of research interests and queries in the field of travel in Egypt and the Near East. Members are encouraged to submit information and material for the Bulletin relating to on-going research and interests, conferences etc., There will also be a focus on useful subject-related bibliographies and biographies.

The Bulletin will contain the following regular or semi-regular features:

1. Up to two articles — perhaps on work in progress, etc., which should be no more than 2,000 words. The next Bulletin will include papers or excerpts of papers given in the summer conference in Birmingham, but other contributions are welcome.

2. Select bibliographies. Would anyone be interested in acting as review editor for the Bulletin? We are planning to develop the review section for the next issue and all contributions are welcome! In particular, we would like to run a feature on the various relevant magazines and journals available internationally. Obviously magazines such as Minerva and KMT and major geographical, historical, art history and Middle East journals should feature. Would anyone be interested in presenting a brief survey of the field? For example, has anyone seen the magazine Wanderlust which was launched in 1993 and claims to be the UK’s leading-interest travel magazine. Published 6 times a year, each a full-colour issue with over 100 pages. For further details fax; 01753 620474. Is it relevant or useful? Another example is Archaeology an official publication of the Archaeological Institute of America which publishes occasional articles on Egyptian and Near East subjects. See http://www.archaeology.org for further details.

3. Our planned features on Research Resources are outlined below.

4. Members’ notes and queries. Please send/e-mail them in.

5. Association news: publications, conferences, seminars, exhibitions etc., organised by the Association.

6. Other exhibitions, conferences etc. of interest. We also plan to include some useful Internet addresses as a regular feature.

7. Announcements of books/articles by our members: in preparation, forthcoming, recently published. These will be presented in full in October’s issue.

8. Contact/membership list (once a year, next issue in October 1998).

9. General letters

Clearly, most of these depend heavily on contributions from our readers. Any relevant information, queries, news and short articles should be sent to the editor.

Deadlines for submission of copy for No. 6:

1 September 1998

Publications of the Association

1. 1995 Durham conference papers

Final proofs have now been returned to the publishers, I.B.Tauris, and publication is expected in May 1998. The volume, entitled Travellers in Egypt, is priced at £29.50, ISBN 1 86064 324 8.

2. 1997 Oxford conference papers

Editing of the 1997 conference papers, to be published by Rubicon Press, has started. It is hoped that the volume will appear by the end of 1998; further details will be announced later in the year in Notes and Queries, no.6.

Questionnaires

Information on members’ interests, publications and forthcoming publications will be given in detail in the next Bulletin. If you wish to update your entry please contact the editor before 30 September 1998. We have found that information on forthcoming publications and research activities have been particularly useful to members. If you need information fast, you can always e-mail me on j.c.m.starkey@durham.ac.uk.
Exhibitions

*Egypt and the Scientists* exhibition at the Musée d'Histoire naturelle runs from 11 March 1998 until 6 July 1998. This exhibition retraces the experiences and research of the 167 scientists who undertook the *Description d’Egypte*. The museum is open from 10 to 6 every day except Tuesdays, 57 rue Cuvier (Jardin des Plantes) 75005 Paris, tel: +33 (0)1 40 79 30 00, access by Metro at Place Monge, Jussieu.

The *Egyptian Campaign (1798–1801)* exhibition is at the Musée de l’armée, Hôtel national des Invalides, 75007 Paris and starts on 12 May 1998. This exhibition aims to give an account of the Egyptian campaign using items from the collections of the French National Army Museum. The exhibition will be open from 10 to 6. Tel: +33 (0)1 44 42 37 67.

The Château Malmaison and Egypt exhibition at the Musée national des Châteaux de Malmaison et Bois-Préau runs from 15 April to 15 July 1998. On show are the Egyptian and Egyptian-style collections which once belonged to Napoleon and Josephine Bonaparte. The château is open Monday to Friday from 9.30 to 12.30 and from 1.20 to 5.45; Saturdays and Sundays from 10 to 6 and closed on Tuesdays. The château is at the avenue du Château-de-Malmison 92500 Pueil-Malmaison. tel: +33 (0)1 41 29 05 55.

Glasgow Art Gallery and Museum is exhibiting *Scrolls from the Dead Sea* from 1 May to 30 August. This exhibition will be on show in Edinburgh in April.

At the Musée d’Orsay, Paris, in Room 49 from 25 May to 30 August 1998 is an exhibition of *Early Photographs of Egypt* taken in the 1850s by Théodule Dévéria and John Beazley-Greene.


Construire avec Hassan Fathy an exhibition in June 1998 at the Pavillon de l’Arsenal, 21 Boulevard Morland 4e. Tel: 01 42 76 33 97.

*L’Obelisque de Louxor à la Concorde* an exhibition from 15 June to 30 August 1998 at the Centre historique des archives nationales, Hôtel de Soubise, 60 rue des Francs-Bourgeois- 3e -Tel: 01 40 27 60 96.

Conferences

Conference on *The Arabs and Britain: Cairo, 22–25 March 1998*

A conference on ‘The Arabs and Britain: Changes and Exchanges’, arranged by the British Council, Cairo in conjunction with Cairo University and Ain Shams University, Cairo, was held at the Meridien Hotel, Cairo from 22 to 25 March 1998. The main focus of the conference was on the literary interaction between Britain and the Arab world, and a number of Western travellers to the Middle East were discussed. Papers presented at the conference included:

- Pseudo-objectivity techniques in some travel writings of Sir Richard Burton and Ahmad Faris al-Shidyaq (Mona Ibrahim Ali)
- British travellers’ perceptions of 19th-century Tunisian culture (Adel Manai)
- Burton’s portrait of the Egyptian character in personal narration in Pilgrimage to al-Madinah and Mecca (Loubna A Youssef)
- A foothold in Egypt: the Blunts at Sheikh Obeid (Fatma Moussa)
- Women in the letters of Sophia Poole (Azza Kararah)
- The Egyptian Muslim woman: a survey of an account written by E. W. Lane in Manners and Customs of the Modern Egyptians (Nadia Khallaf).

A selection of the papers presented at the conference is expected to be published in due course; further details will follow.

Paul Starkey

ARCE Annual Meeting


On the campus of the University of Los Angeles, California. An opportunity to meet Egyptologists and Islamicists and those interested in the research they are doing. The highlight will be a keynote address by Charles D. Smith, *A Passion for Egypt: an illustrated ARCE History* on 24 April. For further details contact The American Research Center in Egypt, 30 East 20 Street, Suite 401, New York, NY 10003. Tel: (212) 529-6661, fax: (212) 529-6856, e-mail: arce.center@nyu.edu, or see http://www.arce.org/events.html.

The Egypt Society of Bristol has recently been formed to cater for those interested in Egypt and living in Bristol, South Gloucestershire and Wiltshire. T.G.H. James spoke on Howard Carter at its inaugural meeting and Joan Rees will speak on Amelia Edwards on 24 June. For
Further details contact Dr A. M. Dodson, Department of Archaeology, University of Bristol, 11 Woodland Road, Bristol BS8 1TV e-mail: Aidan_Dodson@compuserve.com.

Egypt and Nubia: Gifts of the Desert
A British Museum International Colloquium and lecture, to be held 23–24 July 1998.
The colloquium will explore the changing nature, usage and perception of the deserts, East and West of the Nile Valley, from remote antiquity to modern times, with a diverse range of topics including papers on palaeoclimatic conditions and Bedouin interpretation of ancient cultures. Speakers will include Dr Ian Shaw, Dr Anthony Mills and Dr Derek Welsby. The cost will be £30 per person, with concessionary rate of £15 for members of International Association of Egyptologists, and £10 for bona fide students. There will be an evening reception in the Egyptian Sculpture Gallery on 23 July 1998.

The 11th Symposium of History and Art on Communications and Transport in the Pre-Industrial Era, will be held at the Church of Saint Nicolas, Monemvasia, 23–25 July 1998, with the contribution and collaboration of the ETBA Cultural foundation. Papers should be submitted by 30 March stating title and including a brief summary. Further information from Haris Kalliga, Monemvasiotikos Homilos, Monemvasia, 23070 Greece, fax: 0732 61781; Tel: 0732 61284.

News
We give our heartfelt congratulations to Professor Derek Hopwood for his award of the O.B.E. in the New Year's Honours List in January 1998. We all appreciate his interest and support of our 1997 Oxford Conference in particular, and all the kind, quiet and cheerful assistance he has given so many people over the years, which he combines with thorough scholarship.

Marie-Claire Bakker, who many of you will have met at the Oxford Conference is now working as the administrator for the Near Eastern Studies Programme which aims to promote inter-disciplinary communication between the various branches of the study of the Near East, both Ancient and Modern, in Oxford. She has been developing their web site http://users.ox.ac.uk/~neareast/nesp.htm. This will include notification of forthcoming conferences and seminars in Oxford. We will be giving her a short report on the Oxford conference and about our future events. For further information she can be contacted on e-mail: nearesat@orinst.ox.ac.uk. Tel: 01865 288203.

Henri Schut has written to draw our attention to a message of 10 December 1997 in de Volkskrant, one of Holland's newspapers, about the recent acquisition by the Library of the University of Amsterdam of a very rare copy of Voyage au Levant by the Dutch artist Cornelis de Brujin (1652–1726/27). Voyage au Levant contains De Brujin's report of his tour through the Near East between 1676 and 1684. The book was first published in 1690 and its large and partly unfoldable illustrations are allegedly the first in true colour print (i.e. not coloured by hand). This particular copy is one of the French edition of 1700. In 1998 there will be an exhibition about Cornelis de Brujin in the Allard Pierson Museum in Amsterdam, when this book will be on exhibition.

Wind, Sand and Stars, who gave a presentation at the 1997 Oxford Conference, have recently set up a computerised database for those interested in travel to Sinai. They were awarded a recommendation in the 1996 British Airways Tourism for Tomorrow Awards for their work with the Bedouin and generally within Sinai. For further details, please contact Emma Loveridge or Tamsin Clegg, 2 Arkwright Road, London NW3 6AD. Tel: 0171 433 3684.

Can we also bring your attention to the new KMT website http://www.egyptology.com/kmt and to 'earth's' largest bookstore': http://www.powerup.com.au/-ancient/books.html

Egypt was apparently the second country in the world to introduce railways after the United Kingdom (in 1858) and the tradition is continuing. Early this year 82 foreign journalists travelled by special train across 600 kilometers of Egypt from the Libyan and White deserts West of the Nile to the hills to the East. They crossed the Nile at Qena. This was the first time a luxury passenger train ran from al-Kharga to Safaga. The train included a restaurant and bar run by Wagons Lits Egypt and the Egyptian National Railway provided 2 of its 20 new German locomotives. In Luxor the journalists were guests of the refurbished Winter Palace Hotel and at the Red Sea they stayed at the Movenpick, Sonesta or Sheraton Miramar. Egypt is now planning to
expand the railway network as far as Rafah by fast train on its North East border and to the new Toshkie Valley in Egypt's South Western desert. Information from Samir Rafat, Jordan Star (March 1998).

Arita Baaijens made an interesting camel journey in the North eastern desert of Sudan, Beja territory and she is planning to continue to travel in the Red Sea Hills at the end of the year. She is also preparing a radio programme about the English traveller and writer Rosita Forbes (1863-1967) and is trying to locate her two autobiographies, *Gypsy in the Sun* (London: Cassell, 1944), 382pp, and *Appointment with Destiny* (London: Cassell, 1946), 304pp. She has tried Amsterdam libraries but without success. We hope that she will include a short article about Rosita in a forthcoming issue of *Notes and Queries*. If any of you have any ideas where she could find these books please contact her on 00-31-20-6200625 (fax) or email peco030@worldonline.nl.

The Moore Collection of historic photographs includes pictures from the American University of Beirut campus and vicinity taken between 1892 and 1915 by Franklin Moore. These are now in the Special Collections and Archives of the Jafet Library at AUB, Beirut. Can I also bring your attention to a book by Fuad Debbas, *Beirut Our Memory: an illustrated tour in the old city from 1880 to 1930*. This is a book of historical postcards from Beirut published by Cesar Debbas et Fils, Beirut in 1986.

**Queries**

Alain Riottot is looking for information on two British persons living in Mesopotamia in 1736-37. In Baghdad, Mr Daril, 'English merchant', opened his residence to European travellers. His hospitality was 'generous'.

In Bassorah [presumably Basra?], the British Consul, Mr French, was the friend of the French traveller Granger who wrote in a memoir to M. de Maurepas at that time Secrétaire d'État à la Marine, '...sa charité, sa grande droiture dans les affaires lui ont attiré l'estime générale des pauvres et des riches non seulement parmi les Turcs mais encore parmi les Arabes...Il a, sur toutes ces bonnes qualités, celle d'être un très parfait honnête homme, plein de probité d'esprit et de bon sens; je puis assuré, sans faire tort à la nation que c'est le plus accompli irlandais que j'ai jamais connu depuis que je fréquente les nations étrangères.' (A.N., MAR.B7, 322, fol.23.) He would like to know where he could get some detailed information on these two gentlemen, such as relevant libraries, archives, East India Company, Foreign Office records etc. If you have information please contact Alain Riottot, fax: 00 33 4 90 95 60 84.

Caroline Simpson asks for information about Stevens, footnoted in James St John. She is interested to know who Stevens was—presumably someone travelling earlier than St John who was in Egypt between 1832 and 1833. St John was father of Bayle St John and a friend of J.S. Buckingham and was particularly keen on finding out about the evils of Muhammad 'Ali, and he published his findings in 1834. He also wrote a poetic meditation of his time in Egypt in *Isis: an Egyptian Pilgrimage* in 1853. It may well be a reference to John Lloyd Stephens who travelled in 1836-37 in Egypt and published his accounts in 1835 and 1838. Has anyone any other suggestions? She has also found that 'a great chunk of St John's account of his time in Gurna, the description of the rebellion, was in fact taken straight out of John Madox...’ Does anyone know much about him? ‘he wrote very lively stuff, though Isis is very strange.’ John Madox, of course, travelled in 1822-23 in Egypt and published his detailed account in 1834, with diary-style entries. It would be interesting to trace how often this type of plagiarism occurred in Oriental travel writing! Caroline Simpson can be contacted on email caroline@forbury.deomon.co.uk.
Is there any Uniqueness to the Painting of the Holy Land in the Nineteenth Century?

Yehoshua Ben Arieh

This paper, which was presented in the 1997 Oxford Conference, is based on the author’s book *Painting the Holy Land in the Nineteenth Century* published by Yad Ben-Zvi, P.O. Box 7660, Jerusalem 91076, Israel. Fax: (972) 2 652 8310 and Hemed Books, 3709 13th Ave, Brooklyn, NY 11218, USA. Fax: (718) 972 6307.

Nineteenth-century paintings of Palestine are today scattered throughout the entire world, in small and large museums, in public and private collections. There is considerable variety in these works which stretches from large-scale oils to pencil sketches jotted down in small and tattered journals, but they all reflect the excitement engendered by the Holy Land throughout nineteenth-century Europe and America. Hundreds of professional and amateur painters visited the Holy Land and Jerusalem during this century, painting impressive pictures of its landscape, sites and people.

The desire to immortalize the Holy Land and particularly its sacred sites, fired the hearts of Western travellers who visited the country hundreds of years before the nineteenth century, and wrote accounts of their travels which were accompanied by engravings and etchings in wood, copper and steel. Until the nineteenth century, however, many of these illustrations were not accurate reflections of what they had seen. They were limited in number and produced in the main by a relatively small group of travellers who had had the courage to overcome the many hazards involved in a journey to the East. The onset of the nineteenth century brought with it many changes in the stability and political climate of the Holy Land, firstly in Palestine and later on even in such peripheral areas as the Transjordan and the deserts of the Negev and Sinai. These developments widened the circle of travellers to the Holy Land and resulted in a notable increase in the number of drawings, sketches and engravings, which ran parallel to the increasing growth of travel literature that was being produced at the time.

The pictorial depiction of the Holy Land of the nineteenth century—its landscape, sites and inhabitants—was a phenomenon of Western culture, the work, mainly, of Europeans and North Americans, who were members of various Christian denominations. Resident Muslims and Jews or pilgrims who came because of religious yearnings, took little part in portraying the land, apart from some amateurish and symbolic pictures of the holy places or illustrations to the Bible and other religious works. Representations of the human figure, animals, places and events, ran counter to the religious precepts and cultural and social climate of Islam and Judaism. Pictures of the Holy Land were therefore created by people who were raised and educated in lands where the artistic rendering of figures and landscape was part of their cultural heritage.

There is a plethora of nineteenth-century illustrations of Palestine. R. Rohricht’s bibliography of literature on the Holy Land, published in 1890, lists approximately 2,000(!) authors who published articles and books on Palestine between 1800 and 1878—many of them illustrated. Towards the end of this period, European literature on Palestine was on the increase and with it, the number of drawings and sketches of the Holy Land.

Accounts of journeys to the Holy Land provided both inspiration and adventure and were widely read, while the addition of sketches, engravings, and drawings enhanced their popularity. Many books were translated into other languages and went through a large number of editions. Technical development in drawing techniques and printing methods, the increased use of pastels and lithographs, the availability of photography for artistic purposes, etc., all served to enlarge the scope and variety of illustrative material.

The penetration of Western travellers and artists into isolated and remote areas of Palestine—places which no European had ventured into for hundreds of years—as well as the new fields of interest relating to the Holy Land, contributed to the wealth and variety of drawings, which included landscapes, historical sites, figures, costumes and artefacts. Most of these were done by amateurs and designed to illustrate and accompany the letters, diaries and books they wrote. At times, the author would only provide sketchy outlines of those scenes and sites which had caught his attention. It is interesting to note that the average traveller of the nineteenth century was generally an amateur, whose education included instruction in the visual arts and whose drawing and sketching was one of the accepted accomplishments of the well-bred European.

The documentary paintings of nineteenth-century Palestine may be divided into two groups: the first consists of those drawings and sketches which appeared in the extensive travel literature of this period and whose originals were lost; and second is that group of original drawings in various formats,
which were produced with the intention of having them shown at exhibitions and sold.

Some may wish to classify nineteenth-century paintings of Palestine as a sub-genre within Orientalist art which was widespread throughout Europe at the time but this is too general an approach. There are undoubtedly certain common denominators to be found between the nineteenth-century paintings of Palestine and the Orientalist works of the period. But it must be remembered that Palestine in the nineteenth century was a peripheral and unimportant part of the Muslim world and hence not especially attractive to Orientalist artists. Moreover, for many painters who came to Palestine, their main interest was the historical-religious aspects of the country and less the contemporary world of Islam.

The growing tide of visitors and tourists to Palestine during the nineteenth century sought out the sites and locations familiar to them from childhood associations. Nineteenth-century travellers, whether scholars, writers, artists, or merely tourists, knew the Bible well and were not only interested in religious atmosphere but also in the specific sites of the scenes that they had read and heard so much about. The almost universal popularity of Bible reading made this encounter with familiar names and the re-enactment of Biblical episodes widespread among European travellers. Scholars also hoped to identify the sites of these events, mark them on their maps, find them on the ground and see them at close range. Their bonds with the Bible were so strong that on returning home, they would read and re-read those parts of Scripture related to what they had seen during their sojourn in the land of the Bible.

Bible studies were an ever-growing pursuit. The scientific orientation of the period extended to the study of the Holy Land and to a greater understanding of Biblical narrative in the light of the newly revealed scientific data. The majority of these authors perceived their work as a search for their Christian roots and a yearning for the origins of their faith.

The Bible was also reflected in the fine arts. Famous western artists began to come to the country with the declared intention of painting the holy places and the Biblical landscape. These drawings soon became the fashion, with some travellers adopting the custom of making sketches of ancient sites in addition to describing their journey in words and then turning them over to professional artists to rework them into real paintings. Hence, there are some travel books of the period in which the art-work is central and the text merely a commentary. Similarly, illustrated editions of the Bible began to appear in which not only historical events and holy places were depicted, but landscapes, maps, architectural sketches and ethnic types were also included. Popular and scholarly Biblical dictionaries, books and articles on Biblical subjects, atlases and maps, began to appear and were widely published and marketed throughout Europe and the Western World.

The desire to get to know the Holy Land closely led travellers to study its geography in detail and make country-wide tours of the land in order to familiarise themselves with the Biblical sites, particularly Jerusalem and its environs. On returning home, they often claimed that the geography of the Holy Land and the Jerusalem area was more familiar to them than that of their own homes. Some also felt that this bond would last a lifetime.

This immense interest in the geography of the Holy Land was confirmed by the decision of a firm of English publishers to produce in 1824 a geographic guide to Palestine entitled The Modern Travellers. Advertisements for this book point to the growing interest in travel books of the wealthier classes in Britain and was an indication of the rising standard of living enjoyed by the middle classes as a result of the industrial and commercial progress of the times. The choice of the Holy Land to open such as series of books reveals that these voyages had ceased being an expression of religious devotion and had become an essential part of British society's cultural identity.

The great interest in the landscape of the scriptures led to the almost simultaneous publication, as early as the 1830s, of two series of anthologies containing dozens of pictures of the Holy Land and the adjoining lands mentioned in the Bible. The first anthology of vistas of the Holy Land was produced by the Finden brothers—engravers. In 1832–33, they began to commission well-known artists to paint the Biblical landscape on the basis of travellers' sketches and drawings. The artists employed were among the better known British painters of their day: J.M. William Turner, Wall Callcott, David Roberts, William Page, Clarkson Stanfield and James Duffield Harding. None of them had ever visited the Holy Land, with the exception of Roberts, who came to the area after his collaboration with the Finden brothers, and their work was based on sketches by other travellers. During 1835–37, the Finden collection of illustrations was published by John Murray in three volumes and two different formats, the first entitled Biblical Keepsakes or Landscape Illustrations of the Most Important Places mentioned in the Holy Scriptures, and the second entitled Landscape Illustrations of the Bible Consisting of Views of the Most Remarkable Places Mentioned in the Old and New Testament.

In both versions, the plates, titles and text are identical, differing mainly in the introductions and
title pages. Both note that the illustrations were made 'according to original sketches done on the spot and etched by W. and E. Finden, with a commentary by the Reverend Thomas H. Horne.' The names of those who produced the original sketches appear together with the names of the artists who re-worked them. The prints are arranged in the order of their appearance in the Bible and Scriptures and therefore lack any geographical correlation. The table of contents lists the verses relating to each illustration. The prints were prepared by using a new technique of etching on steel plates, and were very popular.

The introduction spells out the raison d'être for the collection:

While other works of comparatively small value have employed the pencils of the first artists, and have received every sort of embellishment, little, comparatively, has been done toward illustrating the most important of all books—the Holy Scriptures. To supply this deficiency is the design of the present collection of landscape illustrations, in which are exhibited nearly one hundred of the most remarkable places mentioned in the Bible, as they actually exist, and a very few of which have hitherto been delineated.

The introduction goes on to say that the eight illustrations printed by the Finden brothers prior to the publication of these volumes were so enthusiastically received that it encouraged them to publish the entire collection. In all, there are ninety-five illustrations in these three volumes. Some are of the lands bordering on the Holy Land—Syria, Egypt, Asia Minor, Mesopotamia and even Greece and its isles—all within the context of Scripture. Most of the contributing artists portrayed the lands of the Bible. Some of them concentrated on scenes outside Palestine, with the exception of David Roberts, whose contributions to this collection are devoted mainly to the Holy Land. The Finden collection soon went into a second edition.

A second anthology of Biblical illustrations published at about the same time as the Finden collection is that of Fisher and Son. The latter were more thorough in their approach than the Finden brothers, encouraging a number of artists to visit the Holy Land, Syria and the Middle East, even going so far as to finance their voyages, in hope that the artists would then be able to convey the immediacy and freshness of their first-hand impressions. The collection entitled *Syria, the Holy Land, Asia Minor etc. Illustrated...*, was published in three volumes, the first of which appeared in October 1836, the second in 1837, and the third in October 1838. The introduction to the first volume mentions that security in Palestine improved in the 1830s—that is, during the reign of Muhammad 'Ali—and that travelling by land and sea (railway and steamship) had become more comfortable, making it possible to send artists to the East to draw the Biblical landscape at first hand, a definite advantage over previous centuries. The introduction to the last volume stresses that in contrast to the illustrations in the Finden collection, which were often based on partial sketches, the works in this collection were all drawn in their original settings and this naturally provided a greater degree of authenticity.

The Finden and Fisher collections contributed considerably to alerting the public's awareness of the artistic quality of Biblical scenic illustration in England and throughout Europe and brought about a change in the direction this type of art was taking. The Holy Land had become a magnet for the artists and painters of the nineteenth century. They faithfully and energetically followed in the footsteps of the Bible and attempted to document every religious, historical and contemporary detail related to the Holy Land, and the innumerable drawings that were the result were subsequently circulated throughout the cultured Western world.

John Carne, a prominent traveller to the Holy Land, wrote the accompanying text. Carne toured the country in 1821 and published his impression in two works: two volumes of *Letters from the East*, in 1826, and a sequel entitled *Recollections of Travel in the East*, in 1830. During the 1830s, Carne was busy preparing the text for the Fisher Collection, whose major contributor was W.H. Bartlett. W.H. Bartlett was outstanding as one of the first Biblical artists to illustrate the lands of the Bible at first hand. The Bible and the history of the Holy Land, especially Jerusalem, play a significant role in his work. In other regions in the world, Bartlett was evidently content to apply himself merely to illustrating, leaving writing the text to others, but in the case of the Holy Land, the study of the history of the country and scriptures was a deeply-felt need for him, which found its outlet also in writing.

David Roberts was one of the artists who were invited to prepare the drawings for the Finden collection. These works aroused his interest and fascination with the East and he decided to visit the places which had inspired him. Roberts kept a detailed diary throughout his tour of the East. He also maintained an on-going correspondence with his friends in which he describes his journey. Roberts' diary and letters are filled with the impressions of the Middle East. It is the history of the area and especially that of the Bible and the Holy Land which fascinated him.

Another noted Victorian artist, Scottish-born Sir David Wilkie, visited the East and produced a series of illustrations of his travels. Wilkie was one
of the friends of Roberts who had persuaded him to embark on a trip to the East and record the sites of Jerusalem, and as soon as he returned, Roberts persuaded Wilkie to do likewise. Wilkie's decision to follow in his friend's footsteps in 1840 and to visit the Holy Land and Jerusalem in particular, was based on a deep emotional attachment to the Bible and the New Testament. His intention was to prepare sketches on religious subjects, which were to be re-worked when he returned home. Much of Wilkie's art was given an impetus by the religious revival which gripped nineteenth-century Britain. During his visit to the Holy Land, Wilkie sought appropriate models for a portrayal of Jesus and other scriptural personalities, as well as landscapes to provide suitable backgrounds for the New Testament. The Arab sheikhs seemed to him the ideal models of the patriarchs, prophets and other Biblical characters and a trip to the Holy Land and Jerusalem the best way to study the Scriptures.

David Wilkie is the most representative of that group of artists portraying Biblical figures—artists who saw the people, dress and customs of the East of their day as a reflection of the Biblical past. They believed that the Holy Land was a timeless phenomenon. The Arab sheikh in his colourful clothing resembled the Jewish patriarch: Bedouin caravans crossing the desert were reminiscent of the Israelites carrying the Holy Ark across the desert; the Arab women drawing water from wells conjured up Rebecca offering water to Abraham's servant, Eliezer, and so forth. Although some scholars and artists had their reservations about this identification with the Biblical period as it is described in the Scriptures, many travellers and artists did associate these figures with the Bible and attempted to use the Middle East of their day in order to learn more about the Bible. The practice of identifying geographical places as Biblical sites according to their Arabic names, also lent weight to the supposition that Muslim society and life-style reflected the Biblical way of life.

William Holman Hunt, one of the three founders of the Pre-Raphaelite Brotherhood, had close ties with Palestine. He decided to visit the Holy Land for an extended period. He sought authentic models for his religious paintings as well as sources of inspiration for both his spirit and his eyes in the sites mentioned in the Scriptures. Hunt visited the Holy Land four times (in 1854–56, 1869–72, 1875–78, 1892), living in Jerusalem on each occasion. At first, he rented an apartment and afterwards built his private home—one of the first to be constructed outside the walls of the Old City—in the Street of the Prophets. His book on the Pre-Raphaelites contains his impressions of the land and especially of Jerusalem.

Hunt was imbued with deep religious sentiments during his travels through the Holy Land as well as during the act of painting itself—sentiments unaffected by the deserted and dangerous places he chose to paint in. His belief that returning to the wellsprings of Christianity also entailed the physical return to its birthplace—the Holy Land—was not new to Victorian England. He also believed that studying the customs of Judaism would bring him closer to the sources of Christianity and give him a better insight into the life-style of Christ's contemporaries. Staying in Jerusalem, he soon recognised his ignorance of Jewish customs and turned to a study of the books of Exodus and Leviticus, while continuing to probe other Jewish sources, such as the periods of Josephus and the New Testament. Apart from studying Jewish sources and Apocrypha, Hunt evinced interest in the rituals and ceremonies of the Jewish temple as well as the ceremonies held in the homes and synagogues of the Jews living in Jerusalem at the time.
Hunt's friend, Thomas Seddon, visited him during his first stay in Jerusalem. Although Seddon was not a founding member of the Pre-Raphaelite Brotherhood, he was sufficiently close to Hunt to have become acquainted with the principles of the movement. The young Seddon began his first tour of the East on 25 November 1853. After spending some time in France, he arrived in Egypt on 6 December. Here he met the artist Edward Lear whose advice he sought on the continuation of this tour of the East and the Holy Land. On 10 June 1854, he arrived in Jerusalem and remained there until 19 October. Seddon's short stay in the city and his desire to make the most of his time there, prompted him to live outside the city in an isolated fashion in order to maintain an exacting work discipline. He set up his easel at a high point, some hundred metres from his tent in Aceldama, and worked there for 120 days on 'The Valley of Jehoshaphat' and three other smaller works, at times for eleven hours a day.

Edward Lear, another noted British artist who toured and painted the East and the Holy Land, can also be associated with the Pre-Raphaelite Brotherhood, although he was not officially a member. He was a close friend of William Holman Hunt, who had a major influence on him and especially on his decision to switch to oil painting and visit the Holy Land. Hunt and Lear had planned to travel together to Jerusalem but each of them eventually arrived there on his own. It was only during their second visits in 1863 that they succeeded in touring together.

Owing to the discomfort of the living conditions of the Old City and the noisy quarrels among its inhabitants, Lear preferred to live in a tent which he set up on the Mount of Olives. His oil painting, 'Jerusalem from the Mount of Olives, Sunrise', was completed in London in 1859 from drawings he had made in Jerusalem a year earlier. Here, Lear presents Jerusalem from the vantage point which served most artists of the holy city, that is, from the Mount of Olives. The Temple Mount and the Old City lend it an exalted atmosphere and the domes, turrets and minarets which dominate the horizon endow it with a mystical aura.

In preparation for his visit to the Holy Land, Lear waded through a great deal of background material. In a letter of 25 December 1857, three months before his visit, he notes that he is reading a great deal about the Holy Land, so much so, that he sees himself as a Jew who is familiar with the land and its sites. He read Robinson, de Saulcy, Lynch, Beamont, Bartlett, Stanley and even translations of Josephus. He was very impressed by the story of Masada and decided he would paint this bastion of valour. In his letters, he repeats that he chose to paint Masada because it represents an extreme development of the Hebrew character, that is an adherence to a goal together with unbounded patriotism, rather than because of its picturesque quality. Also, he considered his painting of Masada an appropriate complement to his 'Jerusalem'.

Bartlett, Roberts, Wilkie, Hunt, Seddon and Lear are only a few examples of the great many western artists who believed that painting and illustrating the sites, figures and events from the Scriptures called for a visit to Bible lands in order to become familiar with the landscape and people and to depict them as the central elements in their artistic-religious œuvre. Many students and colleagues who agreed with their ideas followed in their footsteps. To mention just some of the most well-known from among the artists of the time, there were: French: Horace Vernet, James Tissot; German: Carl Friedrich Werner, Carl Haag, Gustav Bauernfeind; and American: Frederick Edwin Church, John Singer Sargent and the black artist Henry O. Tanner.

However, there were also many painters who opposed this approach and viewed the depiction of the Biblical patriarch and prophet as reflected by local models as 'desecration of the holy'. Several Biblical scholars and painters of the East objected to linking the two periods. They queried the concept of the 'immovable East', arguing that present-day reality did not reflect the ancient past and that this concept created many anachronisms. To identify the Bible with the nineteenth-century way of life tends to make the Bible lose its historical perspective. The heroes of the past should retain their mysterious greatness—their mythological content. To force them into an ethnographic mould, or to add chance elements from everyday life, amounted to a distortion of the Biblical life-style. The famous French painter Eugene Fromentin argued that 'to put the Bible into costume is to destroy it. It is like dressing a demi-god: you turn him into an ordinary mortal. Set the Bible in a recognizable location and it is no longer itself. You are making history of an a-historical text.'

Most painters of the Orientalist school viewed the East as a treasure trove of varied and attractive subjects, crying out to be painted and took little interest in painting historical-cum-religious works, preferring to portray the rich and unique life of East as they saw it. The result was that most prominent Orientalist painters did not visit Palestine at all, even towards the end of the nineteenth century, for they did not find it as attractive a source of eastern subject-matter as North Africa and Egypt, Turkey and Arabia. The Biblical past did not appeal to them and they preferred the exoticism of Islamic reality, as can be discerned from the catalogues of Orientalist painters.

To sum up we can say that there were three approaches to the painting of the Holy Scriptures in
the nineteenth century. The first was documentary and scientific, an attempt to paint the land in all its precise and realistic detail. With growing penetration of western travellers into the Holy Land came a parallel increase in the number of painters who wanted to visit the country and put their impression on paper accurately and authentically. As the century progressed, there were also many who used photography as an aid to their work. These pictures are an important source of information on the nineteenth-century Palestinian landscape.

The second approach was widely adopted among a group of prominent artists who sought to express their religious feelings. To realise these emotions, they were assisted by the reality of the people and landscape of nineteenth-century Palestine. Many of these drawings are a means of familiarising oneself with the natural and settled area of the country.

The third approach continues the tradition of Western artists of previous periods—the picturesque-symbolic concept. Here the emphasis is on symbol and significance rather than on realistic details of the landscape or other factual elements. The first two approaches were current in the West in the nineteenth century, helping to bring about a wide dissemination and interest in Holy Land sites.

Our conclusion is that if there is a quality common to all the nineteenth-century paintings of Palestine, it lies primarily in the great variety of travellers and professional artists of various schools and approaches, who came to the country to paint and illustrate it. It is the proliferation of concepts and perspectives which characterises the painting of the country. The most significant feature of these paintings is the special and distinctive roles assigned to the Holy Land by the artists themselves.

One can confidently state that the painting of Palestine in the nineteenth century was not characterised by a common trend, or a well-defined school or approach to art. It can be defined, first and foremost, in terms of a topic: the depiction of a country which was accepted by its painters as a land with a common sacred history.

Resources for Research into Travels in Egypt and the Near East

Research resources of many kinds which might prove useful to us are the main feature of this Bulletin. This will not be the last of the matter; we will continue to include such items in future issues as we become aware of them. It is our ambition to build up a trans-national body of information on resources, but it is impossible to do so without the help of our readers. In particular, we need you to let us know about resources outside the United Kingdom. Especially, we hope to feature French resources in the issue before the trip to the Vivant Denon exhibition in Paris in 1999, to present resources in Cambridge and central England in Spring 1999 before the summer conference in Cambridge, and to feature resources in Cairo and Alexandria in 2001.

We must, sadly, draw your attention to the fact that some of the archives and museum collections noticed below are going to be unavailable or suffer from restricted access over the next two or three years. The Department of Egyptology at the British Museum is being refurbished and reorganised with the development of the Great Court.

The Museum of Mankind is now closed after 26 years of existence and its ethnographic stores and displays are being moved to Bloomsbury over the next two years. With over 300,000 objects to pack and move, normal access to the collections for study purposes or photography have already been suspended until further notice. The Departmental Library will remain accessible to Fellows and Junior Fellows of the Royal Anthropological Institute, and by prior arrangement to others with special requirements that cannot be met elsewhere. New permanent galleries for ethnographic items are being prepared within the British Museum and a new British Museum Study Centre is being created in the former GPO Sorting Office in New Oxford Street. This is scheduled to be ready for visitors early in the new millennium.

The British Library continues to move house and the Griffiths Institute builds itself a new one (see below), from 1 March 1998 until October 2000—to avoid an unnecessary journey we advise you to phone in advance!

The Pitt-Rivers Museum in Oxford faces a major refurbishment. Access will be severely restricted at times from September 1997 to January 1999; the textile store is likely to be closed throughout 1998; re-roofing and re-decoration will mean that the main museum is likely to be closed from June 1998 to January 1999. Access to the Balfour Library and to photographic and manuscript collections will not be affected. You can phone the Museum on 01865 270927 in advance of any visit for further information.

The Petrie Museum is also closed until further notice due to staffing and security problems. From September 1997. It has been closed to the general public and to academic queries as well.
From 1753 to the present day, records of the Trustees of the British Museum and of its successive Directors have been set aside for permanent preservation and have formed the Museum's Central Archives. They reflect all the official functions of the Trustees, including the acquisition (at first by gift or purchase and later also by excavation) of objects to enrich the Museum's collections; it was this function that brought the Museum into contact with 'travellers', in various senses of the word, in all countries of the world, including (from an early date) Egypt and the Near East. The Central Archives are primarily administrative records, and sometimes the information given in the main classes is tantalisingly brief. However, there are also many subsidiary papers containing details which enhance the formal records.

The core of the Archives is formed by the Trustees' minutes, which record all the business transacted by the Trustees at their meetings, from the first meeting of all in December 1753, and are indexed by contemporary manuscript indexes of persons, places and subjects. Purchases, major gifts and bequests are all recorded. In the early years of the Museum's history the Trustees relied much upon the generosity of individual travellers and collectors such as Colonel William Lethieullier, who on his death in February 1756 bequeathed to the Public Museum at Mountagu House my Egyptian Mummey, with every thing thereunto appertaining; with the Rest of my Egyptian Antiquities.¹

Although only major gifts such as these were recorded in the 'Trustees' minutes, all gifts were reported to them at their meetings, and the reports were afterwards copied or bound into the volumes known as the 'Books of Presents', which run from 1756 to 1974 (each volume is indexed separately by name of donor). For the first fifty years or so of the Museum's history the entries are frustratingly short of detail; for instance, when the Trustees met on 28 April 1759 it was reported to them that the Museum had received what seems to have been its first acquisition of Near Eastern material, presented by William Bearsley, which is described merely as 'Some Curiosities brought from Jerusalem by Mr. Jacob Brailsford, with the Certificate of his being there in 1699.²

Later, the amount of detail which was included in the entries increased, and from the 1890s onwards the Museum's correspondence with the donors was often bound in with the formal reports.

The minutes of the meeting of the Trustees' Standing Committee which was held two days later record that

A Memorial from Mrs. Belzoni was read Intreating for some pecuniary Assistance from the Trustees, but no order was made upon it.⁴

As the nineteenth century progressed, the Trustees began to send members of their own staff to travel abroad on collecting expeditions, and again the Original Papers record their activities. Pressed for time and short of money, these harassed servants of the Museum devoted most of their reports and letters to descriptions of objects excavated or purchased, and to complaints about lack of funds, but descriptive detail does creep into their writings—whether it is George Smith of the Antiquities Department, the first interpreter of cuneiform, writing from Aleppo in 1876 (and with no punctuation whatsoever) that

The plague is increasing in the country Baghdad has caught the infection there is much alarm and
quarantine stations are on every side some of them even on the road from here to Mosul.5

or E.A. Wallis Budge, Keeper of Egyptian and Assyrian Antiquities, giving a more nonchalant, third-person account in 1899 of one of his numerous visits to Egypt (and in this case also to the Sudan).

At Aswan Mr Budge was taken over by Captain Pedley who passed him on to the Sirdaris line of communication at Asbara, and there a steamer took him to the neighbourhood of Shendi. From the R.E. officers at work on the railway bed for the Khartum line Mr Budge obtained accurate information as to distances, etc, and then he made his way to...the famous pyramids of...Meroe...Mr. Budge endeavoured to take the bearings of a number of them by means of a prismatic compass, and a good ordinary compass, but the debris often blocked the lines of light, and he was unable to remove the large stones which had fallen around the bases.6

There were local reports of further ruins on the Blue Nile:

...but in view of the convoys of men sick with fever which were coming down by every steamer, and the fact that he had fever on him, Mr Budge thought it best to postpone any attempt to visit the site, and hopes that the Trustees will approve.7

By this time, connections were being made between the Museum and another type of traveller, the freelance archaeologist who travelled in pursuit of his professional work and was employed by the Museum on a contract basis. The Central Archives Excavation Papers, some five and a half thousand in number, arose from the administrative work carried out by the Director’s Office in connection with excavations overseas which were initiated or financed by the Museum in the nineteenth and early twentieth centuries. For this reason they are distinct from the academic records of these excavations, most of which are held in the Museum’s curatorial departments. They concern negotiations with foreign governments for permission to excavate and the staffing, financing and progress of the excavations themselves, and so they include numerous reports from excavation sites and a large quantity of letters (mostly addressed to successive Directors of the Museum), as well as accounts and photographs.

The detail which is found in the letters offsets the formal tone in which many of the reports are written. Two bound volumes, each containing over 500 documents, deal with the British Museum’s excavations at Jerablus (ancient Carchemish) between 1911 and 1914 under the direction first of D.G. Hogarth and later of C.L. Woolley and with T.E. Lawrence as assistant. (These volumes also contain several hundred photographs taken on the site.) Here Lawrence is writing to Woolley in January 1913, under the letterhead of the Baron’s Hotel, Aleppo, on the prospects of re-starting the excavations, which had been closed at the end of 1912 because of the political situation:

The Kurds here are quiet, with no intention of doing anything unless matters get bad in Stamboul. They are then going all out, and the Arabs have promised to move with them (our men as well!) The richer Armenians in Amitab, Aleppo, etc. are leaving...

Digging is quite possible if Constantinople holds straight. So it is your business to settle upon what happens before this letter arrives.8

However, to the archaeologist it is Woolley’s reports from the site which are the more valuable. Elegantly written and packed with detail, they were sent monthly to the Director of the British Museum from 1911 until May 1914. The outbreak of the First World War prevented the start of the next season, and in fact Woolley was never able to resume long-term excavations at Carchemish and instead led the famous expeditions of the 1920s and 1930s to Ur. However, when excavation work in Iraq was restricted by the Iraq Law of Antiquities of 1934, he turned his attention again to Syria, and in the spring of 1935 he made an extensive survey of possible excavation sites there, reporting to the Museum’s Trustees in April of that year. His purpose, he wrote,

...had been to find a site suitable for excavation which should combine the northern or Hittite influences with the eastern or Mesopotamian and should illustrate connections with the Aegean civilisations...1 had supposed that such a site would be found...upon the sea-coast of North Syria...Actually I found that there were very few spots on the sea coast where an important site could possibly have existed.9

He therefore struck inland across the marshy plain of the Amk (‘Amuq) between Antioch and Aleppo. At ‘Tchakalhuyuk’ (?Catalhuyuk), 75 kilometres inland, he found to his great excitement that an American expedition had discovered Minoan pottery:

...it opened up the possibility that the common meeting-place of the three civilisations might be found...in the interior and in touch with the coast.10
Travel in Egypt and the Near East: Notes and Queries No.5, April 1998

His report led eventually to the excavation, funded by the British Museum, of Tell Atchana, south of the modern Antioch-Aleppo road and about half a mile from the Orontes River. Some 170 reports, letters and associated papers relating to the excavations, and dating mostly from 1935 to 1938, are now among the Museum's Central Archives.

In the sixty years which have elapsed between then and now, the Central Archives have been further enlarged, but discussion of this more recent material is outside the scope of this article. Neither is there space to touch upon the considerable amount of correspondence and academic papers which exists in the Museum's various departments. However, these pages may perhaps suggest to readers some additional sources of research. The British Museum is a highly specialised institution, but (as its Archives indicate) through its specialised functions it has always been able to reach out to collectors, scholars and travellers in Egypt and the Near East, and indeed throughout the world.

Notes

1. British Museum Central Archives (BMCA), Minutes of Trustees' General Meetings, vol.1, p.83.
5. BMCA, Original Papers, vol. 50, no.1871.
6. BMCA, Original Papers, 1899, no.1718.
7. Ibid.
8. BMCA, Excavation Papers, temp. ref. CE32/319, f.1.
9. BMCA, Excavation Papers, temp. ref. CE32/3021.
10. Ibid.

Manuscripts in the Archives of the Department of Egyptian Antiquities, the British Museum

The Egyptian Antiquities Department of the British Museum holds some manuscript material on early travellers and collectors which is mainly concerned with the acquisition of museum objects.

The Museum kept bound books of lists which registered their acquisitions. Unfortunately there is very little access into that material from other sources. These lists were also not kept fully year by year, although there are individual contemporary listings relating to major nineteenth-century collections. These include those of Henry Salt (1780-1827), Joseph Sams (1784-1860) and Giovanni Anastasi (the Swedish-Norwegian consul-general in Egypt 1828-57 whose objects were purchased in 1839). Further material related to the Earl of Belmore's collection, acquired in 1843, and objects from the collections of W.R. Hamilton (1777–1859), A.C. Harris (1790–1869), and J.G. Wilkinson (1797–1875). Two bound albums contain the notes made by W.J. Bankes (1786-1855) on his 1818–19 journey through Egypt and Nubia. There are also eighteenth-century papers relating to the bequest of Col. William Lethieullier in 1755.

A contemporary year-by-year register of objects entering the Museum for the years 1835–45 does however exist in manuscript form. There are also parts of an earlier volume for 1834, but the paper watermark is of a later date showing that this volume must have been compiled at a later time. Some information was also kept on objects which were considered but not in fact purchased. This includes the inventory of 186 pieces from the collection acquired in Egypt by the Revd Lieder (1798–1865) which were eventually purchased by Lord Amherst for £200.

The departmental archives contain an assortment of other miscellaneous manuscript material including: lists of items purchased from early nineteenth-century auction sales, 'Papers relating to the visit of Lord Dufferin to Egypt in 1859', bound letters concerning the Salt and Sloane collections, 'Extracts from minutes of general Meetings of the Trustees concerning Salt and Belzoni', 'Papers relating to Cleopatra's Needle 1867' (the London obelisk, now standing on the embankment of the Thames), Henry Salt's 'Memoir on the Pyramids & Sphinx, accompanied by upwards of 70 plans 7 sketches…', and 'An inventory of Mr. Hay's Egyptian casts' which were, until recent gallery refurbishment, on view. A photocopy of an illustrated manuscript journal of 1839 is marked as that of 'Perring(?); presumably J.S. Perring, the British civil engineer (1813–1869). Early departmental correspondence is kept in bound volumes in the adjoining Western Asiatic Antiquities Department. This arrangement stems from the fact that the Department of Antiquities remained a single unit until 1860, when Samuel Birch was made Keeper of Oriental Antiquities, which then comprised all antiquities other than Greek and Roman, and Coins and Medals. In 1866, the collection was divided when the Department of
British and Medieval Antiquities was formed. This left the Egyptian and other Near Eastern antiquities together, and in 1886 this department was renamed Egyptian and Assyrian Antiquities. It was not until 1955 that the two departments were separated.

The letters are arranged alphabetically within what are mainly single volumes for each year from 1826 through to 1912, and contain correspondence of a general nature. Just glancing through the first volume at random, for example, there are a group of letters from Joseph Bonomi on various matters, including some casts and moulds of ancient Egyptian antiquities then held in a studio in London: ‘Now if the Directors could be persuaded to make Mr Hay an offer for these things...’

All the material mentioned above is internal department material. In addition, the Museum holds material in its Manuscript Department, and there may well be material relevant to early travellers in the Prints and Drawings Department; for example, they hold a collection of original drawings by Vivant Denon (1747–1825), somewhat unexpectedly given that in 1804 on his return to France he was appointed as Director-General of Museums in France and played an important role in creating the Louvre collections. A portfolio of fifteen watercolours of ancient Egyptian tomb scenes and objects, annotated by Henry Salt and drawn by himself, Alessandro Ricci, and Henry Beechey, is held in the Egyptian Antiquities department.

Unfortunately at present there is no catalogue of the Egyptian Antiquities department archive material or its correspondence. Care should also be taken when using these records because their accuracy is on occasion suspect. While the Museum is happy to allow access to this material under normal manuscript library restrictions, the department is at present suffering from the consequences of the demolition and building work for the Great Court scheme, which directly affects the present premises. As a result of this and other refurbishment work, the offices will be moved in Spring 1998 to an adjacent area within the Museum, and the inevitable disruptions that this will bring may limit access to their archives.

Biographical details of all the collectors mentioned here can be found in M.L. Bierbrier, 1995, Who Was Who in Egyptology, Third edition, London (see below). Further information on the British Museum and the early history of its Egyptian collections can be found in T.G.H. James, The British Museum and Ancient Egypt (London, 1981). For the Salt watercolours see M.L. Bierbrier, ‘The Salt Watercolours’, Göttinger Miszellen 61 (1983) 9–12. I would also like to thank Dr John Taylor, Curator in the Egyptian Antiquities Department, the British Museum, for his very kind help in compiling this list.

Patricia Usick

Cambridge University Library

West Road,
Cambridge CB3 9DR.
Tel. 01223 333000,
e-mail pmm@ula.cam.ac.uk.
The Library not only holds the private papers of Joseph Bonomi, as noted in a previous issue of the Bulletin, but also the Minutes of the Association for promoting the Discovery of the Interior Parts of Africa (the African Association); shelf mark Add.MS 7085–7087. Having, since its inception in 1788, employed, among others, Burckhardt, Ledyard, Horniman, Park, Salt and Linant de Bellefonds in exploration and information gathering in Africa, the Association disbanded in 1831, but rose again, with wider horizons, as the Royal Geographical Society. The Records of the African Association 1788–1831, edited by Robin Hallett, was published for the Royal Geographical Society in 1964.

Readers in the Library require a readers’ ticket; day tickets can be purchased.
The Thomas Cook Group possesses a unique collection of archive material covering every aspect of its history from the founder’s first excursion on 5 July 1841 to the present. This material is held in the Company Archives, whose role is to identify, collect and preserve Thomas Cook’s documentary heritage. The Archives function as a corporate ‘memory’, offering an information service to the group’s various departments and interested members of the public, as well as providing research facilities for academics, journalists and picture researchers from all over the world.

The material held in the Archives includes:
- Photographs of staff, premises and travellers, 1850s to present, including Nile steamers from the 1870s on; relatively few are the copyright of Thomas Cook.
- Copies of The Excursionist newspaper, first issued by Thomas Cook in 1851 and published until 1902, and its successor from 1903, The Traveller’s Gazette magazine, which continued to be published in twelve different editions around the world—until 1939. These contain many references to tours of Egypt and the Near East from 1869 onwards.
- Travellers’ diaries and journals (originals and copies), 1855–1980 to the Near East and Egypt including Miss Riggs of Hampstead, who was one of the members of Thomas Cook’s first Egyptian party in 1869.
- Many and varied Company business records such as agreements, ledgers, correspondence and annual reports, from 1870s onwards, including papers on the Nile steamers and assorted corporate documents and books for Thomas Cook & Son (Egypt) Ltd.
- Railway timetables 1873 to present.
- Travellers’ guidebooks 1874 to present and holiday brochures 1980s onwards, including those for Egypt and the Near East.
- Transparencies of many posters and brochure covers.

Thomas Cook Archives

For information about the Archives or the history of Thomas Cook, please contact:
Paul Smith or Jill Lomer, Thomas Cook Archives,
45 Berkeley St
London W1A 1EB.
Tel: 0171 408 4175/4138 Fax: 0171 408 4299

The Thomas Cook Archives are located in a specially-designed repository at the company’s worldwide headquarters in London. They are open by appointment only to company employees and external researchers between 10 am and 4 pm, Monday to Friday.

Griffith Institute, Ashmolean Museum, Oxford OX1 2PH

Tel: 01865 278099 (office); 01865 278097 (Topographical Bibliography and Archive)
Fax: 01865 278100; Contact: Dr Jaromir Malek, editor of Topographical Bibliography and Keeper of the Archive, e-mail griffox@ermine.ox.ac.uk.

Due to the demolition of the present Griffith Institute building to make way for its replacement by the new Sackler Library, the Archive of the Institute will be closed from February 1998 for about two years. Until it reopens, the Archive will be packed and placed in temporary accommodation. It may be possible to make a limited amount of the Archive available to scholars, but until the amount of space in the temporary accommodation has been assessed, the Griffith cannot be certain of this. Up-to-date information appears on the Internet.

Much of the Archive is of specialist interest to Egyptologists, but there is also much of interest to those studying travel in Egypt. Based on the Institute’s full Archive list, there are, briefly, four categories, apart from a wealth of published books, which relate to the travellers:—
- Correspondence—including Francis Arundale (1807–1853), W.H. Bartlett (1809–54), Edward W. Lane (1801–76) and James W. Wild (1814–1892).
- Notebooks including Samuel Birch (1813–85), Somers Clarke (1841–1926), Amelia A. B. Edwards (1831–92), William Gell (1777–1836) and Edward Lane.
- Photographs, including an interesting album recently donated by T.G.H. James containing nineteenth-century prints, Sir Laurence Kirwan’s photographs of the Eastern Desert.
- Copies of manuscripts and journals kept elsewhere—including W.J. Bankes, Lord Prudhoe, L.M.A. Linant de Bellefonds, Joseph Bonomi and Robert Hay.

The list of the main records can be accessed on the Ashmolean Museum website: http://www.ashmol.ox.ac.uk/griffith.html—a resource medium which the Griffith Institute is planning to use more extensively in the near future.

Entry to the Griffith Institute is free with a reader’s ticket, to obtain which a letter from an academic confirming one to be a genuine researcher is necessary.

Deborah Manley
À propos des Manuscrits de Linant de Bellefonds déposés à la Bibliothèque centrale du Louvre

Madame Pascale Linant de Bellefonds a présenté ces archives au conference de Durham, en 1995. A l’époque, je n’avais pas achève leur inventaire et m’interrogeais sur le contenu d’un coffret dans lequel 252 calques, dont certains dépasant 1 mètre carré, sont pliés. La surprise fut de constater qu’il s’agit de documents qui ne peuvent être attribués à Linant: ce sont des copies de parois de tombes thebaines, dont Sennedjem, no.1 qui ne fut dégagée qu’à la fin du XIXe siècle, dans les années 1890.

J’ai donc entrepris d’examiner ces reproductions bien qu’elles ne concernent ni le Pacha dévoué à l’essor d’une Egypte moderne, ni l’époque des voyageurs. Leur intérêt m’incite à en dire quelques mots.

A une exception près, signée ‘P.Hip.Boussac, Architecte del.’ les documents ne sont ni identifiés ni datés. La plupart d’entre eux porte des annotations qui sont de la même main, la qualité du dessin est parfois excellente et les supports sont assez variés: ils vont d’un calque assez épais qui a bien vieilli à des papiers transparents fins et fragiles, soie ou cristal, qui sont en mauvais état.

Ils concernent d’abord le caveau de Sennedjem (TT 1), décrit presque intégralement par 102 copies. Certaines grandes scènes sont coloriées à l’aquarelle, et le dessin, retouché, est parfois d’une grande finesse. D’autres scènes viennent des tombes de Horemheb (TT 78), Ousirat (51), Houy (TT 40), Neferrompet (TT 178), Nebamon (TT 65), Khabe-net (TT 2), Sennefer (TT 96), Rekmer (TT 100), Amencamhat (TT 82), Ousirat (TT 56), Inéni (TT 81), Amencamhat (TT 82), Pached (TT 3), Senmouth (TT 71). Il reste une cinquantaine de copies à localiser.

Quelques dessins, réductions des relevés, sont d’une qualité admissible. Ce sont eux qui ont le plus souffert, quand ils ne sont pas en dentelle. Ce travail achevé, il sera possible de proposer le sauvetage, un archivage mieux adapté, et peut-être un classement plus logique de ces manuscrits. On pourra alors estimer les dégradations subies par quelques décors depuis un siècle.

Cette parenthèse ne m’a pas fait oublier l’essentiel. Tous les dessins de Linant de Bellefonds détenus par Le Louvre sont actuellement décryptés par une courte notice. Les textes des journaux étant copiés, il est possible de préparer une publication de ces archives. Il me paraît souhaitable, dans un premier temps, d’envisager un projet ambitieux qui proposerait aux spécialistes tous les écrits (connus) des voyages.

En effet, dans la prestigieuse carrière de Linant, cette période qui va de 1818 à 1833, est bien individualisée. Certes, nous n’avons que les journaux de route et les dessins, et bien peu de choses sur les périodes intermédiaires. De plus, notre héros n’était pas prolixe. Mais maintes références de contemporains viendront enrichir cette base et contribueront à mieux comprendre cette période et celles qui vont suivre quand l’ingénieur se consacrera aux grands travaux hydrauliques puis participera aux destinées d’une Egypte ouverte aux acquis occidentaux.

Marcel Kurz

The Private Papers Collection at the Middle East Centre, St Antony’s College, Oxford

Enquiries should be addressed to the Archivist, Mrs Clare Brown, on Oxford (01865) 284706, by fax on (01865) 311475, or by e-mail to clare-brown@sant.ox.ac.uk.

The Private Papers Collection was started in 1961 by two Fellows of St Antony’s, Elizabeth Monroe and Albert Hourani, with the aim of gathering together the personal and official papers of individuals who served in, or whose main concern was, the Middle East, broadly defined as the area from Egypt to Iran, but excluding Francophone North Africa. The collection now contains the papers of about 300 individuals or organisations and covers the period from 1800 to the mid-1970s. Significant collections include the papers of Sir Richard Wood, British Consul in Damascus in the 1840s; H. St John Philby’s papers relating to Iraq, Transjordan, Palestine and Arabia for the period 1915–27; the voluminous papers of the Jerusalem and the East Mission covering the establishment of the Anglican Diocese of Jerusalem, and the mission’s chaplaincy, medical and educational work throughout the Middle East from 1841 to 1970s. The Guide to Collections is at present being updated and catalogues are available for some large or well-used collections. These lists are supplemented by an extensive personal and subject index.

The manuscript collection is complemented by a photographic archive covering all areas of the Middle East from c.1860 to 1960, and including many early topographical pictures, snapshots of daily life and photographs of official and ceremonial occasions. The photographic archive is available for browsing on a commercially-produced microfiche with an accompanying catalogue published by Inter Documentation Company of Leiden. The Middle East Centre is also fortunate in holding the forty-eight albums comprising the
photographic work of Freya Stark. This again has been microfiched by IDC, with a catalogue.

Access to the Private Papers Collection is strictly by appointment as the Reading Room can only accommodate three readers at a time, and a letter of introduction is required. There is a daily charge of £5 for readers with no academic affiliation. The collection is open Monday to Friday 9.30–12.45 and 1.45 to 5.15, closed for four weeks (not necessarily consecutive) during the summer vacation and a week to ten days at Christmas and Easter. Clare Brown

The Searight Collection

The Searight Collection in the Prints and Drawings Department of the Victoria and Albert Museum is a unique pictorial record of the interaction between Europe and the Middle East, portrayed in the work of over 700 artists, writers and travellers. There are over 2,000 watercolours and drawings, several thousand prints and several hundred books, reflecting the development from the sixteenth century to the First World War of European, particularly British, economic and political involvement in the region, as well as artistic, academic and archaeological interest. The area covered consists of Turkey, the Levant, Egypt, the Red Sea and Arabia, Iraq and Iran.

A microfiche catalogue of the Collection is available in the Prints and Drawings Department which is open from 10am–5pm, Tuesday–Saturday, closed Sundays and Mondays. Entrance to the Museum is now £5.00. For further information, contact Charles Newton in the Department or Sarah Searight, St Pauls Lodge, 97 Larkhall Rise, London SW4 6HR. Tel/Fax: 44-171-622-9407. Sarah Searight

The Witt Photographic Library


The Witt Photographic Library holds photographic records of thousands of paintings, drawings, and engravings of Western Art. It is open from 10 to 6, Mondays to Fridays. There is no entrance charge, and no appointment is required. Artists of possible interest to us include Bartlett, Bonomi, Bruce, Gau, Lane, Linant de Bellefonds, and Salt. There are probably others. For detailed enquirers on particular artists, write or telephone. The nearest Underground station is Temple.

The International Genealogical Index (IGI)

Since 1969, the Church of Jesus Christ of Latter Day Saints (LDS) has been gathering material for indexing baptisms and marriages in countries around the world. There are now more than 147 million names in the IGI, of which about one third relate to England. The entries show, for baptism, the child’s name and that of its father, (sometimes also the mother) with the date and location of the ceremony. Marriages are indexed under the names of both bride and groom, with the date and location.

As well as these records, LDS with the cooperation of governments, churches and individual record custodians world-wide, has amassed copies of censuses, church, land and probate records, and other information of genealogical interest.

The chief (and enormous) Family History Library run by LDS is in Salt Lake City, Utah, USA, and has one of the most comprehensive collections of genealogical material in existence. Many of its resources, including the IGI, are available to the public on microfiche at Family History Centres (FHCs) throughout the world. The Centres are usually found in or near LDS churches, are manned by volunteers and are open various days and times.

In England, the IGI for the British Isles is held at many city main libraries. This may be the case elsewhere also, but for discovering biographical details about a traveller outside one’s own country, a Family History Centre may be the best resource.

At present, there is no one official comprehensive list of FHCs, but various websites have yielded considerable information. For the non-computerised researcher, the following addresses may prove useful:

- The Family History Library, Main Library, 35 North West Temple, Salt Lake City, Utah UT84150. Tel: 801 240-2331.
- Europe Area Service Centre (covering Austria, Belgium (Flemish speaking), Germany, Hungary, Netherlands, Switzerland (German-speaking): Max-Planck-Strasse 23a, D-61381 Friedrichsdorf, Germany. Tel: 06172-736411. Fax: 06172-75350.
- Europe Mediterranean Area Service Centre, covering Belgium (French-speaking), France, Italy, Portugal, Spain, Switzerland (French-speaking): 1 Avenue de Mont Blanc, BP 59, 01710 Thoiry, France. Tel: 50-20-50-24. Fax: 50-20-50-21.
- British Isles Family History Service Centre, 399 Garratts Green Lane, Birmingham B33 0UH, England. Tel: 0121-7841460. Fax: 0121-7112249.
- Scandinavian Service Centre (covering Denmark, Finland, Iceland, Norway, Sweden) Box 93, 13701
Vaterhaninge, Sweden. Tel: (0)8 500-26150. Fax: (0)8-500-29407.
- Sydney Australia Family History Service Centre
  PO Box 350, Carlingford, New South Wales, Australia. Tel: 02-87360501. Fax: 612-871-6565.
For the computer literate, the following websites may prove useful:
- The most apparently comprehensive list of FHCs in Germany, Austria and German-speaking Switzerland, including named ‘Ansprechpartners’
  http://www.genealogy.com/gene/faqs/LDS.de
- FHCs in Austria, Belgium, Denmark, Finland, France, Germany, Hungary, Iceland, Italy, Netherlands, Norway, Portugal, Spain, Sweden and all Switzerland
  http://www.lib.byu.edu/-uvrthc/europe.html
- FHCs in England, Ireland (North and South), Scotland, Wales and the Channel Islands
  http://midas.ac.uk/genuki/big/LDS/centres.txt
- FHCs in South Africa, Zimbabwe, Japan, Korea, Taiwan, Guam and the Philippines
  http://www.lib.byu.edu/-uvrthc/af&asia.html
- FHCs in Australia and New Zealand
  http://www.lib.byu.edu/-uvrthc/aust&nz.html
- FHCs in Canada
  http://www.lib.byu.edu/-uvrthc/canada.html
- FHCs in the USA, including Hawaii. State, city and telephone numbers, no exact addresses:
  http://www.rootsweb.com/roots­txt
  How­ever at least some states have fuller lists, We have found California at http://www.lib.byu.edu/-uvrthc/california.html; Utah at http://www.lib.byu.edu/-uvrthc/utah.html
- It is possible, therefore, that all the other states can be found on their own variation of this website.
- FHCs in Latin America, including Argentina, Brazil, Chile, Colombia, Costa Rica, El Salvador, Guatemala, Mexico, Peru and Venezuela
  http://www.lib.byu.edu/-uvrthc/latamer.html

This is probably, at the moment, the most comprehensive list of FHCs available, thanks to the skill and patient efforts of Georgia Garrett.

Bibliographic Research Resources


This is the book you should not be without. Building on the first and second editions, the succinct biographies in the new Who Was Who in Egyptology include many new persons and new facts and for the first time, some portraits. In preparation for any future edition, Dr Bierbrier would welcome any new information our readers may be able to contribute. Contact Dr M.L. Bierbrier, Department of Egyptian Antiquities, British Museum, London WC1B 3DG.

Prince Hilmy’s Bibliography

His Highness Prince Ibrahim-Hilmy, the fourth son of the Khedive Ismael and thus great-grandson of Muhammad 'Ali, created a vast bibliography, The Literature of Egypt and the Soudan from the Earliest Times Inclusive (with an Appendix to May 1887) (London, Trubner and Co., 1888). It is a wonderful resource, likely to keep one away from one’s primary research for hours, even days.

He dedicated his great work to his father, who had given him ‘the solid and varied education afforded in the highest families of eastern and western countries.’ Part of this education was provided by an English governess, and for ten years General Maclean and later a Mr Freeland were his tutor and ‘governor’. He also attended the Royal Military Academy at Woolwich, in South East London. Prince Hilmy returned to Egypt in 1875, but from 1879, following the deposition of his father, he lived in enforced exile in England, an exile, he acknowledged, ‘tempered by the kindness of English friends.’ His brother, Tewfiq Pasha, having taken the throne, ‘peremptorily’ forbade him to return to Cairo. ‘As long as he reigns I shall never see Egypt again,’ wrote the Prince sadly in ‘The Ideas of an Exile’ in the Fortnightly Review of 1883 (777).

I had hoped to learn what the Prince looked like. According to his bibliography, his portrait appeared in The Graphic vol. 26 (1882), 252. However in the Bodleian’s copy pages 249–52 are missing and were obviously missing when the volume was bound.

However, that search itself revealed, in the pages of The Graphic (a splendid illustrated resource on Egypt in 1882), such gems as Arabi Pasha’s portrait (seated and mounted), the flight of some seemingly unperturbed persons from Alexandria and Sunday School on a refugee ship, the ruins of the Grand Square after the bombardment, ship-to-shore telephone, filling the Roman cisterns and Ramleh stations... Prince Hilmy is, as I have said, very distracting.

The Prince, (and he surely must have had assistants) not only recorded published books (including reprints and new editions) but also journal articles in English, French and Italian and manuscripts. To give a taste of the bibliography, from my own interest, Henry Salt, British consul general in Egypt, 1816–27, Ibrahim-Hilmy covers even such obscure works as Salt’s Geometrical Survey of the City of Alexandria, 1816; his article...
on Egypt in the supplement to the *Encyclopedia Britannica* Volume IV; his descriptive poem, published in 1824 (the first book in English published in Egypt) and his article in the *Classical Journal* on John Hyde’s copies of Greek inscriptions. Much of this would have disappeared from current knowledge without this bibliography. This—and more—detail runs through two volumes of 859 large double column pages... Unable to serve his country in his chosen military profession, as he wrote in the preface to the bibliography, the Prince ‘declined to look on altogether with folded arms, or to pass his time in apathy or idleness.’ Instead he produced this bibliography for which he will be remembered after any military exploits might have faded. If ever pen was mightier than the sword, it was for Prince Ibrahim-Hilmy.

An American reprint appeared about ten years ago. I have not seen it, but very occasionally a secondhand copy is available...

Deborah Manley

**Egypt, the Near East and the New Dictionary of National Biography**

*The Dictionary of National Biography (DNB)*, published 1895–1901 and continued thereafter with ten year, latterly five year, supplements, has long been an important reference point for those undertaking research on travellers to, collectors in, and scholars of Egypt and the Near East. The dictionary was a monument of Victorian scholarship, but the need for a new edition had long been recognised and in 1992 the government via the British Academy, allocated very substantial sums for a new edition based at the University of Oxford under the editorship of Professor Colin Matthew. Research began in 1993 with the generous support of Oxford University Press, and the work is now far advanced and on schedule for publication in 2004.

Whilst the *New DNB* is consciously modelled on the old and aims to continue many of the practices such as fairness, liberality, and inclusiveness for which the old dictionary is rightly valued by scholars, it will differ in many important respects from the original edition. These differences will increase its usefulness as a research tool to Egyptologists and other scholars, as well as to general readers.

The first important difference is that the *New DNB* will be published in both a print and an electronic edition. The latter will consist of electronically tagged text and a series of indexes all of which will be readily searchable. Using electronic searching it will be possible to find out, for example, who was in the same place at the same time, and family connections, common education, shared institutional affiliations, and similarities in background, will be readily discoverable. This greatly enhances the potential for using the dictionary for creative and innovative research, although it will doubtless also retain its roles as a work of reference for checking such things as dates and offices, and, we hope, as a good historical read for the general reader.

The second important innovation is that the *New DNB* will contain at least 10,000 portraits, selected in a joint project with the National Portrait Gallery. These images which will collectively form the largest scholarly portrait collection ever published, will unquestionably make the *New DNB* more attractive, but their prime role will be as a scholarly point of reference. They will be reference likenesses, that is, clear, authenticated portraits, taken from the side and, where possible, showing the sitter in a characteristic setting. The images will reveal much about both the public face of the sitters and the society which celebrated them, as well as providing a reference against which other likenesses ostensibly of the same person may be assessed.

Size is the third difference between the new dictionary and the old. Whilst the original *DNB* had articles on some 37,000 subjects, the new will include some 50,000. The fourth is that, although all those included in the original *DNB* will also be in the new, all articles will be revised or rewritten.

These last two features, expansion and revision, allow the inclusion of more of the sort of people who were poorly represented in the original *DNB*. These fall into various categories of which two, women and Britons abroad, are probably of most immediate concern to Egyptologists and scholars investigating travel and exploration.

Examples focusing on travellers to the Near East in the nineteenth century will give a closer idea of editorial policies and practice.

It is an editorial priority to change the way in which women are represented in the *DNB*. Concerted efforts are being made not only to increase the proportion of women in the *New DNB* to make the dictionary a fuller and fairer reflection of national life, but also to change the way in which those women are portrayed. In fact, women travellers are relatively well covered in the original *DNB*, although perhaps this is not to claim very much in a work in which only 4 per cent of subjects are female. Women travellers fared well because, unlike for example, women voluntary workers, who are very poorly represented in the original dictionary, they were engaged in an
activity which was obviously part of public rather than private life, which men found interesting, and which appealed to the sense of the heroic, the exotic and bizarre, all of which are celebrated in the old DNB. Despite this, however, the number of women travellers included is still very small—too small—by late twentieth-century standards, and there is a tendency to treat such women as curiosities. A good example of the treatment of women in the old dictionary in the field of Egyptology is Sarah Belzoni. In the old DNB she was mentioned only in passing in the article about her husband Giovanni Battista Belzoni. If Belzoni as a lower class foreigner did badly in the old DNB, his wife fared still worse. The way in which she was described in her husband’s article was typical of the way in which contributors to the old DNB discounted women, albeit wittily. Thus we read ‘His [Belzoni’s] personal charms soon brought him an English consort of Amazonian proportions and the gigantic pair set about earning their living.’ Sarah Belzoni will have her own article in the New DNB in which her achievements are given due weight. Her book, Mrs Belzoni’s Trifling Account of the Women of Egypt, Nubia and Syria (1820), is in fact not so trifling. It predated by some twenty-four years Sophia Lane Poole’s more famous Englishwoman in Egypt (1844) and includes a far greater range of people, making it a very valuable early record. Hindsight and an end to the relentless focus on those of women’s activities which men found interesting combine now to make Mrs Belzoni’s Amazonian proportions some of her least remarkable attributes.

To the new article on Mrs Belzoni will be added new articles on the adventuress and traveller Lady Jane Digby and on Lucy Garnett, folklorist and commentator on the women of Turkey. These new articles and changes to the way in which women are treated in other articles illustrate our determination to record the achievements of women in their own right, not merely as adjuncts to their male relations, to make the New DNBs a more balanced and inclusive account of national life.

As well as recording the lives of more women, the New DNB will also contain a memoir on Osman Effendi (fl.1800–1835). He was born William Thomson in Scotland and became a British soldier. He was captured in Egypt, sold into slavery and forced to become a Muslim. But after John Louis Burckhardt and Henry Salt had arranged his freedom, he stayed in Egypt to become an intermediary between Egypt’s elite and British travellers, materially helping Egyptologists and Orientalists such as Sir Gardner Wilkinson and Edward William Lane. The article on Osman nicely illustrates our wish to include more Britons who spent much of their lives abroad, outside the British Isles and the British empire which has, of course, always been represented in the DNB, but whose achievements were significant for their impact on British life, or on the perception of their life abroad, or indeed on the life of their adopted countries.

If these articles suggest ways in which the new dictionary will differ from the old, there are important ways in which it will carry on the same editorial practices and priorities. One of these is honesty. Many old DNB articles were remarkably frank, not to say blunt, but those written about the then recently dead were understandably more restrained and reticent. New DNB authors writing at a distance of some one hundred years can be more open in writing memoirs of such people. Articles, contributors are told, should be candid but not prurient. An example of concern to scholars interested in Egyptology of how this might work is Sophia Lane Poole. She had her own article in the original DNB, but that article gave no explanation of how she had come to spend the seven years in Cairo for which she is best remembered. These years led to the publication of her Englishwoman in Egypt (1824) already mentioned, and, with her son, of descriptions to Frith’s Photographic Views of Egypt, Sinai and Palestine (1860–1), but they entailed separation from her husband whom she did not rejoin when she returned to England. The reason for the separation is not mentioned in the original DNB, probably because the Lane Poole family were so heavily involved in the project as contributors as well as subjects of memoirs, that it would have been inappropriate to include unpleasant details. The reason for her departure for Cairo has proved difficult to establish. Drink was possibly involved, but the main reason seems to have been indebtedness attendant on obsessive book buying. These explanations in the New DNB article will replace the old DNB’s rather disingenuous description of Edward Poole as ‘a notable book collector’.

A final way in which the New DNB will continue the best traditions of the old will be that memoirs will continue to be rounded portrayals of the life of their subjects. Although for editorial convenience subjects may be categorised as, for example, Egyptologist, travellers, merchants, or politicians, and specialists may be sought as contributors, New DNB memoirs continue to present rounded biographies of their subjects. A good example of this as it affects the interests of Egyptologists and those interested in travellers to the Near East is the life of Charles Piazz Smyth (1819–1900). Smyth was principally an astronomer with related interests in photography and spectroscopy: but he also had an abiding interest in Egyptology and particularly pyramidology. In 1865 he undertook a survey of the Great Pyramid of Giza, in which meticulously gathered scientific data were interpreted to support
the theories that the British inch was associated with the sacred cubit of the Bible, a measure allegedly incorporated in the pyramid, and that the pyramid was a monument enshrining basic scientific information built under divine guidance by the ancient Israelites. These somewhat bizarre notions led to scientific controversy, his resignation from the Royal Society, and his isolation from the scientific community which largely ignored his subsequent fine scientific work; but his popular book on pyramidology (1864) drew a huge following and ran to five editions and a reprint as late as 1979. He died in 1900, to be buried under a pyramid-shaped tomb in a Yorkshire graveyard.

Smyth's memoir exemplifies the difference between the DNB and more specialist works of reference such as Who Was Who in Egyptology to which Egyptologists might instinctively first turn. This is not, of course, to say that either is better than the other, but to emphasise their different aims and to suggest how much material of specialist interest may be tucked away in the DNB, to be revealed when electronic searching is available in the new edition of the dictionary. Many scholars of Egypt and the Near East are already involved in the New DNB in some capacity. Those who are not are warmly invited to make comments and volunteer suggestions to the dictionary's editorial team (at New DNB, Oxford University Press, Great Clarendon Street, Oxford OX2 6DP) to help ensure that the New DNB is a worthy successor to the old.

Elizabeth Baigent,  
Research Director, NEW DNB
One-Day Conference and AGM

Please return this form to the Association's Events Organiser,
Mrs Deborah Manley, 57 Plantation Road, Oxford OX2 6JE

Name: ........................................... .
Address: .................................................................
Contact phone number: ...........................................
Institution: .................................................................

I am a member/not a member of the Association

I would like to join the Association and am paying £20/£30/£12
Non-EC country member/EC country member/student

I wish to come to the Conference on 5 July & enclose payment of £
or
I wish to pay by credit card. My card is Visa/Mastercard/Access

The number is ............................................................
The expiry date is ..........................................................
Name: .................................................................

Please book by 12 June and mark envelope ASTENE, thank you.

Charity Commission registration no: 1067157

The Sarcophagus of the Soane

Please return this form to the Association's Treasurer,
Dr Elizabeth French, 26 Millington Road, Cambridge CB3 9HP

Name: ........................................... .
Address: .................................................................
Contact phone number: ...........................................
Institution: .................................................................

I am a member/not a member of the Association

I would like to join the Association and am paying £20/£30/£12
Non-EC country member/EC country member/student

I wish to come to the event on 3 November & enclose payment of £
or
I wish to pay by credit card. My card is Visa/Mastercard/Access

The number is ............................................................
The expiry date is ..........................................................
Name: .................................................................

Please book by 6 July and mark envelope ASTENE, thank you.

Charity Commission registration no: 1067157