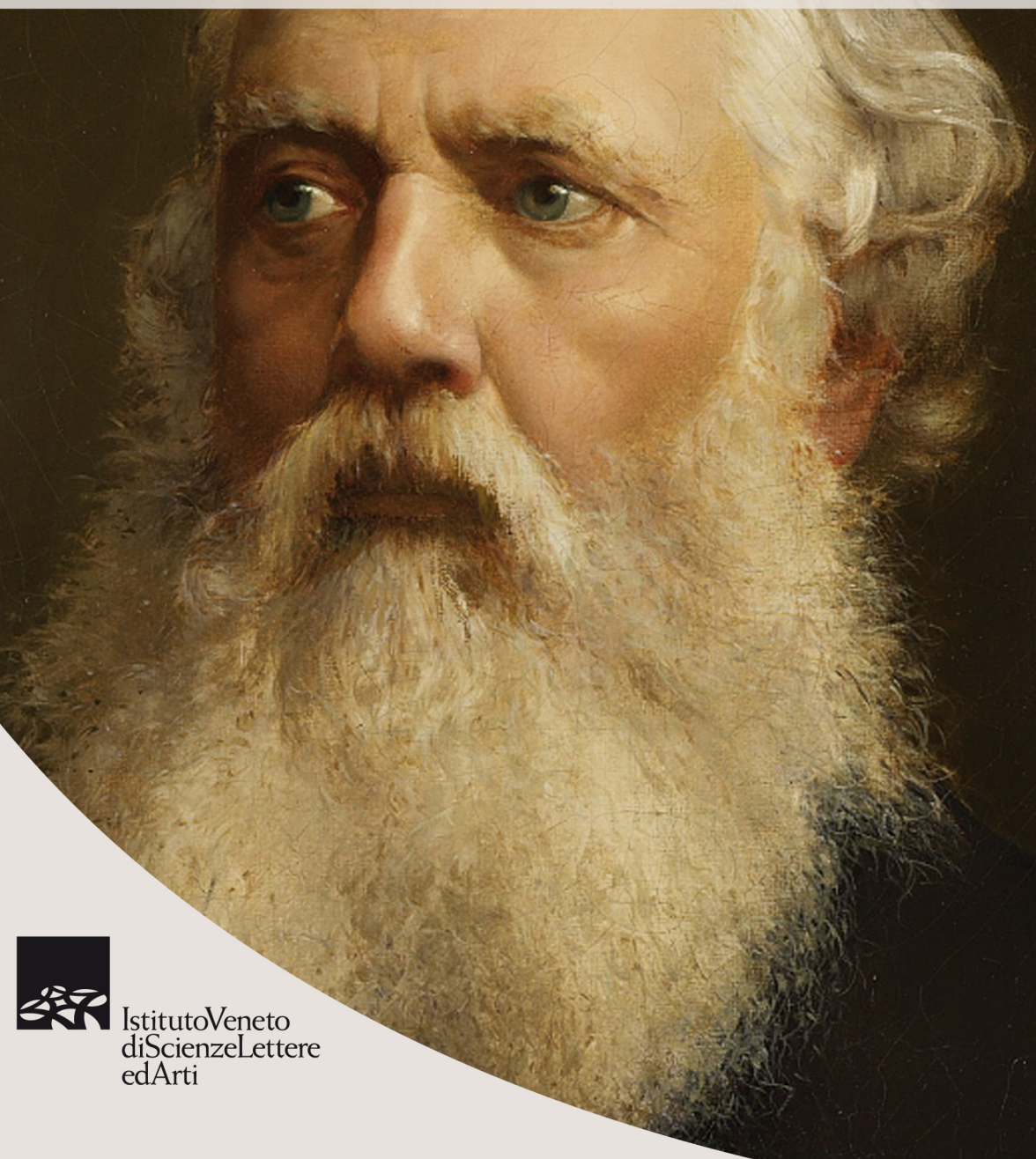


edited by STEFANIA ERMIDORO and CECILIA RIVA  
in collaboration with LUCIO MILANO

## RETHINKING LAYARD 1817-2017



Istituto Veneto  
di Scienze Lettere  
ed Arti

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On the cover:

British school, *Sir Austen Henry Layard (1817-1894). Politician, Diplomat, and Archaeologist*, c. 1890. British Embassy, Ankara (photo Wikimedia Commons).



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ISTITUTO VENETO DI SCIENZE, LETTERE ED ARTI

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STEFANIA ERMIDORO\*

A FAMILY TREASURE: THE LAYARD COLLECTION AT  
NEWCASTLE UNIVERSITY

**Abstract**

*This paper provides a description of the Layard Archive, currently kept in the Philip Robinson Library at Newcastle University. The archive, previously unknown, was deposited in October 2016 by a donor from Layard's extended family; it consists of a variety of materials, including private family correspondence, bundles of published materials and newspaper cuttings, family and biographical information, sketches, proofs and Layard's passport. This repository will be analysed and discussed in relation to its connections with other known Layard archives kept in other British institutions, in order to provide its first full assessment.*

The life of Austen Henry Layard (1817-1894) spans almost the entire Victorian era (1837-1901), and his multifaceted activity as a traveller, archaeologist, reporter of Middle Eastern adventures, politician, diplomat, writer, art critic, entrepreneur and scholar makes him a true protagonist of the age of Queen Victoria. Among his qualities, there is one that never failed him throughout his rich life: he was a truly prolific writer, who never ceased to keep bibliographical notes and diaries, to maintain epistolary contacts with members of his family, friends and colleagues, and to draft official reports on his tasks

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\* My project, *Unfolding a Victorian Archive. The Layard Collection at Newcastle University*, was funded by a British Academy Visiting Fellowship awarded in 2018. I am grateful to Mark Jackson (School of History, Classics and Archaeology, Newcastle University), Ian Johnson (Head of Special Collections, Newcastle University) and Geraldine Hunwick (Special Collections, Newcastle University) for their help during my stay at Newcastle. My work on this archive falls within the activities fostered by the *Gruppo di Ricerca Interdisciplinare di Storia degli Studi Orientali* (GRISO), directed by Silvia Alaura at the CNR, Rome.



and duties. As a result, today, thousands of papers written by or to him are known: the largest collection of them is kept in the British Library in London, under the name *Layard Papers*, but many other repositories across Europe include archival documents related to him<sup>1</sup>.

The latest acquisition among this large amount of materials is the *Layard Archive*, deposited in the Philip Robinson Library at Newcastle University in October 2016. The donor was a member of Layard's extended family, or more precisely the Du Cane family: the collection originated from Layard's niece, Julia Du Cane, who was the daughter of Charlotte Maria Du Cane (née Guest), i.e., the sister of Layard's wife, Enid Guest.

Indeed, the archive in Newcastle originally belonged to Charlotte Maria Guest and her husband Richard Du Cane. Maria and Enid were daughters of Lady Charlotte Elizabeth Guest, Henry Layard's cousin, who, during their childhood, often met Layard and heard him talking about his excavations in Assyria; they also visited the British Museum to hear about the marvellous Ninevite discoveries in Layard's own voice<sup>2</sup>. Layard became a regular at the family residence, Canford Manor, where he also helped Lady Charlotte to design and build the so-called 'Nineveh Porch', an Assyrian-themed pavilion to house her large private collection, including original marbles from Nineveh. When in London, the Guests and Layard met on a daily basis, and he also took their children to see the *Panorama of Nimroud* by Robert Burford, which opened in December 1851 and ran for 18 months<sup>3</sup>.

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<sup>1</sup> For a list of repositories including some Layard-related materials available from the British National Archives website, see <<http://discovery.nationalarchives.gov.uk/details/c/F58458>> (last accessed: 31/07/2019).

<sup>2</sup> Cf. for example: «When service was over we started a large party to walk [...] The children clustered round Henry Layard and got him to tell them stories about the East», cited in J.M. RUSSELL, *From Nineveh to New York. The Strange Story of the Assyrian Reliefs in the Metropolitan Museum and the Hidden Masterpiece at Canford School*, with contributions from J. MCKENZIE - S. DALLEY, New Haven - London, p. 44.

<sup>3</sup> M.T. LARSEN, *The Conquest of Assyria: Excavations in an Antique Land*, London - New York 1996, pp. 90-91 with fn. 67, p. 218. Following the clamour having arisen from Layard's discoveries in the East, Thomas Burford opened his *Panorama of Nimroud* in Leicester Square in London, while Layard's former artist Frederick C. Cooper displayed his *Diorama of Nineveh* at the Gothic Hall in Oxford Street. On these artistic representations,

At the moment of their accession to the Philip Robinson Library, the very existence of these materials was unknown to scholars: all the items included in the archive had neither been published, nor ever received a systematic investigation. An accurate study of its content, however, has confirmed how this repository holds considerable historical value, since it contains evidence of Layard's eclectic life through the unique perspective of his own family<sup>4</sup>. In contrast to all the other known archives, this collection escaped the careful selection operated by Layard himself as well as by his wife Enid, who sorted the documents to bequeath to the British Museum with great care (a second level of selection was then overseen by the Trustees of the British Museum)<sup>5</sup>. In contrast, the materials from the Newcastle Layard Archive come from a private context, and for this reason they may be considered as more 'genuine'.

In the following pages, a complete survey of the materials included in this archive will be provided, with a short description of each item or group of items. I will discuss these materials in light of other known and published archives, while also discussing Layard's legacy in relation to later members of his own family.

### *The photo album*

This consists of a very large album, with Layard's initials and the motto «Perseverando» impressed on its green leather cover<sup>6</sup> (Figs. 1 a,

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see EN. BOHRER, *Orientalism and Visual Culture. Imagining Mesopotamia in Nineteenth-Century Europe*, Cambridge 2003, pp. 182-184.

<sup>4</sup> A short description of the archive's content is available at <<https://archiveshub.jisc.ac.uk/data/gb186-lay>> (last accessed: 31/07/2019). For a study of the archaeology-related materials in this repository, see S. ERMIDORO, *The Latest Layard Archive: New Documents from Newcastle University*, «Iraq», 81 (2019), pp. 127-144.

<sup>5</sup> Cf. the interesting dossier of documents exchanged between the British Museum and Layard's family on the subject of the selection of papers to be kept under the Trustees' authority, held at the John Murray Archive, National Library of Scotland, MS. 42417.

<sup>6</sup> «Perseverando» was the motto of the Layard family in England: it also appears in the letterhead sometimes used by Enid for the handwritten letters kept in this same archive (see below).

b). Although it has not been possible to identify all the individuals and places appearing in the photographs, what has been discovered so far makes this album a highly interesting piece<sup>7</sup>.

Some of its photographs show Highcliffe Castle in Dorset, followed by Eastnor Castle in Herefordshire<sup>8</sup>. The owners of this building, Charles Somers Somers-Cocks (Viscount Eastnor, Third Earl Somers) and his wife Virginia (née Pattle), were Layard's good friends – as attested by Layard's own recount in his autobiography and by Lady Layard in her Journal<sup>9</sup>. Such friendship was sealed by the exchange of gifts: in this respect, it is interesting to highlight that, in 1998, two marble reliefs certainly donated by Layard were found in the cellar of Eastnor Castle. One letter accompanying the gift, addressed to Viscount Eastnor and dated 6 April 1847, is reported to have been found together with the reliefs<sup>10</sup>.

So far, no manuscript has been identified that might help in clarifying when and exactly where the photo sessions took place, or when this album came into Layard's hands. However, it is remarkable to note that not only was Viscount Eastnor an amateur photographer himself<sup>11</sup>, but Lady Eastnor's sister, Julia Margaret Cameron, was a famous pioneer of Victorian photography: many details, including the style and individuals depicted in these photographs, strongly suggest

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<sup>7</sup> The album will be the subject of a specific in-depth study in a future co-authored publication.

<sup>8</sup> I am grateful to Cecilia Riva, who identified Eastnor Castle from these photographs and kindly shared this information with me.

<sup>9</sup> In her Journal, Enid mentions two sojourns at Eastnor Castle (in 1873 and 1876), as well as many more encounters across Europe over several years, during which the two couples, the Layards and the Somers, paid visits to each other. The connection between the families, however, dated back long before his marriage to Enid: see LARSEN, *The Conquest of Assyria*, pp. 93-94. An unedited transcript of the whole of Enid's Journal is available online at the website <<https://www.browningguide.org/lady-layards-journal/>> (last accessed: 31/07/2019).

<sup>10</sup> The news has been reported in British newspapers, but the reliefs were never described or discussed in academic publications. Cf. V. THORPE, *If You Go Down to the Cellar Today...*, «The Independent», 23 August 1998; R.J. HEAD, *Field Notes. Assyrian Reliefs Found Again*, «Archaeology Odyssey», 2 (1999), p. 10.

<sup>11</sup> Cf. V. OLSEN, *From Life. Julia Margaret Cameron & Victorian Photography*, London 2003, pp. 73, 97.

that Cameron was their photographer<sup>12</sup>. In many instances, she cooperated with Somers and may have been depicted in some of the photos herself: this is a typical feature of her early work, dated to the mid- to late-1850s<sup>13</sup>.

One further hint of Cameron's auteurship can be found in the typewritten *Catalogue of the Library Formed by Sir Henry Layard G.C.B. at 3 Savile Row, London* which was drafted by Enid Layard after Henry's death in 1904<sup>14</sup>. In this volume, one can find Cameron's *Leonora: A Poem* (London 1847) listed on page 30, with the indication «Presentation copy»<sup>15</sup>. Directly under this typed item is one addition, written in pencil in Enid's handwriting: «Photographic Album Large», which was kept by Henry «in the Cabinet in the Studio»: this must be the same album in the Layard Archive in Newcastle, which was thought to be lost until today.

### *The red folder*

The second set of particularly interesting documents is collected in a large red folder: for the most part, these consists of Layard's proofs

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<sup>12</sup> Cameron's relationship with Layard had indeed ancient roots: their friendship dated back to the 1850s, when she and her family were neighbours of the family of Lady Charlotte (i.e., Enid's mother). She and Layard were regular visitors to the so-called «Little Holland House salon», conducted by Mrs Cameron's sister, Sara Prinsep (C. DAKERS, *The Holland Park Circle. Artists and Victorian Society*, New Haven - London 1999, pp. 18-40, esp. p. 27); I am grateful to Joanne Lukitsh for this information. Although this photo album should be dated to the early years of Mrs Cameron's activity, the friendship between them continued for several years, and the photographer also made two famous portraits of Layard and Enid in 1869. Cf. J. COX - C. FORD, with contributions from J. LUKITSH - P. WRIGHT, *Julia Margaret Cameron. The Complete Photographs*, London 2003, p. 228 no. 343, p. 330 no. 700. See also Enid's Journal, for the period 29-31 March 1869 (where she mentions her going to Cameron «to be photod<sup>ic</sup>»).

<sup>13</sup> Cf. J. LUKITSH, *Before 1864: Julia Margaret Cameron's Early Work in Photography*, in J. COX - C. FORD, *Julia Margaret Cameron. The Complete Photographs*, pp. 95-105 and *ibid.*, pp. 502-505.

<sup>14</sup> British Library, General Reference Collection 2725, p.1.

<sup>15</sup> Cameron published a translation of Gottfried August Bürger's ballad *Leonore* in 1847, with illustrations by Daniel Maclise.

for the first and the second series of his *Monuments of Nineveh* (Fig. 2). These folios add to our knowledge on the selection and printing processes of the images chosen for Layard's publications<sup>16</sup>. The folios in this folder include the very first cover drawn for the volume, in which the winged bull was represented in reverse when compared with the final published version. There are also pages with the text corrected by Layard himself (in both editions; Fig. 3) and a large collection of images for the tables, some of which appear three or even four times, with minor differences.

The most interesting material, however, consists of many scattered papers with drawings of landscapes, monuments and people made by Layard himself during his travels in the East (Fig. 4 a, b), a few watercolours, sketches of Assyrian palaces with measurements and notes, and copies of Greek and cuneiform inscriptions<sup>17</sup>. The careful and detailed sketches of Assyrian palaces, which included measurements and comments taken directly in the field, may also provide new insights into archaeological matters and contribute to a better contextualization of Layard's discoveries<sup>18</sup>.

Surprisingly, within this varied dossier, which is mostly composed of archaeological material, there is one photograph, which is rare in that it represents both Layards together (Fig. 5). It is a bucolic scene, which shows five people having a picnic on the grass. It is also an unusual family photograph: Henry and Enid Layard appear together with their two nieces (Ola and Nela) and their friend Herbert Thompson. This shot was taken at the Lido in Venice and is dated May 1892, the photographer being Sir Henry Thompson<sup>19</sup>.

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<sup>16</sup> On Layard's relationship with the artists who accompanied him on the excavations, cf. Curtis in this volume.

<sup>17</sup> These materials are discussed in detail in ERMIDORO, *The Latest Layard Archive*, pp. 133-138. On Layard's own drawing skills, cf. Herrmann in this volume, in relation to the ivories.

<sup>18</sup> ERMIDORO, *The Latest Layard Archive*, pp. 134-135.

<sup>19</sup> Cf. Enid's *Journal*, 9 May 1892. Sir Henry Thompson, mostly known for his work as a surgeon but with many other interests as a typical Victorian polymath, visited the Layards together with his only son Herbert (educated as a barrister, but later to become a lecturer in Egyptology) for a long period in spring 1892 and took several photographs of the couple in Venice and inside their residence at Ca' Cappello. Cf. S. ERMIDORO, *Layard*

*Richard Du Cane's blue writing box*

The third set of documents is preserved in a writing box originally owned by Richard Du Cane, husband of Enid Layard's older sister. It is an archive that the family chose to separate from the other documents in order to maintain its pristine state. Inside this writing box is a unique collection of various materials.

For example, someone in the Du Cane family kept dozens of Italian, English, French and German newspaper cuttings, appropriately arranged and bundled, with which it is possible to reconstruct, on an almost daily basis, the sequence of events related to the much-discussed bequest and the property transfer of Layard's remarkable collection of Italian paintings to the National Gallery in London after Enid's death<sup>20</sup>.

The writing box also includes Layard's passport, with stamps attesting his travels from 9 September 1859 to 3 August 1861. There are only two other known passports of Layard in British repositories: one was issued for Layard's first travels to the East in 1839 and is currently kept in the John Murray Archive at the National Library of Scotland (Edinburgh)<sup>21</sup>. The second passport (indeed, its first page without any stamp), valid for both Layards and their niece, Olivia Du Cane, is dated 1892 and held today amongst the *Gordon Waterfield Collection* at the Middle East Centre Archive of St. Antony's College (Oxford)<sup>22</sup>.

Amongst the other items, there is some family information as well as genealogical trees, Lady Layard's funeral service programme, a pamphlet

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*in Venice: A Rare Photo Album*, «The British Museum. Newsletter Middle East», 4 (2019), pp. 24-25.

<sup>20</sup> On Layard's collection of paintings, see C. RIVA, *La collezione Layard nel catalogo dattiloscritto 1896*, «Predella. Journal of Visual Arts», 35 (2014), pp. 53-78; EAD., «Un velenoso pasticcio» made in Italy. *Il caso della donazione Layard*, in *Donare allo Stato*, edited by L. CASINI - E. PELLEGRINI, Bologna 2016, pp. 165-173. Cf. also I. FAVARETTO, *La collezione Layard: storia, formazione e vicende*, in *Austen Henry Layard tra l'Oriente e Venezia, Symposium Internazionale*, Venezia 26-28 ottobre 1983, edited by F.M. FALES - B.J. HICKEY, Rome 1987, pp. 227-236, esp. p. 232.

<sup>21</sup> John Murray Archive, National Library of Scotland, MS.42345; this document has been digitized and is available from the webpage <<https://digital.nls.uk/jma/who/layard/index.html>> (last accessed: 31/07/2019).

<sup>22</sup> Gordon Waterfield Collection, Middle East Centre Archive, GB165-0295, Waterfield, Box 4, file 2.

entitled *Order of Service for the Dedication of the Memorial Window to Enid, Wife of Sir Austen Henry Layard*, and some images of the project for that exact window, which was realized in the Anglican Church of St. George in Venice. There are also drawings of the Star of the Order of Charity (which was created by the Sultan of Constantinople for Enid as a sign of gratitude for the assistance she gave to refugees and wounded soldiers)<sup>23</sup>, some photographs of Enid in her late age at Ca' Cappello (Fig. 6), and more drawings of Assyrian decorations made by Layard.

Finally, the writing box contains a few objects such as a pin badge from the Huguenot Society, of which Layard was president<sup>24</sup>, a letter opener with its presentation box signed by Princess Victoria, and an interesting fragment of pottery donated to Layard by Rassam in 1878<sup>25</sup>.

Originally, the box also contained family letters, which have now been separated and archived as a separate dossier.

### *Family letters*

The correspondence in the Newcastle University archive is especially interesting: it consists of about 180 letters from Enid and 10 letters written by Layard, all addressed to Maria. The earliest of these missives date to the couple's engagement (January 1869) and the correspondence continues intermittently until January 1884. The peculiarity of this archive consists of its opening up an unprecedented view on the Layards' intimate feelings, as can be seen from the very first documents:

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<sup>23</sup> On the Star of the Order of Charity, which Enid received from the Sultan himself during an official dinner party, cf. J. RUDOE, *Lady Layard's Jewellery and the "Assyrian Style" in Nineteenth-Century Jewellery Design*, in FALES-HICKEY, eds., *Austen Henry Layard*, pp. 213-226, esp. pp. 219-220, with pls. 11-12.

<sup>24</sup> See, for example, the manuscript kept at the British Library, Add MS 39050, which is entitled «Layard Papers. Vol. CXX (ff. 328). Original MSS. of contributions by Sir A. H. Layard, as first President (1885-1894), to the Proceedings and Publications of the Huguenot Society of London, 1887-1893».

<sup>25</sup> This sherd is presented in detail in ERMIDORO, *The Latest Layard Archive*, pp. 140-141.

Sunday 10<sup>th</sup> Jan. 1869

My dearest Maria,

[...] I write now to tell you what I dare say will not very much astonish you after our talks at Canford. Henry Layard has proposed to me & I have accepted him. I hope you will be glad and like it & especially not think me deceitful after what I said about it when you told me what true he said for really tho' it had passed vaguely thro' my mind often, it was really that talk with you that seemed to give things a definite form. I am so fond of you that I should be dreadfully sorry if I thought you fancied I wished to deceive you or tell you an untruth. I shall be very anxious to hear from you dearest Maria if you will write to me to Langham House. [...] It happened on Thursday afternoon & Henry saw the M.[other] yesterday & I only got the answer this morning. Give my love to Richard & say I ask his blessing & excuse this short note.

From Y.[our] loving sister

M. Enid Guest<sup>26</sup>

Layard sent a letter two days later, expressing his gratitude for Maria's approval, praising Enid's qualities and declaring that «it will be the study of my life to make her happy»<sup>27</sup> (Fig. 7).

Enid's letters to her sister are numerous and address all sorts of topics: frivolous and daily ones, such as fashion, gardening, high society as well as family gossip and house management, are tightly and quite astonishingly intertwined with descriptions of Layard's activities as ambassador in Madrid (1869-1877) and Constantinople (1877-1880).

Overall, Enid's correspondence attest to the high-society members who were guests of the Layards in their residences in Madrid, Venice, Constantinople and Therapia. Politics, although not the main topic, is nevertheless omnipresent and these letters show Enid's direct involvement in his husband's activities: she copied and wrote dispatches that were too private to be read by anyone else, arranged meetings with politicians and nobles, and even took an active part in revolutionary

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<sup>26</sup> Layard Archive, Newcastle University Library, lay/1/1/1/1.

<sup>27</sup> Layard Archive, Newcastle University Library, lay/1/1/2/1.



acts, for example, by contributing to Francisco Serrano's escape from Spain during the Third Carlist war in 1873<sup>28</sup>.

One letter, Enid's first missive sent to Maria from Constantinople, provides a good example of the lively accounts that can be found in this archive, in which politics, ethnographical annotations, curiosities and gossiping are inextricably entangled:

Constantinople

27<sup>th</sup> Ap. 1877

Dearest Maria,

Today's mail brought your letter which I hailed with delight. I wanted to write to you before but I have not yet quite made out the mail days & I have also been very unwell since my arrival. [...] We did not have such a pleasant journey from Brindisi here as we hoped. [...] The weather was dull & cloudy but luckily just as we reared Constantinople the sun came out & the scene was indescribably beautiful. It was like a fairy scene & took one quite by surprise. Everything looked so strange & wonderful. The members of the Embassy came on board to receive Henry & he landed in full uniform with troupes<sup>ie</sup> drawn up to salute him. We drove up in procession in open carriages preceded by the mounted servants of the Embassy called "cavass". The drive up to this quarter of the town (Pera) was a long one & we passed thro' wonderful streets with irregular wooden houses of all shapes & colours & saw people in every kind of costume. It appears that the Turkish women are beginning to take to European garments but when they go out in the streets they are obliged wear their veils & outer garments & these they put on over the other clothes. Some were in bright green, some bright canary coloured draping gowns. On ~~Wed~~ Tues Henry had his audience of the Sultan & they made a grand procession thro' the town & the streets were lined with people to see him pass. I hear that it made a great impression & produced a feeling of security & that the funds immediately went up. People said "This ambassador is come to save us". It was a curious coincidence that the Russian Embassy took up its

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<sup>28</sup> Cf. the accurate and fascinating account given by Enid in her letter to Maria written from Santander and dated 2 May 1873 (Layard Archive, Newcastle University Library, lay 1/1/1/38).

departure the day before & the Turks thought England waited for the Russians to go out before we came in. While Henry was with the Sultan the ministers received the declaration of War & I think every body is rather relieved at getting it – it threatened so long that the suspense was very trying. Henry was immensely taken by the Sultan. He says he seemed very accomplished clever & good – & there is something very attractive about him – but he seemed low at the state of affairs. He was especially kind to Henry. Every body, both English & Turks, has received Henry well & I hope he may be able to fulfil some of their expectations – but as they seem to expect so much of him it will make it all tremendously busy. He begins work at 8 A.M. & I never see him all day except a moment at meals which he has to hurry thro'. When all the official visits have been received & paid perhaps he will not be quite so busy but sometimes 10 or 12 telegrams come in of an evening & the chancery is rarely closed before midnight – & is open again at 7 in the mon.<sup>s</sup>

On Wed.<sup>y</sup> afternoon I had a reception for the English here and you can imagine what a bewildering thing it was seeing so many new faces in so short a space of time. Luckily I had one of our secretary's wife M.<sup>rs</sup> Baring to help me & she knew every one. Last night I received all the corps diplomatique. There were only ½ day ladies as the heads of the Missions are all away but there were ab'. 30 or 40 men whom I am afraid I should hardly know again. It is all so confusing at first. We had people to dinner first last night w<sup>h</sup> made rather a long evening & I happened to be feeling so ill I could hardly hold my head up & could not touch my dinner. However luckily that passed off before the end of dinner. [...]

There is a charming garden here but not well kept altho' there is an English gardener – but it will be an amusement to me to look after it if we settle down here. The garden will be a great resource as the streets are so rough & dirty that it is horrible walking in them. Ladies go in sedan chas w<sup>h</sup>. one finds for hire at the corner of every street. It looks so strange but even men are obliged to use them in dirty weather if they wish to arrive at a house, on a visit for example, without mud up to their knees. I have not yet been in one but I fancy the movement must make me rather uncomfortable at first. I went out yesterday for the first time to pay some visits. [...] We passed by the Sultans town

residence which is the most picturesque strange thing you ever saw – & with all its gates ornaments & decoration profusely it is like what one sees in the illustrations of the Arabian nights. One nice thing about the Turks is their love of flowers. Every house has some, however tiny, bit of ground planted with flowers. Even the court yards of the barracks are kept bright with flowers by the soldiers for their own pleasure – & of course the climate helps them. Since our arrival we have had chilly changeable dull weather but they say it seldom lasts here. I have not yet been to the Bazaars but that is at Stamboul which is a quarter a good way off & this town is enormous. The houses are scattered about with gardens & the streets very irregular. There are plenty of European shops but they say things are frightfully dear – When I have seen more I will write to you again. For now adieu. Yr. loving sister Enid Layard<sup>29</sup>.

The Venetian life of the couple is also well described in these letters, beginning with the wearying and occasionally quite funny account of when the Layards moved into their residence at Ca' Cappello<sup>30</sup> (Fig. 8). The correspondence even provides hints at the dispersal of Layard's archaeological collection, both during his life and by the subsequent generation<sup>31</sup>.

To conclude the description of the epistolary section of this archive, it must be noted that this also includes 23 letters written by Enid's mother, niece (Alice Du Cane, i.e., Maria's daughter) and later members of the family. These letters cover a variety of topics: the visits of Alice and Lady Charlotte to the Layards in Constantinople, family news, social events and Layard's estate.

### *Henry Layard's library*

The Layard Archive in Newcastle also holds 12 volumes of Layard's

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<sup>29</sup> Layard Archive, Newcastle University Library, lay/1/1/1/104. A newspaper cutting with the report of Layard's arrival at Constantinople is also attached to this letter. On Layard's activities as Ambassador to Constantinople cf. also Alaura in this volume (with fig. 2).

<sup>30</sup> Lay 1/1/1/64; Lay/1/1/1/131.

<sup>31</sup> Cf. ERMIDORO, *The Latest Layard Archive*, p. 129.

personal library, which was originally kept in his London house at 3 Savile Road<sup>32</sup>; these were likely bequeathed to later members of the Du Cane family by Enid.

I will not describe these items in detail, as an account of the volumes kept in Newcastle is available elsewhere<sup>33</sup>. I will simply highlight that, besides the volumes on various topics which were part of Layard's private library, today's collection also includes all the first editions of Layard's publications, which he donated as presentation copies to members of the Du Cane family, as well as 14 more volumes which were published after Layard's death, collected by the Du Canes.

These are mostly excavation reports from British sites, thus attesting to the continuity of interest in archaeology within the family: in particular, there are all the publications by Heywood Sumner, including his two volumes on ancient earthworks (*The Ancient Earthworks of Cranborne Chase*, London 1913; *The Ancient Earthworks of the New Forest*, London 1917), his *Stonehenge. Today & Yesterday* (revised edition, London 1929), and the publications on the excavations at Rockbourne Down in Hampshire (London 1914) and at East Grimstead in Wiltshire (London 1924). What is also remarkable is the presence of all the joint publications by Florence and Enid Du Cane (*The Italian Lakes*, London 1905; *The Flowers and Gardens of Japan*, London 1908; *The Canary Islands*, London 1911; *The Banks of the Nile*, London 1913).

Another interesting item is the Bible given to Layard by his mother before he left Britain to travel to the East in 1839, with a dedication written by her on the first page. This was recorded in the archive as «Layard's Bible used during his travels in the East»: indeed, such an item reveals the connection he made between the findings from the East and the Scriptures. In his publications, Layard often drew similarities between the reliefs from Assyrian palaces and the descriptions contained in *Book of Ezekiel* in the Old Testament, so much so that he quoted Ezekiel 23:14-15 in the title page of *Nineveh and Its Remains*<sup>34</sup>. The

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<sup>32</sup> See the above-mentioned typewritten *Catalogue*, dated 1904.

<sup>33</sup> Cf. ERMIDORO, *The Latest Layard Archive*, pp. 138-140.

<sup>34</sup> In a letter to his mother from Nimrud, dated 21 April 1846, Layard wrote: «Ezekiel [...] appears continually to have had the sculptures of the Assyrian or Chaldeans in his eye when he made his prophecies. I am much inclined to suspect that the figures of his vision are suggested to some measure by them. And that various passages in the 23 Chap: (14&15)

Bible kept at the Robinson Library has a bookmark, possibly placed there by Layard himself between the pages that precisely report those verses: this seems to confirm that Layard connected this extract from the Bible with his discoveries in Assyria from the very beginning. Bearing his Bible with him, he could read the *Book of Ezekiel* while standing in front of the reliefs, making a sign at the words that struck him. There are also other marks and notations in the Bible, which were certainly written by Layard, in the *Book of Genesis*.

*Framed items: Enid's portrait and the map*

The last items from the Layard Archive in Newcastle consist of two framed objects.

The first one is a map of the ancient sites in the New Forest, which can be linked to the volumes written by Heywood Seymore, collected by later members of the Du Cane family in the same repository<sup>35</sup>.

The second consists of a portrait of Enid made by the famous Austrian painter Ludwig Johann Passini in 1896. Through Enid's *Journal*, it is possible to reconstruct the genesis of this painting in its entirety: in May 1892, Passini asked Enid to sit for a portrait, after having painted perhaps the most famous image of Layard sitting in his studio in Venice<sup>36</sup>. However, not being satisfied with the result, after less than a month, he decided to leave it unfinished<sup>37</sup>. In December of the same year, Passini decided to make a new attempt, finishing the portrait in the following January (adding some final touches in May 1893)<sup>38</sup>. In April 1896, when Passini and Enid came to the conclusion that the

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are exact descriptions of the bas reliefs of Nimroud»; cf. British Library, Layard Papers, Add MS 58150, fols. 9-10.

<sup>35</sup> Another map, rolled and depicting the site of Qal'at Sherqat (the ancient capital city Aššur), is also part of this archive.

<sup>36</sup> Today, this portrait can be viewed in the National Portrait Gallery in London (NPG 1797).

<sup>37</sup> Cf. the entries for 11, 12, 14, 26 and 28 May 1892 in Enid's *Journal*.

<sup>38</sup> *Ibid.*, entries for 10 and 12 December 1892, 24 and 27 January 1893 and 13 May 1893.

second portrait was also unsatisfactory, the artist started a third portrait in May, which he finished in June<sup>39</sup>.

Not only has this latest portrait, dated 1896 (when Enid was in mourning following Layard's death) now been rediscovered in the Newcastle University archive – the second, unfinished portrait by Passini was also preserved under the most recent one. Dated 1892, it shows a slightly younger Enid wearing brighter and richer clothes. Therefore, the number of known portraits of Enid Layard should now be updated: two are currently kept at the British Museum in London (the most famous one by Vincente Palmaroli shows her wearing Assyrian jewels, while, in the second, by Charles Vigor, she sits on the balcony of her Venetian residence)<sup>40</sup>; another two – one finished and one unfinished – are held at Newcastle University.

The Layard Archive in Robinson Library at Newcastle University is small, yet in many respects unique as well. It reflects all the aspects that characterized Layard's life: the archaeologist, the writer, the publisher of texts and drawings that documented his archaeological campaigns, the British man in love with Venice, its culture and its society, the diplomat and the art lover.

Particularly interesting is that this archive presents an unprecedented image of Layard, one that is much more personal and direct than the image that he and Enid conveyed through publications and bequests to national institutions. In my opinion, this is due both to the female creators of this collection (Enid and her sister Maria were those who selected and created its original materials) and to the setting from which it derives, which is strictly private.

Items from this archive were considered to be family keepsakes, a real 'family treasure': it is for this reason that the Layard Archive in Newcastle is particularly interesting in light of all the other known repositories.

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<sup>39</sup> *Ibid.*, entries for 27 April, 5 May and 6 June 1896 (also 7 February 1897).

<sup>40</sup> Museum numbers: BM 1980,1216.1 and BM 2006,0307.1. On the first portrait painted by Palmaroli, cf. RUDOE, *Lady Layard's Jewellery*, pp. 214-215.

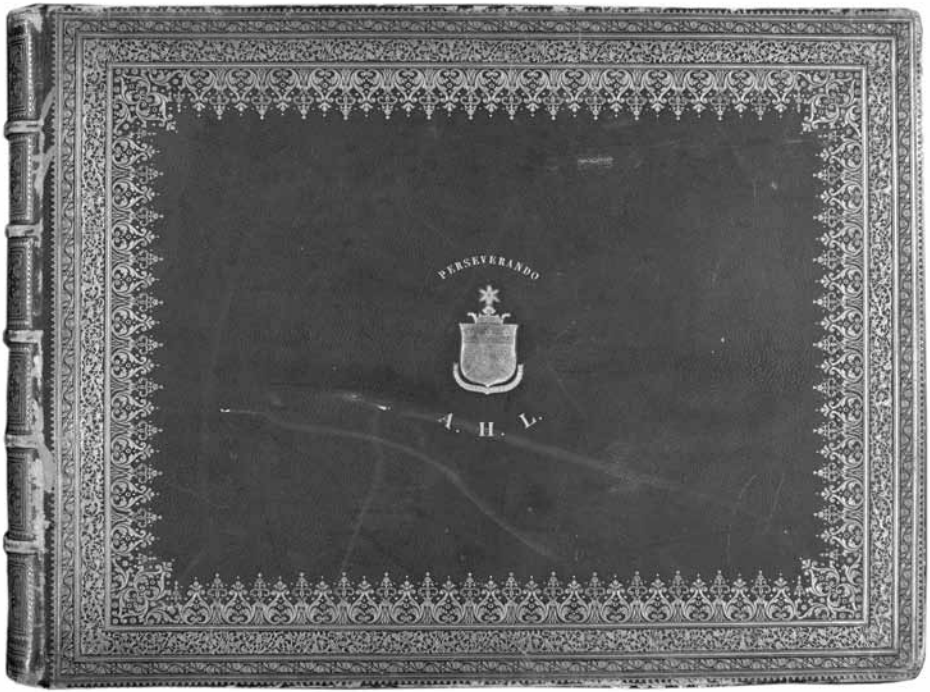


Fig. 1 a, b - The cover of the large photo album with Layard's motto (a) and one of the photos contained in it (b). Newcastle University Library, Layard Archive.





Fig. 4 a, b - *Two of the drawings included in the red folder.* Newcastle University Library, Layard Archive.

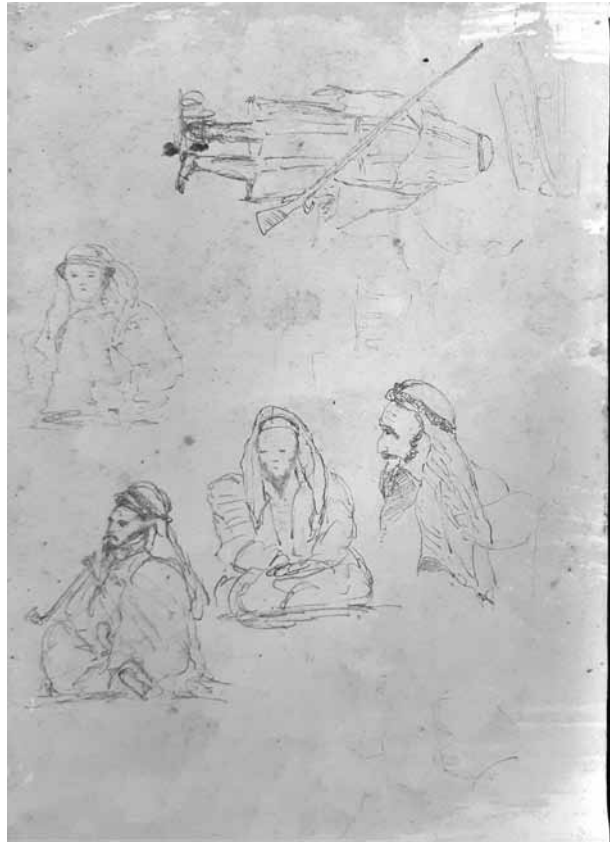




Fig. 5 - Photograph showing Henry and Enid Layard together with their two nieces (Ola and Nela) and Herbert Thompson at the Lido in Venice, May 1892. Newcastle University Library, Layard Archive.

Fig. 6 - Photograph of Enid Layard at Ca' Cappello, to be dated after Layard's death, i.e. after 1894. Newcastle University Library, Layard Archive.

109/1/2/1

Jan 12/61

My dear Maria,

Your kind letter, which I have just received, gives me great delight. I feel as my happiness is at my perfect state has been increased by the universal approval which I have just seen has appeared at the ship in New York. I never saw my mother so completely happy and satisfied before - I remember

especially your approval about Lind. I have noticed her progress and I have seen in her qualities of heart and disposition that if they do not make me a happy man would never make any one happy. She is, a perfect creature, the dearest and most wonderful creature in the world. And my own progress is such that it will be the study of my life to make

her happy - I only hope that I may be successful.

Yours affectionately  
Henry Layard

Fig. 7 - Henry Layard's first letter to Maria. Newcastle University Library, Layard Archive, lay 1/1/2/1.

Ca Cappello <sup>1/1/64</sup>  
 S. Polo.  
 Venice  
 7<sup>th</sup> June

I was delighted with your letter  
 dearest Maria which came by  
 the morning's post. I had to  
 write you 2 times to tell you that  
 we got here at last and are at  
 home at last. You can't imagine the  
 comfort of the feeling that after 6  
 years & it's one has got a place where  
 one can have one's things for good &  
 all. Of course as we only came here  
 on Friday last we have not done  
 much get in the way of arranging  
 Giovanni & the cook came on Monday  
 when we went to Banco. He was  
 discouraged at the topless state  
 of the house that he telegraphed to

us to say when we came we must  
 go to an hotel. At which I  
 despatched Gide to his aid with  
 instructions to say I would rather  
 sleep on the floor than do so &  
 some how or other they managed  
 to make us pretty comfortable.  
 We had bought the whole of our  
 late Console in Mr Perry's  
 furniture & it was all struck out  
 the house anyhow & the things  
 had to be moved and sorted.  
 All day yesterday I & Gide were  
 about dragging chairs & sofas &  
 tables this way & the other a  
 good deal of work. This is the  
 arrangement of our house I  
 make a little sketch as it is  
 thus more easy to understand  
 & I mean by it the 1<sup>st</sup> floor on  
 which we live. You will see that

Grand Canal

Small Canal

to be have on 3 sides of us the water  
 & therefore we are very airy. Like  
 all Venetian houses it stands  
 cracked. We have been obliged to  
 have our bed rooms rather a long  
 way from the drooping room but  
 no one else sleeps on this floor it  
 does not matter. We also make  
 the long gallery the dining room  
 as it is airy & cool. There is a  
 very pretty corner room which  
 is hung with old red damask  
 silk. The others are hideously

Fig. 8 a, b, c - First pages of one of Enid Layard's letter to her sister Maria, with a description of the couple's first days at Ca Cappello. Newcastle University Library, Layard Archive, lay 1/1/1/64.