

***Finding the Walls of Troy: Frank Calvert and Heinrich Schliemann at Hisarlik*, by Susan Hueck Allen. Los Angeles: U of California P, 1999.**

The passing of our great Queen and the end of the Victorian era find us, still, as you see, denizens of Thymbra Farm.
(Frederick R.J. Calvert in 1901, nephew of archaeologist and excavator of Troy, Frank Calvert [232])

During their long settlement in the Dardanelles of Turkey, situated just across from Gallipoli, generations of the extended Calvert family witnessed and participated in social and political evolution. From their beginnings as survivors of change the Calvert family eventually became social anachronisms in a shifting world.¹ The details of their triumphs and struggles present a rich background to the otherwise archaeological focus of this book and provide a supporting framework that broadens its appeal to a wider audience.

One of the clan, the unassuming Frank Calvert (1828-1908), immersed himself as much as he was able in the mysteries of his adopted land's past. This immersion included excavating Hisarlik, the site which came to be known once again to the world as Troy. Heinrich Schliemann's famed role as the discoverer and excavator of Troy has already been disassembled by revisionist interpretations; the carefully concocted myth of boyhood dreams and scholarly enterprise revealed as retrospective diary creations.² Hueck Allen's book differs from those merely discrediting Schliemann in its self-proclaimed attempt to restore, as the dust jacket notes, "the British archaeologist Frank Calvert to his rightful place in the story of the identification and excavation of the city of Priam."

The Calvert family's move to the Dardanelles had started a generation before the discovery of Troy when Frank's maternal uncle Charles Alexander Lander became British Consul in 1829. Lander was part of the group of "unpropertied younger offspring" caught in the change from self-sufficient landed gentry to commerce-pursuing capitalists, who were determined to maintain a high standard of living but did not possess the means to do so in Britain. The position of consul offered such people the opportunity to earn a living and still "keep up appearances" incorporating as the role did the prestige of the social and even judicial responsibilities of a political appointment. As a regional capital the Dardanelles' coastline flew the flags of consuls from Europe and the United States. The positions available to the favoured were made regardless of nationality, and at times they were almost hereditary. Frank Calvert for example continued his uncle's consular role whilst he pursued his passion for the past; at various times he acted as consul for Britain and the United States concurrently. Along with his brothers he also maintained the extensive family holdings which included the largest house in the Dardanelles and cultivated the valonia oak to provide an essential

¹ The family were to live in the Dardanelles for over 130 years weathering many natural disasters and numerous wars including the Crimean War (1853-1855), the first and second Balkan Wars (1912-1913), World War I, The Greco-Turkish War (1920-1923) and World War II. True to her adopted land Edith Calvert Bacon, the last of the line, died in the Dardanelles in 1952 at the age of ninety-three.

² See for example D.A. Traill's *Schliemann of Troy* (New York: St Martin's, 1995). Schliemann does, however, have his champions: see D. Turner, *Journal of Hellenic Studies* 116 (1996): 235-37.

ingredient for Britain's tanning industry. Above all and closest to his heart, Frank Calvert was a serious amateur archaeologist. He regularly published his findings and interpretations of exploratory diggings at various sites and he also accumulated the largest and most renowned collection of antiquities in the region.

The Calverts' successful world came crashing down in 1862 with eldest brother Frederick's (perhaps undeserved) imprisonment for fraud. The stigma profoundly affected the whole family, and it was in 1868 during this difficult period—when the Calverts were struggling for both credibility and money—that Heinrich Schliemann came on the scene. Frank Calvert, no longer able to afford continued explorations of Hisarlik the site he felt sure was Troy, eagerly shared instead his extensive knowledge and enthusiasm with Schliemann, a retired businessman and then archaeological novice. Hueck Allen's thesis at this point is at its clearest, and although the fervour with which it is pursued is at times exhausting the reader is presented with a strong case to expose both Schliemann's unethical conduct and Frank Calvert's unjust treatment. Overall the narrative is quite dense and is not always an easy read but this is forgivable given the extremely thorough scholarship. The detailed and plentiful footnotes gathered at the end of the book fill 106 pages (out of a total of 409) and bear witness to the laudable use of primary source material from archives all over Europe, Turkey and the United States.

The machinations of Calvert's and Schliemann's necessarily close but often acrimonious relationship is documented mainly through the details of letters between the two and is supplemented by correspondence involving third parties. The gradual fading relevance and evident helplessness of Frank Calvert in the face of his ambitious rival are nowhere more obvious than in the blow-by-blow chronological account of events attested by their correspondence. Schliemann was after all a businessman and he called on the same ruthless savvy he used to increase his wealth to reduce Calvert to insignificance. The romance of the Homeric remains—the associations of the walls of Troy with Priam, Helen and Paris—captured the public imagination when they came to light. Calvert's dream became a nightmare and while Schliemann basked in the glory he shivered in the shadows. In order to promote his reputation as a successful archaeologist Schliemann and his supporters went to great lengths to secure significant finds at the expense of the rightful owners, the Ottoman government. George Boker, US Minister (equivalent of ambassador) to Turkey in 1873 wrote "unofficially" to Schliemann (with more than a hint of racism):

As sure as you do [publish significant finds], you will be prevented from continuing the work, as you will be obliged to turn over to ignorant barbarians objects which in your hands may become precious archaeological illustrations. . . . It would be better for the world of letters that you should re-bury the objects than to turn them over to the Turks. (168)

Thanks to his "discovery" of Troy Schliemann died a famous man in 1890, celebrated in numerous obituaries and a fine mausoleum in Athens. Frank Calvert died rather more quietly eighteen years later; he lies in a modest tomb at Çanakkale in the Dardanelles. Ironically Calvert's passing was ignored in Britain and lamented more in Schliemann's native Germany. Thanks to Calvert's frequent publications in German

journals, his almost sixty years of research on Homeric sites was eulogised, and his position as the first excavator of Hisarlik recognised. Interestingly Hueck Allen does not break off with the death of Calvert but continues her narrative to the present day following the losses and rediscoveries of artefacts and the arguments between Germany, Russia and Turkey over current ownership of the various “treasures” found at Troy: gold, marble and pottery which had been more often than not illegally spirited away to Europe in contravention of Ottoman legislation.

The discovery of Troy has become almost anecdotal, thanks in the main to Schliemann himself whose archaeological aims included fame, academic credibility and acceptance into Germany’s nineteenth-century literati as much as they did discovery and science. Frank Calvert was professionally and personally swamped by the consummate showmanship and consequent glory of his wealthy rival. The photographic portraits on the dust jacket of this book are symbolic of the places each of the two subjects was to occupy for posterity: Frank Calvert’s is a blurred detail from an extended family portrait, the thin bearded face lacking definition and contrasting dramatically with the sharp studio portrait of the proud mustachioed visage of Heinrich Schliemann. The retiring character in the background versus the bold self-promoter. Hueck Allen has done a thorough job in giving equal clarity to both faces.

Paul Donnelly

***Apartment Stories: City and Home in Nineteenth-Century Paris and London,* by Sharon Marcus. Berkeley: U of California P, 1999.**

There have been surprisingly few critical studies which have explored the role of house and apartment in the nineteenth-century urban novel. It is possible that early nineteenth-century “microcosmic” studies of cities such as Ackermann’s “Microcosm of London,” which first appeared in 1808 collaboratively illustrated by A.C. Pugin and T. Rowlandson, promoted a popular association of urban architecture and lively scenes of human interest. It was from the 1830s, however, that writers such as Balzac and Dickens, at once fascinated and repelled by the teeming multiplicity of city life, were not only recording the distinctive character of city streets and buildings but suggesting a close correspondence between the character of houses and their occupants.

Balzac’s careful depiction of Mme Vauquer’s pension in the opening pages of *Père Goriot* for example with its seedy neighbourhood, mean exterior façade and grubby, shabby interior—even its distinctive smell, (an “odeur de pension” which has a “stuffy, musty and rancid quality”)—serves as a compelling metaphor for Mme Vauquer the landlady who is, as Balzac perceives:

at once the embodiment and interpretation of her lodging house, as surely as her lodging house implies the existence of its mistress. . . . The very knitted woollen petticoat that she wears beneath a skirt made of an old gown, with the wadding protruding through the rents in the material, is a sort of epitome of the sitting-room, the dining-room and