

Received: May 2023 Accepted: June 2023

DOI: <https://doi.org/10.58262/ks.v11i02.037>

Journey, Art, and History Julius Euting's Illustrated Collection of the North of Arabia

Maha Ali Alkhashil¹

Abstract

The German researcher, Julius Euting, travelled to the north of Saudi Arabia during 1883–1884. He travelled to Al-Jamf, Hail, Tayma, Tabuk, Al-Hijr, and Al-Ula, and to Al-Wajh on the Red Sea coast. He maintained a diary that included many paintings he created in various types and sizes, using pen, pencil, brush, and colors. He illustrated natural appearances, urban landmarks, human activities, and several personalities that he encountered. Additionally, he copied hundreds of ancient inscriptions. Euting's illustrations were not just a hobby, but also a way to document his journey and convey its details through pictures. It was a challenging for Euting to produce this illustrated collection, which provoked various reactions among the inhabitants of the north of Arabia. His illustrated collection is of crucial historical value, and it enables one to gain extensively explore understanding of the nature of life in there during that time.

Keywords: Julius Euting; Arabia; Ancient inscriptions; Visual documentation; Historical sketches.

Introduction

The north of Arabia, which is now a part of the Kingdom of Saudi Arabia, is of great historical importance. Since ancient times, it has served as a bridge between Arabia and its surrounding areas, providing access to Arabia's depths. The main trade route extending from the south to the north of Arabia passes through it, coming from Yemen to Najran, Taif, and Mecca; and from there to the north, through Madina (Yathrib), Al-Ula (Dedan), and Tayma; and from there towards the Levant and Iraq (Alfayyadd 2016; Alghabbab 2010). Several cultural centers have developed along the commercial route, such as Al-Ula, Al-Hijr, Tayma, and Tabuk, benefiting from their location on the fertile oases. Ancient Arab kingdoms flourished there, including the domains of Dedan and Lehyan (6th–2nd century BC) and the Nabataean kingdom (4th century BC–2nd century AD) (Kafafi 2017), and the nations that once existed left behind numerous diverse archaeological treasures, including houses, tombs, inscriptions, writings, as well as portable tools such as statues, ornaments, and utensils (Ministry of Education 2003; Jiangxia et al., 2023)

Due to its historical and archaeological richness, the region has been the focus of numerous explorations by European researchers since the mid-19th century, whose studies and publications have played a vital role in shaping European knowledge of Arabia. Additionally, they left behind rich collections of illustrated documents, varying from hand drawings and

¹ Professor of Modern History, Princess Nourah bint Abdulrahman University

Email: maalkoshel@pnu.edu.sa

makhoshail@yahoo.com

transcripts of inscriptions to photographs. The importance of these collections has increased with the advancements in photography techniques, the publishing industry, documentation, and archiving. In addition to the development of oriental studies, there has been considerable interest in studying ancient inscriptions, enriching the image of Arabia, and encouraging research institutions to provide more support for illustrated documentation (Behdad 2013; Alqasa, 2023; Ruiz et al., 2023)

This study examines the illustrated collection of the north of Arabia, which was compiled by the German researcher Julius Euting (1839–1913), who visited Al-Jawf, Hail, Tayma, Tabuk, Al-Hijr, Al-Ula, and Al-Wajh (Map No. 1) between 1883 and 1884. Specifically, it aims to analyze the circumstances coinciding with this collection's production and identify the challenges he faced. We selected Euting's illustrated collection, since he was one of the explorers and researchers who was particularly interested in the north of Arabia, and because of the richness and uniqueness of the illustrated collection he produced during his journey. His works serve as an essential link in the series of the first illustrated collections of the north of Arabia, including those of Charles Doughty, who visited the region in 1876 (Doughty 1888; Doughty and Renan 1884); Anne Blunt, who visited it in 1879 (Blunt and Blunt 1881); Charles Huber, who visited it twice, first during 1878–1882 and second with Euting during 1883–1884 (Huber 1891); and Antonin Jaussen and Raphael Savignac, who frequented the region several times during 1907–1910 (Jaussen and Savignac 2017; Mellado, 2022; Yang, 2022)

The study analyses Euting's use of drawings and copying as documentary tools, the most challenging difficulties he faced while travelling, environmental and social conditions, as well as the historical value of his illustrated collection of Arabia. It relies mainly on Euting's books, diaries, and sketchbooks (Euting 1885; 1896; Euting and Littmann 1914)² to extract the necessary information that provides a direct and comprehensive vision of his illustrated collection. (Muhammad Yusuf et al., 2023; Cao & Zhai, 2022)

The study examines Euting's journey in Arabia from a new perspective. Despite Euting's interest in drawings during this journey, his writings gained maximum fame. Moreover, no previous studies have dealt with Euting's illustrated collections. (Anaya Figueroa, 2022)

Euting and his journey to Arabia

Euting was a prominent oriental studies specialist, having studied the subject in Paris, London, and Oxford. After serving as a librarian at the Tübingen Theological Institute, he served as director of the library at the University of Tübingen, as well as director of the library at the University of Strasbourg, where he remained until his retirement in 1909. He also served as a professor of Semitic Languages at the University of Strasbourg from 1880. Euting was fluent in many languages, including Hebrew and Arabic. He has great interest in and deep knowledge of ancient languages, inscriptions, and writings in Arabia. His passion for research and writing, as well as numerous journeys to the East, set him apart among the community of orientalist scholars (Lyll 1913; Didier 2010; Littmann 1959; Otafudu & Mukonda, 2022)

The academic environment in which Euting lived significantly impacted his orientation towards Arabia. His scholarly interests coincided with the growth of Orientalism, the growing interest in ancient oriental languages, and the discovery of ancient archaeological sites in Arabia (Hogarth 1904). That period also witnessed Charles Doughty's famous journey to

² Euting's original dairies on the University of Tübingen website: <http://idb.ub.uni-tuebingen.de/opendigi/Md676#tab=struct>

Arabia in 1876 and his achievements in copying many ancient inscriptions in Al-Hijr (Madain Saleh), Anne Blunt's journey to Hail in 1879, and Charles Huber's journey to the north of Arabia during 1878–1882, which resonated widely with the academic community (Pouillon 2019). Therefore, it is not surprising that Euting traveled to the same area for research purposes, and even explains why he mentioned that his journey to search for ancient inscriptions in Arabia was planned in advance (Euting 1885, 1-2; Euting and Littmann 1914, 246). However, travelling was not an easy task. Since Euting did not have sufficient funds to cover the expenses of the journey, he sought sponsorship which he achieved in 1883 with the support of the Governor of Alsace, Freiherrn von Manteuffel, who provided a financial grant to Euting. King Karl von Württemberg provided him some rifles and pistols to present to the Emir of Hail. The latter hosted Euting and allowed him to travel under his protection (Euting 1896, v; Suriyanon & Sutheerawatthana, 2022)

The journey to Arabia was not Euting's sole adventure. During the years of his scholarly activity, he visited several regions in the East; including Tunisia, Carthage, and the coasts of Asia Minor bordering the Mediterranean Sea during 1869–1870; Egypt and Palestine, Syria, Jordan, and northern Arabia during 1883–1884, Egypt, Sinai, and northern Syria during 1889–1890, Palestine and Jordan again in 1898 and 1903, and Algeria in 1905 (Korte 2005), which reflect his research interests.

This study focuses on his eight-month journey to the north of Arabia. He was accompanied by Charles Huber, who had visited the region previously (Lozachmeur and Briquel-Chatonnet 2010). In September 1883, Euting entered Arabia under the name 'Abd al-Wahhab ibn Frans al-Sowabi', identifying himself with the Arabic version of the name of his homeland – Schwabenland³ –through Wadi al-Sarhan. He resided in the Kaf oasis for about a month and then walked to Al-Jawf, then to Hail, where he stayed for three months. From there, he headed to Tayma, then to Tabuk, returned to Tayma again, wandered between Al-Hijr and Al-Ula, and finally reached the port of Al-Wajh, from where he departed to Egypt by sea (Euting and Littmann 1914, 305)⁴.

During his journey, Euting chronicled details of his experience, including several drawings, filling up notebooks with improvised drawings and sketchbooks with colored illustrations⁵. Upon his return, Euting published the observations of his journey in several books and studies, notably *The Nabataean Inscriptions*, which included several inscriptions that he copied and interpreted; this book was published in 1885, one year after Euting returned from his journey, with the support of the Berlin Academy. His journals, whose publication was delayed until 1896, were published in two parts. The first part was published under the supervision of Euting, who attributed the delay to his preoccupation with work in the library. The second part was published one year after his death in 1914 and was supervised by Enno Littmann; later, Kerstin and Uwe Pfullmann published a short version of Euting's journey (1993), which was translated into Arabic by Saeed Al-Saeed, and published by the King Abdulaziz Foundation (1999).

Euting and illustrated documentation

Euting was expected to pay close attention to illustrated documentation during his journey in Arabia for several reasons; including his need—as a researcher—to document his observations

³ Euting. University of Tübingen Library. Notebook No. Md 676-24, 1884, p.1.

⁴ See Euting's journey map on: Euting. *Tagebuch*, 1914, p. 305. The origin of this map by Euting pen on: Euting. University of Tübingen Library Notebook No. Md 676-20, p.1

⁵ University of Tübingen digitized Euting's papers on the site: <http://idb.ub.uni-tuebingen.de/pendigi/Md676#tab=struct>

and provide as a complete picture of his journey, highlighting the importance of the inscriptions, writings, and landmarks he visited and considered worthy of drawing. In addition to his academic competencies and qualifications, Euting possessed artistic talent. He was considered to be a good calligrapher and a skilled painter (Korte 2005, 85; Lyall 1913, 505-510; Didier 2010), whether drawing with a pen or a brush, and this talent became apparent through the numerous diaries he maintained during his travels. Therefore, it is unsurprising that he used this talent to support his writings.

While traveling in the north of Arabia, Euting documented and illustrated his observations in notebooks and sketchbooks that he carried with him always; he used to draw during his journey (Trüper 2019). The most important harvest of this journey was his copying and drawing of hundreds of ancient inscriptions, especially those found in Al-Hijr, Tayma, and Al-Ula. He often mentions the conditions under which he was drawing in all his diaries. The University of Tübingen Library has preserved his original notebooks and sketchbooks⁶.

Photography was invented in Euting's time and was in use within Arabia; the first photograph of Medina appeared in 1861. During Euting's journey, Christiaan Snouck Hurgronje arrived in Jeddah, then Mecca, carrying cameras and equipment with him (Facey 1996, 18-20). Nevertheless, Euting relied solely on his artistic ability and drawings and did not use photography. The reasons for this were not apparent in his diaries. He did not mention carrying cameras or taking any photographs of the region. However, his papers contain photographs taken outside of Hail and Al-Jawf that depict a camel and an Arab man standing beside it⁷, with no specific date or other information recorded, besides the location and the type of camera—Goerz Anschutz⁸—which was invented in 1896. It is possible that the photographs did not belong to Euting and may have been given to him by another person.

Euting did not use photography for several potential reasons, including the cost of photography equipment and its supplies, such as films, display materials, tools, and cans for preservation. Considering the circumstances in which Euting obtained financing for his journey, it is likely that the amount he received was not sufficient to obtain such equipment. Another reason could be the difficulty of carrying camera equipment and transporting it through the desert during a long-distance journey across various terrains and harsh climatic conditions using primitive means of transportation that depended on camels, especially since the cameras at that time were heavy and contained many sensitive components that could be damaged or broken. Thus, carrying and taking care of them involved a risky adventure with potentially unsafe consequences. Moreover, the photography process at that time was a complex technical one that required skill, stability, and time, which were challenging at all stages of Euting's journey. Finally, his choice to paint was a tradition he had followed in all his travels, since all of his diaries from his many journeys were furnished with his drawings.

Since Euting had an alternative to photography—his talent—he used his pen and brush instead. His paintings demonstrate his artistic ability to draw and copy. His careful, observational eye researched and documented human, natural, and architectural details in an accurate and varied manner, conveyed with high professionalism, which resulted in images of the area and its inhabitants, as well as their fashions, customs, tools, and surrounding environment.

⁶ University of Tübingen digitized Euting's papers on the site: <http://idb.uni-tuebingen.de/opendigi/Md676#tab=struct>

⁷ Euting. University of Tübingen Library. File No. Md676-35.

⁸ "Goerz Anschutz Press Camera", Science Museum Group website: <https://collection.sciencemuseumgroup.org.uk/objects/co8085135/goerz-anschutz-press-camera-press-camera-folding-camera-plate-camera>

Euting supervised the production of the drawings for the first part of his published work on his journey in the north of Arabia. In the second part, published after Euting's death, architectural historian Daniel Krencker (1874–1941), introduced modifications to some drawings in order to meet the printing requirements (Euting and Littmann 1914, x). (Figs. 1-6).

Euting's drawings are diverse, including color drawings, pencil drawings, and drawings with shadows. His drawings depicted a variety of subjects, with some illustrating landscapes, including plants, animals, and terrain; he drew elaborate pictures of plants and clarified their names, including *Haloxylon salicornicum*⁹, *Haloxylon persicum*¹⁰, *Tamarix aphylla*¹¹, and *Tamarix macrocarpa*¹². Furthermore, he drew animals such as camels, antelopes, and dogs, as well as terrains, such as the desert, hills, mountains, and distinctive topographical phenomena, such as rock formations and cliffs.

His drawings also documented urban landmarks, including houses, palaces, castles, walls, and architectural decorations on top of houses. Additionally, he drew the interior components of several places, panoramic drawings of each town he traversed, as well as human activities, such as folk dances, banquets, and meetings. He also drew weapons and hospitality tools, especially the Arab coffee tools, with which he was fascinated. Besides illustrating the various fashions of men in the colors and shapes that were prevalent at the time, he also painted women and men, reflecting not only his integration into the society he visited but also his ability to observe and pay attention to details (Figs. 7-9).

As for the inscriptions, which he considered the main objective of his journey, he collected hundreds of them, drew them, and reproduced them using wet copying paper to obtain prints.

In addition to drawings and inscriptions, Euting had the skill of cartography, drawing various maps of the areas he passed through, whether illustrating his route or highlighting their topographical features. He also drew outlines of the towns he visited and designs of palaces and houses, reflecting the regional style of house planning.

Challenges of illustrated documentation in Arabia

Travelling

Travelling to Arabia was expensive and time-consuming. It was necessary for Euting had to be hosted by the leader of the region he was visiting in order to be successful in his mission within Arabia. During that period, the majority of northern Arabia was under the rule of Emir Muhammad Al-Rasheed (1873–1897), based in Hail. To inform the Emir of Hail of Euting's visit, Euting sent him a message before leaving Germany (Euting 1896, 60). Euting also benefited from the friendly relations that Huber had with the Emir of Hail in his previous visit to the region. In appreciation for the protection he would receive from the Emir, Euting presented him with gifts, including pistols and rifles, which King Karl had provided him.

Travelling through Arabia was a challenging mission, requiring long days on camels' backs and long nights spent in the desert. There were weeks and months of waiting before reaching his goal. Euting was forced to remain in Kaf for approximately a month before the arrival of the caravan that would transport him to Hail as a guest of the Emir (Euting 1896, 51-112). He then had to wait three months in Hail before he was allowed to travel to Tayma (Euting

⁹ Its Arabian local name is Alrramth.

¹⁰ Its Arabian local name is Alghadha

¹¹ Its Arabian local name is Alathl.

¹² Its Arabia local name is Altarfa

1896, 173-240; Euting and Littmann 1914, 1-106). Interestingly, he spent only about two weeks, from March 17 to 30 1884, in Al-Hijr and Al-Ula, the goal of Euting's journey, which lasted approximately eight months.

The region was home to several tribes, and their relations were not always cordial. The people clashed over trivial reasons. Taking risks and travelling through such areas were fraught with danger. Therefore, it was necessary to proceed cautiously and seek an ally among the tribes. From Hail, Euting had to obtain a letter of recommendation from the Emirs of the towns he would pass through, asking them to provide Euting with the necessary protection. These letters of recommendation made him the Emirs' guest who could not be touched or exposed to any danger; however, this immunity obtained by Euting did not ensure that he was completely safe. Since he still remained vulnerable to outlaw renegade bandits, he remained cautious, and did not stray from the specified course, and remained with the official company accompanying him for protection. When he decided to leave Al-Ula and proceed to Al-Wajh, the area he would pass through was not affiliated to the Emir of Hail, so he entered it under the protection of the Bali tribe.

Travel conditions challenged the production of Euting's illustrated collection. Euting needed stability to be able to draw and, although he spent many hours traveling, he strictly set aside time for himself, regardless of how limited it was. It is evident from his diary that he was keen not to miss any opportunity to draw. (Euting 1896, 56, 130, 196, 220; Euting and Littmann 1914, 251). Euting spent long periods of stability, especially in Kaf, where he spent nearly a month, and Hail, where he spent three months, illustrating many paintings and details that he observed.

Travelling through vast, unpredictable areas was an adventure that could cost him his life and his possessions, including his drawings. Hence, caution and anticipation accompanied him throughout his journey. The loading and unloading of cargo onto camels at each stop along the journey also posed a danger to Euting's drawings. It is mentioned that he brought with him metal cans to keep the prints of the inscriptions; however, since Euting was constantly moving, and the accompanying difficulties of unloading and then reloading made these cans susceptible to damage. Therefore, Euting spent considerable time repairing, preserving, and keeping his inscriptions intact (Euting 1896, 214).

Environment

Euting travelled through diverse terrain, including mountains, plateaus, plains, valleys, and dunes. He entered Arabia through Wadi Sarhan and the Great Nefud Desert to Hail, which comprises the Aja and Salma mountain range, which is the region's most prominent landmark. Afterwards, he moved to the west through the rugged western plateaus on his way to Tayma, Tabuk, Al-Hijr, and Al Ula, which lie within the northern Hijaz mountain range (Al Nashwan. 2019). His journey coincided with autumn, winter, and spring, and he encountered the brunt of the cold weather in the desert, strong winds, and heavy rain. In many cases, these circumstances made it difficult and frustrating for him to draw and copy. Throughout his diary, he recorded numerous instances in which he encountered severe climatic conditions and was not always successful. Among the most prominent environmental challenges he faced was the wind, which hindered his ability to paint in open spaces and left him frustrated, especially when copying inscriptions. He was concerned that the wind would disrupt his work and cause the papers to be torn off or blown away (Euting and Littmann 1914, 260; 1885, 1). During copying, he used wet paper, but the wind bent the

form, forcing him to stick the damp paper onto the stone quickly. He had to repeat the process and install the form directly with both hands, pressing it to ensure that no air could enter the space between the stone and paper (Euting and Littmann 1914, 256, 257).

A further challenge was presented by the rain. After a journey on camels through the desert, exposure to rain could have damaged Euting's drawings and papers; therefore, he protected them by placing them in metal boxes he brought specifically to save copying papers, and then wrapping them tightly within his clothes. This was then protected with a leather cover, followed by a thick rug, and finally by a blanket. 'Yes, it is the most valuable thing I brought with me from my journey to Arabia, and it deserves all my attention as a mother cares for her baby and as an Arab cares for his horse' (Euting and Littmann 1914, 274, 277).

The sun was another factor that affected him while copying and drawing inscriptions, as he had to work during the day under the sunlight, which greatly exhausted him (Euting and Littmann 1914, 257; 1885, 3.).

Euting also mentioned many instances of sheer frustration because of flies. During copying inscriptions, flies entered the space between the paper and the stone, affecting the shape of the letters he copied, making him repeat the process (Euting and Littmann 1914, 236; Hunziker-Rodewald 2020)¹³.

Practical difficulties

It can be concluded from Euting's diaries and notes that he took the necessary tools for drawing and copying and used them rationally to last him throughout the journey. Furthermore, it is apparent that he did not encounter any technical difficulties in drawing natural and human features, apart from having to find an appropriate position to draw comfortably. He used to draw on his knees, occasionally even positioning himself using the lid of one of the boxes and the saddle of his camel in order to draw more comfortably (Euting 1896, 68).

Regarding the inscriptions, which he made by copying with wet transparent paper to obtain a print or imprint, he documented many of the technical difficulties he faced in his diaries. Unsurprisingly, there were several inscriptions found in high places that were unreachable. Euting managed to prepare for this by bringing several pieces that formed an 8-meter ladder to get to these high inscriptions. He carried the ladder with him throughout the journey. Huber advised Euting to leave the ladder in Al-Hijr when they were traveling to Al-Ula, since it was not required in Al-Ula. However, Huber's opinion was incorrect and Euting faced problems accessing the inscriptions (Euting and Littmann 1914, 234, 237, 242). Nevertheless, he used alternative methods, such as climbing on to the back of one of his companions, using the trunks of palm trees, or climbing through windows.

Additionally, the Arab clothes he wore, consisting of several pieces covering the body and head, posed challenges, which he overcame by either tying the ends of the wide sleeves to the back or rolling them up as much as possible while copying the inscriptions, which exposed him to sunburns (Euting and Littmann 1914, 257), as he worked eight hours a day. In Al-Hijr, when used the ladder to reach the inscriptions, he had to remove his sandals in order to stand firmly on the ladder for long hours, which caused him pain. There were some inscriptions that were spread over a wide area, forcing him to copy them in several pieces (Euting and Littmann 1914, 225).

¹³ This case is repeated with Euting while he was in Jordan 1898.

Moreover, he had difficulty copying the inscriptions more than once, as he replicated them until he obtained a clear copy. In many cases, he redrew some inscriptions because he noticed that the direction of sunlight altered the shape of the letter; hence, he repeated the process using various angles of illumination until he obtained a proper reading (Euting and Littmann 1914, 257). Jaussen and Savignac later benefited from this observation while photographing the inscriptions. They had to re-photograph and recopy the inscriptions at various angles of sunlight to obtain the most accurate readings (Jaussen and Savignac 2017, 142).

Because of the height of the inscriptions, and his inability to reach them, several inscriptions were only mentioned; Jaussen and Savignac used this to copy them later (Jaussen and Savignac 2017, 152).

Social attitudes

The practice of drawing was not common in most parts of Arabia, except for some handicrafts involving decorative arts on walls or tools. Euting became famous for drawing after arriving in Arabia. His drawings generated curiosity and follow-up from the people, who constantly asked to see what he drew. He revealed his drawings to them without hesitation. Euting noted some of the challenges between him and those who wanted to imitate his art. For instance, while he was drawing a map in Hail, at the request of the Emir, one of those present stated that he could also draw a map; so Euting gave him a piece of paper and pen, and he drew something similar to a chart. Another asked Euting to let him try, so he improvised a drawing representing a horse and a knight, which were published in the second part of his journey (Euting and Littmann 1914, 20-21). Because of his talent, the Emir of Hail requested him to draw a map of Europe, North Africa, and the Near East during his stay in Hail; Euting obliged (Euting and Littmann 1914, 20-24).

Euting's drawings evoked different reactions. We differentiated between three kinds of drawings that people interacted with in the north of Arabia: drawings of natural and urban landscapes, copies of inscriptions, and paintings of people (portraits).

As for drawing landmarks and landscapes, it appears that he drew them directly at the site. His work attracted people's attention to him, resulting in them gathering around him most of the time (Euting and Littmann 1914, 277-228). Among the examples he mentioned, when he reached Haddaj well in Tayma and approached the well to paint it, the people made room for him with a suitable place to paint (Euting and Littmann 1914, 153-154).

Euting used to draw and copy inscriptions himself, with the assistance of the people in his service; he also mentioned that he trained his servant to copy, and he helped him in doing so, especially in Al-Hijr and Al-Ula, where he spent only a short amount of time (Euting and Littmann 1914, 237). In Al-Ula, Euting recorded people's interest in his inscriptions, rushing to guide him to locations, especially because he provided them with a financial reward to encourage them. Since they gathered around him when he copied (Euting 1896, 196; Euting and Littmann 1914, 227-228), Euting awaited opportunities to be alone and practice painting (Euting 1896, 196).

As for portraits, he asked his subjects to sit down before he drew them. Several of the portraits he painted are included in his sketchbooks (Fig. 10). Euting's portraits aroused much discussion and different reactions since they elicited both exclamations and sarcasm. People asked him to show them what he drew (Euting 1896, 99). His diaries describe the position of people in Kaf, stating: "They used to contemplate it at first and then throw it out

of their hands, shouting with terrible that turned into laughter when I convinced them that there was no harm in it, and they called their friends to see the drawings, and this was repeated several times a day whenever a new visitor came' (Euting 1896, 80). Additionally, he recorded the fame that his drawing of Mufarrej, one of the court men in Hail, received; it became so popular that he was repeatedly asked to display it not only in Hail but also in Tayma (Euting 1896, 137). This generated happiness and confidence in some people, such as Mufarrej and Jawhar, the governor of Al-Jawf, who were pleased with their pictures painted by Euting (Euting 1896, 137).

Some people found the drawings distressing, seeing in them a demonic act that might harm the subject whose image was painted, including the woman he drew in Kaf at her request. However, she quickly regretted her decision after she was told by surrounding people that Euting could now harm her using her picture, which caused her great panic; she did not calm down until Euting showed her a variety of his other drawings (Euting 1896, 80). Similarly, the Emir of Hail refused to allow Euting to draw one of his favorite horses in the Emir's stable (Euting and Littmann 1914, 39).

The most severe position, which Euting believed left an impact on the course of his journey, was when people began considering his drawings of personalities to be a religiously forbidden act, given the prohibition against drawing animate beings, which was reflected by the Emir of Hail and some of those close to him. Euting's reputation preceded him and his talent was renowned. In Hail, he drew many personalities, including members of the Emir's family. One of those close to the Emir requested to see his drawings (Euting 1896, 196). While Huber and Euting were being hosted in the Emir's palace, Euting was requested to show him his sketchbooks and the colors with which he painted (Euting and Littmann 1914, 38). During a conversation, the Emir expressed his view that drawing people is a forbidden act. Upon Euting's response that this is not the case in his country, the Emir rebuked him saying, 'But you're not in your country, which means you must commit to what is in place in Hail'. Euting states that they told him not to draw more people through Huber (Euting and Littmann 1914, 55). Huber warned him of the consequences of his actions, suggesting him to send his sketchbooks to Damascus for fear of what might happen to them, which Euting did not do. However, Huber's fears did not materialize, and Euting's sketchbooks and papers remained safe. He complied with the Emir's request and did not draw any more portraits in Hail. According to their planned itinerary, they were supposed to return to Hail after completing their mission in Al-Ula, and take the luggage they had left there, but Huber once again warned Euting that the issue raised by the Emir of Hail about portraits implied that the Emir did not want Euting to return to Hail and that he was no longer welcome there. Thus, Euting left across Al-Wajh and did not return to Hail. Perhaps Huber had special reasons for not wanting to be with Euting and the issue of the 'Stele of Tayma', which they sent to Hail, may have been the actual reason; whatever it was, Euting did not return to Hail, while Huber was killed in July 1884.

The historical value of Euting's illustrated collection of Arabia

As previously mentioned, the area Euting visited was not new to European knowledge. However, he made his journey with the primary goal of copying and painting ancient inscriptions, particularly those in Al-Hijr and Al-Ula. He achieved his goal, and he drew and copied hundreds of inscriptions. According to Euting, although the notes he copied and painted were not new, he presented them differently, giving them meaning and concept. These inscriptions were copied by Doughty (1884) during his journey in 1876 and were published with the comments of Renan and Berger (1884). However, Euting had an

advantage over his predecessors, which was his ability to read the inscriptions that he copied and painted, since Doughty was not familiar with the languages in which the notes were written, unlike Euting, who was able to read the inscriptions on their sites. He made accurate, excellent copies and included them in his book *Nabataean Inscriptions* (Korte 2005, 84).

Euting seemed more enthusiastic about inscriptions than about other drawings, as evidenced by his eagerness to publish his copies the year following his return. It was issued in 1885, a few months following the publication of Doughty's inscriptions. This is due to the competitive nature of scientific research that was prevalent at the time among scholars interested in the East. Euting's journey and accompanying drawing were not published until 1896, when the first part was published, while the second part was only published in 1914, a year following Euting's death.

Huber also benefited from Euting's talent and asked him to draw some inscriptions for him in his notebooks, the most important of which is the Stele of Tayma (Huber 1981, 319)¹⁴. This explains the repetition of drawings in the books by Euting and Huber. Moreover, Euting provided assistance with several inscriptions when the French Academy published Huber's papers in 1891. (Huber 1891, viii).

Euting's drawings represent the most distinguished aspect of his journey; he translated his journey and experience in Arabia using his artistic talent and drawings to explain the text and help the reader visualize it. However, he acknowledges at the beginning of his journey that he is not an artist and that his goal is to facilitate understanding of the text through his drawings (Euting 1896, viii). In other words, his goal was to use his drawings as illustrative tools. Moreover, he used drawings to interpret ancient inscriptions and writings in order to publish them for the scholarly community. However, throughout his diaries, his interactions with the surrounding nature, urban landscapes, and human activities that he considered worthy of painting became evident and were repeatedly recorded in several sites during his journey (Trüper 2019, 73).

When he published his drawings in printed books, whether in German or Arabic, duplicate drawings were used, with minor modifications. Hence, the pictures published maintained Euting's impressions and vision.

Euting's use of colors added life to most of his paintings and conveyed a close link with reality, particularly regarding aspects of life, such as the colors of clothes and tools. The diversity of the topics of his drawings covering landscapes, urban manifestations, human activities, portraits, and mechanisms, along with writings and inscriptions, enriched his collection and increased its uniqueness.

Euting used his drawings to support the text and explain several topics. He referred to this in several places throughout his journey. He often refers to the drawings in the text, and when describing the process of making coffee, he constantly refers to its tools, which are depicted in figures in the book (Euting 1896, 83-84).

Conclusion

The study analyzed the illustrated collection of a researcher who endured a long journey and the hardships of travelling in an environment with unfamiliar climatic and social conditions. It

¹⁴ The Stele inscription in Euting papers: Euting, The University of Tübingen Library File No. Md676-22, p. 8r, and in Huber papers.

highlighted his qualifications and the environment in which he lived that contributed to his direction of illustrated documentation as a means of enhancing the scientific methodology with which he was concerned. Moreover, he has the distinct advantage of expanding the work on illustrated documentation of many inscriptions, writings, and aspects of daily life in Arabia for conveying information and presenting it in a clear, attractive, and understandable manner.

Euting's illustrated collection is primarily a result of his research interests. Therefore, antiquities, inscriptions, and landmarks were among the subjects he was interested in publishing as quickly as possible. Euting's illustrated collection, which ranged from maps, panoramic drawings of cities and towns he passed, landmarks, monuments, and landscapes to human activities as well as portraits of many personalities, emphasized the importance of the images in the history of exploring Arabia and studying its archaeology, history, civilization, and population.

To achieve a direction, future research should explore the illustrated collections of Arabia, in order to gain a better understanding of the unique circumstances that accompanied each of their production. Furthermore, it should examine its relationship with Arabia, its natural and social environment, and the continued impact of these illustrated collections in restoring the past.

Figure captions

Figure 1. Coffee-making tools as they appear in Euting's handwritten diaries.

Figure 2. Coffee-making tools as they appear in Euting's published diaries.

Figure 3. An example of the stages for developing some of Euting's drawings: the first draft of lions

Figure 4. The second draft of lions

Figure 5. The final draft of lions.

Figure 6. The lions as they appear in the published diaries.

Figure 7. Kaf town.

Figure 8. Castle in Al Jawf.

Figure 9. A well at Kaf town.

Figure 10. Portrait.

References

- Alqasa, K. M. A. (2023). Impact of Artificial Intelligence-Based Marketing on Banking Customer Satisfaction: Examining Moderating Role of Ease of Use and Mediating Role of Brand Image. *Transnational Marketing Journal*, 11(1), 167-180. <https://transnationalmarket.com/menu-script/index.php/transnational/article/view/304>
- Al Nashwan, A. 2019. *Geography of Saudi Arabia* (in Arabic). Riyadh: Altadmoria Publishing.
- Alfayyadd, K. 2016. *Arabian trade and its centers in Arabia before Islam* (in Arabic). Beirut: Dar Alnahdha AlArabyya.
- Alghabban, A., ed. 2010. Roads of Arabia. *Archeology and history of the Kingdom of Saudi Arabia* (Arabic Edition). Paris: Musée du Louvre & Somogy.
- Anaya Figueroa, T. M. (2022). Motivación académica para la elección de temas de investigación en estudiantes de danza. *ARTSEDUCA*, (32), 63-75. <https://artseduca.com/wp-content/uploads/2023/06/6200.pdf>
- Behdad, A. 2013. The orientalist photography. In *Photography's orientalism*, 11–16. Los Angeles: Getty Research Institute.
- Bidwell, Robin. 1976. *Travellers in Arabia*. London: Hamlyn.

- Blunt, Anne, and Wilfrid Scawen. Blunt. 1881. *A pilgrimage to Nejd, the cradle of the Arab race. A visit to the court of the Arab emir, and "our Persian campaign"*. London: J. Murray.
- Cao, S., & Zhai, L. (2022). The Variation of Chinese Literature and the Formation of World Literature. *Cultura International Journal of Philosophy of Culture and Axiology*, 19(2), 7-23. <https://culturajournal.com/article-detail/?id=147>
- Didier, Christophe. 2010. "Portrait d'un fondateur : Julius Euting." *La Revue de la BNU*: 2,104–115. <https://doi.org/10.4000/rbnu.3405>
- Doughty, Charles. Montagu. 1888. *Travels in Arabia Deserta*. Cambridge: University Press.
- Doughty, Charles. Montagu. 1884. *Documents Épigraïques Recueillis Dans Le Nord De L'arabie*. Paris: Imprimerie nationale.
- Euting, Julius. 1885. *Nabatäische Inschriften aus Arabien*, Berlin: Reimer.
- Euting, Julius. 1896. *Tagebuch einer Reise in Inner-Arabien*, Leiden: Brill.
- Euting, Julius. 1993. *Tagebuch einer Reise in Inner-Arabien*. Ed. Kerstin and Uwe Pfullmann. Hamburg: Soldi-Verlag,
- Euting, Julius. 1999. *Tagebuch einer Reise in Inner-Arabien* (Arabic edition). Trans. Saeed Al-Saeed. Riyadh: King Abdulaziz Foundation.
- Euting, Julius, and Enno Littmann. 1914. *Tagebuch einer Reise in Inner-Arabien*. Brill: Leiden.
- Facey, William. 1996. *Saudi Arabia by the first photographers*. London: Stacy International.
- Hogarth, David. George. 1904. *The penetration of Arabia: A record of the development of Western knowledge concerning the Arabian Peninsula*. New York: F. A. Stokes.
- Huber, Charles. 1891. *Journal D'un Voyage En Arabie (1883-1884)*. Paris: Imprimerie nationale.
- Hunziker-Rodewald, Regine. 2020. Squeezes, Fleas and "a Beautiful Clay Head of Egyptian Style": Julius Euting in Petra (March 7-23, 1898). *Jordan Journal for History and Archaeology* 14/4: 375-391: <https://journals.ju.edu.jo/JJHA/article/view/108322>
- Jaussen, Antonin, and Raphael Savignac. 2017. *Mission archéologique en Arabie*. Vol. I, II (Arabic edition). Trans. Saba Farès. Riyadh: King Abdulaziz Foundation.
- Jiangxia, L., Heng, L., Guifang, X., & Jianhong, N. (2023). Problem-oriented health education in patients with chronic hepatitis B and its impact on psychological state and self-management ability. *Archives of Clinical Psychiatry*, 50(4), 18-23. <https://archivespsy.com/menu-script/index.php/ACF/article/view/1464>
- Kafafi, Z. 2017. *The history and archeology of Arabia before Islam* (in Arabic). Al Jawf: Abdulrahman Al Sudairi Center.
- Korte, Karl. Schmitt. 2005. German explorers of Arabia 1600-1900. In *Travels to Arabia Vol. II*, 53–98. Riyadh: King Abdulaziz Foundation.
- Littmann, Enno. 1959. *Euting, Julius*. In: *New German Biography* (NDB), Vol. 4, 690. Berlin: Duncker & Humblot.
- Lozachmeur, Helene, and Francoise. Briquel-Chatonnet. 2010. Charles Huber und Julius Euting in Arabien nach französischen, auch heute noch nicht veröffentlichten Dokumenten. *Anabases*, 12: 195–200. <http://www.jstor.org/stable/43596030>
- Lyall, Charles. James. 1913. Julius Euting. *The Journal of the Royal Asiatic Society of Great Britain and Ireland*, 505–510. <http://www.jstor.org/stable/25189014>.
- Mellado, C. (2022). Roles and digital identities on Twitter and Instagram: An ethnographic study of Chilean journalists. *Profesional de la información*, 31(4). <https://doi.org/10.3145/epi.2022.jul.14>
- Ministry of Education. 2003. *Series of archeology of Saudi Arabia* (in Arabic), vol. VII, vol. VIII and vol. XIII. Riyadh: Ministry of Education.
- Muhammad Yusuf, M., Mathias, F., Salu George, T., Sandip, R., & Rao Narasimha, V. (2023). Comparative Analysis of Bit-Parallel String Pattern Matching Algorithms for Biological

- Sequences. *Operational Research in Engineering Sciences: Theory and Applications*, 6(1), 322-331. <https://oresta.org/menu-script/index.php/oresta/article/view/554>
- Otafudu, O. O., & Mukonda, D. (2022). On Bourbaki-Bounded Sets on Quasi-Pseudometric Spaces. *Mathematics for applications*, 8, 155-168. <https://doi.org/10.13164/ma.2022.12>
- Pouillon, F. 2019. Doughty, Euting, Huber, Jaussen and Savignac: The Discoveries of Madain Salih. In *Alula Wonder of Arabia*, 118-121. Paris: Gallimard & Institut du monde arabe.
- Philippe, Berger. 1884. Nouvelles inscriptions nabatéennes de Medain Salih. *Comptes rendus des séances de l'Académie des Inscriptions et Belles-Lettres*, 28(3): 377–393.
- Ruiz, E. B., Sanz, C. A., & Muñoz, E. C. (2023). Technological resources for the initial training of Music teachers: an intervention in the Spanish university context. *Revista Electrónica de LEEME*, (51), 16-35. <https://doi.org/10.7203/LEEME.51.25680>
- Suriyanon, N., & Sutheerawatthana, P. (2022). Relationship Between Demographic Characteristics And Psychosocial Working Conditions Of Construction Workers Working On Housing Projects. *INTERNATIONAL JOURNAL OF CONSTRUCTION SUPPLY CHAIN MANAGEMENT*, 12(1), 30-49. <https://ijcscm.com/menu-script/index.php/ijcscm/article/view/91>
- Trüper, Henning. 2019. Epistemic vice: Transgression in the Arabian travels of Julius Euting. In *Scholarly Personae in the History of Orientalism, 1870-1930*, ed. Christiaan Engberts and Herman Paul, 64–98. Leiden: Brill. https://doi.org/10.1163/9789004406315_005
- Yang, Q. (2022). Canonization and Variations of Shakespeare's Work in China. *Cultura International Journal of Philosophy of Culture and Axiology*, 19(2), 115-129. <https://culturajournal.com/article-detail/?id=180>

Maps and Figures

Map 1.

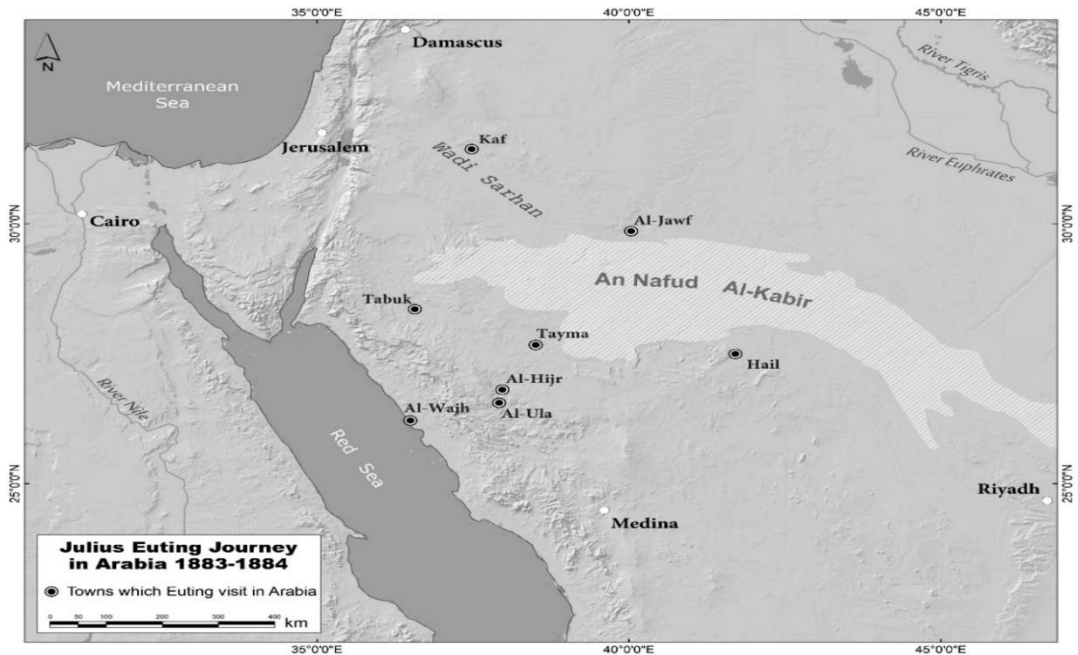


Figure 1. Coffee-making tools as they appear in Euting's handwritten diaries.¹⁵

¹⁵ Euting, University of Tübingen Library File No. Md676-19, p, 74v

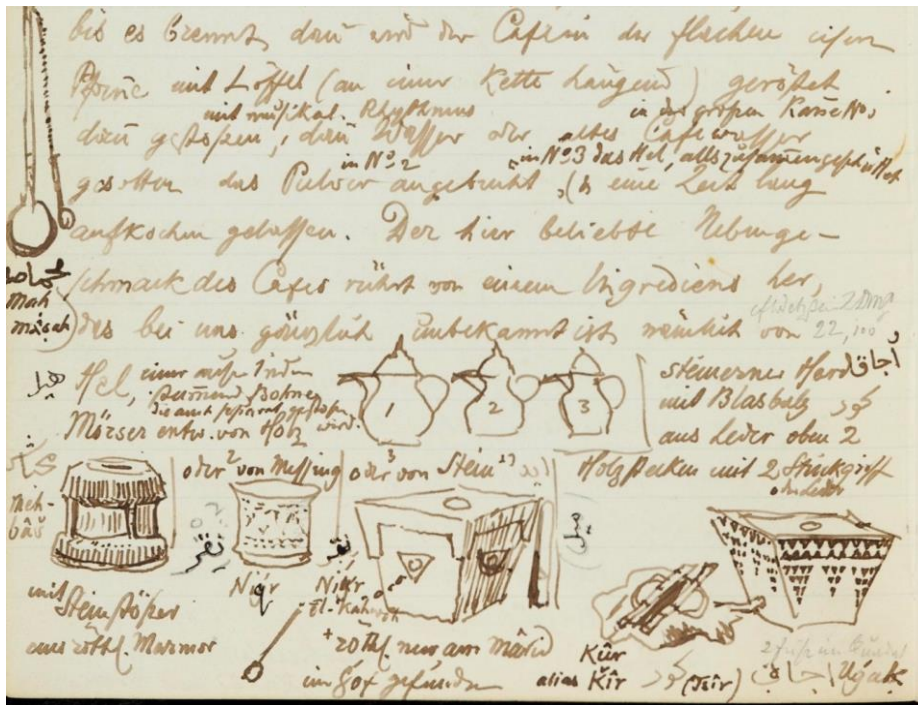


Figure 2. Coffee-making tools as they appear in Euting's published diaries.¹⁶

Bereitung des Cafes, wie sie bei den Beduinen üblich ist, beschreiben. Der Trank hat nichts gemein mit dem sogenannten



„türkischen“ Cafe, jenem satzigen Aufguss von ganz verbrannten Bohnen, übertrifft den letzteren vielmehr weit an Wohlgeschmack und Belebungs-kraft. Während man in

Figure 3. An example of the stages for developing some of Euting's drawings: the first draft of lions¹⁷

¹⁶ Euting, *Tagebuch*, 1896, p. 83.

¹⁷ Euting, University of Tübingen Library File No. Md676-24 p, 95.

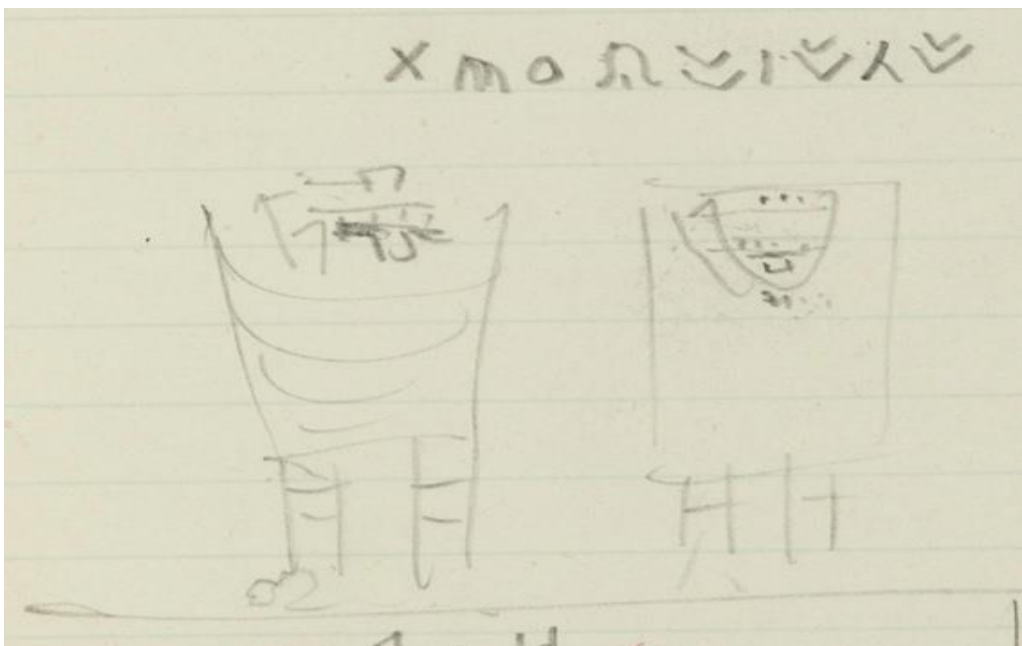


Figure 4. The second draft of lions¹⁸

Figure 5. The final draft of lions.¹⁹

¹⁸ Euting. University of Tübingen Library File No. Md676-24 p, 94.

¹⁹ Euting. University of Tübingen Library File No. Md676-22 p, 59r.

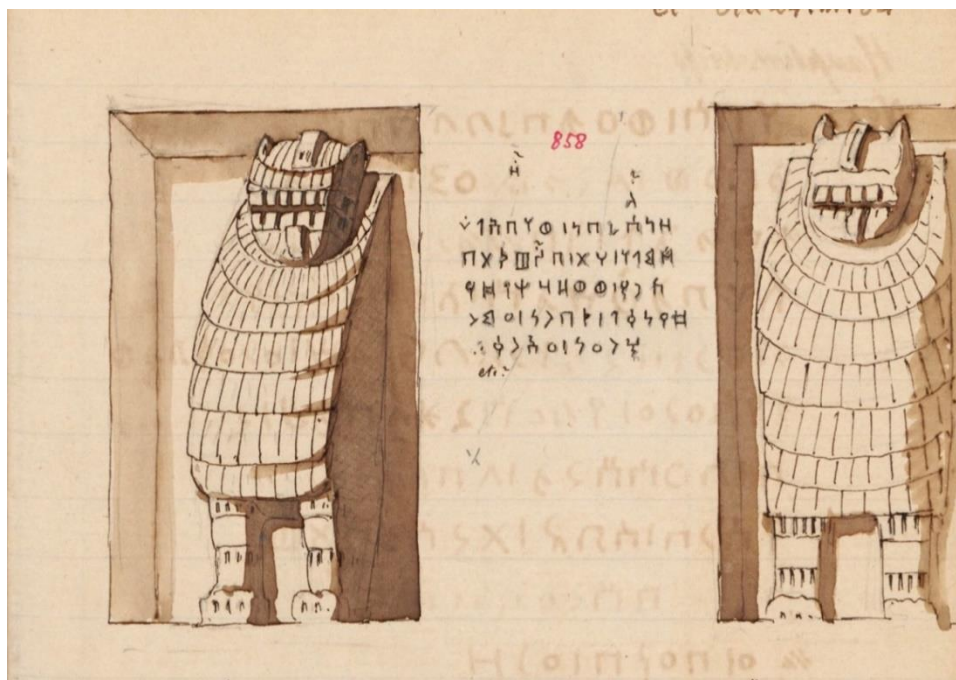


Figure 6. The lions as they appear in the published diaries.²⁰



Mumienofratzen und minäische Inschrift !).

Figure 7. Kaf town.²¹

²⁰ Euting, Tagebuch, 1914 p. 242.

²¹ File No. Md 676-32, p. 7.



Figure 8. Castle in Al Jawf.²²



Figure 9. A well at Kaf town.²³

²² File No. Md 676-32, p. 13

²³ File No. Md676-20, p. 7r.

