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MEDIATORS OF ENCOUNTER: LANGUAGE, GUIDES, AND ACCESS TO THE OTHER IN JOHN SHEEPSHANKS' *MY LIFE IN MONGOLIA AND SIBERIA* (1903)

Abstract

The article offers a critical analysis of the representation of the imperial gaze in Victorian travel writing, focusing on the Siberian chapters of John Sheepshanks' travelogue *My Life in Mongolia and Siberia* (1903). Drawing upon imagology and Mary Louise Pratt's concept of the "contact zone," the study examines the mediated structure of interethnic encounter along the 1867 route (Kiakhta—Selenga—Posolsky). Through a close reading of the author's communicative breakdowns—including language barriers, the actions of the Cossack escort, intermediary figures of political exiles, and the deployment of Latin as a socio-clerical code—the authors demonstrate that the traveller's perception of the host culture was entirely contingent upon local mediators. The stark contrast between the pastoral continuity of the Mongolian chapters and the discontinuous, fragmented nature of the Siberian sequence is read as a forced shift in narrative and observational strategies. Ultimately, the article reveals that, contrary to deep-seated Western stereotypes of Siberia as an "empty, wild space," the travelogue registers it as an overregulated institutional environment. Within this space, the British author's

investigative autonomy is severely constrained, while the voices of local populations are consistently pushed to the periphery of the imperial archive.

Keywords: John Sheepshanks, *My Life in Mongolia and Siberia*, Siberia, travel writing, mediators, language, contact zone

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ДЖОН ШИПШЕНКСТІҢ «*MY LIFE IN MONGOLIA AND SIBERIA*» (1903) ЕҢБЕГІНДЕГІ КЕЗДЕСУ ДЕЛДАЛДАРЫ: ТІЛ, ЖЕТЕКШІЛЕР ЖӘНЕ «БАСҚАҒА» ҚОЛ ЖЕТКІЗУ

Аңдампа

Мақала Джон Шипшенкстің «*My Life in Mongolia and Siberia*» (1903) травелогының сібірлік тараулары мысалында викториандық путевой прозадағы империялық көзқарас (imperial gaze) репрезентациясын сыни тұрғыдан талдауға арналған. Имагология мен Мэри Луиза Пратттың «байланыс аймағы» (contact zone) тұжырымдамасына сүйене отырып, 1867 жылғы маршрут (Кяхта — Селенга — Посольское) бойындағы жанама этносаралық қарым-қатынастың құрылымы зерттеледі. Автордың коммуникативтік сәтсіздіктерін (тілдік кедергілер, казак конвойының әрекеттері, саяси жер аударылғандардың тұлғалары және латын тілін сословиелік-іс қағаздары коды ретінде қолдану) мұқият талдау негізінде, авторлар саяхатшының қабылдаушы мәдениетті пайымдауы толығымен жергілікті делдалдарға тәуелді болғанын дәлелдейді. Моңғолдық тараулардың пасторальдық үздіксіздігі мен сібірлік мәтін тізбегінің дискретті, үзік-үзік сипаты арасындағы айқын контраст баяндау мен бақылау стратегияларының мәжбүрлі түрде өзгеруі ретінде түсіндіріледі. Нәтижесінде мақала Сибірді «жабайы, бос кеңістік» ретінде қабылдайтын батыстық стереотиптерге қарама-қайшы, травелогтың оны шектен тыс реттелген институционалдық орта ретінде тіркейтінін көрсетеді. Бұл кеңістікте британдық автордың зерттеушілік автономиясы айтарлықтай шектеледі, ал жергілікті халықтардың дауыстары империялық архивтің шетіне (перифериясына) ысырылып тасталады.

Түйін сөздер: Джон Шипшенкс, *My Life in Mongolia and Siberia*, Сібір, травелог, делдалдар, тіл, байланыс аймағы

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ПОСРЕДНИКИ ВСТРЕЧИ: ЯЗЫК, ПРОВОЖАТЫЕ И ДОСТУП К
«ЧУЖОМУ» В ТРАВЕЛОГЕ ДЖОНА ШИПШЕНКСА
«MY LIFE IN MONGOLIA AND SIBERIA» (1903)

Аннотация

Статья посвящена критическому анализу репрезентации имперского взгляда в викторианской путевой прозе на материале сибирских глав травелога Джона Шипшенкса «*My Life in Mongolia and Siberia*» (1903). С опорой на имагологию и концепцию «контактной зоны» Мэри Луизы Пратт исследуется структура опосредованного межкультурного общения на маршруте 1867 года (Кяхта — Селенга — Посольское). На основе разбора коммуникативных сбоек автора (связанных с языковыми барьерами, действиями конвоя, фигурами ссыльных и использованием латыни как сословного кода) авторы доказывают, что восприятие путешественником принимающей культуры полностью зависело от локальных посредников. Контраст между пасторальной непрерывностью монгольских глав и дискретностью сибирского нарратива трактуется как вынужденная смена стратегий описания. Статья демонстрирует, что вопреки стереотипам о Сибири как о «диком, пустом пространстве», травелог фиксирует её как избыточно зарегулированную институциональную среду, которая ограничивает исследовательскую автономию британского автора, а голоса местных жителей вытесняются на периферию имперского нарратива.

Ключевые слова: Джон Шипшенкс, *My Life in Mongolia and Siberia*, Сибирь, травелог, посредники, язык, зона контакта

Introduction. John Sheepshanks's *My Life in Mongolia and Siberia*, issued by the Society for Promoting Christian Knowledge in 1903, looks back on a journey of 1867 [1, v]. More than thirty years separate the road from the printed page, and that distance matters: the book is recollection shaped for an English church readership, not a diary written at the post-station. The Mongolian chapters still feel like extended pastoral observation—camps, weather, animals, recurring hosts. The Siberian ones feel otherwise. Crossing into Russia, Sheepshanks notes that “the ground we traversed was utterly different to the sandy deserts of Gobi” [1, 115–116]. The change is topographic, but it is also practical. Hosts, escorts, letters, and languages he does not command begin to decide what he can ask and what he can trust.

Nineteenth-century British writing about Inner Asia often looks like direct observation even when intermediaries did most of the work. A published travel book has already passed through routes and permits, through translation and forgetting, through the habits of genre and the expectations of home readers. Much of that labour stays off-stage. Sheepshanks is useful because the Siberian stretch keeps showing the joins. Before conversation settles, we watch refusals, silences, and improvised searches for a shared tongue; the reader is not invited to pretend that understanding arrived with the first greeting.

The preface already tilts the hierarchy of knowledge. Sheepshanks dedicates the book to his “simple untaught friends, such as honest Bara and Geluga” [1, ix]—affectionate wording, and unmistakably paternal. Evangelical sympathy and hierarchical instruction sit in the same sentence. Yet the memoir is sharpest where his authority fails: an unverified icon story at Kiakhta, a Cossack he cannot question, a Lithuanian exile's “very rude” German, Latin scrambled together at Posolsky. Those breakdowns do more analytical work than the smoother passages of confident description.

These scenes undercut the figure of the self-sufficient British observer. From the tea-depot town of Kiakhta he moves through Russian administration, commercial networks, escorts, and monastic

institutions. The journey remains his journey, but it is rarely his alone. At each threshold someone else opens or closes the way—an English resident, a Cossack, an exile, a letter, a bishop, a learned language. Communication is selective, and the selection is visible on the page.

Mary Louise Pratt's contact zone is a fair description of such ground: encounter under coercion, asymmetry, and unequal mobility [2]. It does not mean equal rights to speak. Official hospitality and institutional explanation often arrive first; prisoners, servants, escorts, and local teachers may remain only half-reachable. The archive of encounter is also an archive of restricted hearing.

Sheepshanks belongs with a large Anglophone literature that treated Siberia as margin, ordeal, and political problem. Kennan later fixed exile and the penal system at the centre of that imagination [3]. Michie and Whyte, closer in itinerary type, wrote China–Mongolia–Siberia as difficult overland passage: distances, climate, conveyances, and the strain of getting through [4; 5]. In such books competence and progress often remain the governing story even when hardship is vivid. The same body of writing fed a stubborn stereotype—cold, vast, punitive, half-Asian—which imagology warns us not to mistake for description [6; 7]. Sheepshanks sits off that main track. His 1867 entry at Kiakhta, recalled in a 1903 SPCK memoir by a future bishop inspecting Russo-Greek missions, shares the overland route but not the late prison-exposé agenda. What matters here is habit. He keeps staging communicative failure—escort silence, failed French–German–English searches, damaged German, Latin as a last resort—instead of smoothing it into an appearance of unimpeded travel knowledge. That uncertainty is harder to find in the cleaner geographical narratives.

Missionary institutions matter only where they organise access. At Posolsky, Latin opens a clerical conversation; baptismal policy is not the subject. The Siberian chapters show uneven approach to the Other. Without Russian, Sheepshanks depends on intermediaries, and those intermediaries decide which persons and institutions enter the story—English company at Kiakhta, official escort, a fragile German bridge on the Selenga, Latin at the monastery.

The Mongolian stretch before Kiakhta feels slower: camps, open country, hosts such as Bara and Geluga, the repeated business of loading and moving [1, 13–114]. Names recur; days accumulate; the narrator has room to watch faces, weather, and small ceremonies of travel. Siberia is shorter, more episodic, thicker with offices, escorts, and papers. Mongolia was never free of guides and prior knowledge, so the contrast is not innocence versus bureaucracy. It is that Siberia makes dependence on intermediaries hard to miss, and often uncomfortable to watch.

The article therefore reads Kiakhta, the Selenga halt, and Posolsky against the Mongolian prelude as a contact zone of controlled access. The narrative operates through a logic of sequence: an escort refuses to explain; a town answers only in Russian; French, German, and English fail before an exile's German; a bishop lacks modern European vernaculars—and only then does Latin emerge.

Methods and materials. The main source is John Sheepshanks's *My Life in Mongolia and Siberia* (1903), especially the preface, the Mongolian chapters, and the Siberian sequence from Kiakhta onward [1, ix, 13–127]. Published in 1903, it narrates travel of 1867 and keeps signalling the gap between experience and recollection [1, v]. It is a retrospective missionary-travel memoir for an SPCK readership, not a field diary. Memory, religious framing, selection, and travel-writing convention have all passed through the prose.

The method is close reading of transitions, reported speech, metalinguistic asides, named intermediaries, and moments when Sheepshanks admits he cannot speak or verify. Four questions recur. Where does he say he cannot communicate? Who or what temporarily repairs that? What information then becomes available? What stays closed even after the barrier seems crossed? Entry to a building or an introduction to a clergyman is not the same as understanding the people inside.

Quotations are treated as staged positions, not as neutral transcripts—especially in multilingual scenes. “Not a word of Russian,” the comic “Britons never, never, never, etc.,” and the Latin exchange “Intelligisne Latinam linguam Domine?” / “Certe,” mark when talk becomes imaginable at all [1, 117, 120–122]. A short success matters because failure has already filled the page.

Secondary materials are used as controls, not as substitutes for the primary text. Groves places Sheepshanks in the missionary and ecclesiastical world behind the book [8]. Cross's bibliography of

English-language first-hand accounts of the Romanov empire shows how large that archive is and puts *My Life in Mongolia and Siberia* among Alexander II-period overland journeys—Kiakhta entry, interest in Russo-Greek missions, SPCK publication in 1903—rather than in the later prison-exposé cluster [9]. Beer helps with exile and coerced mobility on the Selenga [10]; Bawden with the English missionary background in Siberia [11]; Peck with clerical mediation in Eastern Siberia [12]. Kennan, Michie, and Whyte remain useful neighbours—penal controversy and Asia–Europe overland travel—against which Sheepshanks’s mediated scenes stand out [3; 4; 5]. Pratt guides the reading of encounter and power [2]; Beller and Leerssen caution against turning memoir figures into national types [6; 7]. Alekseev’s Meakin study offers a comparative model for discourse-oriented work on British travel writing about the Russian Empire [13]. Spivak’s question whether the subaltern can speak marks the ethical limit of recovering “other” voices from a traveller’s archive [14].

Limits are deliberate. The article does not count Russian or Mongolian words, rebuild the full history of Posolsky missions, or treat the memoir as a transparent institutional source. Nor does one named figure stand for a whole group. The Cossack is not “the Russian state,” the Lithuanian not “the exile population,” Benjamin not “Buryat Christianity.” Each is read as a mediator in a particular scene.

The archive is asymmetrical by design. Sheepshanks records his own embarrassment and relief more fully than the people who help him; their speech is brief, filtered, or merely functional. Spivak’s question is relevant here: the point is not to invent authentic subaltern speech from such a source, but to notice how the narrative organises audibility—who becomes a condition of the Englishman’s knowledge, and who does not [14]. That gap cannot be repaired on the page; it can be described.

Results and discussion

1. Kiakhta: The Tea Depot and the English Host

Siberia opens at Kiakhta, called a thriving tea-depot town [1, 116]. The label already pulls the place into regulated trade between the Russian Empire and Qing Mongolia/China rather than into empty wilderness. Goods, duties, and permissions have histories here; the frontier is busy before the English traveller arrives. Customs, commerce, and frontier administration sit behind the first contacts, even when the memoir only glances at them.

Even before conversation, movement through Kiakhta has been authorised and priced. Sheepshanks’s first useful contact is Grant, an English resident who supplies a familiar social and linguistic foothold [1, 116]. The part is small on the page and large in practice: a compatriot who can host, explain a little, and steady the stranger before the town’s less familiar faces close in. For a traveller without Russian, that first English room is already a form of mediation.

Grant mediates by affinity more than by interpreting a local language. Shared nationality and assumptions make the town briefly legible. British travellers often leaned on merchants, consuls, missionaries, or other residents in just this way—an English pocket inside a Russian and Asian setting. The pocket helps. It also keeps most local society at a remove, so that hospitality and ignorance can coexist in the same afternoon.

An icon story tests the limits of that pocket. Sheepshanks mentions a light associated with an icon, then refuses to confirm it without a trustworthy witness [1, 116–117]. A picturesque Protestant reading—superstition, mystery, excess—is available on the surface of the anecdote, and he will not quite authorise it. He has heard something; he lacks a witness he trusts; the religious object remains in view while its local meanings stay out of reach.

“Trustworthy,” in his usage, tracks social proximity and linguistic comfort as much as abstract care for truth. Local understandings of the icon never arrive in the narrative as developed testimony. What remains for English readers is a caution and a gap: whether to accept an unverified report, and how little presence alone can settle. Seeing the object is easy; interpreting the world around it is not.

Grant’s welcome and the tea-depot’s other authorities do not coincide. One door opens through English sociability; other doors belong to trade regulation and Russian administration that the memoir does not fully enter. Sheepshanks thus arrives by a familiar route that still leaves the town only partly known: tea, an English host, a doubtful religious anecdote, and the harder Russian road ahead.

Kiakhta already shows the pattern of the later chapters. Trade, expatriate hospitality, an uncertain Orthodox report, and the prospect of escort meet without explaining one another. Being there does not settle what he hears. Knowledge has to be assembled from uneven sources, and some of those sources never quite become available.

2. The Selenga Halt: Cossack Silence and the Lithuanian Interpreter

After Kiakhta come roads, escorts, and halts. A Cossack “whose services had been lent” by a Russian official accompanies him to a “wretched caravanserai” [1, 116–117]. After a short talk with the proprietor, the Cossack removes the traveller’s belongings from the vehicle, places them in the inn, and “contrived to let me know that there we must remain” [1, 117]. Sheepshanks tries “in vain” to learn the reason or duration of the halt: he knew “not a word of Russian,” and “the Cossack and the people of the inn knew nothing else” [1, 117]. Without a shared language, even detention cannot be negotiated.

The Cossack both enables and constrains. He makes movement possible through country Sheepshanks cannot manage alone, and he marks that movement as supervised. Official help arrives with official opacity. Without Russian, the traveller cannot tell instruction from explanation, routine from suspicion, courtesy from watchfulness. The escort is near at hand and far in speech—a practical companion who never becomes an interlocutor.

Western writing liked the Cossack as a picturesque frontier type—vigour, wildness, loyalty, Orientalised half-otherness. Readers of Anglophone Siberiana often met him as colour and type. Sheepshanks’s escort receives almost none of that colouring. He is needed and opaque; the narrator never turns him into a conversation partner or a developed portrait.

The “wretched caravanserai” might have been a scene of mixed sociability [1, 116–117]. Inns of transit often are, at least in travel convention. Here it is not. The name still carries long-distance movement across Asia; the halt itself supplies shelter without a shared language. Bodies share a building; meanings do not circulate.

Told he must remain, he casts the halt as a “fix” and fills the silence with borrowed political fear: detention, a guard in attendant’s clothing, suspicion of spying, the thought of “voluntary exile” [1, 117]. The questions arrive in a rush because nothing local answers them. These are not findings about Siberian administration. They are what an Englishman reaches for when explanation fails and the ready-made repertoire of Siberian suspicion is close to hand.

A comic national flourish breaks the chill—“Britons never, never, never, etc.” [1, 117]. The line is half joke, half reflex. It tells us nothing sociological about Siberian exile; it stages British liberty-talk under pressure, complete with the shrug of “etc.” Fantasy and national performance come before any intermediary restores sense.

Next morning he tries the town himself. He “accosted every respectable person whom I met first in French, then in German, finally in English,” and everywhere met “a polite shake of the head, and a few murmured words in Russian” [1, 118]. Three European languages fail before any intermediary appears. A well-dressed stranger writes down a name; following the paper, Sheepshanks finds “an old, somewhat dirty Lithuanian... who had been exiled to Siberia some thirty years before” [1, 118]. Of the Lithuanian’s German he writes that it “appeared to me very rude” and that “he apparently had almost forgotten”; his own knowledge of the language was “very, very limited” [1, 118]. They “hammered away for a few minutes,” and only then does the situation become plain: the Selenga is in flood and the road submerged [1, 118–119]. The intermediary is not supplied by the escorting state. He is found after a public search through failed speech.

The “very rude,” almost forgotten German is not a polished interpreter’s tool. It is a makeshift bridge between two incomplete competences. Enough, after hammering away, to ask how long the flood may last; not enough to recover the Lithuanian’s life beyond nationality, exile, and linguistic use. The memoir needs him and still barely knows him.

Who he is matters. A Lithuanian exile makes visible the empire’s mixed population and coerced mobility; rather than serving as scenic background, his thirty years in Siberia stand behind the short scene, even though the text gives almost none of that history in his own words. Displaced into the region, he holds just enough of a European language for the British traveller to use. Siberia becomes

partly intelligible through him, while he himself stays an object of curiosity rather than a fully voiced companion.

The memoir gives him little individuality—nationality, condition, function. Why he was exiled, how he judged his lot, what he made of the visitor: none of that is sustained. Beer's wider history of Siberian exile reminds us how densely such lives were woven into imperial space [10], and how thin their appearance can be inside a traveller's anecdote. Help arrives without a recoverable life-story.

The flood is what they can talk about once talk exists [1, 118–119]. Water on the road is visible enough; its duration, cause, and consequence are not, until someone can say so in a language both can rough out. A physical obstacle becomes narratable only after translation. Even then, understanding stays inside the small vocabulary they hammer out between them.

The Lithuanian also spoils a neat British-versus-Russian binary. He is subject to the imperial system, exiled in Siberia, speaker of a language the traveller can partly share, and likely marked by coercion in his relation to Russia. Contact here runs through layered differences, not a single national other.

Escort and exile work in opposite directions that still belong together. One moves the body while keeping speech shut; the other opens limited speech while embodying coerced mobility. Neither gives unrestricted access to the region or to its people. The route is managed from above; momentary understanding comes from the margins, and only for as long as the imperfect bridge holds.

3. Posolsky: Latin as an Asymmetric Key

Posolsky concentrates failed and recovered speech more tightly than any earlier Siberian halt. Sheepshanks comes partly to see Russian Church missions among Siberian peoples and carries a letter to Bishop Benjamin from "M. Palladie, the Russian Archimandrite at Peking" [1, 120]. The motive is already institutional: he wants acquaintance with mission work and, as he says elsewhere in the same chapter, with comparative religion in situ. Paper prepares the visit before talk does.

The letter works first as credential. Sheepshanks notices Benjamin "as he was reading my letter of introduction"; only when "that being perused" does address begin [1, 122]. Hospitality waits on literacy and recognition. The document opens the room ahead of any shared tongue, which means the encounter is socially advanced before it is linguistically possible.

Benjamin then speaks "in the Russian language, of which I scarcely understood five words" [1, 122]. Still worse, "he could speak neither French, English, nor German" [1, 122]. Sheepshanks's heart sinks: "Here have I come some hundreds of miles in the hope of conversing with this good man, and after all we are unable to understand each other" [1, 122]. Only then comes the improvisation: "Intelligisne Latinam linguam Domine?"—answered "Certe," with a bow and a smile [1, 122]. Latin is not the first option; it is the last usable code after Russian hospitality without Russian speech, and after the failure of the modern European vernaculars.

Latin helps, but unevenly. It does not open a vernacular world shared with Posolsky at large—with boatmen, pupils, or townspeople beyond the clerical circle. It opens a learned register that both men already inhabit through schooling and church. The meeting depends on that prior formation as much as on goodwill or travel endurance.

Benjamin is not merely an interpreter. Latin lets him and Sheepshanks speak "directly," yet the directness rests on Palladie's introduction, monastic schooling, and transnational Christian literacy. What feels immediate in the scene is prepared long beforehand, across Peking, Cambridge memory, and ecclesiastical training neither man invented on the lakeshore.

Language here behaves like scarce capital. Russian might have reached further in Siberian settings; Mongolian would have tied the traveller to other local worlds he had already brushed in the Gobi chapters. Latin skips the vernacular street and opens a narrow channel among clergy, schools, texts, and missions. It solves Sheepshanks's immediate problem precisely because few people nearby share it.

The monastery school, which Sheepshanks says consisted mostly of Bouriats, makes the limit plain [1, 122–123]. A handful of boys at dinner is enough to unsettle any simple picture of Posolsky as merely Russian or merely Orthodox. Imperial schooling and missionary purpose are visibly entangled with Buriat lives. Yet the memoir's strongest exchange remains Latin with Benjamin, not speech with the pupils in their own tongues.

Buriat presence is noted; Buriat speech is not. Composition and religious purpose can be inferred from the visit, but the pupils remain largely unheard as speaking subjects. The reader meets the school through clerical mediation and through Sheepshanks's relief at having found any workable code at all.

Mission talk appears inside the same Latin channel including a remark on earlier English missionary baptisms [1, 126–127] as institutional information once a learned code is found, not as a theology of conversion for its own sake.

Latin unlocks Benjamin, the school's official face, and talk of missionary results. That is no small gain after hundreds of miles and a morning of linguistic defeat. Still, it does not automatically unlock vernacular belief or private motive. Success is real and bounded: one room opens; others stay shut.

There is a historical irony too. An old scholarly language proves more useful here than English modern mobility. Russian is closed to Sheepshanks; German had been only half-available on the Selenga; Latin works in a narrow clerical room. Linguistic power is contingent.

Even Latin is rough. He has spoken it only once before, as a Cambridge undergraduate, and Russianised sounds (avdio, pavper) puzzle him; still they “managed to make ourselves mutually understood, which is, I suppose, the main object of language” [1, 122]. Use, not elegance. Without the letter, the failed vernacular search, and Latin, Posolsky might have stayed as closed as the caravanserai.

So the “direct” talk with Benjamin is accumulated mediation: letter, school, clerical rank, Latin schooling, missionary networks. Religious institutions can open channels across political borders and still confine meaningful speech to those admitted to their codes. Posolsky thus repeats, in denser form, the lesson of the Selenga: access arrives as a sequence, not as a gift of presence.

4. Contrast, Hierarchy, and the Limits of Recovery

Siberia reads differently after Mongolia. Before Kiakhta, Sheepshanks travels for a long stretch with Bara and Geluga [1, 13–114]. He watches them, trusts them, and records ordinary presence—in the Gobi, “no sound of a living creature except the wild singing of Geluga from time to time and the monotonous humming of his prayers” [1, 39]. Of the same men he writes, “No man ever had more faithful and trustworthy servants” [1, 21]. Duration and personal relation hold, even while evangelical phrasing keeps them “wild and simple children of the steppes” [1, 21] and “simple untaught friends” [1, ix].

The openness of the Mongolian chapters is partly literary. Mongolia was never an unmediated paradise; guides and prior vocabularies already shaped noticing, and evangelical judgment was never far away. After “the ground we traversed was utterly different to the sandy deserts of Gobi” [1, 115–116], looking is no longer enough. A tea depot, an icon rumour, a flood, a school, a bishop—all need explanation, paper, or a shared code before they harden into narrative knowledge. Siberia is where controlled access becomes the explicit problem. That is not proof that Mongolia was authentic and Russia artificial; it is proof that the book's own texture changes when mediation can no longer be left implicit.

The mediators are unequal. Grant works by nationality and residence [1, 116]; the Cossack by escorted movement without talk [1, 116–117]; the Lithuanian by a damaged shared German after French, German, and English have failed in the town [1, 118–119]; Benjamin by Palladie's letter and Latin after Russian hospitality without shared vernaculars [1, 120–123]. Modern European languages fail twice before a bridge appears. Mediation lets knowledge form and decides who may speak.

Pratt still helps: permission and unequal mobility organise the meeting [2]. Imagology warns against freezing these people as national types [6; 7]. Spivak's sharper question remains whether the subaltern can speak inside an archive built for someone else's route [14]. In this memoir the Cossack, the Lithuanian exile, and the Buriat pupils are not merely absent data. They are put to work as functions – escort, relay, school population while Benjamin's audible Latin stays a clerical privilege, not recovery of “the local.” Sheepshanks's candour about failure makes that hierarchy readable; it does not abolish it. Criticism here means describing what could be heard, not speaking for the silent. Written up more than thirty years later [1, v], the book keeps a few turning points –hospitality, silence, rude German, Latin recognition as the means by which Siberia became tellable to English readers in 1903.

Conclusion

Read for mediators, the book shows Victorian travel writing as conditional hearing more than sovereign seeing. What reaches English readers in 1903 arrives through hosts, escorts, exilic relays, letters, and learned codes, all selected by memory and by the needs of an SPCK narrative. The governing pattern is repeated failure and narrow repair. Fluency, when it comes, is local and provisional.

Set beside Anglophone Siberiana overland adventure on one side, later prison exposé on the other—Sheepshanks's Siberia is neither empty wilderness nor mainly a penal pamphlet [3; 9]. Cross's map of the archive makes that placement easier to see [9]. What the memoir offers instead is an overregulated field defined by tea-depot hospitality without local transparency, escorted travel without conversation, flood news filtered through damaged German, and monastic entry gated by letter and Latin. The British traveller stays mobile and resourced. He still discovers, scene by scene, that movement is not mastery and that presence is not understanding.

For the Victorian travelogue more broadly, the gain is methodological. Mediators shift attention from catalogues of Siberian images to the conditions that make any image narratable. Where others are used as instruments of cognition, Spivak's warning holds: subaltern speakers rarely speak on their own terms inside the traveller's text [14]. Sheepshanks leaves the terms of access unusually visible granted, withheld, searched for, improvised, and remembered long after the road.

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