

Alice Baddeley

'Big Wigs and Eyeliner: How Cinema Creates Enduring Myths about Ancient Egypt'

Films about the ancient world have been popular since the birth of cinema in the 1890s and their presence in the public consciousness can be said to have had an effect on the public's subsequent engagement and expectations of ancient cultures. This presentation looks at films relationship with ancient Egypt and how film has created an 'alternative' fictional Egypt using a coded visual background language. This visual language is present in both entertainment media and documentaries implying that there is an established code when filming and creating Egypt. The way in which Egyptian history and culture is used within this visual language to convey meaning to the audience is also explored. It examines the association attached to Egyptian gods within popular culture and how this association is used to create visual shorthands that convey meaning to the audience. The presentation takes in theories that films are products of their time and their contents reflect their contemporary anxieties, including the presentation of ancient Egyptian leaders. The presentation examines the idea that, unlike other ancient western cultures, Egypt is still seen as a mysterious and unknowable place. Its heritage cannot as easily be connected to a modern parable as can ancient Greece whose ideas, for example democracy, make the civilisation at once a more relatable setting for filmmakers. This encourages the use of alternative narratives within a framework of fictionalised Egyptian history and culture that places the civilisation as an 'other'.

Alice Baddeley graduated from the University of Birmingham in 2015 with a B.A in Ancient History. After graduating, Alice joined the West Midlands Egyptology as a marketing committee member and in 2016 was elected as Secretary, a role she continues to fulfil. She has given a talk entitled 'Through the Silver Screen: A Look at Cinematic Receptions of ancient Egypt' for the society as part of Waterstones 'Tales From History' season and has written two reviews on films with Ancient Egyptian themes for the postgraduate journal Rosetta. She has given a poster presentation at the Undergraduate Dissertation conference in 2015 where she was awarded a prize and later presented at the 3rd Annual Birmingham Egyptology Symposium in 2016. She has been involved in outreach classes in schools in Coventry and Birmingham talking about ancient Egypt and volunteers with Chris Kirby on his adult learning Egyptology courses covering a range of topics. Alice will be studying for her Masters in Egyptology in 2018 with plans to pursue a PhD.

Sara Ann

'Egypt as Other: Examining the Relationship between Victorian Occultism and Ancient Egypt'

My paper argues that ancient Egypt is often used as an imaginative space onto which authors project a fear of the occult. I suggest that this means of discourse has its roots in Britain in the Victorian era and was born out of a response to the growth of modern spiritualism, which most scholars date to the Hydesville Rappings in 1848.¹ I examine Marie Corelli's *Ziska* (1897) and Arthur Conan Doyle's 'Lot 249' (1892) to show how Victorian authors use Egyptian motifs to

¹ Conan Doyle, *The New Revelation*, (New York: George H. Doran, 1918), p. 34.

comment on the perceived threat of occultist practices, specifically linking these practices to ancient Egyptian characters and relics. The horrific elements of the text are ascribed to relics of Egyptian culture or Egyptian characters while those who recognise the dangers of the occult as ‘filthy Egyptian tricks’,² are distinctly British.

By projecting a motif of vengeful spirits onto Egypt in contrast to a strong, masculine British scientist, Corelli distances her narrative from association with occultism through the sensational horror of a vengeful, undead Egyptian. Conan Doyle also appeals to the horror of an Egyptian motif in ‘Lot 249’ and its undead mummy, but I argue that he does so as a means of engaging with his burgeoning belief in spiritualism, which began in the late 1880s and which he saw as distinctly different from the occultism of foreign countries. As spiritualist, occultist, and theosophical thought began to disseminate, both Corelli and Conan Doyle responded with fiction that links psychical conversation to the foreign other in an effort to alienate the elements which might threaten or destabilise Christianity for Corelli and British spiritualism for Conan Doyle. In doing so, these authors fostered a discourse which casts ancient Egypt as the occult other, a practice that, I argue, continues to shape the reception of ancient Egypt today.

Sara Brio is a fourth-year PhD researcher at the University of Leeds. Her thesis examines the intersection between Victorian Egyptian fiction and nineteenth-century theology, focusing on works by Jane Loudon, Edgar Allan Poe, H. Rider Haggard, Marie Corelli, and Sir Arthur Conan Doyle. She also blogs for the British Association of Victorian Studies’ postgraduate researcher blog: The Victorianist.

Alessandro Cabiati

‘From Fascination to Horror: Representing the Mummy Between (Anti)Positivism and the Occult in Fiction and Poetry, 1845-1892’

In Europe and North America, the century that followed Napoleon’s invasion of Egypt in 1798 saw the publication of numerous works of fiction and poetry set in ancient Egypt, or involving objects and artefacts of distinct ancient Egyptian origin. One of these artefacts – in this case, anthropological – is surely the mummy, object of interest and fictional subject of many stories. Starting from the mid nineteenth century, writers and poets began to include into their works elements belonging: on the one hand, to contemporary science, denoting fascination for the positivist-scientific examination of the mummy and related exploration – and possible revelation – of the mysteries surrounding ancient Egypt; and, on the other hand, to the fantastic, showing the limits of a positivist approach and, more generally, of Western culture in understanding the ancient Egyptian civilisation.

In my paper I shall analyse various poems, novels, and short stories in order to trace the evolution of the figure of the mummy in literature, from the interest and scientific curiosity shown in the mid nineteenth century to the first illustrations of its occult and demonic powers as depicted in the *fin de siècle*. I will draw from a variety of sources in English, French, and Italian. From Edgar Allan Poe’s short story ‘Some Words with a Mummy’ (1845), a satire about the supposed superiority of modern Western civilisation and its science over ancient culture, we shall

² Arthur Conan Doyle, ‘Lot 249’, in *The Horror of the Heights and Other Strange Tales* (New York: Fall River Press, 2010), p. 132.

move on to Théophile Gautier's Romantic – and essentially anti-positivist – novel *Le Roman de la momie* (1857). Then we will examine two poems by two minor authors, Louis Bouilhet's 'La Plainte d'une momie' (1859) and above all Arrigo Boito's 'A una mummia' (1862), an irreverent and polemical composition against 'Egyptomania' (and in general Egyptology), before concluding with Arthur Conan Doyle's two very different novellas involving mummies: 'The Ring of Thoth' (1890), which describes the appealing yet frightening features of ancient Egypt linked by the author to the supernatural; and 'Lot No. 249' (1892), an 'imperial Gothic' story that paved the way for the representation of mummies in twentieth-century horror films.

Alessandro Cabiati is Tutor in Italian at the University of Edinburgh, where he has also completed a PhD in Comparative Literature (Italian and French), successfully passing the Viva in May 2017. In 2010 he obtained his Laurea Triennale (BA) in Foreign Languages and Literatures from the Università degli Studi di Milano, Italy, specialising in modern French, English, and Italian literature. In 2012 he was awarded an MSt in Modern Languages (French, Italian, and English) from St Anne's College, University of Oxford, where he worked primarily on mid- to late-nineteenth-century fiction and poetry. His main research interests include: Scapigliatura, Decadence, Symbolism, and the fin de siècle; aesthetics and poetics of 'modernity'; nineteenth-century Positivism, Anti-positivism, and pseudoscience; the imagery of irregularity, the bizarre, and the fantastic related to hallucination, the supernatural, and the occult; the connections between poetry, fiction, music, and cinema.

NICOLE COCHRANE

'Fancy delicate ladies of fashion dipping their pretty heads into a mouldy, fusty, heiroglyphicked coffin': Greece, Rome and Egypt in the House and Museum of Sir John Soane'

In March 1825 many of England's cultural elite gathered together in the home of the architect and collector Sir John Soane at London's Lincoln's Inn Fields, with a guest list that included royalty, literati and much of London's cultural elite. The reason for this gathering of minds was a viewing of Soane's collection of sculptural casts, copies and antiquities. In particular, focus was given to the recently acquired stone sarcophagus of Seti I, known as the Belzoni Sarcophagus, which had been brought to England by the eponymous Giovanni Battista Belzoni.

Utilising the architectural space of the museum, archival material and published accounts of the 'sarcophagus parties', this paper will explore how John Soane used Egyptian, Greek and Roman artefacts as well as casts and copies after the antique to create a sensationally immersive space, one which was closely tied to his own personal narratives of collecting. It will be shown that the receptions of the Classical and Egyptian world could be received in concert, rather than in opposition to one another. And finally, it will argue the parties held by Soane represented a shift in his collecting and display strategies, and reinforced the transition of the domestic space of the *house* to the public space of the *museum*, stressing the importance of ritual-like behaviour the viewer as vital participants.

Using the House Museum and collection of Sir John Soane as a case study, this paper aims to demonstrate the benefits of a collaborative and comparative approach to the study of both Egyptian and Classical artefacts and their receptions. It will shed new light on the ways in which

the context of private collecting of both ancient Egypt and the Greco-Roman world has fundamentally effected our interpretation of antiquity and encouraging debates across disciplines and academic boundaries.

Nicole Cochrane is a final year PhD as part of the AHRC Heritage Consortium, based at the University of Hull. Nicole completed her BA in Joint Honours Classical Civilizations and Egyptology in 2013 and went on to study a Masters by Research in Classical Reception at Royal Holloway, University of London where she received the Classics Department scholarship. Drawing upon her interdisciplinary background in Classical Reception, her Heritage PhD explores the way we understand and interpret ancient art within the museum setting, asserting the importance of the private collector and their methods of display in imbedding legacies and narratives of collecting on British museums and art galleries of ancient art. As part of her PhD, in 2016 she completed an AHRC funded internship at the Henry Moore Institute in Leeds assisting a project on the global history of sculpture collecting.

JASMINA DAY

‘Hearts of Glass: identifying the styles and sources of the Neiger brothers’ Egyptian Revival jewellery’

Max and Norbert Neiger produced some of the finest examples of Bohemian glass jewellery in Gablonz (Jablonec nad Nisou) in the early twentieth century. Their repertoire included stunning Egyptian Revival beads and cabochons. The advent of eBay and other online marketplaces has popularised Neiger jewellery among collectors worldwide, yet records of its production have been lost and little is known about the range, dates and sources of its Egyptianising motifs. Even distinguishing Neiger pieces from works by other Gablonz manufacturers is speculative. Through stylistic analysis of my comparative collection of Egyptian Revival jewellery amassed over twenty years, I will tentatively identify key Neiger pieces, suggest their Egyptological sources and attempt to reconstruct their production sequence.

Jasmine Day is an anthropologist specialising in aspects of Ancient Egypt Reception Studies including mummymania, the ethics of displaying Egyptian mummies and Egyptian Revival jewellery. She is the author of The Mummy’s Curse: Mummymania in the English-speaking World (Routledge 2006), several book chapters on mummy films and poetry and articles for academic and popular journals including the Proceedings of The International Congress on Mummy Studies. Dr Day is also President of The Ancient Egypt Society of Western Australia Inc.

ELEANOR DOBSON

‘Marie Corelli in the Archives: The Case of the Egyptian Necklace’

When H. Rider Haggard travelled to Egypt after the success of *King Solomon’s Mines* (1885) and *She* (1887), Marie Corelli wrote a letter to her publisher lamenting that she was unable to do the same. Although Corelli never travelled further afield than Western Europe, to her Egypt – and the East in general – represented exoticism, mysticism and magic, and Egypt’s ancient and

mysterious objects held a particular fascination for her. In her bestselling novel *The Sorrows of Satan* (1895) Egypt is associated with the devil himself; a beetle discovered within the partially consumed flesh of a mummy is Satan's familiar, while *Ziska* (1897) is set among Egypt's fashionable hotels and tourist hotspots. Its climax – murder amidst the treasures of the Great Pyramid – situates death among an abundance of ancient Egyptian objects, themselves symbolic of the breakdown between the world of the living and that of the dead. Corelli's use of Egyptiana in her novels, perhaps a surrogate for experience of Egypt first-hand, resulted in her achieving a degree of authority on such subjects, which she was eager to encourage. After receiving a necklace of Egyptian beads from Sir John Aird, Corelli experienced prophetic dreams in which she communed with the necklace's original owner, ultimately anticipating Corelli's part in the establishment of the legend of the mummy's curse upon the opening of the tomb of Tutankhamun in 1922. Writing to the *New York Times*, she speculated that ancient Egyptian funerary ornaments themselves had resulted in the deaths and misfortunes of those associated with the excavation. Thus, this paper charts Corelli's interest in ancient Egyptian objects through her fiction and own experiences via the archives, arguing that they symbolised the breakdown of spiritual barriers and, in both fiction and real life, heralded disaster.

Eleanor Dobson is Lecturer in Nineteenth-Century Literature at the University of Birmingham, having defended her doctoral thesis in January this year. She works on literature and culture of the nineteenth and early twentieth centuries, specifically focusing on representations of Egypt and Egyptology across this period. She has published articles on electricity and x-rays in fiction with ancient Egyptian themes, fin-de-siècle mummy fiction and fairy tale tropes, and representations of the ghost of Oscar Wilde.

SIBYLLE ERLE

'Egypt and the Panorama: From Heroic Death at Abu Qir and Ancient Sites of Cairo or Thebes to an Admiration of the Nile'

Robert Barker, the originator of the panorama, patented his invention which successfully represented a view of 360 degrees in 1787 and opened a purpose-built rotunda in Leicester Square in 1793. The first panorama shown at Leicester Square, the *Grand Fleet at Spithead, being the Russian Armament in 1791*, was opened by George III. The panoramas excelled in the creation of illusion and offered a substitute to travel. According to Barker's patent, the viewers would 'feel ... as if they were in the actual place'. When Barker's patent expired in 1801, a rival venue opened in the Strand. The panorama has been discussed as inferior art, mass entertainment, a precursor of the cinema and virtual reality. This paper will focus on three panoramas: Robert Ker Porter's *The Battle of Alexandria, and of the Campaign in Egypt* (1802) in the Lyceum in the Strand, Robert Burford's *Description of a View of the Great Temple of Karnak and the Surrounding City of Thebes* (1835) and *Description of a View of the City of Cairo, and the Surrounding Country* (1847) at Leicester Square. None of the original paintings have survived. All we have to go by are eye-witness accounts, reviews and the schematic reproductions at the back of the surviving programmes. This paper seeks to establish the Panorama as a space in which visitors were inadvertently encouraged to critically engage with the topic represented: it will historically situate the panoramas with relation to the French Napoleonic War and in particular Napoleon's Campaign in Egypt, examine their visual and textual sources or literary reference points,

speculate about the intentions of their proprietors as well as their reception and explore how they helped shape a very specific vision of ancient Egypt in Britain in the first half of the nineteenth century.

Sibylle Erle, FRSA is Senior Lecturer in English at Bishop Grosseteste University Lincoln, author of Blake, Lavater and Physiognomy (Legenda, 2010) as well as various articles on Blake, Henry Fuseli and Lavater and co-editor (and contributor) of Science, Technology and the Senses (Special Issue for RaVoN, 2008) and volume editor of Panoramas, 1787-1900: Texts and Contexts (5 vols., Pickering & Chatto, 2012). With Morton D. Paley she is now co-editing (and contributing to) The Reception of William Blake in Europe (Bloomsbury, 2018). She has co-curated the display "Blake and Physiognomy" (2010-11) at Tate Britain and devised an online exhibition of Tennyson's copy of Blake's The Illustrations of the Book of Job for the Tennyson Research Centre (2013). Apart from reception, she is working on 'character' in the Romantic period. The technology of the Panorama is part of this interdisciplinary project.

CLAIRE FRAMPTON

'Drama as a Learning Tool in Heritage: Focusing on Ancient Egypt'

I work at the Ashmolean Museum in Oxford as a Visitor Services Assistant and am undertaking a professional research portfolio: exploring the potential to develop creative drama as an educational tool in museums and heritage. This is part of studying for the professional certificate Associateship of the Museums Association. Through my experience as a gallery attendant I identified a gap in the market for theatre in the museum education programme; when I watch theatre related to heritage I wonder if it would work in the galleries. In this paper I discuss theatre that I have observed in the galleries relating to ancient Egypt and the potential for future projects: what are the unique benefits of learning about heritage through theatre?

I analyse several projects I have witnessed: in 2011 the Ashmolean reopened its Egypt and Nubia Galleries after redevelopment of display of the world famous collections, and in 2014 an exhibition 'Discovering Tutankhamen' about the discovery of Tutankhamen's tomb in Egypt. Drama presentations were produced in relation to these displays. In October 2014 an Egyptomania Night at the Ashmolean featured Egypt-inspired performances and visitor engagement. For an MA assignment I designed a theatre project for teenagers inspired by the Legends of Hercules presented in the Cast Gallery of the Ashmolean; inspired by and presented alongside the objects, the project ran successfully in 2015 when Creation Theatre facilitated the project as part of their holiday programme hosted by the Ashmolean. In 2016 the project ran again; that year the presentation was based on Antony and Cleopatra, the students collected information in the galleries about ancient Egypt on iPads, this influenced the final presentation.

I also comment on the future potential of gallery spaces for theatre, including an idea for a future performance: Tony Harrison's Trackers of Oxyrhynchus at the Ashmolean, a play which frames archaeology, Oxford academics and mythology in a unique way.

Since 2011 Claire has been a Visitor Services Assistant Ashmolean Museum Oxford, while studying for an Associateship of the Museums Association focusing on theatre in museums education, project management, music in museums, and developing working use of German. In 2013 she graduated from MA Arts Policy and Management Birkebeck College, University focussing on cultural heritage management.

LIZZIE GIBBERTON-WEST

'Death, Re-Birth and Decoration: Tutmania in the 1920s as a Metaphor for a Society in Recovery from World War One'

On October 26th 1922 when Howard Carter first glimpsed such “wonderful things”, little could he have anticipated how quickly they would become endowed with a plethora of meanings for an unprecedentedly large public. The consequent ‘Tutmania’ was by no means purely an aesthetic craze. I explore in this paper how the discovery of a young boy, lying amidst the remains of his funeral and re-born after 3000 years of obscurity, tapped into deeper preoccupations of the time. Here was a Western society in limbo trying to attribute meaning to the loss of so many of its young at war and looking for the means to resurrect itself, emotionally, socially and economically. Observers did not see the dusty remains of a long extinct civilization in Tutankhamun’s tomb, but rather something uncannily reminiscent of their own circumstances.

I will use a combination of anthropological and art historical approaches, and an analysis of previous scholarship in this area, to look beyond the aesthetic reception of these Egyptian-revival items and see their value as meaningful indicators which reveal a society in flux. I focus, in particular, on the wide and intentional application of themes around death and resurrection in 1920s jewellery and accessories, and how such references developed through the decade.

One jeweller stands out. Cartier was not only one of the most innovative and insightful firms of the day, but its deep understanding of Egyptian symbolism was used to infuse meaning into beautifully crafted items that reflected the identity and concerns of their wearers. Louis Cartier understood society, he knew Egypt, and he was willing to experiment; making his firm the single most enlightening case study of the deeper reasons why Tutankhamun became an icon of the age. I will examine in detail three of these ingenious items.

Lizzie is Chief Executive of the Heritage Alliance, the biggest alliance of heritage interests in the UK, set up to promote the central role of the independent movement in the heritage sector. Her previous career has been mainly in the civil service and she has expert knowledge of a wide range of policy areas including archaeology, heritage protection, museums and tourism. She has also spent time on secondment to English Heritage and to the National Museum Directors’ Council.

Lizzie’s first love is heritage. She has a degree in Archaeology and Anthropology from Oxford, and an MA in History of Art from Birkbeck, where she focused on Egyptian Revival in the Regency and Art Deco Periods. In 2014 she was elected a Fellow of the Society of Antiquaries. Lizzie has two children and runs a blog about introducing cultural education from the start. She has a continuing amateur interest in Egyptian Revival.

SILKE HENKEL

'The German Historic Novel from the Late 19th to the Early 20th Century: A Case Study of the Novel *Aton* by Ludwig Diehl'

The genre of the ‘historic novel’ emerged at the beginning of the 19th century in the wake of Napoléon Bonaparte’s downfall. Although antiquity had been a recurring topic in earlier novels

of the late 18th/early 19th century it merely served as a backdrop for the present or the recount of tales of contemporary lives. The newly established historic novel genre, however, differed from its predecessors in significant ways. Protagonists were now described in a manner that underlined the distinctiveness of their ordinary lives, actions as well as their circumstances in their historical context. The historic novel proper, in short, is a portrayal of antique societies and the particularity of their lives.

Societies have their own ways of explaining their worlds, lives and the conditions of their existence. Accounts of past events therefore tend to please the writers and audiences rather than paying tribute to the ancient protagonists. It thus follows that history is written for the present, not for the sake of the past; here, historic novels are no exception.

My presentation takes a closer look at one particular novel, namely *Aton* by Ludwig Diehl, which was first published in 1929. I argue that, while the story takes place in ancient sites (Thebes, the mortuary temple of King Amenhotep III etc.) and against the backdrop of an ancient setting with protagonists that existed in real life (e.g. King Amenhotep III, Queen Tiye, King Amenhotep IV/Akhenaten, Queen Nefertiti, King Ay), *Aton* is essentially very much anchored in the 'present' of its author and accordingly only superficially drawing a picture of the ancient society it seeks to portray. This raises the question whether this particular novel can be considered a 'proper' historic novel as described above or whether it upholds the traditional characteristics of using the past merely as an exotic backdrop for a particular contemporary story.

Silke Henkele received her graduate degree in Egyptology from Freie Universität Berlin and her postgraduate degree in Egyptian Archaeology from University College London. She is currently in the process of preparing her PhD research project which studies the influence of the representation of ancient Egypt in German historic novels of the late 19th/early 20th century on the reception of ancient Egypt in German society old and modern.

Sarah Irwing

“Pharaonic before Arab”: comparing Middle Eastern claims on the ancient past’

At various points in the twentieth century, appeals to ancient histories were common amongst Middle Eastern politicians and public intellectuals seeking to forge national identities in the wake of the Ottoman Empire and in confrontation with European colonialism. Some of these have been well-documented by scholars such as Donald Malcolm Reid and Elliott Colla (Egypt), Asher Kaufman (Lebanon) and Reza Zia-Ebrahimi (Iran); others, such as Iraqi Babylonianism and various forms of Syrian antiquarianism have been less thoroughly studied. The relationships between some of these intellectual and political currents and European versions – appeals to folkloric and ancient identities from Ireland to Finland to Hungary – have also been made, albeit not systematically. For the greater part, studies of these narratives have remained focused on the national level, focusing on discourses and imagery within single countries. This paper, by contrast, attempts to develop a comparative perspective on this phenomenon in Middle Eastern conversations – national and regional – about identity and nationhood. Whilst still a work in progress, one key theme can be identified; that of inclusivity and exclusivity in nation-building

projects. While Lebanese Maronites and Iranian antiquarians used ideas about their ancient pasts to construct highly bounded, exclusive identities, Egyptian nationalists of the *nabda* era, I argue, can instead be found using the idea of a Pharaonic past to build a common view of Egyptianness which transcended religious and ethnic lines.

Sarah Irving is currently lecturer in modern Middle Eastern history at Edge Hill University and a final year PhD candidate at the University of Edinburgh; she will be taking up a teaching fellowship in international history at King's College London in September 2017. She is the author of a number of scholarly articles on Middle Eastern history and literature, and of several non-academic books on Palestine.

ROSALIND JANSSEN

'Pharaoh as a Villainous Buffoon: The Ancient Reception of Exodus 1'

Biblical exegetes have long struggled to make sense of the midwives Shiphrah and Puah who, in Exodus 1, refuse to kill off the new-born Hebrew boys. No wonder then that in her 1988 article "You Shall Let Every Daughter Live", feminist theologian Cheryl Exum states that: "The ancient listener may have known what we cannot now recover with certainty". In Exodus 1:17 these two women subsequently stand up to the oppressive Pharaoh by telling him that 'the Hebrew women are not like the Egyptian women; for they are vigorous and give birth before the midwife comes to them'. Thus Fretheim talks about the irony of how Pharaoh 'can get the entire Egyptian community to bend to his will but fails to get two daughters of Israel to so respond', and how 'no King worth his scepter would have considered the response satisfactory, let alone from midwives'. This paper dares to take on the vexed Hebrew versus Egyptian ethnicity of the midwives anew and, as a result, repositions them within Egyptian space. The end result is to see this particular verse as a delightful double entendre in which tricksters Shiphrah and Puah are surreptitiously poking fun at the sexual mores of their "boss". Our new reading neatly falls into the category of a story with a bit of underground humour which, transgressing social boundaries, would have had universal appeal and drawn out both genders in the same ancient audience. I will demonstrate how, drawing on feminist theology and a multidisciplinary approach, enables us to appreciate how men were laughing at Pharaoh, while women were simultaneously chuckling with the midwives that "men just haven't got a clue".

Rosalind Janssen was previously a curator in UCL's Petrie Museum and then a Lecturer in Egyptology at its Institute of Archaeology. She is now a Lecturer in Education at UCL's Institute of Education. Her engagement with this particular topic is explained by the fact that she is currently studying for a part-time MTh at Heythrop College, where she took the inspirational 'Women in the Old Testament and Intertestamental Era' module.

JOHN J JOHNSTON

‘Scholars, charlatans and villains: The Egyptologist in British Narrative Television 1967 – 2016’

Since the late 1960s, undoubtedly stimulated by the prevalence of period drama and Gothic melodrama in British cinema of the time, a substantial number of Egyptologists have excavated and muttered their way across British television screens, to varying purposes...

This paper considers representations of ‘the Egyptologist’ in a range of dramas and comedies made by British television companies between 1967 and 2016. In so doing, it will examine no less than three separate, and markedly differing, dramatizations of the events surrounding the discovery of tomb of Tutankhamun in 1922: *The Curse of King Tut’s Tomb* (HTV, Philip Leacock, 1980), *Egypt* (BBC, Ferdinand Fairfax, 2005), and *Tutankhamun* (ITV, Peter Webber, 2016), together with *Chronicle’s* dramatization of Amelia Edwards’ founding of the Egypt Exploration Fund, *For the Love of Egypt* (BBC, Anna Benson-Gyles, 1982). In addition to historical recreations, noted episodes of *Doctor Who* (BBC, Paddy Russell, 1975) and *Agatha Christie’s Poirot* (Granada, Peter Barber Fleming, 1993) will be addressed as the paper examines elements of script, production, and performance in these, and lesser known series, such as *The Ace of Wands* (ITV, Nicholas Ferguson, 1972) and *I Love Mummy* (CBBC, 2002), in order to determine how their depictions differ from the reality of Egyptological work, as recorded in publications and archives, and precisely what it is that the British viewing public have come to expect from the term ‘Egyptologist.’

John J Johnston is, slowly, completing his PhD at University College London, on the reception of Ptolemaic and Roman mummies from Akhmim. A former Vice-Chair of the Egypt Exploration Society (2010 – 2015), he has lectured extensively throughout the UK at major institutions such as the British Museum, the British Film Institute, the Royal Observatory Greenwich, and the Petrie Museum of Egyptian Archaeology. He has contributed to a number of academic and general publications, most frequently on the history of Egyptology and the reception of ancient Egypt in the modern world; his introductory essay to the anthology, Unearthed (Jurassic London, 2013), on the mummy as literary and cultural icon, was shortlisted for a British Science Fiction Association Award in 2014.

CLARE LEWIS

‘The case of Sir A.H. Gardiner (1879-1963) and *Egypt of the Pharaohs* (Gardiner 1961)’

This paper examines one individual who was highly influential in the development of twentieth century British Egyptology as an academic field of study, Sir Alan Gardiner (1879-1963), his division of Egyptomania from Egyptology, and the production and reception of one of his two key didactic works, *Egypt of the Pharaohs* (Gardiner 1961). This elegantly written history of ancient Egypt was published at the culmination of Gardiner’s career (after his eightieth birthday). Gardiner’s philological focus means that this work is primarily a political narrative history in the

same cultural-historical paradigm as Breasted's 1905 *History of Egypt*, which it was designed to replace.

Critical and popular reception of the work was positive at the time of its publication. Whilst this discussion does not seek to criticise *Egypt of the Pharaohs* from a presentist stance, the book's core status to the subject's teachers and learners in hindsight tells us much about the subject's isolation. This reception seeks us to raise questions such as why the subject was not willing to embrace the major changes underway in academic thought at that time (e.g. Binford [1962], Carr [1961]) and why Gardiner, who did not engage with public archaeology in the same way as his cohort, chose to write this work designed to bridge the popular/academic divide. In exploring both these issues aspects surrounding the lack of Western popular interest in ancient Egypt from WW2 to the UNESCO salvage campaign (1960-4) emerge, which offer valuable insights into a time that Hassan (2007: 209-233) asserts was a critical period for Egyptology.

Thus, whilst I acknowledge that textbooks do have limitations in understanding how a subject was taught and the teaching practices involved, here I demonstrate that they represent one of the important 'spaces' of any field's presentation and their reception offers insight into a subject's development. As such reception studies can be used as a valuable tool within an area that is more frequently covered within intellectual histories.

Clare has Masters in Engineering and in Egyptology. She is currently a PhD candidate at UCL Institute of Archaeology examining the history of Egyptology. Her PhD, influenced by the methodologies used in the history of science, focuses on the development of British Egyptology in the period from its formal inception into British academia (1892) to the present day, using Egyptology inaugural lectures as heuristic anchors. She is also senior editor of Papers in Archaeology, a UCL peer reviewed archaeology journal, and is a pathway representative for the Societies Pathway of the BAsC degree at UCL.

FABIANA LOPES DA SILVA

'Ancient Egypt in Early Alchemy and Hermeticism: A Genetic or a Reception Question?'

References to Egypt abound in both alchemy and Hermeticism from their very (obscure) beginnings. Ps.-Democritus, the earliest alchemical author known to us (first century AD), is said to have been initiated into this knowledge by the *magus* Ostanos and Egyptian priests (*Syn. Alch.* 1, 9-11); Isis and Cleopatra appear as the bearers of the knowledge on metal alteration in two early anonymous exemplars. The Olympian Hermes and the Egyptian Thoth combine into a syncretic figure (Cicero, *De Natura Deorum* III, 56) that features in most of the hermetic texts: Hermes Trismegistus, whose epithet possibly derives from the Egyptian superlative via repetition. Evidence of such kind has led some scholars to claim that the so sought-after origins of these traditions trace back to Egypt. The title of Lindsay's book *The Origins of Alchemy in Graeco-Roman Egypt* (1970) is self-explanatory; in his *Hermès en Haute-Égypte* (1982), Mahé makes the bold claim that the Egyptian *Instructions* played a decisive role in the formation of the hermetic tradition. This paper aims to put forward a more nuanced argument: while the possibility of an actual influence of Egypt on alchemy and Hermeticism should not be discarded, the appearance of the land of the Nile in these texts seems to reflect chiefly a concern with

raising the status of the knowledge they share to an elevated, quasi-divine status. I address mainly the alchemical texts *Letter of Isis to Horus* and the *Dialogue of the Philosophers and Cleopatra*, and the hermetic texts *Poimandres* and *Korē kosmou*. By reflecting upon the reception of ancient Egypt in early alchemy and Hermeticism, this paper also hopes to help cast some light on the reception of Egypt in the ancient world as a whole.

Fabiana has a Teaching Degree in Languages from the University of Campinas (Brazil) in 2011 and has a Master's Degree in Linguistics from the same university (2014). She is a first-year DPhil candidate in Classical Languages and Literature at the University of Oxford (St Anne's College) and is starting a thesis on the sharing of secret knowledge – including alchemy and Hermeticism – in Antiquity.

MICHELLE HUI YEE LOW

'Ancient Egypt Reception Studies: The Use of "Archaeogaming" to Educate Digital Narratives'

We call them 'digital natives' but are the millennial learners aware of the growing role of technology in teaching and learning Egyptology? The coherence of technology, specifically digital gaming, and Egyptology has resulted in the creation of the term 'archaeogaming'. Initially used to define games which involve some archaeological and/or historical skills, 'archaeogaming' now also refers to the academic field that explores the interaction between the past and gaming. This paper explored the progressive role of an interactive past in teaching and learning Egyptology, at a private college in Malaysia. The main aim of the paper was to investigate how the millennial learners with prior archaeogaming experience received the representation of Egyptology in a lecture setting differ from millennial learners with no gaming experience. The paper also evaluated how the former group of learners' reception is affecting the development of Egyptology in the pedagogical arena of a country that places little to no emphasis on Egyptology, let alone History. Based on the educator's observations and discussions with the learners, there are differences between the millennial learners with archaeogaming experiences and those without: i) the most evident difference was that the former learners struggled less or not at all, with the knowledge that Egyptology is a multidimensional arena where politics, economics and social issues are interdependent and not confined to a definite geo-political border; and ii) the former learners used their gaming experiences to help them independently understand a concept explained in lectures. However, because these digital games are not accurate representations of Egyptology, the learners can and have entered lecture halls with an inaccurate perception of the past. In conclusion, although the benefits outweighed the consequences, educators should not enforce the use of digital games to teach Egyptology because not all digital natives are inclined towards this pedagogical method.

Michelle Hui Yee Low is an educator with a passion for inspiring the younger generation to have a more positive reception towards the field of Humanities and Social Science. As a Master of Arts (Archaeology) graduate, her ambition is to integrate her love for Egyptology and heritage with education by employing technology such as digital games and virtual tours, to demonstrate to the 21st century students that by using technology, we are able to interpret the past in new ways.

PAULINE HARRIS

‘Morals, manners and Min: the reception of fertility gods in Egyptology to the present day’

This paper considers how the restrictive attitudes toward morality and manners during the early days of Egyptology compromised the study and reception of fertility gods and how this still continues to influence studies today.

In these post-1960s decades of liberal attitudes toward explicit depictions and references of a sexual nature, it is perhaps hard to understand the attitudes prevalent in the nineteenth century. Then, society ladies had a tendency to the vapours at the mere sight of a chair leg and various classes of society were deemed vulnerable to the harmful influence of what was considered decadent and virtually pornographic material. Depictions of fertility gods such as Min were edited to remove offensive anatomical details although Classical Greek statues were exhibited and apparently found to be acceptable. Translations were often undertaken by persons of a religious persuasion so that inoffensive but possibly inaccurate versions might be published for suitable and privileged readers to peruse in private. These attitudes appear to have dissuaded scholars from researching these gods in any depth and the example of Min is used to illustrate the influence exerted on studies that were made and on the paucity of detailed investigations that resulted in later periods.

Pauline received her MA in Egyptology from Birmingham University and a PhD in Egyptology from the University of Manchester. Her research interests are the god Min, archaeo-botany and archaeo-astronomy. She is a freelance lecturer in Egyptology and archaeo-astronomy.

DANIEL POTTER

“Nonsense and Lies, yours Akhie”: Archaeological marginalia from the excavations of John Pendlebury

With the recent digitisation of a number of archival resources, new insights on both the history of Egyptology but also the social history of life on excavation may be brought to life. One such resource are the object cards of the Egypt Exploration Society excavations conducted in the early 20th Century, many of which were digitised by volunteers between 2014-15. This paper focuses on the object cards relating to the excavations at Tell el-Amarna under the direction of John Devitt Stringfellow Pendlebury between 1930 and 1937. Pendlebury took an erudite and academic approach to excavation but was also a vibrant character on site. His arrangement of sports days, filming and his enthusiastic bellowing of "My majesty requires beer" upon an impressive find seem to have rubbed off on the rest of the team.

The object cards of the Pendlebury excavations provide us with all of the helpful archaeological metadata we would wish to find; excavation date, measurements, photographic negative numbers and distribution destination. In addition to this we also obtain what I would term as ‘archaeological marginalia’, which increase by a large number under the leadership of Pendlebury.

This paper explores these additions and annotations to the standard data as a representation of social history. The marks vary in nature and include commentary, comedy, spurious translations and even value judgements on the objects themselves, providing an unusual look into the reception of ancient Egypt and its archaeological exploration.

Daniel Potter studied for his BA and MA in Egyptology at the University of Liverpool, completing his PhD focussing on the Ramesside language of divine interaction there also. After a role as an Assistant Curator in the Garstang Museum of Archaeology he joined National Museums Scotland as part of the Heritage Lottery Funded 'Revealing Cultures' project; developing a permanent ancient Egypt gallery in Edinburgh. His research interests include John Garstang's production of archaeological facsimiles, the history of 19th and 20th century Egyptology and the representation of ancient Egypt in comics.

IAN TAYLOR

'Perception of the god Seth in Ancient Egyptian and Modern Cultures'

Although Seth is one of the oldest deities in the Egyptian religion his perception in the western world is one of a noisy, disruptive and dangerous deity, the 'Enfant Terrible' of the Egyptian pantheon. This perception is based on one single incident, the act of regicide/ fratricide against his elder brother Osiris, the king of Egypt which brought death into the world of the gods. This view is based on a late Egyptian version of the myth of Osiris and Seth as recorded by the Greek author Plutarch in the 2nd century AD. What Plutarch presented was a version of the Egyptian perception of Seth developed over 2,000 years of evolution of the cult of Osiris, interpreted by a Greek writing for a Greek and Roman audience.

What is not observed or mentioned was that there was much more to the character of Seth than one single act of sibling violence. Plutarch fails to mention that origin of Seth predated the rise of the Osiris cult and originally rather than being the rival and enemy of Horus was paired with him. In addition no mention is made of the role of Seth in protecting the sun god on his solar barque from the attack by the demon Apep as it journeyed nightly through the underworld. The western perception has been influenced by Plutarch's negative portrayal of Seth and all Seth's positive character attributes are ignored. This can be seen in how he is portrayed in the media of the 20th and 21st centuries. Both in film and literature Seth is portrayed as an evil villain, somebody to be defeated by the powers of good.

Ian Taylor was awarded his PhD in Archaeology from the University of Birmingham in 2016, with a doctoral thesis entitled 'Deconstructing the Iconography of Seth'. Prior to this, he studied at the Institute of Archaeology, University of College London, and Cambridge University. He has published excavation reports on digs in the village of Boxworth, Cambridgeshire.