

Editorial Note

This is the second issue of *Aegyptiaca*, the open-access journal dedicated to the documentation and research of the history of reception of ancient Egypt. It is published by the Egyptian Institute of the University of Heidelberg, hosted by the University Library of Heidelberg and is part of “Propylaeum, Specialized Information Service for Classical Studies” provided by Heidelberg University Library and the Bavarian State Library in Munich.

The first issue of this journal was surprisingly successful: it generated several thousand downloads and provoked numerous reactions from the scientific community. So many contributions have been submitted and promised that there are already contributions available for forthcoming editions. Everything speaks for the fact that *Aegyptiaca* fulfils a desideratum of research and establishes itself in the scientific landscape in the long term.

This success is not a matter of course, because *Aegyptiaca* is intended to help give shape to a research discourse that has so far been treated rather en passant in many disciplines. The temporal and thematic responsibility and even the name of this field of research must be critically reflected upon: *Aegyptiaca* currently uses the term “History of reception of Ancient Egypt”, but the concept of reception is controversial, others use “afterlife”, “effective history” (coined in German as “Wirkungsgeschichte” by Hans-Georg Gadamer) or “mnemohistory”. This research is still in a process of self-assurance that oscillates between the poles of modern scientific questions on the one hand and the outstanding role models of the scholarly tradition on the other. The challenges posed by methodically reflected “trans-disciplinarity”, “material culture”, “performance” or “postcolonialism” among others are supplemented by an orientation towards standard works of cultural studies: *Saturn and Melancholy* by Klibansky, Panofsky and Saxl or Edgar Wind’s *Pagan Mysteries in the Renaissance* have hardly lost any of their significance and are still role models for lively style and precise analysis. Some of the best specialist publications on the history of the reception of Egypt stand in this tradition of profound education, which is never self-referential, but always serves the vivid and original interpretation and presentation of cultural history.

Particularly good examples of this come from Brian Curran, who passed away in July 2017. Despite a disease that has made scientific work difficult for him for years, Brian helped shape the field of research until his far too early death and remains one of the outstanding experts. This issue of *Aegyptiaca* is dedicated to the

memory of Brian Curran, who played an important role as a member of the advisory board of this journal.

To honour Brian's scientific achievements, we reprint the introduction and the sixth chapter "Egyptian Ancestors: Alexander VI, Pinturicchio, and Annius of Viterbo" out of *The Egyptian Renaissance. The Afterlife of Ancient Egypt in Early Modern Italy*, which was published by the University of Chicago Press in 2007 and is unfortunately no longer available. We would like to thank the publisher for the printing rights. We have reprinted Brian's text largely unaltered and made only very slight adjustments to the format template of our journal. In addition, this issue of *Aegyptiaca* contains contributions by friends and colleagues of Brian Curran: Bob Brier reports in "The Secret Life of the Paris Obelisk" about the adventurous transport of an obelisk from Luxor to Paris, Peter Lacova continues his joint work with Brian in "Pyramids and Obelisks Beyond Egypt" with a view of Nubia, Helena Markowitz in "The Allure of Ancient Egyptian Jewelry" gives an insight into the significance of Egypt for jewellery design and Jean-Marcel Humbert in "Du temps perdu au temps retrouvé: les pendules pharaoniques, ou l'heure à l'égyptienne" with impressive visual material about the fascination for Egypt in the design of clocks in the nineteenth and twentieth centuries.

In addition, this issue contains three more articles: In "Egyptian Hieroglyphs in Classical Works, between *Pride and Prejudice*" Simon Thuault gives an overview of the reports of classical antiquity on the Egyptian hieroglyphs; "Hitler, Goebbels and the Frogs on the Nile, a 1931 Political Photomontage" by Thomas Schneider illustrates the connection between Egypt and National Socialism in contemporary Caricature and Lara Weiss in "Aesthetics & Science: The new permanent Egyptian Galleries in the Leiden National Museum of Antiquities" explains how much the new concept of the Egyptian collection in the *Rijksmuseum van Oudheden* in Leiden addresses the expectations of the public, which is not only influenced by Egyptology, but also by the persistence of Egypt's history of reception.

After the publication of this issue of *Aegyptiaca* had initially been delayed by problems with the procurement of image rights; this obstacle was fortunately removed by an amendment to the law in Germany. On March 1, 2018, a new regulation of §51 of the "Gesetzes über Urheberrecht und verwandte Schutzrechte (Urheberrechtsgesetz – UrhG)" came into force in Germany, which permits the use of image quotations in scientific works.

Recently, *Aegyptiaca* has received generous support from the German Research Foundation (Deutsche Forschungsgemeinschaft). The funding of the journal's establishment phase enables, among other things, the collaboration of research assistants in the editorial work and the organisation of conferences, which are also

intended to improve the quality and disseminate the journal more widely. The first conference entitled “Nachleben and the Cultural Memory of Ancient Egypt” will be held at the Warburg Institute in London in December 2018. The relationship between intellectual history, material and visual culture will be examined at the second conference, which is planned to take place at the Herzog-August Bibliothek in Wolfenbüttel in September 2019.

The third issue of *Aegyptiaca* will be published as early as July 2018 and will also be available in print.

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